



# On the Anvil NEWSLETTER

PHILIP SIMMONS ARTIST BLACKSMITH GUILD

<http://philipstimmsonartistblacksmithguild.com>

From the President's Anvil:

August 2014



Our meeting was at Jeff and Tammy Hatfield's shop, Shade Tree Forge, on a beautiful October day. The weather was just right for blacksmithing, Jeff did just that in the morning demonstration making a bottle opener with a glass marble inserted in the handle, turned out good and ended up in the Iron in the Hat drawing. Jeff is always good to explain what he is doing and how to get the results you want when working with iron. Tammy and her entourage served BBQ sandwiches for lunch with all the trimmings including deserts that looked like they were made by my grandmother. A special thanks to Jeff, Tammy and the ladies that helped set up the food line, it was well executed. After lunch and IITH Jody demonstrated and made a different way to do a bottle opener end with 1/4x1 inch stock.. Following Jody, Barry made a colonial era

fireplace implement that you place a small bird in and roast it over an open fire. There were several forge welds (also attempts at forge welds) made before it was finished and Barry made the end product look really nice and authentic. We can have more demos if you will stay after the Iron in the hat.

IITH proceeds: \$825.00 Really Good IITH!! Hats and T-shirts sold; \$150.00(Good advertisement for the Guild and attracts new members).

Speaking of new members, this month we have Adam Barardi, Thomas Chandler. Patrick Damron, Mike Hair, Jonathan Kring, Julia Newton, Dennis Odom, Phil Tuggle (rejoin), Scott Wood. WELCOME!

Lunch donation: The glass jar at the head of the lunch line at all our meetings is there to pay for the main course, plates, ETC. This month we were able to cover what we ate and didn't have to take money from our PSABG account. THANKS!

Ray & Charlie have been busy and had some swage blocks cast, they came out looking real good, if you want one there are 2 still available to Guild members@ \$180.00 each. Possibly they will do some other castings maybe a small cone if there is enough interest.

In October, Ray Pearre led a group of blacksmiths at a Renaissance Fair in the Myrtle Beach area this is likely to become a charity event for MB and could become an annual event for the PSABG. Some of the smiths were able to sell their work and make contacts as well as entice prospective new members with their demonstrations.

Keep sharing your ideas with the Board and officers to help us in making good decisions for the Guild.

Thanks, Jesse

**Iron in the Hat**

Item	Donated By	Won By
Two pieces 4140	Jeff Hatfield	Dorz Carl
Three pieces Stainless Steel	Jeff Hatfield	Harry Wiggins
Bucket o' Coal	Jeff Hatfield	Rick Thompson
Hammer Head and Rasp	Brian Harrill	Todd Elder
Copper Bracelet	Tony Etheridge	Ramey Campbell
Heart Hook	Mike Hair	Karen Wiggins
Pieces of Tool Steel	Jason H, Anderson	Todd Elder
Pieces of Tool Steel	Jason H, Anderson	Adam Bacardi
Pieces of Tool Steel	Jason H, Anderson	Jody Durham
Pieces of Tool Steel	Jason H, Anderson	John Tanner
Bottle Opener	Jason H, Anderson	Caleb Battle
Breast Cancer Ribbon of Steel	Jason H, Anderson	Clyde Umphlett
Tomahawk Head with wooden insert	Jody Durham	Jerry Fowler
Fire Making Kit	Barry Myers	Clyde Umphlett
Bob Hill Gate Latch	Claudette Potter	Tony Etheridge
Bag o' Habaneros	Bruce Hester	Gwen Rodriguez
Jelly	Sharon Alsbrook	Jesse Barfield
RR Spike Opener	Gerald Alsbrook	Duke
Meat Turner	Gerald Alsbrook	Ed Sylvester
Flint and Steel in wooden box	Chuck Baldwin	Ed Sylvester
Small anvil and anvil decal	Chuck Baldwin	Charlie Meyer
Candle Holder	Ed Sylvester	Tony Etheridge
Copper Butterfly	Gail and Roger Marcengill	Jesse Barfield
Flag Holder	Gail and Roger Marcengill	Ramey Campbell

Item	Donated By	Won By
Bird Feeder	Gail and Roger Marcengill	Ramey Campbell
Tongs	Jesse Barfield	Gwen Rodriguez
Folding Multifunction Knife	Ken Carlson	Harry Wiggins
ABANA Conference Poster	Barry Myers	Ramey Campbell
Cloak Pin and burlap holder	Ray Pearre	Gwen Rodriguez
Troll Cross	Ray Pearre	Duke
Foxfire 6	Jesse Barfield	Jody Durham
Relish	T. Bazell	Ray Pearre
Grape Jelly	T. Bazell	Caleb Smith
Hot Salsa	T. Bazell	Ray Pearre
Hot Peppers - two red, two green	Jerry Fowler	Jamie Stevens
Welk Shell Cheese Spreader	John Tanner	Ray Pearre
Gloves	Perry Thomasson	Les McCeb
Gloves	Perry Thomasson	Jason H. Anderson
Gloves	Perry Thomasson	Hunter Smith
Fish Fillet Cutout	Jamie Stevens	Gwen Rodriguez
Cross/Flower Kit	Jamie Stevens	Charlie Meyer
Sterling Spoon	Jamie Stevens	Barry Myers
Sterling Charm	Jamie Stevens	Gwen Rodriguez
Golf Bag	Ramey Campbell	Jesse Barfield
Meat Cleaver	Johnny Smith	Cody Harrell
Rivets	Charlie Meyer	Jesse Barfield
Jack Hammer Bit	Charlie Meyer	Bill Burgess
Drill Bits	Charlie Meyer	Ramey Campbell
Model Ship	Karen Wiggins	Jeff Hatfield
Blueberry Cobbler	Karen Wiggins	Barry Myers
Drill Bits	Gwen Rodriguez	Rick Thompson
Bottle Opener Marble Demo Piece	Jeff Hatfield	Caleb Smith

**Project for the Madison Conference!!!!**

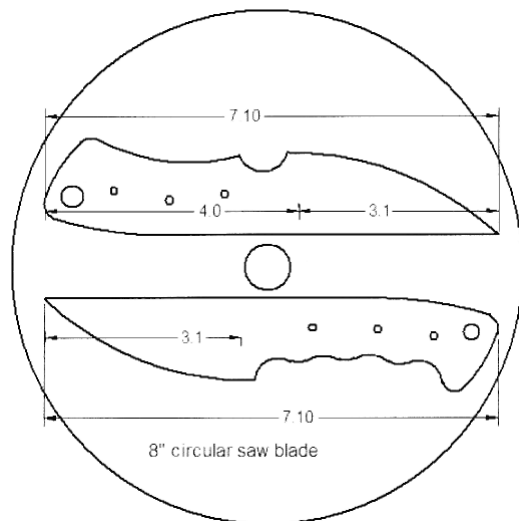
**Jesse Barfield, your president and mine, has stepped forward to be the head wrangler on our section of the room divider for the Madison Conference Group Project. We are planning to have a hammer-in to construct it. We will decide by the December meeting and let you know then. Keep thinking of ways to impart the slogans to metal.**

## Common Mistakes to Avoid

- 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.
- 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 fire and leave it there until you are ready to work again.
- Trying to forge weld with an oxygen-rich fire. Oxygen is the enemy.

Reprinted from The Iron Trillium.

## Ed Grove's knife blanks from an old 8" circular saw blade



Draw and cut out design. Anneal the blanks at a low red and cool slowly.

-If the plasma cutter is used, cut oversized and grind back to your line, otherwise, anneal and cut out by hand. An 8" saw blade will make two 7+" knives.

-Grind to plan and drill holes for scabs (scales).

-Harden -straighten if needed- at a cherry heat.

-Sand and polish. -Temper in a home oven at about 550°. Soak in the oven thoroughly for 20 to 30 minutes or until blade is all at 550°, then quench.

-Heat colors can be preserved by quenching when the desired colors appear. This may give pretty looking but not an even temper

Reprinted from the New England Blacksmiths Newsletter Summer 2012

## Flowers in Metal: Building a Tulip Arrangement By Walt Beard

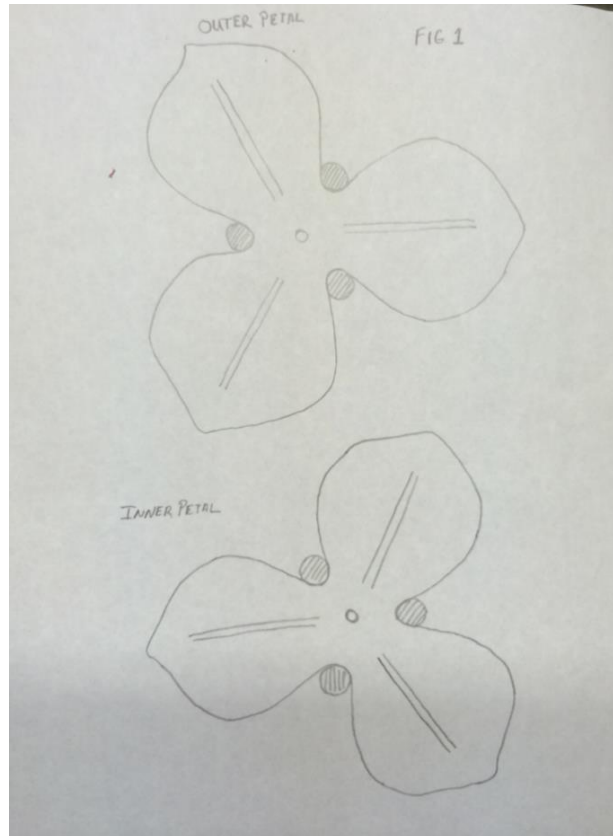
First of all, I would like to sincerely thank the Philip Simmons Artist Blacksmith Guild for giving me the awesome opportunity to spend a week at John C. Campbell Folk School. As a beginner blacksmith who has learned from books, youtube and the occasional guild meeting it was a chance to accelerate my learning curve and I took full advantage of the opportunity. The class that I attended was titled Flowers in Metal and it was instructed by one of the best artists and blacksmiths in the country, Mr. Bob Alexander. I would describe the class as a fusion of modern and old techniques to form, join and finish metal to build flower arrangements and sculptures.

When building flowers you can choose to follow one of two roads. You can choose to copy, as close to real life the lines and curves of organic flower parts. Or, you can choose to make what Mark Aspery refers to as a stylized representation of the original object, which may be a little more abstract. Bob Alexander taught the class with a “true to life” approach in mind. This approach involves choosing a flower and trying to reproduce, in detail, it’s life-like characteristics such as tapers, curves, lines and joining of parts. The best way to achieve this outcome is to find a real or artificial flower, pull it apart piece by piece and reconstruct each piece with parts made of metal.

Bob started the class by instructing each step of making a tulip arrangement and I have outlined these steps along with the tools and equipment used to complete the project. Remember, this is one way to approach the project, but not the only way. Each smith will probably want to add their own techniques and methods as they work through the project.

1. The Flower Petals: Use a sharpie to draw the inner and outer petal pattern in a sheet of 18 ga sheet metal. The outer pattern looks the same as the

inner pattern, but is approximately  $\frac{1}{2}$ ” larger than the inner pattern. You will need two inner



and two outer petals to make two tulip blooms. I used a 12”x12” sheet of sheet metal for the patterns.

2. Center punch and drill  $\frac{3}{8}$ ” holes in the inside corners of each pattern to aid in the cutting process. Center punch and drill a  $\frac{1}{4}$ ” hole in the center of each pattern for the stem to fit. Cut the patterns and file or grind to remove the sharp edges and burs.

We used Beverly Shears to cut the patterns and a belt grinder to deburr the edges. You can also use a band saw and file to achieve the same result. I think Bob kept us away from the band saw so we could all return home with all of our fingers!

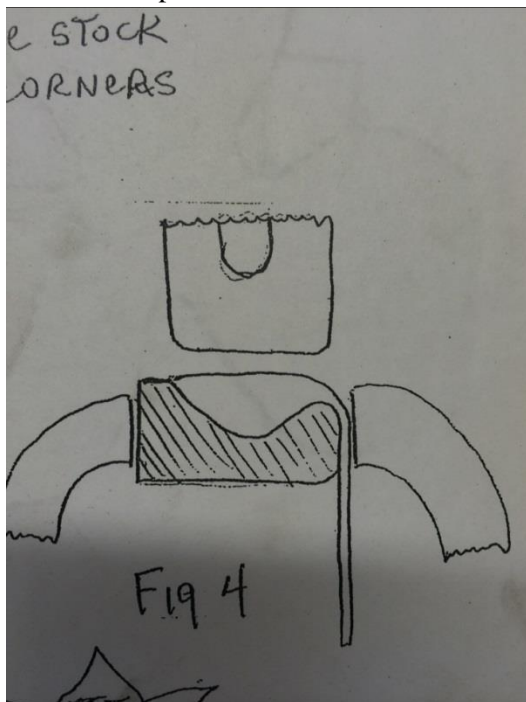
3. Using a ball peen or rounding hammer, chamfer or thin the edges of each petal pattern over the horn of the anvil. This was done through the process of cold forging to make the petals more life-like.

4. Using a narrow top fuller and bottom swage, contour a  $1\frac{1}{2}$ ” middle section of each petal. We used a treadle hammer to accomplish this task.



You could use a second set of hands or a guillotine tool if you work alone. This step is done cold.

5. Place the inner petal pattern over a forming mandrel and place in a vise. Bend the first



petal over the radius end of the mandrel and rotate in the vise as you bend the other petals. The mandrel is made of a 3" section of 1 1/2" round. One end is left flat and the other is milled with a smooth radius to aid in forming the bottom of the tulip flower. The pattern is held in place using a 1/4" rivet on the radius end. This step is done cold.



6. After you have bent each petal over the mandrel, use bolt tongs to squeeze the petals together tightly around the mandrel. Lightly hammer the bottom of the petals to close the gap between each petal. Rotate the mandrel in the vise and continue to hammer the gaps together to tighten the bloom. If done properly the gaps between the petals will begin to close, which will allow the outer pattern to fit around the inner pattern more snug.

7. Attach the outer pattern to the mandrel on top of the formed inner petal. The outer petals are spaced 60 degrees to the inner petals. When you bend the outer petals over, they will cover the spaces between the inner petals. Make sure to hammer the corners smooth and round to form the base of the



flower. Also, use a sharpie to mark the alignment of the inner and outer petals, so when it is time to weld the flower to the stem you will have the correct orientation and fit.

8. The Stamen: To make the stamen of the flower, use three #8 box nails. Grind two sides of each nail flat and grind the pattern off of the top of each nail. You will also want to use the grinder to taper the shaft of each nail to make them more narrow and life-like. You can use a belt grinder or angle grinder for this step.

9. After grinding 2 sets of nails (3 nails in each set), tape them together using masking tape and weld the ends together. We used a Mig welder.



10. The Stems: Cut two sections of 1/4" round stock at different lengths to be used as the flower stems (12"-14" sections). Use different lengths of stock if you would like for one tulip to be a little taller than the other. Grind the tips of each stem to look like a bluntly sharpened pencil. This will leave room for the weld when attaching the stamen to the stem.

11. Weld the stamen to the end of each stem and use an angle grinder with a flap disk to blend the weld with the stem. Leave the welded section of the stem a little wider to serve as a stop for the inner flower petals. We used the Mig welder.

12. Slide the inner petals up the stem to the stamen and weld to the stem on the bottom. Clean up and smooth the weld with a flap disk or file.

13. Using a 1/2" ball punch, cold forge a small divot inside the center of the out petals. I used a stump as the base when making the divot to avoid marring the bottom of the flower. This will give the outer petals room to fit over the weld on the bottom of the inner petals that are already attached to the stem.

14. Slide the outer petals onto the stem and around the inner petals. Be sure to align the petals with the reference marks you made to get the best fit. Weld the base of the outer petal to the stem and clean/smooth weld with grinder or file.



15. The Leaves: Cut a 16" section of 1/8" x 1 1/2" flat bar. Then cut the 16" section near the center on the diagonal.

16. Finally time to light a fire! Forge the flat or base end of each leaf by tapering to about 1" wide. Turn the leaf around and taper the point of the leaf to a blunt rounded taper. Use the cross peen of the hammer to thin and spread the center of the leaves in an outward direction taking care not thin the edges of the leaves.



17. Heat each leaf and place in a bottom swage. Use the cross peen of the hammer to round and contour the entire length of the leaf. As you swage the center of the leaf pull the base of the leaf down to give it a gradually curve. This will allow the leaves to fall away from the stem of the flower. The base of the leaves will need to be rounded more tightly. This will make a more snug fit around the stem. Clean and smooth the base of each leaf with a grinder and wire brush.

18. Cold bend the stems of the flowers to give them more natural appearance. I used a hardie bending tool.

19. Weld the stems of the two flowers together and use the grinder to clean.

20. Weld each leaf to the stem base. When you have welded the leaves to the stems, place the base or the leaves and stems in the forge, bring to a good forging heat and taper to about 1/2". Clean up with grinder.

21. The Base Plate: Cut a section of 3/8" steel plate to desired pattern. We used the plasma cutter. Clean the edges of the plate with the grinder. Center punch and drill 3/8" hole in the center.

22. Heat the plate in the forge and texture the edges for looks. I used the rounding hammer to form dimples. Place the base plate in the forge until the center around the drilled hole is cherry red. Place the plate upside down on top of the dish in a swage block or over the hardie hole. Use a 1/2" ball punch or small ball peen hammer to make a indentation around the drilled hole. This will give you room on the underside of the base plate to weld the flower stems and leaves, while maintaining a flat surface.

23. Place the flower stem base in the top of the base plate. You may need to drill a larger hole to fit. Weld the stem from the bottom of the plate. Clean and smooth the weld with the angle grinder. You can also use wood or stone as a base. Just drill and epoxy the flower to the base.

24. The Finish: The finish of the flowers is very important! After all of your hard work in steps 1 – 23 you really want your arrangement to look great and resist rusting. I used two different methods of finishing while at the school.

Method #1: Acid Bath then Temper Color.

After you have completely built your flower arrangement you place it in a muriatic acid bath for a couple of hours. (The acid bath is 25% muriatic

acid 75% water...SAFETY Always add acid to water!) Pull flower out of bath and rinse with fresh water. You may also need to use baking soda to neutralize the acid). Dry the flower immediately. We used an air compressor to expedite the process. After drying, clean the arrangement with a combination of steel wool and wire brushes. The better you clean the better the temper colors will show. The next step is to temper color using a torch. As mild steel begins to heat it will start to progress through its tempering colors. It starts with a yellow, light then dark. Then you start to see the straw color, light then dark. As it heats up you will get into the purple, blue, grey and then red. If you do not want your steel to turn black then avoid letting it temper to cherry red. For this process we used an oxyacetylene rose bud torch. Be sure to start with the thicker metal on the base. As you heat the base, the heat will conduct into the stems

and leaves and on into the rest of the flower. REMEMBER, heat evenly and slowly! Also, the thin metal heats quickly, so be careful. Once you have achieved the color you want quench the flower to stop the process. When you finish, quickly air dry and spray with clear lacquer to help prevent rusting.

Method #2: The Traditional Forged Look.

If you would like for your arrangement to take on a more traditional forged black iron look follow these steps. After your have finished the arrangement, be sure to clean it using wire brushes and steel wool. Use the torch to heat each part of the flower to cherry red and let cool. This will cause the steel to take on the forged black look. Do not allow to get too hot to avoid scaling. Once it is cool, use a scotch bright pad to highlight the hammer marks if you would like. Now, spray with clear lacquer.

## Quench Oil by Bill Kirkley

I took a knife making course at New England School of Metalwork this past summer. They gave us a source for quenching oil. It is listed below. Maxim Oil will sell a 5 gallon pail for \$92.00 plus shipping which was about \$40.00. If you think anyone would be interested you can send them the information.

I bought the #50 fast quenching oil. They said it is a fast quenching oil purchased by a lot of knife makers. They have other oils available for different metals.

Everyone I talk to says you need to preheat the oil. I never understood why. The guy at Maxim said it was to reduce the viscosity of the oil. Apparently oil with a low viscosity quenches faster, I am not sure why. He also said the # 50 oil did not have to be heated before use. He also said it was good to stir the oil just before inserting the blade so the oil is moving around.

Maxim Oil, 208 Shelby Road, Fort Worth, TX 76140 [\(817\) 293-4645](tel:8172934645)





## Skill Development: The Art of Striking

(This article is from the Pieh Tool Company newsletter <http://www.piehtoolco.com> ed.)

Blacksmithing, in and of itself, is fascinating to watch but there is something truly captivating about watching a team of strikers rhythmically beat a piece of steel. If you have ever been a striker, you know it takes more than sheer strength to be a good one. Here are some helpful pointers on how to use a sledge hammer efficiently and safely along with a quick course on the unspoken signs.

First off, you don't need to be the biggest, burliest guy around in order to strike well. Striking is a physically demanding task but there are certain techniques that will actually have the hammer doing most of the work. Start by positioning your strongest hand toward the head. This not only enables you to add force to the blow when needed but, more importantly, it assists with accuracy. The weaker hand should be roughly 12" down the handle from the lead hand, toward the end.

There are two basic styles for striking. The European method has you cross your body with the arm of your weaker hand while your stronger arm does all the work. The method described here is a deviation from that. You should also know the techniques of wielding a sledge hammer to move metal are completely different from those used busting concrete or demolishing walls. In this method of striking, both of your hands will remain stationary versus the lead hand sliding up and down when busting rock. The effect is more of a pumping action than a swinging action. Another difference is the sledge you'll use will have a shorter handle so as not to interfere with your body's movement. While gripping the sledge, touch it to the anvil to determine your reach.

With the foot that's opposite of your lead hand forward and your knees slightly bent, to protect your back, raise the sledge over the shoulder that corresponds with your lead hand. This spot is the source of your greatest strength. To strike, bring the hammer down in one sharp, quick movement. When you get to the two o'clock position, allow your lead hand to guide the blow, thus letting the weight of the hammer to do most of the work. To increase the force of the blow, simply raise your arms higher. Don't put every ounce of your strength into the down stroke as this will cause your swing to be wild. The weight of the hammer head plus the momentum you provide will be enough force to move the metal. Hitting squarely and accurately is much more important than whacking it hard. Besides, too many poorly aimed strikes distort the metal so, take your time - that chunk of metal will stay hot.

Part of the beauty of a well-oiled striking team is the way they work together, seemingly without communication, striking faster or harder then suddenly ceasing all motion. The truth is the strikers are receiving signals from the lead smith through an unspoken communication. A quick, light blow by the smith with his hand hammer is a signal for the striker to use the sledge or to strike quicker. The force of the blows given by the smith's hammer indicates the force of the blow the striker is to use.

Typically, the striker is supposed to strike the work in the middle of the anvil. When this needs to be varied, the smith indicates where the sledge blows are to fall by touching the required spot with his hand hammer. If the striker's sledge is required to have a lateral motion while descending, the blacksmith indicates the same to the helper by delivering hand-hammer blows that move in the direction required for the sledge to move.

If the smith delivers a heavy blow on the piece of work and a light blow on the anvil, it denotes that forceful, heavy sledge blows are required. If there are two or more strikers, the blacksmith strikes a blow between each striker's sledge hammer blow, indicating where the sledge hammer blows are to fall. When the smith wants the sledge blows to stop, he lets his hand hammer's head fall on the anvil and continue to rebound until it ceases. This form of sign language isn't as radical as the non-verbal communication in baseball, but it's effective and entertaining none the less. To see some amazing striking by the International Young Smiths, go to:  
[www.youtube.com/watch?v=14FwhkIrgTs](http://www.youtube.com/watch?v=14FwhkIrgTs)

## For Sale:

- **Fire Bricks – Brand New, Industrial Grade. \$1 ea. Ed Sylvester 803.414.2487**
- **Hosfield Bender**, with extension bender and 20 attachments on a nice stand \$900.00. **Sewell coal** for sale. 135# for \$45, Layne Law 843-333-9964
- 185 Joy Air Compressor, Diesel, John Deere, \$3000. 185 Sullivan Diesel, 2 for \$5000. Lincoln 250 AC/DC Welder, Diesel, needs machine work, \$200. Steam Cleaner – Steam Jenny Model 200 Plus 115 Volts, Diesel Fuel, \$200. Trailer, 20' bed, 3' tongue, 2 axles, needs wheels, \$250. 2000 Conquest, Gulfstream 30' Camper, Complete, 4 new tires, \$5800. Trailer for backhoe, 13' Bed, 2' Dovetail, 4'6" tongue, No Ramps, 3 axles, \$500. 1997 Ford Super Duty – Rolling Chassis (only), New tires on Front, Rear very good, \$1000. Charles Meyer, 843-729-5861
- Blacksmith Classes: John Boyd Smith is offering an instructional blacksmithing program at his smithy near Spartanburg. John is internationally known for his realism in forged steel. Call 912-655-9448, email [flemingsmith@aol.com](mailto:flemingsmith@aol.com), or website [JohnBoydSmith.com](http://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](mailto: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.
- **Big Chuck o' Iron**. 8"x8"x56" 900+ lbs. mass for anvil, treadle hammer, or tire hammer. Price reduced! \$250 Jeff Hatfield 864-216-3707

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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. 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 – 2013” or “Dues for 2014 are due”**

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

**December 13, 2014**  
**Old Edgefield Blacksmith Shop**  
**Jamie Stevens, Prop.**

**Go to Edgefield, SC.**  
**The Blacksmith Shop is located on the**  
**corner of US25 and SC 23, North of town**

**Bring something nice, maybe something you've forged**  
**for Iron-in-the-hat and a side or dessert**

**Barry Myers will be demonstrating something Colonial, probably a**  
**courting candle, maybe more.**