

Maybe Titania and Oberon could be representative of Artemis (goddess of the moon) and Apollo (god of sun). Would they be dryads or just their servants.



Especially as Titania mentions she had a priestess (the mother of the child she's curing for)

Artemis + Apollo Inspired by Ancient Greek pottery

Every image from Ancient Greece have their figures barefoot.



Titanic Bower with glowing moon



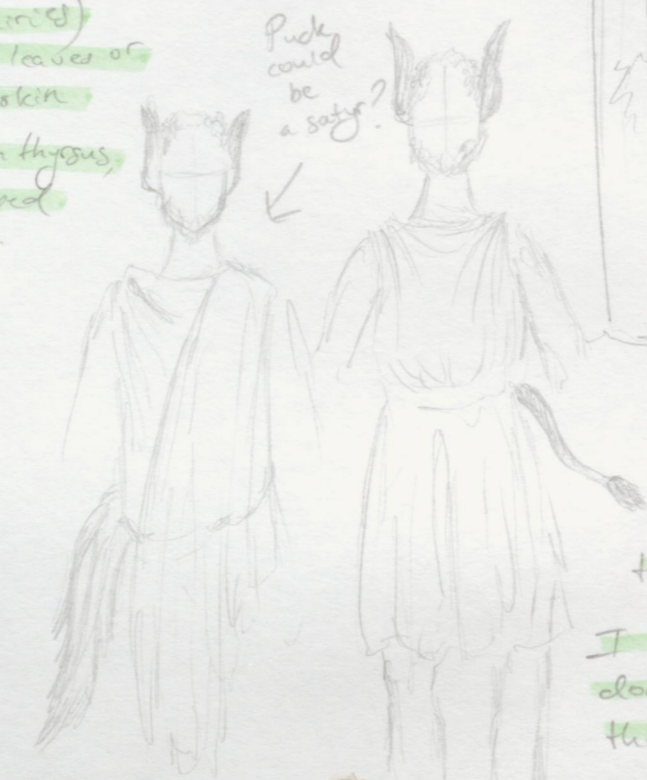
Sparkling Dew

Moon to move across in phases

Ancient images of dryads (the Ancient Greek equivalent of fairies)

seem to have a braid of leaves or a snake, be wearing the skin of a leopard and holding a thyrsus, which is a pinecone-topped staff.

Puck could be a satyr?



Thyrsus - pine cone topped staff
Maenad & Satyr 490-480BC
Howard Art Museum
Ivy crown
leopard skin cape

Shown to resemble dryads are satyrs, often with horse ears, tail and a bulging head.

I could create the donkey equivalent of this for Bottom

Painted forest backdrop with 3D pillars

Watercolor painting Satyr + Maenad 490BC Howard Art Museum



Design based on Maenad Myth 500BC Staatliche Antikensammlungen Munich



Looking at Waterhouse's design by nature

British nature - Titania's bower?



John Dillwyn Llewelyn
Plant Study, c. 1850, salted paper print, 15.9 x 20.9 (6 1/4 x 8 1/4).
The Royal Photographic Society Collection at the National Media Museum. Purchased with the assistance of The Art Fund

The nature links of Dryads made me think of when I was looking at the images of Florence and the Machine covers and how they made me think of Pre-Raphaelite artwork and how they included themes of nature and classic mythology/literature. Then I realised a lot of the Pre-Raphaelite works I was thinking of were paintings by John William

who as well as depicting nature and Ancient Greece has also completed painting scene plays (although not doing colours and the fabrics he thinks they would make beautiful costumes).

This may seem contradictory for a goddess of the night and the underworld, but as Cicero explains, "she was called Diana because she made it like day during the night". Diana was not only a moon goddess; she was worshipped as the moon. Ovid portrays her as such in his Metamorphoses, often using the word "moon" in place of her name. He is referred to later on as Phoebus, which is one of Apollo's many names. Apollo is the Sun and Diana, his sister, is the Moon. In the story, Phaeton begs his father to let him drive his chariot, which Apollo does each day to move the sun across the sky. The Sun agrees to his son's request, and it ends in horror with Phaeton and much of the earth catching fire: "The Moon, in wonder, watches her brother's horses running lower than her own steeds. The scorched clouds smoke. The mountains of earth catch fire, the prairies crack, the rivers dry up, the meadows are white-hot, the trees, the leaves burn to a crisp, the crops are tinder." Diana's identity as the Moon plays a crucial role in connecting her other aspects as huntress and underworld goddess. The moon was an essential element of a successful hunt. The ancients believed that the moon provided the earth with dew at night, and this dew, or moisture, is what allows the scent of woodland animals to be picked up by hunting dogs. The moisture had to be just right; too much or too little and the scent would be too hard to track. The ancients saw the monthly phases of the moon as a metaphorical death; a time when Diana, the Moon, would journey to the underworld. Because of the effect the moon's waxing and waning had on the ocean's tide, it was thought that she was who gave life and took it away. "The shield of the god reddens at early morning, reddens at evening, but is white at noonday in purer air, farther from earth's contagion. And the Moon-goddess changes in the nighttime, lesser today than yesterday, if waning, greater tomorrow than today, when crescent." The phases of the moon as it changes from new to full each month are representative of Diana's transitory nature at the core of her identity. She transitioned the light to darkness and life to death.

stage lights

stage lights changing with moon phases

to do with Theseus and Hippolytus hunting

C.M.C. Green, Roman Religion and the Cult of Diana at Aricia (New York: Cambridge University Press, 2007), 74, 75.
Green, Roman Religion and the Cult of Diana at Aricia, 112.
Ovid, Metamorphoses, Translated by Rolfe Humphries (Bloomington: Indiana University Press, 1983), 34.
Green, Roman Religion and the Cult of Diana at Aricia, 117, 118.
Green, Roman Religion and the Cult of Diana at Aricia, 131, 132.
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<https://commons.mtholyoke.edu/arthritis31ordiana/the-moon/>



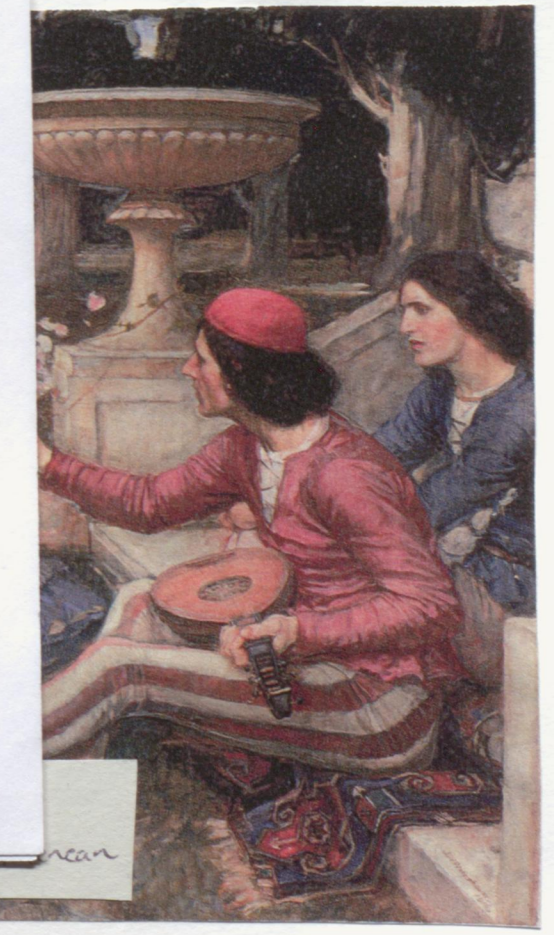
The Diana of Versailles in the Louvre Galerie des Caryatides that was designed for it



Assigning the Waterhouse



1888 The Boat Waterhouse



Youths.

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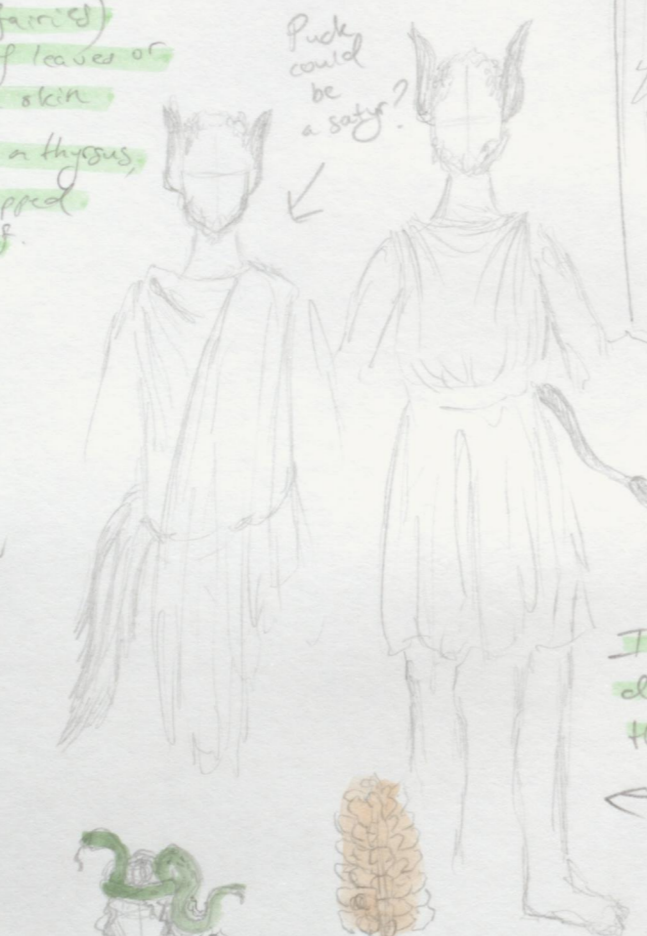
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Watercolor painting Satyr + Maenad 1800s Howard Aronson Museum



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Leopard skin cape

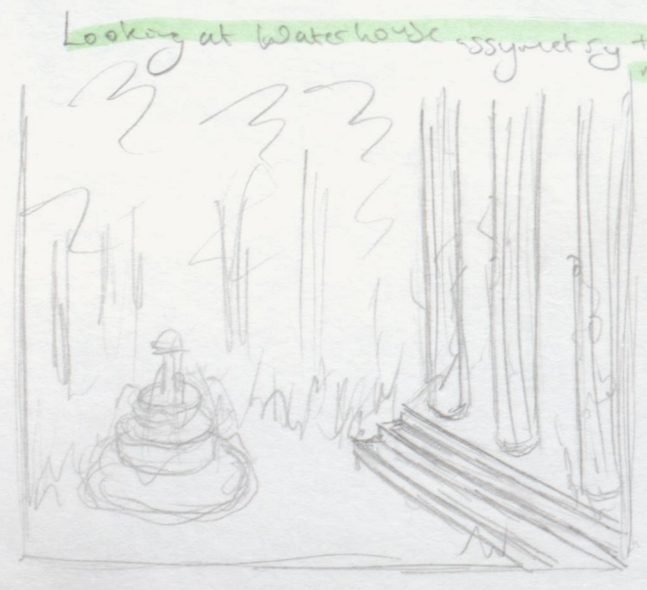


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← British nature - Titania's bowser?



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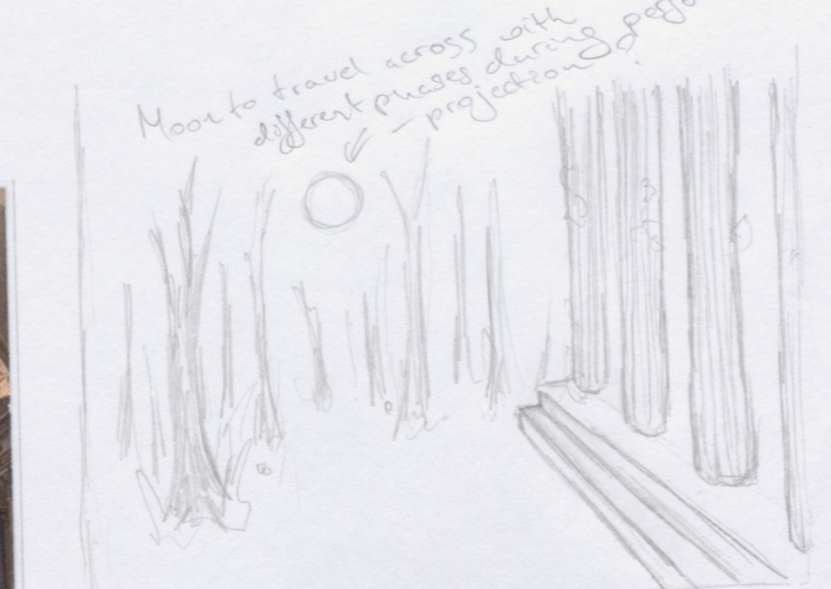
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The Diana of Versailles in the Louvre Galerie des Caryatides that was designed for it

stage lights changing with moon phases



Assigning the Waterhouse



stage lights

to do with Theseus and Hippolytus hunting

Yorubs.



Victorian Greek Revival Architecture

The Parliament

Greece-style theatre with fountain + pillars

moon chandeliers

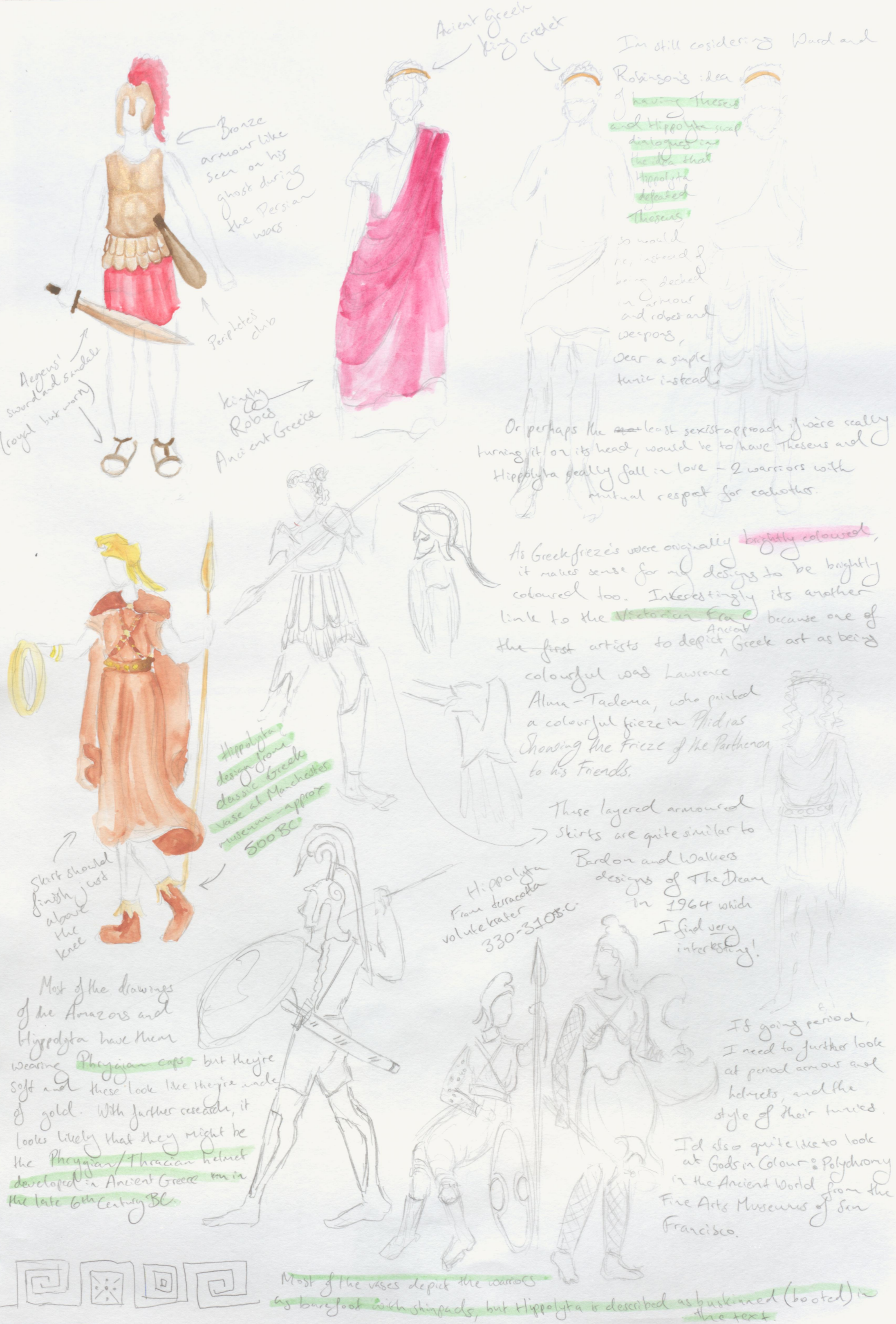
Could be Theseus' Palace in Athens

ARCHITECTURE OF ATHENS

SETTINGS FOR A MIDSUMMER NIGHT'S DREAM

Fountain

Statue



Ancient Greek King's crest

Bronze armour like seen on his ghost during the Persian wars

Pericles' diadem

Aegeus' sword and sandals (royal but worn)

Kingly robes Ancient Greece

Hippolyta design from classic Greece vase at Manchester Museum approx 500 BC

Skirt should finish just above the knee

Hippolyta Fine terracotta volute krater 330-310 BC

Most of the drawings of the Amazons and Hippolyta have them wearing Phrygian caps but they're soft and these look like they're made of gold. With further research, it looks likely that they might be the Phrygian/Thracian helmet developed in Ancient Greece in the late 6th Century BC.

I'm still considering Ward and Robinson's idea of having Theseus and Hippolyta swap dialogues in the play that Hippolyta defused Theseus' is would be, instead of being sealed in armour and robes and weapons, wear a simple tunic instead?

Or perhaps the ~~at least~~ sexist approach if we're really turning it on its head, would be to have Theseus and Hippolyta really fall in love - 2 warriors with mutual respect for each other.

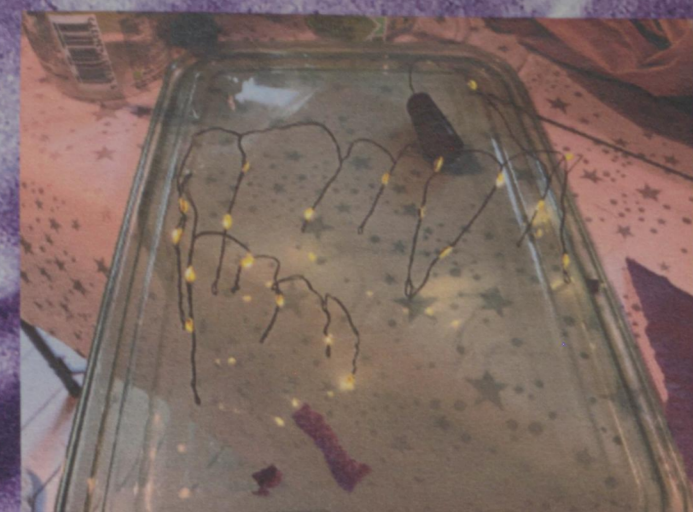
As Greek friezes were originally brightly coloured, it makes sense for my designs to be brightly coloured too. Interestingly its another link to the Victorian Era because one of the first artists to depict Ancient Greek art as being colourful was Lawrence Alma-Tadema, who painted a colourful frieze in Midras showing the frieze of the Parthenon to his friends.

These layered armoured skirts are quite similar to Barlow and Walker's designs of The Dream in 1964 which I find very interesting!

It's going period, I need to further look at period armour and helmets, and the style of their tunics.

I'd also quite like to look at Gods in Colour & Polyphony in the Ancient World from the Fine Arts Museum of San Francisco.

Most of the vases depict the warriors as barefoot with shingles, but Hippolyta is described as buskined (booted) in the text.



I fake lavender wired together

I twisted microlights into wisteria shapes and sprayed green.

I tried giving bits of tissue paper onto wire and lavender - I liked the effect but too time consuming for amount needed.



I tried to see if spraying lavender purple would keep the petals stuck to stem but didn't work.



To make sure the petals didn't fall off the stems, I dipped them in a mixture of half PVA glue and half water. I left them to dry and this kept the petals pretty firmly on stem. I used a stronger glue to attach these to my microlight wisteria frame. I did a few on each microlight stem to give the wisteria a fuller look.

I was really pleased with the effect this had - when attached to the overhead foliage, they looked incredibly like wisteria!



by Mark Cartwright
published on 16 March 2018

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Greek pottery has four main types: Geometric, Corinthian, Athenian Black-figure, and Athenian **red-figure pottery**. Pottery vessels were made for everyday use such as the two-handled **amphora** for storage, the single-stem kylix cup for drinking wine, and the three-handled **hydra** for holding water. Greek pottery was often decorated with geometric designs or images from **Greek mythology**.

The pottery of ancient **Greece** from c. 1000 to c. 400 BCE provides not only some of the most distinctive vase shapes from antiquity but also some of the oldest and most diverse representations of the cultural beliefs and practices of the ancient Greeks. Further, pottery, with its durability (even when broken) and lack of appeal to treasure hunters, is one of the great archaeological survivors and is, therefore, an important tool for archaeologists and historians in determining the chronology of ancient Greece. Whatever their artistic and historical value though, the vast majority of Greek vases, despite now being dusty museum pieces, were actually meant for everyday use and, to paraphrase Arthur Lane, it is perhaps worth remembering that standing on a stone pavement and drenched with water, they would have once gleamed in the **Mediterranean sun**.



Hydria

Trustees of the British Museum (CC BY-NC-SA)

RESEARCHING ANCIENT GREEK POTTERY

As my first attempt at Greek vases looked too small, I did further research to model them online.



← Greek pythos storage jars could be the size of a person!

→ 'A Priestess of Apollo' Alma Taden



← terracotta colour with images of mythology.

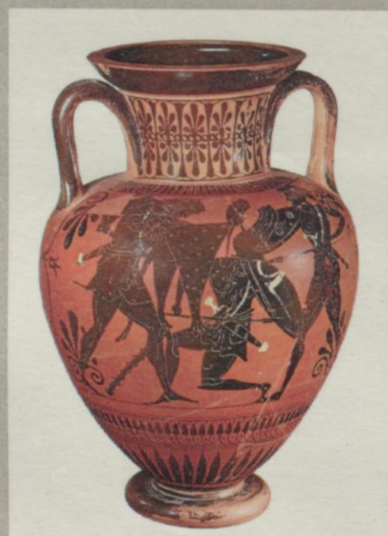
→ John William Waterhouse



There's a large difference between Ancient Greek vases and depictions of them in Victorian/Edwardian paintings - I will try to strike a balance between the two.



← All my vases printed perfectly on the PLA printer.

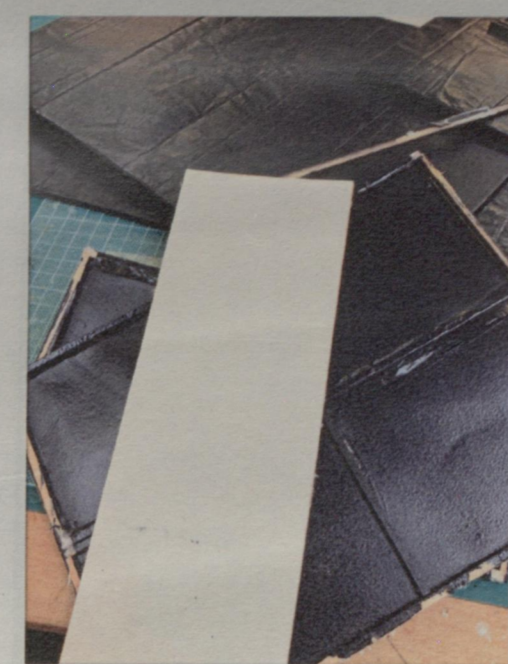


To strike a balance between Ancient Greek pottery, and the plainness of Pre-Raphaelite pottery, I decided to make my vases the orange colour of Ancient Greek vases but plain like Pre-Raphaelite - they looked perfect in my model.

I tried spraying a vase with adhesive then covering with pastel to make it stick, but sticking it by doing the pastel first then setting with adhesive spray gave a smoother coat - had to spray at a distance though otherwise the pastel got sprayed away in patches.



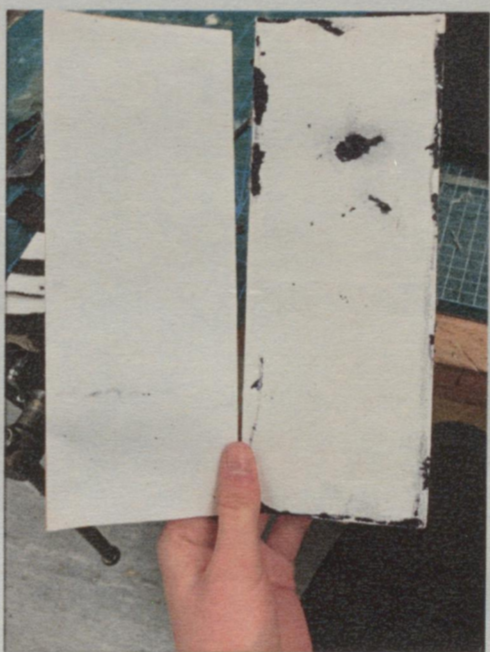
My flats were too wrinkly on my model so I ironed tissue paper



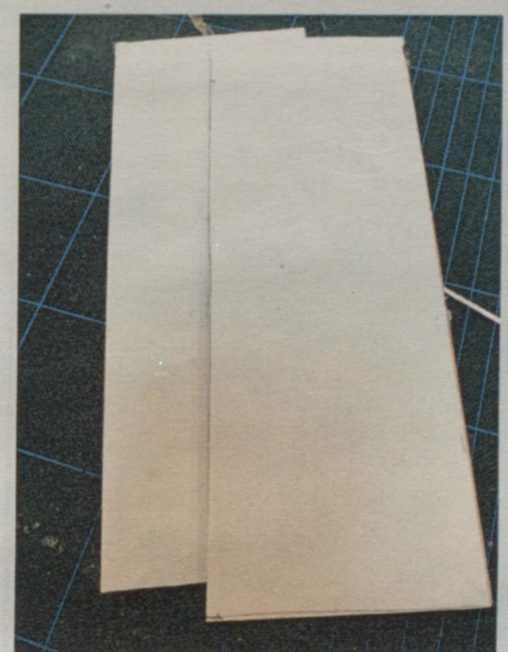
I stripped previous tissue paper off flats.



Some were stuck on oddly and left patches



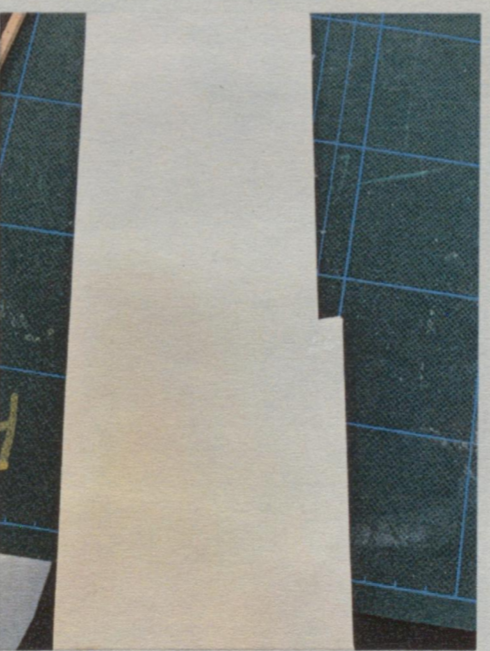
Comparison between smooth and rough flat after removing.



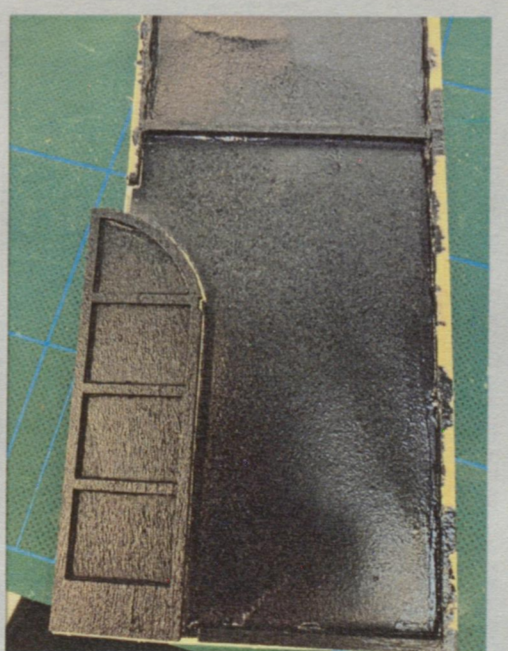
I cut out more cartridge paper to go on rougher flats.



I backed doors with paper to give cleaner look.



New cartridge, with extra for door.

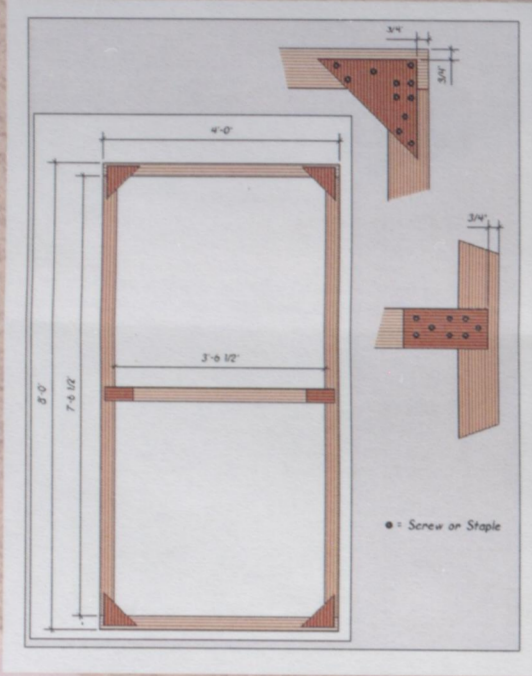


This meant I could stick doors back on evenly.



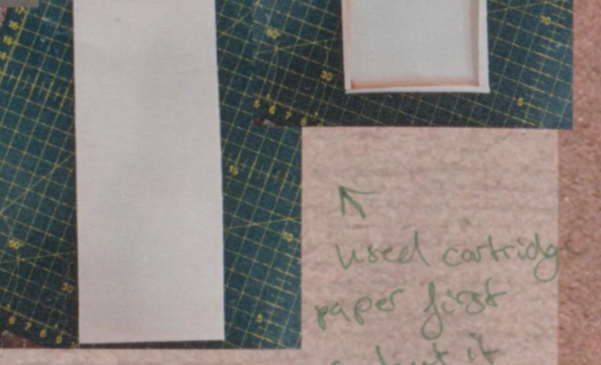
Middle supports were uneven so I removed

Making flats in miniature



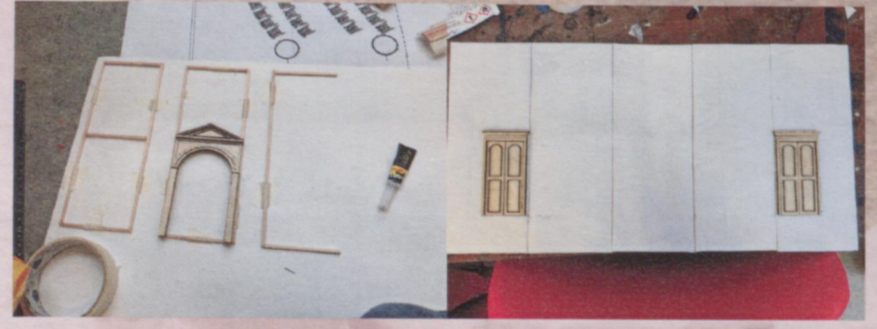
Calculations of each flat
 Each flat - 2027
 ex 2.027m 5 x 2.027m 72.4m

Measured and cut dowels on fret saw and stuck on paper



Used cartridge paper first as canvas, but it was too stiff

Most UK flats tend to be around 8 feet by 4 feet, but mine need to be taller so would be supported by scaffolding like Harry Potter sets.

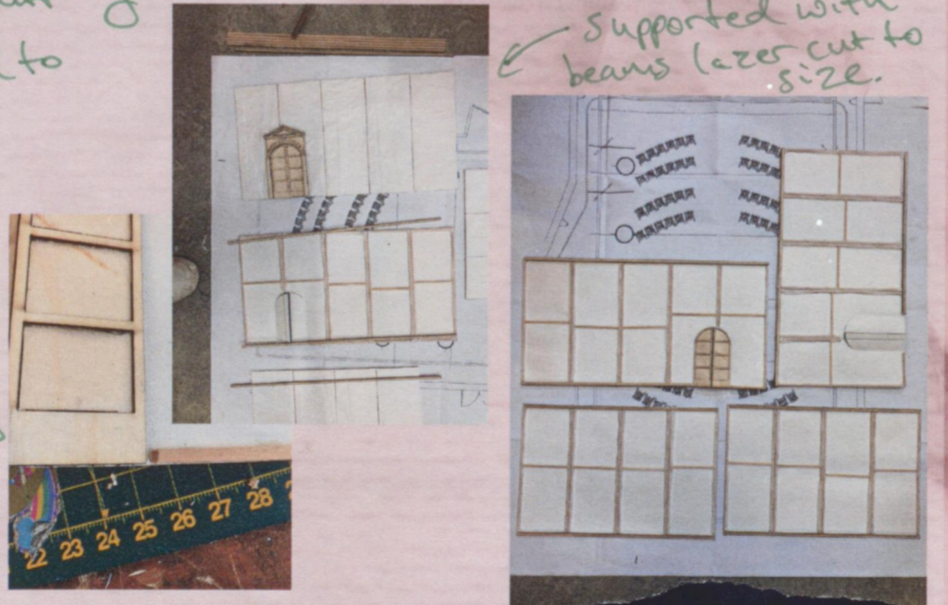


Tissue paper worked better but wrinkled



Left spaces in dowels for doorways, and stuck doors against paper before cutting part way round to create hinge.

Had to cut away dowel on double sided doors for space for opening.



Supported with beams (laser cut to size).



Spray painted with this colour - chosen because of its darkness for night and the purple reminiscent of the love potion.



← ran out of spray here which made wrinkles worse! Need to remake.

MAKING FLOWERS THAT OPEN



DIY Blooming Flower With Thin Organza - Wedding Decoration - Large Paper Flower - 2023007

For my design, the flowers above the stage open and light up so I need to know how.

Example of motorised opening.

CORALINE



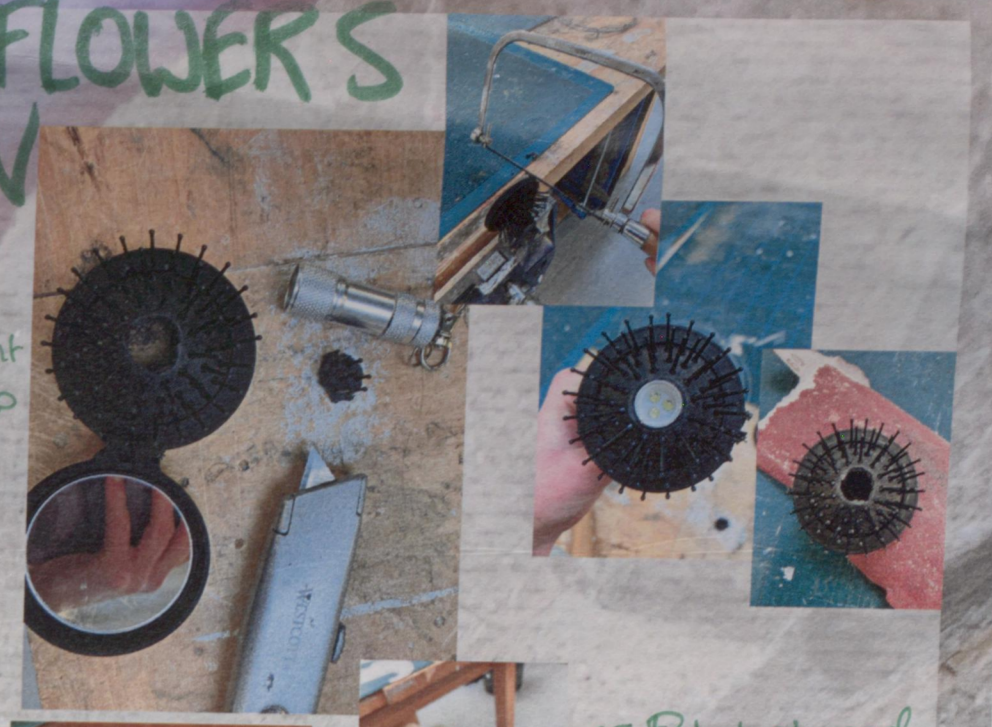
Because the flowers open in Coraline, I looked up how they worked, turns out they use a dog ball! I thought a hairbrush compact might make this effect even better.

Opening flowers by Studio Drift



Origami Flower that Open and Closes: Paper Flower

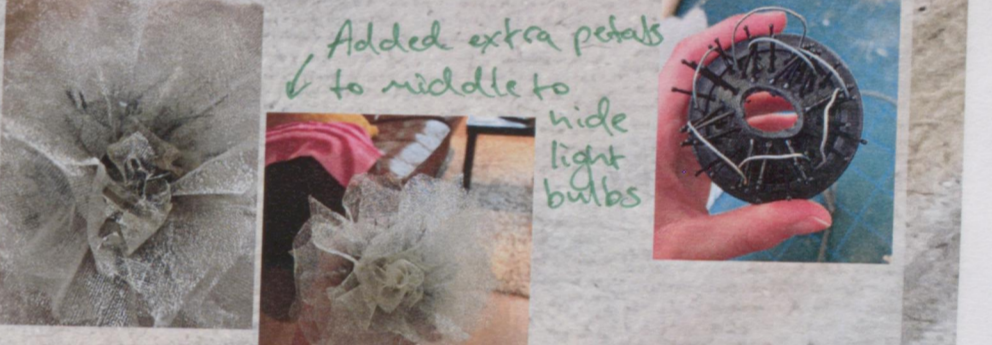
I replicated a more muted version of their rose and roses so they would blend into the dark chignon would have to be bought in colour when made for set so its not as blotchy.



Petal shaped wire was getting tangled when opening

Used chiffon instead of organza because organza would get caught

Even smaller rounds were getting caught so I just used points of wire



Added extra petals to middle to hide light bulbs

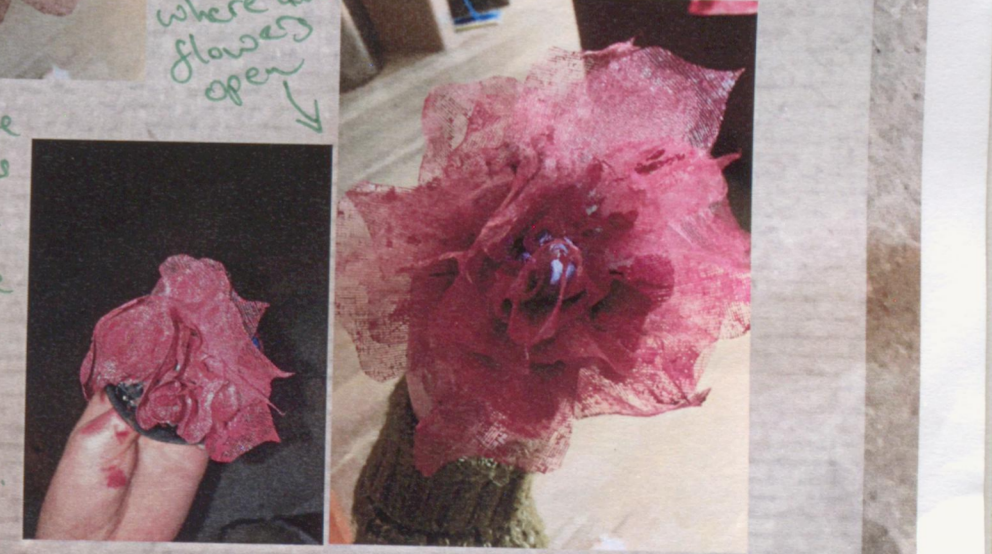
I liked the way Studio Drift's flowers opened, so I found a video that looked like a similar mechanism for another experiment



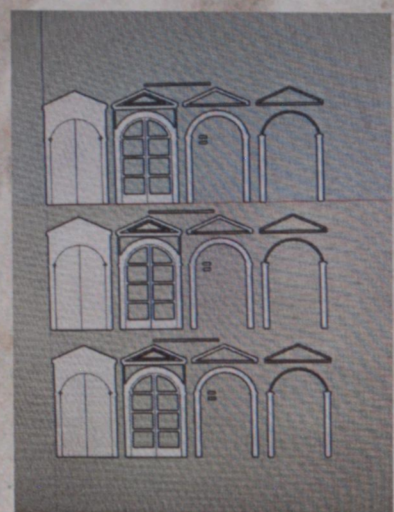
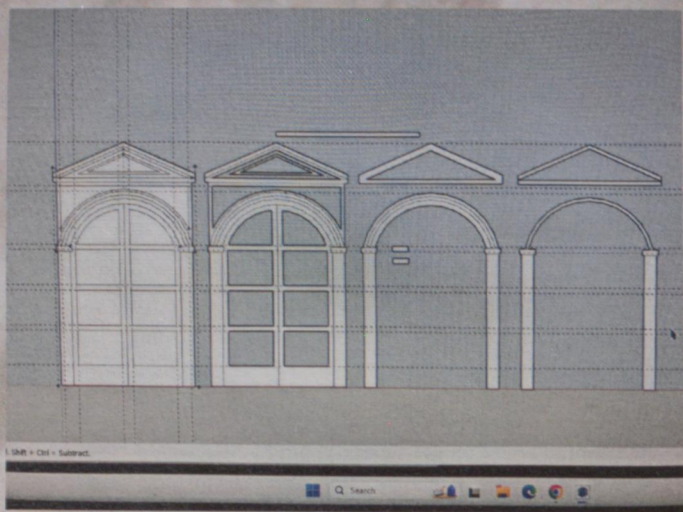
Only opens outer petals.

Prefer lighting colour to match petals

Prefer 1st technique where all flowers open



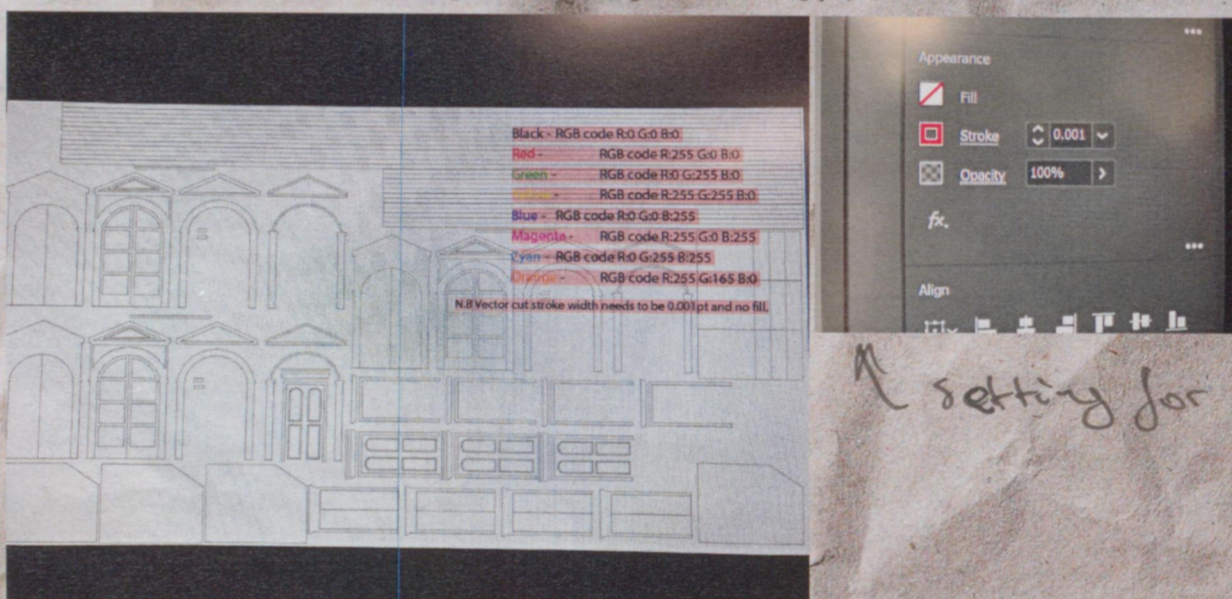
LASER CUTTING DOORWAYS



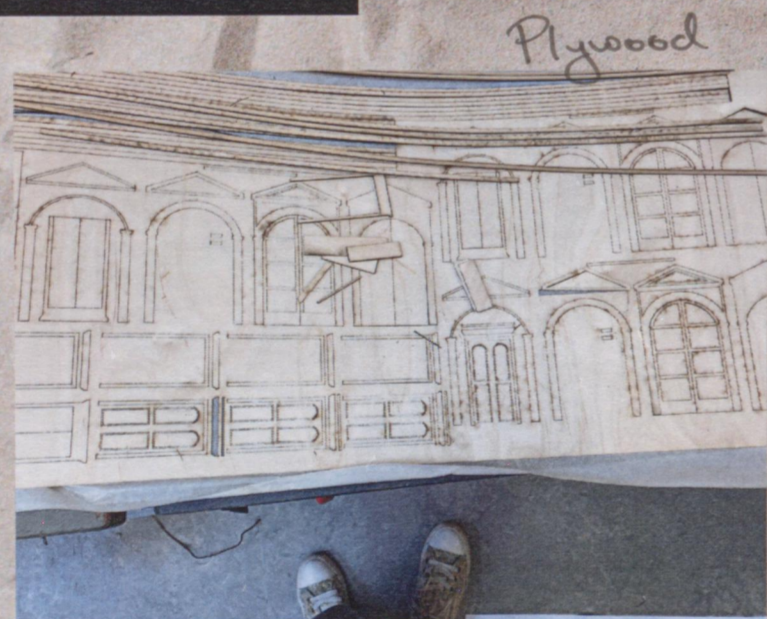
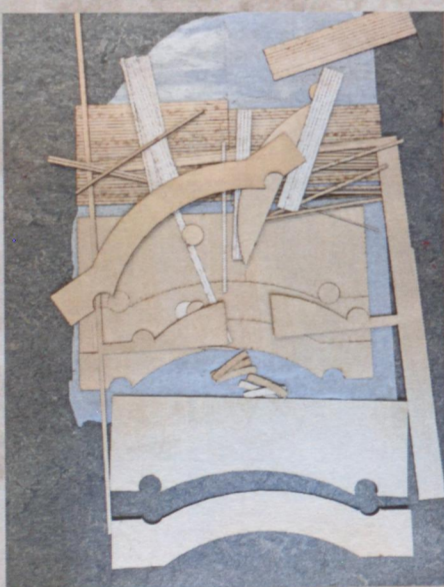
Designed in layers on SketchUp

I drew basic door first then copied and pasted each layer.

Exported to Adobe Illustrator - scale messed up so had to rescale before laying out to be laser cut.



↑ setting for laser cutter



→ some studs and needed to be cut out.

I think the layered laser cut worked really well - more precise and realistic and to scale than hand cutting.

Layered looks very effective - I need to make sure they are stacked neatly



Warner Bros Studio Tour - Harry Potter



Scaffolding for large flats - would need something like this for my design

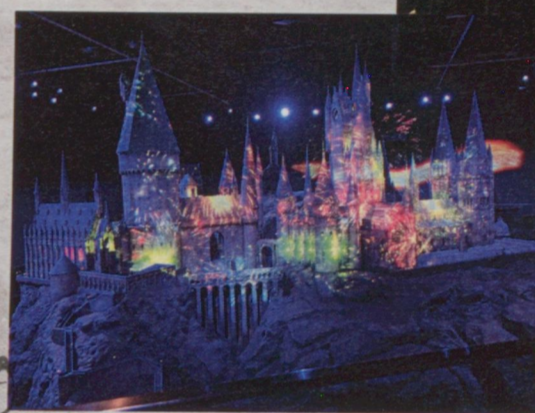


On my trip to Harry Potter Studios, I

was particularly interested in how their sets and flats



full-scale columns for reference - fibreglass

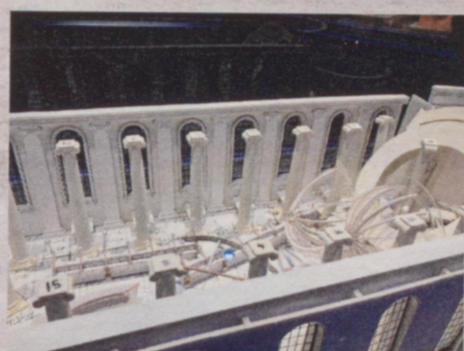


could I use projections for fireflies in my design?

were held by scaffolding

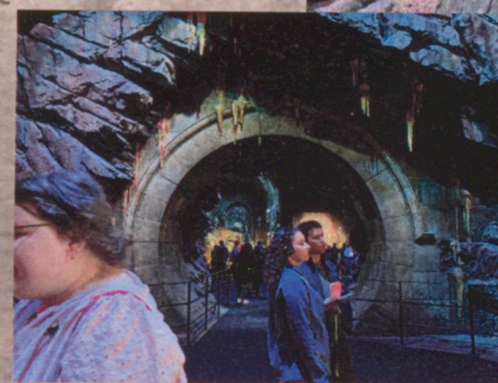
I liked the level of their model making skills

because of their size - I think scaffolding would need to be used for my design's huge flats.



Interesting bark texture that might be used when set made full-scale.

It was really interesting to see how columns would be made in a white wood fibre model.



The trees and columns in these sets both used fibreglass - maybe my full scale sets would be made from these.

ANCIENT GREEK DOORS

The characters need entrances and exits that don't break the illusion of the Ancient Greek world.

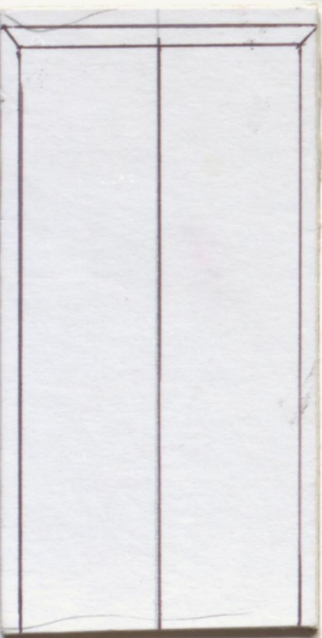


Plain doors took the audience out of the world of Ancient Athens, so I researched Ancient Greek doors I could use.



Preliminary base doors for model for me to reference scale

I knew I wanted to laser cut for accuracy as is industry standard, so I worked out how they would be layered.

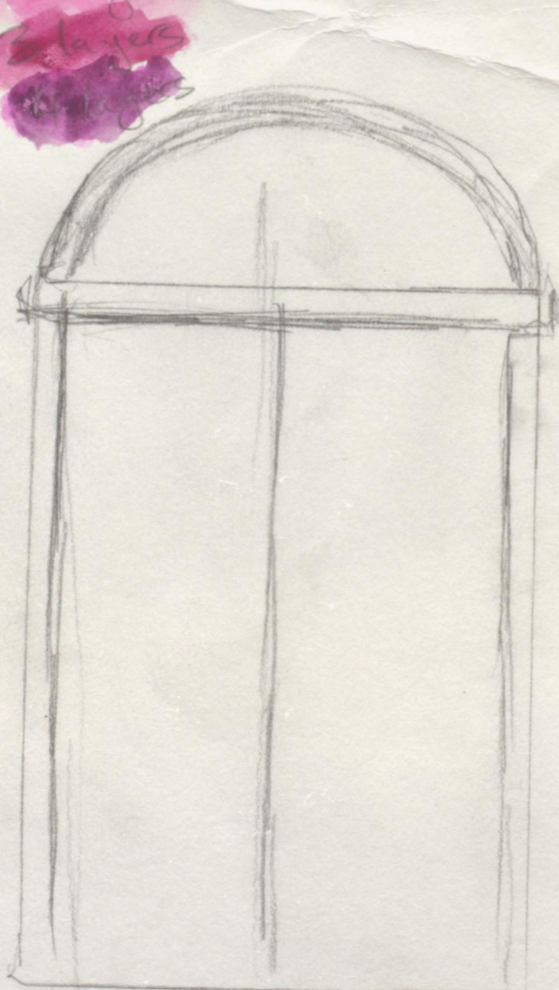


↑
← scale

If I laser cut them from Plywood, they will reflect the wood of the full scale set.



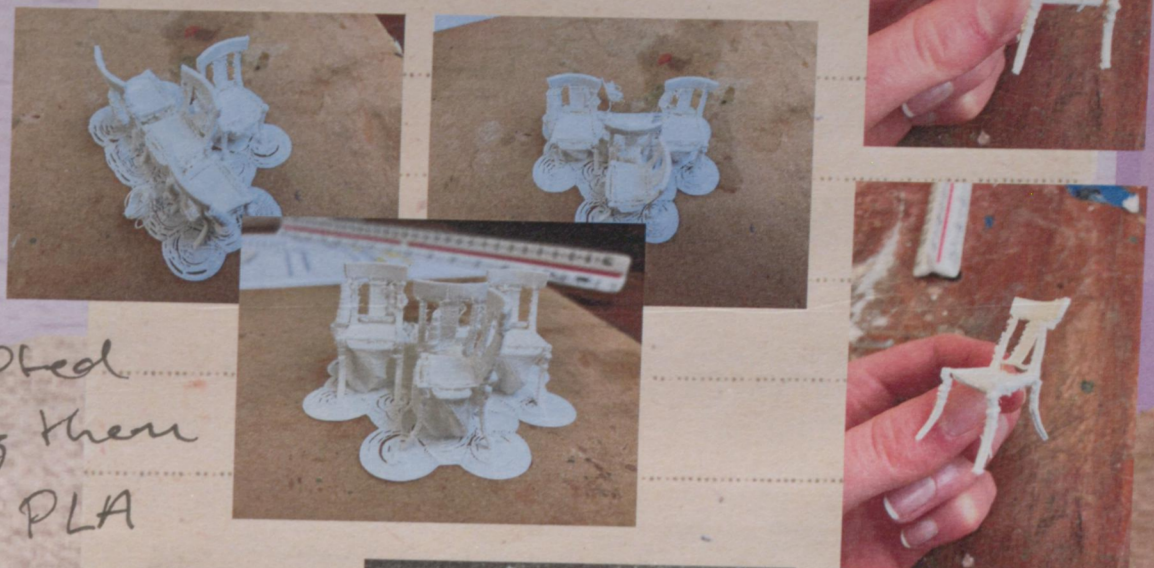
1st Layer
2 layers



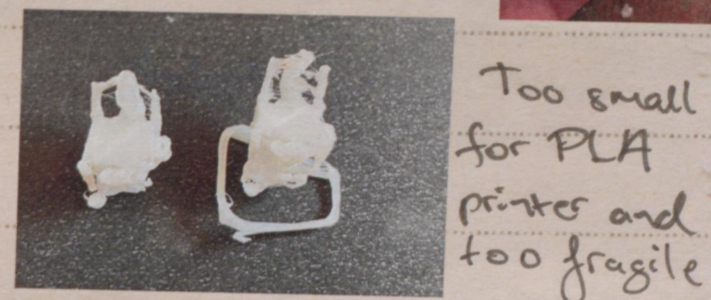
GREEK KLISMOS CHAIR EVOLUTION



On Ultimaker had to work out supports needed.



I attempted printing them on the PLA printer first, but they were too small and detailed for printer.



Too small for PLA printer and too fragile

↑ accidentally printed these ones way too small.



Resin printer worked much better



Had to re-evaluate scale and charge



← Prime

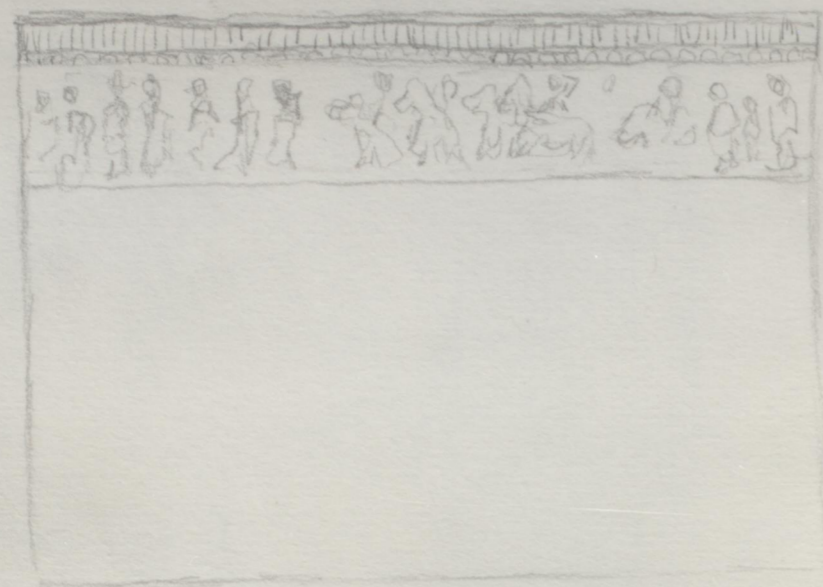
↑ fragile

Experimented with drybrush woodgrain, but smooth and glossy without drybrush looked better in my design.



← Spray paint

I think the 3D printed chairs are incredibly effective, as I needed chairs in keeping with the world of Ancient Athens.



Greek friezes like parthenon or walls?
I think they would be obscured by flowers, and I already want fireflies on the walls.

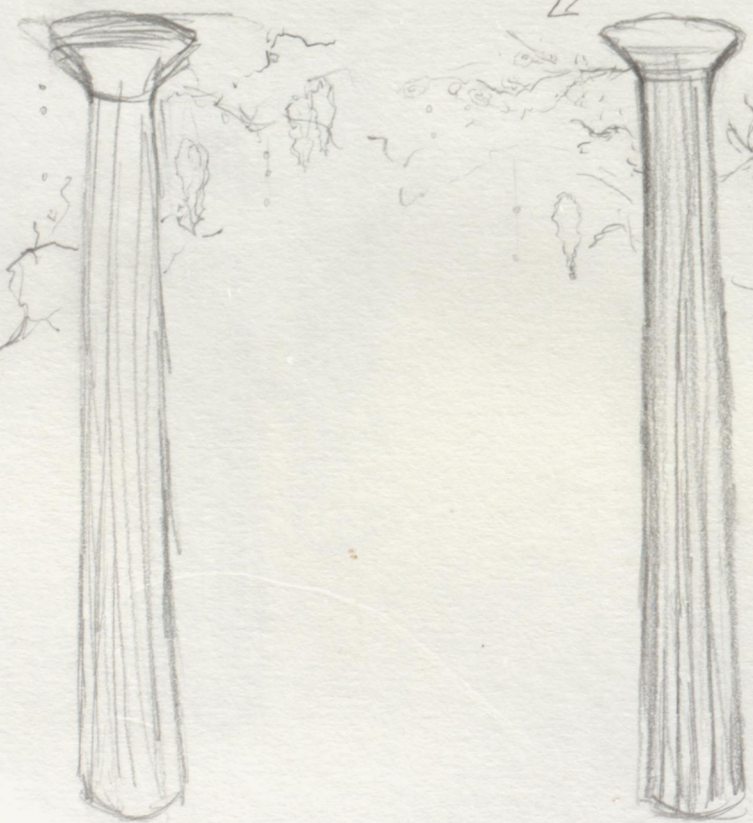


← roses climbing?



← fireflies + glowing flowers

Too GARDEN-LIKE?

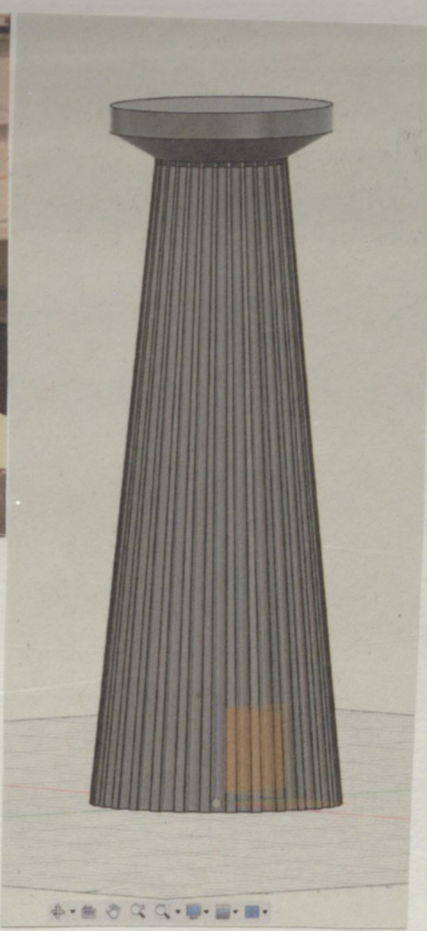
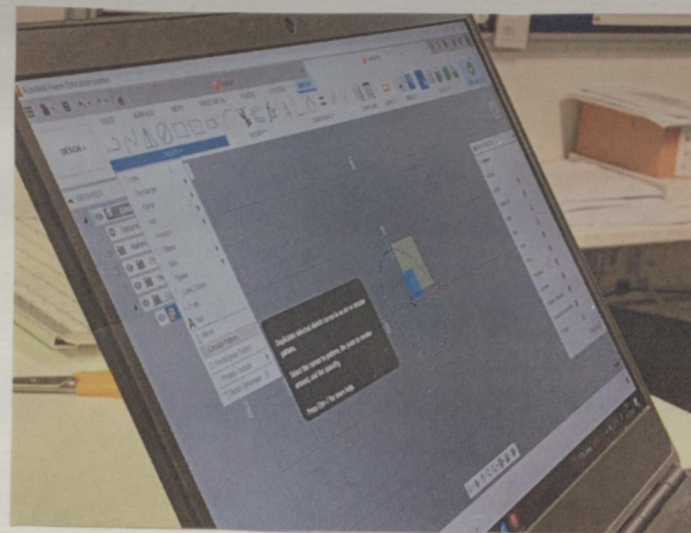


← more foresty

← firefly lights hanging instead of in walls

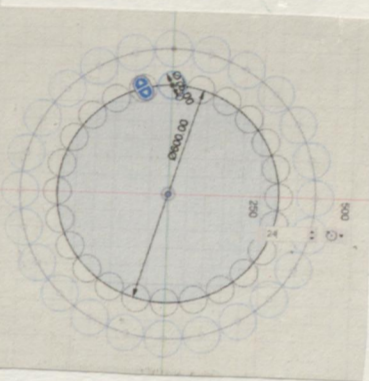
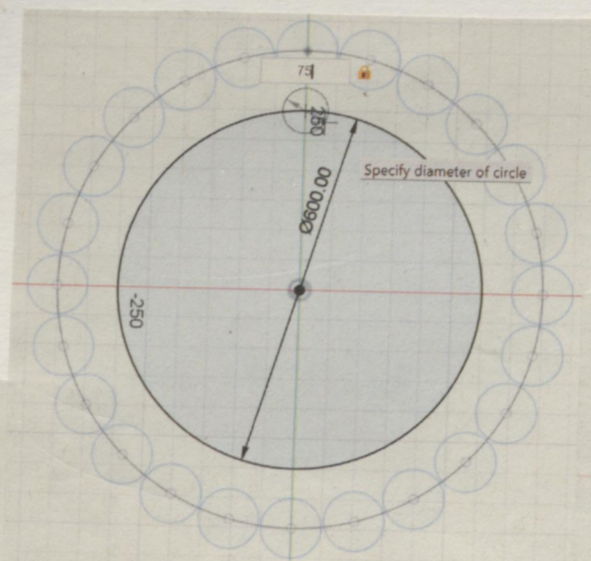
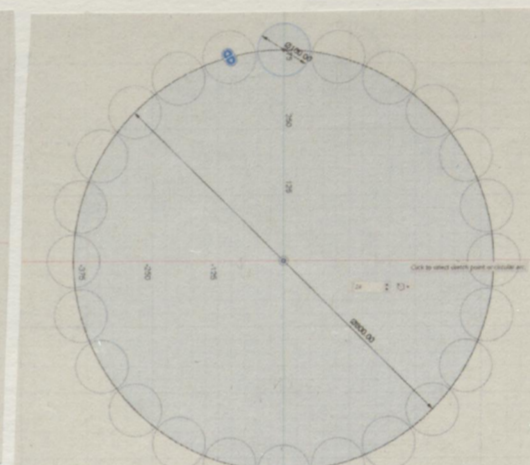
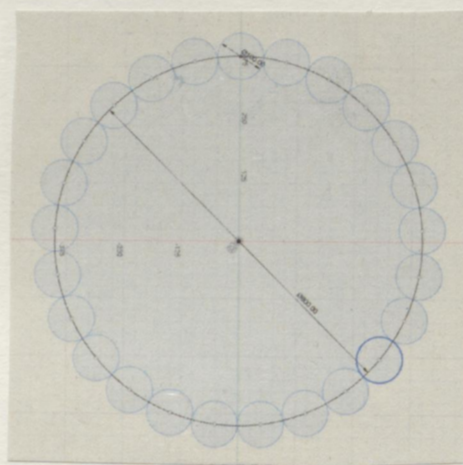
→ I was looking at flickering lights but they could be triggering - would need 'slow transitions between faded and glowing.

I need to make sure my design is more wild.
Less garden, more woods.

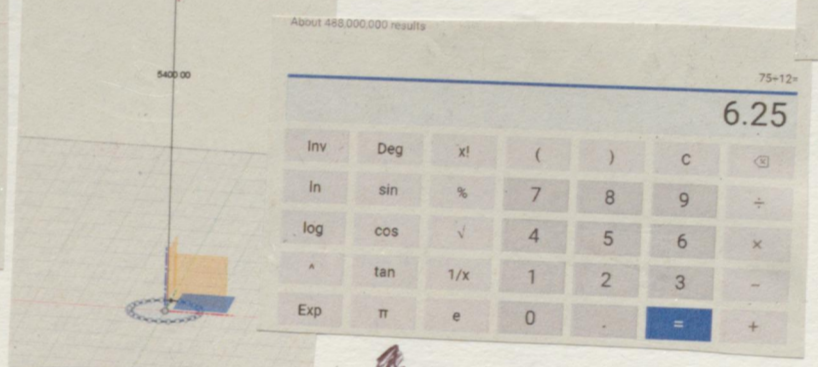


MAKING ANCIENT GREEK DORIC STYLE COLUMNS FOR 3D PRINTING

I learnt how to rescale on of the greek column files I had with help, but it looked too bulky and not like my design, so I made my own.



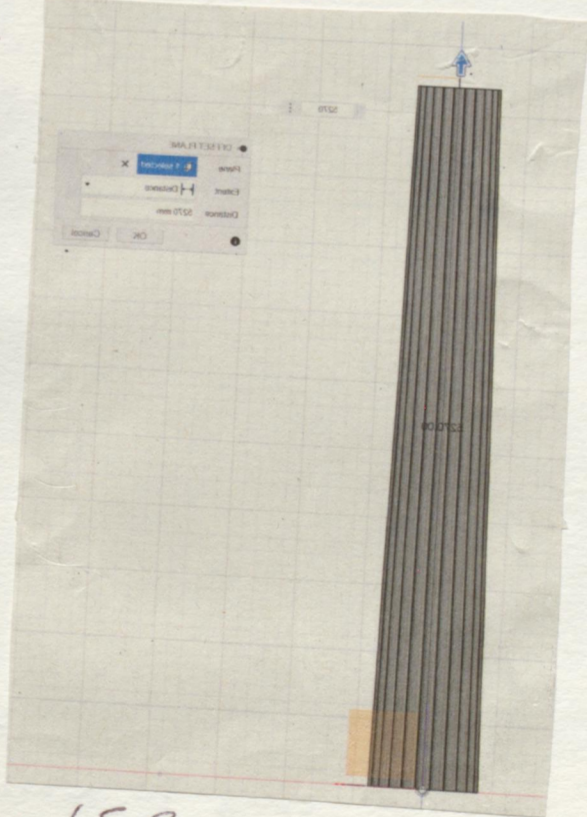
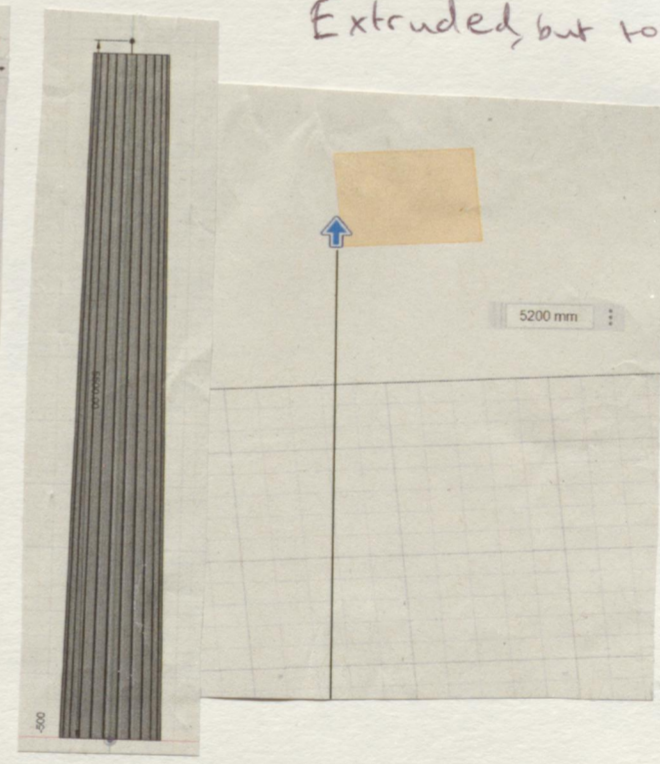
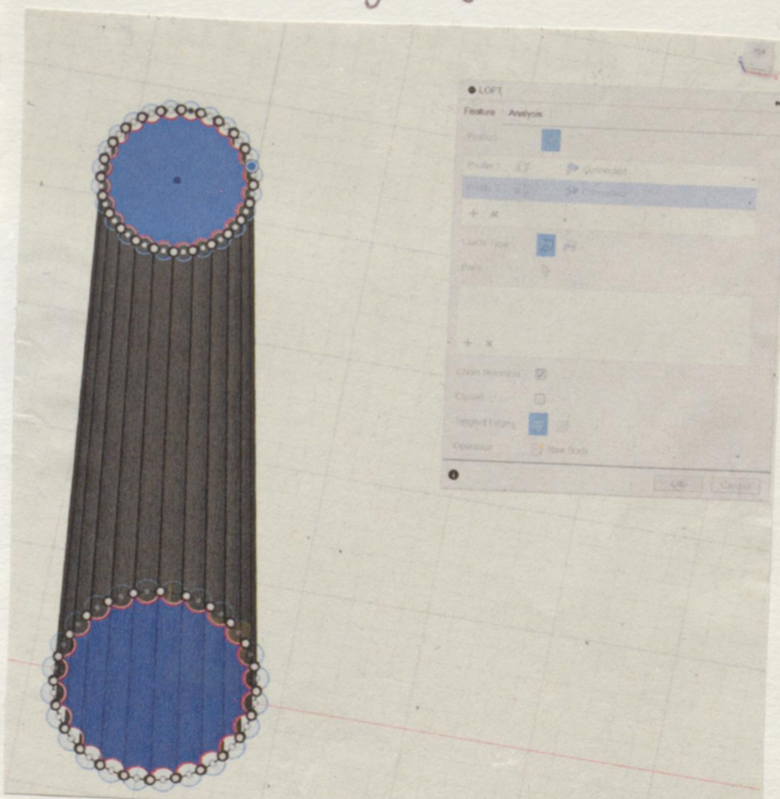
I began by making a base to 80 cm like my design, and worked out the best placements for flutes from reference pictures.



↑ worked out what size the flutes would be at the top.

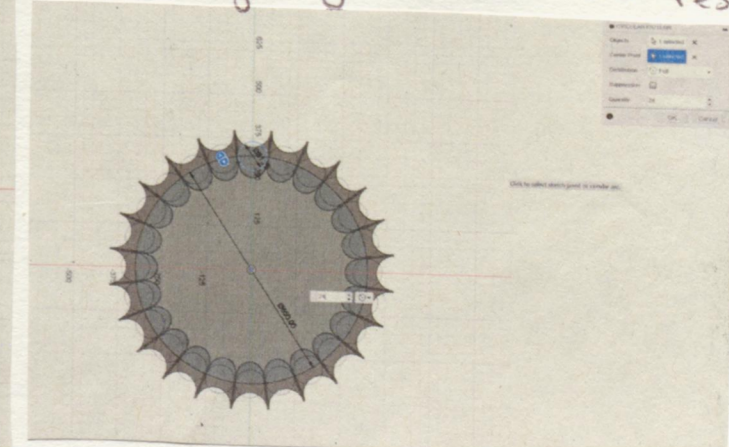
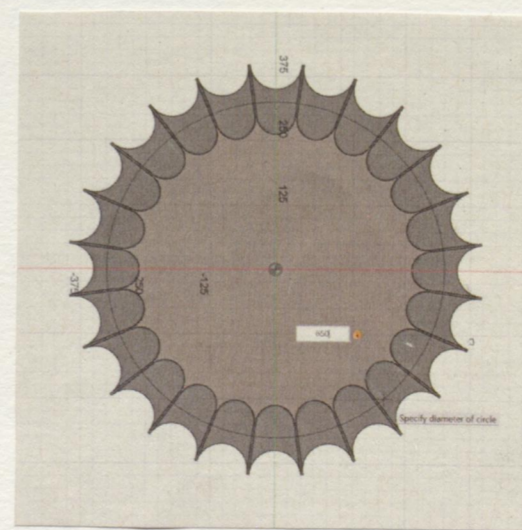
then calculate how much column should go inwards as it rises.

↑ Extruded, but too far.



Except for the column to get smaller as it went up, I actually used the loft tool - learning how to adapt the other column really helped me here.

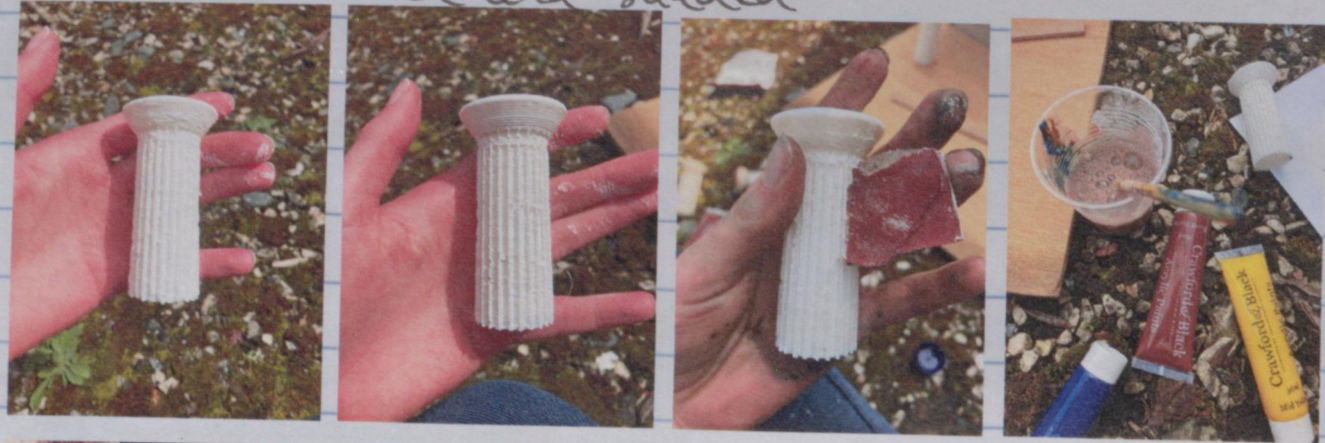
↑ Extruded again, this time 520 cm / 5.2 m.



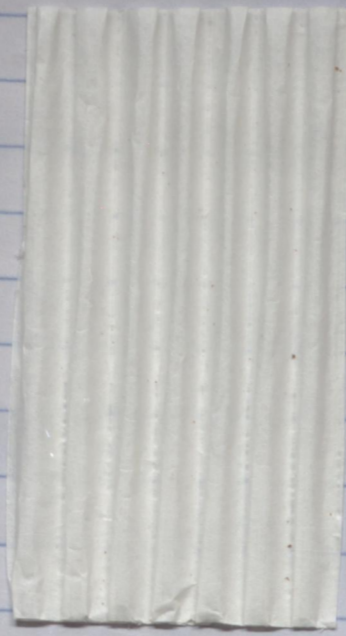
I wasn't happy with the angle of the column going inwards so resized.

Painting Columns

Primed and sanded



corrugated wrong scale and not strong enough for columns



replicating colours and textures from museum - too old for Ancient Greek setting.

← polyfilla + paint samples

I did like the aged look, but it took the audience out of the world of Ancient Athens.

Primed with Polyfilla

Painted

Sanded



working out semi-aged look

THRONOS



Elgin Throne
 Date Created: 300-200 BCE
 Place Created: Athens, Greece
 Culture: Greek
 Material: Marble
 Maker: Unknown
 Dimensions: 81.5 x 70 x 66 cm (32 1/16 x 27 9/16 x 26 in.)

This rare example of a Greek ceremonial chair ("thronos" in ancient Greek) was found in Athens and likely once stood in a public place as a seat of honor. Such marble chairs often had ornamental arm rests and animal legs in front, like this one. While we usually think of thrones being made for royalty, the Greek seats were intended for important officials and prominent members of the community. In theaters and crowded meeting places their high backs would have stood out from the bench seating provided for most people. Some ceremonial chairs were built into other nearby seats, but this one is freestanding, meant to be viewed from all sides.

On the back of this chair, just below the top, an inscribed text names BOETHOS, but the text is too badly worn to tell us about him or whether he is the person the chair was originally meant to honor. The back and armrests are carved with symbolic imagery in low relief above a horizontal carved band running around the chair at the level of the seat. The raised decoration would once have been painted to stand out more clearly, but the paint and some of the stone have worn away. On the back, two olive wreaths, symbols of victory and honor, are carved below the inscription. On the outside of the armrests are two different narrative relief scenes of warriors, each symbolizing the Athenian rejection of tyranny and outside control.

Found in 1836 between the peristyle and the pronaos of the Parthenon. It was reassembled and restored, while certain parts of it are missing. One of those was lost in modern times but has been made known from a plaster copy of the throne that is located in Berlin.

On the upper, outer part of the throne's back only three letters have survived from the inscription which was once carved on the now missing piece. The inscription read: [ΕΠΙ---]ΡΑΤΟ ΑΡΧ[ΟΝΤΟ]Σ which is a reference to an Eponymous Archon whose name ends in "...stratos", such as Kallistratos an Eponymous Archon of the 4th cent. BC, or Demostratos, an Archon of the 2nd cent. AD.

The throne has solid sides, rounded backrest and is decorated with relief hybrid creatures of eastern provenance. On the backside a winged male figure is depicted whose legs turn into spiraling stalks with long palm and acanthus leaves. The figure is dressed in long-sleeved Persian attire and as we know from similar thrones, he would have worn a polos and a band around his head. The throne's armrests have the form of winged lions with snake's body and tail in the shape of an acanthus.

The dating of this throne is uncertain. Some consider it an original work of the 4th cent. BC, while others view it as a 2nd cent. AD copy. In any case it belonged to an ancient public building but after the conversion of the Parthenon into a Christian Church it was transported there to be used as an episcopal throne.

Step 2: Importing the OBJ to Fusion

Here are the steps on how to import OBJ to Fusion 360:

1. Open Fusion 360.
2. Click on the Insert menu and select Mesh.
3. In the Insert Mesh dialog box, click on the Browse button and locate the OBJ file that you want to import.
4. Click on the Open button.
5. The OBJ file will be imported into Fusion 360 as a mesh body.

You can then view and edit the OBJ file in Fusion 360.

Here are some additional things to keep in mind when importing OBJ files into Fusion 360:

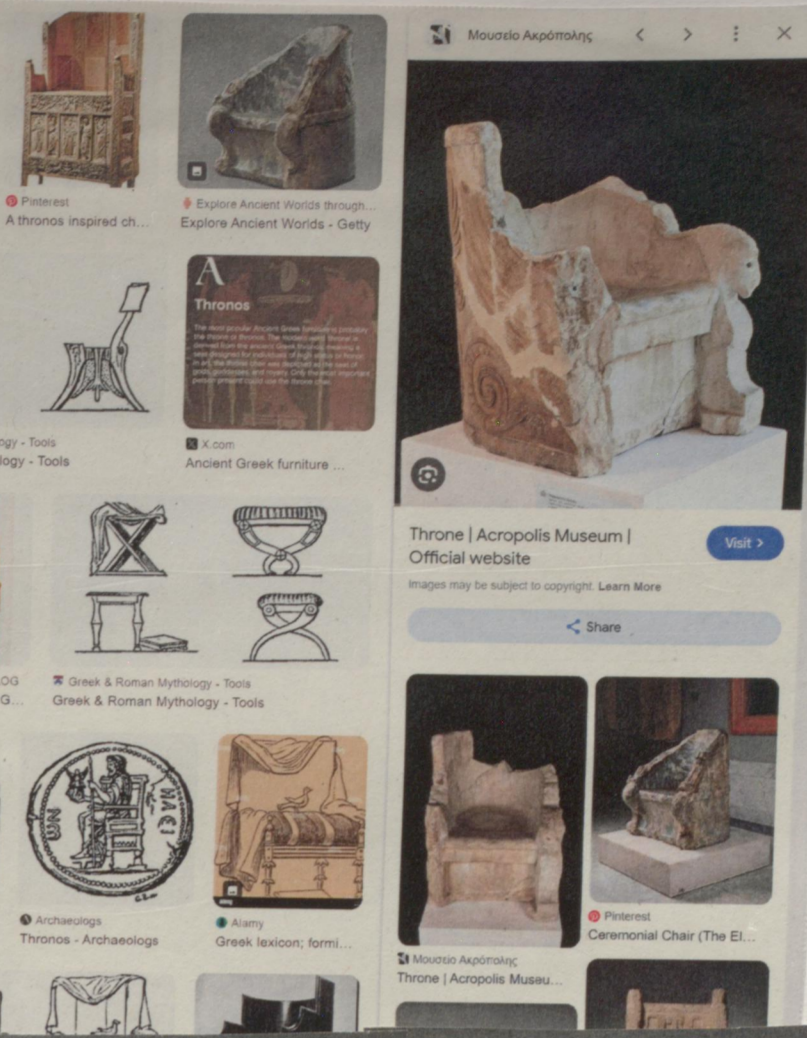
- The OBJ file must be in the ASCII or binary format.
- The OBJ file must contain a valid mesh.
- The OBJ file must not contain any unsupported features, such as animations or physics.

If the OBJ file does not meet these requirements, it may not import properly into Fusion 360.

Here are some tips for importing OBJ files into Fusion 360:

- Make sure that the OBJ file is in the correct format.
- Check the OBJ file for errors.
- Try importing the OBJ file in a different format.
- Reduce the complexity of the OBJ file.
- Use a third-party plugin to import the OBJ file.

I imported this file → I found into fusion 360, but couldn't make it solid enough to 3D print.



I couldn't work out how to create a 3D printable mesh of an ancient Greek Thronos - I also thought that the illusion of the stone would be destroyed by it having to be brought in, so I decided to not include Thronos in my design.

Cushioned seat for Hippolyta and Theseus

