

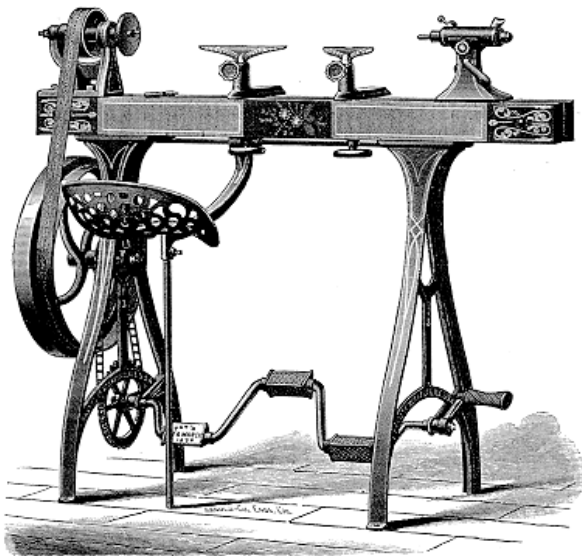
# On the Anvil NEWSLETTER

PHILIP SIMMONS ARTIST BLACKSMITH GUILD

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The meeting this month was well attended as it usually is and we had a clear crisp February day to gather together and shiver. It was worth it though, our demonstration was performed by



Walter Hill, an excellent blacksmith, historian and also the curator of the Horry County museum in Conway. He made a flesh fork for his first piece and a fire poker for the second project. His flesh fork was different than any I have seen or made, he does not drill or punch a hole at the juncture of the fork tines to relieve stress. He lets them spread naturally leaving a V where the tines separate and flow into the points. This looks really good and appears to be as strong as forks made the other way, also it saves time. The fire poker was a piece of round stock, approximately 3/8 in. For the handle the stock was folded back on itself and jump welded producing an 8 in. loop which he heated, placed in the vice then twisted up tight

with a bar, leaving a neat eye to hang it with. The poker end was looped back on itself, welded into another eye about 6 in. then cut in the middle. The two ends were forged into points and shaped to look like a fire poker. We thank Walter, the Hill Family, and the Staff of the LW Paul Farm. They also provided our main course for our lunch, another excellent low country perlo and the rest of the Guild brought the delicious sides. Great day, great food and even better fellowship.

Elections were on the agenda and the results are as follows:

- Jesse Barfield, President
- Jody Durham, VPresident
- Jason Jaco, Board
- Josh Weston, Board
- Meck Hartfield, Librarian
- Ray Pearre, Sec/Treasurer

We had a very good Iron In The Hat. The scholarship funds are increased by \$887.00! Thank you one and all for donating the items and for buying tickets to win the items. We had people come clear from Canada, just for the IITH!!!

The new members are: Herb Newcomb; Elbert Davis; Andy Barnett; Spade Nobles; Shane Nobles; and Robbie Estabrook, a returning former member and knife maker extroidinaire.

Again, we thank you for the generous donations to iron in the hat, your participation, your confidence in the officers and staff to lead the Guild another year. Remember, if we aren't doing what you want to be doing, let the officers know.

Don't forget to pay your dues!

Keep Hammering, Jesse

## IRON IN THE HAT

Old cast iron Boot Scraper	Anne Suggs	Jamie Herndon
Needlework "Friends"	Anne Suggs	Pia Robinson
Pickup Tongs	Phil Rosche	Peter Mueller
Hooker Tongs	Phil Rosche	Hunter Smith
Bolster Blocks	Phil Rosche	Turner Hammett
Trivet	Phil Rosche	Layne Law
Rope	Phil Rosche	Joe Holladay
Jackhammer Bits	Kevin Cook	Josh Weston
Damascus Knife	Meck Hartfield	Phil Rosche
Forged Axe	Todd Elder	Pam Etheridge
Horse-head Bottle Opener	Todd Elder	Layne Law
Oak Framed Mirror	Joe Holladay	Adrian Hill
Kindling Froe	Ray Pearre	Jimmy Stone
Post Vise	Ray Pearre	David Fletcher
Calipher	Elbert Davis	Jimmy Stone
Basket Twist Fire Rake	Jesse Barfield	Chuck Baldwin
Forge Blower	Jesse Barfield	Robbie Estabrook
Maple Handle Blanks	Bob Hill	Hunter Smith
		Genna Weston
		Ava Weston
Beautiful Candle Holder	Ray Burtnett	Todd Elder
Bucket of Coal	Layne Law	Barry Myers
Campfire Fork	Bill Creek	Ray Pearre
Anvil Block	Barry Myers	Peter Mueller
Two Hooks	Glenn Owen	Anne Suggs
Fence Hook	Glenn Owen	Jeanne Gunter
Cross	Keith Gunter	Hayden Brown
100% Wool Knit Hats	Jack McCoy	Joe Holladay
		Pia Robinson
Oyster Knife	Peter Mueller	Curly Lawson
Trivet	John Tanner	Adrian Hill
Spring Steel	Charlie Wells	Slade Nobles
		Barry Myers
		Turner Hammett
		Jamie Herndon
		Walt Beard
Walter's Demo Piece - fork	Walter Hill	Pam Etheridge
Oyster Shucker	Josh Weston	Hayden Brown
Troll Cross	Ava Weston	Pam Etheridge
Oyster Shucker	Andy Bennett	Curly Lawson
Tongs	Tony Etheridge	Hunter Smith
Relish	Heyward Haltiwanger	Robert "RJ" Johns
Figs	Heyward Haltiwanger	Todd Elder
Wax and Damascus Knife Kit	Jamie Herndon	Shane Nobles
Smokey Quartz Ring	Jamie Herndon	Jesse Barfield
Pick One Charm	Jamie Herndon	Chris Hammett
		ML Tanner
		Shane Nobles
		Jesse Barfield
		Linda Creek
		Pia Robinson
		Chuck Baldwin

**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!**

### From the culture corner:

As great Pythagoras of yore,  
Standing beside the blacksmith's door,  
And hearing the hammers, as they smote  
The anvils with a different note,  
Stole from the varying tones, that hung  
Vibrant on every iron tongue,  
The secret of the sounding wire,  
And formed the seven-chorded lyre.

Longfellow

*To a Child. L. 175*

And he sang: "Hurra for my handwork!"  
And the red sparks lit the air;  
Not alone for the blade was the bright  
steel made;

And he fashioned the first ploughshare.  
Chas. Mackay

*Tubal Cain. St. 4.*

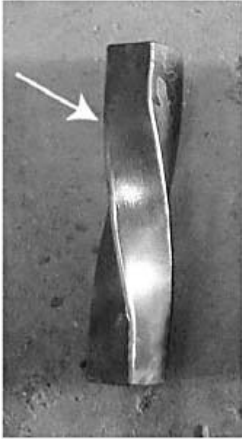


## I Thought Everybody Knew This Count Ribs to See How Many Twists in a Twisted Bar

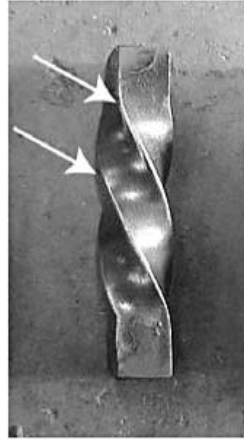
*Clark Newbold, Ridgecrest*

Ever needed to match an existing twist, but didn't know how many times it was twisted?

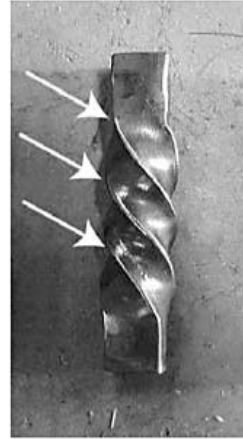
Count the ribs, and divide by 4! Here are some examples:



*One quarter twist.  
One rib.*



*One half twist  
Two ribs.*

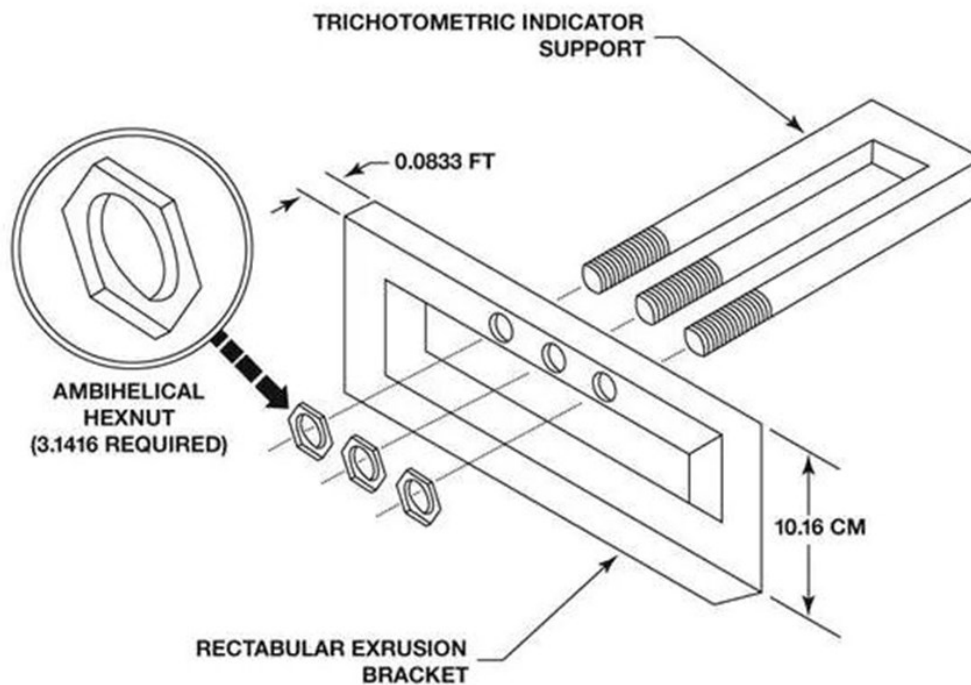


*Three quarter twist.  
Three ribs.*



*One full twist.  
Four ribs.*

Reprinted with permission from the California Blacksmith Association

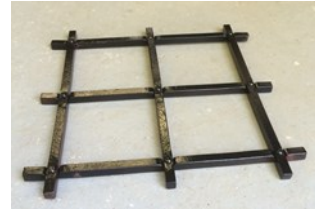


This months forging challenge!



by Bill Kirkley

*Bill's trivet isn't the most "blacksmithed" project we have ever had submitted, but his plan and jiggging up might spark some of you to realize how projects can be done to achieve a good result. Barry*



My wife wanted a trivet for her planted pot. I came up with the design shown.



Six pieces of 3/8 inch square bar are cut to a length of 10 inches. The bars are separated by sandwiching half of the bars in between each other as shown. The spacing is needed to accommodate the displacement of metal as the recesses are created.

To assure accurate placement of the recesses, pieces of 3/4 X 1/8 flat bar are tack welded in place as shown. To center the center square bar, the edge of the center flat bar is placed at 4 13/16 inches.

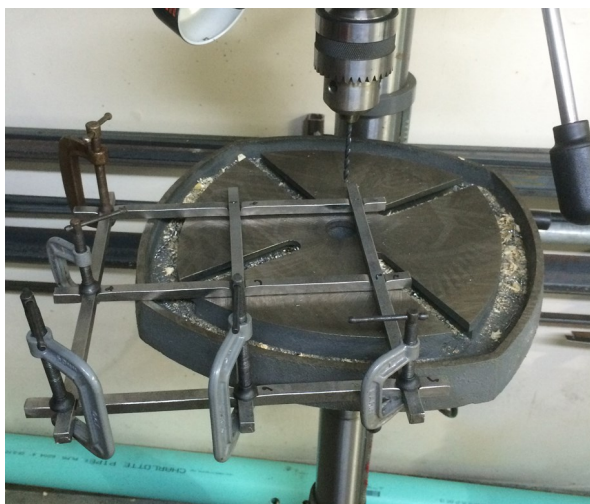


The recesses are created by hammering a piece of 3/8 inch stock into the hot



welded members, using the flat bar as a guide. The recesses are 3/16 inches deep (half the thickness of the bar.) The bars are marked to assure proper alignment for assembly. The pieces of flat bar are removed.

The protruding metal on both sides of each recess is ground or filed off so the width of the recess is 3/8 inches. Hammering it flat would distort the recess. The residual weld is filed off. A trial assembly is carried out. The bars are reheated and straightened. The recesses are fine tuned with a square file.



The trivet is assembled with clamps. The members are numbered to assure proper assembly. The holes are drilled for the rivets.

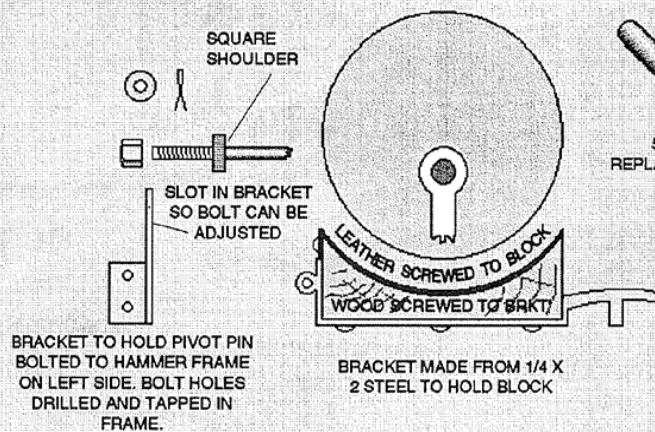
A rivet is placed in each hole before drilling the next hole to assure accurate alignment. The rivets are headed to complete the project.

Enjoy the project, Bill



# POWER HAMMER BRAKE

By Clifton Ralph



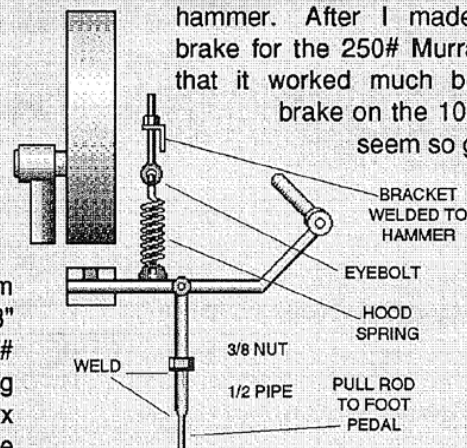
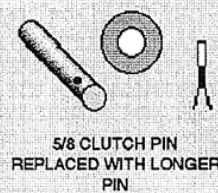
FRONT

I bought 4 feet of 3" wide brake shoe material from American Truck Parts for \$55.00. The band brake has 38" of this brake material riveted to the steel band on the 250# Murray. I have 3" x 38" or 114 square inches of braking surface. The leather gripping agent on the 100# has a 2" x 10", or 20 square inches of gripping surface. The brake pivot arm I forged for the band brake, has a mechanical advantage. It is 4" from the pivot pin to the brake band eye, and 15" from the pivot pin to the spring that tightens the brake. The spring on the 100# has a straight pull with no leverage advantage. The band brake stops the heavier hammer better, due to the mechanical advantage and the increased braking surface, than the other brake does on the 100# hammer. I have greater control with the 250# hammer than with the 100# hammer because of the more effective brake. The grease from the front bearing has a tendency to find it's way down to the brake on the 100# Murray making the brake less effective. The band brake on the 250# is above the bearing and has less chance of getting grease from drip and splatter.

The brake could be removed from the 100# by stepping on the floor pedal and removing one cotter key and washer. The band brake is a little more difficult to remove. You have to remove two cotter pins and washers. I bolted the angle iron onto the guide adjusting bolts, and welded a vertical offset bracket to it, to mount the pivot pin on the brake arm side of the hammer. I fabricated the angle iron bracket and bolted it to 2 guide bolts, to hold the pull pin in position on the left side of the hammer's counter-weighted flywheel. I prefer using the guide bolts to hold mounting brackets, over welding or drilling holes in the hammer casting. Drilling or welding might cause the hammer's frame to break. If the guide bolts are not long enough to hold a bracket, they could be replaced with longer and better bolts.

Anyway, if you look at the drawings for a couple of days you might be able to understand how these two brakes are made and supposed to work. I plan on making a band brake for the 100#. I hope this will help some of you with a brake for this type of hammer. You don't have to be happy with these brakes, design a better one and let me know about it soon.

Keep Hammerin'.....Clifton Ralph



RIGHT SIDE

I have drawn the two brakes that I have on my hammers. A mechanical hammer is made more useful and has better control with a good brake. When I got the brake working on the 100# Murray hammer I thought it worked great. It gave me a lot better control of the hammer. After I made a band brake for the 250# Murray I found that it worked much better. The brake on the 100# doesn't seem so great now.



## Portable Blacksmithing - Another Oxymoron *by Steve Bloom*

Once upon a time, I did (before retirement and reason occurred) a lot of demonstrating and got *really* tired of loading, unloading, forgetting critical items. At the time, I had a full-size van (and a decent back), so I decided to build a portable forge and bench system under the premise that it's a whole lot harder to forget a couple of big items than a couple of hundred little items.

First the forge. I wanted a light, wheeled unit that somehow wrapped together a blower, a blower stand, a tool rack, a coal bin (or at least a location for one), a forge pot, a small work deck, a third-man, a smoke hood, and, of course, a rust-resistant finish. While I'm at it, why not make it level-able, small to store, and big when set up?. What I came up with is shown here.



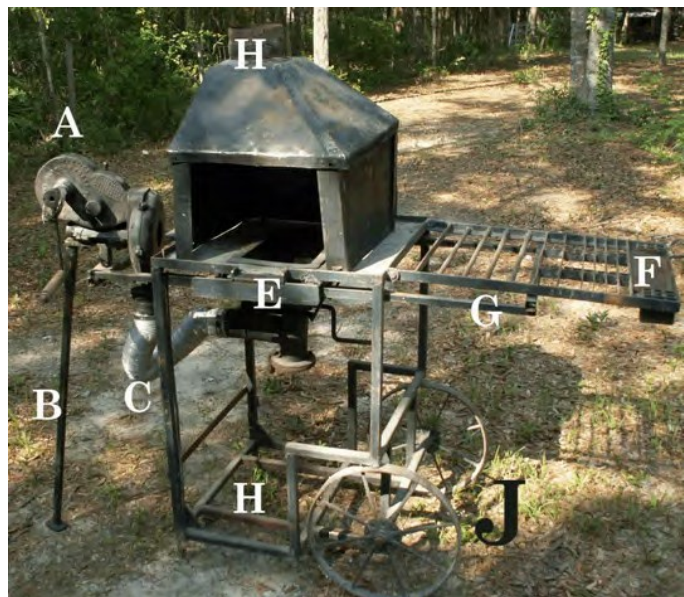
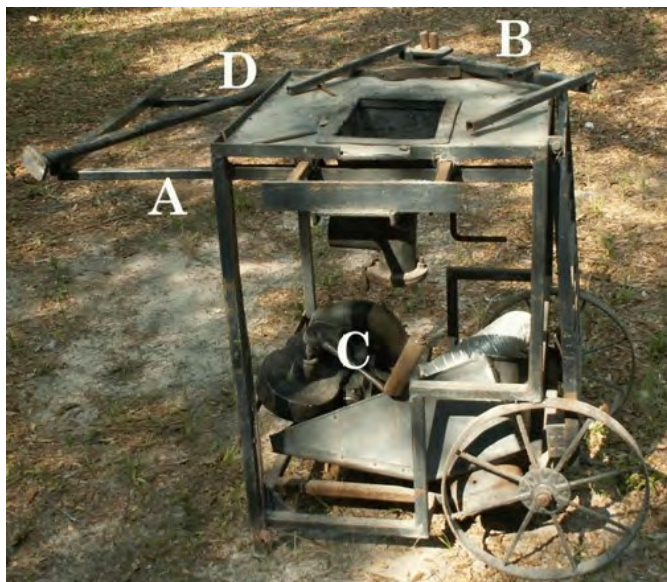
**Forge - closed for storage**

The basic material is light, hollow square tubing (approx. 3/4"), welded into a 'Tea-table' 36" high by 24" long & 24" deep. The wheels were home-made units (bits of pipe, bits of round stock, long thin strap of steel) but if I could have found some old light metal ones, I would have snapped those puppies up. The deck is a framework of 3/4" x 1/8" angle iron supporting a really thin stainless steel sheet. The forge pot is a stainless steel unit made from 1/8" material (way too thin, I later discovered) with a couple of pieces of 3" pipe to form the ash-dump/tuyere area. Note the grill hanging from the deck (near the wheels), the pipe at the rear, and all the stuff under the pot. Wait, Grasshopper, all will be clear soon.

To move the beast, there is a handle ( A ) telescoped into the edge of the deck opposite the grill. The handle is a square "U" of tubing welded together. Slightly larger tubing forms sleeves for the handle and run left

to right in front of and behind the pot, i.e., they double as deck support. When the handle is pulled out, a pair of holes in the handle align with holes in the deck and the sleeves, so that a couple of pins (actually old wood spade bits turned into screwdrivers) can lock the handle into the unit. You then just lift up on the handle to get the legs opposite the wheels off the ground and roll it away. If you look closely, those legs are actually telescopic and can be moved up and down to make rolling easier and also to allow leveling on uneven ground. Stuffed into the rear of the deck is another handle-like unit ( B ) that has a couple of stubs welded to the upper surface. The Champion 400 blower ( C ) travels on the lower deck and has a replacement mount that features a couple of sockets that match those stubs and a piece of pipe that sleeves over the blower leg ( D ) (which is slipped into a pair of rings on the rear when in travel mode).

When it's time to set up (letters now apply to the picture below), the handle is pulled out of the sleeves, the grill is swung up, and the handle slides into the sleeves from the other side of the forge ( G ) to act as the support for the grill ( F ). The grill is lowered and it's ready for tools. The blower support slides into the original location of the handle and is pinned in place. The blower support leg ( B ) is slipped into the pipe on the bottom of the blower mount, and the whole unit is dropped ( A ) into place over the stubs. There are set screws on the blower support pipe and sockets to allow the system to be locked down so that there isn't any wiggle when turning the blower. A flex pipe (3" aluminum dryer hose) ( C ) connects the blower to the pot. One end of the pipe is a simple sleeve for the tuyere end and the other is a wrap-around piece of light leather. The leather slips over the mouth of the blower and is held in place with a radiator clamp. A "third man" ( E ) lives in the front edge. In travel mode, it has a flange that protrudes up and keeps loose coal from falling off the forge deck. In use mode, the "third man" is flipped over and now is level with the deck. It has 18" legs, so it can be slipped out to support long stock. Also living on the lower deck is a four-part smoke hood (made of light stainless). The rear wall ( A ) has four clips riveted to it and these hold the side walls ( B ) which slide into those clips. When assembled, the three walls then support the hood ( H ).



The area where the hood used to live (also marked 'H') is now available for a wood box full of coal and the slack tub (made from an old nail keg and a 5-gallon white bucket) can live under the grill as (J). This also allows the user to occasionally drop tools into the water. It's a good idea to paint the hood pieces - stainless steel walls plus a forge fire makes a pretty effective reflector oven.



The hood had a wood stove pipe socket riveted to the upper surface and a couple of 6" x 36" stove pipes and adjustable elbows completed the assembly. If support was available, I would rig the pipes and the smoke exited 8' over my head and outside of the canopy I used. In travel mode, everything fit on the lower shelf and

was held in place with a couple of bungee cords.

The only complaint I had was the pot itself - too thin (it would glow when in use), too deep and not broad enough. If I was to redo it, I would just use the dimensions of a normal pot. Even given the thin walls, it has stood up to years of use. The next problem was what to do with the anvil, the post vise, and all the stuff we just have to have when forging. That required a traveling bench. The bench is 36" long, 21" wide (at the base) and 22" tall. It was made from 2x6" planks. The leg assemblies are supported at the top by a pair of cross ties (2x4's) and are tied together at the base by additional cross-ties. The work deck is screwed to the upper cross-ties.

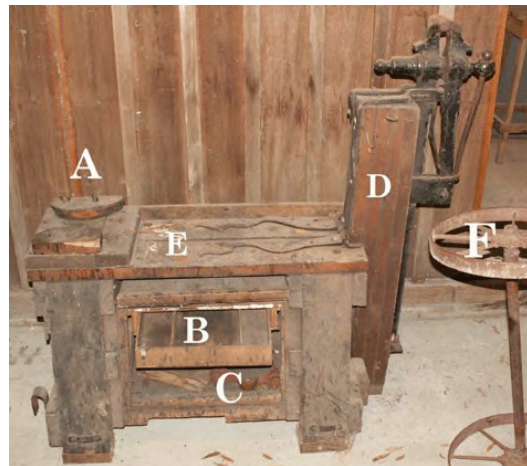


Hinged to the rear of the bench is a post (~ 6" square) that supports the post-vise (D). In travel mode, the post swings down onto the deck and is secured with a strap. Note the anvil position at the front of the deck (A). I used additional planks to raise the anvil to where I wanted it and then carved a couple of blocks of wood to match the upper surface of the anvil's feet. Those blocks are held in place by a couple of bolts and wing nuts. The wheels are welded to an axle which is held onto the front of the bench by a couple of hooks (opening downward). In travel mode, you pick up the end of the post and wheel the unit around like a wheelbarrow.

In use mode, the post is pushed down to the ground, the wheels drop out of the hooks, the bench is lowered onto all four feet, and the post is swung up. There is a "U" strap that locks the post in the upright position but typically, the mass of the system does that nicely. The wheel assembly (F) can double as a tong rack. The deck (E) has holes to hold a chisel, a holddown, a brush, etc. The space between the legs and under the deck was covered with thin plywood and turned into a tool chest. I also added a pull out drawer at the top of the chest to hold all of that little stuff (like matches, chalk, rivets, etc.).

I rigged a couple of 2x8 planks and some scrap steel to form a quicky ramp and would wheel both the bench and forge into my van. If I then remembered to toss in the slack tub, the anvil and a bag of coal, I was good to go.

The take-home message is that you can build an inexpensive, reasonably mobile setup. Look for big, light wheels, collect hollow tubing and scrap stainless, and who knows, you might like to demonstrate!



Reprinted from the Clinker Breaker, the Florida Artist Blacksmith Association

*The other day, Jeffy Hatfield called and asked if I knew of a method of pitting steel surfaces. We talked about it, and I told him about the hydrogen peroxide method, but I don't think I remembered it all. Here is what I found in my archives. I apologize that I didn't adequately record the source. I think it was from the forge and from Heath at Fusionworks, a metal company in Australia. Barry*

## **HYDROGEN PEROXIDE FINISH FOR STEEL**

For nice pitting, sprinkle common table salt on the hydrogen peroxide dampened surface. You can control the pitting by: how closely, how many and the size of the salt grains you apply. I tried out the hydrogen peroxide ( $H_2O_2$ ) method for the first time recently, and was astounded with what I got. Here's the method I used:

It was a clear, warm day, and most of the surfaces were vertically oriented. I found that applying the  $H_2O_2$  with a spray bottle worked best. I used a newly opened bottle (for maximum strength) and did not water down the solution at all.

Here's the steps:

Clean metal completely. No oils or mill scale can be on surface. The way I cleaned the metal was first a degreaser, then cleaning with muriatic acid. Sanding, sandblasting, or rigorous powered wire brushing could also be used.

2) Let the clean, dry piece warm up in the sun (I suppose you could lightly warm the piece with a torch or heat gun, but don't get it hot, just barely warm).

3) Spray on a coat of  $H_2O_2$  just enough to wet the entire surface. I found this technique works best if the piece is warm enough to dry out in less than a minute. If any areas stay wet longer (like on horizontal surfaces where it can pool up), gently dab them with a clean rag or paper towel.

4) Repeat step #3 until you have the depth of coloration you desire. Make sure the piece is entirely dry before spraying more on. I found that after five or six rounds, I had a very deep beautiful reddish brown color that was incredibly stable (didn't easily rub off). After that, the  $H_2O_2$  didn't seem to deepen the color noticeably.

5) Seal surface with clear lacquer, oil, wax or whatever method you generally prefer. I also did a small test piece that I cleaned and wire brushed to a nice silver color, then gave two quick coats of  $H_2O_2$  using the same process described in step #3 above. I then coated in with clear satin lacquer. It is a beautiful coppery red/brown color that still had a translucent quality, keeping the metallic qualities as opposed to a solid rusty coloration. I can't say enough how taken I was with this finish. This is such a cool, easy, non-toxic finishing process that I plan to do a number of more experiments, varying the surface treatment prior to the  $H_2O_2$  application, (sanded, chemically etched, grinder marks, etc) and varying the application of the  $H_2O_2$  (sponge, rag, brush, soaked sawdust, etc.) to see what happens.

Clyde Wynia, another smith in the discussion string added: It is a fantastic way of getting different colorful rusts fast without the nasty chemicals. Peroxide works much faster if you add about a 1/4 cup of vinegar to the pint of peroxide and a couple of tablespoons of salt. If you heat the iron so that the solution almost boils off you get absolutely instant rust. You do have to put up with the vinegar smell. Sandblasting works great for cleaning the metal of oils, scale etc and gives the solution a nice surface to bite.

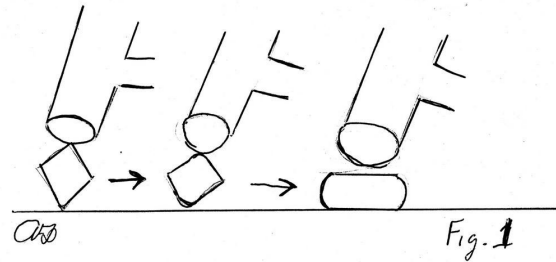
*My advice to Jeffy and to you, try it on some scrap before you try it on a finished piece.. Barry*



## Project: Tiny Anvil Made from a Bolt

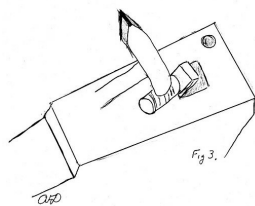
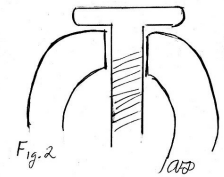
by Albin Drzewianowski

At the January 2014 Bill Gichner Memorial Hammer -In, the featured demonstrator, Jeff Farmer from Berea, Kentucky, showed how to make a small “anvil” from a bolt. The beauty of this is that you can make a tiny “anvil” from a small bolt or a little bit larger “anvil” from a larger bolt. Jeff’s stated goal was to make the “anvil” with minimum tooling.



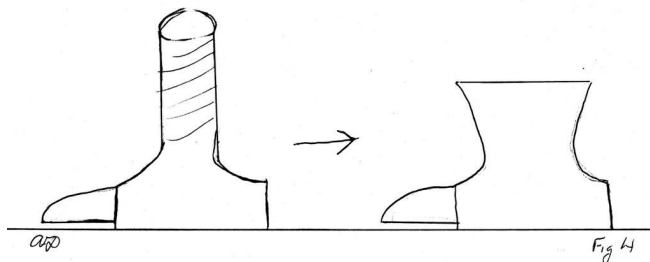
Round the two opposite corners of the bolt head to prevent cold shuts.

Holding the bolt shaft parallel to the anvil surface start to flatten the sides of the bolt head. Go to the vise and flatten the head down. Work back and forth on the sides and top. Sometimes the hardy or the pritchel hole will be a good fit instead of the vise.



Usually one side will have more mass, make that the horn. Start to taper the heel of the “anvil” to a chisel shape and the horn to a point. Do the heel first as this will give you a square shape that will be easier to grip with the tongs later. Put the horn down in the hardy hole to get the underside of the heel flat.

Do not draw the horn out too soon. Keep the horn as short as possible for as long as possible. Use a set tool to put in the shelf of the “anvil”. Set in on top and on both sides of the horn. When setting in the second side, put a spacer under the “anvil” so you don’t lose the inset already on the first side. Work the horn to octagon, then round. Try to keep the horn from getting too long. Cut off excess bolt, if there is any. Next upset the base, holding the “anvil” upside down on the anvil base. Keep the base centered. As soon as you see something go out of line, immediately correct it.



Square up the base. Use a spring fuller to put in the grooves in the base of the “anvil”. Go back and forth between flattening and fulling. File to finish as necessary.

Reprinted from the Hammer Notes, newsletter of the Mid-Atlantic Smith’s 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 or www.forgeontheridge.com.

## Upcoming Events

**April, 9th PSABG Meeting, Magnolia Gardens**

**April 8 and 10** Bill Creek and Ray Pearre will be at Magnolia hosting an informal Hammer-in. 7 forges available. Bring your own project or come and learn/practice.

**April, 30th Fire on the Mountain, Spruce Pine, NC**

**May, 7th Hell Hole Swamp Festival (requested a blacksmith don't know if anybody volunteered ?)**

**May, 7th and 14th SC Railroad Museum, Winnsboro, SC. Zack Liollo contact—843-709-8974**

**May, 21st Ryan Calloway's shop, Demonstrators: Jody Durham, sculpting a Rams Head and others as time permits; and Phil Rosche showing decorative bar ends.**

**June, 11th PSABG Meeting, Marcengills', 132 Ringing Anvil Drive, Westminster, SC**

**July, 4th Weekend PSABG, History Days at Magnolia Garden, Ray Pearre contact**

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

**Aug. TBD, PSABG Meeting, Camden, SC**

**Oct. 8th, PSABG Meeting, College of the Building Arts, Meeting St. Charleston, SC (if location is ready)**

**Oct. TBD Autumn on the Ashley Craft Fair at Magnolia Gardens, contact Ray Pearre**

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

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

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

## Philip Simmons Artist Blacksmith Guild

<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 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 – 2015” or “Dues for 2016 are due”

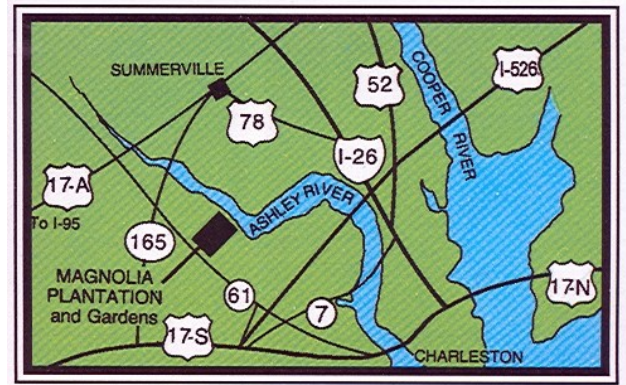
This note is updated for each newsletter. We appreciate your prompt payments.



## **Come to Magnolia Gardens April 9, 10 AM!**

Bill and Lynda Creek and Ray Pearre are our hosts. Bring a side, drinks or dessert and something nice - maybe something you have forged, for iron in the hat. Todd Elder will be demonstrating! Probably a tomahawk or hatchet!

Sale of your blacksmith-made items to the public is welcomed! Magnolia Gardens also welcomes your forged items to be sold on consignment in their gift shop.



**Look at your mailing address below.**

**It tells when you last paid your dues.**