

# Newsletter



February 2026



Cover image:

"Heart" by Alan Evans.

Picture by Lesley Greene



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

It's half way through January now, and I do have some spare time. So let's start the next caravan newsletter. The build is going well. After weeks of demolition the builders have started putting things in. Like insulation on the walls and under the floors. Floorboards are back in and several doors have been bricked up. I have to say it feels good seeing these developments.

But this is a blacksmithing newsletter. So let's get going. This time with Kobe the English Bulldog as a guest editor!

On the 3rd of January was the "Christmas Carol" forge-in at Ratho Byres Forge. No less than 25 blacksmiths joined Shona and Pete in their forge for a fun day of blacksmithing. The results can be seen in this newsletter. It was, as expected, a great day!



And only two weeks later I was one of the lucky ones to participate in the BABA sponsored swage making workshop at Ratho Byres Forge. Not only fun, but very educational as well! All participants went home with (at least) one self made swage and the knowledge and skills to make more at their own forge.

The next BABA sponsored workshop is titled "Punching holes", but that is fully booked already. Keep an eye out for other workshops, there are more planned (see an earlier newsletter about that).

The next UK based event where everyone is welcome will be the forge-in at Dave Coopers forge in Burton Agnes. I assume all of you have marked that in your diary already? Just as the 2026 AGM in Milton Keynes? Check the "Blacksmithing Events" section for details.

But keep an eye out for more events, you will read about them first here in the newsletter!

This months article from the archive is about the continuous struggle of artistic ideas vs originality.

And let's not forget some interesting tools being offered for sale!

Kobe insisted on doing the proofreading as well. Don't tell him I'm going to ask Shona anyhow!



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



## What is BABA and why join?

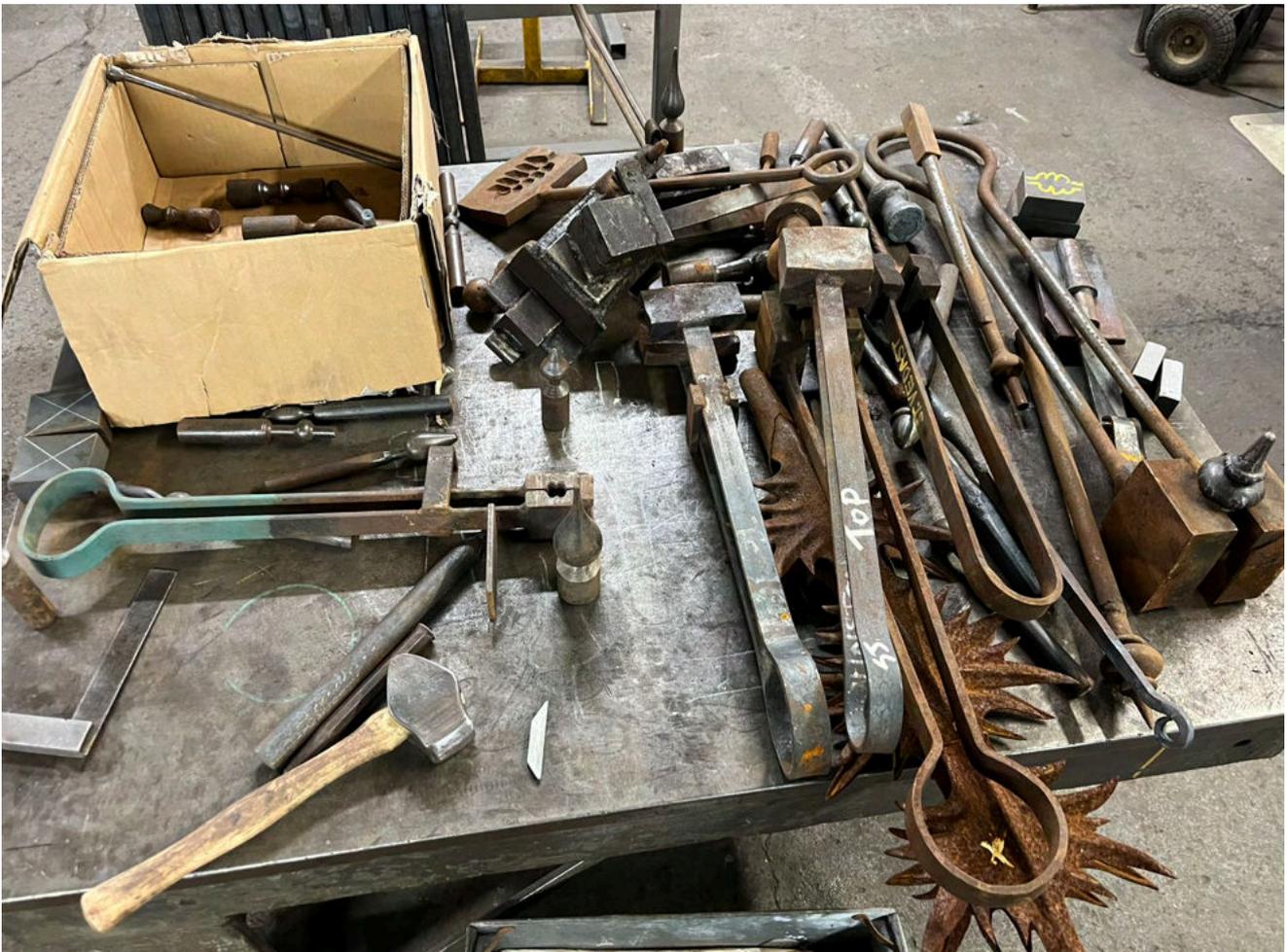
For 47 years, BABA has developed and promoted the work of the modern artist blacksmith. BABA has united thousands of professional and amateur smiths (and interested many others) across Britain and the rest of the world in a spirit of friendship and collaboration, to learn about, enjoy and advance the 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](http://www.baba.org.uk)



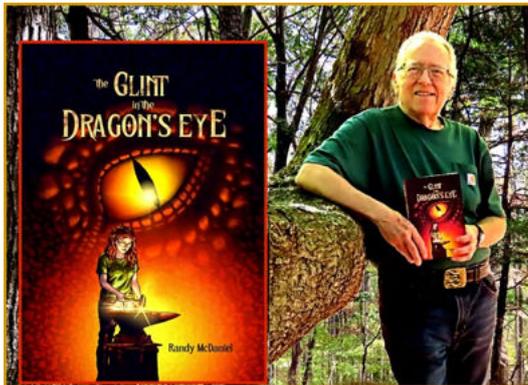
All kinds of swages to be used as samples and inspiration at the BABA sponsored "swage making" workshop at Ratho Byres Forge.

## Interesting Internet

I assume most (if not all) of you have internet and follow different social media. And on those social media different people. If I come across an article I like (mostly on Facebook), I save that article (click on the three dots in the top right-hand corner). This will be where I will share those with you. But that is what I find interesting. What about you? Please send me links to topics you find interesting (newsletter@baba.org.uk).  
Click on the images to go to the website mentioned.



As Jim says himself: If anyone fancies listening to the ramblings of a blacksmith then I am in the latest offering from Alexis Nicolaidis's award winning podcast series, Our Built Heritage.



Something different: a novel by a blacksmith!

Here I am in the West Virginia mountains, leaning on the trail tree from my new book. It is a coming of age fantasy adventure about a young woman who is led to blacksmithing by her dragon spirit and the adventures she has with dragons and blacksmithing in these WV mountains. Written from 53 years experience as a blacksmith, from research and imagination. Fun for teens through adults.



Start quote: "And now ladies and gentlemen..."

The moment I've been waiting to share with you for months, the brand new gold plated, mirror polish stainless steel life size mechanical horse, commissioned by the Daxton Hotel in Birmingham, Michigan.

The Golden Mechanical Horse was designed, invented, engineered, sculpted and built by artist Adrian Landon."



A metalworkers' assemblage from a grave at Bygland, Norway, 10th century CE. It contained a wide range of tools, from heavy sledgehammers, small chisels, and punches, to a long-handled iron pan for melting lead and tin resting on a soapstone mould for casting ingots

# Christmas Carol Forge In at Ratho Byres Forge - 03 Jan 2026

Here are some of the items made by the participating blacksmiths



By Jim Whitson



Silent Night by Sean Cockburn



A Christmas Carol by Stan Lawler



Jingle Bells by John von Peij



Needle in a haystack by Nigel K. Tolley



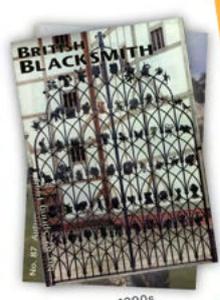
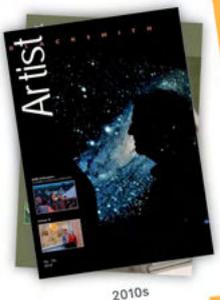
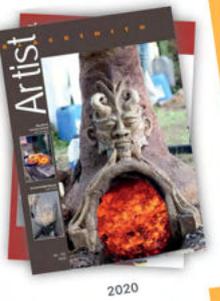
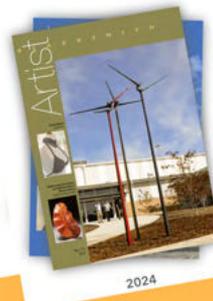
By James Jones



The crown of the ghost of Christmas Present by Vicky Martin



By Kelly Burton  
Clare Collier  
Miriam Price  
Gemma Townsend



## 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](http://www.baba.org.uk)



## And now for something completely different

As usual at a forge-in, people are asked to bring something for lunch. This was also the case at the "Christmas Carol" forge-in at Ratho Byres Forge. Adam Booth brought a pâté that was very tasty, so here is the recipe!

### Nut & Wine Pâté

This pâté makes an attractive centerpiece for a large dinner party or buffet and should be made at least a day ahead, but it will keep for several days in the refrigerator. Add the glaze on the day of serving.

50g butter or margarine  
1 small onion, finely chopped  
3 celery sticks, trimmed and finely chopped  
1 garlic clove, crushed  
2.5 ml ground cumin  
5 ml paprika powder  
5 ml fresh basil, chopped  
150 ml vegetable stock or water  
150 ml red wine  
1 vegetable stock cube  
salt and pepper to taste  
225g chestnut purée  
225g mixed toasted nuts  
50g wholemeal breadcrumbs  
60ml parsley, chopped  
15ml soy sauce  
2 eggs, lightly beaten  
A bunch of black grapes to garnish

Glaze (optional):

150ml agar agar  
15ml parsley, chopped  
2 lemons, sliced & quartered

Melt the butter in a large pan and cook the finely chopped onion till transparent.  
Then add the celery and cook for 1 minute  
Add the garlic, cumin, paprika, basil, stock, vegetable cube, salt and pepper  
Simmer gently for 1 minute  
Remove from the heat and stir in the chestnut purée.  
Then add the nuts, parsley, bread crumbs, soy sauce and lightly beaten egg. Mix well.

Spoon the mixture in an 8" (20cm) loose-bottomed cake tin that has been lined with greaseproof paper.

Bake in the oven at 180°C, gas mark 4 for about 30 minutes until slightly firm to the touch.  
Leave in the tin until cold, then turn out onto a large plate and chill.

To glaze the top, make up 150ml of agar agar following the instructions on the package.  
Stir in the parsley and brush half of the agar agar mixture over the pâté.

Allow to set.

Decorate with the lemon slices, then cover with the remaining agar agar.

Refrigerate until ready to serve.

Slice and serve with black grapes on the side.

Serves 8 - 10

## Blacksmithing events

[7<sup>th</sup> February: EKS European Knife Show Strassbourg - France](#)

[7th March: annual Judging Seminar and first round of the National Blacksmith Competition - Hereford, UK](#)

20th - 21st March: BABA Hole Punching Skill Workshop - Ratho, United Kingdom  
BABA members only, see the "Jobs, Training and Opportunities" section of this newsletter.  
This workshop is fully booked.

[14th - 16th April: Iron Notes - Oslo, Norway](#)

[16th - 17th May: Coutellia - Thiers, France](#)

29th - 31st May: Forge in at Dave Cooper's forge - Burton Agnes, Driffield, Yorkshire, United Kingdom

[31st May: Hamerslagdag - Roggel, The Netherlands](#)

[6th and 7th June: Feu, Fer & Savoir-faire d'hier - Trazegnies, Belgium](#)

[19th - 21st June: Ferraculum - Ybbsitz, Austria](#)

[22nd - 27th June: Feuer verbindet - Hagen, Germany](#)

[6th - 9th August: Biennale der Schmiede in Kolbermoor - Kolbermoor, Germany](#)

**21st - 23rd August: BABA AGM 2026 - Milton Keynes, United Kingdom**

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

## 2027

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

# **DC Blacksmiths 2026 forge-in**

**29th-31th May 2026**

**Arrivals from noon on Friday more of a setting up day  
with a full day of forge fun planned for the Saturday**

**Camping available on site**

**Local band booked for Saturday Night knees up with catering**

**Theme and more details to follow!**



**Please rsvp to [dcblacksmiths@gmail.com](mailto:dcblacksmiths@gmail.com) / 07932111836**

**Hill House, Main Street Burton Agnes YO25 4NG**

# Artistic Ideas

Last year in the magazine there was quite an interesting debate about the derivation of one designer's idea from the work of another; this is an issue that many of us have to deal with continually in our own efforts to try to discover original shapes.

In my own experience I have often designed a piece that I had thought was original but have soon discovered that it is far too similar to something that has been done before. There is a chance that the development of these two similar ideas could have been totally isolated and thus the similarity was simply coincidental; but more often I believe that the original piece had been seen and liked and its image filed away in the depths of my subconscious and forgotten, until it covertly clawed its way back to the surface and managed to disguise itself as my own idea! This is so disappointing when I finally notice it since the development of the idea is no less arduous than the creation of something that is truly original. Perhaps it is silly to hope to continually discover something new.

Contemporary popular music seems perfectly happy to recycle itself, while the leading new artists (Turner Prize nominees) seem completely at ease with their ability to bore us with their lack of imagination, although I admire their skill to separate seemingly sensible people from their money. I write this as a confessed and confused Philistine, but I am tired that the layperson who instinctively dislikes "modern art" is provided with such easy ammunition to aim at contemporary work by the Turner Prize. Consequently, the rest of us who are trying to produce work that is challenging, well made and well designed, are in danger of being treated with the same contempt that is meted out to the Turner Prize nominees. Every November I still try to watch the Turner Prize on TV, but have learnt that it is best viewed on the video fast forward. This has two benefits: firstly, I don't have to listen to the drivel spoken and secondly my period of being antagonised is cut by three-quarters! One or two of the artists have been exceptional, Anthony Gormley especially - the rest of the charade seems to tarnish the image of the wonderful Tate.



*Sundial made for a garden in a large plastics factory near Manchester. I designed the piece shortly after taking the kids to see Disney's "Hercules". The animation is wonderful and has a highly stylised, aggressive art nouveau appearance, originally drawn by Gerald Scarfe. Anyone interested in art nouveau patterns should take a look at the video.*



Perhaps this year the fabulous and inspirational architecture of the London Eye and The Dome can be entered for the prize and a measure of quality can be returned to the competition.

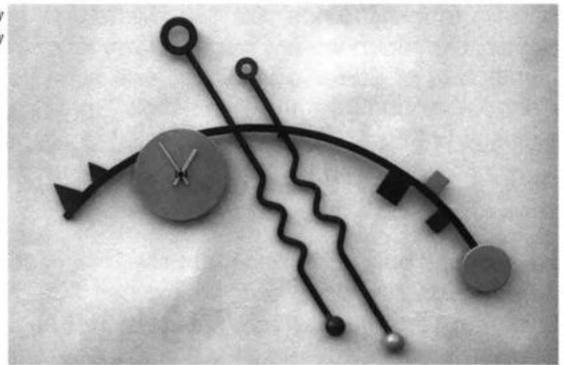
The opposite approach to trying to discover something original is to deliberately develop an idea from an existing style or piece of art. Many metal-workers have done this very well, the work of Klimt, Mackintosh, Gaudi, Morris etc. has inspired some of the best contemporary work. This way of working is not to be confused with plagiarism since the work is not copied, but used as inspiration and a springboard to other things.

Throughout the past few years I seem to frequently bump into the work of Kandinsky. As part of my history of art course at college I was given the task of presenting a brief lecture on this Russian artist who worked in the first half of the last century. It was fun learning about the man and his pictures and discovering how much influence he had already unknowingly had on some of my friends and myself. It was a great treat when visiting the Pompidou Centre to discover an exhibition of some of his paintings, the photographs that I had seen in books did no justice to the vivid colours of the originals. I have always found something new in his paintings whenever I return to them, perhaps that is a quality abstract art has in excess when compared to literal painting. Kandinsky is probably best known for his use of colour, and his efforts to understand the effect of colour on people, however it is the shapes that he created that fascinate me more than the colours that he used.

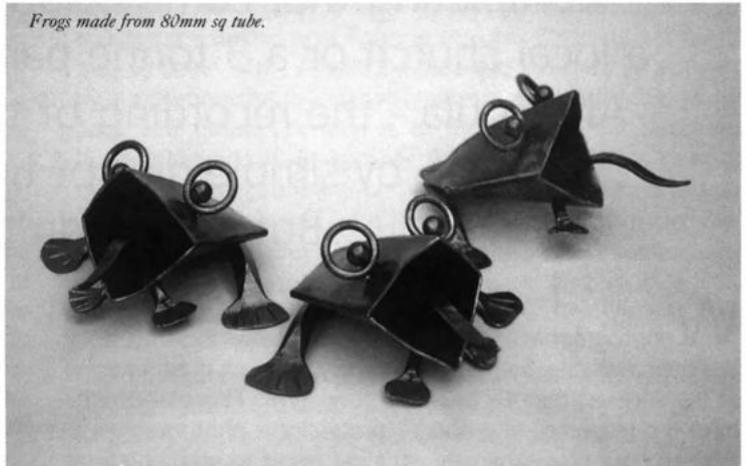
Last year, needing a clock for our living room, I made one based on some of the patterns and colours that Kandinsky might have used, I liked it then and I still enjoy it. We have a few pieces of metal work in the house, but none of my own except this weird clock. I notice visitors look at it and avoid comment, but I still like it.

I was really delighted and reassured a few months ago when an American lady, having seen it on my web site, ordered one too. Last week, having saved some crescent shaped off-cuts of plate for a month, I finally stuck them together to make a windvane during a lunch break. I had decided that this too would be based on my affinity for Kandinsky's work, and since it was going in our own field it only had to please us. I make so much work that is compromised for various reasons, it is fun to make something freely. I used to plan a couple of weeks a year for working on pieces that I wanted to develop for my own satisfaction. A heavy work load and busy family seems to have reduced this to a lunch-break!

*Clock inspired by work of Kandinsky*



*Frogs made from 80mm sq tube.*



*Stiltman, 5 metres high. Made for a good customer who had seen the small ones that I make for galleries but he wanted his bigger.*

# Blacksmithing competitions

I have been asked to publish information about blacksmithing competitions around the country. This will be in addition to the blacksmithing events mentioned in the previous chapter. Click on the links to get more information about the organisation or competition. If the 2026 page for an event is not online yet, there will be no link.

## [The NBCC Blacksmithing competition](#)

[7th March: annual Judging Seminar and first round of the National Blacksmith Competition - Hereford, UK](#)

[North Somerset Show - 4th May 2026](#)

[Devon Show - 21st, 22nd & 23rd May 2026](#)

Royal Cornwall Show - 4th, 5th & 6th June 2026

[Royal Three Counties Show - 12th, 13th & 14th June 2026](#)

Royal Welsh Show - 20th, 21st, 22nd & 23rd July 2026

New Forest & Hampshire Show - 28th, 29th & 30th July 2026

Edenbridge & Oxted Show - 30th & 31st August 2026

Dorset County Show - 5th - 6th September 2026

BFBA "International" event - 27th September 2026

## [The Worshipful Company of Blacksmiths](#)

[The Neville Schulman competition - Deadline 1st August 2026](#)

# The Worshipful Company of Blacksmiths

First Recorded 1299. First Charter of Incorporation Queen Elizabeth I 1571



## **The Neville Shulman Prize Brief 2026**

The Worshipful Company of Blacksmiths (WCB) Neville Shulman Prize Competition for 2026 is now accepting entries.

This competition is open to all UK-based blacksmiths to design and make a new piece of decorative ironwork for use and display at WCB luncheons and dinners in the future.

### **2026 Prize Fund - £1000**

- Entries may take any form but must weigh no more than 2.5 kilogrammes
- Entries must fit within a 200mm cube.

The WCB are looking for superlative examples of the blacksmith's craft, incorporating traditional techniques along with the usual high standards associated with the WCB awards system and the static entries judged at NBCC shows.

- Both functional and sculptural pieces are encouraged.
- Submissions should have a value of £1000 – consider this in your work.

This competition encourages and promotes the hot forging of iron, steel and other metals. Blacksmiths may use any method of construction, but the submission should primarily be designed and made using hot forging techniques. Gas, plasma and laser cut profiles are permitted but they must be worked as traditionally cut out profile.

### **2026 Competition Timing**

**1 August 2026** - Completed forms are to be sent to the Clerk of the Company (accompanied by 4 good quality photos showing).

**1 September 2026** - A shortlist of pieces will be selected by the WCB and the applicants informed by the Clerk.

**21 September 2026** – The shortlisted pieces will need to be delivered to the judging venue.

**26-27 September 2026** – The shortlisted pieces will be judged in person over the weekend.

**12 October 2026** - Non-winning work will need to be collected from the judging venue.

**22 October 2026** - Winners will be announced at the WCB Michaelmas Awards Luncheon where the winning piece/s will be displayed.

Notes:

The Neville Shulman Prize competition will be run annually until a new collection of **10** finished pieces that show the very best of the craft of the blacksmith is completed. There may be more than one winner each year. The winning pieces will become the property of the WCB.

- A maximum of two pieces may be selected each year.
- If the criteria and standards are not met, no pieces will be selected.

Please complete an entry form available from <https://blacksmithscompany.co.uk/craft/awards>

**TERMS & CONDITIONS – PLEASE READ CAREFULLY:**

- Submissions are only to be made using the WCB Neville Shulman Prize entry form. This may be obtained from the WCB website.
- Any entry forms received after 1 August 2026 or not completed correctly will not be accepted.
- Work submitted must be original – copies of previously-made works are not permissible.
- Work submitted must be made by an individual smith.
- Work must meet the size and weight criteria.
- Discreet makers marks are permitted.
- Competitors may only enter one competition piece per year.
- Previously submitted pieces may not be re-submitted in subsequent years.
- Three WCB judges (Bronze or above Medal Holders) and a WCB guest will judge the competition.
- The Neville Shulman Prize entries may be included in the NBCC static competitions.
- Shortlisted entries must be received at the judging venue by 20 September 2026.
- Competitors are responsible for delivery and collection of their work to and from the judging venue.
- Artwork must be delivered to, and collected from, the judging venue on the dates listed. The WCB will dispose of any artwork not collected by 16 October 2026.
- The WCB will not pay any return postage costs.
- The WCB will be entitled to publish an image of or make use of any piece of work entered into the competition free of charge.
- Although every care will be taken, the WCB cannot accept responsibility for loss of, or damage to, any artwork.
- Proof of posting is not proof of delivery.
- The judge's decision is final.
- Any competitor wishing to lodge an objection must do so in writing with a £25 deposit. The WCB will consider each objection, and its decision shall be final.

# 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)

# Practical Skills Workshops: Hole Punching

## Friday 20th and Saturday the 21st March

We have recently run the first of these BABA skills workshops. The response for the swaging topic was strong and encouraged us to provide an additional date in January for those we were unable to accommodate on the November date. The November course went very well, and received great feedback, and we are looking forward to the January class.

We have now turned our attention to advertising for the next workshop topic which will be hole punching.

The workshop will be hosted at Ratho Byres Forge, near Edinburgh and led by Steve Rook, Pete Hill and Shona Johnson. Ratho Byres Forge, with multiple fires, furnaces and power hammers, allows for maximum participation of the individuals in the workshop, as these are designed to be very much a taught hands on experience.

The workshop will begin at **2 pm Friday 20th March**, with this first session focused on theory and discussion of processes and tooling and will include some time for demonstrations. Saturday will be hands on with practical exercises and tuition and run from 9am till 5pm.



Given the hands-on nature of this workshop, spaces will be limited to 6 individuals, and due to space there will not be any option to spectate.

Because of the practical approach of these workshops they will be open to smiths, young or old, with a degree of experience, you might be a graduate establishing your own workshop or a working smith wishing to expand their skill set, this is not a class aimed at those fresh to smithing.

To apply for a place on the Hole Punching workshop class, please submit a brief summary of your experience and how you feel you would benefit from attending. Please be sure to include your contact details and it shouldn't be more than a couple of paragraphs.

Please email applications to [design@baba.org.uk](mailto:design@baba.org.uk)

The closing date for applications is the Wednesday the 7th January 2026.

All applicants will be informed of the outcome on Wednesday the 14th January.

Successful applicants will be sent payment information and will need to pay the fee of £25.00 by the 16th January to secure their place.

The allocation of places will be decided based on the applications received. If there is sufficient interest and applications we will consider scheduling 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 to BABA members only.

A sandwich lunch on the Saturday is included in the cost, and hopefully folk will choose to enjoy a meal together somewhere 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 little 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 willing to collect and drop folk at either of these if needed.

## Punching

### Friday afternoon/evening session

- Theory of process, to include discussion of different approaches, punching with a round punch or slot punch or sharp chisel.
- Discuss heat source and advantage of narrow heats for punching.
- The differences and benefits of different approaches in different situations.
- Shapes of punches and material selection for punches.
- How the punch affects the movement of the material and section of the bar in the area of the hole, deformation and wastage, with demonstration.
- Ensuring the hole is or appears to be central in the stock. Correcting a hole when it is off centre.
- The ratio of hole to bar size.
- How a larger slot can give a larger hole in a smaller bar while maintaining wall thickness by upsetting.
- Drifting of a hole to shape and use of bolster plates if needed
- Punching and drifting square holes.
- Punching in round bar, the difficulties and aids to centring and minimising deformation.
- Utilising punched connections in your design process to maximise the visual effect while making your life simple in executing them.
- Punching larger holes, using a narrower punch and stepping it along for a longer slot.
- Marking out for accuracy of holes
- Punching under a power hammer
- Punching under a press



## Practical session, Saturday

### 9.00am

Demo of punching a round hole with a round punch and with a slot, comparison of hole wall thickness.

Make a slot punch and two drifts suitable for 12mm and 16mm holes from prepared blanks, including hardening and tempering.

Punch several holes with punch and drift in square bar

### 10.30 tea

- Punch larger slot and use larger drift.
- Punching holes to a given spacing
- Punching in round - demo, with opportunity to try yourselves, additional tooling, bottom bolsters
- Opportunity for practice with supervision and advice

### 1pm lunch

#### to end of day

- Demo and opportunity to try yourselves, punching under the hammer with hand held punch, heat to get punch out, use of coal dust to help removal.
- Demo and opportunity to try yourselves, punching under the hydraulic press, larger material
- Trouble shooting and instruction throughout session on one to one basis.

Participants to bring hand tools including a couple of punches if they have them.



## 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**

[17th February 2026](#)  
[7th March](#)



**KINGSTON  
MAURWARD  
COLLEGE**



Herefordshire,  
Ludlow & North  
Shropshire College

[3rd March 2026](#)  
[18th April 2026](#)



**Myerscough  
College**

[7th February 2026](#)  
[18th April 2026](#)  
[6th June 2026](#)



**WARWICKSHIRE  
COLLEGE  
GROUP**



[1st March 2026](#)  
[13th June 2026](#)

WEST  DEAN

[17th February 2026 - Virtual](#)

## 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**



**Ratho EH28 8NW**



**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

RIDGID Model R-200

BSPT Dies 1/2 3/4 1 inch RH Threader & Plastic Case

Quick starting dies for threading pipe faster and easier

Ratcheting action to minimize operator fatigue

Little Used - £290

Contact Melissa Cole, Wiltshire. email: [melissa@melissacole.co.uk](mailto:melissa@melissacole.co.uk)



For Sale

## ROTABROACH Model Element 40

### SPECIFICATION

Model Number - Element 40/1 / Element 40/3

Motor Specification - 110V 1200W

No load RPM - Low Gear: 300 RPM/High Gear: 600 RPM

Max Cutting Capacity -  $\varnothing 40 \times 50$ mm deep

Drill Chuck Capacity -  $\varnothing 13$ mm

Overall Dimension - Height: 510mm / Width: 185mm with Capstan / Length: 285mm with Guard

Machine Weight - 13.65kg

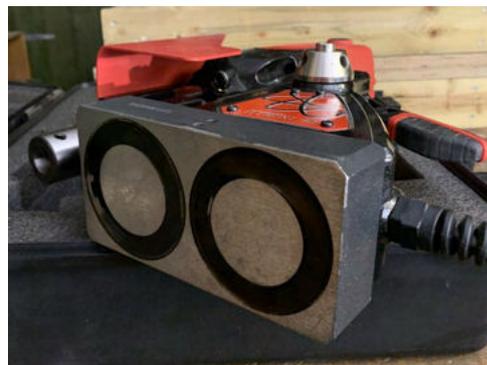
Magnetic Adhesion - 10,000N

Magnet Size - 180mm x 90mm

Safety Features - Cutsmart™ Tech / Fixed Guard / Magnetic Detection / Mechanical Clutch

Only used with steel mag template and chuck for position drilling timber sections - £325.00

Contact Melissa Cole, Wiltshire. email: [melissa@melissacole.co.uk](mailto:melissa@melissacole.co.uk)



I'm selling a 7.5cwt pilkington pneumatic hammer. In working order, and packs a fair punch! Comes with its original anvil and air receiver. The receiver has been thickness tested and is like new. I've attached photos.

Asking price £2750

Located Gloucestershire  
Transport can be arranged at extra cost.

Seb Austin

[seb@austin-uk.co.uk](mailto:seb@austin-uk.co.uk)



Jacob Edwards has these items for sale:  
Contact: 07719627248, Located near Ledbury, Herefordshire.

25mm thick Welding/Fabrication table  
(1.5m x 1.9m)

£750

Selling this 1.5m x 1.9m steel table. Has a  
25mm thick top with minimal scarring.

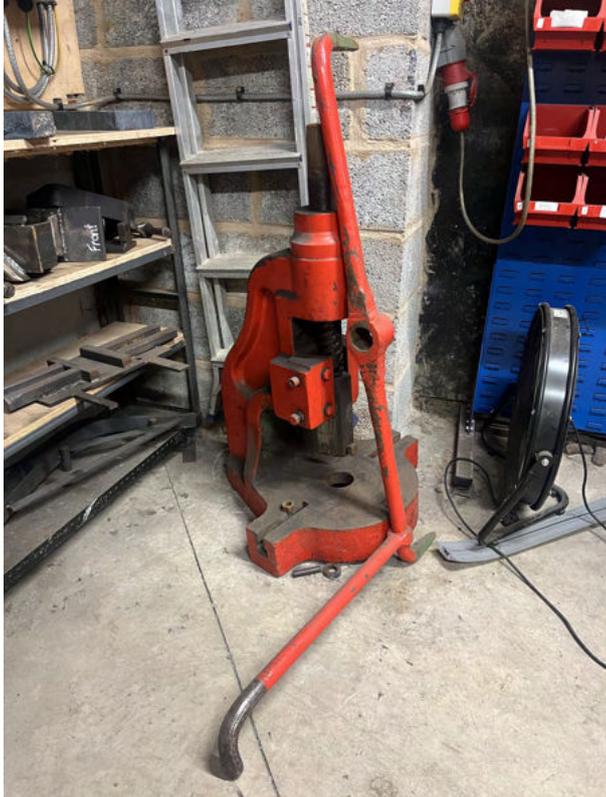
Weighs approx 650kg. I can load my end or  
possibly deliver for the right price (would  
need to be able to unload your end)



Norton no.8 fly press

£250

Selling this no.8 Norton fly press as its surplus. Missing the weights and depth stop. Also has  
some play between the screw and ram.



## 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:

**Stan Lawler, [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)**