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### Research

reference from lan

• Leonard Koren's Wabi-sabi books



Scan.jpeg

















### Research

Visual Complexity Mapping Patterns of Information - Manuel Lima

Chaper 06 | Complex Beuty



As buds give rise by growth to fresh buds, and these, if vigorous, branch out and overtop on all sides many a feebler branch, so by generation I believe it has been with the great Tree of Life, which fills with its dead and broken branches the crust of the earth, and covers the surface with its ever branching and beautiful ramifications.

- Charles Darwin

Manuel Lima's book I initially picked up from the library as part of my research on data visualization. This publication is about the intersection of network doumentation and information visualization. Many of the images of networks had to do with scientific and social research and documentation. Some examples were people's frequency of interacting with different social platforms and other examples were the computer mapping of neurons in the human brain.

As I was paging through the book, the chaper titled, "Complex Beuty" caught my eye. Lima was making a connection between his researched images of networks and the work of Abstract Expressionism. Those networks images were also of brain patterns, as well as images of mass transportation mapping and other scientific considerations.

Between these two ideas of networks and art movement, I also saw a link to my images of what I've titles, "Textures". I do not want to lose sight of the idea of textures and the additional concepts of layering and nature's metamorphosis, but I though it was interesting to put some of these images side by side and see what became of their relationships.

Thoughts and notes while paging through my textural photos

Lookin for some content, written – some context for these textured images. They are representative of the visceral experience going through the woods.

This network of life

This network, this system of trees - Trees of life

Is there a connection between these networks in what is created by nature and what is created by mankind?

typography?

Do the trees speak?

Do the trees speak with each other?

Network

Connections.

Time (very long time)

Is the networking seen in nature and in man-made images so disconnected from each other? Is there a connection between these man's networks/textures and nature's networks/textures?

Not all my photos are networks - they are textures

Is there a connection with Abstract Expressionism?

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### Research

Visual Complexity Mapping Patterns of Information - Manuel Lima

Chaper 06 | Complex Beuty *continued* 







Expanded Rat Neuron Line Added at CAI, Cell Applications, https://www.cellapplications.com/expanded-neuron-offering



https://www.howitworksdaily.com/why-do-birds-flock-together/







Jackson Pollock, Autumn Rhythm: Number 30, 1950, oil on canvas







https://www.howitworksdaily.com/why-do-birds-flock-together/











### Research

This image done by my youngest son over 10 years ago has been hanging in my kitchen ever since. I see it every day. Sometimes I pass it without thought. But I have been seeing this texture for over a three thousand days.



Willem De Kooning, Woman II, 1952



https://www.pikist.com/

Put in Book Format





Put in Book Format



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#### Put in Book Format

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Clyfford Still, PH-950, 1950



Sam Gilliam, Untitled, acrylic, 197





Peter Kery Graduate Work | Vermont College of Fine Arts

Research The Social Life of Forests

https://www.nytimes.com/interactive/2020/12/02/ magazine/tree-communication-mycorrhiza. html?action=click&module=Top%20Stories&pgtype=Homepage







The question of whether plants possess some form of sentience or agency has a long and fraught history.

Research The Social Life of Forests



Simard noticed that up to 10 percent of newly planted Douglas fir were likely to get sick and die whenever nearby aspen, paper birch and cottonwood were removed. The reasons were unclear. The planted saplings had plenty of space, and they received more light and water than trees in old, dense forests. So why were they so frail? Simard suspected that the answer was buried in the soil. Underground, trees and fungi form partnerships known as mycorrhizas: Threadlike fungi envelop and fuse with tree roots, helping them extract water and nutrients like phosphorus and nitrogen in exchange for some of the carbon-rich sugars the trees make through photosynthesis.



An old-growth forest is neither an assemblage of stoic organisms tolerating one another's presence nor a merciless battle royale: It's a vast, ancient and intricate society. There is conflict in a forest, but there is also negotiation, reciprocity and perhaps even selflessness. Several of the ecologists I interviewed agreed that regardless of why and how resources and chemical signals move among the various members of a forest's symbiotic webs, the result is still the same: What one tree produces can feed, inform or rejuvenate another. Such reciprocity does not necessitate universal harmony, but it does undermine the dogma of individualism and temper the view of competition as the primary engine of evolution.

When a seed germinates in an oldgrowth forest, it immediately taps into an extensive underground community of interspecies partnerships. Uniform plantations of young trees planted after a clear-cut are bereft of ancient roots and their symbiotic fungi. The trees in these surrogate forests are much more vulnerable to disease and death because, despite one another's company, they have been orphaned. Simard thinks that retaining some mother trees, which have the most robust and diverse mycorrhizal networks, will substantially improve the health and survival of future seedlings - both those planted by foresters and those that germinate on their own.

Those gummy white nodules, Simard explained, were mycorrhizal fungi that had colonized the pine's roots. They were the hubs from which root and fungus cast their intertwined cables through the soil, opening channels for trade and communication, linking individual trees into federations. This was the very fabric of the forest — the foundation of some of the most populous and complex societies on Earth.

Trees have always been symbols of connection. In Mesoamerican mythology, an immense tree grows at the center of the universe, stretching its roots into the underworld and cradling earth and heaven in its trunk and branches. Norse cosmology features a similar tree called Yggdrasil. A popular Japanese Noh drama tells of wedded pines that are eternally bonded despite being separated by a great distance. **Textures Applications**I am constantly looking for a way to use -- a way to apply -- some form of application for my 'texture' photos.Maybe they are here for simple aesthetics.

They are my experiences when I leave my home and take walks in the woods. They are my experiences with Hades, my dog. (really my son's dog). Somehow, taking the sort of landscape photos of these experiences never measures up to being present at these scenes. The photos, or the accumulation of these photos that take a more intimate look at my experiences through these woods comes closer to the feel of walking through these places.

lan asked me of my own personal expereinces-connections with 'textures'. I have always enjoyed artwork of an abstract nature with a lot of elements going on in their compositions. I feel more comfortable in clutter.

I can remember in my childhood the Bethlehem Steel looming out my backyard. We would cross one of the bridges that spanned the local Lehigh River and the steel plant itself and seeing an incredible monotones complex and layered amount of industrial elements. Most of it stationary. Some elements moving. I can remember during the shifts of workers crossing the bridge going to and from home and the layers of humanity of men (some women) crossing the bridge in two directions. A timely ritual happening every single day of its existance at 4:00pm, 12am, and 8am.

I love the images that I create when repeated and flipped that become patterns and objects and brand new things. When they are too small it looks a little wallpaperish. But when they are the right size they are something else. I wonder if these should be paintings?

Is there something in the concept of fractals? Is there something in a juxtaposition of something simple with something complex? Is there something with Abstract Expressionism? Is there something with mapping complex information?

The following photos are what is left of the Bethlehem Steel









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Peter Kery Graduate Work | Vermont College of Fine Arts

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#### Research

Computers and Graphics

## Chaos and graphics Universal aesthetic of fractals

Branka Spehara School of Psychology, University of New South Wales, Sydney, New South Wales 2052, Australia

Colin W.G. Cliffordb Visual Perception Unit, School of Psychology, University of Sydney, Sydney 2006, Australia

Ben R. Newellc Department of Psychology, University College London, London, UK

Richard P. Taylord Physics Department, University of Oregon, Eugene 97403, USA

http://www2.psy.unsw.edu.au/Users/ bspehar/download/spehar\_fractals\_2003.pdf





Fig. 3. Natural images and corresponding *D*-values used in the present study: (top row) cauliflower  $(D \ 1.1)$ , mountain  $(D \ 1.2)$ , stars  $(D \ 1.23)$ ; (middle row) river  $(D \ 1.3)$ , lightning  $(D \ 1.3)$ , waves  $(D \ 1.3)$ , clouds (1.33); (bottom row) mud cracks  $(D \ 1.7)$ , tree branches (1.9).



Fig. 4. Mathematical fractal images used in this study: simulated coastline images with D values of 1.33 (top row); 1.50 (middle row); and 1.86 (bottom row).

#### Research

Computers and Graphics

Chaos and graphics Universal aesthetic of fractals

Since their discovery by Mandelbrot (The Fractal Geometry of Nature, Freeman, New York, 1977), fractals have experienced considerable success in quantifying the complex structure exhibited by many natural patterns and have captured the imaginations of scientists and artists alike. With ever-widening appeal, they have been referred to both as "fingerprints of nature" (Nature 399 (1999) 422) and "the new aesthetics" (J. Hum. Psychol. 41 (2001) 59). Here, we show that humans display a consistent aesthetic preference across fractal images, regardless of whether these images are generated by nature's processes, by mathematics, or by the human hand.

In contrast to the smoothness of many human-made objects, the boundaries of natural forms are often best characterised by irregularity and roughness. Their unique complexity necessitates the use of descriptive elements that are radically different from those of traditional Euclidian geometry.

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#### Research

Computers and Graphics

Chaos and graphics Universal aesthetic of fractals



Fig. 5. Selection of cropped images of Pollock's paintings used in this study in the category of human produced fractals: (first row) five cropped images with a fractal dimension of 1.12, extracted from "Untitled", 1945 (private collection); (second row) five cropped images with a fractal dimension of 1.50, extracted from "Number 14", 1948 (Yale University Art Gallery, USA); (third row) five cropped images with a fractal dimension of 1.66, extracted from "Number 32", 1950 (Kunstsammlung Nordhein-Westfalen, Germany); (fourth row) five cropped images with a fractal dimension of 1.89, extracted from an unnamed work from 1950 that is no longer in existence (i.e. Pollock painted over this picture).

#### **Research - Fractals and Coding**

https://lautarolobo.xyz/blog/use-javascriptand-html5-to-code-a-fractal-tree/

My attempt

can I do it with a png?

#### frac01.html ×

```
<canvas id="my_canvas" width="1000" height="800"></canvas>
10 🔻
       var myCanvas = document.getElementById("my_canvas");
        var ctx = myCanvas.getContext("2d");
       function draw(startX, startY, len, angle, branchWidth) {
           ctx.lineWidth = branchWidth;
           ctx.beginPath();
           ctx.save();
           ctx.strokeStyle = "green";
           ctx.fillStyle = "green";
           ctx.translate(startX, startY);
           ctx.rotate(angle * Math.PI/180);
           ctx.lineTo(0, -len);
           ctx.stroke();
           ctx.shadowColor = "rgba(0,0,0,0.5)";
29
           if(len < 10) {
               ctx.restore();
           draw(0, -len, len*0.8, angle-15, branchWidth*0.8);
           draw(0, -len, len*0.8, angle+15, branchWidth*0.8);
           ctx.restore();
       draw(400, 600, 120, 0, 10)
```



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**Research - Fractals and Coding** 

#### What Are Fractals?

https://fractalfoundation.org/resources/ what-are-fractals/#:~:text=Fractals%20 are%20infinitely%20complex%20 patterns, systems%20%E2%80%93%20 the%20pictures%20of%20Chaos

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What are Fractal	s?	
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A fractal is a never-ending pa process over and over in an o	attern. Fractals are infinitely complex patterns that are self-similar across different scales. They i ongoing feedback loop. Driven by recursion, fractals are images of dynamic systems – the pictur	are created by repeating a simple res of Chaos. Geometrically, they
exist in between our familiar	dimensions. Fractal patterns are extremely familiar, since nature is full of fractals. For instance,	trees, rivers, coastlines, mountains,
For a simple description of fr	ractals, please download our "One Pager" (380Kb).	and a section of the party of the party.
For more detailed info, pleas	e download our 20 page "Educators' Guide" (7.5Mb).	

A fractal is a never-ending pattern. Fractals are infinitely complex patterns that are self-similar across different scales. They are created by repeating a simple process over and over in an ongoing feedback loop. Driven by recursion, fractals are images of dynamic systems - the pictures of Chaos. Geometrically, they exist in between our familiar dimensions. Fractal patterns are extremely familiar, since nature is full of fractals. For instance: trees, rivers, coastlines, mountains, clouds, seashells, hurricanes, etc. Abstract fractals – such as the Mandelbrot Set – can be generated by a computer calculating a simple equation over and over.

For a simple description of fractals, please download our "One Pager" (380Kb).

For more detailed info, please download our 20 page "Educators' Guide" (7.5Mb).

Explore the Mandelbrot fractal yourself, with the amazing real-time fractal zoomer, XaoS:

















#### GEOMETRIC FRACTALS

In this animation, we explore In this animation, we explore fractals that are made using simple geometric repetition of shapes rather than equations. We can watch trees branch and grow in 3-dimensions, fems unfurl, and a host of abstract fractal shapes come into being, swil about and dissolve into clouds of fractal dust. This animation lets us see how simple it really is to grow fractals, and it helps us understand how the incred complexity of natural forms all around us comes about by simple repetition



Fractals Are SMART: Science, Math & Artl www.FractalFoundation.org

#### **Research** - Tiraz

Tiraz are medieval Islamic embroideries, usually in the form of armbands sewn onto robes of honour (khilat). They were bestowed upon high-ranking officials who showed loyalty to the Caliphate, and given as gifts to distinguished individuals. They were usually inscribed with the ruler's names, and were embroidered with threads of precious metal and decorated with complex patterns. Tiraz were a symbol of power; their production and export were strictly regulated, and were overseen by a government-appointed official.

They were very likely influenced by the "tablion", a decorated patch added to the body of the tunic as a badge of rank or position in late Roman and Byzantine dress.







https://awalimofstormhold.wordpress.com/tag/tiraz/page/2/



Cooper Hewitt Museum

Research -NY Times -

#### How we Survive Winter

https://www.nytimes.com/ interactive/2020/12/20/us/how-to-survivewinter.html

I am continually on the search for a use of my 'textures' photos, or at least another perspective for them. I came across this New York Times article and its black and white photos reminded me of my work, as well. Besides, I have been taking walks all through this fall and winter and seeing the landscape change around me and gowing bleak and beautiful at the same time. I thought even of what would happen if I replaced some of my photos in place of the photos used in this article.

Following is a cumulation of all the photos from the article, then followed by the article itself. The web page has a more dramatic presentation of the work than what I've placed here.

My intention is not to simply swap my photos into another article, but to see how they may exist in a certain context.







Erinn Springer for The New York Times

















How we Survive Winter

The solstice arrives in the depths of the pandemic. But the season of darkness also offers ancient lessons of hope and renewal.

By Elizabeth DiasDec. 20, 2020

For generations, as the days darkened and the blizzards came, the Anishinaabe people warned of the Windigo.

He is the monster of winter, dripping with ice and white with snow, and he is starving, said Robin Wall Kimmerer, a member of the Citizen Potawatomi Nation, as she remembered the story of her ancestors. He is a human turned cannibal. His hunger is never satiated, and it endangers everyone around him. He thinks only of himself.

In winter, a time of scarcity, she went on, he is a cautionary tale to remember the good of the community, beyond the self. Winter is known as the hungry time, the dangerous time, she said, and people counted their age not by years but by how many winters they have survived — that man has 70 winters, this woman has 16. They wintered in small family groups, not villages, to spread out the demand on the land.



Erinn Springer for The New York Times

This winter, as the coronavirus pandemic consumes the country, it is as though we are reliving the unbuffered winters of our ancestors, she said.

"In wintertime, all life is on that knife edge between life and death," said Dr. Kimmerer, the director of the Center for Native Peoples and the Environment at the SUNY College of Environmental Science and Forestry. "Winter is a teacher of vulnerability."

This year a raw and unbridled winter has descended on America. Its darkness is literal, with the coming of the solstice on Monday, and it is metaphorical, with the catastrophic toll of Covid-19, as each day the number of Americans dead grows steadily.

Across the country, the arrival of winter has filled people with fear and dread for what is to come.

These next few months could be the most difficult in the country's entire public health history, the director of the Centers for Disease Control and Prevention, Dr. Robert R. Redfield, warned recently. More than 300,000 Americans have died from Covid-19, and by February another 150,000 could die, he said. Intensive care units across the country are running critically short of beds. Families are separated over the holidays. Unemployment benefits for as many as 13 million people are set to expire at the end of the year.





The undeniable hardship of this winter is a reminder that for much of human history, particularly in colder climates, winter was a season simply to be survived. Winter is a primal time of death and loss, and a time for grief. It reminds us that darkness, not only light, is part of the recurring rhythm of what it means to be human.

"I have spent some long, scary nights waiting for the sun to come up. There have also been some long, barren seasons when I feared the sap would never rise again," Barbara Brown Taylor, an author and Episcopal priest, reflected. "The hardest thing is to keep trusting the cycle, to keep trusting that the balance will shift again even when I can't imagine how. So far it has."

For millenniums, during these months of darkness, humans have turned to rituals and stories to remind one another of hope and deeper truths. All over the world, celebrations of light dot the winter darkness like stars. Hindus, Jains and Sikhs celebrate Diwali, a five-day festival of light's victory over darkness. December in the Christian calendar marks the season of Advent, or waiting for salvation in the birth of Jesus. Since ancient times humans have created rituals to imitate a desired outcome. One of the oldest such practices is the act of lighting fire to call back the sun.

Even now, as winter arrives in the Northern Hemisphere, the devastation is interwoven with a promise that darkness may not last forever: The day the death toll in the United States passed 300,000 was also the day the country began inoculating health care workers from the virus.

"The darkness of the days are real for me, and the darkness of the pandemic is very real to me," said Michael T. Osterholm, a member of President-elect Joseph R. Biden Jr.'s coronavirus task force and the director of the Center for Infectious Disease Research and Policy at the University of Minnesota.

"We have to keep our eye on the end of the tunnel, knowing that there is light there," Dr. Osterholm said. "The days of the pandemic are going to get brighter, as are the days of our world. It is ironic they both hope to get brighter around the same time."



Stories of surviving darkness are among the most enduring humans have, connecting us across culture and time.

The Iranian tradition of Yalda began some 2,500 years ago, rooted in the Zoroastrian practices of ancient Persia. On the winter solstice families gather for a feast and surround themselves with candles, eat pomegranates and nuts, and recite poetry, often by the Persian master Hafez, said Omid Safi, professor of Iranian studies at Duke University who celebrates the night with his family.

"It is a beautiful way of assuring you that you have lived through long nights before," he said. "It is precisely at the point that the night is longest and darkest that you've actually turned a corner."

Medieval Persian writings suggested that if one could not afford a feast, it is enough to bring a flower, he said.

"Look for the smallest bit of beauty around you," Dr. Safi explained. "That very much resonates today, at a time where it seems like the mega-systems are all broken or falling apart, to return your gaze to the small." In ancient Israel, the hot and dry summer was a more dangerous time than the winter, which brought much needed rain, said Benjamin D. Sommer, professor of Bible and ancient Semitic languages at the Jewish Theological Seminary. Yet around the solstice, ancient Jewish and Canaanite peoples most likely celebrated light rituals common across the Northern Hemisphere, he said.

Hanukkah, the eight-day Jewish festival of lights, likely emerged from that general practice and the commemoration of the Maccabean revolt of the second century B.C., which re-established Jewish worship at the Temple in Jerusalem, he said, with rabbis later stressing spiritual themes of light and darkness. In later Jewish mystical literature, writers explored the idea that the primeval light of creation returns in Hanukkah celebration.



"It is a holiday that says, from a little bit of light in the midst of great darkness we are confident we can get light and more light and more light, which is what is happening with the menorah over eight days," Dr. Sommer said.

In the Chinese conception of time, the winter solstice is the apex of yin energy and the destructive forces of fall and winter, said Jonathan Pettit, assistant professor of Chinese religions at the University of Hawaii at Manoa.

On the solstice in early medieval China, Daoist priests would intercede to the gods, who gathered in the wintry part of the heavens to judge people's deeds, he said. "The winter solstice marks the point in time where the generative and creative powers of our universe start to return and grow again," he said. "It is the other end of a dyadic power of yin and yang that balance and rebalance each other every cycle through the seasons."

The great irony of winter is that the moment darkness is greatest is also the moment light is about to return. Each year the winter solstice comes with the promise that the next day will be brighter.



"The stars are especially beautiful in the wintertime," said Brother Guy Consolmagno, director of the Vatican Observatory, the pope's official astronomical institute, which dates back to the Renaissance as part of the scientific tradition of the Roman Catholic Church. "Unfortunately the clearest nights are also the coldest nights, because the clouds act as a blanket to keep the warmth in."

"If we die, we die. We don't have buds and seeds," she said. "There are beautiful metaphorical parallels, what can go on if we do die — to me I think about stories at that point. Stories and memory and spirit can go on." "The most important thing is to hold that tiny spark of life, if it is in a bud, in a seed, that is our work, to hold on to life, so when spring somes back, there

"It is an interesting metaphysical as well as astronomical truth, that it is only when you have good darkness that you can see the faint lights, whether it is faint stars, or the little points of light, the thousand points of light that bring us hope even in darkness," Brother Consolmagno said. In a year that stripped life to bare fundamentals, the natural world has become our shared story. Seasons have offered the rare reminder that the world moves on even as our sense of time has blurred. Spring blossoms offered hope amid the first wave of Covid-19 deaths. The heat of summer brought unrest and social awakening. Fall's colors brightened the shortening days and political turmoil.



Now winter is here, and in colder climates, signs of life can be hard to find. The sun disappears, trees lose their leaves, animals hibernate. It reveals humans as creatures who need food and shelter and community, and who are mortal.

Plants have several survival strategies, like going underground, or packing all they need to live into small buds or seeds, but animals are especially exposed, Dr. Kimmerer, the plant ecologist, said.

"The most important thing is to hold that tiny spark of life, if it is in a bud, in a seed, that is our work, to hold on to life, so when spring comes back, there can be growth. If you fail at that, spring doesn't matter," she said. "That seems like a Covid teaching to me."



On her farm in rural northeast Georgia, Ms. Taylor, the author and Episcopal priest, stacked wood for a solstice bonfire. Winter is a time to cover the compost heap so worms can get busy turning leftovers into soil, she said, and to plant a ground cover crop like crimson clover to nourish the garden while it rests. The farm taught the repeating cycle of light and dark, she said.

"I've stopped trying to handle the darkness. I let the darkness handle me instead," she said. "Most of the time all it wants to do is hold me for a while — slow me down, keep me from running, cover me up long enough to remember that being in the dark doesn't mean there's something wrong with me. It means I'm alive, and this is part of the deal."



Humans all over the Northern Hemisphere will share nature's winter ritual of darkness on Monday, whether they acknowledge the winter solstice or not.

In the lower 48 states, this year's longest night will last 15 hours and 50 minutes in Angle Inlet, Minn., according to the U.S. Naval Observatory.

In New York City it is 14 hours and 45 minutes, and in Miami 13 hours and 28 minutes.

In Ka Lae, Hawaii, the southernmost point in the country, it will last exactly 13 hours.

The longest night of all is hundreds of miles north of the Arctic Circle, at the northernmost tip of the country. In Utqiagvik, Alaska, the sun set in November, buried beneath the horizon, not to rise for 65 nights. And even here, one of the remotest places on earth, the coronavirus is spreading.

Roy Nageak Sr.'s family has lived in the region for hundreds of years. Winter darkness, he said, is an accepted part of life. Every year, in winter, "families would get together and tell these stories of who we are, where we came from," and they would share "the wisdom and knowledge they have gathered for hundreds and thousands of years in the darkness of the winter."

Mr. Nageak remembered a story his mother would tell, about one winter a century ago, in 1918. She was a small child, maybe 3 or 5, living to the east in what is now the Arctic National Wildlife Refuge, when word came that people were dying of a strange flu.

So the families moved inland, up into the mountains. His uncle told of a large lake they found, where they could get any fish they wanted. There they stayed, through the winter, until they heard that people were not dying anymore.

"People say it is a cold snowy wasteland," he said. "But for us it is a good place to live."

Produced by Gray Beltran, Clinton Cargill, and Heather Casey.

Complexity | Simplicity





Poster Design











Developed another poster and wanted to establish a series - a seasonal series with my photos. This blue poster is primarily ONE photo so I need to decide if each of the seasonal posters are very different from each other or should be more obvious as a series.

Previous posters were looking at the type being a consistant element or each poster have their unique arrangement.











## **Textures Applications**

Tutorials:

https://www.youtube.com/ watch?v=iHNO4Sgnw5E

https://www.youtube.com/ watch?v=7KyQ-9oLB2Y

The previous 2 pages and the following pages are from our discussion to look at how some of my 'texture' photos would work as a wrap around objects and such.









https://www.plantationdesign.com/07820-1056brs.html

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NEW ARRIVALS

















# **10 Reasons Why Networking Is Essential For Your Career**

Bianca Miller Cole ForbesWomen All things business, personal branding & entrepreneurship

Networking is not only about trading information, but also serves as an avenue to create long-term relationships with mutual benefits. Continue reading to find out why networking should be at the core of your career.

The importance of the saying "no man is an Island" has been proved to be the reason why many of us need to make a collective effort in the bid to achieve professional success. For many individuals that have succeeded in their career, the causes have largely been contributed to the strong networking channels they have created over time.

But the question of who you network with and their relevance to your career matters more. This way, you don't have to network with everyone. Rather, first study how you can contribute to their success, in addition to how you stand to benefit from their knowledge.



Business people shaking hands in the office hallway

Here are some reasons why networking should be an essential aspect if you truly want to build your career.

**Textures Applications** 

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networking-should-be-at-the-core-of-your-

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- Peter

**Original Article** 

#### An avenue to exchange ideas



You never can tell how much you know without listening to other people. Success in a career is largely attributed to the pool of information or ideas you have garnered over the past. When networks have been created, it fosters a trade of ideas to sustain long-term relationships and mutual trust. When you are receiving ideas, it helps both in your place of work and out, in addition to instilling best practices that soothe your career.

### It makes you noticeable

Individuals that seek publicity either for business, politics or even fame leverage more on networking. People quickly notice others that have stronger capabilities to make them relevant. When you stand out in both your expertise and the services you offer, it creates room for partnership which in turn builds a career. Many professionals have been able to understand how to nurture their networking strength and create more visibility for different associates and clients in their career path.



#### Avenue for newer opportunities



When people start noticing you, it opens the door for newer opportunities. Business and career-minded individuals who have networked over time have been able to expand with minimal effort because of the avenue of newer opportunities opened to them through networking. Opportunities like meeting the right clients or even meeting people that are superior to your career path could be a stepping stone that could change your life for the better.

### **Reassessing your qualification**

Networking is one thing. But to be able to utilise it is another. You might think that your current level in your discipline might be the greatest height you could ever achieve. But have you ever taken an in-depth look at the different levels of your chosen career and how other people with similar positions have attained their present height? But let's be very factual here; admiring certifications is allowed, but the roadmap to that height can be reached if only you have a strong network and a good relationship with others.

### Improves your creative intellect

Aspirations and great innovations are most times form the external factors around where we find ourselves. The intellectual ability in different careers is significantly improved upon from contacts we have built with other persons over a period. Even a simple interaction with one person can transform a year-long research work and result in a breakthrough. Likeminded people that have been able to share ideas have strongly developed their intellect to foster growth in their career path and unleash the creative talent in them.

### An extra resource library

Some websites are built specifically to address different questions under different niches. These avenues can be used by an individual as an extra source of information. The same thing applies to networking. A platform that is designed specifically aligned to your career can be an extra resource library for you. This provides you with updated information on the latest career trends relevant to you. This network resource also grants you access to tap into them whenever the need arises.

## Support from high profiles individuals



Everybody has one way or the other passed through some hurdles in their career development. This can be as a result of the lack of materials available, or even the lack of financial aid. However, good networking with high profile individuals from the same career path can serve as support whenever there is any eventuality at any time. These high profile individuals can help you manage your challenges effectively by either giving you advice or linking you to the right financial support.

### **Growth in status**

Developing your career status is a longterm process depending on how you focus on your networking path. Top career individuals that are where they are today is a result of the status they have grown in networking. The contacts you keep are largely attributed to your growth. They largely influence growth in your status and pave the way for better opportunities in your career. Your connections are powerful!




#### **Growth in self-confidence**

Networking is the key tool to growth in a resourceful career. Training and certification garnered from networking builds self-confidence and promotes self-esteem. The self-confidence that has been built over time can help put you on a positive spot whenever you interact with like minds in your career. This also gives you an opportunity to excel well during interview sessions for a job opportunity. So the more effectively you network, the more self-confidence you build over time.

# Develop long-lasting relationships

If networking is a mutual relationship, then having a right networking channel can help build your career. Though networking might not be an easy and fast approach to building a long-lasting relationship. But making it a two-way process of giving and taking and can open the door for a firmer relationship. People that have made networking their sole priority have been able to build careers relevant to their set down goals.

Bianca Miller-Cole is a serial entrepreneur, personal branding expert, best selling author and speaker who helps ambitious people to thrive in their career and business...

### **Textures Applications**

#### **Original Article**

https://www.nytimes.com/2021/01/01/ well/family/teaching-my-child-to-love-adying-world.html?searchResultPosition=6

Taking my queue from the last conversation with lan, I looked for articles to recontexualize my photos and relowed the article with my 'texture' work

- Peter

## **Teaching My Child to Love a Dying World**

My toddler son and I spoke about the trees as people — and indeed, for the first month of quarantine, they were the only people besides us he got to see up close.

By Shoshana Meira Friedman Published Jan. 1, 2021 Updated Jan. 4, 2021

This spring, as the world fell apart faster than we'd expected, I fell in love with trees. Not the crush of my girlhood when I admired them and fancied myself the child at the end of Dr. Seuss's "The Lorax." In love like I dreamed about them. I saw their bodies when I closed my eyes. Branches and trunks of different species traced my insides the arch of the redbud's trunk in joy and pleasure; the tight winter huddle of the spruce in fear.

Until last May, two slender, sickly Eastern hemlocks grew in a corner of our backyard garden, dying as the invasive woolly adelgid sucked their sap, just as the insect is killing the great hemlock forests of the Appalachians. I took my 2-year-old son, Abraham, out under the trees with me one afternoon and showed him the fuzzy white eggs on the undersides of the needles. I explained the trees were sick.



"He wan' his Mama," Abraham said, reaching for the branch closest to his chubby hand. "Mama, I wanna hold his hand." Clasping the twig, he looked up into the tree. "Hemlock tree, you feel better?" I could scarcely breathe, startled by the sudden clarity that I am teaching my child to love a dying and transforming world, that he will learn to love and lose in the same breath, and that I will learn along with him.

"Yes, the tree wants his Mama," I managed to say. "He wants to go back to Mama Earth. Honey, our hemlock trees are dying. We will have to cut them down soon, and let them become soil."

As a rabbi and climate activist, I'd already been grieving a long time. For our trees, for the great Appalachian hemlock forests, as well as for the burning Amazon, the oceans choked in plastic, the hungry people. For the whole beautiful and complex system of life, brought to its knees by a species rich in intelligence and poor in wisdom, the most dangerous apex predator ever to walk the Earth. Abraham sat under the hemlocks on soil packed hard by his play. Last fall he named this spot Frog and Toad's corner, and he likes to go on toddler "trips" there before triumphantly rushing back into my arms when he "comes home" to the patio. His little body rocked back and forth quietly. I resisted the urge to distract him, or myself, from our own versions of the same giant and holy grief.



Like so many, my husband and I were working from home and without child care this spring and summer. Caring for Abraham every day and sneaking in work emails where I could, I found myself more consistently outdoors in spring than I had been since my own childhood. Every day, Abraham and I walked the few short blocks from our Boston home to the back of Peters Hill in the Arnold Arboretum, a 281-acre collection of plants from around the world, owned by Harvard University and designed by Frederick Law Olmsted.

Every day we saw, smelled and felt the changes in the trees. The collection nearest our house features the Rosacea family, and we spent hours underneath the flowering crab apples and hawthorns, marking the days by who was in bloom, whose petals had begun to drop, who had started to put out leaves, or fruit. Inspired by the botanist Robin Wall Kimmerer, I began a practice of using personal pronouns when referring to all plants and animals, teaching us both a new grammar that I hoped would be Abraham's native tongue.



As we walked, Abraham and I spoke about the trees as people — and indeed, for the first month of quarantine, they were the only people besides us he got to see up close. In the absence of human friends, greeting the trees with a reverent shake of a lower branch became an obvious choice. "Hi, European larch tree," Abraham would say in his toddler dialect, grabbing the feathery needles of the drooping branches.



Since every tree in the Arnold Arboretum has a metal name card, fastened with a screw and a bit of wire somewhere on the base of the trunk, it was an excellent place for me to check my work as I learned to identify tree families and genera. Abraham too began to search for the name card, crouching down to "read" it, his little REI sun hat making him look exactly the part of a miniature naturalist. We developed special relationships with a few trees, like the "White Lying Down Tree," Abraham's name for a wild crab apple from Japan with white blossoms and a trunk that grows improbably in four directions parallel to the ground, creating an irresistible little fort. In the evenings, when I could spare In our own backyard, Abraham and the time from work, I pored over I greeted our closest tree-neighbors guidebooks and Donald Culross by name over and over, and I felt a Peattie's "A Natural History of North great loneliness lift. Rare butternut American Trees," better acquainting hybrid. American elm. Norway maple. myself with the trees we had met that Arborvitae. Gray birch. Eastern redbud. day. Do you have alternate or opposite Arrowwood viburnum. Let me learn leaves? Smooth or toothed margins? Is your names, your habits, your wisdom your bark deeply furrowed or smooth? - before you die, before I die. My What shape do your branches take? newest friends and most ancient Your seeds? Your flowers? What story teachers, watch over my son, child of do you tell about the land? What a dying and transforming world — but geologic changes have you already a world yet alive with belonging and survived? What is our history together? beauty. What are you saying?

I wanted to be able to read the trees, to listen to them, to feel the kind of breathy intimacy with them that I had with my grandmother as she lay dying peacefully over the course of a week in my parents' sunlit house years ago. Crawling next to her in the hospice bed, I would hold her smooth and papery hand, kiss her cheeks, and receive each word she managed to speak as I might a rare heirloom seed placed in my palm.

Shoshana Meira Friedman is a rabbi, writer, mother and climate activist in Boston.