



My work in mixed-metal silversmithing is sculptural and painterly, striving for a sense of movement and life. I love bold colours and dynamic patterns, and design the forms to complement and accentuate these aspects.

The mixed-metal fusing technique which I have developed is based on Mokume Gane, but instead of layering sheets on top of each other, I build up a pattern with rods laid side-by-side. Using both silver and base metal, I create sheets like patchwork, which I then use to form an object. The finished piece is immersed in a single patination process (ammonia vapour), which has a different reaction with each type of metal. Silver stays white, gilding-metal (a high-copper brass) turns black, and the new alloy of these two original metals (which was created during the fusing process) becomes a turquoise colour.

A lot of my design work is done through experimentation, making samples to develop new patterns. As well as enjoying using metal in an explorative way, the influences on my work are wild landscapes and painting. I grew up in a remote area of the Highlands of Scotland - being immersed in such a beautiful environment was a huge influence on becoming a maker. I find it most exciting to work intuitively with metal and allow themes of nature and wilderness to emerge gently, rather than looking at a specific object or image and then trying to recreate it specifically.

During my studies at Edinburgh College of Art, I found splashy & expressive painting to be a welcome contrast with the precision needed whilst learning metalwork. From that point it was my intention to combine these areas, to create well-made metal objects which deceptively appear fragile or impermanent, as though they are moving, growing, or decaying. Though much more in control of the process than the chaotic-looking results would suggest, I do allow pieces to evolve during making if I see a new option once the metal is in my hands.

Last year I studied several advanced silversmithing techniques on the “SIGA” programme run by the Goldsmiths’ Centre. Since then I have been combining these with my own mixed-metal processes, aiming to create work which is a combination of tradition and innovation.