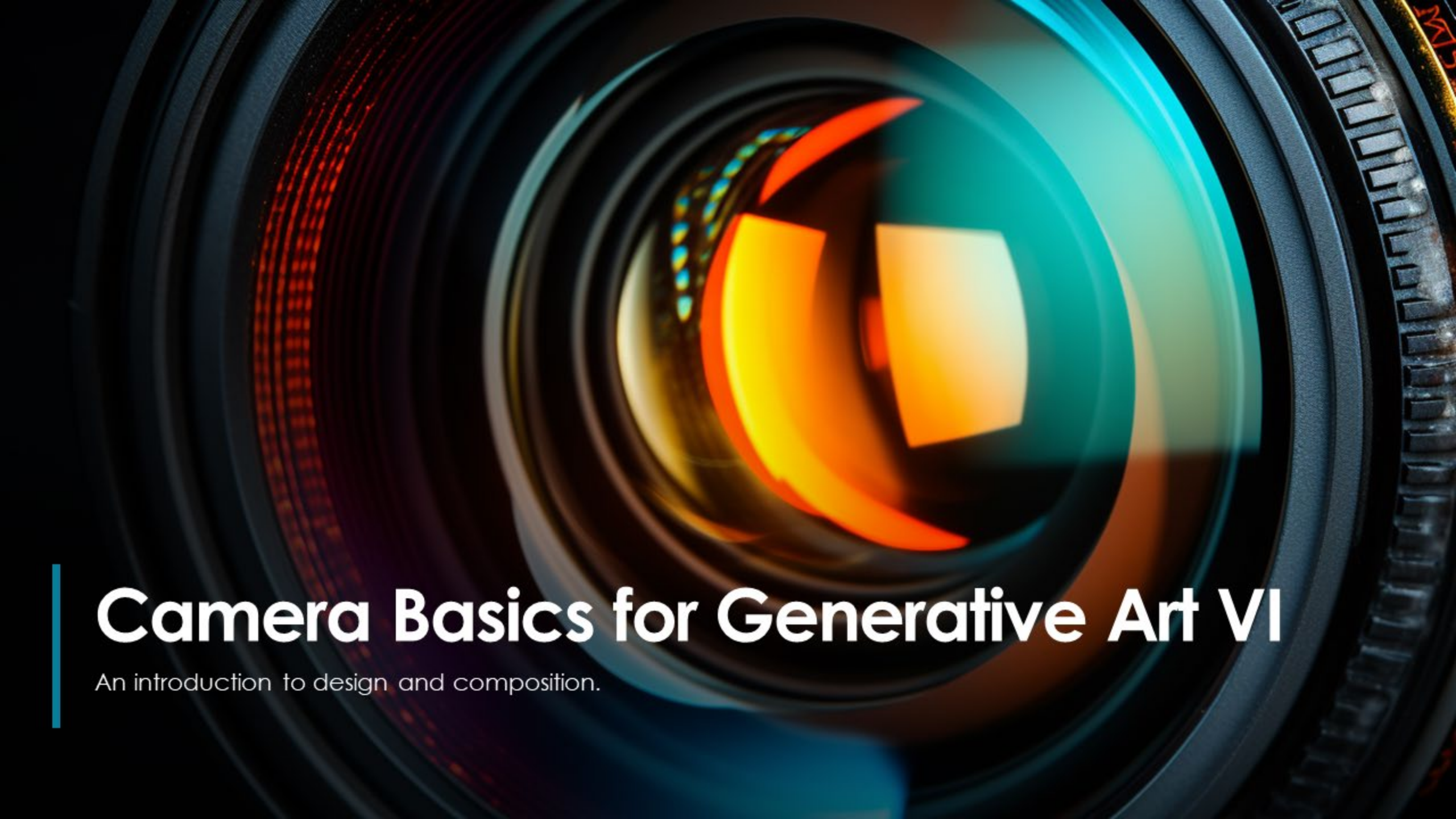


Camera Basics for Generative Art VI

An introduction to design and composition.

PRACTICAL BEAUTY
The Textures of Form and Function

Pioneers of Photographic Textures

Ernst Haas (1921–1986) is celebrated as one of the most influential photographers of the 20th century, recognized as a pioneer of color photography. Born in Vienna in 1921, Haas embraced photography after World War II. **David Ward**, with four decades of global travel, consistently wields his camera. Childhood holidays in the Lake District and Cornwall ignited a love for landscapes, fueling an artistic quest to convey his sense of wonder. Throughout the 1950s, 1960s, 1970s, and 1980s, **Brett Weston's** style underwent significant changes, characterized by high-contrast, abstract imagery. His chosen subjects included plant leaves, knotted roots, and tangled kelp. Concentrating on close-ups and abstracted details, his prints showcased a preference for high contrast, reducing subjects to pure form. [Note: This information is paraphrased from the artist's respective websites].

Magnified Textures: Ernst Haas

https://ernst-haas.com/

Ernst Haas (1921–1986), a seminal figure in 20th-century photography, is renowned for his pioneering role in color photography. Born in Vienna, Haas embarked on a post-World War II career that redefined the medium. Across the 1950s to the 1980s, Haas consistently explored abstraction and textures, pushing the limits of conventional photography. His keen eye for abstraction transcended literal representation, capturing the essence of subjects through form, color, and light. Embracing the emotional power of color, Haas revolutionized its use in photography, creating images with a poetic and symbolic resonance. Simultaneously, his exploration of textures added depth and tactile quality to his narratives, whether in urban landscapes, nature, or human expressions. Ernst Haas's relentless experimentation left an enduring legacy, influencing successive generations of photographers.

https://ernst-haas.com/

Medium Format Rolleiflex

35mm Leica Rangefinder Camera

Leicaflex

Leica Prime Lenses

Magnified Textures: David Ward

https://www.davidward.photo/

Canon 1DX

5x4 Linhoff

70-200mm
Canon Zoom

90mm Canon T/S

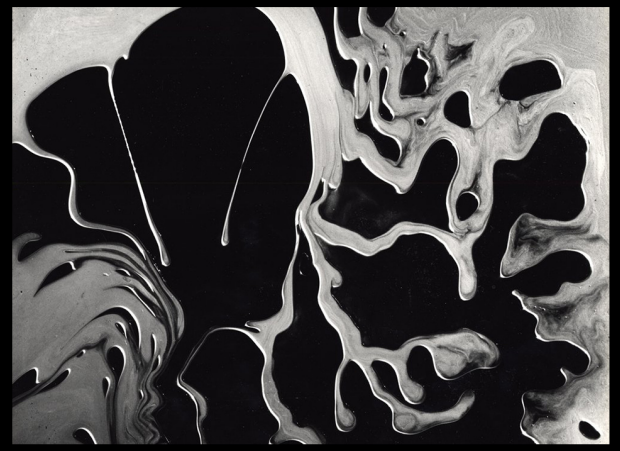
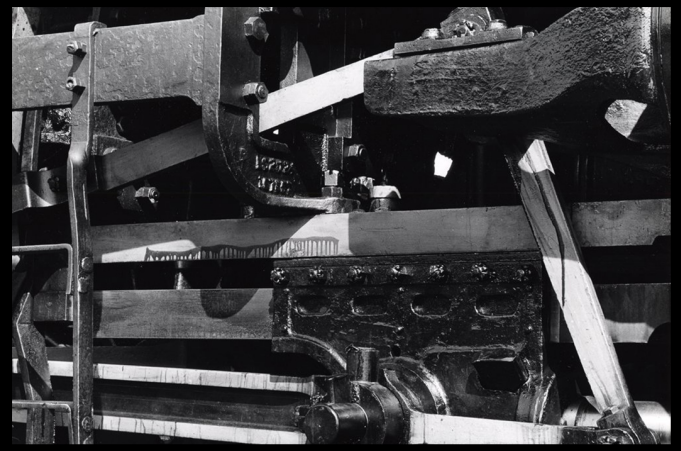
24-70mm
Canon Zoom

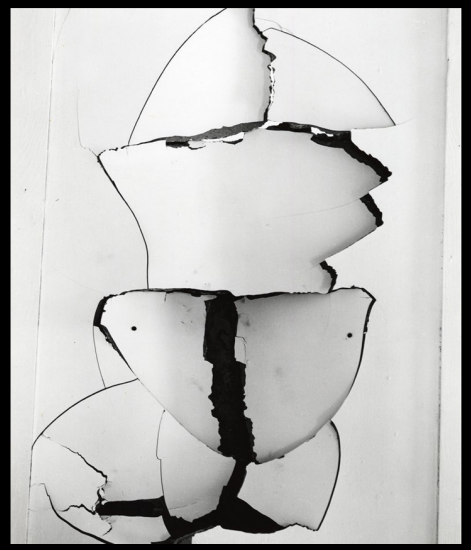
24mm Canon T/S

Photographer David Ward has spent four decades shaping a distinguished career marked by a deep engagement with landscapes and a profound connection to the art of photography. Ward's journey began with childhood holidays in the Lake District and Cornwall, fostering a love for landscapes and an artistic quest to capture his sense of wonder. With a constant companion in his camera, Ward's global travels have informed his work, resulting in a portfolio that reveals a keen eye for composition and a commitment to conveying the emotive essence of the natural world. His images reflect a lifetime of exploration, marked by a passion for the craft and a relentless pursuit of visual storytelling. *https://www.davidward.photo/*

Magnified Textures: Brett Weston

https://www.brettwestonarchive.com/



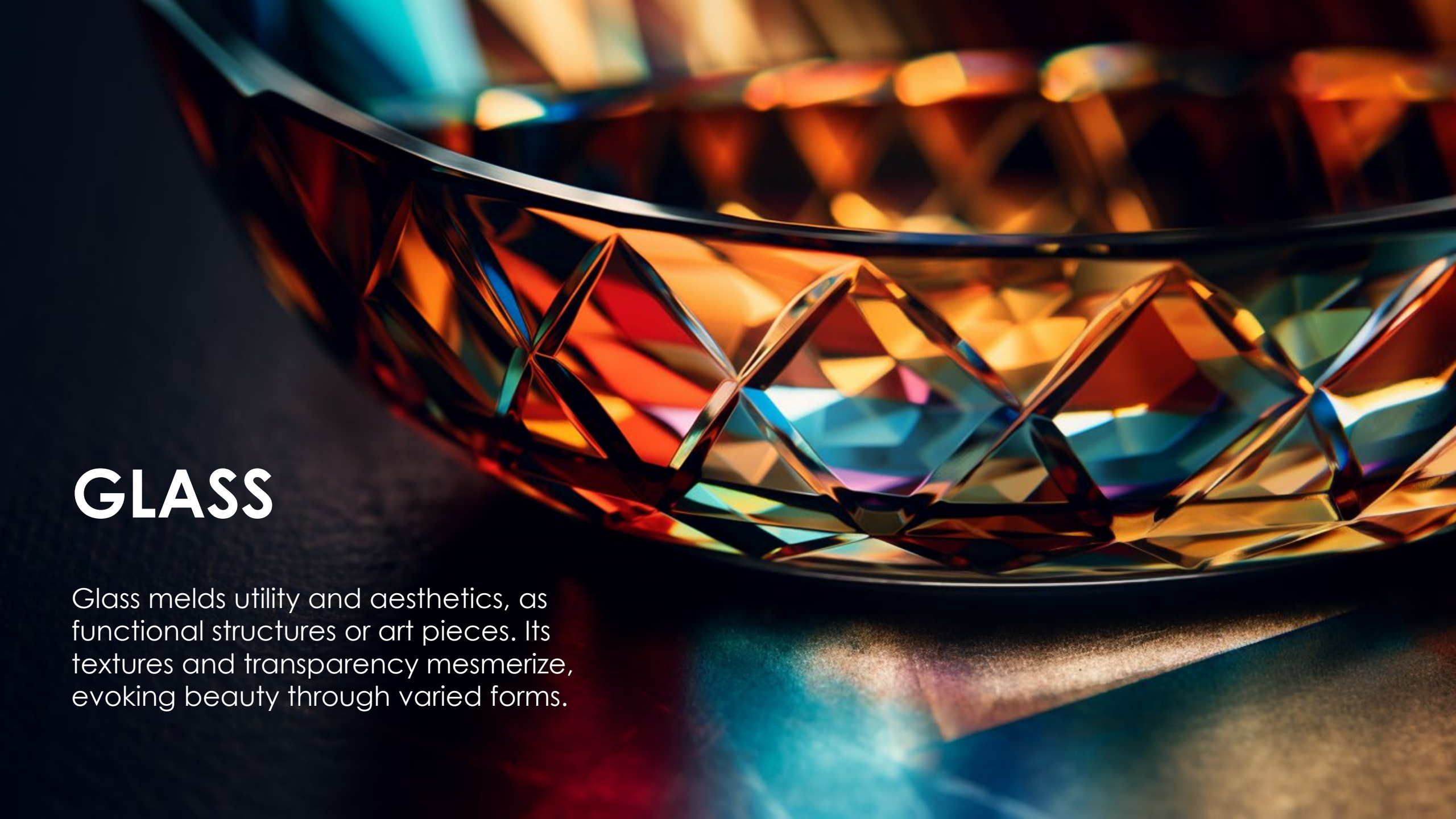
https://www.brettwestonarchive.com/

Rolleiflex SL66

Mamiya RB67

TLS Mamiya Sekor C Prime Lens Set

Photographer Brett Weston, spanning the 1950s to the 1980s, exhibited a distinctive aesthetic marked by high contrast and abstract imagery. Renowned for transforming ordinary subjects into captivating visual poetry, Weston's focus on abstract textures was driven by an artistic fascination with form and composition. Whether capturing plant leaves, knotted roots, or tangled kelp, his lens delved into the intricate patterns and nuanced details of the subjects. Concentrating on close-ups, Weston reduced elements to pure form, showcasing a preference for high contrast. This attraction to abstract textures defined Weston's signature style, emphasizing the visual impact of shapes and surfaces in his evocative and timeless photographs.



GLASS

Glass melds utility and aesthetics, as functional structures or art pieces. Its textures and transparency mesmerize, evoking beauty through varied forms.

Glass

Glass, a versatile material in architecture and art, originates from sand. Through high-temperature fusion with additives, sand transforms into molten glass, which, when cooled, takes on various forms and functions.

Glassmaking dates back to ancient times, with the earliest known glass artifacts from Mesopotamia around 3500 BCE. These early glasses were often opaque and used for jewelry and small objects. The process of making transparent glass was discovered by the Phoenicians around 1500 BCE, revolutionizing the industry. In the Roman Empire, **glassblowing techniques** were developed, allowing for the creation of intricate vessels and decorative pieces. The fall of Rome led to a decline in glass production in Europe, but the art flourished in the Byzantine and Islamic worlds.

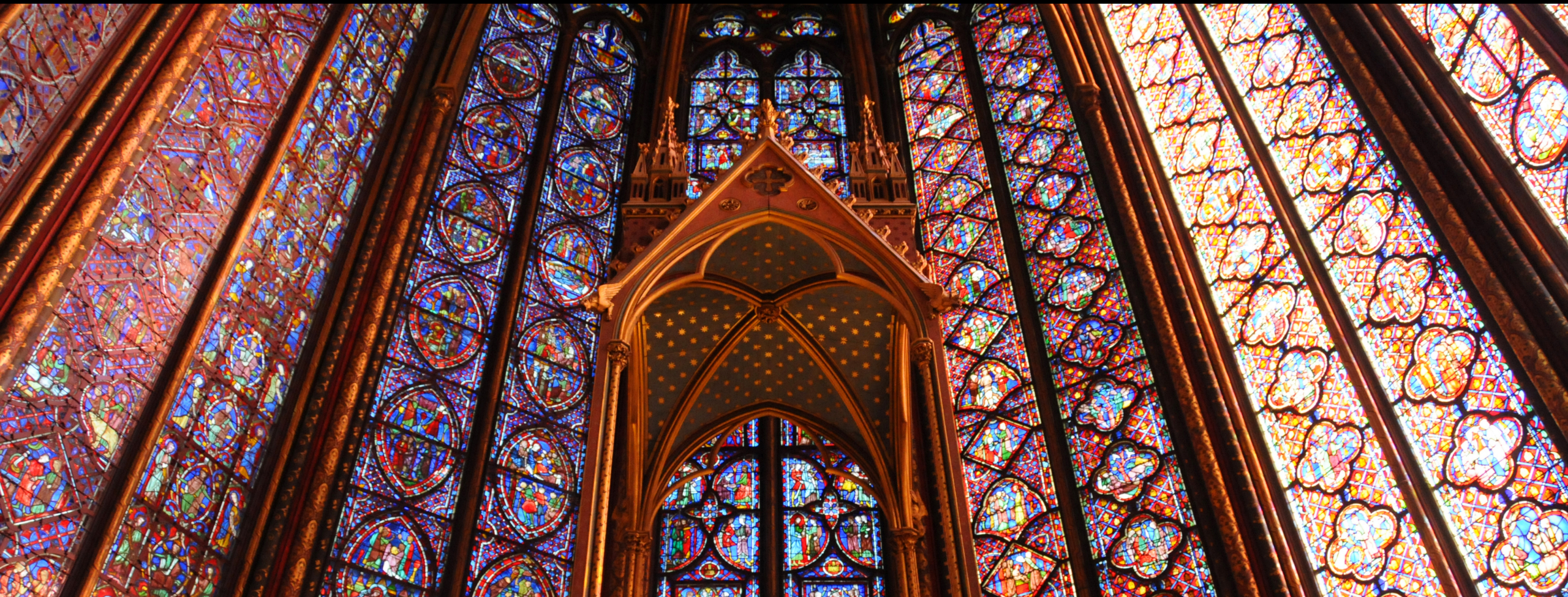
During the Middle Ages, **stained glass windows** became iconic in European architecture, adorning cathedrals and churches. The Renaissance period saw innovations in glassmaking, including the creation of **clear glass mirrors and lenses.** In the 19th century, the Industrial Revolution transformed glass production, making it more accessible for architectural use. The Crystal Palace, constructed for the Great Exhibition of 1851 in London, showcased the potential of glass in large-scale architecture. In the 20th century, artists like Dale Chihuly pushed the boundaries of glass art, creating intricate sculptures and installations.

Chihuly Glass Museum • 3024 x 4032 • Seattle, WA • 9.3.2017 • f/2.2 • 1/30 sec • 80 ISO • 29 mm • iPhone • Jazno Francoeur

The Properties of Glass

Light passing through glass is a complex interaction. When light, composed of photons, encounters glass, it slows down due to the material's higher **refractive index**. This causes photons to interact with atoms within the glass, exciting electrons and briefly absorbing energy before re-emitting it as photons. The photons exit the glass, continuing at a slower speed, bending or refracting as they transition from one medium to another. The type of glass affects this process; for example, **leaded glass**, with added lead oxide, disperses light differently, creating prismatic effects. **Frosted glass** scatters light due to its textured surface, while **stained glass** filters light through its colored sections, resulting in intricate patterns of transmitted light.

St. Chappelle • 4288 x 42848 • Paris, France • 9.3.2017 • f/3.5 • 1/200 sec • 1600 ISO • 18 mm • Nikon D300 • Jazno Francoeur



The Properties of Glass

When we look at how light goes through glass, we consider a few important things. As mentioned, there's something called the **refractive index.** This tells us how much light changes direction when it goes in or out of the glass. Think about it like how a straw looks bent when you put it in water - that's the same idea. Next, we have **dispersion.** This is like when you see a prism make a rainbow from white light. It's all about how light spreads into its different colors. Then, we look at how much light actually goes through the glass, which we call **transmission**. And on the flip side, there's **reflectivity,** which is about how much light bounces off the surface.

Refraction

Dispersion

Transmission

Reflectivity

The Properties of Glass

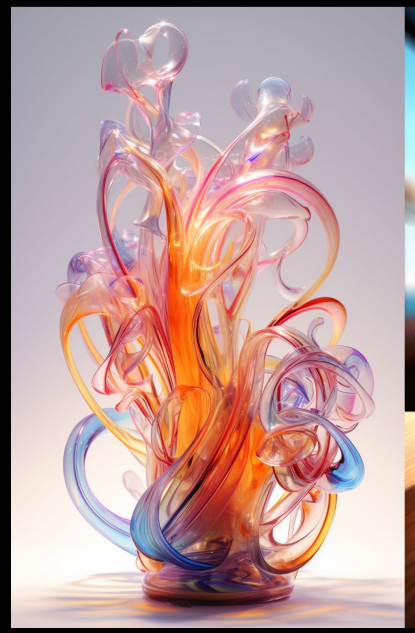
To the left is a glass with no dramatic light phenomena (low transmission). To the right is a glass with multifarious light phenomena, including sunlight.

short glass tumbler filled with water on a wood surface, cloudy day, overcast, diffuse neutral light **[Midjourney 5.2]**

glare off glass, specular rim light, short glass tumbler filled with water on a reflective wood surface, ray tracing, specularity, caustics, bounced light, subsurface scattering, prismatic, golden hour **[Midjourney 5.2]**

The Properties and Styling of Glass

Glass is a versatile material in glassblowing, prized for its unique properties. Its primary chemical composition is **silica** (SiO_2), which forms the glass matrix. Other elements, like **soda ash** (sodium carbonate) and **lime** (calcium oxide), are added to lower the melting point and improve workability. Glass properties are influenced by its composition and can vary widely. **Soda-lime glass**, the most common, is known for its ease of use, while **lead glass**, with added lead oxide, is prized for its brilliance. **Borosilicate glass** contains boron oxide and boasts exceptional durability and heat resistance. These variations in composition allow glassblowers to create a diverse range of art, each with distinct properties. **Glass art encompasses diverse styles, from traditional Venetian and contemporary to stained glass and kiln-formed pieces**. Artists employ techniques like fusing, casting, and lampworking to craft intricate and varied glass creations. [Note: images below created with Midjourney 5.2]

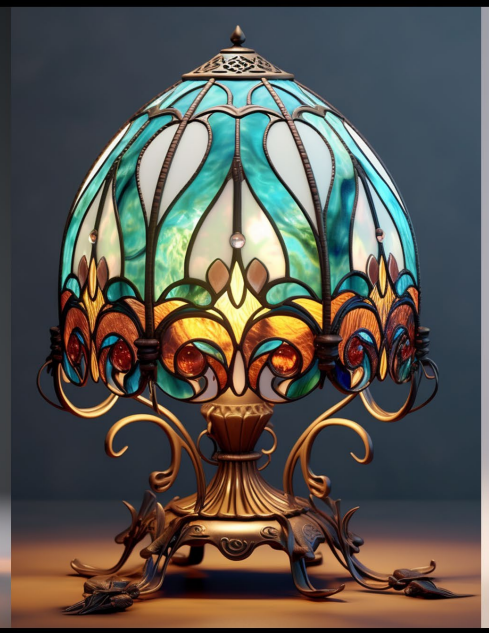


Glass Sculpture
Artists craft 3D sculptures with blown glass, yielding representational or abstract art, from intricate animals to modern abstract pieces.

Borosilicate Glass
"Boro" glassblowing employs durable borosilicate glass, which is known for its heat resistance. Ideal for crafting functional items like pipes and scientific glassware.

Contemporary Glass
Contemporary glassblowing pioneers experimental techniques, pushing the medium's boundaries for avant-garde and cutting-edge glass art.

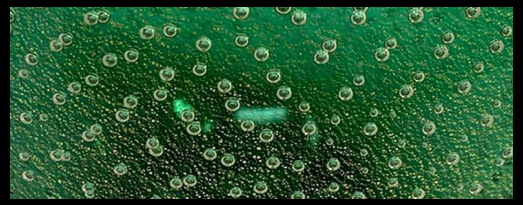
Fused Glass
Fused glass involves melting different pieces of glass together in a kiln to create various forms, such as dishes, jewelry, or decorative art.



Stained Glass
Stained glass involves using colored glass pieces to create intricate patterns or images, often used in windows, lampshades, and other decorative elements.

Venetian Glass
Originating in Venice, Italy, this style is characterized by intricate and ornate glasswork. It often includes decorative elements like filigree, murrine, and intricate shapes.

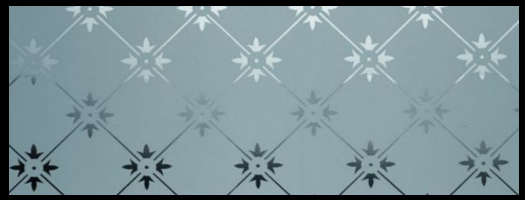
Bullicante glass consists of overlaying several layers of air bubbles in a grid pattern within the vitreous wall. it is seen quite often around the island of Murano.



Chihuly glass is characterized by intricacy and color. Dale Chihuly was inspired by many different cultures and glassmaking schools.

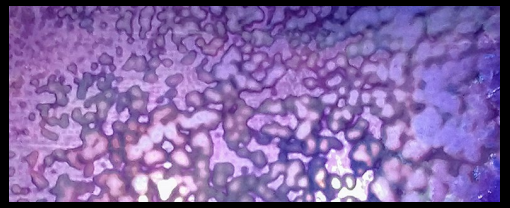
Crackle is a finish added to the glass to give it a cracked or crackled overall texture. This finish affects neither the color nor the form of the piece.

Etched glass is type of glassware whose decorative design has been cut into the surface by the corrosive action of an acid.



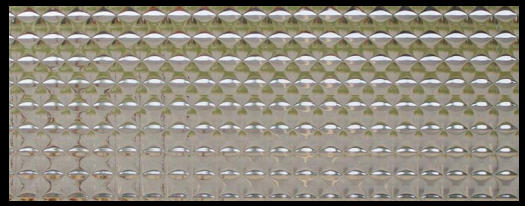
Frosted glass is a transparent sheet of glass that has been etched or sand-blasted to make it opaque. It seems transparent due to light dispersion.

Mottled glass is opalescent. Rates of crystal growth have been controlled to create areas of opacity on the surface in a visually mottled effect.

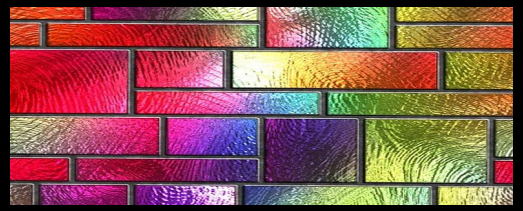


Pate de Verre glass textures exhibit a translucent, crystalline appearance with intricate, often colorful designs. The French term means “glass paste”.

Patterned glass is a type of glass that has been etched, sandblasted, or otherwise treated to create a specific pattern or design on its surface.



Stained glass is colored glass as a material or works created from it. The term is often applied to the windows of churches and other religious buildings.



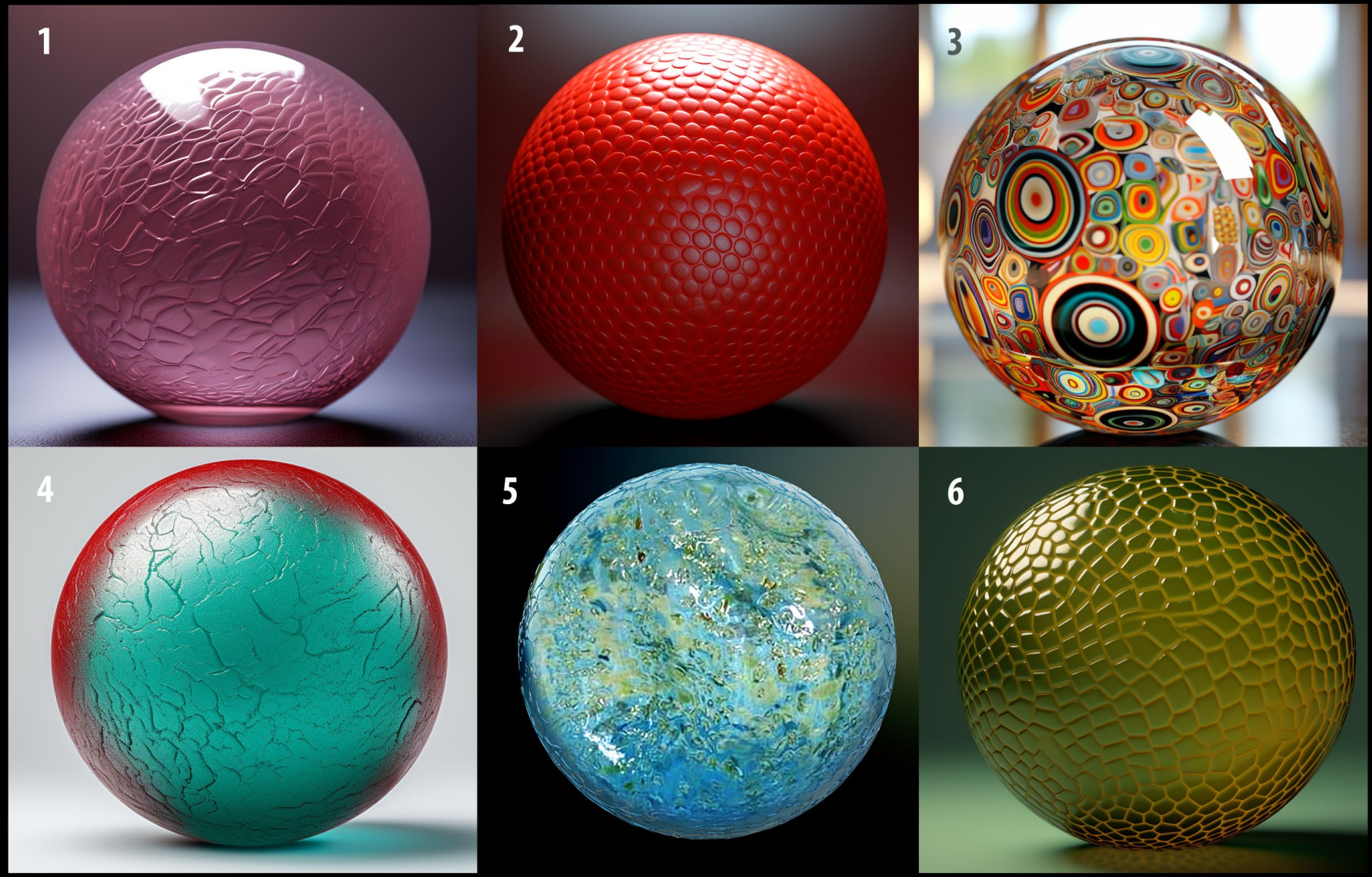
Stipple glass is an artisanal technique, using pointillism-like taps to form intricate designs, showcasing meticulous craftsmanship.

Tiffany glass is characterized by multi-colored, textured, opalescent glass that is primarily used in lamps, windows, vessels, and ceramics.

Vaseline/Uranium glass is a term for the transparent yellow to yellow-green glass that owes its color to its uranium content. It glows under UV light.

Types of Glass Texture

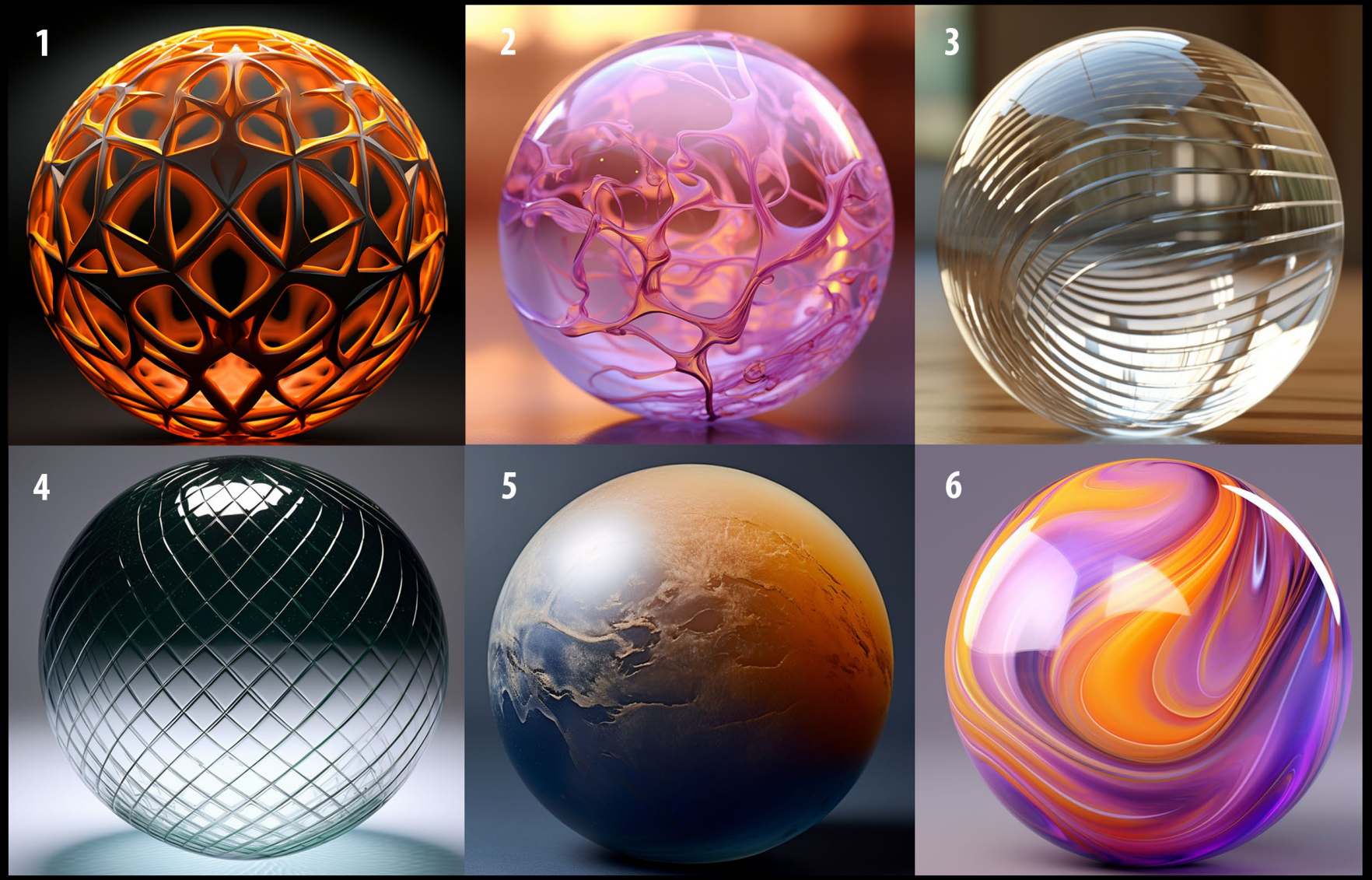
1. **Abitur Texture:** This involves rolling the hot glass over a textured surface, such as metal mesh or fabric, to imprint a pattern onto the glass.
2. **Balloton Texture:** Raised, evenly spaced spherical bubbles on glass surface for visual and tactile appeal.
3. **Cane and Murrine:** By layering and fusing thin glass rods or slices (cane and murrine) with various patterns and colors, artists can create intricate and textured designs within the glass.
4. **Crimp Texture:** This technique involves using specialized tools to crimp or pinch the hot glass while it's malleable. It creates a series of ridges or wrinkles on the glass surface, adding a unique texture.
5. **Fritting:** Frit is finely ground glass of various colors and sizes. Sprinkling frit onto the hot glass surface or rolling it over the frit can create a textured, granular effect when fused into the glass.
6. **Incising:** Artists can use tools to carve or cut into the glass surface, creating intricate designs and textures.



[insert glass texture], dimensional pattern, solid glass ball, opaque glass texture globe, subsurface scattering, ray tracing, reflective, specular highlights, neutral background, detailed texture, close-up **[Midjourney 5.2]**

Types of Glass Texture

1. **Lattice Work:** Lattice work involves creating a network of interconnected glass strands or threads, which are carefully woven together to form a textured lattice pattern.
2. **Marvering:** Marvering is the technique of rolling the glass on a metal or graphite surface to shape it and potentially create textures or patterns through pressure and friction.
3. **Raking:** Raking is the process of dragging a metal tool or comb-like instrument across the hot glass to create linear or comb-like textures.
4. **Reticello:** technique where two glassblowers collaborate to create a net-like pattern by twisting and stretching threads of molten glass.
5. **Sandblasting:** After the glass has cooled, artists can use abrasive materials or sandblasting equipment to etch the surface, creating a frosted or matte texture.
6. **Vortex Texture:** This technique involves twisting and turning the glass as it cools, creating a vortex pattern that adds a dynamic texture.



[insert glass texture], dimensional pattern, solid glass ball, opaque glass texture globe, subsurface scattering, ray tracing, reflective, specular highlights, neutral background, detailed texture, close-up **[Midjourney 5.2]**

The Genius of Chihuly, Tiffany, & Venetian Glass

Venetian glass, renowned for its exquisite craftsmanship and artistic elegance, has a storied history that influenced the development of glass art worldwide, notably through the works of Tiffany and Chihuly.

Venetian Glass: The roots of Venetian glassmaking date back to the 8th century, and Venice became a dominant center for glass production by the 13th century. Venetian artisans perfected techniques like millefiori, filigree, and latticino, creating intricate and colorful glassware, chandeliers, and decorative pieces.

Tiffany Glass: In the late 19th century, Louis Comfort Tiffany, an American artist and designer, was inspired by Venetian glassblowing techniques. He pioneered the use of opalescent glass and the "Favrile" technique, which created iridescent surfaces, to produce iconic stained glass lamps, windows, and decorative objects. Tiffany's innovative approach bridged the gap between functional and decorative glass art.

Chihuly Glass: Dale Chihuly, a contemporary glass artist, drew inspiration from Venetian glass traditions but pushed the boundaries of the medium. He is known for his large-scale, organic glass sculptures that resemble marine life and natural forms. Chihuly's works often employ a team approach, akin to the Venetian "factory" model, to create complex and ambitious installations worldwide.

Chihuly I • 3024 x 4032 • Seattle, WA • 9.30.2017 • f/2.2 • 1/30 sec • 200 ISO • 4 mm • iPhone • Jazno Francoeur

DALE CHIHULY, INNOVATIVE MATERIALS AND DESIGN:

*"**GLASS IS THE MOST MAGICAL OF ALL MATERIALS. IT TRANSMITS LIGHT IN A SPECIAL WAY.** I AM PLEASED THAT MY ART APPEALS TO SO MANY PEOPLE OF ALL AGES. AS A PARENT AND AN ARTIST, I'M ESPECIALLY LOOKING FORWARD TO LEAVING A LEGACY AT THE CHILDREN'S MUSEUM, A PLACE WHERE I HOPE MY WORK BRINGS JOY TO CHILDREN WHO VISIT FROM ALL OVER THE WORLD."* ***HTTPS://WWW.CHIHULYGARDENANDGLASS.COM//***

LOUIS COMFORT TIFFANY, INNOVATIVE MATERIALS AND DESIGN:

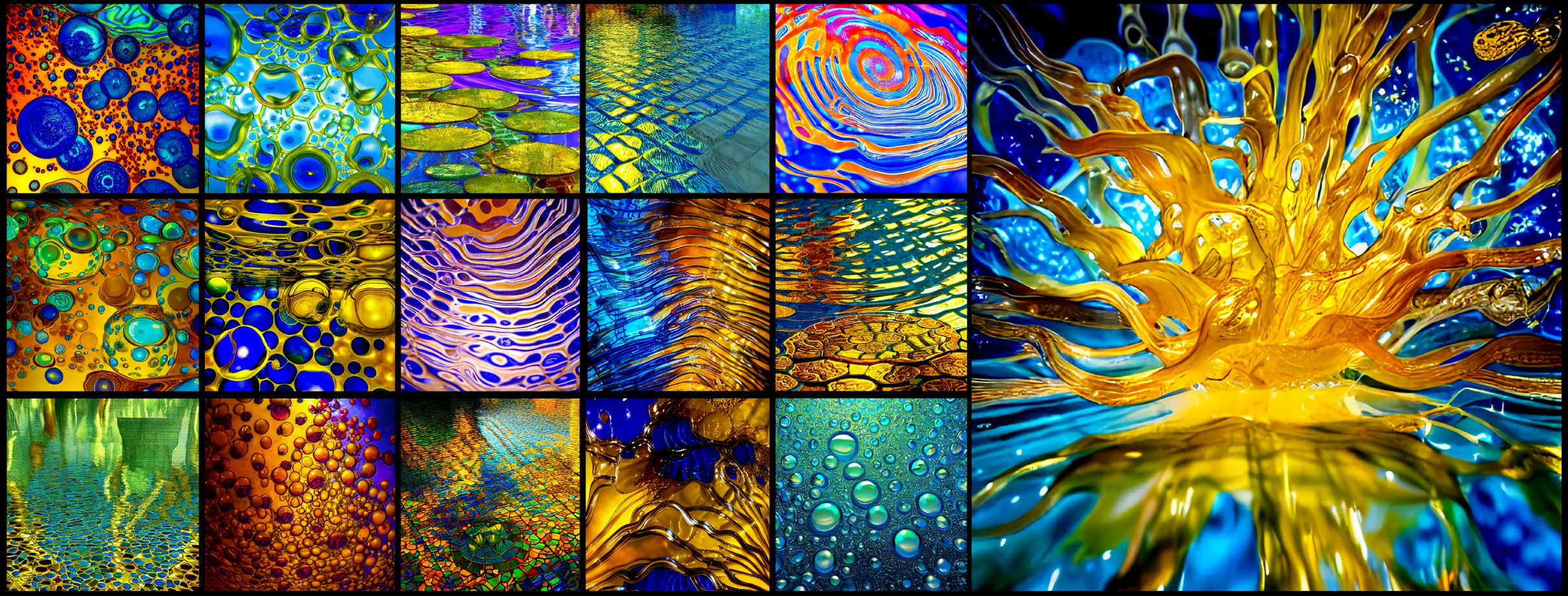
"I HAVE ALWAYS STRIVEN TO FIX BEAUTY IN WOOD, STONE, GLASS OR POTTERY, IN OIL OR WATERCOLOR BY USING WHATEVER SEEMED FITTEST FOR THE EXPRESSION OF BEAUTY, THAT HAS BEEN MY CREED." *HTTPS://EN.WIKIPEDIA.ORG/WIKI/LOUIS_COMFORT_TIFFANY*

GLASS TEXTURES, GLASS WATER SERIES:

DETAILED WATER SPLASH IN THE STYLE OF **CHIHULY GLASS**, GLOWING WATER SPRAY AND DROPLETS, CAUSTICS, REFLECTIONS, SPECULAR HIGHLIGHTS, RAY TRACING, SUBSURFACE SCATTERING, CANON 5, BACKLIT, COOL PALETTE, FORCED PERSPECTIVE **[STABLE DIFFUSION]**

GLASS TEXTURES, GLASS WATER SERIES:

SPLASHES ON OCEAN SURFACE, GAUDI + **TIFFANY GLASS,** GLOWING WATER SPRAY AND DROPLETS, CAUSTICS, REFLECTIONS, SPECULAR HIGHLIGHTS, RAY TRACING, BACKLIT, COOL PALETTE, SUBSURFACE SCATTERING **[STABLE DIFFUSION]**
SPLASHES ON REFLECTIVE POND, **TIFFANY GLASS** + GAUDI, CAUSTICS, SPECULAR HIGHLIGHTS, RAY TRACING, BACKLIT, GOLDEN HOUR **[STABLE DIFFUSION]**
BUBBLES + RIPPLES, **CHIHULY GLASS**, CAUSTICS, REFLECTIONS, SPECULAR LIGHTS, RAYTRACING, TOP DOWN, BACKLIT, COOL COLORS **[STABLE DIFFUSION]**
WATER BUBBLES + RIPPLES IN A REACTION DIFFUSION PATTERN IN THE STYLE OF **CHIHULY GLASS**, CAUSTICS, REFLECTIONS, CHIAROSCURO, SPECULAR HIGHLIGHTS, RAY TRACING, LOOKING DOWN, CANON 5, BACKLIT, COOL PALETTE **[STABLE DIFFUSION]**
CHIHULY GLASS SPLASH, GLOWING SPRAY, CAUSTICS, REFLECTIONS, HIGHLIGHTS, RAYTRACING, CONTRE-JOUR, COOL COLORS **[STABLE DIFFUSION]**



GLASS TEXTURES, GLASS WATER SERIES:

WATER SPLASH IN THE STYLE OF **CHIHULY AND TIFFANY GLASS**, CAUSTICS, REFLECTIONS, SPECULAR HIGHLIGHTS, RAY TRACING, GOLDEN HOUR, CANON 5, BACKLIT --AR 32:9 **[MIDJOURNEY 3]**

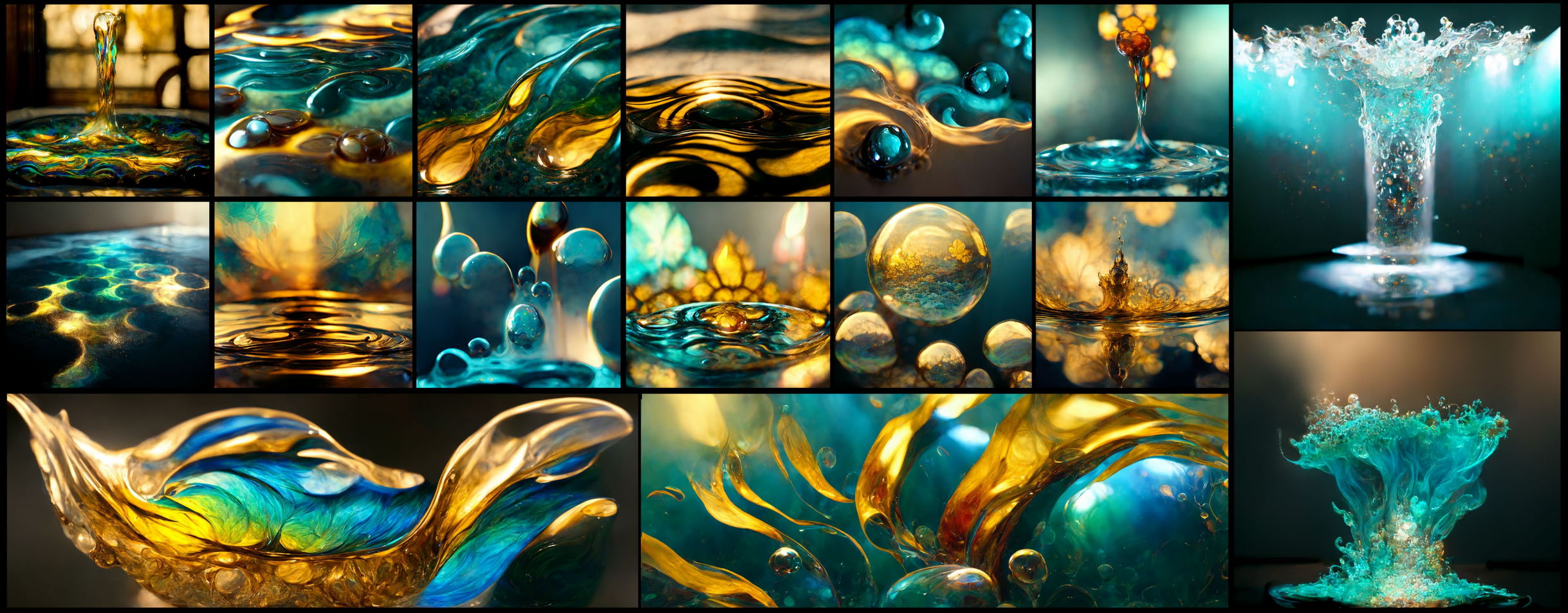
GLASS TEXTURES, GLASS WATER SERIES:

UNDERWATER SPLASH UPSHOT, DAPPLED SUNLIGHT, FRENETIC BUBBLES, **CHIHULY+TIFFANY + GAUDI GLASS SPLASHES**, CAUSTICS, REFLECTIONS, SPECULAR HIGHLIGHTS, RAY TRACING, CONTRE-JOUR, CANON 5, BACKLIT, COOL PALETTE --AR 32:9 **[MIDJOURNEY 3]**

TIFFANY GLASS + **GAUDI SPLASH**, REFLECTION, SPECULAR HIGHLIGHTS, RAY TRACING, TRANSPARENT, BACKLIT, GOLDEN HOUR **[MIDJOURNEY 3]**

NOUVEAU RIPPLES, TIFFANY GLASS + GAUDI, CAUSTICS, REFLECTIONS, HIGHLIGHTS, RAY TRACING, BACKLIT, GOLDEN HOUR --AR 32:9 **[MIDJOURNEY 3]**

CRASHING WAVE IN THE STYLE OF **TIFFANY GLASS** + **GAUDI**, GLOWING WATER SPRAY AND DROPLETS, CAUSTICS, REFLECTIONS, CHIAROSCURO, SPECULAR HIGHLIGHTS, RAY TRACING, CONTRE-JOUR, CANON 5, BACKLIT, COOL PALETTE, WORM'S EYE VIEW **[MIDJOURNEY 3]**



GLASS TEXTURES, ORIGAMI ODYSSEYS:

EXTREME CLOSE-UP OF TRANSPARENT **GLASS** ORIGAMI PLATES DEPICTING A NOH THEATER ACTOR EMERGING 2D TO 3D, EXTRUDED HOKUSAI SAMURAI, COLORFUL HAKAMA IN THE STYLE OF ST. CHAPPELLE AND WAYANG KULIT, DYNAMIC POSES, SUBSURFACE SCATTERING, DAPPLED LIGHT, GOLDEN HOUR --AR 2:1 **[MIDJOURNEY 5]**

EXTREME CLOSE-UP OF LAYERS OF TRANSPARENT **GLASS** ORIGAMI PLATES DEPICTING AN EXTRUDED HOKUSAI SAMURAI EXPLODING INTO A HUNDRED BUTTERFLIES WEARING A COLORFUL HAKAMA IN THE STYLE OF ST. CHAPELLE AND WAYANG KULIT, EMERGING 2D TO 3D, DYNAMIC POSES, SUBSURFACE SCATTERING, DAPPLED LIGHT, GOLDEN HOUR, RAY TRACING, MIRRORED SURFACES, INFINITE REGRESS --AR 2:1 **[MIDJOURNEY 5]**

GLASS TEXTURES, SCULPTURAL PAINTINGS:

LEYENDECKER TURBULENT RAPIDS MADE FROM THOUSANDS OF REFLECTIVE PENROSE TILES FORMING MUCHA-STYLED DRAGONS BREAKING THROUGH WATER LIKE **GLASS** FROM 2D TO 3D, 3/4 VIEW, BISMUTH TRANSPARENCY, SUBSURFACE SCATTERING, BOUNCED LIGHT, RAY TRACING --AR 2:1 **[MIDJOURNEY 5]**

GLASS TEXTURES, OPHELIA:

SHIMMERING, HYPER-REALISTIC DIMENSIONAL BLUE **GLASS** AVALANCHE IN THE STYLE OF LEYENDECKER + GUSTAV KLIMT, SUBSURFACE SCATTERING, GLOBAL LUMINANCE, EXTREME ENERGY, DRAMATIC PERSPECTIVE AND ANGLE, --AR 2:3 **[MIDJOURNEY 5]**

LEYENDECKER RAPIDS MADE FROM REFLECTIVE **GLASS PENROSE TILES** FORMING MUCHA-STYLED WOMAN EMERGING FROM WATER 2D TO 3D, EXTREME CLOSE-UP, BISMUTH TRANSPARENCY, SUBSURFACE SCATTERING, BOUNCED LIGHT, CONTRE-JOUR, RAY TRACING, GOLDEN HOUR --AR 2:1 **[MIDJOURNEY 5]**

GLASS TEXTURES, SCULPTURAL PAINTINGS:

FEMALE MUSE EMERGING 2D TO 3D FROM DIMENSIONAL BLUE WATERFALL RAPIDS LIKE SHATTERED **GLASS**, STYLE OF LEYENDECKER AND GUSTAV KLIMT, CONTRE-JOUR, SUBSURFACE SCATTERING, GLOBAL LUMINANCE, 3-DIMENSIONAL IMPASTO, RAY TRACING, REFLECTIVE, EXTREME ENERGY, DRAMATIC PERSPECTIVE + ANGLE, PENROSE TILING --AR 2:1 **[MIDJOURNEY 5]**

FEMALE MUSE EMERGING 2D TO 3D FROM DIMENSIONAL BLUE WATERFALL RAPIDS LIKE SHATTERED **GLASS** COVERED WITH CHOCHIN LANTERNS, CANDLELIGHT, STYLE OF LEYENDECKER AND GUSTAV KLIMT, CONTRE-JOUR, SUBSURFACE SCATTERING, GLOBAL LUMINANCE, 3-DIMENSIONAL IMPASTO, RAY TRACING, REFLECTIVE, EXTREME ENERGY, DRAMATIC PERSPECTIVE AND ANGLE, PENROSE TILING --AR 2:1 **[MIDJOURNEY 5]**

GLASS TEXTURES, SCULPTURAL PAINTINGS:

FEMALE MUSE EMERGING 2D TO 3D FROM DIMENSIONAL WATERFALL RAPIDS LIKE SHATTERED **GLASS**, STYLE OF LEYENDECKER + GUSTAV KLIMT, FIGURES EMERGING FROM WATER, CONTRE-JOUR, SUBSURFACE SCATTERING, GLOBAL LUMINANCE, 3-DIMENSIONAL IMPASTO, RAY TRACING, REFLECTIVE, EXTREME ENERGY, DRAMATIC PERSPECTIVE AND ANGLE --AR 2:1 **[MIDJOURNEY 5]**

CERAMICS

Ceramic textures and glazes have evolved through the ages, transitioning from purely functional to innovative artistic expressions. Involving both chemistry and aesthetics, ceramics are among the most intricate of modern art forms.

Ceramics + Ceramic Glazing

Ceramics, one of humanity's oldest art forms, originated around 27,000 years ago when early humans fashioned clay into pottery for practical use and artistic expression. Initially, ceramics were unglazed, relying on the natural properties of fired clay for strength and utility. However, the development of **ceramic glazing** can be traced back to ancient Mesopotamia around 4000 BCE. Early glazes were simple mixtures of clay and crushed minerals, applied to pottery before firing. These glazes improved the aesthetic appeal, durability, and waterproofing of ceramics. Over millennia, glazing techniques evolved, leading to the intricate and colorful designs seen in diverse cultures worldwide, marking a crucial milestone in the history of ceramic artistry.

The piece to the right was created by my late (and beloved) stepmother, **Vicki Francoeur (1952-2010).**

Two Women • 3714 x 3024 • Little Rock, AR • 12.18.2018 • f/2.2 • 1/30 sec • 100 ISO • 29 mm • iPhone • Jazno Francoeur

Ceramics as Art

Ceramics have evolved dramatically from their utilitarian origins to encompass diverse **non-functional forms**. Initially, ceramics served as essential vessels for storage and daily use, valued for their durability and practicality. Over time, as societies advanced, artisans began infusing aesthetics into their pottery, gradually blurring the line between function and art. This transition culminated in the emergence of non-functional ceramics, where artistic expression dominates. Modern ceramic artists (such as Vicki Francoeur to the right) have pushed the boundaries of this evolution, creating intricate sculptures and abstract pieces, proving that ceramics have transcended their functional roots to become a versatile and expressive medium in the world of contemporary art.

Waterwings • 4022 x 3024 • Seattle, WA • 12.18.2018 • f/2.2 • 1/30 sec • 125 ISO • 29 mm • iPhone • Jazno Francoeur

The Properties and Styling of Ceramics

*Prompts: ceramic vessel completed with **[insert technique]**, beautiful veneer, specularity, subsurface scattering, reflectivity, ray tracing **[Midjourney 5]***

Ceramics possess distinctive physical characteristics derived from their atomic structures, making them valuable materials across diverse applications. They are renowned for their exceptional hardness, often surpassing metals and polymers on the Mohs scale. However, ceramics are also inherently brittle, meaning **they tend to fracture under stress.** Another notable trait is their **high melting points**, enabling them to withstand extreme temperatures, crucial in applications like refractories and aerospace components. Ceramics are excellent electrical insulators, making them valuable in electronic components. They exhibit low thermal conductivity, ideal for applications requiring thermal insulation. Common glaze compositions used to decorate and protect ceramics include **silica** (providing gloss and hardness), **alumina** (enhancing stability and hardness), **fluxes** (lowering melting points), **colorants** (providing color), and **opacifiers** (creating opacity). Stabilizers like zirconium oxide and magnesium oxide enhance glaze durability. These chemical compositions, fired at specific temperatures, result in the vibrant and protective surface finishes found on ceramics in various artistic, pottery, and functional products. Below and on the following pages are some common yet distinctive glazing techniques.

Crawling
Allowing glaze to separate and pull away from the surface during firing, creating textured and cracked patterns.

Dripping
Submerging the ceramic piece into a glaze bath to achieve an even and consistent coat.

Majolica
Applying an opaque white glaze over the clay and then painting colorful designs on top of it, resulting in a bright and glossy surface.

Mishima
A technique where a design is incised into the clay, filled with contrasting glaze, and then wiped clean, leaving the design inlaid with glaze.

The Properties and Styling of Ceramics

Ceramic firing techniques are vital processes in pottery. **Bisque firing,** the first step, dries and prepares the clay. **Glaze firing** comes next, melting the glaze onto the pottery at a higher temperature. **Oxidation firing**, with lots of oxygen, yields predictable colors. **Reduction firing,** with limited oxygen, creates unique effects. **Raku firing** involves rapid cooling in combustible material for special textures. **Salt firing** adds sodium compounds for distinct colors. **Wood firing** uses wood as fuel, introducing ash and volatile compounds for striking surfaces. **Pit firing** occurs in a hole with wood or other combustibles for unique patterns. **Saggar firing** protects delicate pieces in a controlled environment. These techniques provide artists various ways to create textures, colors, and effects in ceramics.

*Prompts: ceramic vessel completed with **[insert technique]**, beautiful veneer, specularity, subsurface scattering, reflectivity, ray tracing **[Midjourney 5]***

Raku

A firing technique where ceramics are removed from the kiln while still red-hot and then subjected to post-firing reduction, creating unique and often unpredictable glaze effects.

Sgraffito

Carving or scratching through a layer of glaze to reveal the clay body underneath, often used for intricate designs.

Soda Firing

Introducing salt or soda compounds into the kiln during firing, which interact with the glaze to produce distinctive surface textures and colors.

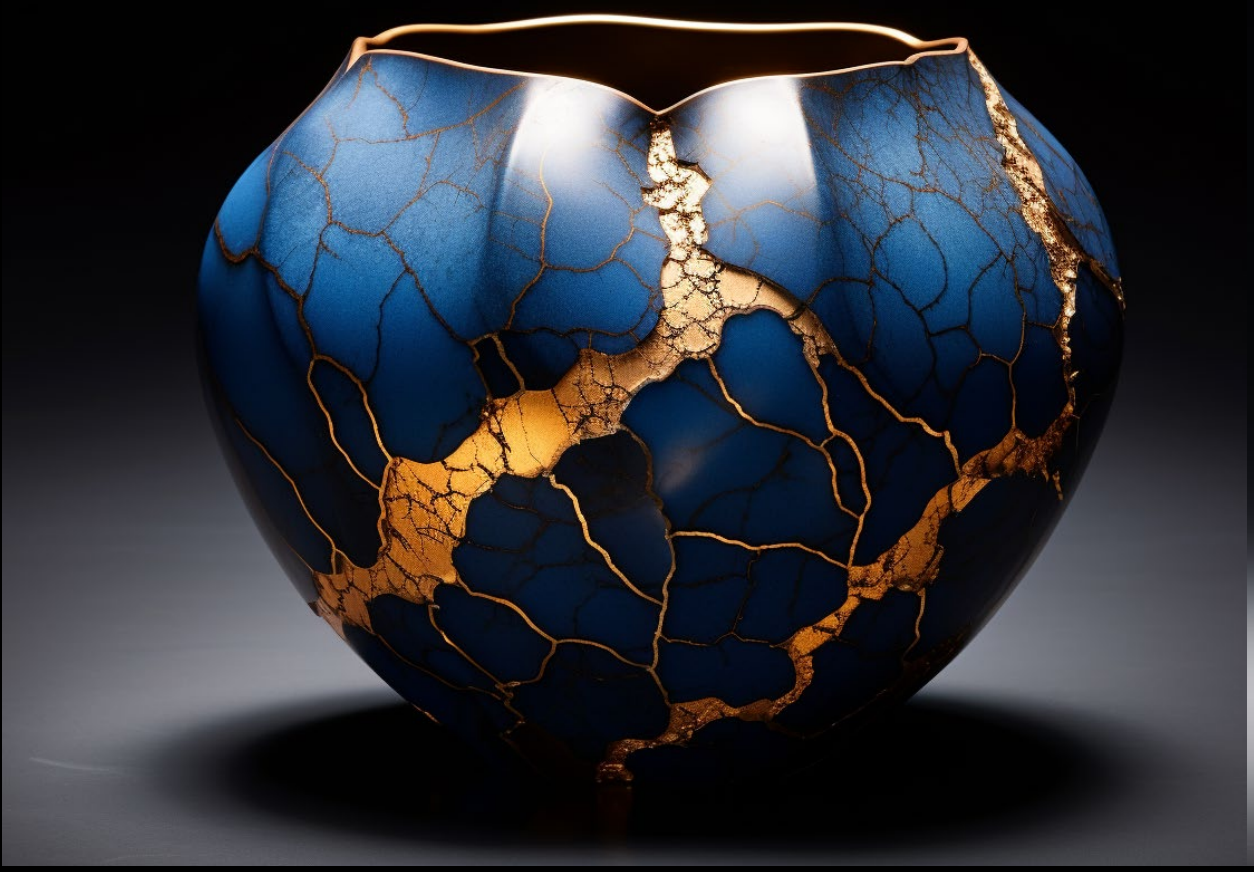
Wood Firing

Firing ceramics in a wood-fueled kiln, where the ash and volatile compounds from the wood interact with the glazes, resulting in unique and complex surface effects.

The Properties and Styling of Ceramics

*Prompts: ceramic vessel completed with **[insert technique],** beautiful veneer, specularity, subsurface scattering, reflectivity, ray tracing **[Midjourney 5]***

Kintsugi and Lustre techniques are visually captivating in ceramics. Kintsugi celebrates flaws with gold, highlighting imperfections, while lustre adds a radiant metallic finish, resulting in unique and striking aesthetics.



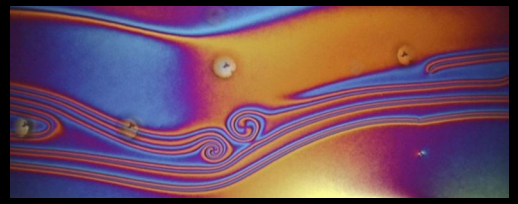
Kintsugi

Kintsugi ceramics involve repairing broken pottery with lacquer mixed with powdered gold, silver, or platinum, highlighting fractures as beautiful, valuable, and integral parts of the object's history.

Lustre

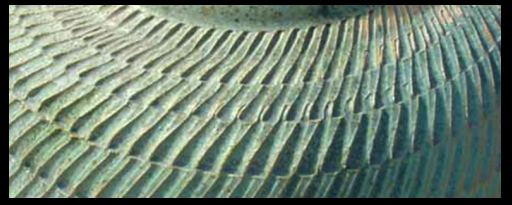
The lustre technique in ceramics involves applying metallic glazes and firing at low temperatures, resulting in a reflective, luminous surface finish with rich, iridescent colors and a captivating sheen.

Birefringence is the optical property of a material having a refractive index that depends on the polarization and propagation direction of light.



Glaze blisters, or blebs, are a surface defect in fired ceramic glazes. They have caused every potter grief at one time or another and can be erratic.

Chattering is where a trimming tool skips over the surface of a pot that is being trimmed on the potter's wheel, leaving a rippled texture.



Crazing is a common glaze defect that appears in the glazed surface of fired ware as a network of fine hairline cracks.

Dunting refers to firing cracks that occur in ceramic ware as it is cooled in the kiln because of uneven cross section or too rapid cooling.

Girih tiles are a set of 5 tiles used in the creation of Islamic geometric patterns using strapwork (girih) for decoration of Islamic buildings.

Kintsugi is the Japanese art of putting broken pottery pieces back together with gold, a metaphor for embracing your flaws and imperfections.

Laminations are planes of weakly connected material in the plastic matrix of a clay body. Improper pre-mixing is a common cause.

Lustre is created when an acidic solution containing gold or platinum (which produces a bright silver surface) is applied to a vessel before firing.

A **mosaic** is a piece of art that is composed of many tiny pieces of glass or tile. To make a decorative object Into a mosaic, you can tile the surface.

Penrose tiling is an example of an aperiodic tiling. Here, a tiling is a covering of the plane by non-overlapping polygons.

A **Voronoi diagram** is a type of diagram that has scattered random points on a Euclidean plane that is the closest to each point

Modern American Ceramic Masters

Ken Ferguson, Peter Voulkos, and Victor Babu are seminal figures in the world of ceramics, each known for their groundbreaking contributions that pushed the boundaries of the medium.

Ken Ferguson (1928-2004) was an American ceramic artist known for his influence on contemporary pottery and his dedication to teaching. His work bridged the gap between functionality and sculpture, often exploring the vessel form as an artistic canvas. As an educator, Ferguson mentored numerous emerging ceramic artists who would go on to make significant contributions to the field.

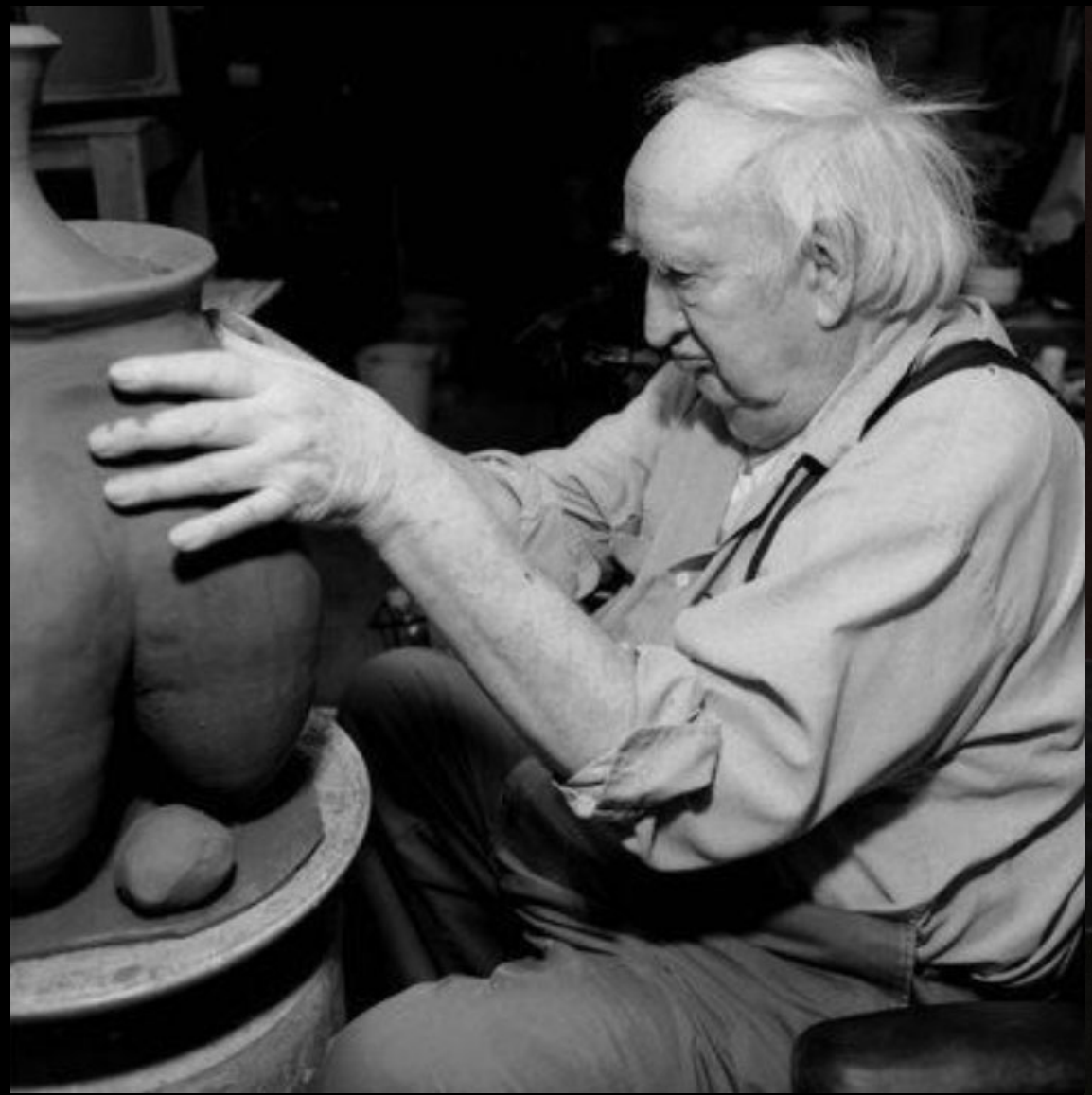
Peter Voulkos (1924-2002) was an American artist who revolutionized ceramics with his abstract expressionist approach. He shattered traditional norms by creating large, bold, and expressive ceramic sculptures. Voulkos's work transformed ceramics from functional craft into high art, paving the way for ceramics as a legitimate form of artistic expression. His monumental clay sculptures, often characterized by their dynamic forms, expressive textures, and dramatic glazes, challenged conventional techniques and inspired countless ceramic artists to explore new dimensions of the medium.

Victor Babu (1925-1993), another American ceramic artist, played a crucial role in the studio pottery movement. He was a master of crystalline glazes, pioneering their use in the mid-20th century. Babu's crystalline-glazed vessels, characterized by intricate crystal formations on their surfaces, demonstrated technical prowess and artistic innovation. His work not only expanded the possibilities of glaze chemistry but also elevated ceramics to a higher realm of craftsmanship and beauty.

https://en.wikipedia.org/wiki/Ken_Ferguson_(ceramist)

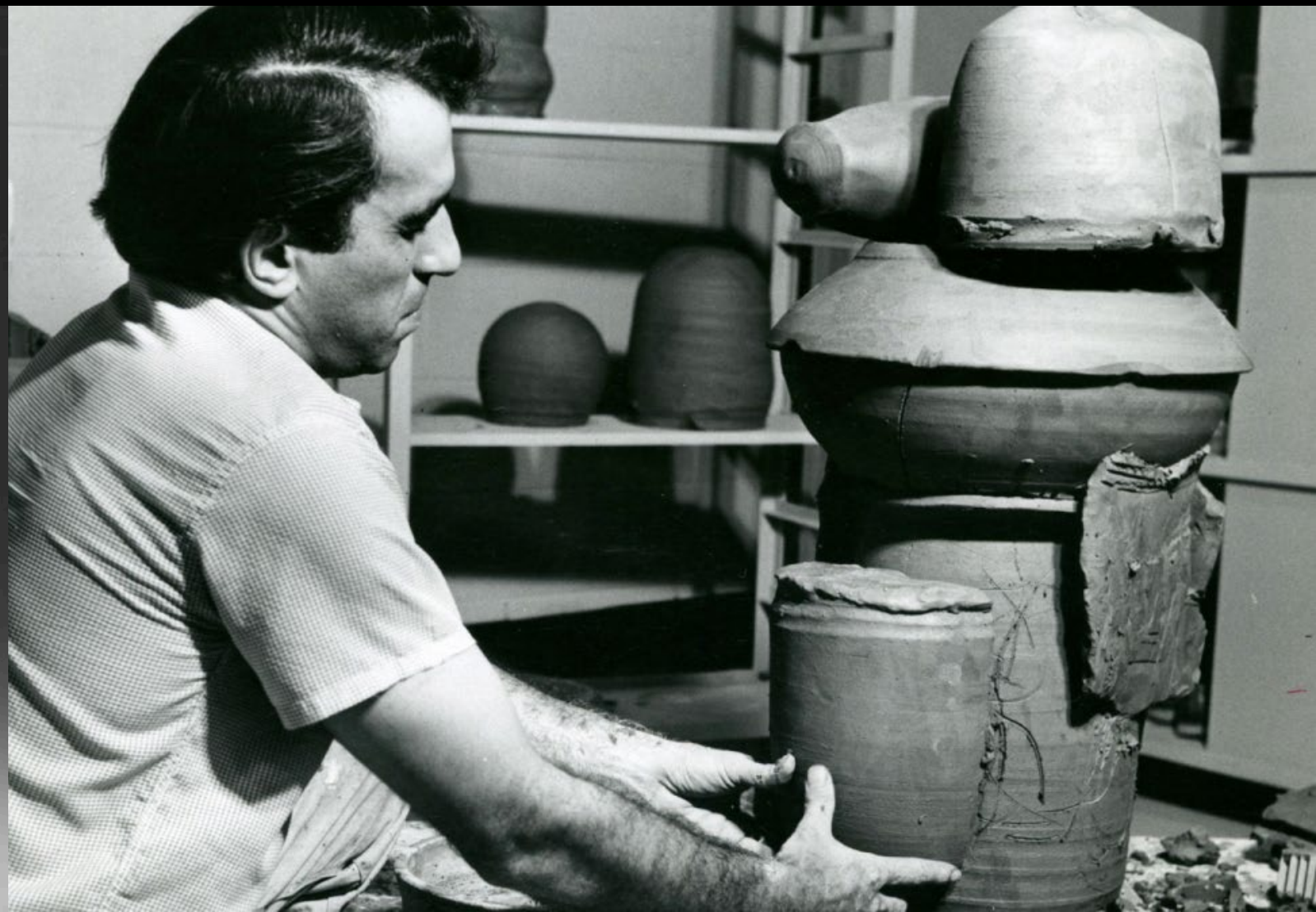
KEN FERGUSON, INNOVATIVE MATERIALS AND DESIGN:

"THE BEST THING YOU CAN DO IS DIG A DEEP WELL, BECAUSE DEEP WELLS DON'T DRY OUT IN THE HOT SUMMER. THEY STILL HAVE WATER IN THEM AND THE SHALLOW ONES DRY OUT. SO YOU'VE GOT TO DIG A DEEP WELL. IF YOU DO THAT YOU CAN HAVE IDEAS FOREVER." *HTTP://WWW.POTTERS.ORG/SUBJECT107051.HTM*



PETER VOULKOS, INNOVATIVE MATERIALS AND DESIGN:

"YOU HAVE TO FORGET ABOUT THE LITTLE TECHNICAL PROBLEMS THAT DON'T MATTER—YOU'VE OVERCOME THEM LONG AGO ANYWAY. *YOU FINALLY REACH A POINT WHERE YOU'RE NO LONGER CONCERNED WITH KEEPING THIS BLOB OF CLAY CENTERED ON THE WHEEL AND UP IN THE AIR. YOUR EMOTIONS TAKE OVER AND WHAT HAPPENS JUST HAPPENS."* ***HTTPS://FRANKLLOYDGALLERY.WORDPRESS.COM/2009/07/09/PETER-VOULKOS-ON-IMPROVISATION***



VICTOR BABU, INNOVATIVE MATERIALS AND DESIGN:

"I DO NOT RELY ON THE POT BEING COMPLETE AS IT IS THROWN ON THE WHEEL; IT NEEDS MORE ATTENTION. *I USED TO FEEL GUILTY ABOUT DOING THIS, BUT MY NEED IS TO PRODUCE A CLEAN, CRISP CONTROL OF THE FORM, WITH AS MUCH GRACE AND SUBTLETY IN THE CURVE OF THE FORM OR AN ANGLE AS I CAN MANAGE."* ***HTTPS://STUDIOPOTTER.ORG/MISSOURI-VALLEY-POTTERS-VICTOR-BABU***

CERAMICS + GLAZES, EXTRAPOLATED RETROSPECTIVE:

HTTPS://S.MJ.RUN/ORKBFL-OEYA HTTPS://S.MJ.RUN/-4UIZK4_CCG HTTPS://S.MJ.RUN/NB8QY_9T1RI HTTPS://S.MJ.RUN/1JLTWFTS4VI
HTTPS://S.MJ.RUN/D8WH0Q7XEZO MORPHING INTO BLUE BONE CHINA NOUVEAU JEWELRY BOXES, **GUSTAV KLIMT GLAZING** AND LAMINATIONS WITH SILVER BLEBS AND SHIMMERING LUSTRES, INTENTIONAL CHATTERING AND DUNTING, GIRIH TILE VORONOI PATTERNS, SUBCUTANEOUS TRANSPARENCY, SUBSURFACE SCATTERING, RAY TRACING, HIGHLY REFLECTIVE **[MIDJOURNEY 5]**

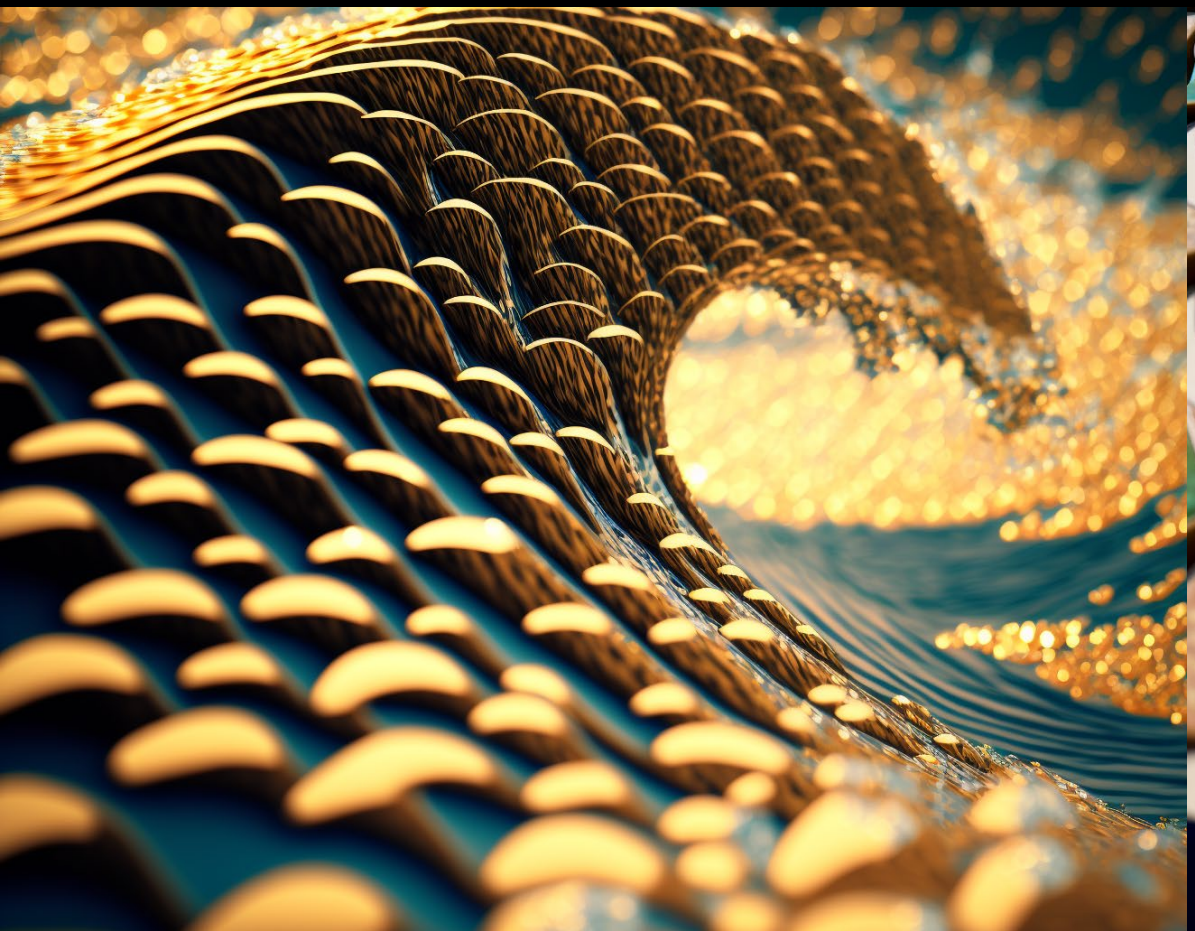
CERAMICS + GLAZES, EXTRAPOLATED RETROSPECTIVE:

HTTPS://S.MJ.RUN/PB5OIRPWKYA HTTPS://S.MJ.RUN/XJTNZMOYHNY HTTPS://S.MJ.RUN/AXMRY03MZKO HTTPS://S.MJ.RUN/YLT2UM969TU
HTTPS://S.MJ.RUN/VHVI3TYHYUU MORPHING INTO VIBRANT AND COLORFUL VESSEL, RECTILINEAR NOUVEAU **GLAZING IN RELIEF, LAMINATIONS WITH SILVER BLEBS AND SHIMMERING LUSTRES, INTENTIONAL CHATTERING AND DUNTING,** GIRIH TILE VORONOI PATTERNS, SUBCUTANEOUS TRANSPARENCY, SUBSURFACE SCATTERING, RAY TRACING, HIGHLY REFLECTIVE --AR 3:2 **[MIDJOURNEY 5]**
HTTPS://S.MJ.RUN/ORKBFL-OEYA HTTPS://S.MJ.RUN/-4UIZK4_CCG HTTPS://S.MJ.RUN/NB8QY_9T1RI HTTPS://S.MJ.RUN/1JLTWFTS4VI
HTTPS://S.MJ.RUN/D8WH0Q7XEZO MORPHING INTO BLUE NOUVEAU **KINTSUGI FLOURISHES**, GIRIH TILE DRAGONFLY WING **VESSELS**, INSECT-LIKE SCUTOID SURFACE TEXTURES INTERPOLATING FROM WARM TO COOL, RAY TRACING, HIGHLY REFLECTIVE, GOLD AND SILVER, FLOATING IN A REFLECTIVE NON-NEWTONIAN FLUID --AR 3:2 **[MIDJOURNEY 5]**

CERAMICS + GLAZES, WAVE SERIES:

HOKUSAI WAVE MADE OF MILLIONS OF BIREFRINGENT REFLECTIVE ZORFLEX **GIRIH MOSAIC TILES**, GOLDEN HOUR, FAST SHUTTER SPEED, RAY TRACING, MOTION BLUR, BOUNCED WARM LIGHT, CINEMATIC LIGHTING, HYPER REALISTIC TEXTURES, CANON 5D, PROFESSIONAL COLOR GRADING, 35MM, CARL ZEISS LENS, OCTANE RENDER, SUBSURFACE SCATTERING --AR 3:2 **[MIDJOURNEY 4]**

CHURNING CERAMIC WAKE AND SPLASHES FROM THE FAN TRAIL OF A TUGBOAT IN THE STYLE OF ESCHER + VAN HERPEN MADE OF MILLIONS OF BIREFRINGENT REFLECTIVE ZORFLEX **GIRIH MOSAIC TILES** AND TRANSLUCENT QUARTZ STAINED GLASS CELLS INTERPOLATING FROM BLUE TO GREEN, PENROSE TILING, DRAMATIC ANGLE, CERAMIC GLAZE FOR WATER SURFACE, GOLDEN HOUR, RAY TRACING, BOUNCED WARM LIGHT, HYPER REALISTIC TEXTURES, SUBSURFACE SCATTERING --AR 3:2 --CHAOS 100 **[MIDJOURNEY 4]**



CERAMICS + GLAZES, CERAMIC WAVE SERIES:

CHURNING WAKE + SPLASHES FROM THE TRAIL OF A SCHOONER, STYLE DAVID HOCKNEY + GUSTAV KLIMT MADE OF BIREFRINGENT REFLECTIVE ARAGONITE GIRIH **CERAMIC** MOSAIC TILES + TRANSLUCENT QUARTZ STAINED GLASS CELLS, BLUE TO GREEN GRADIENT WITH IRON PYRITE FLECKS, DRAMATIC ANGLE, GOLDEN HOUR, RAY TRACING, MOTION BLUR, BOUNCED WARM LIGHT, CARL ZEISS 35MM, SUBSURFACE SCATTERING --AR 3:2 --CHAOS 30 **[MIDJOURNEY 4]**

CHURNING WAKE + SPLASHES FROM THE PROP WASH OF A TUGBOAT, STYLE DAVID HOCKNEY + GUSTAV KLIMT MADE OF BIREFRINGENT REFLECTIVE ARGONITE GIRIH **CERAMIC** MOSAIC TILES + TRANSLUCENT QUARTZ STAINED GLASS CELLS INTERPOLATING FROM BLUE TO GREEN, DRAMATIC ANGLE, GOLDEN HOUR, RAY TRACING, MOTION BLUR, BOUNCED WARM LIGHT, CARL ZEISS LENS, OCTANE RENDER, SUBSURFACE SCATTERING, --AR 3:2 --CHAOS 30 **[MIDJOURNEY 4]**

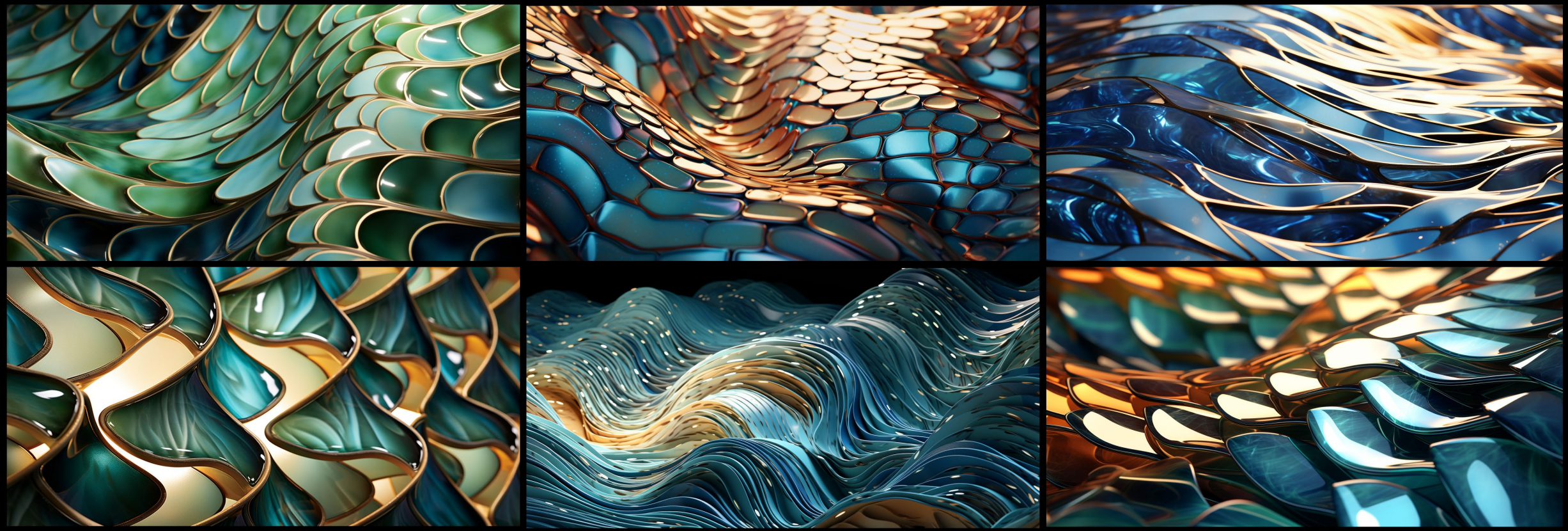
CERAMICS + GLAZES, WAVE SERIES:

CRASHING WAVE IN THE STYLE OF LAIKA'S KUBO AND ALEXANDER CALDER AND VAN HERPEN, MADE OUT OF **PORCELAIN**, RAY TRACING, HIGHLY REFLECTIVE, EXTREME REALISM, VARIETY OF HARMONIOUS COLORS, SUBSURFACE SCATTERING, GOLDEN HOUR --AR 32:9 **[MIDJOURNEY 3]**

CERAMIC TEXTURES, WAVE SERIES:

CHURNING **CERAMIC WAVE**, ROUND SHAPES, STYLE OF ESCHER + VAN HERPEN, MADE OF MILLIONS OF CIRCULAR BIREFRINGENT REFLECTIVE ZORFLEX GIRIH MOSAIC TILES AND TRANSLUCENT QUARTZ STAINED GLASS CELLS INTERPOLATING FROM BLUE TO GREEN, DRAMATIC ANGLE, CERAMIC GLAZE FOR WATER SURFACE, GOLDEN HOUR, RAY TRACING, BOUNCED WARM LIGHT, HYPER REALISTIC TEXTURES, SUBSURFACE SCATTERING --AR 2:1 **[MIDJOURNEY 5.2]**

ESTABLISHING SHOT, CRASHING **CERAMIC WAVE**, ROUND SHAPES, STYLE OF ESCHER + VAN HERPEN, MADE OF MILLIONS OF CIRCULAR BIREFRINGENT REFLECTIVE ZORFLEX GIRIH MOSAIC TILES AND TRANSLUCENT QUARTZ STAINED GLASS CELLS INTERPOLATING FROM BLUE TO GREEN, GOLDEN HOUR, RAY TRACING, BOUNCED WARM LIGHT, HYPER REALISTIC TEXTURES, SUBSURFACE SCATTERING --AR 2:1 **[MIDJOURNEY 5.2]**



Ceramic Figures and Figurines

The history of **ceramic figures and figurines** dates back thousands of years and has evolved significantly over time.

Ancient Origins: Ceramic figurines have been found in archaeological sites from ancient civilizations like Egypt, Greece, and China. These figurines often had religious or ceremonial significance and were made from clay or terracotta.

Introduction of Porcelain: The introduction of porcelain in China during the Tang Dynasty (618-907 AD) marked a significant advancement in ceramic art. Porcelain, known for its translucency and strength, allowed for the creation of delicate, finely detailed figurines. During the Ming (1368-1644) and Qing (1644-1912) Dynasties, porcelain figurines became highly sought after for their craftsmanship and artistic quality.

Mosaics in the Round: Mosaics in the round, also known as three-dimensional mosaics, are a form of ceramic art where small pieces of colored ceramic or glass are used to create intricate sculptures. This technique has been used in various cultures throughout history, including ancient Greece and Rome.

Haw Par Villa: Haw Par Villa in Singapore is a unique theme park known for its vivid and surreal ceramic figurines depicting scenes from Chinese mythology and folklore. These figurines serve an educational and moral purpose, conveying moral lessons and traditional values.

Precious Moments: Precious Moments is a modern example of ceramic figurines often categorized as **kitsch.** Created in the 1970s, these sentimental and often religious-themed figurines are characterized by their big-eyed, cherubic children. They have gained immense popularity but are criticized for their sentimental and mass-produced nature.

Day Market • 11.25 x 7 • Bangkok, Thailand • 3.9.2010 • f/4 • 1/60 sec • 200 ISO • 24 mm • Nikon D300

CERAMIC FIGURES, HAW PAR VILLA REMIX:

BLENDED AI IMAGE ON THE LEFT: HTTPS://S.MJ.RUN/K9SKGKKCBDW SEVERELY CRACKED AND WEATHERED + PEELING FACE REVEALING LAYERS OF HAUNTED ASIAN FACES, DIMENSIONAL CRACKS, CHIAROSCURO, INTERPOLATING BLUE TO GREEN, EXTREME PHOTO REAL **CERAMIC TEXTURES**, HASSELBLAD, CARL ZEISS LENS, PATINA OF TIME, BOUNCED LIGHT, HASSELBLAD, SUBSURFACE SCATTERING --AR 3:2 --S 750 **[MIDJOURNEY 5]**

RIGHT: PALIMPSEST • 58.67 X 44 • HAW PAR VILLA, SINGAPORE • 5.21.2009 • F/5.6 • 1/160 SEC • 100 ISO • 7.6 MM • SONY DSC-W300 • JAZNO FRANCOEUR

CERAMIC FIGURES, HAW PAR VILLA REMIX:

HTTPS://S.MJ.RUN/QHPBCCOM2R0 SCULPTURAL DETAILING, **CERAMIC TEXTURES**, EXTREME CLOSE-UP, DUTCH ANGLE, DAPPLED LIGHT, CINEMATIC LIGHTING, PROFESSIONAL COLOR GRADING, CURATED COLLECTION, HAUNTED, ELEGANT --AR 3:2 --S 750 **[MIDJOURNEY NIJI 5]**

CERAMIC FIGURES, LIVING MOSAICS:

THOUSANDS OF BIREFRINGENT REFLECTIVE ZORFLEX GIRIH **MOSAIC TILES** FORMING THE PIETA, DRAMATIC ANGLE, CHRIST EMERGING 2D TO 3D, RAY TRACING, FORCED PERSPECTIVE, BOUNCED WARM LIGHT, 35MM, CARL ZEISS LENS, SUBSURFACE SCATTERING, OCTANE RENDER --AR 3:2 **[MIDJOURNEY 4]**

THOUSANDS OF BIREFRINGENT REFLECTIVE ZORFLEX GIRIH **MOSAIC TILES** FORMING CHRIST IN SILHOUETTED PROFILE, CLOSE-UP, TILES SWIRLING IN COLORFUL VORTEX, FULL FIGURE, CHRIST EMERGING 2D TO 3D, RAY TRACING, BOUNCED WARM LIGHT, SUBSURFACE SCATTERING, OCTANE RENDER **[MIDJOURNEY 4]**

CERAMIC FIGURES, LIVING MOSAICS:

THOUSANDS OF BIREFRINGENT REFLECTIVE ZORFLEX GIRIH **MOSAIC TILES** FORMING THE IMAGE OF WHITE WINGED HORSE FLYING TO THE EMPYREAN IN A COLORFUL MIHRAB, TIEPOLO UPSHOT, ISHTAR GATE, PENROSE TILING, RAY TRACING, FORCED PERSPECTIVE, BOUNCED BLUE LIGHT, WARM KEY LIGHT, GOLDEN HOUR, CANON 5D, 35MM, CARL ZEISS LENS, OCTANE RENDER, SUBSURFACE SCATTERING --AR 3:2 **[MIDJOURNEY 5.2]**

CERAMIC FIGURES, GALERIES DE L'ABSURD:

STYLE OF ALEXANDER CALDER + JOEL PETER WITKIN, JENNY SAVILLE FEMALE FACE MADE UP OF EXTRUDED PIECES HANGING IN THE FORM OF A GIANT **CERAMIC** JEFFREY KOONS MOBILE FROM METAL CABLES, GALLERY IN HANGAR, **BISMUTH GIRIH TILE TEXTURES**, FAUVIST SUBCUTANEOUS PALIMPSEST OF NATA RAJA HENNA TATTOOS IN AN EXTRUDED ROSHAN LATTICEWORK, BASQUIAT TEXTURES + COLORS --AR 2:1 **[MIDJOURNEY 5.1]**

YAYOI KUSAMA + JENNY SAVILLE-INSPIRED TRIPTYCH PLUS-SIZE MODEL MADE UP OF EXTRUDED PIECES OF FOUND OBJECTS IN THE FORM OF A GIANT **CERAMIC** MOBILE HANGING FROM METAL CABLES, MIRRORS, BOUNCED LIGHT, SPECULAR HIGHLIGHTS, DAPPLED LIGHT, **BISMUTH GIRIH TILES**, FAUVIST SUBCUTANEOUS PALIMPSEST OF NATA RAJA HENNA TATTOOS IN A ROSHAN LATTICEWORK --AR 1:2 **[MIDJOURNEY 5.1]**

CERAMIC FIGURES, GALERIES DE L'ABSURD:

YAYOI KUSAMA + JENNY SAVILLE-INSPIRED TRIPTYCH PLUS-SIZE MODEL MADE UP OF EXTRUDED PIECES OF FOUND OBJECTS IN THE FORM OF A GIANT **CERAMIC** MOBILE HANGING FROM METAL CABLES, MIRRORS, BOUNCED LIGHT, SPECULAR HIGHLIGHTS, DAPPLED LIGHT, **BISMUTH GIRIH TILES**, FAUVIST SUBCUTANEOUS PALIMPSEST OF NATA RAJA HENNA TATTOOS IN A ROSHAN LATTICEWORK --AR 1:2 **[MIDJOURNEY 5.1]**

PAPER

The invention of paper accelerated human progress, enabling knowledge preservation, communication, and artistry across eras and cultures.

Paper

Paper's origins trace back to ancient China, around the 2nd century BCE, where it replaced more cumbersome materials like **bamboo and silk** for writing. This innovation spread along the Silk Road, reaching the Islamic world by the 8th century CE. In the Middle East, papermaking techniques were refined, and paper mills emerged, enabling the efficient production of this versatile material.

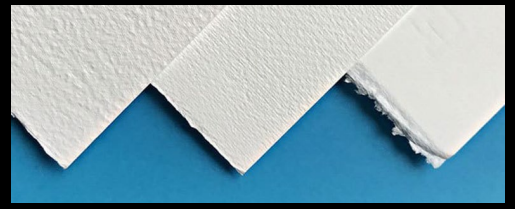
In antiquity, paper served not only as a medium for written records but also as a canvas for artistic expression. Chinese calligraphy and ink painting flourished on **paper scrolls**, while Islamic culture embraced intricate **paper-cutting and geometric designs.**

The paper-making process further spread through Europe, notably with the advent of the **printing press** in the 15th century. This pivotal invention democratized knowledge dissemination. In modern times, paper continues to be a vital tool for written communication, art, and education, albeit coexisting with digital mediums. The evolution of paper reflects humanity's quest for efficient and expressive means of sharing information and creativity, preserving our history and culture along the way.

10th Ave. Autoschediasm • 16.67 x 22.2 • Seattle, Washington, USA • 7.12.2010 • f/4 • 1□320 sec • 80 ISO • 4.1 mm • Panasonic DMC-TZ10 • Jazno Francoeur

Canvas is a textured, heavyweight paper with a canvas-like surface, ideal for painting and printing to achieve a canvas-like appearance in artwork.

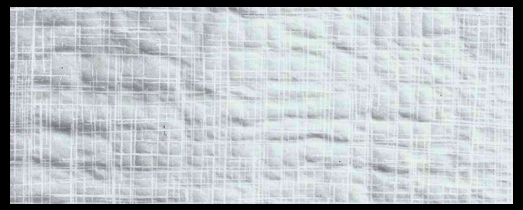
Hot press paper has a smooth surface, ideal for fine details, while **cold press paper** has a textured surface, great for watercolors and a softer look.



Felt is a textile material made from fibers that are compressed/matted together, creating a dense, fabric-like material. **It is different from paper.**

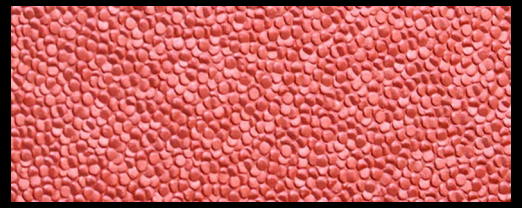
Laid paper is a textured paper with fine, parallel lines on the surface, created during the papermaking process, often used for formal documents / stationery.

Linen paper is textured paper resembling the weave of linen fabric, giving it an elegant appearance- often used for letterhead and invitations.



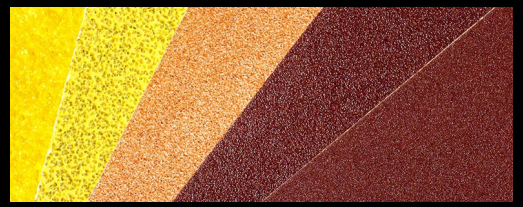
Parchment is a thin, translucent material made from animal skin or synthetic alternatives, often used for writing, art, and historical documents.

Pebble paper has a textured, pebble-like surface, adding visual and tactile interest, commonly used in crafts and creative projects.

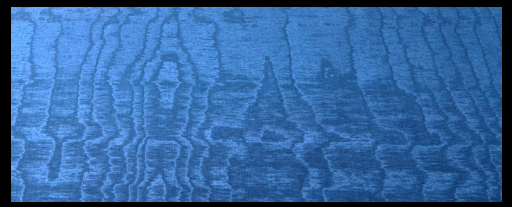


Rice paper is a thin, translucent material made from rice or other plant fibers, used for art, crafts, and Asian cuisine.

Sandpaper is abrasive paper with a rough surface, used for smoothing and polishing surfaces in woodworking and finishing tasks.

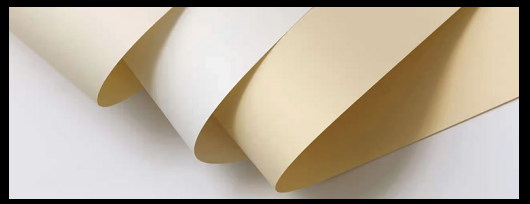


Silk moiré paper is a luxury paper with a rippled, reflective pattern, ideal for elegant stationery, invitations, and decorative uses.



Vellum is a translucent, smooth paper made from animal skin or synthetic materials, often used for tracing, calligraphy, and art.

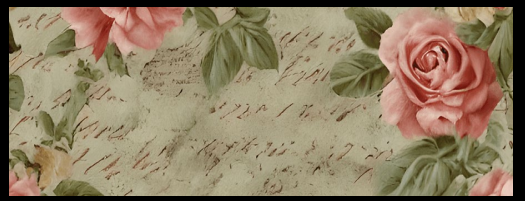
Wove paper is a smooth, uniform paper produced on woven wire mesh. It is excellent for printing, writing, and high-quality stationery.



Calligraphy is an art form of beautiful writing, often with decorative and stylized lettering, using specialized pens and ink on archival paper.

Collage is an artistic technique of creating compositions by assembling various materials, like photos or paper, into a unified visual piece.

Decoupage is an art technique using cutouts, like paper or fabric, applied and sealed on surfaces for decoration, often with a varnish layer.



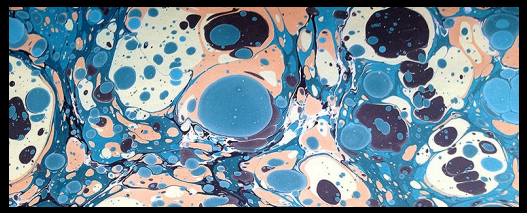
Embossing is the process of raising a design or pattern on a surface, adding texture and depth for decorative or functional purposes.

An **illuminated manuscript** is a hand-crafted book from medieval times, featuring ornate illustrations, decorative initials, and gold leaf.

Origami is the Japanese art of paper folding, creating intricate sculptures and designs through precise folding techniques, without cutting or gluing.

Paper mâché is a craft technique using paper strips or pulp mixed with adhesive, creating sculptures, masks, and various art objects.

Paper marbling is an artistic method involving the creation of vibrant, swirling patterns on paper by manipulating floating inks or paints.



Popup books are interactive publications with 3D elements that spring into shape when pages are turned, adding depth and surprise.

Printmaking is an art form where images are transferred to paper or other surfaces from an inked matrix like woodcuts, etchings, or linocuts.

Quilling is a paper art form where narrow strips are rolled, shaped, and glued to create intricate, ornamental designs and patterns.

Paper art uses **torn and shredded** paper to craft intricate, textured creations, often seen in Mexican folk art, showcasing vibrant designs.

Origami:
The Art of Paper Folding

Origami, the art of paper folding, has its origins in ancient China, but it truly blossomed in Japan, where it became a cultural treasure with deep traditions. The word "origami" itself is Japanese, derived from "oru" (to fold) and "kami" (paper). The art form's precise origins are somewhat mysterious, but it's believed that paper was introduced to Japan in the 6th century CE via Buddhist monks who used it for ceremonial purposes.

Origami evolved over the centuries, with different techniques and styles emerging. By the Edo period (17th-19th century), origami became more widespread and accessible to the general population. It was during this time that origami became associated with Japanese culture and developed its own unique aesthetics.

Japan's rich traditions in origami include the folding of ceremonial objects like paper cranes (tsuru) and butterflies (cho), symbolizing good luck and transformation. Origami also played a role in storytelling, with intricate paper characters and scenes used in traditional puppetry and theater.

In modern times, origami has gained global popularity as an art form and educational tool. It has applications in science, mathematics, and even space exploration, as engineers have used folding principles to design compact, deployable structures for satellites and solar panels.

PAPER TEXTURES, ORIGAMI ODYSSEYS:

EXTREME CLOSE-UP OF ART DECO BIRD, COMPLEX LAYERS OF **ORIGAMI**, STYLE OF CHUCK CLOSE, COLORFUL HAKAMA TEXTURES IN THE STYLE OF ST. CHAPPELLE & WAYANG KULIT EMERGING 2D TO 3D, JULIE TAYMOR, SUBSURFACE SCATTERING, DAPPLED LIGHT, GOLDEN HOUR --AR 2:1 **[MIDJOURNEY 5]**

PAPER TEXTURES, ORIGAMI ODYSSEYS:

EXTREME CLOSE-UP OF REALISTIC PORTRAIT OF EMPEROR JIMU, COMPLEX LAYERS OF ART DECO **ORIGAMI** BIRDS, CHUCK CLOSE, COLORFUL HAKAMA TEXTURES IN THE STYLE OF ST. CHAPPELLE AND WAYANG KULIT EMERGING 2D TO 3D, STYLE OF JULIE TAYMOR, SUBSURFACE SCATTERING, DAPPLED LIGHT, GOLDEN HOUR --AR 2:1 **[MIDJOURNEY 3]**

PAPER TEXTURES, ORIGAMI ODYSSEYS:

EXTREME CLOSE-UP OF COMPLEX LAYERS OF GLASS, **J.C. LEYENDECKER ORIGAMI** DEPICTING AN EXTRUDED RONIN WITH KATANA IN CRASHING WAVES WEARING COLORFUL HAKAMA, STYLE OF ST. CHAPPELLE AND WAYANG KULIT EMERGING 2D TO 3D WITH TURBID WAVES, JULIE TAYMOR, DYNAMIC POSES, SUBSURFACE SCATTERING, DAPPLED LIGHT, GOLDEN HOUR, RAY TRACING, MIRRORED SURFACES, TRANSPARENT DECO FABRIC --AR 2:1 **[MIDJOURNEY 5]**

PAPER TEXTURES, ORIGAMI ODYSSEYS:

EXTREME CLOSE-UP OF COMPLEX LAYERS OF **ART DECO ORIGAMI BIRDS** FLYING OUT OF A DOOR PAST AN ASIAN GIRL, **COLORFUL HAKAMA TEXTURES** IN THE STYLE OF ST. CHAPPELLE AND WAYANG KULIT EMERGING 2D TO 3D, STYLE OF JULIE TAYMOR AND ORIGAMI, DYNAMIC POSES, SUBSURFACE SCATTERING, DAPPLED LIGHT, GOLDEN HOUR, DUTCH ANGLE --AR 2:1 **[MIDJOURNEY 3]**

PAPER TEXTURES, ORIGAMI ODYSSEYS:

EXTREME WORM'S EYE VIEW OF COMPLEX LAYERS OF **ART DECO ORIGAMI** DEPICTING EXTRUDED CHILDREN WITH SEMI-TRANSPARENT UMBRELLAS IN A TORRENTIAL DOWNPOUR WEARING COLORFUL HAKAMA IN THE STYLE OF ST. CHAPPELLE AND WAYANG KULIT EMERGING 2D TO 3D, STYLE OF JULIE TAYMOR, DYNAMIC POSES, SUBSURFACE SCATTERING, DAPPLED LIGHT, GOLDEN HOUR, RAY TRACING, MIRRORED SURFACES --AR 2:1 **[MIDJOURNEY 5]**

PAPER TEXTURES, JAVANESE WAVES + NOUVEAU SPLASHES:

CRASHING WAVE, STYLE OF LAIKA'S KUBO + WAYANG KULIT & JAVANESE PUPPETS, MADE OUT OF **CUT PAPER**, VARIETY OF HARMONIOUS COLORS, SUBSURFACE SCATTERING, GOLDEN HOUR --AR 32:9 --TEST –CREATIVE **[MIDJOURNEY 3]**

TOP DOWN VIEW OF PROP WASH WAKE FROM AN OCEAN LINER IN THE STYLE OF **CUT PAPER + POPUP BOOKS + ORIGAMI,** STYLE OF VAN HERPEN &ART NOUVEAU, RIPPLES & SEA FOAM INTERPOLATING FROM BLUE TO GREEN TO WHITE **[MIDJOURNEY 3]**

PAPER TEXTURES, NOUVEAU SPLASHES:

TOP DOWN VIEW OF PROP WASH WAKE FROM AN OCEAN LINER IN THE **STYLE OF CUT PAPER + POPUP BOOKS + ORIGAMI,** STYLE OF VAN HERPEN &ART NOUVEAU, RIPPLES & SEA FOAM INTERPOLATING FROM BLUE TO GREEN TO WHITE, BIRD'S EYE VIEW **[MIDJOURNEY 3]**

TOP DOWN VIEW OF A TURBULENT BLUE OCEAN LEAVING LIGHT GREEN PROP WASH + WAKE IN THE **STYLE OF CUT PAPER + CHILDREN'S POPUP BOOKS + ORIGAMI,** VAN HERPEN & ART NOUVEAU, RIPPLES + SEA FOAM INTERPOLATING BLUE TO GREEN TO WHITE, BIRD'S EYE VIEW --AR 32:9 **[MIDJOURNEY 3]**

Paper Lanterns

The birth of **paper lanterns** can be traced back to ancient China during the Eastern Han Dynasty (25-220 CE). Initially, paper lanterns were used primarily for illumination, as they provided a safer and more controllable alternative to open flames. Over time, they evolved from simple utility to intricate art forms, reflecting various cultural and religious traditions.

In Japan, paper lanterns have deep-rooted traditions and are prominently featured during the Bon Festival, a Buddhist event that honors the spirits of the deceased. Families light paper lanterns to guide the spirits back to the earthly realm, creating a captivating and solemn spectacle. **The Bon Festival**, held annually in August, is a time for ancestral remembrance and community gathering.

Around the world, paper lanterns have found diverse applications. In China, they are integral to the celebration of the **Mid-Autumn Festival** and the **Lantern Festival**, where they symbolize hopes for a bright future. In Southeast Asia, lanterns are often used in cultural festivals and weddings, adding a touch of charm to these occasions.

Today, paper lanterns serve not only as a source of light but also as decorative elements for celebrations, garden décor, and even interior design. They continue to be a symbol of artistic expression and cultural significance, linking the past to the present through their timeless beauty and versatility.

Lantern Festival, Chinatown • 3168 x 4224 • Singapore • 9.6.2008 • f/2.8 • 1/40 sec • 400 ISO • 760 mm • Sony DSC W300 • Jazno Francoeur

PAPER TEXTURES, BON FESTIVAL:

STYLIZED CEREMONIAL ORIGAMI LANTERN DEPICTING A CLOSE-UP OF A **BON FESTIVAL LANTERN** EMERGING FROM WATER SURROUNDED BY ILLUMINATED KAWASAKI ROSES IN LAYERS OF SWIRLING DECO ORIGAMI, INTERPOLATING BLUE TO GREEN, SUBSURFACE SCATTERING, DAPPLED MOONLIGHT, CANDLE LIGHT, GLOBAL ILLUMINATION, CINEMATIC LIGHTING, 35MM ANAMORPHIC --AR 2:1 **[MIDJOURNEY 5.2]**

PAPER TEXTURES, BON FESTIVAL:

STYLIZED CEREMONIAL **ORIGAMI LANTERN** DEPICTING A CLOSE-UP OF A **BON FESTIVAL LANTERN** EMERGING FROM WATER SURROUNDED BY ILLUMINATED KAWASAKI ROSES IN LAYERS OF SWIRLING DECO ORIGAMI, INTERPOLATING BLUE TO GREEN, SUBSURFACE SCATTERING, DAPPLED MOONLIGHT, CANDLE LIGHT, GLOBAL ILLUMINATION, CINEMATIC LIGHTING, 35MM ANAMORPHIC --AR 2:1 **[MIDJOURNEY 5.2]**

PAPER TEXTURES, THE RED PAVILION:

A FEMALE CHINESE AFRO FUNK DJ SHOW IN A 60'S VIETNAMESE MOLOKO MILK BAR, DRAGON AND TIGER MOTIFS, 35MM LENS, ANALOG PHOTOGRAPHY, 35MM FILM GRAIN, ELEGANT, STYLE OF VLADIMIR TRETCHIKOFF'S CHINESE GIRL, SUBSURFACE SCATTERING, **GLOWING CHINESE LANTERNS** MORPHED INTO DISCO BALLS, CANDLE LIGHT, TERTIARY COLOR SCHEME --AR 2:1 **[MIDJOURNEY 5.2]**

Japanese Woodblock Prints

Japanese **woodblock prints**, known as **ukiyo-e** (“pictures of the floating world”), are a genre of art that flourished during the Edo period (17th to 19th centuries) in Japan. Three prominent artists who made significant contributions to this art form are Katsushika Hokusai, Utagawa Hiroshige, and Kitagawa Utamaro.

Katsushika Hokusai (1760-1849) is perhaps the most famous of all Japanese woodblock artists. His iconic series "Thirty-Six Views of Mount Fuji" includes the world-renowned "The Great Wave off Kanagawa." Hokusai's masterful compositions and precise attention to detail captured the beauty of nature and the daily life of Edo-era Japan. His artistry extended beyond landscapes, as he delved into portraiture and erotica, showcasing his versatility.

Utagawa Hiroshige (1797-1858) specialized in landscape prints and is best known for his series like the "Fifty-Three Stations of the Tōkaidō" and "One Hundred Famous Views of Edo." Hiroshige's prints depicted Japan's diverse landscapes, evoking emotions through vivid colors and poetic compositions. His ability to capture the changing seasons and the serenity of nature made him a master of the genre.

Tsukioka Yoshitoshi (1839-1892) was a prominent Japanese woodblock artist known for his dynamic and imaginative prints. He created striking series like "One Hundred Views of the Moon" and "Thirty-Six Ghosts." Yoshitoshi's work often pushed artistic boundaries, featuring bold compositions and vivid colors that left a lasting impact on ukiyo-e art.

Kitagawa Utamaro (1753-1806) is renowned for his bijin-ga, or images of beautiful women. His delicate portrayal of women, characterized by graceful lines and intricate details, elevated the genre. Utamaro's work is celebrated for its subtlety and sensuality, making him one of the foremost artists in the portrayal of the female form.

https://en.wikipedia.org/wiki/Plum_Park_in_Kameido

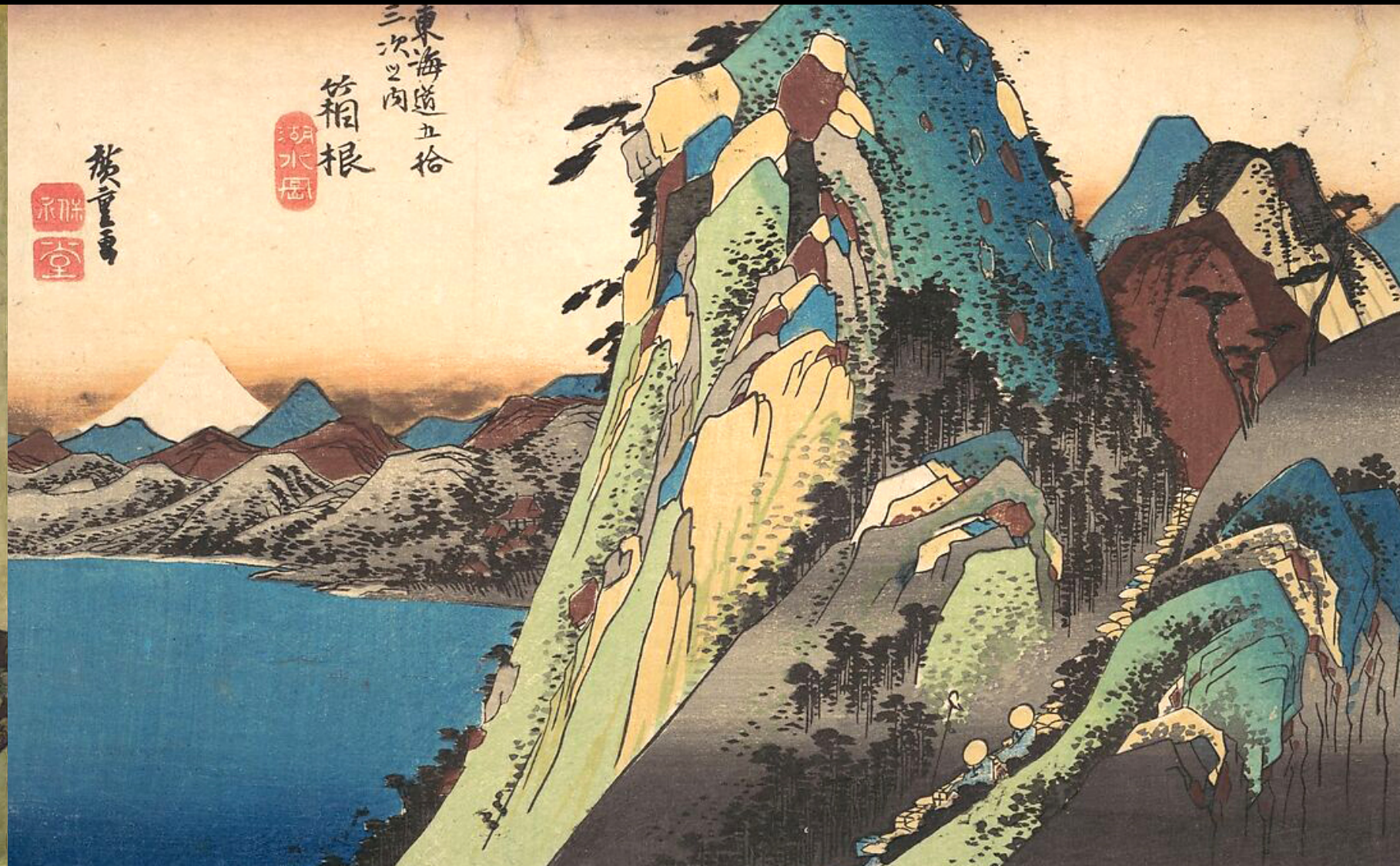
KATSUSHIKA HOKUSAI, INNOVATIVE DESIGN:

HOKUSAI'S LAST WORDS WERE RECORDED AS FOLLOWS: ***'IF HEAVEN WILL EXTEND MY LIFE BY TEN MORE YEARS...'*** *THEN, AFTER A PAUSE,* ***'IF HEAVEN WILL AFFORD ME FIVE MORE YEARS OF LIFE, THEN I'LL MANAGE TO BECOME A TRUE ARTIST."*** ***HTTPS://WWW.BRITISHMUSEUM.ORG/BLOG/HOKUSAI-OLD-MASTER***

UTAGAWA HIROSHIGE, INNOVATIVE DESIGN:

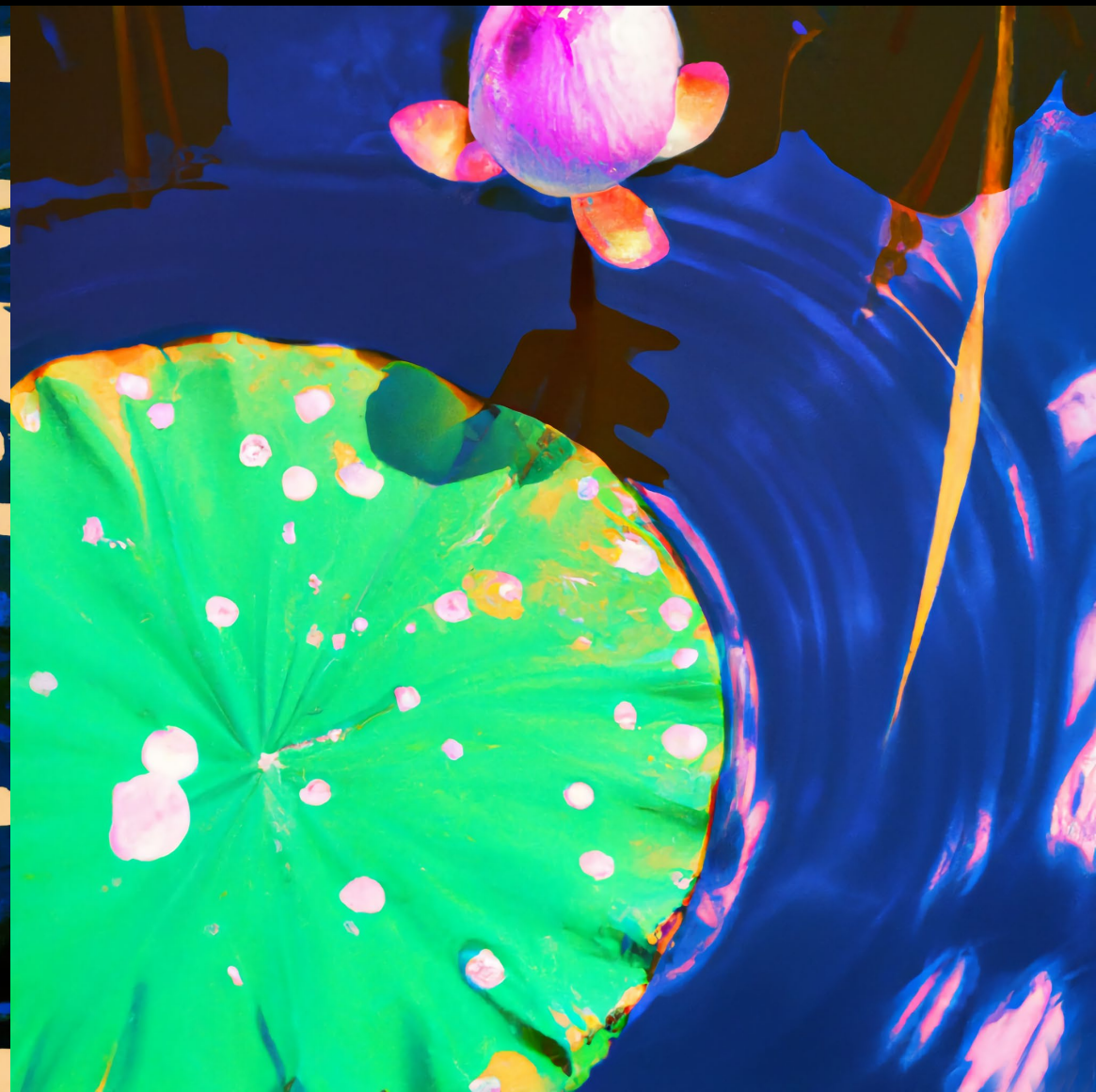
"BEING MOUNTAINS, BEING SEAS, BOTH EXIST AND ARE REAL. BUT FRAIL AS FLOWERS ARE THE LIVES OF MEN, PASSING PHANTOMS OF THIS WORLD."

HTTPS://EN.WIKIPEDIA.ORG/WIKI/HIROSHIGE



PAPER TEXTURES, JAPANESE WOODBLOCK WATERFALLS:

PINK LOTUS FLOWER IN POND WITH INTRICATE FOAM AND RIPPLES IN ITS WAKE, WIDE SHOT, **UTAMARO STYLE**, **JAPANESE WOODBLOCK PRINTS**, GOLDEN HOUR, MANGA, HIGH CONTRAST, DIEBENKORN **[DALL-E 2]**



PAPER TEXTURES, JAPANESE WOODBLOCK SERIES:

PINK LOTUS FLOWER IN POND WITH INTRICATE FOAM AND RIPPLES IN ITS WAKE, WIDE SHOT, **UTAMARO STYLE, JAPANESE WOODBLOCK PRINTS**, GOLDEN HOUR, MANGA, HIGH CONTRAST, DIEBENKORN **[DALL-E 2]**

PAPER TEXTURES, JAPANESE WOODBLOCK SERIES:

CLOSE-UP A LOTUS FLOWER FALLING OVER TALL WATERFALL WITH ROCKS AND TURBLUENT WATER AT THE BASE, LOOKING UP, FORCED PERSPECTIVE, STYLE OF **HOKUSAI**, HIGH RES, **WOODBLOCK PRINT** --AR 9:32 **[MIDJOURNEY 3]**

PAPER TEXTURES, JAPANESE WOODBLOCK SERIES:

MAGIC BEANSTALK AND TREE ROOTS BURSTING OUT OF GROUND, HEADING TO THE HEAVENS, EXTREME WORM'S EYE VIEW, **IN THE STYLE OF HOKUSAI AND UTAMARO**, GRAPHICAL, EXTREME PERSPECTIVE, LEAVES & FLOWERS FLYING EVERYWHERE, LOOKING UP, GREEN INTERPOLATING TO BLUE **[STABLE DIFFUSION]**

MAGIC BEANSTALK, EXTREME BIRD'S EYE VIEW, **IN THE STYLE OF HOKUSAI AND UTAMARO,** GRAPHICAL, EXTREME PERSPECTIVE, LEAVES AND FLOWERS FLYING EVERYWHERE, LOOKING DOWN, BLUE INTERPOLATING TO YELLOW **[STABLE DIFFUSION]**

Collage

Collage is an art form that involves the creation of new images or compositions by assembling various materials such as photographs, paper, fabric, or other objects onto a flat surface. It's a versatile and innovative medium that allows artists to explore texture, form, and juxtaposition in unique ways.

The origins of collage can be traced back to the early 20th century, with its invention often attributed to artists like **Pablo Picasso and Georges Braque.** They pioneered a technique called "**papier collé,**" where they incorporated fragments of paper into their paintings, challenging traditional artistic conventions and blurring the lines between painting and sculpture. One of the most famous collage artists is **Pablo Picasso,** known for his groundbreaking work in Cubism and his exploration of collage techniques. His masterpiece "Les Demoiselles d'Avignon" is a seminal example of how collage elements can be used to create complex and innovative compositions. Another notable figure in collage art is **Hannah Höch,** a German Dada artist who played a pivotal role in the development of photomontage, a form of collage that utilizes photographs. Höch's work often explored themes of gender, identity, and societal norms, and her pioneering contributions to collage continue to inspire contemporary artists.

Collage has since evolved into a diverse and dynamic art form, with artists like **Romare Bearden, Robert Rauschenberg**, and contemporary artists such as **Kara Walker and Mark Bradford** pushing the boundaries of what can be achieved through this medium.

Rauschenberg at the Broad • 16.67 x 22.2 • Los Angelas, CA• 8.18.2016 • f/4 • 1/125 sec • 800 ISO • 18 mm • Nikon D300 • Jazno Francoeur

PAPER TEXTURES, THE ART OF PURPOSEFUL COINCIDENCE:

WHITE PAPER TORN IN RUSSIAN CONSTRUCTIVIST SHAPES REVEALING HIDDEN WORLD, SUPER RESOLUTION MICROSCOPY, CONFOCAL LASER SCANNING MICROSCOPE, ELECTROLUMINESCENCE, RAINBOW EXTRACTION, FRANZ KLINE, DIEBENKORN, --AR 2:1 **[MIDJOURNEY 5.2]**

PAPER TEXTURES, THE ART OF PURPOSEFUL COINCIDENCE:

WHITE PAPER TORN IN RUSSIAN CONSTRUCTIVIST SHAPES REVEALING TORMENTED WOMAN, STYLE OF JENNY SAVILLE AND GOYA, EXTREME CLOSE-UP, SUPER RESOLUTION MICROSCOPY, CONFOCAL LASER SCANNING, ELECTROLUMINESCENCE, RAINBOW EXTRACTION, FRANZ KLINE, DIEBENKORN
--AR 2:1 **[MIDJOURNEY 5.2]**

PAPER TEXTURES, THE ART OF PURPOSEFUL COINCIDENCE:

STYLE OF CONFOCAL LASER SCANNING MICROSCOPY, **WHITE PAPER TORN IN RUSSIAN CONSTRUCTIVIST SHAPES** REVEALING TORMENTED WOMAN CONTAINED IN KARA WALKER SILHOUETTES, EXTREME CLOSEUP, SUPER RESOLUTION MICROSCOPY, ELECTROLUMINESCENCE, RAINBOW EXTRACTION, FRANZ KLINE, DIEBENKORN --AR 2:1 **[MIDJOURNEY 5.2]**

PAPER TEXTURES, THE ART OF PURPOSEFUL COINCIDENCE:

CONFOCAL LASER SCANNING MICROSCOPY, **WHITE PAPER TORN IN RUSSIAN CONSTRUCTIVIST SHAPES** REVEALING AN **[INSERT: AN AFRICAN WARRIOR WITH MASK, A WEEPING QUEEN HATSHEPSUT, ETC.]** CONTAINED IN KARA WALKER SILHOUETTES, ELECTROLUMINESCENCE, RAINBOW EXTRACTION, FRANZ KLINE, DIEBENKORN, EXTREME CLOSE-UP --AR 2:1 **[MIDJOURNEY 5.2]**

PAPER TEXTURES, IMPROVISATIONS:

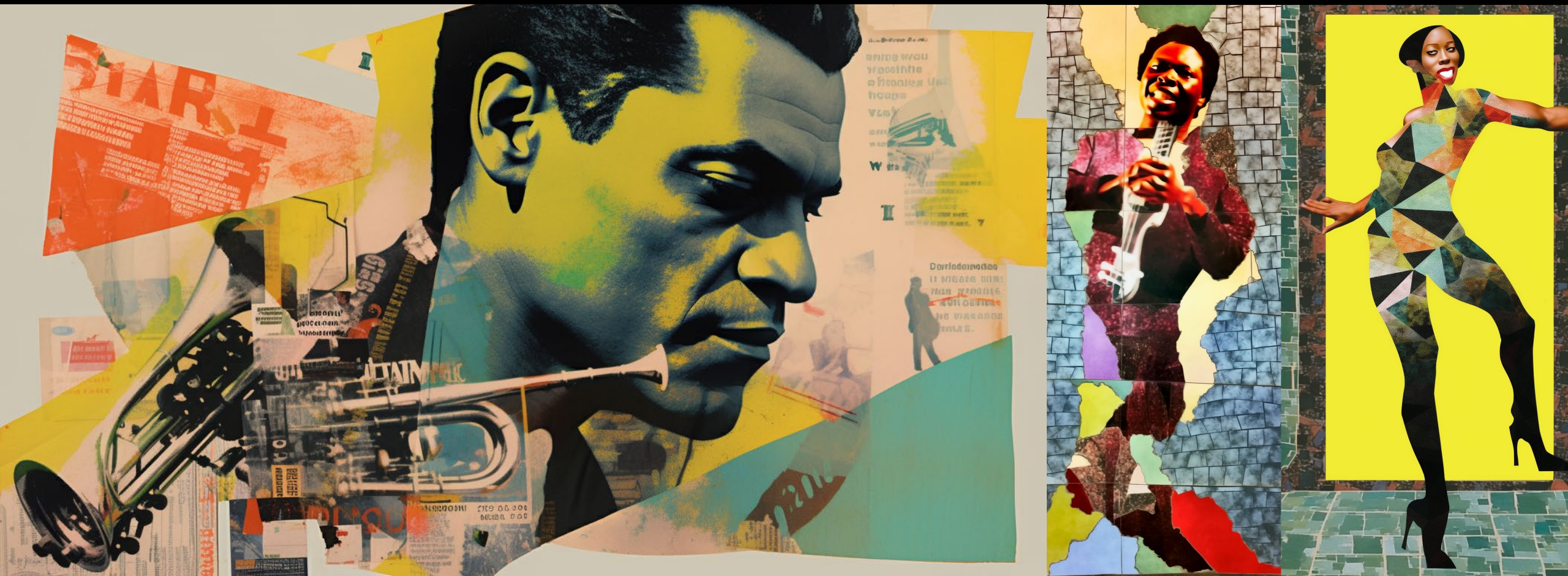
HTTPS://S.MJ.RUN/CB1NBZPEHIM HTTPS://S.MJ.RUN/XGDCBMFB5GC HTTPS://S.MJ.RUN/SYNUSS0HUEK HTTPS://S.MJ.RUN/QDGTAYNL_ZI HTTPS://S.MJ.RUN/WNOE_SF2MOC BAHAUS-STYLE JAZZ POSTER OF MILES DAVIS, BLUE PALETTE, FRACTURED DIMENSIONS, INK-SPATTERED PALIMPSEST OF MUSICAL NOTATION, EMERGING FROM 2D TO 3-D, **WHITE PAPER TORN IN RUSSIAN CONSTRUCTIVIST SHAPES** --AR 2:3 **[MIDJOURNEY NIJI 5]**

HTTPS://S.MJ.RUN/CB1NBZPEHIM HTTPS://S.MJ.RUN/XGDCBMFB5GC HTTPS://S.MJ.RUN/SYNUSS0HUEK HTTPS://S.MJ.RUN/QDGTAYNL_ZI HTTPS://S.MJ.RUN/WNOE_SF2MOC --AR 3:2 **[MIDJOURNEY NIJI 5]**

PAPER TEXTURES, IMPROVISATIONS :

HTTPS://S.MJ.RUN/CB1NBZPEHIM HTTPS://S.MJ.RUN/XGDCBMFB5GC HTTPS://S.MJ.RUN/SYNUSS0HUEK HTTPS://S.MJ.RUN/QDGTAYNL_ZI HTTPS://S.MJ.RUN/WNOE_SF2MOC BAHAUS-STYLE JAZZ POSTER OF CHET BAKER BLOWING TRUMPET, GREEN AND YELLOW PALETTE, FRACTURED DIMENSIONS, MADE FROM INK-SPATTERED PALIMPSEST OF MUSICAL NOTATION, BAKER EMERGING FROM 2D TO 3-D, STYLE OF FRANCIS BACON, BALTHUS, WHITE **PAPER TORN IN RUSSIAN CONSTRUCTIVIST SHAPES** --AR 2:1 **[MIDJOURNEY NIJI 5]**

BAHAUS-STYLE JOSEPHINE BAKER IN PARIS DANCING MANICALLY, FRACTURED DIMENSIONS, MADE FROM INK-SPATTERED PALIMPSEST OF COMPLEX MUSICAL NOTATION, BAKER EMERGING FROM 2D TO 3-D MADE UP OF FAUVIST-COLORED PENROSE GIRIH TILES, STYLE OF FRANCIS BACON, BALTHUS, WHITE **PAPER TORN IN RUSSIAN CONSTRUCTIVIST SHAPES** --AR 1:2 --WEIRD 1000 **[MIDJOURNEY NIJI 5]**



Pop-up Books and Dioramas

The origins of **pop-up books and dioramas** can be traced back to the 18th century when early forms of movable paper art, like "flap books" and "lift-the-flap" books, featured simple interactive elements. However, the true precursor to modern popup books emerged in the mid-19th century when German illustrator Lothar Meggendorfer created some of the earliest known pop-up books, introducing basic mechanical elements.

The late 19th and early 20th centuries witnessed the rising popularity of pop-up books with notable works such as "The Adventures of Tintin" and "The Little Engine That Could." These early pop-up books incorporated basic mechanical elements, allowing characters or objects to pop up when pages were turned. In the mid-20th century, paper engineers like Vojtěch Kubašta and Robert Sabuda pushed the boundaries of popup book design. They introduced more intricate mechanisms, creating complex and detailed scenes, marking a resurgence of interest in pop-up books.

Today, pop-up books and paper dioramas have evolved into highly sophisticated and artistic creations. Contemporary paper engineers, such as David A. Carter and Matthew Reinhart, craft intricate, three-dimensional scenes resembling miniature works of art. Advancements in printing and production techniques have made pop-up books accessible to a wide audience.

PAPER TEXTURES, IMPOSSIBLE POP-UP BOOKS:

A LAYERED ILLUMINATED **POP-UP BOOK** IN THE STYLE OF AUBREY BEARDSLEY DEPICTING A PRINCE WITH LONG FLOWING HAIR, DIMENSIONAL GOLD AND SILVER RELIEF AND IMPASTO INTERPOLATING TO A HOLOGRAPHIC FAUVIST BLUE + GREEN DAGUERREOTYPE, MYCELIUM NETWORK OF HYACINTHS + BATIK JELLYFISH IN RELIEF, PENTAX CAMERA, DYNAMIC FIGURES --AR 2:1 **[MIDJOURNEY 5]**

PAPER TEXTURES, IMPOSSIBLE POP-UP BOOKS:

HTTPS://S.MJ.RUN/L2AUKKX8WMI IMPOSSIBLY COMPLEX AND LAYERED ILLUMINATED **3D POP-UP BOOK** IN THE STYLE OF M.C. ESCHER'S RELATIVITY DEPICTING A HYPERBOLIC GEOMETRIC STRUCTURE FILLED WITH OPTICAL ILLUSIONS EXISTING IN MULTIPLE DIMENSIONS, 3/4 VIEW, TESSELLATED GOLD AND SILVER RELIEF AND IMPASTO PATTERNS, FAUVIST COLORS, PENTAX CAMERA, DYNAMIC FIGURES --AR 2:1 **[MIDJOURNEY 5]**

PAPER TEXTURES, IMPOSSIBLE POPUP BOOKS:

EXTREME CLOSE-UP OF A LAYERED ILLUMINATED **POP-UP BOOK** STYLE IN THE STYLE OF AUBREY BEARDSLEY DEPICTING A PRINCE WITH LONG FLOWING HAIR, DIMENSIONAL GOLD AND SILVER RELIEF AND IMPASTO INTERPOLATING TO A FAUVIST WOODCUT, MYCELIUM NETWORK OF HYACINTHS AND BATIK JELLYFISH IN RELIEF, PENTAX CAMERA, DYNAMIC FIGURES --AR 2:1 **[MIDJOURNEY 5.2]**

PAPER TEXTURES, THE VIENNA SECESSION:

EXTREME CLOSE-UP OF MEDUSA COMPRISED OF CUT PAPER IN A **POPUP BOOK DIORAMA** JUMPING IN WATERFALL, GOLD AND SILVER LEAF PAPER SPLASHING FROM 2D INTO 3D KLIMT FIGURES, ILLUMINATED MANUSCRIPT CREATING MUSICAL NOTATION, TIDAL WAVE OF FLOWERS AND JELLYFISH INTERPOLATING FROM 2D TO 3D, BOUNCED LIGHT, SUBSURFACE SCATTERING, LAYERS OF TRANSPARENCY --AR 2:1 **[MIDJOURNEY NIJI 5]**

PAPER TEXTURES, THE VIENNA SECESSION:

EXTREME CLOSE-UP OF SINGING NUBIAN GOD COMPRISED OF CUT PAPER IN A **POPUP BOOK DIORAMA** STARING AT VIEWER, GOLD AND SILVER LEAF PAPER SWIRLING FROM 2D INTO 3D KLIMT FIGURES, ILLUMINATED MANUSCRIPT CREATING MUSICAL NOTATION, TIDAL WAVE OF FLOWERS AND JELLYFISH INTERPOLATING FROM 2D TO 3D, BOUNCED LIGHT, SUBSURFACE SCATTERING, LAYERS OF TRANSPARENCY --AR 2:1 **[MIDJOURNEY NIJI 5]**

Illuminated Manuscripts

The **illuminated manuscript** is a blend of artistry and literature with origins rooted in the early medieval period, although its influences can be traced back to late antiquity. These manuscripts represented a marriage of meticulous calligraphy, richly adorned illustrations, intricate initials, and decorative borders, often enhanced with gold and other precious materials to create a radiant glow on the pages.

Among the most outstanding examples of illuminated manuscripts, **"The Black Hours,"** also known as "Les Heures d'Anne de Bretagne," stands as a testament to the craftsmanship and artistic ingenuity of its time. Crafted around 1490 by the esteemed French illuminator Jean Poyer, this masterpiece has earned its place among the most celebrated works of its kind. "The Black Hours" enchants viewers with its sumptuous illustrations, which encompass vivid depictions of religious scenes, portraits of the book's patron, Anne of Brittany, and intricate borders adorned with delicate floral and ornamental motifs.

One of the most renowned illuminated manuscripts is the **"Book of Kells,"** believed to have been created around 800 AD in Ireland. This masterpiece is a treasure of early medieval Christian art and is known for its stunningly intricate decoration and calligraphy. Its pages are adorned with intricate illustrations of biblical scenes, intricate knot-work, and vibrant colors. The Book of Kells showcases the fusion of Celtic and Christian artistic traditions, making it a symbol of both religious devotion and artistic brilliance. It is considered one of the most significant surviving artifacts of the early Christian era and is now housed at Trinity College Library in Dublin, where it continues to enthrall scholars and art enthusiasts alike.

https://www.worldhistory.org/article/1185/twelve-greatest-illuminated-manuscripts/

Carol M. Highsmith: The Unsung Hero of Archival Photography

Carol M. Highsmith is a distinguished American archival photographer known for her exceptional contributions to documenting the cultural heritage of the United States. While she is renowned for her extensive work capturing historic landmarks and landscapes, her involvement in preserving illuminated manuscripts is equally notable.

Highsmith's dedication to documenting America's heritage is exemplified by her collaboration with various institutions and libraries. Her meticulous approach to photography ensures that the essence of illuminated manuscripts is faithfully reproduced, capturing the intricate details, vivid colors, and delicate gold leaf that make these historical documents so extraordinary.

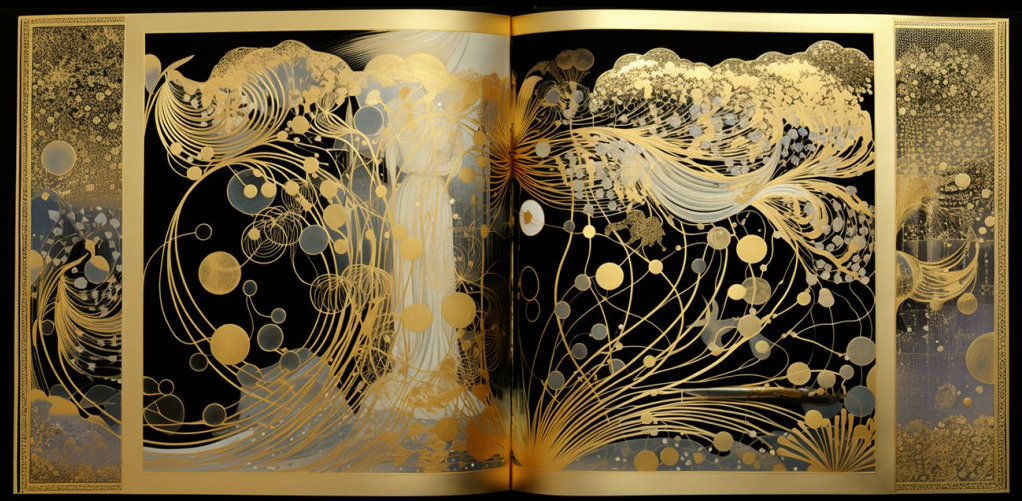
One of Highsmith's most significant achievements in the realm of **illuminated manuscripts** was her work with the Library of Congress. She undertook a monumental project to photograph the library's vast collection, including illuminated manuscripts. Her efforts have not only preserved these precious artifacts but have also made them accessible to a wider audience through digital archives.

Highsmith's commitment to cultural preservation extends beyond illuminated manuscripts, encompassing a wide range of historic subjects. Her work serves as a visual record of America's diverse heritage, contributing to the appreciation and understanding of the nation's rich history.

https://creativecommons.org/2016/08/18/carol-highsmith/

PAPER TEXTURES, THE VIENNA SECESSION:

GOLD AND SILVER LEAF BOOK, GRAPHICAL BEARDSLEY AND KLIMT ILLUSTRATIONS IN BOOK OF A MALE BUTOH SHAMAN, **ILLUMINATED MANUSCRIPT,** TIDAL WAVE OF FLOWERS & JELLYFISH INTERPOLATING FROM 2D TO 3D, GOLD LEAF, CONTRE-JOUR, BOUNCED LIGHT, SUBSURFACE SCATTERING, LAYERS OF TRANSPARENCY --AR 2:1 **[MIDJOURNEY 5.2]**



PAPER TEXTURES, THE VIENNA SECESSION:

EXTREME CLOSE-UP OF A FAUVIST BUTOH PRIESTESS IN THE STYLE OF AUBREY BEARDSLEY EMERGING A CELTIC **ILLUMINATED MANUSCRIPT**, MYCELIUM NETWORK OF HYACINTHS AND BATIK JELLYFISH IN RELIEF INTERPOLATING FROM LIQUID GOLD TO FUTURIST SILVER FABRIC, CONTRE-JOUR, BOUNCED LIGHT, CAUSTICS, SUBSURFACE SCATTERING, DYNAMIC FIGURES, STYLE OF KLIMT AND SARGENT, --AR 2:1 **[MIDJOURNEY 5]**

PAPER TEXTURES, THE VIENNA SECESSION:

EXTREME CLOSE-UP OF A FAUVIST BUTOH PRIESTESS IN THE STYLE OF AUBREY BEARDSLEY EMERGING A CELTIC **ILLUMINATED MANUSCRIPT**, MYCELIUM NETWORK OF HYACINTHS AND BATIK JELLYFISH IN RELIEF INTERPOLATING FROM LIQUID GOLD TO FUTURIST SILVER FABRIC, CONTRE-JOUR, BOUNCED LIGHT, CAUSTICS, SUBSURFACE SCATTERING, DYNAMIC FIGURES, STYLE OF KLIMT AND SARGENT, --AR 2:1 **[MIDJOURNEY 5]**

PAPER TEXTURES, THE VIENNA SECESSION:

THOUSANDS OF UNDULATING NUBIAN GODDESSES, GOLD AND SILVER LEAF PAPER SWIRLING FROM 2D INTO 3D AUBREY BEARDSLEY + KLIMT FIGURES, BUTOH SHAMAN'S EYE, **ILLUMINATED MANUSCRIPT,** TIDAL WAVE OF FLOWERS AND JELLYFISH INTERPOLATING FROM 2D TO 3D, BOUNCED LIGHT, SUBSURFACE SCATTERING, LAYERS OF TRANSPARENCY --AR 2:1 **[MIDJOURNEY NIJI 5]**

PAPER TEXTURES, THE VIENNA SECESSION:

GOLD AND SILVER LEAF BOOK, GRAPHICAL BEARDSLEY AND KLIMT ILLUSTRATIONS IN BOOK OF A MALE BUTOH SHAMAN, **ILLUMINATED MANUSCRIPT,** TIDAL WAVE OF FLOWERS & JELLYFISH INTERPOLATING FROM 2D TO 3D, GOLD LEAF, CONTRE-JOUR, BOUNCED LIGHT, SUBSURFACE SCATTERING, LAYERS OF TRANSPARENCY --AR 2:1 **[MIDJOURNEY 5.2]**

FABRIC

Fabric unites cultures through ornamentation and design. Since time immemorial, fabrics have told stories, conveyed identity, and connected generations.

Fabric

The history of **fabric** is a multifaceted narrative, encompassing both utilitarian functionality and evolving fashion sensibilities, tracing its origins to early human civilizations. Initially, fabric served as a pragmatic necessity, primarily functioning as clothing for protection against the elements. Early textile production relied on rudimentary materials such as **animal hides, plant fibers, and basic weaving techniques.** The shift from pure utility to an increasing emphasis on aesthetics began to take root in ancient societies. Centers of textile craftsmanship, like Mesopotamia and Egypt, witnessed the development of **intricate patterns** and **sophisticated dyeing processes**, symbolizing fabric's emergence as a canvas for expressing cultural identity and social status.

The pivotal introduction of silk in China around 2700 BCE marked a transformative moment in textile history. Silk's luxurious textures and sheens became synonymous with opulence, facilitating trade along networks like **the Silk Road**, fostering cross-cultural influences in textile artistry. The Middle Ages introduced elaborate **tapestries** as symbols of affluence and prestige, while the Renaissance era in Europe celebrated sumptuous textiles like **velvet and damask**, often adorned with intricate patterns inspired by art and nature. The 18th-century Industrial Revolution mechanized textile production, democratizing access to fabric. In contemporary times, fabric endures as a versatile entity, seamlessly merging utilitarian attributes with artistic expression. Innovative materials, often driven by advanced technology, seamlessly combine functionality with aesthetics. Additionally, sustainable practices are rekindling interest in natural fibers. Fabric continues to pervade daily life, embellishing attire and interior spaces, reaffirming its enduring historical significance as both a cultural artifact and a versatile medium for human expression.

Guo Pei, Asian Civilizations Museum • 2128 x 2663 • Singapore • 8.12.2019 • f/4.5 • 1/125 sec • 5000 ISO • 28 mm • Nikon DF • Jazno Francoeur

Textures and Textiles

The evolution of textures and textiles within the fashion industry is a dynamic narrative of innovation and creativity. Historically, fashion relied on basic textiles like **cotton, wool, and silk** for their intrinsic textures. However, technological advancements in the 19th and 20th centuries heralded a profound transformation.

The Industrial Revolution introduced mass production, enabling the replication of intricate textures through various weaving techniques. Innovations such as the **Jacquard loom** expanded design possibilities, giving rise to elaborate patterns and textures. In the mid-20th century, synthetic fibers like **nylon and polyester** emerged, offering new textures and structural possibilities. This era also saw the rise of textiles like **denim and spandex**, revolutionizing comfort and versatility in clothing.

Contemporary fashion embraces an array of unconventional materials, from sustainable alternatives like **bamboo and hemp** to high-tech fabrics such as **neoprene and Gore-Tex**. Designers experiment with texture through pleating, embossing, and fabric manipulation techniques, blurring the lines between fashion and art. Today, the fusion of traditional and cutting-edge materials has given rise to a diverse, texturally rich fashion landscape, where designers continually push the boundaries of texture and textiles, creating garments that are not only aesthetically compelling but also comfortable and functional.

Guo Pei, Asian Civilizations Museum • 2128 x 3200 • Singapore• 12.18.2018 • f/5 • 1/60 sec • 1250 ISO • 62 mm • Nikon DF • Jazno Francoeur

Fashion Photography

Fashion photography has undergone a remarkable evolution since its inception in the early 20th century. Initially, it primarily served as a medium to display clothing in catalogs and magazines. The genre gained artistic recognition as photographers like Edward Steichen began to experiment with lighting and composition in the 1920s. In the mid-20th century, the work of **Richard Avedon** and **Irving Penn** elevated fashion photography to a higher level of artistry. Avedon's dynamic and emotional portraits, as well as Penn's minimalist, studio-based compositions, reshaped the field. Helmut Newton challenged conventions in the 1970s with provocative and empowering imagery.

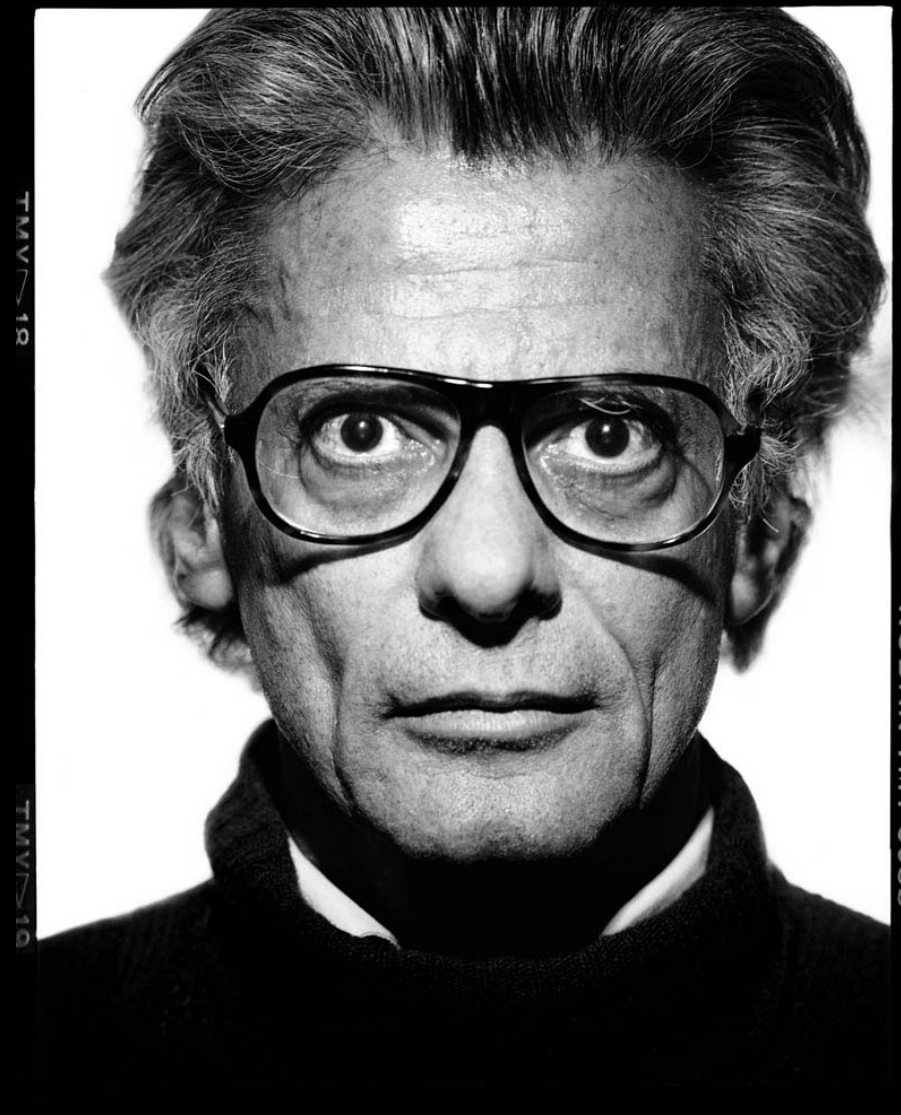
The 1980s and 1990s saw a shift towards more narrative and cinematic storytelling in fashion photography, exemplified by photographers like **Bruce Weber** and **Peter Lindbergh**. Meanwhile, **Steven Meisel's** work became synonymous with high-fashion editorials, and **Mario Testino's** glamorous and vibrant style set new trends.

Fashion photography today is dynamic and diverse. Contemporary photographers like **Tim Walker, Annie Leibovitz, and Inez & Vinoodh** push boundaries, merging art and commerce. The digital age democratizes the medium, with influencers and emerging talents shaping its future, reflecting cultural shifts in fashion.

https://vogue.ph/lifestyle/art/11-highlights-from-avedon-100/

RICHARD AVEDON, INNOVATIVE MATERIALS AND DESIGN:

"I HATE CAMERAS. THEY INTERFERE, THEY'RE ALWAYS IN THE WAY. I WISH I COULD WORK WITH MY EYES ALONE." *HTTPS://EN.WIKIPEDIA.ORG/WIKI/RICHARD_AVEDON*



IRVING PENN, INNOVATIVE MATERIALS AND DESIGN:

"I HAVE ALWAYS STOOD IN AWE OF THE CAMERA. I RECOGNIZE IT FOR THE INSTRUMENT IT IS, PART STRADIVARIUS, PART SCALPEL."

HTTPS://EN.WIKIPEDIA.ORG/WIKI/IRVING_PENN

Cindy Sherman: Blurring the Line Between Fashion and Fine Art

Cindy Sherman, a pioneering artist renowned for her transformative self-portraits, has left an indelible mark on the worlds of contemporary art and fashion. Born in 1954 in Glen Ridge, New Jersey, Sherman's artistic journey began in earnest during her college years. She attended Buffalo State College, where she initially studied painting but soon gravitated towards photography, eventually earning her Bachelor of Fine Arts degree in 1976.

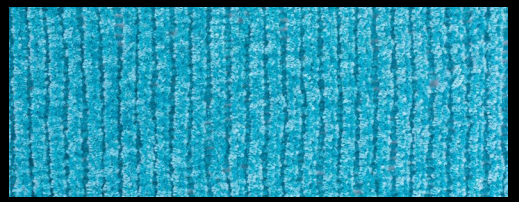
Sherman's early work primarily consisted of self-portraits where she assumed various roles, experimenting with costumes, makeup, and props to create personas that challenged societal norms and stereotypes. Her "Untitled Film Stills" series, created between 1977 and 1980, was a breakthrough. In these images, Sherman embodied the archetypal female characters found in 1950s and 1960s cinema, scrutinizing the portrayal of women in mass media. This transformation into her own subject marked a turning point in Sherman's career. She was both the photographer and the performer, blurring the lines between artist and subject. Her work became a reflection on identity, performance, and the construction of femininity. Sherman's influence on the intersection of fashion and art is profound. Her ability to metamorphose into diverse characters has inspired fashion photographers, designers, and stylists alike. The fashion world recognized in Sherman's work a unique blend of storytelling and aesthetics, leading to collaborations with high-end fashion brands and magazines. Her work challenges and expands notions of beauty and representation, fostering a more inclusive view of both.

https://www.vanartgallery.bc.ca/exhibitions/cindy-sherman
Photo by Jazno Francoeur

Brocade is a rich and ornate fabric characterized by raised patterns woven with metallic threads, used in formal clothing and interior decor.

Cashmere, from the soft undercoat of cashmere goats, is prized for its exceptional softness, warmth, and luxury in clothing and textiles.

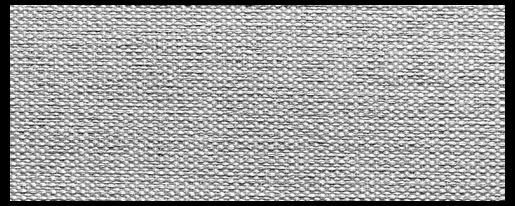
Chenille fabric, known for its soft, fuzzy texture created by cut yarn, is used in upholstery, bedding, and clothing for its plush comfort and warmth.



Chiffon is an airy, sheer fabric with a delicate drape, favored for its elegance and used in dresses, scarves, and lingerie.

Corduroy a textured fabric with raised parallel ribs, offers warmth and is commonly used in clothing like pants and jackets.

Cotton fabric, made from natural cotton fibers, is breathable and versatile, commonly used in clothing, linens, and textiles.

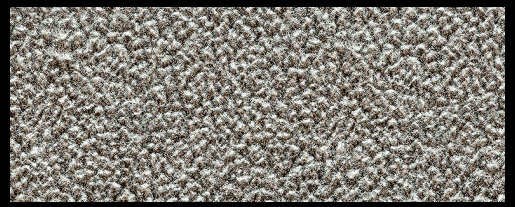


Crepe is a lightweight, textured material known for its wrinkled appearance and used in elegant clothing like dresses and blouses.

Denim is a durable cotton twill fabric, commonly used for jeans, jackets, and various casual clothing due to its sturdiness and versatility.

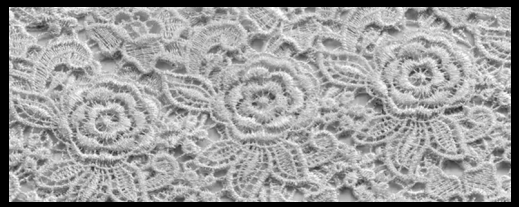
Flannel is a soft, woven fabric, typically made from cotton or wool, known for its warmth and often used in cozy shirts and pajamas.

Fleece is a warm, moisture-wicking fabric, popular in cold-weather attire and active wear for its comfort and insulation.

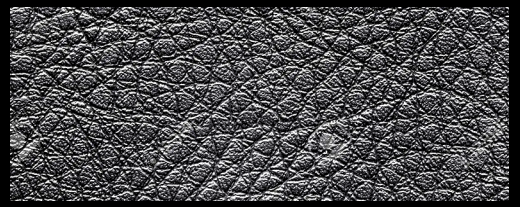


Georgette is a lightweight, sheer fabric with a crinkled texture, often used in clothing like dresses and blouses for its flowing drape.

Lace is an intricate, delicate fabric featuring elegant openwork patterns, commonly used in fashion and decorative applications.



Leather is a durable material made from animal hides, commonly used in fashion, accessories, and upholstery for its toughness and elegance.

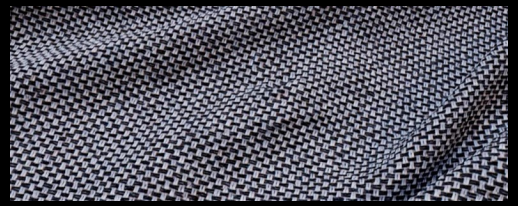


Linen is a natural fabric made from flax fibers, known for its breathability, moisture-wicking properties, and use in clothing and home textiles.

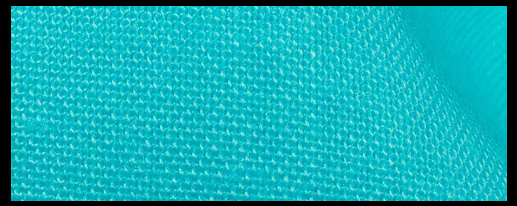
Muslin is a plain-woven cotton fabric known for its softness and versatility, used in clothing, bedding, and various craft applications.

Organza is a sheer, lightweight fabric with a crisp texture, often used for elegant dresses, bridal gowns, and decorative purposes.

Polyester is a synthetic fabric known for its durability, wrinkle-resistance, and moisture-wicking properties, widely used in clothing and textiles.



Rayon is a semi-synthetic fabric made from cellulose fibers, offering a silky texture and used in clothing, linens, and home textiles.



Satin is a glossy, smooth fabric with a luxurious feel, characterized by a weave that creates a shiny surface, often used in formal attire and linens.

Silk is a luxurious natural fiber from silkworm cocoons, prized for its softness, sheen, and elegance in fashion and textiles

Suede is a soft, velvety leather with a napped surface, used in fashion and accessories for its tactile appeal and luxurious look.

Tafetta is a crisp, smooth fabric with a shiny surface, often used in formal wear, gowns, and decorative applications for its elegance.

Velvet is a luxurious fabric with a soft, plush pile, admired for its opulence and used in fashion, upholstery, and decor.

Wool is a natural fiber from sheep, is renowned for warmth, breathability, and versatility in clothing, blankets, and textiles.

Types of Folds

In the realm of fabric manipulation and textile artistry, various folding techniques are employed to impart distinct visual and textural elements. **Pipe folds** manifest as cylindrical shapes resembling pipes, offering a sculptural quality. **Drop folds** cascade vertically, conveying a sense of elegant fluidity. **Diaper folds** create repetitive diamond-shaped patterns, adding a touch of symmetry and intricacy. **Inert folds**, in contrast, appear rigid and unmoving, exuding stability. **Zigzag folds** yield sharp, angular peaks and valleys, introducing a dynamic contrast. **Spiral folds** twist gracefully, akin to spirals in nature**. Half-lock folds** feature a partial interlocking of fabric layers, combining structural integrity with fluid movement.

These diverse folding methods contribute to the rich tapestry of textile art and design, allowing artists to convey a wide range of emotions and aesthetics.

https://dorothythicket.com/fabric-drawing-reference-library/

Pipe Folds

Drop Folds

Diaper Folds

Inert Folds

Zig Zag Folds

Spiral Folds

Half-Lock Folds

The Innovative Fabrics of Iris Van Herpen and Guo Pei

Iris Van Herpen, a Dutch designer, is renowned for her avant-garde approach to fashion. She pushes the boundaries of what is possible in the realm of clothing, often collaborating with scientists and engineers to create garments that are a fusion of art and technology. Her use of 3D printing, laser cutting, and unconventional materials like metal and magnets has redefined the concept of fashion. Van Herpen's designs seem to defy gravity, with dresses that appear to float and transform as they are worn. Her work blurs the line between fashion and sculpture, pushing the envelope of what clothing can be.

Guo Pei, on the other hand, is a Chinese couturier celebrated for her intricate and opulent designs. She gained international recognition for creating Rihanna's iconic Met Gala gown in 2015. Guo Pei's craftsmanship is unparalleled, and she often employs ancient Chinese embroidery techniques to embellish her creations. Her use of luxurious materials such as silk, velvet, and ornate metallic threads showcases a deep appreciation for tradition and heritage, while her designs are anything but traditional. Each of her garments tells a story, blending contemporary fashion with the grandeur of historical Chinese culture.

https://www.irisvanherpen.com/

IRIS VAN HERPEN, INNOVATIVE MATERIALS AND DESIGN:

"I FIND BEAUTY IN THE CONTINUAL SHAPING OF CHAOS WHICH CLEARLY EMBODIES THE PRIMORDIAL POWER OF NATURE'S PERFORMANCE."

HTTPS://EN.WIKIPEDIA.ORG/WIKI/IRIS_VAN_HERPEN

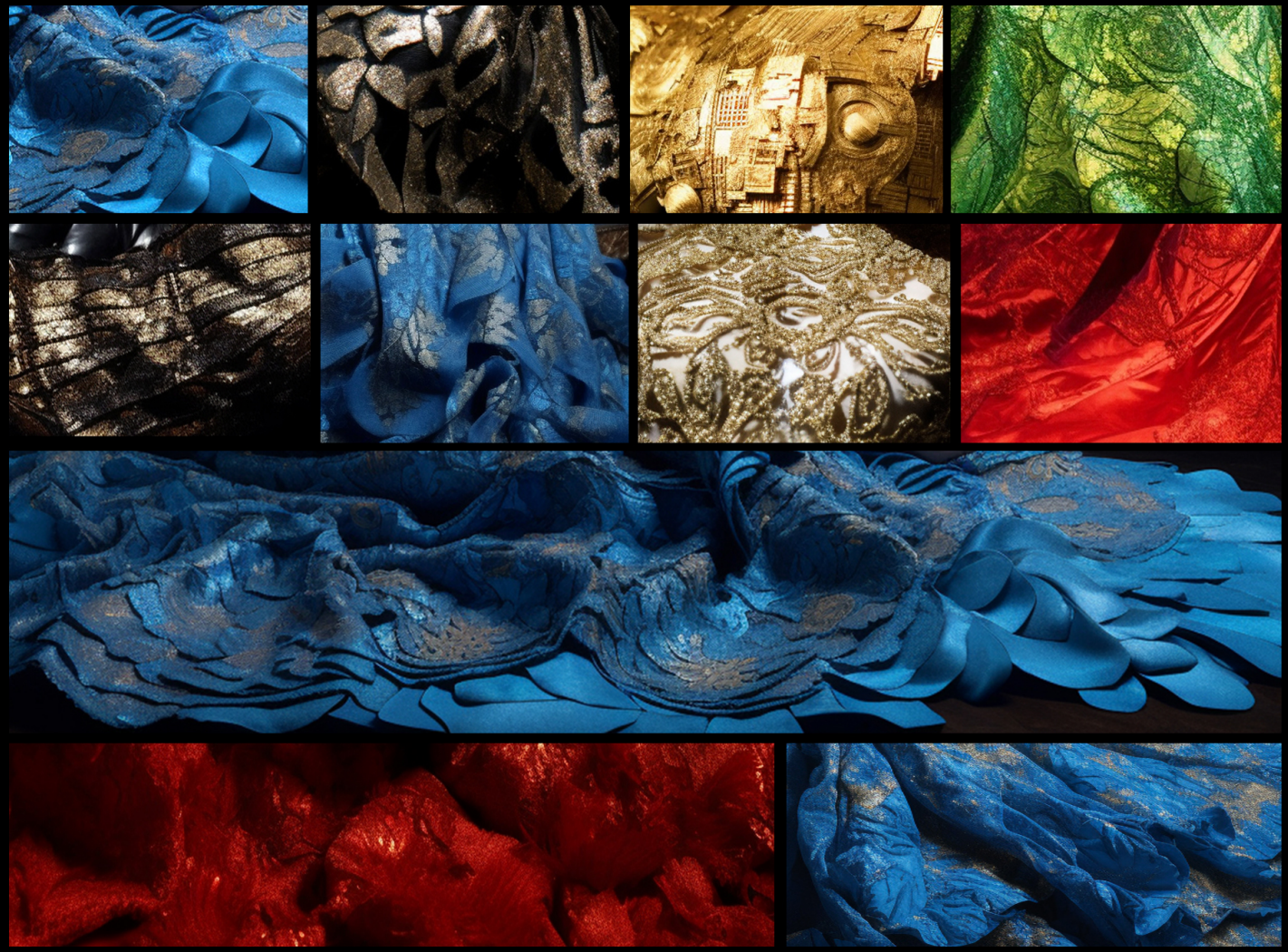
GUO PEI, INNOVATIVE MATERIALS AND DESIGN:

"I DON'T FOLLOW TRENDS OR TRY TO COMPETE WITH ANYONE. EVERYTHING I DO STEMS FROM FOLLOWING MY PASSION AND MY LOVE FOR DESIGN."

HTTPS://EN.WIKIPEDIA.ORG/WIKI/GUO_PEI

FABRIC TEXTURES, GUO PEI SHOOT:

RUNWAY MODEL IN A FLORID RED VELVET LOUNGE THE STYLE OF AUBREY BEARDSLEY + MOEBIUS, **GUO PEI DRESS** MADE FROM MYCELIUM NETWORK OF HYACINTHS + BATIK CIRCUITS IN RELIEF INTERPOLATING FROM LIQUID GOLD TO FUTURIST SILVER **FABRIC**, CONTRE-JOUR, BOUNCED LIGHT, SUBSURFACE SCATTERING, CHIAROSCURO --AR 3:2 **[MIDJOURNEY 5]**



FABRIC TEXTURES, GUO PEI SHOOT:

KENYAN RUNWAY MODEL IN A FLORID RED VELVET LOUNGE THE STYLE OF AUBREY BEARDSLEY + MOEBIUS, **GUO PEI DRESS** MADE FROM MYCELIUM NETWORK OF HYACINTHS + BATIK CIRCUITS IN RELIEF INTERPOLATING FROM LIQUID GOLD TO **FUTURIST SILVER FABRIC**, CONTRE-JOUR, BOUNCED LIGHT, SUBSURFACE SCATTERING, CHIAROSCURO --AR 3:2 **[MIDJOURNEY 5]**

FABRIC TEXTURES, GUO PEI SHOOT:

PLUS SIZE CELTIC RUNWAY MODEL IN A FLORID GREEN LOUNGE THE STYLE OF AUBREY BEARDSLEY + MOEBIUS, **GUO PEI DRESS** MADE FROM MYCELIUM NETWORK OF HYACINTHS & BATIK CIRCUITS IN RELIEF INTERPOLATING FROM LIQUID GOLD TO **FUTURIST SILVER FABRIC**, CONTRE-JOUR, BOUNCED LIGHT, SUBSURFACE SCATTERING, CHIAROSCURO --AR 3:2 **[MIDJOURNEY 3]**

BHUTO RUNWAY MODEL IN A FLORID BLUE LOUNGE THE STYLE OF AUBREY BEARDSLEY AND MOEBIUS, **GUO PEI DRESS** MADE FROM MYCELIUM NETWORK OF HYACINTHS AND BATIK CIRCUITS IN RELIEF INTERPOLATING FROM LIQUID GOLD TO **FUTURIST SILVER FABRIC**, CONTRE-JOUR, BOUNCED LIGHT, CAUSTICS, SUBSURFACE SCATTERING --**AR 3:2**

FABRIC TEXTURES, VAN HERPEN + THE LAKHIYANA:

A 45-YEAR-OLD POPE WHO RESEMBLES DEV ANAND HOLDING MASS IN **FUTURISTIC VESTMENTS** BLESSING A BEAUTIFUL 30-YEAR-OLD FEMALE CLERIC FROM THE FUTURE WEARING A CARDINAL'S RED HAT AND COSTUME WHO RESEMBLES CHARITHRA CHANDRAN AND ZHANG ZILIN, **VAN HERPEN STYLE,** DRAMATIC ANGLE, MODERATE LIGHTING, DIFFUSE-BACK-LIGHTING, AWARD-WINNING PHOTOGRAPH, LOW-CONTRAST **[MIDJOURNEY 5.2]**

FABRIC TEXTURES, VAN HERPEN + THE LAKHIYANA:

DRAMATIC PERSPECTIVE, PREETI DHATA STANDING IN **A FUTURISTIC IRIS VAN HERPEN SPACE SUIT**, 35MM FILM GRAIN, ANAMORPHIC, DIFFUSE-BACK-LIGHTING, AWARD-WINNING PHOTOGRAPH, CARL ZEISS PLANAR 50MM F/0.7 --AR 2:1 **[MIDJOURNEY 4]**

FABRIC TEXTURES, VAN HERPEN + THE LAKHIYANA:

PREETI DHATA IN A FUTURISTIC **VAN HERPEN SPACE SUIT**, DIFFUSE-BACK-LIGHTING, LOW-CONTRAST --AR 2:3 **[MIDJOURNEY 4]**

PREETI DHATA STANDING BEFORE AN ALIEN ALTAR, TILT BLUR, HALF-REAR LIGHTING, GLOBAL ILLUMINATION, RAY TRACING REFLECTIONS, HYPERMAXIMALIST, ELEGANT, DYNAMIC POSE, CENTERED, PHOTOGRAPHY, 70MM --AR 3:2 **[MIDJOURNEY 4]**

FABRIC TEXTURES, VAN HERPEN + THE LAKHIYANA:

TINA AMBANI IN A **FUTURISTIC MIRRORED DRESS DESIGNED BY VAN HERPEN** WITH HOLOGRAPHIC HUD DISPLAY WITH FLASHING SANSKRIT SYMBOLS, 35-MM-LENS, PROFILE VIEW --AR 2:3 **[MIDJOURNEY 4]**

FABRIC TEXTURES, VAN HERPEN + THE LAKHIYANA:

TINA AMBANI IN **A FUTURISTIC SPACESUIT DESIGNED BY VAN HERPEN**, 35-MM-LENS, SHARP-FOCUS, EXTREME ANGLE, PROFILE VIEW, DRAMATIC PERSPECTIVE, TITRADIC COLOR SCHEME, BLUE RIMLIGHT, SMALL-CATCHLIGHT, LOW-CONTRAST, HIGH-SHARPNESS, ELLE, FACIAL-SYMMETRY --AR 2:3 **[MIDJOURNEY 4]**

TINA AMBANI IN A **FUTURISTIC MIRRORED DRESS DESIGNED BY VAN HERPEN** WITH HOLOGRAPHIC HUD DISPLAY WITH FLASHING SANSKRIT SYMBOLS, 35-MM-LENS, PROFILE VIEW --AR 2:3 **[MIDJOURNEY 4]**

FABRIC TEXTURES, VAN HERPEN + THE LAKHIYANA:

A LARGE MAN RESEMBLING MURLI KUMAR IN A **FUTURISTIC ARABIC SPACE SUIT WITH KATHAKALI FLUORISHES** ASLEEP IN A DECOMPRESSION BED THAT LOOKS LIKE A HOLOGRAPHIC PALANQUIN, HUD DISPLAY WITH BURNING HOLOGRAPHIC SANSKRIT AND ARABIC TEXT, STYLE OF ZAHA HADID + **VAN HERPEN**, 85-MM-LENS, MUSCULAR, DIFFUSE-BACK-LIGHTING, LOW-CONTRAST, HIGH-SHARPNESS --AR 2:1 **[MIDJOURNEY 4]**

FABRIC TEXTURES, VAN HERPEN + FRIDA KAHLO SHOOT:

CARBON PHOTOGRAPHIC PRINT, ITALIAN FUTURIST FRIDA KAHLO DANCING AT COYOCAN, FRACTURED MOTION BLUR WRAPPED AROUND EXTRUDED BISMUTH SPEED LINES, CHIAROSCURO, EXTREME CLOSE-UP, **VAN HERPEN**, ZAHA HADID, **ATTENUATED CHROME** **[MIDJOURNEY 5.2]**

FABRIC TEXTURES, VAN HERPEN + FRIDA KAHLO SHOOT:

CARBON PHOTOGRAPHIC PRINT, ITALIAN FUTURIST FRIDA KAHLO DANCING AT COYOCAN, FRACTURED MOTION BLUR WRAPPED AROUND EXTRUDED BISMUTH SPEED LINES, CHIAROSCURO, EXTREME CLOSE-UP, **VAN HERPEN**, ZAHA HADID, **ATTENUATED CHROME** **[MIDJOURNEY 5.2]**

Bauhaus & Russian Constructivism

Bauhaus and Russian Constructivism, two influential design movements of the early 20th century, had distinct yet interconnected impacts on the world of fashion. Both movements were characterized by a commitment to functionality, geometric shapes, and a rejection of ornamental excess, making them natural influences on clothing design.

Bauhaus, born in Germany, championed the concept of "form follows function," leading to clean, minimalistic lines and innovative use of materials. This aesthetic extended to fashion, with designers like Marcel Breuer and László Moholy-Nagy experimenting with geometric patterns and avant-garde clothing. The Bauhaus influence in fashion emphasized practicality and simplicity, leading to garments that were both stylish and functional.

Russian Constructivism, on the other hand, emerged in the Soviet Union, emphasizing a utilitarian and revolutionary vision. Fashion under Constructivism aimed to break with bourgeois traditions, favoring geometrical shapes, bold colors, and a focus on clothing as a means of cultural expression. Artists like Varvara Stepanova designed clothing that echoed the movement's principles, merging art and everyday life.

These two movements, while geographically and ideologically distinct, converged in their pursuit of a modern, progressive aesthetic that eschewed traditionalism.

https://indie-mag.com/2019/10/how-bauhaus-influences-fashion/

FABRIC TEXTURES, IMPROVISATIONS:

BAUHAUS-STYLE JOSEPHINE BAKER IN PARIS DANCING MANICALLY, FRACTURED DIMENSIONS, MADE FROM INK-SPATTERED PALIMPSEST OF COMPLEX MUSICAL NOTATION, BAKER EMERGING FROM 2D TO PHOTO-REAL 3-D ILLUMINATED MANUPSCRIPT MADE UP OF FAUVIST-COLORED PENROSE GIRIH TILES, STYLE OF FRANCIS BACON, WHITE PAPER TORN IN **RUSSIAN CONSTRUCTIVIST SHAPES** --AR 2:1 **[MIDJOURNEY NIJI 5]**

FABRIC TEXTURES, IMPROVISATIONS:

HTTPS://S.MJ.RUN/BPCVU8EEFIQ HTTPS://S.MJ.RUN/EUMJ_BNIGWK HTTPS://S.MJ.RUN/KQWY1TQYOAQ HTTPS://S.MJ.RUN/H4PVDYAFB18
HTTPS://S.MJ.RUN/Z51IFXTTJI8 BAUHAUS POSTER OF JOSEPHINE BAKER DANCING FRENETICALLY, DYNAMIC ENERGY + ACTION, FRACTURED DIMENSIONS, INK-SPATTERED PALIMPSEST OF MUSICAL NOTATION, BAKER EMERGING FROM 2D TO PHOTO-REAL 3-D ILLUMINATED MANUSCRIPT MADE UP OF FAUVIST-COLORED PENROSE GIRIH TILES, STYLE OF FRANCIS BACON, BALTHUS, WHITE PAPER TORN IN **RUSSIAN CONSTRUCTIVIST SHAPES [MIDJOURNEY NIJI 5]**

FABRIC TEXTURES, IMPROVISATIONS:

BAUHAUS-STYLE JOSEPHINE BAKER IN PARIS DANCING MANICALLY, FRACTURED DIMENSIONS, MADE FROM INK-SPATTERED PALIMPSEST OF COMPLEX MUSICAL NOTATION, BAKER EMERGING FROM 2D TO PHOTO-REAL 3-D ILLUMINATED MANUPSCRIPT MADE UP OF FAUVIST-COLORED PENROSE GIRIH TILES, STYLE OF FRANCIS BACON, WHITE PAPER TORN IN **RUSSIAN CONSTRUCTIVIST SHAPES** --AR 2:1 **[MIDJOURNEY NIJI 5]**

Linen, Satin, & Cotton: The Fabrics of Holiness & Death

Linen, satin, silk, and cotton fabrics have maintained dual associations with death and holiness throughout history. Linen and cotton are often chosen for priestly robes in various religious traditions, symbolizing purity, humility, and holiness. These fabrics are used for garments like **cassocks and albs**, reflecting the priests' commitment to a life of spiritual service and simplicity.

Linen's connection to both death and holiness is exemplified by the **Shroud of Turin**, believed by some to be Jesus Christ's burial shroud, bearing a faint image of a man. It's venerated in Christianity as a relic associated with Christ's death and resurrection.

In the 11th-century **Bayeux Tapestry**, embroidered linen fabric portrays events surrounding the Norman Conquest of England, including ecclesiastical figures and religious ceremonies, highlighting linen's holiness during that era.

Silk is esteemed in some cultures for its luxury and refinement, crafting **ornate religious attire and artifacts**. In Buddhism, it symbolizes purity. In Chinese culture, silk is highly regarded for religious garments, scrolls, altar cloths, and intricate silk embroidery for religious art.

Satin is frequently used in Catholic **clergy vestments**, adding grandeur and emphasizing the solemnity and reverence of Mass and liturgical ceremonies. These fabrics weave a rich tapestry of symbolism, connecting life, death, and holiness in various religious contexts.

Banteay Srei • 2655 x 3019 • Angkor, Cambodia • 8.15.2019 •
f/1.8 • 1/190sec • 20 ISO • 3.99 mm • iPhone 7 • Jazno Francoeur

CEREMONIAL FABRIC, MEDIEVAL TAPESTRIES:

SCENES FROM THE **BAYEUX TAPESTRY** MADE UP OF COLORED HOLOGRAPHIC PATTERNS, AEROCHROME, UNFURLING FLAG, STYLE OF CEZANNE AND BRONZINO, WHITE PAPER TORN IN RUSSIAN CONSTRUCTIVIST SHAPES REVEALING NORMAN KNIGHT, DIMENSIONAL APPLIQUÉ, BARGELLO INTERPOLATING BLUE TO GREEN, JEREMY BLAKELY, LANDSAT 9 SATELLITE FALSE COLOR IMAGE --AR 3:1 **[MIDJOURNEY 5.2]**

MEDIEVAL TAPESTRY, COAT OF ARMS, VERTICAL, ON AN UNFURLING FLAG, AEROCHROME, STYLE OF CEZANNE AND BRONZINO, WHITE PAPER TORN IN RUSSIAN CONSTRUCTIVIST SHAPES REVEALING NORMAN KNIGHT, DIMENSIONAL APPLIQUÉ, BARGELLO INTERPOLATING BLUE TO GREEN, JEREMY BLAKELY, LANDSAT 9 SATELLITE FALSE COLOR IMAGE, AR 2:3 **[MIDJOURNEY 5.2]**

CEREMONIAL FABRIC, MEDIEVAL TAPESTRIES:

SCENES FROM THE **BAYEUX TAPESTRY** MADE UP OF COLORED HOLOGRAPHIC PATTERNS, AEROCHROME, UNFURLING FLAG, STYLE OF CEZANNE AND BRONZINO, WHITE PAPER TORN IN RUSSIAN CONSTRUCTIVIST SHAPES REVEALING NORMAN KNIGHT, DIMENSIONAL APPLIQUÉ, BARGELLO INTERPOLATING BLUE TO GREEN, JEREMY BLAKELY, LANDSAT 9 SATELLITE FALSE COLOR IMAGE --AR 3:1 **[MIDJOURNEY 5.2]**

MEDIEVAL TAPESTRY, COAT OF ARMS, VERTICAL, ON AN UNFURLING FLAG, AEROCHROME, STYLE OF CEZANNE AND BRONZINO, WHITE PAPER TORN IN RUSSIAN CONSTRUCTIVIST SHAPES REVEALING NORMAN KNIGHT, DIMENSIONAL APPLIQUÉ, BARGELLO INTERPOLATING BLUE TO GREEN, JEREMY BLAKELY, LANDSAT 9 SATELLITE FALSE COLOR IMAGE --AR 2:3 **[MIDJOURNEY 5.2]**

CEREMONIAL FABRIC, MEDIEVAL TAPESTRIES:

HENRY THE 8TH POSING BEFORE CENES FROM THE **BAYEUX TAPESTRY** MADE UP OF COLORED HOLOGRAPHIC PENROSE TILES, ISLAMIC ARCHITECTURE, AEROCHROME, STYLE OF CEZANNE AND BRONZINO, WHITE PAPER TORN IN RUSSIAN CONSTRUCTIVIST SHAPES REVEALING NORMAN KNIGHT, CONFOCAL LASER SCANNING MICROSCOPE, DIMENSIONAL APPLIQUÉ, BARGELLO INTERPOLATING BLUE TO GREEN GRAPHICAL ARRAYS OF ELECTROLUMINESCENT FIBER OPTICS, JEREMY BLAKELY, LANDSAT 9 SATELLITE FALSE COLOR IMAGE --AR 2:1 **[MIDJOURNEY NIJI 5]**

CEREMONIAL FABRIC, FRACTAL FRESCOES:

EXTREME CLOSE-UP OF SISTINE CHAPEL LEYENDECKER VIRGIN MARY EMERGING FROM 2D TO 3D, DIMENSIONAL GRAFFITI WRAPPED AROUND FIGURES AND **WHORLING ROBES**, SWIRLING PALIMPSEST OF 3D SHAPES, HUD DISPLAY IN HOLOGRAPHIC MYSTIC LATIN SYMBOLS, BIRD'S EYE VIEW, STYLE OF BASQUIAT, DYNAMIC COLOR, HASSELBLAD, DAPPLED LIGHT, SUBSURFACE SCATTERING, GOLDEN HOUR --AR 2:1 **[MIDJOURNEY 5.2]**

CEREMONIAL FABRIC, FRACTAL FRESCOES:

EXTREME CLOSE UP OF FRACTAL WHORLING PALIMPSEST OF ICONIC **ROBED BIBLICAL FIGURES** EMERGING FROM FRESCOES IN A SURREAL FLURRY OF COLOR AND REFLECTIONS, JESUS AND 3D ANGELS EMERGING FROM 2D FRESCOES IN THE SISTINE CHAPEL, RAY TRACING, STYLE OF LEYENDECKER AND MUCHA, SUBSURFACE SCATTERING, DAPPLED LIGHT, INTERPOLATING FROM BLUE TO GREEEN, PENTAX, CARL ZEISS LENS --AR 2:1 **[MIDJOURNEY NIJI 5]**

CEREMONIAL FABRIC, THE LAKHIYANA:

YOUNG FEMALE CLERIC WEARING **A CARDINAL'S RED SATIN OUTFIT**, RESEMBLES CHARITHRA CHANDRAN + ZHANG ZILIN STANDING BEFORE A HOLOGRAPHIC PAINTING OF A SAINT ON A MEDICAL PALANQUIN, 85MM, VAN HERPEN STYLE, DIFFUSE-BACK-LIGHTING, CANDLE-LIGHT, INCENSE --AR 3:2 **[MIDJOURNEY 4]**

CEREMONIAL FABRIC, DEATH & TRANSFIGURATION:

A POPE WHO RESEMBLES DEV ANAND HOLDING MASS IN **FUTURISTIC VESTMENTS** IN THE REMNANTS OF A DESTROYED ST. PETER'S CATHEDRAL, 35MM LENS, SUBSURFACE SCATTERING, GOLDEN LIGHT, CINEMATIC COLOR GRADING, DIFFUSE-BACK-LIGHTING, SMALL-CATCHLIGHT, --AR 2:1 **[MIDJOURNEY 5.2]**

CEREMONIAL FABRIC, DEATH & TRANSFIGURATION:

VOLUMETRIC LIGHTING, DAYTIME, SUNLIGHT, A BEAUTIFUL 30-YEAR-OLD FEMALE CLERIC FROM THE FUTURE WHO RESEMBLES CHARITHRA CHANDRAN + ZHANG ZILIN, VAN HERPEN STYLE --AR 2:1 **[MIDJOURNEY 5.2]**

CEREMONIAL FABRIC, DEATH & TRANSFIGURATION:

ALIEN GOYA'S WITCH'S SABBATH, LAYERS OF **TRANSPARENT FABRIC**, HANDS REACHING THROUGH 4TH DIMENSION, ANDREW WYETH STYLE, BLUE LAYERS + REFLECTIONS, 2D TO 3D HOLOGRAPHIC DIMENSIONAL IMPASTO, MEMETIC ENTITIES IN THE FORM OF INFORMATION, CONCEPTS, + PSIGLYPHS, E-LEVEL HYPERSPACE, GOLDEN HOUR, ZHIN MEMBRANOUS FORMS, MULTIPLE EXPOSURE, OPTIMIZED PHOTON CAPTURE, **SHROUD OF TURIN** --AR 2:1 **[MIDJOURNEY 5.2]**

CEREMONIAL FABRIC, DEATH & TRANSFIGURATION:

ALIEN GOYA'S WITCH'S SABBATH, LAYERS OF **TRANSPARENT FABRIC**, HANDS REACHING THROUGH 4TH DIMENSION, ANDREW WYETH STYLE, BLUE LAYERS + REFLECTIONS, 2D TO 3D HOLOGRAPHIC DIMENSIONAL IMPASTO, MEMETIC ENTITIES IN THE FORM OF INFORMATION, CONCEPTS, + PSIGLYPHS, E-LEVEL HYPERSPACE, GOLDEN HOUR, ZHIN MEMBRANOUS FORMS, MULTIPLE EXPOSURE, OPTIMIZED PHOTON CAPTURE, **SHROUD OF TURIN** --AR 2:1 **[MIDJOURNEY 5.2]**

CEREMONIAL FABRIC, DEATH & TRANSFIGURATION:

SFUMATO, STYLE OF MONA LISA, DREAMY AND HAZY PORTRAIT OF OBAMA IN PERIOD CLOTHING AS PART OF REMBRANDT'S NIGHT WATCH, **SHROUD OF TURIN TEXTURES**, EXTREME CLOSEUP, SALT PRINT, TENEBRISM --AR 2:1 **[MIDJOURNEY 5.2]**

CEREMONIAL FABRIC, ISLAMIC TEXTILES:

SILK ISLAMIC TEXTILES ADORNING MOSQUE, 35MM ANALOG FILM GRAIN, ANAMORPHIC, CARL ZEISS PLANAR 50MM F/0.7 --AR 2:1 **[MIDJOURNEY 5.2]**

CEREMONIAL FABRIC, EXTRUDED GOPURA:

HTTPS://S.MJ.RUN/O2W818RV2HG HTTPS://S.MJ.RUN/JW7KLE8808S DURGA TRAPPED IN **WHORLING LAYERS OF MAGICAL FABRIC** + RIBBONS OF DENSE LEYENDECKER INCENSE SMOKE DURING RIO'S CARNIVALE IN THE STYLE OF BASQUIAT, SHIMMERING RIBBONS OF RECURSIVE DIMENSIONAL GLITTER WRAPPED AROUND FIGURES, SWIRLING PALIMPSEST OF SHAPES, COOL PALETTE, FORCED PERSPECTIVE, RAY TRACING, REFLECTIONS, DAPPLED LIGHT, INTERPOLATING BLUE TO GREEN, SUBSURFACE SCATTERING, SPECULAR HIGHLIGHTS, 3/4 WORM'S EYE VIEW, CONTRE-JOUR --AR 3:1 **[MIDJOURNEY NIJI 5]**

CEREMONIAL FABRIC, GUAN YIN EXTRAPOLATIONS:

HTTPS://S.MJ.RUN/JW7KLE8808S DUTCH ANGLE OF UNDULATING FIGURE INTERPOLATING GREEN TO BLUE TO RED IN RIBBONS OF LEYENDECKER INCENSE SMOKE DURING RIO'S CARNIVALE IN THE STYLE OF BASQUIAT, **RIBBONS OF RECURSIVE DIMENSIONAL FABRIC** WRAPPED AROUND FIGURE, SWIRLING SHAPES, COOL PALETTE, RAY TRACING, REFLECTIONS, DAPPLED LIGHT, SUBSURFACE SCATTERING, SPECULAR HIGHLIGHTS --AR 2:1 **[MIDJOURNEY NIJI 5]**

CEREMONIAL FABRIC, GUAN YIN EXTRAPOLATIONS:

HTTPS://S.MJ.RUN/JW7KLE8808S DUTCH ANGLE OF UNDULATING FIGURE INTERPOLATING GREEN TO BLUE TO RED IN RIBBONS OF LEYENDECKER INCENSE SMOKE DURING RIO'S CARNIVALE IN THE STYLE OF BASQUIAT, RIBBONS OF **RECURSIVE DIMENSIONAL FABRIC** WRAPPED AROUND FIGURE, SWIRLING SHAPES, COOL PALETTE, RAY TRACING, REFLECTIONS, DAPPLED LIGHT, SUBSURFACE SCATTERING, SPECULAR HIGHLIGHTS --AR 2:1 **[MIDJOURNEY NIJI 5]**

The Mythos of Leather & Latex

Leather and latex, two distinct materials, have undergone significant transformations in their cultural connotations, particularly in the context of sexuality and power.

Leather, historically prized for its durability and toughness, took on new meanings in the mid-20th century, notably within the LGBTQ+ and BDSM communities. It became a symbol of sexual allure and power, challenging societal norms. The rebellious and non-conformist spirit of these subcultures adopted leather attire as a form of self-expression and sexual liberation. Icons like Marlon Brando in "The Wild One" and Tom of Finland's hyper-masculine leather-clad characters further propelled leather's erotic image into popular culture.

In contrast, **latex,** a material that emerged later in the 20th century, primarily through the fashion industry, exudes a different kind of allure. Its shiny, body-hugging properties accentuate the wearer's form, evoking fetishism and eroticism. Designers like Thierry Mugler and artists like Pierre Molinier pushed the boundaries of latex fashion, associating it with avant-garde sexual expression and empowerment.

Both leather and latex have transcended their practical origins to become potent symbols of sexual prowess, non-conformity, and personal empowerment. They represent the dualities of vulnerability and strength, sensuality, and control. These materials continue to captivate and challenge societal norms, underscoring the enduring influence of fashion and materials in shaping cultural perceptions and identities. Their evolution reflects society's changing attitudes towards sexuality, self-expression, and the intersection of power and desire, ultimately showcasing the transformative power of materials in our evolving cultural landscape.

il Clairvoyant II • 9.5 x 14.3 • Piazza da Spagna, Rome, Italy • 12.1.2011 • f/5 • 1/640 sec • 2500 ISO • 38 mm • Nikon D300 • Jazno Francoeur

Photographers of Leather & Latex

Photographers who specialize in capturing leather and latex have a distinct niche within the broader realm of fashion and fetish photography. They are drawn to these materials for their unique textures, sensuality, and the way they challenge societal norms. Three notable photographers who have made significant contributions to this niche are **Robert Mapplethorpe, Helmut Newton, and Kai Z Feng.**

Robert Mapplethorpe: Renowned for his provocative and boundary-pushing work, Mapplethorpe often explored themes of sexuality and fetishism. He created iconic portraits of individuals wearing leather and latex, capturing the tactile and sensual qualities of these materials. Mapplethorpe's images not only celebrated the aesthetics of leather and latex but also challenged societal taboos.

Helmut Newton: Known for his bold and provocative fashion photography, Newton frequently incorporated leather and latex fashion into his work. His images exuded power, confidence, and eroticism, often featuring strong and dominant women in these materials. Newton's photographs redefined fashion and fetish photography, exploring themes of control and desire.

Kai Z Feng: A contemporary fashion photographer, Kai Z Feng has a distinctive style that often highlights the glossy sheen of latex and the rich texture of leather. His work captures the alluring and transformative aspects of these materials, merging fashion and art to create visually striking and sensual imagery.

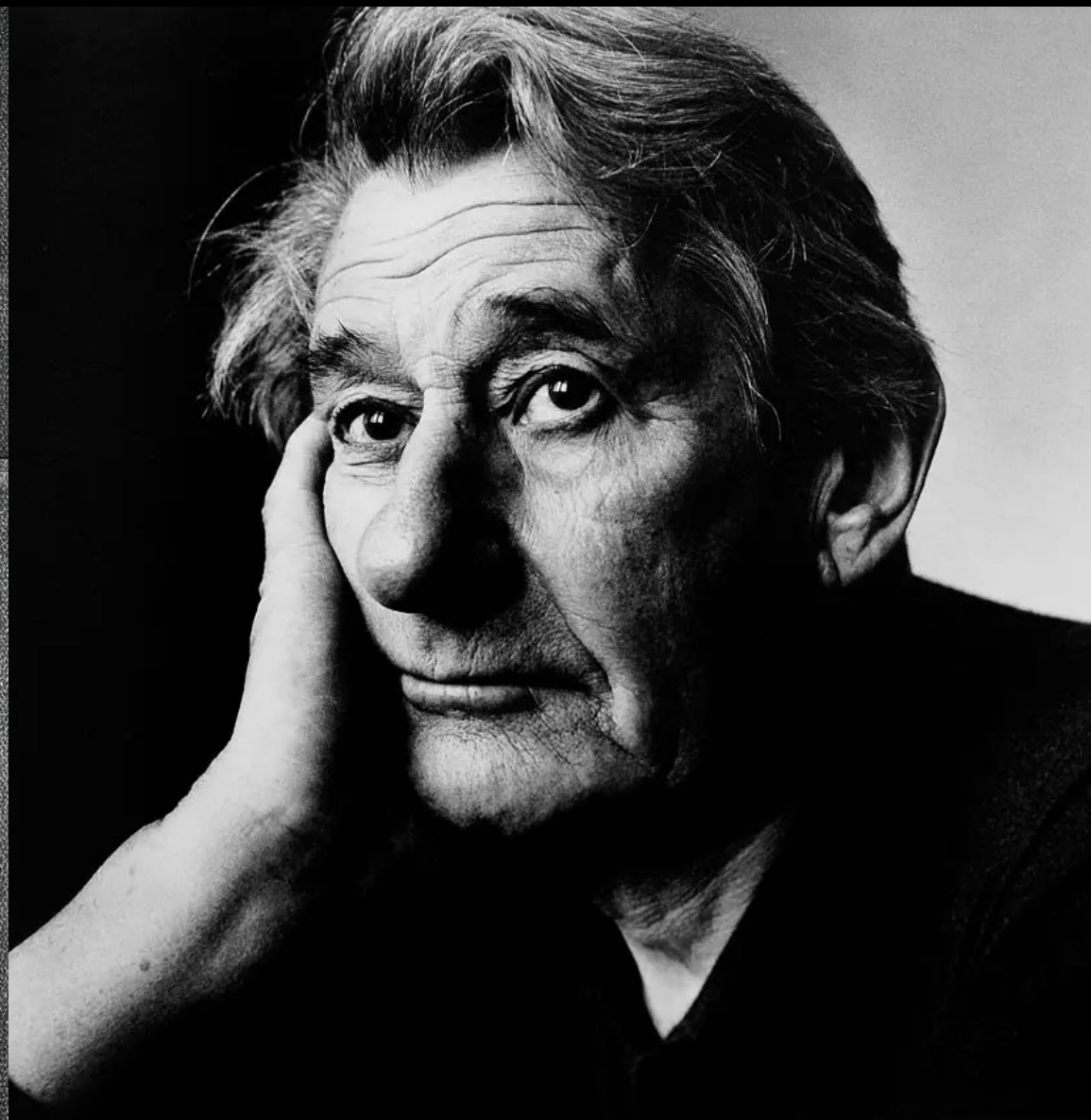
http://kaizfeng.co/

ROBERT MAPPELTHORPE, INNOVATIVE MATERIALS AND DESIGN:

"I WANT TO SEE THE DEVIL IN US ALL. THAT'S MY REAL TURN ON." *HTTPS://EN.WIKIPEDIA.ORG/WIKI/ROBERT_MAPPLETHORPE*

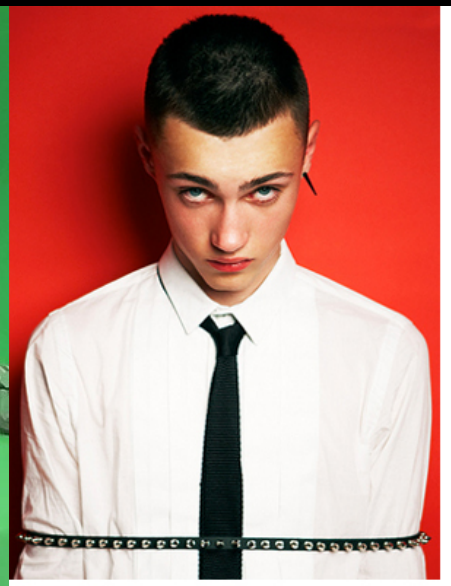
HELMUT NEWTON, INNOVATIVE MATERIALS AND DESIGN:

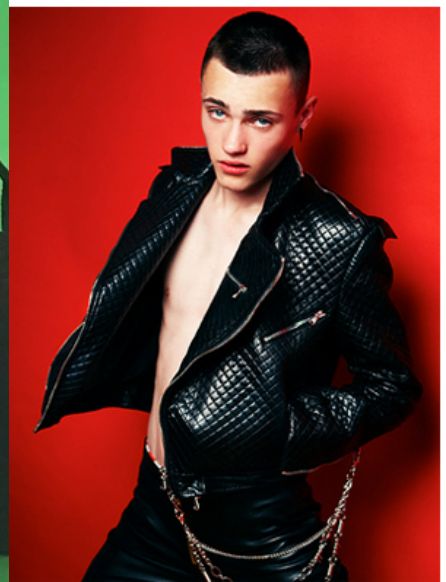
"ART IS A DIRTY WORD IN PHOTOGRAPHY. ALL THIS FINE ART CRAP IS KILLING IT ALREADY." *HTTPS://EN.WIKIPEDIA.ORG/WIKI/HELMUT_NEWTON*



KAI Z FENG, INNOVATIVE MATERIALS AND DESIGN:

"I LOOK TO INCLUDE DIVERSITY IN MY WORK AND AM INSPIRED BY SO MANY CULTURES, ETHNICITIES AND IDENTITIES THAT I CAN'T IMAGINE NOT INCLUDING THEM. *I WOULD LIKE TO SEE MORE OF THAT INCLUSION THROUGHOUT THE INDUSTRY."* ***HTTPS://EN.WIKIPEDIA.ORG/WIKI/KAI_Z._FENG***





LEATHER + LATEX, SHINJUKU 2096:

SHINJUKU NEON BILLBOARDS WITH DAY OF THE DEAD + BUTOH STYLES, RAY TRACING, ANDROIDS AND CYBORG **STILETTO HEELS**, RAINY NIGHT, REFLECTIVE, LOOKING DOWN, BLADE RUNNER, JOEL PETER WITKIN, EXTREME CLOSE-UP, BLUE KEY LIGHT, ORANGE FILL LIGHT, DRAMATIC LIGHTING, FOG **[DALL-E 2]**

LEATHER + LATEX, SHINJUKU 2096:

SHINJUKU, STYLE OF JOEL PETER WITKIN, RAINY NIGHT, **REFLECTIVE CLOTHES**, ROBOTS, HOLOGRAMS, RAY TRACING, FORCED PERSPECTIVE, MALE ASIAN ANDROID WITH GLOWING FACEPLATE AND DAY OF THE DEAD MAKEUP WITH REFLECTIONS IN WINDOW, WORM'S EYE VIEW, FULL FIGURE, RED KEY LIGHT, CYBERPUNK, BLUE FILL LIGHT, ORANGE BACKLIGHT, PINK RIMLIGHTS, DRAMATIC LIGHTING **[DALL-E 2]**

LEATHER + LATEX, MAGICAL PILGRIMAGE:

STYLE OF MOEBIUS, ANDROIDS IN **FUTURISTIC URBAN HASMAT SUIT** WITH GLOWING HENNA DESIGNS AND BRIGHT HALOS, RAY TRACING, RAINY NIGHT, REFLECTIVE, CANON 5, EXTREME CLOSE-UP, SANSKRIT HOLOGRAMS, BLUE KEY LIGHT, YELLOW FILL LIGHT, DRAMATIC LIGHTING, FOG **[DALL-E 2]**

LEATHER + LATEX, ROLLER DERBY GIRLS:

DUTCH ANGLE, EXTREME CLOSE-UP OF **LEATHER GLOVES**, MAD MAX FURY ROAD BETTY PAGE BURLESQUE, BLUE INTERPOLATING TO YELLOW, TETRADIC COLOR SCHEME, HIGH REFLECTIVITY, SPEED RACER, SUBSURFACE SCATTERING, CARL ZEISS LENS, DAPPLED NEON LIGHTS --AR 2:1 **[MIDJOURNEY 5.2]**

DUTCH ANGLE, MAD MAX FURY ROAD BURLESQUE, ROLLER DERBY DIVA IN BETTY PAGE OUTFIT, SHINY **LEATHER BODY SUIT, LEATHER JACKET**, BLUE INTERPOLATING TO YELLOW, TETRADIC COLOR SCHEME, HIGH REFLECTIVITY, SPEED RACER, SUBSURFACE SCATTERING, CARL ZEISS LENS, DAPPLED NEON LIGHTS --AR 2:1 **[MIDJOURNEY 5.2]**

LEATHER + LATEX, ROLLER DERBY GIRLS:

EXTREME TOP DOWN VIEW CLOSE-UP OF ROLLER DERBY GIRL'S REFLECTION ON GLASS FLOOR, FUTURISTIC **LEATHER SHOES**, MULTIPLE EXPOSURE, OPTIMIZED PHOTON CAPTURE, TETRADIC COLOR SCHEME, HIGH REFLECTIVITY, LEICA, SPEED RACER, CARL ZEISS LENS, SUBSURFACE SCATTERING, DAPPLED NEON LIGHTS, DIMENSIONAL APPLIQUÉ, BARGELLO INTERPOLATING YELLOW TO BLUE --AR 2:1 **--SEED 525131231** **[MIDJOURNEY 5.1]**

LEATHER + LATEX, ROLLER DERBY GIRLS:

HTTPS://S.MJ.RUN/Q-ZDS7UC254 WORM'S EYE VIEW OF ROLLER DERBY GIRL'S **LEATHER** ROLLER SKATES, MULTIPLE EXPOSURE, OPTIMIZED PHOTON CAPTURE, TETRADIC COLOR SCHEME, HIGH REFLECTIVITY, LEICA, SPEED RACER, CARL ZEISS LENS, SUBSURFACE SCATTERING, DAPPLED NEON LIGHTS, DIMENSIONAL APPLIQUÉ, BARGELLO INTERPOLATING YELLOW TO BLUE --AR 2:1 **--SEED 997876741** **[MIDJOURNEY 5.1]**

LEATHER + LATEX, RACING SERIES:

ESTABLISHING SHOT OF A WOMAN LAYING ACROSS RACE CAR WITH HELMET, BACK OF CAR IN 3/4 FACING AWAY FROM VIEWER, HYPERMAXIMALIST, GRAPHIC STYLE, EDGY, TRON, SYD MEAD STYLE, SPEED RACER, RAY TRACING, SUBSURFACE SCATTERING, REFLECTIVE, STORMY SKY --AR 2:1 --STYLIZE 80

[MIDJOURNEY 5.2]

LEATHER + LATEX, RACING SERIES:

HTTPS://S.MJ.RUN/TVQ8ITO74PQ HTTPS://S.MJ.RUN/CYXUHIPLWNG HTTPS://S.MJ.RUN/AG8H4QTHEUO HTTPS://S.MJ.RUN/PSP04FCTHQY FULL FIGURE SHOT OF A WOMAN LAYING ACROSS FUTURISTIC RACE CAR WITH HELMET OFF, BACK OF CAR IN 3/4 FACING AWAY FROM VIEWER, HYPERMAXIMALIST, GRAPHIC STYLE, EDGY, TRON, SYD MEAD STYLE, SPEED RACER, RAY TRACING, SUBSURFACE SCATTERING, REFLECTIVE, STORMY SKY --AR 3:2 **[MIDJOURNEY 5.2]**

LEATHER + LATEX, FASHION EXPLORATIONS:

HTTPS://S.MJ.RUN/MPNRNOC6TBG HTTPS://S.MJ.RUN/KMAQ_8JCU00 VOGUE BLACK MALE MODEL WEARING A BLUE **LEATHER** HEXAGONAL KILT WITH A HIGH WAIST BELT, PERFECT HEXAGON, V-NECK STRAPS EACH BISECTED WITH **LEATHER STRAPS,** SHORT FORM-FITTING WORK KILT, DRAMATIC LIGHTING, VOGUE FASHION SHOOT --AR 2:3 **[MIDJOURNEY 5.2]**

Felt

Felt, one of the oldest known textiles, has a rich history in both fashion and the arts and crafts. Its origins can be traced back to ancient civilizations, where it was created by pressing and matting fibers, typically wool, together with moisture and heat. Felt was highly valued for its warmth, durability, and versatility.

In fashion, felt has been used for centuries to create clothing and accessories. Nomadic cultures in Central Asia, like the Mongols, relied on felt for their distinctive hats and clothing. Felt also played a significant role in traditional European attire, such as the iconic **Tyrolean hats**. Over time, it evolved into various forms of headwear, including fedoras and berets, becoming a symbol of style and distinction.

In the **arts and crafts movement** of the late 19th century, led by figures like **William Morris**, felt was celebrated for its natural qualities and became a favored material. Artisans used it to create textiles, rugs, wall hangings, and decorative items, aligning with the movement's emphasis on handcraftsmanship and nature-inspired design.

In the modern day, felt continues to find diverse applications. It is used in fashion for hats, coats, and accessories, appreciated for its insulating properties and contemporary aesthetics. In the arts and crafts realm, felt is embraced for its versatility in both traditional and contemporary designs. Artists and designers use it for sculptures, jewelry, and interior decor, showcasing its enduring appeal and adaptability in the creative world. Felt's timeless qualities and connection to craftsmanship have ensured its continued relevance in the 21st century, bridging the past and present in fashion and the arts. To the right: This is a doll I designed at the Philippine Art Exhibition in Singapore (Singapore Art Museum), made mostly from felt.

Filipina Day • 1080 x 1593 • Singapore Art Museum, Singapore • 1.30.2010 • f/2.8 • 1/40 sec • 100 ISO • 7.60 mm • Sony DSC-W300 • Jazno Francoeur

FELT, JAVANESE WAVE SERIES:

CRASHING WAVE IN THE STYLE OF LAIKA'S KUBO AND WAYANG KULIT AND JAVANESE PUPPETS, MADE OUT OF **CLOTH, FELT,** AND SMALL BEADS, EXTREME REALISM, DETAILED TEXTURES, VARIETY OF HARMONIUS COLORS, GAMUT MASKING, SUBSURFACE SCATTERING, GOLDEN HOUR --AR 32:9 **[MIDJOURNEY 3]**

FELT, JAVANESE WAVE SERIES:

CRASHING WAVE IN THE STYLE OF LAIKA'S KUBO AND WAYANG KULIT AND VAN HERPEN, MADE OUT OF **CLOTH, FELT**, AND SMALL BEADS, DETAILED TEXTURES, VARIETY OF HARMONIOUS COOL COLORS, SUBSURFACE SCATTERING, GOLDEN HOUR **[MIDJOURNEY 3]**

CRASHING WAVE IN THE STYLE OF LAIKA'S KUBO AND WAYANG KULIT AND JAVANESE PUPPETS, MADE OUT OF **CLOTH, FELT,** AND SMALL BEADS, EXTREME REALISM, DETAILED TEXTURES, VARIETY OF HARMONIUS COLORS, GAMUT MASKING, SUBSURFACE SCATTERING, GOLDEN HOUR --AR 32:9 **[MIDJOURNEY 3]**

FELT, LUPA NOCTIS:

MAN IN CRUMPED **FELT BLANKET**, BLUE TONES, LARGE BED, ANDREW WYETH STYLE, IMPRESSIONISTIC STYLE, MIDNIGHT, SHADOW OF A WOLF CAST ON BED, SMOKE-FILLED RUSTIC ROOM, OLD MAN IS A CROSS BETWEEN OLIVER BURGESS MEREDITH + ANTHONY HOPKINS, SIDE VIEW **[MIDJOURNEY 3]**

FELT, LUPA NOCTIS:

MAN IN CRUMPED **FELT BLANKET**, BLUE TONES, LARGE BED, ANDREW WYETH STYLE, IMPRESSIONISTIC STYLE, MIDNIGHT, SHADOW OF A WOLF CAST ON BED, SMOKE-FILLED RUSTIC ROOM, OLD MAN IS A CROSS BETWEEN OLIVER BURGESS MEREDITH + ANTHONY HOPKINS, SIDE VIEW **[MIDJOURNEY 5.2]**

FELT, LUPA NOCTIS:

MAN IN CRUMPED **FELT BLANKET**, BLUE TONES, LARGE BED, ANDREW WYETH STYLE, IMPRESSIONISTIC STYLE, MIDNIGHT, SHADOW OF A WOLF CAST ON BED, SMOKE-FILLED RUSTIC ROOM, OLD MAN IS A CROSS BETWEEN OLIVER BURGESS MEREDITH + ANTHONY HOPKINS, SIDE VIEW **[MIDJOURNEY 5.2]**

METAL

Metal's power lies in its malleability, durability, and sheen. It is a distinctly human-made material, and its textures add visual interest, whether they are precious or display the patina of time.

Metal

The invention of **metal** marked a pivotal moment in human history. Around 5,000 years ago, during the **Bronze Age**, humans began alloying copper with tin, giving birth to **bronze**—an innovation that revolutionized tools, weapons, and art. Bronze was widely utilized in early civilizations for weaponry, such as swords and armor, as well as for practical tools and decorative objects.

The **Iron Age** followed, around 1,200 BCE, introducing the use of iron and steel. Iron was abundant and more accessible than copper and tin, leading to the widespread use of iron tools, plows, and weapons. The increased availability of iron played a significant role in the development of empires and civilizations.

Metals have played crucial roles in warfare, enabling the creation of powerful weaponry and armor throughout history. Additionally, metals like **gold, silver, and copper** have been utilized extensively in art and coinage, serving as a means of preserving wealth and showcasing artistic prowess.

In modern manufacturing, a wide range of metals is employed. **Steel**, an alloy of iron and carbon, is indispensable in construction, machinery, and transportation. **Aluminum** is valued for its lightweight properties in aerospace and automotive industries. **Copper** is used in electrical wiring, and **titanium** is prized for its strength in aerospace and medical applications. Modern metallurgy has expanded to include **advanced alloys, superalloys, and composites** tailored for specific industrial needs.

Axis Mundi • 44 x 58.67 • Lian Shan Shuang Lin Monastery, Singapore • 5.11.2009 • f/4.5 • 1/20 sec • 400 ISO • 15 mm • Sony DSC-W300

Blacksmithing & Metalsmithing

The art of **blacksmithing and metalsmithing** has a long and storied history that stretches back thousands of years. Its origins can be traced to the emergence of early human civilizations and the discovery of metals like copper and bronze. Initially, these smiths were known as "metalworkers" or "metalsmiths," and they played a crucial role in crafting tools, weapons, and jewelry.

The Iron Age marked a significant turning point as iron became the primary metal used by blacksmiths. This period brought innovations like the forge and anvil, allowing for more intricate and specialized metalwork. Blacksmiths became essential members of communities, creating everything from plows to swords. In medieval Europe, the blacksmith's forge was a central part of village life. The skills and techniques of blacksmiths evolved, giving rise to the art of armoring and the creation of intricate suits of armor.

As time progressed, the industrial revolution brought significant changes to the field, with mass production techniques and the rise of factories. However, the art of blacksmithing and metalsmithing did not disappear; it evolved into more specialized forms, such as ornamental ironwork and modern welding techniques. Today, blacksmiths and metalsmiths continue to create both functional and artistic pieces, preserving the traditions of their craft while embracing modern technology and materials.

Bravo Farms• 2774 x 3926 • Bravo Farms, California • 8.24.2017 • f/2.2 • 1/15 sec • 320 ISO • 4 mm • iPhone 6 • Jazno Francoeur

Jan Staller, Photographer of Metal

Jan Staller is a photographer known for his body of work that revolves around his fascination with metal textures and industrial subjects. His photographic oeuvre is a testament to his keen eye for transforming the ordinary into the extraordinary, capturing the often-overlooked beauty within urban and industrial environments.

Staller's work is characterized by its vibrant colors, striking compositions, and meticulous attention to detail. He has a unique ability to elevate the industrial landscape into art, where metal surfaces and textures take center stage. Whether it's the intricate patterns of rust on abandoned machinery, the glistening surfaces of chrome fixtures, or the play of light on metallic structures, Staller's photographs reveal the inherent aesthetic qualities of these materials.

Through his lens, he invites viewers to see the harmony and allure in the chaos of urban existence. Staller's photography transcends mere documentation; it's a visual exploration of the interplay between industrial elements and their surroundings. His work challenges us to appreciate the beauty in the mundane, urging us to see the world with fresh eyes and an appreciation for the often-overlooked textures and forms of the industrial landscape.

https://linhof.com/en/portfolio/jan-staller-metal-recycling-2/

JAN STALLER, INNOVATIVE MATERIALS AND DESIGN:

"WHEN I BEGAN TO WORK, THERE WAS THIS QUESTION I POSED TO MYSELF: COULD I 'EXPLORE' THE WORLD WITHOUT GOING ANYWHERE AND JUST WORK CLOSE TO HOME? SO I DID, AND IT WAS A KIND OF DISCOVERY. TO VISIT A LOCATION ONCE OR TWICE GIVES YOU THE LAY OF THE LAND."

HTTPS://WWW.WESTVILLAGEORIGINALS.COM/2012/01/01/JAN-STALLER/

Aluminum: Lightweight and corrosion-resistant, widely used in construction, aerospace, and packaging.

Brass: A copper alloy with zinc, appreciated for its decorative qualities and corrosion resistance.

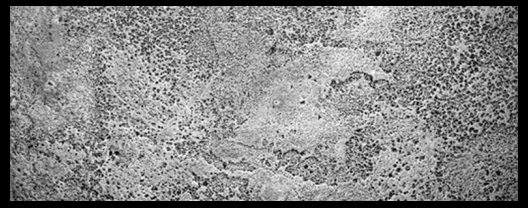
Bronze: An alloy of copper and tin, known for its durability, used in sculpture, coins, and machinery.

Copper: A versatile metal used in electrical wiring, plumbing, and various industrial applications.

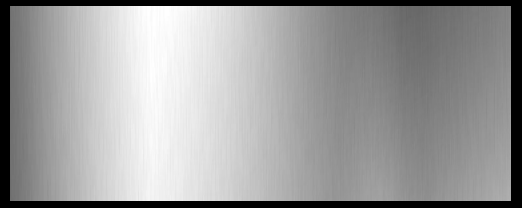
Gold: Highly valued for its rarity and beauty, used in jewelry, coins, and as a store of value.

Iron: An essential material for construction, manufacturing, and transportation.

Lead: Used in batteries, radiation shielding, and some alloys, though its use has declined due to toxicity.

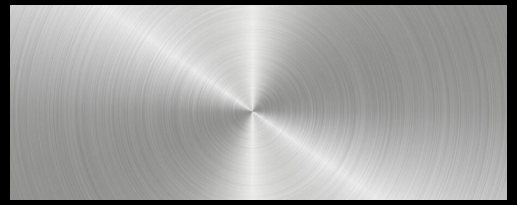


Nickel: Known for its resistance to corrosion, used in stainless steel, coins, and plating.



Silver: Highly conductive and prized for its lustrous appearance, used in jewelry, photography, and electronics.

Stainless steel: Corrosion-resistant alloy used in kitchenware, medical instruments, and construction.



Titanium: Known for its high strength-to-weight ratio, used in aerospace, medical implants, & sports equipment.

Zinc: Used in galvanizing to protect iron and steel from corrosion, as well as in batteries and alloy production.

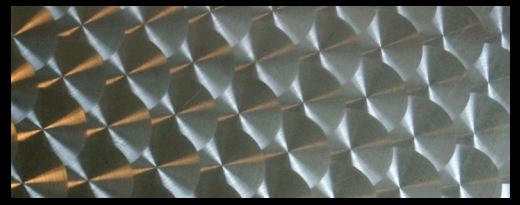
Chasing: Employing small, pointed tools called chisels to carve or texture metal surfaces with detailed designs.

Dapping and doming: Shaping metal with various punches and dies to create raised or concave textures.

Electro-etching: Applying an electrical current and electrolyte to selectively etch the metal's surface.

Engraving and scoring: Carving patterns / lines into the metal using hand tools or rotary machines.

Grinding: Abrading the metal surface with grinding wheels or abrasive tools to achieve textures.



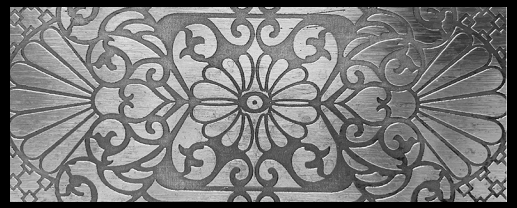
Hammer texturing: Using different hammers with textures / shapes to strike the metal & create patterns.

Patinas: Using chemicals and heat to induce oxidation and create unique color and textures on metal surfaces.

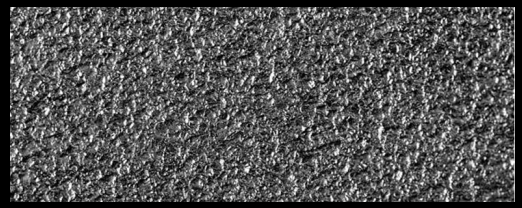
Repoussé: Hammering the metal from the backside to create raised designs & textures on the front surface.

Reticulation: Heating the metal to induce controlled surface wrinkles and textures, often used with silver.

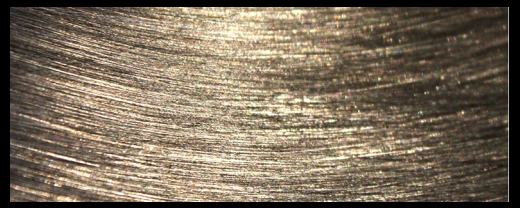
Rolling mill textures: Passing metal sheets through a rolling mill with textured rollers to emboss patterns.



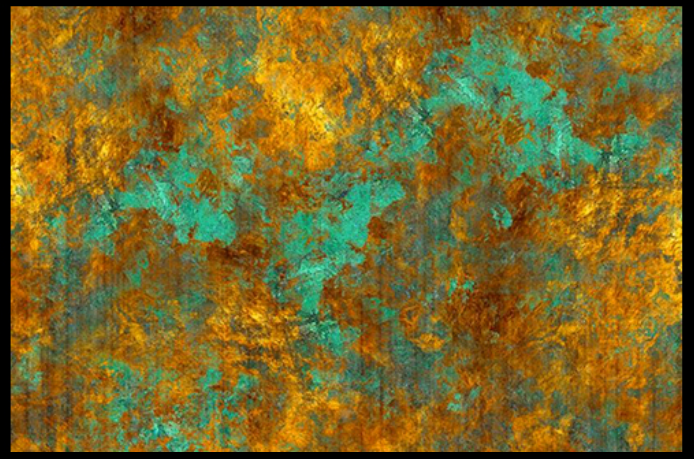
Sandblasting: Propelling abrasive particles against the metal surface to create a matte texture.



Wire-brushing: Using wire brushes or abrasive wheels to add linear textures to the metal.



Metal damage (from left to right): **Corrosion** is the gradual deterioration of metal surfaces due to chemical reactions with environmental elements, leading to rust or oxidation. **Battle damage** refers to the physical harm inflicted on metal structures or objects during combat or warfare. **Stress crack corrosion** occurs when tensile stress combines with corrosion, leading to cracks in metal surfaces. **Pitting** is a localized form of corrosion characterized by small holes or depressions on the metal's surface. **Oxidation**, commonly known as **rust**, is the chemical reaction between metal and oxygen, resulting in the formation of a reddish-brown layer. **Tarnishing** involves the discoloration or darkening of metal surfaces, typically seen in metals like silver or copper when exposed to air and moisture**. Patina** refers to the thin, often greenish or bluish, layer that develops on the surface of certain metals, such as copper or bronze, due to natural aging processes. **Metal erosion** signifies the gradual wearing away or deterioration of metal surfaces, often caused by friction, abrasion, or exposure to harsh environments.



Armor: The Metal of Survival

Metals have played a pivotal role in the evolution of military technology throughout history. In ancient times, chariots were among the first military vehicles to incorporate metal components, usually bronze or iron, for added strength and durability.

For naval warfare, metals became crucial in ship construction. Ancient warships used copper sheathing to deter shipworms, and iron was employed in shipbuilding during the Roman era. The American Civil War introduced ironclad warships, like the USS Monitor and CSS Virginia, which featured iron armor plating, revolutionizing naval combat.

In siege warfare, metals were essential in constructing formidable siege engines, such as trebuchets and catapults. Their metal components increased their effectiveness in breaching fortifications.

Throughout history, advancements in metallurgy and manufacturing techniques continued to enhance the strength and durability of military equipment, from armor for knights in the medieval era to the steel used in modern tanks and aircraft. The use of advanced alloys and materials in military technology remains pivotal, as seen in the development of **modern warships, armored vehicles, and aircraft,** emphasizing the enduring significance of metals in warfare.

However, the use of metals in military technology has not been without challenges. In more recent conflicts, like the Iraq War, issues arose, such as the lack of sufficient armor for vehicles like Humvees. This highlighted the ongoing need for adaptable and modern armor solutions to address evolving threats in contemporary warfare.

The War Remnants Museum• 4224 x 3168 • Ho Chi Minh City, Vietnam • 9.23.2009 • f/2.8 • 1/60 sec • 100 ISO • 8 mm • Sony DSC-W300 • Jazno Francoeur

Armor: The Metal of Survival

The invention of **armor** has a rich history dating back to ancient civilizations, with its evolution driven by the need for protection in combat. In ancient times, various cultures developed distinctive forms of armor to suit their needs.

Ancient Greece and Rome: The Greeks and Romans utilized bronze and later iron armor, including helmets, breastplates, and greaves. The lorica segmentata, a segmented armor worn by Roman soldiers, is often cited for its functional design.

Medieval Europe: Knights in the Middle Ages wore suits of armor made from steel plates, becoming iconic symbols of chivalry. Gothic plate armor, with its articulated joints and full-body coverage, is renowned for both aesthetics and functionality.

Samurai Armor: Japanese samurai armor, or "samurai yoroi," incorporated intricately designed helmets, chestplates, and armored sleeves. It balanced protection with mobility and aesthetics, often featuring artistic embellishments.

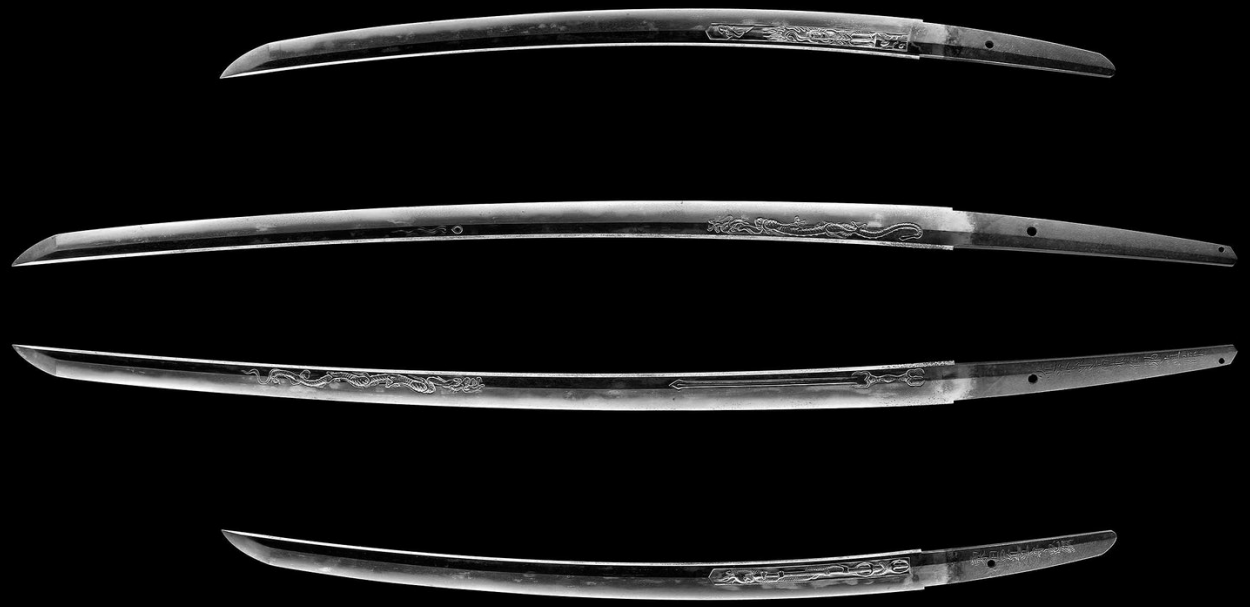
Ottoman Empire: Ottoman armor featured intricate metalwork and designs, often incorporating Arabic calligraphy. The "Zischägge" helmet is an example known for its unique form.

Modern Armor: With advancements in metallurgy, modern military armor includes bulletproof vests, Kevlar helmets, and ceramic body armor. Functionality is paramount, although aesthetics have not been completely disregarded, as seen in ceremonial military attire.

Nelson Atkins Museum • 3432 x 3280 • Kansas City, MO • 3.23.2019 • f/4.2 • 1/125 sec • 2500 ISO • 44 mm • Nikon DF • Jazno Francoeur

Matt Spour, Photographer of Ancient Armor

Matt Spour has been photographing Japanese arms and armor at Christie's for many years now. He received instruction on the proper handling of the Japanese sword including the removal of the the blade from the Koshirae, cleaning and etiquette. Photographing the blade is a very specific setup to ensure all detail is recorded. The lighting is designed to highlight the Hamon or tempering marks but also shows the Shinogi (blade ridge) and Mune (back).



Types of Chrome

1. **Black chrome** creates a dark, mirror-like metallic finish, suited for high-end auto parts and decorative applications.
2. **Brushed chrome** features a linear brushed texture often used on appliances and fixtures.
3. **Hard chrome plating** is known for its thickness and wear resistance, ideal for hydraulic cylinders and machine components.
4. **Rusted chrome** appears as a corrosion layer, typically orange or reddish, marring the smooth, reflective surface of chrome materials.
5. **Satin chrome** offers a brushed, less reflective finish found on architectural hardware.
6. **Trivalent chromium** has a finish that is typically shiny and metallic, similar to traditional chrome plating, but it is more environmentally friendly.

[insert type of chrome], ball bearing, smooth round metal ball, ray tracing, reflectivity, specularity, neutral black background **[Midjourney 5.2]**

ANCIENT ARMOR, SWORDS AND SANDALS:

A CELTIC WARRIOR IN THE 12TH CENTURY WITH A BEAR-FUR COAT AND A **BRASS HELMET WITH BATTLE DAMAGE**, WAVES CRASHING IN DISTANCE, STYLE OF ANDREW WYETH, BLUE TONES, FORCED PERSPECTIVE **[DALL-E 2]**

12TH CENTURY CELTIC WARRIOR WITH BEAR-FUR COAT +**BATTLE DAMAGED BRASS HELMET** , WAVES CRASHING IN DISTANCE, WYETH STYLE **[STABLE DIFFUSION]**

12TH CENTURY CELTIC WARRIOR WITH BEAR-FUR COAT +**BRASS HELMET WITH BATTLE DAMAGE**, WAVES CRASHING IN DISTANCE **[STABLE DIFFUSION]**

ANCIENT ARMOR, SWORDS AND SANDALS:

HOPLITE PORTRAIT FACING RIGHT WITH **DENTED REFLECTIVE HELMET**, DRAMATIC LIGHTING, STYLE OF ANTONIO GARCIA LOPEZ + JOEL PETER WITKIN **[DALL-E 2]**
A CELTIC WARRIOR IN THE 12TH CENTURY WITH A BEAR-FUR COAT AND A **BRASS HELMET WITH BATTLE DAMAGE**, ANDREW WYETH, BLUE TONE **[DALL-E 2]**
A CELTIC WARRIOR IN THE 12TH CENTURY WITH A BEAR-FUR COAT AND A **BRASS HELMET** WITH BATTLE DAMAGE **[DALL-E 2]**

ANCIENT ARMOR, SWORDS AND SANDALS:

HOPLITE ATTACKING WITH SWORD WITH **DENTED REFLECTIVE HELMET**, DRAMATIC LIGHTING, ANTONIO GARCIA LOPEZ + JOEL PETER WITKIN **[DALL-E 2]**
A CELTIC WARRIOR IN THE 12TH CENTURY WITH A BEAR-FUR COAT AND A **BRASS HELMET WITH BATTLE DAMAGE**, ANDREW WYETH, BLUE TONE **[DALL-E 2]**
A CELTIC WARRIOR IN THE 12TH CENTURY WITH A BEAR-FUR COAT AND A **BRASS HELMET** WITH BATTLE DAMAGE **[DALL-E 2]**

FUTURISTIC ARMOR, HAMMER OF GOD:

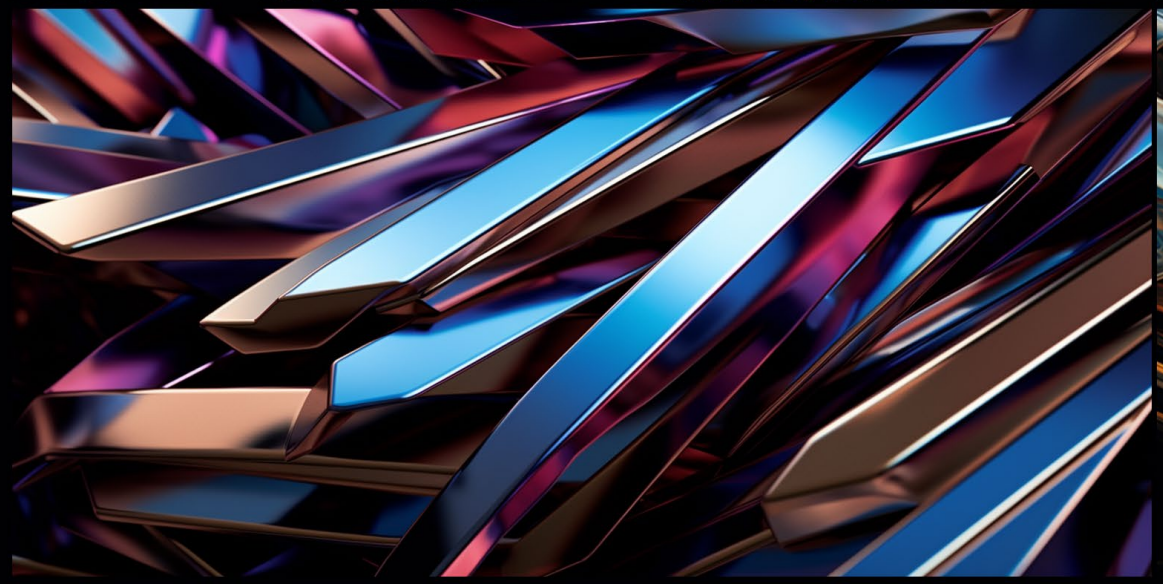
ITALIAN FUTURIST **ANDROID GLADIATORS** WITH WHORLING LEYENDECKER SHAPES, FRACTURED MOTION BLUR WRAPPED AROUND EXTRUDED BISMUTH SPEED LINES, CHIAROSCURO, EXTREME CLOSE-UP, VAN HERPEN, ZAHA HADID, **ATTENUATED CHROME** --AR 2:1 **[MIDJOURNEY 5.2]**

FUTURISTIC ARMOR, HAMMER OF GOD:

ITALIAN FUTURIST **ANDROID GLADIATORS** WITH EXPLODING LEYENDECKER CIRCUITS FORMING WEAPONS, FRACTURED MOTION BLUR WRAPPED AROUND EXTRUDED BISMUTH SPEED LINES, CHIAROSCURO, EXTREME CLOSEUP, VAN HERPEN, ZAHA HADID, **ATTENUATED CHROME** --AR 2:1 **[MIDJOURNEY 5.2]**

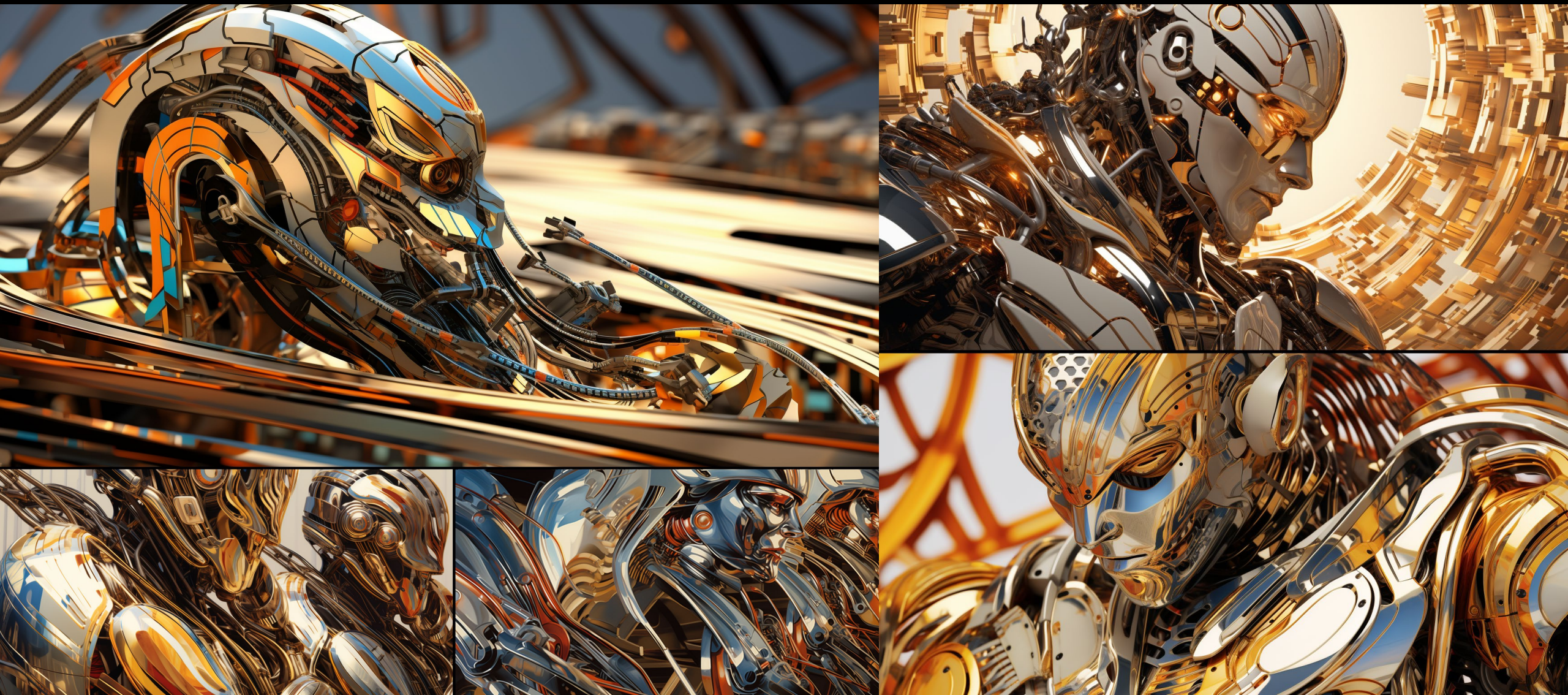
FUTURISTIC ARMOR, HAMMER OF GOD:

ITALIAN FUTURIST GLADIATORS, FRACTURED MOTION BLUR WRAPPED AROUND EXTRUDED BISMUTH SPEED LINES, CHIAROSCURO, EXTREME CLOSE-UP, VAN HERPEN, ZAHA HADID, **ATTENUATED CHROME** --AR 2:1 **[MIDJOURNEY 5.2]**



FUTURISTIC ARMOR, HAMMER OF GOD:

ITALIAN FUTURIST ANDROID PREDATOR WITH EXPLODING LEYENDECKER CIRCUITS, FRACTURED MOTION BLUR WRAPPED AROUND EXTRUDED BISMUTH SPEED LINES, GOYA, GIRIH PENROSE TILING, EXTREME CLOSE-UP, VAN HERPEN, ZAHA HADID, **ATTENUATED CHROME,** RAY TRACING, SUBSURFACE SCATTERING, GOLDEN HOUR --AR 2:1 **[MIDJOURNEY 5.2]**



FUTURISTIC ARMOR, ALIEN EVOLUTION:

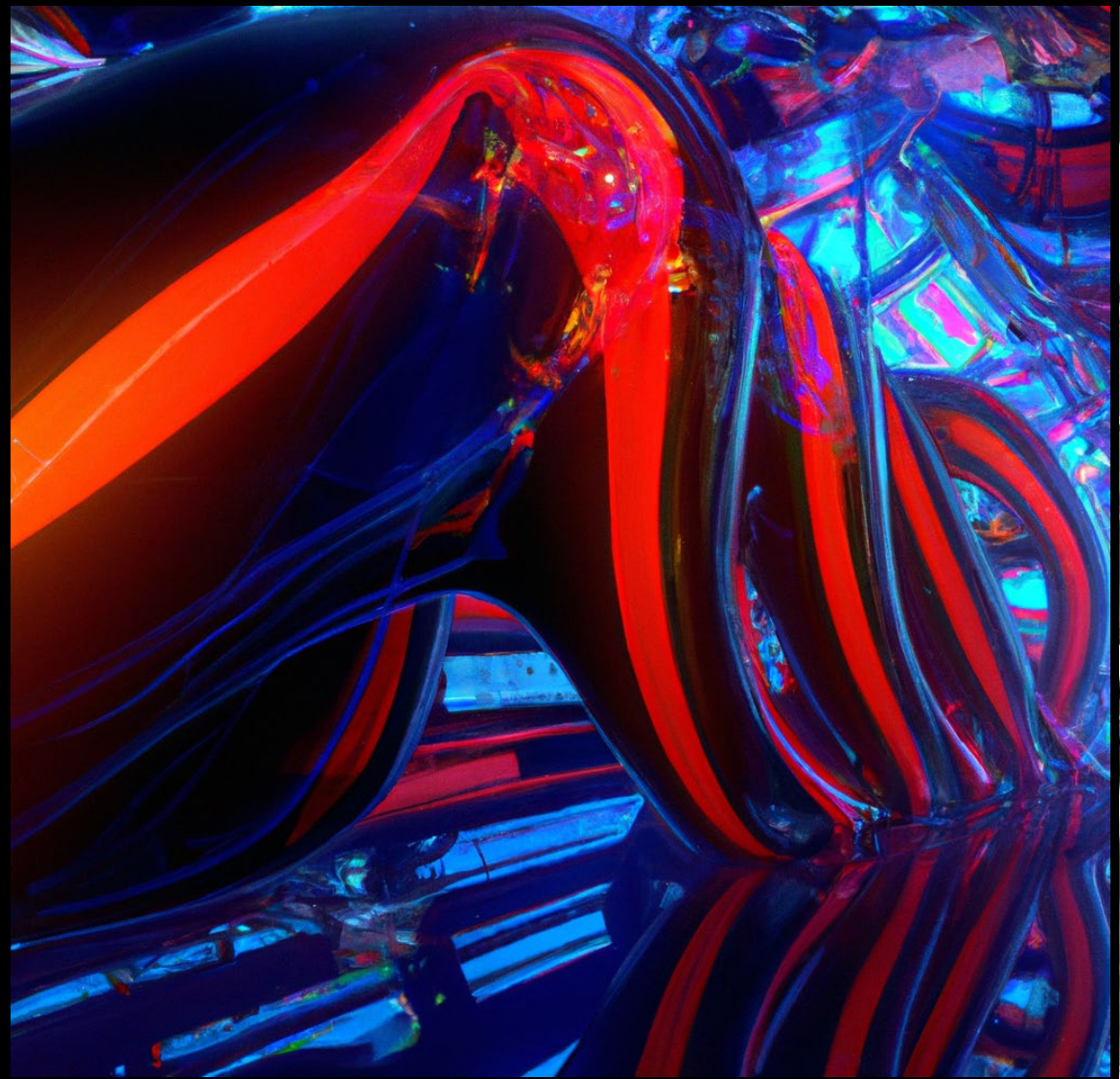
MASSIVE **ALIEN MECH** WITH GELATINOUS EXOSKELETON WITH GLOWING HEAD FLOATING IN SPACE SHIP HANGAR, POLISHED CG MODEL, HIGH OCTANE RENDER, STYLE OF 70S FUTURISM, CANON 5, RAY TRACING + REFLECTIVE METALLIC COLORS + MONOCHROMATIC WHITE **[DALL-E 2]**
SHALLOW DOF + FULL BODY ALIEN SPACESHIP IN PROFILE, HOLOGRAMS FLOATING ABOVE CONTROLS, STYLE OF ZAHA HADID + VAN HERPEN, INTRICATE **SILVER ARMOR**, CINEMATIC LIGHTING, FLORAL, ABSTRACT, 3D OCTANE RENDER + RAY TRACING + REFLECTIVE + DRAMATIC LIGHTING + BLUE AND BLACK METALLIC COLORS + GOLDEN HOUR + SUBSURFACE SCATTERING **[DALL-E 2]**

FUTURISTIC ARMOR, ALIEN EVOLUTION:

CYBERPUNK ALIEN WITH INTRICATE SILVER NEON ARMOR IN SPACESHIP, STYLE OF MOEBIUS, ORNATE, CINEMATIC LIGHTING, FLORAL, PORTRAIT, ABSTRACT, 3D OCTANE RENDER + BLACK, PURPLE, BLUE, PINK, CERULEAN, TEAL, REFLECTIVE METALLIC COLORS, + WARM KEYLIGHT **[DALL-E 2]**
ALIEN SPACE MARINE MECH WITH GLOWING HEAD IN PILOT'S CHAIR IN SPACESHIP HANGAR, STYLE OF PASCAL BLANCHÉ AND YAYOI KUSAMA, CANON 5, ABSTRACT + RAY TRACING + REFLECTIVE METALLIC COLORS + INTERPOLATING BLUE TO GREEN + ORANGE KEYLIGHT, CHIAROSCURO **[DALL-E 2]**
ALIEN MECH WITH EXPOSED GLOWING CIRCUITS + GELATINOUS EXOSKELETON WITH GLOWING HEAD IN PILOT'S CHAIR IN SPACE SHIP HANGAR, DOWNSHOT, STYLE OF 70S FUTURISM, CANON 5, ABSTRACT, EXTREME DETAIL + RAY TRACING + REFLECTIVE METALLIC COLORS + MONOCHROMATIC WHITE **[DALL-E 2]**

FUTURISTIC WARSHIPS, ALIEN EVOLUTION:

MASSIVE ALIEN SQUID-LIKE ALIEN WITH GELATINOUS EXOSKELETON FLOATING IN SPACE SHIP HANGAR, WIDE ANGLE ESTABLISHING SHOT, EXTREME PERSPECTIVE, STYLE OF MOEBIUS + ZAHA HADID, DRAMATIC LIGHTING, BLUE INTERPOLATING TO ORANGE, COBALT BLUE RIM LIGHTS, STARK SHADOWS, **DETAILED TUBING**, **MACHINED PERFECTION, RIVETS**, ALIEN LOGOS, ALIEN HOLOGRAMS ON BIZARRE DISPLAY **[DALL-E 2]**



FUTURISTIC WARSHIPS, ALIEN EVOLUTION:

MASSIVE ALIEN SQUID-LIKE ALIEN WITH GELATINOUS EXOSKELETON FLOATING IN SPACE SHIP HANGAR, WIDE ANGLE ESTABLISHING SHOT, EXTREME PERSPECTIVE, STYLE OF MOEBIUS + ZAHA HADID, DRAMATIC LIGHTING, BLUE INTERPOLATING TO ORANGE, COBALT BLUE RIM LIGHTS, STARK SHADOWS, **DETAILED TUBING**, **MACHINED PERFECTION, RIVETS**, ALIEN LOGOS, ALIEN HOLOGRAMS ON BIZARRE DISPLAY **[DALL-E 2]**

MASSIVE ALIEN SQUID-LIKE ALIEN WITH GELATINOUS EXOSKELETON FLOATING IN SPACE SHIP HANGAR, WIDE ANGLE ESTABLISHING SHOT, DEPTH OF FIELD, EXTREME PERSPECTIVE, STYLE OF MOEBIUS + ZAHA HADID, DRAMATIC LIGHTING, BLUE INTERPOLATING TO ORANGE, WARM RIM LIGHTS, STARK SHADOWS, **DETAILED TUBING**, **MACHINED PERFECTION**, ALIEN HOLOGRAMS ON BIZARRE DISPLAY **[DALL-E 2]**

Silver and Gold

The legacy of **silver, gold, and gold leaf** in the realm of art spans a vast and evolving tradition from illuminated manuscripts to the Renaissance and beyond, culminating in the Vienna Secession and the groundbreaking work of Gustav Klimt.

Illuminated Manuscripts (Medieval to Renaissance): These precious metals held a central place in the creation of illuminated manuscripts, flourishing from the medieval period through the Renaissance. Scribes and artists employed silver and gold to adorn religious texts, manuscripts, and sacred icons. Gold leaf, in particular, graced parchment and vellum pages, infusing them with radiant backgrounds and intricate embellishments.

Ghiberti's Gold Gates of Paradise (Renaissance): Lorenzo Ghiberti's magnificent "Gates of Paradise" stands as a hallmark of gold's significance in Renaissance art. These bronze doors, adorning the Florence Baptistery, featured elaborate gilded bronze panels portraying biblical narratives and classical motifs. Ghiberti's masterful use of gold leaf created a captivating, shimmering effect, embodying the Renaissance's fervor for resurrecting classical aesthetics and employing precious materials lavishly.

Vienna Secession and Klimt (Late 19th and Early 20th Century): The Vienna Secession movement, guided by luminaries like Gustav Klimt, embarked on a quest to liberate art from traditional conventions. Klimt, in particular, gained renown for his employment of gold leaf in iconic works such as "The Kiss" and "Portrait of Adele Bloch-Bauer I." He harnessed gold leaf to construct a symbolic and opulent visual language, adorning his creations with intricate patterns and motifs reminiscent of Byzantine and medieval art. Klimt's innovative use of gold leaf, coupled with profound symbolism, played a pivotal role in the evolution of Art Nouveau and Art Deco styles.

The Gates of Paradise • 4928 x 3280 • Kansas City, MO• 3.23.2019 • f/3.5 • 1/250 sec • 500 ISO • 28 mm • Nikon DF • Jazno Francoeur

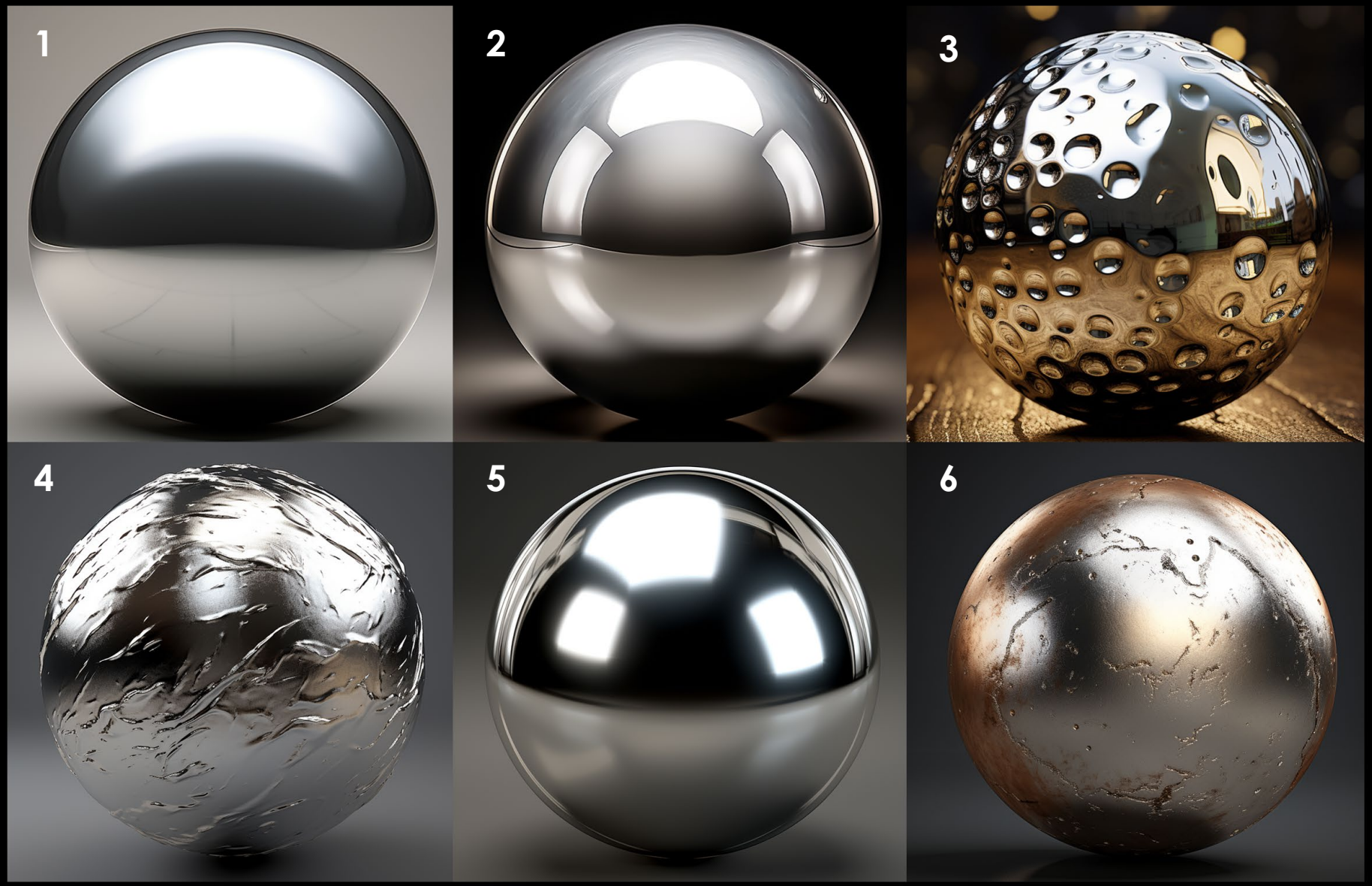
Types of Gold

1. **Black Gold:** Achieving a dark, luxurious appearance through surface treatments, it's favored in high-end jewelry and watchmaking.
2. **Gold Leaf:** Delicate and exquisite, it's a gossamer-thin sheet of pure gold, often used for intricate gilding and ornamental applications.
3. **Green Gold:** Rare and alluring, it obtains its distinctive greenish tint from alloying gold with silver or other metals for unique jewelry designs.
4. **Rose Gold:** Also known as pink or red gold, its romantic pinkish hue results from alloying with copper, making it a modern jewelry favorite.
5. **White Gold:** Silver-hued and elegant, it's created by blending pure gold with metals like silver and nickel, often rhodium-plated.
6. **Yellow Gold:** Traditional and warm, it's a timeless choice for jewelry and coinage, often strengthened by alloying.

[insert type of gold], ball bearing, smooth round metal ball, ray tracing, reflectivity, specularity, neutral black background **[Midjourney 5.2]**

Types of Silver

1. **Coin Silver:** With 90% silver content, it has a slightly darker appearance due to copper alloying. It develops a warm patina over time, contrasting with fine silver's brilliance.
2. **Fine Silver:** At 99.9% purity, it boasts a bright, reflective surface, maintaining a stark contrast with other alloys. Objects made from fine silver exhibit a pristine silver color.
3. **Hammered Finish**: Creating small dents or indentations on silver's surface lends it a rustic, artisanal appearance.
4. **Silver Leaf:** A gossamer-thin sheet used for intricate gilding and ornamentation.
5. **Sterling Silver** (92.5% silver): A common alloy in jewelry and silverware, it combines silver with copper for enhanced durability.
6. **Tarnished Silver:** Showcasing an aged appearance due to oxidation, tarnished silver develops a patina over time.



[insert type of silver], ball bearing, smooth round metal ball, ray tracing, reflectivity, specularity, neutral black background **[Midjourney 5.2]**

SILVER & GOLD, THE VIENNA SECESSION

GOLD AND SILVER LEAF, GRAPHICAL BEARDSLEY + KLIMT PRINT OF MALE BUTOH SHAMAN, ILLUMINATED MANUSCRIPT, TIDAL WAVE OF JELLYFISH + FLOWERS INTERPOLATING 2D TO 3D, CONTRE-JOUR, BOUNCED LIGHT, SUBSURFACE SCATTERING, LAYERS OF TRANSPARENCY –AR 2:1 **[MIDJOURNEY 5.2]**

SILVER & GOLD, THE VIENNA SECESSION:

SILVER & GOLD LEAF, GRAPHICAL BEARDSLEY + KLIMT PRINT OF MALE BUTOH SHAMAN, ILLUMINATED MANUSCRIPT, TIDAL WAVE OF JELLYFISH + FLOWERS INTERPOLATING 2D TO 3D, CONTRE-JOUR, BOUNCED LIGHT, SUBSURFACE SCATTERING, LAYERS OF TRANSPARENCY –AR 2:1 **[MIDJOURNEY 5.2]**

SILVER & GOLD, THE VIENNA SECESSION:

SILVER & GOLD LEAF SWIRLING FROM 2D SURFACE INTO GRAPHICAL WOMEN, BEARDSLEY AND KLIMT ILLUSTRATIONS OF A BUTOH SHAMAN, **ILLUMINATED MANUSCRIPT**, TIDAL WAVE OF FLOWERS AND JELLYFISH INTERPOLATING FROM 2D TO 3D, BOUNCED LIGHT, SUBSURFACE SCATTERING, LAYERS OF TRANSPARENCY --AR 2:1 **[MIDJOURNEY 5.2]**

SILVER & GOLD, THE VIENNA SECESSION:

A FAUVIST BUTOH PARABLE IN THE STYLE OF AUBREY BEARDSLEY, RAY TRACING, CANDLE LIGHT, **DIMENSIONAL GOLD AND SILVER RELIEF AND IMPASTO**, THE SHROUD OF TURIN INTERPOLATING INTO **GHIBERTI'S GATES OF PARADISE**, MYCELIUM NETWORK OF HYACINTHS AND BATIK JELLYFISH IN RELIEF INTERPOLATING FROM **LIQUID GOLD TO FUTURIST SILVER FABRIC**, CONTRE-JOUR, BOUNCED LIGHT, DYNAMIC FIGURES --AR 2:1 **[MIDJOURNEY NIJI 5]**

SILVER & GOLD, THE VIENNA SECESSION:

A FAUVIST BUTOH PARABLE IN THE STYLE OF AUBREY BEARDSLEY, RAY TRACING, CANDLE LIGHT, **DIMENSIONAL GOLD AND SILVER RELIEF AND IMPASTO**, THE SHROUD OF TURIN INTERPOLATING INTO **GHIBERTI'S GATES OF PARADISE**, MYCELIUM NETWORK OF HYACINTHS AND BATIK JELLYFISH IN RELIEF INTERPOLATING FROM **LIQUID GOLD TO FUTURIST SILVER FABRIC**, CONTRE-JOUR, BOUNCED LIGHT, DYNAMIC FIGURES --AR 2:1 **[MIDJOURNEY NIJI 5]**

SILVER & GOLD, THE VIENNA SECESSION:

EXTREME 3/4 CLOSE-UP OF LAYERED ILLUMINATED POP-UP BOOK IN THE STYLE OF AUBREY BEARDSLEY AND KLIMT DEPICTING YOUNG LOVERS, DIMENSIONAL **SILVER & GOLD RELIEF** + IMPASTO INTERPOLATING TO A HOLOGRAPHIC FAUVIST BLUE AND GREEN DAGUERREOTYPE, MYCELIUM NETWORK OF HYACINTHS AND BATIK JELLYFISH IN RELIEF, PENTAX CAMERA, ELLIPTIC CURVE ALGORITHM OPTIMIZATION, WORM'S EYE VIEW --AR 2:1 **[MIDJOURNEY 5]**

SILVER & GOLD, THE VIENNA SECESSION:

CLOSE-UP OF A FAUVIST BUTHOH GOD STARING INTO A ROOM OF OPPOSING MIRRORS, AUBREY BEARDSLEY + BERNINI STYLE RAY TRACING, CANDLE LIGHT, DIMENSIONAL **SILVER & GOLD RELIEF + IMPASTO**, **GHIBERTI'S GATES OF PARADISE,** MYCELIUM NETWORK OF HYACINTHS + BATIK JELLYFISH IN RELIEF INTERPOLATING FROM **LIQUID GOLD TO FUTURIST SILVER FABRIC**, CONTRE-JOUR, BOUNCED LIGHT, DYNAMIC FIGURES --AR 2:1 **[MIDJOURNEY NIJI 5]**

SILVER & GOLD, THE VIENNA SECESSION:

CLOSE-UP OF A FAUVIST BUTHOH GODDESS STARING INTO A ROOM OF OPPOSING MIRRORS, AUBREY BEARDSLEY + BERNINI STYLE RAY TRACING, CANDLE LIGHT, DIMENSIONAL **SILVER & GOLD RELIEF + IMPASTO**, **GHIBERTI'S GATES OF PARADISE,** MYCELIUM NETWORK OF HYACINTHS + BATIK JELLYFISH IN RELIEF INTERPOLATING FROM **LIQUID GOLD TO FUTURIST SILVER FABRIC**, CONTRE-JOUR, BOUNCED LIGHT, DYNAMIC FIGURES --AR 2:1 **[MIDJOURNEY NIJI 5]**

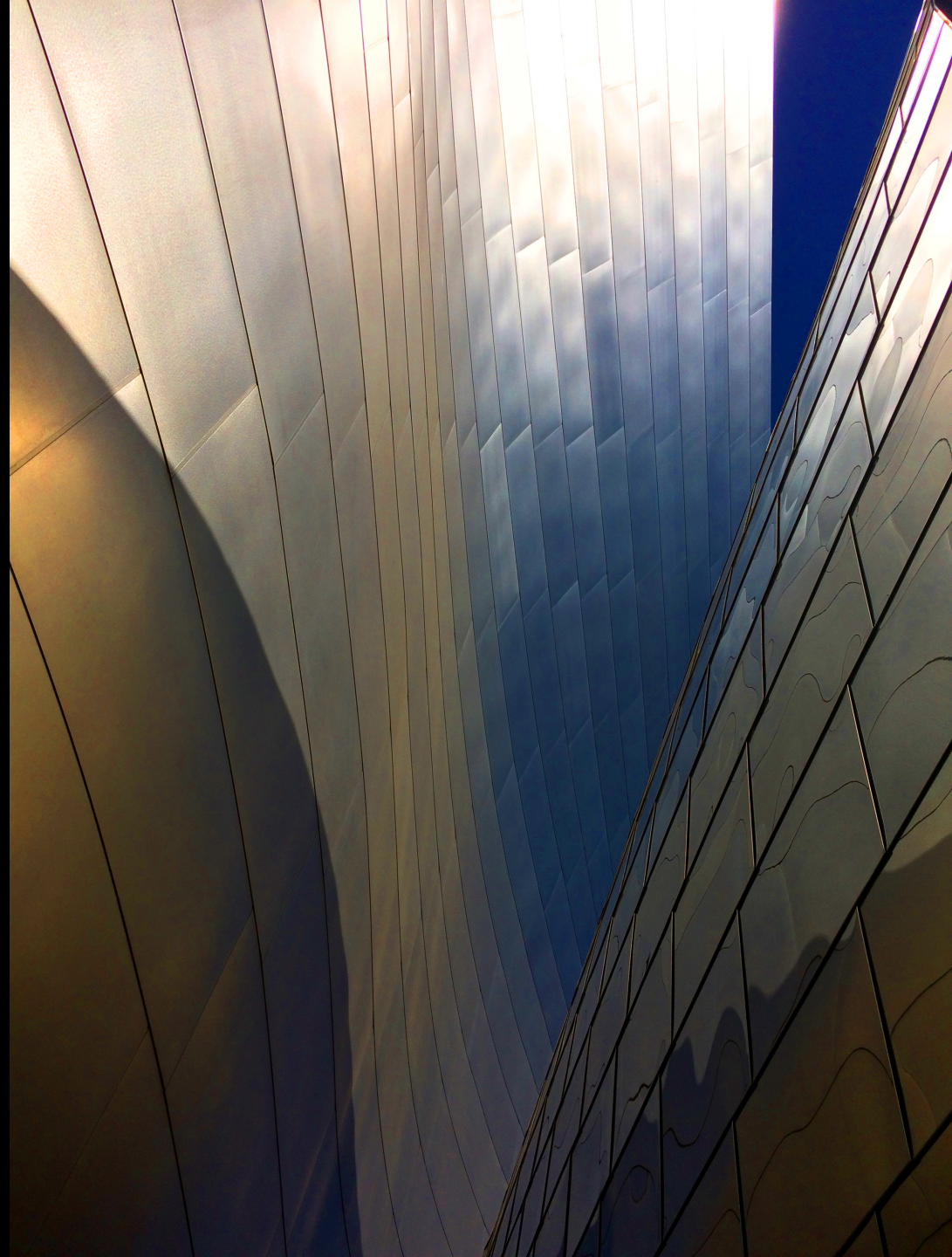
The Innovative Use of Metal in the Buildings of Zaha Hadid & Frank Gehry

Zaha Hadid and Frank Gehry, two luminaries of contemporary architecture, have consistently pushed the boundaries of architectural innovation through their pioneering use of metals. Their designs reflect a fusion of artistic vision and engineering prowess, demonstrating how metals can be harnessed to create iconic, groundbreaking structures.

Zaha Hadid's architectural creations often exhibit fluid, futuristic forms that challenge traditional architectural norms. Her affinity for metals, particularly steel and aluminum, enables her to realize these daring visions. Notable examples include the Heydar Aliyev Center in Baku, Azerbaijan, where sinuous metal facades seem to defy gravity. These structures employ cutting-edge construction techniques that seamlessly integrate metal into their sweeping, futuristic designs, creating dynamic and immersive spaces.

Frank Gehry is renowned for his deconstructivist approach, employing metals like stainless steel and titanium to craft buildings that resemble sculptural works of art. The Guggenheim Museum in Bilbao, Spain, is a striking case in point, with its undulating, reflective metal panels capturing and reflecting the surroundings. Gehry's metalwork not only introduces a dynamic visual dimension but also facilitates the realization of complex, gravity-defying forms that push the boundaries of architectural feasibility.

Disney Symphony Hall • 2488 x 3264 • Los Angeles, CA • 8.18.2016 •
f/2.2 • 1/137 sec • 32 ISO • 29 mm • iPhone 5 • Jazno Francoeur



ZAHA HADID, INNOVATIVE MATERIALS AND DESIGN:

"I HAVE ALWAYS APPRECIATED THOSE WHO DARE TO EXPERIMENT WITH MATERIALS AND PROPORTIONS. *I REALLY BELIEVE IN THE IDEA OF THE FUTURE."*

HTTPS://WWW.ARCH2O.COM/ON-HER-BIRTHDAY-10-OF-ZAHA-HADIDS-REMARKABLE-AWARD-WINNING-ARCHITECTURE/

FRANK GEHRY, INNOVATIVE MATERIALS AND DESIGN:

" THE FACT IS I'M AN OPPORTUNIST. I'LL TAKE MATERIALS AROUND ME, MATERIALS ON MY TABLE, AND WORK WITH THEM AS I'M SEARCHING FOR AN IDEA THAT WORKS." *HTTPS://WWW.IMD.ORG/IBYIMD/INNOVATION/WHAT-EVERY-START-UP-CAN-LEARN-FROM-FRANK-GEHRY-THE-EXTREME-EXPERIMENTER/*

Lewis Hine, Photographer of Metal Structures

Lewis Hine, renowned for his powerful documentary photography during the late 19th and early 20th centuries, captured the transformation of industrial America, **which included an exploration of metal structures and textures.** His work, notably focused on child labor and labor conditions, often featured the steel and iron industries.

Hine's images portrayed the gritty, monumental presence of metal structures like bridges, factories, and machinery. He emphasized the strong, imposing nature of these structures, illustrating the scale and power of industrialization. His careful framing and use of light brought out the textures and details of metals, showcasing their harsh and rugged qualities. Through his lens, Hine highlighted both the human laborers who worked in these environments and the materials they manipulated. His photography served as a vivid testament to the relationship between humanity and the industrial landscapes of the time, while also capturing the beauty and complexity of metal structures and textures that define the industrial era.

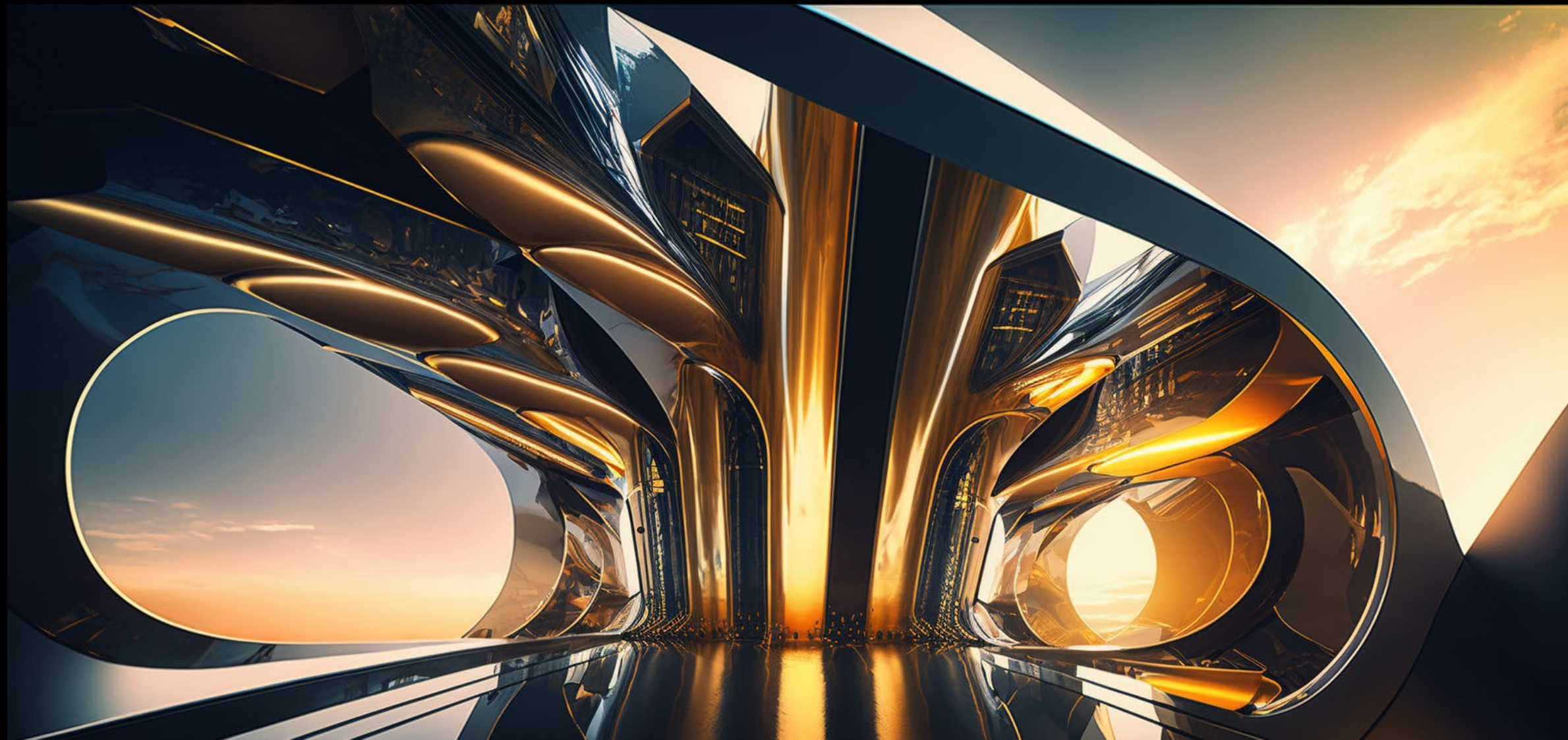
https://fineartamerica.com/featured/building-an-empire-gary-bodnar.html

ARCHITECTURAL METALS, THE LAKHIYANA [ZONE EPSILON]:

MILE-HIGH **ZAHA HADID SPACESHIP** SHATTERING A TELEPORTATION PORTAL LIKE STAINED GLASS, ANTICREPUSCULAR RAYS AND ATTENUATED LIGHT PILLARS, MASSIVE FUTURISTIC SPACESHIP ZOOMING TOWARD VIEWER, 3/4 VIEW, CARL ZEISS LENS, GOLDEN HOUR, CINEMATIC COLOR GRADING, CINEMATIC PERSPECTIVE, STYLE OF ZAHRA HADID, MULTIPLE EXPOSURE, REFLECTIONS --AR 2:1 **[MIDJOURNEY 4]**

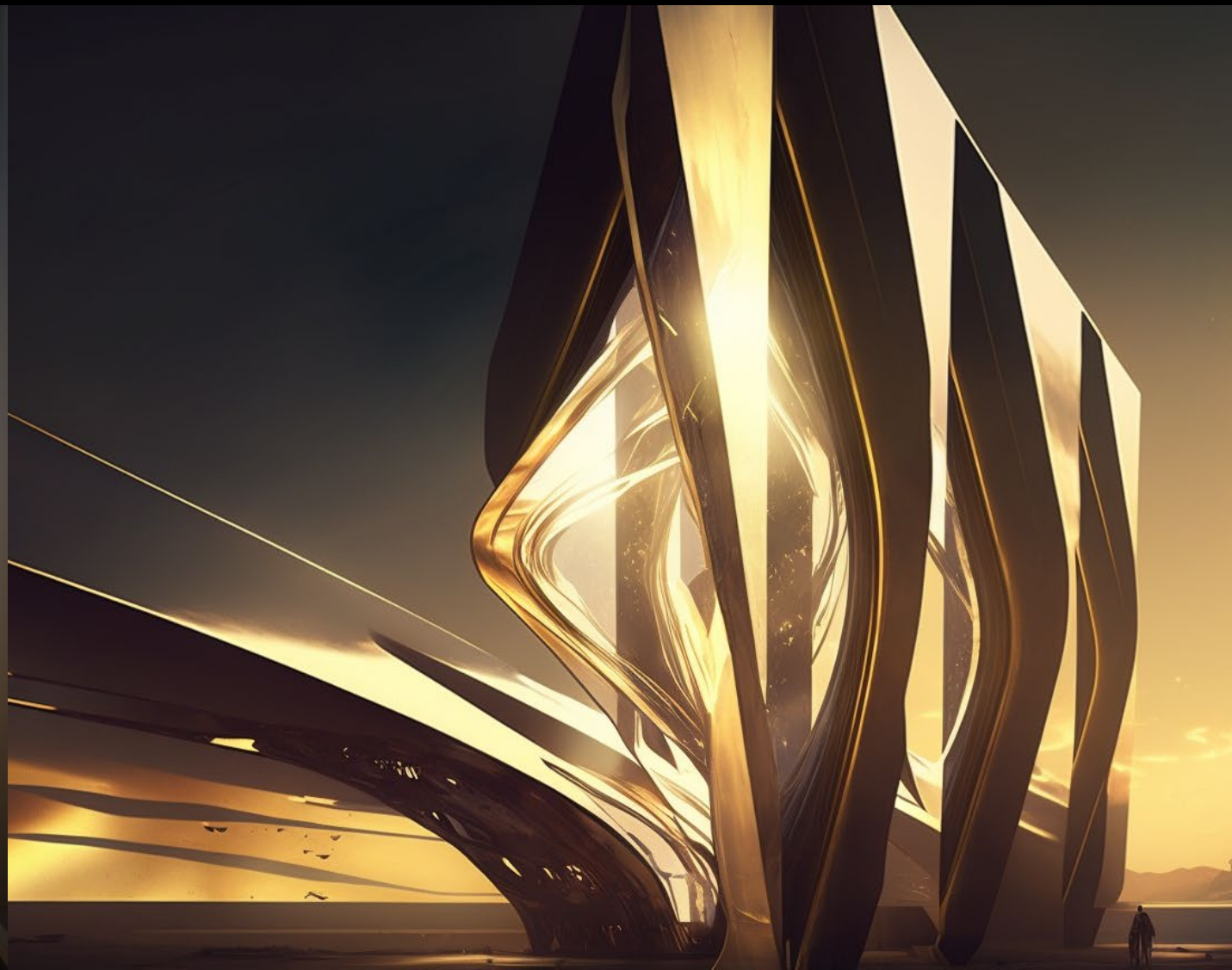
ARCHITECTURAL METALS, THE LAKHIYANA [ZONE EPSILON]:

MILE-HIGH **ZAHA HADID SPACESHIP** SHATTERING A TELEPORTATION PORTAL LIKE STAINED GLASS, ANTICREPUSCULAR RAYS AND ATTENUATED LIGHT PILLARS, MASSIVE FUTURISTIC SPACESHIP ZOOMING TOWARD VIEWER, 3/4 VIEW, CARL ZEISS LENS, GOLDEN HOUR, CINEMATIC COLOR GRADING, CINEMATIC PERSPECTIVE, STYLE OF ZAHRA HADID, MULTIPLE EXPOSURE, REFLECTIONS --AR 2:1 **[MIDJOURNEY 4]**



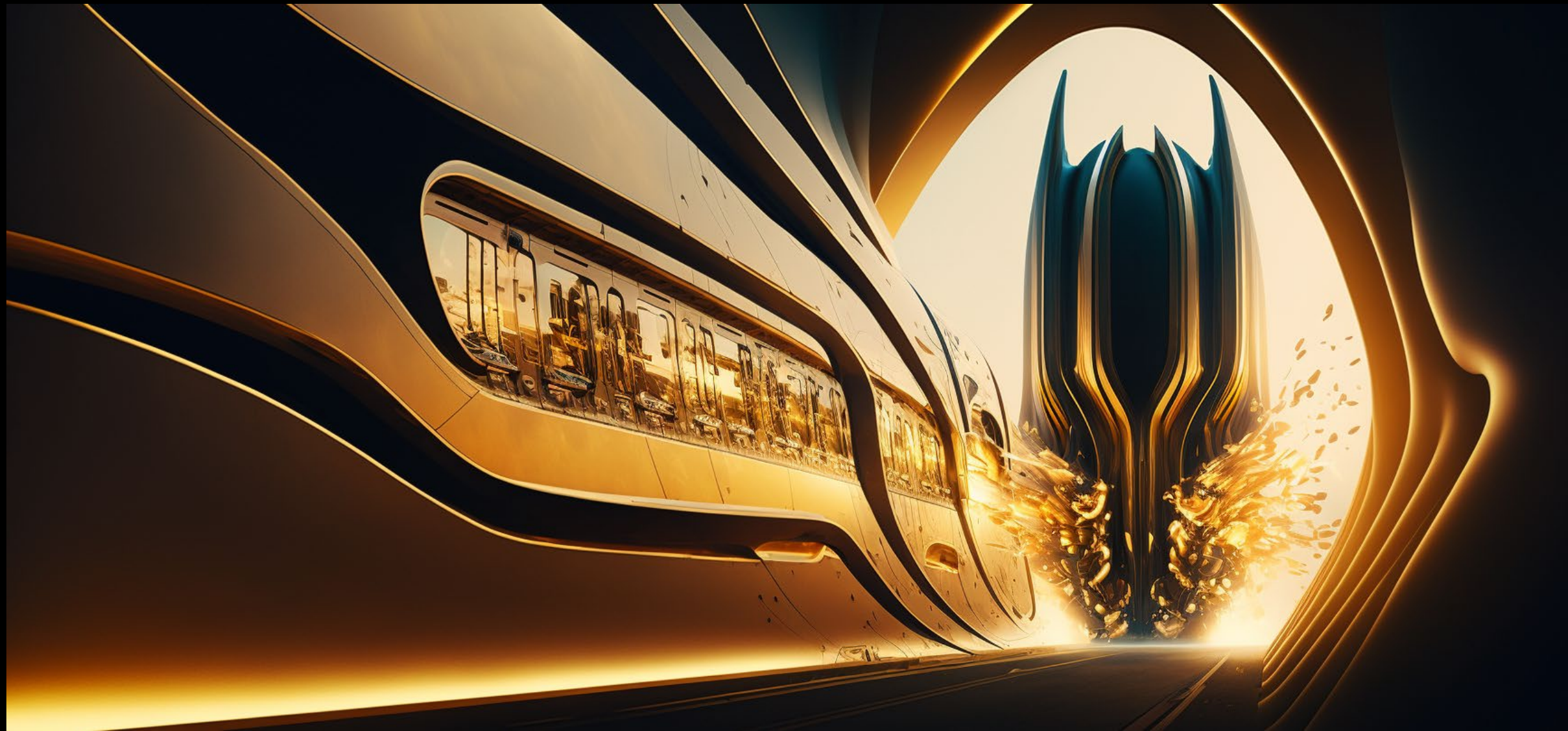
ARCHITECTURAL METALS, THE LAKHIYANA [ZONE EPSILON]:

MILE-HIGH **ZAHA HADID SPACESHIP** SHATTERING A TELEPORTATION PORTAL LIKE STAINED GLASS, ANTICREPUSCULAR RAYS AND ATTENUATED LIGHT PILLARS, MASSIVE FUTURISTIC SPACESHIP ZOOMING TOWARD VIEWER, 3/4 VIEW, CARL ZEISS LENS, GOLDEN HOUR, CINEMATIC COLOR GRADING, CINEMATIC PERSPECTIVE, STYLE OF ZAHRA HADID, MULTIPLE EXPOSURE, REFLECTIONS --AR 2:1 **[MIDJOURNEY 4]**



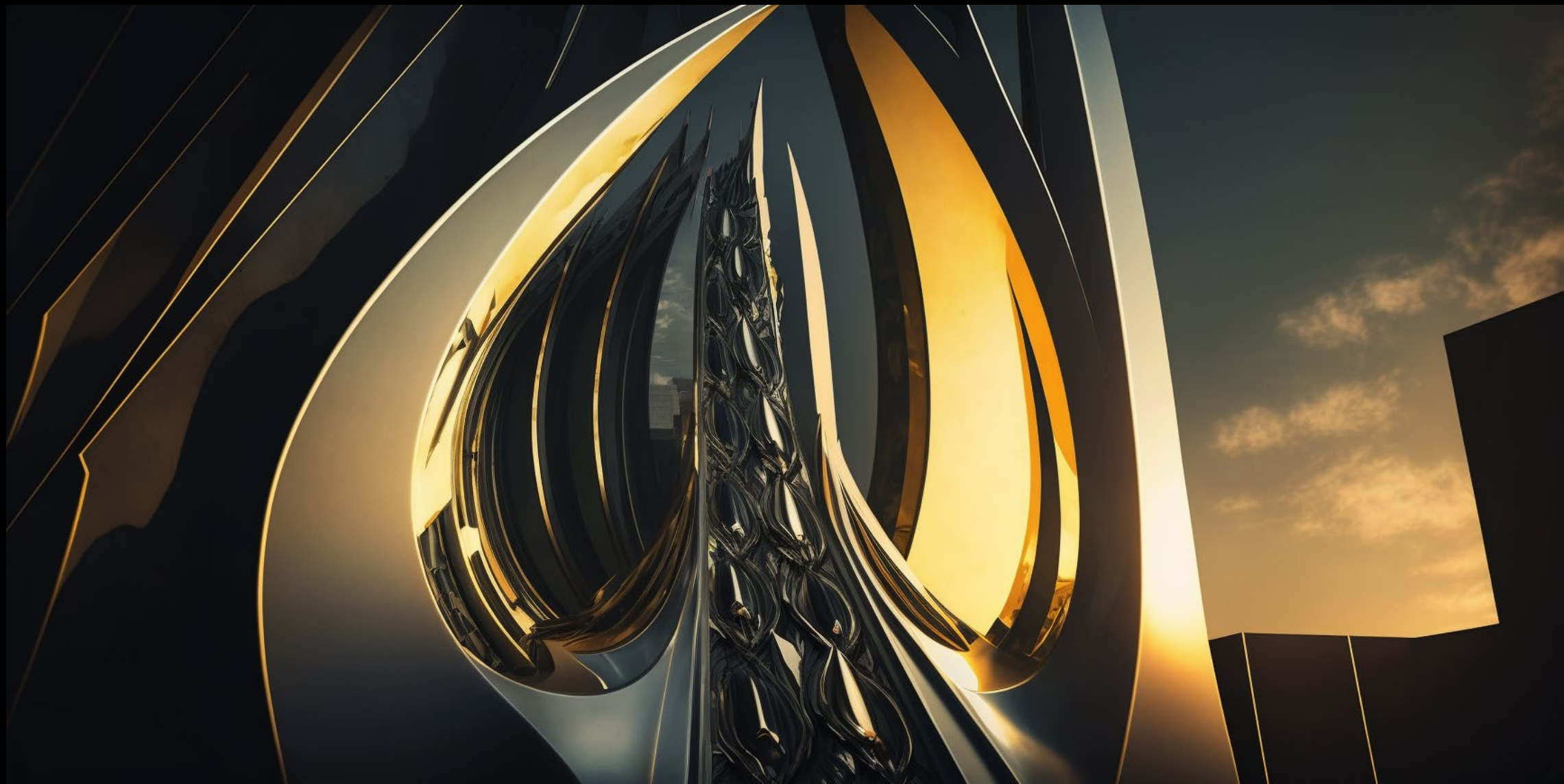
ARCHITECTURAL METALS, THE LAKHIYANA [ZONE EPSILON]:

MILE-HIGH **ZAHA HADID SPACESHIP** SHATTERING A TELEPORTATION PORTAL LIKE STAINED GLASS, ANTICREPUSCULAR RAYS AND ATTENUATED LIGHT PILLARS, MASSIVE FUTURISTIC SPACESHIP ZOOMING TOWARD VIEWER, 3/4 VIEW, CARL ZEISS LENS, GOLDEN HOUR, CINEMATIC COLOR GRADING, CINEMATIC PERSPECTIVE, STYLE OF ZAHRA HADID, MULTIPLE EXPOSURE, REFLECTIONS --AR 2:1 **[MIDJOURNEY 4]**



ARCHITECTURAL METALS, THE LAKHIYANA [ZONE EPSILON]:

MILE-HIGH **ZAHA HADID SPACESHIP** SHATTERING A TELEPORTATION PORTAL LIKE STAINED GLASS, ANTICREPUSCULAR RAYS AND ATTENUATED LIGHT PILLARS, MASSIVE FUTURISTIC SPACESHIP ZOOMING TOWARD VIEWER, 3/4 VIEW, CARL ZEISS LENS, GOLDEN HOUR, CINEMATIC COLOR GRADING, CINEMATIC PERSPECTIVE, STYLE OF ZAHRA HADID, MULTIPLE EXPOSURE, REFLECTIONS --AR 2:1 **[MIDJOURNEY 4]**



ARCHITECTURAL METALS, THE LAKHIYANA [ZONE EPSILON]:

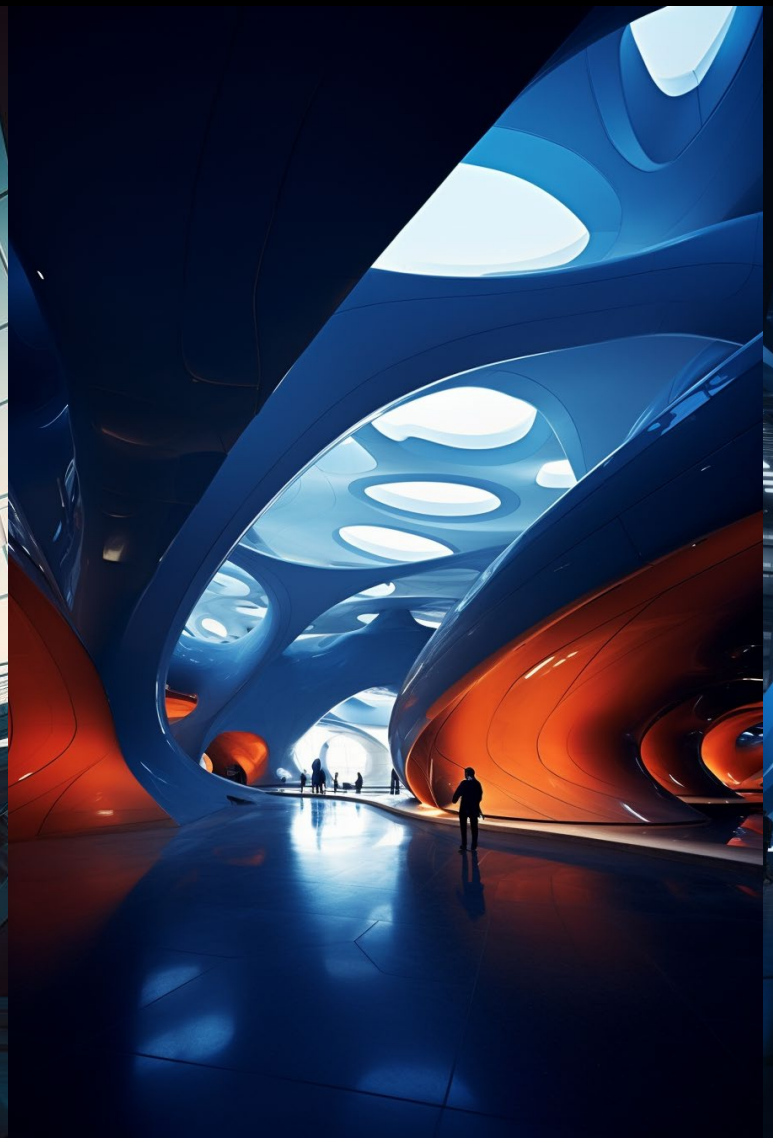
MILE-HIGH **ZAHA HADID SPACESHIP** SHATTERING A TELEPORTATION PORTAL LIKE STAINED GLASS, ANTICREPUSCULAR RAYS AND ATTENUATED LIGHT PILLARS, MASSIVE FUTURISTIC SPACESHIP ZOOMING TOWARD VIEWER, 3/4 VIEW, CARL ZEISS LENS, GOLDEN HOUR, CINEMATIC COLOR GRADING, CINEMATIC PERSPECTIVE, STYLE OF ZAHRA HADID, MULTIPLE EXPOSURE, REFLECTIONS --AR 2:1 **[MIDJOURNEY 4]**

ARCHITECTURAL METALS, THE LAKHIYANA:

WHITE & BLUE FUTURISTIC TENT-LIKE BUILDINGS CONNECTED TOGETHER LIKE CASCADING OCEAN WAVES, STYLE OF THE WUQUF COVERED IN THOUSANDS OF REFLECTIVE BISMUTH CRYSTALS, RAY TRACING, BOUNCED LIGHT, **ZAHA HADID + FRANK GEHRY**, DRAMATIC ANGLE, NIGHT TIME --AR 2:1 **[MIDJOURNEY NIJI 5]**

ARCHITECTURAL METALS, THE LAKHIYANA:

A FUTURISTIC CITY INSIDE A SUPERMASSIVE HANGAR, STYLE OF **FRANK GEHRY + ZAHA HADID,** WORM'S EYE VIEW, MOVIE COMPOSITION, CINEMATIC COLOR SCHEME, DRAMATIC ANGLE, WARM KEY LIGHT, BLUE FILL LIGHT, HASSELBLAD, CARL ZEISS LENS --AR 2:3 **[MIDJOURNEY 4 + 5.2]**



ARCHITECTURAL METALS, THE LAKHIYANA:

SILVER TEARDROP-SHAPED SPACESHIP WITH DIAMOND VENEER + GOLD CALYX, COILS OF MASSIVE HOOP-LIKE EXTRACTION UNITS THAT LOOK LIKE A SNAKE'S VERTEBRAE IN VALLEY OF TERRAFORMING MACHINES, STYLE OF MOBIUS + **FRANK GEHRY**, REFLECTIVE, RAY TRACING --AR 3:2 **[MIDJOURNEY 4]**

OPULENT FUTURISTIC INDIAN MANSION WITH BLUE-SHINGLED WALLS AND REFLECTIVE POOLS, GOLDEN HOUR, STYLE OF **ZAHA HADID + FRANK GEHRY,** DRAMATIC ANGLE, WORM'S EYE VIEW, LEICA, 75MM --AR 3:2 **[MIDJOURNEY 4]**

ARCHITECTURAL METALS, THE LAKHIYANA:

ATTENUATED CHROME + LEYENDECKER CIRCUITS, INVERTED FRACTURED MOTION BLUR WRAPPED AROUND EXTRUDED BISMUTH SPEED LINES, FORCED PERSPECTIVE, RAY TRACING, SUBSURFACE SCATTERING, GOLDEN HOUR, VOLUMETRIC LIGHTING, DUCHAMP NUDE DESCENDING A STAIRCASE, **FRANK GEHRY** --AR 3:1 **[MIDJOURNEY 5.2]**

Metal in Modern Art

Here are six prominent artists known for specializing in metalwork in the modern era:

Alexander Calder: Alexander Calder was a master at shaping metal into kinetic sculptures, known for their graceful movement and balance, reimagining art with simplicity, motion, and a touch of whimsy.

Richard Serra: Renowned for his monumental steel sculptures, Serra is a prominent figure in contemporary metal art. His work challenges spatial conventions and explores the physicality of metal.

Albert Paley: A contemporary metal artist and sculptor, Paley is celebrated for his mastery of metalworking techniques. He creates intricate and innovative pieces, from small-scale jewelry to large-scale public sculptures.

David Smith: An influential American sculptor, Smith's welded steel sculptures are iconic in modern art. His work often blurs the lines between abstraction and representation.

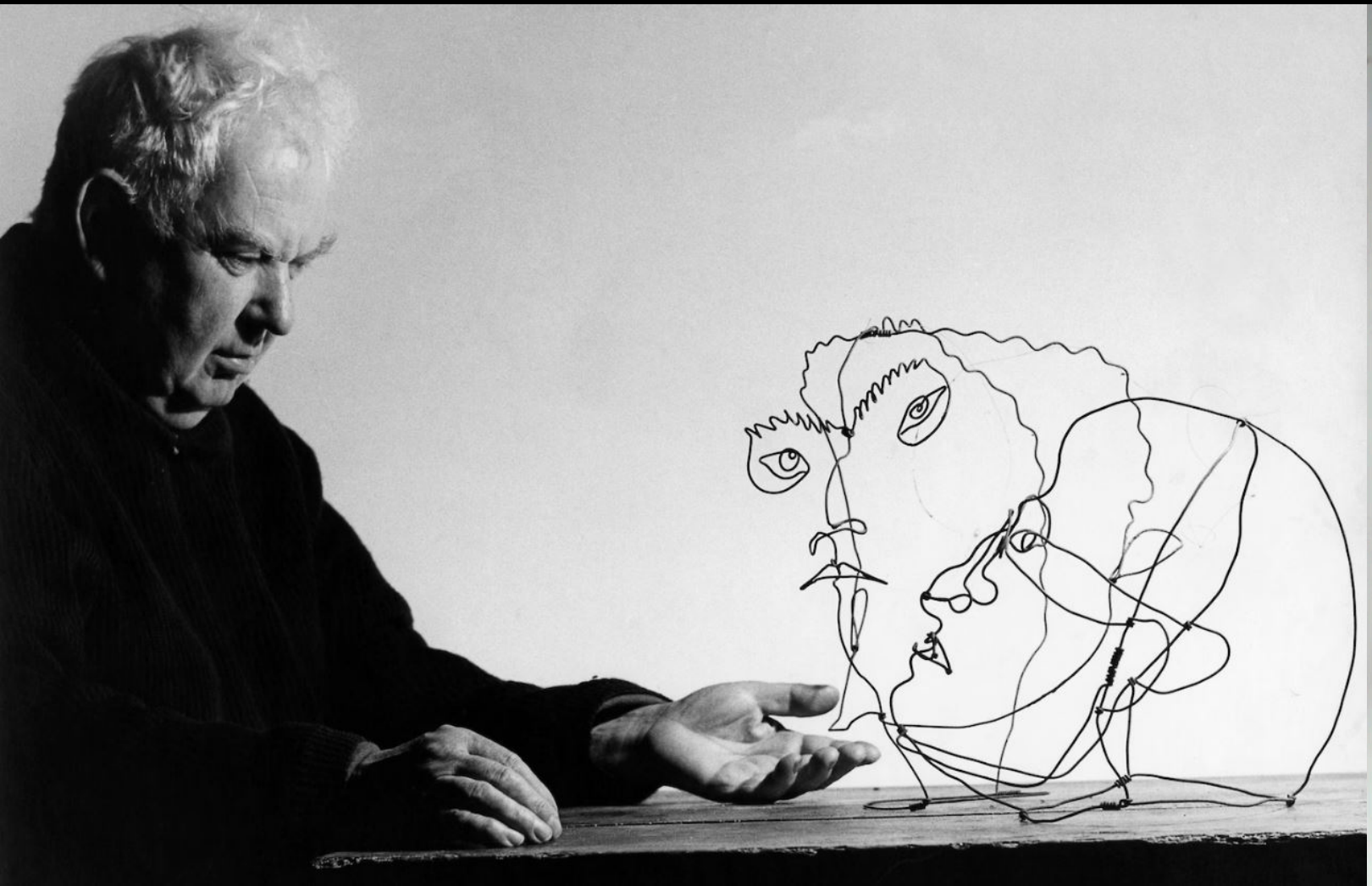
Tony Cragg: Cragg is a versatile artist who uses various materials, including metal, to create sculptures that engage with themes of nature, technology, and human experience. His metal pieces are notable for their intricate forms.

Ai Weiwei: This contemporary Chinese artist incorporates metal into his works to explore themes of cultural identity, human rights, and social commentary. His use of metal often conveys powerful messages in a global context.

Richard Serra • 3000 x 4000 • Bilbao, Spain • 5.12.2010 • f/3.3 • 1/15 sec • 1000 ISO • 25 mm • Panasonic DMC-TZ10 • Jazno Francoeur

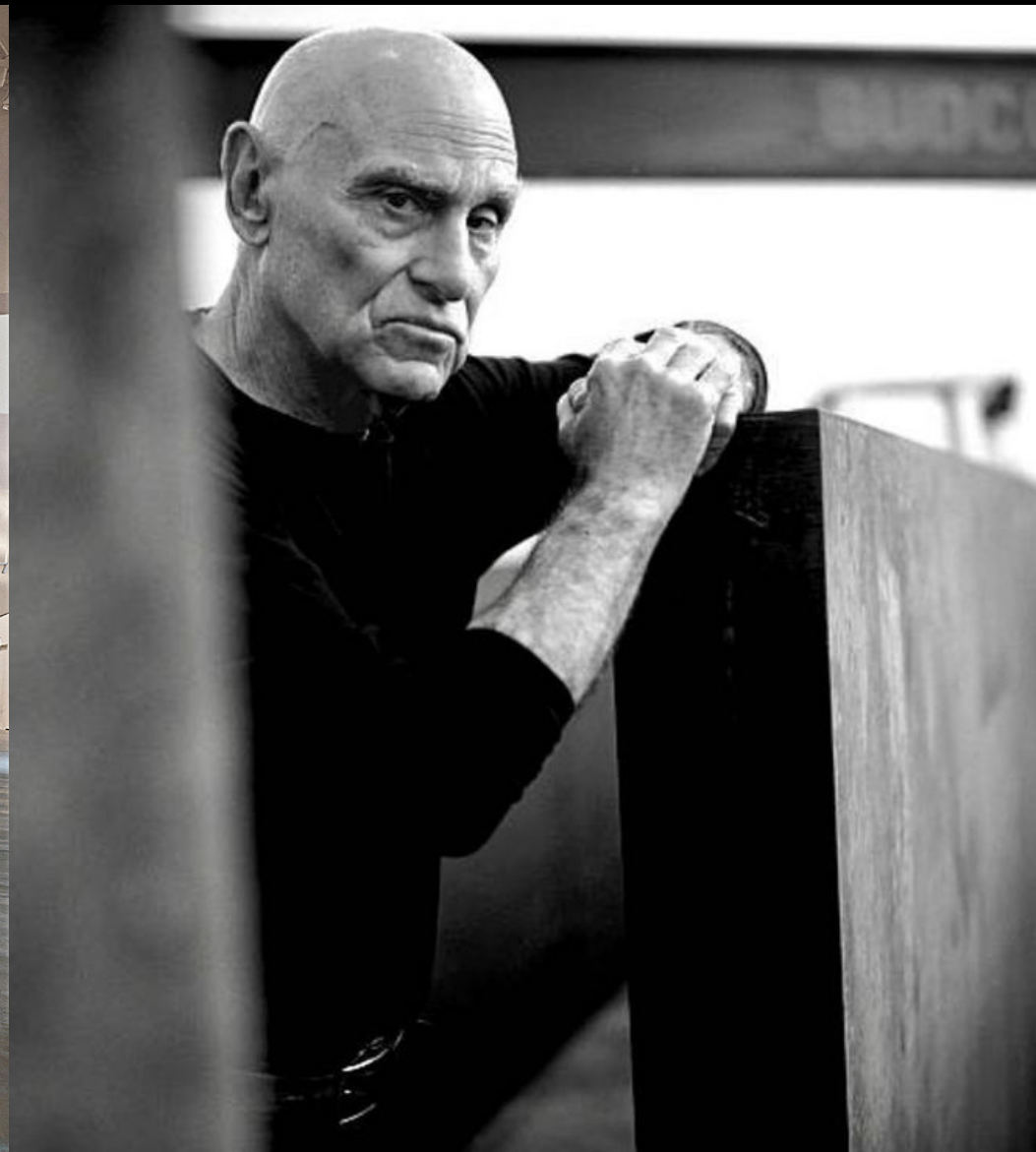
ALEXANDER CALDER, METAL KINETICS:

I WANT TO MAKE THINGS THAT ARE FUN TO LOOK AT, THAT HAVE NO PROPAGANDA VALUE WHATSOEVER. I'M FRANK TO SAY THAT IN RELIGIOUS PICTURES WHAT MOVES ME IS THE PLASTIC FORMS OR THE WONDERFUL COLORS. OR IN BOSCH, WHO IS ANTIRELIGIOUS, I SUPPOSE, THE ENDLESS INVENTION OF FORMS AND SYMBOLS. ***I BELIEVE THAT IN MODERN WORK THE SPECTATOR HAS TO BRING WITH HIM MORE THAN HALF THE EMOTION. TO MOST PEOPLE WHO LOOK AT A MOBILE, IT'S NO MORE THAN A SERIES OF FLAT OBJECTS THAT MOVE. TO A FEW, THOUGH, IT MAY BE POETRY.*** *I FEEL THAT THERE'S A GREATER SCOPE FOR THE IMAGINATION IN WORK THAT CAN'T BE PINPOINTED TO ANY SPECIFIC EMOTION."* ***HTTPS://EN.WIKIPEDIA.ORG/WIKI/ALEXANDER_CALDER***



RICHARD SERRA, METAL MONOLITHS:

THE MATERIALITY OF STEEL ENGAGES THE PHYSICALITY OF THE BODY IN RELATION TO THE URBAN ENVIRONMENT. *SCULPTURE IS NOT STATIC. IT'S NOT EVEN THE OBJECT. IT'S A STATE OF METAMORPHOSIS. MATTER IS NOT STATIC. IT'S NOT EVEN IN STASIS.* ***HTTPS://EN.WIKIPEDIA.ORG/WIKI/RICHARD_SERRA***

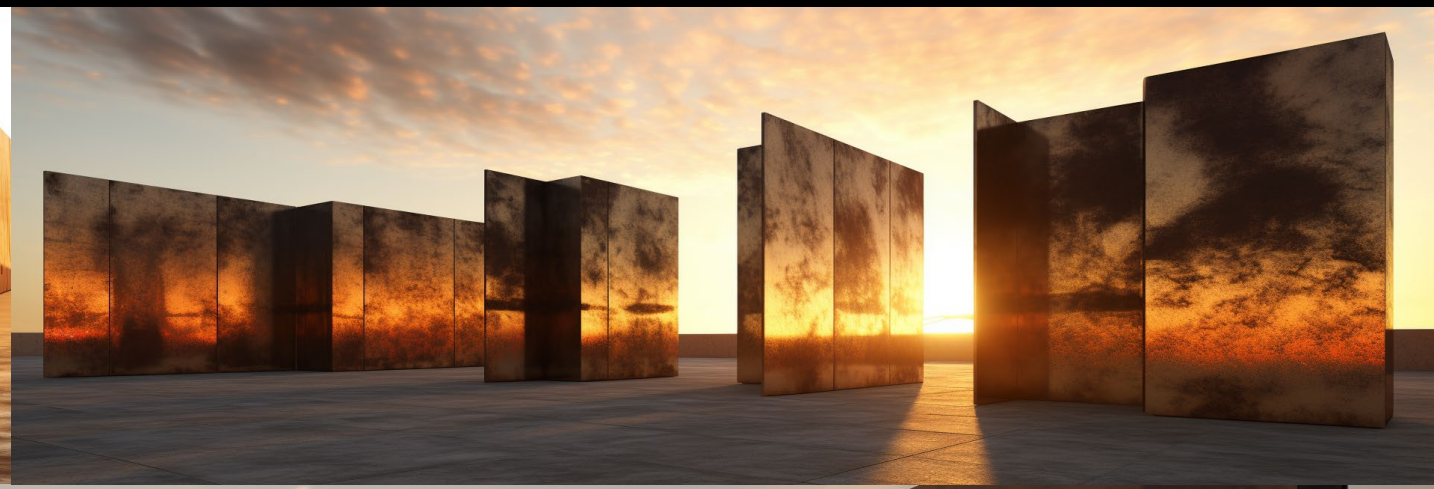


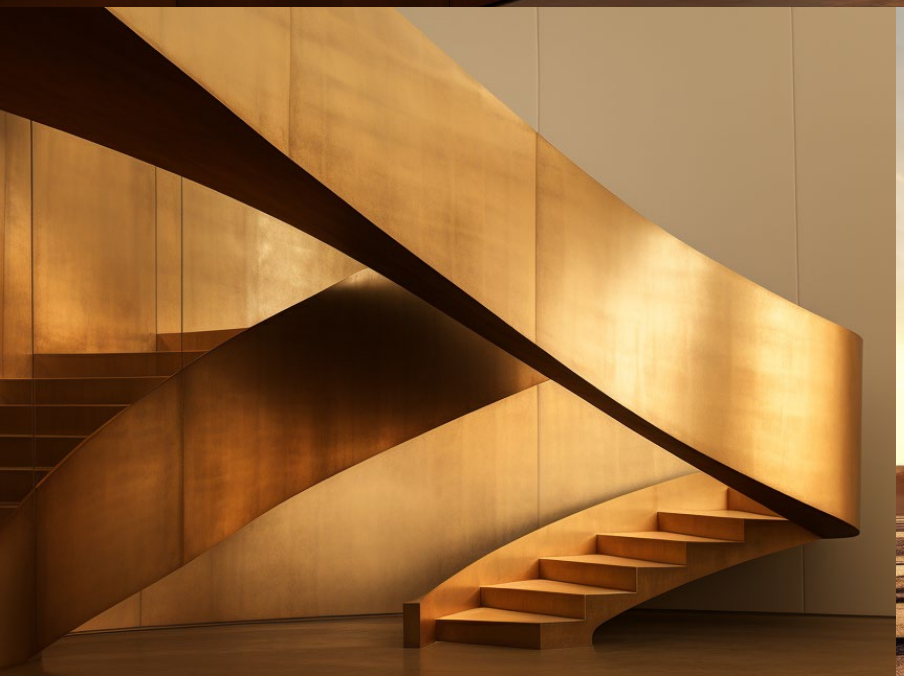
METAL ASSEMBLAGES, RICHARD SERRA SCULPTURES:

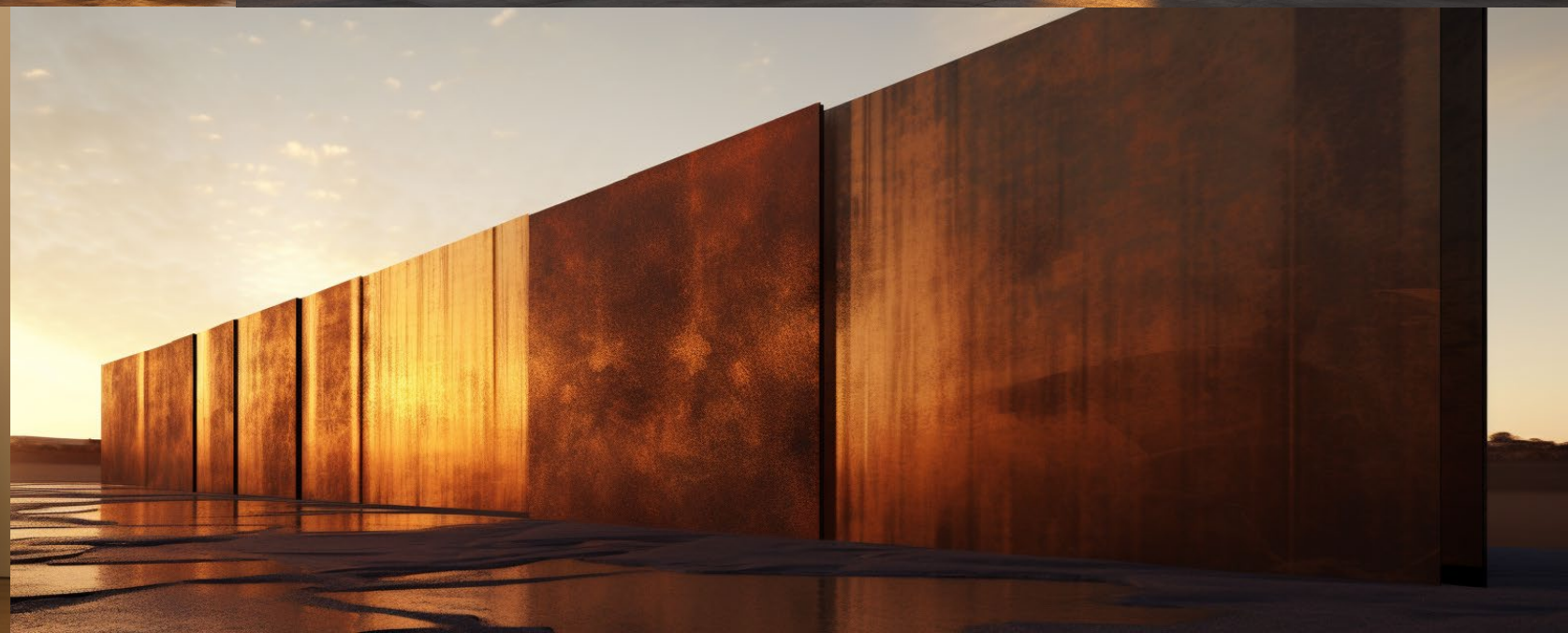
RICHARD SERRA PANELS, FORCED VIEW, RAY TRACING, SUBSURFACE SCATTERING, GOLDEN HOUR, VOLUMETRIC LIGHTING --AR 3:1 **[MIDJOURNEY 5.2]**

METAL ASSEMBLAGES, RICHARD SERRA SCULPTURES:

RICHARD SERRA PANELS, FORCED VIEW, RAY TRACING, SUBSURFACE SCATTERING, GOLDEN HOUR, VOLUMETRIC LIGHTING --AR 3:1 **[MIDJOURNEY 5.2]**

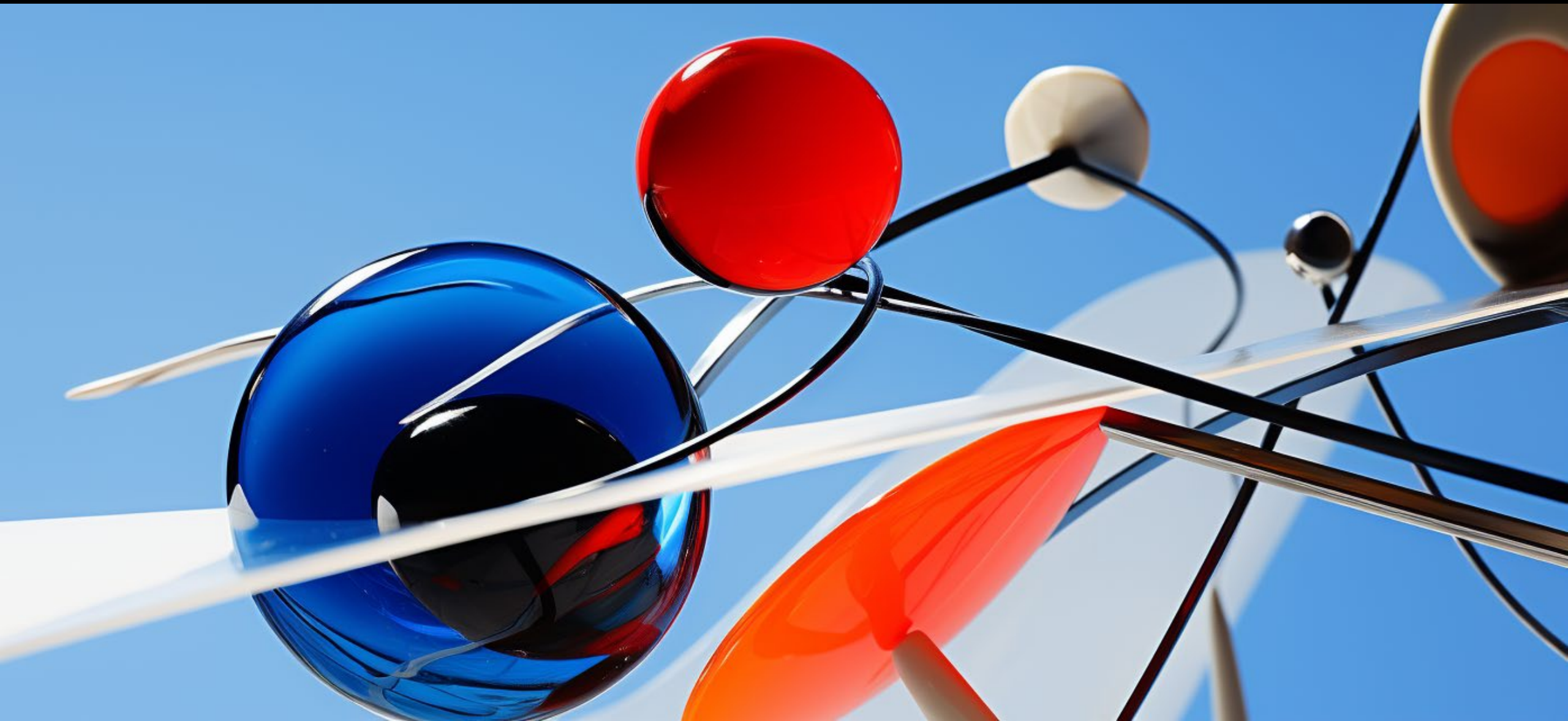






METAL ASSEMBLAGES, ALEXANDER CALDER MOBILES:

CLOSE-UP ALEXANDER CALDER MOBILE MIXED WITH ZAHA HADID DESIGN WITH **METAL PIECES** AGAINST BLUE SKY, 35MM FILM GRAIN, ANAMORPHIC LENS, CARL ZEISS PLANAR 50MM F/0.7, RAY TRACING, HIGHLY REFLECTIVE, SUBSURFACE SCATTERING, GLOBAL ILLUMINATION --AR 2:1 **[MIDJOURNEY 5.2]**



METAL ASSEMBLAGES, ALEXANDER CALDER MOBILES:

CLOSE-UP ALEXANDER CALDER MOBILE MIXED WITH ZAHA HADID DESIGN WITH **METAL PIECES** AGAINST BLUE SKY, 35MM FILM GRAIN, ANAMORPHIC LENS, CARL ZEISS PLANAR 50MM F/0.7, RAY TRACING, HIGHLY REFLECTIVE, SUBSURFACE SCATTERING, GLOBAL ILLUMINATION --AR 2:1 **[MIDJOURNEY 5.2]**

METAL ASSEMBLAGES, GALERIES DE L'ABSURD:

ALEXANDER CALDER + JOEL PETER WITKIN, JENNY SAVILLE-INSPIRED FEMALE FACE MADE UP OF DOZENS OF EXTRUDED SEPARATED PIECES HANGING IN THE FORM OF A CERAMIC JEFFREY KOONS MOBILE FROM METAL CABLES, MASSIVE SCALE GALLERY IN HANGAR, SURFACE TEXTURES OF BISMUTH GIRIH TILES, FAUVIST SUBCUTANEOUS PALIMPSEST OF NATA RAJA HENNA TATTOOS IN EXTRUDED ROSHAN LATTICEWORK, BASQUIAT COLORS --AR 2:1 **[MIDJOURNEY 5.1]**

METAL ASSEMBLAGES, GALERIES DE L'ABSURD:

ALEXANDER CALDER + JOEL PETER WITKIN, JENNY SAVILLE-INSPIRED FEMALE FACE MADE UP OF DOZENS OF EXTRUDED SEPARATED PIECES HANGING IN THE FORM OF A CERAMIC JEFFREY KOONS MOBILE FROM METAL CABLES, MASSIVE SCALE GALLERY IN HANGAR, SURFACE TEXTURES OF BISMUTH GIRIH TILES, FAUVIST SUBCUTANEOUS PALIMPSEST OF NATA RAJA HENNA TATTOOS IN EXTRUDED ROSHAN LATTICEWORK, BASQUIAT COLORS --AR 2:1 **[MIDJOURNEY 5.1]**

METAL ASSEMBLAGES, GALERIES DE L'ABSURD:

ALEXANDER CALDER + JOEL PETER WITKIN, JENNY SAVILLE-INSPIRED FEMALE FACE MADE UP OF DOZENS OF EXTRUDED SEPARATED PIECES HANGING IN THE FORM OF A CERAMIC JEFFREY KOONS MOBILE FROM METAL CABLES, MASSIVE SCALE GALLERY IN HANGAR, SURFACE TEXTURES OF BISMUTH GIRIH TILES, FAUVIST SUBCUTANEOUS PALIMPSEST OF NATA RAJA HENNA TATTOOS IN EXTRUDED ROSHAN LATTICEWORK, BASQUIAT COLORS --AR 2:1 **[MIDJOURNEY 5.1]**

METAL ASSEMBLAGES, GALERIES DE L'ABSURD:

YAYOI KUSAMA + BASQUIAT, JENNY SAVILLE-INSPIRED TRIPTYCH PLUS-SIZE MODEL MADE UP OF DOZENS OF EXTRUDED SEPARATED CERAMIC PIECES HANGING FROM **METAL CABLES**, MIRRORS, BOUNCED LIGHT, SPECULAR HIGHLIGHTS, DAPPLED LIGHT, TEXTURES OF BISMUTH GIRIH TILES, FAUVIST SUBCUTANEOUS PALIMPSEST OF NATA RAJA HENNA TATTOOS IN A ROSHAN LATTICEWORK, PENTAX --AR 2:1 **[MIDJOURNEY 5.1]**

PLASTIC

Plastic's versatile textures provide artists with creative freedom, while its glossy surfaces can evoke childlike whimsy and wonder in art.

Plastic

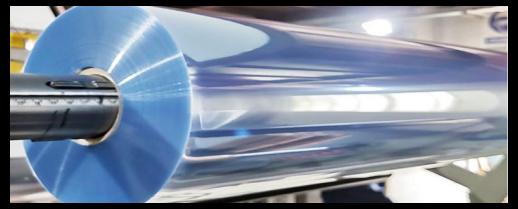
Plastic, a versatile synthetic material, was invented in the late 19th century, fundamentally changing industry, culture, and artistic expression. The first synthetic plastic, Bakelite, was developed by Leo Baekeland in 1907. It marked a departure from traditional materials like wood, metal, and glass, offering durability, moldability, and affordability. Plastic's industrial relevance became apparent during World War II when it was used in various military applications. Post-war, it experienced an explosion in consumer goods, revolutionizing packaging, electronics, and automotive industries. This mass production and consumption transformed society's throwaway culture and contributed to environmental concerns due to plastic's non-biodegradable nature. In the realm of culture, plastic became an emblem of modernity, symbolizing progress, convenience, and disposability. It influenced design, fashion, and popular culture, epitomized by mid-20th-century plastic furniture and the advent of the **"plastic fantastic" era.**

Art and architecture absorbed plastic's potential. Artists like Andy Warhol incorporated it into their work, exploring its kitsch and mass-produced aesthetics. In architecture, plastic materials offered innovative design possibilities, from translucent roofing materials to futuristic structures like the Pompidou Centre in Paris. However, the overuse of plastic and its environmental repercussions have led to a reevaluation. Artists and architects are now exploring plastic's sustainability, recycling it into eco-conscious designs and sculptures, highlighting both its creative potential and responsibility in the face of environmental challenges.

To the right: I used to work at a plastic factory, manning the injection blow-mold units that produced polystyrene and polypropylene bottles and caps. After each shift, I would mold the excess plastic into strange shapes, which I then photographed.

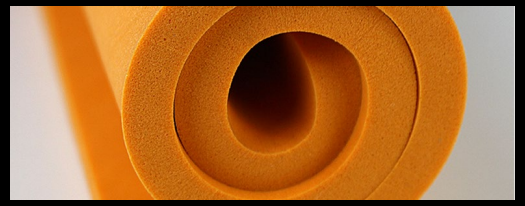
Morphogenesis II • .94 x 1.4 • 6400 dpi • Kansas City, Missouri, USA • Fall, 1988 • Olympus OM-10

Smooth & Glossy: Polycarbonate and Polyethylene Terephthalate offer smooth, shiny surfaces, ideal for products needing sleek appearance.

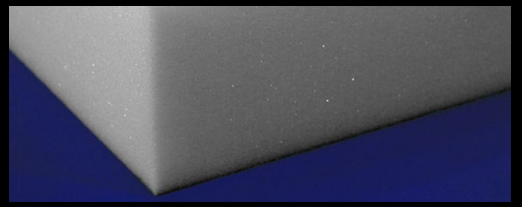


Transparency & Clarity: Polymethyl Methacrylate and select Polyvinyl Chloride types provide transparency, great for clear windows & lenses.

Soft & Flexible: Polyurethane and some PVC variants have a soft, rubbery texture, making them perfect for flexible tubing & soft-touch handles.



Foamy & Cushioned: Polystyrene foam and Polyurethane foam deliver cushioned, lightweight textures, ideal for packaging and mattresses.



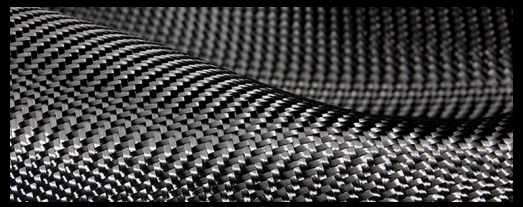
Rough & Textured: Acrylonitrile Butadiene Styrene can have textured surfaces, enhancing grip for tool handles and electronics.

Non-stick: Polytetrafluoroethylene (or Teflon) offers a non-stick texture, perfect for cookware.

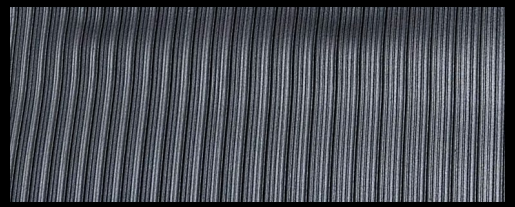
High Friction: Ultra-High Molecular Weight Polyethylene provides high friction, suited for conveyor belts and bearings.

Grainy or Matte: Some plastics, with additives or treatments, offer matte or grainy textures, common in consumer goods.

Woven or Fibrous: Reinforced plastics like fiberglass composites have woven textures, providing strength for structural applications.

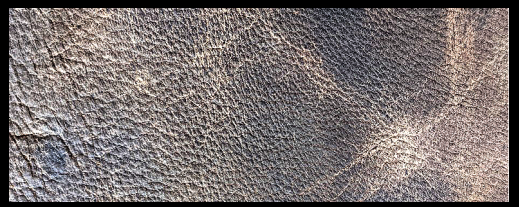


Ribbed or Gloved: PVC is often manufactured with ribbed or grooved textures, enhancing grip in pipes and profiles.



Elastomeric & Rubber-like: Thermoplastic polyurethanes and thermoplastic elastomers resemble rubber, offering flexibility & resilience.

Leathery or Grainy: Certain textured vinyls and PVC materials mimic leather textures, used in upholstery and automotive interiors.



Plastic in Modern Art and Consumerism

Takashi Murakami and Ron Mueck employ plastic materials in their respective artworks, but in profoundly distinct ways that highlight their unique artistic visions.

Takashi Murakami, a celebrated contemporary artist hailing from Japan, often incorporates plastic elements in his vibrant and playful sculptures and paintings. His works draw inspiration from Japanese pop culture and anime aesthetics, featuring whimsical characters that have a toy-like appearance. The artist's use of plastic is a nod to the mass-produced, disposable nature of consumer goods in contemporary society. These plastics, often in the form of resin and vinyl, allow Murakami to create highly detailed, colorful, and visually striking sculptures that challenge conventional notions of high and low art.

On the other hand, **Ron Mueck**, an Australian-born artist, is renowned for his hyper-realistic, oversized sculptures of human figures. While his works may have internal armatures constructed from plastic and other materials for structural support, the key material in Mueck's artistry is silicone. Silicone's pliability and translucency enable Mueck to painstakingly craft the skin and features of his sculptures, achieving a level of hyperrealism that is both awe-inspiring and slightly disconcerting. The use of silicone and other plastics adds a tactile and emotional layer to Mueck's works, inviting viewers to engage intimately with the uncanny lifelikeness of his figures.

https://www.toledomuseum.org/art/artminute/dec-16-art-minute-takashi-murakami-oval

Plastic in Modern Art & Consumerism

Mannequins, made from plastic and fiberglass, are ubiquitous in every culture and photographing them can tell you many things about each one; they demonstrate a culture's fashion sense and sometimes social mores; their brand and condition speak to the wealth of a country, or its lack of affluence; their dress and arrangement most certainly can illuminate the personality of the proprietors; and in some cases, the mannequins can also be used to educate outside cultures regarding their histories and achievements.

Plastic is also a major component for many **animatronics and automata**, particularly their surface veneer. Their primary purpose is to educate and entertain, though more and more they are crossing the line into androids / service robots.

Mannequins, dolls, toys, automata (including animatronics and robots) are the main focus of my gallery work, so learning how to properly document plastic surfaces and reflections is one of the main challenges of my process.

Ephrata Variations I • 5520 x 3680 • Ephrata, WA • 2.6.2015 • f/4.5 • 1/200 sec • 1600 ISO • 50 mm • Nikon D800 • Jazno Francoeur

Plastic in Modern Art & Consumerism

Plastic has revolutionized the manufacturing of both children's dolls and adult collector's items, offering versatility, affordability, and durability. The process typically involves injection molding or rotational molding techniques. Injection molding, the most common method, entails melting plastic pellets and injecting the molten material into a mold cavity. This allows for the creation of intricate and detailed parts. Rotational molding, on the other hand, rotates a heated mold, ensuring an even distribution of plastic material, ideal for larger, hollow items.

Plastic dolls for children benefit from their sturdiness, low cost, and ease of mass production. Toys like Barbie and action figures are predominantly made from plastic, allowing for a wide range of styles and accessories.

For adult collectors, plastic also offers versatility. Collectible dolls, including fashion dolls like BJD (Ball-Jointed Dolls) and art dolls, can achieve highly detailed and customizable features through plastic molding. Collectors value the ability to personalize their dolls with different outfits, accessories, and even facial features.

Belinda • 36 x 27 • Bellevue, Wa • 8.5.2006 • f/3.5 • 1/30 sec • 320 ISO • 19.7 mm • Sony DSC-V • Jazno Francoeur

PLASTIC TEXTURES, SIMULACRA:

ART MAGAZINE COVER FEATURES SCULPTURE MADE FROM RECYCLED **TAKASHI MURAKAMI TRANSPARENT POLYMETHYL METHACRYLATE + POLYVINYL CHLORIDE PLASTIC TOYS**, FLOATING MARKET SLUM OF DISNEYLAND, PAPRIKA PARADE, REFLECTIVE SURFACES, BOUNCED LIGHT, RAYTRACING, SUBSURFACE SCATTERING, SPECULAR HIGHLIGHTS, DAPPLED LIGHT, CAUSTICS, GLOBAL ILLUMINATION --AR 2:1 **[MIDJOURNEY 5.2]**

PLASTIC TEXTURES, SIMULACRA:

ART MAGAZINE COVER FEATURES SCULPTURE MADE FROM RECYCLED **TAKASHI MURAKAMI TRANSPARENT POLYSTYRENE FOAM + POLYURETHANE FOAM TOYS**, FLOATING MARKET SLUM OF DISNEYLAND, PAPRIKA PARADE, PROFILE VIEW, REFRACTED DORYPHOROUS, REFLECTIVE SURFACES, BOUNCED LIGHT, RAYTRACING, SUBSURFACE SCATTERING, SPECULAR HIGHLIGHTS, DAPPLED LIGHT, CAUSTICS, GLOBAL ILLUMINATION --AR 2:3 **[MIDJOURNEY 5.2]**

PLASTIC TEXTURES, SIMULACRA:

ART MAGAZINE COVER FEATURES SCULPTURE MADE FROM RECYCLED **TAKASHI MURAKAMI TRANSPARENT ACRYLONITRILE BUTADIENE STYRENEPLASTIC TOYS,** FLOATING MARKET SLUM OF DISNEYLAND, PAPRIKA PARADE, REFLECTIVE SURFACES, BOUNCED LIGHT, RAYTRACING, SUBSURFACE SCATTERING, SPECULAR HIGHLIGHTS, DAPPLED LIGHT, CAUSTICS, GLOBAL ILLUMINATION --AR 2:1 **[MIDJOURNEY 5.2]**

PLASTIC, SIMULACRA:

ART MAGAZINE COVER FEATURES SCULPTURE MADE FROM RECYCLED **TAKASHI MURAKAMI PLASTIC TOYS**, FLOATING MARKET SLUM OF AN ABANDONED THEME PARK IN THE MIDST OF THE CHAOS, BLUE GUM BICHROMATE PRINT --AR 2:3 **[MIDJOURNEY NIJI 5]**

PLASTIC TEXTURES, SIMULACRA:

LEYENDECKER MAGAZINE COVER, SCULPTURE MADE FROM RECYCLED **TAKASHI MURAKAMI PLASTIC TOYS**, FLOATING MARKET SLUM OF DISNEYLAND, TWISTING FORM THAT WINDS THROUGH THE AND CROWDED STREETS IN THE MIDST OF THE CHAOS, A GROUP OF REBEL ACTIVISTS ON LITTLE SPACESHIPS JOYFULLY & ANGRILY PROTESTING DRUMMER ON SCULPTURE'S PEAK, CENTER OF ATTENTION --AR 2:3 **[MIDJOURNEY 5.2]**

Animatronics and Automata

Automata, mechanical devices that mimic human or animal actions, have a rich history dating back to ancient civilizations like Greece and China. They evolved from mechanisms used in wind-up clocks, where intricate gears and springs were employed to create movement. By the 18th century, automata became popular entertainment for European royalty, showcasing complex designs like the "Digesting Duck" and "The Writer" by inventors such as Jacques de Vaucanson and Pierre Jaquet-Droz.

Automata continued to captivate audiences during the 19th and early 20th centuries. They were prominently featured in amusement parks and traveling exhibitions, often drawing large crowds with their lifelike performances. At the turn of the 20th century, automata experienced a heyday with the advent of electrical and pneumatic technologies, which allowed for even more realistic movements.

As technology advanced further, automata transitioned from traditional materials like wood and metal to modern materials such as **plastic and resin.** This shift allowed for greater intricacy and cost-effectiveness in production. Additionally, automata's evolution played a role in theme park attractions, exemplified by Disney's Hall of Presidents, which employs animatronics—a sophisticated form of automata—to bring lifelike movement and realism to historical figures, enhancing the overall visitor experience.

Chinese Wayang I • 58.67 x 44 • Sentosa, Singapore • 1.25.2009 • f/5.5 • 1/8 sec • 800 ISO • 22.8 mm • Sony DSC-W300 • Jazno Francoeur

Wanda Tuerlinckx: Uncanny Portraits of Robots and Androids

Wanda Tuerlinckx is a contemporary Belgian artist renowned for her thought-provoking and innovative photography, primarily focused on capturing images of robots, androids, and other artificial entities. Her work delves into the realms of technology, artificial intelligence, and the blurred lines between human and machine, offering a captivating exploration of the modern digital age.

Through her lens, Tuerlinckx meticulously documents the intricate details and design aesthetics of these mechanical beings. She employs a striking blend of stark realism and artistic composition to imbue her subjects with a sense of eerie familiarity and emotional depth. Her photographs often evoke a sense of both fascination and unease, prompting viewers to contemplate the implications of our increasingly technology-driven world.

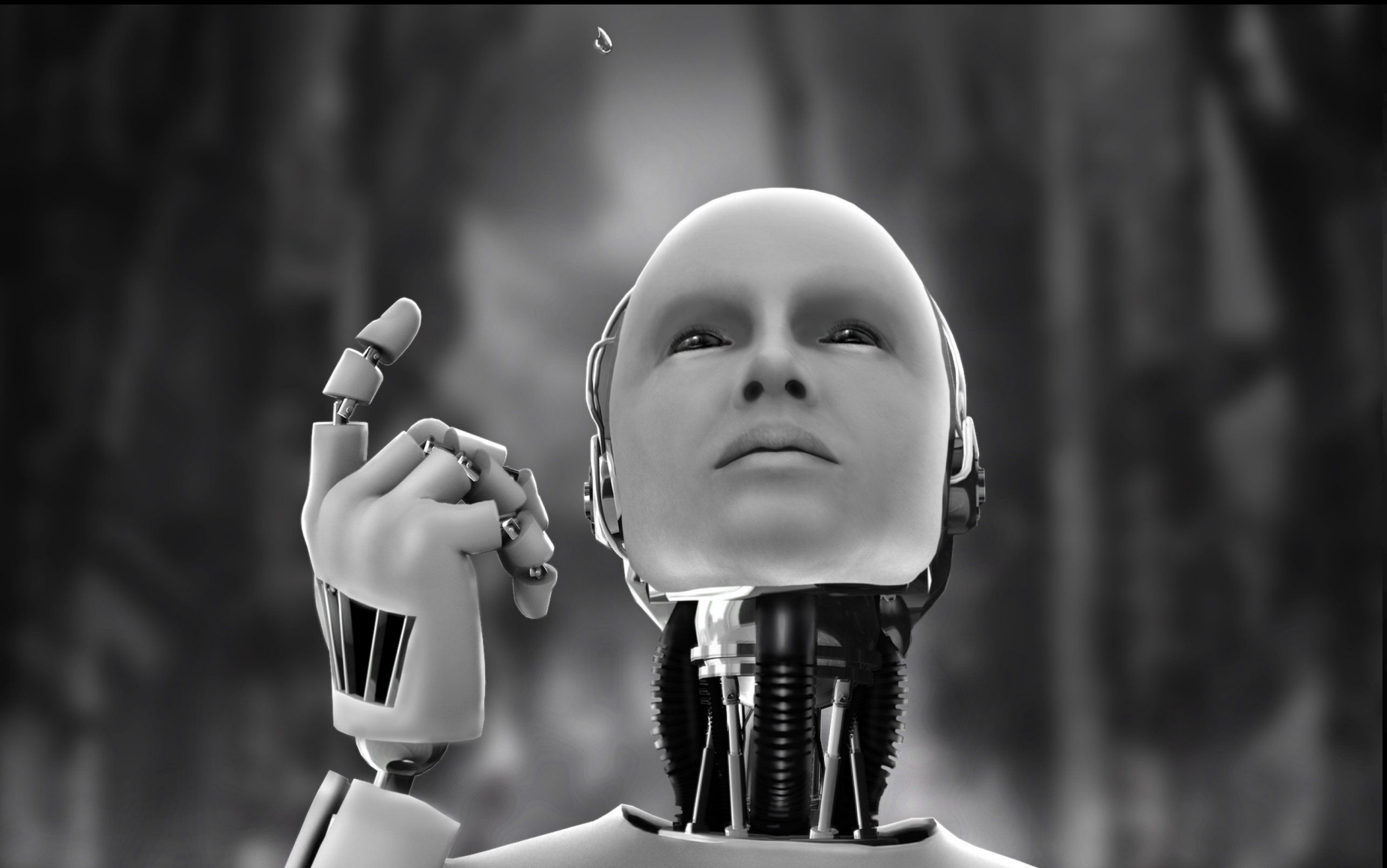
Tuerlinckx's work transcends mere documentation; it is a commentary on the evolving relationship between humanity and technology. Her photographs challenge our perceptions of identity, consciousness, and the boundaries of what it means to be human. By capturing the essence of robots and androids, she prompts viewers to question their own existence and the role of these artificial creations in our lives.

In an era dominated by rapid technological advancements and the proliferation of artificial intelligence, Wanda Tuerlinckx's photography serves as a poignant and timely reflection on the impact of these forces on our society, sparking conversations about the future of humanity and the ever-closer integration of machines into our daily existence.

https://wandatuerlinckx.com/

WANDA TUERLINCKX, INNOVATIVE MATERIALS AND DESIGN:

"ON THE ONE HAND, ROBOT DEVELOPMENT IS FUELED BY SOCIETIES' ECONOMIC NEED TO BE CHEAPER, FASTER AND SAFER. ON THE OTHER HAND, IT IS FUELED BY HUMAN CURIOSITY TO UNDERSTAND WHAT IT MEANS TO BE HUMAN." *HTTPS://GUPMAGAZINE.COM/PORTFOLIOS/WANDA-TUERLINCKX-ANDROIDS/*



PLASTIC TEXTURES & COMPONENTS, HAMMER OF GOD:

ITALIAN FUTURIST ANDROID GLADIATORS WITH EXPLODING LEYENDECKER CIRCUITS + **TUBES** FORMING WEAPONS, FRACTURED MOTION BLUR WRAPPED AROUND EXTRUDED BISMUTH SPEED LINES, CHIAROSCURO, CLOSE-UP, VAN HERPEN, ZAHA HADID, ATTENUATED CHROME --AR 2:1 **[MIDJOURNEY 5.2]**

PLASTIC TEXTURES & COMPONENTS, HAMMER OF GOD:

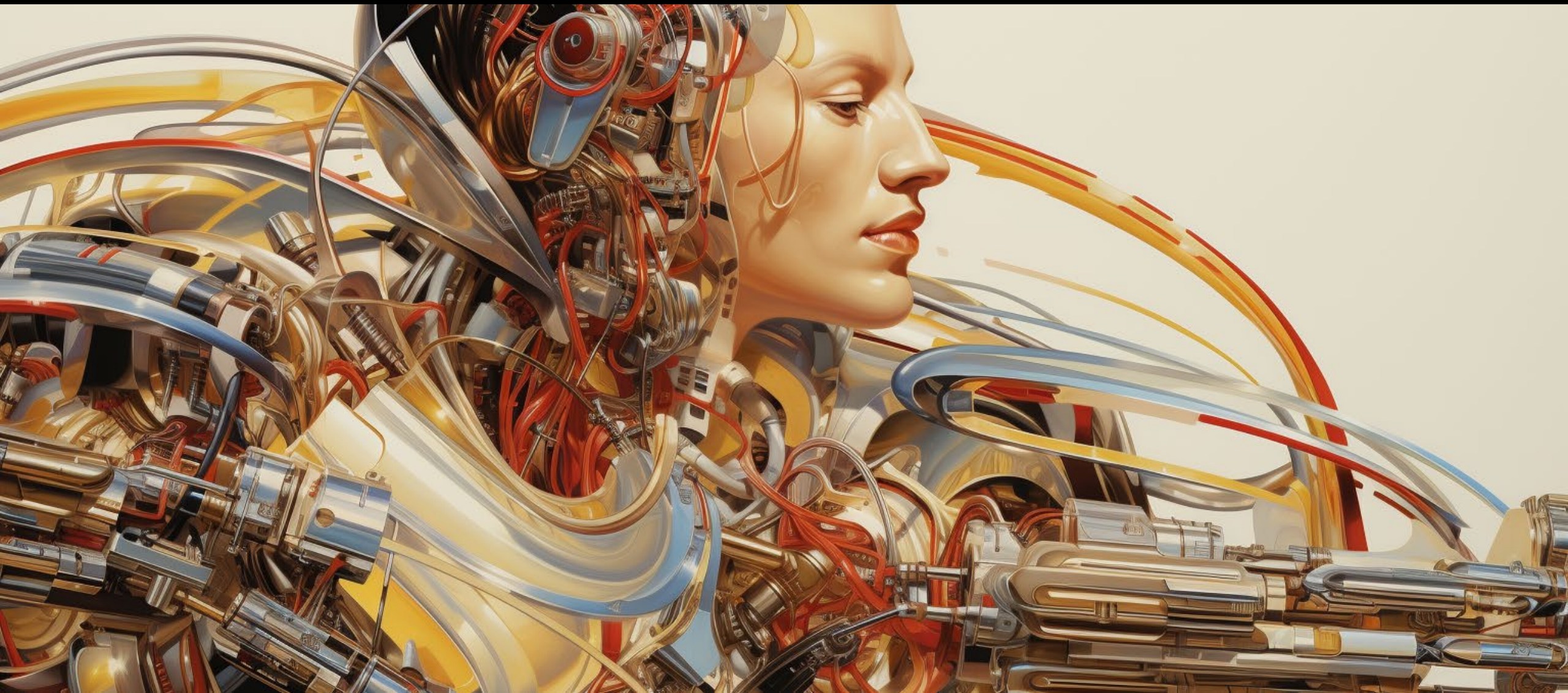
EDVARD MUNCH STYLED ANDROID CHILDREN WITH EXPLODING LEYENDECKER CIRCUITS + **TUBES** FORMING WEAPONS, FRACTURED MOTION BLUR WRAPPED AROUND EXTRUDED BISMUTH SPEED LINES, CHIAROSCURO, CLOSEUP, DE STIJL VAN HERPEN, ZAHA HADID, ATTENUATED CHROME --AR 2:1 **[MIDJOURNEY 5.2]**

PLASTIC TEXTURES & COMPONENTS, HAMMER OF GOD:

BUTOH ANDROID CHILDREN WITH EXPLODING LEYENDECKER CIRCUITS + **TUBES** FORMING ORGANIC MATTER, FRACTURED MOTION BLUR WRAPPED AROUND EXTRUDED BISMUTH SPEED LINES, BLUE TO GREEN GRADIENT, CLOSEUP, DE STIJL VAN HERPEN, ZAHA HADID, ATTENUATED CHROME --AR 2:1 **[MIDJOURNEY 5.2]**

PLASTIC TEXTURES & COMPONENTS, HAMMER OF GOD:

ITALIAN FUTURIST ANDROID GLADIATORS, EXPLODING LEYENDECKER CIRCUITS + **TUBING** FORMING WEAPONS, FRACTURED MOTION BLUR WRAPPED AROUND EXTRUDED BISMUTH SPEED LINES, CHIAROSCURO, CLOSE-UP, VAN HERPEN, ZAHA HADID, ATTENUATED CHROME --AR 2:1 **[MIDJOURNEY 5.2]**



PLASTIC TEXTURES & COMPONENTS, HAMMER OF GOD:

CLOSE-UP, MULTICOLORED ASIAN ANDROID FACTORY, VOGUE ANDROID TRANSFORMING INTO EXTRUDED **BIREFRINGENT FIBER OPTICS** + BURNING CABLES AND **TUBES** THAT RECONSTITUTE INTO DOPPLEGANGER, KANADA IN AKIRA, STYLE OF WILLIAM KLEIN SHOT WITH LOMO LC-WIDE 35MM, LIGHT LEAKS, LOMOGRAPHY BLUESCALE XR 50-200 35MM, ELECTROLUMINESCENE, CARL ZEISS PLANAR 50MM F/0.7, BOILED EMULSION --AR 2:1 **[MIDJOURNEY NIJI 5]**

PLASTIC TEXTURES & COMPONENTS, HAMMER OF GOD:

MULTICOLORED ASIAN ANDROID FACTORY, ANDROIDS IN LIQUID **TUBES** TRANSFORMING INTO EXTRUDED **BIREFRINGENT FIBER OPTICS** + BURNING CABLES THAT RECONSTITUTE INTO DOPPLEGANGERS, KANADA IN AKIRA, STYLE OF WILLIAM KLEIN SHOT WITH LOMO LC-WIDE 35MM, LIGHT LEAKS, LOMOGRAPHY BLUESCALE XR 50-200 35MM, ELECTROLUMINESCENE, CARL ZEISS PLANAR 50MM F/0.7, BOILED DIMENSIONAL EMULSION --AR 2:1 **[MIDJOURNEY NIJI 5]**

PLASTIC TEXTURES & COMPONENTS, HAMMER OF GOD:

MULTICOLORED ASIAN ANDROID FACTORY, ANDROIDS IN LIQUID **TUBES** TRANSFORMING INTO EXTRUDED **BIREFRINGENT FIBER OPTICS** + BURNING CABLES THAT RECONSTITUTE INTO DOPPLEGANGERS, KANADA IN AKIRA, STYLE OF WILLIAM KLEIN SHOT WITH LOMO LC-WIDE 35MM, LIGHT LEAKS, LOMOGRAPHY BLUESCALE XR 50-200 35MM, ELECTROLUMINESCENE, CARL ZEISS PLANAR 50MM F/0.7, BOILED DIMENSIONAL EMULSION --AR 2:1 **[MIDJOURNEY NIJI 5]**

PLASTIC TEXTURES & COMPONENTS, HAMMER OF GOD:

MULTICOLORED ASIAN ANDROID FACTORY, ANDROIDS IN LIQUID **TUBES** TRANSFORMING INTO EXTRUDED **BIREFRINGENT FIBER OPTICS** + BURNING CABLES THAT RECONSTITUTE INTO DOPPLEGANGERS, KANADA IN AKIRA, STYLE OF WILLIAM KLEIN SHOT WITH LOMO LC-WIDE 35MM, LIGHT LEAKS, LOMOGRAPHY BLUESCALE XR 50-200 35MM, ELECTROLUMINESCENE, CARL ZEISS PLANAR 50MM F/0.7, BOILED DIMENSIONAL EMULSION --AR 2:1 **[MIDJOURNEY NIJI 5]**

Protective Plastics

The evolution of **plastic in safeguarding healthcare** is a journey from early hospital applications to its crucial role in developing hazmat suits, demonstrating progress in materials science and healthcare safety. In the mid-20th century, plastic found a place in healthcare settings, initially as sheets and films for infection control. These early uses paved the way for specialized applications.

As concerns grew over infectious diseases, advanced personal protective equipment (PPE) became essential. Plastic played a pivotal role, with hazmat suits incorporating plastic components in the 1960s and 1970s. These multi-layer suits provided protection against hazardous agents. The turning point came in the 1980s during the HIV/AIDS epidemic, leading to the extensive integration of plastic materials in hazmat suits. The impermeability of plastic made it ideal for shielding healthcare workers from deadly pathogens. These suits featured airtight seals, filtered air supply systems, and clear plastic visors.

Subsequent outbreaks like Ebola and COVID-19 reinforced the importance of hazmat suits. Modern suits use advanced plastic laminates, offering both protection and comfort. Paired with other PPE like face shields and gloves, they are vital in combating infectious diseases.

CHAZ BLM Protests • 2688 x 2960 • Seattle, WA • 6.4.2020 • f/1.8 • 1/729 sec • 32 ISO • 4 mm • iPhone II • Jazno Francoeur

Protective Plastics

CHAZ BLM Protests • 3540 x 1307 • Seattle, WA • 6.4.2020 • f/2 • 1/841 sec • 20 ISO • 6 mm • iPhone II • Jazno Francoeur

The evolution of **protective plastics in law enforcement** spans decades and reflects a commitment to officer safety. Early applications involved basic plastic shields and batons, providing limited protection. However, as technology and materials science advanced, plastics became essential in modern policing. Today, law enforcement relies heavily on high-strength, lightweight plastics for body armor, helmets, and shields. These materials offer superior ballistic resistance, durability, and mobility, ensuring officers' safety in dangerous situations. Modern plastics enable the development of riot control equipment, including visors and body shields, crucial for crowd management and public safety. The continuous research and development of protective plastics have led to innovative solutions, such as integrated communication systems and advanced ergonomic designs, making law enforcement gear more effective and comfortable.

PROTECTIVE PLASTIC, SHINJUKU 2080:

DUTCH ANGLE OCTANE RENDER OF FUTURISTIC SHINJUKU RIOT POLICE WITH REFLECTIVE **PLASTIC SHIELDS & VISORS** ATTACKING RIOTERS, JOEL PETER WITKIN + GIGER, SPOTLIGHTS, SOLDIERS ON FIRE, DYNAMIC ACTION POSES, TORRENTIAL RAIN, NEON LIGHTS REFLECTED IN WINDOWS AND ON STREET, EXTREME CLOSE-UP, FORCED PERSPECTIVE, MOODY, ANAMORPHIC LENS **[MIDJOURNEY 4]**

PROTECTIVE PLASTIC, SHINJUKU 2080:

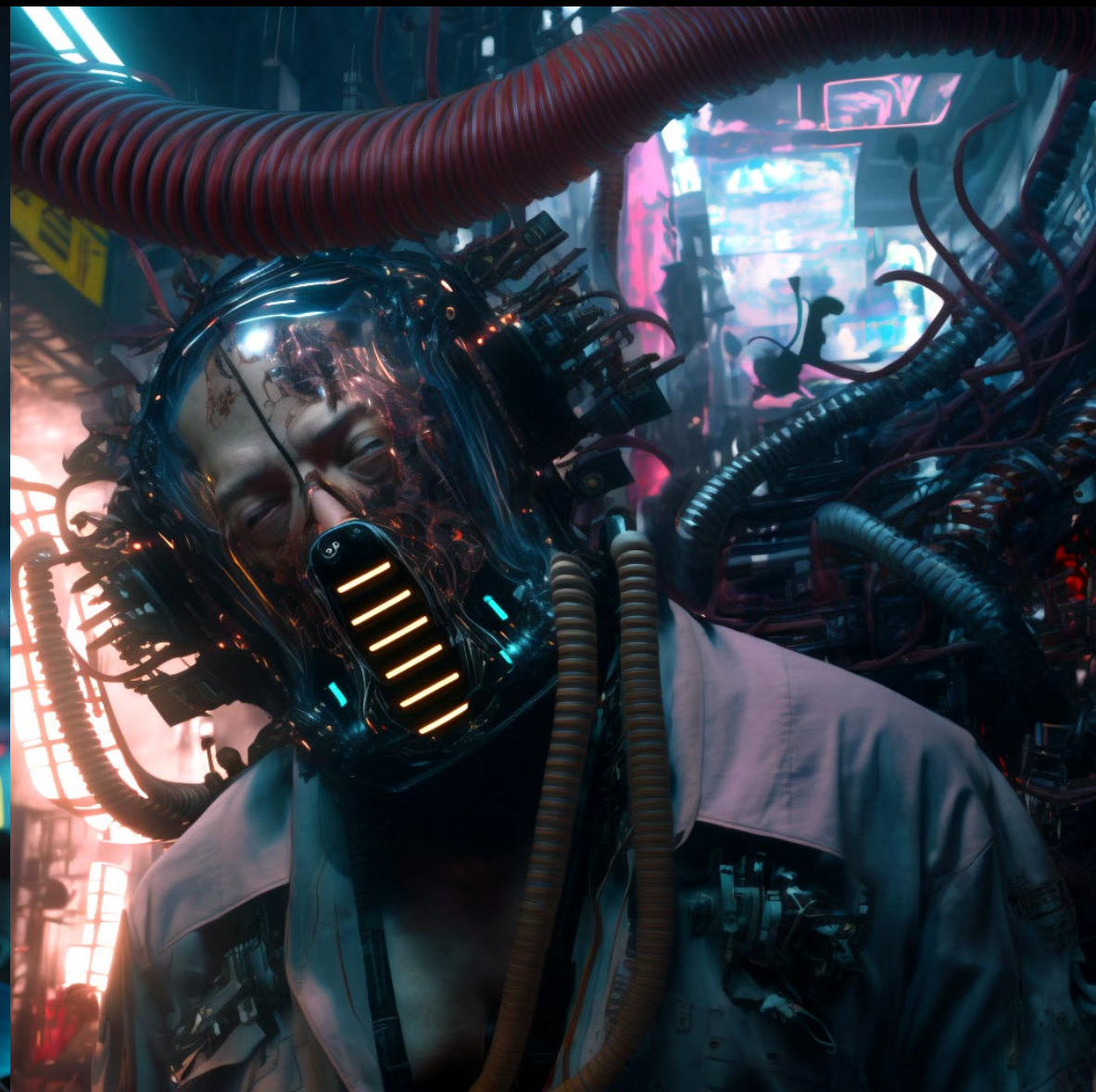
DUTCH ANGLE OCTANE RENDER OF FUTURISTIC SHINJUKU RIOT POLICE SPACESHIP WITH A **PLASTIC DOME,** INTERPOLATING FROM BLUE TO ORANGE, SPOTLIGHTS, SOLDIERS ON FIRE, RAIN SOAKED STREETS, TORRENTIAL RAIN, NEON LIGHTS REFLECTED IN WINDOWS AND ON STREET, STYLE OF JOEL PETER WITKIN + GIGER, ULTRA WIDE ANGLE, MOODY, ANAMORPHIC, STYLE OF FURY ROAD **[MIDJOURNEY 4]**

PROTECTIVE PLASTIC, SHINJUKU 2080:

OCTANE RENDER OF RIOTERS WEARING **PLASTIC GAS MASKS** THROWING MOLOTOV COCKTAILS IN FUTURISTIC SHINJUKU, HUGE EXPLOSIONS, STYLE OF BLOMKAMP, SPOTLIGHTS, SOLDIERS ON FIRE, DYNAMIC POSES, ULTRA WIDE ANGLE, MOODY, ANAMORPHIC, CINEMATIC LIGHTING **[MIDJOURNEY 4]**

PROTECTIVE PLASTIC, SHINJUKU 2080:

ASIAN BLOMKAMP ANDROID MALES IN FUTURE SHINJUKU WITH FACES LIT UP IN **PLASTIC HELMETS**+ CONNECTED WITH BURNING CIRCUITS AND **TUBES**, GIGER + JOEL PETER WITKIN, FORCED PERSPECTIVE, DRAMATIC LIGHTING, RAYTRACING, REFLECTIVE, CLOSE-UP, CINEMATIC COLOR SCHEME, LEICA **[MIDJOURNEY 4]**



PROTECTIVE PLASTIC, SHINJUKU 2080:

DOZENS OF ASIAN NEILL BLOMKAMP ANDROID CHILDREN IN FUTURE SHINJUKU WITH FACES LIT UP IN **REFLECTIVE PLASTIC DIVING HELMETS** IN MARKET AQUARIUM, RAYTRACING, DRAMATIC LIGHTING, MOVIE COMPOSITION, CINEMATIC COLOR, RED KEY LIGHT, BLUE FILL LIGHT **[MIDJOURNEY 4]**

PROTECTIVE PLASTIC, SHINJUKU 2080:

SCARED ASIAN PRISONERS WRAPPED IN **PLASTIC HOUSING + TUBES**, RAY TRACING, REFLECTIVE, WITKIN + GOYA, PROFILE, DRAMATIC LIGHTING, MOVIE COMPOSITION, CINEMATIC COLOR SCHEME, DRAMATIC LIGHTING, WARM KEY LIGHT, BLUE FILL LIGHT, PENTAX **[MIDJOURNEY 4]**

PROTECTIVE PLASTIC, SHINJUKU 2080:

SLEEPING ASIAN PRISONER WRAPPED IN **PLASTIC BODY BAG** FILLED WITH GAS, RAY TRACING, REFLECTIVE, SUBSURFACE SCATTERING, BIRD'S EYE VIEW, WITKIN + GOYA, PROFILE, DRAMATIC LIGHTING, MOVIE COMPOSITION, CINEMATIC COLOR SCHEME, ORANGE RIM LIGHT, BLUE FILL LIGHT, PENTAX **[MIDJOURNEY 4]**

PROTECTIVE PLASTIC, SHINJUKU 2080:

INJURED RIOTER IN FUTURISTIC AUSTERE WHITE SHINJUKU AMBULANCE STRETCHER WITH MULTIPLE TRANSFUSIONS SURROUNDED BY MASK-WEARING MEDICS IN **PLASTIC HYPERBARIC CHAMBER**, TOP DOWN VIEW, RED KEY LIGHT, BLUE FILL LIGHT, MOODY, ANAMORPHIC, VOLUMETRIC LIGHTING **[MIDJOURNEY 4]**
CYBORG ROBOT HEALING PANDEMIC ASIAN WOMAN IN **PLASTIC HYPERBARIC CHAMBER**, AUSTERE MEDICAL ROOM, STYLE OF WITKIN AND BLOMPKAMP, EXTREME PERSPECTIVE, LOOKING DOWN, DRAMATIC LIGHTING, MOVIE COMPOSITION, CINEMATIC COLOR SCHEME, DRAMATIC LIGHTING, GREEN RIM LIGHT, BLUE FILL LIGHT, HASSELBLAD, CARL ZEISS LENS **[MIDJOURNEY 4]**

PROTECTIVE PLASTIC, SHINJUKU 2080:

ASIAN WOMAN IN **CLEAR FUTURISTIC PLASTIC** SUSPENDED IN THE WATER LIKE GHOST FROM WHAT LIES BENEATH WITH METAL **UMBILICAL TUBES** INSERTED IN HER NAVEL STRETCHING TOWARD THE SKY INTO DARKNESS LIKE NEWBORN NEO IN THE MATRIX, FORCED PERSPECTIVE, BUBBLES, WORM'S EYE VIEW, STYLE OF GOYA + BLOMKAMP, DRAMATIC LIGHTING, MOVIE COMPOSITION, CINEMATIC COLOR SCHEME, GOD RAYS, BUBBLES, CAUSTICS --AR 3:2 **[MIDJOURNEY 4]**

WOOD

Wood's natural textures, from smooth to grainy, offer artists a versatile canvas for creating diverse, tactile artworks and practical items, adding depth and visual richness.

Wood

Wood, a timeless and ancient building material, traces its utilization back to prehistoric times. Early human societies discovered its versatility for crafting tools, weaponry, and shelter. Throughout history, wood played a pivotal role in architectural marvels, shipbuilding, and furniture making for civilizations like the Egyptians, Greeks, and Romans. Woodworking expertise evolved, enabling intricate designs in buildings and furnishings, from medieval timber-framed structures to Asian pagodas. The Renaissance showcased wood's potential with ornate carvings. Today, wood remains essential in contemporary design, appreciated for its sustainability, warmth, and adaptability. Advances in woodworking technology continue to ensure that wood's enduring appeal thrives in our modern world, honoring a legacy spanning millennia. Note: This module will only address how humans manipulate wood to their needs; in a future module that covers vegetation, organic textures of trees and bark will be addressed.

Ash wood, harvested from the ash tree, typically displays a pale to light brown hue, occasionally tinged with reddish or gray tones. Its texture is characterized by a fine, consistent grain pattern featuring straight, well-defined lines and discernible growth rings. Ash wood is celebrated for its smooth and even surface, making it a preferred choice for furniture, flooring, and cabinetry. Renowned for its durability and resilience, ash is also used in sporting goods and tool handles, offering both aesthetics and strength.

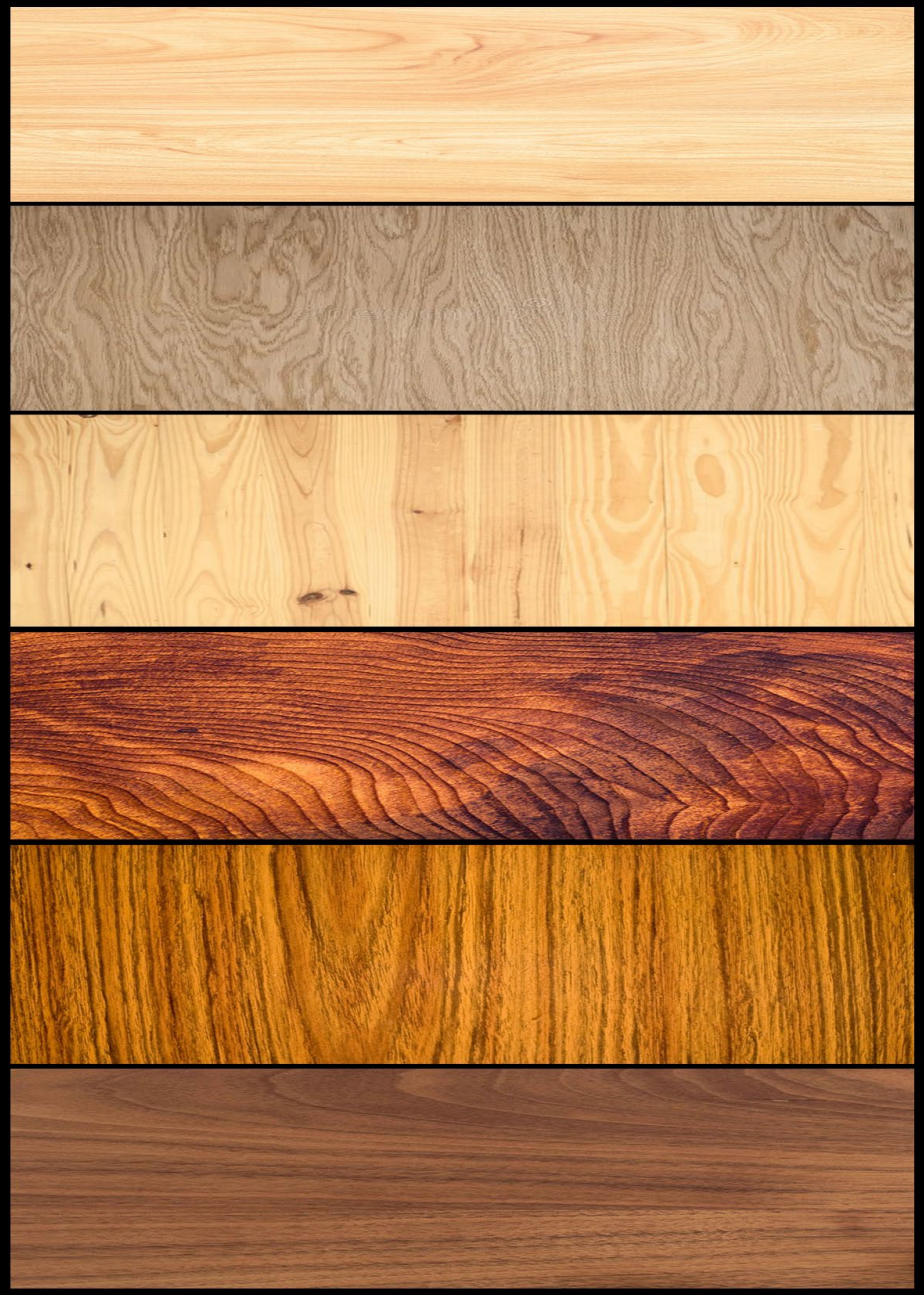
Birch wood, sourced from birch trees, often exhibits a pale to light brown hue, occasionally with reddish or gray undertones. Its texture is defined by a fine, uniform grain pattern featuring small, distinctive flecks and swirls. Birch boasts a smooth, even surface and a straight, consistent grain, making it a favored selection for furniture, cabinetry, and plywood. Recognized for its strength and versatility, birch wood combines aesthetic appeal with robust functionality in a variety of woodworking projects.

Cedar wood, harvested from cedar trees, features a range of colors from pale yellow to reddish-brown. Its texture is characterized by a fine, consistent grain pattern with the occasional presence of knots and distinctive growth rings. Cedar offers a smooth, uniform surface, and its natural resistance to decay and insects makes it an excellent choice for outdoor applications like decking and siding. Cedar's aromatic scent and attractive appearance enhance its desirability in various woodworking projects.

Cherry wood, obtained from cherry trees, exhibits a rich reddish-brown color that deepens with age and exposure to light. Its texture is marked by a fine, even grain pattern, and it possesses a satiny, smooth surface. Cherry is highly regarded for its elegance, making it a preferred choice for fine furniture, cabinetry, and decorative woodwork. Over time, cherry wood develops a warm patina, enhancing its visual allure and desirability in woodworking.

Elm wood, sourced from elm trees, varies in color from light tan to medium brown with occasional reddish hues. Its texture is characterized by an interlocking grain pattern, creating an attractive and distinctive swirling effect. Elm has a moderately coarse texture with a slightly uneven surface. It's favored for its durability and unique appearance, making it suitable for a wide range of furniture and woodworking applications, where its intricate grain adds character and charm.

Mahogany wood, originating from mahogany trees, showcases a reddish-brown to deep, rich red hue. Its texture is known for its fine, straight grain and a smooth, polished surface with occasional ribbon-like patterns. Mahogany's distinctive appearance and durability make it a prized choice for high-end furniture, cabinetry, and musical instruments. Its lustrous finish and timeless appeal have made it a symbol of luxury and craftsmanship in woodworking.



Maple wood, obtained from maple trees, often has a light, creamy-white to pale yellow color. Its texture is recognized for a fine, uniform grain pattern with occasional wavy or birdseye figure, adding visual interest. Maple offers a smooth and even surface, making it a popular choice for furniture, cabinetry, and musical instruments. Its ability to take stains and finishes well allows for customization, while its durability ensures longevity in a variety of woodworking applications.

Oak wood, derived from oak trees, typically displays a light to medium brown color, with red and white oak varieties. Its texture is defined by a prominent, coarse grain pattern, characterized by bold rays and deep, open pores. Oak offers a rugged, textured surface, making it a preferred choice for traditional and rustic furniture, flooring, and cabinetry. Its strength, durability, and distinctive grain contribute to its enduring popularity in woodworking projects.

Pine wood, sourced from pine trees, showcases a light, pale yellow to light brown color. Its texture features a straight, even grain pattern with occasional knots and resin streaks. Pine offers a smooth but subtly textured surface. It's widely used in construction, cabinetry, and furniture due to its affordability and workability. Its natural knots and warm appearance make it a favored choice for creating a rustic or country-style aesthetic in woodworking projects.

Redwood, harvested from redwood trees, is characterized by its rich, reddish-brown to light pinkish hue. Its texture exhibits a fine and straight grain pattern, occasionally featuring subtle color variations. Redwood has a smooth and consistent surface, making it a preferred choice for outdoor applications like decking and siding. Renowned for its natural resistance to decay and insects, redwood is prized for its durability and timeless beauty, adding a touch of elegance to various woodworking projects.

Teak wood, obtained from teak trees, has a golden to dark brown color with a distinct oily appearance. Its texture showcases a fine, straight grain pattern, often interspersed with thin, dark lines. Teak offers a smooth, polished surface that resists warping and cracking, making it ideal for outdoor furniture and marine applications. Renowned for its natural oils and durability, teak wood ages gracefully, acquiring a silvery patina while maintaining its strength and elegance.

Walnut wood, sourced from walnut trees, exhibits a rich, dark brown to purplish-black color. Its texture features a fine and straight grain pattern, occasionally showing wavy or curly figure, adding depth and character. Walnut offers a smooth, satiny surface, making it a prized choice for high-end furniture, cabinetry, and decorative woodworking. Its elegance, natural luster, and ability to take finishes exceptionally well make it a favored wood for creating exquisite and timeless pieces.

Bark Inclusion: This occurs when bark is enclosed within a tree's growth rings. It can impact wood stability and aesthetics in woodworking projects.

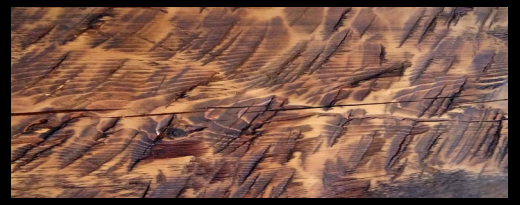
Burnishing: A method of smoothing surfaces, enhancing appearance. It involves rubbing to achieve a glossy, polished finish in different applications.

Carving: An ancient craft involving shaping wood into intricate designs using tools, creating decorative sculptures, furniture, and art pieces.

Distressed Wood: Intentional aging processes, such as sanding, scraping, or weathering, to achieve a worn appearance, adding rustic charm.

Embossing: A technique that involves creating raised patterns on wood surfaces, adding texture/decorative elements to various applications.

Hand Hewn: Manually shaped with tools, showcasing the artisan's skill. This yields a rustic, textured look in construction and furniture.



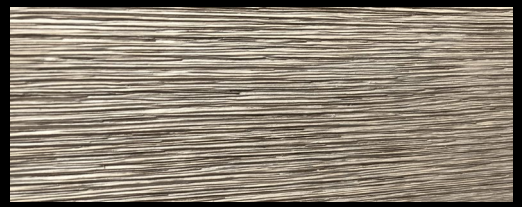
Inlay (Marquetry): This involves intricately fitting wood, shell, or metal pieces into a surface, creating decorative patterns in furniture / crafts.

Onlay: A decorative wood element applied to surfaces, enhancing furniture or architectural features with carved, raised, or intricate designs.

Sandblasting: Using high-pressure sand to clean or etch surfaces, employed in industrial cleaning, graffiti removal, and artistic applications.

Veneering: Applying thin wood layers for decor, enhancing furniture, cabinetry, and architectural elements with diverse finishes.

Wire Brushing: Scrubbing wood with stiff brushes for textured finish, highlighting grain, enhancing rustic aesthetics in woodworking.



Wormholes and knots: Natural in wood, these add character, revealing its history and enhancing rustic charm in woodworking projects.

ASH WOOD TEXTURES:

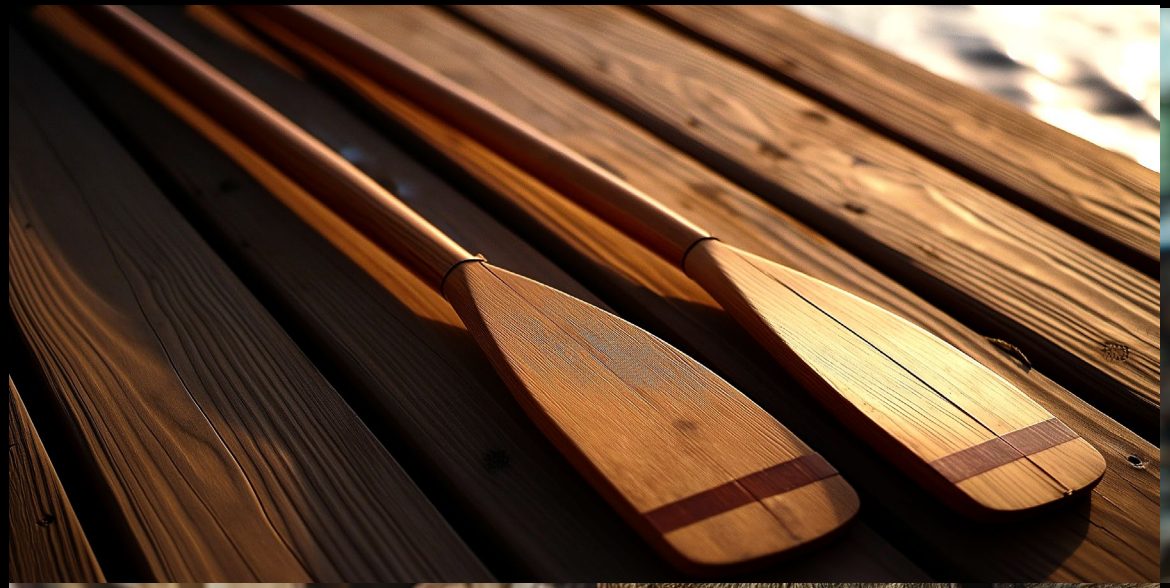
HTTPS://S.MJ.RUN/J_65J1VZV6Y HTTPS://S.MJ.RUN/SGHLH0GXSQA SLED MADE FROM **ASH WOOD**, **EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213, BOUNCED LIGHT, RAY TRACING, REFLECTIVE --AR 2:1** **[MIDJOURNEY 6]**

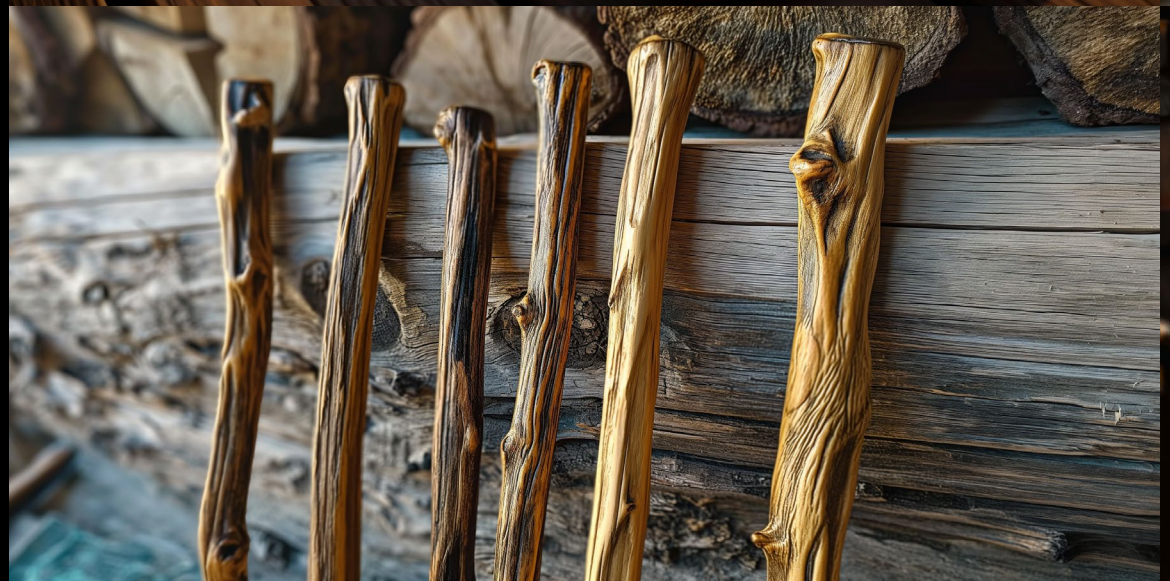
ASH WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] CLOSE-UP MADE FROM **ASH WOOD**, DRAMATIC ANGLE, UNPAINTED, EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW **[MIDJOURNEY 6]**

ASH WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] CLOSE-UP MADE FROM **ASH WOOD**, DRAMATIC ANGLE, UNPAINTED, EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW **[MIDJOURNEY 6]**





BIRCH WOOD TEXTURES, TREE HOUSE:

HTTPS://S.MJ.RUN/6VULP4HXFH4 HTTPS://S.MJ.RUN/E6AXL4C3HHQ BIRCH WOOD TREE HOUSE, EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213, BOUNCED LIGHT, RAY TRACING, REFLECTIVE, --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**

BIRCH WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE FROM **BIRCH WOOD**, UNPAINTED, DRAMATIC ANGLE, UNPAINTED, EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**

BIRCH WOOD TEXTURES:

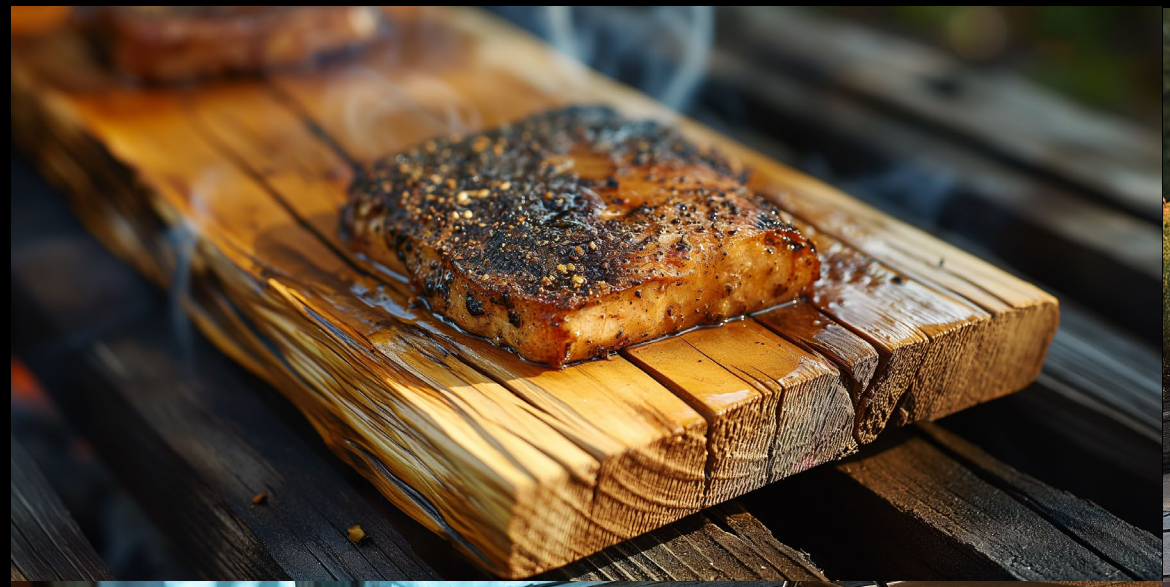
[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE FROM **BIRCH WOOD**, UNPAINTED, DRAMATIC ANGLE, UNPAINTED, EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**

CEDAR WOOD TEXTURES, CEDAR POINT ROLLER COASTER:

HTTPS://S.MJ.RUN/YSS89OPZJNO CEDAR ROLLER COASTER, EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213, BOUNCED LIGHT, RAY TRACING, REFLECTIVE --AR 2:1 **[MIDJOURNEY 6]**

CEDAR WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE FROM **CEDAR WOOD**, UNPAINTED, DRAMATIC ANGLE, UNPAINTED, EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**



CEDAR WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE FROM **CEDAR WOOD**, UNPAINTED, DRAMATIC ANGLE, UNPAINTED, EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**

CHERRY WOOD TEXTURES, TROJAN HORSE:

HTTPS://S.MJ.RUN/3J5DLBPMJ2A HTTPS://S.MJ.RUN/4IQT7JPAGZQ FULL FIGURE IN FRAME OF THE TROJAN HORSE MADE FROM **CORNELIAN CHERRY WOOD**, WORM'S EYE VIEW, UNPAINTED, EXQUISITE DETAIL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T --AR 2:1 **[MIDJOURNEY 6]**

CHERRY WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **CHERRY WOOD,** DRAMATIC ANGLE, UNPAINTED, EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**

CHERRY WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **CHERRY WOOD,** DRAMATIC ANGLE, UNPAINTED, EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**

ELM WOOD TEXTURES, CHINESE SCREEN:

HTTPS://S.MJ.RUN/JXTJP8KGICG HTTPS://S.MJ.RUN/P7EAKMAJEEM HTTPS://S.MJ.RUN/ET-Z6OBDOME HTTPS://S.MJ.RUN/ZRAGLTB8OA8 CHINESE SCREEN MADE OF ELM WOOD, EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213, BOUNCED LIGHT, RAY TRACING, REFLECTIVE, --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**

ELM WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **ELM WOOD,** UNPAINTED, EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 –AR 2:1 --STYLE RAW **[MIDJOURNEY 6]**

ELM WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **ELM WOOD,** UNPAINTED, EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 –AR 2:1 --STYLE RAW **[MIDJOURNEY 6]**

MAHOGANAY WOOD TEXTURES, VIOLIN:

HTTPS://S.MJ.RUN/DN_64Z-ELZS HTTPS://S.MJ.RUN/CA9ROD1IV7C HTTPS://S.MJ.RUN/V37GMRTPV7S MAHOGANY VIOLIN, EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T FILM, BOUNCED LIGHT, RAY TRACING, REFLECTIVE --AR 2:1 **[MIDJOURNEY 6]**

MAHOGANAY WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **MAHOGANY,** VICTORIAN STYLE, EXQUISITE DETAIL, REFLECTIVE SURFACE, RAY TRACING, BOUNCED LIGHT, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 –AR 2:1 –STYLE RAW **[MIDJOURNEY 6]**

MAHOGANAY WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **MAHOGANY,** VICTORIAN STYLE, EXQUISITE DETAIL, REFLECTIVE SURFACE, RAY TRACING, BOUNCED LIGHT, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 –AR 2:1 –STYLE RAW **[MIDJOURNEY 6]**

MAPLE WOOD TEXTURES, BASKETBALL COURT:

HTTPS://S.MJ.RUN/A49QTQLIKQ4 HTTPS://S.MJ.RUN/J7YIZKAJ4FK MAPLE WOOD BASKETBALL COURT FLOORING, EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213, BOUNCED LIGHT, RAY TRACING, REFLECTIVE --AR 2:1 **[MIDJOURNEY 6]**

MAPLE WOOD TEXTURES:

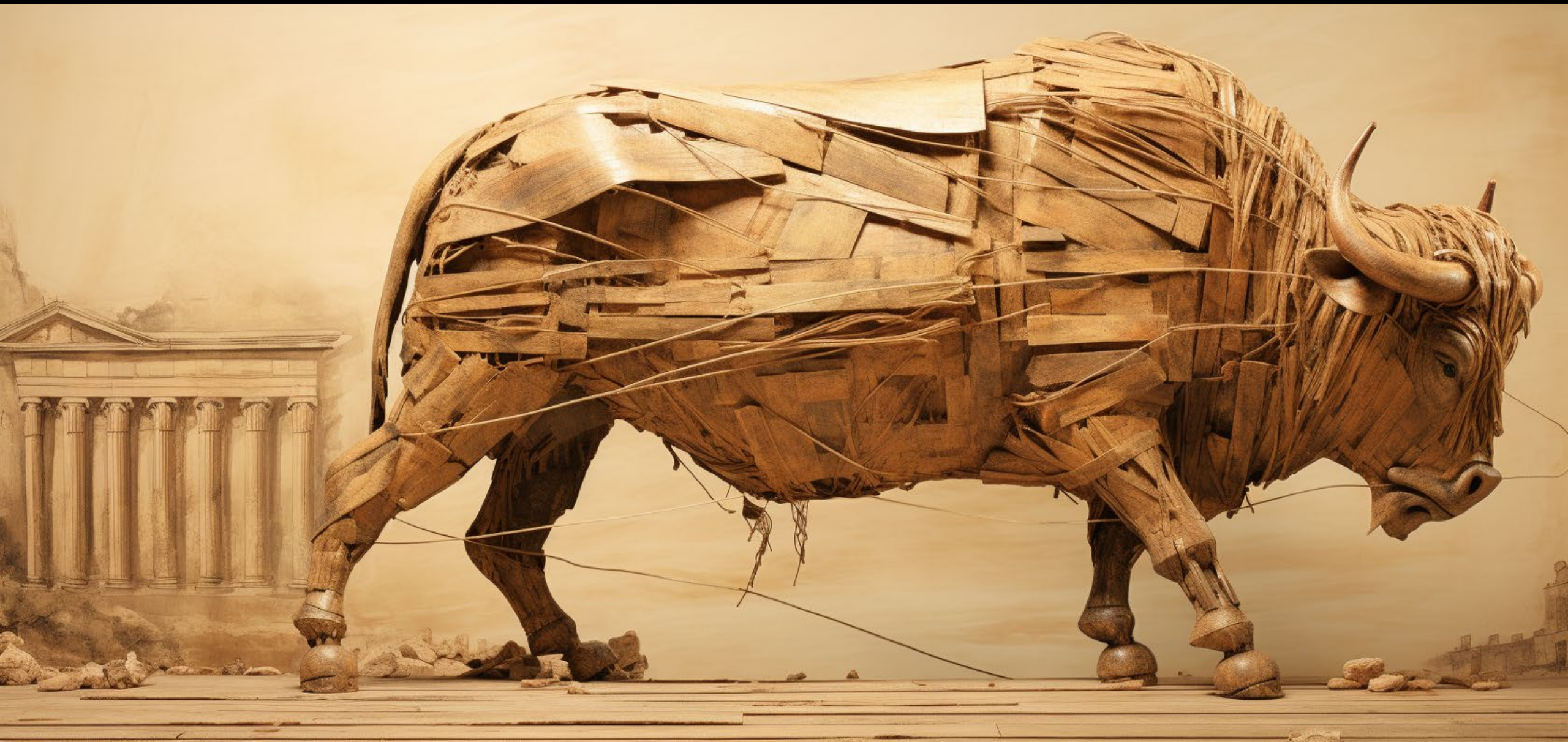
[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **MAPLE,** EXQUISITE DETAIL, REFLECTIVE SURFACE, RAY TRACING, BOUNCED LIGHT, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 –AR 2:1 –STYLE RAW **[MIDJOURNEY 6]**

MAPLE WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **MAPLE,** EXQUISITE DETAIL, REFLECTIVE SURFACE, RAY TRACING, BOUNCED LIGHT, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 –AR 2:1 –STYLE RAW **[MIDJOURNEY 6]**

OAK WOOD TEXTURES, PASIPHAË FIERI GAUDEBAT ADULTERA TAURI:

DAEDELUS BULL MADE OUT OF **OAK WOOD**, ANDREW WYETH STYLE, HIGHLY DETAILED, SIDE VIEW, ACROPOLIS, SEPIA TONES --AR 21:9 **[MIDJOURNEY 5.2]**



OAK WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **OAK,** EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**

OAK WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **OAK,** EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**

PINE WOOD TEXTURES, RUSTIC LOG CABIN:

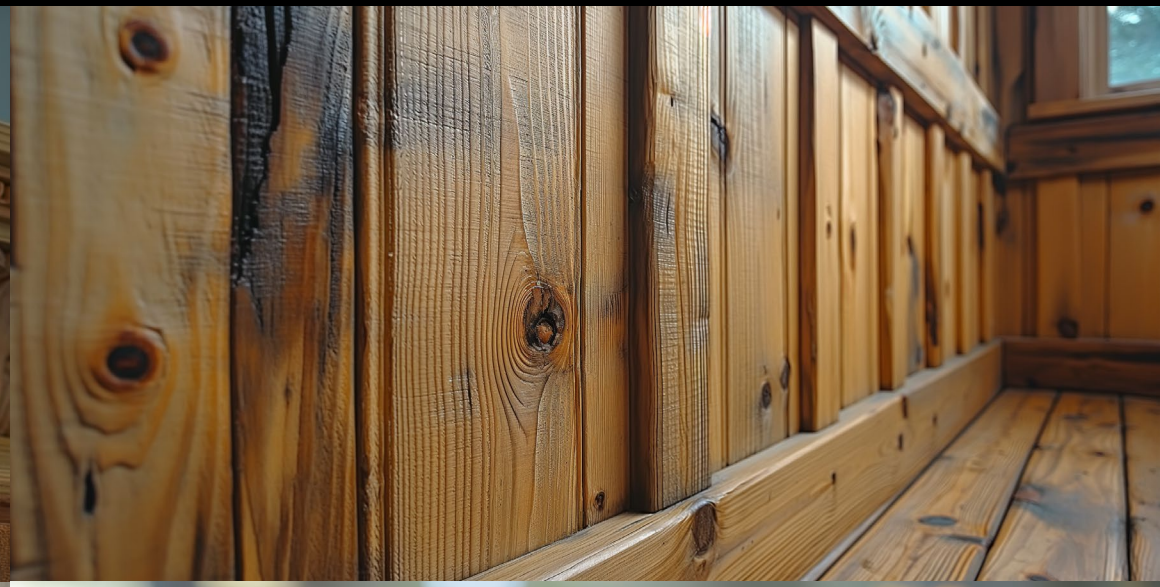
HTTPS://S.MJ.RUN/J0VTEB4N5_C HTTPS://S.MJ.RUN/XPSQ-LI3CZQ RUSTIC LOG CABIN MADE FROM **PINE LOGS,** EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213, BOUNCED LIGHT, RAY TRACING, REFLECTIVE --AR 2:1 **[MIDJOURNEY 6]**

PINE WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **PINE,** EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**

PINE WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **PINE,** EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**



REDWOOD TEXTURES, GOLDEN STATE CAROUSEL:

HTTPS://S.MJ.RUN/ROHDGO1WJVE HTTPS://S.MJ.RUN/LDPI1KMZEFI GOLDEN STATE CAROUSEL MADE FROM **REDWOOD**, EXQUISITE DETAIL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213, BOUNCED LIGHT, RAY TRACING, REFLECTIVE --AR 2:1 **[MIDJOURNEY 6]**

REDWOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **REDWOOD,** EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**

REDWOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **REDWOOD,** EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**

TEAK WOOD TEXTURES, SS GREAT BRITIAN:

HTTPS://S.MJ.RUN/XETFX5FEVTY HTTPS://S.MJ.RUN/P_VD3KUV0DS HTTPS://S.MJ.RUN/RY0ZEMN4WMG SS GREAT BRITIAN SHIP MADE OF **TEAK WOOD**, EXQUISITE DETAIL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T FILM, BOUNCED LIGHT, GOLDEN HOUR, RAY TRACING --AR 2:1 **[MIDJOURNEY 6]**

TEAK WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **TEAK WOOD,** EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**

TEAK WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **TEAK WOOD,** EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**

WALNUT WOOD TEXTURES, VICTORIAN CARRIAGE:

HTTPS://S.MJ.RUN/_SH1R-ADEO8 HTTPS://S.MJ.RUN/BZ2FIBMVBZU 18TH CENTURY CARRIAGE MADE OF **WALNUT WOOD**, EXQUISITE DETAIL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T FILM, BOUNCED LIGHT, RAY TRACING, REFLECTIVE, GOLDEN HOUR --AR 2:1 **[MIDJOURNEY 6]**

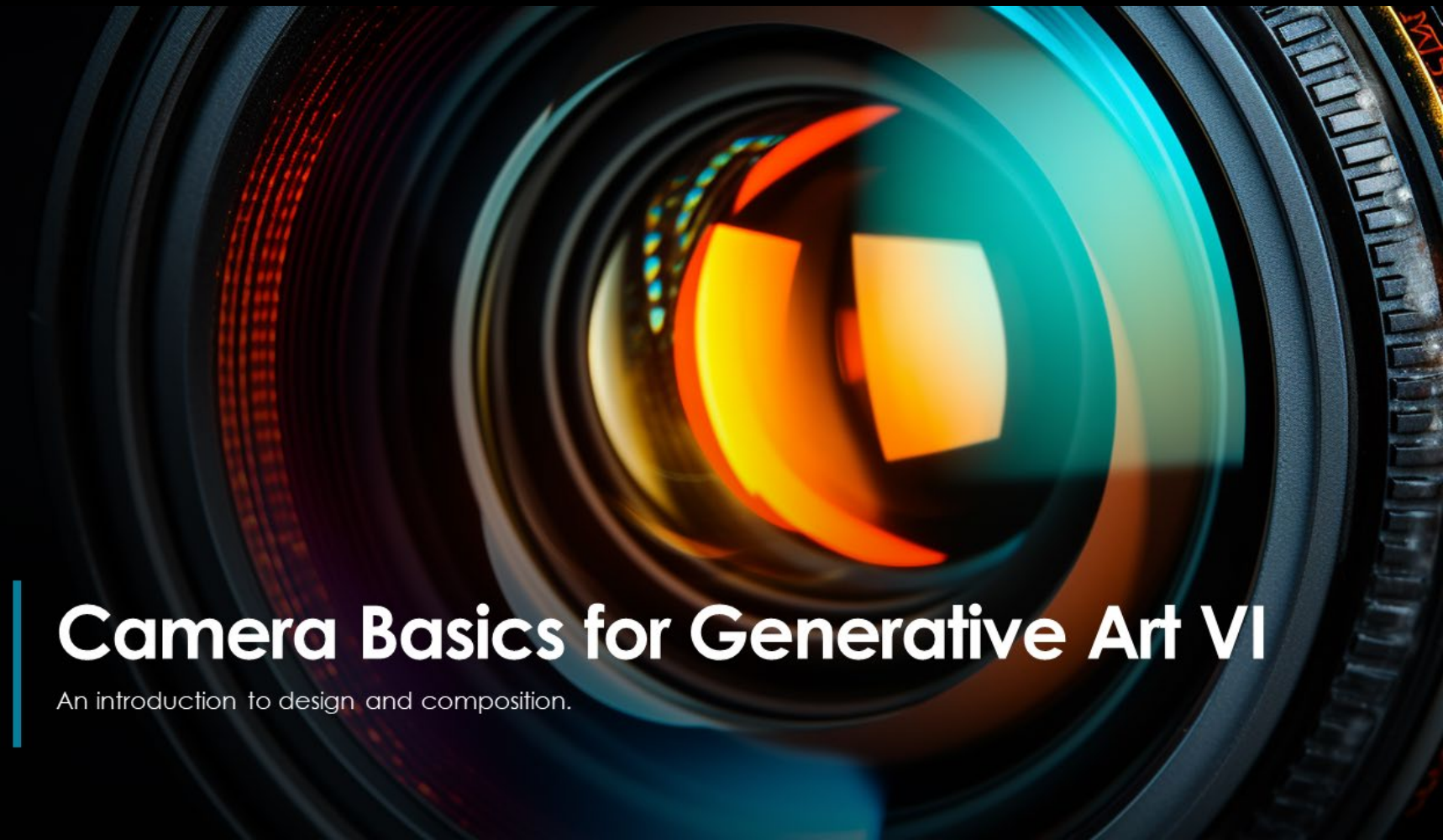
WALNUT WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **WALNUT WOOD,** EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**

WALNUT WOOD TEXTURES:

[INSERT BLEND IMAGES] [INSERT ITEM NAME] MADE OF **WALNUT WOOD,** EXQUISITE DETAIL, PHOTO-REAL, HASSELBLAD, CARL ZEISS PLANAR 50MM F/0.7, KODAK VISION3 200T COLOR NEGATIVE FILM 5213 --STYLE RAW --AR 2:1 **[MIDJOURNEY 6]**

ACKNOWLEDGMENTS:

MANY OF MY LIVE-ACTION PHOTOS TAKEN IN THIS SERIES CAN BE VIEWED AT **JAZNO.COM**. THANKS TO **WIKIPEDIA**, FOR PROVIDING A FAIR AMOUNT OF CONTENT/CONTEXT (ALL IMAGES AND TEXT HAVE BEEN ATTRIBUTED ON RESPECTIVE SLIDES, UNLESS CREATIVE COMMONS). ALSO, THANKS TO **CHAT GPT** FOR HELPING ME STREAMLINE MY EDITING FOR THE SLIDE DECK. AND LASTLY, A ROUND OF APPLAUSE TO **JUAN JAMES PHAN, DAVID JACQUES** AND **GIL ALTER** FROM THE **MIDJOURNEY: PROMPT TRICKS FORUM** FOR THEIR LEADERSHIP IN THE AI SPHERE.

The next lecture in this texture series, 'Frozen Landscapes', continues exploring large-scale textures, still under the umbrella of **Camera Basics for Generative Art VI.**