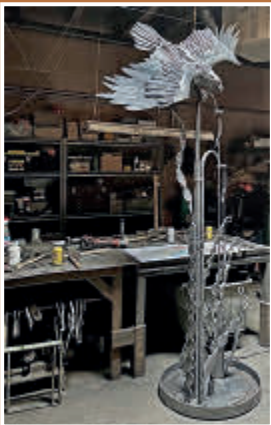


# B L A C K S M I T H Artist

Maps Flames and other compatible things  
Will Maguire



The Eagle Sculpture  
Anton Yakushev



No. 173  
2024



# B L A C K S M I T H Artist

## Editor

### Henry Pomfret

24 York Road  
Bromyard  
Herefordshire  
HR7 4BG  
01885 488283  
artistblacksmith@baba.org.uk

## Assistant Editor / Proof Reader

### Penny Bardsley

24 York Road  
Bromyard  
Herefordshire  
HR7 4BG  
01885 488283  
pennyrbardsley@btinternet.com

## Advertising Manager & Sales

### Tony Ingarfield

07780 668031  
treasurer@baba.org.uk

## Tips & Tricks

### Ken Fanner

13 Watton Close  
Bournemouth  
Dorset  
BH8 0LQ  
07967 545800  
info@ironworkofdistinction.com

## Newsletter/Events

### Will Holland

01267 234603  
newsletter@baba.org.uk  
info@phoenixforge.co.uk

## Welcome Pages

### Lucille Scott

07880 724699  
welcomepage@baba.org.uk  
lucillescott@littleduckforge.co.uk

BABA Website:  
[www.baba.org.uk](http://www.baba.org.uk)

BABA members FaceBook Group:  
Search FaceBook for "BABA Member Group"



## Front cover:

"Staying Alive" detail  
Sam Sherborne  
Photo Sam Walker

## Inside cover:

"Staying Alive" detail  
Sam Sherborne  
Photo Sam Walker





# Sam Sheborne: Recent works

## Sam Sheborne

There is a minority view that no information should be given about an artwork, not even a title, so that the viewer can experience the artwork in a raw, unprime state and enjoy projecting their own meaning on to it. Another view contends that if you can summarise the whole meaning of an artwork in a few lines, it is not worth making, don't bother, because writing is a lot quicker and, in our case, doesn't have the health risks of blacksmithing either. I sympathise with these views up to a point but am sometimes encouraged to write something in response to a request. Henry has asked me to send notes about three of my sculptures which have recently had some success in art competitions. So here goes!

### William Plommer Memorial

Princess Street, Sheffield 30 cm wide, 45 cm tall

I read J.P. Bean's brilliantly researched and narrated book 'The Sheffield Gang Wars' and thought 'Jock', as he was known, should have a memorial for his bravery. In the 1920s, he stood up to the 'Parkhill' gang that was terrorising Sheffield's East End (where my workshop currently is). He set the ball rolling for the end of the gang's rule. They waited for him outside his house one evening after work and, rather than hop over the back wall of his garden, he went out to meet them. Accounts vary, but there were at least six and probably as many as twelve gangsters. Plommer led them

up the road, away from his house, so his children might not see what was about to happen. He offered to fight the gang one by one. Neighbours lined the street and encouraged him not to take a stand, but he replied, 'I've got to stick this'. His skills as an ex-regimental boxer were of limited use, as they rushed him all at once and stabbed him with a bayonet. His death marked the end of an age of comparative innocence, because up to that point, stabbing wasn't considered part of the gangsters' code. Many thousands came to his funeral. Sheffield's First World War veterans threatened to mobilise to take on the gang. Central government feared complete anarchy breaking out and set up the Sheffield Flying Squad to meet the gangs head on.

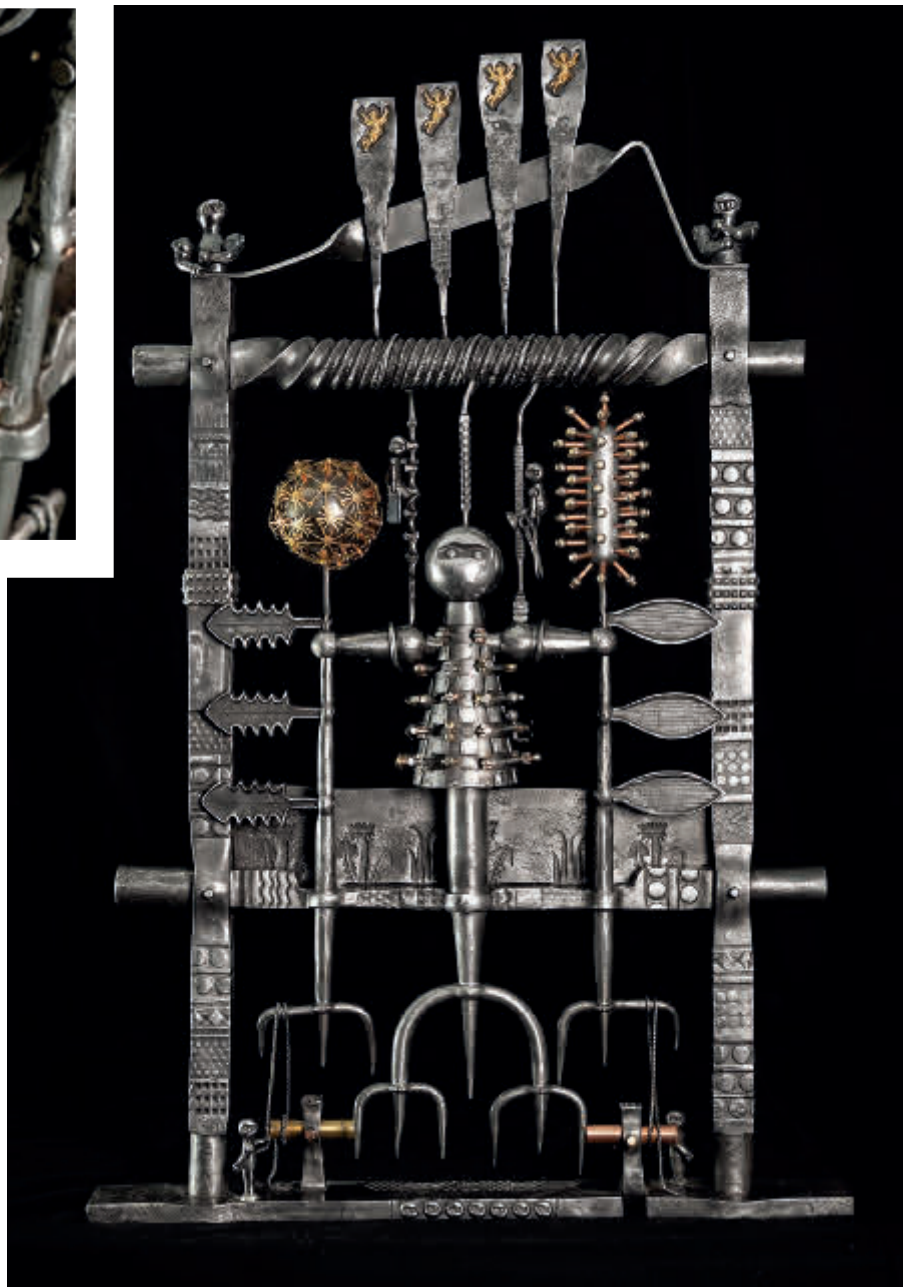


## “Staying Alive”

75 cm wide, 120 cm tall, depth 10 cm

The title, “Staying Alive”, a semi-humorous title, attempts to bring some levity or gallows humour to a dire situation. The main figure is me after I woke in extreme agony from surgery to remove my prostate, when I was so ill, I felt I was dying. I was tempted to call the sculpture ‘Agony, nausea and delirium in South Yorkshire’. The best way I can describe the pain is to draw on past experiences. So, it combines four of these. Firstly, being stamped in a sensitive place whilst playing rugby (except in this case the pain doesn’t fade over a few minutes but goes on for days). Secondly, the pain

of running a fell race, perhaps up Win Hill in the Peak District, except in this case there is no throwing-in-the-towel option. Thirdly, having sunstroke the first year I was strong enough to lift a bale of hay above my head and worked all day without a hat, enjoying my new ‘useful’ status. Finally, the terrifying experience of being mugged at knife point in London. To cap it all off, people who have this operation are normally not in pain, and the nurses intimated that they thought I was pretending, to get access to opiates. This situation was resolved after a few days by the consultant surgeon coming in on his day off, motivated by my statistics pointing towards an early exit, and putting in place the necessary initiatives. These are represented by the figures with ropes, a saw, and scissors.



All photos Sam Walker



# Sam Sheborne: Recent works

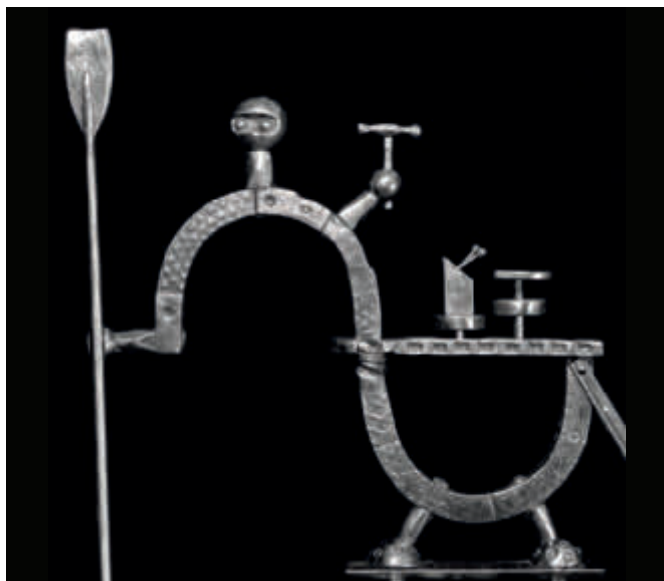
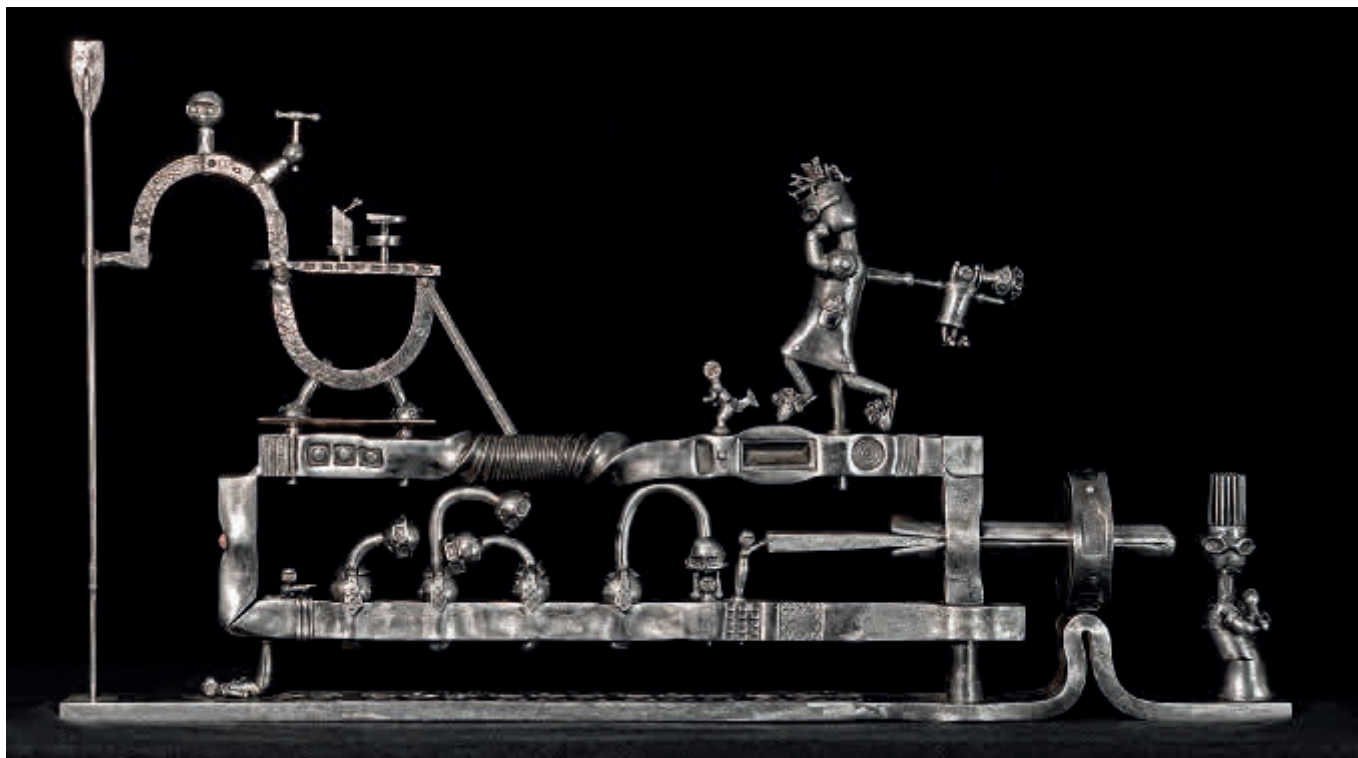
*continued*

## “Run For It”

125 cm wide, 60 cm tall, depth 8 cm

“Run For It” is predictably also autobiographical. It is an attempt to process memories and concerns, and also has a layer of humour

added to a serious situation. My child self can be seen running, escaping from the clutches of a bizarre childhood home, where parental use of alcohol led to some distressing times. The figure with the oar and hammer represents my adult self, finding stability.



All photos Sam Walker