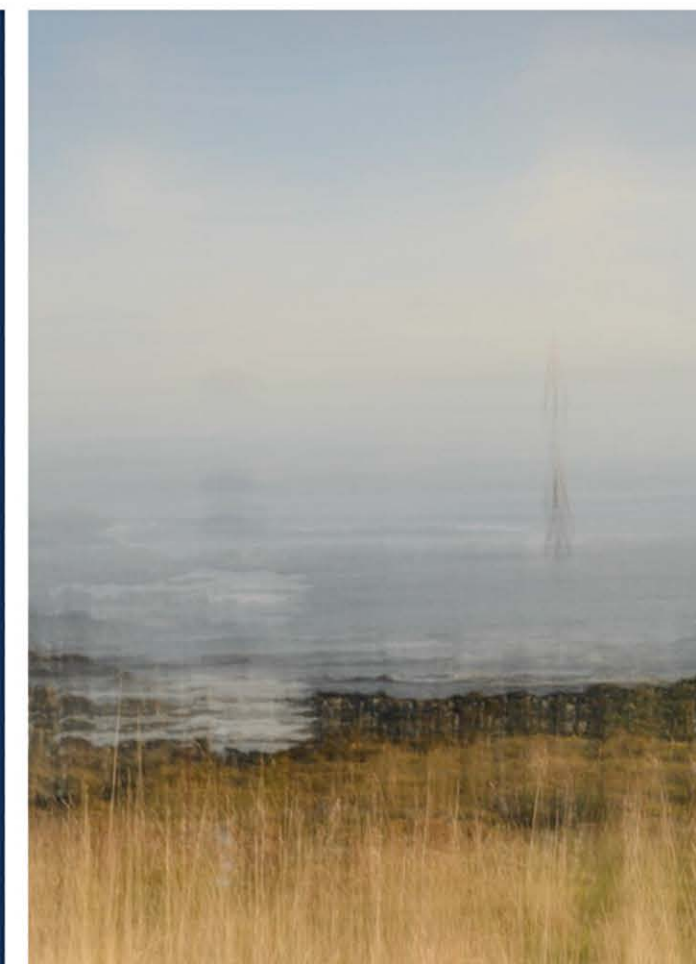
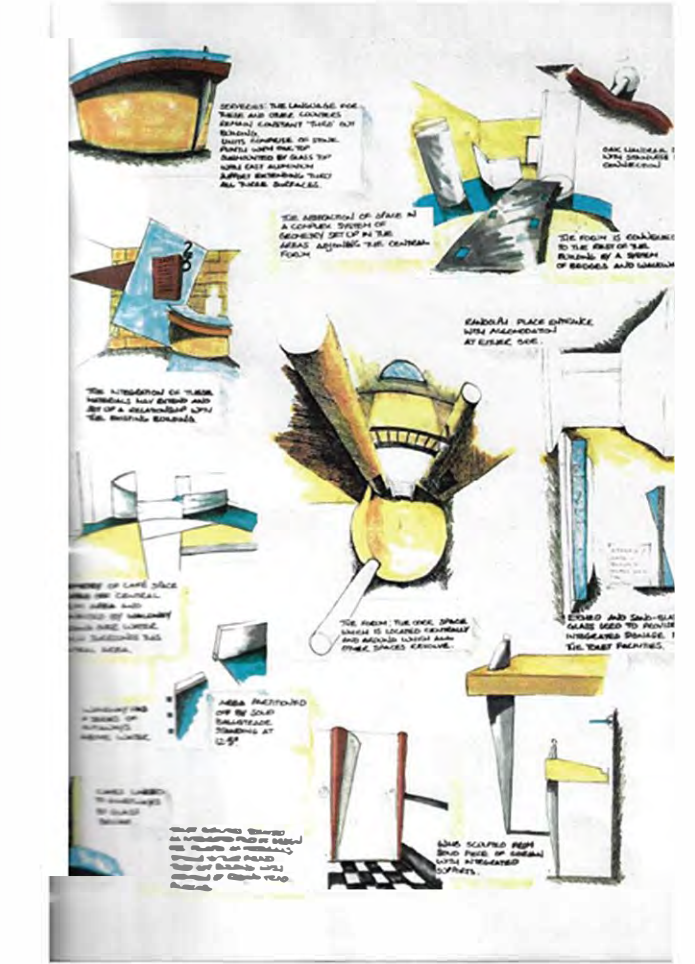
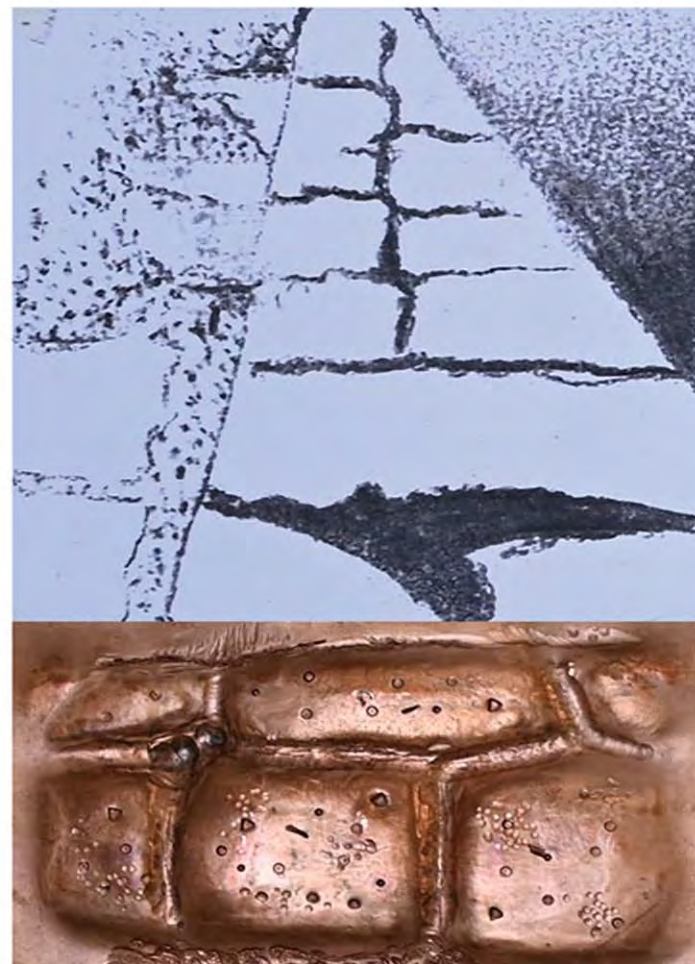
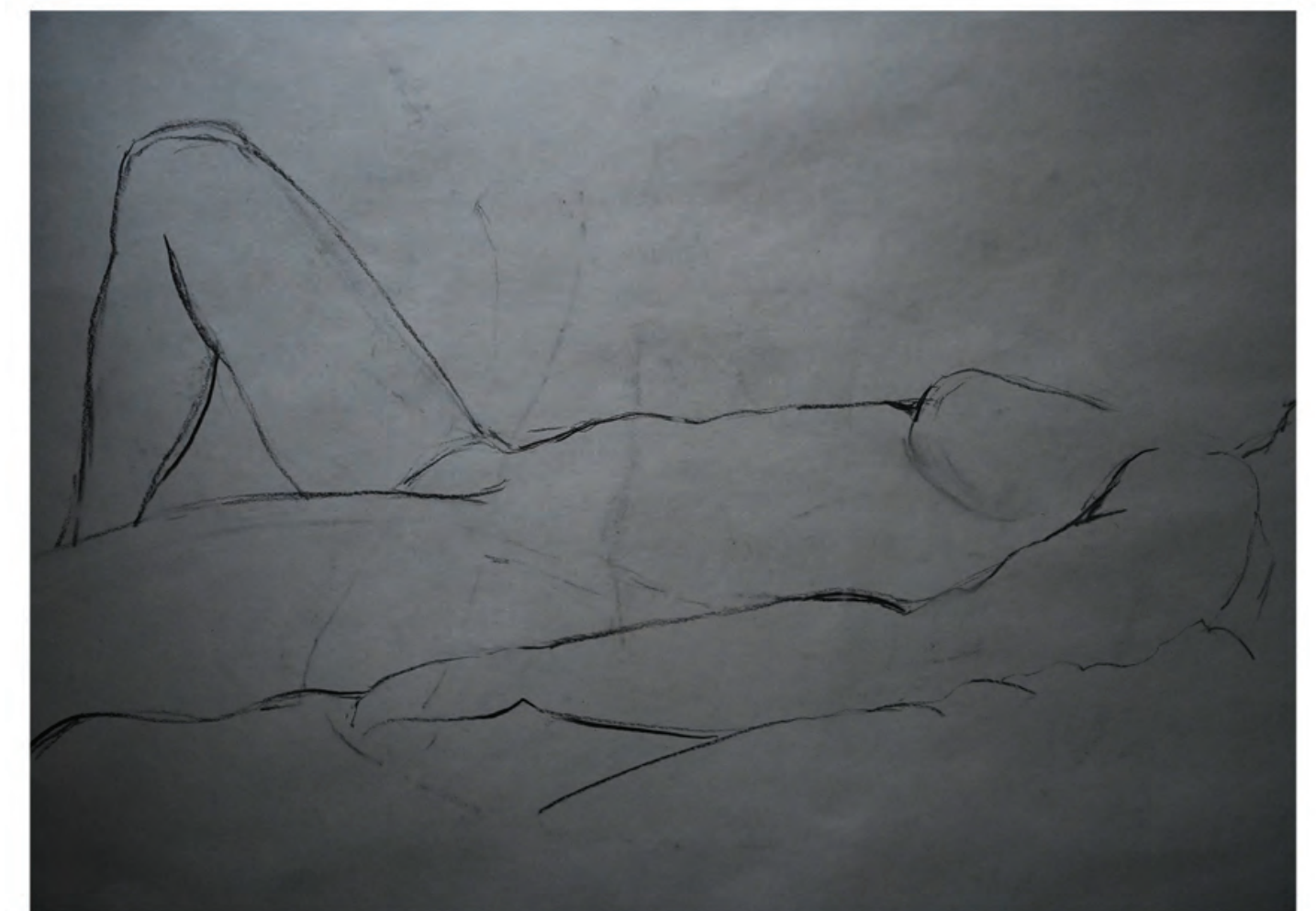


Contents

- 1 Life Drawing
- 2 DJCAD B. Des. (Hons.) Interior Design Projects
- 3 ECA PG Diploma (Furniture Design) Projects
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- 7 Visual Research for Brooch No. 1 (sketch book extracts)
- 8 Material research for Brooch No. 1 (sketch book extracts)
- 9 Development for Brooch No. 1 (sketch book extracts)
- 10 Brooch No. 1
- 11 Visual Research for Brooch No. 2 (sketch book extracts)
- 12 Material research for Brooch No. 2 (sketch book extracts)
- 13 Development for Brooch No. 2 (sketch book extracts)





ABOVE;- Pastel on Sugar Paper December 2021 60cm x 60cm

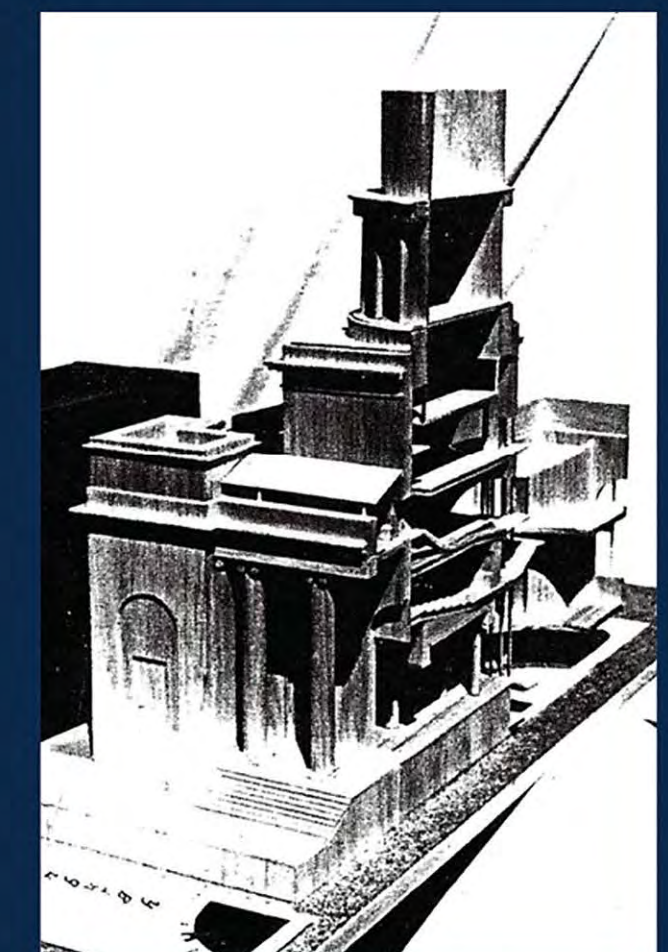
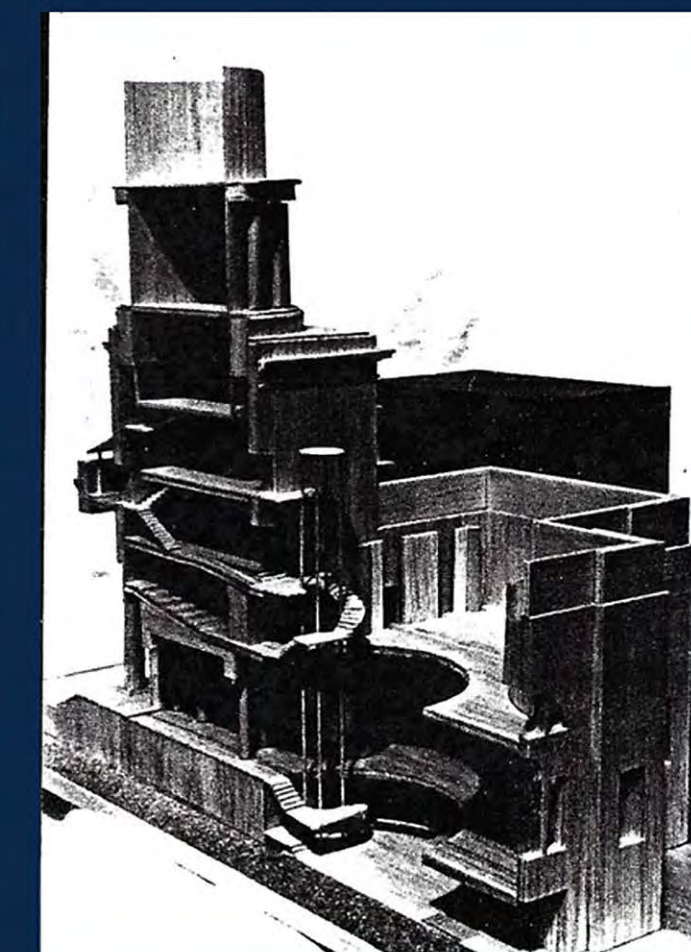
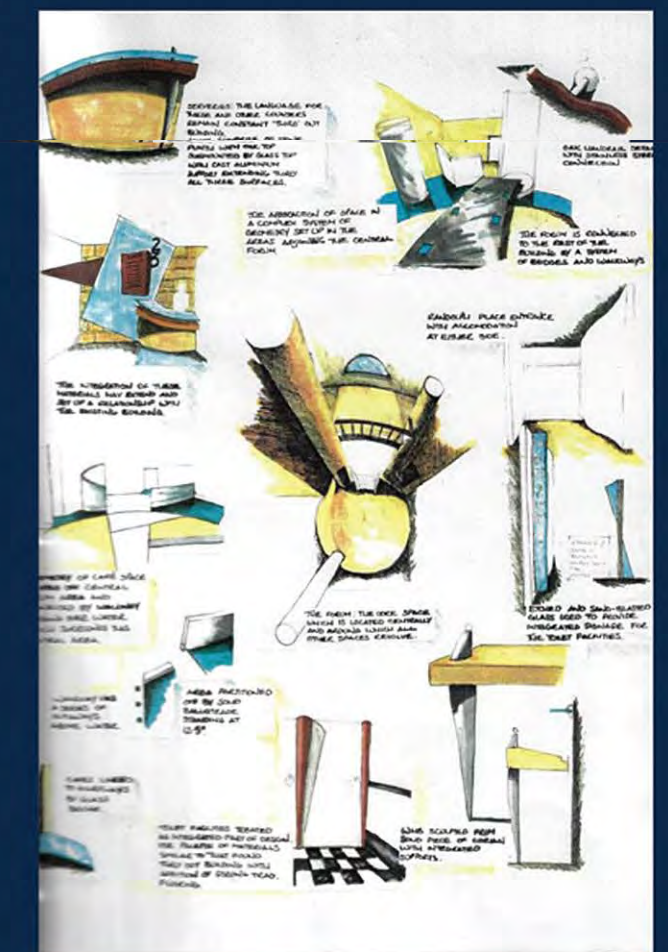
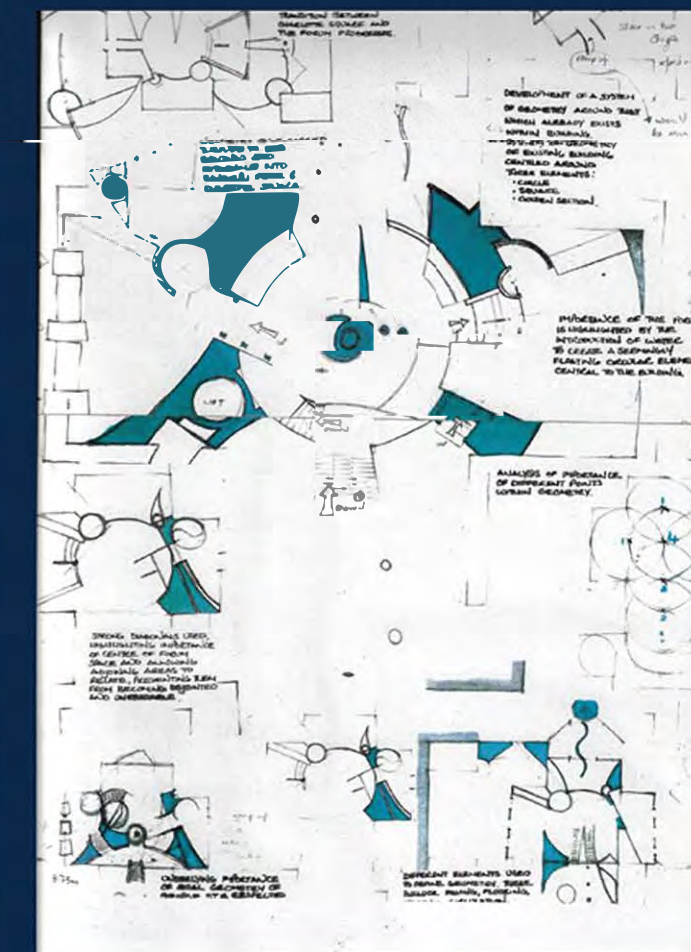
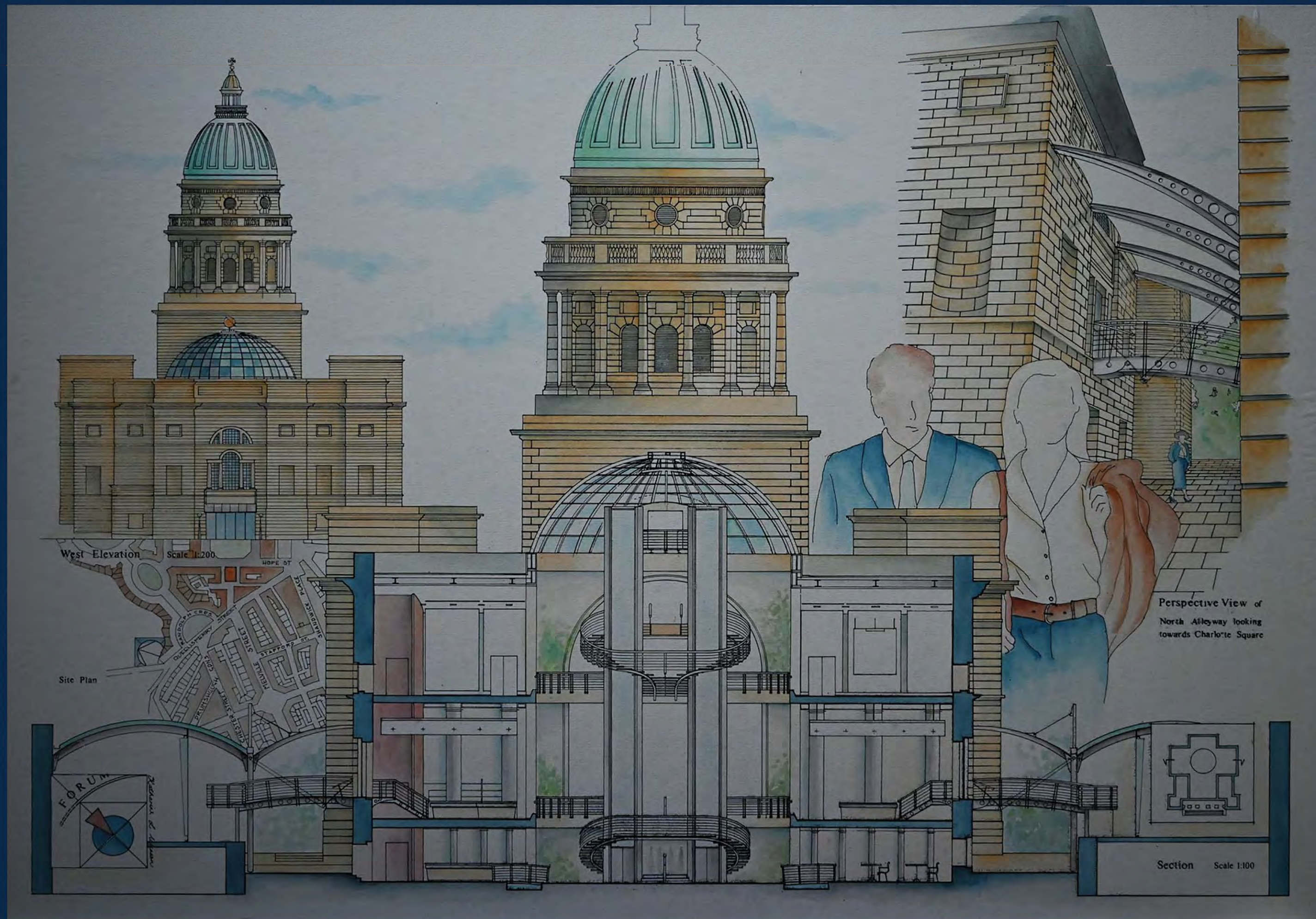
TOP RIGHT; - Charcoal on Sugar Paper—A1 October 2021

MIDDLE RIGHT—Charcoal on Sugar Paper—A1—October 2021

BOTTOM LEFT;- Tea Bag and Soy Sauce on Newsprint—A2—December 2021

BOTTOM RIGHT—Pastel on Sugar paper—A1—November 2021

Life Drawing

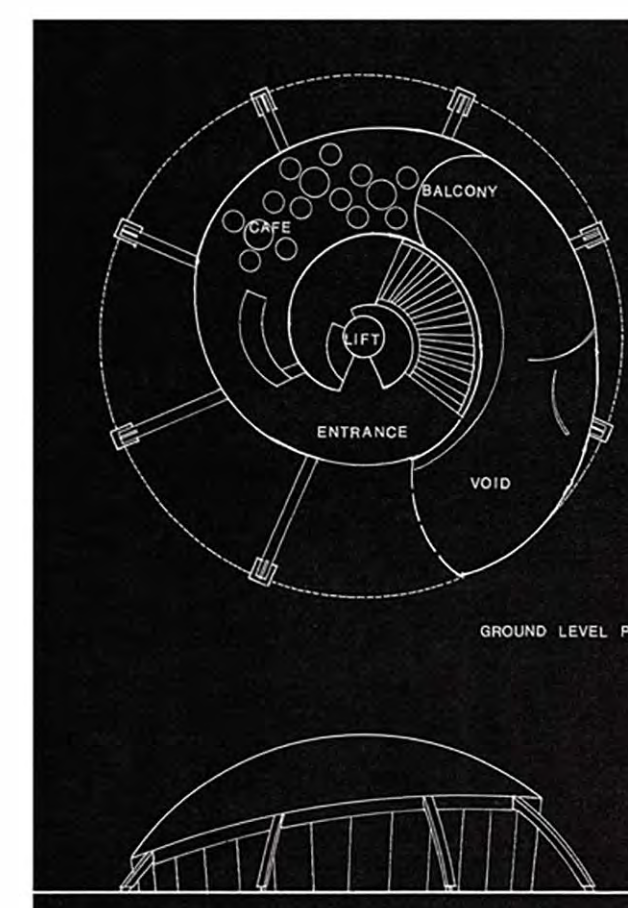


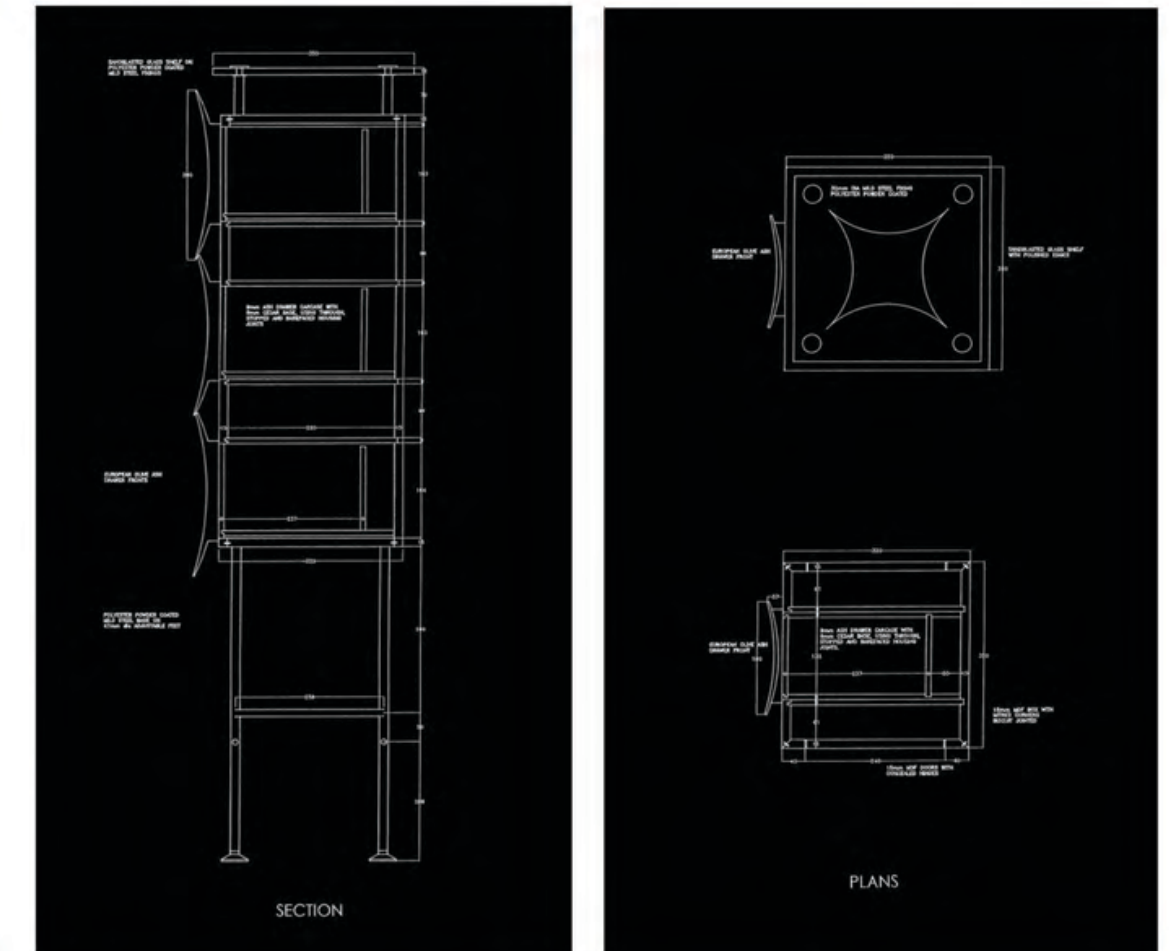
TOP—4th YEAR PROJECT;- The Edinburgh Forum. A concept design for an architectural forum in Charlotte Square, Edinburgh. 1991

ABOVE LEFT—Presentation Drawing—Hand drawn and rendered with water colour wash. Size—A2

ABOVE RIGHT—Extracts from sketch books (pen and marker pen) & Scaled model

BOTTOM RIGHT—RSA High Commendation 4th Yr. Project / marker pen sketches / hand drawn plans.



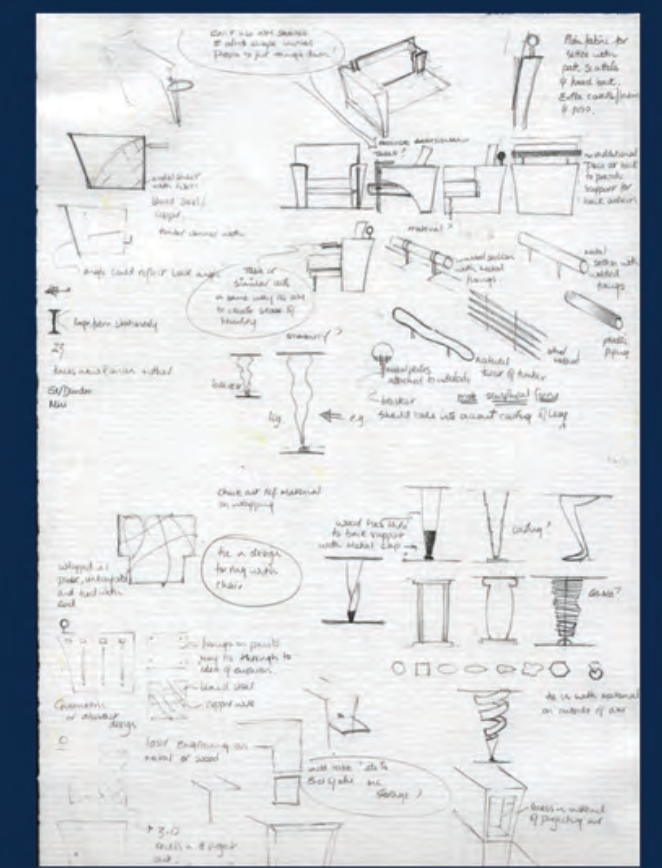
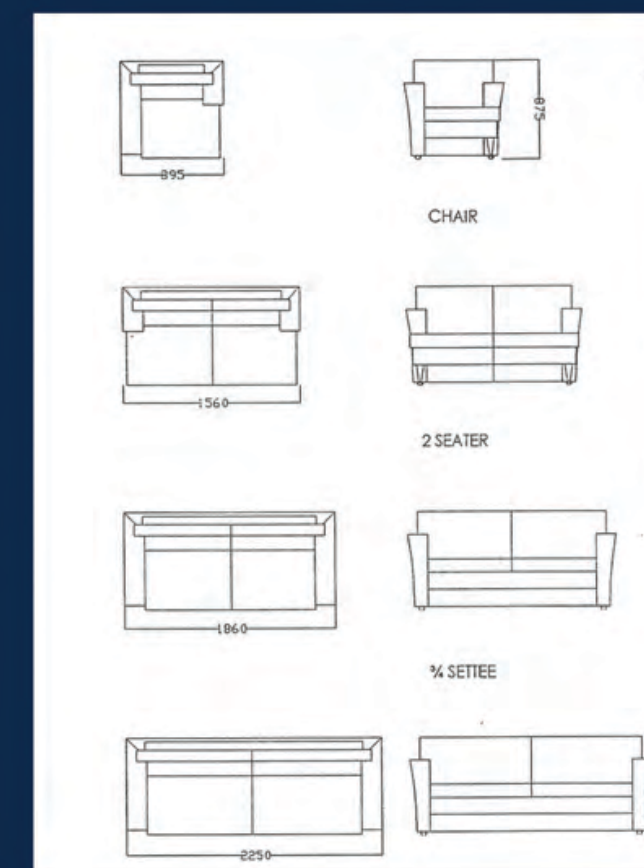


Furniture Design PG Diploma Edinburgh College of Art—1996

Caquetteuse (Chatting) Chair—full size prototype, sketch development and watercolour drawings.

Tallboy Storage Unit—one off piece—hand carved olive ash drawer fronts, painted MDF carcase, powder coated steel legs and glass top shelf. 350 x 320 x 1500mm high

Seating Range—scaled models, sketch development and hand drawn technical drawings to scale.





ABOVE; Rox Hotel, Aberdeen 2010.

Complete refurbishment of the entire 32 bedroom hotel including the original ballroom. Before and after photographs above.

BOTTOM LEFT;- CAD rendered elevation of ballroom.

TOP RIGHT- Rox Hotel—Basement bar

MIDDLE RIGHT;- Parklands Hotel, Perth—Public Areas

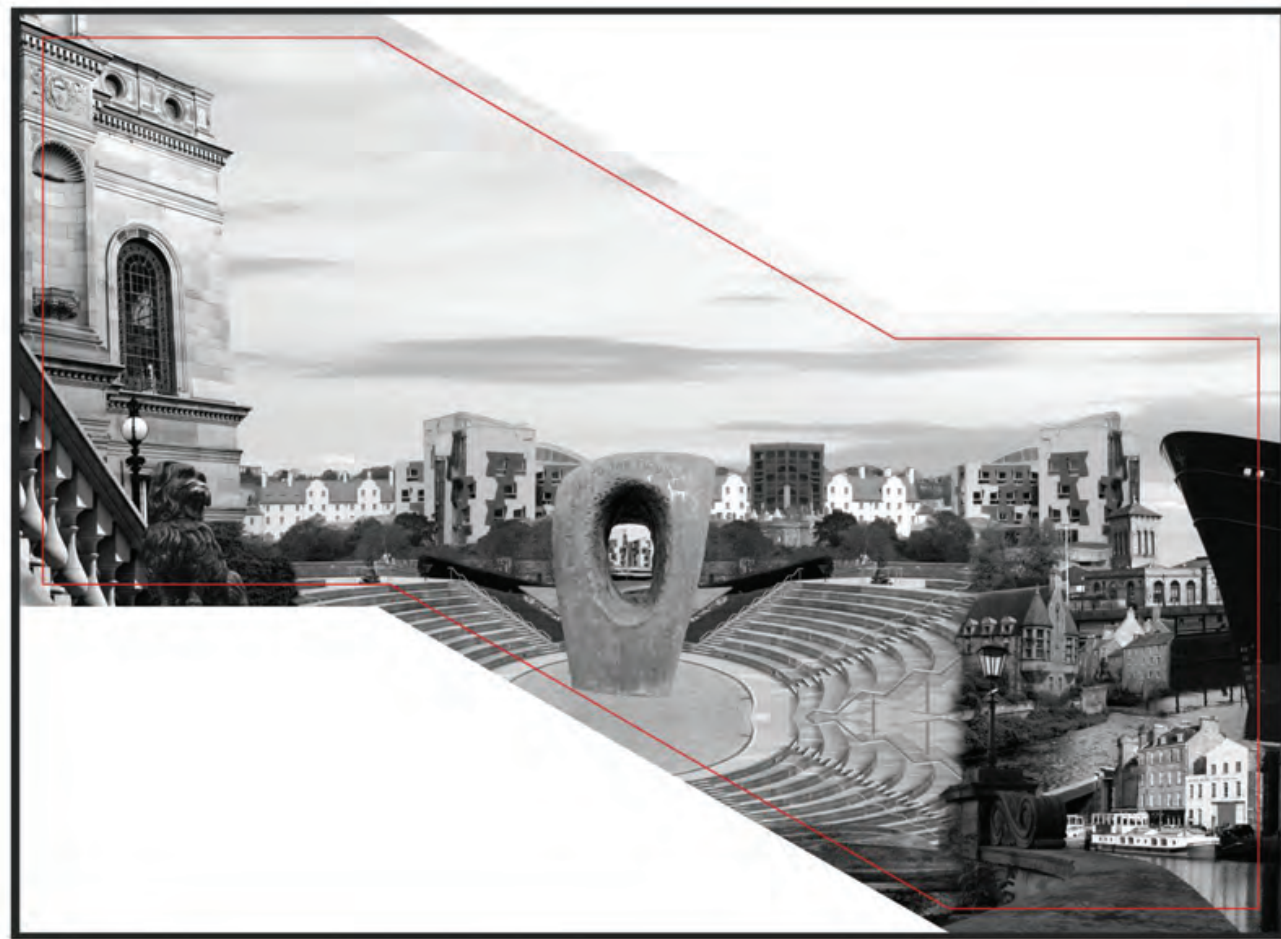
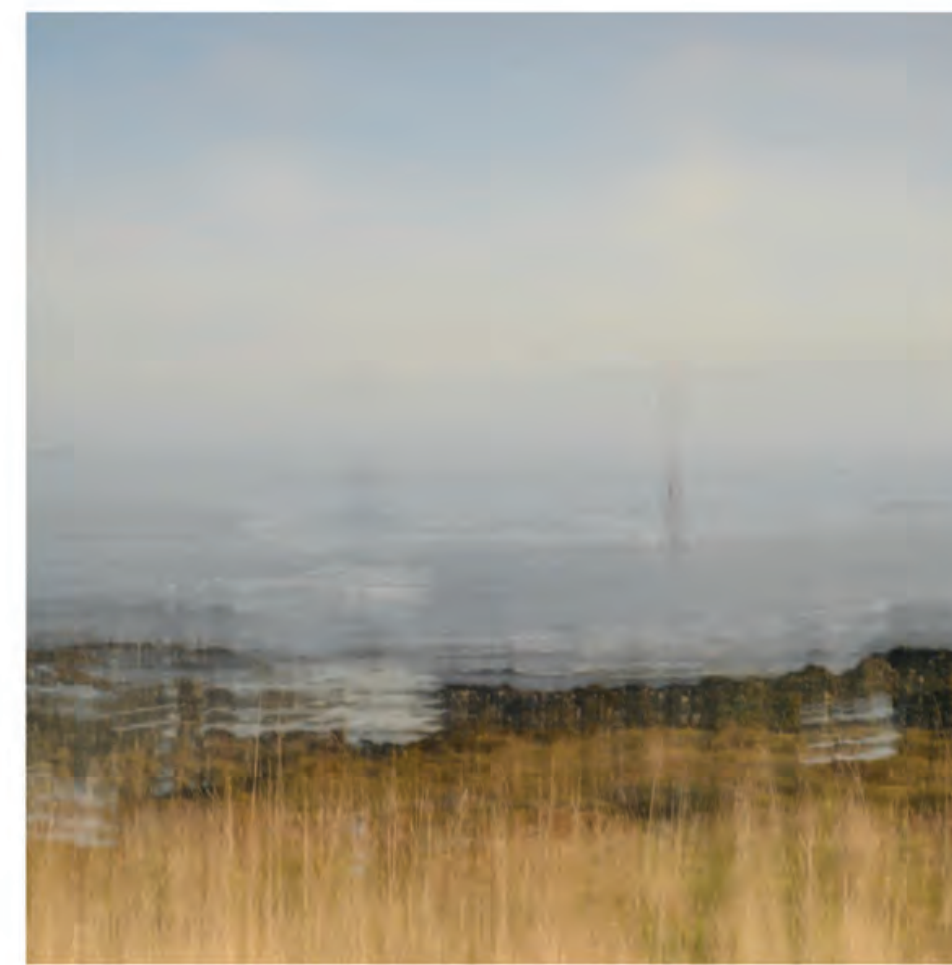
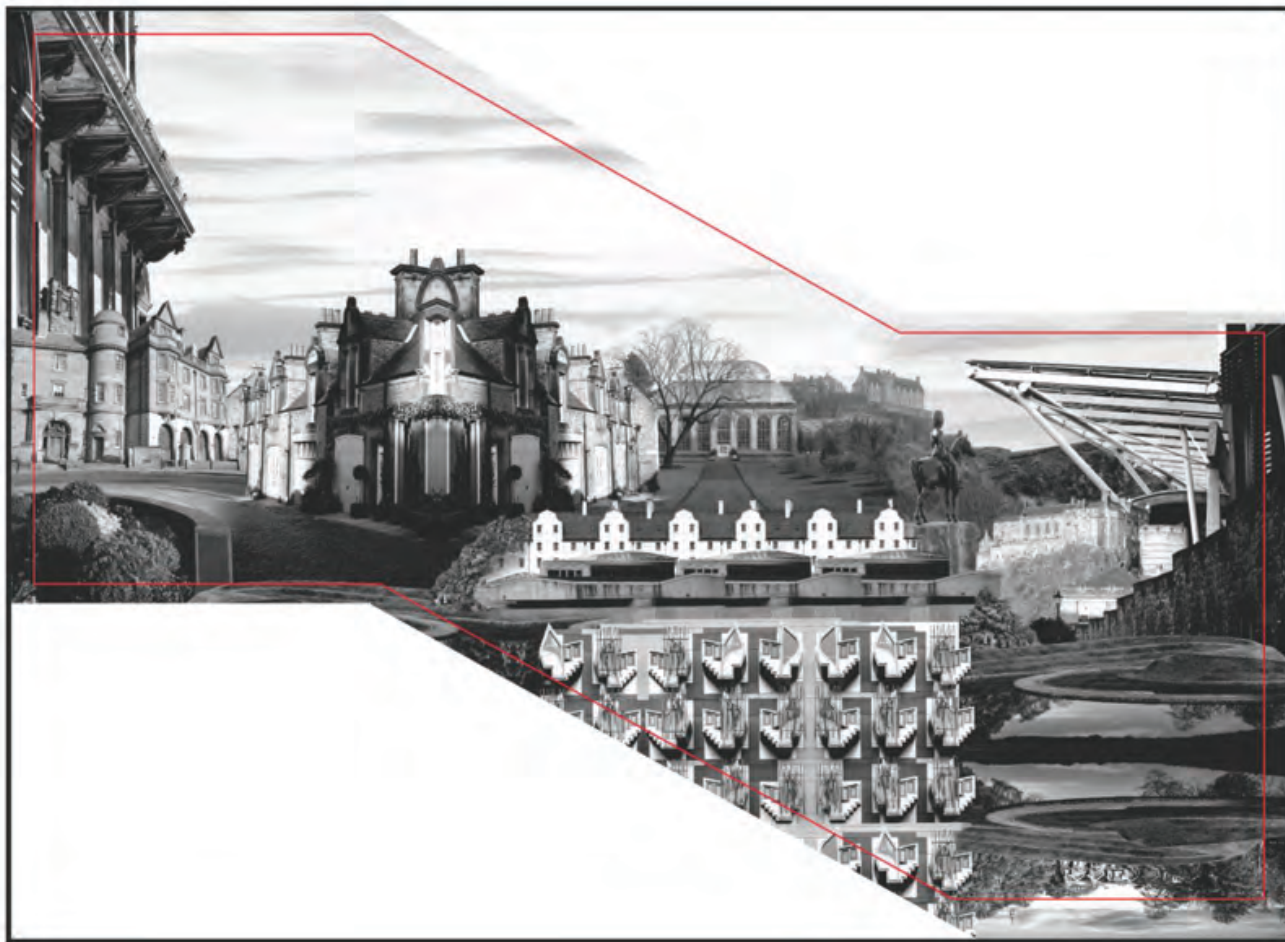
Design Medal Winner, Scottish Hotel Awards 2011

BOTTOM RIGHT;- Huntingtower Hotel Perth— 2007—2017

Phased refurbishment of all public areas and bedrooms.



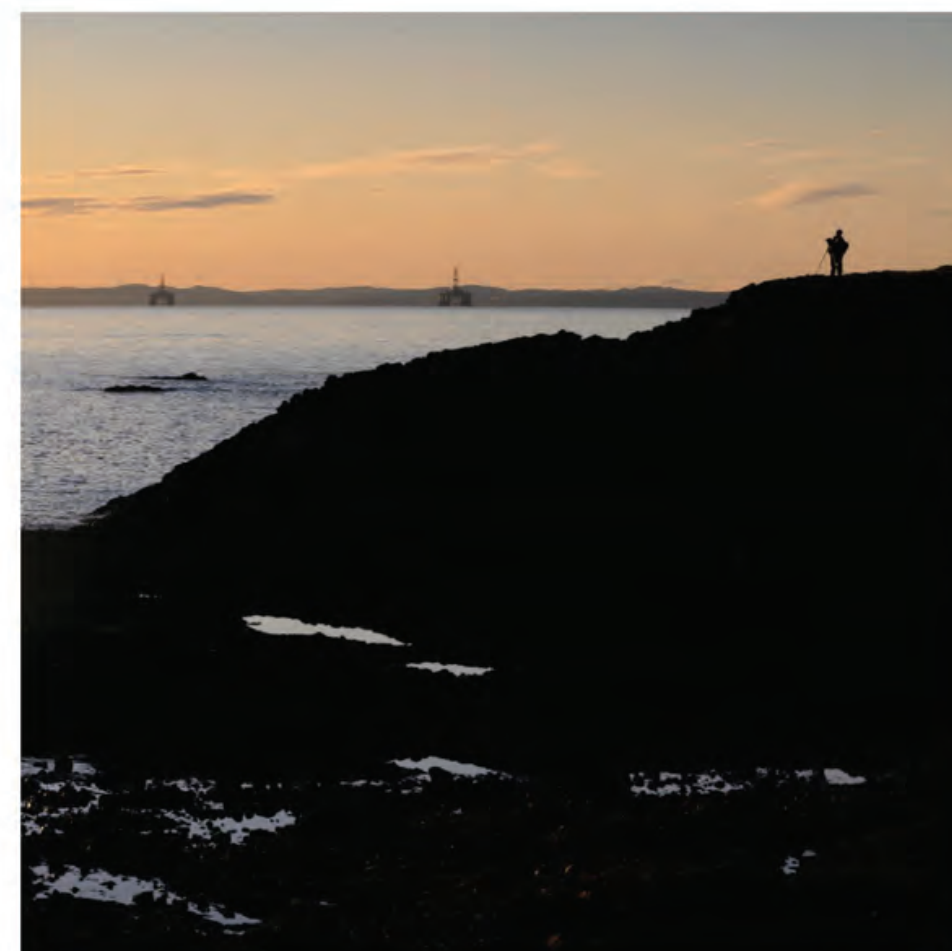
Ashbank Design Studios 2005-2021



Photography

Left—Commission to produce a series of B & W murals of Edinburgh. Each mural is 5m wide x 3m high and installed on the hotels staircase. Completed 2020 Parliament House Hotel.

Right—a series of images using different techniques including slow shutter speed and ICM. 2019-2020





CLOCKWISE from top left;-
Necklace and Ear-rings;- Sterling silver roll print. Silverhub Summer School 2017.
Necklace—Hill tribe silver, glass beads and Swarovski crystal. Exploration in colour, texture and form to create costume jewellery. 2017
Necklace—Oxidised Copper chain and pendant, exploring roll printing texture with wallpaper samples. Design based around a study of The Scottish Parliament. Silverhub Evening class (Photo by artist). 2021.
Enamelled pendants & Ear-rings— exploration of enamelling using roll print texture, stencils, sgraffito, glass rods, and opaque & translucent vitreous enamels. Silverhub Summer School 2021.



© Katie Buchanan



Jewellery prior to August 2021



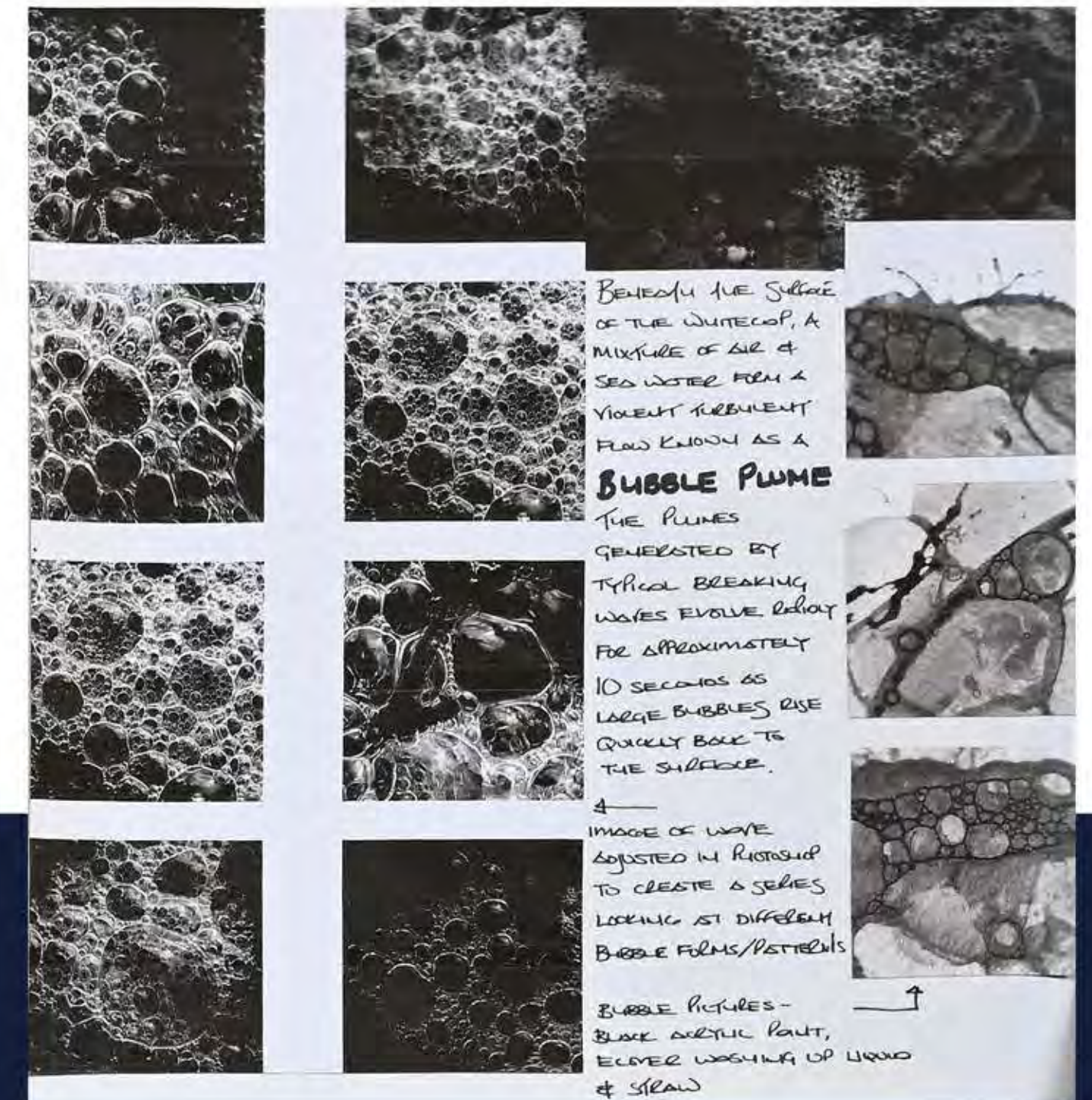
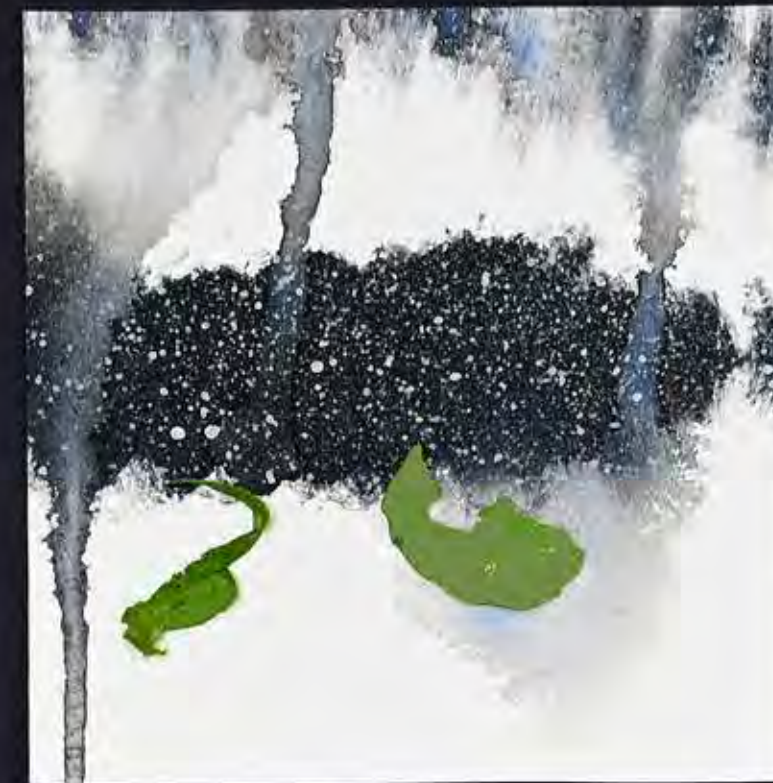
The Tide Rises, the Tide Falls

BY HENRY WADSWORTH LONGFELLOW

The tide rises, the tide falls,
The twilight darkens, the curlew calls;
Along the sea-sands damp and brown
The traveller hastens toward the town,
And the tide rises, the tide falls.

Darkness settles on roofs and walls,
But the sea, the sea in the darkness calls;
The little waves, with their soft, white hands,
Efface the footprints in the sands,
And the tide rises, the tide falls.

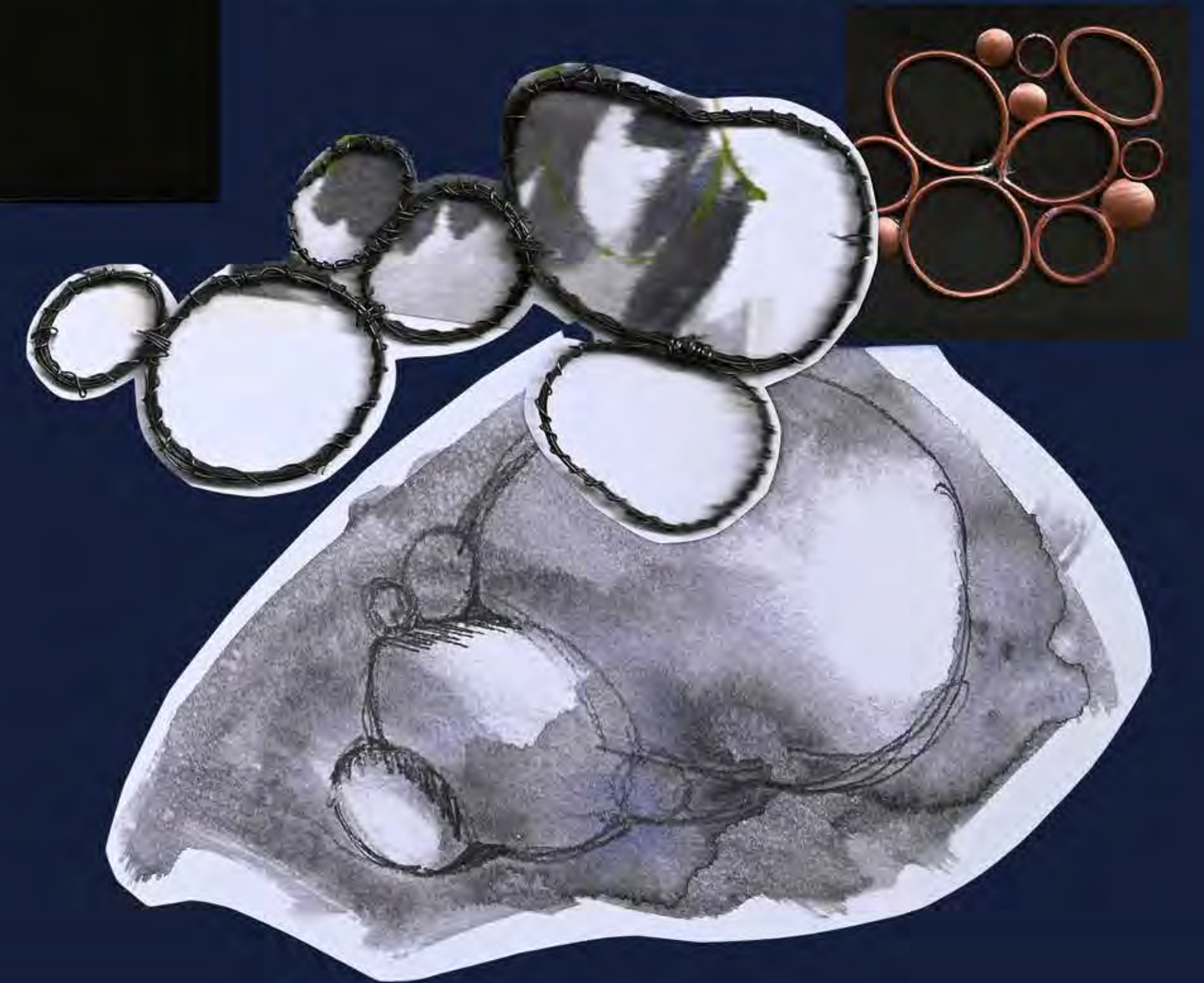
The morning breaks; the steeds in their stalls
Stamp and neigh, as the hostler calls;
The day returns, but nevermore
Returns the traveller to the shore,
And the tide rises, the tide falls.

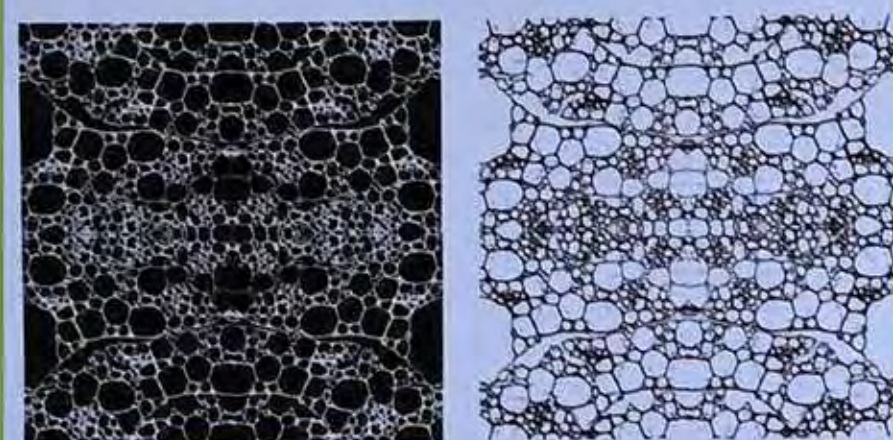


'The Swash' Brooch -
Silverhub Project Sept 2021

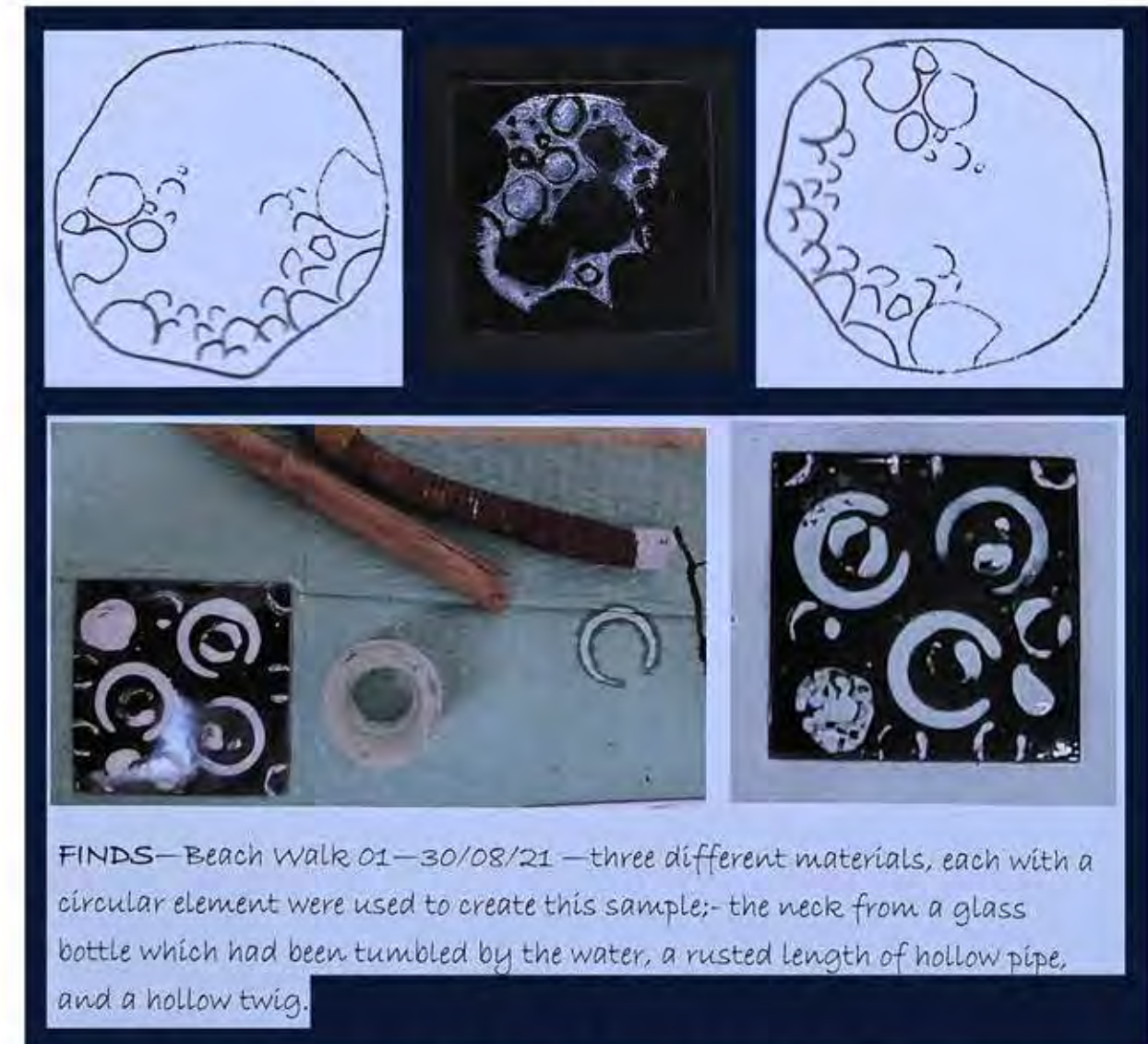
Visual Research;-

Models in cardboard, copper
and binding wire.
Watercolour studies, bubble
experiment with paint and
washing up liquid,
photographic study of the
swash through photoshop.
All photography by applicant.
All shown at 1:1 on A2





CREATING A STEEL PATTERN PLATE with acid etching. An extract of a bubble picture was adjusted in photoshop to create a black and white image, from which a decal could be printed. This was transferred to blank steel plate and etched, allowing a 'bubble' texture to be printed on to precious metal repeatedly through the rolling mill.

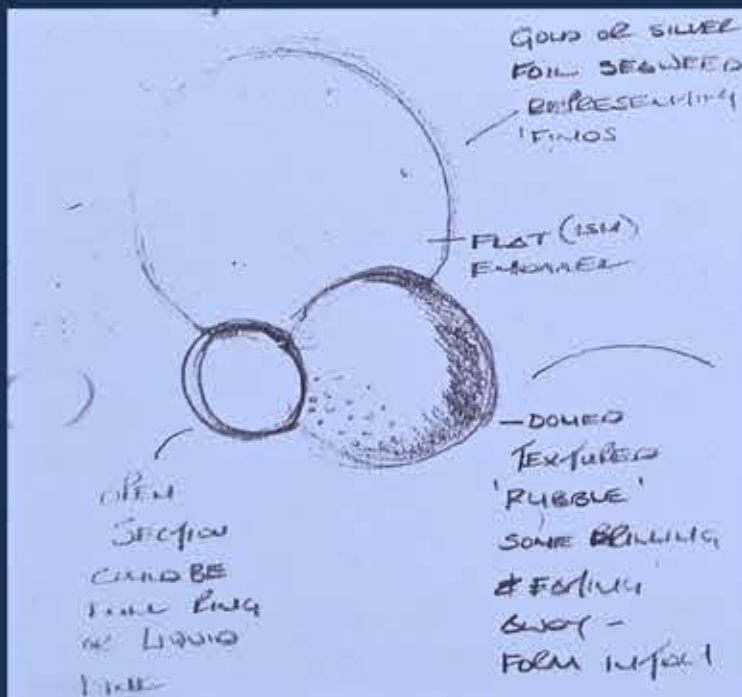
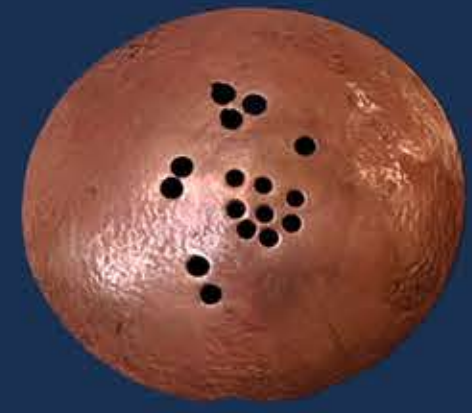
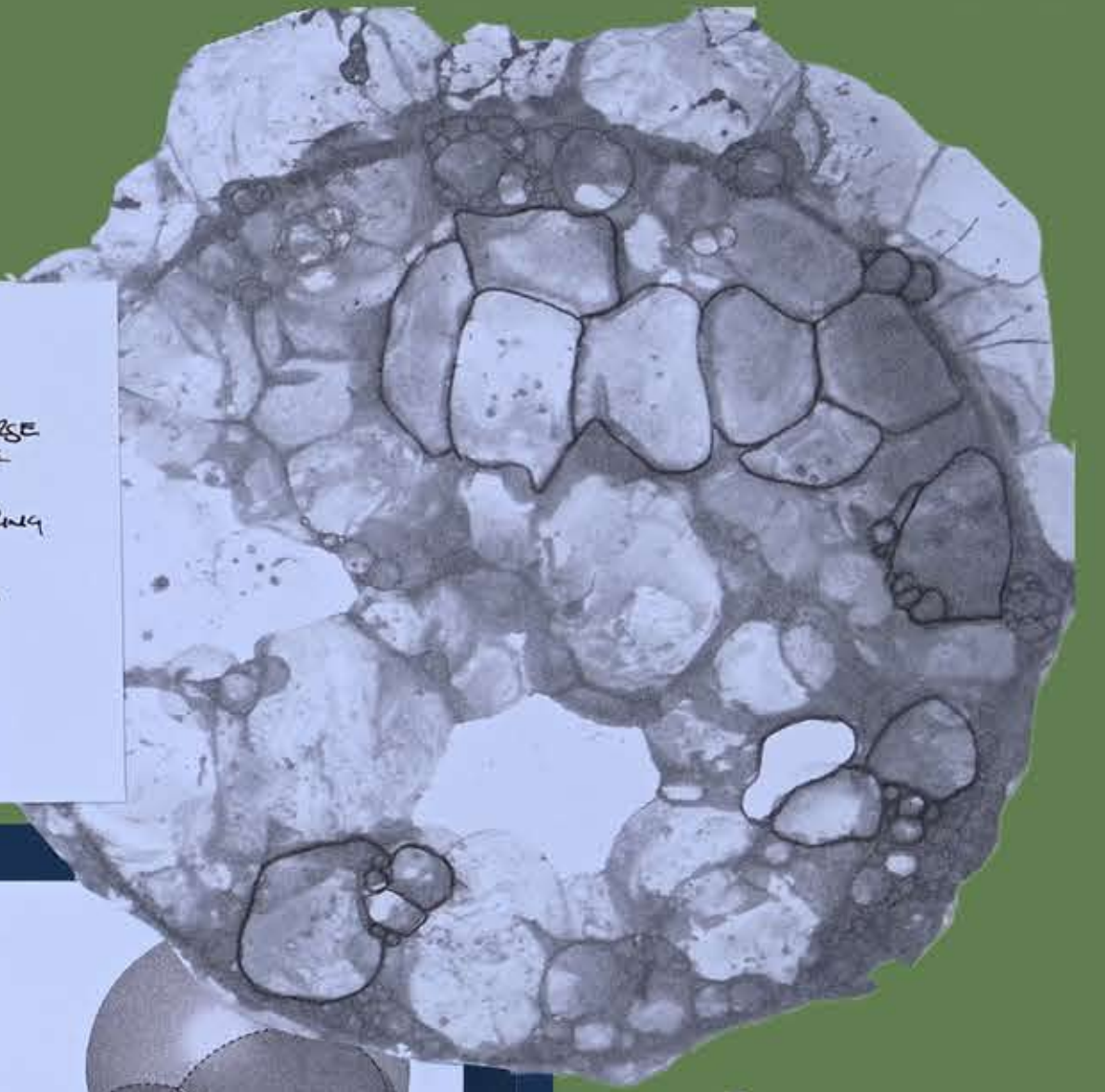
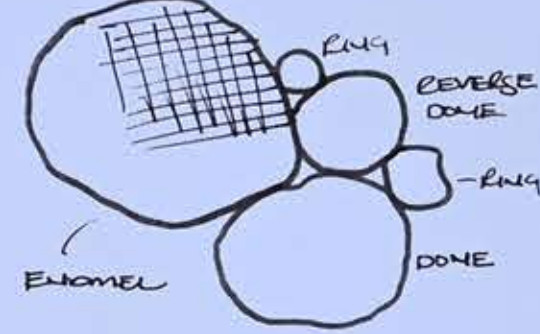
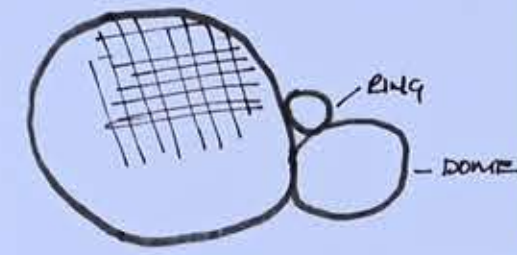
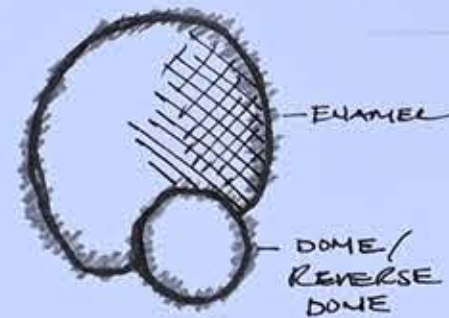
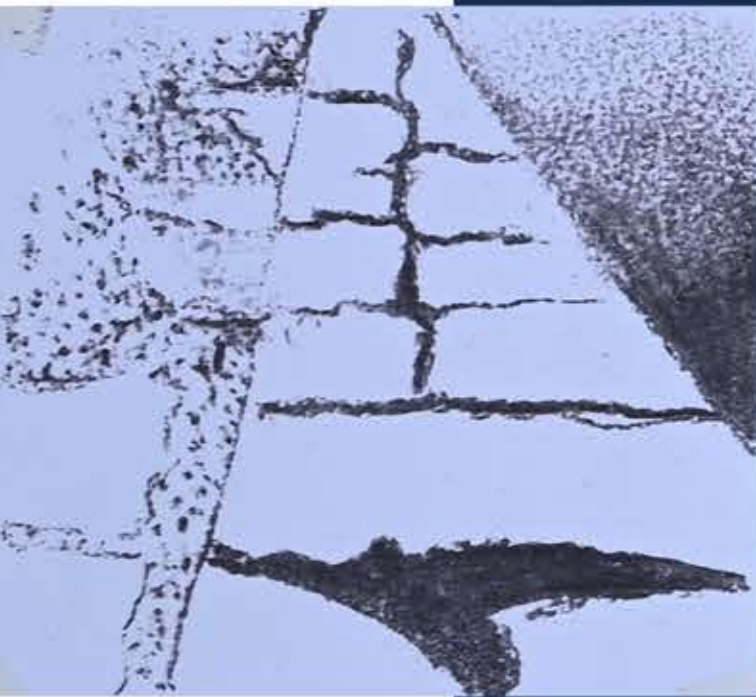
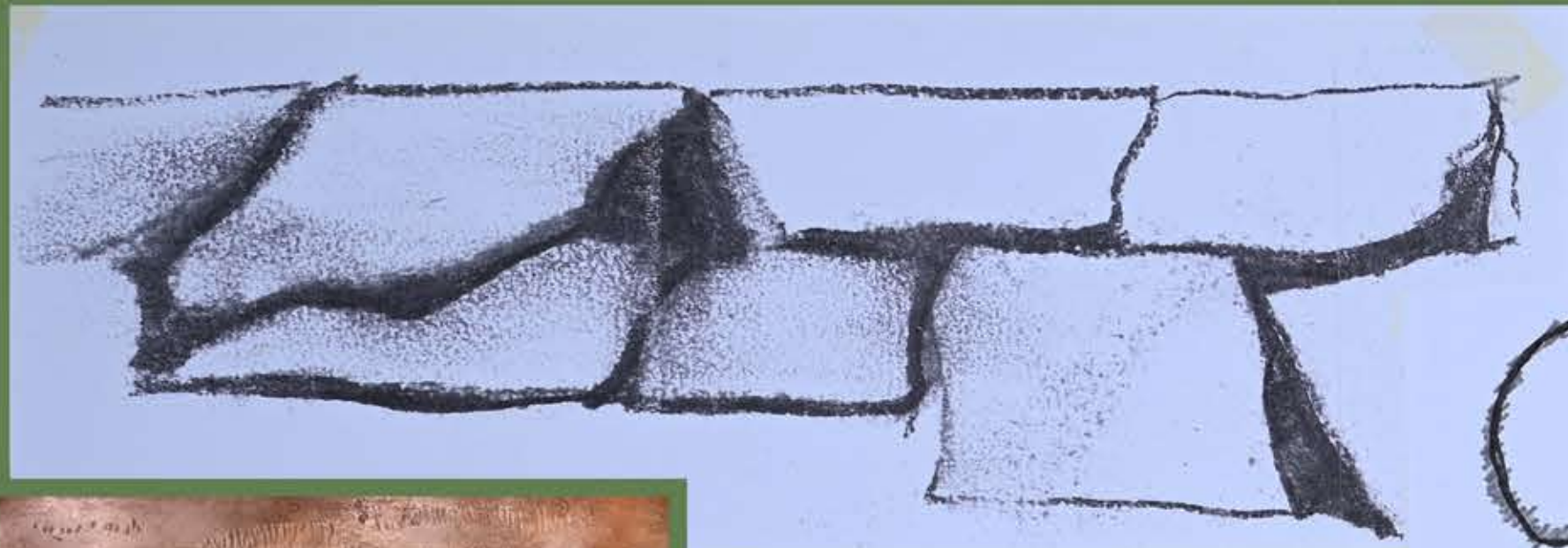


The Swash - Material Development

Silverhub Project Sept. 2021

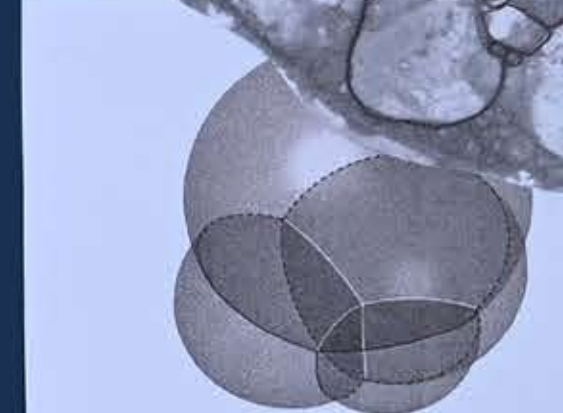
Bubble studies (paint, washing up liquid & straw) explored in photoshop and used to create steel pattern plate. Roll printing textures and doming. Industrial Enamel experiments with found objects, vitreous enamel experiments. Mark making with lino printing and watercolour / stamping study with applicants b&w photograph of the sea's bubbles. Charcoal sketch of Invergowie Bay A2.



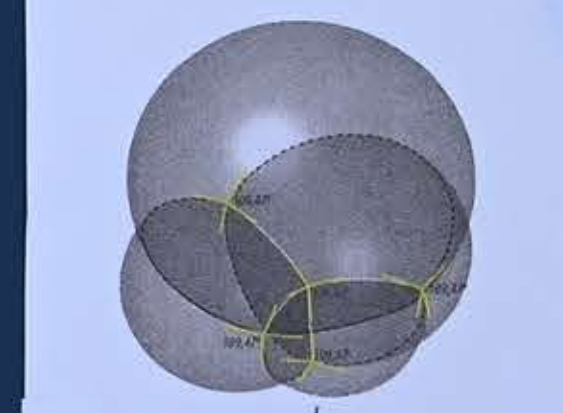


'The Swash' Brooch - Silverhub Project 21/22

Development;- Sketch drawings & maquettes in paper, wire & polystyrene. Exploration of bubble forms & textures in copper through rolling, drilling & industrial enamelling. All shown at 1:1 on A2.



421 All surfaces in a bubble intersection are spherical vertices with equal areas everywhere across the entire area. In bubble intersection results in 4 external spherical vertices and 6 external spherical lines.



422 Various Bubbles intersect three by three at spherical angles. In this case, there is one external vertex and 4 external lines.



423 Various various intersect three by three in 3D and 2D. In this case, all intersecting (internal) lines.



THE SWASH BROOCH

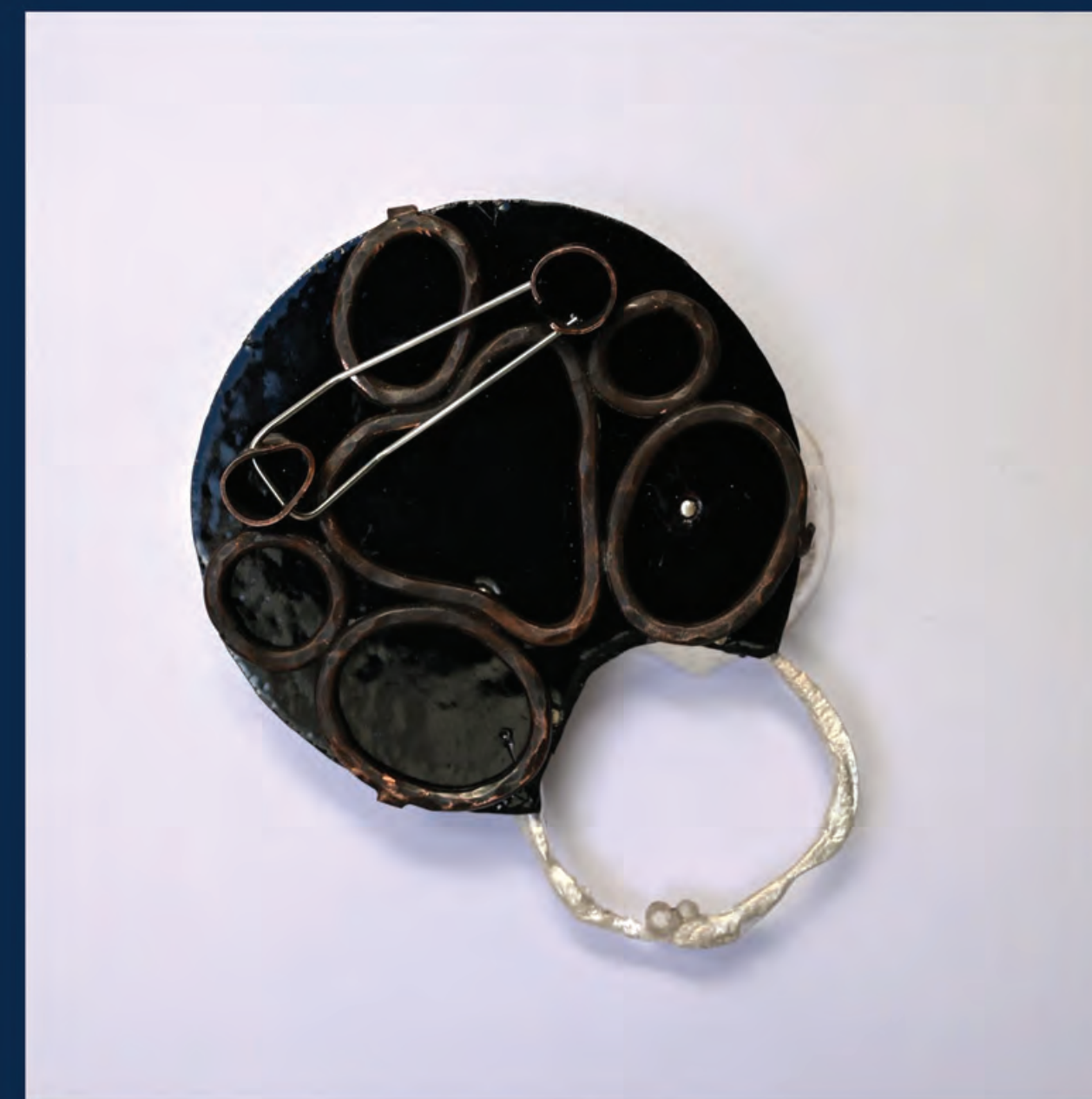
Developed from the study of the rising tide at Invergowrie Bay and the swash which forms bubbles along the shore line. I was drawn to exploring the transformative nature of the waves, and the organic forms both within the swash, and its effect on the beach.

The forms were explored through a photographic study using photoshop, and then through drawing in various media, exploring texture including through enamelling, and modelling both in metal and other forms (refer to sheet 07 to 09).

Brooch—industrial and vitreous enamel on copper with reticulated silver elements.

January 2022

Silverhub Jewellery School



Brooch # 1 'The Swash' - January 2022

Waves brushing the shoreline like a beating heart,
Often gentle but sometimes pounding
Rhythmical, over and over and over again.

Tide repeating—in and outin.....out
Woosh.....woosh.....woosh

Rhythm—Repeating

Pause As the tide recedes beyond the bay
For a while at least the water at Invergowrie Bay returns to a river
then

Tide repeating—in and outin.....out
Woosh.....woosh.....woosh

Rhythm—Repeating

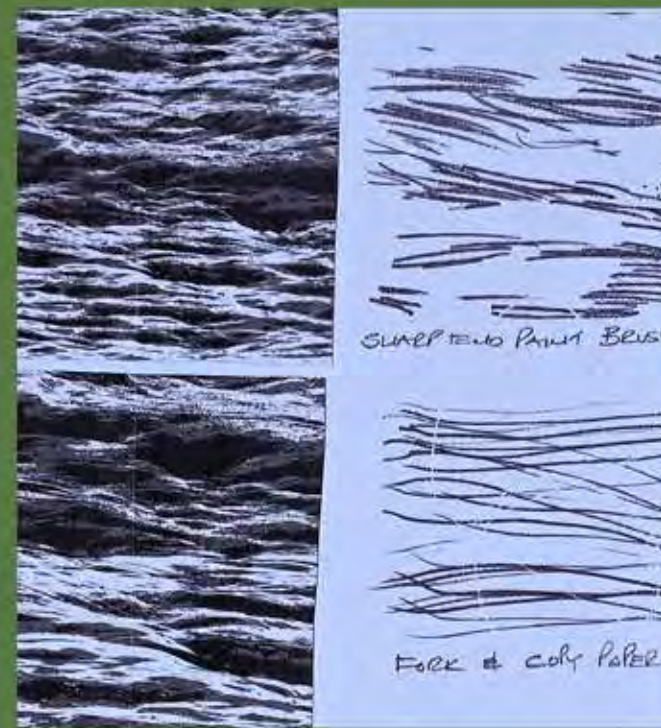
Like life, the repeating of the tides—relentless and enduring

Wave—Repeat—Wave - Repeat—day and night

Washing the shoreline, indiscriminate between the natural and man-made—
weathered for all time, some more slowly than others.

Where we will pass—the tides will continue for all time and beyond—unstoppable.

I stand on the quay reflecting;—who has stood here before me—loading the barges
with quarry stones for the new docks of an emerging industrial era— and who will
come after me—how long will the dock endure the relentless waves, and what will
those who follow after ponder in an ever changing world!



100 TYPES OF WAVES:

Constructive

HELP BUILD UP AREAS
STRONG SWASH
WEAK BACKWASH
LOW HEIGHT WAVES
LOW ENERGY
TYPICAL FLOOD
IN BAYS

Invergowrie

5-10 WAVES/MINUTE
LONG WAVELENGTH
LOW FREQUENCIES
1 LOW WAVES
1 LOW BACK DOWN
1 LOW BEACH CAROTING

Destructive

HELP ERODE COASTLINE
STRONG BACKWASH, WEAK SW
SHORT WAVELENGTH, HIGHER
FREQUENCIES



Swash → WAVE TRAVELLING TO
BEACH PUSHING UP SEDIMENT

Coastline Disposition

→ CONSIDER W
WHICH THIS CO
USED IN TOOL

WAVES BRUSHING THE SHORELINE

Over & Over & Over

8-10 WAVES/MINUTES

Forging - TO MAKE OR
SHAPE BY REPEATED PROCESS
OF HITTING (APPLYING FORCE -
SIMILAR TO A WAVE HITTING THE
BEACH).




Waves Brooch
Silverhub Project 21/22

Visual Research
Prose by applicant. Study of
wave motion through mark
making with found objects,
water colour study, collage and
paper folding.
Lino printing and photoshop
exploration of applicants
photography.




TWIG—Beach Walk 01—30/08/21 A
small twig, washed and tumbled by
the sea with a soft and absorbent
nature. Crumbled when drawing on
paper but scratched the wet enamel
surface to give an interesting texture.
The swirling pattern seen under the

D. H. LAWRENCE



SWIRL

waves



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0.5MM COPPER
ANNEALED
B+C BASIC
HAMMER. NO
CHANGES MADE
TO HAMMER TO
AVOID MARKING



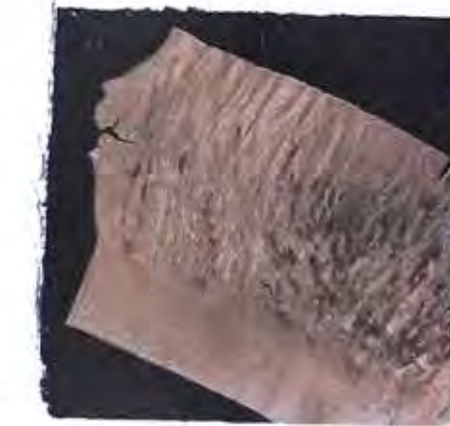
YTM REPEATING

EATING RHYTHM

THM REPEATING



METAL FORGED
UNTIL IT IS
FRACTURE. MARKS
ARE WAVE LIKE



REPEATING RHYTHM

RYTHM REPEATING

PEATING RHYTHM

RHYTHM REPEATING

0.5MM
COPPER
ANNEALED
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TWISTED



9 RHYTHM

REPEATING

G RHYTHM



Silverhub 21/22

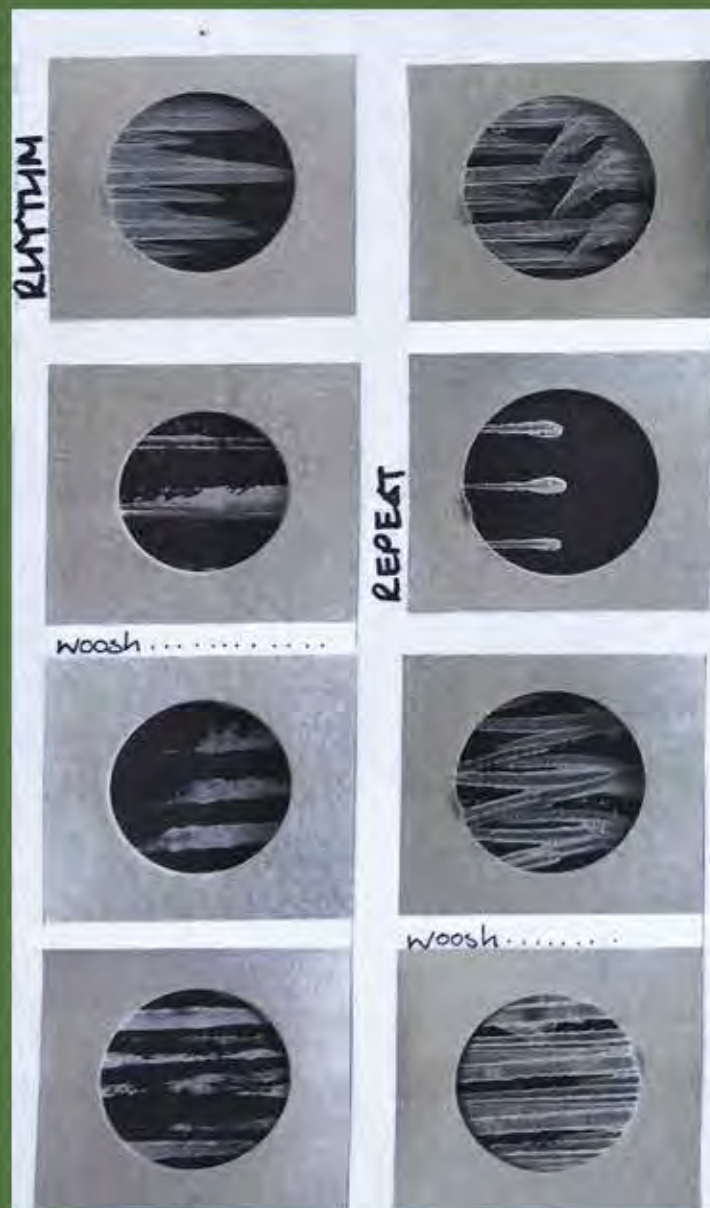
Material Reserach -
extracts from my
sketch books.

Exploring the waves through poetry and photoshop, 'finds' from the beach, and mark making with white acrylic paint on black card, vitreous and industrial enamel n copper. Fold forming and forging exploring form and mark making.

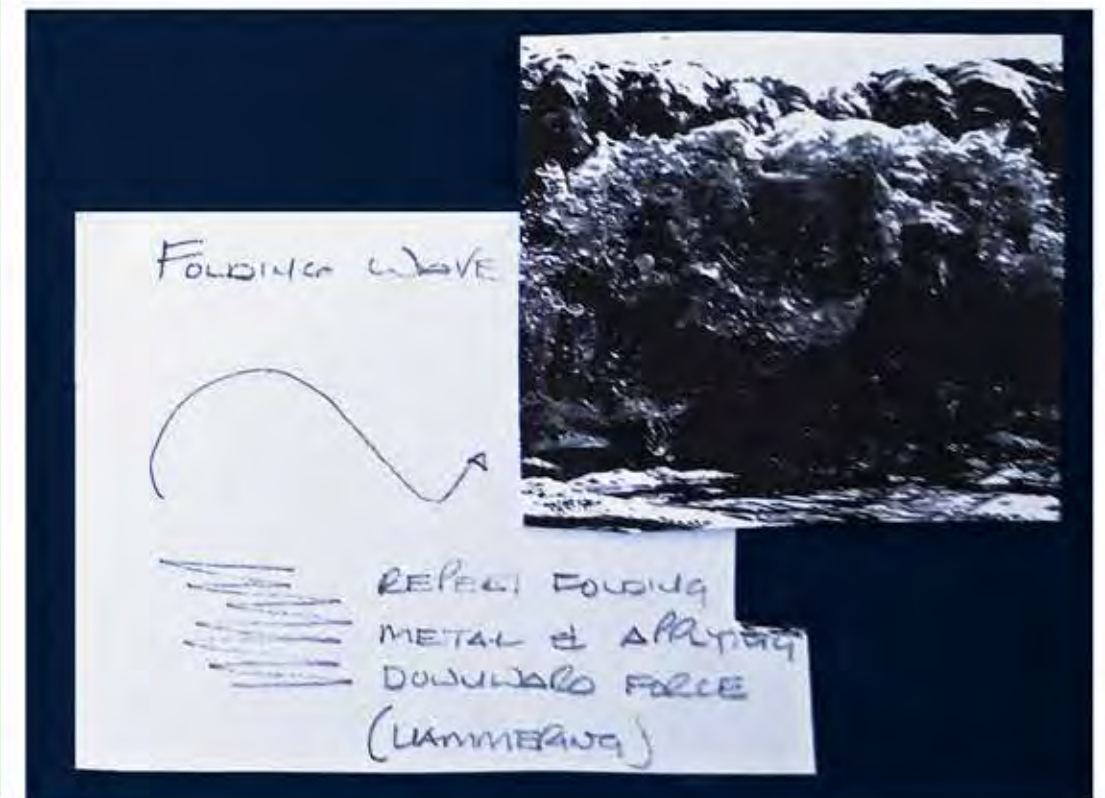
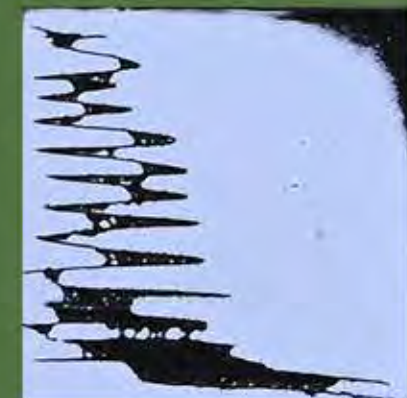
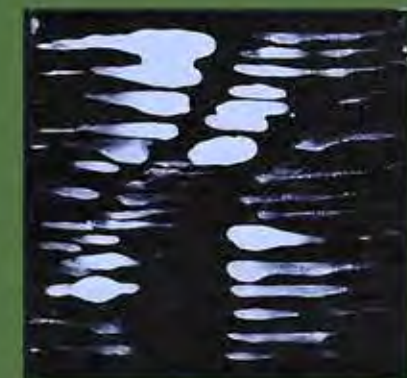
HIT verb
bring one's hand or tool into
contact with (someone or
something) quickly & forcefully

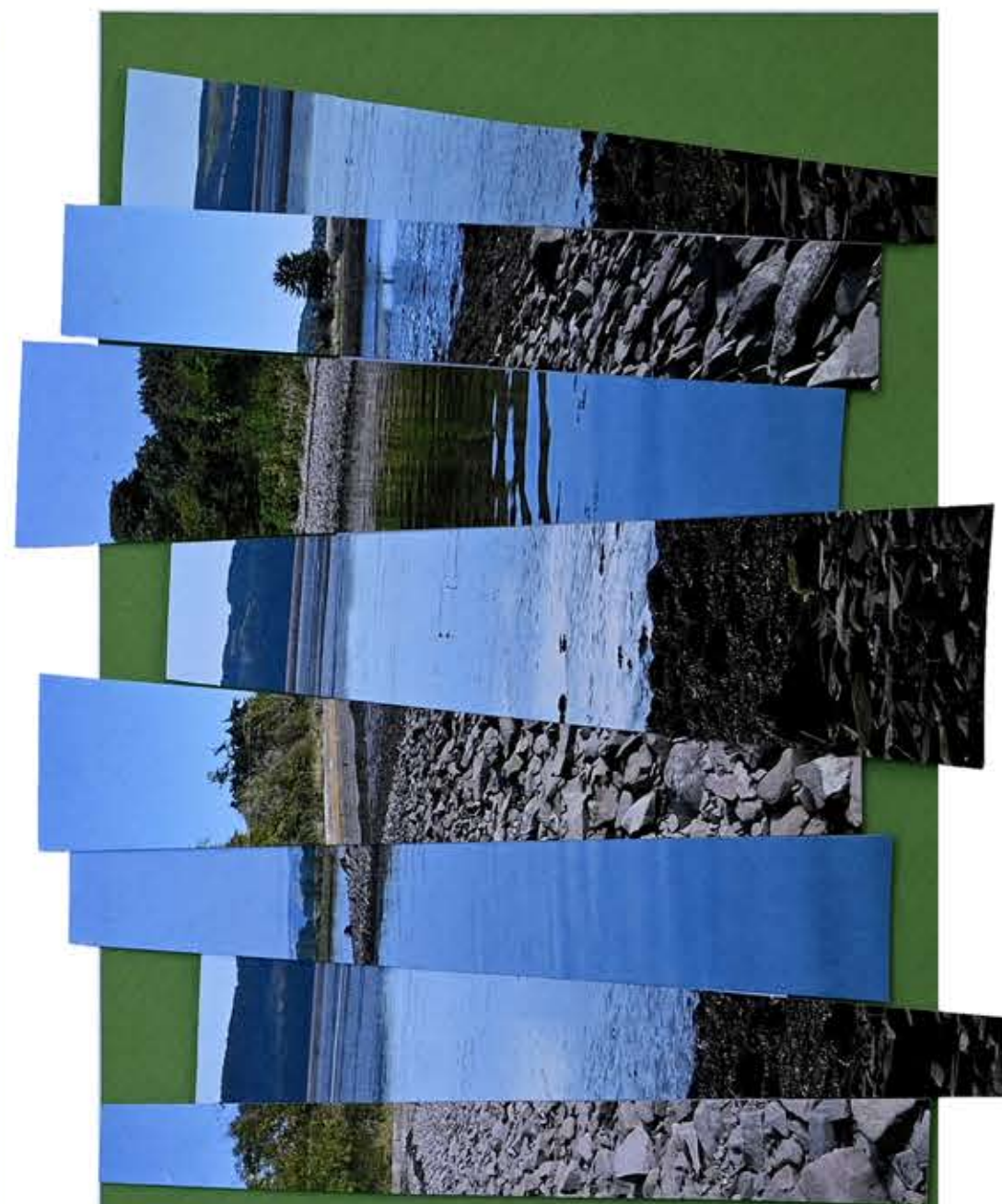
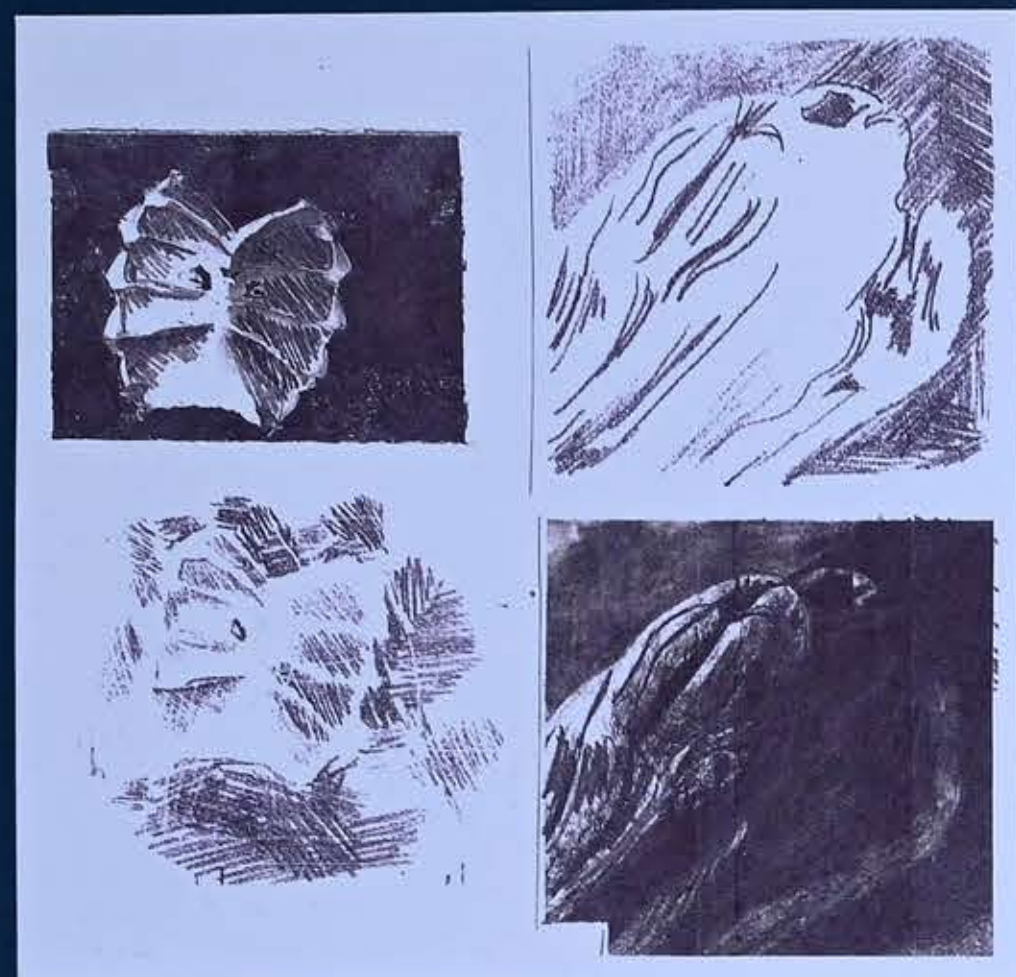


0.5mm copper forged and allowed to curl over organically, similar to breaking waves. Also forged around an anvil. 0.5mm copper forged across full width.



the tides will continue for all time and beyond.....





WAVES BROOCH
Silverhub Project
2021/22

Development - fold forming and forging experiments, exploring form through sketching with graphite and carbon copy paper, and mark making with paint and beach finds. Developing a colour palette with vitreous enamel on silver to reflect the bay area.

