

ROOM 1.

The room is about 12' by 8' by 6'6" high. It has two vertical walls and two walls which slope into the room at an angle of about 20 degrees from the vertical. The walls are distributed in opposing like pairs i.e. sloping opposite sloping and vertical opposite vertical. The two sloping walls meet the floor on its two short sides, so that whereas the floor is rectangular in shape, 12' by 8' the ceiling is just about square 8' by 8', owing to the inward slope of the two walls. All the wall surfaces and the ceiling are painted matt white, the woodwork is painted gloss white. The floor is made of bare polished wooden boards of irregular size, partially covered with carpet.

In the centre of one of the vertical walls there is a small window. The window is in fact not quite in the centre of the wall, rather it is equidistant from each corner but positioned so that the top of its frame touches the ceiling. The window frame is about 2'6" square. The window is composed of two sections, both fastened by a simple catch to a central pillar of the frame and both hinged to the frame on their respective sides so that both open outwards from the room space. At the moment of description they are both shut. Each of the two opening sections of the window is divided into six segments, two vertical sets of three segments in each section. The window is set in a deep niche in the wall about 4' square by 1'6" deep. The window frame is set in the top of this niche, which is formed by the ceiling. The vertical sides of the niche slope in towards the window frame so that the interior measurement of the niche which surrounds the window frame is 3' across by 4' high. The bottom of the niche has a wooden cover on it and this forms a window seat. On the window seat are a number of objects. There are four pieces of cut and painted wood joined by slotting to form two units of two. One unit is composed of a blue piece and an orange piece. The other is composed of a lime green piece and a bottle green piece. Hanging on the lime green section is a string of small glass beads, black and yellow in colour, which are supposed to have come from Morocco but which were purchased in Portobello Road market. In front of the painted wood pieces is a toy ship made from simple wooden blocks, roughly shaped, painted white and partially covered in an intricate design of red, green, mauve, orange and black. Between the ship and the painted wood pieces is a small wooden axe, unpainted but polished, supposed to be of aboriginal origin. There are a number of primitive drawings on the blade of the axe which represent Australian animals and birds and which seem to confirm the origin of the axe. In front of the prow of the toy ship there is a piece of wood, a section from the branch of an ash tree. To the right of all these things is a heap of bits of stuff: a number of fossils of varying types from somewhere on Salisbury Plain; some fragments of pottery picked up around

the Acropolis at Tarquinia (assumed to be Etruscan); fragments of clay pipe stem from various locations around Wincanton; a yellow card with a phone number written on it; a broken section of unglazed earthenware field drain, standing upright and containing some dead branches the tips of which come up to the middle segments of the window; a small wooden skittle found in Mill street; seven small square pieces of pottery with a heavy metallic glaze on them and each having a set of six holes three on each of two opposing sides. These pieces were to form a bracelet, joined together by being threaded through the holes; some twigs from a fir tree, the needles of which have come off and are scattered ground the heap; a node of iron, questionably a meteorite; a pile of identically shaped pieces of cardboard painted either red, blue, orange or yellow which will lock together as a jigsaw puzzle having all its pieces the same and no determined pattern; two cowry shells; an old bullet supposed to have come from the Gettysburg battle field and finally two hand made and very tarnished copper rings. To the right of this pile are five pieces of ceramic, four of which are glazed and represent various forms of face and the fifth of which is unglazed and represents a squatting figure. In amongst these five pieces is a small wooden doll, a model of the warrior god of the Hopi Indians. On the floor immediately below the window is a red and black mottled mat. On this mat, to the left of centre, is a pair of white socks, rolled into a ball; to the right of centre is a pot containing some fir twigs without their needles. Outside the left hand edge of the carpet, against the wall, there is a pot containing three sticks all of about the same dimensions, 1'6" long by 2" thick, one of bamboo, one of blackthorn and one of hazel. Next to this pot and set flush against the wall in which the window niche is set, is a set of four stacking cupboards, the top right hand door of which is open. Pinned to the window side of this set of cupboards is a calendar for 1971. On the top of the cupboards are two model bullock carts one of which is being pulled by a yoked pair of bullocks and one of which is being pulled by a single bullock. There is also a glass screw top jar with no lid and holding a whisk, a broken section from a television aerial and spatulate shaped piece of wood, all of which have been used to stir paint; an object made from a clear perspex cube of about 6" side having an orange disc stuck in the centre of each face which is mounted into a grey cylinder about 1' long the other end of which is capped by a wooden hemisphere also painted grey. This assembly is bolted between two hollow hemispheres of about 9" diameter and made from green fibreglass. The hemispheres are bolted 'back to back' as it were, so that it is as if the central cylinder was mounted on an axle between these two as wheels. The left hand top edge of the set of stacking cupboards almost touches the sloping wall of the room, thus creating a triangular alcove between the side of the set of stacking cupboards, the wall and the floor. Inside this alcove are stacked three

small rolls of grey carpet, backed by grey foam rubber and a folding chair, having an aluminium frame and yellow plastic webbing. Just outside the right hand edge of the red and black mat is a pot containing several dry pieces of teasel, all of which save one are short and have only one head. The remaining one is about 5' high, being almost a complete plant and having six heads. Next to this pot and flush against the wall is a brown stained hanging wardrobe with the door open. Hanging inside the wardrobe is a pair of brown trousers, a red military jacket, a green, black and red striped blazer, a gold shirt, a navy blue blazer and a pair of grey trousers. Stacked inside the hanging space, underneath the clothes, are two pairs of trousers, some shirts, sports clothes and a sweater. Hanging on the open door of the wardrobe are three dark coloured ties and a paisley patterned red silk square. Underneath the hanging space are two drawers both of which are closed. On top of the wardrobe are four 'Coronet' yogurt cartons, one containing larch seeds, one containing pottery fragments and the other two containing soil. Between the wardrobe and the adjacent sloping wall, in the triangular space created much as before is a large stack of bits and pieces which extends well out into the room. There are many pieces of wood of varying types and sizes, varying in length from 1'6" to 6' and in thickness from 1" to 3"; also a wooden frame, 3' by 3'; a large number of paintings, some on canvasboard, some on hardboard and some on canvas, ranging in size from 9" square through a variety of rectangular and square shapes to 5' by 4' and 3'6" by 6'6" as being the largest two. One of the paintings is recognizably of the view through the window, somewhat magnified (the painting is about 3' by 4'), the rest of the paintings not being recognised as having an immediately obvious connection with the rest of what can be seen in the room though one could probably be determined given time. Most of the smaller paintings are framed in white frames, the remainder, from about 2' square upwards being as they were painted, either on stretchers (if canvas) or batoned (if board). Stacked amongst the stuff in the alcove is a branch with a fir cone on it, the whole being painted yellow and varnished; some blank pieces of hard-board; a piece of smoke grey perspex cut into the silhouette of an American G.I.; a few small pieces of card; a roll of basket cane; some rolls of paper; a small easel; a piece of picture glass with one broken corner; a brown, green, yellow, white and red striped duffle bag and a small blue grip. If one imagines a line drawn across the floor of the room between the midpoints of the lines of meeting of each of the sloping walls and the floor, starting at the wall against which the paintings are stacked and moving along this line towards the opposite wall there are found several objects within the central strip of the room indicated by the line. Opposite the wardrobe and situated with their heels very near the hypothetical line (or where the line would be if it existed which it doesn't)

and with their toes pointing towards the wardrobe is a pair of black lace-up boots and next to them, with the same orientation, a pair of black slip on shoes. Further along from these, straddling the supposed course of the line and opposite the window is a wooden table. The table has a top 3' by 3' which is covered by a very dirty and paint stained sheet. On the tabletop and on top of the sheet are a variety of stuff. There is a book clip which contains six books, a pamphlet, a post-office savings book, two cheque books, a piece of 3/4" five-ply 6" by 2', two folded sheets of green blotting paper, a brown paper bag containing three Roneo wax stencils and three carbons and a white paper bag containing a packet of typing paper and some stamps. To the right of the book clip are three small boxes, one made of blue plastic, one made of black plastic and one covered in brown leather. In front of these three boxes is a Coronet yogurt carton containing water in which is standing a white carnation. In front of the book clip are; a small tin holding paint solvent; a Coronet yogurt carton holding two pencils, two rubbers, some pins and two Stanley knife blades; a metal ruler, 1' long; a bottle of black ink; two packets of chewing gum; a razor blade and some pieces of foolscap paper. Next to the book clip on the left hand side is a round mirror mounted on a metal stand. There is a light bulb mounted on the stand behind the mirror, so arranged that when plugged in it would shine through a circular frosted glass panel in the bottom of the mirror. The face of the mirror is obscured by a piece of paper with a reminder for a radio programme written on it. In front of the mirror are; a roll of sellotape; a bunch of keys tied with string; a polythene bag; an address book; a pair of scissors in a leather case; a stack containing one file, one notebook and three books. To the right of this stack is a book with a folded piece of paper on top of it. Underneath both the stack and the last book mentioned is a folded sheet of green blotting paper. I am sitting at the table, writing on the sheets of paper in front of the book clip, yogurt carton, ruler etc. The chair on which I am sitting is very plain, made of polished wood, the legs straight but simply shaped, and having a straight back and a padded leather seat, Hanging on the back of the chair is a faded blue denim jacket. The chair is standing on a turquoise green and blue mottled carpet of the same size as the red and black carpet mentioned earlier. I am sitting facing the window so that the table is between me and the window. The blue and green carpet and the red and black carpet are thus on the floor on opposite sides of the table.

Continuing to move along the line earlier suggested, on the floor next to the table, slightly off centre away from the wall containing the window, is an embroidered Indian carpet, 6' by 3', having its longer edges parallel to the long sides of the room, positioned so that it is about a foot clear of the wall at one end and touching the left hand nearside leg of the table at the other.

Standing on this carpet at its wall end are an ashtray, an alarm clock, a box of matches and a chair. The chair stands on a single column, which comes out of a large disc and about which the chair revolves. The chair is covered in a black material which might be leather or it might be imitation leather, the base and column are made of steel. The door to the room is set in the wall opposite the wall which contains the window. It is opposite the wardrobe i.e. at the end of the room in which the paintings are stacked. There is a light switch just outside the edge of the doorframe in the short section of the wall. (It is noticed that the wall is divided into two unequal sections by the asymmetrical positioning of the doorframe). The light itself is set in the ceiling, opposite the middle of the window frame and about 3' back from the place where the window frame meets the ceiling. The light is not switched on. In the corner by the light switch is a stack of three cardboard boxes, painted fragmentarily in several colours and having portions of pictures cut from magazines stuck to their sides. These are also painted so that they are acceptable as integral parts of the surface of the boxes and do not stand out as imposed elements. Standing on an exposed upper surface of the bottom box in the stack are two round, glass ash trays piled one on top of the other. On top of the uppermost box in the stack is a Van Heusen shirt box, lying flat. On top of this shirt box is a shaving brush, a stick of shaving soap, a packet of razor blades, a razor, a polythene bag, a diary for 1971 and a driving licence case containing a driving licence, various membership cards, library cards and pieces of paper. The door opens into the room, being hinged to the doorframe along the edge nearest to the long section of the wall in which the door is found. The door is open at the moment of description but it can be fastened using a Norfolk latch, which has been mounted upside down into the door and so has to be jammed into position. There are also two bolts mounted on the door, one above and one below the latch, the latter can be used to bolt the door shut but the former is jammed. Hanging on a hook on the back of the door are a brown dressing gown, trimmed with a brown and gold cord and a brown denim jacket which has had the back seams unpicked that the jacket is in four sections, joined by the shoulder yoke. There is also a broad, cloth belt which is embroidered and has a short leather strap which threads through the buckle. In the skirting board near the door frame on the hinge side is a square pin plug socket, in which there is an adaptor. One plug is plugged into the adaptor. The lead from this plug goes to a light clipped to the headboard of the bed. The socket is switched on but the light has a switch at the headboard and is switched off. On the floor close to the socket is an electric fire, but this is not plugged in. The bed is set flush against the wall, its long side parallel to the wall. The headboard touches the sloping wall furthest from the door. The bed is made. It has nylon sheets. The top blanket, the only one

showing is caramel coloured. On top of this blanket is a file of papers. Underneath the bed there is nothing save the lead going from the socket to the light.

SECTION 2.

9:00 Saturday. I climb out of bed. pull on a shirt, pick up a towel and toothbrush and walk into the kitchen with them. Standing at the sink I wash my face and hands, dry them on the towel and clean my teeth. I walk back into the room, replace the towel and toothbrush, dress and open the curtains: the day is dry, but overcast and cold. I return to the kitchen, toast two slices of bread and boil the kettle. I spread butter and marmalade on the toast and make tea in the teapot. I run downstairs and open the front door of the flat. Bending down I pick up the two bottles of milk which have been placed beside the door, close the door and walk back upstairs to the kitchen. I open one of the bottles of milk and pour a little milk into the bottom of a cup. I pour a cup of tea, place the two pieces of toast onto a plate and carry the cup and plate back into the room. Placing the cup and plate on the floor beside the bed, I quickly make the bed, pulling the blankets and sheets up, tucking the edges under the mattress. I sit on the bed and have breakfast. While I eat I read a few pages from a book. I finish and, placing the cup on the plate and the book face down on the bed, I stand up, walk over to the table and sit down. 9:45. I position a notepad in front of me, pick up a pen and write an account of the previous day, Friday, spent in the studio. This takes me an hour. I put the pen down on the table and leave the room for the kitchen where I reheat the tea and pour a second cup. 10:45. I carry the cup back into the room, sit on the bed and pick up the book. I continue reading where I left off after breakfast until I finish the tea. I place the cup on the plate and the book face down on the bed. Standing up I lift a typewriter from the floor, carry it to the table and place it down in front of the chair. I clear a space on the table around the typewriter and sit down. I feed two sheets of paper with a carbon between them into the typewriter and set them straight. I place the account of Friday in the studio in order with an account of Thursday in the studio on one side of the typewriter and begin typing the accounts. As I type I glance from the writing to the typewriter keys and then to the copy and back to the writing. Before the accounts are fully typed I twice have to put fresh paper into the typewriter. 12:00. I take the top copies of the typed accounts and pin them together with typed accounts from Monday, Tuesday and Wednesday in the studio. I arrange the sheets in order, so that they read from Monday to Friday before pinning them. I do the same with the carbon copies. I fold the former sheaf of accounts and fit them into an envelope that I seal,

and address to my mother. The carbon copies I place in a file that I throw onto the floor. I pick up the plate and two cups, carry them into the kitchen and place them on the kitchen sideboard. I fill the kettle, place it on the stove and light the gas underneath it. I wash the plate and cups under the tap. The kettle boils. I rinse out the teapot and make a fresh pot of tea. I pick up a bottle of milk and pour a little into the bottom of one of the cups. I pour a cup of tea, carry the cup back into the room and sit down on the bed. I read Fridays newspaper and drink the tea. I read a review of a Constable exhibition at the Tate Gallery. I finish the tea and the review, put the paper down and put on a jacket. I pick up a small blue canvas bag and the envelope addressed to my mother, walk downstairs and out of the flat. 12:25. I post the envelope in the pillar box outside the flat and walk down to Camden Town market where I buy a cauliflower and a pound of onions. These go loose in the blue bag. I walk away from the market, up Camden High Street towards Chalk Farm, and stop at a large grocers where I buy a half pound of cheese. This is wrapped and follows the cauliflower and onions into the bag. I turn around and walk back down the High Street towards the underground station, stopping at the Plaza cinema to see what's on. I cross the road, go through the underground station and up to the bus stops in Camden Road. 1:10. I catch a twenty four bus to Victoria. From the bus stop I walk down the Vauxhall Bridge Road, turning left, into Millbank, just before I reach the bridge. I walk along Millbank to the Tate and enter the gallery. 1:50. I deposit the blue bag in the cloakroom and go straight to the room where the Constable exhibition is hung. There are only a few paintings, but each is shown as part of a series, with some of the drawings and oil sketches that Constable did on location in prior preparation to the studio paintings. There are also some of his letters and books on show. I walk slowly around the room, anti-clockwise and sit down facing a pair of paintings, both titled 'Glebe Farm' and both the same size - eighteen inches high and twenty-one across. The paintings have a close resemblance to each other though the one on the right is more highly finished. 2:00. I sit looking at these paintings for fifteen minutes, get up and leave the gallery. Coming out of the Tate I turn right and walk back along Millbank, stopping at a cafe about fifty yards before the Vauxhall Bridge Road. I buy a sandwich, a piece of cake, a cup of tea and have lunch sitting looking out over the Thames and Vauxhall Bridge. I leave the cafe and walk back to the Tate. 2:30. I go into the Constable exhibition and walk round in the same way as before. I sit facing the same two paintings. I can hardly see the paintings as other visitors to the gallery are standing in front of me. I walk over to the counter at the entrance to the exhibition, buy a catalogue and return to my seat. I read all the way through the catalogue and place it in my jacket pocket. 3:10. I twist around to my left and gaze at a

painting called 'Flatford Mill'. This is bigger than the two 'Glebe Farm' paintings, thirty-six inches high and twenty-four across. I look back to the 'Glebe Farm' paintings. I continue looking back and forth for about fifteen minutes, spending a couple of minutes looking at the group of two, then looking to the single painting for a while and then back to the two. On occasion I remove the catalogue from my pocket, consult it and replace it in my pocket. 3:25. I stand up, walk over to the cabinet where the books and letters are on show, glance at these and leave the exhibition. I stop at the cloakroom and regain the blue bag. Coming out of the Tate I turn left and walk along Millbank towards Westminster. I stop at the fishpond by Westminster Abbey and watch the fish swimming around. I continue past the Houses of Parliament and across into Whitehall. 3:50, Just before I reach the Cenotaph I catch a twenty four bus and ride to Camden Town. I get off at the request stop halfway down Camden High Street and cross the road. I go into a stationers where I buy a pen and a notepad. These go into the blue bag. I re-cross the road and walk up the High Street towards the underground station, turning left when I reach Camden Parkway. I walk up the hill and turn right into Regents Park Road at the top. I follow the road around until I reach Primrose Hill, cross the road and walk through the park. On the other side of the park I walk down the street until I come to number twenty three, a green house with yellow shutters on the corner of Saint Edmunds Terrace and Titchfield Street. I go through the front door, up the stairs and into the flat. I enter the kitchen, take the onions, cauliflower and cheese from the bag and place them on the shelf. I carry the bag back into the room, place it on the floor beside the chair and remove the pad and pen from it. I place the typewriter on the floor under the table, pick up a pile of papers and place these with the note pad on the table in front of the chair. I sit down and open the pad, pick up a bottle of ink and fill the new pen, wiping the barrel clean with a piece of tissue. I scribble a few times on the inside cover of the pad, practicing letter shapes with the pen. I glance at the top sheet of the pile from under the table and number the top page of the pad -1-. I write across the top of the page 'Productivity and the Growth of G.N.P.' 4:40.