

# NEWSLETTER



February 2025



Cover:  
"Snowballs"  
(lovingly renamed  
"Eric") made by  
Matt Snape at the  
"Christmas Ball"  
Forge-In at Ratho  
Byres Forge.



## Editor's notes

Welcome to the February newsletter for the British Artist Blacksmiths Association.

Let's start again...

I was being productive, really! Straight after the great "Christmas Ball Forge-In" at Ratho Byres Forge I started this newsletter. To suddenly see the calendar telling me it is the 25th of January. Time flies when you are busy!

Yesterday was a big day with storm Éowyn. I hope, if it reached you, you got through unscathed. We did, although the same can't be said about our garden fence.

The Forge-In was an event with a great attendance, a lot of skills displayed and new techniques tried. Thanks to Shona and Pete for the hospitality, and all participants for the very diverse and tasty lunch contributions (who made that traybake in the oven dish? I want the recipe!)

There has been another council meeting and more events are being planned. Check out the events-page! Details might not be available yet, but put the dates in your diary to prevent double bookings. One that hasn't got a date yet is a special "Iron in the Museum" guided tour at the Museum of Scotland in Edinburgh. Is that something you would be interested in (it will be on a Saturday)? Please let us know at [newsletter@baba.org.uk](mailto:newsletter@baba.org.uk) so we have an indication of what to plan.

What else? Next month I'm starting a new chapter in the newsletter called "Interesting Internet". I assume you all have internet but each one of us will follow different colleagues or pages. Things I find interesting enough to share, I will post on this page. Feel free to provide suggestions, you should know the email address by now.

There are also new additions to the "Jobs, training and opportunities" chapter with even more sources of funding available. Some have to be applied for soon, so go to that page now!

**And just when I thought I was finished I received an email from NHIG. Titled "Historic Iron Weekend with ABANA". American blacksmiths are coming to Hereford and British blacksmiths are welcome to a bunch of lectures and demonstrations. But socialising will also be a big part. Check the events page for the link to the planning and registration form!**

**[newsletter@baba.org.uk](mailto:newsletter@baba.org.uk)**



## What is BABA and why join?

For 46 years, BABA has developed and promoted the work of the modern artist blacksmith. BABA has united thousands of professional and amateur smiths (and interested many others) across Britain and the rest of the world in a spirit of friendship and collaboration, to learn about, enjoy and advance the extraordinary craft of creative blacksmithing.

To this end, we:

- Organise forge-Ins and hold an annual conference
- Hold masterclasses, where members can get involved and ask the tricky questions
- Publish a for members magazine (usually 4 issues per annum) and a monthly newsletter
- The members website, with member galleries and useful resources
- Offer a competitive discounted forge insurance scheme through Eastlake & Beachell
- Organise the production of large public sculptures to display the talents of the members
- Organise talks from leading experts from around the globe
- Organise gallery exhibitions, competitions, meetups, digital events and much much more

For full details and to become a member click on the button below

[WWW.BABA.ORG.UK](http://WWW.BABA.ORG.UK)



Photo by Roel Theunissen

# My parents are blacksmiths!

**What is your name?**

Isabel Topp

**How old are you?**

I am 12

**Who are your parents?**

Chris Topp & Bethan Griffith

**Where do you live?**

North Yorkshire

**Do you help in the workshop?**

I used to help and I liked it, I'll probably do it again  
I do like the design side, and talking about this part of the job.  
Mom says I have a good eye for design.

**What do your friends think of your parents being blacksmiths?**

I don't talk about it with them. It's a boring subject.

**Do you want to be a blacksmith?**

Not at the moment, but I would like to participate in a workshop  
with other kids. That can be fun.



# And now for something completely different

by John von Peij

Best to print this page to solve the wordsearch.

Disclaimer: BABA nor the editor are responsible for the consequences if you decide to write on your screen.

## Blacksmith

XACVSGMCADUQDMHHOOPUNCHTPFDISM  
PSHFZRCHJYBGJTJKCPZYCARBONYXTG  
LNFCZIOQAPEAYQNZORAYDNZQPFBQRP  
IKYMDNKRKRNLKQYUIXCVPVHAXLXAUIL  
EXRRNDNMIXDQAKBLQXVTPPJJVHQWKT  
RGMVYEDCKJIYCAUQOYSRORECNI B FEO  
TKIKDRSDTINMWRNAIWZUTNEGUF TGRU  
VXPLGGWXNJGEJGDVYONEEEXGNVDGFLR  
AHQIWBXBFKPTWFLQNUHEGRISTOCKBJ  
HKEUFORGINGAGOECKBACCYSORIVMOM  
JUFHPIWLVBNLRZROOTMFJLUKDXCBFW  
TWIURSKFUIYLMQDKEFMIVWNNVUAEMK  
DDRYLYERTRPUBBBESLEEHDQEHWSOAL  
VISEJLHTRRERSFQSZHRATTACHGLVLG  
WJJHBVEUTYTGILEGOSOZZAFIREOWTT  
ZNMOITPRYISYIYOPQFRPCDJRM BYRES  
FEVWOOCPEHNWJKRGZPLCJESFBISNNJ  
IWKQFUXSGPSGZZTLALHJKIYGSEBGFU  
USNBOBHGLFKWREPAIRJNGCNQTHOWOO  
ILWSFFTIEHYRWFQKMCTLJHDWSQFAQY  
CEQLPRXYMUDSPAQJZTAIVOBBBPLDEJ  
QTIUDGAWQSWG TBNEWKDVCXUGFTUHVJ  
OTDIEZUIQLIKEECDVEFATLYRPOXHUP  
FEMANNODQLJDGHRHHALGNUEENC RSHF  
XRIZMJCWDRTAPRAEKKGDCVYBQEPGCA  
PENDJJSHJAPFEERM TDMVIP IEUIYUES  
NTYPYALJIFNMQVWLMATMONOLRJAMKJ  
EHDDJEFCSNERLYYLJEOWCSGOMEABAX  
RKKGODHHRRGISPARKSRBELLOWMGWVN  
WKVELXPUTKGOIQVAURLVTMCQYFDMCI

Sledgehammer

Metallurgy

Newsletter

Anvil

Apprentice

Journeyman

Quenching

Plier

Upsetting

Workshop

Welding

Fire

Grinder

Striker

Article

Vise

Bending

Forging

Carbon

Flux

Bundle

Attach

Alloys

Sparks

Bellow

Hammer

Fuller

Molten

Tuyere

Repair

Forge

Tongs

Hardy

Punch

Cokes

## KAZIMIERZ BUDZINSKI, BLACKSMITH

As the 80th anniversary of the liberation of Auschwitz is marked, we remember all those who lost their lives, including those whose skills died with them. Every man, woman and child has, or had the potential, to be a creator of art. War, wherever it occurs, has robbed the world of the potential of countless humans.

A number of years ago, Glyn Durston took this photo of a picture that was hanging on one of the walls at Auschwitz.



**KAZIMIERZ BUDZIŃSKI**  
**32497**

Polak/Pole, ur./born 25.01.1921  
kowal/blacksmith  
deportowany/deported 24.04.1942, rozstrzelany/executed 27.05.1942

## From the BABA archive

All back issues of Artist Blacksmith are available for members!

# Half Way There: Reflections of a mid-career maker

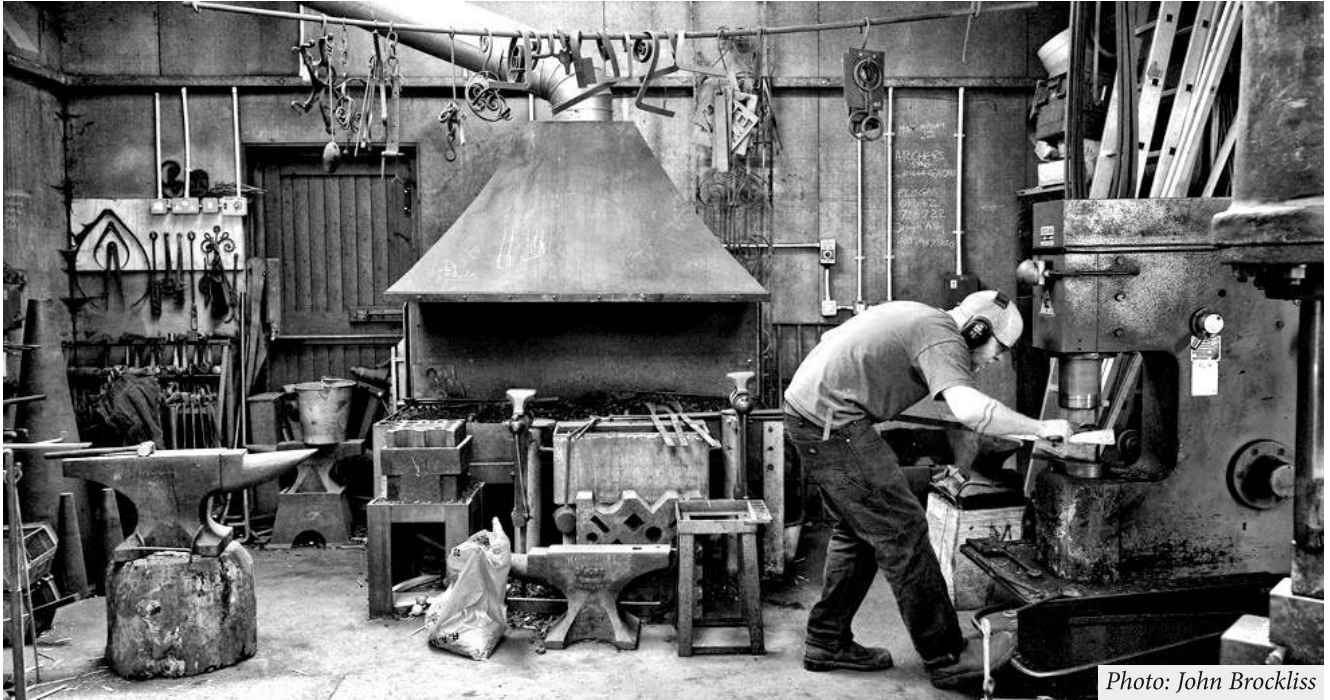


Photo: John Brockliss

## James Price

It has been nearly 20 years since I first felt the seismic pull of blacksmithing. I vividly remember cycling back from college along the River Wye in Hereford after my first few weeks of swinging a hammer. I was hugely excited with the realisation that I'd 'found my thing'. I'm very aware that many people don't and so, two decades on, I feel incredibly lucky to still be making work that both excites and enables me to do something with my life that never really quite feels like "work".

At 43, I reckon I'm at least half-way through my journey with iron. Maybe it's part of hitting your 40's, a kind of ferrous mid-life crisis, but I find myself reflecting more and more on where I've come from and more importantly where I want to go. I have this healthy realisation that there's only so many jobs left and as a result, I'm aware that each one needs to count.

Like many craftspeople, for me, the journey started at art college, but not working solely in metal as you might imagine. What interested me was craft and process. I loved wood, baskets, steam bending and vessels, and the craft traditions that developed around them. I subverted these practices, weaving, raising and often forging metal baskets and making huge coopered barrels in unconventional forms.



Woven copper bowl, 2000

After graduating, I had an exclusive contract with a high-end interiors studio in London, supplying these vessels worldwide, but when this ended I realised that what I wanted was a thorough training. An immersion in a craft rather than skating around the edges of many different disciplines.

Art college was invaluable and opened my eyes to new language of creative thinking, but having seen this, what I craved now were skills, some form of modern apprenticeship.

So, there I was, just graduated and scraping by in a shared studio space on the south coast of the UK. One day, a visitor called in with a pair of tongs they had made. These had been forged on the Smithing course at Hereford. That was the beginning.

Back then, Hereford had only ever been a distant city out in the sticks, somewhere near Wales. I had no idea that it had shaped the careers of countless world-class smiths, being home to what is still considered to be the UK's premier blacksmithing college.

So, off I went, spending a year making tongs, forging square corners, heat treating punches, and designing door knockers. I lapped it up, an insatiable thirst for all things iron, asking more



Door pull, waxed, 2002

questions than most patient teachers would usually bear. All of this culminated with me writing a letter to a smith in Switzerland whose work I loved, Christoph Friedrich. My one-year course had finished and I was keen to explore.

Amazingly, Christoph was keen, and so off I headed to his forge in Sennwald, a small rural village close to the border of Austria and Lichtenstein.

Having had people work for me over the years, I now realise what a privilege this was and how as an employer you are taking a gamble on who walks through your door. The Friedrich family were hugely welcoming, but it was a tough time for me, I don't think my skill set at the time matched his usual German and Swiss apprentices. I only had a year's formal training and missed my girlfriend, now wife, hugely.

I realised I had a long way to go. Yes, I could design great things, but the making and hands on experience needed much more development.



'Alte Hammerschmiede', Sennwald Photo: Christoph Friedrich

So, after 3 months it was back to the UK, where somehow my boundless enthusiasm talked its way into a job. This time the work was with a couple of guys only a few years older than me, but with a lifetime's more forging experience. This is where I realised the huge difference between forging at college and forging in the work-place. Nick Bates and Richard Hillam produced really high quality forged architectural ironwork without compromise. Work had to be made quickly, efficiently and if it wasn't good enough it was made again. Everything was fire welded and as a result the envelope of what was achievable was constantly pushed. The attitude in the forge was that fire welding should be used because not only was it quicker, as the proficiency level was so high, but that also it was the technique most suitable, as the process lent itself perfectly to the flowing forms that characterised their work. Why grind if you don't have to?

This brings me to what I see as one of the main quandaries within modern blacksmithing, the perceived and often imagined rivalry between modern and traditional. Here in the UK, this is often framed in the context of both technique and design. This divide is played out every year at competitions and shows throughout the country. Smiths are often aghast at a MIG welded Rococo style gate or undervalue a modern window grille that uses hot-forged joinery.

For me this labelling is a pointless argument that just divides. I think we as smiths would be better served by using whatever process or technique is most appropriate. After all, a well executed TIG weld can be a beautiful thing in the same way a punched hole is. The problems start when people use them in the wrong context or try to disguise one thing as another. It's all about integrity and the honesty of whatever process you decide to use.

I think it's vital that blacksmithing and forging remains relevant. This takes effort on all our parts, and, in order to do so and compete in the same sphere as contemporary ceramics or silversmithing, it needs to honour its past but not be bound by it. I am often left in awe of people who produce period ironwork but I do feel it is also important that the visual language that we use as blacksmiths continues to evolve. For this reason, my work has always focused on contemporary forms, primarily forged but not bound by wholly traditional technique.

So, after a year of honing my fire welding skills, learning about site work and more importantly seeing just what it takes to run a business, at the age of 26, I left Nick and Richard and decided it was time to go solo. I rented a tumble-down building from some

family friends and started buying tools on an industrial scale.

Three power hammers, 17 years, 2 kids and a bigger workshop later, I am still just as excited by my practice as I was then. Of course, things change, you get a bit more cynical, which goes hand in hand with gaining experience. Some jobs go well, others don't, but what is a constant is the learning.

The forge makes work to commission in steel, stainless steel and bronze. The pieces are primarily functional and usually architectural, with the designs themselves rarely reproduced. I have always forged a few smaller designs as production runs, for example the 'Ring Door Knockers' and a couple of simple candlestick designs. These pieces often act as 'business cards' and lead onto larger commissions for clients.



"Ring" Door Knockers  
Oxidised steel, Galvanised steel, Bronze, 2018



"Disc" Candlesticks  
Mild steel, Bronze, 2018

Photo: Hugh Fox

Working to commission like this is a really common business model amongst artist blacksmiths and one I now realise I fell into. Looking back, I'm slightly aghast at how this was never really a conscious decision, it just seemed like that was just how you did it and so I followed suit.

As time goes on, I can see what a difficult model this is to get right. Yes, it's creatively satisfying, I'm always drawing and developing new ideas, but these ideas are often designed to a brief that isn't always my own. Customers, of course, often want what they have already seen, and it can take patience to steer them, along with an idea, in new, fresh directions.

The commissioning process by its very nature, involves a dialogue with the client, which if you are not careful, can occasionally lead to compromises within the work.

CONTINUED ...



# Half Way There: Reflections of a mid-career maker CONTINUED

If on the other hand, you make work speculatively, for yourself with little thought to the 'market' and then sell it, you are essentially working as an 'artist' rather than what I often perceive to be the commission/craft model. I am undoubtedly over-simplifying these two approaches but I feel this route until well established, is harder, but I wonder if it's easier with this model to maintain the distinct identity of the maker.

Of course, craftspeople are artists, and vice-versa, and there are overlaps, but I think it's really important to be aware that how we sell our work can affect the work itself. This effect can be felt both financially as well as how it is perceived by the wider public.

For this reason, I make a conscious effort to put aside time in our schedule to develop and produce work for me. Sometimes this will sell, sometimes it doesn't, but it always stimulates and informs the nature of all my subsequent work. It's undoubtedly the most valuable and exciting time I have in the workshop. Without this release valve, I think I would struggle to solely work to commission.

Recent examples of this have been the 'Continuous Line' series, which has explored the idea of one uninterrupted line forming the structure for a series of objects. To date, this body of work comprises a patinated bronze railing and a fire basket. Both of these pieces appear fairly simple in design and concept but the construction techniques and tolerances required, made them both complex and challenging to make. This was the case particularly with the railing. The series of interconnected slot punched holes and bends left very little margin for error.

I am inherently drawn to clean and simple forms within my work and always enjoy the contrast between the forms and the technical challenges of making them. Forging has such a rich language of process and technique that I rarely feel that anything else is needed.

I admire decoration in period ironwork, but my tastes are less ornate. The swelling from a punched hole or a riveted tenon will tell a story of how an object was made. These honest details, if well considered and arranged, can elevate modern forge work into the realm of beauty.



*"Fold" Fire Basket, Mild steel, 2018*

Photo: Hugh Fox



*"Wedge" Table*

*Mild steel, blast cleaned, waxed, 2012*



*"Continuous line" railing*

*Mild steel, Bronze metal sprayed, 2018*

Photo: Hugh Fox



*"Stack" lights*

*Mild steel, bead blasted, waxed, 2014*

Photo: Hugh Fox

Making tooling and jigs has always been a central part of my practice and something I particularly enjoy. The ability to make tools to produce your work is one of the defining skills of our craft. Spending a few hours forging a sinker to make a pair of sprung swages is always time well spent, something to which our bulging rack of swages can testify. Often the time spent making and refining the tooling can be far longer than the time spent using it, but of course next time a similar forging is needed it's already there.

We run two power hammers in the forge, a 40kg Sahinler and a 2cwt Massey clear space, as well as a 50-tonne, Ward Forsyth,

'C'-frame press. The press has opened up a whole new way of working and given the excuse for making yet more tooling.

For the 'Cowshed railing,' we had to overcome the problems of a side-fix and an overhanging tread. I designed a rather ingenious press tool called the 'Udder' with a sprung stop on the press bed, meaning that precise centres were achievable. Something difficult to achieve with any kind of control with the raw power of a power hammer. With this project, the main detail and focus of the design were the fixings. These weren't embellished or overworked but were simply the result of a forging technique. It is this honesty with a process that I feel marks our more successful projects.



*Cowshed balustrade, Mild steel, polished, waxed, 2016*

As time has gone on, I have found myself missing the creative community that art colleges foster. That environment of constructive criticism is fairly unique and can often be lacking if you work on your own. However, over the last few years I have found lots of inspiration through social media. For all its ills, of which there are many, Instagram has opened up a world of blacksmithing of which I would have been completely unaware. Of course, it's all a self-censored version of reality but I have found it both supportive and inspiring in equal measure. It's also a great way of keeping clients updated with the progress of a project, enabling them to see how this work is actually made and hopefully creating a greater sense of ownership of the final piece.



*The "Udder", hydraulic press tool*



CONTINUED ...

# Half Way There: Reflections of a mid-career maker CONTINUED



Low Gate. Galvanized and patinated, 2018

Drawing and the ability to convey an idea to clients is also vital within my practice. I have spent years refining and developing my drawing skills, and by drawing, I mean pencil, pen and paper.

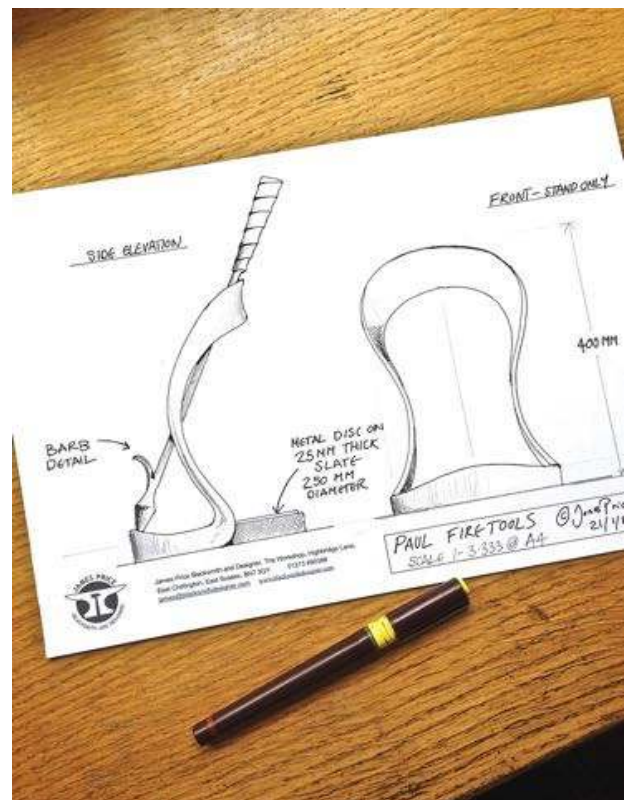
With the commissioning process, initially, all clients have are three things, examples of your past work, a fairly large price tag and a piece of paper. The drawing is, therefore, vital and I am often relying on it to sell the work. I do use Autocad for geometry and occasionally laser cut profiles, but generally, I much prefer the feel of pen, paper and the human hand in conveying the overall aesthetic of my work.

Drawing also allows me to understand and design-out potential issues in construction early on. Although, having said that, it doesn't always work out this way. Through the careless flick of a pencil, I'm frequently adding details to jobs on the drawing board without fully realising the time implications of an extra 5 heel tenons or 30 oversized fire welded transitions!



"Omega" companion set  
Bronze, Marble base, 2015

Photo: Hugh Fox





Reading back what I have written, I am reminded of the huge and varied skills set that the modern blacksmith requires: Designer, artist, salesperson, fabricator, forge worker, site worker, not forgetting that all the while you have to keep an eye on invoices, thus ensuring a business makes money and remains viable. We all wear many hats. Far more I suspect than in many other careers.

As for the future, I have recently been lucky enough to buy my current workshop, giving me much needed security after a long and at times unpleasant battle with a property developer. Anyone who has installed large 2-piece power hammers will know the huge cost and time involved in hammer foundations. My forge has been operating for nearly 200 years so it's a great honour to be able to carry on this tradition in my community. The objects may have changed, no horseshoes and few scrolls but the fires remain lit and the iron continues to be forged.



An edited version of this article was originally published in the ABANA magazine, "Anvil's Ring", vol. 48, no.1, Winter 2020

*Meadow railing. Galvanised and patinated, 2020*



*"Orbit" light. Forged bronze, 2014*

Photo: Hugh Fox



*Twickenham balcony. Galvanised and patinated, 2017*

# BLACKSMITHING EVENTS

Click on the green boxes to go to the website for that event.

4th May - 9th October: MetAlles - Der Hande Arbeit - Stolbert, Germany

[Click here for more information](#)

31st January to 26th February: Reinterpret - Hereford, UK

<https://www.herefordcathedral.org/Event/reinterpret25>

8th March: Hereford Master and Apprentice Farriery Competition - Hereford, UK

<https://www.forgeandfarrier.co.uk/event/hereford-master-and-apprentice-farriery-competition-2/>

8th March: NBCC Judging Seminar and Competitions - Hereford, UK

<https://championblacksmith.co.uk/nbcc-judging-seminar-and-competition-saturday-9th-march-2024>

(The link says 2024, but it leads to the 2025 information)

18th May: Hamerslagdag - Roggel, The Netherlands

<https://www.facebook.com/events/1115142679815631>

24th and 25th May: Waterworks Museum Forge-In and Steam day - Hereford, UK

More information will follow

28th May - 1st June: Iron Smelting Days - Ulft, The Netherlands

<https://sites.google.com/site/ironsmeltingdays/home>

6th - 8th June: Historic Iron Weekend with ABANA

<https://nhig.org.uk/events/event/save-the-date-us-uk-historic-iron-jamboree/>

20st and 22nd June: Forge -In with Brian Russell, Little Newsham Forge - Darlington, UK

More information will follow

9th September - 2nd November: "Inspired": Earth, Fire, Iron: Alan Evans and the New Iron Age, an exhibition at the Museum in the Park - Stroud, Gloucestershire, UK

12th - 14th September: BABA Conference and AGM, Museum in the park - Stroud, Gloucestershire, UK

More information will follow

27th - 28th September: BFBA Focus 2025 - Stoneleigh Park, UK

<https://webcollect.org.uk/bfba/event/bfba-focus-2025>

## College Taster Days

Click on the logo to find out more about their open day / taster day



18th February 2025



18th January 2025  
14th June 2025



7th February 2025



5th April 2025



26th January 2025  
8th March 2025  
27th April 2025  
18th May 2025



**WARWICKSHIRE**  
COLLEGE  
GROUP

11th January 2025  
15th March 2025



8th June 2025

# Rachel Reckitt Retrospective *Chance Encounters*

Opens at the Museum of Somerset  
19th October 2024 - 15th March 2025

The life and works of a remarkable Somerset artist, with a daringly independent spirit, are being celebrated in a new exhibition opening at the Museum of Somerset on 19 October.

Rachel Reckitt (1908-1995) was a 20th-century modernist artist who lived and worked in West Somerset for over 60 years. She was a unique-artistic talent who worked entirely on her own terms, even training as a blacksmith when she was in her 60s. Reckitt is amongst previously overlooked female artists to feature in a new film, *War Paint – Women at War*. This feature documentary, by BAFTA awardwinning director Margy Kinmonth, champions the powerful female perspective of conflict through art.

Sarah Cox, Exhibitions Manager at the South West Heritage Trust, said: “Reckitt was a woman who, in many ways, rejected the conventions of her time, gender and class. Her lifelong artistic endeavor, inspired by her astute observations of people and places, spans avant garde painting, sculpture, wood engraving and blacksmithing. We are delighted that this new exhibition and documentary film will shine a light on the achievements of this inimitable Somerset artist.”

In preparation for the exhibition the South West Heritage Trust has acquired 13 new works by Reckitt, adding to its growing collection of works by local female artists. Amongst them is *Ruins* which was painted by Reckitt whilst travelling in Sweden, shortly before the outbreak of the Second World War.

*Ruins* will be displayed alongside paintings, sculpture and wood engravings on loan from public and private collections. Highlights include the RAF Museum’s *Spanish Refugee Family*, which further shines a light on her wartime experiences. In 1939 Reckitt moved from Somerset to London to support the war effort, helping to evacuate families from the city and sending children to Golsoncott, her family home in Somerset, which became a nursery.

*War Paint* Director Margy Kinmonth said: "I am delighted to have discovered the work of Reckitt, an exceptionally talented artist who has not had popular recognition, until now. I am proud to showcase her conflict work in the film, looking in detail at her wood engravings and oils of bombdamaged London and the refugee crisis during the Blitz. Reckitt’s talent at capturing the detail of domesticity and homelessness in her art is exceptionally moving and she stands out as another great, but previously overlooked, female British artist.”

The exhibition is supported by the Golsoncott Foundation, a charitable Trust established to support the arts as part of Reckitt’s legacy.

Penelope Lively, Rachel Reckitt’s niece and Trustee of the Foundation said: “We are delighted that this comprehensive exhibition will bring my aunt’s work to a larger audience. She was a central figure in my life, and I watched and marvelled at her versatility, up to and beyond her recreation of herself in later years as one of the few women artist blacksmiths.”

The exhibition, *Chance Encounters: The Art of Rachel Reckitt*, opens at the Museum of Somerset, 19 October 2024 – 15 March 2025. It will be supported by a programme of events including gallery tours, family activities and an engagement programme for schools.

[Click here for the Museum of Somerset website](#)

For further information please contact  
Beth Jerrett, PR & Communications Lead Officer,  
[beth.jerrett@swheritage.org.uk](mailto:beth.jerrett@swheritage.org.uk)  
01823 347418.





# JOBS, TRAINING AND OPPORTUNITIES

## Work experience and new opportunities

If you are looking for a new job, or for some vital work experience, why not send in a few words about yourself and your experience and the part of the UK that you are looking to work in and we'll include it here for you.

I know a few of the more established players will be looking for some extra help in the new year for those upcoming projects in the pipeline so feel free to send us an email.

You can also check out the BABA directory for a full list of Blacksmiths offering "work experience".

Looking for help in the forge? Why not send in the details? The newsletter is now reaching a much wider audience of talented smiths who might be just the person you were looking for to join the team.

[newsletter@baba.org.uk](mailto:newsletter@baba.org.uk)

# "INSPIRED"

Earth, Fire, Iron: Alan Evans and the New Iron Age

Museum in the Park, Stroud. September 9th – November 2nd, 2025

[Click here for the website of Museum in the Park](#)

BABA AGM 12-14 September 2025

**INVITATION TO MAKE PROPOSALS**



The 2025 BABA AGM and conference will be held in the beautiful setting of The Museum in The Park, Stroud. Project specific funding from The Andy Basnett foundation, the Earth Fire Iron exhibition fund and the Bisley community composting commission has enabled the exciting opportunities listed below.

Please read the briefs carefully

**OPPORTUNITY 1: Open to Blacksmiths under the age of 30** (at any stage in their career)

**PRIZE of £2,000.00**

To design an original work to be included in the “Earth Fire Iron” Exhibition.

Designs can be sculptural or functional and may be wall hung, displayed on a plinth or floor standing. Only works not exceeding 1 metre square can be considered for display in the main gallery. Larger works would need to be displayed in the walled garden.

For example, a wall-work, bowl, sculpture bird feeder/bath, boot scraper etc).

## **Submission Criteria**

1. The proposer must be 30yrs old or younger on September 1st 2025
2. Design proposals / drawings must be submitted digitally by 28th February 2025
3. Photographs of student work and experimental samples may be used as examples of work to date & portfolio images to support your design submission.
4. All submissions must be your own designs and original.
5. All submissions must be sent to [secretary@baba.org.uk](mailto:secretary@baba.org.uk)
6. You must be able to complete the work and deliver to Museum in the Park Stroud by September 1st 2025.
7. Being a BABA member is not a requirement for applying.

**This opportunity has been made possible through the generous patronage of Andy Basnett’s family; Andy worked with Alan Evans.**

## **OPPORTUNITY 2: Open to younger or less experienced smith, under the age of 35 and a Master Smith.**

- Master Smiths are offering their time, experience, and generosity to work with and support a young artist-blacksmith through the process of designing, detailed design and making a unique work which may be **sculptural or functional**.
- The objective is to inspire confidence and help develop the abilities to achieve an outstanding outcome from an original design.
- Mentor and 'apprentice' will receive £1000 each for design, the collaboration, all materials, the forging and completing the work **as a team**.
- This opportunity will be one of the main demonstrations at the BABA AGM so preparatory work should be in place so the work can be completed over the AGM weekend.

### **Brief:**

- The young artist blacksmiths must make the application with their own design concept. A master Smith/mentor may be chosen or appointed to support the development of the concept, demonstration preparation and the making of the proposed design during the two-day event.
- A proposed, larger exterior work will need to be displayed in the museum gardens. It must be robust, integrating a stand (if necessary) to enable it to be stable when installed in the garden terraces.
- A smaller interior work where possible may be displayed within the main gallery or the museum entrance area if necessary.
- Consideration of function (if that is the proposal) is crucial.
- Consideration of the environment – the garden, including the arboretum and sensory garden, nature, recycling, re-using – are important aspects.

### **Submission criteria**

1. The proposer must be 35yrs old or younger on September 1st 2025
2. Design proposals / drawings must be submitted digitally by 28th February 2025
3. Photographs of student work and experimental samples may also be used as examples of work to date & portfolio images to support your design submission.
4. All submissions must be your own designs and original.
5. All submissions must be sent to [secretary@baba.org.uk](mailto:secretary@baba.org.uk)
6. You must be available along with your mentor to demonstrate the making of your proposal during the BABA event 12-14 September 2025
7. Being a BABA member is not a requirement for applying.

**This opportunity has also been made possible through the generous patronage of Andy Basnett's family.**

### **OPPORTUNITY 3: DESIGN AND MAKE A SMALL LEARNING TABLE**

**Award 2 X £250.00**

#### **A collaboration between a younger/less experienced smith, a Master Smith and others at the AGM!**

- Master Smiths are offering their time, experience, and generosity to work with and support a young artist-blacksmith through the process of designing, developing and making a small “learning table” for the Museum (approx. 1m sq.) The intention is to inspire confidence and help develop abilities to achieve an outstanding outcome from an original design.
- Mentor and ‘apprentice’ will receive an honorarium of £250 each for design, and the collaboration. All materials (including tabletop) to be supplied by BABA.
- The making of the table will be a collaborative demonstration during the BABA AGM and may involve other smiths in the making but is to be led by the designer and mentor.
- The forging of items to go the table, simple ‘tools & materials of the trade’ and examples of small, forged works will be forged by other smiths during the event. This will give children the opportunity to see and hold examples of small works, their shapes, smells, weights, textures/finishes, and make their own simple drawings and designs.

#### **Submission Criteria**

1. The proposer must be 35yrs old or younger on September 1st 2025
2. Design proposals / drawings must be submitted digitally by 28th February 2025
3. Photographs of student work and experimental samples may also be used as examples of work to date & portfolio images to support your design submission.
4. All submissions must be your own designs and original.
5. Your submission must specify requirements for all materials including the tabletop.
6. All submissions must be sent to [secretary@baba.org.uk](mailto:secretary@baba.org.uk)
7. You must be available along with your mentor to demonstrate the making of your proposal during the BABA event 12-14 September 2025
8. Being a BABA member is not a requirement for applying.

### **OPPORTUNITY 4: OPEN COMPETITION - Budget £3,000.00**

To design and make a small pedestrian gate for the Bisley Community Composting Scheme. Alan Evans volunteered on this scheme and as it celebrates its 20th year in 2025 this commission is in part to remember Alan’s work. Open to all blacksmiths (mentoring support available in the making process only if required). Funded by <https://bisleycommunitycompostscheme.org.uk>. The gate dimensions are 120cm x 120cm. The fixings elements of the current gate extend the width to 140cm

- The gate must be functional, and simple, reflecting the circular recycling system of the composting process.
- The gate must integrate fixings to the adjacent wooden posts.  
The latch must be integral to the design.
- The gate must be designed to lock, ideally coded for members, and the lock must be

integral to the design.

- Appropriate corrosion protection is required.
- The fee is for all design work, site visit(s), labour, transport, all materials, fixings and installation.
- The commission will be exhibited in the “Inspired” part of the exhibition and installed on site after the show.

#### Submission Criteria

1. No age restriction
2. Design proposals / drawings must be submitted digitally by 28th February 2025
3. Photographs of student work and experimental samples may also be used as examples of work to date and portfolio images to support your design submission.
4. All submissions must be your own designs and original.
5. Design submissions by clear design/drawing proposals with (either a link to website or 6 jpgs not exceeding 12mgb); evidence of previous work is required in this instance
6. All submissions must be sent to [secretary@baba.org.uk](mailto:secretary@baba.org.uk)
7. The work must be completed and delivered for display in the “Earth Fire Iron” exhibition by 6th September 2025.
8. Less experienced smiths and students may also apply however there is no additional funding for mentoring with this project. Any arrangement for support and mentoring will need to be negotiated within the available budget.
9. Being a BABA member is not a requirement for applying.



Existing pedestrian gate which is to be replaced with Blacksmith designed gate.

#### **OPPORTUNITY 5: OPEN TO ALL ARTIST BLACKSMITHS**

**Honarium of £500.00**

To realise an original idea you have not had an opportunity to make yet. The work will be exhibited in the “Earth Fire Iron” Exhibition and must be completed to be in the shown by 1st September 2025

#### **Submission Criteria**

1. No age restriction
2. Design submissions by clear design/drawing proposals
3. Design proposals / drawings must be submitted digitally by 28th February 2025
4. Some evidence of being able to make the work to a high standard.

5. All submissions must be your own designs and original.
6. All submissions must be sent to [secretary@baba.org.uk](mailto:secretary@baba.org.uk)
7. The work must be completed and delivered for display in the "Earth Fire Iron" exhibition by 1st September 2025.
8. Less experienced smiths and students may apply.
9. Being a BABA member is not a requirement for applying.

#### **APPLICATION DETAILS:**

For all opportunities, please apply by sending a digital application to Steve Rook at [secretary@baba.org.uk](mailto:secretary@baba.org.uk) By February 28th 2025.

Be sure to include the following -

1. State clearly which opportunity you are applying for.
2. A drawing/design or series of preparatory drawings or preliminary sketches representing the ideas for your project.
3. A short text describing the concept and an outline of materials to be used/required.
4. Your concept/design submission can also include images of a maquette if you choose to make one.
5. Confirmation of age (Opportunities 2 and 3).
6. Confirmation of your chosen mentor or request a mentor (Opportunities 2 and 3).
7. Confirmation of your availability and your mentor, to attend the BABA AGM 12-14 September 2025. (Opportunities 2 and 3).
8. Confirmation that you can deliver the completed works to Museum in the Park, Stroud by 1st September 2025 (Opportunities 1, 4 and 5).

Digital submissions should not exceed 12mgb. On request more details can be provided for each project from Steve Rook at [secretary@baba.org.uk](mailto:secretary@baba.org.uk)

Submissions for Opportunities 2 and 3 will need to consider that the works are to be made at the event with limited equipment. There will be the usual 'temporary' BABA event workshop setup. There will be a 15kg power hammer and a fly press available. Any special tooling will need to be prepared in advance and checked for compatibility.

SELECTION CRITERIA will be based on

- the originality and vivacity of the idea/proposal
- the practicality of the proposal especially if it is functional.
- how the theme of environmental awareness might be reflected in the concept, development and/or making.

**The Selection Committee will be made up of representatives of:**

BABA Events Team

Stroud "EARTH FIRE IRON" Exhibition organising group.

For the BCCS gate the BCCS Directors will be represented

The Basnett Family

**Selected Submissions will be announced by the end of March 2025.**

For more detailed briefs, or if you would be interest in being a mentor for one of our younger smiths applying for the design and make opportunities, please contact Steve Rook [secretary@baba.org.uk](mailto:secretary@baba.org.uk)

**In addition to the 'Earth Fire Iron' curated exhibition, there will be an opportunity to display your work as part of the BABA members' exhibition. Given the lack of indoor space at the museum these works will be limited to outdoor exhibits only.**

**If your design is not selected for the Option 5 - £500 Honorarium and you would still like to make it, the work can also be displayed in the terraced garden as part of the BABA exhibition.**

If you do intend displaying work in the BABA outdoor exhibition, please inform Steve Rook secretary@baba.org.uk to ensure there is sufficient space and suitability for available access.

### **Joining BABA**

As stated, all opportunities are open to BABA members and non-members however, in the spirit of the association it is anticipated that non-members will come to appreciate the value of what BABA has to offer and hopefully may feel inclined to join our wonderful association. Joining BABA is a simple process, just click on the button below

**[Click here for BABA membership information](#)**



**Images from the terraced gardens at the Museum**



## School of Blacksmithing

Beside the colleges mentioned above, there are blacksmiths specialised in teaching blacksmithing. The ones I could find are mentioned below, in random order. Do you know of others? Are you specialised in teaching? Please let me know: [newsletter@baba.org.uk](mailto:newsletter@baba.org.uk)



### THE SCHOOL

The School of Blacksmithing is a purpose-built teaching facility established by Peat Oberon in 1999 and based at Preston Hall Museum near Stockton-on-Tees. Our weekend courses in blacksmithing take place from Friday to Sunday throughout the year. We currently offer four different courses ranging from a complete beginner's course to advanced courses for more experienced students.

Peat is an artist blacksmith and former schoolteacher who has over five decades of teaching experience and has taught the craft of blacksmithing to hundreds of students from all over the world. At his School of Blacksmithing, Peat's expert tuition is given both individually and by group demonstrations on the courses he designs and runs. Each course is limited to eight students.

Peat offers four different courses. Click on the green boxes to go to Peat's website and get more information about that course.

**1. Beginners course**

**2. Make your own tools**

**3. Leaves and organic forms**

**4. Special scrolls**





## **Looking for an opportunity to experience hands on artist blacksmithing?**

The extremely popular weekend & mid week recreational blacksmithing courses are led by Pete Hill FWCB, a practitioner with over thirty years of innovative blacksmithing experience.

Each course covers a wide range of techniques and skills and is suitable for both the absolute beginner and those with previous experience. The student will work out of the fire, at the anvil, learning the skills to use both a hand held hammer and a power hammer. Basic skills are taught the first day and the students own idea is developed, with help, the second day. The end result being an item forged by the student which can be taken home.

Looking for an opportunity to experience hands on artist blacksmithing?

The extremely popular weekend & mid week recreational blacksmithing courses are led by Pete Hill FWCB, a practitioner with over thirty years of innovative blacksmithing experience.

Each course covers a wide range of techniques and skills and is suitable for both the absolute beginner and those with previous experience. The student will work out of the fire, at the anvil, learning the skills to use both a hand held hammer and a power hammer. Basic skills are taught the first day and the students own idea is developed, with help, the second day. The end result being an item forged by the student which can be taken home.

The courses are restricted to a maximum of two places, so that Pete can ensure quality one to one time with each student. Each student works at their own fire & anvil & tuition is very much hands on. There can be nothing more satisfying than creating even the simplest item with your own hands, working metal hot from the fire at an anvil and learning traditional forging techniques that have remained intrinsically unchanged for centuries.

Contact Pete for further information and available dates at [enquiries@rathobyresforge.co.uk](mailto:enquiries@rathobyresforge.co.uk)



**Click here for the website of  
P.Johnson & Co.**

## Melissa Cole FWCB Artist Blacksmith

[Click here for the website](#)



Melissa Cole FWCB Artist blacksmith in the Pewsey Vale, Wiltshire with over 30 years teaching experience in college and private education settings.

One-day introductory blacksmithing course. Max 2 people per day. Make one set 'hook' piece then work on your own designed piece to take home.

Metal sculpture for artists. One-to-one tuition. Incorporating blacksmithing, metal working and fabrication to create your own metal sculpture projects.

Set Skills Blacksmithing Course. Max 2 people per day. Make set pieces to improve your blacksmithing techniques; learn good hand hammer work and fire management to make forging tools, punches, tongs etc alongside set projects focussed on developing your own techniques.

Specialist SEN tuition offered for individual students. Learning basic blacksmithing and metal sculpture in a safe environment geared to SEN tuition.

All students must be 16 years old minimum.

From £165 per student per day.

Courses are usually on Fridays, arranged around my commissioned work.



Examples of student's work

# Artistic Blacksmithing Courses

- With Spike Blackhurst -

## Forged in Mid Wales



I first started teaching Blacksmithing at festivals and events in 2004. I created my own portable forged and giant spider marquee and travelled over England and Wales running workshops for all ages. My love for teaching had begun!

Since then I have been teaching at my workshop to ages nine and above, I also teach couples and recently devised a 'build your own portable forge' course.

You will have an induction to all workshop machinery and included is welding and plasma cutting lessons.

The second day is student led, design and forge your idea into metal! I will teach you the appropriate techniques for you to accomplish your chosen creative project (within reason!).

The third day is spent learning more Blacksmithing techniques in order to create your own set of tongs.

The last two days are used for you to create a piece of furniture, sculpture or something of your choice.

This 5 day course can be treated as introductory session leading to College or University. This will extend your portfolio for interview selection and you will be presented with a certificate that is recognised at Hereford Blacksmithing College (unfortunately it is not credited).

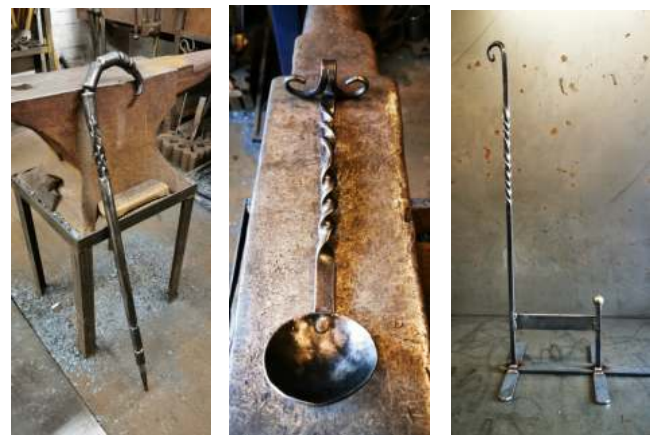
For those looking to pursue this as a career this course will offer an all round understanding of running an Artist Blacksmithing business.

You will have full use of all machines and tools within the workshop to create your practical vision.

The times! 10am – 4pm for 5 days.  
Please be aware that course can over run a little

[Click here for Spike's website](#)

The pictures are examples of student's work





# THE QUINNELL SCHOOL OF BLACKSMITHING

ROWHURST FORGE - OXSHOTT ROAD - LEATHERHEAD - SURREY - KT22 0EN

- EST. 1932 -



Our courses take place at the Rowhurst Forge blacksmithing and heritage site, where decorative ironwork of a world-class standard has been produced by the same family since 1932. You will be based in the teaching area of our forge, and you will have the chance to see the beautiful work of leading British artistic metalworkers in our well-known Fire & Iron Gallery.

Our courses are suitable for absolute beginners (adults, and teenagers from the age of 14 upwards\*)

or for metalworkers seeking to gain a basic understanding or improvement of iron-forging techniques. Group classes are limited to 8 students, each with their own forge, anvil, leg vice and all necessary hand tools. PPE is provided - safety glasses, leather gloves, leather apron, and optional earplugs & face masks. For hygiene reasons, you are required to bring your own safety boots - please read our health & safety information for further details on this.

The emphasis is on learning the seven basic techniques of hot forging during the making of decorative and/or useful objects; students can expect to make several such objects to take home at the end of the weekend.

Students are encouraged to discover the properties of hot iron, with the sympathetic expert guidance of our excellent tutors. Past students have described the experience as 'amazing' and 'mind blowing', and the satisfaction of proud makers showing off their achievements at the end of the weekend is very evident. With our decades of experience, and over 1600 very happy students to date, we can confidently guarantee that you will enjoy yourself enormously!

\*students under the age of 16 must be accompanied by an adult, who must also be participating on the course. We can accept students on a one-to-one basis from the age of 11 - Please contact us to discuss.

[Click here for the  
Quinnell school of  
Blacksmithing  
website](#)





# AW Artist Blacksmith

## **Blacksmithing Courses**

Once the fires are lit and the health and safety chat out of the way we will get straight down to the business of hammering some hot steel. The day is fully hands on and as well as learning the basic principles of blacksmithing, you will make up to three items to take home with you.

Please contact me at [info@awartistblacksmiths.co.uk](mailto:info@awartistblacksmiths.co.uk) for further information. We can also email gift certificates if you wish to buy the day as gift.

## **What happens on the day?**

All participants must be over the age of 18 for insurance purposes.

The first project is the snail key ring and after that, students will get the chance to make a leaf hook and a coat-hook. Techniques for tapering, hole punching, splitting and riveting will be covered.

The Forge workshop is situated in the rural outskirts of Yarm, in the heart of the Tees Valley. All work carried is handcrafted and the business has been trading since 2004.

Adrian Wood is a university graduate with a degree in fine art sculpture from The University of London. A chance visit to a forge gave Adrian Wood his first taste of blacksmithing. He recalls; "From the first moment I hit the hot steel I knew what I wanted to do."

## **What's included in the price?**

All Courses include materials. PPE will be provided but please wear sturdy shoes/boots and old clothes. No Fleeces please.

A good hearty vegetarian lunch is provided and we try where possible to use locally sourced produce. Teas, coffee and refreshments are on a constant supply.

**If you have any special dietary requirements please let us know in advance and we shall endeavour to meet them.**

**Click here for the  
AW Artist Blacksmith  
website**



## Maker Relief Fund

Support for Craftspeople who need it most

Many craftspeople are facing significant challenges in sustaining their practice, due to a combination of financial pressures and systemic marginalising factors. Heritage Crafts' Maker Relief Fund is targeted at people facing financial hardship while striving to make their living as a professional craftspeople.

It is based on the principles that:

- \* the best way to safeguard the UK's intangible craft heritage is to support the individuals within whom that knowledge and skill resides; and
- \* such individuals are the best arbiters of their own need, deserve to be treated with dignity, and rarely benefit from being subjected to undue bureaucratic demands or the judgement of strangers.

The fund will award 50 grants of £1,000 over a 12 month period to practising professional craftspeople who are based in the UK, are over the age of 18, and who consider themselves to be in one or more of the following categories:

- \* people on low incomes;
- \* working class people;
- \* Black and ethnically diverse people, including Gypsy, Roma and Travellers;
- \* people with disabilities, who identify as neuro-divergent, and/or have chronic physical or mental health issues;
- \* members of the LGBTQIA+ community; or
- \* people with caring responsibilities.

Grant details:

Recipients will be identified from all the eligible entries received by midnight on the 15th day of each month, between November 2024 and October 2025 inclusive.

The following number of grants will be allocated in each month:

November 2024: 5	December 2024: 6	January 2025: 6
February 2025: 5	March 2025: 4	April 2025: 3
May 2025: 3	June 2025: 3	July 2025: 3
August 2025: 3	September 2025: 4	October 2025: 5

\* Grants do not have to be used for business costs; they can be used for general living costs or other purposes according to the needs of the recipient. Heritage Crafts will not require evidence of expenditure.

- \* All eligible submissions received by midnight on the 15th day of each month (between November 2024 and October 2025 inclusive) will be in with a chance of being awarded a grant by the end of that month.
- \* All applicants will be informed if they have been successful or unsuccessful.
- \* Successful candidates will not be named or publicised, but be encouraged to keep in touch with Heritage Crafts in case it can offer further support and to hear whether the grant made a difference.
- \* Unsuccessful candidates will automatically remain available for selection in all subsequent months in which the grants are offered, unless they request to be removed from consideration.
- \* The selection will be made each month by a panel of staff/Trustees and an independent observer, and recorded for compliance purposes, though the recording will not be made public or shared, other than by request to the Charity Commission or relevant law-enforcement agencies, as required by law.

[\*\*Click here to apply\*\*](#)

This submission form has been set up to be as light-touch as possible, to reduce administrative burden and to preserve the dignity of makers. If you would like to see the questions in advance or to submit your form via email, please download a Word version of the submission form [here](#). If you would like to submit in another way, such as by telephone, please let us know at [info@heritagecrafts.org.uk](mailto:info@heritagecrafts.org.uk).

Before completing this submission form please think seriously about your level of need. Please consider that there are a limited number of grants available, and if your need is not so severe at the moment there will be other opportunities to apply, up until October 2025.

It is your responsibility to consider how this might affect any benefits or welfare payments you might be in receipt of, and your tax liability, and get independent financial advice as required. Heritage Crafts cannot be held responsible for any resulting loss of income or unforeseen costs.

This fund is financed by an anonymous donor specifically for this purpose. We thank them for their incredible generosity.

[\*\*Click here for the website of  
Heritage Crafts\*\*](#)

## More news from Heritage crafts

### Do government-backed apprenticeships work?

When: 25 February 2025

Where: Central London

Have you ever considered taking on a government-supported craft apprentice, and if so were you successful? On Tuesday 25 February we are running a half-day partnership event with the Institute of Apprenticeships and Technical Education, looking at the issues around craft apprenticeships, why some have a low uptake, and what could be done to improve them. If you have a perspective, or would just like to find out more, please email us at [info@heritagecrafts.org.uk](mailto:info@heritagecrafts.org.uk) with a sentence explaining your interest.

## Find out more about our funding and awards

When: 11 February and 17 April 2025

Heritage Crafts will be providing training bursaries, Endangered Crafts Fund and Maker Relief Fund grants, and awards in 2025. To find out more and to ask questions about the opportunities on offer, please do consider coming along to one of our two Q&A sessions on Zoom.

Click [here](#) to register for the session on Tuesday 11 February at 9am and [here](#) to register for the session on Thursday 17 April at 6pm.

## City & Guilds Foundation Community Skills Fund

The City & Guilds Foundation Community Skills Fund is a new initiative designed to empower communities by addressing hyper-local skills needs and supporting innovative, community-led projects. Grants of up to £10,000 will enable organisations and groups working to create lasting social impact by helping people develop the skills they need to move toward employment. This is your chance to make a tangible impact to skills in your local area.

[Click here for the website of the City & Guilds Foundation](#)

### QEST funding open for applications

**Deadline: 10 February 2025**

QEST offers three grants to support makers and conservators at various career stages, strengthening the pipeline of talented craft professionals in the UK. Grants are available for Scholarships of up to £18,000, Emerging Maker grants of up to £10,000, and up to £12,000 towards an apprentice's salary. Scholars will also receive a place on the Cockpit Professional Development Programme.

[Click here for the QEST website](#)



## Homo Faber Fellowship Programme open

Deadline: 20 February 2025

Applications are open for the Homo Faber Fellowship, a seven-month sponsored professional integration programme taking place from September to March every year. Designed for duos of master artisans and emerging talents, participants will develop business and marketing knowledge, as well as design and hands-on practical skills through transmission from one generation to the next.

[Click here for the Homo Faber website](#)

## Princess Royal Training Awards

Deadline: 31 March 2025

City & Guilds is offering these prestigious awards once again to employers in the UK and Ireland who can prove that their outstanding training and skills development programmes have resulted in exceptional benefits for their business. The awards are open to employers who can show how investing in training has directly improved their people and organisational performance.

[Click here for the Princess Royal Training Awards website](#)

**All these amazing opportunities are brought to attention through the Heritage Crafts newsletter.**

**It is worthwhile considering becoming a member as there is more information for members only (a.o. a recording of the webinar about the new GPSR regulations).**

**More reasons to become a member:**

### **Our Mission**

To support and promote heritage crafts as a fundamental part of our living heritage.

We do this through:

**Knowledge** – researching the status of heritage crafts and identifying those crafts in decline or in imminent danger of being lost.

**Advocacy** – communicating the vital importance of heritage craft skills to the public, Government, key agencies and organisations.

**Safeguarding** – ensuring that the highest standard of heritage craft skills are passed from one generation to the next and are recorded for posterity where necessary.

**Support** – supporting heritage craftspeople to continue to practice, nurture and pass on their craft.

**Engagement** – actively raising awareness and interest in heritage craft skills with the wider public and offering opportunities to engage.

[Click here for the Heritage Crafts Webshop, where you can purchase a membership](#)

# Classifieds: Toys for the toy shop...



Toby Forbes Gower:

The widest range of Blacksmithing tools at sensible prices:

[Click here for Toby's webshop](#)

# clever tools for blacksmiths

...not missed until today?

There are a number of little helpers that make forging easier and more efficient. Even a traditional craft can be optimised...



## Holdfast

This tool is perfect for fast clamping different workpieces directly onto the anvil. Only a simple hammer is needed to attach or detach the clamp. The size of the tool is suitable for different anvils and the shaft clamps securely in the square or round holes.



## Guillotine

This helper allows various jobs if you are working alone. Finishing, settling, punching and much more.

Flexibel handling due to the bevelled C-Frame design. With fast and easy tool change, suitable for different tool dimensions. Fixation on the square hole of the anvil or for mounting on the workbench.



## Adjustable spanner

The adjustable spanner is a perfect universal bending bar. The handle can be extended with a piece of pipe. This enables more power transmission. Hint: You can clamp a raw material with the same cross-section as the twisted material on one mouth-side. This allows working with a larger lever without damaging the adjustable spanner.

Due to import regulations, we can only deliver from a minimum order value of 150€.

[Click here for the Angele website](http://www.angele-shop.com)





## Victory Tools Power Hammer Sales and Hire

Power Hammer prices from £4295 plus vat.

Being a blacksmith for many years and having to weld a mile to buy my first Massey, I fully understand the hardships of buying your first power hammer. With this in mind, I have decided to hire out our new Anyang ST power hammers to help you complete your job with the option to deduct the hire charge from the full price if purchased.

For more information about our new Anyang ST power hammers, any of our second hand power hammers or forge force induction heaters, please contact us on 01362687116 or email us at [nigelbarnett@artist-blacksmith.co.uk](mailto:nigelbarnett@artist-blacksmith.co.uk)

[Click here for the website](#)

## Double forge for sale

Alldays double forge for sale, good working order but does require repairs to the canopy. Would consider all reasonable offers. Further information please email or phone Situated in Cumbria

Steve.hopps2@gmail.com  
07870785322



## Cast iron forge for sale

Cast Iron single forge in full working order, originally from school workshop in very good condition and has no done no real work. The forge is located in the Wirral Merseyside. The forge will break down in to components plus loading assistance is available. See attached photo's.

Looking for offers around £1500-

If you are interested please contact Wolfgang on 07719 146829.





## Cast iron forge for sale

£950 or offers

Cast iron double forge with stainless steel hood.

Watertray and coke tray included

No tools included

Any questions? Please contact

Terry Clark 01483 235244

Sally Clark 07768 830933

Email [sally@artsmith.co.uk](mailto:sally@artsmith.co.uk)

## Anvil for sale £230

Collection only - Near Guildford, Surrey

Buyer collects, cash on collection

You are welcome to view

Any questions? Please contact

Terry Clark 01483 235244

Sally Clark 07768 830933

Email [sally@artsmith.co.uk](mailto:sally@artsmith.co.uk)



# Ross Rigby 2cwt one piece hammer

3 phase

Built in 1951

In good working order and, as still wired in, can be seen in operation.

While old this is of solid construction made in an era when things were built to last. Unlike modern hammers this is a one piece hammer, which means installation is super easy. It simply bolts to the workshop floor without the need for any special foundation, saving both time and money.

Price £5000 ONO

Located in North Yorkshire, just outside Thirsk, YO7 2BJ

If you're interested, then do get in touch by contacting Bethan Griffiths 07941 127 024 / [bethan@theironworkstudio.com](mailto:bethan@theironworkstudio.com)

Please do forward to anyone you think will be interested.





## **Workshop for rent Uppingham, Rutland LE15 9TX**

£200 per month including water. Electric charged extra for first year.

Includes 3 phase electric, 1-ton electric hoist, 50 Ton Press, 3 phase welder and large welding bench with manual bender. Also square bar twisting machine, 1 ton fork truck and misc. 110 volt electric hand tools, compressor and spray gun.

Stock of steel and wrought components (Brundles etc)

Email: [spencej1896@gmail.com](mailto:spencej1896@gmail.com) or 07931750511



# ASSOCIATION NEWS

## BABA Development Fund

The BABA development fund is specifically for seed-funding events and projects such as masterclasses, in the form of an interest-free loan administered by the Council.

Candidates should submit a written application outlining why funding is required, and how much is needed, together with a proposal as to how and when the loan will be repaid.

Applications will be considered by the administrators of the fund.

For enquiries and applications regarding the Development Fund please contact the BABA Secretary:

**Steve Rook, [secretary@baba.org.uk](mailto:secretary@baba.org.uk)**

## BABA Event Fund

If you are planning on hosting an in-person forging event, big or small, there are funds available to help with the costs of hosting an event. For further information get in touch with the BABA Treasurer:

**Tony Ingarfield , [treasurer@baba.org.uk](mailto:treasurer@baba.org.uk)**



## VOLUNTEERS NEEDED!

Give up a little of your free time to help BABA grow, raise awareness and help organise events.

### How long will it take?

How long is a piece of string? As much or as little as you can spare to help push the organisation forwards.

### What benefits are there?

You get an orange t-shirt at the AGM, bragging rights and a seat on the Council!

**[Newsletter@baba.org.uk](mailto:Newsletter@baba.org.uk)**