

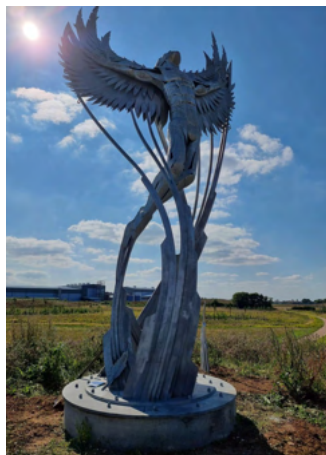
Newsletter



BABA

British Artist Blacksmiths Association

October 2026



Cover image:

"Daedalus" by
Peter Clutterbuck

Photo John Duffield

More about this work
further down in the
newsletter.



Welcome to the October newsletter from the British Artist Blacksmiths Association.

What a month September has turned out to be. We finally were able to empty the storage container. Now our living room looks like a storage container. While there are still boxes in the outbuildings. It is literally opening one box and deciding where the contents have to go. But there are still surprises. The completely new installed electrics needed an overhaul to be safe. And now it turns out that in that overhaul something has changed for the heating system. With as a result a not-working heating system.

When I went to the scrapyard the first time, there were at least 20 (rusty) anvils outside the office building. Not for sale. On my last trip they were all gone. Shock! My question where they went I couldn't get an answer. The person operating the scales didn't know anything about them and could just say that there was new management.

But: the yard with the storage containers is also owned by the (former) owner of the scrapyard. So when we went there to empty the container I asked the girl at the desk there about the anvils. She didn't know what an anvil was. Can you imagine? I told her it is one of the tools blacksmiths use. Still no recognition. "Ever watched Wiley E. Coyote try to drop something on Roadrunner?". That seemed to work. But she had no clue about the whereabouts and the boss was on holiday somewhere sunny. She promised to ask him. And she kept word. Within an hour she called. The boss had taken them and still wasn't planning on selling them. But if he does, I will be among the first to know.

A special shoutout to Peter Parkinson who found a spelling error in the article about the NHIG Award for Metalwork Conversation. Indeed, conversation instead of conservation.

Next adventure: I got a phone call from Peter Clutterbuck with a question about the newsletter. I had never heard of him, even though he has been forging for 56 years. So I decided to google him and saw some awesome work he has done. He gave me permission to use the cover picture and told me it had been featured in Artist Blacksmith no. 166. Awesome. Beside a great cover picture I also have an article from the archive for this issue. Thank you Peter!

And last but not least: some of you have seen the Facebook message by Nicholas Jarvis. He has decided to go for fulltime blacksmithing and will be filming his adventures. He also has agreed to write his antics of the past month especially for the BABA newsletter! Welcome on board Nick, I know I am looking forward to your updates and wish you all the best on your journey.

Like I said, what a month September has been.

Lastminute.com: a job opportunity at a well established forge, a blacksmith residency and a call for entries for the prestigious Tonypany award 2027. Read on for more info.

newsletter@baba.org.uk



What is BABA and why join?

For 48 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
- 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



An introduction from our new secretary, Simon Pooley.

"'Tends to act silly at times', with that report, at age 14, my formal art and craft education ended. The clear message was I was no good at art. Then years spent in office, administrative, IT, and project roles, latterly in Information Security then Data Protection. During 2020's lock-down the office closed and I was permanently working from home. It gradually dawned, that when I closed the laptop, I had absolutely nothing to show from my day's work – everything disappeared into an IT void.

Something was missing. I believe that we are created beings made in the image of a creator God. We are born to be creative.

A move to a property with enough room to forge without annoying neighbours. I was up and running as a baby blacksmith. Starting with small tools - hardening still trial and error. Onion hoes from scrap saws (a speciality), casserole stands and odds and ends. Most recently a garden bench – I learned a lot from that, making jigs, choosing the right stock (30x6mm is a bit thick). I can say 'I made that!'

I look forward to serving BABA as Hon Secretary. I'm in awe of those I mix with, they know so much more and so skilled. They understand how to bridge the gap from head to hand. I've so much to learn."



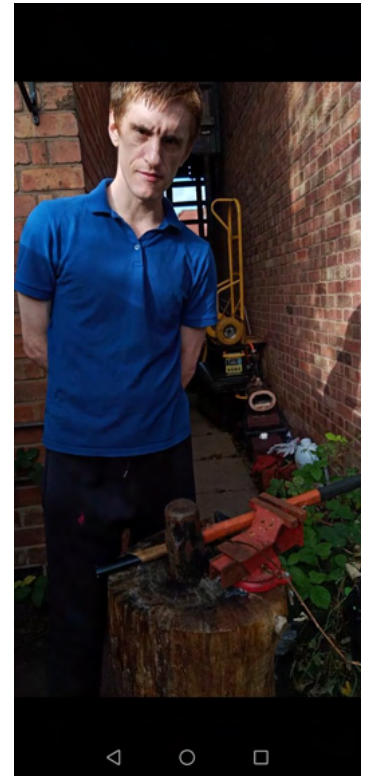
Forging a business

From an alleyway to a workshop

Hi, my name is Nick Jarvis. I'm 36, a beginner blacksmith from Leicester, and currently forging out of a two-burner Devil Forge in the alleyway beside my flat.

My anvil is a 14lb sledgehammer head mounted in a tree stump. I have a 1kg cross-pein hammer, a pair of V-bit tongs, and some welding gloves. This little setup has got me forging for under £300. The problem is the space. My garden is covered in AstroTurf, and the alleyway has a gas pipe running along the wall. It's just not safe so I'm firing up nowhere near as much as I want to.

My journey into blacksmithing started on my birthday in November 2022 with a gift experience forge day near Wales. After hitting horrific traffic, I turned up nearly three hours late. Despite the massive delay and my lack of experience having not even discovered Forged in Fire yet, I managed to finish a Bowie-style knife within the remaining time. The head smith was impressed with my speed (my elbow wasn't impressed) and he suggested I look into the craft more seriously. I was hooked — there is something deeply cathartic about taking a raw chunk of steel and shaping it with fire and strategic hammer blows. I have always loved making things.



Fast forward to 2026: out of work and looking for a new direction, I finally decided to take that smith's advice and give it a real go.

I had some basic gear, but I needed a real space. I looked at a field, but building an appropriate shed from scratch wasn't going to be cheap. So, I took to the streets. A few days later I found myself on a small industrial estate on the banks of the River Soar, walking door-to-door into businesses to ask for space.

I got lucky. I secured a space roughly 12ft x 12ft (I haven't measured it yet) inside a welding and fabrication factory. The rent was higher than I'd hoped, but luckier still, I managed to negotiate a discount for the first three months. I decided the risk was worth taking after weighing up the pros and cons and River Soar Forge was born.

As it stands, I have a basic setup, a proper industrial floor, and a dream. My goals for month one are simple. Make the unit fire-safe, line the Devil Forge with proper refractory cement, and forge a few saleable items out of whatever mild steel my budget allows. Long-term? Cover the rent, buy a real anvil and hopefully build an established smithy. I will concentrate on the usual suspects first like hooks in all their forms as well as some tooling for myself. Eventually I hope to specialise mostly in quality home hardware. This is not just about being my own boss but

also about learning the craft. I want to become a smith who is proud of the things I make and sell things that people are proud to own.

The biggest challenge for me is not just learning how to forge decent stuff, but finding out whether I can turn this tiny setup into something that can actually support itself. My budget is very small, so everything I buy from steel, every tool and anything else has to be absolutely necessary. I'm starting with basic equipment and no proper anvil, and the first big test is simply whether I can make enough useful, saleable stock to cover the rent and reinvest in the forge. If I can do that, then I can start building from there.

This column will be a genuine, month-by-month account of my progress—or lack thereof. I'm sharing the good, the bad, and the ugly of attempting to turn a shoestring budget into a professional forge. I'm no expert, I'm learning on the job, and I have no idea if this will work. But I'm giving it everything I've got.

I would like to thank BABA for giving me this opportunity to share my journey with the reader's of the newsletter and I look forward to keeping you updated with all the latest developments.





THE BABA MAGAZINE ONLINE ARCHIVE

Have you had a chance to search through the BABA magazine archive yet?

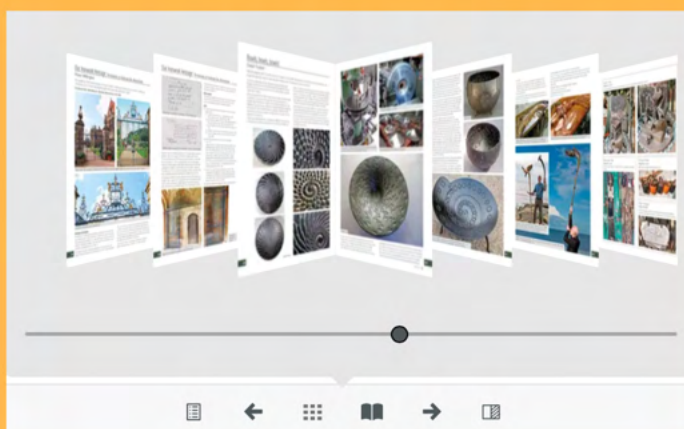
If not go to the members area of the BABA website and click on the "Magazine Archive" link.

This tremendous resource, spanning 47 years, gives all BABA members access to every BABA magazine from the very first one, British Blacksmith, published in November 1979 right up to the latest publication.

The archive is very visual, you can read through each magazine online as if you were reading the printed copy. If you are interested in researching a specific subject or name, type that word or name into the search box and every magazine with that word printed will come up with a direct link to the relevant page.

Join BABA to access the full magazine archive, receive four printed magazines via post each year, a monthly digital newsletter via email, the opportunity to attend blacksmithing related workshops, Forge-Ins and an annual conference, plus much, much more!

To become a member, visit the BABA website www.baba.org.uk



Daedalus: Careful What You Wish For

Peter Clutterbuck

After five years and several setbacks, Peter and his team have finally completed and installed his largest public sculpture to date.



Nigel Searle

Having been at art school in Portsmouth during the 60's doing a sculpture "degree", I had then started in a small way, making a living with metalwork, teaching myself with books and mistakes.

I had ambitions to make sculpture, perhaps big public art commissions, but became very content with my growing love of blacksmithing. Fifty years later, the National Grid has a £100k project for a six metre sculpture on a five metre mount at Solent Airport, a very high profile public space, just 10 miles from work – fame at last!

I have always taken on jobs not knowing how to do things. Being self-taught, it's what you must do. Now though, I have the best possible team of four to make it happen. Me (and I've been to college) John Duffield, Patrick Mannerings, Nigel Searle and Ricky Delaney.

The metalwork for this job was exciting, rewarding, fulfilling, and satisfying, but the paperwork and administration – well it's so dark I'm not sure you really want to know, and there were five years of it. I would do it again because I may now know what to expect.

Anyway, to the process. Excitement having generated so many ideas, we turned to our lifesaver, Nigel, for our drawing to fit the bill. This was to be an image symbolising the site, formerly a first world war airfield and still in use. It was originally named HMS Daedalus, a seaplane base. The site had been named back then

after Daedalus, whom the gods had granted wings to escape the labyrinth at Knossos. He is also famous for warning his son Icarus not to fly too near the sun with his wings stuck on with wax. Part of the site is being developed for industry (National Grid), also housing and in one corner, a public park.

After three designs, the site owners came clean and said they just really wanted a figurative presentation of Daedalus on take-off, so that's what Nigel prepared.

So, 6 metres high, 3.4 metres wide maximum at wing tips to fit the lorry bed and 1.5m sideways to fit the largest hot dip galvanizing tank (in Bradford).

Nigel's cunning design was not cunning enough for it to be built in sections so one three-ton lump it was. Our forge is in an old stable in the middle of Southsea, Portsmouth. Maximum three horses. i.e. fifteen and a half feet square with a hayloft and small yard. Access is via a one-metre wide alleyway, twenty yards long to the street.

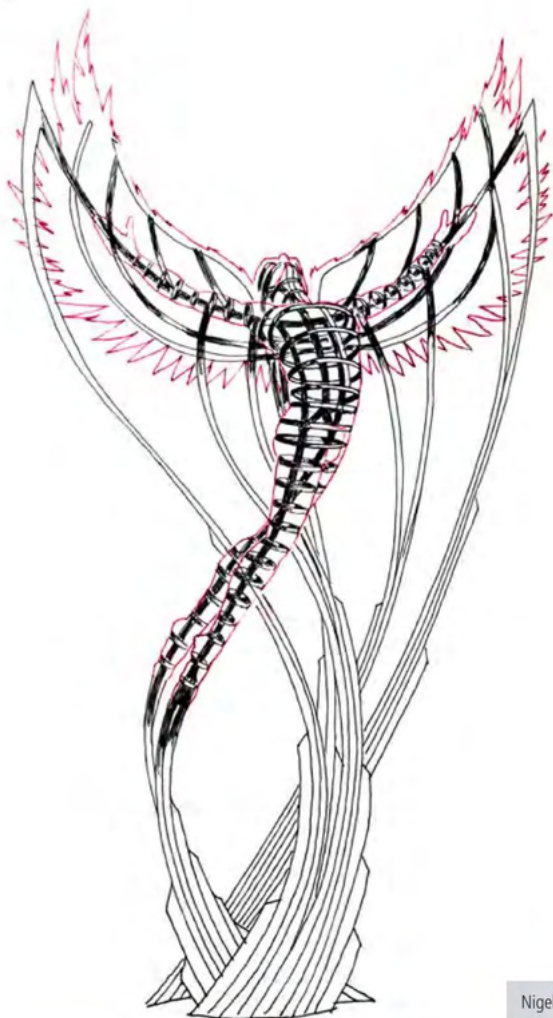
We have very good friends with big steel yards in Portsmouth and one near the docks with easy road access and their own crane. They were too busy to let us into the big shed, so we hired an outside space for £1000 per month, put down the base and enclosed it with covered scaffold, eight metres high with four levels and a roof. It was the winter of lockdown.

That was after we had almost finished the maquette needed in order to understand the making and to scale up from it (I'd been to college). Our base was a half-metre diameter disc and our height was two metres. Therefore, when completed, each element of the maquette had to be copied at three times its size to achieve the six metres height. This grew to nearly seven metres with the added half-metre separate plinth plus a bit more flare with his feathers.



Photo Patrick Mannerings

We made a skeletal structure and added rings to body and limbs to weld the finished body plates onto. However, these were too regular and were mostly abandoned in favour of more flexible pieces.



Nigel Searle

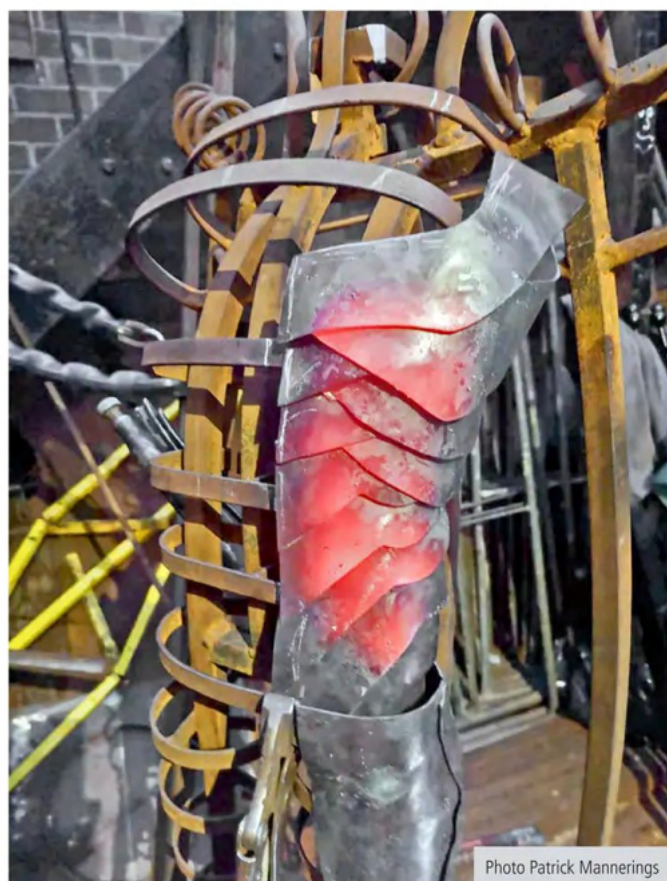


Photo Patrick Mannerings

From the drawings, Ricky cut paper shapes that looked to be right and if they were, then the 1mm thick steel shapes would be cut for welding to the model from inside the skeleton frame. 1mm would become 3mm when expanded x 3 for Mr Big.

During this process, half of all our paper templates and drawings were lost one lunchtime, having been left in a folder on top of the kebab shop's bins. Yes, we share a yard with them, and the bin men did their job.



Photo Patrick Mannerings

The twists in the large piece were a challenge, knowing just how far to move the bar this way or that. We used plumb lines and measured left and right and multiplied by three. Whereas the model used only 16mm square bar and 30 x 12 flat to represent the vortex of the ascending figure, the full sizes were 40 x 40 and 100 x 40. These were heated in a gas forge and bent in our little yard, exploding the concrete floor when laid down after a hot bend.

After two weeks of this bending, we had the delight of an eighty-ton press at the steel yard to finish these bends cold, which was an unknown luxury for us.

The 3mm thick plates that make up the muscles of the body were formed hot into various depressions in a large hard wood block, the depressions got deeper with every hot plate hammered into it, so now it's a very beautiful and well-loved tool.



Photo Patrick Mannerings

continued →



Photo Patrick Mannerings

We had two more setbacks on this job. The first was to be told that after 2 years of preparation, thinking and a final approved design, the local Council managing this project for the National Grid were about to give us the job officially when it was realised that no competition had taken place for a design.

As we had worked for this Council on and off for 30 years, they asked us if we knew of a correct procedure. We found a format that BABA had proposed and the Council adapted that. It included an open public vote on five shortlisted designs. After six months or so, with a vote of more than the other four put together, we had an official order.

Eight months later, we had completed the model and nearly finished "Mr. Big" when Council officers overseeing the project told me I had no Construction Design Management (CDM) qualifications, so I was not qualified to manage the installation and foundation work.

I then had to appoint a surveyor and employ a Risk Assessment Method Statement (RAMS) specialist to put forward a program, something I have been doing without qualifications for 52 years. At the same time, I got a 25mm thick document as a legal contract, much to our disadvantage, stating among other things that the model we had made, and wanted to keep, belonged to the Council.

COR-TEN was not an option as council committees don't generally like a rusty look. We don't work with stainless steel so hot dipped galvanized was the choice – not painted, simply because it would need maintenance.

"Our" model was essential in giving us the suspension points for the galvanising tank. The centre of gravity had to be such that the 6.3 metres high Daedalus would not hang any other

way than vertical and make it not measure more than the width of the galvanising tank.

For the foundations of Daedalus, four piles were driven down through the mound and six metres into the ground beneath (structural engineers calcs) and capped with a concrete base with our two metre diameter plinth on top.

We had it completed and galvanised by October 2020 but due to the boggy ground conditions (no roads to the site) we did not install the model until August 2021. "He" was kept safe, laid down on a nearby wharf in the mobile crane yard we were able to use.

The journey to the site and installation took just one morning. Twelve studs, resin-anchored to the plinth. A little later, we attached four wires to the anchor points on the mound (also pulled down six metres) to counter the wind and keep him well grounded (as was I by now).

The two-metre model is now displayed in reception at the onsite enterprise centre.

Although £100k is a lot of money, there were about £16,000 worth of unforeseen costs imposed by the client. One example would be that I had to pay for a "Fit-For-Purpose" survey of the very mound I had been given to mount the piece on.

All in all, we probably broke even, and people like it.



Photo John Duffield



Worshipful Company of Blacksmiths Tonypandy Award 2027 Call for Entries

***The application deadline for the 2027 award is
31st December 2026***



The Tonypandy Award may be awarded annually for a piece which is considered to be an outstanding example of the skill of a blacksmith or blacksmiths.

The Company welcomes suggestions from any source for work, which meets the criteria of "outstanding".

We would welcome applications from British blacksmiths.

All work should be in Great Britain or Northern Ireland.

Work should preferably be accessible to the general public but this is not an overriding criteria.

Modern and traditional techniques are equally acceptable. Work in any metal using a range of processes and design styles is acceptable. The age of the piece should not exceed five years from completion.

Nominations/applications incorporating as much information as possible on the submission should be sent to the Chair of the Tonypandy Committee (details below) along with a digital portfolio of past commissions.

Please limit your images to no more than 45.

The assessment panel is made up of established craft practitioners with a wide knowledge of blacksmithing and artistic practices.

As the committee will be meeting online, the initial assessment will be via digital photos that show the piece overall and in detail. **It is essential to your presentation that the images are sharp and well focused to show your work at its best.**

All shortlisted submissions will be visited and assessed on site.

Please email images using WeTransfer, <https://wetransfer.com> to the email address below, or by posting a memory stick to:

Steve Rook, Two Ravens Forge, Unit 1, Dunmore Street, Balfron,
Glasgow, G63 0TU

If you have any questions please contact me: 07908 544776.
Email tonypandyaward@icloud.com

The application deadline for the 2027 award is 31st December 2026

Blacksmithing events

[3rd - 4th October: The Phil Johnson Masterclass - Ratho Byres Forge, Ratho, United Kingdom](#)

[16th - 18th October: 2ième Rencontre de Forgerons - Celles-sur-Belle, France](#)

[17th October: Butterley Forge-in - Butterley, United Kingdom](#)

[Untill 31st October: An exhibition of contemporary forged metalwork - Pitlochry, United Kingdom](#)

[5th - 7th November: Denkmal - Leipzig, Germany](#)

[5th - 7th November: Iron Notes - Tallinn, Estonia](#)

[27th - 28th November: BABA practical skills workshop Forge Welding - Ratho, United Kingdom](#)

2027

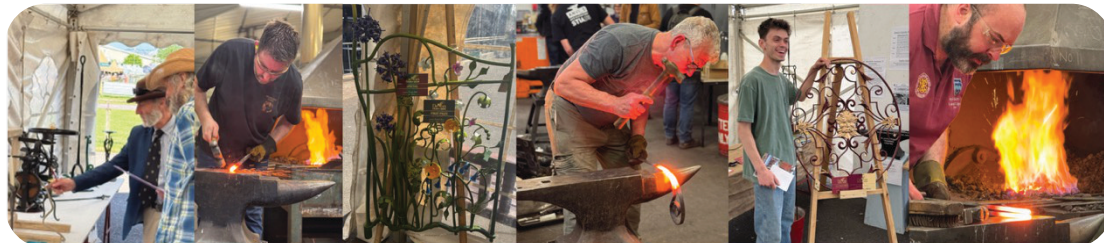
5th - 6th June: Forge-in at John's - Falkirk, United Kingdom

[3rd - 6th September: Biennale Europea d'Arte Fabbriile di Stia - Stia, Italy](#)

2028

3rd - 4th June: Forge-in at David Cooper's forge - Burton Agnes, United Kingdom
More information to follow

9th - 13th September: BABA's 50th anniversary celebration, Margam Castle, Port Talbot, United Kingdom
More information to follow



What is the NBCC?

The National Blacksmith Competitions Committee (NBCC) is the official organising body dedicated to promoting, overseeing, and scoring the premier UK blacksmithing competition circuit.

Our mission is to foster high standards of craftsmanship, support educational progression for students, and crown the National Blacksmith Champions each year. The circuit brings together traditional hand-forging techniques, modern design, and community judging to showcase the very best of British blacksmithing.

How the Championship Circuit Works

The road to the National Championship is a rigorous test of skill, consistency, and speed across two distinct styles of competition:

1. Live Forging Competitions

- The Challenge: Competitors are given a set time limit, sometimes based around a specific theme or a technical set piece.

2. Static (Show) Competitions

- The Challenge: Pre-made pieces are brought directly to the show for judging. Pieces must be predominantly of a forged nature and entirely the maker's own work.

The Scoring & Grand Finale

At each accredited round, 10 points are awarded to the Show Champion and 4 points to the Reserve Champion across both Live and Static categories.

At the end of the season in September, the points are tallied to determine four official National titles: Champion and Reserve Champion in both Static and Live Forging. Generous cash prizes (up to £1,000 for National Champions), certificates, and the silver challenge cup are awarded thanks to the Worshipful Company of Blacksmiths (WCOB) and our industry sponsors.

How to Get Involved

Ready to step up to the block or show off your latest creation? We would love to see you there.

Competitors: Check the competition calendar on our website, find a regional show near you, and download an entry form.

Students: Take advantage of our dedicated student classes—it is a fantastic way to build your confidence, test your skills, and earn CPD certificates for your CV.

Join the Community: Even if you aren't competing this year, come down to a show, introduce yourself, and watch the sparks fly. It is the perfect place to get inspired and meet the wider blacksmithing family.

Additional Competitions & Resources

- [National Blacksmithing Competitions Committee](http://www.championblacksmith.co.uk): www.championblacksmith.co.uk
- [The Worshipful Company of Blacksmiths](http://www.blacksmithscompany.co.uk/): www.blacksmithscompany.co.uk/
- [The Neville Schulman Competition – Deadline: 1st August 2026](http://www.blacksmithscompany.co.uk/craft/awards): www.blacksmithscompany.co.uk/craft/awards



BUTTERLEY FORGE-IN

Hello Folks!

We are very pleased to announce that we are hosting a forge-in!

Mark your calendars and come and join us in the forge on the
Saturday 17th October 2026

**Butterley Court Farm
Bromyard HR7 4NG**



Theme is “ Your Favourite Book”

**Camping arrangements possible at Adrian's
(Yew Tree Cottage, Bredenbury, Bromyard HR7 4TJ)**

**Bring something to eat and share for a BBQ Saturday night, and
whatever drink you wish to enjoy & share.**

Adrian doing the usual Full english breakfast Sunday morning

**Contact Lee for more info: Lee.valentineblacksmith@gmail.com
Lee:07467950642 Or Adrian:07921083231**

BUTTERLEY FORGE-IN

WHERE IS EVERYTHING?

BUTTERLEY FORGE



YEW TREE COTTAGE



Theme is “ Your Favourite Book”

**Camping arrangements possible at Adrian’s
(Yew Tree Cottage Bredenbury, Bromyard HR7 4TJ)**

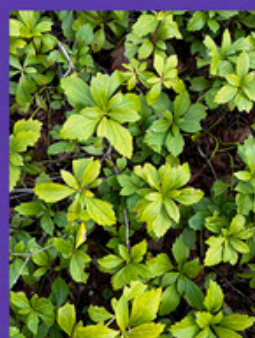
Bring something to eat and share for a BBQ saturday night.

Adrian doing the usual Full english breakfast Sunday morning

Contact Lee for more info: Lee.valentineblacksmith@gmail.com

Lee:07467950642 Or Adrian:07921083231

Forged by Ratho Byres Forge



An exhibition of contemporary forged metalwork is on display at the beautiful Explorers Garden, Pitlochry. The garden is open Tuesday - Sunday 10am - 5pm

Free to explore and there is a very good cafe at the Theatre!



**Explorers Garden
Open until 31 October**



**PITLOCHRY
FESTIVAL
THEATRE**

BABA Practical Skills Workshops

Forge welding - Friday the 27th and Saturday the 28th November 2026

Venue - Ratho Byres Forge, Ratho, Edinburgh EH28 8NW.

The workshop will begin at 2 pm Friday 27th November and finish at 6pm Saturday 28th . Given the hands-on nature of this workshop, spaces will be limited to 6 individuals.

To apply for a place on the workshop, please submit a brief email and please be sure to include your contact details. Please email applications to design@baba.org.uk

The closing date for applications is the 30th September 2026.

Successful applicants will receive payment information and will need to pay the fee promptly to secure their place. If there is sufficient interest and enough applications we will schedule an additional workshop to repeat the topic.

BABA is subsidising these workshops to enable the participant fee to be only £25.00, with attendance open only to BABA members, so make the most of your membership and apply.

A sandwich lunch on the Saturday is included in the cost, and folk will be welcome to join us for a meal on the Friday evening.

Unfortunately we are unable to provide accommodation for these classes. However, there are various options close by. There is a camp site within 4 miles of the forge, offering space for camper vans and providing lodges, there are various budget hotels even nearer, camping pods or chalets at the "Lost Shore, surf resort" just outside the village and several other, more luxurious, options. Edinburgh is accessible by air at relatively low cost if booked in advance, and we are less than 3 miles from the airport, there is also a train station nearby and we would be happy to collect and drop folk at either of these if needed. Please feel free to get in touch if you want advice on accommodation or travel.

Friday from 2 pm

- Theory of process
- Fire management, heat sources and induction.
- Discussion of situations where welding is appropriate and feasible, how it can be used efficiently and effectively.
- Types of scarf, appropriate for different welds or approaches.
- Setting the weld, working by hand or under the power hammer
- Demos and start practical exercises



Saturday from 9am

- Continue working on exercises with supervision and advice
- Working at anvil
- Working at hammer
- Branch welding
- Welding of larger material, different sections, flat and round

All participants to have opportunity to try welding in different manners on both anvil and under hammer.

FORGE-IN AT JOHN'S

FALKIRK, 5-6 JUNE 2027



- Arrivals welcome from noon on Friday
- Camping spaces available
- Forging competition on Saturday (theme to be announced)
- Catering will be provided on Saturday evening and Sunday morning for £10 p.p.
- Please bring something to share for Saturday lunch

RSPV to john@prikkebeen.net



We were told there is an interesting exhibition opening at the National Museums of Scotland. Not directly blacksmithing / iron related, but with many metal objects, making it interesting enough to mention here.

Entrance to the museum and the exhibition is free.



Who were Scotland's First Warriors?

This exhibition reveals the origins and impact of conflict in prehistoric Scotland.

Explore the first signs of organised warfare, from the Neolithic (late Stone Age) to the Romans, through over 250 objects.

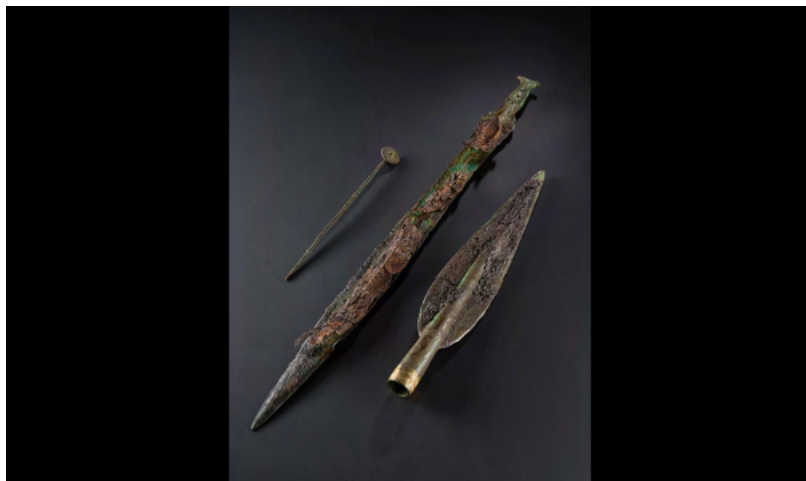
Scotland's First Warriors explores how and why people fought, the impact of war, and the legacy of prehistoric conflict.

Internationally significant archaeological discoveries from Scotland will be on display for the first time.

Visitors will see the [Carnoustie Hoard](#) - which was deliberately and thoughtfully placed near a Bronze Age round structure. It includes a spearhead decorated with gold, and a bronze sword in a wooden scabbard. An exceptionally rare find, it dates from around 1120-920 BC.

The exhibition maps the journey from the sword - a Bronze Age invention - through to the Roman concept of a professional soldier.

Scotland's First Warriors is a unique exhibition that engages visitors with the very nature of war.



Objects from the Carnoustie Hoard:
a disk-headed pin, sword in
wooden scabbard and spearhead

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

Job opportunity!

Pete Clutterbuck blacksmiths are looking for a new employee.

Pete is an art student who turned blacksmith, est: 1970.
John Duffield Blacksmith joined in 1989.

We're looking for a long term blacksmith / fabricator. We need replacement for Patrick Mannerings who joined in 2010 but is gradually setting up on his own.

The forge is an old stables in the heart of Southsea Portsmouth PO5 3LT and we have just designed gates for the Portsmouth Guildhall and start work in November, expected to take 16 months. Must have a love of metalwork and basic skills.

We take on anything and most things that come our way. Great variety of work, very small workshop. Our work can be seen on the cover of this newsletter and in the "from the archive" section.

For more information about our work, visit the website <https://peteclutterbuck.co.uk/>

You can contact Pete on 02392753562



"Earth Fire Iron" Legacy: Hawkwood Residency 2027

Open Selection: This residency is designed to provide the opportunity for a period of reflective practice for an artist - blacksmith(s) to focus on their own practice and creative development.

The brief is being developed currently but we know that working makers with projects, families etc need time to plan their time carefully well ahead, hence flagging this potential opportunity now.

The artist-blacksmith(s) will receive a fee, expenses, accommodation and meals

If you think you will be interested and the time is possible make a note and watch out in the November-December issues for the details of contact, brief, partners and outcome that will take place at Hawkwood College Stroud, a place of beauty and serenity, between 19-30th April 2027.

<https://www.hawkwoodcollege.co.uk>

‘Surface Preparation & Coating’



How can we best protect vulnerable surfaces without damaging historic material? What are the approaches which cause least harm whilst promoting longevity? This one-day course will provide an overview of various methods of cleaning, treating and re-coating heritage ironwork, evaluating advantages & disadvantages, and illustrating how decisions are made in practice via a selection of case-studies. Sessions will cover:

- **Causes of coating failure**
- **Corrosion: types, rates & control**
- **Appropriate cleaning methods**
- **Surface preparation for best adherence**
- **Consolidate, overpaint or renew?**
- **Coating types & application methods**
- **Real-world examples**

This day is aimed at anyone wanting to get a better understanding of the ironwork in their care, including craftspeople, architects & surveyors, property managers & contractors.

Tickets: £40 - £120 including lunch and refreshments. Member discounts.

More information and booking can be found [HERE](#)



NHIG AWARD for Metalwork Conservation

We are delighted to reopen the NHIG Award for Metalwork Conservation in 2026-7. Please submit your projects for consideration between 1st August 2026 and 30th April 2027. The award will be presented at the Worshipful Company of Blacksmiths Annual Awards Luncheon in October 2027. The NHIG Award seeks to recognise and celebrate excellence in metalwork conservation as an inspiration to all. Submitted work must have been carried out in the last 5 years in accordance with well-considered conservation principles.

The judges will be interested in:

- Appropriateness of materials and techniques used
- Extent to which loss of original fabric was minimised
- Quality of craftsmanship

To enter, [click here](#).

You will need to:

provide a brief description of the metalwork
outline the work carried out
explain what approach was taken and why
send images (min. 3, max. 6) separately by file transfer

A panel of experienced judges drawn from members of the NHIG Council and the Worshipful Company of Blacksmiths Craft Committee will assess the entries.

The judging panel will visit shortlisted projects so please ensure that access to the site is possible.

The NHIG will publicise competition entries and outcomes as examples of good practice to inspire others. Please ensure that all permissions have been sought prior to entry and that images have been cleared for use.

Who Can Enter?

Entries can be submitted by anyone connected with a project, although the award will be presented to craft practitioner(s) who carried out the work. Multi-disciplinary team entries are also acceptable, in which case the award will be presented to the practitioners and consultants or specifiers who jointly carried out the project. Members of the judging panel are NOT eligible to enter. A maximum of three submissions can be made per person/team.

Opening/Closing Date

The 2026-7 Award submission window will open on 1st August 2026 and close on 30th April 2027.

Final Decision

The decision of the judging panel is final. The panel will not enter into any correspondence regarding the decision.

College in the UK that offer Blacksmithing

Click on the logo to find out more information about their courses. Click on the date for information about taster events / open door days.



**Brinsbury
College**

**Coastland
College**



**Holme Lacy
College**

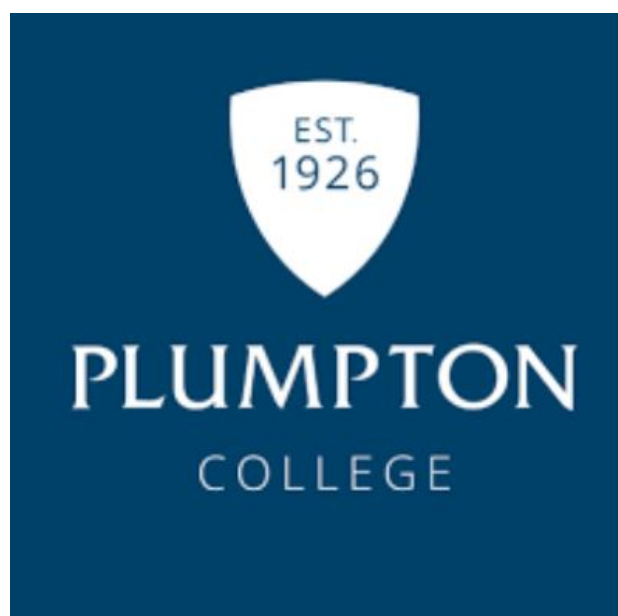
[17th April 2027](#)



**Myerscough
College**



**WARWICKSHIRE
COLLEGE
GROUP**



WEST  DEAN

Blacksmithing education

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

Click on the image to go to the website of the blacksmith.



Stockton-on-Tees TS18 3RH



Located between Exeter and Crediton



Parmenter forge - Mattingley
RG27 8LH



AW artist blacksmith -
Northallerton DL6 2JE



Llanbrynmair SY19 7AA



THE QUINNELL SCHOOL OF BLACKSMITHING

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

- EST. 1932 -



Melissa Cole Artist Blacksmith

Wiltshire SN9 6LU



Trevaughan, SA31 3QL

Classifieds: toys for the toy shop



Toby Forbes Gower

The widest range of blacksmithing tools at sensible prices

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

For sale:

A leg vice. Weighs about 20 Kg. It will have to be collected because of the weight but obviously if the buyer is prepared to pay for delivery then I'd be happy to arrange that.

We live in Worcester Park in Surrey

lindabrilliant@icloud.com

07930 220449



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:

Simon Pooley, 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



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