

Portfolio of Writing

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Task 1 - [Manifesto](#) – 506 words

Task 2 - Observational Writing – 489 words

Task 3 - Practice-based Writing – 477 words

Manifesto

Our beautiful natural world.

Eye popping contrasting colours.

Imaginative nature inspired doodles.

Explorative colour and shapes.

Conveying movement using line and pattern.

An outburst of colour from my mind.

Thoughts and feelings captured within the page

Pattern from archetypes in the subconscious mind.

Reconfiguring modern themes in visual narratives

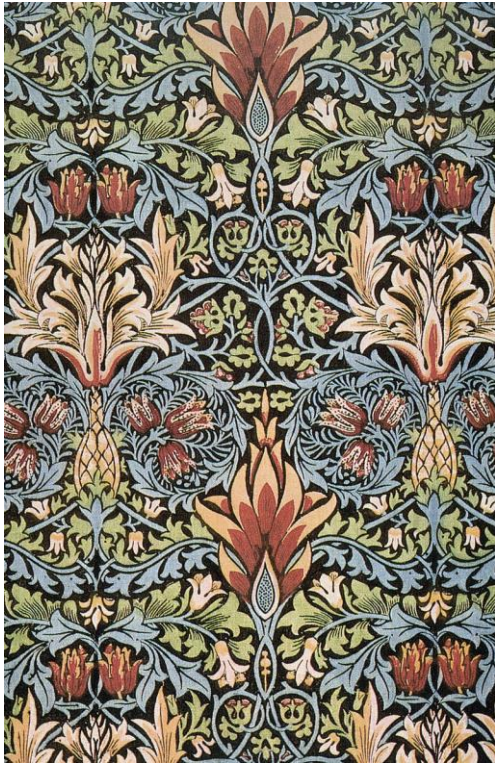


Fig. 1: *Snakeshead* William Morris 1877

‘Our beautiful natural world’.

This work captures the beauty within nature. Key inspiration comes from natural forms such as leaves, trees, or flowers or beach finds like shells. Observational drawings of these natural landscapes are from going on walks or travelling. These then become more imaginative patterns which become prints. Sometimes prints are made directly with natural forms like leaves through the press and other times these come from drawings.

Morris (1882) states that “everything made by man's hands has a form, which must be either beautiful or ugly; beautiful if it is in accord with nature and helps her; ugly if it is discordant with Nature and *thwarts her; it cannot be indifferent...*”. Morris particularly focuses his work on nature as that is where he sees the true beauty. This work is inspiring due to my having similar inspirational interests and him being a print designer.

In Hopes and Fears for Art (1882), Morris also questions “How can you care about the image of a landscape, when you show by your deeds that you don't care for the landscape itself?”. This quote is passionate about respecting and caring for the environment, he is trying to highlight issues in the modern world such as not enough care for the planet. Everyone needs to see the beauty in nature to be reminded not to disrespect it. Walker (2006) adds there is a loss of the human state by ignoring harmony with nature in his ideas on sustainable design. My work may help to augment this sense of lost harmony with the use of natural forms.



Fig. 2: *The Starry Night* Vincent Van Gogh 1889

Conveying movement using line and pattern.

Throughout my work movement is captured within my drawings or prints. This tends to be through a mix of composition, line, repetition, and contrast. This helps my work show meaning and tells a story to viewers. Van Gogh (1889) spoke of how tiny things together lead to wonderful things through time. Linking different shapes and patterns together through time is developed through my work. Van Gogh (1889) also talks about nature and beauty being everywhere, and this refers to movement through looking at different things, it also links to the first manifesto selection about nature.



Fig. 2: *Open Field* Sheila Hicks 2019

An outburst of colour from my mind.

Colour draws the viewer into artwork, whether it is a particular colour you like or the mood it is giving off. Colour shows emotion movement and meaning. Throughout my own work colour palettes are used of natural tones as well as blues and greens. This links to scenic views such as the ocean and greenery landscapes. A particular artist that focuses on colour in an expressive way throughout their work is Sheila Hicks (2019) where she talks about how colour is important to her work:

“My works are not signed – there’s no identification or signatures on paintings. For me, they have to live on their own. Let it live on its own—live or die. Survive, if it can.”

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Figure 1: Morris, W. (1877) Snakeshead. [Textile printed cotton]. England:

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Figure 2: Van Gogh, V.(1889) The Starry Night [oil on canvas]. Museum of Modern Art, New York (Accessed 26 October 2025).

Figure 3: Hicks. S. (2019) Campo Abierto “Open Field” [textile installation]. The Bass, Miami Beach (Accessed 26 October 2025).

Observational Writing

Semiotics symbolises meaning behind images. In visual art this could be colours symbolising moods, symbols referencing cultural knowledge. By analysing these signs, as a viewer it allows you to uncover layers of meaning behind the artists work that they want to portray. Semiotics was theorised by Ferdinand de Saussure, Charles Sanders Pierce, and Roland Barthes. Using their concepts, I will analyse this artwork by Gustav Klimt.

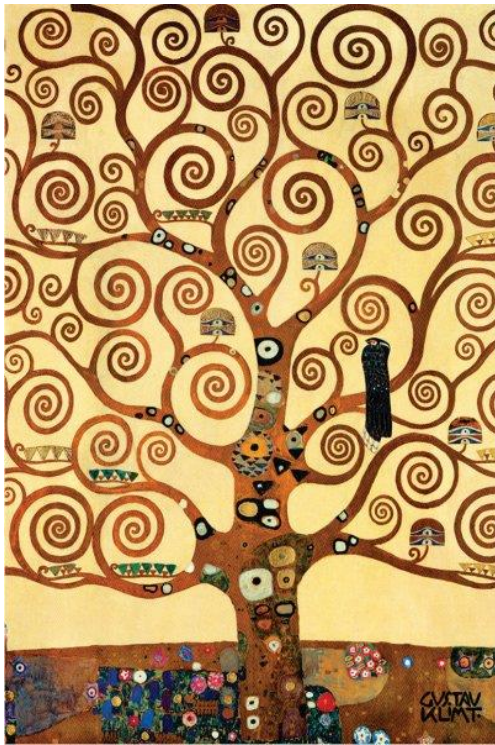


Fig. 1: *The Tree of Life* Gustav Klimt 1905

The Tree of Life is an oil painting created by Gustav Klimt. It is known as a mosaic, not as a painting. The swirl branches symbolise connection between the heaven, earth, and underworld. Klimt's meaning behind this piece of art is highly symbolic, standing for the luminescent tree which celebrates the continuity and complexity of life. Breedlove (2024) feels it could be interpreted that he is showing ongoing growth throughout generations. The way the swirls are not symmetrical could be represented that life is full of imperfections, but it is a timeline that you will grow and adapt through periods of time. On the lower branch shows a black bird, Klimt uses this to symbolise death (Breedlove, 2024).

Gustav Klimt's drawing style was heavily influenced by 'The magic of line' (Klimt, 1981). Throughout his career he travelled through a drawing style with three

dimensional and shaded figures to ethereal real language of pure line and light touch (Klimt & Comini, 1981). This is how he showed his concern with the ever-changing and inescapable stream of human existence. Again, Klimt is representing life constantly changing. This could be through emotions, cultures, relationships, identities, and environments which shift continuously. This ongoing motion shows the fragility and the resilience of human nature. Klimt's way of reading human life is very poetic and he expresses his thoughts and feelings well on this subject through 'The tree of life.'

Another symbolic influence Klimt uses throughout his work is feminism. Many of his symbol-laden pieces depicted women sometimes with an erotic slant (Packard, 2023) and links to the early 20th century feminist movement. He et al (2024) describe in depth how Klimt displays his views on how woman should be interpreted as self aware erotic objects, contrasting sharply with the prevailing norms of female chastity and purity. Going back to the spiral designs on 'The Tree of Life', in many cultures the spiral symbols conception and life. In one of his other paintings 'The Three Ages of Woman', the spiral is placed again to show the mother cradling her child. He uses this as a symbol to convey themes of fertility and reproduction. This piece again is showing the female figure in a beautiful way using decorative golden colourful patterns around the figure.

Overall, it is clear semiotics is used throughout Klimt's work which shows a deeper meaning about human nature and female empowerment through the use of golden colours standing for power and wealth or line and pattern with underling meanings of human journeys and development.

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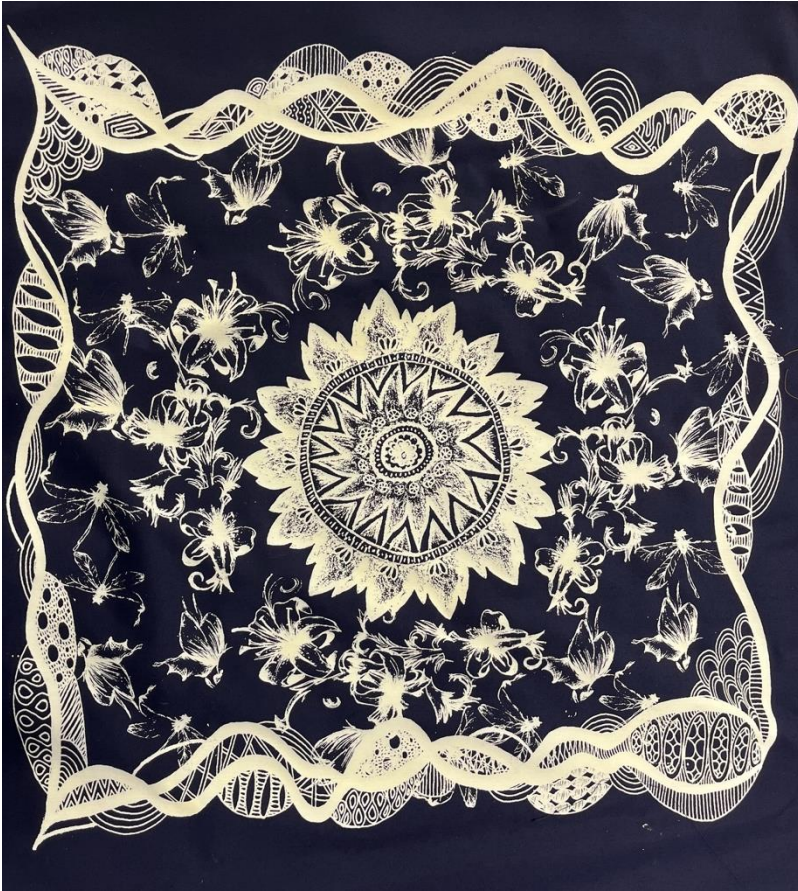
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Figure 1:

The Tree of Life, Stoclet Frieze (1905) Gustav Klimt. Available at:

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Reflective Writing



The task I was set was to produce a scarf design print for my major studies assignment. Initially what came to mind was botanical and floral detailed designs. I wanted this to reflect on my theme of broken paths/roads filled in with mosaic and nature inspired tiles. This allows to still see beauty in our manufactured world. I approached this task by collecting observational drawings of florals/insects and merging them with my more mosaic design patterns onto Photoshop. This produced a finished design that I was able to expose on to a screen and print using disperse discharge.

My initial feelings about this outcome were positive, due to having a clean print, despite the fine lines. This relates to my skills and knowledge, due to having learnt this process beforehand from technical experiments which allowed the production of more complex design due to already having experience through this process, although I feel I could have used a more complex recipe relating to my colour theme. In certain areas there were slight failures like the fine lines being too faint. To resolve this, I will either print on a bigger scale or just add more thickness and contrast in the design next time. I felt the work on the border worked well, due to it really helping the botanical florals pop out. I was also pleased with the neatness of the print, which I believed was helped by the opposite colour contrast.

From this experience I have learnt what design styles work best on the screen: simplistic thicker lines are easier, while more detailed finer designs are less reliable to succeed. Relating to the botanical style of my artwork, it is heavily influenced by William Morris's wallpapers in the nineteenth century. This style of artwork was born out of the human desire to learn and understand more about the surrounding world. Florals are known to promote specific memories like human connection with nature, not only on an aesthetic level, but in a more complex, emotional relationship (Morgan, 2018).

If I could do things differently, I would follow my colour palette of teal, purple and mustard. I discovered this colour pallet by using the traditional colour wheel method (O'Connor, 2021), by using water colour to see what contrasts would work nicely. Positively, I saw this sample as a good practice run for my design, ensuring I got a clean technical print. New ideas I plan to research further are to gather ideas on the future of art and wellbeing to take forward in my designs. Magsamen & Ross (2023) in their book *Your Brain on Art*, consider neuroaesthetics in new art forms and how it

will play a significant role to enhance wellbeing in spaces and communities. Overall, this outcome helped develop my understanding of how design choices influence meaning, engagement, and emotional response within visual outcomes.

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