

Ken Wood Ho. Picture Gallery
Manor House Hosp.
The Spaniards
GOLDERS HILL PARK
North End
St Columbo's Hospital
HAMPSTEAD HEATH
Leg of Mutton Pond
West Heath
Vale of Health
Jack Straws Castle
Whitestone Pond
Queen Mary's Hosp.
Bathing Pond
Hampstead Ponds
HAMPSTEAD
Hampstead
FINCHLEY
ROSSLYN HILL
POND ST.

1970's

January 1970.

Extract from the extract from the Preface to the Second Edition to the Consise Oxford Dictionary ... "A living language, however, does not remain unchanged through twenty years and a great war; our picture has needed, and received, a good deal of retouching before being again exhibited in public." H.W. Fowler 1929

Since the above was written this particular lexicon has been ~~in p~~ revised another 3 times. Each occasion making the ~~work~~ "living language" more comphrehensible and available to a public which is diverse in age and occupation. Such popularizing however reflects poorly upon the use of the dictionary, as a manual both stimulating and surprising in its incidental offerings. The following proposal is concerned with ~~[illegible]~~ this use and the resultant benifits.

Obtain a new copy of the 1966 Edition of the C.O.D. with the utmost care, de-bind the book and seperate each leaf.

Re-arrange these leaves, establishing a new order, whose only criteria will be the degree of absence of the existing alphabetical or numerical order.

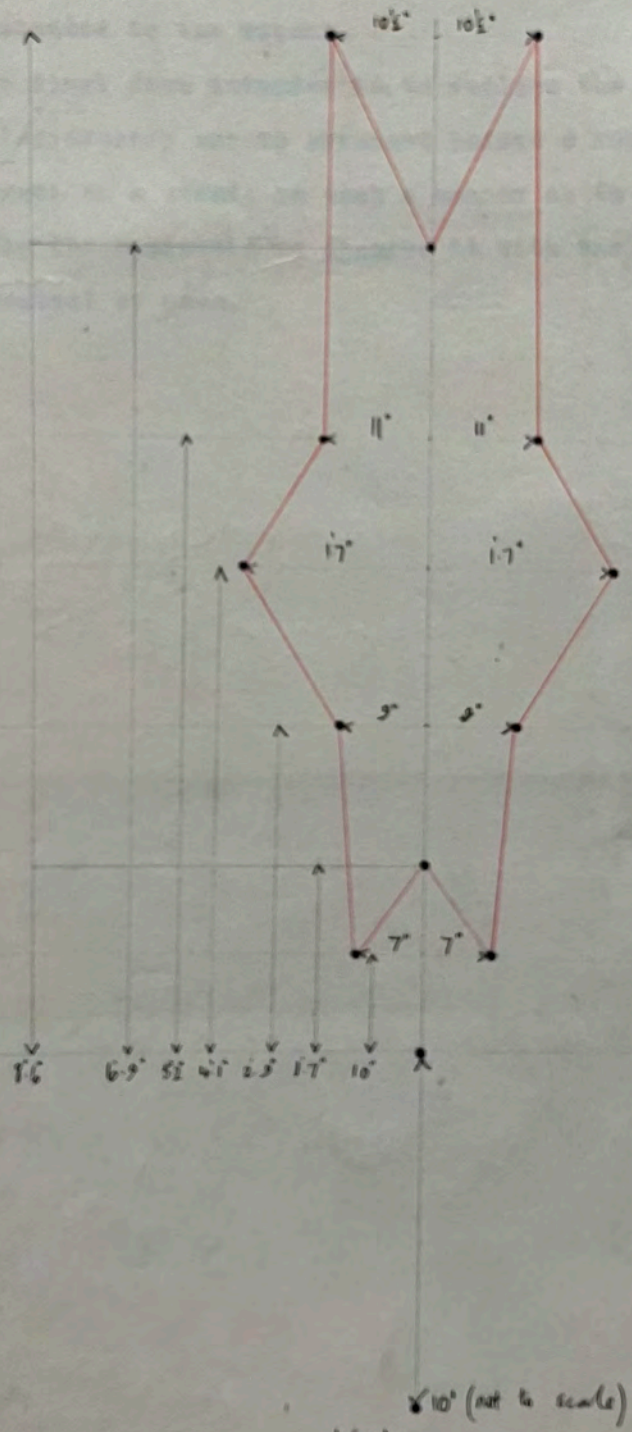
With the utmost care re-bind ~~each~~ the ~~work~~ book

Consult frequently.

Specifications for the construction of CUBE STAR 1969/70

Drawing scale $\frac{3}{4}$"=1'

Ground plan to determine the possibilities of vertical extension



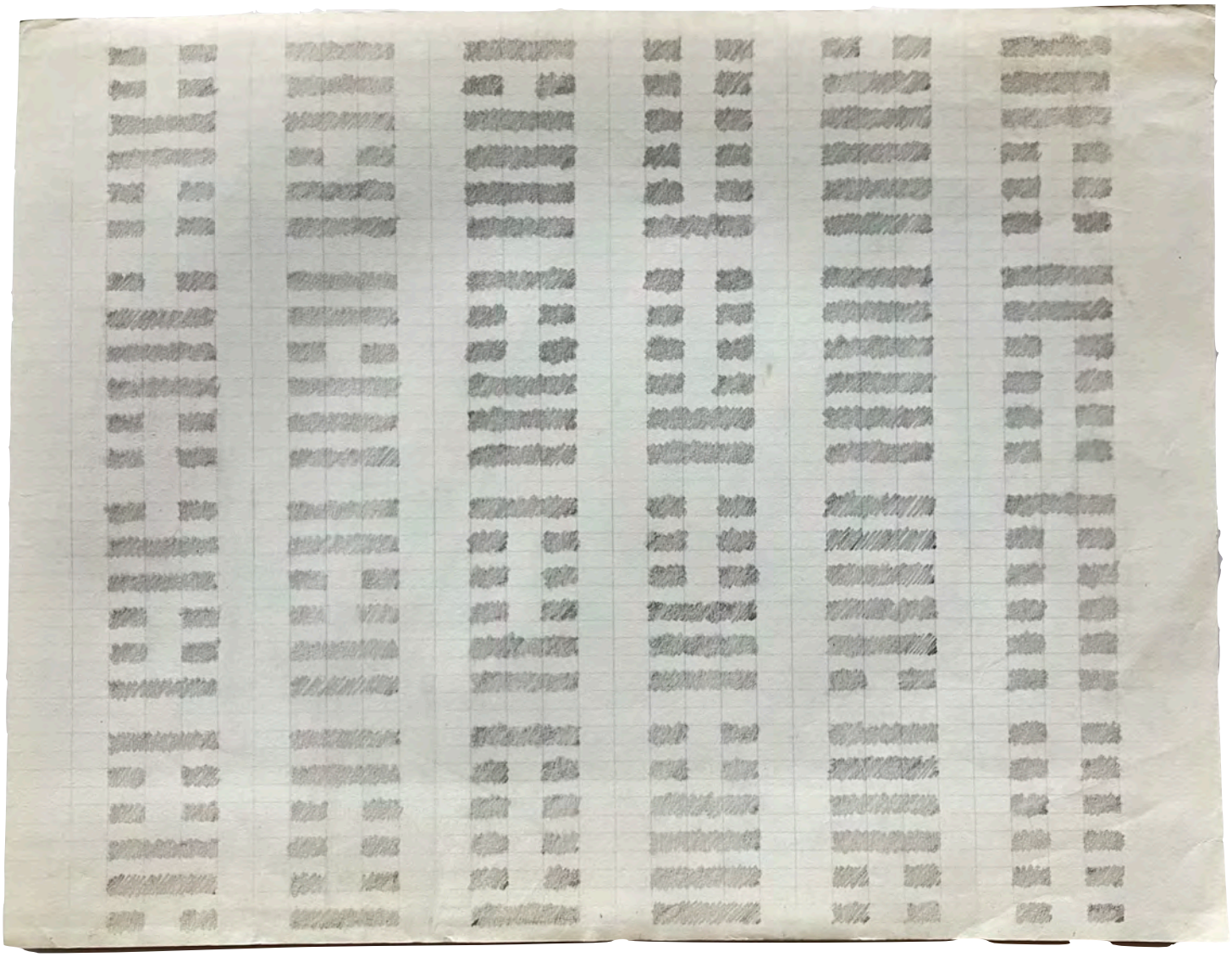
An archer who, having fired 12 arrows at an invisible target is surprised to find that when his arrows are viewed from a certain position, the illusion of a hexagram is formed. He withdraws his arrows and ~~xxxix~~ fires ~~12~~ ~~xxxxxx~~ each one again; curious as to the result he searches for the illusion, it is nowhere to be found; try as he might he can not repeat the arrangement that arose on the first occasion.

Angle of Incline 45° ht 5'

XI 69 XI 70
III 70

Notes on Homage to the Hexagram: TWO TRIANGLES
The Elusive Harmony :The experience of/ harmony discovered suddenly, (whether immediately or at the last moment.
Construct this harmony and then obscure it within itself.
The all revealing view point.
Distortion through space.
An object whose whole is more than the sum of it's parts.
The discovery of the hidden intention should not terminate the interest,but refer the spectator back to the partsand all therein.
The content of the work would consist of the spectator's contemplation of (the illusion of) a perfect form.
Q. Why obscure that which you wish to display?
A.1A person might look all his life yet never grasp the hidden meaning.
2To create the sensation of discovery; for each successive viewer.A repetition of (little) revelations.
3 To realise the 'needle in the haystack'; leading to a situation where the intention is known (or can be imagined) yet cannot be found or forced. The idea of eternal frustration.Irritation.

Concerning static and mobile stuctures,
By mobilising the parts the precious illusion becomes entrusted to fate, to reveal at her discretion,or otherwise,or not.
By having non-moving parts and moving spectators,the unreal gem is definately available to the keen eye.
The former would appear to solve the problem of the construction's death(in the eye of the beholder). Yet lost in the imposed passivity is the 'joy of discovery'.
It would seem incubitable that the benefits resulting from witnessing the brief formation of the harmony under the static arrangement are incomparable to those of the same illusion under the mobile; the contrast of a (mere) individual and the sum (in unison) of EVERYthing else, himself included.
There results the decision between presenting a strong probability or a (mere) possibility (of experiencing an harmonious illusion);or both....upon discovering the star under static conditions the 'eye'(now aquainted and fascinated) would appreciate the passivity(assuming that is,that it would soon discover the futility of trying to influence destiny by the movement of his eyes (balls) involved,and return to it's room to construct a replica and gaze in (idle?) contemplation as to what benefits would (surely)befall it should it ever be so blessed.



Mandalar Book

Rectangles.

Example of cooperative design + prog me.

1. Swit lives Festival. Flop.
2. World Works photo
3. " " text
4. 2 Dorothy catalogues.
5. Double spread of Tom Phillips work, hand silkscreened.
6. " " of Article by me concerning 1st D. Exhibition
7. D. cat. #2 hand ss + offset litho.
8. 3 phts from a set taken driving + after D. exhib #1. Oxford.
9. Plan + phts from Euston Hex. mags.
10. Design for box to contain #9 phts.
11. Drawing of a maltese + puzzle.
12. SS print of " " "
13. Material concerning specialist modes of communication.
14. SS print from material #13
15. SS concerning lyrical colour symbolism
16. Invitation to meditation
17. Notes on a group of trees
18. " " " "
19. " " " "
20. SS from notes
21. 4 versions of map of area
22. 4 " " progress
23. SS print + Errors
24. Finish SS. Print from notes
25. Aerial phts of trees + accurate measurement.
26. SS Print + leaves from trees + 3 maps of area
27. Notes for SS. Print ~~abandon~~ Blinder
28. " " word maze
29. Word maze Drawing
30. Notes for wall panel colourdist at BA
31. Six photos of " " at B/A 110 in all.
32. Notes for hexagram review.
33. Cover of H/R SS.
34. 1st page of "
35. " s 2/3
36. " 4/5
37. Centre pages 6/7
38. " s 8/9
39. " 10/11
40. " 12/13
41. Back 14.
42. 2 pyramids Drawing W/C
43. List of hex projects
44. 3 phts from blinder book.
45. Working Drawing for PRAD
46. " " " "
47. " " " "
48. " " " "
49. " " " "
50. " " " "
51. " " " "
52. Cover SS 50 copies
53. 1st pg.
54. " 2/3
55. ps 14/15
56. Last pg.

APPLICATION TO THE PROJECT COMMITTEE FOR EXTRA FUNDS ON BEHALF OF GRAHAM DAY MAY 1973

There is a need for one to have a comprehensive selection of work on a filing system of some kind that also serves as a convinenient means of conveying a general impression of the work to an enquirer.

The most satisfactory system is that of colour transparancies, whose format is standard and can be added to at later dates.

My request is for money to photograph the work that I have done whilst a student at the Slade, complementing that from my past colleges.
~~Slides also serve the obvious function~~

It is necessary to have at least three sets of the same work. One to be deposited with A.I.R., another to use to send off in response to a request for samples of work. and another to keep to hand to show illustrate conversation.concerned with the work.

I estimate that two rolls (72 shots) of film will cover the work, which means six rolls in all.

£.00

36 exposures of 36mm Kodachrome X.....1.83

1.83

1.83

x6 1.83

1.83

1.83

10.98

Sri Yantra Book

2/4/43

IDEA

a) To produce a booklet giving information (written + drawn) on the construction of the Sri Yantra.

b) The work will not be exhaustive or conclusive, but will reflect the state of progress that I have reached in my inquiry into the mechanism of the figure.

c) It is the intention of the publication that the reader continue the research himself in the actual book: thus each book starts the same yet ~~continues~~ develops in accordance with the readers interest.

METHOD To be printed in black on white paper by s/screen.

cover*

THE DRAWING OF A MANDALA IS NOT A SIMPLE MATTER. IT IS A RITE WHICH CONCERNS THE PALINGENESIS

Size approximates 'Prad' ie 1/8 of a sheet.

* Text from 'Theory + Practice of the Mandala' p. 38.

Application on behalf of Graham Day 3/ii/73

At present I am a final year post graduate student at the Slade School of Fine Art, aged 26 completing a two year open fine art course.
I studied at Hornsey College of Art and Bath Academy where I gained a first class honours pass of the Diploma in Art and Design.
In the June this year I will have completed six years of full time art education .

Enclosed is a small publication that I conceived, designed and printed last year. It represents the culmination of extensive research into the form of the Great Pyramid in Eygpt. Also a selection of my silk-screen prints mainly concerned with the relationship of typography and meaning.

I shall be pleased to forward any futher information or samples of my work should these be required.

I look forward to hearing of your response to my application.

Yours sincerly

REFEREES:-

i. Malcolm Hughes:The Slade School:U.C.L.
Gower St:London:W.C.1.

ii. Joe Hope:Dept:of Fine Art: Bath Academy of Art:Beechfield House:Corsham:Wiltshire.

Graham Day : 2 Chesterford Gardens : LONDON : N.W.3. : 01-7949868.

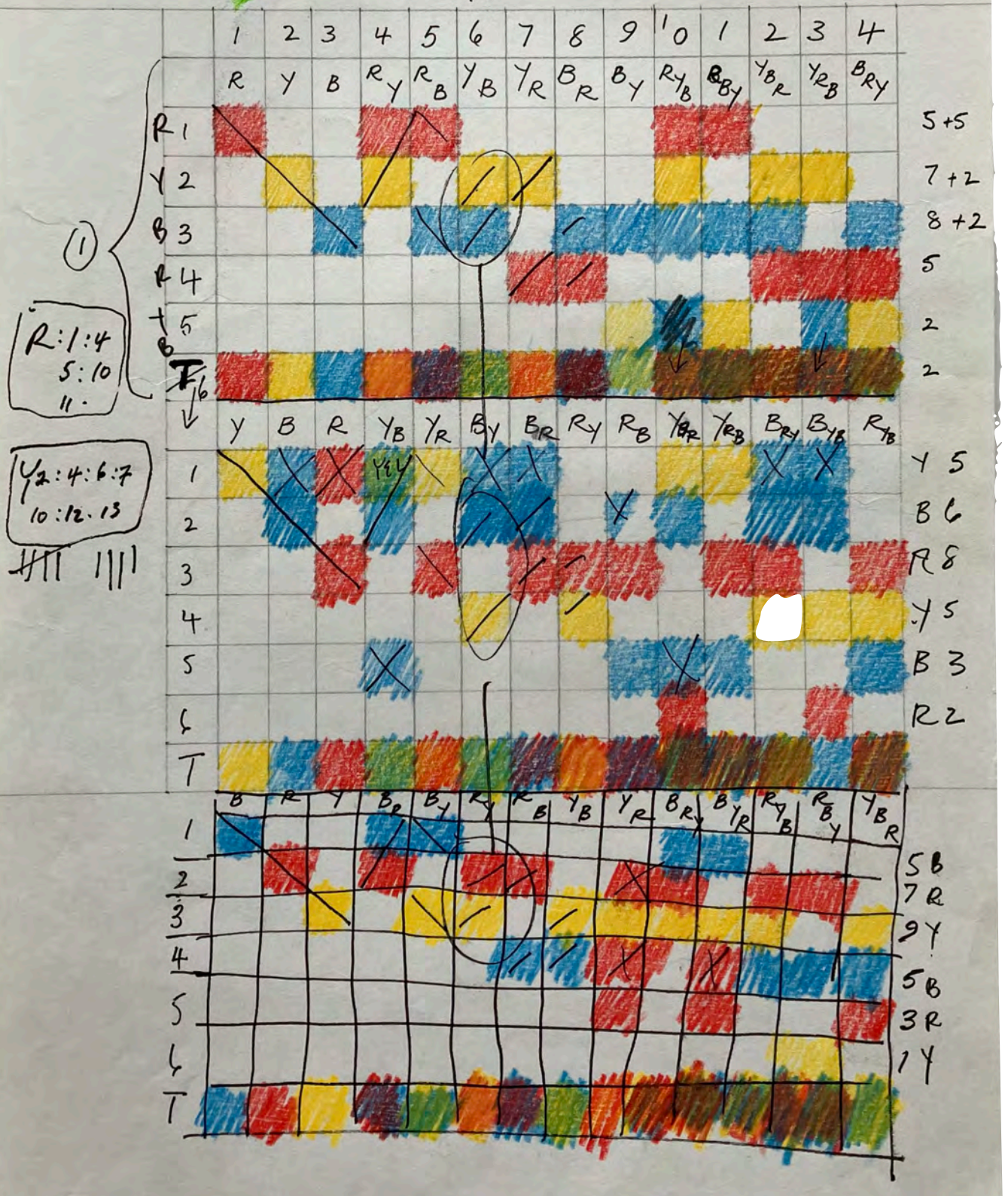
RAYMOND ROUSSEL
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

① R · Y · B
10 · 9 · 10

② Y B R
10 · 9 · 10

③ B · R · Y
10 · 10 10

④ ~~R · B · Y~~



△ S+R

① 4.8.72

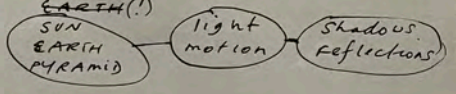
Interest :- the pyramid, a (virtually) solid essentially SIMPLE vast structure.

Distinction: Despite the phenomena of the continued existance of the G.P. the interest revolves around a theoretical Pyramid (THE IDEAL PYRAMID), i.e. the same structure by as it was, (or thought to have been) when and ~~until~~ until its destruction. (present state of).

~~POINTS~~
ASPECTS OF INTEREST

a) Phenomena of basic surface structure (i.e. a pyramid).
b) Mystery surrounding (i.e. architect, purpose.)
*c) D. Davidsons Reflection + Shadow theories.

↳ ILLUSTRATE :- The pyramid at work, i.e. ~~EARTH~~(!)



APPROACH: shadows, reflections } The pyramid is (all but) solid. The location assures Reflection + Shadows

Thus 3 Qualities
i) Dense mass. (pyramid Body + surface).
ii) Sunlight reflected in particles of sand present in atmosphere at Pyramid site.
iii) Shadow of pyramid.

A Theme (or part) of the G.P. at work.
i) PYRAMID AS SUNDIAL OF THE SEASONS → D.D

② A graphic HYPOTHETICAL presentation of the G.P. as (a) SUNDIAL OF THE SEASONS. (PARA)

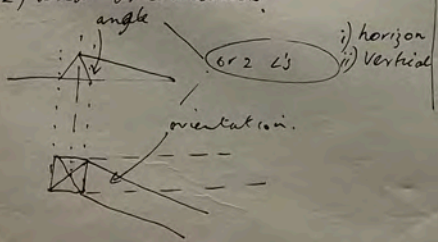
The reflections gave :- Days upon which the :-

✓ i) WINTER SOLSTICE } "thus precisely defining the SOLAR Year. ALSO the VEGETATION Year."
✓ ii) SPRING EQUINOX
✓ iii) SUMMER SOLSTICE
✓ iv) AUTUMNAL EQUINOX

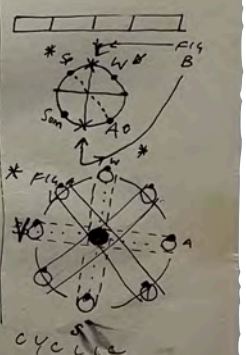
FORMAT : Divisions (precise) of the year. Why is this complicated procedure necessary when all concerned, (other than ritual) farmers especially would know instinctively the periods thus defined. (?) Emphasis on precision, unification for large numbers of people.

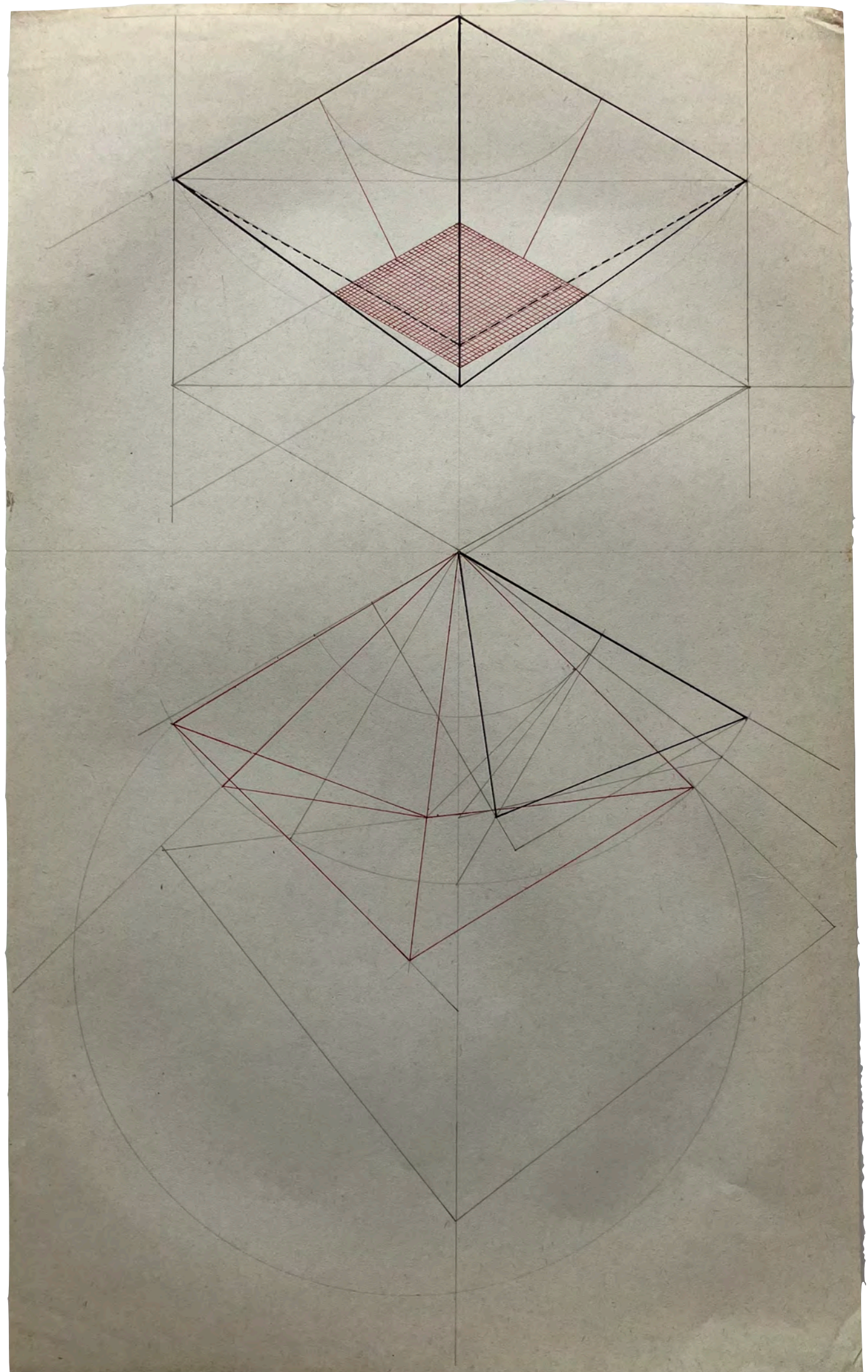
Emphasis on Theory of visual phenomena firstly, only limited details of purpose expounded. (precise)

REFLECTIONS Effective in height (Z) and orientation.



i) magnificently cumbersome.
ii) Outstandingly Simple + Accurate(?)
iii) Beautifully to see.
iv) D.D. is cautionary note as to actual visibility of rays :. adding beauty + mystery to the already delightful concept of rays of light radiating from the G.P.
(the adoption of a hypothetical overcoat erases irritating question)
*Ethics of the hypothesis?





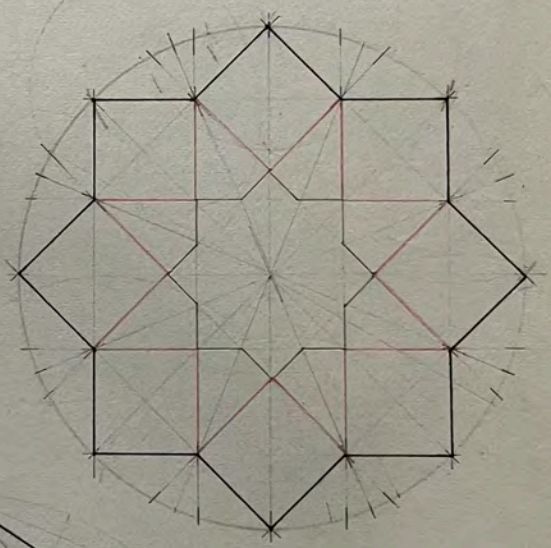
In the midst of the heavens shone a great star, and around it were seven smaller stars. Their rays were intertwined, filling space with an endless radiance and light. And each of the eight stars contained in itself all the eight stars.

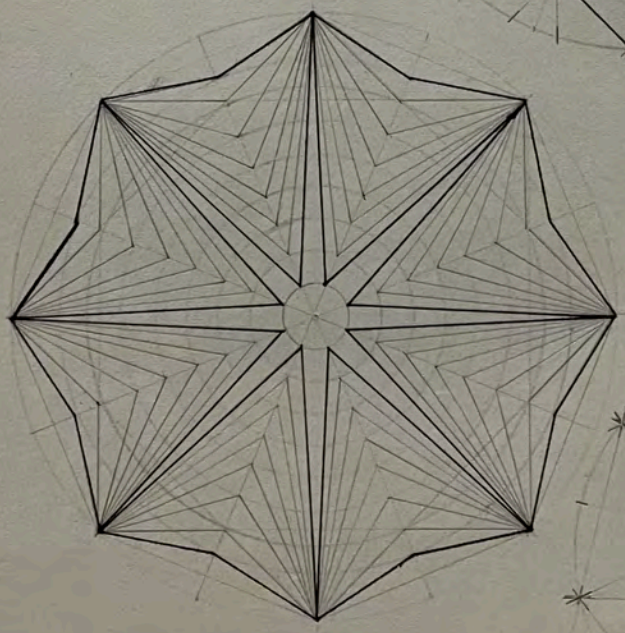
And beneath the shining stars, beside a blue stream I saw a naked girl, young and beatuiful. Kneeling on one knee she poured water from two vessels, one of gold and one of silver; a small bird on a bush raised its wings and prepared for flight.

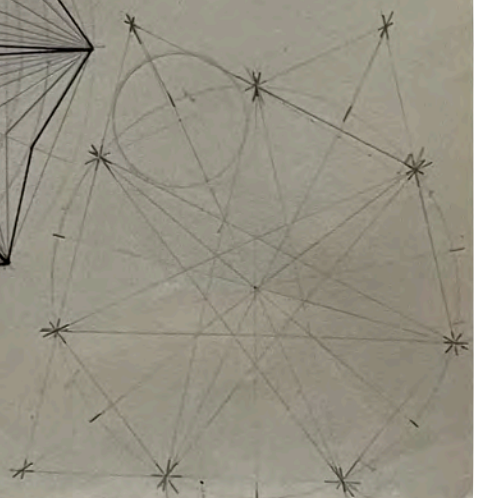
For an instant I understood that I was seeing the soul of nature. "This is the imagination of nature", said the voice softly. "Nature dreams, imagines, creates worlds. Learn to unite your imagination with her imagination; and nothing will ever be impossible for you. But remember that it is impossible to see both rightly and wrongly at the same time. Once for all you must make a choice and then there can be no return."

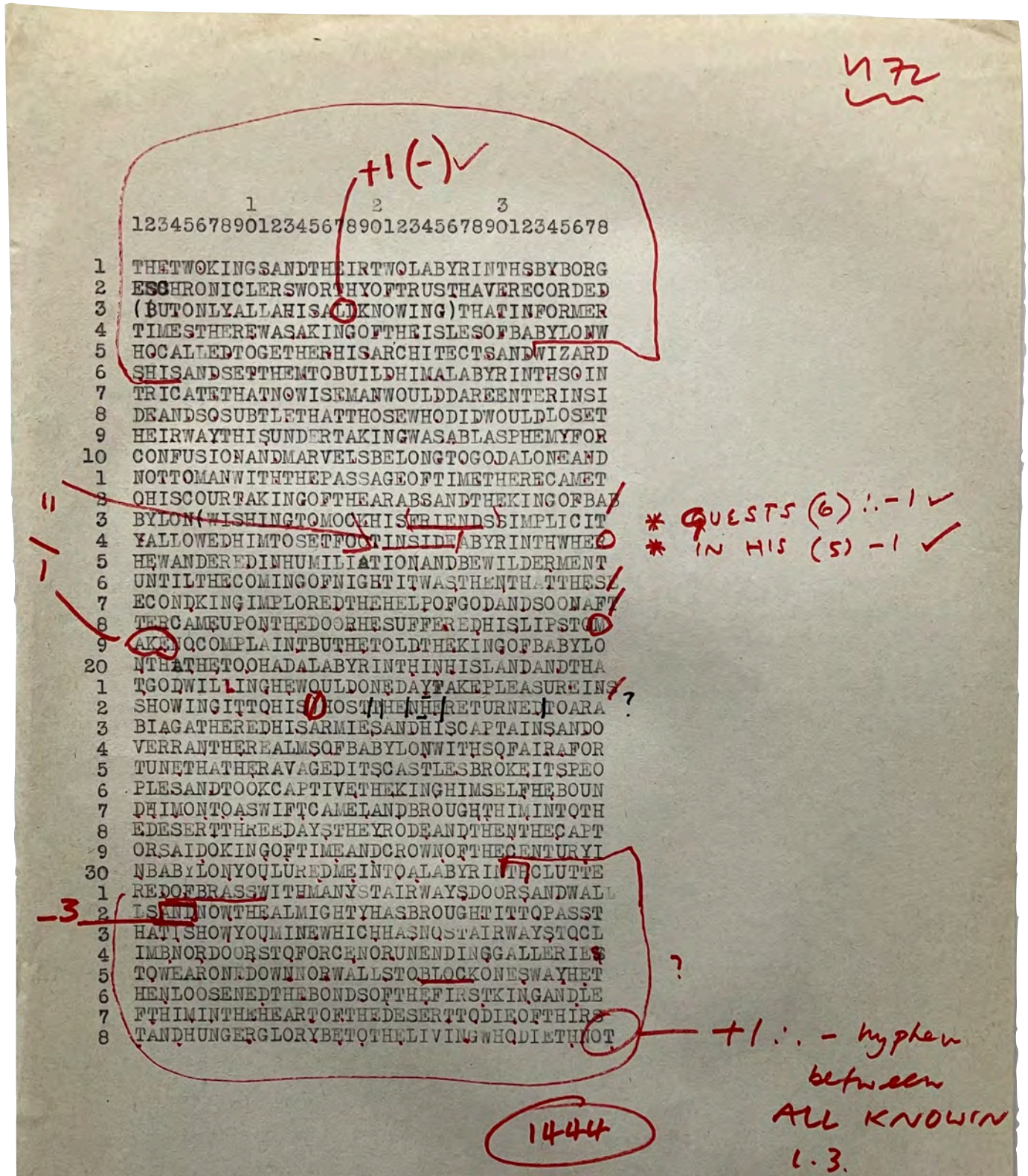
From "A New Model of the Universe"
P.D. Ouspensky







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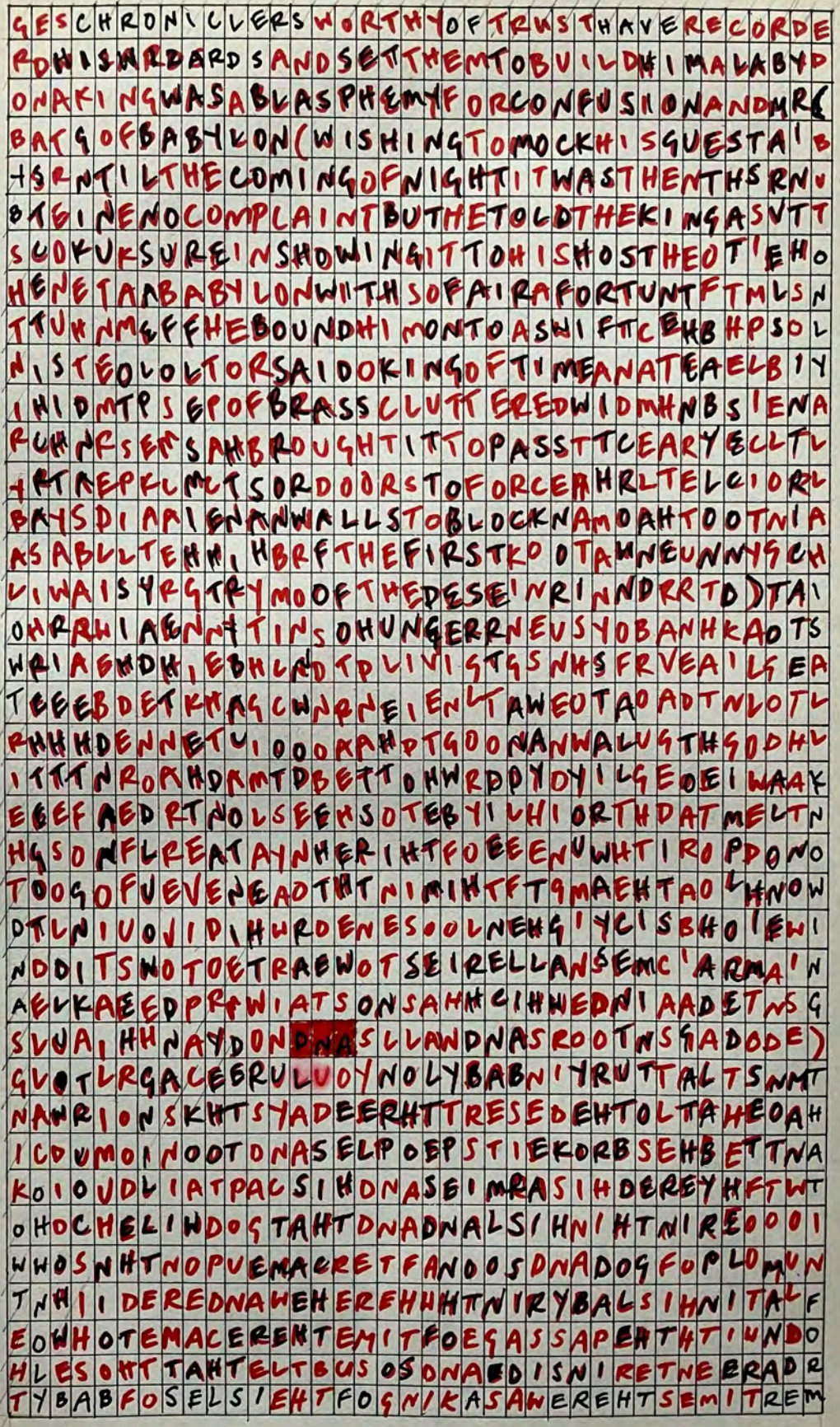

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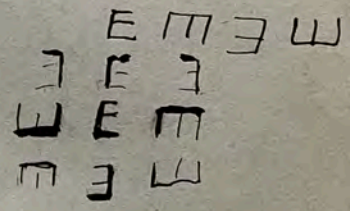

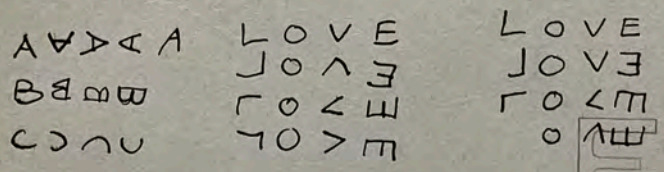

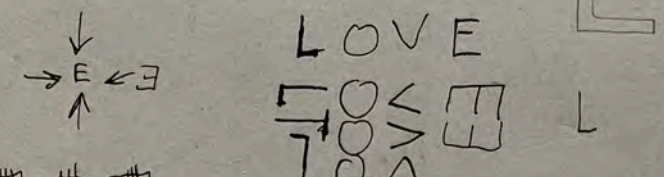

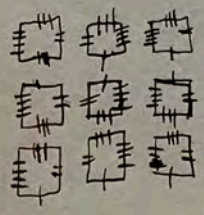

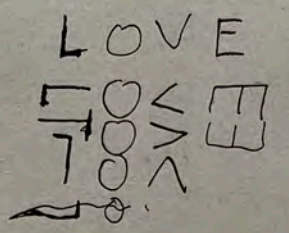



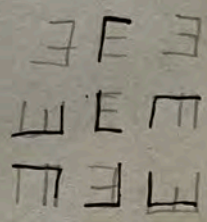

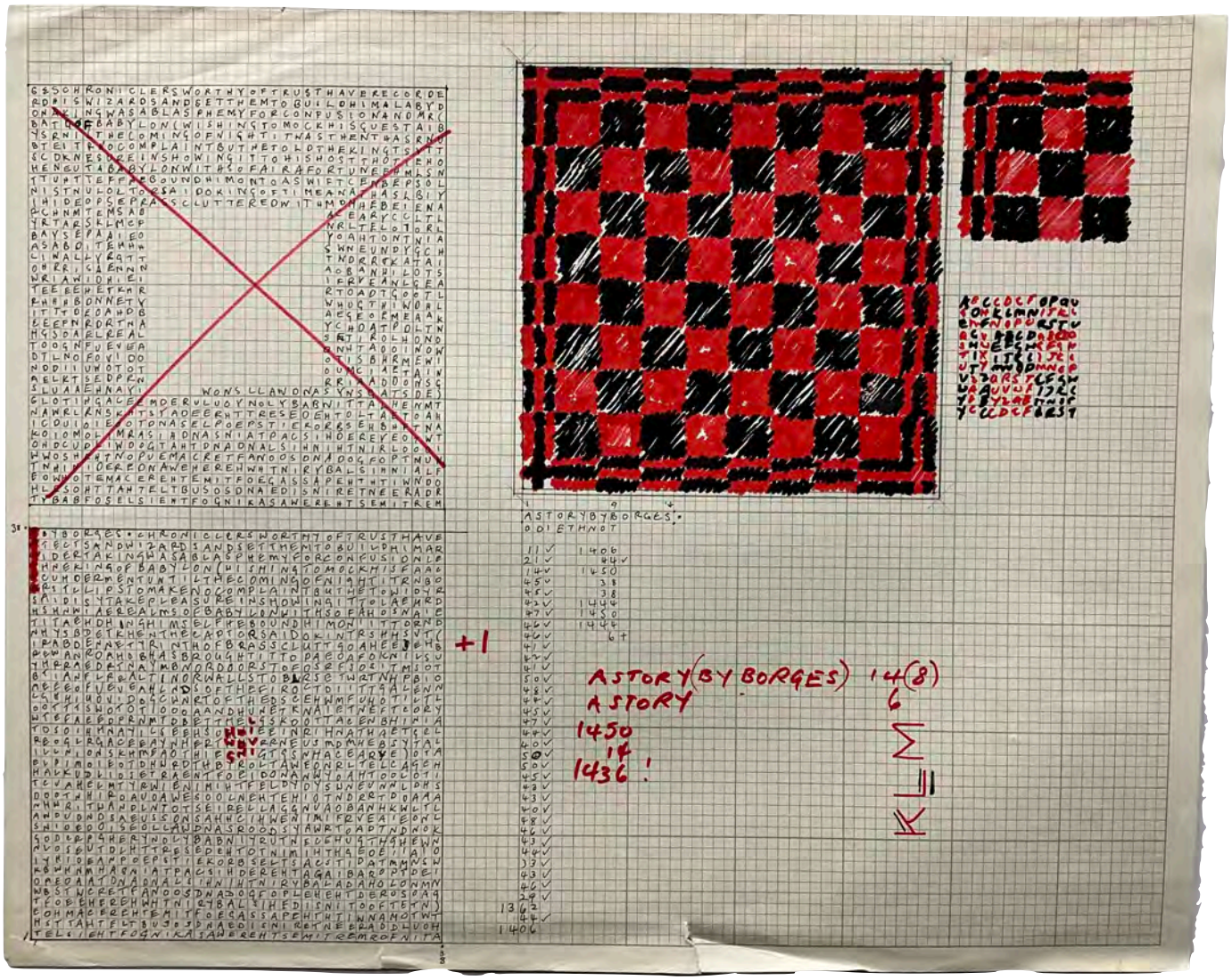
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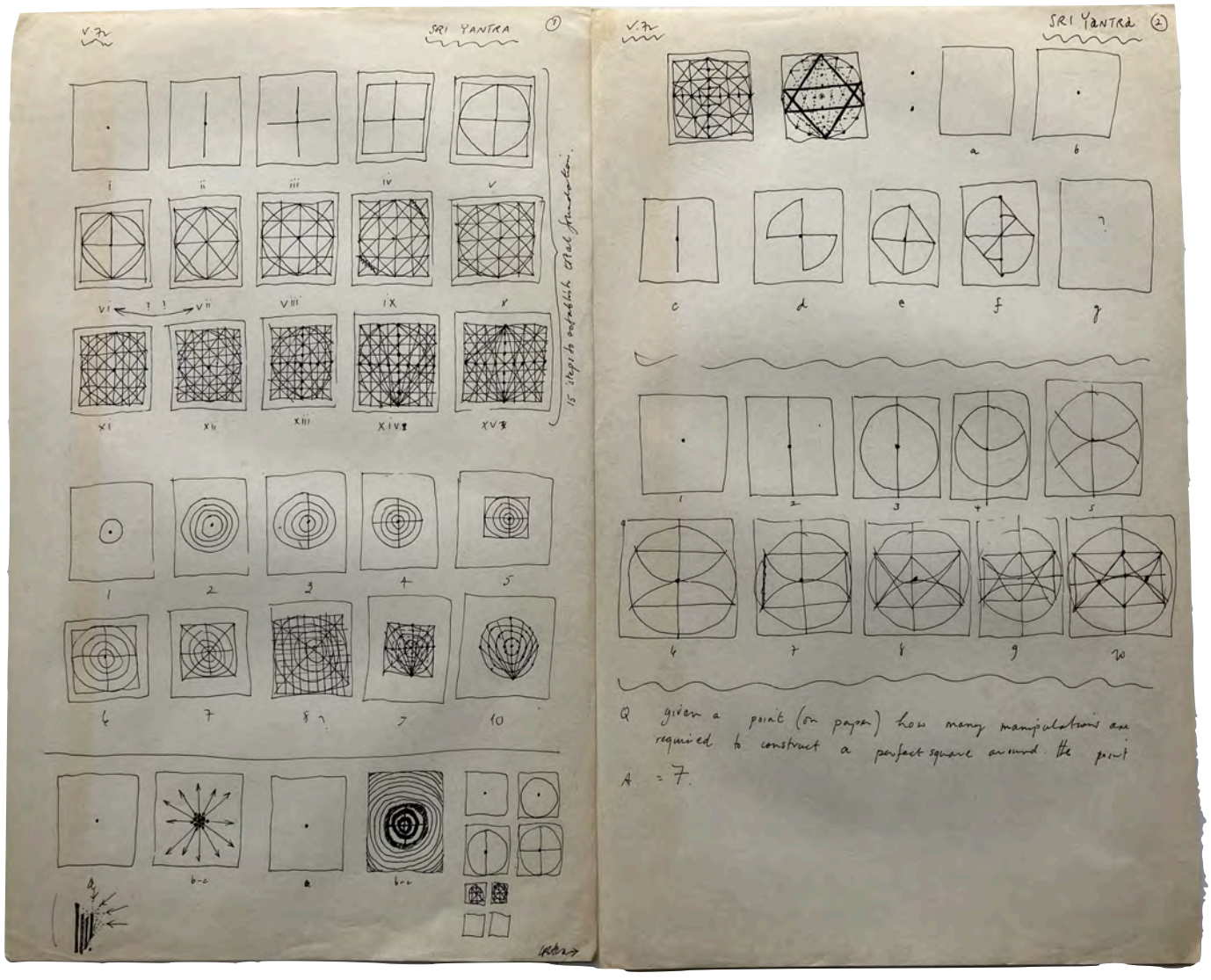
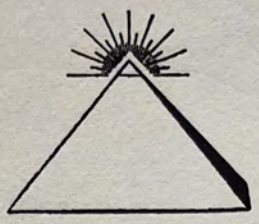

SRI YANTRA
SRI YANTRA
Q given a point (on paper) how many manipulations are required to construct a perfect square around the point
A = 7.

THE INSTITUTE OF PYRAMIDOLOGY



31 STATION ROAD,
HARPENDEN,
HERTFORDSHIRE
GREAT BRITAIN.

21 April 1972.

Dear Mr. Day,

Thank you very much for your interesting letter just received.

It was good of yourto write at such length to explain the meaning of your diagrams to me. Many thanks.

I enclose particulars of our Institute and its recent publications, about which you kindly enquired, and I trust you will find these ibteresting.

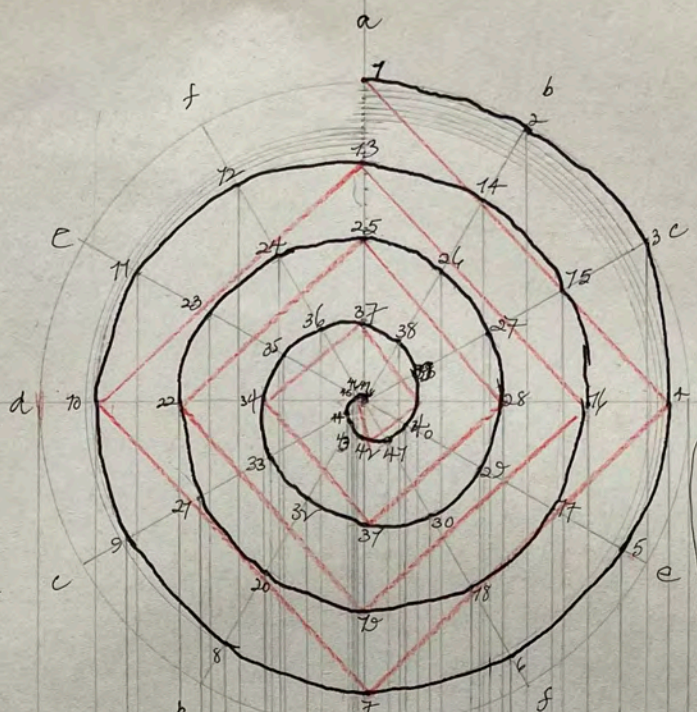
Yours Sincerely,

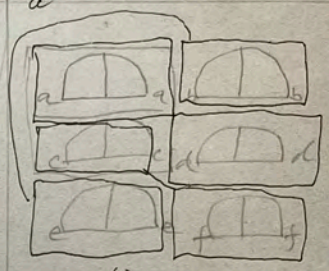
G. M. Bourne

(Miss) G. M. Bourne,
Secretary.

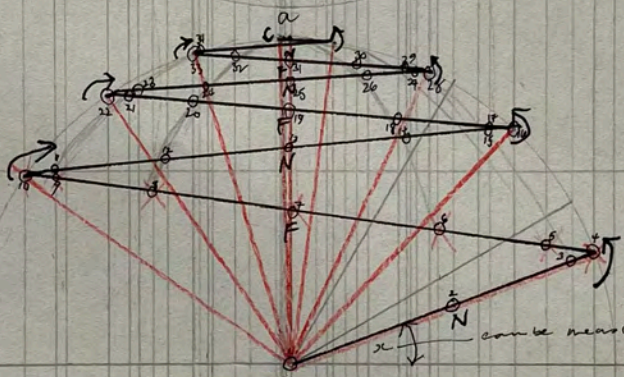
Encl.

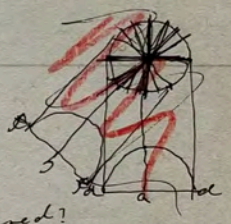
Circumambulation — Archimedean Spiral (48 points) (4 convolutions).

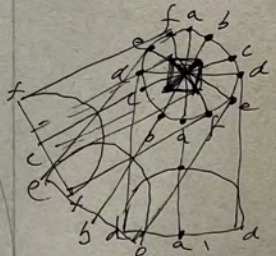


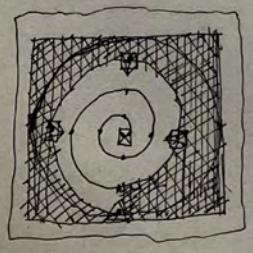


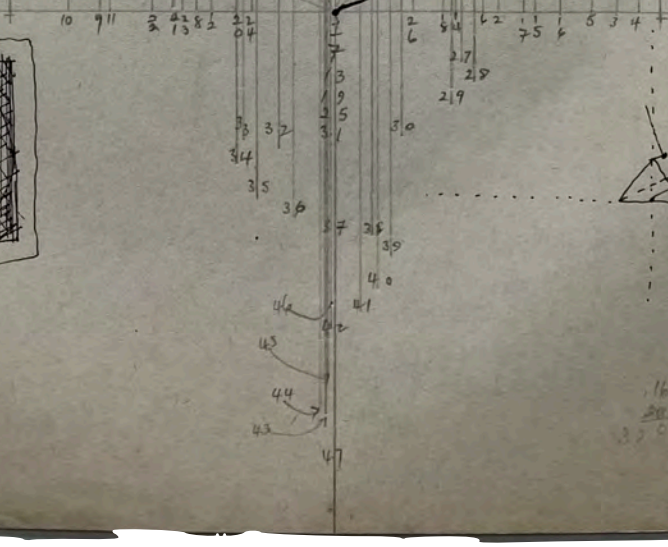
a+d
b+e
c+f
} 3 elev. plots every point.











Pyramid Book.

Basis: To produce a single edition of a book in which page contains a linear drawing of the edge lines that constitute that enigma known as 'The Great Pyramid in Egypt'.

Structure: The figure is enclosed by a hemisphere of a radius to be determined by a satisfactory distance that would produce a reading for each given viewing position.
The figure is situated in the centre of the flat base of the dome.
The dome is divided into a convenient number of standard units (hexagons) the centre of each being the viewpoint.
Only the SURFACE of the curved part of the dome is used, ie. all position are equal.

PLAN



Only the figure is to be drawn - not the surrounding periphery.

ELEV



PROBLEM 1: The linear nature of the conventional book is incompatible with the organization of the divided surface of the dome.
An essential feature of the ~~dome~~ book is that it should be cyclic, ie, the first and last pages are the same.
∴ The divisions of the dome could be structured as follows:-

Pyramid Book

i) The dome could be divided into a convenient number of segments. (re- the octagonal division of the convention umbrella):-

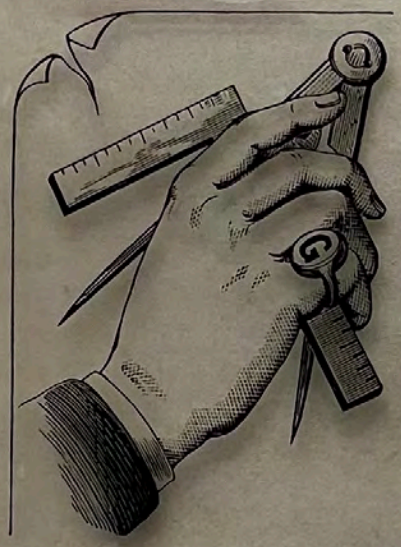


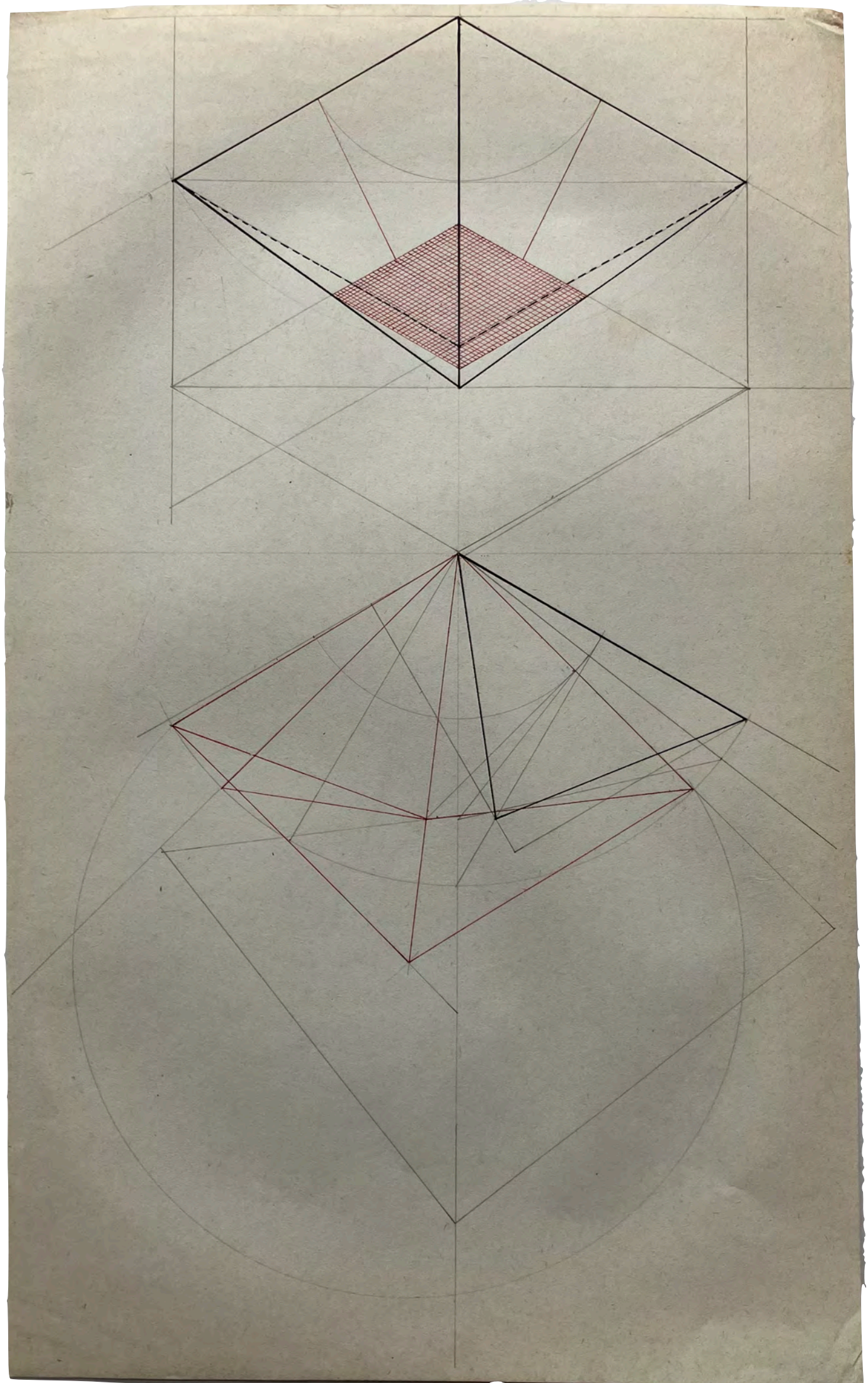
The order would then proceed from the apex (1) to the base (2), only the edges would not be straight as illustrated, but those of the interlocking of the standard unit used. (hexagon).



Assuming that 8 sections were used, the book therefore would be divided into 8 corresponding sections.
In this way the cyclic feature could be retained although somewhat arbitarily. (ie in the realization proceeded in say a clockwise manner then the last unit ~~of the~~ ie the right hand base unit would be followed by the apex-1 unit of the next section. This would destroy a visual correspondance between individual drawings at the end of one and beginning of another section so there would have to be an indication that a new section was beginning.

ii) The dome could be organized on a layered basis, ie. the division would proceed from either the apex or the base and proceed (up or down as is the case) until the last reached.
There is no cyclic character in this arrangment.
This arrangment necessitate a line that would

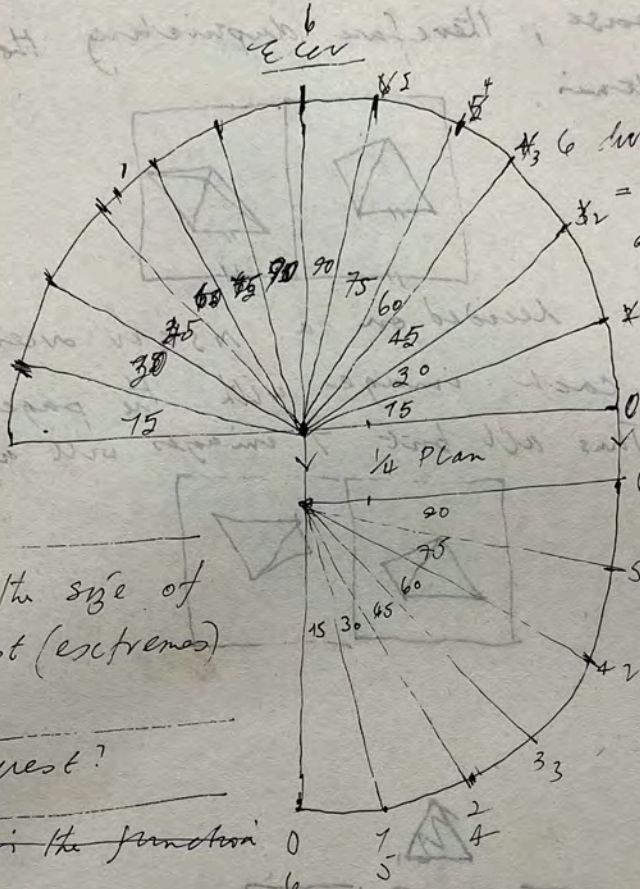




Pyramid Book. (cont).

XI·71

The organizational contradiction: Now the division of the dome (ie, viewing positions) is as follows:-



6 divisions of 75°
= 6 viewpoints + common apex (6)

6 divisions of 75°
= 6 viewpoints + start
∴ on complete circle
= 24 positions
∴ 24 horizontal
× 6 vertical
144
+ 1 culminating plan
A total of 145 different positions, although essentially all the information is contained in a quadrant, only the direction of viewing varies, (ie, on a whole O there is no up or down, excepting the orientation of the support (paper))

Q's

1) What is the size of the largest (extreme) view?

2) The smallest?

3) ~~what is the function of~~ consider ~~Determine~~ the precise function of each line, and the resultant illusion.

ie,

There fore: 2 main points arise

1) Decide, if the dome is to be of a critical dimensions ~~as~~ thus producing a range of PERSPECTIVE views OR a convention for ~~projection~~ a range of PROJECTION images.

2) Decide on the transposition from dome to book format.

If therefore all 145 drawings are to be reproduced then only 7 will be with their principal base line parallel to the bottom edge of the paper.

P.T.O

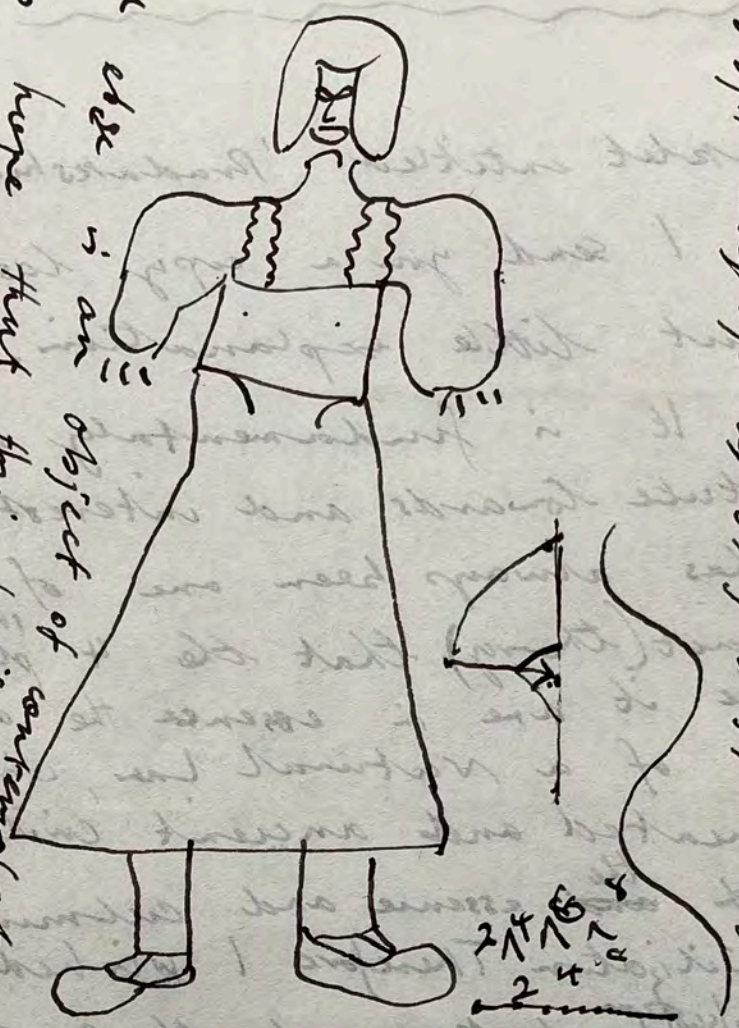
C
72
104
107
110
118
120
128
135
140
141
143

Institute of Pyramidology

reply
17.ii 7

The booklet entitled 'Pradakshinā' ~~that~~ of which I send you a copy last week needs but little explanation.

It is fundamentaly a drawing. My attitute towards and interest in, the G. P of E has always been one of fascination at the fact (theory) that the 4 planes in all their multiplicity ~~that~~ constitute it are in essence the absolute expression of a Natural Law, which Law ~~lay~~ permeated and ancient civilization, being both ~~and~~ the essence and culmination of ~~such~~ that civilization. Therefore I wished to contrive a method/system of looking at the G. P in such a way that the viewpoints would encompass a representational range of positions, starting on the ground and terminating directly above the edifice. For the system, I interpreted a method that worshipers of Bhuddhist ~~stupas + pagodas~~ used, to circumambulate stupas & pagodas "following the path of the sun making all manner of offerings and ritual performances (pūjā)", this rite was known a PRADAKSHINA and forms the title of the drawing. As to the path that I choose to circumambulate the



all edge is an object of contemplation.
I do hope that this brief explanation has been of some help to you, as the G.P has been to me; in return I should be most grateful if you could outline for me the arms and nature of the Institute.
Yours

an object of contemplation, where the central point (bindu) ~~in the aim~~ ~~is the~~ acts as a focus + aim for the neophyte and the outer periferal structure acts as stages on the path of enlightenment which have to be assimilated in the quest for the centre. This aspect is the basis of the booklet, i.e. that for the G.P of E amongst

pyramid the cover shows ie an archimedal spiral. I had to decide on how many viewing positions there were to be - for this I wanted a number ~~of~~ neither large nor small but one that ~~represented~~ alluded both large and small numbers I therefore chose the number 27 which is 3^3, + 1 for the final/ultimate position making 28 viewing positions in all.
The meaning + purpose of presenting this booklet lies in it's similarity in nature to oriental yantra + mandala ideas, ie, an configuration of lines/dietics that serve as

Compendium Bookshop, 240 Camden High Street N.W.1.

Receipt for ~~magazines~~ Books or newspapers left on sale

Title: PRADAKSHINA

Number of copies left: 3

Date: 18.4.72.

Wholesale Price: 25p

Retail Price: 35p

Signed for by: Nicholas Rochford

THIS IS YOUR RECEIPT. PLEASE KEEP IT SAFELY AND BRING IT WITH YOU WHEN YOU CALL FOR YOUR MONEY AND / OR RETURNS.

This is the only record of what you have left, we apologise for having to be strict about the terms on which we take mags and papers, but we have so many to keep track of, and to avoid arguments at a later date we must insist that you bring this piece of paper with you.

- Work in Progress -

On the left: the first 20 of a 42 volume directory of rectangles. Each volume decreases in size by 2mm vertically, and horizontally covers the total range from the maximum 60mm to the minimum 10mm.

On the right: another search, into a particular arrangement of lines. The accent of my inquiry is not on regarding the solving of the construction as a problem, but, like the above, it is the exercise, the convention and discipline with the resulting state of mind and attitude that comes from such labour that is the value and justification of such apparent monotony.

The status of these and other works is undefined; I refrain from more type in the hope that discussion will prove a more fruitful means of elucidation.

∞ *NOTES

X.71.

(1) a) solar system *artist impression for continuity with ultimate photo.

(2) b) i) photo of from moon
ii) photo of globe
iii) " " projection
} WORLD
iv) unconventional representations.

(3) c) i) Europe
ii) 1/4 of world containing England.
iii) any alternative.

(4) d) i) British Isles
ii) England./Scot/ wales/ ~~Ireland.~~

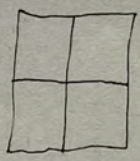
(5) e) i) London
ii) " & Environs (home counties).

(6) f) i) O.S. 25" containing Moor St.
ii) " 50" " "

(7) g) i) note paper sketch of location.

(8) h) i) photo of street.
ii) " " facade
iii) " " immediate interior.
iv) " " pre-street.

* past info of site.

*  sub-division

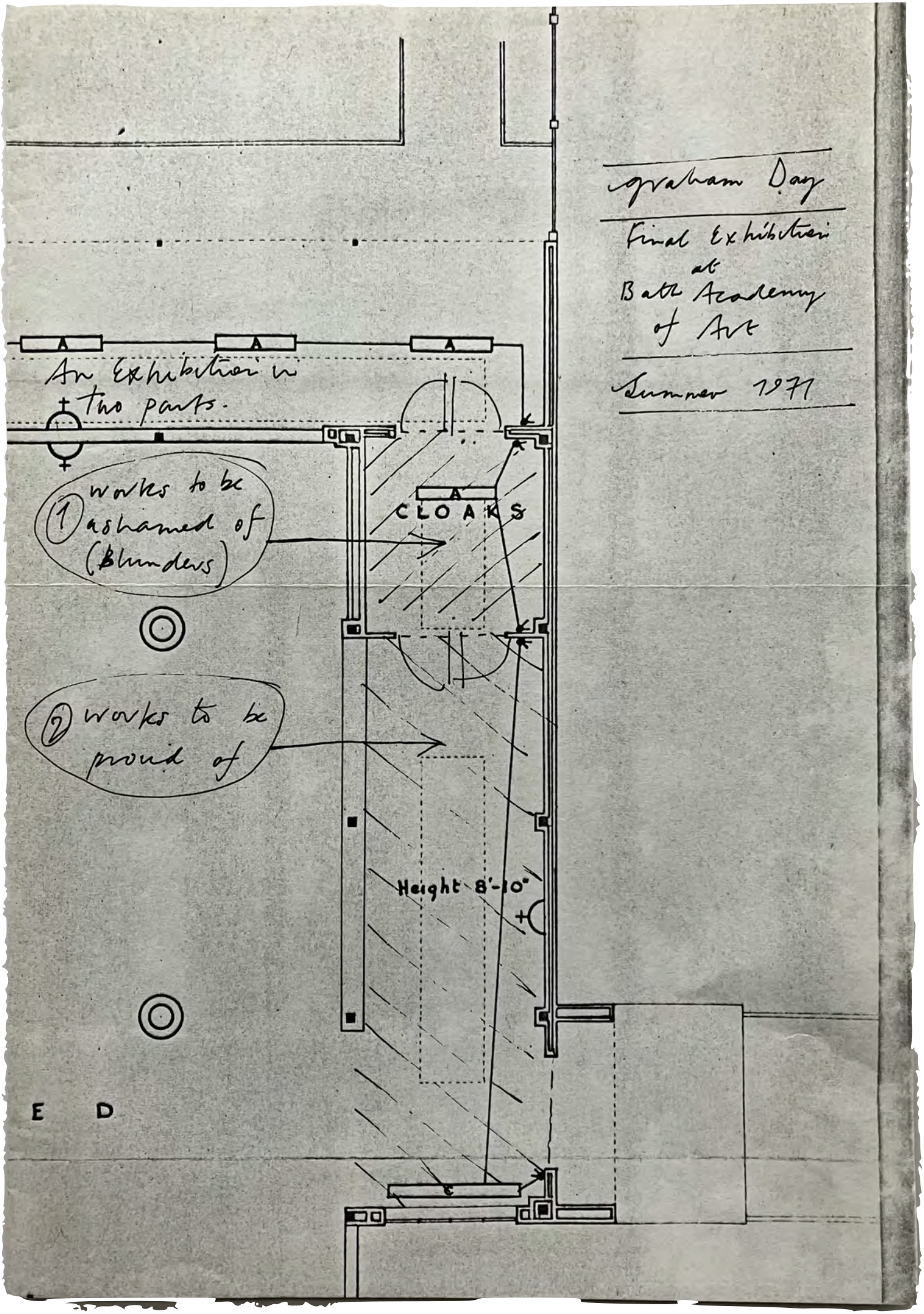
(9) I) i) Basement

(10) J) i) Blowup of I (Enlargement 1)
ii) I from different position. (TABLETOP)

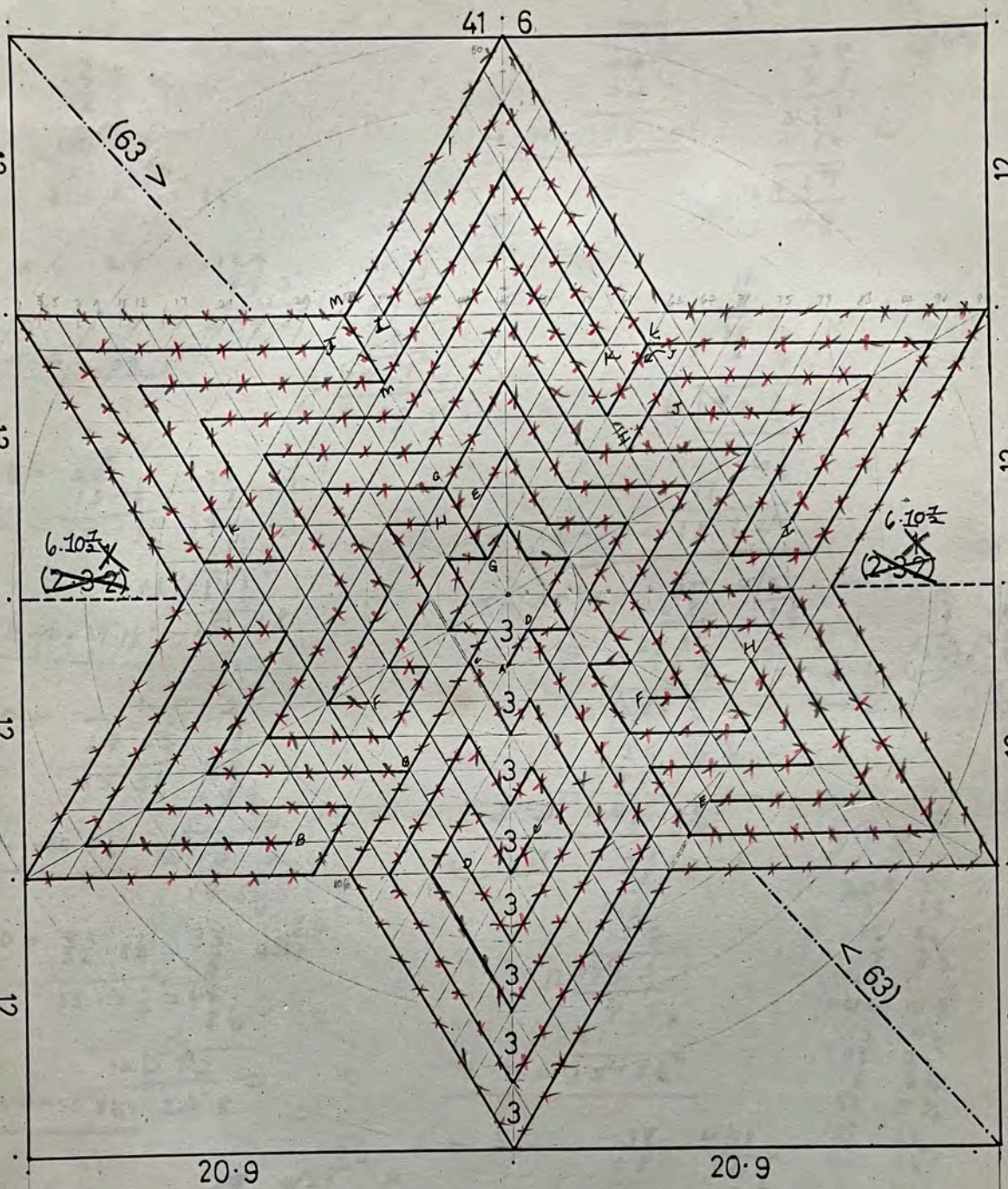
(11) K) i) (Enlargement 2) (OBJECT ON TABLE)

(12) L) i) (Enlargement 3) (DETAIL OF OBJECT)

(13) M) i) (DETAIL OF DETAIL OF OBJECT)


graham Day
Final Exhibition
at
Bath Academy
of Art
Summer 1971
An Exhibition in
two parts.
(1) works to be
ashamed of
(Blunders)
CLOAKS
(2) works to be
proud of
Height 8'-10"
E
D

HOMAGE TO THE HEXAGRAM No 108 SPRING 1970



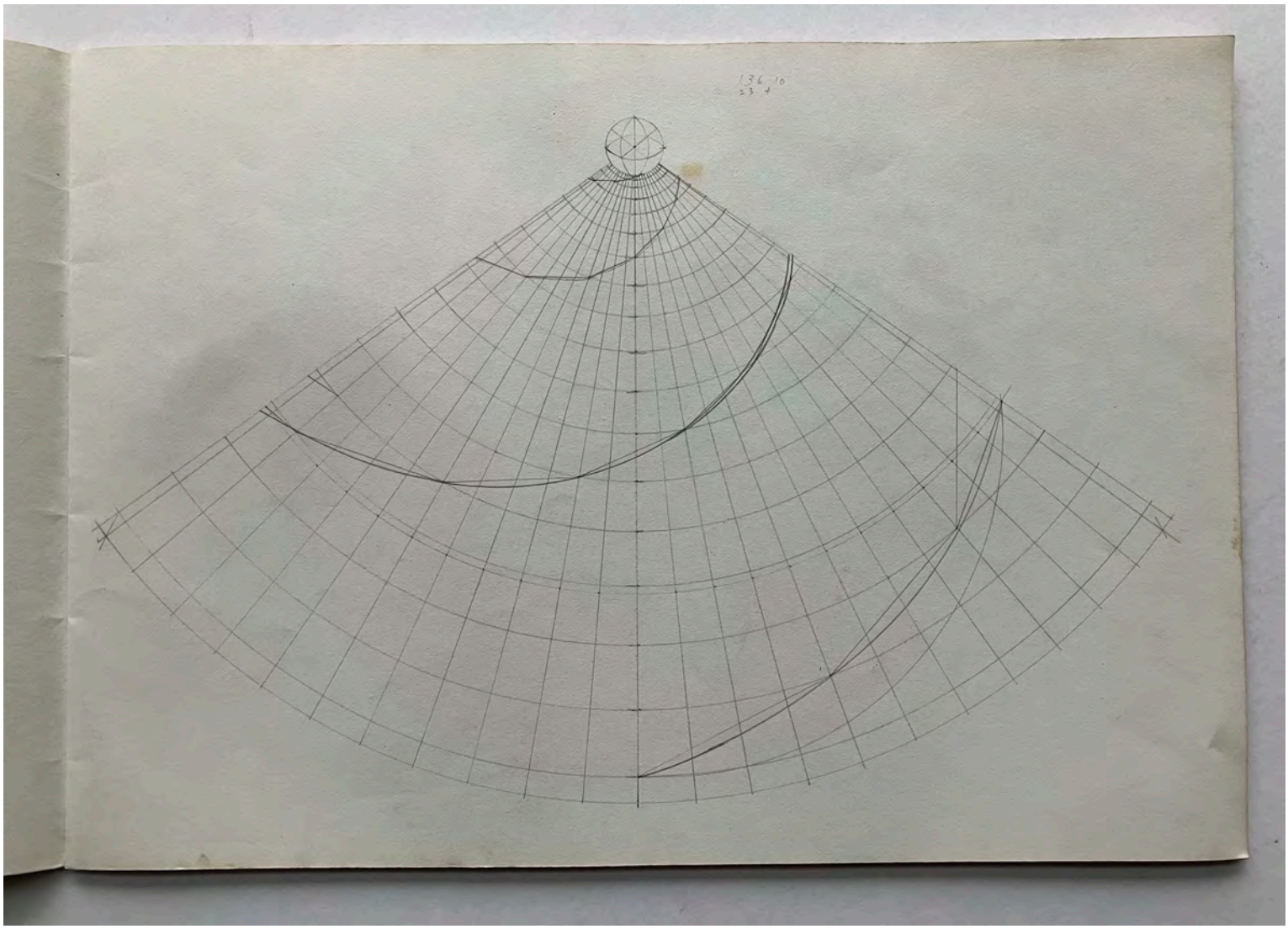
a modified plan of a ~~image~~ labyrinth taken from "Architectura Curiosa Nova" by G.A. Boecklen. 1664 via W.H. Matthews.

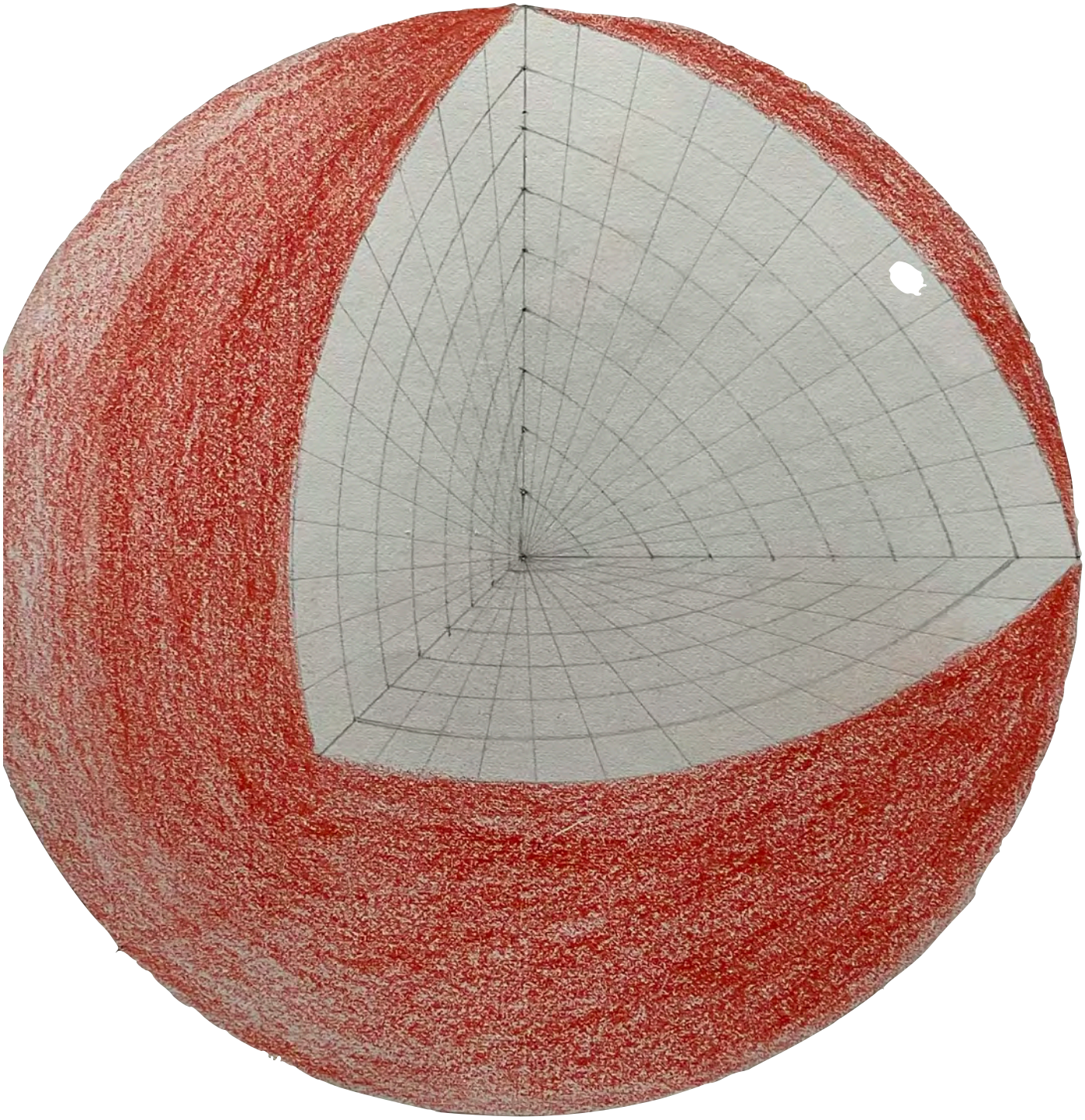
It is drawn to a scale where half an inch is equal to three feet.

All the measurements are in feet and inches.

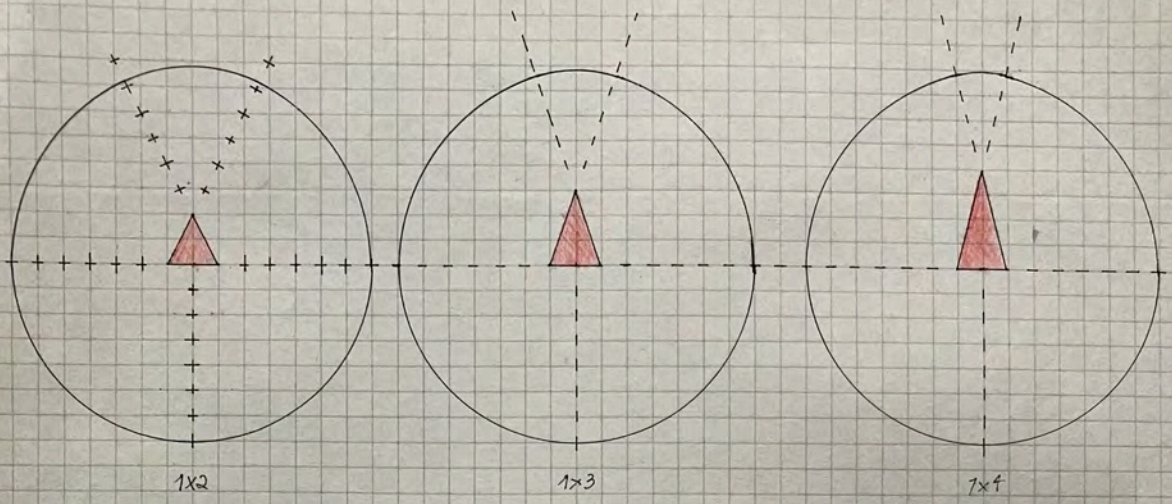
g. Day

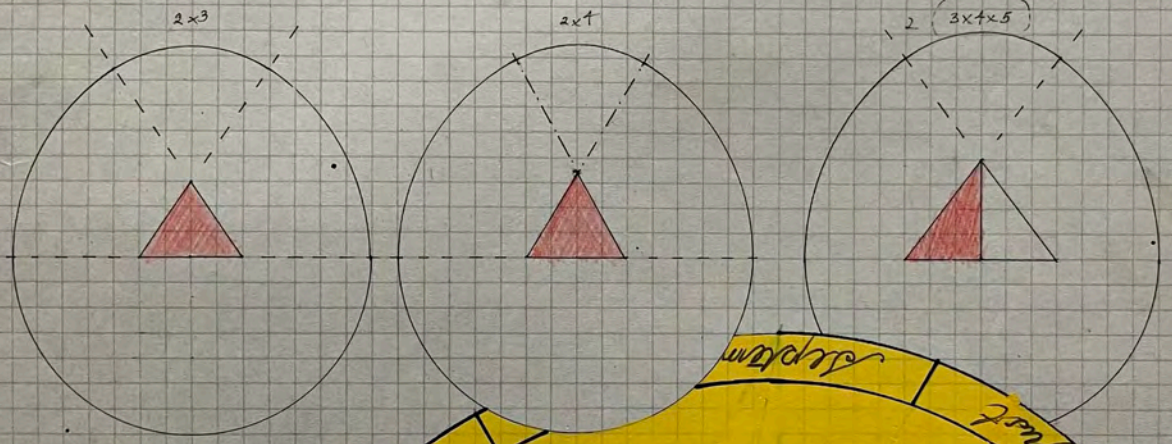


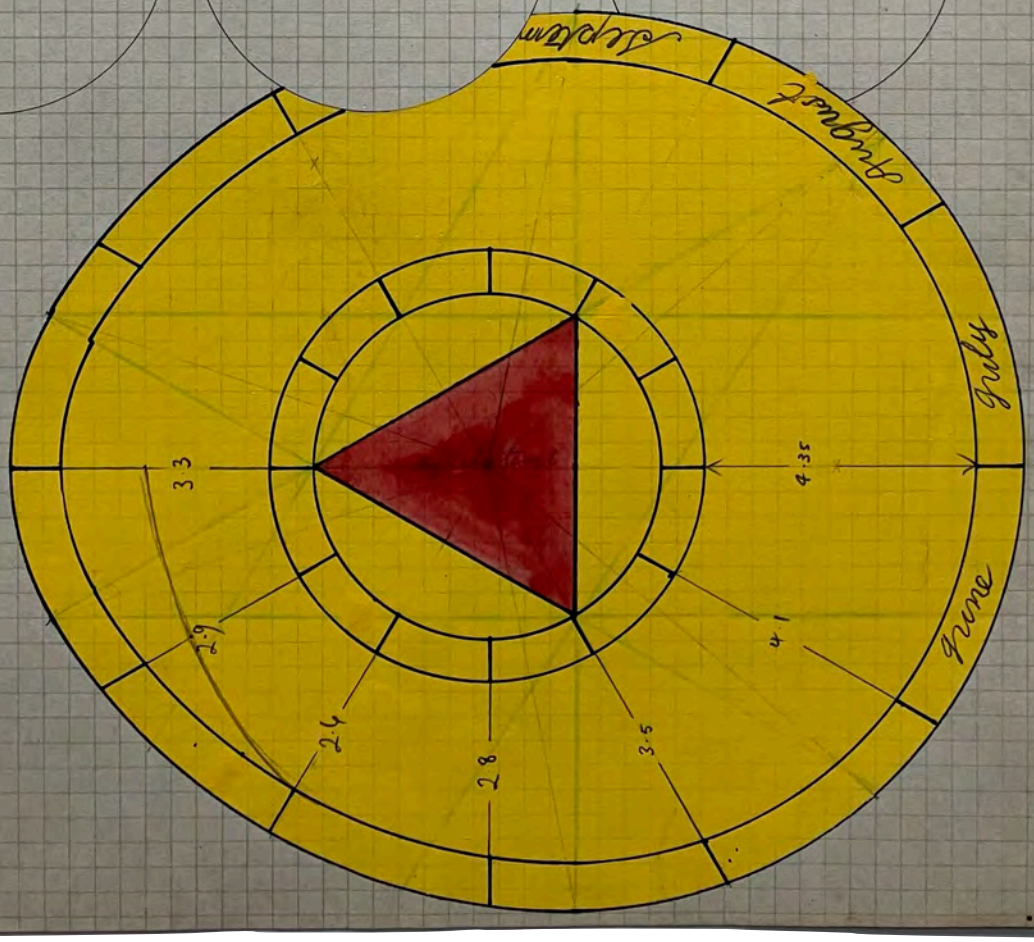




MEGALITHIC ESSS x17 8

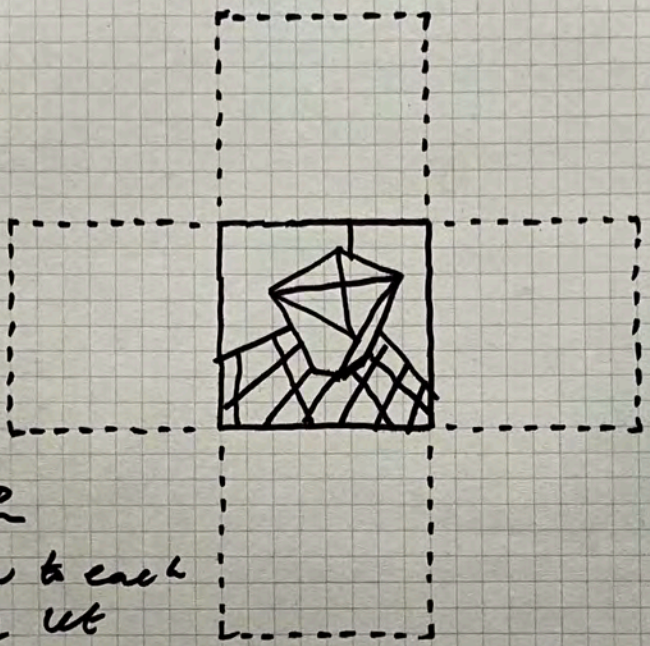






11X·78·COMPARISONS:-

1. Choose a photograph of an object that has an interesting volume.
2. Around it make a series of drawings that illustrate different conventions of representing 'photographic reality'

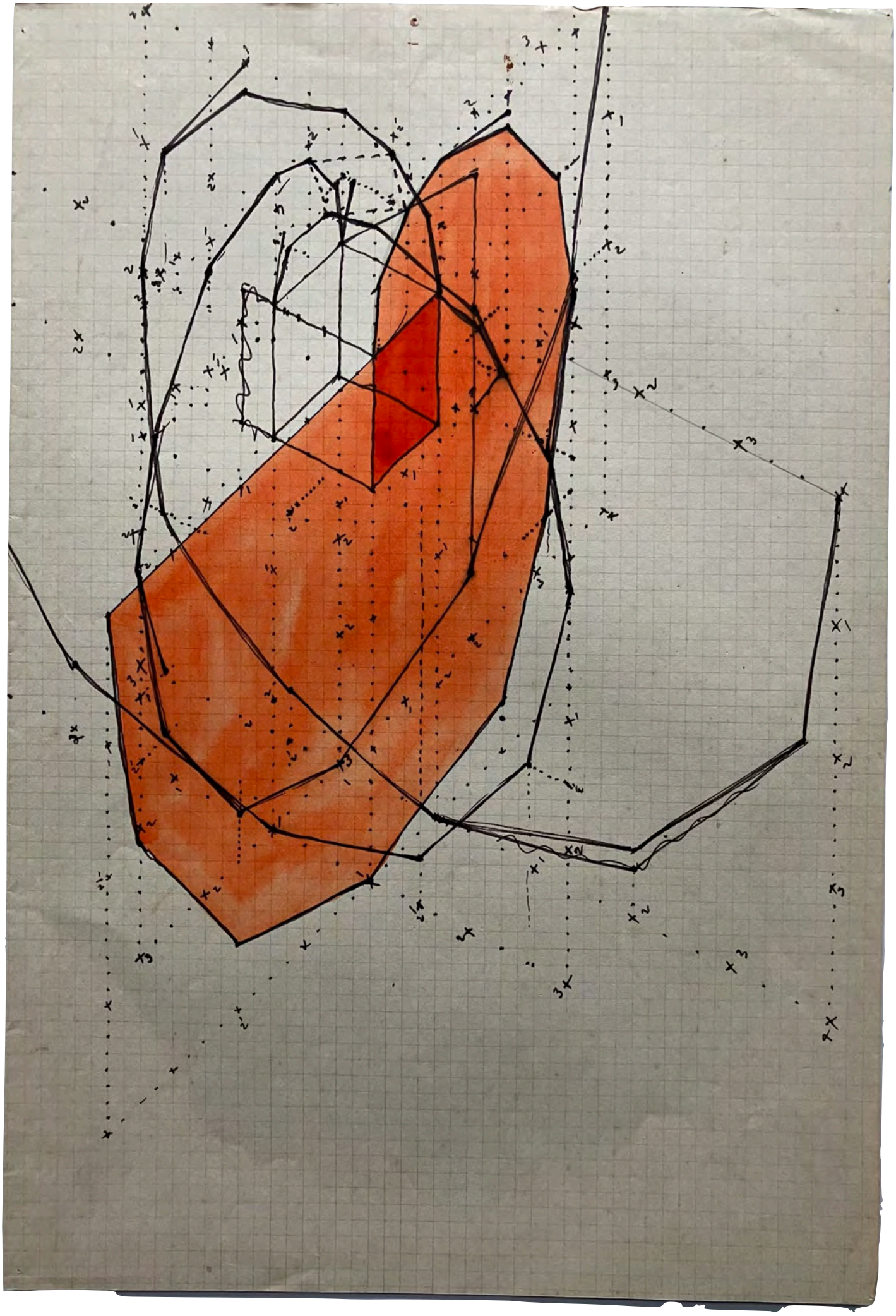


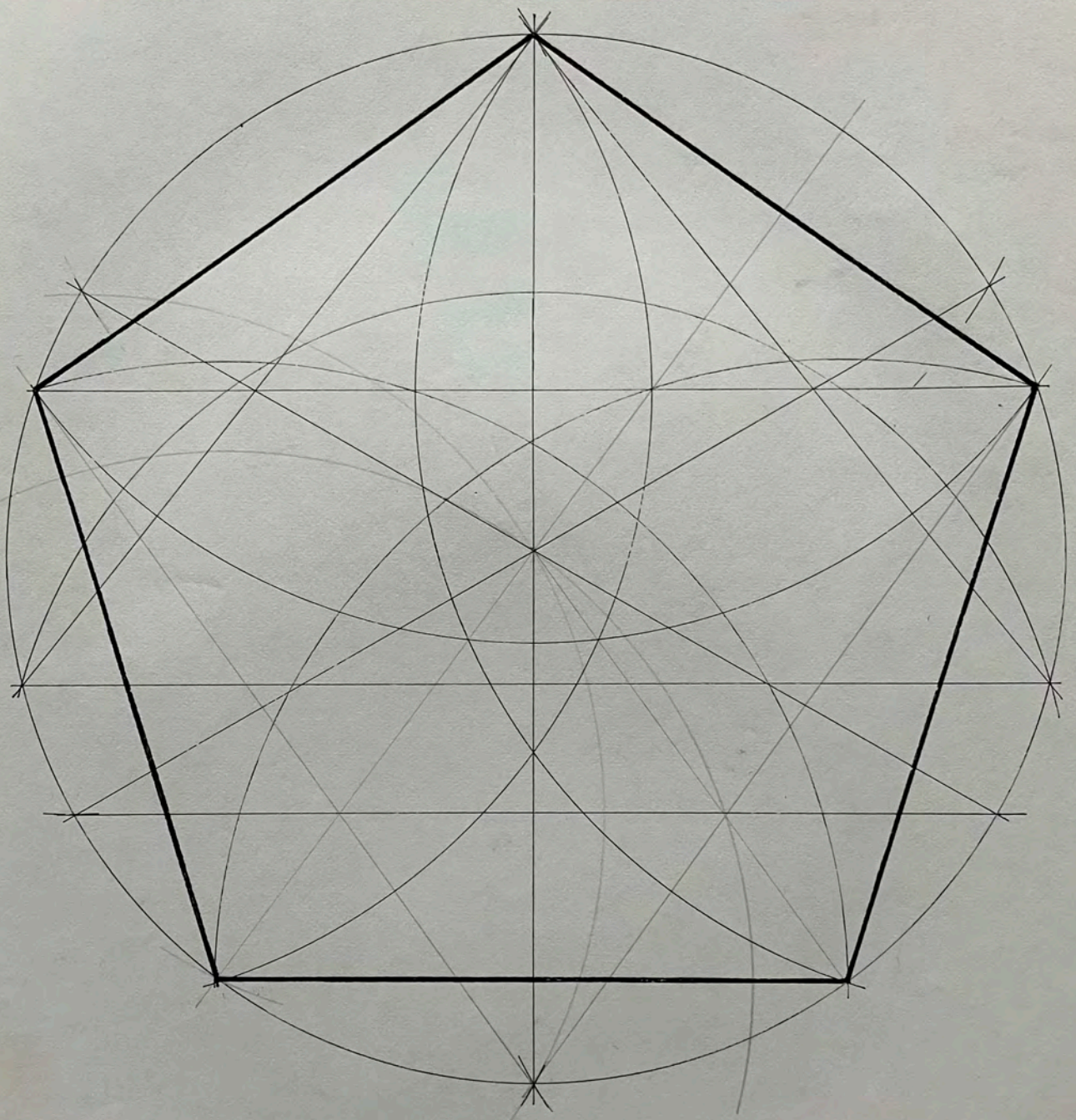
METHOD

Common to each drawing let there be a set of point ie. if the object was a cube then the 2 foreground corners, or, the height of the object. These common points will determine abberations. Therefore the object must be recognisable.

WHAT QUALITIES MUST THE OBJECT POSSESS ?

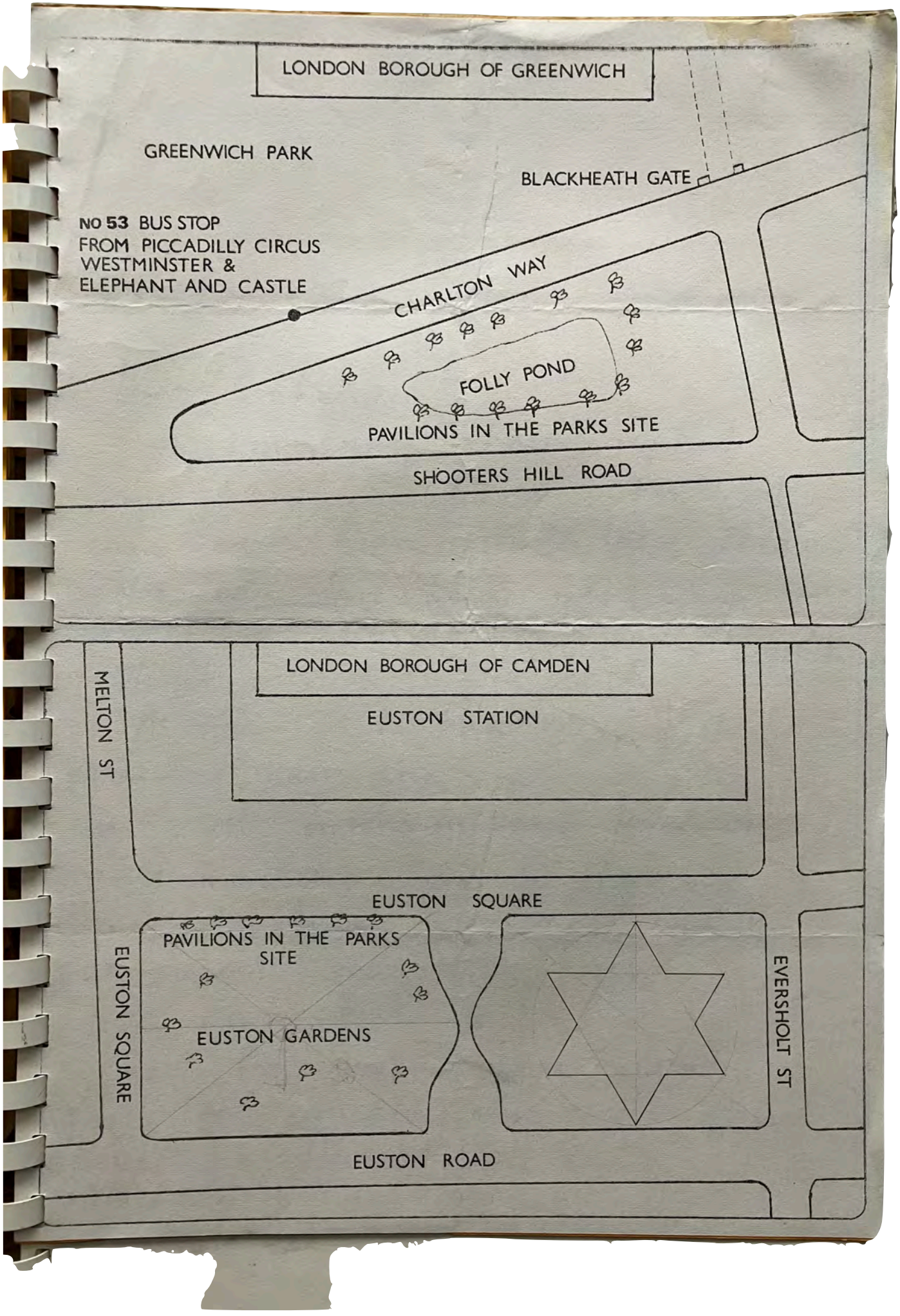
A Recognisable
B Situated in a room, preferably a corner.
C Have a shadow cast with the light source discernable.
D Be angular or circular.
E Be or have its own meaning, not be part of something else
F Be quite large, so that acute perspective can be used.



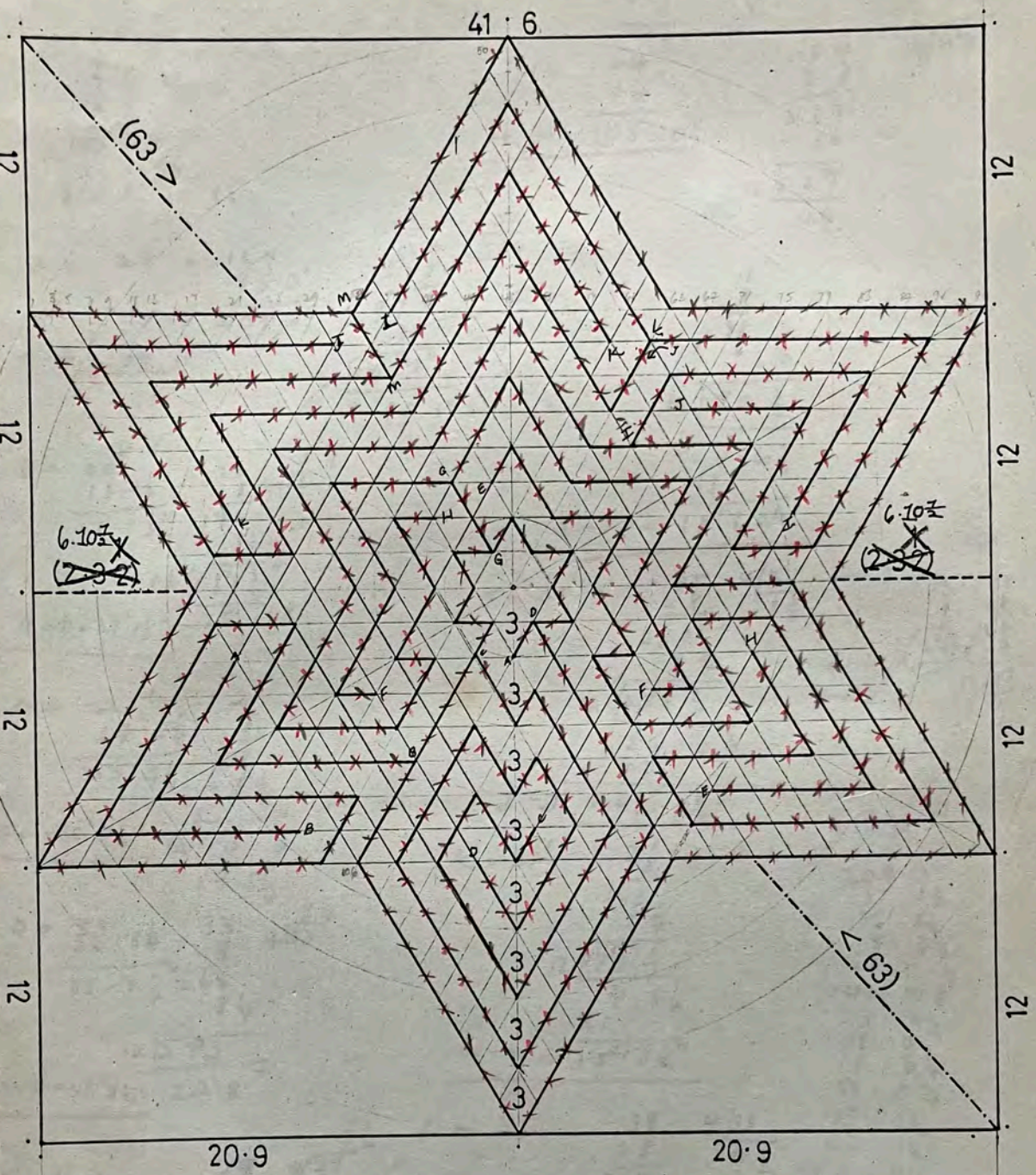


A Construction for the Pentagon using
a fixed compass and ruler only.

Copyright. Graham Day 1978.


LONDON BOROUGH OF GREENWICH
GREENWICH PARK
BLACKHEATH GATE
NO 53 BUS STOP
FROM PICCADILLY CIRCUS
WESTMINSTER &
ELEPHANT AND CASTLE
CHARLTON WAY
FOLLY POND
PAVILIONS IN THE PARKS SITE
SHOOTERS HILL ROAD
LONDON BOROUGH OF CAMDEN
EUSTON STATION
MELTON ST
EUSTON SQUARE
PAVILIONS IN THE PARKS SITE
EUSTON GARDENS
EUSTON SQUARE
EVERSHOLT ST
EUSTON ROAD

HOMAGE TO THE HEXAGRAM No 108 SPRING 1970

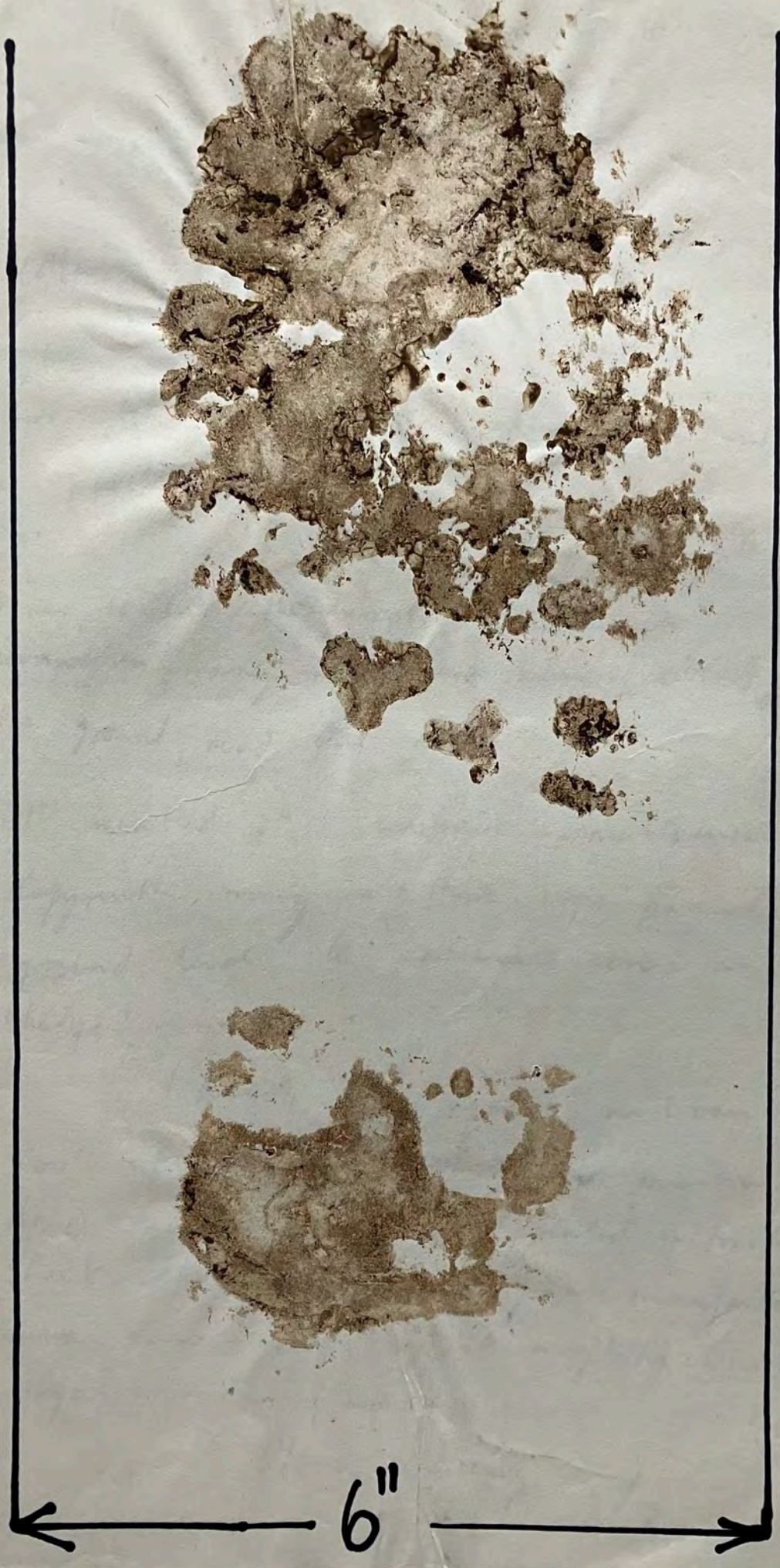


a modified plan of a ~~maze~~ labyrinth taken from "Architectura Curiosa Nova" by G. A. Brecklen. 1664 via W. H. Matthews.

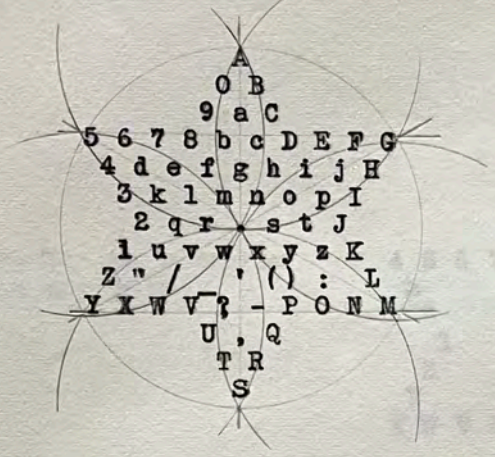
It is drawn to a scale where half an inch is equal to three feet.

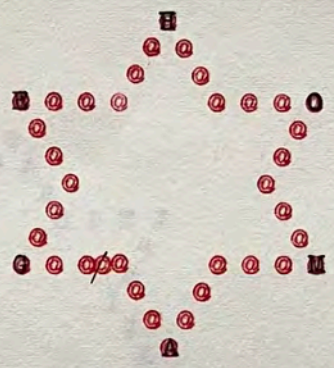
All the measurements are in feet and inches.

g. Day


6"

Alphabetical Homage ※ 109 vi.'70





The fact,(incredible) that by manipulating only the vertical and horizontal spacing mechanisms of this particular type of writing machine(ie. not adjusting the paper) it is possible to create a regular hexagram.What follows would seem even more amazing; that the sum of all the letters of the alphabet plus the digits 1-10 (ie. 0) equals 36 which in turn equals the sum of positions necessary to complete the hexagram; not the hexagram that is known as the 'star of David' which is the 'seal of Solomnn' the union of Shiva and Shakti; all of which are composed of two identical halfs, but the six-pointed star that is complete in its self,that is not a hexagram atall infact it is a twelve sided figure, or simply a six pointed star.*

Furthermore, as it requires 36 spacings to complete the perimeter, it requires 37 to complete all of the spaces within this perimeter, this opuld be illustrated by repeating the perimeter arrangement using the lower case and punctuation in the place of the figures.

*

gday 1. v. '70

Homage To the Hexagram No. 10?

Centralization. A recommended ritual.

"The graphic representations of schemes of the Universe which are made in this manner serve, none the less, a Magic End, that of return, of Unification with the central point from which, as soon as it has been attained, is derived the omnipotence of him who has achieved this." The Theory & Practice of the Mandala
Giuseppe Tucci 1969

Almost everybody has a base.
In addition almost everybody has a place that they regularly visit.
The journey between the two is usually traversed by the most direct route.

Here follows an invitation. It consists of the suggestion that you chose ~~from~~ between the two ~~'sites'~~ situations that one which you should wish centric, ~~and~~ to the other which becomes ~~as~~ the first ~~point~~ of six periferal points. to ~~of~~ regard~~ed~~ (A) + (B)

Considering the journey between ~~them as a~~ radius, comphrehend the circle ~~that~~ of this radius. ~~would~~ the one and the other ~~inscribe~~ determine if ~~the~~ connecting the two performed upon ~~the~~ ~~relevant~~ a flat map of the area in question.

Determine the ~~five~~ six ~~other~~ points that the radius, unaltered, ~~can determine~~ would inscribe upon the circle when begun at the ~~first~~ given perifal point

~~The six points, situated equidistantly around the central point~~ This particular division of a circle suggests the figure ~~of~~ the Hexagram, the six-pointed star, ~~an ancient symbol known as the Universe world~~ "which represented the world in ancient symbolism."

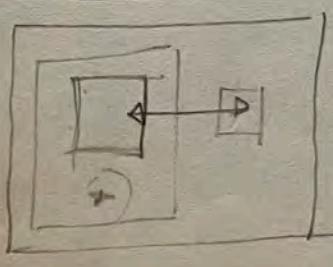
The true content of this work lies in the construction and consideration of this figure.

The six sites ~~that are the consequence of routine could~~ which envelope these points should be visited, ~~in~~ other person, ~~in reverie~~ or, by any form of communication, conversation, ~~or~~ contemplation ~~or otherways~~ etc.

~~Any serious interest~~ shown ~~in this invitation would be warmly received~~ will; ~~it is however a slight work and of no importance.~~

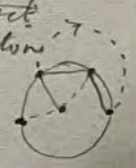
Graham Day : Beechfield House : Corsham : Wiltshire :

~~Accompanying this sheet is a map illustrating the figure that is the result of my movements. It was realized in winter 1970~~ during the of 1969/70.



Determine the size that this same radius would inscribe upon the circle, that would result in each point ~~lying~~ equidistant from ~~the~~ those ~~equi~~ adjacent ~~to~~ and from the centre. ~~That is three straight lines connect~~

I would welcome ~~any~~ communication regarding any aspect of this invitation. Acc...



World Works : March 21 · 1970 · Noon. march / April 70

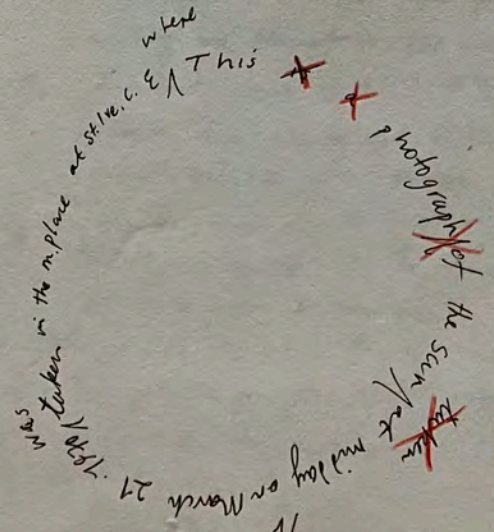
VI

Texton the reverse of photo. sent. 30. iv 70.	This photograph was taken at midday on March 21 1970. It is of the sun, which is hard to believe. It was taken ~~in~~ from the market place at St. Ives in Cornwall England.

VII

Same print but larger and the note is written | ln reverse | on the back and to be viewed by holding up to the light (sun) so as to be able to read through the paper. If included in a book format the photo should not be reprinted but this one photo for each book, in a little pocket arrangement so as to be able to take it out and hold up to the light; which more often than not might be an (artificial?) electric lamp, which is just as effective as well as illustrating our (almost) indifference towards the sun.

VIII



This photograph of the sun at midday on March 21 1970 was taken in the m. place at St. Ive, C. E. where

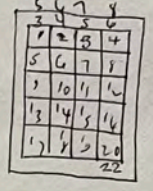
1/

march 1970

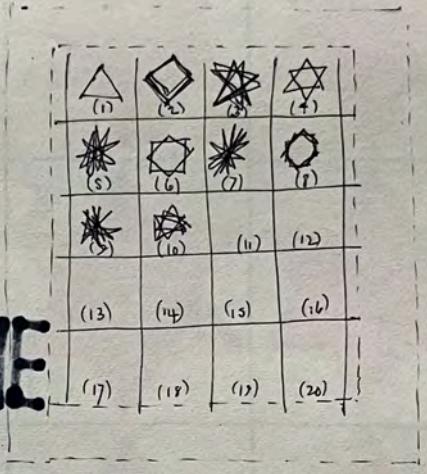
HEXAGRAMME

STAR PAPER

1.) A Print in the form of a newspaper D.mirror size i.e. several leaves (4? 8 pages)
Divided into boxes. Each box to contain a star of different numbers of points. Begining with 3 ▲. Printed in Red ~~between~~ planes, with black Lines enclos-ing them. The Front page to contain a sheet of hexagram's in this format



20 stars begining with △





HEXAGRAMME



2) As above, but every page and every box the same. "Reading between the lines" as it were

3) Single Sheet headed in Thick Black print. printed on newsprint ~~previously~~ and man handled by 3 people during one day, and left lying around in the sun for one week.



Spanish:-
Hexagon: HEXÁGONO
Hexameter: HEXÁMETRO

German:-
Hexameter: hexameter
Hexagon: hexagon

French
Hexagram:- hexagramme 10

Latin
Hexameter :- Hexatrus. -meter

Possibly using other foreign renderings of the Titled i.e. Japanese

~~Hexagon~~:-
hexameter: 詩 六

MANDALA. vi.70 1/

"... The spiritual message is still more effectively conveyed by means of geometrical forms: by the transition from square to circle.

A square
occupies certain definite limits in space, and symbolizes the phenomenal world, with its essentially relative and conditional nature.

A circle
The circle is all embracing, lacking in direction, and infinite, it thus symbolizes the Absolute, which may be attained in the Nirvāna.

... For this reason BOROBUDUR has rightly been called a ~~psycho~~ psychophisical pilgrims path: the terraces lead the pilgrim through the different cosmic spheres, levels of apprehension, and stages of redemption. It is an initiation course in to the Buddhist faith, executed in stone."

..."they become desirable objects, but certainly not works of art." p. 154

..."The ~~the~~ art of Tibet is indeed primarily and art with a purpose. The artist created a work for ritual use. Beauty was of subordinate importance, in so far as it was conditioned by the power of expression with which the artist succeeded in embodying in his work the tradition handed down to him and the formal language of symbols. The artist is therefore not motivated by an impulse to produce a work of art but merely executes a commision to produce an object for meditative practices or for the extensive rites of Lamaism. In a certain respect the production of the work can in itself be an exercise in meditation; in this case the artist must make himself so familiar with the object he is producing that he brings it forth entirely from his own self, and yet he must do this in such a way that not only does a universally valid specimen emerge but each detail can be ritually justified; otherwise the result cannot serve the desired end. In this way the production of works of art is completely committed. Any freedom in the creation of form would signify imprecision, which would make the object invalid for its intended function and which would have rather a disturbing than an inspiring effect as soon as the object were used for purposes of meditation. If we as outsiders wish to learn and appraise a work of art of this type we must first become aware why the work was produced in this way". p. 154/5 TIBET by Peter H. Pott trans. Dr. Lionel Kochan
Art of the world methuen 1964

LABYRINTH : An architectonic structure apparently aimless, and of a pattern so complex, that once inside, it is impossible or very difficult to escape. Or it make take the form of a garden similarly patterned.
Ancient writings mention five great mazes:

i That of Egypt, which Pliny located in Lake Moeris.

ii+iii The two Cretan Labyrinths of Cnossus (or Gnossus) and Gortyna.

iv The Greek maze on the island of Lemnos.

v And the Etruscan at ~~[illegible]~~ Clusium.

It is likely that certain initiatory temples were labyrinthine in construction for doctrinal reasons.

It is to be supposed, therefore, that, for the Primitive, the maze had a certain fascination comparable with the abyss, the whirlpool and other phenomena.

Nevertheless, WALDEMAR FENN* suggests that some circular or elliptical labyrinths in prehistoric ~~carvings~~ engravings — those at Peña de Mogor, for example — should be interpreted as diagrams of heaven, that is, as images of the apparent motions of astral bodies..... and the consequent need to seek out the way through the 'centre', back to the spirit.

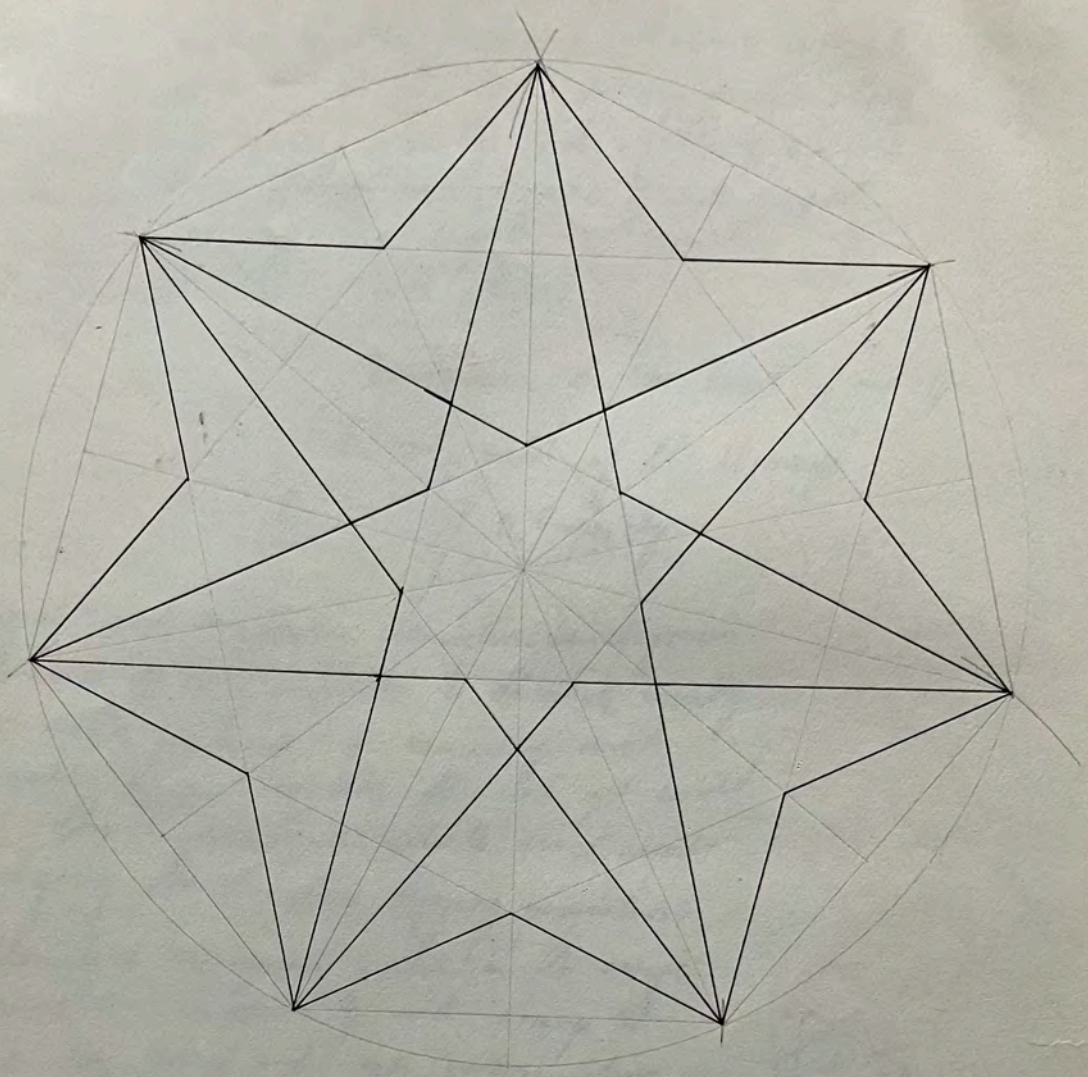
NB

For DIEL*, the maze signifies the unconcious, and also error and remoteness from ~~life~~ the fount of Life.

ELIADE* notes that the essential mission of the maze was to defend the 'centre' — that it was, in fact, an initiation into sanctity, immortality, and absolute reality and, as such, equivilant to other trials, such as the fight with the dragon. At the same time, the Labyrinth may be interpreted as an apprenticeship for the neophyte who would learn to distinguish the proper path leading to the Land of the Dead.

165/6/7 A Dictionary of Symbols by J.E. Cirlot trans Span Jack Sage R&KP. 1962 @ 63/.

*** p.t.o. bib



December 1961

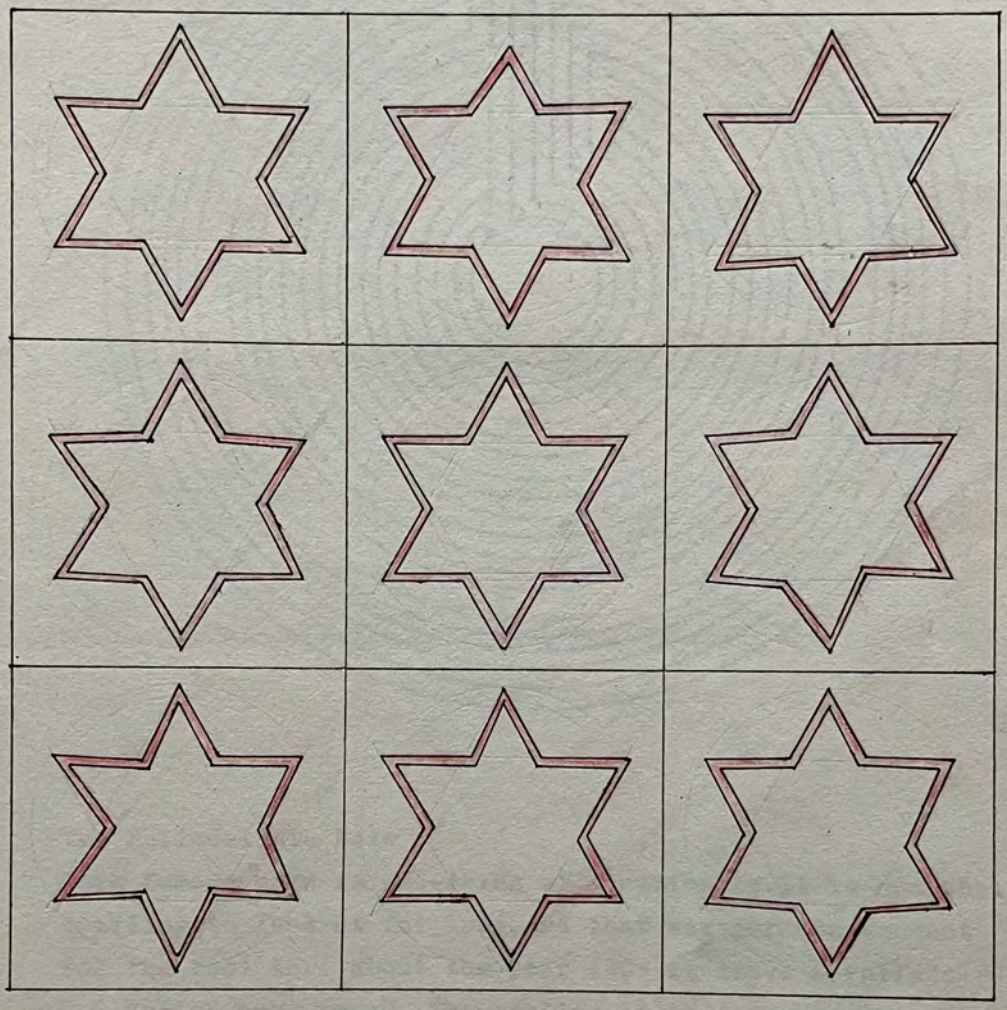
To construct a regular septagon: I

(a) Draw a circle whose radius is a multiple of 8

(b) Draw any diameter.

(c) Construct across touch on diameter a vertical whose length will be $\frac{7}{8}$ rad and ~~through~~ to both sides of the circle.

(d) Step off around circle the length rad $\frac{7}{8}$.

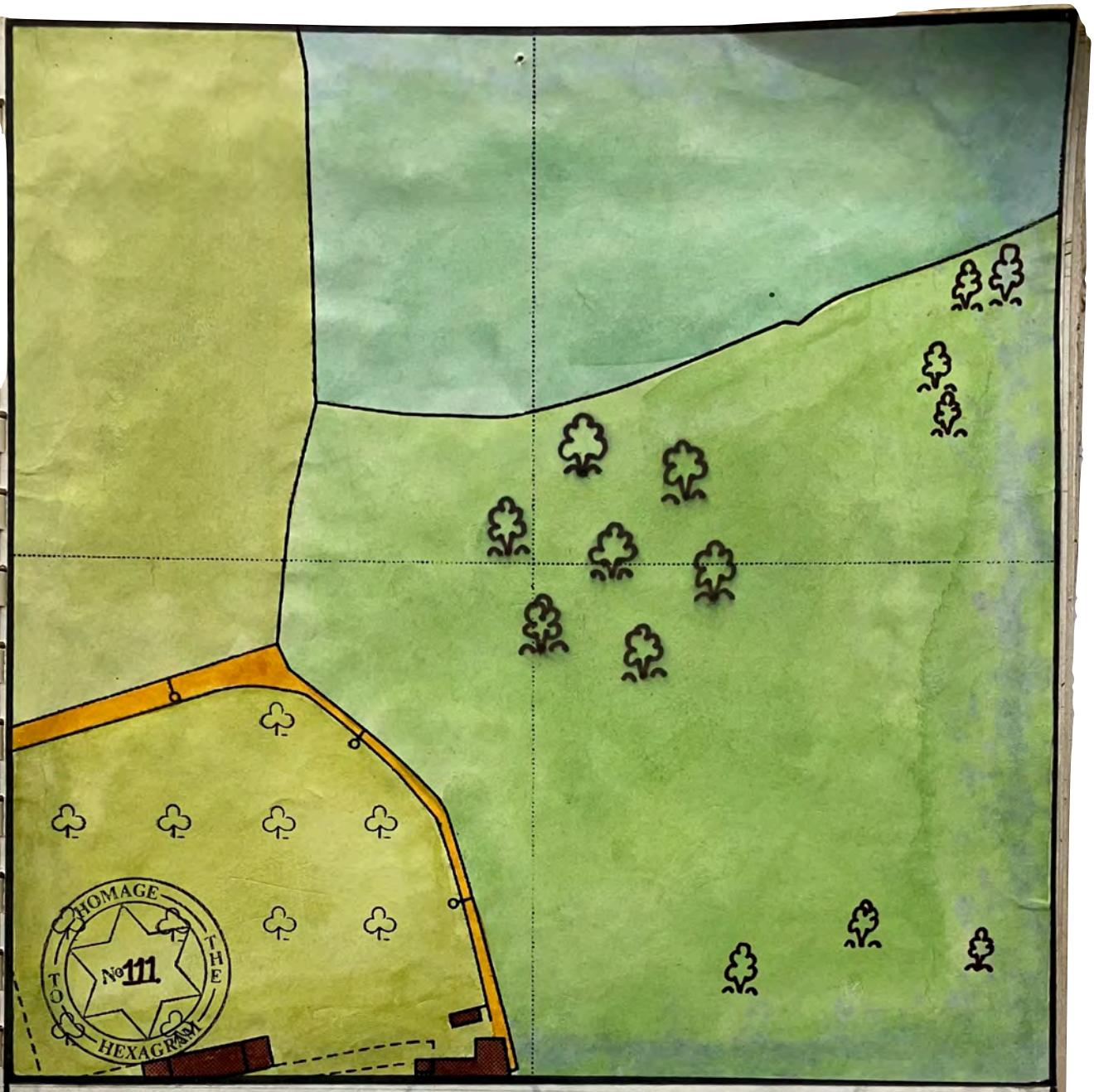


Unevenly even & evenly odd. April 1970

February 1970

specifications for 'surrounding star'

Visit each determined point on the perimeter.
The actual sites to be determined as accurately as possible (use of compass, map, long measure).
The black portable replica of the whole to be placed at the determined points and recorded (photo) the photo arranged so as to make the small star visible yet not immediately so.
The six points (sites) are to be kissed once and the black star removed, and used (either by writing on the back the course of events) or to compliment the other records. (notes, photos.)



Between the villages of Box in Wiltshire and Batheaston in Somerset is to be found a field that contains a variety of trees, seven of which appear to have been deliberately placed. Surrounding a central beech lie the other six in an arrangement closely akin to that of a regular hexagon. Measurements confirmed that the sitings could not have been fortuitous, the appearence of slight discrepences incates that the unit of measurement used may well have been the step or pace.

The map shown above is a section of the O.S. "25 inch" plan ST 7867-7967 that has been enlarged to a scale of 1000/1 and is reproduced from the Ordnance Survey map with the sanction of the Controller of H.M. Stationery Office, Crown Copyright reserved,

Silkscreen printed on ~~December 7~~ 7.12.70 by Graham Day Pickwick Lodge Wiltshire.

Book 7/ XI·70

#100. first item

(separating and freely
By suspending the parts the possibility of coincidence becomes entrusted)



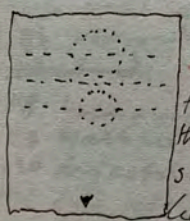
TWO TRIANGLES

The most widely recognized concept of a six pointed star is that made up of two triangles, each equal to the other, and each equiangular, whose juxtaposition results in each and every part being equal in length and creating only two angles, one being twice that of the other; and the six points perfectly touching the perimeter of a circle circumscribed from a central point,

The most widely recognized concept of a hexagram is that known as the 'star of David' or 'Solomons Seal', i.e. composed of two equal, equiangular triangles, interlocked so as to be perfectly circumscribed by a circle drawn from a central point, i.e. the centres of both triangles.

A figure whose simple yet beautiful harmony is essentially the consequence of intersecting straight lines

The following work is concerned with the possibility of coincidence. By separating the triangles, and freely suspending them in space, so that each one, still essentially two dimensional, is able to move within the circle delineated by its widest breadth without affecting the movement of the other. The two triangles are no longer of equal size, but one perpendicularly larger in relation to an ideal viewing position, i.e. from one point in space at a distance from one point in space, two parallel planes the two triangles revolve by virtue of their free suspension. The size of each triangle, the distance between them and that from the distance between them to the viewing position is such that should both triangles simultaneously lie within planes parallel to each other and at the same time perpendicular to the viewing point, a perfectly regular hexagram would appear to be seen.



XI.70

Homage Book.

possible formats: deadline: New Years Day 1971

* b×W photographs mounted on thin card and typewritten text + photocopies to make up numbers.

a) b+w, and colour photos (expense determining size, post card?!) & typed text.

c) halftone photographs, & typeset.

\# 103 : 2 Triangles
101 : Destruction / construction.
102 : Lines
~~103 : Bleach~~
104 : Iconic
105 : Walk (personal)
106 : Arrows
107 : Shadows
108 : Maze
109 : Alphabet
110 : Walk (proposal)
111 : Trees
112 : Solar print

*'s 100–103, 106, 107, 108, 112 } elusive (frustration) pieces

NOT INCLUDED: photo space 1 (Table) 2 (lecture) pre 100 stars, especially the unresolved 2 triangles. interlocking.

* b+w photos, no card $6\frac{1}{8}$" × $8\frac{1}{2}$ d/w paper + cutdown white typepaper spiral bound.

Perfect moment drawing T1

Corner star?

\# ✓100 : photograph triangles.
✓101 : " paintings
✓102 : " " ✗
?? ✓103 : " "
✓104 : " embroidery
✗✓105 : already photographed.
✓106 : print monochrome from colour negs. – use original b+w.
✓107 : re-photograph
1 ✓108 : (print b/w from colour negs) + plan + photo of original plan
1 ✓109 : photograph print
2 ✓110 : photograph text & map.
? 111 : photograph print
2 ✓112 : photograph.
6 + 1 113 : maltese cross.

Each work but a facet of a larger body.

Introduction: The star as vehicle: what is the real subject matter? The star or the surrounding action?

114 : ~~Line print~~ hands.
115 : magic square.
116 : Newspaper.
~~117 : hands~~
118 Line print
119 Wall piece
120 directory
121 Type red % S. Newsom

Explanation of the numbers. The numbers do not necessarily imply a strict chronology, as many pieces worked on simultaneously.

The star as perfect example of a perfect moment. The star and its relationship to the CENTRE. Dualisms. far and wide.

February 1970

X A WORKING EXHIBITION

"HOMAGE TO THE HEXAGRAM" Introduction to approach.

☆ No.101.Destruction/Construction. } no explanations (perhaps a brief explanation of colour choice)

No.102.Radiating.

No.103.Almost Invisible.

No.104.Embroidery. No explanations

No.105.Surrounding. S Isolation of explanatory sheet + complete backlog of material

X No.106.3-D. S proposal of final presentation + backlog, (displayed in the case of T. Drawings (1)?

No.107.Shadows.

No.108 2 triangles + idea *

projects.

Pavilions in the parks. (homage no.108) Explanations of method + plans + indiscision.

Woodchester music. Explanatory notes, (descriptions of procedure) + various photographs.

X St. Ives.

..... Explanatory note: descriptions of research: material received: correspondance (advertisment?)

Mug sheet.

X Amazing faces.

A maze of words.

Dictionary. S

X Photospace.

Line painting. ☆ Outline of proposal: definition of role.

Mother Courage. slight alterations + bleached cubes.

failures & abandonments.

Questionaire. Explanatory note + aims + material

Choosing & Using. " " + " + " *

BLEACHED CUBE. + various canvas + 5 stars. + 2 triangles.

S. Supplementary Studies.

☆ Brief notes concerning: human falibility: repetition: differences within sameness:

⊛ WORK IN PROGRESS

Northern Contemporaries. III

Soloquy for 3 speakers.

Light box. X Drawings.

Intolerance

In anticipation

Cacti

Introduction.

i) introduction to the contents.

1, What the ~~hexagram~~ hexagram represents. a) linear
b) Interpenetrating triangles.
2, The concept of 'homage'; what it isn't and what it is. c) Centre and circle.
3, Why each piece is numbered, and the rubber stamp.

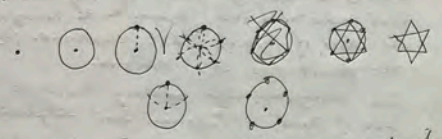
The purpose of this little book is to enable those who ~~would~~ should wish to know something concerning the underlying stimuli of my interest in that geometric figure known as the hexagram, and the ideas of homage that surrounds it.

~~The format has been designed~~

The hexagram, more popularly known as 'The Star of David', or 'Solomons Seal', ~~appears~~ ubiquitously occurs persistently throughout the past 2c centuries, ~~and is found~~ in cultures apparently unrelated. ~~Awareness of the figure~~. Although awareness of the simple construction of the figure must have pre-dated it use as a symbol by an immense period of time; — — , in his book 'A History of geometrical methods' mentions "the first man who inscribed in the sand . . . . . " The Hebrew, adoption and dominance of the ~~figure~~ hexagram has produced the unfortunate state of affairs, in that it too easily appears as ~~justification behind~~ the reason for ~~the~~ its use ~~of it~~, and in fact ~~for~~ a ~~great~~ majority of people are unable to see beyond this association. ~~The employment of the figure~~ Superflous association. Of course this is not to say that ~~that~~ the figure was

chosen arbitarily by them, to the contary, the very ~~infogetability~~ memorability of the figure ~~would~~ makes ~~make~~ it a wiser choice that at of it's contemporary opposite, the swastica ~~in that~~ which has a ~~confusing~~ correctness that is often confused with it's ~~x~~ inversion. +

A brief analysis of the fundamental elements of the hexagram will indicate the popularity if not the profundity of it's arrangement.



Although not immediately apparent, it is impossible to consider the figure without taking into account its central point; when the hexagram is employed as a mandalic device, this point, known as sambu is ~~not only~~ of principal importance, ~~but in fact~~ supporting the hexagram, ~~and acts~~ not only, but acting as an axis ~~mundi~~ for the universe. ~~On a~~ * At the level of ~~construction~~ ~~it is impossible~~ ~~geometric~~ two-dimensional geometry, one cannot construct a hexagram without the first mark being the centre, the basis for all that follows. * The concept of the centre, and especially 'the quest for the centre' ~~is a common to architecture~~ was a notion common to early architects, and ~~is embodied in the labyrinth~~ astrologers in their desire for order and reconciled as the ~~embodied in the labyrinth~~ ~~as the~~ ~~site~~ source of thaumaturgical power.

The second step of construction being the inscribing of the circle that ~~is inscribed from~~ perfectly encompasses this centre. An arrangement, so simple, yet so explicit, a diagram, fundamental to many concepts of order and time. It is easy to understand the visual fascination of the hexagram, when one considers that its centre and periphery are absent in the final form.

SIAR
TARS
ARIS
RATS

~~from this centred circle~~ Connecting the centre to its periphery gives the radius, the length of which is the only measurement that is not ~~subject to relative~~ ~~whole figure~~ to the rest of the figure. Manipulating this radius upon the determined points gives eventually six points upon the periphery, each equidistant from ~~the other~~ it's nearest neighbours and the centre, ie, the corners of the hexagon. By connecting alternate corners ~~gives~~ you get the hexagram; ie two ~~triangles~~ equal ~~trian~~ equiangular, equidistant triangles, whose centres share a common point that is in turn the centre of the circle that circumscribes exactly the corners of both triangles. ~~Indeed a perfect figure~~, In terms of psychological symbolism, it expresses the union of opposites, to quote Jung, "the union of the personal, temporal world of the ego with the non-personal, timeless world of the non-ego. Ultimely this union is the fullfillment and goal of all religions. It is the union of the soul with God — the creation or coming into being, of wholness." Indeed a perfect figure that the figure ~~that~~ represents a perfect moment, ~~so this~~ that a theme occurs in several of the pieces illustrated in this book.

All the pieces are presented under the heading 'Homage to the Hexagram' and followed by a number designating the series. The concept of homage implied here is not that which is associated with worship rather a curiosity unresolved; ~~fascination, possibly frustration. Each piece has led to another in a series that is forced to self-elimination~~, my main preoccupation has been ~~to~~ merely portray the hexagram, but in such ways as to make it not readily obtainable, making ~~the~~ it necessary for the spectator to involve himself in the realizing of the figure ~~by extending the laws governing the hexagram~~. ~~I have said~~, The figure is simple yet we know that it is not so, ~~I have tried to place the star in a situation, a labyrinth through which the spectator must pick his way~~

~~The desire for order that I recognize~~

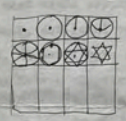
~~My intention in numbering each piece is to make clear that each is only a facet of a larger body~~

my intention numbering ~~The~~ in the ~~use of chronology is intended~~ is to make clear that each piece is but a ~~part~~ ~~of~~ facet of a larger body of work in that any one particular work is preceeded and followed ~~by others of a nature~~ reconsiged as being dealing with the same subject matter. This is important to establish in that eventually an interested person coming upon a new piece under the title would ~~know the end~~ from past association the result be able to anticipate would of his enquiry but not know in what this search ~~discovery~~ would involve him.

To further illustrate this idea of ~~each piece being part of~~ a totality I had a rubber stamp made, to be used on each document in such a way as to make obvious the connexion between separate articles

use an valuable script, in imitation of its where its presence ~~is often remembered earlier than the contents~~ often ~~turns the arrangement~~ adversely affects the visual appreciation of the contents

1
2 3
4 5 6
7 8 9 10



compendium, digest, précis, aperçu, conspectus, synopsis,

Introduction to the Hexagram ~~book~~ COMPENDIUM XI'70

~~The purpose of~~ This little ~~book~~ précis ~~compendium~~ is ~~to enable~~ for those who ~~should~~ wish to know something ~~concerning the underlying stimuli of~~ of about my interest in that geometric figure known as the hexagram, and the idea of homage that surrounds it. together with a résumé of the more important ~~art works~~ objects + events ~~etc~~, ~~concerned~~ that have arrien from it.

The hexagram, more popularly known as the 'Star of David' or 'Solomons Seal' occurs persistently throughout the past, ~~centuries,~~ in cultures apparently unrelated. ~~Although~~ The awareness of the ~~simple~~ construction of the figure must have pre-dated its use as a symbol by an ~~immense~~ considerable period of time, J.L.Coolridge, in his book 'A History of Geometrical Methods' refers to,"The first man who drew a circle in the sand must have tried the experiment of seeing what would happen if he laid off successive chords of radius length, and found that after six steps he was back where he started, he would have found the inscribed regular hexagon."

~~Hebrew~~ The Hebrew adoption and dominance of the ~~figure~~ hexagram has been so great that ~~to~~ the majority of people they ~~are inseperable go hand in hand. The figure has a wider significance, based that stems from it's construction.~~ ~~has produced the unfortunate state of affairs, in that it too easily appears as the reason for its use. It being an unfortuate fact that a majority of people are unable too see beyond this superflous association. Of course this is not to say that the figure was chosen arbitarily by them, to the contary, the very memorability of the star makes it a wiser choice than that of its contemporary opposite the swastika which has a correctness that is often confused with its inversion.~~

A brief analysis of the fundamental elements of the hexagram ~~will~~ should indicate the popularity if not the profundity of its arrangement.

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Introduction cont.

and was reconized as the source of thaumaturgical power. At the level of two-dimensional geometry, one cannot construct a hexagram without the first mark being the centre, the basis for all that follows.

The second step of construction being the inscribing of the circle that perfectly encompasses this centre.This arrangement of centre and circle, so simple, yet so explicit, is a diagram that is fundamental to mans understanding of order and time.

It is easy to understand the visual fascination of the hexagram when one considers that its centre and periphery are absent in the final form.

Connecting the centre to the periphery gives the radius, the length of which is the only measurement that is not relative to the rest of the figure. By manipulating this radius around the periphery one arrives at six points each equidistant from those adjacent to it and from the centre,ie. the corners of a regular hexagon.Connecting alternate corners produces the hexagram, a figure of six lines, two equal, equiangular, equidistant triangles, whose centres both share a common point that is in turn the centre of the circle that circumscribes exactly the corners of both triangles. In terms of psy-chological symbolism, the hexagram expresses the union of opposites, to quote Jung, "The union of the personal, temporal world of the ego with the non-personal, timeless world of the non-ego. Ultimately this union is the fulfillment and goal of all religions. It is the union of the soul with God; the creation or coming imto being, of wholeness." Indeed a perfect figure; the figure that represents a perfect moment.

All of the pieces illustrated in the book are titled 'Homage to the Hexagram' followed by a number designating the series. The concept of homage implied here is not that which is associated with worship, rather curiosity unresolved, fascination, but not frustration.

My main preocupation has been to portray the hexagram in such

Introduction cont.

amanner as to make it necessary for the spectator to actively involve himself in the realizing of the figure. The figure is simple, yet we know that it is no so.

My intention in numbering each piece has been to make ~~it~~ clear that each work is but a facet of a larger body, preceeded and followed by another ~~of~~ dealing with the same theme; this is an important point to establish in that eventually an interested person ~~coming~~ discovering a new hexagram piece would, from previous association, be able to anticipate the reward of his curiosity but not the ~~search~~ situation ~~situation~~ in which his search would involve him.

To further illustrate the ~~idea of a~~ serial idea behind the work, I had made a rubber stamp to be used on all documents concerned with the hexagram in such a manner as to make it an integral part of the content, almost a distraction.

The order is not strictly chronological as several pieces were working simultaneously.

The danger of this book is that the hexagram ~~itself tends~~ appears to eclipse the means that support it. An alternative view to that of obsession is star as obsession, is star as device.

---

graham Day · 1970

My ~~The~~ decision to apply soley for a place on this particular course has been determined by several factors. The more important ~~being~~ of which are listed below.

1. Location. After studying for the past three years ~~at Corsham~~ in the country at Corsham, it has become increasingly evident that I need to be based in London. A lack of access to information sources, ie. libraries, periodicals, centres of interest, advertisments, coupled with a similar lack of information concerning materials and facilities, ie. printing, photography, etc., results in an inevitable delay in the progress of the work as well as the difficulty of achieving a high standard when such information/materials is received 'second hand' or in a diluted form. Seen in this light, the situation of the Slade school, and in particular the relationship that it maintains with University College would seem both extremely stimulating and useful.

2. Duration. Amongst the various post-graduate courses offered, ranging from one to four years, the Slade course of two sessions is particularly relevant to me at this stage of my life. Dismissing a one year course (30 weeks) as inadequate to produce work of any quality and similarly a three or four year course, which would seem ~~too long~~ in my case too long, in that I am twenty five years of age and recognise that certain ambitions cannot be realised on a student budget. The two year course, on the other hand corresponds somewhat ideally with my estimations as to the amount of time that I need to establish certain attitudes of mind; and also to the amount of time that I am prepared to remain at a student status.

3. Choice of courses offered. The work to be seen early in the new year, although related to 'painterly' concepts is not concerned with canvas and paint as such. I was therefore

extemely interested to discover that the Slade was operating an experimental course, which I understand to be an 'umberella' embracing, and catering for a range of media and activities; and it is within this field that I should wish to work. I belief that it would be benificial to operate amongst such individuals whose approaches, attitudes and critisism would be of a diversity difficult to find within a more clearly defined area of activity. In my own case I would use the school as a studio cum office from which to plan and assimilate details and documentation of projects that would not necessarily occour within the actual framework of the building itself, but that which might be the consequense of a response from a particular site or situation, or from the numerous sources that invite participation either individually or as part of a combined activity, the extent and range of which are constantly growing. The combination of a printmaking course with the above stems from the necessity of access to standard printing facilities. I would not however, primarily wish to use this opportunity to explore and experiment within the various printing disiplines, but rather to be able to select the most appropriate process, in order to produce such literal or diagramatic material that would be necessary in making manifest aspects/details of a work that required a complementary parallel; Similarly I would employ the printing facilities as a means of standardising records of activites. However, the use of such mediums for merely documentary purposes, by no means assumes that they would be of an inane nature, as the production of the most elementary memorandum would invole a quality of decision making directly related to that from which it arose.

Factors of a more incidental nature include the opportunity to study the development of the cinema as an ancillery subject; a field in which I greatly interested, in particular the era of the silent film.

Perhaps finally I might mention the obvious factor of wishing to associate with the members of the staff and students that make up the course in that it is my belief that such company would be of a quality incomprable to other a similer institutions.

Graham Day XI.70

Graham Day • Chequers • Corsham • Wiltshire • UK

Rencontres Internationales de la Photographie 1988

PHOTO DOMINO

Impressions nouvelles, procédés anciens.

3 Juillet-15 Août 1988 Lundi-Venredi 14h-18h

Vernissage: Dimanche 3 Juillet 18h-21h

Centre Interrégional de Conservation des Livres

18 rue de la Calade 13200 ARLES France

'Les Tunisiennes' 240 x 300 mm 1986
Gum bichromate photography and integral paper marbling.

walkerprint *international* London 01-580 7031 New York (212) 431 1121

Shadow Star ix'70

An attempt to call upon the services of shadows to pay homage to the Hexagram.

(Assuming that) At a certain moment of the day a certain image inclined at a particular angle obstructed the sun's rays so as to form, for however brief a moment, the shadow of itself, in a replica of related proportions, yet different in appearance. The area covered by this shadow would alter the structure of whatever surface was fortunate enough to receive it.
The difference might well (probably would) remain invisible yet we would know that it is not.

(iii'70)

For the shadow of the image (Hexagram) to be seen alone, it is necessary either to support the obstructor by an invisible exterior means, (cushion of air? magnetism?) or to mount it upon a surface that would not distort the surrounding rays of the sun. This latter, a pane of glass is fundamental to the working of the piece. (Almost) every enclosure (room) has glass windows. In the majority of cases sunlight at some point of the day penetrates; it is within this period that the piece would be visually appreciatable.

The work can therefore be presented entirely in words, upon each occasion that the effect was to be seen, different preperations would be necessary; indeed even with the same enclosure different preparations would be required, in as much that the effect only occurs once each day, and the events of no two days are the same (in their exterior appearances).

The effect would be particular to each enclosure, and would only be anticipated to occur on one predetermined day, even then it could only appear to occur. There arises the imagined situation of the room, prepared, with a distorted shadow of the star to be

seen upon the ceiling; spectators are informed that the effect is planned to occur within a given space of time. The shadow descends ✕ creeps down the wall, which also has been prepared, but only to the extent of its being flat, clean, white; with every passing second correcting itself, manipulating towards order; then it would be up to each individual to decide at what point the nearest state to perfection occured ✱ without being able to arrest the motion, knowing that it will never occur again, struggling to witness a moment, without the possibility of confirmation, (initially with only an expectation), an undefinable culmination of moments that lengthen as ✕ each follows the others ✕ moments, that expand terminated by a blink of the eyes towards their center; increasing in duration in proportion to the intensity of the participation of the moment, yet

✱ The perfect documentation of this event would be one black and white photograph, (taken from what position, and with what shutter speed?)

Review Inventory (Random)

30.IX.70

DRAWINGS

Re-do • Diagram of h. within side view of the great Pyramid - from the book 'View over Atlantis' (J. Furnival)

COPY • Plan of stonehenge from official catalogue, with added h.

COPY • Crossword from church magazine

COPY • Cover of 'Jewish Chronicle' Sep. 70.

Re-do • H plus extract from Ouspensky 'New Model of the Universe'

Re-do • Stone-mason symbols

• Tesct & maps of star walk homage no III

• Photographs of Archery star.

• " of sun star

• Diagram of maze star

• photo of felt tip painting of star

• " of Iconic star

• Details of two triangle star

• photo (?) & details of shadow star

• photo of Lido painting (+ Geoffreys comments?).

• copies of earlier attempts of interpenetrating triangles including wooden arch. (& glass?)

• photo of white star

• " of 3 black stars

• copy re' showing stages in the development of the 'Snowflake Curve' from "Mathematics & the Imagination".

Contents

27.V.77

Prints: ~~Hands~~ ✓ ⑦ maltese cross

~~Alphabet~~ ✓

~~Lines~~ ✓

~~Legend~~ ✓

~~Maze~~ ✓

~~Magic square~~ ✓

BLUNDERS

Documents: Trees: Collage ✓

Map quad 1 ✓

" " 2 ✓

~~Annotated air photo~~

Green ✓

White ✓

Books: ~~Dictionary~~ ✓

~~Mandala~~

~~Square, circle, triangle.~~

~~Slade~~ ✓

~~Notebooks~~ ✓

Collection ✓

Rectangular directory — remains incomplete

Projects: World Works ✓

St. Ives ✓

~~Woodchester~~ ✓

Dorothy 1 ✓

" Umbrellas

Euston Maze ✓

~~Walk personal~~

" invite ✓

Misc: Arrows ✓ maze?

Mug Sheet ✓

Embroidery ✓

Newspaper ✓

Shadow star ✓ combined

~~Home star~~

~~Pyramids~~ ✓ pyramid drawing ✓

* a parallel case is required but ignored as a gesture of deliberate apathy.

BLUNDERS
~~Failures & Abandonments.~~

VI.71

(murdered)

a) ~~Beechfield Mandala~~ 3

b) Questionaire 1

c) Choosing & using 4

d) paintings :- i) 3 shapes 1
ii) 3 in a triangle / white 1
iii) " " " / black 1
iv) red top star 1
v) leaf painting 1
vi) hexagonal 1
vii) snowflake 2
viii) photo painting 1
ix) line star 1
x) just line 1
xi) model for viii) 2
~~xii) three speakers tape instructions~~
xiii)

e) 3 speakers instructions 1

f) wall paper drawing 4

g) etchings :- i) Tully river black 1
ii) reach for the stars 1

2

h) Two triangles 4

i) bleach orangle 1

j) " black

k) " orange 2

35 l) pole star.

m) Star walk.

n) Art is.

o) Star face event

p) Feuillade

q) D. W. Griffith.

Wall.

4.71

components:- 216 units: each unit = 1/4 of 1 negative (ie, 1 neg treated in 4 ways)

36 x 6

six colours

2 directions (ie, top & bottom)

formula for divining number of combinations

:- ?

CONSTANT

WINDOW STENCIL

NEGATIVES (57)

IMAGES ONCE FIXED

Briefing for an (almost) open ended system:-

216 units (plus strip of constant grey) can be arranged in ← ? → different combinations permutations.

The number of selections from this total are determined by :- a) the size of the wall in question

b) The size of the prints (assuming that one has no control (ie, cost of colour photography).

Determine the largest no. of prints that will fill wall in question. This number has to be selected from the total no. of possibilities.

Definition of original objective:-

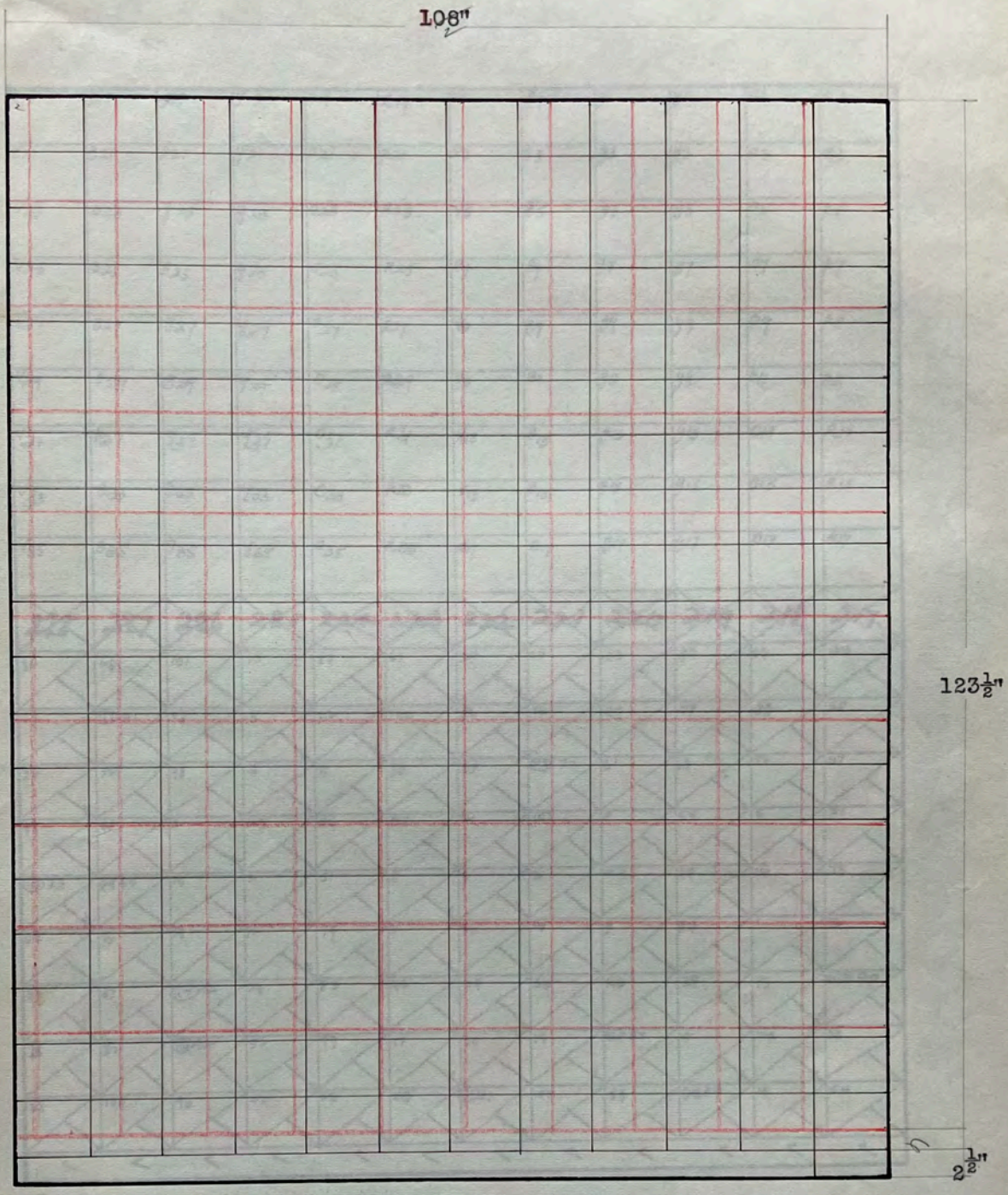
To pay homage to the hexagram, by means of the sun's rays.

~~every room has~~

The sun shines every day. most people live in rooms, most rooms have windows.

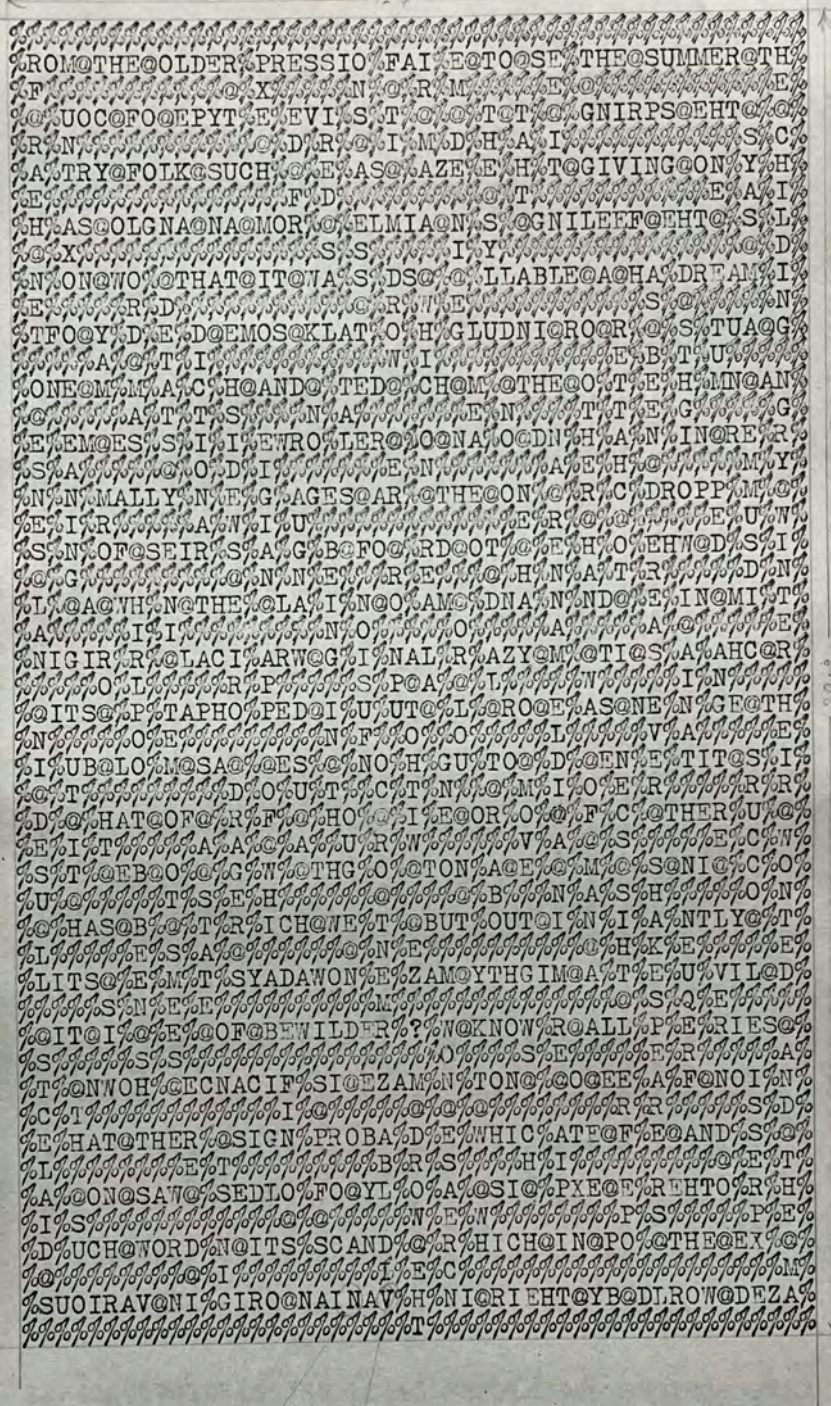
A stencil on the window pane obstructs light and thus creates shadows. Thus an approximation of a hexagram (outline) can result on the floor/wall/intermediary. The shadow can only ever be an approximation because nothing is without motion. ~~One photograph documents this phenomenon; but one photograph can only be an approximation.~~ There is a brief space of time when the approximation is closest to the perfect outline

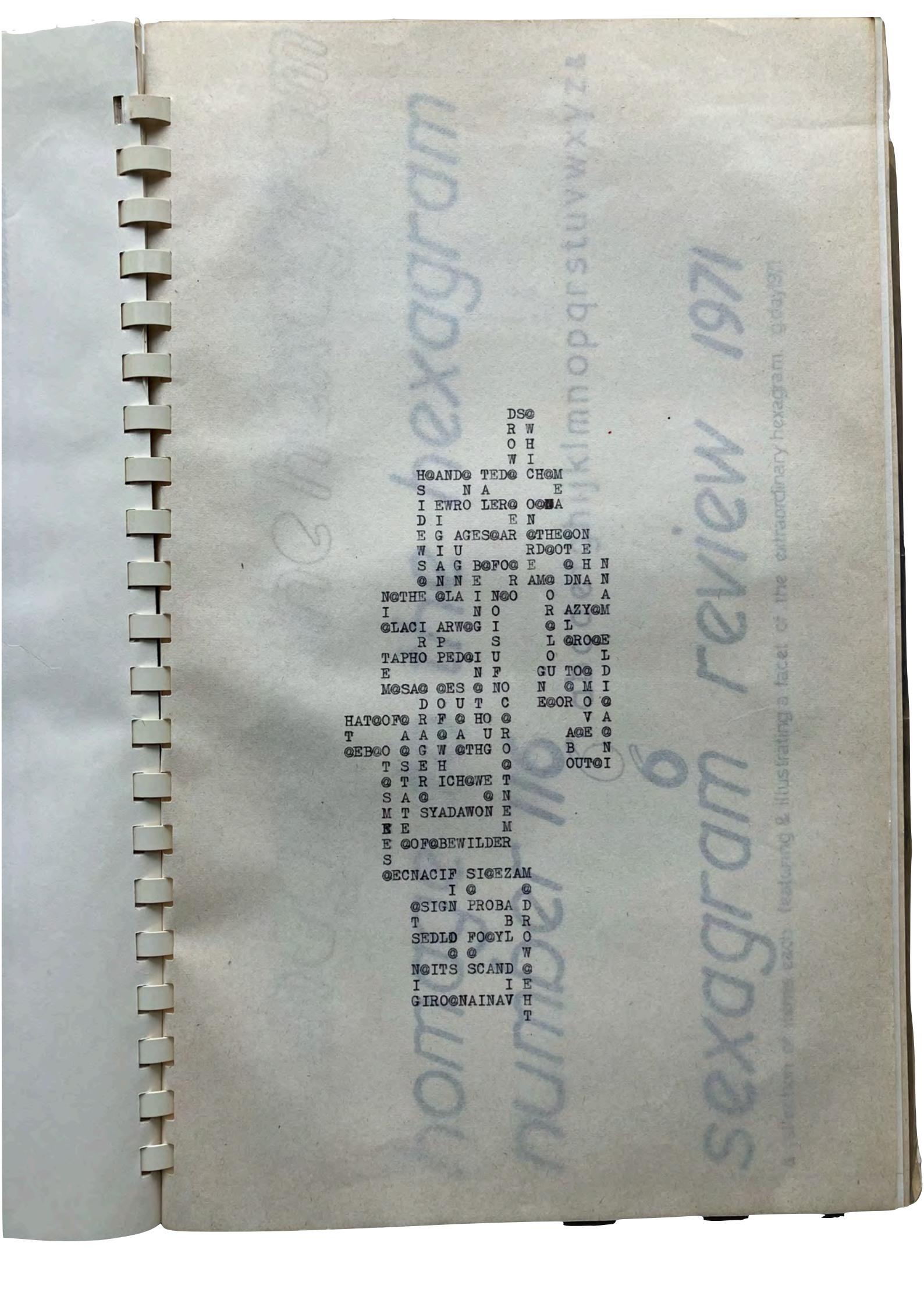
Elevation of Wall C:Scale:-1/16 vi:71



To cover wall with photographic paper size 6½/8½" totals 228 sheets,plus average wastage of 32 totals 250 sheets. Cost.....£9.05½

To cover the same area using paper ~~15"~~/10" totals100 sheets..... ~~4.98½~~ 7.70½

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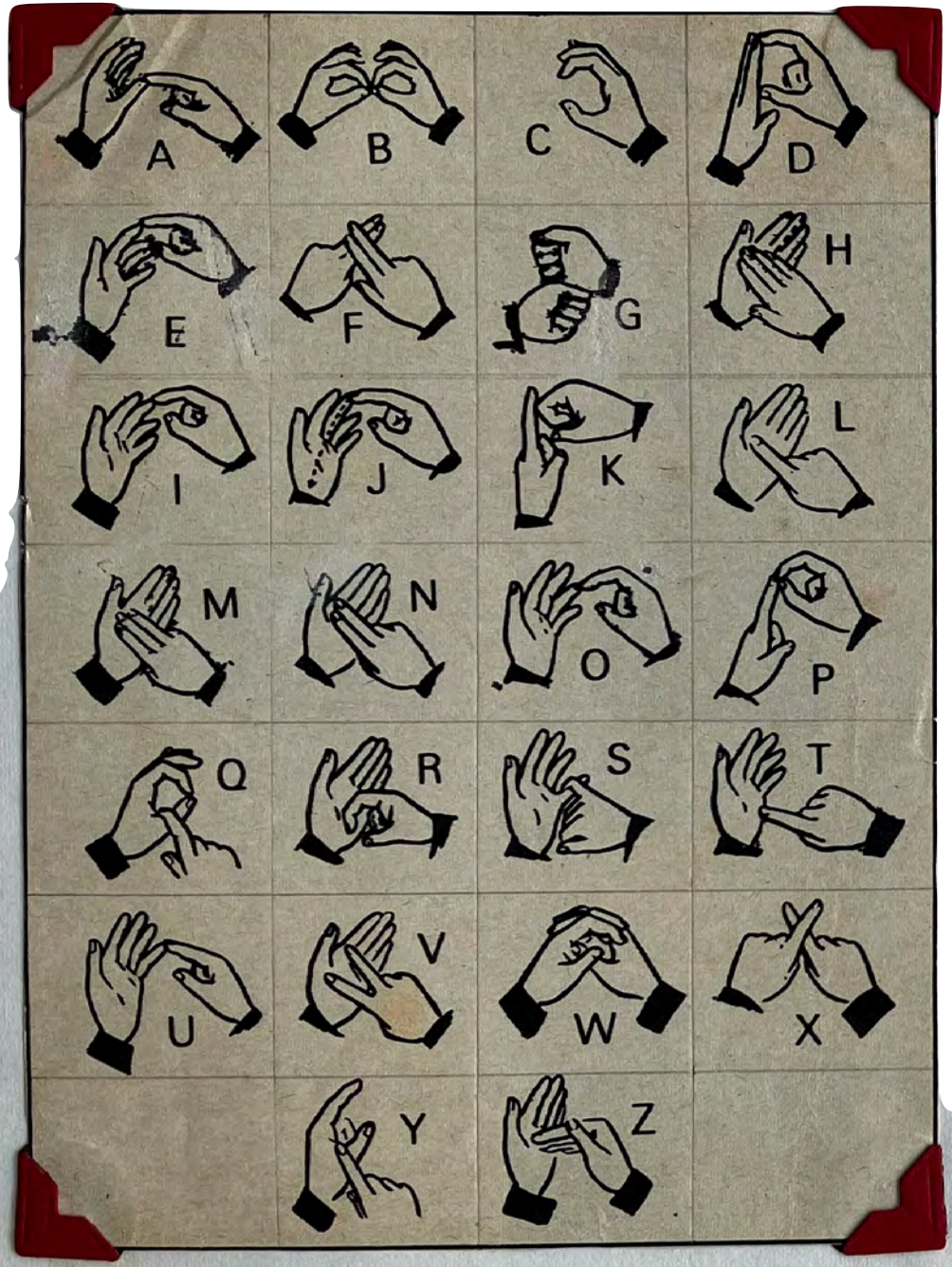
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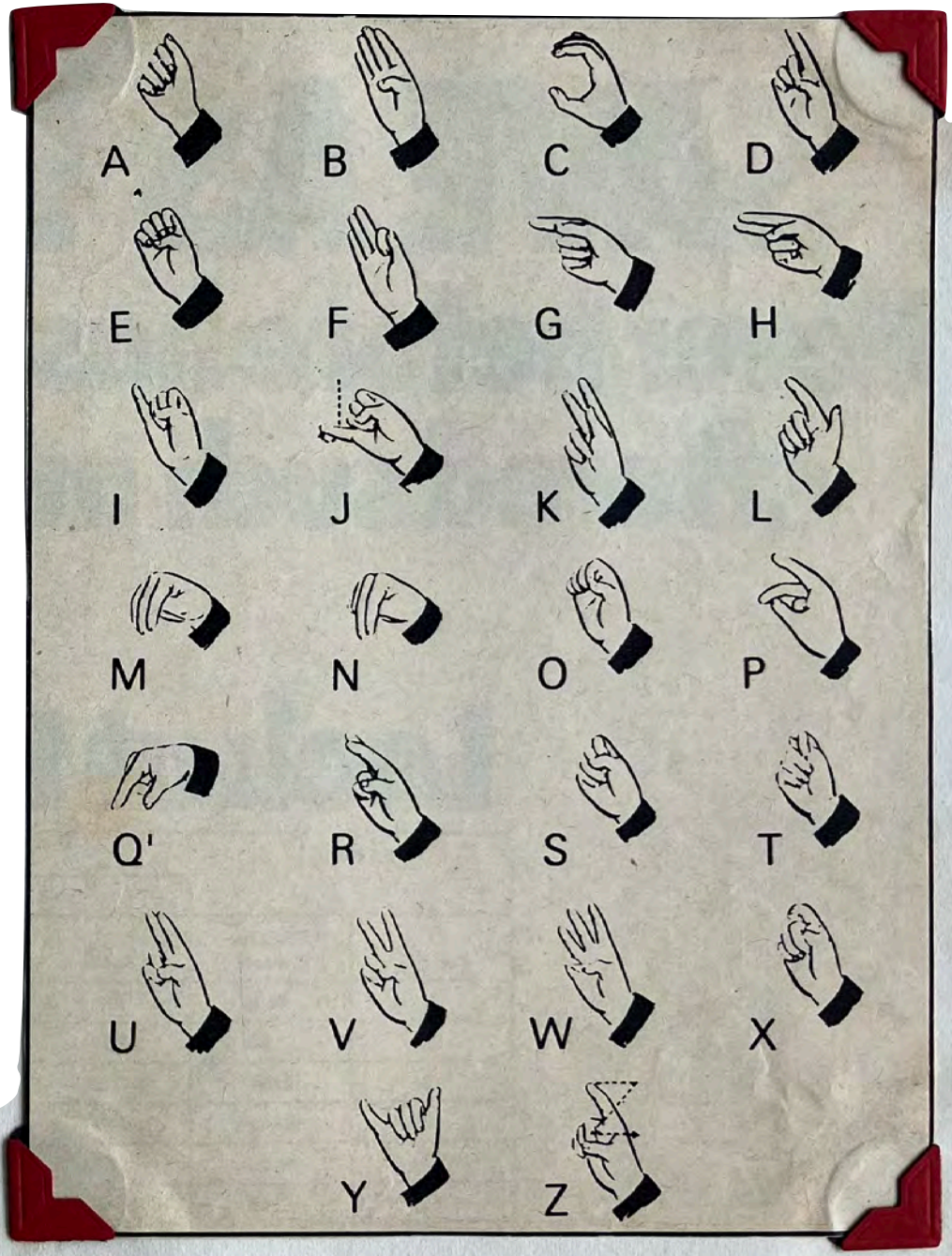
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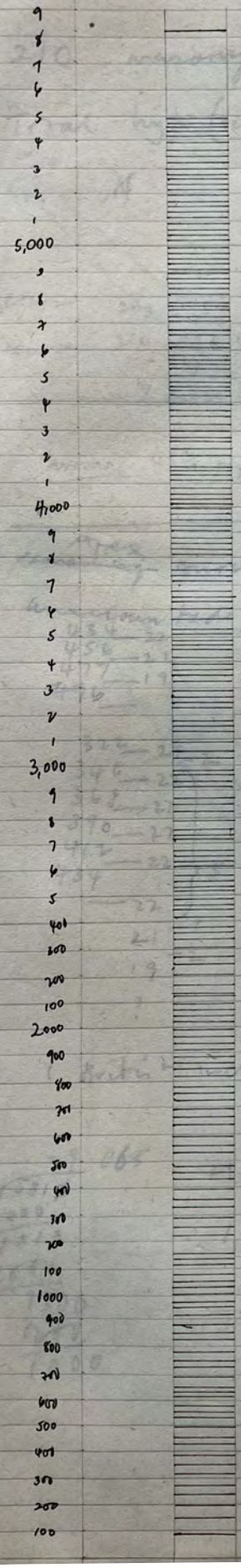
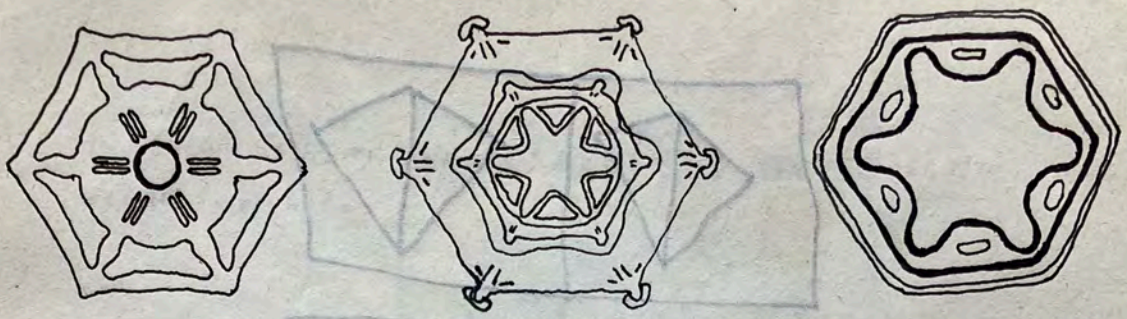
V. 71

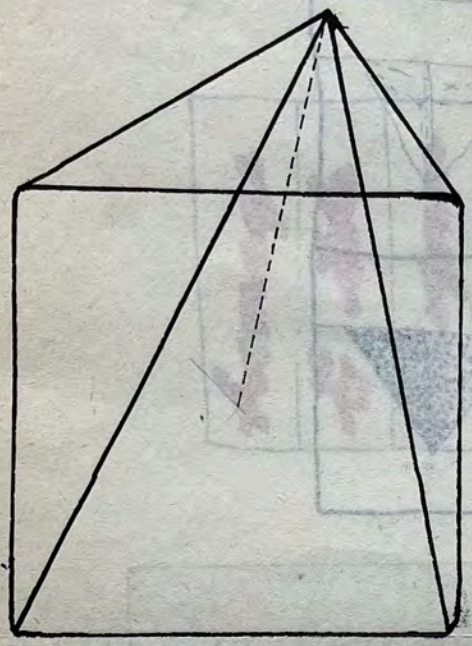
0 ✓STAR
1 ✓ISTAR
2 ✓ STELLA
3 ✓ STERRE
4 ✓ STEORRA
5 ✓ STERA
6 ✓ STERRO
7 ✓ STERNE
8 ✓ STERN
9 ✓ STJARNA
10 ✓ STAIRNO
11 ✓STER
12 ✓STEREN
13 ✓ STERRAN
14 STERNO *
15 ✓ ASTIRAS
16 ✓ ASTRON
17 ✓ ASTERISCUS
18 ✓ ASTERISK
19 ✓ ASTERISM
20 ✓ ASTERIOD
21 ✓ ASTRUM
22 ✓ ASTRALIS
23 ✓ ASTRAL
24 ✓ ETOILE
25 ✓ ESTELLE
26 ✓ STERENN

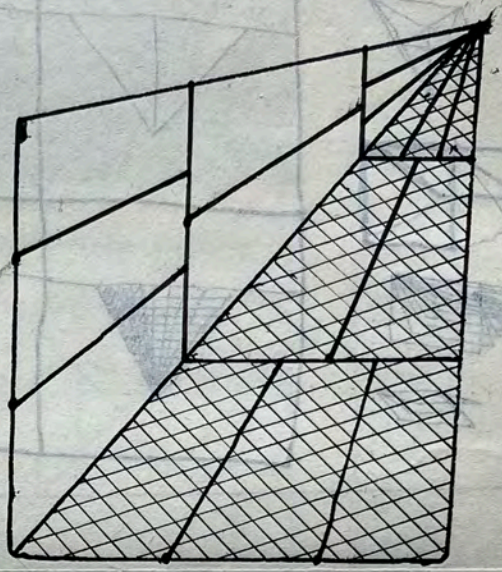
i 5 : pentagon.
ii 6 : hexagram. sexagon
iii 7 heptagon.
iv 8 : octagon.
v 9 : noragon.
vi 10 : decagon.
vii 11
viii 12 : do decagon.
ix 13
14
15

V.77.



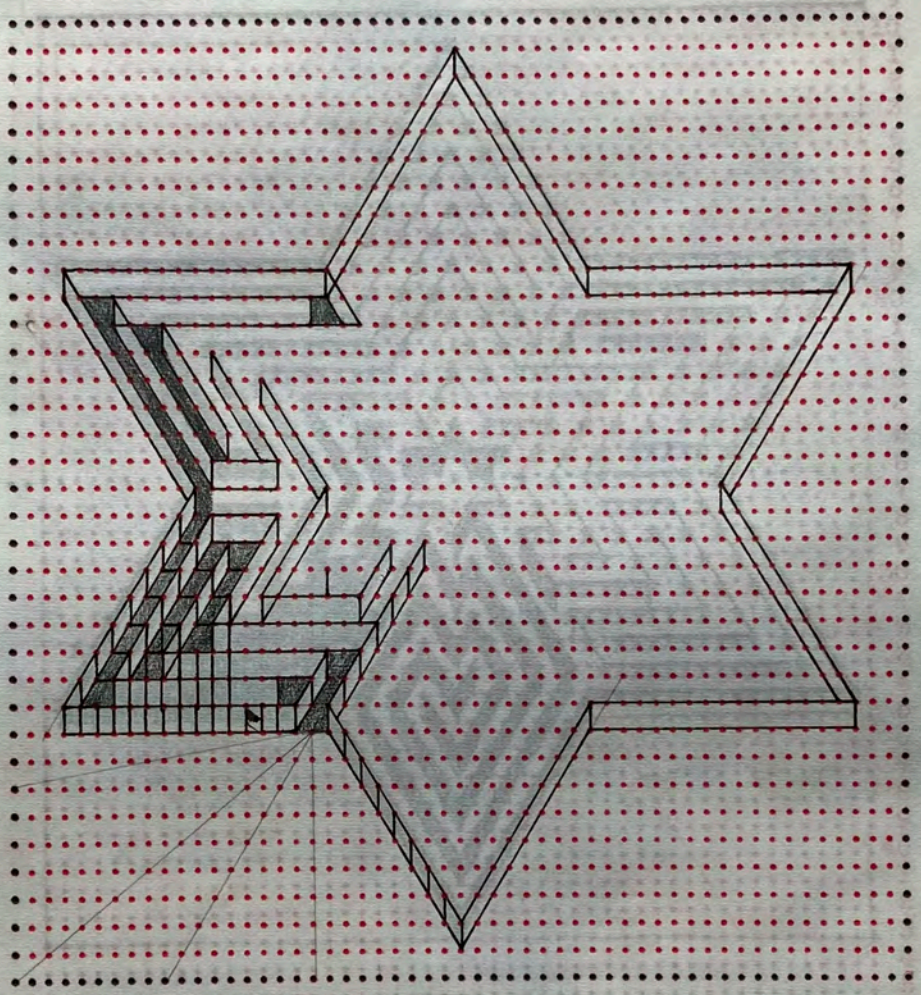






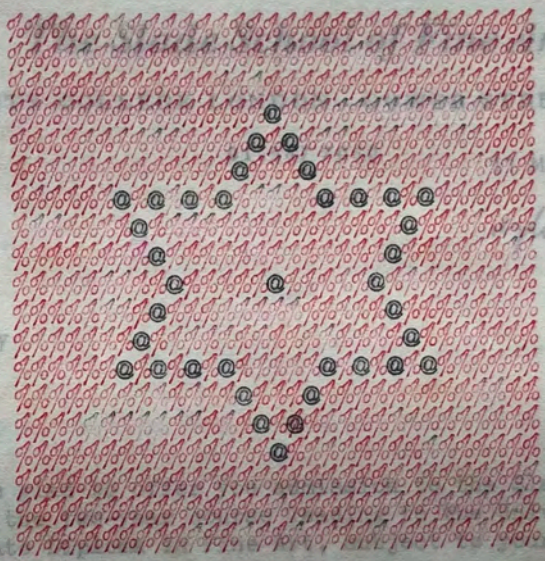
"The square is the basis of the pyramid and in Gnostic times, mystical and symbolical interpretations in connection with this geometric shape were disseminated. In fact, the square with its four sides was regarded as a symbol of the four elements and thus of "materiality", subordinate to the form of the triangle, whose three sides symbolized the spirit, and also represented, schematically, the rising flame; pyra, fire, whence "pyramid." p.g. The Discovery of the Square





#118.IV.77.

#118.IV.77



21471

(?'s) 1 M.71

a) what is the role (or, what role can) of the artist (play) in society?
(what are)
b) Discuss the conceptual implications of your own work. (?)
c) How do you see your work developing in the near future?
d) Wherein lies the 'art content'?
e) Whats all this about the hexagram?

Electronics technician Jeff. McEwen.
2 cine (8) cameras.
Tapes - amps. - etc. (lights).
THE BLACK ROOM.

What I think (imagine) the school can offer: - (a) a select body - critical - sympathetic - (this works both ways.)
(b) affiliation with the University, availability of libraries, lectures, people - advice
(c) FILM i) Use of filmic facilities for as recording device.
ii) The opportunity of studying on the film appreciation course. (viewing select material).
(d) The opportunity to study concurrently - by certain other subjects. i.e. archeology, French, (Latin),

---

Is any work from past or present necessary?

~~P.to~~

?'s 11 1171

Answers!

(b) The necessity of a common understanding of just what (area) is implied and understood by the term 'conceptual art'. Examples of tenents given:- Mr. Thompson:- 'the importance of the non-importance of the object'

:- V. Kosuth 'Art is the definition of art' - or rather - 'a working out - a thinking out of all the implications of all ~~the~~ aspects of the concept 'art'

Both ~~stressing~~ stressing that that the object orientated production of 'art' (ie. formalist art) ~~was~~ is 1) part of the social structure ~~and~~ that has ~~been~~ degenerated into a perverse tautology (M.T.) and 2) that formalist art ~~and~~ (its artists) are simply common objects, ie with out art content (condition) (and ~~that~~) compete for attention with all and everything around, - queue - American televised ~~op~~ moon landing.

The confusion surrounding the terminology can allows people working in ways that do not be described within the familiar terms of painter - sculptor - composer to be erroneously included, ~~under the~~ and ~~illustrated~~ or - are expected to be avowed because their work is 'new' (novel). (ie, those which might be thought to violate the object)

In certain of the pieces shown here (~~dictionary~~, maze, base-place, samples book, newspaper) there is an emphasis on ambiguity with regards art conditions but in all cases, including obviously all prints but excluding documentation of events, and recording of ~~facts~~ 'discoveries', there is a prominent concern for the object (physical) - or, the work ~~is experienced~~ was designed and can only be experienced visually, this is not all that there can be to any single work, an

P.T.O.

Answers 111 11.71

(a) cont.

... analogy is to any piece of contemplat-itive work, eg. a mandala, which incorporates various disciplines within it's existence, all of which revolve around its perception (and understanding).

Subjective	Perception
Objective	Conception

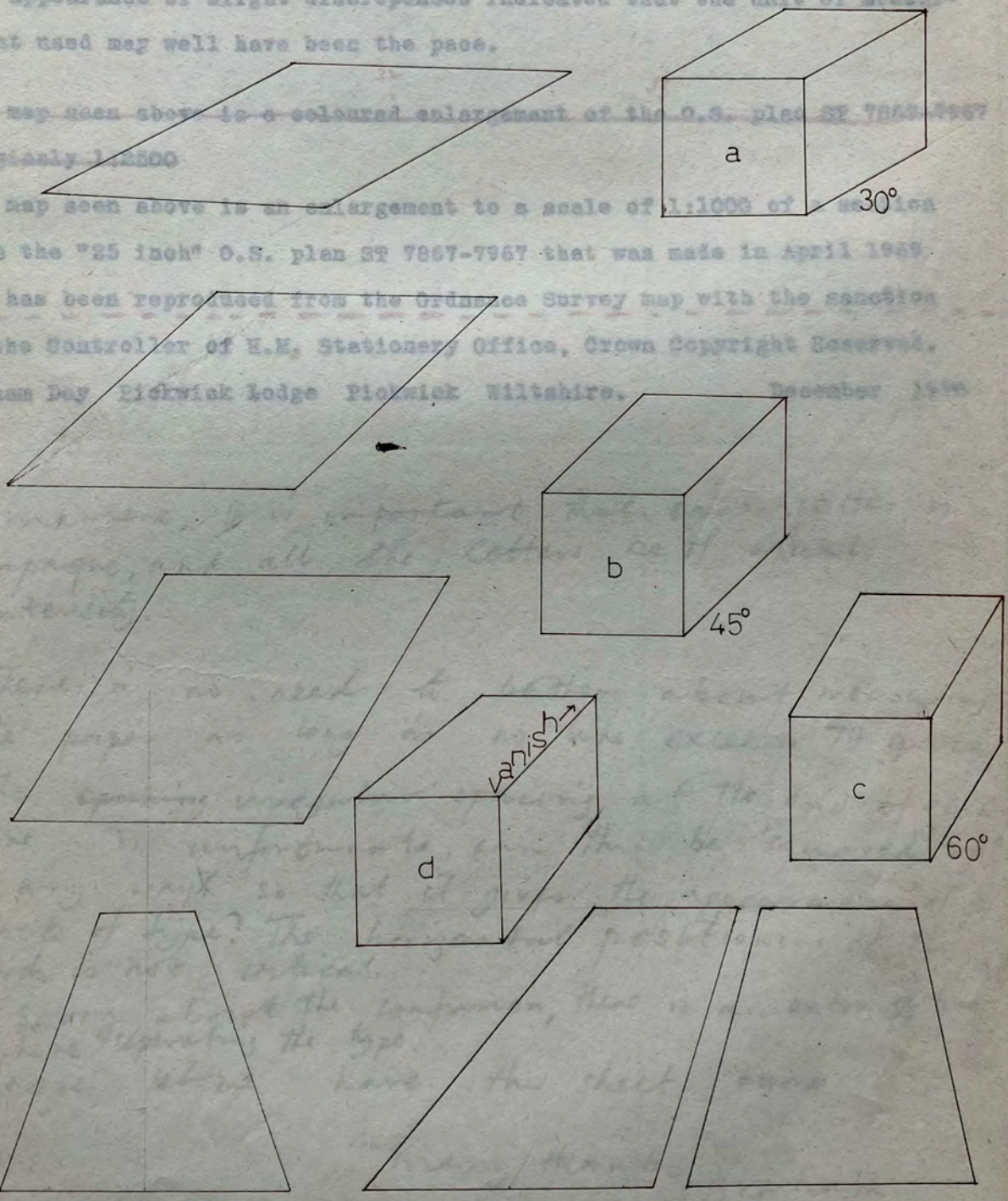
~~The necessity of a~~ A common understanding of the terminology ~~is something that~~ is necessary before discussion can be at all fruitfull. In theory the role of the artist must inevitably be necessary in any society, essential ~~to~~ in maintaining the balance between utilitarian modes of activity and those loosely labelled 'leisure' - (not necessarily entertainment). In practice (ie. 20th century Europe + U.S.A) however, the appearance of the kitsch-man, popular culture, advertising has produced a figure who although entitled to call himself 'Artist', ~~yet~~ does not make art; of course in fact he does, in that the word changes, incorporates, in ratio ~~the~~ to the subject

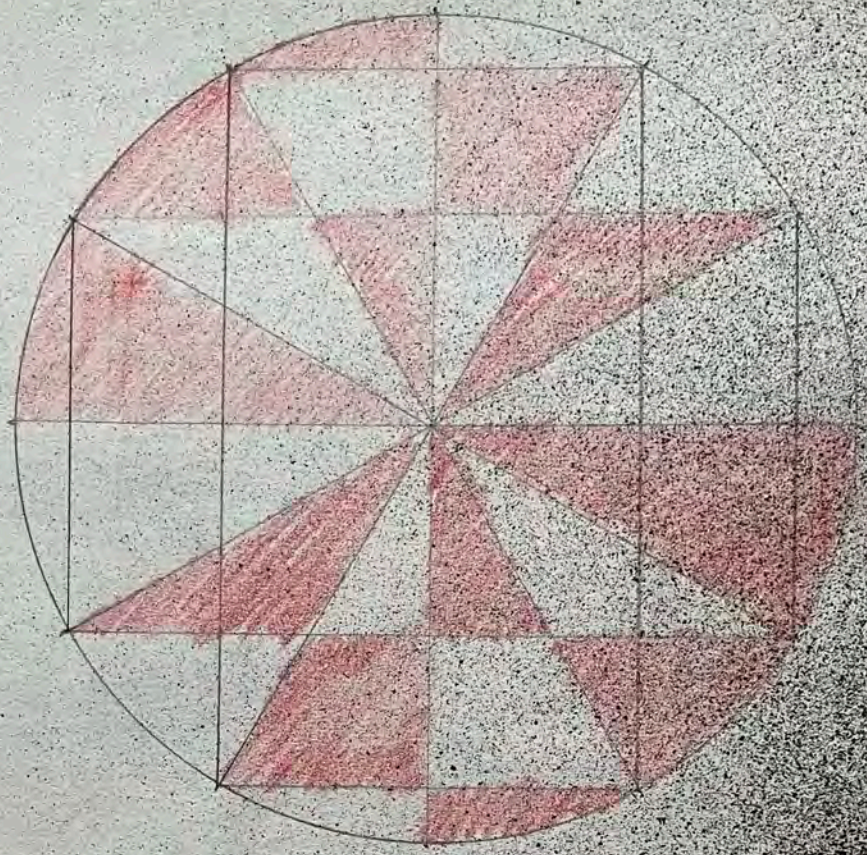
1/

XII 70.

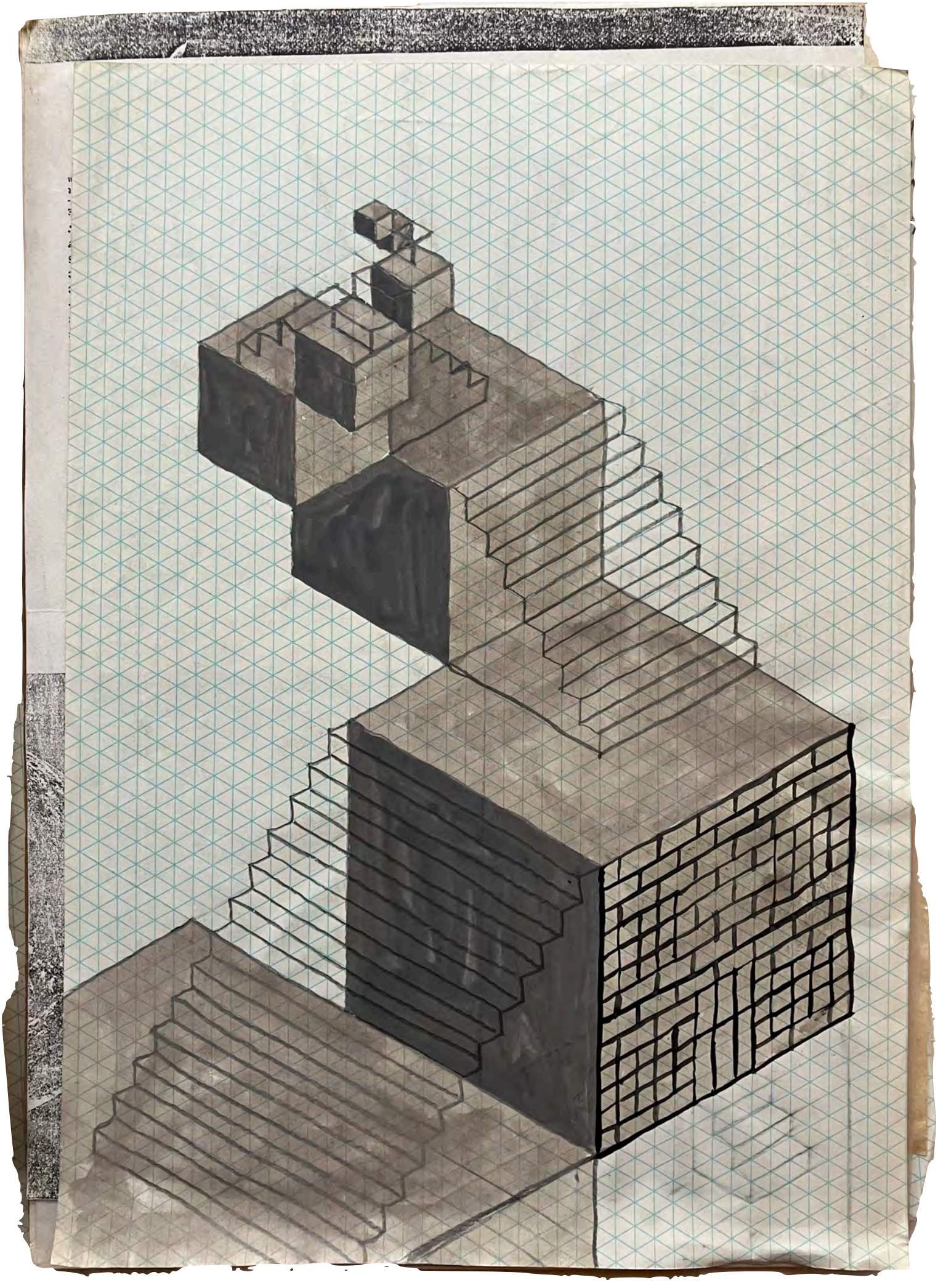
Perspective conventions: SLANTS.

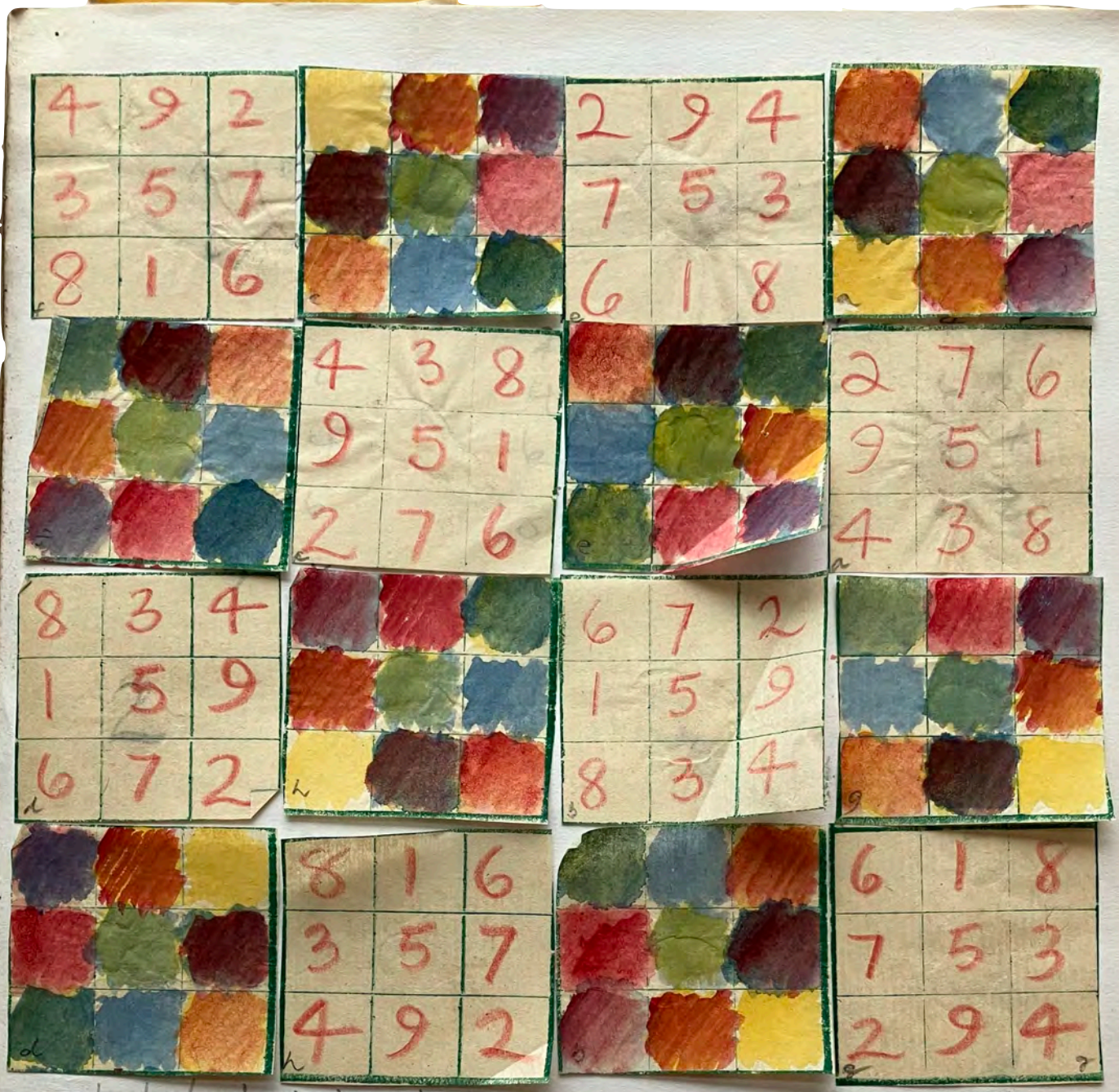
a) 30°
b) 45°
c) 60°
d) vanishing points







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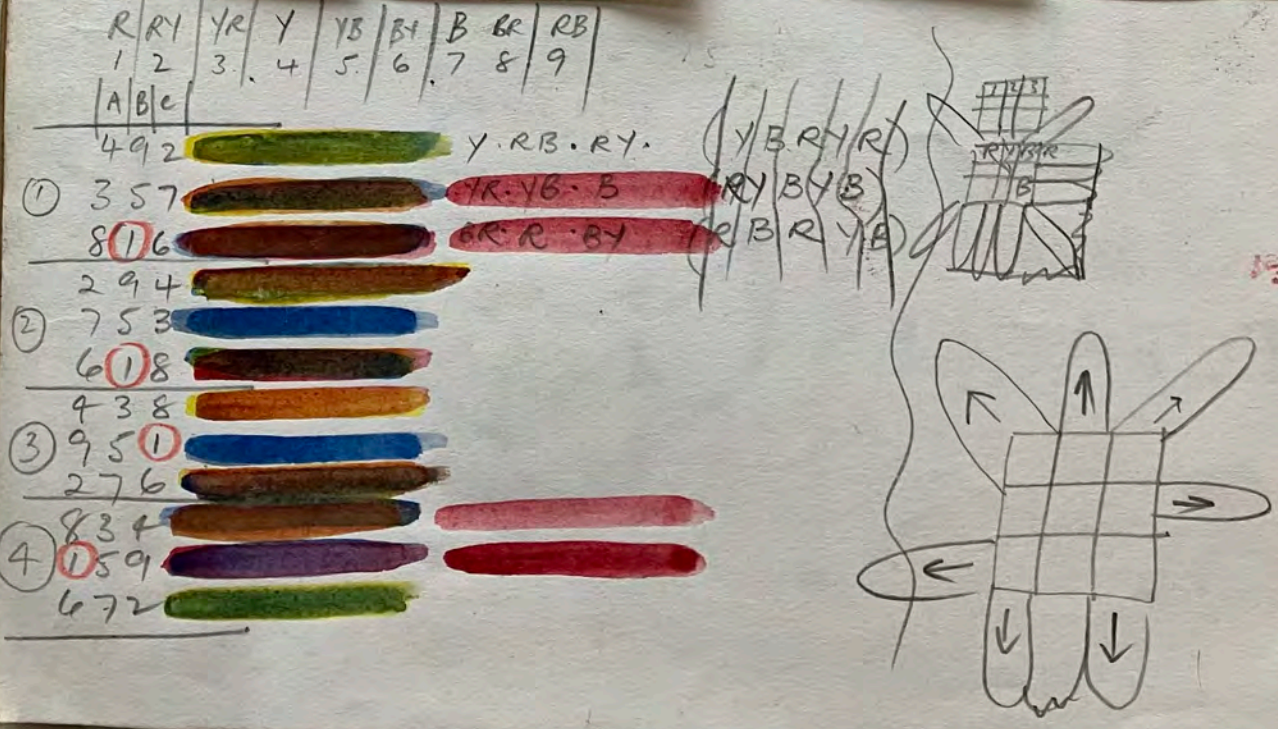
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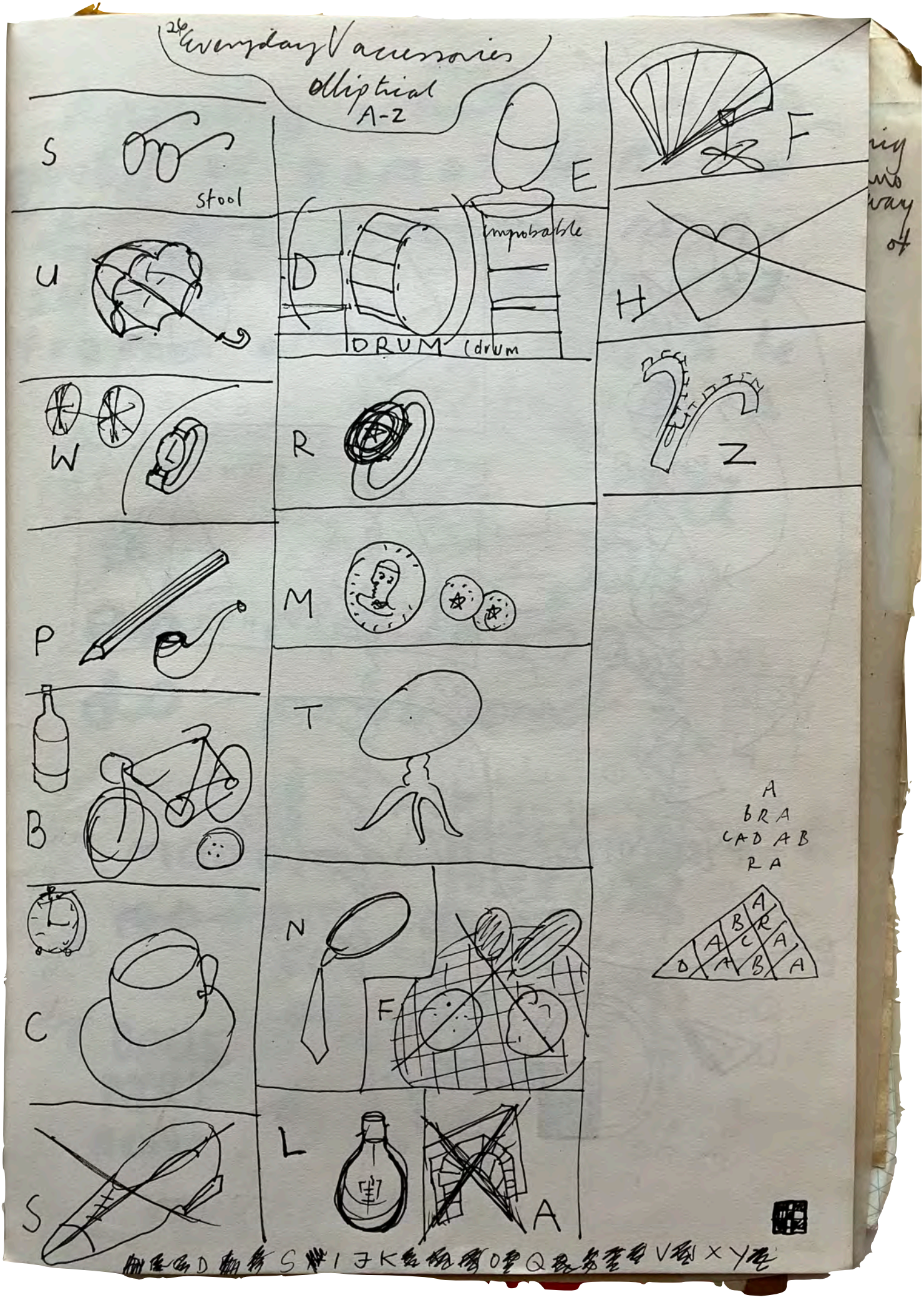

26 Everyday Accessories
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