

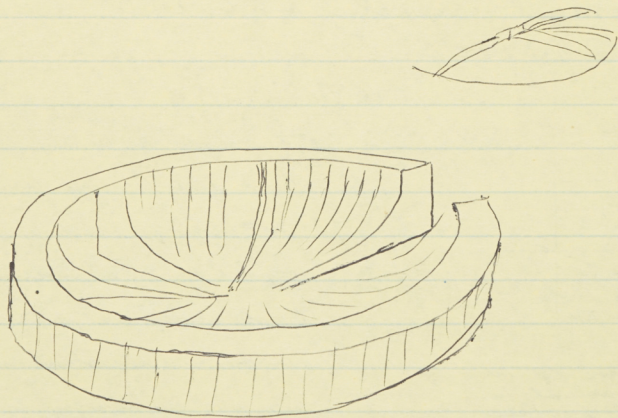
Style Galant

I cannot remember when I did not have an interest in history, but of all of these major interests ~~not~~ none is dearer to me than the study of the Eighteenth Century.

Over the years my brother and I have collected what amounts to a significant collection of antique costume. The range is focused primarily on mens attire of the eighteenth century although it includes some 19th century examples and even some sandals from Roman Britain.

Here we have a beautiful but worn gentlemen jacket from the late seventeenth century. My aim here is to show a still life of the late twentieth century but to compose it of effects from another time still in existence in the present and by doing so make a statement that the past is part of a living present. Time has had its way but ^{it} cannot dim the beauty nor ~~and~~ ^{after} the great dignity of this relic. To me the juxtaposition of two eras with the implications of the span which separates them, into a single moment which itself ~~becomes~~ takes on its own ^{picturesque and} continuity as a painting is pure poetry and it is ^{the} ~~in~~ this poetic vision that drives me and not just ~~just~~ a desire to record a picturesque antique.

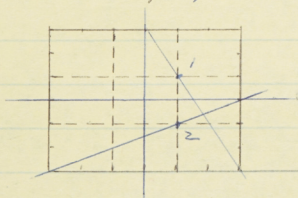
were in their own ways, models reflecting
the principles of ~~creation~~ and conditions
of this first creation. It could be seen
~~sending~~ its message could be ^{read} seen in
the clothing they wore, their jewelry, hairstyles
~~facial and body painting~~ in the buildings
they planned and in the many kinds of offerings
they made. All pottery, even the most humble
partook of ^{this reflection} ~~this~~ ^{and ritual order} ~~age~~ of origins, but the
more elaborate ritual vessels became
important ritual spaces themselves and had
to meet even more ~~space~~ requirements for
the establishing of ^{that} sacred ^{the} space and the power
of the center.



What follows here is a system based on the bisymmetry reconciled with ternary symmetry. Although I have not yet worked this ~~out~~ with any definite work of art I have a hunch that this scheme is going to be important in Maya Architecture

How can a rectangle be ^{organized} ~~proportioned~~ ^{based on 2} so that one system recognizes bisymmetry and the center, while at the same time allow its self to be divided into three equal parts and still harmonize

Simple, $2 \times 3 = 6$



IV. six = number associated with center and fire and apia into the underworld the sixth direction. Notice this scheme results in 9 divisions of the rectangle the number of levels of the underworld

I. Blue lines are binary division

Black lines ternary division

II the Binary from center of side to opposite corner connects with the

ternary division at points 1, 2 laying

off the very important middle square

which is equal in size to the other 8 squares.

III There are nine equal squares made from a division of the sides of the rectangle into six segments. The dimensions of the sides do not matter although they can be made harmonious by adding or subtracting a third from one of them.