

On the Anvil NEWSLETTER

PHILIP SIMMONS ARTIST BLACKSMITH GUILD

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Our December meeting was held at The Artistry Workshop in Greenville South Carolina. The Artistry is owned and operated by Ryan Calloway of Creative Ironworks. It is also home to several other artists including Tim Chorbajin, a renowned knife maker and blacksmith himself! See some of his work on page 6.

Ryan did double duty by hosting the meeting and performing the main demonstration being assisted by Obediah. Obe, is an up and coming smith himself, be on the lookout for an announcement from him soon!. They did a fantastic job as always!!!. Tim Chorbajin provided a secondary demonstration in his shop on knifemaking which I hear went well.

I was too busy glad handing and back slapping to catch much of either demo, unfortunately! Ryan's demo topic was on floral elements and design. He also worked on a candle holder that looked awesome. He generously donated one he made previously to the iron in the hat as well.

Thanks to you all for bringing food or a side for our lunch. The main meal was provided by "Damn Good Bird" a new food truck business just starting out. Ryan is always trying to help local businesses and supports the local art scene whenever he can. You couldn't ask for a better community member in my opinion.

Jason Anderson, yet another noteworthy member local to Greenville invited everyone over to his shop for an after party. I spotted our vice president Todd "the" Elder in a picture from Jason's Facebook! There were a lot of first timers at the meeting, and quite a few non-members popped in as well. I take this as a sign that we are communicating with the public a little better. I believe we had 45 members in attendance,

The Iron in the Hat made us \$577 from all of your generous donations and ticket sales. This money sponsors our scholarships and classes, which is a nice segway to mention Lyle Wynns class at Jason Jaco's.

At the time of writing this the details still haven't been hammered out but It will be held in March in Columbia, Be on the lookout for details in your inbox if you plan to attend! If you have an idea for

a class, or want to learn/ better a skill please send me or an officer a message, we will try to put something together, be forewarned though you'll have to help!

One last thing, the SBA Conference is coming up in May and we will need some volunteers to help out in some easy tasks while there. The Conference is sponsored and supported by the Guilds that hold the event. We couldn't hold it without the most generous donations of your time and efforts. Please reach out if you're attending and would like an opportunity to help! If you're not planning to attend and have a hammer, a pair of tongs or another tool you have made and want to pass along, a good way to do that is to donate them to the SBA tool box as well.

New members are: David Brooks; Benjamin Cooke; Rick Gifford; and John Stine. We also welcome back returning member,

That's all for now. Cheerio and sally forth, Jody

Iron in the Hat

Item	Donated By	Won By	Item	Donated By	Won By
2 Files	Dan Dyer	Jody Durham	Shop Door Handle	Barry Myers	Jody Durham
4 Bolts	Dan Dyer	Jason Anderson	Fatwood Lamp	Barry Myers	Tony Etheridge
6 RR Spikes	Dan Dyer	Ed Harman	Yellowstone DVDs	Barry Myers	Jody Durham
6 Horse Shoes	Dan Dyer	Valerie Barrineau	Spatual	Todd Elder	Rich McGuire
Bird Bath	Roger Marcengill	Jody Durham	Rose Hook	Jason H. Anderson	Rusty Osborne
Dragon Fly	Gail Marcengill	Valerie Barrineau	Planter	Rich McGuire	Stephanie Osborne
Dragon Fly	Gail Marcengill	Tony Etheridge	Hand Drill	Rich McGuire	Jason Anderson
Dragon Fly	Gail Marcengill	Stephanie Osborne	Can of Brass	Rich McGuire	Duke Baxter
Garden Troll	Pam Etheridge	Jason Anderson	Rebar	Rich McGuire	Duke Baxter
Spatula	Tony Etheridge	Amy Calloway	Spike Steak Turner	Ryan Hosenfeld	Rich McGuire
Truck Spring	Benjamin Cagle	David Bush	Set of Hooks	Jason Jaco	Roger Marcengill
Gears Knife Kit	Clyde Umphlet	Jason Anderson	Flower Plant	Val Barrineau	Pam Etheridge
Fine Sheath Knife	Jerry Fowler	Barry Myers	RR Spike Knife	Johnthan Smidt	Dabney Peoples
Hanger and Basket	David Bush	Ed HarmonB	RR Spike Knife	Jonathan Smidt	Dabney Peoples
Rose Blank	Jody Durham	Todd Elder	RR Spike Dagger	Jonathan Smidt	Ed Harmon
Hot Mill Gloves	Jody Durham	John Tanner	Towel Holder	John Tanner	Valerie Barrineau
Banana Holder	Duke Baxter	Amy Calloway	Trivet	John Tanner	Ray Pearre
Candy Canes	Duke Baxter	Stephanie Osborne	Demo Piece 1	Ryan Calloway	Jason Jaco
Candy Canes	Duke Baxter	Jason Jaco	Demo Piece 2	Ryan Calloway	Ed Harmon
Candy Canes	Duke Baxter	ML Tanner	Candlabra	The Artistry	JD Norris
			Pecan Brittle	JD Norris	Jerry Fowler

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



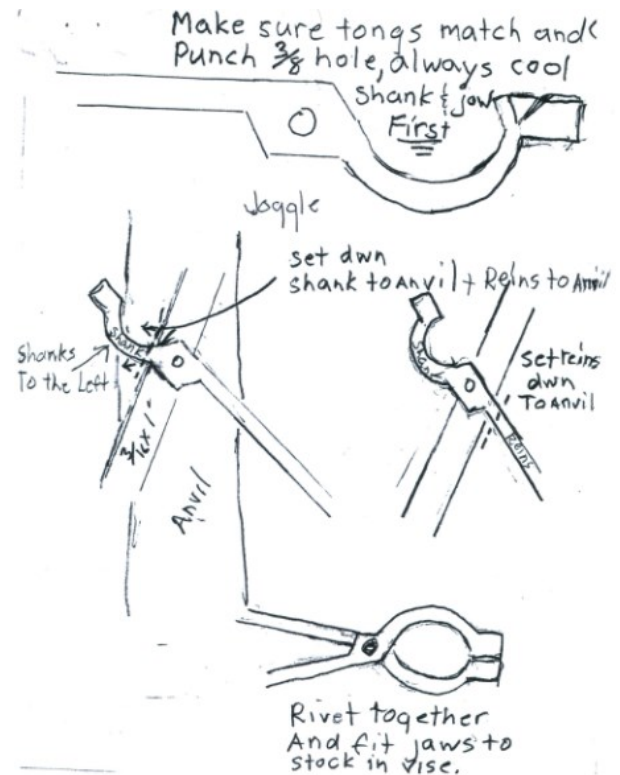
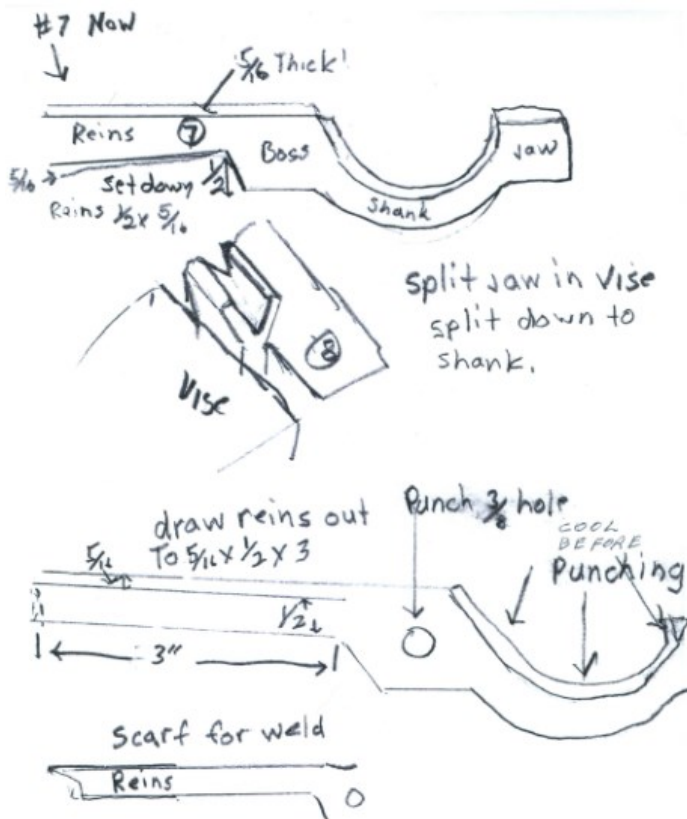
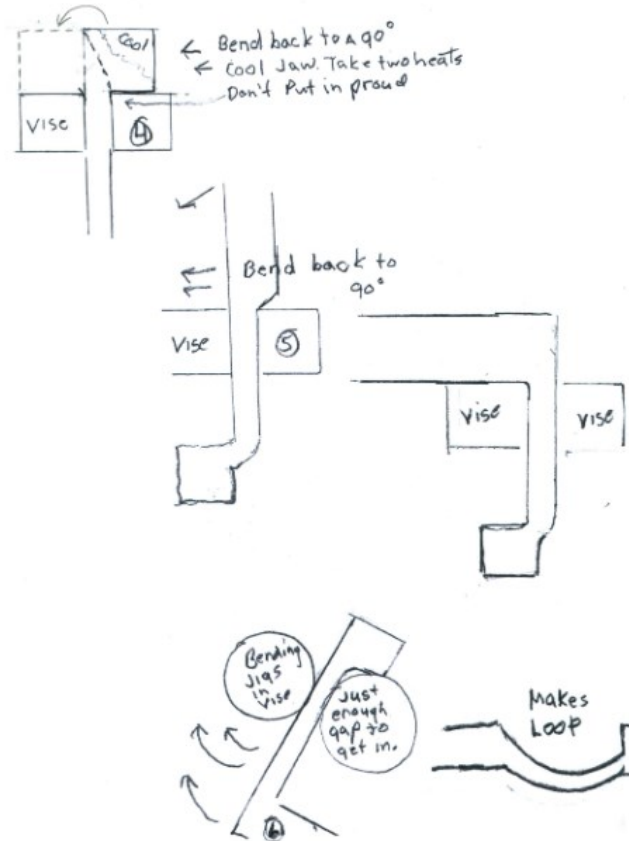
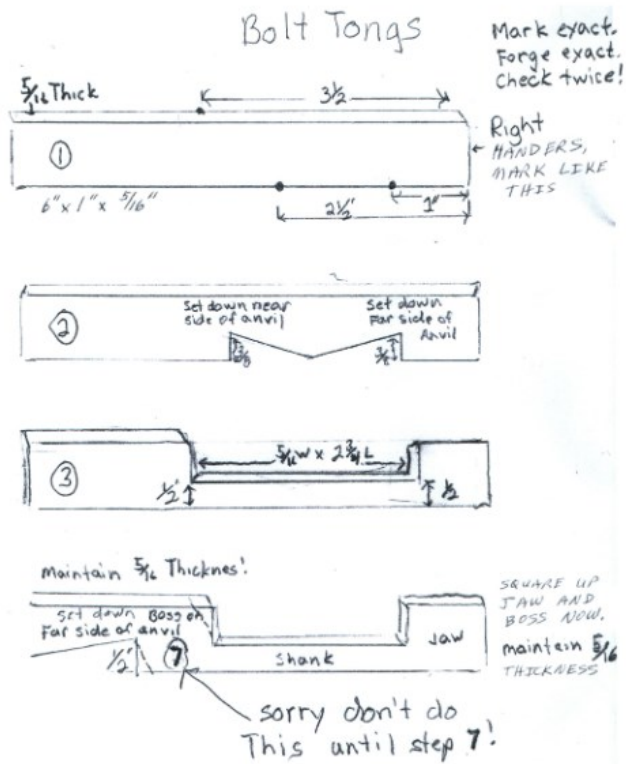
Make Stuff With Your Hands
(While Everyone Else Is Watching TV)

From Jim Carothers

The old village smithy [sic]
Now sleeps on the hill,
His anvil is silent,
his hammer is still
His brawny arm hammered
A cheerful, quaint tune
That rang through the village
From morning till noon
Then back to his anvil
With fire glowing bright,
His hammer a tinkle
Far into the night
He hammered his living
From horseshoe and rod

And was known to be honest
With Man and with God
Were we all as contented
And honest as he,
What a different sphere
This old world would be!
Now sweetly he's resting
From hammer and tongs
Where some day we'll meet
Amongst heaven's glad
throngs
By J. S. High in memory of
Fred Brunburg, Windber, Pa.

Bolt Tong Drawings by Gordon Williams



Update on the Replacement Forge at Historic Camden

Photos by Rick Thompson

Historic Camden has decided that a new forge is in order to better display the talents of the blacksmiths who demonstrate there. It will also be a better class venue for the Guild when we have classes with the reworked parking lot and fencing around the current forge. The current forge served us well. The old building will be repurposed to serve other artisans in the future.



As seen in the pictures of the model, the new forge will have a water wheel powered a helve hammer. Water will be syphoned off the waterfall behind the Kershaw House. The waterfall has yet to be built, so a pump system will be employed until that happens...

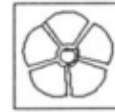
The forge is a double forge so that two smiths may work at once. The counter around the forge will keep the public at bay while giving a great viewing area. Oh, and I was

kidding about the waterfall...just to see if you read the newsletter! Barry



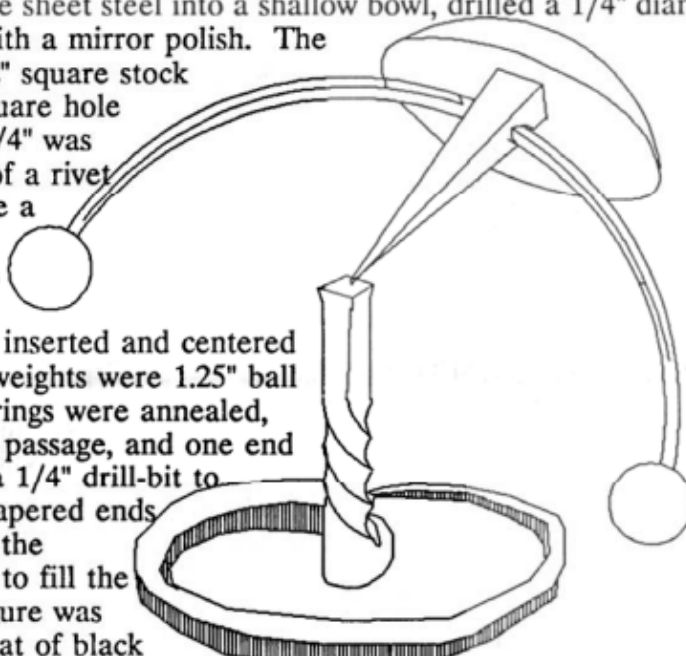
A Balancing Toy

Steve Bloom



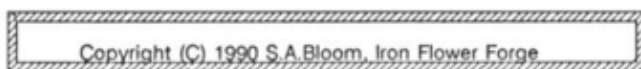
A typical early American toy was a wooden figure holding a balancing pole. The toy appears to be about to topple but is actually extremely stable. The trick is to weight the ends of the pole and position those weights such that the center of gravity of the toy is below the "bottom" of the figure. The concept lends itself to a quick blacksmithing project that will also use up some tag ends of stock that you happen to have lying around.

I dished a 3" circle of 16-gauge sheet steel into a shallow bowl, drilled a 1/4" diameter hole in the center and finished with a mirror polish. The "body" of the figure was 3" of 1/2" square stock tapered to a point with a 1/8" square hole punched near the top. The last 1/4" was ground down to form the shank of a rivet (1/4" diameter). The "arms" were a single piece of 1/8" square stock (14" long). The ends of the arms were ground to cylindrical cross-sections for 1.5". The arms were inserted and centered through the punched hole. The weights were 1.25" ball bearings (apprx. 4 oz.). The bearings were annealed, drilled to make a 3/16" diameter passage, and one end of the passage was reamed with a 1/4" drill-bit to form a counter-sunk area. The tapered ends of the arms were passed through the weights and the end riveted over to fill the counter-sunk depressions. The figure was then wire-brushed and given a coat of black lacquer. The last step was to slip the bowl over the top of the figure, rivet it into place and to bend the arms appropriately.



The base was from 12" of 1/2" square stock. One end was upset and a slight depression was created in that end using a ball pein. A taper started 6" from that end and the stock was drawn out to 18" long overall. A twist was made just below the upset and the taper was reflected through 90 degree angle and coiled into a base. The base was wire-brushed and given a coat of black lacquer.

The real potential of this project is not the object I made but the spring-board it represents for you. There's a lot of potential here to fool around with decorative motifs in iron while generating an "active" object.



Steve Bloom was the FABIA newsletter editor for years. His articles are always interesting and a source of inspiration. Thanks, Steve! Barry

The December meeting at Artistry in Greenville was a good time for all. Here are some of the shots we took



Tim Chorbadjian's display of knives



Jody trying to look taller than Jason!



Ryan explaining what he is doing with the candelabra demo piece (left) and the flower demo piece, shown below by Roger Marcengill



Iron in the Hat lineup



Ryan working on the flower demo



Lining up for the yard bird lunch

GEORGE DIXON ON FORGING NEGATIVE SPACE

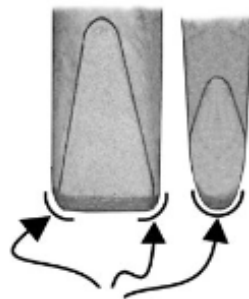
When a forged taper has a fullered (or chiseled) effect that tapers as the bar does it can be the result of using progressively smaller tools. While that approach works, it requires a set of sized tools. It's also a tedious process to blend the taper between tool sizes.

The method shown here uses a single fuller to sink a negative space into the bar. Once that is done, the bar and the fullered line are tapered at the same time.

With a layout line established, use the same fuller you'll be using to sink the effect into the hot bar to mark the layout line cold. It only needs to be deep enough to register the fuller after a heat is taken on the bar. Using any other tool to establish the layout line—and then matching a fuller to that line when the bar is bright yellow to near white heat—can be difficult.

Using the same fuller to do the cold layout and the hot fullering matches the tool to the layout, even if the bar is too bright to see the layout line. You'll feel the tool tip register into the layout line.

A fuller used to forge a line in a bar should have the ends of its long edge rounded to the same degree as its working end thickness. A fuller dressed in this manner makes the development of a fullered line much smoother.



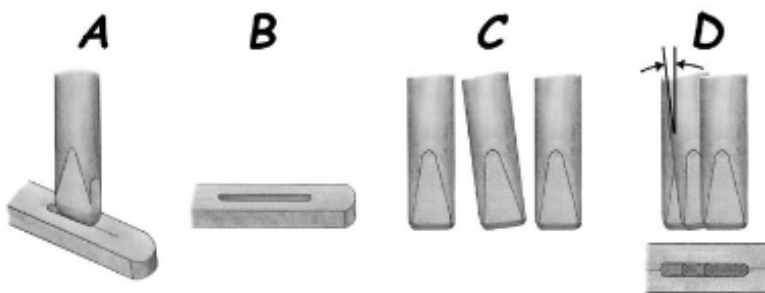
Dressed fuller, corners rounded as explained in the text.

Successful development of the fullered line is a result of how the fuller is dressed, set, struck and then moved forward to be struck again. The tool is struck and then it is tipped back slightly (very slightly), and moved forward one half of the tool width before it is set back to vertical and struck again. This approach keeps half of the fuller in the "trench" that follows it. And it places the other half of the fuller onto the surface of the developing effect. It also causes the sidewall of the fuller to blend the last strike into the next one.

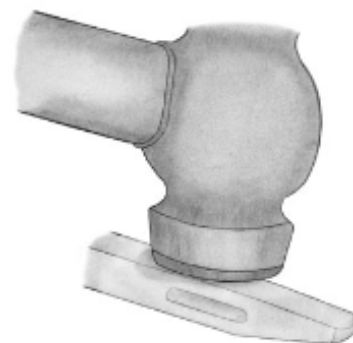
How deeply should the fullering sink into the bar? That is a matter of how you want the effect to look. The first times you try this process, keep the fullering about a quarter of the bar thickness. As to how far the effect can be pushed, the photo at the beginning of this article is of a 1/2-inch square bar, which has the same fullering on the opposite side.

Drawing Out a Negative Space

The steps of drawing out a negative space into a taper begin by first drawing out the metal that's past the fullering.



Left to right: (A) Cold layout and hot work using the same tool. (B) A cold marked bar, ready to hot sink the fuller. (C) Three fullers showing the process of "set, rock, drag and set" as used in both the layout and hot work. (D) Each move is only half the tool's cutting width, keeping the forged depression smooth and aligned.

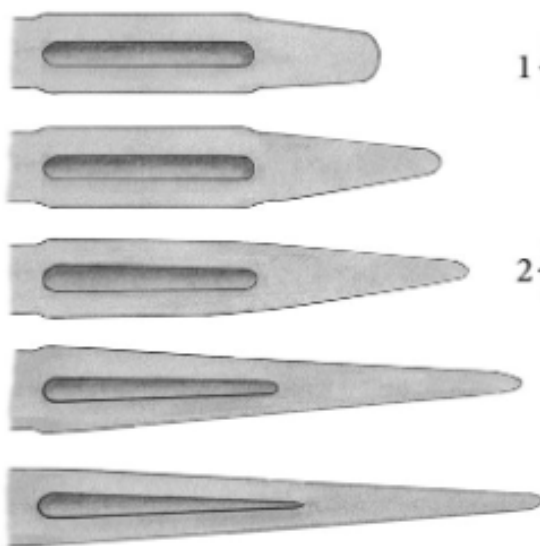


Keep the hammer centered over the back of the fullered bar, as shown above and in the next two illustrations.

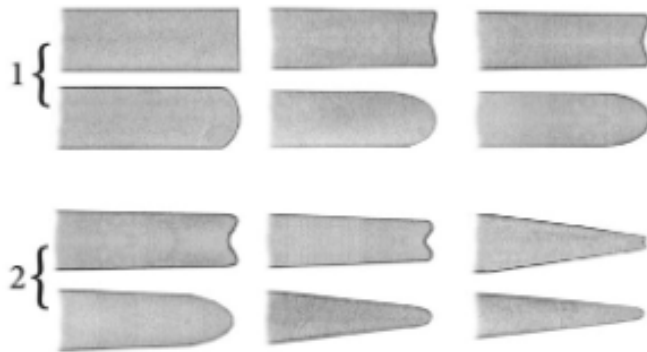
Reprinted from the Hammer's Blow, publication of ABANA for those of you who are still not members...



The top two illustrations show how the forging is kept away from the fullering while the initial taper is established. For control I tend to flip the bar every three strikes, otherwise one side of the fullering thins.



Steps in drawing out a bar containing a negative space



The top rows of both "1" and "2" above show the development of a shut. The two bottom rows show how rounding the end of the bar prevents a shut.

George Dixon will answer questions sent via e-mail to: GD-Blacksmith@charter.net.



Big Jobs Out of Little Jobs

How to Approach Larger Work

By John Crouchet

With the weather finally cooling off, I am headed back to the shop, like most of you. I am trying hard to remember what jobs I have promised to do and where I left the parts for those jobs, all extremely overdue at this point! As I separate the parts, however, there is one important thing I always remind myself:

There are no big jobs.

That's right. Everything is a small job. Even the largest blacksmithing job I ever worked on was just a series of small jobs. I try to remember that and I try not to be intimidated by the "big" jobs ahead of me. Something that we might all consider "a fair sized piece of work", like a set of courtyard gates, is only a collection of frames, scrolls, crossbars, hinges, and latches. None of those are frightening or impossible, one at a time. The trick is just to break it down into that one-at-a-time. Here is how I start:

1. **List the major steps to completion.** This is an exercise in thinking. Consider how the work must progress in order to maintain a piece that is level, square, and true, start to finish. Write it all down. Start filling it in, adding steps as you go. Properly prepared, this document will absolutely lead you through your job.
2. **Build frames first.** Anything that needs a frame, such as gates, pot racks, doorways, fireplace screens, etc. will need the frame built **first** because the rest of the construction needs that frame in place in order to remain true, square, and level. Take the time to insure the frame corners are truly square, the lengths of frame members are exact, and the frame sits level in any direction. Measure across the

diagonals of the frame to make sure. If the diagonal measurements from corner to corner are not identical, something is wrong and out of square. Stop now and correct any problem because it will only cause you more and more grief as the job progresses.

3. **Build jigs.** Any large job is likely to have repeating elements, such as scrolls or curves. Take the time **at the start** to build a jig for each of those elements and you will save a lot of time and effort, as well as insuring that your elements will match well visually and, best of all, will fit inside the frame as they are supposed to!
4. Next, I would usually begin to **make the elements** from those shiny new jigs, working out any problems as I go. I always make a few extra of each element because iron is cheap and screw ups are expensive!
5. I next take my new elements and begin to **fit them to the frame**, modifying anything that needs filing, tweaking, or twisting as I go. When you see a problem, fix it early to insure that the work stays true as you build. This is the stage where I weld, rivet, attach, and screw things together, always continually checking the frame and my original plans to make sure I am where I am supposed to be.
6. **Build and fit the hardware.** This is the point at which I make the handles, hinges, latches, etc. for the project. You might wonder why I did not do this step right after building the frame. Experience has taught me (the hard way) that those handles, hinges, etc. will be in the way during all that previous construction. They prevent the frame from lying flat on my fabrication table and they are always in the way when I need to rivet or weld. Just hold off and do them later. You will be glad you did. A note: Hinges are always last. They must hang true in order to keep the gate (or door) square to it's opening. That means absolutely straight and level. I like to set up

This article reprinted from the Balcones Forge Dispatch

- the gate on blocks inside its actual opening, making certain that it is level and happy, with room to swing and side supports ready to go. Then I carefully clamp my finished hinges in place and lightly tack weld them to the frame. Next, I — very carefully — take the gate back to my shop to make the final attachment of the hinges to the frame. The last thing I do is to file or cut away the tack welds.
7. **Finish out.** Construction is finished. Now is the time to honor all that hard work by doing an excellent job on finishing. Dorothy Stiegler taught me that finishing will occupy about one third of your construction time. I like to keep mine simple. Frankly, I have never had good luck with any outdoor finish except good old enamel, carefully applied with a good primer. I like to use dark metal colors such as black or a bronze brownish color or something similar. Brighter colors just seem to draw attention to the paint, rather than the ironwork. For interiors, my favorite (and my clients' favorite) is still a waxed finish over clear satin acrylic with a carefully wire wheeled base. If I am putting temper colors over the interior piece, I use the wax finish over a gloss acrylic so that the colors are not muted.
8. **Congratulations!** You are done! I keep my blacksmithing books close at hand while I work because I don't know nearly as much as my clients think I do. Mark Aspery's series will answer a lot of questions as you go. Always make test pieces. **ALWAYS** make test pieces. You are **NOT** saving time by skipping the test pieces. My scrap bucket is full of embarrassingly poor test pieces that saved me from revealing my bad work in public. I build the test piece, fix what I screwed up, build another, fix the screw-ups on that one, etc., etc., until one finally emerges that I am willing to show to the public. As far as they know, that excellent final piece is how all my work looks! Then I quickly build the others while I still remember exactly how I built the first one! That is most of what I know. It has served me well. May it do you good.

For Sale

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

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.

Anvils for power hammer build (2) Ea 285#, 6"square x 36"tall. \$175 ea pick up at JC Campbell Folk School. Mike Lamarre 706-374-2983

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:

Guild Meetings: February 11 at the J.C. Paul Farm, Conway, SC. Walter Hill is our host.

SBA Conference! May 18, 19, 20. Madison Ga. The demonstrators from the outside are Liam Hoffman and Matt Jenkins and one demonstrator from each of the participating ABANA Affiliates.

Hammer-in at North Augusta: January 21 at the Living History Park. Bob Kaltebach and Barry Myers will host. Project will be a scrolled three legged trivet. Let Barry know via email if you want to come. This will be a bring your own stuff—forge, anvil, hammer, etc., event.

Lyle Wynn's "Tools to Make Tools" class, March 2023. . The class size will be limited to 10-12 participants. Cost: TBD . Jason Jaco is the contact. These are hammer making tools. **This will be a 5-7 day class—Plan your vacation time now!**

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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 2020, Dues for 2021 are Due, or Dues Paid for 2021"

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

COME to Conway

February Meeting, 2/11

Demo beginning at 10AM

2279 Harris Short Cut Rd, Conway, SC 29526

(843) 365-3596

**Bring a side, dessert, or drinks and something
you might want for the iron-in-the-hat, if you
didn't already have one**

Walter Hill will be doing the demo.

Prepare to be amazed!

