

1977
and
1978

1977-18

ARTHUR WICKS

NOTEBOOK 1977.

ARTHUR WICKS
NOTEBOOK IDFF

1977 - 78.

ARTHUR
WICKS

If found please return to:
Windsore Hotel.
Apartment 185.
666 West End Ave.
New York N.Y. 10025.
Ph. 724-8200.

67-454-8500

1000
1000
1000
1000
1000

MICK

TRINITY

1000-18

Faint, illegible handwriting at the top of the right page, possibly including a date or location.

Antelope Creek
No. 242-1000

Faint handwriting at the bottom of the right page, possibly a signature or reference.

TV Conversion PAL \approx U.S. standard.

Pam Peppworth.

Chanel 9.

Ph. 430-444.

Vides books:

The Spaghetti City Vides Manual, 1973.
by Vides Free. Praeger \$7-95.

The Vides Primer.
by Richard Robinson 7-95.
hints books. 1974.

✓
better.

Australian Consulate.
(Ph. 245-4000.

Chase Manhattan Financial Services

International ~~Dept.~~ Division

410 Park Ave.

N.Y. 10022.

Acct. No. 099-37420.

Mrs. Salem. 223-6182.

Workshops.

Petersburg Press.

17 East 74.

Ph. 249-4400.

Mrs. Susan Lorraine.

Multiples / Goodman Inc.

38 East 57.

Ph. 755-3520.

Mrs. Marion Goodman

✓ Castelli Graphics.

4 East 77.

Ph. 288-3202. N.Y. 10021

Mrs. Karen Bangs.

✓ Paee Editions.

32 East 57.

Karen McCreeady.
N.Y. 10022

✓ Styria Studio.

419 Broome St.

(refer Adrie).

226-1373.

✓ Mamel Studio.

(Silkscreen only).

115 West 23.

(6th floor). N.Y. 10011

(Sheila Marbanc).

242-7907.

Aeropress (etching only).
225 La Fayette St. 966-3620.
Room 506.
(Pat Branstead).

~~Printmaking workshop.~~
114 West 17.
6th floor.
(Bob Blackburn). *extinct.*

N.Y. Studio School.
8 West 8th St. Fri pm.

School of Visual Arts. | Attn. Mr. David Rhodes.
209²¹³ East 23rd St. | Vice President.
NY 10010
Ph. (212) 679-7350.

✓ State University of N.Y. College at Purchase

Purchase N.Y. 10577.
(Mr. Robert Gray, Dean, visual arts).
914-253-5000. - Office -

White Plain road.
Purchase.
direct phone. 914-253-5014.

11/10/77

Ann & James Raines.
167 Clinton St.
Brooklyn.
N.Y. 624-7918.

Paul Sutton.
(Lyn Silverman's friend).
159 Willoughby Ave.
Brooklyn. 783-6486.

✓ Roberta Bernstein. 254-3431.
(Andy Warhol).

Andy Warhol 860 Broadway.

Dragan Ilie 260-3496.
7 East 20 St.
(54th + Bway).

✓ Ralph Hilton (video class)
111 Mercer St. (after 5-6)
966-7816. NY 10012.

Betsy Hellman. ~~49 W 12 St.~~
~~ph. 675-0898~~

Blythe Bohnen. (A.I.R. Gallery.
? 1833 Broadway. 97 Wooster St.)
533-0272

20001 N.Y. 10011
5550-8544 49

Les Levine

✓ 20 East 20. 673-8873.
New York N.Y. 10003.

Anna Canapa.

✓ 429 West Broadway. 966-4677.
N.Y. 10012.

Vito Accorci

131 Chystrie St. 966-6248.
10002

John Cage

cf. Antservices | 107 Bank St. ✓
463 West St. N.Y. N.Y. 10014.
N.Y. 10014. Ph. 989-7132.

Man Soufist.

260-7373.

Chryssa. ✓

15 East 88 427-7568.

Liz Gray.

(video partner) 914-628-3047.

Michael Knigon 832-34 Broadway.

N.Y. N.Y. 10003.
Ph 473-0322.

GALLERIES.

✓ John Gibson.

392 W. Broadway. 966-9808.
N.Y. 10012.

Sonnabend.

420 W. Broadway. 966-6160.
(Refer John Canman).

Sperone Westwater Fischer

142 Greene St. 431-3685

✓ Ronald Feldman Fine Arts Gallery Inc.

33 East 74. 249-4050
N.Y. 10021

Holly Salimon.

(check to John Gibson)

Fred Maggro. Apt 14. N.Y.

982-2331. 189 East 3rd.

Michael Beckman | Sandy Jones.

242 5920. (mon night).

SUPPLIERS

Jamie Canvas (paper, Xerography).
Spring St.

Graphic Chemical + Ink Co.
P.O. Box No. 27.
728 North Yale Ave.
Villa Park.
Illinois 60181.

Bona-Side Novelties 242-5442.
(old Kodalith, developers, etc).
1123 Broadway (10am-2pm).

Kodak Technical Services (6th floor)
43/44 4th St. + 6th Ave. 262-6150.
Reception - 39th floor.

From Sheila Masbani.

Union Ink
Ridgefield. BR9-3360 }
New Jersey. 185-5881 }

Advance.

Photo Workers.

Graphiti Litho. (from Michael Kneagan).
33 West 17th.
(between 5th + 6th.)
(Marty Chaim).

Ace Clearprint
130 East 13 St. SP7-6565.
(Nat)

Frosted acetate.
Pearl Paint
308 Canal St.

New York Central Art Supplies
62 3rd Ave. (10th + 11th Sts).
Ph. GR 3-7705.

From Anna Campa.

MOMA.

11 West 53rd St. NY 10019. 956-6100.
(Barbara London).
Shara McIntosh.

For MOMA projects.

✓ Projects Committee xt 7043.
Risa Castleman (Chairman).

Anthology Film Archives

Sheejako Kubota Home 226-5007.
Business 226-0010.

Whitney Uptown.

John Newhardt. 794-0617.
Film + video.
Mark Segal.

Whitney downtown.

185 Charey St.

Franklin Furnace.

112 Franklin St.
New York.

Vides Galleries,

Artists Space.

105 Hudson St.
2nd floor. 226-3970.
(Helene Winer).

The Kitchen

484 Broome St.
Culotta Schoolman. 925-3615.
(Robert Longo).

Clock tower. & P.S. 1.

P.S. 1. 20 21-01 46th Rd. 784-2085
Long Island City, Queens.

Clocktower. P.S. 1. 108 Leonard St. 233-1096.
(cur. Broadway).

(Refer Alanna Neiss) + Linda Blumberg.

Macy's. ~~226~~-6000.
971

Sandak.

180 Harvard Ave
Stamford. 0
Connecticut. 06902.
slides from Cezanne show?

From Anna Canapa.

MOMA.

11 West 53rd St. N.Y. 10019.
(Bachana London).

956-6100.

Sharon McIntosh.

For MOMA projects.

✓ Projects Committee xt 7043.
Rina Castleman (Chairman).

Anthology Film Archives

Shejako Kubota Home 226-5007.
Business 226-0010.

Whitney Uptown.

John Henhardt. 794-0617.
Film + video.

Mark Segal.

Whitney downtown.

185 Charey St.

Franklin Furnace.

112 Franklin St.

New York.

Vides Galleries.

Artists Space.

105 Hudson St.
2nd floor.

226-3970.

(Helene Winer).

The Kitchen

484 Broome St.
Culotta Schoolman.
(Robert Longo).

925-3615.

Clock tower. & P.S. 1.

P.S. 1. 21-01 46th Rd.
Long Island City, Queens.

784-2085

Clocktower. P.S. 1. 108 Leonard St.
(nr. Broadway) - 233-1096.

(Refer ^{hinda} Alanna Neiss). Blumberg.

Macy's. ~~226~~-6000.

+ 971 slides from Cezanne show.

Sandak.
180 Harvard Ave
Stamford.
Connect. 06902.

VIDEO WORKSHOPS

MERC.

4 Rivington St.

tlh

IMAC.

635 Bayville Ave.
Bayville.
NY.

516-628-8585.

(Michael Rothbard).

Devlin Vides

150 West 55.

(Rudi Bander)

From Les Levine.

Vides Software

hr Bruner.


ph. 931 4094.

Shops.

Adware. 100 5th Ave. (bet 15/16 St)
7th floor. Ph.

Technispace 215 E. 27th St.
Ph. 889-9170.

M.P.C.S. 514 W 57th St
ph. 586 3690.


\$174 incl.
my stock. 164.
582-5572.

From Robert Longo.

Art Park.

Fort Niagara

Youngtown NY. 14222.
(Rae Tyson).

CEPA

(Center for Experimental Perception
in Art).

30 Essex St.

Buffalo. NY. 14213.

(Kevin Noble).


A.F.

Miguel Fuentes Jimenez.
255-8947.

Young Filmmakers.

4 Rivington St. (Craig Jones),
673-9364
9365.

$\frac{1}{2}$ hr. 1 hr. \$19-25
12:20-6pm + tax.

Video World. 138 West Houston.
Ph. 673-2435.
674-9809.

Music Scores.

C.F. Peters Corp
373 Park Ave Sth. MU6-4147.

Allen Ginsberg.
P.O. Box 582.
Stuyvesant Station.
10009.

Ginsberg
tape. 258-9283 ext. 44.
Edward R. Murrow 9-3pm.
or Don Pitkoff.
1600 Ave L. (D train - hd. to Newkirk - ^{switch to} m + 3 stop, S
(refer Dianne Boerner). to Ave. M.
BACA. - Brooklyn Arts Culture Assoc.
Sharon Victor. 7-2pm.
Ph. 783-3077.

Video cuts from CBC, etc.
Check from Mrs. Cohen Public Library.
53rd St.

From CBC. 975-2875.
WNET 262-4200.

From Camera Barn Store: Bulk film.

100! 135. 9-90
400

Vericolor 32-95.
ED 200. 34-95.

Kodacolor 400.
(Neg. color). - check when available
in bulk later in year.
- East 17.
left. + then check.

Pacifica { 826-0628.
826-0400.
~~721-5200~~
371-5200.

Rent-a-Darkroom.
Photographies Unlimited
413 West 22 St. 11th floor.
255-9678.

Quince: Philip Selden
c/- American Express.
Brixnerstrasse 3
Innsbruck. 6020.
Austria.

American Museum of Natural
History. Info ~~873-4225~~
873-1300.

Mon-Fri. 11-4. Library 4th floor.
Sat 10-4.

Milched Bobrovich.

For Colour Xerography.

Jamie Canvas.
Spring St.
Soho.

Soho Media.

154 Spring St.
New York NY 10012.

Overseas Print Competitions.

Poland: Międzynarodowe Biennale Grafiki.
Pl. Szczygalski 3a.
31011 Krakow.

UK: British International Print Biennale.
Bradford Art Galleries + Museums.
Centwright Hall.
Lister Park.
Bradford 9.
Yorkshire.

I.T.N. (London)

595 5494
Nigel Toovey.

Leam. 1201 Broadway.
679 7420.

Unmuzzled Ox. magazine.
Box 374 New York.
N.Y. 10024.

Brooklyn Museum.

Eastern Parkway (2 or 3 of I.R.T.).

638-5000.

17 Dec. 10-5 pm
- Jan 22 12-5 pm

Public Relations.

vt 330.

Mr. Ellis.

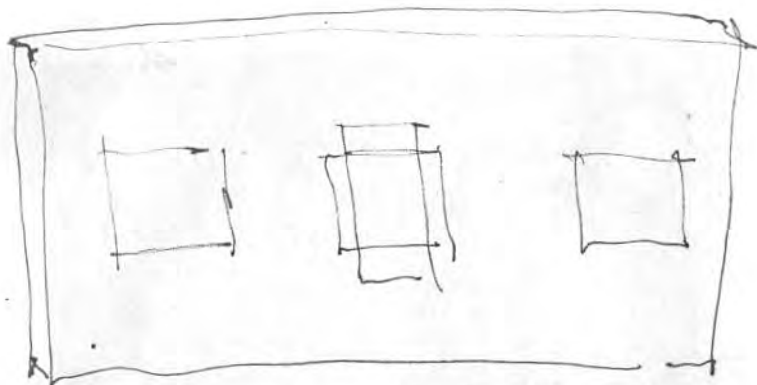
Roberto 666-7569.



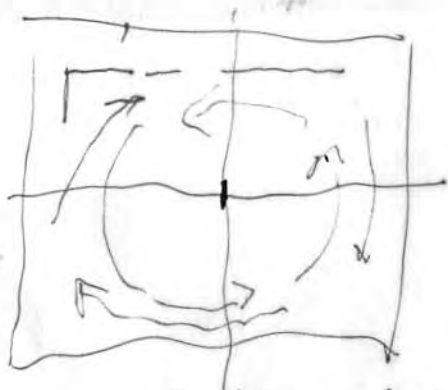
to be seen from
front + back?



bottom line
front + back?



to be seen from
front + back?



Continuous movement, circular
to increase (or decrease)
motion through time.

For Systems Feedback.

Consider enclosing the
space.

Each generation of slides to
occupy its own space.

The image - the only reference.

As development of feedback.

use
slides?
instead? - photograph progressive construction
of viewing booth in the situation
& rephotograph twice.

Set up to be seen in
separate sections of the booth.

For the first notebook.

Consider carefully the
space.

Each generation of slides to
occupy its own space.

The image - the only reference.

October 2, 1954

Test proof X-ray film using
Kodak film.

1. K1 Control - stick tripod.
- X-ray box.
- Control ink.

2. Blank film - transfer paper. (Kodak
control ink)
3. Same wide angle lens to be fixed.
(Control ink?)

To Pratt - empty bottle.
- film.
- chemicals.

Black developer: 1/2 oz
1/2 oz water
1/2 oz

1/2 oz
1/2 oz
1/2 oz
1/2 oz

Black developer
for X-ray facilities for
print series

Check with machine operator of
printing (photo).

For 2 November.

1. Test proof Xerograph using colour prints. →
 2. N.Y. Central - stick tusche. ✓
- Kuegan, book ✓
- Castel ink. x ✓
- 25 point.
 3. David Davis - transfer paper. (La Guardia place).
^{x no book.}
 4. Leave wide angle lens to be fixed. ✓
(Camera loan?). →
- To Pratt. - empty bottles. ✓
- B/w film. ✓
- chemicals. ✓
- check thermometer: 0 ~~10~~
5. Leave prints & slides with Mamma Neri at the Clocktower. →
{ C41
+ Ektachrome film for processing. ✓

Check skeleton
for X-ray possibilities for

print series.
Bulk film. ← B/w, ASA 400
Kodachrome
Ektachrome.

Check with Madeleine outcome of sketch (photo). Thursday p.m.
~~result~~

For future work: put washing table decided

Photo. - B/W. street intersection. on.
- color "5 steps & 2." Green St.

Select intersection for video & photo graphing. & work out concise steps & requirements.

6. Buy paper from Jamie Carlos.

some photos from N.Y. Central.

~~shopping list~~
mailing orders.

1. N.Y. Central Art.
2. Pratt Graphic - deposit year.
3. Soho. - Broome St. - Jamie Carlos.
4. Return Pratt.

Empty video spool
& strip 60 min to 2 x 30 min.

Rip Young filmmaker & get his Graays phone no.

Ring James Raine.

Roberta Bernstein.

Ring Thurs.
(today).

Jimmy Record box. - Jazz.

Barnes & Noble. - Cafe.

Peters music scores.

Xerography. - test proof.

empty spools.

empty spools.

piece + details of linker

empty cassettes.

Camera Barn - leave wide angle ✓

long thermometer ✓

Kodak. - screen dots.

Bona-fide Novelties.

Collect plate from Madeleine. - Sat/Sun.

Counting to 42.

From 1st street to 42nd street

- walking & tape the walk.

- photograph each intersection
with the street number
prominent.

use wide angle lens
or 55mm?

Monday Nov. 28. - Ring 4 Remington St. & book
editing machinery for
Wed. morning.

Ring - William Rubin (re photo of Cozanne)

- Roberta

- CBS (strip of video from 1976 blow
up + procession.)

- 53rd St. Library re video
access (Mrs. Cohen).

- Ring Ektachrome bulk film

✓ (12) - 2 pkts empty cassettes.

✓ Roberta - Ring Madeleine for loan or use
of linker

Nov. 8.

Camera barn = printing paper.
 = paper developer.
 { Kodalith film.
 " developer.

From Kodak } Screen det. 55/100.

Bona-fide
Novelties.

Xerography - Jamie Cammas Bureau?
strip video film onto 2 1/2 inch reels.

manag. of business 0X5-4400.

(check Public relations)

Parade office.

Special.

↳ (Judy Cohen).

For blowing up balloons for
parade - Channel 7.

Dinosaur. - Brontosaurus.

Video segments taken in Natural History
Museum.



MICHAEL KNIGIN

832-34 BROADWAY

N.Y., N.Y. 10003

473-0322

Nov. 14.

* Susan's birthday *

Contact.

X

1. Australian consulate: Pratt use of
Ph. 245-4000. PAL VCR (cassette).
+ monitor.

2. Video tape 2 x 1/2 hr. x 1/2" LD. X
* 1 MPC5 - 2 empty spools. ^{video tape} solved. →
* Video mould - 1 hr tape. X

20	3-55.
36	5-75.

3. Processing. ^{chrome.} CKTador. x640 ASA.

20	3-55.
36	5-75.

Bakery K+L. Custom. 222 E 44. 661-5600.
Custom Color Communication. 360 lex. 490-3180.

4. Petersburg Press. re printing studio.
249-4400. (Susan Lorraine)

5. John Gibson - ~~appt~~ 966-9808

6. Ronald Feldman. - apt. to disclude E. Feldman.
Buy. 249-4050.

• Scores from Peters. 373 Park Ave 5th.

• Jazz from Jimmy. 37th/54th Ave.

• Kodak. - check bulk Versicolor =
400?

7. Check on Ginsberg tape. ✓ (Ring Thru.)

8. Kodak. - screen det.

—
—
—

2pm Ring Sharlene Victor
B.A.C.A. ✓

Rodalth film }
" developer. }

Check putting photo images onto Al plate.
- Graphiti Litho. → check.
(33 West 17th.) low exp.

Ring Anna Canapa. ✓
- mention video's arrival. ✓
- arrange to view videos. ✗

Pal equip. from the kitchen

Soho.

1. Test Xerography ✓
2. look thru! books on Cw. W. Broad ✓
3. Photo. 5 Steps Green St. + Spring.
4. ✗✗.

Thurs.

Ring-Roberta Bernstein.


- Clocktower

- Barbara London (MoMA)

See Levine's installation at Anna's

Pratt. - check performance with Stasik

- 2nd etch  -> print.

ink  + 2nd etch -> print.

4 Pinington - transfer slides

- log 2nd subway.

[Faint handwritten notes on the right page, possibly a list or schedule, including names like 'I. ...' and various numbers.]

[Faint handwritten notes at the bottom of the left page, including a list of items:]

- 1. Test ...
- 2. ...
- 3. ...
- 4. ...

Video Logging

Subway I

me check

Time Square

- 000 58-61 ~~Grand Central~~ ^{Time Square}
74 Steps to new Time Square up town
- Nothing 90 hanging from straps. (millip people)
- 109 Nothing
- 125 96th entrance turnstiles.
- 138
- 148 Nothing
Self conscious exp + turnstiles.
- 167 96 station.
- 188 close ups
train arrival
- 204 Guard.
- 212 Long shot
Train.
- 228 Transfer to
- 234 of train.
- 238 shot from
front (RT)
- 238 typing permit
Boys Hall
- 248 couple posing
- 268 ~~Boys~~ crowd
entering train.
- 280 empty
train departing
- 290 from str.

- 296 Str master.
- 301. Close up.
- 304 passenger
close up
- 309 str master + kid.
- 316 crowd at train
- 326 + str master
- 335. black passenger
+ child
- 342 departing framed. "Take care"
- 357 Again.
- 354 str no good.
- 360 train departing.
- 368 exp down
close up
- 372 retreating some good.
- 378. low down
train entering.
+ side speeding shot.
- 390 departing.
- 394 side speeding.
- 395 passenger at door.
(reenter)
- 406 side shot train
departing.
- 409 2 holes. self conscious.
- 433 + photo displayed.
- 445 OK.

- 2 holes.
 pausing... X
- 258 leaning over.
263. X
- 268 close up
 pan to off passenger.
- 272 close up of holes.
- 284 crowd sitting.
- 291 door closing.
295. matching for train.
- 506 str. sign.
- 510 pan along str
 wall.
- 523 train entering. X
 o.o focus.
533. inside carriage
 Jew.
- 541 o.o.f. X
561. Jew. o.o.
- 565 carriage (Jew)
 close up. X
570. o.o.f. X ~~RT. 1st.~~
- (apt.) ~~testrip.~~ IRT 2nd.
- 587 arriving 72nd.
- 593 X.
- 597 passengers transferring
- 602 doors closing ✓
 departing.

607. option ~~to~~ ✓ 11 minutes
- 614 end. —
 testrip.
- 615 main train
 (96th St).
621. From 96th St express
 to Times Square.
- 28 flashing light.
- 33 86 St flashing post.
- 43 80 St. side track.
- 54 72nd St. stop.
- 69 moving off - local train.
- 715 coming to stop → Times Sq.
- 726 end.

D line to Brooklyn
 - over East R.

Subway II. (with Miguel).

- 8 up stair escalator.
- 27 down " "
- 58.7 x nothing.
- 68 carriage - people entering + sitting, walking through to carriage behind.
- Break.
- 99 Carriage moving
- 110. pan at Grand Central. stairs + train coming.
- 126 stairs - people descending.
- 144 train entering. people getting off + up stairs.
- 161 train entering than spokes of stairs. people descending.
- 181 clu. down stairs
- 198 top of stairs. people walking.
- 209 clu. " "
- 218 clu pointing directions
- 229 long " "

- 234 clu. + pan; waiting passengers.
- 256. entering carriage.
- 265 woman holding doors
- 268 train leaving. long shot with passengers emptied from station.
- 282 people getting out + into carriage.
- 293 clu came entering carriage.
- 300 press to 125th St.
- 306 pan of carriage.
- 314 train moving off.
- 327 lights off + on (twice).
- 335 rocking + vibration
- 360 train stopping; people getting out + in.
- 372 doors closing + train moving off.
- 383 light off (full second).
- 430. train stopping.
- 445 clu. (+ light flickering) has photo.
- 477. long again
- 491 exit carriage.

500 running for train.
513. ↳ door closing on camera.
516 turnstiles C/U.
522 " " med.
528. zero in
539 long
541 looking down on top of
escalator. (moving up).
555 " " e/o.
564 on top of escalator moving
down.
68 C/U
73 zoom onto steps
80 escalator stopped?
85 people walking down.
walking aimlessly around
Grand Central
A94 crowd walking down to
alley to Grand Central.
601 walking on foot. too dark.
07 better sp.
624 walking around aimlessly C/U.
36 girl walking into Grand Central
40 turnstiles again from turnstiles.
43 "Drama"

646 down escalator.
652 bottom steps. escalator.
655 from bottom escalator
59 } C/U. disappearing.
63 }
669. down of escalator.
74 polished shot at bottom.
78 walking along C. Central
platform.
683 bottom new escalator.
687 train entering stn.
passengers waiting C/U.
693
699 C/U. end carriage swinging
Central to Times Square, battery
lights off & on. railway.
709 no. on carriage.
716 stalactite forming
19 " " (better)
26 " " (not good)

Brontosaurus. II.

- 025 head of rubber saws. ✓✓
 46 guard + pipe. x
 65 Mary's card.
 70. valves. rubber saws.
 close up.
 pan.
 102 to foot.
 102. table + visitors
 119 tail rubber. one.
 pan
 (incl. shadow of me).
 back to valves.
 137 guard posing at tail
 142 close up
 guard.
 147 from tail tip ✓✓
 to guard pan.
 150. pan along
 back of bront. skeleton I
 168 II. ✓✓
 tail to top back.
 from near.
 194. visitors to bronto
 photographic.
 206. close up. member. ✓
 216 visitor x.
 223 pan along back
 skeleton to head.
 233 head in focus.

- 236 visitors.
 241 lady.
 247 pan - head to pinl. ✓?
 263 guy photo. I ✓✓
 266 II. ✓✓
 271. 4 guys in line.
 282 ✓✓
 290. moving to top head
 + to head of saws.
 294 "Jim."
 298 long shot 4 guys + head.
 301. Titling. I.
 310 II.
 long shot to close up.
 282 close up. little. III.
 325 head + member (girl).
 337 jumpshot.
 340 of member.
 345 over shoulder of plaque
 member.
 355 reading plaque.
 366 better.
 line by line.
 386 pan x.
 390 girl member. close up
 long shot.
 395

Brontosaurus. I.

- 028 black + dog.
- dog + dog.
- 77 in bus.
- 85 poster of saws. outside.
- 91 velvet saws.
- 97 tail.
- pan under legs.
- 107 desk + guards.
- 112 card left by kids.
- close up.
- 119 long shot.
- 124 poster of saws.
- 129 Kids looking.
- 133 pan around saws.
- 148 human visitor + kids.
- 153 Triceratops
- pan around head
- to chairs.
- 165 close up.
- 169 dinosaur eggs.
- 174 small dinosaurs.
- pan. med shot.
- eggs & cu.
- pan close.
- to head
- 193. Bront. head + visitors.
- 201 shoulder shot. close.

- 205 side shot
- 212 head.
- 215 .. + visitors
- long shot.
- 220 Kids looking.
- 224 pan along skeleton
- down leg.
- to foot.
- 236. Kids looking.
- 246 st inter dance
- viewer.
- 252 black mirror.
- 7 explaining to kid.
- 60 foot print.
- 272 walking.
- 80 mirror
- hits on saws.
- 85 pan along
- back skeleton
- too close.
- 97 up back.
- 300 "All out"
- 06 "Close up"
- pan + walk.
- of skeleton. "description"
- 17 close up of head
- 322 walking out.
- 32 close head
- + long shot. "People off the floor"

341. down the stairs.
along the corridor.
53. Lenin rubber head.
pan to tail (fast) I.
- 61 " " " II ✓✓
- 68 roaming here. X
- 76
- 77 head to legs ✓
pan-side
- 83.
- 85 Desk + "Macy's"
"Engines"
- 94 close desk.
+ kids enquiry.
- 405 Guy at desk.
- 06 side rubber samms.
- 413 desk + "Macy's"
- 417 exit + people.
or
towards samms
from front door.
427. pan-side ✓
desk + people. X
- 438 head close
- 439 outside.

450. poster.
- 468 bus. close.
traffic h.
monip.
the o/way L.
- 481 can waitip C.
- 84 lights
can waitip h.
- 495 monip. right bank
traffic.
- 02 can waitip
- 05 pushing trolley
across street.
- 10 still traffic.
- 513 from inside bus.
- 23 "Houk"
around corner snakes.
- 38 B1 way
can 79th. stationary.
people + traffic.
- 49 taxi around
corner.
- 53 crossing the street.
(pedestrian).
- 60 darker. pedest. waitip
crossing.

Bona-fide Novelties. - 242-5442.
Graphite litho - how long?

check show in Feb.
+ to collect prints + slides.

~~Print~~ Ring - Allene Heiss. 784-2085.
Brooke Alexander:
20 West 57.
Ph. 757-3721.

Draft letter. re. exchange possibilities
to School of Visual Arts.
209 - 213 East 23rd St.
New York.
N.Y. 10010.
(Ph. 212-679-7350).

Attn: Mr. David Rhodes.
Vice President:
letters to: John Buckley. Noel Sheridan.
plc to: Inmane Bailow.
Stuart Seestram.

Monday. 21 Nov.

Pratt { Transfer notebook page to stone.
Gum + etch.
* Collect slides from Ksh. (222 East 44.)
\$27-50.

{ Arrange neg enlarged Rodalitho
to be made for litho transfer.

From Camera Barn: { leave slide to be done ✓
* Proofing box. \$8-25
33rd / Broadway.

Check Don Pitkoff - can tape be collected
today?

Pratt darkroom.

blw prints - sand dunes. - glue down
for performance
on street corner.
- proof negs. - would trade Fax.

"Peter Grimes"

Tuesday 22 Nov.

Ring Don Pitkoff + collect tape from
Brooklyn

2:30pm. Meet Miguel at Times Sq. ^{42nd.}
video 42nd.

5:30.. finish videoring.

"King + D."

Wednesday 23 Nov.

Buy additional 1/2 tape. ✓
Transfer image from transfer paper
onto stone. ✓

after Pratt - boozing with Kregin.

midnight. - filming at Natural History
Museum.

1 Dec.

- William Rubin - permission to
photo Coz annex.
- Linda Blumberg - Clocktower
response to work?
- Technisphare - price on color camera.
- will it photo railway?
- Channel 7. Film of blowing up
rubber animal.

Pushing
High Speed Etachrome

(Kingston.)

	Incr. des by.
2 under. → 500 ←	75%
1 1/2 under 320	50%
1 under 50	35%
Normal 125	—

Buy bulk 200 ASA. Etachrome
(can push it to 800 ASA)
& process on E6 chemicals.

... of ...
... ..
... ..



King

Ginsburg tape.

- 000. 1st poem 1
- 1st song.
- 2nd poem.
- 2nd song.

Videoed slides.

(onto practice tape).

- 0 16/143 ^{top} ~~top~~ shot players
- 35/162. Cont Ginsburg
- 47/173. ^{pan left} double lens
- ditto. Ginsburg
- 59/194. cv. Ginsburg looking out.
- 69/207. ^{pan right} ditto. Different
- 78/219. ^{pan right} ditto. Different
- 91/228. ^{pan right} ditto. Different
- 102. ^{pan right} ditto. Different
- 111/246. cv. " " " " " " " " " " " "
- 129/286. med. Ginsburg left side + players.

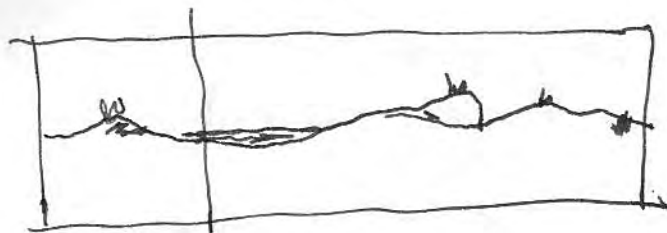
Thanks giving Parade.

- 015. Street lights at blowing up time.
- 027. X Train at 56th St.
- 36
- 62 - 6
- 67
- 73. Dragon float.
- 91. cv.
- 101. w/t.
- 106. Photographs.
- 116. Dressed up down.
- 133. pan of dragon.
- 139. photographer. cv.
- 156. to Helmut character. to photographer.
- 165. removing head wear.
- 184. short skirted ? w/t → cv.
- 192. Photographing character.
- 223. Following cops. w/t → cv.

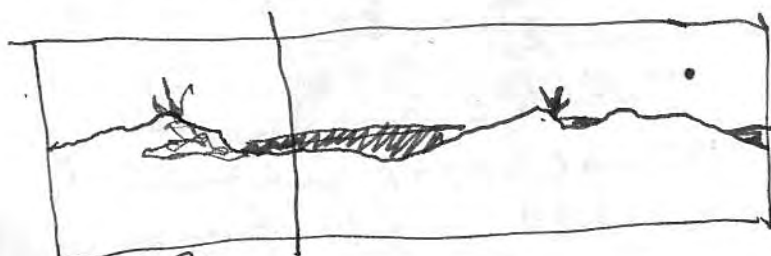
245. Watertrip Down.
8 cops. - pan with caps.
pointing.
- 261 40 Rabbit
+ big stender in close
shot of focus.
273. Clu Rabbit.
moving backwards.
292. marching girls preparing.
- 300 marching girl captain
pan.
306. problem with W/Down.
323. moving around corner.
- 331 Police & W/Down.
- 342 Cops.
350. "May, presents" sign.
- 357 Singing float.
- 361 "anchors away" bell clanging.
- 371 exit W/Down + singers.
379. High School band.
85 Clowns marching
→ cops ↙
- 92 Clu. cop → med.
- 98 Clu. group die trains.

- 404 caterpillar.
↓ (413). crossing street.
418. ↓ moving + cops.
- 433 Dragon float.
- 438 Bus Bunnies crossing.
448. Street crossing.
- 55 Dragon float - head from
74. Bunny + side to side.
heads put on
82. Rabbit characters.
- 486 float moving
W/A. - Clu. pan
508 along Dragon back.
Pan to. Dins (B rants)
on billboard
- 518 Dins on billboard.

Dumas photos to be redone.

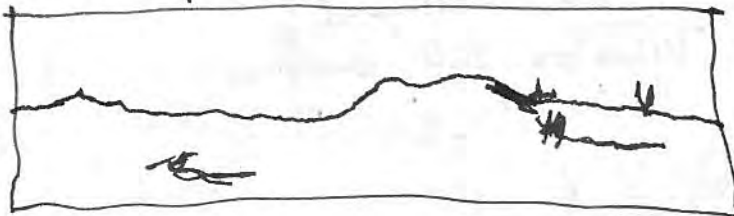


x 2



x 2

1st photo image. x 2.



3rd Dec.

150 watt globe: (check price first)
fixer.

Check detailed map
of Broom St / West Broadway
intersection.

- photos from kitchen
along Ken's bar.

N.Y. Central Art supplies.

1 x brown litho ink.

1 x blue " "

1 x each litho pencils.

card to glue photos down onto.

double sided tape.

non greasy transfer powder.

bring home:

1 plate cut in $\frac{1}{2}$
brushes.

4 Dec.

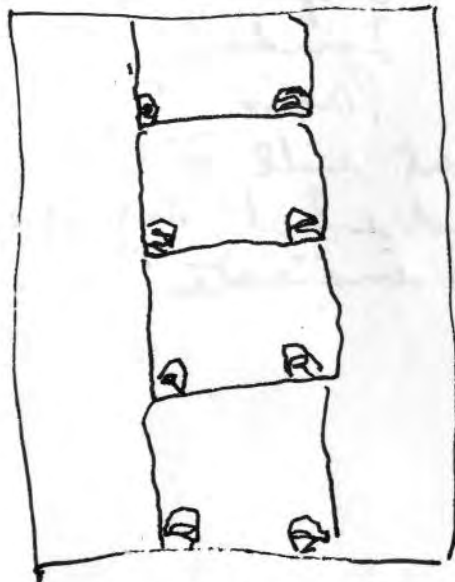
Photo. 4/5 steps across
Green St.

Photo with colour neg.
from World Trade Fair? *or*

5 Steps.

From the 5 steps photos from
Denham's beach.

Arrange:



Continue to photograph
in each location of significance

↳ what do I mean by this?
Locations to show great
diversity?

Some intrinsic romanticism
& personal involvement
in the choice of location?

eg. in New York, 4 steps across
Green St. measuring & showing
the embedded consumer debts
in the hitman.

A continuation of these
4 step measurements in
Amsterdam.
Bogvar Regis
London.
Paris ?

What will I chose to measure
and what significance will
this indicate?

OFFICE - 1874

Location for Street Performance

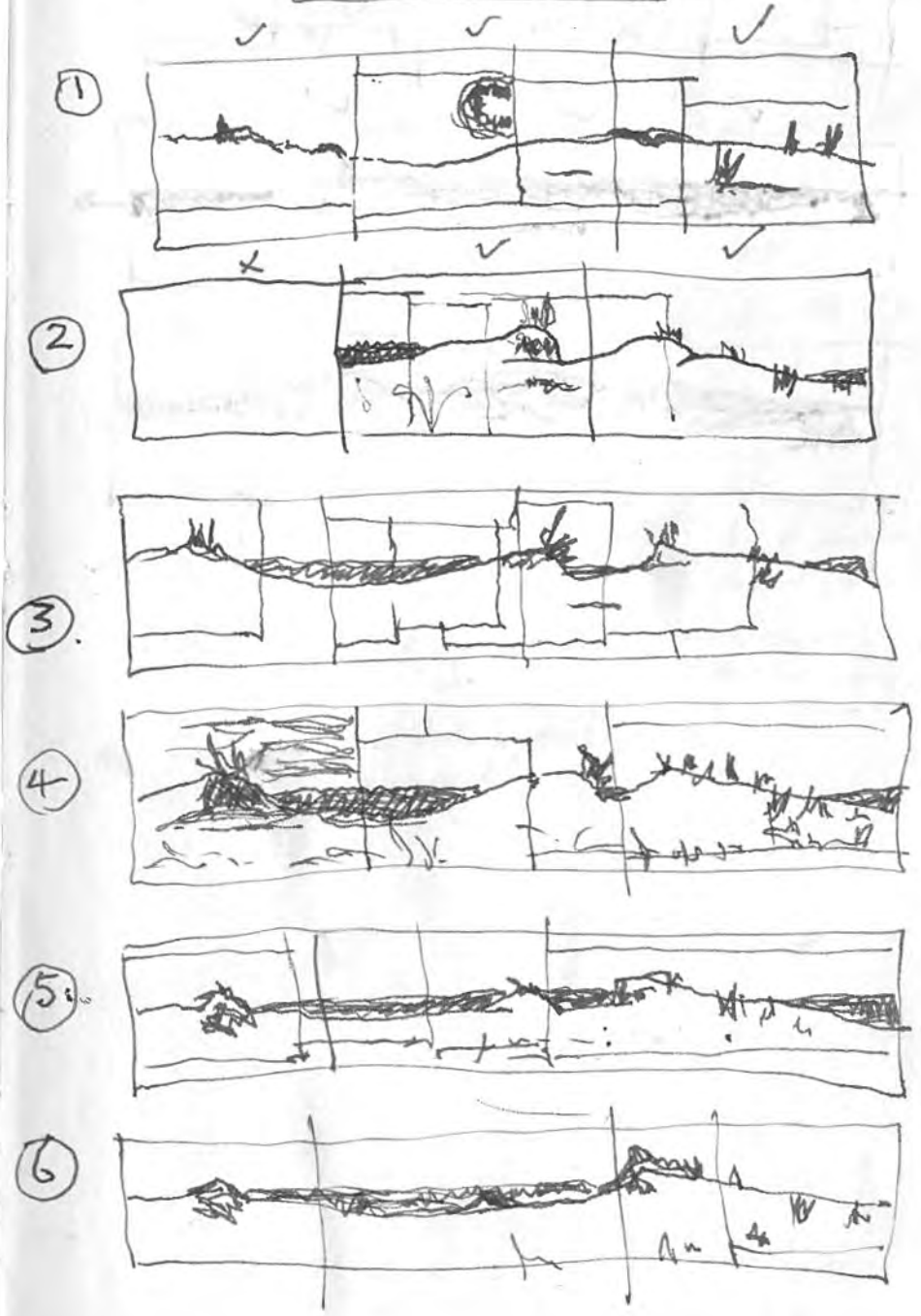


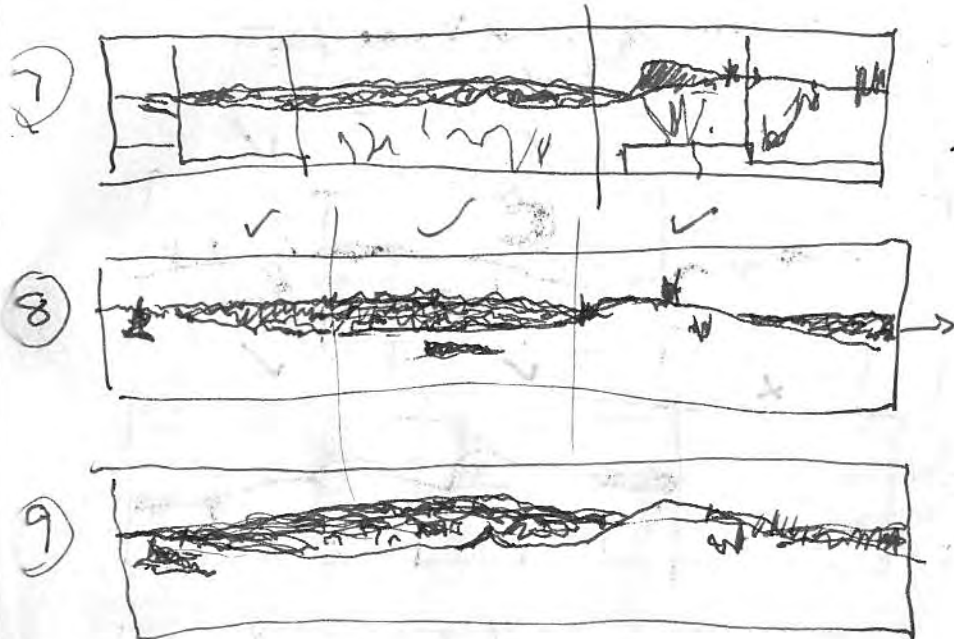
Above Kris Broome St Bar - Hart Parry. (Refer Bob.)
 Lisa Wo: from Kris Bar. SA



The Holographic Film Co., Inc.
 361 W. B'wzy
 37 East 4th Street,
 New York City,
 New York 10003 10013
 431-3170
 (212) 228-3480/3481

Order of Sand Dunes for Street Performance





For Pratt + SUNY

Reds

- 27 Jan. 68.
- | | | | | |
|-----|-------|-------|-------|-----------------------------|
| ✓ 1 | (a) ✓ | (b) ✓ | (c) ✓ | OK. |
| × 2 | (a) × | (b) ✓ | (c) ✓ | reds (a) & |
| ✓ 3 | (a) ✓ | (b) ✓ | (c) ✓ | OK. |
| ✓ 4 | (a) ✓ | (b) ✓ | (c) ✓ | OK. |
| × 5 | (a) ✓ | (b) ✓ | (c) ✓ | re-do darker. |
| ✓ 6 | (a) ✓ | (b) ✓ | (c) ✓ | OK. |
| ✓ 7 | (a) ✓ | (b) ✓ | (c) ✓ | - OK. |
| ✓ 8 | (a) × | (b) ✓ | (c) ✓ | - but perhaps a bit darker? |
| 9 | (a) ✓ | (b) ✓ | (c) ✓ | - v dark & grainy. (check) |
- Can this one be used?

Log of Street Performance

- 4. Trucks starting up.
- 14 CU litterer.
- 25 men & buckets.
- 30 CU litterer.
- 35 1st lay down } blow away.
- 52 retrieve 1st.
- 56 2nd lay down of 1st p.
- 66 tape down 1st.
- 90 CU.
- 150 Car passes lifting p.
- 159 p. gone.
- 160's cars going into H. Tunnel.
- 170's + intersection
- 184 CU bit.
- 190 cars
- 196 CU bit.
- 200 bit. at intersection.
- ↓ intersection
- 212 intersection

Pan down from Trade Pairs.
→ Come back to this for breaker.

- 214 Bitten at intersection.
- 220 CU "
- 220's taxi + cars CU.
- 230 A. puts down again.
- 236 CU
- 240 blow away 'paste on rd.
- 244 A goes out + blowing photo.
- 250 again puts down.
- 255 CU "
- 260. weights p.
- 268 long chods p. + bit.
- 280 pedestrian passes nr. p.
- 290- camera moves in.
- 295
- 298 truck
- 300. bush bike.
- 315 2nd laydown
- 320 ped walk over 1st.
- 325 truck goes over pk. ✓✓
- ↓
- 340 cars passing over
- ↓ 350's pedest. " "
- 363 poor focus CU

364 long shot.

↓

370's cars passing over.

380 A lays down 3.

384 Stands on 3

385 2

386 1

✓✓
use part

→ ~~387~~
next
after olu
pan 5p1+2
photo.

389 c/u

390 l/s

395 pedestrian.

@lco

400 trucks, cars

↓
410 pedes.

↓
418 Stationary - lights
cars/trucks.

424 pedest.

433 Cars go over photos.

437 man with tube obscuring

↓
445

447 A lays down 4.

55 A stands on 4
3/2 (not 1)

457 bit.

464 cars, trucks ped. at corner

474 bus.

476 peds. cross (avoid/min p.s)

480 bit.

486 A lays down 5-

↓
Steps on 5-

492. . . .

494 trucks + cars

500 peds.

502 c/u

↓

505 out

509 c/u

held.

522 cars over (c/u held)
(4 photos in view)

536 car bonnet. photo obscures p.

↓

548. c/u cars go over.

559 (A hand with photo.)?

✓✓ 
- come. ✓✓✓

565 clu

568 peds walks over clu

576 car clu

578 peds.

510 A lays down [6] 7. 8. clu.

615 3 p. visible.

618 long shot of 7.

620. trucks over ~~map~~ express.

620b buses, cars trucks. long shot. W

634 A lays down ~~cl.~~ could use all.

636 clu

638 4 visible p. } chop.

640 2 visible p. }

645 ped.

650 peds.

652 trucks

} use.

unintentional
unintentional

cu 3 visible g.

657 trucks.

660 running people 7 on us

cu 3 visible

665 A steps on p.

669 bonnet partly obsc.

676 car moving.
3 p. visible

678 1/s all p.

680 moving clu

683 bad off p.

684

685

686 between } 095.

photos } clu 1st

irregular p. clu 2nd

100 3rd

693 long shot p. orbit. ~~red~~.

695 moving.

698 out

- 700 cars
- 703 clu. photos. breathing truck.
- 706 cu oof
- 707 cu good of photos. // ✓ ✓ ⁰⁹⁵ 3. 4th clu
5th clu.
- 709 "
- 711 car? in bit.
- 713 cu
bitmen + photo clu
- 717 l/s
- 719 movie
- 721 l/s
- 724 rocking.
- 726 clu 1 ph. 8th }
9th }
- 728 bit clu
- 729 phot. clu.

- 730's ipoor cu bit.
- 738 l/s road, p. truck.
- 740 end.

2nd reel

7. peo
- 12 men 5/9 + walking across.
- 30 traffic waiting.
- 38 Fred & tipped.
- 45 walking across w Broadway.
traffic flowing. clu.
- 62 " " W/A.
- 80 panning. each clu
- 96 type mark clu.
- 103 W/A. Kens bar.
- 115 clu.
- 126 towards Ken's bar. ✓
160. putting down ^{traffic} bitmen. ✓✓
- 178 truck over photos.
clu odd traffic shadows.
- 219 clu. traffic starting off.
- 230 Car moving across.

- 243 pedestrian. Fixed Light.
- 250 } we walking across lens.
- 260 water dripping.
- 263 med shot. traffic + photos.
- 274 umbrella.
- 280 CU water trickling. Fixed CU.
- 300 street panning.
- 310 shadows.
- 337 off tripod.
- 345
- 354 CU. 1st.
- 7 2nd.
- 60 3rd.
- 3 4th.
- 5 5th.
- 79 from Ken's bar. med. ✓
shot.
- 88 side shot. ✓

399 traffic down. ✓

409. pedestrians. ✓

family
up on this.

- 428 break + test.
- 432 long. down Broome ✓
- 443 med " " " ✓
- 48 pan to Broome.
- 53 "Artist in pain".
- 58 long along Broome.
- 64 street waiting on photo.
476. snow falling. bare description
498. CU. of photos..
525. from Ken's bar med shot
530. CU.

8 Dec.

- 526 Street ident. CU
zoom out.
- 35 pan along Broome.
back again.
- Holland Tam exit.
- 544 Alternat. street ident.
CU → zoom out.
pan back
- 555 Street plaque → RR
to 1st photo.
2nd photo.
3rd..

570. Traffic approaching.

577. CU. photo. 4.

~~585~~

585. " repeat. 5

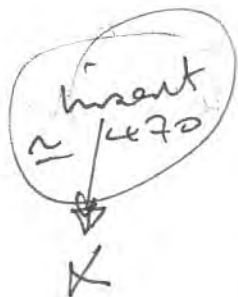
photo. 6

" " 7.

597. Car approaching.

602. ~~shots~~ → photos CU.

610. can pan to photo.



8.75. 36)

6-75.
36.

36) 6-26.
18.
36.
18.
36.
18.
36.
18.

Fri. 9 Dec.

- leave films (Ktarchrome) for ✓
processing at K+L. (44th St).
- Pratt: - counter etch note page.
✓ + strengthen weak sections.
leave for ? hours.

4 Rivington:
X begin edit St. performance.

✓ Pratt. etch reinsert note page.

Monday

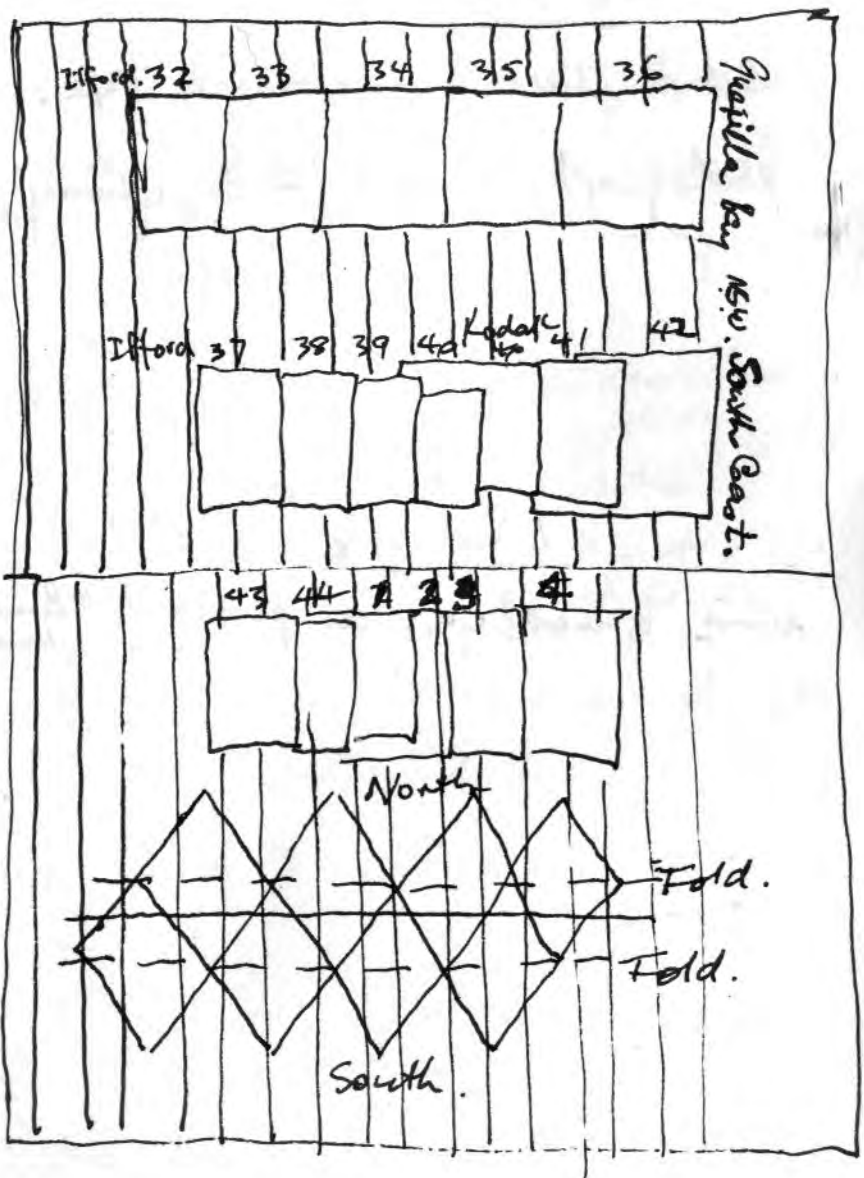
Dec.

Collect films
from K+L.

- Pratt: Note page. - print. black.
- prepare 2nd plate.
Spherical - 2nd colour plate.

4 Rivington

Buy - photo litho chemicals.
- slide sheets.



Quail Bay NW. South East.
 Images of the curved surface
 plots graphed and recontoured
 by means of the curved surface.
 Illusion of (curvature) (the
 actuality of curvature)

Illusion of the earth on plane
 actuality of the earth on a plane.
 Curvature.
 Flatness.

16 Dec.

edit street performance tape.

* photograph Broome/W. Broadway.

17 Dec.

ring Brooklyn. re photo of Chinese monks.

complete Dumas montage photo
detailed map of NY for the
Broome/W. Broadway
intersection.

Photo - Johns + check untitled
slides.
- Met. early Christian.
- Brooklyn peasant
Chinese.

B/W photo of Broome/W. Broadway
intersection.

letter to - Gray - hardware.
- wiring.

Thursday, 26 Jan.

re-edit: Sand memories at
Dumas at Broome St.

till 5.30 pm.

at 3.50 insert edit
lead on traffic.

Ring Bob Gray. - Fin/Bat performance.
collect
Madeleine - gear.

After 4 P. - collect slides 44th St.

After 6 pm. - finish markers.

{ Claude.
Ring Bob Hutchens.

gear for Feb 10/11.

Mayback: monitor | 3600
from MERC.

Closed circuit: from Y.F.
+ tripod

* Order Book 23" B/W monitor.

Friday 27 Jan

Collect slides from Reulin.

* Collect prints etc from
Clocktower.
- check with Heiso/Blumburg.

* Look at Dumas - Y.F.

pm.

Sat. 28 Jan.

Sun.

young Bob Gould
- no 08.11

Monday

Ring. Bob Gray.
11:30 am.

427. - +32.

or dull,
440.

Add. par of
Trade Center.

(2nd): 382-

394.-

Tuesday

1537 45
NY Commercial

1537 45

NY Commercial

1537 45

NY Commercial

1537 45

NY Commercial

New York Registrations.

Constitution state.

VJ 9063

Connecticut.

L=A,.....z.

1234 T L.

NY Taxi.

123 L P X

NEW YORK.

Garden State

AB 1234

New Jersey.

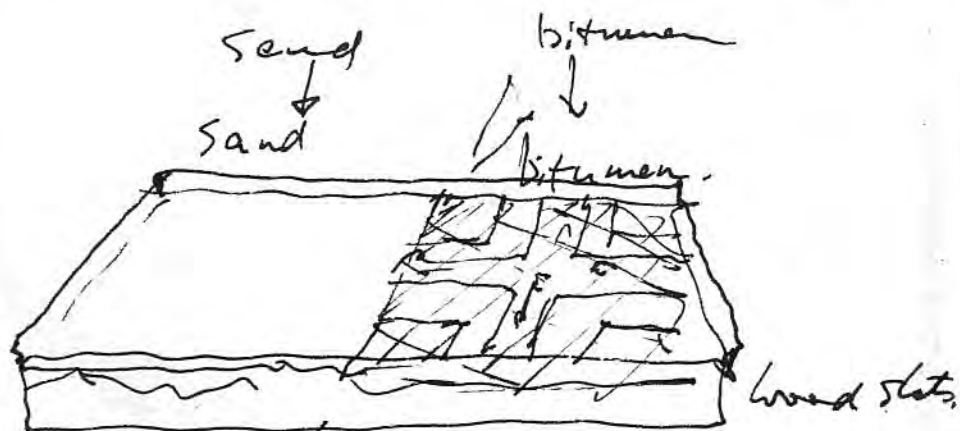
1234 L P.

NY. Commercial.

The Intention

From "Sand Memories at Durras" &
 "Sand Memories at Durras at
 Broom St";

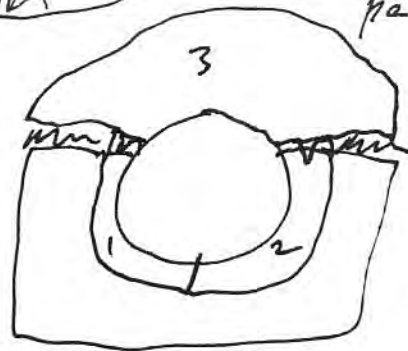
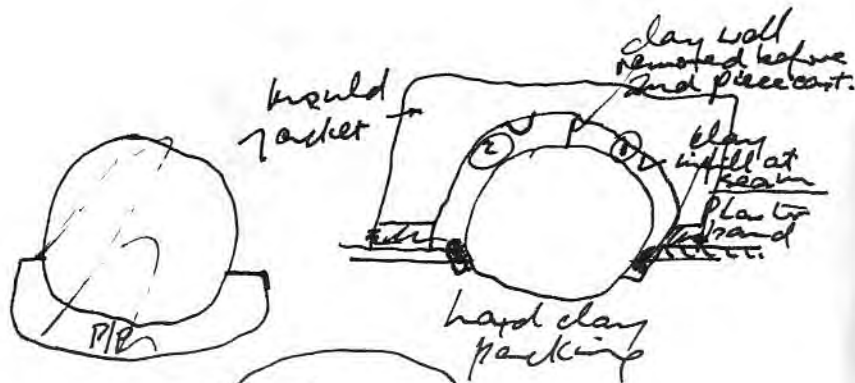
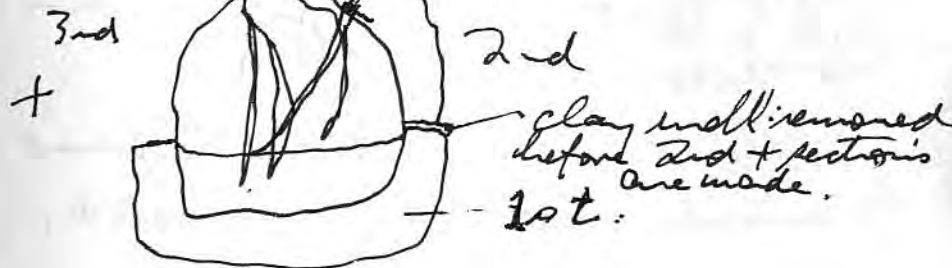
- collect the debris and make an
 installation divided into halves.



into the sand section
 bury the "time capsules"

The time capsules from "Sand Memories
 at Durras" could be cast
 in polyester resin;

1st make a clay or plaster ^{model!} cast:
 clay well.



Seal of inside with shellac
- dry thoroughly.

- max release
(- release apart).

fel coat: then put together
for pouring resin.

Allow to cure slowly to prevent
to much heat being generated.

Tues 11 April.

Letters to: - Nick Westerlow.
(58 Willoughby St
Kilmabilli.).

re Biennale.

- Marianne Beilieu re performance. in Melbourne.
- Susan Gillespie re Canberra show.
- Robert Lindsay (Melb.) re performance.
- Annette Dickson (Melb.) " " " " " "
- { Channel 9 to transfer tape from
ABC per Chris Chantre. ($\frac{1}{2}$ " to $\frac{3}{4}$ ")
- Noela Horner re imitation to prints
Liamell.
- Guy Waman.

~~Comments~~
Op/secs. - Bob Gray.

- Alanna Heiss re P.S. 1.
- John Gibson gallery.
- Chris Jones at Young
filmmakers.

Wednesday, 19 April.

- ①. Castrip of - stones
(9x9). - dropped camera
squares
to include the mini photos
of the sand dunes.
- ②. Select stones from river.
- ③. 2 sheets mirror to re-examine
"angle of reflection"
reflected.
"angle of incidence".
on surface. - mud.
- sand
- water.
- ④. Examine 3x4 steps
colour xerographs.
- additional information
+ developments.

need dental plaster. ✓
\$7-20 per bag.
from Rinania Plaster.
Norton St.

At same time check ✓
Rega spray lead from
P. Welsh - Norton St.

Johnstons for scrap mirror
approx. 24" x 24". ✓
(2 sheets peropes from College
shop.)
Check use of glass instead.

check - placement.
- mirror tissue paper.
with equipment at College.

Wednesday 25th

- Litho. - chemicals from printroom.
- phosphoric.
 - gum arabic.

Angle of reflection (reflected)

- on glass.
- take photos on sand and rocks

- Photo. - remaining ^{slide} photos for 104yr test.
- C41 shots of hand on feedback photos.

- D'room. - prints from colour negatives.
- proof sheets.
 - colour several prints.
 - views from Trade Center.
 - Brossome St / West Broadway prints.

F. glass - ~~hangs in studio~~ X.

- Report - study leave.
- prepare form + application

- Letters. mells:
- Amelle Dickson
 - Robert Lindsay
 - Frances Lindsay

- USA.
- Bob Gray
 - Fred Megrow
 - Gray Jones
 - Gloria Weiss



gum arabic (14%)
 gum arabic + phosphoric 2.5 pH.
 counter etch: 2oz. H₂O₂.
 1 gall. water.

Buy letaset sheet. ^{done} check size + type.

~~Buy letaset sheet~~

X

X

Syd. - ^{Pinna} ~~rescription of more info.~~
 to C.A.S.

- Leo Levine
- John Cape
- Robert Bernstein print.

Printing

Finalize Binocular Vision prints.

Send off prints to John Ivanac.

Letters, etc to ~~Printed Matter~~ * →
Canada →

USA

- ~~Bob Gray~~ ✓
- ~~Frank Major~~
- ~~Alanna Hesse~~
- ~~John Cape~~
- Les Levine
- ~~Roberta Bernstein (+ Xero graph)~~
- ~~unintelligible~~

hell.

- ~~Freid~~ ~~James~~ ~~Annelle Dickson~~
- Robert Lindsay
- Frances Lindsay → Peter?
- Rigby (Mountford's "Nomads of the Desert")
- ~~Marianne Bailina~~

Syd.

- ~~\$12 subscription to GAS~~
- ~~more info on offset litho~~
- Peione.
- Penny.

Tomasso Trini.

UK

- Quince.
- ~~Blackwells~~

enough (!)
 - buy ~~papers~~ ^{backing} from ~~Quintals~~ ^{for 25 copies}
 - borrow machine from Sugden + Parry.

Antiform - ~~Sept '77 missing~~ ✓
 - ~~Lawrence battery reprints~~ ✓
 - ~~payment~~
 for particular copies.



~~prints to Ivanac.~~

19

Dayroom hours

B/W. - Broom St + West Broadway,

- Proof sheets all B/W. -

- check out Trade Center shots. -

Colour reversal -

Ordered:
Collect after holidays
22 May.

Enlarge these large enough to fit onto
the 8" x 10" sheet without needing trimming.

Quintels - ring binder for "Mission".

not needed
collect old ones
from college.

- ~~2 ring binders.~~ x
- manilla folders ✓
+ washes + pin.
- tetraset . . ✓

Tuesday - Ind.

Demonstration.

- need. - lamp. ✓
- neg. ✓
- developer. ✓
- diffusing cloth. ✓
- tape ✓
- Kodalith film. ✓
- measuring beaker. ✓
- copper plate (hemisphere)
- Fleming mag. glass.
- engraving - tools.
- oilstone.

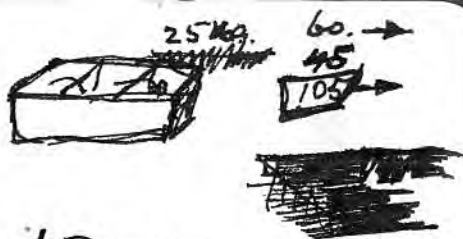
§ Buyfoot cand.
Collect screen dot from base.
Root letters.

College. - slides of John's graphic work.

- engraving.
- darkroom - Kodalith.

5 May

Sand memories at Dumas.



1. lay down outer perimeter of action.

2. Prop in sand the markers from 1st photographed (in May '73) to the latest.

3. Dig holes to take each marker.

4. Bury each marker from latest to earliest.

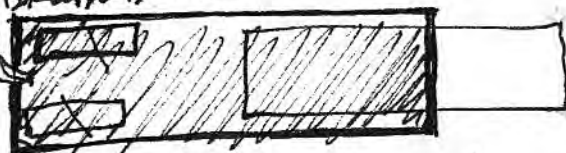
5. Insert breather tube at each & mark with small marker photo.

Dig hole to take self.

Settle self into "grave". Sand filled in over body.

Video.

Breakfast tube.



1st '73

2nd

3rd

4th

5.

6.

7.

8.

9.

(latest)

B/W print

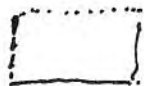
B/R print

found.

found.

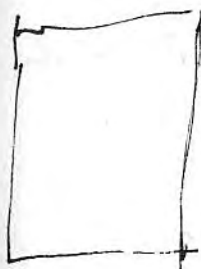
pan location.

pan insertion of each marker

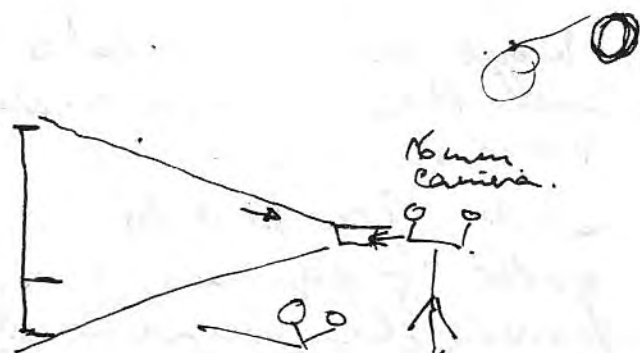


6th May.

1. Tape sea shore name sounds $\frac{1}{2}$ hr. $\frac{3}{4}$ hr.
2. Fill bags with sand.
- 3.



v	5	x	
5	0	1	x
2	7		
4	8		1



super projector - capable to cast image onto different sections of the screen.

	1	2	3	4	5
3	x	x			
6		x		x	
9	x	x			x

From 5th May.

Splash down.

From Super 8 edited film.

- Check wide angle shots which progressively build up the total image.
- Check number + sequence.

- ①. Mark out rectangular screen with the required matrix in black.
- ②. Cast dice to determine the order of squares. (This will provide the sound track; with the result + instruction coming through like muffled C.B. system: this to remind of the space shots.
Try to get the audio from some of the space shots to add into audio).
- ③. Project each square in turn + re-film in 16mm.
- ④. Transfer 16mm. to $\frac{3}{4}$ video cassette.

Next sequence from splashdown.

1.1	1.2	1.3	1.4	1.5	1.6	1.7
2.1	2.2	2.3	2.4	2.5	2.6	2.7
3.1	3.2	3.3	3.4	3.5	3.6	3.7
4.1	4.2	4.3	4.4	4.5	4.6	4.7
5.1	5.2	5.3	5.4	5.5	5.6	5.7

Alternatives:

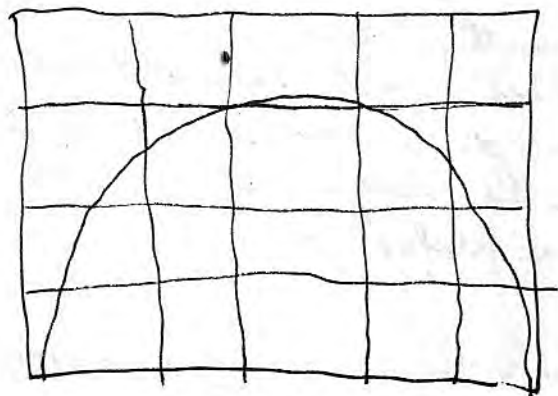
1. When new square is projected + re-filmed how should the square occupy the screen?
 - over all the screen size + then be reduced back to the space that will finally occupy?
 - in the space that it will finally occupy from the beginning.
either seen on its own + then in company with other squares.
 - or in company of the other square from the beginning?

Generate colour static patches.
+ build up as in original b/w.
montage.

But. glue them down onto
paper.

+ cut them up into squares
resembling the re-filmed (16mm)
squares 1.1 ... 5.7.

make slides of each of these
segments.



Series of prints from this.

1. Splashdown. originally screened
b/w.
2. Enlarged segments of splashdown
which are collapsed onto the
splashdown image to progressively
build up alternative surface:
from illusionist sphere \rightarrow
plane identifiable as 2D +
lying above that of the
illusionist sphere.

Systems Feedback.

From the $\frac{1}{2}$ " slides sequence that I currently have:
in which each 30secs. there are spliced in 1-2(3) secs. of slides from the sequence of slides shown in the performance.

Transfer this onto $\frac{3}{4}$ cassette + at same time splice in the slides in Colour.

Ensure that there is enough raw film to enable all the slides to be fed in

33 slides \rightarrow 16 $\frac{1}{2}$ mins of raw film.

Monday 8 May.

From College - collect Super 8 projector
- 3600 VTR + RF unit.

Darkroom. - Complete Guinness w. Broadway
photos.

- ~~100~~ / positive prints \Leftarrow

- prepone glass + mirrors.

- Complete Binocular Vision.

- Photo. (ca) hands on systems
feedback.

Draw + notate splashdown
sequences.

Log Sand Memories videos.

Look at + log Systems Feedback
for editing in colour slides
from systems feedback.

measure amt. of $\frac{1}{2}$ " pineboard needed
to glue down the montage.

glue them down.

Retract on:

For editing

relation between revolutions & radius.

$$Circum = 2\pi r = W.$$

$$16.322 \text{ cm/rev.}$$

$$97.932 \text{ cm/6 revs.}$$

$$W = \frac{97.932}{2\pi r}$$

$$W = \frac{15.5863}{r}$$

$$r = \frac{15.5863}{W}$$

$$d = 4\text{cm}$$

$$r = 2.25$$

r (cm)	W	W (cm)	W
2.97	5.25		
3.12	5		
3.228	4.75		
3.45	4.50		
3.67	4.25		
3.90	4.00		
4.16	3.75		
4.45	3.50		
4.80	3.25		
5.195	3.00		
5.668	2.75	5.421	2.875
6.175	2.50	5.938	2.625
6.7125	2.25	6.235	2.50
7.25	2.00	6.563	2.375
7.8125		6.927	2.25
8.4		7.335	2.125
9.075		7.793	2.000
9.8		8.313	1.875
10.6		8.906	1.75
11.5		9.592	1.625
12.5			1.50
13.6			1.375
14.8			1.25
16.1			1.125
17.5			1.000

$1.5 \cdot 2 = 3$
 $1.5 \cdot 3 = 4.5$
 $1.5 \cdot 4 = 6$
 $1.5 \cdot 5 = 7.5$
 $1.5 \cdot 6 = 9$
 $1.5 \cdot 7 = 10.5$
 $1.5 \cdot 8 = 12$
 $1.5 \cdot 9 = 13.5$
 $1.5 \cdot 10 = 15$

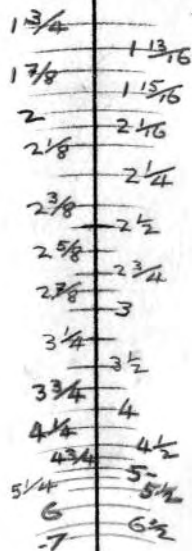
12.5
 25
 37.5
 50
 62.5
 75
 87.5
 100.

6.25
 12.5
 18.75

7.56 2.0625 ✓
 8.04 2.0375 ✓
 8.600 1.875 ✓
 9.24 1.8125 ✓
 9.24 1.75 ✓
 9.24 1.6875 ✓
 9.24 1.625 ✓

9.6
 9.6

W	$\sqrt{\quad}$ (cm)
7	2.23
6 $\frac{1}{2}$	2.40
6.	2.60
5 $\frac{1}{2}$	2.83
5 $\frac{1}{4}$	2.97
5	3.12



[Faint, illegible handwriting on the right page, possibly bleed-through from the reverse side.]

log of "Sand Memoria
at Dunes".

Take 1

42. Close up pan. nt to left.
80 wide angle pan. " " ✓
108.
117. marking out ^{rectangular} area for
performance.
141.
147. 2 assistants move in to
place first 2 markers.
Zoom in + out.
beginning of shovelling grave.
183. 4th marker.
190. 6th marker. Side angle.
203. Zoom in + pan of lat.
sweep along line.
212 shovelling.
straightening up markers.

- 220 walk back + away.
232 finding old buried
marker.
242. Close up. old marker.
250. digging up " " "
265. examining. " " "
268 shovelling again.
275. old markers lining up.
278 ⁽²⁰⁾ pan again with workers.
& performance ✓
390² lining up markers.
(buried + dug up).
318. beginning to bury markers.
321. pan of markers & burial ^{XX}
5/1st
332 Close up marker burial ✓
340. " " next marker " "
352. " " shovelling + marker
burial.
363 med. shovelling
369. CV. marker burial

374. CPU. next marker denied,
 384. No sand. sitting + shovelling
 sand with hand.
 med.
 390. long. all 3 working.
 shovelling + lunging
 last of markers.
 410 finish.

Tape 2. 431

29. "Tape 2"
 39. med. shot.
 52. CP. he selecting
 small photos. as markers.
 67. CPU. lunging 2nd row.
 79 re-shovelling.
 100. finding new denied
 one.
 112. CPU. found one.

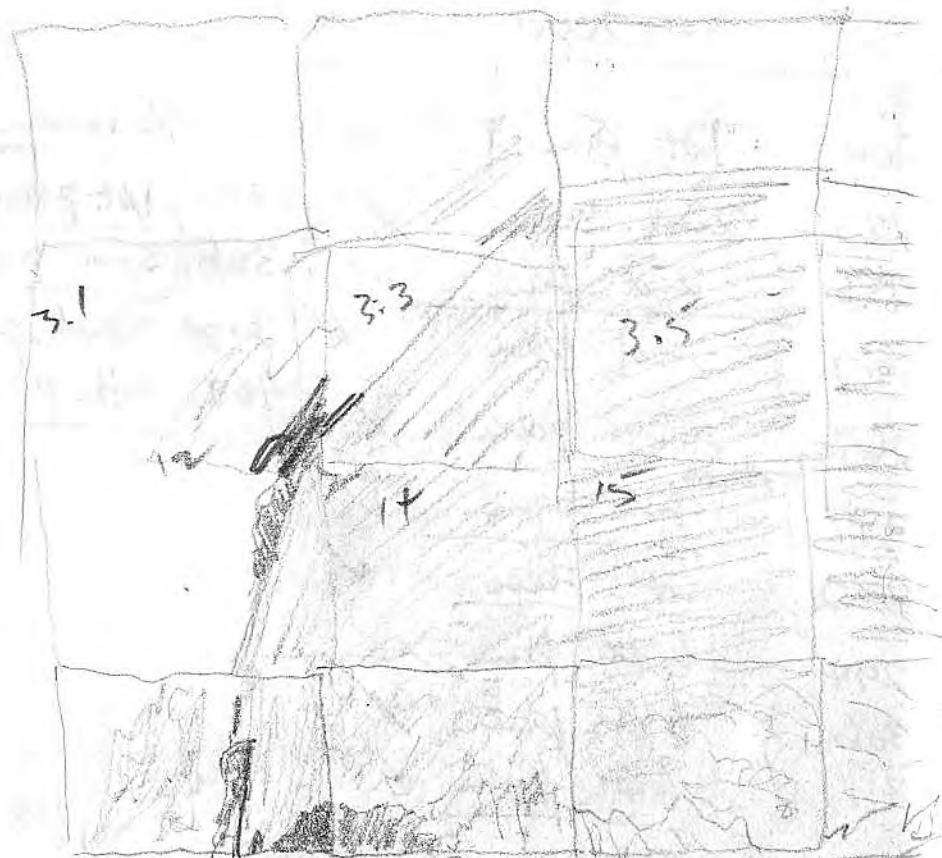
140. lunging new found
 marker.
 157. breathing tubes.
 179. $\frac{1}{2}$ way clamp unsetting
 breathing tubes.
 203 CPU. tubes.
 219. small photo on tube. 1st
 230 - - - 2nd.
 246. CPU. - - - 3rd.
 254. zoom out.
 260. CPU. - - - 4^{or}5.
 270 med. small photos
 on tubes.
 275 zoom in. x
 283 polaroid taking.
 295. carrying camera away.
 200 talking
 310 CPU. leather field.

- 316 state of polaroid.
 328 re pan.
 347. burial of me. ✓
 396. pulled head out X.
 414. levelling grave.
 427. med. breathe tube battery failing.
 441 cv. photo of me. X
 454 pan. to grave.
 465 cv. photo of me
 zoom out
 & re-focus to Mr Dumas.
 477. long shot.
 showing pond onto grave.
 488 ^{cv} Mr Dumas & pan
 for (levelling)
 497 zoom to breathe tube
 field.
 505 ^{left} levelling the sand.
 513. ^{not} repositioning.
 ↓ Mr Dumas cv. pan &
 re focus.

- 525 Pan to breathe field.
 535 cv scene + zoom
 out.
 543 pan to mt.
 547 reposition
 & fade.

Tape 3.

- | | | | |
|------|-------------------------|----|----------------------|
| 0. | | | |
| 209 | 1st pan. | X | <u>Retaken:</u> |
| 223 | 2nd pan. | X | 370. <u>1st pan.</u> |
| 233 | 2nd pan. | ✓ | 386. <u>3rd pan</u> |
| 247 | 3rd pan. | X | 398 8th pan. |
| 262 | 4th pan. | X. | 408 <u>8th pan.</u> |
| 271 | 4th 4th pan. | ✓ | |
| 282 | <u>5th pan.</u> | ✓ | |
| 294 | 6th pan. | X | |
| 306 | 6th pan | X | |
| 311 | <u>6th pan</u> | ✓ | |
| 324 | <u>7th pan</u> | ✓ | |
| 338. | <u>8th pan</u> | X. | |
| 355 | <u>9th pan.</u> | | |



①

↑
miss
best

③

↑

⑤

↑

⑦

④ out

⑥



↓

⑧

↓

⑨

⑪

22.
3
66.

In Sydney.

- luminescence
- chrominescence

TV. - ring TCN. 9.
(channel 9)

NTSC. - notes + 10.

From Central St. (9 am. -)

Paddington Town Hall:
319025.
(Jenny) ↗

Manly Art Gallery. 949-2435.
(Mrs Thomas).

Channel 9 . 43 0444.

Link Television { ~~439533~~
439 5533.
(Sam Webster - manager

~~Apparatus~~ - Ken Hardy - technician
Billy Strauss.

ATN. Channel 7. → Don MacPherson

• Sand Memories.

Link TV. 439 5533. Andrew Ricker.

time base corrector.
Chromatic - phase errors.

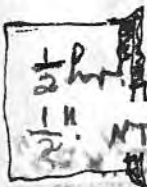
Sony:

B.V.U. - U-matic.
ENG. different electronic format.



Wednesday } 2-5pm
Friday } definite.

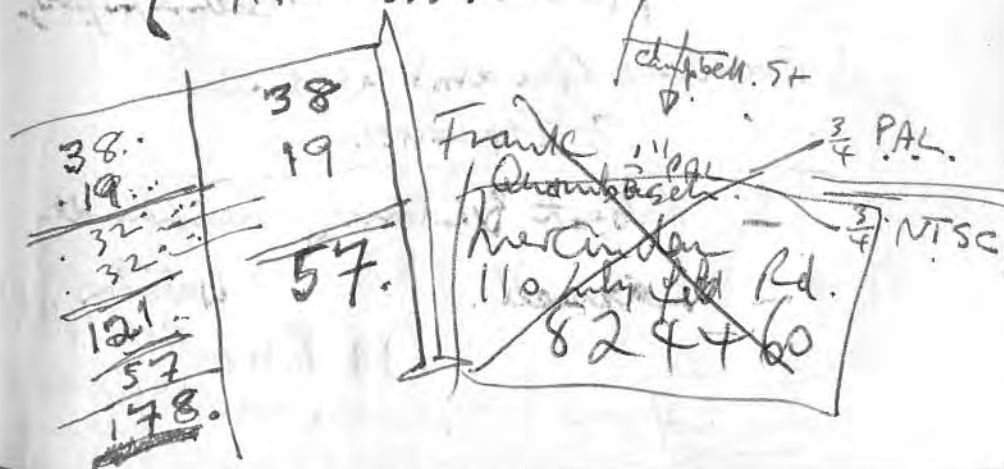
{ Hunters Hill. - 890052.
{ 13 Reivy Rd



~~\$24.75 (#31-99)~~
\$38 (1/2 hr) = 76 (1 hr).
\$19 (1/2 hr) = 23 (1 hr).

\$35/hr.

Mrs. Ellen O'Brien. 3 NTSC.
{ 3 Lancelley Place.
{ Artarmon.



Michael Hobbs. #100/week
 39 Bayview St. Weiner.
 Larendendor Bay 2060.
 Home 926882
 Work 221 2377.

(Super 8 Cameras.
 Super 8 camera)

John Phillips: 922 2326.
 Crow's Nest.

Galley A. 319720...

Arms. 9698222.

~~Finances~~ 727 7815 #35.

600 Military Rd
 Mosman.

C.A.S. printing.

Meranden Printing.

110 Lilyfield Rd (between
 Palmer +
 Cathryn Sts.)
 Lilyfield.

15" x 20"

~~Frank Quambusch.~~
 824460

- Robert Buxton. Leichhardt.

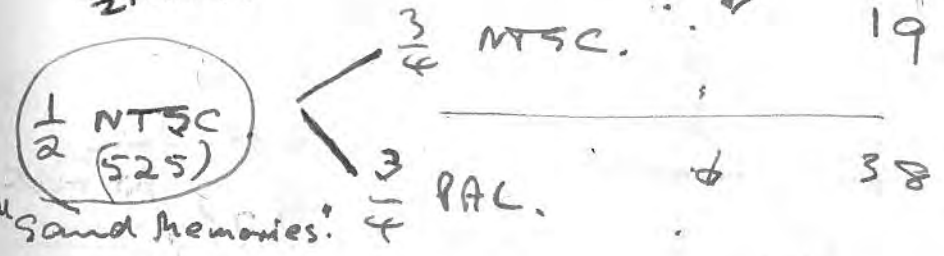
- Maxwell. ~~Wetland~~
 38 John St. (Hill)
 Leichhardt. 560 9533

5pm

Bill Gronow: 946464.
 (03).

AUS. 2121255.
 Head office: 12 Lee St. Railway Square.

1/2 hour.



1/2 hour

1/2 PAL (625)



3/4 NTSC. 38



3/4 PAL. 19

\$114.

100. \$20.

3 edges skillstined.

	single colour.	additional colour.	stitching \$14/hr.
30	\$76	76.	+ Hitting of John. Mill + John.
100	80.	80.	Styles → young. macquarie

3pm Friday.

Bill Brown: waves, left
(10)
22211111111111111111

~~Pat Fisk~~
Sydney Film makers Co. op.
St. Peter Lane,
Darlinghurst.
NSW.

(U.S. Info. Service).
American
(International) Communication
Agency.
Pitt. St video library.

(Video Access Centre
Paddington Town Hall)

ending of video.

(Walter Colley 312556.)

"Works on Paper"

76 Glenmore Rd
Paddington. Ph. 312214.

Tony Coleing. 2-5pm

Manly Art Gallery.

10am Friday.

~~husman. 9692222~~

Avalon.

Seaforth.

Art Gallery of NSW. 221 2100.
(Daryl Collins).
Education Section

← ~~national~~ National Library, Canberra.
→ (John Berger) "Ways of Seeing".
30min (1) Reproductions (2) Nude or Naked?
(3) Possessions (4) Language of Advertising.

To meet Paul McGillick.

70. Arthur St.

Mh Shore

Inst. Football Club.



~~29 Sept - 7 Oct.~~

Wollongong Art Gallery.

Ct Mr. Tony Bond. (Director.)

P.O. Box 21.

288502.

N.S.W. 2500.

042-299111

Manly Art Gallery.

- send prints mid-July.

For screen det.

B.J. Ball.

Sidney Cooke

~~5301~~

5301 5162666

Ted Ryde

~~699 2977~~

James Todd

~~667-0391~~

(Ross Lee).

Sidney Cooke Ltd.
(Graphic Arts Division)
64 Wollongong St.
Fishwick.
Act. 2609.

Consider writing piece for
McGillick - include photos
in layout.

15x20.
15

24	20x24.	
20		
480		300.
15		17
306		85
480		105
24		21

- contact & arrange
sending prints.

55	51cm x 61cm	Type D.
\$ 625		Use neg. ↓ Neg.

45cm x 50cm.	Grey.
15" x 20"	\$ 84-65.
20" x 24"	\$ 106-23.
40 x 61 x 81.	(157-68.)
29" sq.	205-80.

B.J. Ball.
~~2 Mandible St.~~ 70-80 Custom Rd.
Alexandria. or 31-33 HUNTLEY ST.
N.S.W. 2015.

Offset Litho Printing

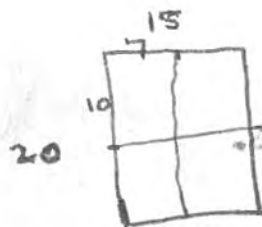
Small. 15" x 20"

Frank Quambusch. Ph. 824460.

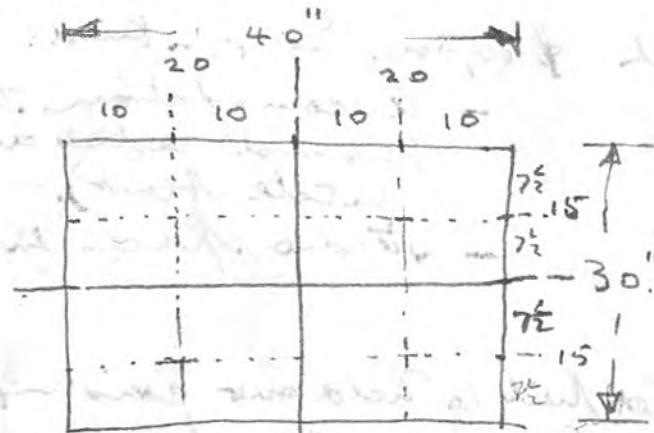
Meranders Printing.
110. Lilyfield. Rd.
Lilyfield.

Large 30" x 40"

Robert (Bob) Burton. Ph. 5609533.
38 John St.
Leichhardt.



100 copies @ \$20. black only.



100 copies. single colour. \$2680 additional colour. \$4680.

Visiting artists.

\$12,000 / yr. - stipend.
(not inclusive of travel.)

match \$10,000. - or in kind.

- accommodation calculated
(normal rental as per
Estate Agent).
- studio space in College.

Set bid to hold over existing
money from UAS. for few months.

Catherine + Ron
~~Katherine~~ Berndt.

" Man, Land
+ Mainland +
Myth in Northern
" One Smith
" The Barbarians " Penguins.

John Armstrong.
Muckle Flugga.
Newee Creek.
via Marksville. 2447.

- check with Alf
re Council owned house etc.
+ involve City Council.

Tetanol

U.K. 1. Developer.

+

Test strips.

80	60	40	C=20	C=0	M=0
					M 20
					40
					60

Check out the appropriate
Kodak developer for the
reversal paper.

Sand Memoirs et Dumas - Fincl.

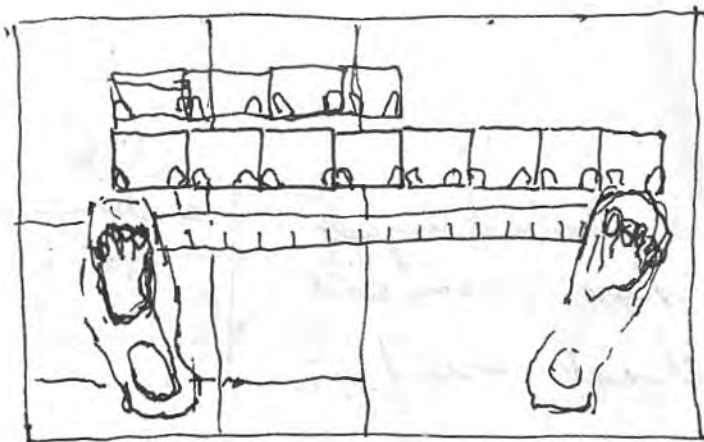
0-17 Pan.

18- laying out acc.

366. C/U. Photo of myself. | re-done
+ slow zoom out. | cell.
-372 check $\frac{1}{2}$ $\frac{1}{2}$

"4 Steps"

-80.
1-60.



Footprints on polythene. - Kodalith

Prints + Printed Matter to look at:

1. 4 Steps. ✓
2. Postcard from Brindabella. ✓
3. Notebook page - litho. (2nd colour lithog.)
4. Sand Memories etching.
5. "at Broome St." - N.Y. map. ✓
- document. photos ✓
6. For Kit. - Durvas marker.
- Broome St intersection.
7. Tree strip: re photo (8" x 10") tree strip
photos in TIGHT FOCUS, + stapled.
(ie. shadows)
Prepare machine drawings
on Kodalith.
8. Prepare mirrors } for reflection piece.
glass }
take 35mm photos. - Sand ✓
- stones
- mud.

Paper print. Neg. → Pos.
 - CPN (PPRN) - neg.
 - CPP. paper. - pos.
 { - CPP. film. pos.

①

Pos. copy.

screen.
CPP.

CPP - pos.

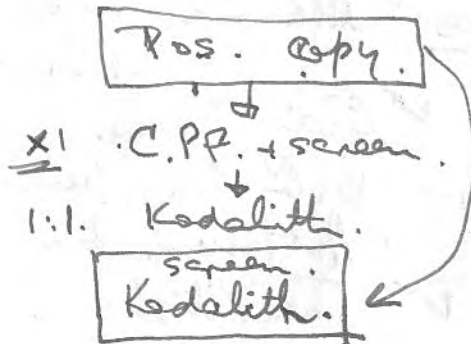
Pos. trans.

Pos. copy.

x1 C.P.P. + screen.

1:1 Kodalith.

screen.
Kodalith.



10 June.

Write: ✓ Alanna Heiso (remind response
U.S.A. re PSI studio).

✓ Craig Jones.

wait. ← Bob Gray. (remind performance
in Dec.).
~~Artforum back issues.~~

✓ The Kitchen.

" Anna Campa.

" Printed Matter.

✓ Fred Mezzo.

✓ ~~Bollen~~
~~critic.~~

✓ - Wollongong Art Gallery ✓.

" ✓ - Ted Ryde: B.J. Ball. 12 Mandible St
Alexandria.

" ✓ - Ross Lee: Sidney Cooke. Act.

✓ - "Wants on Paper": Tony Cleing.

✓ - Marianne Bailien

✓ - Grahame King =

✓ - Jennifer Phipps. ✓

✓ - Jenny Neid: Padd. Town Hall.

✓ - reminder John Buckley.
Pat Sisk.

✓ Tomasso Trini.

✓ Rolata Bernstein. N.Y.

Prepare to re-edit "Sand Memories
Part 2."

- write Paddington Town Hall.

Jenny } - to borrow Pontapak (date?).

Neil. } - " video tapes. (Park etc.)

- use editing gear. (date?).
(Sydney).

- re take the pan shots of
the markers onto H.D. tape.
(C.T.V.: R.P.A.E.).

- re-take duane sounds for
the sound mixing.

Darkroom.

1. Proof B/W photos yet to be done.
2. =

✓ 3 Re photo assembled interaction prints

{ 4 Re photo markers

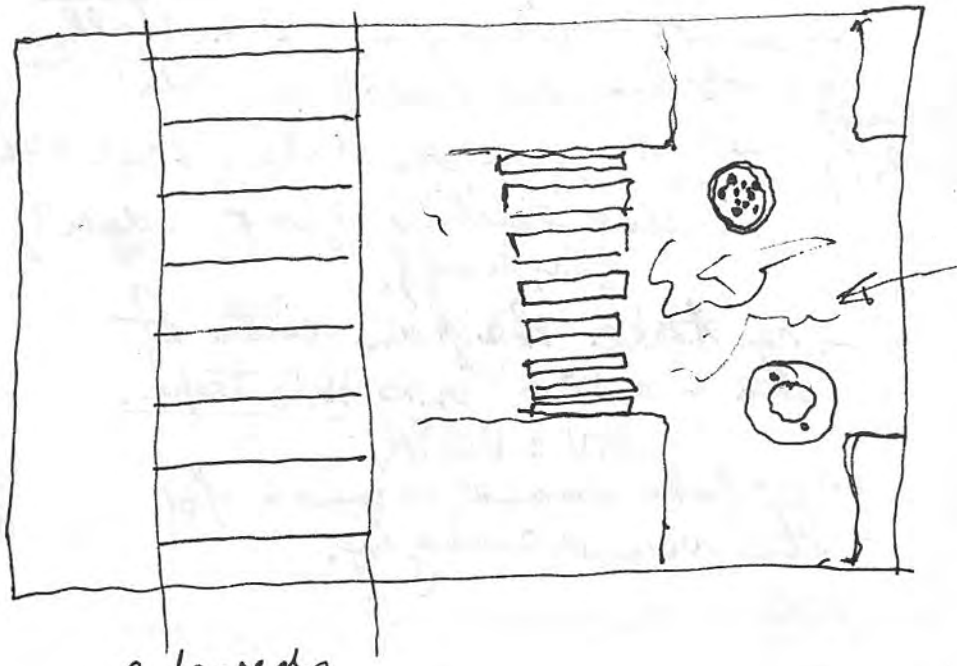
5 Re photo - hemispheres. = splash down ✓
= Sydney ✓

→ develop, proof & print for = Balranald ✓
= etching (pos):
= litho. (neg):

6. Pos. transp. of Broome St/W. Broad.

7. Develop vendor. (FUCKED FILM.)
Re-Photo. & develop. ✓

"Sand Memories at Durras at Brookes"



enlarged
M4 map of
intersection
repeated & shifted
like film sequence.

— litho like wash
— tusche dissolved in
thinners. → acetate sheet.

Colors:

1. Yellow (sand in photo strips).
2. Blue (sky " " " ").
3. Dark brown - bitumen cross.
4. Black photo image + black
bitumen sections to overprint
on ③.
5. Dark blue strip overprinted on
① to ④.

Twenty prints obtained.

Letters & etc. Friday.

- ✓ 1. Wollongong City Gallery.
- folio of prints:
- ✓ 2. Mrs. Thomas: mainly 9 gallery.
- ~~3. David Keys - order paper.~~
4. Geoff Le Gerche. ^{biennale.} _{member print.} →
- ✓ 5. Jennifer Phipps. Nat. Gallery.
- ✓ 6. Ingo Kleiner: Canberra.
- * 7. Stewart Gerstmann. Melb.
8. Susan Gillespie. Canberra.
9. Marianne Baillet. (sing.)
10. Bob Gray.
11. Printed Matter.
- * 12. Anna Canepa.
- ~~13. Antiprism~~ ✓
14. Muzzled Ox. 62-3.
3-4.
4-5.
5-6.
VI 6-7.
VI 7-8.
- * 15. John Gibson gallery.
16. Paul McGillick - details & info.
on NY article.
17. Kitchen
- ✓ 18. Andy Stasik. - send new prints?

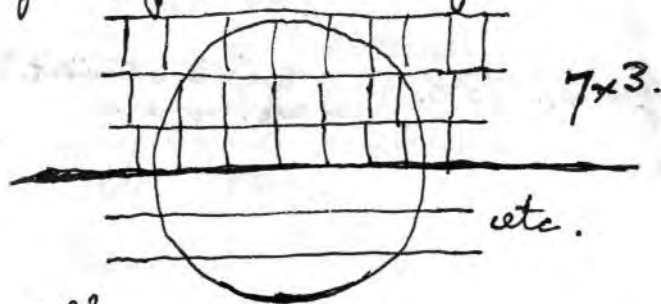
reply received from Graham King.
- send slide. ↙

→ rang 7/7/78. ^{wife of visit late July}
_{or early August.}

→ Reply need.
order remaining back issues.

Saturday. 8 July.

1. Re audio manes sounds.
- this time $\frac{3}{4}$ hr continuous
without A. gain control.
2. Film { sea systematically
land from Guesilla bay headland.



Sunday 9 July.

3. Audio of manes on rocks. ✓
 - general mane breaking, splaship.
 - specific water swirling,
foaming, & water plunging.

Sunday. 9 July.

1. Collect & choose 9 large stones. ✓
for resin cast pieces for
environmental piece using
sand memories remnants.
2. Photograph for series of prints: ✓
reflected images & words.



one dune reflected in the
mirror "inside" another.

(part done) → look at
results &
check out.

Tues. 11 July.

Collect Willis paper. X

morning: view NTSC }
PAL }
tapes from Link TV.

1-5 pm re-views
pan markers, on
HD tape. ✓

slides: prints - Sand Man I. ✓
- intersection
in place.

Check re-winding: X ✓
Super 8 film.
need to use 16mm.

Arrange Hurst to
collect prints from
Allway. X

B/W: re-photo intersection
for prints.

Glue up NY. A. ✓
& finish pos. images
for O x4.

Wed. 12 July.

To Sydney:

All HD tapes.
L.D. NTSC tapes.
spare HD tapes.
1/4 audio tapes.

Info. for Wootenlow:
- tape cartridge tape.
- photos/slides.
- intersection photos.

From Sydney:

Edman Wilson: 3 1/2 x 4 1/2
2 x 5 Star rolls. } 7 x 4 1/2
sine nylon. }
silk screen ink = black ✓
= yellow ✓
= orange ✓

BT Ball: ✓
Screen dot. ✓

McGillick - material
for article in Quadrant. ✓

Central St. - collect prints. ✓

Manly gallery.
Tony Caking Shop.
Sculpture gallery.

clean up screens.
acetate sheets.



For Nick Watterlow: 25 July.

Proposal on "Sand Memories".

- space needed
- equip. needed
- development of performance:
how units fit together

Rd. Bismalle of Sydney
PO Box 302.
North Sydney. 2060.

Sculpture Centre.

July/August 1979 { 1-3 weeks to be specified by me.

- Post curriculum vitae.
- + info. on dock warehouses.
- + Union space.



{ 510 444 Ward BPS.
Kevin O'Reilly.
747 4505.

check Lee Selby condition.

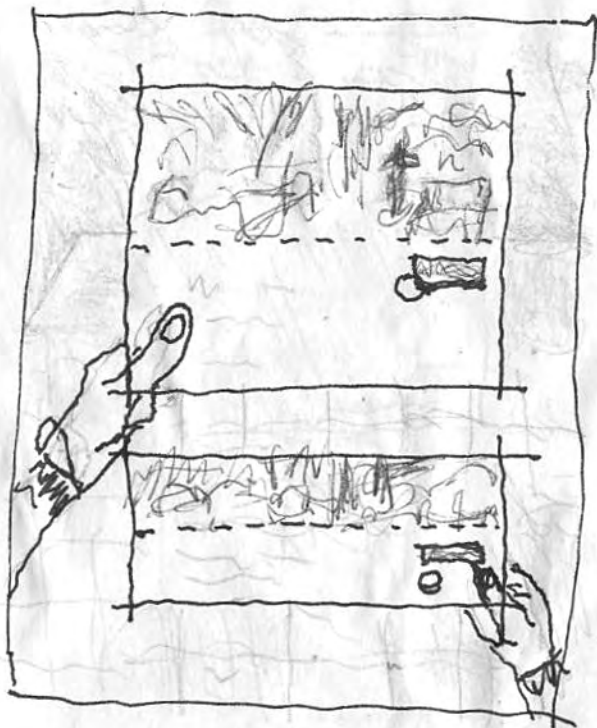
$$B^{\circ} = \frac{144.3 \times (SP.G - 1)}{}$$

Our thoughts + prayers are with you both. ^{SP}

$$SG = \frac{144.3}{144.3 - B^{\circ}}$$

14.20

"Postcard from Brindabella."



Central rectangles \Rightarrow postcard
"unmade."

1. Grey-yellow (very pale)
- except areas of thumbs + stamps.
2. main photos - lumber.
3. Black outlines + stamps.
4. ~~Handwritten~~ } hand drawings.
- dk blue
5. DK blue writing.

The nineteenth century saw the first experiments carried out on a terrestrial scale (figure 9) by Fizeau. A beam of light is aimed at a mirror and the reflected light is observed. A cog-wheel rotates in the path of the beam, cutting it into small pieces. We follow, in our mind's eye, one such small piece. After it has left the opening between two neighbouring teeth of the wheel it speeds across a long way to the mirror, is reflected, and would – if only it were quick enough – run between the same two teeth of the wheel. In order to be able to tell whether this happens one makes use of a glass plate P which allows part of the initial beam a to go through and also the returning beam b , but nevertheless reflects a part c of them sideways. Such a plate is a *semi-transparent mirror*.

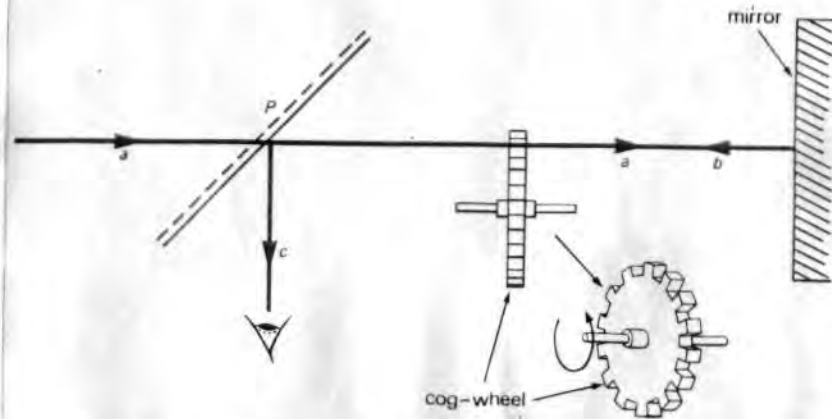
An observer who looks at the light beam c can then tell whether or not the returning beam has passed between the teeth of the wheel.

If the wheel is turned so fast that a tooth replaces the original gap exactly in the time it takes for the light to travel to and from the mirror, then the observer sees no light.

It is an easy matter to calculate the speed of light, from the measured speed of rotation of the wheel, the number of teeth and the distance from the wheel to the mirror. One can improve on the accuracy of this measurement by turning the wheel even faster so that the light is again allowed through, by the next gap; then faster still until the next tooth stops the light; and so on. In this way Fizeau already obtained a fairly accurate value for c .

Figure 9. Fizeau's cog-wheel.
A light beam a travels to the mirror and returns as b . The beam is then seen or not seen as c , depending on whether it misses or hits a cog.

27



'long, long ago', and the expression "the feeling 'long, long ago'" had the same meaning. Thus I could give the rules of chess in the following way: I have a chess board before me with a set of chess men on it. I give rules for moving these particular chess men (these particular pieces of wood) on this particular board. Can these rules be the rules of the game of chess? They can be converted into them by the usage of a single operator, such as the word "any". Or, the rules for my particular set may stand as they are and be made into rules of the game of chess by changing our standpoint towards them.

There is the idea that the feeling, say, of pastness, is an amorphous something in a place, the mind, and that this something is the cause or effect of what we call the expression of feeling. The expression of feeling then is an indirect way of transmitting the feeling. And people have often talked of a direct transmission of feeling which would obviate the external medium of communication.

Imagine that I tell you to mix a certain colour and I describe the colour by saying that it is that which you get if you let sulphuric acid react on copper. This might be called an indirect way of communicating the colour I meant. It is conceivable that the reaction of sulphuric acid on copper under certain circumstances does not produce the colour I wished you to mix, and that on seeing the colour you had got I should have to say "No, it's not this", and to give you a sample.

Now can we say that the communication of feelings by gestures is in this sense indirect? Does it make sense to talk of a direct communication as opposed to that indirect one? Does it make sense to say "I can't feel his toothache, but if I could I'd know what he feels like"?

If I speak of communicating a feeling to someone else, mustn't I in order to understand what I say know what I shall call the criterion of having succeeded in communicating?

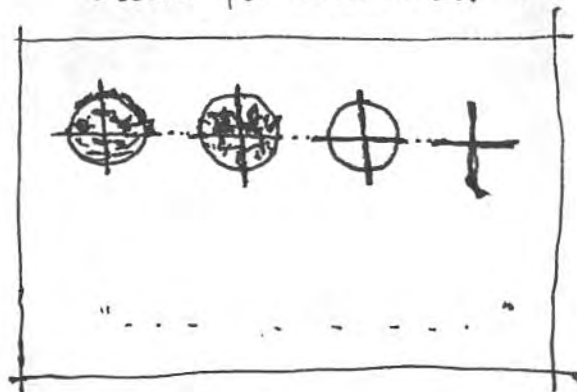
We are inclined to say that when we communicate a feeling to someone, something which we can never know happens at the other end. All that we can receive from him is again an expression. This is closely analogous to saying that we can never know when in Fizeau's experiment the ray of light reaches the mirror.

From. "Mythologies". Roland Barthes.

prose. "Myth is a type of speech." - language.
- 2D image.
(photo).
etc.



All sheet accompanying
"Views for Binocular Vision".



5.64 "

Sent to Erving Gallery.

- 5.63 I am my world. (The microcosm.)
5.631 There is no such thing as the subject that thinks or entertains ideas.

If I wrote a book called *The World as I found it*, I should have to include a report on my body, and should have to say which parts were subordinate to my will, and which were not, etc., this being a method of isolating the subject, or rather of showing that in an important sense there is no subject; for it alone could *not* be mentioned in that book.—

- 5.632 The subject does not belong to the world: rather, it is a limit of the world.

- 5.633 Where *in* the world is a metaphysical subject to be found?

You will say that this is exactly like the case of the eye and the visual field. But really you do *not* see the eye.

And nothing *in the visual field* allows you to infer that it is seen by an eye.

- 5.6331 For the form of the visual field is surely not like this



- 5.634 This is connected with the fact that no part of our experience is at the same time a priori.

Whatever we see could be other than it is.

Whatever we can describe at all could be other than it is.

There is no a priori order of things.

- 5.64 Here it can be seen that solipsism, when its implications are followed out strictly, coincides with pure realism. The self of solipsism shrinks to a point without extension, and there remains the reality co-ordinated with it.

- 5.641 Thus there really is a sense in which philosophy can talk about the self in a non-psychological way.

What brings the self into philosophy is the fact that 'the world is my world'.

Print Council - Members Print.

1 Oct.

This print as:

Summary - of hemisphere (180°) ideas that I have been working on since 1973. - finalising in

"Views for Binocular Vision?"

- transformed into measuring device.

- ep. 4 Steps, 3 tries: measuring device.

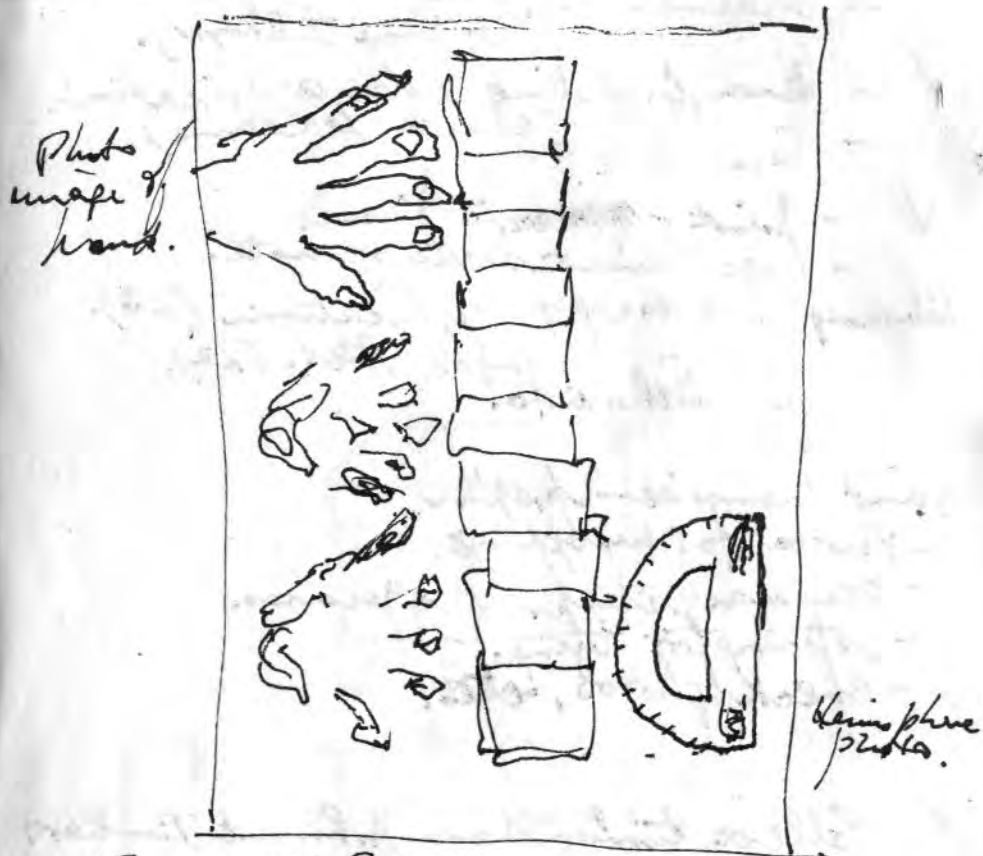
hemisphere reduced to protractor one hand span's diameter.

The final screen of writing to draw together the measuring game:

3 spans = 180°

1 span = 180°

Title of print "Kit for Grasping the World."



Screen: (1) Pale grey/yellows: entire corner except tree strip + protractor.

(2) Grey/pink: hand area.

2 colour silver (?): hemisphere print in protractor.

(3) Black photo.

(4) Dark blue writing:

Could have overprinted, after screen, a (small) spotted screen of silver.

9 October.

Letters to:

- Channel 7. (check fee for connection + time taken).
- ✓ - Buenos Argentine video application. (check deadline).
- Terry Reid.
- ✓ - print + ~~photos~~ to Joan.
- ✓ - Ingo Kleinert sheets + note.
- library ✓ - photocopy application (x3).
- ✓ - " Ingo's A&S. (x2).
- ✓ - litho info.

Sand banners - prep'n.

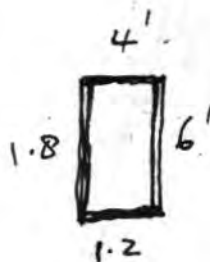
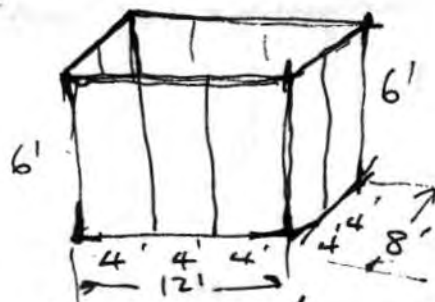
- Photos for wrapping.
- canvas strips + squares.
- string for tying.
- check photos, etc.

✓ Collect timber from Ashmont Timbers

✓ deliver to sculpture room.

✓ check meeting with Jack Cross.

- From College ✓
- ✓ - grade 5 paper.
 - ✓ - 1011 film developer.
 - ✓ - Hypo cleaner.
 - x - ultraphan
 - ✓ - \$5 for Arlino book.
 - x - Kodalith.



perimeter 20'
10 x 6' x 4' panels.

~~21 x 8'~~
20 x 1.8 m.
20 x 1.2 m.

Photos taken

- 1 Poster - Polling booth Johnstone St.
- 2 " " " " " "
- 3 Battleship Potemkin - Stenberg Bros.
- 4 " " " - Rodchenko.
- 5 " " " " " "
- 6 A 6th part of the World - Uyalov.
- 7 October. (vestov)
- 8 " " - Stenberg Bros.
- 9 Kanc'a Movie Camera - Korokov + Novstavyev.
- 10 Tottin's - monument for 3rd International.
- 11
- 12

Art Philosophy II

1 Peter Miller, B- to B.

13 October

Performance

- photos.
- canvas squares string.

16 Oct

- ✓ - Collect 3/4 tapes
- log performance
- book editing time / + audio time for "Candace lesson."

- ✓ - Art Phil. II enter results: leave paper + attendances.
- Contact Cross: heavy equip. + 2 extractor fans.

✓ - clean Art Ed I.

✓ - leave slide sheets.

✓ - ring Houston Algraphy.

- { Kadaliths. ✓
- { Ultraphan. X

Oct 19

Eye Dr.

Sph

Thursday

Letters + contact

- Stephen Jones
- (49 William Edward St
- Langueville
- PL. 4283527)
- Chanel 7.
- 85011
- in Eddy Owsinski.
- Windsor Council.

Read

TEAC.

Bill Ferguson

Alvaxas.

"Sand Memories". $\frac{3}{4}$ " colour.
cassette.

Tape 1.-3.

000. Impossible to lip it adequately,
but from the initial viewing try to:

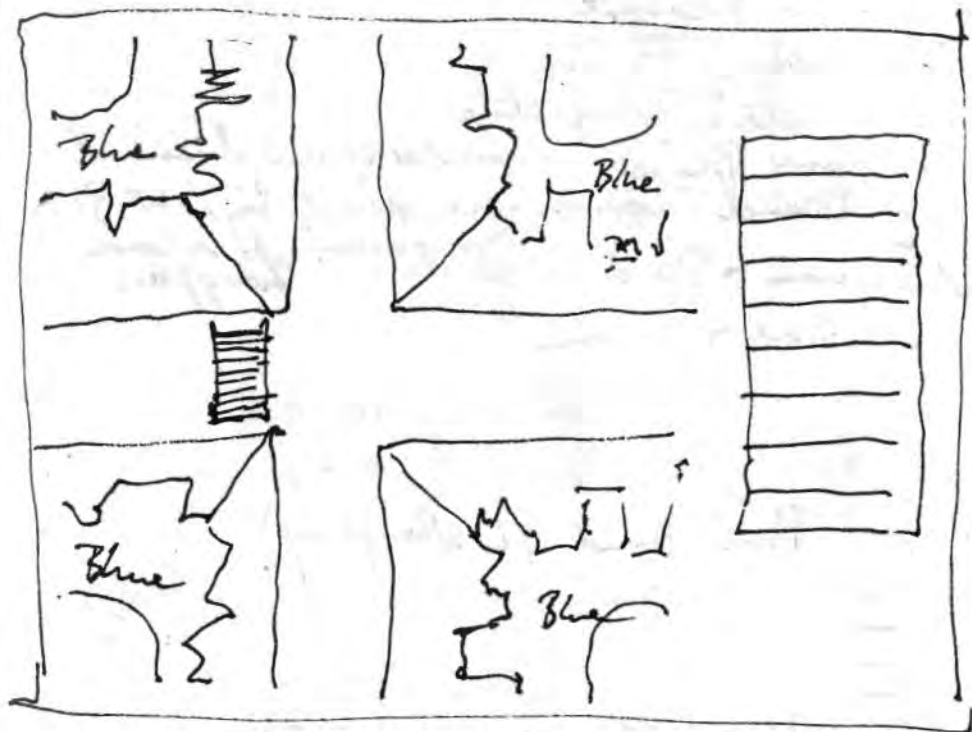
1. Keep the actions as parallel as possible.
2. Cut sufficient to make both lengths the same.

Have Sand Memories at Broome St
converted from NTSC to PAL
using Channel 7 Masconi.

Sand Memories III.

This print to be a consolidation of the previous 2 + to give indicators ~~to~~ to doing the kit later on.

- 1 } Develop sand grain image with
- 2 } the 4 corner squares excluded
- 3 } to ensure that they stay white.
- 4 Blue: sky for corners + sky for sand dune photos.
5. Yellow (ochre, pale) for sand of the dune photos.
6. Black / umber mix (50:50) to print photo images.
7. Writing



Letters to:

- ✓ - Print Council (Chief.)
- ✓ - Ingo Kleiment
- ✓ - Stephen Jones.
etc in Argentina.
- Tony Bishop - visitor from Lismore.
- Daniel Thomas - re visit to Nat. Gallery
& organ. of shows to Wappa.
- ✓ - Mum & Dad
- Sue & Bran.

✓ - Tony Bond (Wollongong)

~
~
~

- N.Y. {
- Andy Stark - + slides.
 - Spring St. Colour Xerox. - money photos.
 - Bob Quay.
 - P.S.I. reply + renew interest.
 - Ana Campa. - hard mond.

25 Oct for Friday "Cantana lesson"

Check - position of speakers
- " " missing holes.

- Need ✓ conduit
- ✓ - drilling bit for hole 7/16"
 - ✓ - Analdite

20' more: speaker wire.

✓ - glue // drill out circles from 5/8" pineboard.

change size. ✓ - screws for speaker into the wood.

* ✓ - white foam.

✓ - soldering iron.

✓ - ruler & pencil.

* Spackle.

Hoover: U4008. - belts.

Canberra Lesson

① Features of the box.

- 1.1 - physical space enclosed
+ on first sight impenetrable.
- 1.2 - location of holes - involves
discovery + identification (in part)
of the interior.
- 1.3 - from the monitor; identification
of performer (in mime) + section
of the interior.

② Audio features.

- 2.1 Sound directed not only to
interior but to exterior; to the
people viewing + identifying
interior space.

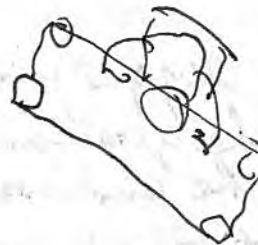
Audio space \neq interior space.

- ↓
- 2.2 try and interact with "mental"
space of viewers.

to anticipate some of the
questions + suggestions.

TDK continuous loop cassettes \$8.00.

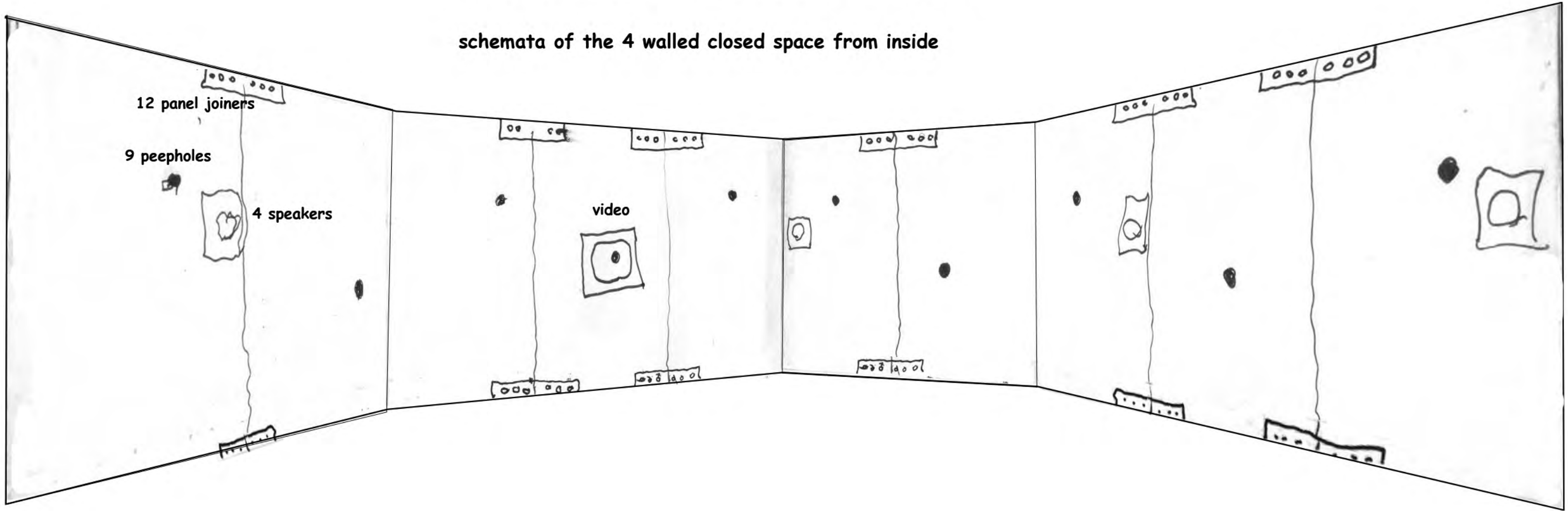
For increasing the
rigidity: screw
angle iron across
panels; top + bottom
along longer sides;
+ top + bottom of shorter
side which is being
used as a door.



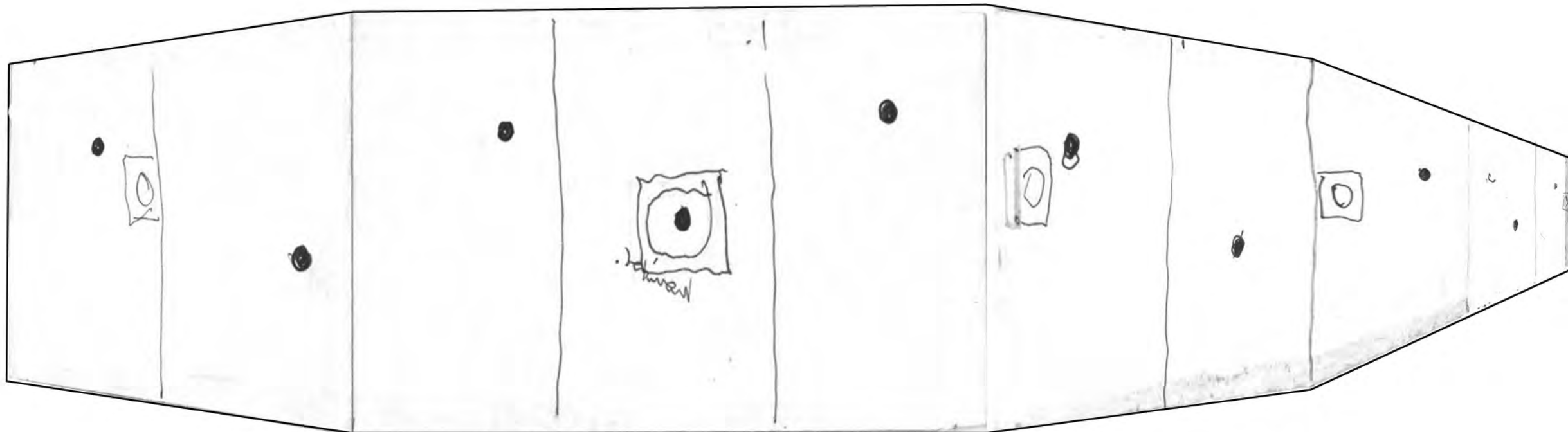
next image shows scemata of the
viewing box.

THE CANBERRA LESSON BOX

schemata of the 4 walled closed space from inside



schemata from the outside



Debbie + Rowen.

30 Oct - 3rd Nov.

Check new folder.

For the "Canberra Story"

27 Oct.

make "closed circuit" video

"Canberra Lesson"

③ Content:

- 3.1 Assimilation suggestions
- 3.2 anticipate the questions & suggest the answers.
- 3.3 Repetition: inciting internal response.
increase level of passivity.

3.3.1 Fragments from the Constitution

3.3.2 Fragments from the Tourist brochures.

3.3.3. Advance Australia Fair. (National Anthem).

Try to script a section of prose; etc
which could be used in a general lesson to be widened.

Take this experience back to "Systems Feedback" & think about it all again.

Tickets Canberra. 3/Nov.

✓ Panels. + Δ^o .
screws - nails.
nails < drill ✓

✓ VTR. + monitor + leads.

✓ video tape. (pre tape) + cassettes ^{audio.}
✓ Auraldite. ^{Sand} Memories.

✓ Paint / brush / roller.

✓ camera / film < E6.
B/W.

✓ 3 x Sand Memories prints.

✓ electrical soldering.
~~8' fine lengths~~

✓ straight angles - return hinges ✓
(castles)

✓ extension cord.

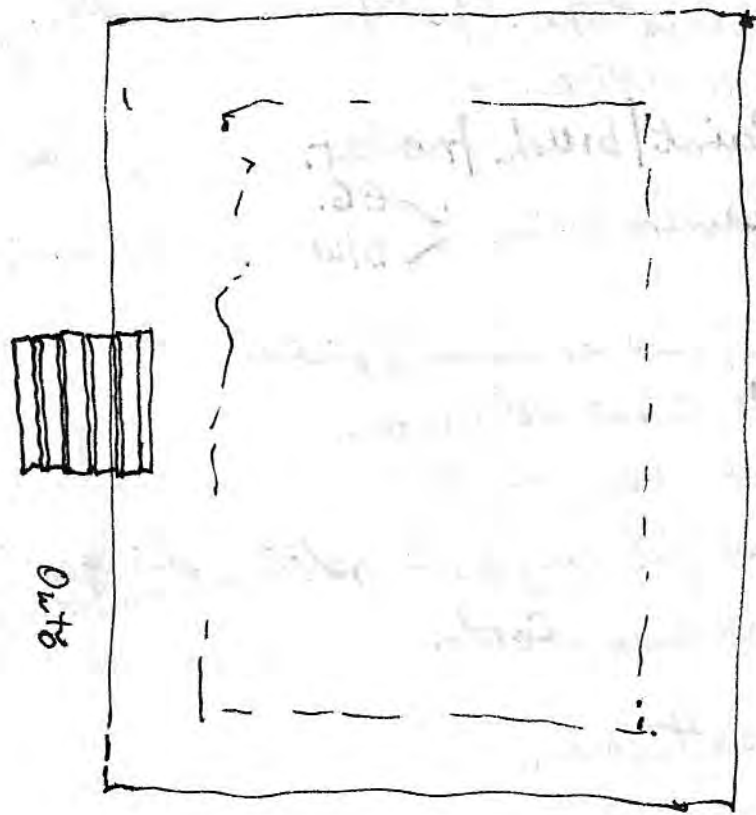
✓ software.

✓ scissors.

✓ stapler + staples.

x detergent + cleaning sponge.

Parliament House print,
(assoc. with the 'Cambodia lesson')

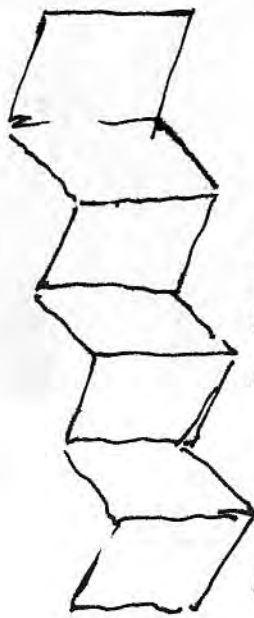


montage for parliament house
steps. - harsard imagery.
- letters & responses to
Fraser & Hayden?

Fold out postcard sequence.

- parliament house.
- war memorial.
- Cook fountain.
- science academy.

montaged together & rephotographed
& printed as a lift-out.



Use of colour
- to heighten the reality:
harsh, nearly natural
(but too natural
Kodachrome) colours.
overprint the montaged
imagery by as black
photo imagery.

22 December.

A moment to remember the summer
solstice (Southern Hemisphere) and
the winter Solstice (Northern Hemisphere).
The longest for one, the shortest for the
other.



and at the sunset, the last
rays clipping altar stone +
heel stone.

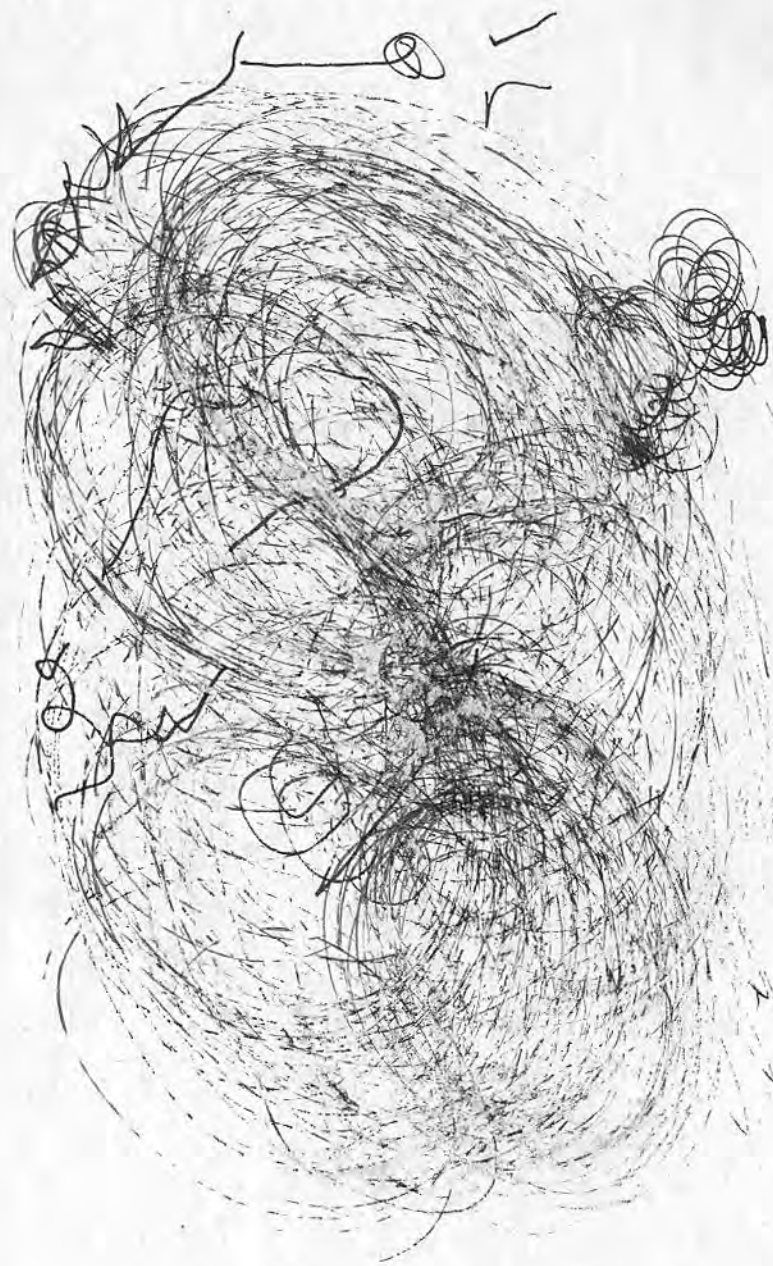
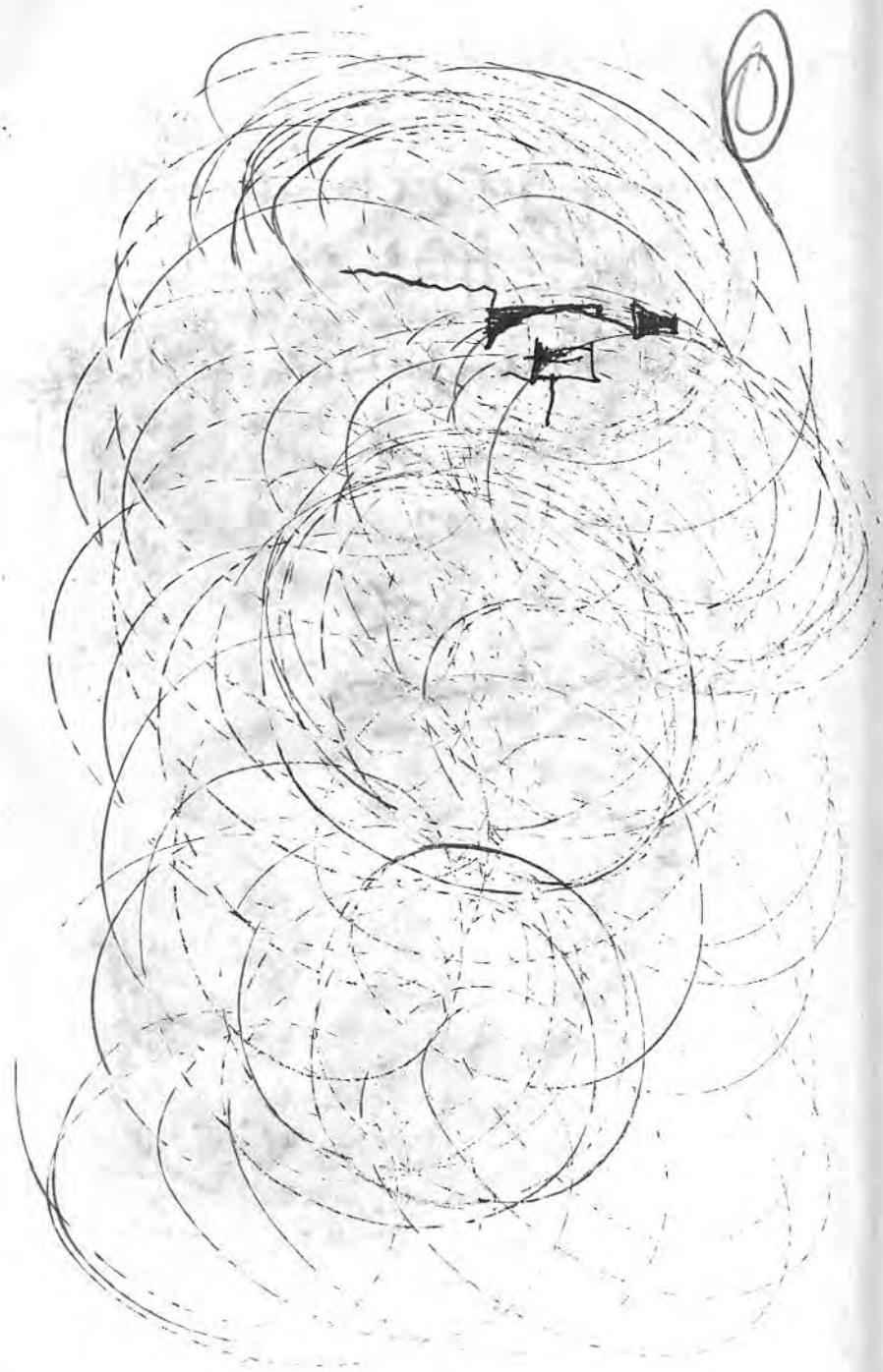
which is the direction?

- North - South - North - South -

eventually just one direction; we
could all end up at the same
place by moving continuously in the
one direction.

the next images start from the back cover
and proceed towards the
centre of the notebook

[Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.]



Purchases.

New York.

1977.

Oct.

Cassette player.

Oct

Processing films
5 x 4
1 x Ektachrome

\$ c.

40

5

Information on:

Titian.

Botticelli. (Spring 1978).

Raphael.

Giotto.

Michelangelo.

Go Bernini.

Neil Checkmen.
(train to Montreal). ~~D~~
may get in touch with
us in Waffa.

SLE Foundation of America.

95 Madison Ave. Inc

Room 1402.

N.Y. 10016.

Lupus Erythematosus.

Receipts.

Wanganatta	\$	200-00
2x Babian Campbell ^{ex} _{at B. McKee St.}		100-00
Sale, Ceding: "Sand Memories"	(25.00)	50-00
Prize, Lawson Festival:		350-00
Henry Lawson Print Sale.		64-00
"Sand Memories"		
"Sand Memories" - PCA show ^(walk)		33-00
2 x PCA Show (SA)		66-00
Prize - maffa exhibit.	120	96-00
Prize - maffa exhibit.		620
PCA.		

Postage Columbia		1-50
Stasik		1-20
Hobart		2-95
+		1-10
Print to SA		2-20

ee

Books - Sydney

22-4.	Greenwood	7-35
	Pocket Bookshop.	-95
15-May.	Keysait	2-10
15/5	black plastic	3-60
24/6.	Postage - return of index.	2-20
24/6	Kero. (x2) 3-60	7-20
18/6	Postage print to vic	2-20
<hr/>		
20/7.	Return print to P.C. member exhibit	2-20
<hr/>		
26/7	Freight.	2-00
26/7	Postage (VAB.)	3-20
27/7	Kerosene	3-60
27/12	Postage Artform	-50
	Postage Relief 1-25	3-25
	stamps 2.00	
9/Oct.	Photo copy.	-60
		-40

N.Y. Universities.

Cooper Union for the Advancement
of Science + Art.

Cooper Square
New York. N.Y. 10003

Dean. School of Art.

(Mr. G. Sadek.)

New York University.

Washington Square.

New York N.Y. 10012.

School of the Arts. (The President)
(Mr. David J. Oppenheimer)

Columbia University.

Morningside Heights.

New York. N.Y. 10027.

The President.

1-12-14
20-8

20-8
20-8

20-8
20-8

20-8

20-8
20-8

Over lacquer, roll up with
asphaltum & roll up ink.
wipe down with wet sponge.
The roll up with ink.

Talc +

2nd Etch.

Tannic acid : gum. (50:50)
(milder than 1st).

Brush on with wide brush.

Melbourne Etching Supplies

227 Brunswick St. 4195559.

Fitzroy. vic. 3065.

Norman Reynolds.

33 Nickson St. 697341.

Surrey Hills.

NSW. 2000.

- silk.

Edman Wilson.

18 Military St

Antarmon.

2064.

4397387.

Mildura Arts Centre

Cusseton Ave.

Mildura. 3500.

- Keep area around plate dry.
- Washing out & inking.
- wash out with turpentine. Take care that there is no water on the soap.
 - build up image with roll up ink + alsp'altum (50:50)
 - dampen (not too much water) & roll up with ink in all directions.
 - roll up till 10% darker than wanting to print.

[Keep ink stiff & not too much.]

- dry plate (don't leave dry too long).
- take immediately with damp sponge into off & take.
- counteretch & redraw any areas, but no areas that are too large.
- remove sections with lacquer thinner.
- then gum up with straight gum & wipe down fast with cheesecloth.
- fan dry & leave for 10 mins.
- Wash out image with turpentine.
- Then wash out with thinners.
- Rub down a very thin coat a lacquer (Deep etch lacquer C).

very difficult step.
must not be very thick.

Plates.

Gum arabic solution
14 B°

- No resin when protecting

After drawing: take up.
Sum up thinly with gum arabic -
allows 10 mins to dry.

Wash out with turpentine; then grease up
the image with asphaltum + rub up
ink.

Dampen plate: roll up with ink
(off ink + not too much at a time).
in all directions.

approx. 10% darker than expect
image to look.

Take off rub till shiny.
Sponge off.

075: 1 meter x 36"
= \$37.97.
065: 30" x 50" = \$2.05

[Rubber blanket.
Cow Silver gray. 065 075. → *] \$ A.

Pitman: ST Process. Base solution.
(lasts 6 months
Keep refrigerated +
in the dark). 6-07

Developer. Black super D. 8-03

Age. (asphaltum, etch, etc). 5-68.

Use ST wipe. (avoid lint)
expose + develop. - rub hard till
image comes up black.

Stock solution pH 2.5.
Gum arabic + phosphoric.



1st etch:

	gum arabic	stock	Time
crayon 5, 4	75	25	30-45 secs.
4, 3.	50	50	30-45
1, 0		100	1 min.
rubbing crayon	25	75	1/2 - 1.
tinche, solid	75	25	30-45
light water washes	50	50	30-45
" solvent "	75	25	30-45
medium water "	50	50	45-60.
" solvent "	25	75	1-2

Use less water on plate
than on the stone.

dark water ^{wash} solvent	100	1-2.
dark solvent "	100 (pH 2)	30-45.

19-78

For effect, image must be
right way around.
(Mirror image for bed press.)

with age: rub down hard as for
asphaltum.

↑
wash off with warm water.

Prepare ink.

= roll up in different directions.

(roll up rapidly off slab
slowly on stone.

but the same for each print.
repeat from slab to stone 4 times.
(4 passes).

make sure that stone is evenly
damp - otherwise ink will stick
in that spot.

Proof image on newsprint

P then blotter

P then tympanum.

line up scraper bar over beginning
of stone + wind down pressure
of press. - till touches the 1-stone.

Grease tympanum to + spread it
before printing.

After each proof.

1st pass - very rapid to mop up
squashed ink.

Repeat inking procedure above.

With each proof. lift tympanum as
it rolls through press
on rolling back - lift tympanum
+ blotters.



Roll up with resin, talc & gum

Re-etching.

Repeat the first etching procedure but take into account whether ink is too heavy or light.

Resin & talc & gum after this.

Registration & printing.

Mark on stone showing the paper size & mark centres with T on the stone

Tear paper to size with knelled straight edge. Water mark read the right way is top paper surface.

Select scraper bar - use correct bar on respective press.

Take tympan & clean edges.

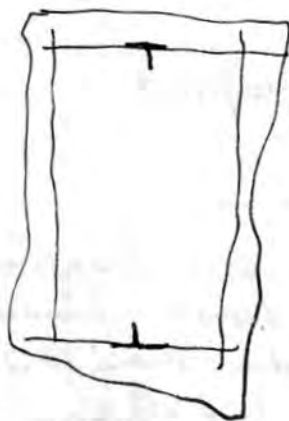
Use wood chocks to hold stone on bed of press. Place stone on rubber mat.

Stone - ensure no water marks.

if so, re gum & wait till dry.

- remove old image with temp.

Leave temp film & scrub up with rub up ink.



- dry and mash out with
stumps again.
- fix drawn image with
rub-up ink.

Inking

- determine viscosity of ink:
dry mixing in magnesium carbonate
& mixing: test ink by lifting
it up on spatula & ink dries
at 2" from base.
if too stiff add more ink.
- do not roll out too much ink as
it will tend to fill in the image.

Rolling up.

Wash out rub-up ink with
water & sponge FAST to prevent burning
the image off.

remove water.

Roll up with ink till close to dry.

Re-net (with sponge)

& change direction repeatedly
using more ink.

Roll plow to deposit ink

faster to remove ink.

Roll up till image is built up
with ink. (can feel the build
up by touch).

Lithography.

1. STONE.

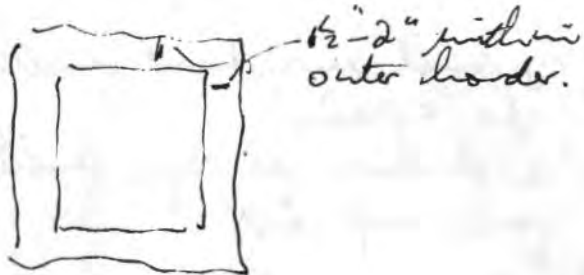
1.1 Graining.

- 1.1.1 80 grain carborundum x 4-5 times.
(to eliminate drawing).
- 1.1.2 150 grain carborundum x 3 times.
- 1.1.3 220 " " x 5 times.
(file + bench stone at the beginning of this step).

1.2 First Etch.

- 1.2.1 Coat with resin powder - dust with cotton wool.
- 1.2.2 Tale (not French chalk) - dust on + polish off with hand.
- 1.2.3 Put gum arabic on surface of stone - enough to give a solid cover.
Bench the stone dry checking the flow of bubbles.
- 1.2.4 Etch.
- 1.2.4. Removal of excess gum arabic:
Wash with newsprint.
Buff with cheesecloth.

- 1.3 Rolling up with ink + washing out.
- Wash out drawing carefully with gum turpentine + cotton wool.



1/2" - 2" width
outer border.

Leave drawing & washes (as per.)
on stone 24 hours before etching.

Gum arabic solution - 14° Baumé.
For borders: 1oz gum + 10 drops ^{nitric} acid
(14° B) (70%).
elliptic acid - 2 coats on borders.

For drawing
Ready materials: ^{liver} masking tape, cases
solid tusche - water
- distilled water
- pine turp. ↓
- lacquer thinner

Use zincographic ink in
technical pens.

Receipt. 21082.
No. 4.

Baker Lake 1976.

Panguirtung 1977.

POV ungnituk 1977.

Cape Dorset 1977.

and film.

Sculp.	1.	1KKidluak	Lake Harbour.
	2.	"	"
	3.	"	"
	4.	Kolola	"
	5	1KKidluak	"

Pris from west.	Kananginak	Cape Dorset.	1971.
Stone Cuts.	Lucy	Cape Dorset	1962.
	Pi'ss edak.	"	1970
	Kingmeata	"	1970.

Piranesi. The Prisons
1720-
1778. " " " " " " " "
Vedute di Roma.

Tivi Etok.

George River.
Ungava Bay 76.

Lucy Lucy Dorset.
Throat Singing.

Voice from my
dreams. Oonark. Toolooktook.
Baker Lake.

Kananginak Litho. Cape Dorset 76.
"Shaman" Anusitashé. Baker Lake.

Eliyakota. Litho Dorset.

Tookome. 2 headed dog. Baker Lake.

Tivi Etok George R. '75.

Photo in pub.
G. Leblanc.
310 Madison Ave.
Apt. 10. N.D.G.
Montreal.

T.V. Contacts.

Adwar. 100 5th Ave. (bet. 15/16 Sts).
7th floor. # 12-50/30 min.

Technisphere 215 E 27 St.
Ph 889-9170.

MPCS. 514 W 57th St. (bet. 9/10 Ave).
Ph 586-3690.

Rawstock.
9 E 37th. (5/Mad.).
Ph. 679-1218
for reconditioned.



1	1 Kikilauk
2	"
3	"
4	Kalola
5	"
6	1 Kikilauk

Cafe Baret
1971
Cafe Baret
1975
" 1970
" 1972

Kanary Inak
Local
Pisces
Kipwaka
The Prisoners
Lulu & Lulu

- Wolf +
- ✓ 18 Rubens. Fox Hunt. o/c. 1615-18.
 - ✓ 19. " Atlanta & beleager o/w. 1615-18.
 - ✓ 20 Jacob Jordaens. Visit of St John the Baptist & his parents to the Infant Jesus & his parents. 1620-25.
 - ✓ 21. Rubens Venus & Adonis o/c 1635-38.
 - ✓ 22 " Virgin & Child in S. Joseph, Elizabeth & Infant of the Baptist 1608-10. o/w.
 - ✓ 23 " Triumph of Henry IV o/c. from o/w. 1628-30.
 - ✓ 24 Eugenio Lucas City on a Rock o/c. 1824-70. Spanish.
 - ✓ 25 Goya. Spanish Majas on a Balcony. 1746-1828. o/c. 1810-15.
 - ✓ 26. " " Dona Xosefa Baranana de Goicoechea. o/c. 1805-10.
 - ✓ 27. El Greco. Vision of St. John. 1608-14. Spanish 1541-1614. o/c.
 - ✓ 28. " Adoration of the Shepherds. o/c. 1605-1614.
 - ✓ 29 Tiepolo. Glorification of the Guisamanian skeletons for ceiling decoration. o/c 1782-1783. Family Ceiling in Ducal Palace, Genoa.
 - ✓ 30 " Apotheosis of Spanish Monarchy o/c 1764. Ceiling for Royal Palace, Madrid.
 - ✓ 31 " Allegory of Planets & Continents. o/c 1752. Ceiling over staircase of 7 Residency, Würzburg.
 - ✓ 32 " Glorification of Francesco Barbaro. Ceiling for Palazzo Barbaro, Venice. o/c 1745-50.

Met. Museum. ✓.

- 1 Irish.
- 2
- 3.
- ✓ 4. Tintoretto. Doge Alvise Mocenigo presented to the Redeemer. 1577.
- ✓ 5. " Finding of Moses. 1570.
- ✓ 6. Titian. Venus & the Lute Player. 1560-65.
- ✓ 7 " Portrait of a Man 1515.
- ✓ 8 Jean Bellecambre Le Cellier Altarpiece
- ✓ 9 Jean Clouet Charlotte de France 1509. 1516-1524
- ✓ 10 " " 1475-1544. Guillaume Budé 1467-1540.
- ✓ 11. Toon van Clare. Virgin & Child with (1507-1540/41). St Joseph - 1513. (Flemish.)
- ✓ 12. Cornelius Engelbrechtsz. Crucifixion with Saints & Donors. 1468-1533. 1520-30.
- ✓ 13. Hans Memling Woman with a Pink. (Flemish. 1465-94) Tempera on wood 1470.
- ✓ 14. Hans Holbein the Younger. Lady Rich 1497/98 - 1543. (Elizabeth Gant oil d. 1558). Tempera on wood 1540-43.
- ✓ 15. Durer. Virgin & Child with St Anne. 1471-1528. Tempera & oil/egg. 1519
- ✓ 16. Joachim Patenir landscape with Portance of St Jerome, Baptism of Christ & Temptation of St Anthony. 1515-19. Tempera & oil/wood.
- ✓ 17 Bruegel the Elder The Harvesters (July). 1551-1569 Oil on wood 15765.

Met. 1 Dec.

Manet Woman with a parrot.
Oil on canvas. Painted 1866
Exhib. at the Salon of 1868

Lozano saluting.
Oil on canvas. Signed lower left
:Manet

Courbet. Alphonse Promyet

Manet Funeral with panoramic view
of Paris. Oil on canvas, c. 1870

Courbet The sea.
Oil on canvas c. 1865-66.
Signed lower left.

Manet The Spanish singer.
Oil on canvas, signed & dated
at right, 1860.
Exhib. at Salon of 1861

Courbet Monsieur Suisse
Oil on canvas; signed at left.

Damier The third-class carriage
Oil on canvas about 1855

Manet Mademoiselle Victorine in the
costume of a hopscotch
Oil on canvas, signed & dated lower
left 1862 Exhib. at Salon des Refusés, 1865

Met. 1st Dec.

Bozanne Card players. Oil on canvas c. 1890-1892

" Mme Bézanne in a red dress
Oil on canvas c. 1889-90

" Near the pool at the Jas de Bouffan.
Oil on canvas c. 1883.

" Mme Bézanne in the conservatory
(Hortense Fiquet, born 1850)
Oil on canvas c. 1880

" Still life. Oil on canvas c. 1877

" " - Apples & pears
Oil on canvas c. 1885-1887

" Gulf of Marseilles seen from L'Estaque
Oil on canvas - 1883-1885

" Mont Sainz Sainte-Victoire
Oil on canvas c. 1885-1887

" Uncle Dominic. Oil on canvas
1865-66

" Still life with ginger jar & egg-plant
Oil on canvas about 1890.

" Still life - apples & pot of provisions
Oil on canvas, about 1885.

- ✓ Manilla View of Rue Ragn Ravignan
- ✓ Deverat Invitation to the side-show
(La Parade) 1887-88.

- ✓ " Detail. (as above)
- ✓ Monet Haystacks in the snow 1891.
- ✓ " Rouen Cathedral, 1894
- ✓ " The aux oies near Vernon
- ✓ " Bridge over pool of water lilies, 1899
- ✓ " Boating, 1874
Litho at below of 1879
- ✓ Renoir In the meadow, 1890
- ✓ Laurence In sofa.
Oil on cardboard. c. 1895
- ✓ " The Englishman at the Moulin
Rouge (William Tom Warriner)
Oil & gouache on cardboard.
- ✗ ~~Pissarro Boulevard Montmartre on a
winter morning, 1897~~
- ✓ Monet morning on the Seine near
Giverny, 1897

- ✓ Monet Fishing in Saint-Ouen, near Paris
Oil on canvas, c. 1860.
Based on composition by
Annibale Carracci & Rubens.
- ✓ Courbet Young ladies from the village
(The artist's 3 sisters)
Oil on canvas. Litho at below 1862
- ~~Sey~~
- ✓ Van Gogh. Trises, 1890
- Cypresses 1889
- The first steps, 1890
- The flowering orchard, 1888
- ✓ Rousseau Repast of the lion c. 1907.
- ✓ Gauguin Two Tahitian women. 1899
- ✓ " La Vierge Maria, 1891
- ✓ " A farm in Brittany c. 1894
- Van Gogh Sunflowers, 1887
Madame Ginoussy
(L'Artisienne) 1888

Hofmann Veluti in Speculum, 1962
Albers Hangage to the square, on clear blue,
oil on masonite, 1963
de Koonig Lasted Monday, 1956? 65?
oil & newspaper transfer on canvas.

Motherwell, Open no. 37 in orange with
charcoal line.
palmer paint & charcoal on
canvas, 1968.

Rothko Reds no 16, 1960.

Hofmann, Lust & Delight, 1965

Held. Mercury zone III
acrylic on canvas, 1975.

1-12 Les levines.
Open Slates installation.
13, 14 Chuck Close. Robert. 104, 72cm.
Synthetic polymer paint & ink +
graphite on canvas. 1973-4.
15 R. Motherwell Open No 17 (Blue)
1968.

Monet Vetheuil in summer, 1890
" Sunflowers, 1881
" Path in the Ile Saint Martin,
Vetheuil, 1880
" Bloysan & Amiens, 1882
" Apple trees in bloom, 1873
" Apples & grapes, c. 1880.
Kandinsky Improvisation #27, 1912
Severini Ovens - Helice - Mer, 1915
Gorky Water of the flowering mill, 1944
Chaikin Odalisque
Picasso Head, 1901-03
De Chirico Portrait of the artist, 1911
Picasso The actor, 1905
The coiffure, 1905
Gutrusse Stein 1906
Detail as above
Matisse Pineapple, 1949
Bonnard The Terrace at Vernon,
1930-38

- 14 Detail from (11)
- 15 " " (12)
- 16-20. Matrice Jeannette.
(Jeanne Vadein).
1910-13. bronze. Slates I-V.
- 21 Matrice Dance 1st Version. 1909 Oil.
- 22 Bath 1909. Oil
- 23 Music (Sketch) 1907 Oil.
- 24 Notre Dame 1914 Oil.
- 25 Study for Dance (1st version) 1909
pencil.
- 26 Le Serpente. 1909. bronze.
- 27 Goldfish + sculpture. 1911 Oil.
- 28, 29 Reclining nude. 1907 bronze.
- 30 The Red Studio 1911 Oil.
- 31 Piano Lesson 1916 Oil.
- 32 The Moroccan. 1916 Oil.
- 33 L'annonciateur Rayonist Composition:
34 Melody. L'annonciateur, Michel Construction
1921.
nickel plated iron, welded.

- 16/17 Detail. "Demouille d'Anignon".
- 18 Picasso. Head of a man.
(Study for demouille)
- 1907 W'edow.
- 19 P. Repose. 1908 Oil.
- 20 Evreque Rd near l'Estaque 1908 Oil
- 21 P. Fruit Dish 1908-9 Oil.
- 22 P. Landscape. 1908 Oil.
- 23 P. Still life with liquor bottle
1909 Oil.
- 24 P. Woman in a chair 1909 Oil.
- 25 B. Guitar 1913-14 ^{pastel paper & pencil} oil.
- 26 P. Man with a hat 1912 ^{charcoal ink} ~~pastel paper~~.
- 27 P. Card Player. 1913-14 Oil.
- 28 Mondrian. Composition in Brown & Gray.
1913/14 Oil.
- 29 " Composition V 1914 Oil.
- 30 " Blue Facade (Composition 9) 1913-14
Oil.

b = close up.

- 1-6 Monet Water lilies.
- 7 Mondrian. Colour planes in Oval 1914 Oil
- x 8 Composition c1920 Oil.
- x 9 " 1921 "
- 10 " in White Black + Red 1956
Oil.
- 11 " in Red Blue + Yellow 1937-42
Oil.
- 12 " 1925. Oil.
- 13 " in Yellow Blue + white 1937
Oil.

For Pratt.

1 para on lecture.

- content.

- title.

Before leaving. } 7th Yale.
slide lecture.

in performances.

- statements. (for press release).

- photo for use on poster.

Biography to Andy.

- 1 Convert video from PAL to American Standard.
- 2 Let Andy know definite arrival time in N.Y. in Jan.

	<u>Andy's</u>
Thurs	not there
Wed.	in + out.
Thurs	small am - 2.30 pm.
Fri.	pm. early evening.

by Fri. hand to Andy

+ discuss.

minute + hour from Jack Cross.

by 31 Dec. whether or
or not.

C41 Tetanol.
Process NK 2.

- ① Colour developer. $30.0 \pm 0.3^\circ\text{C}$. (1st + 2nd) 8 min.
(3rd + 4th) 9 min.
(5th + 6th) 10 min.
- ② Bleach bath. $34.5 \pm 4.5^\circ\text{C}$ 6 min.
- ③ Washing $34.5 \pm 4.5^\circ\text{C}$ 3 min.
- ④ Fix bath. $34.5 \pm 4.5^\circ\text{C}$ 6 min.
- ⑤ Final wash. $34.5 \pm 4.5^\circ\text{C}$ 3 min.

Film.

- ✓ 1-20 Performance
- ✓ 21-33 Dennis Oppenheim.
- ✓ 34/5 Arakawa Names Birthday.
- ✓ 35/6 " Moral / Values / Using the Mind.
- ✓ Berys Felt Suits.
- Alan Saret. "3 Mother Idea; Cuneiforms & Air, Bicolour Water Arrangement, + Meshwork Canopy".

////

10V

1477 Surface Correction $\frac{15}{20}$ \$70 -

12 Working fragments for Sand Memories
12. 1977 \$ 75.

SOLD.

2 Sand Memories at Durst & Doone St.
20 1978

9 Absorption Kit 1976 \$70
22

18/100 4 Seasons Guide \$7.50

all prices less. $\div 33\frac{1}{3}$.



Left At the coast 7/5/78.

air bed. | fudge
sleeping bag. | eggs.

tomatoes | tomatoes
bone steak

roast | beer.
chops. etc. | cans.

pop.
pineapple.
b. beans
sultanas
cereal (4).

TED HOPKINS
54 Greville St.
Prahan.

For printing multiples in offset
litho process for my own books etc.

check out the necessary to do
the binocular vision booklet.

but this time in 2 columns + with
all photos duplicated; one on each
side of the cut.

John Nixon.
Flat 2 No.7.
Crimea St
St Kilda.
Vic.

MIKE PARR
P.O. Box M56
NEWTOWN SOUTH
NSW 2042 TEL: 512555

Barbara Campbell.
80 Stonehaven Cres.
Deakin
Act.

Handwritten text, likely bleed-through from the reverse side of the page. The text is mirrored and difficult to decipher but appears to contain several lines of cursive script.