

# On the Anvil NEWSLETTER

PHILIP SIMMONS ARTIST BLACKSMITH GUILD

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Lillian Gillian  
Mr. Simmons Daughter

The October meeting was held at Philip Simmons' old blacksmith shop with Jody Durham doing the honor of demonstrating how to make a beautiful steel rose. He went through the process of making the leaves and stem then shaped and stacked the petals before bradging them to the stem. It was a realistic looking rose that

drew a lot of attention. Thank you, Jody, for stepping up again and doing the demonstration this month!

We took this opportunity to present the Alex Bealer Award that ABANA awarded to Mr. Simmons for his contribution to the art of blacksmithing. His career as a blacksmith spanned more than seventy years! Rossie Colter and his daughter accepted the award for the Philip Simmons Foundation. One of our new members commented that he was amazed at the simplicity of Philips shop. Mr. Simmons proved it doesn't take a shop full of equipment to produce masterful work. Rossie and her staff provided the main course, BBQ ribs, chicken and pulled pork with lots of sides and deserts brought by the good cooks of the Guild.

October 13<sup>th</sup>, 14<sup>th</sup>, and 15<sup>th</sup> we took the forge trailer to the SC State Fair along with an entourage of blacksmiths. Thanks to John Tanner for setting this up with the State Fair officials. We had many people showing interest in the ancient art of blacksmithing asking all sorts of questions and showing interest in joining. Events like this are an excellent opportunity to get your name out to the public, a lot of contacts were made and business cards were handed out. We hope to do this again next year if there are enough participants.

Also this same weekend we had smiths at Autumn on the Ashley held annually on the grounds of Magnolia Plantation in Charleston. Ray Pearre and Bill Creek headed this event. Thank you both for helping to make this a success.

Magnolia Plantation continues to support the guild with generous donations each year.

If October wasn't busy enough the Guild held a class Nov. 5<sup>th</sup> & 6<sup>th</sup> taught by Mike Tucker. Mike did an excellent job instructing the students how to make a punch and drift in order to produce a hot cut. There were 18 students with skills ranging from none to experienced beginner and they all came away with a hot cut chisel that needs only to have a handle installed. It takes a lot of coordination to get a class together and number of people in the Guild stepped up to plan and make this class successful, especially Ray.

The Iron In The Hat produced \$465. thanks for the many generous IITH donations, some really nice items. The class just mentioned was free for the participants with money spent from our treasury that came from our sources including IITH.

Attenance was about 40 at the meeting. New Members include: Tom Glasheen, Jamal Hall, William James, and Charles Still. Welcome!

We want to thank Meck for all his effort and years of service as librarian—or librarian for some of us. His inability to travel as much not allowing him to make most of the meetings has led him to decide to give up the library custodial duties. Tony and Pam Etheridge have agreed to take this chore on—some people never learn! Anyway, if you have any books that you have been unable to return, bring them to the next meeting and turn them in to Tony and Pam. Meck will have the complete library at the Conway meeting in February for the formal turnover.

**Note:** Ray announced our membership totals are approaching 200, the bad news is that 40 of you have not paid your 2016 dues, please check your newsletter and to the right of your address you will see a note "Dues Paid For 2016" if you are paid up. Payest Thou Dues!

Please remember: Meck Hartfield, Bob Hill, John Outlaw and Ed Tinsley, in your thoughts and prayers.

On a sad note, I recently found out that Larry Wiles passed away in July. We had missed him at recent meetings and tried to contact him. Barry has not been able to find his obituary. We will miss him and Anna at our meetings.

The Guild is gradually growing and branching out, thanks for all the support that continues to make this happen.

Jesse

## IRON IN THE HAT

Item	Donated by	Won by	Item	Donated by	Won by
Horseshoe Hook Set	Greg Sandlin	Jesse Barfield	S Hook	John Tanner	Duke Baxter
Box Jaw Tongs	Phil Rosche	Ed Sylvester	Skewer	John Tanner	Brenda Hester
Knife Kit	Phil Rosche	Jason Brachman	Dinner Bell	John Tanner	Joe Marsh
Tong Kit	Phil Rosche	Ray Pearre	Potential Handle	John Tanner	Joe Marsh
Rush Lamp	Joe Marsh	Jason Brachman	Trivet	John Tanner	Johnny Marks
120 Guage	Joe Marsh	Zack Liollo	Fire Rake	John Tanner	Jack McCoy
Springs	Al Jenkins	Jody Durham	Trivet or Dinner	John Tanner	Joe Marsh
ABANA Magazines	Al Jenkins	Joe Marsh			
ABANA Magazines	Al Jenkins	Ann Barnes	Elevated Trivet	John Tanner	Clyde Umphlet
Shears	Eric Doman	Joe Marsh	Oyster Shucker	Duke Baxter	Ed Berry
Fouwer	Jamie Herndon	Ray Pearre	Hot Cut	Jesse Barfield	Britt Barnes
Copper Earrings	Pam Etheridge	John Tanner	Harness Hook	Jesse Barfield	Joe Marsh
Skull Keyring	Tony Etheridge	Jody Durham	Drive Hooks	Robert Campbell	Clyde Umphlet
Rings Copper and Silver	Jason Jaco	Jamie Herndon	Blacksmith Soap	Britt and Anne Barnes	Ed Sylvester
Rings Copper and Silver	Jason Jaco	Duke Baxter			
Rings Copper and Silver	Jason Jaco	Eric Doman	Blacksmith Soap	Britt and Anne Barnes	Andrew Ward
Rings Copper and Silver	Jason Jaco	Ann Barnes			
Rings Copper and Silver	Jason Jaco	Jamie Herndon	Flower Cutouts	Jamie Herndon	Jody Durham
Striking Anvil	Jody Durham	Walter Beard	Flower Cutouts	Jamie Herndon	Pam Etheridge
Horseshoe Heart	Jason Jaco	Greg Sandlin	Springs	Chuck Baldwin	Jody Durham
	Jason Jaco	Jamie Herndon	Springs	Chuck Baldwin	Greg Sandlin
RR Spike Bottle Opener	Ray Pearre	Bruce Hester	Springs	Chuck Baldwin	Bruce Hester
Crane	Jason Jaco	Tony Etheridge	Springs	Chuck Baldwin	John Tanner
Horseheads	Jason Jaco	Jesse Barfield	Springs	Chuck Baldwin	Jason Brachman
Horsehead Hook	Jason Jaco	Robert Campbell	Springs	Chuck Baldwin	Walter Beard
Leaf	Jason Jaco	Joe Marsh	Springs	Chuck Baldwin	Joe Marsh
Hook	Anne Barnes	Ray Pearre	Springs	Chuck Baldwin	Tony Etheridge
Leather Pieces	Tom Glashen	Chuck Baldwin	Key Fob	Jody Durham	Eric Dorman
RR Clip	Tom Glashen	Duke Baxter	Old House Books	Bruce Hester	Eric Dorman
Bottle Opener/Oyster Knife	John Tanner	Ray Pearre	Demo Rose	Jody Durham	Jamie Herndon
S Hook	John Tanner	Duke Baxter			
Skewer	John Tanner	Brenda Hester			

*Going to Williamsburg in the near Future? There is a new display coming on line: Forge and Furnace: A Celebration of Early American Iron” opens on 24 November, 2016 in the Abby Aldrich Rockefeller Folk Art Museum in Colonial Williamsburg. The exhibit includes over 100 items made from iron, starting with a piece of pig iron cast at the Occoquan Furnace, Prince William County VA, to a 4 foot tall cast iron casting of President Washington garbed in a toga, and everything in between but not limited to: pot lifter, chandelier, hinges, cookie cutters, ladles, and toasters; items both cast and forged.*

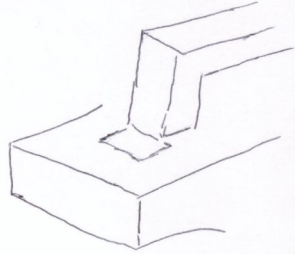
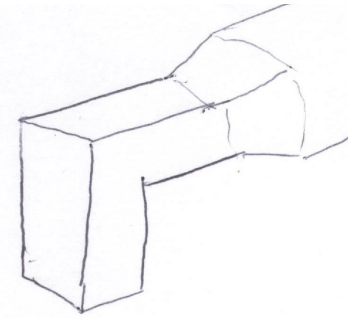
### Not seeing the Content you want?

Submit requests for the kind of info and articles you are interested in, or better yet, submit an article yourself!

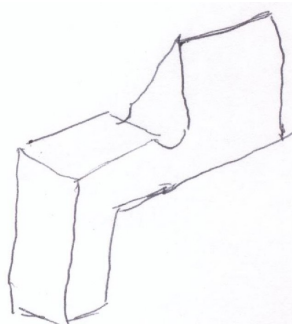
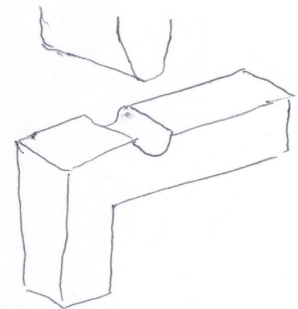
# Nail Making Machine!

I saw this machine in the pages of the Sorber Collection by Don Plummer. I talked to Mr. Plummer about the machine. He had tried it, but found that the nails jammed in the header and bent when he would remove them. That wouldn't be good.

But, as I had already started on making one, I continued. Here is how I made it. And, I have found that if I wait to extract the nail until I have formed the next (let it cool), it lever can pop it right out!

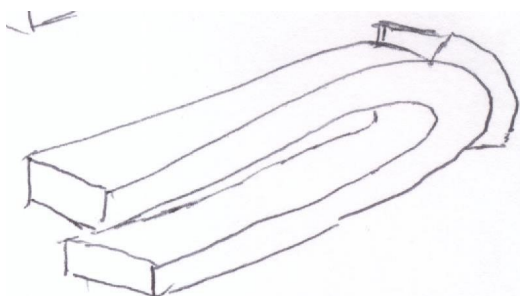
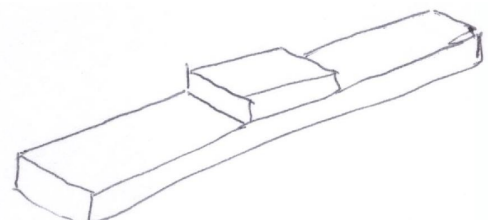


I started by drawing down a piece of axle and making a square corner to fit my anvil. Were I to do again, I would use some wrought iron and weld on a piece of steel for the cutter. After fitting the shaft into my hardy hole, I used a fuller to separate the cutter mass from the stem so that I could forge out the cutter with a cleaner look.

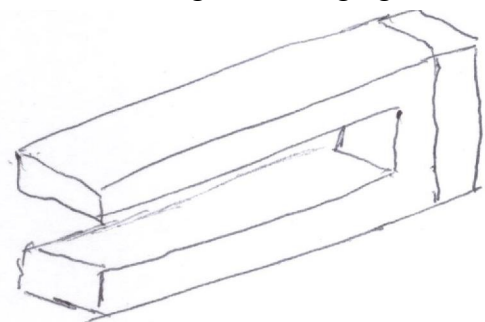


Forge the cutter to the wedge shape. Try to avoid a fish mouth, but should one start to form, file/grind it out so as not to form a cold shut. Forge to close to a final shape as it will be easier now than after the header assembly is attached. I usually do not harden and temper a hardy – it only has to be "more hardy" than the hot nail and should you hit it with your hammer, you may not have to grind as much to make the hammer face smooth. If you plan to heat treat it, do it after the header assembly is attached – taking it to welding temperature can ruin a temper job.

I then set that aside and worked on the header portion. I welded a piece of about 1"x1" steel to the center of a 1"x3/8"x8" piece of wrought. I then bent the piece in the middle, making sure the steeled center was centered, even if you erred on the weld. Don't be intimidated by this task of making two square corners so close

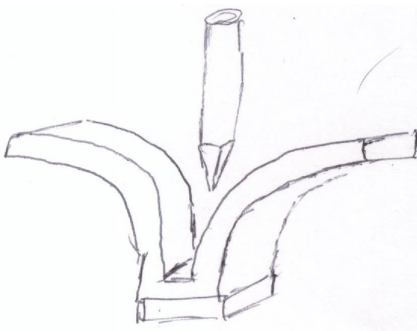


together. Work it just like a normal square corner, upsetting the metal into the corner by hitting the side opposite the corner you are working, but work both corners together, bringing the two along toward square gradually. If both legs aren't exactly the same length, work that corner on the anvil with the



other just off. Cut the long leg to match the short one later. Getting the square corners to look good isn't tough and you don't have to worry about the inside being square.

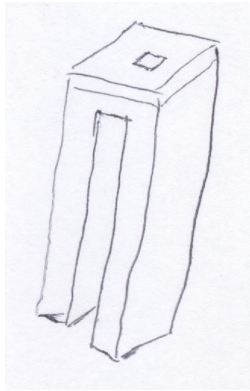
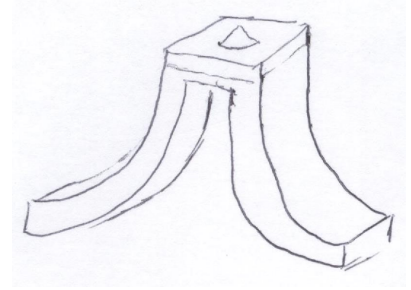




Make convenience bends on both legs for ease of punching the header hole from the underside. Some smiths punch the hole in the top of the header, but I don't. I don't know if this is taste or they know something I don't. Whatever works for you.

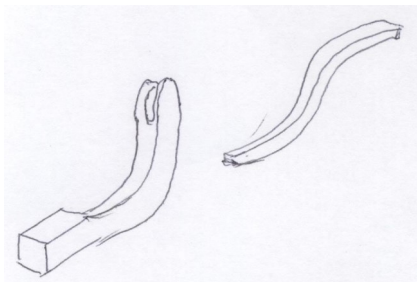
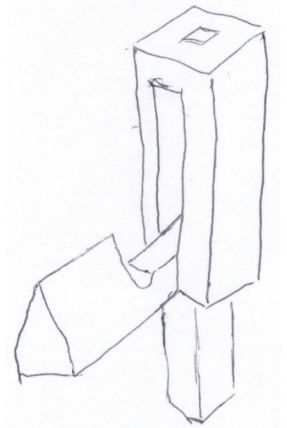
Punch the hole with a square tapered punch from which side you choose. Cool the punch frequently and don't try to hurry the hole. Punch the hole over a bolster block until a significant dimple appears. File this

off. If the hole isn't big enough or diamond shaped, repunch and file, as necessary, until it satisfies your sensibilities.



Straighten the legs and spread to fit snugly over the hardy. I used a piece of flat stock inserted between the legs to make sure the legs were straight. Now is the time to make the legs the same length.

Forge weld the header legs to the hardy/cutter. Make sure the legs are properly aligned to sit on the anvil face and perpendicular to the cutter base. They must rest on the face to support the header. I hardened the header at this point. I heat the top to non-magnetic, quench the steeled end in automatic transmission fluid, then allow the residual heat to temper the face to a purple/blue.



Next, forge the arm support. The base of the support should fit the square area on top of the hardy, between the legs. This will be pinned by drilling through both the legs and the arm support base.

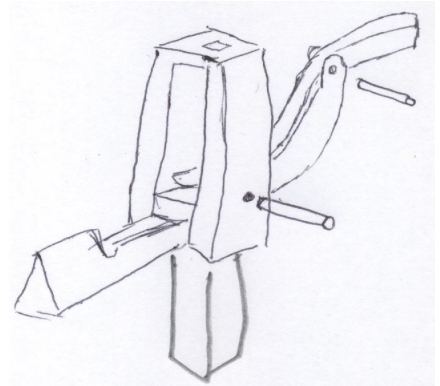
Forge the arm so the tip fits between the legs and between the split forged in the arm support. Forge it long enough to make sure it will make contact with the nail at the underside of the header. Make the outside end short

enough so that the other end weighs it down. My first model had the back longer and the tip rested in the up position. It interfered with notching the nail and "scrolled" the tip of the nail due to the slapping motion it made as I headed the nail.

Go make some nails! Be a nail making machine!



This machine works, but I think that it didn't replace the common nail header for good reason. A good smith would be faster using a common nail header, but it was fun to make and good for a demo of experimental technology. Barry



## Chisel striking end mushroomed: a way to tell if mild or tool steel article

### Mushrooms

The striking end of chisels are not hardened, and therefore tend to gradually mushroom as they are beaten on. [The picture below](#) shows a badly mushroomed tool in front, and what it should look like in back.



A mushroomed chisel-head (front) and the same one, properly trimmed (rear).

Mushrooming makes the chisel harder to strike accurately and the rolled edge eventually breaks up, leaving sharp edges. Keep the ends close to their original shape by touching up periodically with a bench grinder. If you don't have a bench grinder you can lock the chisel in a metal vice and use a small angle grinder to clean it up. Very often flea-market tools are found in this condition. If you are buying old chisels to re-grind into sculpture tools, the mushrooming can be a clue to the quality of the steel. As a rough rule of thumb, deep cracking and broken off chunks around the edge of the rolled steel edge indicate higher carbon content. This is a good thing for stone tools. If some segments have broken off, so much the better. If the steel rolls around little cracking, it is probably a milder steel that will not harden as well when heat-treated. You can verify this by grinding on the bench grinder. Tree like branching sparks indicate high carbon. Low carbon steel tends to make sparks that form long straight lines.

This article reprinted from The Hammer & Tong, newsletter of Blacksmith Guild of Central Maryland, Nov/Dec 2016 edition

Editor's Note: I was at a reenactment one time and this old guy came up when I was talking about a mushroomed headed cold chisel. He told a story about him as a child on the farm. His dad went to town and he decided to surprise dad by making a chisel. He worked and worked on that chisel all morning and was really proud when he presented it to his dad that afternoon. He was hurt when his dad just laughed uncontrollably after the presentation. He had forged the chisel with a mushroomed head! He said he had never seen one that wasn't that way and that was how he forged it! Barry

## IRON CANDY CANES

1. Start with 1/2" diameter round stock. Use a piece about 2 feet long to avoid using tongs.

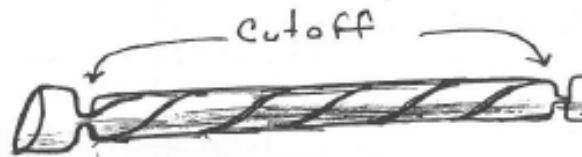
2. Heat the end and square up about 1/2" of the stock for holding in vice.



3. At a yellow heat, groove 3 lines for 11 inches, using a chisel while placing the stock in a half round hardy or swage block. Repeated heats will be needed. You will on get a few inches at a time.



4. Place the square end in a vice and use channel locks or vice grips to make a slow twist in grooved portion. Quench if necessary to keep the twist even.



5. At a yellow heat cut twisted portion off on hardy while rolling piece to center. This keeps the stock round and looks more like an actual candy cane. Dress and round over ends to remove any sharp edges.
6. At a yellow heat use a wooden mallet to bend shape over horn.



7. Clean up the candy cane with a wire brush or on a wire wheel. Apply wax or other finish.



## ON PRICING ANVILS

By Clyde Payton



Anvils have always fascinated me. The anvil is the singular tool, which for thousands of years, has announced every move of man's technological advancement – from cracking a nut to putting a man on the moon.

For over sixty years I have owned, bought, swapped, sold, or given tons of anvils. And, I have never yet gotten rid of a single one without suffering "postpartum depression!" Since the advent of FABA, the most often asked question of me is: - "HOW DO YOU PRICE AN ANVIL?" In many respects this is a rhetorical question, answerable only with a rhetorical answer.

First, pricing anvils is not an "exact science". I know of no magic formula for this. Now let me stop right here and give you title and author of an excellent reference: ANVILS IN AMERICA by Richard Postman. Postman does not get into pricing, but he has done an excellent job of educating the reader about anvils. And you need to know about your merchandise before you price it. Next, I have used simple criterion to help me decide a price. Again, I don't claim this to be THE way – but it has always served me well.

1. MAKE – who made the anvil, what country, what name is on it. A few good anvils are still made in U.S. – John Marino of Peaster, Texas and Laurel Machine and Foundry, Laurel, Mississippi are two good ones. There are also several farrier supply companies that make good anvils for their trade. England, Germany, and Sweden have made excellent anvils for centuries, but now days very few new anvils come out of Europe and the few European anvils that are available are very costly in price and shipping. (Please do not insult your shop by allowing a Chinese import to ever enter).

By name some of the better American made anvils are:

Hay Budden, Brooklyn NY - My favorite  
Acme – made by Hay Budden, sold by Sears  
Arm and Hammer, wrought iron  
Fulton – cast steel. Made for Sears Roebuck  
Vulcan – cast iron  
Trenton – Columbus, Ohio

Fisher – best rebound of any anvil I have ever used.  
J.H.M. – cast steel  
American, wrought iron  
Columbian – cast steel  
Lakeside – made by Hay Budden, sold by  
Montgomery Ward

By name some of the better European anvils are:

Kohlswa – Swedish	Brooks - English
Soderfors – Swedish	Boker - German
Mousehole – English	Peddinghaus - German
Peter Wright – English	Refflinghaus - German
Wilkinson – English	Acier - Spanish

2. WEIGHT: Customarily anvils have always been marketed by weight. The three different weight standards applied to anvils are:

A. Avoirdupois pound – this is the standard used in the U.S. (16 ounces to the pound). All anvils made in the U.S. use this standard.

B. Metric standard – this system is used by all countries but the U.S.

Anvils are weighted out in kilos.

C. Hundredweight (or stone weight) standard – this old English system comes from the ancient Anglo-Saxon period. Anvils marked in this standard are usually always English made and they are usually "antique". A Hundredweight is 112 American pounds. The weight of an English anvil with the numbers 1-2-3 on its side would be converted to American pounds thusly:

The one equals _____	112 lbs.
The two is quarters of 112 _____	56 lbs.
The three is three pounds _____	3 lbs.
American pounds _____	171 lbs



(The perfect anvil weight. Editor)



## ***ON PRICING ANVILS, Continued***

Older anvils were made of wrought iron with a steel face. They were built up by forge welding several hunks of iron together. Modern anvils are made by homogenous pour castings of high impact steel alloys. (such as S-5 steel).

2. **CONDITION** – The physical condition of the anvil is most important. All four edges of the face should be without chips. Some smooth rounding on edges is acceptable. The face should be without dings, chips, cracks, or torch and welding cuts. Lay a straight edge along face length to check for sway back. Hardy hole and pritchell hole should be unbattered. Horn should have an unbattered point and have smooth top surface. Some shallow cuts on the cutting table is acceptable. The “ring” of the anvil has little bearing on the anvil’s quality. If the anvil has a reddish color evenly covering its surface, it may mean that the anvil was in a fire at some time in its life. That would have destroyed its “temper” and softened its face – therefore look for hammer marks and dings.

3. **STYLE** – The three most common style anvils are:

- D. The London Pattern or blacksmith anvil – has one round horn, square tail with one hardy hole and one pritchell hole, and a step to a cutting table.
- E. The European or double horn anvil – has one round horn and one flat horn which is tapered. It has no step and no cutting table, and may have up to three pritchell holes.
- F. Stake anvil – has a long square and tapered stake which fits into a square hole in a wood or metal mount. Usually has two horns.

Then there are **SPECIALTY ANVIL STYLES** made for specific applications:

Farriers	Saw Makers
Bladesmiths	Cobblers
Chain Maker	Bridge Anvils
Armourers	Power Hammer Anvils
Coopers	

7. **ANTIQUES** – The “hundred year old” rule for declaring an anvil “antique” is rather arbitrary. Keep in mind that most “old” anvils you see ARE antique, and the fact that they are should cause NO hesitancy in freely using them. Therefore the fact that an anvil is an “antique” has little bearing on its price. If the anvil is an ancient classic museum piece, then it belongs in a museum and not in a blacksmith shop.
8. **PROVENANCE** – Try to learn the availability of interesting history about the anvil – where did it come from, where was it used, who owned it. You may learn something that will enhance its price.
9. **THE PRICE YOU PAID** - is also an arbitrary factor. If you are selling it, the price you paid is only important if you are looking to get your money back or make a profit. If you are selling, use the above criterion to formulate your selling price. Remember, you can always come down on your price, but you can never go up on your stated price. If you are buying, don’t hesitate to “haggle,” it is expected.

### **BOTTOM LINE -**

- If the anvil was made by a leading American or European anvil maker (see #1)..
- If the overall condition is like new, very good, shows little wear (see #3).
- If it is a hundred years old but still in very good shape (see #5).
- If it is a London pattern or European style (see #4)

Then, according to today’s anvil market (2014), a fair price will range between \$3.00 and \$4.00 per pound. If the anvil you are buying or selling is priced higher than \$4.00 per pound, this would be an exorbitant price (in my opinion), and justifiable only if the wallet, the make, the condition, and the provenance supported it.





Carl I. Kistner, 1931 – 2016

I am sorry to announce that the Guild has lost another member. Carl Kistner passed away on Nov 10, 2016 at the age of 85. Carl joined the Guild in March 2014 and was our newest oldest member. Carl's obituary highlighted his service to his country, state, and community. Just to name a few; 11 years U.S. Navy, 32<sup>nd</sup> Degree Mason, and 25 years Boy Scouts. Most of you never met Carl, but he was a very familiar friend to those of us in the Charleston Area. He participated with us and cooked for us at Magnolia Gardens. We met Carl at the Battle of Charleston Reenactment a year before he joined the Guild. In the two years after, he spent more time with us in the Blacksmith shop than he did with his "cannon" crew. Even at his age, Carl wanted to develop his blacksmith skills. He was a master machinist and fixer of all things mechanical. His last contribution to the Guild was a 6x10 enclosed trailer donated for our use to continue the Guild mission.

Ray Pearre

## The Gospel according to Peter Ross



Peter is the retired master of the blacksmith shop at Colonial Williamsburg, and considered one of the top smiths in North America dealing with iron work from the colonial period. *Transcribed by Hardie Swage*

- If you want to create high quality work, you must first master the blacksmithing basics: tapers, octagons, rounds, bends, scrolls. If you can't do these to high tolerances, it is impossible to produce high quality work.
- Work from one end of the piece to the other.
- Use the first part of the heat to move metal, use the last part to realign the piece. Always keep your work under control (straight, square, even) as you work it.
- Use Bastard Cut files in 6" 8" 10" 12' length to duplicate the finish on 18th century work. The shorter the bastard file, the finer the cut. Use shop rags to wrap the piece and protect from marring by the vice jaws.
- Work on your mental game as well as hand skills:
- Hold yourself to a high standard. In the classic learning system the Master sets the standard for the apprentice. In the world of the self taught (most of us) you must do this for yourself.

- Use appropriate tools to check your work, until your eye gets trained to recognize it ... rule, straight edge, calipers, dividers, etc.
- Use the same standard in all your work. No matter how fancy or plain the final form. Also each preliminary step leading to the final form is done to the same high standard.
- Listen to your hands. The work and the hammer talk to you through your hands and tell you when things are not right.
- Look, Think, Study... see your work as it really is, never do just enough to get by. Study your work closely, the more you look - the more you see.
- Discard substandard work and start again.

Authors note: Examples of forging practice items by Peter are on display in the Mentoring Center, Longview, WA. They are worthy of your serious study and review.

Reprinted from the Hot Iron News, publication of the **Northwest Blacksmith Association**

## For Sale:

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

**Tire Hammer Plans:** Send a check or money order for \$30US or send \$32US to Paypal.Me/ClaySpencer. [clay@otelco.net](mailto:clay@otelco.net). PDFs will be e-mailed outside US.

**Beverly shear blades sharpened.** Remove your blades and send in USPS small flat rate box with check for \$41US Clay Spencer 73 Penniston Pvt. Drive, Somerville, AL 35670-7103.

**Blacksmith Classes:** Beginner to Advanced. Glenn Owen, Hemmingway. Contact Glenn at [forgeontheridge@yahoo.com](mailto:forgeontheridge@yahoo.com) or [www.forgeontheridge.com](http://www.forgeontheridge.com).

**Forklift tine sections for striking anvils,** \$30. Jody Durham, 864-985-3919 [ironsmith@gmail.com](mailto:ironsmith@gmail.com)

## Upcoming Events

**Dec. 10, PSABG Meeting, Jeff Hatfield's shop in Woodruff, SC.**

**Jan 27, 28,29. Traditional Joinery Class. Historic Camden. Shel Browder instructing. Barry Myers or Ray Pearre contact.**

**Feb 11 (probably) PSABG Meeting at the JC Paul Living History Farm, Conway.**

**April Meeting. Sometime in April, probably at Magnolia Gardens.**

**2nd Saturdays Blacksmith demonstrations at Roper Mountain Science Center, Greenville, SC**

**3rd Saturdays Blacksmith demonstrations at Hagood Mill, Pickens, SC**



As you can see in the picture, I have screwed a magnet to a small paintbrush. This one I keep on the drill press for sweeping away drill swarf. Much safer than using your hand. In the past, the brush would get lost in the clutter on my work surfaces. Now it is always at hand, stuck to

the top of the drill press. The dust brush is kept attached to my anvil, at hand for easily sweeping away fire scale from the top of the anvil. Again, always at hand when I need it. Another one of those things that I should have done ages ago.

- This shop tip came up at the Guild's August Trade Item discussions: blacksmith tools. Annie Lesch had brought a stump which would also include a sandbag. Annie said that before you fill a sandbag, put the sand in the oven at a very low temp for a couple of hours so that the sand is absolutely dry before you fill the sand bag. This way you will not get mold growing inside the sandbag.
- Here is another tip from the August Trade Item discussions. Jacob Selmer had brought a pipe jig, welded to a piece of angle iron. He suggested using a piece of angle iron long enough that you can use the end of the top surface of the angle iron as a bolster for punching small holes in hooks.
- And yet one more tip from the Trade Item discussions. (August was a very productive month for generating Shop Tips!!) Ted made a center punch. The tip of the punch was ground to a square point (like a pyramid) The square center punch marks as much easier to see than round punch marks, especially on hot steel.

Reprinted from the HAMMER & TONG, Newsletter of the Blacksmith Guild of Central Maryland



## Philip Simmons Artist Blacksmith Guild

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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 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 – 2016” or “Dues for 2016 are due” or “Dues paid 2016”

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

December 10, 10AM

**Our hosts: Jeff and Tammy Hatfield**

800 Waddell Rd, Woodruff, SC 29388

864-476-7477 864-216-3707

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

From the North: Take I-26 to hwy 221 towards Woodruff, go to fourth paved road to the right across from golf course - Waddell Rd , go 1.5 miles to two story white house w/ green roof on right with blacksmiths all around the place.

From the South: I-85 to Hwy 101 across from BMW towards Woodruff. Go approx. 10 -12 miles turn left on Wofford Rd next to Woodruff Chevrolet, go to end of road and turn right on Waddell Rd, go one mile on left with the same blacksmiths as mentioned above.