

On the Anvil NEWSLETTER

PHILIP SIMMONS ARTIST BLACKSMITH GUILD

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chromium put in for good measure and they do make decent knives.

Tim and Ryan were very efficient moving the metal and had two knives forged out before I could get any good pictures. The donated the demo pieces to the IITH afterwards and Barry Myers wasn't there to win it this time! Of course, if you look at Page 2, I didn't win either...

I really enjoyed the BBQ and the Marcengill's never fail to make everyone feel at home when we meet there.

Our Iron-in-the-Hat was fantastic, bringing \$731 for our scholarship fund. Our members brought their A game with so many hand made and forged items this go around! Seriously, check out the list inside the newsletter.

We had about 50 members in and out throughout the day. And, we had a few new faces which is always nice.

The next meeting will be held August 14th at Historic Camden. One other thing about Camden, the have begun taking consignments as a way to fund

If you didn't come to the June meeting in Westminster at Roger and Gayle Marcengill's house, you missed out on a great time. Good food, a great demo and an awesome Iron-in-the-Hat! Tim Chorbajin demonstrated and was assisted by Ryan Heron.

The demo topic was going to be a knife made from some really thick recycled mower blade. Tim started off the pre-form but had a little bad luck as the material had some stress cracks and had to be abandoned.

This happens from time to time with recycled materials, but they persevered and continued on, starting over with a farrier's rasp. Farrier's rasps are usually made of high carbon steel with a little

their operations. It is the usual 60/40 deal and if you want to bring some items, show them at the office and they will see if they think they will sell. Barry has some hooks and flint strikers in their shop. They are having the Grand Opening of their new visitor center on the 14th also, so their may be some "public" watching the demo.

Welcome our new members: Amber Hartfield, Patrick Henson, Michael Smith, and Rob Zokan!

I hope you all find some time to get out to the shop and make something soo. Take care, drink lots of water, and forge on!

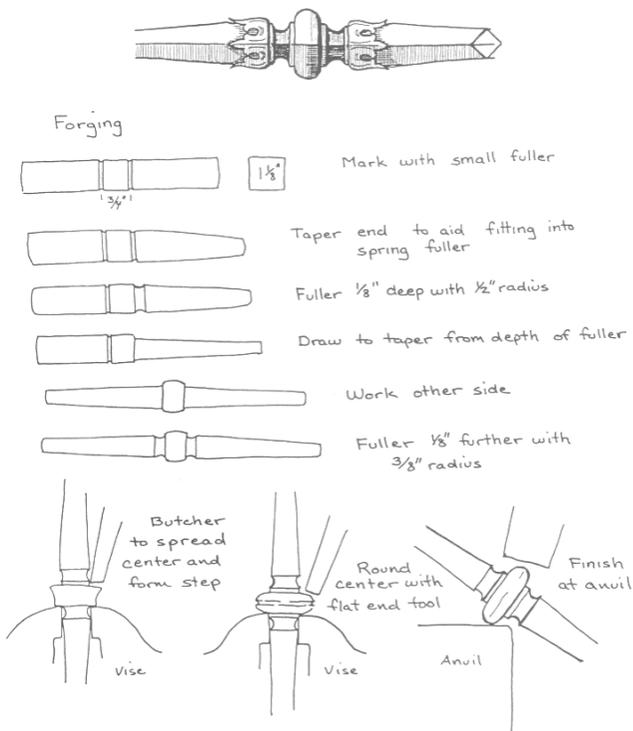
Jody Durham

Iron In The Hat

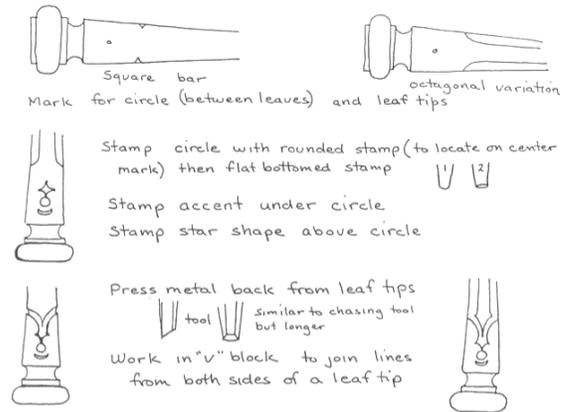
Item	Donated By	Won By	Item	Donated By	Won By
Candle Stand	Roger Marcengill	Donna Keaton	Slipjoint Folding Knife	Tim Chorbadjin	John Tanner
Copper Red Bird	Gail Marcengill	Donna Keaton	Mild Steel/Coil Spring	David Bush	Mike LaMarre
Harness Hook	John Tanner	Mike LaMarre	Blacksmith Sign/Bracket	David Bush	John Tanner
Oyster Knife	John Tanner	Rame Campbell	Guild Newsletters	Mike LaMarre	Jody Durham
Wall Hook	John Tanner	Roger Marcengill	Jack Hammer Bits	Mike LaMarre	Tony Etheridge
Trivet	John Tanner	Clyde Umphlett	Stamp Scroll Edge	Mike LaMarre	Rusty Osborne
Rose Blank	Jason H. Anderson	Ryan Calloway	Broom	Ryan Calloway	Jesse Barfield
52100 Tool Steel	Jody Durham	Ryan Calloway	Heart Hook	Ryan Calloway	Roger Marcengill
Magazines	Jerry Fowler	Ryan Calloway	Spatula	Tony Etheridge	Donna Keaton
Knife	Jerry Fowler	Ryan Calloway	Railroad Spikes	Dan Dyer	Tony Etheridge
Madison Tee Shirt	Guild	David Bush	Coil Spring	Dan Dyer	Tony Etheridge
Norse Ax	Griz Hockwalt	Jason H Anderson	Harness Hook	Jesse Barfield	Clyde Umphlett
Fillet Knife and Sheath	Griz Hockwalt	Ray Pearre	Demo Piece	Tim Chorbadjin	Rame Campbell

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!

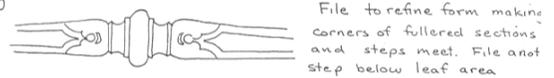
Decorative section for balluster, doorknocker, or scroll
Thomas Latané



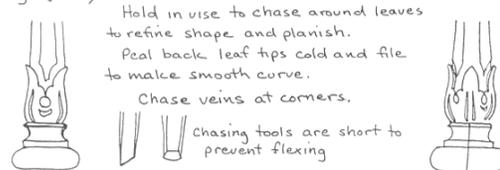
Stamping (hot)



Filing



Chasing (cold)



Reprinted from the *Metalsmith*, Newsletter of The Guild of Metalsmiths

A Broad Overview of Heat Treating

Heat treating is a multi-step operation, though not every step is necessary for every heat treatment. The four steps of heat treatment are:

Annealing	Normalizing
Hardening	Tempering

ANNEALING – heating to just above 'critical', or phase change temperature, the point at which the steel becomes non-magnetic, then putting the steel in an insulating material like hardwood ashes or vermiculite so that it cools slowly. This will make the steel as soft as it is possible for it to be when it cools.

It is not necessary to anneal a steel before forging, as being at forging temperatures makes all steels soft and removes all previous heat treatment. You anneal so the steel will be as soft as possible while you do cold work on it, like drilling holes or filing.

NORMALIZING – heating steel to a temperature about 100 to 150 degrees above 'critical' temperature and cooling in air to black heat, that is, until it loses all incandescent color. This allows the carbides to evenly distribute throughout the steel and normalize (make uniform) the grain size.

Since most smiths have no accurate way to measure temps to '100 to 150 degrees above critical', it is typically heated to just above non-magnetic for normalization, usually to good effect.

Normalizing is only one cycle, done once, and is followed by grain refinement cycles, which are at slightly lower temp each succeeding cycle. People refer to this whole process as normalizing, but normalizing actually grows grain slightly while evenly distributing carbides. It's then followed by 2-4 grain refinement cycles.

HARDENING – In order for a steel to be hardened, it must have enough carbon. How much is "enough" depends on what you want a tool made of that steel to do. The lower the amount of carbon in the steel, the less hard it can be made.

You achieve hardness by heating the steel to just above 'critical', or phase change temperature, then cooling it suddenly in an appropriate quench medium, which may be different from one type of steel to the next, or one cross section (shape) to the next. This causes the steel to be as hard as it can be, but for most steels it introduces a certain amount of brittleness. How much brittleness depends on the amount of carbon in the steel, the cross section of the steel, and what alloying elements are in it. Carbon is the dominant factor in deciding how hard a certain steel can



get. Different cross sections of steel can have hardenability dramatically affected by other alloying elements.

Things like chrome, nickel, vanadium, etc., increase hardenability, meaning the steel will harden with a slower quench. This is important because thicker steel cools more slowly. Not just the inside, which is obvious, but also the surface because it is receiving heat from the hot interior. A steel that will fully harden in water when it is 1/8" thick won't do that if it's 4" thick - unless it is alloyed for high hardenability.

'Quench' simply means to cool rapidly. In metal-work, each steel has an optimum cooling rate for hardening, and therefore an optimum quenching medium. Oil quenches more slowly than water, water quenches more slowly than brine. Quenching is part of hardening, but the terms are not interchangeable.

TEMPERING - Tempering takes a hardened piece and reheats it to some specific temperature to reduce brittleness and increase toughness. The necessary temperature is determined by the type of steel and the specific use for the implement made of that steel. A straight razor will have a different tempering temperature than a spring made of the same steel.

One thing: redraw (temper) pretty much IMMEDIATELY after the quench, lest the internal stresses lead to cracking of the hard, but brittle steel.

Exceptions to this are if the particular steel calls for a period to "rest" prior to redraw. Not likely you will encounter such a steel, but there are some very unusual alloys that have unusual heat treat requirements.

Temper colors are caused by oxidation of clean steel surfaces at specific temperatures. What color you get is dependent on the temperature your steel reach-es...IF IT GETS UP TO TEMP QUICKLY. That causes the oxide layer to form and get thicker quickly, so in SOME circumstances the color is a helpful guide to estimating tempering temperatures.

The problem with depending on that is that a number of things affect those tempering colors; any residual oil on the steel surface will change the color of the oxide, as will lengthy heating cycles. Left at a specific temperature for long enough, a steel can run through ALL the 'tempering' oxide colors, even though the steel may never reach the temperature associated with a particular tempering color from a short heat cycle. , simply because it stayed hot long enough for the oxide layer to thicken. So TEMPERING is about TEMPERATURE, not color.

The other issue is that home cooking ovens DO fluctuate in temperature. On top of that, the temp that your oven dial indicates may not accurately reflect the actual temp your oven reaches. Your oven cycles. It gets up to temp, then cycles off until the temp drops below a certain point, then it heats up again, just like your home furnace in wintertime.

What I do to address the cycling is to buy 3 oven thermometers (usually around \$10 each at the grocery store) and put them in the oven and set it for 400 degrees (as an example). When the oven says it has reached 400, I check the thermometers to see if they agree with that temp. If they do, you can be fairly confident that your oven dial is accurate.

Since the oven thermometers can sometimes be inaccurate due to rough handling in the store, I look for any two that agree. If two agree, but are different from the oven dial, then calculate the difference between the dial reading and the thermometer reading so you know where to set the dial to get the actual temp that you want.

Since the oven cycles, but I want a blade, or hammer, or any other tool to remain as close to the desired temp as possible, I bury the steel in a cheap pan full of clean sand and put it in the oven. The sand will heat up with the oven, and your steel, but will cool down more slowly than the oven when it cycles, so it moderates the temperature. So long as the oven doesn't go OVER the temp it's set for, you won't ruin the temper of your steel, no matter how long it's in there.

QUENCHING

From Austin Hillrichs, with credits to Henry Vila

Rule of thumb:

Fast oil <10 seconds for Wx, 10xx, etc

Medium speed oil 10-14 seconds for 5160, 80CrV2, etc
Slow oil 14-18 seconds for O1, etc.

You need to use an oil that matches the quench speed of the steel. For example: for 10xx steels you need Parks50 to quench the steel from critical to 800F in 1 second or less, for 5160 you need an oil that does this in 5-6 seconds, and for O1 10 seconds.

Too slow and you don't get maximum martensite conversion. Too fast will get you maximum martensite conversion but you'll also get either surface cracks or micro fractures in the steel or both.

And let's not forget that certain steels require air quenching, or plate quenching or salt baths, etc.

So when someone asks "what oil should I use for quenching?" you also need to tell us what steel are you quenching.

One thing to point out that might not be obvious or maybe confusing to a new smith is that steels need to be quenched to below the pearlite nose in a specific amount of time. For example:

Wx and 10xx in <1 second

5160 in 5 seconds

O1 in 10 seconds

But quenchants are measured as the time it takes to cool a nickel ball from 1625F to 670F (These numbers I pulled off the web and not all have been verified):

Brine: ~4-6 seconds Water: ~5-6 seconds

Parks 50: 7-9 seconds 50 Quench Oil: 7-9 seconds

Houghtoquench K: 7-9 seconds

Duratherm 48: 7-9 seconds

Parks AAA: 9-11 seconds

Duratherm Superquench 70: 10 seconds

Chevron Quench 70: 10 seconds

130F canola: ~10-11 seconds

Duratherm G: 10-12 seconds

Houghton Quench G: 10-12 seconds

Gulf Super Quench 70: 10-12 seconds

Gloc Quench A: 10-12 seconds

McMaster Quench Fast: 11 seconds

Citgo Quench Oil 0510: 14.5 seconds

Citgo Quenchol 521: 16.1 seconds

Citgo Quenchol 624: 17.0 seconds

Mcmaster Quenchall: 28 seconds

This article re-printed from the June 2021 edition of The Florida Clinker Breaker, the newsletter of the Florida Artist Blacksmith Association

Written by Kirk Sullens, Henry Vila, Shane Stainton, and Andrew Vida

Dragon Steak Turner

Write up and Drawing-

By Steve Alling, a MABA member



If you're out of Dragon Steaks these work well on beef too. This project has two parts, one part is a lot of drawing out and the second is making the dragon. Dragon sightings are fewer than sightings of Sasquatch. So, some people say dragons have two eyes, others say three, some even say dragons have just one big eye in the middle so you can make your dragon look like the last one you saw.

1. This is made with a 1/2 inch square mild steel bar. The length unfortunately I didn't keep track of I just drew out until it seemed to be flexible enough which turned out to be around 24 inches. On the edge of the anvil step off enough for the fangs. It's not good to

make this step off too small or the metal will just sheer in cold shut. So, you will end up with too much metal for the fangs and you'll have to trim.

Bring it to a point which you will spilt later for the two fangs.

2. Step off over the edge of the anvil with half face blows for the forehead.

3. Blunt the corners for the nose and the eyes at a slight angle. Eyes look better if they're not facing straight ahead. Make a slit above the fangs, this will allow the fangs to bend down under the nose.

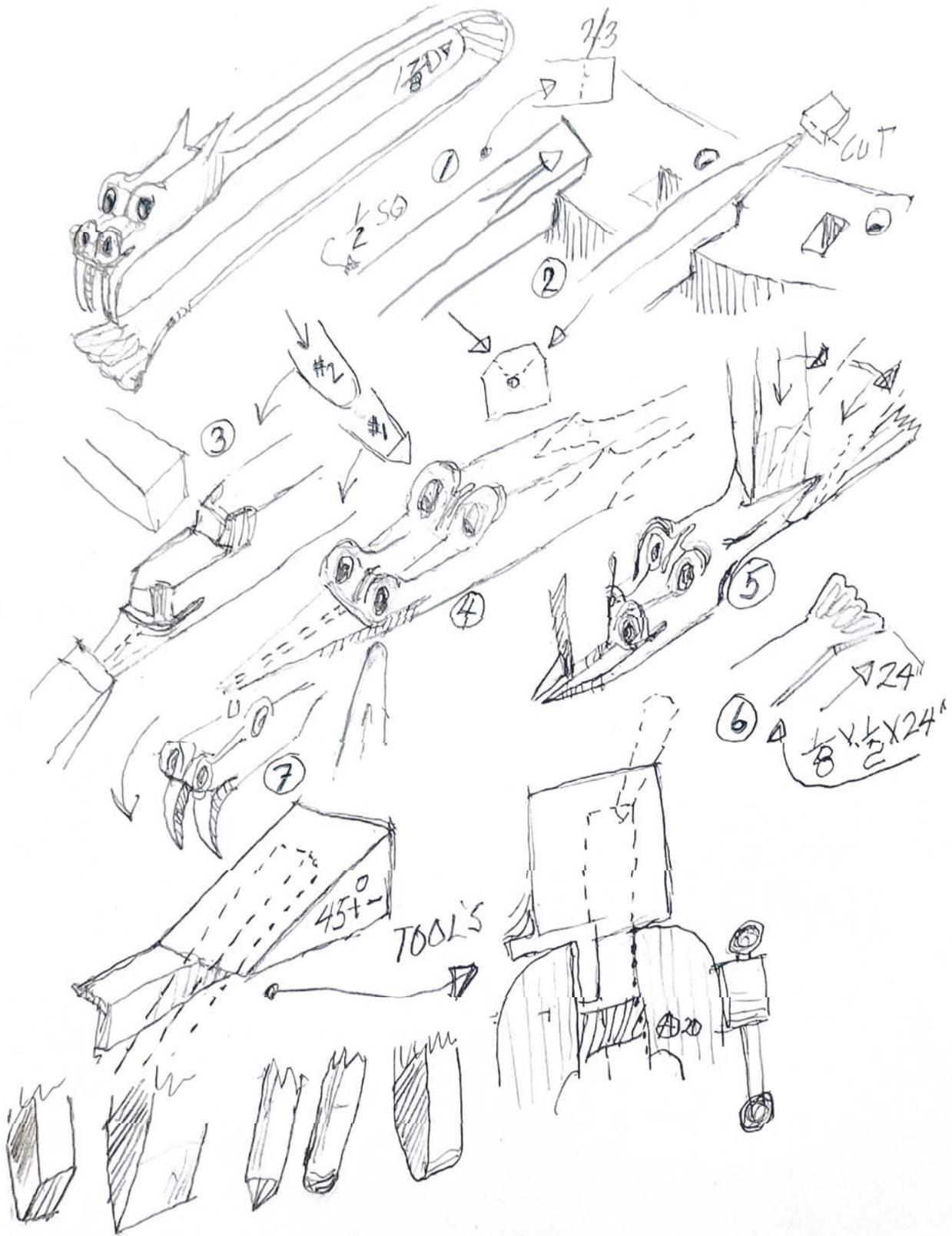
4. Make the dragons face. I find it is easier to use a sharp center punch to locate the center of the eyes and nose and then follow with a round punch. You want to start this punch heading for the center of the bar and as you drive it in lower your punch, which will push the metal up and form the eyebrows and give the face it's character. Then take a blunt chisel and put a furrow between the nose and eyes.

5. Split the fangs apart and raise the ears, but do not bend the fangs, Start the ear chisel straight down and as you hammer lower the chisel down and that will raise the ears. Now comes the fun part. You need to draw out the bar to 1/8 x 1/2 inch for a total of 24 inches. Since this is mild steel you need a lot of length so no one part is bent very severely.

6. Make some sort of a tail. I made a fish tail but I hear some dragons have heart shaped tails and other shapes.

7. Bend the fangs down and bend the body around a 1-7/8 inch mandrel, leaving enough gap to slide over the steak.

Notes: One thing about making any kind of face work easier is to make a tool to raise the face up to a working angle. It can be done just in the vise but it's much harder. If you don't have a power hammer you might look at forge welding a piece of half inch square on a 1/8 x 1/2 inch flat bar. I haven't tried this.



Are You and Your Shop Efficient?

Mike Mumford, Ridgecrest

Yes, I know that many of you are happy to have completed your first hook. However, as you grow in this craft, consider the question of efficient work.

Why am I bringing this up? Well, I come from a background of production, of having to compete in the marketplace, and also of having to work inside a body which is 72 years old. Because I want to be able to continue in this activity, I need to accomplish my necessary work without destroying my body.

So: have you learned to forge efficiently? Efficiency has many dimensions, let's focus on a few:

(1) Working physically efficiently.

Blacksmithing is a physically demanding activity. We have published articles about stance, about anvil height, about grip, and about proper hammering. I try to encourage my students to learn to hammer with a tomahawk chop: arm moving in a single plane, with good visibility of the strike point. I want to have good control, a strong and controllable hit, and do all of that with minimal effort. Note: hitting the right point, with the right force, means that you are not wasting energy and motion.

It's kinda like when you take up a new sport: until you get the motions worked out and integrated into muscle-memory, it's a strain, and you're working much harder than absolutely necessary.

There's also an aspect of training: can you run a marathon today? I can't now, but back when I was in training for it, I was able to. Getting your body ready for the craft, getting your muscles, endurance, etc ready are all important aspects of blacksmithing.



Then there's the mental game: know what you want to do before the iron comes out of the fire. I think it was Francis Whitaker who said something like "You hit it, then look to see what happened. I know what I want to happen, and hit it to make that happen."

(2) Efficient shop layout.

Another characteristic of working efficiently involves your shop practice and habits. Lay the hammer down in a ready position, at the anvil, so that you can sweep it up when the iron comes out of the fire. Sweeping it up into an immediately ready-to-hit orientation. Have all your tooling, etc, ready at hand—if you come out of the fire, then are searching for that punch, you're wasting heat as well as time. Have it all ready to go.

Clearly in a group situation such as typical of teaching forges, that kind of tooling arrangement is hard. But, it's something to work towards.

Is Your Shop Efficient?

The concept of a work triangle is well-established in kitchen design; the corresponding concept for the blacksmith is the forge/anvil/vise/slack tub. Set things up so that you have minimal distance to travel between workstations. Strive for no lost motion.

A clean shop is also important: I have been in shops that were a complete mess, piles of metal shavings, unswept scale, sawdust everywhere - I believe that cleanliness and order indicate the care and thoroughness of the craftsmen and make work more difficult. And, a clean shop is safer: less junk to trip over, no cross-contamination of products, etc. As a blacksmith, you don't have to be hospital operating-room clean: just be clean enough to not interfere with performing top-quality work.

(3) Efficient Tools.

Do you have the right hammer? The right weight for you and for the job at hand, faces polished enough to avoid marking up your work, the right handle length.

Brian Brazeal has had good and innovative ideas about anvils: I now have followed his ideas, to make both a blade-style anvil (it has fullering dies, like a horn, in the center) and a low striking anvil.

Are your tongs the right size? You can waste a lot of time and energy when using ill-fitting or loose tongs.

Have you invested in power tools? Small tools like angle grinders, portable bandsaws, die grinders are very useful. Stepping up to larger tools such as drill presses, belt grinders, power hammers, and hydraulic presses are expensive but can save a lot of time and effort. It seems like a lot of money to go buy some of these, but look at other crafts: woodworkers can spend thousands on table saws, and a glassblower friend bought a new torch recently: \$4000.

One blacksmith tool that I think can be improved is the efficiency of our forge. Most of what we have are largely brute-force, 1870's technology: lots of

waste heat, lots of waste fuel (think of that extra coal that gets pushed out on the floor), poorly insulated, etc. In the desert where I live, that waste heat is not particularly welcome for 9 months out of the year. I don't know or have a plan to improve our forges, but I think a lot of improvement is possible.

(4) Efficient Processes.

Is your work choreography efficient? I've enjoyed the opportunity to watch Mark Aspery when he's demonstrating. I wasn't concerned about the project that he was working on - instead, I watched his action. No waste motion, everything planned out and smoothly executed, no lost motion. He is able to get a lot more done with a lot less effort, because he has worked out the process.

Then there's "do it right the first time so you don't have to do it over." I'm about to drop the tire shop that I've used for over 30 years: they've gotten sloppy, so that it takes several tries before they can get my tires balanced right.

When I'm doing a production run, I try to set it up so that I have several pieces in the (propane) forge, and work so that I'm doing the same thing to each. Taper ends 1-2-3-4, then go scroll 1-2-3-4. That also helps assure consistency: they may or may not be right, but they match.

Benefits

So, what do I think the benefits of striving for efficiency are? More work done with less effort, saving your physical self. Enabling you to create products that are more competitive. With less effort, you are less tired, and more willing to put in the effort to create top-quality products. You're less likely to get frustrated and quit the craft, looking for something easier. More time and energy for your mate, your girlfriend/boyfriend, your kids, your pets, and your other interests.

I would like to hear from you. If you want to add to the conversation, email your thoughts to me at editor@calsmith.org.

Reprinted with permission from the
California Blacksmith Association

Cam Fork Bending Fixture

By Stu Smith



My niece wanted a dragon hook for her birthday. After a whole lot of procrastinating I finally came up with a design I liked. She really liked her dragon hook and I also received positive feedback from fellow smiths, so I decided I should make a several more. The wings have a hook shape in their profile. When it came time to bend up the wings I decided I did not want to bend the hook shape using a pair of scrolling tongs by grabbing the end of the stock on a piece of pipe and wrapping it around the outside. I am sure everyone has heard the saying that necessity is the mother of invention. Thus the development of the Cam Fork Bending Fixture.



The fixture parts plus a piece of pipe. The fork is made with 3/4" diameter pins that are approx. 4" long welded to a shank that fits into the hardie hole or the vise. The distance

between the pins is approximately 1-11/16". The cam is a piece of 3" diameter by 1-5/8" thick with a 3/4" hole, 1/2" from the center. These dimensions

should allow the cam to spin freely between the fork pins without any pipe sleeves. You can create different size hooks eyes by stacking pipe sleeves on one of the pins. The last piece is a 3/4" washer that is placed under the cam. The washers helps with the spinning of the cam.



The Cam Fork is used by putting your stock in the fork, turning the cam to clamp the stock against the pin or pipe sleeve, then wrap the stock around. I use the Cam Fork with hot material with a pipe sleeve on the on the 3/4" pin. My gloved hand operates the cam. The picture above illustrates the clamping action of the cam using a piece of solder that is being wrapped around the 3/4" pin. I hope you find this article helpful and I hope you can improve on the concept as your needs change.



Cam added to an existing bending fixture, using one 3/4" bolt, two 3/4" washers and four 3/4" nuts welded to the square tube. Can be held in vise.

Reprinted with permission from the *The Upsetter*, Newsletter of the Michigan Artist Blacksmith Association, seems I got a lot of articles from *The Upsetter* this time...Barry

Folding Camp Trivet by Chris Ruiz

Reprinted with permission from The New England Blacksmith Newsletter



This clever trivet design (from Dave Carroll) folds up neatly to pack with your camping gear, but is sturdy enough for big dutch ovens! Made with tall legs, you can push charcoal under it for cooking; made with scrolled legs, it keeps the hot pot off the table; made extra small, it turns a dutch oven into a cake-baking-oven! The joint requires some careful forging for a smoothly overlapping hinge. Make more than one—everyone who sees it will want to buy it off you!

Tools Needed:

1 3/4- 2 1/2 lb. forging hammer
measuring stick of some kind
3/8" sq. tongs
ball pein hammer (or narrow cross pein)
center punch
small round punch (~1/8"+)
hot cut chisel or hardy or hacksaw
soapstone
hot rasp

Joinery Skill(s):

Riveting

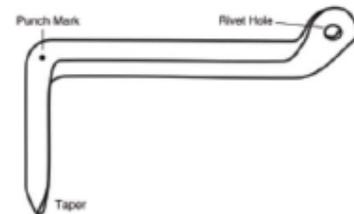
Additional Skills Taught:

Simple (movable!) rivet joints,
forging to measure,
controlled tapers, half-face
set-downs.

Material:

3/8" x 3/8" x 24", cut into
two sections, 10" and 14"
10" Section (folding leg)
1 1/2" x 1/4" rod

Mark 3" from end with a center punch. Break edges. Forge a taper on the marked end. Round the opposite end. Bend 1/2" of the rounded end about 45 degrees. Using the edge of the anvil, flatten the rounded bent end using half-face blows. Thin this end to half the original thickness. Punch or drill rivet hole. Heat at the marked area, bend down 90 degrees with the mark at the center of the bend.



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

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

Guild Coal (in Sumter): 3 buckets, \$30; 6 buckets or 30 gal barrel—\$45.00; 11 buckets - 55 gal barrel - \$ 60.00; 15 buckets - 1/4 ton - \$70.00; 30 buckets - 1/2 ton - \$140.00; 60 buckets - 1 ton - \$280.00. Contact **Walt Beard** 803-464-8483

Upcoming events:

Griz Hockwalt is demonstrating at the Bart Garrison Agricultural Museum of South Carolina for special events and tours. The museum is located off of highway 76 in Pendleton S.C, across from Tri-County Tech from 10 to 3. Griz demonstrates the first Saturday of each month.

2021 Meeting Schedule:

August 14, Historic Camden

October 30, Lexington County Museum, Lexington, SC.

Heyward Haltiwanger (803-345-3474) is hosting.

December TBD, Ryan Calloway (864-386-5546) is hosting

at his shop at 12 Andrews St, Greenville, SC

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<http://philipsimmonsartistblacksmithguild.com/>

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Membership Application

New Member Renewal

Name: _____ Address: _____

City: _____ State: _____ Zip: _____ Phone: _____

email: _____ Sponsor _____

Dues are \$15.00 per person/family, per year. **Make checks out to PSABG** Please remit to:

C. Ray Pearre, Jr., 4605 Durant Ave., North Charleston, SC 29405

ACKNOWLEDGEMENT AND 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 2020, Dues for 2021 are Due, or Dues Paid for 2021”

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

Historic Camden

August 14, 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 Guild will host the meeting. Look forward to some yardbird...

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.

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 YOUR BOOKS! He is running out of books to loan!