

Newsletter



June 2026



Cover image:
"Wall Thingy" by
Belgian blacksmith
Carlo Cavaliere.

Further down this
newsletter you
will find pictures
of the creation of
this piece.



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

Last month was an unhealthy pressure due to my late starting of the newsletter. And I missed putting information by Joe Tyler. My apologies Joe, it will be in this newsletter.

We are feeling a bit more relaxed about the building work not really going ahead now we can live in the house for the biggest part of the day. We might even decide to get two comfy chairs in the dining room (as the living room is waiting for the painter) so we can sell the caravan that has been our home since November. I'm mostly looking forward to get the house inventory out of the forge so I can light the forge again and hit some frustration into the iron!

But back to blacksmithing again. I just cleaned up the events that were taking place in May. That was an astonishing amount. May is apparently a very popular month for blacksmithing events! Please use that information wisely and organise an event anyhow.

**Please check the article on page 3 about an impending steel tariff of 60%.
There is a link to a petition to voice your concern about this!**

I don't have much to say anymore, besides that there is information about the AGM in this newsletter!

One of the people demonstrating at the AGM is Joe Tyler. He is also organising an event at Butser Ancient Farm too. I shall let him finish this introduction.

Joe Tyler - Blacksmith is running a historical event at Butser Ancient Farm in Hampshire. There will be blacksmiths, flint knappers, bronze casters, wood workers, copper workers, potters, charcoal makers, wool spinners, drywall makers, glass bead makers and leather workers to name a few.

Joes plan is to run this event every year keeping Heritage craft as the main focus.

This event will see authentic work from Roman, Iron Age, Saxon, Viking and Medieval periods. As well as Stone Age, Bronze Age and copper age pieces.

Special talks from experts in their fields such as Matt Bunker, Paul Mortimer and Owen Bush will be attending the event.

The Hosts Joe Tyler and Tom Tribe are The Saxon Smiths - working on a project where they will be making every metal item from of Iron and Non ferrous from the 450-650 AD timeline.

The project will see Joe and Tom busy for the foreseeable future as they work with Archaeologists, curators and Museums across the country.

If you are into history and heritage crafts this is the place to be on the 27th and 28th of June

newsletter@baba.org.uk

A 60% tariff on imported steel?!

On May 6th Josh Burrell posted an article on Facebook about an impending tariff on imported steel. You can read his message below and two replies on the next page.

Over easter a law was written changing how Britain imports steel. there will be a 60% tarrif on imported steel from July 1st. All steel. Stainless, Alloy, mild

This has been done to "support british steel" while aparently unaware that there isnt much of british steel left to support. There is no british made alternative supplier for nearly all of these materials

There will be significant, business affecting, price increases in steel from July the 1st.

It is a compounded harm to british manufacturing as raw materials are being tarrified but finished products arent.

I have a meeting With my MP next week about this, I know that Formula 1, rolls royce, the MOD all have raised concerns about this. and it has been mentioned in Parliament

If this proceeds it will affect the entire engineering, building and manufacturing industries as well as defense and energy, HS2 etc

I believe strongly that BABA needs to also make a statement to parliament on this matter.

The attached information is the official announcement from the Government

I am mentioning this as better informed persons than myself have spoken to me with urgency on the matter. It is quite likely that it will get quietly amended but the organisation needs to take action

[Click here for more information on the GOV.UK website:](#)

<https://www.gov.uk/government/publications/uks-steel-trade-measure-from-1-july-2026/uks-steel-trade-measure-from-1-july-2026>

A petition has been started to ask the parliament and government to reconsider this tariff. Click on the image below to voice your concern!



A message from Bryden Jacobson with information that can be useful:

Hi Everyone, I the topic of the steel import Tariff keeps coming up but thought I would update you on the reply from my MP,

He is writing to the Secretary of state at the department of business and trade, hes also looking into ways to raise the issue in the commons. He agrees its abit senseless. So contact your MP. The more voices there is then the harder it is to ignore! My MSP is supporting me by writing to the Secretary of State, department of business and trade. As well as minister for industry.

And Pete Hill did research on the UK steel production:

Having spent all morning delving into this and the UK steel production more generally, I think the best description is a shit show!

We produced - depending on which source you believe- around 3 to 4 million tonnes of steel last year (2025), some suggest as low as 2.5 m. This is both virgin steel from ore and recycled scrap. This is a drop of around 3m on the years 2016 to 2022/3 when we averaged 7 m tonnes a year. This drop seems to be, but confirming it was impossible, due to the closure of Port Talbot's blast furnaces, which produced around 3 m tonnes per year. The new Electric Arc Furnaces (EAFs) they are building, due to be operational in early 2028, will have a capacity of 3.2 m tonnes of steel made from recycled scrap, of which we have plenty.

Steel in the UK is primarily made in Scunthorpe (Lincolnshire), which operates the country's last blast furnaces for virgin steel. The industry is transitioning heavily to recycled production using Electric Arc Furnaces (EAFs), with major manufacturing hubs located in Port Talbot (South Wales) and Rotherham & Sheffield (South Yorkshire). This change is due it would seem to carbon use regulations and reduced emissions goals. We do currently produce 11 m tonnes of scrap each year, 8 m of which goes either to India or china, the rest is processed here.

The current critical state of the UK industry seems driven by a few main factors from what I can tell. Decades of underinvestment, meaning old plants and processes that cost more to operate and are less efficient.

Energy costs, UK industrial electricity costs are among the highest in the world. On average, British industrial consumers pay around \$260 to \$300 per Megawatt-hour (roughly 20p to 26p per kWh), making UK power roughly 3 to 4 times more expensive than in the US and about 2 to 3 times higher than in China.

Labour cost, in china the labour cost is roughly \$10 per tonne - in the UK around \$200 per tonne. Production cost in China is round \$450-550 per tonne while in the UK around \$600 - 750 per tonne.

For years China has had a huge over capacity and has been "dumping" steel on the global market at rock bottom prices, thus driving global prices down leading other producers to be selling at close to or below production cost.

*The government's bail out of Chinese owned British Steel Scunthorpe has cost fortunes!
"The British Steel plant in Scunthorpe was losing approximately £700,000 a day in early 2025. Since entering emergency public ownership, mounting operational costs and challenging market conditions have deepened these figures, with recent estimates showing the site is costing taxpayers between £1.2m and £1.3m daily to maintain"*

"As of 14 May 2026, the amount of working capital that the government has provided to British Steel since the emergency legislation was passed on 12 April 2025 stood at £484 million." House of Commons article. That is £185,000 for each job.

If you want a really depressing read the BBC article from June 2025 has everything you might not want to hear. Link below I hope.

<https://www.bbc.co.uk/news/articles/c5y66y40kgpo>

I can only suppose that the Governments tariff and quota change is more designed at bringing in revenue to offset this ongoing expense. If you want to read more the National Audit Office report is very sombre reading too,

<https://www.nao.org.uk/.../investigation-into-the.../>

While this government briefing explains the goals and ambitions of the Government in bringing in this new policy

<https://www.gov.uk/.../uk-steel-industry-backed-by-major...>

I have written to my mp, for what little it might do too.

I looked up details of our steel costs for the last year. Our steel cost for the forge was 3.57% of our turnover so even if our costs go up by say 50% I do not think it will have a huge impact, at least for us. And bearing in mind our supplier told me that tonnage rate are currently only around £20 - £30 per tonne less than the new higher tariff rate the increase is not likely to be severe, as we are already paying through the nose!

As for the UK steel industry and "British Steel" in particular, the Government (taxpayer) has already committed to over 2.5 billion of "funding" from their steel fund to keep them running, citing both national security concerns and job losses. So you could say we already own all the steel...



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:

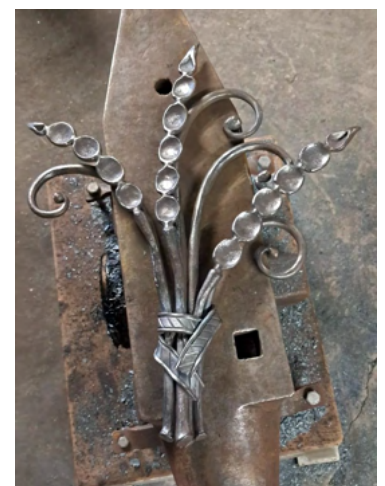
- Organise Forge-Ins and hold an annual conference
- Hold masterclasses, where members can get involved and ask the tricky questions
- Publish a for members magazine (usually 4 issues per annum) and a monthly newsletter
- The members website, with member galleries and useful resources
- Offer a competitive 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



The stages in creating the Wall Thingy by Carlo Cavaliere



BABA AGM 2026 at Milton Keynes Museum

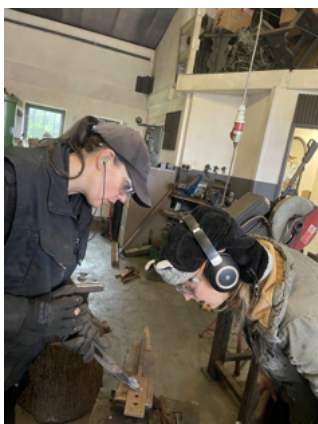


This year's BABA AGM heads to the urban centre of Milton Keynes in Buckinghamshire at the Milton Keynes Museum, famous for its concrete cows! Milton Keynes is a unique venue that perfectly blends heritage, craftsmanship and practical space for an unforgettable blacksmithing event.



The venue promises an immersive

experience, with live demonstrations, presentations and hands-on forging in a traditional industrial hamlet environment.



Kelly Burton and Katie Ventress

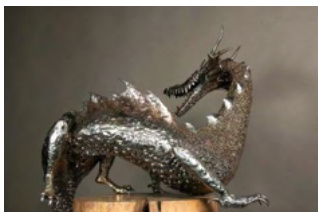
This year's AGM centres around a collaborative BABA forging project, spearheaded by Kelly Burton and Katie Ventress. Delegates are invited to bring hammers at hand (Don't forget your safety specs) to help create a legacy ironwork piece for the museum. Whether you're a student, hobbyist, professional or retiree, there will be plenty of opportunities to get involved.

Katie and Kelly have drawn inspiration from the museum's collection, while expert team leaders and master blacksmiths will guide forging activities and skill sharing throughout the weekend.

Alongside the forging, visitors can enjoy the 'Saxon Smiths' project from Joe Tyler and Tom Tribe, showcasing the reconstruction of over 350 early Anglo-Saxon metal objects through talks and demonstrations.



Joe Tyler and Tom Tribe



Work by David Hyde



Sam Sherborne

Exclusive BABA presentations from renowned artist blacksmiths David Hyde and Sam Sherborne will offer insight into their creative journeys, while Tim Puddephatt and Jen Hawley

will deliver a specialist seminar on physical health and longevity in blacksmithing.

The event begins Friday 21st August, with free camping available from Thursday evening. Friday night includes a hog roast social, guest speaker presentation and plenty of time to connect with fellow members.



Children's forging, led by Tom Quinnell, returns to inspire the next generation, while the National Heritage Ironwork Group will showcase conservation skills to members and the public alike. And of course, the popular tailgate sale will be back; bring tools, equipment, or workshop treasures to sell, swap or give away.

We're looking forward to welcoming old friends and new faces alike. Tickets, meals, camping and event merchandise will be available via the BABA website. If you'd like to join the forging project, be sure to select this option when booking!

FIRE AND IRONING

THE FIRST AND LAST ALL-WOMEN BLACKSMITHS SHOW

"IRONING!" is about women who forge iron. There is no other theme, and the work is as varied as the personalities of its creators. The

ages of the contributors range from 18 — 78, all of them working hard and passionately to tame this, the toughest, but most rewarding of metals.



photo: copyright Auriel Glanville.

The young and the, well, not quite so young. Susan May and Rachel Reckitt, two of the exhibitors at the 'First and Last All-Women Blacksmiths Show' at the Fire and Iron Gallery, Leatherhead, Surrey.

"The First ..."? — certainly we know of no previous exhibition anywhere, devoted exclusively to the work of women artist-blacksmiths.

The point? We wanted to demonstrate, particularly to young people, that forging iron is a legitimate craft career option for women: physical, certainly; but unfeminine? — emphatically not!

While studio glass, ceramics, and precious metalsmithing are design media that attract at least their fair share of women practitioners, artist-blacksmithing seems to be seen by young women as not being for them: this includes female students on metalsmithing courses such as the one at West Surrey College of Art & Design: this B.A. course includes blacksmithing to an advanced standard in the curriculum, together with silversmithing and metalcasting: it has already produced a number of very promising young male artist blacksmith graduates, but only one woman (Anne McGrath) as a mature student, in spite of having a considerable majority of women in each year of the course.

At the direct-entry level, very, very few young women seek apprenticeships with artist blacksmiths.

The result is that artist blacksmithing is almost 100% a male occupation. And yet, the few women who have established themselves as blacksmiths are accepted as respected colleagues by other blacksmiths, and their work gives a tantalising glimpse of the wealth of talent that the craft is missing.

Why is there this reluctance on the part of women to give iron a try? Perhaps it's understandable — isn't blacksmithing noisy, dirty, and hot? Yes, frequently: but so are woodworking, potting, and glassblowing. It's quite easy for both men and women to protect themselves against these occupational inconveniences.

What about the heavy weights involved? It's true that the average woman is not as strong as the average man, and that lifting weights too heavy for them is something everyone, and women in particular, should avoid; however, as this exhibition demonstrates, artist-blacksmithing covers an enormous range of scale, from jewellery and domestic objects up to colossal architectural and sculptural pieces. Some types of

work undoubtedly demand the muscular strength that probably only some men develop; most, however, can be undertaken by anyone of average strength and, in the modern forge, tools

and machines take care of much of the heavy work. The work is certainly no more physically demanding than other activities in which women excel, such as dance, gymnastics, and sports. (And nursing, housework, shopping, looking after kids etc., etc..... J.Q.)

All artist blacksmiths, in any case, develop a style and scale of working to suit their own physique, and many noted male blacksmiths are only slightly built. It should be mentioned that several of the contributors to 'IRONING !' are distinctly petite — when making larger pieces they enlist helpers for lifting.

On the positive side, iron is a medium that immediately connects the artist-craftsperson with the domestic, with the utilitarian, with the architectural, and with the sculptural; forged iron can be used for personal adornment, in the kitchen, on the hearth, in the living spaces of the home for lighting, furniture and ornament; and also to beautify the necessary mechanics of the exteriors of houses and of public spaces. No other medium has such a wide relevance to all aspects of life.

Why "the Last .."?

The idea of an exclusively female exhibition is as sexist as that of an exclusively male one: while we feel that it is worth making the statement, just this once, that women can forge iron, we believe that in future no special concessions to gender will or should be necessary.

If you are interested in taking up blacksmithing as a career or a hobby, there are opportunities available ranging from weekend introductory courses to apprenticeships and degree and diploma courses at art and technical colleges (including mature studentships). We will gladly supply details of these, and of membership of the British Artist Blacksmiths Association, which is open to anyone interested in the craft.

Jinny and Dick Quinnell

Exhibitors:

Frances Allison
Amanda Bright
Jan Brooks Loyd
Tina Chesina
Tarn Clogstoun
Susan May
Claudia McCue
Anne McGrath
Kathie Murphy
Rachel Reckitt
Maria Rivans
Carol Sakowski
Dorothy Stiegler
Jayne Wilson





2021



2022



2023



2024



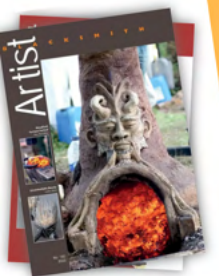
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2020



2010s



2000s



1990s



1980s



1979

THE BABA MAGAZINE ONLINE ARCHIVE

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

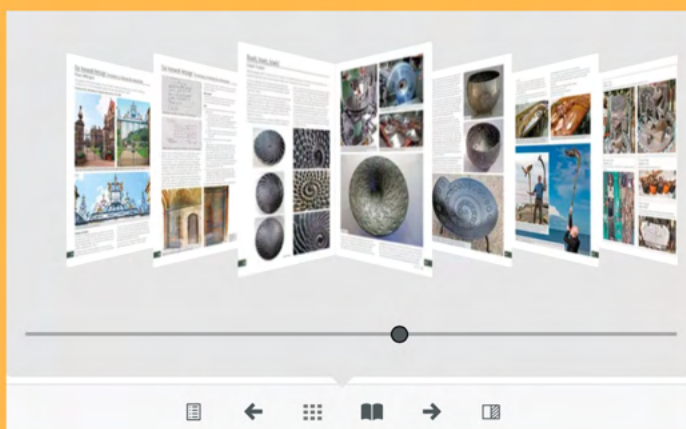
If not go to the members area of the BABA website and click on the “Magazine Archive” link.

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



And now for something (not so) completely different.

I got an email from Max St.John with a question about the newsletter. Looking at his website I saw a reference to a "Society of Inclusive Blacksmiths". It made me curious enough to look at their website and ask Max to write something about the Society. Which he did as you can read below.

Creating an inclusive blacksmithing community in the UK

Do you look like a blacksmith? What would you say a blacksmith looks like?

When I ask my non-smithing friends this question they usually describe a muscular, white, bearded man - a character that wouldn't be out of place in a viking movie.

To be honest, this sort of describes 98% of the people I've trained or worked with over the years - white blokes with beards (except usually without the muscles, sorry chaps).

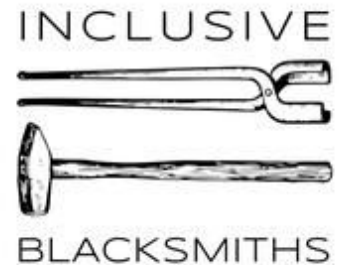
This doesn't represent the whole of the UK blacksmithing community, of course. Thanks to the internet, my personal blacksmithing role models include quite a few women, like Junko Mori and Katie Ventress.

But us hairy white men still dominate the scene and I've not seen much obvious representation of historically marginalised groups. This isn't anyone's fault - it's partly an inevitable outcome of the history and function of the craft in our country.

I recently found out that three generations of my ancestors were blacksmiths in the parish of St Clears, Wales, around 200 years ago.

They were all men, as you'd expect (those documented, anyway) - fathers training up their sons, who in turn trained up theirs, to take on the craft and keep the business going. Working hard for the local farmers, householders and other craftspeople, playing a critical role in rural industry.

'By hammer and hand all arts do stand' used to be the phrase but things have changed a lot since the early 1800s. Most of what we once did has been replaced by cheap, exploited labour and mass production abroad.



A cohort from the SPARC (Smiths for the Promotion of Accessibility, Representation, and Community), programme, run by The Society of Inclusive Blacksmiths in the US

From being once part of the essential community infrastructure, our work now has something of a different meaning.

Perhaps the craft has evolved to be more about making the world a more beautiful place, pushing back against the mediocrity and sameness of consumer culture, keeping alive the connection to our shared cultural heritage and inspiring people to express themselves creatively through materials.

Whatever it is evolving to be, to meet its full potential in line with the changing world we live in and meet the needs of people today, I think it's essential that everyone is invited to take part.

But that means all people feeling like they are welcome, which in turn means they have to believe that people like them - not just white beardy blokes - can be blacksmiths.

As one of those blokes I'm hardly the epitome of diversity, but I have two trans-identifying family members, I'm neurodivergent and I've spent most of my life living in multicultural communities. As a result, the lack of diversity across blacksmithing has always felt at odds with my experience of the world around me.

So I was really excited when I came across the Society of Inclusive Blacksmiths (SIBs), based in the US.

They formed in 2018 when 11 talented metalworkers and smiths came together to work on a collaborative sculptural project while having conversations around issues of inclusivity in blacksmithing.

The result was the founding of the Society and today it runs mentorship programmes and funds scholarships along with running workshops and creating other opportunities for smiths who have historically been on the fringes.



Two people working together at the inaugural Society of Inclusive Blacksmiths event © Michelle Smith-Lewis

I find the idea of building a culture that strives to include 'everyone who is passionate about the blacksmithing process, and give them access and support' an exciting and joyful one, which I'd love to see flourish here in the UK. That's why I've joined SIBs and I'm working on inclusive blacksmithing opportunities in my local city of Exeter.

While conversations around 'diversity, equity and inclusion' have often become politically motivated, negative and abstracted from most people's reality, the idea that everyone should be included and encouraged doesn't even need questioning.

In my work with children and adults I see an ever-growing need for people to be accessing their creative potential - to be learning how to make stuff with their hands, especially those people who have often been pushed to the fringes of society.

Every person I've worked with, regardless of their age, gender and any other way they might identify, has had one thing in common - they've found a passion for this craft, which has in turn seemed to spark something else: confidence, hope, a creative spark they had lost touch with.

At the same time, each person has also brought something very different with them to the anvil, and that difference shows up as new ideas and approaches, sometimes a radically different perspective that has challenged and helped me.

What this tells me is that the wider variety of people who have access to blacksmithing, the more we can make of it together and it will evolve in really beautiful ways that we can't yet imagine.

If this sparks something for you, I'd love to hear from you - you can find my contact details on my website: <https://forgingforwards.co.uk/>

To find out more about the Society of Inclusive Blacksmiths visit: <https://www.inclusiveblacksmiths.com/>



The bench made at the mentioned inaugural event with the people who made it.



Interesting Internet.

Here we go again. I found some interesting posts on the social media I follow that I would like to share with you. But, as usual, I am asking you to share interesting things you found in the world wide web with all of us.



Nothing to Lose - The Women Chainmakers Strike of 1910 Cradley Heath

We hear from some of the women who made chains in Cradley Heath in the West Midlands. Learning their craft when they were still children, they would work long days hammering and fixing iron links, a punishing and physically demanding job. The women reflect on life as chainmakers, including bringing their newborn babies to work with them, and the long-term impact the work had on their hands.



Dive into Earth Uncovered's Full Immersion History series in 1979! Travel to Cronenberg, Wuppertal, to witness the powerful and precise technique of hammer steeling. Watch as master smiths forge high-quality cutting steel onto iron support bodies under the rhythmic strike of the forging hammer. This specialized process creates the durable, razor-sharp knives essential for the wood, paper, tobacco, and plastic processing industries. Experience the heat, strength, and heritage of industrial tool-making



Journey to Solingen between 1992 and 1996 to visit the historic Hendrichs drop forge, now a preserved site of the Rhenish Industrial Museum. Watch as former company employees return to their craft to demonstrate the intricate manufacturing of scissor blanks. Experience the skill involved in creating the essential forging and cutting tools required for this traditional Solingen industry. Witness the power of the drop hammers and the precision of the master smiths in this look back at industrial heritage.



Alec Steele is visiting Brompton folding bikes to see how they are made. An interesting look behind the scenes.

Blacksmithing events

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

[11th - 14th June: Nordisk Smidesfestival - Tidaholm, Sweden](#)

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

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

[27th - 28th June: Historical event at Butser Ancient Farm - Hampshire, United Kingdom](#)

[3rd - 4th July: 3ème Symposium de l'Ecole Internationale de Ferronnerie - Muizon, France](#)

[11th - 12th July: Schmiedetreffen am Freudenthaler Sensenhammer - Leverkusen, Germany](#)

[23rd - 25th July: NGK Smedendagen - Driesum & Wouterswoude, The Netherlands](#)

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

[21st - 23rd August: BABA AGM 2026 - Milton Keynes, United Kingdom](#)

[28th - 30th August: 44. Schmiedetreffen auf Burg Helfstyn - Helfstyn, Czech Republic](#)

[26th - 27th September: BFBA Focus - Stoneleigh, United Kingdom](#)

[25th - 27th September: Gotha gluhet - Gotha, Germany](#)

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

2027

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

BLACKSMITHING MASTERCLASS

Nairne
Australia

ADAM

GREENWELL

(UK) &



WILL MAGUIRE (NSW)



WILL MAGUIRE
BLACKSMITH

This masterclass is in Nairne, Australia!

Join Elemental Artist Blacksmith for a masterclass led by these two amazing artists. A not-to-be-missed opportunity being held in Nairne in June 2026.

For more info, send an email to bec@elementalartistblacksmith.com.au

In conjunction with a long weekend masterclass, we are holding demonstrations, artist talks and exhibitions.

Masterclass: Adam Greenwell from the UK will be presenting a masterclass from the 6th – 8th June 2026. Adam is an award winning blacksmith with 20 years experience in the arts. He has taught and demonstrated at multiple locations in the UK and is currently participating in a residency in Sweden.

Will Maguire (NSW) will be assisting Adam over the weekend. Will is a highly celebrated Artist Blacksmith from the Hunter Valley, his impressive body of work is a testament to his unique approach to working in this medium.

Location: Elemental Artist Blacksmith workshop. 115 Princes Highway Nairne SA 5252

Cost: \$600

Demonstrations: Adam Greenwell and Will Maguire (NSW) will be giving 3hr demonstrations from the 5th to the 8th June. More details to come.

Artist Talks: Join us for an insight into the creative processes of these two world renown artist blacksmiths. Tickets include a light supper and drink at the 'Tin Shed' distillery in Nairne. Cost: \$10.

We are also organizing an exhibition of forged iron artwork that will be held at the Tin Shed distillery for the month of June. If you have a small piece that is postable, and would like to submit it for this exhibition, please contact bec@elementalartistblacksmith.com.au. Larger pieces are accepted, but you will need to organize transport.

All work must include at least an element of hot forged work.

All works for sale must include a 10% commission.

Tickets for the masterclass, demonstrations and Artist talks will be available soon on the elemental website www.elementalartistblacksmith.com.au

For more information, please contact bec@elementalartistblacksmith.com.au or 0422 367 936
TEXT ONLY PLEASE.

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.

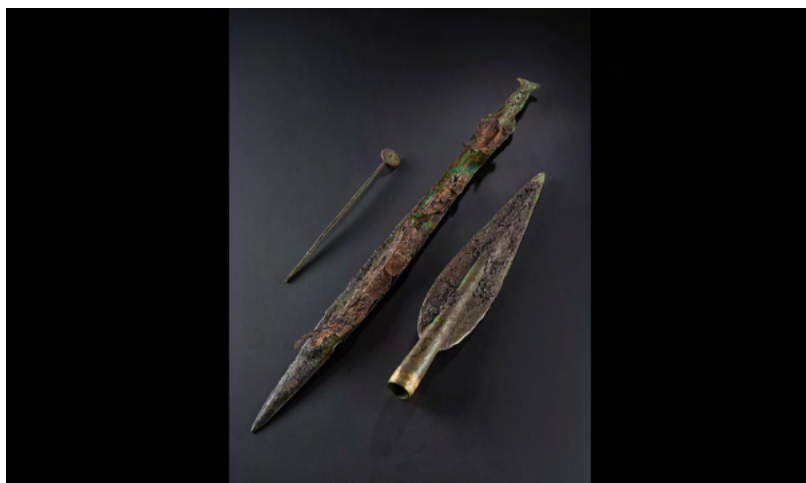
Scotland's First Warriors explores how and why people fought, the impact of war, and the legacy of prehistoric conflict.

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

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](#)

NEVILLE SHULMAN

PRIZE 2026



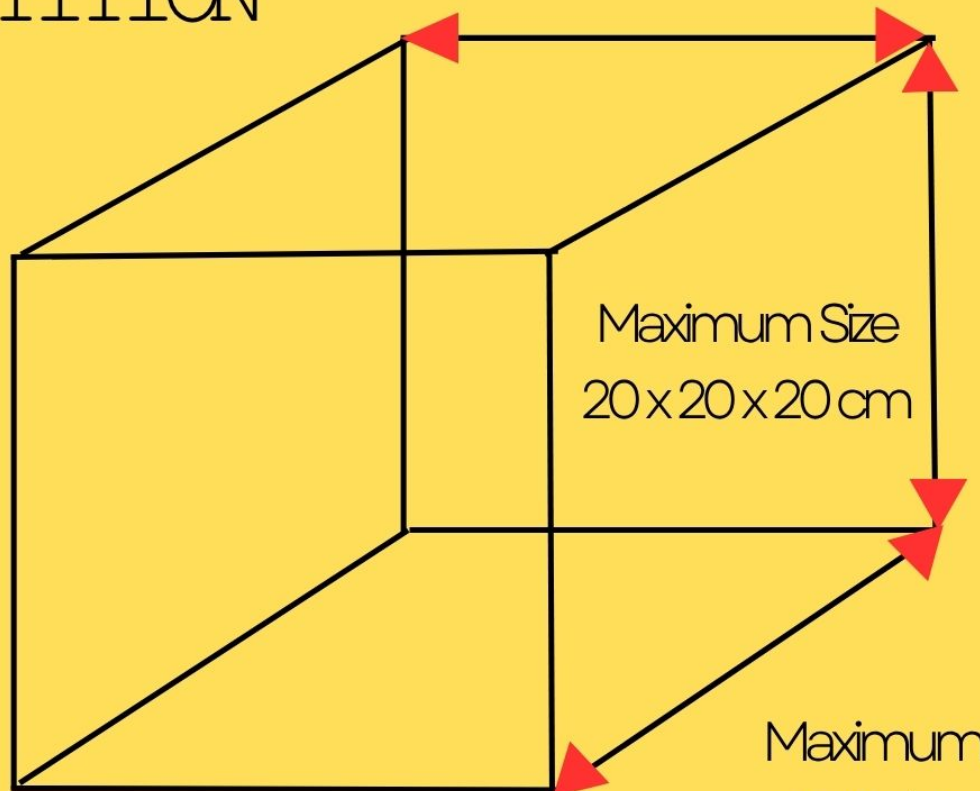
OPEN COMPETITION

Functional

or

Sculptural

Prize fund
£1000



Maximum Size
20 x 20 x 20 cm

Maximum
Weight
2.5kg

Ingredients: Iron, steel, and a variety of other metals.

Craftsmanship: Primarily hot forged with expertly applied traditional cut profile techniques.

[More Info Here](#)

Photo submissions by

1st August 2026 via entry form:

More Info:

www.blacksmithscompany.co.uk/craft/awards



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



Heritage crafts awards

Recognition for master craftspeople and emerging talent

We are open for nominations

Established in 2012, the annual Heritage Crafts Awards are a range of awards each year which shine a spotlight on those individuals who champion heritage crafts skills and trades. We are indebted to our partner organisations who provide funding for our unique suite of awards and bursaries specifically for traditional crafts, and who make this possible.

The Heritage Crafts Awards celebrate and highlight the traditional living crafts made in the UK that contribute to our national heritage, such as silversmithing, dressmaking and tailoring, upholstery, weaving, leatherworking, metalworking, stained glass, green woodworking, embroidery and similar crafts where there is a significant degree of hand skill at the point of manufacture.

2026 Awards are:

- Patron's Award for Endangered Crafts
- England Maker of the Year
- Northern Ireland Maker of the Year
- Scotland Maker of the Year
- Wales Maker of the Year
- Precious Metalworker of the Year
- Fashion Textile Maker of the Year
- Woodworker of the Year
- Emerging Building Craftsperson of the Year
- Emerging Leatherworker of the Year
- Emerging Upholsterer of the Year
- Emerging Weaver of the Year
- Emerging Green Woodworker of the Year
- Emerging Stained Glass Maker of the Year
- Emerging Embroiderer of the Year
- Emerging Metalworker of the Year
- Trainer of the Year
- Trainee of the Year
- Community Catalyst of the Year
- Lifetime Achievement Award

More information can be found on the Heritage Crafts website.

<https://heritagecrafts.org.uk/opportunities/awards/>

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**

[7th March](#)



**KINGSTON
MAURWARD
COLLEGE**



Herefordshire,
Ludlow & North
Shropshire College

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



**Myerscough
College**

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



**WARWICKSHIRE
COLLEGE
GROUP**



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

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

FORGING
FORWARDS

Unlocking creative potential through blacksmithing education.

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](#)

Terry Clark has lots of Tongs that he needs to get rid of.

Also Leg Vices and Twisting & Bending Irons.

Come and have a look (Near Guildford, Surrey) and make Terry an offer!

Please call/text first: Sally on 07768 830933

or landline 01483 235244



I have a copy of " The Blacksmith's Craft" published by the R I B in 1952 and was hoping to be able to sell it to someone setting out to be a blacksmith.

My smithing days are behind me now but as you probably know it was a very useful book.

Would it be possible for you to circulate your members with my offer?

My contact details are J. R. Smith on 01964 503185 or joegarrod09@gmail.com



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

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