

## **Adrian Hope Workshop Weekend**

In 2023, I was fortunate enough to be awarded the Incorporation of Hammermen Award to allow me to continue my final year work exploring traditional silversmithing techniques around the theme of Scotland's industrial heritage, particularly the fishing industry. The grant was used to fund a three day workshop with renowned silversmith, Adrian Hope, at his studio in the Scottish Borders. My main aim in completing this workshop was to become more proficient in raising as well as acquiring more knowledge and confidence when working with silver in this way. Meeting other silversmiths also taking part in the workshop was really beneficial as we were all constantly learning from one another.

### **Process**



Beginning with a flat sheet of 0.7mm silver, I used the 'Dutch' raising technique which involves working the metal from the outside in (see below). A wooden bossing hammer is used to turn the sides upward initially and once this is done, the same hammer is then used to smooth out the bulges created (this smoothing step is repeated throughout the raising process after each course of hammering).





After the sides have been raised from the outside, a compass is used to draw lines around the vessel to follow while raising (see below right) and then either a wooden, plastic or steel raising hammer is used on a wooden or steel stake (wood is kinder on the metal to begin with) to begin pulling the sides of the vessel up further.



After each course of raising, the metal needs to be annealed (heated) with a blowtorch to make the metal malleable again. Repeatedly stressing the metal without annealing causes the metal to become brittle and potentially crack. After annealing, the metal must be placed in acid (see right) to remove any dirt and then cleaned with washing liquid and a power called pumice which once again removes any dirt or oils. Once completing this process, the metal is ready to be raised again.



As I had chosen to make a vessel with concave sides, once I had raised the metal's sides to a vertical angle, I had to change stakes to continue raising the sides in on themselves (see left). It was during this stage that my metal began to crack at the top and I was taught how to use a TIG welder to melt the edge of the vessel to contain the cracks.

Once the vessel had been raised to a standard I was happy with, I was able to planish the entire vessel with a handmade textured hammer. This was a great lesson in how to create and modify my own tools and is something I am looking forward to doing in my own practice. The steel hammer I used had been heated until red hot and then hit against granite to emboss a beautiful grainy texture on the metals surface (see right).



After planishing, I used the depletion gilding technique on the vessel where the copper alloy in the silver is brought to the metal's surface through annealing and then put in acid to produce a bright pearly white colour. This was the final result and was something I was very pleased with and could not have done without the help of the Hammermen grant.



## Techniques Learned

- Dutch Raising
- TIG Welding
- Tool making and modification

## **Future Practice**

My time in the Borders learning from a hugely experienced silversmith has been extremely beneficial in furthering my career in the jewellery and silversmithing world. The opportunity to learn from Adrian Hope and the other creatives on the course has given me invaluable knowledge to help me find my feet in this line of work after graduating. I am keen to keep exploring the history of Scottish traditional craft and our industrial culture. I feel that the appreciation of the skills of our predecessors are slowly being eroded by modern techniques, and while it is always important to be moving forward, we cannot hope to progress without a good understanding of who and what came before us. I'd like to say a final thank you to the Incorporation of Hammermen for providing this fantastic opportunity and I am pleased to be sharing what I have learned with you.