

On the Anvil NEWSLETTER

PHILIP SIMMONS ARTIST BLACKSMITH GUILD

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Hello Blacksmiths and Friends!

We were blessed to have as hosts, Roger and Gayle Marcengill. at our June Meeting. Roger and Gayle are charter members of the guild. I asked Barry if he could trace back how many meetings we have had at their place and the oldest one he could find was way back in 1999! That's 20 years and going strong! If you have never been to their place, your missing out on a wonderful experience, both with their hospitality and touring the amazing shop they have.

Our demonstrator this time was Obadiah Kuebler. Obadiah is an apprentice to Ryan Calloway at the Artistry in Greenville. He's been blacksmithing for 2 years now and has impressed a lot of us with his talent and work on the SBA Project the Artistry took on for us. I would like to say thanks to those guys again for the work and dedication it took to get the project done and in plenty of time for the conference. Obadiah started out with a horse head on 1/4 by 1 bar and followed up on the other end with a hook to complete the piece. He brought a nice finished one that he had mocked up on a piece of burned pine, I thought was quite fetching! The meeting closed with Iron

in the Hat with amount of \$435.00 being raised for the guild.

The Guild Library is Growing and is in good hands with Pam and Tony at the helm, under their care we have added a few new titles to the library and they've done a wonderful job organizing and keeping up with the hoard of media we have. It takes a lot of effort to pack up a library and display it at each meeting and I would like to say that I am very appreciative of their efforts! As a reminder, if you have an overdue book, please try to get them turned in.

Ray has decided on the date for the beginners' class. It will be held at Magnolia Gardens on November 1,2,3. Ray Pearre is the contact. See page 11. He wants the real BEGINNERS.

There have been a few requests for a workshop class to be held and we are working on getting something going for late winter early spring. Keep an eye out for more information as it gets closer. If you have a suggestion for a topic or teacher please send an email to an officer or even me if you can.

New Members are: Tim and Sandon Brown; Ben Gamble; Mike LaMarre; Russell Arrington; Jacob and Jim Ballou; Jim Looper; and Brandon Hinson.

Madison was a really good time this year. Congratulations to our knife crew—Mike DuBois, Tony Etheridge, Todd Elder and Barry Myers. Their knife won the knife competition between the Guilds. Mike ended up buying it after a fierce auction. You would have enjoyed it!

Hope to see you all in August at the Camden meeting!

Hammer on,
Jody Durham

IRON IN THE HAT

Item	Donated By	Won By
Wine rack	Roger Marcengill	Heyward Haltiwanger
Cardinal Copper Sculpture	Gail Marcengill	Obie Kuebler
Trivet	John Tanner	Rame Campbell
S Hook	John Tanner	Gail Marcengill
Madison Tee Shirt	PSABG	David Bush
Carvers Friend	Jody Durham	Tony Etheridge
Horse Hook Demo Piece	Obie Kuebler	Pam Etheridge
Collector's Calendars	John Tanner	David Bush
Pick-up Tongs	Tony Etheridge	Sandon Brown
Steak Turner	Barry Myers	Rame Campbell
Steak Turner	Robert Campbell	Adam Hevin
Metal Bowl and Feather	Ryan Calloway	Jerry Fowler
Rubicks Cube Oyster Knife	Heyward Haltiwanger	Tony Etheridge
Tramel	Adam Hevin	Sandon Brown
Forming Tool	Jody Durham	Ray Pearre
Wooden Box	Andy Barnett	Pam Etheridge
Grader Blade	David Bush	Tony Etheridge
Rake and Shovel	David Bush	Rame Campbell
Slag Hammer	Joe Marsh	Sandon Brown
In-Progress Tongs	Charlie Harper	Ray Pearre
Fine Damascus Knife	Jerry Fowler	Ryan Calloway

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!



You might think that is Jerry Fowler bending down to shoe a horse, but no, it is 70 year-old Elizabeth Arnold, believed to be England's only female blacksmith, shoes a horse outside of a 400 year-old forge in Kent. (1938)



This is a picture and x-ray of Jason H. Anderson's finger containing a metal fragment.. He has had it removed and he alleges that he is fine. Now, Jason has had his tetanus shots and is not going to get lockjaw. But, when is the last time you had a tetanus shot? Do you want to do arches like this guy?



Tetanus symptoms include:

- Jaw cramping
- Sudden, involuntary muscle tightening (muscle spasms) – often in the stomach
- Painful muscle stiffness all over the body
- Trouble swallowing
- Jerking or staring (seizures)
- Headache
- Fever and sweating
- Changes in blood pressure and fast heart rate

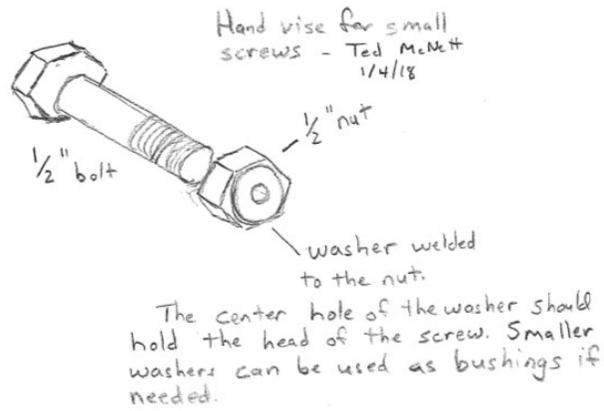
Get your Tetanus Shot



Shop tip from Ted McNett, BGCM

Hand vise for small screws

Drawing by Ted McNett, Sample and Pictures by Ray Plank



Reprinted from the **Now and Then** Newsletter of the Shenandoah Valley Blacksmith Guild

DO YOU REALLY WANT TO PUT WATER ON YOUR FIRE?

Author: Tom Troszak with introduction by Dave Smucker. Reprinted with permission from the March 2017 issue of the Anvil's Horn, the newsletter of the Arizona Artist Blacksmith Association (AABA).

Do you use water on your forge fire?

Well, I don't recommend it if you are using a charcoal or propane forge. However, if you use a coal forge, then that is a different story. A long time ago Joe Babb, from the Clinch River Group, made the point to me that he noticed that fewer and fewer demonstrators that he watched seemed to use little (or no) water on their coal forge fires. He was wondering why since he always did and was taught that this was an important part of correct fire management. I filed this away -- and said it would make a good future article. Early this past summer I posed the question on the use of water on coal fired forges to the internet forum of "The Forge" so that I could have some opinions other than just mine. I got a number of good responses - and one very outstanding and detailed response from Tom Troszak from Asheville, NC. Tom has a long history of blacksmithing and working with coal fired boilers and locomotives. He also has a rather strong technical bent in the understanding of what is happening in our blacksmithing process.

Here are Tom's comments on the use of water in the coal-fired forge.

What is Coal?

Coal is a coarse mixture of various fuels: most importantly, the carbon in the coke, and the flammable gasses trapped in the coal. Sulfur, peat, oils and other combustible impurities in the coal can also act as fuels, but will be disregarded for the moment. The coke (carbon) is the most important component where heating metal for forging is concerned. Coals are classed according to their carbon content: Anthracite (most carbon), Bituminous (most common for forging), Sub-Bituminous, and Lignite (least carbon).

How Coal Burns

The gasses in the coal have a lower ignition temperature in air than the coke (carbon). Some coal with a lot of volatile material will burn by itself without forced draft, just from the combustion of the gasses. This type of fire will not heat metal to a forgeable temperature because the gasses are burning off at a relatively low temperature. On the other hand, some coals have so few volatiles that they will not burn at all without forced draft. With the addition of atmospheric oxygen from the forge blower, the carbon in the coke becomes incandescent, and the radiant heat from the glowing coke then heats the metal in the fire to a useable temperature. By the time the coke in the coal is blown and heated to a sufficient temperature for forging, the gasses are long gone as steam, smoke, or flames. The steam, smoke or flames do not heat the metal. In the heap of green coal surrounding the fire itself, the radiant heat from the fire (and some escaping heated air) begins to drive off, or "distill" off the volatile gasses, which, if heated to combustion temperature, become large romantic flames that heat the smith, but not the work.

What Does Water Do?

Wetting the green coal does several things, but most importantly, it keeps the carbon (coke) in the green coal below its combustion temperature while the more volatile gasses are being driven off. That way, the all-important coke is preserved from premature combustion while the distilling of gasses is taking place. When the gasses are gone, the coke is ready to be raked or pushed into the heating portion of the fire. The presence of water in the green coal immediately surrounding the fire also keeps some of the gasses from reaching combustion temperature, so that they boil off in the steam, rather than creating unpleasant flames. Whether you steam off or flame off the gasses is largely a matter of preference, but you generally get more useable coke for heating your metal if you keep the surrounding green coal below the combustion temperature of the coke. You get less flame and smoke if you keep the rapidly departing gasses below their combustion point. The cost of BTUs absorbed in the vaporization of the water is completely insignificant compared to the BTUs preserved by preventing the premature combustion of the coke. The water (and the gasses) in the green coal are being boiled away by the stray radiant heat that escapes from the center of the fire, heat that is not doing useful work anyway.

Does the Type of Coal Matter?

The amount of water necessary to produce the maximum quantity of usable coke varies widely with the quality of the coal, and the size of the coal particles. Some fine, high carbon coals burn well almost dry. The more carbon (and less gasses) in the coal, the less water generally will be needed to keep the coking process under control. Coal with more carbon and less gasses is (in general) "better" for forging purposes, ignoring the melting temperature of the slag for a moment. If you just buy coke already made, you don't need any water at all, except perhaps to keep the fire from spreading too much, but you have to blow it continuously, or it goes out pretty fast. Pure metallurgical grade coke is my forging fuel of choice, and charcoal second. Finer coal particles help keep the hot (burning coke) portion of the fire contained, and less draft air escapes through the surrounding green coal, so that the fire spreads less readily, and the available air blast is more effective. If the coal is too coarse, enough blast air can escape through the loose pile to make it difficult to reach forging temperature. The coarser the coal, the more wetting and packing may be necessary to keep the fire hot and contained.

Ok, let's talk about clinkers.

Coal comes from carbonaceous materials in the ground, it is comprised of things such as old trees, grass (peat) and dinosaurs, and contains a more or less percentage of dirt (ash). This dirt (ash) is comprised of a fantastic variety of materials, but largely silica, minerals, etc... you know, dirt. In the high temperature of the forge fire, this dirt mixture forms a very crude glass or slag known as clinker. Some rare forms of dirt (like pure silica) may have such a high melting point that they are not a melting problem at forging temperatures, but these are not often found in coal, so the best way to prevent clinkers from forming is to obtain coal without so much dirt (ash) in it in the first place. All coals contain some ash (dirt), but whether it becomes problematic during forging depends on the melting temperature, friability, etc. Some clinkers are sticky, some are not. Some coals may be dusty grey, have 20% by weight of ash, and only 50% of carbon, but forge very well because the clinkers do not clump. Some coals are very shiny black, very little ash, a rating of 15,000 BTUs per pound, a high price tag, and immediately turn to a sticky mess at forging temperature. Most coals are somewhere in between. The free coal that comes from the stoker bin in the old farmhouse may be fantastic or horrid for forging. The only way I know to tell is by trying it for a couple of days. Some coals may work OK at "forging" temperatures, then become sticky when blown to "welding" temperature. Clinkers are caused by dirt mixtures being exposed to temperatures above their melting point in a forge fire, not by the apprentice who doesn't hold his jaw right, too much stirring, or by the phases of the Moon. You can't "cause" clinkers by improper treatment of the coal. You CAN prevent

This article was reprinted from the January 2017 issue of the "Forge", the newsletter of the Vancouver Island Blacksmith Association. It was (apparently) originally published in the June 2005 issue of the Appalachian Area Chapter of Blacksmiths (AACB), but the last bit of the original article seems to have been lost. Still, it was felt that AABA members might find this material useful in 2017. [I felt the same for our PSABG members—Barry]

ABANA Membership

This is a shameless plug for ABANA. I have been a member for a lot of years now—okay, there was a brief intermission for a few years about the dust up over shooting anvils at Madison, but after I punished them for a couple of years, I rejoined and they welcomed me back.

I really missed the Anvil's Ring and the Hammer's Blow. I really like them both. I like the Anvil's Ring because it appeals to the artist that I would like to become in another life. It is good to see some more artistic stuff that I know I will probably never attempt.

The Hammer's Blow is greatly anticipated because it usually contains projects and ideas that are right up my alley. Mark Aspery was a great editor and Dan Nauman has been a great choice as his replacement.

And then there are the ABANA Conferences. I love them, but they almost have too much for me to take in. You need to be an ABANA member—I know it's kind of expensive, but to grow, you need to be exposed to work that makes you want to stretch yourself. Consider it. Next year in New York! Barry

With the upcoming delivery of our swage blocks and cone mandrels, I thought that it might be appropriate to publish this article from the Voice, the newsletter of the Blacksmiths of Arkansas.

PROJECT NOTES—NEW SWAGE BLOCK CLEANUP



I bought one of the swage blocks being sold by the Saltfork Craftsmen, the Oklahoma ABANA affiliate. It's a great block and sold at a great price. I highly recommend you pick one up yourself.

The dimensions are. 12-1/4" x 7-1/2" x 3-1/2". 65 lbs. The imprint is "SFC" (Salt Fork Craftsmen). The one thing it did not have that I would have liked was a 7/8" square through hole to match the hardie of my anvil. I really only need that one size, though, and I have since decided to get me a striking anvil for that. I understand the through-holes dramatically increase the complexity of the cast, and therefore the price of the casting. Really, with the striking anvil for my hardie, this swage is perfect for everything else.

Their website said "You will have to do some light grinding on the swage block at the parting line. The as-cast edges need to be radius ground as well before using. The club felt that most folks would rather do their own clean up, and it also helps us keep the cost down. Most of the depressions cast pretty clean; some take a little grinding to make really smooth. Typical of a sand cast part. The one in the photo has only been wire brushed – no other grinding -- it's as cast. The amount of grinding and polishing you do is your choice." They were referring to the photo in their ad, but the picture of mine above are straight out of the shipping box.

The dish I will probably use most is the middle round one in the left photo. I wish it were deeper, almost hemispheric, but it is actually fairly shallow. Not really the ladle-form I thought. The two sides you can see in the top photos aren't bad, at all. I thought I would take a grinder to it, but after wire brushing with an angle grinder, it was really ready to use. I used a flap disk wheel on the large depressions and flats, but it really wasn't necessary. I was just excited.

The halves are aligned pretty well, and the grinding of the flashing was pretty close. There were a couple of small voids, little more than pits in the side of the shovel form, but I don't think they would cause any problem, and I really wasn't planning on cranking out shovels anyway. They are the only voids on the block.

The side facing the camera in the right hand photo above, with the half-round swages, was where the only real cleanup was necessary. Here's a close-up of the very worst corner. Really, this is far worse than the rest of the block. There were several drips, and the channels appear to taper from both sides to the center.

I called on Bob Patrick, and got a very interesting email about the foundry process and about the proper way to correct these issues. Unfortunately, I've lost the email.

Ignoring Bob's best practice advice, I first tried to take a grinder to these areas, but other than a couple light taps on the worst areas, I quickly gave that up as too aggressive. I stepped down to a medium grit flap disk, which was much easier to control, but was not really able to match the contours I needed. Finally, I stepped down to a collection of round files. My largest was exactly the diameter of the leftmost groove. I expected it to be very difficult to file cast steel, but it actually turned out to be the perfect tool for me. The file was easy to control but was aggressive enough to make visible progress, and I had no difficulty matching the contours.

I'm sure even more precision could have been achieved by getting wooden dowels of the correct diameters and wrapping them in abrasive (which is probably what Bob told me to do), but really, the files worked out just fine for me.. Honestly, this one corner was the only area that took any work at all, and I had it straightened out in less than an hour.

If you are looking for a swage block. Look no further. Go get you one of these right now!

Tony says BRING BACK YOUR BOOKS! He is running out of books to loan!

Motif:

Basket: Submitted by Mirko Siakkou Flodin

To layout this motif:

1) Measure the bar's width, divide that width into three even sections and scribe the two lines on the bar as shown.

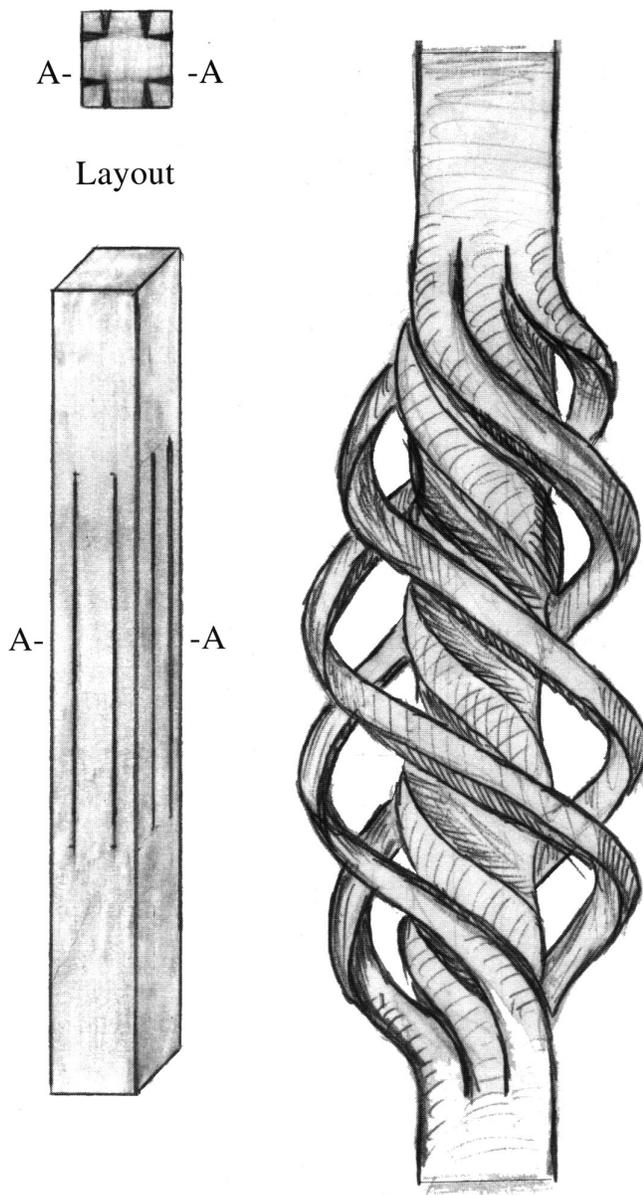
2) Incise the layout lines, cold, into the bar with the slitting chisel that will be used in the hot-slitting operation to follow.

3) Work progressively and evenly around the bar. Take each cut pass to the same depth on all of the lines before another cycle of deeper cuts begins. This keeps distortion minimized and the process easier to control.

4) After the lines have been hot-cut deeply enough that all cut lines have met, separating the corners of the bar from its core, **gently** straighten the bar and take another heat. Be attentive to the fact that the cut corners will heat faster than the bulk of the bar and burn if the heat is raised too fast.

5) At a forging heat, twist the bar (clockwise is a good first-twist habit, then any 'counter-twist' is, quite naturally and without having to pause and think about it, 'counter-clockwise') six full twists followed by two counter-twists which open the basket. The six twists stretch the cut corner strips which provides the extra length for the counter-twisted result.

Note: Basket diameter can be changed by lightly hammering down onto the end of the bar as the counter-twist is made. Also, a handy tool for adjusting baskets can be made by forging a 'screw-driver' shaped blade on a piece of bar stock which has the other end split and bent like a 'T' handle. This tool is used by inserting the blade end between two sections of the twist and levering them into adjustment.

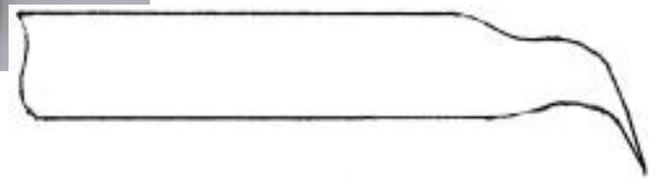


More Tweets— From Don Pfaff

Reprinted from the Pittsburgh Area Artist Blacksmith Association



Left: Hummingbird Middle : Songbird with long tail Right: Abstract rooster



For the hummingbird, leave extra material for the elongated beak. Then draw out the material to a point. This is good practice for controlling your hammer and drawing out material.

For the songbird with long tail, make the cut for the tail longer and add a curve for a flair.

The abstract rooster, the change of planes add to the shape. Don likes the simplicity of the shape and said details could be added such as tail feather lines but he likes the “less is more” philosophy for this fowl. Directions for the rooster are different from the songbird, you can pretty much figure it out from photo above.

Tip: For the eye on any animal including the birds, hit your center punch very lightly to establish the location and also size. The size of the eye is extremely important to make your project successful. Too large of and eye or too small of an eye can have an overall effect on your project. First, Don uses a light center punch, he follows that with a center hit, and finally he uses a drill press to clarify the eye.



Center Punch Tip: Don found that when cooling his punches in water, he had the ten-dency to knock the water off the table surface onto the floor and his punches also would rust. He tried cooling his punches in welding nozzle dip. It has a high flash temperature, does not rust your tooling and if you knock it onto the ground, there is no mess because it is a gel, just pick it up! Great idea!



Product Suggestion Tip: Fluid Film This product is a fantastic rust preventer, it does not hurt paint and can actually penetrate water! It is lanolin based, will not evaporate and works great. Don said, he understands that John Deere sprays it on all their machinery that is shipped over seas to protect against salt water and water in general. It is a low profile company so look it up for a distributor in your area.

Eureka Chemical Co., 234 Lawrence Ave., South San Francisco, CA, 94080

Our own Ray Pearre at the Green Coal station at Madison.

Phil Sticks It To You! By Phil Travis

Phil Travis has been a PAABA member for many years and has offered us a number of great ideas. This is his latest! This magnetic anvil hold down can be just the extra pair of hands you need when punching holes, marking material or making a chisel line. Using a simple piece of angle iron and some magnets, you can have yourself an extra helper in your shop at very little expense, will work overtime, and weekends!

1. Using a Harbor Freight #65528, 2 piece magnetic hooks. (Remove hooks and bolt)
2. 3 1/2" X 3 1/2" X 1/4" angle iron, approximately 3" long.

Place on side of anvil with top magnet level with face. Work piece can now be held with 65 lbs. of magnetic force so you can punch, chisel, or split with greater ease. Also useful to hold punch or drift at anvil for quick access.

For Sale:

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

Tire Hammer plans by Clay Spencer. Send Paypal for \$30US to clay@tirehammer.com. Or check/money to 73 Penniston Pvt. Dr., Somerville, AL 35670. I can mail a copy or email PDFS.

Beverly shear blades sharpened. Remove blades, mail in small Flat Rate box, include check/money order for \$50, includes return postage. clay@otelco.net, 256-558-3658 .

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

Sewell Pea Coal, washed, \$11 per 5 gallon bucket. Will also sell in bulk at lower prices. Derice Hochstetler, Aiken, [803-508-1326](tel:803-508-1326)

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

Guild Coal: 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 **Mike Tucker** [803-316-3707](tel:803-316-3707)

Upcoming events:

2nd Saturdays Blacksmith demonstrations at Roper Mountain Science Center, Greenville, SC, Anthony Palacino. contact.864-386-5546

SC State Fair on October 11, 12 and 13 . Contact John Tanner at blacksmith@comporium.net or send him a text to 803-422-4714

October 19, 20. Living History Park Reenactment. Bob Kaltenbach and Barry Myers will be demonstrating.

November 1, 2, 3, Beginners' Class at Magnolia Gardens. Contact Ray Pearre 843-860-0532

November 2, 3, Camden Historic Days. Joe Marsh, Bob Kaltenbach and Barry Myers will be demonstrating.

November 9, 10, Myrtle Beach Renaissance Fair. Ray Pearre is contact (see above)

2019 Meeting Schedule: **October 26, Heyward Haltiwanger is our host. Lexington County Museum**

December 7—Ryan Calloway's in Greenville.

2020 Meeting Schedule: **February XXX, J.C.Paul Living History Farm, Conway**

Philip Simmons Artist Blacksmith Guild

<http://philipsimmonsartistblacksmithguild.com/>

President: Jody Durham

207 Ridgewood St, Easley, SC 29642
864 985 3919
ironsmith@gmail.com

Vice President: Currently vacant

Secretary/Treasurer: Ray Pearre

4605 Durant Ave.,
N. Charleston, SC29405
843-860-0532/pearrecr@gmail.com

Librarians: Tony and Pam Etheridge

420 Prestige Ct, Orangeburg, SC 29115
803-682-5529
auntpam1957@gmail.com

Newsletter Editor: Barry Myers

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

Board Members

Todd Elder

708 Vista Farm Court, Lexington, SC 29073
[864-978-7232](tel:864-978-7232)/elderusc13@gmail.com

Duke Baxter

1104 Eagle Dr.
Rock Hill, SC, 29732.
[803 370 1455](tel:803-370-1455)/dukeb@comporium.net

Jason Jaco

29 Woodpine Ct
Columbia, SC 29212
803-799-1865/texasstreet@hotmail.com

Josh Weston

6925 Tanner Hall Blvd.
Hanahan, SC 29410
734-709-9677/josh.a.weston@gmail.com

Jesse Barfield

2423 Stribling Circle, Lancaster, SC29720
803-287-0929/jesstersforge@gmail.com

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 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 – 2018”or“Dues for 2019” are due” or “Dues paid 2019”

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

August 10, 10 AM

The August Meeting will be at Historic Camden. This is again the same day as the Battle of Camden Remembrance Day, you can wear your 18th Century clothes!

The Jesse Barfield will host the meeting. Look forward to some yardbird...

Jason Jaco will demonstrate the double sided taper. He will explain the many uses of this in the blacksmithing field. He may well educate you on other blacksmithing techniques. Come with an open mind!

Bring a side or dessert and something nicely forged for Iron-in-the-Hat.

It is a colonial reenactment that weekend, so you are welcome to dress in your colonial short pants and buckle shoes outfit as Mike Tucker is wont to do...

Take I-20 to Exit 98, then North on 521 about 2-3 miles on Right. If you're coming South on 521 and come to I-20, turn around and proceed as above. I know of no other way to get there...Good luck.

Tony says BRING BACK YOU BOOKS! He is running out of books to loan!