

January 2011



Hampton Roads Hammer

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Director's Holler: Congratulations Steve for your article in Hammer's Blow!

Wow!!! We survived the big blizzard of 2010 and right on the back of that we have had some more snow and now at the end of the month some pretty heavy rains. This is the most snow and coldest I think it has ever been since I moved here in 92'. Well the winter is more than half over now and we will begin to think about Springtime and all that it brings with it. Flowers, Pollen, Rain and FORGING Plenair without a scarf getting in our way.

Trust everyone had a great New Years and made resolutions to do more forging and have been able to do some forging. Joe did a great job of demonstrating the way to make a flat ring and the mathematical work that lets measure out the ring before hand to help save materials.

I want to thank Matt Sieber for stepping up and taking up the position of Treasurer and will be receiving our massive funds at the April meeting. Matt just put the finishing touches on his new blog, www.willwayforge.blogspot.com. Take a look, Matt has some very nice work that he has done posted there.

February 8th is our meeting and it will be at JG Anvil Forge, Joe's place. Dan Boone's Pasture Party is on February 26th! It's a great event and I know at least four of us are planning on attending. We will firm up car pooling arrangements on the 8th.

I know everyone is working on their ring projects for the March Meeting. March is our 1st Anniversary and hope that the group has been living up to your expectations. The February meeting would be a good time to bring up any ideas to institute in our 2nd year.

See ya at the Forge! Vince



It's Snowing, It's Snowing!



Warwick Forge



Bob Orcutt's Place
Dec 27th, 2010



JG Anvil Forge
Dec 26th, 2010



Happy Haven Forge
Dec 27th, 2010



The Hat!!

Vince's Railing



Joe's Entrance

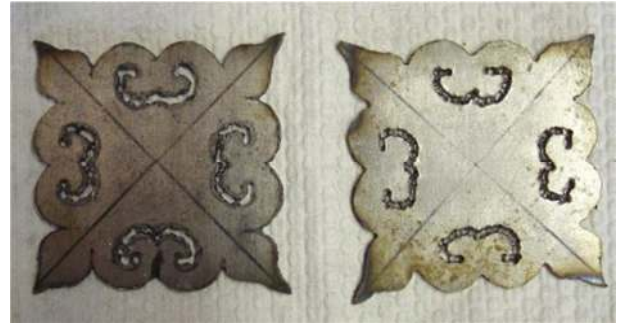
Nick's Hourglass: by Joe Gentile

This year my son Nicholas will graduate from college and I wanted to make him something special for Christmas. I saw these small hourglasses at a local department store, but they just sold the glass, no holder. So I bought one and thought I should be able to come up with a design that would look antique and hand made. I had seen 3 legged wooden hourglasses, but had not seen many 4 legged metal ones.



I started with a square and gave it a slight gothic look. The top and bottom were made from 1/8 inch plate and the legs were made from 1/4 inch square bar.

I cut both pieces at the same time. Cutting out the scrolls was done by drilling small holes and then removing the excess metal with a small chisel. Next time, I think I will just use a chisel to cut out the insides of the scroll. The majority of the time involved was spent filing the inside of the scrolls. I then chiseled in the grooves on the top and bottom pieces and finished filing them.



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The posts were to have a veined/cut twist on them. I have made these before on rail road spike knives' handles, but it is a bit more difficult to do with the cuts and veining being so small. With the cuts and veining done I twisted the square stock one and a half turns to get an even twist.

After cleaning the legs on the wire wheel to remove the scale I added some file work with a half round file on the ends of each leg. After that I drilled and tapped 1/4-20 threads on all the legs.

Once cleaned up I wanted an antique look to the hourglass so I heated it up



and rubbed down with old oil which blackens the metal. Then I used a brass brush and some gold guilders rub to high light the surfaces.



The best part was seeing my sons face light up when he opened his gift on Christmas morning.





Egor Bavykin
Petersburg, Russia



As a student I was studying architecture and interior design for 2 years. But after two years I understood that I prefer to make things by my own hands not just drawings. I love to see every project come to life and become "material". This way your thoughts and ideas become true very quickly (in comparison with architecture). It is very romantic. So I start to study metal art at the department of Artistic Metalworking in 1995. That was when I decided that I wanted to make blacksmithing my livelihood. I received my diploma in 2000 – as an Artist-Blacksmith. Since that time I work as an independent blacksmith.

**"I like to work with metal and to think in metal as a designer.
This is what I love to do."**

There is often much discussion about traditional methods versus modern methods and the merits that go with both. How do you, personally define the difference?

For me, the main thing is to see the object in context – in the place where it will be installed. It should be "in style" with the whole building, with the entire environment it will be. It is interesting and important to use new methods, to be within the progress in this sphere, but at the same time it is very important to know all the traditional methods. We should know and remember our roots. If you know the basis, traditional, "hand" work and methods – all the other things goes easier.



Most Used tools in my Shop:

I have the hammer – 2kg, several hammers – from 300gr to 1 kg with different endings (sphere, cone, with wide angle – for the different blacksmith operations). I have an anvil – 160 kg, two anvils - 70 kg and one anvil 50 kg. Gas furnace – which is not very traditional...

What's your advice/recommendation to Smiths thinking about making a living from blacksmithing?

The main thing is not to be afraid of metal and to be brave in self-realization.

What do you get out of being a Blacksmith?

It gives me peace of mind, inner balance, and great satisfaction from my work. Also that is the realization of my creative potential, and full relations and contacts with the interesting people and like-minded persons all over the world. And I earn my living being a blacksmith.

Is there government support for the historic trades like they have in England ?

No, unfortunately there is nothing like this in Russia...

Who influenced your work the most? How did they influence the work you do?



There is a classical so called "Saint-Petersburg" style of blacksmithing coming from the XIX century. It is definitely very high Saint-Petersburg school of blacksmithing with many great masters – like Carl Winkel, for example. It is dominated and very influential here.

My aim is to step aside from it.



Is there a market for blacksmithing in Russia?

It is the same problem in Russia: "I want it now and I want it cheap". But still there are some people who understand that to have the unique special thing costs money. The other way is to explain- explain-explain to people the value of art.

"The things you've done by your hands are material and not virtual projects on the paper. This is the full realization of your creativity."





Great job Joe!

**Gee just like
Dunkin Donuts
hot still warm to
the touch.**



Mission Statement

We are an Artisan group that has joined together to make the most of our diverse skills and outlooks. It is our sincere desire to promote, encourage and show the public and other interested persons the tremendous contributions and skill of the traditional Blacksmith and the relevance of their contributions in the modern world. We provide continuing skills training for our members, along with a place to develop their artistic skills with like minded persons, regardless of the modern or traditional expression.

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Artist Blacksmith Association of North America
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Blacksmith Guild of Virginia
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Yesteryear School of Blacksmithing
www.yesteryearschool.com

Happy Haven Forge
www.happyhavenforge.com

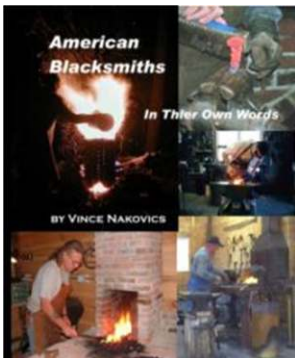
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Remember that you are eligible for discounts through ABANA at Grainger, Artistian Ideas and others as well as group discounts for insurance. Thanks ABANA !!

All ABANA Affiliate Organizations have permission to use articles in Artist Blacksmith Group of Tidewater's Hampton Roads Hammers newsletter in the promotion of education and interest in the art of Blacksmithing.



American Blacksmiths "In Their Own Words" and it is available for purchase online via; www.happyhavenforge.com and www.artistbgt.com

Richard C. Wright
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Hill, NH

