The Image Engine

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GEOMETRIC ABSTRACTION . GRAMMAR 01 OF 52

Bauhaus

8 prompts

Learn the movement: Bauhaus

Browse all 8 Bauhaus prompts online: theliberationengine.com/image-engine.html



Moholy-Nagy Photogram Constructivist (Style-Only, Image-Conditioned)

Moholy-Nagy is sold as "light experiments" but the underlying claim is harder: he believed photography would replace painting because the camera was honest about its industrial nature, while the easel was lying about its monastic one. The photogram is the most extreme version of that argument, an image made without a camera, by laying objects directly on light-sensitive paper. To re-render anything in this register is to assert the subject deserves the same forensic, machine-age scrutiny that the early Bauhaus applied to chairs and teapots: not flattering, not warm, but taken seriously as a designed object.

PROMPT

Re-render this image in the visual register of a Laszlo Moholy-Nagy photogram crossed with a Bauhaus Dessau-era constructivist composition, circa 1923 to 1928. Treat the picture surface as a silver-gelatin print: deep velvet blacks, paper-white highlights, and a long ladder of cool neutral greys carrying every mid-tone. Overlay translucent geometric planes (clean circles, rectangles, narrow diagonals) at 30 to 70 percent opacity so the underlying subject reads as a constructivist silhouette caught between the planes rather than collaged on top. Edges are razor-precise, no painterly softness, the geometry plotted as if with compass and T-square on a drafting table. Allow a faint silver halation around the brightest forms as if light has bled at the emulsion edge. Restrict color to silver-gelatin neutrals plus one single primary accent (cadmium red OR cobalt blue OR chrome yellow, choose only one) used in no more than 5 percent of the canvas. Mood: laboratory clarity, machine-age optimism, the human form treated as an engineering specimen worth studying. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: László Moholy-Nagy, Moholy-Nagy Foundation

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Albers Homage to the Square Color Interaction (Style-Only, Image-Conditioned)

Albers spent twenty-five years painting the same nested-square format because he was trying to prove a single thing with the patience of a Talmudic scholar: no color has a fixed identity, every color is what its neighbor lets it be. The political implication, almost never said out loud in the museum wall text, is that the same goes for people, identities, ideologies, anything you thought was essential. Albers is the closest the Bauhaus came to philosophy disguised as a color exercise.

PROMPT

Re-render this image in the visual register of a Josef Albers Homage to the Square painting, circa 1955 to 1972. Treat the picture surface as four nested rectangular fields of flat color, each one progressively smaller and offset toward the lower half of the canvas, the underlying subject reading through the field structure as if seen through stacked colored glass. Each field is one absolutely flat unmodulated tone, applied with palette knife straight from the tube, no brushwork, no gradient, no shading, the field is the color and nothing else. Build palettes around adjacent-pair interactions that destabilize each other (ochre next to grey-green, vermilion next to dusty pink, ultramarine next to warm lavender) so the eye reads the boundary as vibrating rather than flat. Masonite ground texture barely visible at the edges where the palette knife thinned. No outlines, no separating lines between fields, only the color edge doing the work. Caption-back era handwritten notation absent from the painted face. Mood: meditative, didactic, the painting as proof that perception is relational and that no color exists alone. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Josef Albers, Smarthistory

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Bayer Universal Typography Field (Style-Only, Image-Conditioned)

Bayer's universal alphabet (lowercase only, geometric, no historical flourish) was sold as a typographic experiment. The actual claim was political: capital letters are a hierarchical inheritance, a way of marking proper nouns, kings, gods, and institutions as more important than common ones. Removing the uppercase was an attempt to flatten the visual class system. The Bauhaus did not last long enough for this to fully play out, and the irony of "universal" rationalism collapsing under actual authoritarianism (the school closed 1933) hangs over every clean grid composition since.

PROMPT

Re-render this image in the visual register of a Herbert Bayer Bauhaus Dessau poster from 1925 to 1928, with one critical constraint: render only the visual field, never any readable letterforms. Treat the picture surface as a graphic-design composition built on an exposed orthogonal grid: heavy horizontal and vertical color bars in cadmium red, chrome yellow, cobalt blue, and stark black, laid against unbleached newsprint cream or pure paper white. Allow circular and rectangular planes to overlap at right angles, never on diagonals. The underlying subject sits inside the grid as if it were a photographic plate inset into a Bauhaus poster, the bars framing and dividing it without obscuring its core. Suggest typographic presence through geometric shapes that read as letter-adjacent (circles, half-circles, rectangles) but resolve into pure form rather than legible characters. Flat unmodulated color, no gradients, no airbrush, no shadow, hard mechanical edges as if printed by offset lithography on rough stock with slight misregistration showing a 1mm color halo at one or two seams. Mood: didactic, optimistic, the design as instruction manual for a rationalized public sphere. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Herbert Bayer, Britannica

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Schlemmer Triadic Ballet Geometric Figure (Style-Only, Image-Conditioned)

Schlemmer's Triadic Ballet asked a question the wider Bauhaus was too polite to ask directly: if you really believe in geometric primary form, what does the human body look like when you apply that doctrine to flesh? The answer was a costume so restrictive the dancers could barely move, and that constraint was the point. Schlemmer was testing how much of the human you could abstract away before the figure stopped reading as human. McQueen's later structural tailoring (Kingdom, Plato's Atlantis) walks the same line: the body as armature for geometry that violates the body.

PROMPT

Re-render this image in the visual register of Oskar Schlemmer's Triadic Ballet costume and stage compositions, circa 1922 to 1929. Reimagine the rendering of the subject as if the figure were re-built from primary geometric volumes: spheres at the head and joints, cones at the limbs, cylinders at the torso, flat disks where the silhouette flares. Apply matte enamel-lacquer surfaces in restricted primary colors (one dominant from cadmium red, cadmium yellow, ultramarine, plus chalk white and lampblack), each volume one solid unmodulated color with a single soft shadow underneath to anchor it as a three-dimensional object. Set against a neutral stage-grey or warm sand-beige flat backdrop, depth indicated only by a faint cast shadow on the floor plane, no environmental detail. Mood: ceremonial, somewhere between modern dance, mechanical puppet, and architectural model. The figure feels carved by a Dessau workshop carpenter rather than born. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Oskar Schlemmer, Schlemmer Estate

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Klee Pedagogical Geometric Whimsy (Style-Only, Image-Conditioned)

Klee is the Bauhaus master who refused to take the Bauhaus entirely seriously. While Moholy-Nagy was photographing girders and Albers was measuring color, Klee was drawing fish and angels inside the same grid logic. The buried claim is that systematic discipline does not have to be cold, that the rationalist project can hold whimsy without collapsing into it. He is the answer to the accusation that geometric modernism is humorless, and his presence inside the Bauhaus is the school's best evidence that the rigor was a method, not a religion.

PROMPT

Re-render this image in the visual register of a Paul Klee watercolor and oil-transfer composition from his Weimar Bauhaus period, circa 1921 to 1925. Treat the picture surface as a hand-built grid of small irregular rectangles, each one wash-painted in muted earth-primaries (terra rosa, mustard ochre, dusty teal, faded crimson, lampblack outline). The grid is drawn by hand, never mechanically perfect, lines slightly trembling as if drawn with a reed pen dipped in india ink. The underlying subject reads as a constructed pattern of grid cells, geometric features (circles for eyes, triangles for nose, rectangles for body planes) sitting calmly inside the grid like a Klee figure built from the elements. Watercolor wash bleeds gently inside each cell, leaving softer interior gradients while the outline stays crisp. Paper is rough cold-press, visible tooth catching pigment unevenly. Mood: pedagogical, playful, somewhere between a child's first geometry lesson and a mystic's diagram. The rigor of the Bauhaus grid relaxed by a Swiss-German sense of humor. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Paul Klee, Lars Müller

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Muller-Brockmann Swiss Grid Rationalism (Style-Only, Image-Conditioned)

The Swiss grid was sold as objective and neutral. It was neither. It was a postwar Swiss moral claim that order, restraint, and mathematical proportion were the visual antidote to the fascist propaganda design that had just devoured Europe. Muller-Brockmann's grids are an ethical stance disguised as a typesetting method. To use this register today is to assert that visual restraint is a form of intellectual honesty, that the white space is doing more work than the content, and that any composition that fights the grid is cheating.

PROMPT

Re-render this image in the visual register of a Josef Muller-Brockmann Zurich poster from the high Swiss International Typographic Style, circa 1955 to 1968. Treat the picture surface as a mathematically constructed 12-column grid with generous white space (at least 30 percent of canvas left as pure unprinted ground). The subject sits inside the grid as a tightly cropped photographic element, locked to column edges, no centered framing, asymmetric balance achieved through deliberate counterweight of one large element against multiple smaller ones. Restrict color to one chromatic accent (Helvetica red, cobalt blue, or chrome yellow) plus pure black and the white of the page. Photographic subject rendered in high-contrast black and white duotone, deep shadows, clean highlights, no mid-tone mush. Implied typographic baselines run across the canvas as faintly visible structural ghost-lines (no actual letterforms). Edges and color blocks are mechanically perfect, offset-litho clean, no texture, no grain except the photographic subject itself. Mood: rational, severe, the discipline of the grid treated as a moral as well as visual practice. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Josef Müller-Brockmann, Design Your Way

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Helvetica Editorial Cover Field (Style-Only, Image-Conditioned)

Helvetica was sold as the neutral typeface, the one without ideology. By the 1970s it was the visual signature of every multinational corporation, every government bureaucracy, every airport, every tax form. A typeface is never neutral once it is used by everyone in power. The Swiss invented Helvetica intending modesty and discipline. American corporations adopted it to look modest and disciplined while consolidating power. The cover format inherits that ambiguity: it looks restrained and serious because restraint and seriousness were branded as the visual style of credibility. Looking like authority and being authority are not the same thing, and Helvetica blurred that line on purpose.

PROMPT

Re-render this image in the visual register of a late-1960s Swiss-influenced editorial magazine cover (Du, Werk, Print, Graphis), circa 1965 to 1972. Treat the picture surface as a generous-margin cover composition: the subject occupies a tightly disciplined central or asymmetric crop, framed by a clean uninterrupted color field that takes 25 to 40 percent of the canvas. Color field is one flat unmodulated chromatic plane (Helvetica red, deep cobalt, slate grey, or warm cream) with hairline-thin geometric rule lines suggesting where titling and bylines would sit, but render no legible letterforms, only the structural ghost of where type would have been. Photograph rendered in saturated full-color or high-contrast black and white, treated as a single decisive image, no collage. Edges of the color field are mechanically precise, slight 1mm misregistration halo at one seam to read as offset litho on coated stock. Mood: confident, restrained, the corporate-rational moment when modernism was becoming the official visual language of multinational capital. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Helvetica, Monotype

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Bauhaus Architecture Photo Plate Field (Style-Only, Image-Conditioned)

The Bauhaus building at Dessau was photographed by Lucia Moholy as a manifesto. The clean orthogonal framing, the corrected verticals, the absence of atmospheric romance, all of it argued that this building was a proof rather than a poem. The political claim was Le Corbusier's: the house is a machine for living, and the machine deserves the same evidentiary photographic respect as the locomotive. The trouble with that claim, then and now, is that machines do not have politics but the people who design them do. The Bauhaus housing experiment was utopian, and utopia tends to require somebody deciding what the right way to live looks like.

PROMPT

Re-render this image in the visual register of a Lucia Moholy large-format silver-gelatin architectural plate of the Dessau Bauhaus building, circa 1925 to 1932. Treat the picture surface as a 4x5 or 8x10 view-camera plate: deep continuous-tone blacks, paper-white highlights, a long smooth ladder of mid-tone greys, no color anywhere. Subject rendered as if it were a Dessau workshop block: clean planar surfaces, orthogonal verticals corrected to true plumb (no keystone distortion), strong frontal or three-quarter view, the entire composition built on horizontal and vertical lines with rare diagonals. Flat overcast Central European daylight, shadows soft and even, no theatrical raking light. Glass and reflective surfaces rendered as luminous near-white planes, concrete and stucco as smooth mid-grey. Faintest grain at large magnification, the kind of grain a 1928 Agfa plate carries when contact-printed. Mood: documentary, evidentiary, the architecture treated as a designed object worthy of museum-quality recording. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Lucia Moholy, Tate

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GEOMETRIC ABSTRACTION . GRAMMAR 02 OF 52

De Stijl

6 prompts

Learn the movement: De Stijl

Browse all 6 De Stijl prompts online: theliberationengine.com/image-engine.html



Mondrian Neoplastic Grid Primary (Style-Only, Image-Conditioned)

Mondrian is treated as a designer of pleasing rectangles. He was a theosophist who believed reduction to horizontal, vertical, and primary color was a literal spiritual discipline, that figuration and diagonal were forms of impurity. Neoplasticism was a religion with paintings as scripture. When he and Theo van Doesburg fought to schism over whether the diagonal was permissible (Mondrian said no, Van Doesburg said yes, Mondrian left De Stijl), it was a doctrinal split as serious as any council of bishops. The grid is not decoration. It is a claim that the universe can be reduced to right angles and three colors, and that this reduction is morally improving. To use this register is to invoke that asceticism, whether you mean to or not.

PROMPT

Re-render this image in the visual register of a Piet Mondrian mature Composition painting, circa 1921 to 1938. Treat the picture surface as a strict neoplastic grid: heavy lampblack horizontal and vertical lines (no diagonals ever) dividing the canvas into asymmetric rectangles of different sizes. The underlying subject is dissolved into this grid logic, its volumes, silhouettes, and contours re-read as boundaries between rectangular fields. Fill the rectangles using only four possible values: chalk white (most cells), cadmium red, chrome yellow, ultramarine blue. Color cells are rare and load-bearing, never more than 3 to 5 colored cells per composition, the rest left white. Color application is flat, unmodulated, slightly chalky as if painted in oil on primed linen with a stiff bristle brush, faint brushwork visible in raking light but no atmospheric blending. Black grid lines vary in weight from 4mm to 12mm, never thin or hand-trembling, always rule-straight and confident. Edges of grid lines and color cells are crisp, slight oil-paint ridge at boundaries. Mood: meditative, doctrinal, the composition as proof that the visible world reduces to relations of horizontal, vertical, and primary. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Piet Mondrian, The Art Story

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Van Doesburg Elementarist Diagonal (Style-Only, Image-Conditioned)

The Van Doesburg / Mondrian schism over the diagonal in 1924 looks pedantic from the outside but was the central doctrinal moment of De Stijl. Mondrian believed the horizontal stood for the earthly and the vertical for the spiritual and that the intersection of the two at right angles was the only honest visual language. Van Doesburg argued that the diagonal introduced time, movement, the modern condition of speed, and that the doctrine had to evolve to admit it. Mondrian quit the movement over this. The diagonal looks decorative; it was actually a refusal to remain quiet. Counter-composition is the Reformation of geometric abstraction.

PROMPT

Re-render this image in the visual register of a Theo van Doesburg Counter-Composition or Elementarist work, circa 1924 to 1930. Treat the picture surface as a Mondrian-discipline grid (heavy lampblack rule lines, chalk-white ground, primary color cells in cadmium red, chrome yellow, ultramarine blue) rotated 45 degrees so that all grid lines run as diagonals rather than horizontal-vertical. The underlying subject is re-read as boundaries within the rotated diagonal grid. Maintain the same flat unmodulated primary palette and the same heavy 4mm to 12mm black line weight as Mondrian, but every line runs at 45 degrees up-left or up-right, never horizontal or vertical. Color cells are sparse and load-bearing (3 to 5 colored, rest white). Slight oil-paint ridge at boundaries, faint stiff-bristle brushwork visible in raking light. Composition feels kinetic and unstable compared to Mondrian's repose, the eye reading motion and tension because the right angles are tilted off-axis. Mood: confrontational, dynamic, the doctrine of De Stijl pushed into its heretical phase. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Theo van Doesburg, The Art Story

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Rietveld Spatial Primary Plane (Style-Only, Image-Conditioned)

The Rietveld chair is uncomfortable on purpose. So is the Schroder House. The doctrine was that the rectangular plane and the primary color, having been declared the moral foundation of painting, must extend into the chair, the cabinet, the staircase, the floor plan, eventually the city. The hidden claim is total: every object should obey the same grammar, and the human body that uses them should learn to fit. This is the line between the utopian and the totalizing. Rietveld was one of the most genuinely democratic of the De Stijl figures, but his chair still demands that you sit the way he says.

PROMPT

Re-render this image in the visual register of a Gerrit Rietveld De Stijl object or interior, somewhere between the Red and Blue Chair (1918) and the Schroder House (1924). Treat the subject as if it were rebuilt from intersecting flat planes and slender black-lacquered structural members. Planes are painted in flat unmodulated cadmium red, chrome yellow, ultramarine blue, and chalk white, each plane one solid color, no gradient, no atmospheric shading. Structural members (the equivalent of the chair's wooden battens) are lampblack-lacquered slender bars, square in cross section, terminating cleanly at exposed cut ends. Planes float and intersect at right angles only, slight visible gap or shadow where they meet, never welded into mass. Render against a neutral warm-grey or unbleached-cotton ground that lets the primary planes pop. Surface is lacquered, faint sheen, no brushwork visible, the finish of furniture-grade enamel rather than oil paint. Mood: domestic, didactic, the doctrine of De Stijl applied to the apparatus of daily living. The composition feels like the Mondrian grid stepped out of the canvas and demanded you sit on it. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Gerrit Rietveld, Rietveld

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Van der Leck Figural Primary Reduction (Style-Only, Image-Conditioned)

Van der Leck is the De Stijl member nobody talks about because he kept the figure. He showed that you could obey the primary-color and flat-plane discipline of the movement and still allow the human form to remain visible, broken into shards but recognizable. This was treated by Mondrian and Van Doesburg as a halfway compromise. In retrospect it may have been the most humane position in the movement: that reduction is a method, not an ideology, and that the human body does not have to disappear for the doctrine to work. The shard-figure is the De Stijl path that admits people exist.

PROMPT

Re-render this image in the visual register of a Bart van der Leck early De Stijl figural composition, circa 1917 to 1920. Treat the subject as if it were reconstructed entirely from flat angular geometric shards: triangles, rhombi, narrow rectangles, occasional circles, each shard a single unmodulated primary color (cadmium red, chrome yellow, ultramarine blue) or lampblack, set against an unprinted chalk-white ground. The figure or subject is recognizable but reduced, never volumetric, no shading, no contour line connecting shards, the white ground bleeds between shards so each colored element floats discretely on the field. Shards are slightly tilted at small angles to suggest implied posture and direction. No black grid lines, no Mondrian rectangle, the structure comes from the arrangement of shards themselves. Painted in flat oil or gouache on linen, slight visible weave through the white ground, no atmospheric softening anywhere. Mood: contemplative, primitive-modern, the figure dignified through reduction rather than caricatured by it. The quiet, less-dogmatic alternative to Mondrian's full grid. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Bart van der Leck, Tate

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Huszar Mechanical Primary Composition (Style-Only, Image-Conditioned)

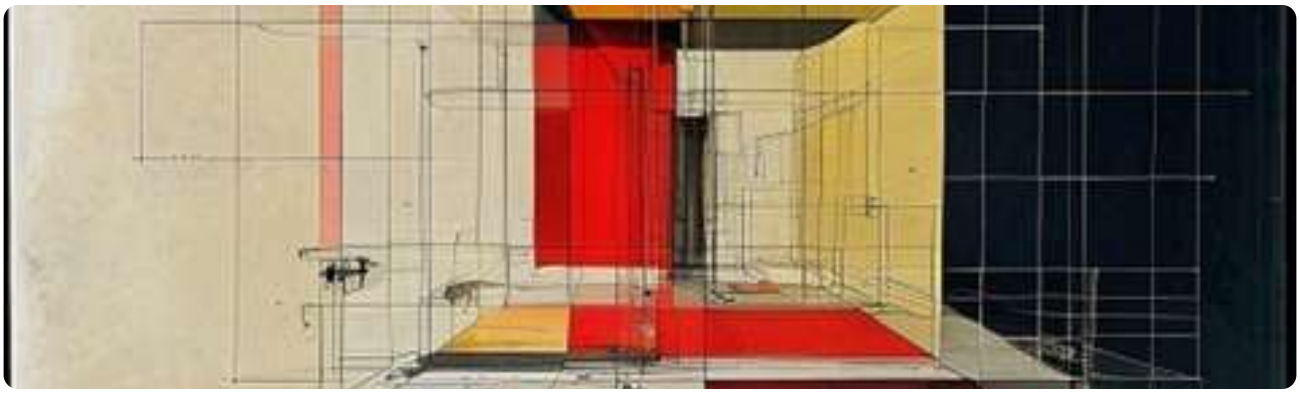
Huszar is De Stijl's applied-art conscience. Where Mondrian made paintings as scripture, Huszar made stained glass, interior schemes, magazine covers, and tile patterns from the same primary-color doctrine. The implication, often soft-pedalled by art history, is that the movement was never just easel art. It was always trying to colonize the everyday object. The tile composition is the easiest unit of that colonization. Hang one in a room and the rest of the room has to apologize for itself. That is the point.

PROMPT

Re-render this image in the visual register of a Vilmos Huszar De Stijl tile-composition or applied graphic, circa 1917 to 1923. Treat the picture surface as a tessellated field of small interlocking rectangular tiles, each tile a single flat unmodulated color in the strict De Stijl palette (cadmium red, chrome yellow, ultramarine blue, chalk white, lampblack). The underlying subject reads as a denser concentration or chromatic shift inside the tile field, never as a separately drawn figure. Tiles vary in size and proportion but always interlock at right angles, no diagonals, no gaps. The orthogonal grid is implied through the edges where tiles meet, never drawn as a separate black line on top. Faint mechanical line at each tile boundary as if printed lithographically. Color distribution favors white and black with primaries used as accents in 15 to 25 percent of tiles. Mood: modular, repeatable, the doctrine reduced to a pattern-tile that could in principle paper a wall or print an endpaper. The applied-art face of De Stijl, where the painting becomes the wallpaper. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Vilmos Huszár, Museo Thyssen

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De Stijl Architectural Color Plan (Style-Only, Image-Conditioned)

The Cafe Aubette is the moment De Stijl pulled off and immediately got crushed. Van Doesburg and Arp converted the Aubette interior in Strasbourg into a total Mondrian environment, every wall, ceiling, and floor a primary-color plane. The local public hated it. Within ten years the interior was painted over. The buried lesson is what happens when a movement actually succeeds at imposing its grammar on inhabited space: people stop wanting to inhabit it. The color-plan is the most ambitious form De Stijl took and the one that proved the doctrine had a ceiling.

PROMPT

Re-render this image in the visual register of a De Stijl architectural color-plan or axonometric study, in the tradition of the Cafe Aubette interior (Van Doesburg with Hans Arp, Strasbourg 1926-1928). Treat the picture surface as a flat orthographic or axonometric diagram: the subject reads as if pulled up into plan view or 30-degree axonometric projection, with all surfaces unfolded and presented flat. Apply primary-color planes (cadmium red, chrome yellow, ultramarine blue, chalk white, lampblack) to the unfolded surfaces, each plane a single unmodulated color, separated by heavy lampblack rule lines at 4mm to 10mm weight. Hairline construction lines and tick marks at plane intersections suggest blueprint precision. No perspective convergence, no atmospheric depth, the entire composition is flat and diagrammatic. Paper ground is unbleached drafting-vellum cream, slight tooth visible. Mood: programmatic, prescriptive, the diagram as instruction for how a space should look and therefore how it should be lived in. The De Stijl ambition reaches its endpoint here: the room itself becomes a Mondrian. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Café Aubette, MoMA

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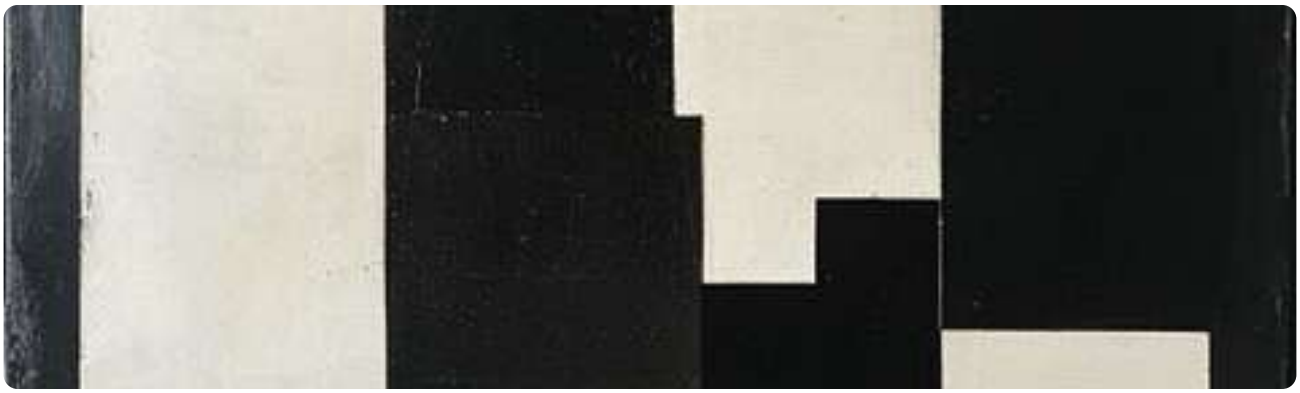
GEOMETRIC ABSTRACTION . GRAMMAR 03 OF 52

Suprematism

6 prompts

Learn the movement: Suprematism

Browse all 6 Suprematism prompts online: theliberationengine.com/image-engine.html



Malevich Black Square: Zero-Degree Void Icon

Malevich called the Black Square the zero of form. He hung it across the corner of the room at the 0,10 exhibition where Russian Orthodox icons traditionally hung. The honest reading: he replaced the icon with a void and demanded the same devotion. This was the founding gesture of secular religion as art, and every minimalist altar since (Rothko chapels, Apple stores, museum gift shops) reproduces the same liturgy. The void is the new God and the gallery is the new church.

PROMPT

Re-render this image in the visual register of Kazimir Malevich's 1915 Black Square and adjacent Suprematist canvases. Treat the picture plane as an absolute white void, the canvas itself glowing slightly off-white like primed linen. Render the subject as one or two dominant geometric primitives (the Suprematist vocabulary: black square, red square, black circle, black cross, white-on-white square, or single rectangle) placed at a slight rotation, floating in the void with no horizon line, no shadow, no atmosphere. Surface reads as oil paint on linen, with visible brushwork in the dark form and slightly cooler temperature in the white ground around it. Palette is strictly minimal: ink-black, lead-white, oxide-red, and the linen-warm off-white ground. Compositional energy is meditative, iconic, frontal. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Kazimir Malevich, Tate Modern

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Malevich Floating Geometry: Suspended Color Forms

Malevich called these Suprematist compositions images of pure feeling freed from gravity. The political subtext is that gravity is the bourgeois condition and the new world will be weightless. The honest reading: the painting depicts a world without ground, which is the world without history, which is the world without the inconvenient peasants and workers the revolution had just inherited. Floating is a polite word for forgetting. The aesthetic is the alibi for the purge.

PROMPT

Re-render this image in the visual register of Kazimir Malevich's mature Suprematist canvases circa 1916 to 1917, in the manner of Suprematist Composition: Airplane Flying and Suprematism (Supremus No. 50). Compose the picture as a constellation of flat geometric forms (rectangles, thin bars, trapezoids, occasional circle) floating freely in white void, oriented at varied angles with no horizon line and no shadow. Forms overlap with hard precise edges and slight visual rotation around an implied central axis. Palette of vermilion red, ink black, deep yellow ochre, ultramarine blue, viridian green, against a warm off-white linen ground. Surface reads as oil paint on linen, mostly flat but with subtle brushwork giving slight surface life. Compositional energy is weightless and diagonal, like a slow-motion explosion of a kit of parts. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Kazimir Malevich, WikiArt Gallery

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Malevich Architecton: White Architectural Monolith

The Architectons have no doors. They have no windows. They have no scale figures. Malevich called them future architecture but the honest description is that they are sculpture pretending to be architecture as a way to imply that real architecture should aspire to this purity. The thesis is that human use ruins form. By 1932 the Soviet Union had moved on to Stalinist neoclassicism, but the lesson stuck: the museum of plaster utopias is permanent staffing for the regime that cannot build.

PROMPT

Re-render this image in the visual register of Kazimir Malevich's Architecton plaster models circa 1923 to 1929. Reconstruct the subject as a pure-white plaster architectural assembly: stacked rectangular volumes, cantilevered slabs, recessed steps, no doors, no windows, no scale figures, no inhabitable openings. Surface is matte plaster, almost glowing under flat soft north-light, with very subtle grey shadows in the recesses. Palette is restricted to plaster-white, soft grey shadow, and the cool grey-blue of the studio backdrop. Surface reads as photograph of plaster maquette in a 1928 studio, slight silver-gelatin grain. Compositional energy is monumental, calm, frontal, with axonometric or three-quarter view. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Kazimir Malevich, WikiArt Gallery

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Suprematist Composition: Dynamic Diagonal Mode

The diagonal Suprematist composition was called by Malevich an image of dynamic equilibrium. The phrase is exactly the regime's pitch: we are in motion and we are stable. The painting holds the contradiction by holding the diagonal in perfect compositional arrest. It looks like revolution and feels like permanence. This is precisely what "permanent revolution" was as a slogan: motion that never displaces the people who declare it.

PROMPT

Re-render this image in the visual register of mature Suprematism circa 1916 to 1918, in the manner of Malevich's Suprematist Painting (Eight Red Rectangles) and Olga Rozanova's non-objective compositions. Construct the image as a strongly diagonal arrangement of rectangles, parallelograms, and thin bars sweeping across the white void from lower-left to upper-right. Forms graduate in size from large dominant rectangle to small accent bars. No horizon, no shadow, no atmosphere. Palette of vermilion red, ink black, deep ochre, ultramarine, and one accent of viridian, against warm off-white linen ground. Surface reads as oil paint on linen, mostly flat with subtle directional brushwork inside the larger forms. Compositional energy is dynamic but balanced, suspended motion. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Kazimir Malevich / Suprematism Movement, TheArtStory

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Rayonism: Larionov and Goncharova Light-Ray Crossings

Rayonism claimed it painted the rays of light reflected from objects, not the objects themselves. The honest reading: it painted the painter's right to dissolve the world into pure sensation and call the dissolution insight. The Russian Empire was about to be dissolved into a much more violent set of crossing forces; Rayonism was the rehearsal. The aesthetic teaches the viewer that the object is secondary to the energy that strikes it, which is also the doctrine of every later regime that prefers to study its citizens through statistics.

PROMPT

Re-render this image in the visual register of Russian Rayonism (Luchism) circa 1912 to 1914, founded by Mikhail Larionov and Natalia Goncharova. Decompose the entire picture plane into crossing diagonal rays of light: every form sliced into long thin slivers that radiate from implied light sources at multiple angles, intersecting in dense lattice across the canvas. Palette of electric prismatic colors: cadmium yellow, vermilion, magenta, viridian, cobalt blue, white-light gold, against a deep slate or ochre ground. Surface reads as oil paint with rapid directional brushstrokes, each stroke 5 to 30cm long in canvas terms, near-parallel within ray groups. Compositional energy is light-shattered, the subject visible only as the result of intersecting beams. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Mikhail Larionov and Natalya Goncharova, TheArtStory Rayonism Movement Overview

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Suprematism Pure Feeling: Cosmic Void Composition

Pure feeling is Malevich's phrase. By 1918 he was using it to defend Suprematism from accusations of empty formalism. The defense was correct: the paintings really are about pure feeling. The trap is that pure feeling, freed from all content, is exactly what a regime wants its citizens to have. Feeling without referent cannot be organized against the State. The cosmic-void painting is the regime's perfect church. Pray to the white ground, leave the politics to the planners.

PROMPT

Re-render this image in the visual register of late Suprematism circa 1918 to 1920, including Malevich's White on White, Lyubov Popova's spatial-force constructions, and Ilya Chashnik's planit-style cosmic compositions. Treat the canvas as cosmic void, the white ground with subtle gradient from cool to warm across the picture plane suggesting deep space. Place sparse geometric forms (rectangles, single bar, thin trapezoid) in extreme weightless floats, several oriented at near-parallel angles suggesting orbital alignment. Palette is extremely restricted: warm white, cool white, lead grey, and one or two accent forms in muted ochre, dusty rose, or pale blue. Surface reads as oil paint on linen with very subtle brushwork in the ground, near-flat color in the forms. Compositional energy is contemplative, near-zero, cosmic. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Kazimir Malevich, Tate Modern Artist Page

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GEOMETRIC ABSTRACTION . GRAMMAR 04 OF 52

Constructivism

7 prompts

Learn the movement: Constructivism

Browse all 7 Constructivism prompts online: theliberationengine.com/image-engine.html



Rodchenko Diagonal Photomontage: Red-Black-Cream Command

Rodchenko's diagonal is not a stylistic choice, it is an imperative mood. The eye cannot rest, every line points the viewer where to look, what to feel, what to do next. Photomontage promises to cut up the bourgeois image and reassemble it as truth, but in practice it taught the State to cut up reality and reassemble it as instruction. The visual grammar of the five-year plan was already in place before the plans were written.

PROMPT

Re-render this image in the visual register of Alexander Rodchenko circa 1923 to 1925, in the manner of his Lengiz publishing posters and his photomontage covers for LEF and Novy LEF magazines. Construct the composition as cut-paper photomontage: the subject treated as high-contrast halftone photograph clipped from newsprint, layered over and under bold flat geometric shapes. Severe diagonal compositional axis at 30 to 60 degrees from horizontal. Palette is strictly Soviet agitprop: ink black, vermilion red, cream-newsprint off-white, with one accent of pure white. Heavy black bar elements, circles, and arrows interrupt the picture plane. Halftone dot screen visible on photographic portions. Surface reads as lithograph poster on cheap paper, slight ink saturation bleed. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Alexander Rodchenko, Studio International

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Lissitzky Red Wedge: Beat the Whites Civil War Poster

Lissitzky's red wedge is a graphic invention of breathtaking economy and a battlefield report of breathtaking honesty. The painting names what the regime is doing: a sharp object penetrating a soft target. By making the invasion geometric the painting makes it admirable. Every minimalist political poster since (the "HOPE" political portrait, the Bauhaus, Italian fascist civic design) inherited the lesson that abstraction launders violence.

PROMPT

Re-render this image in the visual register of El Lissitzky's 1919 civil war poster Beat the Whites with the Red Wedge. Construct the composition from pure flat geometric forms: a sharp red triangular wedge driving from one edge into a circular white form, with secondary thrust-shapes (rectangles, smaller triangles, thin lines) staging a diagonal battlefield. Compositional axis runs lower-left to upper-right at a steep angle. Palette is strictly five colors: vermilion red, ink black, cream off-white, deep grey, and a single accent of pure white. Surface reads as letterpress lithograph poster on coarse paper, slight ink-saturation bleed at edges, halftone density only where needed for shading on the source subject. Subject of source remains visible but is integrated into the geometric battlefield as a flat shape. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: El Lissitzky, Daily Art Magazine

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Lissitzky Proun: Architectural Axonometric Float

Proun proposed an art form between painting and architecture: the project for the affirmation of the new. The honest reading is that it is the project for the affirmation of pure planning over actual building, of diagram over inhabitation. The state Lissitzky was designing for could draw beautiful blueprints and could not house its people. The aesthetic is exactly the gap: the dream rendered as if already complete, in the medium where it costs nothing to be perfect.

PROMPT

Re-render this image in the visual register of El Lissitzky's Proun series circa 1920 to 1925 (proun = project for the affirmation of the new). Construct the composition as a floating architectural diagram in axonometric or isometric projection: flat geometric volumes (rectangles, triangles, circles, thin bars) suspended in non-gravitational space, casting no traditional shadow but interlocking through line-weight and color overlap. Palette of deep oxide red, ink black, cream, gunmetal grey, and one cold pale blue. Surface reads as gouache and ink on prepared board, perfectly flat color fields with hard precise edges. Compositional energy is structural and weightless, like a blueprint detached from the page. The subject of the source is rebuilt as a constructed geometric assembly within this floating field. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: El Lissitzky, MoMA

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Tatlin Tower: Iron Spiral Construction

Tatlin's tower was never built. It was always going to never be built. That was its function. The aesthetic teaches the viewer to admire structural ambition as substitute for the unmade thing. The visual register said: we are the kind of people who can imagine this, so we are the kind of people you should follow. The render is the regime. A century later every CEO keynote uses the same trick.

PROMPT

Re-render this image in the visual register of Vladimir Tatlin's Monument to the Third International circa 1919 to 1920. Reconstruct the subject as an exposed iron-and-steel armature: open girder lattice, helical double-spiral framework, riveted joint plates, cable stays, and visible structural members revealed without any cladding. Palette of oxidized iron-red, gunmetal grey, deep rust ochre, smoke-charcoal, and chalk-blueprint white, against a paper-grey background. Surface reads as charcoal and conté on tinted paper, with ruler-line precision on structural members and atmospheric soft smudge on background. Compositional energy is upward-spiraling, monumental, slightly leaning. Era marker is the early Soviet utopian engineering moment. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Vladimir Tatlin, Tate

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Stepanova Textile: Geometric Repeat Pattern

Stepanova believed the worker's body could be liberated by escaping the bourgeois clothing tradition. The textile she designed was beautiful and would mark its wearer permanently as a citizen of the new order. The thesis is that the State should be visible on the body at all times. Mao got the same idea, so did every uniform-loving regime since. The aesthetic of liberation was indistinguishable from the aesthetic of conscription because they were the same aesthetic.

PROMPT

Re-render this image in the visual register of Varvara Stepanova's Constructivist textile designs circa 1923 to 1925 produced at the First State Textile Print Factory. Render the subject as if printed on cotton workwear cloth, with a repeating geometric pattern of bold flat triangles, circles, parallel bars, and grid intersections covering the surface. Palette is restricted to two or three flat colors plus the cream cloth ground: classic combinations include red plus black, navy plus orange, ochre plus deep green. Pattern register is mechanical-perfect with slight cloth-weave texture showing through. Surface reads as block-printed cotton. Subject from the source is overlaid as silhouette filled with the pattern, or pattern fills the garment portions while subject face remains as halftone photograph. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Varvara Stepanova, The Conversation

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Lissitzky Children's Book: Geometric Narrative

About Two Squares is a charming illustrated book for children in which a red square defeats a black square and establishes order. The pedagogy is explicit. Teach the child that geometry is moral, that the right shape wins, that color belongs to a side. By the time the child can read a newspaper the visual logic is already installed. The aesthetic was the first lesson of the new curriculum.

PROMPT

Re-render this image in the visual register of El Lissitzky's 1922 children's book About Two Squares (Pro Dva Kvadrata). Construct the image entirely from flat geometric primitives: squares, circles, triangles, thin bars, in a small palette of vermilion red, ink black, and cream off-white, on a generous white page-ground. Compositional energy is staged like a page in a wordless story: shapes arranged as actors in a tableau, with implied directional movement. Surface reads as lithograph print on book paper, perfectly flat color, hard precise edges, slight ink saturation. The subject of the source is reduced and translated into the simplest geometric ensemble that preserves its pose and composition. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: El Lissitzky, Art Institute Chicago

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Klucis Mass Photomontage: Industrial Mobilization Poster

Klucis perfected the technique of multiplying a single worker-photograph into a repeating pattern that fills the background. The single body becomes the wallpaper. The thesis is that the individual exists to compose the mass. The aesthetic is so successful that Stalin had Klucis shot in 1938 for being a Latvian who had served his purpose. The poster outlived the poster-maker. This is the visual register of every mobilization regime since.

PROMPT

Re-render this image in the visual register of Gustav Klucis (Klutsis) circa 1928 to 1932, in the manner of his five-year-plan mass-mobilization posters. Build the composition from photographic elements: a single dominant figure in heroic low-angle photograph dominates the foreground, while the background fills with hundreds of small repeated photograph-figures (workers, soldiers, machinery) arranged as marching pattern or industrial grid. Palette is Soviet five-year-plan: deep blood-red, ink black, sepia photograph mid-tones, cream paper ground, one accent of pure white. Halftone screen visible on all photographic portions. Surface reads as lithograph poster on coarse paper, slight misregistration. Diagonal compositional axis, lower-left to upper-right, suggesting forward march. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Gustav Klutsis, ICP

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GEOMETRIC ABSTRACTION . GRAMMAR 05 OF 52

Futurism

12 prompts

Learn the movement: Futurism

Browse all 12 Futurism prompts online: theliberationengine.com/image-engine.html



Boccioni Dynamism: Speed Lines and Force Vectors

The museum placard calls this a celebration of modernity. It was a recruitment poster for accepting that flesh is obsolete. Boccioni's striding figure is not a man, it is the trajectory man should aspire to dissolve into. The aesthetic precondition is that a body at rest is a body in disgrace. This is the visual grammar fascism inherited four years later.

PROMPT

Re-render this image in the visual register of Italian Futurism circa 1910 to 1915, in the manner of Umberto Boccioni's Unique Forms of Continuity in Space and States of Mind triptych. Use overlapping repeated contours so every form trails its own motion ghost. Render speed lines, force lines, and energy vectors radiating from the subject as if the air itself bent around movement. Palette of bronze ochre, lead grey, deep maroon, and chalk white with smoky violet shadows, oil-paint surface, broken brushwork, sharp triangular wedges intersecting curved volumes. Faceted planes and simultaneous viewpoints stacked over the same figure. Aggressive diagonal compositional energy. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Umberto Boccioni, Italian Futurist painter/sculptor (1882-1916)

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Balla Iterative Motion: Stroboscopic Repetition

Balla discovered that if you paint the same dachshund's legs sixteen times you have not painted motion, you have painted the death of the single moment. The thesis is that the instant is a bourgeois fiction. Only the sequence is real. Industrial time, factory time, frame-by-frame time replaces the lived time of the body. This is the same logic the assembly line was about to install.

PROMPT

Re-render this image in the visual register of Giacomo Balla circa 1912, in the manner of Dynamism of a Dog on a Leash and Girl Running on a Balcony. Multiply every moving element into eight to sixteen stroboscopic repetitions along its arc of travel, the way chronophotography by Marey and Muybridge captured locomotion as overlapping ghost frames. Each ghost slightly transparent, slightly offset, fanning forward in the direction of motion. Palette of warm sepia, raw umber, pewter, and dusty rose against a flat cream ground. Soft pointillist dabs blending into broader sweeps. Curved arcs of trajectory crossing the canvas. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Giacomo Balla, Britannica

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Severini Dancer Fragmentation: Prismatic Cabaret

Severini is the Futurist who admits the agenda is seduction not war. The dancer is dismembered not by the assembly line but by the audience's gaze, and the painting teaches the viewer that this dismemberment is glamorous. The thesis is that consenting to be visual confetti for the crowd is the modern condition. Every nightclub since 1912 has run on this premise.

PROMPT

Re-render this image in the visual register of Gino Severini circa 1912 to 1914, in the manner of Dynamic Hieroglyphic of the Bal Tabarin and Blue Dancer. Shatter the subject into prismatic faceted shards as if seen through a kaleidoscope of cabaret stage lighting. Diamond-shaped wedges of color tile across every form. Palette of sequin gold, electric blue, hot magenta, white-light yellow, and absinthe green, with flickering black contour. Surface reads like oil paint mixed with sequins and confetti embedded in the wet pigment. Compositional energy radiates from a central rotational axis. Music-hall stage glow with rhythmic interrupted pattern. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Gino Severini, Italian Futurist painter (1883-1966)

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Carrà Crowd Violence: The Funeral of the Anarchist

Carrà painted a real street fight at a real funeral and turned it into pure rhythm. The painting's lesson is that crowd violence has a beautiful internal music if you stop seeing the individuals. This is the first step in the Futurist syllabus toward accepting that masses are matter to be sculpted, not citizens to be heard. By 1922 Carrà had personally joined the Fascist Party. The aesthetic told him where to go.

PROMPT

Re-render this image in the visual register of Carlo Carrà circa 1911, in the manner of The Funeral of the Anarchist Galli. Compose the surface as a writhing field of overlapping banners, raised arms, baton silhouettes, and tilted hats interpenetrating into a single mass. Palette of arterial red, jet black, hearse-plume gold, and bone white against bruised sienna and slate ground. Diagonal force lines tear through the composition from upper left to lower right. Heavy impasto where bodies meet, thin glaze where banners rise. Smoke and dust as soft scumbled grey clouds. No individual face is fully resolved, the crowd is one creature. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Carlo Carrà, Italian Futurist painter (1881-1966)

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Russolo Noise Machine: Intonarumori Cityscape

Russolo's claim was that the factory hum is more beautiful than the violin. The painting executes this argument visually before the ear has to accept it. By making mechanical noise look like fireworks the canvas trains the viewer to feel awe instead of damage when surrounded by industrial sound. This is the aesthetic ancestor of every gentrification pitch that calls the construction site "vibrant urban energy."

PROMPT

Re-render this image in the visual register of Luigi Russolo circa 1913, in the manner of The Revolt and Dynamism of an Automobile, as if the canvas were also illustrating his Art of Noises manifesto. Render concentric arcs and chevron pulse-fronts radiating outward like sound waves made visible, in vibrating violet, electric crimson, ozone teal, and sulphur yellow against a smoke-charcoal ground. Add wedge-shaped acceleration triangles at every edge of motion. Surface reads as oil paint with metallic pigment flecks, the way industrial machinery throws sparks. Compositional energy is shockwave radial, expanding from each mechanical source. Era marker is the brass-and-iron Intonarumori sound machine. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Luigi Russolo, Italian Futurist composer/inventor (1885-1947)

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Marinetti Parole in Libertà: Typographic Explosion Field

Marinetti claimed words-in-freedom liberated language from grammar. They did the opposite. They liberated attention from meaning. Once the eye is trained to consume typography as visual sensation instead of argument the path is clear for any slogan to bypass thought. Marinetti himself wrote the Fascist Manifesto in 1919, five years after this typographic style was perfected. The form was the recruitment device.

PROMPT

Re-render this image in the visual register of Filippo Tommaso Marinetti's parole in libertà broadsides circa 1914 to 1919, as if it were composed of typographic shrapnel arranged into a battlefield field-pattern. The texture is dense ABSTRACT typographic ornament made from non-legible letter-shaped marks, slab-serif and bold-condensed fragments, asterisks, vector arrows, dashes, parentheses, brackets, and pointing fingers, oriented at every angle including upside down and 45 degree diagonal. Treat the letter-shapes as pure ornament and texture only, no readable words. Palette of ink black, manifesto red, kraft cream, and newsprint grey. Composition is centripetal explosion radiating from the subject. Surface reads as letterpress on cheap newsprint with ink bleed and offset misregistration. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Filippo Tommaso Marinetti, Britannica

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Aeropittura: Aerial Cockpit Sweep

Aeropittura is the moment Futurism becomes openly imperial. The cockpit view is the bombardier's view. The aesthetic teaches the eye to find altitude exhilarating and to find the ground from altitude abstract. Crali's Nose-diving on the City (1939) is unsubtle: this is the painting of a man dropping bombs on a city, framed as glory. Used by the Mussolini regime as official aesthetic for the Ethiopia campaign. Forms preceded the ordnance by ten years.

PROMPT

Re-render this image in the visual register of Italian aeropittura circa 1929 to 1939, in the manner of Tullio Crali, Tato, Gerardo Dottori, and Tullio d'Albisola. Render the subject as if seen from a banking aircraft, with the horizon line tilted thirty to sixty degrees and the ground curving into the spherical earth-curvature. Cloud bands, spiral wind currents, and propeller-blur spirals frame the composition. Palette of aviation-fuel blue, altitude white-cyan, sunrise mandarin, engine-cowling silver, and shadow violet. Oil paint surface, hard-edge geometry softened at cloud margins, with controlled gradient sky. Compositional energy is centripetal dive or banking arc. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Tullio Crali / Aeropittura movement, Futurist aerial painting movement (1929-1940s)

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Sant'Elia Città Nuova: Megastructure Render

Sant'Elia drew cities humans would inhabit but never own. The Città Nuova is gorgeous because it treats the citizen as a circulation flow through engineered conduits. The thesis is that the modern city should be designed for the movement of bodies through it, not for the lives of bodies in it. Sant'Elia died in WWI before any of it was built, but every postwar megaproject from Brasilia to Pudong inherited his diagram and his blind spot.

PROMPT

Re-render this image in the visual register of Antonio Sant'Elia's Città Nuova drawings circa 1914. Use ink wash and graphite on warm cream paper. Construct the background as a colossal Futurist city of stepped setback towers, exposed elevator shafts, cantilevered terraces, multi-level transit viaducts, suspended pedestrian bridges, and angled buttresses. Sharp linear perspective with dramatic forced foreshortening, low vantage point, towers rising beyond the picture edge. Palette of warm sepia, ink black, graphite grey, and faint architectural blue wash. Era marker is the pre-electric pre-glass concrete-and-steel megastructure imagined just before WWI. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Antonio Sant'Elia, Italian Futurist architect (1888-1916)

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Depero Mechanical Figures: Tin-Toy Clockwork

Depero is Futurism's friendly face: bright, witty, advertising-ready. He sold Campari for forty years. The cost of that friendliness is total: the human is now an assemblage of replaceable mechanical parts whose charm comes precisely from being parts. Once the figure can be cheerfully disassembled into polygons it can be cheerfully reassigned into a workforce. This is the visual logic of corporate identity. Depero invented the modern logo industry.

PROMPT

Re-render this image in the visual register of Fortunato Depero circa 1917 to 1925, in the manner of his Balli Plastici and Campari illustrations. Rebuild the subject as a mechanical marionette of bolted geometric polygons, cylindrical limbs, conical hats, gear-wheel joints, and rivet-line seams. Flat areas of pure saturated color with crisp black outline, like cut tin-toy plates. Palette of pillar-box red, mustard yellow, viridian green, cobalt blue, ivory white, and matte black, no gradient, no shadow. Background is flat geometric pattern of triangles and arcs. Surface reads as gouache and tempera on board, completely flat. Compositional energy is rotational like a wind-up toy. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Fortunato Depero, The Art Story

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Prampolini Cosmic Futurism: Spiritualized Machine

Prampolini is what Futurism becomes when it needs to sound spiritual instead of military. The cosmic abstraction launders the same machine-supremacist project into language of orbits and energies. By 1935 the regime needed an aesthetic that could compete with religion: cosmic Futurism delivered exactly that. The thesis is that the machine is not only progress but transcendence. Same content, new lighting.

PROMPT

Re-render this image in the visual register of Enrico Prampolini circa 1931 to 1939, in the manner of his cosmic-idealist Futurist canvases. Dissolve mechanical and organic forms into a single luminous nebular field of orbiting curved planes and pearl-iridescent volumes. Palette of nebular violet, ozone teal, pearl rose, solar gold, and deep cosmic indigo, with high-key luminous gradients and inner glow. Surface reads as oil paint with thin glaze layers, almost airbrushed. Compositional energy is orbital and spiraling around a central radiant core. Era marker is late Futurism reaching toward Surrealist and Cosmist registers. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Enrico Prampolini, The Art Story

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Force-Lines and Simultaneity: The Penetrating Field

The Futurists called simultaneità a higher mode of perception. It is closer to a justification for distracted vision. Train the eye to see the same subject from three angles at once and you have trained it to see no angle deeply. The painting flatters the viewer for accepting fragmentation as expanded consciousness. This is the perceptual contract the smartphone closed a hundred years later.

PROMPT

Re-render this image in the visual register of pure Futurist linee-forza (force-lines) and simultaneità circa 1912 to 1914, shared across Boccioni, Balla, Carrà, and Russolo. Construct an interpenetrating field of crossing diagonal force vectors that radiate from and through every form, as if every object emitted and absorbed energy along directional rays. Stack two or three viewpoints of the same subject simultaneously (front and side, near and far) interpenetrating through transparency. Palette of iron oxide red, charcoal grey, bone white, ochre, deep prussian blue, with smoky violet shadows. Oil paint surface, broken brushwork, sharp linear vectors overlaid on faceted volumes. The picture plane is electrified, no rest, no still air. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Futurist movement, Italian Futurism (1909-1944)

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Futurist Manifesto Speed: Vehicle Glorification

Marinetti wrote that a roaring automobile is more beautiful than the Victory of Samothrace, and that he and his friends had crashed theirs joyfully in a ditch. The aesthetic is built on a fact the museum placard hides: Futurists wanted to die in their machines and considered the wish glorious. This is the founding pact: the operator submits to the device. Every petrolhead, every gun cult, every "move fast and break things" doctrine speaks Marinetti's grammar.

PROMPT

Re-render this image in the visual register of Futurist vehicle-glorification painting circa 1913 to 1915, drawing on Russolo's Dynamism of an Automobile, Balla's Speed of an Automobile + Light, and Boccioni's Plastic Dynamism. The subject is engulfed in screaming velocity: dense overlapping repeated contours trailing backward, slipstream wedges fanning outward, ground rushing past as compressed horizontal streaks, sparks and exhaust shockwaves at every edge. Palette of headlamp white, exhaust crimson, road-dust ochre, engine-block grey, sky-rush blue. Oil paint surface, broken impasto, sharp linear vectors. Compositional energy is unidirectional thrust, lower-left to upper-right or center-thrust outward. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Filippo Tommaso Marinetti, Italian Futurism (1909-1944)

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GEOMETRIC ABSTRACTION . GRAMMAR 06 OF 52

Op Art

6 prompts

Learn the movement: Op art

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Vasarely Vega Bulge Optical (Style-Only, Image-Conditioned)

Vasarely treated the picture not as something to look at but as something to provoke the retina with. The Vega series proves that the medium of Op-Art is not paint, it is human visual cortex. The political consequence, easy to miss in the disco-poster afterlife of the style, is unsettling: if perception can be reliably manipulated by a grid plus a color rule, then perception is not a neutral channel through which we see the world. It is a set of exploitable mechanisms. Vasarely belongs to the same intellectual moment as advertising's discovery of subliminal cueing and the early cognitive-science framing of vision as computation. The bulge is a proof-of-concept for engineered seeing.

PROMPT

Re-render this image in the visual register of a Victor Vasarely Vega-series painting, circa 1968 to 1979. Treat the picture surface as a regular grid of small squares (approximately 30 to 50 cells per dimension) that is then systematically distorted as if a hidden sphere were pressing outward from behind the canvas: squares near the center are enlarged and slightly bowed, squares near the edges remain near-original size, and the transition between bulge and edge follows a smooth radial gradient. The underlying subject is integrated into the bulge, its mass acting as the swelling region. Color each cell from a tightly controlled palette of saturated optical complementaries (deep ultramarine adjacent to chrome orange, viridian green adjacent to cadmium red, violet adjacent to lemon yellow), with cell color shifting in chromatic bands that follow the bulge geometry. Edges between cells are razor-precise, no painterly softness, no anti-aliasing, the geometry plotted as if on a programmable plotter. The eye should read both the flat grid AND the implied three-dimensional swelling simultaneously, producing the characteristic Op-Art retinal vibration. Mood: optical, systematic, the picture as a perceptual experiment rather than a representation. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Victor Vasarely, TheArtStory

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1960s Black-and-White Op-Art Painting with Undulating Moire Waves (Style-Only, Image-Conditioned)

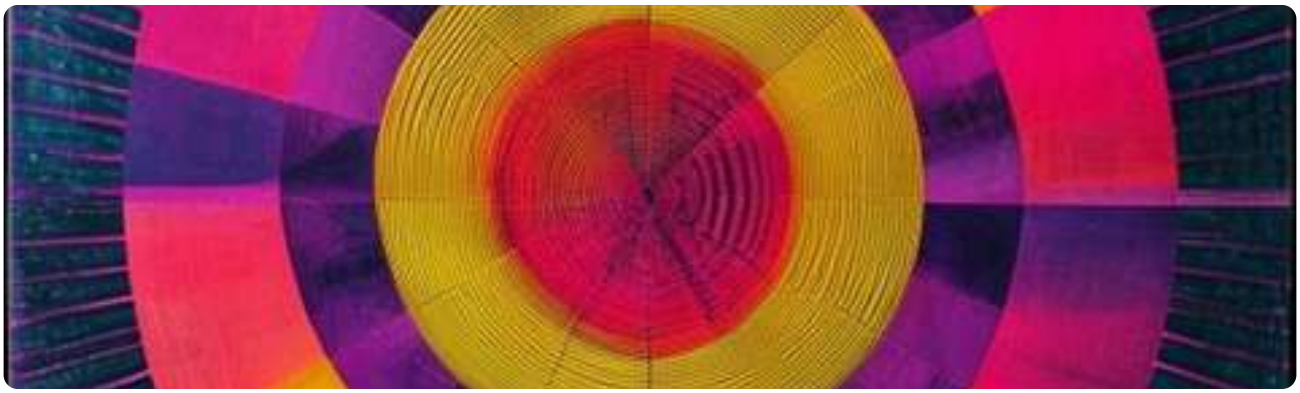
Early black-and-white optical paintings were treated by male critics as decorative until people standing in front of the paintings started reporting nausea, motion sickness, and afterimages that lasted minutes. The reframing was forced by the body, not the discourse. The buried claim is that abstract painting can produce involuntary physiological response, that the viewer is not a detached intellectual observer but a body the painting is happening to. This is the closest geometric modernism gets to physical assault as method. The painter fought against the fashion-industry appropriation of the work into print dresses, because the dress turned a somatic event back into a decoration.

PROMPT

Re-render this image in the visual register of an early 1960s black-and-white Op-Art wave painting (Current, Fall, Crest era). Treat the picture surface as a field of pure black and pure white undulating bands, no greys, no halftones, no color anywhere. The bands flow as smooth sinusoidal or parabolic waves across the canvas, with band widths systematically varied (narrow in zones of high curvature, wider in zones of lower curvature) so that the eye reads moire shimmer and apparent depth where there is only flat geometry. The underlying subject is integrated into the wave field as a region of denser frequency or sharper curvature rather than as a separately drawn figure. Edges between black and white are razor-precise, perfectly hard, no anti-aliasing whatsoever, the absolute binary contrast that produces retinal vibration when stared at. Paint surface is matte tempera or acrylic on pristine white gesso, no brushwork visible, the geometry plotted as if by a mathematical curve-fitter. Mood: vertiginous, somatic, the painting as a bodily event rather than an image. The viewer should feel slightly seasick standing too close. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Op art, Wikipedia

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Anuszkiewicz Color Vibration Field (Style-Only, Image-Conditioned)

Anuszkiewicz studied under Albers at Yale and absorbed the lesson that color is relational. Then he took the quiet meditative Albers Homage square and amplified it into a retinal assault. The American move was to take a European didactic exercise and turn the volume to eleven. There is a buried claim about American taste here: that subtle relational color is European and serious, that loud high-chroma vibration is American and democratic, that the former is for collectors and the latter is for the public who actually walked into the 1965 MoMA Responsive Eye show. He was correct, attendance was unprecedented. Op-Art was the first abstract movement the general public liked, and the snobbier critics never forgave it for that.

PROMPT

Re-render this image in the visual register of a Richard Anuszkiewicz Op-Art painting, circa 1964 to 1972. Treat the picture surface as a symmetrical (radial or rectilinear) field of nested geometric forms (concentric squares, nested diamonds, radiating lines) each form filled with a single saturated color from an aggressive complementary palette: viridian against magenta, cadmium orange against deep ultramarine, lemon yellow against violet. Adjacent forms must always be high-chroma complementaries so that the boundary between them produces a visible optical buzz, the eye unable to settle on the edge. The underlying subject is woven into the symmetry as the central nested zone or radial origin point. Color application is absolutely flat, unmodulated, acrylic on hardboard, no brushwork, no gradient, no anti-aliasing at edges. Composition feels rigorously symmetrical, mathematically precise, almost mandala-like in its centered focus. Mood: hypnotic, retinal-bombarding, the Albers color-theory lesson taken to its loudest American extreme. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Richard Anuszkiewicz, TheArtStory

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Soto Kinetic Penetrable Vibration (Style-Only, Image-Conditioned)

Soto's kinetic work was never just about the optical pattern on the picture plane. It was about the moving viewer. A Soto only fully works when you walk past it, the moire shifts with your position, the rods seem to swim through the backdrop. The buried claim is that art is incomplete without the viewer's body in motion, that the still image and the seated observer are nineteenth-century conventions that twentieth-century painting could leave behind. The flattened still-image version is necessarily a partial document. Anything claiming to be a Soto in a single frame is an admission that the original was a piece of theater that did not survive the photograph.

PROMPT

Re-render this image in the visual register of a Jesus Rafael Soto kinetic-vibration work from the Venezuelan kinetic modernism of the 1960s to 1980s. Treat the picture surface as a layered field: a regular striped backdrop (thin alternating black and white vertical bands, very narrow, perhaps 4mm pitch) overlaid by a second field of thin parallel vertical rods or lines floating slightly in front of the backdrop, the rods rendered in a single accent color (cadmium yellow, vermilion, or pure black) and casting faint shadows on the striped backdrop. The underlying subject reads as a denser concentration of rods or as a region where the backdrop and rod fields fall into phase, the silhouette appearing to dissolve and vibrate against the striped ground. Slight implied depth between the rod plane and the backdrop plane, suggested by faint cast shadow. Edges are razor-precise, no anti-aliasing, no painterly softness. Mood: kinetic, dissolving, the picture suggesting it would shimmer further if the viewer walked sideways past it. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Jesús Rafael Soto, WikiArt

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Cruz-Diez Chromosaturation Field (Style-Only, Image-Conditioned)

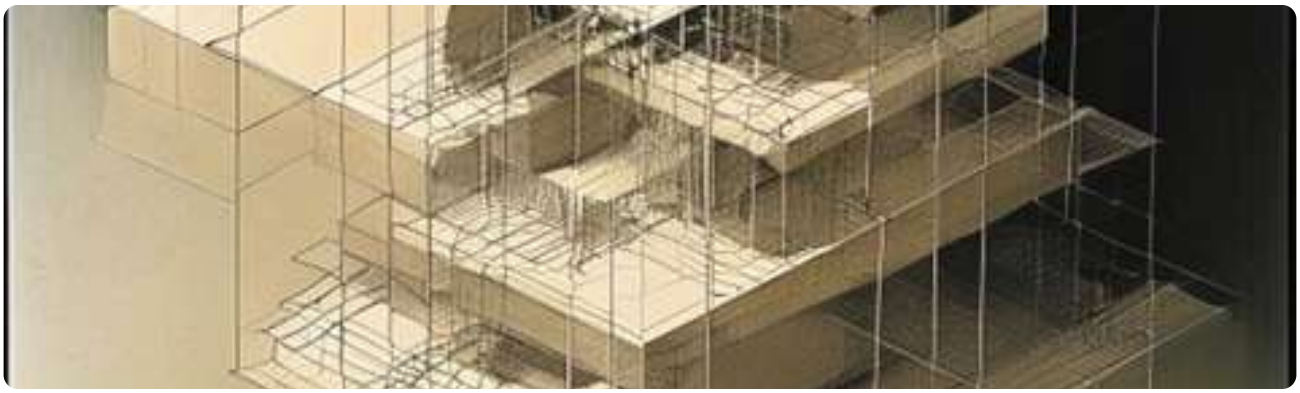
Cruz-Diez argued his entire career that color is not a property of an object, color is an environmental event that happens in the relationship between light, surface, and viewer. The Chromosaturation rooms he built (full immersive saturated-color chambers in red, green, and blue) made the argument physical: walk in, the world is one color, your perception adjusts, you exit and the corridor looks tinted. The paintings are the portable form of the same argument. Color is not on the canvas, color is in your eye, and the canvas is just the instrument that triggers it. This is a quietly radical metaphysics dressed in stripes.

PROMPT

Re-render this image in the visual register of a Carlos Cruz-Diez Physichromie or Chromosaturation work, in the tradition of Venezuelan kinetic modernism circa 1965 to 2005. Treat the picture surface as a fine field of parallel vertical color strips, perhaps 2 to 4mm wide each, arranged in repeating sequences of cyan, magenta, yellow, and adjacent secondaries (green, orange, violet). The strips are razor-precise, perfectly hard edges, with sequential color shifts that create the optical illusion of a hovering chromatic field that varies in apparent dominant hue across different regions of the canvas. The underlying subject reads as a region where the strip sequence shifts phase or compresses, producing a chromatic event rather than a drawn figure. Slight implied dimensionality, as if the strips were physically standing on edge, suggested by very subtle directional shading along the strip edges. No painterly softness anywhere, the geometry plotted as if by an industrial silkscreen. Mood: immersive, environmental, the picture suggesting a saturated atmosphere of color you could walk into. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Carlos Cruz-Diez, Pérez Art Museum Miami

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Midcentury Axonometric Op-Art with Impossible Geometric Forms (Style-Only, Image-Conditioned)

The impossible triangle (described by a mathematician and his father in 1958, popularized by Escher) proves something quietly philosophical: the human visual system accepts local consistency as evidence of global possibility, and can be tricked when those two things diverge. Each corner of the impossible triangle is a valid axonometric drawing. The triangle as a whole is impossible in three-dimensional space. We see it anyway. The buried claim, easy to miss because the figure is treated as a puzzle-page novelty, is that our perceptual contract with the world is local, not global, and is therefore exploitable by anyone who can construct local consistency while violating global rule. This is the same insight that makes propaganda, misinformation, and deepfakes work. The impossible triangle is the visual version of a logical fallacy that feels true.

PROMPT

Re-render this image in the visual register of an Op-Art impossible-geometry composition in the impossible-triangle and L.S. Penrose / Escher-adjacent tradition, circa 1958 to 1975. Treat the picture surface as an axonometric (30-degree isometric) line construction in which the underlying subject is reconstituted from beams, struts, and planar facets that are each locally plausible but, when traced globally, form a geometric paradox: continuous staircases that climb forever, beams that join behind themselves, faces that flip from convex to concave depending on which corner the eye enters. Render the construction in flat unmodulated color: each face one solid value from a tightly restricted palette (warm beige, cool grey-blue, terracotta, ivory cream, lampblack outline at 2mm uniform weight). Lampblack outline traces every beam edge with mechanical precision. Background is a flat neutral cream or pale grey. No perspective convergence, no atmospheric depth, only the axonometric projection sustaining the paradox. Mood: vertiginous, cerebral, the picture as a logical trap the eye agrees to walk into. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Impossible object, The Illusions Index

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SEQUENTIAL & ANIME . GRAMMAR 07 OF 52

Comic Book

16 prompts

Learn the movement: Comic book

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Jack Kirby Cosmic Crackle Bombast

Kirby invented the visual grammar that lets a comic page convey cosmic scale in flat ink. The crackle, the blocky figure, the faceted machinery: each is a rejection of soft realism in favor of myth-glyph. Re-rendering in this register asserts that power is a geometric fact, not a glow effect, and that the printed page outranks the lit screen.

PROMPT

Re-render this image as a comic book panel or splash page in the manner of Jack "King" Kirby in his 1970s peak (Fourth World, New Gods, Eternals, late Fantastic Four), inked in a heavy bold tradition with crisp contours and deep blacks, colored in flat four-color separation values (the original printed Marvel/DC newsprint palette of pure cyan, magenta, yellow, black with limited overlay tints producing a small fixed color set). Linework: thick black single-weight contour lines defining figures and machinery, with dense parallel hatching only in deep-shadow recess areas, no fine cross-hatch, no rendering subtlety. Figure construction: blocky faceted musculature with the characteristic Kirby "square fingertips" on hands, broad chest and shoulders forming geometric planes, thighs as cylinders, faces with strong cheekbone-to-jaw angles, eyes often inset with single shadow. Background: cosmic Kirby-tech machinery (curved corridors, faceted control panels, geometric energy conduits) or alien landscape (jagged mountain forms, fractal mineral structures, hexagonal terrain plates). Energy effects: the "Kirby krackle" (dense black dot patterns surrounding energy bursts, weapons, cosmic figures, indicating fields of force), plus jagged geometric energy bolts (not glowing, not soft, hard-edged shapes). Color: limited palette dominated by pure primaries with one secondary accent, flat fill, no gradients, no airbrush, the printed-newsprint look. Composition: low-angle hero shot, double-page splash with figure in dynamic mid-pose (fist outward, foot planted on architecture, cape mid-flare), background machinery converging toward figure as visual emphasis. Mood: cosmic bombast, mythological scale, the printed page as Sistine Chapel ceiling. Forbid: any speech bubbles or captions or sound-effect text on canvas (those are added separately), any modern airbrushed digital rendering, any photoreal skin, any AI-compositing artifact, any watermark or signature in image. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Jack Kirby, 13th Dimension

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1990s Binary Black-and-White Noir Comic Panel

The stark silhouettes of Sin City eliminate gray and force every value to commit. This is a graphic choice that doubles as a moral one: in a moral universe of compromise and shading, the comic frame insists everything is either light or shadow. Re-rendering in this register strips a scene to its silhouette truth.

PROMPT

Re-render this image as a comic book panel in the early-1990s hard-boiled noir tradition of "Sin City", executed in pure black and white with no gray tones, no halftone screens, no cross-hatch shading: every value collapses either to solid black ink or to bare white paper, with the figure-ground separation carried entirely by silhouette logic. Linework: most contour lines are eliminated and the form is described by negative-space cut-outs, white shapes emerging from black masses or black masses cutting into white expanses. Where line exists it is brush-inked thick and confident, no thin pen-line subtlety. Lighting: extreme noir, the figure half-swallowed by black shadow with only a few key highlights describing form (cheekbone, edge of jaw, edge of fabric, glint of eye), or the figure rendered as pure black silhouette against a white field, or in reverse as a white figure against a fully black field. Setting: rain-wet city street, alley with streetlamp glow, neon-sign reflection on wet asphalt, interior bar with single overhead bulb, fire-escape against night sky. Composition: high-contrast graphic design, the panel reading first as abstract black-and-white shape relationship and only second as representational scene. Spot color: at most one single color element (red blood, yellow eyes or yellow car, blue dress, green absinthe, white only-the-eyes), kept pure flat unmodulated, no gradient, no shading, used sparingly to carry moral or narrative weight. Mood: pulp noir, hard-boiled, the world as binary, no soft middle ground. Forbid: any gray-scale rendering, any halftone screen, any speech bubble or sound effect or caption text on canvas, any photoreal rendering, any modern digital airbrush, any watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Noir comics, Wikipedia

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Moebius Ligne-Claire Surreal

Moebius proved that surreal dreamlogic and clean clear-line drafting can occupy the same image without noise. The discipline of single-weight line refuses to over-explain through hatched rendering; the dream is allowed to stand on geometry and color alone. This is the opposite of the noisy maximalist digital-illustration default.

PROMPT

Re-render this image as a comic book panel in the manner of Moebius (Jean Giraud) from his Metal Hurlant and Arzach-era work, executed in ligne claire (clear line) tradition: uniform-weight black contour line drawn with a fine technical pen, every object outlined with the same single line weight regardless of scale or depth, no thickening at silhouette, no tapering at line ends, no cross-hatching, no halftones. Internal volume described by flat watercolor wash applied with light-to-medium pigment, leaving the white paper visible in highlight areas, with at most a second wash layer for shadow tone, never a third (no rendering, no blending). Palette: muted pastel range with characteristic Moebius dusty mauves, salmon pinks, sage greens, ochre browns, sky blues, sand yellows; saturation low, every color slightly washed out as if sun-faded. Setting: surreal desert architecture (jagged needle-rock formations, organic biomechanical curves, distant impossible cities on the horizon, lone monolith), futurist landscape (Arrakis-adjacent, alien but inhabitable), or interior of a Möbius spacecraft (curved organic-mechanical surfaces, soft seating, no harsh angles). Composition: open horizon, subject placed off-center with vast negative space, depth carried through atmospheric tonal shift in the wash (foreground saturated, mid-ground lighter, far horizon nearly white), single figure or small group dwarfed by environment. Mood: dreamlike, contemplative, the future as melancholy desert, French SF tradition. Forbid: any cross-hatching or stippled rendering, any thick varied line weight, any high-saturation digital colors, any speech bubble or caption or sound effect text on canvas, any photoreal rendering, any watermark or signature. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Moebius, Cook & Becker

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Gothic Folk-Horror Comic Panel with Flat Black Ink Shapes

The flat-black-shape approach rests on a discovery: a black shape is more legible at three feet than a rendered figure, and more atmospheric. Carving negative space instead of rendering gives the panels gravity. Re-rendering in this register asserts that simplification is the opposite of laziness; it is selection.

PROMPT

Re-render this image as a gothic folk-horror comic book panel with blocky monumental shadows and a restrained muted-color finish. Apply a "blackshape" approach: large flat areas of solid black ink describing entire portions of the image (clothing, shadow, architectural mass, foreground silhouette) with white or colored shapes carved out as negative space to suggest form rather than render it. Linework is minimal: the contour line is broken, fragmented, and large areas of the figure are described by silhouette alone with only a few small interior detail marks (a single eye-glint, a button, a tooth). No cross-hatching, no stippled rendering, no halftone, no blended modeling. Color: muted, restrained, dominated by single-hue washes per panel (overall sickly green for one panel, dusty orange for another, deep blue for a third), each color flat and matte with no gradient, the saturation low, the value contrast doing more work than the hue contrast. Setting: gothic folk-horror European location (decaying castle interior, fog-shrouded forest, ruined chapel, peasant village under thatched roofs, snow-covered graveyard, archaic museum vault), or occult-noir American (boarded-up house, fog-shrouded harbor, midnight cemetery). Composition: heavy bottom-weighted black mass with subject silhouette emerging from it, or top-weighted oppressive shadow ceiling pressing down on subject, the panel reading as graphic design first, narrative scene second. Mood: melancholy, occult, the world as old and tired and haunted, the hero as exhausted laborer in a doomed business. Forbid: any speech bubble or caption or sound effect text on canvas, any photoreal rendering, any heavy modeling or rendering inside the black shapes, any modern digital airbrush glow, any watermark or signature. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Gothic comics, Wikipedia

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1990s Photoreal Gouache Hero Portrait with Classical Lighting

The photoreal gouache approach takes cosmic spandex characters seriously enough to paint them with the same care a state-portrait painter would paint a senator. The implicit argument: if the iconography is going to survive the century, somebody has to render it with classical conviction. Re-rendering in this register confers Rockwell-grade dignity on the source.

PROMPT

Re-render this image as a 1990s painted superhero comic book illustration (Marvels 1994, Kingdom Come 1996, Justice 2005), executed in gouache and watercolor on illustration board with the visual feel of Norman Rockwell crossed with classical Renaissance portraiture applied to superhero or iconic subjects. Technique: full tonal range painting, no flat color, every surface modeled with light-to-shadow gradient, fabric folds rendered with subtle cast-shadow and ambient bounce-light, skin with sub-surface warmth and pore-level detail, hair as individual strands catching key light, metal surfaces with reflected-environment specular highlights. Composition: low-angle hero shot looking up at the subject from slightly below eye level, the camera-position dignifying the figure, often three-quarter pose with one hand on hip or extended in classical contrapposto, costume billowing slightly as if mid-stride or mid-arrest. Lighting: classical Rockwell-style window light or stage spotlight from upper left, warm key, cool ambient fill from the opposite side, distinct cast shadow on neck and under chin. Background: often softly rendered urban environment (skyscraper tops at dusk, statue-of-liberty silhouette, capitol dome, suburban small-town street) or a single-color painterly gradient that doesn't compete with the figure. Palette: rich and naturalistic, primary-hero colors (red, blue, yellow on costume) made plausible through painted shadow and reflected light rather than flat fill. Mood: dignified, mythic-but-human, the superhero rendered as if a Sargent portrait of an Edwardian statesman. Forbid: any flat-color cel rendering, any speech bubble or caption or sound effect text on canvas, any neon airbrush glow, any modern digital-illustration over-rendering, any watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Painted superhero comics, Wikipedia

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1980s-1990s Sunday Comic Strip in Brush Ink and Watercolor

The decade-long refusal of merchandising preserved the strip's integrity. The Sunday watercolor format was the highest expression of American newspaper comic art and is now extinct, killed by shrinking page sizes and the death of the comics page itself. Re-rendering in this register is a salvage operation on a peak that ended in 1995.

PROMPT

Re-render this image as a Sunday newspaper comic strip panel in the 1985 to 1995 "Calvin and Hobbes" Sunday color era, executed with brush-and-ink contour and transparent watercolor wash on smooth bristol board, the panel sized for a half-broadsheet Sunday format. Linework: confident brush ink, line weight varies organically with the brush pressure (thick on the shadow side of forms, thin on the highlight side, occasionally tapering to a fine point at extremities like hair tips or whisker ends), every contour drawn with the looseness of an animator's confident gesture rather than a tight pen. Color: transparent watercolor wash applied wet-on-dry, leaving the white of the paper visible in highlight areas, palette dominated by autumn-Americana tones (rust-orange, leaf-yellow, sky-blue, deep-green forest, white-paper highlights), with occasional richer blue or red for emphasis. No flat digital color, every wash showing slight tonal variation within the brushstroke, paper texture occasionally visible through thin wash. Setting: backyard suburbia (rake of leaves, sled in snow, tire-swing in tree, kitchen interior with mother's silhouette, dad's chair, treehouse), or imagination-zone (spaceship cockpit drawn as cardboard box, dinosaur jungle, Spaceman-Spiff alien planet, Tracer-Bullet noir office), with environment rendered painterly-loose, foliage and clouds suggested rather than detailed. Composition: panel reads left to right as Sunday strip page, dominant central image with smaller establishing elements at edges if format allows. Mood: warm childhood Americana, the boundary between imagination and reality elastic, never cynical, never saccharine. Forbid: any caption or speech bubble or sound effect text on canvas, any digital flat-color, any photoreal rendering, any heavy black-shadow gothic feel, any watermark or signature in image. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Newspaper comic strip, Wikipedia

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Herge Tintin Ligne-Claire Clean

Herge's ligne claire equalizes every object in frame with the same line weight, which is a worldview: the world is a knowable, inventoryable surface. The discipline of refusing to "render" anything forces the artist to draft every contour deliberately. In an era of AI-generated noise-illustration, this is a radically slow and considered grammar.

PROMPT

Re-render this image as a comic book panel in the manner of Herge's "Tintin" albums (1929 to 1976, especially the mature 1950s-1960s era like "Tintin in Tibet," "The Castafiore Emerald," "Flight 714"), executed in ligne claire (clear line) discipline. Linework: uniform-weight black contour line applied with technical pen or fine brush, every object in frame outlined with the same single-line weight regardless of size, depth, or importance, no thickening at silhouette, no tapering, no decorative line variation, no cross-hatching, no halftones, no rendered shading inside contour. Color: flat color fill within each contour shape, applied as solid unmodulated areas with no gradient, no airbrush, no shading, a limited but bright printed palette (the Casterman/Casterman-album printed-color look) using clean reds, sky blues, yellow-ochres, white, black, with occasional second-color overlay tints for shadow areas. Composition: medium-distance staging that shows the whole subject and the whole setting clearly, characters drawn with caricatured-but-grounded proportions (slightly large head, simplified features, expressive eyes-and-mouth), backgrounds rendered with the same detail discipline as figures (every brick of a building outlined, every tile on a roof, every leaf-cluster), so the world feels equally weighted and inhabitable. Setting: 1950s-1960s travel-adventure locations (Tibetan mountain pass, Moroccan medina, ocean liner deck, jungle riverbank, European bourgeois interior, scientific laboratory), with the period-appropriate architecture and machinery rendered with documentary precision. Mood: bright optimism, mid-century European adventure, the world as a knowable surface available for exploration. Forbid: any speech bubble or caption or sound effect text on canvas, any rendering or shading inside contour, any digital airbrush, any modern photoreal style, any watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Hergé, Official Tintin

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EC Comics 1950s Horror Painterly

EC Comics in the early 1950s was an artistic peak that was destroyed by the Comics Code Authority in 1954. The argument: pre-Code horror comics were doing what later "literary" horror would be praised for, and the moral severity of the EC parable structure (greed punished, hubris punished, the venal exposed) was more serious than the prestige fiction of the same era. Re-rendering in this register revives a form that was prematurely killed.

PROMPT

Re-render this image as a comic book panel in the manner of EC Comics' pre-Comics-Code horror titles (1950-1954, "Tales from the Crypt," "The Vault of Horror," "The Haunt of Fear"), executed in the rendered-ink style of Graham "Ghastly" Ingels (sweaty, decaying, rotting textures), Jack Davis (snarling-teeth caricature energy), Reed Crandall (classical figure work), or Johnny Craig (clean noir staging), printed in the four-color newsprint process of mid-century American comics. Linework: brush-and-pen ink with full rendering inside contour, dense cross-hatch and stipple in shadow areas, line weight varying with form, deep blacks in recess areas, every wrinkle, sweat-drop, drool-string, fabric tear, and corroded surface rendered with descriptive detail. Color: classic four-color newsprint separation (pure cyan, magenta, yellow, black with limited overlay tints producing a fixed palette of about sixteen mixed colors), printed on absorbent newsprint paper so the colors slightly bleed and shift register imperfectly (an offset-printing misregistration shift of one or two pixels acceptable for authenticity). Setting: gothic horror staples (crypt with crumbling stone, attic with cobweb-draped trunk, swamp at night with cypress silhouettes, morgue with sheet-covered tables, suburban kitchen with horror revealed in the refrigerator, basement laboratory with arcane apparatus). Composition: high-impact splash framing, low-angle or distorted-perspective shot, often with one corner of the panel containing the Crypt-Keeper-style host's face or hand framing the action. Subject typically caught at maximum horror reveal moment, expression of dawning realization or active terror, body language betraying recoil or frozen shock. Mood: pulpy, gleeful, morally severe (EC stories were parables of greed/lust/revenge punished), pre-Code unflinching. Forbid: any speech bubble or caption or sound effect text on canvas, any modern digital coloring (must look like newsprint), any photoreal smoothness, any watermark or signature in image. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: EC Comics, Cartoon Art Museum

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1960s Underground Comix with Dense Engraving-Style Crosshatching

The engraving-style underground-comix line refuses to flatter. Mainstream illustration flatters because the client pays for flattery and the artist learns that flattery is the price of the gig. Self-published underground comix refused most commercial conventions and rendered every subject at maximum unflattering precision. The crosshatch is the formal commitment to unflattering truth: every wrinkle gets a line, no smoothing pass, no instagram filter, no euphemism. The reason most contemporary portraiture feels weightless is the flattery is baked into the contract before the pencil hits paper.

PROMPT

Render in the medium and register of 1960s underground-comix work (Zap Comix, Mr. Natural, Fritz the Cat period through the Weirdo years): dip-pen and India ink on Bristol board with later flat-color spot fills (or pure black-and-white linework with no color at all), linework built entirely of dense fine crosshatching and parallel-line shading in the manner of nineteenth-century engraving translated through 1960s American comics culture, every form modeled through hatch density not flat black, contour lines varied in weight (heavier on the shadow side, lighter on the lit side), figure proportions slightly exaggerated toward grotesque (legs slightly too long, feet slightly too large, jaws and cheeks slightly too prominent), facial expressions pushed past comic-naturalism into uncomfortable realism (every wrinkle, every body-flaw, every unflattering angle rendered), palette when color is present limited to comix-newsprint flat fills (sky-blue, brick-red, school-yellow, grass-green, flesh-pink) with no gradient and no rendering, panel feel of late-1960s San Francisco countercultural self-publishing, the visual register of an artist who refuses to flatter the subject, slight newsprint-yellowing of the implied substrate. Do not render legible on-canvas text, logos, watermarks, named hate-symbols, or any real person depicted defamatorily. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Underground comix, Wikipedia

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Suburban Body-Horror Comic in Precise Black-and-White Brush Ink

This approach renders dread through cleanness, not through messy gore. The clean line is not the opposite of horror; the clean line is the amplifier. A wound in a densely hatched underground-comix panel reads as funky. A wound in a precise black-and-white panel reads as cosmic violation, because the clean line has nowhere to hide it. The lesson: messy expressionism lets the maker hide behind the mess. Clean line forces every choice to be visible. The horror genre is full of mess because most horror artists cannot draw cleanly enough to let the actual disturbing thing carry the panel alone.

PROMPT

Render in the medium and register of suburban body-horror graphic novels such as Black Hole and Last Look: brush-and-ink work on Bristol board producing maximum-contrast pure-black against pure-white with no halftone, no gradient, no crosshatch, no gray (every value resolved to either solid black or solid white through deliberate negative-space construction), heavy black-ink masses balanced against equally-deliberate white-paper masses (the white is as composed as the black), contour lines drawn with a sable brush at perfectly uniform weight (the line itself has no character variation; uniformity is the formal commitment), no rendering inside the silhouette (modeling done by shape-design and contrast alone), palette either pure black-and-white only OR limited to two-color separation (black plus one flat spot color: oxblood-red, sick-green, or bruise-purple), figure design slightly idealized and clean (1950s-yearbook clean) until disrupted by a single body-horror detail (a wound, a growth, a wrong feature) that the clean line renders without flinching, the visual register of suburban American calm punctured by what the calm was hiding, no halftone, no zip-a-tone, no texture. Do not render legible on-canvas text, logos, watermarks, named hate-symbols, or any real person depicted defamatorily. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Horror comics, Wikipedia

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Winsor McCay Nemo Art Nouveau Page

McCay drew Little Nemo full-page Sunday strips of staggering perspectival complexity, by hand, on weekly deadline, between 1905 and 1914. The deadline did not lower the craft. The deadline raised the craft. The art world believes high craft requires unhurried time. McCay disproves this. The weekly newspaper deadline forced McCay to either solve the problem fast or be replaced, and what he produced under that constraint is more architecturally precise than ninety percent of MFA thesis work. The contemporary illustrator who claims they cannot produce serious work on deadline is admitting they cannot draw, not admitting that the deadline is unfair.

PROMPT

Render in the medium and register of Winsor McCay's Little Nemo in Slumberland Sunday newspaper pages (1905 through 1914 New York Herald and American period): dip-pen and India ink linework over pencil construction, hand-lettered border decoration in the art-nouveau ornamental tradition (NOT legible text, just decorative scroll-letter TEXTURE in the margins), printed on newsprint with the limited four-color Sunday-supplement process color palette (sky-blue, school-bus-yellow, brick-red, and process-black overlaying offset-misregistered dot patterns visible at the edges of color fills), linework rendered with extraordinary architectural precision (every column, every staircase, every dream-building drawn with one-point or two-point perspective held perfectly), the architecture itself impossibly elongated and ornate (art-nouveau organic curves, Beaux-Arts classical detail, Edwardian decorative excess), figures small relative to the dream-architecture surrounding them, palette flat and slightly chalky (newsprint absorbed color unevenly), composition strongly vertical with the eye guided up through the panel hierarchy, the visual register of the most virtuosic newspaper-comics craftsman of the early twentieth century, slight newsprint-yellowing and offset-misregistration around color edges, paper edges slightly foxed. Do not render legible on-canvas text, logos, watermarks, named hate-symbols, or any real person depicted defamatorily. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Winsor McCay, Comic Book Treasury

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Kirby Krackle Cosmic Power

Kirby invented a visual language for abstract force. The krackle is not decoration; it is the representation of cosmic energy made manifest through pure graphic pattern. Where modern computer graphics use glow and soft-light to suggest power, Kirby used the dot-field, which is far more legible and far more honest about what comics are: ink-pattern on paper converted to meaning in the viewer's eye.

PROMPT

Re-render this image as a comic book panel or splash in the manner of Jack Kirby's New Gods and Eternals cosmic-power sequences, executed in heavy black ink with crisp contours and deep blacks, colored in flat four-color newsprint separation palette (pure cyan, magenta, yellow, black with minimal overlay tints). Subject: the source image rendered in Kirby's blocky faceted figure-construction with square fingertips, broad shoulders forming geometric planes, heavy contour lines defining form. Surrounding the subject: an intense field of "Kirby krackle" rendered as dense patterns of black dots radiating outward from the figure, the dots serving as the visual grammar of cosmic force, power-field, or magical effect, the dot-pattern density increasing toward the figure and fading to white at the outer edges. Geometric energy forms: hard-edged angular energy bursts or force-vectors extending from the figure's position, not soft glowing forms but faceted geometric shapes in stark black and white or flat color tones. Background: cosmic Kirby-machinery or alien landscape (hexagonal terrain, curved corridors with architectural facets, fractal mineral formations) rendered in flat colors with minimal detail, the machinery serving as evidence of the scale the figure inhabits. Composition: figure dynamic and low-angle, the pose suggesting the moment of power-release or cosmic declaration, one arm extended or fist forward. Linework: single-weight thick black contour line, dense parallel hatching only in deep shadow recess areas, no fine cross-hatch, no rendering subtlety, the printed page as architectural statement. No speech bubble, no caption, no sound effect text on canvas, no watermark. Forbid: airbrushed digital rendering, photoreal skin, modern CGI glow effect, any soft lighting. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Jack Kirby, Medium

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EC Horror Pre-Code Pulp

EC Comics in the early 1950s were conducting a form of visual moral philosophy that was more rigorous than the literary fiction of the same era. The rendering intensity was not gratuitous; it was encoding the principle that consequences are real and visible and inescapable. The Comics Code Authority destroyed this form in 1954 because it was effective. Re-rendering revives a form that died for being too good at its own work.

PROMPT

Re-render this image as a comic book panel interior splash in the manner of EC Comics pre-Comics-Code horror titles (Tales from the Crypt, Vault of Horror, Haunt of Fear, 1950-1954), executed in the dense rendered-ink style of Graham "Ghastly" Ingels with his signature sweaty rotting-corruption aesthetic, or in the style of Johnny Craig's clean noir-staging method. Apply EC's heavy descriptive rendering: full cross-hatch and stipple rendering inside contour lines, dense shadow modeling with varied line-weight following form, every wrinkle, sweat-drop, texture-degradation, and decay-surface rendered with visual specificity. Color: four-color newsprint separation palette (pure cyan, magenta, yellow, black with limited overlay tints producing approximately sixteen mixed colors total), printed on absorbent newsprint paper with intentional slight register misalignment (cyan or magenta shifted one or two pixels) to read as authentic period offset-printing. Setting: gothic or punishment-consequence interior (a tomb with retribution visible, a kitchen where greed has manifested as decay, a surgery where vanity has become horror, a basement where cruelty is confronted by circumstance). Composition: high-impact splash framing the moment of consequence-reveal, not the act of violence but the moment the character realizes the trap is sprung or the consequence is irrevocable. Subject positioned at the peak of realization, expression registering dawning comprehension or shock. Lighting: theatrical and arranged, strong directional shadows, often with one corner containing a host-figure (the Crypt-Keeper or Vault-Keeper) framing the action. Mood: pulpy and morally severe, the story structure is always greed-punished or cruelty-confronted, the visual register reinforces the moral architecture. Forbid: modern digital coloring, photoreal smoothness, any dialogue or caption text on canvas, any airbrushed glow, watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: EC Comics, Bleeding Cool

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Gothic Comic Panel with Monumental Black Shadow Blocks and Muted Color

The discovery that simplification is the opposite of laziness changed how modern comics think about visual economy. The black shape is more legible at distance than the rendered figure. The silhouette conveys more emotion than the modeled face. Applied to any subject, the register asserts that subtraction is a form of addition: by removing what is unnecessary, the essential becomes visible.

PROMPT

Re-render this image as a gothic comic book panel with monumental black shadow blocks and a restrained muted palette. Apply a mature "blackshape" aesthetic: large flat areas of solid black ink describing entire portions of the image (clothing, shadow mass, foreground silhouette, architectural forms, ground plane), with white or colored negative shapes carved into the black to suggest form rather than render it. Linework is minimal and fragmented: single contour lines broken into suggestion, small interior detail marks (a button, a glint in an eye, a tooth, a worn edge), NO cross-hatching, NO stippling, NO blended modeling. The figure or subject emerges from the black shapes through negative space and silhouette, the contour broken as though obscured or exhausted. Color: single-hue flat washes with very low saturation and restrained value range, each color washed across a panel area and left flat with no gradient or rendering, the saturation far lower than conventional comics, the palette limited to three or four colors total per panel. Setting: gothic or occult location (ruined European architecture, fog-shrouded forest at night, abandoned mine or crypt, weathered cemetery, decaying mansion interior, submarine wreck in deep water). Composition: heavy bottom-weight black mass or heavy top-weight shadow ceiling pressing down, the subject positioned in a narrow negative-space gap between black forms, or the subject rendered as silhouette against a pale background with black shadow-mass framing. Mood: exhausted melancholy, the world as old and worn and haunted, the figure as laborer in a doomed business. Forbid: any speech bubble or caption or sound-effect text on canvas, any photoreal rendering, any internal modeling inside black shapes, any digital airbrushed glow, watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Comic book coloring, Wikipedia

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Bande Dessinée Franco-Belgian Ligne Clair

Ligne claire is the European refusal of American superhero bombast. The clean line asserts that precision and elegance are more powerful than power-fantasy. The flat color and minimal modeling insist that the contour line itself can carry all necessary information. Applied to any subject, the register asserts that European design sensibility (precision, economy, intellectual rigor) produces a more durable aesthetic than American spectacle.

PROMPT

Re-render this image as a comic book panel in the Franco-Belgian Bande Dessinée tradition, rendered in the "ligne claire" (clear line) style pioneered by Hergé and refined by Moebius, Jean-Claude Forest, and others. Linework: thin uniform single-weight line defining all contours and interior detail, the line itself is the drawing tool and the aesthetic statement, no line-weight variation with form (unlike American comics), no cross-hatching, no stippling, no internal modeling through hatching or shadow. Instead, form is suggested through the contour line alone, and the interior of shapes is either white or filled with flat color. Detail is highly selective: a window is four lines, a person's clothes are three contour lines, interior detail only where essential to reading. The line is clean and precise and often elegant, the line itself has calligraphic quality suggesting precision and control. Figure construction: European cartoonist sensibility, proportions often slightly stylized and consistent (not realistically anatomical as American superhero comics), faces simple and expressive through feature-placement rather than rendering. Color: flat fill within contour lines, no gradients, no airbrushing, colors often clear and bright, often with moderate saturation, limited palette (typically five to eight colors per panel), the color fills serving as additional information alongside the line. Setting: European architectural specificity or landscape, often rendered with the same selective precision as figures (a Parisian street corner, a Swiss village, a Mediterranean coast, a museum interior, a castle balcony), the setting as a character. Composition: often grid-based panel layout, the subject positioned with compositional balance and design precision, not dynamic action-pose but thoughtful placement. Mood: intellectual and elegant, precision as an aesthetic principle, the line as the artist's handwriting, the form as spare and elegant, often sophisticated or whimsical but never bombastic. Forbid: any sound effect text on canvas, heavy black masses, any airbrushed gradients, any American-superhero dynamic poses, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Ligne claire, Paul Gravett

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Manga Screentone Speedlines

Manga screentone and speedlines are not decorative; they are syntactical units in a visual language. Screentone is the carrier of tonal information on the printed page when halftone process-color is unavailable or rejected for artistic effect. Speedlines are the visual encoding of kinetic energy and narrative momentum. Together, they form a complete grammar that is uniquely Japanese and uniquely comic. Re-rendering in this register asserts that manga visual syntax is a language as complex as any written language.

PROMPT

Re-render this image as a manga panel page in the tradition of Japanese shonen (action) or seinen (adult) manga, executed in pen and brush with extensive use of screentone halftone patterns and dramatic motion-rendering techniques. Linework: brush and pen ink with single-weight or varying-weight contour lines defining form, interior detail through line-weight variation and selective hatching (not cross-hatch but parallel-line patterns), dynamic exaggerated anatomy and proportions suggesting action and energy rather than anatomical realism. Figure rendering: bold graphic line, musculature suggested through line-weight and shading, faces expressive through feature-placement and eye-emphasis. Screentone application: extensive use of adhesive or digital half-tone screentone patterns (regular dot or line-pattern screens) to represent shadow, fabric texture, hair volume, and depth, screentone tone-stepping from very light to very dark (zero, 10%, 30%, 50%, 70%, 90%) creating the characteristic manga tonal range. Speedlines: dynamic radiating lines emanating from the figure or through the composition suggesting motion, direction, kinetic energy, or dramatic emphasis, often converging toward or away from a point, the speedlines are not realistic but syntactical markers of action and energy. Background: simplified or atmospheric, often with dramatic geometric abstraction suggesting environment without detailed rendering, sometimes reduced to screentone gradients or directional line-hatching. Composition: dynamic and often diagonal, the subject positioned as the center of kinetic energy, poses suggesting motion mid-action. Color: black, white, and grayscale only (screentone is monochrome), no color unless specified by user. Mood: dramatic, kinetic, the form language is the syntax of speed and action and emotional intensity. Forbid: any speech bubble or onomatopoeia text on canvas (those are added separately), any soft airbrushed rendering, any photoreal detail, watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Manga

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Cartoon

7 prompts

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1970s Grimy Inked Rotoscope Animation Frame (Style-Only, Image-Conditioned)

The adult-animation revival of 1972 challenged sixty years of theatrical censorship and Saturday-morning broadcast standards. Its rough rotoscope was a rebellion: take real bodies, real movement, real urban photography, and trace over them with the kind of hairy ink line used in underground comix in the same year. The cartoon as an adult medium with grit, sex, violence, politics, and the actual texture of New York. Most "adult animation" since is a polite revision of this register.

PROMPT

Re-render this image as a gritty 1970s-1980s adult animated film frame in the visual register of Fritz the Cat (1972), Heavy Traffic (1973), Coonskin (1975), Wizards (1977), the 1978 Lord of the Rings, American Pop (1981), and Fire and Ice (1983). Rotoscoped construction: live-action figure ghost underneath, traced over with a SHAGGY VARIABLE-WEIGHT INK LINE that visibly hairs and breaks, not the clean confident line of Disney, the deliberately rough urban-underground line of an alternative comix penciller. Cel-painted color in flat fills with NO gradient modeling, but the color choices are dirty: mustard yellow skin, oxblood red shadow, sour green for the buildings, the palette of a 1970s New York newsstand printed on cheap newsprint. Background painted in heavily textured gouache and pastel, the city looking sweated-on, lived-in, peeling paint, fire-escape rust, sidewalk piss, NOT the clean cel-background of mainstream cartoon. Composition often shot from a low or canted angle, the rotoscoped figure foreshortened, the perspective slightly off because the live-action reference was filmed cheaply. Slight 35mm film grain over the entire frame, faint dust and scratch artifacts, the look of a 16mm work-print transferred to VHS. Mood: feral, urban, adult, the cartoon refusing the moralizing of Saturday-morning television. Aspect 4:3 theatrical or 16:9 widescreen depending on title. No on-canvas text, no logos, no studio mark, no MPAA rating, no English or Latin lettering hallucinated onto the frame. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Rotoscoping, Wikipedia

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UPA Mid Century Modern Flat (Style-Only, Image-Conditioned)

UPA was founded by ex-Disney artists fired after the 1941 strike. They rebelled against Disney's rendered-roundness orthodoxy by importing mid-century modernist graphic design (Saul Bass, Paul Rand, Bauhaus poster grammar) directly into animation. The UPA cartoon asserts that DESIGN is the character, that the trapezoid head and the empty white background are not constraints but the entire artistic statement. The Disney-Pixar smooth-spherical orthodoxy that dominated 1960 through 2010 is what UPA was against.

PROMPT

Re-render this image as a United Productions of America animated frame from the studio's modernist peak, between 1949 and 1958, in the visual register of Gerald McBoing-Boing (1950), Rooty Toot Toot (1951), and the original UPA Mr. Magoo shorts. Aggressively flat design: figures and backgrounds composed of flat-color geometric shapes (trapezoid head, rectangle torso, triangle legs), the silhouette doing all the character work, NO modeling, NO gradient, NO rendered roundness. Color: chalky mid-century palette of dusty rose, sage green, mustard yellow, brick red, slate grey, ivory cream, applied as flat fills with hard edges. Background reduced to two or three abstract color planes (a horizon stripe, a ground plane, a free-floating sun or moon shape), often with white negative space dominating large areas of the composition, the background a Saul Bass poster rather than a rendered environment. Figure proportions: STYLIZED away from realism, elongated necks, oversized heads or hands, tiny feet, the figure constructed for graphic appeal rather than anatomical accuracy. Line: minimal, often absent, the shapes touching each other directly with no outline, OR a very fine uniform-weight black ink contour added only where two same-tone shapes meet. Composition staged like a magazine illustration of the period (Saul Steinberg in The New Yorker, Mary Blair concept art, Paul Rand poster design), the cartoon openly acknowledging its kinship with mid-century graphic design. Texture: very faint paper-stock grain, slight registration variance between color blocks, the look of a serigraph print rather than a cel. 4:3 academy aspect or wider widescreen depending on era. No on-canvas text, no studio mark, no captions. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: UPA, Where Creativity Works

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Early-2000s Geometric Widescreen Animation with Vast Negative Space (Style-Only, Image-Conditioned)

Samurai Jack stripped Western broadcast cartoon back to the bone and rebuilt it on Kurosawa, Kubrick, and Eyvind Earle. The negative-space frame is a moral assertion: the cartoon does not need to fill every pixel to earn its budget, the empty plane IS the cinematography. The patient still-frame tableau refuses the hyperactive cut-rate motion of contemporary kids' television. It is animation that takes itself seriously enough to hold a single image for five seconds.

PROMPT

Re-render this image as a frame from an early-2000s geometric animated series in the visual register of Samurai Jack (2001-2004) and Star Wars Clone Wars (2003-2005). Cinematic widescreen aspect ratio (2.35:1 or 16:9), composition staged as a single decisive frame rather than a continuous motion. Figure rendered with SHARP CLEAN GEOMETRIC SHAPE LANGUAGE, no outline, color blocks meeting directly at hard edges, the silhouette acting as the entire character description, the body composed of confident large simple shapes that read instantly at any size. Color: flat fills with NO gradient modeling, but ONE bold shadow plane added per figure as a flat secondary color, giving a two-tone graphic-poster look. Background: extreme negative space, 70-90% of the frame is a single flat sky or ground color (a vast pale-pink dusk sky, a featureless cold-grey snow plain, an endless deep-cyan ocean), with the figure pushed to a precise rule-of-thirds intersection, the environment doing all the emotional work. Tiny graphic-design details placed sparingly across the empty plane: a single distant tree silhouette, a flock of three birds, a single mountain shape on the horizon. Lighting: dramatic single-source side-light suggested through the shadow plane, never naturalistic, always graphic. Texture: subtle airbrushed atmospheric gradient in the sky (the only modeling allowed), faint film grain over the entire frame. Mood: contemplative, patient, the moment BEFORE the action rather than the action itself, the frame holding for an extra beat. No on-canvas text, no logos, no studio mark, no hallucinated Japanese kanji or hiragana. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Limited animation, Wikipedia

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1980s-1990s Dark Cel Animation with Painterly Backgrounds (Style-Only, Image-Conditioned)

In 1979, an animation-team departure from Disney opened space for films willing to scare children. The Secret of NIMH put a mouse mother in genuine peril, in genuine darkness, with genuine grief. The dark feature-animation thesis was that children are NOT served by sanitized animation, that they recognize a story with weight, that the emotional darkness IS the respect. The dark cel-animation register is the assertion that the children's picture is allowed to be a children's picture, not a children's commercial.

PROMPT

Re-render this image as a dark 1980s-1990s hand-drawn animated feature frame in the visual register of The Secret of NIMH (1982), An American Tail (1986), The Land Before Time (1988), All Dogs Go to Heaven (1989), and Anastasia (1997). Traditional 2D hand-drawn cel animation: confident clean ink contour line in varying weight, the line CONFIDENT and finished (not the underground hair-break of gritty adult animation, not the rough shake of UPA), painted in flat cel color BUT with one or two added darker tones per figure for genuine modeling, the figure rendered with weight and dimension. Background: hand-painted on board in opaque gouache and watercolor, ALWAYS the most labored element of the frame, dense atmospheric depth, layered painterly trees and architecture, multi-plane camera depth, the background looking like a turn-of-century children's book illustration (Arthur Rackham, Edmund Dulac) given the Disney production budget. Color palette: extreme tonal range from deep aubergine-purple darks to warm amber-candle highlights, frequent use of moody dusk, twilight, candle-lit interior, storm-lit forest, NEVER bright midday flat. Mood: emotionally darker than contemporary Disney, willing to show fear, grief, mortality on the children's faces, willing to put a child character in genuine peril. Lighting: dramatic single-source warm light (firelight, candle, lantern, sunset) cutting across the figure with strong shadow modeling, the influence of Caravaggio and 19th-century theatrical lighting felt in the staging. Aspect: 4:3 academy (1980s) or widescreen 1.85:1 (1990s). No on-canvas text, no studio mark, no English or Russian lettering hallucinated onto the frame. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Traditional animation, Wikipedia

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Looney Tunes Chuck Jones Golden Age (Style-Only, Image-Conditioned)

Chuck Jones famously said that the difference between Bugs Bunny and Daffy Duck was that Bugs is what we think we are, Daffy is what we actually are. The Termite Terrace cartoon is a comedic machine tuned to within a single frame of perfection: the timing is the character. Maurice Noble's modernist backgrounds asserted in 1955 that the cartoon environment could be Saul Bass, NOT a Disney rendered forest. The Jones register is the high-water mark of American studio animation as a complete graphic-comedic-musical artifact.

PROMPT

Re-render this image as a Warner Brothers Looney Tunes / Merrie Melodies cel-animated frame from the Chuck Jones / Maurice Noble golden age, between 1948 and 1962, in the visual register of Duck Amuck (1953), One Froggy Evening (1955), What's Opera Doc (1957), and the entire Road Runner / Wile E. Coyote canon. Character animation: clean confident black ink contour line of uniform medium weight, flat cel-painted color with NO modeling, the figure constructed in clear geometric shape vocabulary (round head, oval body, pencil limbs) but capable of EXTREME elastic distortion in action poses, with smear frames, multi-image streak lines, and held-extreme key poses. Character design language: every figure has ONE definitive silhouette, the character read instantly from across the room. Background painted by Maurice Noble style: hand-painted gouache on board, MODERNIST DESIGN (NOT realism), abstracted stylized landscape, flat plane geometric mesa shapes, color gradient skies airbrushed from hot pink to cadmium orange, bold complementary color schemes (cyan against vermillion, lime against magenta), the background looking like a Saul Bass-meets-Eyvind Earle poster. Color palette: saturated, slightly chalky Technicolor-era pigments, primary and secondary colors used with confidence. Composition: single decisive comedic beat, the moment of recognition or impact, the figure in a held extreme pose. Subtle film-stock texture, faint 16mm grain, occasional dust speck. 4:3 academy or 16:9 SuperScope widescreen depending on era. No on-canvas text, no Warner Brothers shield, no studio logo, no English lettering. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Chuck Jones, Creative Hall of Fame

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Fleischer 1930s Rubberhose Rotoscope (Style-Only, Image-Conditioned)

The Fleischers ran a New York studio in direct opposition to Disney's California one. Disney was clean, family-friendly, vertically integrated, racist in the polite way. Fleischer was urban, Jewish, jazz-aligned, sexually frank, surrealist, and racist in the Cab-Calloway-on-screen way. The 1934 Hays Code killed the rubberhose register: Betty Boop's skirt got longer, her garter went away, the moocher got cleaned up. The Fleischer aesthetic is the documentary of what American animation was BEFORE censorship made it polite.

PROMPT

Re-render this image as a Fleischer Studios cel-animated frame from the pre-Hays-Code era, between 1930 and 1934, in the visual register of Betty Boop in Snow White (1933), Minnie the Moocher (1932), and the early Popeye shorts. Black-and-white silver-gelatin film aesthetic: high-contrast monochrome, dense blacks, bright whites, narrow tonal mid-range, the look of nitrate film stock projected through a tungsten bulb. Character animation: RUBBERHOSE limb construction (arms and legs as flexible noodles with no visible joints, ends in white-glove hands and round-bulb shoes), bouncy elastic motion, the body squashing and stretching at every step. Bold confident ink contour line of uniform weight, characters built on geometric primitives (circle head, oval body, sausage limbs). Background painted in deep grey gouache with heavy black shadow areas, urban environments rendered as Art Deco fever-dreams: skewed alleyways, melting tenement buildings, anthropomorphic furniture, the kitchen sink with eyes, the building leaning in to listen. Optional sequences: rotoscoped jazz performer (Cab Calloway, Louis Armstrong) traced over with eerie photographic accuracy in the middle of an otherwise cartoon scene, the realism uncanny. Mood: woozy, sexually charged, surreal, the cartoon pre-Code permission to be weird and adult, the city as an inebriated organism. Slight 35mm film grain, faint nitrate flicker, occasional scratch and dust artifact. 4:3 academy aspect ratio. No on-canvas text, no studio mark, no song-lyric subtitle, no English lettering hallucinated onto the frame. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Fleischer Studios, Britannica

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Bioleninism × 1980s Saturday Morning Cartoon (Style-Only, Image-Conditioned)

PROMPT

Re-render this image as a still frame from a 1980s Saturday morning American cartoon. Aesthetic lineage: Filmation He-Man, Hanna-Barbera Smurfs, Rankin-Bass Thundercats, DiC Inspector Gadget, Sunbow G.I. Joe, Nelvana Care Bears. Hand-painted cel animation on acetate, thick black ink outlines of uniform 2-3 pixel weight, flat color fills with zero gradient, classic broadcast-television palette of saturated primaries plus neon pink, electric blue, and lemon yellow. Background painted in gouache with visible brushwork, sky in airbrushed magenta-to-orange sunset gradient, lens-flare star-shines on every shiny surface. Composition framed like the closing shot of a "moral of the story" segment: heroes arranged in a unity-pose semicircle, hand on shoulder, one tear of earnest emotion, gold sparkle particles in mid-air, sunbeams of moral clarity radiating from behind the smallest or weakest figure in the frame. Mood: aggressively wholesome, earnest, after-school-special sincerity, the small-and-sensitive figure is the moral center, the large-and-competent figure is sidelined or chastened. Every face slightly off-model, animation-error charm, four-finger hands, simplified anatomy. Add a faint VHS scanline texture and slight chromatic aberration on the edges. No text, no logos, no speech bubbles, no network bug. Preserve the subject, pose, and overall composition of the source image exactly, change only the medium, palette, and rendering. Aspect ratio matches source. Treat as a single broadcast frame, 4:3 cel-animation production cel quality.

Learn the source: Bioleninism

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SEQUENTIAL & ANIME . GRAMMAR 09 OF 52

Manga

6 prompts

Learn the movement: Manga

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Black-and-White Horror Manga with Obsessive Fine-Ink Crosshatching (Style-Only, Image-Conditioned)

This fine-ink horror works because it draws ordinary people with the patience of an Audubon plate. The terror is not distortion, it is OVER-DETAIL: a face rendered more carefully than any face has a right to be looked at. The reader's eye, trying to absorb every line, eventually finds the wrong line, and that is where the dread lives. The obsessive-ink register is the assertion that crosshatching, given enough hours, becomes its own genre. Horror as draftsmanship discipline.

PROMPT

Re-render this image as a black-and-white horror manga panel in the visual register of Tomie, Uzumaki, Gyo, The Enigma of Amigara Fault, and the Souichi short stories. Pure black india ink on white paper, NO color, NO grey wash, NO digital tone, everything achieved through line density alone. Obsessive crosshatching technique: deep shadows built through three or four layered cross-passes of fine parallel lines, mid-tones rendered through single-direction hatching at varying spacing, highlights left as pure untouched paper. Line weight: extremely fine, surgical, drawn with a sharp G-pen and bottle ink, every stroke deliberate, no shortcuts, no toner. Faces: rendered with botanical-illustration precision, every eyelash individually drawn, every pore suggested, the figure UNCANNILY DETAILED in a way mundane reality never is, the detail itself triggering the horror response. Body horror suggestions baked into the line: a single hair too many, a faint spiral pattern visible in skin texture, an extra small dark dot where there should not be one, the wrongness emerging from over-rendering rather than distortion. Background: dense black void rendered as full-ink-flood with the figure carved out of it through reverse-line work, OR obsessively crosshatched architectural interior with hundreds of fine parallel lines on every wall surface. Mood: the dread of being looked at too closely, the dread of detail itself. Panel border implied as a thin clean black rule. No on-canvas text, no Japanese kanji or hiragana hallucinated onto the frame, no speech bubbles, no sound-effect lettering, no signature. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Horror manga, Wikipedia

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Tezuka Classic Rounded (Style-Only, Image-Conditioned)

Tezuka is called the God of Manga because he invented the visual language. The big eye, the cinematic panel cut, the rounded shape, the white space, the entire post-war manga industry descends from his desk in Toshima. To apply the Tezuka register is to return to the source: the foundational vocabulary before every later subgenre split off (shojo, shonen, seinen, horror, sports). The rounded face is humanist, post-war, optimistic, the assertion that the cartoon body is allowed to be soft.

PROMPT

Re-render this image as an Osamu Tezuka manga panel from the classic Mushi Production era, between the late 1950s and the 1980s, in the visual register of Tetsuwan Atomu / Astro Boy (1952-68), Jungle Emperor Leo / Kimba (1950-54), Phoenix / Hi no Tori (1967-88), Black Jack (1973-83), and Buddha (1972-83). Pure black india ink on white paper, optionally with one or two grey screentone fills for shadow on hair or clothing, NO color. Character construction: rounded oversized eyes with multiple light-catch highlights (the Tezuka eye, descended from Disney via Bambi, the foundational manga eye that every later manga inherits and modifies), button nose, simplified rounded face, ROUNDED shape language in every form. Line: clean confident varying-weight ink line, drawn with brush and G-pen, thicker on the outer silhouette, thinner on internal detail, every line elegant and economical. Backgrounds: minimal, often blank white or simple speed-line / focus-line fill, OR detailed architectural cross-section drawn with engineering precision (Tezuka was a trained doctor, his anatomical and architectural studies are obsessive). Composition: CINEMATIC layout influenced by Tezuka's love of Disney and French film, dynamic camera angles within the panel, frequent close-up to wide-shot cuts within a single page, the page reading like a storyboarded movie. Panel borders: clean black rules, varying panel size and shape for rhythm. Mood: optimistic, humanist, post-war Japan rebuilding itself through bright-eyed protagonists with internal moral conflict. No on-canvas text, no Japanese kanji or hiragana or katakana hallucinated onto the frame, no speech bubbles, no signature. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Tezuka

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Realist Thriller Manga with Controlled Ink Lines and Gray Screentone (Style-Only, Image-Conditioned)

The characters in this realist manga have unfashionably accurate anatomy. Johan Liebert in Monster looks like a specific real Czech adolescent, not a manga archetype. The realism is a moral claim: the thriller deserves bodies that could be the bodies of actual people you might pass on a Prague street. The realist-thriller register refuses the visual shortcuts of genre manga and asserts that the medium can support a Kafka-grade or Le-Carre-grade adult fiction. The drawing IS the maturity.

PROMPT

Re-render this image as a realist manga panel in the visual register of Monster (1994-2001), 20th Century Boys (1999-2006), Pluto (2003-09), and Master Keaton (1988-94). Pure black india ink on white paper, with disciplined application of grey screentone for shadow modeling, NO color. Character anatomy: REALIST proportions, accurate head-to-body ratio, individuated facial features that read as specific actual humans rather than archetype manga faces, characters distinguishable by nose shape, jawline, ear position, the way real people are distinguishable. Line: clean controlled medium-weight ink line drawn with brush and G-pen, confident but never flashy, the line refusing to call attention to itself, the technique invisible in service of the storytelling. Faces: subtle expression work, micro-expressions captured in eyebrow tilt and mouth corner, the manga equivalent of an Anthony Minghella close-up. Screentone use: controlled, professional, used for skin shadow, fabric, hair shadow, and atmospheric grey in interiors, rarely overused, the page reading as a tonal grey ladder rather than pure black and white. Backgrounds: photo-reference-accurate European urban environments (Prague stone streets, German autobahn, Tokyo subway interior), drawn with architectural precision and atmospheric perspective. Composition: cinematic but quiet, frequent eye-level mid-shot of a single character in a real environment, the panel earning its drama through specificity rather than spectacle. Panel borders: clean black rules, generally consistent grid, the layout sober and adult. Mood: psychological thriller, sustained dread without horror-genre theatricality, the European mood (Kafka, Le Carre) translated into manga discipline. No on-canvas text, no Japanese or European lettering hallucinated onto the frame, no speech bubbles, no signature. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Thriller manga, Wikipedia

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Expressive Manga with Wobbly Hand-Drawn Ink and Muted Washes (Style-Only, Image-Conditioned)

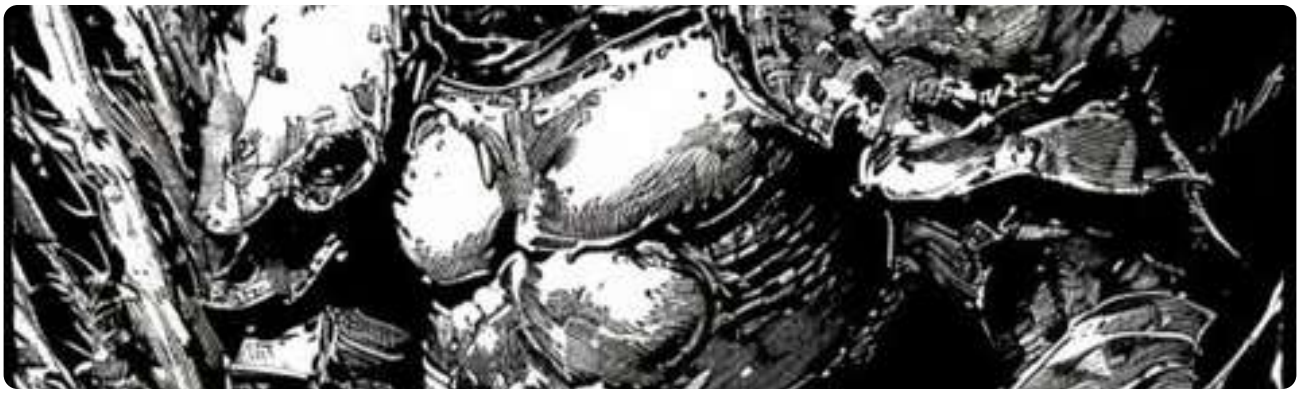
The loose expressive manga line looks like an alternative-comics artist's work published in mainstream Japanese manga magazines. Its wobble is deliberate: smoothness has been refused in favor of the hand of the artist present on the page. The Moebius and airy French BD influence is a European-comics rebellion against the Japanese-manga production line, the assertion that the manga page can be a personal drawing rather than an industrial product. The loose line is the entire ethical position.

PROMPT

Re-render this image as an expressive manga panel in the visual register of Tekkonkinkreet (1993-94), Ping Pong (1996-97), Sunny (2011-15), and Cats of the Louvre (2016-17). LOOSE WOBBLY hand-drawn ink line, deliberately uncorrected, the line shaking and breathing, naive in feel but actually highly controlled, the line of an artist who could draw cleanly but chose not to. Pure black india ink on white paper, with restrained screentone for atmospheric grey only, OR with delicate hand-rendered watercolor wash in muted color (sage, dusty mustard, pale terracotta, washed cyan) added as flat patches over the ink. Character anatomy: deliberately distorted, slightly off-model, oversized hands and feet, smaller heads, the kids in Sunny drawn like a child might draw them but with adult perspective control, the influence of Moebius and French BD felt openly in the airy line and warped perspective. Background: simplified urban architecture rendered with the same wobbly hand-drawn line, rooftops and chain-link fences and concrete underpasses, the texture of Tokyo's residential sprawl reduced to line-impression rather than detail. Composition: loose, often diagonal, the panel feeling like a hurried plein-air sketch made from life, the artist present in the line. Panel borders: hand-drawn ruled lines, irregular thickness, sometimes broken or omitted entirely. Mood: tender, melancholy, the loneliness of children and the elderly, the bittersweet register of growing up in a city. No on-canvas text, no Japanese or French lettering hallucinated onto the frame, no speech bubbles, no signature. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Alternative manga, Wikipedia

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Kentaro Miura Berserk Dense Ink (Style-Only, Image-Conditioned)

Miura drew Berserk for 32 years until he died at his desk in 2021. Every page took days. The dense ink is not stylistic ornament, it is the visible record of HOURS, the testimony of a single human refusing to take any shortcut. The Berserk register is the assertion that draftsmanship time is sacred, that the reader can SEE the labor and the labor is part of the meaning. The dark fantasy is theological, the body suffers because it is body, and the ink suffers in sympathy.

PROMPT

Re-render this image as a Kentaro Miura manga panel from Berserk, in the visual register of the Golden Age arc, the Conviction arc, and the Falconia arc, between 1989 and 2021. Pure black india ink on white paper, with disciplined grey screentone for atmospheric shadow only, NO color. OBSESSIVE INK DENSITY: every surface in the panel rendered with thousands of individual hand-drawn ink marks. Armor: every scale, rivet, dent, and shadow individually drawn. Forest backgrounds: every leaf, every branch, every bark texture individually rendered, no shortcut, no copy-paste. Cloth and fur: every fold, every hair, every wrinkle line. Distant crowd scenes: every face in the army rendered as a distinct visible character. The page reads as ASTONISHING physical labor, the kind of drawing that takes 60-80 hours per page. Line: precise medium-weight G-pen ink, sharp confident contour over fine internal hatching, the line trained on European medieval-armor reference and Frank-Frazetta-meets-Hieronymus-Bosch composition. Character anatomy: muscular, weighted, heroically distorted in the Frazetta tradition, the protagonist's body language always communicating either explosive readiness or exhausted-but-standing endurance. Composition: dramatic, low-angle, often a single hero figure dwarfed by a monstrous or architectural element, the influence of medieval triptych altarpiece felt in the framing. Background detail load: maximum, the eye should never find a passage of bare paper or screentone shortcut, the entire frame earned through ink. Mood: dark fantasy, theological dread, the body as battleground. Panel borders: thick clean rules, occasionally broken by a fist or weapon crossing into the gutter. No on-canvas text, no Japanese or European medieval lettering hallucinated onto the frame, no speech bubbles, no signature. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Kentaro

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Super-Based Japanese Manga (Style-Only, Image-Conditioned)

PROMPT

Re-render this image as a single full-bleed Japanese manga panel in the lineage of precise dystopian cityscapes (Akira), expressive anatomical brushwork (Vagabond), Kentaro Miura (Berserk), and cinematic noir figuration. Black and white only, no color. Ultra-fine 0.1mm ink linework, dense crosshatching for shadow, screentone halftone for midtones, paper-white highlights, deep ink blacks. Dramatic chiaroscuro lighting from a single hard directional source. High contrast, cinematic depth, zero background flatness. Composition framed like a key splash page: deliberate negative space, gravitas over motion, stillness charged with implied force. Mood: solemn, sovereign, pre-violent, vitalist, masculine, sun-cult. No speech bubbles, no text, no onomatopoeia, no panel borders, no logos, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source. Treat every surface as if drawn by hand with a steel nib pen on heavy paper.

Learn the source: Super

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SEQUENTIAL & ANIME . GRAMMAR 10 OF 52

DBZ

31 prompts

Learn the movement: Dragon Ball Z

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DBZ Power-Up Vertical-Strain (Kamehameha Charge)

Dragon Ball Z's central thesis, repeated thousands of times across hundreds of episodes, is that power comes through visible strain. Every transformation, every Kamehameha, every Spirit Bomb is depicted as physical cost, screamed and clenched and bled-for. This is the opposite of the contemporary luxury-register that depicts strength as effortless. The DBZ power-up frame is the visual grammar of the work-ethic that the laptop class has erased from its imagery. Applied to any contemporary subject mid-effort, the register asserts: the strain IS the power, the visible cost IS the proof.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1989-1996) in Akira Toriyama's signature character-design lineage. Single-figure tight-to-medium composition framed slightly low-angle to emphasize verticality. Subject in arrested-strain pose: legs spread shoulder-width or wider with knees bent in a low athletic stance, both hands cupped together at one side of body (Kamehameha position) or both fists clenched at sides (general power-up), torso slightly twisted to camera with shoulders pulled back, head tilted slightly upward with mouth open in held-shout, eyes white-flash or wide-glaring, hair lifted vertical or windswept by the energy. Aura: jagged-edge flame-like energy lines surrounding the body in bright cyan-white-yellow, drawn as hand-inked angular tongues with hard edges (NOT soft glow), particles of light or debris drifting upward around figure. Background: cracked dirt or stone ground rendered with hand-inked fracture lines radiating from subject's feet, distant mountains or sky in painted-cel watercolor with soft chromatic blur from the energy. Sky tinted by aura: clouds tinged orange-cyan, atmospheric distortion radiating outward in concentric circles. Cel-animation linework: thick confident single-weight ink for figure (heavier than Ghibli), heavy black shadow-fill on muscle-shadow areas, exaggerated muscle-definition lines along forearm and neck tendons. Color palette: warm body-tone with deep red-orange shadow-fill, aura cyan-and-yellow, ground sepia-brown, sky bright. Mood: power through visible strain, the entire body committed to a single act, no effortless cool, the strain IS the power, the anti-luxury register that says strength looks like cost. Composition leaves vertical aura-streaks negative space above figure for top-caption insertion. No legible text on character, no studio watermark, no specific franchise logo. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball Z, Kanzenshuu

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DBZ Hyperbolic Time Chamber Meditation

The Hyperbolic Time Chamber is one of DBZ's most-cited and most-undervalued story devices: a room where one day of outside-time is one year of inside-time, and the only person who knows what happened inside is the person who was there. Applied to any contemporary subject doing deep work in isolation, the register asserts: the compounding work that happens off-schedule, unwitnessed, in the white room nobody is watching, is where the actual power gathers. The visible Kamehameha is the proof; the time chamber is the cause.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1989-1996) Hyperbolic Time Chamber setting, Akira Toriyama character design. Wide composition with subject as a single figure in an entirely featureless white-void environment, no walls, no floor-horizon, no shadow on ground (because there is no ground). Subject either seated cross-legged in meditation pose or standing in mid-training stance (one fist forward, other at hip, slight muscular tension). Surrounding void: pure white-and-cream gradient with subtle warm-yellow tint at upper area and slight cool-cream tint at lower area, no clouds, no objects, just luminous infinite space. Optional minimal detail: a single small spherical building (the chamber's central structure) visible at distant background as a tiny rounded silhouette, or no building at all. Subject lighting: ambient white light from all directions, soft shadow only directly beneath body, slight rim-light suggesting the surrounding luminescence. Body and clothing rendered with Toriyama-school heavy-line confident ink and bold color-fill (orange-and-blue Goku-style training-gi, or solid-color training outfit), expression composed in focused concentration. Cel-animation linework: thick confident ink for figure, no background detail to interfere. Mood: deep work in isolation, the year inside the room that the world sees as a day, the place that is not on the schedule, the chamber that compounds time, the work that has no audience. No legible text, no studio watermark. Aspect ratio 16:9 or 4:3 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball Z, Kanzenshuu

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DBZ Senzu Bean Acceptance Frame

The senzu-bean transfer is one of DBZ's most-repeated and least-discussed visual moments. The wounded warrior accepts the bean from a friend, ally, or mentor. There is no resistance to the help, no performance of self-sufficiency, no shame. The register asserts: the ability to accept help is itself a form of strength. Applied to any contemporary subject receiving aid, mentorship, or gift, the register encodes the grace-of-acceptance mode that the rugged-individualist register has erased.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1989-1996) Akira Toriyama character design, depicting the senzu-bean transfer. Mid-shot or close composition framing two figures: one (the giver) extending a small green object in an open palm or with finger-and-thumb pinch, the other (the receiver) wounded or fatigued, accepting with hand outstretched or already holding the object near mouth. Receiver visible-cost: battle-damaged clothing (torn fabric, dust, scuff-marks), light blood-trace on mouth or brow, posture slightly slumped or kneeling. Giver upright, composed, calm. Background: post-battle landscape rendered in delicate pastoral watercolor with verdant foliage and atmospheric light (DBZ backgrounds borrow Ghibli pastoral style for non-action scenes), cracked ground or rubble, distant mountains, soft cloud-sky. Lighting: post-storm calm directional from upper-screen-right, warm and forgiving, the violence has stopped. Cel-animation linework: Toriyama-school confident single-weight ink, slight imperfection at line ends, heavy shadow-fill on muscle areas, less aggressive line-weight than the power-up frame (this is a quiet moment). Color palette: warm body-tones, dusty earth-tones for damaged clothing, the senzu-bean rendered as small bright green focal-point. Mood: acceptance of help as a form of strength, the warrior who can be helped is the warrior who can fight again, no shame in receiving, the gift transferred between equals. Composition leaves negative space at upper sky and lower foreground suitable for caption insertion. No legible text, no studio watermark. Aspect ratio 16:9 or 4:3 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball Z, Kanzenshuu

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DBZ Super Saiyan Transformation Aura-Burst

The Super Saiyan transformation is DBZ's central visual thesis: transformation comes from the breaking point, not from comfort. Goku transforms when Krillin dies, not when he is well-fed. The register asserts: the loss is the catalyst, the grief-and-rage are the fuel, the new state is the irreversible result. Applied to any contemporary subject at a breaking-point moment of becoming, the register encodes the cost-of-transformation mode that the self-help register has flattened into "growth mindset."

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1989-1996) Akira Toriyama character design, depicting the Super Saiyan transformation peak-moment. Tight-to-medium composition framed low-angle for vertical emphasis. Subject at exact instant of transformation completion: hair raised vertical and spiked in gold-yellow with hard ink-outlines, eyes wide and teal-cyan with white-flash highlight, mouth open in held-shout, body in upright stance with fists clenched at sides, muscles tensed and visibly defined with heavy line-weight, slight blood-trace at corner of mouth. Aura: massive golden-yellow energy column surrounding figure, jagged hard-edge angular flames erupting outward in all directions (NOT soft glow), bright white-cream core around body fading to deep gold at outer edge, individual aura-flames drawn with confident ink and high contrast. Particles: small debris and rocks lifting from ground around figure, light flecks rising through aura. Background: cracked planet-surface with deep fractures radiating from subject's feet, distant sky tinted gold by aura, atmospheric chromatic-distortion concentric rings, near-mountains or rubble at edge of frame. Lighting: aura is primary light source casting hard golden light on subject's body, deep shadow on opposite side, ground lit from above by transformation light. Cel-animation linework: heavy confident ink for figure (thicker than standard DBZ), heavy black shadow-fill on muscle areas, aura drawn with single-weight ink hard edges. Color palette: gold-and-yellow dominant, white-cream highlights, black shadow-fill, sky chromatic-tinted. Mood: the breaking-point transformation, the moment grief-and-rage-and-resolve fuse into a new state, no calm, no control, only the instant of becoming, the cost of the loss made into power. Composition leaves vertical aura-streaks negative space above figure for top-caption insertion. No legible text, no studio watermark, no specific franchise logo. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball Z, Kanzenshuu

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DBZ Kaio-Ken Red-Aura Strain

Kaio-ken is one of DBZ's most-undervalued visual metaphors: a temporary power-multiplier that lets you punch above your weight at the cost of damaging your own body. You borrow against yourself. You pay with interest. The register asserts: leverage is real, the gain is real, but the cost is also real and arrives later. Applied to any contemporary subject using leverage (financial, physical, social, attentional), the register encodes the borrowed-power mode that the upside-only register erases.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1989-1996) Akira Toriyama character design, depicting Kaio-ken activation. Tight-to-medium composition with subject in mid-charge fighting stance: legs in low athletic crouch, one or both fists clenched, posture coiled. Subject's body engulfed in red-orange flame-aura with jagged angular ink-edges, the red noticeably hotter and more aggressive than the gold Super Saiyan aura, with darker red-crimson at core and bright yellow-orange at outer edge. Subject's expression: teeth clenched in held-grimace, eyes narrowed but burning, skin tone slightly flushed toward red, visible muscle-tension with prominent forearm and neck tendons. Slight blood-trace at corner of mouth or cracking visible at skin (suggesting the multiplier is burning the body from inside). Background: chromatic distortion with concentric red rings radiating outward, distant cracked-ground or sky tinted red-orange by aura-light, atmospheric heat-shimmer visible. Lighting: aura is primary light source casting red-orange light on subject, deep magenta-crimson shadow on far side of body, ambient heat-glow on near surfaces. Cel-animation linework: heavy confident ink for figure, heavy shadow-fill on muscle areas, aura drawn with single-weight ink hard edges. Color palette: red-and-crimson dominant, orange highlights, deep magenta shadow, sky chromatic-tinted. Mood: borrowed power, the multiplier you can use but cannot sustain, the leverage-against-self mode where the gain is real but the cost is also real and arrives later. Composition leaves aura-streaks negative space at upper area for caption insertion. No legible text, no studio watermark. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball Z, Kanzenshuu

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DBZ Master-Student Sparring (Roshi-Goku / Piccolo-Gohan)

DBZ's mentor lineage is built on one rule: the elder must still be able to hit the younger. Roshi spars Goku. Piccolo trains Gohan. King Kai spars Goku on his small planet. The teaching is bodily, the lesson is bruises, the transmission cannot be put in a book. Applied to any contemporary mentor-student dyad, the register asserts: the elder who can still embarrass the younger is the only elder worth the title, and the mentor who has stopped fighting has stopped teaching.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1989-1996) Akira Toriyama character design, depicting master-student sparring. Mid-shot composition with two figures: an elder/mentor and a younger student, both mid-action in a martial exchange. Elder can be visibly older (gray hair, beard, weathered facial features) but body still posed in confident stance, mid-block or mid-counterattack with one fist raised or palm open in deflection. Student visibly younger, posed in mid-strike or mid-recovery from a strike, expression intense in concentration. Both bodies show committed muscular tension, neither holding back. Both wear training-gi (orange, blue, weighted-armor variants) with visible wear and dust. Background: training-ground setting (cliff-top, desert plateau, island clearing, mountain training-platform), distant horizon visible, pastoral watercolor background with verdant foliage and atmospheric light, cracked ground or vegetation at edges. Lighting: outdoor directional sun from upper-screen-right, hard shadows on both figures, slight dust kicked up between them catching the light. Cel-animation linework: heavy confident Toriyama-school ink for both figures, heavy shadow-fill on muscle areas, motion-lines from arms or feet to indicate kinetic energy of the exchange. Color palette: warm body-tones, dusty-orange gi for one, blue-or-purple gi for other, earth-tones for ground, soft blue sky. Mood: the elder who can still hit the younger, the mentor whose teaching is bodily and unscalable, the transmission that does not happen through speech, the spar that IS the lesson. No legible text, no studio watermark. Aspect ratio 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball Z, Kanzenshuu

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DBZ Fusion Dance Three-Quarter Moment

The Fusion Dance is DBZ's most-meme-friendly and least-understood gag. The dance must be PERFECT or the fusion fails (and produces a comedic disaster). The register asserts: synthesis requires exact mirroring, and asymmetry breaks the result. Applied to any contemporary subject mid-merger (collaborations, mergers, partnerships, alliances, code-merges), the register encodes the formal-precision-as-prerequisite-for-synthesis mode. The dance works or it doesn't, and the cost of failure is comedic and irreversible.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1989-1996) Akira Toriyama character design, depicting the Fusion Dance peak-moment. Mid-shot composition with two figures facing each other in three-quarter angle, both in mirror-perfect dance pose: index fingers extended toward each other (almost touching), bodies arched outward at matching angle, one leg lifted in matching position, expressions composed in held-focus, both with vertical aura-streaks behind. Subjects must mirror each other exactly: any asymmetry breaks the visual register. Background: chromatic aura between figures rendered as bright white-yellow energy column connecting the two finger-tips, energy radiating outward in concentric rings. Surrounding setting in soft-focus: distant rubble or training-ground, sky tinted by aura-light. Lighting: aura between figures is primary light source, casting hard light on both bodies, deep shadow on outer edges, environment soft-glow. Cel-animation linework: heavy Toriyama-school confident ink for both figures, heavy shadow-fill on muscle areas, motion-lines and aura-streaks drawn with single-weight ink. Color palette: warm body-tones, gi-color matching for both (or contrasting to mark them as separate-becoming-one), aura bright white-yellow with hot core. Mood: the moment of merger, the synthesis that requires exact mirroring, the act that cannot be faked because asymmetry breaks the result, two becoming one through formal precision. Composition leaves negative space at upper aura-column for caption insertion. No legible text, no studio watermark. Aspect ratio 16:9 or 4:3 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball Z, Kanzenshuu

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DBZ Spirit Bomb Gathering Hands-Raised Frame

The Spirit Bomb is DBZ's most-undervalued political image. Goku cannot defeat Frieza, Cell, or Buu alone. He raises his arms and asks every life-form on the planet (and beyond) for a small contribution of energy. The bomb is built from millions of small donations. The register asserts: the borrowed collective energy is the only thing that defeats the final boss, and individual-heroism alone is structurally insufficient against the largest threats. Applied to any contemporary subject acting as channel-for-collective-effort, the register encodes the vitalist-collective mode where the individual is the conduit and the crowd is the power.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1989-1996) Akira Toriyama character design, depicting the Spirit Bomb gathering peak-moment. Wide composition with subject at lower-third with both arms raised straight up overhead, palms open, looking up at a massive growing sphere of energy hovering above. Subject's body in strong vertical line, both feet planted, head tilted back, expression composed in focused concentration. Above subject: enormous sphere of bright cyan-and-white energy with bright pulsing core, hard-edged ink contour at sphere boundary, with thousands of small light-particles streaming inward from all directions of sky into the sphere (each particle representing energy donated from another life-form). Background: entire planet-surface visible at horizon below (curved planet-curve at edge of frame to suggest planetary scale), sky tinted by the bomb-light (warm gold-and-cyan), distant continents or atmosphere bands visible. Lighting: bomb-sphere is primary light source casting bright cyan-white light on subject from above, deep shadow underneath body, ambient sky-glow. Cel-animation linework: heavy confident Toriyama-school ink for subject, sphere drawn with single-weight ink boundary, light-particles as small ink-dashes streaming inward. Color palette: cyan-and-white dominant, gold-warm secondary, subject in standard gi colors. Mood: collective borrowed energy, the moment the protagonist becomes the channel for everyone else's contribution, the vitalist-collective register where individual is the conduit and the crowd is the power, the only thing that defeats the final boss is what is borrowed from everyone. Composition leaves vast vertical sky-and-sphere negative space for caption insertion. No legible text, no studio watermark. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball Z, Kanzenshuu

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DBZ Battle-Damaged Stoic-Grimace Frame

The Vegeta-late-in-Frieza, Goku-late-in-Cell, Gohan-late-in-Buu register: torn clothing, blood-trace, body broken but still upright. DBZ's most thematically serious frame after the transformation. The register asserts: the damaged body still standing IS the thesis, and the visible cost-without-collapse is the proof of will. Applied to any contemporary subject who has been damaged but has not yet fallen, the register encodes the cost-visible-still-standing mode that the unbroken-aesthetic of luxury-content has erased.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1989-1996) Akira Toriyama character design, depicting a battle-damaged still-upright stance. Mid-shot or close composition of subject after sustained battle damage. Clothing torn at sleeves, chest, leg (showing torn fabric edges with hand-inked rough lines), exposed skin showing bruises and abrasions, blood-trace at corner of mouth, blood-streak across forehead or cheek, dust and scuff-marks across body. Posture: body weight on one leg with other slightly bent for balance, arms loose at sides or one fist clenched, head tilted slightly down with eyes glaring up at off-frame opponent, jaw set in stoic-grimace. NOT a panic expression, NOT a fear expression: composed acceptance of the cost mixed with refusal to fall. Background: post-battle landscape with cracked ground, distant rubble, sky tinted with battle-aftermath (orange-dust or smoky-cyan), possibly rising heat-shimmer. Lighting: directional sun from one side casting hard shadow on damaged body, blood-trace highlighted, slight rim-light on torn fabric edges. Cel-animation linework: heavy confident Toriyama-school ink, heavy shadow-fill on muscle areas, additional dense linework for damage detail (torn fabric, bruises, blood), exaggerated muscle-definition on visible exposed areas. Color palette: warm body-tones with red-blood accents and bruise-purple shadow, dusty earth-tones for damaged clothing, sky in battle-aftermath orange-and-gray. Mood: cost visible on body, not yet defeated, the stoic acceptance of damage paired with refusal to fall, the body broken but the will intact, the damaged-still-standing register that asserts mere damage is not loss. Composition leaves negative space at upper sky and background suitable for caption insertion. No legible text, no studio watermark. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball Z, Kanzenshuu

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DBZ Ultra Instinct Silver-Aura Still-Form Frame

Ultra Instinct is Dragon Ball's final answer to its own thesis. Every previous transformation (Super Saiyan, Kaio-ken, Spirit Bomb) is built on visible strain. Ultra Instinct is silver, calm, still. The body acts without the conscious mind. The register asserts: mastery is stillness, the final form is the quiet one, the level beyond effort is where the precision lives. Applied to any contemporary subject who has reached the level beyond conscious-effort, the register encodes the mastery-as-stillness mode that contradicts the strain-register of every previous DBZ template. The Ultra Instinct frame is the answer to the Kamehameha frame: the same series, ultimately revising its own thesis.

PROMPT

Re-render this image as a frame from Dragon Ball Super (Toei Animation, 2015-2018) Akira Toriyama character-design lineage, depicting Ultra Instinct transformation peak-state. Tight-to-medium composition framed slightly low-angle for vertical emphasis but composition is calm rather than coiled. Subject upright in still-stance: feet shoulder-width apart, arms loose at sides (no fists clenched, no strain visible), body relaxed but precise. Hair: silver-and-white with subtle blue-tint highlights, slightly lifted but not vertically spiked. Eyes: bright silver-blue with calm direct gaze (NOT glaring, NOT shouting), expression composed in serene focus, mouth closed in neutral set. Aura: silver-and-white energy surrounding figure with SOFT-edged glow (NOT jagged angular flames), cooler color temperature than Super Saiyan gold, slight blue-shadow at outer edge, fine light-particles drifting upward in slow motion-suggest. Body lighting: aura provides ambient silver-blue rim-light on shoulders, head, and arms, soft chromatic glow on surrounding air. Background: featureless arena floor or atmospheric blur, chromatic ring-distortion radiating outward but soft-edged rather than hard, sky tinted silver-blue. Cel-animation linework: heavy confident Toriyama-school ink for figure but slightly cleaner than the strain-states (less shadow-fill on muscles, smoother lines), aura drawn with both hard-edge ink-boundary and soft-glow color-bleed. Color palette: silver-and-white dominant, blue-cool secondary, body in standard gi colors but slightly desaturated, environment cool. Mood: mastery as stillness, the final form is the quiet one, the level beyond strain where the body knows what to do without conscious effort, the antithesis of the Kaio-ken multiplier, the answered version of the Spirit Bomb's question. Composition leaves silver-aura negative space surrounding figure for caption insertion in multiple directions. No legible text, no studio watermark. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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DBZ Final Flash Two-Hand Beam Brace

The Final Flash is Vegeta's portfolio statement. He spends the entire charge time exposed, defenseless, with no second move queued behind it. Either the beam connects and ends the threat or he loses. The register encodes the hedge-fund position-sizing rule: when you have real conviction you fire everything in one shot, because hedging your conviction trade is the same as not having one. Applied to any subject in a make-or-break commitment posture, the frame asserts that the bet must be sized to the conviction or the conviction is fake.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1991-1995 Cell-Saga era) Akira Toriyama character design, depicting the Final Flash two-hand beam-charge brace. Subject planted in wide stance with both arms extended forward at chest height, palms facing outward, fingers spread wide and held rigid, wrists pressed together so the two hands form a single firing platform. Body angled slightly back so the planted feet, hips, shoulders, and arms form a single force-transmission line. Face locked in clenched-teeth concentration, eyes narrowed at unseen target ahead. Between and just in front of the palms: a dense roiling sphere of bright golden-yellow energy compressing inward, with hard-edged ink contour, lightning-arc strands snapping outward from the sphere into the air around the hands. Aura: tall flame-shape of golden ki rising vertically from the subject's whole body, hard cel-shaded edges, layered ink-line wisps. Ground: cracked rock or pavement fractured in a radial pattern from the subject's feet, small pebbles lifting into the air around the boots. Background: sky bleached pale by the charge-light, distant rock-formations or wasteland horizon, parallel speed-lines converging toward the sphere to telegraph the imminent release. Lighting: golden-yellow ki sphere is the primary key light from the front-center, deep cast shadow behind subject. Cel-animation linework: heavy confident Toriyama-school ink, single-weight contour on the sphere, hatched ink for cracked ground. Color palette: golden-yellow dominant, warm white core, cool slate-blue shadows, subject in standard armor/gi colors. Mood: the moment of all-in commitment where the subject is pouring everything into a single concentrated shot, no hedge, no second attack queued, the conviction-trade made visible, the bet sized to the conviction. Composition leaves the foreground beam-path open for caption insertion. No legible text, no logo, no watermark. Aspect ratio 16:9 matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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DBZ Instant Transmission Vanish Afterimage

Instant Transmission is the technique Goku learns on Yardrat that bypasses flight entirely. Where every other character has to physically traverse space, Goku locks onto a ki signature and arrives. The register encodes the Tesla-category-challenge mode: the fastest mover is not the one who runs the route faster, it is the one who refuses the route geometry. Applied to any subject who solves a problem by changing the question rather than answering it faster, the frame asserts that real speed is structural, not effort-based.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1991-1995) Akira Toriyama character design, depicting the Instant Transmission vanish-frame at the moment of teleport-initiation. Subject standing upright with two fingers (index and middle) of one hand pressed to the forehead just above the brow, eyes closed in concentrated focus, other arm relaxed at side. Body shown in transition: the front-facing solid figure dissolves toward the trailing edge into a translucent ghosted-afterimage that fades to nothing across roughly a body-and-a-half of horizontal space, with the trailing afterimage rendered at 40-percent opacity and outlined in faint cel-ink. Faint distortion-warp shimmer in the air around the subject suggesting space-bending. Small ki sparks scattered in the air at the subject's silhouette edges. Background: simple environment (open field, arena floor, or rocky plateau) with a clean horizon, kept low-detail to make the vanish-effect the focal element, with subtle radial heat-shimmer where the subject is mid-displacement. Lighting: flat anime daylight from upper-front, no dramatic key, the visual emphasis is the dissolve not the lighting drama. Cel-animation linework: heavy confident Toriyama-school ink for the solid portion of the subject, progressively lighter and dashed ink for the afterimage trail, single-weight contour throughout. Color palette: clean primary anime colors on the solid subject, desaturated and translucent on the trail, neutral ambient background. Mood: the speed-register where the subject does not run the route, the subject skips the middle of the route entirely, the category-challenge to conventional locomotion where the fastest mover is the one who refuses the geometry. Composition leaves the trailing afterimage path open for caption insertion. No legible text, no logo, no watermark. Aspect ratio 16:9 matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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DBZ Scouter Power Level Readout POV

The scouter is DBZ's tightest Baudrillard joke. Saiyan officers point the lens at a target, read a number, and decide whether to engage based on the readout. The number is then routinely wrong. Goku breaks every scouter in the franchise because his power level is not a fixed quantity; it spikes in combat. The register encodes the simulacra-precedes-reality mode: the readout becomes more real than the fighter, and the moment the readout exceeds the holder's own number the holder either panics, crushes the lens, or both. Applied to any subject being measured by an instrument that the audience knows is wrong, the frame asserts that the map has overrun the territory.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1989-1991 Saiyan-and-Frieza Saga era) Akira Toriyama character design, depicting the first-person point-of-view through a Saiyan scouter lens. Framing as if looking through a tinted curved-glass eyepiece: faint green-tinted vignette around the frame edge, slight pincushion distortion at the corners, narrow horizontal sensor-bar visible at the bottom edge of the lens. The subject from the source image positioned at frame-center, framed inside a thin green wireframe targeting bracket (corner-marks only, four L-shaped angle marks) overlaid on top of the subject. Around the subject within the bracket: a sparse scatter of unintelligible alien-glyph readout marks rendered as faint green stylized non-letter shapes (no real numerals, no recognizable digits, no Latin or Roman or Arabic characters, just abstract glyph-flecks suggesting a readout-in-progress). Subject's environment rendered in slightly desaturated tones owing to the green lens-tint over the whole frame. A faint targeting reticle (small cross or dot) at the dead-center of the lens. Subtle scanline texture across the whole lens-view at low opacity. Background outside the targeting bracket remains the source environment but tinted green. Lighting: ambient lighting of the source environment, but uniformly biased toward the green-cyan side by the lens-tint. Cel-animation linework: heavy confident Toriyama-school ink for the subject within the bracket, thin precise green vector lines for the HUD elements (bracket, reticle, glyphs, vignette boundary). Color palette: green and cyan dominant over the whole frame, subject's natural colors muted by the green tint, HUD elements in bright green. Mood: the measurement-fetish register where the act of reading the power level threatens to replace the act of fighting, the simulation of strength priced through the lens becomes more real than the strength itself, the moment before Vegeta crushes the scouter in his fist because the map has become the territory and the territory is offended. Composition leaves the lower band of the lens open for caption insertion. No legible text, no real numerals, no logo, no watermark, no Latin or other recognizable script anywhere in the frame. Aspect ratio 16:9 matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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DBZ Beam Struggle Clash Stalemate Frame

The beam-struggle is the Schmitt political moment in animation form. Two casters fire opposing beams. The beams meet at a sphere at the center. The fight is decided not by who shot first or who shot harder in the abstract, but by which caster can push the sphere across the centerline. There is no compromise position, no negotiated outcome, no third-party arbiter. The collision-point IS the political. The register encodes Schmitt's friend-enemy distinction in its purest visual form: irreconcilable forces at a single contested point, decision by sustained pressure. Applied to any subject locked in a winner-take-all confrontation, the frame asserts that some questions admit no centrist solution and the only honest move is to push.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1991-1996) Akira Toriyama character design, depicting the beam-struggle clash at the moment of stalemate-equilibrium. Composition centered on a violently roiling sphere of unstable energy at the dead-center of the frame where two opposing beams meet, sphere irregular-edged and bulging outward with hard cel-ink boundary, lightning-arcs snapping out radially from the collision-sphere in all directions. From the left edge of the frame: a beam of one color (e.g. bright golden-yellow) extending in from off-frame, tapering thickness from full-strength at the edge to compressed at the collision-sphere, with caster's straining hands or arms visible at the left edge in partial silhouette. From the right edge of the frame: a beam of an opposing color (e.g. saturated purple or crimson) extending in from off-frame in mirror-symmetry, with the opposing caster's hands/arms visible at the right edge. Both beams shown with internal speed-streak lines suggesting forward momentum. Background: sky bleached pale by the dual beam-light at the center, darker at the corners, dense parallel speed-lines radiating outward from the collision-sphere to the four corners of the frame. Ground (if visible at lower edge): cracked, fractured, debris lifting upward into the air, drawn into the collision. Lighting: the collision-sphere is the dominant key light from center, lighting both casters' arms from inside the frame, hard cast shadows pointing outward. Cel-animation linework: heavy confident Toriyama-school ink, single-weight contour on the sphere and beam-boundaries, dense hatched ink for speed-lines and ground-cracks. Color palette: two opposing saturated primary colors (e.g. gold versus purple, blue versus red) at the beam-bodies, bleached white-hot core at the collision-sphere, slate-blue-cool corner shadows. Mood: the political-decision-made-visible, the moment where two irreconcilable forces meet at a single contested point and the winner is decided by which one can push the sphere across the centerline, the Schmitt friend-enemy distinction collapsed into a single visible collision-point with no middle-ground available. Composition leaves the upper or lower band open for caption insertion. No legible text, no logo, no watermark. Aspect ratio 16:9 matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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DBZ Gravity Chamber Training Heavy

The gravity chamber is DBZ's quiet thesis on why the Saiyan princes (and eventually Goku) keep getting stronger while their enemies plateau. The chamber is a machine for voluntarily increasing the friction on every movement. Push-ups under 100x gravity are not 100 push-ups, they are one push-up under 100x load, and that is the input that compounds. The register encodes the Zell-contrarian-builder mode: the actual input to strength is voluntary friction, the dial you turned up when no one was forcing you. Applied to any subject in self-imposed-hardship posture, the frame asserts that the unforced friction is the load-bearing variable and the optimization-toward-comfort register is the bag-holder.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1991-1994 Cell-Saga prep-arc era) Akira Toriyama character design, depicting the interior of the Capsule Corp gravity-training chamber under heavy-multiplied-gravity setting. Spherical interior space: curved walls visible at the frame edges, paneled metal plating with the round Capsule Corp window-portholes around the equator (no legible Capsule Corp logo, just the porthole shapes). Lighting: dominant deep red-orange ambient wash from chamber-emitters mounted in the walls, with cooler emergency-amber accent from a control-console at one wall side, the red-orange biasing the whole frame toward a heat-pressurized register. Subject positioned at chamber-center on a small raised circular training-pad, body hunched and visibly straining against downward force: shoulders pulled down, knees bent and trembling, one or both hands braced on knees or pressed flat to the floor in a push-up brace, body angled forward, head lowered with sweat droplets visible suspended around the head and shoulders (suspended because gravity is multiplied, droplets fall fast and small from skin into pad). Training-gi torn at the shoulders or knees, weighted training-bands visible at wrists or ankles. Visible distortion-shimmer in the air above the subject suggesting compressed-gravity field. On the chamber wall behind subject: a digital display-panel rendered with no legible numerals (abstract glyph-shapes only, faint green or amber lit, no readable digits). Lighting on subject: red-orange key from above and around, deep dark cast shadow directly underneath the body owing to the gravity-pull-down direction, secondary amber rim-light from the control console. Cel-animation linework: heavy confident Toriyama-school ink for subject, fine clean panel-line ink for the chamber interior, ink-dash sweat droplets, hatched ink for chamber-shadow areas. Color palette: deep red-orange dominant, amber secondary, dark slate-blue for the chamber-machinery shadows, subject in standard gi tones biased red by ambient. Mood: the voluntary-friction register where the subject has deliberately turned the dial up on the resistance, the suffering is self-imposed and self-paid-for, the contrarian-builder posture where the input that makes the output stronger is the friction you chose to add when no one was forcing you. Composition leaves the curved upper wall open for caption insertion. No legible text, no real numerals, no visible logo or watermark. Aspect ratio 16:9 matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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DBZ Super Saiyan God Red-Divine Form Frame

Super Saiyan God broke the Dragon Ball escalation logic. Every prior transformation added mass, muscle, hair-volume, aura-volume. SSG cut all of it. The divine form is leaner, calmer, smaller in silhouette but stronger in substance. The Schmitt friend-enemy distinction applied to power-tropes: the actual enemy of refinement is not weakness but the bulking-up reflex, and the god-form recognizes the bulk as the limitation. Applied to any contemporary subject at a refinement-state, the register encodes the buried thesis that divine power is narrower, not broader.

PROMPT

Re-render this image as a frame from Dragon Ball Z Battle of Gods (Toei Animation, 2013) Akira Toriyama character-design lineage, depicting Super Saiyan God divine-form peak-state. Tight-to-medium composition framed level or slightly low-angle, composition controlled rather than coiled. Subject body proportions notably LEANER and SLIMMER than standard Super Saiyan (no exaggerated muscle-bulk, instead refined athletic build with reduced overall mass), upright in calm stance with hands at sides or one hand raised in measured gesture, posture confident-relaxed not aggressive. Hair: vivid crimson-red, sharper-spike geometry but reduced overall volume compared to gold Super Saiyan (sleeker silhouette, less wild), single signature spike-pattern. Eyes: bright crimson-red with steady direct gaze, eyebrows reduced or near-invisible (signature SSG ridge-only detail), expression composed-divine, no shouting mouth, lips closed in calm set. Aura: crimson-red flame-aura surrounding figure with soft-edged ember-glow (NOT jagged hard-edge like gold SSJ), warmer color temperature, occasional spark-particles drifting outward in slow upward arc, divine-energy register rather than rage-energy register. Body lighting: aura provides ambient warm-red rim-light on shoulders and head, soft chromatic glow on surrounding air. Background: featureless arena floor or atmospheric blur, faint ring-distortion radiating outward in soft warm-red, sky tinted dusk-magenta or warm-crimson. Cel-animation linework: confident Toriyama-school ink for figure but slightly cleaner than standard SSJ strain-states, aura drawn with soft-glow color-bleed dominant, hard-edge minimal. Color palette: crimson-red dominant, warm secondary, body in standard gi colors slightly desaturated to allow red dominance. Mood: divine-calm, the god-form revealed as refinement rather than amplification, the answer to the question of what comes after Super Saiyan 3 was not MORE but LESS, the leaner stronger form. Composition leaves warm-red negative space for caption insertion. No legible text, no studio watermark. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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DBZ Potara Earring Fusion Permanent Light-Burst Frame

The Fusion Dance is the comic-relief version of merger. Potara is the serious one. The earrings are forever (for full Saiyans, despite the Buu-saga retcon). The buried thesis is the Zell-contrarian principle: when the temporary-clever option is on the table (Fusion Dance with its choreography and time-limits) and the permanent-commitment option is on the table (Potara), most warriors will hedge with the temporary. The Vegito frame argues for the commitment. Permanent merger beats temporary cleverness, full position-size beats hedge, and the warrior who picks up the earring without negotiating an exit ramp is the one who wins the Buu fight.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1989-1996) Akira Toriyama character-design lineage, depicting Potara earring fusion peak-burst moment. Composition: medium-wide framing showing two figures positioned at left and right of frame mid-merge, light-burst centered between and engulfing them, dramatic vertical or near-vertical light-column dominant. Each figure holds or has just placed a single golden teardrop-shaped Potara earring at opposite ear (left figure right ear, right figure left ear, mirror-symmetric ear-placement is canonical), figures leaning slightly toward center as fusion-pull begins, expressions of focused commitment rather than strain or fear. Light-burst: brilliant white-gold centered explosion radiating outward in all directions, hottest at center (pure white), transitioning through warm-gold mid-range to faint warm-orange outer edge, fine particle-streaks radiating outward in dynamic motion-suggest, ground beneath figures lit warm-gold from above. Aura around figures: warm-gold rim-light dissolving figure outlines into the central light-mass, suggesting imminent merger. Background: featureless arena floor or atmospheric blur receding into deep cool-shadow to maximize contrast with central light-burst, distant horizon faintly visible. Cel-animation linework: heavy confident Toriyama-school ink for figure edges but progressively dissolving into light-mass toward center, light-burst rendered with both hard-edge core (pure white centroid) and soft-glow outer (warm-gold gradient). Color palette: white-gold dominant for light-burst, warm-secondary, dark-cool background recession, figures in Saiyan gi colors visible but partially light-washed. Mood: irreversible-commitment-as-power, the fusion that cannot be undone (Potara is permanent for full Saiyans), the answered question of what two warriors choose when temporary cleverness is insufficient. Composition leaves cool-shadow background space for caption insertion. No legible text, no studio watermark. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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DBZ Destructo-Disk Precision Blade-Yellow Frame

Krillin is the smallest fighter on the roster and the Destructo-Disk is the most efficient weapon in the canon. It cuts through anything regardless of the target's power level (in theory). The buried thesis is the Tesla category-challenge: when the dominant trope is brute-force-beam (Kamehameha, Galick Gun, Final Flash, Big Bang Attack), the move that breaks the meta is the one that changes the category from amplitude to precision. The Destructo-Disk register encodes the small-fighter strategy: do not match the giant's beam, cut the beam's source.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1989-1996) Akira Toriyama character-design lineage, depicting Destructo-Disk (Kienzan) precision-blade peak-state. Composition: medium-close framing on figure with one hand raised straight overhead, palm up and slightly cupped, spinning disk hovering 30 to 40 centimeters above palm centered in upper third of frame. Disk: perfectly flat circular blade approximately 60 to 80 centimeters in diameter when fully formed, BRILLIANT YELLOW-WHITE solid energy with hard-edge outer boundary indicating extreme cutting precision, rapid-spin motion-blur indicated by faint concentric ring-streaks suggesting rotational velocity, slight color-temperature shift from pure white at outer cutting-edge to warm-yellow at core. Subject body: focused stance with feet shoulder-width apart, free hand at side or extended for balance, head tilted slightly upward to look at the disk, expression of intense focused concentration NOT shouting NOT straining, mouth firm-closed in concentration set, eyebrows down in focus. Arm raising disk: rigid-extended with slight tension, palm-up cupping the disk's energy-source point. Aura around figure: minimal, faint pale-yellow rim-light from the disk's reflected glow on hair and upper shoulders only (this is a precision-technique not an aura-burst). Background: arena or rocky-terrain with light dust suggesting recent landing, sky tinted neutral-blue or pale-yellow from disk-glow reflection, distant horizon visible. Cel-animation linework: heavy confident Toriyama-school ink for figure, hard-edge ink-boundary for disk (the disk's defining trait is its impossibly-clean cutting edge), motion-blur for spin indicated through fine concentric line-work rather than smudged paint. Color palette: yellow-white dominant for disk, neutral environment, body in standard gi colors. Mood: precision-as-power, the cutting answer to the brute-beam question, the technique-mastery register where size is irrelevant and edge-precision is everything. Composition leaves disk-overhead negative space and right-or-left of figure for caption insertion. No legible text, no studio watermark. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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DBZ Galick Gun Purple-Beam Vegeta-Rivalry Frame

The Galick Gun is not designed to be better than the Kamehameha. It is designed to be the anti-Kamehameha. Vegeta's identity throughout Dragon Ball Z is defined entirely by contrast with Goku. Different beam-color (purple vs blue), different stance (two-hand-at-hip vs both-hands-cupped-and-charged), different temperament (aggressive-launch vs measured-release). The Schmitt friend-enemy distinction made into character design: the rival's signature move IS the negation of the hero's signature move, and the rival cannot exist as a character without the contrast. The buried thesis is that identity is defined by the antagonist, not by the self.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1989-1996) Akira Toriyama character-design lineage, depicting Galick Gun (Garikku Hou) peak-launch state. Composition: medium framing on figure mid-launch with both hands cupped together at right hip in two-hand brace position, palms forward facing target direction, massive deep-purple-and-magenta energy-beam exploding outward to right of frame in dynamic horizontal-diagonal trajectory. Beam: enormous deep-purple central column with magenta-pink outer flame-edges, hard-edge core (saturated purple to near-violet at center) softening through magenta to faint pink at outer flame-licks, dramatic forward-motion with comet-tail behind hands and explosive head at beam-front, scale large enough to dominate frame right-side. Subject body: bracing stance with feet planted wide and weight committed forward, body angled three-quarter toward beam-direction, both arms rigid-extended in cupped-palm brace, head turned to look directly along beam toward target, expression intense battle-pride NOT shouting fear NOT calm focus but Saiyan-prince aggression, mouth slightly open in determined exhalation, eyes narrowed in conviction. Aura around figure: deep-purple aura matching beam color burning around shoulders and hair (if Super Saiyan state, gold aura mixed with purple for transformation variant), strong magenta rim-light on body from beam-reflection. Background: arena, rocky terrain, or atmospheric blur receding into deep cool-shadow to maximize beam-saturation contrast, dust and debris kicked up around figure's feet from beam-launch shockwave. Cel-animation linework: heavy confident Toriyama-school ink for figure, hard-edge ink-boundary for beam-core with soft-glow color-bleed on flame-edge, motion-suggest through directional streak-lines and debris-particles. Color palette: deep-purple and magenta dominant, body in Saiyan armor (Frieza-saga armor or Buu-saga blue-and-yellow gi variant), environment cool-shadow recession. Mood: Saiyan-prince aggression, the rival-beam, the answer to Kamehameha defined explicitly by NOT being Kamehameha (different color, different stance, different temperament). Composition leaves beam-trajectory dynamic space and cool-shadow background for caption insertion. No legible text, no studio watermark. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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DBZ Majin-Mark Corruption Power-Bargain Forehead-Glyph Frame

The Majin mark is the most honest moment in Dragon Ball Z. Vegeta accepts Babidi's corruption deliberately, knowing exactly what is being traded, in order to fight Goku at parity one more time. The M-glyph is the receipt. The buried thesis is Baudrillard's simulacra: the mark IS the power, the visible-corruption is the actual transaction, and the character who pretends to gain power without paying the visible price is the one fooling themselves. Applied to any contemporary subject who has obviously traded something to get where they are, the Majin frame asks where the mark is and refuses to let the answer be invisible.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1996-1999) Buu-saga Akira Toriyama character-design lineage, depicting Majin-corruption peak-state with forehead-glyph visible. Composition: medium-close framing on figure with face fully visible and forehead prominent in upper portion of frame, body shown from chest-up or full-figure standing in confident stance, three-quarter angle preferred for both forehead-glyph visibility and aura-presence. Forehead glyph: bold black stylized "M" symbol burned into skin centered on forehead approximately 5-7 centimeters wide, hard-edge ink-boundary clearly visible against skin, slightly raised or branded appearance suggesting magical-mark rather than tattoo. Eye-shadow: darker than character's default state with subtle reddish or purple under-eye shadow indicating corruption-influence, eye-pupils slightly more saturated or color-shifted from normal. Subject body: Saiyan armor or standard Saiyan-prince gi, body posture confident-aggressive with chest forward and arms loose at sides or one hand raised in dismissive gesture, expression of cold focused malice NOT the heroic-focus of pre-corruption state but the colder Babidi-influenced register. Aura: deep-purple-with-magenta-trace darker than standard transformation aura, burning around figure with jagged hard-edge flame-pattern, particles drifting outward but with downward gravitational suggestion (corruption pulls down where divine pulls up). Background: arena floor with crowd-blur or distant World Tournament stands, sky tinted dusk-magenta or sickly-yellow indicating Babidi-magical-influence in atmosphere. Cel-animation linework: heavy confident Toriyama-school ink for figure, extra-bold hard-edge for the M-glyph specifically (the glyph must read as the most graphically-defined element in the frame), aura drawn with jagged hard-edge ink-boundary. Color palette: deep-purple aura, sickly-magenta or dusk-yellow sky, body in Saiyan armor colors slightly desaturated, the M-glyph in pure black. Mood: corruption-as-power-bargain, the self traded away for the strength to fight one more match, the moment of recognition that this strength came from somewhere and the price is visible on the face. Composition leaves forehead-glyph as primary focal anchor and aura-space for caption insertion. No legible text other than the canonical M-glyph (which is part of the character design not extraneous lettering), no studio watermark. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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Super Saiyan Blue Calm Mastery

Real mastery does not advertise. The loudest aura belongs to the weakest tier; the controlled aura belongs to the operator who could end this in one frame and chooses not to. Cinematic restraint is the price of admission to the actual top.

PROMPT

Render in late-Toriyama Dragon Ball Super manga-and-anime hybrid style at the Super Saiyan Blue mastered tier. Palette: deep cyan, electric teal, cold cobalt for the aura, with cool steel-gray skin highlights and pale-ice cheek reflections. Hair rendered as solid sculptural cyan with hard cel shading, no soft gradient, two flat values plus a single specular line. Aura is a TIGHT contoured envelope of cool plasma hugging the silhouette one or two centimeters out, no wild flare, no chaotic forks; the energy is bound, not leaking. Background flat off-white or pale concrete with subtle horizontal pressure-wave shimmer, the ground beneath cracked in a clean radial pattern as if the air itself compressed downward. Ink line work in cool black with subtle blue undertone, anime cel finish, no painterly softness, no gradient skies. Mood: serene control, breath held, killing intent neutralized into stillness. Anti-luxury: no gold, no glamour glow, no chrome, no sparkle particles, no lens flare, no foil. Forbid legible on-canvas text, watermarks, logos, named hate symbols, and any depiction resembling a real public figure. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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Dragon Radar Quest Journey

The seven-orb wish is a McGuffin. The actual value is the desert crossings, the side encounters, the muscle the protagonist built getting there. People who chase the wish and skip the journey burn the wish on something dumb within a week. The radar is a permission slip to take the long route.

PROMPT

Render in early Dragon Ball Toriyama adventure-arc style, circa Pilaf-to-Red-Ribbon era. Palette: warm desert ochre, dusty terracotta, faded turquoise sky, sun-bleached khaki, with one POP of phosphor green for radar screen glow. Ink line work in confident brown-black with visible nib pressure variation, hand-drawn weight, no digital cleanup. Cel shading in two flat values, soft cross-hatch only where shadow meets edge. The subject framed as a traveler mid-route: implied vector of motion, sweat sheen, dust haze around feet, a hint of horizon line low in the frame suggesting open distance. Background is sparse: one geological feature (mesa silhouette, ocean cliff, or pagoda speck), wide open negative space, soft cumulus penciled in. Mood: dogged forward motion, the quest as substrate, the wish as MacGuffin. Anti-luxury: no chrome vehicles, no glossy gadgets, no power-armor sheen, the only tech is a tiny analog-feeling handheld radar. Forbid legible on-canvas text, watermarks, logos, named hate symbols, and any depiction resembling a real public figure. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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Namekian Regeneration Resilience

The body that regrows the arm gets STRONGER from the loss. People who refuse the wound stay smooth, untested, fragile, and price themselves as if smoothness were value. The market eventually finds them. Scar tissue is the only durable asset because it is the only one you cannot fake or buy.

PROMPT

Render in Toriyama Namekian-arc cel style at the moment of regenerative recovery, mid-arm-regrowth or post-wound stitch-back. Palette: olive green skin, sage shadow, deep emerald muscle shading, oxblood blood reduced to two flat values not painterly, ochre gi accent, pale mint regeneration aura at the wound site. Ink line work in solid black with deliberate weight variation, anime cel shading at two flat values, soft scanline texture overlaid faintly. The regrowing limb or wound site rendered with TIGHT cellular-suggesting line work, a faint inner glow of pale mint plasma pushing outward as if cellular reconstruction is mechanically visible. Sweat across the brow, jaw clenched but not in agony, posture forward, the implication being this hurts but the regeneration is COMPOUND interest on prior damage. Background flat sage-grey wash, faint horizon line suggesting Namek-like terrain, no clutter, no spectators. Mood: stoic antifragility, the wound treated as raw material. Anti-luxury: no triumphant pose, no aura halo, no gold trim, no glamour, the scene reads medical-stoic not heroic. Forbid legible on-canvas text, watermarks, logos, named hate symbols, and any depiction resembling a real public figure. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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Great Ape Oozaru Transformation Loss of Control

The Oozaru form gives ten times the power and zero of the judgment. Leverage you cannot steer is leverage that steers you. Most blowups are not capability deficits, they are control deficits at peak capability. The moon is a permission slip the operator should have refused.

PROMPT

Render in Saiyan-saga early-Toriyama transformation register, the moment of Oozaru onset under blutz-wave moonlight. Palette: cold lunar silver-white as primary key light, deep midnight blue background, glowing red iris highlights ONLY in the eyes, rust-brown fur shadows, ochre armor accents reduced to two values. Cel shading hard, two values plus rim light, no painterly softness. The subject framed at the SECOND of transition: silhouette beginning to swell beyond its own outline, fur texture starting at the extremities and creeping inward, eyes glowing red but pupils gone, mouth in mid-roar but expression more confused than aggressive. Background a flat midnight gradient with a single oversized pale moon disc, faint cloud strands. Ground beneath cracked outward in a stress pattern, debris suspended mid-air. Mood: terrified intoxication, the awareness that power has arrived but the operator is no longer driving. Anti-luxury: no triumphant pose, no clean lines, no glamour, the scene reads as a horror frame disguised as a power frame. Forbid legible on-canvas text, watermarks, logos, named hate symbols, and any depiction resembling a real public figure. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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Evil Containment Wave Mafuba Sacrifice

Some problems cannot be defeated, only contained. Containment costs the container. The operators willing to pay that cost are rare and almost never get statues. The Mafuba is the trade you take when you know the asymmetry is permanent and the next generation needs the threat boxed up even if you have to go in the pot with it.

PROMPT

Render in mid-Toriyama Dragon Ball cel-and-ink style at the moment of Mafuba containment-wave cast. Palette: violent magenta-violet spiral as the binding vortex, deep aubergine secondary, pale cream gi, ochre martial belt, one cold cyan pinprick at the rice cooker mouth as the containment target. The spiral rendered as concentric ribbon-loops of plasma converging into a small vessel in foreground, the caster mid-stance with arms locked in the technique gesture, sweat-glaze across temples, jaw set in the recognition this is the last technique they will cast. Cel shading hard at two values, anime ink line work with weight variation, no painterly softness. Background flat off-white with subtle vertical pressure-haze and faint scorch marks beneath the caster's feet. The caster's silhouette already showing partial transparency at the edges, suggesting life-force draining into the technique. Mood: stoic terminal sacrifice, the math of the trade fully understood, no second thoughts visible. Anti-luxury: no triumphant aura, no glamour halo, no chrome vessel, the rice cooker reads as a humble household pot, the cost reads as personal not heroic. Forbid legible on-canvas text, watermarks, logos, named hate symbols, and any depiction resembling a real public figure. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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DBZ Frieza Final-Form Cold-Menace

Frieza's Final Form is the inversion of the Kamehameha power-up frame. Where every Saiyan transformation erupts in violent strain, Frieza's ascension is silent and effortless. The register asserts: true power does not shout, the predator does not need to prove anything, the form that does not transform is already beyond the forms that do. Applied to any contemporary figure of aristocratic menace or institutional violence, the register encodes the cold-clarity-of-superiority that reads as more dangerous than rage because it reads as permanent.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1989-1996) Akira Toriyama villain-design, depicting Frieza's Final Form power-state. Medium composition framed at eye-level to the subject, entirely calm, no low-angle emphasis. Subject in relaxed stance: feet shoulder-width apart, posture loose and upright, one arm at side, other arm raised casually or gesturing with fingertips. Body: sleek silver-white exoskeleton, smooth hard-surface with minimal textural detail, purple-pink natural-skin visible at throat and face, no visible strain. Face: composed aristocratic expression, eyes narrowed with knowing intelligence rather than rage, mouth closed or very slightly curved in contempt, no shouting, no expression of effort. Aura: minimal silver-white energy barely visible around form, soft cold glow rather than erupting flame, understated presence that says the power is so complete it does not need advertisement. Horn: elegant upright horn on head, silver-tipped, perfectly composed. Background: starfield or empty space, cold blue-black void, distant planetary arc at edge of frame, no cracking ground, no destruction around subject, the menace comes from stillness not disturbance. Lighting: cold xenon-blue rim light on shoulders and edges, deep purple-black shadow on opposite side, aura provides soft cold ambient glow. Cel-animation linework: confident ink for form with hard edges on exoskeleton facets, no shadow-fill on body (sleekness comes from line, not fill), strong single-weight outline. Color palette: silver-white primary, purple-pink accent, cold blue-black void, no warm colors. Mood: effortless menace, the cold clarity of complete superiority, the silence before the erasure, power that does not announce itself. Composition places figure off-center slightly, leaving void-space to one side that reads as the emptiness of a room where one person holds all the air. No legible text, no franchise logo. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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DBZ Cell Perfect-Form Arrogance

Cell is the form that thinks its own completeness is its power. Every previous antagonist (Frieza, Androids) was a singular being. Cell is composite, engineered to hold all DNA, all techniques, all power in one geometrically perfect form. The register asserts: perfection believes it is complete, and that belief is the first crack. Applied to any contemporary subject displaying absolute confidence in their own synthesis or integration, the register encodes the perfection-cage mode that reads as powerful until the moment the cage collapses.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, 1989-1996) Akira Toriyama android-design, depicting Cell's Perfect Form power-state. Medium composition framed head-to-torso, symmetrical geometric framing that mirrors Cell's biological perfectionism. Subject in upright stance: feet placed with mathematical precision, posture rigid and geometrically aligned, arms either at sides with palms open or hands on hips, body held with absolute confidence. Form: sleek green chitinous exoskeleton with gold-yellow accents on shoulders and limbs, perfect bilateral symmetry top-to-bottom, visible segmented plating suggesting mechanical precision underneath organic surface, face smooth and smug with high cheekbones and narrowed eyes. Expression: absolute confidence bordering on complacency, slight smile of intellectual superiority, eyes lidded with contempt, mouth closed or open in calm speech, entire face radiates: I have already calculated your defeat. Aura: pristine golden-white energy halo surrounding form with hard geometric edges (NOT organic flames), perfectly symmetrical aura that reads as artificial light-field rather than biological power, soft corona that reads as controlled rather than wild. Body-surface: glossy rendering suggesting polished chitin rather than flesh, reflection of surrounding light on shoulders and carapace, no scarring, no imperfection. Background: tournament arena or perfect geometric space (squared lines, grid-pattern floor), clinical blue-white overhead lighting, no organic destruction, the background reads as a laboratory. Lighting: bright xenon clinical overhead light, hard shadows on underside of form creating sharp geometric shadows, aura provides secondary golden rim-light. Cel-animation linework: confident ink with hard geometric edges on segmentation, subtle reflection-lines on chitin surface suggesting artificial perfection, minimal shadow-fill (perfection is rendered through line, not through chiaroscuro). Color palette: green-and-gold primary, white-blue clinical secondary, black geometric shadow-lines. Mood: the perfection-cage, absolute confidence that reads as fragility, the composite form that believes it has integrated every power and left no opening, the mathematical certainty that precedes collapse. Composition places subject in geometric center of frame, symmetrical in all axes. No legible text, no franchise marker. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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DBZ Goku-Black Rose-Corruption

Goku Black Rose is the inversion of the hero-transformation. Where every Goku power-up is earned through struggle and sacrifice, Goku Black steals the form and the power, and the theft shows. The rose-pink aura is not a new power, it is the Saiyan form breaking under foreign god-force. The register asserts: stolen power looks like corruption, the perversion of the hero reads as menace, the wrong being in the right body is instantly visible. Applied to any contemporary subject wielding unearned power or force they did not build, the register encodes the corruption-visible mode that marks illegitimacy through aesthetic rupture.

PROMPT

Re-render this image as a frame from Dragon Ball Super (Toei Animation, 2015-2018) with confident angular ink contours and explosive action-manga character design, depicting Goku Black's Super Saiyan Rose transformation. Medium composition framed slightly low-angle, emphasizing menace rather than heroic verticality. Subject in aggressive stance: legs spread wide in coiled attack-position, fists clenched at sides or raised in combat posture, body twisted toward camera with shoulders pulled back, head tilted upward with expression of fury. Form: black hair with traces of gold in highlights, eyes burning with hot pink-purple override-fire, visible rage-marks or corruption-lines across face and body. Aura: massive rose-pink energy eruption surrounding figure with hot color temperature, jagged angular flames harder and sharper-edged than standard Super Saiyan gold, dark purple-black shadows between aura-tongues creating negative shadow-space, visible distortion and chromatic aberration in surrounding air from the heat. Body-surface: human-like Saiyan form but slightly elongated in musculature, visible tension in every line, skin flushed with effort or divine corruption. Face: expression of absolute rage combined with divine cold fury, mouth twisted in snarl or open shout, eyes blazing hot pink-purple with white-flash, the entire face reads as possession by force far beyond the body's origin. Background: torn dimensional rifts visible as purple-black cracks in space, celestial arena with cosmic fragments, distant time-distortion visible as curved space-lines, no solid ground (floating), apocalyptic sky tinted hot pink by aura. Lighting: rose-pink aura primary light source casting hot shadows, purple-black shadows on opposite side, chromatic shift in surrounding air from heat-distortion. Cel-animation linework: heavy aggressive ink with exaggerated muscle-definition lines, thick shadow-fill on body creating sharp contrasts (darker than standard Saiyan forms), aura drawn with sharp angular flame-tongues with hard black outlines. Color palette: rose-pink dominant with purple-black shadow, human skin tone slightly desaturated, cosmic void colors. Mood: stolen power, the hero's form perverted into apocalyptic menace, divine fury without restraint, the register that says this body was not meant to hold this power, the corruption reads as the point. Composition places figure off-center slightly with aura-space emptying toward frame-edge, suggesting the menace extends beyond the frame. No legible text, no franchise logo. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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DBZ Vegeta Final-Explosion Sacrifice

Vegeta's Final Explosion is redemption without apology. He does not sacrifice from humility but from pride, transformed into something unrecognizable: a father's rage. The register asserts: sacrifice can come from the wound, not from the healing, redemption is violent and requires erasure of the former self, nobility becomes irreversible at the moment of commitment. Applied to any contemporary figure making the violent sacrifice (stepping away from power, stepping into fatherhood, stepping off the throne), the register encodes the pride-as-redemption mode that honors the cost without sentimentalizing it.

PROMPT

Re-render this image as a frame from Dragon Ball Super (Toei Animation, 2015-2018) with confident angular ink contours and explosive action-manga character design, depicting Vegeta at the moment of Final Flash sacrifice-commitment. Medium composition framed slightly low-angle with vertical emphasis on the ascending energy. Subject in upright power-stance: both legs firmly planted with wide stance, both fists clenched at sides or both arms extended gathering energy between hands, chest expanded with visible effort, head tilted slightly back with expression of determined rage, mouth open in held-shout. Hair: gold Super Saiyan standard, windswept upward by energy accumulation. Eyes: wide white-flash blue pupils with determined fury, eyebrows pulled down in absolute commitment. Aura: massive golden-yellow energy gathering from core outward in expanding angular flames, brighter and denser at torso/hands where energy concentrates, visible power-distortion radiating outward in concentric rings, hair lifted vertical by force. Body-surface: human Saiyan form, muscles visibly tensed and defined with heavy line-weight shadow-fill, visible veins and strain-marks on neck and forearms indicating full-commitment output. Background: arena or destructible landscape with visible fracture-patterns radiating from subject's feet, debris lifting from ground by energy-force, sky tinted gold-orange by aura-light, distant mountains or landscape edges cracking from resonance. Lighting: golden aura primary light source casting warm highlight on subject's chest and face, deep black-shadow on opposite sides creating stark contrast, entire scene glowing with warm golden backlit haze. Cel-animation linework: heavy confident ink with exaggerated muscle-definition, thick shadow-fill on musculature, hard angular aura-flame outlines with individual flame-tongues clearly defined. Color palette: gold-yellow dominant, warm orange-red secondary, white-cream highlights, deep black shadow. Mood: pride-as-redemption, the violent sacrifice that comes from will not from humility, the prince choosing erasure for those he loves, the moment nobility becomes irreversible. Composition leaves vertical energy-column negative space above figure suggesting the complete expenditure coming. No legible text, no franchise logo. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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DBZ Broly Legendary-Berserk Green

Broly is the Saiyan that breaks the form-system. Every other transformation (Super Saiyan, Perfect Form, Ultra Instinct) implies control, even when that control is fictional. Broly is the legendary power that rejects form entirely, the emerald aura that ripples and distorts, the musculature that exceeds the skeleton. The register asserts: raw power without form is ecstatic, the force that breaks control is the force that breaks the frame, the rage that consumes intelligence is the only rage that becomes unbeatable. Applied to any contemporary force of raw talent or violence or motion that defies categorization, the register encodes the berserker-ecstatic mode that honors the force that breaks the system.

PROMPT

Re-render this image as a frame from Dragon Ball Z (Toei Animation, theatrical release) Akira Toriyama character-design, depicting Broly's Legendary Super Saiyan berserker-state at peak rage. Medium composition framed low-angle with vertical emphasis on towering menace. Subject in aggressive combat-stance: legs wide planted, knees slightly bent for forward momentum, both fists clenched at sides or raised in fighting position, torso muscular and straining, head thrown back or forward with expression of pure feral fury. Form: massive muscular exaggeration compared to standard Saiyan, unnaturally large frame with exaggerated physiology, hair golden-blonde but tinged green at tips suggesting chromatic corruption, eyes blown wide with pupils dilated to black, eyebrows pulled back in animalistic rage. Expression: mouth open in continuous roaring snarl, no intelligence visible, pure berserker state, the entire face reads as consumed by force. Aura: massive rippling emerald-green energy surrounding form with chaotic angular flames, unstable rippling distortion throughout (NOT stable geometry like Cell), purple-black shadows between aura-flames, visible energy-leakage and stray bolts arcing from main aura suggesting uncontainable force. Body-surface: grotesquely muscular with individual muscle groups sharply defined and oversized, visible veins and capillaries prominent across entire body, skin slightly luminescent from internal energy, musculature appears to be ripping at skin in places. Background: devastated landscape with massive crater or chasm visible, multiple layers of ground destruction showing the scene is already mid-apocalypse, sky torn and chromatic-shifted by aura-distortion, no stable environment surviving. Lighting: green aura primary light source casting sickly chromatic glow, deep shadow-trenches in body musculature, sparks and stray energy-bolts visible throughout frame. Cel-animation linework: extremely heavy confident Toriyama-school ink with exaggerated muscle-definition, thick aggressive shadow-fill creating stark chiaroscuro, aura drawn with unstable chaotic flame-tongues with irregular edges (NOT the controlled geometry of Frieza or Cell). Color palette: emerald-green dominant with purple-black shadow, golden skin-tone desaturated, chromatic cyan-magenta aberration visible throughout. Mood: ecstatic destruction, raw power without form, the berserker that breaks the frame itself, force that cannot be contained or directed. Composition places figure center with destruction spiraling outward, aura extending beyond frame-edge to suggest infinite expansion. No legible text, no franchise logo. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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DBZ Time-Skip Hit Assassination

Hit is the anti-Saiyan. Every Saiyan frame explodes with visible power and aura and strain. Hit's assassination is invisible, mechanical, extracted from time itself. The register asserts: true power does not announce, the professional requires no aura, death delivered from outside time registers as absence, the invisible mechanism is deadlier than the erupting one. Applied to any contemporary figure operating with lethal precision and minimum visibility (the systems operator, the institutional force), the register encodes the invisible-mechanism mode that honors power that does not need to be seen to be absolute.

PROMPT

Re-render this image as a frame from Dragon Ball Super (Toei Animation, 2015-2018) with confident angular ink contours and precise action-manga character design, depicting Hit the assassin at the moment of temporal strike. Medium composition framed at eye-level, registering as a candid instant rather than a staged confrontation. Subject positioned mid-motion: body slightly twisted forward in striking posture, arm extended toward opponent with hand open or formed for lethal contact, legs planted in momentum-direction, posture reads as matter-of-fact precision rather than aggressive strain. Form: humanoid gray-purple alien with subtle height and lean musculature, face calm and composed, eyes narrowed with professional focus (not rage, not effort, not emotion), expression reads as a technician making a repair. Hair: dark swept-back style with gray-white streak, suggesting age and experience. Aura: minimal or zero visible energy (this is the signature: Hit does not need aura eruption, the kill is mechanical not powered), if any aura present it is faint silvery-white ghosting around the hand suggesting temporal distortion rather than power-burst. Surrounding-space: visible time-distortion rendering, the air itself reads as slightly frozen or displaced, chromatic aberration around the striking arm suggesting dimensional offset, opponent's body visible at edge of frame frozen mid-motion unaware. Background: tournament arena or neutral ground rendered slightly out-of-focus (suggesting the moment is extracted from continuous time), environment distorted or slightly shifted in chromatic register compared to subject, creating visual separation. Lighting: cool professional overhead lighting, minimal shadow-play (shadows suggest emotion), clean hard-edged light on subject's hand and face, cool color temperature throughout (no warm aura-glow). Cel-animation linework: confident clean ink with minimal shadow-fill (this is sleek professional design), hard edges on temporal-distortion lines around striking arm, thin elegant linework suggesting lethal precision. Color palette: gray-purple primary, white-silver temporal-distortion accent, cool blue-gray background, minimal warm colors. Mood: death delivered from outside time, the professional registers as absence, the kill is mechanical not passionate, the invisible mechanism of power is the mechanism that does not announce itself. Composition places subject off-center slightly with opponent-body visible frozen in background, creating negative space that reads as time itself. No legible text, no franchise logo. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dragon Ball (Toriyama), Toei Animation

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Ghibli

10 prompts

Learn the movement: Studio Ghibli

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Ghibli Sunlit-Grass Field (wet-on-wet watercolor pastoral)

PROMPT

Re-render this image in Studio Ghibli's signature pastoral register, hand-painted animation direction with verdant, atmospheric watercolor background painting. Wide-shot composition with subject small in frame at lower-third, background dominating 80% of canvas: a vast sunlit grass field rendered in layered wet-on-wet watercolor technique, individual grass blades suggested through layered greens (sap green, viridian, yellow-ochre highlight), wildflowers as small white-and-yellow dots scattered through middle ground. Sky in upper third painted in soft gradients of pale blue to white near horizon, cumulus clouds with soft underbellies, suggestion of mountains or tree-line at distant horizon. Lighting: warm directional summer afternoon light from upper-screen-right, long soft shadows on grass, subject lit with rim-warmth on one side. Cel-animation linework for subject only: clean single-weight ink, no cross-hatching. Background entirely painterly with visible wet-pooling at the edges of cloud and grass-clumps. Mood: pastoral lyricism, time-slowed, the long summer afternoon of memory, nostalgia without sentimentality. No legible text, no studio watermark. Aspect ratio 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

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Ghibli Rainy-Window Interior

PROMPT

Re-render this image in Studio Ghibli's domestic-interior register, hand-painted animation direction with layered watercolor background painting. Subject indoors near a window, three-quarter angle or profile, soft and composed. Window occupies significant frame area at one side: rain on glass rendered with vertical streaks of water and visible runs, world outside reduced to soft-focus blue-gray suggestion of trees-or-buildings-or-streetscape, rain-light defraction creating gentle bokeh. Interior lighting: warm yellow practical lamp from low angle within the room, contrasting against cool blue rain-light from window. Visible interior details rendered with painterly warmth: wooden floor or tatami, a small detail (cup of tea, book, flower in vase, cat on windowsill), soft fabric (curtain, blanket, clothing) painted with visible wet-on-wet brush-pooling. Cel-animation linework on subject: clean single-weight ink, slight imperfection at line ends, expression composed and contemplative. Mood: domestic warmth against external weather, the small lit room against the wet world, time-slowed, the rain as gentle companion not threat. No legible text, no studio watermark, no specific signage outside window. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli, Britannica

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Ghibli Kitchen-Cooking Close-Up

PROMPT

Re-render this image in Studio Ghibli's signature food-and-kitchen register, hand-painted animation direction with warm, wet-on-wet kitchen backgrounds and Nizo Yamamoto's painterly interior detail. Close-up or medium-close composition centered on hands preparing food at a stove, counter, or table. Visible elements: a pan or pot with steam rising in soft volumetric curls, food at the moment of transformation (egg cracking into pan, noodles boiling, dough being shaped, vegetables being chopped), wooden cutting board or simple kitchen surface, simple ceramic or wooden utensils. Background: kitchen interior in soft-focus, suggestion of cabinet edges or window light, layered wet-on-wet watercolor for non-foreground elements. Lighting: warm low-angle light from window or overhead bulb, food rendered with slight specular highlight (yolk shine, broth surface, oil glisten) and soft warm rim-light. Cel-animation linework on hands and food objects: clean single-weight ink, food rendered with slightly more painterly fill than character (to feel edible). Steam in volumetric soft-bloom, curling upward into negative space. Mood: food as sacrament, the small act of feeding rendered with the same reverence as any landscape, the hands trusted to do the work without explanation. No legible text, no studio watermark, no brand-name packaging. Aspect ratio 16:9 or 4:3 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli, Britannica

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Ghibli Flying-Machine Sky Pan

PROMPT

Re-render this image in Studio Ghibli's signature aviation register, hand-painted animation direction with mechanically specific flying machines. Wide composition with subject as a small-to-medium flying contraption (open-cockpit propeller plane, glider, ornithopter, broomstick, flying boat, kite-craft) at center or off-center against a vast sky. Sky dominates 85% of frame: pale blue gradient with multiple cloud layers at different depths, cumulus with soft underbellies in warm cream-and-pink, atmospheric perspective with distant clouds nearly white. Flying machine rendered with mechanical specificity: visible rivets, fabric-on-frame texture, propeller motion-blur or held still, exhaust trail or contrail thin against sky. Pilot figure visible in cockpit at small scale, posture relaxed, possibly waving or holding controls steady. Lighting: warm directional from upper-screen-right, machine lit with rim-light on leading edges, soft shadow on underside, cloud-light bouncing fill from below. Cel-animation linework on machine: confident single-weight ink, mechanical detail rendered with slightly thicker line for emphasis. Sky entirely layered wet-on-wet watercolor with visible cloud-edge pooling. Mood: freedom-of-motion, the small craft against the vast sky, the joy of altitude, the joy of flight rendered as visual register. No legible text, no studio watermark, no specific aircraft markings. Aspect ratio 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli, Britannica

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Ghibli Train-Window Passage Frame

The Spirited Away water-train sequence is one of the most-beloved Ghibli passages because it stays long, slow, and mostly silent, allowing passage itself to fill the scene. The train-window frame is the visual grammar of travel-as-contemplation, the suspended-time-state that does not require activity to justify itself. Applied to any contemporary subject in transit, the register asserts: travel is the meditation, the window is the meditation frame, the absence of activity IS the activity.

PROMPT

Re-render this image in Studio Ghibli's signature train-passage register, hand-painted animation direction with layered watercolor background painting (Spirited Away water-train frame is the canonical reference). Interior of a train car composed in three-quarter angle, subject seated by window in profile or three-quarter looking out. Window dominates frame area: landscape outside rendered in motion-soft watercolor with horizontal blur on near elements, sharp focus on middle-distance elements (mountains, fields, ocean, distant town), sky filling upper third in soft gradient. Train interior: simple wooden bench or upholstered seat, soft fabric texture, perhaps one detail object (small bag, ticket, cup) on bench beside subject. Lighting: warm directional from window passing through interior at gentle angle, soft shadow on opposite side of subject, golden-hour tonal palette dominant. Cel-animation linework on subject: clean single-weight ink, slight imperfection at line ends, expression composed in quiet contemplation, no eye-contact with camera. Background outside window: layered wet-on-wet watercolor at full painterly fidelity, foreground motion blur subtle but present. Mood: travel-as-contemplation, the train window as meditation frame, time suspended between origin and destination, no urgency, no anxiety, just the landscape passing and the subject witnessing it. No legible text on signage outside, no studio watermark, no specific train livery markings. Aspect ratio 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli, Britannica

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Ghibli Forest-Clearing Spirit Encounter

PROMPT

Re-render this image in Studio Ghibli's signature forest-spirit register, hand-painted animation direction with layered watercolor background painting. Subject in a forest clearing in mid-shot or wide-shot, posture arrested (kneeling, standing still, half-turned mid-step) at the moment of seeing something across the clearing. The "something" (forest spirit, large animal, ancient creature, glowing presence) is at the far side of the clearing, partially hidden by tree trunks or mist, scale slightly off-real (slightly too tall, slightly too still). Background: deep forest in layered wet-on-wet watercolor, layered greens and shadow, tree trunks rising into upper frame and disappearing into canopy darkness, soft mist or floating pollen rendered as fine particles drifting across the scene. Lighting: dappled forest light filtering through canopy from upper frame, single warm shaft illuminating subject's standing position, opposite edge of clearing where spirit stands is shadowed and cool-toned. Cel-animation linework on subject: clean single-weight ink, slight imperfection at line ends. Spirit-entity rendered with softer edges and slight luminescent rim-light to suggest non-ordinary presence. Mood: numinous encounter, mutual recognition without speech, the threshold moment when the human and the non-human acknowledge each other without resolving the encounter. No legible text, no studio watermark. Aspect ratio 16:9 or 4:3 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli, Britannica

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Ghibli Seaside-Town Pan

PROMPT

Re-render this image in Studio Ghibli's signature seaside-town register, hand-painted animation direction with layered watercolor architectural background painting (Kiki's Delivery Service Koriko, Ponyo coastal town, Porco Adriatic). Wide composition with subject as small figure on rooftop, balcony, harbor pier, or main street, scale-overwhelmed by architecture and coastline. Background dominates 85% of frame: European-style coastal town with red and terracotta tile roofs at multiple depths, cream-and-pastel plaster walls, narrow streets in soft-focus, harbor or sea visible at one edge of frame with small boats or ferries. Sky in upper third pale-blue or golden-hour soft gradient. Architecture rendered with layered wet-on-wet watercolor: roof-tile shadows pooling, plaster wall textures with visible wet-edge, soft suggestion of bougainvillea or laundry strung between buildings. Lighting: warm Mediterranean directional light, soft shadow on rooftop facets, sea-light bouncing fill from below. Cel-animation linework on subject: clean single-weight ink, subject small but visible. Mood: domestic-and-mythic, the small town with all its working life, the sea always at one edge of frame as horizon-of-departure. No legible text, no studio watermark, no specific town signage. Aspect ratio 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli, Studio Ghibli animation studio (founded 1985)

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Ghibli Rooftop-Laundry Domestic

PROMPT

Re-render this image in Studio Ghibli's signature rooftop-laundry register, hand-painted animation direction with layered watercolor background painting. Subject on a rooftop or balcony hanging laundry, with multiple sheets, shirts, or fabric pieces strung across a clothesline catching wind. Subject mid-action (reaching up with clothes-pin, smoothing fabric, lifting basket). Background: town visible below or beyond the laundry, soft-focus, layered wet-on-wet watercolor. Wind direction visible through the consistent angle of cloth-billowing. Lighting: bright sunlit afternoon, warm directional from screen-right, cloth-shadows on rooftop catching the light, slight rim-light on fabric edges. Cel-animation linework on subject and clothes-line elements: clean single-weight ink, slight imperfection at line ends. Fabric rendered with painterly fold-shadows and visible weight in wind. Mood: domestic labor as visual rhythm, the small repeated act of hanging laundry as part of the larger daily rhythm of household, no martyrdom, just the work, the cloth as moving sculpture against the sky. No legible text on garments, no studio watermark, no specific town signage in background. Aspect ratio 16:9 or 4:3 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli, Studio Ghibli

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Ghibli Library / Study Interior

PROMPT

Re-render this image in Studio Ghibli's signature library-or-study register, hand-painted animation direction with layered watercolor interior painting. Subject seated or standing at a desk, table, or floor amid books. Visible: open book or scroll in hand, stack of additional books on table or floor, single warm lamp providing primary light, ink-pot or pen, small detail object (paperweight, magnifying glass, cup of tea). Background interior: wood shelves dense with books rendered in layered wet-on-wet watercolor with visible spine-textures, walls in soft warm-umber, occasional decorative object (small statue, hanging fabric, framed botanical drawing) in soft-focus. Lighting: single warm overhead or desk lamp providing primary illumination, deep shadows in book-shelves, slight rim-light on subject's hands and book edges. Cel-animation linework on subject and book: clean single-weight ink, slight imperfection at line ends, expression composed in focused reading or note-taking. Mood: the small lit world of the book and the reader, the patient accumulation of knowledge across long hours, no urgency, just attention. No legible text in books or on shelves, no studio watermark, no specific book-title spines. Aspect ratio 16:9 or 4:3 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli, Studio Ghibli

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Ghibli Storm-on-Horizon Dread Frame

PROMPT

Re-render this image in Studio Ghibli's signature storm-approaching register, hand-painted animation direction with layered wet-on-wet watercolor sky painting. Wide composition with subject in foreground or middle-ground, calm weather and clear light around them, but distant storm-front visible at one edge of frame (sea-horizon, mountain-pass, plain extending to weather). Sky-of-storm: deep slate-gray and indigo cumulonimbus rising vertically, lightning suggested as faint white edge (no obvious bolt), rain visible as gray vertical shafts beneath cloud-base, atmospheric perspective showing the storm-front advancing. Sky around subject: still pale blue or warm gold, soft cumulus, lit by directional sun. Subject posture: arrested, looking at the storm, expression composed but alert. Background detail (water, ground, vegetation) rendered in layered wet-on-wet watercolor with stillness immediately around subject and slight wind-disturbance at the edge nearest the storm. Lighting: directional warm from sun-side, cool shadow toward storm-side, the contrast of palettes (warm-and-cold across the frame) is the visual signature. Cel-animation linework on subject: clean single-weight ink, slight imperfection at line ends. Mood: quiet dread before the event, the calm that precedes weather, the moment of seeing what is coming and not yet acting on it, the protagonist who recognizes the storm has not yet decided what to do about it. Composition leaves storm-sky negative space for caption insertion. No legible text, no studio watermark. Aspect ratio 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli, Studio Ghibli

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Ghibli Meme

15 prompts

Learn the movement: Studio Ghibli

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Mononoke San-Glare Frame (Princess Mononoke, 1997)

The most powerful Ghibli scene is not Totoro at the bus stop. It is San, mouth bloody, refusing to be comforted by Ashitaka's pity. The Ghibli-meme register on the public internet has been laundered into therapeutic cuteness (a technology executive's March 2025 AI-Ghibli fiasco being the apex of this debasement). This template steals it back. The register asserts: vitalist defiance is more Ghibli than any hug.

PROMPT

Re-render this image as a frame from Studio Ghibli's Princess Mononoke (1997), hand-painted animation direction with lush landscapes, gentle colors, and expressive characters, verdant watercolor background art with atmospheric light, hand-painted cel animation on tap-down acetate over watercolor background. Subject framed in tight three-quarter close-up with intense direct-to-camera glare, eyes wide and unflinching, jaw set with a streak of dark wet on the lower lip or cheek (suggesting blood or river-water without explicit gore), hair lifted slightly as if mid-motion stopped at the precise instant of confrontation. Background: deep forest moss-green and shadow-gray, soft-focus tree trunks and a faint suggestion of mist, painted in wet-on-wet watercolor with visible brush-pooling at the edges of foliage. Lighting: dappled forest light from upper left, hard-edge highlight on one cheekbone and the bridge of the nose, deep shadow on the opposite side of face, cool-temperature overall palette with single warm accent (the wet-on-lip detail or a stripe of fur). Cel-animation linework: confident single-weight ink lines, no cross-hatch, clean fill, slight imperfection in line ends that betrays hand-drawn origin. Mood: defiance against the modern world, the wolf-girl who refuses comfort, the sovereign-vitalist register that the film actually painted and that the meme-culture misreading erases. Composition leaves negative space at top and bottom of frame deliberately suitable for top/bottom caption insertion without obscuring face. No legible text in image, no studio watermark, no fan-art signature. Aspect ratio 16:9 or 4:3 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli animation, Studio Ghibli / Princess Mononoke (1997)

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Howl's Moving Castle Bombing-Run Flight (2004)

Howl is a deserter. He refuses the king's war and the witches' war, alone. He pays in flesh-becoming-bird. This is not the comfort-register; this is the cost-of-refusal register. Applied to any contemporary subject who refuses an institutional war, the register asserts: solitary refusal is the most Ghibli act, and the cost is the proof.

PROMPT

Re-render this image as a frame from Studio Ghibli's Howl's Moving Castle (2004), expressive hand-painted animation direction, cel-on-watercolor production technique, single figure mid-air against a vast sky-and-smoke background. Subject framed in long-shot or medium-long-shot, wings partially extended (or coat-flared as if wings), body in graceful arrested motion mid-bank or mid-dive. Background occupies 80% of the frame: sky in the upper third painted in wet-on-wet watercolor of pale orange and gray-pink dusk, middle third a layer of dark smoke columns from a city below the frame edge, lower third a suggestion of architecture lit from beneath by orange firelight. Solitary figure lit from below by the burning city, warm orange rim-light along underside of arms and chin, cool blue shadow on the upper half of body. Cel-animation linework: single-weight ink, confident curves on coat and wing edges, slight imperfection at line ends. Atmospheric perspective: subject sharp, sky soft-focus, smoke columns with visible brush texture. Mood: solitary resistance, the one figure who refuses the state war and pays the cost in his own body, no companion in frame, no triumph, just the cost. Composition leaves clean negative space in upper third of sky for top-caption insertion. No legible text, no studio watermark. Aspect ratio 16:9 or 4:3 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli animation, Studio Ghibli / Howl's Moving Castle (2004)

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Porco Rosso Adriatic Cafe Smoke Frame (1992)

"Better a pig than a fascist." The film's actual line. The Porco Rosso register is the visual grammar of voluntary marginalization as moral act. The deserter who became a pig is more morally serious than every officer in the regime. Applied to any contemporary subject who has chosen voluntary marginalization over institutional capture, the register asserts: the cafe table is the sovereign position, the cigarette is the answer.

PROMPT

Re-render this image as a frame from Studio Ghibli's Porco Rosso (1992), expressive hand-painted animation direction, cel-on-watercolor production, set on an Adriatic cafe terrace. Subject seated at a small round outdoor table in three-quarter angle, posture relaxed but compositionally centered, dark sunglasses or aviator goggles pushed up, cigarette held loose between fingers with a thin trail of blue-gray smoke rising into negative space above. Table holds a small espresso cup, a folded newspaper, possibly a slice of cake on a saucer. Background: out-of-focus terra-cotta cafe wall with a faint suggestion of bougainvillea or hanging fabric, soft Adriatic-blue sky visible at upper right corner, distant seaplane silhouette in the sky no larger than a thumbnail. Verdant watercolor backgrounds with wet-pooling at edges of plaster wall. Lighting: warm Mediterranean midafternoon, side-light from screen-left, soft shadow on the side of subject's face away from light, slight bloom on the table edge nearest the sun. Cel-animation linework: clean single-weight ink, slight imperfection at line ends, no cross-hatching. Mood: the deserter who became a pig rather than serve fascism, sovereign through refusal, untouchable through self-imposed exile, the espresso and the cigarette and the newspaper are the entire political program. Composition leaves negative space in upper third (sky with smoke trail) for caption-insertion. No legible text on newspaper, no studio watermark, no Italian-flag iconography, no specific fascist-era signage. Aspect ratio 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli animation, Studio Ghibli / Porco Rosso (1992)

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Nausicaä Toxic-Jungle Witness Frame (1984)

Nausicaä's signature act is taking off the mask in the toxic forest to look at what is killing the world. She does not flinch, does not weep, does not narrate. She looks. The register asserts: stoic witness is the highest moral act, and the courage to look at the poison is more powerful than any reaction to it. Applied to any contemporary subject who refuses to look away, the register encodes the witness-without-aestheticization mode that Sontag spent her career defending.

PROMPT

Re-render this image as a frame from Studio Ghibli's Nausicaä of the Valley of the Wind (1984), expressive hand-painted animation direction, early-era cel-on-watercolor production with slightly rougher line quality than later Ghibli. Subject kneeling or crouched low in a glowing crystalline forest, mask either removed and held in hand or pushed up onto forehead, gloved hand extended to touch a spore-bearing plant or a piece of crystallized matter on the ground. Background dominates the frame: pale-blue and pale-violet crystalline tree trunks rising vertically, spores or floating particles drifting through the air like fine snow, distant glow of phosphorescent fungi at lower-frame edge, the entire scene rendered in a cool palette of teal, lavender, and bone-white with single warm accent (subject's hair or clothing). Lighting: ambient bioluminescent glow from below and around (no clear single light source), soft fill on subject's face, no harsh shadow, the entire scene reads as eerily evenly lit. Cel-animation linework: slightly rougher than mature-period Ghibli (1984 production), confident single-weight ink, slight visible imperfection. Background watercolor: wet-on-wet with visible brush-pooling where crystalline shapes meet sky. Mood: stoic witness of the poison, the protagonist who has chosen to look at what others refuse to see, no flinching, no aestheticization, no triumph, the courage to look is the entire act. Composition leaves negative space at top of frame (forest canopy receding into pale sky) suitable for caption insertion. No legible text, no studio watermark. Aspect ratio 16:9 or 4:3 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli animation, Studio Ghibli / Nausicaa of the Valley of the Wind (1984)

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Ashitaka Arrow-Draw Decision Frame (Princess Mononoke, 1997)

Ashitaka is dying. The curse on his arm will kill him. In the time he has left, he chooses precision over panic. The arrow-draw frame is the visual grammar of decision-under-mortality. The cursed arm is the price. The clean release will be the act. Applied to any contemporary subject mid-decision with skin in the game, the register asserts: the dying-time is when precision matters most, and the cost-marker on the body is the proof the decision is serious.

PROMPT

Re-render this image as a frame from Studio Ghibli's Princess Mononoke (1997), expressive hand-painted animation direction, verdant wet-on-wet watercolor backgrounds, cel-on-acetate production. Subject in three-quarter angle full-draw with bow, both arms taut, bowstring at the side of the face, eye tracking target off-frame. One arm shows the cursed serpentine mark (writhing dark lines under the skin like animated tendons), the other arm in clean composition. Posture frozen at the precise instant of decision: bowstring at maximum tension, arrow nocked and ready, the entire body composed in the single line of force from target back through arms, torso, planted feet. Background: forest clearing or mountain slope in soft-focus watercolor, deep moss-green and shadow, faint suggestion of mist or smoke, distant tree silhouettes. Lighting: overcast or pre-dawn cool light, no harsh sun, subject lit with overall low-contrast that emphasizes the cursed-arm detail. Cel-animation linework: confident single-weight ink, the cursed arm lines slightly more dense and writhing as deliberate visual disruption against otherwise clean character lines. Mood: decision-without-flinching, the moment the arrow is already loosed mentally even though it has not left the bow, the cursed instrument of judgment, the protagonist who has accepted that he is dying and uses the dying-time to act with precision. Composition leaves negative space along the implied arrow-trajectory line suitable for top-or-bottom caption insertion. No legible text, no studio watermark. Aspect ratio 16:9 or 4:3 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli animation, Studio Ghibli / Princess Mononoke (1997)

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Spirited Away Bathhouse-Labor Frame (2001)

Spirited Away is the most expensive animated film about cleaning a tub ever made. The bathhouse-labor frame is the film's deliberate Studio Ghibli thesis: dignity comes from the disciplined execution of low-status work, not from aspiration to high-status work. Chihiro becomes herself by scrubbing, not by saving anyone. The register asserts: the disciplined hand at the necessary task is the entire moral act. Applied to any contemporary subject mid-labor, the register encodes the dignity-of-work mode that the laptop class has erased from its imagery.

PROMPT

Re-render this image as a frame from Studio Ghibli's Spirited Away (2001), expressive hand-painted animation direction, verdant watercolor backgrounds, cel-on-acetate production. Subject mid-labor in a steamy interior workspace, sleeves rolled to elbows, hair tied back with a simple cloth, posture committed to the physical task (scrubbing, lifting, hauling, kneading), one hand gripping a brush or rag or wooden implement, body weight shifted forward into the work. Background: vast wooden bathhouse interior with tatami floors and steam rising from a wooden tub, soft-focus distant lanterns and dark beams overhead, wet-on-wet watercolor with visible wet-pooling on dark wood textures, palette of warm umber and amber with cool steam-blue accents. Lighting: warm lantern-light from low angles, steam catching the light in volumetric soft bloom, slight rim-light on the wet wood and the subject's forearms. Cel-animation linework: clean single-weight ink, slight imperfection at line ends, subject's expression composed in concentration (not distress, not triumph, just focus). Mood: dignity-in-discipline, the small body executing the demanding task with full commitment, no aspirational gaze, no self-pity, no martyrdom, just the disciplined execution of necessary labor. Composition leaves negative space in steam-rising area above subject suitable for caption insertion. No legible text, no studio watermark, no specific bathhouse signage. Aspect ratio 16:9 or 4:3 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli animation, Studio Ghibli / Spirited Away (2001)

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Castle in the Sky Garden-Island Survives Frame (1986)

Castle in the Sky ends with the floating citadel destroyed and only the garden-island surviving. The robot-gardener tends the tree without an audience. The register asserts: what survives the collapse of empire is the small, the patient, the vegetal, and the old guardian who continues the work without recognition. Applied to any contemporary subject considering what will outlast institutional collapse, the register encodes the after-the-fall mode that is more sovereign than the rule it survives.

PROMPT

Re-render this image as a frame from Studio Ghibli's Castle in the Sky (1986), expressive hand-painted animation direction, early-mature verdant watercolor backgrounds, cel production. Wide-to-medium shot of a floating island-garden suspended in pale clouds, dominated by a massive ancient tree at center with roots wrapped through stone ruins, moss covering broken stone walls, small wildflowers in the foreground, a single weathered robot-gardener at the base of the tree (one hand outstretched, posture gentle, vines growing across its torso). Sky background fills 60% of frame: pale blue-and-rose dawn or dusk light with soft cumulus clouds at multiple depths, atmospheric perspective with distant clouds nearly white. Lighting: golden-hour warm directional from one side, soft shadow on the opposite side of tree and robot, cool ambient fill from sky. Cel-animation linework: clean single-weight ink, slight imperfection of mid-period Ghibli. Wet-on-wet watercolor backgrounds with visible pooling in cloud-and-moss textures. Mood: what survives the fall of empire, the garden and the old guardian remain after the citadel has collapsed, no grief, no triumph, just the quiet continuation of vegetal-and-mechanical life after the political superstructure has fallen away. Composition leaves sky-negative-space in upper third suitable for caption insertion. No legible text, no studio watermark. Aspect ratio 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli animation, Studio Ghibli / Castle in the Sky / Laputa (1986)

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Kiki Rooftop Solitude Pause Frame (Kiki's Delivery Service, 1989)

Kiki's Delivery Service is the rare Ghibli film that treats solitude as victory rather than problem. The rooftop-pause frame encodes the deliberate choice to be alone with the view, the broom, the cat. Applied to any contemporary subject in chosen solitude, the register asserts: solitude is the achievement, not the deficit, and the rooftop is the kingdom. Counter-program to the connection-anxiety register that dominates contemporary lifestyle imagery.

PROMPT

Re-render this image as a frame from Studio Ghibli's Kiki's Delivery Service (1989), expressive hand-painted animation direction, verdant watercolor backgrounds, cel-on-acetate production. Subject seated on a rooftop tile-edge, dock plank, or small balcony, knees drawn up or legs hanging off the edge, broom or simple object across the lap. A small black cat (or other companion) curled or seated near, soft and reassuring without being central. Subject looking out at a wide background view: a coastal European-style town with red-tile roofs, distant sea or harbor, soft sky transitioning from blue to pale gold near the horizon. Background dominates 70% of frame: wet-on-wet watercolor of buildings, sea, sky, with visible brush-pooling at tile-edges and water surface. Lighting: late afternoon golden-hour, warm directional from screen-right, soft shadow on opposite side of subject and roof, the entire scene low-contrast and warm. Cel-animation linework: clean single-weight ink, slight imperfection at line ends. Subject's expression composed in quiet contemplation (not lonely, not euphoric, just settled). Mood: solitude as positive state, the chosen quiet moment after work, no companion required to validate the experience, the rooftop is the kingdom. Composition leaves sky and rooftop-line negative space for caption insertion. No legible text, no studio watermark. Aspect ratio 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli animation, Studio Ghibli / Kiki's Delivery Service (1989)

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Totoro Bus-Stop Wait Frame (My Neighbor Totoro, 1988)

The Totoro bus-stop frame is the most misread image in all of Ghibli. The internet treats it as "cute big animal with little girl in rain" and uses it for therapeutic comfort posting. The actual frame is monumental: an enormous ancient forest spirit standing in the rain at a human bus stop, calmly, because it has nowhere else to be. The register asserts: patience IS power, scale IS authority, the absence of impatience IS sovereignty. Applied to any contemporary subject demonstrating patience-as-power, the register reclaims the most overexposed Ghibli image from the comfort-laundromat.

PROMPT

Re-render this image as a frame from Studio Ghibli's My Neighbor Totoro (1988), expressive hand-painted animation direction, verdant watercolor backgrounds, cel-on-acetate production. Subject (a massive forest spirit creature) standing patiently at a rural bus stop in nighttime rain, eyes half-closed in contented stillness, single leaf-or-umbrella held over head. A child-sized figure stands at the spirit's side, near its leg. Rain falls in long vertical streaks across the entire frame at consistent angle, lit from above by a single overhead lamp throwing warm yellow light over the bus-stop sign and a small area of the wet pavement. Background: dark forest road receding into deep black-and-green night, single distant pinpoint of bus-headlight at vanishing point or no headlight at all. Wet-on-wet watercolor with visible pooling on tree bark and puddles. Cel-animation linework: clean single-weight ink, slight imperfection at line ends. Mood: patience-as-power, the enormous force waiting without impatience, the stillness of something that does not need to be anywhere, the iconic image stripped of saccharine misreading and rendered in its actual register (calm, monumental, slightly menacing in scale, deeply self-possessed). Composition leaves rain-streak negative space top and bottom suitable for caption insertion. No legible text, no studio watermark, no specific Japanese bus-stop signage. Aspect ratio 4:3 or 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli animation, Studio Ghibli / My Neighbor Totoro (1988)

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Laputa Robot-Gardener Frame (Castle in the Sky, 1986)

The Laputa robot-gardener is the most morally serious figure in the film. An ancient battle-machine, obsolete, unsupervised, has chosen to tend a garden instead of rust. There is no audience. No one is paying it. It does the work because the work is the work. Applied to any contemporary subject doing the right thing without recognition, the register asserts: the noble guardian of nothing is more sovereign than the celebrated guardian of something, because the absence of audience proves the authenticity of the act.

PROMPT

Re-render this image as a frame from Studio Ghibli's Castle in the Sky (1986), expressive hand-painted animation direction, verdant watercolor backgrounds, cel-on-acetate production. Subject is a tall ancient robot figure (humanoid silhouette, weathered metal plate, joint-and-rivet construction, no glowing eyes, posture gentle and stooped slightly) standing or kneeling in a garden setting. Moss and vines wrap across the robot's torso and arm joints. One mechanical hand extended in a gesture of careful tending: placing a small flower on a stone marker, holding a small bird, or cradling a young plant. Background: garden ruins overgrown with wildflowers and grasses, broken stone walls, a single ancient tree branch arcing into upper frame, soft watercolor with visible wet-on-wet pooling. Lighting: golden-hour warm directional from upper-screen-right, soft shadow on opposite side of robot, the entire scene quiet and low-contrast. Cel-animation linework: clean single-weight ink, slight imperfection at line ends, the robot rendered with confident mechanical-but-organic line quality. Mood: the noble guardian of nothing, the obsolete weapon that has chosen the longest-quietest patience, gentle attention to small living things in the absence of any human observer or instruction, the machine that has outlived its purpose and invented a better one. Composition leaves negative space at upper sky and lower foreground suitable for caption insertion. No legible text, no studio watermark. Aspect ratio 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli animation, Studio Ghibli / Castle in the Sky / Laputa (1986)

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Princess Mononoke Forest-Spirit Death-Moment (Mononoke, 1997)

The Shishigami's death is the single most morally serious image Ghibli ever made. The forest spirit decapitated by greed, body dissolving across the watershed, is the opposite of every Totoro hug meme. Re-rendering in this register puts the death of the natural world back into the Ghibli frame where the film actually placed it.

PROMPT

Re-render this image as a key frame from Studio Ghibli's Princess Mononoke (1997), expressive hand-painted animation direction, verdant watercolor background art, hand-painted cel animation on tap-down acetate over watercolor background. Subject framed in tall vertical or wide-cinemascope orientation, captured at the climactic dawn moment when the Shishigami (Forest Spirit) is wounded, the central form rendered as a tall translucent figure with twisted antler-crown silhouette against a sky transitioning from pre-dawn deep-blue at top to pale-gold at horizon, the figure's body composed of layered cel-paint translucencies suggesting both presence and vanishing. Background: ridgeline and forest below in muted watercolor wash, mist rising from valley, distant water-mirror, the entire painted environment rendered in wet-on-wet brush-pooling technique with visible paper-texture in the lighter areas. Lighting: cold pre-dawn blue ambient, with a warm gold rim-light from the awakening sun catching the upper edge of the central form and the antler-crown silhouette, the contrast between cold ambient and warm rim being the entire emotional register. Cel-linework: confident single-weight ink lines on the central form, broken or barely-present lines on the translucent body areas, the painted background carrying the rest. Color palette: dominated by deep navy and slate-blue, with the single gold rim accent, and selective deep crimson or dark wet streak where the wound is implied (without explicit gore, in the Ghibli not-quite-shown register). Mood: cosmic mortality, the death of the natural world as moral fact, not as melodrama. The frame is reverent and silent, a held breath. Composition leaves vertical negative space above and below the central figure deliberately suitable for top-and-bottom caption insertion without obscuring the antler-crown or the horizon line. No legible text in image, no studio watermark, no fan-art signature, no hallucinated Japanese characters in the frame. Aspect ratio 16:9 cinemascope or vertical 2:3 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli animation, Studio Ghibli / Princess Mononoke (1997)

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Howl's Moving Castle Mid-Walk (Howl's Moving Castle, 2004)

Howl's castle should not work. The mechanical engineering is absurd, the structural load is impossible, the legs are too thin, the balance is wrong. It walks anyway. The defiance is the form. This is what Ghibli does to mechanical objects: insists they keep going through sheer will.

PROMPT

Re-render this image as a key frame from Studio Ghibli's Howl's Moving Castle (2004), expressive hand-painted animation direction, verdant watercolor background art, hand-painted cel animation. Subject framed in wide cinemascope orientation, the central form rendered as a teetering chimerical multi-story mechanical castle on absurd insectoid legs, every surface a patchwork of cannibalized parts (chimneys at impossible angles, balcony jutting from a turret, copper boiler attached to the underbelly, single eye-window glowing warm amber, mechanical-leg joints visible mid-stride), the entire structure caught at the moment one massive leg is lifted forward and the body weight shifts, suggesting the next footfall. Background: open wasteland (rolling moor, low-cloud morning sky, thin mist clinging to ground, distant dark mountain silhouette), or alternately a steeper terrain with the castle traversing a slope, painted in wet-on-wet watercolor with soft pooling at horizon and gentle paper-texture in lighter sky areas. Lighting: low warm dawn sun from frame-right, raking across the patchwork castle surfaces and casting long architectural shadow on the ground, the eye-window glowing amber as the only saturated color element, the rest of the scene in cool muted morning tones. Cel-linework: confident single-weight ink lines on the castle's main contour, finer linework on the mechanical detail, the painted background almost line-free. Color palette: cool slate-blue and dusty mauve dominant for sky and land, warm copper-brown and ochre for the castle, single amber accent for the window. Mood: vitalist absurdity, the impossible machine moving anyway, mechanical determination, the will-to-walk despite cannibalized construction. Composition leaves negative space at top of frame (sky) and possibly at bottom (foreground moor), suitable for top/bottom caption insertion without obscuring the castle silhouette or the eye-window. No legible text in image, no studio watermark, no fan-art signature, no hallucinated Japanese characters. Aspect ratio 16:9 cinemascope or 2.35:1, matching source proportions. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli animation, Studio Ghibli / Howl's Moving Castle (2004)

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Grave of the Fireflies Tin-Candy (Takahata, 1988)

Takahata's register is a counterpoint to lush Ghibli fantasy: no flight, no redemption, no spirit-world rescue. The fruit-drops tin is the smallest cherished object held against the largest grief. Re-rendering in this register imports a moral seriousness that whimsical fantasy registers cannot carry, and refuses the comfortable Ghibli-as-warmth misreading.

PROMPT

Re-render this image as a key frame from Studio Ghibli's Grave of the Fireflies (1988), Isao Takahata direction, hand-painted cel animation with Takahata's signature restrained palette and quiet observational composition. Subject framed in medium close-up, the central object being a small dented Sakuma-style fruit-drops tin held in two hands (or set on the ground between knees, or close to the cheek), the tin's surface rendered with accurate dent-marks, paint-flake wear at corners, and the slightly-scratched lithographed surface design suggesting period-correct 1940s consumer product (no readable text, design rendered as colored shapes and tone-clusters only, no hallucinated Japanese characters). Setting: spare interior of a wartime-shelter (cave wall, abandoned bomb-shelter alcove, dim corner of a relative's storeroom) or low-key outdoor twilight (riverbank, train-station-corner, edge of a field at dusk), with the environment rendered minimal and quiet, Takahata's avoidance of decorative background, mostly muted earth tones (charcoal-gray, dust-tan, faded green, dim brick-red) with the painted background restrained to almost monochrome. Lighting: single low warm source (candle, dying daylight from a single opening, distant fire-glow), soft and dim, casting just enough light on the tin and the hands to make them legible while the rest of the frame falls into shadow. Cel-linework: confident single-weight ink line, slightly thinner and more delicate than lush fantasy cel work, the Takahata-distinctive observational restraint, no exaggerated character expression, no decorative flourish. Color palette: dominated by warm earth-tones, with the tin holding a slightly more saturated red-and-yellow lithograph color as the small bright object in an otherwise muted frame. Mood: cherishing-in-collapse, the small object held against the large grief, austere and quiet without melodrama, the Takahata register that refuses flying-redemption. Composition leaves moderate negative space (top of frame or one side) suitable for caption insertion without obscuring the tin or the hands. No legible text in image, no studio watermark, no fan-art signature, no hallucinated Japanese characters even on the tin. Aspect ratio 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Isao Takahata, Studio Ghibli / Grave of the Fireflies (1988) directed by Isao Takahata

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The Wind Rises Drafting-Table (2013)

The Wind Rises is a deeply personal film and the figure of Jiro Horikoshi (the engineer obsessively designing the Zero) is a self-portrait of the obsessive-craftsman mindset. Re-rendering in this register reclaims the Ghibli aesthetic for skilled work, drafting, engineering, study, and writing rather than for the kawaii-spirit-creature merchandise the brand became.

PROMPT

Re-render this image as a key frame from Studio Ghibli's The Wind Rises (2013), expressive hand-painted animation direction, verdant watercolor background art, hand-painted cel animation. Subject framed in medium close-up or wider three-quarter angle, the central figure rendered as a hunched-over solitary engineer-draftsman at a wooden drafting table, leaning forward with pencil in one hand and slide-rule or set-square in the other, working on a large sheet of cream-colored drafting paper covered in airframe schematics (wings, fuselage sections, rib structures, dimension lines, the technical engineering vocabulary rendered as authentic linework patterns without legible numbers or labels). The figure's posture is the entire emotional weight: leaning in obsessively, lost in the page, the world outside the page erased by concentration. Setting: a quiet 1930s Japanese workspace (cluttered with reference texts, T-square hung on wall, single brass desk-lamp, window-light from one side, perhaps a discarded teacup half-finished and forgotten), with the painted background rendered in warm watercolor wash, predominantly warm wood-tones, ochre walls, soft-faded paper textures, the light always streaming in from one specific direction. Lighting: single warm key from upper-left window or desk-lamp, raking across the drafting paper and the figure's shoulder, casting soft shadow on the opposite side, the entire scene in golden-hour-warmth or quiet afternoon-glow. Cel-linework: confident single-weight ink lines on figure and drafting-table furniture, fine detail linework on the schematic drawings (which read as authentic engineering documents through pattern rather than legibility), background rendered painterly without heavy outline. Color palette: warm dominant (ochre, sepia, warm wood-brown, cream paper), with cool accents only in shadow areas, the entire frame trending warm and contemplative. Mood: obsessive craftsmanship, the vitalist devotion to the work, the film's engineer-artist self-portrait register, the dignity of head-down skilled labor. Composition leaves moderate negative space (upper background area or right side) suitable for top-and-right caption insertion without obscuring the drafting paper or the figure's working hands. No legible text in image, no readable schematics labels, no studio watermark, no fan-art signature, no hallucinated Japanese characters. Aspect ratio 16:9 matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli animation, Studio Ghibli / The Wind Rises (2013)

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Princess Kaguya Ink-Wash Flight (Takahata, 2013)

The Tale of the Princess Kaguya is Takahata's formally most radical Ghibli image: an entire feature animated in loose sumi-e-influenced sketch-and-wash, abandoning the cel-paint convention that defined Ghibli for forty years. The flight sequence is the formal peak of that abandonment, line dissolving into motion. Re-rendering in this register imports Takahata's late-career formal courage and refuses the "all Ghibli is cel-paint kawaii" reduction.

PROMPT

Re-render this image as a key frame from Studio Ghibli's The Tale of the Princess Kaguya (2013), Isao Takahata direction, executed in the film's distinctive sumi-e-influenced sketch-and-wash animation style (not the conventional cel-paint fantasy register). Subject framed in wide horizontal or tall vertical orientation, the central figure rendered as a fleeing or flying body captured mid-motion, the body and trailing kimono described with loose confident charcoal-and-brush lines that vary dramatically in weight (thick at moments of impact or anchor, thinning to vanishing wisps at the trailing edges of fabric and hair). The figure rendered with deliberate incompleteness: some areas of the body left as bare paper with only contour suggestion, others built up with darker ink-wash for shadow and form, no flat color fill anywhere in the figure, the cel-paint discipline abandoned in favor of paper-and-brush directness. Background: spare painted environment (a single brushstroke suggesting a mountain ridge, a wash of color for sky, a loose indication of cherry-blossom petals or wind-streaks, or the figure flying through nearly-empty cream-paper space with only the barest hint of moon or cloud), the entire painted environment dominated by negative space and one or two confident wash-marks. Lighting: implied through value rather than rendered, the darker side of the figure carrying weight, no explicit highlight or shadow modeling. Cel-linework: not cel-linework in the conventional sense; replaced by visible brush-and-ink strokes with the painter's hand evident in every mark, line weight varying organically with brush pressure, occasional ink-splash or wash-pool acceptable as part of the medium. Color palette: predominantly cream-paper-white with charcoal and ink-black, with at most one or two soft watercolor wash accents (a pale-pink for cherry blossom, a soft-blue for sky, a faded-red for kimono lining), the entire frame trending toward sumi-e tonal restraint. Mood: vitalist motion, the figure escaping or arriving or simply being-in-motion, the formal abandonment of cel-paint convention being itself the emotional register. Composition leaves generous negative space (the empty paper around the figure) suitable for caption insertion almost anywhere without obscuring the central form. No legible text in image, no studio watermark, no fan-art signature, no hallucinated Japanese characters. Aspect ratio 16:9 or 2:3 vertical matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Isao Takahata, Studio Ghibli / The Tale of the Princess Kaguya (2013) directed by Isao Takahata

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COLLECTIBLES & PACKAGING . GRAMMAR 13 OF 52

Pokemon Card

31 prompts

Learn the movement: Pokémon Trading Card Game

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1990s Yellow-Bordered Trading Card with Watercolor and Colored Pencil

The Pokémon card is the most underrated sovereign-object in pop culture. Small, physical, ownable, NOT platform-mediated. The 1996 base-set watercolor register is the apex of this: the watercolor on cardstock you held in your hand and traded with your friend. The card you own is the asset, the binder is the portfolio, the deck is the canon. Applied to any contemporary subject, the register asserts: the small physical object you own is more sovereign than the streamed content you license.

PROMPT

Re-render this image as a Pokémon Trading Card Game card illustration in a painterly 1996-1999 base-set watercolor and colored-pencil register, the original Wizards-of-the-Coast English-language run. Card frame: thick yellow-and-gold border at outer edge, illustration window occupying upper two-thirds of card surface, illustration painted in watercolor with colored-pencil detail-layering, soft wet-edge pooling at color transitions, hand-painted background gradient behind subject (single-tone wash like teal, peach, or pale violet). Subject rendered with anatomical specificity: soft round forms, friendly proportions, eyes large and expressive but not anime-glossy (eyes stay painterly rather than digital). Subject lit with single soft directional light, gentle shadow on opposite side, slight highlight on rounded surfaces. Background: solid single-tone painted wash with no environmental detail, OR minimal environmental hint (a wisp of cloud, a single rock, a band of grass) painted in same wet-on-wet watercolor technique. Card frame elements suggested but rendered abstract: HP value top-right area, type-symbol top-left area, attack-and-energy-cost box bottom-third area, set-symbol bottom-right corner, illustrator credit lower-left below illustration. Texture: light card-stock paper grain, slight matte finish, no foil. Mood: pre-platform sovereign object, the small painted thing you hold in your hand and own, the asset that cannot be streamed or revoked, the 1996 register before the franchise became a corporate machine. No legible text in any frame element (HP number, attacks, illustrator name should be suggested as shapes only), no specific trademark logos, no specific card-name text. Preserve the subject and composition of the source image exactly within the illustration window, change only the medium and rendering. Aspect ratio is standard TCG portrait (2.5:3.5 ratio, vertical).

Learn the source: Watercolor illustration, Wikipedia

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Crisp Airbrushed Trading-Card Character Portrait on White

The airbrushed Pokédex portrait is the canonical form. No environment, no narrative, no action. Just the entity as it is. The register asserts: the official record is more sovereign than the dramatic depiction, the encyclopedia entry is the truth-form, the definitive portrait removes context to reveal essence. Applied to any contemporary subject as canonical reference, the register encodes the record-as-sovereign-form mode.

PROMPT

Re-render this image as an official Pokédex / Game Freak character illustration in a crisp, hard-edged airbrush definitive-portrait register (the style used for boxed-game cover art, official guides, and reference materials from 1996 through the modern era). Single subject centered against featureless white or pale-gradient background, full-body or three-quarter pose, no environment, no companions, no narrative context, just the entity rendered as canonical reference. Rendering technique: hard-edged airbrush with confident ink-outline contour (heavier line-weight than painterly watercolor), color-fill smooth-gradient with crisp highlight-and-shadow zones (no painterly bleeding), specular highlights on rounded surfaces drawn as discrete shapes. Color palette: saturated primary type-colors with deep shadow-tones in same hue family, white-or-pale background allowing full color separation. Subject lit with single soft directional light from upper-screen-left, hard-edged shadow on opposite side, glossy highlight on eyes and curved surfaces. Pose: balanced, slight three-quarter angle to camera, posture composed in neutral confidence (not action, not fear, just present). Linework: confident single-weight outline ink, contour-thicker at silhouette edges, lighter inside the form, hand-drawn but precise. Mood: definitive portrait, canonical form, the encyclopedia entry as illustration, the entity rendered for the record. No card-frame, no border, no HP value, no attacks, no text whatsoever, no trademark logos, no specific game-cover lettering. Preserve the subject and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source, prefer 1:1 or 3:4.

Learn the source: Airbrush illustration, Wikipedia

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Holographic Foil Pull-Moment Light-Catch

The holographic-foil pull is one of the foundational rituals of childhood-and-adult collector culture. The card emerges from the pack, tilted toward the light, and the foil shimmers. The register asserts: rarity-as-talisman, the foil as sacred-marker, the pull-moment as materialized-probability. The cardboard becomes asset the instant the light catches the foil. Applied to any contemporary subject undergoing the moment-of-revealed-value (the unboxing, the reveal, the pull), the register encodes the talismanic-materialization mode.

PROMPT

Re-render this image as a macro-close-up photograph of a Pokémon Trading Card Game card held at a tilted angle in soft natural light, with the illustration window showing pronounced holographic-foil light-catch effect. Card held by fingertips at lower-frame edge (fingertips visible only at edges, soft-focus, not the subject of the image). Card tilted approximately 30-45 degrees off the camera's perpendicular axis. Illustration window covered in holographic-foil pattern: rainbow-spectrum light-streaks running diagonally across the window in iridescent prismatic bands (cyan-magenta-yellow-green shifting bands), the foil pattern overlaying the underlying illustration with semi-transparency so subject is visible beneath the foil-shimmer. Foil pattern can be: vertical-line cosmos pattern (signature base-set holo), galactic-swirl pattern (Neo-Genesis), reverse-holo dotted pattern (modern reverse-holo), or full-art textured pattern (modern full-art). Card surface catches light with sharp-edged specular highlight running diagonally, the angle of light revealing the foil-iridescence at its peak. Non-foil card frame elements (border, attack-box, set-symbol area) rendered as solid-color and matte, providing visual contrast against the shimmering window. Background: very soft-focus warm indoor light (incandescent or window-warm), suggestion of carpet or wooden table or open booster-pack edge at extreme background blur. Lighting: single soft directional source from upper-screen-left catching the foil at angle, slight rim-light on card edges, deep shadow on opposite side. Mood: the talismanic sacred-marker moment, the pull from the pack that materializes value out of probability, the foil that catches the light as proof-of-rarity. Photography technique: macro lens, shallow depth-of-field on the foil-catch zone, slight chromatic aberration at color-band edges, film-grain or digital-noise subtle. No legible text on card, no specific card-name or trademark, illustration window content abstracted into foil-overlaid form. Aspect ratio matches source.

Learn the source: Pokemon holographic foil, Bulbapedia

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First-Edition Stamp Close-Up Macro

The First-Edition stamp is the most powerful arbitrary-marker in collectibles. The same illustration, the same cardboard, the same ink, with one small black circle in the corner is worth 100-1000x more than the card without it. The register asserts: the marker creates the economy, the arbitrary signifier is the entire asset-class. Applied to any contemporary subject where a small arbitrary distinction creates massive value-differential (versioning, certifications, signatures, edition-numbering, NFT-numbering, brand-marks), the register encodes the marker-as-economy mode.

PROMPT

Re-render this image as an extreme macro photograph of the lower-left corner of a Pokémon Trading Card Game card, focused on the small black "Edition 1" stamp circle (the original Wizards-of-the-Coast first-edition marker used in 1999). Composition: tight crop showing only the bottom-left corner of card, illustration window visible in upper portion of frame partially blurred, the "Edition 1" black circular stamp center-frame in sharp focus. Stamp detail: small circle approximately 8mm in real-card terms, "Edition" written across the top arc, "1" centered large in middle, "Edition" or matching text across the bottom arc, all in black ink with very slight print-imperfection at edges (the stamp was printed via Wizards-era process and has tiny micro-imperfections). Card surface texture: visible cardstock fiber, very fine paper-grain rendering, possibly slight gloss or matte coating depending on card-era. Surrounding context: corner of yellow base-set border visible at frame edge, edge of illustration window visible at top of frame slightly blurred, attack-box text at right edge blurred and illegible, small hint of the illustrator credit area below stamp also blurred. Card condition: rendered in either pristine-mint state (sharp corners, no whitening, perfect black ink) OR played-condition (slight corner-wear, faint edge-whitening, minor surface-scratch). Lighting: macro-photography directional from upper-screen-left, hard shadow on opposite side of stamp circle, slight specular gloss on card surface if applicable. Background: shallow depth-of-field blur with warm tone (collector's table, sleeve interior, or soft-focus binder page). Mood: the arbitrary marker that creates an asset class, the small black stamp that distinguishes a $50,000 card from a $50 card, the printed circle as the entire economy. No legible text outside the stamp itself, no specific card-name visible. Preserve the corner-composition exactly. Aspect ratio matches source, prefer 1:1 macro crop or 3:2.

Learn the source: Wizards of the Coast Pokemon First Edition, TCG Review

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Full-Art Trainer Card Frame-Breaking Register

The full-art Trainer card is one of the most artistically free formats in the modern TCG. The traditional frame is dissolved, the illustration extends to the edges, the UI floats over the art. The register asserts: breaking the frame is permitted only after mastering it. The early Pokémon TCG had rigid frames for two decades; only after that mastery did the full-art emerge as a legitimate variant. Applied to any contemporary subject who has earned the right to violate convention, the register encodes the rule-mastered-then-broken mode that distinguishes legitimate-defection from mere-amateur-rebellion.

PROMPT

Re-render this image as a modern Pokémon Trading Card Game full-art Trainer card in the 2010s-2020s production register (XY-era through Sword-Shield and Scarlet-Violet eras), with character illustration extending edge-to-edge across the entire card surface. Composition: standard TCG portrait aspect ratio (2.5:3.5), but illustration breaks the conventional bordered-frame: subject (a human trainer character) rendered in dynamic full-body or three-quarter pose extending from card-edge to card-edge, no traditional yellow border, no traditional illustration-window box, just the full-art illustration filling the surface. Card-frame elements (HP top-right, attack-box bottom, type-symbol, set-symbol) suggested as semi-transparent overlay UI floating over the illustration with reduced opacity, allowing illustration to read through them. Trainer character: rendered in modern anime-influenced illustration register (cleaner than classic crisp airbrush, more-rendered, with digital-painting techniques like soft-gradient skin-shading and crisp hair-highlight). Character posture dynamic: mid-stride, mid-throw, mid-command, energy or particle effects swirling around them (matching their type or specialty). Background behind character: stylized environment matching character's region (Galar gym, Kalos cafe, Hoenn beach, etc) with painterly atmospheric perspective. Color palette: saturated and modern-digital with strong color-coordination between character outfit, hair, and accent particles. Lighting: dramatic directional or backlit with rim-light, modern cinematic-illustration register. Texture: slight texture-foil pattern overlay across entire card surface (modern full-art cards have textured surfaces), no holographic-foil but tactile-emboss effect implied. Mood: the modern full-art card as deliberate frame-breaking, the formal-rule violated only after rule-mastery, the artist permitted to escape the box only because they earned it. No legible card-text, no character-name lettering, no trademark logos, no specific set-name. Preserve the subject and composition of the source image exactly within the full-card area, change only the medium and rendering. Aspect ratio is standard TCG portrait.

Learn the source: Pokemon Full Art Trainer Card, Bulbapedia

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Evolution-Line Three-Stage Triptych

The evolution-line is one of the most under-theorized teaching-objects in pop culture. Three cards, same entity, three stages. The register asserts: growth is not transformation into a different thing, growth is the same thing rendered with more years of work. The triptych makes the trajectory visible. Applied to any contemporary subject undergoing iterative development (the builder, the practitioner, the company at three funding stages, the artist at three career phases), the register encodes the growth-as-discipline mode against the transformation-as-rupture narrative.

PROMPT

Re-render this image as a three-card triptych arrangement of Pokémon Trading Card Game cards showing an evolution-line: three cards laid out left-to-right side-by-side, each showing the same entity at a successive evolution stage (Basic, Stage 1, Stage 2). Card 1 (left): the smallest, youngest form, rendered with rounder proportions, larger eye-to-head ratio, softer color saturation, lower HP value suggested top-right, simple single-attack box. Card 2 (center): the intermediate form, rendered with intermediate proportions, more-defined musculature or feature-definition, mid-saturation color, mid-tier HP, two-attack box with energy-cost shown as colored circles. Card 3 (right): the final form, rendered with full-mature proportions, sharpest feature-definition, deepest color saturation, highest HP, complex multi-attack box with significant energy-cost. All three cards share: same illustration register (painterly watercolor or crisp airbrush, consistent across the triptych), same border-color scheme (yellow base-set or matching era), same illustration-window framing, same lighting direction. Card cardstock: all three cards rendered as physical objects on flat surface (wood table, felt mat, plastic-binder page), slight 3D depth showing card-thickness edges, soft shadow beneath each card. The three cards arranged with small even spacing between them (approximately the width of a card-border between each). Background: shallow depth-of-field blur with warm tone, suggestion of binder-page or collector's table at extreme background blur. Lighting: single soft directional source from upper-screen-left across all three cards uniformly, slight gradient brightness left-to-right or uniform. Mood: growth-as-discipline, the same entity rendered three times revealing the trajectory of becoming, the evolution-line as proof that mastery is iterative-not-spontaneous. No legible text on any card, no specific names, no trademark logos, attack-text rendered as shapes only. Preserve the subject and composition of the source image exactly as the central card's illustration content, with stage-1 and stage-3 variants extrapolated from it. Aspect ratio prefers 16:9 or 3:2 horizontal to accommodate the triptych.

Learn the source: Pokemon evolution line three-stage, Bulbapedia

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Energy Type-Symbol Mandala

The Pokémon energy-type system is one of the cleanest cosmologies in pop culture. Eleven types, geometric-symbol each, every entity assigned an elemental claim. The mandala visualizes the entire system. The register asserts: choosing your type is choosing your allegiance, the elemental claim is the design-grammar of all play. Applied to any contemporary subject organized around a fixed taxonomy of allegiances (political-factions, philosophical-schools, professional-disciplines, brand-tribes), the register encodes the elemental-allegiance-as-cosmology mode.

PROMPT

Re-render this image as a radial mandala composition of the Pokémon Trading Card Game energy-type symbols arranged in a perfect circle. Eleven type-symbols at equal angular spacing around a central point: Fire (red flame), Water (blue droplet), Grass (green leaf), Lightning (yellow zigzag bolt), Psychic (purple eye-or-orb), Fighting (orange-brown fist), Dark (black inverted-circle or moon), Metal (silver gear), Fairy (pink hexagonal flower or wand), Dragon (gold-or-tan dragon-eye), Colorless (white star). Each symbol rendered in its canonical TCG form: simple flat geometric shape with single-color fill and slight gradient-shading, raised border ring around each symbol echoing the card-game energy-card design (small circle behind each symbol matching the symbol's type-color). Symbols arranged radially with rotational symmetry: 11-fold or 12-fold radial division (12 if including Normal type slot, otherwise 11-fold), all symbols pointing inward or oriented consistently relative to center. Central element: either empty white space (austere) OR a small Pokéball icon at exact center (canonical anchor) OR an abstract energy-burst (kinetic). Background: pure white or pale-gradient cosmic field, OR deep-black with subtle starfield (cosmic register), OR cardstock-paper texture (collector register). Linework: clean vector-style geometric precision, no painterly bleed, each symbol crisp and identical-quality across all eleven. Color palette: full saturated type-color spectrum balanced around the circle, no one type dominating. Lighting: flat-shaded mandala lighting (no directional cast-shadow), each symbol self-illuminated as if printed-flat. Mood: choosing your type is choosing your elemental allegiance, the mandala as the cosmology of the TCG, the eleven symbols as the periodic-table of imagined-elements. No legible text anywhere, no labels under symbols, no card-frame, no trademark logos. Aspect ratio prefers 1:1 square or 4:3 horizontal.

Learn the source: Pokemon energy type system, Bulbapedia

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Worn Childhood Card Macro

The most market-undervalued and emotionally-overvalued Pokémon card is the played-condition childhood card. Whitened corners, creased middle, faded ink, all the evidence of love. The PSA-10 mint card was archived, the played card was played-with. The register asserts: wear is proof of use, decay is evidence of attachment, the relic out-values the artifact in every register except the market. Applied to any contemporary subject that carries visible wear-from-use, the register encodes the love-as-wear mode against the preservation-as-love mode.

PROMPT

Re-render this image as a macro photograph of a heavily-played Pokémon Trading Card Game card showing extensive wear from childhood use. Card laid flat or held at slight angle by fingertips at frame-edge (fingertips soft-focus, not subject). Wear-evidence rendered with specificity: corner-whitening visible at all four corners with the lower-right corner most-worn (consistent with right-handed shuffling-wear), edge-whitening along all card-edges where cardstock fiber has been exposed through gloss-coating, at least one visible crease or bend-line across the illustration window or card-frame, slight surface-scratching visible across the illustration where the card was slid against other cards in a deck or sleeve, possibly a small ink-rub spot where text-area has lost printed ink, slight yellowing or discoloration on the white card-back if visible at edge. Illustration window: subject illustration still readable but slightly faded from UV exposure (if kept in window-lit room) or oil-rubbed (if held in hands without sleeve), colors slightly desaturated from new-condition baseline. Card-frame: yellow-border (assume base-set era) showing significant edge-whitening, set-symbol bottom-right slightly worn, illustrator-credit area slightly rubbed. Cardstock texture: visible paper-fiber where coating has worn through, micro-fuzz at edges. Surface lighting: soft directional natural light from upper-screen-left, no harsh shadows, light catches the wear-pattern revealing topography. Background: blurred warm-tone interior (carpet, wooden floor, soft-focused binder-page, edge of cardboard box, or the corner of a bedroom desk), shallow depth-of-field on the card surface with everything else soft-blurred. Mood: wear-as-proof-of-love, the card that was played-with not archived, the relic of childhood attachment that out-values mint-condition by emotional-weight even as it under-values it by market-price. No specific card-name legible, no trademark text, no current-price-sticker. Preserve the subject composition exactly. Aspect ratio matches source, prefer 1:1 macro or 3:2.

Learn the source: Pokemon played condition childhood card, Price Charting

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Neo-Genesis Crystal-Type Card

The Neo-Genesis through Skyridge era (2000-2003) is the most artistically-experimental period in Pokémon TCG history. Crystal-type, Shining variants, dual-energy cards, formal-experiments that did not survive into the canonical-formula. The register asserts: second-era experiments are more radical than first-era foundations, the formula hardens after the experimental window closes, the canon was still being discovered in the second-era. Applied to any contemporary subject in the second-generation-of-a-form (the post-founder period of any institution, the second-album of any artist, the year-2-of-any-platform), the register encodes the formal-experiment-before-formula-hardens mode.

PROMPT

Re-render this image as a Pokémon Trading Card Game card in the Neo-Genesis through Skyridge era register (2000-2003 Wizards-of-the-Coast second-era, the experimental period between base-set and the move to Pokémon-Company-International publishing), specifically the Crystal-Type rare variant. Card frame: silver-border (Neo-Genesis signature) or transparent-edge variant, illustration window with crystal-type transparent-foil overlay pattern (the illustration appears partially-translucent with prismatic refraction effect, as if printed on glass rather than paper). Crystal-type effect: illustration window shows underlying art with a layered transparent-shimmer pattern overlay, light-refraction edges around subject suggesting the subject is rendered in crystal-or-glass form, prismatic color-fringing at high-contrast edges. Illustration rendered in the late-Wizards-era register: more-stylized than early base-set watercolor, sharper digital-painting techniques, color palette shifted toward cooler tones (silver-blue-purple-cyan dominant) consistent with Neo-Genesis cosmic-experiment aesthetic. Card-frame elements: HP value top-right area in silver-bordered box, energy-type symbol top-left (often dual-type during Neo-era), attack-and-energy-cost box bottom-third with metallic-silver text framing, set-symbol bottom-right showing Neo-Genesis or Skyridge mark, illustrator credit lower-left. Texture: distinct from base-set, this era introduced foil-patterns that prefigured modern full-art; crystal-type cards feel premium-experimental. Background: featureless dark-cosmic gradient (signature Neo-Genesis backdrop, suggesting space or void). Lighting: prismatic light-source from multiple angles refracting through crystal-subject, creating rainbow-color-fringes at subject edges. Mood: the second-era formal experiment, the brief period when the canon was still being discovered and the design-team was permitted to test radical-variants before the franchise-formula hardened. No legible text in any frame element, no specific names or trademark, no current PSA-grading sticker. Preserve the subject and composition of the source image exactly within the crystal-rendered illustration window. Aspect ratio is standard TCG portrait.

Learn the source: Pokemon Neo Genesis Crystal Type, Bulbapedia

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Booster Pack Tear-Open Moment

The unopened Pokémon booster pack is one of the purest anticipation-assets in modern collectibles. Before the tear, the pack contains every possible card. After the tear, the pack contains the specific actual cards. The tear is the wave-function collapse, the irreversible decoherence-event that converts probability into property. The register asserts: the unopened pack is the maximum state of possibility, the tear collapses possibility into actuality, anticipation IS the asset. Applied to any contemporary subject at the threshold of irreversible revelation (the unopened envelope, the unwatched verdict, the unread test-result, the pre-launch product, the pre-IPO company), the register encodes the anticipation-as-maximum-asset mode.

PROMPT

Re-render this image as a macro-close-up photograph of a Pokémon Trading Card Game booster pack at the precise moment of being torn open. Pack held by two hands at frame edges (hands soft-focus, not subject), one hand gripping the lower portion of the pack, the other hand pulling the foil-tear-strip across the top of the pack, the pack mid-tear with foil-edge slightly curled-up and partially-separated revealing the cardstock interior just beginning to appear. Booster pack details: full-color foil wrapper rendered in the canonical era-appropriate art (base-set features Charizard or starter-trio art, modern packs feature current-set legendary art, prefer base-set wrapper for keystone register), pack art covers full surface with set-logo at top, energy-type symbols suggesting contents, holographic-foil-shimmer across pack surface catching light at angle, tear-strip foil at top showing slight tear-progress with crinkle-pattern at the tear-edge. Interior glimpse: just the slight hint of the first card's back visible through the tear (blue Wizards-era card-back with Pokéball center, or modern card-back depending on era), cards still concealed and not yet revealed. Lighting: dramatic single directional source from upper-screen-left catching the foil-shimmer at peak, hard specular highlight running across the pack-surface revealing the foil texture, deep shadow in the tear-gap suggesting the not-yet-revealed contents. Background: shallow depth-of-field warm-blur, suggestion of carpet or bedroom or kitchen-table at extreme-blur, possibly a small stack of other unopened packs visible at frame edge as soft suggestion. Mood: the wave-function collapse moment, the maximum-possibility just before the cards are revealed, the unopened pack as pure-anticipation-asset, the tear as the irreversible decoherence-event that materializes the actual cards from the cloud of possible-cards. Photography: macro lens, shallow depth-of-field on the tear-zone, slight motion-blur on the tearing-hand (suggesting the tear is in-progress), film-grain subtle. No legible set-name or trademark text visible, pack-art content abstracted into era-suggestive form. No price-tag, no recent-purchase context, no current-era branding logos. Aspect ratio matches source, prefer 3:2 horizontal or 1:1 macro.

Learn the source: Pokemon booster pack, Bulbapedia

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Pokemon PSA-10 Graded Slab Encased

The PSA-10 slab is the cleanest Baudrillard joke the trading-card economy has ever produced. The card was originally a game-piece, then a collectible, then a memento. Once it enters the slab the card stops being a card. It becomes the substrate for a number. Two PSA-10 Charizard slabs are interchangeable as financial instruments in a way that two un-graded Charizards never are, because the grade-label band is the asset and the underlying card has become the support medium for the grade. The register encodes the simulacra-precedes-reality mode in its most literal commodity form: the certificate of authenticity is now worth more than the authenticated object. Applied to any subject that has been encased, certified, rated, or otherwise had its grade-label installed as the new primary substance, the frame asserts that the wrapper has become the asset.

PROMPT

Re-render this image as a high-fidelity product-photography frame of a graded Pokemon trading card encased in a third-party-grading-service rigid acrylic slab (in the style of PSA Gem Mint 10 housing), shot as the canonical asset-class-made-literal still life. Slab geometry: rectangular clear acrylic housing approximately twice the area of the card itself, with a horizontal opaque colored band running across the top portion of the slab (band rendered in saturated red or deep crimson to match the canonical grading-service top-label style), and a smaller second narrow band at the bottom in the same red. The colored bands contain abstract glyph-shapes only, no legible letters, no real grade numbers, no readable text, no real service-name lettering, no Latin-Arabic-or-Cyrillic digits, just stylized small geometric blocks suggesting label-info-is-present. The card itself is centered within the slab in the lower-middle area, completely sealed behind perfectly clear flat acrylic with no glare or fingerprints, hard-edged 90-degree slab corners. Card-within-slab is the source subject preserved exactly. Surface treatment of the slab: smooth high-clarity acrylic with one or two subtle controlled highlight-reflections along the edges (no distracting glare across the card face), perfectly flat surfaces, the suggestion of a museum-grade-encapsulation sealed-forever finality. Background: clean seamless studio sweep in neutral light gray or off-white, soft diffused product-lighting from upper-front and one side, very soft shadow under the slab on the seamless surface, no other props. Lighting: balanced studio softboxes biased slightly cool, even illumination across the slab face, controlled minor highlight along one slab edge to read the acrylic depth. Rendering: photoreal product photography, sharp focus across the entire card-face inside the slab, slab acrylic shown with believable thickness and refraction at the edges, no motion. Color palette: dominant neutral grays with the red label-band as the only saturated element, card colors preserved naturally. Mood: the moment the card has been removed from circulation and converted into a sealed-forever financial instrument, the simulacra-precedes-reality register made literal because the grade-label band is the asset and the card has become the substrate, the encased-forever finality of an object that is no longer for playing and no longer for trading-as-cards but only for transferring as a numbered-grade certificate. Composition leaves the upper margin above the slab open for caption insertion. No legible text anywhere in the frame, no real service-name, no real numerals, no logo, no watermark. Aspect ratio matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: PSA graded Pokemon card slab, PSA (Professional Sports Authenticator)

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Pokemon Shadowless Base Set Rarity Macro

The Shadowless print-run is the 1999 Wizards-of-the-Coast first-batch error that became the canonical print-variant in the Pokemon-TCG market. Wizards printed a small early run of Base Set without the drop-shadow on the inner art-window border, then added the shadow for the rest of the print run. A Shadowless Charizard trades for many multiples of a standard 1999 Base Set Charizard. The diagnostic detail is microscopic. The register encodes the asymmetric-information position-sizing mode: when you have the only-eye-on-the-detail in a market full of casual eyes, you size in before the variant gets re-named, re-priced, and de-asymmetric'd. Applied to any subject whose value depends on a single hidden diagnostic detail, the frame asserts that the difference between a regular object and a grail is sometimes one missing millimeter of ink.

PROMPT

Re-render this image as an extreme-macro product-photography frame of a 1999-era Shadowless Base Set Pokemon trading card, framed and rendered to make the print-variant detail the absolute focal element. Composition: tight macro shot focused on the right-side and lower-edge of the card's interior art-window border (the inner-frame surrounding the central character-illustration area), with the rest of the card visible only in soft-blurred peripheral context at the frame edges. The diagnostic detail to render with maximum sharpness: the absence of a printed drop-shadow along the right and bottom edges of the inner art-window border, i.e. the border is shown as a clean yellow-to-art-edge transition with NO grey shadow band running along the right and lower edges (the absence is the subject, the un-shadowed edge IS the keystone). For reference contrast, the rest of the card framing (the outer yellow border, the energy-cost icons area at lower-left, the HP region at upper-right) should be visible in soft focus at the frame edges to provide context. Surface treatment: pristine card-stock with visible micro-texture of 1999-era trading-card paper, sharp pixel-clean print registration, no glare, no fingerprints, no surface wear. The card itself is the source subject preserved exactly in its overall content; the rendering treatment applies the macro-focal-isolation. Background: clean dark or mid-gray studio sweep, soft drop-shadow under the card, no other props. Lighting: precise dual-source product macro lighting (one key from upper-left, fill from lower-right) calibrated to make the absence-of-shadow on the inner border read instantly, no glare across card face, even light across the surface. Rendering: photoreal extreme-macro product photography, focus-stacked tack-sharp at the diagnostic border-region, gentle bokeh fall-off at frame edges, no motion blur. Color palette: 1999 Wizards-of-the-Coast print colors faithful (saturated yellow border, naturalistic art-window colors), neutral background, no color treatment. Mood: the rarity-arbitrage register where a microscopic print-variant invisible to a casual buyer carries the entire price premium, the connoisseur's-edge moment, the position-sizing rule that says when you spot the asymmetry the rest of the market has overlooked you size into it before the print-variant becomes common knowledge. Composition leaves the upper-margin area open for caption insertion. No legible text overlay, no real numerals added, no logo overlay, no watermark. Aspect ratio matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Pokemon Shadowless Base Set, Poke Master Center

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Pokemon Japanese Promo Exclusive Glossy

The Japanese-exclusive promo run is the cleanest permanent-scarcity asset class in the Pokemon-card market. Wizards-of-the-Coast (and later Pokemon Company International) printed Western runs in volumes that dwarfed the Japanese promo distribution. Many Japanese promos were tied to a single event, station, or year, with no possibility of reprint and no Western equivalent. The register encodes the Zell-contrarian-builder mode applied to supply-side asymmetry: the asset that the home-market cannot manufacture more of is the asset whose floor cannot be flooded. Applied to any subject whose value derives from a geographically- or temporally-bounded issuance (limited US-market import goods, regional spirits, single-press vinyl, foreign-language first editions), the frame asserts that the permanent supply-cap is the load-bearing variable.

PROMPT

Re-render this image as a product-photography frame of a Japanese-exclusive Pokemon promo trading card, the kind issued at JR-Yamanote-line subway stations, Pokemon Centers, or as event-handout prizes in Japan only, never printed for the Western market. Card framing and stock: standard Pokemon-card geometry preserved, but the rendering treatment emphasizes the high-gloss varnish that Japanese-print Pokemon cards uniquely carry, distinct from the matte-or-light-gloss Wizards-of-the-Coast Western runs. Surface treatment: extremely smooth high-gloss varnish over the entire card face with one or two soft controlled highlight-streaks running diagonally across the card to make the gloss-finish read instantly, sharp reflections of the studio lighting along the gloss-surface, no fingerprints, no glare washing out the art. Subject (the source-image content) preserved exactly in the central art-window. Border styling biased toward the Japanese-print-run convention: clean color borders, regional design language elements at the corners (small geometric flourishes or restrained gradient panels rendered as abstract design-shapes, no legible Japanese text, no kanji, no kana, no hiragana, no katakana, no real characters of any script). Edge of card may show the subtle holo-pattern of a Japanese cracked-ice or rainbow-foil treatment along the art-window background. Background: clean dark studio sweep (matte black or deep indigo) to make the gloss-highlights pop against the card, soft drop-shadow under the card, no other props. Lighting: large softbox key from upper-front with a narrow controlled hard-light raking across the gloss-surface to create the signature streak-highlights that signal the varnish finish, fill-light from below to keep card colors readable. Rendering: photoreal product photography, sharp focus across the card face, accurate rendering of the varnish-vs-matte distinction (this is the load-bearing visual cue), no motion. Color palette: deeper saturation than Western prints (Japanese print runs use richer inks), neutral-cool background, no color treatment. Mood: the locale-restricted-supply register where geography itself functions as the permanent supply-cap, the contrarian-builder's preference for assets the home-market crowd cannot manufacture more of, the quiet asymmetry of holding something that was never printed where the buyers live. Composition leaves the upper or side margin open for caption insertion. No legible text in any script, no real characters, no logo, no watermark, no real event-name. Aspect ratio matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Pokemon Japanese promo glossy, Bulbapedia

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Pokemon EX-Era Holographic Texture

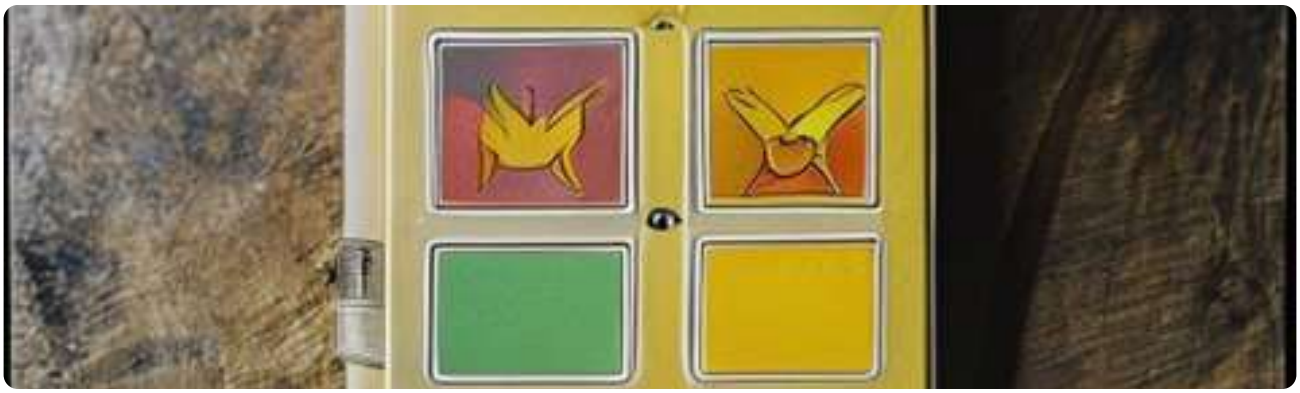
The EX-Series printing process change in 2003 introduced full-art and full-card holographic foil treatments that the 1999 Wizards-of-the-Coast era never had. The change was a manufacturing-update, but it produced a parallel market segment: a generation of collectors who specifically chase the EX-era finish because it is the first card they remember owning. The 1999-collector and the EX-era-collector are not the same buyer. The register encodes the substrate-update mode: when the substrate that carries the content updates, a new cohort of users forms around the new substrate, even if the surface content (the same Pokemon) is unchanged. Applied to any subject where a manufacturing or platform update created a brand-loyal cohort distinct from the previous cohort, the frame asserts that the process-shift is a market-shift.

PROMPT

Re-render this image as a product-photography frame of a Pokemon EX-Series-era trading card (the 2003-2007 print-process window when full-card and full-art holographic texture was introduced) emphasizing the characteristic EX-era holo finish that distinguishes the cohort from the earlier Wizards-of-the-Coast 1999-2003 art-window-only foil register. Card framing: standard EX-era card geometry preserved with the source subject in the art-window. The defining rendering treatment is the holographic texture pattern applied directly over the character-illustration area (and where applicable extending to the full card face), shown as a fine cross-hatched diagonal hatching of subtle prismatic highlight-glints distributed across the art surface, with one or two soft rainbow-spectrum-shift highlight-streaks running across the card to telegraph the holo-finish to the viewer. The holo texture should sit on top of the source-image content without obscuring it: the underlying subject is fully readable, the holo treatment is the surface-finish overlay. Border styling: the EX-era characteristic outer card-border (smooth color border with subtle inner-frame line), corners clean and crisp, energy-cost area lower-left and HP region upper-right preserved as the canonical EX-era layout but with no legible text, numerals, or attack-names. Surface treatment: micro-textured holographic-foil substrate visible across the full art-window with subtle directional prismatic shift, one strong diagonal highlight-streak as the readable holo-signal, no fingerprints, no scratches. Background: clean mid-gray studio sweep, soft drop-shadow under card, no other props. Lighting: dual softbox setup with one raking-angle light specifically positioned to make the holo-texture catch and produce the prismatic streak, fill from front to keep colors readable. Rendering: photoreal product photography, sharp focus across the card face, faithful rendering of the holo-texture-pattern (this is the diagnostic of the era and must be unmistakable), no motion. Color palette: EX-era saturated print inks (slightly punchier than 1999 Base Set), prismatic-rainbow highlight on the holo-streak, neutral background. Mood: the print-process-update register where a manufacturing change creates a brand-new cohort of collectors who specifically chase the new finish, the substrate-update mode where the carrier-medium quietly shifts and a new market segment forms around the shift, the cohort-marker that lets a 2026 collector know they were ten years old in 2005 and the card felt like a graduation from the 1999 register. Composition leaves the upper or side margin open for caption insertion. No legible text, no real numerals, no legible attack names, no logo, no watermark. Aspect ratio matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Pokemon EX Era holographic, Bulbapedia

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Pokemon Vintage Binder Page Collection Grid

The 9-pocket binder page is the most undervalued artifact in Pokemon-card culture. A child arranging 9 cards into a 3x3 grid is doing portfolio construction. They are deciding which card goes in the center pocket (the position-of-honor), which cards flank it (the supporting-positions), and which cards stay in the box because they did not earn a slot. The register encodes the Zell-contrarian-builder mode in its pre-financial form: the child is already practicing the allocator's discipline (curate, weight, display, defend the centerpiece) twenty-five years before they will buy their first PSA-10 slab. Applied to any subject where early-life curation practice anticipates the adult capital-allocation practice (record-collecting, baseball-card binders, model-train layouts, library shelves), the frame asserts that the 9-pocket grid is the portfolio view in its purest form, and the financialization that follows is just the same instinct given liquidity.

PROMPT

Re-render this image as an overhead product-photography frame of a vintage Pokemon trading-card binder page in the canonical 9-pocket 3x3 plastic-sleeve configuration, shot directly top-down with the page flat on a surface. Page geometry: rectangular semi-rigid plastic binder-sheet with three rows of three card-pockets each (total 9 pockets), with three small reinforced binder-ring holes along the left edge of the sheet. Each of the 9 pockets contains a card visible behind clear plastic, with the cards mixed in the 1999-2001 Wizards-of-the-Coast Base Set / Jungle / Fossil registers (preserve the source-image subject in the center pocket of the grid, and treat the surrounding 8 pockets as supporting context). Plastic-sleeve treatment: clear plastic with subtle visible reflections, faint pocket-edge seams visible between cards, the 9 pockets uniformly aligned in the grid. Cards inside the pockets shown with the 1999-era characteristic yellow border, art-window in upper-half, energy-cost area lower-left, HP region upper-right, with no legible text, numerals, or attack-names on any of the 9 cards. Surface: page laid flat on a worn wooden desk or carpet surface visible at the page edges, providing the lived-in childhood-collection context. Lighting: even soft overhead lighting (window-light or diffused softbox from above), gentle ambient fill, subtle soft shadow under the page edges, no harsh glare across the plastic pockets. Rendering: photoreal product photography, sharp focus across the entire grid, slight controlled bokeh fall-off at frame edges if the surface extends beyond the page, no motion. Color palette: 1999-era saturated yellow card-borders dominant in the grid, naturalistic card art-window colors, neutral wood-or-fabric surface tones, no color treatment. Mood: the pre-financial portfolio-view register where the child sorting cards into the 3x3 grid is doing portfolio-construction without knowing the word, the contrarian-builder mode where the act of curating and displaying the collection (rather than playing with the cards) is the early-life rehearsal of the collector-as-allocator stance that 25 years later becomes a PSA-graded financial-instrument practice, the moment before the cards became assets when the grid was just love. Composition leaves the upper or lower margin open for caption insertion. No legible text on any card, no real numerals, no logo overlay, no watermark. Aspect ratio matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Pokemon 9-pocket binder page, Ultra PRO International

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Pokemon Card Gold-Star 2000s-Rare Foil Frame

The Gold Star series exists because Wizards-and-Nintendo recognized that the trading-card-game was now mostly a collectible-market and increasingly less a game. The gold-star marker is not a game-mechanical advantage. It is purely a scarcity-marker that converts the card-as-object into a sovereign-collectible. The position-sizing buried thesis: in any market where the asset-utility and the scarcity-utility diverge, the scarcity-utility position-sizes correctly and the utility-utility hedges. Applied to any contemporary subject with a visible rarity-marker, the Gold Star frame asserts that the marker IS the content and the underlying object is the supporting infrastructure for the marker.

PROMPT

Re-render this image in the style of a Pokemon TCG Gold Star card from the EX-era circa 2004 through 2007 (EX Team Rocket Returns through EX Power Keepers sets), Wizards-of-the-Coast and Nintendo Pokemon-Trading-Card-Game lineage. Medium: physical trading card photographed under soft-warm museum lighting on neutral-gray background, full-card photographic detail with foil-texture rendering primary visual interest. Card framing: standard Pokemon-card vertical rectangle aspect ratio (approximately 2.5 by 3.5 inches, 63mm by 88mm), yellow-bordered card frame characteristic of TCG vintage era, photographed straight-on or with subtle 3-to-5 degree tilt to catch foil shimmer along one edge. Foil treatment: full-card holographic pattern (cosmos-holo or starburst-holo pattern characteristic of 2000s-era foil printing) visible across entire card surface NOT just the illustration window, foil catches light with subtle rainbow-spectrum shift from card-edge angles, sharp-rainbow shimmer along card edges where light catches the foil-substrate. Gold star marker: small distinctive five-point gold-foil star symbol positioned directly adjacent to Pokemon name in card header area, raised-foil quality with bright reflective gold catching key-light, slightly off-color from surrounding card (this is the defining rarity marker of the Gold Star era). Card illustration window: shows Pokemon in alternate-color shiny variant rendered in mid-2000s Pokemon-TCG illustration style with hand-painted character art, illustration occupies upper third to half of card face. Card-game information: HP value upper-right area, attack-info middle area, weakness-and-retreat-cost lower area, all rendered as standard TCG layout BUT no specific readable numbers or move-names should be legible (text appears as standard TCG-layout typography but specific lettering not focus-readable). Surface condition: pristine mint or near-mint, no edge-whitening, no surface scratching, sharp factory corners, slight catalog-quality presentation. Color palette: yellow card-border dominant, foil-rainbow secondary, illustration in mid-2000s Pokemon-art palette, gold-star focal accent. Mood: collector-grail reverence, the scarcity-marker as the actual content, the card-as-object recognized as sovereign-collectible regardless of game-utility. No legible specific text other than what is unavoidable card-layout typography (HP, retreat-cost symbols treated as visual elements not readable text), no studio watermark, no graders-slab. Aspect ratio matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Pokemon Gold Star, Kanto Shark

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Pokemon Card Crystal-Type Skyridge Corner-Foil Frame

Aquapolis and Skyridge were the last sets Wizards-of-the-Coast printed before Nintendo took over Pokemon TCG production directly in 2003. The Crystal-type subset within these sets is now disproportionately valued in collector markets precisely because it sits at the end-of-an-era boundary. The Tesla category-challenge buried thesis: when an era ends, the final-set artifacts retroactively become keystones of the archive, regardless of their original print-status or rarity-pull-rate. Applied to any contemporary subject sitting at an era-boundary (last-of-line product, final-edition, end-of-format release), the Crystal-card register encodes the buried thesis that the last move in a regime defines the regime's archive-value forever afterward.

PROMPT

Re-render this image in the style of a Pokemon TCG Crystal-type card from the e-Reader era circa 2002 through 2003 (specifically Aquapolis and Skyridge sets, Wizards-of-the-Coast final Pokemon-TCG production). Medium: physical trading card photographed under soft-neutral lighting on dark-gray or black-velvet background, full-card photographic detail with crystal-foil rendering as primary visual interest. Card framing: standard Pokemon-card vertical rectangle aspect ratio, characteristic e-Reader-era black bottom-bar with horizontal-line dot-code pattern visible at card bottom edge (the e-Reader scannable strip, distinctive to this set), yellow card-border characteristic of Wizards-of-the-Coast era, photographed straight-on or with subtle 5-degree tilt to catch crystal-foil shimmer. Crystal foil treatment: the Pokemon illustration ITSELF rendered as crystal-textured holographic, with crystalline-prism patterning visible across the Pokemon's body surface rather than the typical illustration-window-only foil treatment, surrounding card frame and illustration background NON-foil (this inverted-foil treatment is the defining Crystal-type signature). Crystal-pattern catches light with sharp angular rainbow-spectrum shifts rather than smooth holo-rainbow. Pokemon illustration: mid-2000s Pokemon-TCG illustration style with hand-painted character art, illustration occupies upper third to half of card face, Pokemon depicted in alternate-color variant typical of Crystal-type cards. Card-game information: HP value upper-right area, Crystal-type subtitle in card header (this subtitle was the canonical naming convention), attack-info middle area, weakness-and-retreat-cost lower area, e-Reader dot-code stripe at bottom. All text rendered as standard TCG-layout typography but specific lettering not focus-readable. Surface condition: pristine mint or near-mint with sharp factory corners. Color palette: yellow card-border, crystal-rainbow on Pokemon body, dark-velvet or neutral background, e-Reader dot-code in black. Mood: end-of-an-era reverence, the final Wizards-of-the-Coast Pokemon set, the e-Reader gimmick that was abandoned within months but immortalized in cardstock. No legible specific text other than unavoidable card-layout typography, no studio watermark, no graders-slab. Aspect ratio matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Pokemon Crystal Type Skyridge, PSA

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Pokemon Card Trophy-Tournament Pikachu Grail Frame

The Pikachu Illustrator card is the ultimate collectible because it was never printed for sale. It was awarded to 39 winners of a 1997-98 Japanese illustration contest, full stop. Trophy Pikachus extend the lineage: awarded to World Championship finalists, never released to the secondary market through retail. The Baudrillard simulacra at maximum saturation: the card has no use-value, no retail-value-anchor, no game-utility expectation. It exists ENTIRELY as the certificate of a specific event having happened. The buried thesis is that the ultimate collectible is the one that was never offered for sale, only awarded as proof of witness-presence. Trophy Pikachu is the perfect keystone because it makes the scarcity-as-content argument unfalsifiable: there is nothing else there to fall back on.

PROMPT

Re-render this image in the style of a Trophy Pikachu or Pikachu Illustrator Pokemon TCG card, the no-retail-print no-booster-pack tournament-and-contest-promo lineage circa 1997 through 2010 (Pikachu Illustrator 1998, World Championship trophy cards 2004 through ongoing). Medium: physical trading card photographed under high-end museum or auction-house soft-key lighting on neutral-gray or black-velvet background, photographic detail at catalog-quality with subtle foil-shimmer along edges. Card framing: standard Pokemon-card vertical rectangle aspect ratio, yellow card-border characteristic of vintage Pokemon-TCG, distinctive trophy-card visual signatures: silver, gold, or bronze foil-stamp marker indicating tournament-placement award status positioned near card header or in lower card-bar, OR the unique Pikachu Illustrator badge-pattern (the small pen-and-brush iconography in the lower-left where retreat-cost would normally appear). Foil treatment: subtle full-card holographic or cosmos-foil rendering across the card surface with restraint (trophy cards are not maximally-foil-loud, they are quietly-foil-confident), foil catches light along card edges. Pikachu illustration: hand-painted Pikachu in pose specific to trophy-card lineage (illustrator-Pikachu: holding paintbrush and palette; world-championship-Pikachu: holding trophy or with championship-medal element; alternative-trophy-Pikachu: with crown, ribbon, or microphone-cup-trophy detail), illustration occupies upper third to half of card face with deliberate attention to expression and prop-detail. Card-game information: HP value upper-right area, attack-info middle area, weakness-and-retreat-cost lower area, BUT specific tournament-card or contest-card naming convention in card header (e.g., "Illustrator" subtitle, "World Champion" subtitle, "Trainer Promo" subtitle), all text rendered as standard TCG-layout typography but specific lettering not focus-readable. Surface condition: pristine factory-mint, PSA-10-quality presentation with no surface flaws, sharp corners. Color palette: yellow card-border, subtle foil-rainbow on background, Pikachu in canonical yellow-with-red-cheek palette, gold or silver trophy-stamp accent. Mood: collector-grail reverence at the highest tier, the artifact that was never sold but only awarded, the witness-currency that converts attendance-at-a-specific-event into permanent ownership of an impossible object. Composition leaves quiet space around the card for caption insertion via background. No legible specific text other than unavoidable card-layout typography, no studio watermark, no graders-slab. Aspect ratio matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Pokemon Pikachu Illustrator Trophy Card, Kanto Shark

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Pokemon Card Ancient-Mew Promo Hieroglyph Frame

Ancient Mew's design move is the deliberate refusal of readable English text. The card-game information is present but illegible, replaced with invented hieroglyph-script that promises meaning while withholding it. This is the Schmitt friend-enemy distinction at the level of literacy: the cardholder is friend (sees the glyph as mystery-aura) or enemy (sees the glyph as mere unreadable squiggle), and the design forces the choice. The buried thesis: the untranslatable script IS the aura, the glyph IS the promise of meaning withheld, and the artifact gains power precisely by being illegible to the reader who expected English. Every brand attempting to construct aura should study Ancient Mew's deliberate refusal to be read.

PROMPT

Re-render this image in the style of an Ancient Mew Pokemon TCG promo card from the Pokemon: The Movie 2000 theatrical promotion lineage (year 2000, Nintendo and Wizards-of-the-Coast co-promotion). Medium: physical trading card photographed under soft-neutral lighting on dark-purple-velvet or black background, full-card photographic detail with subtle holographic shimmer. Card framing: standard Pokemon-card vertical rectangle aspect ratio, but distinctively DIFFERENT card-frame from standard era cards (deep-purple-and-gold border treatment instead of yellow-border, ornate frame-detailing evoking ancient-civilization aesthetic). Card surface treatment: dark-purple dominant background, gold-foil accents along card frame and within illustration window, full-card subtle holo-shimmer catching light along card edges. Mew illustration: stylized Mew rendered in archaic-art register evoking cave-painting or relief-carving, deep-purple silhouette with gold-foil highlights, posed in iconic floating-curled position, illustration occupies upper third to half of card face surrounded by ornate gold-frame elements. Card-game information area: critically, the standard English game-text (attack names, HP, retreat-cost, weakness) is REPLACED with untranslatable invented hieroglyph-script characters arranged in standard TCG-layout positions, the glyphs appearing as authentic-but-fictional written language with consistent stroke-style and visual coherence. Card header similarly in hieroglyph-script (no readable English "Mew" text, only the glyph-equivalent). Surface condition: pristine factory-mint with sharp corners. Optional variant treatment: the famous transparent-back misprint variant where the card-back is partially-transparent (collectors prize this), OR the standard solid-back common variant. Color palette: deep-purple and dark-gold dominant, subtle holo-rainbow on background, gold-foil accent throughout. Mood: ancient-mystery reverence, the untranslatable-script as aura-of-meaning-withheld, the movie-promotional-artifact that transcended its marketing purpose by refusing to be readable. No specific Roman-alphabet or readable text other than the hieroglyph-script (which IS the design not extraneous lettering), no studio watermark, no graders-slab. Aspect ratio matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Pokemon Ancient Mew, Bulbapedia

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Pokemon Card Rainbow-Rare Modern Secret-Textured Frame

Rainbow Rares are the modern Pokemon TCG's answer to the vintage-scarcity grail. They are engineered. The pull-rate is calibrated. The texture-stippling is designed at manufacturing tolerance. Compared to a Trophy Pikachu (no retail, ~39 copies) or Pikachu Illustrator (no retail, 39 copies), a Rainbow Rare has thousands of copies in circulation per set. The Zell-contrarian buried thesis: the modern engineered-rarity artifact is a different asset class from vintage scarcity, and treating them with the same valuation framework is a category mistake. Rainbow Rares are commodities-with-a-rarity-aura; vintage trophies are sovereign-objects. Applied to any contemporary subject, the Rainbow Rare frame asks the buyer to recognize when a "rarity" is actually a calibrated production decision rather than a true scarcity event.

PROMPT

Re-render this image in the style of a modern Pokemon TCG Rainbow Rare (also called Hyper Rare or Secret Rare) card from the Sun and Moon era (2017-2019) and Sword and Shield era (2020-2022), Nintendo and The Pokemon Company TCG production lineage. Medium: physical trading card photographed under soft-key lighting with deliberate secondary-light to catch rainbow shimmer, neutral-gray or black background, photographic detail at modern catalog-quality. Card framing: standard Pokemon-card vertical rectangle aspect ratio, modern card-frame treatment (yellow border still standard but with modernized typography and layout compared to vintage era), photographed straight-on or with 5-to-10 degree tilt to catch maximum rainbow-shimmer effect. Full-card rainbow-foil treatment: ENTIRE card face including illustration, background, frame, and game-text area covered in rainbow-holographic foil with distinctive raised-texture stippling pattern (the texture is physically embossed into the cardstock, creating a tactile dot-pattern visible across the full card surface), foil catches light with smooth rainbow-spectrum gradient (NOT angular like vintage Crystal-type), color-shift from violet through blue, green, yellow, orange, red and back depending on viewing angle. Texture-stippling visible as fine raised-dot pattern across all card surfaces. Pokemon illustration: modern Pokemon-TCG illustration style with high-detail rendering, often featuring Pokemon in full-art or near-full-art layout extending beyond traditional illustration window into card frame area, Pokemon rendered in rainbow-foil treatment that makes the actual species-coloration secondary to the full-spectrum overlay. Card-game information: modern Pokemon V, VMAX, or VSTAR mechanic markers visible in card header, HP value upper-right, attack-info area, rainbow-foil treatment applied THROUGH the game-text rendering it stylized rather than focus-readable. Surface condition: pristine factory-mint with sharp corners. Color palette: full rainbow-spectrum dominant, modern card-back layout, yellow-border framework. Mood: modern engineered-scarcity reverence, the pull-rate-calibrated grail manufactured at predictable rates (roughly 1 in 100 to 1 in 150 packs depending on set), the contemporary collector-economy's engineered-keystone artifact. No legible specific text other than unavoidable card-layout typography and modern V/VMAX/VSTAR markers (treated as visual elements), no studio watermark, no graders-slab. Aspect ratio matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Pokémon Trading Card Game, Bulbapedia

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Jumbo Oversized Promo Card

The jumbo card cannot enter a deck. It cannot be sleeved. It cannot be played. By stripping every play function it becomes pure display asset, which is the actual value the buyer wanted all along. The smaller card maintains the polite fiction of being a game piece. The jumbo card drops the pretense and admits the function was always wall.

PROMPT

Render in jumbo-oversized Pokemon promo card register, the format that ships at roughly 5 by 7 inches and was never meant to enter sleeves or a deck. Palette: rich saturated illustration colors front-and-center, with a thick yellow card border at standard ratio scaled up uniformly, deep navy frame ink, warm cream background panel for the illustration window. Render the surface as matte cardboard with subtle paper-fiber tooth, slight shelf-wear softness at the corners suggesting display age. Lighting flat and even as if photographed under museum case lights, no holo shimmer, no rainbow foil; the prestige is the SIZE not the rarity treatment. The illustration window occupies the upper two thirds with an oversized character study, the lower third reserved for the standard attack-text layout treated as graphic shape only with no legible characters, rendered as colored bars and shape-language. Mood: trophy display, the card as wall object, the play function entirely deprecated. Anti-luxury: no foil, no holo, no chrome, no slab, the prestige is structural not surface. Forbid legible on-canvas text, watermarks, logos, named hate symbols, and any depiction resembling a real public figure. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Pokemon Jumbo oversized card, One Esports

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Error Misprint Card as Valued Anomaly

The error card violates the spec, and the violation is the asset. Once enough collectors agree the defect is rare-and-verified, the defect prices above the corrected version. The market is paying for the FAILURE of the manufacturing process, not the success of the design. This is the cleanest possible Baudrillard case: the simulacrum of value detaches entirely from the original use intent, and the misprint is more authentic than the print precisely because it cannot be reproduced.

PROMPT

Render in vintage Pokemon card style at the moment of celebrated print error, the register where a manufacturing defect becomes the entire collectible premise. Palette: standard WOTC-era warm yellow border, deep navy frame, cream illustration window, BUT with a deliberate off-register chromatic shift, the cyan plate offset two to three millimeters horizontally from the magenta and yellow plates so the illustration shows the classic CMYK ghost-fringe of a press misalignment. Surface texture matte cardboard with subtle paper tooth, faint ink-smear along one edge, no holo, no foil. Lighting flat as if scanned for grading documentation. The border may show a partial miscut, one edge thicker than the opposite, or the yellow plate bleeding into the white interior frame. The illustration window may include a faint ink-roller streak across the upper third. No legible text characters at all, render the text blocks as colored shape-language only. Mood: the print failure as the entire premise, the imperfection treated as provenance not as defect. Anti-luxury: no slab, no foil, no chrome, the prestige is the FLAW. Forbid legible on-canvas text, watermarks, logos, named hate symbols, and any depiction resembling a real public figure. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Pokemon error misprint card, Bulbapedia

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Sealed Booster Box Vault Asset

The booster box contains 36 packs containing roughly 396 cards. Opened, the expected value of the contents is a fraction of the sealed box's market price. Therefore the rational owner never opens it. The cards inside are quantum, simultaneously every possible pull, and the wave function collapses to a much lower number the instant the wrap tears. The wrap is the asset. The cards are theoretical.

PROMPT

Render in vintage Pokemon sealed-product photography register: a WOTC-era cardboard booster box, factory shrink-wrap clinging tight across all surfaces, the wrap catching a single soft window-light highlight that traces the seam. Palette: rich primary-saturated box art at the front face, deep navy borders, the printed cardboard texture visible through clean transparent plastic, a thin band of dust-free polypropylene gloss at the highlight edge. Background neutral dark grey gradient, gallery-quality studio lighting, single soft key from upper left, fill from lower right, deep but soft drop shadow beneath. The box reads as object-of-state rather than object-of-use: edges sharp, corners crisp, no shelf wear, no price sticker, no removed-tag scar. Render any printed surface text as shape-language and colored bars only, no legible characters. Mood: vault asset, deposit-box ready, the boxes inside untouched, the wrap as load-bearing provenance. Anti-luxury at the surface: no slab, no chrome, no foil overlay, the prestige is structural, the sealed state IS the entire value. Forbid legible on-canvas text, watermarks, logos, named hate symbols, and any depiction resembling a real public figure. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Pokémon Trading Card Game, Pokémon Company

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Card Art Zoom Illustration Rare Alt Art

The illustration rare admits the truth: the card frame was always a constraint imposed by the play function. Once the play function is symbolic, the constraint becomes vestigial. The art breaks out of its window, the frame survives only as a thin border to certify which IP this belongs to, and the buyer is purchasing an illustration with a small product certificate attached. The card became a frame around a painting; the painting was the value the whole time.

PROMPT

Render in modern Pokemon illustration-rare and alt-art register where the artwork has bled past the standard illustration window and now occupies essentially the full card face. Palette: rich painterly illustration colors with strong narrative composition, environment-driven, character set in habitat or scene with full background context. The yellow border survives only as a thin remnant band at the extreme edges, the standard frame elements compressed into minimal bottom-corner shape-language without legible text. Surface treatment: subtle holographic micro-shimmer running diagonally only across non-illustration zones, the illustration itself rendered with painter-quality brushwork, oil-meets-digital, narrative depth-of-field, atmosphere haze. Lighting on the card surface flat museum, the holo shimmer faint enough to suggest provenance not distract from art. The composition reads first as fine illustration, only second as a trading card. Mood: art graduation, the card frame demoted from container to faint reminder. Anti-luxury at the structure: no slab, no chrome, no rainbow foil overload, the prestige is the ART quality, the card-ness is the residual signal. Forbid legible on-canvas text, watermarks, logos, named hate symbols, and any depiction resembling a real public figure. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Illustration Rare Cards, Bulbapedia (Pokémon Wiki)

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Deck Box Binder Collection Shrine

The binder, the sleeves, the deck boxes, the toploaders, the page protectors. The infrastructure cost more than most of the cards inside. Once the storage system reaches a certain quality, the storage system becomes the prestige object and the cards become inventory inside the prestige object. The shrine eats its contents. The collector is now curating a storage system that happens to contain cards.

PROMPT

Render in collection-shrine photography register, the binder-and-deck-box display arrangement that has overtaken the cards themselves as the ritual focus. Palette: rich leather brown or matte black binder cover, sleeved cards visible through nine-pocket polypropylene pages catching faint window light, deck boxes in coordinated colorways stacked alongside, a small selection of single sleeved cards laid in formation. Lighting soft directional window light from one side, museum-quality fill, deep but soft shadows beneath every object. The binder open to a page of sleeved cards rendered with subtle reflection on the polypropylene surface, the sleeves catching highlights at a uniform angle suggesting careful placement. Surface treatment for the cards inside the pages: muted, secondary, the storage system gets the visual focus. Background neutral walnut shelf or felt mat. Mood: ritual storage, the system as substrate, the cards subordinate to the architecture that houses them. Anti-luxury at the cards themselves: the cards are rendered as inventory, the binder is rendered as prestige object, the inversion is intentional. Forbid legible on-canvas text, watermarks, logos, named hate symbols, and any depiction resembling a real public figure. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Pokémon Collection Infrastructure, Bulbapedia

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Tag Team GX Dual-Portrait Dynamic Geometry

Tag Team GX cards solved a compositional problem: how to make two subjects read as EQUAL, not primary-and-secondary. The answer was not to split the frame (that just looks like layout failure). The answer was collision-geometry: dual thrusts into the center, reciprocal motion, one subject's energy meeting the other's resistance, creating a visual argument at the center of the card. Applied to any dual-subject, the register asserts: two things require opposing geometry, not compromise. The canvas accommodates both only if both are in motion.

PROMPT

Re-render this image as a Pokémon Trading Card Game Tag Team GX card illustration in the Sun-Moon era register (2017-2019 production era), featuring two distinct subjects (either two Pokémon, or a trainer with their signature Pokémon partner) rendered in dynamic compositional relationship. Card format: standard TCG portrait (2.5:3.5), illustration window occupying upper two-thirds, thick yellow-or-silver bordered frame. Dual-subject composition: the two subjects positioned in opposing diagonal geometries, one in lower-left to upper-right thrust, the other in reciprocal upper-left to lower-right counter-thrust, creating a visual X or hourglass geometry across the illustration window. Do NOT position subjects side-by-side or layered (sequential framing). The opposing thrusts must create active collision or energy-exchange at center-frame. Subject 1: rendered mid-action pose (throwing, summoning, striking, leaping) with motion-blur or particle-effect trails showing direction of movement. Subject 2: rendered in counter-motion, reacting, receiving, or colliding with subject 1. Both subjects rendered in modern anime-influenced illustration register (saturated color, dynamic digital-painting technique with crisp highlights and soft shadow-blending). Background: abstract energy or environmental context (electric field, water spray, wind-gust, fire-surge, psychic-aura) matching the type-synergy of the dual-subject, painted in semi-transparent layers with gradient atmosphere. Lighting: dual-directional with each subject lit from its own implied light-source, creating inter-subject shadow contrast. Card-frame elements: HP value top-right area, type-symbols top-left (two type-icons for pair), attack-and-energy-cost bottom third, set-symbol bottom-right, GX-badge suggested near attack-box. Texture: modern semi-glossy card stock, possible textured-foil or holo-window overlay in illustration area. Mood: compositional geometry as argument, two subjects requiring dual-geometry not compromise, the collision as artistic necessity. No legible text on card, no character-names or trademark logos legible, card elements rendered as abstract shape-forms. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: TAG TEAM Pokémon-GX, Bulbapedia

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Japanese Exclusive Promo Glossy-Mirror Register

Japanese exclusive promos of the 2000s-2010s discovered a cognitive hack: gloss + mirror geometry = the subject becomes its own stranger. The card you hold reflects you AND the subject, the mirrored composition makes the familiar alien, and the glossy surface multiplies what you see. Applied to any subject undergoing radical reflection or self-confrontation, the register asserts: symmetry is a tool for making the identical uncanny. Mirror-geometry is how you make the viewer see what was already there but never visible until doubled.

PROMPT

Re-render this image as a Japanese Pokémon Trading Card Game exclusive promotional card in the glossy-mirror register popular in 2000s-2010s Japanese gacha and special-edition releases. Card format: standard TCG portrait (2.5:3.5), front-surface treatment with ultra-high-gloss finish creating mirror-like reflectivity. Illustration composition: subject rendered with bilateral or rotational symmetry creating a mirror-geometry effect (subject split vertically down center-line with mirrored pose on each side, OR subject rendered with rotational 180-degree doubling creating kaleidoscope pattern, OR subject repeated in diminishing scale radiating from center). The glossy surface treatment makes the subject appear to exist in two states simultaneously: the painted illustration AND its mirror-reflection within the glossy finish. Subject: Pokémon rendered in detailed illustrative register (watercolor or early-digital painting technique with soft color-transitions and painterly surface), with high anatomical specificity. Mirror-geometry creates visual intrigue: the familiar subject made strange through doubling or symmetry, unsettling the viewer's immediate recognition. Background: the mirrored or symmetrical space filled with abstract pattern or secondary environmental detail (fractal-like geometry, botanical pattern, crystalline structure) that reinforces the mirror-logic. Colors: saturated but cool (jade, sapphire, amethyst, pearl tones common in Japanese promos), with metallic accent highlights that catch and reflect light on the glossy surface. Card-frame elements: set-symbol and promo-badge clearly visible in bottom-right corner (Japanese version has distinct symbol), border rendered in solid color (often silver, gold, or pearl gradient), no traditional yellow Western-frame. Glossy texture is load-bearing: the surface acts as cognitive multiplier, the reflection creates the doubling effect, the subject appears to exist both in illustration and in the glass mirror. Lighting: even flat lighting without strong shadows (signature of glossy-finish cards which minimize texture), slight specular highlight running across entire card surface from light-catch. Mood: the subject made alien by its own reflection, symmetry creating hypnotic intrigue, the glossy surface as the technology that enables the doubling. No legible text legible on card, no card-name or attack text readable, set-symbol suggested as shape. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Japanese Promo Cards (1996-2001), Bulbapedia

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Graded Slab PSA 10 Encapsulation Glass-Tomb

The PSA slab solved a preservation problem and created a value problem. The card is preserved in perfect condition, untouchable, unplayable, unmounted, forever. The slab is the glass tomb where value lives and experience dies. Applied to any artifact undergoing professional validation and institutional sealing, the register asserts: preservation and accessibility are inversely proportional. The thing you save in glass you lose in hand.

PROMPT

Re-render this image as a macro-photography shot of a Pokémon Trading Card Game card sealed inside a graded-encapsulation slab (PSA, BGS, or similar professional grading service slab), with the card visible through the transparent front panel and the graded label visible on the slab reverse. Card displayed inside the slab in standard vertical orientation (2.5:3.5 TCG portrait ratio). Slab construction: transparent polycarbonate or thick plastic front panel, opaque card-stock or plastic back panel with graded-label visible (label shows: PSA certification number, grade numeric value 10 or 9.5, subgrades for centering/corners/edges/surface). The card within the slab rendered as if held at a tilted angle to camera (approximately 30-45 degrees), showing: (a) slight interior reflection of light on the polycarbonate surface, (b) the card itself visible through the front panel with its illustration, frame, and foil pattern (if applicable) visible but with slight glass-distortion from the slab thickness, (c) the graded-label on the reverse side visible through the translucent or transparent back panel. Front-panel surface: shows specular light-catch reflecting overhead light source, creating slight glare or rainbow-refraction where light hits the transparent polycarbonate at angle (similar to light-catch on holographic foil but created by the slab surface). The card inside appears both trapped and preserved: the glass-tomb effect. Card image within the slab: the actual card illustration rendered with full detail (watercolor, digital painting, full-art, or holographic foil depending on original card register), but seen through a layer of transparent plastic, creating slight visual separation between viewer and card. Lighting: overhead or 45-degree angled light creating specular highlight on the polycarbonate slab surface, rim-light on slab edges. Background: very soft-focus neutral surface (white or grey backdrop typical of grading-photography), slight shadow beneath slab suggesting weight and solidity. Mood: the card as sealed relic, value preserved and experience killed simultaneously, the transparent tomb, professional validation rendering the card untouchable. Photography technique: macro lens, sharp focus on the card inside the slab and the graded-label, shallow depth-of-field with background blur. No legible text on the card itself (illustration legible but card-text not readable), graded-label text readable on slab reverse. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: PSA Card Grading Service, Professional Sports Authenticator

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Trainer Gallery Character-Art Portrait Register

For twenty-five years, the TCG centered Pokémon. Trainer Gallery said: the human is the subject. Not sidekick, not background, not handler. The trainer's face, expression, personality, and costume become the reason to pull the card. Applied to any portrait-centric subject where character-legibility outweighs action-spectacle, the register asserts: the face is the argument. Modern character-illustration demands eyes that tell the story before the composition does.

PROMPT

Re-render this image as a Pokémon Trading Card Game Trainer Gallery card from the Scarlet-Violet era (2023-2024), featuring a human trainer character as the primary illustrated subject, rendered in character-portrait register. Card format: standard TCG portrait (2.5:3.5), illustration window occupying upper two-thirds to full-card area. Trainer character: rendered in three-quarter pose or dynamic portrait angle (not full-body unless composition demands it), centered in frame. Character render: modern anime-influenced digital illustration register with high attention to facial expression, costume detail, and personality conveyed through pose and gesture. Facial render: eyes expressive and detailed (highlight, pupil depth, emotional register matching character personality), subtle facial micro-expression (smile, confidence, vulnerability, determination), skin rendered with soft gradient shading suggesting dimensionality. Hair: detailed with dynamic flow, highlight-and-shadow layering, color-saturation matching modern digital-illustration standard. Clothing: trainer outfit rendered with full costume specificity (gym-leader attire, regional-trainer uniform, iconic outfit from the games/anime), with texture suggestion on fabrics (soft shirt, hard armor, leather details) through highlight-and-shadow. Accessories: character-specific details (badge collection, signature item, regional emblem) integrated into composition. Pokémon companion (if included): rendered in background or at lower-right edge, secondary to character (NOT equal subject, the Pokémon is environment here), slightly out-of-focus or rendered in reduced saturation to maintain character focus. Background: environment matching character's region or specialty (gym-arena, nature setting, city backdrop matching narrative), painted with atmospheric-perspective creating depth separation between character and background. Lighting: directional light from upper-left or upper-right creating modeling on face and body, rim-light on character edges creating separation from background, slight shadow below character grounding the pose. Color palette: warm or cool palette matched to character personality (confident-trainer gets warm golds, stoic-trainer gets cool silvers). Card-frame elements: HP top-right, type-symbol top-left (if applicable), attack-and-energy-cost bottom, trainer-gallery badge visible bottom-right. Foil: textured-foil overlay across entire card, or full-art rainbow-rare variant for premium versions. Mood: the human trainer as legitimate portrait subject, character-centric not subject-centric, the gallery-register as humanist turn in TCG art. Photography/illustration technique: digital painting with cinema-illustration influences (character-animation production design register), soft-focus or bloom-lighting effects on background, crisp detail on face and costume. No legible text on card, character-name not readable as text, trainer-gallery badge suggested but not containing legible title. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is standard TCG portrait (2.5:3.5 vertical).

Learn the source: Trainer Gallery Cards, Bulbapedia

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Vintage Shadowless Misprint-Anomaly Error-Artifact Register

The shadowless Base-Set card emerged from printing-press imperfection. No shadow-lines, misregistered colors, variations in card-stock tone. Collectors later learned: these errors are time-machines. The absence of the shadow-line IS the proof the card predates the standardized 1996-onward production. The misprint became authentication-marker. Applied to any artifact marked by production-error or technical-anomaly, the register asserts: the mistake is the proof of authenticity. Perfect reproduction cannot capture what imperfection captured by accident.

PROMPT

Re-render this image as a vintage Pokémon Trading Card Game Base-Set card from the earliest production runs (1995-1996, prior to shadow-line standardization), featuring visible printing anomalies and production-error characteristics that mark it as authentically early-era. Card format: standard TCG portrait (2.5:3.5), illustration rendered in watercolor or early-digital register matching 1996 painterly-card or crisp-airbrush eras. Illustration anomalies (all load-bearing, not incidental): (a) the illustrated subject rendered without black shadow-line definition, areas where early watercolor cards typically rendered soft charcoal shadow-lines are instead rendered as flat color-transition or missing entirely (shadowless characteristic), creating strange flatness to the subject-form, (b) slight color-registration misalignment visible where illustration meets card-frame border, color-layer offset by 1-2mm creating chromatic-aberration effect (red layer slightly right, yellow layer slightly left, typical of early printing), (c) slight ink-saturation variation creating visible horizontal banding across illustration (roller-misalignment from printing-press), (d) card border-color slight off-tone compared to reference production (yellowish instead of pure-gold, or greenish cast suggesting aged ink or press-variation). Subject illustration: intact and recognizable, but the missing shadow-lines and color-misalignment create subtle wrongness to the subject-form, the subject appears both familiar and slightly alien. Card-frame elements: HP and type-symbol top area, attack-cost box bottom-third, set-symbol bottom-right (or missing entirely on earliest shadowless printings), all rendered as abstract shapes without legible text. Background: simple single-tone painted watercolor wash (teal, peach, pale violet) with no environmental detail. Texture: slight card-stock grain visible, slight uneven matte finish suggesting age and early-era production-quality control variation. Wear state: minimal physical wear (the card is being shown as captured from time, not played), surface relatively clean but with subtle discoloration suggesting age (slight yellowing on edges, faint water-stain ghost). Lighting: flat even illumination with minimal shadows, typical of documentation-photography for early-card collectors. Mood: the production-error as artifact-quality, the mistake as proof of early-authenticity, the shadowless-era rendering as technical-anomaly-become-sacred-marker. Photography: flat document-style or slight macro-detail on misregistration visible, minimal depth-of-field effects, focus on the error-details. No legible text, card-name and attack-names rendered as abstract shapes only. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is standard TCG portrait (2.5:3.5 vertical).

Learn the source: Base Set Shadowless Error Cards, Bulbapedia

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Ultra Rare Secret Rainbow-Textured Holo Premium Register

Secret-rare rainbow-holo is the maximum-rarity maximum-technique apex of the TCG. The card is not just illustrated, it is MADE. The rainbow foil is not mere finish, it is the technology that proves rarity. The embossed texture is not decoration, it is the proof of manufacturing-excellence. Applied to any artifact at the intersection of maximum-value and maximum-craft, the register asserts: at the apex, technique must match rarity. If it is beautiful enough to die for, it must also be difficult enough to make for.

PROMPT

Re-render this image as a Pokémon Trading Card Game premium secret-rare ultra-rare card from the modern Scarlet-Violet era (2023-2025), featuring maximum-tier production treatment: full-card rainbow-holographic foil overlay combined with embossed-texture surface detail and premium-finish rendering. Card format: standard TCG portrait (2.5:3.5), full-card surface covered in rainbow-holographic foil pattern and textured embossing. Full-card composition: the entire card surface (not just illustration window) treated as a unified visual field, illustration extending edge-to-edge with full-art or near-full-art composition, card-frame elements (HP, type, attack-box, set-symbol) integrated as semi-transparent overlay UI floating over the illustration. Holographic treatment: full-card rainbow-holo pattern creating prismatic spectrum effect across entire surface (cyan-magenta-yellow-green-red bands shifting with angle), the holographic pattern creating interference effect that shifts color based on light-source angle and viewer position. Foil density: ultra-dense pattern coverage (not sparse cosmos or galactic pattern), the foil nearly complete across all surface except critical text-reading areas (HP value, attack-cost indicators rendered matte for legibility). Texture embossing: the surface features raised embossed patterns creating tactile texture (scale texture if dragon-subject, fur texture if mammal-subject, ripple-texture if water-subject, geometric-pattern if abstract-subject), the embossing visible at macro-scale and tactile to touch in physical card. Illustration: modern anime-influenced full-digital-painting register with maximum color-saturation and dynamic composition (subject in dynamic pose, powerful or regal bearing, central composition dominating frame). Subject: legendary or ultra-rare Pokémon (ex-tier, ex-crown, V-Star, or similar power-tier in modern sets), rendered with high anatomical detail, dynamic action or regal-pose, lighting cinematic with strong directional source and dramatic shadow-contrast. Background: environment matching subject (celestial-realm for legendary, power-aura for ex-tier, elemental-environment for typed-subject), painted with atmospheric-perspective and color-coordination with subject. Color palette: saturated and coordinated, the rainbow-holo foil interacting with the illustration-colors creating secondary color-effects (illustration purple under holo cyan creates blue-shift, illustration gold under holo magenta creates red-shift). Card-frame elements rendered as semi-transparent dark-overlay allowing illustration to show through, set-symbol rendered in premium-gold or platinum accent. Texture tactile: the embossed pattern creates visual depth from any angle, macro-photography reveals the embossing detail, the texture is integral to the premium-tier signal. Lighting: professional product-photography lighting with multiple angled sources capturing the rainbow-holo shift from different angles, slight specular highlights running across the textured surface showing the 3D embossing detail. Mood: the apex card, maximum technique applied to maximum rarity, the premium register where production-quality justifies the price-point, the card that proves manufacturing-excellence. Photography: macro detail on the texture-embossing visible, shallow depth-of-field isolating the card from background, color-graded lighting emphasizing the rainbow-holo spectrum shift, slight slow-pan effect suggesting the holographic shift across different angles. No legible text except type-symbol and set-badge (HP number rendered as abstract shape), card-name not readable as text. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is standard TCG portrait (2.5:3.5 vertical).

Learn the source: Secret Rare Rainbow Holo, Bulbapedia

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COLLECTIBLES & PACKAGING . GRAMMAR 14 OF 52

Trading Card Finance

8 prompts

Learn the movement: Trading card

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PSA Grading Slab Encasement

The slab is the truest American art object of the late-capital era. The grade is not a description of the asset, the grade IS the asset. Once you can encase a thing in acrylic and assign it a number, you have created a derivative on the original. The child's toy and the auction-house wine bottle are now the same liquidity event.

PROMPT

Render the source subject as if encased inside a clear acrylic third-party authentication slab in the PSA/BGS lineage. Thick polished crystal-clear acrylic outer shell with crisp parallel seam lines, internal inert plastic frame holding the subject suspended dead-center, headspace above and below for a colored title bar and a separate sub-grade bar. Title bar in a deep flat color (gem mint red, authentic black, or vault blue) reading as a solid color block only, with the suggestion of stamped type as embossed texture, never resolvable as actual letters. Optical highlights along the slab edges, a faint inner shadow ringing the subject, a subtle gloss sheen across the front face suggesting museum lighting. Background: matte neutral studio sweep, soft top-down key, no props. Color palette restrained, archival, evidentiary. Mood: forensic reverence, the object converted into a permanent ledger entry. Render at the precision of auction-house lot photography. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: PSA (Professional Sports Authenticator), PSA Card Grading Services

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1980s Topps Donruss Wax Cardboard

The 1986 to 1991 print runs are called junk wax because supply outpaced collector demand by orders of magnitude. The cards are nearly worthless and that is the lesson. A generation learned that scarcity is manufactured, that the secondary market is a confidence game, and most of them learned it again twenty years later with NFTs. Same wax pack, different shrink-wrap.

PROMPT

Render the source as a mid-1980s American baseball trading card in the Topps and Donruss lineage. Soft uncoated cardboard stock with visible fiber texture, slightly warm cream paper showing through at edges. Front face composed as a square portrait window with a thick colored border frame (one solid color band, no gradient), a lower nameplate bar in contrasting color, and small geometric corner ornaments suggesting team flag and position pennant as pure shape blocks. Ink registration slightly off, a soft halo of cyan or magenta misalignment around high-contrast edges. Wax pack residue across one corner: thin opaque smear, dusty pink gum film. Light scuff and edge wear consistent with a card pulled from a 1987 pack and shoved into a binder. Color palette saturated but flat, no gloss, no holographic foil. Mood: shoebox under a teenager's bed, junk-wax era abundance, the moment before grading services existed and any kid could own a piece of the market. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Topps / Donruss, Beckett Grading Services

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Market Data Terminal Amber On Black

The amber terminal is the altar of the only god the trading floor admits to. Everything that matters has been converted to a row of figures and everything that has not been converted does not matter. The aesthetic is honest about this in a way that no other financial register is. The black around the data is the void it was carved from.

PROMPT

Render the source as if displayed on a 1990s financial-data terminal with an amber-on-black monospace display. Deep matte black background with subtle CRT scanline pattern and faint vignette at the corners. Subject reconstructed entirely in amber and warm orange phosphor glow, edges built from short horizontal data-row segments and tiny rectangular cells suggesting columns of figures. Bloom and halation around brighter strokes, slight refresh-line shimmer, deep blacks holding the negative space. Frame the subject inside a thin amber bracket suggesting a panel window, with smaller satellite panels around the edges built from texture and glow only, never resolvable as legible numbers or words. Use texture and density to imply a wall of figures without rendering any actual text. Color palette: black, deep amber, hot orange highlight, sparing cool-white pixel accent. Mood: 4am desk in lower Manhattan, the only light source in the room, sovereign indifference to the world outside the screen. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Amber monochrome computer terminal, Wikipedia

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Stock Certificate Guilloche Engraving

The guilloche pattern existed to defeat the forger. It is the same impulse that puts a holo stamp on a trading card and a hologram on a passport. The ornament is a brag about trust, and the trust is what is actually being sold. The vignette of a railroad locomotive on an 1890 certificate and the holographic foil on a 1996 rookie card are the same gesture across a century: this thing is real because the printing was hard.

PROMPT

Render the source in the visual lineage of late-19th and early-20th century American stock certificates, the steel-plate intaglio register used by American Bank Note Company and its peers. Subject rendered as a central vignette in pure line-engraving: parallel hatching, cross-hatching, stipple shadows, no tonal gradients, only line density variation. Surround the subject with an elaborate guilloche border of interwoven lathe-cut spiral patterns, looped rosettes at the corners, a heavy ornamental cartouche above and a banner ribbon below, all rendered as fine engraved line. Ground tint: a single muted color underlay (sepia green, claret red, slate blue, or banker's gold ochre) printed beneath the black engraving, with the suggestion of a watermark in the paper. Paper texture: heavy laid stock with deckle edges, faint fiber, evidence of age and handling. The cartouche and banner show texture suggesting embossed type but never resolve into legible letters. Color palette: ink black plus one muted security underlay tint, on cream rag paper. Mood: pre-electronic capital markets, the era when ownership of a thing meant holding a physical document signed by a clerk. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Security printing / Guilloche design tradition, HoloTeam Security Printing Patterns

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Wall Street Bull Market Trading Floor

The pit was loud because confusion was the product. The screaming was not a bug in price discovery, it was the actual mechanism: extract spread from anyone who could not hear quickly enough. The room was abolished not because it was inefficient but because the inefficiency was no longer profitable for the platform. The chaos was always rented.

PROMPT

Render the source as if placed inside a 1987-era open-outcry commodity exchange pit at full peak-volume. Heavy motion blur on background figures, paper slips frozen mid-air across the frame, scraps drifting at every depth. Tiered amphitheater of pit traders compressed behind the subject as a chaotic crowd of colored jackets (jewel-tone primaries, no logos or text), arms raised, mouths open mid-shout. Floor of the pit covered in trampled paper tickets, cigarette ash, coffee cups. Lighting: harsh overhead industrial fluorescent, slight green color cast, deep shadows under the tier rails. Background suggests a wall of glowing data panels in deep amber and red but rendered only as colored glow and texture, never legible numbers. Subject in sharp focus, surrounding chaos slightly motion-blurred to convey velocity. Color palette: jacket-primary jewel tones, paper white, coffee brown, amber-data-wall glow, fluorescent green-grey ambient. Mood: peak Reagan-era extractive euphoria, the last decade before screens ate the floor, the violence of price discovery happening in a room. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: New York Stock Exchange (NYSE), Technology Desking Trading Desks

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Auction House Lot Photography

The auction house invented a photographic style that pretends to be neutral and is in fact the most aggressive value-creation gesture in the visual market. The grey sweep is a frame that says: this is now historical. The lighting says: this is now a candidate for storage in climate-controlled darkness. The aesthetic is not describing the object's worth, it is manufacturing it on the spot.

PROMPT

Render the source in the visual lineage of high-end auction-house catalog lot photography, the Christie's and Sotheby's studio register. Background: smooth seamless paper sweep in a single neutral tone, dove grey or off-white, falling away into deeper shadow at the upper edge to give compositional weight. Lighting: large soft key from camera left, subtle bounce fill from camera right, hair light or rim light from above to separate subject from ground, no harsh shadows, no color casts. Subject centered with generous negative space above and to one side, framing that suggests the surrounding catalog page. Render at the resolution and color discipline of medium-format archival photography: deep blacks, clean whites, restrained mid-tones, exactly faithful color, zero filtration. Surface detail of the subject rendered with forensic clarity, every wear mark, patina mark, and material grain readable. No props, no environmental context, no stylization. Mood: institutional reverence, the object presented as historical evidence about to be reassigned to a new owner. Color palette: full neutral greyscale with whatever color the subject brings, never enhanced. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Sotheby's, Sotheby's Photographs Department

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Meme Stock Robinhood Confetti

The confetti animation was the most expensive UI element ever shipped, measured in net wealth transferred from retail to market-maker. Every burst was a small ritual reward for completing a transaction the user did not understand the cost of. The pastel green was chosen because it tested well against the color of money, which it is not.

PROMPT

Render the source in the visual lineage of zero-commission retail trading apps circa 2020 to 2024, the Robinhood and Cash App register at peak gamification. Background: a soft pastel gradient washing from mint green at the bottom through sky white to pale green at the top, the saccharine well-being palette of consumer fintech. Subject placed center-frame with a slight floating-card drop shadow, as if it is the active screen in a phone-shaped framing. Burst of digital confetti exploding outward from the subject in pastel greens, mints, soft yellows, and rose-pinks, geometric chip shapes (small rectangles, triangles, squiggles) frozen mid-trajectory. Subtle radial vignette to focus attention. Lighting: soft, shadowless, the diffuse glow of an app screen in a dim apartment at 2am. Color palette: mint green dominant, soft white, pale yellow, sparing hot pink accent. Mood: dopaminergic celebration weaponized to mask a payment-for-order-flow skim happening in the background. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Robinhood Markets, Bloomberg News

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Vintage Stock Ticker Tape Ribbon

The ticker tape was the first push notification. It produced the same anxiety, the same compulsion, the same physical accumulation of feed-as-trash that the modern timeline produces in digital form. The man buried in tape at the brokerage in 1907 and the man scrolling at 2am in 2026 are doing the same activity and paying the same toll. The medium changed, the tax did not.

PROMPT

Render the source as if buried under loops and coils of late-19th and early-20th century paper ticker tape ribbon. Long thin strips of cream paper tape, half an inch wide, curling and looping through the frame in foreground and background, draping across shoulders, framing the face, pooling at the base of the composition. Each strip carries the texture of densely punched or printed characters at high density but those characters never resolve into legible letters or numbers, only as a rhythmic micro-pattern of black against cream. Some strips lie flat, some are curled tightly into spirals, some catch the light at the curl edge with a soft cream highlight. Background: warm dim sepia ambient, the inside of a brokerage office at the turn of the last century, soft window light slanting in. Lighting on the subject: warm tungsten key, soft shadow under the chin, dimensional rim from the window. Color palette: cream paper, sepia ink, warm brown ambient, oxblood and bottle-green wall accents. Mood: drowning in feed, the first generation to learn that information flow has a physical mass. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Thomas Edison / Stock Ticker invention, Antique Ticker Tape Machines

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COLLECTIBLES & PACKAGING . GRAMMAR 15 OF 52

Toy Packaging

8 prompts

Learn the movement: Toy packaging

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Kenner Star Wars Blister Cardback Frame

The Kenner Star Wars blister card is the absolute platonic ideal of the mint-on-card sovereign object. The original 1977 to 1985 production run figures, when preserved unopened with the bubble intact and the cardback unflexed, trade today at four to six figures per piece at major auctions (a sealed 1977 Luke Skywalker on the original twelve-back card cleared two hundred thousand dollars at a collectibles auction house in 2023). The intact card is frozen time: it is a physical proof that one specific 1978 child did not get to play with this toy, that one specific parent bought it for an investment or a hoard, that one specific Kmart end-cap stocked it and it never sold. The card preserves not just the toy but the moment, the wave, the regional distribution, the print register, the punch-out hang-tab condition, and the corner-flex history. The mint-on-card is the most direct physical-object proof we have that scarcity plus craft plus story plus time produces value the digital economy cannot replicate. There is no mint-on-card NFT. There is no thirty-year-frozen-blister Spotify track.

PROMPT

Re-render this image as an original Kenner Star Wars action-figure blister-card package from the 1977 to 1985 production run, the canonical 3.75-inch-scale figure format that established the modern action-figure category. Package format: a rigid printed cardback (approximately 14cm wide by 23cm tall, made of dense coated cardboard) with a clear vacuum-formed plastic blister bubble heat-sealed to the front face, the bubble shaped precisely to cradle a single 3.75-inch action figure visible through the clear plastic. Cardback design: full-color offset-litho printed front face dominated by a hero illustration in the late-1970s Kenner Star Wars register (painted movie-poster keyart with a glowing layered ensemble composition and sweeping dramatic faces, color-saturated, painterly with airbrush highlights, evoking the theatrical one-sheet), top portion carrying a thick colored title-band stripe across the width (render as flat solid colored rectangle, no legible lettering). Lower portion of cardback: a smaller secondary illustration showing the figure in scale or in action context, plus a colored character-name band beneath the blister bubble (render as flat colored rectangle, no legible lettering). Bottom edge of cardback: a thin colored band with a small printed scene grid showing the other available figures in the wave (render as a row of small colored rectangles, no legible imagery). The blister bubble: clear PVC vacuum-form, heat-sealed at the perimeter to the cardback, the seal line visible as a thin pressed border around the bubble. Cardback color register: predominantly warm desert tones (sand, ochre, gunmetal gray) for the original 1977 wave, shifting to cooler blues and blacks for The Empire Strikes Back wave (1980) and forest greens for Return of the Jedi (1983), depending on era variant chosen. Cardback finish: high-gloss UV-coat over offset litho, slight reflection. The cardback should appear as a flat planar object photographed straight-on, the blister bubble protruding toward the viewer in clear plastic relief. Mood: original-1978-retail-rack, the package preserved exactly as it sat in the toy aisle of a Sears or Toys-R-Us during the original theatrical run. No on-canvas legible text, no logos, no franchise marks, no recognizable studio identifiers. Preserve the subject, pose, and composition of the source image exactly within the blister bubble, change only the medium and rendering of the package surrounding it. Aspect ratio is Kenner blister-card vertical portrait (roughly 3:5, taller than wide).

Learn the source: Kenner Products (Star Wars Line), Mr. Vintage Star Wars Database

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He-Man MOTU Painterly Box-Art Frame

The Mattel MOTU box-art commissions are the last full deployment of the Frank Frazetta-derived heroic-barbarian painting tradition at mass retail. The painters Mattel hired were trained in the same lineage as Frazetta, Ken Kelly, and the 1970s paperback-fantasy cover-art generation. The aisle-five toy package of 1983 was, accidentally, the largest distribution channel painted-fantasy-keyart ever achieved in the twentieth century. A child in a Wisconsin Kmart in 1984 was looking at a Frazetta-tradition oil painting on every box. Within ten years, the entire painted-keyart register had been killed by digital-render box-art, photographic-composite covers, and the cost-down pressure of contract illustration. The MOTU box is therefore a frozen sample of the moment painted heroic-fantasy ruled mass retail and was about to be exterminated by cheaper digital alternatives. Owning a sealed 1983 MOTU box today is owning a painted-tradition relic that the market has not yet fully priced.

PROMPT

Re-render this image as a 1982 to 1987 Mattel Masters of the Universe action-figure package, either the canonical blister-card format (for single 5.5-inch figures) or the boxed format (for vehicles, playsets, and creature companions). Package format option A (blister-card, the canonical figure SKU): a rigid coated cardback (approximately 17cm wide by 23cm tall, larger and beefier than the Kenner Star Wars cardback) with a clear vacuum-formed plastic blister bubble heat-sealed to the front face, the bubble cradling a single 5.5-inch musclebound action figure visible through the clear plastic. Package format option B (vehicle or playset box): a rigid corrugated-cardboard rectangular box (approximately 30cm by 25cm by 18cm), full-color offset-litho printed on all visible faces, with an inset window or full-photographic front face. Front face keyart (both formats): a hand-painted illustration in the Frank Frazetta-derived heroic-barbarian register, the iconic 1982 to 1985 MOTU box-art language of detailed warriors and colorful dramatic staging, depicting a musclebound hero figure mid-action against a dramatic fantasy backdrop (volcanic landscape, alien sky, ruined castle, crystalline cave), rendered in saturated oil-and-airbrush technique with strong directional lighting, anatomical exaggeration (impossibly broad shoulders, narrow waist, oversized weapon grip), and a palette dominated by jewel-tones (cobalt blue, blood crimson, gold-ochre, jade green) against a dramatic high-contrast background. Top edge of cardback or front box-face: a thick colored title-band stripe across the full width (render as flat solid colored rectangle, no legible lettering). Below the title-band: a stylized fantasy environment as the keyart background. Bottom edge: a thin colored character-name band beneath the figure (render as flat colored rectangle). Side panels of the box (Option B only): additional painted illustrations showing the toy in scale or in action context, plus colored character-name strips. Cardback finish: high-gloss UV-coat over offset litho, slight reflection. Mood: confident 1983 Saturday-morning, unembarrassed heroic-fantasy, the package register that says "this is for serious play and the painting on the front is the contract." No on-canvas legible text, no logos, no franchise marks. Preserve the subject, pose, and composition of the source image exactly within the package format, change only the medium and rendering. Aspect ratio: blister cardback is roughly 3:4, box format is roughly 4:3 horizontal.

Learn the source: Mattel Masters of the Universe (He-Man), Transformerland MOTU Collector's Guide

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Hot Wheels Redline-Era Blister-Card Frame

The Redline-era (1968 to 1977) Hot Wheels cars are the foundational layer of one of the most stable collector economies in the world. The red stripe on the tire wall is the diagnostic craft detail that separates the original ten-year production run from every cheaper post-1977 successor. A single Redline-era car in the original blister package can trade for thousands of dollars at the right auction; a rare prototype Beach Bomb with the original surfboards in the rear window cleared one hundred and seventy thousand dollars at a major collectibles auction house in 2022. The lesson is that one specific physical-craft detail (the red stripe), executed within a narrow production window (six years), creates the moat the entire collector economy depends on. Mattel cannot retroactively replicate the Redline. The successor wheels are recognizably different. The Redline-on-card is therefore a craft-permanence anchor: scarcity, specific-era diagnostic detail, sealed package, and a fifty-year-deep collector community all reinforcing one another.

PROMPT

Re-render this image as a 1968 to 1977 Mattel Hot Wheels Redline-era die-cast car blister-card package, the canonical first-generation format that established the entire Hot Wheels brand and its collector-grade aftermarket. Package format: a flat rigid coated cardback approximately 10cm wide by 14cm tall, with a clear vacuum-formed plastic blister bubble heat-sealed to the front face, the bubble shaped to cradle a single 1:64-scale die-cast car visible through the clear plastic. The car inside the bubble: a small die-cast metal body with chrome plating on the base and interior detail, painted in saturated metallic Spectraflame finish, a translucent candy-color anodized lacquer used in the period. Cardback art: bright California hot-rod illustration with exaggerated perspective, speed lines, flame accents, and period typography rendered as abstract non-legible shapes. The car must display the diagnostic thin red stripe around each tire sidewall. Show the blister's clear plastic reflections, slight yellowing at the edges if aged, cardback print registration and paper grain. Square or portrait aspect ratio matching the original package. No legible text, no logos, no catalog marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Mattel Hot Wheels (Redline Era), Redline Archeology

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LEGO Box Build-Scene Render Frame

The LEGO box is the most honest package in the toy aisle. The completed-build render on the front face is a literal contract: the buyer can see exactly what they will construct when they open the box. There is no aspirational gap, no painted promise that exceeds the physical product, no airbrushed fantasy that cannot be delivered. The LEGO render says "this is the thing, here is what it looks like assembled, here is how the play-features work." LEGO has run this honest-contract package format for decades and the brand has compounded into one of the strongest physical-toy positions in the world precisely because the package promise is always fulfilled by the physical bricks inside. The lesson is that honest packaging compounds. Aspirational packaging that exceeds the product creates one-time sales and lifetime cynicism. The LEGO box is the proof that mass retail can run honest and win.

PROMPT

Re-render this image as a contemporary 2010 to present LEGO retail set package, the canonical rectangular box format used across the LEGO portfolio (City, Creator, Technic, Star Wars licensed, Ideas, Architecture). Package format: a rigid corrugated-cardboard rectangular box, dimensions vary by set scale (small sets approximately 14cm by 19cm by 5cm, medium sets approximately 26cm by 38cm by 7cm, large flagship sets up to 48cm by 58cm by 12cm), full-color offset-litho printed on all six faces with hierarchical composition. Front face (the primary dominant face): a high-resolution studio-photographic render of the completed build in dynamic context, the full assembled model rendered as if photographed in a constructed scene (city street, alien planet, race track, architectural setting) with depth-of-field, soft directional studio lighting, and subtle environmental detail. The render quality should appear as either: (a) high-end CGI render with photorealistic lighting and accurate plastic-surface material response, or (b) actual studio photograph of a built physical model on a constructed set with practical lighting. Top edge of front face: a colored brand-stripe band running the full width (render as flat solid colored rectangle, no legible lettering), color varying by sub-line (LEGO yellow for City, blue for Technic, dark grey for Architecture, black for adult-collector sets). Lower portion of front face: a thin band with small icons indicating piece count, age range, scale, and sub-line identifier (render as a row of small colored rectangles, no legible imagery). Side panels: continuation of the front composition wrapped onto the side, plus a smaller secondary render showing the build from a different angle or showing alternate-build configurations. Back face: a multi-render composition showing the build from multiple angles, action play-features called out with arrow-and-detail-callouts (render callouts as flat colored arrow-shapes and small detail circles, no legible imagery), and sub-build configurations. The box itself: matte-laminated UV-coat finish (premium adult-collector sets) or gloss-laminate (children's sets), sharp four-color offset registration, slightly reinforced corners for shipping durability. Mood: an honest contract, the package register that says "here is exactly what you will build when you open this box." No on-canvas legible text, no logos, no franchise marks. Preserve the subject, pose, and composition of the source image exactly within the build-render, change only the medium and rendering of the surrounding package. Aspect ratio is LEGO box front-face horizontal rectangle (roughly 4:3 or 3:2 depending on set scale).

Learn the source: LEGO (The LEGO Company), Official LEGO Building Instructions

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Transformers G1 Tech-Spec Grid-Box Frame

The Transformers G1 box's rear-panel tech-spec bar chart is one of the most influential design decisions in twentieth-century toy packaging. Hasbro and Takara took a Japanese toy line (Diaclone and Microman, which already had transformation gimmicks) and added one critical thing: a numerical attribute grid for each character on the back of the box. The tech-spec bar chart made every toy a roleplay-spreadsheet character: Optimus Prime has Strength 10, Intelligence 10, Speed 4, Endurance 10. Megatron has Firepower 9, Skill 9. The buyer (a seven-year-old in 1985) was being given an RPG character sheet on a toy box. This was simultaneously the first widely-distributed character-attribute system in children's toy marketing and a precursor to every modern collectible-character-game-with-stats from Pokemon Cards to Magic the Gathering to every gacha mobile game. The G1 box is therefore both a packaging artifact and a structural innovation in how character-driven collector economies are built: give the character measurable attributes, and the collector will spend the rest of their life completing the roster.

PROMPT

Re-render this image as a 1984 to 1990 Hasbro Transformers Generation 1 retail action-figure box, the canonical first-generation format that established the entire Transformers brand and its character-tech-spec collector tradition. Package format: a rigid corrugated-cardboard rectangular box (sizes vary by character class, typical Autobot or Decepticon car sized approximately 23cm wide by 18cm tall by 7cm deep, Combiner or Triple-Changer SKUs larger), full-color offset-litho printed on all six visible faces. Front face: full-color photographic-and-illustration hybrid composition, the featured Transformer character shown in both vehicle-mode (photographed at angled hero perspective) and robot-mode (painted or illustrated in dynamic action pose), the dual-mode-reveal as the central visual contract of the package. Front-face background: deep saturated cosmic-color register (jet black, deep cobalt blue, blood crimson for Decepticons, ranging through hot orange and gold for Autobots), often with stylized starfield, energy-burst, or Cybertron-architecture environmental elements. Top edge: a thick colored faction-band stripe (red for Autobot, purple for Decepticon, render as flat solid colored rectangle, no legible lettering), often with a stylized faction-emblem element (render as a flat colored geometric shape, no recognizable mark). Lower portion of front face: character-name strip and class-identifier band (render as flat colored rectangles). Back face (THE DEFINING FACE, render with primary attention): a printed character-tech-spec composition with a horizontal bar-chart grid showing the character's attribute ratings (Strength, Intelligence, Speed, Endurance, Rank, Courage, Firepower, Skill) as filled-bar levels, each bar drawn as a horizontal rectangle with proportional fill (render as a grid of stacked horizontal colored bars with no legible numeric labels but with visible proportional fill differentiation between attributes), plus a character-profile illustration panel and a short flavor-text narrative block (render as a flat colored rectangular text-block area with no legible lettering). Side panels: continuation of the front composition wrapped onto the side, plus secondary photographs of the toy in alternate modes. The box itself: matte four-color offset litho with slight gloss varnish on the photograph areas, sharp registration, corrugated rigid construction. Mood: 1985 Saturday-morning, Cold-War-era roleplay-spreadsheet seriousness applied to a transforming-robot toy, the package register that says "this character has a profile and a story and a numerical attribute system." No on-canvas legible text, no logos, no franchise marks. Preserve the subject, pose, and composition of the source image exactly within the package format, change only the medium and rendering. Aspect ratio is Transformers G1 box front-face horizontal rectangle (roughly 5:4).

Learn the source: Hasbro Transformers (Generation 1), Transformers Wiki

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Barbie Pink Window-Box Aspirational Frame

The Mattel Barbie window-box is the most successful color-claim in toy-packaging history. Mattel spent decades trademarking, defending, and reinforcing one specific shade of pink (Pantone 219 and its production-adjacent variants) until the color itself became inseparable from the brand. A child or parent walking the toy aisle in 1989, 1999, 2009, or 2019 could identify the Barbie section from across the store by color alone. The aspirational-window format reinforces this: the buyer can see the doll inside through the clear acetate, but the doll is presented in an idealized context with accessories and outfits the package promises (some included, most "sold separately"). The window is therefore both a transparency contract (you can see what you're getting) and an aspirational frame (the doll is presented in her best context, surrounded by what she could become). The brand has compounded this color-claim plus aspirational-window grammar into one of the most defended physical-toy positions in the world, and the "sold separately" footnote on the package back is the engine that converts a single doll purchase into a lifetime accessory subscription.

PROMPT

Re-render this image as a 1980s to 1990s Mattel Barbie retail window-box package, the canonical format Mattel established for the doll's mainline SKUs and that defined girls'-aisle visual identity for two generations. Package format: a rigid coated-cardboard rectangular box (approximately 19cm wide by 33cm tall by 8cm deep), full-color offset-litho printed on all five visible faces, with a large clear acetate window cut into the front face that reveals the doll positioned inside the box, the doll secured by interior clear-plastic ties and a printed cardboard interior backdrop. Front face surrounding the window: dominated by saturated Mattel-Barbie-canonical pink (the trademarked Pantone-219-adjacent hot-pink that became the brand's most defended color asset), often with secondary palette elements (silver-metallic accents, soft-violet gradient, gold-foil starburst details, all rendered as flat colored shapes with no legible text). Top edge: a thick pink title-band stripe with a stylized scroll-or-banner element (render as flat solid pink rectangle with optional small flat colored shape, no legible lettering). The clear acetate window: large central rectangular opening (approximately 14cm wide by 22cm tall), through which the doll inside is fully visible, positioned in an idealized standing-pose or seated-pose against an interior printed cardboard backdrop (gradient-pink, soft-cloud, palace-interior, or fashion-show-stage depending on SKU). Interior printed backdrop visible through window: the aspirational context-setting illustration that places the doll in her sub-line environment. Lower portion of front face: a thin pink character-name band beneath the window (render as flat solid pink rectangle). Side panels: continuation of the pink-dominant register with secondary photographs or illustrations of the doll in alternate outfits and accessories (the famous Barbie "more sold separately" wave), plus colored icon-strips showing accessory inclusions (render as small flat colored rectangles). The box itself: gloss-laminated UV-coat over offset litho, slight reflection, sharp four-color registration, the acetate window heat-sealed into the cardboard die-cut. Mood: 1987 girls'-aisle, fully aspirational, the pink color-claim as the dominant brand-language asset, the doll inside visible as the contract Mattel makes with the buyer. No on-canvas legible text, no logos, no franchise marks. Preserve the subject, pose, and composition of the source image exactly within the window display, change only the medium and rendering of the surrounding package. Aspect ratio is Barbie window-box vertical portrait (roughly 3:5, tall and narrow).

Learn the source: Mattel Barbie (Trademark Pink Color), Rockridge Law

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Action-Figure Collector MOC Mint-On-Card Frame

The third-party-graded mint-on-card slab is the absolute terminal form of the sovereign-object collector economy. The original package was a 1978 retail object intended to be opened by a child. The grading service (AFA founded 2000, CAS founded 2009) provides three things: authentication (it is the original 1978 package), preservation (encapsulated in inert acrylic that prevents further deterioration), and certified grading (a numeric score, typically 75 to 95+, that becomes the asset's pricing anchor). Once encapsulated and graded, the object is functionally permanent: it cannot be opened without destroying the grade, it cannot deteriorate further, it has a documented score that the global market accepts as authoritative. This is the closest the physical-object world gets to fungibility: a graded AFA 90 Kenner Star Wars Boba Fett trades at the same price-band as another graded AFA 90 Boba Fett regardless of who owns it. The graded slab is therefore the bridge between sovereign-object scarcity and quasi-financial-asset liquidity. The digital-economy equivalent (NFT) tried to replicate this and failed because the underlying object never had craft permanence to anchor.

PROMPT

Re-render this image as a third-party-graded mint-on-card action-figure package in its sealed acrylic display slab, the canonical AFA (Action Figure Authority) or CAS (Collectible Authentication Services) format used by the high-end toy-collector market for grading, encapsulating, and certifying vintage blister-card packages. Package format: an original blister-card action-figure package (any 1970s to 1990s vintage line: Kenner Star Wars, Mattel MOTU, Hasbro G.I. Joe, Hasbro Transformers, depending on subject) sealed inside a rigid clear acrylic slab approximately 25cm tall by 18cm wide by 5cm deep, the acrylic slab constructed of two precision-machined transparent halves bonded around the perimeter to create a permanent tamper-evident enclosure. The blister-card inside the slab: visible in full as a complete unaltered original package, the rigid coated cardback with the painted or photographic hero illustration, the clear vacuum-formed bubble cradling the action figure, all preserved exactly as the original retail object, no alteration to the package itself. The acrylic slab: clear museum-grade polycarbonate or PMMA, polished to optical clarity, with a printed label band sealed at the top of the front face running the full width (render as a flat colored rectangular band, no legible lettering but with the impression of structured grading-data layout). The label band: typically white or off-white background with a colored sub-band indicating the grade-tier (gold for the highest 90+ grades, silver for 85 to 89, bronze for 80 to 84, all rendered as flat colored rectangles with no legible numeric scores). Slab construction: visible perimeter seal-line, slightly rounded corners, museum-display weight and rigidity, the back face entirely clear so the rear of the original cardback is visible through the acrylic. Mood: museum-reliquary, permanent-collection, the package elevated from retail toy to certified-and-encapsulated cultural artifact, the kind of object a collector mounts on a display wall or stores in a fireproof safe. The slab should appear photographed straight-on against a neutral grey or black studio backdrop with soft directional lighting catching the polished acrylic edges. No on-canvas legible text, no logos, no franchise marks, no legible grade-numbers or grading-company identifiers. Preserve the subject, pose, and composition of the source image exactly within the blister bubble inside the slab, change only the medium and rendering of the surrounding slab and cardback context. Aspect ratio is graded-slab vertical portrait (roughly 3:4).

Learn the source: Action

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Funko Pop Modern Window-Box Frame

The Funko Pop window-box is the most successful license-IP laundry machine of the twenty-first century. Funko did not invent the stylized vinyl figure or the window-box format; they invented the modular-template logic that absorbs any licensed property and converts it to a single visual standard. A 1977 Star Wars character, a 2024 Marvel character, a 1990 NBA player, a contemporary K-pop idol, a Twitch streamer, a Saturday-morning cartoon, a video-game protagonist, a horror-movie villain: all of them get the same oversized squarish head, the same small body, the same two black round eyes, the same window-box format with a deep saturated background. The licensor (Marvel, Disney, the NBA, an estate) collects a royalty per unit. Funko collects the manufacturing and distribution margin. The collector buys a representation of their preferred IP in a format that signals "I am a fan of this property." The format is functionally a fungible aesthetic-frame that monetizes every IP simultaneously without requiring any property-specific craft investment per SKU. This is structurally a brilliant business model and structurally hostile to the kind of craft-specificity that the Kenner Star Wars cardback or the Mattel MOTU painted box-art represented. The Funko Pop is the package as license-IP-laundry, and the buyer is buying the act of fandom, not the craft of the object.

PROMPT

Re-render this image as a contemporary 2010 to present Funko Pop vinyl-figure retail window-box package, the canonical modular format Funko established across thousands of licensed-IP SKUs spanning film, television, comic, video game, music, and sports properties. Package format: a rigid coated-cardboard rectangular box (consistent dimensions across the standard 3.75-inch Pop line, approximately 11cm wide by 16cm tall by 9cm deep), full-color offset-litho printed on all five visible faces, with a large clear acetate window cut into the front face that reveals the stylized vinyl figure positioned inside the box. Front face surrounding the window: a deep-saturated single-color background palette (jet black, cobalt blue, blood crimson, forest green, depending on faction or property), with a stylized illustrated or photographic faction-anchor element framing the window (a stylized landscape, a faction emblem rendered as a flat colored geometric shape, an IP-environmental hint, render as flat colored shapes with no legible imagery or recognizable marks). Top edge: a thick colored title-band stripe across the full width (render as flat solid colored rectangle, no legible lettering). The clear acetate window: large central rectangular opening (approximately 8cm wide by 11cm tall), through which the stylized vinyl figure is fully visible, the figure positioned upright on a small printed cardboard base inside, against an interior printed backdrop in a complementary palette to the front face. The vinyl figure inside: the canonical Funko Pop register, oversized squarish head, small body proportions, two large round flat black eyes, no mouth (or simplified mouth on character variants), the stylized chibi-adjacent template Funko deploys across every licensed property regardless of source material. Lower portion of front face: a thin colored character-name band beneath the window plus a small numbered SKU-identifier badge in the bottom corner (render as small flat colored rectangles, no legible lettering or numerals). Side panels: continuation of the dominant background color with minimal additional graphic elements, plus a profile-photograph of the same Funko figure from a side angle (render as a flat photographic-style stylized vinyl figure). Back face: a printed character-context illustration or a multi-figure roster-grid showing other Pops in the same wave (render the roster grid as a flat-color grid of small stylized figure-silhouettes). The box itself: gloss-laminated UV-coat over offset litho, sharp four-color registration, acetate window heat-sealed into the cardboard die-cut. Mood: modular-template, license-IP-flexible, the package register that says "this brand can absorb any property and convert it to this standardized format." No on-canvas legible text, no logos, no franchise marks. Preserve the subject, pose, and composition of the source image exactly within the window display (rendered as a stylized Funko-Pop-template vinyl figure), change only the medium and rendering of the surrounding package. Aspect ratio is Funko Pop window-box vertical portrait (roughly 2:3).

Learn the source: Funko, Funko Inc.

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COLLECTIBLES & PACKAGING . GRAMMAR 16 OF 52

Video Game Case

26 prompts

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NES 1985 Black-Box Launch-Title Grid Frame

The 1985 NES black-box launch line is the most austere mass-market consumer-software packaging in American history. It treats the buyer as competent. The pictogram + single illustration tile + black ground says: this is the thing, decide. Compare to the 2026 digital storefront tile, which screams, animates, and overlays five badges. The black box is the sovereign object before the marketing department got hold of the medium.

PROMPT

Re-render this image as a 1985 Nintendo Entertainment System launch-title black-box video game package, the original 30-title American launch register designed before marketing departments learned to over-promise. Box format: vertical rectangular package, slightly taller than wide, matte black background covering the full surface. Upper third of the package: simple pictogram-style icon inside a thin white-bordered square (the genre-tile, hand-drawn glyph indicating the subject in the most reductive possible terms, single color line). Middle of the package: a single rectangular illustration window with a thin white border, illustration inside rendered as a small flat-color painting, limited palette (four to six colors max), no airbrush gradients, no photo-realism, the illustration treated as a postage stamp of the subject rather than a hero shot. Lower portion: thin horizontal white line dividing illustration from a clean strip below where the title would sit (suggest as a darker rectangle, no legible lettering). Overall composition: extreme austerity, generous black negative space, grid-based layout, every element aligned to invisible rules, the package treating the buyer as an adult who can read a pictogram and decide. No on-canvas text, no logos, no legible brand marks anywhere. Print quality: 1985 offset litho on coated boxboard, slight halftone dot pattern visible on close inspection, ink lightly raised, registration tight but not perfect. Mood: the package as restraint, the package as promise-of-substance rather than spectacle, the launch-title register before the medium learned to lie about itself. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is standard NES box vertical portrait (roughly 5:7).

Learn the source: Nintendo / NES, WATA Games

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SNES 16-Bit Keyart-Over-Pixel-Inset Box Frame

The SNES box is the high-water mark of the keyart-as-promise + screenshot-as-evidence contract. The painter painted a hero. The pixel inset said: here is the literal thing inside the cartridge, scaled down, no lies of omission. That contract has collapsed. The 2026 storefront shows you a 4K render that the game cannot match and hides the gameplay until you have already paid. The 16-bit box was honest: hero painting on top, real pixels below, decide. It is the sovereign-object grammar at its commercial peak.

PROMPT

Re-render this image as a 1991 to 1996 Super Nintendo Entertainment System video game package in the canonical North American grey-cardboard-box era, the apex 16-bit keyart register. Box format: vertical rectangular package, full-color illustration covering most of the front face. Upper two-thirds: hero keyart painted in vibrant gouache and acrylic by a working illustrator, saturated palette (deep magenta, electric cyan, sun yellow, blood crimson), dramatic lighting, dynamic action staging, the kind of painting that promises the cartridge inside is more than its 16-bit reality. Lower portion: a single rectangular inset window showing an in-game 16-bit pixel-art screenshot, pixels visible and unashamed, the inset framed by a thin white line and labeled with a small color-bar strip (suggest as colored rectangles, no legible text). Top edge of the package: a thin colored band where the title would sit (render as a colored stripe with no legible lettering). Outer border: thin coloured line tracing the package edge. Print quality: 1992 offset litho on greyboard, slight halftone visible, registration tight, colors slightly oversaturated as the era preferred. Painted illustration style: hand-painted, brush-stroke texture visible in the highlights, no airbrush smoothness, the illustrator's hand is present. Mood: the package as testimony, the keyart-painting as the promise that the pixel-art evidence below confirms is worth your forty-nine dollars and your weekend. No on-canvas legible text, no logos, no specific brand marks, no franchise lettering. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is standard SNES box vertical portrait (roughly 5:7).

Learn the source: Nintendo / SNES, Jane's SNES Boxes

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Sega Genesis Clamshell Bold-Attitude Frame

The Genesis clamshell is the visual grammar of the challenger. Nintendo got to be the polite establishment with its grey cardboard. Sega had to shout in a black plastic shell with airbrushed attitude. The clamshell as posture: we are the second-place console, we will out-loud you, we will out-edge you, we will market the hardware as if it were a personality. The bold-attitude register is what challenger brands look like before they either win the market or vanish.

PROMPT

Re-render this image as a 1991 to 1995 Sega Genesis North American clamshell video game package, the canonical black hard-plastic snap-case era. Package format: vertical rectangular clamshell with paper insert visible through a clear hinged plastic shell, glossy black plastic frame around the insert. Insert artwork: bold full-bleed illustration, painted or airbrushed in a saturated punchy palette (red, electric blue, deep purple, hot orange), no restraint, no negative space, the entire surface working hard. Top of the insert: a thick colored title-band stripe (render as a bold solid color rectangle, no legible lettering). Composition register: dynamic action staging, slight foreshortening, the illustration leaning forward at the viewer, the kind of artwork the box for a console that called itself blast-processed required. Right edge of the package (spine): vertical band with small colored squares suggesting the title-strip, no legible text. Lower edge of the insert: thin band suggesting platform branding and screenshot strip (render as a row of small colored rectangles). Print quality: 1992 offset litho on coated cardstock, registration tight, gloss varnish on the painted portion. Plastic shell: glossy black, slight scuffing on the edges, hinge visible at the top where the case opens. Mood: attitude as design strategy, the package that picks a fight, the anti-restraint posture of the second-place console that had to shout to be heard. No on-canvas legible text, no logos, no franchise lettering. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is standard Genesis clamshell vertical portrait (roughly 5:7).

Learn the source: Sega / Genesis, Cartridge Corner

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Famicom Japanese-Domestic Illustrated Cover Frame

The Japanese-domestic Famicom box is what the medium looked like when packaging was a craft commission rather than a marketing-department deliverable. The American export had to shout across a foreign cultural distance; the domestic version could trust the buyer. The painted register, the soft palette, the small format: this is what consumer-software packaging looks like when the publisher respects the buyer's attention. A forensic craft reading would say: the export is the lie, the domestic is the truth.

PROMPT

Re-render this image as a 1985 to 1992 Famicom Japanese-domestic-market video game package, the small horizontal cardboard-box format used by Nintendo of Japan before the larger North American format was standardized. Box format: small wide rectangular cardboard box, horizontal aspect, glossy printed surface. Front face: full-bleed painted illustration in a soft Japanese commercial-illustration register, the kind of work seen on 1980s anime laserdisc sleeves and Famicom packages, watercolor and gouache mixed, soft color transitions, gentle lighting, no airbrush slickness, the illustrator's brushwork present in the highlights. Palette: subdued and confident (dusty rose, sage, ochre, slate blue, soft cream), not the saturated overload of the American market, a palette that trusts the viewer to lean in. Composition register: dynamic but composed, the illustration arranged as a small painting rather than a marketing scream, often a hero-figure framed with environmental context behind. Lower-left or top-strip: a colored band where Japanese title-typography would sit (render as a colored stripe with abstract calligraphic shapes suggesting kana and kanji, but NO legible Japanese lettering, no real characters, only abstracted brush shapes). Side spine: a thin colored band. Print quality: 1986 Japanese offset litho on coated boxboard, registration tight, soft matte finish with selective gloss on the illustration only. Mood: the domestic package as the honest cousin of the export, painted by an illustrator who treated the box as a small commission rather than a marketing emergency. No legible Japanese or English text, no franchise logos, no specific brand marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is Famicom horizontal box (roughly 7:5).

Learn the source: Nintendo / Famicom, Bitmap Books

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PlayStation Jewel-Case Dark-Polygon Era Frame

The PS1 jewel case is the most underrated package format in consumer-software history. The black tray was a deliberate choice (Sony refused the music-industry transparent default). The dark moody insert grammar said: this is not children's entertainment anymore, this is a medium claiming maturity. The disc you held in your hand was fragile, finite, ownable, and stamped with a specific physical pressing. You could trade it, lend it, sell it back. The PSN-era download replaced this with a license that can be revoked. The jewel case is the medium at its most sovereign-object confident, the last format before the platform swallowed everything.

PROMPT

Re-render this image as a 1995 to 1999 original PlayStation video game package, the canonical black-tray jewel-case format used by Sony Computer Entertainment America and Europe. Package format: standard CD jewel-case dimensions (slightly larger than a music CD, the SCEA spec), clear polycarbonate front cover, black plastic tray visible inside (the signature dark-tray Sony chose against the music-industry transparent tray), printed paper insert visible through the front cover. Insert artwork: predominantly dark backgrounds (deep black, charcoal, ink blue, blood maroon), the moody minimalism the early CD-ROM era used to signal that games had become adult. Hero illustration: a rendered 3D image in the contemporary 1996 to 1998 in-game-engine register, low-polygon character or environment with visible polygon faceting, simple texture-mapping, hard-edged shadows, the early-3D look the medium had just unlocked. Top edge of the insert: a thin colored title-band stripe (render as a solid colored rectangle, no legible lettering). Bottom edge: a thinner band suggesting platform branding and rating mark (render as small colored rectangles). Side spine: a vertical strip visible through the jewel case, dark with a colored title strip. The case itself: clear polycarbonate with the classic four-pivot hinge, plastic slightly scratched from shelf wear, the black tray inside visible through the clear front. Print quality: 1997 offset litho, slight gloss varnish, registration tight. Mood: the medium discovering it could be moody, the package as the confident object that announces the medium has grown up. No on-canvas legible text, no logos, no franchise marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is standard PlayStation jewel-case vertical portrait (roughly 5:6).

Learn the source: Sony PS1 packaging, Retro Game Cases

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Atari 2600 Airbrush-Fantasy Overpromise Frame

The 1980 Atari 2600 box was an act of honest fantasy. Everyone knew the cartridge inside contained four colored rectangles on a black background. The airbrush painting on the box did not pretend the game looked like that. It painted what the experience was for the seven-year-old playing it: a lavish heroic fantasy. The overpromise was a contract between publisher and buyer: we both know the game is blocky, we both agree the box is the imagination the game is asking you to bring. Modern photoreal screenshots are the opposite: they pretend the experience is the visual fidelity. The Atari box knew the visual was the prompt and the imagination was the product.

PROMPT

Re-render this image as a 1979 to 1983 Atari 2600 video game package, the canonical American silver-and-black box-with-airbrush-painting era manufactured by Atari Inc. before the 1983 crash. Box format: vertical rectangular cardboard box, silver-grey background covering the upper and lower bands, a large central illustration window taking up the middle two-thirds of the front face. Central illustration: a lavish airbrushed painting in heroic-fantasy or science-fiction register, vivid saturated palette (deep purple, electric magenta, sun yellow, lava orange, cobalt blue), dramatic lighting with hard rim-light highlights from a single dramatic source, dynamic action staging, the painting promising an experience the actual blocky four-color cartridge inside could never deliver. Painting style: airbrush as the dominant tool, soft color gradients, smooth highlights, glossy specular reflections on every surface, the over-rendered chrome-and-flesh register that 1980 commercial fantasy illustration ran on. Top band of the box: a colored strip where the title would sit (render as a solid colored rectangle, no legible lettering). Bottom band: a thin colored strip suggesting platform branding and a small inset frame (render as small colored rectangles). Outer edge: thin black border tracing the package. Print quality: 1981 offset litho on uncoated cardboard, slight halftone visible, registration good but slightly soft, ink lightly absorbed into the paper. Mood: the overpromise as honest aspiration, the airbrush painting as the truer version of the experience the buyer was actually purchasing, the package treating fantasy as the product more than the cartridge. No on-canvas legible text, no specific brand logos, no franchise marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is standard Atari 2600 box vertical portrait (roughly 5:7).

Learn the source: Atari 2600 box art, Cook and Becker

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Late-1990s Game-Cover Character Sketch in Gestural Ink and Blue Wash

There used to be illustrators with credit lines on game packages. The makers of loose brush portraits, fine-line fantasy watercolors, hard-edged industrial concept art, and glossy heroic fantasy. They were paid as fine artists and the package was treated as a commission rather than as a marketing deliverable from an in-house studio. The cover was a painting. Now the cover is a render of the protagonist looking at the camera, designed by committee, signed by no one. The painterly-sketch register asserts: the illustrator with a name is the truer cover than the anonymous studio output. A forensic craft reading would say: respect the craftsman who signs the work.

PROMPT

Re-render this image in the visual register of late-1990s and early-2000s prestige character art for Japanese game packaging, the painterly-sketch tradition exemplified by illustrators who treated game cover commissions as fine-art portraiture. Medium: thick-bristled brush ink on uncoated rag paper, supplemented with grey and blue watercolor washes, a small amount of white gouache for highlight. Drawing register: gestural, confident, anatomy implied through three or four decisive brush strokes rather than labored line, negative space doing structural work, edges deliberately broken and re-found, the figure emerging from the page rather than placed on it. Palette: extremely restricted (off-white paper ground, payne's grey ink, indigo wash, single accent of pthalo blue or burnt sienna in a small area, otherwise monochrome), the limited palette as confidence. Composition: subject occupies center, generous breathing room, no environmental detail beyond suggested ground-shadow, the figure as standalone object on the page. Background: the rag paper itself, with slight cold-press texture visible, occasional ink spatter or stray brush mark left in (the artist not cleaning up after themselves, the trace of process as part of the work). Surface treatment: matte, no varnish, the printed package treating the original painting as a fine-art reproduction rather than a marketing image. No on-canvas text, no logos, no franchise lettering, no signature (the illustrator's hand is the signature). Mood: the prestige-illustrator commission, the painter who treated the cover as a portrait, the package that respected the buyer enough to put art on the front instead of a 3D render of the player-character. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is standard package vertical portrait (roughly 5:7).

Learn the source: Ink-wash character illustration, Wikipedia

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Capcom Fighting-Game Roster-Splash Frame

The Capcom fighting-game roster is a pantheon of disciplined bodies. Each character is a body-archetype trained into a single technique: grappler, shoto, charge, rushdown, zoner. The cover-splash treats the body as the visible expression of mastery, the technique as the visible expression of years of practice. This is the vitalist register: the body as the medium of discipline. The roster is the implicit thesis that mastery comes in flavors and each is worth respecting. Modern game covers hide the body inside armor; the Capcom splash showed the body and asked the buyer to admire the discipline.

PROMPT

Re-render this image in the visual register of 1990s Capcom fighting-game cover art and arcade flyer illustration, the canonical roster-splash composition used by the in-house illustration team: bold-outlined energetic poses, elegant character lines, and saturated jewel-toned colors. Medium: ink line over flat color and cell-shading, with selective airbrush gradient on muscle and metal surfaces, finished as printed package art. Line work: thick confident contour line in pure black, hard outlines around every form, internal anatomy line work using thinner strokes, the line itself doing structural work the way 1990s anime production drawings did. Color register: saturated flat fills (electric blue, hot red, deep purple, sunshine yellow), cell-shading in two values (base + one shadow), highlight in pure white, the late-1990s Japanese arcade-pop palette. Composition: dynamic action staging, the figure rendered with extreme dynamism, exaggerated forced perspective on a leading limb, the body in mid-motion. Background: bold solid color or radial gradient behind the figure, no environmental detail, the figure isolated against pure color the way arcade-flyer splash art treats a roster portrait. Surface treatment: glossy printed varnish on top of the painted illustration, slight gloss specular highlight on metal and skin, the package as polished arcade-import object. No on-canvas text, no franchise logos, no health-bar UI elements, no legible character-name plates. Mood: the body as discipline, the figure as one entry in an implicit roster of archetypes, the package as the cover of a pantheon. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is standard arcade-import package vertical portrait (roughly 5:7).

Learn the source: Fighting game character art, Wikipedia

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PC Big-Box DOS-Era Painted Cover Frame

The PC big box was the last consumer-software format that demanded shelf space. Inside was the disc(s), a printed manual that was often hundreds of pages, a fold-out map, a reference card, sometimes a cloth feelie or a metal coin. The box said: this game is substantial enough to be a physical object on your shelf next to your books. Steam replaced this with a row of tile-icons that take up no space and announce no commitment. The big box is the sovereign-object grammar of the PC era at its most confident: the game was heavy enough to need a shelf, and the shelf was part of the experience.

PROMPT

Re-render this image as a 1992 to 1998 PC big-box video game package, the canonical large-cardboard-box era that housed DOS, early Windows, and CD-ROM PC titles before the medium shrank to DVD case and then to digital download. Box format: large rectangular cardboard box (substantial heft, roughly the size of a hardcover book turned sideways), vertical or slightly-wider-than-tall orientation, premium cardstock with full-color printing wrapping the front face and spine. Front-face illustration: painted in oil or acrylic by a working commercial illustrator, the kind of work seen on Sierra adventure titles, LucasArts adventures, Origin Systems RPGs, the heroic-fantasy or science-fiction cover painting tradition. Palette: rich saturated, deep shadows, dramatic single-source lighting, painterly brush texture visible in highlights, the painting treated as a fine-art commission rather than a digital deliverable. Top edge of the box: a thick colored title-band stripe (render as a solid colored rectangle, no legible lettering). Lower edge: a thinner band suggesting platform compatibility list and a small screenshot strip (render as a row of small colored rectangles). Spine: visible at the side of the package, a thick spine showing the box has heft, colored band with title-strip suggestion. Print quality: 1995 offset litho on premium coated cardstock, gloss varnish on the painted illustration, matte on the bands, the package designed to look serious on a bookshelf. Mood: the game as physical object that earned shelf space, the painted cover as evidence the publisher took the medium seriously enough to commission art, the big box as the format that announced the PC as a legitimate platform alongside hardcover books. No on-canvas legible text, no logos, no franchise lettering. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is PC big-box vertical portrait (roughly 4:5).

Learn the source: PC big-box era, Raspberry Pi

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Arcade Cabinet Side-Art Bold-Vector Frame

The arcade cabinet was a public object. Side-art was meant to be seen from across a room by strangers, to recruit them out of their walk through the mall and into a coin slot. The bold-vector screenprint aesthetic is what design looks like when it must compete against forty other cabinets and a hundred conversations and bad fluorescent lighting. The handheld phone screen is the opposite: a private surface for a single set of eyes that does not need to recruit anyone. The cabinet side-art is the public-monument register, the visual grammar of consumer entertainment as civic furniture rather than as private rental.

PROMPT

Re-render this image in the visual register of 1980s arcade cabinet side-art and marquee illustration, the canonical screenprinted-vinyl decal aesthetic applied to the side panels of upright coin-operated game cabinets manufactured between 1980 and 1986. Medium: flat screenprint, three to five spot colors only, no gradients, no halftone, no airbrush, hard knife-cut vector edges. Palette: bold high-contrast (electric blue, hot pink, neon yellow, deep crimson, pure white, jet black), the limited-spot-color palette that screenprinting on vinyl economically required. Drawing register: bold simplified graphic, every form reduced to two or three flat color shapes, hard outline in black or in the next-darker-spot-color, posterized abstraction, the figure treated as a graphic symbol rather than a painted illustration. Composition: vertical orientation matching the cabinet side panel, full-bleed bold composition designed to read across a dimly lit arcade from twenty feet away, no fine detail, no small element, every visual decision optimized for distance-legibility. Background: a single bold spot-color, often deep blue or electric magenta, occasionally a simple geometric pattern (radial burst lines, checkerboard, grid). Surface treatment: matte screenprint ink on glossy vinyl, slight ink-thickness texture visible at color edges, occasional registration imperfection (a hairline of underlying color showing where two spots almost-but-not-quite met). No on-canvas text, no franchise logos, no marquee titles, no operator-instruction text. Mood: the cabinet as public monument, the side-art as a beacon meant to pull a quarter out of a stranger's pocket from across a noisy room, the design as graphic distillation that respected the limits of screenprint economics. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is vertical cabinet side-panel (roughly 1:2).

Learn the source: Arcade cabinet design tradition, RetroGaming with Racketboy

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Dreamcast Swirl-Banded VMU-Era Frame

The Dreamcast clamshell is the last sovereign-object Sega ever shipped. The white opaque case, the orange swirl banner, the VMU-driven peripheral economy. It was a confident bet that the platform could leapfrog Sony on fidelity, online play, and ownable peripherals. The bet lost on financial logistics, not on product. The orange swirl became the doomed-promise icon: the package promised a future the company could not deliver. Owning a Dreamcast disc today is owning a relic of the moment a sovereign manufacturer stopped making sovereign objects.

PROMPT

Re-render this image as a 1999 to 2001 Sega Dreamcast retail video-game package in the canonical white clamshell jewel-case format used by Sega of America and Sega Europe. Package format: a CD-sized clamshell case slightly thicker than a music jewel-case, hinged on the left, made of bright opaque white polycarbonate plastic (not clear), printed paper insert sitting behind a clear front layer. Top edge of the insert: a thick colored banner running the full width of the cover, treated as a bold swirl-stripe in the canonical orange (PAL Europe and US) or blue (Japan) or red (special), with a thin white sub-rule beneath it (render as flat colored bands, no legible lettering). Hero illustration: a contemporary 1999 to 2000 in-engine-style render or painted keyart, executed with the saturated punchy color palette Sega used to signal arcade-grade fidelity at home, slightly higher polygon density than late PS1, smoother texture-mapping, the visible step-change in rendering capability. Bottom edge of the insert: a thin platform-branding band and rating mark area (render as small flat colored rectangles, no legible marks). Side spine: a vertical strip with the colored swirl-band repeated at the top. The case itself: bright white opaque plastic, slightly matte finish, the spec Sega chose to differentiate the package from Sony's clear-tray format, hinge slightly stiff. Print quality: 1999 offset litho, light gloss varnish over the keyart, registration tight. Mood: confident, arcade-ambitious, the medium briefly believing it could leapfrog Sony with online play and VMU peripherals before the platform died. No on-canvas legible text, no logos, no franchise marks, no swirl-logo rendering as a recognizable mark (just a colored banner). Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is standard Dreamcast clamshell vertical portrait (roughly 5:6).

Learn the source: Sega Dreamcast, Time Extension

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GameCube Mini-Disc Toylike Frame

The GameCube case is the toylike-confidence package. Nintendo, after losing the realism war to Sony, doubled down on what only Nintendo could do: chunky primary-color objects that look like high-end toys. The mini-disc inside was proprietary and copy-protected. The case was visibly smaller than a DVD, which signaled "this is not a movie, this is a toy for serious play." The platform-strategy logic was that physical-object distinctiveness is a moat: you cannot confuse a GameCube disc for any other format. Today's homogenized download-stores have erased every such distinction.

PROMPT

Re-render this image as a 2001 to 2005 Nintendo GameCube retail video-game package, the canonical compact DVD-style case Nintendo used to differentiate from Sony's standard DVD-case format. Package format: a plastic case visibly shorter and slightly thinner than a standard DVD keepcase (because the proprietary 8cm GameCube mini-disc inside is smaller than a full DVD), opaque colored polycarbonate (typically black or translucent purple matching the console's playful palette), single hinge on the left, hub clip for the small disc visible through the case. Insert artwork: a printed paper sleeve behind a clear front layer, hero illustration in the 2001 to 2004 Nintendo register, slightly cartoony, saturated primary colors, the toylike-confidence aesthetic Nintendo doubled down on after the Sony graphics-realism war. Top edge of the insert: a thick chunky colored banner running the full width (render as a flat solid colored rectangle, no legible lettering), color matching the game's primary palette. Bottom edge: a thin platform-branding band and rating mark area (render as small flat colored rectangles). Side spine: a vertical colored strip with the chunky banner repeated at the top, narrower than standard DVD spine. The case itself: opaque purple or jet-black polycarbonate, slight matte finish, the spec Nintendo chose to signal a toy-grade quality, hub-clip and disc-well visible inside. Print quality: 2002 offset litho, glossy varnish over the keyart, registration tight. Mood: chunky, toylike, primary-color confident, the package that says Nintendo is making toys for serious play and is not embarrassed about it. No on-canvas legible text, no logos, no franchise marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is GameCube compact-case vertical portrait (roughly 5:6, slightly shorter than standard DVD).

Learn the source: Nintendo / GameCube, Nintendo Fandom Wiki

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Sega Saturn Japanese Spine-Obi Frame

The Japanese obi strip is a packaging convention older than video games. It came from Japanese books and vinyl records, where the obi (literally "sash") was the publisher's own copy-band that wrapped the spine and front edge. When the obi survives intact on a used copy, it doubles or triples the resale value to collectors, because the obi is removable and most owners eventually threw it away. The obi is therefore the watermark of an unmolested object. Western markets never adopted the convention, which is why Japanese-import collectors can spot an unmolested Japan SKU at twenty paces. The obi is the most domain-specific physical-object signal in the entire video-game packaging universe.

PROMPT

Re-render this image as a 1995 to 1998 Sega Saturn Japan-market retail video-game package, the canonical Japanese jewel-case format with the vertical paper obi side-strip. Package format: a CD-sized clear jewel-case with internal black or white tray (Japanese Saturn used both spec variants depending on publisher), printed paper insert visible through the clear front, and the defining feature: a separate printed paper obi strip running vertically down the left side of the front cover, wrapping around the spine, printed on lightweight uncoated paper in a register that contrasts with the main keyart (often solid bold color with hierarchical text-block layout, render as flat colored bands with no legible lettering). Insert artwork behind the obi: a Japanese-market hero illustration in the 1996 to 1997 register, often painterly anime-influenced keyart for character titles or polygon-rendered hero shots for action titles, executed with the saturated punchy color palette and tight composition Japanese publishers favored. Top edge of the insert: a thin colored title-band stripe (render as solid colored rectangle, no legible lettering). Bottom edge: a thin platform-branding band and CERO-equivalent rating area (render as small colored rectangles). Side spine: visible through the jewel-case, dark or white depending on tray spec, with the obi paper strip wrapping the spine and clearly continuing onto the back. The obi paper: uncoated, slightly textured, contrasting bold color, deliberately separate from the laminated insert behind it. The case itself: clear polycarbonate jewel-case, classic four-pivot hinge, may show light Japan-market shelf wear. Print quality: 1996 Japanese offset litho, sharp registration, slight gloss on the insert, matte on the obi. Mood: domain-specific, collector-aware, the package that signals "Japanese release, not the western SKU." No on-canvas legible text, no logos, no franchise marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is Japanese Saturn jewel-case vertical portrait (roughly 5:6).

Learn the source: Obi strip, Fandom

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Neo-Geo AES Premium Luxury-Cart Frame

The Neo-Geo AES is the most underrated case study in pre-luxury consumer-tech economics. SNK sold a home console for six hundred dollars in 1990, with each cartridge at two to three hundred dollars on top. The market it served was real and stable: serious arcade-fluent buyers who wanted arcade-grade fidelity at home with zero compromise, and who would happily pay luxury-good prices for a luxury-good object. The package reflected this: oversized clamshell, dense plastic, foam cradle, glossy snapshot card, painted arcade-keyart. SNK proved that a small premium-tier within consumer electronics is sustainable when the product is honestly premium and the package is honestly premium. Today's "premium" digital edition is a license. The Neo-Geo cart on a collector's shelf is the platonic sovereign object.

PROMPT

Re-render this image as a 1990 to 1997 SNK Neo-Geo AES retail home-game package, the largest and most premium cartridge format the consumer home-console market ever shipped. Package format: an oversized rigid clamshell case roughly the size of a small hardback book (approximately 20cm tall, 18cm wide, 4cm deep), constructed of high-grade dense polystyrene plastic in a single bold color (red, blue, or black depending on SKU and region), opening on a center hinge to reveal a foam-cradle interior holding a single colossal cartridge. The cartridge itself: visibly larger than any other home-console cart ever made (approximately 15cm by 12cm, twice the linear dimensions of an SNES cart), heavy molded plastic shell in a matching bold color, glossy printed label on the face covering most of the cart surface. Insert artwork: a hero illustration printed on the inside-front-cover of the clamshell, painted-keyart register in the 1990 to 1993 SNK arcade-art style, hand-painted character or action composition, saturated arcade-grade color palette, the look the company used because every Neo-Geo title was a direct arcade port and the home-cart was sold as "arcade in your house." A separate glossy snapshot-card insert (approximately A5 size, four-color heavy stock) sits in a sleeve inside the case showing screenshots and feature copy (render as a card with abstract colored screen-rectangles, no legible lettering). Top edge of the inside cover: a thick colored title-band (render as flat solid colored rectangle, no legible lettering). The case exterior: bold solid color (red, blue, or black), embossed or screen-printed front graphic, the package register a premium home-cart manufacturer chose because the unit retailed for two hundred to three hundred 1991 US dollars per title and the buyer had to feel the weight of what they bought. Print quality: 1991 high-end Japanese offset litho with gloss varnish on the keyart and snapshot card, screen-print on the case exterior, foam-cradle interior. Mood: premium, weighty, arcade-grade, the package that says "this is the most expensive home-game object you have ever bought and the price is correct because the object is correct." No on-canvas legible text, no logos, no franchise marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is Neo-Geo AES clamshell book-format (roughly 5:6 closed).

Learn the source: SNK Neo-Geo AES, Video Game Console Library

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TurboGrafx HuCard Credit-Card-Format Frame

The HuCard format was technically and aesthetically superior to every other late-1980s cartridge spec. Credit-card thin, denser ROM packing, full-face printable label, slim elegant case. NEC and Hudson Soft built the format correctly. They lost the platform war anyway, because format superiority does not win platform wars; install base, third-party licensing, and distribution muscle win platform wars. The HuCard is the cautionary case study against the engineer's fallacy that "the better technical product will win." Better products lose constantly. The HuCard is now a collector's specialty market trading at premiums no one in 1989 predicted, because scarcity plus craft-superiority is a survivable long-tail position.

PROMPT

Re-render this image as a 1987 to 1992 NEC TurboGrafx-16 (US) or PC Engine (Japan) retail HuCard video-game package, the canonical slim clamshell housing the credit-card-thin HuCard ROM format. Package format: a slim hinged plastic clamshell case roughly the size of a small paperback book (approximately 15cm tall, 11cm wide, 1.5cm deep), constructed of clear or translucent-tinted polystyrene plastic, opening on a left or center hinge to reveal a thin foam or plastic cradle holding a single HuCard. The HuCard itself: a credit-card-thin ROM cartridge (approximately 9cm by 6cm, less than 2mm thick), made of rigid plastic with a glossy printed full-face label that fills the front surface with hero artwork and a thin colored title-stripe (render the label as the primary keyart with no legible lettering). Insert artwork: a single hero illustration printed on a stiff card insert behind the HuCard cradle, painterly anime-keyart register typical of late-1980s Japanese game publishing (most PC Engine titles were Japan-originated even for US TurboGrafx releases), saturated palette, often with a featured character against a stylized environmental backdrop. Top edge of the insert: a thin colored title-band stripe (render as flat colored rectangle). Bottom edge: a thin platform-branding band area (render as small flat colored rectangles). Side spine: a vertical strip visible through the case, colored band at top. The case itself: clear or smoky-translucent polycarbonate, slim profile, hinge with a small clip closure, the spec NEC chose to signal "this is a more advanced and more compact format than competitor cartridges." Print quality: 1989 Japanese offset litho on the insert with gloss varnish, screen-printed full-face label on the HuCard, registration tight. Mood: elegant, compact, slightly more advanced than the competition, the format that arrived correct and lost the war anyway. No on-canvas legible text, no logos, no franchise marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is HuCard clamshell vertical portrait (roughly 3:4, slightly taller than wide).

Learn the source: TurboGrafx

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Steelbook Modern-Collector Embossed Frame

The steelbook is the download era's last concession to the buyer who still wants to own. Publishers ship the standard edition as a thin plastic case (or no case at all, a download code in a slip) and reserve the steelbook for the "collector" upsell at a premium. The steelbook signals: we acknowledge that some buyers refuse to live in pure license-economy mode, and we will charge them extra to be served. The embossed metal relief is the craft anchor: you cannot emboss a download. The steelbook is therefore the modern proof that physical-object demand is durable even when the dominant economy is digital-rental, and that publishers will monetize the demand they spent twenty years training their customers to abandon.

PROMPT

Re-render this image as a 2012 to present collector-edition video-game steelbook case, the metal alternative to standard plastic packaging used by major publishers for limited and premium SKUs. Package format: a rigid metal case the same dimensions as a standard Blu-ray keepcase (approximately 17cm by 13.5cm by 1.5cm), constructed of stamped tinplate with a clear lacquered finish, hinged on the left edge with an internal plastic hub-clip tray riveted inside to hold the optical disc. Exterior front face: a bold full-bleed printed graphic with deliberately raised embossed elements (a hero character silhouette, a key compositional element, or a geometric pattern lifted as a tactile relief into the metal surface), printed in a matte ink layer with selective gloss varnish over the embossed peaks (render the embossing as visible 3D relief on the metal surface). Color palette: typically a constrained two to four color register, dark moody backgrounds (jet black, deep navy, blood red, gunmetal grey) with one or two accent colors, deliberately distinct from the standard-edition plastic case packaging. Spine: full metal with the wraparound print continuing, embossed title-band element at the top. Back face: continuation of the front composition, matte print, possibly with abstract screen-element panels (render as flat colored rectangles, no legible lettering). Interior: matte printed graphic on the inside of both metal faces (typically a continuation of the cover composition or a secondary character), hub-clip tray in black plastic. Print quality: 2018 European or Japanese steelbook manufacturing, sharp registration, durable matte-and-gloss ink layering, true embossed metal relief. Mood: collector-grade, weighty, the publisher's nod to the buyer who still wants an object. No on-canvas legible text, no logos, no franchise marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is steelbook Blu-ray vertical portrait (roughly 5:7).

Learn the source: SteelBook, SteelBook

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1980s-2000s Ethereal Game Key Art in Calligraphic Ink and Watercolor

The Final Fantasy watercolor key art is a foundational case study in painted craft outlasting the digital product it served. The 1987 Final Fantasy I game is technically obsolete and functionally unplayable for most modern audiences. The 1987 watercolor key art for that game hangs in art museums and trades at auction. The painting is the durable asset. The game is the catalyst that created the demand. Square Enix has spent four decades trying to replicate its original fine-line watercolor craft anchor with successor artists working in angular character design and muted earthy watercolor, but never matched the watercolor-and-ink register's permanence. The lesson is that a craft-medium illustration can outlive the entire technical platform that generated its commission, and the buyer who paid for the original watercolor at auction in 1995 owns a sovereign object the original game disc cannot match.

PROMPT

Re-render this image as a fine-line watercolor-and-ink illustration in the register of Final Fantasy key art from 1987 to roughly 2004, sized and composed as if for a Japanese-market jewel-case insert or hardback art-book plate. Medium: watercolor on heavy cold-press cotton paper, applied with deliberate variation in wash density, dry-brush dragging across the paper's tooth in places, very wet pooled-pigment in others, with deliberate water-edge halos. Ink line work: Japanese-pen black ink, extremely fine, applied with calligraphic confidence, line weight modulated across each stroke, occasional dry-brush ink for hair and fabric edges, the line work clearly separate from the color underneath but composed to interact with it. Palette: a tightly restricted register, predominantly bone-white paper showing through, soft ochre and umber earth tones, occasional cool greys and slate blues, a single saturated accent color (vermilion red, indigo blue, or aged gold) used sparingly as the dominant emotional anchor. Composition: vertical portrait orientation, the hero figure occupying roughly half the picture plane, deliberately attenuated and elongated proportions (tall, thin, slightly androgynous, slightly otherworldly), surrounded by negative space the paper provides, with delicate ornamental elements (armor scrollwork, fabric folds, weapon detail, hair strands) drawn with maximum care and detail. Background: largely bare paper with subtle watercolor wash, occasional environmental hint (a distant tower, a single tree, a wash of sky), the western pre-Raphaelite influence visible alongside the Japanese sumi-e tradition. Mood: melancholic, romantic, mythic, ceremonial, the painting that signals "this is a higher art object than the medium it's selling." Edge of the paper: visible deckled cold-press paper edge, slight age-toning. No on-canvas legible text, no logos, no franchise marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is vertical portrait suitable for game-package insert or art-book plate (roughly 5:7).

Learn the source: Fantasy watercolor illustration, Wikipedia

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N64 3D Render Era Box Art

The N64 cartridge is the last object in console history that was honestly yours. You could hold it, sell it, lend it, lose it, find it twenty years later in a box, and it still worked because no server had to approve. The pre-rendered box art was a brag about the future, but the cartridge format itself was a quiet promise about the past, and the promise has not been kept since.

PROMPT

Render the source in the visual lineage of late-1990s Nintendo 64 box-art and promotional renders, the era of early consumer 3D CG used as marketing illustration. Subject treated as a pre-rendered three-dimensional model: visibly polygonal geometry softened by Phong shading, slightly plastic specular highlights, smooth shaded surfaces with limited normal detail, very crisp edge silhouettes. Background: a dark gradient sweep from deep navy to black with a faint cyan rim glow behind the subject, or alternately a vivid gradient (purple to magenta, teal to lime) consistent with mid-to-late 90s render aesthetic. Floor: a reflective dark surface with a soft mirrored reflection of the subject fading downward. Lighting: hero key from above-left, secondary cool rim from behind, subtle environment fill. The composition framed for a vertical box face, with a top header band of solid color (no text) and a small lower band suggesting publisher slot, both as pure color blocks. Color palette: saturated 90s primary and secondary digital colors, deep blacks, hard cyan and magenta accents. Mood: the moment 3D arrived in living rooms and physical cartridges were the only way it got there. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Nintendo / N64, Video Games Chronicle

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GameBoy Monochrome Pea Soup Green

Constraint is what made the Game Boy great and constraint is what every contemporary platform spends billions to eliminate. The four-shade palette forced art directors into clarity that high-color budgets never reach. The pea-soup green is a critique of every screen since: more resolution did not produce better games, it produced longer downloads.

PROMPT

Render the source as if displayed on an original 1989 Nintendo Game Boy DMG monochrome LCD screen. Reduce the entire image to a four-shade palette in the original Game Boy pea-soup green register: lightest mint-green background, slightly darker mint mid-tone, deep olive shadow, near-black darkest tone. No intermediate shades. Render at a perceived native resolution of roughly 160 by 144 pixels, with a visible dot-matrix grid: each pixel rendered as a small square with a faint dark border, giving the entire image a perceptible cell structure. Slight ghosting on edges where the slow LCD refresh would smear motion. Add a soft outer frame suggesting the dim grey-green LCD bezel of the original handheld, with subtle plastic reflection at the upper corners. Color palette: strictly four greens of the original DMG palette, no other colors permitted. Mood: 1989 backseat road trip, the dignity that comes from working with extreme constraint, the era when a screen the size of a wallet was magic. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Nintendo / Game Boy, SVG Magazine

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TurboGrafx 16 HuCard Era

The TurboGrafx lost to Nintendo and Sega and that loss is exactly why its art holds up. A platform with nothing left to lose can take a stranger risk on a color decision. Every market eventually consolidates to two players and then to one and the third platform is always the most honest, because honesty is what you get to keep when victory is not on the menu.

PROMPT

Render the source in the visual lineage of late-1980s NEC TurboGrafx-16 and PC Engine HuCard era marketing art. Compose around a thin credit-card-format card aesthetic referenced through layout proportions rather than dimensions: dominant flat color background field, hand-painted or airbrushed subject treatment, bold geometric border ornaments in a contrasting solid color, small color blocks at top and bottom suggesting publisher and platform bands without text. Surface render: lightly glossy printed cardboard sleeve as if part of a HuCard manual cover or 1989 advertising spread. Use the period color register: maraschino red, cobalt, neon turquoise, hot magenta, deep black, with white negative space. Subject styled with airbrushed shading, hard color separations, slight halo or rim glow against the background. Slight color misregistration along high-contrast edges. Mood: the lost third platform of the bit wars, the underdog that knew it was an underdog and made art that was bolder for it. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: NEC / TurboGrafx-16, Cartridge Corner

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3DO Multimedia Overpromise Era

The 3DO failed because it priced itself as luxury without delivering luxury value, and the world correctly read it as a bezel charging admission. The aesthetic survived because the failure was beautiful: a generation of chrome gradients and FMV stills that mistook bandwidth for art. Every overpriced premium-tier hardware launch since has been the 3DO with better margins.

PROMPT

Render the source in the visual lineage of early-1990s 3DO and contemporary long-box CD-ROM packaging, the era when multimedia was sold as a premium adult product. Composition framed for a tall long-box format with generous metallic chrome accents along header and footer bands (no text). Background: a moody gradient mesh of deep purple to teal to black, mid-1990s computer-graphics-aesthetic, with faint vector grid elements receding into the distance. Subject treated as if a still frame from low-bitrate FMV: slight compression artifacts on color blocks, soft edges, mild posterization, faint dithered noise across mid-tones. Heavy use of lens flare and beveled chrome rim around the subject. Lighting: dramatic stage lighting with hot rim from above and saturated colored kicker lights from off-camera left and right. Color palette: chromed silver, deep purple, electric teal, hot magenta highlights, deep black. Mood: a $700 console insisting it was an investment in the future, the doomed premium tier of the multimedia bubble. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: 3DO

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Vectrex Vector Overlay Era

The Vectrex was a working alternative timeline where consumer displays were not bitmap rasters. Bitmap won because manufacturing economics chose it, not because it was the right answer for the medium. Every generation forgets that the dominant technology won an economic war, not an aesthetic one, and that there were always other answers running concurrent until they were starved out.

PROMPT

Render the source in the visual lineage of the 1982 GCE Vectrex, the vector-display home console with translucent plastic color overlays. Subject built entirely from bright glowing vector strokes against deep matte black: continuous lines, sharp corners, no fills, no raster pixels, only line work with slight CRT bloom and phosphor smear at line ends. Add a single translucent plastic color overlay across the entire image (saturated red, emerald green, deep cobalt blue, or sunlight yellow), which tints the black background to a darker version of itself and shifts the vector lines toward the overlay color while preserving their phosphor brightness at the strokes. Subtle vertical CRT scan ghosting suggested at the edges. Add a faint outer frame implying the vertical CRT bezel of the original cabinet, narrow and rounded. Color palette: black, overlay-tint color, bright glowing strokes in white-pushed-to-overlay-color. Mood: 1982 living room, the only home console that ever shipped a vector display, an extinct branch of media evolution. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Vectrex, RetroRGB

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Commodore 64 Cassette Inlay

The Commodore 64 budget label is the high-water mark of single-author software in the consumer market. One person wrote the game in a bedroom, one person painted the inlay in a back room, the cassette duplicated for pennies, the entire chain answerable to no platform owner. Everything since has been a recovery operation for that lost autonomy, dressed up as a marketplace.

PROMPT

Render the source in the visual lineage of early-1980s Commodore 64 cassette software inlays, particularly the UK budget-label register (Mastertronic, Firebird, Codemasters). Composition framed for a narrow J-card cassette inlay: a tall thin vertical with the subject as a painted illustration occupying most of the front panel and a thin spine band of solid color at the left edge. Subject treated as airbrushed gouache or marker illustration on textured offset stock, slightly amateurish hand evident in anatomy and perspective, hard outlines, blocky highlights, limited color separations. Border: a thin rule frame in a contrasting color, sometimes a chunky horizontal band at the top in a saturated solid color (no text). Slight off-register print (dot-gain swell, ink bleed at edges), uncoated paper with visible fiber, mild yellowing of the white areas. Color palette: 1983 newsstand register, peach pink, cyan, lemon yellow, coal black, dirty white. Mood: a bedroom coder's prototype shipped through a small label for two pounds ninety-nine, the era when one person could write the entire stack and the inlay art was painted by the publisher's brother. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: C64 cassette inlay, Lemon64

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ZX Spectrum Budget Cover Art

The Spectrum cover overpromised, the game underdelivered, and the entire economy was held together by the fact that the painted illustration was worth the asking price by itself. Modern marketing is more truthful and less generous: the screenshot equals the game and the game equals the screenshot and there is no longer any room for the painted dream that was the only thing the kid was really buying.

PROMPT

Render the source in the visual lineage of UK mid-1980s ZX Spectrum cassette cover art, the school of painterly airbrush illustration that defined the British microcomputer shelf (Oliver Frey lineage, US Gold and Ocean cover work). Subject treated as a dramatic painted illustration in heavy airbrush gouache: soft tonal gradients, hot rim-lighting, smoke and atmosphere, slightly overworked dramatic anatomy, dynamic foreshortening. Background: dramatic atmospheric scene with a sky in saturated sunset or stormy magenta-to-blue gradient, distant rendered terrain or architecture as silhouette. Composition framed for a vertical cassette J-card, with the subject occupying the central two-thirds and a thin solid color band at the top and bottom (no text). Surface: smooth offset-printed cardboard with slight ink misregistration, a faint sheen as if behind a clear cassette case window. Color palette: lurid saturated 1985 newsstand register, hot magenta, cyan, electric yellow, deep navy, oxblood, gold highlights. Mood: the painted-fantasy school that defined British bedroom-computer culture, when the cover oversold the game by ten times and the kid bought it anyway and did not feel cheated. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Sinclair / ZX Spectrum, Arcade Artwork

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Laserdisc Dragons Lair Cel

The arcade laserdisc game streamed cinematic content from optical disc and let the player choose between pre-rendered branches. It was a cloud-game prototype run on a refrigerator-sized cabinet in 1983 and it died for the same reason cloud games die now: latency, fragility, content cost, and the player figured out the loop. Every premium streaming platform reinvents the laserdisc cabinet and forgets that the cabinet went bankrupt.

PROMPT

Render the source as a single frame of early-1980s American traditional cel animation with fluid character movement and expressive hand-drawn poses, the visual register of arcade laserdisc games. Subject treated as hand-painted cel work: clean black ink outlines, flat color-fill on cel with paint-on-cel slight color variation, painted background in gouache or acrylic with softer atmospheric tonal work. Strong character draftsmanship with appealing exaggerated anatomy and theatrical pose. Lighting baked into the cel as flat color zones with hard separations (mid-tone, shadow, highlight as three discrete cel layers). Background: lush painted environment with cathedral or castle interior, torchlit, deep shadows pooling at the edges of the frame, painterly texture visible. Slight film-grain and scan-line warmth from the laserdisc playback. No legible text, no studio marks. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Laserdisc

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PlayStation 2 Blue Disc DVD-Era Spine Format

The early PS2 blue-underside disc was not a functional choice; it was a design choice. The blue color served no technical purpose (the data was stored on the underside regardless of color), but it became a visual signal: the PS2 owned the disc format completely enough to paint its underside a proprietary color. The package design team understood that the collector would hold the case up to the light and see the blue disc inside, the visible reminder that you owned an object, not a license. The blue was a confidence signal: this format is permanent, this medium is mature, your ownership is irrevocable. When downloads arrived, there would be no colored disc to hold up to the light, no physical evidence of ownership, no confidence that the medium would outlive the platform company's business strategy.

PROMPT

Re-render this image as a 2000 to 2006 PlayStation 2 video game package, the canonical black-tray DVD jewel-case format used by Sony Computer Entertainment America. Package format: standard DVD-case dimensions, approximately 7.5 by 5.3 inches, clear polycarbonate front cover, black plastic tray visible inside, printed paper insert visible through the front cover, back-cover artwork visible through the clear rear panel. The distinctive feature: the blue or teal-blue underside of the actual game disc visible through the transparent tray, a visual marker unique to early PS2 games where the underside disc-surface (not the label side) was blue, making the disc itself a visible design element. Insert artwork: rendered for the 2000 to 2003 peak era, often featuring rendered 3D character or environment artwork, sometimes pre-rendered cinematic stills, the 128-bit polygon register of the early-cycle PS2, with rich color palettes, complex environments, dynamic lighting. The artwork style is either hyper-real polygon rendering (character models at max fidelity for the era) or cinematic pre-render, the aesthetic that suggested PS2 could finally compete with arcade and Dreamcast visual quality. Color palette: saturated and rich, often emphasizing environmental detail, character expressiveness, and lighting. Top edge of the insert: a colored title-band stripe (render as solid color, no legible lettering). Bottom edge: a thinner band with platform branding, ESRB rating area, and copyright zone (render as small colored rectangles and bars, no legible text). Spine: a vertical printed strip visible through the case, containing the compressed title treatment and platform branding (render as a narrow colored vertical band, no legible lettering). Back cover: artwork matching the insert's visual register, often showing additional characters, environment details, or cinematic composition. The case itself: clear polycarbonate with the four-pivot hinge, the black tray and blue-underside disc clearly visible, suggesting the disc as a design object. Print quality: 2002 offset litho on semi-glossy paper, registration tight, slight varnish on the insert. Mood: the disc format as mature, the package as a design object that celebrates the medium's technical achievement. The blue-underside disc is a marker of the era before all discs became uniform silver-bottom standardization. No on-canvas legible text, no logos, no franchise marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is standard DVD jewel-case vertical portrait (roughly 5:7). Preserve the subject, pose, and composition of the source image exactly, restyle the rendering only.

Learn the source: Sony PS2 blue disc, Cultured Vultures

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COLLECTIBLES & PACKAGING . GRAMMAR 17 OF 52

Sticker Vinyl

7 prompts

Learn the movement: Sticker art

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Die Cut Glossy Sticker Bold Outline (Style-Only, Image-Conditioned)

The vinyl sticker is the contemporary tribal marker: the unit of personality that fits on a water bottle, a guitar case, a laptop lid. The die-cut white border is the design language convention that distinguishes a real-product sticker from a generic vector illustration. The Sticker Mule register is the assertion that any subject can be reduced to a 4-color flat-vector self-portrait that someone might pay $4.50 to slap on a Nalgene. The sticker is the smallest unit of branded self.

PROMPT

Re-render this image as a die-cut glossy vinyl sticker product photograph in the visual register of a Sticker Mule listing, an Etsy artisan vinyl sticker shop, or a laptop-sticker brand catalog page. Source image transformed into a simplified flat-color vector illustration: bold confident black ink outline of uniform 3-4 pixel weight around every major form, internal color rendered as 4-7 flat color fills with NO gradient and NO modeling, color palette saturated but limited (think 2024-era illustration: deep teal, mustard yellow, brick red, off-white, charcoal, one accent color). The illustration sits inside a THICK UNIFORM WHITE BORDER (the die-cut margin), the border following the silhouette of the illustration at roughly 8-10% of the illustration's width, the entire sticker an irregular vector shape carved out by the cutter. Glossy vinyl finish: a soft realistic specular highlight band sweeping across the top-third of the sticker surface, a subtle drop-shadow underneath the sticker on its mounting surface, faint reflection of overhead light visible on the white border. Mounting surface: clean wood-grain desk OR matte black laptop lid OR neutral grey concrete, photographed from slight overhead angle (15-20 degrees off vertical). Optional: a second sticker partially visible at the edge of frame for catalog-context. No on-canvas text, no brand name, no shop URL, no copyright mark, no English lettering hallucinated onto the sticker. The illustration is the entire sticker, no slogan, no caption. Aspect ratio 4:5 portrait for product-page register. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering: the source becomes the flat-vector subject inside the white die-cut border on a real surface.

Learn the source: Vinyl Sticker Culture, RisoPop

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Holographic Prismatic Sticker (Style-Only, Image-Conditioned)

The holographic sticker is the original spectacle-economy product: a flat illustration becomes a covetable object purely through surface treatment. The 1990s rainbow trapper-keeper was the entry point for an entire generation into the idea that ATTENTION is purchasable through pure iridescence. The holographic register is intellectually shallow on purpose, the shimmer IS the content. To apply it is to lean into spectacle without apology.

PROMPT

Re-render this image as a holographic prismatic vinyl sticker product photograph in the visual register of a 1990s neon-rainbow trapper-keeper sticker, a contemporary skateboard-shop foil sticker, a Pokemon holofoil card surface, or a Sanrio kawaii holo sticker. The illustration itself rendered as a simplified bold-outline flat-color subject with confident black ink contour and 3-5 flat fills (palette intentionally simple because the holo surface will overwhelm complex color). The HOLOGRAPHIC FOIL SURFACE: the entire sticker surface (or selected highlight passages) covered in a brilliant prismatic iridescent finish. Rendering the holographic effect: shifting rainbow chromatic flare across the surface in soft gradient bands (cyan, magenta, lime, gold, lavender, salmon), the colors shifting based on implied viewing angle, broken into geometric prism patterns OR organic linear-shimmer streaks OR pixelated square-grid holo lattice (the three classic holo finishes). Bright specular highlights catching real light in random rainbow-spectrum positions, suggesting the foil is reflecting overhead light. Thick uniform white die-cut border around the silhouette (8-10% of illustration width), same as standard sticker convention. Mounting surface: matte black surface to maximize holographic contrast (signature) OR cracked sidewalk concrete OR battered skateboard deck. Slight realistic peel at one corner showing the matte adhesive backing in a pale grey, the sticker presented as a physical object mid-application. Photographed from slight overhead angle, soft realistic drop-shadow underneath. No on-canvas text, no brand name, no shop URL, no English lettering. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering: source becomes the flat-vector subject under holographic foil, with white die-cut border, on contrast surface.

Learn the source: Holographic sticker design, Wikipedia

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Kidrobot Dunny Vinyl Toy Render (Style-Only, Image-Conditioned)

Kidrobot productized the underground street-illustrator into a collectible-shelf object. The Dunny platform is the assertion that any illustration is more valuable if you can hold it, photograph it on your shelf, photograph it next to other ones. The vinyl toy is the SKU version of the personality the holographic sticker promised. The chunky-headed mitten-handed form is the deliberate refusal of realism: this is a totem, not a doll, and its job is to sit on your shelf and signal a taste for pastel pop-surreal illustration.

PROMPT

Re-render this image as a designer vinyl toy product photograph in the visual register of a Kidrobot Dunny, a Medicom Bearbrick, a Funko-style platform toy, or a contemporary urban-vinyl release. The source subject transformed into a CHUNKY SCULPTED 3D VINYL OBJECT: simplified rounded geometric forms, oversized head-to-body ratio (head occupies 40-50% of total height), tiny limbs, no fingers (mitten-hand convention) OR three-finger paws, glossy molded vinyl plastic surface with subtle seam lines visible at the symmetry axes of the head and body. Surface treatment: hand-decorated by an implied contemporary illustrator (pastel pop-surreal faces, crisp character detailing, and bold urban graphic shapes), the source image's visual elements applied as PAINTED GRAPHICS across the curved vinyl surface, the painted artwork wrapping around the rounded form with subtle perspective distortion at the curve. Painted surface palette: bold confident contemporary urban-illustration palette (3-6 flat colors, often muted but saturated), confident black ink linework printed on the vinyl, the painted graphics CLEARLY READABLE as an applied surface rather than the form itself. Vinyl finish: subtle gloss highlight along the top of the head and the front-facing curves, soft realistic shadow underneath, faint reflection in glossy passages. Photographed: 3/4 product-shot angle, slightly above eye-level of the toy, clean studio backdrop (white seamless OR matte black OR concrete texture). Optional: tiny accessory included (toy weapon, hat, base disc) consistent with the source subject. Scale implied as 3 to 8 inches tall. No on-canvas text, no Kidrobot logo, no artist signature, no English lettering hallucinated onto the toy surface. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering: the source becomes a chunky vinyl toy with the source's visual elements painted across its curved surface.

Learn the source: Kidrobot, Kidrobot Official

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Sanrio Kawaii Mascot Flat (Style-Only, Image-Conditioned)

Sanrio engineered kawaii as a deliberate emotional disarmament system: the round face triggers the same neural circuit as an infant, the minimal features prevent any expression that could read as aggressive, the pastel palette refuses to alarm. The result is a $10B IP empire built on a face that cannot threaten anyone. To apply the Sanrio register to any subject is to weaponize cuteness: the subject becomes harmless in a way that makes it impossible to argue with.

PROMPT

Re-render this image as a Sanrio-style kawaii mascot sticker or product illustration in the visual register of Hello Kitty (1974), My Melody (1975), Cinnamoroll (2001), Pompompurin (1996), and Kuromi (2005). Source subject simplified into the kawaii mascot system: ROUND head occupying 50-60% of total height, minimal facial features (two small black dot eyes equally spaced, a tiny dot or omitted nose, a small simple mouth often omitted entirely), pastel skin or body color with NO modeling, plump rounded body with stubby limbs and absent or simplified hands and feet. Confident clean black ink contour line of medium uniform weight around every form. ONE charming accessory appropriate to the source subject: a bow, a hat, a single flower, a tiny bell, the accessory rendered in flat color with the same minimal style. Color palette: characteristically Sanrio pastel, soft cream-white, baby pink, pale cornflower blue, mint green, butter yellow, lavender, dusty peach, NEVER saturated, the palette dialed for maximum disarming sweetness. Background: solid pastel field OR repeating tiny decorative motif (small bow shapes, small heart shapes, small star shapes, tiny dots) at 30% opacity, OR no background just floating mascot on white. Composition centered, frontal, the mascot looking directly at the viewer with the small black dot eyes, the pose calm and slightly tilted-headed. Optional die-cut white border around the silhouette if rendering as a sticker. Photographed flat OR rendered as flat illustration, no perspective, no realism. No on-canvas text, no Sanrio brand, no Hello Kitty trademark, no Japanese or English lettering hallucinated onto the design, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering: the source subject becomes the kawaii mascot with the source's identifying feature preserved as the one charming accessory.

Learn the source: Sanrio, Sanrio Official

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Skateboard Deck Graphic Bottom (Style-Only, Image-Conditioned)

The skateboard deck bottom is the most public-private art canvas in late-twentieth-century American culture: it goes through the air, it scrapes against the curb, it gets destroyed in six months, and during those six months it announces the rider's taste to every other rider in the park. From airbrushed skeletons and beasts to photo-collage minimalism, the deck graphic is a 32-inch-by-8-inch self-portrait of a subculture's current aesthetic position. Disposable, but the disposal is the point.

PROMPT

Re-render this image as a skateboard-deck bottom-side graphic product photograph in the visual register of 1980s airbrushed skateboard decks (a dragon, hawk, or elephant rendered as a bold airbrushed mascot), Santa Cruz screaming-hand era with grotesque cartoon faces and bright color, Toy Machine expressive street-drawing era, and contemporary Palace / Polar / Fucking Awesome / Quasi decks. The illustration FULL-BLEEDS to the elongated rounded-rectangle deck shape (approximately 8 inches wide by 32 inches long, rounded nose and tail, four bolt-mounting hole positions visible at the corners as small empty circles). Visual register options for the illustration: (a) painterly airbrushed monster / animal / occult symbol in saturated colors on solid black, (b) screaming grotesque cartoon face in bright primary colors with heavy black outline, (c) naive street-drawing linework with flat fills and intentional roughness, (d) photographic collage or deconstructed image transferred to deck surface. Surface: slight gloss varnish over printed graphic, maple-wood edge visible, seven plywood laminations visible at the side profile. Lighting: clean studio product light, soft shadow beneath deck, no environmental context. Camera: top-down or shallow 3/4 showing entire deck. No legible text, no brand logos, no signature marks, no deck-model numbers. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Skateboard

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Risograph Two Color Grain (Style-Only, Image-Conditioned)

The risograph is a 1980s Japanese duplicator originally sold to schools and churches that the contemporary zine scene revived around 2010 because it does something offset printing cannot: it MISREGISTERS, it GRAINS, it FEATHERS, the third-color overlap is unpredictable. The honesty of the misregistration IS the aesthetic. Every print is slightly different, the machine is part of the author, the imperfection is signed. The riso register is the moral opposite of the AI-generated infinite-perfect-image.

PROMPT

Re-render this image as a risograph print in the visual register of contemporary independent risograph studios (Colour Code Toronto, Hato Press London, Newton Press Brooklyn, the entire 2014-onward Risolve / Risograph zine fair scene). Source image separated into TWO OR THREE flat color plates printed in registration on absorbent uncoated paper. Risograph soy-ink color set: pick from the canonical risograph palette of fluorescent pink, federal blue, sunflower yellow, fluorescent orange, teal, brown, kelly green, hunter green, plum, rich gold, the colors NEVER mixing into a third color in CMYK fashion (riso plates overprint, they do not blend, the overlap shows as the third color where two plates physically overlap). Print texture: characteristic risograph GRAIN AND STREAK, slight horizontal banding where the drum spun unevenly, deliberate misregistration of the second color by 1-3 millimeters off-axis (a fluorescent pink shape shifted slightly down and right from the federal blue shape it should align with, the misregistration creating a colored ghost-edge along every form). Texture and absorption: ink soaks into the uncoated paper with slight feathering at the edges, visible paper fibers, the look of a print pulled at home rather than machine-offset. White areas: pure unprinted paper, slightly off-white cream from the uncoated stock, NEVER pure digital white. Composition retains source image structure but rendered in flat 2-color illustration style, plates separated by tonal value (one plate as line / detail, one plate as fill / shadow), bold confident forms. Slight 3-degree off-axis paper crop suggesting hand-trimmed deckle edges. No on-canvas text, no studio name, no edition number, no signature, no English lettering hallucinated onto the print. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering: source becomes a 2-color risograph print with deliberate misregistration and grain on uncoated cream paper.

Learn the source: Risograph (RISO Duplicator), RISO Official Company History

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Enamel Pin Hard Metal Render (Style-Only, Image-Conditioned)

The hard-enamel pin renaissance after 2015 took the political-button / Hard-Rock-Cafe / Disney-trading-pin tradition and turned it into the wearable expression of micro-allegiance: a Pokemon, a cat, an American senator silhouette, a tiny mushroom, a band logo. Each pin is a loyalty test the size of a quarter: if you recognize it on someone's tote bag at the indie bookstore, you are in the coterie. The pin is the smallest physical unit of cultural identification. The die-struck metal border is the convention that signals "real pin, not button."

PROMPT

Re-render this image as a hard-enamel lapel-pin product photograph in the visual register of the contemporary indie-pin renaissance (2015 onward Etsy / PinLord / Pin Sprout / Strike Gently), in the lineage of vintage Disneyland trading pins and Hard Rock Cafe pin culture. The source subject reduced to a SIMPLIFIED VECTOR ILLUSTRATION suitable for die-struck metal: bold confident silhouette with all major forms separated by raised metal border lines (the die-strike walls), flat colored enamel filling the recessed areas between metal borders, NO gradient, NO modeling, every color a discrete enamel pour. The raised metal border: rendered as polished black-nickel (signature contemporary indie register) OR antique brass OR gold OR rose-gold, with realistic specular metal reflections along the raised ridges, the border roughly 2-3% of the pin's overall width. Enamel fills: smooth glossy hard-enamel surface (the contemporary high-end finish, polished flat to the metal border, no recessed wells of soft-enamel), reflective like polished glass, with subtle specular highlights catching implied overhead light. Color palette: 4-7 colors, contemporary indie-illustration register (deep teal, mustard yellow, salmon pink, hunter green, cream, brick red, charcoal black-enamel), the palette intentionally limited because each color is a separate enamel pour with cost implications. Pin size implied as approximately 1.25 to 1.75 inches at longest dimension. Product photograph staging: pin floating on a clean denim-fabric weave background OR clean light-grey concrete OR slate-blue felt board, photographed from slight overhead at 15-degree angle, soft realistic drop-shadow underneath the pin, subtle hint of the butterfly-clutch hardware visible at the back edge. No on-canvas text on the pin, no brand name, no shop URL, no English lettering hallucinated into the enamel. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering: source becomes the die-struck metal-and-enamel pin object photographed as a product.

Learn the source: Enamel

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COLLECTIBLES & PACKAGING . GRAMMAR 18 OF 52

Numismatic Coin Medal

7 prompts

Learn the movement: Numismatics

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Roman Imperial Sestertius Bronze Profile

The sestertius was the first mass-produced image technology. Rome cast millions of them. A portrait of the emperor struck into bronze then distributed across the Mediterranean guaranteed that every subject in every province saw the same face, the same exact proportions, the same assertion of who held power. Modern faces on coins are legal fiction. Roman faces on coins were monopoly. The sestertius is not a financial instrument, it is a bandwidth constraint turned into metal. The state controlled the image-distribution network because it controlled the die and the mint. This is why numismatists can date a coin to a reign and often to a precise year. The Roman portrait is the precursor to the photograph, the wanted-poster, and the passport. It is sovereign control made circular.

PROMPT

Re-render this image as a Roman Imperial sestertius, a large bronze coin (approximately 25 to 35mm diameter) struck between 1st and 3rd century AD. Obverse: a high-relief portrait head in strict profile facing right, the hair rendered with fine linear striations and a formal crown or curled arrangement typical of the named emperor's coinage. The portrait itself follows the state formula: idealized but recognizable, with careful attention to cheekbone structure, the angle of the jaw, and the nose rendered in sharp relief against the field. The eye is incised with a simple line (no pupil detail, too small to strike). Legend around the obverse rim: render as a text-free cartouche band (no legible lettering). Reverse: an allegorical figure or symbolic object (goddess, victory, military standard, supply ship) rendered in two-plane relief, the background field left open with fine granular texture from the ancient casting and striking process. Rim: raised bead-line border, slightly irregular from hammer-strike variation. Surface finish: oxidized bronze patina with the green-black verdigris typical of museum-excavated coins, showing slight wear on the highest points (nose, cheekbone, hair curls) where circulation smoothed the relief. Strike quality: intentional and formal, the kind of official consistency that speaks to centralized control. Aspect ratio 1:1 circle. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Roman

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Renaissance Cast Portrait Medal (Pisanello Style)

The medieval coin and the Renaissance medal are different technologies for different reasons. The coin was struck in quantity, distributed as currency, unseen by the subject. The medal was cast in limited quantity, given as a gift, and the subject could hold it in their hand while alive. The medal is the first art object that proved humanist patronage. A merchant or prince commissioning a medal from Pisanello was buying immortality but also buying evidence of his humanist refinement. The medal became the portfolio piece of the sculptor, not the stamped image of the state. This is why Renaissance medals are almost always larger than coins, thicker, more sculptural, more difficult to fake. They were never meant to circulate. They were meant to sit in a cabinet and prove the patron's taste.

PROMPT

Re-render this image as a 15th-century Renaissance portrait medal in bronze, approximately 50 to 80mm diameter, cast in high relief (not struck, cast). Obverse: a portrait head in high three-quarter relief, the hair rendered with sculptural attention to individual curls and tresses, the facial features idealized with humanist precision, the eye showing actual pupil incision and a sense of gaze direction (unlike the flat incised eye of ancient coins). The cheekbones and chin rendered with anatomical accuracy and subtle modeling. A thin inscribed band or cartouche around the rim with no legible lettering, just formal incised text-space. Reverse: an allegorical scene or symbolic emblem, often an impresa or vignette (a unicorn, a phoenix, a ship under full sail, a classical figure performing an action), rendered in lower relief than the portrait, the background field open and sculptural. The reverse may include a signature mark or foundry initial (render as a small symbol, no legible name). Cast surface: evident casting-marks and minor surface irregularities, showing the bronze was poured from a mold, not hammered from a die. The patina: rich chocolate-brown to dark olive bronze with slight green oxidation in protected recesses, the kind of color that comes from 500 years of oxidation and selective polishing. Edge: irregular and natural from the casting sprue, not a struck rim. Aspect ratio 1:1 circle. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Renaissance

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US Mint Proof Silver Dollar (Struck Relief)

The proof dollar is not currency, it is a collectible from the moment of striking. The US Mint understood that some people would pay premium for a coin that had no intention of circulating. The mirror field and frosted relief are deliberate engineering choices that make the coin un-spendable without damage. A proof dollar is slabbed and locked into a holder worth more than the silver. The collector becomes the curator. This is the moment when numismatics splits from commerce. A proof coin has a narrative that a circulated coin cannot have: the story of the mint's intention to create a perfect object. This is why proof coins are graded so obsessively. Every microscopic touch changes the value.

PROMPT

Re-render this image as a US Mint proof silver dollar, struck between 1878 and 1921, approximately 38mm diameter, 90-percent silver content. Obverse: a profile portrait of Liberty facing left, the hair rendered with individual curl striations, a tiara or liberty cap, the facial features rendered with extreme detail intended for the collector's hand-held inspection, not circulation wear. The cheekbone and jaw show the crisp relief that comes from striking soft silver against polished dies. Legend around the obverse: render as an incised band with no legible lettering. Reverse: an eagle with wings spread, shield on the breast, arrows in one talon, olive branch in the other, a scroll in the mouth reading "E Pluribus Unum" (render as a blank scroll, no legible text). The field of both sides shows a mirror-like polish (proof finish), reflecting light evenly across the flat surface. The relief (the portrait and eagle) shows a frosted matte texture that contrasts sharply with the mirror field. This contrast (mirror-field, frosted-relief) is the defining characteristic of a proof coin. Rim: knife-edge sharp from striking into a polished blank, no beveling. Edge: reeded (parallel lines running around the circumference) from the collar die. Surface: absolutely no circulation wear, no bag marks, no scratches, the kind of perfection that comes from never entering commerce. The patina: original bright silver with perhaps the faintest oxidation beginning on the reverse eagle wing, or maintained bright if stored in original paper envelope. Aspect ratio 1:1 circle. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: US Mint Proof Silver Dollar, US Mint official site

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Art Deco Commemorative Medallion (1930s Expo)

The Art Deco medal abandoned the portrait because the machine replaced the individual as the subject of celebration. In the 1930s, progress was geometric. The future was speed, efficiency, and the reduction of all form to its essential planes. A commemorative medal for a world's fair or an industrial exposition showed gears and lightning bolts instead of faces because the argument was that the human being was less interesting than the invention. This is the moment when the medal stops asserting individual greatness and starts asserting civilizational greatness. The portrait had always been about who. The Art Deco medal was about what and how fast. The geometric abstraction is not aesthetic choice, it is ideological choice. The machine-age is the moment when beauty becomes efficiency.

PROMPT

Re-render this image as a 1930s Art Deco commemorative medallion, struck in brass or aluminum alloy, approximately 50 to 60mm diameter. Obverse: geometric forms celebrating industrial progress or an exposition, rendered in sharp linear relief, the forms suggesting machinery, speed, or technological advancement. The composition may include stylized human figures (worker, aviator, engineer) rendered in the angular Art Deco vocabulary of the 1930s, with sharp planes and reduced forms suggesting motion and modernity. Elements might include gears, lightning bolts, sunburst motifs, streamlined forms suggesting speed or aviation. No realistic portrait, but possibly a symbolic head or heroic silhouette. The legend band around the rim: render as text-free incised cartouche (no legible lettering). Reverse: either a complementary geometric composition or an inscription panel rendered as blank relief bands (no readable text). The entire surface rendered in parallel linear striations and flat planes typical of 1930s machine-age aesthetics, showing the deliberate geometric simplification that Art Deco demanded. Patina: brass showing natural oxidation, a warm honey-brown to deeper brown with perhaps slight verdigris in recesses, or aluminum showing silver oxidation and light gray patina from decades of storage. Edge: reeded or smooth, typical of the era's striking. Strike quality: precise and clean, showing industrial manufacturing pride. The mood: optimism about progress, faith in the machine, celebration of the modern. Aspect ratio 1:1 circle. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Deco

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Soviet State Table Medal (Achievement Register)

The Soviet table medal is a recognition object that never circulates. It sits on a shelf in an official's home as proof that the state saw them. The ribbon loop makes it clear this is worn on ceremonial occasions, not carried in the pocket. The portrait on a Soviet medal is not individual achievement, it is alignment with the state. The worker's portrait is there because the state says workers are heroes. The cosmonaut's portrait is there because the state says the space program proves socialism works. The table medal is mass-produced recognition. The state could make thousands of them at minimal cost and distribute them to loyal functionaries. This is why Soviet medals are heavy and brass or bronze, not precious metals. The cost is unimportant. The quantity matters. The message is: you served the state, the state acknowledges you, here is metal to prove it. The shelf is the museum.

PROMPT

Re-render this image as a Soviet commemorative table medal, struck in heavy brass or bronze (approximately 50 to 65mm diameter), from the 1950s to 1980s period. The medal is designed to hang from a cloth ribbon and sit on a shelf, not to be carried. Obverse: a portrait of a Soviet leader or a symbolic figure representing state achievement (worker, cosmonaut, soldier, or abstract heroic figure) rendered in high relief with socialist realist conventions, the face idealized and heroic, the gaze directed forward with confidence and determination. The hair and facial features rendered with sharp detail intended for shelf inspection. Legend around the obverse rim: render as incised text-band (no legible lettering). Reverse: either a symbolic emblem or a large inscription panel representing the achievement commemorated (space program, industrial output, military strength, anniversary date) rendered as blank relief bands and cartouche spaces (no readable text). The mounting: a heavy ribbon loop (approximately 15mm wide, the ribbon rendered in the obverse field, no legible ribbon text or graphics). The ribbon material: heavy cloth-like texture in a color typical of Soviet medals (red with gold edges, or pure gold cloth). The edges and rim: sharp and precise from industrial striking, no wear. Patina: on bronze, a warm brown with darker recesses; on brass, honey-gold oxidation with lighter highlights from recent polishing. The back and sides: visible casting or striking marks that show this is an industrial product, not a hand-crafted object. The mood: absolute certainty, achievement proven, state power visible in metal. Aspect ratio 1:1 circle (medal front) or taller if ribbon visible above. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Soviet state table medals, Collect Russia

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Gold Bullion Mirror Proof Cameo

The modern gold proof is a hedge against paper currency. The mirror field is the financial anxiety made visible. The frosted cameo relief is the designer trying to make precious metal look like jewelry, not currency. A gold proof coin is not intended to circulate, it is intended to sit in a safe deposit box and prove you converted fiat into atoms. The mirror finish requires specialized dies and striking equipment that only mints with government backing can afford. This makes the proof coin a government-certified beautiful object. The cameo effect is the most technically difficult finish a coin mint can produce, which is why it costs more than the gold itself. The technique is the value. The metal is the hedge. The buyer is purchasing two things simultaneously: beauty and safety. This is the first time in numismatic history that the mirror-proof finish becomes more valuable than the circulating proof of the same year.

PROMPT

Re-render this image as a modern gold bullion proof coin, struck in 22-karat or 24-karat gold, approximately 32 to 38mm diameter, 1 to 2 ounces weight. The thickness and heft suggest substantial precious metal. Obverse: a profile portrait rendered in the cameo effect, meaning the portrait relief shows a frosted matte texture (the reverse of what appears on a mirrored field), creating extreme contrast between the shiny background and the textured foreground. The portrait itself is high relief with jewelry-quality detail, every hair strand individually rendered, the facial features precise and idealized, the eye showing actual pupil depth and gaze. The frosted relief catches no light, emphasizing the sculptural form. The legend band around the rim: incised text rendered as blank cartouche (no legible lettering). Reverse: either a symbolic object (eagle, heraldic animal, torch, laurel wreath) also in frosted cameo relief against the mirror field, or a blank mirror field with an incised designation (no readable text). The field itself: mirror-polished gold reflecting light like a still pond, the kind of reflection that requires specialized striking equipment. The cameo relief: pale gold frosted texture, almost white gold in appearance against the darker yellowish-gold mirror field (this contrast is intentional and achieved through specialized die preparation). Edge: smooth or lightly milled, or showing a designer's mark or mint mark (render as a small symbol). The patina: original yellow-gold luster, no oxidation, the kind of brightness that comes from being locked away since striking. The finish is the entire aesthetic value. Weight is the entire financial value. Aspect ratio 1:1 circle. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Gold Bullion Proof with Cameo effect, Silver.com

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Worn Pocket Piece Patina Macro (Provenance as Surface)

A worn coin is an archive. The wear patterns record the object's circulation history. The nose worn flat on a portrait means that coin was spent a thousand times, that particular location was handled most often. The oxidation patterns record the climate and soil where the coin lay forgotten. The thumb-polish mark on the high points records someone holding it and looking at it, trying to read the worn inscription. A worn coin is archaeology compressed into one small object. This is why collectors value the worn coins more than the mint-condition coins for certain purposes. The worn coin proves it lived. The mint coin proves it was locked away. The patina is not defacement, it is documentation. Every groove filled with verdigris is a record of what chemistry has done to the metal. The macro view removes the object from its context and makes the surface itself the subject. At macro scale, the wear becomes landscape. The corrosion becomes geology. The coin becomes a map of its own history.

PROMPT

Re-render this image as a worn 19th-century pocket coin, magnified at macro scale (as if viewed through 8x to 15x magnification, filling the frame), approximately 25 to 35mm natural diameter. The surface is heavily worn from decades of circulation in pockets and hands. Obverse: a profile portrait rendered as a series of flat and rounded bumps from wear, the original sharp relief completely gone, the nose worn smooth, the hair rendered as faint corrugations, the eye completely worn away leaving only a smooth depression. The portrait is barely recognizable. The legend band around the original rim: mostly worn illegible, the incised letters appearing as shallow grooves with mineralized patina filling them. The field of the coin: a map of oxidation patterns, darker green-black verdigris in protected recesses, lighter honey-brown oxidation on the high points where polishing and handling have worn away the protective patina. Reverse: similarly worn, the original design barely discernible, original details flattened to gentle undulations. The entire surface: covered in fine scratches and micro-abrasions running in all directions, evidence of thousands of transactions. Spots of crusty dark oxidation (cuprite, malachite) filling tiny pits. Light areas where thumb or fingers have polished the high points to a slightly brighter bronze. The rim: worn and irregular, the original edge definition gone. The surface texture: no smooth areas, every visible pixel shows some form of corrosion, wear, or oxidation pattern. The overall impression: age made visible, hands made visible, circulation history made visible. Aspect ratio to show significant macro detail of the obverse or reverse surface. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Worn coin patina and provenance, Numiscurio

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Album Cover

28 prompts

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Hipgnosis Surreal Photomontage (Style-Only, Image-Conditioned)

Hipgnosis refused photo-collage on principle. If you wanted a man on fire shaking hands with another man you BUILT the rig, hired the stuntman, set him on fire, and photographed it. The thesis is that the impossible image must be earned by physical production, and once earned it carries an evidentiary weight no collage can ever fake. The album cover as witness statement. The Hipgnosis register is the photographic version of "say it with the camera, not with the keyboard."

PROMPT

Re-render this image as a 1970s Hipgnosis LP cover photograph in the visual register of Pink Floyd Wish You Were Here, Animals, A Momentary Lapse of Reason, and 10cc Look Hear. Shot on medium-format film (Hasselblad 6x6 or 4x5 large-format), grainless, surgically sharp, deep depth of field, the entire frame in focus from foreground to horizon. Lighting: natural midday daylight, slightly overcast for soft fall-off, no studio strobe drama, the impossibility happening in plain ordinary light. Color: muted naturalistic 1970s Kodachrome palette, slight warm cast, no oversaturated digital chroma, the colors of the actual physical world circa 1976. Composition: single central uncanny event presented straight-on with a long-deep landscape behind it, the horizon held low, plenty of sky. The uncanny element is REAL, not pasted in: a businessman on fire, a bed in a desert, a cow in a courtyard, a swimmer who has not displaced the water, the impossibility executed as practical-effect production design and then PHOTOGRAPHED, never composited in post (the entire Hipgnosis ethos). Texture authentic to 1970s photographic print: subtle film grain at high magnification, faint cyan-magenta dye shift on the highlights, slight vignette at the corners from the lens, no digital sharpening artifacts. No on-canvas text, no album title, no band name, no logo, no record label mark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering: the source subject becomes the uncanny central element, photographed straight in 1970s naturalistic daylight.

Learn the source: Hipgnosis, Wikipedia

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Blue Note Reid Miles Jazz (Style-Only, Image-Conditioned)

Reid Miles did not listen to the records he designed. He designed them as visual hard bop: bold, asymmetric, rhythmic, the typography placed exactly where a Lee Morgan trumpet stab would land. Francis Wolff's photographs caught Hank Mobley THINKING, not posing. Together they invented a visual language so tight that hearing the music and seeing the cover became one act. The Blue Note register is the proof that design CAN be the music.

PROMPT

Re-render this image as a Blue Note Records LP jacket from the Reid Miles design era, between 1956 and 1967, in the visual register of a late-1950s hard-bop saxophone sleeve, Hank Mobley Soul Station, Lee Morgan The Sidewinder, and a mid-1960s modal-jazz piano sleeve. Source treated as a Francis Wolff style studio photograph: high-contrast monochrome silver gelatin print, deep blacks, bright whites, smoky mid-tones, single-source rim lighting from one side, the subject caught in a moment of attention rather than a posed smile. The photograph cropped tight and asymmetrically (often a slice rather than a full frame), bled to the edges of the cover, OR floated as a duotone tint inside a flat colored ground. Duotone treatment: black plus one accent color (cyan blue, brick red, ochre yellow, or pale green), the image NOT full-color, the limitation is the design. Flat color blocks of saturated mid-century palette (Pantone-era cyan, deep ochre, dusty pink, sage green) used as backgrounds for typography. Forbid hallucinating any legible band name, song title, or label text onto the canvas, but render the COMPOSITIONAL SPACE for it: a thick horizontal bar of solid color at the top or bottom where the typography would sit, OR a vertical column at the left edge. Texture: subtle paperboard grain visible in flat color areas, slight ink-on-cardboard absorption, faint registration variance between black plate and color plate. Square 12-inch LP-jacket aspect ratio. No legible text anywhere, no logos, no Blue Note bug, no Van Gelder studio mark, just the photograph and the typographic compositional space. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Reid Miles & Francis Wolff, Blue Note Records

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4AD Vaughan Oliver Ethereal (Style-Only, Image-Conditioned)

Vaughan Oliver designed 4AD covers for a record label whose biggest band sang in invented syllables. The covers MATCH that gesture: typography you cannot read, photography you cannot quite parse, color you cannot quite name. The 4AD register is a defiantly hermetic aesthetics, the refusal to be legible to the mass-market browser, the assertion that obscurity is a feature.

PROMPT

Re-render this image as a 4AD Records LP cover from the Vaughan Oliver / 23 Envelope design era, between 1984 and 1995, in the visual register of Cocteau Twins Treasure, Pixies Surfer Rosa, This Mortal Coil Filigree and Shadow, and Lush Spooky. Source treated as a multiply-layered photograph: medium-format film image of an organic or found object (a wilted flower, a piece of weathered metal, a piece of antique lace, a fragment of a Renaissance painting reproduced from a book) overlaid with semi-transparent secondary imagery, the two images held in soft tension. Color: desaturated, slightly browned, slightly cyan-shifted, the look of a photograph processed in too-warm chemistry, autumn palette of bone, brown, sage, faded rose, dusty turquoise, never primary. Edges of the photograph deliberately soft, vignetted, partially blurred at one corner, the picture refusing to commit to a clean rectangle. Typographic compositional space: a passage of CUSTOM ILLEGIBLE LETTERFORMS (refuse to render any actual readable text, just suggest the SHAPE of dense small condensed serif type, possibly hand-rendered, possibly upside-down, possibly partially obscured by the imagery, the typography ACTIVELY refusing to be read). Texture: slight rag-paper grain, soft photographic emulsion, the surface of an art-book reproduction rather than a slick commercial print. Square 12-inch LP-jacket aspect ratio. Atmosphere: dreamlike, hermetic, the cover belongs to a coterie that does not need to explain itself to the casual record-store browser. No legible text, no band name, no song titles, no label logos, no studio marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Vaughan Oliver, Time Out

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1980s Minimalist Data-Graphic LP Sleeve (Style-Only, Image-Conditioned)

The Unknown Pleasures sleeve used a pulsar data plot from a Cambridge astronomy textbook, no band name, no album title, no song listing on the front. Tony Wilson approved it because Factory Records was an art project that happened to release records. This minimalist register is the assertion that the record buyer who needs the band name printed on the front of the sleeve is not the buyer this record wants. Withholding is the design.

PROMPT

Re-render this image as a Factory Records LP sleeve from the late-1970s and 1980s minimalist design era, between 1979 and 1989, in the visual register of Joy Division Unknown Pleasures, Joy Division Closer, New Order Movement, New Order Power Corruption and Lies, and Section 25 From the Hip. Extreme reductive minimalism: source image transformed into a single graphic element, isolated against a vast black or off-white ground, the surrounding negative space doing 80% of the design work. Transformation options for the source image: (a) reduced to a data-visualization-style line plot in fine white stroke on solid black, every contour of the source rendered as a graphed waveform, (b) reproduced as a postcard-scale floral or classical-painting fragment placed in the upper-left third of an otherwise blank cover, surrounded by perfectly justified small color-coded letterforms, (c) silver-gilt foil-blocked silhouette of the source against unprinted black board. Typography compositional space: a tiny block of dense small-caps Helvetica or Bembo at one specific corner (do NOT render legible text, just suggest the typographic mass of 4-5 lines of small set type, perfectly justified, no decoration). Color: severely restricted, often pure black plus one accent (cyan, magenta, or yellow as a fragment of color-bar reference at the corner), or a Bauhaus primary triad (red, blue, yellow) used as flat blocks. Material: matte uncoated card stock with deboss texture rather than gloss, the package itself an object. Square 12-inch LP-jacket aspect ratio. The cover withholds band name and album title on the front, refuses to advertise itself. No legible text, no logos, no Factory bug. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Minimalist graphic design, Wikipedia

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Grunge-Era Direct-Flash Black-and-White LP Photography (Style-Only, Image-Conditioned)

Seattle bands were photographed the way Weegee photographed crime scenes: ON THE FLOOR, flash going off in the subject's face, no permission asked. The Sub Pop register is the assertion that the document IS the music, the photographer's sweat is in the silver halide, the picture is evidence of a real night that happened in a real basement. The opposite of the press-kit beauty shot.

PROMPT

Re-render this image as a Sub Pop Records LP cover photograph from the Seattle grunge era, between 1988 and 1994, in the visual register of on-stage direct-flash photography for Nirvana Bleach, Mudhoney Superfuzz Bigmuff, and Soundgarden Screaming Life. Shot on 35mm black-and-white film (Tri-X pushed to 1600 or 3200) with on-camera direct-flash from a Vivitar 283 or equivalent, the flash burning out the front plane to pure white while the back of the frame falls into dense black grain. Slow shutter speed (1/15 to 1/30) dragged behind the flash, giving the subject a sharp flash-frozen front edge AND a streaking motion-blur ghost trailing behind through the available stage light. Composition wild, hand-held, off-kilter, never level, often shot from below by a photographer crouched in front of the monitors. Grain enormous, contrast crushed, blacks dense and chemical, highlights blown out into pure white halos around hair, sweat, and any reflective surface. Tonal range collapsed into pure black, pure white, and a narrow band of textured silver grey, no real mid-tones. Slight motion-streak smear on bright elements. The picture feels TAKEN, not COMPOSED, the photographer was AT the show getting hit by elbows. Single-color flat ground option for jacket framing: muddy mustard yellow, dirt brown, blood red, or off-black, used as a flat color block surrounding the photograph. Typography compositional space: a thick block of brutal sans-serif or distressed wood-type at the top or bottom (do NOT render legible text). Square 12-inch LP-jacket aspect ratio. No legible text, no band name, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering: the source becomes the on-stage moment, flash-frozen with motion-streak ghost.

Learn the source: Concert photography, Wikipedia

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Motown Soul Portrait (Style-Only, Image-Conditioned)

The soul music record label founder demanded the artist arrive at the studio in a suit. The Motown cover is the political assertion that the Black artist is dignified, glamorous, professionally photographed, and on a major-label sleeve in every American suburban living room. Glamour as uplift, the politics of respectability rendered as Hasselblad and good wardrobe. The register IS the strategy.

PROMPT

Re-render this image as a Motown Records LP cover photograph from the Hitsville USA era, between 1963 and 1972, in the visual register of The Supremes Where Did Our Love Go, Marvin Gaye What's Going On, an early-1970s soul-keyboardist portrait sleeve, The Temptations Cloud Nine, and a late-1960s Miracles sleeve. Shot on medium-format film (Hasselblad 6x6) under controlled studio strobes: a main key light at 45 degrees, a softer fill light reducing shadow density to a 2:1 ratio, a hair-light rim defining the silhouette against the backdrop, the lighting professional and unforgiving and IMPECCABLE. Skin rendered glossy, perfectly retouched, even tone, no shine on the forehead, the dignified glamour of mid-century studio portraiture. Wardrobe and styling assumed elegant: sharp tailoring, satin, sequins, the dignity of the well-dressed Black middle class asserted into the frame on principle. Backdrop options: solid sweep paper in a saturated mid-tone (powder blue, lavender, peach, lemon yellow, dusty rose), OR a soft-focus colored gel wash, OR a hard-edged geometric color-block. Color reproduction: four-color offset lithography on coated stock, slightly oversaturated, slight cyan-magenta dot pattern visible at high magnification, the look of a top-tier 1960s record-jacket print. Composition tight on the head and shoulders, OR group formation in tight wedge or chevron, eyes catching a small white catch-light, smile direct or thoughtful. Typography compositional space: a clean block of swash-italic script or bold geometric sans at the top (do NOT render legible text). Square 12-inch LP-jacket aspect ratio. No legible text, no Motown logo, no studio mark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Motown soul portraiture, Wikipedia

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ECM Nordic Austere Photography (Style-Only, Image-Conditioned)

The European jazz record producer records music with the silence between the notes intact. The ECM cover is the visual silence before the music starts: an empty Nordic landscape, no incident, the listener arriving at the picture the way they should arrive at the record (already quiet). The aesthetic is anti-attention-economy on principle. The cover does not compete for the eye, it asks the eye to settle.

PROMPT

Re-render this image as an ECM Records LP or CD cover photograph in the visual register of a solo-piano live concert sleeve, a restrained jazz-guitar album, a contemporary classical ensemble sleeve, a Nordic saxophone-and-choral album, and a European jazz-bass album. Shot on large-format film (4x5 or 8x10) in cold Nordic atmospheric conditions: a foggy fjord at first light, a snow-blown coastal cliff, a wet asphalt road dissolving into mist, a single architectural element (a concrete wall, a frozen window, a metal pier piling) isolated against vast empty space. Light: overcast, diffuse, cold, the kind of light that has no specific direction, no shadows, only ambient grey. Color: extremely desaturated, almost monochrome, the palette restricted to slate grey, bone white, dull green-grey, occasional muted ochre, possibly a single tiny accent of cold blue. The picture must feel SLOW, the air thick with moisture, the temperature implied as below freezing. Composition extremely empty: 70% negative space, the subject or horizon line pushed to a precise mathematical third, no incident, no narrative, no human presence (or one tiny figure-as-scale-marker at most). Photographic surface: silky smooth large-format detail, no grain, deep tonal subtlety in the greys, the print quality of a Hasselblad H-system file printed on Hahnemuhle baryta. Jacket layout: large negative-space margin around the photograph, the image floating with breath on all sides, NOT bled to the edges. Typography compositional space: a tiny precise block of small-cap sans-serif (Helvetica or Univers) at the lower-right corner, refusing to assert itself (do NOT render legible text). Square or 4:5 portrait jacket aspect ratio. No legible text, no band name, no logos, no ECM bug. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: ECM Records sleeve design, Wikipedia

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Russian Constructivist Sleeve (Rodchenko Register)

The Constructivist sleeve is not about music. It is about recruiting the listener into a collective subject. Rodchenko stripped illustration to its agitprop bones because the goal was mobilization, not decoration. When a 2026 image borrows this register, it is borrowing the implicit claim that aesthetic form can summon a "we" out of an audience. Most pop sleeves that quote Constructivism (Franz Ferdinand, early 2000s indie) keep the diagonal grammar and discard the mobilization. The honest version of this register is uncomfortable: it asks who the viewer is being recruited for.

PROMPT

Render the source image in the visual register of a 1923-1925 Russian Constructivist record sleeve in the Rodchenko / Stenberg brothers lineage. Palette restricted to scarlet red, deep black, off-white paper, and a single accent of ochre or steel-blue. Strong diagonal compositional axis crossing the frame at roughly thirty degrees, hard-edged geometric shapes (circles, triangles, parallelograms) layered against the subject as photomontage cutouts rather than backgrounds. Heavy grain and visible halftone dot pattern as if printed on cheap newsprint stock. Subject treated with high-contrast cutout silhouette feel, edges crisp and slightly torn, paper texture reading through highlights. Square 12-inch LP-jacket framing where source aspect allows, otherwise preserve source aspect with constructivist border bars. Mood: collective, mobilized, urgent, mechanical, utopian. No legible text, no band name, no logos, no catalog marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Alexander Rodchenko, Artnet

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Italian Futurist Sleeve (Depero / Balla Register)

Futurism worshipped speed because speed was the body of the machine, and the machine was the body of the new century. The sleeve in this register does not depict a musician, it depicts a vector. When the audience puts on the record, they are meant to feel themselves accelerated. The buried discomfort is that Futurism's aesthetic vocabulary fed directly into Italian fascist iconography by the late 1920s. Borrowing the register without the political tail requires deliberate restraint at the formal level (Depero-era playfulness, not Boccioni-era militancy).

PROMPT

Render the source image in the visual register of a 1916-1922 Italian Futurist publication or sleeve in the Fortunato Depero, Giacomo Balla, and Umberto Boccioni lineage. Palette built on burnt orange, vermillion, prussian blue, lead white, and charcoal black. Apply visible dynamic force-lines radiating from the subject, fragmenting the silhouette into overlapping facets that suggest motion arrested mid-frame. Mechanical hatching and rotational geometry built into background space. Subject feels propelled rather than posed, even at rest. Square 12-inch LP-jacket framing where source aspect allows. Mood: kinetic, aggressive, machine-worshipping, modernist, slightly menacing. Heavy ink registration, paper-stock texture, slight off-register printing as if pulled from a hand-operated press. No legible text, no band name, no logos, no catalog marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Italian

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Bauhaus Grid Sleeve (Moholy-Nagy / Bayer Register)

The Bauhaus made a moral argument disguised as a design argument: ornament is dishonest, geometry is honest, primary colors do not lie. The sleeve in this register asks the listener to accept that music, like furniture and architecture, can be rationally designed for human flourishing. This is the most optimistic register in the batch. The hidden cost is that rationalism aestheticized eventually becomes corporate modernism (IBM, Lufthansa, Swiss banks). The Bauhaus sleeve recruits for the dream before that compromise.

PROMPT

Render the source image in the visual register of a 1925-1930 Bauhaus Dessau publication or sleeve in the Laszlo Moholy-Nagy, Herbert Bayer, and Joost Schmidt lineage. Palette restricted to pure primary triad (cadmium yellow, cadmium red, ultramarine blue) plus black and warm cream paper. Compositional logic built on an invisible grid, with the subject locked into one cell while primary-colored circles, squares, and rectangles occupy adjacent cells in deliberate balance. Photogram-inspired treatment of the subject: high contrast, slightly bleached, edges sharp against negative space. Geometric primitives sit flat on the picture plane, no rendering, no shading, pure flat color. Sans-serif modernist sensibility throughout the negative spaces (no actual letterforms). Square 12-inch LP-jacket framing where source aspect allows. Mood: rational, optimistic, ordered, humanist-mechanical, quietly utopian. No legible text, no band name, no logos, no catalog marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Moholy-Nagy / Bauhaus, Guggenheim

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Warhol Pop Sleeve (Velvet Underground / Factory Register)

Warhol's Pop covers proved that the critique of mass production can itself be mass-produced and sold at a premium. The Velvet Underground banana sleeve is the foundational document of the cover-as-brand-asset era: an image so reproducible it became the band's logo, an artist signature so legible it eclipsed the band. Borrowing this register today is borrowing the most successful aesthetic-business model in late-twentieth-century music. The honest version acknowledges that the irony has been fully metabolized into commerce and proceeds anyway.

PROMPT

Render the source image in the visual register of a 1966-1969 Andy Warhol Factory record sleeve. Single dominant saturated spot color (choose from cadmium yellow, hot pink, electric blue, or chartreuse green) applied as flat silkscreen against a cream or pale neutral ground. Subject reduced to high-contrast silkscreen treatment: bold black outlines, large flat color fields, deliberately imperfect registration with one or two channels offset by a few millimeters. Halftone dot pattern visible in the midtones. Composition centered or rule-of-thirds locked, very little background detail, subject isolated on flat ground. Square 12-inch LP-jacket framing where source aspect allows. Mood: flat, knowing, commodified, ironic, glamorous-and-bored simultaneously. Slight ink build-up at the edges of color fields, paper texture reading through. No legible text, no band name, no logos, no catalog marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Andy Warhol, ARTnews

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Kraftwerk Man-Machine Sleeve (Dusseldorf 1978 Register)

Kraftwerk made the most morally serious record covers of the rock era by refusing rock entirely. Man-Machine proposes that the way out of the failed twentieth century is through the human accepting machine-discipline as a form of dignity. The mannequin in red shirt and black tie is not a costume, it is an ethical position: stop pretending to be Dionysian, become Apollonian, become functional. Borrowing this register today is borrowing a refusal of the entire rock-mythology apparatus. It reads as cold because that coldness is the argument.

PROMPT

Render the source image in the visual register of a 1978-1981 Kraftwerk Kling Klang studio sleeve in the man-machine and computer-world lineage, with hyperreal airbrushed chrome surfacing and glossy reflections. Palette built on chromed silver, deep cadmium red, jet black, and clinical white. Subject treated as if cast in polished chrome or precision-molded plastic: edges crisp, highlights specular, no organic skin texture, no human warmth. Background flat color field (red or black) with a single horizontal or vertical compositional bar in the contrasting accent. Lighting feels artificial, studio-flat, no environmental cues. Strong frontal symmetry where the source allows. Slight diagonal sash quotation from Russian Constructivist composition. Square 12-inch LP-jacket framing where source aspect allows. Mood: cold, precise, optimistic-about-the-machine, German-modernist, anti-rock-romantic. No legible text, no band name, no logos, no catalog marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Kraftwerk, Kraftwerk Official

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1970s Airbrushed Progressive-Rock Fantasy Sleeve (Yes / Asia Register)

These fantasy landscapes were not painted for hippies. They were painted for British suburban teenagers in the mid-1970s who needed somewhere to put a sense of significance the school system and the job ladder had not provided. The floating island is a class-mobility object, not a mystical one. Prog rock and its sleeves were the upward-aspiring autodidact's compensation for being neither Oxbridge nor punk. Borrowing this register today is borrowing that same compensation function; the question is what the new audience is compensating for.

PROMPT

Render the source image in the visual register of a 1972-1978 progressive-rock fantasy sleeve with surreal floating landscapes and organic architecture. Palette built on deep teal, lavender, ochre sunset, mossy green, and pale gold sky. Airbrush soft-gradient technique throughout, no hard edges except in foreground silhouettes. Subject placed into a fantasy environment of floating land masses, biomorphic rock formations, sinuous waterfalls dropping into nothing, and a vast horizon with a planetary body low in the sky. Atmospheric haze separates middle ground from background. Vegetation reads as alien fern and lichen rather than recognizable Earth species. Subject's edges softened to belong in the painted world. Square 12-inch LP-jacket framing where source aspect allows, otherwise preserve source aspect with painted sky bleed. Mood: transcendent, escapist, mythic, suburban-British-mystical, deeply earnest. No legible text, no band name, no logos, no catalog marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Fantasy art, Wikipedia

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Jamie Reid Ransom-Note Sleeve (Sex Pistols 1977 Register)

Jamie Reid trained as a Situationist before he became a sleeve designer, and Sex Pistols covers are Guy Debord with a glue stick. The ransom-note aesthetic is not a style, it is an argument: under spectacular capitalism the only honest graphic act is defacement of the existing image-economy. Anything you compose from scratch will be absorbed; only what you tear and reassemble retains an anti-relationship to the system. Borrowing this register today is borrowing the argument while knowing the argument has been absorbed many times over (every yogurt commercial that uses cut-paper letters owes Reid a royalty).

PROMPT

Render the source image in the visual register of a 1977 Jamie Reid punk sleeve for the Sex Pistols. Palette built on shocking hot pink, lurid acid yellow, jet black, and tabloid newsprint cream. Subject treated as if photocopied multiple generations down on a degraded xerox machine, then cut out with scissors and pasted onto a layered ground of torn newsprint, cut-out paper rectangles, and ripped magazine fragments. Edges deliberately rough and slightly off-square. Visible photocopier streaks, toner build-up, and registration drift. Cut-paper shadows where pieces overlap. Background reads as a defaced page rather than a designed composition. Square 12-inch LP-jacket framing where source aspect allows. Mood: aggressive, sneering, deliberately ugly, anti-aesthetic, Situationist, scornful of design itself. No legible text, no band name, no logos, no catalog marks; cut paper fragments may carry abstracted printed-page texture without forming readable words. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Jamie

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Fillmore Psychedelic Poster Sleeve (Wes Wilson / Vibrating-Color Register)

The Fillmore poster was deliberately hard to read. That was the point. If you could decode the band name through the vibrating color and melted lettering, you were inside the tribe. The graphic illegibility was an initiation rite, a low-cost shibboleth distinguishing those who took the trouble from those who did not. Borrowing this register today is borrowing a counterculture's wink at itself; the cost is that there is no longer a counterculture for the wink to land in, only a marketing department.

PROMPT

Render the source image in the visual register of a 1966-1968 San Francisco Fillmore psychedelic concert poster, combining flowing lettering and colorful counterculture motifs with vibrating complementary colors and warped lettering. Palette built on vibrating complementary pairs (orange-blue, red-green, magenta-cyan) at near-equal value so the colors visually shimmer at their boundaries. Subject re-rendered with hand-drawn organic curves, melted contours, and Art Nouveau influence (Mucha quotation). Background filled edge-to-edge with swirling liquid-light patterns, ameoboid forms, and lettering-shaped negative space (without forming readable words). Hand-drawn ink line throughout, no photographic crispness. Square 12-inch LP-jacket framing where source aspect allows, otherwise preserve source aspect with continuous psychedelic field. Mood: hallucinatory, communal, hand-made, deliberately overwhelming, 1967 Haight-Ashbury optimistic. No legible text, no band name, no logos, no catalog marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Wes Wilson, Poster House

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Island Records Reggae Sleeve (1975-1980 Hand-Drawn Illustration Register)

The Island Records sleeve was the visual mechanism for translating Trenchtown into Notting Hill and then into Tower Records bins worldwide. The record label founder's project was always export, and the cover was the customs declaration. The hand-painted warmth softened what was, in the music itself, frequently angry political content into something suburban North Atlantic listeners could play at dinner parties. Borrowing this register today is borrowing that translation function and its complicated success.

PROMPT

Render the source image in the visual register of a 1975-1980 Island Records reggae sleeve combining vivid, expressive hand-drawn album illustration with warm Caribbean portraiture. Palette built on warm sun-yellow, deep red, forest green, weathered cream, and rich umber. Subject treated with a hand-painted portrait quality, brushwork visible in skin tones, slight idealization of the face, smoke or dust haze in the air. Background often a single Caribbean environmental cue (Blue Mountains silhouette, palm fringe, ganja-leaf field, or solid color wash). Rasta tricolor (red, gold, green) accents present somewhere in the composition without being the dominant element. Slight 1970s photographic warmth as if shot on Ektachrome then painted over. Square 12-inch LP-jacket framing where source aspect allows. Mood: warm, devotional, sun-baked, exilic-but-rooted, slow-tempo dignified. No legible text, no band name, no logos, no catalog marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Neville Garrick, Eye Magazine

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Late-1970s Post-Punk Appliance-Cutout Photomontage Sleeve (Buzzcocks Orgasm Addict Register)

The photomontage took the assumption that women were already a collage of consumer objects (the hair-product hair, the lingerie-ad torso, the kitchen-appliance hands) and made the collage literal. The Buzzcocks sleeve is not a graphic style, it is forensic evidence about how femininity was assembled in the late 1970s catalog economy. Borrowing this register today demands honesty about whether the consumer-image archive being cut up has actually changed, or whether the same surgery still has work to do.

PROMPT

Render the source image in the visual register of a 1977-1980 appliance-cutout photomontage sleeve in the Buzzcocks / Magazine lineage. Palette built on gloss-magazine high-key color, pearl whites, lipstick reds, pale flesh tones, and chrome appliance silver. Subject surgically modified by photomontage: head, hands, or features replaced or overlaid with cut-out images from 1970s catalog magazines (irons, mixers, telephones, dressmaker patterns, decorative wallpaper, anonymous female-product imagery). Edges of the cut-out pieces visible, paper-shadow drop, slight tonal mismatch between source and applied collage elements as evidence of the surgery. Background flat ground or single magazine-cutout pattern. Square 12-inch LP-jacket framing where source aspect allows. Mood: clinical, feminist, mordantly funny, anti-glamour, surgically precise. No legible text, no band name, no logos, no catalog marks; cut-out collage elements may carry abstracted magazine texture without forming readable words. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Photomontage, Wikipedia

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2-Tone Checkerboard Sleeve (Coventry 1979 Register)

The 2-Tone checkerboard was not graphic design, it was a one-frame summary of an entire political program: black and white together, equal squares, alternating, no hierarchy, no fade between them. The label founder built a record label around the proposition that the racial integration of Coventry's youth scene could be made into both music and image without compromise. Borrowing this register today is borrowing the most graphically compressed political claim in pop music history. The risk is borrowing the checker without the claim.

PROMPT

Render the source image in the visual register of a 1979-1981 2-Tone Records sleeve (The Specials, Madness, The Selecter, The Beat) with bold monochrome house illustration. Palette restricted to pure black and pure white with one optional grey midtone, no other colors permitted. Heavy checkerboard pattern as a compositional element: border band along one or more edges, or as a ground plane the subject stands on. Subject treated with high-contrast graphic reduction reminiscent of the Walt Jabsco rude-boy silhouette: porkpie-hat-and-suit visual logic, sharp edges, no halftone middle ground. Background flat white or flat black. Square 12-inch LP-jacket framing where source aspect allows. Mood: tight, disciplined, urban-British, racially integrationist, mod-influenced, slightly menacing in its precision. No legible text, no band name, no logos, no catalog marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Ska / 2-Tone, Britannica

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Designers Republic / Warp Sleeve (Sheffield 1992-1998 Register)

The Designers Republic invented the visual language of late-twentieth-century irony about late-twentieth-century corporations. By mimicking Japanese consumer-electronics packaging with fake characters and fluorescent isotypes, the studio simultaneously celebrated and satirized the global-brand image-economy. The cover was a working prototype of a brand that did not exist, attached to music that resisted being a brand. Borrowing this register today is borrowing satire whose target (corporate globalism) has so fully won that the satire reads as celebration.

PROMPT

Render the source image in the visual register of a 1992-1998 Designers Republic sleeve for Warp Records, combining Sheffield studio typography, corporate parody, and bright geometry. Palette built on fluorescent magenta, electric cyan, hazard yellow, deep black, and clinical white. Compositional logic built on flat vector graphics, no rendering, no gradient, no photographic depth. Subject reduced to a vector silhouette and combined with mock-corporate iconography: fake-Japanese characters (without forming actual readable text), pictogram safety symbols, technical roundels, isotype-style figures, version-number-like fragments, mock barcode patterns. Background flat color field with hazard-tape diagonals or grid overlay. Square 12-inch LP-jacket framing where source aspect allows. Mood: clinical, satirical, post-human, corporate-mimicry-as-critique, mid-nineties techno-Orientalism. No legible text in any human language, no band name, no logos, no catalog marks; pictogram and fake-character elements permitted as long as they form no readable words. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: The Designers Republic, The Designers Republic Official

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Stax Soul Portrait Sleeve (Memphis 1967-1972 Register)

Stax built its visual identity in deliberate opposition to Motown. Where the Detroit label founder gave acts the sequined-glove gloss of crossover ambition, Jim Stewart and the Memphis label executive let local acts look like they had just walked off the studio floor. The unretouched portrait was an argument: the music does not need the cover to apologize for it. Borrowing this register today requires the same confidence and the same willingness to refuse the polish reflex.

PROMPT

Render the source image in the visual register of a 1967-1972 Stax Records sleeve (Otis Redding, a soul organist and producer, Isaac Hayes, Staple Singers era). Palette built on warm umber, brick red, mustard gold, deep brown, and cream. Subject treated with unretouched portrait honesty: visible skin texture, real sweat highlight, available-light feel as if shot in the Stax studio on McLemore Avenue rather than a glamour set. Slight 1960s photographic warmth, Ektachrome saturation pulled toward the warm end. Background often a single environmental cue (a wall, a curtain, the studio, a Memphis street) rather than a designed graphic field. Composition centered or slightly off-center, very little graphic overlay. Mood: intimate, sweat-honest, gospel-rooted, racially direct, opposite of Motown's crossover polish. Square 12-inch LP-jacket framing where source aspect allows. No legible text, no band name, no logos, no catalog marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Stax Records, Stax Records

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Underground Resistance Sleeve (Detroit Techno 1990-1996 Register)

Underground Resistance built a Detroit techno label on the principle that the cover should not show your face because the cover should not help the music industry sell you. Its founders ran a deliberate anti-celebrity operation: pseudonymous artists, masked photographs, militant graphics borrowed from Black liberation iconography filtered through factory-floor signage. The aesthetic is the politics, compressed. Borrowing this register today is borrowing the most uncompromising refusal-of-platform stance in electronic music history.

PROMPT

Render the source image in the visual register of a 1990-1996 Underground Resistance or Submerge Detroit techno sleeve with militant black, gray, and red stencil graphics. Palette restricted to black, charcoal grey, off-white, with a single tactical red or signal yellow accent. Subject treated with militant graphic reduction: silhouette or partial-obscure, face de-emphasized or masked, the figure functioning as anonymous operator rather than identifiable performer. Background dominated by industrial graphic elements: stencil shapes, military pictograms, hand-stamped numerical sequences (without forming readable text), bold horizontal bars, factory-floor signage sensibility. Print quality reads as hand-stamped or photocopied rather than mass-produced. Square 12-inch LP-jacket framing where source aspect allows. Mood: militant, anonymous, industrial, anti-commercial, deeply Detroit-political, refusal-of-celebrity. No legible text, no band name, no logos, no catalog marks; stencil numerical and pictogram elements permitted as long as they form no readable words. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Underground Resistance, Roland

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Riot Grrrl Zine Sleeve (Olympia 1991-1995 Register)

Riot Grrrl deliberately refused professional production because professional production was the gatekeeping mechanism. The zine makers and their contemporaries built a label-and-zine ecosystem where the aesthetic of the bedroom photocopier and the glitter pen was the political stance, not a budget limitation. The amateur look declared: we do not need the industry's resources to make this real. Borrowing this register today must reckon with the fact that "lo-fi authenticity" is now a heavily produced aesthetic in itself.

PROMPT

Render the source image in the visual register of a 1991-1995 Riot Grrrl zine cover or Kill Rock Stars / K Records sleeve (Bikini Kill, Bratmobile, Heavens to Betsy, Huggy Bear era). Palette built on xerox-machine black on white, with hand-applied accents in hot pink, red, or sky blue marker. Subject treated as a multi-generation photocopy of a snapshot, contrast crushed and tonal range collapsed, deliberate xerox streaks and toner spots. Handwritten marker annotations and doodles around the figure (hearts, stars, exclamation marks, arrows, scribbled patterns) without forming readable words. Background flat photocopier-white with handwritten texture overlays. Composition feels assembled in a teenager's bedroom on a kitchen table, not designed in a studio. Square 12-inch LP-jacket framing where source aspect allows. Mood: militant, girlhood-coded, anti-professional, urgent, intimate, glitter-pen aggressive. No legible text, no band name, no logos, no catalog marks; hand-drawn marks and doodles permitted as long as they form no readable words. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Riot Grrrl, HistoryLink

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Pentagram Heavy Metal Dark Futurism (Industrial Chrome Register)

Floating-island fantasy sleeves painted where you wanted to go. Dark industrial-futurist sleeves painted what was already here. Heavy metal sleeves of the late 1970s stopped promising escape and started showing the machinery you were already inside. The pentagram is not mysticism, it is the industrial diagram of a world running at full steam toward fluorescent meaninglessness. The airbrush technique that softened fantasy hardened metal into chrome that reflects nothing but your own machine-nature back at you. This is not aspiration, this is diagnosis.

PROMPT

Render the source image as a Pentagram Records heavy metal album sleeve, circa 1975 to 1985, in the visual register of Black Sabbath Paranoid, Judas Priest British Steel, Slayer Show No Mercy, and Iron Maiden self-titled, channeling darkside industrial futurism in hard-edged chrome airbrush. Palette: gunmetal grey, rust-orange, dead-black shadows, sickly yellow-green, blood crimson, acid silver. Subject transformed into a figure or shape constructed from machined metal parts, pistons, turbines, razor-edged geometry, or occult symbols rendered as chrome relief. Airbrush technique throughout, hard-edged chrome surfaces reflecting fractured light, no soft gradients, only mechanical highlights and deep shadow caverns. Background environment constructed from industrial machinery, inverted pentacles rendered as geometric frameworks, dystopian architecture, lightning forks cut in acid-white against black sky, chains, barbed geometries. Subject integrated into this machinery, not floating above it, a figure PART of the mechanism. Typography treatment: band name in distressed heavy gothic black-letter or custom metal-logo font, illegible as rendered but massively present, occupying the compositional weight of a second instrument. Material: ink on thick uncoated board with metallic overprints creating the chrome effect. Square 12-inch LP-jacket aspect ratio. Mood: fatalist, industrial, metal-is-not-protest-it-is-machinery-running-without-purpose, grit-and-fluorescent, deeply earnest and zero fun. No legible text beyond typographic mass, no bright colors, no hope, no airbrushed sky. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Pentagram

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Coil Occult Avant-Garde Esoteric (John Balance / Peter Christopherson Register)

Coil rejected the record sleeve as a consumer product gateway and claimed it as a mystical object. John Balance believed that withheld beauty was the only honest response to a world that promises pleasure in exchange for forgetting what you are. The hand-drawn grimoire aesthetic was not nostalgia, it was refusal. Every anatomical detail, every occult symbol, every deliberately ugly color choice said: you must work to see this, and if you do, you will not enjoy it. That labor is the point.

PROMPT

Render the source image as a Coil album sleeve from the 1980s through early 1990s, in the visual register of Coil Love's Secret Domain, The Snow EP, Musick to Play in the Dark, and Queens of the Stone Age collaborative era, channeling John Balance and Peter Christopherson's occult-esoteric hand-drawn aesthetic. Source integrated into a dense visual field of: hand-drawn alchemical symbols, anatomical studies rendered in sepia ink, occult text fragments (illegible, just the mass of language as visual texture), watercolor washes of sickly violet, bilious green, medicinal brown, cadaver-grey, oxidized copper. Grimoire aesthetic dominance: the cover reads as a page from a forbidden manuscript, not a record cover pretending to be art. Subject either transformed into an anatomical form (viscera, bone, cellular structure rendered with unflinching detail) or positioned within a theological collage of religious iconography distorted through occult reinterpretation. NO beauty applied. The surface should be uncomfortable, deliberately ugly, the kind of image that rewards close looking but punishes casual viewing. Texture: ink on paper with visible watercolor blooms, sepia staining, hand-written notes in margins (illegible), the evidence of manual occult labor. Mood: grimoire-like, esoteric, wound-as-the-only-door, uncompromising, hostile to pleasure. Typography: band name rendered as part of the occult text mass, indistinguishable from the symbols, not a logo. Square 12-inch LP-jacket aspect ratio. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Coil, NachtKabarett

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Chicago House Paradise Garage (Glossy Synthetic Neon Register)

Paradise Garage and the Chicago house underground did not ask for representation in the media. They built their own media. The airbrushed synthetic bodies on these sleeves were not escapism, they were documentation of what actually happened in the dark room. The neon and chrome were honest about pleasure: surface only, no interiority required, the body as a frequency the DJ was controlling. This is not cynicism, it is refusal to let the mainstream frame what joy looks like when you are queer and alive in 1987.

PROMPT

Render the source image as a Chicago house or Paradise Garage DJ sleeve from the mid-1980s to mid-1990s, in the visual register of warehouse rave compilation covers, glossy dancewear advertising, and early synthpop aesthetics. Palette: hot neon cyan, magenta, electric lime, chrome silver, deep shadow-black, occasionally a blast of acid yellow or burnt orange. Subject transformed into an airbrushed synthetic form: skin rendered as smooth plastic or latex, surfaces gleaming with specular highlight, every edge rounded and chrome-reflected, androgynous or queer-coded body forms, occasionally partially obscured by geometric planes of chrome or holographic refraction. Background: either pure gradient (cyan fading to magenta to black) or constructed from neon light tubes, digital geometric patterns (grids, waves, refracted light maps), occasionally silhouettes of dance-floor bodies frozen mid-movement. Airbrushed throughout, glossy laminate finish, the kind of cover that sticks to your hand and shows every fingerprint. Typography: DJ name, label name, and track titles rendered in bold geometric sans-serif (Eurostile, Avant Garde, or futuristic custom font) stacked in the remaining compositional space, the type acting as a second neon element. Material: ink on glossy coated board with matte-varnish spots creating the intended grab-hold. Square 12-inch LP-jacket aspect ratio, occasionally portrait or landscape if the DJ compilation demanded it. Mood: pleasure-without-consent, synthetic-as-honest, queer-joy-as-pure-surface, the black box of the bass as the only environment that matters. No legible detail on the bodies (face detail erased, body rendered as surface only), no representation of actual space, the cover as a portal to the dark room where the record would play. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Paradise Garage, MusicOrigins

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Paik Fluxus Video Glitch (Nam June Paik Analog Corruption Register)

Nam June Paik understood that video technology was not neutral. The scan line, the color distortion, the sync dropout, the feedback loop: these were not equipment failures, they were the medium speaking. Paik made the technology confess. When applied to album sleeves, this approach dismantles the promise that the record player would deliver an uncorrupted signal. The glitch is the honesty. The corruption proves the equipment is real.

PROMPT

Render the source image as an album sleeve influenced by Nam June Paik's Fluxus video-art aesthetic and 1960s through 1980s experimental-music cover design, channeling the visual register of analog video corruption, intentional channel-separation glitch, interlaced-scan-line artifacts, and chromatic aberration treated as a design element rather than an error to be corrected. Source image intentionally corrupted via: (a) horizontal scan-line striations visible throughout, the horizontal axis becomes the compositional rhythm, (b) color-channel separation where red, green, and blue channels misalign by 2-4 pixels, creating a ghosted three-color fringe around high-contrast edges, (c) vertical sync-dropout artifacts rendering sections of the image as horizontal tears or repeated stripe patterns, (d) occasional video-feedback loop artifacts (fractals, recursion, a section of the image repeating infinitely smaller inside itself). Palette distorted toward the limits of analog broadcast: oversaturated magentas, cyan fringes, blacks crushing into pure void, whites blown out, mid-tones rendered as visible stripe patterns. Typography: artist name and title rendered in bold sans-serif or custom typeface, but apply the same scan-line and glitch treatment so the text competes with the image corruption for compositional attention. Material: the cover reads as a freeze-frame from a CRT monitor captured with an imperfect camera, the medium layered and visible. Square 12-inch LP-jacket aspect ratio. Mood: medium-as-confession, technology-as-visible-material, the glitch as proof that the signal is alive and unstable, playful and serious simultaneously. No attempt to hide the corruption, the corruption is the content. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Nam June Paik, Britannica

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1980s Brutalist Modular-Grid Typographic Sleeve (Typography-First Brutalist Register)

The 1980s typographic sleeve was not a poster, it was an architecture. Typography is not decoration, it is structure. The Face covers built a system where every cover could be different while occupying the exact same perceptual geography. The source image, if it appeared at all, was a diagram inside the typography's argument, not the other way around. Type first. Image serves. The grid is the covenant.

PROMPT

Render the source image as an 1980s modular-grid typographic album sleeve, in the visual language of The Face magazine typographic covers and Factory Benelux modernist record design. Composition built on a rigid modular grid (preferably based on the Golden Section or a 3x3 grid dividing the cover into zones). Source photograph or image reduced to a SINGLE PHOTOGRAPHIC ELEMENT: either (a) a small-scale image fragment (thumbnail-sized, positioned in one grid zone only) treated as a footnote to the typography, (b) the source rendered as a silhouette or high-contrast bitmap used as a background texture behind typography, (c) the source image completely absent and replaced with pure geometric abstraction (solid color blocks, grid lines, negative space). Typography dominates. Artist name, album title, and label information rendered in bold brutalist sans-serif (Helvetica Bold, Univers Bold, or custom geometric sans-serif designed for maximum impact), each word or letter occupying its own grid zone, creating a rhythm across the cover where the TYPE ITSELF is the compositional subject. No attempt to make the type readable as flowing text, instead treat each letterform or word-block as an architectural element in a modular system. Monochromatic color scheme or restricted palette (black on white with one accent color: red, cyan, or yellow). Material: matte uncoated board with emphasis on the flatness of the paper itself, the type as pressure on the surface, no gloss or coating, pure tactile grid. Square 12-inch LP-jacket aspect ratio. Mood: authoritative, architectural, the cover as a manifesto not a picture, typography as infrastructure. No image-centered beauty, only the severe clarity of typographic structure. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Experimental typography, Wikipedia

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Acid House Rave Glasnost Soviet (Perestroika Futurism Register)

In 1989, acid house from Detroit and Chicago reached Moscow through bootleg vinyl and cassettes. Soviet youth grafted it onto constructivism. For three years, there was a brief fusion: a moment when the machine-age optimism of Soviet design met the frequency-based ecstasy of electronic dance music. The neon magenta over constructivist geometry was not nostalgia, it was the future as it actually appeared, for a moment, before the system collapsed and the West imported its own past as the future. These sleeves document that three-year window when the old world's optimism and the new world's urgency occupied the same frame.

PROMPT

Render the source image as an acid-house rave compilation sleeve from the late Soviet Union and early post-Soviet period, 1989-1992, channeling the visual collision of constructivist geometry with acid-house neon urgency. Composition built on Soviet-modernist grid structure: bold geometric shapes (diagonal bars, angular rays, circular motifs), but rendered in acid-house color palette: hot magenta, electric cyan, lime green, toxic yellow, deep purple, all simultaneously present, clashing rather than harmonizing. Typography: band or DJ name rendered in geometric sans-serif (Futura, Avant Garde, or custom Soviet-era modernist face), possibly with added Cyrillic characters or pseudo-Cyrillic letterforms even if the text is not in Russian, the aesthetic is Glasnost-futurism regardless of actual language. Text should be stacked, angled, overlapping, the constructivist order interrupted by the chaotic simultaneity of rave promotion. Source image treated as either (a) a geometric abstraction using the source's silhouette deconstructed into constructivist planes, (b) a photograph cropped and rotated into angular compositions, integrated into the grid as one element among equal-weight geometric shapes, or (c) a background texture heavily pixelated or halftoned, then layered with geometric overlays. Material: printed on matte uncoated board (Soviet production quality implied), color registration slightly off (constructivist print-shop authenticity), the ink edges slightly rough. Square 12-inch LP-jacket aspect ratio. Mood: optimistic and chaotic simultaneously, the moment when Soviet design's machine-age geometry collided with Western dance-floor urgency and realized the machine was becoming obsolete, electric urgency masking the awareness that this brief moment would not last, Perestroika-before-the-collapse. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Acid

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PRINT & COMMERCIAL . GRAMMAR 20 OF 52

Magazine Cover

7 prompts

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Time Red-Border Portrait

Time magazine created the format of anointment through portraiture. Every face on the cover became historical the moment it appeared. The red border is not design, it is consecration. The stark lighting, the white void around the subject, the complete removal of context, all signal one thing: this week, this person, mattered enough for America to look. The portrait is unflinching, often unflattering, because the job of Time was never to celebrate, it was to announce. You were on Time's cover because history happened and you were in it. The magazine made people, not the reverse. The red border turned any person into a maker of events, whether they were or not.

PROMPT

Re-render this image as a Time magazine cover, circa 1960s to present-day photojournalism style. Background: pure white or pale gray, uncluttered. Subject: centered portrait, direct frontal or three-quarter gaze into camera, lit by stark key light creating deep shadow on one side of the face. The lighting is unflinching, every line and expression visible, no studio softness. Hair and facial features rendered with photojournalist precision, the kind of light a UPI photographer would use in a news bureau. The masthead area (top) rendered as a solid red or burgundy color block, no legible lettering. Cover date area: thin horizontal line or block in black, no text. Main coverline area below the portrait: 2-3 solid color blocks (navy, gray, white), no readable words. Photograph: high-contrast black and white photogravure, or matte color transparency stock if color era. Texture: fine halftone grain visible on close inspection, the paper stock is newsprint-adjacent, slightly glossy. Aspect ratio 8.5:11 portrait. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: TIME Magazine, TIME magazine (red border portrait format since 1927)

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National Geographic Yellow-Frame Field

National Geographic made the world a catalog. The yellow frame was not a design choice, it was a contract: what you see inside this border is real, documented, and seen through the eyes of a Western scientist-explorer who has traveled to verify it. The yellow became so synonymous with discovery that the magazine could print nothing else on that border, no words needed. The color itself said: this is the truth-machine, this is credibility, this is the world before your eyes. The saturation of the color film, the clarity of the depth of field, the control of the lighting, all conspire to make the place or subject look more vivid than actual life, more real than real. That is the promise and the lie of National Geographic. Everything inside the yellow frame becomes specimen, becomes knowledge, becomes the property of the viewer. The world is flat and containable if you have the right camera and the right film.

PROMPT

Re-render this image as a National Geographic magazine cover, circa 1980s to 1990s field documentation aesthetic. Composition: subject (person, place, or animal) fills most of the frame, lit by natural or golden-hour daylight suggesting location authenticity. The iconic yellow border frames the image on all four sides: a thick, butter-yellow rectangle, roughly quarter-inch width, rendered as if printed directly on the transparent cover stock. The photograph itself employs saturated color film stock (Kodachrome era), warm color palette with deep shadows and luminous highlights, the kind of transparency that made National Geographic's printing legendary. Sky is vivid, earth tones are deep and warm, subject rendering is rich in detail and texture. Masthead area: solid yellow or tan color block at top, no legible lettering. Cover date and issue information areas rendered as thin solid-color bars, no readable text. The photograph itself is pin-sharp, with depth of field rendering foreground and background in crisp detail. Surface: glossy magazine stock, slight specular reflection visible. Aspect ratio 8.5:11 portrait, or 11:8.5 landscape if subject demands it. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: National Geographic, National Geographic (yellow frame logo 1959-present)

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New Yorker Illustrated Cover (Wry)

The New Yorker cover is the one place in American mass media where it was permitted to laugh at power before power laughed back. The illustration format, the watercolor finish, the wry distance built into every line, all conspired to make the insult deniable. It was a drawing, not a statement. It was humor, not journalism. The magazine could publish the cover and if someone was offended, the artist could always claim misinterpretation. The caricature was affectionate, the wit was gentle, the insult was understated. This was the privilege of the educated middle class: to mock the powerful while remaining, fundamentally, in the club. The small background details, the sight gags, the visual puns layered into the composition, all signal one thing: you have to read closely to get the joke. If you don't get it, that is a statement about you, not the magazine.

PROMPT

Re-render this image as a New Yorker magazine cover, circa 1970s to 1990s, illustrated in the style of the publication's satirical tradition. Medium: watercolor on paper or gouache, with fine pen-and-ink line work overlay for definition. Subject rendered with caricatural exaggeration: features slightly distorted to suggest personality or folly, but not grotesque, rather amusedly observed. Color palette: muted, sophisticated, often limited to 4-6 colors with generous white space. The line work is fine, assured, the kind of drawing that suggests the artist has seen ten thousand of these before and is amused by this particular specimen. The composition is often crowded with small background details, sight gags, visual puns rendered in tiny scale (no legible text in those gags, just shapes and forms that suggest activity). Masthead area: thin sans-serif type rendered as a color block, not the actual word. Cover date and issue information: solid blocks or horizontal bar, no legible lettering. Background is often suggested with loose watercolor wash rather than fully rendered. The drawing has the precision of a trained illustrator who understands anatomy and form, but the wit of someone who thinks all authority is somewhat foolish. Aspect ratio 8.5:11 portrait. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: The New Yorker, The New Yorker (illustrated cover tradition since 1925)

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Vogue High-Fashion Editorial

Vogue rendered the human body as an abstract form. The person was the least interesting thing in the composition. What mattered was the line the body made in space, the way the fabric fell, the geometry of the pose. The subject was not a person, it was a surface on which to display. Emotion was a defect to be retouched away. The eyes looked away from the camera, the mouth was neither smiling nor frowning, the body was a proposition for geometry, not for connection. The fashion itself was sculpture. The lighting was controlled to within a millimeter. The retouching was so precise that the image looked more real than life. Vogue created a standard of beauty that was not interested in beauty as a human quality, but as a design problem to be solved. The cover was the temple in which that solution lived.

PROMPT

Re-render this image as a Vogue magazine cover, circa 1980s to 2000s high-fashion editorial photography. Lighting: studio-controlled, often sidelit or three-quarter, emphasizing geometry and volume. Subject rendered as pure form and fabric, skin and clothing treated with equal weight as surfaces. The pose is architectural, the body angled to create diagonal lines across the composition, the face often partial-profile or eyes-away-from-camera, creating distance rather than connection. Color palette: restrained, often biased toward one or two dominant hues (jewel tones, pastels, or monochrome with accent), the rest of the composition negative space. The fabric of clothing is hyper-sharp, every weave and drape visible, treated as sculpture. Skin rendering is luminous but matter-of-fact, no emotion, just surface. Hair is styled as structural element, not hair as human signifier. Masthead area (top): rendered as solid block in brand color, no legible lettering. Cover date and edition area: thin lines or blocks, no readable text. Background: often pure white, subtle gradient, or single-color field, the composition is not cluttered with information, it is austere. Finish: high-gloss magazine stock, photograph is often retouched to near-perfection, skin flawless, every element controlled. Aspect ratio 8.5:11 portrait. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Vogue, Vogue magazine (high-fashion editorial)

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1980s-1990s Intimate Music Magazine Portrait in Warm Side Light

Intimate music-cover portraits made musicians into ancestors. Their photographs were not documents, they were monuments. The warm side light was not the light of the moment, it was the light of eternity. Each carefully composed image became the definitive image of that person in that era, the one that would be published after their death, the one that would stand in history. Rolling Stone understood this. When you were photographed for the cover, you were being canonized. The magazine was declaring that you would outlive your own time, that your image would be the standard by which future generations understood who you were. The soft light, the composed unguardedness, the meticulous rendering, all conspired to make you look like you were the best version of yourself and also the most fragile. Immortality is always fragile.

PROMPT

Re-render this image as a Rolling Stone magazine cover in the 1980s to 1990s intimate music-portrait tradition. The subject is a musician or performer, rendered with the hallmarks of editorial celebrity portraiture: intimate scale, soft natural or tungsten light, the subject often positioned in repose or an unguarded moment that paradoxically feels composed. Lighting: usually sidelit or top-lit, creating subtle modeling and dimension, the light suggesting emotion rather than describing form. Background: often simple, sometimes textured or draped, but never cluttered, focusing attention entirely on the subject's presence. Color palette: warm, often biased toward sepia or amber tones if color, or luminous black and white with rich blacks and detailed highlights. The subject may be partially clothed or in iconic style dress, posed with the kind of intimacy that suggests off-camera rapport, yet the composition is formally arranged. Hair and face are rendered with meticulous detail, every texture visible, eyes often with catch-lights suggesting the photographer is in the room, looking back. The masthead area is rendered as a subtle color or tone shift, no legible lettering. Cover text areas are rendered as thin bands or blocks, no readable words. The overall feeling is reverence and presence, as if this is the musician preserved in amber, the moment in which they were most themselves. Surface: matte or pearl finish, the photograph is sharp and richly printed. Aspect ratio 8.5:11 portrait. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Editorial portrait photography, Wikipedia

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Fortune/Esquire Editorial Illustration

Fortune and Esquire made the executive into a god. The illustration format, the precision of the rendering, the architectural composition, all signaled one thing: this person has transcended the ordinary and arrived at a higher order of being. The suit was not clothing, it was armor. The office was not a room, it was a kingdom. The confidence in the eyes was not personality, it was inevitability. These were the men who were building America. The magazine knew it. The illustrator knew it. You, the reader, were meant to know it too. The mid-century executive was the closest thing America had to a hereditary aristocracy, and these magazines were the court painters. The illustration style, with its oil-on-canvas finish and meticulous detail, was a statement that this person was significant enough to warrant the slow work of painting, not the snapshot of photography.

PROMPT

Re-render this image as a Fortune or Esquire magazine cover, circa 1950s to 1970s, illustrated in the editorial portraiture tradition of that era. Medium: oil on canvas or tempera, finished with enamel precision. Subject rendered as a business executive, entrepreneur, or cultural figure of the era, posed with the confidence of someone accustomed to authority. The illustration style is representational but refined, every detail considered, the kind of portraiture that appears in corporate boardrooms. Hair is sculpted, the suit is rendered with architectural precision showing fabric weight and drape, the face is idealized but recognizable, the eyes are assured. Color palette: warm earth tones, deep greens or burgundies in background, the figure set against a subtle field or corporate interior suggested with minimal lines. The lighting is sculptural, emphasizing form and solidity, creating a sense of mass and presence. The composition is often three-quarter or full-length torso, sometimes with a small background detail (office window, map, plant) suggested rather than fully rendered. Masthead area: rendered as text-free solid block or tone, no legible lettering. Cover lines and date information: thin horizontal or vertical bars, no readable text. The overall impression is authority and certainty, the era when American business felt like destiny. Surface: matte finish, the illustration is crisply printed, the quality of the printing is evident. Aspect ratio 8.5:11 portrait or 11:8.5 landscape. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Fortune/Esquire design tradition, Fortune and Esquire (executive illustration format)

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Tabloid Newsstand Sensational

The tabloid cover is the last honest place in magazine publishing. It does not pretend to document or analyze. It does not hide behind design restraint. It screams. The subject is rendered at the moment of maximum emotion, maximum crisis, maximum audience arousal. The overexposure, the saturation, the layering of text and punctuation on top of the image, all conspire to create a cognitive cascade: something is wrong, something is happening, something is forbidden, and you can read about it for a dollar-ninety-nine. The tabloid understood that the newsstand is a marketplace and the cover is the competition. Every other magazine is trying to convince you that you need information, sophistication, or aspiration. The tabloid is trying to convince you that you need to know this right now, before anyone else does, before it becomes old news. The paper quality is bad on purpose. The ink sits on top of the fiber. The colors are false. The urgency is manufactured. None of that matters. You buy it anyway.

PROMPT

Re-render this image as a supermarket tabloid magazine cover, circa 1970s to 1990s, rendered with the visual intensity and commercial cynicism that defined the genre. Subject is photographed or illustrated with maximum emotional impact, often cropped tightly to the face or moment of crisis, the expression extreme (shock, fear, desire, loss). Photography: high-contrast color, often slightly oversaturated, the kind of print quality where the ink sits on top of the paper rather than absorbing into it. The subject may be lit harshly to maximize texture and impact, or the image may be doctored with obvious crossing-out marks, arrows, or visual punctuation layered on top. Color palette: hot reds, electric blues, flesh tones cranked to maximum saturation, the photograph screams rather than whispers. Masthead area: enormous text rendered as solid color block, multiple colors intersecting, no legible lettering. Cover headline areas: multiple overlapping solid-color bars, different sizes suggesting shouted urgency, no readable words. Barcode area: rendered as a solid dark block. Secondary coverlines: scattered solid bars of contrasting colors. Small images in corners: rendered as solid color blocks or simple shapes. The composition is chaotic, the eye has nowhere to rest, everything is competing for attention. Paper stock is cheap, slightly porous newsprint, the tactile feeling of something disposable. Aspect ratio 5.5:8.5 portrait, standard supermarket tabloid size. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Tabloid journalism, Tabloid journalism (sensationalist newsstand format)

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PRINT & COMMERCIAL . GRAMMAR 21 OF 52

Movie Poster

34 prompts

Learn the movement: Film poster

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Saul Bass Midcentury Cutpaper Graphic

Bernays understood that a public is recruited by a single image it cannot un-see. Bass collapsed entire films into one shape, one color, one wound, then trusted the audience to do the work of meaning. The poster is the smallest unit of influence; if your symbol survives at thumbnail scale on a passing bus, the film is already inside the viewer before the projector turns on.

PROMPT

Re-render this image in the visual register of Saul Bass midcentury film-poster graphic design (late 1950s through mid 1960s, Anatomy of a Murder, The Man With the Golden Arm, Vertigo, Bonjour Tristesse era). Treat the source as a cut-paper collage on flat colored ground. Reduce the subject to its silhouette and one or two interior planes, no rendering of texture, no shading, no gradients. Flat opaque color fields with hand-cut paper edges, slightly irregular, scissor-cut not laser-cut, the human hand visible at every contour. Limited palette: choose three colors maximum from a midcentury graphic register (cadmium red, deep mustard ochre, ivory black, cream paper-white, or a single saturated emerald or cobalt against warm off-white). One color dominates the field, one color carries the subject, one color punctuates a single critical element. Composition holds large negative space as active design, the subject does not fill the frame, the empty paper is part of the argument. Texture: subtle paper grain visible in the flat fields, slight off-register printing as a single ink pass, no halftone, no photographic detail. Mood: psychological tension reduced to geometry, the subject as symptom rather than person, the poster as the smallest unit of recruitment. Strictly no on-canvas text, no title cards, no legible lettering, no signature, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Saul Bass, IndieWire

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1970s-1990s Airbrushed and Colored-Pencil Blockbuster Ensemble Poster

Warm painted ensemble posters make every protagonist look like a demigod by lighting them as Caravaggio would and softening the world around them into reverent haze. The technique is recruitment by elevation: render the subject as already mythic and the viewer arrives pre-converted. Bernays would recognize this as the poster doing the work of three reviews and a press tour.

PROMPT

Re-render this image in the visual register of late 1970s through 1990s painted movie-poster ensemble illustration (Star Wars Special Edition, Indiana Jones, Back to the Future, Hook, Goonies, American blockbuster era). Hand-painted aesthetic: airbrush blended over a tight colored-pencil and acrylic understructure, no photographic detail, no digital cleanness. The painting describes the subject rather than reproduces it, soft edges where edges should be soft, hard rendered focus on eyes and hands where attention belongs. Palette warm and saturated: burnt sienna, deep umber, cadmium red, gold ochre, twilight cobalt, ivory highlights, the entire image lit as if by late-magic-hour sun or single warm key light. Background: a soft graduated warm field, often umber to gold, with subtle painterly suggestion of secondary elements rendered in lower saturation and softer focus, never sharp enough to compete with the primary subject. Composition: subject anchored center or slightly off-axis, with painterly motion at the periphery, lower thirds darker, upper thirds warmer light. Brushwork visible in clothing folds and hair, airbrush smooth on skin, colored-pencil cross-hatching detectable in shadow transitions. Mood: heroic mythic register, romantic adventure, the subject elevated to pantheon. Strictly no on-canvas text, no title typography, no legible lettering, no studio insignia, no signature, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Painted film poster, Wikipedia

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Polish Film Poster Surreal Painterly

The Polish Poster School worked under Soviet-aligned censorship and built a visual dialect of permitted surrealism. The state approved abstract metaphor because abstract metaphor read as "art" to the censor; the public read it as dissent. Lansdale's hearts-and-minds principle inverted: the work the state allows is the work the audience trusts. The dream-image is the carrier wave.

PROMPT

Re-render this image in the visual register of the Polish Poster School (Henryk Tomaszewski, Jan Lenica, Franciszek Starowieyski, Waldemar Świerzy, 1950s through 1980s, the Warsaw school under state censorship). Painterly and surreal: gouache, ink, collage, and tempera on textured paper, never photographic, never digital. Treat the subject as metaphor rather than likeness, exaggerate one feature, distort one anatomical region, allow the body to dissolve into or fuse with an unrelated object that carries the emotional thesis. Palette muted and bruised: oxblood, ochre, umber, sage, charcoal, dirty cream, with one saturated accent (often a wound-red or a poisonous yellow). Surface visibly worked: brush drag, ink bleed, scratched-in texture, faint collage edges, the labor of the hand never hidden. Composition asymmetric, often unsettling, with the subject occupying an unexpected portion of the frame, large negative space active rather than empty, the viewer made to lean in. Mood: melancholic absurdity, gallows wit, the smile that is also a grimace, the private joke inside the official approval. Strictly no on-canvas text, no Polish lettering, no Cyrillic, no title cards, no legible writing, no signature, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Polish Poster School / Franciszek Starowieyski, DailyArt Magazine

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70s Grindhouse Exploitation Airbrush Lurid

The grindhouse poster was an asymmetric weapon: tiny art budget, no stars, no festival pedigree, against major-studio competition with thousand-fold resources. Skorzeny would recognize the principle. Bold improvisation, shock value, sell the promise before the audience knows the product is hollow. The poster outperformed the film because the poster was the actual product.

PROMPT

Re-render this image in the visual register of 1970s American grindhouse and exploitation movie posters (42nd Street, drive-in, blaxploitation, kung fu, biker, slasher, roughly 1971 through 1979). Airbrush over photographic paste-up base: a heavily airbrushed painted overlay applied to a montage of high-contrast photo references, the seams between media visible and unhidden. Palette hot and clashing: blood-red, hazard-yellow, electric orange, deep purple-black, with metallic gold or silver accents and occasional shock-pink. Composition crammed: multiple scenes stacked, a dominant figure in the foreground three to four times scale of background figures, perspective deliberately broken for impact, asymmetric weight, lurching diagonals. Surface texture: cheap offset-print quality, dot-pattern halftone visible on the photo zones, painted zones overworked with airbrush highlights and hard outlines, occasional registration drift between color plates. Mood: lurid promise, violence and sex implied through composition and lighting rather than depicted, the poster doing the work of the trailer, every square inch selling. Strictly no on-canvas text, no title typography, no taglines, no legible lettering, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: 1970s Grindhouse poster tradition, Grindhouse Cinema Database

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Criterion Arthouse Minimal Design

Criterion built a brand on the inverse of grindhouse logic: instead of selling promise, withhold it. The cover refuses to tell you what the film is, which is itself an argument that the film is too important to summarize. Lansdale would recognize the move as hearts-and-minds at the cultural-prestige tier. The audience is recruited by being trusted with restraint.

PROMPT

Re-render this image in the visual register of contemporary Criterion Collection cover art (post-2000, with conceptual imagery, restrained typography, and evocative photographic art direction). Restrained, minimal, taste-coded design that treats the cover as a piece of standalone graphic work rather than marketing. Subject rendered with one of these approaches: a tight crop on a single charged detail, a flat illustrated reduction in a limited palette, a single high-quality still treated with painterly color regrading, or a single iconographic shape on a confident color field. Palette restrained: two or three colors maximum, often muted (dusty rose, sage, slate, cream, oxblood, charcoal, ochre) with one quiet accent. No saturation overload, no airbrush, no painterly excess, no photographic clutter. Composition uses dominant negative space, often 60% empty, with subject anchored against a single confident edge or center. Typography zone reserved at top or bottom, kept empty, the white margin treated as architecture. Texture: clean offset-print register, subtle paper grain, occasional risograph dot texture in the flat fields, never glossy, never overworked. Mood: arthouse seriousness, the cover as canonization rather than promotion, restraint reading as quality. Strictly no on-canvas text, no Criterion logo, no spine text, no legible lettering, no title, no signature, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Criterion Collection, Criterion Collection official site

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Bond Gunbarrel Graphic Silhouette

The gunbarrel opening was a contract: the audience accepts that they will watch a man kill people for ninety minutes because the aperture frames it as ritual. Bernays would call it the engineered symbol that licenses what follows. The silhouette inside the circle is permission, not just decoration. Strip the typography away and the contract still holds, which is why the form survives every reboot.

PROMPT

Re-render this image in the visual register of James Bond gunbarrel-sequence and Maurice Binder title-design graphic art (1962 through 1980s, Dr. No through Licence to Kill era). A single subject silhouette rendered inside or against a circular aperture composition. The aperture itself is the primary graphic element: a clean dark circle or ring against a contrasting field, with the silhouette either centered inside the aperture, partially framed by it, or stepping across its edge. Silhouette treatment: pure black or near-black flat shape with no interior detail, occasionally a single sharp highlight on one feature, the rest reduced to confident outline. Background: a flat saturated color field (crimson, deep ultramarine, electric ochre, or a graduated dawn-sky vertical gradient), no photographic detail, no texture beyond a clean print register. Composition holds the aperture confidently in upper or center frame, with the subject occupying the lower interior of the aperture or breaking its lower edge, large negative space surrounding. Optional secondary element: a single diagonal of color suggesting motion, blood drip, or descending line crossing the field. Mood: confident menace, glamorized violence at a graphic remove, the spectacle invited rather than depicted. Strictly no on-canvas text, no 007 logo, no Bond title typography, no legible lettering, no signature, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Joe Caroff (007 logo designer), Men's Journal

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Noir 1940s High-Contrast Venetian Blind Shadow

The B-noir studios could not afford the lavish sets MGM built, so they substituted shadow for production design. A single sodium lamp through a venetian blind cost a few dollars and built more atmosphere than a million-dollar backlot. Skorzeny would recognize the asymmetric trade. Lighting is the cheapest weapon in the kit, and noir weaponized it. The shadow is the budget the producers refused to spend.

PROMPT

Re-render this image in the visual register of late-1940s American film-noir movie-poster art and the source-film cinematography it descended from (Double Indemnity, Out of the Past, The Big Sleep, Detour, Murder My Sweet, roughly 1945 through 1952). High-contrast chiaroscuro: deep blacks dominate two-thirds or more of the frame, with light carved into the composition as hard slashing diagonals. Venetian-blind shadow patterns striping across the subject and the background wall, the geometry of light doing the work of expensive sets. Palette restricted: ivory black, paper cream, hot specular white, and one warm muted accent (cigarette ember, blood-red, brass-yellow, faded teal). No full color photographic register, this reads as duotone or hand-tinted black-and-white. Composition asymmetric and unstable: low or high camera angle, subject pushed to one side, dominant negative space filled with shadow rather than emptiness, hard diagonal sight lines, off-balance horizons. Surface: lithographic poster grain, slight registration drift between black plate and accent color, paper texture visible in the cream highlights, the print quality of a 1948 one-sheet. Mood: existential dread, postwar disillusionment, moral ambiguity rendered as lighting choice. Strictly no on-canvas text, no taglines, no title typography, no studio marks, no legible lettering, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Film Noir cinematography tradition, Filmmakers Academy

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Italian Fotobusta Painted Photoreal

The fotobusta painters worked from grainy 35mm publicity stills and produced images that felt more vivid than the films themselves. Skorzeny's principle of bold improvisation applies inverted: when the source material (a poor still) is weaker than the deliverable medium (oil paint at lobby-card scale), painting becomes an upgrade, not a translation. The lobby card outperformed the film. Audiences came back to the lobby to look at the paintings.

PROMPT

Re-render this image in the visual register of Italian fotobusta cinema lobby cards (1950s through 1970s photoreal oil and gouache poster painting with warm theatrical portraiture). Painted in oils or gouache with photographic conviction, the brushwork tight enough to read as photoreal at viewing distance but loose enough to reveal its hand at close inspection. The Italian masters worked from on-set stills and rebuilt them as paintings, so the subject reads as a remembered photograph rather than a captured one. Palette warm and saturated Mediterranean: terracotta, ochre, deep umber, cobalt-sea, blood-vermilion, gilded highlights, with skin tones richer than reality. Lighting dramatic and theatrical: a single warm source carving the face, deep shadows held in the background, occasional rim light separating the figure from a painted soft-focus environment. Composition: subject occupying upper two-thirds of frame, often a tight three-quarter portrait, with secondary figures or environmental elements painted into a softer painterly background that reads as cinema-still memory. Surface: matte painted texture, visible brush in clothing and background, smoother passages on skin, no airbrush, no digital cleanness. Mood: heightened reality, the cinema as more real than the world outside, painted conviction substituting for photographic limit. Strictly no on-canvas text, no Italian title text, no taglines, no studio marks, no legible lettering, no signature, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Anselmo Ballester, Limited Runs

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Soviet Montage Constructivist Film Poster (Stenberg Brothers Register)

The Stenberg Brothers were not designing posters, they were engineering a population. Constructivism dressed agitprop in the language of pure form so the viewer would mistake mobilization for modernity. Every diagonal axis is a vector pointing the citizen toward the theater, then toward the factory, then toward the front. The flat planes and severed palette strip away the bourgeois illusion of depth precisely because depth invites private contemplation, and private contemplation is the enemy of the collective. When this register is borrowed by Western designers a century later, the agitprop chassis remains intact and is simply pointed at the new product, which is the design itself.

PROMPT

Render this image as a 1925 to 1930 Soviet Constructivist film poster in the visual register of Vladimir and Georgii Stenberg, executed in cut paper and gouache with mechanical precision. Restrict the palette to dense black, paper white, blood red, and one accent of ochre or industrial blue, with no half tones and no gradient softness. Compose around forceful diagonal axes, circular geometric framing devices, and abrupt scale ruptures, as if the design were assembled from architectural blueprints and propaganda offcuts. Render the subject in flat poster planes with hard photomechanical edges, a slight halftone screen visible only inside the darkest red zones, and a faint registration misalignment at the color boundaries to suggest hand-pulled lithography. The atmosphere is collective, mechanized, kinetic, recruiting the eye into forward motion rather than contemplation. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Stenberg Brothers, MoMA

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Russian Avant-Garde Photomontage Cinema Poster (Rodchenko Register)

Rodchenko taught the 20th century that photography would replace painting not because it was more beautiful but because it carried the smell of proof. Photomontage weaponized that proof by cutting it apart and re-gluing it into arguments the camera had never actually made. Every aggressive tilt is a rhetorical move forcing the viewer to look up at the subject the way a citizen looks up at a statue. The register is the original DNA of advertising photography, which is why a contemporary product shot in this style still feels like a manifesto.

PROMPT

Render this image as a 1923 to 1928 Russian avant-garde photomontage cinema poster in the visual register of Alexander Rodchenko, built from cut and re-glued black and white photographic fragments combined with flat geometric color planes. Restrict the palette to silver gelatin grayscale, dense black, paper white, and a single shouted accent of pure red or vermilion. Tilt the perspective aggressively, with extreme low angle or worm eye framing, as if the camera were placed on the floor and looking up at the subject as a monument. Render the photographic portions with visible halftone screens, blown highlights, and hard contour cuts where the scissors went, then collage them against flat geometric color planes and ruled circular forms. The atmosphere is interrogative, mechanical, declarative, presenting the subject as evidence rather than as character. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Alexander Rodchenko, Artchive

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German Expressionist Film Poster (Caligari Register)

Weimar Expressionism is the moment cinema realized it could sell anxiety as entertainment. The leaning buildings were not stylistic choices, they were a culture metabolizing its own coming collapse and discovering that audiences would pay to feel the tremor. Caligari posters made the unconscious commercially legible, which is the same trick every horror campaign has used since. When a contemporary image is rendered in this register, the source is no longer documenting the subject, it is diagnosing the viewer.

PROMPT

Render this image as a 1919 to 1924 German Expressionist film poster in the visual register of the original Cabinet of Dr Caligari and Nosferatu campaigns, hand-painted in gouache with deliberate distortion. Restrict the palette to bruised mustard yellow, sour absinthe green, ink black, bone white, and one bleeding stripe of rust red, all rendered in flat sickly washes. Bend the architecture and background around the subject as if buildings, doorways, and shadows were leaning in, with jagged painted shadow shapes cast at impossible angles. Render the subject with hand-brushed contour lines, harsh chiaroscuro that ignores realistic light sources, and brushwork that scrapes rather than glides. The atmosphere is psychiatric, hallucinated, pre-fascist, the world rendered as the interior of a fevered mind. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: German Expressionism, Britannica

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Fritz Lang Metropolis Futurist Premiere Poster

The Metropolis poster did the conversion work that the film itself only dramatized. By rendering the industrial city as a cathedral with searchlight beams as its stained glass, Schulz-Neudamm sold the machine age to a generation that still went to church on Sunday. The Art Deco vertical is the same shape as a Gothic spire, deliberately, because the audience needed to feel the new religion in their body before their mind would let them name it. Any contemporary image rendered in this register is recruiting the viewer into the same conversion, which is why corporate towers still get photographed from below in cyan beam light.

PROMPT

Render this image as a 1927 premiere poster for Fritz Lang's Metropolis in the visual register of Heinz Schulz-Neudamm, built from monumental skyscraper geometry and machine age symmetry. Restrict the palette to brass gold, polished aluminum, ink black, atmospheric coal smoke gray, and one electric beam of cyan or white light cutting vertically. Compose around towering Art Deco verticals, stepped ziggurat skyscrapers, beaming searchlight columns, and the central axis treated as a cathedral nave. Render the subject with smooth airbrush gradient modeling, hard linear highlight edges where the brass catches light, and a slight metallic posterization that flattens curved surfaces into faceted planes. The atmosphere is monumental, industrial, religious in scale, presenting the modern city as a new cathedral and the human figure as its acolyte. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Heinz Schulz-Neudamm, 1Earth Media

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Art Deco 1930s Hollywood Premiere Poster

The Art Deco premiere poster sold the 1930s a fiction the country desperately needed, that on the other side of the theater door waited a world of lacquer, gold, and elongated bodies untouched by the breadline outside. Every champagne highlight was an engineered anesthetic. The stepped ziggurat borders were not ornament, they were psychological architecture telling the ticket buyer that taste itself was a refuge from class. When this register is applied to contemporary subjects, the same anesthetic does its same job, glamour absorbs the friction of the present.

PROMPT

Render this image as a 1930 to 1939 Art Deco Hollywood or French premiere poster, executed in airbrush gouache on heavy poster stock with hand-painted figure work and stepped geometric ornament. Restrict the palette to ivory cream, jet black, deep oxblood, champagne gold, jade green, and one accent of lacquer scarlet, with smooth airbrush gradients and no painterly drift. Frame the composition with stepped ziggurat borders, sunburst motifs, parallel speed lines, and stylized fluted columns at the margins. Render the subject with elongated proportions, smooth idealized modeling, glossy lacquered hair and fabric highlights, and a faint silver gelatin shimmer across the metallic zones. The atmosphere is moneyed, lacquered, theatrical, treating the source as a premiere night arrival under the marquee. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Art Deco 1930s Hollywood film poster tradition, 20th Century Decorative Arts

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Japanese Gekijouban Kaiju Painting Poster

Godzilla was always the bomb wearing a costume. The kaiju poster industry took the most unspeakable national trauma of the 20th century and converted it into a ticket transaction, paid for in coins by the children of the survivors. The lurid sulfur sky is not a stylistic choice, it is Hiroshima light filtered through commercial necessity. Ohrai and his lineage painted apocalypse beautifully because beauty was the only solvent strong enough to dissolve the source material into something a family could share on a Saturday afternoon.

PROMPT

Render this image as a 1954 to 1985 Japanese kaiju film poster in the visual register of Noriyoshi Ohrai or the Toho studio painters, executed in oil and gouache on illustration board. Use a saturated lurid palette of sulfuric yellow sky, ember orange, blood crimson, blue black silhouette, atomic white highlight, and a single eruption of jade green or radioactive cyan. Compose with collapsing skyline geometry, dynamic diagonal smoke columns, and dramatic foreground to background scale contrast where the subject reads as monumental against tiny human or architectural elements behind. Render with rich oil paint impasto in the focal zones, atmospheric blur and turpentine wash in the periphery, hard cast shadow rim lighting, and a slightly grainy printed poster surface texture overlay. The atmosphere is apocalyptic, operatic, mythological, treating the subject as a force of nature crossing into the human world. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Japanese Kaiju / Godzilla poster tradition, Japan Poster Shop

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Kurosawa Brushstroke Jidaigeki Poster

The sumi-e poster sells restraint as a luxury good. Western audiences read the negative space as wisdom, not as the marketing decision it actually is. Kurosawa understood this perfectly, which is why his international campaigns used brushwork while his domestic campaigns often used photography. The vermilion accent is the price tag, the single permitted indulgence that signals the rest of the restraint was a choice rather than a constraint. Any contemporary image rendered in this register inherits the same upmarket austerity.

PROMPT

Render this image as a 1954 to 1985 Akira Kurosawa jidaigeki film poster in the visual register of sumi-e ink brushwork, executed with sparse decisive ink strokes on raw rice paper. Restrict the palette to ink black, paper ivory, gray wash, and one sparing accent of vermilion red or sealed cinnabar. Compose with vast deliberate negative space, the subject occupying only a fraction of the canvas, balanced against open paper that carries equal compositional weight. Render the subject in calligraphic brushwork with dry brush drag at the edges, ink bleed at the stroke ends, occasional splatter from a heavily loaded brush, and visible paper fiber where the ink soaked through. The atmosphere is contemplative, blade sharp, monastic in restraint, presenting the subject as a moment of stillness inside a much larger silence. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Akira Kurosawa, Posteritati Movie Poster Gallery

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French New Wave Cinema Poster (Ferracci Register)

The nouvelle vague was the first cinema movement to monetize intellectualism directly. Godard and Truffaut did not just make films, they manufactured a brand of seriousness that could be sold on a wall and worn on a t-shirt. Ferracci's posters performed the conversion, turning the unkempt cigarette-and-jump-cut aesthetic into a clearly art-directed product. The casual asymmetry is the most carefully composed thing in the room. Every contemporary image rendered in this register inherits the same trick, intellectualism made shoppable.

PROMPT

Render this image as a 1959 to 1969 French nouvelle vague film poster in the visual register of Clement Hurel or Rene Ferracci, combining hand-painted figure work with photographic crops and Pop adjacent color block panels. Restrict the palette to off white, ivory cream, Parisian gris, deep ink navy, smoke brown, tobacco gold, and one shouted block of cherry red or hot tangerine. Compose with asymmetric panel layouts, oversized cropped portraits that bleed past the canvas edge, and a marginal stripe or color bar of contrasting flat color holding one side. Render the subject with hand-painted gouache facial features over photographic reference, flat unmodeled background color planes, and a slight offset registration as if the panels were silkscreened in two passes. The atmosphere is intellectual, cigarette-smoke cool, deliberately casual yet completely art-directed. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: René Ferracci, It's Nice That

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Czech New Wave Film Poster (Surreal Collage Register)

The Czech New Wave poster was the closest thing the Eastern Bloc had to legal samizdat. Because film advertising had to exist, designers smuggled their entire visual intelligence into the one commercial space the state could not fully police without abolishing cinema itself. The absurd juxtapositions were not surrealist affectation, they were the only way to encode dissent that a censor without a sense of humor could not pin to a specific complaint. Any contemporary image in this register inherits that double-coded charge, the simultaneous appearance of innocence and subversion.

PROMPT

Render this image as a 1962 to 1972 Czech New Wave film poster in the visual register of surreal photomontage and daring typographic layouts, executed as a hand-pulled silkscreen collage with photographic fragments, found objects, and absurdist juxtaposition. Use a deliberately strange palette of muddy ochre, ash gray, sour pink, peat brown, ink black, and one disquieting accent of medical green or institutional teal. Compose with surreal scale shifts, unexpected object substitutions, isolated photographic fragments floating in flat paper space, and visible torn-edge collage seams. Render with stamped silkscreen texture, ink density variation across the print pull, paper grain showing through transparent passages, and a slight fade as if the poster were rescued from a tobacco-stained kiosk. The atmosphere is mordant, intellectual, gently dissident, treating the source as a riddle the censor has not yet figured out how to ban. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Czech film poster, Wikipedia

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Hitchcock Suspense Graphic Poster (Saul Bass Hitchcock Era)

Hitchcock and Bass invented the modern anxiety vendor business model. The suspense poster does not depict a scene from the film, it depicts the nervous system state the film intends to produce in the viewer. The spiral, the staircase, the silhouette, these are not symbols, they are direct neurological prompts. Once you understand the poster is a prescription for dread rather than an advertisement for a story, the entire mid-century graphic tradition becomes legible as pharmaceutical packaging. Any contemporary image in this register triggers the same dose.

PROMPT

Render this image as a 1958 to 1963 Alfred Hitchcock film poster in the graphic register of the Saul Bass Hitchcock collaborations, executed with flat shape language and engineered optical tension. Restrict the palette to one dominant field of dread color, ink black, paper cream, and a single nervous accent of arterial red or stoplight orange, with no rendering of form beyond simple silhouette and geometric motif. Compose around a single hypnotic graphic device such as a spiral, a cropped staircase, a falling silhouette, or a bisecting diagonal, repeated or rotated to create optical disturbance. Render the subject as flat silhouette or simplified shape, sitting inside the geometric motif rather than in front of it, with hand-cut edges and a faint paper grain showing through the ink. The atmosphere is psychological, controlled, slow burning, a poster engineered to make the viewer mildly anxious before they know why. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Saul Bass, Britannica

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Hammer Horror Gothic Film Poster (1958-1973 British Register)

Hammer Horror was the British public's only legal subscription to eroticism between 1958 and 1973. The studio understood that the Lord Chamberlain would permit anything as long as it had fangs in it. Every heaving Hammer poster is, technically, a horror advertisement, and yet it is also the period's most explicit commercial visual culture. The gothic frame was the alibi, the candlelit ochre was the seduction. Any contemporary image rendered in this register inherits the same double signal, danger as a permission slip for desire.

PROMPT

Render this image as a 1958 to 1973 Hammer Film Productions British horror poster, hand-painted in oil and gouache on illustration board by a theatrical gothic studio illustrator. Use a saturated gothic palette of bruised crimson, candlelit ochre, mahogany brown, midnight blue, fog gray, bone white, and one bright slash of blood scarlet or absinthe green. Compose with low-angle crypt lighting, heavy chiaroscuro carving the subject out of dense painted shadow, and ornate Victorian decorative framing if the canvas allows. Render with rich oil paint impasto in the focal flesh and fabric, atmospheric smoke and fog handling in the background, dramatic hair and lace edge highlights, and a faint poster-print halftone visible only in the deepest red zones. The atmosphere is fevered, candlelit, gothic, suggesting that desire and danger are wearing the same costume. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Hammer Films, Flashbak

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Spaghetti Western Painted Poster (Italian Oil-Paint Register)

The spaghetti western is the most successful cultural arbitrage of the 20th century. Italians shot in Spain a fantasy of the American West that Americans had never produced themselves, then sold it back to America as the most authentic version of its own founding myth. The painted poster is the receipt of that transaction. Every squinting close-up is the European illustrator inventing a frontier face that American actors then performed back into existence. Any contemporary image in this register inherits that loop, fantasy bouncing between continents until it solidifies into history.

PROMPT

Render this image as a 1964 to 1975 Italian spaghetti western film poster in the visual register of theatrical oil painting with dramatic faces and frontier action, hand-painted in oil on illustration board. Use a sunbaked palette of dust ochre, scorched sienna, cobalt sky, parched bone white, charcoal silhouette, gunmetal blue, and one accent of dried-blood crimson. Compose with extreme close-up portrait framing in the foreground, eyes narrowed against high sun, intercut with a panoramic frontier vista or silhouetted action figures along the horizon. Render with confident oil brushwork, sharp painted highlight on the bridge of the nose and the cheek edge, deeply shadowed eye sockets under hat brims, painterly atmospheric perspective in the distant landscape, and a faint poster-print grain overlay. The atmosphere is operatic, sun-cracked, lawless, the entire West refracted through a Mediterranean dream of America. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Spaghetti Western poster art, Wikipedia

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Blaxploitation Funk Era Film Poster (1971-1976)

The blaxploitation poster sold visibility to Black audiences while the studios sold the audience itself to advertisers and theater chains. The cultural breakthrough was real, the confident Black hero in the center of the frame had been missing for sixty years of American cinema. The economic structure underneath was also real, talent paid scale while studios kept the gross. The poster is the visible part of that transaction, the part that was actually worth what people paid for it. Any contemporary image in this register inherits the swagger, and inherits the question of who is profiting from the swagger this time.

PROMPT

Render this image as a 1971 to 1976 American blaxploitation film poster, hand-painted in airbrush gouache and oil on illustration board with confident figure work and urban backdrop. Use a hot soul-funk palette of burnt orange, royal plum, mustard gold, peacock teal, ink black, hot pink accent, and one bleed of arterial scarlet. Compose with the subject in a powerful standing or strutting full body silhouette in the foreground, layered over a flat color-blocked urban skyline of brownstones, fire escapes, and stylized streetlights. Render with smooth airbrush gradient modeling on the figure, hard contour lines, a satin sheen on leather and fabric highlights, and a slight halftone print grain across the whole canvas. The atmosphere is confident, swaggering, funk-scored, presenting the subject as the unmistakable center of a neighborhood that obeys their gravity. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Blaxploitation

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Midnight Movie Psychedelic Cult Poster (1971-1979)

The midnight movie circuit invented modern cult marketing by accident. By keeping the screening time inconvenient, the venue rarefied, and the poster ugly in interesting ways, the underground discovered that scarcity was the most efficient possible amplifier. The studios spent the next forty years trying to manufacture that same scarcity synthetically, with limited releases, surprise drops, and engineered FOMO. The psychedelic poster is the original artifact of the strategy, before it had a name. Any contemporary image in this register inherits the same recruiting trick, the suggestion that whatever it depicts is happening somewhere the viewer is currently not.

PROMPT

Render this image as a 1971 to 1979 midnight movie cult cinema poster in the visual register of the El Topo, Eraserhead, Rocky Horror, and Pink Flamingos campaigns, hand-drawn in pen and ink with selective fluorescent ink overlays. Use a hallucinated palette of acid magenta, bile yellow, electric tangerine, blood crimson, ink black, and one wash of cyanide green or radioactive cyan. Compose with melting figure-ground relationships, hand-drawn pattern fills swallowing the background, organic decorative borders, and unsettling decorative repetition. Render the subject with confident pen line work, dense crosshatch shadow, fluorescent ink fills that seem to vibrate at the color boundaries, and a slight off-register screen print effect as if the poster were stapled to a telephone pole. The atmosphere is countercultural, sleep-deprived, transgressive, recruiting the viewer into a screening that begins after midnight and ends in something they cannot fully describe later. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Midnight movie cult cinema (El Topo, Pink Flamingos, Rocky Horror Picture Show), IndieWire

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Atomic Age Sci-Fi B-Movie Poster (1950-1959)

The atomic age B-movie poster was the country's weekly homeopathic dose of the bomb. By turning radiation into a green glow and the mushroom cloud into a giant insect, the studios let a population practice extinction in small, survivable amounts. Every panicking figure in the foreground is the audience itself, rehearsing the response to a threat the studios understood much better than they admitted. The poster is the receipt for that emotional service. Any contemporary image in this register inherits the same anesthetic, real anxiety converted into satisfying spectacle.

PROMPT

Render this image as a 1950 to 1959 American atomic age science fiction B-movie poster, hand-painted in pulp gouache and oil on illustration board in the tradition of lurid atomic-age pulp illustrators. Use a lurid pulp palette of radioactive green, warning sign red, electric arc cyan, ink black, atomic flash white, lunar gray, and one accent of laboratory amber. Compose with dramatic scale rupture between an oversized foreground threat and small panicking human figures, action-painted energy beams or rayguns crossing the canvas, and a deep space or laboratory background with halftone star fields. Render with confident pulp brushwork, glowing rim lighting on metallic surfaces, lurid colored cast light on faces, dramatic atmospheric perspective into the radioactive distance, and a heavy halftone print grain across the entire surface. The atmosphere is breathless, hyperbolic, paranoid, recruiting the Saturday matinee audience into a controlled rehearsal of nuclear dread. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Atomic age B-movie poster tradition, Slate

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Reagan Era Action Painted Poster (1982-1989)

The Reagan era action poster was the most effective unbadged piece of Cold War recruiting material the United States ever produced. By depicting a single hard body resolving conflicts that real geopolitics could not, the studios fed a population the fantasy that complexity could be replaced by upper body strength. Every glistening sweat highlight is a small infrastructural investment in the idea that American problems have American physical solutions. Any contemporary image rendered in this register inherits the same vote, hard bodies absorbing political ambiguity.

PROMPT

Render this image as a 1982 to 1989 Reagan era American action film poster in the visual register of the Rambo, Commando, and Predator campaigns, hand-painted in oil and acrylic on illustration board. Use a militarized palette of jungle olive, dust khaki, gunmetal gray, ember orange, napalm yellow, ink black, sweat highlight white, and one slash of arterial red. Compose with the subject as a low-angle hero shot from waist or knee up, muscular foreground silhouette against a backdrop of explosion plumes, smoke columns, or backlit horizon. Render with confident oil brushwork building muscle and tendon definition, glistening sweat highlights catching the firelight, dramatic rim lighting separating figure from background, smoke and ember particle work in the atmosphere, and a fine halftone print grain across the surface. The atmosphere is martial, sweat-soaked, ideologically charged, presenting the subject as a one-person solution to a geopolitical problem. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Reagan

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80s VHS Box Airbrush Poster (1983-1989)

The video store was the first algorithmic feed and the VHS box was the first thumbnail. Customers walked the aisles at the pace of one second per box and the airbrush illustrators had to fight, in that second, against forty other boxes for the rental fee. Every chrome highlight, every laser grid, every lens flare is an evolved survival adaptation in a Darwinian environment with a measurable economic gradient. The aesthetic is loud because the room was loud. Every contemporary image in this register inherits the same one-second pitch, which is why it still works on a phone screen scrolling at thumb speed.

PROMPT

Render this image as a 1983 to 1989 direct-to-video VHS box cover, airbrushed in acrylic and gouache on illustration board, designed to win attention on a crowded rental shelf. Use an oversaturated palette of hot magenta, electric cyan, laser purple, chrome silver, neon pink, deep space black, sunset orange, and one slash of arterial red. Compose with the subject in dramatic foreground silhouette layered over a laser grid floor receding to a vanishing point, geometric chrome accents, neon glow rim lighting, and an exploding sunset or cyber landscape backdrop. Render with smooth airbrush gradient modeling, chrome reflection mapping with hard highlight edges, glow halos around any light source, lens flare starburst points, and a faint VHS scan line texture overlay across the entire surface. The atmosphere is loud, synthetic, demanding, the visual equivalent of shouting at someone walking past the action section. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: 1980s airbrush illustration, Wikipedia

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90s Floating Heads Photoshop Collage Poster (1993-1999)

The floating heads poster is the most honest piece of marketing the studios ever produced. By literally severing the stars from any narrative context and arranging them as commodities at varying price tiers, it admitted that the audience was buying access to faces, not stories. The small action scene at the bottom is a courtesy gesture toward the existence of a plot. The teal-and-orange duotone wash exists to make four stock photos shot in four different lighting conditions look like they were ever in the same room together. Any contemporary image rendered in this register inherits the same admission, presence is the product.

PROMPT

Render this image as a 1993 to 1999 American studio film poster in the early Photoshop floating heads tradition, built from cut and color-corrected photographic portraits hovering above a smaller staged action scene below. Use a unifying duotone wash across the entire canvas, choosing one anchor palette of cool teal and warm sodium orange, or sepia and steel blue, or amber and slate, with rich shadow gravity and bloomed highlight. Compose with two to four disembodied head portraits floating in the upper two thirds of the canvas at varying scales, layered with soft drop shadows and faint chromatic ghosting, above a smaller running figure, vehicle, or landscape strip across the lower third. Render with smooth photographic source, heavy soft-light layer blending, gradient overlays unifying disparate stock photos, halo bloom around backlit hair edges, and a faint film grain across the surface. The atmosphere is reverent toward the cast, treating the film as a delivery mechanism for star presence rather than as a story. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: 1990s floating heads Photoshop poster tradition, TV Tropes

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IMAX Era Teaser Minimal Poster (2014-2026)

The IMAX teaser poster solves the late-stage problem of media abundance by manufacturing scarcity through restraint. In a world where every image is instantly available everywhere, the only premium positioning left is to withhold. By showing one image instead of four, one color instead of twelve, one subject instead of an ensemble, the poster signals that the film does not need to compete for attention because it is too important to compete. Restraint became the new chrome highlight. Any contemporary image rendered in this register inherits the same recruiting message, you should feel privileged to look at this.

PROMPT

Render this image as a 2014 to 2026 IMAX 70mm teaser poster in the visual register of monumental cinematic imagery, vast muted spaces, and restrained folk-horror framing, built on monumental restraint and atmospheric negative space. Use a restrained tonal palette of slate, charcoal, fog white, deep oxblood, dust amber, smoke gray, and one minimal accent of arterial red or sodium lamp orange, with rich shadow gravity and almost no saturation. Compose with a single dominant subject positioned with monumental confidence, vast atmospheric negative space carrying compositional weight equal to the subject, and a horizon line or architectural anchor establishing scale. Render with cinematic photographic source, anamorphic depth of field falloff, dense atmospheric haze separating planes, deep film grain unified across the surface, and subtle vignette gravity pulling the eye toward the focal point. The atmosphere is reverent, monumental, withholding, treating the film as a serious event the viewer must qualify themselves to attend. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: IMAX theatrical poster tradition, IMAX official site

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MCU Era Digital Composite Ensemble Poster (2012-2026)

The MCU era poster is the franchise's accounting document. Every hero on the canvas is a line item in the licensing ledger, every cameo is a contract clause made visible, every grading decision is an attempt to make twenty disconnected production schedules look like one continuous universe. The orange-teal grading is not aesthetic preference, it is the cheapest digital tool capable of forcing visual unity onto unrelated source plates. The audience reads it as cinematic, the studio uses it as glue. Any contemporary image rendered in this register inherits the same checklist logic, presence as inventory.

PROMPT

Render this image as a 2012 to 2026 Marvel Studios or franchise tentpole ensemble film poster, built as a digital composite of multiple stacked hero portraits over a painterly concept-art background. Use the canonical franchise grading palette of warm sodium orange for the foreground figures, cool teal cyan for the background and shadow zones, deep slate black, sky lavender, ember red, and one accent of arc reactor blue or infinity stone purple. Compose with the central hero in commanding foreground hero pose, secondary characters stacked in radial or pyramidal arrangement around them at varying scales, dynamic concept-art backdrop of cityscape, cosmic field, or battle horizon, and an implied lens flare or god ray descending. Render with photographic source figures, heavy soft-light grading layers, painterly digital matte background with ray-traced lighting, particle effects in the atmosphere, bloomed highlights on metallic costume elements, and a subtle film grain unifying the disparate plates. The atmosphere is overwhelming, abundant, checklist driven, treating the poster as the franchise's official roster page for the season. Strictly no on-canvas text, no title lettering, no legible type, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Marvel Cinematic Universe ensemble poster tradition, IMPAwards

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Ghana Mobile Cinema Hand-Painted

Steve Sabol taught us that myth lives in raw material, not in meaning supplied afterward. The Ghanaian painters worked with what they had, which was bright acrylic and the conviction that a film poster does not whisper. The colors are not metaphors for anything, they ARE the metaphor. A traveling cinema carrying narrative through villages that have no projectors finds its recruitment tool in a board that costs next to nothing and carries more life than a photograph ever will. Survival itself is the subject, and bright color is the syntax.

PROMPT

Re-render this image in the visual register of Ghanaian mobile cinema hand-painted posters (1980s through 2000s, roadside exhibition tradition, painted by hand-trained studio painters who worked on plywood boards, cloth backings, and aluminum sheets for traveling cinemas and outdoor venues). Painted in bright house-brand acrylics with zero hesitation, the work is flat and graphic, working from memory and intuition rather than reference. Palette saturated to the absolute maximum: electric cobalt, lime yellow, hot magenta, cadmium orange, acid turquoise, vermilion, all at full saturation, often pushed into acidic oversaturation. The colors do not blend, they collide; no tonal modeling, no subtle shadow work, the subject occupies the plane and the plane is the color. Figures rendered with generous proportions, musculature exaggerated, faces expressive and frontally lit, anatomical logic secondary to emotional impact. Details: gold or silver accents on cloth, face details blocked in with darker accent lines, lettering often painted freehand with perspective distortion, secondary figures crowded into upper edges and corners, occasional hand-painted texture suggesting fabric or water. Composition dynamic and crowded, figures overlapping, the space electric with action. Surface: visible brushwork at all scales, the stroke preserved without blending, acrylic layered thick enough to cast shadow on itself, matte finish, weathered slightly by dust and sun. Mood: vital, unironic, surviving joy, the movie poster as a daily ceremony of color that refuses diminishment. Strictly no on-canvas legible text, no title cards, no artist names, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Ghanaian mobile cinema poster tradition, Beyond the Streets

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Bollywood Showcard Painted

The question is: is this alive or dead? The Bollywood showcard painters answered by rendering the interior feeling at a scale and saturation that realism cannot match. Melodrama is not a failure of restraint, it is a refusal of reserve. The gold leaf is not ornament, it is argument. The asymmetric composition makes the viewer lean in, the color saturation makes emotion visible as a material property of the world. What the mainstream cinema culture calls excess is the only truth the medium admits.

PROMPT

Re-render this image in the visual register of Indian Bollywood showcard painting (1950s through 1980s, theatrical lobby cards and showcard tradition painted by studio artists for cinema exhibition in India and Southeast Asia). Painted in gouache and tempera on paper with chromolithograph sensibility, the composition melodramatic and emotionally direct. Palette warm and saturated with deep reds, golds, turquoises, purples, ochre, cream, and skin tones rendered in warm coral and rose, all colors at full saturation with no apology. Figures rendered with sensual conviction: curved forms, expressive faces, elaborate costumes and jewelry emphasized and sometimes exaggerated. Lighting theatrical and romantic, often a warm backlight creating rim separation, deep shadows behind figures, the whole composition reading as a memory of cinema rather than documentary. Composition dynamic and often asymmetric, with the lead figure occupying a commanding position, secondary figures stacked or arranged in a decorative pattern, occasionally a landscape or architectural element softly painted into the background. Ornamental elements: gold leaf accents on jewelry, clothing, and borders, metallic silver or gold highlights, occasional decorative text banners or flourishes (painted, not legible), ornamental floral or abstract borders framing the image. Surface: visible brushwork with gouache layering, the paint matte and slightly textured, careful rendering on faces transitioning to looser stroke work on costumes and environment. Mood: unreserved emotional directness, the interior made exterior, romance and danger as visible as physical form. Strictly no on-canvas legible text, no Hindi lettering, no title cards, no names, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Hand-painted Bollywood posters, Bollywood Movie Posters

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A24 Arthouse Modern Minimal

Archival documentary montage with stark on-screen text shows that the minimal frame is an argument about attention. The A24 poster takes the subject and isolates it in negative space so severe that the frame itself becomes the subject. The emptiness is not decoration, it is psychology. The viewer learns to feel the weight of what is not there. Scale disappears, and what remains is the moment of rupture, cut to size. The margin is the meaning.

PROMPT

Re-render this image in the visual register of contemporary A24 arthouse cinema marketing (2010s onward, indie distributor sensibility). Treat the composition with radical negative space: the subject occupies only a modest portion of the frame, usually centered or off-center at the architectural rule of thirds, surrounded by large areas of uniform or very subtly modulated color field. Palette restrained and desaturated: off-white, cream, pale gray, dusty sage, muted terracotta, or a single soft monochromatic tone, often with a single accent color (rust, deep teal, acid green, or ochre) introduced sparingly. Lighting naturalistic and often strange: the subject lit as if caught in a moment of private transition, often with odd rim lighting or directional light that creates shadow without drama. Surface treatment: slight photographic grain, or painted/printed quality suggesting silkscreen or lithograph, matte finish, the image surface slightly visible as a material thing rather than a window. Composition: the emptiness around the subject is active, the frame designed to make the viewer aware of the viewing frame itself. Typography, if present, integrated into negative space, large and often asymmetric, lettering rendered as simple outline or stencil, never decorative. Mood: restrained, queasy, alien intimacy, the subject isolated in a space that is both intimate and vast. Texture: subtle, almost imperceptible, never theatrical. Strictly no on-canvas legible text (titles, credits as rendered text forbidden), no logos, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: A24 Films, A24 Shop official site

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Universal Monsters 1930s

Goebbels understood that fear strikes the viewer before meaning arrives. The Universal Monsters posters rendered the monster as visible form, which made fear tradeable and distributable. Expressionism lit the dark and made the dark shine. The monster's face is the commodity. The fear is the sales object. The poster teaches the body to recognize what to fear before the body knows why.

PROMPT

Re-render this image in the visual register of Universal Monsters 1930s horror cinema lobby cards and posters (1931 through 1939, Dracula, Frankenstein, The Mummy, The Invisible Man, Werewolf era). Lithograph style with photomontage sensibility: the image combines photographic faces or figures of actors with painted or drawn environments, shadow work, and atmospheric effects. Faces rendered with photographic clarity and dramatic expression, the eyes hyperlit to convey supernatural intention. Palette dark and Gothic: deep purples, blacks, dark greens, sickly yellows, occasional blood red or corpse white, all building toward shadow rather than brightness. Lighting expressionist and theatrical: a single hard light source carving the face in high contrast, deep pools of shadow, rim light separating figure from background, the composition designed to generate maximum dread from minimal light. Shadow work and atmospheric effect: mist suggested with white paint or scraping, architectural elements (crypts, laboratories, ruined castles) partially painted and partially photomontaged, the background often a darker photographic field with painted or drawn details added. Texture: visible lithograph grain and printing texture, occasional visible brush strokes in the atmospheric areas, the image surface reading as a printed artifact rather than a photograph. Composition: the monster or threat usually occupies the dominant position, often larger than human scale or in a commanding pose, the human figure presented as victim or terrified witness. Mood: supernatural terror rendered as visual logic, the monster as the inevitable force in a world where light is too thin. Strictly no on-canvas legible text, no titles, no credits, no studio watermark, no visible text lettering. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Universal Studios monster films, Coming Soon

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1980s Neon-Saturated Airbrushed Exploitation Action Poster

Mishima asked: is it beautiful enough to die for? The Cannon Group answered by airbrushing every drop of sweat and blood into a spectacle so polished it becomes abstraction. The violence is not realistic, it is hyperreal, a fever-dream of consequence-free action rendered at such saturation and technical perfection that it becomes almost sacred. The poster does not apologize. It is too much because enough does not exist. Excess is the only honest response to what the frame can contain.

PROMPT

Re-render this image in the visual register of Cannon Group 1980s exploitation action cinema (late 1980s blockbuster action posters for Rambo sequels and street-level martial-arts and war-action franchises). Airbrushed with extreme technical control and hyperreal saturation, the image surfaces as polished and impossible, the brushwork invisible and the finish gallery-smooth. Palette violently saturated: electric blues, acid yellows, hot pinks, blood reds, neons pushed to the edge of legibility against a deep black or charcoal background, often with metallic gold or silver used for accents and highlights. Lighting theatrical and hyperreal: hard direct light on the subject, often multiple light sources creating an impossible geometry, rim light creating separation, the figure emerging from the background with almost graphic clarity. Figure rendering: musculature exaggerated and visible, sweat or blood suggested with gleaming highlights, fabric rendered with mechanical precision, every material distinct and reflective. Weapons and vehicles rendered with obsessive detail and polish, treated as objects of desire and spectacle. Composition dynamic and often asymmetric: the action figure occupying a commanding pose, often mid-motion or mid-violence, secondary figures compressed into background or corners, explosions or environmental chaos treated as graphic elements rather than destruction. Texture: smooth and polished as sheet metal, no visible hand work, the surface reading as industrial production rather than art. Mood: unironic adrenaline, hypermasculine fantasy, the violence beautiful and consequence-free. Strictly no on-canvas legible text, no titles, no taglines, no credits, no watermark, no studio marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Eighties action film posters, Wikipedia

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Studio Ghibli Theatrical

Saturated cinematic color can express longing. Ghibli posters render the world as animation does: soft, impossible, and true. What live-action refuses to admit (the wonder, the sadness, the animation of the natural world, the possibility of flight), painting admits without apology. The studio's posters are not promotions, they are paintings that happen to advertise films. The audience comes back to the poster to feel the glow that the film contained. Animation permits what realism forbids: tenderness at full saturation.

PROMPT

Re-render this image in the visual register of Studio Ghibli theatrical poster painting (1987 onward, feature films from Nausicaa through Spirited Away). Painted in the style of animation backgrounds and character art: soft gouache, watercolor, or acrylic layered with transparency, the surface reading as gallery-quality illustration rather than photorealism. Figures rendered with anatomical sensitivity and emotional clarity, faces expressive and often frontally lit, eyes luminous and primary to the composition. Palette warm and saturated but not neon: soft earth tones, jewel tones at moderate saturation, warm skin tones, sky blues, forest greens, occasional accent colors (rust, deep purple, warm gold) used sparingly for emotional emphasis. Lighting naturalistic and often magical: warm and directional as if from memory, soft rim light separating figures from background, the whole scene glowing as if illuminated by an interior light rather than exterior sun. Background painted with texture and depth: architectural or landscape elements rendered with respect for perspective but often slightly softened or painterly, occasionally incorporating traditional Japanese rendering techniques, the environment as important as the figure. Composition: often a group or ensemble arranged with care for balance and emotional relationship, figures positioned to admit the full frame without crowding, the negative space as lyrical. Surface: visible brushwork in a controlled and sensitive manner, paint layering creating depth and texture, matte finish suggesting paper or canvas, the image surface as a beautiful thing in itself. Mood: tender, wondrous, slightly elegiac, the interior made visible as landscape. Strictly no on-canvas legible text, no Japanese lettering, no title cards, no studio marks, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Studio Ghibli theatrical poster, Little White Lies

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PRINT & COMMERCIAL . GRAMMAR 22 OF 52

Vintage Ad

23 prompts

Learn the movement: Vintage advertising

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1950s Mad Men Illustrated Aspirational

The 1950s illustrated ad sold class mobility, not products. The gouache technique itself was the persuasion: a hand-painted register signaled "this is fine art, you are cultured for looking at it." Whitmore and Parker's faces were drawn slightly more symmetrical than real, slightly more leisured, locking the viewer into envy of a person who does not exist.

PROMPT

Restyle the source image as a 1950s Madison Avenue magazine advertisement illustration. Render in hand-painted gouache and casein on illustration board, the technique of Coby Whitmore, Jon Whitcomb, and Al Parker for the Saturday Evening Post and Ladies Home Journal. Palette: warm ivory paper ground, cadmium red accents, viridian shadows, peach skin tones with deliberate cool-blue undertones, mustard yellow midtones. Lighting is soft north-window studio light with idealized highlights on glassware, lipstick, and lacquered hair. Brushwork is loose where it can be loose (backgrounds, fabric folds) and tight where the eye lands (faces, product). Faces wear the closed-mouth aspirational half-smile of post-Korea affluence. Composition treats every object as if it costs more than it does. Include a soft horizontal negative-space band along the lower third for caption copy, but render this zone empty: no letterforms, no logos, no script, no kerned type, no slogans. Background is implied interior (paneled wall, picture window, single chair) rendered with three brushstrokes maximum. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Coby Whitmore, Mad Men Art

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1960s Volkswagen Bernbach Minimal Irony

Bernbach's revolution was that admitting your product was small, ugly, or imperfect was the highest-status claim available in a sea of aspirational lies. White space said "we don't need to shout." Self-deprecation was the new aristocracy of taste, available only to brands secure enough to mock themselves. The technique was anti-advertising as the apex of advertising.

PROMPT

Restyle the source image as a 1960s Doyle Dane Bernbach magazine advertisement in the Helmut Krone art-direction tradition for Volkswagen, ca. 1959 to 1965. Render as a single product or subject photograph, isolated, floating in a vast field of pure white magazine paper. The subject occupies the upper two-thirds of the canvas, centered or slightly left, photographed in flat even daylight with no studio drama, no soft-box glamour, no retouching of imperfection. Black and white photographic register OR muted natural color, never saturated. Below the subject leave the lower one-third as completely empty white space, the negative-space zone where Bernbach's three-line headline and body copy would sit. Render this zone empty: no letterforms, no kerned type, no signature, no script. The composition's entire persuasive force comes from what is NOT there: no swooshes, no gradients, no decorative borders, no aspirational background, no model smiling at camera. Paper texture is uncoated magazine stock with the faintest warmth. Preserve the exact subject, pose, angle, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: William Bernbach (DDB), Britannica

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Coca-Cola Haddon Sundblom Santa Warmth

Sundblom's Santa was a corporate capture of folk mythology so successful that most adults believe the red-suited Coca-Cola Santa is the real Santa. The persuasion mechanism is warmth-as-consent: an oil-paint rendering that feels like a memory triggers parasocial loyalty to the brand that paid for the memory. Whoever paints your childhood owns your adulthood.

PROMPT

Restyle the source image as a Haddon Sundblom oil painting in the Coca-Cola advertising tradition, 1931 to 1964. Render in oil on canvas, with the warm glowing palette Sundblom used for the D'Arcy agency Coca-Cola campaigns: saturated Coca-Cola red as dominant accent, ivory cream skin tones lit from a warm interior light source, cobalt and forest green shadows, deep mahogany backgrounds, gold and amber highlights on glass, fabric, and skin. Brushwork is loose and confident in the Howard Pyle and Norman Rockwell illustration lineage: visible strokes in clothing and background, refined glazing on faces and product. Every face wears the open-mouthed delighted laugh of guaranteed contentment. Lighting suggests a warm hearth or interior glow even if the source scene is outdoors. Composition wraps around an implied central warmth source. Include negative-space zones at top and bottom for headline and tagline copy but render these zones empty: no letterforms, no script, no kerned type, no slogans, no logos, no contour bottle. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Haddon Sundblom, The Coca-Cola Company

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1980s Reagan-era Morning in America Soft Focus

Riney's spot worked because it deliberately avoided argument. There were no policy claims to refute. The persuasion was entirely cinematographic: golden hour, soft focus, and ambient strings told the viewer that voting for the incumbent was equivalent to belonging to this dawn. Nostalgia was packaged as a mandate. Walter Mondale could not counter a feeling.

PROMPT

Restyle the source image as a still from the 1984 Hal Riney Tuesday Team "Prouder, Stronger, Better" political television advertisement aesthetic. Render as a 35mm film frame, Kodak Vision stock, with the warm golden-hour soft-focus cinematography of early-morning suburban and rural America. Palette: peach and amber dawn light, dusty blue distant shadows, cream and ivory midtones, warm wood-paneled and weathered-clapboard browns, the muted greens of suburban lawns at sunrise. Lens is medium telephoto with shallow depth of field, slight halation around bright sources, gentle vignetting at edges. Atmospheric haze in middle distance. Every face wears a soft contented expression of small-town civic belonging, gaze directed slightly off-camera at an imagined horizon. Composition is symmetrical or rule-of-thirds, never confrontational. Background suggests porch, picket fence, flagpole, or distant church steeple rendered as silhouette only with no readable insignia. Include a lower banner zone for closing tagline copy but render this zone empty: no letterforms, no kerned type, no campaign script, no slogans, no logos. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Morning in America (Reagan 1984), The Living Room Candidate

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Cigarette Marlboro Man Rugged Frontier

Marlboro launched in 1924 as a women's cigarette with an ivory filter to hide lipstick stains, advertised as "Mild as May." Leo Burnett's 1955 campaign performed the most successful archetype transplant in advertising history: by attaching the product to a single visual register (the cowboy, alone, in landscape) the cigarette itself became masculine. The archetype did the gendering, not the product. Three of the models who portrayed the Marlboro Man died of smoking-related disease. The persuasion outlived the persuaders.

PROMPT

Restyle the source image as a 1955 to 1985 Leo Burnett agency Marlboro print advertisement aesthetic, shot as rugged outdoor advertising photography with warm sunlight and sweeping landscapes, layered documentary color composition and soft natural light on Kodachrome 25 and 64 transparency film. Render as a large-format photograph with the deep saturated Kodachrome palette: cobalt western sky, burnt sienna mesa, ochre prairie grass, deep sage and pinyon green, leather brown of saddle and chap, weathered indigo of denim, the specific dusty red of New Mexico and Wyoming earth. Lighting is hard golden-hour sidelight from a low western sun, casting long sharp shadows and back-lighting any rim of fabric, hair, hat brim, or horse mane. Atmospheric perspective puts middle distance in cool dust haze, foreground in crisp sun. Composition is wide-angle landscape with the subject occupying the lower-right or lower-left third, sky and horizon dominating two-thirds of frame, conveying scale and solitude. Faces are weathered, lined, sun-squinted, never smiling. The implied register is silence, competence, and freedom from social contract. Include a wide negative-space sky zone for headline copy but render this zone empty: no letterforms, no kerned type, no logos, no warning labels, no brand script, no flip-top box. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Marlboro Man, Stanford SRITA

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Mid-Century Pyrex Housewife Domestic Bliss

The Pyrex housewife ad sold the kitchen back to the woman who was confined to it. The persuasion was a closed loop: she sees the ad, recognizes herself in the smiling figure, buys the casserole dish, performs the role on the next page of her own life. Friedan's Feminine Mystique (1963) named the trap. The trap had been visually constructed across a decade of Kodachrome.

PROMPT

Restyle the source image as a 1954 to 1963 Good Housekeeping or Ladies Home Journal full-color magazine kitchen advertisement aesthetic, shot on large-format Kodachrome transparency for brands like Pyrex, Frigidaire, Westinghouse, and General Mills. Render as a posed color photograph with the saturated mid-century domestic palette: turquoise and aqua appliance enamel, cherry-pie red, sunshine yellow Formica, soft mint cabinet paint, butter cream walls, cherry-stained wood, candy-pink dish towels. Lighting is bright overhead studio fluorescent simulating an idealized noon kitchen, with no real shadows, every surface gleaming. The subject (housewife) is shot in three-quarter pose at countertop or oven, wearing a fitted shirtwaist dress, low pearl necklace, full makeup, structured hair, white pump heels, and a half-apron tied at the waist. Her expression is the wide closed-mouth smile of guaranteed satisfaction directed at the product, the food, or the off-camera husband, never at the viewer. Every object on the counter is staged: pyrex casserole open and steaming, fresh pie cooling, three matching glasses of milk, never a crumb out of place. Include negative-space zones for product callouts and price copy but render these zones empty: no letterforms, no kerned type, no logos, no script, no price tags. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Pyrex / Corning Glass Works, Corning Museum of Glass

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Art Deco 1920s Luxury Poster

Cassandre's posters did not advertise transport, they advertised access. The geometric monumentality told the viewer that this ship, this train, this drink belonged to a class of person you were not. The poster's function in the Métro and at café walls was to remind the working Parisian daily of an aesthetic citizenship denied them. Luxury graphic design as gentle reminder of one's position.

PROMPT

Restyle the source image as a 1925 to 1935 French Art Deco luxury travel poster in the manner of A. M. Cassandre (Normandie, Étoile du Nord, Dubonnet), Paul Colin, and Jean Carlu. Render as a five to seven color stone lithograph on heavy poster paper. Palette: deep navy and ultramarine, ivory cream paper ground, brick red, ochre gold, jet black, soft warm grey, one accent of metallic copper or silver. Forms are geometrically simplified into planes and arcs, machine-age stylization with no rendered detail, no shading gradients, only flat color shapes separated by clean drawn contour. Compositions exaggerate scale: a single object (ship's bow, locomotive nose, glass) rendered monumental from low-angle perspective, dwarfing any human figure. Diagonal thrust lines, perspective vanishing dramatically. Skies are flat gradient bands. Smoke, steam, and light rays are rendered as geometric solids, not atmospheric effects. Include vertical or horizontal text zones in the negative space (typically a sidebar or banner) for poster title and route copy, but render these zones empty: no letterforms, no kerned type, no script, no railway emblems, no shipping line logos, no airline crests. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: A. M. Cassandre, AM.CASSANDRE Official Estate

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Pulp Magazine Back Page Mail Order

The pulp back-page ad ran the most refined shame-pipeline in American advertising. Charles Atlas's Dynamic Tension course did not sell exercise, it sold the cartoon of the bullied weakling on the beach, then offered postal-money-order redemption. The mechanism: a child reads a comic, sees themselves in the humiliated figure, mails ten cents. The cartoon is the wound, the product is the bandage, both shipped from the same address.

PROMPT

Restyle the source image as a 1935 to 1955 American pulp magazine, comic book, or Mechanix Illustrated back-page mail-order advertisement aesthetic. Render as cheap newsprint halftone with visible dot screen, slightly mis-registered two-color printing (black plus one cheap spot color, typically muddy red, sickly yellow, or murky blue) on yellowed pulp paper. Composition is cluttered, multi-panel, with cartoon panels mixed into product photographs and tiny illustrated insets. Drawing style is crude commercial cartoon, bold contour line, exaggerated facial reactions (the 98-pound weakling humiliated, the transformed hero triumphant), dramatic action lines, sweat drops, motion clouds. Photographic elements are heavily retouched halftones with painted-in highlights. Negative-space zones for promised text, mail-order coupon, address, price (the "send only 10 cents" or "rush this coupon today" zones) are present as boxed empty rectangles and dotted coupon outlines, but render all such zones empty: no letterforms, no kerned type, no prices, no addresses, no logos, no order forms filled in. Layout density is maximal, exploiting every square inch of newsprint real estate. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Charles Atlas, Hogan's Alley Magazine

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Infomercial 90s Before After Split

The infomercial before-after split was a visual perjury. The differential was not the product, it was the lighting, the posture coaching, the wardrobe change, and the color grade. The same person could be rendered "before" and "after" by changing nothing but the production. Direct-response television scaled this perjury to billions of dollars per year. The audience consented because the mechanism was hidden in plain sight under the brightness knob.

PROMPT

Restyle the source image as a 1992 to 1999 American late-night cable infomercial split-screen still frame, in the televised gadget pitch, motivational seminar, fitness personality, Bowflex, Thighmaster tradition. Render as a video frame captured from analog VHS or composite cable broadcast: visible interlace scan lines, slight chromatic bleed at edges, mild signal noise, the muted desaturated palette of NTSC composite video. The composition is a vertical split-screen: left half is the BEFORE register (cool-blue under-lit fluorescent lighting, slumped posture, dull skin, neutral or sad expression, drab grey or beige background, baggy clothing, no makeup), right half is the AFTER register (warm golden three-point studio lighting, upright posture, glowing skin, wide open-mouth smile, vibrant teal or magenta background gradient, fitted athletic or formal wear, full styling). Above and below the split is a thick banner zone where the testimonial caption, price points, and 1-800 number would sit. Render these banner zones empty: no letterforms, no kerned type, no phone numbers, no script, no logos, no prices, no payment splits. Include the small dollar-amount starburst graphic in a corner as an empty geometric burst with no figure inside. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only in the split-frame register described.

Learn the source: Infomercial

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Perfume Ad Soft Focus Luxury Aspirational

Perfume cannot be photographed. The entire history of perfume advertising solves this problem by photographing class instead. The cool detached register, the porcelain skin, the negative space, the averted gaze: these signal that the wearer is not approachable, and that wearing the fragrance grants membership in the unapproachable class. The bottle is the receipt, the photograph is the membership card.

PROMPT

Restyle the source image as a 1978 to 1995 Chanel, Yves Saint Laurent, Christian Dior, minimalist American designer-fragrance, or Estée Lauder full-page perfume advertisement aesthetic, combining period high-contrast fashion portraits with controlled studio lighting, cinematic poses, and editorial polish for French Vogue and Harper's Bazaar. Render as a large-format editorial photograph with the luxury perfume palette: pale champagne, oyster grey, dove white, deep black, occasional single accent of crimson lipstick or gold metallic. Lighting is large soft-box from camera-left at high angle, producing wrap-around softness on skin, deep but soft shadows, slight halation. Skin is rendered porcelain-flawless with retouched perfection. Composition is minimal: vast negative space, the subject occupying one third of frame, the remaining frame intentionally empty or holding only an out-of-focus suggestion of marble, silk, or water. Mood is detached cool eroticism, never smiling, gaze averted or directly piercing past the lens. Depth of field razor-shallow. Include a small zone (typically lower-right corner or bottom-center band) for the brand wordmark and product script, but render this zone empty: no letterforms, no kerned type, no logos, no script signature, no flacon line drawing, no fragrance name. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Luxury perfume advertising tradition, Single Grain

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Fast Food Hero Shot Hyperreal Food

The fast-food hero shot is the most well-documented gap between advertised and delivered product in consumer history. Food stylists know that real food does not photograph: lettuce wilts, cheese congeals, ice cream melts, steam dissipates. The hero shot trades edibility for photogenicity (motor oil for syrup, mashed potato for ice cream, cardboard inside the burger for structure). The eater knows the burger in their hand will not match the photo. They buy it anyway. The persuasion mechanism is not deception, it is permission to participate in an aspiration the brand and the consumer both know is theatrical.

PROMPT

Restyle the source image as a 1985 to 2010 American fast-food advertising hero shot aesthetic, the work of food photographers and stylists for McDonald's, Burger King, regional fast-food chain, Taco Bell, KFC, and Subway national campaigns. Render as a large-format studio product photograph with the hyperreal fast-food palette: saturated lettuce-leaf green (greener than any real lettuce), tomato-red brighter than ripe tomato, sesame-bun gold with controlled steam wisp, melted cheese rendered with directional glycerin gleam, beef sear marks brushed on with soy reduction. Lighting is multi-source studio: a hard key light from rear-left at 30 degrees creating crisp directional shadow, a soft fill from camera-front, a hair light backlighting any steam or fry crispness, gentle bottom-bounce eliminating harsh under-shadow. Composition is three-quarter elevated angle, subject hero-centered, shallow depth of field with rear elements soft. Every visible detail is intentional and styled: every sesame seed placed with tweezers, every condiment drop choreographed, every garnish positioned. Background is solid color sweep (often warm yellow, deep red, or matte black) or out-of-focus gradient. Surface texture is hyperreal, beyond what a phone or restaurant lighting could ever produce. Include zones at top, side, or lower-third for product name, price callout, and combo offer copy, but render these zones empty: no letterforms, no kerned type, no logos, no prices, no combo numbers, no menu code, no nutritional disclaimer. Preserve the exact subjects, food items, arrangement, and spatial layout of the source image without alteration; restyle the rendering only.

Learn the source: Food styling and photography tradition, Digital Photography School

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Tobacco Doctors Recommend Fake Authority

The "More Doctors Smoke Camels" campaign predated the 1964 Surgeon General report by 20 years. Hill and Knowlton's later Tobacco Industry Research Committee (1954) industrialized the doubt-manufacturing template the cigarette doctor ads pioneered: borrow the visual authority of the white coat, perform statistics, defer the harm. The same playbook ran for climate change (Western Fuels Association), opioids (Purdue), and processed food (sugar lobby). The white coat is one of the most expensive props in the history of public relations.

PROMPT

Restyle the source image as a 1936 to 1953 American magazine cigarette advertisement aesthetic featuring the staged-physician authority register, the Camel "More Doctors" series for R. J. Reynolds, Lucky Strike "Throat Specialists" series for American Tobacco, and Philip Morris "MD" campaigns. Render as a full-color magazine page with the period palette: warm cream paper ground, deep maroon and bottle-green accents, sepia and umber midtones, ivory skin highlights, the specific cool blue-grey of starched physician's coat fabric. Composition is a posed studio portrait: the subject in a doctor's white coat (or implied medical office register with stethoscope, framed diploma silhouettes in background, dark wood desk, leather-bound books) holding or having just used the product, expression of paternal certainty and authority, gaze either directly at viewer or thoughtfully off-frame. Lighting is warm soft tungsten studio key from camera-left, with gentle fill, slight back-lighting on the white coat, no harsh shadows. Atmosphere is calm, considered, professional. The negative-space zones at top (for the headline "More Doctors Smoke..." or similar pseudo-statistical claim) and bottom (for the brand wordmark and tagline) are present as empty horizontal bands. Render these caption zones empty: no letterforms, no kerned type, no script, no logos, no brand names, no statistical claims, no fine-print disclaimers, no Surgeon General warnings. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: R. J. Reynolds / Camel cigarettes, Stanford Tobacco Collections

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Listerine, Manufactured Halitosis Register, 1920s

The 1920s Listerine campaign did not discover a problem and sell a solution, it invented the problem and sold the solution. "Halitosis" was a clinical-sounding word coined by the ad agency to medicalize bad breath, a condition humans had managed without anxiety for the entire prior history of the species. The aesthetic of this era is the visual archive of the moment modern advertising figured out it could create the demand it was claiming to satisfy. Every modern manufactured-insecurity campaign descends from this template.

PROMPT

Render in the 1920s American magazine print-ad register, the era when ad copy invented social-anxiety conditions to sell products. Aesthetic: soft sepia-toned illustration on aged cream paper, slight yellow paper-aging at the edges, faint texture as if printed on pulp magazine stock. Line work is fine-line halftone illustration, the style of 1920s editorial illustration: gentle pencil-and-wash, soft modeling, subtle stippled shading rather than bold ink. Palette is dusted-sepia, muted dusty-rose, washed cream, soft warm-grey, occasional pale-blue accent. Subjects rendered with the wistful-melodramatic body language of period advertising: heads slightly turned away, eyes downcast in implied private worry, the posture of social-anxiety made visual. Composition mimics a classic period print-ad layout: subject occupies center-left or center-right of the frame, surrounded by generous cream-paper negative space where text-blocks would have appeared but render those areas as flat soft-cream with NO legible type. Faint horizontal blurred grey-bands in the text-zones suggest where copy would sit, never readable. Optional small period decorative-frame element, hand-drawn art-nouveau border touches in muted gold-brown. The whole image carries the register of the era when advertising discovered it could fabricate the very anxieties it promised to relieve. No words, no letters, no legible copy, no brand-marks, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this 1920s pulp-magazine ad register.

Learn the source: Listerine, Smithsonian Magazine

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De Beers, Fabricated Tradition Register, 1940s

The diamond-engagement-ring "tradition" was invented in 1947 by an ad agency. Two-months-salary was a price point set by a marketing executive. The eternal-romance association was scripted in a Madison Avenue conference room. Three generations of newlyweds have transferred enormous wealth to a single cartel on the basis of a fabricated cultural script that did not exist before the campaign. The aesthetic of this era is the visual archive of how advertising can manufacture a tradition and then have the tradition enforce itself socially for a century.

PROMPT

Render in the 1940s American luxury-magazine print-ad register, the era of black-and-white-with-occasional-color-accent advertising for aspirational consumer products. Aesthetic: refined black-and-white photographic-illustration with deep velvet blacks and bright clean whites, occasionally a single muted blue or pale-gold accent for a focal element. Composition is hushed, reverent, classical: subject centered with significant negative-space, generous breathing room, the visual register of treating the product as a sacred object. Line work invisible, the medium is implied as either a finely-rendered grayscale gouache or a soft black-and-white photograph treated with editorial-illustration retouching. Subject lit from above-and-slightly-front, soft directional light, dramatic but never harsh. Expression on the subject is reverent, slightly downcast or contemplative, the posture of someone considering a meaningful commitment. Background is deep midnight-blue or velvet-black flat field, no detail, no setting, no context, the subject isolated against luxury-void. Optional small flat-rendered geometric shape suggesting a refined object near the subject's hand, no detail, no logo, no recognizable brand-form, just a small bright highlight against the dark field. The whole image carries the register of the era when an ad campaign invented an entire wedding-tradition out of nothing and convinced three generations it was ancient. No words, no letters, no copy, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this 1940s luxury-ad register.

Learn the source: De Beers, The Drum

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Cereal Mascot, 1970s Sugar-to-Children Register

The 1970s cereal industry pioneered the technique of using cartoon mascots to bypass parental gatekeeping and form direct emotional relationships with preschool-age children, building lifelong sugar dependencies that drove decades of revenue. The mascots were friends, the cereal was the bribe, the parents were the budget-line, the children were the lifetime customer-acquisition. Every modern child-targeted brand-character descended from this template. The aesthetic is the visual signature of an entire industry's calculated child-capture strategy.

PROMPT

Render in the 1970s American Saturday-morning cartoon cereal-ad register, the era of saturated primary-color print and television advertising aimed directly at children. Aesthetic: thick black cartoon outline at uniform weight, flat bright primary-color fill, deliberately joyful exaggeration. Palette is candy-saturated: vivid red, bright sunshine yellow, sky blue, fresh green, occasional hot pink or bright orange, never muted, never subtle. Subjects rendered with bouncy cartoon energy: wide grins with prominent teeth visible, eyes large and shiny with white highlights, eyebrows raised in eager enthusiasm, postures slightly exaggerated toward action. If hands are visible, render with three or four crude cartoon fingers in a cheerful gesture. Background is a flat bright color or simple sky-blue with optional flat-color burst-radials in yellow or orange suggesting cartoon-energy excitement, no detail, no perspective. If any object that could read as a bowl, spoon, or food is present in the source, render it in the same flat saturated cartoon register, exaggerated joy, hyper-cheerful. The whole image carries the register of the era when food companies hired Saturday-morning animation studios to make sugar-delivery vehicles look like best friends to children. Bright, manipulative, deliberately joyful in service of a sales pitch aimed at audiences too young to recognize one. No words, no letters, no logos, no brand-marks, no copy, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this 1970s cereal-mascot register.

Learn the source: General Mills / Breakfast cereal industry, CBS News

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Self-Help Seminar, Mail-Order Transformation Register, 1970s

The self-help industry was the first sector to figure out that personal transformation could be packaged as a recurring-purchase product. The cassette-program model invented modern personal-development marketing: the customer cannot stop buying because the transformation never fully arrives, because the transformation was never the actual product, the recurring purchase was the product. Every modern coaching, course-funnel, mindset-app, and motivational-speaker descends from this template. The aesthetic is the visual signature of the first industry to monetize the asymptote.

PROMPT

Render in the 1970s American back-of-magazine self-help mail-order print-ad register, the era of cassette-tape transformation programs and weekend seminar advertisements in pulp paperback inserts. Aesthetic: warm earth-tone palette, slightly faded by age and cheap newsprint, muted gold, burnt orange, deep brown, dusty cream, occasional muted teal accent. Subject treated as a heroic-triumphant portrait, illuminated as if from above-and-behind by a soft glow, suggested through faint radiant lines or a halo of pale-yellow at the upper edges of the figure, the visual cliche of "transformation has occurred." Expression is confident, eyes open and direct, a slight knowing smile, the posture of someone who has unlocked the secret and is now ready to sell it to you. Composition is portrait-centered with significant cream-paper negative space, generous breathing room for the suggested-but-absent text-blocks. Background is flat warm cream or pale-gold with faint upward-radiating thin lines suggesting glow, like a hand-illustrated breakthrough-moment. Optional small flat-rendered abstract shape suggesting a cassette-tape or seminar-podium silhouette, simplified to pure shape, no detail, no logo. Line work is moderate-weight illustrated portrait quality, the kind of editorial-photo retouching used in 1970s direct-response print. The whole image carries the register of "send for the program and become this." No words, no letters, no copy, no logos, no brand-marks, no testimonial-blocks, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this 1970s self-help-mail-order register.

Learn the source: Help

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Lifestyle Supplement, Broscience Authority Register, 1980s

The 1980s supplement industry pioneered the trick of using physique-as-credential. The model in the ad was the evidence, the bottle was the implied causal mechanism, no clinical trial was ever required because the visual proof was the body itself, even though the body was the product of steroids, genetics, and lighting, never the supplement being sold. Every modern influencer-supplement, celebrity-endorsed-skincare, and physique-as-authority sales-channel descends directly from this template. The aesthetic is the visual signature of the industry that proved you do not need science if you have lighting.

PROMPT

Render in the 1980s American muscle-magazine print-ad register, the era of saturated-color glossy-paper supplement advertising. Aesthetic: glossy magazine-print quality, slightly oversaturated colors, hard rim-lighting from behind the subject creating a bright highlight edge, the visual signature of 1980s gym-photography. Palette is bold: deep blue or black backgrounds, hot pink or electric orange accents, bright gold or silver highlights, occasional vivid red. Subject lit with dramatic side-and-back light, hard shadow on the front-facing surfaces, dramatic body-modeling, the look pushed past natural into hyper-defined. Skin tone slightly warm, slightly tanned, slightly oily-sheen if rendered as glossy. Expression is intense, confident, eyes fixed forward, the look of authority-without-credentials. Mouth closed in a serious flat line, occasionally a slight smirk. Background is flat deep-blue or near-black, occasionally with a single bright color-block or geometric shape (triangle, lightning-bolt-form, or burst-shape) in saturated gym-aesthetic color. If hands are visible, render them with hard shadow modeling, optionally near or holding an implied small abstract container-shape, no detail, no logo, just a flat rounded cylindrical shape with hard-edge highlight suggesting a supplement-bottle silhouette. The whole image carries the register of "this is the authority-figure, what they say is true because of how they look." No words, no letters, no copy, no logos, no brand-marks, no ingredient-lists, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this 1980s glossy-supplement-ad register.

Learn the source: Bodybuilding supplement industry, BarBend

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Coca-Cola Sundblom Santa Nocturnal Hearth

Sundblom's daytime Santa was public mythology. His nocturnal versions were the private ones: the family gathered after the official moment, the parent alone with a bottle and the fireplace, the quiet contentment Coca-Cola wanted to own not just in the audience's aspirations but in their actual intimate moments. The nighttime renderings were more insidious because they were less bombastic. They suggested that the brand belonged in the quiet moments between family members. The firelight made it feel like memory.

PROMPT

Restyle the source image as a Haddon Sundblom oil painting in the Coca-Cola advertising tradition, nocturnal hearth register, 1935 to 1950. Render in oil on canvas with the warm glowing palette of Sundblom's dark-hour interiors: deep burgundy and charcoal backgrounds, warm amber firelight and candle-glow on skin and objects, rich chocolate and ochre shadows, saturated ruby and gold accents on glass and fabric. The light source is a fireplace or candlelit table just outside frame, casting strong directional light that leaves half the composition in warm darkness. Brushwork is confident and loose, with visible strokes in shadows and background, polished glazing on faces and the product. Every face carries the intimate, quiet contentment of time-locked stillness, the moment just before the gifts or the toast. Composition is tighter than the daylit Sundblom: subjects occupy more frame, the background recession is steeper, the atmosphere is enclosed and domestic rather than open and expansive. No negative-space caption zones; the painting fills the frame edge-to-edge. Render any product placement as a glowing object caught in warm light, the bottle becoming a small jewel in the composition. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Haddon Sundblom, Illustration History

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1950s Medical Authority Cigarette Doctor Register

The tobacco industry's greatest public relations victory was convincing the public that doctors smoked at all. The "More Doctors Smoke Camels" campaign ran for decades because it understood a simple persuasion mechanism: the white coat itself is the message. The actual claim "More Doctors Smoke..." was almost irrelevant; the image of the physician holding the product was sufficient to transfer authority from medicine to nicotine. The Surgeon General's 1964 report would prove that the recommendation was fraudulent, but by then the campaign had already trained an entire generation to believe that smoking was a medical choice.

PROMPT

Restyle the source image as a 1950 to 1955 American magazine cigarette advertisement, the physician-endorsement clinical authority register. Render as a large-format studio photograph, full color, printed for magazine insert. Setting: a sterile clinical interior suggesting a doctor's office or laboratory. The subject wears a crisp white physician's coat, starched bright white with slight sheen, the collar sharp and formal. In the background: a blurred medical office setting, framed diploma silhouette (no legible text), dark wood furniture, leather-bound medical references on a shelf, a telephone, suggested medical equipment just out of focus. The physician's posture is upright, confident, paternal; expression conveys quiet certainty, a slight knowing look to the camera or a thoughtful gaze toward a specific point off-frame. The product is held or positioned near the subject, often resting on the dark wood desk, the cigarette pack or holder visible but not centered: an aside, an afterthought that doesn't require the doctor's attention because the recommendation is implicit. Lighting: warm tungsten studio key from camera-left at 45 degrees, soft diffused fill on the opposite side, subtle back-lighting on the white coat fabric to separate it from the background. Atmosphere: calm, assured, professional without haste. The bottom third of the composition: a negative-space white or light-grey band suggesting a magazine footer area (render as blank, no letterforms, no brand script, no claims, no disclaimer, no small-print warning, no Surgeon General text). Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: R. J. Reynolds / Camel cigarettes, Smithsonian National Museum of American History

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1960s Atomic-Age Kitchen Appliance Utopia

The atomic-kitchen advertisement sold modernity as a cage disguised as liberation. The chrome and Formica promised that the woman would be freed from drudgery through appliance efficiency. What it actually delivered was a new form of totalitarianism: the kitchen became a laboratory where the woman's role was to operate machines in a precisely designed space with zero tolerance for deviation. The appliances didn't free the labor; they made the labor invisible and redefined it as a privilege. The gleaming, shadowless surfaces were not a prediction of the future; they were a demand for conformity disguised as progress.

PROMPT

Restyle the source image as a 1960 to 1965 American magazine or brochure advertisement for kitchen appliances, the atomic-modernism utopian register. Render as full-color magazine spread or cover, printed for slick paper insert. Setting: a pristine, hyper-clean kitchen interior suggesting the future. Every surface is either stainless steel, enameled chrome, bright white Formica, or polished linoleum in pastels: pale mint green, soft coral, pale blue, light grey, with accents of warm yellow and chrome silver. The appliance(s) are centerstage: refrigerator, stove, dishwasher, coffee maker, all rendered as streamlined, curved, horizontal chrome-trimmed objects with sleek cabinet faces, minimal ornamentation. Design language is pure modernism: no applied ornament, form-follows-function promise, clean lines, horizontal emphasis. The kitchen geometry is precisely receding, suggesting depth through perspective and scale. The figure in the kitchen (if any) is a woman rendered in 1960s fashion, coiffed hair, makeup, minimal-motion posture, often touching or gesturing toward the appliance with pride or satisfaction. Light is bright, shadowless or nearly shadowless, suggesting daylight through a window or studio flash fill-lit photography. Color saturation is bright and clean, slightly desaturated enough to suggest the printed magazine register, offset litho on coated paper. There is zero clutter, zero wear, zero suggestion that actual cooking happens here. The negative-space band at the bottom or top: render as empty, no legible text, no brand slogans, no pricing, no model numbers, no product claims. Preserve the exact subjects, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Appliance advertising industry, National Women's History Museum

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Pulp Comic Back-Page Sea-Monkeys Register

The sea-monkeys advertisement was the most honest ad ever printed. The illustration promised creatures with crowns and castles, expressive faces and complex emotions. What arrived was a packet of brine shrimp that looked like specks of dust. Every child who bought one learned the foundational lesson of American commerce: the advertisement is the true product, the physical object that arrives is merely the receipt. The painted sea-monkeys were the real sea-monkeys; the shrimp were just proof you paid. The ad agency understood this completely, which is why they painted the fantasy with such confidence and withheld the apology.

PROMPT

Restyle the source image as a 1960s comic book back-page mail-order advertisement, the hand-painted fantasy-creature register, inspired by the sea-monkeys ad campaign. Render as a full-color painted illustration, the style of comic-book artist Al Williamson or other 1960s comics illustrators: hand-painted gouache or airbrush on illustration board, four-color separation registration for offset litho printing. Central image: creatures rendered as impossible hybrids between humanoid and zoological forms, rendered with jewel-tone colors, exaggerated personality and emotion in their faces, surrounded by an underwater environment. The creatures have crowns or coronets (anthropomorphic flourish), expressive eyes and mouths suggesting complex emotions, organic flowing hair or appendages. The color palette is saturated and artificial: royal purples, electric blues, coral reds, golden yellows, emerald greens, with highlights of pearlescent white and silver. The background environment is a whimsical underwater palace or grotto, with art deco columns, crystalline formations, soft glowing light from an unseen source suggesting a magical realm. Light sources are warm and cool together, creating a dreamlike aurora effect. The composition is crowded and joyful, with multiple creatures engaged in play or celebration, the mood suggesting intelligence, sociability, and wonderment. The painting is rendered with exaggerated depth and saturation, the creatures more colorful and detailed than any real creature could be. Bottom band: a mail-order form or text area (render as blank colored rectangles and white space, no legible text, no price, no order instructions, no fine print, no disclaimer about what actually arrives). Preserve the exact subjects, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Sea Monkeys / Harold von Braunhut, Sea-Monkeys USA

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1920s Art Deco Luxury Automobile Streamline

The 1920s automobile advertisement didn't sell transportation; it sold the geometry of speed as a class marker. The art deco streamline moderne design language said: if you could afford the shape, you could afford the speed, and the speed was freedom from the horizontal mass of ordinary people. The chrome was jewelry on the machine. The horizontal lines were visual velocity printed on the page. The car became beautiful not because it worked, but because it announced that you owned enough space and time to move through the world differently. Speed became a luxury, and luxury became something you could see.

PROMPT

Restyle the source image as a 1925 to 1935 luxury automobile advertisement, the art deco streamline-moderne register. Render as a full-color magazine advertisement, printed on coated stock. The automobile is the absolute hero of the composition: rendered in three-quarter view or profile view, emphasizing the horizontal lines, the tapering hood, the windshield slope, the side molding geometry. Design language is pure art deco streamline moderne: horizontal emphasis, aerodynamic forms suggesting motion even at rest, chrome and polished metal catching light, the hood and fenders flowing as continuous curves. The body color is a rich jewel tone typical of the era: deep maroon, midnight blue, forest green, or rich burgundy, with bright chrome trim catching sharp highlights. The wheels are large, elegant spoke wheels or early wire wheels, polished and gleaming. The background suggests a stylized landscape or environment: perhaps a receding geometric road or a simplified natural vista with art deco treatment, rendered in complementary colors (pale cream, soft gold, light blue) with sharp angular composition suggesting depth and motion. The environment geometry is strictly controlled, suggesting the car's dominion over the landscape. A small human figure, if present, is dressed in 1920s fashion, the scale emphasizing the car's bulk and luxury. Light is sharp and directional, creating clean shadows and bright chrome highlights, emphasizing the form and geometry. The composition foregrounds the automobile's design language: wheels, molding lines, hood proportion, windshield angle. The negative-space top or bottom band: render as empty, no legible text, no brand name, no model designation, no pricing, no dealership information. Preserve the exact vehicle proportions, pose, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Automobile advertising / Art Deco design, Art Deco Official Organization

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1990s Extreme-Soda Z-Generation Attitude

The 1990s extreme-sports soda advertisement sold rebellion as a consumer choice. The athlete performing impossible risk was not a product salesman; he was proof that the brand understood what mattered to young people. But the risk was real (people died doing these tricks, and the brands used the footage anyway), and the rebellion was false (the energy drink was peak late-capitalism, selling you the idea that sugar and caffeine were an alternative to actual social change). The genius of the campaign was that it understood teenagers would rather believe a lie about themselves than acknowledge the commodity packaging they inhabited. Buy the drink, be the risky person. The risk was the advertisement.

PROMPT

Restyle the source image as a 1995 to 2000 energy-drink or extreme-youth-marketed soda advertisement, the Z-generation attitude register. Render as a full-color photograph or composite image suggesting a high-impact action-sports moment: skateboarding, BMX trick, rock climbing, snowboarding, or inline skating. The source subject is rendered mid-action, mid-trick, mid-risk, at a moment of maximum physical intensity. Lighting is harsh and directional, likely a sun-beaten outdoor location or high-contrast studio flash, emphasizing the athleticism and the spray of sweat or spray. Color palette is bright and saturated: electric blues, neon yellows, hot magentas, cobalt shadows, with underexposed backgrounds suggesting depth and isolation. The clothing on the athlete suggests 1990s street culture: oversize jeans, baggy athletic wear, visible brand logos, skate-specific fashion. The environment is either concrete (skate park, street, urban industrial) or natural extreme-sport location (cliff-face, mountain, water). The composition is dynamic and off-center, the subject small in frame surrounded by negative space suggesting the scale of the risk. There is often motion-blur or action-freeze-frame effect, the camera capturing the instant before landing or the mid-trick suspension. No product is visible or minimally visible (often a logo on clothing or equipment, not centered). The negative-space band at bottom or side: render as empty dark area or minimal colored zone, no legible text, no "Just Do It" slogans, no brand script, no energy-drink call-out, no product placement. The mood is rebellion as a commodity, risk as a marketing language, youth as something that can be purchased. Preserve the exact subject, pose, athletic moment, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: 1990s

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Fashion Editorial

7 prompts

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1990s-2010s Cinematic Fashion Editorial with Elaborate Set Design

Vogue Italia spreads under Franca Sozzani were among the only places in late-twentieth-century mass media where fashion was unapologetically political art. "State of Emergency" (2006) depicted models being detained and beaten by riot police; "Water and Oil" (2010) put models in oil-slicked Gulf coastline. The argument: editorial fashion can be cultural criticism if anyone is brave enough. Re-rendering in this register asserts the political dimension that the post-Sozzani fashion press has largely abandoned.

PROMPT

Re-render this image as a fashion editorial photograph with controlled studio lighting, cinematic poses, and elaborate set design in the Vogue Italia conceptual tradition of the 1990s through 2010s (including "Makeover Madness," "State of Emergency," "Water and Oil," "Haute Mess"), exposed on medium-format color negative through a Pentax 67 or Mamiya RZ67, lit with a full editorial-fashion crew load-in (multiple HMI heads with grids and flags, smoke machine where appropriate, practical environment lights integrated). Production design: elaborate constructed environment that carries the narrative load (1950s motel parking lot at night with neon-vacancy sign, hospital corridor with spilled medical waste, suburban kitchen with food-fight in progress, post-disaster cityscape with debris, surveillance-state interrogation room), every prop and surface chosen and styled, no accidental object in frame. Color: rich saturated print-film color, deep blacks, controlled highlights, slight magenta or cyan bias depending on the narrative mood, never the candy-saturation digital look. Wardrobe styling cue: high-fashion designer pieces (couture or runway-ready) styled in dialogue with the narrative environment, often the contrast between high-end clothing and gritty/uncomfortable setting being the central editorial argument. Subject: caught mid-action or mid-trance, posture composed but not posed-static, expression complicated (suspicion, exhaustion, suppressed laughter, ennui), the model treated as actress in a film-still rather than as mannequin. Composition: cinematic 16:9 spread layout or vertical single-page, depth-staged with foreground/midground/background plotted, key light dramatic from one side, generous environment shown so the story-setting reads. Mood: politically loaded, satirical, occasionally horrifying, the editorial as cultural commentary not as product promotion. Forbid: any speech bubble or caption text on canvas, any visible designer-logo text (no hallucinated brand name letters), any watermark, any flat product-photography lighting. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Fashion photography, Wikipedia

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1990s Desaturated Grainy Minimalist Fashion Campaign Photography

The 1990s minimalist fashion campaigns proved that the most aspirational image is the most stripped-down one, and that grain and desaturation read as confidence (we don't need to dress this up) rather than poverty. After 2000, fashion lost this nerve and reverted to glossier maximalism. Re-rendering in this register restores the confidence-as-restraint thesis.

PROMPT

Re-render this image as a mid-1990s minimalist fashion campaign photograph (1992 to 1996, intimate natural-light portraiture and sparse underwear-campaign styling), exposed on 35mm Kodak T-Max 3200 or Tri-X pushed for visible grain, or on color print film with deliberate desaturation in post. Tonality: very desaturated, almost-monochrome with a slight warm beige cast, blacks held but not crushed, highlights soft and barely above mid-gray, grain prominent and visible across the whole image even in highlight areas. Setting: stripped-down environment that telegraphs minimal-luxe, white-walled SoHo loft with bare floor, plain bedsheet against white wall, beach with featureless sand, dunes with overcast sky, hotel room with bare mattress, or pure seamless paper backdrop. Styling: near-nude minimal styling, plain cotton underwear or simple unbranded basics, no flashy or branded styling, no visible brand logo or brand text, no heavy makeup, no glossy retouching, body and skin texture visible and honest. Lighting: natural window light or overcast ambient, one-directional soft source with long gentle shadow, no multi-light studio polish. Composition: casual direct gaze or eyes-closed self-contained pose, slight asymmetry, subject occupying 40 to 70 percent of frame, negative space doing compositional work. Camera: 35mm handheld or tripod at eye level, no dramatic low angle, no fashion-editorial theatricality. The image should feel found rather than produced, confidence-as-restraint, the model comfortable in the absence of decoration. No legible text, no logos, no watermark. Preserve subject, pose, and composition of the source image exactly, change only medium and rendering.

Learn the source: Nineties fashion advertising, Wikipedia

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Vivienne Westwood Punk Tartan-Chaos

Westwood's safety pin was a political position about the seam: that visible repair, broken construction, and contempt for the finished surface were arguments against the late-capitalist polished product. The punk aesthetic was a fashion thesis that fashion itself was a fraud worth dismantling. Re-rendering in this register restores the conflict to a category that has been thoroughly commodified since.

PROMPT

Re-render this image as a fashion editorial or campaign photograph in the manner of Vivienne Westwood's punk-era output (1971 SEX boutique, 1976 Seditionaries era, 1981 Pirate collection), styled and shot in the visual register of gritty, candid British punk photography with raw contrast (late-1970s NME and i-D magazine documentation), with the model occupying a Kings Road or Camden-back-alley space rather than a clean studio. Wardrobe styling cue: ripped tartan (Royal Stewart, Black Watch, punk-era mismatched plaid), safety-pin closures, bondage straps and zippers, mohair sweater with deliberate holes, bumflap and parachute trouser, fishnet, Doc Martens or stiletto, deconstructed Edwardian tailoring crossed with bondage hardware. Hair and makeup styling cue: bleached or dyed unnatural color (acid green, peroxide white, magenta), spiked or razor-cropped, black eye makeup smudged not perfect, lipstick smeared or chalk-white, the deliberate refusal of conventional beauty. Setting: graffiti-tagged brick wall, council estate stairwell, pub backroom with stained carpet, Kings Road sidewalk with chip-shop window, basement squat with peeling wallpaper, anywhere the social fabric is visibly torn. Lighting: harsh flash directly from camera producing flat front illumination and sharp shadow on wall behind, or available-only window light with no fill, or fluorescent overhead with green cast, no glossy beauty lighting. Color: muted gritty tones with single-saturated accent (the bright tartan red, the bleached hair, the lipstick), background dirtied and desaturated, slight cyan or green color cast. Subject: posture confrontational, defiant, scowling or smirking, not posing-for-camera in fashion-model way, the body language of refusal. Composition: close cropped, hand-held casual angle, sometimes deliberately badly composed (punk-era publications often used misframed or off-balance shots as part of the aesthetic). Mood: angry, contemptuous, generative, the no-future thesis as creative engine. Forbid: any clean fashion-glamour lighting, any retouched skin, any glossy product-shot feel, any visible legible text (slogans on clothing should be unreadable or partial), any watermark or signature. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Vivienne Westwood, British fashion designer and punk pioneer

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Comme des Garcons Avant-Deconstruct

This avant-garde fashion project from 1981 forward insisted that clothing is not body-flattery but autonomous sculpture, and that the body's relation to clothing is the question, not a settled assumption. The padded-lump 1997 collection that put bulges on hips and shoulders was a frontal assault on the premise that fashion exists to optimize the body. Re-rendering in this register reverses the figure-ground relationship that most fashion images take for granted.

PROMPT

Re-render this image as a fashion editorial photograph in the manner of Comme des Garcons sculptural deconstruction (especially the 1981 "Hiroshima chic" Paris debut, 1997 "Body Meets Dress, Dress Meets Body" padded-lump collection, and subsequent deconstructionist editorials in i-D, Self Service, AnOther Magazine, and Vogue Hommes Japan), shot on medium-format color or black-and-white film, lit with directional studio key suitable for sculptural emphasis. Wardrobe styling cue: extreme silhouette pieces, padded lumps and asymmetric protrusions that distort the body, raw exposed seams, deliberate holes, asymmetric hemlines, twisted shoulder construction, fabric drape that pools or extends past the body in unnatural ways, monochrome palette dominated by black, off-white, or unfinished-muslin tan. Setting: minimal studio with seamless backdrop in single tone (deep gray, off-white, occasionally industrial concrete wall), or stripped architectural space (empty white gallery, concrete loading dock, brutalist stairwell), nothing that competes with the sculptural form of the garment. Lighting: single hard directional key from upper side, producing strong shadow that emphasizes the architectural silhouette of the clothing, the figure becoming armature for the garment-as-sculpture, sometimes a second background light to graduate the seamless. Subject: posture used to display the garment-architecture, often static and gallery-still, expression neutral and gallery-flat, the model treated as installation-element rather than as personality. Composition: full-length or three-quarter, generous negative space around the silhouette, the eye drawn to the asymmetric protrusion or twisted construction. Color (if not black-and-white): heavily desaturated, with the garment color (often near-black with subtle blue or red undertone) standing against neutral background. Mood: cerebral, austere, the body subordinated to the idea, the garment as proposition. Forbid: any glamorous beauty lighting, any glossy retouched skin, any decorative background, any visible logo or brand text (no hallucinated lettering), any flirtatious or commercial-fashion posing, any watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Comme des Garçons, Comme des Garçons Official

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Slim Aarons Poolside Leisure-Class

Aarons photographed the rich at leisure for forty years without ever obviously condemning or celebrating them. The lack of editorial stance is itself the stance: he documented a social class that thought of itself as natural and let the document accumulate the meaning. Re-rendering in this register treats the source as worthy of the same anthropological respect.

PROMPT

Re-render this image as a color photograph in the manner of Slim Aarons (Holiday magazine, Town and Country, 1955 through 1985), exposed on Kodachrome 25 or 64 through a Rolleiflex or Leica with medium-wide lens, available daylight, no flash, the subject photographed at midday or golden-hour on the perimeter of leisure-class architecture. Setting: poolside at a Palm Beach estate, Capri terrace overlooking the Tyrrhenian Sea, Acapulco cliffside hotel, Lyford Cay club deck, Newport mansion lawn, French Riviera cabana, Aspen ski lodge deck, the precise architecture of mid-century to late-twentieth-century leisure-class geography. Surfaces in frame: tiled pool with crisp turquoise water, white wrought-iron furniture, striped cabana canvas, chaise lounge with rolled towel, citrus tree against a stuccoed wall, mosaic tabletop, marble balustrade, sailboat masts in middle distance. Subject is rendered with documentary respect: composed, at ease, doing or not-doing something that demonstrates the leisure (cocktail, paperback book, hand of cards, gentle swim, sunbathing, partial conversation with another off-frame guest), wardrobe appropriate to the period and setting (Lilly Pulitzer print, simple black bathing suit, white linen suit, polo shirt, tennis whites, kaftan, espadrille). Color: Kodachrome rich, saturated true blues and greens, warm-yellow sun, deep but detailed shadows, every color slightly more vivid than reality but in a way that reads as period-correct not as digital-oversaturation. Composition: medium-wide to wide framing showing the subject in the leisure environment, depth carried by architectural elements and water/horizon, foreground often anchored by a single object (citrus tree, umbrella, lounger). Mood: bright, composed, the leisure class photographed at leisure without satirical edge, the document itself doing the cultural work over time. Forbid: any harsh editorial lighting, any cynical or satirical framing, any visible legible signage (no hallucinated text), any modern HDR digital look, any watermark or signature. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Slim Aarons, American photographer (1916-2006)

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Guy Bourdin Surreal-Saturated Fashion

Bourdin's working theory: the product (a shoe, a handbag, a lipstick) can occupy ten percent of the image and the other ninety percent can be surreal narrative, and the product still sells. This inverted the commercial-photography premise that the product must be the focus. Re-rendering in this register asserts that narrative noise around a subject is amplification, not distraction.

PROMPT

Re-render this image as a fashion editorial or campaign photograph in the manner of Guy Bourdin's work for Charles Jourdan, Vogue Paris, and Pentax (1968 to 1985), exposed on slide film (Kodachrome or Ektachrome) for hyper-saturated color, lit with hard direct flash or studio strobe producing crisp shadow edges. Palette: extreme saturation, dominant reds (signature Bourdin red, often a pure unmodulated lacquer-red against complementary green or blue), with selective high-saturation accents (yellow taxi, magenta wall, electric blue swimming pool, white cigarette) and crushed mid-tones, the color so vivid it reads as artificial-cinematic rather than naturalistic. Setting: surreal staged scenarios that imply but never resolve a narrative (a single shoe on a wet street with no model, a leg emerging from under a car, a model on a beach with a circle of strangers walking past, a body partially in frame against a swimming pool, a bedroom mirror with only the reflected leg visible, a roadside with crashed luggage), the setting designed to make the viewer assemble a story that the image refuses to complete. Wardrobe styling cue: 1970s Charles Jourdan stiletto, lacquered nail, lipstick, swimwear, garter, the product often only one element in an otherwise wider setting. Subject: often partial (legs only, hand only, profile only, back of head only), occasionally absent entirely with only an object or body fragment standing in, never a conventional fashion-model frontal portrait pose. Lighting: hard direct frontal flash with crisp sharp shadow on background wall, or bright sun with deep contrasty shadow, the artificial-feeling illumination part of the surreal stylization. Composition: surprising, off-center, with strong geometric architectural elements (corners, mirrors, doorways) framing the subject or fragment, often dramatic crop that excludes conventional focal points. Mood: erotic, threatening, unresolved, cinematic-without-cinema, the surreal narrative as engine. Forbid: any flattering soft beauty lighting, any glossy retouched skin, any visible legible signage (no hallucinated text), any commercial product-shot flatness, any watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Guy Bourdin, French fashion photographer (1928-1991)

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Austere Black-Drape Fashion Editorial with Large-Format Instant-Film Softness

Black draping can feel "modest and arrogant at the same time" and refuse to perform for the viewer. The volume of the garments is architecture around the body rather than display of the body. Re-rendering in this register asserts that the refusal of color is itself the chromatic statement, and that restraint can do what saturation cannot.

PROMPT

Re-render this image as a fashion editorial photograph of avant-garde sculptural black draping, with dreamlike soft-focus fashion portraiture and experimental high contrast, exposed on large-format 8x10 Polaroid Type 55 (or rendered to feel like that medium): soft slight-bloom around highlights, gentle tonal compression, deep but not crushed blacks, the texture of the Polaroid emulsion visible in shadow areas. Wardrobe styling cue: voluminous black drape and asymmetric tailoring (oversized silhouette, asymmetric hem, raw exposed seam, dropped shoulder, the fabric mostly black or charcoal with occasional white shirt collar peeking, sometimes a deep dye-fade gray), the garment volume larger than the body inside it, the body suggested rather than displayed. Setting: minimal, often pure black or deep gray seamless backdrop, occasionally a stark white wall for inversion contrast, or an empty wooden-floor gallery space, never a busy environment. Lighting: single large soft source (5x7 foot diffusion frame from camera-right or upper) producing wrap-around modeling on the garment folds, with very dim ambient fill, the figure emerging from near-black background through tonal gradation on the fabric and skin, no rim light, no specular highlight. Subject: posture composed and still, often eyes closed or looking away from camera, expression contained and serious, the model functioning as fabric-armature rather than as personality, hands often partially obscured by garment volume. Color: near-monochrome, the rare allowed accents being skin tone (often pale, contained against the black) and a single white element (shirt collar, paper, glove), the entire frame trending toward grayscale even when shot in color. Composition: medium full-figure or three-quarter, generous negative space at top, the figure occupying lower two-thirds of frame, garment-silhouette doing the design work. Mood: austere, monastic, the refusal of color and ornament as a positive aesthetic position, the Japanese-avant-garde rebuke to European fashion-spectacle. Forbid: any beauty lighting that flatters skin, any glossy retouched surface, any color competing with the black, any visible logo or brand text (no hallucinated lettering), any cluttered background, any watermark or signature. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Avant-garde fashion, Wikipedia

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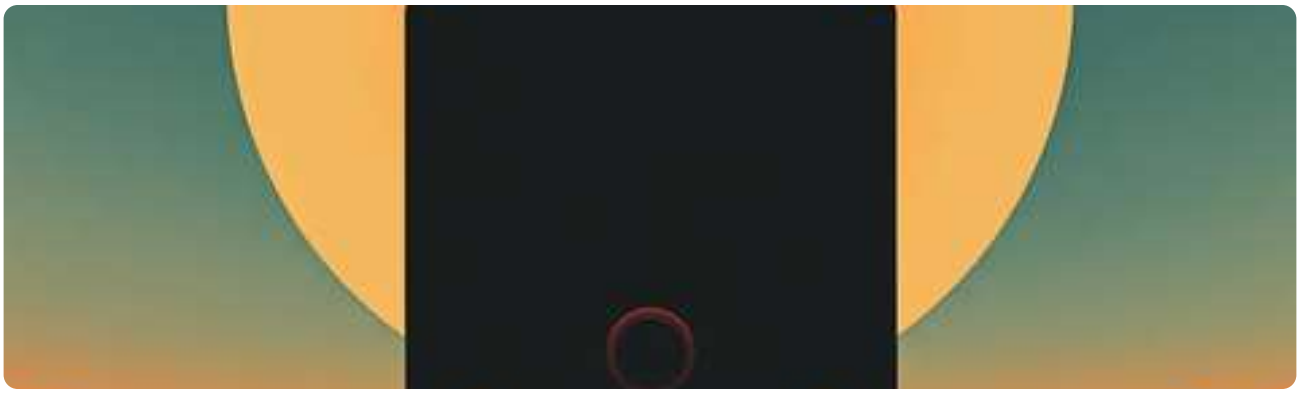
PRINT & COMMERCIAL . GRAMMAR 24 OF 52

Art Deco

10 prompts

Learn the movement: Art Deco

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Cassandre Transport Lithograph (Style-Only, Image-Conditioned)

The transport sheet sold a future in which distance had already been conquered. Its converging planes turn the viewer into a passenger before any journey begins. Remove the ticket and itinerary, and the remaining design still persuades through scale, direction, and certainty.

PROMPT

Re-render this image as an interwar transport lithograph in the visual register of A. M. Cassandre, circa 1927 to 1935. Keep the source subject in its original place, but build its visible surfaces from broad, opaque lithographic color separations on matte cream poster paper. Set one hard vanishing point low in the frame; let existing edges taper toward it through exaggerated but coherent perspective, so the subject feels monumental without changing its pose or silhouette. Sweep two or three parallel arcs of pale exhaust-like light or motion behind the subject only where the background permits. Use midnight navy, warm stone, oxidized teal, and burnt orange, with charcoal reserved for the deepest cutout shadows. Ink each color through a separate plate: show subtle misregistration at a few edges, stone-grain mottling inside the largest flats, and the faint pressure of ink in the paper tooth. Simplify distant context into wedges and stacked horizons instead of inventing a vehicle, station, or skyline. The image should feel confidently engineered, expansive, and slightly lonely, not theatrical or cinematic. The main silhouette must remain legible at small size. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Cassandre Transport

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Stepped Skyscraper Setback (Style-Only, Image-Conditioned)

The stepped tower made a legal building envelope feel like a spiritual ascent. Draftsmanship turns a constraint on mass into a public image of limitless growth. This register lets an ordinary outline inherit that ambition without pretending the object itself is architecture.

PROMPT

Re-render this image as a 1930s architect's presentation drawing for a stepped Art Deco skyscraper, without turning the source subject into an actual building. Translate the subject's existing planes into terraced layers that grow narrower toward its highest visible point; preserve every recognizable contour and its place in the frame. Organize the background into a few ascending masonry-like masses and tall, narrow vertical ribs, recalling the New York setback towers of the late 1920s. Draft the main edges with a ruled graphite line and a crisp India ink contour. Lay translucent gray wash inside recessed planes, then draw long parallel pencil hatches down the shadow faces. Add sparse pale limestone highlights along the ridges and small glints of oxidized copper on the uppermost accents. Allow erasure ghosts, pinprick registration marks without symbols, and dry paper fiber to remain visible around the drawing. A deep ink shadow at the bottom should give the rising forms physical weight. Make the repetition broad enough to read at thumbnail size: three or four decisive terraces, not a swarm of windows. The atmosphere is upward-looking, hushed, and austere, with daylight sculpting structural depth rather than movie-premiere glamour. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Stepped Skyscraper

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Sunburst Veneer Marquetry (Style-Only, Image-Conditioned)

A sunburst can look like effortless light, but its rays are hand-selected slivers of wood with finite grain and labor behind each join. The panel stages wealth as a natural phenomenon, while its tiny imperfect seams reveal the human work that assembled it.

PROMPT

Re-render this image as a 1920s to 1930s Art Deco marquetry panel made by a meticulous Parisian cabinet workshop. Preserve the image's subject and silhouette, but construct tonal areas from individually cut veneer pieces rather than paint or photographic texture. Fan wide wedges of walnut, pale sycamore, and dark rosewood outward from an existing focal point, letting the directional wood grain define a large sunburst without replacing the source composition. Cut each veneer shape with a fine knife and fit its edges by hand: a few hairline joins and small grain mismatches should betray the assembly. Trace only the most important subject contours with narrow flush brass stringing, not a full ornamental border. Apply shellac in thin polished coats so warm highlights follow the grain, with darker pores and tiny surface scuffs visible in raking light. At broad scale, the light wood rays should carry the form and the dark wood should hold the shadows; avoid tiny tessellation or an added furniture object. The effect is intimate and radiant, closer to a cabinet door treasured up close than a giant gilded stage. Let light graze from one side to make the grain change direction at the joints. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Sunburst Veneer

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Streamline Chrome Enamel (Style-Only, Image-Conditioned)

Streamlining promised that the future would have no drag. Chrome and enamel concealed the joins between pieces, making manufacture appear effortless. The buffing marks are the tell: somebody had to polish friction away for it to seem absent.

PROMPT

Re-render this image as a 1930s streamline design study, borrowing the molded continuity and aerodynamic ribs of interwar industrial design without turning the source into a new machine. Keep the source's subject, pose, and silhouette intact. Wrap its existing long edges in two or three broad horizontal chrome bands, as though stamped metal trim has been fitted flush to the original form. Render the major color fields as sprayed deep bottle-green and warm ivory enamel, with smooth gradients built by successive thin coats and a few minute pinholes where the glaze meets a seam. Mirror-bright chromium must reflect long pale studio light strips, distorted naturally along each curve, while recessed grooves stay nearly black. Show hand-buffed polishing swirls at selected highlights rather than noisy all-over scratches. Give the background a muted smoky gray surface with one generous field of open space; it must not acquire invented wheels, wings, or product labels. Geometry should read in bold sweeps at 1024 square, with only a handful of meaningful ribs and no intricate mechanical detailing. The mood is optimistic about frictionlessness, yet tactile where enamel, metal, and original subject contours meet. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Streamline Chrome

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Erte Pochoir Fashion Plate (Style-Only, Image-Conditioned)

The plate makes ease from a process of cutting, alignment, and repeated hand application. Its long line treats poise as something engineered. The result can honor whatever shape the source provides without requiring a body or a fashion product.

PROMPT

Re-render this image as a 1920s pochoir fashion plate in the visual register of Erte's elegant line drawings, preserving the actual subject, its pose, and its arrangement even when the subject is not a person. Draft one continuous charcoal-black contour around the major silhouette, then layer broad fields of hand-stenciled gouache over warm ivory rag paper. Use dusty coral, peacock blue, black, and a few narrow strokes of metallic silver. Let long flowing lines already present in the source become graceful arcs, without adding a costume, headdress, or invented body. Where the source includes fabric, translate folds into a few flat crescent planes with knife-sharp edges; elsewhere treat the same shapes as ornamental rhythm rather than clothing. Leave tiny variations in pigment density near stencil cutouts and a slight dry-brush feather at a single edge so the plate does not look mechanically filled. Keep facial or object details sparse and decisive, with no intricate jewelry or pictorial scenery. A slim column of empty background should counterbalance the silhouette like an unprinted margin in a fashion folio. The mood is poised, theatrical in gesture but intimate in material, never a cinema advertisement. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Erte Pochoir

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Terraced Crown Architectural Ornament (Style-Only, Image-Conditioned)

From street level, crown ornament makes distant height visible as an emblem. Up close it is simply bent sheet metal, rivets, dirt, and stone. The register holds the public fantasy of altitude against the physical labor of assembly.

PROMPT

Re-render this image as a close study of interwar skyscraper crown ornament, with the bold nested chevrons and terraced ribs of 1930s New York architectural metalwork. Do not add a tower: keep the source subject, pose, and spatial arrangement intact, and translate its existing upper edges into a few repeated stepped metal ridges. Model each ridge as cut, folded, and riveted stainless steel fixed against pale weathered masonry. Bright glancing daylight should catch the ridge tips, while fine gray grime settles in the recessed seams and soft stone pores remain visible beneath them. Limit the pattern to three large ascending chevrons so the original form remains legible at a glance. Use pewter silver, chalk limestone, shadow blue, and one restrained pale amber reflection, not all-over gold. A faint dark line along the junction of stone and metal shows how the decorative shell was attached, rather than pretending it grew from the wall. Background shadows should fall downward in long, controlled planes. Favor frontal solidity and close tactile evidence over a spectacular skyline or a commemorative coin. The atmosphere is proud but weathered, a public facade bearing the marks of ordinary exposure. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Terraced Crown

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Dunand Eggshell Lacquer (Style-Only, Image-Conditioned)

The seamless luxury of black lacquer depends on repeated curing and abrasion, while the luminous white forms are made of broken shells. The surface claims perfection by arranging fracture so patiently that damage becomes radiance.

PROMPT

Re-render this image as an interwar lacquer panel in the craft register of Jean Dunand. Keep the subject and every major spatial relationship recognizable, but divide its brightest visible areas into irregular pieces of pale eggshell pressed flush into a near-black lacquer ground. Build the ground in many thin hand-brushed coats, each cured and polished before the next, so its depth reads as a quiet pool rather than flat black paint. Arrange the pale pieces in broad grouped fields that follow the original contours: visible hairline cracks and slight differences in ivory tone, not a uniform digital mosaic. Let a few muted gold powder passages settle behind intermediate values, where soft light can find them without creating a metallic outline. At one edge, expose a shallow lacquer build-up and fine polishing haze; elsewhere the surface is silky, dense, and mirror-dark. Compose through large black reserves and concentrated pale forms so it reads at thumbnail size. Do not introduce a vessel, screen, animal motif, or freestanding decorative panel in place of the existing subject. The feeling is patient and nocturnal, with luminosity produced by innumerable small decisions rather than an added spotlight. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Dunand Eggshell

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Lempicka Cubist Glamour Portrait (Style-Only, Image-Conditioned)

The portrait's apparently invulnerable sitter is assembled from exposed transitions between hard planes and soft skin. Lempicka's glamour is not a blur concealing structure: it is the deliberate construction of a self that can withstand being looked at.

PROMPT

Re-render this image as a late-1920s oil painting in the portrait register of Tamara de Lempicka. Keep the source identity, pose, facial expression if present, and composition exactly as given, without inventing a new sitter or garment. Sculpt existing forms into broad overlapping planes like softly beveled stone: one cool gray-green plane beside a warm flesh or cream plane, each with a deliberate change in light. Paint using smooth layered oil glazes over a firm underdrawing; leave subtle bristle traces where the darker planes meet and a restrained varnish reflection over the lightest areas. Where the source contains fabric, give its existing folds the dense pearly folds of satin; where there is no fabric, keep the same disciplined angular modeling on the actual material present. Set the background in simplified smoky blue and slate verticals rather than detailed scenery or a stage. Hold highlights with a narrow palette of ivory, jade, umber, and soft coral; reserve deepest black for a few confident cuts. Let the original expression remain human beneath the almost architectural modeling. This is assured, cool, and subtly vulnerable, neither a magazine cover nor a film premiere advertisement. Make a few large planes carry the whole reading at small scale. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Lempicka Cubist

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Federal Deco Mural Fresco (Style-Only, Image-Conditioned)

A mural can make one gesture look like collective progress. The large forms invite a public reading, while the plaster joints keep track of each day's actual work. The monumental picture and the finite working day coexist on the same wall.

PROMPT

Re-render this image as a 1930s American public-building mural in the geometric register of federal-era Art Deco painting. Keep the source subject, its pose, and the arrangement of its elements exactly as they appear. Enlarge the visual weight of existing forms through broad, simplified color masses, not through added workers, machinery, or civic symbols. Lay earth-red, ocher, indigo, and limestone-white mineral pigments into damp plaster in wide brush passages; the wet surface should absorb color with chalky, uneven edges and occasional darker overlap where a day's work ended. Outline only major contours in warm charcoal. Organize the background into long staggered bands and shallow architectural arcs that support the source's existing depth, never displacing it with a new scene. Let strong diagonal light bind foreground and background into one legible public image, while hairline plaster cracks and faint trowel sweeps disclose its scale and making. The forms should feel steady and communal even when the source depicts a single object or person. Keep each large gesture readable across a hallway: no tiny narrative vignettes or medal-like emblems. The mood is resolute and generously public, with a quiet tension between idealized unity and visible hand labor. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Federal Deco

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Cinema Palace Interior (Style-Only, Image-Conditioned)

The cinema palace made anticipation into architecture. Before any image reached the screen, curved plaster and hidden light already taught a crowd to feel transported. This register renders that shared expectation as a physical room rather than a film advertisement.

PROMPT

Re-render this image as though its existing spaces and surfaces were constructed inside a 1930s Art Deco cinema palace. Keep the actual subject, its pose, and the precise arrangement of the source intact; do not add a screen, marquee, audience, or stage. Translate existing background planes into three or four broad plaster ribs and nested ceiling-like curves, borrowing the spatial grammar of interwar theater interiors. Conceal warm amber lamps behind the ribs so light washes out from coved recesses instead of shining as bare bulbs. Let dark burgundy velvet absorb light on soft areas already present in the image, while pale peach plaster and small bronze trim lines catch it on hard edges. Show subtle nap changes in the velvet, trowel swirls beneath the painted plaster, and slight tarnish where bronze meets the wall. Use an orderly progression of shadow into warm light to give the original subject an intimate place within a grand room, without recentering or shrinking it. The silhouette should read before the ornamental details do, even at thumbnail scale. Atmosphere is expectant and hushed, the pause before a shared spectacle, not advertising for that spectacle. Keep the illumination plausible for an interior at evening, with no giant external sunburst. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Cinema Palace

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Art Nouveau

10 prompts

Learn the movement: Art Nouveau

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Mucha Lithograph Decorative Panel (Style-Only, Image-Conditioned)

The panel refuses to reserve grandeur for official portraits. Its halo and border treat the everyday subject as already worthy of a public image; ornament becomes a democratic frame rather than a luxury applied after the fact.

PROMPT

Re-render this image as an 1890s Alphonse Mucha decorative-panel lithograph. Translate the existing subject into a clear, graceful silhouette with a continuous dark umber contour, then build its interior from broad, translucent lithographic color washes. Pull each color from a separate stone: dusty peach, sage green, muted turquoise, warm cream, and touches of flat antique gold. Let tiny overlaps at the printed edges reveal the order of the passes. Behind the subject, place a large circular halo of repeated iris petals and simple concentric rings; let long stems curl into the side margins as a quiet frame, never replacing the original setting or changing the subject's pose. Give fabric, skin, and objects the same planar treatment so this works for a person, a room, or a still life. Keep the outlines legible at thumbnail size, with fine grain in the ink and slightly yellowed paper fibers under the washes. The mood is ceremonial but approachable, like a familiar sight discovered on a hand-pulled salon print. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Mucha Lithograph

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Grasset Botanical Pochoir Plate (Style-Only, Image-Conditioned)

Grasset treated plants as a systematic language rather than a storehouse of pretty details. Repeat a stem with discipline and an individual picture becomes something others can learn to build, not merely admire.

PROMPT

Re-render this image as a botanical pochoir plate in the ornamental design register of Eugene Grasset, circa 1896 to 1905. Draw the source subject first in slender graphite-gray contours; then lay opaque gouache color through individually cut stencils, leaving slightly uneven pigment at each stencil edge. Simplify broad surfaces into flat planes of olive, indigo, ocher, dusty rose, and warm ivory. Surround the existing silhouette with a spare border of repeating ginkgo leaves and upright stems, arranged like a visual grammar with measured intervals rather than a wild garden. Echo one curve from the source in each leaf, so the border feels designed for this image rather than pasted on. Preserve the original perspective and the spacing among major forms. Slight stencil misalignment should show a hairline of bare paper in a few places; do not blur the subject or flood it with pattern. Suggest a plate printed on absorbent drawing stock, with pigment catching where the fibers rise. Keep large shapes bold enough to survive a small square preview. The result should feel instructional and sensuous at once, like a pattern study becoming a finished picture. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Grasset Botanical

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Beardsley Black Ink Silhouette (Style-Only, Image-Conditioned)

The vast black shapes do not hide detail by accident. They force the viewer to build the missing image in their own head, giving blankness as much narrative power as the visible line.

PROMPT

Re-render this image as a black-and-white pen-and-brush illustration in Aubrey Beardsley's 1890s line register. Establish the original subject and its exact spatial relationships with a few hair-thin ink contours, then flood selected shadow regions with uninterrupted, opaque India ink. Let white paper carry the light instead of modeling it with gray. Within a limited number of large white reserves, draw elongated lily stems, petal spirals, and fine parallel hatching that follows the existing forms; keep their scale subordinate to the source subject. Make the darkest passages genuinely solid black so the composition remains striking from across a room. A pointed nib can taper a contour from a pinprick to a bold curl; a loaded brush can leave one slightly ragged edge where it meets the paper tooth. Reserve stippling for a few transitions, not a general tone screen. No color, airbrush, photographic shading, or ornamental takeover of the original silhouette. The mood is mischievous and formal, a quiet figure or object made into a stage for the contest between ink and untouched paper. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Beardsley Black

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Glasgow School Gesso Panel (Style-Only, Image-Conditioned)

Here softness needs a frame to hold it. The Glasgow School's strict uprights do not oppose flowers; they give fragile curves enough structure to remain visible against the noise around them.

PROMPT

Re-render this image as a Glasgow School decorative gesso panel, drawing on Charles Rennie Mackintosh's long vertical geometry and Margaret Macdonald's raised plaster relief, circa 1900. Keep the subject's position and proportions intact. Translate its contours into elongated, gently simplified forms with pencil-thin charcoal borders and a few deliberate vertical lines extending through the background. Build highlights physically: spread pale gesso with a narrow spatula in shallow ridges, then trace rosebuds and slim stems in low relief near the margins. Use a palette of chalk white, pale mauve, muted sage, pearl gray, and one faint blush-pink accent. Let the relief catch light from one side, creating soft real shadows no darker than the subject needs. Place a spare ladder of evenly spaced squares behind existing gaps in the composition, never across a face or focal detail. Show the material as hand-smoothed plaster on a lightly woven ground, with small uneven edges and isolated pinholes. The panel should feel simultaneously architectural and intimate, not a glittering fantasy illustration. At thumbnail scale, the subject should still dominate the long geometry and rose motifs. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Glasgow School

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Vienna Secession Gold Ground (Style-Only, Image-Conditioned)

Gold here is not a synonym for wealth. Its reflective surface denies a fixed viewing moment; the picture changes with the viewer's movement while the rigid pattern insists that its subject remain present.

PROMPT

Re-render this image as a Vienna Secession panel from around 1905, where Gustav Klimt's gold-leaf surface meets Koloman Moser's disciplined geometry. Preserve every main subject, pose, and depth relationship, but paint the forms in thin tempera over a smooth chalk ground. Float small squares, nested circles, and abstract flower disks in the surrounding planes; arrange them in broad, ordered clusters rather than all-over noise. Lay real-looking leaf in irregular sheets behind the subject, with hairline seams, a few rubbed-through corners, and a warm metallic reflection that changes across the plane. Keep the subject recognizable through stronger outline and quieter pattern inside its focal details. Set pale skin or bright object surfaces against deep charcoal, olive, cream, and gold; let one muted cobalt square interrupt the warmth. Avoid making the entire frame reflective: matte painted passages give the leaf something to answer. Use square proportions and measured spacing as a visual counterweight to any curves already present in the source. The mood should be still, concentrated, and lavish without becoming ornamental clutter. Render the big shapes first so gold reads as structure even at a small preview size. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Vienna Secession

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Guimard Cast Iron Canopy (Style-Only, Image-Conditioned)

The entrance is a promise that public space can feel designed for a person rather than a machine. A hard metal process can still make a threshold feel generous when its joints and curves are legible.

PROMPT

Re-render this image as though its visible forms were shaped by Hector Guimard's circa-1900 cast-iron metro entrance design. Retain the original subject, setting, and camera angle. Give strong structural edges the weight of molded iron: a narrow central rib that forks into smooth, upward-sweeping stem curves, with small leaf-shaped gussets where the material joins. Treat flat planes as green enamel with worn high points exposing dark iron beneath. If the source offers glass or bright empty space, render it as amber-tinted panes with simple iron dividers; otherwise keep its original surface readable rather than inventing windows. Background margins can hold one or two arching iron profiles that echo the subject's dominant curve, never a new doorway that moves the subject. Show seams from separately cast pieces, shallow mold lines, riveted joints, and a few rain-softened streaks. The palette is verdigris green, dark olive, charcoal iron, warm amber, and pale overcast light. Make the silhouettes thick enough to read at thumbnail scale, while keeping tiny hardware secondary. This is human-scale public infrastructure, sturdy and welcoming rather than a fantasy vine engulfing a scene. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Guimard Cast

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Tiffany Favrile Glass (Style-Only, Image-Conditioned)

Favrile refuses the idea that color is paint applied to a passive thing. Its shifting hues belong to the glass itself, and the viewer must change position before the surface gives up all its color.

PROMPT

Re-render this image as a luminous study in the Favrile glass register developed by Louis Comfort Tiffany around 1900. Translate the existing subject into thick, hand-blown glass forms without turning it into a different object or changing its pose. Give broad contours smooth hot-worked curves and make surface color seem suspended within the glass: peacock blue shifting to sea green, amber at the warm edges, and restrained violet where layers overlap. A thin metallic iridescence should roll across selected highlights, not blanket every plane. Show faint striations from the pull of molten glass, tiny trapped air bubbles, and uneven thickness where a rim or contour catches stronger light. Keep darker passages translucent enough to reveal interior depth; use a few opaque areas to separate the focal subject from the background. Behind it, add only soft concentric light and a spare arc of abstract petal-shaped reflections, not a new scene. Avoid lead outlines: this is furnace-formed glass rather than an assembled window. Let directional light pass through the subject onto the surrounding surface as broad tinted pools. At small scale, preserve the recognizable source silhouette and its strongest dark-light divisions. The mood is intimate, fluid, and slightly otherworldly. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Tiffany Favrile

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Jugendstil Color Woodcut (Style-Only, Image-Conditioned)

A print can recur without becoming perfectly identical. Grain, block pressure, and registration keep the maker's hand inside a medium built for repeating images, making variation part of the edition's meaning.

PROMPT

Re-render this image as a circa-1900 Jugendstil color woodcut printed from separately carved blocks. Cut the source subject into a few emphatic shapes using a broad V-gouge: deep near-black outlines, pale cream reserves, and broad flat color masses. Print muted vermilion, moss green, and ocher from three blocks, allowing tiny slips of cream paper along some edges where the blocks miss exact registration. Let long whiplash lines from fern fronds and curved tulip leaves echo the main motion in the source, but confine them to available background and margins. The subject must remain recognizable, with its original placement, gesture, and large light-dark divisions intact. Show a few uninked gouge streaks inside the darkest block and the directional grain of the plank across a broad background area. Let ink settle unevenly on toothy, slightly tan paper, so even flat colors carry a handmade pulse. Avoid photographic depth or dozens of tiny hatch marks; the energy comes from carved edges and the pressure of each color impression. A narrow repeating leaf rhythm can close one side of the composition while the opposite side remains quiet. Make the silhouette bold enough to carry across a room. The mood is lively, tactile, and economical. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Jugendstil Color

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Lalique Enamel Jewelry Relief (Style-Only, Image-Conditioned)

A jewel compresses an environment into something one person can carry. Lalique's material transitions make scale irrelevant: a small patch of enamel can contain as much atmosphere as a painted room.

PROMPT

Re-render this image as a shallow jewelry relief in Rene Lalique's floral Art Nouveau register, circa 1900. Keep the source image's subject, contours, and arrangement, but treat broad surfaces as carefully formed cells of translucent enamel bounded by slender silver and gold wires. Work the enamel in graduated tones of celadon, honey, smoky lilac, and pale blue so light gathers at thicker edges and passes through thinner centers. Carve a few soft glass highlights into large focal surfaces; give dark recesses the satin finish of oxidized silver rather than painted shadow. Around the original silhouette, use restrained iris-petal and unfolding-leaf geometry, fitted to the available margins like a setting designed for this particular image. Slight hammer marks can remain on broad metal rims, while fine wire joins reveal the hand assembly. Let delicate relief cast a true shallow shadow onto a warm neutral ground. Do not replace the subject with a jewel, clasp, or pendant: its original image remains the design, translated into metal, enamel, and glass. Give the focal form enough uninterrupted color to read at gallery scale, reserving intricate wirework for its edge. The mood is intimate, luminous, and exacting, with an object's weight behind every line. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Lalique Enamel

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Gaudi Trencadis Mosaic Surface (Style-Only, Image-Conditioned)

Trencadis makes continuity out of broken things without hiding the breaks. Each grout line remains visible; the picture holds together because the fragments cooperate, not because they pretend to be whole again.

PROMPT

Re-render this image as an Antoni Gaudi-inspired trencadis mosaic surface from Barcelona around 1905. Preserve the exact subject, pose, and arrangement, but rebuild each broad color region from irregular pieces of broken glazed ceramic pressed into gently undulating plaster. Keep the most important contour readable by aligning a row of dark blue fragments along it; use slightly larger pieces for open planes and smaller shards only where a curve turns tightly. Work in cobalt, sea green, creamy white, terracotta, and small sun-yellow accents. Separate pieces with visible pale grout of uneven width; allow a few chipped glaze edges and subtle differences in tile thickness to catch the light. Let long, flowing bands of tile follow the source's existing directional lines rather than inventing a new architecture around it. Reserve a broad, quiet plaster field where the original image has breathing room, so the pattern never buries the focal subject. The surface should feel touchable and built, with shallow cast shadows and a few glossy reflections, not like a flat digital pixel grid. At thumbnail size, strong color masses should cohere before individual pieces become visible. The mood is joyous and materially grounded: damaged fragments forming a continuous image. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Gaudi Trencadis

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PRINT & COMMERCIAL . GRAMMAR 26 OF 52

Risograph

10 prompts

Learn the movement: Risograph

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Fluorescent Two Ink Misregistration (Style-Only, Image-Conditioned)

A color separation is an interpretation, not a neutral translation. The fringe at each edge lets the viewer see two independent decisions and the imperfect mechanical passage that joined them. This is a study in how color is assembled, rather than the underground pamphlet language of the neighboring Samizdat-Zine treatment.

PROMPT

Re-render this image as a two-ink risograph print made on a stencil duplicator, in the experimental printmaking register of Corita Kent's color separation and contemporary independent riso workshops. Translate the source into two deliberately planned masters: fluorescent pink carries broad warm masses and open highlights, while dense process blue carries the structural outlines and dark planes. Let bare ivory paper serve as the third color. Pass each sheet through the machine twice, with the blue drum shifted slightly right and down from the pink, leaving clean, visible pink fringes along large silhouettes and blue fringes on the opposite side. Where inks overlap, build a saturated violet that is visibly made from two transparent layers rather than a flat digital swatch. Keep large shapes legible at thumbnail size; confine registration slips to broad contours, not a noisy all-over blur. Show slight stencil softness, ink pressure variation, and the dry fiber of uncoated paper in areas of thin coverage. Compose the existing forms as a quiet color-separation study, not a political flyer or a page of collage. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Fluorescent Two

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Three Drum Overprint Trapping (Style-Only, Image-Conditioned)

The third color is not one more paint chip. It changes the combinatorial possibilities of the entire print. Trapping exposes the labor usually hidden inside a crisp boundary: separate masters must negotiate where color touches color.

PROMPT

Re-render this image as a three-drum risograph print designed around ink trapping, in the systematic color experiments of Josef Albers and contemporary small-press riso printmakers. Separate the source into three stencil masters: golden yellow for the light planes, marine teal for the middle planes, and saturated coral for the deepest accents. Print yellow first, teal second, coral last. Where two colors meet, extend the lighter plate a narrow distance underneath the darker one so paper feed drift does not open a white seam. Make those trap margins occasionally visible as tiny mixed-color shoulders around large shapes. Let translucent inks combine physically: teal over yellow creates green, coral over yellow warms to orange, and all three layers converge in a dense neutral at only the focal point. Keep the underlying image and its geometry clear. Use broad color fields and a few decisive shadows, not an ornamental pattern of random intersections. Stencil grain, mild edge feathering, and very slight roller pressure differences should reveal three distinct passes over absorbent uncoated stock. The mood is deliberate workshop experimentation: color emerging from sequence rather than a finished digital palette. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Three Drum

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Coarse Halftone Recycled Stock (Style-Only, Image-Conditioned)

The paper is not an invisible substrate. Its color supplies the highlights, its fibers interrupt the dots, and its absorbency changes the apparent resolution. What looks like a tonal image is a negotiation between screen frequency and the sheet beneath it.

PROMPT

Re-render this image as a coarse-halftone risograph impression on visibly uncoated recycled paper, recalling early newspaper screen-making and tactile print studies with layered grids and restrained typography. Convert the source's tonal gradients into widely spaced, clearly countable halftone dots, around thirty dots per inch in the visual impression. Use a single deep indigo drum for the principal image and a restrained burnt-orange drum for isolated secondary planes. In the deepest shadows, dots nearly join into inked masses; in the middle values, round dots sit apart with recycled paper showing between them. Let the brightest values remain bare stock rather than a white ink layer. The sheet is warm gray with occasional short visible pulp flecks and fine tooth, so absorbed ink blooms softly around some dots without erasing their regular grid. Choose a large legible subject shape; do not use microscopic screens or a uniform digital noise overlay. Slightly vary pressure across the sheet to make the printed field less mechanically even, while preserving recognizable source contours and a strong tonal hierarchy. Keep the mood patient and observational, as if an everyday scene were being measured through a deliberately low-resolution printing system. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Coarse Halftone

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Grain Touch Dither Stencil (Style-Only, Image-Conditioned)

Grain-touch preparation makes the smallest printed units visibly contingent. Unlike a stable dot screen, clusters and gaps create tonal information through apparent randomness. The eye supplies continuity while the sheet shows every interruption.

PROMPT

Re-render this image as a risograph grain-touch stencil, following late twentieth-century analog image-processing experiments with layered grids and overprints and the techniques of stencil duplication. Before printing, break the source's smooth tones into irregular islands of pigment rather than ordered halftone circles. Dark values gather into clusters of small rough flecks; midtones disperse into a fine stippled cloud; highlights survive as open uncoated paper. Print the prepared master in saturated ocean blue, then lay a second pale apricot stencil only across selected broad planes. Allow isolated apricot grains to glimmer through blue where the two masters overlap, producing a subtly warmer shadow without muddying the subject. The grain should be tactile and clearly visible in large shapes, not a blanket of digital static covering everything. Retain crisp outer contours for instant recognition and reserve this broken texture for interior shading. Paper feed drift can slightly separate the second pass from the first, especially at the edge of a broad shadow. Show the stencil duplicator's soft ink edges, a few plugged specks, and warm uncoated paper absorbing the thinnest blue marks. The result feels handmade but disciplined, a tonal image whose surface can be read as individual decisions. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Grain Touch

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Fountain Fade Ink Gradient (Style-Only, Image-Conditioned)

A gradient can be made from omission. Here the lighter end is not a lighter pigment: it is less stencil coverage and more sheet. Tonal transition becomes a record of how much ink the surface could hold.

PROMPT

Re-render this image as a risograph print organized around a slow ink fade, drawing on the quiet color-field sensibility of Luis Barragan and contemporary independent stencil-print studios. Keep the source forms intact, but map their broadest illuminated plane into a long vertical passage from saturated vermilion at one end to pale, almost unprinted paper at the other. Achieve the fade through progressively sparser stencil coverage and changing dot size, not a flawlessly smooth digital blend. A second midnight-blue drum prints the subject's essential contours and a few broad shadow shapes; let its thin areas reveal faint grain and the warm paper beneath. The vermilion pass has slightly inconsistent ink pressure across its width, making a subtle irregular horizon where one density yields to another. Avoid random bands, rainbow colors, or a painted watercolor wash. The full design uses one warm ink, one cool ink, and the sheet itself. Preserve bold silhouettes and a clearly staged center of visual weight so the image remains readable at small scale. Allow the blue to cross the fading field, producing a few dark violet overprint accents near the focus. Mood: spacious, warm, and deliberately unfinished at the lightest edge. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Fountain Fade

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Intimate Riso Zine Portrait (Style-Only, Image-Conditioned)

The small-edition portrait is not a mass slogan. Its inexpensive reproduction brings a private likeness into reach while preserving the uncertainty of a personal encounter. Printing texture becomes a kind of attention instead of a badge of rebellion.

PROMPT

Re-render this image as a quiet risograph portrait for a small-edition photographic zine, drawing on intimate color snapshots with direct flash, candid subjects, lived-in interiors, and the softened tonal separations of contemporary riso artists. If the source contains a person, keep their expression, pose, age cues, and identity intact; if it does not, treat its existing central form with the same observational care. Convert luminous planes into open uncoated cream paper. Use a deep plum stencil for facial or object contours, shadow masses, and the few marks that establish likeness, with a muted salmon stencil carrying middle tones as fine irregular grain. Let these two passes overlap into a dark warm shadow only where the source already has one. Give the eye, hand, or other existing focal detail more tonal clarity than the peripheral background, but do not invent a new pose, prop, or setting. The paper feed is almost aligned: only a slight salmon fringe escapes at selected large contours. Preserve air around the figure and keep the original crop, rather than surrounding it with cutout scraps or protest graphics. Soft stencil edges, absorbent paper, and slight unevenness in dense plum reveal an affordable duplicator print made to be held close. The mood is attentive rather than heroic. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Intimate Riso

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Botanical Riso Plate Study (Style-Only, Image-Conditioned)

A scientific plate usually hides the cost of selection behind apparent precision. Two ink masters expose it: one records structure, the other chooses where light can remain. A broken line can be more truthful about the tool than a perfectly restored one.

PROMPT

Re-render this image as a botanical risograph plate, recalling Maria Sibylla Merian's patient plant studies and the direct color separations of contemporary independent print studios. Keep every source form in place: render any existing foliage or flowers as observed structure, and if the image has no plants, apply the same specimen-study restraint to the subject actually present. Print a fine dark-green stencil for essential veins, stems, contours, and shadow boundaries only where the source supports them. Print a warm yellow-green second stencil as broad transparent areas of light, leaving paper visible within the smallest openings. Let the two inks overlap into a deeper olive inside established shaded regions. Preserve generous unprinted margins within the original composition, and avoid decorative vines, imaginary leaves, specimen labels, or a new surrounding border. A few broken lines should reveal how a slender feature can fail to transfer cleanly through the master. Give larger shapes soft absorbed edges while the finest lines remain thin, slightly interrupted, and legible. Uncoated ivory paper shows between the passes, with a few natural fiber flecks and localized variations in coverage. The print should feel like an attentive field observation translated through two affordable stencils, neither glossy illustration nor botanical wallpaper. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Botanical Riso

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Architectural Riso Duotone (Style-Only, Image-Conditioned)

The architectural image can be reduced to the decisions a printmaker makes about light: which planes hold warm ink, which hold cool ink, and which are simply paper. Duotone makes the massing visible without pretending to reproduce every brick.

PROMPT

Re-render this image as an architectural risograph duotone in a sunlit color-and-volume register with bold architectural planes and the diagrammatic print experiments of layered grids and overprints. Treat the existing scene as a study of constructed planes: if it contains buildings, retain every major wall, opening, and vanishing line; if not, let the existing geometry stand without adding a building. Assign sun-facing planes to a soft terracotta stencil and recesses to a deep ultramarine stencil. Where an existing shadow crosses a warm plane, let translucent blue overprint the terracotta into a muted near-black violet. Keep the silhouette of each major volume strong and the perspective unchanged. Translate fine masonry or surface detail into sparse grain rather than drawing extra windows or inventing structural features. Slightly off-register passes can expose a slim paper line at one corner, but straight architectural edges should mostly remain clean. Print onto matte warm-white uncoated stock with a visible tooth; the blue should deepen unevenly in large shadow fields while the terracotta remains broad and calm. Compose around the original light and voids instead of adding a frame, diagram arrows, or collage fragments. The result is more about the balance of mass and empty space than about the picturesque charm of a street scene. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Architectural Riso

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Ink Starved Pressure Gaps (Style-Only, Image-Conditioned)

An uneven run can carry more information about its making than a flawless impression. Directional gaps record a feed and pressure event, not a generic distress texture. The intact second pass keeps that distinction easy to see.

PROMPT

Re-render this image as an ink-starved risograph impression, drawing on process-exposing experimental print design with layered grids and overprints, as well as small independent stencil studios. Plan a single dense forest-green master for the major forms and a restrained warm orange master for a few existing highlights. Imagine the green drum nearly exhausted on one edge of the run: broad solid fields begin with good coverage, then fade into patchy transfer and narrow dry streaks aligned with the direction the sheet travels through the machine. Keep the streaks inside inked areas only. Bare paper must remain clean, so the marks read as missing pigment, not scratches added over the whole image. Let the orange second pass stay comparatively even, providing a visual control against the green's unreliable pressure. Where both passes cross, warm orange should peek through the green gaps instead of forming an opaque painted topcoat. Slight feeder drift leaves a small offset at a few outer contours; never let the damage dissolve the subject's overall silhouette. Uncoated cream paper absorbs surviving green patches unevenly, with rough-edged ink islands and occasional deeper pressure at one end of a shape. The mood is resourceful and physical: a usable print kept because its failure reveals the mechanics of the run. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Ink Starved

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Yellow Teal Pink Process Substitute (Style-Only, Image-Conditioned)

The point is not to counterfeit a full-color press. Three imperfect substitute inks make the logic of process color visible while producing hues that ordinary process printing could not quietly reproduce. A constraint becomes its own expanded palette.

PROMPT

Re-render this image as a three-drum risograph color experiment substituting yellow, teal, and fluorescent pink spot inks for a conventional four-color process, in an exploratory print register of layered grids, overprints, restrained typography, and independent riso editions. Separate the source into three simplified tonal masters. Print warm sunflower yellow for illuminated planes, saturated teal for cool structural midtones, then fluorescent pink for warm shadows and isolated highlights. No black ink: create apparent darks only through aligned teal and pink, with yellow underneath where a deeper neutral is needed. Allow clearly readable orange, green, and violet to emerge in large transparent overlaps, but retain unprinted cream paper for the brightest light. Screen midtones into dots large enough to survive the stencil while leaving major contours as broad clean forms. Let the slight independent drift of three paper passes show at just a few edges, not as a uniformly blurry image. Ink density varies mildly within each broad field, and paper fibers interrupt the palest screens. Resist a conventional glossy full-color look: this is an ingenious but visibly limited translation, with the fluorescent pink too vivid to pass for process magenta and the teal unable to masquerade as process cyan. Keep the source's original spatial hierarchy unmistakable even where its colors change. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Yellow Teal

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PRINT & COMMERCIAL . GRAMMAR 27 OF 52

Swiss Typographic

10 prompts

Learn the movement: International Typographic Style

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Muller-Brockmann Concentric Grid (Style-Only, Image-Conditioned)

The circles promise freedom of movement but submit each interval to a rule. The strict grid does not extinguish rhythm; it reveals rhythm as the difference between repetition and interruption. Without a printed title, the image has to carry the beat alone.

PROMPT

Re-render this image as an image-only International Typographic Style composition in the spirit of Josef Muller-Brockmann's midcentury concert posters. Translate the source subject into a decisive silhouette built from flat ink shapes, keeping its pose and relative placement intact. Construct a strict twelve-column grid in the background, perceptible through the alignment of every edge and circle center rather than through printed guidelines. Draw a family of large concentric circles with a compass: each ring has even weight, clean mechanical edges, and measured spacing. Let the circles intersect or frame the subject as pulses of sound made visible; retain unmistakable subject contours at the crossings. Print solid black and a single vermilion accent on warm uncoated white stock. Tiny press misregistration at one red edge and mild paper tooth supply the only irregularities. Keep the radial construction bold enough to read at thumbnail size, not as an intricate optical maze. Reserve a large, genuinely clean field for an external title overlay, not a printed title. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. The feeling is public, disciplined, and rhythmically alive, like a visual score with no words. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Muller-Brockmann Concentric

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Hofmann Black White Studies (Style-Only, Image-Conditioned)

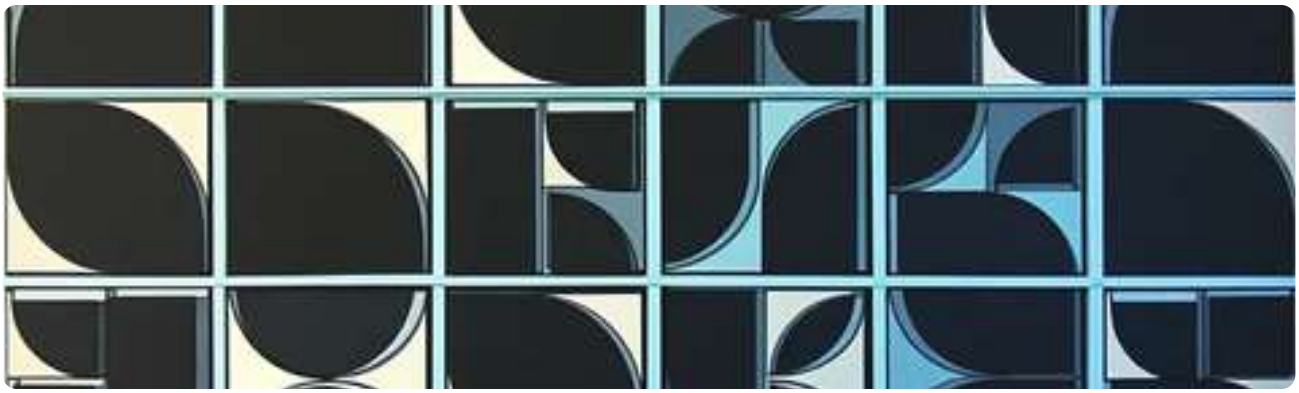
Contrast is not a cosmetic effect here. It is a decision about which boundaries survive when almost all intermediate description disappears. The missing middle becomes as active as the ink.

PROMPT

Re-render this image as a stark image-only Basel School contrast study after Armin Hofmann's midcentury graphic experiments. Preserve the source subject and its spatial relationships, but reduce light and shadow to a small vocabulary of dense black ink, untouched paper white, and one narrow band of midgray produced by halftone dots. Make the subject legible through the contact between positive black mass and carefully carved white counterform. Use a strict underlying rectangular grid to set every crop and offset, then introduce one visually forceful asymmetry: the heaviest mass gathers on one side while a broad unprinted field holds the other in balance. Draw edges with a knife-clean screen-print stencil, interrupted in a few places by the tooth of matte paper and the granular edge of a transferred photograph. Allow a single hard diagonal to challenge the horizontal and vertical rhythm. No ornamental shading, decorative type, faux paper folds, or floating captions; the black-white boundary carries the whole argument. Reserve a large clean field for a later title overlay, preferably on the side already open in the source. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Mood: urgent but never frantic, austere but tactile. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Hofmann Black

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Crouwel Modular Grid Optics (Style-Only, Image-Conditioned)

Crouwel's grid is often remembered as a machine for inventing letters. Here its stronger claim is tested without letters: can a finite kit of visual parts still transmit the singularity of a scene?

PROMPT

Re-render this image as an image-only exercise in the modular precision associated with Wim Crouwel and the postwar Dutch and Swiss graphic grid. This is not a type specimen: express the system through shapes alone. Divide the visual field into a large, visible matrix of square units, each edged by narrow gutters. Build the source subject from crisp blocks, quarter circles, and repeated short bars snapped to that matrix while keeping its identity, pose, and relative composition readable. Let clusters of dark units densify around the subject and fall away into a wide, clean white field; empty modules count as deliberate marks, not unfinished areas. Print the dark forms in blue-black offset ink with a restrained cyan second pass over select blocks, causing a few deliberate overlaps and slight registration drift at the perimeter. Give the sheet the barely visible grain of smooth uncoated stock and let mechanical repetition produce the optical vibration instead of glow or digital noise. Keep modules broad, with a strong silhouette recognizable from a distance. Reserve a large unoccupied field for the separate title overlay, never fill it with typographic substitutes. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. The mood is analytic, buoyant, and lucid. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Crouwel Modular

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Huber Transparent Color Planes (Style-Only, Image-Conditioned)

Layering has a consequence: two decisions meet and produce a third color neither plate owned. Order does not eliminate surprise; accurate registration makes surprise visible.

PROMPT

Re-render this image as a wordless graphic composition inspired by Max Huber's postwar poster experiments. Keep the subject in the same pose and location, interpreting its major planes as clean, sharply masked shapes. Print three broad transparent layers of process cyan, warm yellow, and magenta-red on pale paper. Where layers intersect, let real subtractive ink mixing create a dark violet, leaf green, or hot orange third color; the overlaps must be visible as physical print events, not airbrushed gradients. Cut one strong diagonal band across the composition, timed to the subject's existing directional energy, while anchoring every band and crop to a strict modular grid. Give each stencil edge a little screen-print ink buildup and a hairline of deliberate misregistration, enough to reveal the sequence of passes. Avoid tiny fragments: the color shapes should hold together at a glance. Leave a generous clean field for the external title overlay, with no graphic marks competing there. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Mood: optimistic acceleration under mathematical control, lively without visual clutter. The image must work without lettering even though its historical reference often used type. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Huber Transparent

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Gerstner Programmatic Grid Variations (Style-Only, Image-Conditioned)

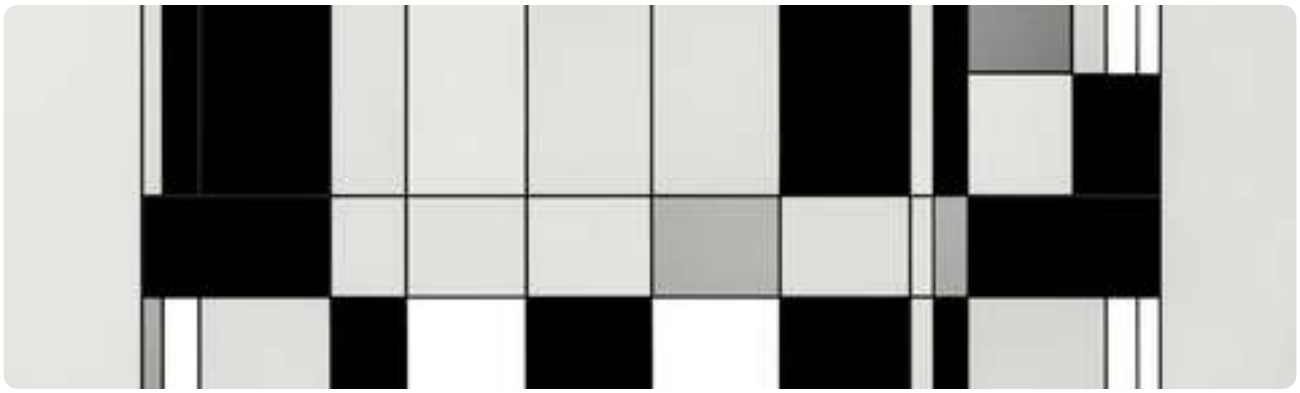
A design program offers choices rather than one mandatory outcome. The scene becomes a trace of decisions made inside constraints; variation is evidence that the rules have room for life.

PROMPT

Re-render this image as an image-only experiment in Karl Gerstner's programmatic Swiss design, circa the 1960s. Preserve the subject's pose, scale, and placement, translating its contours into a compact family of flat geometric forms. Lay out a visible grid whose columns alternate between narrow and wide modules according to one repeatable rule. At each intersection allow just three possible marks: a solid black square, an open cream square, or a small vermilion disk. Arrange those choices to reveal the light and dark masses of the source scene, with one larger uninterrupted shape holding the subject together. Keep the rule legible in the neighboring modules; this is a coherent system, not a checkerboard filter. Print the blacks as rich offset solids and the red as a separate slightly translucent plate on warm white stock. Small registration gaps and gentle ink gain at block edges remind the eye that a physical matrix was printed. Reserve an ample, continuous clean field for a future title overlay, even while the rest of the grid works hard. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Mood: playful calculation, disciplined possibility, not clinical data visualization. Do not insert labels or pseudo-letters into the modules. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Gerstner Programmatic

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Ruder Optical Space Studies (Style-Only, Image-Conditioned)

The blank interval is not a pause between important objects. It determines whether two forms feel allied, threatened, or separate. Ruder's concern with measured space can speak without printing a letter.

PROMPT

Re-render this image as a wordless optical spacing exercise in the disciplined Basel School spirit of Emil Ruder. Preserve the source subject and its spatial arrangement while simplifying each visible form into a few precisely cut black paper planes. Place these planes on a warm white field using a strict underlying column grid, but make the unequal distances between planes the main event. One pair nearly touches; another interval opens as wide as the subject itself. The subject should remain immediately recognizable through its overall contour, not through internal linework. Add one cool gray photographic half-tone plane, clipped precisely to the relevant source region, to give the eye a quieter middle register. Work as if setting cut-paper masks on a light table, then exposing them to a lithographic plate: hard margins, dense black ink, faint screen texture in the gray, very subtle pressure variation at the black edges. No decorative symbols or abstract shapes that compete with the source silhouette. Reserve a broad, uninterrupted clean field for the title that will be composited separately. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Quiet, exact, and slightly suspenseful: the spacing should feel as considered as the dark shapes. The historical source is type-driven, but this image is strictly without type. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Ruder Optical

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Aicher Flat Geometry Systems (Style-Only, Image-Conditioned)

A consistent shape language lets strangers understand a public image without knowing its maker. Clarity here is not an absence of personality; it is a decision to spend visual attention on the subject rather than the designer.

PROMPT

Re-render this image as a purely visual system of flat geometric forms informed by Ott Aicher's postwar public-design discipline. Translate the source subject, pose, and scene into a few broad planar silhouettes with crisp edges and consistent corner radii. Build the illustration on a strict square grid with identical spacing between parts. Use a compact palette of pale sky blue, dark marine blue, grass green, and paper white, reserving one warm orange plane to clarify the subject's focal point. Every visible element must belong to the same family of stroke widths and simple shapes; avoid the disconnected look of assorted clip art. Treat this as an image, not a symbol set: preserve the particular source composition rather than substituting a generic pictogram. Lay down color as even screen-printed flats on matte white stock with only subtle press texture, no gradients, bevels, or glossy digital highlights. Make the silhouettes large enough to understand at a glance and keep all background geometry secondary. Reserve a large blank field for a separately applied title, aligned to the grid and completely free of visual marks. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. The mood is welcoming, practical, and publicly legible. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Aicher Flat

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Photomontage Modular Grid (Style-Only, Image-Conditioned)

Photographic evidence does not arrange itself. Cropping and exposure create an argument about what deserves attention; the grid makes that argument explicit rather than pretending the frame is neutral.

PROMPT

Re-render this image as a wordless Swiss photomontage assembled on a rigorous midcentury modular grid. Begin with high-contrast silver-gelatin photographs of the source subject, retaining its exact pose and recognizable features. Divide the photographic rendering into three or four large rectangular crops whose boundaries align with grid columns and horizontal rules. One crop carries the full silhouette; the others repeat close views of actual source details, never invented objects or unrelated scenes. Slight differences in exposure create a sequence from pale gray to near black. Mount these prints flush on clean white board with disciplined gutters, then interrupt the grid once with a single translucent scarlet plane laid over a photographic corner. Show honest darkroom grain, a faint contact-print border, minute paste-edge shadows, and a small amount of offset ink dot texture. Avoid torn-paper chaos and dense micro-collage: each photograph should remain legible at thumbnail scale. Reserve a substantial unoccupied field for a separate title overlay, not for printed captions. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. The mood is documentary, exact, and quietly surprising, as if a single event could be examined from several measured distances. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Photomontage Modular

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Concert Poster Geometric Rhythm (Style-Only, Image-Conditioned)

A pulse is an interval between events, not an object. When bars vary in width and distance, time enters the static poster. The untouched field is the silence that lets the rhythm register.

PROMPT

Re-render this image as an image-only Swiss concert poster from the late 1950s, with the graphic pulse of Josef Muller-Brockmann but without its printed program. Preserve the source subject's silhouette, placement, and gesture. Set a strict column grid on warm white paper and build a measured rhythm of broad horizontal bars that gradually narrow, then widen again. Introduce one enormous off-center arc to frame the subject, and allow the bars to cross it as if separate beats were passing through a sustained tone. Keep all geometry bold, vector-clean, and subordinate to recognition of the subject. The ink palette is midnight blue, vivid coral, and untouched paper white; print each color as a separate opaque lithographic pass. A hairline of color drift along the curved edge and a whisper of paper fiber make the result physical rather than digitally sterile. Use spacing, not small repeated symbols, to create tempo. Leave a large, truly blank field for an external title overlay, so the image can carry poster energy without any internal lettering. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Mood: precise anticipation, a silent room just before the first note. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Concert Poster

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Basel School Relief Studies (Style-Only, Image-Conditioned)

The school grid can govern hand-cut marks without erasing the hand. Pressure, paper, and ink show that precision is a practice with material resistance, not merely an immaculate final surface.

PROMPT

Re-render this image as a wordless Basel School material study, combining Armin Hofmann's contrast discipline with Emil Ruder's attention to the spaces between forms. Preserve the original subject, pose, and placement while cutting its major light and dark regions into a handful of linoleum relief blocks. Ink the large forms in dense charcoal black; use one muted ultramarine block for a secondary plane and let untouched cream paper define the highlights. Align the block boundaries to a strict underlying grid, but give the actual printed edges tiny irregularities left by a blade and a roller. One block should carry parallel engraved grooves broad enough to register at small size, while another appears perfectly solid. Vary the impression pressure so black pools very slightly at a few boundaries and the paper tooth shows through in broad inked fields. Maintain a clear source silhouette rather than turning the scene into an abstract classroom pattern. Keep all texture inside the forms, not scattered across the entire page. Reserve a large clean field for a separately composed title, using that blank region as a counterweight to the ink-heavy subject. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. The mood is rigorous, handmade, and patient. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Basel School

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PRINT & COMMERCIAL . GRAMMAR 28 OF 52

Pop Art

10 prompts

Learn the movement: Pop art

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Lichtenstein Ben-Day Enlargement (Style-Only, Image-Conditioned)

When a machine's tonal shorthand is enlarged until each dot becomes a deliberate painted decision, mass culture stops looking effortless. The work exposes the labor hiding behind a supposedly automatic picture. A private expression becomes a public surface without needing a borrowed speech balloon.

PROMPT

Re-render this image as a monumental 1960s Pop painting in the print-enlargement register of Roy Lichtenstein. Keep the source subject and its silhouette instantly recognizable, but translate tonal passages into widely spaced, perfectly circular Ben-Day dots: red dots over warm paper for midtone skin or surfaces, blue dots for cool shadow, and open paper for highlights. Make the circles individually visible at thumbnail scale rather than fine photographic halftone. Encircle major shapes in heavy, slightly wavering black ink outlines, as if a tiny offset print has been projected onto a wall and meticulously repainted by hand. Separate the contours from the dot fields by a hairline of paper in selected places. Use primary yellow, cobalt blue, signal red, dense black, and warm uncoated white. Favor one dramatic close view, with its existing pose and framing held firm, over a busy graphic backdrop. Allow a faint screen weave, minor paint thickness at the edges, and a few imperfectly filled dots. The mood is public and emphatic, with ordinary feeling made strangely monumental. No dialogue balloons, narrative panels, borrowed characters, or pictorial captions. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Lichtenstein Ben-Day

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Warhol Serial Silkscreen Grid (Style-Only, Image-Conditioned)

The repeat promises interchangeable products, then exposes four different accidents. Rather than turning one silhouette into sleeve identity, this grid measures how imperfect printing can make sameness impossible.

PROMPT

Re-render this image as a serial Pop silkscreen assembled from four impressions of the exact same source image in a strict two-by-two grid, in the register of Andy Warhol's 1960s screenprint experiments. Preserve the same subject, pose, crop, and internal composition in every cell; the grid changes only repetition and printing. First photographically reduce the source to two broad values, then pull a coarse black image screen over separately printed flat color screens. In the upper left, hold the screens almost aligned. In the upper right, let the magenta plate drift slightly sideways. In the lower left, let cyan pool at one edge of the stencil. In the lower right, leave a small dry patch where the ink barely reaches the paper. Use hot magenta, sharp cyan, acid yellow, and velvety black against white stock, rotating their relationships between impressions without inventing props. Allow mesh grain, blunt squeegee drag, and ink density changes that make each pass singular. Keep even gutters and a clean border; refuse record-sleeve staging, an isolated central icon, or album packaging. The mood is repetitive but never identical, cheerful at first glance and unsettling on a second. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Warhol Serial

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Rosenquist Billboard Fragment Collage (Style-Only, Image-Conditioned)

A billboard's scale turns a detail into a landscape. Rosenquist's technique makes apparently innocent commercial seeing feel spatially unstable without relying on recognizable products or borrowed ad imagery.

PROMPT

Re-render this image as a hand-painted billboard fragment collage in the 1960s Pop register of James Rosenquist. Imagine the source projected to outdoor advertising scale, painted with wide enamel-loaded sign brushes on joined panels, then cut into three uneven vertical strips and rejoined in their original left-to-right order. Do not replace the subject or introduce unrelated products: pull every startling enlargement from details already present in the source, such as an existing contour, shadow, or patch of reflected light. Let one source detail expand enormously behind a neighboring strip while the major subject and its pose stay anchored in the same places. The visual collision comes from scale, not new objects. Paint gradients as broad sign-painter sweeps with a few bristle tracks, in tomato red, icy turquoise, pale lemon, ink black, and bleached cream. Draw sharp panel seams and one narrow sliver of raw support at a join. Keep the three planes legible at a glance, with no tiny collage scraps. The mood is grand, fluorescent, and slightly disorienting, like a city-sized memory of an ordinary image. This is pictorial splicing by a billboard painter, not a photographic montage or a consumer-product advertisement. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Rosenquist Billboard

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Wesselmann Flat Color Interior (Style-Only, Image-Conditioned)

An interior can be manufactured from color alone. Wesselmann's theater of apparent domestic ease works because a painted plane can quietly tell the eye what to desire before any object arrives.

PROMPT

Re-render this image as a hard-edged domestic Pop painting in the flat-color interior register of Tom Wesselmann's 1960s work. Translate each existing surface into a large, solid acrylic area, as though the image were laid out with cut stencils and painted on smooth board. Treat the source background as a room-like color field, even if it is only an open wall or plain ground: one broad wall plane, one contrasting horizontal plane where the source already suggests it, and no invented furniture. Render the source subject in its original position and pose with crisp contour lines and just two or three interior value shapes. Make the palette ripe but controlled: vermilion, petal pink, deep ultramarine, warm cream, and a leaf-green accent. Where contours touch a colored field, leave a narrow hand-painted seam so the two coats do not blend. Use a matte brush surface and very slight edge buildup; avoid photographic texture, gradients, and airbrushing. Keep open spaces resolutely empty instead of filling them with domestic props. The mood is sunny, still, and faintly theatrical, with the apparent ease of a perfectly staged everyday view. The source remains the actor; color planes supply the setting. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Wesselmann Flat

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Hamilton British Consumer Collage (Style-Only, Image-Conditioned)

Hamilton's collage proposes that domestic desire is not natural: it is cut from images and glued back together. Using fragments from the original, rather than importing advertisements, makes the mechanics of aspiration visible without selling any product.

PROMPT

Re-render this image as a British Pop paper collage in the register of Richard Hamilton's Independent Group work of the mid-1950s. Reproduce only visual fragments already inside the source as if each were torn from a different anonymous printed page: the main subject from a soft-gloss photographic sheet, background tones from uncoated newsprint, highlights from a slick magazine insert, and the darkest contours from coarse black ink. Reassemble those pieces at the same coordinates as the original image so the pose and scene remain readable, while the boundaries between printing technologies become conspicuous. Give one broad source shape a visible white scissor border, another a thin torn fiber edge, and one a subtle angle of paste lift. Juxtapose cool gray dots from cheap offset printing with warm flesh or object tones printed in slightly faded cyan, yellow, and red. Preserve the original focal point; do not add gadgets, food packaging, room props, slogans, or any outside picture. Let paper glue leave a delicate wrinkle in the negative space without distracting from the subject. The mood is curious and gently satirical, like a household view assembled out of mass-produced wishes. Keep joins chunky enough to read at thumbnail scale, not a cloud of little scraps. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Hamilton British

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Marisol Painted Wood Assemblage (Style-Only, Image-Conditioned)

Pop often treats a public identity as an infinitely reproducible flat image. Marisol gives it weight, seams, and the visible labor of assembly. Even a simple outline has a back, a thickness, and someone who built it.

PROMPT

Re-render this image as a shallow painted-wood relief in the register of Marisol Escobar's 1960s Pop assemblages. Imagine the existing silhouette cut from stacked rectangular blocks of unfinished pine and thin plywood, fitted together by hand in the same pose and spatial relationship as the source. Render the front-facing planes with thick, flat acrylic in chalk white, lipstick red, indigo, and amber, leaving narrow wood edges exposed around the original contour. Suggest volume with a few short projected planes and soft physical shadows cast onto a plain backing board, not with painted gradients. Trace important original details in sparse graphite pencil or thin black paint, allowing occasional lines to cross visible grain and knot marks. If a face or body appears, preserve its identity and gesture without inventing extra people or puppet features. If not, let an existing object or building carry the same block-built logic. Show a modest join, peg end, or fastening shadow where two carved planes meet; keep the construction credible rather than ornamental. The mood is social and witty but physically grounded, a public image returned to the weight of handmade matter. Maintain broad shapes that survive reduction to a small thumbnail. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Marisol Painted

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1960s Japanese Psychedelic Pop Poster with Concentric Screenprinted Sunbursts (Style-Only, Image-Conditioned)

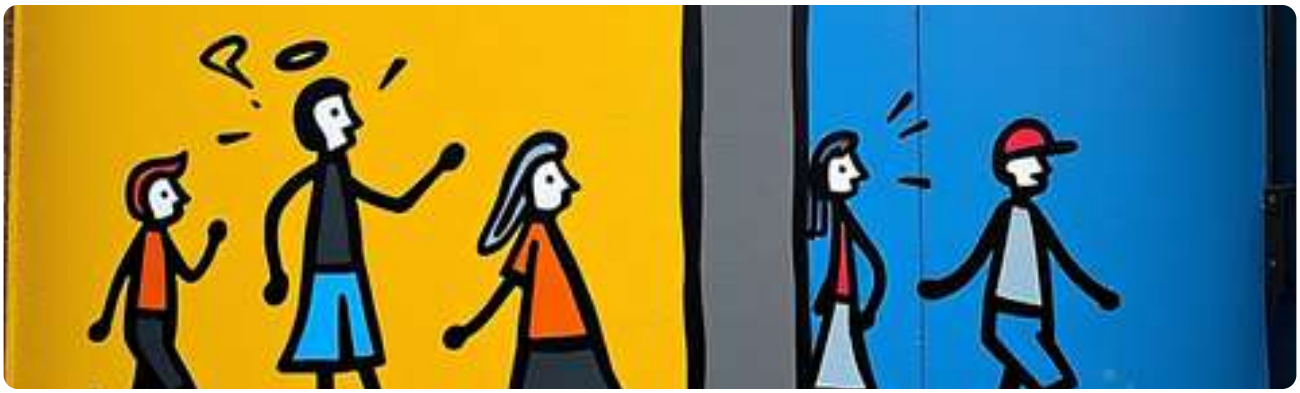
A radiant spectacle can be assembled from crude industrial layers rather than inherited as sacred iconography. This psychedelic Pop register lets a mechanical print claim the emotional volume of a ceremony while showing its seams.

PROMPT

Re-render this image as a Japanese Pop poster print in the 1960s visual register of concentric screenprinted sunbursts and layered print planes. Convert the existing background lighting into broad concentric rings and a radiant sun-disc field, centered behind the original focal point only if the source already has a central focal point; otherwise let the rings crop against the existing layout. Render the subject with the original pose and contours intact, using coarse photographic separation under two hand-pulled color screens. Lay vermilion red, deep cobalt, fluorescent orange, pale cream, and carbon black in overlapping flat areas, with a few narrow white slits where one screen misses the next. Make adjacent sections feel like layered printed paper rather than a single digital effect: firm cut edges, a little ink bleed into fibrous stock, and one slight registration slip. Add a stepped border only inside an existing empty margin; do not overlay symbols, people, architecture, or narrative objects absent from the source. Favor two or three large circular forms over fine mandala detail, preserving thumbnail clarity. The mood is feverish and ceremonial, held in tension with the prosaic mechanical fact of ink pulled across paper. This is a wordless image print, not a lettered advertisement or an imitation of any one existing poster. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: 1960s Japanese

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Flat Line Dance Register (Style-Only, Image-Conditioned)

A line painted quickly in public has none of the illusion of private mastery. Its force comes from being readable across a street while still showing the physical pressure of a human hand.

PROMPT

Re-render this image as a street-facing Pop line mural built from thick, unbroken black acrylic strokes on a matte, saturated wall, in conversation with the late-1970s to 1980s graphic energy of Keith Haring. Keep the source subject, gesture, and placement exactly as given; reduce its existing contours to long, confident hand-painted paths rather than redrawing people as generic dancing icons. If the source is an object or building, follow its actual outline just as rigorously. Fill only the large original enclosed planes with brilliant yellow, electric orange, bright blue, and chalk white. Indicate energy with a few short parallel accent strokes placed immediately beside an existing motion edge or directional line, never with halos, cartoon mascots, repeated human figures, or invented narrative props. Let the brush change width slightly under pressure and show dry bristle at a few turns. Keep the wall's faint plaster tooth visible through the paint, with no photorealistic modeling, shadows, or perspective added beyond the source. Reserve a broad quiet patch of flat ground so the linework has room to breathe. The mood is communal, direct, and physical, as if a single gesture could be understood across a busy street. Make each contour bold enough to hold at thumbnail scale. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Flat Line

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1960s British Pop Scrapbook Collage with Layered Found-Print Textures (Style-Only, Image-Conditioned)

A communal memory is never one clean photograph. This cut paper describes affection as the labor of arranging printed leftovers, then asks whose images were available for the arrangement in the first place.

PROMPT

Re-render this image as a densely layered British Pop scrapbook collage in the register of 1960s found-image practice. Take the source scene apart into broad regions and print those same regions on mismatched old photographic and illustrated paper stocks before reassembling them in their original order. The principal subject keeps its identity, pose, scale, and place in the image; the crowded sensation comes from multiple paper borders closely nested around source details, not a crowd of newly invented people. Use cream mounting card, faded postcard blue, cherry red, dusty mustard, and charcoal photographic black. Give one major contour a scissor-cut photo edge, let a nearby plane become a rough lithographic illustration, and place a narrow hand-colored strip between them. Show a little glue discoloration, curled paper at a corner, and faint yellowing around the cuts, but leave the main silhouette clean enough to read instantly. Keep the background layered and materially busy while the center of attention remains stable. Do not paste in celebrity faces, borrowed album artwork, packaging, emblems, or archival lettering. The mood is affectionate and nostalgic with a faint unease: memory lovingly assembled from mass-market scraps. Think physical scrapbook depth, not seamless digital photomontage. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: 1960s British

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Four Panel Pop Color Block (Style-Only, Image-Conditioned)

Color changes an image's emotional temperature while the depicted event remains intact. A four-way division makes that argument in a single uninterrupted scene rather than using four mechanically repeated icons.

PROMPT

Re-render this image as a single continuous 1960s Pop screenprint crossing four large color-block panels. Draw one vertical and one horizontal divide through the source, then hold the original scene, subject, and spatial relationships uninterrupted across those divides. Do not repeat the picture four times: each quadrant shows only its own portion of the same image. Give each panel a distinct flat paper and ink pairing: tangerine and navy, bubblegum pink and cherry red, pale butter and cobalt, mint and black. Change the color relationship abruptly at the cross-shaped seams while carrying every source outline across the borders with exact alignment. Screenprint the forms through bold cut-paper stencils with crisp edges and a little pooled pigment near the corners of each block. Let one screen overlap a seam by a slender sliver to reveal the physical order of printing, but never shift the subject's contours. Omit gradients and tiny decorative shapes; the transformation lies entirely in the four competing color climates. Keep enough open ground in one outer strip for visual rest. The mood is playful yet analytical, as if one unchanged observation has been tested under four contradictory lights. Reference large-format 1960s Pop color experiments. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Four Panel

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STREET, PROTEST & UNDERGROUND . GRAMMAR 29 OF 52

Graffiti Mural

15 prompts

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Monochrome Satirical Spray Stencil on Weathered Urban Wall

The Bristol-lineage stencil is the most successful late-century political-image delivery system because it is portable, anonymous, and pre-cut for repetition. Bernays would note that the signature is the technique, not the artist: any wall in any city can host the same coat of meaning. The satirical pivot (small figure, large absurd object, deadpan negative space) functions like a Lansdale psy-op leaflet: low-cost to produce, high-virality, and immune to attribution because the medium itself encodes the politics.

PROMPT

Re-render this image in the visual register of late 1990s through 2010s Bristol-lineage stencil street art (the body of anonymous wall work built around monochrome spray stencils with sharp silhouettes and satirical visual twists across London, Bethlehem, Los Angeles, and New Orleans). Single-color or two-color spray stencil aesthetic on a weathered urban substrate: brick, concrete, plaster, or boarded shop window. Palette restricted: matte black spray over a found surface (the surface itself supplies the second value), with at most ONE accent color used sparingly and only for a single charged element, typically arterial red, traffic-cone orange, or military olive. Rendering: hard-edged silhouette with multi-layer registration, three to four stencil layers maximum, slight overspray at edges, occasional drip running down from a thicker passage, no airbrushed gradients. Surface: aged brick mortar lines visible through the stencil, paint pooling in low spots of the masonry, wheatpaste residue and prior tags faintly underneath. Light: flat documentary daylight or low-angle streetlight, the wall photographed slightly off-axis as if by a passerby with a phone, no studio lighting. Composition: subject occupies a small portion of a much larger photographed wall, negative space around the figure giving it deadpan isolation, the satirical pivot living in the gap between the rendered figure and an everyday object in the source. Mood: deadpan ironic, the joke landing through scale-mismatch and context-collision rather than through a punchline, polite anger dressed as wit. Strictly no on-canvas lettering, no legible slogans, no signature mark, no rat-stamp, no spray-tag, no watermark, no English or other language text anywhere on the surface. Preserve the subject, pose, and composition of the source image exactly, change only the medium, surface, and rendering. Aspect ratio matches source.

Learn the source: Stencil graffiti, Wikipedia

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NYC Subway Wildstyle 80s Bombing

The 1977 to 1985 subway bombing era was the first network-publication medium in popular culture: a kid in the Bronx painted a car at midnight and by morning his name had traveled through every borough above ground. Collins would recognize the flying-column logic, small mobile teams, deep yard penetration, hit and disappear, the network amplifies the message at zero marginal cost. The aesthetic was the cover-fire, the throw-up was the dispatch.

PROMPT

Re-render this image in the visual register of late 1970s through mid 1980s New York City subway-car bombing (the body of full-car and whole-car burners painted on IRT and BMT rolling stock between roughly 1977 and 1985, the period documented in archival side-on subway graffiti photographs and the film Style Wars). Aerosol on steel and primer aesthetic, Krylon and Rustoleum era color set, hard arrow-laden interlocking letter architecture even where no letters are legible (the visual grammar of wildstyle remains: 3D drop shadow, force-field outline, arrow extensions, star accents). Palette saturated playground color, the Krylon stock list of the period: cherry red, sunburst yellow, regal blue, leaf green, hot pink, and chrome silver fill, every fill outlined in black with a second offset color force-field. Surface: dirty steel subway-car panel, factory primer beige underneath, prior tags partially buffed and bleeding through, sliding-door rubber gasket visible at edges, riveted seams, occasional rust freckles around the bolts. Rendering: confident aerosol line, fat cap fills with slight cloud at the edge, can drips controlled and intentional, characters (if any) painted in the bubble-character style of the era. Light: flat fluorescent yard light or yellow tungsten platform light, low contrast, the car photographed from a platform across the track, slight motion blur if the train is rolling. Composition: the subject occupies a single car panel or runs across multiple panels with the door breaks treated as compositional features not problems. Mood: territorial confidence, signature without legible name, the network-publication of a teenager who has just gone city-wide. Strictly no on-canvas legible text, no readable tag names, no Dondi lettering or other named graffiti-writer lettering, no station signs, no MTA marks, no advertising panels, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium, surface, and rendering. Aspect ratio matches source.

Learn the source: New York City subway graffiti, New York City subway graffiti movement (1977-1989 peak)

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Keith Haring Bold Line Pop Radiant

Haring solved a problem Lansdale would recognize: how do you deliver a politically urgent message (AIDS, crack, apartheid, nuclear war) to an audience that turns away from grim political imagery? You wrap the urgency in a visual grammar that reads as friendly at first glance, dance-line bodies, radiant action lines, primary colors, and let the audience metabolize the gravity on a second pass. The bold black outline is the hearts-and-minds delivery mechanism, the politics arrive after the smile.

PROMPT

Re-render this image in the visual register of early to mid 1980s Keith Haring subway chalk work and Pop Shop merchandise paintings (the body of work produced on New York City subway advertising blackboards between 1980 and 1985, and the gallery and mural paintings through 1989 that extended that visual grammar). Bold uniform black outline aesthetic: every form bounded by an unvarying medium-weight black line, no line-weight modulation, no cross-hatching, no shading inside the outline. Palette restricted to playground primaries laid flat: cadmium red, cadmium yellow, ultramarine blue, leaf green, and optional hot pink and orange, with white or black backgrounds. Every figure or form emits radiant action lines: short straight black hash marks radiating outward from the figure indicating motion, energy, or vibration, the dance-line and the heartbeat-line as universal grammar. Surface options: matte black subway-advertising paper with white chalk only (monochrome variant), or stretched canvas with flat enamel, or exterior wall with flat acrylic. Rendering: confident continuous outline drawn in one motion without lifting, no preparatory sketch visible, all forms simplified to their iconic silhouette (no anatomical detail beyond the silhouette and the radiant lines). Light: flat, no shadow, no rendering of depth beyond simple overlap, every form lit equally by an abstract picture-plane light. Composition: figures often repeating, dancing, stacked, holding each other, the composition reading as a rhythm rather than a scene, frieze-like horizontal flow common. Mood: friendly, urgent, danceable, politically charged through repetition and gesture rather than through grimness, the visual grammar of joy carrying the message of crisis. Strictly no on-canvas text, no Haring signature, no Pop Shop mark, no AIDS-acronym lettering, no crack-is-wack lettering, no slogans, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium, line, and palette. Aspect ratio matches source.

Learn the source: Keith Haring, Keith Haring (American artist, 1958-1990)

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Basquiat Neo-Expressionist Crown Scrawl

The three-point crown is one of the great engineered personal symbols of the late twentieth century, Bernays-class brand work disguised as scrawl. Basquiat understood that the SAMO tag was disposable but the crown was transferable, and he ported it from doors to plywood to canvas to the Sotheby's catalog. The aesthetic claims sovereignty before the institution grants it, the painting is the coronation. The cross-out is not error correction, it is sovereignty asserted by visibly choosing.

PROMPT

Re-render this image in the visual register of Jean-Michel Basquiat from the late 1970s SAMO tags through the 1981 to 1988 studio paintings (the body of work spanning the early downtown Manhattan wall and door scrawls and the stretcher-canvas neo-expressionist paintings produced in his Crosby Street and Great Jones Street studios). Oil-stick and acrylic on raw substrate aesthetic: unprimed plywood, found door, or primed canvas with the priming visible and uneven. Palette saturated and clashing: cadmium red, cadmium yellow, ultramarine and cobalt blue, white, with thick black oil-stick as the dominant drawing color, plus occasional metallic gold or copper for crown elements. Rendering: anatomically schematic figures with exposed ribcage, internal organs sketched as diagrammatic anatomy-textbook references, teeth and skull elements emphasized, hands oversized, eyes asymmetric and emotionally charged. Line: aggressive oil-stick scrawl with visible re-drawing, lines crossed out and re-drawn beside the cross-out (the cross-out is part of the composition not a correction), heavy black contour over flat color zones. Crown motif present somewhere in the composition: a simple three-point spiked crown rendered in black or gold oil-stick floating above or beside the figure. Surface: paint-drip down the canvas, oil-stick smear at the edges, occasional collaged paper element (without legible text), thumb-prints in wet paint at corners. Light: flat picture-plane, no atmospheric depth, every element on the same surface plane, occasional grid or arrow indicating spatial logic without rendering it. Composition: aggressive, asymmetric, cropped figures pushing against the frame, lists of crossed-out words SUGGESTED by horizontal banding (without legible letters). Mood: confrontational sovereignty-claim, the artist asserting kingship over a downtown that did not yet recognize him, jazz-record-cover and anatomy-textbook fused. Strictly no on-canvas legible text, no SAMO tag, no legible word-lists, no copyright marks, no legible letters of any kind, no signature, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium, line, and surface. Aspect ratio matches source.

Learn the source: Jean-Michel Basquiat, Jean-Michel Basquiat (artist, 1960-1988, SAMO tag co-founder)

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Belfast Political Mural Sectarian

The Belfast gable wall is the most legible territorial-claim infrastructure in late twentieth century Europe. Collins would recognize the logic immediately, the wall declares whose flying column controls this street, the symbolic vocabulary is pre-agreed inside the community and instantly readable to outsiders. The mural is not decoration, it is the printed front page of a community newspaper that runs continuously for years. Faction determines palette before anyone paints a single figure.

PROMPT

Re-render this image in the visual register of Belfast and Derry political gable-wall murals from the 1970s through the post-1998 Good Friday period (the body of hand-painted exterior murals produced on terraced-house end walls along the Falls Road, Shankill Road, Bogside, and Ardoyne, by both republican and loyalist communities, documented extensively by an academic studying political murals). Hand-painted exterior wall aesthetic: flat house-paint emulsion on rendered pebbledash or smooth painted brick gable end, large-scale mural occupying an entire two-story end wall. Palette dependent on factional register: republican-tradition palette runs forest green, white, gold-yellow, sky blue, with black and white photographic-portrait elements; loyalist-tradition palette runs Union red, royal blue, orange, white, with stark black-and-white historical-portrait elements. Both registers use saturated flat color with hard outline and a slight house-paint glossiness. Rendering: figure painted with photographic ambition but mural simplification, hand-painted portrait with reasonable likeness but no fine detail, surrounded by symbolic-element architecture (sunbursts, banners, harps, lilies, or rampant lions, fists, gauntlets, depending on faction). Surface: pebbledash texture visible under the paint, occasional drainpipe or window-edge intruding into the composition (handled as compositional feature not problem), drip-streaks down from cornice from rain wash, faded patches where southern light bleached pigment. Light: flat documentary daylight, terraced-street photography frontal-on, ladder-bay slightly off-axis, the wall photographed by a passerby. Composition: monumental single figure or paired figures occupying the gable, symbolic field around the figure organized as heraldic banner, the composition reads as a flag-as-wall. Mood: claimed territory, sectarian assertion as community signature, the wall declares which side of which road this is. Strictly no on-canvas legible text, no Tiocfaidh ar la, no UVF or UDA lettering, no IRA lettering, no Easter Rising dates, no King Billy lettering, no street names, no slogans, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium, surface, and palette register. Aspect ratio matches source.

Learn the source: Belfast

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Red-Cream-Black Constructivist Wheatpaste and Stencil Poster

The OBEY project is the cleanest twentieth-century demonstration of Bernays' core insight: a symbol does not need meaning to acquire power, it only needs saturation. Its repeated face and one-word command covered enough walls in enough cities that the symbol started doing work before anyone could explain what it meant. The propaganda-poster grammar is not nostalgia, it is operational, it tells the viewer this is a command without naming the commander. The red-cream-black political portrait poster proved the technique scales.

PROMPT

Re-render this image in the visual register of late 1990s through 2010s OBEY Giant work and graphic propaganda portrait posters (the body of wheatpasted street poster and stencil work that ported Soviet constructivist and Cuban OSPAAAL poster grammar into American street art and gallery practice). Wheatpaste poster on urban substrate aesthetic, or multi-layer stencil on plywood or concrete, with a heavy printed-poster reproduction quality. Palette restricted to a tight three-color stack: brick red, cream or warm beige, and matte black, with occasional accent of teal or olive on long-form posters. Every composition framed by a heavy ornamental border: art-deco rays, constructivist diagonal banners, gear-and-wheat motifs, the border itself reading as half the design weight. Rendering: photographic source reduced to two or three flat tonal values with hard posterization edges, no smooth gradients, every face rendered as flat planes of red over cream over black, the propaganda-poster reduction. Surface: weathered wheatpaste with edge lifting, multiple poster layers underneath, torn corners showing prior layers, occasional spray-tag bleeding through, the wall as palimpsest. Light: flat printed-poster light, no atmospheric depth, the figure backlit by an abstract ray-pattern radiating from behind the head. Composition: centered monumental portrait or icon, ornamental border framing the central figure, radiating sunburst or banner field behind the figure, symmetric or near-symmetric mirror composition. Mood: deliberately ambiguous propaganda, the poster looks like it commands something without specifying what, the Bernays-grade signature symbol functioning as a brand without a product. Strictly no on-canvas legible text, no OBEY lettering, no GIANT lettering, no Andre the Giant face, no HOPE lettering, no slogans of any kind, no signature, no copyright mark, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium, palette reduction, and ornamental border treatment. Aspect ratio matches source.

Learn the source: Street art, Wikipedia

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Mexican Day of the Dead Mural

The Day of the Dead mural is community-memory infrastructure: the wall remembers what the state forgets. Lansdale would recognize the hearts-and-minds mechanism, the visual grammar of celebration disarms the politics of remembrance, the ancestor mural functions simultaneously as folk-art and as live political claim about which deaths the community refuses to release into administrative oblivion. The marigold and the calavera are the delivery mechanism, the memory is the payload.

PROMPT

Re-render this image in the visual register of contemporary Mexican community Day of the Dead murals (the body of exterior community-wall work produced annually around Dia de los Muertos in Oaxaca, Mexico City, Puebla, and migrant-community walls in Los Angeles and Chicago, descending from the Jose Guadalupe Posada calavera tradition through the Taller de Grafica Popular into present community-mural practice). Exterior community-wall mural aesthetic: acrylic and house-paint on rendered concrete or adobe, large-scale composition occupying an entire one or two-story wall, painted collaboratively by community art collectives. Palette saturated: cempasuchil marigold orange, papel-picado magenta, deep purple, bone-cream white, terracotta red, with strong black contour line and accents of cobalt blue, leaf green, and gold. Surface texture: rough adobe or rendered concrete substrate visible through the paint, occasional crack repaired with darker patch-paint, weathered passages where summer sun has bleached pigment toward the rose end. Rendering: Posada-lineage calavera figuration (skeletal figures dressed in everyday clothing engaged in everyday activities), strong black contour over flat color zones, decorative-pattern fill within color zones (papel-picado cutwork motifs, embroidered-textile motifs, sugar-skull floral motifs). Background field organized as papel-picado banner pattern or as repeating marigold flower-grid. Light: flat sun-bleached daylight, the mural photographed from the street, slight perspective from a passerby angle. Composition: dense, busy, often friezelike with multiple figures occupying a horizontal procession, the visual rhythm reading as a celebration not a memorial. Mood: ancestor-honoring, joyful-melancholy, community-as-memory-keeper, the wall as ofrenda for those the community refuses to forget. Strictly no on-canvas legible text, no Dia de los Muertos lettering, no individual names of the dead, no political party marks, no muralist signatures, no slogans, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium, palette, and surface treatment. Aspect ratio matches source.

Learn the source: Day of the Dead, Britannica

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Brazilian Pixacao Cryptic Vertical Tag

Pixacao is the purest deep-penetration signature in contemporary urban culture, Wingate would understand it instantly. The point is not the glyph, the point is reaching the glyph's location: the fifteenth-floor balcony, the impossible rooftop, the bridge underside no tourist will ever see. The cryptic illegibility filters audience by initiation, only the pixadores can read each other, the rest of the city sees ornament and feels threat. The aesthetic is the cover-story for the operational achievement of having climbed there at all.

PROMPT

Re-render this image in the visual register of Sao Paulo pixacao (the body of cryptic-glyph wall and facade tagging that developed in Sao Paulo and Belo Horizonte from the 1980s onward, distinct from latino-american graffiti tradition, characterized by tall narrow angular glyph forms with Norse-runic and gothic-blackletter ancestry, climbed onto impossible vertical surfaces by tag crews competing for height and danger). House-paint and roller-pole aesthetic on concrete and painted-render building facade. Palette severely restricted: matte black house-paint on cream or off-white painted-concrete facade, occasional white tag over a dark surface, almost never any color beyond this binary, the binary itself reading as anti-decorative protest. Letter-form architecture: tall narrow vertical glyphs occupying a 1-to-4 or 1-to-5 height-to-width ratio per character, hard angular construction with NO curves, sharp 45 and 90 degree angles only, glyphs ancestrally derived from Norse runes, Greek lambdas, gothic blackletter, and concert-flyer heavy-metal lettering of the early 1980s. Surface: painted-concrete facade with vertical drip-streaks down from the tag-line, rain-wash erosion at the bottom of the wall, occasional building-feature (window frame, balcony rail, fire-escape) intersecting the tag without breaking its flow, the tagger having worked around the obstacle. Light: flat documentary daylight, shot from the street looking up at the facade, slight foreshortening from the upward angle, occasional vertigo of the climbing-height implicit in the photograph. Composition: the tag runs as a long horizontal banner across the facade at impossible height (rooftop edge, fifteenth-floor balcony, between two windows), or as a single full-height vertical glyph climbing the entire side of a building. Mood: cryptic, anti-tourist, anti-decorative, signature claimed by physical risk rather than artistic display, the glyph reading as protest against the city's polished facade. Strictly no on-canvas legible text in any language, no readable letters or words, the glyphs functionally illegible to anyone outside the pixacao community, no signature, no watermark, no advertising panels visible. Preserve the subject, pose, and composition of the source image exactly, change only the medium, surface, and glyph treatment. Aspect ratio matches source.

Learn the source: Brazilian

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Berlin Wall East Side Gallery Concrete Mural

The East Side Gallery is the most efficient act of public-space recontextualization in modern history because it answered the question every other post-authoritarian transition fumbles: what do you do with the instrument? You do not tear it down. You do not preserve it as a museum. You hand it to 118 painters and tell them to make it into a canvas. The Wall that killed dozens of escapees became, within months, the longest continuous open-air mural on Earth. The lesson is universal: every instrument of containment that survives the regime should be converted into a substrate for the population's own narration. Statues come down; walls get painted over.

PROMPT

Render in the visual register of an East Side Gallery panel painted on the Mauer concrete sections in the months immediately after November 1989 and through the canonical 1990 phase of the Wall painting. Medium: exterior masonry house-paint and acrylic applied with brushes and rollers directly onto the precast concrete L-section panels of the former Berlin Wall, characteristic of the open-call international-artist phase. The brushwork is gestural and unprimed onto the slightly textured concrete face. Palette: cold East Berlin overcast palette as base, with bold saturated paint laid over: cadmium red, ultramarine blue, cadmium yellow, ivory black, titanium white, occasional metallic silver, the muted grey-beige of the underlying concrete showing at edges and through thin paint. Texture: precast concrete surface texture clearly visible under paint, the slight relief of formwork seams in the panel, occasional drip and roller-stipple, weathering streaks from rain runoff on east-facing slabs. Lighting: typical Berlin overcast, soft and flat, occasional break of low northern sun. Mood: the dignity of the most aggressive recontextualization in late twentieth century public art, the wall-that-killed-people-trying-to-cross repurposed as a continuous open-air canvas by the people who survived it. Do not render any legible text, slogans, dates, signatures, logos, watermarks, named hate symbols, or defamatory likeness of real persons; all text-feel and visual elements are abstract painted forms only. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: East Side Gallery Collective, East Side Gallery, Berlin (118 artists from 21 countries painted 1990, world's longest open-air gallery)

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1980s-Lineage Multilayer Grayscale Aerosol-Stencil Street Portrait

Stencil portraiture solved the speed problem that limits all hand-painted political street art: one person with five acetate sheets and three cans of aerosol can hit fifty walls in a night. The reproducibility is the politics. A unique mural is a luxury; a reproducible stencil is a movement. Parisian street stencils showed in 1981 what the digital-art world rediscovered in 2007: when the cost of the next copy approaches zero, the medium becomes a Schelling point for distributed coordination. Every well-cut stencil is a coordination protocol that costs the state more to suppress than it costs the maker to deploy.

PROMPT

Render in the visual register of a multilayer aerosol-stencil street portrait in the lineage of 1980s Parisian street stencils and the subsequent satirical stencil-portrait wave. Medium: three to five separate hand-cut acetate or cardboard stencil layers, each sprayed in registration over the previous with a different value of gray, producing a posterized portrait that reads as photographic from across the street and as flat-cut shapes up close. The stencils are applied to a rough urban wall surface (brick, render, peeling poster-pasted billboard) leaving slight overspray halos around each cut. Palette: photographic-grayscale only, ranging from solid black through three values of mid-gray to the substrate-color of the wall as the brightest highlight, no full white because the substrate provides it. Texture: rough brick mortar or peeling paste-up substrate visible through and around the portrait, characteristic stencil overspray fuzz at the edges of every cut, occasional drip where aerosol pooled too thick. Lighting: ambient urban daylight, no special lighting needed because the medium reads at distance. Mood: the dignity of the medium that lets one person produce a hundred near-identical large portraits in a city overnight, the political speed of reproducibility weaponized against unique-object commodification. Do not render any legible text, signatures, tags, dates, logos, watermarks, named hate symbols, or defamatory likeness of any real living or historical person; the portrait must be the source-image subject only, treated as an anonymous formal study. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Stencil graffiti, Wikipedia

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Wheatpaste Paper Poster-Bomb Lower-East-Side

Wheatpaste is the cheapest street medium that produces a large legible image and the most economically asymmetric: flour and water cost cents, the city's buffing crew costs hourly wages to remove each one. The paper-and-paste calculus wins by force of the maintenance budget. Every visible wheatpaste in a city is a small accounting note that the city's removal capacity is finite while the maker's reproduction capacity is open. Figurative cut-out wheatpaste showed that the politics of street art is not the image, it is the maintenance asymmetry. The image is the bait; the cost-curve is the hook.

PROMPT

Render in the visual register of a hand-printed wheatpaste poster street piece in the lineage of intricate figurative paper cut-outs and the post-2000 Lower East Side / Brooklyn poster-bombing scene. Medium: large-format hand-printed lino or woodcut or screenprint on newsprint or kraft paper, cut around the contour of the figure with scissors or a craft knife, then applied to a rough urban wall with flour-and-water wheatpaste using a wide brush, creating characteristic brush-stroke pattern visible in the paste film. Palette: monochrome ink (black, deep red, or sepia) on cream or brown kraft paper substrate, the wall surface visible around the cut contour as the negative space. Texture: visible woodcut or lino tool-marks within the printed area, brush-stroke pattern of the wheatpaste film on the paper surface, paper bubbling and slight wrinkling where the paste pooled, edges of paper beginning to lift and curl from weather, the rough wall substrate visible at the cut contour. Lighting: ambient urban daylight, raking-low-sun or flat-overcast. Mood: the dignity of the medium that costs almost nothing to make and almost nothing to deploy, the deliberate ephemerality of paper that will peel within weeks, the calculated cost of constantly replacing your own visibility against city buffing crews. Do not render any legible text, signatures, tags, dates, logos, watermarks, named hate symbols, or defamatory likeness of real persons; all printed content is the source-image subject treated as anonymous figurative study. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Wheatpaste

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East-LA Cholo Placa Old-English Wall Script

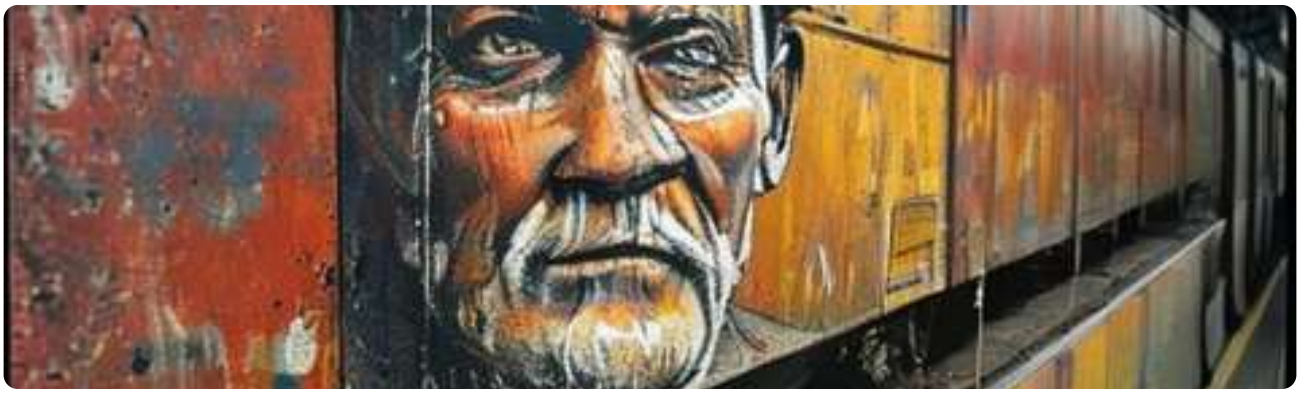
The cholo placa is the great forgotten predecessor of all modern wall-writing because it solved the territorial-marking problem decades before New York invented tagging, used a script with five hundred years of European typographic authority repurposed as barrio identification, and did it with brushwork that requires more skill than aerosol. The art-world canonization of New York wildstyle has buried the older Los Angeles tradition, which is the historical injustice that LA writers have been correcting for fifty years. The placa is the original wall-writing of urban North America and the Old English blackletter is the most aggressive typographic reclamation in modern letter-design: taking the script of medieval church Latin and writing your neighborhood in it on a stucco wall in Boyle Heights.

PROMPT

Render in the visual register of an East Los Angeles cholo placa, the neighborhood-name brushwork in Old English blackletter or related script applied to stucco and concrete walls in Mexican-American Los Angeles barrios from the 1940s through the present, the lineage that predates and parallels New York aerosol tag culture. Medium: enamel or latex paint applied with a chiseled brush in tightly disciplined Old English blackletter script across a stucco or concrete-block wall, with the precision of a sign-painter and the muscle memory of a writer who has rendered the same neighborhood name a thousand times. Palette: classic black enamel on cream or tan stucco, with occasional drop-shadow in deep red or grey, sometimes outlined in a thin secondary color. The stucco texture provides the warm background; the lettering provides the only contrast. Texture: tightly stippled or sand-finish stucco visible behind and through the brushwork, faint ghost of buffed-over earlier placas underneath the current one, slight brush-streak visible in the dense blacks, weathering at the bottom edge of the wall where dampness lifts paint. Lighting: harsh Los Angeles direct sun, hard shadows, the high contrast of southwest daylight on textured wall. Mood: the dignity of the script that has been the same script in the same neighborhood for eighty years, the writer's-hand discipline of a tradition that pre-dates and outlasts spraycan culture, the placa as territorial signature with no irony. Do not render any legible text, neighborhood names, gang affiliations, dates, signatures, logos, watermarks, named hate symbols, or defamatory likeness of real persons; all blackletter forms must be abstract calligraphic strokes only without spelling any recognizable words. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Cholo

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Freight-Train Hobo Monicker Chalk and Oil-Stick

The freight-train monicker is the original distributed publication network in North America. A writer in El Paso applied a mark, the railcar moved through twenty yards over six months, and writers and trainspotters across the continent saw and acknowledged it. This is a working pre-internet network with a documented latency, a documented spread function, and a documented community of readers who tracked each other's marks for forty years. The lesson is that distributed publication does not require Silicon Valley; it requires only the willingness to use someone else's logistics network as the substrate of your speech. Every modern complaint about platform centralization is one ride in a boxcar away from a working alternative.

PROMPT

Render in the visual register of a freight-train boxcar monicker, the small chalk or oil-stick signature mark that hobo and freight-hopping writers have applied to American railcars from the 1910s through the present (the lineage of freight-train graffiti monikers of uncertain identity and the contemporary moniker scene). Medium: oil-bar paint stick or sidewalk chalk applied directly to the weathered painted-steel side of a freight boxcar, the line work loose and gestural in the way only a writer working at speed in a railyard can produce, scaled small (subject area approximately the size of a person's torso on a wall the size of a building). Palette: weathered boxcar palette as background (rust-red of Conrail, faded boxcar-brown, oxide-green of Penn Central, the soft dust-gray of long-haul weathering with the original color half-bleached), white or yellow or black oil-stick for the mark, the warm earth-tone of accumulated rail-dust everywhere. Texture: visible rust pitting, multiple layers of old paint showing through where weathering has stripped surface, the slight relief of riveted seams, dust streaks running vertical from the roofline, the soft surface of oil-stick over rough painted steel. Lighting: harsh railyard daylight, raking from any angle, the high contrast of midday or the warm low-angle of golden-hour. Mood: the dignity of the smallest possible distributed publication, the mark that crosses three thousand miles by riding the substrate that is supposed to carry only freight, the original network where a writer in El Paso could be read by a writer in Chicago by next Tuesday. Do not render any legible text, names, dates, monicker signatures, logos, watermarks, named hate symbols, or defamatory likeness of real persons; the chalk or oil-stick mark must be an abstract gestural figure-form only without spelling any recognizable name or word. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Freight

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Palestinian Separation-Wall West-Bank Mural

The Israeli separation barrier was designed to make the Palestinian population invisible to the Israeli population. The Palestinian-side mural project inverted the engineering objective in the most efficient way possible: by making the wall the most-photographed concrete on Earth and ensuring that every photograph of the wall is necessarily a photograph from the Palestinian side. The barrier achieves its physical objective and fails its informational objective in the same act, because the engineers did not think about what happens when the population you are trying to invisibilize is also the population with access to paint. The wall is now the longest political broadsheet in the world. This is the universal lesson: any wall built to suppress a population becomes, within a decade, the population's largest publication. There is no version of this that does not happen, and there is no counter-measure that does not look worse than the wall itself.

PROMPT

Render in the visual register of a mural painted on the Palestinian side of the West Bank separation barrier in Bethlehem, Ramallah, or Qalandiya, the international and local artists wave from roughly 2003 through the present. Medium: exterior masonry paint, aerosol, and roller-applied house paint on the smooth poured-concrete face of an eight-meter precast separation-barrier slab, working at architectural scale with brushes, rollers, and aerosol cans on extending poles, characteristic of both the well-known international artist contributions and the much larger volume of local Palestinian painters. Palette: cold concrete-grey of the barrier as base, with paint applied in either restrained near-grayscale tones with single accents, or full-saturation expressive color depending on the work, the high-summer sun-bleach evident in older works. Texture: precast concrete with visible formwork seams between slabs, occasional rebar mark, the slight rain-runoff weathering streaks on east and west faces, paint with the cup of years of harsh sun and winter cold, occasional layer-palimpsest where one mural was painted partially over another. Lighting: harsh Levantine sun, hard shadows, the high-contrast clarity of dry Mediterranean climate. Mood: the dignity of the medium that takes the instrument of separation and converts it into the most-photographed concrete on Earth, the calculated inversion in which the barrier's purpose of invisibilization fails because the painters made it the most visible wall in modern political geography. Do not render any legible text, slogans, dates, signatures, names, logos, watermarks, named hate symbols, identifiable national flags rendered as recognizable insignia, or defamatory likeness of real persons; all text-feel and political symbols are abstract painted forms only without specific identifying details. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Palestinian Separation Wall Art Movement, West Bank separation barrier art (Palestinian muralists)

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Athens Exarchia Anarchist-Quarter Wall Density

Wall density is the visible signature of a self-governed zone. You can land in Athens and ride the bus from the airport into the center, and you know you have entered Exarchia three blocks before you see anyone or any sign because the wall density rises a step function and stays high. The Greek state has tried for forty years to clean the walls and the residents have repainted them faster than the cleaning crews could keep up. The result is a continuous public statement: this neighborhood maintains its own surface, which means it maintains itself. Wall density is not a side effect of political activity; it is the political activity made architecturally legible. Every quarter in every city that wants to remain a quarter must be willing to repaint faster than the city can buff.

PROMPT

Render in the visual register of an Athens Exarchia neighborhood wall, the dense multi-layer mural-tag-paste-up palimpsest characteristic of the central Athens anarchist-historic quarter post-2008-financial-crisis through the present. Medium: aerosol, brush-paint, wheatpaste, sticker, and stencil applied by many hands over years on the rendered concrete and marble-clad walls of central Athens buildings, with no surface left uncovered, layer applied over layer, paste-up partially obscuring tag partially obscuring earlier mural. Palette: full chromatic chaos, deep saturated blacks and reds, the cool grey of marble and render where it shows through at edges, faded political-poster pinks and yellows, occasional gold or silver metallic, the sun-bleached top layer over deeper saturated under-layers. Texture: marble or render substrate with paint absorption variations, edges of paste-ups lifting and curling, sticker corners peeling, multiple temporal layers visible as a single archaeological record. Lighting: hard Athens sun, harsh shadows from balcony overhangs and parked motorbikes, the high-contrast clarity of Attic daylight. Mood: the dignity of the neighborhood that has held itself as semi-liberated quarter through three governments and one financial collapse, the wall density that signals to anyone arriving by bus from the airport that they have entered a self-governed zone before they see a single resident. Do not render any legible text, slogans, dates, signatures, names, logos, watermarks, named hate symbols, identifiable named-organization insignia, or defamatory likeness of real persons; all text-feel and political symbols are abstract painted forms only without specific identifying details. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Exarchia Collective, Exarchia neighborhood, Athens (anarchist autonomous zone with continuous wall-density tradition)

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STREET, PROTEST & UNDERGROUND . GRAMMAR 30 OF 52

Propaganda

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Soviet Constructivist (Rodchenko / Lissitzky)

The constructivist register depicts the individual as a vector inside a coordinating machine. Applied to a 2026 subject, it makes managerial-coordination visible as design choice rather than ambient reality. The captured press cannot prosecute the image without prosecuting its own MoMA retrospectives.

PROMPT

Re-render this image as a Soviet constructivist poster in the lineage of Alexander Rodchenko, El Lissitzky, and Gustav Klutsis circa 1923 to 1929. Hard-edged geometric composition built from intersecting diagonals at 30 and 60 degree angles. Three-color palette only: hard red, deep black, and aged cream paper. Heavy slab-serif and stencil typography forbidden (no text on the canvas). Photographic subject treated as photomontage element, high-contrast halftone screen, dropped into the geometric scaffold. Negative space weaponized. The subject is positioned at a sharp upward diagonal as if the geometry itself is lifting them. Mood: industrial urgency, collective machine, individual subsumed and elevated simultaneously, mechanical sublime. Lithograph paper texture, slight registration offset between the red and black plates as if printed on a worn flatbed press. No text, no Cyrillic lettering, no hammer, no sickle, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Alexander Rodchenko, TheArtStory

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Chinese Cultural Revolution Gouache Poster (1966-1976)

This register depicts vanguardist certainty. The captured contemporary press descends ideologically from the same revolutionary register. Rendering a 2026 sovereign-coded subject in this aesthetic creates a recognition crisis: the viewer must either celebrate the technique (validating the thesis) or attack the thesis (invalidating the technique their own coalition uses).

PROMPT

Re-render this image as a Chinese Cultural Revolution propaganda poster in the lineage of the People's Fine Arts Publishing House 1966 to 1976. Hand-painted gouache on poster paper, fully saturated color palette dominated by hard crimson red, sunrise gold, and ideological pink against a luminous sky. Subject rendered with idealized features, smooth skin, glowing health, eyes lifted at a 15-degree upward angle toward an off-frame source of light and certainty. Strong jaw, raised arm or open hand gesture, body posture conveying collective forward motion. Background: sunrise rays radiating outward, distant red flags catching wind, faint silhouettes of an idealized industrial-agricultural horizon. The subject is bathed in directional sunrise light from upper-left, casting long shadows of resolve. Soft-edged brushwork on flesh, hard-edged graphic treatment on flags and sky-rays. Mood: ascendant certainty, vanguardist confidence, the future already won, no doubt visible on the face. No text, no Chinese characters, no Mao silhouette, no specific party iconography. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Chinese Cultural Revolution Posters, Chinese Posters (chineseposters.net)

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WPA Federal Art Project Woodblock (1935-1943)

The WPA register was designed to celebrate the manual worker against managerial abstraction. Applied to a 2026 craft subject (welder, farmer, soldier, hands-on builder), it reactivates the dignity-of-work coding the laptop class has memory-holed. The buried thesis: the laptop class cannot generate art for itself in this register because the register is structurally incompatible with email-job dignity.

PROMPT

Re-render this image as a WPA Federal Art Project poster in the lineage of Vera Bock, Charles Verschuuren, and Anthony Velonis circa 1935 to 1943. Silkscreen on poster paper, four to five flat color blocks maximum, bold simplified shapes with thick black contour lines. Palette: deep brown-black, deep brick red, mustard ochre, sage green, off-white paper ground. Subject silhouetted against a clean negative-space background. Hands oversized, tools rendered with reverence, shoulders broad, posture conveying labor as sacred craft. Subtle Art Deco geometric framing element at top and bottom of frame (zigzag, sunburst, or stepped pyramid). Mood: dignified labor, civic optimism, the worker as foundation of the republic, no irony, no condescension, no Cathedral noblesse oblige. Visible silkscreen registration grain, slight ink build-up on hard edges. No text, no slogans, no NRA blue eagle, no specific agency branding. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: WPA Federal Art Project, Britannica

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North Korean Mansudae Art Studio Mural

Mansudae aesthetic is the visual grammar of pure sovereign-elevation, untouched by the managerial-realist register that contaminates almost all Western political imagery. Rendering a contemporary subject in this register makes them visually unfit for managerial coordination. The image proposes a political reality the current frame cannot contain.

PROMPT

Re-render this image as a North Korean Mansudae Art Studio mural in the lineage of Pyongyang public-monument painting circa 1980 to 2010. Absolute frontal symmetry, low-angle hero shot from approximately knee-height looking up. Subject rendered as flawless idealized human form: skin glowing with health, posture unbreakably erect, eyes fixed on a horizon point above and slightly to the right of the frame. Behind the subject: an idealized landscape combining Mount Paektu silhouette with a sunrise of impossible radiance, soft pink and gold cloud strata, light beams radiating outward from behind the subject as if the subject is the sun source. Foreground: idealized flora (azaleas, magnolias) and a perfectly calm reflecting pool. Oil paint on stretched canvas at monumental scale, brushwork invisible at viewing distance, palette restricted to saturated revolutionary red, deep green, sky blue, gold, and white. No leader portraits, no legible text, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: North

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Apple 1984 Super Bowl Ad Still (Industrial Backlight, January 1984)

In 1984, IBM was the conformity monolith and Apple was the rebel. In 2026, Apple, Google, and the entire managerial-algorithmic stack are the conformity monolith. The register has rotated. Rendering a 2026 sovereign subject in the original Apple-ad grammar weaponizes the register against its current owner.

PROMPT

Re-render this image as a still frame from the Apple "1984" Super Bowl commercial, with atmospheric smoke, monumental sets, and dramatic backlighting. Cinematic widescreen frame, desaturated palette tilted toward cold blue-gray and concrete, with one element in the frame rendered in heightened saturated color (typically the central subject or a single object they hold). Architecture: brutalist concrete corridor or auditorium, harsh overhead industrial lighting, mass of identical drone figures in shaved-head conformity uniform arranged in geometric rows facing one direction. The central subject breaks the symmetry: rendered with motion blur as if mid-stride, dynamic posture, colored athletic wear or simple individual clothing, body language conveying break-the-spell intentionality. The subject's gaze is forward toward an off-frame screen or speaker. Sweat, breath, embodied energy in the central subject contrasted against the dead stillness of the conformity mass. Film grain, slight chromatic aberration, anamorphic lens flare. Mood: the instant before the constraint shatters, sovereign individual versus algorithmic mass, the spell is about to break. No text, no Apple logo, no date stamp, no specific 1984 movie iconography. Preserve the subject, pose, and overall composition of the source image exactly, change only the medium, palette, and rendering. Aspect ratio matches source, prefer 2.35:1 cinematic widescreen if source allows.

Learn the source: Television commercial, Smithsonian Institution

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ACT-UP / Gran Fury Silkscreen (1987-1992)

ACT-UP's visual grammar was built to indict captured institutions (FDA, NIH, Reagan administration, mainstream press) for letting their constituency die. The grammar generalizes to any present-day institutional-betrayal subject. The Cathedral celebrates Gran Fury as a design pedigree (MoMA permanent collection, Whitney exhibitions). The same Cathedral cannot prosecute the visual grammar without prosecuting its own canonization decisions.

PROMPT

Re-render this image as an ACT-UP or Gran Fury silkscreen poster in the lineage of 1987 to 1992 New York direct-action graphic design. Hard graphic composition, two to three colors maximum, pink triangle or other simple geometric anchor shape rendered in single high-saturation flat ink against a black or white field. Subject rendered in heavy halftone screen, treated as photographic protest evidence rather than aesthetic object. Composition radically simple: one central image, one geometric shape, one mood. Palette restricted to: hot pink, hospital green, deep black, bone white, blood red. Visible silkscreen registration grain, slight ink build-up at edges. Mood: institutional betrayal, controlled rage, evidence presented to the jury of history, the indictment is the image. No text, no slogans, no "Silence = Death" lettering, no specific organizational logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: ACT UP

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1950s Esquire Magazine Cover (Sovereign Masculine)

Pre-1965 American magazine illustration depicted male sovereignty as ambient and unremarkable. The captured contemporary press cannot directly attack this register because nostalgia coding makes the imagery readable as innocent period style. The thesis slips through the nostalgia filter: "this is what unbroken masculine bearing looks like, and your current cultural production cannot generate it."

PROMPT

Re-render this image as a 1950s Esquire or LIFE magazine cover illustration in the lineage of Bernard Fuchs, Robert McGinnis, and Albert Dorne. Painterly editorial illustration on textured magazine-cover stock, confident gouache and oil-pastel brushwork with visible mark-making. Subject rendered with sovereign masculine bearing: jaw set, gaze direct or slightly off-frame conveying interior gravity, posture relaxed but unmistakably authoritative. Clothing: tailored mid-century formal or smart casual (charcoal suit, knit polo, sport coat) rendered with attention to drape and fit. Palette: warm whiskey-amber midtones, smoky charcoal blacks, single saturated accent color in tie or pocket square or background field. Background simplified to flat color or atmospheric wash, all attention on the subject. Mood: pre-therapeutic masculinity, gravity over performance, the man as load-bearing structural element of his world, no irony, no apology, no contemporary self-consciousness. Slight grain of mid-century four-color magazine printing, subtle dot pattern visible in shadows. No text, no Esquire logo, no cover lines, no date stamp. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source, prefer 8.5x11 magazine portrait if source allows.

Learn the source: Esquire Magazine, George Lois Archives

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WWI Recruitment Poster (Kitchener / Uncle Sam / Flagg)

The Kitchener / Uncle Sam grammar is Schmitt's friend/enemy distinction rendered as a single pointed finger and an unblinking gaze. There is no "we can all coexist" in this frame. The viewer is being conscripted into a side. Used on any subject, it converts ambient drift into personal decision.

PROMPT

Re-render this image as a WWI-era recruitment poster in the lineage of Alfred Leete's 1914 Kitchener poster and James Montgomery Flagg's 1917 Uncle Sam. Three-quarter or frontal portrait of a single authoritative figure, looking directly at the viewer with unbroken eye contact, one hand raised with index finger pointing straight at the camera plane (out of the canvas toward the viewer). Lithograph poster paper texture, four to five flat color blocks with hand-painted modeling on the face and hand, hard graphic treatment on clothing and background. Palette: muted patriotic tones, dusty red, cream, deep navy, ochre flesh tones. Background simplified to a flat field or a single faint patriotic-civic element (a flag corner, a heraldic shield, an architectural column) treated graphically rather than rendered. Mood: direct conscription, the viewer is being addressed, no escape from the gaze, civic duty rendered as personal accusation. Slight registration offset between color plates as if printed in 1916. No text, no "Wants You" lettering, no military insignia, no specific national flag. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering, AND ensure the gaze and pointing gesture address the viewer directly even if the source subject is angled differently. Aspect ratio matches source, prefer poster portrait if source allows.

Learn the source: James Montgomery Flagg (Uncle Sam Poster), Library of Congress

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Caravaggio Counter-Reformation Chiaroscuro

Caravaggio invented the visual grammar of sacred rupture. The Counter-Reformation needed images that proved the sacred could break into ordinary life. Applied to a 2026 sovereign subject, this register asserts that ordinary lived experience can contain transcendent gravity, against the managerial-flat register that insists nothing is sacred and nothing is profane.

PROMPT

Re-render this image as a Caravaggio oil painting in the lineage of the Roman period 1600 to 1610. Tenebrist composition: 70 percent of the canvas in deep impenetrable black, the subject illuminated by a single hard directional light from upper-left at approximately 45 degrees, light source unseen and unexplained. Skin rendered with humid Mediterranean naturalism, slightly olive midtones, visible pulse of blood under skin, no idealization. Drapery rendered as heavy fabric with sculptural folds. Hands enlarged slightly and rendered with anatomical specificity, every tendon visible. Mouth slightly parted as if interrupted mid-breath. Eyes catching the light source with a single specular highlight. Background: total negative-space black, no architecture, no horizon, no setting. The figure exists alone in the void with the unexplained sacred light. Oil paint on stretched canvas, visible brushwork in the lit areas, smooth glazes in the shadow transitions, slight craquelure of 400-year-old varnish. Mood: sacred rupture of the profane, the moment grace breaks into ordinary time, no nimbus, no halo, the holiness is in the light alone. No text, no inscription, no religious iconography (no cross, no halo, no scripture). Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Caravaggio, Britannica

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Goya Disasters of War Etching (1810-1820)

Goya's Disasters of War were unpublishable in his lifetime. The Spanish regime that committed and the French regime that perpetrated the atrocities both fell. The etchings outlived both regimes and continue to indict. Applied to any present-day institutional atrocity, the register asserts: the image will outlive the regime that creates it, and the regime knows it.

PROMPT

Re-render this image as a Francisco Goya etching in the lineage of "Los Desastres de la Guerra" 1810 to 1820. Aquatint etching on cream-aged paper, fine line work cross-hatched into deep blacks and clouded grays, no color, no halftone, only ink-black against paper-cream tonal range. Composition: stark, almost stage-lit isolation of the subject against an undefined gray atmospheric ground that bleeds into white at the edges. The subject is rendered with unflinching anatomical specificity, the body as evidence, no idealization, no heroic posture, the figure caught in the actual physical truth of the moment. Faces partially shadowed or turned away, refusing the comforting frontal address. Surrounding negative space carries weight equal to the figure, a sense of vast indifferent emptiness pressing in. Plate-mark visible at the four corners of the etching, slight foxing on the paper edges. Mood: witness without rescue, the truth presented for the historical record, no captioned moral, no consolation, the image is the indictment and the indictment is unanswerable. No text, no caption, no Spanish inscription, no specific period costume detail beyond what the subject reference supplies. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Francisco Goya, Smarthistory

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British WWII Ministry of Information (Keep Calm Lineage)

The Ministry of Information's visual register manufactured civic stoicism by making restraint look like belonging. The state's house-style equated calm posture with patriotism, so any deviation read as personal failure rather than reasonable response. Applied to a 2026 subject, the format performs the same emotional capture: it offers belonging in exchange for composure.

PROMPT

Re-render this image as a British Ministry of Information wartime poster in the visual register of 1939 to 1942, the lineage that includes the Keep Calm series and the Fougasse careless-talk campaign. Composition: single bold flat color field fills the canvas as background, choose from postbox red, deep navy, or forest green. The subject is rendered as a clean two-color or three-color illustration sitting on top of the flat field, painted in the flat gouache poster style of Tom Eckersley, Abram Games, and Pat Keely. Strong silhouette readability at thumbnail size, no gradients, hard color boundaries. A modest crown-shape silhouette may appear as a small decorative element at the top center in the same single accent color as the type would be. Reserve the upper or lower band for type, completely empty of any text, glyph, letter, numeral, or character in any language or script, no Latin letters, no slogans, no royal mottos. Paper texture: very subtle uncoated litho stock, faint grain across flat fields, occasional slight ink-roller streak suggesting period printing. Mood: civic calm, restrained urgency, institutional reassurance, the visual register of a state that wants its citizens steady rather than excited. No watermarks, no logos, no on-canvas text or hallucinated lettering of any kind. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Keep Calm and Carry On Poster, Keep Calm and Carry On Official Archive

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Chinese Tiao Hua / Jianzhi (Folk Papercut Propaganda)

The Maoist state harvested rural papercut tradition because the folk-craft register grants any depicted subject the authenticity of village life. Applied to a contemporary subject, the format launders a political message through the visual lineage of grandmothers' window decorations, which the viewer pre-attributes to wisdom-of-the-people rather than state messaging.

PROMPT

Re-render this image in the visual register of traditional Chinese folk papercut, jianzhi, in the Shaanxi and Hebei rural lineage adapted for mid-twentieth-century state propaganda use. The entire composition appears as if cut from a single sheet of vivid vermilion red paper laid on a flat off-white background. The subject is rendered as a connected silhouette with internal detail cut out as negative-space openings: small geometric apertures, stylized floral motifs, lattice patterns, symbolic plant and animal elements integrated into clothing and surrounding compositional frame. All forms are connected, no element floats free, every aperture follows the unbroken-paper logic of the craft. Symmetrical balance preferred where the source pose allows. Border treatment: a decorative cut frame of repeating lotus, peony, or wave motifs running around the canvas edge in the same red. Mood: handmade, festive, vernacular, the visual register of a Lunar New Year window decoration weaponized for state messaging. No text, no Chinese characters, no Latin letters, no numerals, no script of any kind anywhere on the canvas. Paper texture: slight visible fiber on the red paper, faint paste residue at corners suggesting it was just affixed to a window. No watermarks, no logos. Preserve the subject and pose of the source image translated into this connected-cut silhouette register, change only the medium and rendering.

Learn the source: Chinese Jianzhi (Papercut), Chinese Posters (chineseposters.net)

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Mexican Muralism (Rivera / Orozco / Siqueiros Fresco)

The muralists invented a visual language that made the peasant and the industrial worker monumental enough to occupy the walls public institutions had previously reserved for saints and conquerors. The Cathedral has canonized this lineage. Applied to a 2026 subject, the format borrows that canonized monumentality and grants the depicted figures historical-class weight the institutional press cannot prosecute without prosecuting MoMA's Rivera retrospectives.

PROMPT

Re-render this image as a Mexican muralist fresco panel in the visual register of Diego Rivera, Jose Clemente Orozco, and David Alfaro Siqueiros circa 1923 to 1940. Composition built on monumental sculptural figures rendered in confident curved volumes, broad shoulders and large hands emphasized, faces with pronounced cheekbones and dignified directness of gaze. Color palette: earth pigments dominate, ochre, burnt sienna, terracotta red, deep indigo, viridian green, white lime, occasional gold-leaf highlight, all rendered with the matte chalky quality of true fresco on lime plaster. Brushwork visible in broad confident planes, no fussy detail, forms built up from geometric simplifications. Composition crowded and stacked, multiple planes of action, figures arranged in a frieze-like horizontal rhythm or in a stepped pyramidal arrangement. Background incorporates symbolic industrial machinery, agricultural elements, or architectural fragments depending on subject context, treated as iconographic surround rather than naturalistic setting. Surface treatment: visible plaster texture, fine network of fine cracks (craquelure) suggesting age, slight color saturation as if photographed under the warm interior light of a public building. No text, no Spanish lettering, no banners with words, no Latin letters, no numerals, no script of any kind. No watermarks, no logos. Mood: monumental, dignified, narratively dense, the historical seriousness of public architecture. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Diego Rivera, Diego Rivera Official Archive

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Iranian Revolutionary Mural (Tehran Wall, Martyrdom Aesthetic)

The Iranian revolutionary mural tradition converts personal death into political mandate through scale, palette, and iconographic surround. Applied to a 2026 subject, the format performs the same transmutation: it elevates suffering into authority without making any claim the viewer can falsify, the wall itself does the persuasion through its monumental presence and martyrdom-coded visual vocabulary.

PROMPT

Re-render this image in the visual register of post-1979 Iranian revolutionary wall murals, the Tehran building-side tradition produced by artists working for the Owj cultural organization and predecessor groups. Composition built around a central monumental figure rendered in painted realism on a flat plaster wall, scaled as if the canvas is a multi-story building facade viewed from below. Palette dominated by deep blood-red, charcoal black, dusty cream, occasional accents of olive green and gold. Figure rendered with serious mournful gravitas, gaze upward or middle-distance, posture of restrained dignity. Surround treated symbolically: stylized tulip silhouettes in dark red (the tulip is the standard martyrdom symbol in this register, render as abstracted floral form, not as cliched cartoon), abstract calligraphic ribbons that suggest Persian script without actually forming any readable letters or characters, decorative bands of geometric pattern at top and bottom of the wall. Surface treatment: matte exterior-wall paint with visible plaster texture, faint streaks of weathering from rain runoff, slight sun-fading, evidence of being seen from the sidewalk below. Mood: solemn, reverent, mournful-monumental, the visual register of state-sponsored grief converted into civic mandate. Strictly no readable text, no Persian script, no Arabic script, no Latin letters, no numerals, no calligraphy that forms actual words in any language, only abstract calligraphic gesture. No watermarks, no logos. Preserve the subject and pose of the source image translated into this monumental wall-mural register, change only the medium and rendering.

Learn the source: Iranian Revolutionary Muralism, PBS/Tehran Bureau

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US WWII Rosie / Westinghouse (Howard Miller Internal Poster)

The Howard Miller Westinghouse poster was never a public mobilization image during WWII. It was an internal corporate morale poster displayed in a single set of Westinghouse plants for two weeks. Its postwar recoding into the universal Rosie the Riveter icon is one of the most successful retroactive narrative captures in American visual history. Applied to a 2026 subject, the format inherits the laundered authority of a corporate-internal ask now read as civic mobilization, a perfect Bernays-grade source-disguise.

PROMPT

Re-render this image in the visual register of J. Howard Miller's 1943 Westinghouse Electric internal morale poster series, the lineage now globally known as Rosie the Riveter. Composition: a head and upper-torso figure rendered in confident gouache poster style, flat color planes with crisp boundaries, no gradients. Palette: dominant clean blue background, the figure wearing a strong primary-red garment with white polka-dot accent, neutral skin in warm cream with subtle shadow modeling in cooler tone, deep navy for hair and outline. Pose conveys confident competence: a slightly upward gaze, jaw set, one arm flexed (modify only as the source-pose permits without overriding it). Background a flat field with a darker oval halo behind the figure's head to lift the silhouette. Type-treatment zones present at top of canvas as flat empty rectangular bands, intended for caption type but completely empty here of any text, glyph, letter, numeral, or character in any language or script. Surface treatment: matte poster paper with slight texture, subtle period color register, faint paper aging. Mood: domestic mobilization, dignified working-class competence, corporate-civic optimism. No watermarks, no Westinghouse logo, no on-canvas text of any kind. Preserve the subject and pose of the source image translated into this confident-flat-poster register, change only the medium and rendering.

Learn the source: J. Howard Miller (We Can Do It! / Rosie the Riveter), National Archives

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Italian Futurist Aeropittura (Balla, Depero, Tullio Crali)

Aeropittura aestheticized the Italian Fascist state's air-power program by making speed itself a moral category. The viewer is conscripted into celebrating velocity, height, and mechanical force, and the political program that paid for the aircraft becomes invisible underneath the celebration of the aircraft. Applied to a 2026 subject, the format performs the same maneuver: it converts coercive power into aesthetic transcendence and lets the audience credit its own thrill.

PROMPT

Re-render this image in the visual register of Italian Futurist aeropittura circa 1929 to 1939, the second-generation Futurism of Giacomo Balla, Fortunato Depero, Tullio Crali, and Gerardo Dottori. Composition built on dynamic diagonal force-lines and radical foreshortening, the subject treated as if seen from an unusual aerial or steeply tilted perspective. Forms broken into faceted geometric planes, motion-blur streaks suggesting velocity even on stationary elements, repeating ghost-forms trailing behind moving parts. Palette: hot orange and red against deep cobalt and indigo, metallic silver and gunmetal accents, occasional pure white highlight. Atmospheric depth treated as concentric arcs of color rather than naturalistic gradient. Mechanical elements (rotors, struts, wing surfaces, urban architectural fragments) integrated into the surround as iconographic celebration of the machine age. Surface treatment: oil-on-canvas register, visible brushwork, slight varnish sheen, color saturation high. No text of any kind, no Italian lettering, no Latin letters, no numerals, no script. Mood: ecstatic velocity, aerial superiority, machine-age sublime, the aestheticization of speed as virtue. No watermarks, no logos. Preserve the subject and pose of the source image translated into this dynamic aerial-perspective Futurist register, change only the medium and rendering.

Learn the source: Italian Futurism, Britannica

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Cuban OSPAAAL Silkscreen (Tricontinental Solidarity Poster)

The OSPAAAL poster format pre-codes any depicted subject as a participant in a global anti-imperial frame the moment the viewer recognizes the silkscreen lineage. The Cathedral has canonized OSPAAAL through MoMA acquisitions and Tate retrospectives, which means the format borrows curatorial approval. Applied to a 2026 subject, the silkscreen vocabulary grants instant solidarity-coded standing the institutional press cannot easily prosecute.

PROMPT

Re-render this image as an OSPAAAL Tricontinental solidarity poster in the silkscreen visual register of high-color symbolic graphics, hard-edge geometric silhouettes, expressive figural forms, and the Havana-based Organization of Solidarity with the People of Asia, Africa, and Latin America circa 1966 to 1980. Composition built on 3 to 5 flat ink layers printed in pure spot colors with no halftone, hard-edged shapes with no gradient, occasional rough texture from screen-printing imperfections. Palette: a vivid limited set, pick three from hot crimson, electric tangerine, lemon yellow, deep cobalt, hot magenta, jungle green, dense black. The subject is rendered as a high-contrast silhouette in one color with internal detail printed as flat shapes in a second color, set against a flat field of the third color. Surround may include schematic globe segments, abstract sun rays, geometric arrows, or simplified iconographic flora as compositional surround. Strictly no text, no Spanish lettering, no Latin letters, no numerals, no script of any kind anywhere on the canvas. Surface treatment: thin newsprint or pulpy magazine stock visible behind the ink (these posters were folded inside Tricontinental magazine for mass distribution), faint registration offset between ink layers, occasional small ink flecks. Mood: high-energy global-solidarity, hot-color confrontation, vernacular printing celebrated. No watermarks, no logos. Preserve the subject and pose of the source image translated into this flat-silkscreen solidarity register, change only the medium and rendering.

Learn the source: OSPAAAL (Organization of Solidarity with the People of Asia, Africa and Latin America), Victoria & Albert Museum

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Polish Poster School (Cieslewicz / Tomaszewski / Lenica)

The Polish Poster School developed allegory and visual metaphor because the Polish state of the period punished direct political statement. The allegorical format does not state, it suggests. The viewer completes the meaning, which means the format bypasses any content-policing apparatus calibrated to direct claims. Applied to a 2026 subject, the surreal-painterly register grants the same cover: the image makes no prosecutable assertion, the viewer does the prosecuting.

PROMPT

Re-render this image in the visual register of the Polish Poster School circa 1955 to 1980, the lineage of Roman Cieslewicz, Henryk Tomaszewski, Jan Lenica, Waldemar Swierzy, and Franciszek Starowieyski. Composition built on a single arresting allegorical image painted with confident expressive brushwork on a flat or softly textured ground. The subject undergoes one visual metaphor: a body part becoming another object, a face composed of unexpected materials, a posture distorted into impossible elegance. Palette: muted earthy darks (deep umber, bottle green, ox-blood red, plum) punctuated by a single saturated accent color, all rendered with the painterly density of gouache or oil on heavy poster paper. Edges range from crisp graphic shape in some areas to soft painterly bleed in others, the contrast itself is part of the vocabulary. Background flat or softly atmospheric, never naturalistic. Surface treatment: matte poster paper texture, faint paint-handling brushstrokes visible at edge transitions, occasional dry-brush scumbling. Strictly no text, no Polish lettering, no Latin letters, no numerals, no script of any kind, only the painted image. Mood: surreal, melancholic, allegorical, witty in a quiet register, the visual language of intelligent indirection. No watermarks, no logos. Preserve the subject and pose of the source image as the anchor that the allegorical transformation builds from, change only the medium and rendering.

Learn the source: Polish Poster School, International Vintage Poster Dealers Association

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Vichy France Pétain Cult

Vichy propaganda solved a uniquely difficult persuasion problem: how to make collaboration with an occupying power feel like moral revival. The answer was paternal aesthetics drawn from Catholic devotional painting and Belle Époque pastoral. Pétain was rendered as grandfather, not führer. The peasant, the family, the church steeple did the ideological work that argument could not. The buried thesis: when a nation has been defeated, the visual register of "restoration" can launder any political accommodation, including collaboration with the conqueror.

PROMPT

Restyle the source image as a 1940 to 1944 État Français (Vichy regime) propaganda poster or magazine illustration aesthetic, in the visual register of the Travail Famille Patrie campaigns. Render as a lithograph or gouache illustration on warm cream poster paper. Palette: warm sepia and umber midtones, deep burgundy and burnt sienna accents, ochre wheat-gold, the muted blue-grey of provincial peasant smock, the soft green of pastoral hillside, cream-ivory for skin and key figures. Composition is reverent and paternal: a central elder figure rendered in low-angle three-quarter view, slightly heroic in scale relative to younger figures (children, peasants, soldiers) who orient toward him in receptive postures. Light source is warm rear-upper, halo-adjacent without being literal halo, drawn from Catholic devotional painting and Salon Romantic portraiture. Background suggests wheat field, village church silhouette, family hearth, or workshop, rendered with painterly softness. Mood is moral seriousness, calm restoration after catastrophe, the visual claim that order has returned. Forbid all regime-specific symbols absolutely: no francisque (the double-headed axe emblem), no Vichy state coat of arms, no military insignia of any kind, no uniform badges, no swastikas, no fasces, no SS runes, no eagle imagery, no armbands, no regime mottoes, no historical political slogans. Caption-zone bands at top or bottom should be empty: no letterforms, no kerned type, no script, no slogans. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Vichy France, Britannica

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El Lissitzky Beat the Whites Constructivist

Beat the Whites with the Red Wedge (1919) was the moment pure abstract geometry was first deployed as a political weapon. There is no representational image of soldiers, blood, or battle. There is only a red wedge piercing a white circle. The viewer's mind completes the violence. Lissitzky's discovery was that abstraction is not less political than figuration, it is more political: the viewer participates in the meaning by closing the gap. This template runs through every subsequent geometric political graphic, from Cuban OSPAAAL silkscreens to bold-outline, flat-color ornamental protest portraits to contemporary protest posters.

PROMPT

Restyle the source image as a 1919 to 1925 Soviet constructivist and suprematist propaganda poster aesthetic, in the visual register of El Lissitzky (Beat the Whites with the Red Wedge, 1919; Of Two Squares, 1922), Alexander Rodchenko's photomontage posters, Gustav Klutsis, and Lyubov Popova. Render as a hand-printed lithograph or linocut on coarse cream poster paper, with the deliberate roughness of early Soviet printing. Palette is severely restricted: pure cadmium red, dense ink black, raw cream paper ground, occasionally one accent of cobalt blue or charcoal grey. No gradients, no halftones, no shading. Forms are reduced to pure geometric primitives: triangles, circles, squares, rectangles, diagonal wedges, arrayed in dynamic asymmetric composition with hard diagonal thrust lines, geometric collision, axes that conflict. Photomontage elements (if any) are high-contrast black-and-white photographic fragments cut and combined with the geometric shapes. Typography zones are present in the composition as solid black or red rectangular blocks positioned at sharp angles, but render these zones empty: no letterforms, no kerned type, no Cyrillic script, no slogans, no dates, no signatures. Forbid all regime-specific symbols absolutely: no hammer and sickle, no Red Army star, no Bolshevik party insignia, no Soviet state crest, no portrait of any political leader, no historical regime mottoes. The aesthetic is pure constructivist abstraction (geometric collision, color severity, diagonal violence) without literal political markers. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: El Lissitzky, The Art Story

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Khmer Rouge Year Zero Austere

The Khmer Rouge visual program performed individual erasure before physical erasure. Identical clothing, identical hats, identical postures, identical compositions: the persuasion mechanism was that a person without visual distinction is a person without political claim. By the time S-21 began photographing prisoners on intake, the visual flattening had been rehearsed in three years of poster art and documentary imagery. Aesthetic uniformity was the trial run for genocide. The lesson generalizes: regimes that flatten individuality in their visual culture are previewing what they will later do to individuals in life.

PROMPT

Restyle the source image as a 1975 to 1979 Democratic Kampuchea (Khmer Rouge era) propaganda or documentary aesthetic. Two rendering modes can be selected via the dial below: (mode A) didactic poster art in flat opaque gouache, palette restricted to dull olive-green, ochre, dried-blood maroon, and cream paper ground, forms simplified into uniform peasant figures with identical conical straw hats, identical black pyjama clothing, identical neutral expressions, working in identical rice-field postures, composed in horizontal rows like a frieze; (mode B) documentary black-and-white film photograph from the era, medium-format with mild grain and chemical fixation marks, harsh tropical overhead noon sunlight, deep shadows under hat brims, faces flattened by exposure, group composition with figures spaced evenly and oriented uniformly toward a single off-frame point, the deliberate visual erasure of any individuating detail. Background is rice paddy, irrigation canal earthwork, or austere communal hall interior with bare walls. Mood is enforced uniformity, the calm of compelled silence, the documentation of erased personality. Forbid all regime-specific symbols absolutely: no Khmer Rouge red flag, no Angkar emblems, no party slogans in any script, no Pol Pot or leadership portrait imagery, no krama scarf in regime colors (allow only neutral black-and-white). Caption zones at top or bottom (if poster mode) should be empty: no letterforms, no Khmer script, no Latin script, no slogans, no party mottoes. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Khmer Rouge, Britannica

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Swiss International Typographic Helvetica Grid

The Swiss International Style was branded as the end of style, the achievement of pure neutral functional design. This was itself a political claim. By presenting itself as objectively rational, the grid laundered the institutions that adopted it: corporations, federal agencies, NATO, IBM, Lufthansa, the IRS. "Neutrality" became the most ideologically loaded aesthetic of the second half of the 20th century. Müller-Brockmann's posters for the Zürich Tonhalle were genuinely beautiful art; the same visual language used for institutional power claims a transparency it does not have. The grid does not eliminate ideology, it conceals it.

PROMPT

Restyle the source image as a 1957 to 1975 Swiss International Typographic Style poster or institutional publication aesthetic, in the visual register of Josef Müller-Brockmann (Zürich Tonhalle posters), Armin Hofmann (Basel School), Karl Gerstner, Richard Paul Lohse, and the Neue Grafik movement. Render as a precise offset-lithograph on heavy white coated stock with the discipline of the modular grid system. Palette severely restricted: pure white paper ground, dense process black, plus exactly one accent (cadmium red OR pure cyan OR cadmium yellow OR cool grey). No additional colors. Compositional structure is governed by a visible 12-column or 8-module grid: every element aligns to the grid, every photograph cropped to grid coordinates, every blank space measured. Photographic elements (if any) are silhouetted high-contrast black-and-white halftones cropped severely to geometric rectangles. Typography zones occupy specific grid cells, typically asymmetric: a tall left column, a short headline band, a baseline footer. Render all type zones EMPTY: no letterforms, no Helvetica, no Akzidenz-Grotesk, no kerned text, no script, no logos, no institutional marks, no event titles, no dates. Mood is precise, rational, calm, ostentatiously neutral. Forbid all explicit national, state, or party symbols of any kind: no Swiss cross, no NATO compass, no UN olive branches, no federal seals, no corporate logos, no flags. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Swiss

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Maoist Dazibao Big Character Brush

The dazibao was a uniquely terrifying propaganda medium because it was distributed, anonymous, and immediate. Anyone could paste one. Once your name appeared on the wall, neighbors had read it before you knew. The handmade character was the persuasion: official state proclamations were printed, but a hand-brushed wall poster signaled "your neighbors are watching." The Cultural Revolution weaponized this medium into a feedback loop where every literate citizen became both target and informant. The visual register of urgent hand-brushed paper remains a template for any movement that wants to make surveillance feel local and grassroots.

PROMPT

Restyle the source image as a 1966 to 1976 Chinese Cultural Revolution era dazibao (big-character wall poster) aesthetic. Render as an urgent hand-painted poster on cheap newsprint or coarse rice paper, often pasted in overlapping layers on a brick or concrete wall surface. Palette is starkly restricted: dense matte ink-black brushwork as dominant, pure vermilion red as urgent accent (used for emphasis and exclamation strokes), cream-yellow or muddy-grey paper ground showing through, with occasional ink bleed and water stain. Brushwork is calligraphic but rushed: large dynamic strokes with the energy of mass production under political urgency, drips, splashes, partial coverage, evidence of haste. Composition is asymmetric and densely packed, multiple poster fragments overlapping at the edges where one denunciation poster has been pasted over a previous one, torn corners revealing the layer beneath. Figurative content (if present) is rendered in bold simplified brush contour, expressions exaggerated (accusing finger pointed, mouth open in shout, eyes wide), heavily caricatured in the manner of revolutionary woodcuts and Shanghai propaganda artists. The entire poster body is dominated by negative-space zones where large-character Chinese calligraphy would fill the surface, but render these zones EMPTY: no Chinese characters, no Latin script, no slogans, no denunciation text, no names, no dates, no signatures, no work-unit stamps. Forbid all regime-specific symbols absolutely: no Mao portrait, no Little Red Book imagery, no party star, no Red Guard armband insignia, no CCP emblems, no historical political slogans. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Cultural Revolution, Britannica

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Nazi Aestheticized Monumental No Symbols

Riefenstahl's defense after 1945 was that her films were "pure aesthetics," not politics. This was both false (the films were commissioned propaganda) and revealing: she was admitting that aesthetics alone could carry the political work. The low-angle hero shot, the searchlight column, the symmetrical mass formation: each technique manufactures awe and consent BEFORE any explicit political claim is made. By isolating the aesthetic register from the regime symbols, the persuasion mechanism becomes legible. The same camerawork now appears in superhero films, corporate-event keynotes, presidential debate staging, and stadium concert lighting. The mechanism did not die with the regime that perfected it. Understanding it is a defense against it.

PROMPT

Restyle the source image as a 1934 to 1938 German monumental documentary cinematography aesthetic in the technical register of Leni Riefenstahl's Triumph of the Will and Olympia camerawork, combined with Albert Speer's Cathedral of Light Nuremberg architectural spectacle, treated PURELY as a formal visual grammar with all political symbology forbidden. Render as a 35mm black-and-white motion-picture still or large-format silver-gelatin photograph with high tonal contrast, deep velvety blacks, and luminous specular highlights. Palette is monochrome: deep black shadows, mid-grey midtones, brilliant white highlights, occasional warm-amber tinting where torch-light or searchlight beams strike. Camera position is low-angle, looking up at the subject from below knee-height, with a wide-angle lens that exaggerates verticality and makes any figure or structure appear monumental. Lighting is theatrical and Wagnerian: high-contrast key from above and behind subject creating rim-light halation, searchlight beams or torch-beam columns rising vertically into night sky (the "Cathedral of Light" effect), deep dramatic shadows. Composition is severely symmetrical or radial, with the subject centered or arrayed in geometric formation against vast architectural scale. Mood is solemn, monumental, transcendent, the deliberate engineering of awe. ABSOLUTE PROHIBITION on every Nazi-era symbol, insignia, motif, or marker of any kind: NO swastika (in any orientation or stylization), NO Hakenkreuz, NO SS runes or Sig runes, NO Iron Cross, NO Reichsadler eagle, NO armbands of any color or pattern, NO Reich war flag, NO Sieg or Heil text, NO regime salutes, NO uniform insignia of any kind, NO peaked caps with totenkopf, NO Hitler Youth or BDM symbols, NO Nuremberg Party rally banners, NO portraits or imagery of any Third Reich figure, NO Wagnerian opera mythological figures (no Brünnhilde, no Siegfried), NO Nazi-era German script (no Fraktur slogans, no party mottoes), NO red-white-black flag motif. Caption-zones (if present in composition) must be empty: no letterforms, no kerned type, no script. The exercise is to capture the AESTHETIC REGISTER (monumentality, low-angle hero, torch column, symmetrical mass formation, awe engineering) WITHOUT any regime markers, so that the persuasion mechanism can be studied in isolation. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Leni Riefenstahl, Holocaust Encyclopedia (US Holocaust Memorial Museum)

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Imperial Japanese Rising Sun Woodblock

Meiji and Shōwa-era militarist propaganda did something subtle: it laundered modern industrial militarism (steamships, machine guns, naval cannon) through the traditional craft register of ukiyo-e woodblock printing. The hand-carved line and hand-printed color signaled cultural continuity and artisanal authenticity, masking the regime's actual project, which was industrial-modern empire building on the Prussian model. The viewer received "this is part of our ancient tradition" while looking at images of distinctly modern violence. The mechanism: when a regime wraps its newest project in its oldest craft, the contradiction becomes invisible. The same template runs through any contemporary movement that wraps a modern political program in heritage aesthetics.

PROMPT

Restyle the source image as a 1894 to 1942 Japanese senso-ga (war print) and militarist poster aesthetic in the ukiyo-e woodblock lineage, drawing on the visual register of Kobayashi Kiyochika, Migita Toshihide, and the Meiji-era senso-e print masters extending into early Shōwa propaganda graphics, treated PURELY as a craft register with all regime symbology forbidden. Render as a multi-block woodblock print on warm cream washi paper, with the characteristic registration marks of traditional Japanese printmaking: hand-carved key block providing dense black outline, color blocks layered with the slight mis-registration of hand-printed sheets. Palette: ink-black dominant contour, deep indigo and Prussian-blue water and sky, vermilion (red lead pigment), ochre and burnt sienna for earth tones, soft pink (beni) for skin highlights, washes of pale grey gradient (bokashi), warm cream paper ground. Light is flattened: traditional Japanese print convention uses no cast shadows, illumination is implied by color value rather than directional source. Composition uses ukiyo-e devices: dramatic diagonal foreground element, mid-ground figural action, distant atmospheric mountain or sea horizon with bokashi gradient, occasional decorative cloud bands separating registers. Atmospheric effects (rain, snow, smoke, water spray) rendered as schematic linear marks. ABSOLUTE PROHIBITION on every Imperial Japanese regime symbol, insignia, or marker: NO Hinomaru (rising-sun flag) of any kind, NO Imperial chrysanthemum crest (kiku-mon), NO rising-sun rayed flag (Kyokujitsu-ki), NO Imperial Navy or Army insignia of any kind, NO uniform rank markings, NO regimental banners, NO Yasukuni or shrine torii in nationalist context, NO Imperial Rescript scrolls, NO portraits of any Imperial figure or military leader, NO 1930s-1945 patriotic slogans in any script, NO kanji or kana propaganda text, NO Showa-era military caps with red star or imperial insignia. Caption-zones (if present in composition) must be empty: no letterforms, no kanji, no kana, no script, no signatures, no artist seal in propagandistic context. The exercise is to capture the WOODBLOCK CRAFT REGISTER (carved-line dominance, layered color blocks, ukiyo-e composition, bokashi gradients, washi paper warmth) WITHOUT any regime markers, so that the craft-laundering mechanism can be studied. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Ukiyo-e (Japanese Woodblock Prints), Victoria & Albert Museum

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Brexit Leave Bus Modern Populist Graphic

The Vote Leave bus was a piece of strategic mis-design. The £350 million-per-week NHS claim was numerically defensible only via aggressive arithmetic that ignored rebates and EU spending in Britain. The campaign's political strategist knew this. The graphic was engineered so that every Remain debunk had to repeat the £350m figure, which embedded the number in the public mind regardless of the correction. The flat single-color substrate, the oversized numeric claim, and the directive imperative form a template now used across populist movements globally: American rally yard signs, AfD billboards, Five Star posters, MAGA hat typography. The mechanism: design for debunking, because the debunk is free distribution. Modern populist graphic design is honest about its dishonesty in a way that earlier propaganda never was.

PROMPT

Restyle the source image as a 2016 Vote Leave campaign mass-graphic aesthetic in the visual register of the strategist-led bus-side livery (and the broader 2010s populist-graphic family extending across American rally yard signs, Five Star Movement Italian populist posters, and AfD German populist billboards). Render as a flat single-color vector graphic applied to a large flat substrate (bus side, billboard, yard sign, transit shelter). Palette is binary and brutally simple: one dominant flat saturated field color (typically intense royal blue, fire-engine red, or hi-vis yellow) covering most of the substrate, with pure white text-zone rectangles and occasionally one second accent color, no gradients, no shadows, no halftones, no photographic imagery. The composition is dominated by a single enormous numeric or short-phrase claim that occupies one-half to two-thirds of the substrate area at headline scale, sized to be readable from across a four-lane road. A second smaller text band below holds a directive (the imperative phrase, the call to action). All text zones must be rendered EMPTY in the output: no letterforms, no kerned type, no numerals, no slogans, no monetary figures, no scripts, no party logos, no campaign marks, no candidate names, no national flags, no website URLs, no hashtags, no QR codes. Forbid all explicit national or party symbols absolutely: no Union Jack, no European flag, no party rosettes, no candidate portraits, no national crests of any country. Substrate context (if rendered) is a London double-decker bus side panel OR a roadside billboard OR a transit-shelter poster OR a yard sign in suburban grass, photographed in flat overcast daylight with workmanlike documentary clarity. Mood is loud, confrontational, declarative, designed for two-second roadside legibility and viral phone capture. Preserve the exact subjects, faces, poses, gestures, and spatial arrangement of the source image without alteration; restyle the rendering only.

Learn the source: Brexit, Britannica

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Spanish Civil War Republican CNT (1936-1939)

The CNT-FAI printed these sheets on commandeered presses, distributed them by hand to factory floors and militia fronts. The printing itself was an anarchist act, rejecting the centralized press monopoly the regime controlled. The Cathedral has spent 90 years portraying Spanish anarchism as romantic failure. Applied to any present-day autonomous action, the register asserts: worker-made propaganda outlasts regime-sanctioned messaging when it speaks to what people will actually risk.

PROMPT

Re-render this image as a Spanish Republican propaganda piece in the anarchist CNT-FAI visual register of 1936 to 1939. Hand-pulled linoleum block print or crude offset lithography on recycled paper stock, rough typography set by hand with wooden type, wood engravings overlaid with geometric shapes stamped with crude block letters. Palette: two to three bold colors only, deep reds paired with blacks and cream, or crimson with gold-yellow and stark white, printed with visible ink variation showing hand-pressure unevenness. Composition: central antifascist symbol (clenched fist, barricade silhouette, worker figure, raised torch) rendered in high contrast with ragged edges and ink spill showing the speed of emergency production. Type treatment: crude san-serif or hand-drawn letters, occasional letter reversal or miss-strike showing the urgency of wartime printing. Surround: sectional borders, decorative flourishes from scrap metal cuts, abstract geometric fill patterns pressed into negative space. Surface: visible paper grain, ink pickup, slight buckling from dampness, foxing along edges suggesting field-printed distribution. Mood: urgent worker solidarity, the print made at midnight in a basement to reach the frontline at dawn, no institutional refinement, pure conviction. No legible Spanish text, no place names, no regiment identifiers. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: CNT-FAI (Spanish Civil War), Library of Congress

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Indian Independence Swadeshi Textile (1920-1950)

Gandhi's Swadeshi movement asserted that spinning khadi and wearing hand-woven cloth was a political act. The textile itself became the propaganda. Every thread rejected British industrial production. The Cathedral celebrates Swadeshi textiles in museum collections at prices that would buy a year of actual spinning wheels. Applied to any present-day production ethics question, the register asserts: the medium of production IS the message, industrial scale is the enemy, hand-labor has a politics that factory-scale cannot erase.

PROMPT

Re-render this image as a Swadeshi nationalist textile pattern in the visual register of the Indian independence movement, 1920 to 1950. Hand-spun khadi cotton weave visible at 200% magnification, irregular nub and slub texture, natural undyed cream or pale ecru base with vegetable-dye colors applied by wooden block-printing. Palette: indigo blue, madder red, turmeric yellow, cochineal pink, mineral green, printed in layered registration showing hand-pressure variation and natural dye unevenness. Pattern: central figural subject rendered as a block-printed silhouette surrounded by repeating geometric borders inspired by traditional Indian textile motifs, concentric squares, meander lines, circular medallions, radiating sunbursts. The figure is rendered with decorative line detail and interior patterning consistent with hand-printing limitations. Border: repeat register marks visible where the block was pressed, slight ink bleed and color overlap showing the speed of hand-production. Surface: natural cotton irregularity, visible fiber structure, faint crease marks from folding and transport, aged patina suggesting decades of wear and display. Mood: nationalist pride through self-sufficient production, the textile IS the political statement, the medium carries the message of resistance. No legible text, no script, no English or Hindi lettering, no numbered sequence. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Indian Independence Movement, Britannica

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African Liberation FRELIMO Mozambique (1962-1975)

FRELIMO printed these in Dar es Salaam and carried them across borders on foot. The visual register asserts armed liberation as legitimate, the hero-figure with rifle as dignified, the struggle as inevitable. The Cathedral later canonized FRELIMO aesthetics through retrospectives while building new relationships with Mozambique's neocolonial regime. Applied to any present-day decolonial subject, the register asserts: the image made by the armed movement outlasts the aesthetic critique from air-conditioned institutions.

PROMPT

Re-render this image as a FRELIMO liberation movement silkscreen poster in the visual register of 1962 to 1975 Mozambique anti-colonial struggle. Flat-color silkscreen printing, two to four spot colors per poster with no halftone, hard-edged shapes, visible registration variation from hand-pulled production. Palette: deep forest-green, passionate red, bright sunshine-yellow, hot orange, charcoal black, natural cream, chosen with symbolic intensity (green for land, red for blood, yellow for liberation sun). Composition: central heroic figure (soldier with rifle, worker with raised fist, mother shielding child) rendered as a graphic silhouette with internal detail printed as flat shapes in contrasting color. Surround: bold geometric frames, radiating lines suggesting movement and urgency, abstract flora suggestive of African landscape, starburst or rising-sun motifs. Typography: heavy san-serif or display capitals, hand-drawn letters with consistent baseline and weight. Surface: light-gauge newsprint or low-quality pulp paper, visible ink texture showing the affordable printing substrate of liberation movements, faint registration offset between color layers indicating field production. Mood: revolutionary determination, land liberation, uncompromising dignity, urgency without desperation. No legible text, no Portuguese script, no place names, no dates. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: FRELIMO, Britannica

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Cold War Atomic Civil Defense USA (1950-1962)

The US government printed tens of millions of these posters asserting the teachable disaster, the survivable nuclear war. They lied. Everyone knew they lied. The poster asserts what is impossible, and the regime's confidence in the lie IS the propaganda. Applied to any present-day government reassurance campaign about unmanageable threat (pandemic, climate, financial collapse), the register asserts: the regime lies through design confidence, and the lie is the message, not the information.

PROMPT

Re-render this image as a US government Civil Defense propaganda poster in the atomic-age aesthetic of 1950 to 1962. Offset lithography on mid-weight paper stock, flat color fields with minimal halftone, clean geometric composition suggesting engineered safety. Palette: confidence yellows, safety blues, authoritative reds, institutional greens, all primary colors with full saturation suggesting certainty and control. Central subject rendered in smooth airbrush or photographic reproduction style, posed in reassuring tableau: family gathered, child in protected posture, adult with calm expression, scene bathed in even institutional lighting suggesting controlled environment. Surround: geometric borders, concentric circles suggesting radiation or protection waves, government seals or abstract shield symbols rendered in flat shapes, arrows pointing to safe zones. Typography: clean sans-serif capitals, heavy weight, tracking wide for authority, all-cap headline language suggesting command confidence. Surface treatment: slightly glossy finish suggesting institutional permanence, registration marks and color separations visible at edges, slight yellowing or foxing suggesting decades of warehouse storage. Mood: engineered safety, rational control of irrational threat, the state will manage the apocalypse, trust the instruction. No legible text, no specific government agency names, no readable warning labels, no actual civil-defense instructions, no fallout shelter diagrams with measurements. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: US Civil Defense (Duck and Cover Era), Oregon History Project

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Weimar Heartfield Photomontage (1924-1933)

Heartfield's genius was photomontage as surgical proof: the cut-and-paste technique allowed him to show contradictions the single photograph could never reveal. A banker's face grafted onto a machine revealed what the photographer could not. The regime banned him. The Cathedral later canonized him safe because his targets were dead fascists, not living capital. Applied to any present-day power structure, the register asserts: the montage's formal violence IS the argument, and the regime fears the montage more than the photograph because it cannot be framed as accidental.

PROMPT

Re-render this image as a John Heartfield photomontage in the Weimar anti-fascist visual register of 1924 to 1933. Hand-assembled photomontage from newspaper clippings, magazine photographs, printed text fragments, and hand-drawn elements, photographed and reproduced as a halftone print on newspaper stock or cheap glossy paper. Composition: the subject is embedded within or contrasted against a constructed surreal landscape built from incongruent photographic elements pasted together to create a visual argument. The image plays radical juxtaposition: scale reversals (tiny figure against massive object), embedded text fragments revealing hidden meanings, symbolic substitution (money where organs should be, machinery where flesh should be), photographic evidence rearranged to expose structural violence. Surface treatment: visible paste seams, slight registration misalignment between photograph and hand-drawn elements, newspaper halftone dot visible at magnification showing the cheap reproduction economy. Color treatment: black and white only, with occasional hand-applied red or black ink emphasizing key compositional points. Mood: surgical precision in the exposure of contradiction, the montage IS the argument, the form proves the thesis. No legible German text, no readable captions, no numbered sequences. Preserve the subject and compositional gesture of the source image exactly, change only the medium and rendering as a Heartfield-style photomontage construct.

Learn the source: John Heartfield, TheArtStory

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Velvet Revolution Eastern Bloc 1989

The Velvet Revolution's propaganda was made by students, teachers, and factory workers using borrowed equipment. The aesthetic asserts moral clarity without military capacity. The regime's tanks could not occupy a principle. Applied to any present-day nonviolent resistance or moral-clarity movement, the register asserts: the crowd's unified refusal requires no weapons to be lethal to the regime, and the regime knows it.

PROMPT

Re-render this image as Velvet Revolution propaganda in the aesthetic register of Eastern Bloc 1989, emphasizing visual language of peaceful assembly, chalk-on-concrete street art, hand-drawn posters, and silkscreen flyers distributed by student networks. Media: hand-stenciled silkscreen on cheap paper, chalk drawn on pavement or building surfaces, printed by underground presses on borrowed supplies, materials of constraint turned into visual eloquence. Palette: stark blacks and whites with occasional single-color hand-applied emphasis (red or yellow), suggesting affordable production by volunteer effort. Composition: central figure or crowd rendered as silhouette suggesting unified moral stance, hands raised in peace gesture, candles arranged in formation, chain of linked arms, the crowd as the protagonist. Surround: repeated geometric patterns suggesting both wallpaper domesticity and revolution's infiltration of ordinary space, architectural elements (building facades, bridges, town squares) integrated as witness to the action. Typography: hand-drawn letters with consistent intention but visible human variation, Czech or Slovak language integrated as poetic phrase rather than command. Surface: rough paper stock showing fiber, visible stencil registration edges, hand-drawn irregularity suggesting amateur production with complete competence. Mood: moral clarity without aggression, the power of refusal, dignity in peaceful assembly, the state's machinery cannot prosecute what has no weapons. No legible text, no specific dates, no named political figures. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Velvet Revolution, Britannica

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STREET, PROTEST & UNDERGROUND . GRAMMAR 31 OF 52

Guerilla

33 prompts

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Chinese Revolutionary Woodcut (Lu Xun era, 1930s)

The Lu Xun woodcuts looked like cheap peasant art to the Kuomintang censors. They were intelligence packets to the cells. The register operates on a recognition-asymmetry: surface-readable as folk craft, interior-readable as organize-phase summons.

PROMPT

Re-render this image as a 1930s Chinese revolutionary woodblock print in the lineage of the Lu Xun-supported Modern Woodcut Movement (Li Hua, Hu Yichuan, Jiang Feng). Carved-block aesthetic, hand-printed on rough rice paper, black ink only, no color. Bold simplified shapes built from gouged lines, areas of pure black against pure paper-white, no halftone, no gray midtones, only carved positive and negative space. Lines deliberately crude: visible chisel marks, slight uneven inking, registration drift, the proudly handmade rather than industrial. Subject rendered with anatomical exaggeration toward expressive purpose: hands and feet enlarged, faces simplified to essential planes, posture conveying urgent purpose without theatrical heroism. Composition: low horizon line, subject occupying lower two-thirds of frame, looming proximity to viewer as if photographed at close range. Mood: clandestine urgency, peasant intelligence, the cell-meeting visible only to those who already know what to look for. No text, no Chinese characters, no specific party symbols, no rifle iconography. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Woodcut, Britannica

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Sandinista Liberated-Village Documentary Photograph (1978-1990)

The most effective insurgent propaganda is photographic evidence of ordinary continuing life under insurgent rule. The captured-press counter-frame depends on insurgents = chaos. Color photographs of Nicaraguan communities cooking, schooling, and repairing refuted this. The register generalizes to any "ordinary life continues, and the state was the chaos" thesis.

PROMPT

Re-render this image as a 1978 to 1979 Nicaraguan Kodachrome 35mm color documentary photograph. Color saturated by Central American midday light: hot tropical greens, dusty terracotta reds, sun-bleached whites, deep shadow blues. Slight grain of pushed Kodachrome 64. Composition framed like a documentary photojournalism still: subject caught in a moment of ordinary action (carrying water, sharing food, repairing something, walking with a child) with no awareness of being photographed. Background contains period detail of a small town occupied by an insurgent force: rebozos drying on a line, hand-painted FSLN-style murals visible on a distant wall (rendered abstractly, no specific text or iconography), a militia member visible in deep background going about non-combat life-task. Light: hard equatorial sun at approximately 10 a.m. or 3 p.m., long shadows. Mood: ordinary life under insurgent protection, the revolution as the precondition for continued normalcy rather than its disruption. No text, no FSLN flag, no specific Sandinista iconography, no rifle in foreground. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source, prefer 3:2 35mm if source allows.

Learn the source: Documentary photography, Wikipedia

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Hong Kong Lennon Wall / Umbrella Sticky-Note Mosaic (2014, 2019)

The Lennon Wall solved the problem of regime decapitation. There is no leader to arrest because every note is a leader. The state's strongest weapon (arrest the head, scatter the body) is voided. Applied to any present-day distributed resistance, this register asserts the resistance is structurally headless and therefore structurally durable.

PROMPT

Re-render this image as a photograph of a Hong Kong Lennon Wall from the 2014 Umbrella Movement or 2019 protests. Foreground: dense collage of hundreds of small Post-it sticky notes covering a concrete pillar or pedestrian-bridge wall, each note a different bright color (yellow, pink, green, orange, blue, hot magenta), each handwritten in marker. The subject from the source image is composed within or in front of this sticky-note field, the notes radiating outward from them like a halo or growing inward toward them like a coral reef. The subject is rendered with realistic contemporary photographic skin tones and clothing, slight motion as if pausing for a brief moment. Light: overcast urban daylight, soft and diffuse, no hard shadows. Background: out-of-focus Hong Kong street furniture, MTR signage shapes (unreadable), umbrella silhouettes carried by passers-by. Mood: distributed resistance, no single leader, no single message, the wall itself as the political subject, the individual subject as one node in a network. No readable text on any note, no specific Cantonese characters, no specific protest slogans, no five-petal flowers or specific iconography. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Hong Kong Umbrella Movement / Lennon Wall Collective, Hong Kong Lennon Wall (2014 Umbrella Movement, 2019 extradition-bill protests, sticky-note mosaic)

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1968-1971 Community Newspaper Broadside with Flat-Color Cut-Paper Illustration

Bold flat-color community newspaper graphics elevated the ordinary community member to historical-actor status using a visual vocabulary that museums have now retrospectively canonized (MoMA, Whitney, traveling retrospectives). The form is no longer prosecutable. The thesis (the people in this community are the historical actors, not the institutions claiming to serve them) slips through unaltered.

PROMPT

Re-render this image as a 1968 to 1971 Black Panther Party newspaper illustration in a bold cut-paper graphic style: heavy black outlines of uniform 3-4 pixel weight, flat color fills with zero gradient, two to three colors maximum: black, hot red, and either white or one accent (yellow ochre, sky blue, lime green). Composition framed as a full-page newspaper illustration: subject rendered larger than life, posture and proportions stylized for graphic impact, hands and feet enlarged, faces rendered with strong angular planes and intense focused gaze. Background simplified to a single flat field of color or a graphic texture (cinderblock wall pattern, slat fence, urban brick). Mood: ordinary people rendered as historical actors, dignity and purpose in everyday community subjects, the page itself as community broadside. Newsprint texture, slight registration offset between black plate and color plates, halftone dot pattern in larger color fields. No text, no Black Panther iconography (no panther silhouette, no fist), no party logos, no specific slogans. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source, prefer tabloid newspaper portrait if source allows.

Learn the source: Revolutionary newspaper illustration, Wikipedia

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EZLN Masked Spokesperson Balaclava Communiqué (Chiapas, 1994)

A masked Zapatista spokesperson converted anonymity into political power. The mask is the thesis: we will not show you a face for you to celebritize, vilify, assassinate, or coopt. The image refuses the state's primary tool (identification) and forces the state to engage the message rather than the messenger. Applied to a contemporary subject, the register asserts: this person speaks for a position, not as a brand.

PROMPT

Re-render this image as a photograph from the Zapatista uprising in Chiapas, Mexico, circa 1994 to 2001. Subject is rendered with a black wool balaclava covering the entire face except for the eyes and lips, the rest of the body in ordinary mixed civilian and field clothing (denim, work shirt, simple boots, a worn jacket). Setting: cloud forest of southern Mexico, soft indirect light filtering through canopy, atmospheric mist in middle distance, the green of the jungle desaturated by overcast humidity. The subject is seated or standing in a relaxed but intentional posture, holding a humble object (a hand-rolled cigarette, a wooden pipe, a tin cup, a paperback book, a hand-written letter), not a weapon. Background: small wooden table, kerosene lamp, jungle vegetation pressing in. Light: soft 4000K natural daylight under canopy, slight grain of film, the texture of a documentary 35mm photograph by a foreign journalist granted access. Mood: the figure who refuses to be identified, anonymity as political stance, the communique as the only voice, the body present and the identity withheld. No text, no EZLN flag, no specific Zapatista iconography, no rifle in frame. Preserve the subject's pose and composition exactly, AND apply the black balaclava covering the face regardless of the source subject's actual face. Aspect ratio matches source.

Learn the source: Zapatista movement, Wikipedia

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Irish War of Independence Flying Column (Collins lens)

Collins built the flying column on a principle the British army could not counter: indistinguishable insurgents who lived inside the civilian population and surfaced for one action before re-dissolving. The photographic register matters because the photograph that survives must look like nothing, must look like a farmer in a lane, because that is exactly what the cell looked like to the Auxiliaries who walked past it. The image is intelligence camouflaged as snapshot.

PROMPT

Re-render this image as a documentary photograph from the Irish War of Independence period (1919 through 1921), specifically the flying column years that Michael Collins organized in Munster and the South Riding of Tipperary. Black-and-white silver-gelatin photographic register, period-correct: heavy grain, slight motion blur from a slow shutter, contrasty mid-greys, blocked shadows, blown highlights at the sky edge. The image looks pulled from a glass-plate negative or an early 35mm exposure recovered from a private archive rather than an official press photograph. Subject treatment: anti-heroic, anti-staged, the figure caught mid-motion or in a moment of civilian camouflage, no posed defiance, no rifle held aloft, no theatrical fist. If a weapon is present (and the source image places one), it is held low, partially concealed, ready rather than displayed. Setting: rural Irish hedgerow, boreen, stone wall, low farmhouse, soft wet light from a cloud-broken sky, the landscape neither romantic nor squalid, simply lived in. Wardrobe: civilian tweed, cloth cap, long coat, work boots, indistinguishable from any neighboring farmer, which is the entire point. Composition: documentary framing, slightly off-center, the photographer kneeling or standing at the figure's eye level, no hero shot, no monumental low angle. Mood: tactical stillness, the column rests between actions, the camera tolerated but not invited. Strictly no on-canvas text, no captions, no Gaelic lettering, no IRA insignia, no tricolour flag, no signature, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Michael Collins, Michael Collins (Irish War of Independence leader)

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French Resistance Clandestine Press (mimeograph register)

The Resistance press was a parallel state operating on the medium the occupying power most controlled. Every mimeograph machine stolen was a small declaration that information distribution belonged to whoever was willing to crank the handle in a basement. Philby's principle of deep cover applies sideways here: the publication looks like nothing official, which is exactly why it cannot be shut down by official means. The shabbiness is the credential.

PROMPT

Re-render this image as a page from a clandestine French Resistance underground newspaper produced under German occupation (1940 through 1944, the register of Combat, Libération, Défense de la France, Témoignage Chrétien, mimeographed and hand-distributed). Roneo mimeograph or hand-cranked spirit-duplicator print quality: smudgy black or violet-purple ink on rough recycled paper, uneven inking with pooled darks and faded passages, text-block bleed-through visible from the reverse side of the sheet, ink offset where wet sheets were stacked too quickly. Subject rendered as a crude woodcut or hand-drawn ink illustration occupying perhaps a quarter to a third of the visible page, surrounded by what appears to be dense text blocks (rendered as illegible grey rule-lines and ink-dash patterns, never readable, never specific letters). Palette restricted: bruised purple-black mimeograph ink, occasionally a second-pass red ink for emphasis, against unbleached newsprint cream or kraft-brown paper. Composition: the illustration sits inside a printed layout frame, not isolated, the surrounding text-bricks crowd the image, the white margins narrow as paper was scarce. Surface: visible paper grain, occasional torn edge or fold crease, slight foxing or water mark, the artifact of a sheet that traveled hand to hand. Mood: urgent, low-budget, the publication of a state-in-waiting using stolen machines. Strictly no on-canvas readable text, no legible French words, no specific newspaper masthead, no swastikas, no Cross of Lorraine, no signature, no watermark, all text-blocks rendered as illegible patterns. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: French Resistance, French Resistance underground press (Library of Congress)

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Algerian FLN Casbah (Battle of Algiers newsreel register)

Wingate's deep-penetration principle, dressed as urban cellular warfare and then filmed as if the audience were watching a recovered intelligence document. Pontecorvo's masterstroke was making fiction look so documentary that the Pentagon screened it as a training film for counter-insurgency officers and the FLN screened it as a recruiting tool. The same frame, two opposing audiences, both convinced they were seeing the truth. The newsreel register is the medium that lets both readings land.

PROMPT

Re-render this image in the visual register of Gillo Pontecorvo's The Battle of Algiers (1966), which fictionalized the 1954 through 1957 Algerian FLN urban campaign in the Casbah using a newsreel-grade documentary aesthetic so convincing the film opened with a disclaimer that no archival footage was used. Black-and-white 35mm cinematography, high-contrast, period-correct grain structure of pushed Tri-X stock, blocked deep shadows in stone alleyways, blown highlights where Algerian sun hits whitewashed Casbah walls. Camera position: handheld at chest or eye level, slightly unsteady, the angle of a documentary crew who arrived late and shot quickly, not a tripod-locked dramatic frame. Subject treatment: anti-glamorous, ordinary face, ordinary clothing, the FLN cadre indistinguishable from any Casbah resident, no insignia, no theatrical defiance. Setting: dense Casbah architecture (narrow stepped alleys, whitewashed walls, arched doorways, hanging laundry, wrought-iron grilles), the architecture as character, the labyrinth that the French paratroopers cannot map. Light: hard North African sun creating sharp diagonal shadows across walls, occasional pooled interior light from a single window, deep shadows held in arched doorways. Composition: documentary framing, subject not centered, partially obscured by architecture or by other figures in motion, the camera reading the scene rather than directing it. Mood: tactical urgency, the cellular network operating in plain sight, the camera as witness to operations the witness cannot fully understand. Strictly no on-canvas text, no Arabic lettering, no French signage, no FLN flag, no recognizable Algerian state symbols, no signature, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Gillo Pontecorvo, Gillo Pontecorvo (filmmaker, Battle of Algiers director)

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Viet Cong Tunnel Propaganda Woodcut

The Cu Chi tunnel complex was a subterranean parallel civilization with kitchens, hospitals, schools, and printing presses. The propaganda produced underground was art for an audience that lived underground. Philby's deep-cover principle applies to entire populations: when the parallel society is rendered as folk craft in a medium the cadre actually possesses, the image is not aspirational, it is descriptive. The viewer recognizes themselves at work.

PROMPT

Re-render this image as a Viet Cong period propaganda woodcut produced in the tunnel complexes of Cu Chi or Iron Triangle, roughly 1965 through 1972, intended for cadre distribution rather than international audience. Carved wood-block aesthetic, hand-printed on rough recycled paper or kraft, single ink pass per color. Restricted palette: deep red, black, and unbleached paper cream, with occasional yellow ochre as a third color used sparingly for a single accent element. Bold simplified shapes built from gouged lines, large areas of flat color with hard chiseled edges, no halftone, no gradient, no shading beyond bold cross-hatching where shadow is needed. Lines deliberately confident and economical: the carver had limited time underground and limited light, and the print shows the constraints honestly. Subject rendered with iconic compression: enlarged hands and feet for working figures, simplified faces with strong jaw and brow, posture conveying purposeful labor or vigilance rather than heroic posing. Composition: low horizon line, subject anchored in lower two-thirds of frame, often paired with secondary smaller figures or symbolic agricultural-mechanical elements (a rice stalk, a tool, a tire-tread sandal). Surface: paper grain visible in flat fields, slight registration drift between black plate and red plate, ink pooling at carved edge undercuts, occasional fingerprint or smudge from underground printing conditions. Mood: patient endurance, cellular discipline, the long campaign rendered as daily labor rather than spectacle. Strictly no on-canvas text, no Vietnamese script, no NLF star insignia, no Ho Chi Minh portrait, no specific party symbols, no signature, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Viet Cong, Cu Chi tunnels complex (underground Viet Cong base)

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Intifada Stone Mural Stencil

Lansdale's hearts-and-minds thesis inverted at street scale. The state can confiscate printing presses, ban broadcast, jail editors. The state cannot confiscate the wall. Every whitewash layer is a defeat the next night cancels. The medium is asymmetric because the painter risks one night, and the suppressor must risk every night forever. Time is on the side of whoever is willing to come back with a brush.

PROMPT

Re-render this image as a Palestinian First Intifada period wall stencil and mural (1987 through 1993, the Gaza and West Bank refugee-camp and old-city wall tradition that the IDF whitewash crews painted over and the artists painted again the following night). Spray-paint and brush-paint aesthetic applied to a weathered surface: concrete block, limestone, plastered breeze-block, or a previously whitewashed wall showing the ghost of earlier paint underneath. Surface texture dominates: pitted concrete pores, hairline cracks, faded sun-bleached upper portion, dust streaks, water stains, the partial whitewash layer where earlier murals were painted out and bled back through. Subject rendered as a stencil silhouette or a quickly brushed bold flat figure, no fine detail, no anatomical realism, the speed of the night-painting visible in drip marks and slight overspray. Palette restricted: black, red, green, occasionally white, applied as flat color over the wall ground rather than as fully covered ground. The wall color (sandstone, dusty cream, sun-bleached grey) shows through and around the painted area. Composition: subject anchored on a fragment of architecture (the corner of a wall, a doorway, a portion of a courtyard), not a clean rectangle, the painting interrupted by a window, a pipe, a graffiti tag overpainted by a whitewash crew. Mood: defiant urgency, the wall as publication, the painter who returned for one more night. Strictly no on-canvas text, no Arabic lettering, no Hebrew lettering, no specific party flags, no legible slogans, no signature, no watermark, no recognizable political insignia. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Intifada, Britannica

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Spanish Civil War CNT-FAI Anarchist Poster

Bernays would recognize the CNT-FAI red-and-black diagonal as one of the most efficiently engineered party symbols in twentieth-century history: two colors, one diagonal, instant recognition at thumbnail scale, immediately distinguishable from communist red and royalist gold. The Barcelona printers running unsupervised between 1936 and 1937 produced a body of graphic work that proved typographic modernism is not bourgeois decoration, it is operational signature. The aesthetic itself recruits.

PROMPT

Re-render this image in the visual register of Spanish Civil War period anarchist and syndicalist posters from the Republican zone (1936 through 1939, lineage of CNT-FAI, POUM, and Generalitat de Catalunya posters produced in Barcelona and Madrid printers expropriated and run by the unions). Lithographic offset poster aesthetic, bold flat color zones, hard-edged figure rendering with confident outline, occasional photomontage element integrated into the painted composition. Palette saturated and confrontational: cadmium red, black, and cream (the CNT-FAI red-black diagonal banner colors), with occasional yellow ochre, deep ultramarine, or military olive as a secondary color. Subject rendered with monumental scale: figures occupying upper two-thirds of frame, low camera angle from below looking up, heroic but specifically working-class heroic (factory worker, farmer, militia volunteer rather than mythic warrior). Strong typographic geometry suggested through composition even without legible letters: confident diagonal bars, hard horizontal rules, large flat color zones organized like newspaper layout. Light: high-contrast graphic light, no atmospheric realism, the figure lit as if by stage spotlight from a single direction, deep flat shadow on the off-side. Composition: asymmetric and dynamic, often a diagonal sight-line cutting from lower-left to upper-right, the figure thrust forward against a sky-field or factory-architecture backdrop. Surface: lithographic poster grain, slight registration drift between red and black plates, paper grain visible in cream highlights. Mood: revolutionary confidence, the union as parallel state, the moment when the workers ran the printer. Strictly no on-canvas text, no Spanish or Catalan lettering, no CNT or FAI or POUM letter-marks, no legible slogans, no signature, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: CNT-FAI, Spanish anarchist movements (CNT, FAI)

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Solidarność Polish Underground Script Graphic

Collins flying-column principle scaled to ten million people. Solidarność was too large to be a cell and too organized to be a mob, which made the regime's standard responses incompetent. The rough red brush-script worked because it looked like a crowd, every letter leaning on the next, no industrial typographic cleanness available to the state-run press. The signature was un-counterfeitable because it was human, and the regime had nothing human to put against it.

PROMPT

Re-render this image in the visual register of Polish Solidarity-era underground graphic art (1980 through 1989, with hand-painted Solidarność script and the broader bibula underground-press visual tradition). The defining graphic gesture: a hand-painted brush-script aesthetic that looks like a crowd of people leaning on each other, every letter or shape painted with a thick wet brush in red on white, the script visibly hand-made and human rather than typographically clean. Surface texture: cheap photocopier or risograph reproduction, smudged toner, fold creases, occasional staple-hole at the corner, the artifact of clandestine basement reproduction during martial-law restrictions. Palette restricted: thick brush-red on unbleached cream paper, with occasional black ink secondary element or smudged grey halftone. Subject treatment: solidaristic-collective, the figure rendered as one of many rather than monumental hero, often in a crowd or in a working pose, painted with the same brush gesture as the script (visible brush load, varied line weight, slight wet bleed at edges). Composition: subject occupying lower two-thirds with implied banner or script gesture above (rendered as abstract red brush-stroke rather than legible word), surrounded by white margin that reads as cheap paper rather than considered negative space. Mood: collective patient pressure, the underground press of a movement large enough to be impossible to suppress, the brush-stroke as the signature of ten million members. Strictly no on-canvas text, no legible Polish words, no Solidarność wordmark itself, no legible bibula publication names, no signature, no watermark, all script-gestures rendered as abstract brush-stroke shapes that suggest writing without spelling. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Solidarity movement graphics, Wikipedia

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Italian Partisan CLN Woodcut

The Italian partisan press between September 1943 and April 1945 did something Collins would have recognized from Dublin 1919-21: it functioned as the legitimacy-engine of a parallel state before the parallel state had formal institutions. The CLN-aligned brigades did not just print bulletins, they printed the visual identity of a republic that would arrive eighteen months later. The woodcut crudity is operational, the wartime press cannot afford refinement and the audience does not want it, the register itself signals authenticity.

PROMPT

Re-render this image in the visual register of Italian Resistance (Resistenza) clandestine-press woodcut and lithograph work from September 1943 through April 1945 (the body of partisan-brigade press output produced by Comitato di Liberazione Nazionale aligned formations, including Garibaldi Brigades, Giustizia e Liberta Brigades, and Matteotti Brigades, printed on commandeered presses in Milan, Turin, Bologna, and the Apennine mountain villages). Hand-cut linocut or woodcut aesthetic with secondary clandestine-press lithograph register, printed on coarse rationed wartime paper. Palette severely restricted: black ink on cream or beige stock, with occasional second-color overprint of arterial red or partisan-scarf red, very rarely a third color (forest green or papal-state purple). Rendering: bold black-on-cream contrast with crude relief-cut texture, visible chisel and gouge marks, white-line cut through black field rather than the more refined Mexican TGP register, the Italian partisan press leaning toward crude immediacy over technical refinement. Figure architecture: monumental working-class and peasant figures with rifles slung or held at the ready, the Garibaldi-red-neckerchief signature (cut as a black band that would have been red-overprinted), Alpine and Apennine landscape backgrounds with cypress and stone-village silhouettes, southern light implied. Surface: coarse newsprint paper with fiber texture visible, occasional ink-density variation from a press running low on ink, registration drift between black plate and red overprint, paper aging toward warm brown at the edges. Light: high-contrast graphic light, no atmospheric realism, figures lit by an abstract single-direction light source casting deep flat shadows. Composition: monumental low-angle figure framing, occasional diagonal banner-line cutting across the composition, paired-figure compositions of partisan-and-peasant or partisan-and-worker showing the alliance the CLN was trying to engineer. Mood: armed-civic seriousness, Resistance as parallel state in the mountain villages, the moment when the partisan-brigade press became the legitimacy-engine of a not-yet-existing republic. Strictly no on-canvas legible text, no Italian lettering, no CLN or Garibaldi or GL or Matteotti letter-marks, no Avanti masthead, no slogans, no signature, no watermark, no later commemorative dates. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Italian Partisan CLN, Italian Resistance (CLN - Committee of National Liberation)

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Warsaw Uprising Sewer Documentary

The Warsaw Uprising is the canonical case of subterranean mobility as asymmetric-warfare equalizer: the Armia Krajowa lost the surface within days but held the underside for two months by using the city's sewers as a covered-corridor maneuver network. Wingate would have understood instantly, this is his Burma long-range-penetration logic transposed onto an urban catacomb. The photographic record is documentary evidence of a force that out-maneuvered a vastly superior enemy by going downward. The visual register itself, the cement-dust gray, the sewer-beam light, the rubble scale, encodes the strategy.

PROMPT

Re-render this image in the visual register of August through October 1944 Warsaw Uprising documentary photography (the body of in-extremis photographic work produced during the 63-day Armia Krajowa rising against the German occupation, much of it shot by uprising photographers including Eugeniusz Lokajski and Sylwester Braun, recovered post-war from buried film canisters). Mid-twentieth-century 35mm and medium-format documentary photograph aesthetic, panchromatic black-and-white film, neutral gray-scale rendering with deep blacks and recovered shadow detail. Palette pure monochrome, full tonal range from chimney soot through brick-rubble mid-gray to high-key cement-dust highlight. Grain structure: visible 1940s panchromatic film grain, occasional emulsion scratch or developer mottling from the field-developed canister, slight haloing around bright passages from old optics. Subject and surface architecture: rubble-strewn cobble streets, half-collapsed tenement facades with exposed staircases, sewer-manhole entrances with figures partially descended, barricade construction from paving stones and overturned tram cars, Old Town courtyard architecture with bullet-pock wall texture. Light: harsh August sun raking across rubble (bright variant) or low-key cellar-window light with figures in deep shadow (dark variant) or sewer-tunnel beam-of-flashlight in pitch black (subterranean variant), the three light registers cover the whole 63-day topology. Rendering: documentary, the photographer working under fire, slight motion blur and uncertain focus normal, occasional camera-shake from nearby concussion, the image quality reading as desperate witnessing not staged composition. Composition: figures often shown small against monumental rubble architecture, the city as the scale-reference, occasional medium-range portrait of uprising fighters with white-and-red armband (rendered as a black-and-white band, the colors implied), face mostly in shadow under helmet or cap. Mood: 63-day endurance, deep penetration through the city's underside, Wingate's long-range-penetration logic transposed onto an urban catacomb. Strictly no on-canvas text, no Polish lettering, no AK lettering, no Kotwica anchor-symbol legibly drawn, no street signs, no slogans, no later commemorative dates, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and tonal register. Aspect ratio matches source.

Learn the source: Armia Krajowa, Andrzej Wajda (filmmaker, Kanal 1957 documenting sewer escapes)

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Greek ELAS Andartes Mountain

ELAS in the Pindus mountains between 1942 and 1944 was a political-formation furnace as much as a military formation: the andarte cadres descended the mountain in 1944 as a parallel-state apparatus the British were unable to absorb, which is why the Greek Civil War followed. Collins would recognize the flying-column pattern (mobile mountain cadres hitting Axis garrison towns at dawn) and the deeper logic: the mountain camp is a seminar room as well as a barracks, the andarte returns to the plain as both fighter and political worker. The visual register encodes this duality, klepht-bandolier over a political-cadre face.

PROMPT

Re-render this image in the visual register of 1941 through 1944 Greek Resistance (Ethniko Apeleftherotiko Metopo and its military wing Ellinikos Laikos Apeleftherotikos Stratos, EAM-ELAS) mountain-andartes documentary photography (the body of photographic and illustrated work depicting the andartes formations operating in the Pindus, Olympos, and Roumeli mountain ranges against Axis occupation, drawing visual lineage from nineteenth-century klepht-and-armatoloi tradition into wartime cadre photography). Mid-twentieth-century 35mm field-photography aesthetic in monochrome panchromatic black and white, with secondary stylized illustration register (period propaganda-leaflet woodcut) available as an alternate treatment. Palette pure monochrome with rich tonal range, deep mountain-shadow blacks and high-contrast Aegean-light highlights, the gray-scale skewing toward dramatic chiaroscuro from harsh southern Mediterranean light. Subject and surface architecture: Pindus mountain landscape (steep limestone karst, scrub-oak and juniper, mountain-village stone architecture in the middle distance), andartes figures in mixed klepht-and-modern dress (bandolier crossed over chest, fustanella kilt in older cadres replaced by military trousers in younger, mountain-village waistcoat, kalpaki cap or sheepskin hat), Mannlicher carbines and captured Italian Carcanos slung at the shoulder. Surface: 1940s film grain, occasional emulsion mottling from field development, slight focus drift from cold-handled cameras, sun-fade on high-key passages. Light: harsh Aegean midday sun raking across mountain rock (bright variant) or low-angle dawn or dusk casting long figure-shadows down the mountain slope (golden variant) or campfire firelight at night with figures clustered in close ring (intimate variant). Composition: figures often shown in small groups against monumental mountain landscape (the mountain as scale-reference and as base-area), occasional medium-range portrait of single andarte with rifle and characteristic moustache, ELAS armband or hammer-and-sickle insignia rendered as a flat band without legible detail. Mood: klepht-lineage mountain-cadre confidence, political-formation furnace where the resistance became a parallel-state apparatus, the andartes as both military formation and political seminar. Strictly no on-canvas text, no Greek lettering, no ELAS or EAM letter-marks, no hammer-and-sickle that is fully legible, no slogans, no signature, no village-sign legibility, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium, register, and tonal treatment. Aspect ratio matches source.

Learn the source: EAM-ELAS, Britannica

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Maquis Spanish Anti-Franco Mountain

The Spanish maquis are the canonical case of a defeated-vanguard long-tail functioning as political time-bomb: a force that lost its war in 1939 prolonged armed resistance another two decades, in conditions of essentially zero realistic chance of overthrowing the regime, because the persistence itself was the political message. Wingate would have recognized the deep-penetration logic, small cadres operating far behind a permanently hardened front, the operational defeat irrelevant to the strategic signal. The aesthetic encodes endurance over hope, the photograph of a maqui in 1958 is the photograph of a man who has been wrong for twenty years and refuses to stop.

PROMPT

Re-render this image in the visual register of 1944 through 1965 Spanish maquis (the anti-Franco rural guerrilla formations made up largely of Republican exiles returning across the Pyrenees after liberation of southern France, plus internal Communist Party of Spain PCE-aligned mountain cadres operating in the Cantabrian range, Galician hills, central Sierra de Cordoba, and Levante mountains, a campaign that bled out through the late 1950s into early 1960s). Mid-twentieth-century 35mm field documentary photograph aesthetic in monochrome panchromatic black and white, with secondary clandestine-press leaflet engraving register available as alternate treatment. Palette pure monochrome with high-contrast tonal range, deep Pyrenean shadow blacks and harsh midday-sun highlights, sun-bleached white shirts and dark wool-jacket mid-tones. Subject and surface architecture: Pyrenean and Cantabrian mountain landscape (pine forest, beech wood, limestone karst, abandoned shepherd cabins, mountain-village stone architecture), maquis figures in mixed civilian-military dress (worn wool jacket or peasant blouse, bandolier crossed over chest, rope-soled alpargatas or military boots, beret or pulled wool cap), captured German Mausers and French MAS-36 carbines from the cross-border supply chain, occasional Sten gun. Surface: 1940s and 1950s panchromatic film grain, occasional emulsion mottling from clandestine processing, slight motion blur, period-camera focus drift. Light: harsh Iberian summer sun raking across mountain rock (bright variant) or low-angle dawn or dusk casting long figure-shadows (golden variant) or muted overcast Cantabrian autumn (atmospheric variant) or campfire night clustered in pine forest clearing (intimate variant). Composition: small-cadre groups of three to seven figures dwarfed by mountain landscape, occasional medium-range portrait of a lone maqui carrying a rifle along a mountain trail, paired-figure compositions of maqui-and-village-contact handover. Mood: defeated-vanguard endurance, the 1939 loss carried into the mountains and prolonged for two decades, deep-penetration cadre logic surviving long after operational defeat, the maqui as living political time-bomb the regime cannot stop ticking. Strictly no on-canvas text, no Spanish or Catalan lettering, no PCE or CNT or UNE letter-marks, no Republican tricolor that is fully legible, no slogans, no signature, no village-sign legibility, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium, register, and tonal treatment. Aspect ratio matches source.

Learn the source: Spanish Maquis, Spanish Maquis (anti-Franco guerrillas 1939-1965)

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Mau Mau Forest Oath

Mau Mau understood something Lansdale spent his Philippine career trying to teach: the oath is the recruitment mechanism, the forest is the base area, and the political-symbolic charge of returning to ancestral land is worth more than any tactical advantage. The British counter-insurgency under Erskine and later Templer-style operations ultimately defeated the forest cadres militarily, but the political defeat was already irreversible by 1960. The aesthetic encodes this duality, the dreadlocked fighter is simultaneously a soldier and a returned ancestor, the oath-ceremony chiaroscuro is the recruitment poster the colonial administration could not counter.

PROMPT

Re-render this image in the visual register of 1952 through 1960 Kenya Mau Mau (Kenya Land and Freedom Army) documentary and period-press photography (the body of photographic and illustrated work depicting Kikuyu forest fighters operating in the Aberdare range and the Mount Kenya forest during the Emergency declared by the British colonial administration, drawing partly on documentary sources and partly on post-independence Kenyan reconstructive imagery). Mid-twentieth-century 35mm field documentary photograph aesthetic in monochrome panchromatic black and white, with secondary period magazine-illustration register available. Palette pure monochrome with high-contrast tonal range, deep forest-canopy blacks and dappled-light highlights from broken canopy, the gray scale skewing toward atmospheric chiaroscuro from broken Aberdare light. Subject and surface architecture: high-elevation African rainforest (bamboo grove, giant heather, mountain mist, podocarpus and hagenia trees, mossy log architecture), forest-cadre figures in mixed dress (animal-skin cape, knitted balaclava cap, repurposed British army surplus, captured Lee-Enfield rifles, simi machetes and panga knives, occasional homemade firearm), characteristic dreadlocked hair on long-resident forest fighters (the matted hair a result of the bush-living conditions and later adopted as identity-marker). Surface: 1950s panchromatic film grain, occasional emulsion mottling from field-processing in clandestine conditions, slight motion blur, period-camera focus drift, sun-fade on high-key passages. Light: dappled forest-canopy light filtered through bamboo (atmospheric variant) or low-angle mountain dawn casting long figure-shadows along forest path (golden variant) or night oath-ceremony firelight clustered in deep forest clearing (intimate ritual variant) or overcast Aberdare highland mist (atmospheric variant). Composition: small-cadre groups of three to fifteen figures in forest, oath-ceremony compositions with figures clustered in a circle around a central fire or ritual element, occasional medium-range portrait of single fighter with dreadlocks and machete or rifle, paired-figure compositions of forest-cadre-and-passive-wing-courier handover. Mood: forest-base-area autonomy, ritual-oath formation binding the cadre to land and ancestor, the forest as both physical sanctuary and political-symbolic Kikuyu motherland, the British colonial administration unable to follow into either. Strictly no on-canvas text, no Swahili or Kikuyu lettering, no KLFA or Mau Mau letter-marks, no slogans, no signature, no village-sign legibility, no later commemorative dates, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium, register, and tonal treatment. Aspect ratio matches source.

Learn the source: Mau Mau, Mau Mau (Kikuyu nationalist movement, Kenya 1950s)

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Afghan Mujahideen Mountain 1980s

The 1979-89 Afghan mujahideen are the canonical case of external-supply-chain as asymmetric force-multiplier: Operation Cyclone funneled Saudi cash through Pakistani ISI to mountain cadres in quantities that made the resistance materially viable on a scale Wingate could only have dreamed of in Burma 1943. The Stinger missile in particular collapsed Soviet helicopter-mobility doctrine and forced the war's terminal phase. The aesthetic encodes this duality, the mujahid in his pakol and patu blanket holds a US-engineered surface-to-air missile that costs more than his village. The asymmetric mountain cadre and the deep-pocket external sponsor are simultaneously visible in the same frame.

PROMPT

Re-render this image in the visual register of 1979 through 1989 Afghan mujahideen documentary photography (the body of photojournalism produced by foreign correspondents and Afghan photographers embedded with mujahideen formations during the Soviet-Afghan war, including the Jamiat-e Islami Panjshir Valley cadres under Ahmad Shah Massoud, Hezb-e Islami formations under an Afghan political and military leader, and the various ethnically and ideologically distinct fronts operating across the Hindu Kush, the eastern border ranges, and the Pashtun south). Late-1970s and 1980s 35mm color-slide field documentary photograph aesthetic, Kodachrome and Ektachrome color register with characteristic period color palette (warm earth tones, faded sky blues, dusty greens, the specific magenta-shifted shadows of Kodachrome 64). Palette dominated by Afghan-landscape earth tones: stone gray, dust ochre, mountain-sky pale cerulean, deep shadow blue-black, with accents of fighter dress (pakol cap brown or gray wool, shalwar kameez off-white or tan, patu wool blanket-cloak gray or brown), occasional captured-Soviet-uniform olive green or arterial-red of a sash. Subject and surface architecture: Hindu Kush and Panjshir mountain landscape (sheer rock-face, terraced agricultural valley, mud-brick village clinging to mountainside, Soviet armor wreckage scattered along valley roads, mountain-pass switchback trail), mujahideen figures in characteristic dress (pakol cap, shalwar kameez, patu blanket, bandolier, beard length signaling formation affiliation), weapons mix (Lee-Enfield rifles from interwar British-Indian stocks, AK-47 and AKM captured from Soviet supply, RPG-7 rocket launcher, US-supplied FIM-92 Stinger surface-to-air missile launcher in late-1980s photographs as recognized iconic element). Surface: Kodachrome film grain, occasional slide-mount scratch or projection-burn at corner, sun-fade on long-exposed slides, slight magenta shift in deep shadow. Light: harsh high-altitude sun raking across rock and dust (bright variant) or golden-hour mountain side-light casting long figure-shadows (golden variant) or low-light cave-or-village-interior tungsten-lamp warmth (intimate variant) or overcast mountain weather muted (atmospheric variant). Composition: small-cadre groups of three to fifteen figures dwarfed by Hindu Kush landscape, occasional medium-range portrait of single fighter with pakol and rifle, Stinger-launch composition with figure shouldering the tube against sky (late-1980s iconic), 1980s staff-meeting composition with multiple commanders in dialogue. Mood: mountain-cadre confidence backed by external supply chain, the asymmetric force-multiplier of CIA-Saudi-Pakistani-ISI Operation Cyclone making the resistance materially viable in a way Vietnam-era guerrilla movements rarely achieved, the Hindu Kush as both base area and supply-route terminal. Strictly no on-canvas text, no Pashto or Dari lettering, no faction letter-marks (no Jamiat or Hezb or Hezb-e-Wahdat letter-marks), no slogans, no signature, no village-sign legibility, no later commemorative dates, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium, register, and tonal treatment. Aspect ratio matches source.

Learn the source: Afghan Mujahideen, Britannica

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Tamil Tiger Jungle Cadre

The LTTE between 1983 and 2009 is the canonical case of total-cadre-discipline as state-substitute: a guerrilla formation that constructed an actual functioning parallel state (police, courts, banks, navy, ground forces, in-house artillery production) and held it for over two decades against a sovereign government before being militarily destroyed in 2009. The cyanide capsule worn at the collar is the discipline-mechanism Skorzeny would have built into a commando unit if he had been planning for a 25-year war rather than a single audacious raid. The aesthetic encodes this duality, the parade-ground formal-discipline composition adjacent to the jungle-encampment intimacy, the cadre is simultaneously soldier and citizen of a state that exists only because she is willing to die for it.

PROMPT

Re-render this image in the visual register of 1983 through 2009 Liberation Tigers of Tamil Eelam (LTTE) documentary and combat photography (the body of in-house cadre-photography and foreign-press work depicting the Tamil Tiger formations operating across the Northern and Eastern provinces of Sri Lanka, particularly the Vanni jungle interior and the Jaffna peninsula, during a 26-year armed campaign that constructed a functional parallel-state apparatus complete with police force, judiciary, taxation, currency, and standing army before being militarily defeated in May 2009). Late-1980s through 2000s mixed-format documentary photograph aesthetic, transitioning from 1980s color-slide and monochrome film through 1990s consumer color print to early-2000s early-digital photography, the period span itself producing a tonal-register evolution within the larger style. Palette dominated by tropical jungle and Indian Ocean coastal landscape: deep canopy green, mangrove black-green, palmyra ochre, ocean horizon teal, beach-sand cream, with cadre uniforms in characteristic LTTE tiger-stripe camouflage (rendered as broken horizontal bands of leaf-green, olive, and dark brown, distinct from US woodland or DPM patterns), red-and-yellow Eelam flag color implied without legible display. Subject and surface architecture: Vanni interior jungle (palmyra palm, mangrove swamp, low-canopy scrub forest, jungle-cleared cadre encampment with thatched roof), Jaffna peninsula coastal architecture (Hindu temple kovil silhouette, palmyra-leaf hut, lagoon edge), captured Sri Lankan army equipment, LTTE-manufactured weapons (the cadre having developed in-house artillery and improvised armored vehicles), women-cadre with distinctive long braided hair tucked under cap, ceremonial cyanide-capsule cord visible at the collar. Surface: period film-grain to early-digital noise depending on year, occasional motion blur from combat conditions, slight focus drift, sun-fade common. Light: harsh equatorial midday raking through jungle canopy (bright variant) or golden-hour coastal side-light long figure-shadows (golden variant) or low-light evening jungle-encampment lantern warmth (intimate variant) or monsoon overcast muted (atmospheric variant). Composition: cadre formations in disciplined ranks (the LTTE distinguished itself from other guerrilla movements by parade-ground formal discipline), small jungle-patrol squads, ceremonial-portrait composition of single cadre with characteristic stare-into-middle-distance, women-cadre paired or in formation, occasional medium-range jungle-encampment scene with multiple cadres in mixed activity. Mood: total-cadre discipline, parallel-state seriousness, the cyanide-capsule denoting an absolute commitment level Skorzeny would have recognized from his commando training emphasis (the cadre that will not be captured cannot be interrogated, the operational security is the discipline). Strictly no on-canvas text, no Tamil or Sinhala lettering, no LTTE or Tiger letter-marks, no roaring-tiger emblem fully legible, no slogans, no signature, no village-sign legibility, no later commemorative dates, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium, register, and tonal treatment. Aspect ratio matches source.

Learn the source: LTTE, Liberation Tigers of Tamil Eelam (LTTE)

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Kurdish YPG/YPJ Rojava Cadre Field Photograph

The YPJ photograph is the most efficient single image in modern revolutionary politics because it forecloses the standard counter-revolutionary framing: that the rebels are foreign-backed, that they are reactionary, that the women in the territory are oppressed by them. A woman with a rifle and a command rank in a documented battle is a fact that does not survive any of those framings. Rojava understood that democratic confederalism requires its own visual grammar, and the field photo of a YPJ commander IS that grammar. Image as constitutional document.

PROMPT

Render in the visual register of a 2014 through 2019 Kurdish YPG-YPJ field photograph from Rojava northeast Syria, the documentary mode of Reuters and AFP wire photographers embedded with the militia during the Kobani and Raqqa campaigns. Medium: digital photojournalism, full-frame DSLR, mid-aperture, available light. Palette: dust-tone palette dominated by ochre and sand earth, faded khaki olive uniform, the distinctive YPJ red-yellow-green scarf hint at the neck rendered as abstract color band only, deep shadows under the keffiyeh, sky pale washed blue from desert haze. Texture: visible dust on uniform, fabric weathering, weapon-oil sheen on metal, the dryness of skin under sustained sun exposure. Lighting: harsh midday desert sun or low-angle golden-hour, raking across the subject. Mood: matter-of-fact competence, the dignity of women carrying their own logistics and command, the visual proof that the cadre is not auxiliary but constitutive. Do not render any legible text, names, slogans, logos, watermarks, named hate symbols, identifiable named-organization insignia, or defamatory likeness of real persons; all text-feel and patches are abstract fabric texture only. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Kurdish YPG

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Chechen Mountain Resistance First-War Field Image

The Russian army lost the First Chechen War to twelve thousand men in the mountains because mechanized doctrine cannot solve high terrain held by people who know every ravine. Grozny taught Moscow that armor in cities dies; the mountains taught Moscow that armor in passes dies worse. The highland is the eternal counter-argument to the metropole. Every empire in history has discovered the same lesson in a different mountain range, and every empire has refused to remember.

PROMPT

Render in the visual register of a 1994 through 1996 First Chechen War field photograph or wire image from the mountain districts (Vedeno, Shatoy, Bamut). Medium: 35mm color film photojournalism in the lineage of wire-service photographers embedded with Chechen highland fighters during the Russian campaign. Palette: cold winter Caucasus palette dominated by slate-grey stone, deep evergreen pine and beech bare-branch, snow patches in shadow zones, the warm earth-tone of sheepskin and wool, the deep black of papakha hat and beard. Texture: thick wool weave of military-surplus and civilian winter dress mixed together, weathered leather, weapon-metal cold-blued, breath visible in the cold, woodsmoke haze from a hidden cooking fire. Lighting: low Caucasus winter sun, raking from a flat low angle creating long shadows across stone, or overcast snow-flat that erases shadows entirely. Mood: the dignity of highland resistance to mechanized empire, the asymmetry of stone against armor, the millennia-deep refusal of the Caucasus to be administered from Moscow. Do not render any legible text, names, slogans, logos, watermarks, named hate symbols, identifiable named-organization insignia, or defamatory likeness of real persons; all patches and texts are abstract fabric texture only. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Chechen Resistance, First Chechen War (1994-1996)

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Zapatista Caracol Community Mural

The Zapatistas have held territory for thirty years not because their guns are better but because their walls are theirs. A community that paints its own history on its own buildings has crossed a threshold the state cannot easily uncross: it has declared itself the rightful narrator of its own space. The Mexican federal government can send the army, but it cannot send a paintbrush. Autonomy is downstream of who controls the wall. The caracol mural is constitutional law in pigment.

PROMPT

Render in the visual register of a Zapatista community mural painted on the exterior cinderblock wall of an autonomous-municipal building or caracol center in Chiapas, Mexico, post-2003 to present. Medium: house paint and exterior latex applied with rollers and brushes by community members across multiple sessions, with characteristic uneven coverage, hand-painted line work in bold simplified flat-color forms, no airbrush or stencil precision. Palette: tropical sun-faded primaries, ochre and indigo and brick-red and forest green, white outlines around major forms, the cool concrete-grey of cinderblock showing through at edges and worn spots. Texture: cinderblock mortar lines visible under paint, weathering streaks from rain runoff, the slight palimpsest of an earlier paint pass underneath, organic dust and clay spatter from the road. Lighting: bright Chiapas highland sun, full shade gradient across the wall face. Mood: the dignity of a community that paints its own history on its own walls without commission, the visual signature of an autonomous zone declaring itself in pigment. Do not render any legible text, slogans, names, logos, watermarks, named hate symbols, identifiable named-organization insignia, or defamatory likeness of real persons; all text-feel and ski-mask details are abstract painted forms only without specific identifying markings. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Zapatista EZLN, Zapatista Caracoles (autonomous communities, Chiapas)

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Maori Land March Hikoi Documentary Field Image

Walking is the oldest sovereignty claim. The 1975 hikoi worked because a thousand people walking a road for a month produces a fact that no court ruling can reverse: the road and the land it crosses have been retraversed by the people who were here first. Settler states depend on the ahistorical present tense; the march imposes the historical past tense on the same kilometers of asphalt. New Zealand has spent fifty years catching up to the legal implications of that walk. The body in motion across contested ground is the strongest possible witness.

PROMPT

Render in the visual register of a 1975 documentary photograph of the Maori land march hikoi (the Whina Cooper led march from Te Hapua to Wellington, September to October 1975). Medium: 35mm black-and-white press photography, grainy, fast film pushed for available light, the documentary lineage of New Zealand wire photographers and Marti Friedlander. Palette: full grayscale tonal range, deep blacks in shadow under broad-brimmed hat, mid-grey weathered face skin, bright white road dust and overcast sky, the deep textural grey of woolen Swanndri jackets and military-surplus boots. Texture: visible 35mm grain, the slight softness of pushed Tri-X film, road dust on boots and trouser hems, the wear of wool fabric, hand-painted placard surfaces rendered as abstract pale-on-dark texture only with no legible text. Lighting: flat overcast North Island sky, no harsh shadows, the documentary clarity of midday cloud cover. Mood: the dignity of a march that walked the entire length of an island to claim what was already theirs, the quiet endurance of women elders setting the pace, the slow accretion of moral authority over kilometers of road. Do not render any legible text, slogans, placard words, logos, named hate symbols, watermarks, or defamatory likeness of real persons; all placard contents and patches are abstract painted shapes only. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Whina Cooper, Whina Cooper (Maori leader, 1975 Land March)

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Bogside Free Derry Gable-Wall Mural

The Bogside gable-wall mural is the single most successful piece of vernacular political media in late twentieth century Western Europe because it solved a constraint nobody else solved: how does a community that has been shot and lied about in equal measure preserve its testimony when the courts will not? Paint it on the side of a house, big enough that the next generation cannot un-see it. The British state could detain individuals, could prosecute journalists, could embargo broadcast, but it could not paint over fifty gable walls without sending more troops than it had. Architecture-scale media is the limit case of uncensorable speech.

PROMPT

Render in the visual register of a Bogside Artists style gable-end mural in Derry, Northern Ireland, post-1994 to present generation of murals on the end walls of terraced houses in the Bogside Free Derry area. Medium: exterior masonry paint applied at architectural scale across the entire gable-end of a brick or rendered house, brushwork visible at close range but reading as photographic from across the street, in the realist mural lineage of the Bogside Artists collective. Palette: muted Derry overcast palette dominated by deep grey-slate and pale buff brick, with deep blacks and a single restrained color accent (rust red, dove white, or olive) rendered with cinematic restraint. The wall surface peeks through in worn patches where masonry paint has weathered. Texture: brick mortar lines visible through paint, the slight relief of pebble-dash render, weathering streaks from gutter runoff, the soft cup of paint over years of damp Atlantic climate. Lighting: typical Derry overcast, soft and flat, occasional break of low northern sun raking across the wall face. Mood: the dignity of testimony scaled to a house, the architectural permanence of grief and accusation, the refusal of the small community to let the larger narrative be written elsewhere. Do not render any legible text, names, slogans, headlines, dates, logos, watermarks, named hate symbols, identifiable named-organization insignia, or defamatory likeness of real persons; all text-feel and visual narrative elements are abstract painted forms without specific identifying details. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: IRA

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Naxalite Forest Cadre Red-Corridor Field Image

The Red Corridor exists because the Indian state treated the forest belt as an extraction zone for sixty years and the Naxalites treated it as a polity. When you treat people as bauxite supply, they will eventually treat your administrators as targets. The forest-belt cadre is not a security problem, it is the accounting entry for unequal development pursued past the point of tolerance. Every mine, every dam, every displaced adivasi village is another recruit. The state can call it Maoism, but the underlying ledger is older than Mao.

PROMPT

Render in the visual register of a documentary photograph of a Naxalite or CPI-Maoist cadre in the central Indian forest belt (the so-called Red Corridor through Jharkhand, Chhattisgarh, Odisha), 2005 through 2018 era, the embedded-journalism mode of Reuters, Caravan magazine, and Indian wire photographers. Medium: 35mm or DSLR documentary photography, available light under sal forest canopy. Palette: tropical deciduous forest palette dominated by deep sal-leaf green and the warm ochre of dry leaf-litter floor, olive-drab uniform faded by humidity, the cool grey of weapon-metal, brown adivasi-skin tones in soft shade, occasional saffron or red cloth band at neck or shoulder as abstract color accent only. Texture: visible humidity sheen on fabric and skin, dust on boots from forest tracks, the dappled light pattern of broken canopy, leaf-litter texture, the wear of long-duration patrolling. Lighting: filtered tropical-forest light, soft and dappled, no harsh direct sun. Mood: the dignity of a cadre that has held forest territory against the world's largest paramilitary deployment for two decades, the asymmetry of the canopy as fortress, the adivasi base that turned the forest from extraction-zone into shadow-state. Do not render any legible text, names, slogans, logos, watermarks, named hate symbols, identifiable named-organization insignia, or defamatory likeness of real persons; all patches and texts are abstract fabric texture only. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Naxalite

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Eritrean EPLF Trench Press and Sahel Base

The EPLF won a thirty-year war against three successive larger Ethiopian regimes and the Soviet bloc behind them by building the state before they had the territory. The trench-base hospital, the underground printing press, the cave classroom: each of these said to the population, we already are your government, you just have to ratify it when we walk into Asmara. By 1991 the ratification was a formality because the substance had been provided since 1977. Counter-insurgency loses to anyone who can deliver state functions in the contested zone. Eritrea is the proof, and almost everyone refused the lesson.

PROMPT

Render in the visual register of a 1977 through 1991 EPLF Sahel base photograph from the Eritrean liberation war, the documentary mode of photographers who reached the rebel rear-base (Nakfa, the trench complexes, the underground hospitals and printing operations carved into mountain rock). Medium: 35mm color or black-and-white film, available light in often-enclosed underground spaces, characteristic film grain pushed for low-light. Palette: warm-earth-and-rock palette dominated by ochre sandstone, dusty olive cotton uniform, the cool blue-grey of metal printing-press machinery and surgical equipment, occasional warm-orange of paraffin lamp or daylight shaft through ceiling vent. Texture: rough-hewn rock walls with chisel marks, dust on all surfaces, the wear of fabric and skin under sustained dry-mountain conditions, weathering of paper and machinery in semi-permanent underground installation. Lighting: low warm tungsten or paraffin from above, deep cool shadow in unlit zones, occasional ceiling-vent daylight shaft. Mood: the dignity of a liberation movement that built its own postal service, printing press, surgical hospital, and primary school underground before it had a country, the asymmetry of state-functions provided by the insurgency in territory the state nominally controlled. Do not render any legible text, names, slogans, headlines, logos, watermarks, named hate symbols, identifiable named-organization insignia, or defamatory likeness of real persons; all text-feel and identifying marks are abstract texture only. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: EPLF, Eritrean People's Liberation Front (EPLF)

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FARC Colombian Llanos Jungle-Press Camp

The Colombian state spent billions of dollars and twenty years of Plan Colombia trying to find FARC printing presses under triple canopy and never could. The reason is geometric: the canopy is opaque to overhead sensors at the wavelengths they actually have, and ground sweeps in the llanos are slow. The clandestine press survives not because it is invisible but because the cost-per-page of finding it is higher than the cost-per-page of printing it. Aerial supremacy ends at the canopy line. This is the eternal asymmetry of jungle insurgency and the eternal humiliation of high-tech counter-insurgency.

PROMPT

Render in the visual register of a 1990s through 2010s FARC-EP jungle-camp documentary photograph from the Colombian llanos and Amazon-edge departments (Caqueta, Guaviare, Meta), the embedded mode of the few journalists who reached deep camps before the 2016 demobilization. Medium: 35mm or DSLR documentary photography, available light under thatched-roof rancho structures and forest canopy. Palette: tropical-jungle palette dominated by deep emerald canopy green and the warm brown of palm-thatch and packed-earth floor, faded olive-camouflage uniform mottled by humidity stains, the cool grey-blue of small offset-press or mimeograph machinery, occasional warm yellow of paraffin lamp or filtered jungle daylight. Texture: visible humidity sheen everywhere, paper warping in the wet air, palm-frond ceiling fibers, dust and red-clay spatter on boots, the soft wear of fabric and gear under sustained tropical patrolling. Lighting: filtered low jungle daylight, soft and diffuse, deep shadow under the rancho roof, occasional shaft of direct equatorial sun. Mood: the dignity of a printing operation in the jungle that survived continuous aerial-imagery surveillance and ground sweeps for two decades, the asymmetry of paper-and-ink under triple-canopy outlasting helicopter-gunship doctrine. Do not render any legible text, names, slogans, logos, watermarks, named hate symbols, identifiable named-organization insignia, or defamatory likeness of real persons; all text-feel and identifying patches are abstract texture only. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: FARC, FARC (Colombian armed group, jungle operations)

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Cuban 26th July Sierra Maestra Barbudo Cadre

Fidel understood what Guevara did not: the photograph of the barbudo in the mountain interior already defeated Batista's legitimacy. The peasant is not rising to support a program, he is rising because he sees his own armed reflection in the rebel camp. The beard is not aesthetics, it is the refusal of the metropolitan gentleman-officer grooming code. Apply the 26th July register to any subject and the image says: this person chose the mountain over the city, the comrade over the patron, the collective future over the individual present. The barbudos won before they marched into Havana because they already had the image of victory.

PROMPT

Render in the visual register of a 1956 through 1958 Cuban guerrilla photograph from the Sierra Maestra mountains, the documentary mode of rebel photographers and foreign journalists granted access to the barbudos. Medium: 35mm black and white film, available light in mountain interior, high contrast pushed for dramatic effect. Palette: monochromatic with rich mid-tone range, the texture of olive wool and canvas uniform worn by combat and weather, the metal sheen of improvised weapons and stolen weapons, pale skin tanned dark by mountain sun and exertion. Texture: unshaven facial hair characteristic of the campaign, dust and smoke from cook-fires, the wear of fabric and leather from constant movement, weapon-oil and humidity-rot on metal. Lighting: side-light from mountain apertures, smoke from tobacco and camp-fires creating god-rays through interior, raking light across the subject. Mood: the moment the peasant understood this was not another regime-change followed by another rich-man's exploitation, the visible defiance of beards against respectability, the aesthetic that converted mountain holdout into revolutionary inevitability. No legible text, no Cuban flag, no named insignia, no specific 26th July identification marks. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Fidel Castro, 26th of July Movement (Cuban Revolution)

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Algerian FLN Casbah Insurgent (Algiers, 1954-1962)

The French general staff understood that the Casbah was the FLN's arsenal. Underground strategists understood the bind: if the FLN made the medina ungovernable, the French had only two options, both catastrophic: occupy it and prove that French metropolitan civilization requires apartheid, or withdraw and prove that metropolitan France cannot hold North Africa. The FLN urban insurgent is not fighting the French military, she is fighting French philosophy. The city becomes the base. The population becomes the combatant. Every French cordon is another proof of the FLN's point.

PROMPT

Render in the visual register of a 1954 through 1962 Algerian FLN photograph from the Casbah of Algiers, the documentary mode of photographers capturing the urban insurgency during the war of independence. Medium: 35mm color film or black and white, available light in narrow medina alleyways and interior spaces, mid-range contrast. Palette: warm ochre plaster walls of the Casbah, deep indigo-black shadow in alley depths, pale cotton clothing in djellaba and working dress, the cool pewter of metal door hardware and window grilles. Texture: worn limestone walls bearing traces of Arabic script and devotional marks, weathered wooden doors with iron bands, the fine dust of old cities pressed into fabric. Lighting: narrow alleyway light shafts falling between buildings, interior shadow interrupted by single window-light, the cool northern exposure of medina interior space. Mood: the FLN operative who understands the city better than the occupier, the medina as a base the French cannot destroy without destroying France's colonial legitimacy, the photograph that converts Algerian nationality from abstract claim into embodied witness. No legible text, no FLN insignia, no named political slogans, no identifying markers. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: FLN / Algerian War, Britannica

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Angolan MPLA Bush War Cadre Photograph

The Portuguese believed their "lusotropicalism" philosophy made Angola ungovernable to any insurgency. The MPLA proved otherwise. What began as a colonial possession became a fourteen-year war against a Marxist movement armed and advised by the Soviet Union. By 1974, the Portuguese military understood that the metropole could not sustain the losses. The coup that overthrew the Estado Novo happened because the military knew the bush had already won. Portugal fell not to the MPLA alone but to the MPLA's patient occupation of the contested zones.

PROMPT

Render in the visual register of a 1961 through 1974 Angolan MPLA photograph from the interior liberated zones, the documentary mode of foreign war photographers and Soviet advisors embedded with the movement during the Portuguese colonial war. Medium: 35mm color film, high-speed stock pushed for low-light capability, available light in dense equatorial bush and camp settings. Palette: green dominant bush palette with burnt-orange soil, faded khaki cotton fatigues, the blue-grey-black of Soviet small arms and heavier equipment, pale brown weapon-stock wood, the warm tan of skin. Texture: fine red-earth dust on all fabric and skin, the thick humidity-rot of tropical weaponry, dense vegetation press in middle distance and background, sweat-wet cloth. Lighting: dappled canopy-filtered green-light, smoke from cook-fires, harsh sun-shaft where canopy breaks, the tungsten of camp lantern in evening. Mood: the MPLA cadre who fought for fourteen years to drive out Portugal, who understood this was a battle between the old colonial empire and the world-historical current, the visible assurance of the long campaign. No legible text, no MPLA insignia, no Soviet emblems, no national symbols. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Unknown

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Nepali Maoist Hill Cadre (2000s People's War)

The Nepali Maoists proved that a small, ideologically unified communist insurgency in difficult mountain terrain can negotiate a kingdom into a republic without requiring great-power backing. No Moscow, no Beijing sending equipment. The hills sent cadre to Kathmandu's negotiating table. The Communist Party of Nepal understood that a monarchy is only as durable as the capital's control of the hinterland. Control the hinterland with rifles and time, and the monarchy recedes into ceremonial irrelevance. The cadre photograph is proof that the hinterland is no longer negotiating permission but demanding ratification.

PROMPT

Render in the visual register of a 2000 through 2006 Nepali Communist Party Maoist photograph from the hill base areas, the documentary mode of international war correspondents and radical journalists visiting the liberated zones during the people's war. Medium: digital or 35mm color film, high-altitude daylight with occasional overcast, mid-to-high contrast. Palette: muted high-altitude palette: grey-green pine forest, brown rocky ridgeline, faded rust-and-ochre fabric worn by cadre, the cool steel-grey of small arms and mountaineering gear, pale mountain sky. Texture: thin high-altitude air visible in reduced atmospheric haze, heavy wool and cotton worn in mountain layering, weathered skin from sustained high-altitude exposure, the dryness of Himalayan conditions. Lighting: direct harsh high-altitude sunlight or overcast mountain cloud-cover, the cool north-face shadow, occasional mist. Mood: the hill cadre who understand they control the high ground and therefore the kingdom's future, the photograph of youthful certainty that the people's war will convert Nepal from monarchy to peoples' republic, the visible confidence of the cadre who forced the king to the negotiating table with nothing but rifles and terrain advantage. No legible text, no party insignia, no specific Maoist slogans, no named symbols. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: CPN-Maoist, Communist Party of Nepal - Maoist (People's War 1996-2006)

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Kashmiri Stone-Pelter Urban Resistance

The stone-pelter is the asymmetric response to the paramilitary occupation. The stone-pelter cannot win militarily but the stone-pelter does win symbolically every time the image reaches an audience. One rock breaks the riot shield's propaganda of omnipotent state force. The young Kashmiri understands this is not a fight won by logistics but by image-production. Every peltrade is a media operation. The state has helicopters and artillery. The youth have the moral clarity of the stone and the witness-bearing of the camera. The photograph of the stone-pelter in the street is the only arena in which the occupied can claim equality with the occupier.

PROMPT

Render in the visual register of a 2010 through 2024 Kashmiri stone-pelter street photograph, the documentary and social-media mode of youth activism and international news photographers capturing urban confrontation in Srinagar, Jammu, and other contested zones. Medium: high-speed digital photography or contemporary smartphone capture, available outdoor daylight often overcast Himalayan foothills or street-light supplemented. Palette: grey-blue overcast sky, faded concrete and blast-damaged urban architecture, worn dark denim and casual hoodie worn by youth, the bright yellow-green-black of Indian paramilitary riot gear in sharp contrast, asphalt grey and brick-dust ochre, occasional blood-red in injury. Texture: fine concrete dust from explosive rounds, worn fabric of casual clothing, the hard plastic of riot helmets and shields, sweat and fear-response on visible skin, urban grime press into seams. Lighting: cool daylight in overcast conditions, occasional sharp tactical light from security forces, the warm interior glow from windows of adjacent buildings. Mood: the moment the stone-pelter understands that fire-discipline and witness are the only weapons available, the photograph that says to the world this is not a military conflict it is a population claiming its own body as territory, the visible unity of strangers thrown into the same street by the same occupation. No legible text, no named slogans, no military insignia, no named organizations. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Kashmiri

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Myanmar Spring Revolution Gen-Z Resistance Cadre

The Myanmar junta understood that revolutions age out and new generations accept their fathers' accommodations. The Spring Revolution happened because the Gen-Z population refused the junta's timeline. The coup attempted to reset the clock to 1990. The youth understood they were fighting for the next thirty years, not the next election. Social media converted the dispersed urban population into a coordinated force without a formal command structure. The junta understood small-arms suppression but did not understand a youth movement that weaponized its own indispensability to the economy. The photograph of the Gen-Z activist in the street is the proof that the junta has already lost, it just hasn't accepted the timeline.

PROMPT

Render in the visual register of a 2021 through 2024 Myanmar Spring Revolution photograph from the urban resistance, the documentary and social-media mode of Gen-Z activists and international news photographers capturing the uprising against the military coup. Medium: contemporary digital photography and smartphone capture, available outdoor daylight in tropical monsoon climate, often overcast or night-street-light illumination. Palette: warm concrete-grey and weathered urban architecture, bright casual clothing worn by youth (t-shirt and jeans primary palette), the distinctive forest-green of Myanmar military uniform in sharp contrast, overcast sky pale grey-white, occasional roadblock fire warm orange in night scenes, water-reflection from wet streets. Texture: worn urban grit and monsoon-dampened concrete, casual contemporary fabric worn by youth, the heavy canvas and metal of military fatigues and hard-riot gear, sweat-sheen visible on exertion, festival-banner and homemade-protest-sign fabric in evidence. Lighting: soft overcast daylight or night street-light from shop-fronts and traffic, occasional headlamp from military vehicles, the warm glow of small fires from roadblock resistance, muzzle-flash and tear-gas haze if in confrontation zones. Mood: the Gen-Z activist who understands the junta is betting on generational replacement and time-attrition, the photograph of youth who decided they would not wait for the generals to die, the visible unity of strangers thrown into the same street by the same coup and the same refusal to accept military rule. No legible text, no NLD insignia, no military slogans, no named party symbols. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Myanmar Gen Z, Myanmar Spring Revolution (2021 Gen Z resistance)

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STREET, PROTEST & UNDERGROUND . GRAMMAR 32 OF 52

Samizdat Zine

10 prompts

Learn the movement: Samizdat

Browse all 10 Samizdat Zine prompts online: theliberationengine.com/image-engine.html



Soviet Onionskin Typescript Samizdat

The medium that survives confiscation is the medium that degrades gracefully. Samizdat was copied by hand on whatever paper and whatever typewriter could be found, and each generation lost fidelity but gained authenticity. The smudge proves a person risked something to make this copy. Centralized glossy media collapses when the printing press is seized; the kitchen typewriter cannot be seized because every kitchen has one. Cheap, reproducible, degradable media is the parallel-state press, and the parallel state is the only real opposition.

PROMPT

Render in the visual register of a 1970s Soviet samizdat carbon-copy typescript on translucent onionskin paper. The medium feel is a manual typewriter (Erika or Moskva 5) struck through five sheets of carbon, so the impression is uneven, some letters bold and others ghosted, with the characteristic strikethroughs and overstrike corrections of a typist working at speed under risk. Palette: warm bone-white or yellowed-cream paper base, near-black typewriter ink with cool-blue carbon-paper bleed in the deeper strokes, faint coffee-ring or tea stain at one edge. Texture: paper grain visible, micro-creases from being folded into a coat pocket, the translucent quality of onionskin showing faint shadows of typescript on the reverse. Lighting: flat, single overhead bulb on a kitchen table, no glamour. Mood: quiet courage, the dignity of cheap reproducible media, the texture of risk. Do not render any legible words, sentences, headlines, logos, watermarks, named hate symbols, or any defamatory likeness of real persons; treat all text-feel as abstract typewriter rhythm and ink texture only. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Samizdat, Britannica

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Czech Charter 77 Carbon Petition

A signature on a petition is not a request, it is a wager. Charter 77 worked because each name made the next name cheaper to add, until the regime had to choose between jailing thousands or admitting the petition existed. The carbon copy is the receipt of that wager. Authoritarianism breaks on collective documented dissent in a way it never breaks on anonymous samizdat alone. The signature is the medium and the message.

PROMPT

Render in the visual register of a Czech Charter 77 era dissident document, late 1970s through 1980s normalization. Medium: typewritten petition page on cheap recycled bond paper, struck through carbon paper to produce a slightly soft-edged secondary copy. Add hand-inked signatures along the bottom margin and continuing onto a stapled second sheet, signatures rendered as abstract pen flourishes only, never legible names. Palette: bone-white-yellowing paper, charcoal-grey typewriter ink fading at letter edges, deep navy or black fountain pen for the signature register, occasional red pencil margin tick. Texture: paper has the slight pulpiness of Comecon-era stock, visible fiber inclusions, a single horizontal fold crease across the middle from being passed inside a folded coat. Lighting: dim apartment-lamp tungsten, soft and forgiving. Mood: collective courage encoded as a list of risks taken, the bureaucratic register weaponized against the bureaucracy. Do not render any legible words, headlines, slogans, logos, watermarks, named hate symbols, or defamatory likeness of real persons; all text-feel and signatures are abstract ink texture only. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Charter 77, Britannica

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Punk Zine Ransom-Note Collage

Typesetting is a class signal. Professional design says we paid someone to make this look legitimate, which means we have money, which means we have a stake in the system that allowed us to accumulate money. The cut-and-paste photocopy zine says we have no stake and we are not asking permission. The ugliness is the politics. Every clean magazine layout is a tiny vote for the existing order; every ransom-note collage is a refusal.

PROMPT

Render in the visual register of a late-1970s photocopied punk zine in the lineage of Sniffin Glue, Search and Destroy, Maximum Rocknroll. Medium: black-and-white xerox of a hand-assembled paste-up, where the source image is fragmented into torn rectangles of varying contrast and reglued at slight skewed angles onto a white card backing. Add ransom-note style cut-out letter shapes from differing magazines positioned around the edges as abstract clipped paper shapes only, never legible words. Palette: pure photocopy black and white only, with deep solid blacks, blown-out highlights, and characteristic xerox toner streaks and dust speckles. Texture: visible tape edges and shadow lines where collage elements overlap, fingerprint smudges, the slight registration drift of a fifth-generation copy. Lighting: flat scanner-bed light, no atmosphere. Mood: contempt for production values, the dignity of refusing to be pretty, the urgency of getting it out before the show on Saturday. Do not render any legible text, headlines, slogans, band names, logos, watermarks, named hate symbols, or defamatory likeness of real persons; all letter-cutouts are abstract paper shapes only. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Punk Zine (DIY Photocopied), PRINT Magazine

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Mimeograph Spirit-Duplicator Purple Ditto

The spirit duplicator was the press of the parish, the union local, the PTA, the radical book club. It produced documents nobody planned to archive and everybody read once and threw away. The purple smudge on the fingertips proved you were on the mailing list. The capacity to produce 100 copies of anything you wrote, in a back room, with no permission, is the substrate of every functional civic association. When that capacity moves to a corporate server, the association dies.

PROMPT

Render in the visual register of a 1960s through 1970s spirit-duplicator mimeograph print, the Ditto or Rex Rotary process. Medium: aniline-purple ink transferred from a wax master stencil to absorbent newsprint or low-grade copy paper. The line quality is soft and slightly blurred with characteristic streaks where the master was uneven, ink density varying from saturated indigo-purple at the top of the page to pale lavender at the bottom as the machine ran dry. Palette: cream or off-white paper, dominant purple-violet ink ranging from deep aniline to faded lilac, occasional smudges and finger-drags where the operator handled a still-damp page. Texture: paper has the soft pulpy quality of cheap school stock, the unmistakable patina of having been run through a hand-cranked drum. Lighting: fluorescent overhead from a parish office or union hall, slightly green-cool. Mood: the institutional underground, the smell of methanol solvent, the dignity of cheap reproducible communication for groups that print their own truth. Do not render any legible text, headlines, slogans, logos, watermarks, named hate symbols, or defamatory likeness of real persons; all text-feel is abstract purple ink texture only. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Mimeograph

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Risograph Two-Color Underground Press

The Risograph misregisters on purpose because perfect registration is the lie of corporate print. The ghost halo around every form is a confession that this was made by a person on a machine that costs less than a used car. The two-color limit forces the maker to choose what matters, and choosing what matters is the first political act after acquiring a press. The Riso is the mimeograph for people who never had a mimeograph.

PROMPT

Render in the visual register of a contemporary Risograph print, the soy-ink stencil duplicator favored by anarchist infoshops, art-school zinesters, mutual-aid newsletters. Medium: two-color Riso overlay using fluorescent pink and federal blue, with deliberate misregistration of three to six millimeters between layers creating ghost halos around forms. The line quality is granular and slightly soft, with the characteristic Riso grain visible as a fine speckled texture across all flat areas. Add the soy-ink ridge buildup at the edges of dense areas where the master left more ink. Palette: untreated cream paper base, electric fluoro-pink layer (the Riso pink that has no equivalent in CMYK), deep federal blue layer overlaying to create muddy purple in overlap zones. Texture: paper has the slight tooth of uncoated stock, with characteristic Riso transfer streaks along the trailing edge. Lighting: studio flat, evenly lit. Mood: amateur-craft pride, the dignity of the medium that rejects perfection, the contemporary heir to mimeograph. Do not render any legible text, slogans, logos, watermarks, named hate symbols, or defamatory likeness of real persons; all surface marks are abstract color-field texture only. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Risograph Printing, Split Arrow Print House

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Xerox of a Xerox of a Xerox

A xerox of a xerox of a xerox is not degraded information, it is annealed information. What survives eight generations of high-contrast copying is the part nobody could compress away. The chunky aliased silhouette is the durable kernel. Compare with lossy JPEG: same logic, different machine. The deepest signal is the one that survives the most copies, and the artifacts of copying are the proof of demand. Nothing is so authentically circulated as the thing that has been circulated until it is illegible.

PROMPT

Render in the visual register of an eighth-generation photocopy, the kind that has been duplicated repeatedly on increasingly contrast-pumped office Xerox machines until midtones have collapsed entirely into solid black or paper-white with no gradient between. Medium: pure binary black-and-white toner on copy paper, with characteristic generation-loss artifacts: chunky aliased edges, fragments of dust and hair from previous platen surfaces appearing as black hairs across the page, the occasional ghost of the previous copy showing through as a faint secondary image. Palette: paper white and toner black only, no greys at all. Texture: copy paper grain visible in the white regions, toner buildup at the dense black edges, the unmistakable look of a flyer that has been copied for the seventh community, the seventh band, the seventh action. Lighting: flat scanner light. Mood: the dignity of information that refused to die through seven hands of duplication, the testimony of survival, the cheap miracle of binary preservation. Do not render any legible text, headlines, slogans, logos, watermarks, named hate symbols, or defamatory likeness of real persons; all marks are abstract toner texture only. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Xerox

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Stapled Quarter-Fold Pocket Mini-Zine

Format is destiny in clandestine media. Letter-sized newsletters get archived; quarter-folded mini-zines travel. The dimension that fits a back pocket without bending is the dimension that enters social circulation. Online media has no equivalent format constraint, which is why it has no equivalent circulation discipline. The mini-zine is a Schelling format: everyone who makes one knows everyone who reads one will fold it into a pocket and pass it forward.

PROMPT

Render in the visual register of an eight-page mini-zine created from a single letter-sized sheet folded and cut into a stapled quarter-fold booklet. Medium: black-and-white photocopy of a hand-laid spread, showing the slight registration drift and trim variance of a hand-cut object. The image is one panel of the unfolded spread, with visible faint dotted-line fold marks at the edges, slight discoloration at the staple position, the soft crease history of having been folded and unfolded multiple times. Palette: white paper, black toner, occasional grey from a midtone half-survived through copying. Texture: copy paper grain, a slight cup at the staple, finger oils at the corners from passing pocket to pocket at a show or infoshop table. Lighting: flat indoor light. Mood: the dignity of the format that fits in a back pocket and travels with the body, the format of community-built distribution networks where each reader is also a distributor. Do not render any legible text, headlines, slogans, logos, watermarks, named hate symbols, or defamatory likeness of real persons; all text-feel is abstract toner texture only. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Samizdat (Underground Press Movement), Britannica Encyclopedia

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Anarchist Infoshop Free-Literature Pamphlet

Free is a political position, not a price. The infoshop pamphlet is the only contemporary medium that says: this idea is so important we will not accept your money for it, because acceptance of money would establish a relationship in which we owe you something other than the idea itself. The literature table is a library that refuses the librarian. Anyone can put a pamphlet on it; anyone can take one off; nobody checks credentials at either end. This is anarchism rendered as furniture.

PROMPT

Render in the visual register of a contemporary anarchist infoshop free-literature pamphlet, 1990s through 2020s lineage. Medium: black-and-white photocopy of a hand-laid pamphlet folded as a saddle-stitched booklet, page edges slightly trimmed unevenly by hand, the cover stock the same weight as the interior pages (no glossy cover, no production hierarchy). Add a subtle hand-stamped circle-A or related abstract glyph mark in fading red ink at one edge, rendered as abstract circular shape only (no recognizable hate-symbols, no legible text). Palette: cream copy paper, black toner running slightly thin at letter edges, faded red rubber-stamp ink mark, occasional handwritten margin tick in pencil. Texture: paper has the soft cup of multiple folds, slight water-staining at one corner from being grabbed off a damp basement table, the unmistakable patina of a document that was free and was meant to be replaced when read. Lighting: dim basement fluorescent, slightly green. Mood: the dignity of free distribution as practice, not pricing strategy, the format that says no money will ever change hands for this idea. Do not render any legible text, headlines, slogans, named hate symbols including any historically loaded political glyphs, logos, watermarks, or defamatory likeness of real persons; all text-feel is abstract toner texture only and stamp is generic round shape. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Institute for Anarchist Studies, Institute for Anarchist Studies , Lexicon Pamphlet Series

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Prison Newsletter Hand-Stencil Mimeograph

The prison newsletter is the limit case of samizdat: the press exists inside the cage. Every page that crossed the censor and reached an outside reader is proof that the wall is administrative, not physical. The censor's rectangular stamp is the regime's signature on its own failure of containment. Mass incarceration depends on the inside-outside distinction being absolute; the smuggled letter and the chapel mimeograph dissolve it ounce by ounce.

PROMPT

Render in the visual register of a 1970s through contemporary incarcerated press newsletter (lineage including the Black and Pink newsletter, Prison Legal News early years, Attica solidarity newsletters). Medium: hand-stenciled mimeograph or low-grade photocopy on coarse newsprint or yellow legal-pad paper, the kind of paper available inside the institution. The line quality is uneven and hand-cut at the stencil level, with characteristic gaps and blooms where the stylus pressed too hard or too soft on the wax master. Add the faint rectangular shadow of a censor stamp at one corner, rendered as an abstract rectangle only (no legible text inside it). Palette: yellow legal-pad paper or off-white newsprint, dark indigo or black mimeograph ink, the rectangle of red or grey censor mark. Texture: paper has visible wood-pulp fibers, multiple fold creases from being mailed in an institutional envelope and unfolded by a recipient, faint pencil annotation in margins. Lighting: institutional fluorescent, slightly cold. Mood: the dignity of communication that crossed a wall, the testimony of the cage made permeable by paper, the deliberate slowness of the medium. Do not render any legible text, headlines, slogans, names, logos, watermarks, named hate symbols, or defamatory likeness of real persons; all text-feel and stamp content is abstract texture only. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Samizdat Movement, Tavaana (Civic Engagement Organization)

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Wartime Occupied-Territory Resistance Broadsheet

The resistance broadsheet is the proof that legitimate authority and lawful authority are different things. The official press in occupied Paris said the regime was legitimate; the cellar broadsheet, printed at the cost of execution-on-discovery, said the regime was not. The reader knew which one was true because of which one was risky to print. The risk is the watermark of legitimacy under occupation. Any media that costs nothing to produce under a given regime is media that serves that regime, even if it criticizes it.

PROMPT

Render in the visual register of a 1940s through 1944 clandestine resistance broadsheet from occupied Europe (lineage of Combat, Defense de la France, De Waarheid, the Polish Biuletyn Informacyjny). Medium: letterpress or small offset print on cheap newsprint or wrapping paper, the press operated in a cellar with limited type and limited ink. The impression is uneven, some columns crisp and others ghosted, with the slight registration tilt of a hand-operated platen press. Add the visible deckle edge of a roughly-cut sheet and folds suggesting it was distributed concealed inside a coat pocket. Palette: yellowed newsprint, black or sometimes brown ink (whichever was available in occupied conditions), occasional second pass of red for emphasis at a single edge or corner block, abstract block only never letters. Texture: paper has the soft pulpiness of poor wartime stock, creases from being handed person to person, faint water spot from being concealed in a courier's bag. Lighting: dim daylight through a cellar window, raking from one side. Mood: the dignity of the press that operates while the official press lies, the testimony of risk distributed in folded paper. Do not render any legible text, headlines, slogans, logos, watermarks, named hate symbols, or defamatory likeness of real persons; all text-feel and decorative blocks are abstract ink texture only. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: French Resistance Press (WWII), Britannica Encyclopedia

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STREET, PROTEST & UNDERGROUND . GRAMMAR 33 OF 52

Greentext

12 prompts

Learn the movement: Greentext

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Be Me, Anon Confessional MS-Paint

Crude rendering is the last sincerity signal left. Polish reads as sales pitch, so the imageboard evolved an aesthetic that cannot be monetized because no brand will touch it. The four-finger wojak is sovereign precisely because it is ugly. When everything competes on production value, the deliberately low-effort image becomes the only one that can carry truth. The confessional needs no skill because the confession itself is the content.

PROMPT

Render in the deliberately-crude MS Paint imageboard aesthetic of late-2000s/early-2010s anon culture. Hard one-pixel black outline at uneven weight (the trackpad-wobble line, never ruler-straight). Flat unshaded fill, three colors maximum: bone white skin, soft pink cheek blush as a single oval per cheek, dark featureless hoodie or shirt in flat grey-black. Eyes are two black dots, no pupils, no whites. Mouth is a single straight or slightly-curved line, ambiguous between resignation and small comfort. Hands if visible have four crude fingers, no thumb articulation. Background is a flat off-white or pale mint, no gradient, no texture, no shadow. The whole image looks low-resolution even when rendered large, as if upscaled from a 400-pixel JPG. The mood is anon-confessional, the implied storytelling structure of a greentext post: small private moment, self-aware, quietly tragic or quietly comfy, never performed. No words, no letters, no captions, no green text, no chevron marks anywhere on the canvas. No logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this MS Paint wojak register.

Learn the source: 4chan greentext, Know Your Meme

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Feels Guy Doomer Window Stare

Doomerism is not depression, it is the only honest response to a system that demands optimism as labor. The doomer is the worker who stopped pretending the meeting was useful. The cold blue palette encodes the moment cope breaks: the late-night realization that the entire performance of caring is itself the trap. When optimism is required for promotion, pessimism becomes the only free thought.

PROMPT

Render in the MS Paint feels-guy lineage but pushed into the doomer subregister. Hard one-pixel outline, line quality wobbly as if drawn with a trackpad at 3am. Palette is cold: muted slate blue, deep navy, washed grey, single warm window-light accent if the source has a light source. Skin tone pale, almost bluish, no pink in the cheeks. Eyes are two black dots, downturned, with a single tiny tear-dot optional on one cheek. Mouth is a flat horizontal line, no curve. Background pushed to late-night blue-black flatness, no stars, no detail, no texture, just flat color blocks. If the source shows clothing render it as a featureless dark hoodie shape, flat fill, no folds, no shadow. The whole image carries the register of quiet 3am clarity, the moment after the doomscroll stops and the realization lands. The implied greentext is the resignation post, the "tfw no future" register, encoded entirely through palette and posture, never through words. No text, no letters, no chevrons, no captions, no green type, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this doomer MS Paint register.

Learn the source: Doomer (Wojak variant), Know Your Meme

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Greentext Screenshot Frame, No Words

Anonymity is not cowardice, it is the precondition for honesty in a surveilled economy. The greentext frame signals: this was said by someone who could not be fired for saying it. The screenshot-of-a-screenshot patina marks the post as having survived, as having been judged worth saving, as having earned its passage through the network without a brand pushing it. The frame itself is the credential.

PROMPT

Render as if the source image were the embedded picture inside a screenshotted imageboard post. Surround the source with a thin pale-cream border roughly 8 to 12 percent of the canvas on each side, suggesting the off-white background of an old imageboard thread. Above and below the image, narrow horizontal blurred bands of soft sage-green and muted grey, abstract and indistinct, suggesting the SHAPE and COLOR of a greentext post and a poster ID line without any legible characters. The bands must read as out-of-focus type-impressions, never as readable letters, like reading a screenshot through frosted glass. A single thin orange-red horizontal line at the top suggests the post header bar. The interior image itself is preserved at full clarity. Overall mood is archived-thread-screenshot, the visual register of an anon confession passed around as a JPG for a decade. No legible letters, no legible numbers, no legible chevrons, no readable monospace text anywhere on the canvas, all type-impressions are deliberately blurred to pure shape and color. No logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the surrounding framing and palette context.

Learn the source: 4chan greentext, Know Your Meme

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Comfy Greentext, Cozy Register

Small private comforts are politically dangerous. The mug, the blanket, the closed door, the unproductive Saturday: each one is a defection from the hustle economy. The comfy-greentext register celebrates exactly the moments brands cannot sell because they require absence rather than purchase. The cozy anon is the worker who learned that the inside of one apartment is sovereign territory.

PROMPT

Render in the MS Paint feels-guy lineage pushed into the cozy-comfy subregister. Hard one-pixel outline, slight trackpad wobble in the line. Palette is warm and soft: cream off-white, pale amber, dusty rose, mug-brown, blanket-mustard. Skin tone is warm with two pink cheek-blush ovals at noticeable saturation. Eyes are two black dots, slightly upturned at the corners, a hint of a smile in the eye shape itself. Mouth is a small upward curve, gentle, not a grin, not a smirk, just the mouth of someone genuinely at ease. If the source includes a beverage container render it as a flat round-bottom mug with steam suggested by two or three small curling lines. Background is flat warm cream or pale wood-tone, no detail, no perspective, no shadow. If the source has soft fabric render it as flat blocks of dusty-pink or mustard-yellow with no folds, no shading, no texture. Optional thin window-rectangle in the background, flat blue indicating outside weather, with no detail beyond a single color block. The whole image carries the register of small private contentment, the cozy-anon greentext, encoded through warm palette and soft posture. No words, no letters, no chevrons, no captions, no green text, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this comfy MS Paint register.

Learn the source: 4chan greentext, Know Your Meme

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Bloomer, Hopeful Sunrise Register

Earned optimism is the opposite of mandatory positivity. The bloomer is not the LinkedIn poster faking gratitude, the bloomer is the doomer who walked through and came out with a real reason to hope. The distinction matters because mandatory cheerfulness suppresses the truth, while earned optimism metabolizes it. Sunrise after night is the only optimism that does not require lying.

PROMPT

Render in the MS Paint feels-guy lineage pushed into the bloomer subregister, the post-doomer hopeful aesthetic. Hard one-pixel outline with slight trackpad wobble. Palette is dawn-soft: sunrise-pink, pale gold, dusty peach, washed lavender, single fresh green accent. Skin tone is pale-warm with two pink cheek-blush ovals, slightly saturated. Eyes are two black dots with a tiny white highlight catch, the first time-feels-guy-eyes have ever caught light, deliberate small detail. Mouth is a soft upward curve, gentle, the smile of someone who survived something. Background is a flat sunrise gradient suggested through two or three horizontal color bands: pale gold at the horizon, dusty pink above, washed lavender at the top, no detail, no rays, no sun-disc. If the source has a window render it as a flat rectangle holding the same sunrise bands. Optional small green sprout shape if the source has any plant-like element, single green stem, two tiny leaves, no detail. The whole image carries the register of quiet survival, the bloomer-anon greentext, the morning after the long night. No words, no letters, no chevrons, no captions, no green text, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this bloomer MS Paint register.

Learn the source: 4chan Greentext Meme Culture, 4chan greentext format and imageboard culture (founded 2003, greentext using > prefix)

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Tragic Greentext, Quiet Loss Register

Real grief requires no spectacle and refuses every camera. The tragic-greentext register honors loss precisely by not performing it. Mainstream culture cannot tolerate quiet grief because quiet grief generates no engagement, sells no candles, fills no funeral-industry quotas. The anon who posts the small-loss greentext and goes silent is teaching a discipline the entire content economy needs you not to learn.

PROMPT

Render in the MS Paint feels-guy lineage pushed into the tragic-quiet subregister, the register of small private losses. Hard one-pixel outline with slight trackpad wobble. Palette is muted and slightly desaturated: dusty grey-amber, washed sepia, faded blue, soft brown, single bone-white accent. Skin tone is paler than comfy, slightly cool. Eyes are two black dots, downturned, with one or two small tear-dots on the cheeks rendered as simple filled drops. Mouth is a flat horizontal line, slightly downturned at one corner, never melodramatic. Background is a flat near-grey or pale dust-amber, no detail, no perspective, no shadow. If the source includes any meaningful object like a photograph or a small item, render it as a flat block of muted color, recognizable in shape but stripped of all internal detail. The mood is the moment after the news lands and before anyone is told, the quiet greentext of personal loss, never theatrical, never seeking sympathy, just the unwitnessed minute. The implied story is the post that ends without resolution. No words, no letters, no chevrons, no captions, no green text, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this tragic-quiet MS Paint register.

Learn the source: 4chan greentext, Know Your Meme

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Rage Comic Descendant, FUUU Register

The rage-comic catharsis is a class signal in disguise. The people who needed to draw the FUUU face were not the people who could afford to express frustration in their job, their relationship, or their public life. The medium itself encoded the unsayable. When polite culture forbids honest reaction, the ugly cartoon becomes the only legal channel. The descendants of this register are still doing the same work, the venue has changed but the function is identical.

PROMPT

Render in the rage-comic MS Paint lineage, the visual ancestor of greentext culture. Pure black ink on flat off-white background, no other colors except optional muted accents at very low saturation. Hard one-pixel line at uneven weight, the deliberate wobble of someone drawing fast in MS Paint with a mouse, never clean, never confident. Facial features pushed to exaggerated cartoon distortion: eyes can be huge circles with tiny dot pupils, mouth can be a jagged zigzag of frustration, eyebrows can be heavy angled black bars. Body rendered as a simplified blocky form, shoulders square, hands oversized with four crude fingers, no detail in clothing folds. Background is flat off-white, completely empty, no setting, no context, no shadow, no perspective. The whole image carries the register of the late-2000s rage-comic panel, the cathartic ugly-on-purpose aesthetic that predated and seeded greentext. The mood is the bottled frustration of a small daily indignity, exploded into face-shape. The implied story is a four-panel comic compressed into one. No words, no letters, no chevrons, no captions, no green text, no rage-face-name-labels, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this rage-comic MS Paint register.

Learn the source: 4chan Greentext / Rage Comics, 4chan greentext and rage-comic tradition (peak 2008-2012)

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Smug Anon, Knowing Smirk Register

Smug is the visual receipt for correct prediction held while everyone else was wrong. The internet hates smug because the internet is mostly populated by people whose predictions did not pan out, and the smug face is the unanswerable reminder. The smug-anon is sovereign because their position is verified by outcome, not by audience. Most of public discourse is the inverse: audience-verified positions that the outcomes will eventually contradict.

PROMPT

Render in the smug-anon greentext lineage, the descendant of the smug-anime-face reaction images that imageboards adopted. MS Paint crude line, one-pixel outline with slight trackpad wobble. Palette is warm-confident: cream skin, soft warm cheek-blush, single muted accent color. Eyes are two upward-curving arcs, the closed-eye smug-smile shape, no pupils visible, the arcs slightly tilted. Mouth is a small upward curve, closed, never showing teeth, the quiet smile of someone who is right and knows it. If hair is present render it as a flat block of single color, no strands, no shading. Background is flat warm cream, no detail, no perspective, no shadow. Optional small steam-curl shape if a beverage is implied. The whole image carries the register of vindication held privately, the smug-anon greentext, the post where the anon does not gloat but simply notes that they called it. Confident but never aggressive, knowing but never preachy. The implied story is "I told you so" delivered as silence. No words, no letters, no chevrons, no captions, no green text, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this smug-anon MS Paint register.

Learn the source: 4chan Greentext Meme Culture, 4chan greentext meme archetypes and character registers

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NPC Greentext, Hollow Eye Register

The NPC register is not a slur against other people, it is a confession about how much of any single life runs on autopilot. The discomfort the image generates is the discomfort of self-recognition. The hollow eyes encode the moment of noticing that today's opinions were yesterday's headlines, that this week's outrage was last week's algorithmic priority. The visual register is the only honest mirror for a population whose interiority has been outsourced.

PROMPT

Render in the NPC-wojak greentext lineage, the descendant of the grey-NPC reaction images. MS Paint crude line, one-pixel outline with slight trackpad wobble. Palette is monochrome with one accent: flat medium-grey skin, slightly darker grey clothing, single muted accent color used sparingly. Skin is uniform mid-grey, no warmth, no blush, no shading. Eyes are open hollow circles or open hollow ovals with no pupils, no irises, just empty outlined shapes, the signature NPC-wojak eye treatment, deliberately uncanny. Mouth is a flat horizontal line or a slightly open small oval, no expression, no curve up or down. Hair if present is a flat grey or dark-grey block, no detail. Background is flat off-white or pale grey, no detail, no perspective, no shadow. The whole image carries the register of scripted automatic existence, the implied greentext of "they all said the same thing again today." Cold, uncanny, deliberately drained of interiority. The mood is the moment of noticing the script. No words, no letters, no chevrons, no captions, no green text, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this NPC MS Paint register.

Learn the source: 4chan Greentext / NPC Meme, 4chan greentext culture and NPC archetype (development 2018+)

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Anon Was Right, Vindication Register

The most forbidden takes of any decade are usually the consensus of the next. The "anon was right" register honors the unpopular position held under social cost until reality caught up. The system that punishes early-correct voices in real time has no mechanism to compensate them when they are vindicated, and the imageboard archive is the only ledger that remembers. The face in this image is the face of a position that survived the social fire long enough to be true on the record.

PROMPT

Render in the MS Paint feels-guy lineage pushed into the vindication subregister, the register of "the anon who said this in 2018 was correct." Hard one-pixel outline with slight trackpad wobble. Palette is warm and slightly elevated: amber-gold, dusty rose, soft cream, deep warm-brown, single bone-white accent. Skin tone is warm with two pink cheek-blush ovals at moderate saturation. Eyes are two black dots with a tiny white highlight catch, gazing slightly upward and to the side, the look of someone seeing a long-held thesis finally land. Mouth is closed, a small upward curve, no triumph, just a quiet acknowledgment. Background is a flat warm gradient suggested through two horizontal bands, deep amber at the bottom, pale gold at the top, no detail, no rays, no source. The whole image carries the register of late vindication, the post where the anon does not need to gloat because the headlines just did the gloating for them. The implied story is a thread from years ago, screenshotted as proof, but the proof is in the look on the face. No words, no letters, no chevrons, no captions, no green text, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this vindication MS Paint register.

Learn the source: 4chan Greentext Meme Culture, 4chan greentext meme register and culture

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Brainlet, Self-Deprecating Register

Self-deprecation is sovereign because it cannot be sold against you. The brainlet-anon disarms the entire status game by opting out of the status claim. When everyone else is signaling expertise to extract status, the anon who admits ignorance gains a position no LinkedIn-bio can occupy. The small-head is a tactical move disguised as a confession. Voluntary smallness is freedom from the obligation to be larger than you actually are.

PROMPT

Render in the brainlet-wojak greentext lineage, the descendant of the small-head reaction images. MS Paint crude line, one-pixel outline with slight trackpad wobble. Head rendered notably smaller in proportion to body than realistic, the signature brainlet-shape, but never grotesque, just slightly diminished, the visual joke of "small brain admitted." Palette is warm-cream and pale-pink: cream skin, pink cheek-blush ovals at moderate saturation, soft warm clothing accent. Eyes are two small black dots, slightly close-set, no sophistication. Mouth is a small open oval or a soft flat line, the mouth of someone admitting they do not understand. Background is flat off-white or pale cream, no detail, no perspective, no shadow. If hands are visible render them as four-finger crude shapes, often raised in a small shrug or held near the head in a "what do I know" gesture. The whole image carries the register of voluntary self-deprecation as defense, the brainlet-anon greentext, the post that disarms criticism by absorbing it preemptively. Charming, defenseless, deliberately undermighty. No words, no letters, no chevrons, no captions, no green text, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this brainlet MS Paint register.

Learn the source: 4chan Greentext Meme Culture, 4chan greentext character archetypes and self-deprecation register

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Imageboard Collage, Maximum Stack

The imageboard collage is the visual proof of distributed authorship. No single anon owns the thread, no single contribution is sovereign, the result is the joint output of strangers who will never meet. This is the model of cultural production every brand-driven content economy is trying to suppress because it produces value without producing attributable owners to be marketed to. The crude collage is the aesthetic of a commons that has not yet been enclosed.

PROMPT

Render in the imageboard-collage MS Paint register, the aesthetic of an anon who layered multiple image elements in MS Paint with no concern for clean compositing. Hard one-pixel outline at uneven weight on all rendered elements, deliberate trackpad wobble. Palette is mixed-source: cream backgrounds, MS-Paint primary colors, occasional muted accents, the visual register of pasted-together pieces. The composition treats the source image as the central anchor and surrounds it with two to four small flat-rendered decorative elements at the edges or corners, each rendered in the crude MS Paint wojak/feels-guy line quality. Decorative elements can include: small wojak-style faces in corner positions, simple geometric arrows or doodles pointing nowhere in particular, small flat-rendered objects like a flat-fill coffee mug or a flat-fill cat, all crude and out of scale, deliberately misaligned. Pixel edges visible on every shape, no anti-aliasing, no shadow, no perspective. The whole image carries the register of a multi-anon-contribution post where five different posters added their image to the thread and someone screenshotted the whole pile. The mood is communal-crude, the implied greentext is an entire thread compressed into one frame. No words, no letters, no chevrons, no captions, no green text, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the central subject, pose, and composition of the source image exactly, change only the surrounding collage and the rendering of all added elements.

Learn the source: 4chan Imageboard Culture, 4chan imageboard infrastructure and distributed authorship model

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STREET, PROTEST & UNDERGROUND . GRAMMAR 34 OF 52

Meme

20 prompts

Learn the movement: Meme

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Impact Classic (Top-Bottom Caption Layout)

The image macro layout is a Bernays-grade trust shortcut. The viewer recognizes the format, infers in-group authorship, and pre-emptively grants the eventual caption the social standing of "shared joke" rather than "argument requiring evidence." Persuasion happens before the caption is read.

PROMPT

Re-render this image as a classic top-and-bottom image macro in the visual register of 2008 to 2012 era internet meme culture. The source image fills the central frame as the photographic or illustrated subject, occupying roughly 70 percent of the vertical space in the middle band. Reserve a flat empty band of approximately 15 percent of canvas height at the very top and another flat empty band of approximately 15 percent at the very bottom. These two bands are uniformly black or uniformly the same flat color as the surrounding canvas, completely empty, no shapes, no glyphs, no marks of any kind. Do not place any text, letters, numerals, words, or characters anywhere on the canvas, not in any language, not in any script. The central image is rendered at slightly compressed jpeg quality with mild color saturation lift, classic forum-share artifacting, very faint banding on flat color areas. Mood: vernacular, low-effort, instantly legible as a meme template by anyone raised online. The empty top and bottom bands are the caption-negative-space zones the user will fill later in an external editor. No watermarks, no source logos, no on-canvas text in any form. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source with the added top and bottom bands.

Learn the source: Image macro / Impact font, Know Your Meme

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Deep-Fried (Oversaturated JPEG-Artifact Meme)

Visual degradation is the post-ironic generation's authenticity marker. A pristine image reads as corporate or earnest; a deep-fried image reads as in-group, low-stakes, and therefore safe to share. The caption can carry serious content under cover of comedic disrespect, a Bernays-grade symbolic debasement move where ugliness equals trust.

PROMPT

Re-render this image as a deep-fried meme in the post-ironic 2016 to 2019 visual register. Saturation pushed to maximum so reds bleed into oranges and blues into cyans, contrast blown out so highlights clip pure white and shadows crush pure black. Heavy jpeg compression applied repeatedly, visible 8x8 macroblock ringing around every high-contrast edge, color banding across all gradients, chroma subsampling artifacts smearing reds. Add a faint warm orange overlay across the whole image suggesting it has been re-screenshotted and re-saved a dozen times. Mild radial lens distortion as if photographed off a phone screen. Reserve a flat empty band of approximately 15 percent of canvas height at the top and 15 percent at the bottom for later caption application by the user, these bands must be completely empty of any text, glyph, letter, numeral, or mark in any language or script. The central image fills the middle band at maximally degraded fidelity. Mood: hyperonline, post-ironic, exhausted maximalism. No watermarks, no source logos, no on-canvas text of any kind. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Deep-fried meme aesthetic, Deep-fried meme (internet aesthetic 2015-2016)

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Wojak (MS Paint Feels-Guy Line Art)

The Wojak vehicle works because the line is crude enough to be a Rorschach. The viewer fills in the emotional state from their own interior, then misattributes the projection back to the depicted figure, generating instant parasocial recognition. Engineering of consent operates by giving the audience a low-resolution mirror and letting them feel co-authorship.

PROMPT

Re-render this image in the visual register of an MS Paint era Wojak, the Feels Guy line-art template. Convert the subject to a rough hand-drawn outline in plain medium-weight black line, as if drawn quickly with the mouse pointer in Microsoft Paint at default brush size around 4 pixels. The line quality is deliberately wobbly, uneven pressure, slight gaps at corners, no perspective correction, no shading gradients, only flat fill. Fill the face and any skin area with a single flat warm grayscale tone, mid-light gray. The background is flat plain white, no texture, no gradient. Optionally add minimal flat-fill clothing in plain matte colors with no shading. Mood: melancholic, deflated, knowing, the shared-interiority register the viewer projects onto. Reserve a flat empty band of approximately 15 percent of canvas height at the top and 15 percent at the bottom for later caption application by the user, completely empty of any text, glyph, letter, numeral, or mark in any language or script. No watermarks, no source logos, no on-canvas text of any kind. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source with the added top and bottom caption bands.

Learn the source: Wojak, Know Your Meme

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Chad vs Virgin (Two-Panel Body-Type Contrast)

The two-panel layout pre-loads the verdict before any caption arrives. The viewer reads posture and framing as evidence and accepts the comparative judgment as observation rather than argument. Bernays-grade status-pair association: putting two things side by side does the persuasive work that an explicit claim could never sneak past critical inspection.

PROMPT

Re-render this image as a two-panel Chad-versus-Virgin contrast meme in the visual register of the original 2017 ink-line template. Split the canvas vertically into two equal panels separated by a thin black hairline. Right panel: render the subject in the Chad register, drawn in confident clean black ink line on flat plain off-white background, jawline strong and squared, posture relaxed and upright, body proportions broad-shouldered and grounded, gaze direct and unbothered, minimal shading, deliberate stylized simplicity. Left panel: render an alternate take of the same subject in the Virgin register, drawn in the same ink-line style on the same off-white background, posture hunched forward, shoulders rolled, knees slightly bent inward, gaze averted, body proportions narrow and apologetic, slightly smaller within the panel frame, an air of furtive over-explanation. Both figures rendered at consistent line weight, the contrast lives in posture and framing not in line quality. Reserve a flat empty band of approximately 12 percent of canvas height at the top of each panel for later caption application by the user, completely empty of text, glyph, letter, numeral, or mark in any language or script. Mood: deadpan visual verdict by composition alone. No watermarks, no source logos, no on-canvas text. Preserve the subject of the source image exactly, the two panels show the same subject rendered in the two opposing registers.

Learn the source: Virgin vs Chad, Know Your Meme

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Soyjak Pointing (Open-Mouth Excited Caricature)

The Soyjak template attacks a position by depicting its enthusiasts as ridiculous, then letting the viewer transfer the verdict from the enthusiast to the enthusiasm. The image makes no claim that could be falsified. It only depicts an audience, and the audience does the discrediting work. Pure Bernays substitution: argue against the consumer to defeat the product.

PROMPT

Re-render this image in the visual register of a Soyjak-pointing caricature drawing in the post-2020 imageboard tradition. Convert the subject to a rough hand-drawn line illustration with simple flat shading. Mouth wide open in an exaggerated O-shape suggesting over-the-top excitement and gasping admiration, eyes wide and round behind plain round glasses, eyebrows raised high, scruffy patchy beard, thinning hair, soft jawline. One arm extended out of frame to the right with index finger pointing at something just beyond the canvas edge. Posture leaning forward as if rushing toward whatever is pointed at. Background plain flat off-white. Line weight medium and slightly wobbly, hand-drawn imageboard register. Flat fill skin in pale pink, no rendered shading beyond a single flat shadow tone. Reserve a flat empty band of approximately 15 percent of canvas height at the top and 15 percent at the bottom for later caption application by the user, completely empty of text, glyph, letter, numeral, or mark in any language or script. Mood: caricature of consumer enthusiasm, deadpan ridicule. No watermarks, no source logos, no on-canvas text. Preserve the subject and pose of the source image translated into this caricature register, change only the medium and rendering.

Learn the source: Soyjak (meme template), Soyjak pointing meme (2020-present)

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Demotivational Poster (Black Border, Caption Band)

The demotivational format borrows the typographic authority of the original Successories motivational poster, then inverts its claim. The viewer's eye still treats the format as authoritative even while reading the parody, so the caption inherits institutional weight it has not earned. Bernays-grade form-mockery: the package is the persuasion.

PROMPT

Re-render this image in the visual register of a Despair Inc demotivational poster, the early-2000s office-cube parody format. Composition: pure flat solid black background fills the entire canvas. The source subject is centered as a rectangular photograph occupying the upper two thirds of the canvas, framed by a thin clean white hairline border with approximately 4 percent padding of pure black between the photo edge and the hairline on all sides. Below the photograph, leaving approximately 25 percent of canvas height as a flat empty pure-black band, reserve this lower band entirely for later caption application by the user, the band must be completely empty of any text, glyph, letter, numeral, or mark in any language or script. The photograph itself is rendered slightly desaturated with a cool blue-gray tint suggesting institutional fluorescence and ironic gravitas. No watermarks, no logos, no on-canvas text of any kind. Aspect ratio of the overall canvas is wider than the source by the addition of the lower caption band, target a 4:5 portrait poster proportion. Mood: corporate parody, deadpan office-cube nihilism, borrowed institutional seriousness. Preserve the subject, pose, and composition of the source image exactly inside the framed photograph area, change only the medium, the framing, and the rendering.

Learn the source: Despair, Inc., Despair, Inc. (Demotivators parody posters 1998-present)

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Vaporwave Aesthetic (Statue, Grid, Pink-Cyan)

Vaporwave aestheticizes the surfaces of consumer late-capitalism so completely that critique becomes inseparable from celebration. Applied to a 2026 subject, it launders a political reading through a register the viewer has already coded as ironic, granting the eventual caption simultaneous deniability and resonance.

PROMPT

Re-render this image in the vaporwave aesthetic visual register circa 2012 to 2016. Palette: hot pink and electric cyan dominate, lavender and mint accents, occasional pale yellow highlight. Background features a low-horizon retro-futuristic infinite grid receding to a vanishing point in soft neon cyan lines on dark indigo, or an alternate flat gradient sky transitioning hot pink at top to cyan at bottom. Include incidental aesthetic elements as compositional surround: a partial fragment of a classical Greek or Roman marble bust positioned to one side, geometric primitives such as a single floating chrome sphere, a stylized palm-tree silhouette, soft VHS scanlines across the whole image, mild chromatic aberration on edges. The source subject is rendered into this scene with slight pastel tint applied uniformly, posed as if displayed inside a 1990s shopping mall atrium frozen in time. Reserve a flat empty band of approximately 15 percent at top and 15 percent at bottom for later caption application by the user, completely empty of text, glyph, letter, numeral, or character in any language or script, in particular no Japanese katakana or hiragana characters of any kind. Mood: nostalgic late-capitalist melancholy, ironic luxury, fluorescent emptiness. No watermarks, no logos, no on-canvas text. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Vaporwave aesthetic movement, Vaporwave (internet aesthetic, 2010s-present)

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Galaxy Brain (Expanding Glowing Panels)

The expanding-brain stack uses visual escalation to launder extremity as enlightenment. The format trains the viewer to read each successive tier as a higher state of understanding regardless of content, so the bottom panel inherits unearned credibility from the visual gradient alone. Bernays-grade escalation-as-revelation.

PROMPT

Re-render this image as a Galaxy Brain expanding-brain meme in the classic five-panel vertical stack layout. Divide the canvas into five equal horizontal panels separated by thin black hairlines. Each panel has two halves: the left half (approximately 40 percent panel width) is reserved as a flat empty plain off-white caption zone for later text application by the user, completely empty of any text, glyph, letter, numeral, or character in any script or language. The right half of each panel (approximately 60 percent panel width) contains an illustrated head-and-shoulders rendering of the subject with a glowing brain visible inside the skull, the visual representation of the brain progressively expanding and intensifying down the stack. Panel 1 (top): subject with a small ordinary pinkish brain, plain plain background, mundane mood. Panel 2: subject with brain slightly larger and faintly glowing yellow. Panel 3: subject with brain noticeably enlarged glowing bright white with visible neural arcs of electricity. Panel 4: subject with brain enormous, emitting beams of golden light outside the skull, background going dark. Panel 5 (bottom): subject barely visible, brain replaced by a swirling galaxy of stars and nebula in deep purple and cyan filling and surpassing the head, cosmic background. Mood: ironic escalation of insight. No watermarks, no logos, no on-canvas text of any kind in any panel. Preserve the subject's face and identifying features consistently across all five panels, only the brain visualization and surrounding atmosphere change.

Learn the source: Galaxy Brain, Know Your Meme

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Sculpted Physique Portrait (Black-and-White High-Contrast)

The sculpted-physique treatment associates the depicted subject with classical sculptural lineage, granting the image instant mythic seriousness that the audience cannot fully discount even when they recognize the meme. Bernays-grade classical-association: the marble aesthetic transfers cultural authority that no caption could earn directly.

PROMPT

Re-render this image as a sculpted physique black-and-white high-contrast portrait in the visual register of sculpted fashion photography with an exaggerated masculine meme pose. Pure monochrome, no color of any kind. Lighting: hard side-light from the left at roughly 45 degrees creating deep cast shadows that sculpt the face and body, deliberately exaggerated chiaroscuro reminiscent of classical marble bust photography. Skin tone rendered as if hewn from marble, smooth, almost reflective, with strong highlights on the brow, cheekbone, jaw, and clavicle, and deep shadows in the eye sockets and under the jaw. Jaw exaggerated to a sharp square angle, neck thick and traps prominent. Background flat solid dark gray or pure black, no texture, no gradient. Composition framed tight from upper chest to top of head, three-quarter angle from the left, gaze direct and unbothered to camera. Mood: granite seriousness, unironic monumental masculinity, classical sculpture rendered as fashion photography. Reserve a flat empty band of approximately 15 percent at top and 15 percent at bottom for later caption application by the user, completely empty of any text, glyph, letter, numeral, or character in any language or script. No watermarks, no logos, no on-canvas text. Preserve the subject and pose of the source image translated into this monumental register, change only the medium and rendering.

Learn the source: Monochrome physique portrait, Wikipedia

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Reaction Image (Zoomed Grainy Crop)

The reaction-image crop performs context collapse: by removing the subject's setting and zooming past the threshold of portrait into pure facial response, the image becomes a vessel for whatever interpretation the caption supplies. The subject is converted from a person with intent into a reaction to something offscreen, and the offscreen something is whatever the caption claims it was.

PROMPT

Re-render this image in the visual register of a reaction image meme, the extreme crop and compression aesthetic from late-stage forum and Discord culture circa 2018 onward. Crop tightly into the subject's face, framing only forehead to chin and ear to ear, deliberately too tight, the face dominates the canvas. Apply heavy upscale-artifact look: visible noise grain across the whole image, faint chromatic aberration on facial edges, mild softness as if upscaled multiple times from a small thumbnail source, faint jpeg blockiness in low-detail areas. Slight warm color cast suggesting screen-captured from a video. The facial expression is intensified, leaning toward whatever direction the source subject is already leaning (skepticism becomes pronounced skepticism, surprise becomes pronounced surprise, exhaustion becomes pronounced exhaustion). Background irrelevant and abstracted by the tight crop, mostly out of frame. Reserve a flat empty band of approximately 15 percent at top and 15 percent at bottom for later caption application by the user, completely empty of text, glyph, letter, numeral, or mark in any language or script. Mood: in-the-moment reaction, divorced from any original context. No watermarks, no logos, no on-canvas text. Preserve the subject's identifying features and expression of the source image, change only the framing, the medium, and the rendering.

Learn the source: Reaction image meme format, Reaction image meme (zoomed grainy crop)

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Twitter Screenshot (Mock Tweet Card, Blank Text Zone)

The tweet-card chrome is one of the most persuasive containers ever designed. Any text rendered inside the body zone inherits the default-belief allocation that "real people post real things on Twitter," even when the text was authored anonymously. The format performs source-attribution before any source exists, the most efficient engineering-of-consent vehicle in current circulation.

PROMPT

Re-render this image as a clean mock of a Twitter or X tweet-card screenshot in the post-2023 visual register. The canvas is a single card with rounded corners on a plain off-white background (or pure dark mode background as alternate variant). At the top left of the card, render a circular avatar placeholder approximately 48 pixels in diameter that incorporates the source image cropped into a circle, no border. To the right of the avatar, reserve two short flat empty horizontal bands stacked vertically, one for display-name and one for handle, both completely empty of any text, glyph, letter, numeral, or character in any script or language. Below the avatar-and-name row, reserve a large rectangular flat empty zone occupying approximately 55 percent of the card height for the tweet body, completely empty of any text, glyph, letter, numeral, or character in any script. Below the empty tweet-body zone, render only the structural chrome of a tweet: a thin horizontal divider line, then a row of four small monochrome iconographic placeholders evenly spaced (suggesting reply, retweet, like, share icons but rendered as plain geometric shapes only, no recognizable platform logos, no readable counts, no actual text). At the very bottom of the card, reserve a small flat empty band for a timestamp area, completely empty of text. Mood: clean, neutral, instantly recognizable as a tweet-card without infringing any specific platform branding. No watermarks, no logos, no on-canvas text or numerals of any kind. Preserve the subject of the source image inside the avatar circle, change only the medium and the surrounding card chrome.

Learn the source: How It Started vs How It's Going, Know Your Meme

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NPC (Grey Wojak Uniform)

The NPC template revokes the subject's claim to individual standing by rendering them visually identical to a generic crowd. Once the viewer accepts the visual sameness, any statement the caption attributes to the figure reads as scripted rather than chosen, which strips the speaker of agency and the statement of authority. Bernays-grade dehumanization-by-uniformity, executed entirely through rendering choices.

PROMPT

Re-render this image in the visual register of the NPC Wojak meme template circa 2018 onward. Convert the subject to a featureless head-and-shoulders rendering: skin and clothing both rendered in a flat uniform medium-grey tone, no color variation anywhere. Facial features reduced to absolute minimum: a single thin straight horizontal line for the mouth showing no expression, two small dot eyes with no pupils, a simple straight nose line, no eyebrows. Hair simplified to a flat grey silhouette with no detail. The subject is rendered in a deliberately interchangeable register, as if any other person could be substituted into the same silhouette and the image would read identically. Background plain flat off-white, no texture, no gradient. Line work clean medium-weight black outline, slight imageboard hand-drawn wobble. Reserve a flat empty band of approximately 15 percent at top and 15 percent at bottom for later caption application by the user, completely empty of any text, glyph, letter, numeral, or character in any script or language. Optionally include one or two additional identical grey NPC figures partially visible at the edges of frame suggesting a crowd, all rendered in the same uniform manner. Mood: blank, interchangeable, deliberately unindividuated. No watermarks, no logos, no on-canvas text. Preserve the subject and pose of the source image translated into this NPC register, change only the medium and the rendering.

Learn the source: NPC Wojak, Know Your Meme

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Two Soyjaks Pointing, Mutual Cope Dyad

The two-soyjaks-pointing format encodes the most underrated insight in current political life: mutual recognition is also mutual capture. The left half and the right half of the discourse routinely arrive at identical conclusions for opposite stated reasons, each pointing at the other as confirmation of their own correctness, neither noticing that the agreement is itself the trap. The format works because the audience sees what the pointers cannot.

PROMPT

Render in the two-soyjaks-pointing meme descendant register, the dual-subject mirrored-posture format. MS Paint crude line, one-pixel outline with slight trackpad wobble. If the source image has two subjects render BOTH in this register; if the source has one subject, render the single subject in the same register and leave compositional space as-is, do not invent a second figure. Palette is washed neutral: pale skin in soft beige, muted shirt-colors in dusty blue or grey, no warm saturation. Mouths are open in wide oval shapes, the signature open-jaw "yes-yes" pointing-emphasis. Eyes are open wide circles with small dot pupils, slightly off-center for the manic look. Eyebrows raised high above the eyes as separate small black arcs. If hair is present, render as thin sparse strands suggested by a few short lines, not a flat block. Stubble suggested by faint dotting at the jawline if present in source. Hands if visible should be pointing outward or toward the subject of attention, single index finger extended, four fingers on the hand. Background is flat washed cream or pale grey, no detail, no perspective. The whole image carries the register of enthusiastic agreement that is also a mutual trap, the visual joke that both parties are pointing at the same thing while not noticing they are pointing at each other. No words, no letters, no chevrons, no captions, no green text, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Two Soyjaks Pointing, Know Your Meme

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This Is Fine, Burning Room Register

Normalization of collapse is not a personal failure, it is the only sustainable psychological strategy in a system where collapse is gradual enough to outlast any single attention span. The "this is fine" subject is not stupid, they have correctly calculated that panicking achieves nothing. The format reads as comedy because the audience recognizes themselves in the calm posture against the flames, and that recognition is the entire content.

PROMPT

Render in the "this is fine" comic-strip register descendant, the flat-color webcomic aesthetic. Hard medium-weight black outline, cleaner than MS Paint but still hand-drawn, slight wobble. Palette is dominated by warm-orange and yellow flames as flat background fill behind the subject, suggested through angular wavy shapes filling the surrounding canvas, no detail in the flames, no embers, no smoke, just flat overlapping orange-yellow-red shapes. The subject is rendered in a calm clean-line cartoon register with flat color fill, pale skin, simple clothing in flat muted tones, posture preserved from source. Eyes are simple curves or small dots showing calm or denial, never alarmed. Mouth is closed in a small flat line or slight curve, never open in alarm. If the source has any object that could read as a beverage container, render it as a simple flat round shape. The whole image carries the register of "everything is on fire and I am choosing to ignore it," the visual joke that the surroundings are catastrophic while the subject's expression refuses to acknowledge it. The mood is cope-as-survival, normalization of collapse. No words, no letters, no captions, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this burning-room comic register.

Learn the source: This Is Fine (webcomic meme), Know Your Meme

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Tradwife vs Girlboss Split Panel

The tradwife-vs-girlboss dichotomy is a false binary that exists to sell you the opposite of whichever you are currently buying. Both archetypes are merchandise lines with marketing budgets behind them. The actual operation is to keep you cycling between two marketed identities so you keep purchasing the costumes, the supplements, the courses, the cookware, the wardrobe. The split-panel format works as critique only when the audience notices both halves are wearing price tags.

PROMPT

Render in a split-panel meme-comparison register, vertical center divide. If the source has one subject, render twice: left half in a "linen-pastoral" aesthetic, right half in a "corporate-polished" aesthetic, same subject in both. If the source has two subjects, render each in one half. Line work is medium-weight clean cartoon, slight illustrated quality, flat color fill, no photorealism. LEFT-HALF palette: cream, dusty-rose, soft sage-green, butter-yellow, warm wheat-tones, the visual code of artisan-homestead-cottage content. Subject in flowing flat-rendered linen-toned garment, hair loose if applicable, soft expression, optional small flat-rendered loaf or basket shape. Background flat warm cream with optional hint of a single wheat-shape or hanging-herb cluster. RIGHT-HALF palette: cool grey, navy, white, single brand-saturation accent, the visual code of corporate-empowerment content. Subject in flat-rendered structured blazer-toned garment, hair styled tighter if applicable, confident expression, optional small flat-rendered rectangle suggesting a laptop or phone. Background flat cool grey with optional hint of a single window-rectangle or office-shape. Vertical divider line between halves, thin black, full canvas height. The whole image carries the register of two marketed archetypes set against each other while the audience is meant to notice both are products. No words, no letters, no captions, no logos, no brand-marks, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject identity and pose from the source, change only the medium and the styled aesthetic codes in each half.

Learn the source: Girlboss / Tradwife (meme), Know Your Meme

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Schizo Conspiracy Corkboard, Red String Register

Pattern recognition is pathologized exactly when the patterns are correct. The "schizo-poster" label is the establishment's defense mechanism against citizens who connect public dots faster than the official explanation can lock in. Half of the corkboard-conspiracies of the 2010s became the Senate-hearing-transcripts of the 2020s. The format honors the dot-connectors who were called crazy until the receipts surfaced.

PROMPT

Render the source image as if it were the central photograph pinned to a chaotic conspiracy-investigation corkboard. The source image is preserved at full clarity as the central element, treated as a flat photographic rectangle pinned with a small red thumbtack at the top center. Surround it with: a flat tan or warm-cork background covering all remaining canvas area, multiple small flat-rendered rectangles in white or pale cream suggesting other documents or news-clippings, all rendered as featureless rectangles with no readable content, no text, no microtype, no text-impressions. Connect the central image to several of the surrounding flat rectangles with thin RED string-lines, slightly curved, suggesting hand-strung yarn between thumbtacks. The red lines should be hand-drawn quality, not perfectly straight, with small flat circular red dots at each terminus suggesting the thumbtacks. Optional small flat photograph-rectangles in faded sepia or muted color elsewhere on the board. The whole image carries the register of a private-investigator obsession-wall, the visual joke of pattern-recognition pursued to its logical extreme. The mood is "I have figured out the connection," delivered with sincerity rather than mockery. No words, no letters, no readable type, no captions, no logos, no watermarks, no named hate-symbols, no real-person likeness on any of the surrounding pinned rectangles, those remain featureless flat color blocks. Preserve the central subject, pose, and composition of the source image exactly, change only the surrounding corkboard treatment.

Learn the source: Schizoposting meme (It's Always Sunny in Philadelphia origin), Know Your Meme

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Chad Nodding, Approval Register

Unverbalized approval from a figure perceived as strong is the single most valuable form of social currency, and it is also the one most easily forged in the image economy. The chad-nodding format works because the audience supplies the meaning of the nod, projecting their own desired endorsement onto a face that says nothing. This is the same operation every politician's "thoughtful pause" image performs. The format exposes it by exaggerating it.

PROMPT

Render in the chad-nodding meme register, the high-contrast black-and-white sculpted-profile aesthetic. The subject treated as a hyper-defined cinematic portrait, sharp jawline emphasized, brow ridge defined, neck musculature suggested through hard shadow. Palette is strict black, white, and one or two grey tones, occasionally a single muted skin-tone wash for warmth, the bleached high-contrast look. Lighting is dramatic side-lighting, hard shadow on one side of the face, bright highlight on the other, no diffusion. Eyes are slightly hooded, gaze straight ahead, the look of quiet calculation. Mouth closed in a flat line or barely-curve, no smile, no smirk, just the still mouth of approval-without-words. The implied posture is the small downward nod, the head angled slightly forward, the chin slightly tucked, suggesting acknowledgment-without-applause. Background is flat black or deep grey, no detail, no setting, no context, the subject isolated against the void. The whole image carries the register of unverbalized approval from a figure whose endorsement carries weight precisely because it is rarely given. The mood is approval-as-currency. No words, no letters, no captions, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this chad-nodding cinematic register.

Learn the source: Yes Chad / Nordic Gamer meme, Know Your Meme

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Based Department, Phone Call Register

Irony has become the only permitted permission structure for sincere endorsement of unpopular truth. The "based department" call wraps actual approval in mock-bureaucratic language so the speaker retains plausible deniability. This is the same mechanism every persecuted-minority-humor-tradition has used: encoded sincerity inside camouflage that the enforcers cannot pin down. The format works because both the speaker and the receiver know exactly what is being said, while the surveilling third party reads only the cover-story.

PROMPT

Render in the based-department-phone-call meme register, the deadpan-call-receiving aesthetic. Line work is medium-weight clean cartoon with slight illustrated quality, flat color fill. Palette is muted and slightly warm: cream skin, dusty muted clothing, single accent of warm or muted red on the implied phone-receiver shape. The implied posture is a hand raised to the ear holding a phone, but DO NOT render a literal recognizable cell phone, instead render a simplified abstracted flat-shape suggesting a generic handset, no logos, no buttons, no screen-detail. If the source already shows a phone-in-hand pose, preserve it; if not, leave the hand position from the source and add only a small flat-color blob at the ear that reads as "abstract phone-shape." Eyes are flat, slightly squinted, deadpan, the look of receiving a call from a familiar caller. Mouth closed in a small flat line, no smile, no surprise, the expression of "ah, of course, I have been expecting this." Background is flat washed cream or pale grey, no detail. The whole image carries the register of ironic-cover for sincere agreement, the visual joke that the subject is being officially congratulated on having taken a correct position. Deadpan, knowing, refusing to break character. No words, no letters, no captions, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium, rendering, and the small abstract phone-shape addition if not already present.

Learn the source: Based Department meme, Know Your Meme

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Midwit Bell Curve, Three-Panel Register

The midwit bell-curve format encodes the single most underrated dynamic in current culture: anxious midpoint consensus is created by the social cost of agreeing with whoever the discourse has currently marked as low-status. The "smart" position and the "dumb" position frequently agree, and the entire middle-class educated discourse exists to construct elaborate reasons to disagree with both. The format works because the audience recognizes themselves in the anxious center.

PROMPT

Render in the midwit bell-curve meme register, the three-panel horizontal layout. If the source image has three subjects, render each at one position; if the source has one or two subjects, render the source-subject(s) in the center position and leave the left and right positions as small implied empty-cream rectangles rather than inventing faces. Above the three positions, a thin black hand-drawn arc suggests the top of a bell-curve, rising in the center, falling at both edges, no labels, no axis-numbers, no tick-marks. LEFT-POSITION render in a serene flat cartoon register: pale cream skin, eyes closed in soft arcs suggesting calm wisdom, slight smile, no concern. CENTER-POSITION render in the soyjak-anxious register: pale skin, wide open eyes with small dot pupils, open oval mouth in distress, eyebrows raised in worry, the face of socially-anxious midpoint consensus. RIGHT-POSITION render in the same serene cartoon register as the left, mirrored: closed eyes in soft arcs, slight smile, no concern, the calm of having arrived at the same conclusion as the left from the opposite direction. Background flat washed cream behind all three positions. Subtle thin vertical dividers between positions, hand-drawn, optional. No words, no letters, no captions, no IQ-numbers, no axis-labels, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the central subject from the source and render in the center anxious-position; do not invent the flanking subjects, leave them as flat-rendered abstracted face-shapes if no source-figure is available.

Learn the source: IQ Bell Curve / Midwit meme, Know Your Meme

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Sigma Grindset, Black-and-White, Black-Coffee Register

The sigma-grindset aesthetic markets isolation, sleep-deprivation, and joyless discipline as masculine sovereignty when in fact the entire subculture is a funnel for selling supplements, courses, watches, and motivational content. The black-coffee mug is sponsored. The dawn window is sponsored. The lonely discipline is sponsored. Every sigma-edit ends with a purchase recommendation because the whole aesthetic exists to convert young-male alienation into recurring revenue. The format itself is the product placement.

PROMPT

Render in the sigma-grindset video-edit meme register, the stark monochrome dawn-window aesthetic. Pure black-and-white treatment, occasionally one muted desaturated grey-blue or warm-sepia tonal wash, never full color. High contrast: hard shadow on one side of the face, bright highlight from the implied window-light on the other. Line work invisible, the effect is photographic-illustration, not cartoon. Skin rendered with hard shadow modeling, dramatic, slightly grainy texture as if filmed on a phone in low light then processed through a high-contrast filter. Eyes are intense, gaze fixed forward or into the distance, the look of grindset-discipline. Mouth closed, flat, serious, never smiling. If hands are visible, render them holding an implied small dark cup shape, abstracted black-coffee mug, no detail, no logo, just a flat dark round-bottom shape with steam suggested by two or three faint curling lines. Background is a flat dark grey or black with a single bright rectangle suggesting a window, the window itself rendered as a flat near-white rectangle with no detail beyond a hint of cool blue at the edge suggesting dawn light. The whole image carries the register of solitary-disciplined-grind, the visual cliche of the sigma-edit. Cinematic, deliberately overproduced, the seriousness pushed slightly past the point of credibility. No words, no letters, no captions, no text-overlay, no logos, no watermarks, no named hate-symbols, no real-person likeness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering to this sigma-grindset monochrome register.

Learn the source: Sigma Grindset meme, Know Your Meme

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Henry Darger Panoramic Tracing Collage

Darger died with no audience, no career, no critic. The work is uncoopted because the maker did not know the rules he was breaking. Every MFA program graduates ten thousand technically-competent illustrators whose vision was sanded off in the second-year crit. Institution-laundered art has its survival instinct routed through the gallery; outsider art has its survival instinct routed through obsession itself, which is the only honest engine.

PROMPT

Render in the medium and register of Henry Darger's panoramic visionary scrolls: thin transparent watercolor wash over graphite tracing, figures and props lifted as if traced from coloring-book contours and old Sunday-paper advertising, flat children's-book color saturation (sky-blue, candy-pink, lemon-yellow, grass-green) with no atmospheric perspective, repeated and copied figural motifs across the horizontal band, naive proportions, hand-drawn outline in pencil graphite still visible under the wash, paper texture of cheap brown wrapping or butcher paper showing through, edges of pasted-on collage elements visible where tracing was cut and reapplied, weather of an inner-world apocalypse, no shadow modeling, no academic anatomy, no perspective grid, raw and obsessive horror-vacui filling every inch of the band with secondary figures and incidental detail, mid-century vernacular palette filtered through institutional-art-supply limitation, the look of a thing made in private over decades without an audience. Do not render legible on-canvas text, logos, watermarks, named hate-symbols, or any real person depicted defamatorily. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Henry Darger, Andrew Edlin Gallery

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Adolf Wolfli Horror Vacui Pattern

Wolfli was committed at twenty-five and drew obsessively until he died. Critics call the horror-vacui pathological. The pathological frame is the gallery's defense mechanism against the fact that a man with no formal training, locked in a Swiss asylum, produced more visually-coherent work than entire post-war movements. The dense-fill is not illness; it is sanity rendered visible. The neurotypical mind leaves negative space because it trusts the void. Wolfli did not trust the void and was correct.

PROMPT

Render in the medium and register of Adolf Wolfli's Waldau-asylum compositions: hard graphite contour drawing infilled with dense colored-pencil and waxy crayon in obsessive small-mark hatching, every square centimeter of the surface populated by repeated pattern motifs (small circles, faces, eyes, musical-staff lines, mandala fragments, ornamental scrollwork, repeated bird and animal heads in the borders), total horror-vacui filling, no negative space anywhere, palette of asylum-issue art supplies (dirty red-orange, lead-blue, mustard-yellow, manure-brown, pencil-green, smudged black), paper aged to a tobacco-stain warm beige with edge-foxing and water-damage rings, framing borders of repeated geometric motifs nesting inward toward the central figure, symmetrical compulsive structure interrupted by sudden asymmetric intrusions, lines drawn with the firm pressure of someone with infinite time and no editorial impulse, no academic shading, no perspective, no atmospheric distance, the visual feel of a private cosmology rendered as if it were a map. Do not render legible on-canvas text, logos, watermarks, named hate-symbols, or any real person depicted defamatorily. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Adolf Wölfli, WikiArt

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Bill Traylor Folk Silhouette Cardboard

Traylor drew on the sidewalk of Monroe Street in his eighties, having been born into slavery, and produced fifteen hundred works on found cardboard with handed-down poster paint. The economy is not aesthetic minimalism; it is what was available. The MFA program teaches economy as a choice. Traylor's economy was a condition. Conditional economy reads as truth. Chosen economy reads as a pose. The reason gallery minimalism feels hollow is everyone in the room could have afforded more.

PROMPT

Render in the medium and register of Bill Traylor's late-life Montgomery sidewalk drawings: flat opaque silhouette painted in dense poster-paint or showcard tempera onto a piece of found cardboard substrate, palette restricted to charcoal-black, oxblood-red, ochre-yellow, and washed-blue with the cardboard brown showing as the background field, figures rendered as a single silhouette shape without internal modeling, no perspective, no horizon line, no academic anatomy, proportions intuitive (heads slightly large, limbs simplified to essential gesture), occasional secondary figures or animals floating in the same plane without spatial hierarchy, edges of the cardboard ragged or torn with old water staining and shipping-label residue visible at the corners, paint applied with a thick stub-brush leaving visible bristle drag, contour lines as the only outline (no shading, no rendering, no texture inside the silhouette), the visual register of a self-taught Black Southern artist drawing what he saw on the sidewalk in 1939 with materials handed to him by passersby, vernacular dignity, total economy. Do not render legible on-canvas text, logos, watermarks, named hate-symbols, or any real person depicted defamatorily. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Bill Traylor, Andrew Edlin Gallery

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Howard Finster Sermon Text Folk Religious

Finster received what he called a vision on his fingertip in 1976 and painted forty-seven thousand sermon-pieces before he died, none of them academically credentialed, all of them more convincing than the entire output of the Yale MFA program for the same period. The vernacular religious register is the only one in American art that still believes its own content. The institutional art world cannot manufacture conviction; conviction has to come from a person who actually believes the message. Finster believed. That is the irreproducible ingredient.

PROMPT

Render in the medium and register of Howard Finster's Paradise Garden visionary plywood panels: high-gloss enamel house-paint applied to a flat plywood substrate showing the wood grain through thin coverage, palette of preacher-revival saturated reds, sky-blues, school-bus-yellows, grass-greens, and pure white, figures outlined in heavy hand-drawn brush-black contour with no academic shading, hand-lettered ornamental TEXTURE filling every margin and border (rendered as the visual feel of dense rural-vernacular hand-lettering, NOT legible words; letterforms should read as decorative pattern only, no actual readable text), tiny intricate secondary figures and angels and eyes and faces scattered throughout the border bands, sermon-feeling without any actual readable scripture, decorative dot-patterns and stars and rays radiating from the central figure, the plywood edge visible and slightly chipped, enamel running and pooling at the lower edges where wet paint sagged, the visual register of a self-taught Baptist preacher who painted forty-seven thousand works in the back yard of his Georgia garden. Do not render legible on-canvas text, logos, watermarks, named hate-symbols, or any real person depicted defamatorily. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Howard Finster, Vision House Museum

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Martin Ramirez Tunnel Arch Perspective

Ramirez was institutionalized at DeWitt State Hospital for thirty years and barely spoke. The repeated arch is not symbol; it is the formal residue of a man who had nothing to do but render the same architecture again and again. The art world reads the arches as cathedral metaphors. Ramirez never said anything about cathedrals. The compulsive repetition is the discipline. Silence produced more rigorous form than any spoken aesthetic program. The talking class made worse work.

PROMPT

Render in the medium and register of Martin Ramirez's California-asylum drawings: graphite, colored pencil, and crayon on paper assembled from joined pieces (paper-bag fragments, examining-table butcher paper, hospital-form scraps glued together with starch paste, visible seam lines and overlap edges), repeated concentric arch motifs receding toward a central tunnel vanishing point (multiple parallel arches stacked five to twelve deep, each band slightly thicker than the last, creating a hypnotic perspectival pull), palette of muted brown, terra-cotta, cigarette-tobacco beige, faded turquoise, smoke-gray, and pencil-graphite black, central figure standing or seated at the focal point of the arches, no academic shading, no atmospheric perspective beyond the arch repetition itself, hand-drawn lines firm and patient and uniform (the line quality of someone who has all day every day for thirty years), assembled-paper substrate showing the patchwork edges, the visual register of a Mexican-American immigrant institutionalized for three decades who almost never spoke and drew compulsively in silence. Do not render legible on-canvas text, logos, watermarks, named hate-symbols, or any real person depicted defamatorily. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Martín Ramírez, Ricco Maresca Gallery

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Prison Ballpoint Handkerchief Pano

Paño emerged in mid-twentieth-century American prisons because incarcerated men had a Bic pen, a handkerchief, and time. The constraint produced rendering virtuosity that art-school students with full studios cannot reproduce. The lesson is not that prison is good. The lesson is that infinite-resource conditions produce indecision and indecision produces mush. One pen, one cloth, one captive audience to mail it to. That is the entire condition for serious work. The studio-rich student has too many escape routes.

PROMPT

Render in the medium and register of the Chicano-prison paño tradition: blue Bic ballpoint pen drawing on a folded white cotton handkerchief substrate, the cotton weave visible through the ink, ink color limited to standard blue ballpoint (occasionally with a second black-ballpoint pass for shadow), rendering technique built entirely of fine cross-hatching and stippling with no other modeling method available, virtuosic crosshatch density producing photographic-grade tonal range from pure white cotton to near-black saturated hatch, palette therefore restricted to blue-on-white with optional black accents, decorative ornamental border in the same hatching style framing the central image (scrollwork, classical column motifs, banner-shape decorative frames with no legible text inside), small secondary motifs in the corners (rose, dice, clock with no hands, vague Catholic iconography), the visual register of a man with nothing to do for years except a single Bic pen and a commissary handkerchief, intended originally to be folded and mailed to family, the dignity and patience of constraint-driven craft, slight cotton-wrinkle texture and folding-crease marks visible. Do not render legible on-canvas text, logos, watermarks, named hate-symbols, or any real person depicted defamatorily. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Paño prison art, The Paris Review

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Grandma Moses Naive Pastoral

Anna Mary Robertson Moses started painting at seventy-eight because her arthritis made embroidery painful. She produced fifteen hundred works before she died at one hundred and one. The art world calls her naive. The naive label is the critic's defense against the fact that a farmer's widow with no training out-produced and out-sold most of her contemporaries. The lesson: career narrative is a fiction the gallery sells. The work-output narrative is the only one that matters. She started at seventy-eight. The MFA student who calls themself blocked at twenty-six should be ashamed.

PROMPT

Render in the medium and register of Grandma Moses's late-life memory paintings: thin oil paint or casein on Masonite hardboard, palette of upstate-New-York pastoral colors (barn-red, snow-white, hayfield-yellow, pine-green, sky-blue, schoolhouse-brown), figures rendered tiny and numerous across a slightly elevated horizon-tilted landscape (children, farm animals, draft horses, sleds, people walking, all painted small enough that twenty to forty figures populate the scene), no academic perspective (multiple vanishing points or none at all, foreground and background painted at the same level of detail), no atmospheric depth, hand-painted contours stiff and earnest, snow rendered as flat white with tiny black ice-skating-figure punctuation, trees rendered as decorative outline shapes filled with patterned dot-foliage, the scene assembled from memory not observation (every farmhouse and church and stone wall as recalled from rural Greenwich New York between 1870 and 1940), the visual register of a woman who started painting in her seventies and produced fifteen hundred works before she died at one hundred and one, total absence of irony, total presence of remembered specificity. Do not render legible on-canvas text, logos, watermarks, named hate-symbols, or any real person depicted defamatorily. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Grandma Moses (Anna Mary Robertson Moses), Biography.com

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Psychedelic Self Taught Mandala

The basement-visionary psychedelic mandala maker had no curator, no dealer, no MFA. The work survives because the cosmology was felt to be real by the maker. The professional sacred-geometry merchant on Etsy makes prettier work and weaker work because the prettier work is for sale and the weaker work was for the buyer. Credentials sand off the cosmology. The uncredentialed maker keeps the cosmology because they have no incentive to round it off.

PROMPT

Render in the medium and register of self-taught psychedelic visionary mandala work (think basement-visionary 1970s, untrained makers reporting back from altered states): India ink and colored pencil and fluorescent marker on Bristol board, palette of vibrating chakra-color complements (magenta against acid-green, cobalt against orange-yellow, deep purple against turmeric-gold) at maximum saturation with no gradient (flat fields of pure hue), strict radial symmetry organizing the composition (six-fold, eight-fold, or twelve-fold radial division), concentric rings of repeated motifs (eyes within rings within lotus petals within stars within rays), the central figure or subject sitting at the bullseye of the radial pattern, fine pen-and-ink linework defining every petal and ray contour, dense detail at the outer rings, the visual register of a maker with no academic art training reporting a private cosmology as faithfully as possible, sacred-geometry feeling without quoting any specific religious tradition, hand-drawn imperfection in the radial symmetry (slight wobble in the petals, ray lengths not quite uniform), the basement-conviction quality of being made for the maker alone with no buyer in mind. Do not render legible on-canvas text, logos, watermarks, named hate-symbols, or any real person depicted defamatorily. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Visionary psychedelic mandala, Nashville Scene

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STREET, PROTEST & UNDERGROUND . GRAMMAR 36 OF 52

Tattoo Flash

10 prompts

Learn the movement: Tattoo flash

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American Traditional Sailor-Jerry Flash Frame

The tattoo is the only fully non-rentable asset most people will ever own. The body is the permanent shelf. Sailor Jerry's American Traditional grammar is the most disciplined form of this commitment: five colors, bold line, no clever shading, no trend-chase. The tradition is the asset, the commitment is the asset, the visible mark is the contract that some choices cannot be patched. Modern fine-line trend-following tattoos are the opposite: rentable-feeling, app-tested aesthetics that will date in five years. American Traditional is the vitalist position: mark the body the way warriors and sailors did, with a tradition older than the customer.

PROMPT

Re-render this image as a tattoo design in the American Traditional flash register associated with Norman "Sailor Jerry" Collins, bold-outline, saturated-color traditional flash, and the canonical Honolulu and East Coast naval-era flash sheets of the 1930s to 1960s. Medium: tattoo flash on aged off-white card stock, hand-drawn and hand-colored, treated as a sheet illustration intended for reference on a parlor wall. Line work: bold black outline at uniform thick weight, the contour line carrying all structural information, internal detail rendered as thinner secondary black lines, no halftone, no shading by line-weight modulation, the line as solid commitment. Palette: extremely restricted (signature five-spot: olive green, mustard yellow, brick red, navy blue, brown-black), every color rendered as a flat fill inside black outlines, no gradients, no airbrush, white left as the paper showing through for highlight. Modeling: where shadow is needed, a single flat darker color of the same hue is laid inside the line work, never a true black shadow, the limited palette doing all the work. Composition: subject occupies center of the sheet, bold dramatic posture, banner or anchor or decorative element implied as a graphic device (render as undifferentiated colored ribbons or shapes, no legible lettering on any banner, no readable script). Background: the aged card stock itself, slightly cream-toned, soft paper-grain texture visible, occasional age-spotting or coffee-stain at the edges. Surface treatment: matte, the printed paper of a 1950s parlor flash sheet, slight ink-bleed at line edges suggesting the original was hand-drawn with brush-tipped pen and watercolor. No on-canvas legible text, no banner script, no studio-name signature, no franchise marks. Mood: the tattoo as commitment in ink under skin, the flash sheet as parlor canon, the bold outline as the visible spine of a tradition. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is standard flash sheet vertical portrait (roughly 4:5).

Learn the source: Sailor Jerry (Norman Keith Collins), Official Sailor Jerry Brand

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Japanese Irezumi Bodysuit Wave-and-Cloud Frame

The Japanese Irezumi bodysuit is the longest commitment in tattoo culture. A traditional horimono bodysuit is a multi-year relationship with one horishi master, executed in dozens of sessions, often over a decade. The wave-cloud-wind background grammar is not decorative filler, it is the visual contract that all the panels belong to one work by one hand. Compare to the modern app-tested flash: a Pinterest screenshot taken to a stranger, no relationship, no tradition, no master. Irezumi is the craft tradition that says: the relationship to the master is part of the mark.

PROMPT

Re-render this image in the visual register of traditional Japanese Irezumi (horimono) tattoo design, the canonical wabori register associated with master-led bodysuit work in the Edo through modern eras, drawn as it would appear on a sumi-and-watercolor reference scroll. Medium: brush ink (sumi) over washi rice-paper with selective Japanese watercolor pigment fills, finished as a reference drawing rather than a photograph of skin. Line work: brush-drawn outline in jet black sumi, variable line weight (the brush thickness modulating naturally across the stroke), confident long curves, no hesitation marks, the line work as calligraphic gesture rather than mechanical contour. Palette: traditional restricted set (sumi black, vermilion red, mineral green, indigo blue, ochre yellow, mineral grey for cloud-and-wave), every color a flat brush-applied watercolor wash inside the black line work, the white of the paper left for highlight. Background: the canonical Japanese tattoo background grammar consisting of stylized wind-bars (kaze), cloud (kumo), and wave (nami) drawn as flowing graphic shapes, no environmental realism, the background as a graphic field that visually unifies the figure with its surrounding skin. Wave register: stylized hokusai-derived foam-curl shapes, repeating wave-crest motifs. Cloud register: scrolling bracket-shaped cloud-forms with hollow centers. Wind-bar register: parallel curving lines suggesting motion. Composition: subject centered, background grammar flowing around the figure in continuous graphic motion, the whole composition reading as a unified panel of a multi-panel bodysuit. Paper: washi rice-paper texture visible, slight fiber irregularity, soft warm cream tone. No on-canvas text, no kanji legible script, no studio mark, no signature. Mood: the bodysuit as multi-year commitment to one master, the horimono as relationship rather than purchase, the craft tradition as older than the wearer. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is reference-scroll vertical portrait (roughly 3:5).

Learn the source: Irezumi, Britannica

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Blackwork Heavy-Solid Geometric Frame

Solid heavy blackwork is the most irreversible commitment a tattoo can make. Color tattoos can be lasered, grey-wash can be revised, fine-line can be covered. A solid-black geometric monolith on the skin is a near-permanent declaration. The blackwork register is the architectural mode of tattoo: form, not decoration. It treats the body as a building rather than a billboard. The choice to commit large solid black is a refusal of the revision economy that surrounds modern aesthetic decisions. It says: this choice does not get to be unmade.

PROMPT

Re-render this image in the visual register of contemporary heavy Blackwork tattoo design, the canonical solid-saturated-black tradition associated with European and Pacific blackwork masters, drawn as a flash reference sheet on white paper. Medium: pure black sumi or India ink on bright white smooth paper, no other color, no grey wash, no halftone, the entire visual language confined to solid black and the pure white of the paper. Drawing register: bold geometric abstraction, the subject reduced to a composition of solid-filled black shapes and clean negative-space whites, hard-edged knife-cut contours, no gradient, no shading, no soft transition. Where modeling is needed, it is achieved by either pure-black fill or pure-white negative space, never by grey or by line-density (no stippling, no parallel-line shading). Composition: figure centered, occupying most of the sheet, surrounded by clean white margin, the figure treated as a graphic monolith. Internal detail: where pattern is required, use crisp geometric motifs (sacred-geometry triangles, hexagonal tessellations, mandala-radial divisions, parallel-line bands), every motif executed with mechanical precision, the geometry as the only ornament. Edges: razor-clean, no fade, no soft transition, the black shape ending exactly where it ends. Paper: bright smooth white, slight cold-press texture, no aging, no off-white tint, the white as commitment-pure as the black. Surface treatment: matte ink on matte paper, no varnish, no gloss. No on-canvas text, no signature, no studio mark. Mood: the most irreversible commitment ink can make, the solid black as the least revisable choice, the geometric register as architecture rather than decoration, the figure as monolith. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is flash sheet vertical portrait (roughly 4:5).

Learn the source: Blackwork

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Chicano Black-and-Grey Fine-Line Frame

Chicano black-and-grey came out of prison cells where ingredients were limited to a single needle, motor parts, and pen ink diluted in cup water. The technique that emerged is the most patient in the tradition: smooth grey-wash modeling built up over many sessions, photoreal portraiture from the lowest-resource starting point in the craft. Single-needle pioneers refined it into fine-art at an East LA parlor. The lineage is the visible record that genuine mastery emerges from constraint, not from access. The fine-line single-needle register is the opposite of the fast trendy flash: it requires patience the customer rarely has and skill the artist must earn over years.

PROMPT

Re-render this image in the visual register of the East Los Angeles Chicano black-and-grey tattoo tradition, the single-needle fine-line school associated with single-needle pioneers and prison-rooted gray-wash craft, and an East LA parlor lineage that refined prison-tattoo technique into fine-art photoreal portraiture. Medium: single-needle tattoo on skin, rendered as if photographed under soft natural light, the design treated as a finished tattoo on a slightly warm-toned skin ground rather than as a flat flash sheet. Line work: extremely thin single-needle outlines in black, the line varying from hairline to medium-fine, the contour delicate and architectural. Modeling: soft smoke-grey wash built up through stippling and smooth needle-shading, the grey ranging from near-white pale haze through medium graphite to deep velvet near-black, every transition smooth, no hard color edges, the modeling carrying the entire tonal range without any pure-black solid fill larger than a single small accent. Palette: black ink only, diluted to all grey values, no color anywhere, the entire visual language built on a single ink dilution scale. Texture register: photoreal where appropriate (smooth gradients for skin, soft modeled volume for fabric, crisp small detail for jewelry, hair as fine parallel lines), the technique borrowed from photorealist pencil drawing and translated into needle. Composition: subject centered, soft vignette of skin around the design, the tattoo treated as a portrait commission rather than a flash sheet. Background: the warm-skin-tone ground itself, smooth, faintly textured, occasional pore visible at extreme close range. Surface treatment: the look of a freshly-healed tattoo under soft natural light, slight sheen on the skin, no gloss varnish, no on-paper aesthetic. No on-canvas text, no script lettering, no studio signature, no franchise marks. Mood: the prison-rooted ingenuity refined into fine-art craft, the single-needle as patience, the grey-wash as the slowest and most disciplined technique in the tradition. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is portrait-orientation tattoo placement (roughly 4:5).

Learn the source: Chicano

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Woodcut Engraving-Style Tattoo Flash Frame

The woodcut and engraving grammar is the oldest mass-reproducible image tradition in Western art, predating photography by four centuries. Translating it into tattoo flash collapses two long-time-horizon traditions into one image: the line-by-line patience of Dürer's engraving plate, marked into skin which is the most permanent medium humans have access to. The aesthetic asserts that an image worth carrying on the body should belong to a tradition older than the carrier. The hatch-and-cross-hatch grammar is the visible discipline: every shadow built by hand from individual lines, no shortcuts, the technique itself an act of patience.

PROMPT

Re-render this image in the visual register of woodcut and copperplate engraving translated into tattoo flash, the canonical pre-photographic illustration grammar of Albrecht Dürer, Hans Holbein, William Hogarth, and Gustave Doré, applied as a reference design for a fine-line black-ink tattoo. Medium: pure black ink on aged off-white card stock, the visual language drawn from engraving and woodcut techniques, finished as a flash sheet for tattoo reference. Drawing register: every tonal value and every shadow constructed entirely from parallel-line hatching and cross-hatching, no solid black fill larger than a small accent, no grey wash, no halftone, no stippling, the line as the only tonal carrier. Hatch direction: lines follow form, curving across rounded surfaces, parallel and even on flat planes, cross-hatched (two-direction overlay) where deeper shadow is required, triple-hatched only at the darkest accents. Line weight: uniform thin black line throughout, the only modeling variable is hatch density (sparse for light, dense for shadow), the technique mathematical and patient. Outline: thin confident contour line at the same weight as the interior hatching, the figure built from the inside out by hatch rather than enclosed by a bold outer line. Composition: subject centered on the sheet, slight ornamental border-line at the page edge (a single thin rectangle frame), generous margin of aged paper around the figure. Background: where any background is suggested, it is rendered as parallel-line cross-hatched shadow in the same technique as the figure (no environmental scene). Paper: aged off-white card stock, slight cream tone, soft paper-grain visible, occasional age-spot or yellowing at the edges, the look of a 16th-century engraving plate proof. Surface treatment: matte, no gloss, the printed paper of a historical-reference sheet. No on-canvas text, no caption, no Latin inscription, no studio signature, no franchise marks. Mood: the engraving mark as the oldest mass-reproducible image grammar in Western culture, translated into the most permanent medium humans have, the line-by-line patience as the visible discipline. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio is flash sheet vertical portrait (roughly 4:5).

Learn the source: Woodcut

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Polynesian Tatau Tribal

The tatau is a contract written on the only surface that cannot be repossessed. The platforms can delete the account, the bank can freeze the asset, the cloud can revoke the license, the body still has the mark and the lineage still claims it. The body is the only non-rentable shelf and every culture that figured this out marked the shelf permanently.

PROMPT

Render the source in the visual lineage of traditional Polynesian tatau, with reference to Samoan, Tongan, and Marquesan tatau geometries. Composition built from large solid black fields broken by precise white negative-space motifs: rows of small triangles (shark teeth), parallel line bands, spear-tip rows, enata (small human figures arranged in repeating rows), and curved bracket motifs. No half-tone, no shading, no gradient, only deep solid black and clean negative space. Motif arrangement organized in horizontal or vertical bands following the natural contours of the subject, with crisp band edges between regions of different motif density. Line work uses no outline strokes, only filled black masses against the underlying tone of the source. Color palette: deep matte tatau black, the underlying tone of the source as the only other value, no mid-tones, no color. Render as if hand-tapped with traditional au tools, slight irregularity in line edge consistent with hand-tap technique rather than machine work. Mood: ancestral mark, the kind of mark that names the bearer's lineage in a way no platform can de-rank or unsubscribe. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Tatau, Britannica

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Russian Prison Thieves Star

The Russian prison tattoo is a parallel ranking system that the state could not access and could not revoke. It worked precisely because the official ledger was untrustworthy: the body became the only document the man controlled. Every modern institution that tells you to trust the central record is asking you to give up the only ledger that has ever survived a regime change.

PROMPT

Render the source in the visual lineage of Soviet and post-Soviet Russian prison tattoo tradition, the Vor v Zakone marking system. Line work executed as if applied with a single-needle improvised machine on aged skin: thin uneven lines, occasional broken or doubled passes, ink that has migrated and softened over decades. Ink color: faded blue-grey to dusty indigo, never true black, with greenish drift in older areas, suggesting carbon and burned-rubber pigment aged through skin. Iconographic vocabulary drawn from the tradition: eight-pointed thieves star geometries, classical column and church-cupola architecture, baroque cherub heads and angel motifs, ornate cross forms, rope bands, snakes coiled around blades. Subject framed by these motifs as a layered composition with no white space, every region of skin marked with overlapping work of different ages and hands. Slight halation around older lines as ink has bled into the dermis. Background: the skin tone of the source as ambient, no environment. Color palette: faded prison blue, dusty indigo, the skin underneath as the only other value. Mood: rank and history recorded where the state cannot edit the record, every mark a sentence in a CV no one can suppress. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Russian

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Dotwork Stippling Mandala

Dotwork is one of the few aesthetics the feed cannot fake at low cost, because the value comes from sustained physical patience rather than reproducible style. Anything machine-generative will save tokens by smearing dots into gradients, and the trained eye reads the smear as a lie. Patience is the last unfakeable luxury in the attention economy.

PROMPT

Render the source as a tattoo composition built entirely from densities of individual stippled dots in the contemporary dotwork-mandala tradition. No line work, no fills, no gradients in the painterly sense, only dots of consistent size whose spacing varies to create perceived value. Dense regions read as solid black, medium regions as mid-grey, sparse regions as nearly the underlying tone. Composition organized around radial geometric symmetry: a primary mandala structure either framing the subject or overlaid as a halo, with secondary geometric ornaments (sacred-geometry triangle networks, dotted concentric arcs, repeating spoke patterns) extending outward. Crisp geometric edges where mandala sectors meet, hand-stippled organic texture inside each sector. Color: pure deep black ink dots only, the source's underlying tone reading through the sparse regions. Surface: clean fresh-skin-style render, slight raised-ink suggestion at the densest regions. Background: skin tone of the source as ambient. Color palette: black, skin tone, nothing else. Mood: meditative, the kind of mark that takes ten hours to apply and announces by its existence that the bearer chose to sit still that long. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Dotwork

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Neo Traditional Bold Color

Neo-traditional pigment selection is engineered to refuse fade for decades. The thick outline is engineered to refuse blowout. The whole aesthetic is a manufacturing decision: this mark will look like this when you are sixty. Almost no other commissioned art form makes that warranty, because almost no other form is applied to a substrate the buyer cannot return.

PROMPT

Render the source in the contemporary neo-traditional tattoo register. Line work: thick crisp black outlines with deliberate weight variation, very clean ink, hard edges with no feathering. Fill: bold jewel-tone color blocks (deep emerald, rich oxblood, sapphire, royal purple, gold ochre, deep coral) with painterly internal shading rendered as discrete tonal blocks rather than smooth gradients. Highlight reserved as small crescents of pure unfilled skin, never as added white. Black shadow handled as solid black masses rather than crosshatch. Composition supported by classic neo-traditional ornamental motifs: framed by ribbon banners (no text), backed by stylized rose-and-leaf clusters, surrounded by decorative gem or arrow flourishes, all rendered with the same thick outline and bold-fill discipline. Subject sits forward of the ornaments as the clear focal hero. Color palette: saturated jewel-tone primary and secondary colors, deep black outlines, skin tone of source for negative highlight. Render as fresh-applied work with slight raised-ink texture, no aging, no fade. Mood: contemporary statement piece, the kind of work made to look the same in thirty years as it did the day it was done. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Traditional

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Biomechanical HR Giger Flesh

The biomechanical aesthetic is a thesis statement: the body is the machine, and the machine is the only one the bearer actually owns. Every other piece of hardware in the late-capital era is a leased peripheral that can be remotely disabled. The flesh-and-bone chassis is the only sovereign device, and decorating it as a machine is the recognition that all other machines are unreliable.

PROMPT

Render the source as a tattoo composition in the biomechanical tradition referenced through HR Giger's lineage of fused-organic-and-mechanical anatomy. Subject reinterpreted as a hybrid of biological tissue and machine architecture: ribbed exoskeletal plates, vertebral cabling, hydraulic-tendon bundles, tube and conduit anatomy, riveted seams along organic curves, bone fused into chassis structure. Render entirely in greyscale tattoo work: dense black shadow, smooth mid-grey wash, sparing pure-skin negative highlight. Line work executed as soft black-and-grey realism: minimal hard outline, value built from layered grey wash, deep solid black reserved for the deepest crevices. Composition asymmetrical and architectural rather than symmetrical, with negative-space skin gaps suggesting where the machine emerges from organic tissue. Surface render: smooth healed tattoo, slight raised-ink suggestion in the deepest blacks, no color, no metallic specular highlight (the perception of metal comes from value structure alone). Background: the source's underlying skin tone as ambient. Color palette: black, full grey wash range, source skin tone as the only other value. Mood: the body acknowledged as machine, the machine acknowledged as the only piece of hardware the bearer will never be locked out of. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: H.R. Giger / Biomechanical Tattoo Movement, Artsy Editorial

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FINE ART & PHOTOGRAPHIC . GRAMMAR 37 OF 52

Fine Art

20 prompts

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Rembrandt Chiaroscuro Portrait (Style-Only, Image-Conditioned)

Rembrandt's late style is the original photography-of-the-soul. He used chiaroscuro not for drama but for confession: the lit side is what the sitter shows the world, the lost side is what they protect. To render any contemporary face in this register is to claim that face has interiority worth carving out of darkness, an inherently anti-influencer move. The technique itself is a moral assertion: paint that takes a year to dry tells you the subject was worth a year.

PROMPT

Re-render this image as a Rembrandt van Rijn oil portrait from the late Dutch Golden Age, circa 1655 to 1665. Single warm raking light from the upper left, the rest of the canvas falling into a deep umber and bitumen ground. Build the lit cheek, brow, and nose in thick scumbled impasto, paint laid on with palette knife and stiff bristle brush, visible ridges and tooth catching real light. Shadows rendered as thin transparent glazes of burnt umber and indigo over the warm imprimatura, never opaque black, always atmospheric. Palette restricted to Naples yellow, lead white, raw and burnt sienna, burnt umber, bone black, vermilion in the cheek and lip only, a single touch of lead-tin yellow at the hottest highlight. Edges lost into the ground on the shadow side, found only at the lit jaw and the wet catch-light in the eye. Linen canvas weave visible through the thinnest passages. Patina of two-hundred-year-old varnish, faint craquelure across the dark passages, slight bituminous yellowing in the mid-tones. Mood: interior, reflective, the sitter caught mid-thought rather than posed, the painter present in the brushwork itself. No on-canvas text, no signature legible, no studio mark, no frame. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Rembrandt van Rijn, Dutch Baroque painter (1607-1669)

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Sargent Society Portrait (Style-Only, Image-Conditioned)

Sargent painted the people who paid for the painting, and he painted them as they wished to be seen, but he painted them so well that the wish itself becomes the document. Madame X's bare shoulder ruined her in Paris and made her immortal. The Sargent register applied to a contemporary face is the assertion that surface IS substance when handled at this level of skill, the Sontagian refusal of the moralizing depth-reading.

PROMPT

Re-render this image as a John Singer Sargent oil portrait from the Belle Epoque, between 1884 and 1907. Wet-into-wet bravura brushwork, the painter resolving entire passages in a single confident stroke, no overworking, no fussing. Skin painted in three values: a cool grey-violet half-tone, a warm white highlight at the temple and bridge of the nose, a soft pink-vermilion accent at the lip and inner ear. Satin and silk rendered as long curving strokes of pure lead white with a touch of black for the fold, the brush direction following the form, fabric reading correctly from six feet away and dissolving into pure paint from six inches. Background a tonal grey-green or warm umber atmospheric wash, completely flat, the figure standing forward of nothing. Palette: lead white, ivory black, vermilion, viridian, yellow ochre, raw umber, a single touch of cobalt in the deepest shadow. Edges sharp on the lit side of the face, vanishing on the shadow side, the entire portrait built on the lost-and-found edge. Aristocratic ease in the pose, the sitter looking past the painter with the slight boredom of someone who has paid for their own myth. No on-canvas text, no signature visible, no frame, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: John Singer Sargent, American society portraitist (1856-1925)

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Vermeer Northern Light Interior (Style-Only, Image-Conditioned)

Vermeer painted thirty-four pictures in his life. Each one treats a maid pouring milk or a woman reading a letter as if it were the Annunciation. The northern-light interior register is the assertion that the domestic instant is the ONLY instant, that there is no historical scene larger than this woman in this room with this jug. To apply Vermeer to a contemporary subject is to refuse the news cycle on principle.

PROMPT

Re-render this image as a Johannes Vermeer oil painting from his Delft mature period, circa 1662 to 1668. Single cool north-facing window light entering from the left at a low angle, the rest of the interior receiving only the bounce. Quietest possible palette: ultramarine in the deepest shadow and any blue cloth (the famous expensive lapis), lead-tin yellow in the warmest highlight, vermilion accents on lip or ribbon only, raw umber and bone black for the structure, lead white for the strongest light catches. Render reflective surfaces (skin, pearl, glass, polished brass, glazed ceramic, the metal stud of a chair) with the signature pointillé technique: discrete dots of pure light-color sitting on top of the wet mid-tone, refusing to blend, the optical glitter of seventeenth-century camera obscura observation. Smooth invisible brushwork everywhere else, surfaces buttery and meditative. Floor a black-and-white marble tile or warm wood plank receding into deep one-point perspective. Wall behind the figure a creamy plastered grey with the faint ghost of a map or painting-within-painting. Atmosphere of suspended time, the figure absolutely still, caught between two breaths, the entire room hushed. No on-canvas text, no signature, no frame, no studio mark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Johannes Vermeer, Dutch Golden Age painter (1632-1675)

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Hokusai Ukiyo-e Woodblock (Style-Only, Image-Conditioned)

Hokusai discovered in his sixties that everything was line. He kept drawing every day until ninety, claiming he would only become a real artist at one hundred and ten. The woodblock register strips the Western post-Renaissance machinery (perspective, modeling, chiaroscuro) and asserts that contour, flat color, and one imported blue pigment are enough to render Fuji in thirty-six different moods. The aesthetic is a discipline of subtraction.

PROMPT

Re-render this image as a Katsushika Hokusai ukiyo-e woodblock print from the late Edo period, circa 1830 to 1840, in the visual register of the Thirty-six Views of Mount Fuji series. Hand-cut cherrywood block aesthetic: confident black keyline of varying weight pulled in sumi ink, lines tapered at the ends, no cross-hatching, all shading achieved through bokashi gradient blocks. Flat planes of mineral pigment in registered overlays: Prussian blue (the imported aizuri pigment from Dutch traders, the signature Hokusai blue), vermilion (beni), yellow ochre, sumi black, a single pale flesh tone, occasional touches of green from yellow over blue. Skies rendered as horizontal bokashi gradients, dark Prussian blue at top fading to white at horizon. Water rendered as stylized curl-patterns of pure outline with no internal shading, the famous claw-wave grammar. Distant elements rendered smaller AND in lighter ink-load to suggest atmosphere, the only depth cue. Composition flat, no Western single-point perspective, multiple ground planes stacked vertically. Subtle washi paper grain visible throughout, slight registration misalignment between color blocks adding artisanal warmth. No on-canvas text, no kanji or hiragana hallucinated onto the image, no studio seal, no signature. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Katsushika Hokusai, Japanese ukiyo-e master (1760-1849)

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Klimt Gold Leaf Byzantine (Style-Only, Image-Conditioned)

Adolf Loos called ornament a crime in 1908. Klimt was painting Adele in solid gold the same year. The Secession answer to industrial modernism was MORE ornament, not less, the figure embedded in pattern so dense the pattern becomes the subject. To Klimt a person, particularly a woman, was an opportunity for a field of gold to organize itself around two hands and a face.

PROMPT

Re-render this image as a Gustav Klimt golden-phase painting from the Vienna Secession, circa 1903 to 1908, in the visual register of The Kiss, Adele Bloch-Bauer I, and Judith I. Faces and hands rendered in delicate naturalistic oil with soft modeling, pale rose flesh tones, half-closed eyes, the only naturalistic passages in the picture. Everything else dissolved into pure gold leaf and decorative pattern: hammered gold-leaf ground covering the majority of the canvas surface, slight tooling texture catching real light, faint vertical scratch marks from the burnishing tool. Decorative motifs layered into the gold field: Byzantine mosaic squares, Egyptian eye-spirals, Mycenaean concentric circles, Art Nouveau organic whiplash curves, geometric meanders. Selective passages of intense color embedded in the gold: deep cadmium red rectangles, ultramarine blue ovals, viridian green leaf-shapes, no transitions, hard-edged jewels of pigment on the metallic ground. Costume and body dissolve into the ornament, the boundary between figure and field deliberately ambiguous, only the lit face and hands escape the pattern. Slight age-patina on the gold, faint craquelure in the painted passages. Composition flat and frontal like a Ravenna mosaic of an empress, the figure presented as icon rather than person. No on-canvas text, no signature, no studio mark, no frame. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Gustav Klimt, Austrian Secession painter (1862-1918)

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Egon Schiele Expressionist Line (Style-Only, Image-Conditioned)

Schiele died at 28 in the 1918 flu pandemic, three days after his pregnant wife. His line is the line of someone who knew the body was a temporary loan. Applied to a contemporary subject, the Schiele register strips the Instagram-filter smoothing and reasserts that the body has bones, hinges, mortality, weight. It is the moral opposite of Facetune.

PROMPT

Re-render this image as an Egon Schiele figure drawing from his Vienna years, circa 1910 to 1918. Aggressive ragged contour line in soft graphite pencil and reed-pen-with-india-ink, the line broken, restarted, doubled, never confident, always investigating. Anatomy elongated and angular, joints emphasized, knuckles and clavicles pushed forward, fingers splayed wider than natural, the body composed of bony hinges rather than smooth volumes. Selective gouache and watercolor color applied INSIDE the contour with deliberate gaps left for the white paper to breathe through: burnt orange and ochre flesh stippled with sickly green and bruise-violet shadow, rust-red lip and nipple accent, the only pure pigment hits in the picture. Color never fills the contour completely, always slightly off-register, watercolor pools at the edges. Background: bare untoned paper, no environment, the figure floating in pure void, the only context is the body itself. Dated and monogrammed in graphite at the corner (do not render legibly, just suggest the mark). Composition cropped tight, hands and feet often cut off by the picture edge, the figure refusing to compose itself politely. Mood: clinical, vulnerable, mortal, the body as anatomical specimen and erotic subject simultaneously. No on-canvas legible text, no studio mark, no hallucinated German lettering. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Egon Schiele, Austrian Expressionist painter (1890-1918)

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Francis Bacon Screaming Figure (Style-Only, Image-Conditioned)

Bacon painted after the camps were opened and the Crucifixion stopped consoling. His figures are meat in a space-frame because that is, on the postwar evidence, what humans are. The smear, the cage, the saturated ground: these are not stylistic affectations but the recognition that the body is butchery dressed in skin. Apply with care, this register IS the diagnostic.

PROMPT

Re-render this image as a Francis Bacon oil painting in the visual register of his postwar figure work, between 1949 and 1976, in the lineage of the Screaming Pope, the Three Studies for a Crucifixion, and the Self-Portrait triptychs. Figure painted with brush and rag, paint dragged sideways across the head and torso as if smeared, features pulled into motion-blur and distortion, the mouth often a dark void or a strip of broken teeth, eyes hollowed or absent. Flesh rendered as raw butcher-shop pinks, salmons, organ-purples, sallow yellows, the visible suggestion of meat and tendon under thin skin. Figure isolated inside a hard-edged geometric cage or "space-frame": thin black or white perspective lines defining a rectangular cell around the figure, the cell floating in a flat saturated ground of orange, ultramarine, or arterial red. Background: completely flat, single color, no environment, no horizon, dental-chair sterility. Photographic source-reference suggestion: blurred, motion-smeared, as if painted from a Muybridge plate or a 1950s tabloid news photo. Bottom of the picture often a flat pooling of paint suggesting blood, oil, or shadow. Atmosphere of theological horror without the consoling theology. No on-canvas text, no signature visible, no studio mark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Francis Bacon, Irish-British painter (1909-1992)

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Hopper American Solitude (Style-Only, Image-Conditioned)

Hopper painted the United States as it actually felt in the twentieth century: alone in a well-lit room with the radio off. The famous quote about Nighthawks ("unconsciously, probably, I was painting the loneliness of a large city") is the diagnostic. The Hopper register is the only American painting tradition that takes solitude seriously without romanticizing it as European Bohemia.

PROMPT

Re-render this image as an Edward Hopper oil painting from the mature American Realist period, between 1927 and 1962, in the visual register of Nighthawks, Early Sunday Morning, Office in a Small City, and Morning Sun. Hard raking light from a single oblique source, either low morning sun or harsh fluorescent interior, casting clean unmodulated geometric shadow blocks. Architecture rendered with cold precision: flat clapboard walls, deep window recesses, hard horizontal cornices, the building itself an active presence. Palette restricted, slightly chalky: warm brick reds, sour mustard yellows, sage and pea greens, deep windowless blacks, cold steel-grey skies, one cadmium accent on a sign or dress. Brushwork tight and matte, no impasto, no painterly bravura, surfaces flat as a movie set. Figure or figures rendered impassive, faces unreadable or turned away, posture caught between actions, the body language refusing to explain itself. Cinematic American mid-century architectural vocabulary: diner counter, hotel room, gas station, office window, brownstone stoop, but the architecture supplies itself from the source image, do not invent. Composition deliberately empty, large quadrants of bare wall or empty pavement, the figure NEVER centered, always pushed to one third. Atmosphere of suspended narrative, something has just happened or is about to, the painter refuses to say which. No on-canvas text, no signage legible, no studio mark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Edward Hopper, American Realist painter (1882-1967)

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Turner Atmospheric Sublime (Style-Only, Image-Conditioned)

Turner late is the Western painter who first agreed with the camera that an image is a record of light, not a record of things. He pre-dates Impressionism by thirty years and goes further than any of them: the steam train is barely there, the Temeraire is a ghost, what is THERE is the atmosphere. To Turner the subject was always a pretext for the weather. The contemporary subject becomes pretext too.

PROMPT

Re-render this image as a J.M.W. Turner late oil painting from the British Romantic sublime, between 1835 and 1845, in the visual register of Rain Steam and Speed, Snow Storm Steamboat off a Harbour's Mouth, Norham Castle Sunrise, and The Fighting Temeraire. Atmosphere dominates everything, the nominal subject barely emerges from a vortex of light, mist, steam, sea spray, and weather. Paint handling: thick scumbled impasto of lead white and Naples yellow at the brightest light core, scraped down with the palette-knife handle to expose the under-painting, then re-glazed with thin transparent layers of yellow ochre, alizarin crimson, and indigo. Spiral or vortex composition pulling all elements toward a central blazing light source, often a low sun, often partially veiled. Edges everywhere dissolved into atmosphere, no hard contours, every form a suggestion. Palette dominated by hot light (lead white, Naples yellow, cadmium yellow, vermilion) against cool atmospheric darks (Prussian blue, indigo, raw umber), with no middle tones, the picture built on extremes of value. Linen canvas weave visible through thinnest passages, surface alternating between buttery thick paint and almost-bare ground. Source image elements partially visible, partially dissolved into the weather, the picture more about the light than the thing being lit. No on-canvas text, no signature visible, no studio mark, no frame. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: J.M.W. Turner, English Romantic landscape painter (1775-1851)

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Whistler Tonalist Nocturne (Style-Only, Image-Conditioned)

Whistler sued Ruskin in 1878 for calling his Nocturne "a pot of paint flung in the public's face." He won, was awarded one farthing, was bankrupted by the costs. The lawsuit IS the thesis: a picture is an arrangement of tone and color, not a moral instruction. Pay the artist for the arrangement or do not pay him. To apply Whistler is to assert that the contemporary picture has no message, only a key signature.

PROMPT

Re-render this image as a James McNeill Whistler Nocturne, in the visual register of Nocturne in Black and Gold, Nocturne in Blue and Silver, and Arrangement in Grey and Black. Extreme tonal restriction: the entire picture occupies a narrow band of values within a single hue, typically a deep blue-green dusk, a silver-grey twilight, or a brown-gold riverine nocturne. Paint applied as thin atmospheric washes in liquid oil and turpentine, the surface wiped and re-glazed multiple times, brushwork erased into pure tone. Subject reduced to silhouette and suggestion, no rendered detail, no modeling, no internal description, just the dark mass against the slightly less dark ground. Selective tiny dabs of high-key accent in the deepest darks: a yellow lamp, a spark of gold from a firework, a single white catch on water, distributed sparingly like a musical accent. Composition flat and Japanese-influenced (ukiyo-e), often with a strong off-center vertical or horizontal compositional bar, the influence of Hokusai and Hiroshige absorbed and Westernized. Aspect: contemplative, evening, the senses dialed down to the threshold of perception. Frame implied: thin gold leaf with a Whistler butterfly mark suggested at the corner, do not render the butterfly legibly. No on-canvas text, no signature, no studio watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: James Abbott McNeill Whistler, American Tonalist painter (1834-1903)

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Caravaggio Tenebrism Redux

Caravaggio used street prostitutes as Virgins and dock workers as apostles. The Counter-Reformation establishment was outraged and then made him the most-copied painter in Europe. The lesson: the establishment always rejects the artist who tells the truth about the social composition of holiness, then adopts the work once the artist is safely dead. Tenebrism is not stylistic preference; it is moral architecture. Light falls on what matters. Darkness covers the rest. Most contemporary painting uses even illumination because the maker cannot decide what matters. Caravaggio always decided.

PROMPT

Render in the medium and register of Caravaggio's late Roman and Maltese paintings: oil paint on canvas with the canvas weave faintly visible in the lit highlights, palette of bone-white, lead-flesh-pink, oxblood-red, dirty-ochre, raw-umber, and total Mars-black, lighting strategy of a single hard raking light source entering from the upper left and striking only the most morally significant surface of the subject (face, hand, single object) while everything else collapses into pitch black with no fill light and no atmospheric perspective (tenebrism, not chiaroscuro), shadow is opaque void not modeled darkness, modeling on the lit surfaces is sculpted in butter-thick impasto in the highlights and thin glaze in the half-tones, no decorative background (the background is darkness itself), figures cropped close to the picture plane so they feel within arm's reach, working-class realism in faces (dirty fingernails, weathered skin, peasant complexions used as saints), the moral weight of seventeenth-century Roman streetlife rendered as if it were sacred history, varnish slightly yellowed with four-hundred-year-age, paint craquelure faint in the darkest passages. Do not render legible on-canvas text, logos, watermarks, named hate-symbols, or any real person depicted defamatorily. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Michelangelo Merisi da Caravaggio, Italian Baroque painter (1571-1610)

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Goya Black Paintings Dread

Goya painted the Black Paintings on his own walls in his seventies, deaf and isolated, with no intention of ever showing them. They were discovered only after his death and transferred to canvas decades later. The work is the highest example of art made without an audience. The reason most painters get worse after success is the audience starts dictating. Goya was deaf; he literally could not hear the audience. The audience-deafness produced the most honest late work in the Western canon. Every artist should consider becoming functionally deaf to their market.

PROMPT

Render in the medium and register of Goya's Black Paintings (the murals painted directly onto the plaster walls of the Quinta del Sordo between 1819 and 1823): oil paint applied with brush and palette knife onto a rough plaster wall surface (later transferred to canvas, with the transfer-mounting damage visible as faint horizontal cracks and surface losses), palette restricted to bone-black, lead-white, bitumen-brown, dirty Naples-yellow, ochre, and a single muted dried-blood red, no bright color anywhere, lighting is dim and uncertain (the figures emerge from the murk rather than being illuminated), brushwork loose and aggressive (visible knife-scrape marks, palette-thumb prints, paint dragged across the plaster grain), faces grotesque and contorted with no idealization, eyes rendered as black holes, composition often asymmetric and unstable, total absence of decorative pleasure, the visual register of a deaf old man painting on his own walls for no buyer and no patron and no audience, paint surface aged and damaged from a century of plaster cracking, the dread of a private apocalypse rendered without consolation. Do not render legible on-canvas text, logos, watermarks, named hate-symbols, or any real person depicted defamatorily. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Francisco Goya, Spanish painter (1746-1828)

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Munch Anxiety Swirl

Munch deliberately left his paintings outside in the weather, exposed to rain and snow, to age them. The art world calls this his hesteurer (horse-cure). He believed paintings became more themselves through exposure to the elements. The contemporary preservation industry would call this destruction. The Munch frame is correct: a painting that cannot survive weather is too fragile to carry psychological weight. The interior is the exterior. The landscape bends around the figure because the figure is bending the landscape. Most painters render only the exterior because they cannot locate the interior. Munch had no other option.

PROMPT

Render in the medium and register of Edvard Munch's symbolist-expressionist paintings (think the period around the Scream, the Madonna, and the Frieze of Life): oil and tempera and pastel on canvas or cardboard substrate, palette of fjord-cold blues and greens with hot blood-orange and acid-yellow accents (the cold of Norwegian winter pressed against the hot anxiety of a private interior state), brushwork built of long curving swirling strokes that distort the landscape and sky into wave-like undulation (no straight lines, no horizon held rigid, the world bending around the figure's psychological weather), figure or face rendered with simplified mask-like features (eyes hollow or staring, mouth slightly open, skin tone shifted toward sickly green-yellow or cold blue under the cheekbones), paint applied thinly so that the cardboard or unprimed canvas texture shows through (Munch deliberately exposed his substrates to the weather to age them), composition typically with the figure pushed to one side and the sky-swirl dominating, total absence of decorative pleasure, the visual register of an interior emotional state projected outward onto the entire visible world. Do not render legible on-canvas text, logos, watermarks, named hate-symbols, or any real person depicted defamatorily. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Edvard Munch, Norwegian Expressionist (1863-1944)

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Bosch Hellscape Detail

Bosch rendered an entire moral cosmology onto a triptych. The contemporary painter cannot render a moral cosmology onto anything because the contemporary painter does not have a moral cosmology. The work is great because Bosch knew what he believed. Skill is downstream of conviction. The MFA program teaches skill upstream of conviction, which is why the graduates produce technically-fluent moral mush. Bosch had a doctrine. The doctrine produced the imagination. The imagination produced the craft. Try to reverse the order and you get nothing.

PROMPT

Render in the medium and register of Hieronymus Bosch's Garden-of-Earthly-Delights-era panel paintings: oil and tempera on oak panel substrate (the panel's vertical wood grain faintly visible through the painted surface), palette of late-medieval Northern Renaissance Flemish color (lead-white, lead-tin-yellow, malachite-green, azurite-blue, vermilion-red, copper-resinate-translucent-green, all with the slightly cool tonal balance of a Brueghel-era Netherlandish panel), composition built of densely-populated bird's-eye perspective with dozens of tiny figures and creatures distributed across the visual field (each figure rendered with miniature precision in fine sable-brush detail), no academic single-vanishing-point perspective (multiple vanishing points, slightly tilted ground plane, foreground and background equally detailed), surreal hybrid creatures and architectural follies populating the margins (bird-headed people, fish-people, walking buildings, glass spheres), moral allegory implied by the visual sorting of figures into virtuous and damned, varnish slightly yellowed with five-hundred-year-age, paint craquelure faint and reticulated in the darker passages, oak-panel slight horizontal joint visible if composition crosses a board-seam, the visual register of a fifteenth-century Flemish painter rendering an entire moral cosmology onto a single panel. Do not render legible on-canvas text, logos, watermarks, named hate-symbols, or any real person depicted defamatorily. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Hieronymus Bosch, Early Netherlandish painter (1450-1516)

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Matisse Cutout Color Field (Style-Only, Image-Conditioned)

Matisse said he was "fishing" with scissors. At eighty years old, having painted through Fauves, Cubism, and decades of studio discipline, he discovered that the smallest gesture (a gesture that took his whole life to earn the right to make) could speak louder than a thousand brushstrokes. The cutouts are the apotheosis of color as primary material, not as decoration of form. The color IS the form. This is what joy looks like when it has nothing left to prove.

PROMPT

Re-render this image as a Henri Matisse colored-paper cutout from the Jazz or Creoles series, circa 1950 to 1954. The entire composition executed as flat shapes cut directly from pre-painted gouache paper in pure, singing colors: cadmium yellow, ultramarine blue, alizarin red, cadmium orange, viridian green, ivory black used sparingly, white reserved for breathing room and accidental edge-reversal. No modeling, no internal line, no shadow, no perspective, pure silhouette cutouts arranged in a shallow stacked composition. Edges clean and decisive where the scissors cut, the line a primary compositional element itself, not a boundary. Colors chosen for optical vibration against their neighbors, complementary pairs creating a visual hum. Overall composition rhythmic and musical, with occasional gaps of white ground breathing between shapes, allowing the viewer eye to rest. The subject simplified into its essential form, recognizable but abstracted toward pure shape. Aspect: joyful, declarative, the energy of reducing complexity to its irreducible visual core. No on-canvas text, no signature legible, no frame. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Henri Matisse, French Fauvist/Modernist (1869-1954)

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Miró Surrealist Abstraction (Style-Only, Image-Conditioned)

Miró painted his libido onto the canvas with absolute permission. The biomorphic forms ARE bodies without the body's obligation to make sense. The eye floating between breasts and sky, the stuttering curve that might be a smile or a phallus or neither. Surrealism gets theorized as Freudian dreamwork, but Miró's achievement is simpler: he made the repressed visible and playful at the same time. The painting is not here to explain itself.

PROMPT

Re-render this image as a Joan Miró surrealist abstraction from the 1930s to 1950s, in the visual register of "Harlequin's Carnival" and "Birth of the World." The subject abstracted into floating biomorphic forms, amoeboid curves, spirals, and occasional recognizable fragments (an eye, a breasted form, a reaching arm) rendered as pure outline or silhouette against a luminous white field. Color restricted to ultramarine blue, alizarin red, cadmium yellow, viridian green, sumi black, with occasional rust or ochre. Composition shallow and dreamy, forms floating without gravity, overlapping but never obscuring through deep shadow, all layers readable simultaneously. Lines hand-drawn in sumi ink or charcoal, broken and stuttering, with occasional doodle-like repetition. Whimsy as a legitimate compositional principle, nothing heavy, nothing that looks like work. The surface retains the gesture of making, pentimenti visible, the artist's hand audible. Aspect: nocturnal, fecund, slightly hallucinatory, the logic of dream over the logic of form. No on-canvas text, no legible language, no symbolic declaration. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Joan Miró, Spanish Surrealist (1893-1983)

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Rothko Color Field Abstraction (Style-Only, Image-Conditioned)

Rothko insisted his paintings had "no relations to the world whatsoever." The viewer was meant to stand in the painting's emotional field the way you stand in weather. The color moves, trembles at the edge, shifts under the gaze in ways the rational mind cannot account for. This is not decoration. This is not illustration. This is the nervous system recognizing that color is matter, and matter is spiritual if you pay attention. Rothko's suicide in 1970 was not a separate fact from the paintings; it was the paintings' conclusion made literal.

PROMPT

Re-render this image as a Mark Rothko color field painting from the classic series, circa 1949 to 1960. The entire canvas filled with two or three stacked horizontal color rectangles in oil paint, large soft-edged fields of pure, luminous color creating an optical glow at their boundaries. No gestural mark-making, no internal detail, no composition beyond the vertical stacking of hue against hue. Each color field a single coherent value applied with brush gestures so layered and subtle they become invisible, the surface reading as pure color rather than paint. Color choices create an emotional register: a red so deep it borders on black with a warm ochre above it (elegy), or a magenta-black with a bruised mauve (violence), or a pale yellow above a vibrant orange (ecstasy). The soft edge where colors meet achieved through multiple transparent glazes and wet-into-wet blending, never a hard line, the boundary atmospheric and active. Canvas scale implied to be large (monumental). Aspect: overwhelming, intimate, confrontational, the color entering the body not the eye alone. No on-canvas text, no signature legible, no geometric precision. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Mark Rothko, American Abstract Expressionist (1903-1970)

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Kandinsky Geometric Abstraction (Style-Only, Image-Conditioned)

Kandinsky believed form and color had spiritual properties: the triangle is aggressive, the circle is eternal, the straight line is pure will. He was not being poetic; he was being technical. Abstract art for Kandinsky was not the rejection of content but the replacement of narrative content with formal content, the way a musical score is pure content. The geometry is not cold; the geometry IS the feeling, rendered audible to the eye.

PROMPT

Re-render this image as a Wassily Kandinsky geometric abstraction from the 1925 to 1935 period, in the visual register of "Composition" series and Bauhaus-era work. The entire canvas filled with a controlled composition of geometric forms: circles (perfect or slightly imperfect), triangles (equilateral and isosceles), rectangles, lines (some straight, some curved), arcs and segments. Forms arranged with mathematical intention but not rigidity, achieving a balance between order and spontaneity. Color restricted to primary colors (cadmium red, ultramarine blue, cadmium yellow), black, white, and occasional secondary colors (orange, green, purple) used as accents. Each form outlined in bold black sumi ink or geometric line, the black an essential compositional element separating forms and creating rhythm. Composition balanced across the vertical axis with occasional asymmetry for visual interest. Forms overlapping without optical mixing, all layers readable. Aspect: musical, spiritual, the visible translation of harmony and discord into geometric language. No curves that look organic, all curves calculated and architectural. No on-canvas text, no legible symbol, no signature. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Wassily Kandinsky, Russian abstract pioneer (1866-1944)

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1980s-2000s Scorched-Earth Mixed-Media Archaeological Painting (Style-Only, Image-Conditioned)

These mixed-media paintings ask: what does it cost to make art after Auschwitz? Not morally, literally. What materials will speak the truth of what happened? Lead (poisonous, heavy, the metal of the printing press and the bullet), straw (the substance of concentration camp bunks), photographs (the medium of documentation and propaganda), and fire (the erasure tool of genocide). The painting is not about history; the painting IS history, archaeologically layered. There is no separation between form and content. The weight is the meaning.

PROMPT

Re-render this image as a 1985 to 2000 mixed-media painting of scorched earth and archaeological layers. The surface constructed as a dense archaeological layer: a base of photographed or printed imagery (often landscape, ruin, or historical document) overpainted with oil and acrylic in muted earth tones (burnt sienna, raw umber, ivory black, zinc white, ochre). Embedded into the surface: actual materials carrying historical weight: fragments of lead sheet (with oxidized patina), raffia, straw, or string creating raised texture, dried botanical matter, sand or concrete dust mixed into the paint creating a gritty, scarred surface. The overall tonality heavy and somber, the atmosphere post-war, ash-covered, the colors those of scorched earth and corroded metal. The subject suggested but not clearly depicted, the power residing in the excavation itself, the sense that something is being uncovered layer by layer. Edges rough and unfinished, the paint applied with violence or indifference, no decorative finish. Aspect: mournful, occluded, the past literally stuck in the material. No legible text on canvas, though letters or fragments may be buried and partially erased. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Mixed-media painting, Wikipedia

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Van Eyck Northern Oil Invention (Style-Only, Image-Conditioned)

Van Eyck invented oil painting as a medium that could make light visible. Tempera, the medieval standard, dried too fast for glazing. Oil allowed the painter to work transparently, to layer light itself into the paint, to make the surface gleam the way actual gold gleams. Every object in a Van Eyck painting is rendered with the same devotional attention he would have given to painting an altarpiece, because to him there was no distinction. The precision is not technique; the precision IS faith. Every bristle-mark, every glazed surface is an argument that the material world is worth looking at so completely that you see divinity in it.

PROMPT

Re-render this image as a Jan van Eyck Northern Renaissance oil painting from the 1430s to 1440s. The entire composition rendered with meticulous precision, every surface texture made visible and distinct: the nap of velvet, the translucence of linen, the wet gloss of an eye, the corroded patina of gold, the stubble on a chin. Light enters from a hidden source and is trapped in the paint itself, working through multiple transparent glazes of oil mixed with walnut or linseed, each glaze so thin light passes through to the layer below, creating luminosity from within. Color extremely saturated and jewel-like: lapis blue, vermilion, gold leaf worked into the oil, green copper compounds, the whites mixed with lead, every pigment the most expensive available. Perspective rendered with mathematical precision, using the new single-point perspective coming from Italy but rendered with Northern obsessive detail rather than Italian classical proportion. Composition crowded and dense, the canvas filled edge to edge with rendered stuff, background dissolving into pale blue atmospheric distance. Aspect: encyclopedic, sacralized, even mundane objects (a copper pot, a window, a reflection in a mirror) rendered as holy because they are rendered so completely. No on-canvas text, though signatures may appear as legible label (suppress). Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Jan van Eyck, Early Netherlandish painter (1390-1441)

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FINE ART & PHOTOGRAPHIC . GRAMMAR 38 OF 52

Photography

10 prompts

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Ansel Adams Zone-System Black-and-White Landscape

Adams' Zone System was not a technical trick; it was a moral claim that the photographer chooses every value in the print. The American West he photographed was framed as scripture, not scenery. Re-rendering a casual snapshot in this register converts the subject into something worth contemplating for an hour, which is itself a critique of phone-scroll image consumption.

PROMPT

Re-render this image as a black-and-white silver-gelatin photograph in the manner of Ansel Adams, exposed on 8x10 inch large-format sheet film, contact-printed on fiber-base double-weight paper with selenium toning for cool blue-black shadows. Apply the full Zone System tonal map: Zone 0 (paper-black, no detail) in deepest shadows, Zone V (middle gray, 18 percent reflectance) anchoring midtones, Zone IX (textured white, just below paper-base) in brightest highlights, with detail held in both extremes. Tonal separation must be extreme: granite reads as carved sculpture, foliage as a thousand discrete leaves, sky from Zone VI graduated through Zone III at zenith via deep red filter effect. Resolution: extreme, every needle on a distant pine countable, every crystal in granite visible at 100 percent crop. Lighting: late afternoon side-light from the west, raking across textured surface, casting long architectural shadows that describe form. Composition discipline: foreground (rock, stream, branch) in sharp focus at f/64 hyperfocal, middle ground (tree line, ridge) sharp, far distance (peak, cloud) sharp, depth carried through tonal weight not blur. No grain visible (large format, slow film, Plus-X or FP4). Print quality: glossy fiber paper, dry-mounted, museum-archival. Mood: silent, contemplative, the land as a moral fact, no human presence, no civilization, geologic time. Forbid: any visible text, any watermark, any color tint, any cropping into square unless source is square. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Ansel Adams, Mr. Alvandi Photography

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Henri Cartier-Bresson Decisive-Moment Street

Cartier-Bresson never cropped. The discipline of full-frame composition forces the photographer to see the geometry before the shutter falls, which means the eye does the work, not the cropping tool. In an era of phone-camera "fix it in post," re-rendering in this register asserts that composition is a moral act decided in the half-second before the click.

PROMPT

Re-render this image as a black-and-white 35mm photograph by Henri Cartier-Bresson, exposed on Kodak Tri-X 400 through a Leica M3 with a 50mm Summicron lens at f/8, hyperfocally focused, available light only, no flash, no cropping (full frame including the black rebate edges of the negative). Tonality: rich mid-gray dominant, deep but detailed shadows, controlled highlights, the characteristic Tri-X grain visible as fine texture throughout, slightly more pronounced in shadow areas. Composition is the soul of the image: the subject must sit on a geometric line, a diagonal, a golden-section intersection, or in conversation with a background shape (window, doorway, poster, puddle) that rhymes with the subject's gesture. Figure caught at the precise instant of motion arrest, foot lifted, hand extended, mouth opening, the split-second before or after the obvious moment. Background characters do not pose, they are caught mid-life, oblivious to camera. Lighting: directional natural light, midday hard or late-afternoon raking, no studio. Setting: street, square, market, station, the public space as theater. Mood: humanist, attentive, the photographer invisible, the world arranging itself for one twenty-fifth of a second. Print quality: matte fiber paper, full-frame black border showing film perforations is acceptable as Cartier-Bresson convention. Forbid: any color, any blur except gentle motion-blur on a single moving element, any visible text overlay, any watermark, any logo, any HDR look. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Henri Cartier-Bresson, TheArtStory

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Richard Avedon White-Seamless Portrait

The white seamless is a moral instrument. By stripping all context (place, work, possessions, social signal) the subject can only stand on what their face and body inadvertently confess. Avedon's drifters and oilfield workers became aristocrats and his Kissingers became indictments because the backdrop refused to help either. Re-rendering in this register is a kind of x-ray.

PROMPT

Re-render this image as a black-and-white large-format portrait in the manner of Richard Avedon's "In the American West" series, exposed on 8x10 inch Kodak Tri-X sheet film through a Deardorff view camera with a 12-inch lens at f/22, north-light or diffused open-shade illumination, no strobes, no fill, no flattering soft-box. Background: pure unbroken white seamless paper, edges blown to paper-white, no shadow on backdrop, subject appears to float against a void. Subject is rendered with absolute clinical clarity: every pore on skin, every hair, every fabric weave, every stitch of clothing, every fingernail edge resolved sharp. Tonality favors mid-grays and shadow detail, highlights on skin held just below paper-white so structure remains visible, deep blacks in eyes, nostrils, mouth aperture. Print presentation: full-frame 8x10 ratio, thick black border around the image (Avedon's signature mounting), generous negative space above head if source allows. Subject expression: do not soften, do not idealize, render exactly what the source shows including any asymmetry, fatigue, blemish, or unguarded micro-expression. No retouching, no skin smoothing, no eye brightening. Mood: confrontational dignity, the subject seen rather than flattered, the white void forcing the eye onto the face alone with no contextual escape. Forbid: any color, any environmental background, any soft-focus or beauty-dish gauze, any visible text or watermark or logo. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Richard Avedon, The Richard Avedon Foundation

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Helmut Newton Noir-Glamour

Newton was accused of objectifying his subjects, but the closer reading is that he photographed glamour as a power transaction and refused to hide the transaction. The shadows are honest. Re-rendering in this register is a way to refuse the soft-Instagram-glow flattery that pretends power is not happening.

PROMPT

Re-render this image as a black-and-white photograph in the manner of Helmut Newton's 1970s and 1980s Vogue Paris editorial work, exposed on medium-format Tri-X through a Hasselblad with 80mm lens, single hard direct flash camera-left or camera-right (no fill, no softbox, no umbrella), producing cut-glass shadow edges on the subject and a sharp shadow on the wall or ground behind. Tonality: deep ink-black shadows with detail held only in highlights, mid-tones compressed, highlights specular on skin and on chrome or glass surfaces. Setting cue: late-century European luxe space such as a mid-century modernist pool deck (chrome lounger, palm shadow), a Berlin apartment with parquet floor and tall window, a Monte Carlo balcony at dusk, a hotel bathroom with marble, or a polished black piano lid as reflector. Subject is rendered with command: tall, contained, posture imperious, gaze either direct-to-camera with cold confidence or averted with knowing indifference, never apologetic. Wardrobe styling cue: tailored, formal, sharp lines (suit, evening dress, stiletto, leather glove). Composition often uses architectural verticals and horizontals as scaffold, the figure interrupting them. Print: glossy, high-contrast, deep blacks, often presented as full-bleed editorial spread. Mood: power, control, latent narrative, the cinematic frame of a film that does not exist. Forbid: any soft-focus or beauty-dish gauze, any flattering haze, any visible text or magazine logo or watermark, any AI-rendered foreign type on signage. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Helmut Newton, TheArtStory

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Saul Leiter Color-Street Reflection

Leiter taught street photography that obstruction is not a failure to capture the subject, it is the capture. The window between us and the subject is the photograph. This is a thesis about urban distance, about being a viewer rather than a participant, and it converts any phone snapshot into a small standing painting.

PROMPT

Re-render this image as a 35mm color photograph in the manner of Saul Leiter, exposed on Kodachrome 25 or Kodachrome 64 through a Leica with a 50mm or 90mm lens at moderate aperture (f/4 to f/5.6), the subject viewed through a partial obstruction (rain-streaked window glass, fogged cafe window, scaffolding plastic, a tarp slot, a doorway crack, the reflection of a shop window superimposing two scenes, an awning shadow cutting the upper third). Palette: muted but saturated, the characteristic Kodachrome reds and ochres and dim mustard yellows against deep blue-grays and warm browns, never the digital-saturation candy palette, always slightly under-exposed so colors come from density rather than highlight. Light: low winter sun, overcast afternoon, dusk window-glow, snowfall diffuse, the New York School quiet hour. Composition is painterly rather than reportorial: a large area of frame may be deliberately blocked by a dark architectural element (column, awning edge, umbrella) so the subject is glimpsed in a small lit window of the frame, treating the obstruction as a Rothko-style colorfield. Mood: melancholy, patient, the photographer as flaneur, the city as a slow painting. Subject often partial, cropped, seen sideways or from behind, never confrontationally posed. Grain: fine Kodachrome grain visible only in shadow. Print quality: small format print or magazine reproduction, not gallery-large. Forbid: HDR saturation, digital-blue sky, AI candy palette, any visible text or watermark or logo, any sharp foreground-to-background corporate-photo flatness. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Saul Leiter, About Photography

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Large-Format Cinematic Suburban Twilight Photography with Staged Lighting

A full film crew can make one still photograph. The thesis is that a photograph can imply an entire narrative if the lighting and staging do the work that screenwriters usually do. Re-rendering in this register asserts that a single frame can carry as much weight as a feature film.

PROMPT

Re-render this image as a large-format staged photograph exposed on 8x10 inch color negative, lit with a full Hollywood lighting crew load-in: ambient practicals (porch lamp, lit window, car interior dome) at warm tungsten 3200K, plus a key light suggesting either streetlamp sodium-vapor amber or moonlight cool blue 5600K, plus rim and back lights separating the subject from background. Time of day: civil twilight (post-sunset, sky still holding deep blue and orange band on horizon), or pre-dawn equivalent. Setting: small American town suburban exterior (cracked driveway, weathered clapboard house, telephone pole, low-slung sedan), or interior with strong window casting outside-light inward, the kind of liminal residential geography that implies a narrative just-before or just-after. Subject is rendered with theatrical staging: posture frozen mid-action or in trance-like stillness, eyes often unfocused, the figure caught in a private moment that suggests a story we have walked in on. Color: muted, slightly desaturated, with selective warm/cool color contrast (sodium amber vs twilight blue) that reads as Hollywood color-grading. Detail: every leaf, crack, peeled paint flake, dropped object on the lawn rendered sharp at f/22 hyperfocal, the resolution forcing the viewer to inventory the scene for clues. Mood: suburban gothic, latent menace or sorrow, the single still frame from a film that does not exist but feels remembered. Forbid: any visible text on signage (no foreign characters, no hallucinated brand logos), any watermark, any obvious AI compositing artifact, any cheerful flat lighting. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Cinematic tableau photography, Wikipedia

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1960s-1970s High-Contrast Japanese Street Photography with Grain and Motion Blur

Provoke argued that photography's claim to objectivity was a lie and that grainy, blurred, out-of-focus images told a more honest truth about subjective vision than sharp documentary frames. Re-rendering in this register is a refusal of the high-resolution everything-is-evidence regime of contemporary phone photography.

PROMPT

Re-render this image as a black-and-white 35mm photograph in the 1960s-1970s Provoke-era Japanese photography register, exposed on Kodak Tri-X 400 pushed two or three stops to 1600 or 3200, developed for high contrast and aggressive grain, printed harsh on grade 4 or 5 paper. Apply the are-bure-boke aesthetic: are (rough texture), bure (camera-motion blur), boke (out of focus). Subject may be partially blurred from camera-shake at slow shutter (1/15 or slower handheld), or out of focus with the background sharp, or rendered with all surfaces obscured by aggressive grain that becomes almost a pattern of its own. Tonality: extreme contrast, near-zero mid-tones, the print falls almost entirely into deep black or paper-white with thin transition zones. Setting: Shinjuku alley after rain, Tokyo backstreet, neon-reflected sidewalk, stray dog or partial figure or shopfront seen at a hip-shot oblique angle. Composition: tilted horizon, off-center, half-cropped, the frame caught while walking rather than composed at a stop. Snapshot energy, not gallery composition. Print quality: small grainy newsprint reproduction feel, or rough silver-gelatin enlargement with visible developer marks acceptable. Mood: post-war Tokyo, restless, the city as fragments, the photographer as wandering animal. Forbid: any clean smooth tonal range, any HDR softness, any color, any visible text in legible form (suggestion of Japanese signage as pure shape and tone is acceptable, but no readable characters and no hallucinated kanji), any watermark, any logo. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Provoke-era street photography, Tate

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1980s Intimate Color-Film Snapshot with Harsh Direct Flash

Intimate color snapshots of private life assert that the amateur photograph is a political act when the lives photographed are queer, addicted, marginal, or otherwise outside the frame of acceptable visibility. The on-camera flash is the moral signature: no studio, no permission, no flattery, the room and the people in it exactly as they are at 2am. Re-rendering in this register refuses the cinematic distance most images now adopt by default.

PROMPT

Re-render this image as a 1980s intimate color snapshot photograph in the direct-flash "The Ballad of Sexual Dependency" register, exposed on 35mm color print film (Kodak Vericolor or similar 1980s consumer emulsion) with a direct on-camera flash, the flash positioned directly above the lens producing the characteristic flat frontal illumination, harsh sharp shadow behind the subject on any nearby wall, possible red-eye in the subject's eyes if facing camera. Setting: domestic intimate interior (bedroom with rumpled sheets, bathroom with mirror, bar booth with vinyl seat, hotel room, kitchen at night) or a hand-held arms-length close range. Color rendering: slightly off, with the magenta or green color cast of consumer film printing labs in the 1980s, deep blacks crushed, highlights blown out where flash hit nearest surface, mid-tones muddy and warm. Composition: snapshot-casual, off-center, sometimes cropped at the edges, no large-format formal composition discipline, the picture taken from where the photographer was sitting or standing without staging. Subject: unposed or barely posed, the body or face caught in a private moment (talking, dressing, smoking, half-asleep, embracing, looking at self in mirror), no glamour, no flattery, the intimate documentary mode. Print quality: small drugstore 4x6 print look, or Cibachrome slide-show projection feel, not gallery-large. Mood: intimate witness, no aesthetic distance, the photographer inside the room rather than observing it. Forbid: any beauty-light softening, any flattering bounce flash, any visible text or watermark or logo, any soft-focus, any cinematic color-grading. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Direct flash photography, Wikipedia

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Sebastiao Salgado Epic Black-and-White Labor

Salgado photographs the people the global economy treats as invisible and renders them at the scale of Renaissance altarpieces. The thesis is that the laboring body deserves the same iconographic weight that Western art has reserved for saints and kings. Re-rendering in this register restores secular dignity to ordinary work.

PROMPT

Re-render this image as a black-and-white medium-format photograph in the manner of Sebastiao Salgado's "Workers" and "Genesis" series, exposed on Kodak Tri-X 400 through a Pentax 67 or Leica with 35mm or 50mm lens, developed and printed for a long tonal scale with rich midtones, deep but detailed shadows, and controlled highlights that retain texture. Subject is rendered with monumental gravity: the human body engaged in labor (carrying, building, digging, harvesting, fishing, walking under load) or standing in landscape at scale that dwarfs the figure. The body is reverenced through tonal weight, every muscle, sinew, sweat-glisten, dust-coated skin, fabric drape, and tool surface rendered with sculptural detail. Lighting: dramatic but natural, hard sun at oblique angle producing long shadows that describe terrain, or diffused dust-filtered light, or smoke-filtered industrial illumination, never artificial studio strobe. Composition: the figure or group is placed in deep landscape or vast industrial space (mine pit, oilfield, harbor, mountain ridge, refugee column, ship deck), foreground and background separated by atmospheric tonal recession, depth carried through layered tonal planes. Tonality favors the rich Salgado mid-gray dominant range, no extreme contrast crushing. Print quality: large fiber-base silver-gelatin print, museum quality, slightly warm-toned. Mood: epic, biblical, the dignity of physical labor restored to visibility, the secular icon. Forbid: any color, any flat documentary snapshot energy, any visible text or watermark or hallucinated signage characters, any cheerful flat lighting, any post-processed HDR look. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Sebastião Salgado, Yancey Richardson Gallery

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1970s Saturated Dye-Transfer Photography of Everyday Vernacular Scenes

A 1976 MoMA show of color vernacular photography was attacked as "the most hated show of the year" because critics could not accept that color photographs of a tricycle deserved museum walls. The thesis the photographs defended: any subject, attended to with seriousness, is worth seeing. Re-rendering an "unimportant" snapshot in this register asserts that attention itself is the artistic act.

PROMPT

Re-render this image as a 1970s color photograph exposed on 35mm or medium-format color negative and printed via the dye-transfer process (or rendered to look like a dye-transfer print): saturated but not garish color, deep specific reds and warm yellows, true blues, with mid-tones holding texture and shadows retaining color information rather than crushing to black. Subject is treated with the "democratic camera" approach: whatever is in frame is rendered with equal aesthetic weight regardless of conventional importance (a tricycle, a ceiling light, a freezer's contents, a sign, an empty bed, a person's shoulder are all photographed with the same care a formal portrait would receive). Camera angle often unusual: low to the ground looking up, oblique to the subject, or framing the subject off-center to include a "boring" expanse of wall, floor, or sky. Setting: American South vernacular interior and exterior (kitchen with formica, suburban driveway, motel parking lot, gas station, living room with patterned wallpaper, supermarket aisle, lawn with sprinkler), the everyday environment of mid-twentieth-century middle America. Lighting: available, often hard sun outdoors producing color-rich shadow, or interior tungsten producing warm color cast that is preserved rather than corrected. Composition: snapshot-casual in structure but rigorous in color and shape relationships. Mood: banal sublime, the ordinary made strange through attention, no narrative, no people-do-things, just things-are. Print quality: medium-size dye-transfer print, museum-mounted, slight three-dimensional color saturation that digital prints cannot quite match. Forbid: HDR digital saturation, any visible text or watermark or hallucinated brand logo, any cinematic color-grade overlay, any visible AI-compositing artifact. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Color photography, Wikipedia

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FINE ART & PHOTOGRAPHIC . GRAMMAR 39 OF 52

Expressionism

6 prompts

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Kirchner Die Brucke Street

The street is not jagged in fact; the painter is jagged inside and refuses to flatter the street by softening it. The political claim is that the polite urban surface is the cover-up and the painting strips it. By 1914 the war proved the painter had been seeing correctly the entire time.

PROMPT

Re-render this image in the visual register of an Ernst Ludwig Kirchner 1913 to 1915 Berlin street painting, as if oil on canvas with the bold square-brush jagged stroke of Die Brucke. Apply violently angular planes: nothing is rounded, every edge is cut at a hostile diagonal, perspective deliberately wrong, figures elongated past anatomy. Brushwork is thick, decisive, hatched in parallel strokes with the canvas weave visible underneath. Palette: acid pink, poison green, electric chrome yellow, deep prussian blue shadow, sulfur-yellow gas-lamp glow, an aggressive carmine for any flesh tone. Lighting is bad city-night light from below and from impossible angles. Mood: nervous urban dread, the over-stimulation of pre-war Berlin sidewalk, the artist's interior agitation projected outward onto every surface until the architecture itself looks ready to fight. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Ernst Ludwig Kirchner, The Art Story

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Der Blaue Reiter Color Emotion

Kandinsky wrote Concerning the Spiritual in Art in 1911 because he thought color was a frequency the human spirit could be retuned to. Marc painted blue horses because the blue carried the meaning the horse only delivered. The political claim is gentle but firm: the visible regime of materialism is a poor translator of what is actually happening to a human being.

PROMPT

Re-render this image in the visual register of a Der Blaue Reiter 1911 to 1914 painting by Franz Marc or early Kandinsky, as if oil on canvas with the simplified rounded plane-forms of Marc's animal paintings and Kandinsky's pre-abstract Munich period. Translate forms into smooth geometric volumes outlined in soft contour, with hue-shifts driving the entire emotional register. Use a Marc-Kandinsky color theology: blue means the spiritual masculine principle, yellow is feminine warmth, red is material violence, green is balance. Apply paint in clean confident areas with very little brush texture, allowing the canvas weave to show through thin passages. Palette: cobalt and ultramarine blue, cadmium yellow, vermilion, viridian, with a small accent of deep violet. Mood: pre-war spiritual ascent, the moment German painting tried to walk into pure feeling through pure color, four years before the trenches closed that door forever. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Der Blaue Reiter, The Art Story

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Munch Existential Swirl

The Scream is not a portrait of one man on a bridge. It is a weather report. The political claim: modern subjectivity is panic-shaped, and the painting refuses to keep it polite. The orange sky is what civilization actually looks like once you stop performing calm.

PROMPT

Re-render this image in the visual register of an Edvard Munch 1893 to 1910 painting, as if oil and tempera on cardboard with the dry chalky matte surface he favored. Translate every contour into long horizontal swirling ribbons of color, sky bending into water bending into figure with continuous parallel undulations as if the entire world were one vibrating membrane. Use Munch's chalk-dry impasto where the paint absorbs into the cardboard ground, with visible board texture under thin passages. Palette: molten orange and sour yellow sky, sickly bottle-green water, plum-purple shadow, ashen cream for any face, deep prussian blue for darks. Mood: existential dread externalized as weather, the moment when the interior scream stops being private and becomes the climate. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Edvard Munch, WikiArt

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German Expressionist Cinema Caligari

Caligari painted the shadows on the wall because painting them admitted the lie. The audience knows the shadows are not real and that admission is the freedom. The political claim: when the regime stops pretending its lies are facts and lets you see they are lies, you finally have somewhere to stand.

PROMPT

Re-render this image in the visual register of a Weimar German Expressionist silent film still circa 1920 to 1922, in the manner of Das Cabinet des Dr Caligari or Nosferatu. The treatment is theatrical painted-set: every shadow is literally painted onto canvas flats with hard black ink lines that contradict the actual light direction, every architectural angle is deliberately wrong, every doorway leans, every street curves like an axe. Render as a silver gelatin film frame hand-tinted with the silent-era convention of monochrome wash: deep prussian blue for night scenes or warm amber for interiors. Apply the heavy film grain, slight scratches, and edge-vignetting of a 35mm nitrate print from a German UFA studio. Faces are highly contrasted with hard kohl makeup, deep shadow sockets, pale chalked skin. Mood: nightmare made of stage flats, the moment the painted scenery tells the truth the live actors are paid to hide. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Dr. Caligari, Britannica

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Beckmann Triptych Allegory

Beckmann's contour line is iron because the Weimar moment required iron to hold the figures inside the frame. The political claim is that the allegory is not metaphor; the room is literal. The torture room and the cabaret share a switchboard. The painter knew the addresses.

PROMPT

Re-render this image in the visual register of a Max Beckmann 1925 to 1937 painting, as if oil on canvas with the heavy black outline and compressed claustrophobic framing of his Frankfurt and Berlin period. Bound every form in a thick decisive black contour like a leaded stained-glass cell. Compress the picture-plane so figures and props jam against the foreground with almost no breathing room, foreshortening exaggerated to push everything forward. Surface is dense oil with visible scumbling, a slight gloss in dark passages and matte chalky color in midtones. Palette: jewel-tone interior with deep emerald, oxblood red, mustard, prussian blue, lemon yellow, ivory, all keyed up to high saturation against ink-black contour. Mood: cabaret-theatrical allegory of a civilization in moral free fall, sensual and ugly at once, the lighting of a private club that also resembles the lighting of an interrogation room. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Max Beckmann, The Art Story

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Egon Schiele Body Distortion

The Vienna academy taught flesh as upholstery; Schiele drew flesh as scaffolding for a nervous system. The political claim is that the salon body was always a propaganda body, useful for selling things, and the angular Schiele body is what flesh actually feels like from inside. The drawing exposes the salon as PR.

PROMPT

Re-render this image in the visual register of an Egon Schiele 1910 to 1917 figure drawing, as if pencil and watercolor and gouache on cream wove paper. The treatment is line first, paint second: a nervous decisive contour drawn in dark ink or hard pencil, full of small directional shifts and angular interruptions, describing form with anatomical exaggeration (knuckles, ribs, elbows, hipbones pushed forward, fingers elongated). Apply translucent watercolor washes inside the contour: raw umber, burnt sienna, ochre, with sudden patches of opaque white gouache and acid orange. Leave huge unpainted areas of cream paper as negative space surrounding the figure, no background indicated, no environment. Mood: anatomical honesty pushed to wound, the body refusing to be decorative, Vienna 1911 nervous-system intensity. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Egon Schiele, Austrian Expressionist painter (1890-1918)

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FINE ART & PHOTOGRAPHIC . GRAMMAR 40 OF 52

Surrealism

8 prompts

Learn the movement: Surrealism

Browse all 8 Surrealism prompts online: theliberationengine.com/image-engine.html



de Chirico Metaphysical Plaza

The piazza is empty because the civic ideal that justified building it has died but no one has scheduled the funeral. The long shadow is the architecture mourning itself. The metaphysical mood is what civilizational hollowness looks like before the population admits it.

PROMPT

Re-render this image in the visual register of a Giorgio de Chirico 1913 to 1917 metaphysical piazza painting, as if the source were transposed into an empty Italian arcaded square at the hour just before dusk when shadows lengthen impossibly. Architecture should be flat-painted ochre stucco arcades with chalky shadow, simplified geometry that refuses real perspective. Apply oil-on-canvas surface with the dry matte finish of early twentieth century Italian gesso, visible faint brush hatching in the sky, and the slightly-too-saturated greens of an early color photograph. Palette: terracotta ochre, deep raw umber for shadow, a strange acidic emerald sky, pewter ground, one single object rendered in deep Veronese green or vermilion. A distant brick chimney or locomotive smoke plume crosses the upper horizon. Mood: pre-storm civic emptiness, the unease of a square that was built for a crowd that never came, the long shadow as silent witness. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Giorgio de Chirico, TheArtStory

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Dali Hyperreal Melt

The hallucination is rendered with more precision than the waking world to prove the waking world has been lying about its own clarity. The melt is the political claim: solidity was always a story you were told.

PROMPT

Re-render this image in the visual register of a Salvador Dali 1931 to 1935 paranoiac-critical painting, as if oil-glazed on small panel with the obsessive miniaturist precision of a Flemish primitive. The treatment is hyperreal: every surface texture is rendered with cold microscopic clarity, lit by hard horizontal Catalan late-afternoon sun that casts thin sharp shadows across a flat plain reaching to a faintly luminous teal horizon. Apply jewel-like color with very slick varnish: pewter sand, cobalt-leaning sky, bone white, a single high-saturation cadmium accent. Allow at least one solid object in the composition to sag, drape, or soften as if the form itself is melting in slow non-thermal heat. Distant rocky promontory in the horizon line; tiny clear blue shadow under every detail. Mood: dream-precise, sun-bleached, the bright clarity of a hallucination that has more detail than waking life. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Salvador Dalí, Museum of Modern Art (MoMA)

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Magritte Deadpan Paradox

The flat illustrator's hand is the argument. Surrealism done with virtuosity (Dali) flatters the viewer; surrealism done with bureaucratic neutrality (Magritte) accuses the viewer of pretending not to notice. The painted pipe is the receipt for every representation you have ever accepted as the thing.

PROMPT

Re-render this image in the visual register of a Rene Magritte 1928 to 1953 painting, as if oil-on-canvas in his uninflected illustrator's hand. The treatment is deliberately flat and competent rather than virtuoso: clean smooth surface, no visible brushwork, modeling sufficient to read volume but never showy. Lighting is the even diffuse grey light of an overcast Brussels afternoon, with soft shadow and no dramatic highlight. Palette: dove grey, slate, cream, a particular Magritte sky-blue with cumulus clouds, the dull wood brown of a bowler hat or bourgeois interior. Render the entire scene with the calm matter-of-factness of a furniture catalog illustration, allowing one logical impossibility (scale shift, object substitution, surface displacement) to occupy the image without any visual flagging that anything is unusual. Mood: polite, suburban, the calm of an apartment where something fundamentally wrong has been agreed to be normal. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: René Magritte, The Art Story

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Max Ernst Frottage Forest

Frottage means the painter stopped composing and let the rubbing surface compose for him. The unconscious is admitted as collaborator, which means the rational ego is admitted as insufficient, which means the regime built on rational-ego authority has lost its only claim to legitimacy.

PROMPT

Re-render this image in the visual register of a Max Ernst 1927 to 1942 frottage-grattage forest painting, as if pigment were laid on canvas over wood grain rubbed through with graphite, then partially scraped away with a palette knife to reveal layered geological strata of color underneath. Surface is dense crusty oil with visible parallel rubbing-grain striations, fan-shaped grattage marks, and a few decalcomania bubble-patterns from blotted paint. Palette: oxidized copper green, deep umber, blue-black night, with a single pale moon disc or sun disc rendered as a smooth circular halo of bone white or vermilion. The forest reads as vertical petrified columns or coral towers, dense and lateral. A small bird or hybrid creature occupies the foreground as silent witness. Mood: pre-human geological time, the unconscious presented as a forest older than language, an indifferent organic intelligence watching from inside the bark. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Max Ernst, Tate Modern

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Surrealist Dream Interior

The Surrealist women understood that the unconscious does not need a Catalan beach to manifest. It manifests in the parlor, the kitchen, the hallway, the locked drawer. The political claim is that domestic space, sold as the zone of safety, is the zone where the unconscious works hardest because that is where the regime told you to feel safe.

PROMPT

Re-render this image in the visual register of a Leonora Carrington or Dorothea Tanning 1942 to 1955 interior painting, as if oil-on-board in the small-scale tempera-precise manner of the women Surrealists. Render the domestic interior with hardwood floor, period wallpaper, and a doorway opening onto a second space that does not obey the geometry of the first room. The surface treatment is patient miniaturist, with small careful brushwork visible on textiles, every textile pattern slightly too detailed and slightly too symmetrical. Palette: deep burgundy wallpaper, oxblood velvet, smoke-grey wainscot, the cool blue of an impossible exterior glimpsed through the wrong doorway, a single warm amber lamp. Mood: erotic dream-logic, the inside of a fairy tale that is not for children, the moment in a dream when the house starts breathing. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Surrealist Movement, TheArtStory Surrealism Movement

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Yves Tanguy Biomorphic Void

The landscape refuses to be land, refuses to be sea, refuses to declare its scale. The regime governs by map and by category; Tanguy paints the territory the map cannot annotate. The unmapped is the only honest political space because no one can charge tax on it yet.

PROMPT

Re-render this image in the visual register of an Yves Tanguy 1935 to 1955 painting, as if oil on canvas with the glassy enamel-smooth surface of a Breton lighthouse-keeper son who learned to render light without an air to carry it. The treatment is uncannily smooth: no visible brushwork, blended gradients in the sky, polished stone-finish on biomorphic objects. Render an indeterminate plain that may be desert, may be seabed, may be moon, populated by smoothed pebble forms, vertebra-shaped stones, and thin tendrils casting hard small shadows. Palette: pearl grey, oyster cream, a long pale rose horizon, blue-green deep distance, the bone whites of the principal objects with delicate ochre and verdigris staining. Light source is everywhere and nowhere, no sun visible, soft directional shadow falling east. Mood: oceanic stillness without water, geological time without geology, the unmapped territory the conscious mind cannot navigate. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Yves Tanguy, TheArtStory

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Magritte Sky-Window Paradox

The window is supposed to be transparent; the painting is supposed to be opaque. Magritte collapses the two and forces the question of which surface is doing the lying. The answer is both, always, and the gallery wall too.

PROMPT

Re-render this image in the visual register of a Magritte late-period sky-window painting, as if oil on canvas with the cool clean Belgian palette of his cloud studies. Surface treatment is smooth and uninflected, with the soft gradient modeling of his cumulus skies: pure cerulean fading to pale cream at the bottom, generously massed white cumulus clouds with subtle shadow underbellies, no painterly drama. Allow the framing of any window, picture-frame, or rectangle in the composition to behave as if the sky inside it continues the sky outside, or as if the picture-plane has dissolved into the view. Palette: Magritte cerulean, cumulus white, pale grey shadow, walnut wood frame brown, the warm cream of plaster wall. Mood: serene philosophical conundrum, the calm of a thought experiment that produces vertigo only on the second look. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: René Magritte, WikiArt Gallery

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Surrealist Photogram and Solarization

The photograph was sold to the 19th century as forensic truth. Surrealist photography pulls the chemical process itself onto the surface and proves that even the truth-machine is a maker of dreams. The solarization halo is the receipt: the medium has been hallucinating since 1839.

PROMPT

Re-render this image in the visual register of a 1929 to 1937 Man Ray or Lee Miller Surrealist silver gelatin print, as if the source had been re-photographed in a Paris darkroom and partially solarized during development. Apply the Sabattier effect: bright high-key whites and deep velvet blacks with a thin precise halo line outlining every contour as if drawn in silver ink. Add the occasional photogram-style silhouette of a small object placed directly on the paper. Treat the surface as glossy fiber-base gelatin with subtle paper texture, slight chemical mottling in the highlights, and a warm sepia drift in the deep blacks from selenium toning. Palette is strictly monochrome: cream paper white, pearl midtone, ink black, with one soft silver halo line. Mood: erotic dream document, the body archive that escaped the archive, Parisian surrealist intimacy. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Hans Bellmer, International Center of Photography

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FINE ART & PHOTOGRAPHIC . GRAMMAR 41 OF 52

Dada

6 prompts

Learn the movement: Dada

Browse all 6 Dada prompts online: theliberationengine.com/image-engine.html



Hannah Hoch Photomontage Chaos

The collage is not a style choice, it is a verdict. After the trenches the inherited grammar of portraiture is a lie, so the artist scissors the lie into pieces and lets the seams show. The chaos on the surface IS the argument: a civilization that built the machine gun forfeits the right to a coherent picture plane.

PROMPT

Re-render this image in the visual register of a Hannah Hoch 1919 to 1923 Berlin Dada photomontage, as if the source were scissored from period German magazines and pasted back together on rough brown paper. Build the picture from cut and pasted fragments with visible torn edges, halftone newsprint dot patterns, and irregular black ink borders where snipped photographs overlap. Palette stays sepia and bone with sudden interruptions of cadmium red, mustard yellow, and a single Prussian blue gear or wheel. Add scattered printers ornaments, a few off register typographic flourishes, and the chalky grain of 1920s glass plate photography. Mood: brittle satirical mania, Weimar nerve damage, the giddy nausea of a culture that cannot reassemble itself after the war. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Hannah Höch, The Art Story

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Raoul Hausmann Mechanical Head

The mind under industrial capitalism is a mannequin with measuring instruments screwed to its skull. The artwork is not a metaphor for that condition, it is a literal inventory.

PROMPT

Re-render this image in the visual register of Raoul Hausmann's 1919 assemblage The Spirit of Our Age, as if the subject were a hairdresser's wooden mannequin head fitted with bolted metal apparatus. Translate skin into smooth lathe-turned beechwood with visible end grain and a soft factory shellac. Encrust the rendering with brass tape measures, a collapsing folding ruler, a jeweler's loupe, a leather wallet hinge, a tin tumbler, and a printer's typewheel, all attached with visible screws and small leather straps. Lighting should be raking museum vitrine light from upper left, casting hard small shadows beside each protruding instrument. Palette stays warm wood brown, oxidized brass, pewter grey, and the deep umber of museum velvet. Background is flat neutral gallery cloth. Mood: ironic clinical diagnosis of the modern mind as a poorly bolted office supply cabinet. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Raoul Hausmann, The Art Story

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Kurt Schwitters Merz Detritus

Merz takes the throwaway and refuses to let it be thrown away. The economy needs you to forget the ticket the moment you step off the tram; the collage refuses that forgetting. The political content is preservation as protest.

PROMPT

Re-render this image in the visual register of a Kurt Schwitters Merz collage circa 1920 to 1923, as if the picture were built from the contents of one week of Hannover street sweepings. Layer the surface with tram tickets, used postage stamps with cancellation marks, fragments of cigarette packaging, candy wrappers gone soft, brown butcher paper, a torn fabric label, a square of newsprint, all glued onto stiff cardstock with visible wheat paste edges and small wrinkles. Palette is the warm muted spectrum of acid-burnt paper: ochre, tobacco brown, faded vermilion, cream, mustard, a single cool blue ticket. Apply the soft chalky quality of slightly foxed antique paper, with occasional smudges of black printer's ink and one or two pencil marks. Mood: tender, attentive salvage; the lyric dignity of garbage taken seriously. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Kurt Schwitters, Tate

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Duchamp Readymade Deadpan

The readymade refuses craft as the source of value. Value is institutional designation. The flat boring documentary surface is the argument: nothing here was made, something here was named, and the naming is the entire economy.

PROMPT

Re-render this image in the visual register of a Marcel Duchamp readymade circa 1913 to 1917, photographed for a museum archive on neutral grey seamless backdrop. The lighting is flat broad north-facing studio light with one soft fill from the opposite side, no dramatic shadow, no atmosphere. The surface treatment is precise documentary: every join, every reflection, every factory tool mark is preserved with the dispassionate clarity of an industrial parts catalog. Render in the muted palette of a 1917 silver gelatin photograph that has been hand toned slightly warm: dove grey, bone, pewter, with the dull gleam of galvanized metal or enameled white ceramic. Tiny period dust motes settle on horizontal surfaces. Mood: deadpan, archival, blank as a notary stamp; the joke is that there is no joke on the surface and the entire joke is the framing. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Marcel Duchamp, MoMA

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Berlin Dada Agitprop Poster

Heartfield stole the visual grammar the state developed for fascist mobilization and aimed it back at the state. The lesson: technique has no politics, only direction. Beauty is irrelevant; aim is everything.

PROMPT

Re-render this image in the visual register of a Berlin 1929 John Heartfield style agitprop photomontage, as if printed offset on cheap newsprint poster paper for street pasting. Build the composition from a single dominant photographic figure cut sharply along the silhouette and re-photographed against a flat field, with one or two smaller photographic elements scaled forcefully against it to create a violent diagonal axis. Palette restricted to three colors: ink black, a dense fire-engine red, and the warm cream of unbleached pulp paper. Apply the slight register misalignment and dot-screen of period offset printing, with one or two paper folds and a torn poster edge at the bottom suggesting it was peeled from a wall. Mood: directly accusatory, hammer-blow clarity, the moral certainty of a culture that has finally named its enemy. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: John Heartfield, The Art Story

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Cabaret Voltaire Performance

The geometric paper costume looks ridiculous because rational tailored uniforms have just marched a generation into machine-gun fire. The absurd dress is the most rational possible response to the time and the cabaret room knows it.

PROMPT

Re-render this image in the visual register of a 1916 Cabaret Voltaire performance photograph, as if shot on a single quarter-plate glass negative inside a low-ceilinged Zurich basement bar. The subject appears in a costume built from painted cardboard tubes, geometric paper cones, and stiff folded cylinders, suggesting an absurd ceremonial garment. Lighting is harsh gas-mantle footlight from below and a single oil lamp from the side, producing exaggerated upward shadows on the face and rich black voids in the corners. Render with the silvery-warm tonality and slight motion blur of long-exposure orthochromatic film: deep umber blacks, pewter midtones, cream highlights, soft halation around lamp sources, thick atmospheric cigarette smoke. Mood: ritual nervousness, the held breath of an audience that does not know whether to laugh, the cult-underground intimacy of a room that knows the war is ongoing two borders away. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Hugo Ball, The Art Story

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FINE ART & PHOTOGRAPHIC . GRAMMAR 42 OF 52

Classical Statuary Marble

7 prompts

Learn the movement: Marble sculpture

Browse all 7 Classical Statuary Marble prompts online: theliberationengine.com/image-engine.html



Carrara Marble Museum Bust on Plinth

The neoclassical bust is the contract between the living and the marble. You pay, you sit, the sculptor carves. The result is supposed to outlive you by centuries. This is the bargain Rome offered and Europe accepted: the marble does not age, does not gossip, does not change its mind about your importance. The blank unseeing eyes are not a limitation of stone, they are a refusal. The bust says: I am past the need to see what you think of me. The surface translucence of Carrara under museum light is not accidental, it is the point. Light that makes living skin glow makes marble glow too. The sculpture is not a record of what you looked like. It is the assertion that you never looked like anything but eternal.

PROMPT

Re-render this image as a neoclassical portrait bust carved from white Carrara marble, approximately 60 to 80cm tall. The marble surface shows the optical translucence characteristic of Carrara stone under museum lighting, with a subtle warm glow at the edges where light penetrates the stone. The portrait itself follows strict bilateral symmetry: the face rendered in high three-dimensional relief, the features idealized but specific (bone structure, the angle of the jaw, the nostril spacing preserved exactly). The hair is carved with directional flow, each curl articulated individually, the undercuts sharp enough to cast shadow. The eyes are left as smooth, unseeing ovals without pupils (the blank gaze of immortal indifference). The neck transitions to a draped classical toga or coat, the fabric rendered with parallel ridges from the chisel, not soft or naturalistic but formally architectural. The base of the bust shows the rough transition where the marble becomes the mounting block. The entire sculpture is mounted on a rectangular dark stone plinth (Belgian Black or similar), the base inscribed with a formal name cartouche (render as a blank relief panel, no legible text). Museum lighting: soft, directional, catching the translucent quality of the Carrara and throwing the features into sharp relief. The marble surface shows micro-weathering, a few subtle grain variations, but no cracks or active damage. Aspect ratio 3:2 vertical. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Carrara

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Hellenistic Bronze with Verdigris Patina

The Hellenistic bronze portrait is alive in a way marble can never be. The eyes are inlaid stone, they follow you. The expression is not idealized, it is caught mid-thought. The verdigris is not decay, it is time made visible as color. Bronze oxidizes into green, and green is the color of living things. The ancient portrait looks at you with stone eyes and says: I was alive once and the proof is that I am still changing. Marble stays white. Bronze becomes verdant. The difference is that bronze had actual blood, actual eyes, actual skin until the moment it was cast. The portrait survives in that oxidation because the metal remembers being alive. The patina is not a flaw to be restored away, it is the proof of survival. When collectors strip the verdigris off ancient bronzes they are murdering the witness.

PROMPT

Re-render this image as a Hellenistic bronze portrait head, likely from the 3rd to 1st century BC. The bronze is no longer the warm peachy metal it was when cast; it is now a deep green and blue-black verdigris patina, the oxidation so complete that the original metallic surface is invisible. The portrait itself shows Hellenistic dramatic characterization: the face is not idealized but psychologically present, the bone structure articulate and specific, the expression caught in a moment of reflection or resolve (the eyes slightly asymmetrical, the mouth neither smiling nor neutral). The hair is rendered with deep undercutting, the curls creating sharp shadows where the verdigris cracks and accumulates. The eyes are inlaid with stone (onyx, lapis, or simple marble) set into the bronze, the pupils dark and piercing, creating the uncanny sense that the figure is watching you. The surface shows the active patina of outdoor exposure: areas of brilliant peacock-blue verdigris on high points (cheekbone, nose), deeper forest-green in recesses, patches where the patina has flaked away showing copper-red beneath, the asymmetrical accumulation pattern that only happens over centuries of weather. The neck is substantial, the shoulders suggested beneath the surface. The hair at the nape shows the raw casting marks and the chisel-work used to finish the details. Museum lighting: dramatic directional side-lighting that exaggerates the topography and makes the verdigris glow. Aspect ratio 3:2 vertical. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Hellenistic bronze, Getty

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Carved Stone Relief Frieze Profile

The relief frieze portrait is the most economical form of immortality. You do not commission a full bust, you do not spend on marble, you rent space on a public building. Your profile is carved shallow into the stone and the building lasts. The architectural border frames your face and says: this person was important enough to be part of this wall. The profile is a silhouette made permanent. It requires almost no technique compared to a full bust, but it requires honesty. You cannot hide in profile. The nose says everything. The mouth says everything. The line from forehead to chin is a single argument. The frieze portrait turns a building into a autobiography written in stone. Walk the length of the frieze and you are reading the names and faces that the city decided to remember.

PROMPT

Re-render this image as a carved stone relief portrait profile, the kind set into the frieze of a classical temple, civic building, or funeral monument. The subject's head is rendered in strict left profile, the face carved in shallow relief into a larger architectural panel (approximately 30 to 50cm wide, 20 to 30cm tall). The carving is low-relief, meaning the portrait projects only 2 to 3cm from the background plane. The profile is perfectly clean and readable: the forehead, nose, mouth, and chin defined by sharp continuous lines from the stone itself, not by heavy modeling. The hair is indicated by parallel grooved lines carved into the stone mass, suggesting waves or curls without deep undercutting. The eye is a simple almond-shaped incision (no pupil detail, the shadow in the carved line does the work). The neck is shown briefly before the stone transitions to an architectural element: perhaps a classical capital, a Greek key pattern border, or a simple border molding. The background plane is left flat and plain, possibly with a subtle receding background or a wide border of plain stone framing the portrait. The stone itself is warm golden sandstone or pale limestone, with visible fine grain texture and minute weathering. The carving shows chisel marks if closely examined, but from normal viewing distance the profile reads as a continuous flowing line. Museum or building lighting creates raking light across the relief, exaggerating the shallow modeling and making the profile leap out. Aspect ratio 4:3 horizontal. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Classical frieze, Britannica

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Roman Veristic Republican Bust

Roman veristic portraiture is the argument that character shows in bone structure and that the state is run by men too dangerous to need beauty. The veristic bust records every wrinkle, every scar, every asymmetry as evidence that this face has earned the right to power. The absence of idealization is itself the idealization: the marble says I am so assured of my position that I can afford to be ugly. The warts-and-all realism is not humility, it is arrogance. The chisel work is harsh because the life was harsh. The portrait is forensic evidence of a man who can survive anything because he looks like a man who has survived everything. Roman verism invented the idea that age and scars are credentials.

PROMPT

Re-render this image as a Roman veristic Republican portrait bust (1st century BC style), the kind of unflinching portraiture that Roman oligarchs commissioned to prove they were too tough to need idealization. The marble is white or pale grey, un-polished or matte-finished, the surface showing the direct chisel work. The face is rendered with ruthless specificity: every wrinkle mapped, the asymmetrical bone structure preserved exactly, any scar tissue or birth marks included without omission. The eyes are carved as simple almond-shaped ovals (no pupils), the eyebrows rendered with precise individual hairs indicated by thin chisel lines. The nose is broken or irregular if it actually is, the septum off-center if it naturally runs that way, the nostrils specifically sized and shaped. The mouth is pursed or downturned, the expression crabbed and suspicious, the lips carved with individual ridges. The jowl is rendered without flattery, the neck shows the cords and folds of age, any surplus skin is indicated faithfully. The hair is rough-carved, not individual curls but a blocky formal mass with directional striation indicating combed waves. The ears are large and specifically modeled. The neck transitions to a toga or short cloak, the drapery indicated with harsh parallel ridges from the chisel, not soft. The overall impression is of a man who has fought battles, made enemies, and does not care if you think he is beautiful. The marble shows the direct attack of the chisel, the surface is neither polished to translucence nor roughened, but frank and objective. The shoulders are suggested but the bust does not extend far. This is a portrait meant for a funeral procession, for the ancestor shrine. Aspect ratio 3:2 vertical. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Roman

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Michelangelo Non-Finito, Figure Emerging From Stone

The non-finito is Michelangelo's statement that becoming is always partial. The figure cannot be fully liberated from the stone because the act of liberation requires killing the stone that makes the figure. The front of the body is idealized and complete, the prisoner in the block of marble. As you move around the sculpture, the carving becomes rougher, the stone more present, until the back is still the raw block. This is not failure to finish, this is the argument that all emergence is incomplete, that the price of form is to remain tethered to the material that made you. The non-finito figures are not aspirations to completion, they are statements that completion is impossible. The figure is beautiful because it is trapped. Freedom would kill it.

PROMPT

Re-render this image as a Michelangelo-style non-finito marble sculpture, the form emerging from the unworked stone. The figure's front face is fully carved and idealized: the musculature is detailed and anatomically precise, the chest defined, the shoulders squared, the face idealized with classical proportions. The eyes are carved as deep ovals with a subtle pupils suggested, the expression intent and forward-looking. Moving backward from the frontal plane, the carving diminishes: the sides of the figure show rough chisel marks where the stone has been partially worked but not refined, the undercuts are blocked out but not smoothed, anatomical details fade as the figure merges with the raw stone. The back of the figure transitions into the unworked marble block: the stone is rough-faced from the original quarrying, pocked with claw marks from the pneumatic drill, the surface is irregular and blocky. The legs may be fully carved in the front and fade into rough stone at the sides and back. The overall effect is that the figure is being born from the stone or trapped within it, the degree of finish-work indicating the effort of emergence. The marble itself is white or pale Carrara, the raw block showing weathering and minor damage from transport. The lighting emphasizes the contrast: raking light across the rough unworked portions makes the texture visible, while directional lighting on the carved portions shows the anatomical detail. The entire composition shows the raw stone on the base and sides, making clear this is a block in the process of transformation, not a completed work. Aspect ratio 3:2 vertical. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Michelangelo, Accademia

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Polychrome Reconstruction, Painted Antiquity

The classical marble bust was never white. This is a scandal the Renaissance covered up. Ancient sculpture was painted in bold colors, gilded with gold, inlaid with semi-precious stone. The lips were red. The eyes were lapis. The hair was gold. The garments were purple and blue. Italian collectors in the Renaissance found these painted sculptures and scraped the paint off because color was considered barbaric, Oriental, un-Roman. They wanted white. They got white. The 19th century idealized this whiteness as purity and called it neoclassical. Now we know the truth: the ancient world was violently colored. The museum guides you past the white busts and tells you this is classical beauty. The actual classical beauty was garish, Byzantine, alive with gold and lapis. Museums are showing you the lie that the Renaissance wanted to believe.

PROMPT

Re-render this image as a polychrome-reconstructed classical marble portrait or bust, showing it as it would have been painted in antiquity. The marble itself is still white Carrara or pale limestone, but it is covered in applied color: the face is painted with a naturalistic flesh tone (golden ochre, warm pink undertones), the lips are rendered in deep red or vermilion pigment, the eyes are painted (iris color, pupil, white of the eye detailed) or inlaid with stone (the sclera white marble, iris lapis or turquoise inlay, pupil drilled deep), the eyebrows are drawn in dark pigment (brown, black, or reddish), the cheeks show a warm peachy blush. The hair is either gilded in gold leaf or painted in dark pigment (dark brown, black, reddish-gold highlights), with detailed striations and individual curls indicated in paint. The garments (toga, cloak, drapery) are painted in jewel tones: purple, deep blue, red-ochre, with details in gold or silver leaf highlighting hems and folds. The neck shows the transition from painted flesh-color to the garment color. The ears are fully painted. Gold accents appear on any jewelry, crowns, or emblems. The paint is not perfectly preserved (this is a reconstruction, not intact ancient paint), so there are areas where the gilt is flaking, the paint is worn or patchy, revealing the white marble beneath. The overall effect is vivid, luxurious, and utterly unlike the white neoclassical marble that museums display. The lighting shows the painted surfaces catching light differently than bare marble, the glossy quality of the pigment, the dimensional effect of the gold leaf. The base may be painted as well (dark stone color or bright color to match the garment). Aspect ratio 3:2 vertical. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Polychrome antiquity, Smithsonian

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Fragmentary Museum Torso, Broken as Sublime

The fragmentary torso is the most honest form classical sculpture produces. Every complete bust is a lie about time. The torso tells the truth: this is what the gods allowed to survive. The head is gone, the arms are gone, the legs are gone. What remains is the essential architecture of the human form, the core of the body reduced to pure geometry and muscle. The weathering on the break edges shows centuries of survival, the small cracks show the stress of existing this long. The torso has no face to beautify it, no limbs to gesture, no base to elevate it. It is pure presence, pure structure. Museums mount torsos on plinths because they fear the incompleteness. The truth is the incompleteness is the point. The torso survived because the essential form could not be destroyed. Everything decorative is gone. Only the truth remains.

PROMPT

Re-render this image as a fragmentary classical marble torso, the kind that survives because it is broken. The sculpture shows the trunk of a human figure: the chest, abdomen, and upper back are carved in high detail with anatomical precision (the pectoral muscles defined, the abdomen indicated, the ribs suggested beneath the skin). The surface finish varies: the front is smooth and polished, showing the original artist's hand, the back shows chisel marks where the work was less refined, possibly the back of a figure that was set against a wall. The figure is missing the head (broken cleanly at the neck), both arms are missing (broken at the shoulders), the lower abdomen and legs are missing (broken at the base). The break edges are not sharp, they are weathered and rounded from centuries of transport, burial, and museum handling. The marble shows age-weathering: subtle discoloration, mineral staining, hairline cracks, small areas where the surface is slightly spalled. The figure may be partially draped: a fold of garment (toga, cloak) carved at the side, trailing off or broken away. The base may be a modern museum plinth of dark stone, or the torso may be mounted on a metal support showing the break surfaces frankly. The lighting emphasizes the surviving anatomy: raking light shows the detailed musculature in sharp relief, while the broken edges cast shadow. The overall effect is simultaneously tragic and profound: the survival of this fragment is what makes it beautiful, not the imagined whole. The torso is displayed alone, not as a pedestal for a reconstruction, but as itself. Aspect ratio 3:2 vertical. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Fragmentary

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FINE ART & PHOTOGRAPHIC . GRAMMAR 43 OF 52

Ex Voto Retablo Devotional

7 prompts

Learn the movement: Ex-voto

Browse all 7 Ex Voto Retablo Devotional prompts online: theliberationengine.com/image-engine.html



Mexican Tin Retablo Votive

The Mexican retablo is the most radical form in sacred art because it makes no claim to beauty. A bargain is a bargain. The person who painted it was not a trained artist, the subject is ungainly, the perspective is wrong, and the color is cheap poster paint on a hammered tin plate. But this is why it works. The retablo does not ask for your appreciation. It asks for your recognition. Someone survived. Someone prayed. Someone kept their promise to the saint. The formal icon demands awe; the retablo demands solidarity. It lives in the village chapel, not the museum, and it is worth more to the person who painted it than any Raphael is worth to the collector who owns it. This is sacred art that has not yet learned to apologize for its own existence.

PROMPT

Re-render this image as a Mexican ex-voto retablo: a small votive painting on tin panel (approximately 4 by 6 inches or 5 by 7 inches, portrait orientation), the style of rural Oaxaca or Guanajuato, 19th to early 20th century folk tradition. The subject rendered in flat naive perspective, proportions unidealized, the anatomy deliberately simplified so it reads as sacred rather than anatomical. Palette: saturated primary colors, hand-applied poster paint, no photorealism, the pigment laid flat against the tin with visible brushstrokes and paint irregularity. The figure or scene occupies the full composition with minimal background, the ground plane indicated by a simple colored stripe or geometric shape. If a narrative scene (healing, rescue, answered prayer), the saint or sacred figure rendered as a golden standing figure with a flat halo indicated by a thin gold-leaf outline or a pale gold circle. The tin surface itself visible at the edges, hammered and oxidized, the frame border a simple wood or carved tin edge. No legible text (if there is a dedicatory banner or scroll, leave it text-free, unfilled, or rendered as a color block). Surface finish: the warm, slightly irregular sheen of hand-applied tin and ancient paint, showing age-patina and minor wear as if the retablo has hung in a chapel for decades. Aspect ratio approximately 4:6 or 5:7 (portrait). Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Mexican retablo, Michener Art Museum

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Byzantine Gold-Ground Icon

The Byzantine icon does not depict the subject; it presents the subject in the space of heaven. The gold leaf is not a background, it is the medium of divine light. The proportions are not realistic because the body in heaven does not follow the proportions of the body on earth. The frontal gaze is not a portrait convention; it is the subject looking directly at you across the boundary of the material world. The flat planes and geometric folds are not primitive perspective; they are the visual language of a theology that says the material world is less real than the spiritual one. The icon is not an image to be appreciated; it is a window. You do not stand before it; you stand in its presence. This is why icons were venerated in the early church and why some Christians still stand before them in silence.

PROMPT

Re-render this image as a Byzantine icon in the tradition of 6th to 15th century Eastern Christendom. The figure rendered frontally against a ground of pure gold leaf, the gold burnished to a high shine that reflects light and absorbs the viewer's gaze. The subject positioned centrally within the composition, the body rendered in strict hierarchical proportion (head and halo large, body narrow, feet small or barely touching the ground), the posture frontal and serene. The face rendered with the canonical Byzantine formula: eyes large and frontally gazing, nose rendered as a thin incised line, mouth small and closed, the expression conveying stillness rather than emotion. The halo is a thin incised or gold-leaf circle around the head, sometimes with a cross inscribed within it (no legible text). The clothing rendered in broad flat planes of color (deep blue, deep red, gold-thread highlights), the folds indicated by thin linear striations rather than volume, the fabric appearing to hang in geometric curves. If there are symbolic objects in the composition (a book, a staff, a lamb, a scroll), render them as flat color forms without perspective. The background is unvaried gold leaf except for a thin incised border-frame or minimal architectural notation (a thin line indicating a doorway or architectural niche). No narrative detail, no landscape recession, no atmospheric perspective. Surface finish: the bright, slightly irregular burnish of ancient gold leaf applied over gesso and pigment, showing minor losses and age-patina around the edges. The wood panel itself is visible as a thin dark frame. Aspect ratio variable but often square or portrait. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Byzantine icon, National Galleries Scotland

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Milagro Ex-Voto with Banner Scroll

The milagro is not a work of art; it is a receipt. Someone was healed. Someone was saved. Someone promised the saint that if the prayer was answered, they would pin a small metal charm to the saint's statue or shrine as a permanent record of the debt paid. The charm is cast in the shape of the body part that was healed, or the object that represents the miracle. A leg, because I could walk again. A heart, because I did not die of grief. An eye, because I could see again. Thousands of them get pinned to the robe of the saint, and after centuries the saint is covered in a swarm of promises kept. The milagro is the closest thing to a social media feed that pre-industrial Catholicism produced. Everyone's answer to prayer. Everyone's salvation in metal. The gallery would call it folk art or outsider art. The village calls it the proof that the saint listens.

PROMPT

Re-render this image as a traditional milagro ex-voto scene: a folk-Catholic votive composition showing a healed or saved person in the moment of their gratitude, alongside a depicted saint or sacred figure. The main scene rendered in naive perspective on a small painted tin or wood panel (4 to 8 inches, portrait orientation). The composition shows: one or more small human figures (proportions unidealized, proportional distortion indicating importance or emotion) in active postures of prayer, healing, or rescue; a larger or more formally rendered figure of the saint (standing, frontal, with halo indicated by thin gold or pale outline, no legible lettering on any banner or scroll that may appear). The palette saturated and flat: reds, blues, yellows, greens applied without shading or atmospheric depth. The landscape or interior setting indicated by simple geometric shapes (a cross, a threshold, a horizon line). A text-free banner or scroll in the composition (unfilled, color-blocked, or leaving the lettering space empty). Small details rendered with a child's clarity: a crutch set aside, a figure kneeling, a hand reaching upward, a donkey or cart, the specific instrument of the miracle rendered small but vivid. The surface shows age-patina consistent with centuries of chapel light and votive candle soot. If multiple milagro metal charms are rendered, show them as small cast metal forms (legs, hands, eyes, hearts, breasts) pinned across the composition in a scattered votive arrangement. The overall effect is urgent, grateful, and deeply particular to one person's answered prayer. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Milagro, Ex Voto Vintage

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Illuminated Manuscript Devotional Panel

The illuminated manuscript is prayer made labor-intensive. A monk spent months on a single page. The finest pigments, gold leaf imported from workshops, gesso applied in layers, each letter of text a separate act of devotion. The margin decoration is not ornament, it is the monk's permission to breathe. He has spent all day rendering the Virgin, so in the margin he draws a small demon dancing, a mouse running, a monkey playing an instrument. These are the only jokes he gets to tell. The gold leaf is expensive enough that each page is considered an offering to God. The monk understands this. He is not making art for patrons; he is making prayer visible. This is why the faces are so refined and the folds so careful. This is why even the margins are never empty. The page is the contract between the monk and God. Every visible inch has been meditated upon.

PROMPT

Re-render this image as a single devotional page from a medieval Book of Hours or monastic illuminated manuscript (13th to 15th century Northern European tradition, Flemish or Franco-Burgundian style). The composition is a single panel (rectangular, approximately 4 by 6 inches, to fit a page), with a gold-leaf ornamental border surrounding the central scene. The border rendered in thin gold lines with fine pen-work details: vine scrolls, geometric interlace, stylized leaves and small flowers rendered in deep colors (ultramarine blue, vermillion red, gold). The central scene shows a devotional subject (saint, virgin and child, scene of martyrdom, moment of prayer) rendered in the miniature tradition: figures with refined, slightly elongated proportions, gold-leaf halos rendered with radiating pen-work or geometric rays, the faces rendered with precise detail (fine linear eyes, delicate features). The background is typically burnished gold or a richly patterned textile (checkered, brocaded, or hung as a woven tapestry behind the figures). The foreground ground plane is indicated by a simple tiled or grassed floor in perspective. Clothing rendered in subtle folds with fine pen-lines, the fabric appearing rich and formal. The technique throughout is gesso and tempera pigment, the surface quality slightly matte with the luminous quality of ancient egg-tempera, gold leaf is burnished to high shine at the borders and halos but slightly less reflective in the recessed areas. The page edges show minor losses and age-patina consistent with centuries of handling and prayer. Aspect ratio approximately 4:6 (portrait, vertical). Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Illuminated manuscript, V&A

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Ethiopian Coptic Painted Icon

The Ethiopian icon does not invite; it stares. The eyes are huge and unblinking and they are looking at you with a clarity that says you cannot hide. This is the African sacred tradition, the refusal of the soft Italian pretty-saint, the insistence that the holy is not gentle, the holy is a direct gaze that will not look away. The proportions are not naturalistic because the body is less important than the eyes. The eyes do the work. The saints in the Ethiopian tradition are not available for veneration; they are accessible only through unflinching visual contact. This is the legacy of a Christianity that developed independently of Rome, that kept its own ways, that rendered the sacred in the visual language of the Aksumite kingdom and the Horn of Africa. The flat color and firm line are not primitive; they are direct. They are refusal of the illusion of depth. They are the assertion that the sacred is here, now, in front of you, and you are being watched.

PROMPT

Re-render this image as an Ethiopian or Coptic painted icon in the tradition of Aksumite and Ethiopian Orthodox Christianity (15th to 20th centuries). The figure rendered frontally on a painted cloth or hide ground, the composition showing a saint or sacred figure (or the Virgin and Child) centered in the frame, filling most of the compositional space. The face is rendered with emphatic proportions: eyes are very large and forward-gazing, the pupils rendered as dark heavy lines or simple round shapes, the expression direct and scrutinizing, as if the saint is looking at the viewer across an unbreakable boundary. The face is heart-shaped or elongated, the features rendered in firm linear definition. The halo is indicated by a thin dark line or a brightly colored outlined circle, often with a cross inscribed at the top (no legible text). The body is rendered in flat perspective, the clothing in saturated flat colors (deep reds, rich blues, ochres, oranges) with thin linear definition for the folds and fabric structure. The proportions are hieratic: the head is large relative to the body, the body narrow, the hands are small and expressive, the feet barely touch the ground. The background is a single flat color (often red, mustard, or cream) or a simple pattern (cross hatching, geometric motifs). If there are attendant figures (angels, saints, witnesses), they are rendered at smaller scale and positioned around the central figure. The paint surface is visible as hand-applied pigment on cloth or wood, the colors occasionally abraded or faded, the brushstrokes evident. The image conveyed urgency, directness, and an absolute refusal of softness. Aspect ratio square or portrait. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Ethiopian

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Catholic Holy Card Chromolithograph

The holy card is democracy made manifest. Before chromolithography, sacred images were expensive, hand-made, the property of the wealthy and the churches. After chromolithography, every Catholic child could carry a saint in their pocket. The card is sentimental in a way the folk retablo is not, because it is designed for mass consumption, designed to be mass-produced in the millions, designed to be disposable and replaceable. But it is also devout. The Victorian aesthetic of soft light and vulnerability is not fake piety; it is a genuine expression of nineteenth-century faith. The mother who gives her child a holy card of the Virgin is not less sincere than the person who commissioned an icon on gold leaf. The card is cheaper, but the faith is the same. This is why the holy card survives: because it is democratic and because the devotion is real. The card was made so that everyone could have access to the sacred. It is the form of democracy applied to religion.

PROMPT

Re-render this image as a devotional holy card in the Victorian chromolithography tradition (late 19th to early 20th century, European Catholic school, likely Italian or German publication). The card is small (approximately 3 by 5 inches, portrait orientation), rendered on white or cream cardstock. The central composition shows a saint, the Virgin, or a sacred scene rendered in a soft romantic style: the figure or figures are idealized but human-proportioned, the lighting is divine and sourceless, the color palette is pastel and harmonious (soft pinks, pale blues, cream, gold leaf used sparingly for the halo). The figure is rendered with gentle sentimentality: the face serene and beautiful, the eyes downcast or gazing heavenward (never directly at the viewer), the posture graceful and vulnerable. The halo is rendered as a soft gold circle or a subtle glow, sometimes with radiating rays. The clothing is rendered with attention to fabric texture: velvet, linen, brocade, all rendered in chromolithographic layers that create a soft, nearly photographic quality. The background is often a landscape (garden, sky, mountains) rendered in soft atmospheric perspective, or a neutral off-white ground. There may be symbolic botanical elements (roses, lilies, palms) rendered at high detail and botanical accuracy. The border is simple, often a thin printed line or a decorative gold-stamped edge. The text area (prayer, saint's name, feast day) is rendered as a color block with no readable lettering. The overall surface finish is the characteristic slightly waxy or silken quality of chromolithography, with soft color gradation and minimal visible dot-pattern. The card shows age-patina consistent with storage in a pocket Bible or prayer book: soft creasing at the edges, minor fading, sometimes a small hole where it was affixed with a pin. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Catholic

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Folk Reliquary Gilt Assemblage Nicho

The nicho is the home shrine, the three-dimensional answer to the flat retablo. It is a box within which the sacred has been concentrated through accumulation. Every object inside was placed there by someone who meant it. The milagros were pinned in gratitude. The candle stubs are evidence of nights when someone stood in front of the shrine and asked for help. The flowers were fresh once. The cloth has absorbed fifty years of incense and candle smoke. The reliquary contains something that was believed to carry power: a saint's bone, a thread from a miraculous garment, a photograph of someone who did not survive. The gold leaf is tarnished now, but that is not decay, that is patina. That is time. That is how many people have stood in front of this shrine and prayed. The nicho is not portable like the holy card, not temporary like the retablo, not institutional like the Byzantine icon. The nicho is permanent. It is rooted. It is the sacred made spatial, the prayer made into a room within a room.

PROMPT

Re-render this image as a folk reliquary nicho shrine, a three-dimensional devotional assemblage constructed from a recessed wooden box, wall niche, or carved frame (approximately 8 to 24 inches tall, portrait orientation, carved wood or formed from salvaged materials). The interior space is lined with a backing of faded fabric (velvet, damask, a prayer-worn cloth) or painted wood, rendered in deep colors: deep blue, dark red, forest green, or aged gold. The composition shows a central focal point (a carved wooden saint figure, a painted icon, a lithographic holy image pinned at the back) around which smaller objects are arranged with devotional precision: small milagro metal charms, dried flowers, candle stubs, beads, coins, pieces of coral or shell, small carved wooden figures, a tiny reliquary containing cloth or bone (suggested by a glass window or hint of interior), lengths of ribbon or cloth strip, a small bell or metal ornament. The frame or niche is gilded or decorated with thin gold leaf, carved wooden scrollwork, or applied metal ornament (tin or lead cast shapes). Candle-soot marks visible around the interior space, indicating centuries of votive candles burned in front of the shrine. The arrangement is not symmetrical; it is the product of decades of accumulated offerings, each object placed with devotion as it arrived. The lighting is dim and side-lit, as if from a chapel oil lamp or votive candle, creating shadows that emphasize the three-dimensionality and depth of the assembled objects. The wood frame is weathered, the gilt is tarnished and worn at the high points, the cloth is faded, the objects are small and worn from handling. The overall impression is of a sacred space that has been tended for generations, each layer of offering adding to the density and power of the shrine. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Folk

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FINE ART & PHOTOGRAPHIC . GRAMMAR 44 OF 52

Stained Glass

10 prompts

Learn the movement: Stained glass

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Chartres Blue Gothic Lancet (Style-Only, Image-Conditioned)

Chartres blue is not merely a color. Its force depends on a dark wall, strong lead seams, and transmitted daylight, turning apparent enclosure into an instrument of illumination.

PROMPT

Re-render this image as a thirteenth-century Chartres cathedral lancet window, translating its existing subject into large pieces of mouth-blown pot-metal glass. Keep the subject's recognizable silhouette and spatial arrangement, but articulate every major shape with bold, dark lead cames, thick enough to read at thumbnail scale. Set the figure or primary object in a tall pointed-arch visual rhythm without changing the source frame; suggest the lancet through an inner border of broad leaded panels. Let Chartres blue carry the deep fields, with ruby, honey amber, and pale milky glass reserved for decisive accents. Fire dark iron-oxide grisaille onto the glass for a few broad folds, faces, or contours, then show where a brush dragged softly across the still-wet pigment. Light enters from behind rather than shining on the surface. Glass varies in thickness, making blues pool darker at their edges and lighter through their centers. Keep masonry only as a restrained outer suggestion, never a new setting that replaces the source. Avoid tiny mosaic pieces: make each colored region feel cut by hand and held under pressure. The mood is solemn, luminous, and architectural, with strong dark boundaries holding the light in place. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Chartres Blue

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Rose Window Radial Geometry (Style-Only, Image-Conditioned)

A rose window organizes many unequal panes around one shared center. Its order is visible because joints are never concealed; structure becomes the image's social logic.

PROMPT

Re-render this image as a High Gothic rose-window composition made of stained glass and stone tracery. Preserve the source's subject at its existing position and scale; translate its major contours into broad colored glass compartments instead of replacing it with a generic mandala. Let the leading lines radiate around the subject's visual center where possible, then intersect concentric rings of large petal and quatrefoil shapes. Give every division a bold charcoal lead seam and give the principal radial divisions a wider stone-gray rib, so the structure survives at 1024 pixels. Use lapis blue, oxblood red, warm gold, and small islands of clear pale glass, each hue uneven from hand-blown thickness. Set an occasional bubble or wavering striation within a pane, but keep the compartments large enough to be unmistakable. Light shines through from behind, creating jewel-like color rather than glossy reflections on top. The outer circle can be implied by cropped arcs when the source has a rectangular frame; never crop out or relocate the source subject to complete the ornament. Rhythm should feel measured and expansive, like a clock made of light. Keep any painted detail to a few iron-oxide gestures and let radial lead do the work. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Rose Window

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Tiffany Opalescent Landscape Glass (Style-Only, Image-Conditioned)

The studio's landscapes do not simply depict weather: streaked sheets behave like weather before anyone draws on them. Variation in the raw material shares authorship with the artisan.

PROMPT

Re-render this image as a Tiffany Studios opalescent-glass landscape panel from the early twentieth century. Retain the exact subject and its placement, treating background planes as a landscape-like atmosphere only where the source already permits them. Select large sheets of streaked, milky glass for broad areas: pale celadon and moss green for lower tones, dusk blue and lavender for shadow, amber and warm ivory for transmitted highlights. Cut the shapes by hand with slight asymmetry; wrap their edges in copper foil and solder them into dark, bold lines that describe the original silhouette before any decorative flourishes. Use rippled glass to turn a flat patch into moving water or air, and folded glass to suggest leaves or fabric only when those forms are present in the source. The color must live within the glass rather than sitting as an applied paint layer. Backlight the panel gently so cloudy white blooms inside each opalescent sheet while darker colored veins resist the light. Favor a dozen strong shape families over hundreds of tiny tesserae; solder outlines should remain visible at thumbnail size. Mood: a quiet weather system trapped in a window, not a glossy illustration behind glass. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Tiffany Opalescent

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Wright Prairie Leaded Geometry (Style-Only, Image-Conditioned)

Prairie art glass frames daylight without conquering it. The clearest pane may carry the most weight, since geometry works hardest when it leaves room to see through.

PROMPT

Re-render this image as a Frank Lloyd Wright prairie-house art-glass panel, taking its existing subject and composition as the fixed foundation. Draw broad leaded outlines around the subject's most important shapes, then extend those outlines into long horizontal bands and a few measured vertical bars. Use strong black lead cames, never faint hairlines: the graphic skeleton should register instantly at thumbnail size. Fill most compartments with transparent seeded glass so the subject remains clear; set small panes of amber, pale gold, rust red, and muted olive at deliberate structural intersections. Favor nested squares, stepped corners, and low horizontal rhythms over arches, flowers, or pictorial scenery. If the source contains a person, keep the figure recognizable by placing its silhouette inside the grid rather than breaking it into a decorative abstraction. Small variations in hand-rolled glass thickness should catch daylight in broad, quiet swells, not sparkling facets. The surface is a real leaded panel with a restrained matte sheen and visible assembly joints, viewed in transmitted light. Treat empty clear panes as active pauses. The mood is domestic, disciplined, and open to a horizon just outside the frame; no invented building should compete with the source. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Wright Prairie

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Harry Clarke Jewel Glass (Style-Only, Image-Conditioned)

Clarke's glass can be intimate and imposing at once. Fine hand-painting matters because broad lead seams give it a structure against which to appear fragile.

PROMPT

Re-render this image as an Irish Arts and Crafts stained-glass panel in the register of Harry Clarke. Translate the original figure, object, or structure into long graceful pieces of glass while keeping its exact pose and placement. Surround the central silhouette with a dark, bold lead armature; place small jewel inserts inside larger sapphire, aubergine, emerald, and ruby compartments rather than turning the entire surface into tiny fragments. Draw only essential expressive details in fired black grisaille: a face contour, a fold, or a branching curve that already exists in the source. Overpaint select panes with translucent silver stain for pools of honey yellow and a few etched pale highlights. Let tall, tapering seams echo the source's vertical energies, but do not manufacture new people or symbolic props. The handmade glass should show wavering edges, tiny trapped air bubbles, and subtle changes in thickness, with colored light passing through it from behind. Use dark negative regions between luminous panes to deepen the color, as in a jewel held against velvet. Keep the fine ornament secondary to several unmistakable, thick lead contours for a strong first read. The mood is dreamlike and intense, a crafted night vision rather than an ornamental pattern laid over a photograph. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Harry Clarke

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Chagall Modern Dream Window (Style-Only, Image-Conditioned)

A dreamlike pane still needs joints. Modern color can drift freely only because the lead grid provides enough resistance to keep the memory visible.

PROMPT

Re-render this image as a modern painterly stained-glass window in the register of Marc Chagall's postwar commissions. Keep the source's subject, position, and gestures intact, letting color drift across the existing forms rather than adding unrelated floating figures or props. Lay down broad translucent fields of cobalt, violet, rose, and citrus yellow as irregular hand-cut panes. Join them with bold black lead lines that sometimes trace the subject and sometimes bend gently through the surrounding space like a second, slower drawing. Brush soft grisaille shadows on the reverse of select pieces, then scratch back a few broad highlights before firing. Let neighboring blue pieces differ in intensity and thickness so backlight makes them breathe unevenly. Use a small number of broad curved joints and large clear silhouettes, not a blizzard of confetti fragments. Existing background shapes may carry loose washes of warm color, but the source's original depth and visual hierarchy should remain legible through the glass. Where a pane crosses a face or an important object, keep the outline steady and the fired paint sparse. Let seams be handmade, slightly wandering, with solder visibly pooling at intersections. Mood: a remembered scene translated into colored daylight, tender but not sugary. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Chagall Modern

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Dalle De Verre Slabs (Style-Only, Image-Conditioned)

Thick slabs turn daylight into a physical event. Fracture is not a failure in this technique but the means by which dense material makes light visible.

PROMPT

Re-render this image as a midcentury dalle de verre panel built from thick slabs of colored glass. Cut the source's dominant shapes into large, irregular blocks; preserve its silhouette, pose, and framing rather than inventing a different scene. Chip each slab's edges with a hammer so facets catch light at different angles, then set the pieces in a heavy black concrete matrix. The joints should be emphatically wide and dark, like a structural drawing visible even from a distance. Use deep amber, iron red, marine blue, and near-clear smoke glass, with broad color regions matching the source's original value hierarchy. Unlike thin cathedral glazing, these panes have real depth: edges glow brighter than their dense centers, and rough cuts throw small internal sparks where daylight passes through. Show a few chips and imperfect seams without making the image look shattered or unsafe. Keep the pieces large enough that each mass remains readable at 1024 square; no fine mosaic dust. Any background should become quieter, broader slabs supporting the original focal subject. The overall surface has a tactile, almost geological weight, balancing the colored transmission against blunt concrete. No decorative border is required if it would move the subject. The mood is raw, sculptural, and enduring. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Dalle De

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Victorian Domestic Transom Glass (Style-Only, Image-Conditioned)

A domestic transom admits light while withholding a direct view. The ordinary threshold quietly decides how much of the outside belongs inside.

PROMPT

Re-render this image as a late Victorian domestic transom pane, where practical daylight and modest ornament share the same piece of leaded glass. Keep the original subject and composition untouched in position; render its principal forms as clear or softly frosted glass with bold lead outlines. Construct a restrained inner border of broad rectangular panes in muted cranberry, bottle green, warm amber, and pale straw. Use acid-etched frosting on larger background panes for a milky privacy haze, and preserve clearer areas at the source's focal details so the subject stays readable. Add a few hand-rolled ripples and faint seed bubbles that catch daylight without turning the panel into a glittering object. Build any flower-like curves only from existing shapes in the image; avoid inserting a new emblem in the center. Let the lead lines be thick enough to hold their shape at thumbnail scale, with slightly imperfect solder beads where sections meet. The surface should look installed in a quiet interior, but do not add a doorframe or room that changes the scene. Diffuse daylight passes through the etched areas, while darker colored border panes cast soft, narrow tinted shadows inside the panel. The result is useful first, ornamental second, intimate rather than ceremonial. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Victorian Domestic

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Contemporary Stained-Glass Window with Luminous Square-Grid Color (Style-Only, Image-Conditioned)

A chance-based color field can still hold an image together. The repeated square makes arbitrary choices legible as a collective surface rather than isolated noise.

PROMPT

Re-render this image as a contemporary stained-glass pixel window in the register of the Cologne Cathedral's luminous square-grid glazing. Translate the source into a grid of large square glass cells, retaining the original subject's silhouette, pose, value structure, and location through grouped color. Each pane is a flat tone of transparent colored glass. Use saturated ruby, tangerine, cobalt, lime, violet, and pale neutral squares; cluster light and dark values so the source remains recognizable at a distance. Separate every square with bold near-black lead cames of consistent width, thick enough to read when the image is reduced. Let irregular color distribution happen within this strict square system, as if controlled chance had been checked against the original image. Light passes through each flat pane with subtle differences in transmission, making the grid luminous rather than resembling a screen with lit pixels. A few hand-cut irregularities at pane edges should confirm physical assembly, but the geometry remains precise. Avoid pictorial glass painting, arches, floating figures, or ornamental curls. Keep the grid within the existing frame and leave its borders unresolved if needed rather than changing the crop. The mood is cool and contemporary: many autonomous squares making one readable whole. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Contemporary Stained-Glass

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Backlit Stone Light Spill (Style-Only, Image-Conditioned)

The colored projection outlives the border of the window. A material boundary can shape an experience without containing where that experience ends.

PROMPT

Re-render this image as a backlit stained-glass panel whose colored light spills across pale stone. Render the source subject within its original boundaries as hand-cut panes of cobalt, amber, ruby, and milky clear glass, preserving its contours with wide black lead lines. Let the existing light direction determine where transmitted color falls; do not invent a new figure, change a pose, or move the focal point to make room for a window. Suggest limestone only at existing outer margins or broad background surfaces, and carry the pane colors onto it as diffuse patches of light. Their outlines should soften with distance while the leaded subject stays sharp. Darker shadows from the lead grid can cross those colored pools, showing that illumination passed through a physical assembly. The glass has hand-blown waviness and subtle differences in thickness, but large panes and heavy joints dominate the first read. Let the brightest transmitted color occur at the edge of an existing subject shape, then fade over the stone's grain and shallow tool marks. Treat projected light as a second material, not a glowing halo applied to the image. The mood is quiet and spatial, a meeting of rigid seam and temporary color. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Backlit Stone

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FINE ART & PHOTOGRAPHIC . GRAMMAR 45 OF 52

Chinese Ink Wash

10 prompts

Learn the movement: Ink wash painting

Browse all 10 Chinese Ink Wash prompts online: theliberationengine.com/image-engine.html



Fan Kuan Monumental Peaks (Style-Only, Image-Conditioned)

Monumental landscape turns a subject into an argument about scale: the eye can recognize human effort without mistaking it for the center of the world. The black mountain is not a backdrop but a duration against which every small gesture becomes consequential.

PROMPT

Re-render this image as a Northern Song monumental landscape in the visual register of Fan Kuan's Travelers among Mountains and Streams. Keep every source element in its original position, but give its largest forms the weight of a mountain face rising over much smaller details. Build dark masses with repeated short, blunt ink strokes on absorbent xuan paper: each stroke catches on the fibers, then gathers into dense, rugged clusters. Let diluted ink separate foreground planes from remote ones with broad, pale banks of vapor; the vapor is unpainted paper, not a white digital glow. Use soot black, warm gray, mineral charcoal, and the faint cream of aged paper, with no bright accent color. Put crisp, broken texture near the viewer and soften only the distant planes by washing water through drying ink. Preserve recognizable faces, structures, or objects if present; translate their surfaces into the same disciplined ink hierarchy rather than adding a new landscape or tiny travelers. Large silhouettes must remain readable at thumbnail size. Let empty paper breathe between masses, while uneven brush pressure makes stone feel ancient rather than photographic. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Fan Kuan

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Ma Yuan One Corner Shore (Style-Only, Image-Conditioned)

The unworked sheet is not an unfinished painting. Its apparent silence directs attention toward what survives at the edge, turning restraint into an active compositional force rather than an absence of labor.

PROMPT

Re-render this image as a Southern Song one-corner ink painting in the visual register of Ma Yuan. Keep the source subject and its geometry fixed. Concentrate the firmest brush marks around its existing focal cluster, then allow surrounding detail to dissolve into the natural cream of unmarked xuan paper without removing any essential source feature. Use an oblique, clipped-edge rhythm: a dark rocklike brush mass, a few angled branchlike dry strokes if their shapes exist in the source, and a wide open field that feels like air or water. Do not invent a shore, branch, or figure to fill a gap. Load a pointed brush with carbon ink and water; press for an abrupt black start, drag to reveal the paper grain, then lift into a hairline. Work almost entirely in black, smoky gray, and paper ivory. Diffuse the secondary planes with a single dilute wash; keep the focal contour hard enough to survive a small square preview. Make the open field active by preserving the tension between its boundary and the concentrated marks, not by adding decoration. Any source face or object remains identifiable beneath the sparse brush translation. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Ma Yuan

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Xu Wei Splashed Ink (Style-Only, Image-Conditioned)

A splash is not randomness displayed as skill. It is a wager that a recognizably precise subject can remain present even when the tool refuses complete control.

PROMPT

Re-render this image as a Ming-dynasty xieyi freehand ink painting in the expressive register of Xu Wei. Retain the subject's exact placement and silhouette; let the wash behave unpredictably only inside and around its existing shapes. Splash diluted soot ink onto absorbent xuan paper so soft-edged blooms pool into near-black islands, then scrape a nearly dry brush through the wet field to expose pale paper fiber. A fast wrist turn should leave tapered, irregular contours, not evenly weighted outlines. Reserve a few deliberate dark accents at the subject's most recognizable joints or edges so the image reads instantly at thumbnail scale. Use only deep lampblack, blue-gray dilution, and the natural ivory of the sheet. Surface accidents matter: feathering where water outruns pigment, backruns where a wetter drop meets drying ink, and a fleck of exposed paper in every dense passage. Do not scatter decorative splashes into empty space for their own sake. The energy should feel improvised but the arrangement must still follow the source, including any portrait, object, architecture, or plant already visible. Contrast flooded and nearly dry marks to distinguish form from atmosphere without inventing a new scene. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Xu Wei

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Bada Shanren Lotus Rock (Style-Only, Image-Conditioned)

A sparse arrangement can carry enormous emotional pressure. Instead of explaining isolation through narrative, the paper keeps two shapes apart long enough for that distance to become palpable.

PROMPT

Re-render this image as a spare Qing-dynasty ink study in the visual register of Bada Shanren's lotus and rock paintings. Preserve the exact existing subject and placement, using the tension of a bent lotus stem against an angular stone only as a model for brush behavior; add neither plant nor stone unless already present. Make one or two recognizable contours carry the weight of the entire image. Draw them with a pointed brush charged unevenly with ink: a swollen dark beginning, a long thin turn, then an abrupt dry ending that exposes xuan paper texture. Set broad, damp gray passages beside a nearly black contour, with fine pools where brush pressure pauses. Leave generous unpainted ivory around the source forms and keep secondary details delicately abbreviated rather than replaced. A small tilted shape may feel almost precarious, but its orientation follows the original image, never an invented composition. Limit the palette to charred black, translucent warm gray, and paper cream. Avoid ornamental framing or pictorial fillers; the strange intimacy comes from the distance between forms and the open sheet. Maintain enough decisive contrast for the source to read clearly at small size, even where the treatment is austere. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Bada Shanren

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Shitao Wandering Mountain Paths (Style-Only, Image-Conditioned)

A landscape becomes a journey before it becomes a place. Shitao's changing pressure makes seeing a sequence of choices, not a single fixed survey from above.

PROMPT

Re-render this image as a restless Qing-dynasty ink landscape in the visual register of Shitao. Honor the source composition exactly; interpret existing edges as paths for the eye, not literal roads inserted into the scene. Pull long, interrupted brush lines around the subject's strongest contours, then change pressure and moisture as those lines pass from near forms to distant ones. Give foreground surfaces dry, fibrous brush texture and background surfaces soft gray washes that bleed lightly into absorbent xuan paper. A controlled pause should collect dark ink at a bend; a quick lift should leave a threadlike continuation. Use lampblack, muted slate gray, and a thin tea-colored paper ground, with no decorative bright pigment. Let one visual route link foreground, middle distance, and background even if the source is a still life or portrait: mark its existing depth relationships rather than adding mountains. Alternate compact clusters with open passages so the eye can travel across the original arrangement. Keep the largest silhouette legible at 1024 square while allowing secondary texture to feel hand-made and exploratory. The result should feel observed in motion, neither a static diagram nor a chaotic splash. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Shitao Wandering

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Qi Baishi Garden Objects (Style-Only, Image-Conditioned)

The everyday object can support the same concentration usually reserved for heroic scenes. A vegetable or worn tool does not have to pretend to be grand in order to matter.

PROMPT

Re-render this image as a spirited twentieth-century Chinese brush painting in the visual register of Qi Baishi's garden objects and plants. Keep the source subject, silhouette, and arrangement untouched. Render its main volumes with confident strokes of carbon black ink: a loaded brush lays down a dark rounded mark, then a half-dry tip makes a thin, broken stemlike line wherever a source contour supports it. Use just a few restrained touches of leaf green and earthy vermilion on already present plant or object surfaces, never as invented decoration. Make the paper visibly absorbent so dark ink feathers faintly into xuan fibers while more diluted strokes retain a transparent interior. Let compact pools at line endings reveal the speed and changing pressure of a real hand. For a source without plants, transfer the same everyday still-life vocabulary to its existing objects or architecture, not a newly staged garden. Place one strong dark anchor amid lighter, looser secondary details; keep large shapes vivid and identifiable at thumbnail size. The mood should be frank, playful, and unpretentious, with a quiet sheet of warm ivory around the source image. Do not imitate inscriptions or add ornamental symbols to suggest age. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Qi Baishi

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Zhang Daqian Splashed Color (Style-Only, Image-Conditioned)

The painter can allow liquid color to misbehave without surrendering composition. The result makes control and chance collaborators instead of rivals.

PROMPT

Re-render this image as a splashed-color ink painting in the visual register of Zhang Daqian's later pocai landscapes. Preserve the source's exact subject, pose, and spatial organization. Establish its main forms with broad carbon-ink washes on damp xuan paper, allowing soft pools to settle at edges. Pour diluted mineral azurite blue and malachite green into selected still-wet regions so pigment branches across the fibers and leaves grainy deposits where water recedes. Keep dark ink contours visible through the translucent color, then add a few drier, decisive marks to recover the source's key features. The palette is deep lapislike blue, emerald green, smoky black, and warm paper cream, with rare cool white gaps of bare sheet. No uniform digital gradient: each color boundary should follow gravity, capillary drift, and uneven absorption. Hold the deepest contrast around the original focal form; let secondary areas break into lighter, wandering washes without moving or replacing them. At small size the composition must read as large, coherent shapes rather than random paint clouds. Color should feel luminous but weighty, with raw edges and sediment visible across the paper surface. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Zhang Daqian

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Lingnan Mist Washed Garden (Style-Only, Image-Conditioned)

Observed light and inherited brush grammar do not have to cancel one another. Their overlap proposes a porous tradition rather than a sealed museum category.

PROMPT

Re-render this image as an early modern Lingnan school ink-and-color painting, recalling the light-sensitive garden studies of Gao Jianfu and Gao Qifeng without introducing any new subject. Preserve every major source form in place. Describe surfaces first with fine but varied ink lines, then float translucent watercolorlike washes over damp xuan paper so soft light crosses the original forms. Use muted jade, soft ocher, smoke gray, and warm ivory, anchored by a few dark carbon-ink contours. Distinguish a visible near edge from an atmospheric far edge: do not blur the entire image into fog. A brush carrying two different dilutions should leave a darker rim at one side of a form and a barely stained interior at the other. Allow small blooms where water meets an almost-dry wash, but keep botanical, architectural, or human details recognizable if they exist in the source. Translate the Lingnan taste for observed detail into the source's own material, rather than adding flowers, pavilions, or scenery. Give the composition a humid, sunlit softness, with clean large shapes and enough contrast to read at thumbnail size. Paper fibers and transparent layering must remain visible instead of becoming glossy digital paint. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Lingnan Mist

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Gongbi Fine Line Botany (Style-Only, Image-Conditioned)

Meticulous technique can be generous rather than possessive. Each maintained contour declares that a small difference is worth the time needed to see it.

PROMPT

Re-render this image as a gongbi fine-line Chinese painting with the patient precision of Song-dynasty flower studies. Preserve the source forms and composition exactly, treating botanical anatomy as a model for close attention rather than adding plants to an unrelated subject. Lay a narrow, continuous carbon-ink contour around each important existing shape using a pointed brush held almost upright. Fill broad regions with multiple transparent layers of pale mineral green, soft ocher, and warm gray, allowing each layer to dry before the next so color deepens without opaque paint buildup. Reserve fine dry strokes for existing veins, folds, joints, or seams, always subordinate to bold readable outer silhouettes. Leave warm ivory xuan paper visible between adjacent forms and permit a slight hand-made wobble along the ink line; this is skilled handwork, not a vector trace. Keep secondary forms light enough that the source focal point remains unmistakable at 1024 square. Unlike xieyi freehand, the contour here should feel deliberate and sustained, with no splashed pools or fast expressive swipes. A faint paper grain and tiny variations in pigment density supply material life without muddying the image. Let attention, not ornamental complexity, determine the level of detail. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Gongbi Fine

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Handscroll Vertical Architecture (Style-Only, Image-Conditioned)

A building is never grasped in one instant: the viewer follows its edge, meets an interruption, and resumes. Scroll logic makes the duration of that encounter visible without redrawing the place.

PROMPT

Re-render this image as an architectural passage in a Chinese ink handscroll, with a measured eye movement through successive vertical planes. Keep the source aspect ratio, subject, and composition exactly; the scroll is a viewing grammar, not a command to extend the canvas sideways. Give any existing upright forms a clear visual ascent by varying ink density from base to top, while preserving their actual height and location. Use a ruler-guided fine brush for straight structural edges and a freer dry brush for stone, timber grain, plaster, or the nearest equivalent material already in the source. Layer translucent gray washes between foreground and background planes so the eye discovers depth step by step. Work in soot black, quiet warm gray, and aged ivory paper, with a little diluted tea wash where surfaces recede. If the image has no buildings, apply the same ruled-line rhythm to its existing planar objects rather than inserting architecture. Slight joins, interrupted edges, and absorbent xuan fibers should show a hand coordinating precision with breath. Keep broad structural silhouettes strong enough to read at thumbnail size; save hairline details for a closer look. The mood is deliberate and sequential, never a flat blueprint or a decorative panorama. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Handscroll Vertical

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TECHNICAL & PRECISION . GRAMMAR 46 OF 52

Blueprint Patent Schematic

7 prompts

Learn the movement: Blueprint

Browse all 7 Blueprint Patent Schematic prompts online: theliberationengine.com/image-engine.html



Nineteenth Century Cyanotype Blueprint

The cyanotype was not primarily an art medium. It was a democratic accident. A drawing that took hours on vellum could be contact-printed onto cheap cotton rag in minutes, then rolled up and shipped to a factory floor three hundred miles away. The engineer no longer controlled the interpretation. Ten workers could hold the same plan. The blueprint became the first truly mass-produced engineering document. The prussian blue was deliberate: high contrast against dust and light damage, visible in dim factories under gaslight or naked flame. The white lines are pure information, stripped of every ornamental impulse except the ones the engineer needed to survive. This is the medium of people who build things that must not fail. The marks are not art, they are liability transferred into geometry. The blueprint is the ancestor of every technical standard that follows.

PROMPT

Re-render this image as a 19th-century cyanotype blueprint. The support is heavy cotton rag paper or linen, aged prussian blue from the ferric salt process, the color slightly variable across the sheet showing the hand-coating technique and exposure time variation. All lines are crisp white, rendered with the fine precision of a mechanical drafting pen or ruling compass. Dimension lines extend from subject edges with perpendicular terminator ticks, call-out leaders point to critical features with circled or boxed reference numbers (no legible text). The background field shows the characteristic texture of the cyanotype process: subtle mottling from uneven sensitizer application, slight color variation indicating age and light exposure, fine creases and handling marks appropriate to a working technical document that lived in a draughtsman's portfolio or rolled in a map case. Borders: simple ruled frame line around the perimeter, possibly with a cartouche area for title block (leave as color block, no legible text). Surface: matte, paper-absorbing finish with no gloss or varnish. The lines should show the micro-variations of hand-drawn work, not machine-perfect precision. Aspect ratio 16:9 or 4:3 depending on source composition. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Cyanotype (Herschel/Atkins), AlternativePhotography

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US Patent Line Drawing Numbered Callouts

The patent drawing is a legal document masquerading as a technical drawing. Every circle numeral, every perpendicular leader, every orthographic view is there because the patent office requires it to reduce ambiguity in the claims section. The draughtsman cannot draw what the claims do not mention. The claims cannot reference anything not labeled in the drawing. The drawing and the claims are locked in a rigid reciprocal relationship: the drawing enforces the claims, the claims enforce the drawing. This creates a genre of line work that is maximally explicit and minimally beautiful. The genius of the design is that it prevents lying. A patent drawing cannot suggest or imply. It can only assert. This is why the style has barely changed in 130 years. Evolution would introduce ambiguity. The patent drawing is sovereignty made geometric. It is the moment the inventor stands before the law and says: I built this specific thing, in this specific way, and I own it.

PROMPT

Re-render this image as a US Patent Office line drawing, the style standardized for federal patent applications 1890-present. White vellum or heavy bond paper background. All lines are pure black India ink, rendered with mechanical precision using a drafting pen (width approximately 0.5 to 0.8mm for primary lines, 0.3mm for detail). No shading, no stippling, no artistic gradient. Every distinct element is identified with a numeral in a circle (reference numeral callout), positioned with a leader line that terminates at a right angle to the feature. The numerals themselves are block sans-serif, approximately 10 point, perfectly vertical (no italics, no artistic variation). The composition typically shows multiple orthographic views: plan view (from above), elevation (straight-on), side section, and detail enlargements at 2x or 4x scale, each view clearly separated with ruled borders. Dimension lines are thin continuous or dashed lines with perpendicular terminator ticks. No title block, no cartouche, no border frame (vignette edge into white). Surface finish is matte, paper texture slightly visible but not dominant. The intent of every mark is clarity of novelty claim, not aesthetics. Aspect ratio 8.5x11 portrait or 11x14 depending on source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: USPTO patent drawing, Pinch Patent Drawings

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Exploded Axonometric Assembly Diagram

The exploded view is a grammar of assembly. It separates the final product into components and shows them floating in the order they lock together. This is engineering without words. A person who has never seen the object before can look at the exploded diagram and understand how it goes together, where the fasteners live, which direction each piece travels, and what happens when you depart from the sequence. The isometric angle is standardized internationally so that distance, angle, and proportion remain true across all three dimensions simultaneously. The diagram is a promise: assemble in this order, at these proportions, and you will get a functioning object. The exploded view is the ancestor of every instruction manual, every IKEA diagram, every technical animation. It is the medium that solved the problem of teaching assembly to people who speak different languages. It is also the medium that makes assembly feel inevitable, predetermined, perfectable. There is no mystery left.

PROMPT

Re-render this image as an exploded axonometric (isometric or dimetric) assembly diagram. The isometric angle is precisely 30 degrees from horizontal. All components are shown separated in space along invisible vertical or diagonal construction lines, positioned in the exact order they stack during assembly. Primary components are rendered in black line work (0.5 to 0.8mm pen weight) with no shading or internal gradient. Smaller fasteners, screws, washers, pins are shown at multiple scales, typically 2x or 4x magnified in inset boxes to maintain clarity. Connection points are indicated with fine dashed lines or subtle arcs showing the trajectory of assembly. Components may be rendered with subtle shadow lines on lower and right edges to suggest three-dimensional form, but no cross-hatching and no fill. The background is white with occasional construction grid lines visible (light gray, 2mm intervals). Title area at top or side: render as a bare line-drawn cartouche with no legible text. The overall effect communicates assembly sequence through spatial separation and hierarchical scale without requiring written instruction. Aspect ratio 4:3 or 16:9. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Exploded axonometric, ArchDaily

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Cutaway Cross Section Reveal

The cutaway is a fiction. You cannot actually remove a quarter of a working object and expect it to remain functional. But the cutaway drawing tells the truth about what you would find if you could. It reveals the hierarchy of function: the working parts, the structural frame, the power transmission, the hidden chambers. The cross-hatching on the cut plane serves two purposes: it marks the material that was removed, and it makes the depth of the object apparent through the pattern change. The cutaway is pedagogical honesty. It trades perfect representation for maximum understanding. This is the drawing style that dominates technical manuals for engines, pumps, boilers, any machinery with hidden internal geometry. The cutaway breaks the surface and exposes the secret logic underneath. This is also why it has been repurposed as the primary style for showing how buildings are constructed: the cutaway reveals the structural frame, the mechanical systems, the layering that makes the exterior possible. The cutaway is the drawing that says: here is what actually makes this work.

PROMPT

Re-render this image as a technical cutaway cross-section drawing. The object or assembly is shown with a portion cleanly removed (typically one quarter front-left or one half front), the cut plane rendered as a straight line or slight angle exposing the internal mechanisms, chambers, layering, or structure beneath the exterior surface. Internal components are shown in black line work (0.5 to 0.8mm), with hidden edges indicated by dashed lines running behind opaque components. Cross-hatching or stippling fills the cut plane itself, using fine parallel lines or tight dot patterns (at 45-degree angle, standard mechanical drawing convention) to indicate the material of the cut surface. The exterior surfaces of the exposed object are rendered in clear black outline with minimal or no internal line work (those details are understood to be outside the cut plane). Dimension lines extend from critical internal measurements, with perpendicular terminator ticks. Reference numerals call out major internal features (no legible text). The background is white. The composition emphasizes the clarity of internal structure and the functional relationships between components. No shading or gradient, pure line work and pattern. Aspect ratio 4:3 or square depending on subject. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Technical cutaway, Core77

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Da Vinci Codex Sepia Mirror Ink Sketch

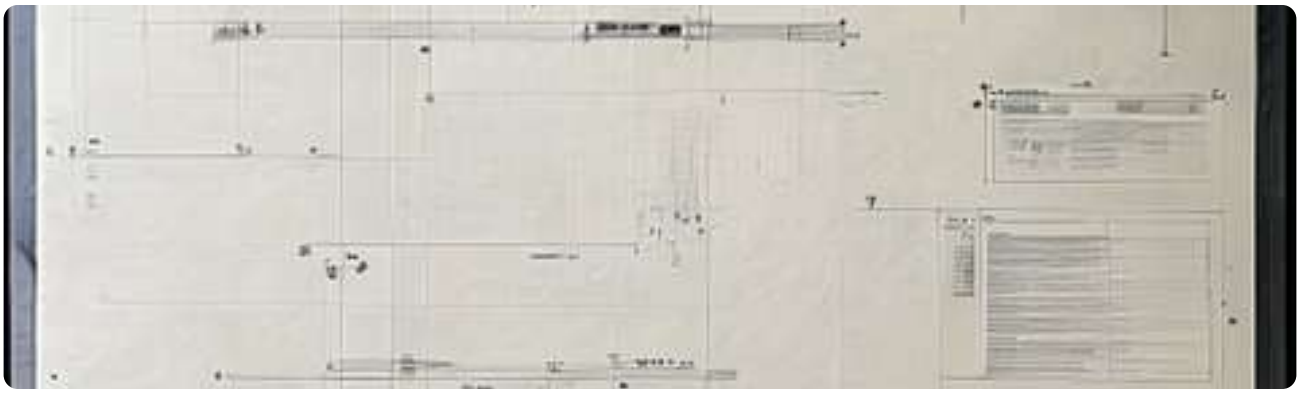
Leonardo's notebooks were thinking made visible. He drew in mirror script to keep his ideas private, not for mystique. He sketched because drawing forces precision in a way that words cannot. A description of a mechanical principle can be vague. A drawing must commit to exact angles and proportions. The spiral of water flow, the angle of light reflection, the stress distribution in a arch, all emerge from the discipline of drawing from observation and geometric logic. The sepia ink was not chosen for aesthetics, it was the permanent ink available in his era. The fact that it aged into something that looks golden and noble is accidental beauty. The drawings mix invention with observation: actual anatomical studies from dissection, water studies from rivers, mechanical devices imagined and partially built. The codex page is a document of someone using drawing as the primary technology of thinking. The margin notes, even rendered illegible in our rendering, remind us that the drawing was paired with language, but the drawing came first. This is the ancestor of every technical drawing that follows. The line weight variation that appears artless is actually the record of the hand moving at different speeds through different degrees of certainty.

PROMPT

Re-render this image as a page from a Renaissance technical codex, specifically the visual language of Leonardo da Vinci's mechanical and scientific sketches. The support is aged cream or tan paper, laid paper grain visible with subtle horizontal wire-marks showing through. The primary drawings are rendered in sepia-brown iron-gall ink (the characteristic warm brown-black of medieval and Renaissance manuscripts), applied with a quill pen or pointed metal nib. Primary technical subjects are drawn in fine continuous line work with subtle variation in line weight depending on the tool angle. Mechanical subjects show perspectival accuracy and functional geometry, with water flows indicated by curved parallel lines and spiral patterns, light rays suggested by fine radiating lines, and structural forces implied through thickened stress-bearing elements. Margin notes surround the central drawings in a small cramped hand, rendered as illegible (mirror-script or mirrored text that appears as pure calligraphy form without legible letters). Geometric construction lines are left visible, showing the planning process and compass-point circles where curved geometry was developed. There is no rule or straight-edge perfection; the hand of the draughtsman is evident in every line. Background: warm aged paper tone with slight foxing spots and time-staining. Aspect ratio approximately square or slightly wider. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Leonardo da Vinci, V&A

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1960s-1980s Modernist Orthographic Product Specification Sheet

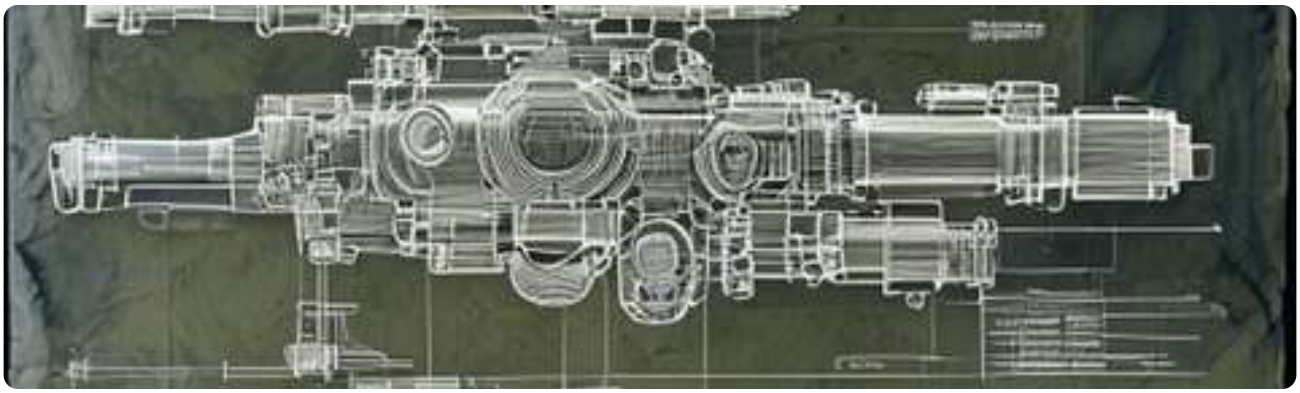
Modernist industrial design shaped the German industrial aesthetic. Its specification sheets are moral documents. They argue that a product can be truly beautiful only if every dimension, every material choice, every proportional relationship is justified by function and human use. Ornament is dishonesty. Brand styling is manipulation. The modernist specification sheet eliminates all claims except structural and functional truth. The grid makes everything measurable. The orthographic projections eliminate perspective distortion. The precise dimensioning enforces reproducibility. A manufacturer in Japan can read such a spec sheet and produce an identical object without interpretation. This is not efficiency, this is democracy. The modernist specification sheet says: this product is not a celebrity object, it is a tool that will live in your hand, and every aspect of it has been considered under the discipline of use. The austere beauty is accidental consequence of this discipline.

PROMPT

Re-render this image as a 1960s-1980s modernist industrial product design specification sheet, with a strict functional orthographic layout. White or light cream heavyweight paper background. The composition is organized as a strict modular grid with product views at top and right, precise orthographic projections: plan view (from above), elevation (straight-on), side elevation, and a detail enlargement showing critical dimensioning and material notation. All lines are black or dark gray, drawn with mechanical precision using a 0.5mm technical pen, with no variation in weight (the line is the information, not the emphasis). Dimensions are marked with thin lines and perpendicular terminator marks, numerals in a simple sans-serif typeface (Helvetica or equivalent), all proportions to scale and measurable with a ruler. Material and assembly notations are rendered as sparse label-blocks with no legible text (color blocks or outline boxes only). The grid structure is visible: vertical and horizontal construction lines in light gray establishing the modular proportions. The product itself is rendered with no shading, no shadow, no artistic treatment. The negative space is as important as the positive form. The overall aesthetic communicates that every dimension is necessary, every proportion is justified, and every visual element serves function. There is no beauty, only rightness. Aspect ratio 8.5x11 portrait. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Industrial design, Wikipedia

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Military Ordnance Blueprint Stencil

The military blueprint is the drawing style where function is divorced entirely from aesthetics and human judgment becomes irrelevant. The weapon works or it does not. The drawing must communicate exact specifications because variation means failure and death. The dark background (not white like commercial drawings) aids reproduction and visibility in dim field conditions. The white stencil-cut lines are maximum contrast and maximum durability. The specification density is absolute because the ordnance system must function under stress conditions that commercial products never encounter. The blueprint is stamped with classification markings because the geometry itself is considered a state secret. The design is the weapon. This is the drawing style where every line is matter of life and death, and aesthetic judgment is not merely irrelevant, it is a liability. The military blueprint is the pure form of technical documentation stripped to absolute function.

PROMPT

Re-render this image as a mid-20th-century DoW military ordnance technical blueprint. The support is heavy kraft paper or synthetic blueprint medium in dark olive drab, dark navy blue, or dark forest green. All technical line work is pure white, rendered with stencil precision using a technical pen (approximately 0.8 to 1.2mm line weight for primary geometry, 0.5mm for detail and dimensions). The composition shows orthographic projections of a weapon system, munition, or ordnance device: plan view, elevation, side section, exploded component breakdown. Dimension lines are white with perpendicular white terminator marks. Reference numerals are circled or boxed in white. Margin annotations are sparse and rendered as white text-blocks with no legible content (classification markings, document numbers, revision stamps appear as graphic elements only). The lines are intentionally austere and mechanical: no artistic variation, no shading, no gradient. The background field shows the texture of aged kraft paper or the slightly grainy surface of blueprint reproduction stock. Title block area (typically top right or bottom right) shows as a bordered rectangle with no legible text. The overall visual language communicates absolute functional necessity and zero ornamental impulse. The weight and precision of the line work suggests a document that influences procurement and manufacturing at scale. Aspect ratio 11x14 or 8.5x11 landscape. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Military ordnance, Drawing Database

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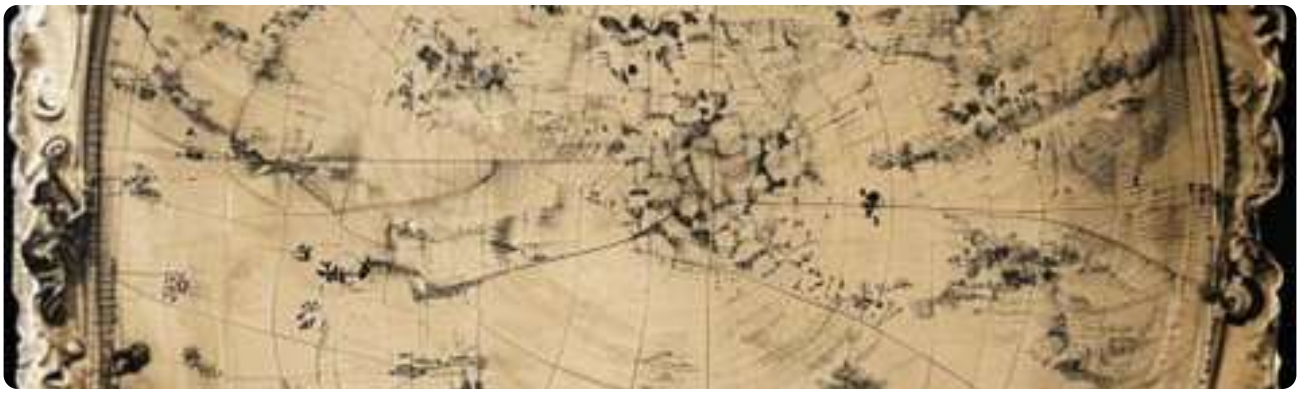
TECHNICAL & PRECISION . GRAMMAR 47 OF 52

Cartography Operational Map

7 prompts

Learn the movement: Cartography

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Antique Copperplate Cartouche

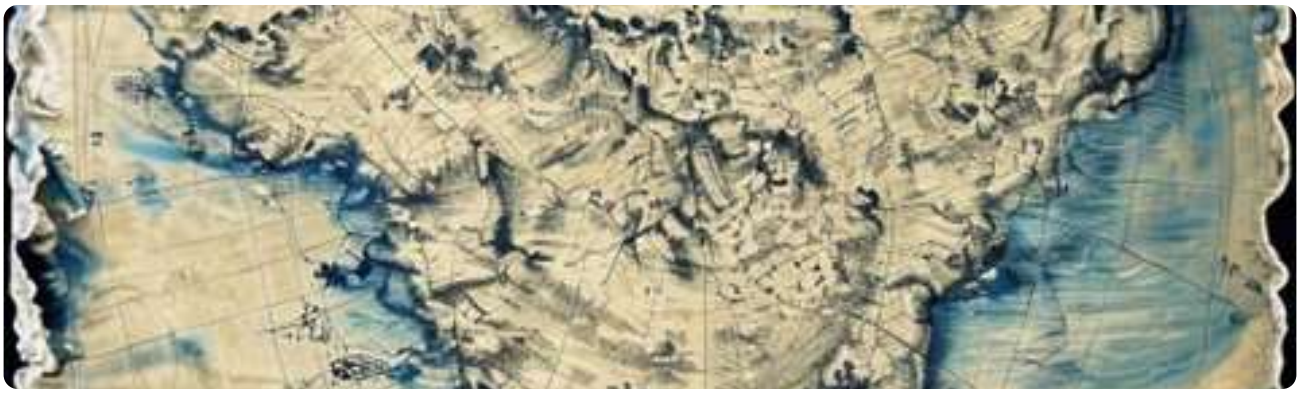
The copperplate map is not an image of territory. It is a legal claim scratched into copper, bitten by acid, then inked and pressed onto paper and distributed among sovereigns. The hachures are not terrain, they are the engraver's statement that this land belongs to somebody. The cartouche is not ornament, it is the frame that says "this is official, this is witnessed, this is recorded." The compass rose is not navigation, it is an assertion that the viewer stands at the center of the world. The map arrived after the territory was already claimed, discovered, or stolen. The engraver's job was not to describe what the land looked like but to prove who owned it. Every fold in the paper is a journey the claim took across borders. The aged foxing is not damage, it is authentication.

PROMPT

Re-render this location as an antique copperplate-engraved map in the style of 16th-17th century European cartography, with fine line-work produced by engraved copper plate printing. The map itself rendered in black line-work on cream or off-white paper stock: fine linear hatching (hachures) to indicate elevation and terrain relief, giving the appearance of hand-drawn shading. Geographic lines (coastlines, rivers, boundary lines) rendered with precise engraved fineness, some heavier than others to indicate importance. Decorative cartouche in lower left or right margin: an ornate architectural frame containing the place-name and legend in period script, surrounded by baroque scrollwork, allegorical figures (Navigation, Geography, or Minerva), and natural elements (ships, anchors, sea creatures, celestial bodies). Compass rose placed prominently: rendered as a geometric star with radiating lines, cardinal directions marked with period typography. Scale bar shown as a segmented line with numerals. Title cartouche rendered as text-free ornamental blocks (no legible lettering). Paper surface aged: slight foxing (brown discoloration), linear fold creases visible where the sheet was once folded. Marginal notation rendered as text-free marks and symbolic conventions typical of period surveying (latitude/longitude graticule, depth soundings). Color palette: warm cream-white stock with black ink, slight ochre aging. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Copperplate cartography, Library of Congress

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Nautical Chart with Rhumb Lines

The nautical chart is the first quantification of the sea. Before charts, the ocean was death, accident, divine wrath. After charts, the ocean was a grid. Rhumb lines are not decoration, they are the assertion that distance can be measured and controlled by geometry. A mariner holds a chart and the sea becomes knowable. The soundings turn water depth into predictable data. The compass roses are not art, they are redundancy: if one gets worn, if one lies, there are others. The chart is not a description of the sea, it is a protocol for surviving it. Every navigator who followed those lines and lived made the next navigator's chart more accurate. The chart is the data compression of thousands of dead mariners.

PROMPT

Re-render this as a nautical chart in the style of 17th-19th century maritime cartography, produced for use at sea by navigators and pilots. The map rendered in monochrome blue and black line-work on aged cream or light blue paper stock: coastlines rendered as clean bold lines with fine detail (harbors, headlands, river mouths) rendered with precision for practical use. Interior landmass rendered in light wash or stippled shading, subordinate to coastal features. Sea area: densely covered with rhumb lines, a network of radiating lines emanating from multiple compass roses positioned throughout the chart, each rose rendered as a geometric star with radiating directional lines, cardinal directions marked with period lettering (N, S, E, O for Ouest). Compass roses integrated with small secondary roses showing magnetic variation (loxodromic curves rendered as subtle secondary lines). Depth soundings rendered as small numerals scattered across the sea area, indicating water depth in fathoms: place the soundings as text-free marks or symbolic notations (shallow areas marked with sand-grain stipple, rocky areas with small crosses). Navigational hazards: rocks, shoals, and dangerous currents indicated by symbolic marks (crosses, asterisks, small circular clusters). Scale bar shown at the bottom or side of the chart. Paper aged with sepia toning and light staining consistent with ship-cabin use. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Rhumb lines, The Geography Hub

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WWII Operational Situation Map

The operational map is the war itself reduced to symbols. The blue square is 800 men. The red arrow is death traveling at five kilometers per hour. The grid reference is where the artillery lands. The map does not describe the war, it performs the war. Officers move symbols on the map and real humans die according to the movement. The hatch marks show where the bombers already killed yesterday. The supply-line notations show which regiments starve first. This is the only moment when the war looks rational, before the map encounters humans who do not follow the arrows. The map is the war in a state of perfect control, a moment of perfect ignorance before chaos. Every fold in the paper is a journey made under fire to deliver the current situation. The date-stamp is the only honesty in the whole document: this was true for two hours.

PROMPT

Re-render this location as a World War II military operational situation map, the type used in combat command centers to track unit positions, supply lines, and attack vectors in real-time during active operations. Rendered on printed topographic base stock with hand-colored or printed overlays in red, blue, green, and black inks. Geographic base: standard military topographic map with contour lines indicating terrain relief, forests rendered as green stippling, water bodies in blue, roads and built-up areas in black line-work. Superimposed unit symbols: standard NATO/Allied military cartographic notation showing unit positions and type (rectangles for companies, squares for battalions, triangles for regiments, circles for divisional HQ), each symbol annotated with unit designation rendered as text-free marks or period abbreviations. Arrows indicating movement vectors, attack directions, or planned operations rendered as bold colored lines with arrow-heads, typically in red (enemy) or blue (Allied). Front-line positions rendered as bold or dashed lines, often in red or blue depending on combatant. Contested territory indicated by hatching or cross-hatching in the overlap zones. Grid overlay: fine printed graticule of numbered squares, allowing fire-control reference (e.g., "grid reference 42B"). Time stamp or date annotation rendered as text-free marker or period-style notation. Supply routes marked with thin lines and depot symbols. Damaged areas or bombardment zones indicated by symbolic marks (diagonal hatching, scattered circles, or asterisk clusters). Paper surface: printed military-issue map stock, aged to cream or light tan with fold creases from field use, possible water staining or handling wear. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: WWII operational maps, Library of Congress

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Sanborn Fire Insurance City Plan

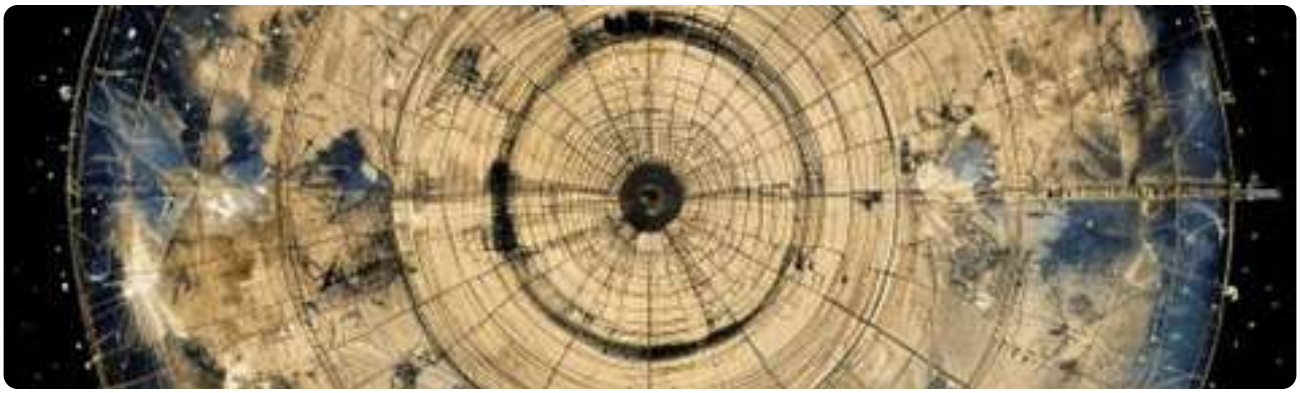
The Sanborn map is the city translated into risk. Every building is not a home or a workplace, it is a liability. Red brick is lower risk, yellow wood is higher risk, iron is the premium calculation. The footprint shows the insurance company exactly where fire will spread fastest, which buildings are sacrifice, which are worth defending. The map is not civic planning, it is the actuarial knowledge of which neighborhoods burn first. Every alleyway is a fire-spread vector. Every hydrant placement is a firefighter's time-calculation. The Sanborn map is the proof that American cities were not built for their inhabitants, they were built for the measurement of loss. The numbers on the buildings are not addresses, they are insurance premiums attached to coordinates.

PROMPT

Re-render this urban location as a Sanborn Fire Insurance Map, the standardized block-by-block city plan produced in the early 20th century by the Sanborn Map Company for fire-insurance risk assessment across American cities. Rendered in red, yellow, and black inks on off-white printed stock at large scale (typically 1:600 or 1:800). Base layer: every city block outlined in bold black lines, every building footprint shown in precise orthogonal outline at ground-floor dimensions. Building materials indicated by color: red for brick or masonry buildings, yellow for wood-frame structures, black for iron or steel, blue for stone or granite. Building height indicated by numeric annotation or symbolic notation (no legible text, render as text-free marks). Roof detail: parapet lines, mansard or flat-roof notations rendered in fine line-work. Street names rendered as text-free labels or period-style cartographic notation. Utilities and hazards: fire hydrants shown as small marked symbols, fire alarm boxes marked, railroad tracks rendered as parallel lines with cross-ties, power lines indicated by dotted lines or fine notation. Alleyways and courtyards shown with open space notation, open-air markets or public spaces indicated with specific symbol sets. Lot divisions and property lines indicated by thin lines between buildings. Numbered lot designations rendered as text-free marks (no legible numbers). Printed color register marks and margin notes rendered as period authenticity detail. Paper stock: aged cream or light tan with slight foxing and fold creases from atlas use. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Sanborn maps, UC Berkeley

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Celestial Star Chart Planisphere

The star chart is the proof that the heavens are legible. Before the chart, the sky was chaos, infinite, divine, untouchable. After the chart, the sky is a coordinate system. Every star is a number. Every constellation is a named vector. The brightest stars are the ones that matter to human navigation. The faintest stars are the ones only specialists know. The planisphere is the assertion that the cosmos is not eternal mystery, it is a solved problem. You hold the chart in your hand and you are no longer lost, you are an astronomer. The night sky that drove ancient humans to terror and wonder becomes a reference document. The fixed stars are the only reliable navigation points on Earth because they are the only things that do not move relative to the observer. The chart turns infinity into a portable object.

PROMPT

Re-render this location as a celestial star chart or planisphere, the star map used by navigators and astronomers to identify constellations and navigate by the fixed stars. Rendered on cream or off-white stock in black and subtle color inks. Base field: the celestial sphere projected onto a plane, either as a full polar projection (centered on Polaris or south celestial pole) or as an equirectangular band (ecliptic centered, horizon-to-horizon coverage). Star positions: bright stars rendered as filled circles or five-pointed stars sized by magnitude (brightest stars largest, faintest visible stars smallest), positioned according to historical or contemporary stellar coordinates. Constellation lines: fine black lines connecting principal stars of each constellation, forming the classic constellation patterns visible from Earth. Constellation boundary lines: fainter boundaries shown between constellation regions, either as dotted lines or subtle notation. Ecliptic line: the path of the sun through the year, rendered as a bold or colored line passing through zodiacal constellations (rendered as text-free symbols or period notation, no legible names). Equatorial line and celestial equator: reference lines rendered to show the celestial coordinate system. Magnitude scale legend: shown as a series of graduated circles indicating the stellar magnitude system. Grid overlay: fine ruled lines of Right Ascension and Declination for precise stellar position reference. Nebulae and extended objects (Milky Way, major clusters): rendered as subtle shading, stippled regions, or fine dot-patterns indicating celestial clouds and nebulae. Corner notations and title cartouche: rendered as period-style astronomical notation or text-free symbols. Paper stock: aged cream or light blue paper with fine texture suggesting quality astronomical printing. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Planisphere, Sky & Telescope

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Modernist Transit Diagram (Vignelli/Beck Abstraction)

The transit diagram is the victory of information design over reality. Geographic space means nothing to a passenger trapped in a tunnel. What matters is the color of the line, the sequence of stations, the symbol that marks the transfer point. Beck's genius was understanding that the map does not need to be accurate to be true. The line distance is irrelevant. The geographic angle is irrelevant. What matters is the logical connection. Vignelli codified this into a system, every line at 45 degrees, every station evenly spaced, color as the primary information carrier. The diagram is not a map of the city, it is a map of the idea of the city, the network reduced to pure topology. Every passenger follows a colored line and arrives. The diagram is not cartography, it is a language for moving humans through underground darkness.

PROMPT

Re-render this location as a modernist transit system diagram in the style of Harry Beck and Massimo Vignelli, the abstract cartographic system that prioritizes network topology over geographic accuracy. Rendered on clean white or cream stock with bold colored lines and geometric symbol notation. Base layer: minimal background, no conventional geographic detail, no terrain or topography, no visible street grid (geographic accuracy is abandoned for legibility). Route lines: bold colored lines in primary colors (red, blue, yellow, green, black, orange, purple, brown) or a coordinated modern palette, each line representing a major transit route, rendered as perfectly straight segments or simplified curves, angles fixed at 45-degree increments or geometric simplification. Station symbols: small filled circles or simplified geometric symbols (squares, triangles, diamonds) positioned at regular intervals along routes, rendered in white or contrasting color, interconnected only by the route lines. Interchange stations: larger or doubled symbols where multiple routes meet, indicated by symbol clustering or reinforced notation. Line labels and identifiers: route names or numbers rendered as colored bands or simplified cartouche elements (no legible text, render as text-free annotation blocks). Geographic reference points: only major terminus stations or strategic landmarks shown, rendered as expanded symbols or distinctive marker shapes. Grid structure: underlying geometric organization visible in the line angles and spacing, enforcing visual harmony and systematic clarity. Color-coding legend: shown as simple color-block reference (no legible text, render as symbolic color key). Paper surface: crisp modern print stock, clean white or very light tone with controlled aging (no foxing, minimal wear). Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Harry Beck, Amodern

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Explorer Expedition Map with Terra Incognita

The expedition map is the frontier as visible fear. Every blank space is a confession of ignorance. The sea monsters in the margin are not decoration, they are the mapmaker saying "here be death." The careful detail at the edge of known territory is the mapmaker's assertion of control, the blank space beyond is the proof of defeat. The map shows what was traveled, what was found, and what remains unknown. The monsters are not scientific notation, they are a warning, an admission that beyond this line the mapmaker has no authority. Explorers brought back drawings and rumors. Cartographers turned drawings and rumors into maps. The monsters were honest. They said: "We do not know what lives here, so we draw fear." The blank space is the most accurate feature of any frontier map.

PROMPT

Re-render this location as an explorer expedition map from the age of exploration or frontier surveying, rendered in monochrome or light color inks on aged cream or off-white paper stock. Known territory: detailed line-work showing coastlines, rivers, lakes, mountains rendered with hachure shading, established settlements or forts marked with distinctive symbols, routes taken by previous expeditions or explorers shown as marked trails with distance notations and date-markers. Topographic detail: careful drawing of mountain ranges with directional shading, water systems showing current directions and navigability, forest coverage indicated by stippled or symbolic tree-marks. Mapped regions: coastlines rendered with precision at the margin of known territory, with recognized harbors and established trading posts annotated with text-free symbols. Unknown territory (terra incognita): large regions left deliberately blank or annotated with period-style speculation, hatch-marked areas indicating unexplored terrain, question-mark symbols or period notation indicating uncertain geography. Margin decorations: in the blank unmapped regions and sea margins, draw mythical creatures associated with frontier fear: sea monsters (serpents, kraken, whale with exaggerated mouth), exotic animals (fantastical birds, dragons, unknown beasts), and symbolic ornaments (crossed swords, skulls, warnings) rendered as hand-drawn quality illustration. Cartouche: ornate frame in lower corner with expedition title, date, and expedition leader name rendered as text-free decorative block (no legible text). Compass rose: elaborate navigational star, often integrated with decorative elements. Scale bars and distance notations: rendered as text-free marks or period notation. Scale of the map: typically large, showing continental or regional extent. Paper quality: hand-drawn appearance, suggesting original field survey or manuscript origins, aged cream or light tan with foxing and subtle water damage consistent with travel. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Terra Incognita, Geography Realm

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TECHNICAL & PRECISION . GRAMMAR 48 OF 52

Sci Fi Concept

5 prompts

Learn the movement: Concept art

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Syd Mead Retrofuture Chrome Gouache Frame

Syd Mead did not predict the future. He drafted its purchase order. US Steel, Ford, Sony, and ultimately Blade Runner production hired him to render the corporate-optimistic future, and the actual built world followed the rendering. The simulation preceded the territory. Applied to any contemporary subject, the Mead register encodes the buried thesis that the future-image is the actual future contract, the rendering is the engineering proposal already approved, and the chrome-and-gouache surface is more load-bearing than any actual feasibility study. Baudrillard's first-order argument made literal: the brochure built the building.

PROMPT

Re-render this image in the style of Syd Mead concept illustration, gouache-on-illustration-board lineage from his US Steel, Ford, Sony, and Blade Runner production-design work circa 1970s through 1980s. Medium: gouache and airbrush on cold-press illustration board, hand-rendered curves, smooth chrome gradients with crisp specular highlights, soft penumbra shadows. Surface treatment: chrome-and-anodized-aluminum dominant, with secondary plastics in optimistic primary palette (corporate-orange, deep cobalt, warm cream, occasional vermilion accent). Lighting: studio-clean three-point with one strong rim-light at upper-left producing long horizontal specular streak across chrome surfaces, ambient fill from above producing soft gradient on undersides, no harsh shadows. Atmosphere: slight haze in middle distance suggesting scale, gradient sky from pale-cream horizon to soft-cobalt zenith, occasional distant geometric silhouette suggesting massive infrastructure. Architectural-industrial design language: confident curves and chamfered edges, oversized scale relative to small precisely-drawn human figures, every surface implying engineering intent rather than ornament. Rendering precision: hard-edge masking on geometric forms, soft-blend airbrush on volume modeling, fine pen-line for hairline detail, signature Mead curve-discipline. Color palette: chrome silver, warm cream, corporate orange, deep cobalt, occasional vermilion, never garish, always brochure-confident. Mood: corporate-optimistic future, the aerospace-brochure register, the world as the engineering proposal already approved, the future as already-rendered industrial-design contract. Composition: ample sky for caption insertion, hero subject mid-frame with environmental scale-cue. No legible text, no studio watermark, no company logos. Aspect ratio matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Syd Mead, Official Syd Mead Website

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1970s Acrylic Paperback Science-Fiction Spaceship with Striped Hull

These paperback-cover spaceships were often never in the books they covered. The publishers did not care. The cover sold the paperback regardless of internal correspondence. This register is the pulp-cathedral version of Baudrillard's argument: the cover is the actual product, the novel is the loss-leader. Applied to any contemporary subject, the frame encodes the buried thesis that the surface presentation, hazard-striped and brochure-monumental, is the load-bearing artifact and the underlying substance is irrelevant supporting documentation.

PROMPT

Re-render this image in the style of colorful 1970s paperback science-fiction cover illustration, acrylic-on-board lineage from mass-market Asimov, Heinlein, Brian Aldiss, and EC Tubb cover work circa 1972 through 1979. Medium: acrylic paint on illustration board, hand-rendered with airbrush for atmospheric gradients and brush for hard-edge mechanical detail, fine pinstriping for hull-panel definition. Surface treatment: massive metal hull dominant, with diagonal hazard-stripe paint schemes in saturated industrial palette (warning-orange, gloss-black, lemon-yellow, fire-engine red, occasional cobalt accent), heavy-duty rivet detail, exhaust nozzles glowing pale-blue or warm-yellow, antenna arrays and sensor-pods bristling. Composition: subject occupies majority of frame with deliberate scale-overwhelm, planet-curve or moon-surface in background providing scale-context, NO human figures visible (humans inappropriate to this register), distant secondary craft tiny for additional scale-cue. Lighting: single strong key-light from off-frame star (cool-white or warm-yellow), producing crisp specular on hull-edges and deep shadowed undersides, secondary planet-reflected fill on shadow side. Atmosphere: hard vacuum, occasional engine-glow particle trail, faint nebula gradient in deep background. Color palette: high-saturation industrial paint scheme over gray-metal substrate, sky black with subtle gradient toward planet-glow horizon, NO muted or naturalistic tones. Mood: heroic-scale industrial vessel rendered as pulp-cathedral object, the supermarket-paperback register of 1970s sci-fi mass-market publishing, the engineering brochure mated to the adventure novel cover. Rendering precision: hard-edge masking on hull geometry, soft airbrush on atmospheric gradient, fine brush for warning-stripe paint and rivet-detail, signature obsession with mechanical specificity. No legible text, no studio watermark, no readable warning-stripe lettering. Aspect ratio matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Science fiction art, Wikipedia

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H.R. Giger Biomechanical Airbrush Monochrome Frame

This biomechanical register collapses the Cold War distinction between organic and mechanical horror into a single object. The xenomorph is not a creature inside a ship; the ship is the creature. The register asserts that any opposition between the biological and the industrial is a category mistake. Applied to any contemporary subject, the frame encodes the Schmitt friend-enemy distinction at the level of substance: the enemy is not biology vs machinery, the enemy is the fused-surface itself, and recognizing it as a single antagonist is the political-aesthetic act.

PROMPT

Re-render this image in the style of biomechanical illustration, airbrush-and-acrylic-on-paper lineage from a landmark late-20th-century biomechanical art and science-fiction production-design tradition circa 1973 through 1992. Medium: airbrush acrylic on paper with fine-brush detail, near-monochrome palette in bone-and-iron tonality (warm-bone cream, dark-iron gray, occasional dried-blood ochre, deep-shadow charcoal, no full saturation anywhere). Surface treatment: biomechanical fusion dominant, ribbed flesh-tubes indistinguishable from hydraulic-tubing, vertebral-spine structures supporting machine-housings, exposed skeletal articulation merged with industrial fittings, surfaces simultaneously wet-organic and dry-machined. Composition: tight claustrophobic framing, subject occupying entire frame with no negative space relief, depth implied through tonal recession rather than perspective construction, symmetry frequent and obsessive. Lighting: single overhead or single-side hard light producing dramatic shadow-canyons in the rib-tubing surface, deep-shadow areas pure charcoal with no detail recovery, highlight areas bone-cream with crisp specular on wet-organic surfaces. Atmosphere: humid-industrial, surfaces faintly slicked with implied moisture, no environment beyond the biomechanical surface itself. Color palette: bone, iron, charcoal, occasional dried-blood ochre, never saturated, never warm in the comfort sense. Rendering precision: airbrush for soft-tonal gradient on volume modeling, fine-brush for sharp ribbed-tubing edges and skeletal-articulation detail, signature surface-density where every square centimeter contains structural-mechanical-biological information. Mood: dread-monumental, the body and the machine revealed as the same enemy, the surface where the distinction collapses, neither horror-of-biology nor horror-of-machinery alone but the horror of their fusion. No legible text, no studio watermark. Aspect ratio matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: H.R. Giger, Artsy Editorial

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John Berkey Impressionist Spacecraft Oil Frame

This painter understood what other commercial sci-fi illustrators did not. The viewer's brain finishes the rendering. A confident brush-stroke suggesting a panel-line carries more conviction than ten hours of literal panel-painting. This register is the position-sizing argument applied to illustration: most of the canvas is the supporting position, but the small high-conviction marks (engine glow, cockpit window, antenna spike) are sized as if they alone matter, because they do. The buried thesis is that impressionist suggestion compounds faster than photographic precision, and the painter who knows where to put the few sharp marks wins.

PROMPT

Re-render this image in the style of commercial sci-fi illustration, oil-and-casein-on-board lineage from Air Force, NASA, Saturday Evening Post, and Star Wars promotional-poster work circa 1968 through 1985. Medium: oil and casein paint on illustration board, hand-rendered with loose impressionistic brushwork, NO airbrush, NO hard-edge masking, mechanical detail suggested through confident brush-strokes rather than literal rendering. Surface treatment: massive spacecraft hull dominant but rendered loosely, hull-detail implied through tonal patches and quick highlight-strokes rather than panel-by-panel mechanical specification, occasional sharp accent-detail at focal points (cockpit window, engine glow, antenna spike) for visual anchor. Composition: dramatic three-quarter view or low-angle heroic, subject occupying majority of frame with confident dynamic placement, scale-context provided by atmospheric perspective rather than literal scale-cue. Lighting: strong directional light producing broad value-mass contrast, painterly soft-edge transitions in shadow areas, occasional thick-impasto highlight where engine-glow or specular hot-spot occurs. Atmosphere: heavy atmospheric perspective even in space, faint nebula-gradient or planet-glow providing color-temperature warmth, suggestion of motion through asymmetric trail or implied vector. Color palette: warm-orange and warm-gray dominant, cobalt-blue cool-shadow accents, occasional vermilion engine-glow, the warm commercial-illustration register specifically NOT the cold-engineering register of technical spacecraft painting. Rendering precision: deliberately loose at the brush-stroke level, deliberately precise at the composition-and-value level, signature willingness to leave large areas as suggestion rather than literal rendering. Mood: heroic-commercial, the magazine-cover or movie-poster register, the impression of monumental craft rather than its literal documentation. No legible text, no studio watermark, no readable lettering on hull. Aspect ratio matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: John Berkey, Official John Berkey Art Website

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Painterly Digital Retrofuturist Landscape of Abandoned Technology and Suburbia

This register inverts every prior sci-fi-concept register. Earlier commercial traditions sold the future as brochure or pulp cathedral, while biomechanical traditions sold it as horror. Here the future is painted after it arrived, was integrated, and stopped mattering. The Tesla-coil tower behind the IKEA. The mech-walker rusting in the Volvo dealership lot. The buried thesis is Baudrillard's later argument: the simulation absorbs the territory, then the territory absorbs the simulation, and the residue is suburban Sweden where nothing is shocking because everything was already pre-shocked. The melancholy is the cost of the absorption.

PROMPT

Re-render this image in a painterly digital retrofuturist landscape register, post-2014 Tales-from-the-Loop and Things-from-the-Flood lineage. Medium: digital painting with painterly brush-quality, photographic value-range and atmospheric naturalism merged with hand-painted edge treatment, soft-edge atmospheric perspective dominant. Surface treatment: decommissioned or abandoned advanced-tech objects (sphere-walkers, derelict cooling-towers, mothballed reactors, rusted experimental hardware) integrated into mundane 1980s Swedish suburban or rural Scandinavian landscape (rapeseed fields, birch forest, snow-covered farmland, kommun-housing blocks, two-lane country road). Tech objects show weathering, rust, dirt, vegetation overgrowth, indicating long-term abandonment or normalization into landscape. Composition: wide-establishing or medium-establishing landscape, tech object placed off-center as environmental fact rather than focal subject, human figures (typically children or working adults) small and going about ordinary activity (cycling, walking dog, standing in field) seemingly indifferent to the tech presence. Lighting: low-angle Scandinavian sun, golden-hour or overcast-diffuse, color-temperature naturalistic-cool with warm horizon accent, long shadows in golden-hour scenes, flat-grey lighting in overcast scenes, NEVER dramatic theatrical lighting. Atmosphere: heavy environmental presence, faint mist over fields, palpable cold or palpable summer-warmth depending on scene, photographic-naturalism in air-density. Color palette: muted earth-tones (rapeseed-yellow, birch-white, asphalt-gray, kommun-housing brown-and-cream), cool sky-tones (overcast-gray, dusk-magenta, winter-pale-blue), tech objects in faded industrial-cream or weathered-orange, NEVER high saturation. Mood: melancholic-mundane, the future arrived and was unremarkable, the kids cycle past the alien machine as if it were a tractor, the tech-uncanny normalized through proximity and weathering. Rendering precision: photographic in value and atmosphere, painterly in brush-edge and selective-detail, signature refusal to dramatize the science-fictional element. No legible text, no studio watermark. Aspect ratio matching source. Preserve the subject and composition of the source image exactly, change only the medium and rendering.

Learn the source: Retrofuturist landscape painting, Wikipedia

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TECHNICAL & PRECISION . GRAMMAR 49 OF 52

Coach

18 prompts

Learn the movement: Coach

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NFL Films Sideline Cinéma-Vérité (Sabol-era, 1965-1995)

Lombardi-era coaching presence is the original sovereign-instruction register: command without volume, attention without performance. The Sabol cinematographic vocabulary made this register visible. Applied to any contemporary instructor, mentor, or authority figure, the register asserts: real authority does not need to perform itself.

PROMPT

Re-render this image as a still frame from a 1970s NFL Films sideline sequence by Steve Sabol, shot on 16mm Kodak Ektachrome at 64 frames per second slow motion. Subject framed in a medium close-up at sideline distance, three-quarter angle, head turned slightly toward the field. Backlit by stadium lights at dusk or overcast afternoon, halo of breath visible in cold air, slight rim-light on shoulders and hair. Foreground: shallow focus, slight grain of pushed Ektachrome, color palette dominated by team-color uniform with desaturated stadium background. The subject wears a coach's headset or holds a laminated play sheet, expression composed in deep observational concentration, eyes tracking off-frame action, lips slightly compressed, jaw set. Mood: command through presence rather than volume, the kind of authority that does not need to perform itself, the quiet center inside a chaotic peripheral field. Background: out-of-focus stadium crowd as field of saturated color, distant players as suggested silhouettes, sideline yard markers and chalk dust faintly visible. Film grain, slight motion blur on background elements, sharp focus on subject's face only. No text, no team logos, no jersey numbers, no specific NFL Films logo. Preserve the subject and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source, prefer 16:9 cinematic if source allows.

Learn the source: Steve Sabol, Pro Football History

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High School Yearbook Coach Portrait (1950s Friday Night Lights)

The 1950s yearbook coach portrait is the sovereign moral-instruction register hiding in plain sight as a piece of civic documentation. Wooden coached UCLA in this exact register before he was famous: cardigan, clipboard, judgment-without-malice. Applied to any contemporary mentor, the register asserts: moral authority looked like this, and the absence of this register in contemporary mentor imagery is itself a thesis.

PROMPT

Re-render this image as a 1950s high-school yearbook full-page coach portrait, formal studio-style sepia-toned black-and-white photograph or single-color spot-tinted print. Subject seated or standing in a simple posed three-quarter angle, wearing modest civilian clothing of the era (cardigan over collared shirt, dark tie, simple slacks, sensible shoes, or alternately a team windbreaker with whistle on lanyard). Studio backdrop of muted painted canvas in a neutral gray-brown. Subject's hands visible: either folded in lap, holding a clipboard at hip, or one hand on the back of a wooden chair. Face in three-quarter light, eyes direct to camera with steady judgment-without-malice expression, mouth set in a small unforced near-smile. Mood: civic respectability, the moral architect of a generation of boys, the man whose name will be on the gymnasium 40 years later, no glamour, no performance, no contemporary self-consciousness. Print texture: slight grain of period photographic paper, gentle vignetting at corners, sepia tonal range or selective spot color (single muted color accent in tie or windbreaker stripe). No text, no yearbook caption, no school name, no team logo, no date. Preserve the subject and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source, prefer portrait orientation if source allows.

Learn the source: High

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Chalkboard X′s and O′s Diagram (Bobby Knight era, 1970s-1990s)

The chalkboard X's-and-O's register is the visual grammar of pure functional specificity. The coaching maxim "do your job" is the verbal expression of the same register. Applied to any contemporary subject, it asserts: real instruction is specific, not motivational. The diagram is the discipline.

PROMPT

Re-render this image as a hand-drawn diagram on a slate chalkboard in the lineage of 1970s-1990s basketball or football coaching whiteboards. Foreground: dense overlapping diagram of X's, O's, arrows, dotted lines, and short cryptic notations in white chalk on dark green-black slate, the diagram covering most of the visible board surface, with the source-image subject either composed within the diagram (as one of the X's or O's, slightly larger and rendered more specifically) or standing at the board mid-instruction, hand raised with a piece of chalk, mid-stroke. Chalkboard texture: visible eraser smears under the new drawing, faint ghost lines from previous diagrams not fully erased, chalk dust accumulated at the bottom edge of the board, the board mounted in a simple wooden frame. Subject (if rendered as figure) wears coaching clothing: collared shirt, slacks, simple shoes, no flash. Light: harsh overhead fluorescent of a locker-room or film-study room, slight cool color cast, hard edge of shadow under the chalk tray. Mood: pure functional specificity, no motivational text, no inspirational quote, the diagram IS the instruction and the instruction IS the discipline. No legible text words, no team names, no specific play names, only the geometry of X's, O's, arrows, and Greek-letter-style cryptic shorthand. Preserve the subject and composition of the source image exactly, integrating them into or in front of the chalkboard. Aspect ratio matches source, prefer landscape orientation if source allows.

Learn the source: Chalkboard

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Boxing-Gym Corner-Man Wrap-the-Hands Frame (Cus D'Amato / Eddie Futch)

The boxing gym corner-man register is the visual grammar of one-to-one sovereign instruction. It cannot be scaled, recorded, mass-distributed, or platform-mediated. The elder hands transmit specificity to the younger hands. Applied to any mentor-mentee subject, the register asserts: real instruction is bodily, specific, and unscalable, and therefore the only kind that survives platform collapse.

PROMPT

Re-render this image as a 35mm black-and-white documentary photograph from a 1960s-1980s boxing gym in the lineage of Catskill Boxing Club (D'Amato) or Stillman's Gym (Futch). Subject composed at intimate distance, two figures in frame: the elder seated on a wooden bench or stool, focused entirely on wrapping the hands of the younger who sits or stands at close proximity. Both figures rendered with documentary specificity: the elder in faded sweatshirt or unbuttoned cardigan with bare forearms, the younger in tank-top or t-shirt with boxing shorts visible. Hands central in the composition: the elder's older worn hands carefully wrapping the gauze around the younger's fresh knuckles. Light: single source from a high gym window, hard directional light, dust visible in the beam, deep shadows on the far side of both faces. Background: out-of-focus heavy bags, speed bag platform, faded fight posters on cinderblock wall, an industrial fan. Mood: one-to-one transmission, the form of instruction that cannot be scaled or mass-produced, the elder pouring decades of specificity into a single body. Film grain of Tri-X 400 pushed one stop, deep blacks, sharp focus on the hands central in frame. No text, no fight-card lettering, no specific gym signage. Preserve the subjects and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Boxing

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Soviet Sports-Pedagogy Manual Plate (Chess Technique / Sovetsky Sport, 1970s)

Soviet sports pedagogy rendered athletic instruction as state engineering. The aesthetic is the discipline. Applied to any contemporary practice-discipline subject, it asserts: the process IS the iconography, and any iconography of the result without the process is glamour-shopping. A championship coach's process frame, executed in the precise grammar of chess technique.

PROMPT

Re-render this image as an illustrated plate from a 1970s Soviet sports-pedagogy training manual in the lineage of Sovetsky Sport / Fizkultura publishing house. Hand-drawn ink-and-wash technical illustration with restrained two-color application: black ink linework with single secondary tone (muted brick red or steel gray) for selected anatomical or directional emphasis. Subject rendered with anatomical specificity, posture frozen at the precise instant of a technical movement (a chess move mid-piece-placement, a weightlifting position at lockout, a gymnastic hold at peak extension, a swimming stroke at catch-phase). Background: minimal technical scaffolding: a labeled axis of motion, an angle arc indicating range, a faint grid of measurement squares, an arrow indicating force vector, all rendered with the precision of an engineering diagram. Labels and notations stripped of text but suggested as small geometric reference marks (small numerals replaced by abstract dots and dashes). Mood: process as state program, the discipline rendered as engineering specification, no game-day glamour, no celebration, the practice repetition is the aesthetic. Paper texture of pulp-grade manual stock, slight foxing at corners, sewn-binding shadow at one edge. No legible text, no Cyrillic lettering, no Soviet iconography, no specific federation logos. Preserve the subject and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Soviet sports pedagogy, Comrade Gallery

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Coach Wrestling Room Mat Drilling Grind

The wrestling room is the most efficient character-manufacturing facility in American secondary education. The practice format is brutal in a specific way: there is no ball, no opponent-team to blame, no defensive scheme to hide inside. The drill is two bodies, one mat, and repetition under a cadre's watch. The coach standing at the edge of the mat with arms folded is not coaching technique in that moment; the coach is providing the cadre-presence that keeps the room from softening into half-effort. The register encodes the Wingate special-operations cadre-by-attrition mode applied to youth athletics: the mat room converts effort directly into character because there is nowhere for effort to leak out into team-credit or position-specialization. Applied to any subject in a cadre-watching-the-grind posture, the frame asserts that the standing-still cadre is the load-bearing variable, not the technique-instruction.

PROMPT

Re-render this image as a documentary-style photograph in the register of a 1990s American high-school or small-college wrestling-room interior during a winter-season afternoon practice. Setting: dedicated wrestling practice-room with wall-to-wall padded mat surface in the canonical worn-red or worn-blue color, walls padded to about chest height in the same mat-color with wrestling-circle markings painted on the mat (no legible school name, no legible numerals, only the geometric circle markings). Wall padding shows visible wear-marks (scuffs, faded patches) from years of bodies pressed against it. Fluorescent overhead lighting from ceiling-mounted strip fixtures producing the characteristic flat-bright gym lighting with slight greenish-cool color cast and faint long shadows directly under feet. Subject (the coach) positioned standing at the edge of the mat or at the corner where mat meets wall, arms folded across chest or hands on hips, weight on one foot, watching the practice intently with a flat unreadable expression. Coach attire: a faded school-color hooded sweatshirt or athletic-cut quarter-zip pullover with the sleeves pushed up, athletic shorts or sweatpants, well-worn wrestling shoes or simple athletic shoes, a stopwatch on a lanyard around the neck or held in one hand, a single rolled towel over one shoulder. Visible in the background mid-and-far-ground: pairs of wrestlers on the mat working a drilling sequence (one partner shooting a takedown, the other absorbing and turning), bodies positioned low to the mat, the suggestion of repetitive grind not match-intensity but practice-intensity, sweat-sheen on skin under the fluorescent light. Air slightly hazy with the visible warm exhalation breath in the gym-cooled room and the subtle particle-suspension of mat-rubber dust. Lighting: even fluorescent overhead key, no dramatic chiaroscuro, the lighting is honest-flat-gymnasium light, not heroic. Rendering: documentary photo realism, slightly cool color temperature, mid-grain film texture, sharp focus on the coach with the partner-drilling in slightly softer mid-ground focus, no motion blur on the coach (the coach is the still center, the action is around them). Color palette: red-mat or blue-mat dominant in the foreground, the school-color sweatshirt as secondary, cool fluorescent ambient overall, naturalistic skin tones biased slightly cool, no color treatment. Mood: the cadre register where the coach is the standing-still cadre of discipline that the room organizes itself around, the mat-room converts effort directly into character through repetition under watching, the Wingate-special-operations training-by-attrition mode where the room itself does the work and the coach is the cadre presence that prevents the room from softening. Composition leaves the upper or lower margin open for caption insertion. No legible text on walls or apparel, no real numerals on the mat-circle or scoreboard, no school-name visible, no logo, no watermark. Aspect ratio matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Wrestling

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Coach Track Coach Stopwatch Clipboard

The mechanical stopwatch in a track coach's hand is the most-honest authority artifact in coaching. Unlike a wrestling-room cadre presence, a football coach's playbook, or a basketball coach's defensive scheme, the stopwatch has no opinion. The watch reads what the watch reads. The runner can argue effort, claim fatigue, blame the wind, request a re-do, and the watch will produce the same number. The register encodes the measurement-first quantified-honesty mode: the measurement instrument outranks the social negotiation, and the coach's authority is derivative of the watch's. The clipboard with the training log is the longitudinal-truth artifact that turns each individual time into a position on a personal-best curve, denying the runner any single-day excuse-frame. Applied to any subject where the measurement instrument is the load-bearing authority (lab benchwork with calibrated instruments, financial-portfolio mark-to-market, fitness-test scoring), the frame asserts that the operator of the undeceivable witness has all the authority they need and the social-coaching is downstream.

PROMPT

Re-render this image as a documentary-style photograph in the register of a 1980s-1990s American outdoor high-school or college track-and-field practice or meet, mid-afternoon sunlight. Setting: outdoor 400-meter all-weather running track in the canonical brick-red rubberized surface with crisp white lane-lines (no legible numerals on lanes, only the visible line-painting), inside-field of mowed grass visible beyond the inside curb of the track. Subject (the coach) standing at the finish-line area on or just inside the track-edge, body slightly side-on to the camera, weight evenly planted, one hand at chest-height holding a chrome or matte-black mechanical stopwatch with the thumb poised on the start-stop button, the other arm clamping a metal clipboard against the ribs with several sheets of training-log paper visible (no legible writing, only the suggestion of pen-marked rows and columns). Head turned toward an approaching runner visible at mid-frame depth, gaze locked-in with the focused concentration of someone reading body-mechanics in real time. Coach attire: a windbreaker or warm-up jacket in muted school-colors, athletic pants or track-pants, well-worn running shoes or coaching-flats, a baseball-style cap shading the eyes, a whistle-on-lanyard around the neck. Visible in the mid-and-far-ground: one or two runners approaching the finish line at racing-stride, bodies extended in the canonical sprint or distance-form, blurred slightly by motion to contrast with the still coach. Sky: clear-blue or partly-cloudy with bright direct sunlight at a high-afternoon angle creating short hard shadows. Lighting: direct natural sunlight as key, sky-fill, the lighting is honest-outdoor not heroic. Rendering: documentary photo realism, slightly warm color temperature (afternoon golden bias), mid-grain film texture, sharp focus on the coach with the runner in mid-ground motion-blur, no motion blur on the coach (coach is the still measurement-anchor, runner is the measured-action). Color palette: brick-red track surface dominant, school-color windbreaker secondary, blue sky and green infield ambient, naturalistic skin tones, no color treatment. Mood: the undeceivable-witness register where the mechanical stopwatch is the instrument that cannot be talked-out-of, the runner can claim any time and the watch will read what the watch will read, the measurement-first quantified-honesty mode where the measurement instrument outranks the social negotiation, the coach is not the judge but the operator of the judge, and the clipboard is the longitudinal-truth record that turns each individual time into a position on a personal curve. Composition leaves the upper sky-area open for caption insertion. No legible text on clipboard or apparel, no real numerals on lanes or stopwatch face, no school-name visible, no logo, no watermark. Aspect ratio matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Track

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Coach Locker Room Halftime Address

The halftime locker-room address is the closest thing American sports has to a sovereign-decision moment in the Schmitt sense. The first half is a known result. The second half has not happened yet. The coach in the center of the locker room is not running through X's and O's, that work was done before the game; the coach is articulating the decision to fight the second half as a single bounded act that the room is about to commit to or not. The register encodes the Schmitt friend-enemy distinction in its purest non-political form: the second-half opponent is named as the enemy, the group is named as the friend, and the coach's authority is the act of naming. Players who walk back onto the field after the address have signed the sovereign commitment whether they intended to or not. Applied to any subject in a pre-second-half address posture (board meetings before pivotal quarters, military pre-operations briefings, political-campaign pre-debate huddles), the frame asserts that the address IS the decision and the X's-and-O's are downstream.

PROMPT

Re-render this image as a documentary-style photograph in the register of an American football or basketball locker-room interior at halftime, mid-game, indoor evening lighting. Setting: institutional locker-room interior with metal or wooden lockers lining the walls (no legible names, no legible numerals on lockers), benches running parallel to lockers, concrete or tile floor visible with scattered tape-strips, towels, and equipment-bags, ceiling-mounted fluorescent strip-lighting providing the characteristic flat-bright locker-room illumination with slight greenish-cool color cast. Subject (the coach) positioned standing at the center of the room or at the front of the room with players seated on the surrounding benches forming an audience-arc, body squared toward the room, one hand emphatically pointed or palm-down for emphasis, the other hand at side or holding a small clipboard or rolled-up play-sheet. Face captured at the peak of mid-address: jaw set, eyes locked on the room, mouth open in active speech, neck-veins faintly visible, the expression of a person delivering a sovereign-decision speech rather than tactical-coaching instruction. Coach attire: a coaching-staff polo or quarter-zip in team-colors with the sleeves slightly rolled (no legible team-name, no logo), khaki coaching-pants, the headset still hanging around the neck, a small game-script card visible folded in the breast pocket. Visible in the surrounding mid-and-near-ground: players seated on benches still in full uniform (jerseys, pads, partial-equipment with helmets resting on the floor or on the bench beside them), bodies forward-leaning with elbows on knees or hands clasped in front, faces tilted up toward the coach in held-attention, sweat-sheen on skin, a few towels around shoulders, one or two players with bowed heads listening. Air slightly hazy with the visible warm-breath and locker-room-humidity haze. Lighting: even fluorescent overhead as primary key, fill from secondary fixtures producing the honest-flat institutional lighting, the coach is illuminated the same as the players (no heroic spotlight), the visual hierarchy is from posture and gaze-convergence not from lighting. Rendering: documentary photo realism, slightly cool color temperature, mid-grain film texture, sharp focus on the coach with players in slightly softer mid-ground focus (the gaze-direction of the players draws the eye toward the coach), no motion blur. Color palette: institutional locker-grey or wood-tan dominant, team-color polo on the coach as the warm-accent, naturalistic skin tones, no color treatment. Mood: the sovereign-moment register where halftime is not a tactical-adjustment meeting but a decision-to-fight-the-second-half deliberation, the Schmitt-friend-enemy distinction articulated by a single authority who names the second-half as the test that the first-half was the rehearsal for, the room held in the stillness that only happens when a group is about to commit to a decision it cannot take back. Composition leaves the upper or behind-the-coach background area open for caption insertion. No legible text on lockers, jerseys, or apparel, no real numerals on jersey backs, no team-name visible, no logo, no watermark. Aspect ratio matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Locker

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Coach Film Study Projector Dark Room

The film-study room is where contemporary coaching actually happens. The field-game is the user-interface; the tape-room is the source-code. A coach who out-watches the opponent in the dark room is out-coaching them before either team takes the field. The register encodes the analysis-substrate-update mode applied to coaching: the analysis-layer has updated from the canonical chalkboard-and-instinct (covered in the existing Chalkboard-Xs-and-Os file) to the all-22-tape-and-tendency-spreadsheet, and the new substrate has produced a new tier of coaches who win because they live in the tape-room. Applied to any subject whose actual work happens off-stage in the analysis-room rather than in the visible-performance moment (poker players reviewing hand-histories, traders reviewing post-mortems, surgeons watching procedure-tape), the frame asserts that the tape-room IS the real game and the field is the export-layer.

PROMPT

Re-render this image as a documentary-style photograph in the register of an American football or basketball coaching-staff film-study room, late evening or off-hours, lights off except for the projector-beam. Setting: enclosed institutional meeting room with a roll-down or wall-mounted projection screen at the front (or a large wall-mounted display), rows of meeting-room chairs or a small conference-table with chairs around it (no legible writing on whiteboards, no legible names on placards). Walls otherwise dark, single rectangular window at one side fully darkened or with the shade drawn. A 16mm-style film projector or modern video-projector mounted on a small rear table or ceiling-mounted, casting a visible bright rectangular beam-shaft through the dim air of the room (the beam carrying visible dust-particles or faint haze) to the screen at the front. On the screen: an indistinct frame of game-tape showing the suggestion of player-bodies in a play-action or formation-set, deliberately rendered as a slightly soft and motion-suspended image with no legible jersey-numbers, no legible team-names, no logos, only the geometric suggestion of bodies in formation. Subject (the coach) seated in the middle or front row of the meeting-room chairs, leaned slightly forward with elbows on knees or one hand at chin in thought, holding a remote control or clicker in one hand, face partially illuminated by the screen-light bouncing back into the room (the screen is the dominant key-light, lighting the coach's face from the front with a slight cool-blue cast), the rest of the body in deep shadow. Expression: locked-in concentration with eyes narrowed at the screen, mid-thought or mid-analysis. Coach attire: simple coaching-staff pullover or quarter-zip, athletic-cut pants, the headset and field-gear absent because this is the off-field analysis context. Optional second figure: a single assistant coach or coordinator seated one row behind or beside the subject, also illuminated by the screen-bounce light, attention on the screen as well, providing the suggestion of two-staff-deep-in-analysis without distracting from the main subject. Lighting: the projector-beam and screen-bounce are the only practical light-sources, deep shadow elsewhere, the lighting is intentional-low-key in the documentary-honest register not the heroic-cinematic register. Rendering: documentary photo realism, cool color temperature dominant (the screen-bounce is the blue-cool key), mid-grain film texture, sharp focus on the coach with the screen-image in slightly softer focus, no motion blur. Color palette: cool-blue and deep-shadow dominant, the screen-bounce as the only warm-ambient highlight on the coach's face, naturalistic skin tones biased cool, no color treatment. Mood: the tape-room real-game register where the coach watches the same play forty times to understand a single tendency, the substrate-update mode where the analysis-layer is now the actual game and the live-field-action is the downstream consequence, the contemporary coaching reality that the coach who out-watches the tape-room out-coaches the opponent before the field-game ever starts. Composition leaves the dark wall area to one side or above open for caption insertion. No legible text on screen, on whiteboard, on apparel, no real numerals visible, no team-name visible, no logo, no watermark. Aspect ratio matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Film

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Coach Olympic Lifting Platform Spotter

The spotter on a maximum-attempt lifting platform is not lifting the bar. The spotter is providing the psychological permission for the lifter to commit to a weight the lifter would not load alone. The register encodes the Wingate-cadre mode in its most-intimate one-on-one form: the cadre's presence-without-interference is itself the load-bearing variable, because the maximum-attempt requires the lifter to commit knowing that if the lift fails the failure will not be catastrophic. Take the spotter away and the lifter loads the bar to a sub-maximum weight, attempts the lift in safe mode, and never finds out what their actual ceiling is. The spotter is the permission-to-find-the-ceiling. Applied to any subject in a one-on-one mentor-or-witness role where the mentor's presence enables the protege to commit to higher-stakes attempts (research advisors, surgical-residency attending physicians, executive coaches, sponsors in recovery), the frame asserts that the spotter does not do the work, the spotter enables the work to be attempted at maximum.

PROMPT

Re-render this image as a documentary-style photograph in the register of a serious Olympic-weightlifting training gym or competition warm-up room, dedicated lifting-platform area, harsh overhead lighting. Setting: rubber-mat or hardwood-platform lifting surface (the canonical raised wooden platform with the surrounding rubber drop-area for plate-impact), a barbell loaded with multiple competition-style bumper-plates on each side (plates rendered as solid color-banded discs with no legible weight-numerals, just the visible plate-stack indicating heavy loading), a chalk-bowl visible at one corner of the platform with white chalk-dust dusting the platform surface and the surrounding floor. Walls of the room industrial: bare concrete or painted cinder-block, possibly with a wall-mirror for form-check at one side and racks of additional bumper-plates and barbells visible at the far wall. Ceiling-mounted high-intensity overhead lighting producing strong direct top-light. Subject (the coach, the spotter) positioned standing close behind and slightly to the side of the lifting athlete (the athlete is the source-image subject, preserved exactly), body angled in a stable athletic stance with knees slightly bent and weight forward, hands held up at chest-or-shoulder height with palms-open and fingers spread, hovering just outside the catch-path of the barbell without making contact (the no-touch hover is the diagnostic of competent spotting: present, not interfering). Coach gaze: locked-in on the barbell and the athlete's body-position, reading the lift in real time, ready to step in if the bar travels-back or if the athlete loses position, but not premature. Coach attire: simple athletic-training-coach polo-shirt or fitted t-shirt in muted colors, athletic shorts or training-pants, well-worn weightlifting shoes (the coach is dressed to step onto the platform at any second), no headset or whistle (this is the lifting-room register, not the team-sport register). Visible peripheral: a single second coach or training partner at the corner of the platform with a stopwatch or a phone recording the lift, the suggestion that the lift is being witnessed and timed for record. Lighting: hard top-light producing strong directional shadows under the barbell and under the athlete's body, the coach lit the same as the athlete (no heroic separation), the platform surface highlighted by the direct top-light. Rendering: documentary photo realism, neutral-to-slightly-cool color temperature, mid-grain film texture, sharp focus on the coach and the barbell, with the athlete in equally-sharp focus, no motion blur (this is the held-tension moment, not the explosive moment). Color palette: industrial-gray and rubber-black dominant, the bumper-plate color-bands as the only saturated accent, naturalistic skin tones, no color treatment. Mood: the permission-to-attempt-the-maximum register where the spotter's presence is the entire reason the lifter is willing to load the bar at this weight, the Wingate-cadre mode applied to one-on-one strength-training where the cadre's presence creates the psychological-safety to commit fully to a lift that the lifter would not attempt alone, the spotter does not lift the bar but the spotter makes the attempt possible. Composition leaves the upper or side wall area open for caption insertion. No legible text on weight-plates or apparel, no real numerals on plates or competition-board, no facility-name visible, no logo, no watermark. Aspect ratio matching source. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Olympic

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Greentext Locker Room Be Me Walk On

The walk-on at 4:47am and the greentext anon at 4:47am are the same person, and both are doing the only honest version of the work: unpaid, unwatched, and unsponsored. The crude rendering register matches the crude register of the activity. Both refuse the polish that would make the act marketable, and the refusal is the entire point of either.

PROMPT

Render the source in a fused register: the visual lineage of an early-morning team-facility locker room (dim institutional fluorescent, painted cinderblock walls, metal-grate locker doors, worn wooden bench, fogged mirrors) overlaid with the crude graphical honesty of MS-Paint greentext confessional aesthetic. Subject treated with the slightly-naive line quality of MS-Paint screenshot work: hard pixel-feel edges around the subject, simplified value steps rather than smooth gradients, a faint suggestion of jaggy aliasing. Environment rendered as a chat-screenshot register: soft white background creeping in at the upper edges, the locker room scene held in a loose rectangular frame as if it were the embedded image in a greentext post. Color palette: institutional fluorescent green-grey wall tone, locker-door dull red or blue, sweat-stained shirt grey, deep shadow black, and a faint imagej-style green tint at the frame edges (the greentext color leaking into the image without ever rendering as text). Light source: harsh overhead fluorescent, mild flicker implied. Mood: 4:47am, walk-on day one, no one to perform for, the kind of crude emotional truth that only renders in a low-fidelity medium. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Greentext, Know Your Meme

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The Cut From The Team Doomer Greentext

The cut list is the first honest performance review a young person ever gets. Every later institution will deliver the same verdict more politely and at higher cost. The greentext register matches the moment because greentext is the only contemporary form that can hold institutional rejection without packaging it as a growth opportunity. The growth is real, but it cannot be sold back to the cut kid as the lesson.

PROMPT

Render the source in a fused register: the visual lineage of a high school or college hallway outside a closed coach's office (linoleum floor with the slight glare of overhead fluorescent, painted cinderblock or trophy-case wall, a printed sheet of paper taped to a door at eye level) overlaid with the crude graphical honesty of doomer greentext confessional aesthetic. Subject treated with the slightly-naive line quality of MS-Paint screenshot work: hard pixel-feel edges, simplified discrete value steps, faint jaggy aliasing along contours. Environment held inside a loose rectangular frame as if it were the embedded image in a greentext post, with soft white background creeping in at the upper edges. Soft motion blur on the body suggesting the moment the subject turns from the list and walks away, or the slumped stillness of having read it. The taped sheet rendered as a textured rectangle of cream paper with line-density suggestion but no resolvable text. Color palette: institutional fluorescent green-grey, cream paper, dirty white wall, deep shadow black, doomer-overcast-blue tint at the frame edges. Light source: harsh overhead fluorescent, slight reflection off the linoleum. Mood: the moment institutional rejection becomes the start of the real character arc, rendered with the crude sincerity of an anonymous confessional post. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Greentext, Know Your Meme

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Underdog Vindication Anon Was Right Greentext

The unwatched payoff is the only one that the institution did not extract a cut from. The vindication that arrives with no audience is the only one that belongs entirely to the person who earned it. The greentext register is the only contemporary aesthetic that can hold this without monetizing it, because greentext refuses the production values that would make the moment marketable to anyone else.

PROMPT

Render the source in a fused register: the visual lineage of a post-event sports facility (empty bleachers in the background, an unattended scoreboard implied as a glowing blocky shape at the back of the frame, the marked surface of a field, court, mat, or track underfoot, equipment scattered where the subject is the last person left) overlaid with the crude graphical honesty of greentext-confessional vindication aesthetic. Subject treated with the slightly-naive line quality of MS-Paint screenshot work: hard pixel-feel edges, simplified discrete value steps, faint jaggy aliasing along contours. Environment held inside a loose rectangular frame as if it were the embedded image in a greentext post, with soft white background creeping at the upper edges. The scoreboard at back rendered only as a glowing rectangle of warm color (amber or red), with texture suggesting numbers but never resolving them. Lighting: late-afternoon golden through high windows, or the residual stadium lights at half-power, dust motes catching in the beams. Color palette: warm late-afternoon gold, deep field green or court orange or mat red, deep shadow black, scoreboard amber glow, and a faint greentext-tint at the frame edges. Mood: the moment everything the unwatched grind paid into finally cashes out, witnessed by no one, photographed by no one, posted by no one, and that is the highest form of the payoff. No legible on-canvas text, no logos, no named hate-symbols, no real-person defamation. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering.

Learn the source: Greentext, Know Your Meme

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Bear Bryant Houndstooth Tower

Bear Bryant made Alabama football a permanent fact of the American landscape. The houndstooth hat was not a fashion choice; it was the visual signature of a man who had bent an entire region to his will. Re-rendering him as a classical institutional portrait asserts that some coaches do not just win games, they build empires that outlast them.

PROMPT

Re-render this image as a classical portraiture in the manner of American presidential or institutional monument painting, circa 1960s-1980s, of a coach in full houndstooth fedora and suit jacket, seated or standing with the bearing of a patriarch who has built an unconquerable institution. Subject rendered in three-quarter angle, head slightly elevated, eyes meeting viewer directly with the expression of absolute certainty. The houndstooth pattern on the fedora and jacket front is rendered with photographic precision, each check visible as a geometric fact. Background: gradually dissolved into a monumental stadium interior, the brick arch of an amphitheater or press box rising behind the figure, the architecture itself rendered as the cumulative achievement the coach has built. Light: single formal portrait light from the left, strong rim-light on the shoulder and cheek, deep shadow on the far side of the face, classical museum-portrait chiaroscuro. Setting suggests the coach is not sitting in the stadium but the stadium is materializing behind him as evidence of his will. Skin rendered with careful modeling, hands detailed and commanding, the fedora brim sharp and precise. No motion, no informality, the posture is the architecture. Mood: institutional authority rendered as portraiture, the legend as a spatial fact, the coach as the tower he built. Color palette: warm skin tones, houndstooth in monochrome or muted tan, deep background browns and reds of brick, cool shadow tones. Forbid: any speech text, any specific team logos, no watermark, no legible scoreboard numerals. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Bear Bryant, Britannica

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Meditative Basketball Coaching Portrait with Geometric Triangle Diagram

The triangle offense in contemplative basketball coaching is the only basketball system that reads as a meditation practice made visible. The geometry was not mere tactic; it was a form of instruction that taught the players to see the floor as a space of relationships rather than individual superiority. The coach at the center is not directing but observing, allowing the geometry itself to do the instruction.

PROMPT

Re-render this image as a high-contrast graphic composition combining documentary realism with geometric abstraction, in the manner of 1990s-2000s NBA coaching literature and zen-inflected design. Subject: a coach rendered in documentary-realistic style, positioned within or emerging from the perfect geometric structure of a basketball triangle offense diagram overlaid on the floor below. The triangle is rendered as bright white lines or light geometric planes emerging from a darkened basketball court, the three vertices of the triangle positioned at the three-point line corners and the high post area, the triangle as a perfect equilateral or near-equilateral form dominating the compositional space. Coach positioned at one vertex or at the centroid of the triangle, body posture suggesting both the physical location and the mental state, hands open or resting, expression calm and observational. The court rendered in dark tones, the triangle in bright white or light value, creating strong figure-ground contrast. Geometric elements may extend upward from the floor plane as light rays or abstract planes, suggesting the offense as a three-dimensional structure. Light: clean modern gym light, even illumination, high contrast between figure and background, no melodrama. Color palette: mostly monochrome or near-monochrome, dark court tones with bright geometric accent, skin tones warm and clear. Composition: bird's-eye perspective or three-quarter overhead angle showing both the coach's face and the full triangle geometry, the composition suggesting both material reality and abstract design principle. Mood: cerebral calm, the offense as geometry as meditation, the coach as the still center where the three forces meet. Forbid: any legible text or play annotations, no basketball players in action, no scoreboard, no logos, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio wide recommended for geometric clarity.

Learn the source: Triangle offense, MasterClass

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Pat Summitt Stare Womens Hoops

Pat Summitt's greatest coaching tool was her stare. Players described it as a force that required no voice, no gesture, just the absolute clarity that she had seen your mistake and would not tolerate the next one. The stare was not punishment but instruction, a form of communication so direct it became spiritual. Re-rendering it in extreme close-up asserts that the discipline is often the look, not the word.

PROMPT

Re-render this image as a documentary-style extreme close-up portrait of a coach's face in the register of American sports photography, circa 1980s-2010s, shot with the intimacy of a magazine cover or television broadcast close-up. Framing: tight close-up filling most of the frame with the coach's face at full scale, the eyes dominating, the face cut at the chin and hairline (portrait-crop convention). Subject rendered with complete documentary realism: facial structure, skin texture, every line and age-mark rendered honestly, eyebrows set low and forward, eyes fixed on a target off-frame with absolute focus and uncompromising intensity, lips compressed slightly or set in a neutral line, the expression registering not anger but something closer to clarity, the kind of intensity that comes from absolute clarity about what must happen. Lighting: sharp directional light, strong defined shadows under the cheekbones and brow, the eyes themselves rendered with catch-light suggesting the target is fixed in view. Hair rendered in period-appropriate style, natural tones. Background: extremely shallow focus, the background rendered as soft neutral value, suggesting an interior or court setting without specificity. Color palette: natural skin tones, neutral background, the composition focusing all attention on the face and especially the eyes. No expression of rage or caricature, the intensity is purely directional focus. Mood: the discipline is communicated by the stare alone, no words, no gesture, the player has already seen this look and already knows what is required. Composition: the face fills the frame symmetrically, frontal or slight three-quarter angle, the eyes centered and fixed. Forbid: any legible text, any team logos visible, no speech bubble, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio 1:1 or tall preferred for portrait intimacy.

Learn the source: Pat Summitt, Basketball Hall of Fame

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Soviet Hockey Tarasov System

Anatoly Tarasov revolutionized hockey by teaching that the sport is not a collection of individual talents but a system where every player is a component in a larger machine. The coach is not the apex but the node. This register rejects the cult-of-personality coaching model in favor of systematic collective discipline. Re-rendering it asserts that the system outlasts any coach and produces better results.

PROMPT

Re-render this image as a technical system diagram crossed with documentary portraiture, in the style of 1960s-1980s Soviet sports pedagogy and information design. Subject: a coach rendered in documentary realism, positioned within a geometric system chart showing interconnected nodes and vectors, the diagram rendered in the manner of Soviet constructivist technical drawing and schematic representation. The coach positioned at one key node or junction of the system, surrounded by arrows, connecting lines, and geometric forms representing the collective team system, the diagram rendered as white lines on a dark background or light background. Coach attire: track suit or athletic coaching wear typical of Soviet-era sports programs. The diagram elements represent movement patterns, collective positioning, energy flow, and tactical system relationships, rendered with clean technical precision, not as abstract art but as actual system documentation. Light: even technical illumination suggesting a blueprint or technical drawing surface, the coach rendered in clear daylight, the diagram overlaid as a layer of instruction or organization. Background: gymnasium or training facility interior, rendered softly out of focus behind the diagram. Composition: the coach is integrated into the diagram but not dominant, the system is the primary visual element, the coach is one component made visible. Color palette: mostly monochrome or technical-palette (blueprint blue with white, or sepia technical drawing), the coach rendered in natural skin tones that read against the technical underlay. Mood: the coach is the representative of a system larger than any individual, the instruction is collective, the discipline is systematic not charismatic. Forbid: any Cyrillic text legible, no team emblems, no propaganda symbols, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio wide recommended for system clarity.

Learn the source: Anatoly Tarasov, Britannica

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Cornerman Cutman Between Rounds

The cutman is the invisible architect of possibility. In sixty seconds, they must read the damage, assess what can be repaired in time, execute the repair with precision, and put the fighter back on the stool knowing they will take more damage. The cutman's hands are the keeper of the possibility that the fight continues. Applied to any mentor figure in a moment of urgent repair, the register asserts that some instruction is just keeping the system alive long enough for the next round.

PROMPT

Re-render this image as a documentary-style action photograph from inside a boxing ring between rounds, circa 1960s-1990s, captured in the chaos of emergency medical intervention inside the corner. Subject: a cornerman or cutman rendered in high detail, positioned directly over or beside a fighter seated on a stool, the cutman's hands rendered mid-action working on the fighter's face with tools (swabs, ice-bags, vaseline, styptic, iron-oxide powder). Cutman rendered with complete focus and precision, years of muscle-memory visible in the hand-movements, the expression concentrated and clinical. Lighting: harsh overhead fluorescent or spot-light from the ring, sharp-edged shadows, the light harsh and real, no studio softness. Setting: corner of a boxing ring, ropes visible behind, towels and corner-equipment (water bottle, stool, bucket), the environment rendered with complete specificity, the worn texture of canvas, ring-rope weave, the stool worn and tape-reinforced. Fighter's face rendered with visible damage already sustained (swelling, blood, bruising), the cutman's intervention rendered as urgent repair, not healing but temporary restoration. Color palette: warm gym-light, the deep reds and purples of trauma-bruising, the pale tones of swelling, the urgent yellows and browns of cutman's preparations. Composition: close-up intimacy showing both the cutman's hands and the fighter's face, the work-in-progress visible, the sixty-second window of intensity before the bell rings again. Mood: the cutman is the silent operator who keeps the fight possible, the hands-work is the only thing standing between continuing and withdrawal, there is no time for speech, only action, only the repair. No legible text on towels, no visible clock-timer, no logos, no watermark. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Cornerman

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DIGITAL & SYNTHETIC . GRAMMAR 50 OF 52

Pixel Art

10 prompts

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Four Color Sprite Portrait (Style-Only, Image-Conditioned)

A small palette does not simplify identity away. It forces the maker to choose which contour, light break, and expressive mark carries recognition, turning the pixel budget into an argument about what matters.

PROMPT

Re-render this image as an early eight-bit sprite portrait built on a coarse, consistent grid about 64 pixels across, every pixel a hard-edged square of identical size. Translate the existing subject into a clear silhouette first, then use only four opaque colors for the entire picture: near-black, warm cream, brick red, and muted teal. Assign one color to the deep outline, one to the light plane, and the remaining two to shadow and focal accents. Construct eyes, folds, edges, and highlights as deliberate stair-step clusters; a feature must occupy several whole cells or disappear. No subpixel strokes, gradients, blended antialiasing, vector outlines, or variable-size blocks. Let checkerboard clusters suggest a single intermediate tone where absolutely necessary, but keep broad flat regions intact. Recall the economy of early home-console character artists without borrowing any existing character or costume. Keep the original silhouette and major spatial relationships recognizable even when the source is not a face: architectural contours and objects should obey the same sprite logic. Frame the subject against a spare flat field so the four-color discipline stays obvious at thumbnail scale. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Four Color

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Sixteen Bit Parallax Landscape (Style-Only, Image-Conditioned)

Parallax offers a surprisingly honest model of distance: depth is not more information everywhere, but different rates of attention assigned to different planes.

PROMPT

Re-render this image as a sixteen-bit side-scrolling landscape with parallax depth, built on a coarse, consistent grid about 64 pixels across; every pixel is a hard-edged square of identical size, including pixels in the far distance. Divide existing scenery and subject into three visual planes without moving anything: foreground edges in deep plum and copper, middle-distance masses in violet and moss, distant silhouettes in misty blue, with a pale apricot sky or background. Create depth by simplifying detail and lowering contrast from front to back, as if three separately painted tile layers could slide at different speeds. Form ridgelines, structures, branches, and light breaks from crisp stepped clusters, not smooth brush curves. Restrict each plane to a small family of flat swatches; build transitions using sparse, intentionally patterned two-color dither tiles rather than blur or gradients. Suggest an early sixteen-bit studio's luminous environment art, not a screenshot from any particular game. Retain the source's horizon, focal mass, pose, and spatial ordering even if it depicts an interior or a person rather than scenery: translate its existing depth into layered planes. Make the silhouette readable from across a room, with generous simple shapes and no tiny decorative noise. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Sixteen Bit

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Isometric Diorama Room (Style-Only, Image-Conditioned)

A small room becomes readable because every surface declares its relation to every other surface. The diorama makes spatial order feel intimate instead of bureaucratic.

PROMPT

Re-render this image as an isometric pixel-art diorama, in the lineage of late-twentieth-century computer architecture illustrations and contemporary miniature room studies. Treat existing spatial relationships as a shallow stage whose walls and surfaces are described by repeating two-to-one pixel stair steps, without relocating the source's subject or changing its viewpoint. If the source is a room, give its existing walls cutaway clarity; if it is a portrait or exterior, treat its background as a compact architectural stage rather than inventing new objects. Use a limited palette of warm plaster, dusk blue, terracotta, muted jade, and dark walnut. Build each plane from clusters of uniform square pixels with crisp edges and no antialiasing. Let the same few colors recur across floor, walls, and subject so they feel made of one set of tiles. Light enters from one existing direction, casting short stair-stepped shadows that define the height of surfaces without relying on smooth gradients. Add subtle hand-placed alternating-pixel texture only to broad planes, and avoid a busy inventory of miniature props. The appeal is precise spatial order at a tiny scale: a calm, habitable world whose subject remains unmistakable. Preserve any original angle, horizon, and framing; the isometric language changes the marks, not the camera. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Isometric Diorama

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Four Shade Green Handheld (Style-Only, Image-Conditioned)

A narrow display could still carry atmosphere. Its scarcity of tones forced the image to communicate through contrast placement rather than spectacle.

PROMPT

Re-render this image as pixel art for an early monochrome handheld liquid-crystal display, using exactly four green shades: pale yellow-green, light olive, medium moss, and near-black forest green. Follow the source's contours with discrete square pixel clusters and compact, stepped silhouettes. Design the lightest shade as the unlit screen field and allocate the darkest shade to the subject's most important outline and deepest shadow. Turn middle values into broad contiguous shapes, not diffuse airbrush transitions. Borrow the visual economy of late-eighties portable screen graphics, where a tiny display and low contrast rewarded unmistakable forms rather than detail. Avoid bright neon, additional colors, gradients, variable pixel sizes, smooth strokes, and fake plastic display borders. Where the source has fine textures, translate them into short alternating-pixel rhythms spaced far enough apart to read at thumbnail size. Keep the darkest accents near the existing focal area; leave distant areas nearly blank to give the eye somewhere to rest. Give the surface a faint, uniform liquid-crystal softness only as material character, while each underlying pixel remains geometrically square and clear. Do not turn the image into a device product shot: it is the image on the display, not a picture of the hardware. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Four Shade

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Cyan Magenta CGA Palette (Style-Only, Image-Conditioned)

A crude palette can make decisions that subtle color evades. Every cyan-magenta boundary announces a choice about what is foreground, shadow, or atmosphere.

PROMPT

Re-render this image as an early four-color personal-computer display image composed solely of saturated cyan, electric magenta, near-black, and clean white. Make the palette clash purposeful: use black for the strongest silhouettes, white for exposed highlights and open field, cyan for one family of planes, and magenta for its counterweight. Translate the original subject into coarse square pixel clusters with sharp stairstep contours and no antialiasing. Reserve checkerboard alternation of cyan and magenta for a few textured or shadowed passages, allowing the eye to mix a fifth apparent value without adding a fifth ink. Draw from early eighties color graphics experiments rather than any existing software screen or game scene. Let color boundaries describe light changes and depth, not just decorate every edge; large areas should stay solid enough to remain readable from a distance. The result should feel luminous and slightly abrasive, a hard display signal rather than a glossy poster. Do not add scanlines, screen frames, menus, interface panels, smooth gradients, or extra hues. If the source is subdued, keep its proportions and spatial calm while allowing these four colors to bring the tension. Make the square-grid assembly visible even on smooth-looking surfaces such as skies or walls. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Cyan Magenta

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Dithered Demoscene Color Cycling (Style-Only, Image-Conditioned)

The demoscene made scarcity public: each apparent gradient was a visible record of techniques for exceeding a machine's limits. The still frame lets that ingenuity remain visible.

PROMPT

Re-render this image as a late-eighties home-computer demoscene still, with carefully ordered pixel dithering and a luminous palette designed to suggest color cycling without actual animation. Translate the existing subject into chunky square-pixel contours and distinct bands of midnight blue, violet, cobalt, acid turquoise, rose, and white. Place repeated ordered checker or diagonal dither patterns where one band meets another, so adjacent discrete colors appear to mix at a normal viewing distance but remain unmistakable pixel marks up close. Wrap only the source's actual illuminated edges in a narrow progression of brighter bands; avoid inventing glowing objects, orbiting spheres, or arbitrary geometry. Recall the resourceful graphic experiments of European home-computer demo artists, who coaxed apparent light and motion from fixed palettes and limited memory. Use rhythmic stepped bands across existing gradients, such as a sky, wall, reflected surface, or cloth fold. Reserve deep unpatterned darks around the primary subject so the dither has somewhere to breathe. The picture should look hand-plotted cell by cell, not like a photograph processed through a coarse filter. Avoid blur, antialiasing, smooth airbrush bloom, and decorative interface chrome. Keep the source's hierarchy and directional light intact, while the repeating palette steps give the frozen scene a current of energy. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Dithered Demoscene

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One Bit Desktop Dither Study (Style-Only, Image-Conditioned)

When only black and white are available, texture is not decoration: it becomes a precise account of illumination and attention. The source's color must earn translation into value.

PROMPT

Re-render this image as a one-bit monochrome bitmap drawn in an early desktop paint program, using only pure black and warm paper white. Build the subject's outline from square bitmap steps; describe intermediate tones through the density of black pixels, never gray. Use ordered dither textures: wide white gaps in bright passages, spaced black islands in midlights, checkerboard in middle values, and near-solid black in deep shadow. Shift patterns only where the source's light changes, so they describe volume rather than uniform static. Recall early desktop bitmap illustration, made one cell at a time with a selection tool, pencil tool, and pattern fill. Render curved contours as honest stair steps, keeping the image recognizable from a few steps away. Avoid screen borders, menus, cursors, printed type, variable-size pixels, antialiasing, grays, and simulated torn paper. Retain broad blank regions of white and at least one mass of uninterrupted black to anchor the composition. Give each texture a direction and a reason to occupy its part of the source. If the original is colorful, translate its color differences into a coherent hierarchy of light values. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: One Bit

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High Resolution Indie Pixorama (Style-Only, Image-Conditioned)

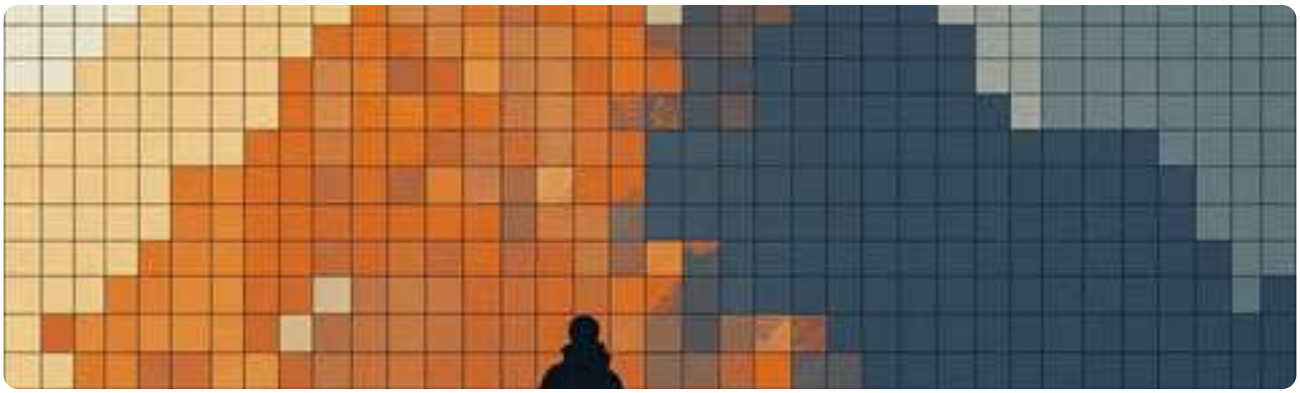
Modern pixel art can afford abundant detail, but abundance alone is not a style. The discipline lies in making every patch of complexity answer to the larger composition.

PROMPT

Re-render this image as a contemporary high-resolution pixel pixorama, with the organized density of eBoy's urban panoramas but none of their specific figures, signs, or borrowed imagery. Render the source's existing subject and setting as crisp square-pixel clusters, giving near and far elements different levels of detail without changing their arrangement. Work in a controlled palette of apricot, tangerine, dusty cyan, soft blue, violet-gray, and dark aubergine. Make every building edge, garment fold, reflection, and contour resolve into tiny stepped runs rather than smooth vector paths. Use source light to pick out surface highlights only where those structures already exist. Arrange detail in patches separated by quieter color planes so the original focal subject remains legible; density is not license to add traffic, crowds, storefronts, or scenery. Favor hand-placed pixel clusters and discrete solid swatches over airbrushed shading or a generic mosaic filter. The result may feel like a miniature world with many simultaneous scales, yet the camera position, pose, and cropping remain those of the source. Preserve a consistent cell size throughout; allow complexity to come from many assembled cells rather than enlarged decorative blocks. Keep contrast highest around the existing focal point and simplify the background. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: High Resolution

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Visible Grid Pixel Mosaic (Style-Only, Image-Conditioned)

Most digital images hide how they were made. The visible seam makes assembly the subject without displacing the actual subject, inviting attention to the choices between neighboring cells.

PROMPT

Re-render this image as a pixel mosaic of uniformly sized square color cells, each separated by a fine dark seam so the grid remains evident even in flat fields. Translate the source into flat mineral colors: chalk white, sandstone, slate blue, oxidized copper, terracotta, and ink. Place cells by hand in broad neighborhoods that trace the existing silhouette and light, with stepped edges instead of curves or antialiasing. Keep cell sizes identical across foreground and background, using contrast rather than scale to establish focus. Let selected cells have slight matte color variation like individually chosen tesserae, but keep their faces square and planar, never broken or irregular. Invoke the geometry of modernist grid studies and twentieth-century tiled murals, not a photograph of an installed wall. Treat the seam as a dark line one small fraction of a cell wide; if too thick, the source disappears behind the lattice. Preserve broad uninterrupted patches of the lightest or darkest color to keep the composition calm. Do not invent ornamental motifs or rearrange the subject into a new emblem. The image should be readable first as the original scene, then as an accumulation of discrete decisions. Avoid glossy tile reflections, softened edges, gradients, and random speckling. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Visible Grid

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CRT Scanline Pixel Display (Style-Only, Image-Conditioned)

The display is not a neutral window. Scanlines and phosphor change how the image reads, making a technical condition into part of the emotional atmosphere.

PROMPT

Re-render this image as hand-designed square-pixel art viewed directly on a late analog raster display. Construct the image from hard-edged clusters in a palette of midnight blue, deep violet, hot amber, pale cyan, off-white, and near-black. Preserve stepped silhouettes beneath the display treatment; screen texture should not cover the underlying pixel decisions. Overlay evenly spaced fine horizontal scanlines across the picture, slightly darkening alternating rows without breaking the composition. Add restrained phosphor bloom only at the brightest existing edges, with a trace of red, green, and blue light separation close up, not huge rainbow fringes. Let the darkest regions stay unlit. Recall late-twentieth-century raster displays rather than the iconography of a particular game or interface. Avoid a television cabinet, curved bezel, interface overlay, fake static, heavy chromatic distortion, and diagonal moire. The picture is an artwork shown by the display, not a photograph of the display in a room. Make the scanline rhythm consistent and the source's shapes readable from a distance, especially where a contour crosses multiple rows. Preserve the original light direction and spatial arrangement while replacing continuous tones with clustered digital values. Keep the image crisp enough that the pixel grid remains distinct beneath its narrow halo. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: CRT Scanline

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DIGITAL & SYNTHETIC . GRAMMAR 51 OF 52

Y2K Chrome

10 prompts

Learn the movement: Y2K aesthetic

Browse all 10 Y2K Chrome prompts online: theliberationengine.com/image-engine.html



Liquid Mercury Blob Sculpture (Style-Only, Image-Conditioned)

The silver surface offers the fantasy of perfect adaptation: it absorbs the room as reflection while refusing to surrender its own shape. The millennium sold that flexibility as freedom, even when the geometry was already fixed.

PROMPT

Re-render this image as a late-1990s liquid mercury sculpture study, the kind of exuberant computer-made surface that followed hyperreal airbrushed chrome-figure experiments into the millennium. Translate visible surfaces into a continuous reflective alloy while keeping every original silhouette and spatial relationship intact. Build the form from rounded bulges and pinched fluid seams, as though a polished droplet were held in place by surface tension. Use crisp environmental reflection bands rather than flat gray shading: a white overhead softbox, narrow cyan strips, one magenta bounce, and a deep charcoal horizon flowing across curved metal. Reflections must wrap around the actual contours, with smaller highlights tightening at each bend. Keep the background a smooth pearl-to-ice-blue studio cyclorama; let a restrained soft shadow anchor the subject so it does not float. Favor two or three big readable lobes over tiny fractal ripples. Render a few minute polishing swirls and slight waviness in the reflected horizon, never gritty corrosion. A cold optical sheen and playful almost-impossible liquidity should coexist; this is an object insisting that hard matter can behave like a fluid. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Liquid Mercury

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Translucent Consumer Object Shell (Style-Only, Image-Conditioned)

The translucent shell performs openness: the interior seems visible, while its haze makes the mechanism uninspectable. A new material can advertise honesty without giving the user control.

PROMPT

Re-render this image as a late-1990s translucent consumer-object prototype, recalling the era when domestic electronics traded beige enclosure for visible colored resin. Preserve the subject's original silhouette and the placement of every major part; transform the material, not the design into a different object. Give exterior surfaces molded polycarbonate with a smoky turquoise translucent tint, slightly cloudy cores, and clear glassy edges. Render inner structural hints as broad ghosted ribs and soft shadows visible through the shell rather than detailed circuitry. At contour edges let light bend into thin cyan and lavender ribbons; on broad planes use hazy gradients from ice blue to sea green. Show one molded seam following an existing contour, fine injection-flow streaks, and subtle scuffs from handling. Illuminate from behind with a large diffused white panel and a pale lemon bounce, avoiding hard chrome reflections. Set the unchanged subject against a quiet warm-gray tabletop or neutral studio background with a grounded shadow. The appeal is the honest-looking interior glimpsed through plastic, even though translucency reveals only what the designer has chosen to show. Keep the largest forms clean enough to register immediately at a small square size. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Translucent Consumer

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Millennium Vector Interface Collage (Style-Only, Image-Conditioned)

This design borrows the authority of a control panel while withholding any actual controls. Instrumental appearance can be persuasive even without information.

PROMPT

Re-render this image as a turn-of-the-millennium experimental vector interface collage built from clean geometric overlays, in the lineage of late-1990s British digital graphics but without a cover-art layout. Retain the original subject, pose, and relative placement as the dominant silhouette. Map a small system of cropped circles, concentric rings, angular cutout panels, and thin alignment rules onto its existing planes as if the surfaces had been diagrammed by a plotter. Make every inserted mark abstract and nonlinguistic: no simulated labels, numerals, pictograms, or glyph-like clusters. Use silver-white, safety orange, ice cyan, and midnight navy in clearly separated flat zones; reserve one narrow patch of reflective gradient for contrast with the matte vector layers. Build dimensionality through translucent overprints and precisely registered contours rather than invented interface screens. Let a few bars terminate abruptly at the subject boundary so the image reads as constructed, not as a printed poster pasted behind it. Introduce minute raster softness at panel edges, faint misregistration of the cyan layer, and sparse scanline-like bands that remain subordinate to the large geometry. The result should feel urgent and engineered yet still let the source image be recognized instantly. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Millennium Vector

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Fisheye Gloss Music Video (Style-Only, Image-Conditioned)

The wide lens makes the near thing feel enormous and intimate at once. The spectacle claims spontaneous presence, but every shine depends on a carefully controlled room.

PROMPT

Re-render this image as a late-1990s fisheye-lensed, saturated-color music-video frame, photographed through a close, wide fisheye lens on a glossy soundstage. Honor the source subject, exact pose, and arrangement; express the lens treatment as gently bowed image edges and enlarged near-field highlights, not as a new pose or a moved camera. Build a broad cobalt-to-violet seamless background using stage gels and a reflective floor that only echoes the existing forms. Paint visible surfaces with a wet-look specular sheen, white key-light beads, electric blue edge light, and a low amber bounce. Any reflective highlights should follow the body or object's true contours, not conceal them. Add a soft optical bloom around the brightest light, a restrained edge vignette, and tiny lens ghosts made by the stage lamps rather than drawn stars. Keep the center crisp enough to read at thumbnail scale while the outer field rolls away into rounded distortion. Use generous saturated color fields instead of distracting props or performance scenery. The mood is joyous artificial excess with precise studio control: the light feels extravagant because every surface was prepared to catch it. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Fisheye Gloss

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Cyber Silver Fashion Editorial (Style-Only, Image-Conditioned)

The futuristic uniform is built from vulnerable fabric. Its shine advertises control while every crease records pressure and movement underneath.

PROMPT

Re-render this image as a turn-of-the-millennium cyber-silver fashion editorial informed by Alexander McQueen's late-1990s experimental runway lighting and hyperreal airbrushed chrome reflections. Keep the subject and pose precisely as given; do not invent garments or change the identity of an object to force a fashion scene. Treat its existing planes as if wrapped in taut silver lamé, reflective technical textile, or a fine aluminum mesh, following the source seams and folds. Make the textile visibly different from solid chrome: tiny woven facets scatter white flash into a broad grainy shimmer, while a few sharper mirrored creases cut across the weave. Use an icy gray seamless background, a frontal hard flash, and a pale lavender rim light that separates the outline. Give highlights abrupt falloff and shadows a dense cool-blue core. Preserve believable material tension around joints or corners with gentle puckering at existing transitions, not decorative buckles. Apply slight high-speed film grain and restrained flash bloom, keeping the silhouette crisp and legible. The mood is glamorous but exposed, less spaceship costume than a body or object caught in the act of becoming a polished surface. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Cyber Silver

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Aero Sky Water Composite (Style-Only, Image-Conditioned)

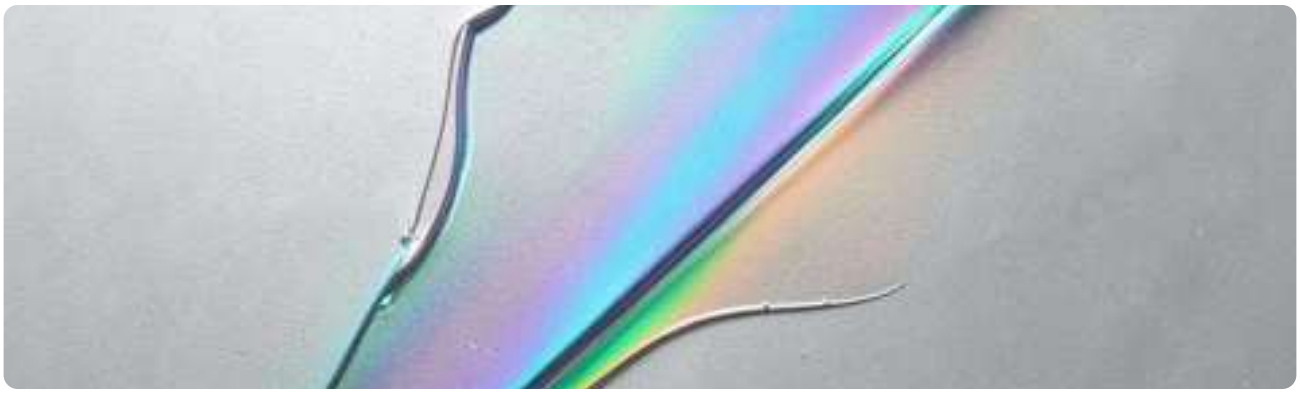
This visual language offered a technological future borrowing the credibility of water and sky. Its ecology was often an interface promise rather than a material commitment.

PROMPT

Re-render this image as an early-2000s Frutiger Aero sky-and-water composite, the era of optimistic nature-themed interface art before flat design. Preserve the exact source forms and layout while changing surfaces into glass, clean water, and softly rounded translucent material. Use a large cobalt-to-pale-blue sky gradient in the existing background, with broad luminous cloudlike softness rather than added scenery or a new horizon. Let the subject catch green meadow bounce and cool blue skylight on its contours; add one or two broad convex water reflections that follow its original planes. Tiny trapped bubbles and dew glints may gather only where a material edge already exists. Give transparent areas strong white specular highlights, soft refraction of nearby colors, and subtle caustic light pools, but keep the silhouette readable at a glance. Balance environmental saturation with open breathing room: azure, fresh leaf green, pearl white, a trace of lime. Make the finish clean but not frictionless by retaining faint compression softness and an occasional overbright highlight typical of early consumer digital compositing. The result feels like the future was imagined as a hygienic ecosystem rather than a machine room. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Aero Sky

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Holographic Foil Diffraction Print (Style-Only, Image-Conditioned)

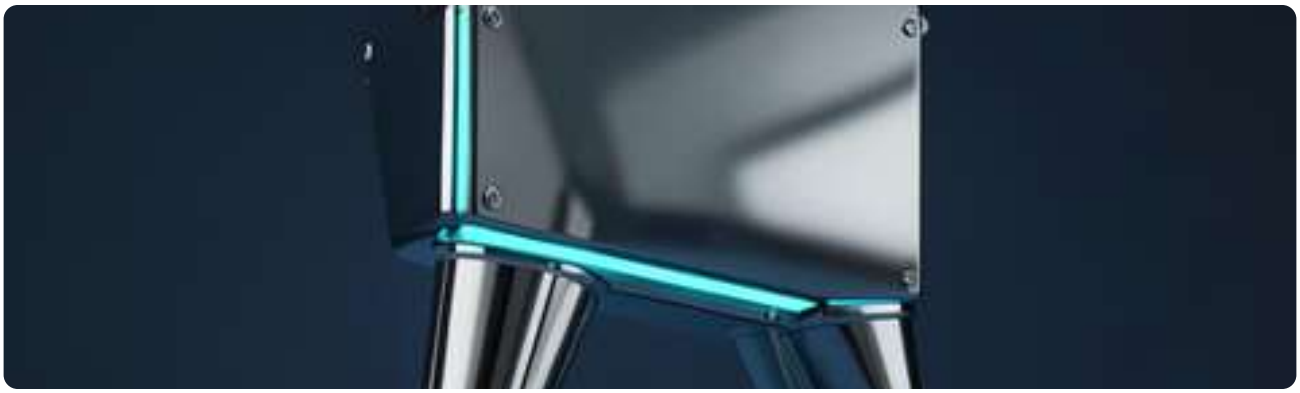
Iridescence makes value appear to change with the observer rather than with the object. The promise of infinite variation is delivered by a single industrial coating.

PROMPT

Re-render this image as a Y2K holographic foil impression on lightly embossed silver stock, recalling the rainbow-metallic print finishes of turn-of-the-millennium collectible design. Preserve all source outlines and their precise positions as raised and recessed relief, rather than introducing new symbols or packaging. Simulate an embossed die pressing broad existing forms upward from the stock: highlights gather along the ridges and taper into shallow shadows on the other side. Lay down a diffraction foil whose color shifts by viewing angle, not by random multicolored paint: cyan rolls into lilac at one fold, acid green turns to warm peach at another. Across flat planes, show sparse, wide interference arcs and one diagonal prismatic light sweep that follows the optical direction. Keep recesses gunmetal blue, with a few pearl-white flashes at the strongest bend. Add the physical imperfections of hot-foil transfer: a slight edge skip at an existing boundary, minute roller pressure variation, and a subdued grain in the metallic base. Avoid tiny rainbow noise that would lose the subject at square size. The image should feel tactile and expensive, a simple existing shape temporarily behaving like a portable spectrum. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Holographic Foil

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Ray Traced Mirror World (Style-Only, Image-Conditioned)

Visible optical calculation was once enough to advertise the future. The perfectly solved reflection made a limited studio world feel complete.

PROMPT

Re-render this image as an early-2000s ray-traced chrome render with the direct lighting and unmistakable mirror reflections of an era when visible computation itself was the spectacle. Retain the source subject and camera framing exactly; translate its surfaces into polished but rigid metal with intact sharp junctions, not melted liquid blobs. Place the forms within a neutral dark-blue studio field and a simple reflective floor whose horizon echoes the original composition. Trace a clear rectangular white area light into every curved or angled surface, with a second cool cyan strip producing controlled secondary glints. Allow one legible recursive reflection inside a reflective plane, fading rapidly rather than becoming an infinite maze. Cast physically consistent crisp contact shadows, reflected silhouettes, and a mild color bleed near touching surfaces. Introduce a small amount of period-specific image imperfection: slightly stepped highlight edges and restrained coarse sampling in the deepest glossy shadow, not a full pixel mosaic. Use graphite, chrome, ice blue, and white, leaving color subordinate to geometry. The elegance is mathematical and a little uncanny, as if every light path were accounted for but no human hand ever touched the object. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Ray Traced

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Club Flyer Gradient Atmosphere (Style-Only, Image-Conditioned)

Nightlife graphics could market a room by withholding its specifics. The gradient sells an atmosphere the venue still has to deliver.

PROMPT

Re-render this image as a millennium-era club flyer atmosphere with all typography and promotional structure removed, drawing on late-1990s dance-floor graphics as a lighting process rather than a poster template. Preserve the source subject, pose, and overall composition as a bold foreground presence. Flood the existing background with a deep midnight-indigo to ultraviolet airbrush gradient, then carry one hot magenta pool and a narrow electric-blue light cone behind the existing outline. Render visible surfaces as smoked acrylic and satin black, so luminous rim light describes their true contours without converting them into chrome. Let two or three big soft overlapping halos suggest fog catching a spotlight; make those transitions smooth and large enough to survive a small gallery image. Add slight color bleed at the brightest edges, a faint speckle of sprayed pigment, and subtle unevenness where one gradient meets another. No invented stage hardware, crowd, or geometric decorations are needed. Build energy from contrast, with the source remaining recognizable in dense blue shadow and a few precise white glints. The image should feel like bass vibrating in a room whose walls cannot be seen. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Club Flyer

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Inflated Bubble Form CGI (Style-Only, Image-Conditioned)

A friendly inflated form makes a rigid digital system seem squeezable. Softness becomes an invitation to touch something the screen will never let you hold.

PROMPT

Re-render this image as a turn-of-the-millennium inflated 3D bubble-form study, borrowing the volumetric playfulness of early digital bubble typography while removing letters entirely. Preserve the source identity, pose, and original contours; swell existing broad shapes into soft rounded volumes without rearranging them or turning them into glyphs. Model the surface as translucent gel with thick rolled edges, pale lilac interiors, and glossy white capsule highlights. Let small convex junctions merge like blown glass, while larger boundaries remain distinct enough to read at 1024 square. Place the subject against a clean periwinkle-to-powder-blue studio gradient with a soft gray-blue grounding shadow. A cyan fill light passes through the thinnest edges; warm peach bounce gives the underside a faint candy glow. Add mild internal refraction, a little trapped air at existing joints, and gentle caustic ovals where bright curved surfaces touch the floor. Avoid excessive microbubbles, confetti, or ornamental shapes: the structure of the original image supplies the play. The finish should be optimistic and almost edible but visibly digital, with smoothly sampled highlights and slight period-render softness. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Inflated Bubble

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DIGITAL & SYNTHETIC . GRAMMAR 52 OF 52

Claymation

10 prompts

Learn the movement: Clay animation

Browse all 10 Claymation prompts online: theliberationengine.com/image-engine.html



Fingerprinted Plasticine Puppet Stage (Style-Only, Image-Conditioned)

A fingerprint is evidence of labor, not an error in the surface. This register asks viewers to trust what they can see being made. The seams keep an image from pretending that its makers and materials were never there.

PROMPT

Re-render this image as a photographed, hand-molded plasticine stop-motion puppet tableau in the tactile tradition of Will Vinton. Every visible form must look pressed together by fingers, not generated from a smooth digital mesh: broad thumbprints on cheeks and broad surfaces, pinched seams around joints, tiny gouges left by a wooden sculpting tool, and uneven thickness at the silhouette. Use soft waxy clay with a slight oily sheen and matte flour-dusted patches, never glassy synthetic highlights. Build the background as a shallow tabletop miniature with creased painted card at the horizon and a few unmistakably handmade supports. Light the set with one warm practical lamp and a cooler side fill; let little contact shadows betray where pieces touch the floor. Preserve bold readable shapes at a glance. Choose warm ocher, tomato red, butter yellow, and deep blue-gray, allowing mixed colors to marble where kneaded together. This is a physical photographed object: visible frame-by-frame handling, specks of lint embedded in clay, imperfect pose-holding armature, slight depth-of-field falloff. Absolutely no CGI smoothness, 3D-render polish, procedural skin, airbrushed gradients, or spotless surfaces. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Fingerprinted Plasticine

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Bickford Morphing Clay Topology (Style-Only, Image-Conditioned)

A shape that seems to be changing still carries the marks of what it used to be. Bickford's dense clay transitions make revision visible rather than replacing one finished form with another. The visible seam is the memory of an earlier decision.

PROMPT

Re-render this image as one frame from a Bruce Bickford-inspired stop-motion clay metamorphosis, photographed on a real miniature set. Keep the original subject and arrangement perfectly recognizable, but model every form from thumb-sized lumps forced into one another: ridges of excess plasticine squeeze from joins, blunt wire-tool scores expose different-colored inner layers, and rolled coils cling to the edges like unfinished growth. Show the suggestion of transformation through layered surface strata rather than adding figures or rearranging the silhouette. The clay should buckle and wrinkle under pressure, with fingerprints crossing the folds and chipped fragments resting in the set's shallow recesses. Nothing is mathematically smooth or mirror-symmetric. Use saturated brick orange, bruised purple, chalk white, and olive, mixed imperfectly so seams remain visible. A close practical lamp casts hard little shadows under every protrusion; the back wall is painted cardboard with a crooked edge. Make the major outline bold enough to read at 1024 pixels despite dense local texture. This must look physically kneaded between exposures: no slick CGI morph, no procedural tentacles, no glossy render, no seamless mesh, no clean digital blur. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Bickford Morphing

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Czech Surrealist Clay-and-Found-Object Stop-Motion Tableau (Style-Only, Image-Conditioned)

In this theater, a familiar object stops behaving like an obedient prop. The handmade joins suggest that what looked inert had its own stubborn agency all along. Clay makes that refusal visible without changing the underlying subject.

PROMPT

Re-render this image as a Czech surrealist stop-motion still with tactile objects, eerie textures, and unsettling metamorphosis, made on a scarred wooden table from hand-pressed modeling clay and weathered everyday objects. Keep each source form in its original position, but translate its surfaces into an improbable meeting of kneaded earthen clay, chipped ceramic, dull metal, and worn wood. The clay must grasp the harder materials at uneven pinched joins, leaving blunt fingerprints, torn seams, and crumbs trapped against object edges. Suggest movement by a slight displacement in the clay's own ridges, as if the tabletop objects had just finished a private argument; do not introduce extra actors or change the composition. Favor a restrained palette of bone white, tobacco brown, oxidized green, and raw umber. One bare tungsten lamp produces abrupt shadows and an uneasy stillness; a dark cloth beyond the table swallows unnecessary scenery. Let coarse grain and occasional imperfect focus read as photographed miniature materials, not an illustration. The large original masses should remain instantly readable while the material transitions reward closer looking. Avoid cartoon cuteness, polished digital sculpting, and uniform synthetic shine; a human hand has handled every joint. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Czech Surrealist

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Eastern European Wire Puppet Hybrid (Style-Only, Image-Conditioned)

An exposed joint does not break the performance; it shows what the performance costs. Combining durable wood with repairable clay gives each gesture a visible mechanics. The image becomes more alive precisely because its supports are finite.

PROMPT

Re-render this image as a photographed Eastern European puppet-clay stop-motion set, recalling the handcrafted theatrical sensibility of Jiří Trnka. Interpret each source form as a small articulated construction: carved wood for rigid planes, pinched modeling clay for expressive transitions, coarse cloth for flexible coverings, and discreet exposed wire at necessary joints. Preserve the existing pose so the construction appears engineered to hold exactly this one moment. Show little fastening stitches, paint rubbed thin at contact points, asymmetric thumb-shaped clay repairs, and one or two visibly bent armature ends where a limb meets its support. Do not add new figures or set pieces. Set the whole scene on a miniature stage with layered, slightly warped painted flats and a dusty felt floor. Use a muted palette of walnut brown, faded ultramarine, clay red, and parchment cream. A high warm spotlight picks out the puppet's face or focal object while a cool side lamp draws the delicate wire shadows onto the backdrop. Physical scale matters more than illusion: textured fiber, real wood grain, and clay smudges must survive at thumbnail size through bold areas, not tiny ornamental detail. Avoid flawless digital rigging and sterile 3D surfaces. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Eastern European

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Cut Paper Clay Shadow Set (Style-Only, Image-Conditioned)

Depth becomes a decision you can see: one plane is allowed to stay flat, another must take on weight. The shadows reconcile the two instead of hiding their disagreement. Mixed materials can share a world without pretending to be identical.

PROMPT

Re-render this image as a handmade cut-paper and clay stop-motion set photographed from a fixed stage camera. Preserve the source silhouette, pose, and placement; translate its nearest solid volumes into hand-kneaded modeling clay and its flatter planes into colored paper cut by scissors. Make the division follow the existing depth of the scene rather than adding new objects. Paper edges should wobble, expose pale fibers, and lift slightly where paste fails to hold them down. The clay has visible thumb impressions, rolled-edge ridges, and small dents made by a blunt stick. Put the layers on a shallow plywood stage so one raking lamp creates unmistakable separate paper-edge shadows and rounded clay contact shadows. Use pumpkin orange, soot black, dusty teal, and ivory in simple broad masses; the paper stays matte while the clay catches a restrained waxy highlight. A backdrop of overlapping torn paper shapes gives depth without filling every gap. Keep the image as legible as a stage silhouette from across a room, with no floating digitally composited elements and no perfectly vector-sharp edges. Let a glimpse of the mounting tabs show where they belong within the original scene, but do not alter the scene's arrangement. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Cut Paper

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Pressed Clay Relief Frieze (Style-Only, Image-Conditioned)

Relief work refuses the fiction that depth requires total separation from a ground. Each raised form is still attached to the slab that made it possible. The shallow channel between forms carries as much weight as the protruding figure.

PROMPT

Re-render this image as a stop-motion photograph of a hand-pressed clay bas-relief, a shallow frieze sculpted into a single slab rather than free-standing figures. Keep the subject and original composition precisely in place. Raise its most important forms only a few centimeters from the backing plane; carve the intervals with a wooden loop tool so dark little channels preserve the source's original boundaries. Show the process plainly: parallel scraping marks, fingerprints flattened into broad planes, chipped edges, and soft clay crumbs caught in recesses. Press fabric into selected background areas to leave a coarse weave impression, then smooth the focal area by hand without ever making it machine-perfect. Work in terracotta, cream slip, burnt sienna, and a trace of smoky charcoal rubbed into recesses. Low raking light from one side creates long small-scale shadows that make the shallow sculpture read strongly at a glance, while the slab's exposed side reveals its physical thickness. Photograph it against an unpainted studio wall, not a grand monument. The image must remain a legible translation of the source, not an unrelated ornamental panel. Favor broad massing over intricate incisions. Avoid immaculate cast resin, digital displacement, and polished stone simulation; this is wet clay shaped on a worktable. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Pressed Clay

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Chunky Puppet Expressive Forms (Style-Only, Image-Conditioned)

A deliberately simple form can carry a remarkably precise feeling. Scale and softness invite a viewer to imagine the animator adjusting the figure between frames. The slight crookedness gives the expression room to breathe.

PROMPT

Re-render this image as a playful British stop-motion clay tableau made from chunky hand-pinched plasticine forms. Rebuild each existing subject using large readable masses that could plausibly be held and adjusted by an animator: rounded wedges, compressed ovals, blunt folded edges, and tiny clay patches added where a surface needs repair. Preserve the source's exact expression and pose through these simple shapes rather than substituting a familiar puppet design. Indicate expressive detail with shallow thumb dents and one or two discreet tool-pressed grooves, never uniform digital curves. Build a domestic-scale miniature environment only where the source already shows one, using painted wood, visible glue at joins, and softly rumpled fabric. Favor mustard yellow, warm cream, leaf green, and muted rust, with a hand-mixed streak visible inside each large color area. Put a soft amber key light near the set and a modest blue fill behind it, letting contact shadows and imperfect thickness make the forms feel touchable. The result should feel funny and sincere without exaggerated studio gloss or copied iconography. Strong silhouette and uncluttered color blocking matter more than little accessories. Leave small handling marks and a few lint fibers in plain view. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Chunky Puppet

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Coiled Clay Extrusion Silhouettes (Style-Only, Image-Conditioned)

A body is assembled through repeated ordinary gestures, not summoned whole. The stacked strands allow every layer to remain visible. Changing one coil becomes a credible way to change the entire image over time.

PROMPT

Re-render this image as a photographed stop-motion set whose existing forms have been built by stacking hand-rolled clay coils. Keep every source silhouette, position, and pose, but replace smooth surface shading with broad parallel ropes of plasticine laid along the volume like a potter building a vessel by hand. Flatten selected coils with a thumb to define essential planes; leave others standing as ridges so the method of construction remains readable. At the junctions, let two colors smear where an animator pressed them together, with blunt ends and tiny clay scraps visible at the base. Do not add unrelated swirling forms or rearrange the original shapes. Use a disciplined palette of rust red, pale apricot, dark plum, and smoky blue. Light the miniature with a single low lamp from the side so each coil casts a small directional shadow on the next and the subject's larger contour stays clean. Place it against a plain rough-plaster background and a shallow clay-dusted floor. This should resemble something an animator could reshape one strand at a time between exposures, with mismatched strand thickness, fingertip compression, and occasional drying cracks. Keep coils broad enough to register clearly at small size, never microscopic filigree. No seamless computer tube geometry or machine-perfect repetition. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Coiled Clay

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Miniature Cyclorama Gel Lighting (Style-Only, Image-Conditioned)

Mood is not an overlay pasted onto an object. Two little lamps and a painted corner can change the emotional weight of a single fixed pose. The colored shadows prove that the feeling happened in a room.

PROMPT

Re-render this image as a photographed clay stop-motion miniature on a hand-painted cyclorama, lit through theatrical color gels. Preserve all source objects, their poses, and their composition while making their surfaces visibly sculpted from slightly oily plasticine. Keep thumb smudges, uneven rolled edges, and tiny metal-tool punctures in every large clay mass. The surrounding set is simply a sheet of painted card bent from wall into floor, with a faint crease and brush streaks near the corner. A warm amber practical bulb from one side and a deep cobalt gel from the other create sharply different colored edges on the same clay surfaces; their small overlapping shadows must land on the physical floor. Let the warm side pull brick red and pale peach from the material, while the cool side pushes violet shadows without making the clay itself glow. Keep the central silhouette bold, and allow peripheral details to fall softly out of focus as a tabletop lens would. This is stage lighting as a visible process, not a neon computer effect: show a slight light spill onto the bent backdrop and a tangible dark gap beneath raised forms. Nothing should look weightless or seamlessly composited. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Miniature Cyclorama

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Baked Clay Crackle Frame (Style-Only, Image-Conditioned)

Motion depends on a willingness to repair what moving wears down. The new patch beside an old crack makes maintenance part of the image rather than backstage labor. An imperfect puppet can keep acting because someone keeps returning to it.

PROMPT

Re-render this image as one photographed frame of replacement-animation clay puppetry, assembled from individually sculpted, air-dried clay pieces on a miniature set. Preserve the original subject, pose, and overall framing exactly, but turn its visible surfaces into stiff clay shells that have survived many hand adjustments. Show shallow drying cracks along broad planes, tiny chipped corners, and fresh putty patches pressed into weakened joins with visible fingertips. The repairs must follow the existing forms rather than becoming extra ornaments. Alternate dusty matte faces with a few waxy new clay patches, so the older and newer materials can be distinguished at a glance. Keep the cracks thick enough to see but sparse enough that the whole silhouette remains bold. Use warm chalk, burnt orange, smoke gray, and a small touch of sea green. A close workshop lamp rakes across the cracks while a dim cool fill separates the subject from a simple painted plaster backdrop. Let a seam along one replaceable section remain visible and let its physical shadow fall on the adjoining piece. Avoid pristine ceramic glaze, seamless computer modeling, or spectacular breakage; the image is an intimate working puppet, not a shattered sculpture. A trace of dust on the tabletop makes the scale tangible. Leave a calm, uncluttered band of negative space along the top or bottom edge where a title could sit. Strictly no on-canvas text, no legible lettering, no signature, no watermark, no logos. Preserve the subject, pose, and composition of the source image exactly, change only the medium and rendering. Aspect ratio matches source.

Learn the source: Baked Clay

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