

Portfolio of Writing

Student Name: Sophia Henry

P Number: 1902385

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Tutor: Julia Lockhart

Tasks in the order I received them:

Task One: Manifesto (Julia Task) = 506 words

Task Two: (Jon Task) = 526 words

Task Three. Semiotic Analysis (Ryan task) = 504
words

Manifesto

"What do I believe in?"

Eight Statements:

I am a mixed media artist; however, I am currently studying glass.

My work has been heavily influenced by nature, history, architecture, light and much more.

I do believe that my faith has influenced me some as I have grown up because of being around churches and seeing all the glass work and architecture as well as embroidery and more.

I love ancient history, it has so many points of interest that I bring forward into my work and I would love to be able to gather more primary research in the future.

When I create any final piece, I change my mind many times before settling on one design, this is because I have lots of ideas on what I could do and then I have the problem of deciding what one I should do.

I like to use a lot of detail in my work, I feel that it helps me to visually help me to see where my work will end up looking like once finished and I always have to add little extra detail to my work at the end normally to highlight areas.

I look to nature a lot when I work as well, the natural world is filled with wonder and allows me to gather lots of research that influences me easily.

Light and placement is very important to me, I always take it into consideration when displaying my work and when I'm testing out pieces, light is a significant part of working with glass and many other mediums.

History in every shape and form is extremely important to me, I enjoy researching into the back ground/ history of what I am studying or just something of interest to me. I find that history tells a story that always catches my attention and make me want to know more and eventually it paints a picture in my mind and that's when I start to draw, this whole step is a major part of what appeals to me in general. For example, when looking into the history of how a church was made, who designed it, who made the glass work, the tapestries etcetera. I do have a few favourite topics to research into such as Glass, Ancient Egypt, Greek history, Architecture, Rococo, Elizabethan, Renaissance, Arts and Crafts, Victorian and Edwardian era's, as well as looking into mythology and more. "Delighting the eye with ever changing combinations of coloured light, stained glass windows are functional, as well as decorative, and commemorate the religious, social and economic history of their communities." (Conservation and restoration of stain glass: an owner's guide, chapter twelve, page 163)

Nature is also an important factor to me; our world is beautiful and has many natural wonders and overall both amazing flora and fauna. The world is everchanging and new creatures and such are being discovered every day and I love how I can always find something new to draw inspiration from. The Ocean is my favourite, I love doing artwork on sea creatures as they always have flowing movements and are extremely unique. "A group of fishes that have survived for around 400 million years, the elasmobranchs – sharks, skates, and rays. (Encyclopaedia of the underwater life: aquatic invertebrates and fishes) I also love to research into herbology and botany as these subjects have an actual meaning to me as I do like the use of natural plants for healing.

As I work with mainly glass, I have to really take into consideration the light and placement of my work and the surrounding area, I have to think about if I want my glass work to work well in the dark, in natural lighting, in artificial lighting and so on. And if I want the glass work to be in a window or against a wall with a background if black behind it as it shows glass best or even perhaps onto of a light box. Though I must also think about if I want to have lights placed around my work how would that best show it. I must also think about if I was using coloured glass how each color works together and to make sure they don't cancel each other out. "Everyone must have the opportunity for interpretation"



Each of these images are linked towards the three paragraphs I wrote previously, the first image represents history and culture, the second image represents nature and life and the third image represents glass and light. They all connect together and relate in some way and they all have a meaning to me.

Keyword: Culture, Life, light

History:

- Art
- Ancient History
- Culture
- Ruins
- Architecture
- Legends
- Mythology



Light:

- Placement
- Color
- Depth
- Glass



Manifesto



Nature:

- Life how we know it
- Life how it used to be
- Flora and Fauna
- Places around the world
- Life



Questions to ask:

- How has this influenced my work?
- Has it effected my work in other ways?
- Is it important to me?
- Does it have other uses?
- What does it

References

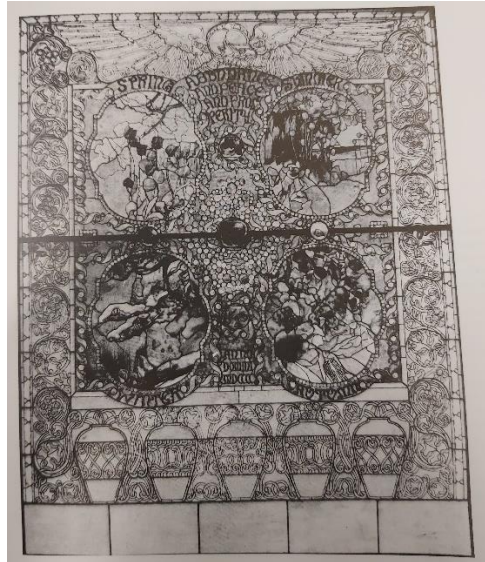
Alastair Duncan, Marthin Eldelberg, Neil Harris, 1989. In: *Masterworks of Louis Comfort Tiffany*. s.l.:London:Thames and Hudson.

Donnelly, M., 1997. Scotlands's stained glass. In: *Making The Colours Sing*. s.l.:Edinburgh: Stationery Office .

Hicks, C., 1996. In: *Discovering stained glass*. s.l.:Princes Risborough: Shire.

Reflective Writing

Do you know what you think?



This "four Seasons" window was shown in Paris at 1900. The panels have been installed separately in alcove with in Laurelton Hall. It was created by Louis Comfort Tiffany. The eagle, urns and boarder panels were restored in 2000.

"This piece was influenced by nature and color" (Masterworks of Louis Comfort Tiffany, page 133) and the glass windows are meant to symbolize life, birth, aging, death, and rebirth. This piece was the standing point in the history of Tiffany Glassmaking and made an impact on anyone interested in glass work at the time and is still an amazing insight to Tiffany's genius. It is still to this day one of the most remarkable pieces of glass art even in its separated panels.

His glasswork has always impressed me, it has made a strong name for itself that everyone to this day still knows and loves. His work is a masterpiece. His work is full of life and color, extremely vibrant. All his work is nature inspired which is very easy to see when observing his work. I have always loved his work, from his windows to his lamps and everything in between. Tiffany's work is very well known so I have seen his work for years and each piece is still just as memorable as the last.

Stained glass windows have changed throughout history for the structure, style, techniques as well as to match the time period of creation and even the location of where the glass window is made has a significant impact on how the window will look and be presented. Also, the different movement in history also would change the design of glass and the image it is meant to portray. For example, "from the thirteenth century to the fifteenth, stained

glass windows changed to complement successive architectural styles."
(Discovering Stained Glass, page 11)

When researching into the creation of stain glass I discovered that the window piece is completely made of coloured, plated and textured glass using no painting embellishments at all. The amount of skill being show in this window is astonishing so it is no wonder that it is the highest achievement in Tiffany glassmaking, the amount of detail that he was able to produce is incredible and I could spend hours looking at this window or the individual panels and discover more within the image then I had first seen. When researching into the making of a strain glass window I discovered that "the earliest surviving leaded glass in Britain of around AD 675 from the venerable Bede's monastery at Jarrow is of this type." (Discovering stained glass, page 10) It was also that later in the 9th century that vitreous paint was developed, this paint was done using a mixture of "iron oxide, powdered glass, and a fixative such as honey or gum Arabic" (Discovering stained glass, page 10). Yellow stain was created using a mixture of "silver nitrate, powdered glass and gum Arabic on to the selected portion of the outer face of the glass, which, when fired, produced a range of colours from pale lemon to deep orange" (Discovering stained glass, page 10).

References

Alastair Duncan, Marthin Eldelberg, Neil Harris, 1989. In: *Masterworks of Louis Comfort Tiffany* .
s.l.:London:Thames and Hudson.

Donnelly, M., 1997. Scotlands's stained glass. In: *Making The Colours Sing*. s.l.:Edinburgh: Stationery Office .

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Observational Writing

Identify an image and write a semiotic analysis



Semiotics is the investigation into how meaning is interpreted and created. Looking at more than just face value and seeing the meaning or the hidden reasoning behind the image, sign and symbols.

This is an image that Tim Walker had presented as one of his pieces within his "Wonderful things" exhibition at the V&A Museum. "the range includes the sumptuous exhibition catalogue, stunning prints inspired by V&A treasures and exclusive fashion collaborations with top London designers" (Tim Walker, Wonderful things). A lot of his work seems to be inspired by nature but he also states that his relationship is like falling in love which makes me very curious about what original thoughts were behind this concept, perhaps it was to

show that even fairy tales can feel trapped in a similar way that society is trying to put us all into one box or to fit to one idealistic representations of ourselves. I believe that all of his work has meaning behind it and perhaps I and everyone else will come up with loads of possible reasons behind the image and what it tries to represent but in the end its how the image makes you feel and encouraging you to see more then just the face image and what it speaks to you. I think his work is very powerful he says in one of his books " I'm sure that at some point I won't be as much in demand, but whatever happens, they can't take my camera away" (pages 38–42 Tim Walker and the age of innocence) that was such a powerful statement and you can see that in his work, its powerful and demands your attention and I think that his work will always be this impactful because it is just something that makes you want to pay attention to it, to try and understand it and amaze you every time you see one of his works of art. The worlds he creates in his work is astonishing just how he brings them to life within our world, "So what you're trying to do in this fake world is to make a real moment happen by installing into the artifice" (pages 96 Max Wanger on Tim Walker's: World of Whimsy) all of these worlds he makes come from his imagination and so does this photography piece, it makes me wonder that on if his feelings at the time are also within the photo did he feel caged?

I suppose its stuff like this that comes to mind when thinking about what meaning the photo has and what else I can see or discovering what is being symbolised withing the photo, this photo could have so many hidden meanings and have lots of different viewpoints that could be known or found out just from analysing it. I wish I knew the story behind this as I think it would give me a better understanding of this image and maybe even be able to break it down more efficiently.

References

Golden, R., 2000. Tim Walker and the age of innocence. In: New York: Emerald Expositions LLC.

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Walker, T., 2019 . In: *Wonderful Things* . s.l.:s.n.