

**SKETCHBOOK**

**JOHN YEADON**

**1965-1971**

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**1**



JOHN DAVID YEADON,  
BURNLEY SCHOOL OF ART,  
ORMEROD ROAD,  
BURNLEY,  
LANCS.

June '65 — March '66

**SKETCHBOOK**

**JOHN YEADON**

**1965-1971**







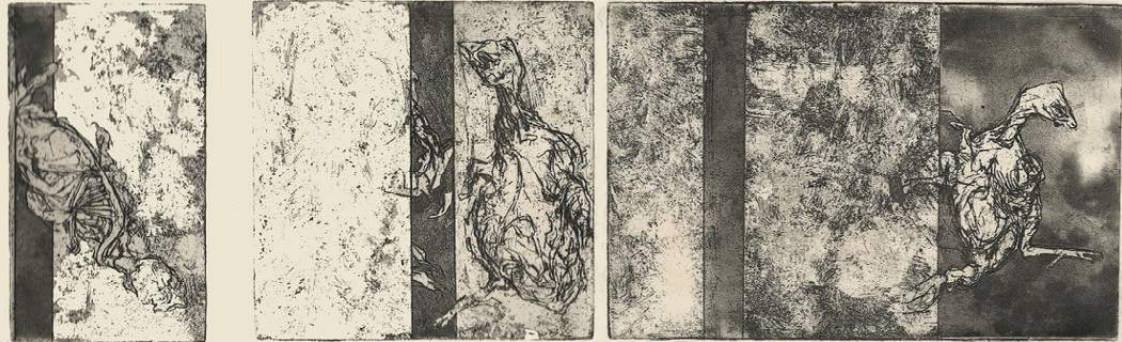
Sketchbook  
(Detail)



Beach Party (Detail)  
Painting  
258 x 305 cm, 1981



Sketchbook  
(Detail)



Foetus Triptych,  
Etching  
13 x 41 cm, 1981



## Sketchbook

Selected from John Yeadon's four handmade student sketchbooks from 1965 to 1971.\* With the inclusion of pages from one of his Scrapbooks.

Starting with his Pre Dip at Burnley School of Art and Municipal College (1965–1966), Dip AD at Hornsey College of Art, London, (1966–1969) and the Royal College of Art (1969–1972).

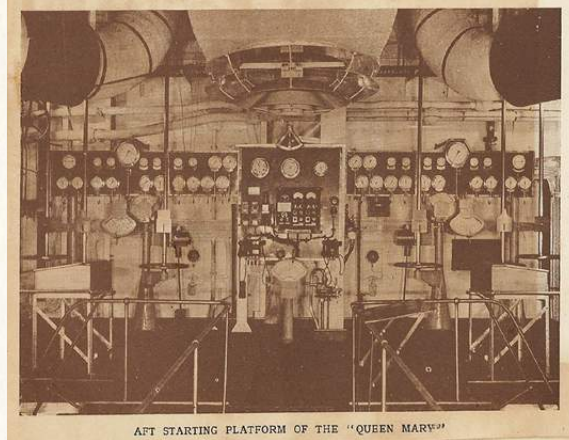
The arrangement of pages are not in strict chronological order but organised thematically. These sketchbooks give us an intimate insight into Yeadon's thinking as a young artist in his teenage years and early twenties.

Drawing has always been fundamental to his practice. Initially the sketchbook is a collection of information, later it is the site of conception of an idea and preparatory to a painting or print, but always with a sense of enquiry.

From Yeadon's observations of nature and his environment, a developing interest in Freudian theories, with his sexually charged landscapes, Rorschach images, comparative anatomy of human, animal, plant and machine and at the RCA, drawing experiments that echo Paul Klee's Pedagogical Sketchbook, to Yeadon's investigations into symmetry, mandala symbolism and Jungian archetypes.

\*He studied bookbinding on Pre Dip.





AFT STARTING PLATFORM OF THE "QUEEN MARY"

Sketchbook  
(Detail)



Witch Computer  
Painting

258 x 305cm 1981

## Everything out of the World

*We want to decipher skies and paintings, go behind these starry backgrounds or these painted canvases and, like kids trying to find a gap in a fence, try to look through the cracks in the world.*

Georges Bataille

While it may be stated that the scientific mind is at pains to categorise and separate elements and things, it is the artistic temperament which seeks to associate and conflate forms and structures with experience. Which is not to say that artists are not prone to dissection and experimentation.

The task of observation and picturing the world, or at least transcribing a little corner of it, provides the daily nourishment for the eye. While the findings throw up new alignments and conjunctions for the mind to conjured with.

The knotted forms of trees and skeletons suggest death and decay as well as the underlying beauty of natural forms, even when expired. Here is the unflinching scientific eye present also in Leonardo's sketchbooks.

The assembly of montaged media fragments belies the period of pop art as well as the surreal erotics of machinery and the sleek conduits of sexual reproduction explored by Paolozzi and J.G. Ballard. This heady mix is also interfaced with the expressive torments of the scream and crucifixion.

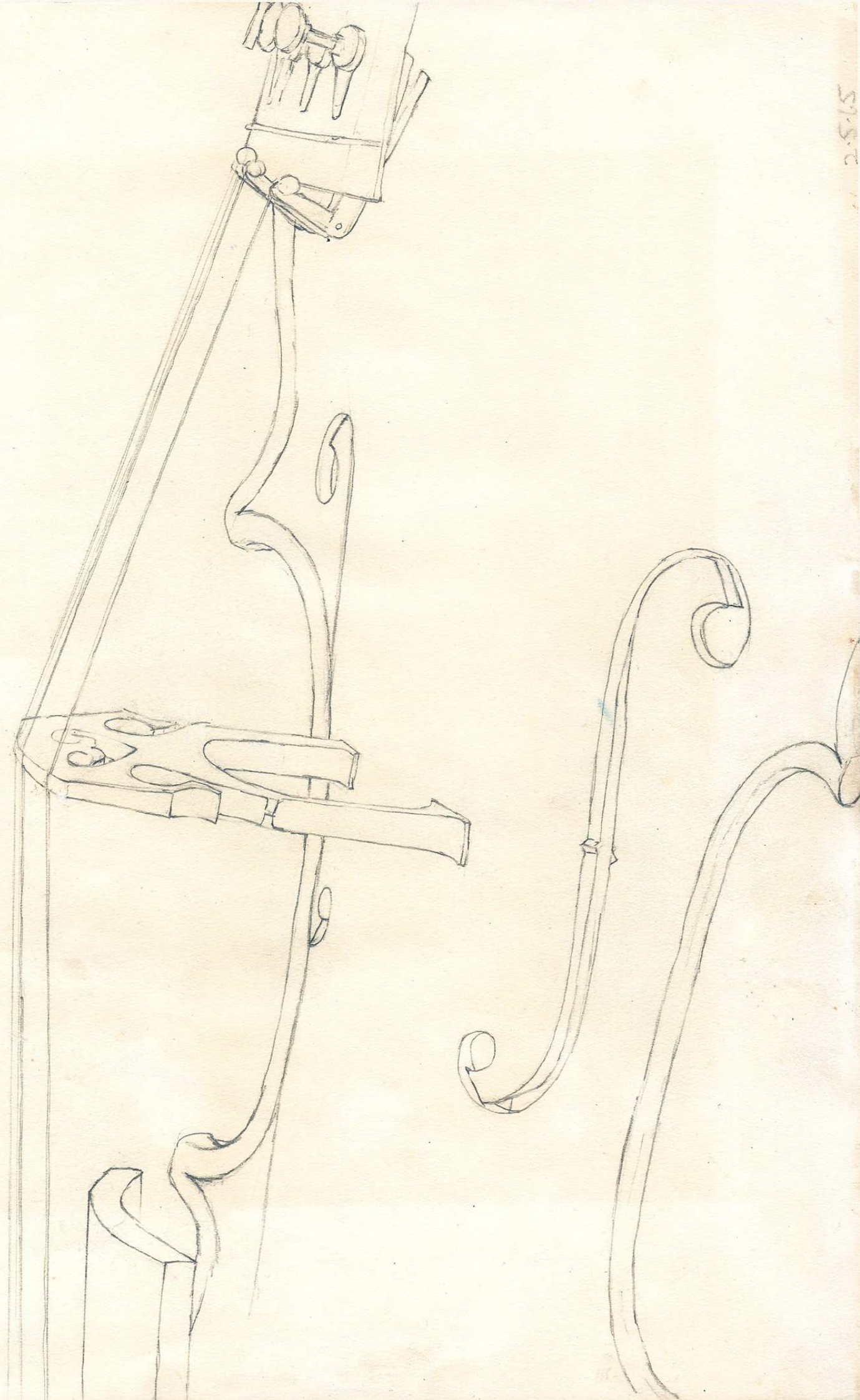
From out of this practise, fastidiously dated and captioned, emerges the obsessions and tropes of a lifetime's devotion to drawing, painting, and print-making.

On the following pages we encounter the exacting scrutiny and unflagging enquiry of a young artist who is honing his draughtsmanship and, by doing so, seeking to grasp resonant motifs and themes for development into larger painterly statements. Here are the kernels of future projects. In the Queen Mary image opposite we see a foreshadowing of the Witch computer paintings produced half a century later...

Stephen Pochin

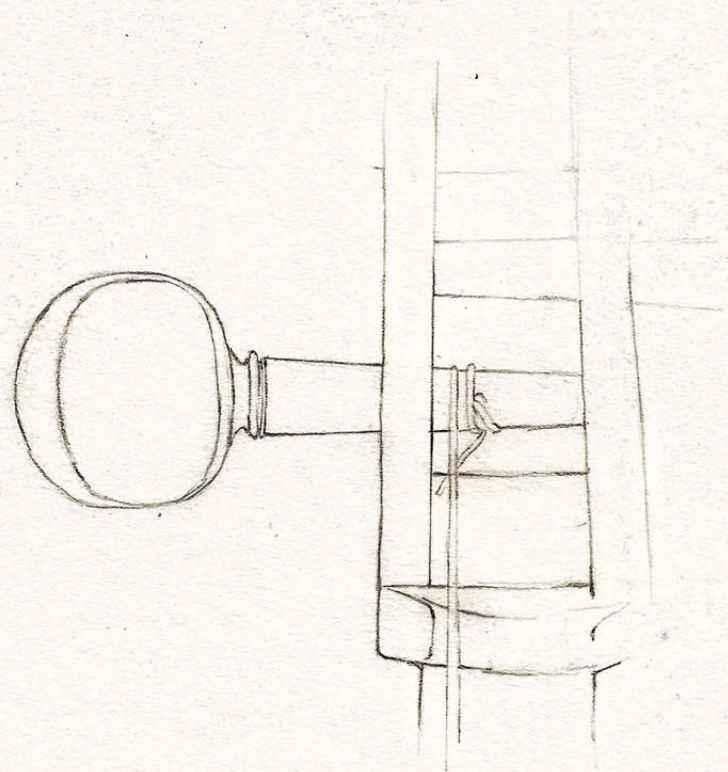
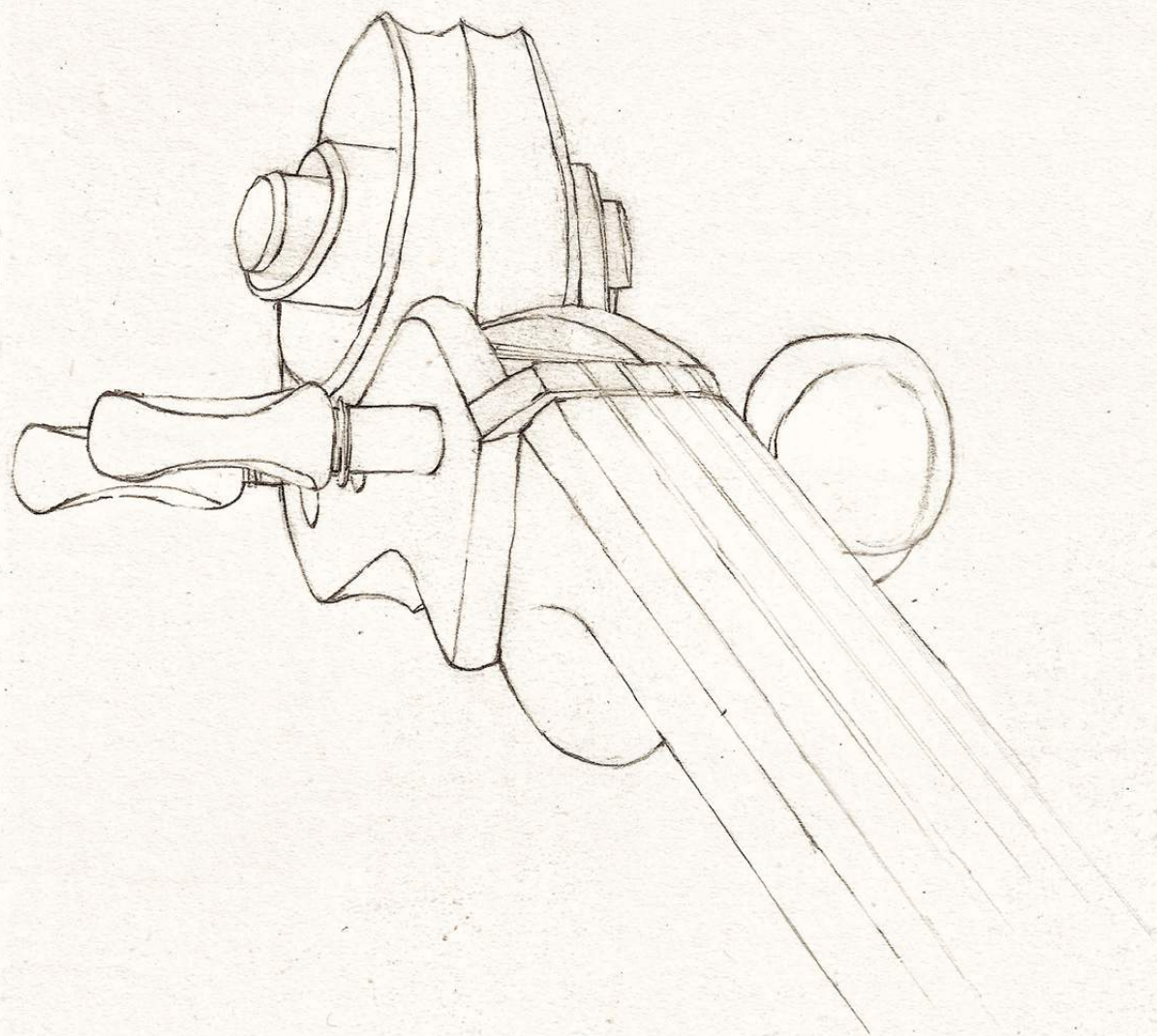
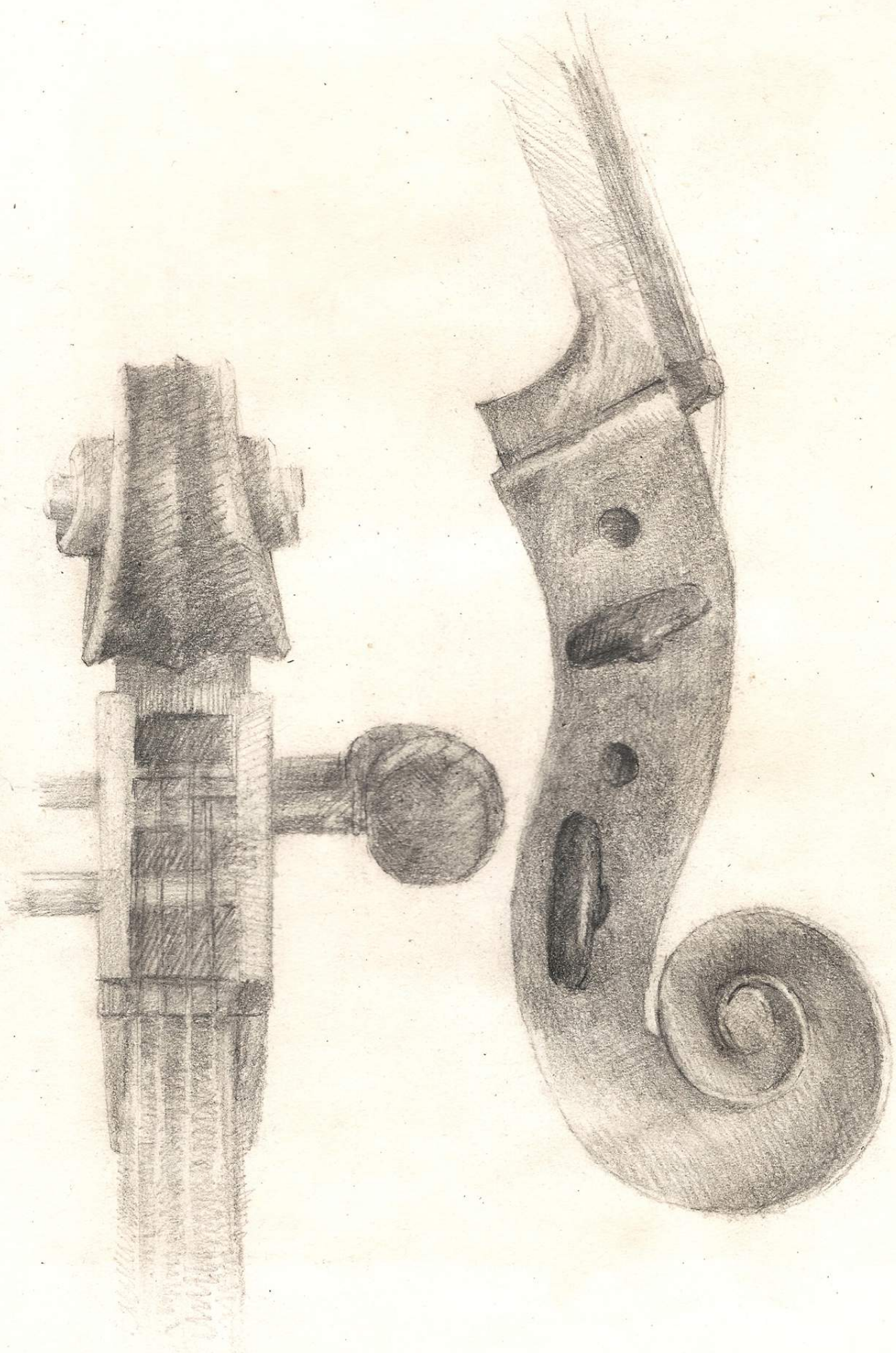


1965-1969

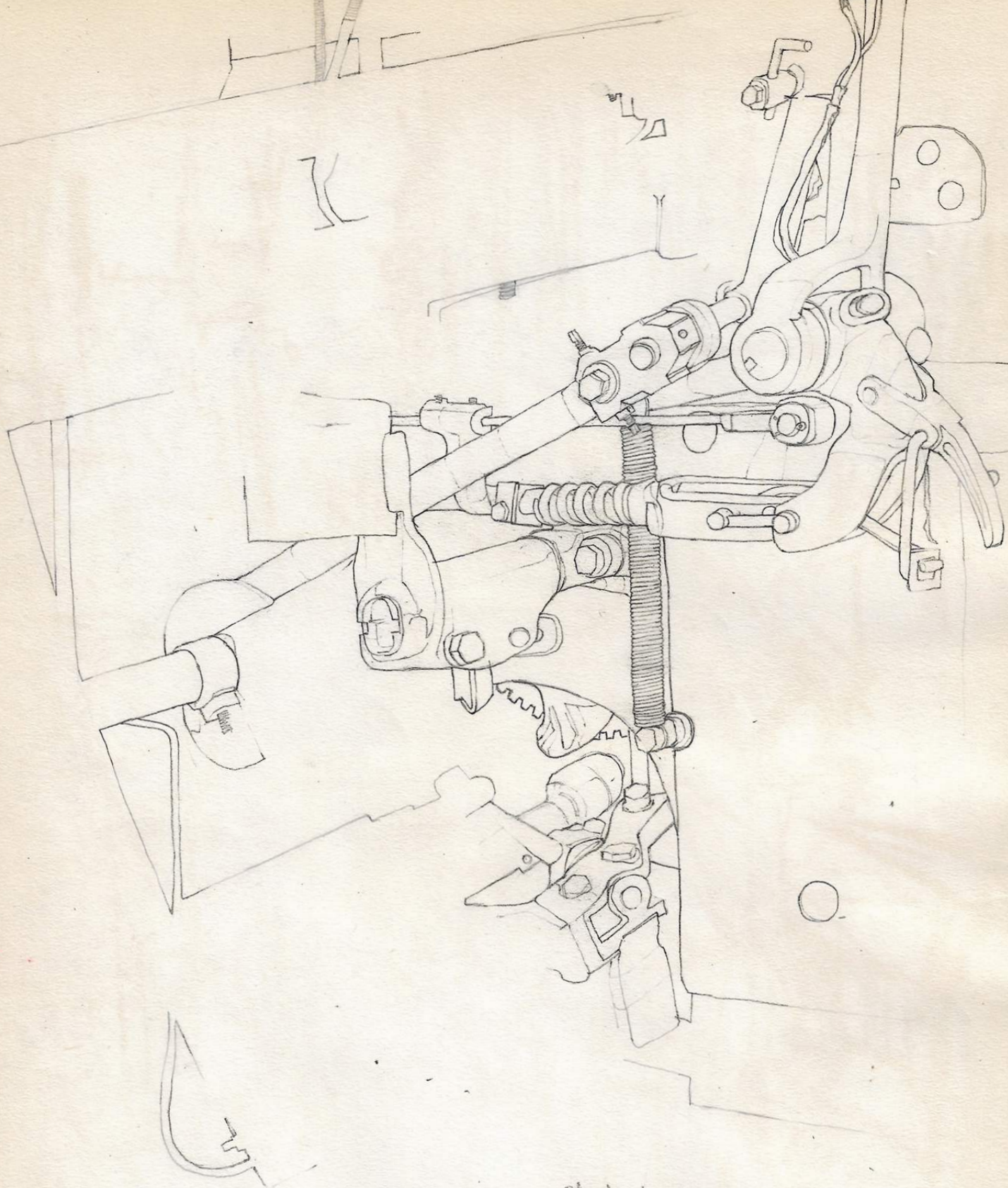


All human knowledge takes  
the form of interpretation.  
- Walter Benjamin





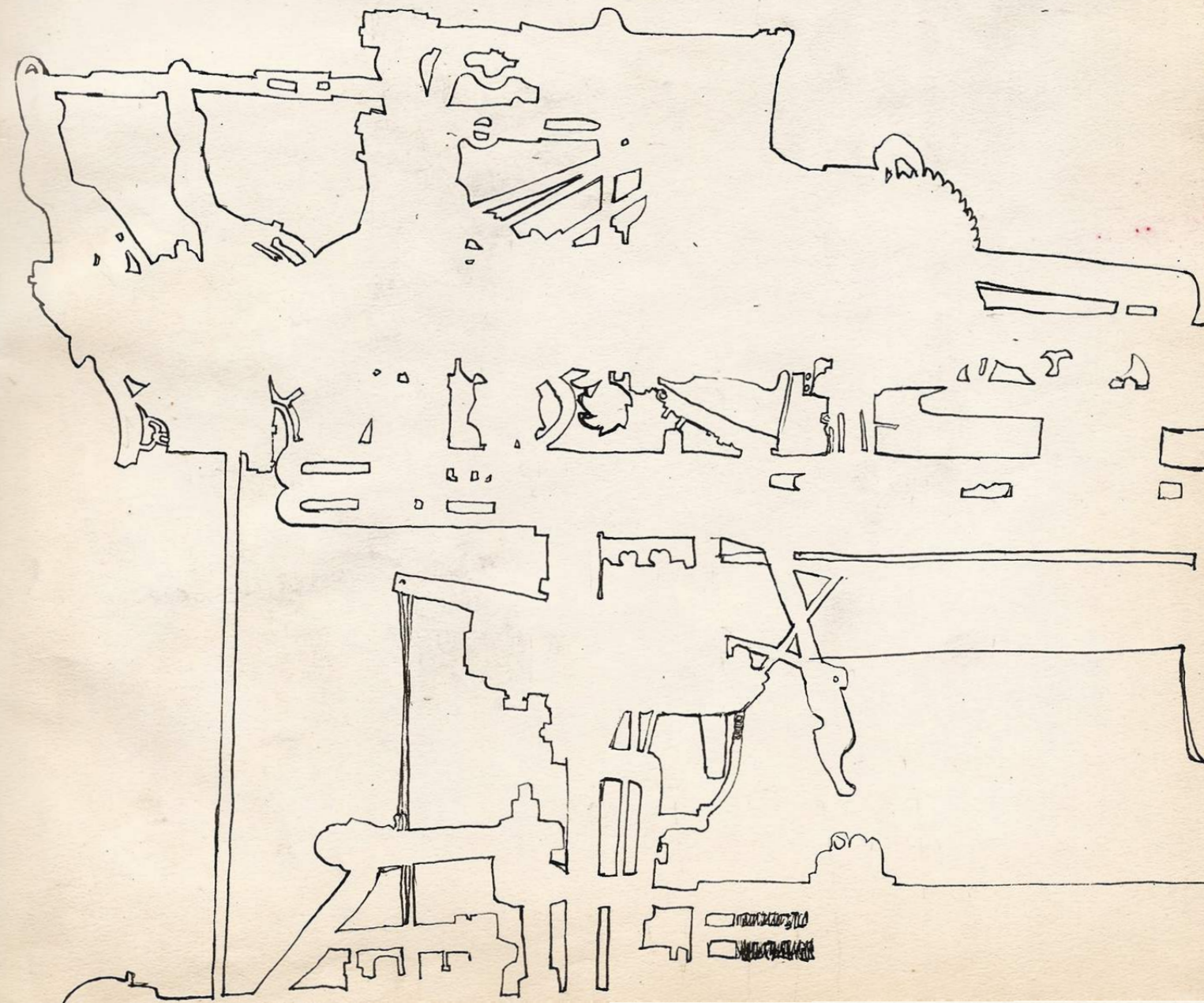
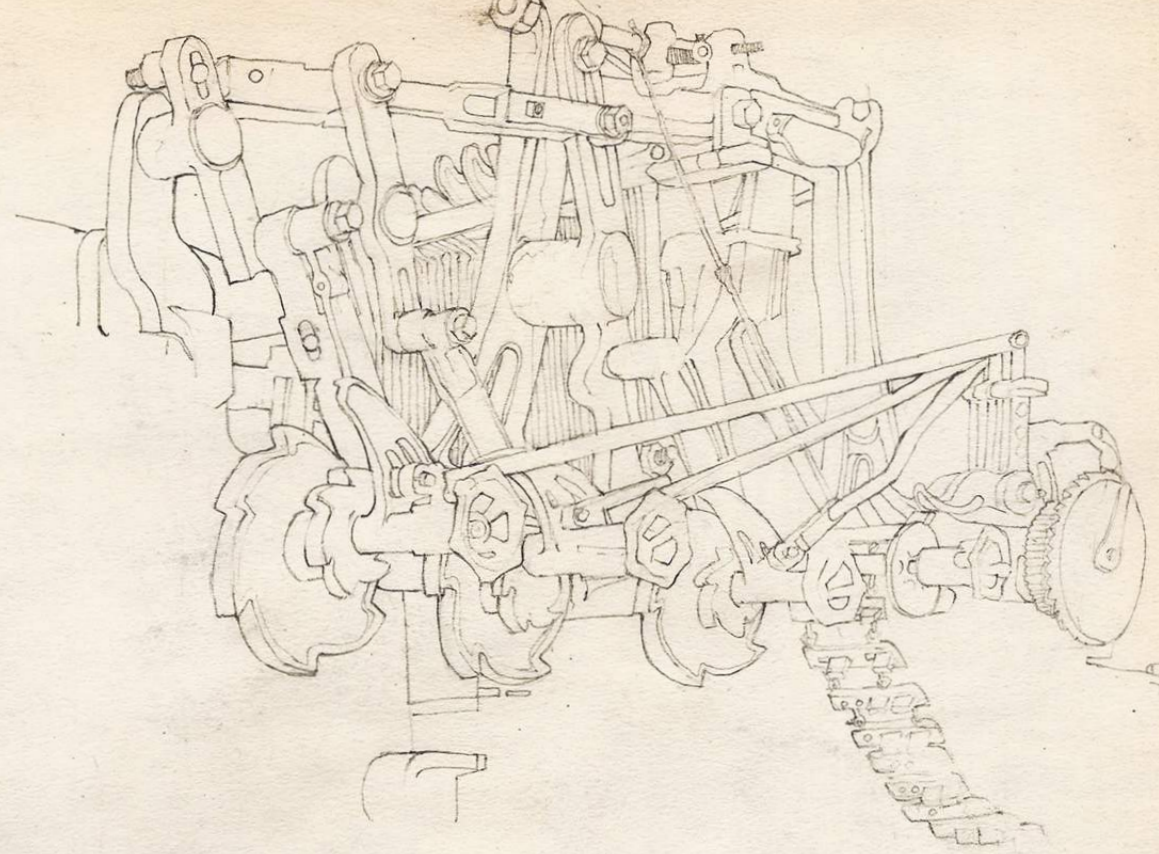




Structural drawings of looms

14/12/65

17/12/65



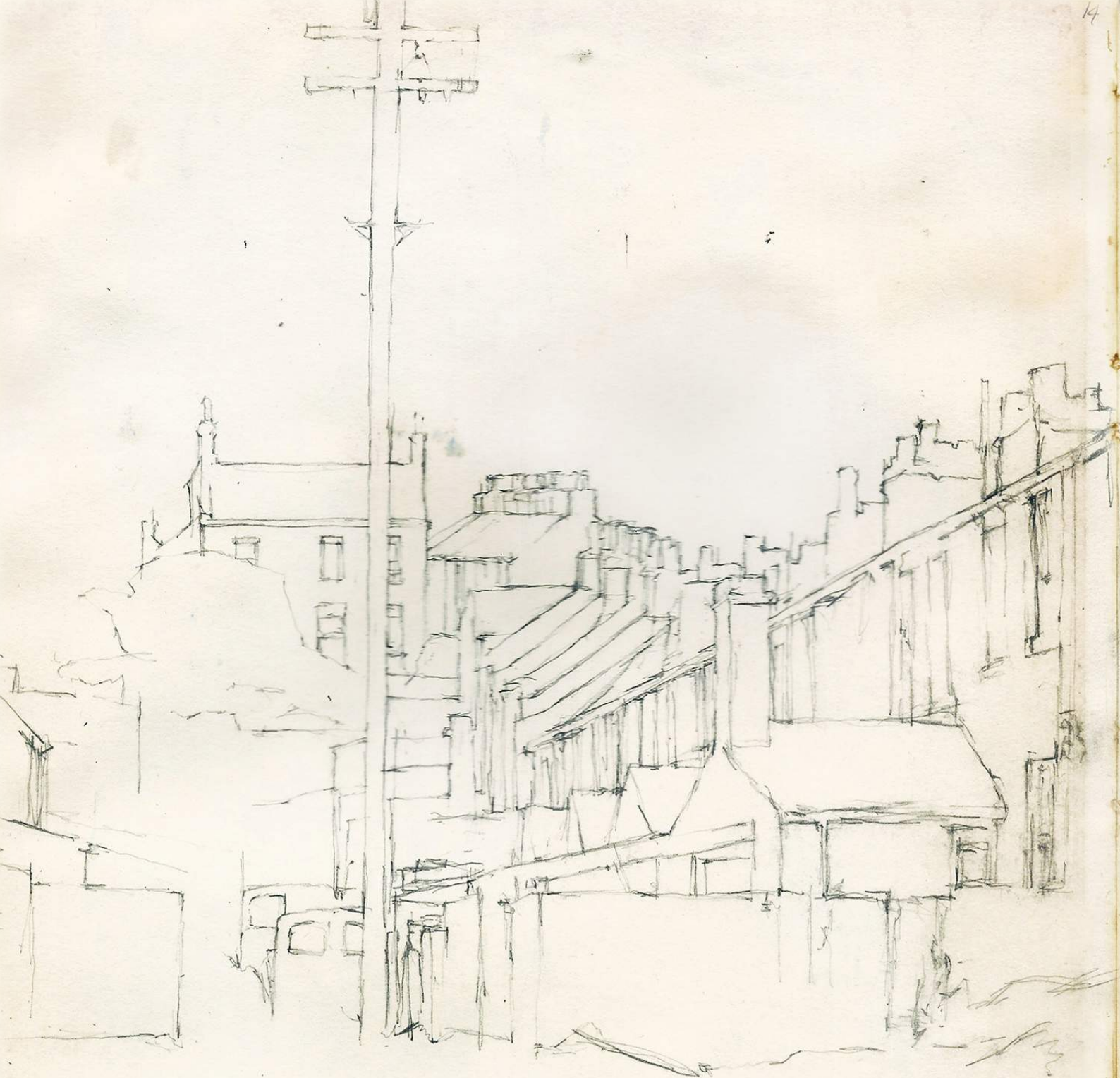


8th August

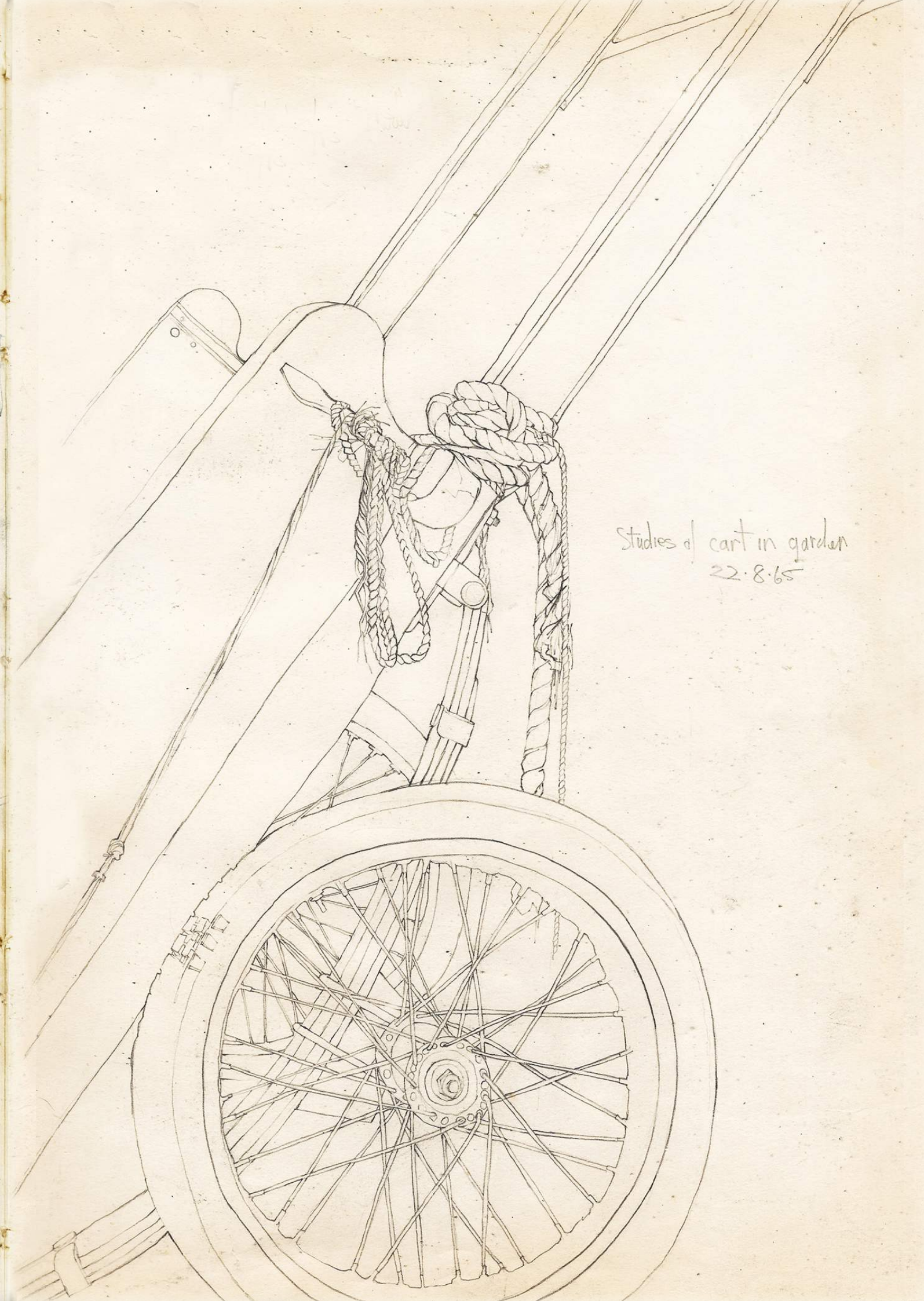
10th August '66





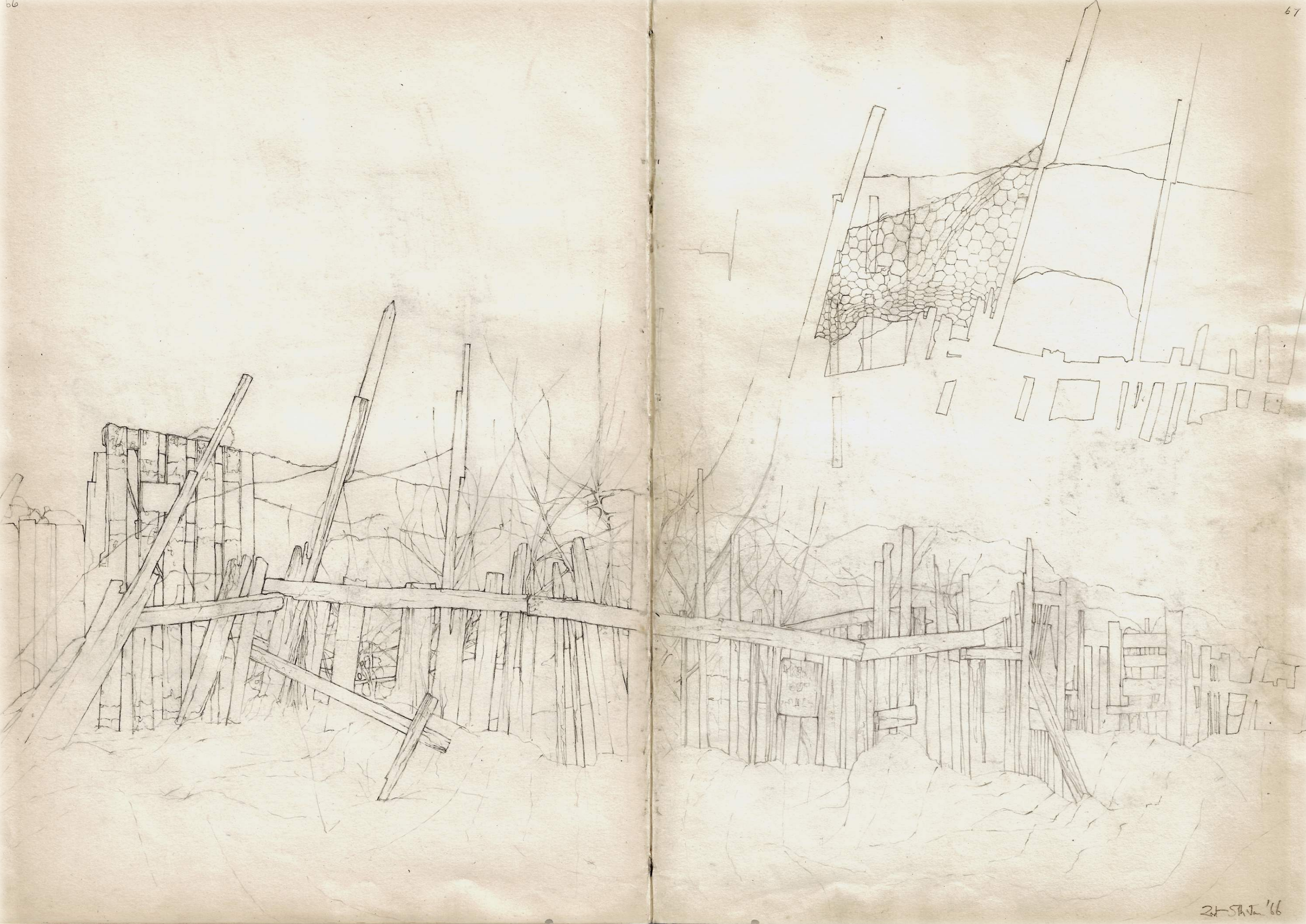


25th July '66

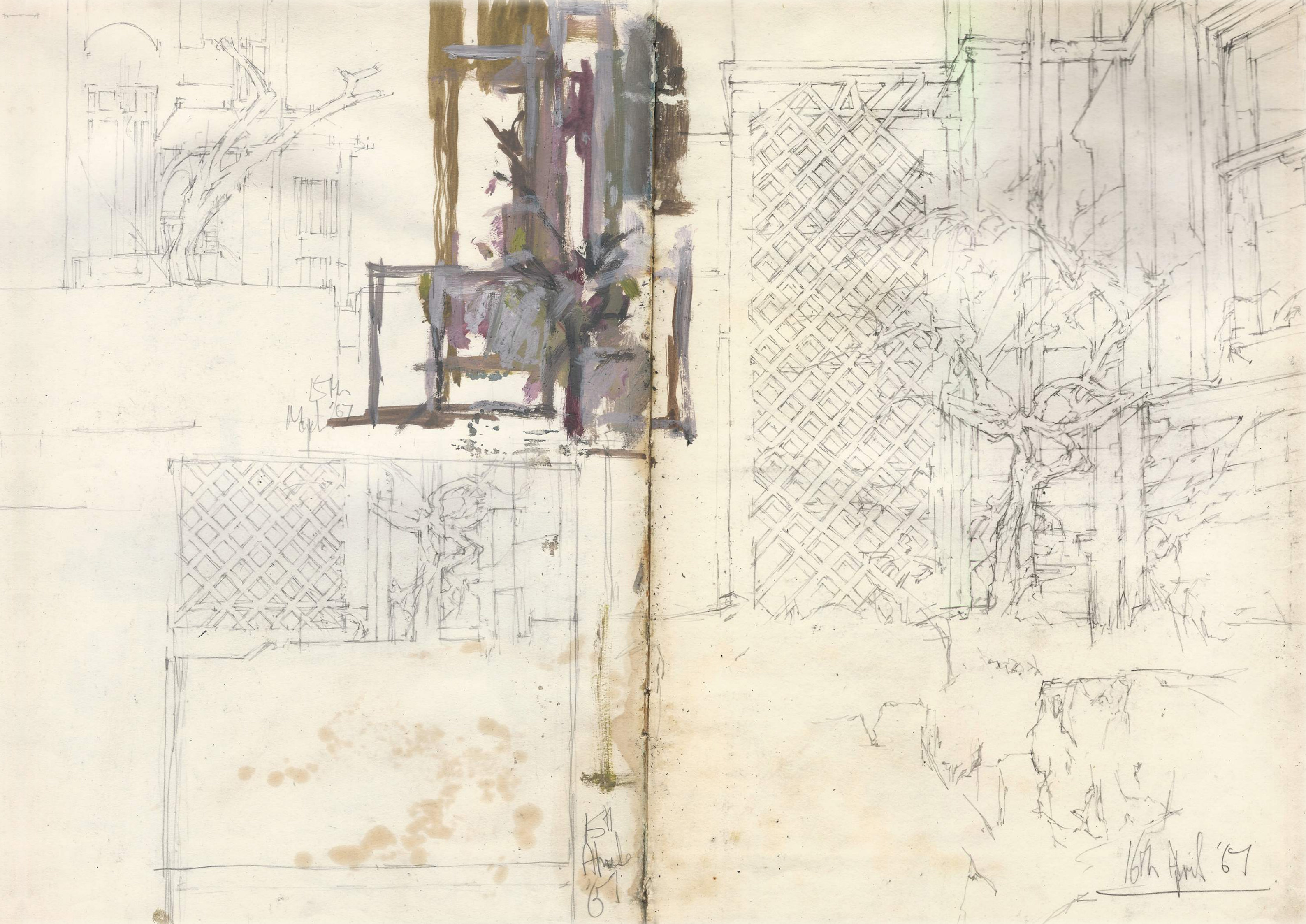


Studies of cart in garden  
22.8.65









5th  
May '67

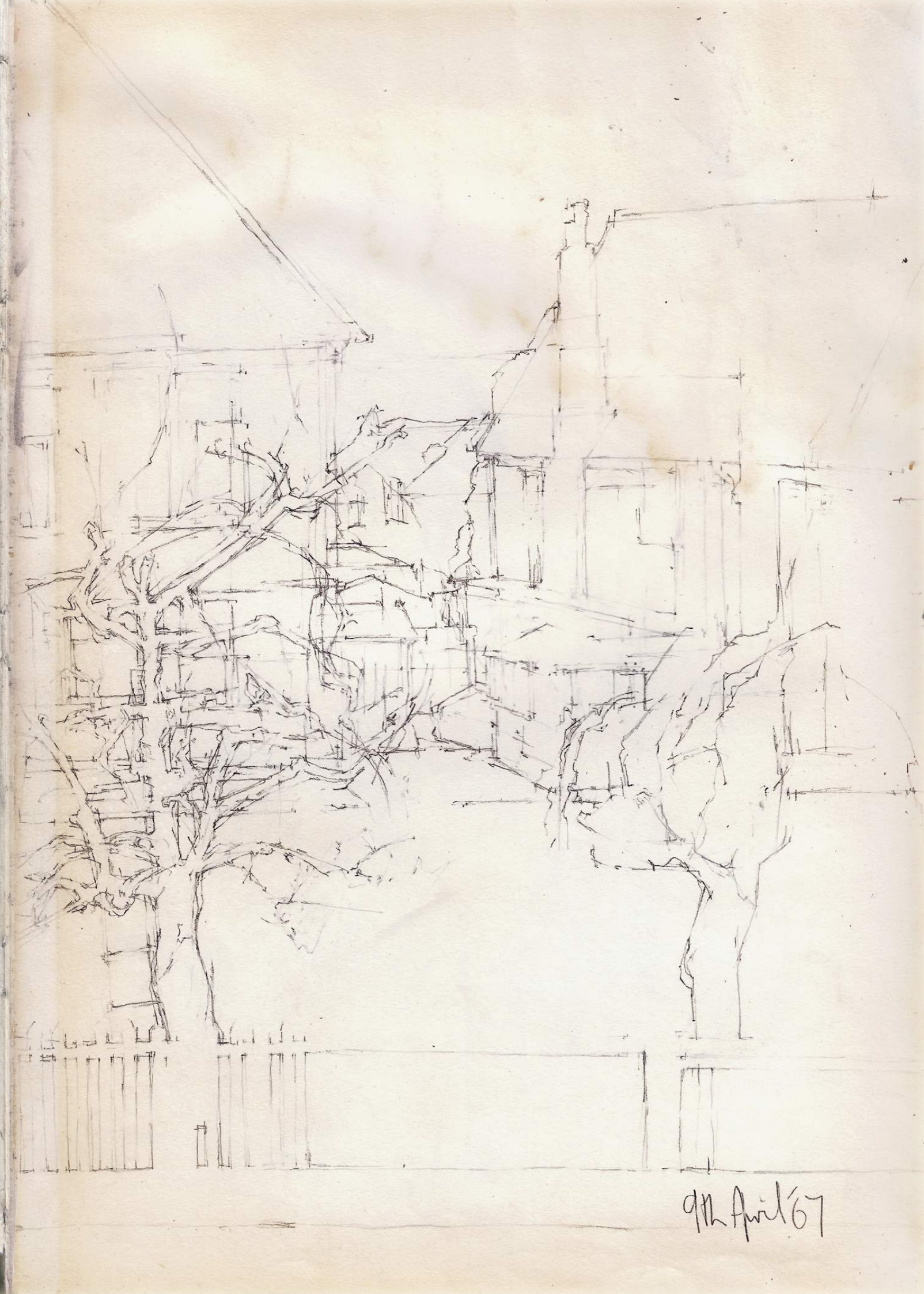
5th  
April '67

16th April '67





Canal  
16/12/67



9th April 67



Quick studies of people  
in a pub (Christie's bar, Waltham)  
14th Sept.











23rd August '66

25th Aug



25th Aug

23rd August '66





23rd August '66



25th Aug



23rd August '66



25th Aug





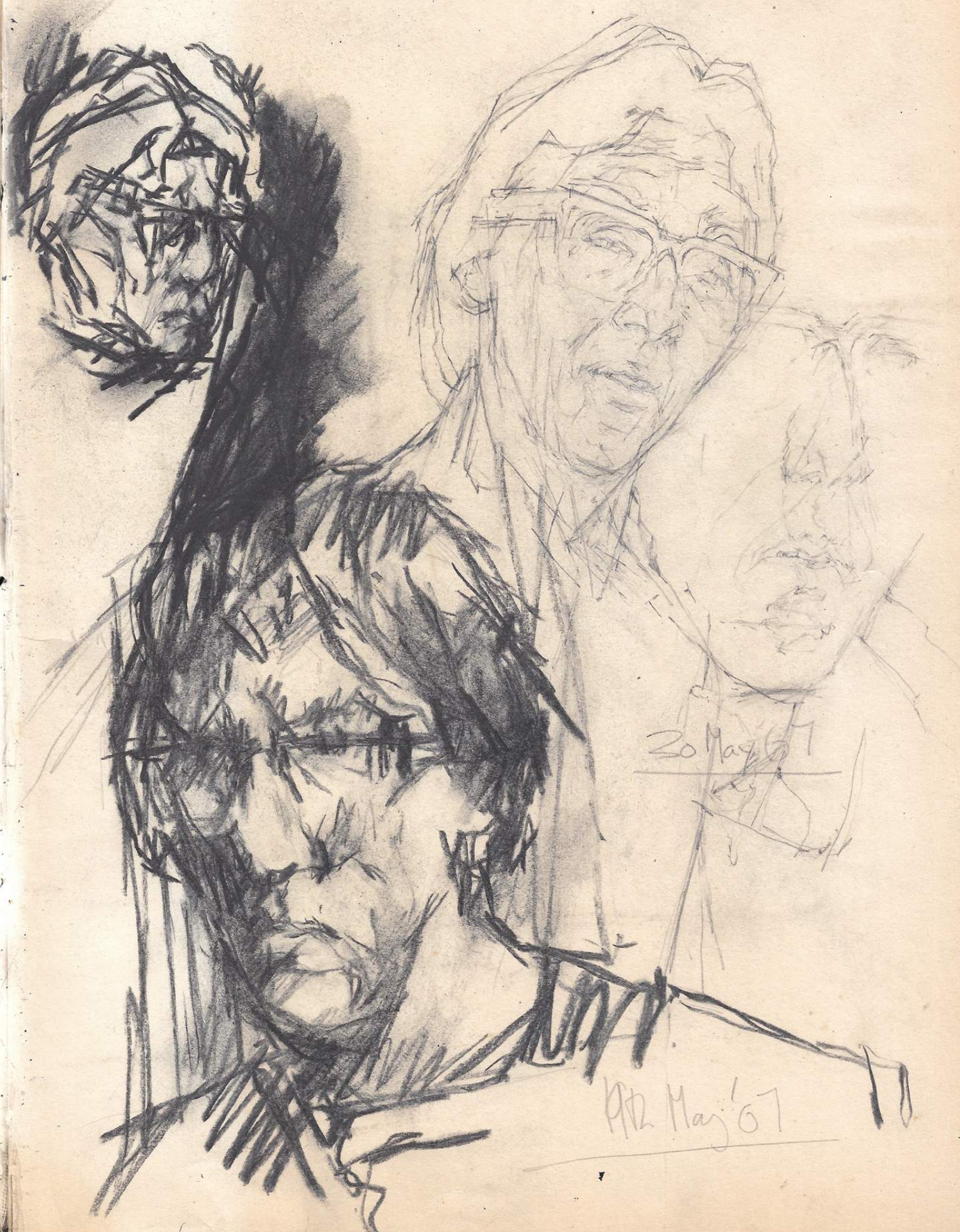


Study of a  
walk  
pres  
10th N





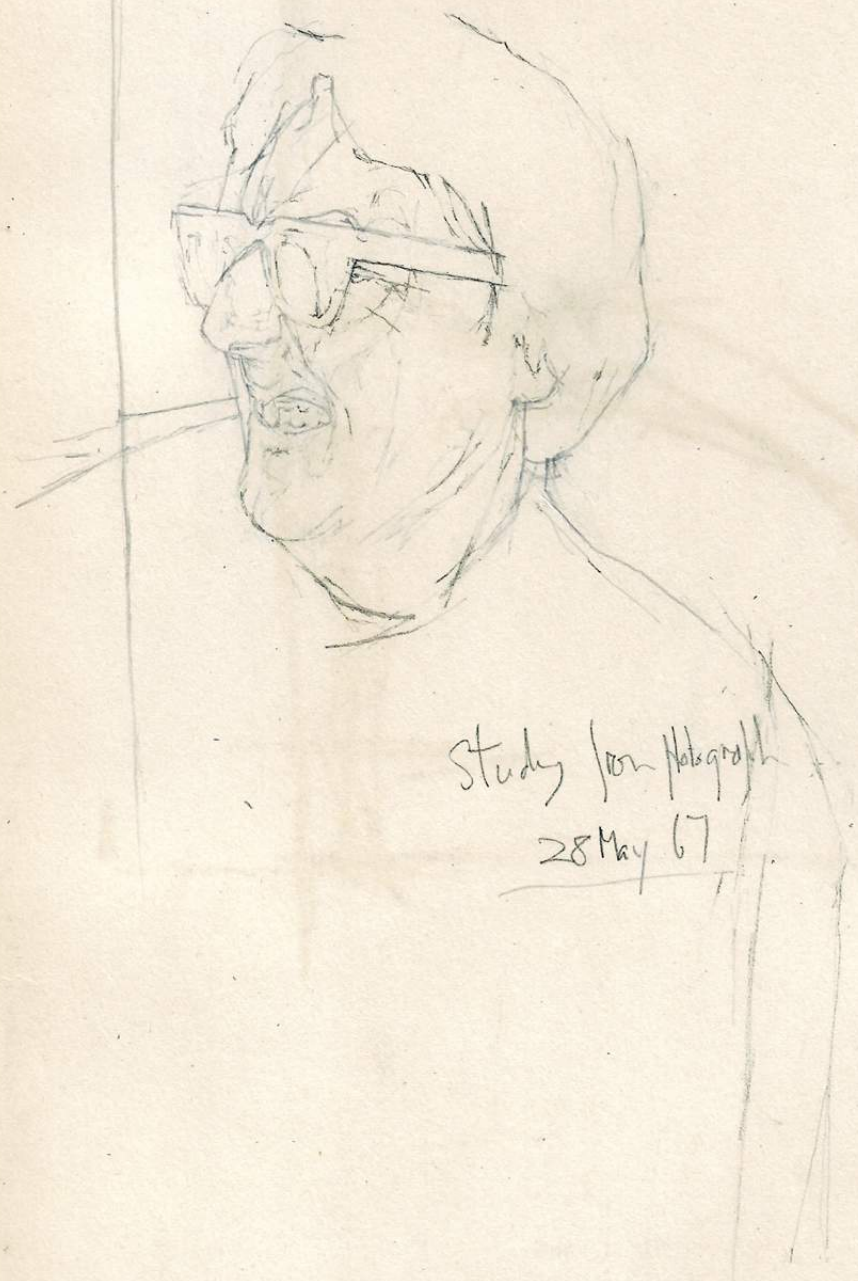
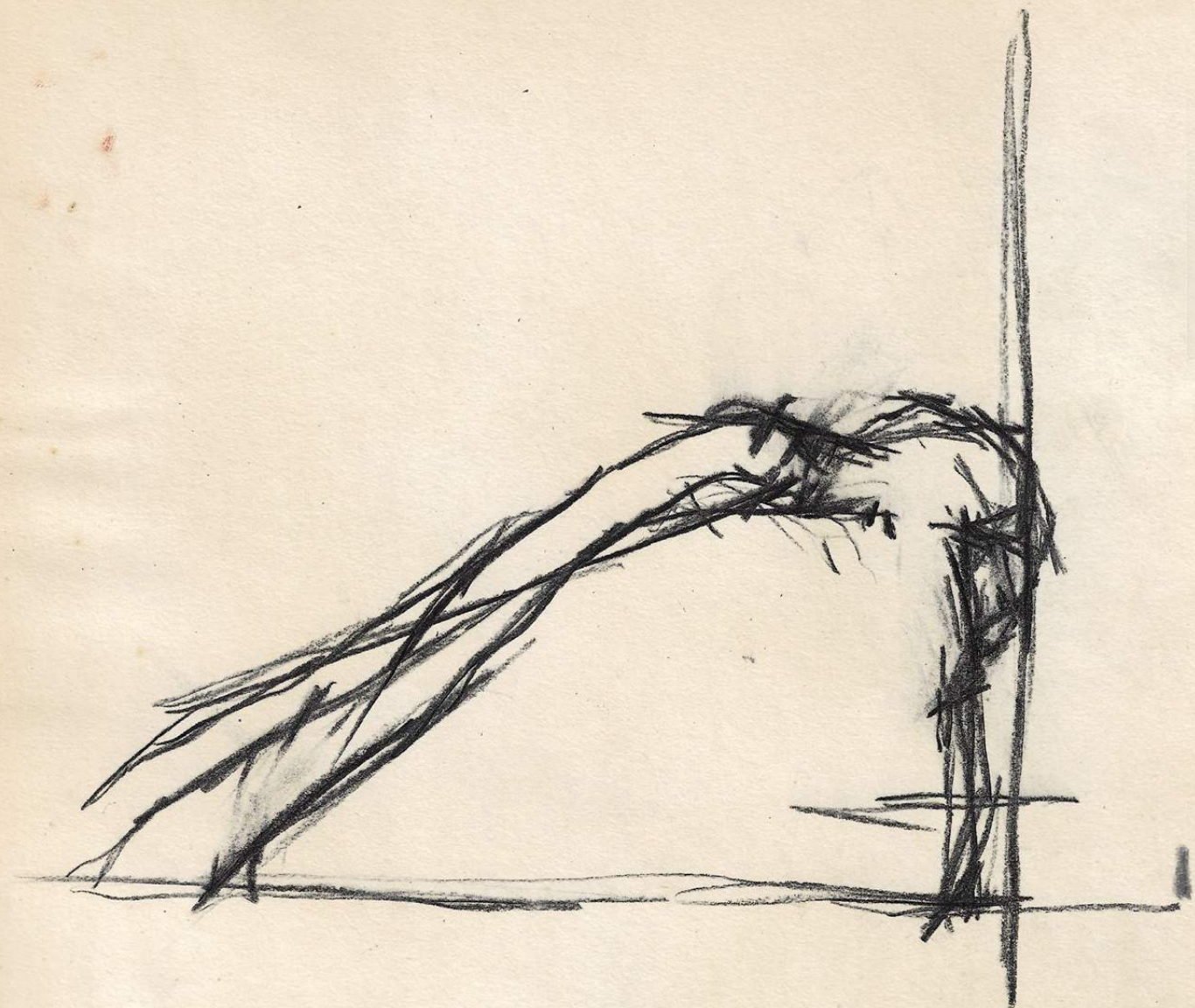




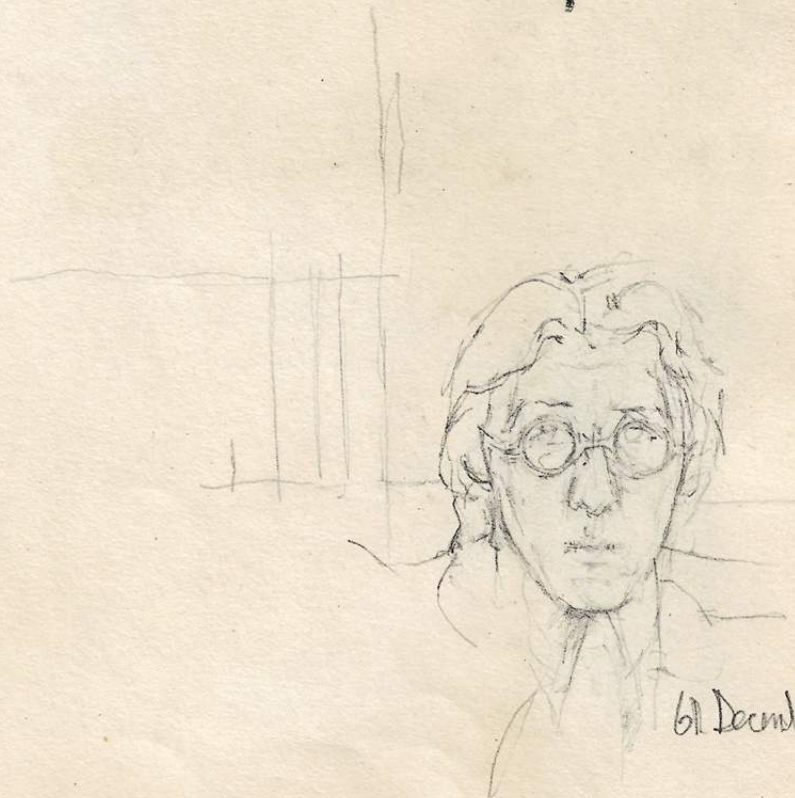
20 May '07

PH May '07



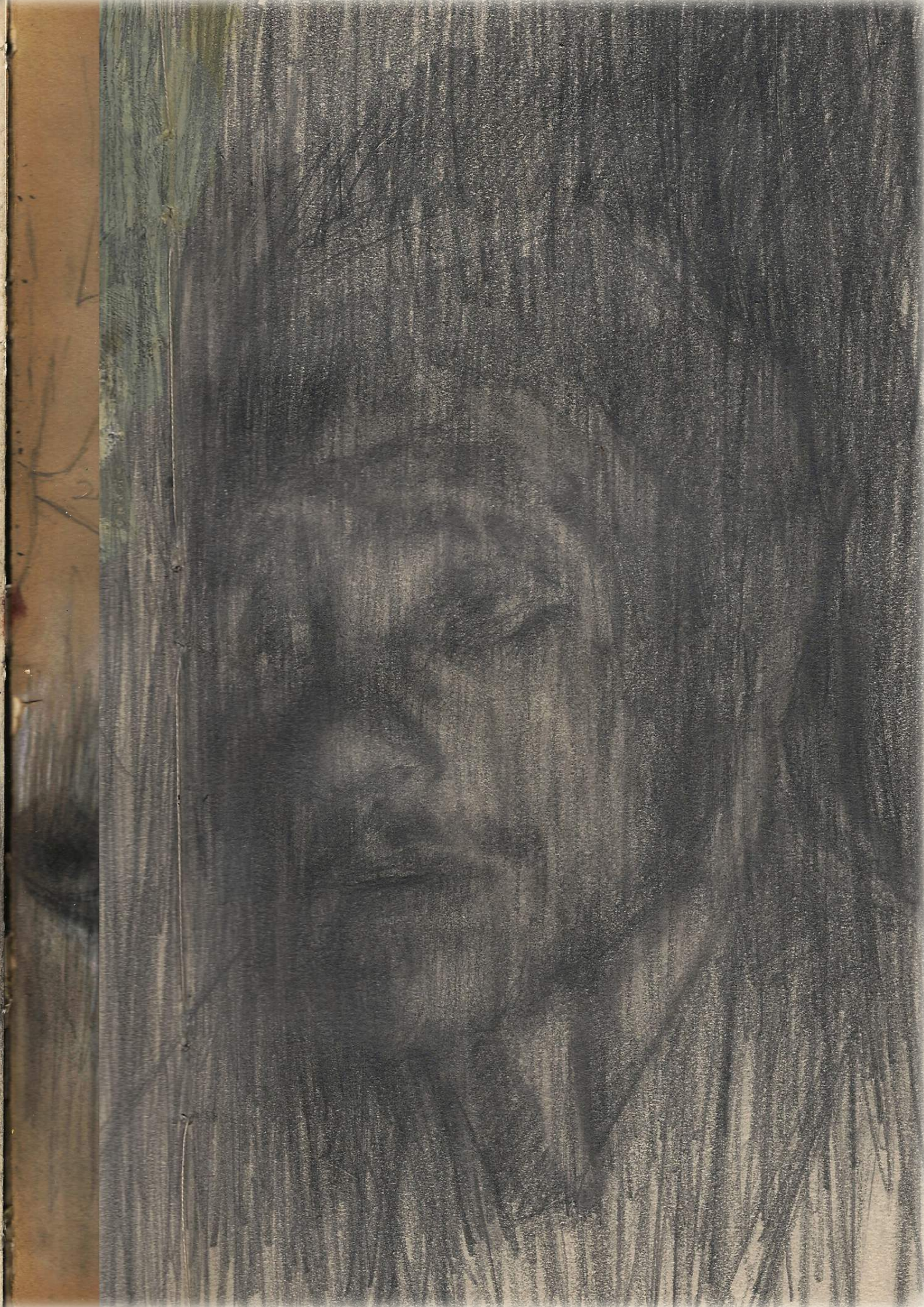


Study from photograph  
28 May 67



61 December 67









Sh. March '66



30/1/66 from photograph



3rd Feb





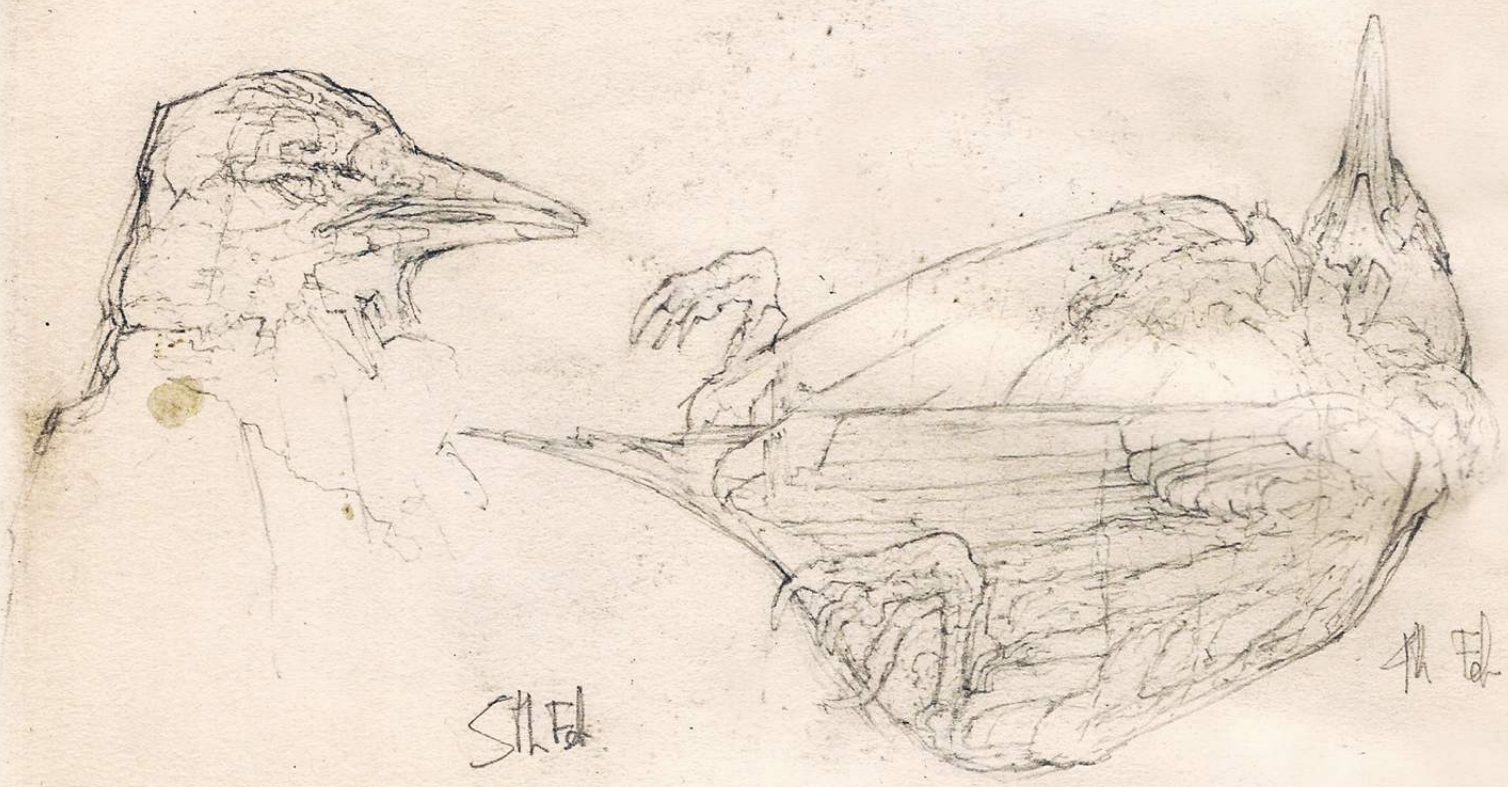




Study of skeleton of Storm Whale.  
Natural History  
1748 Oct '66



Continuation of studies of Stelir.



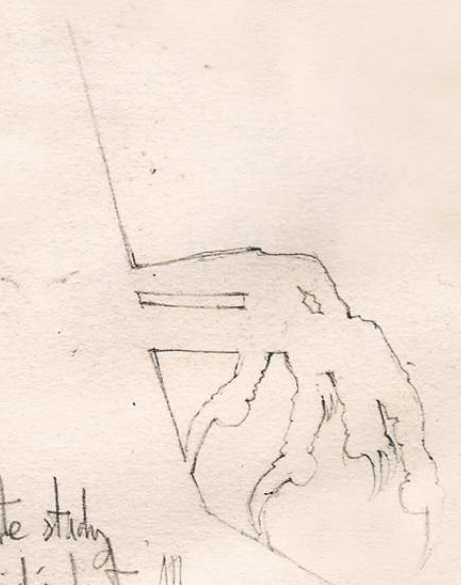
11 Feb

11 Feb



11 Feb

Silhouette study  
of bird's feet All.



18 Feb



15 Feb. II

4 Feb.

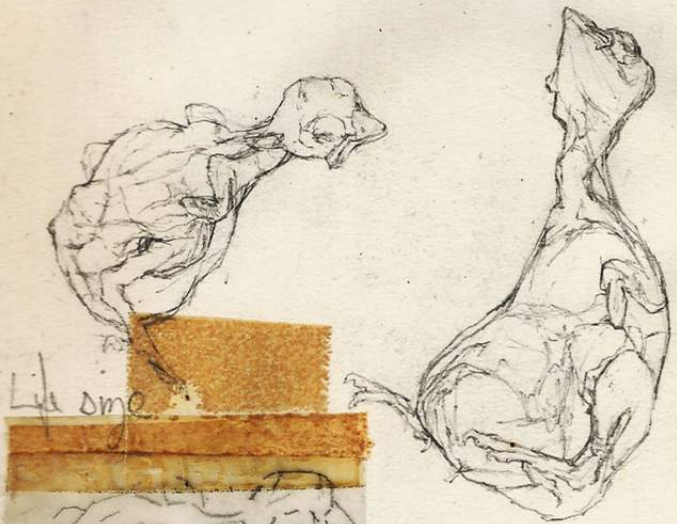


18 Feb



Analytical studies of a fetus

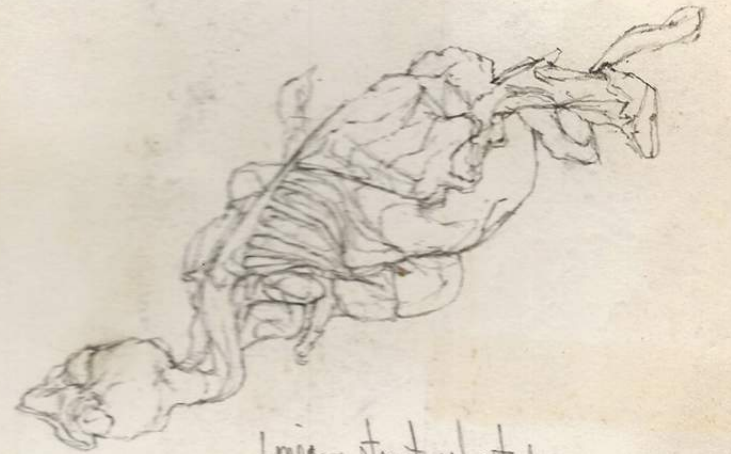
2nd August



Life size



Tonal study of fetus



Line structural study with skin peeled back from head



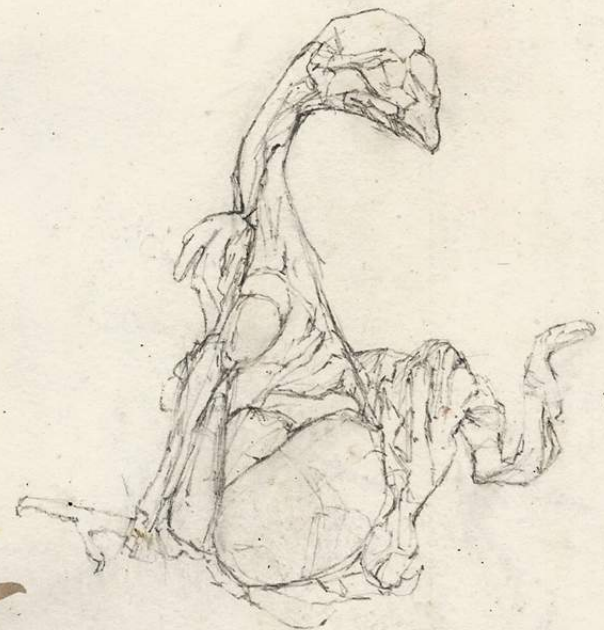
Reduction of structural information to minimum



Color analysis



Color analysis with skin split to reveal organs







FROG

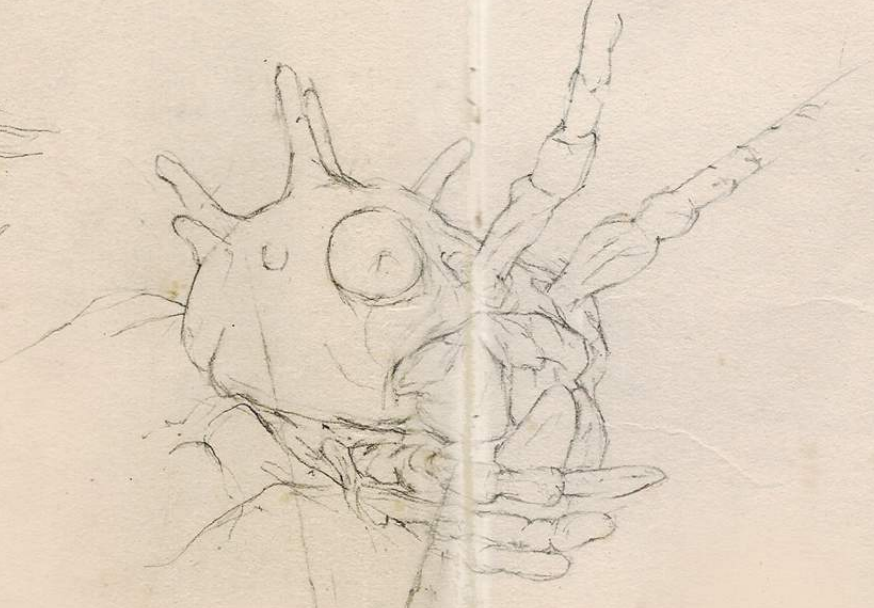
12th April - 1/12 April '68





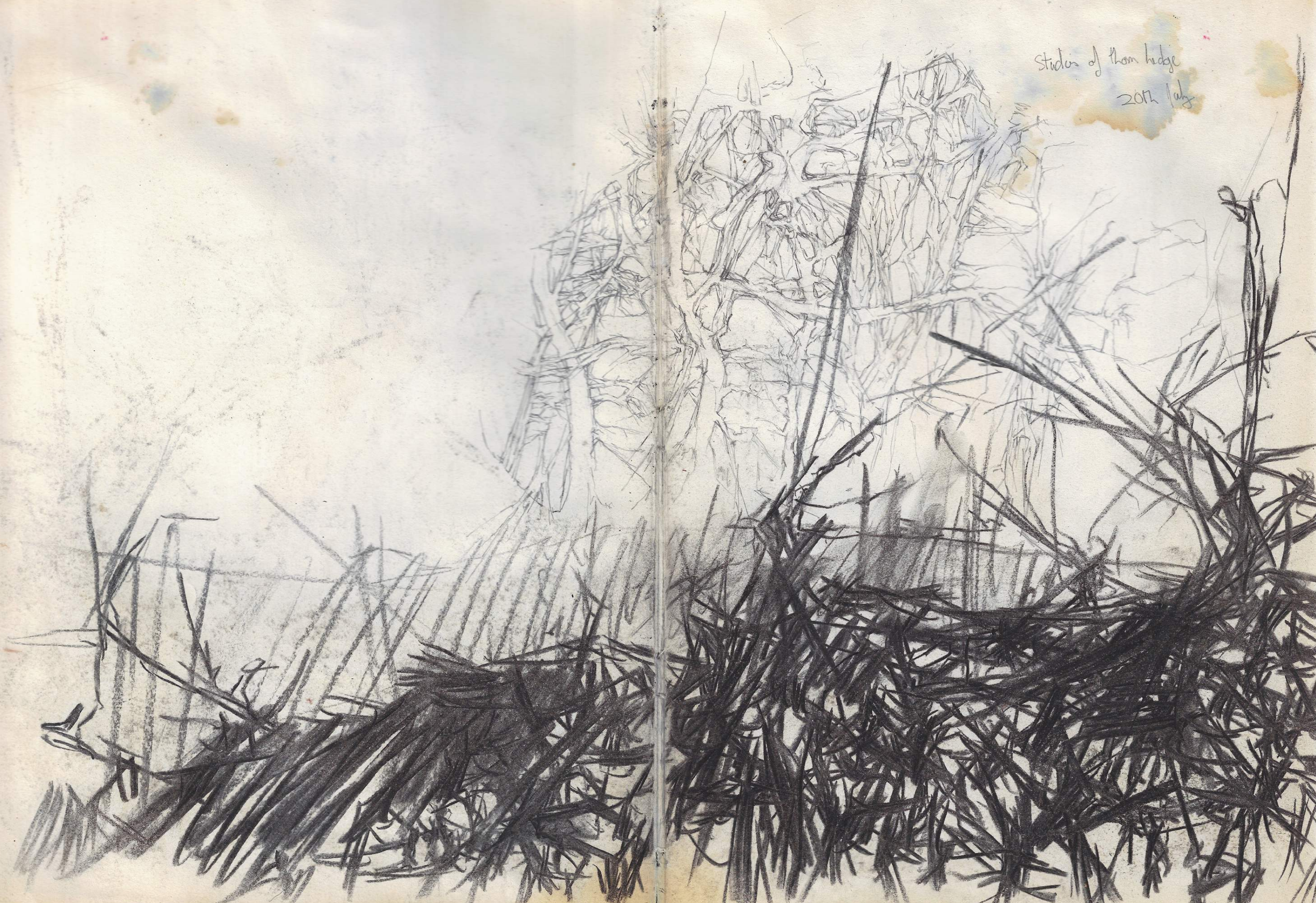


21st - 22nd May, 68'





Studies of thorn hedge  
20th July







10th Feb '67. Thom.

10th Feb '67



entangled tree forms in  
wood. 21st Jan '67



44  
45  
Iron ledge 1st March — 12th March '66







Line structural study  
of a fallen  
silver birch tree, in wood.  
11th-15th July '66





Landscape  
30 Dec 66

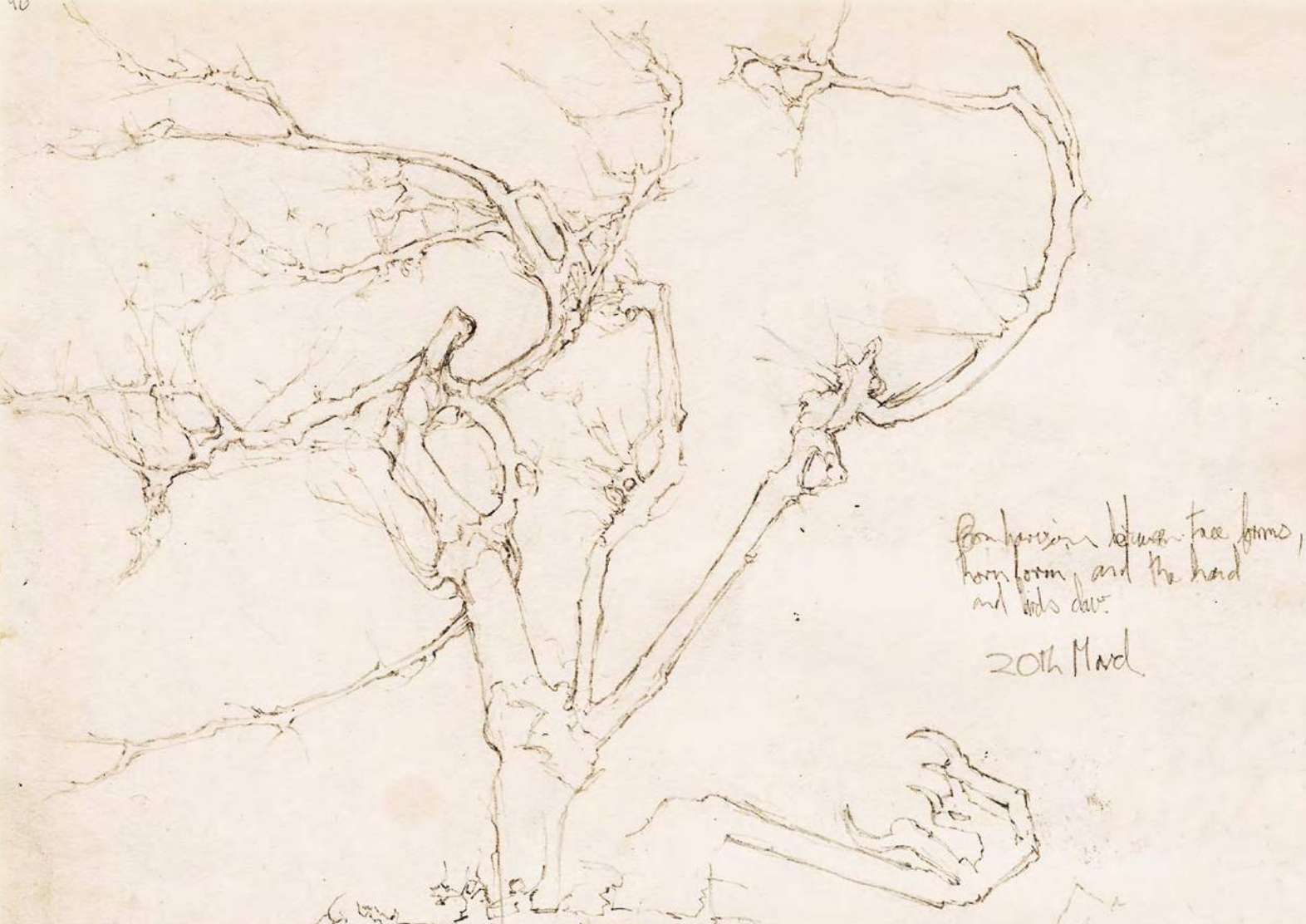


20 Dec '66

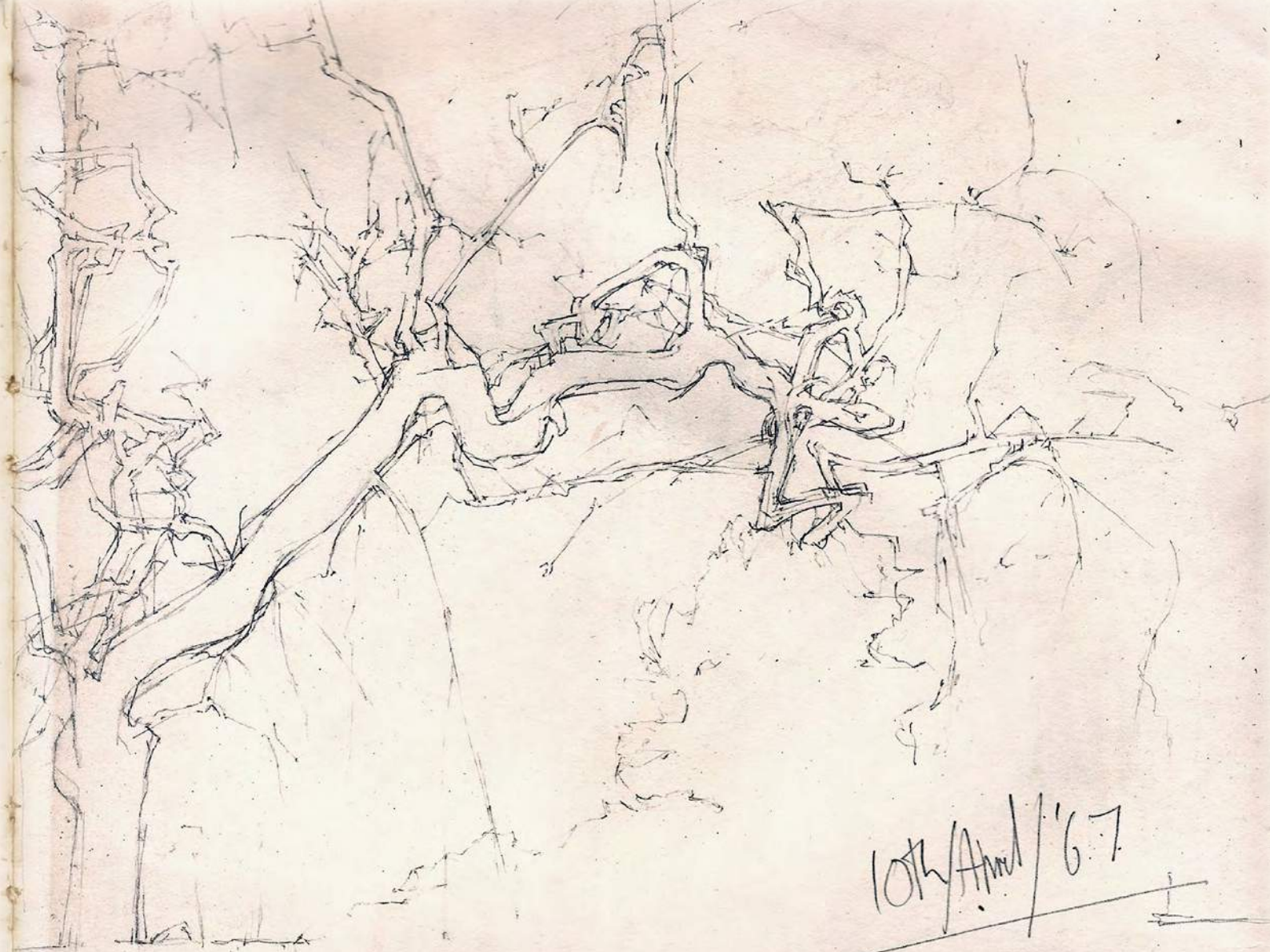




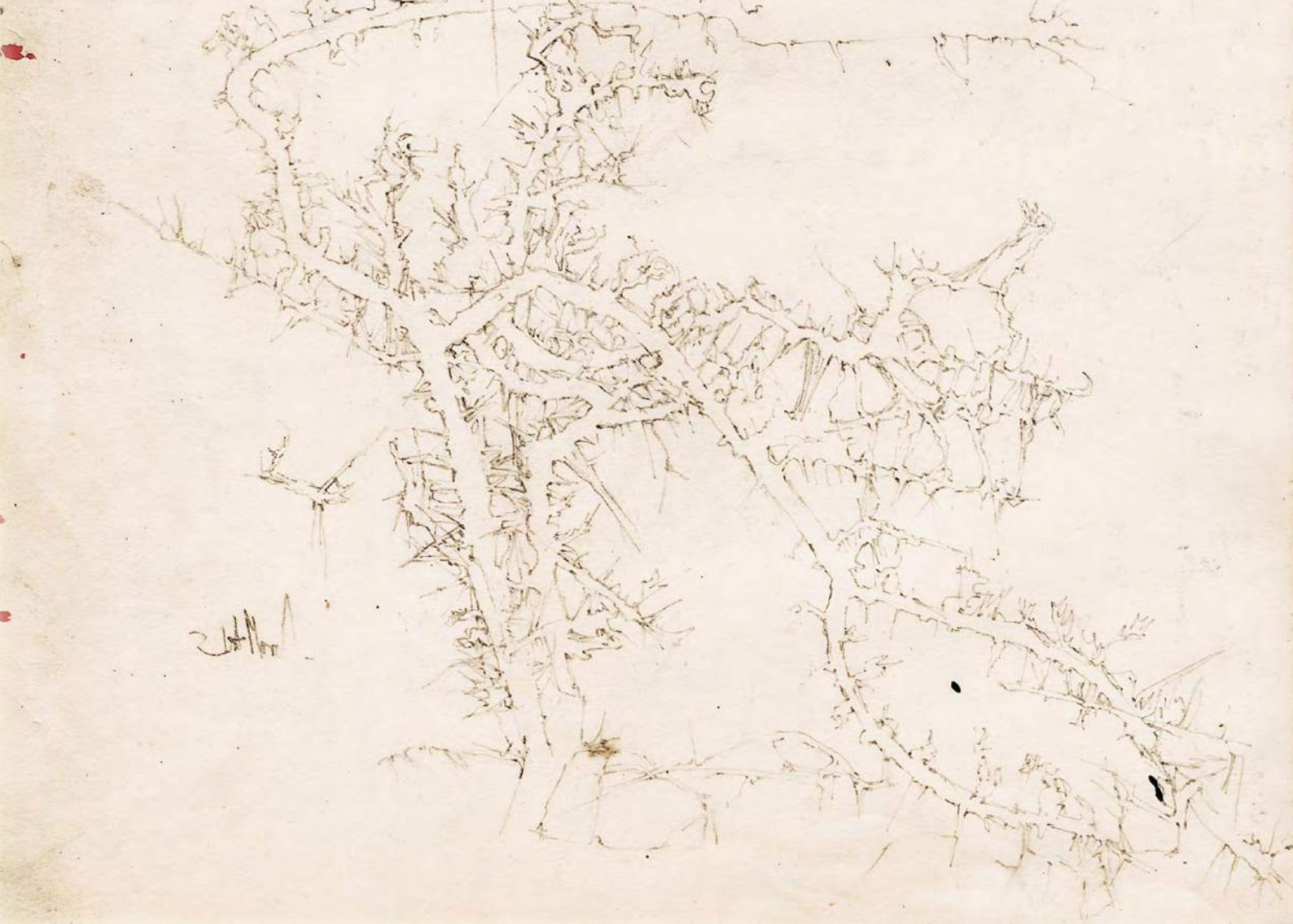




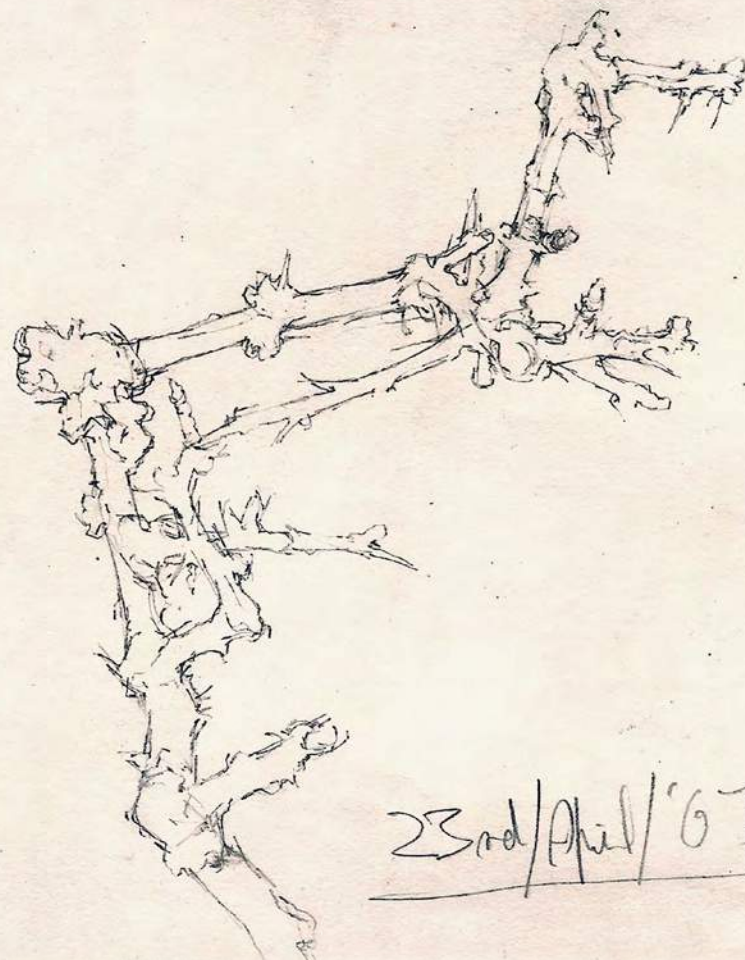
Comparison between tree forms,  
horn form, and the head  
and tails etc.  
20th March



10th April '67

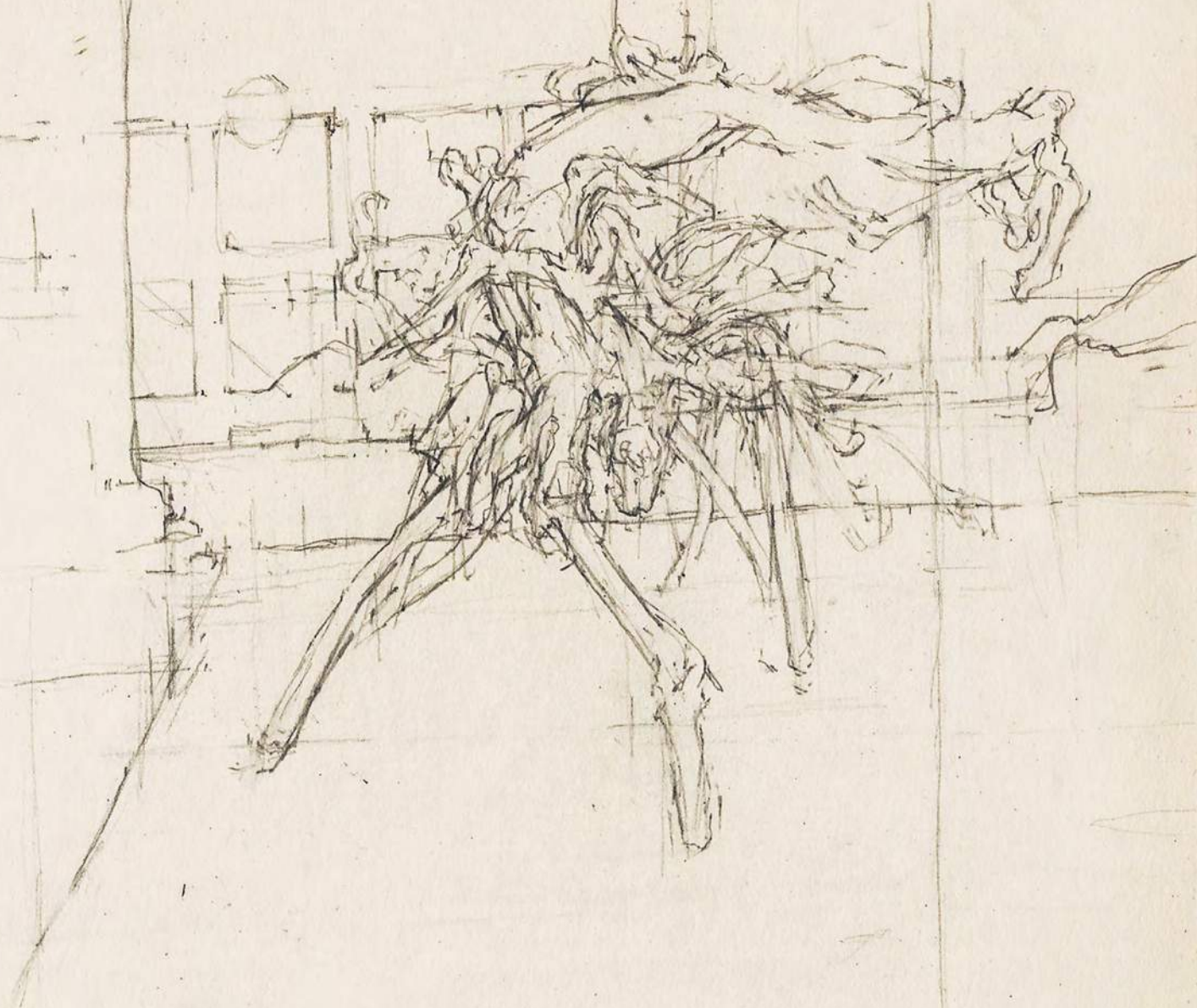


24th March



23rd April '67



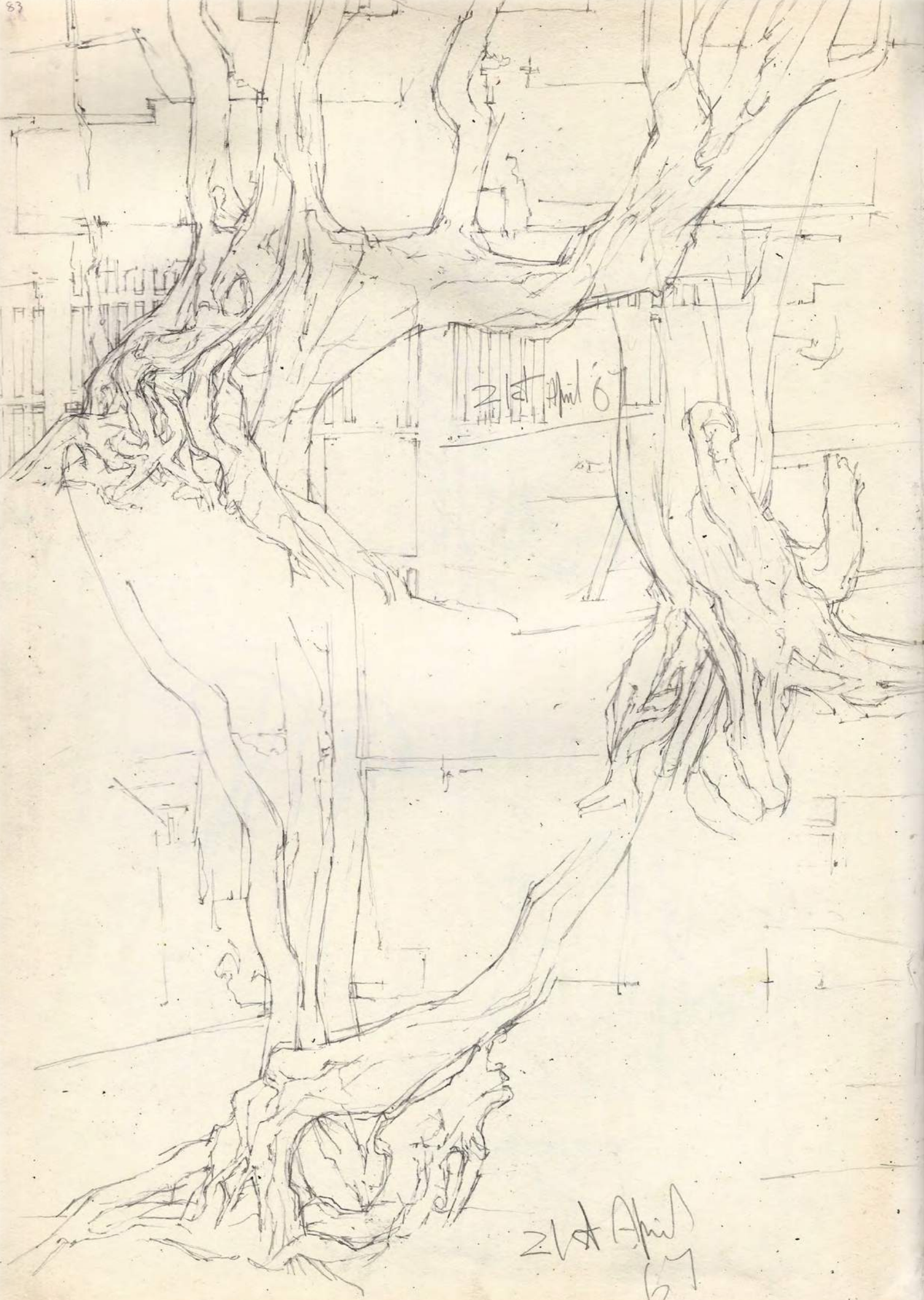


18th Feb '67

Study of thorn tree

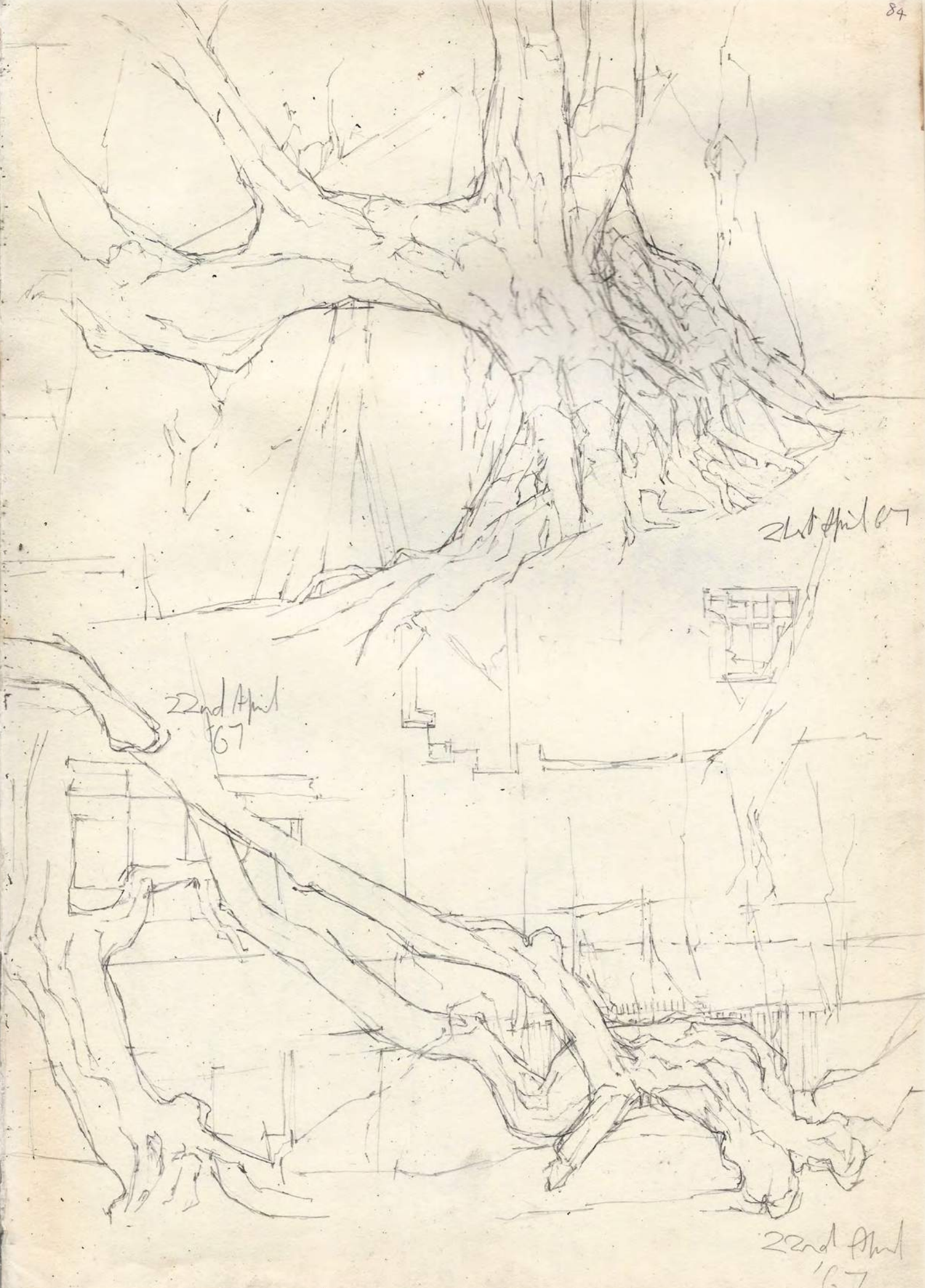
1st April '67





21st April '67

21st April '67



21st April '67

22nd April '67

22nd April '67





9 May '67

3 May '67

3 May '67





Study of  
twigs Bntd '67



17/2/67



4th Feb '67

Sketch  
17/2/67



16/2/67





13th Feb 67

13th Feb 67

Tree forms



Rabbit front leg  
15/2/67

Birds feet  
16/2/67

Skeleton  
16/2/67

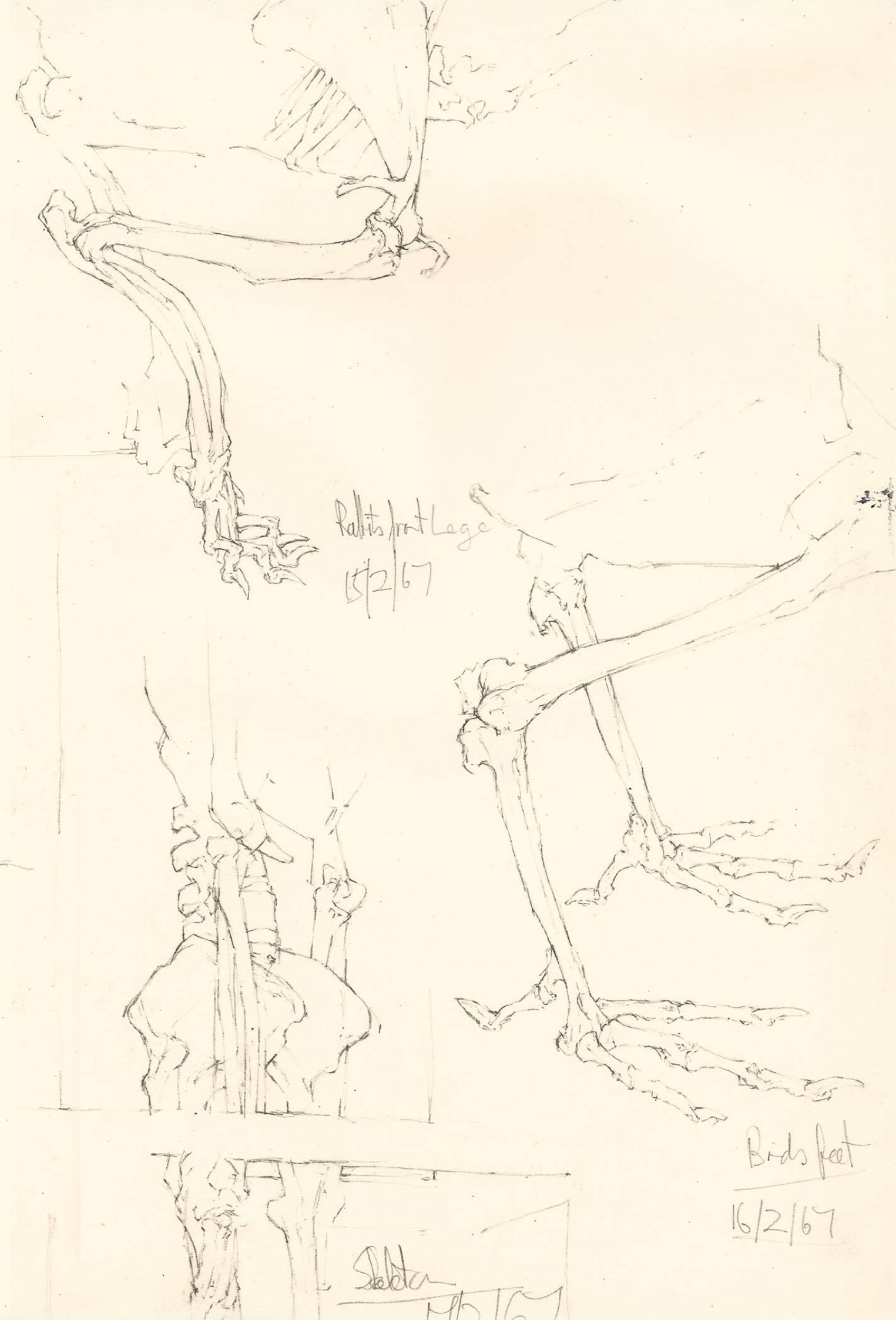




13th Feb 67

13th Feb 67

Tree forms

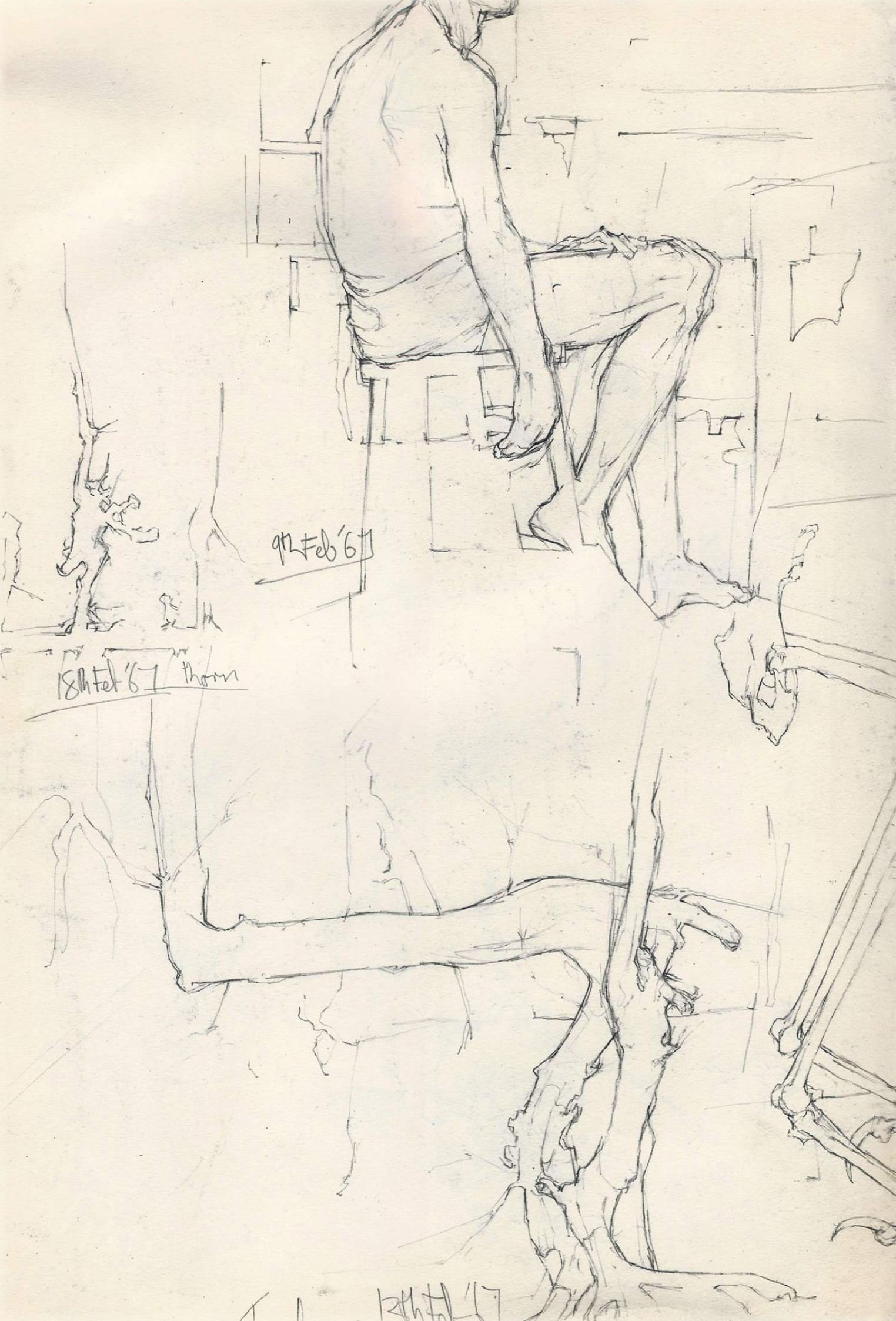


Rabbit front leg  
15/2/67

Birds feet  
16/2/67

Skeleton  
16/2/67

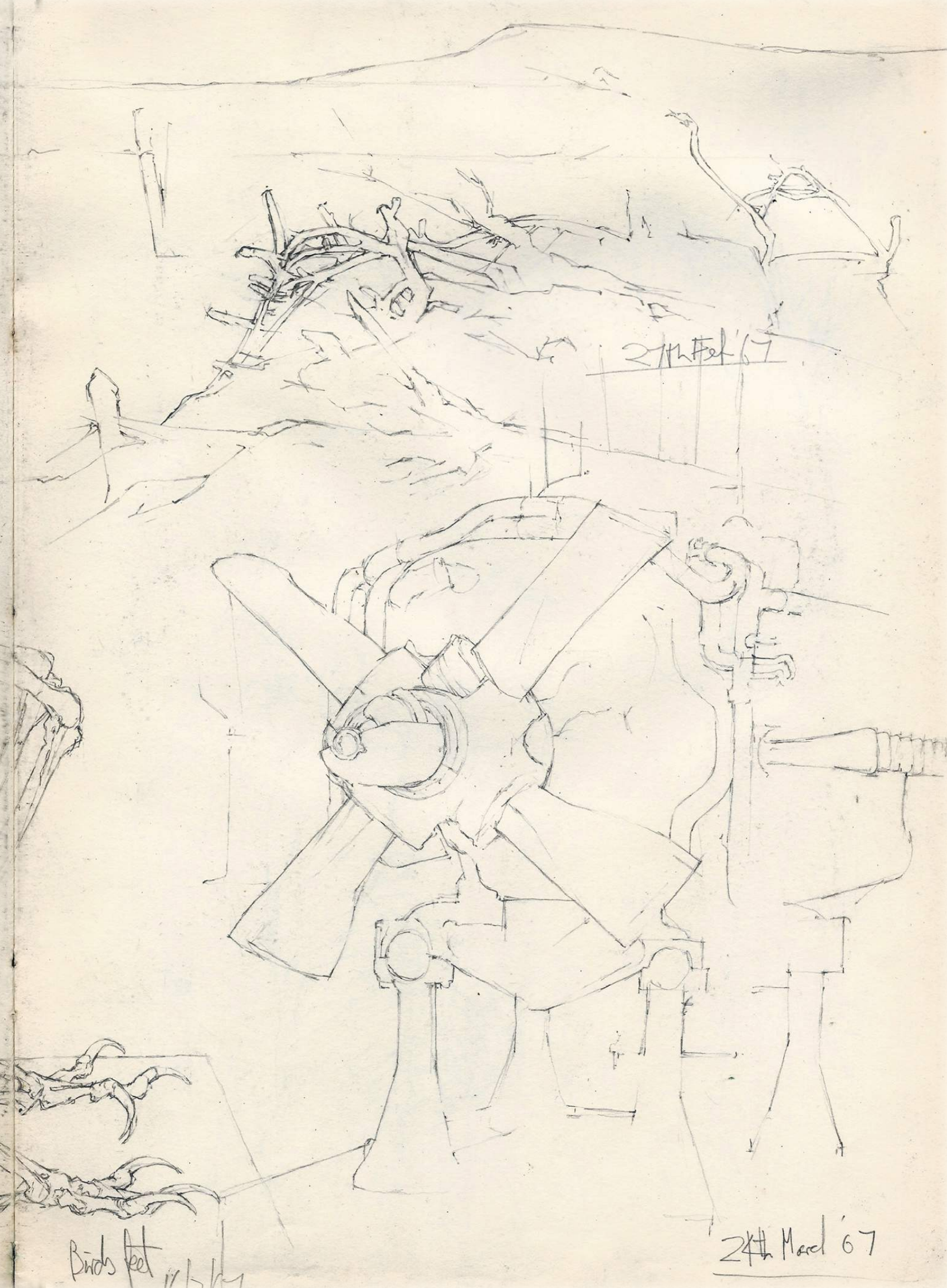




9th Feb '67

18th Feb '67 Thorn

21st Feb '67

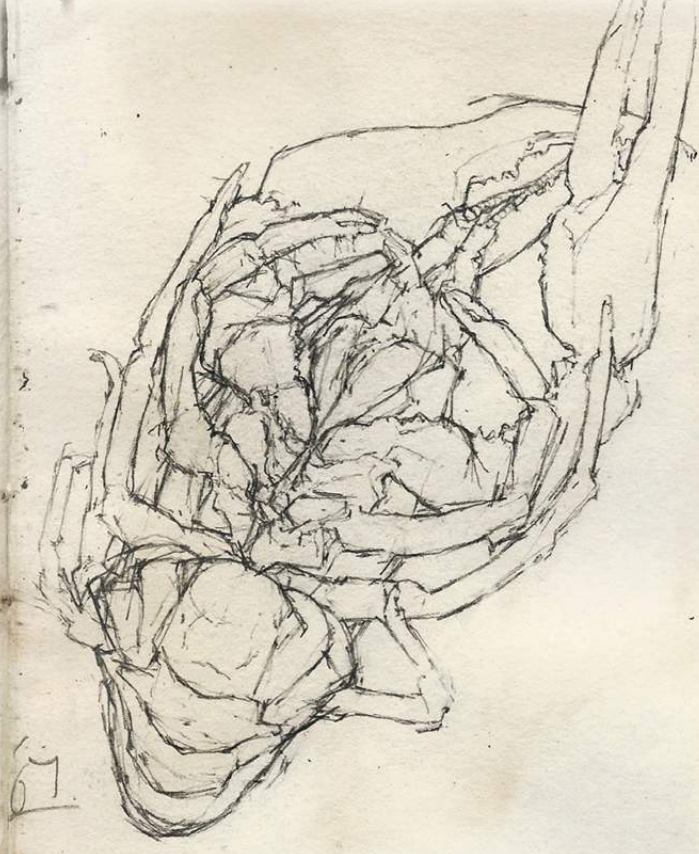


27th Feb '67

Birds feet 11-12

24th March '67



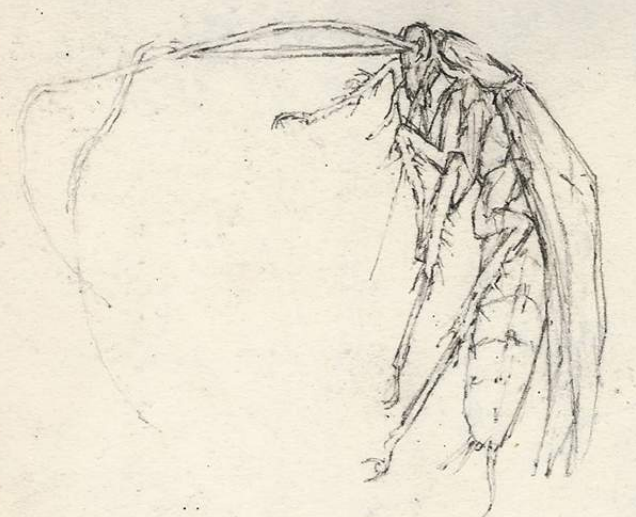


29th March '61

Colour Study of Crayfish  
28th March '61



actual size



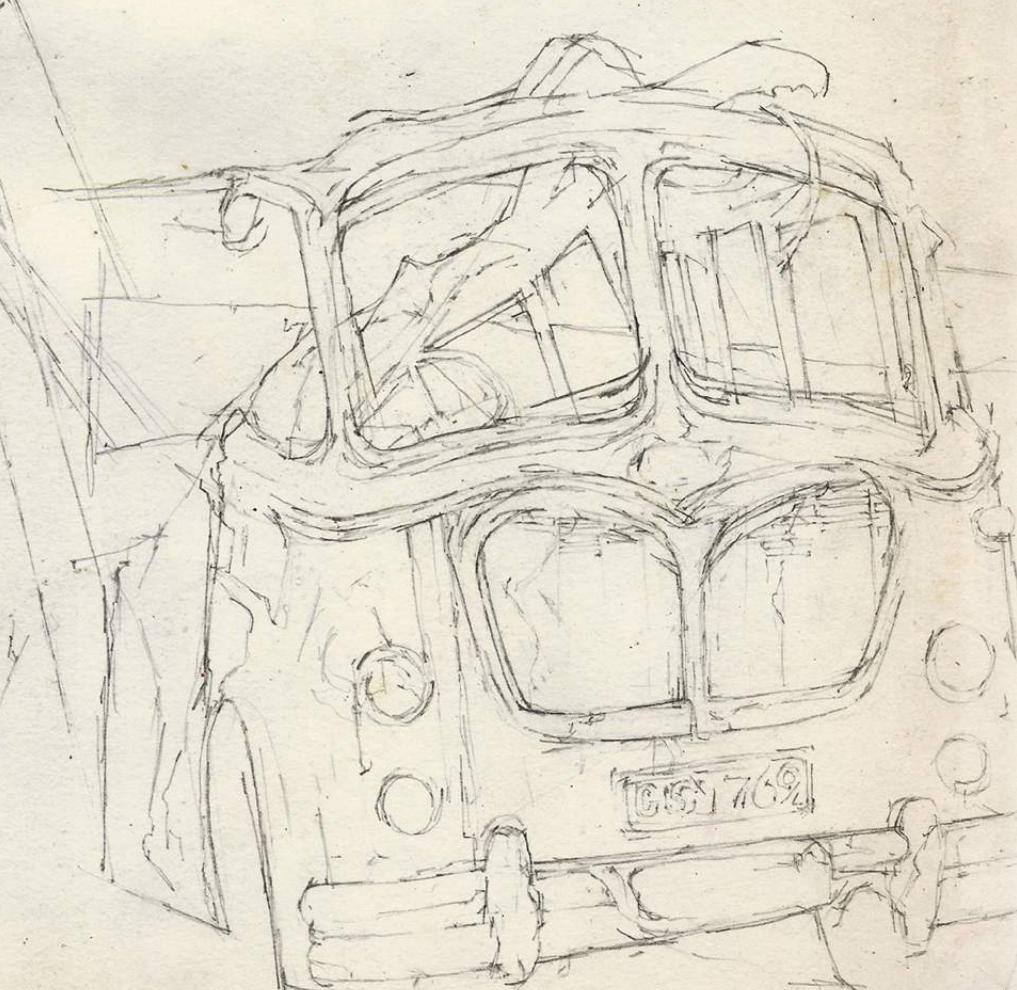
24th March '61

Crane  
Tower Bridge  
25th April '61



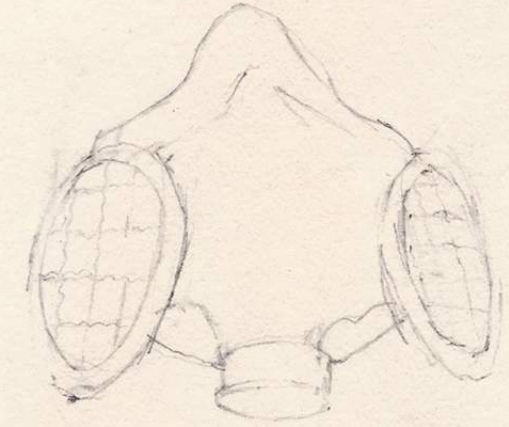
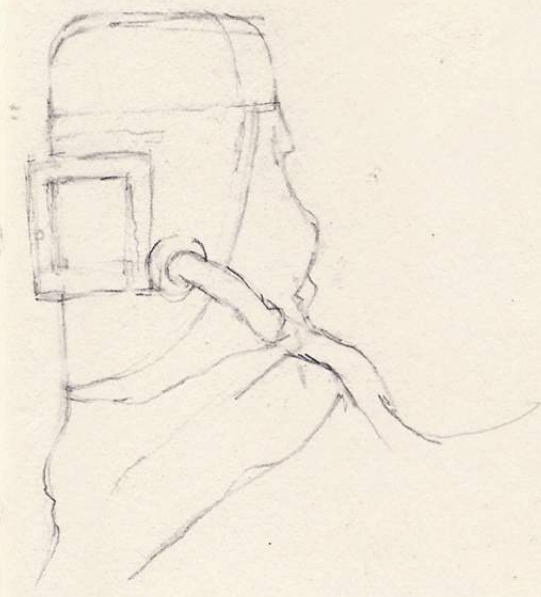
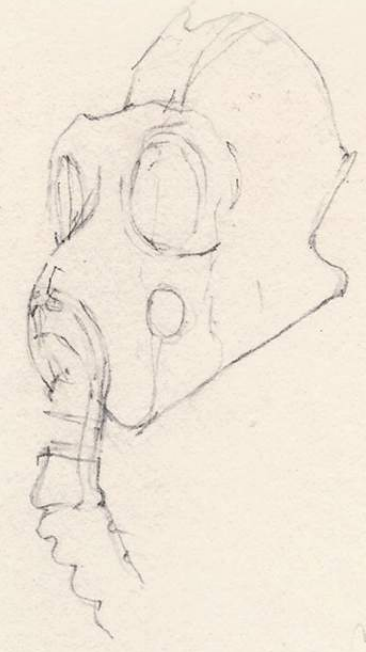
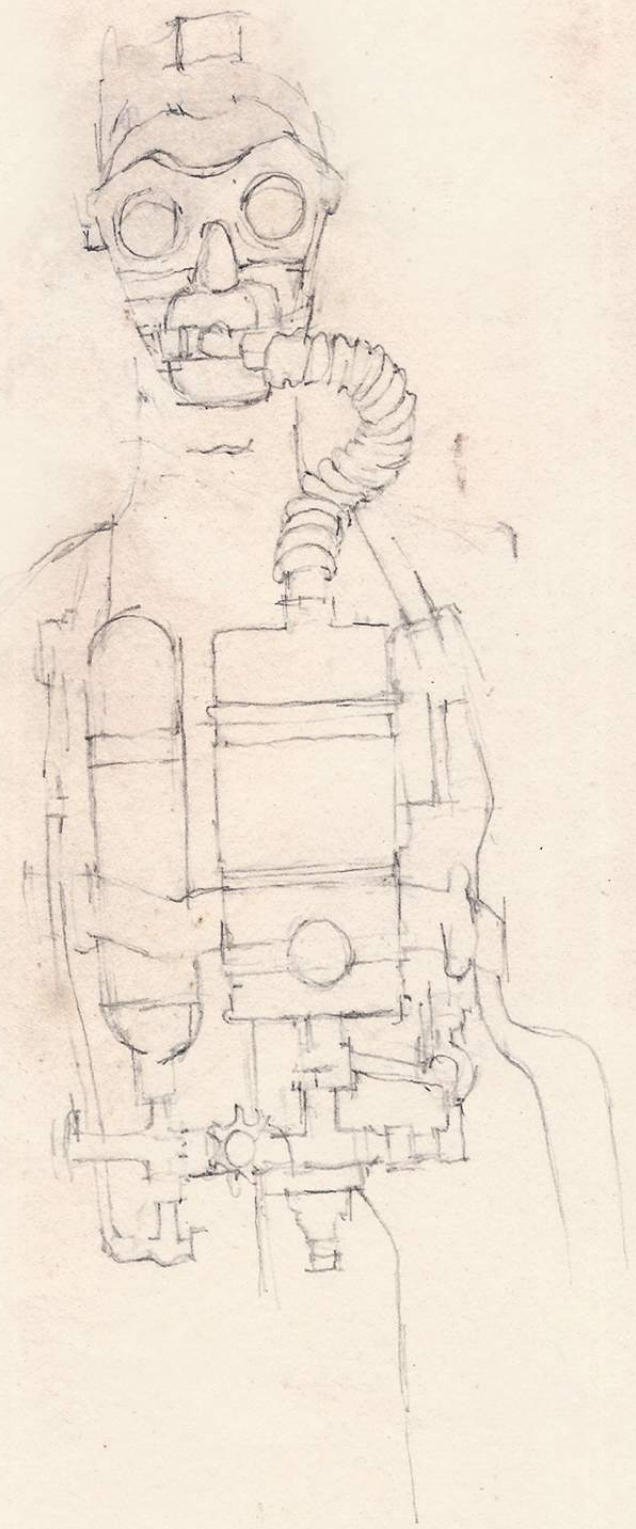
24th April '61

Science Museum



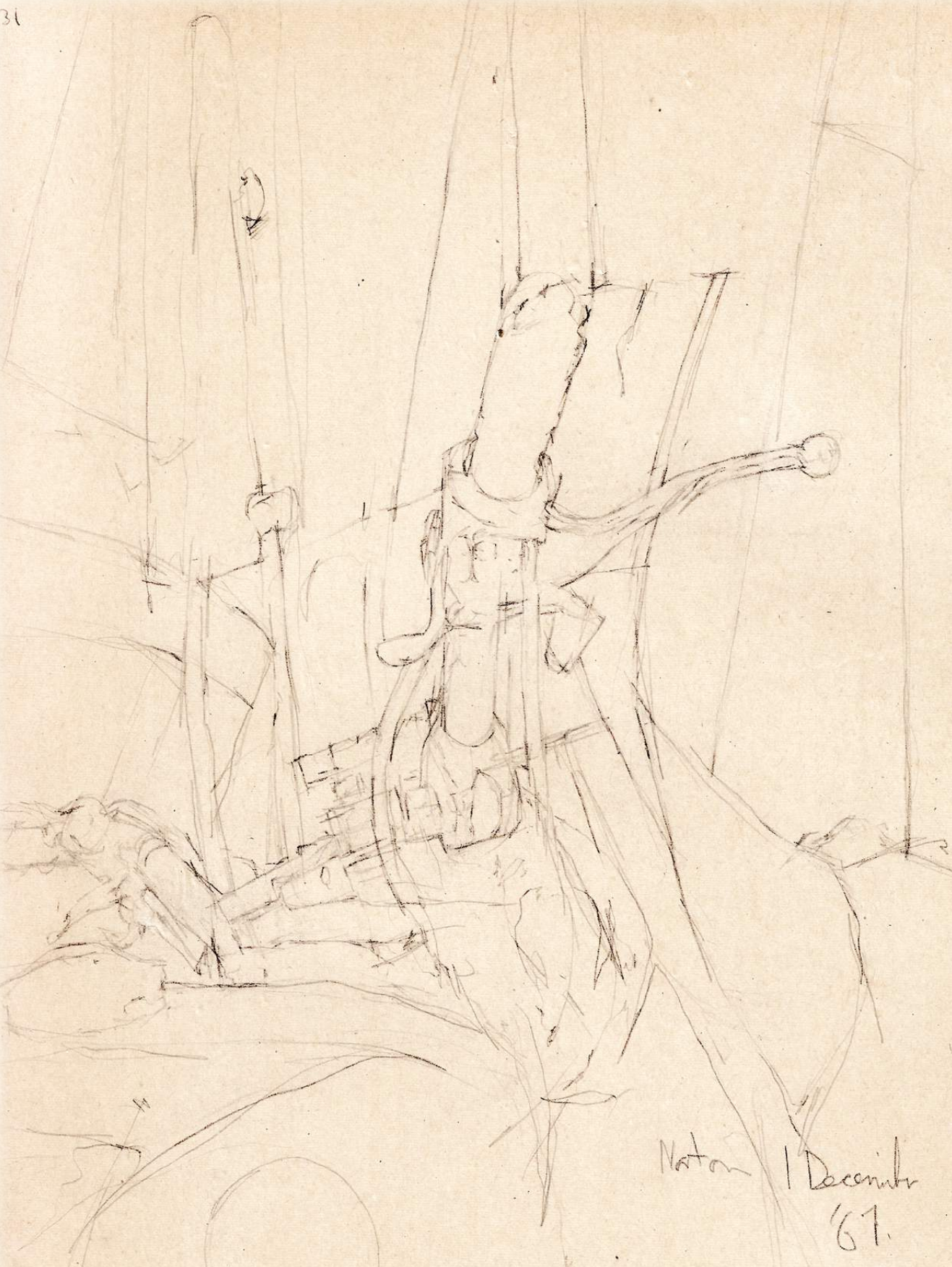
Butted Coach



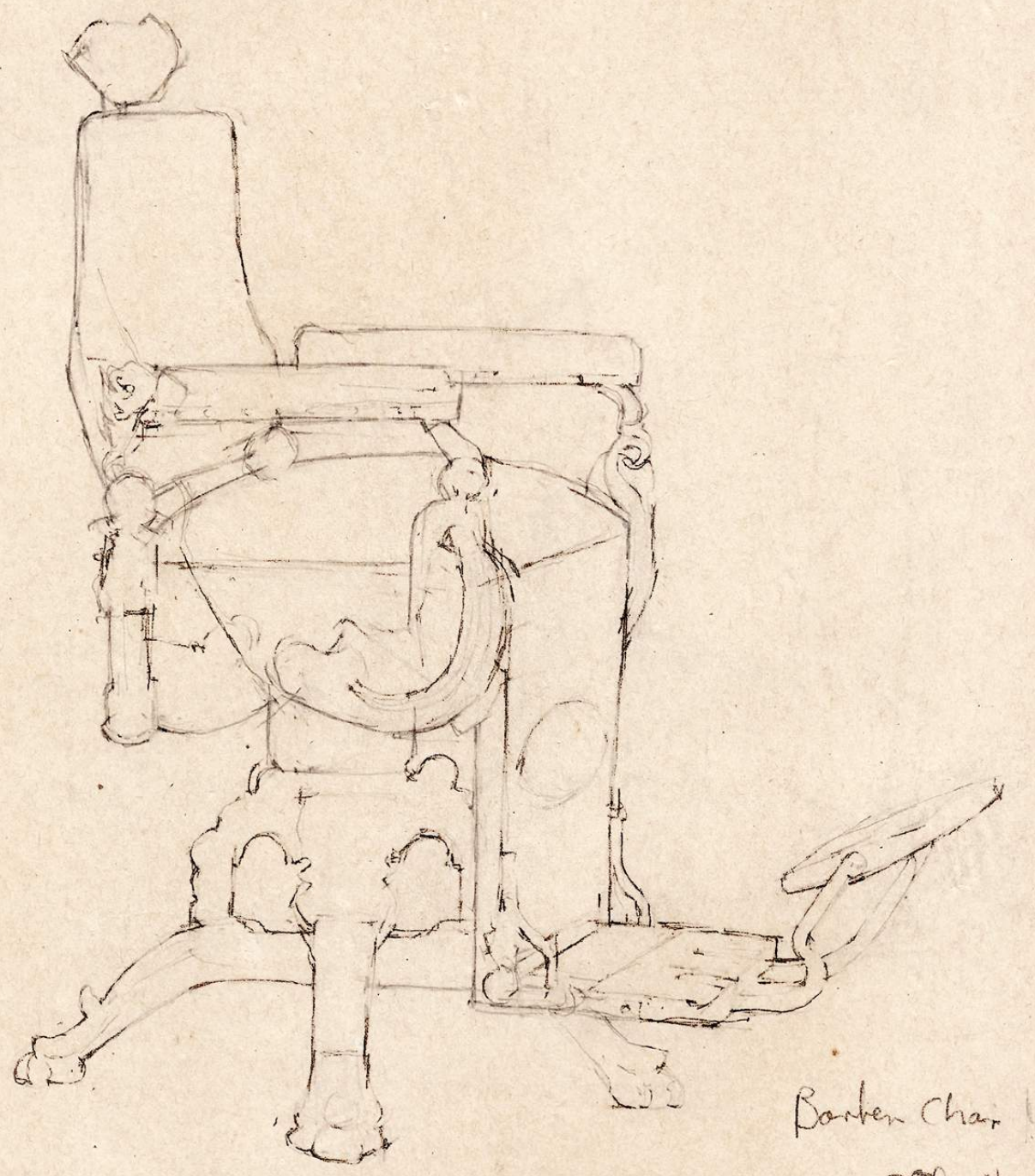


5th March '68.

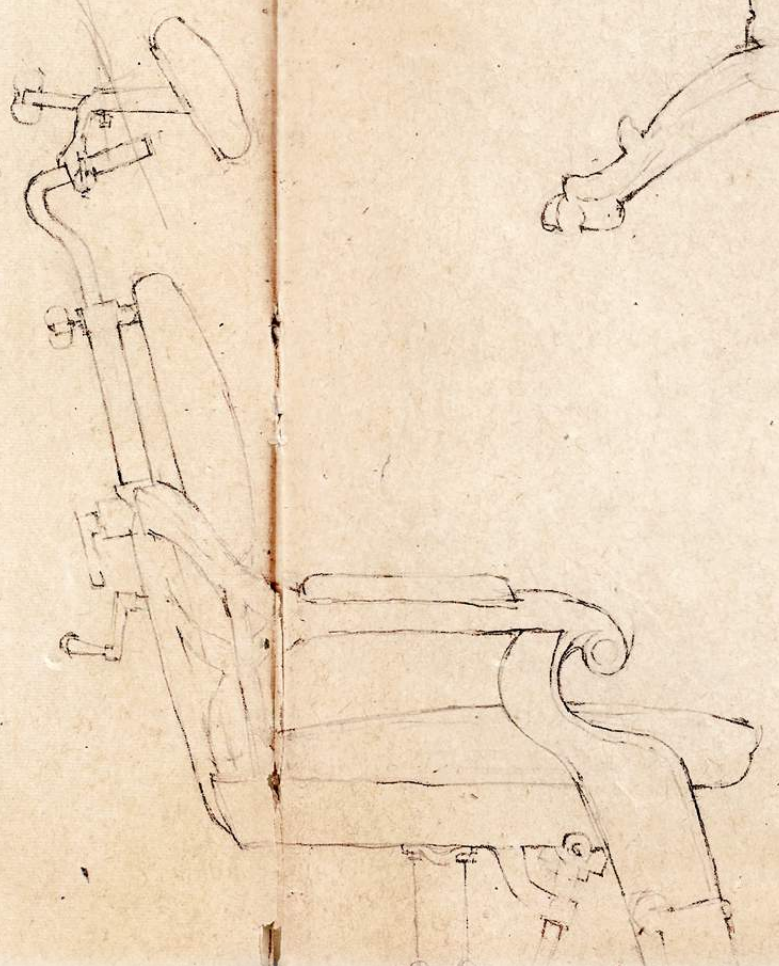




Naton 1 December '87.



Barker Char 1892  
25th Nov '87



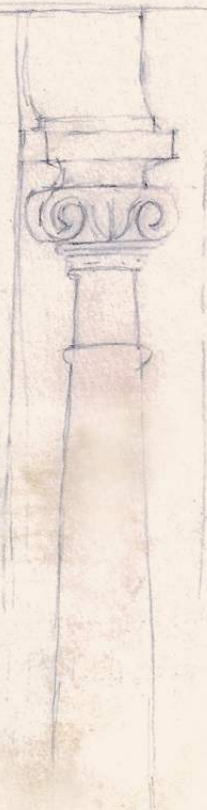
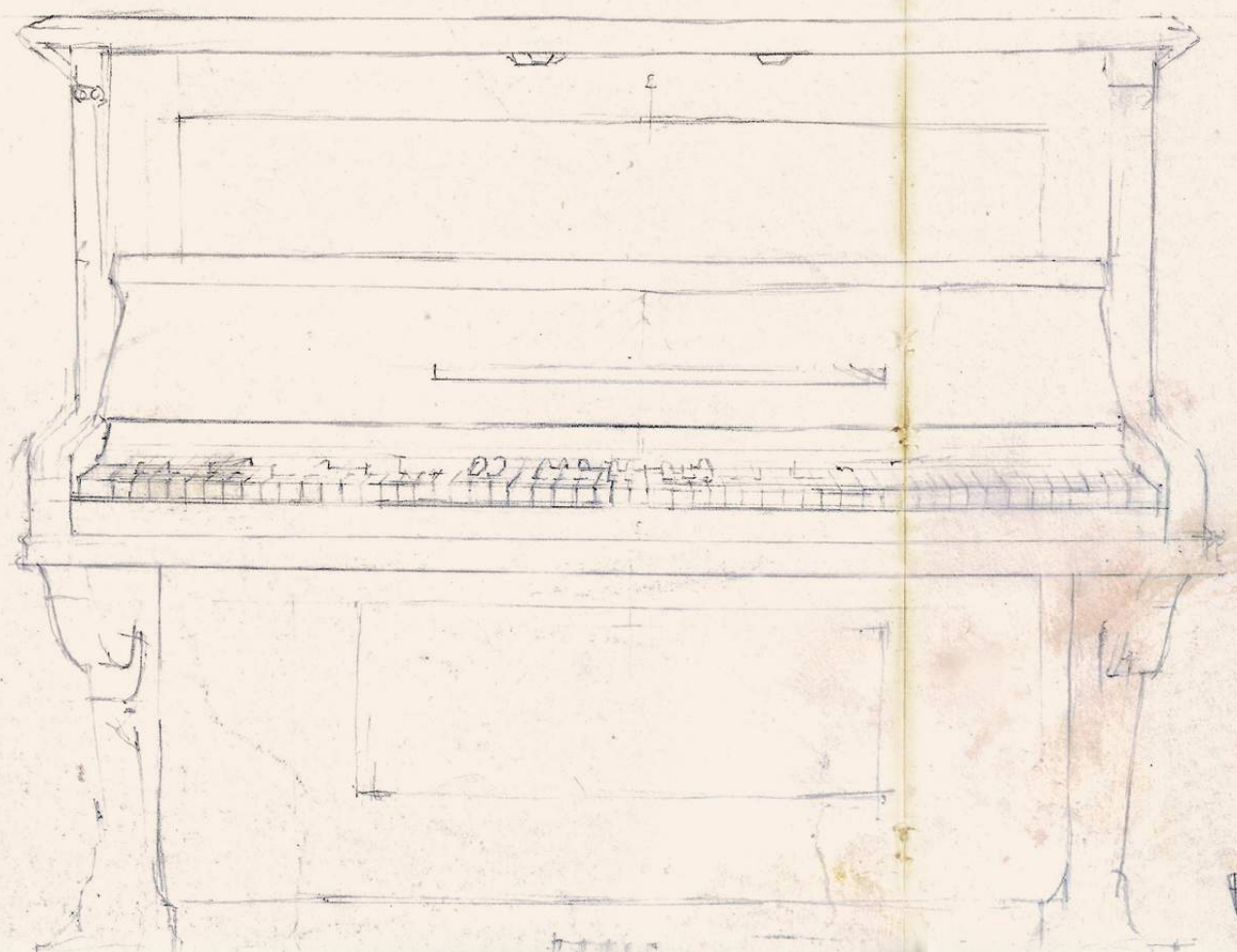
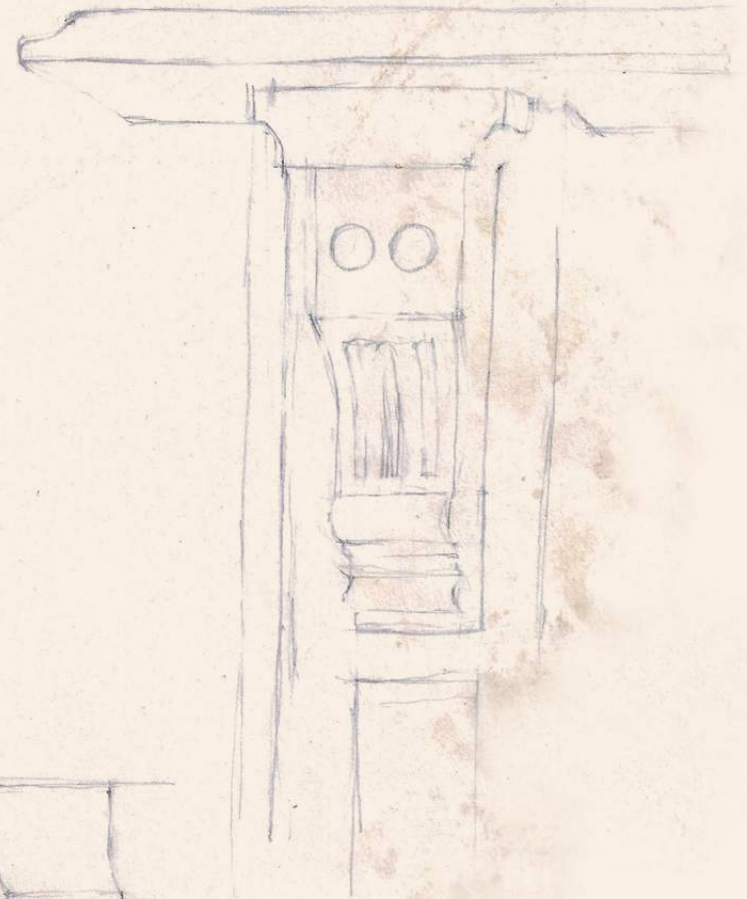
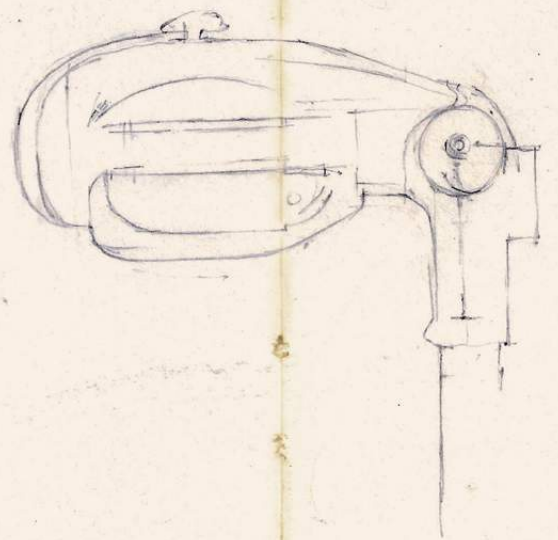
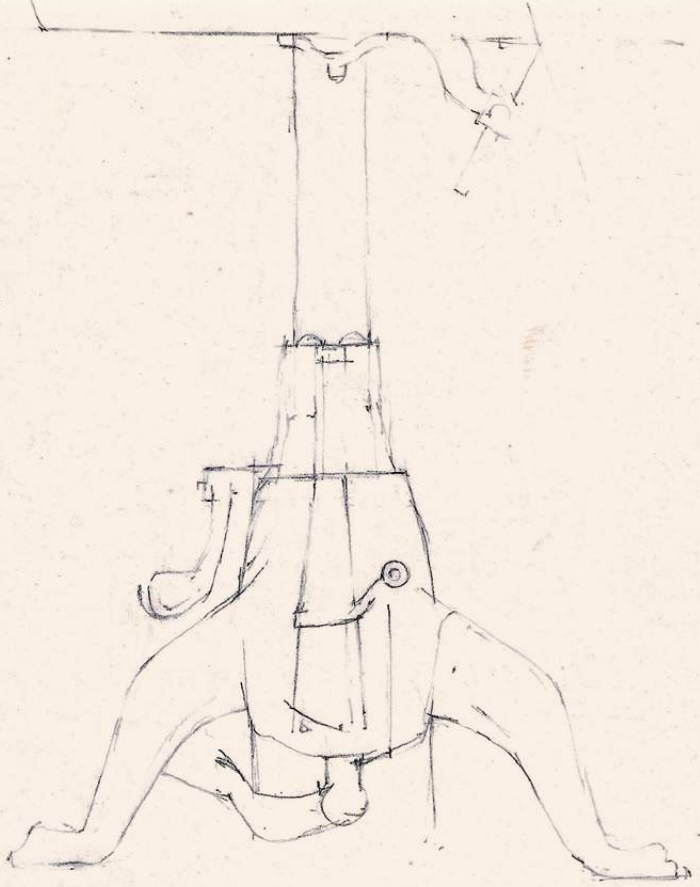
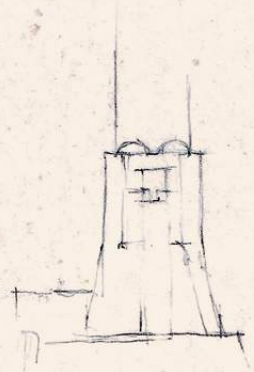
Art. Char  
25th Nov '87





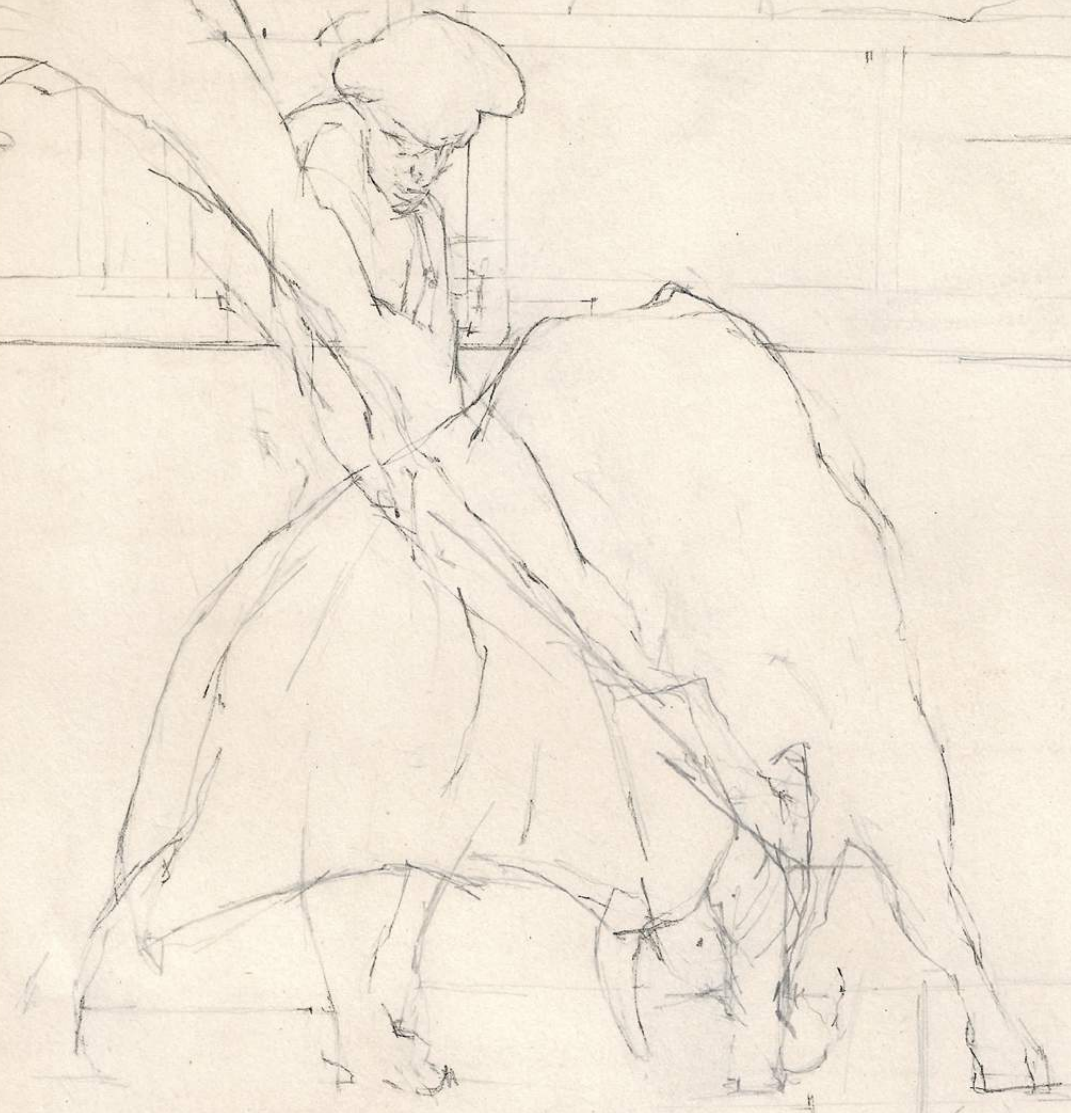
Base of artist's chair

Washing Machine. 1st April 68.

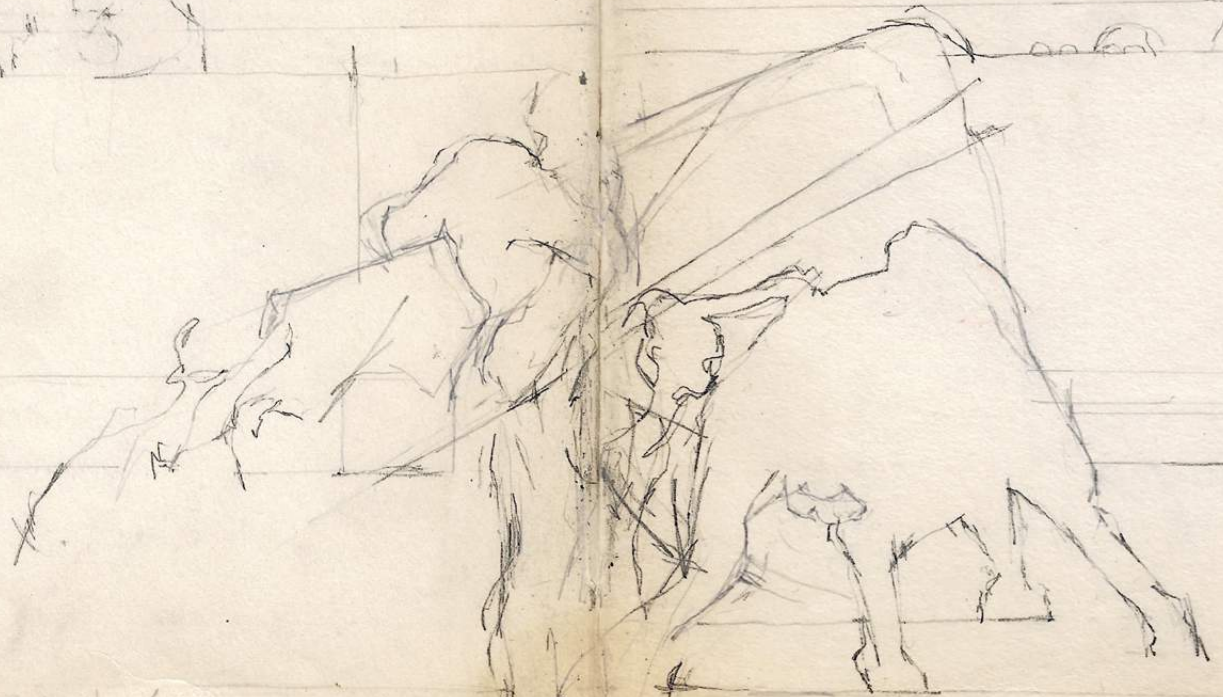


Piano stool April 68



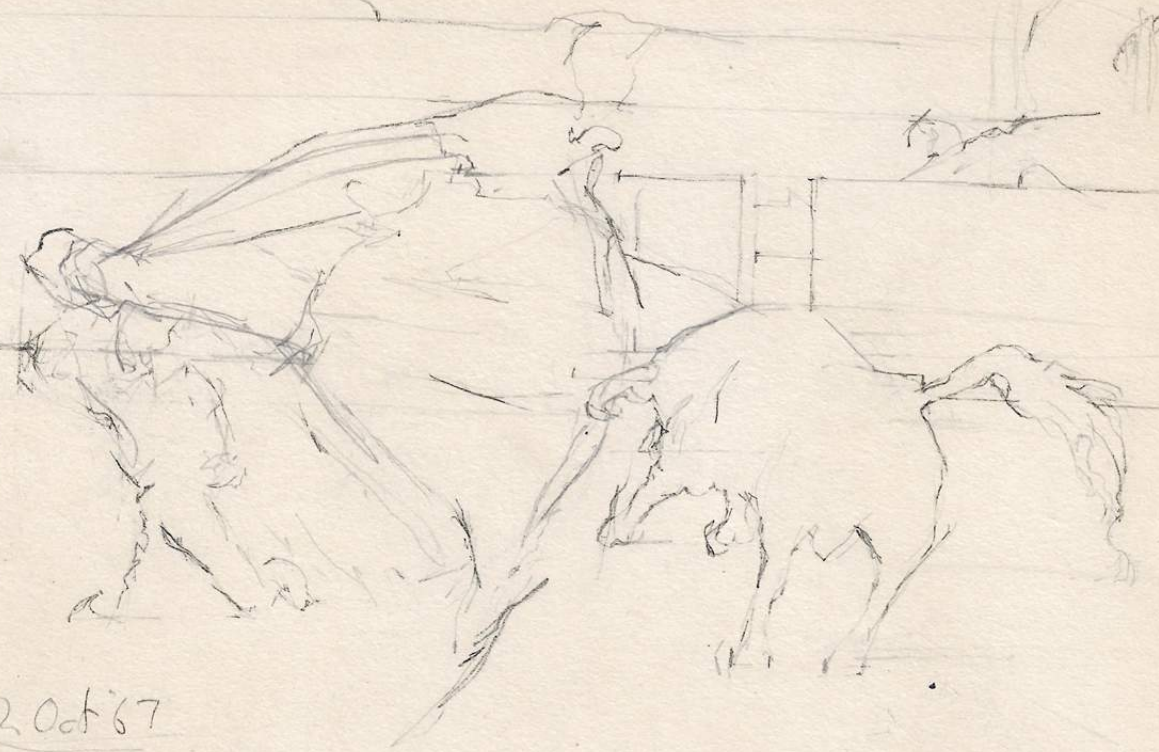


27th Oct '67

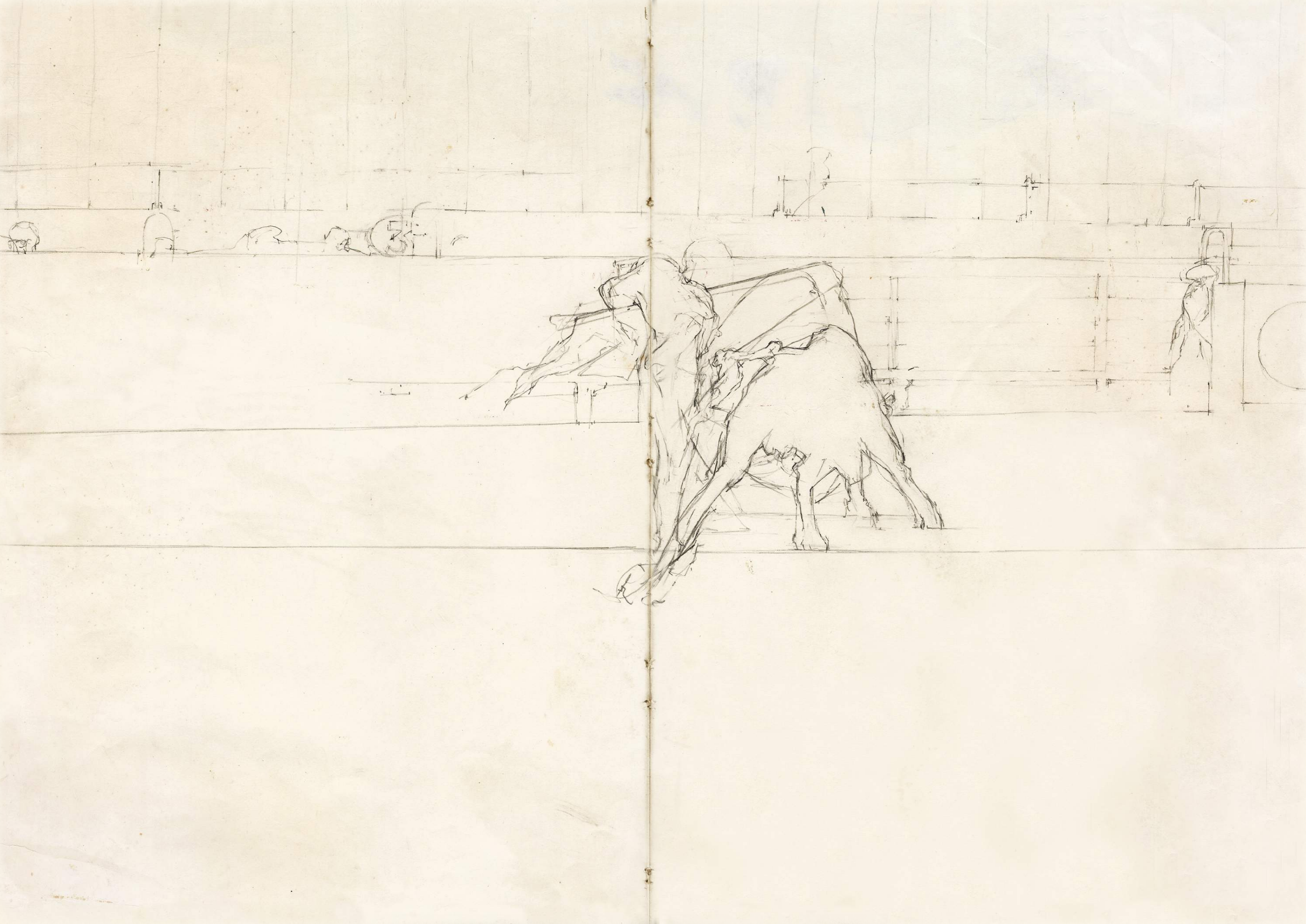


27th Oct '67

28th Oct '67









28/April/67

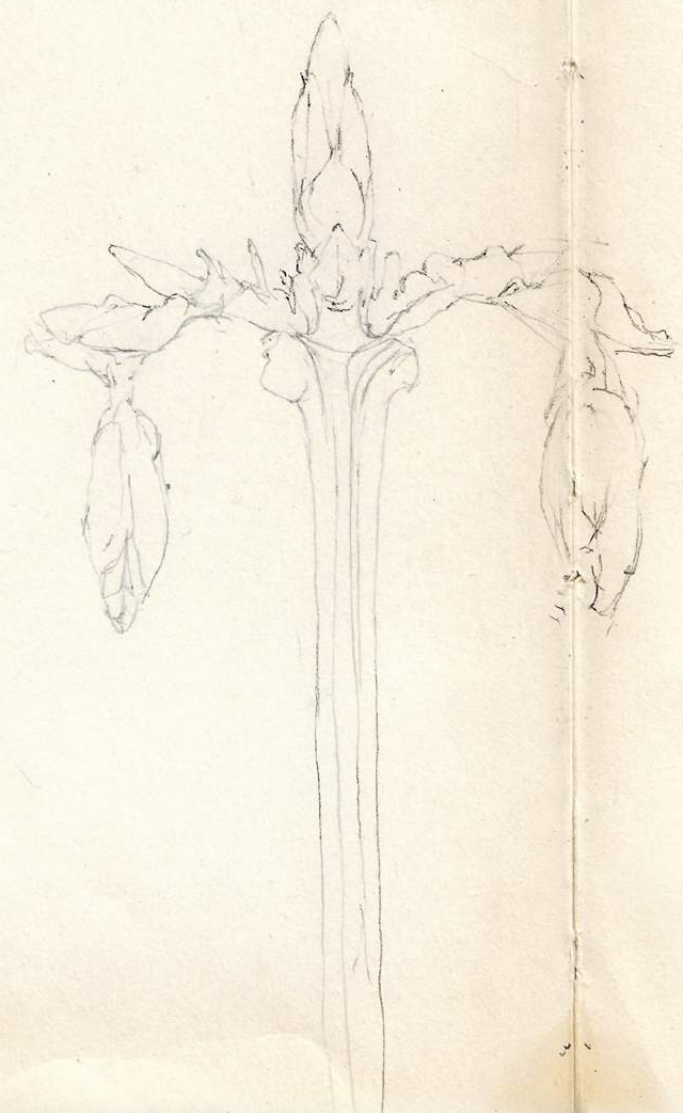
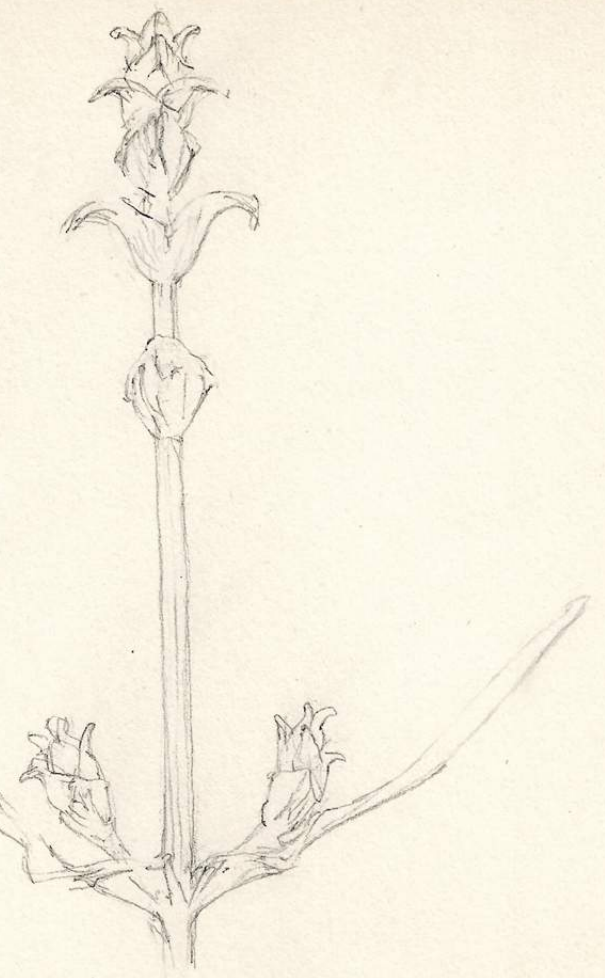
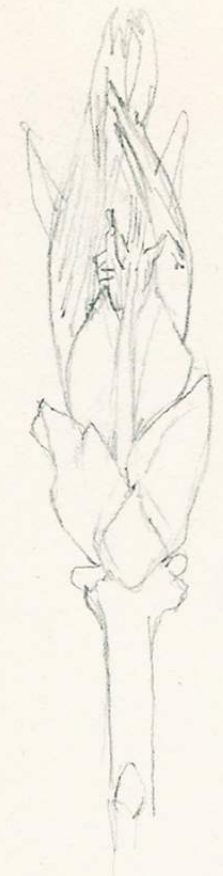
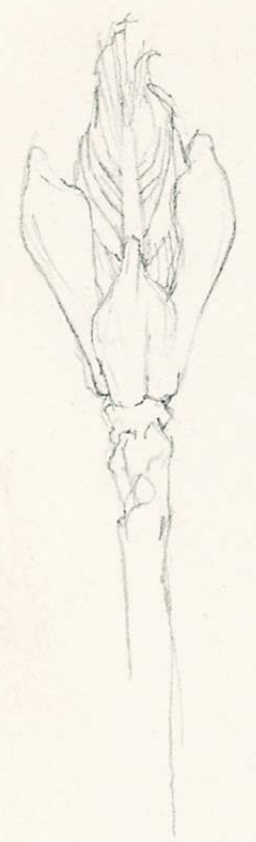


29/April/67

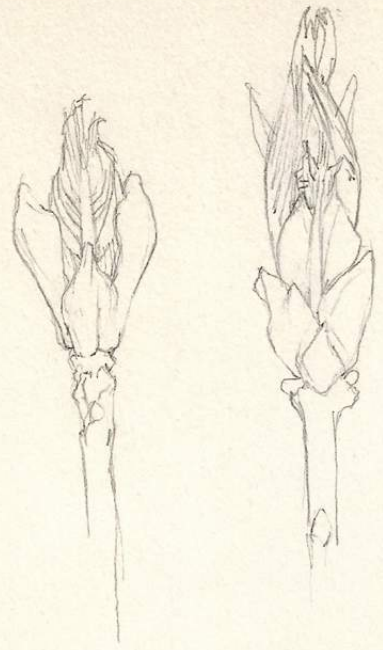












29th April 69

4th April 69



3rd May 69

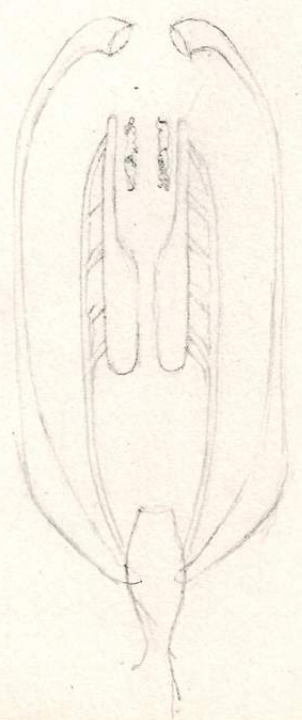
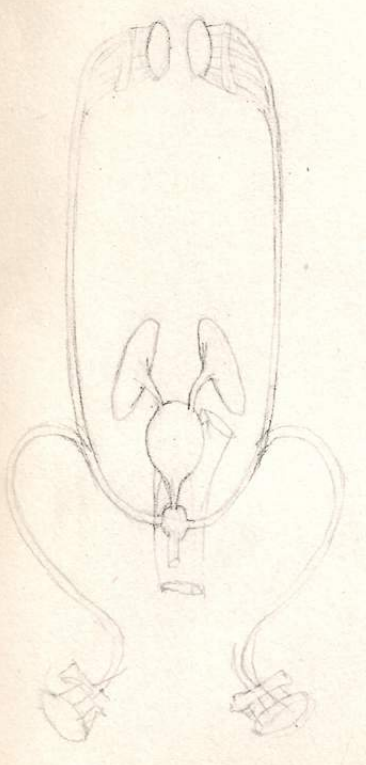
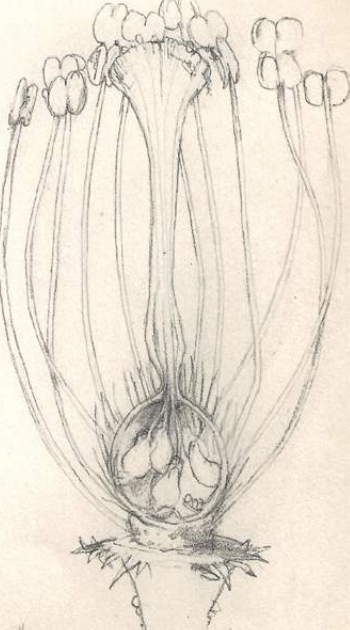
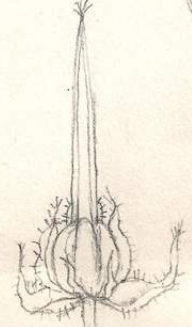
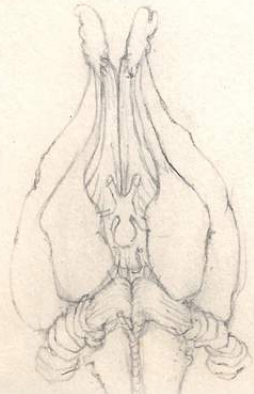
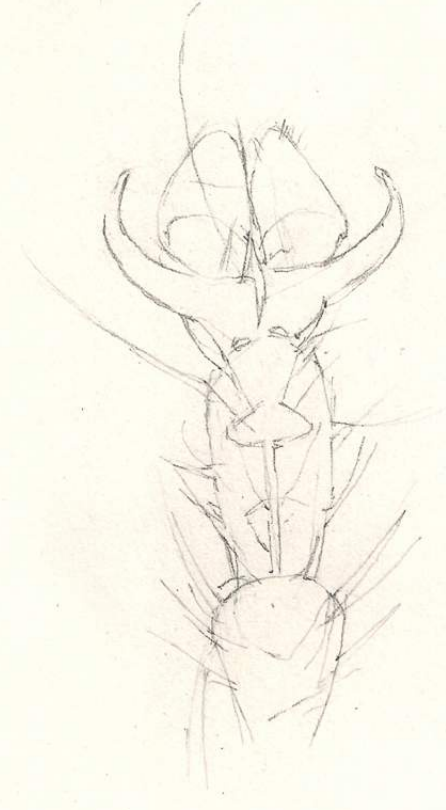
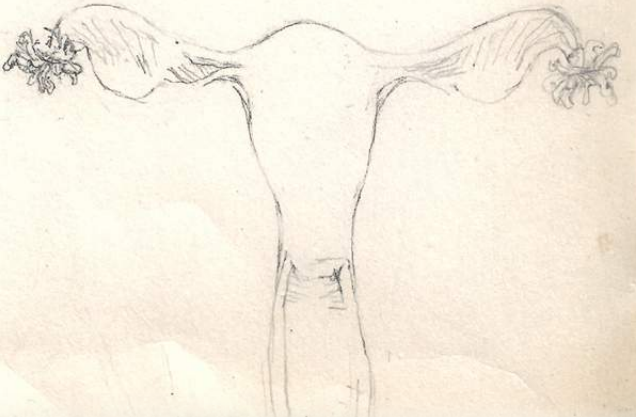
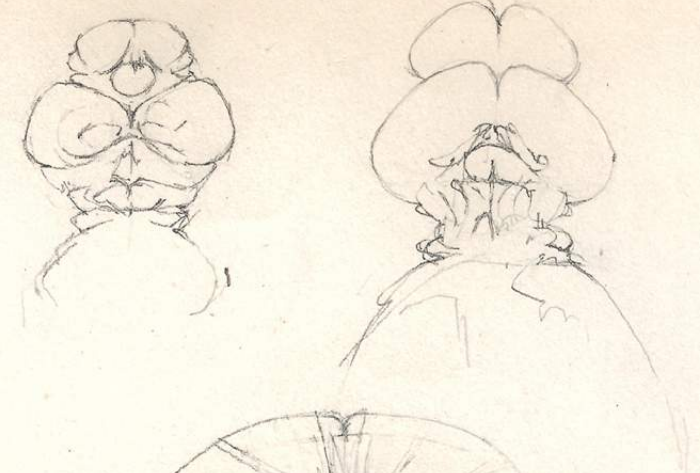
29th April 69



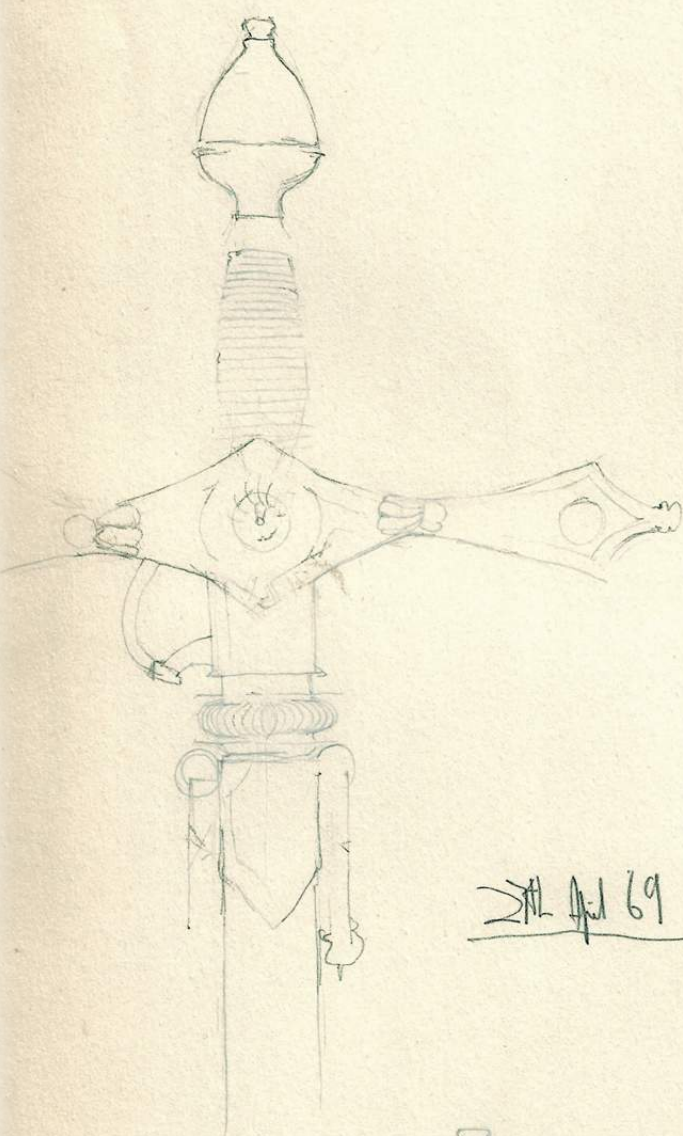
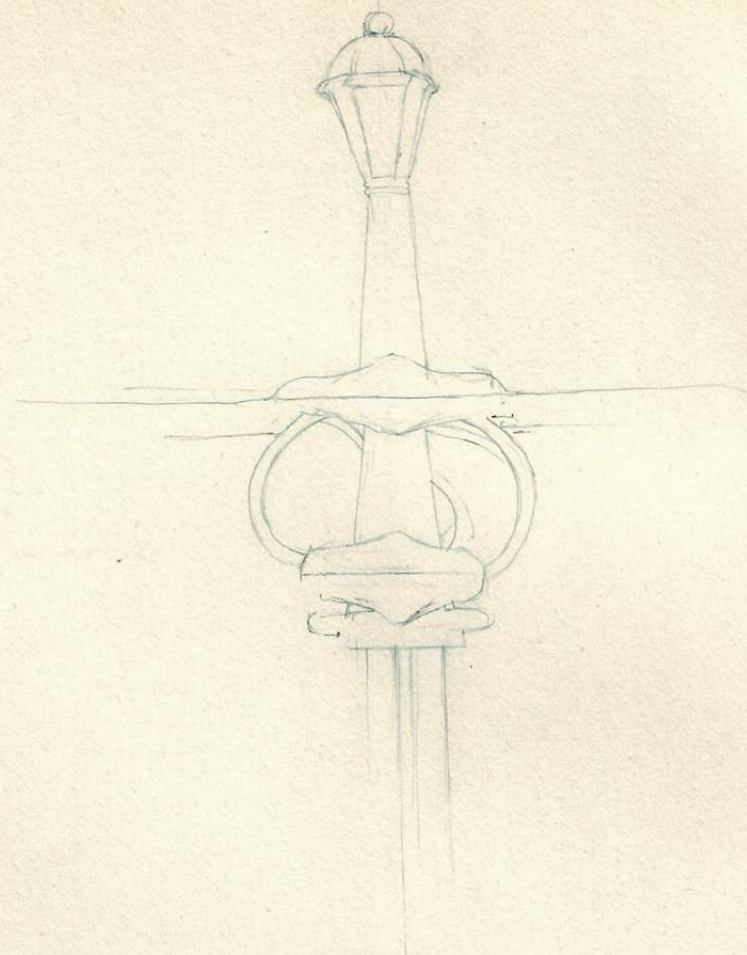


43  
Total ideas, insects, brains of lower vertebrates,  
and other internal organs

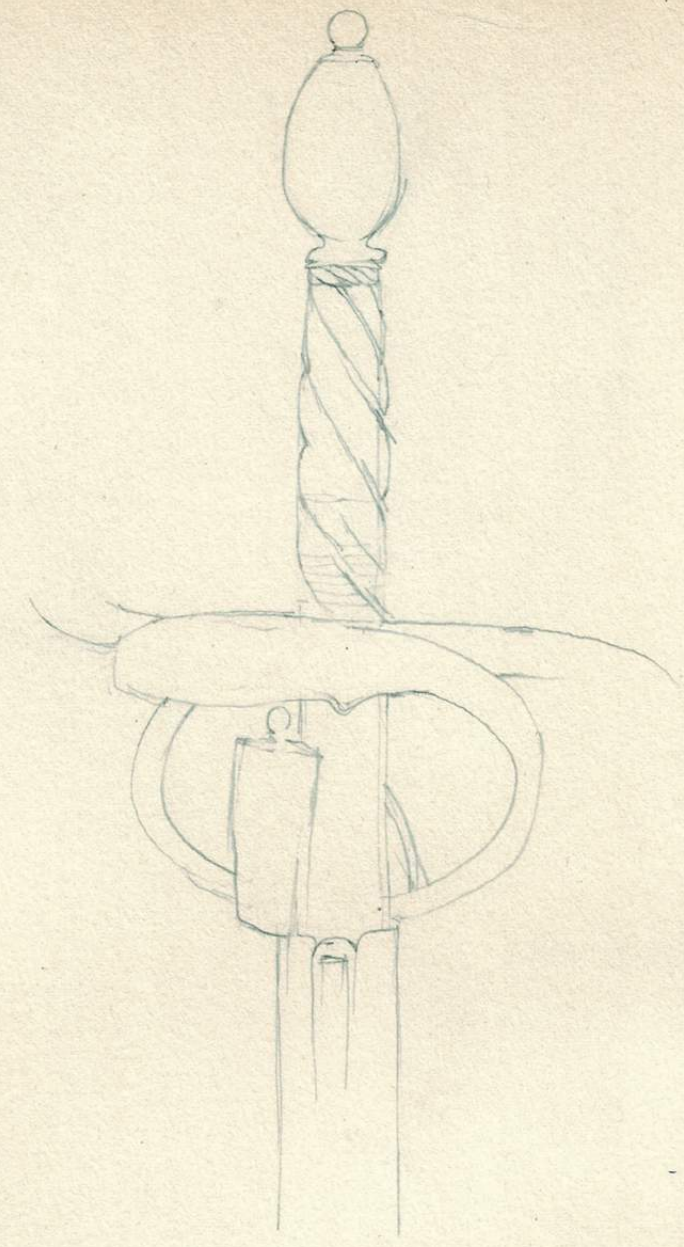
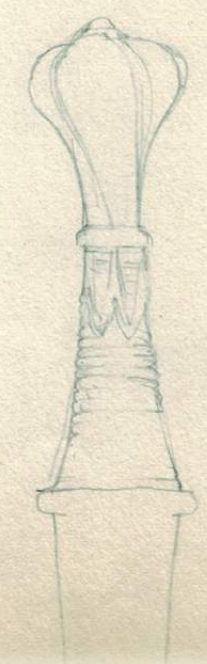
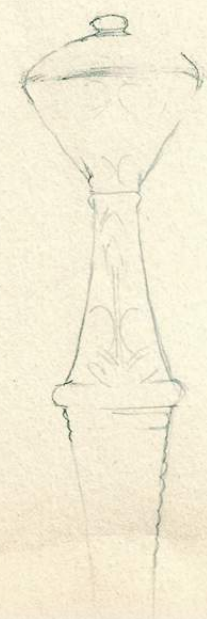
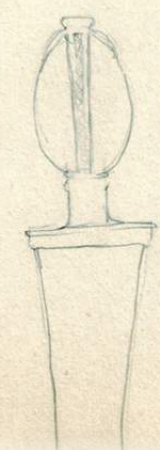
1. August '68.



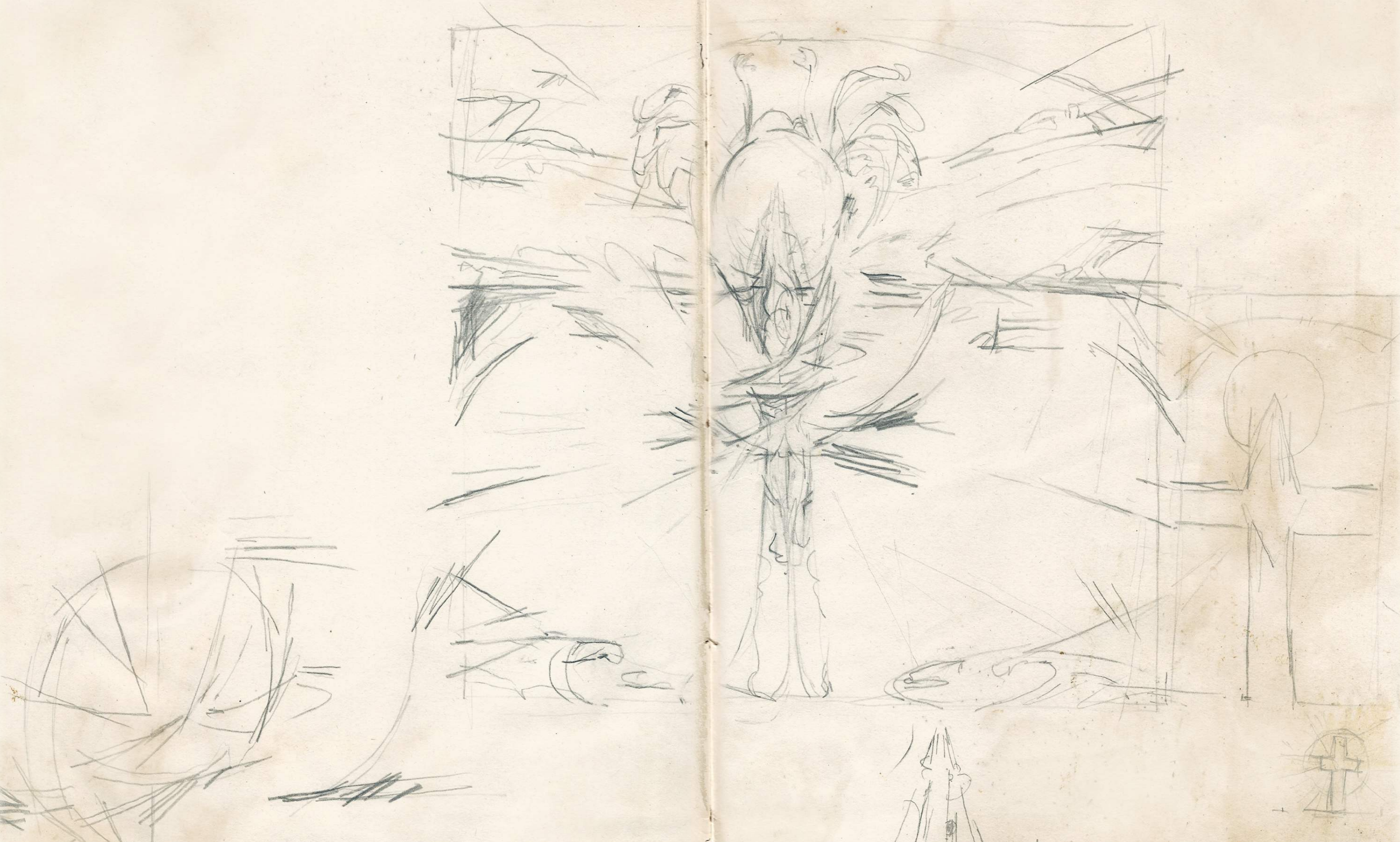




2nd April 69



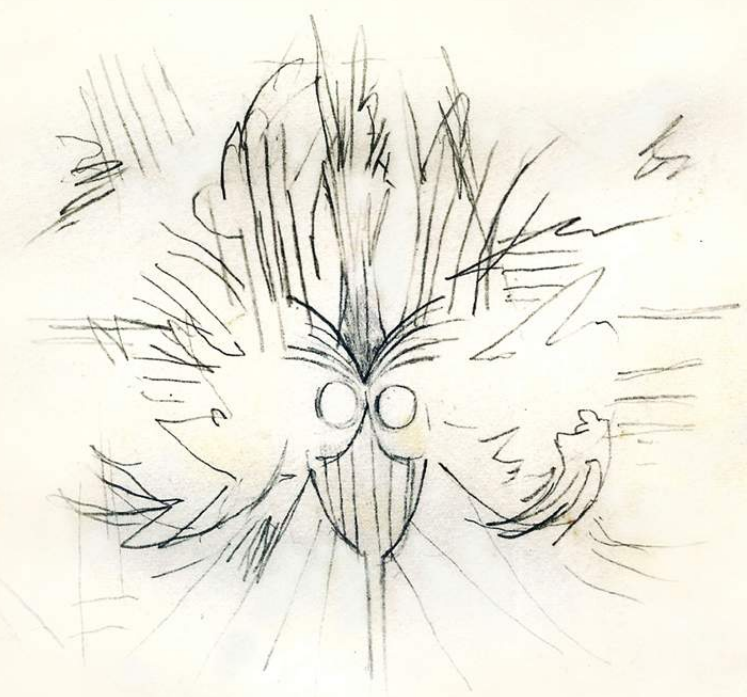
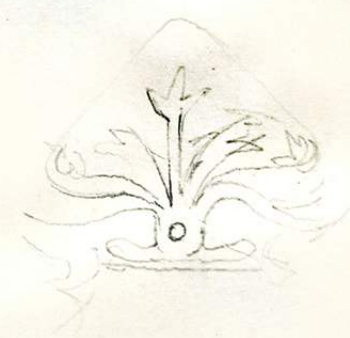
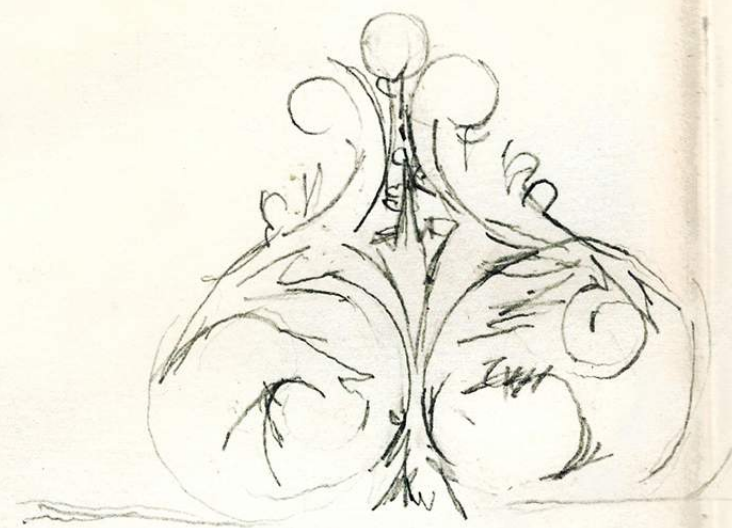




Totem Landscape II

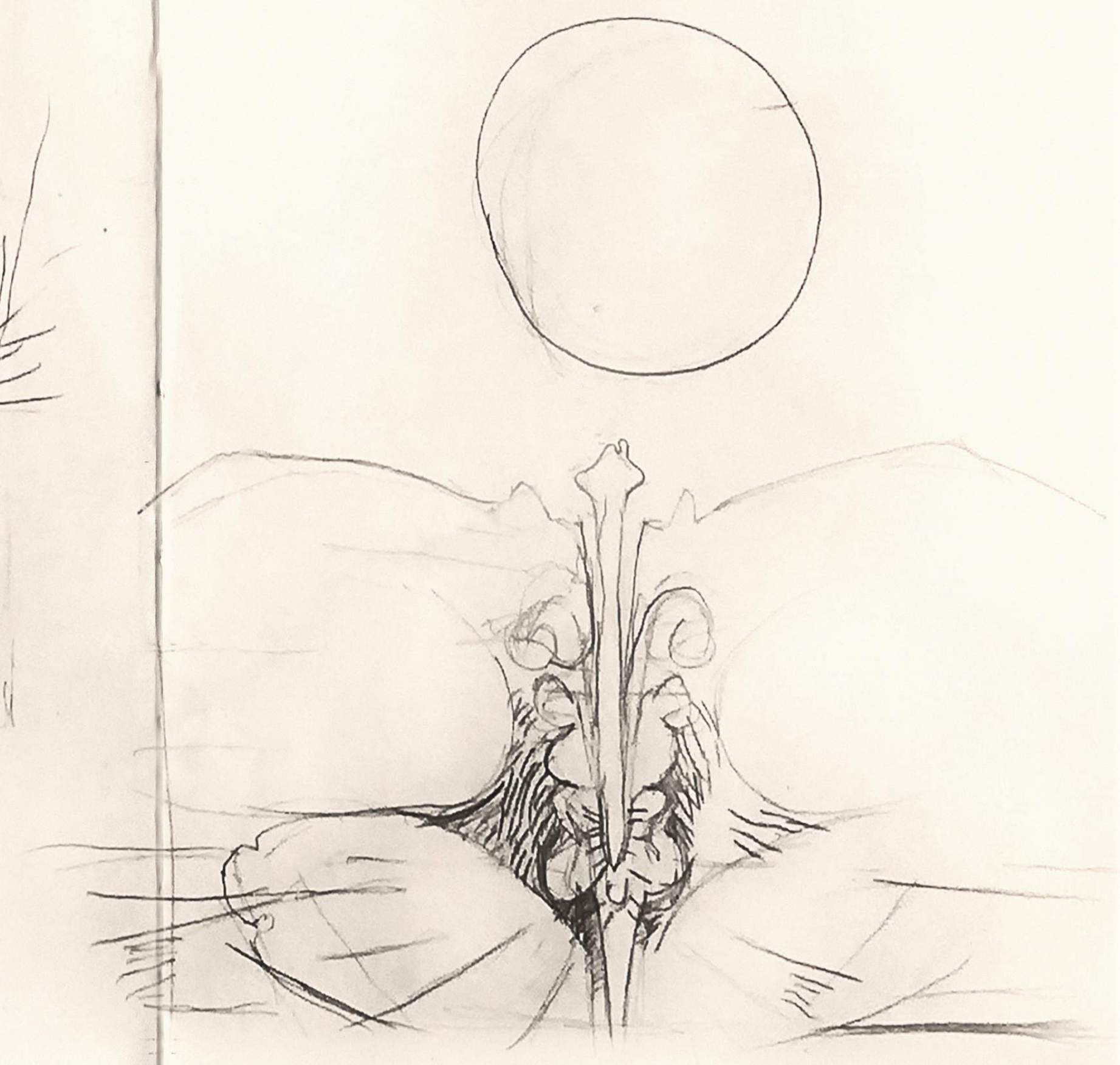
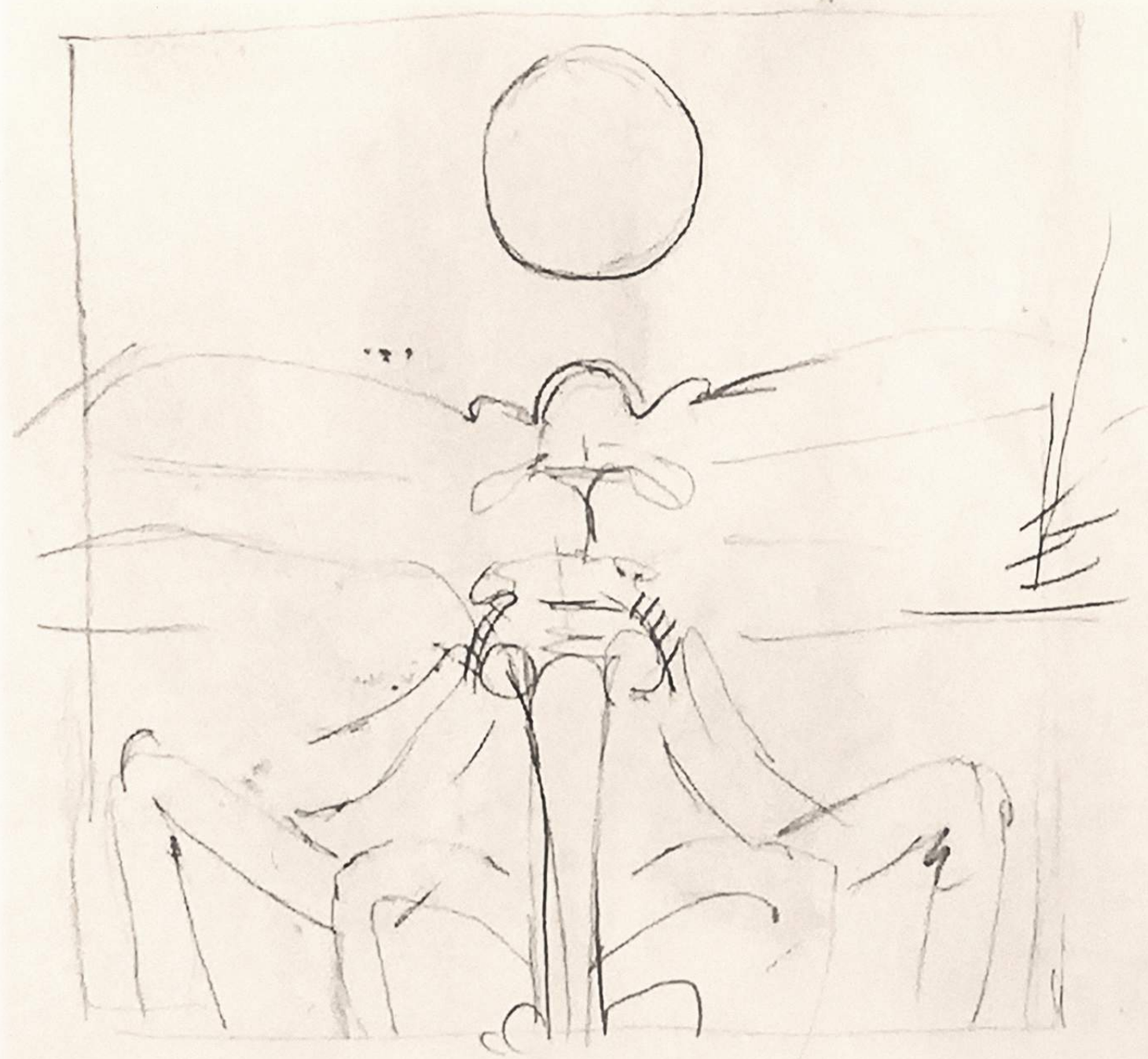
15 Jan '68



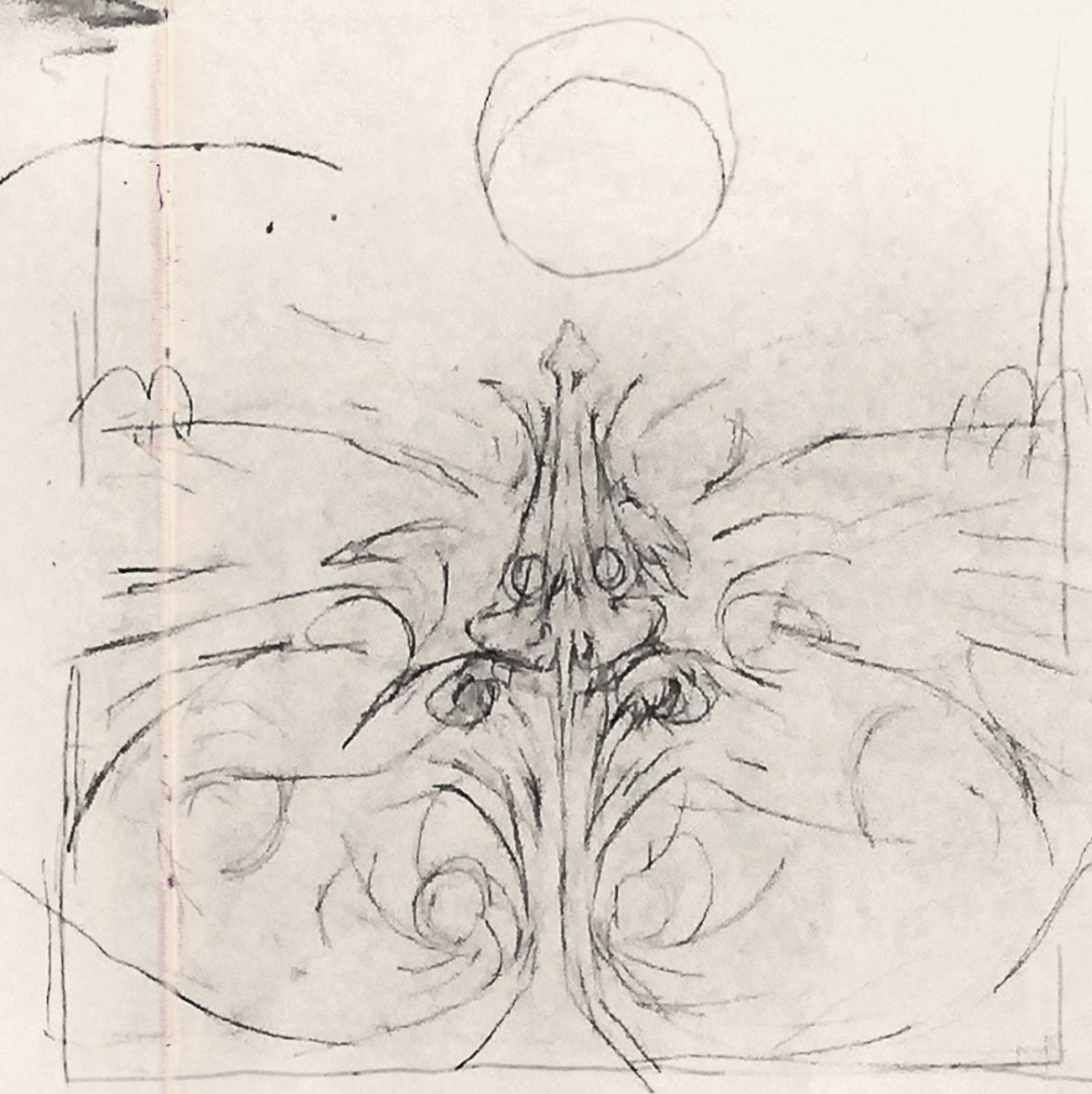


sketches for Mrs. J. 69.

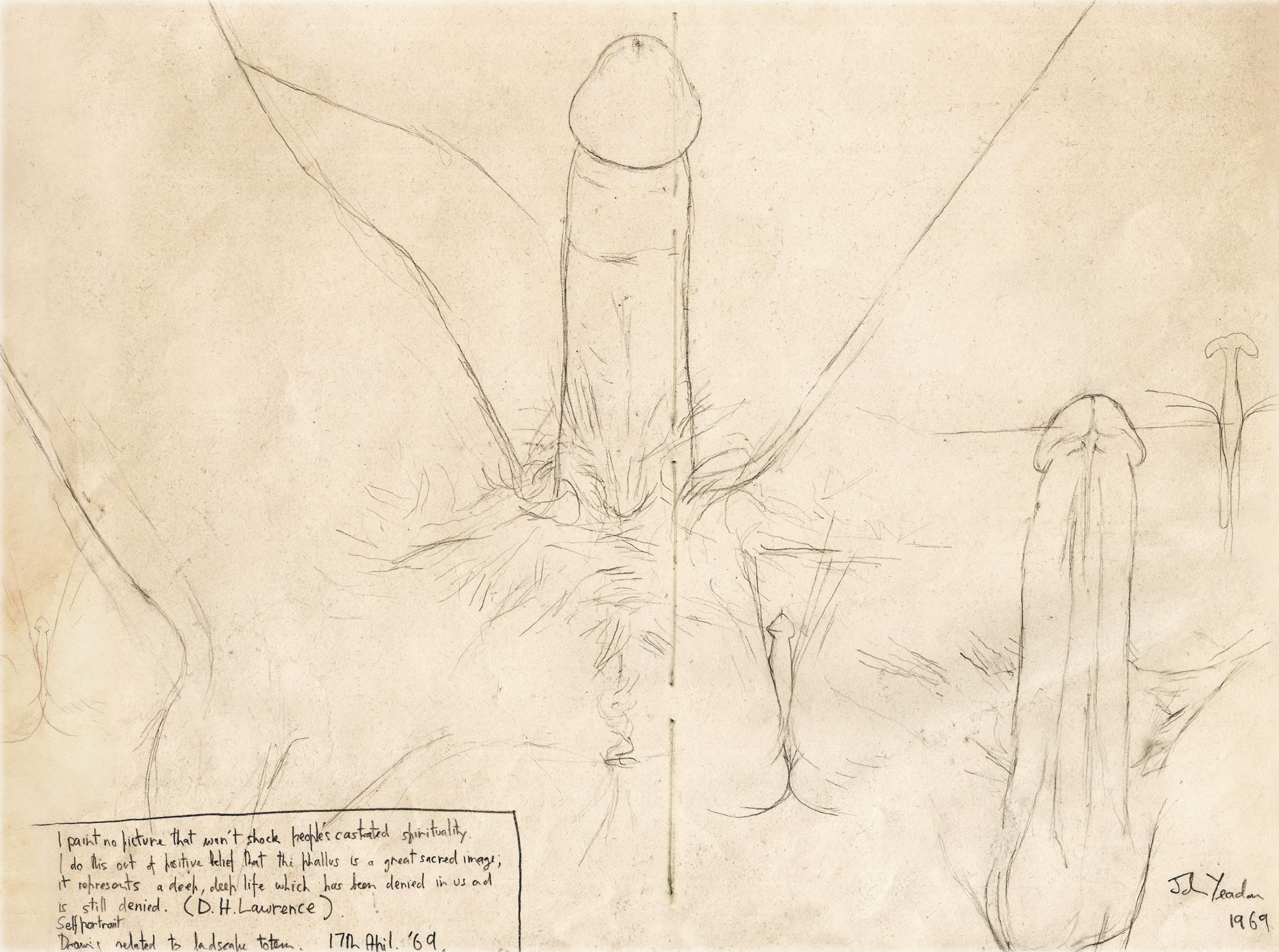










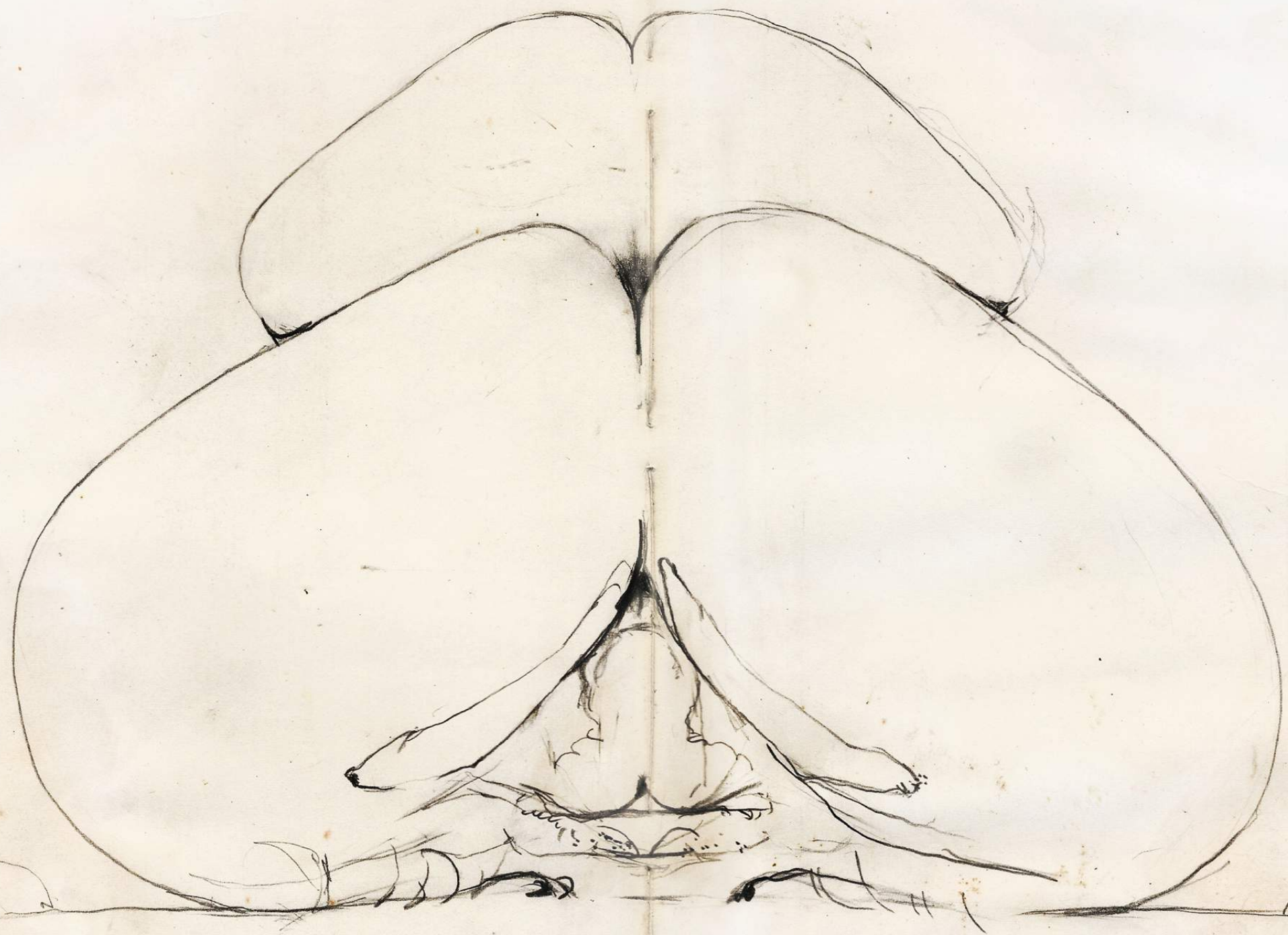


I paint no picture that won't shock people's castrated spirituality.  
I do this out of positive belief that the phallus is a great sacred image;  
it represents a deep, deep life which has been denied in us and  
is still denied. (D. H. Lawrence)

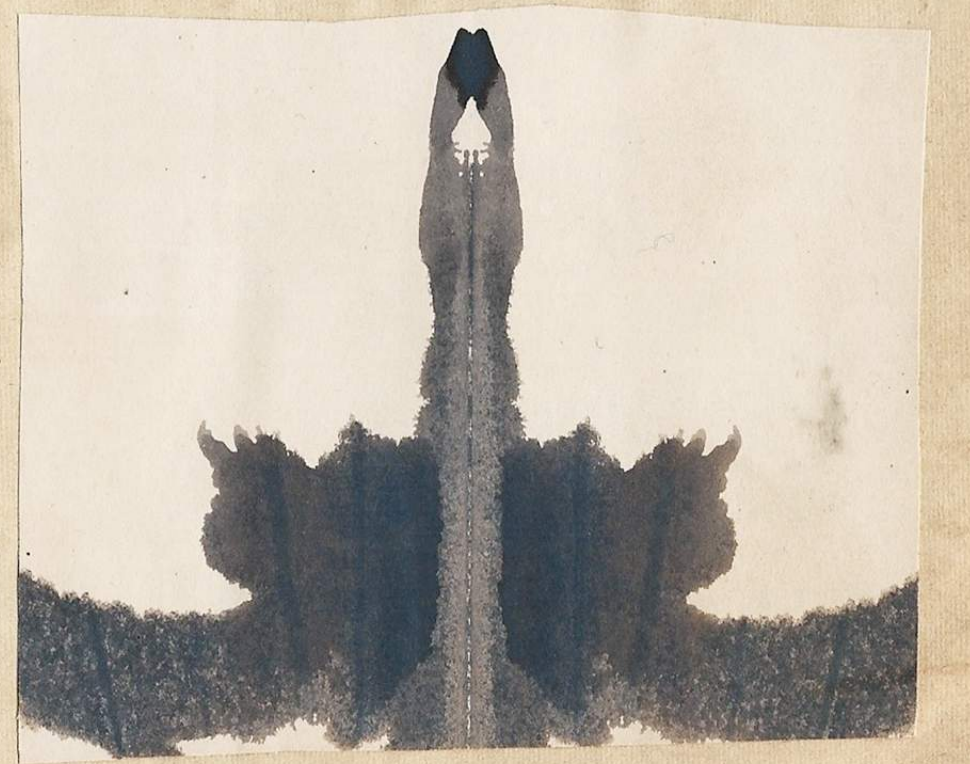
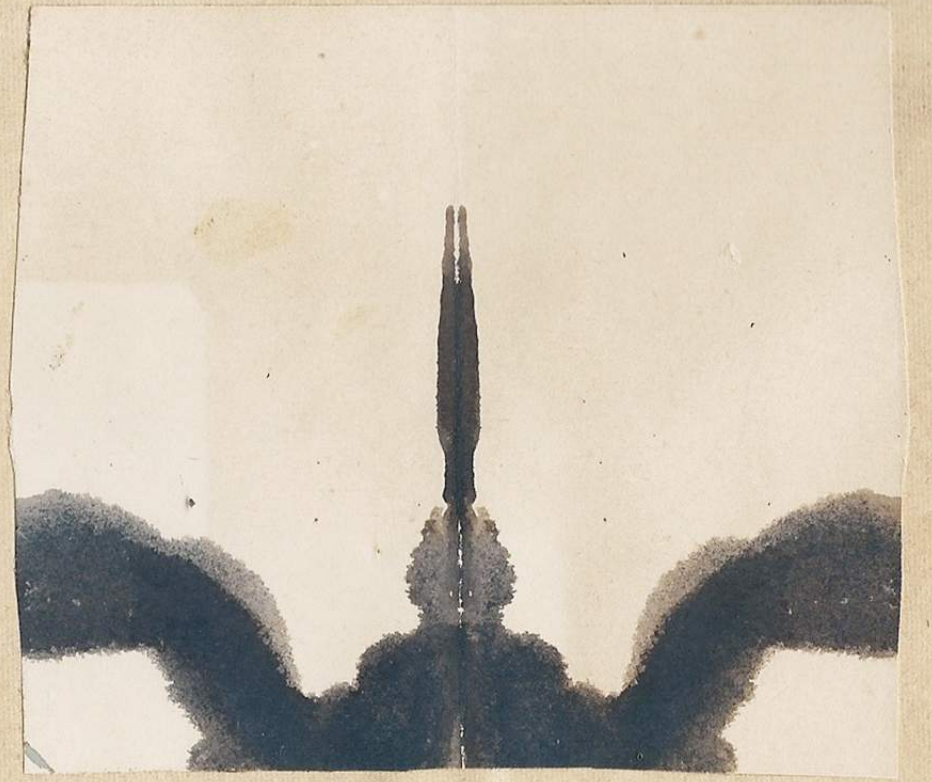
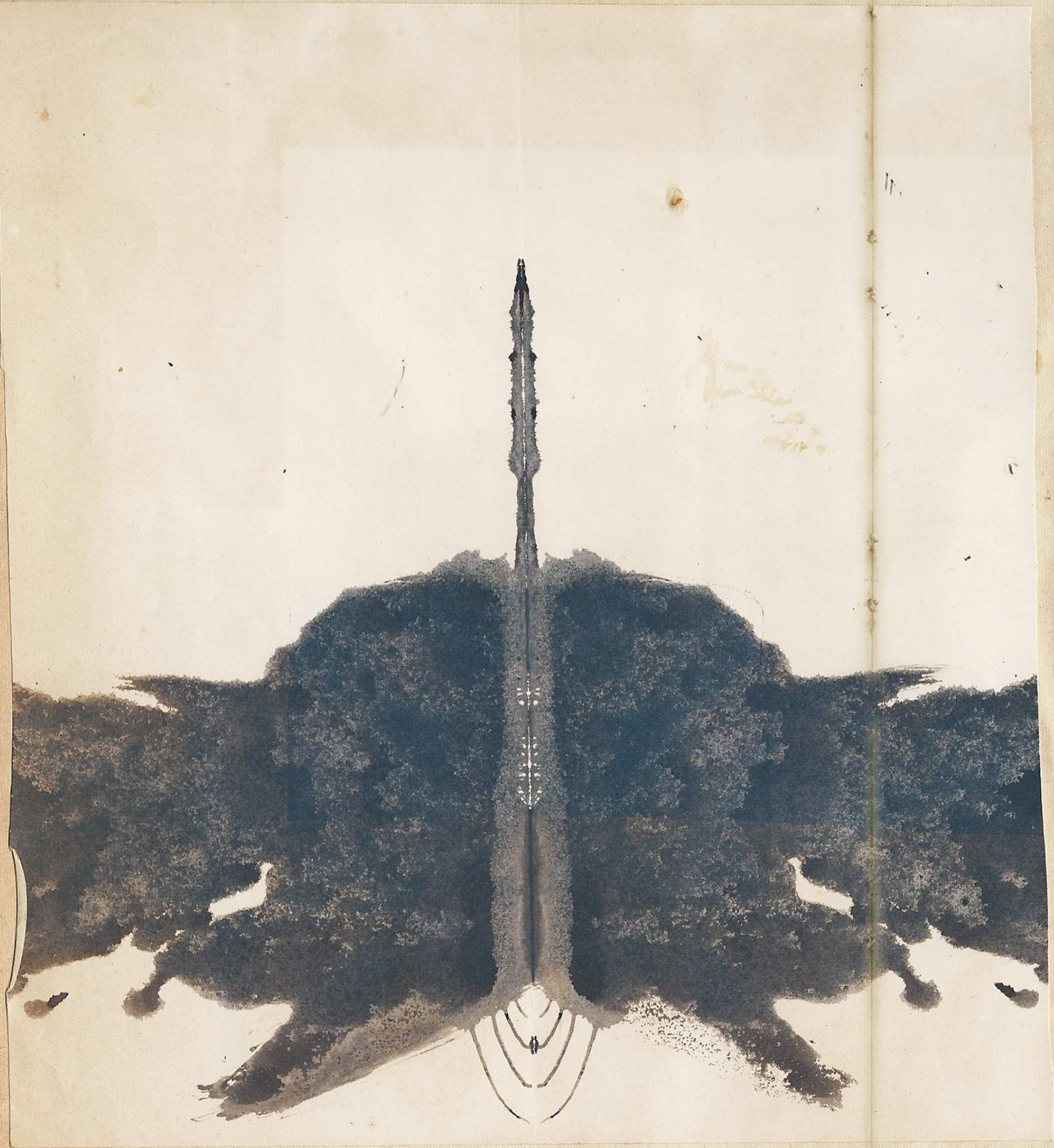
Self portrait  
Drawing related to landscape totem. 17th April '69.

J. L. Yeoman  
1969

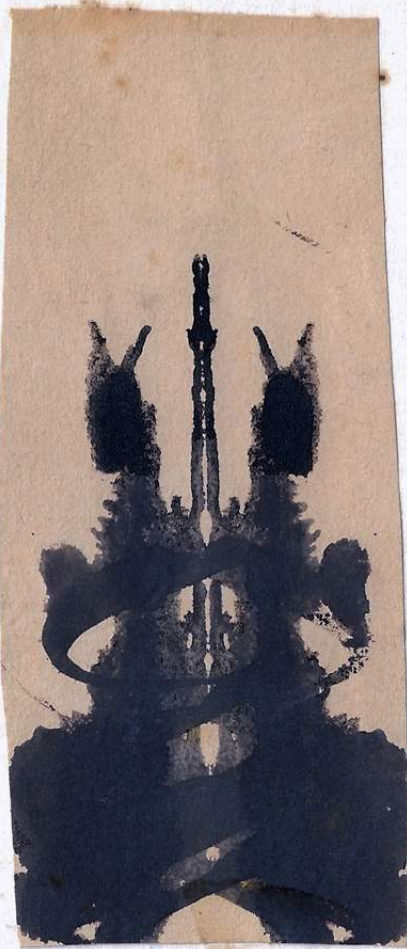












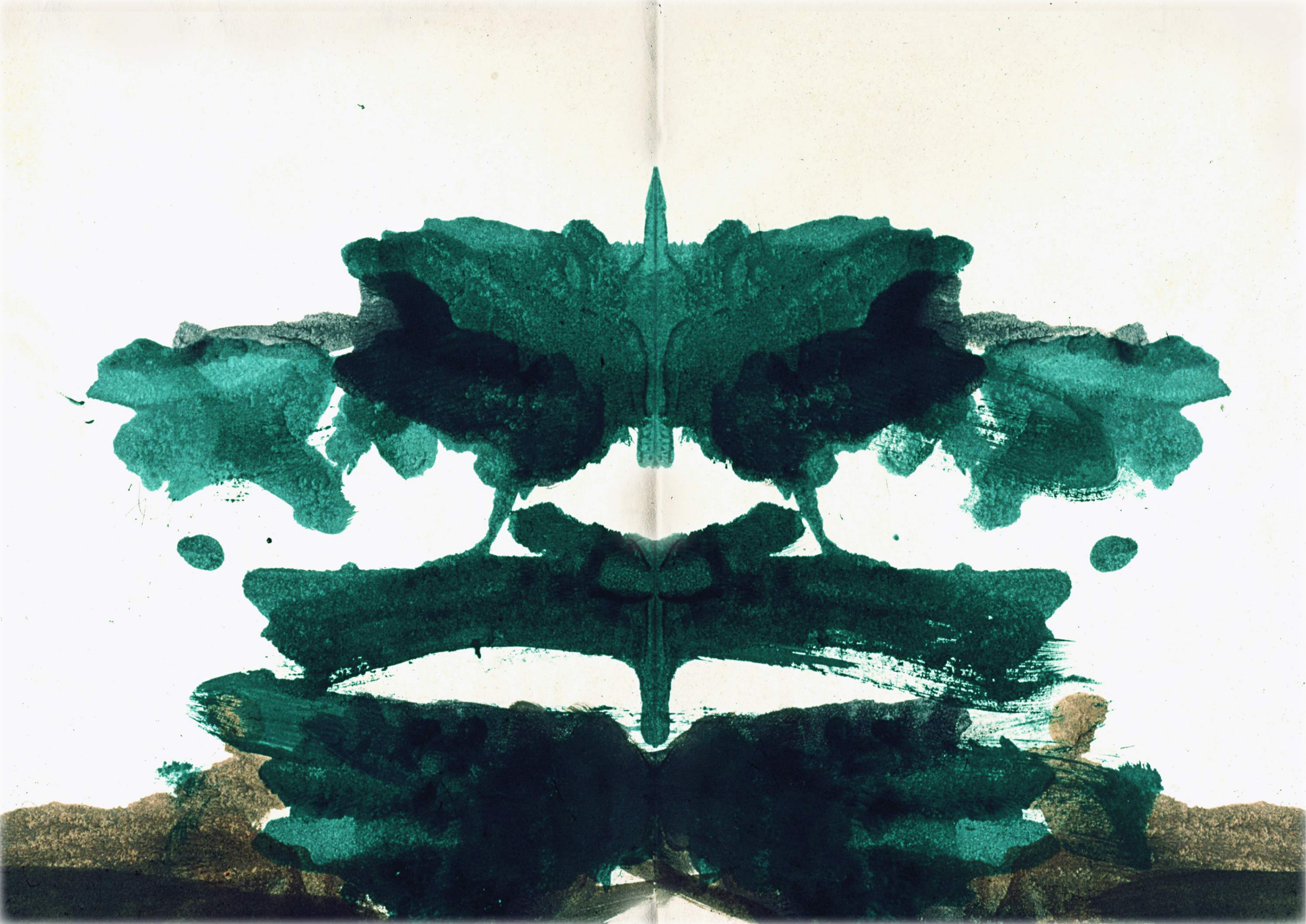




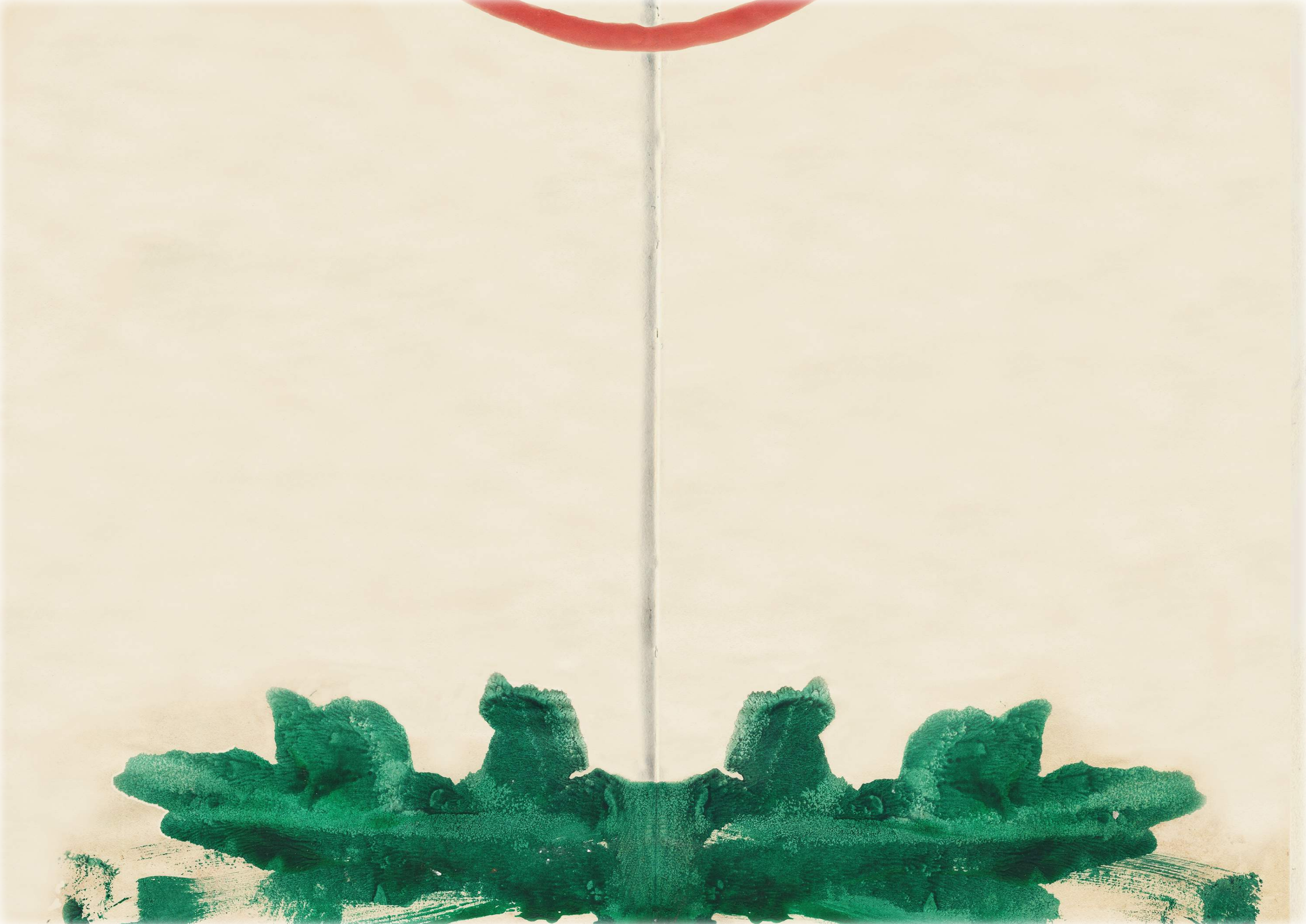




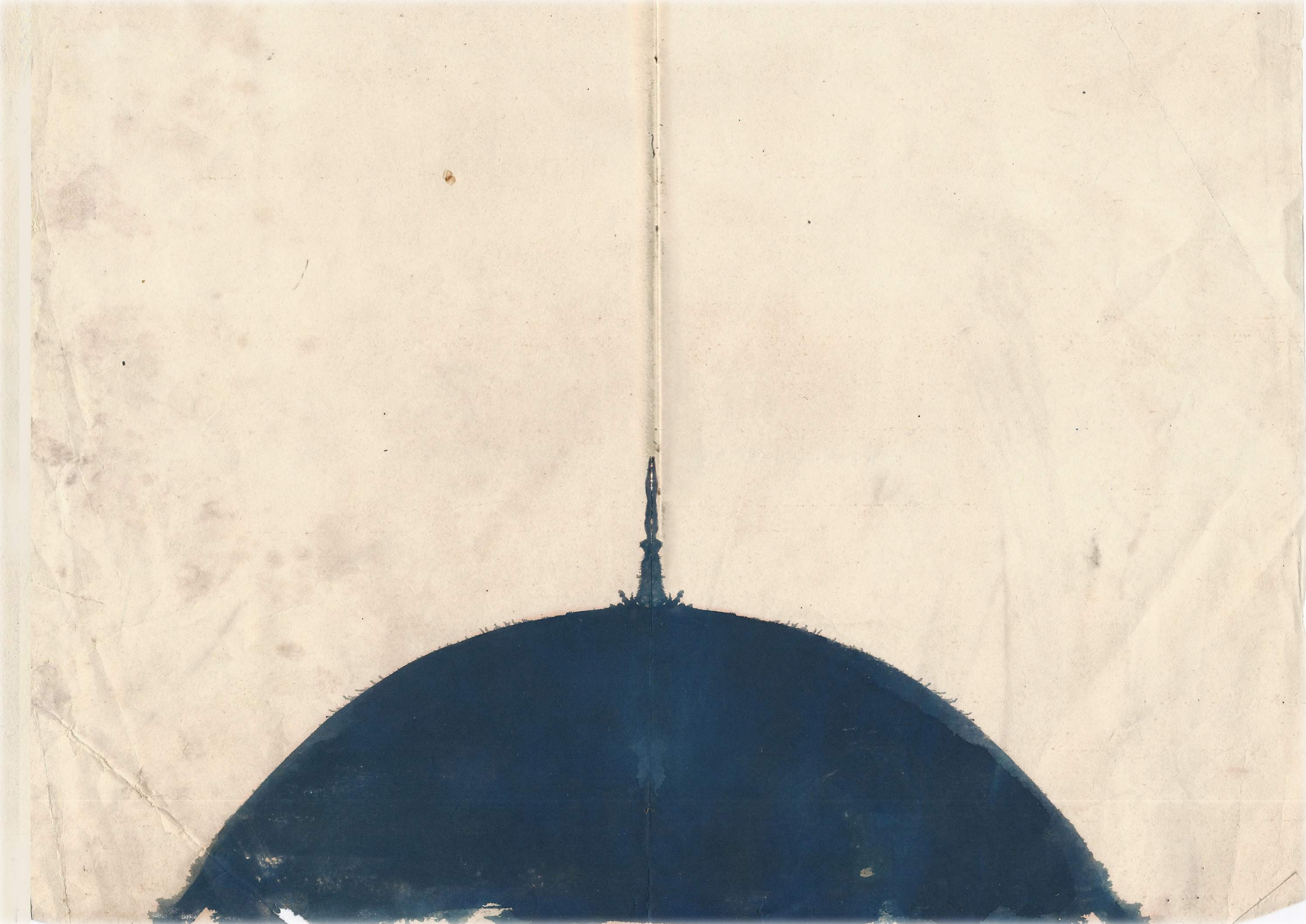




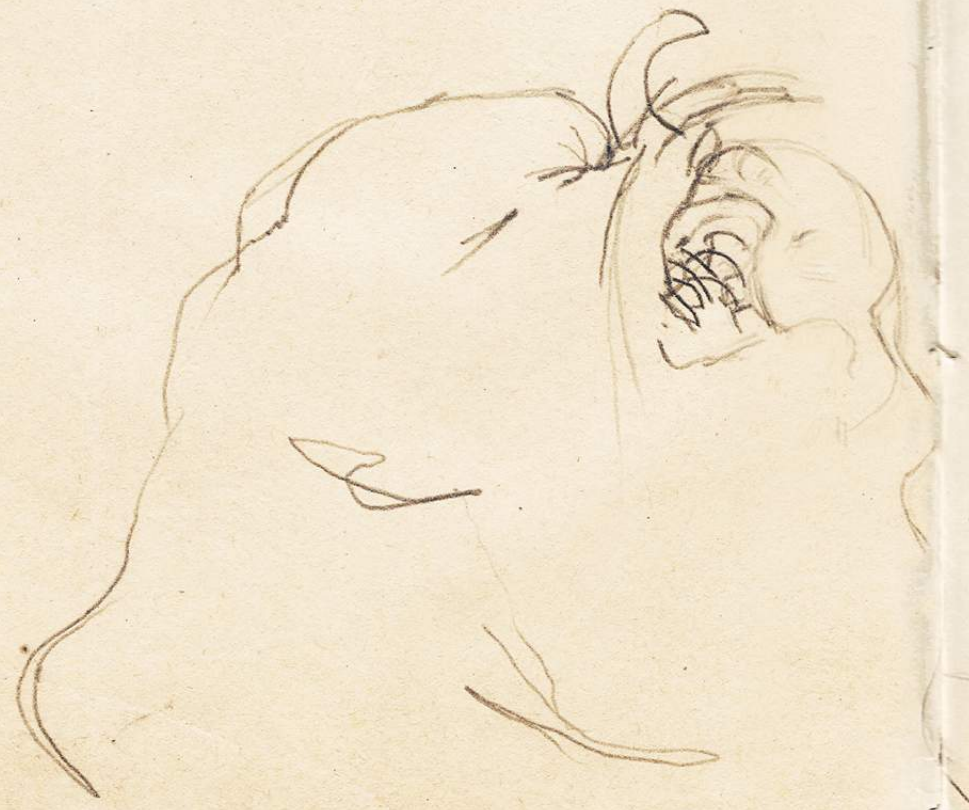
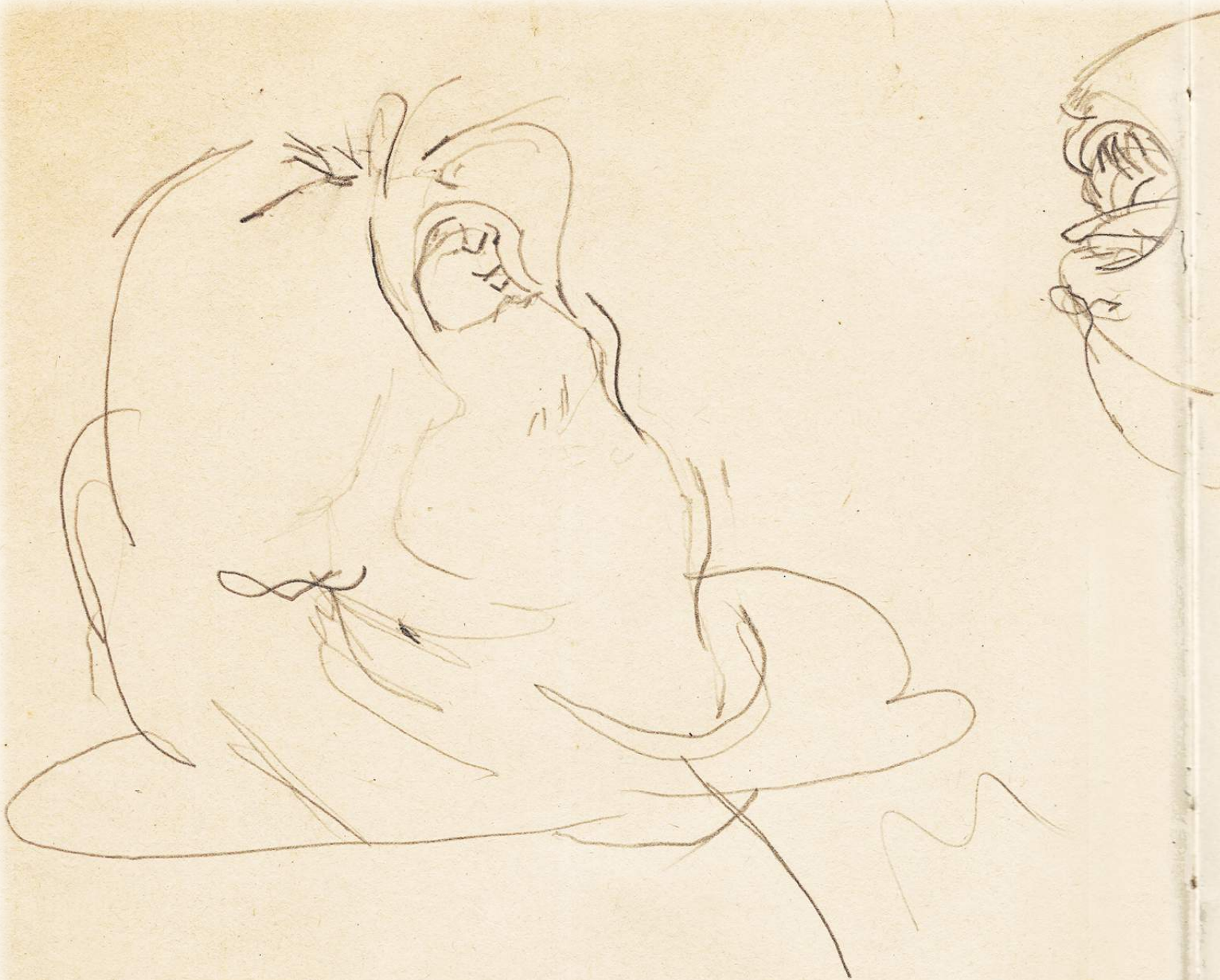




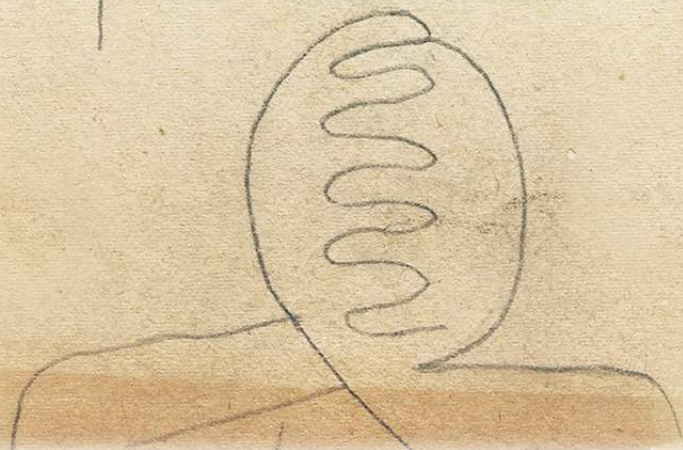
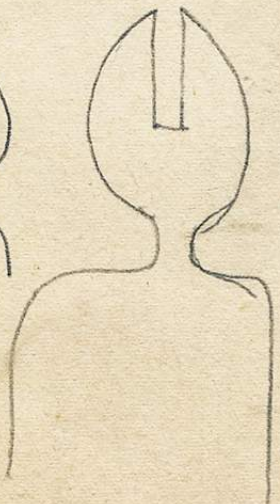
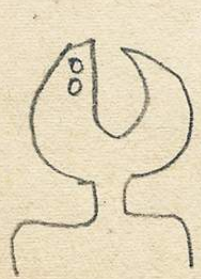
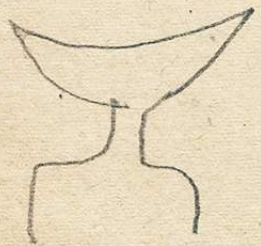
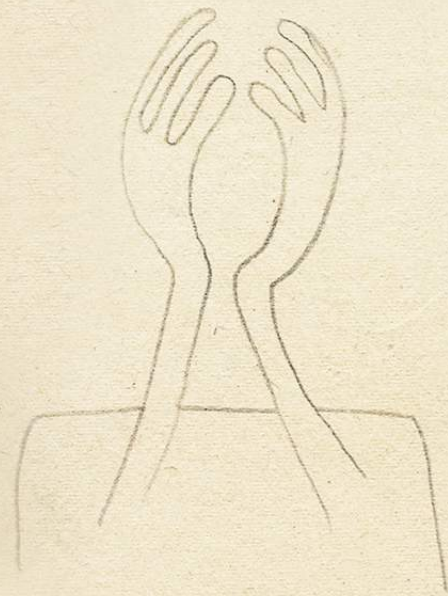
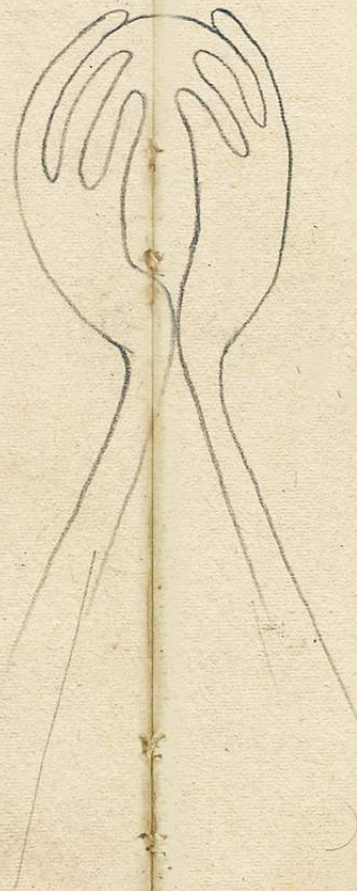
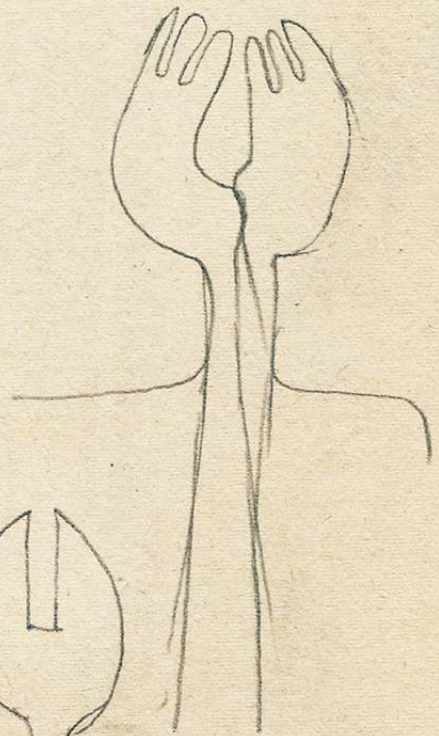
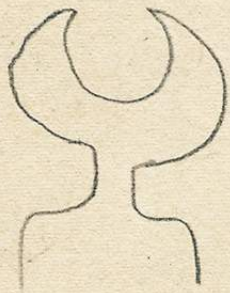
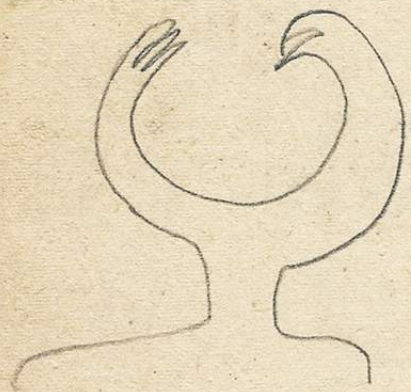
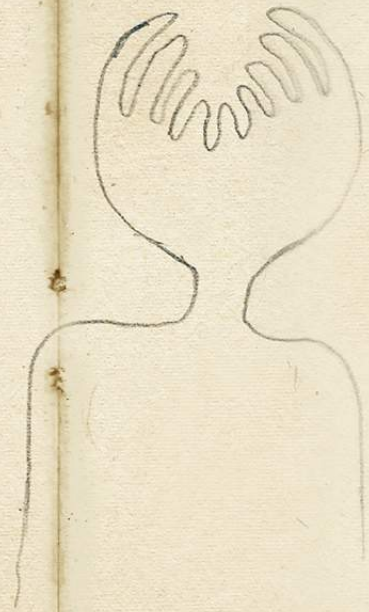
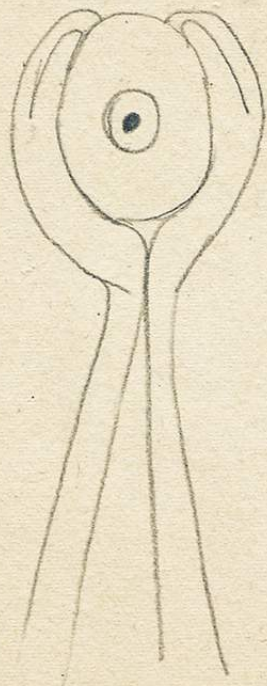
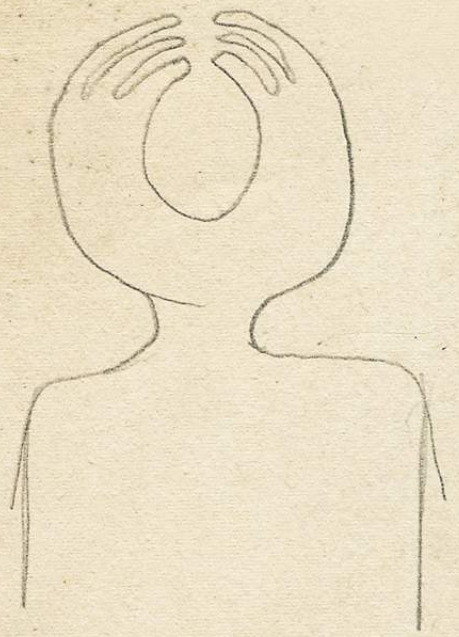
















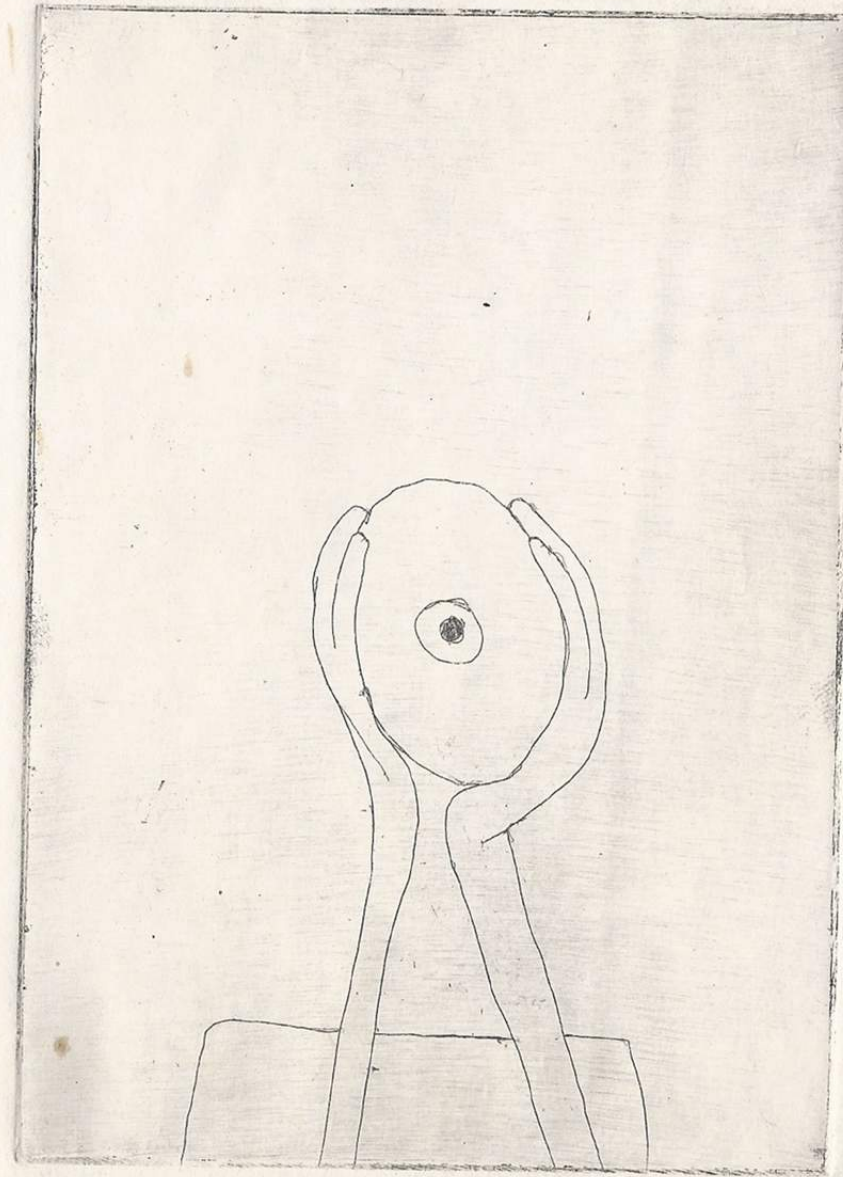
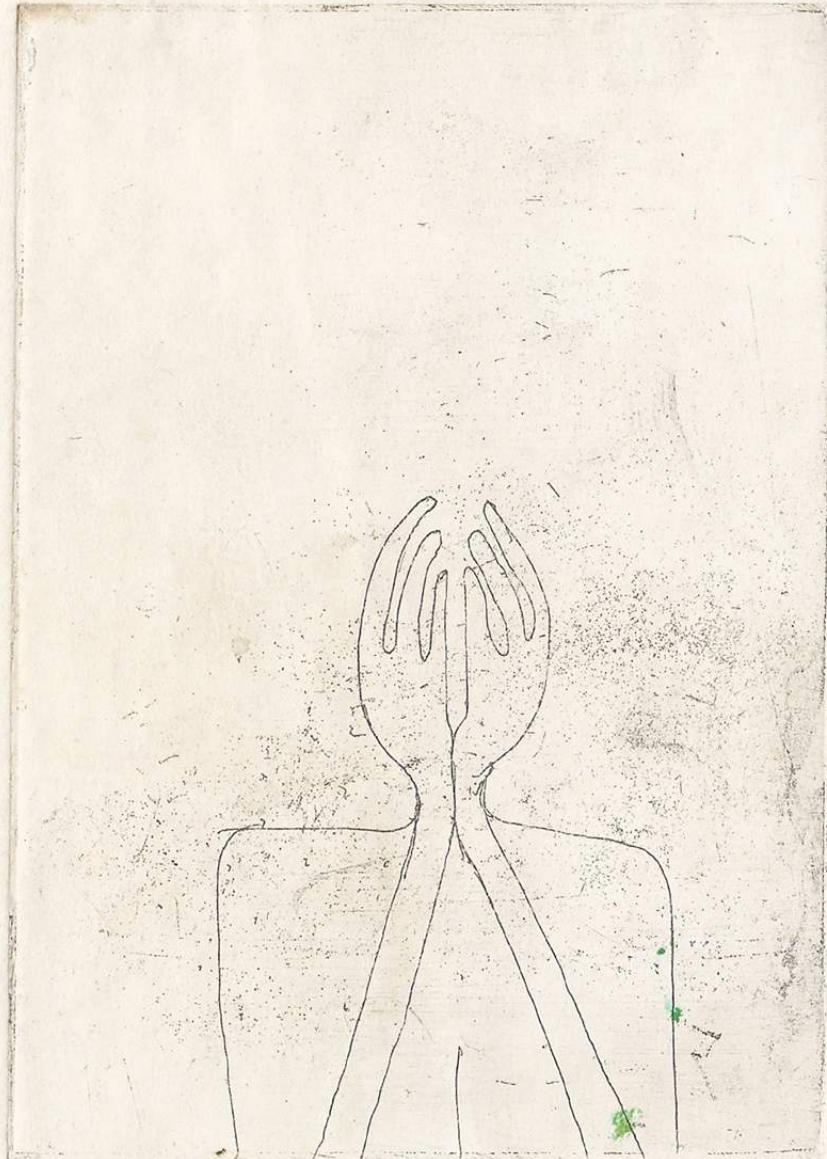
17th Feb. 69







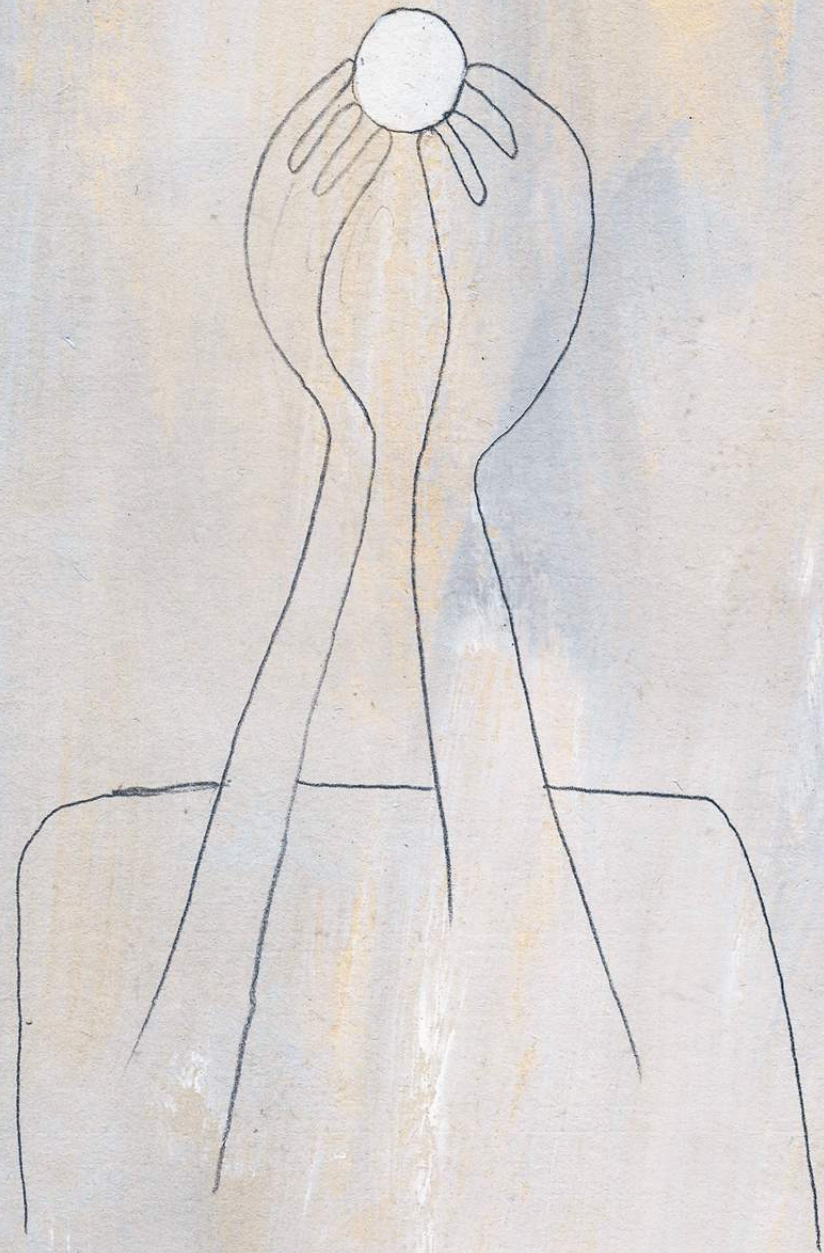






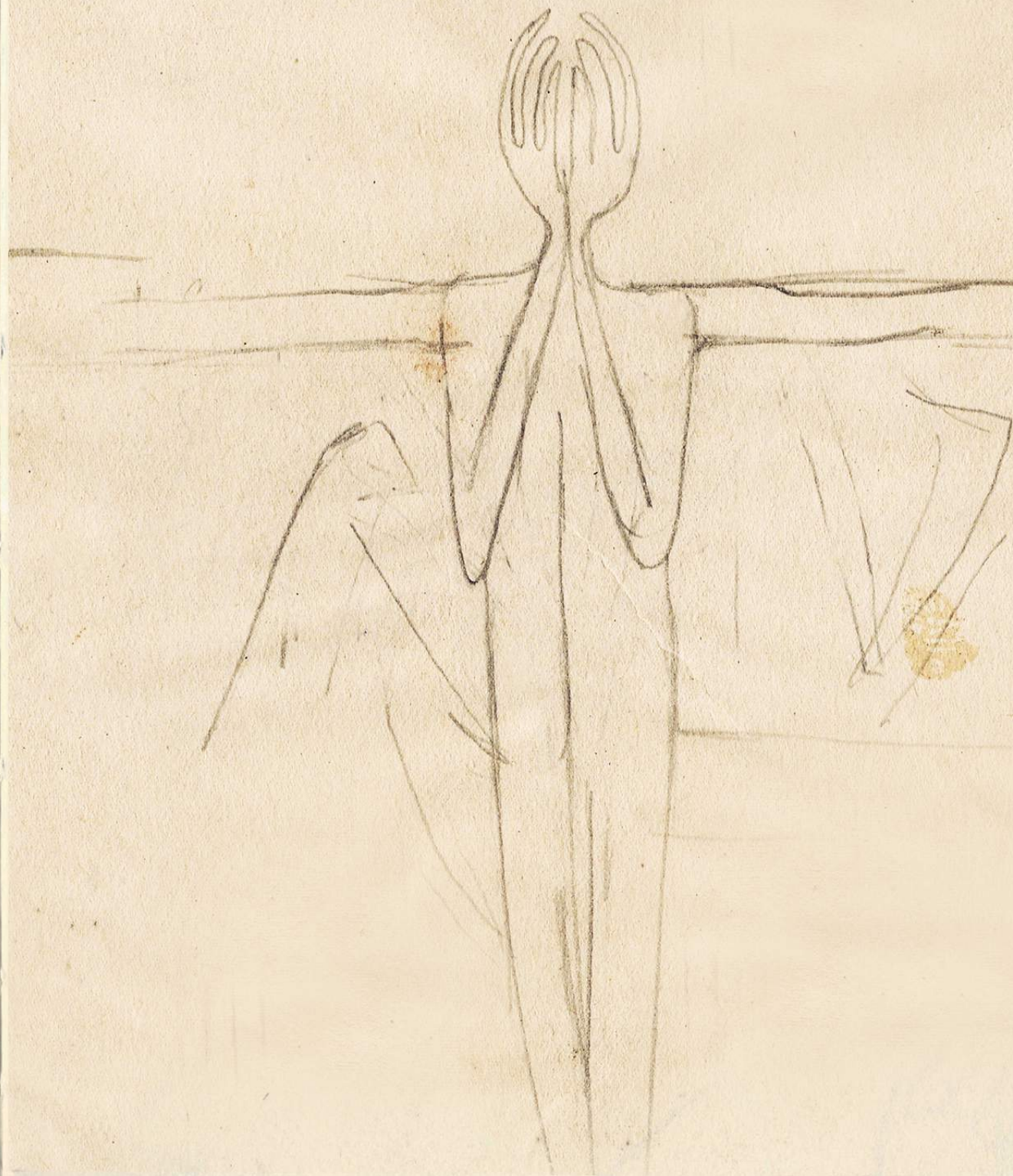
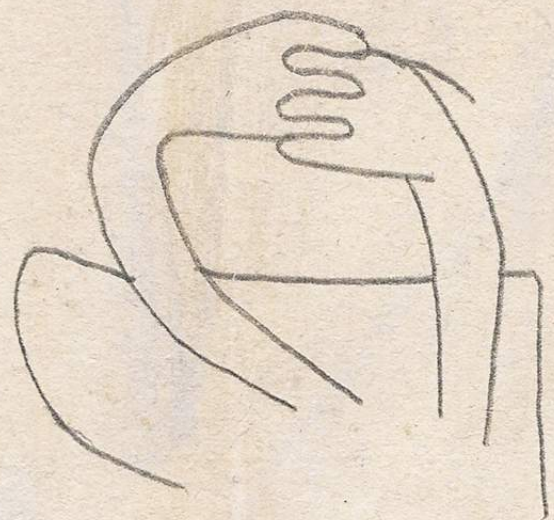
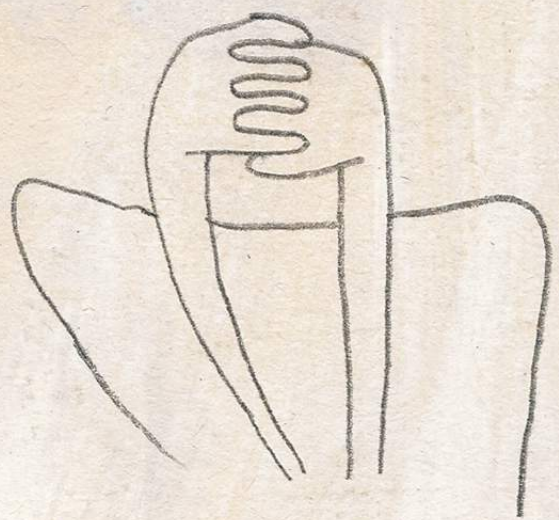
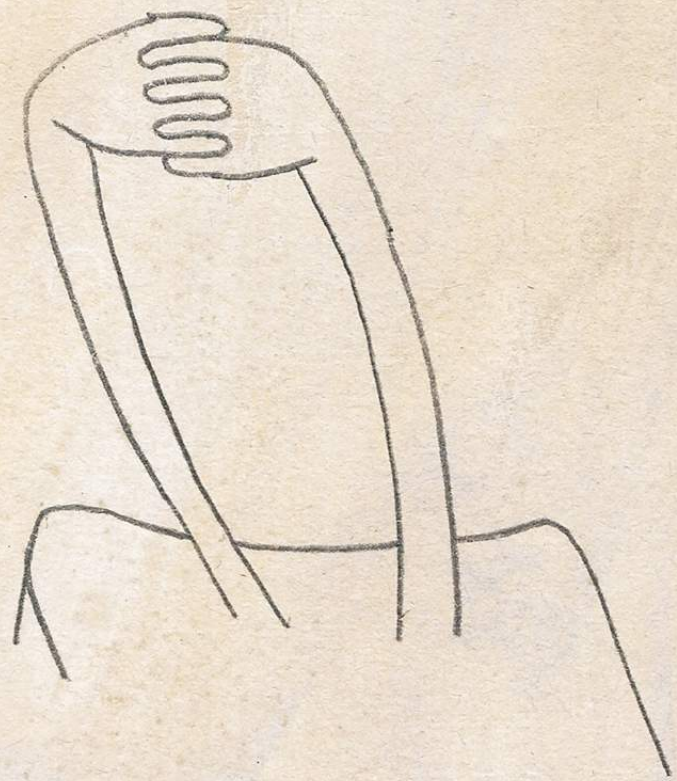


20th Feb. 69

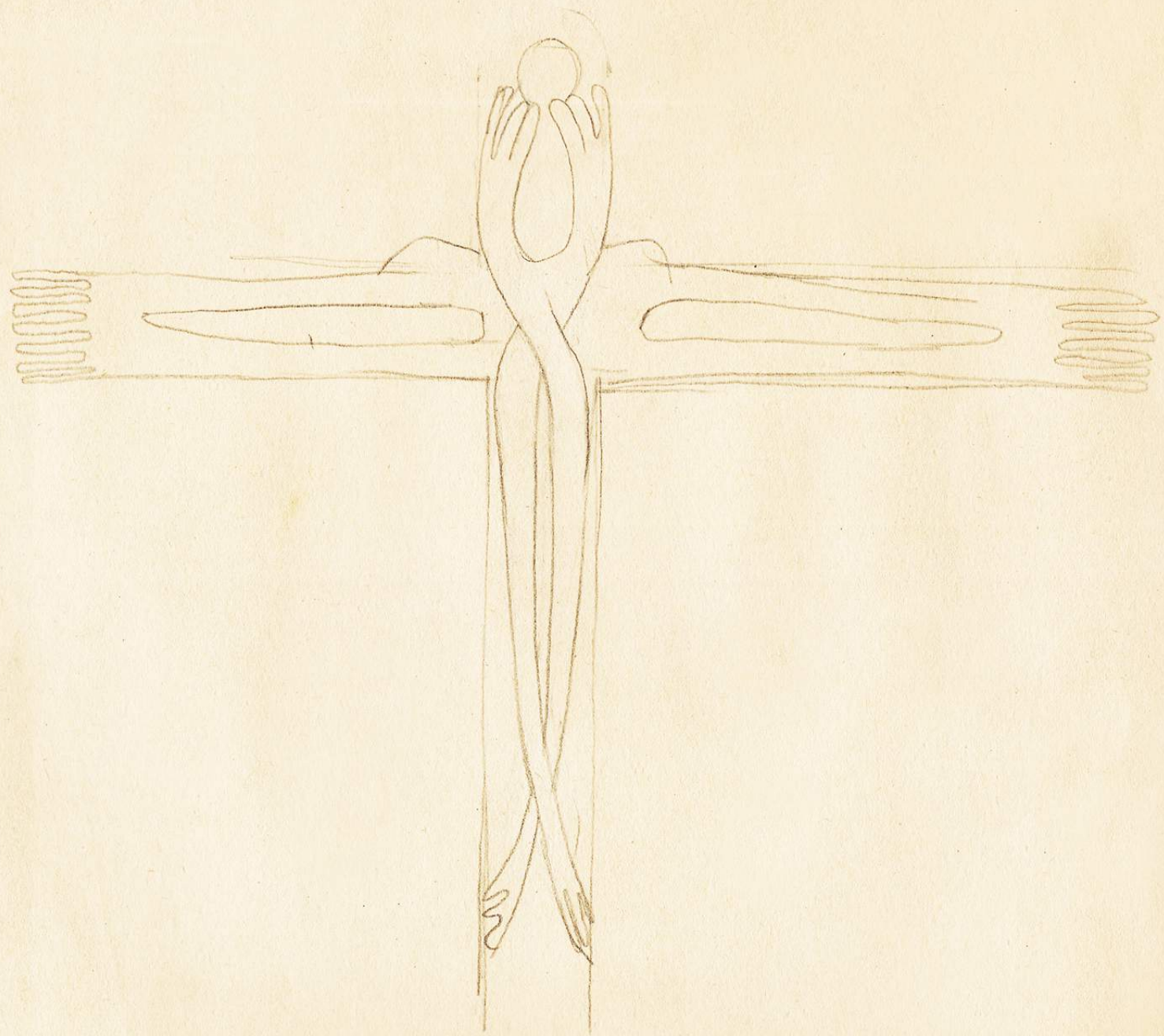


18th Feb. 69

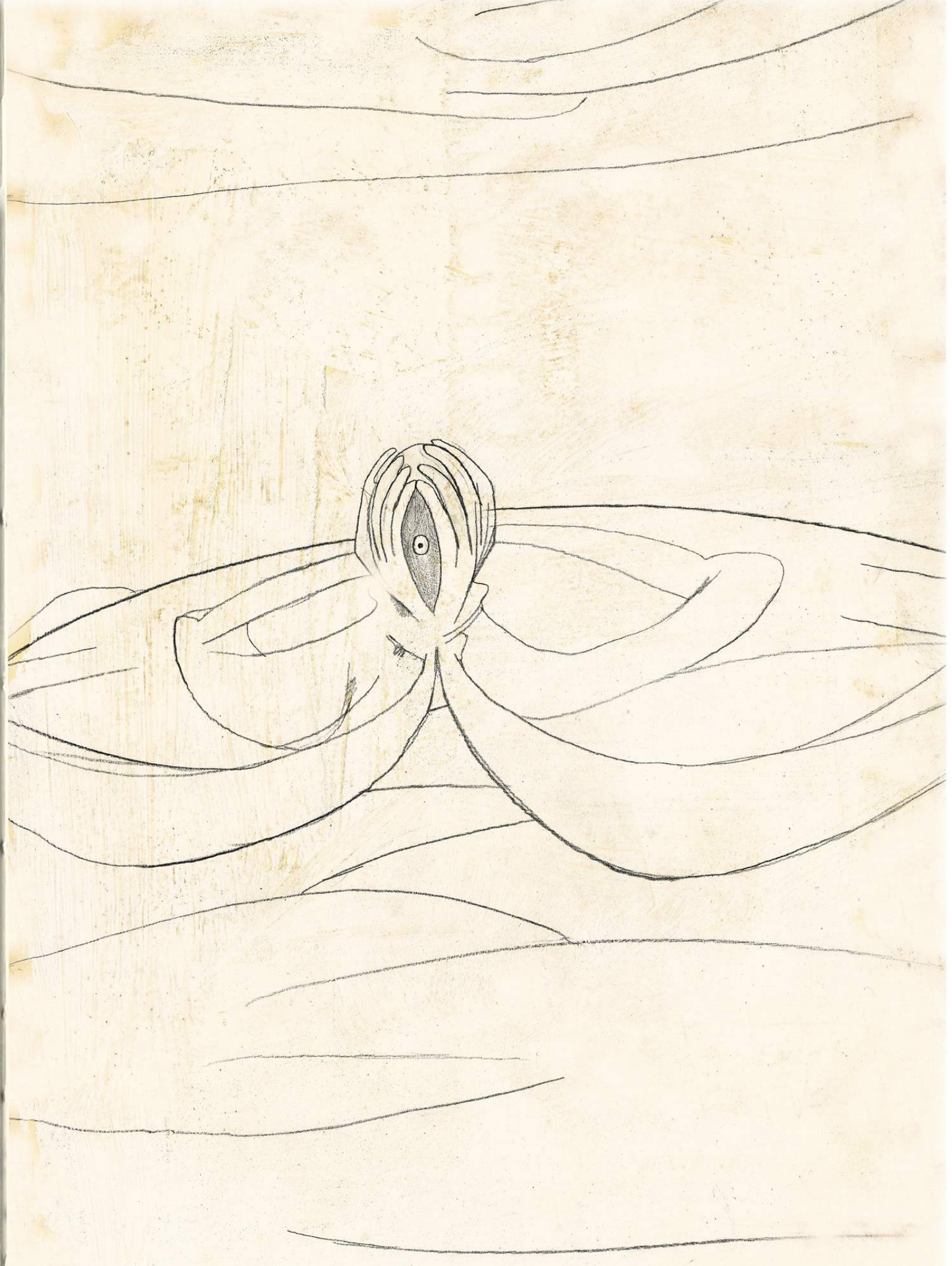
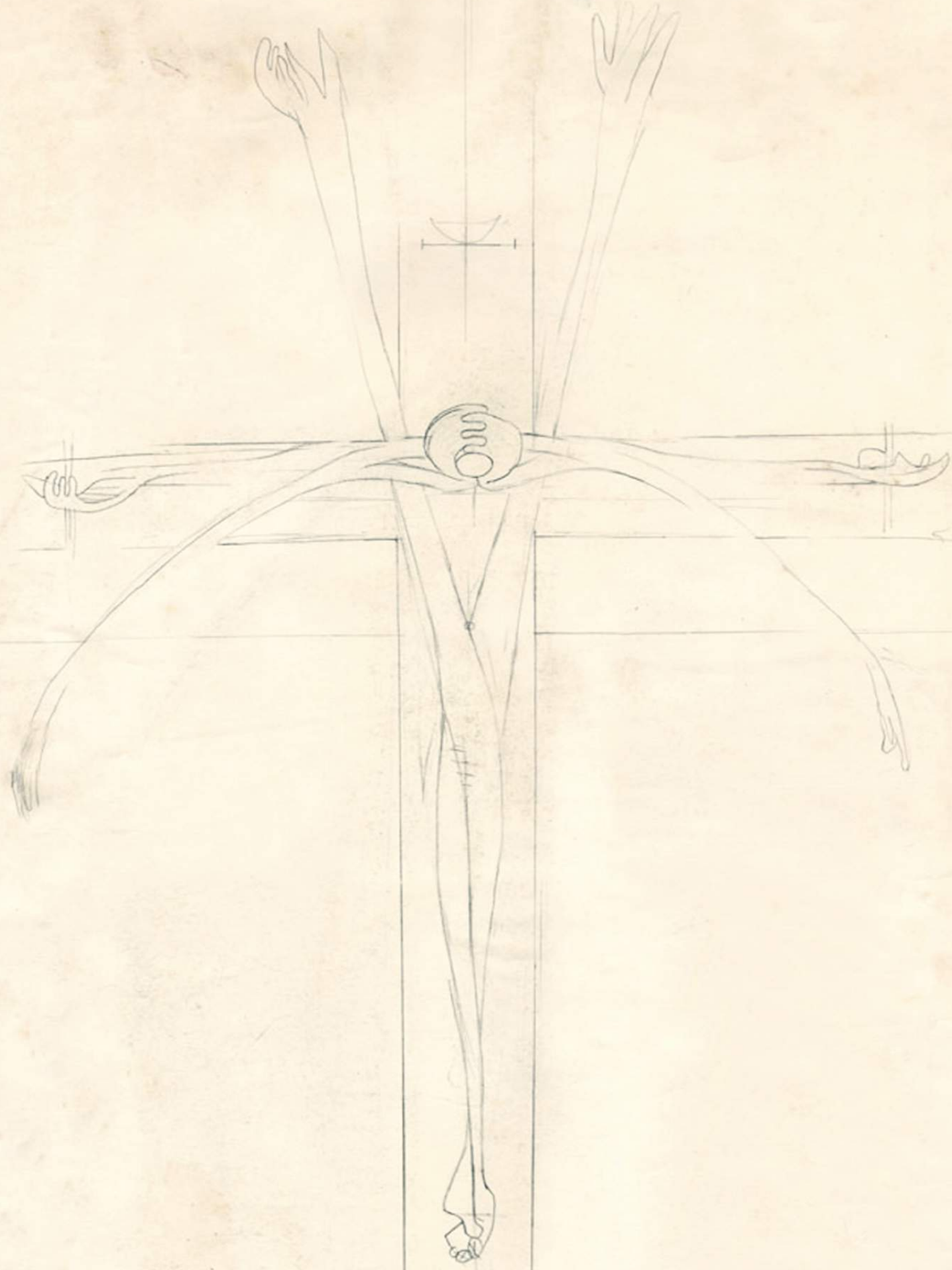












22nd Feb 69







eye-eye



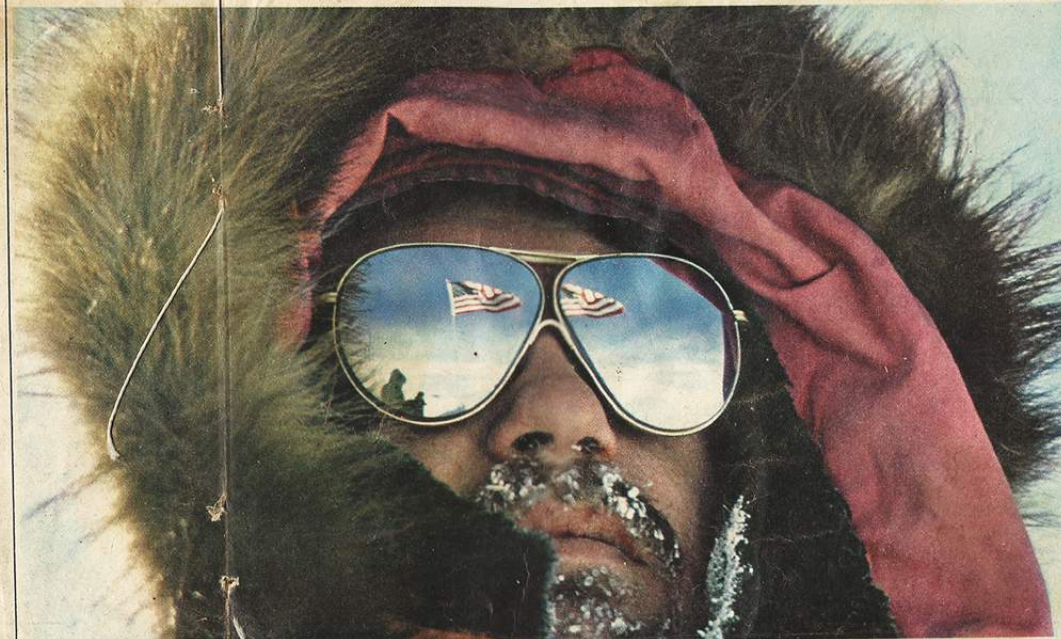
Anchi



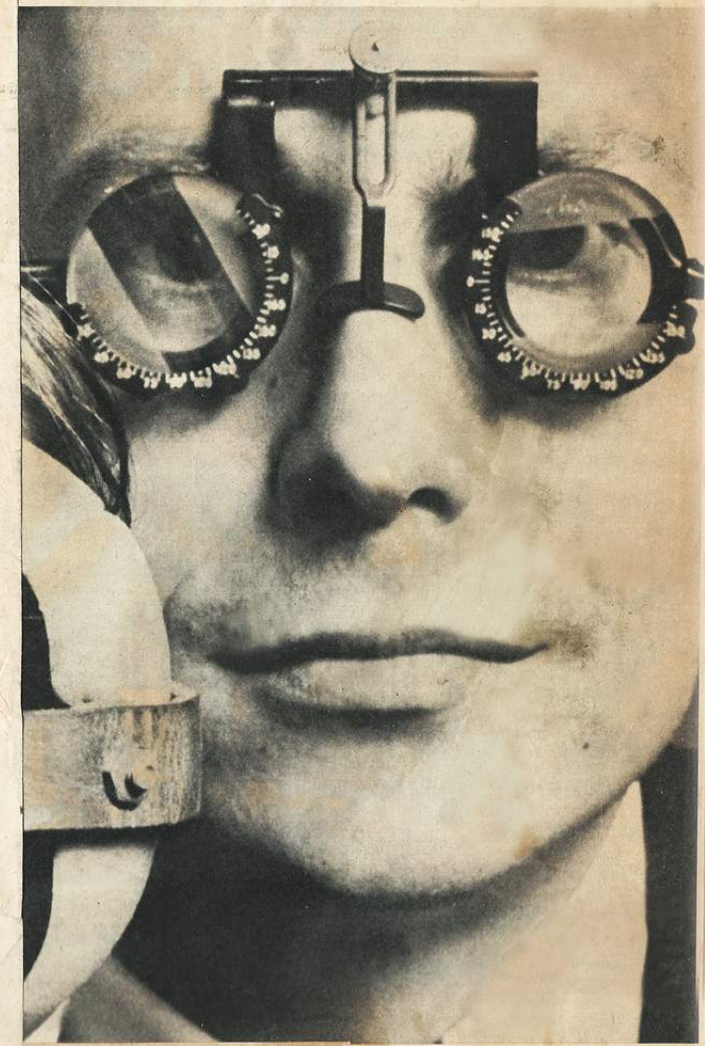
...the  
...written  
...the  
...the

# THE SUNDAY TIMES *magazine*

JULY 30, 1967



Under the world: the men who stayed



THE DETECTIVES continued

...the  
...the  
...the

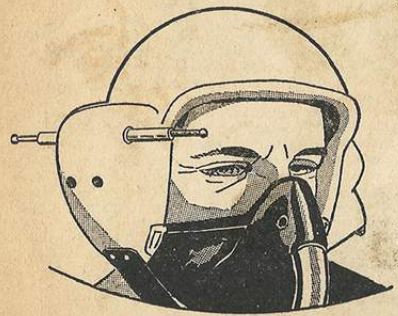


Under the sea: the mermaid who didn't

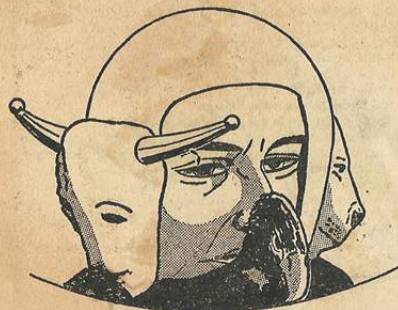
...ere with normal speech.



...which carry | to the brain, points out that although  
...actions. The ... it is often impos-  
...n. He cites  
...akey whose  
...removed is  
...for a few  
...cups cover  
...erimenters  
...it shows  
...control a  
...Smythies  
...east eight  
...ons. So far  
...er



ANALOG SCIENCE FACT & FICTION



84



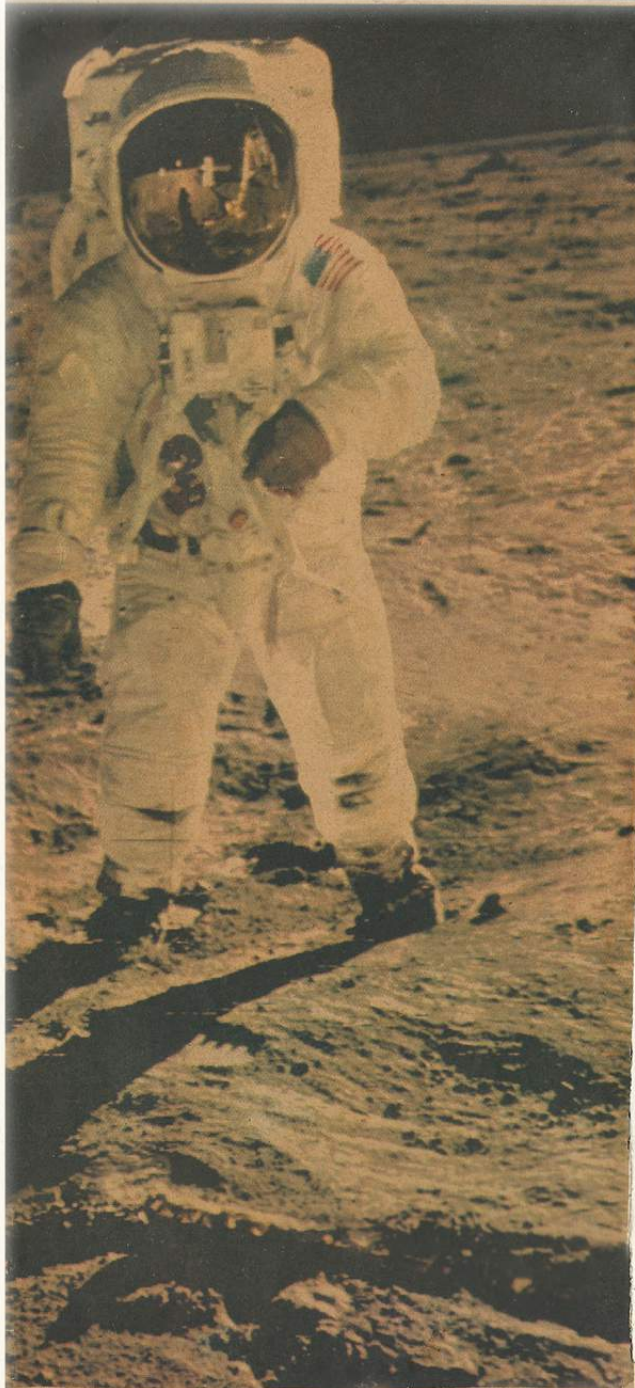
...Sa  
...h  
...w











...ring a black hood to protect him against ... giving evidence to Washington before the ...



GAGARIN SHEPARD GRISSOM TITOV GLENN CARPENTER NIKOLAYEV POPOVICH SCHIRRA



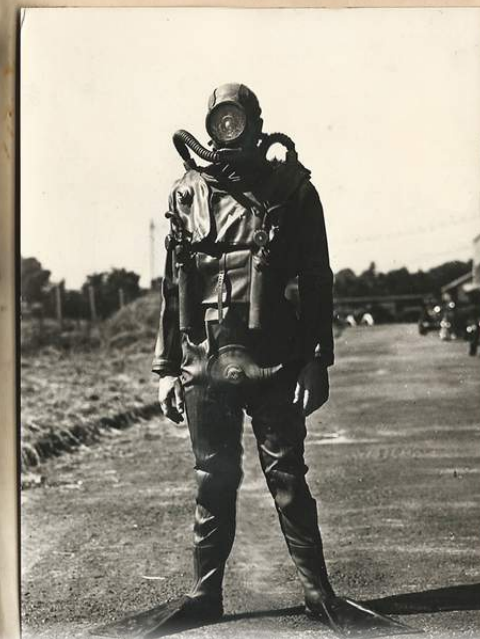
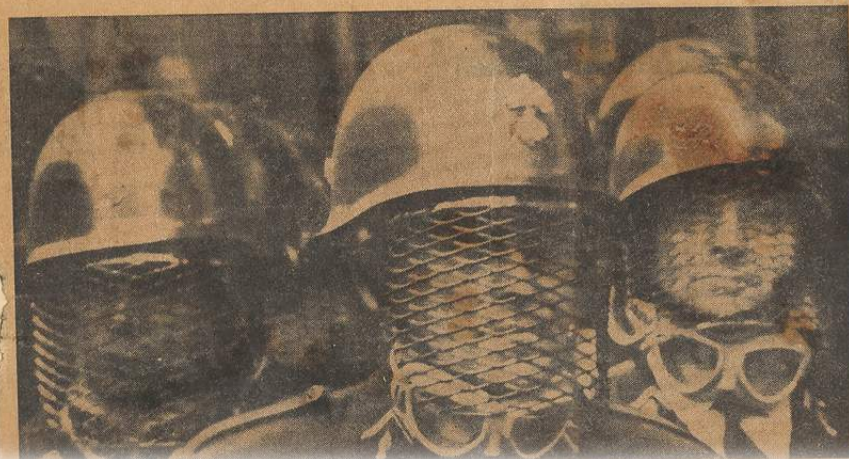
PROTECTIVE MASKS



RESPIRATORS

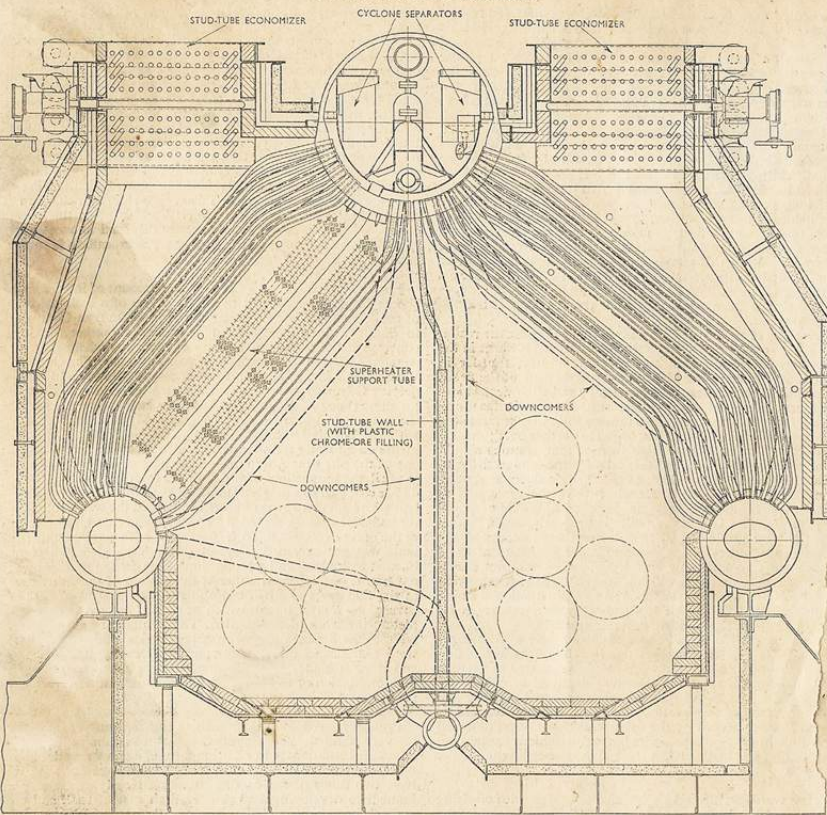


EVENING STANDARD, SATURDAY, MAY 11, 1968-11





PRESIDENTIAL ADDRESS



Double-furnace, Controlled-superheat Marine Boiler (Cross-section)

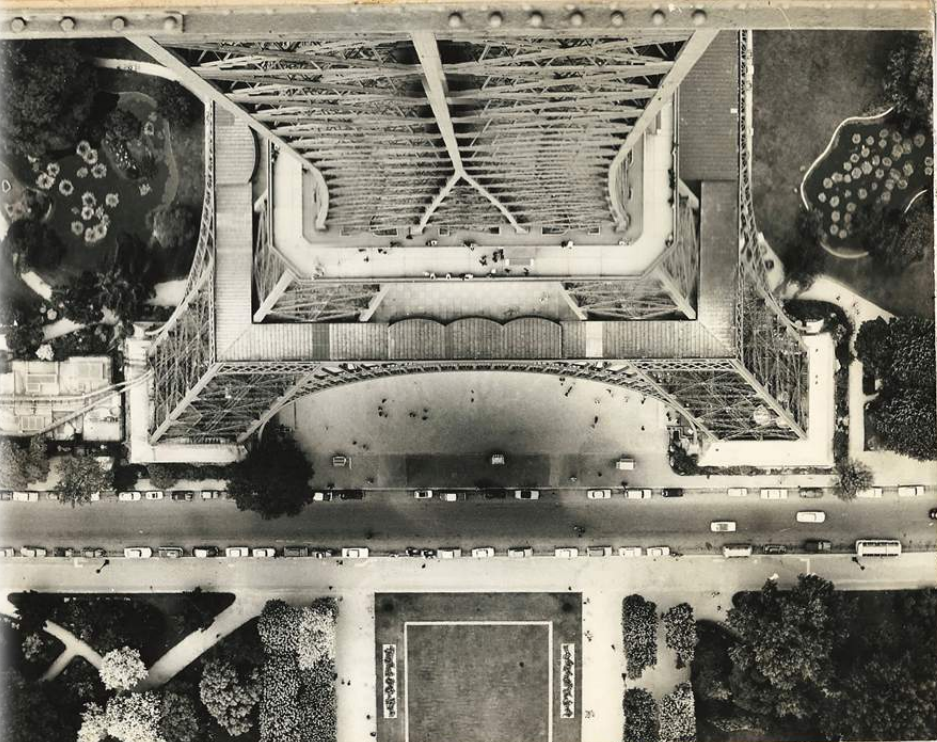
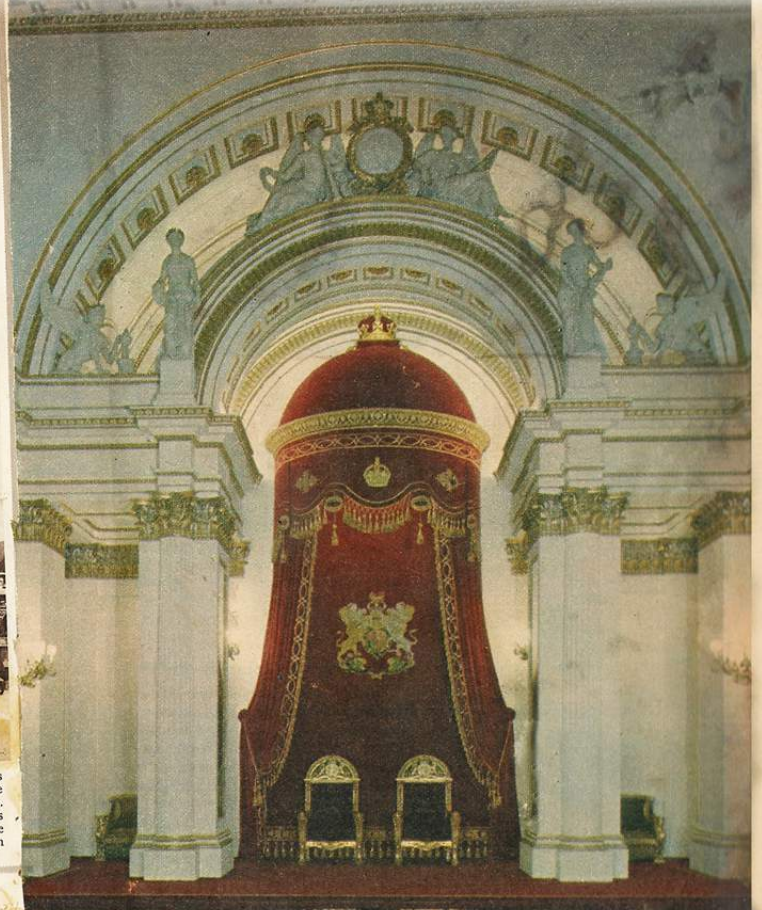
As fitted in the Union-Castle Line's new mail steamers Pretoria Castle and Edinburgh Castle.



St. Paul's Cathedral, London, which has been referred to as the "Parish Church of the Empire." It stands in the heart of the City and is the third, if not the fourth, cathedral to occupy the site. In Cromwell's days eight hundred horse were stabled within the building of that time, which was destroyed in the Great Fire. The present edifice was designed and built by Sir Christopher Wren, his great work ending in 1710. The top of the Cross on the dome is 365 feet above the pavement.



Westminster Abbey, which stands near the present Houses of Parliament, is sometimes called our national "Treasure House of Memories." It is named West-minster because it was built on the west side of London and there was a church here in Saxon times. Edward the Confessor was really the founder of the Abbey and all our kings and queens (except Edward V, who was never crowned) have held their coronations within the building, which has also been used for royal weddings and funerals. Here the Unknown Warrior was buried amidst the remains of countless illustrious people.



Hydraulic test by the makers. In order to have been tested by the makers previous to the official test no permanent set was subsequently shown.

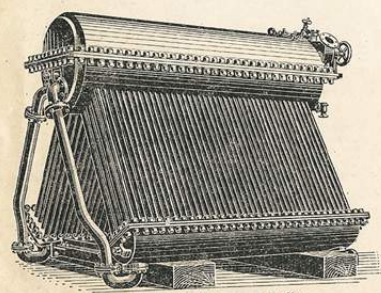
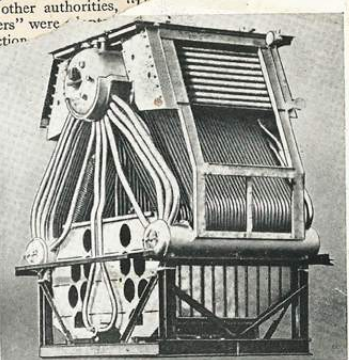
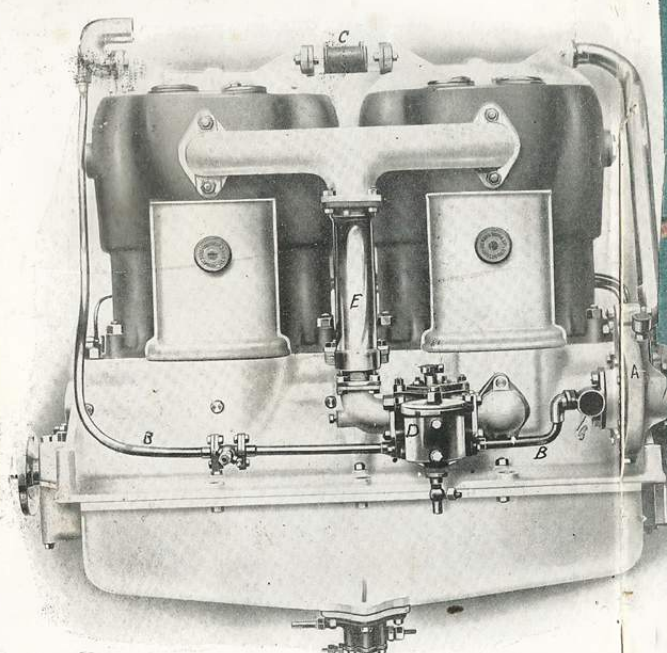


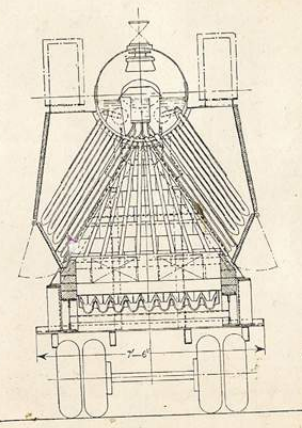
Fig. 20. Yarrow's Tubular Boiler



Double-furnace, Controlled-superheat, High-



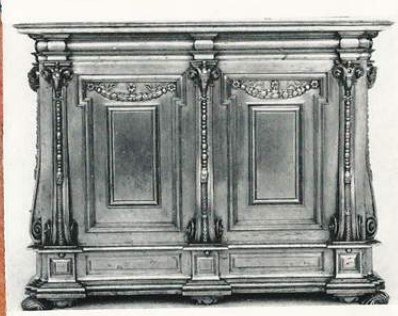
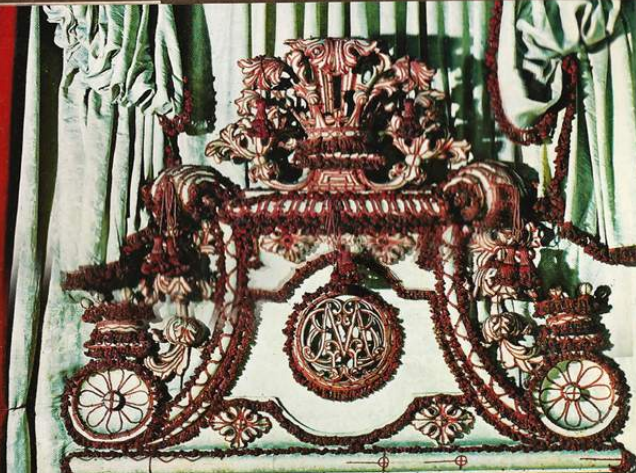
DENNIS ENGINE, SHOWING CIRCULATING SYSTEM, CARBURETTOR HEATING, AND



THE MAIN STAIRCASE of the Athenaeum Club. Members who have "established themselves in their professions" - Harold Wilson is one of them



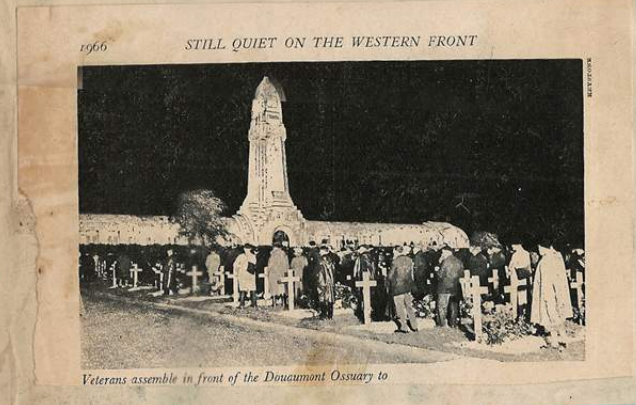
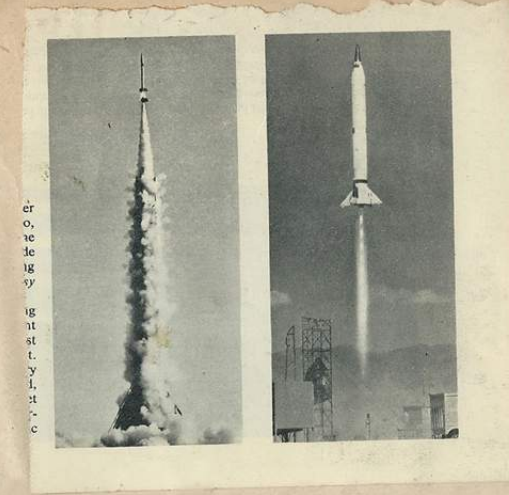
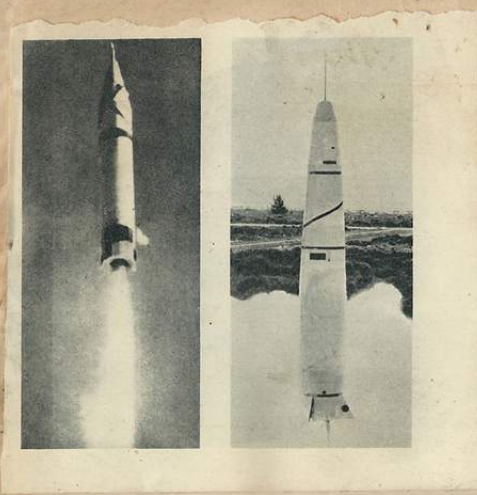
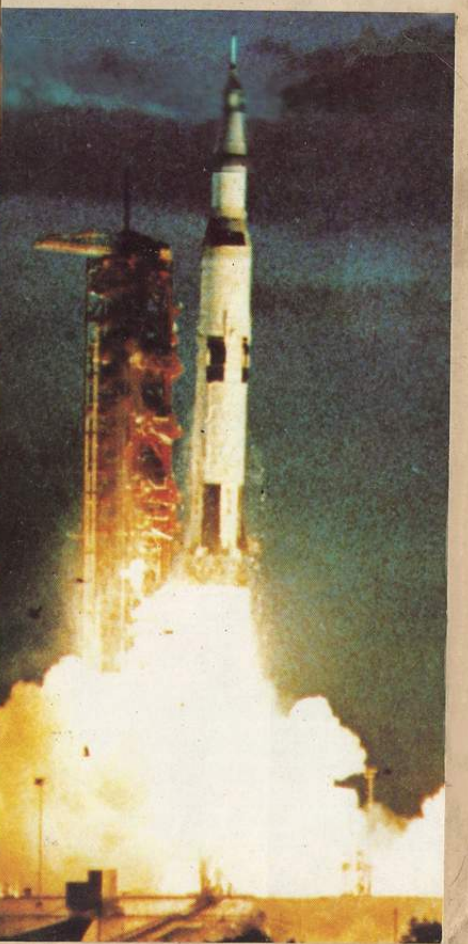
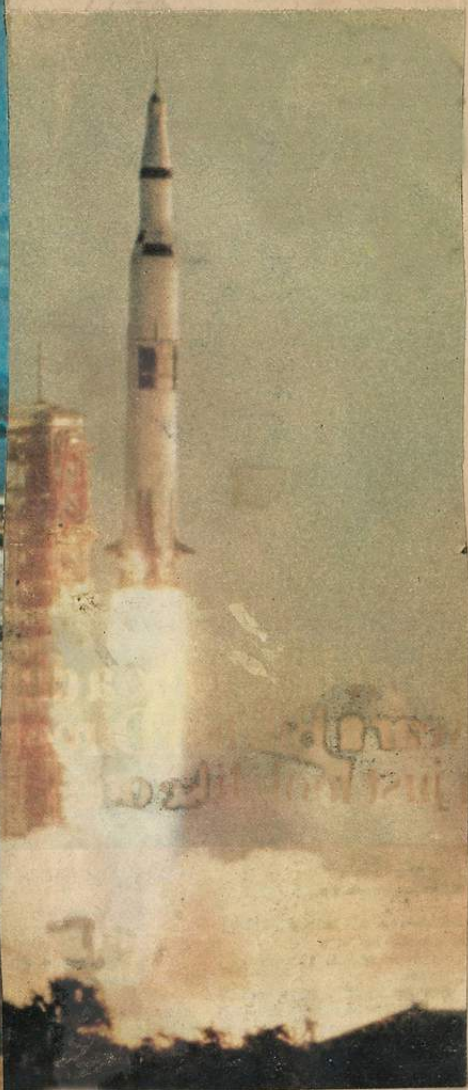
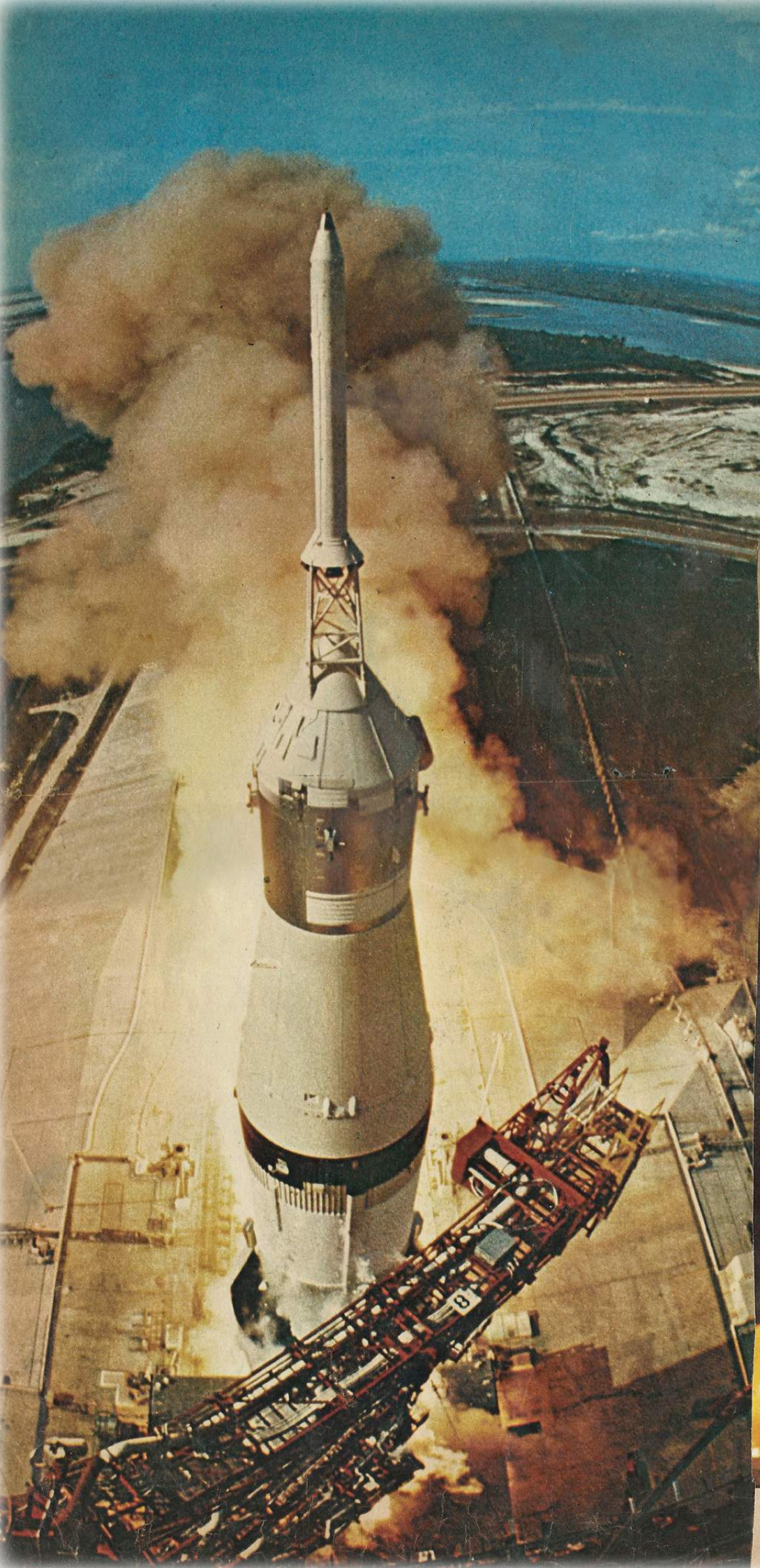
At Bodnar graphed the with its all's than 2,000 eyes on all it when blow supposed to the people











Veterans assemble in front of the Douaumont Ossuary to



the silver-like spire is light. In the background photograph was taken with the Chrysler Building



Dali with flower (left) and a detail of his eye (below) with the photographer reflected in it.



Shown a picture of a pretty girl, this man's pupil dilated from pinpoint to wide in four seconds.

OVERHEAD LINES AND CABLE SYSTEMS."

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FIG. J.—Positive figure, 10 kV.

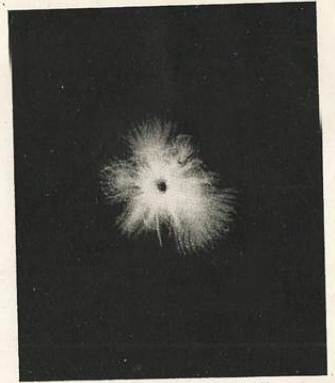


FIG. K.—Negative figure, 10 kV.



FIG. L.—Positive figure, 7 kV.



FIG. M.—Negative figure, 7 kV.

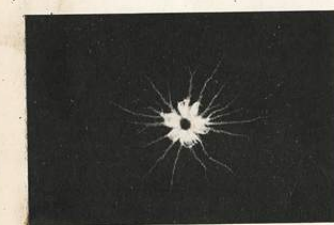


FIG. N.—Positive figure, 4-25 kV.

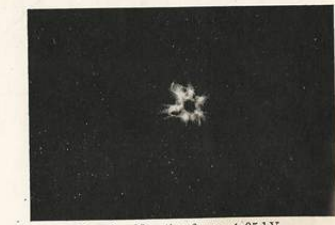


FIG. O.—Negative figure, 4-25 kV.

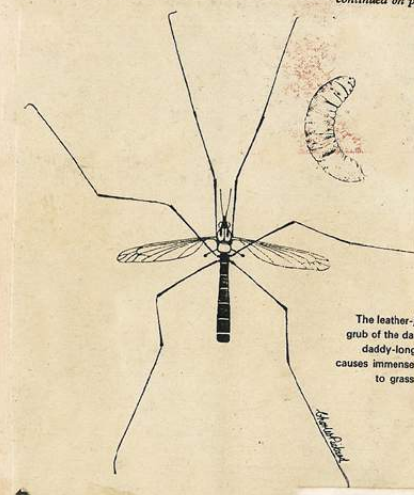
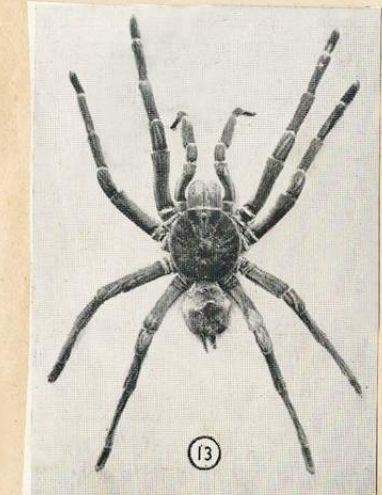
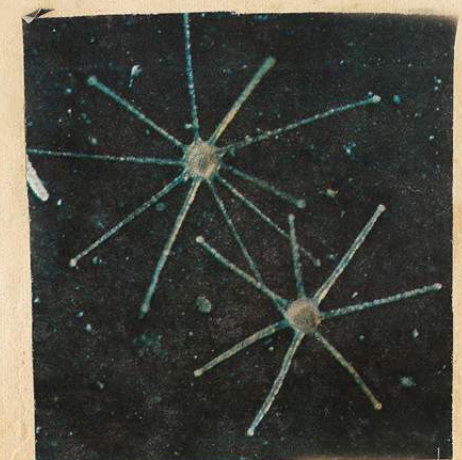
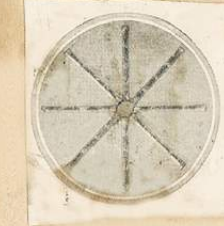
(Note.—These figures are twice the size of the original records.)



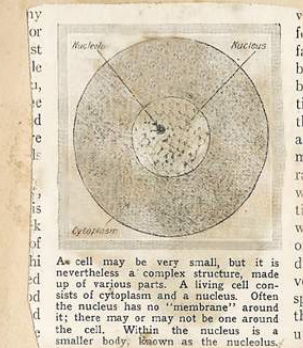
A snowflake, showing its structure.



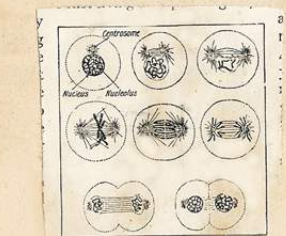
A snowflake: highly magnified.



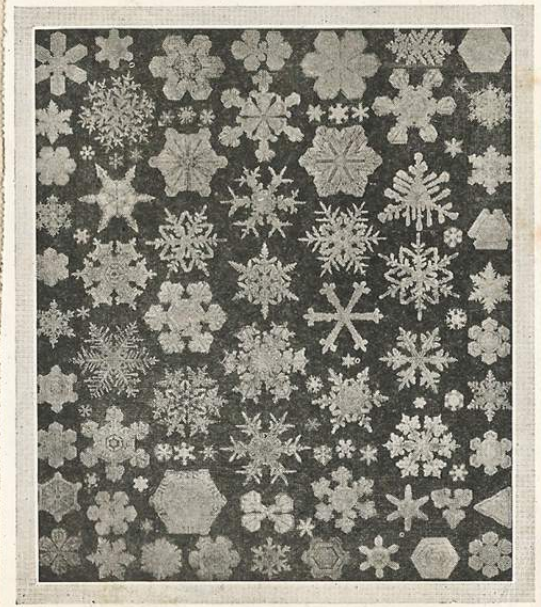
The leather-jugub of the daddy-long causes immense to grass



As cell may be very small, but it is nevertheless a complex structure, made up of various parts. A living cell consists of cytoplasm and a nucleus. Often the nucleus has no "membrane" around it; there may or may not be one around the cell. Within the nucleus is a smaller body known as the nucleolus.

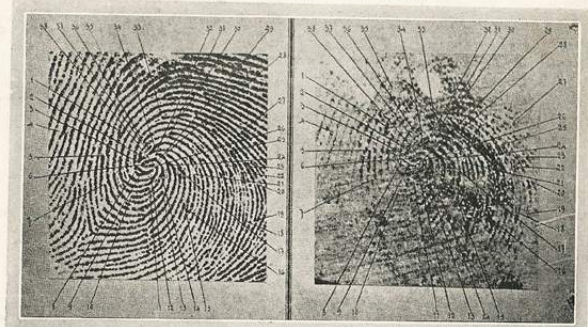


The picture above shows you the stages of cell-division—that is, the changes that take place as one cell changes into two cells. This particular form, the mitotic form of cell-division, is the almost universal method by which cells multiply. You will notice that, before the cell divides, the nucleus must divide.

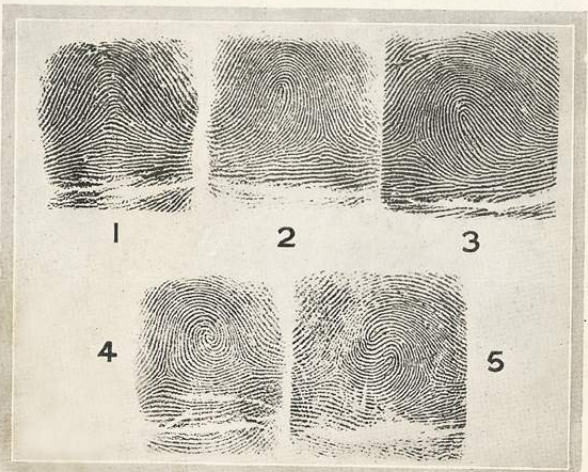


JUST FLAKES OF SNOW Ellison Hawks.

TELL-TALE MARKS



On the left is the finger-print of a criminal taken by the police and entered in their records. On the right is a photograph of a finger-mark found afterwards on a table. A comparison of this with the recorded print left no doubt as to the identity of the owner of the finger.



These are examples of the five groups into which all finger-prints (see p. 42) may be divided. In the first four there is a nucleus or centre round which the lines are grouped; most clearly in No. 4. In No. 5 there are two distinct centres. No one of these prints could possibly be mistaken for another.





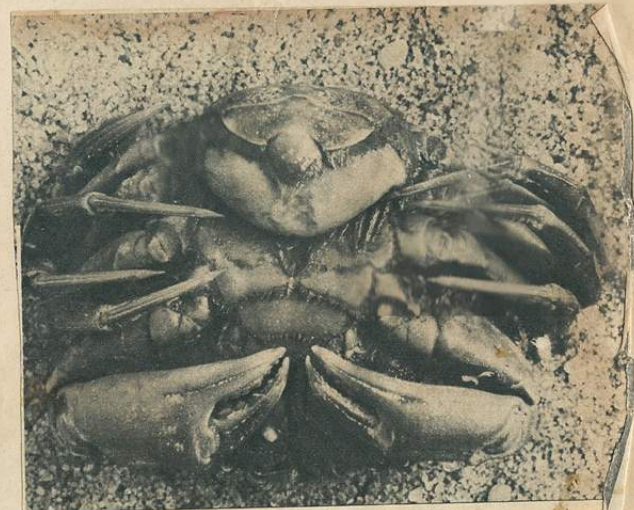
by use of this, one can get an extra turn of speed by shooting a



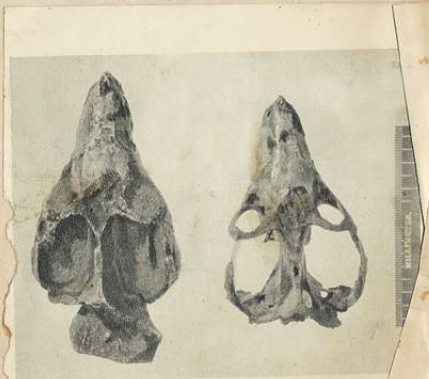
Biggs, etc. Some of them are colored like the terns you might see every day. They are very noticeable in many places.



Chevinia-laolina, Piercing-sucking (Mosquito), Sucking (Butterfly), Sponging (Mosquito)



Above: Common green crab infected with... in size and are kept permanently within the shell. The... for its body against the shell with...



11. (a) The skull of a Therapsid reptile, Thrinaxolon: (left) before treatment; (right) after treatment.



There are sometimes as many as two hundred, and for some time they are very numerous. Their claws are to their mother's swimming, as seen in the lower picture.



J. J. Ward.



Here is the crayfish that has taught him to swim. He is seen to climb up trees.



112  
BRAINS OF LOWER VERTEBRATES. Shown in order from the upper surface are: (1) lamprey, (2) shark, (3) teleostean fish, (4) frog. The medulla oblongata, at the bottom, and connecting with the spinal cord, is similar in all forms. The cerebellum, here darkly coloured, is very large in teleost and shark, very small in the frog. The paired optic lobes, in which visual sensations are received, are enormous in the teleost, moderate in the frog, small in the others. At the front of each brain are olfactory lobes and cerebral hemispheres, here devoted mainly to smell. These structures are well developed in all except the teleost. The mammalian brain differs from lower types mainly in the enormous development of the hemispheres. (Photograph courtesy American Museum of Natural History, New York.)



ings of the insect world, it cockchafer, have wais ell to make sure hardly notice insect when is there a creasily if we ay of But hat a " in what pe it is six, we make a d scorpions (An-tén'e ms have none, boast a hundred tells us at once and sometime e not insects. So are short, stout c mal and Here is a part of one of the most dan- even b





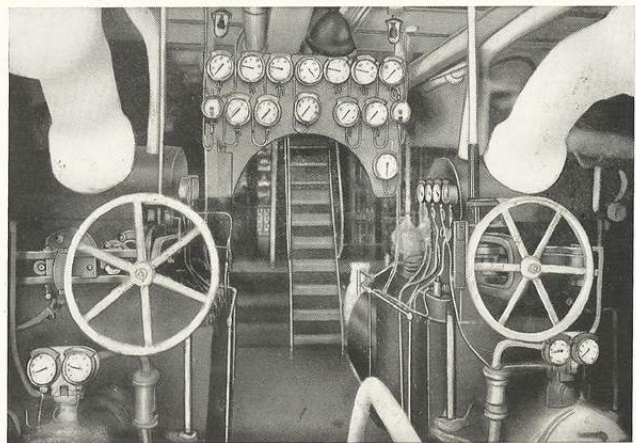
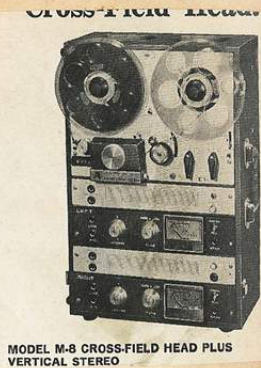
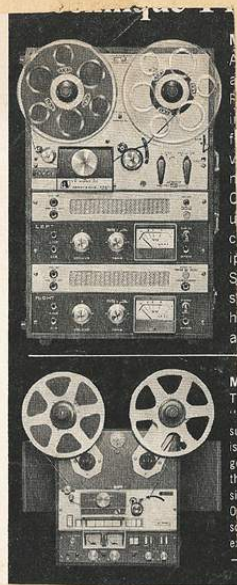
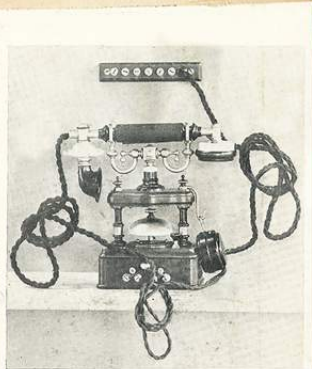


Fig. 50. Engine Room, T.S.S. Duke of York (II)

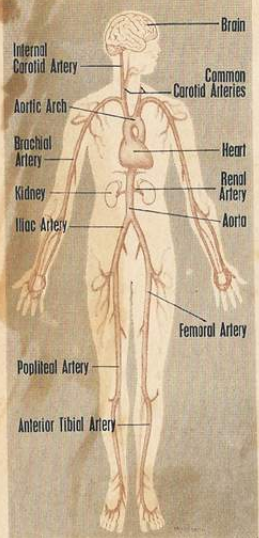


MODEL M-8 CROSS-FIELD HEAD PLUS VERTICAL STEREO



1900

OF ARTERIAL SURGERY



Internal Carotid Artery

Brochial Artery

Kidney

Iliac Artery

Popliteal Artery

Anterior Tibial Artery

Common Carotid Arteries

Heart

Renal Artery

Aorta

Femoral Artery

Anterior Tibial Artery

Popliteal Artery

Iliac Artery

Kidney

Brochial Artery

Aortic Arch

Common Carotid Arteries

Heart

Renal Artery

Aorta

Femoral Artery

Anterior Tibial Artery

Popliteal Artery

Iliac Artery

Kidney

Brochial Artery

Aortic Arch

Common Carotid Arteries

Heart

Renal Artery

Aorta

Femoral Artery

Anterior Tibial Artery

Popliteal Artery

Iliac Artery

Kidney

Brochial Artery

Aortic Arch

Common Carotid Arteries

Heart

Renal Artery

Aorta

Femoral Artery

Anterior Tibial Artery

Popliteal Artery

Iliac Artery

Kidney

Brochial Artery

Aortic Arch

Common Carotid Arteries

Heart

Renal Artery

Aorta

Femoral Artery

Anterior Tibial Artery

Popliteal Artery

Iliac Artery

Kidney

Brochial Artery

Aortic Arch

Common Carotid Arteries

Heart

Renal Artery

Aorta

Femoral Artery

Anterior Tibial Artery

Popliteal Artery

Iliac Artery

Kidney

Brochial Artery

Aortic Arch

Common Carotid Arteries

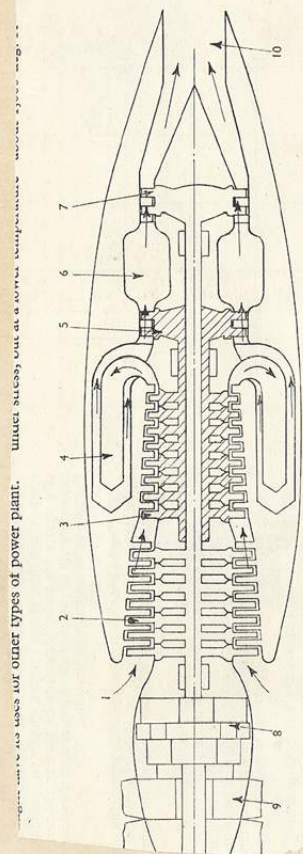


Fig. 26. Double Compound Turbine Propeller Unit with Reheat

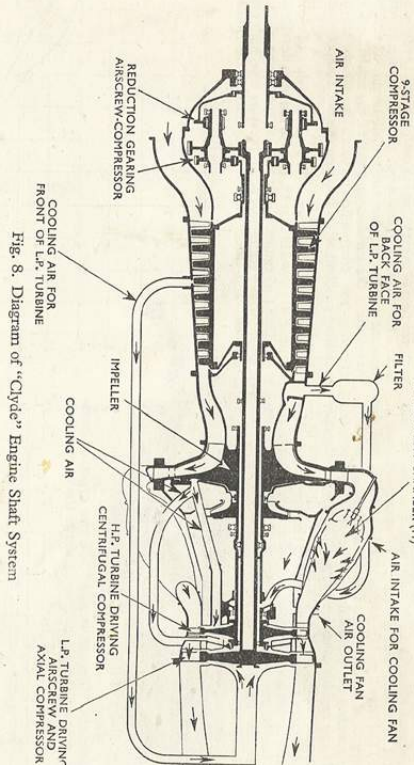
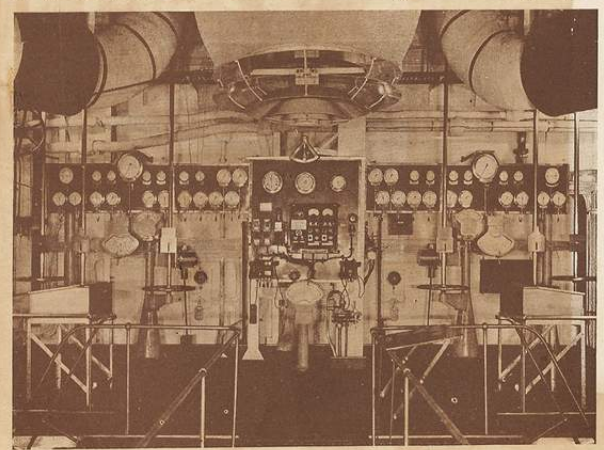


Fig. 8. Diagram of 'Clyde' Engine Shaft System



AFT STARTING PLATFORM OF THE "QUEEN MARY"

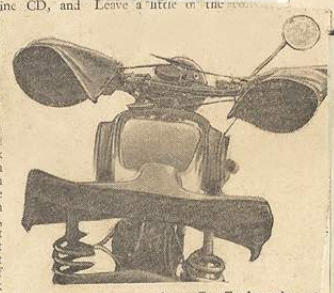
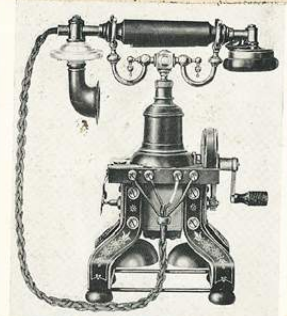


Fig. 2.—As will be seen, the muffs afford ample pro for the hands.



The Standard Eight. the U.S.A. Turbo-Electric Troopships

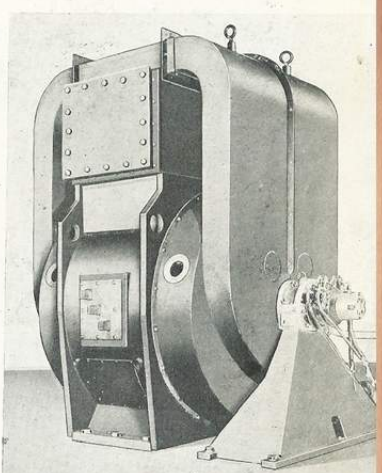
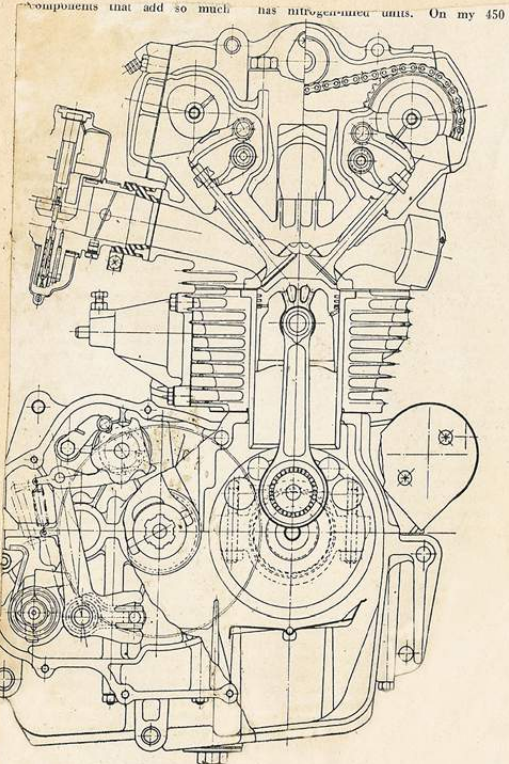
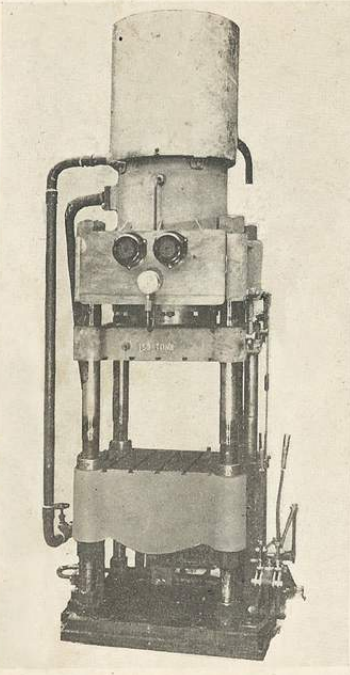


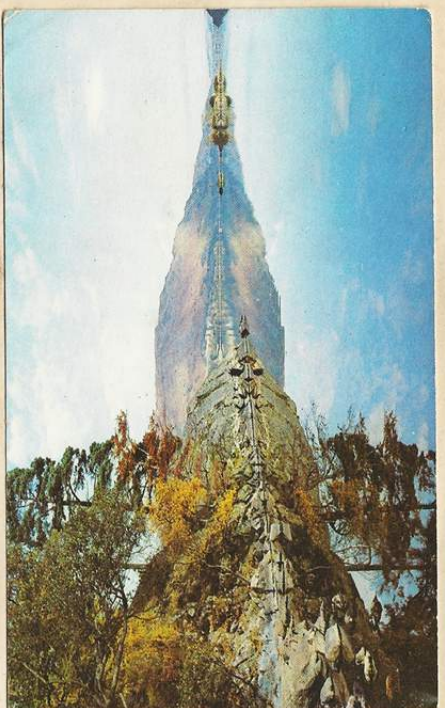
Fig. 3. Close-up View of the Generator Alone showing the Connecting Ducts mounted on the Machine shown in



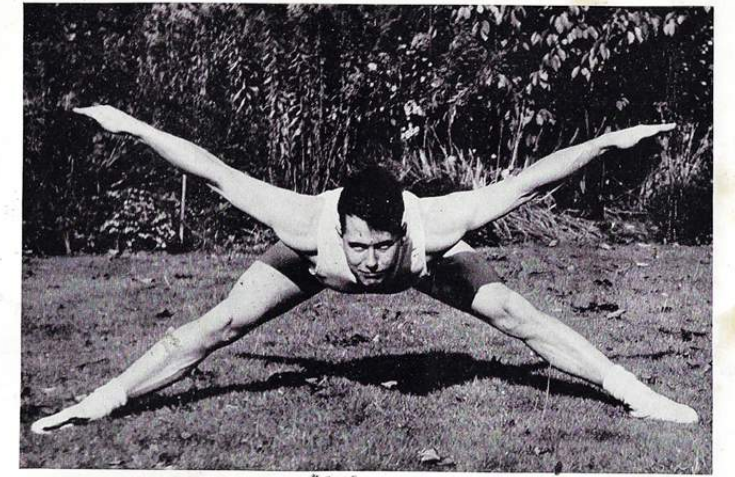
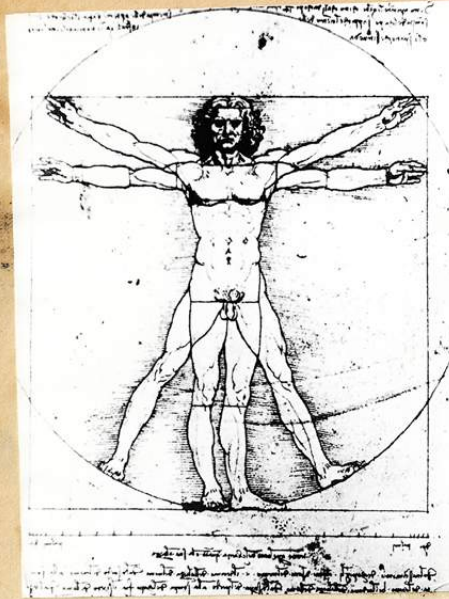
Motorcycle Sport, June 1968 229



before the main ram comes into operation. This is done



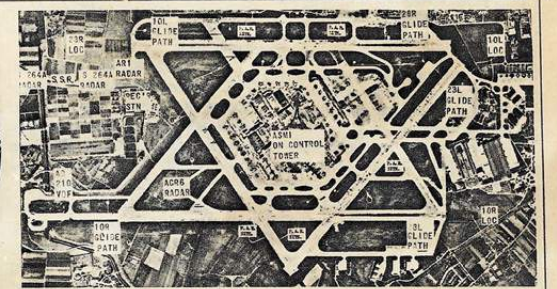




Low Straddle Stand

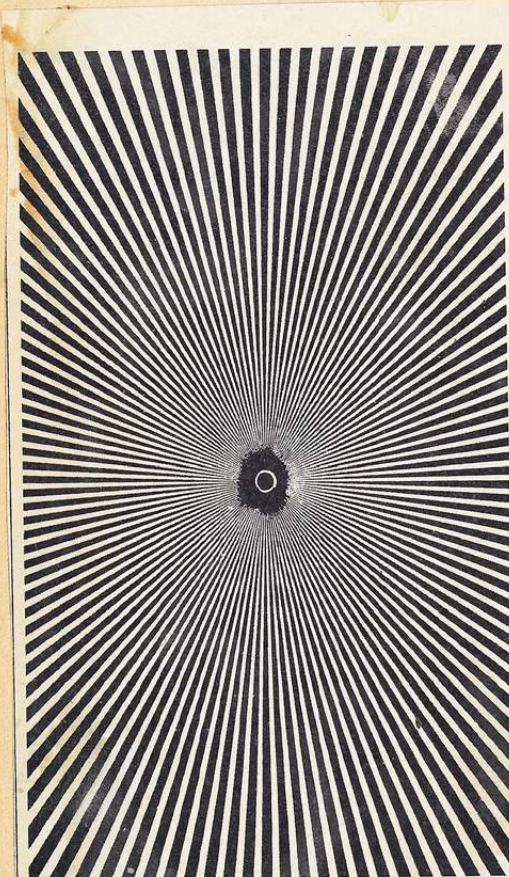
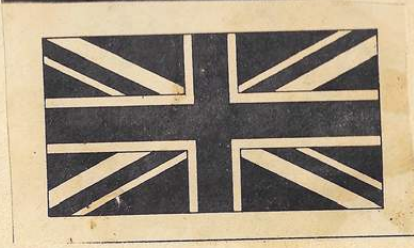
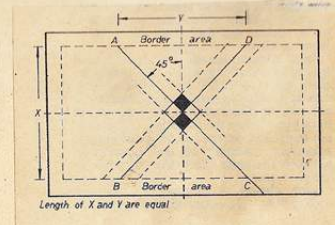


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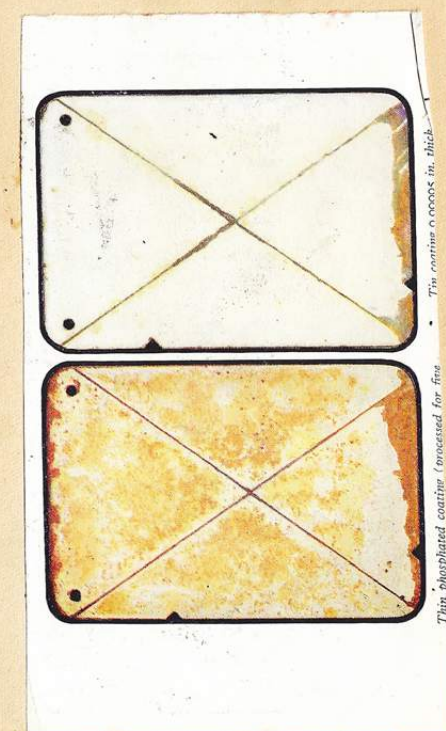


rttime R.A.F. station, was opened in enabled it to become the busiest international airport in the world. By the mid 1950s, it had

Xa 54010  
PROPERTY CONTROL  
FOR FILE  
1/1-  
Work

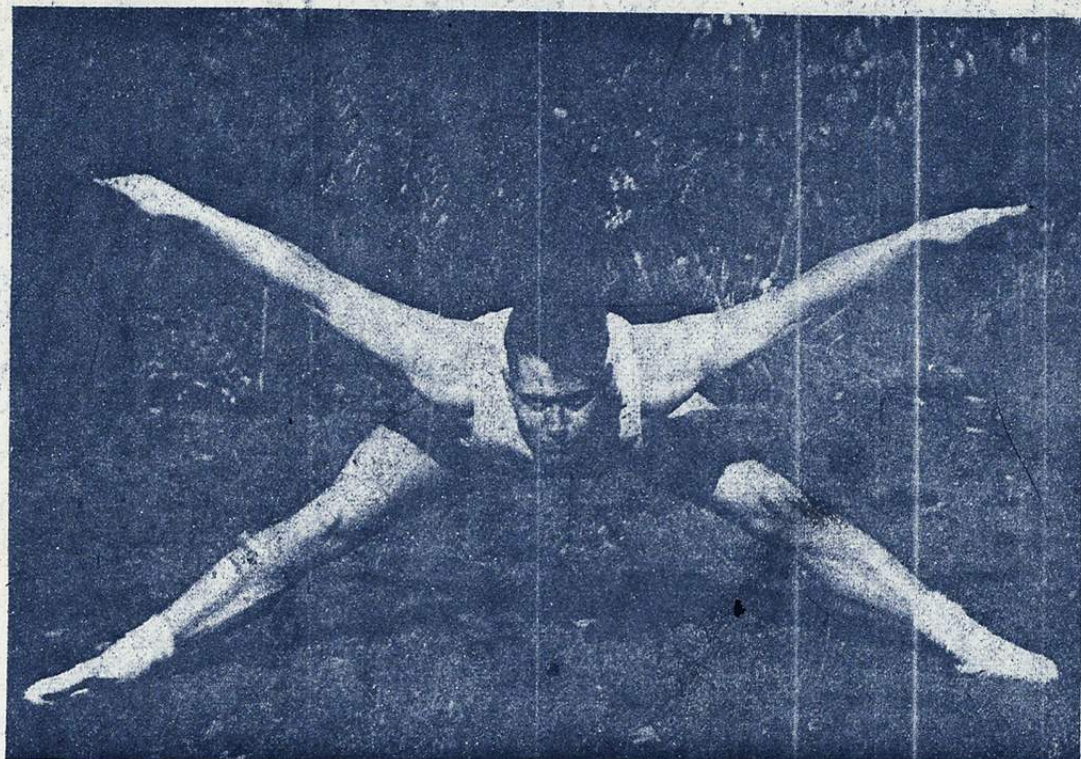
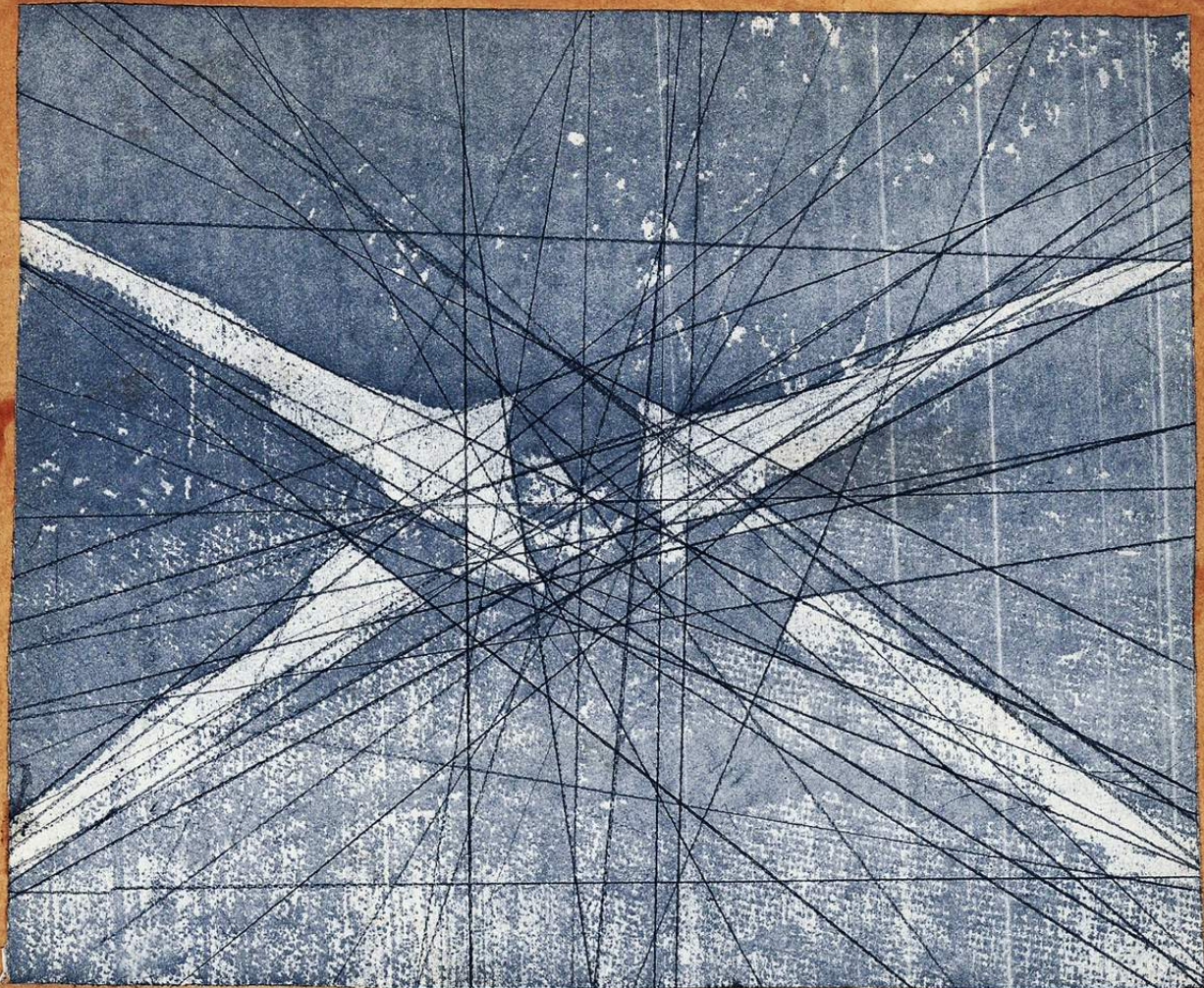


The disturbing 'ray' and 'target' figure used in experiments by Professor McKay - the visual system reacts to an 'overload' of repetitive patterns.

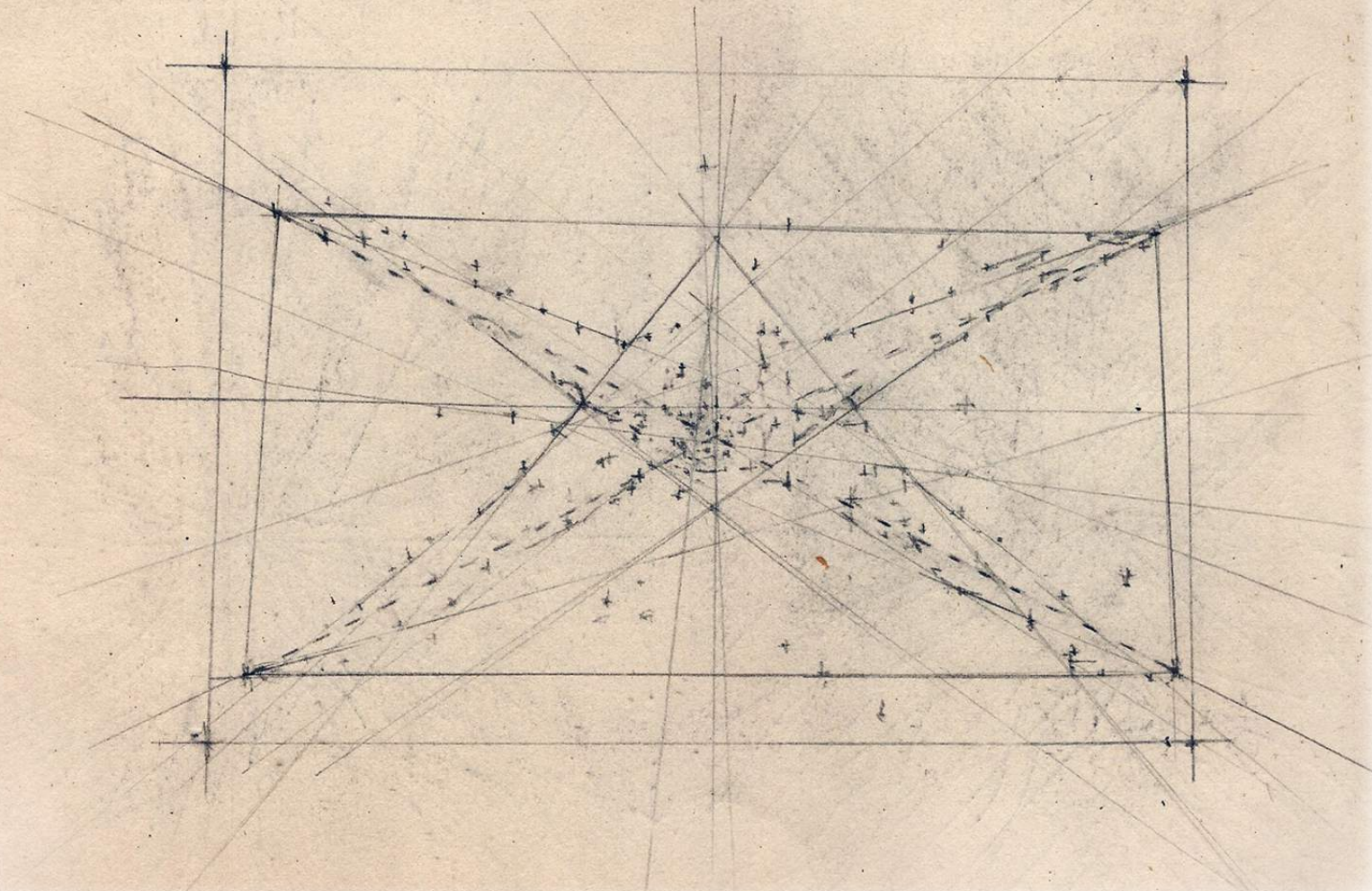
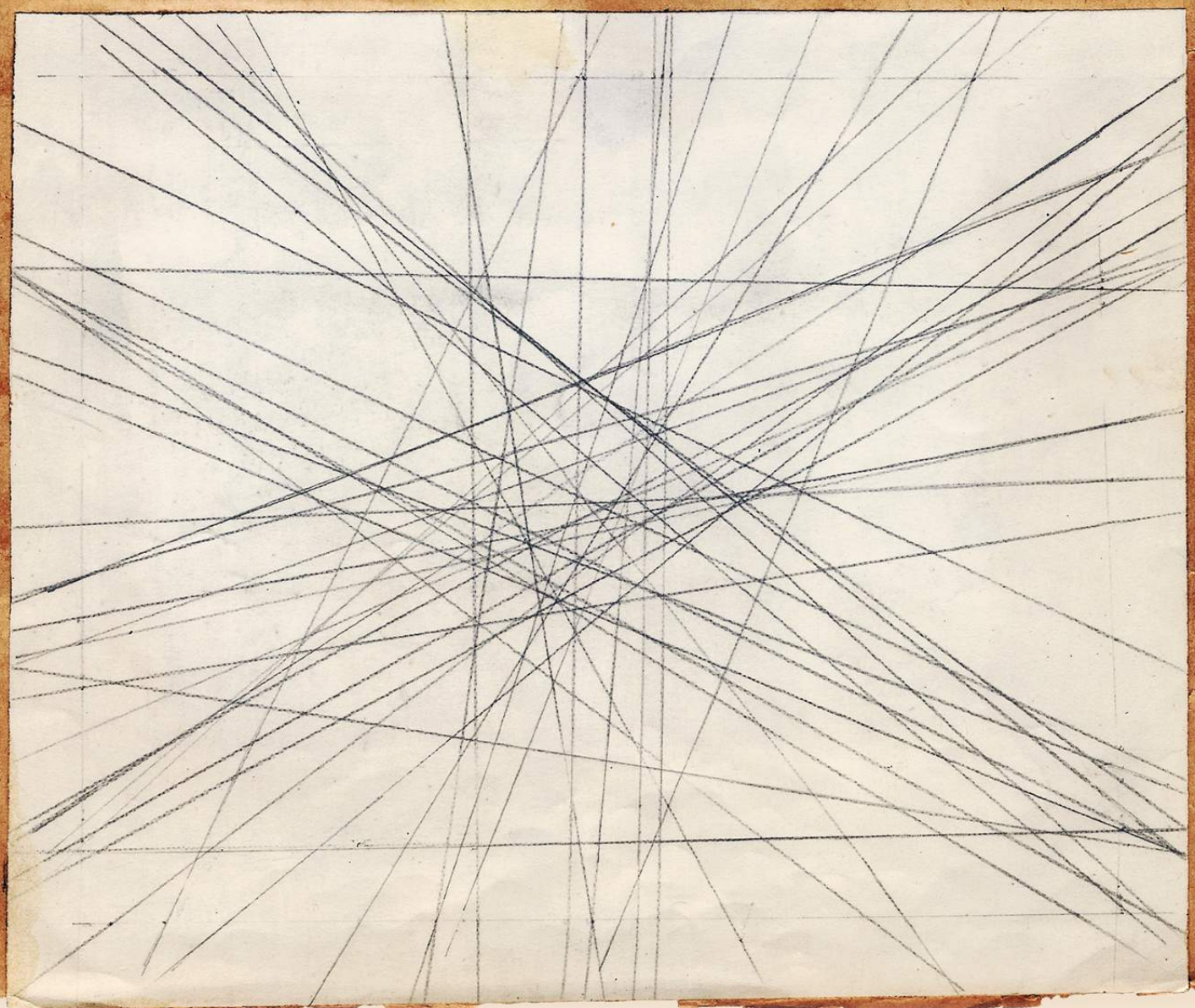


This phosphated coating (overcasted for fire)

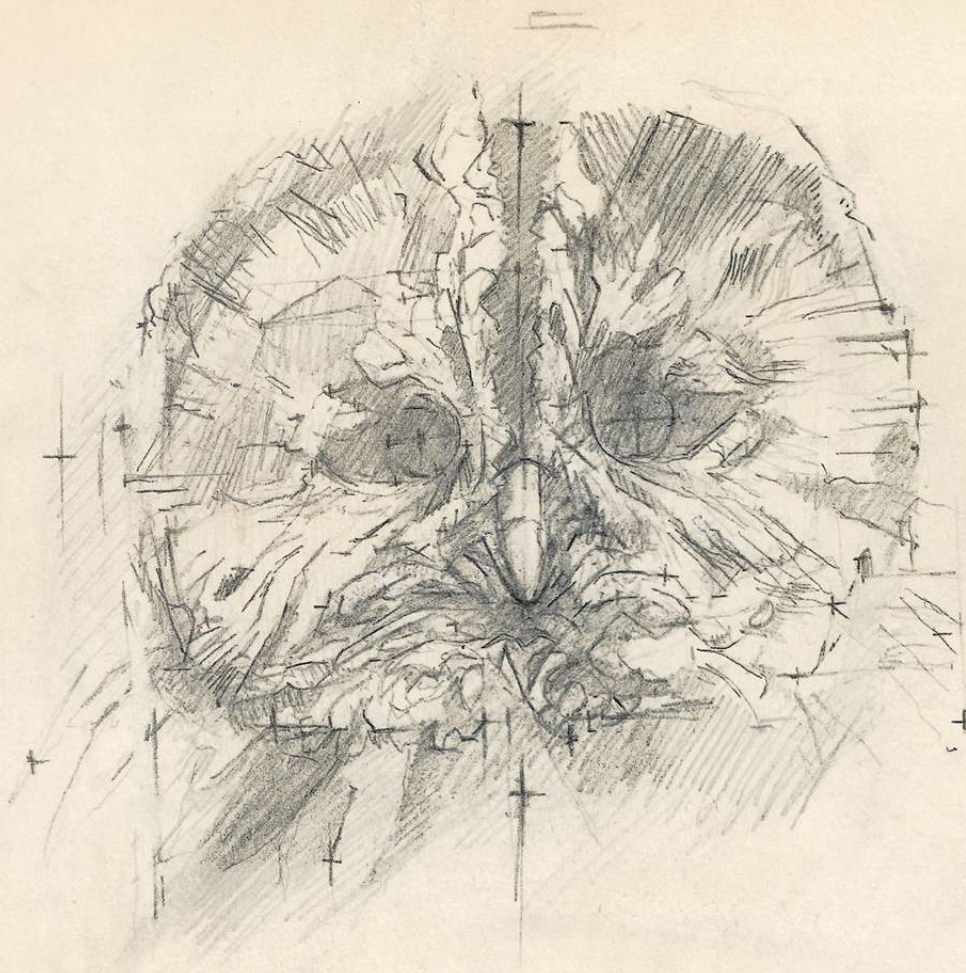




Low Straddle Stand

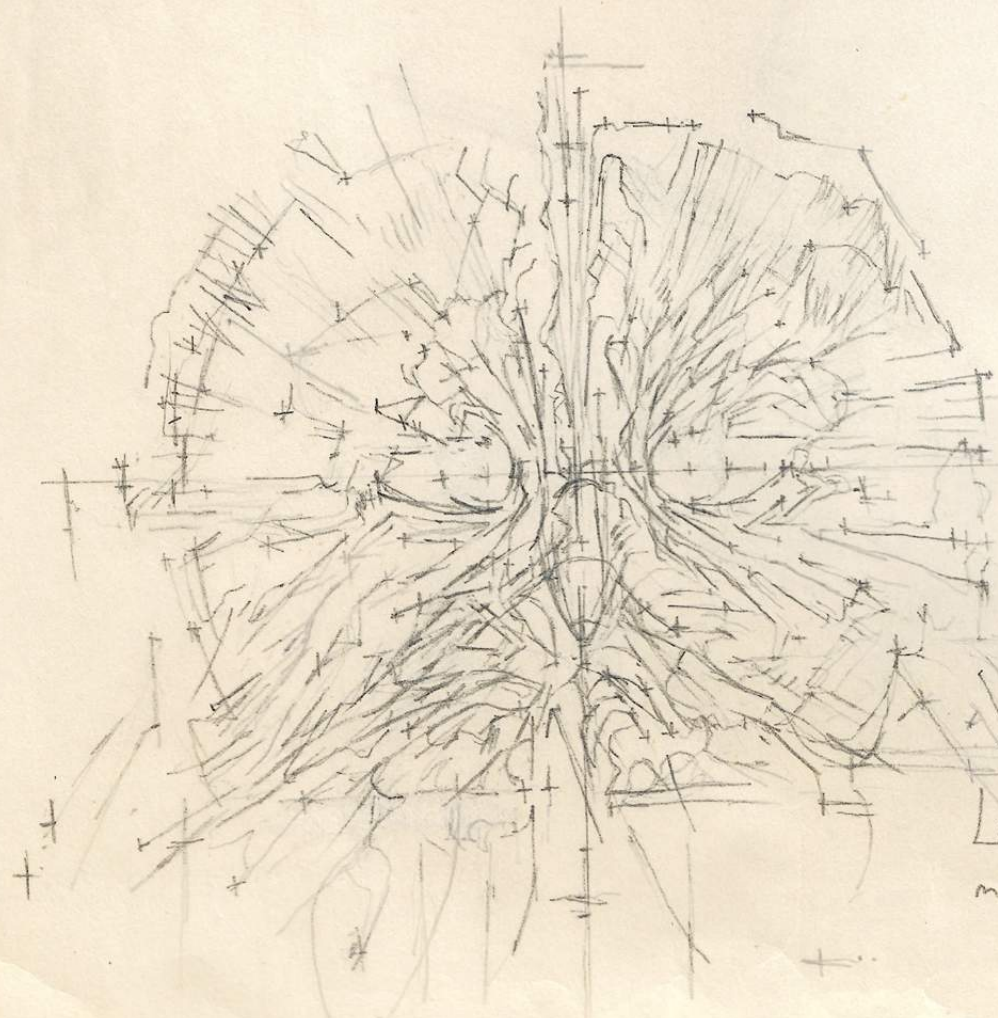






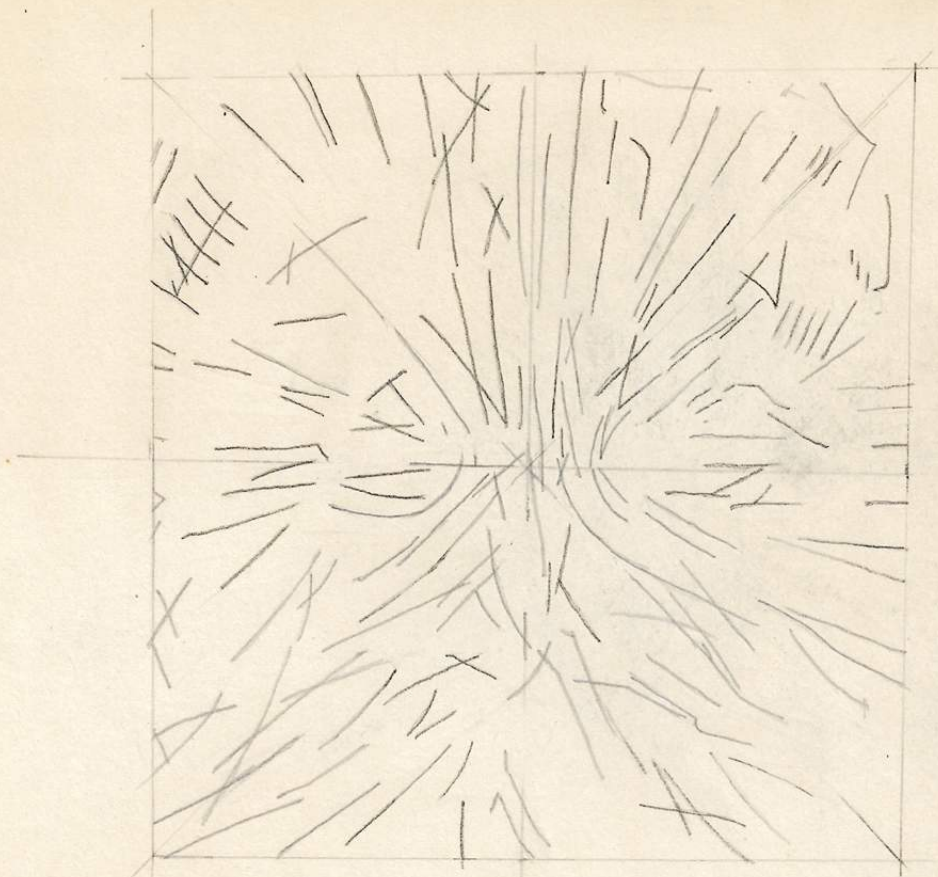
Tonal structural notes.

4



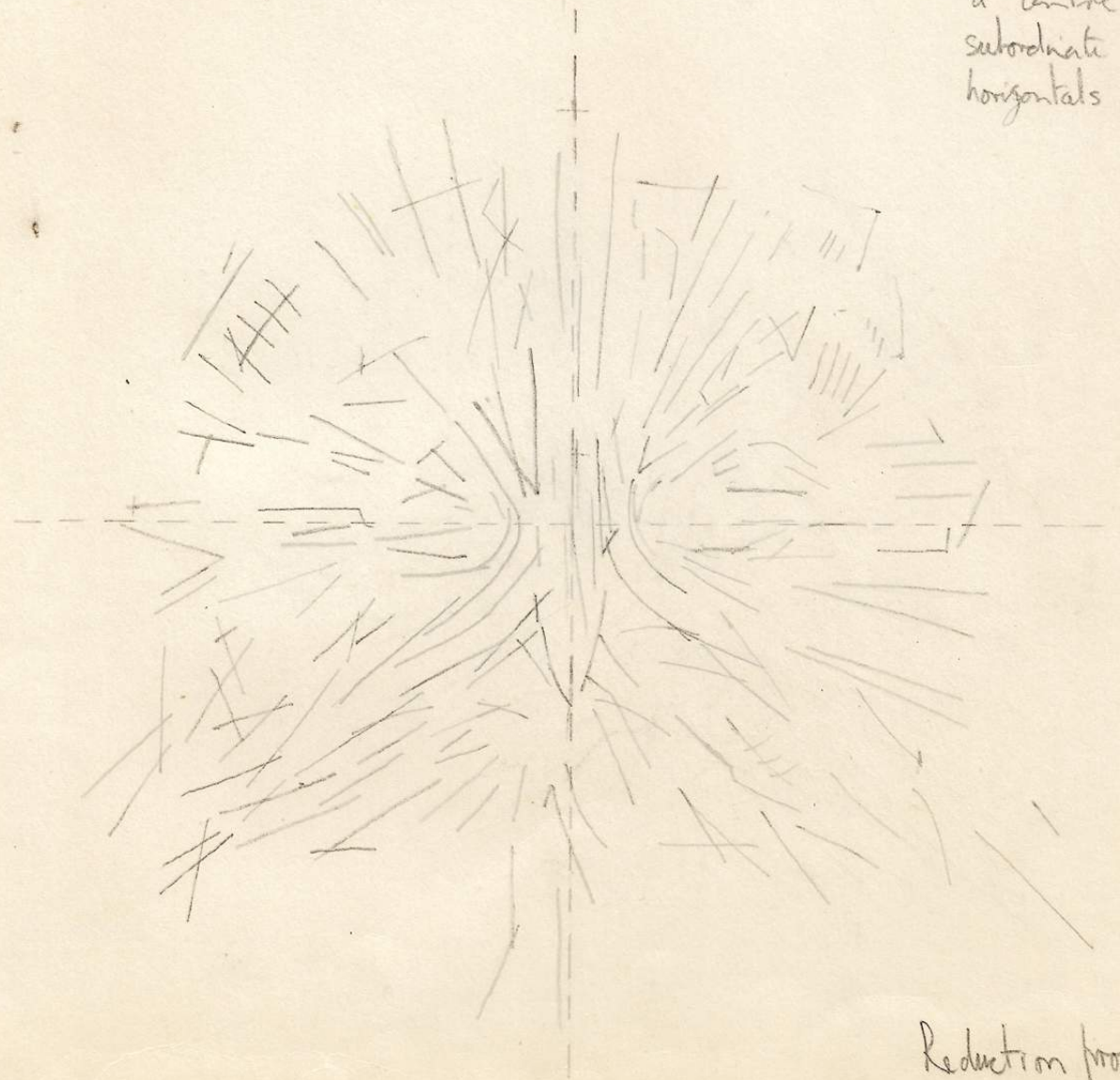
Linear structural notes.

3



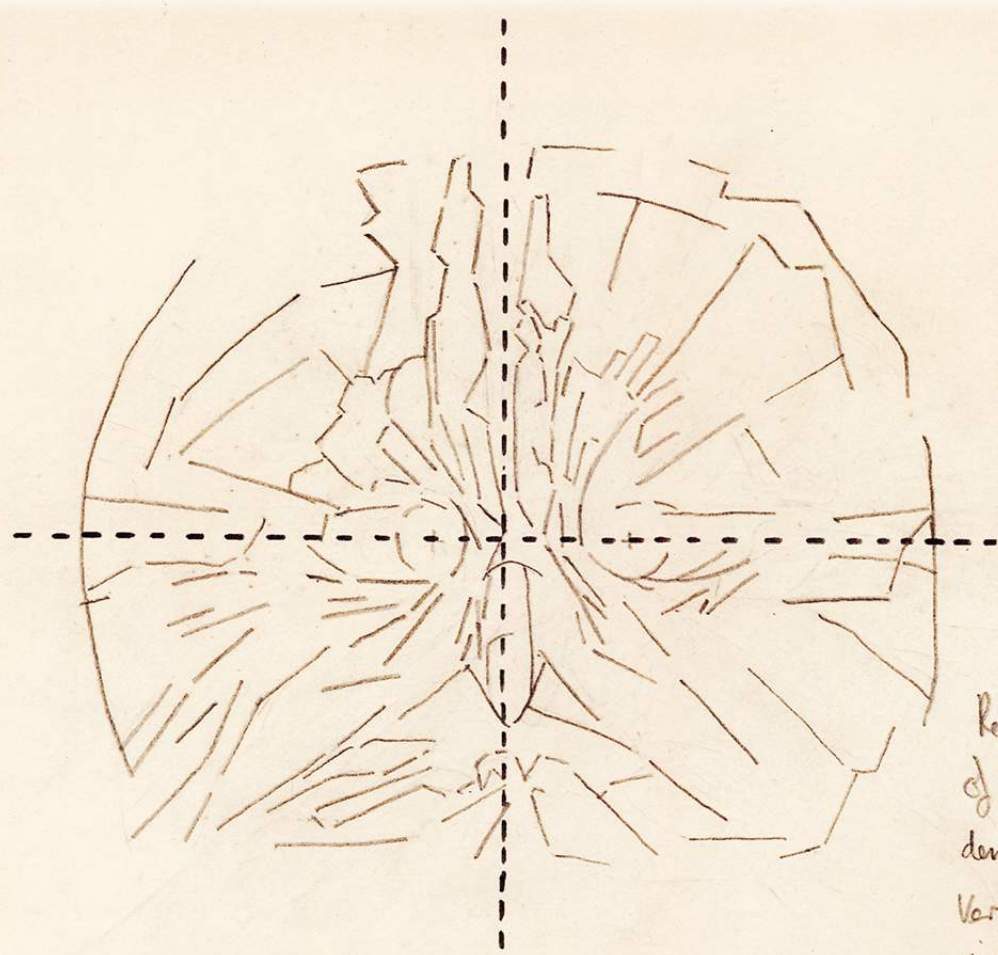
Bottom right

Linear movements around a vertical & horizontal, diagonals stemming from a centre. Lines being subordinate to verticals, horizontals and diagonals.

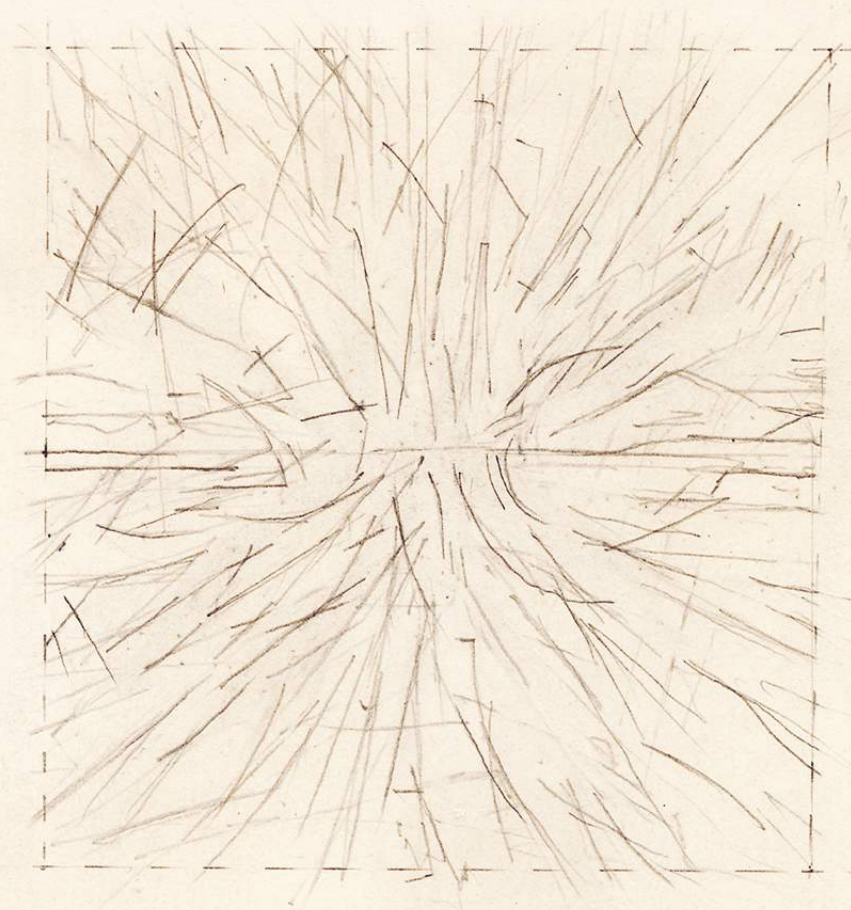


Reduction process linear movement notes

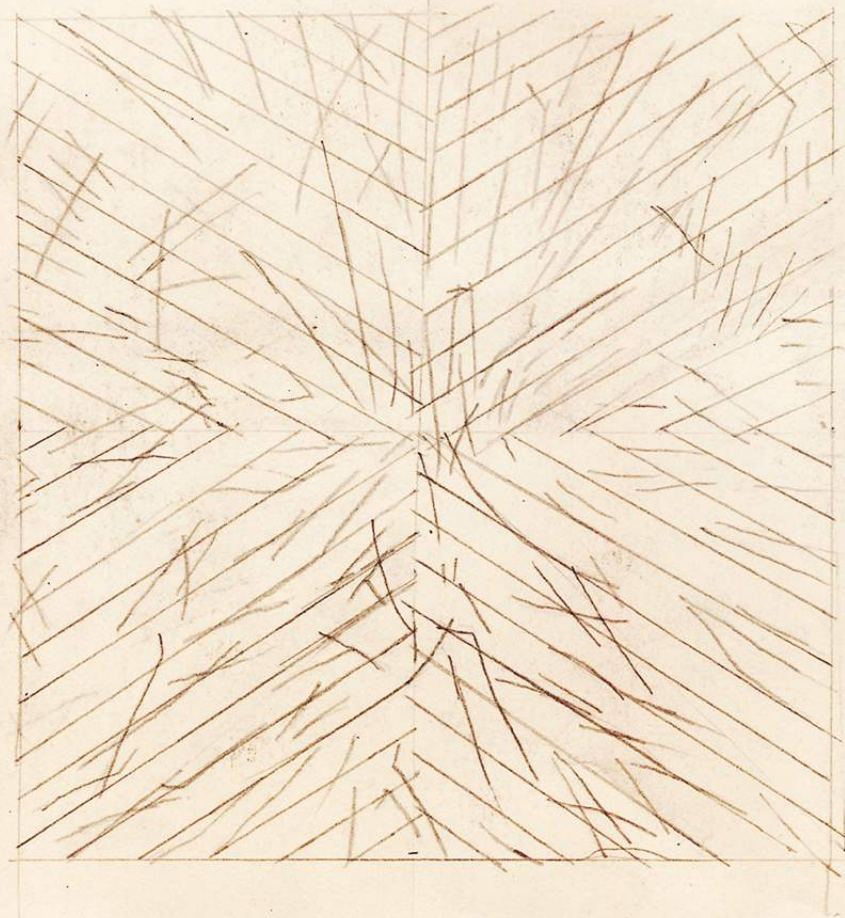




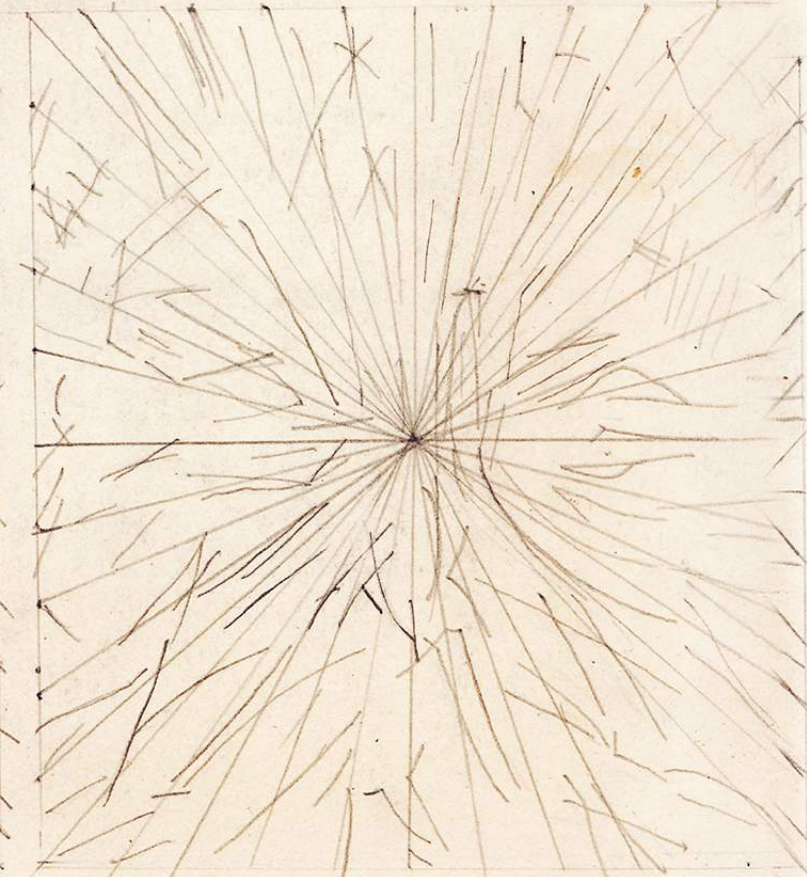
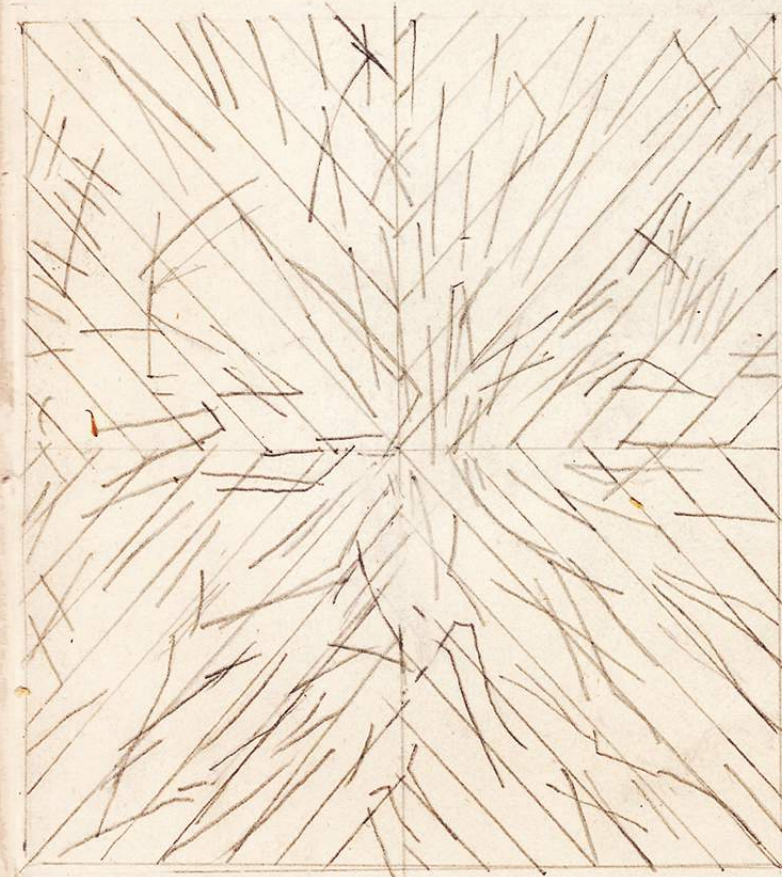
Reductive process  
of structural lines  
demonstrating the  
vertical and horizontal  
in the image.



Freer use of line  
with reference to the  
diagonal.  
Spatial + landscape  
implications.



Diagonal lines  
superimposed on  
the 'best' linear  
movement.

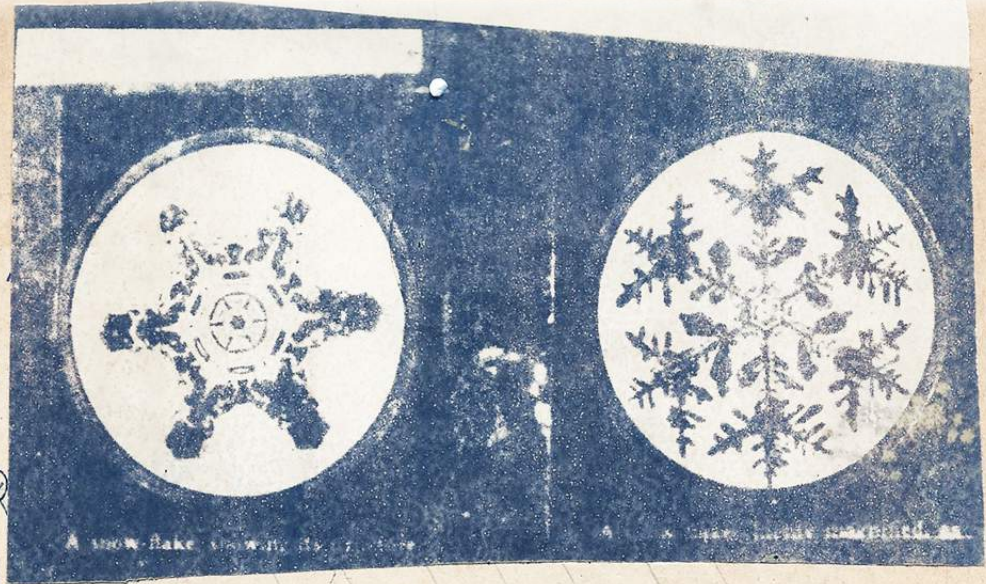
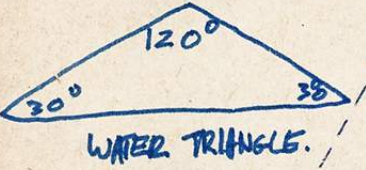




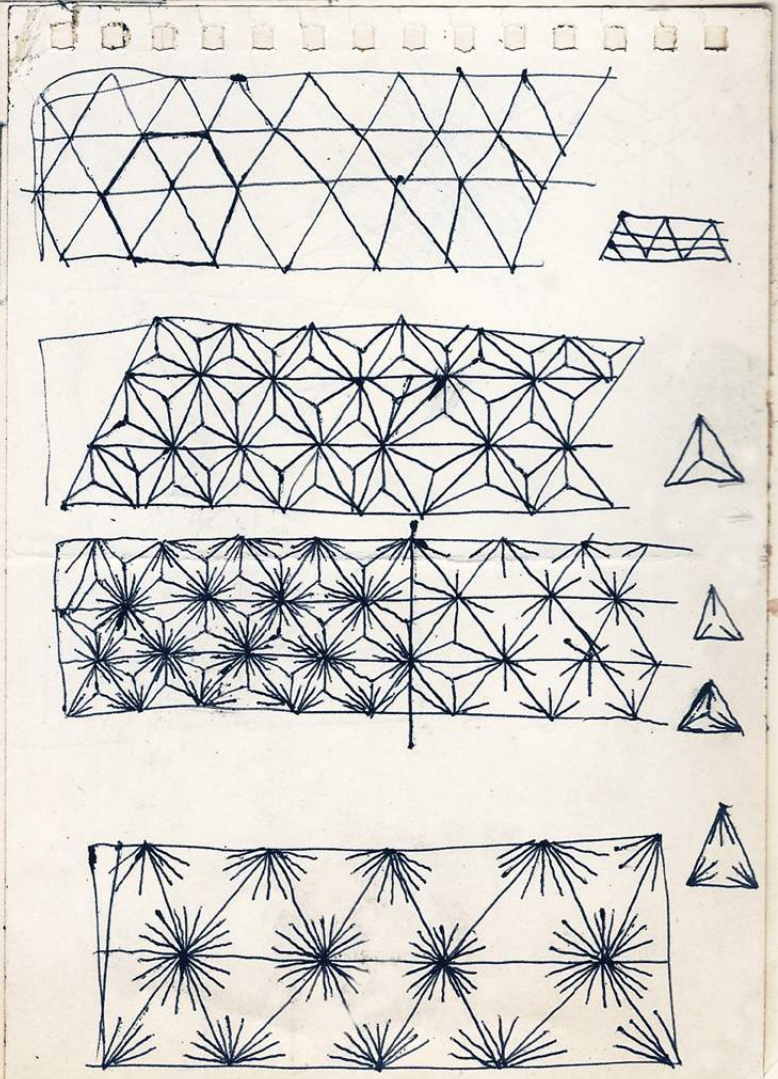
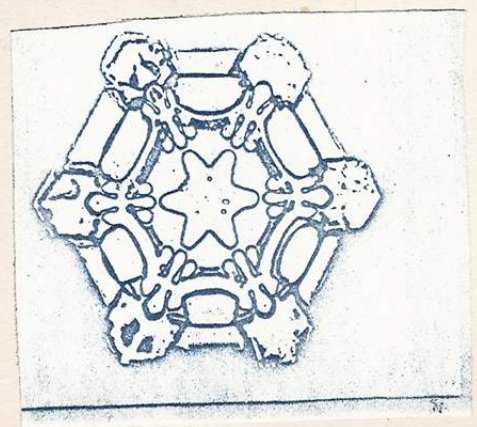
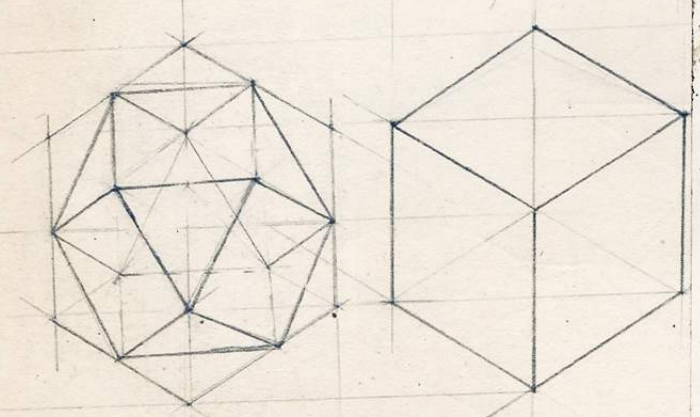
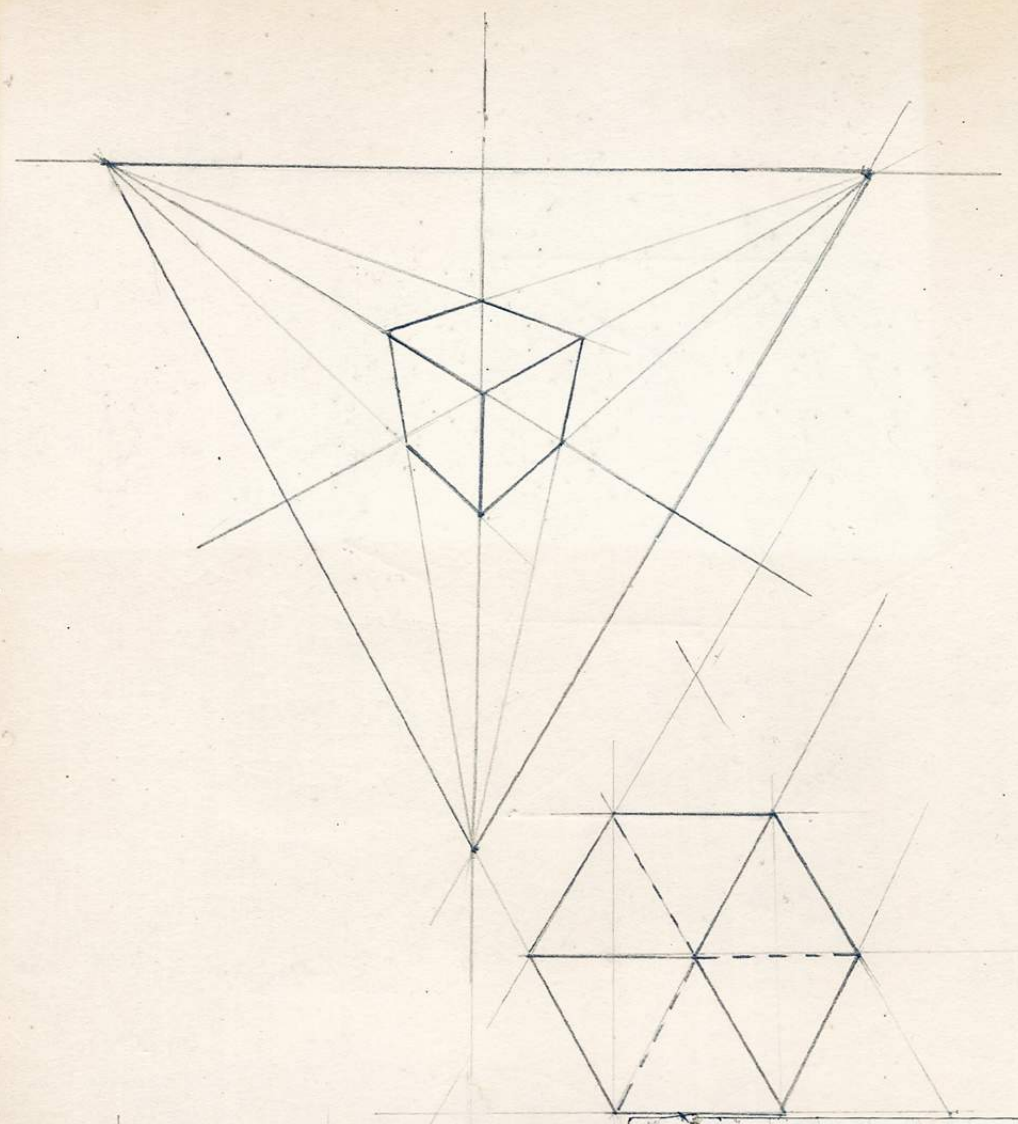
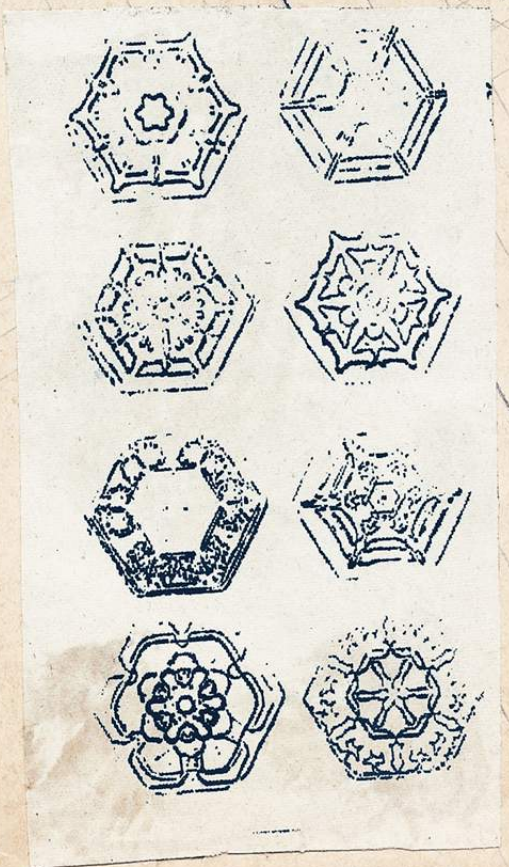
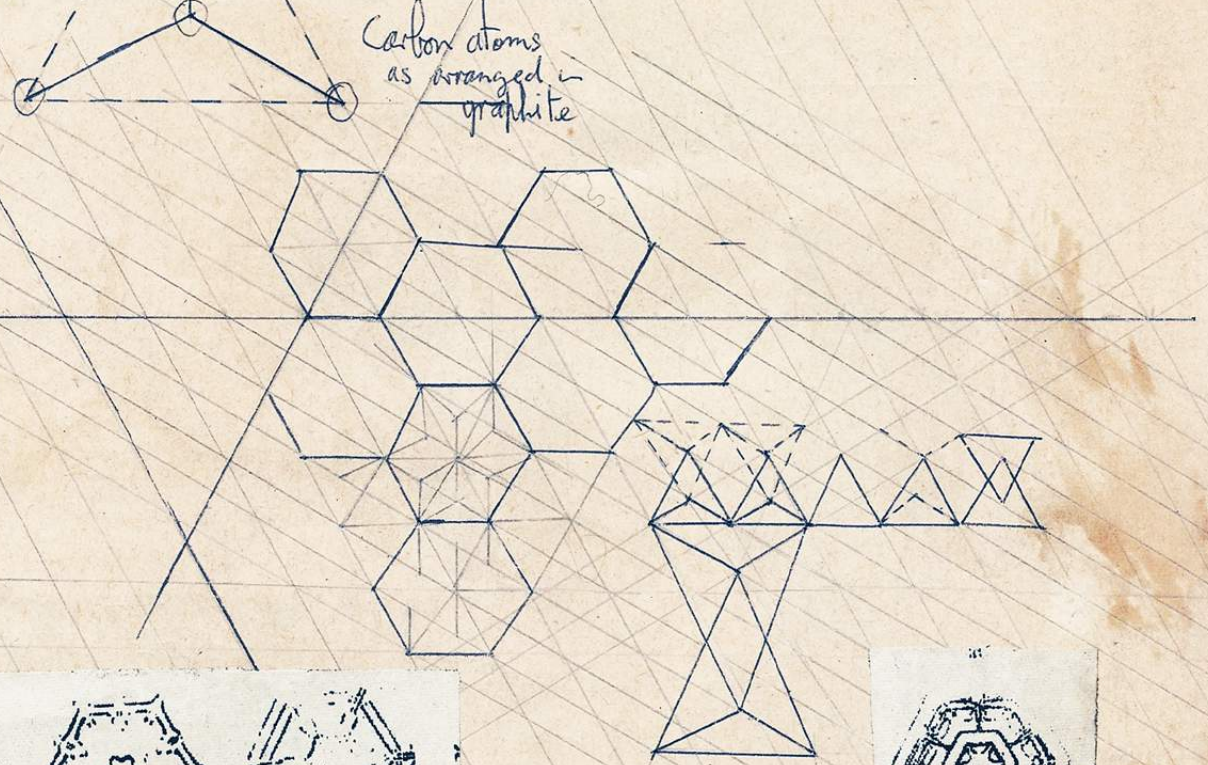
WATER H<sub>2</sub>O

~~PROPER~~  
~~TRIPLE~~ HEXAGON

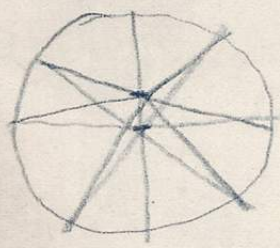
WATER CRYSTAL



Carbon atoms  
as arranged in  
graphite



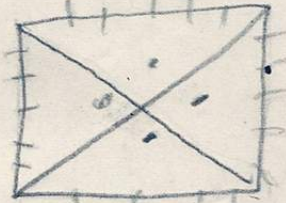
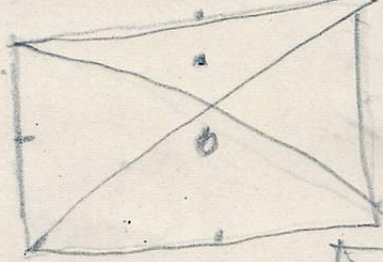




Centre 2  
one above



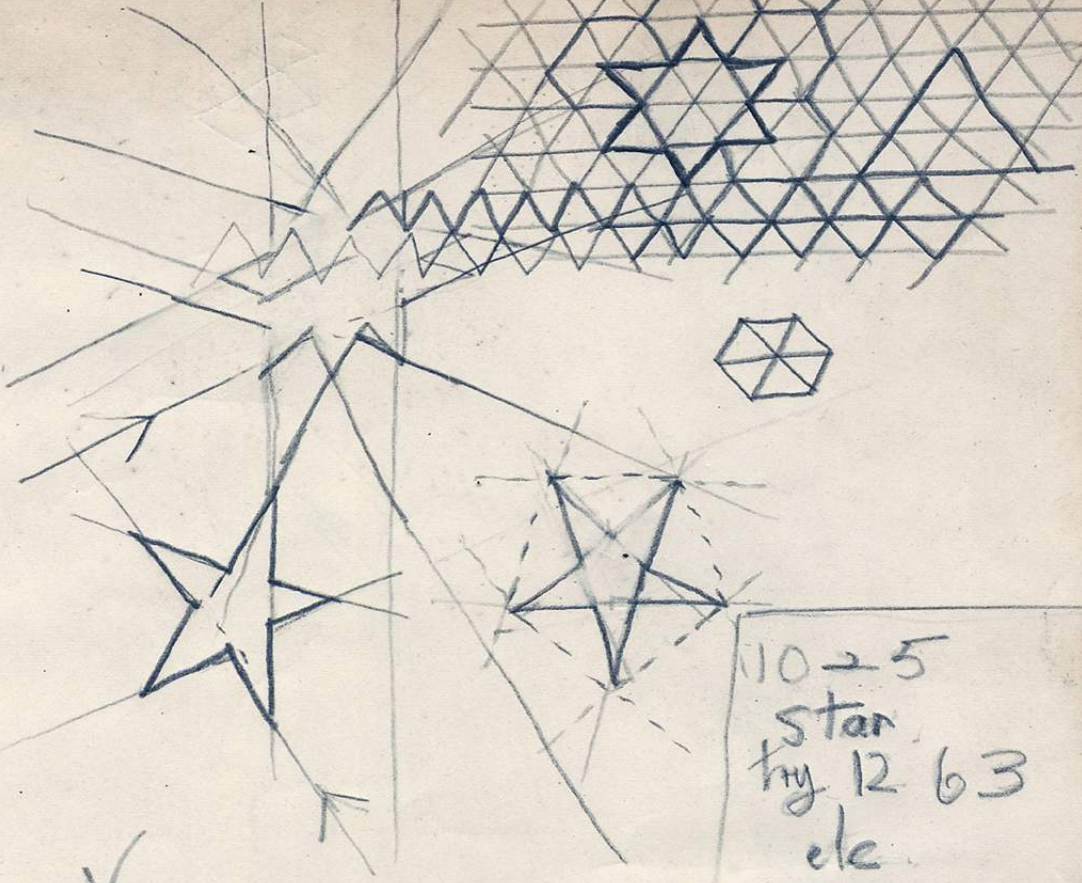
2 points not centre



Star  
made by

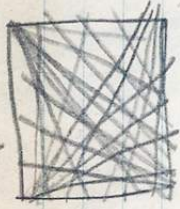


Star made  
by



10 2 5  
star  
try 12 6 3  
etc.

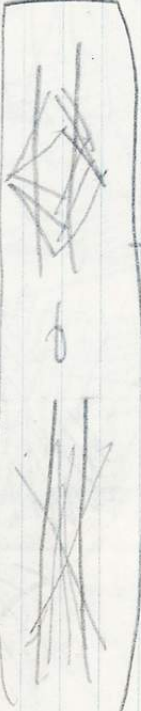
from corners.



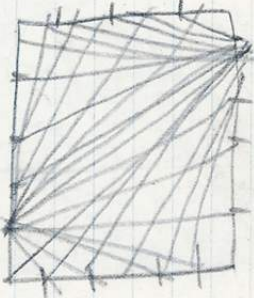
from points.



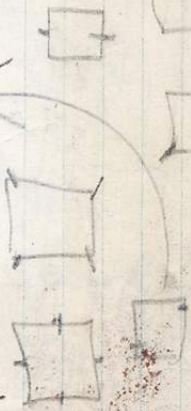
etc.



Variations  
from certain points.



points.



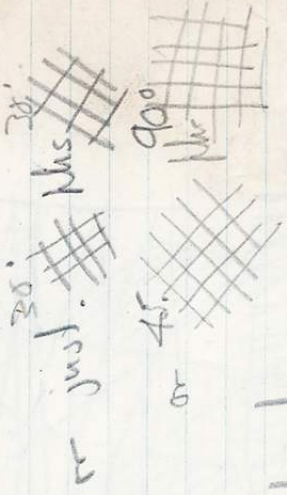
Same



etc.

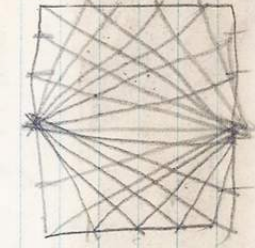
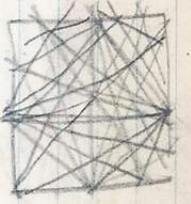


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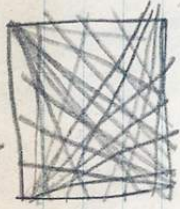


12. Corners, middle of  
edges.

or centre.



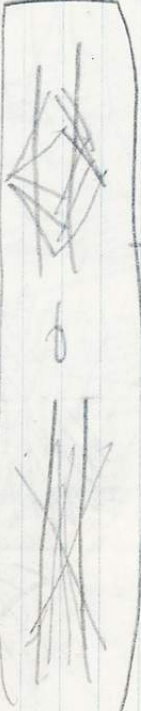
from corners.



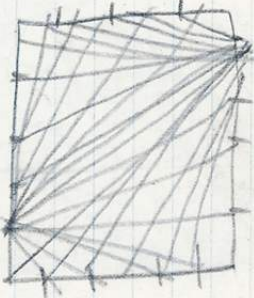
from points.



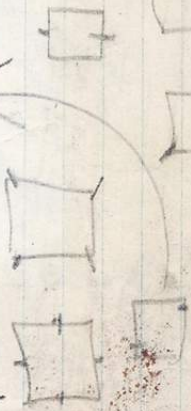
etc.



Variations  
from certain points.



points.



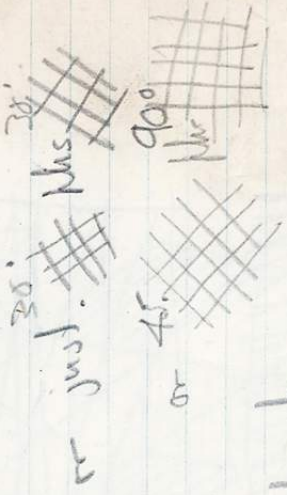
Same



etc.

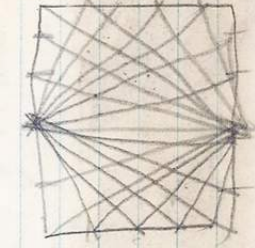
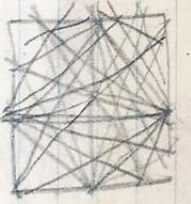


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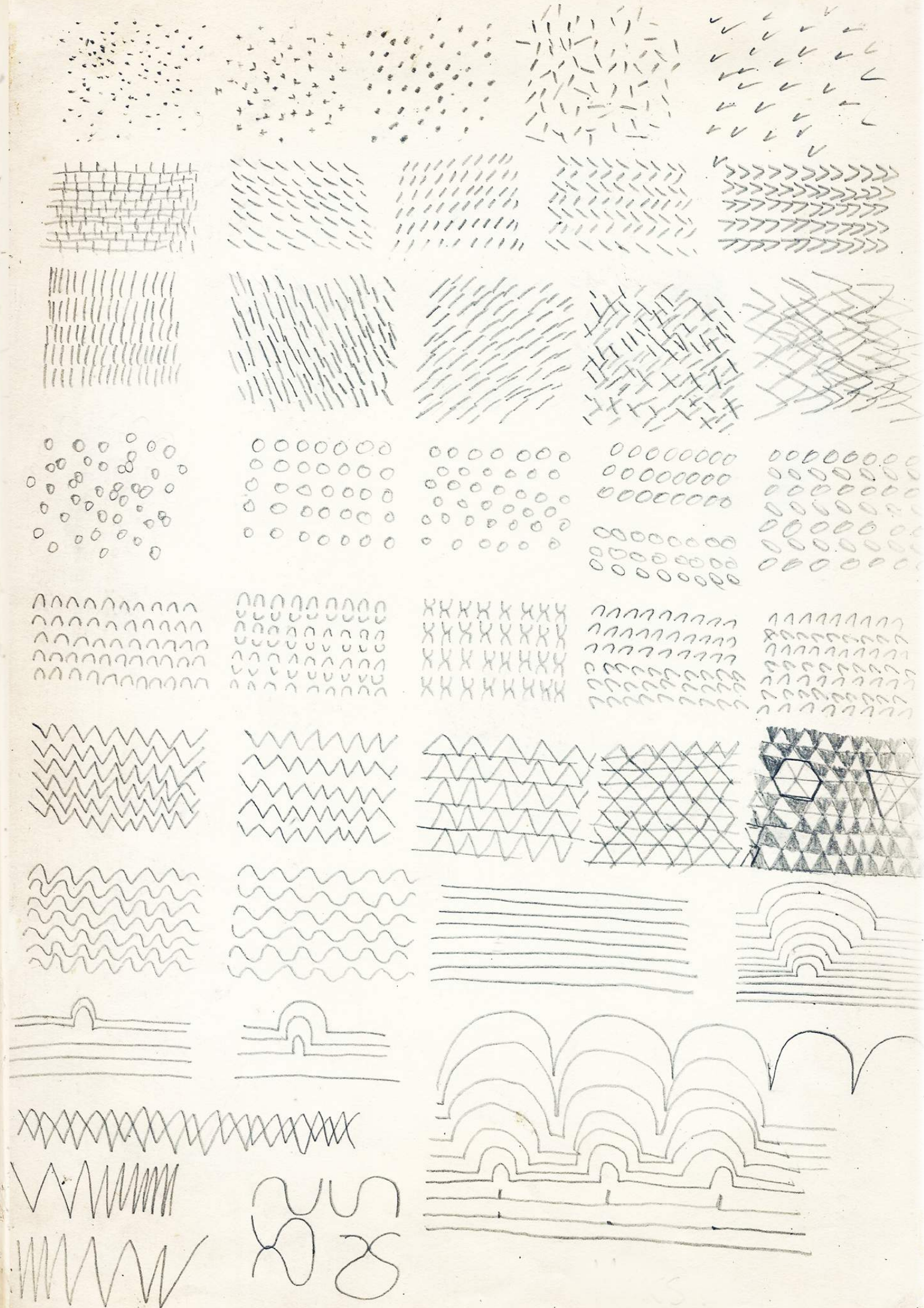
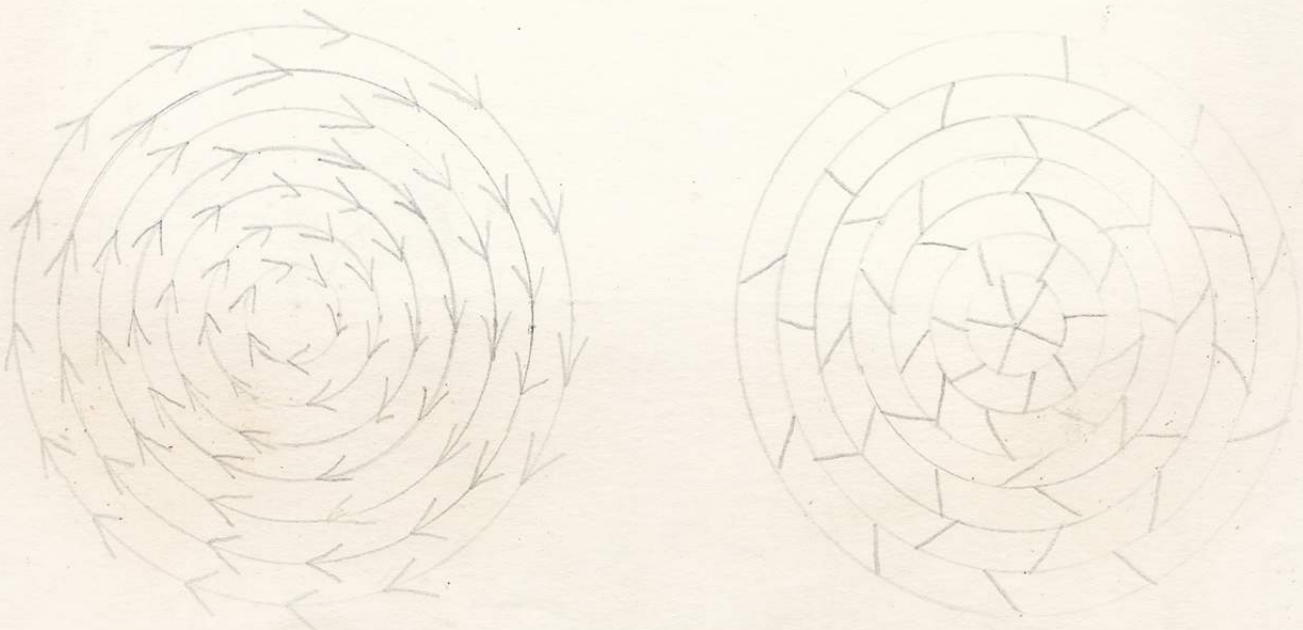
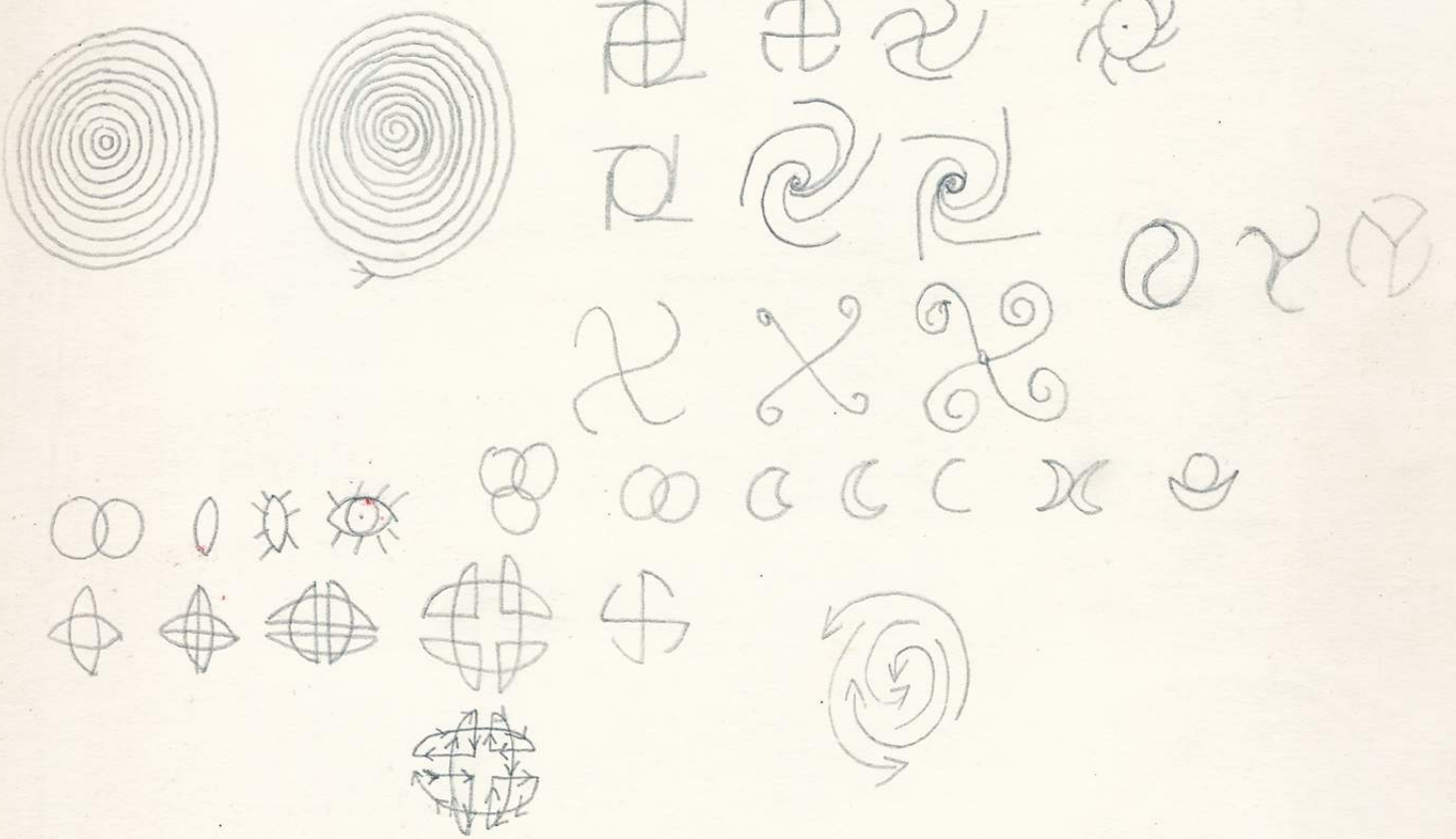
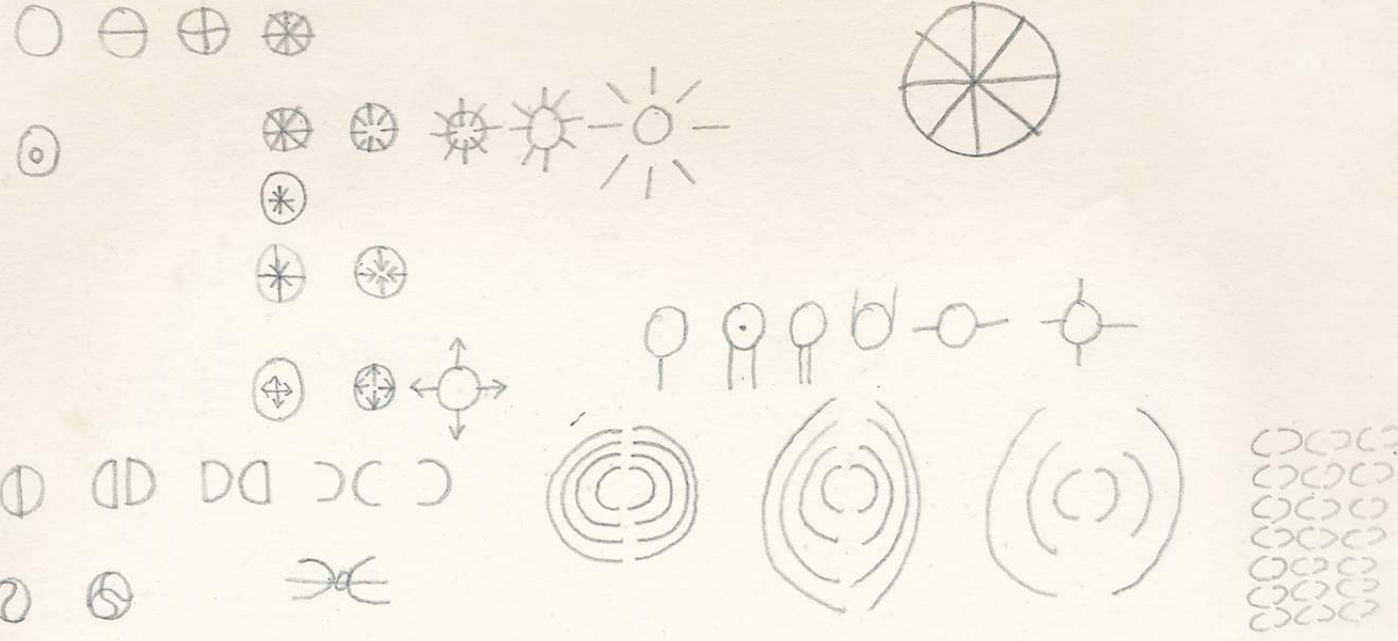


12. Corners, middle of  
edges.

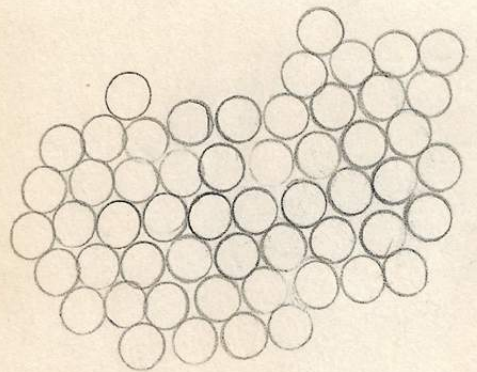
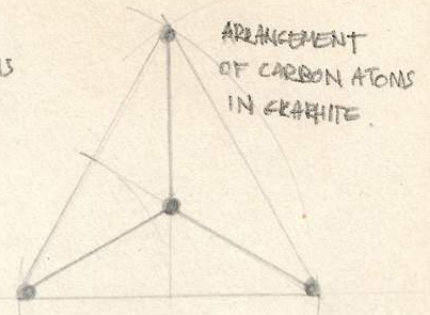
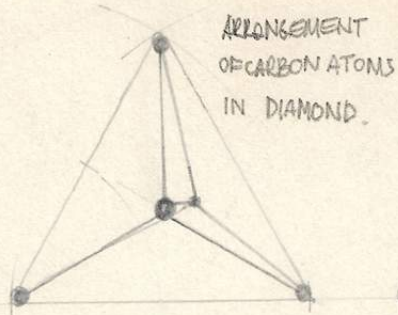
or centre.







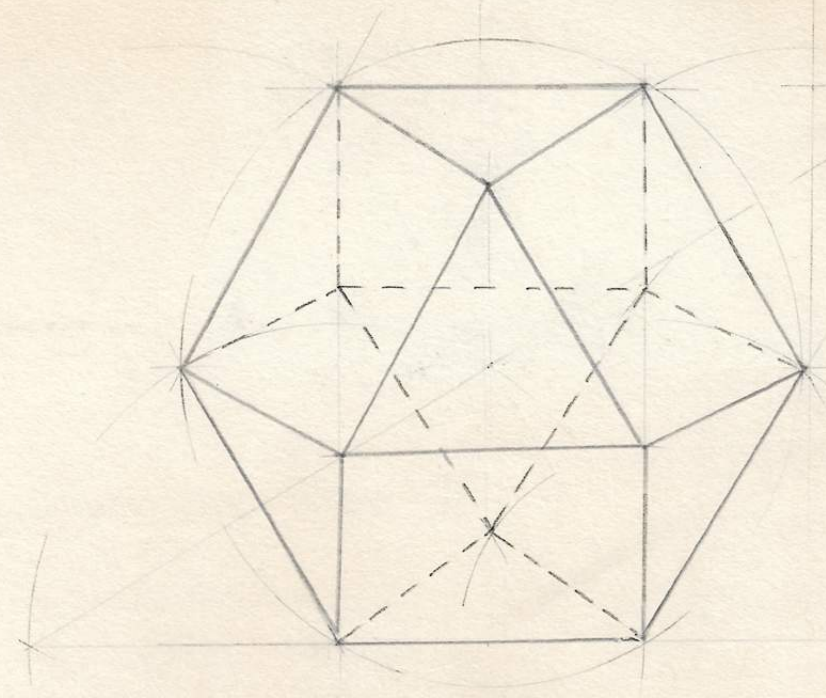
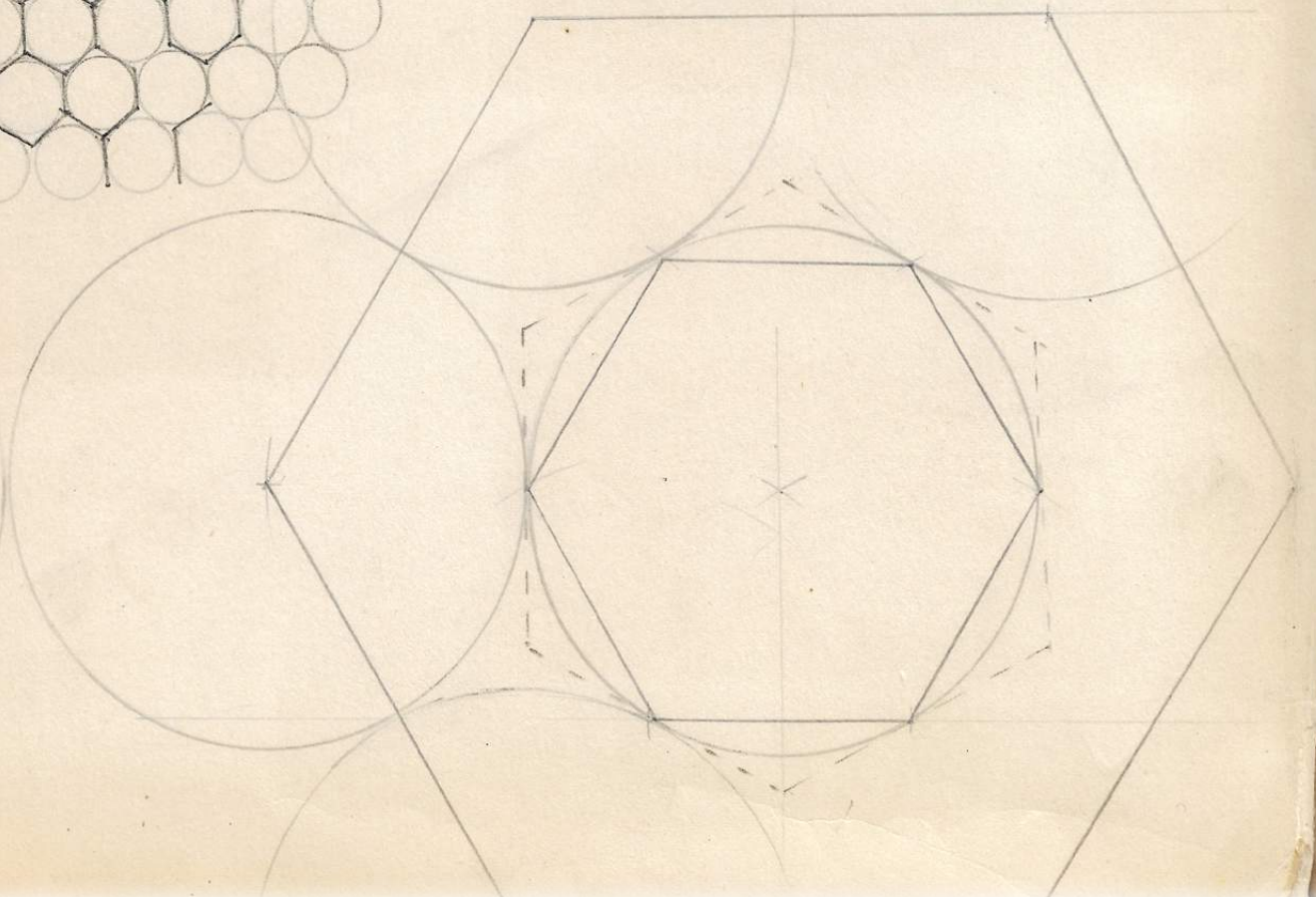
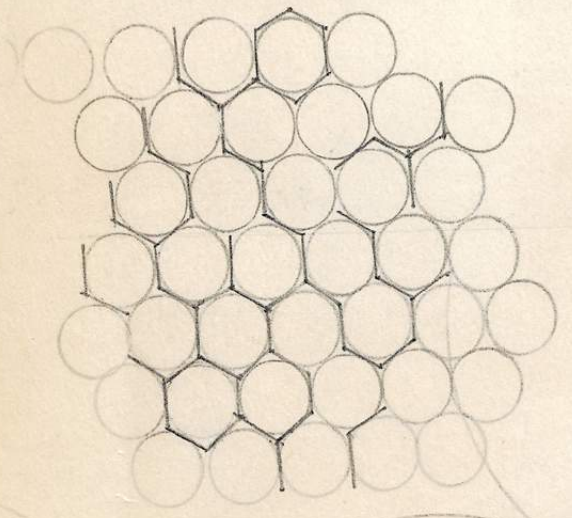
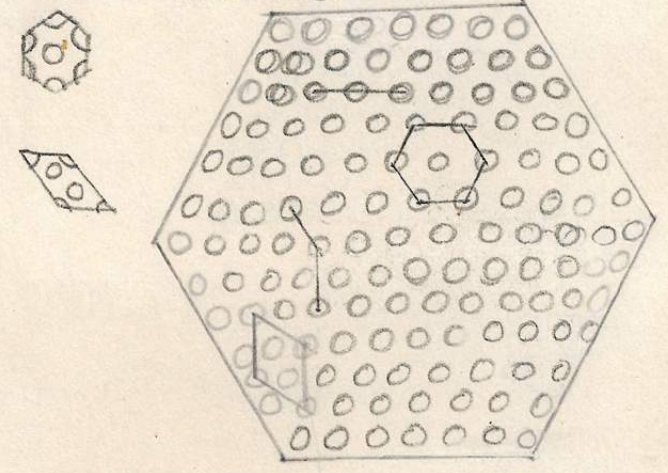




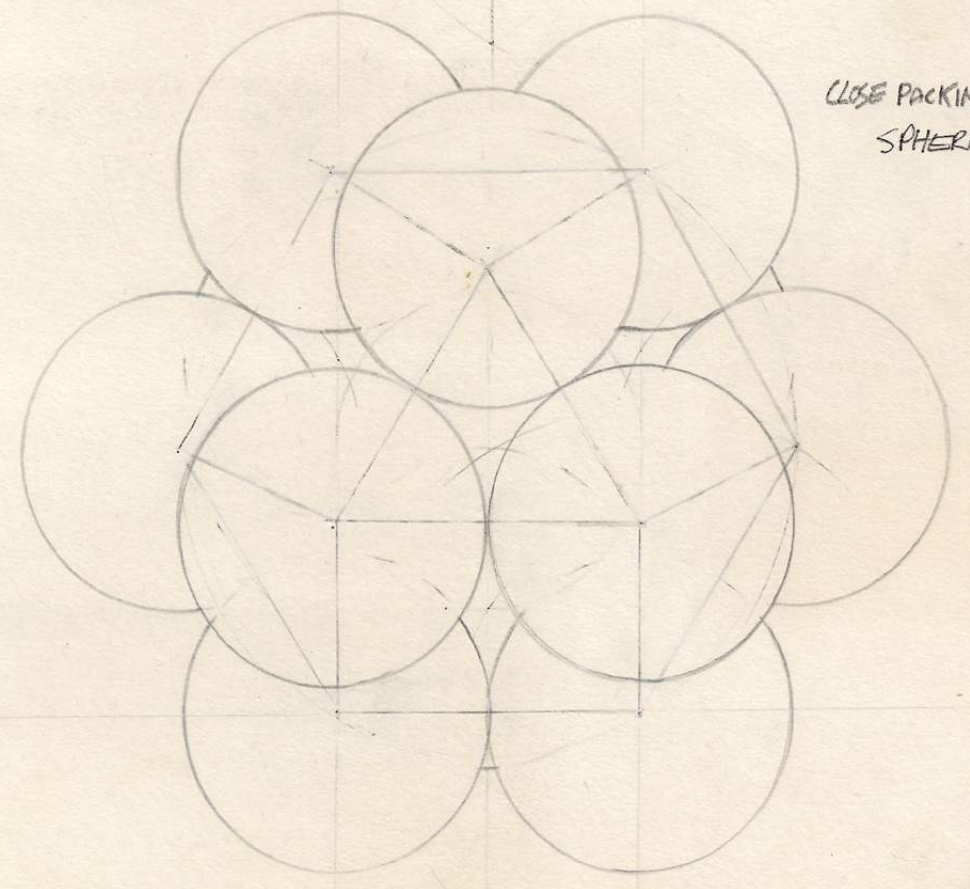
CLOSE PACKING OF CIRCLES.

CLOSE PACKED "2-DIMENSIONAL" ATOMS.

CLOSE PACKED IN THE RHOMBIC BUILDING BLOCK.

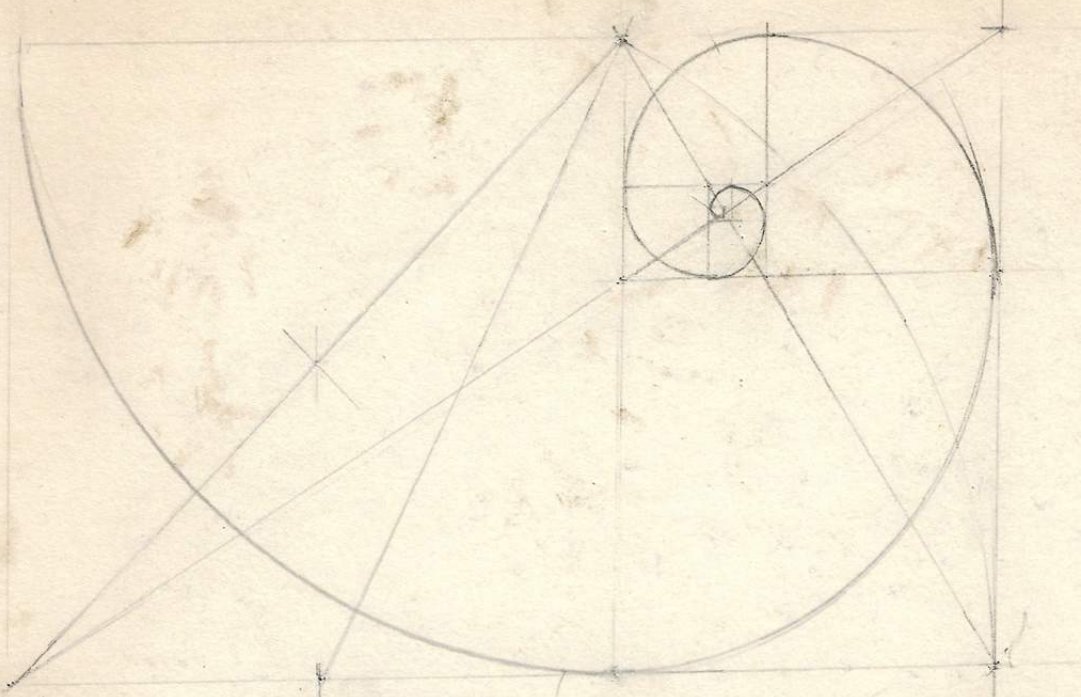


CUBOCTAHEDRON

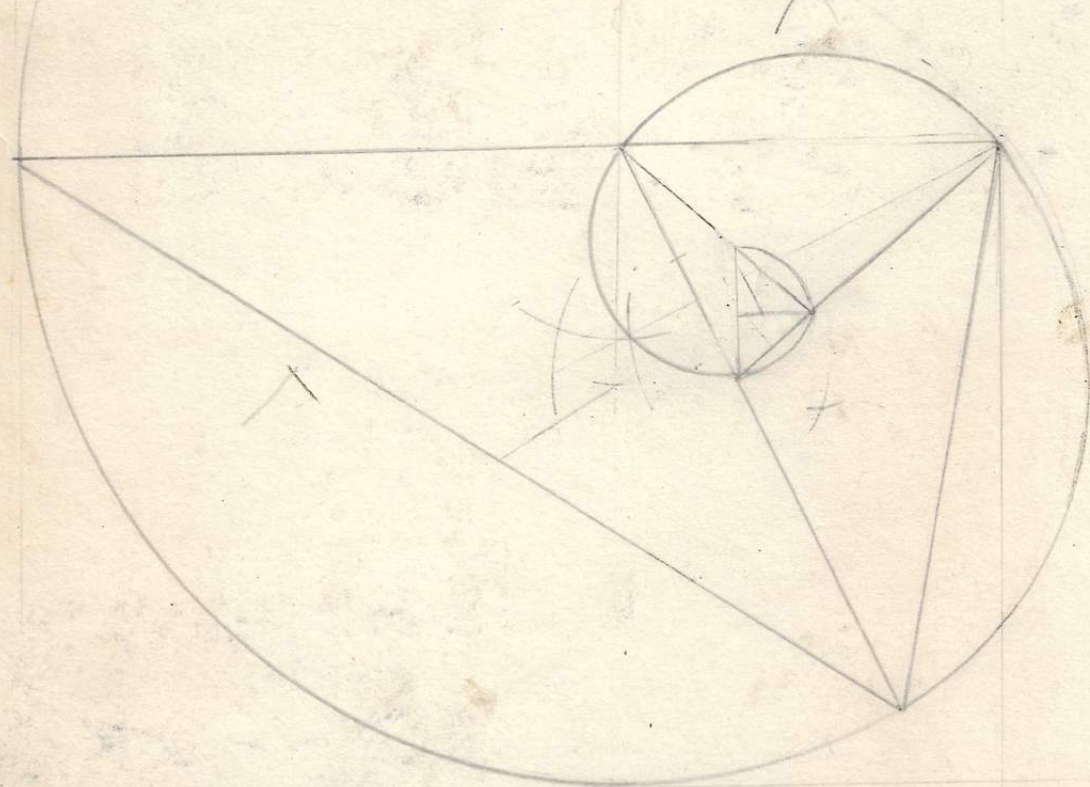


CLOSE PACKING SPHERES





$a/b = k/(a+k)$      $1, \phi, \phi^2, \phi^3, \phi^4$

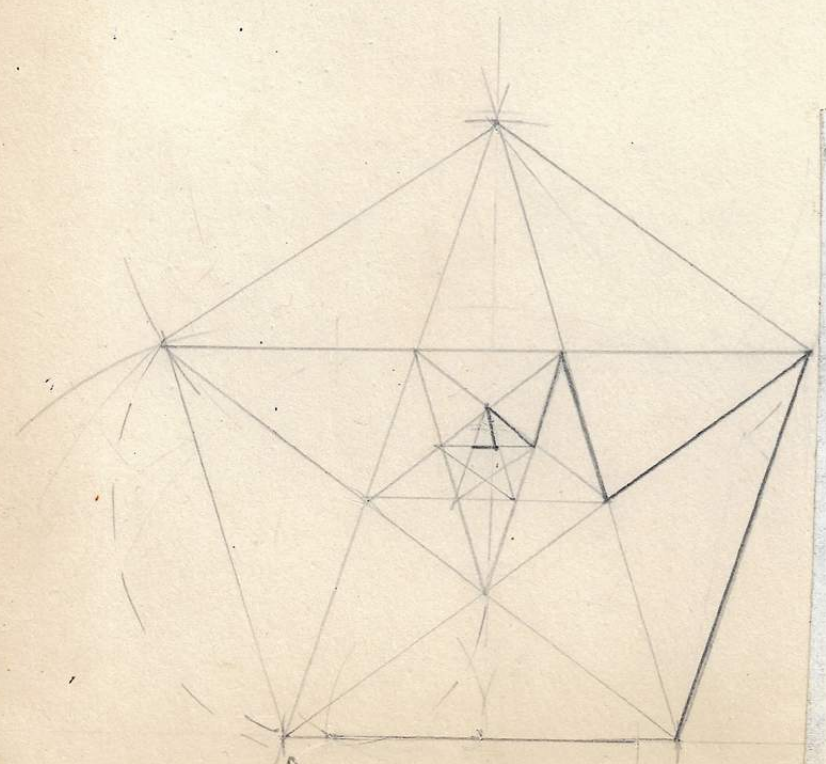


PENTAPHA.



1  
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3  
5  
8  
13  
21  
34  
55  
89  
144

GROWTH SPIRAL.



PENTAGRAM.

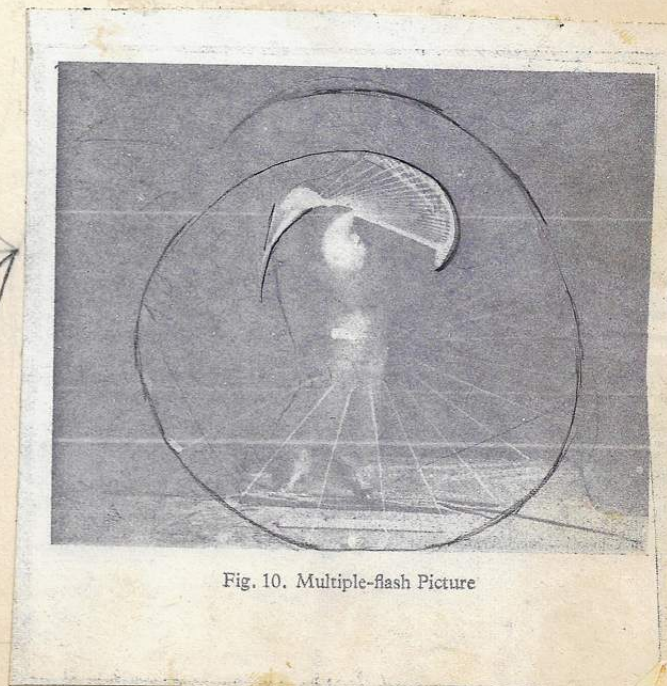
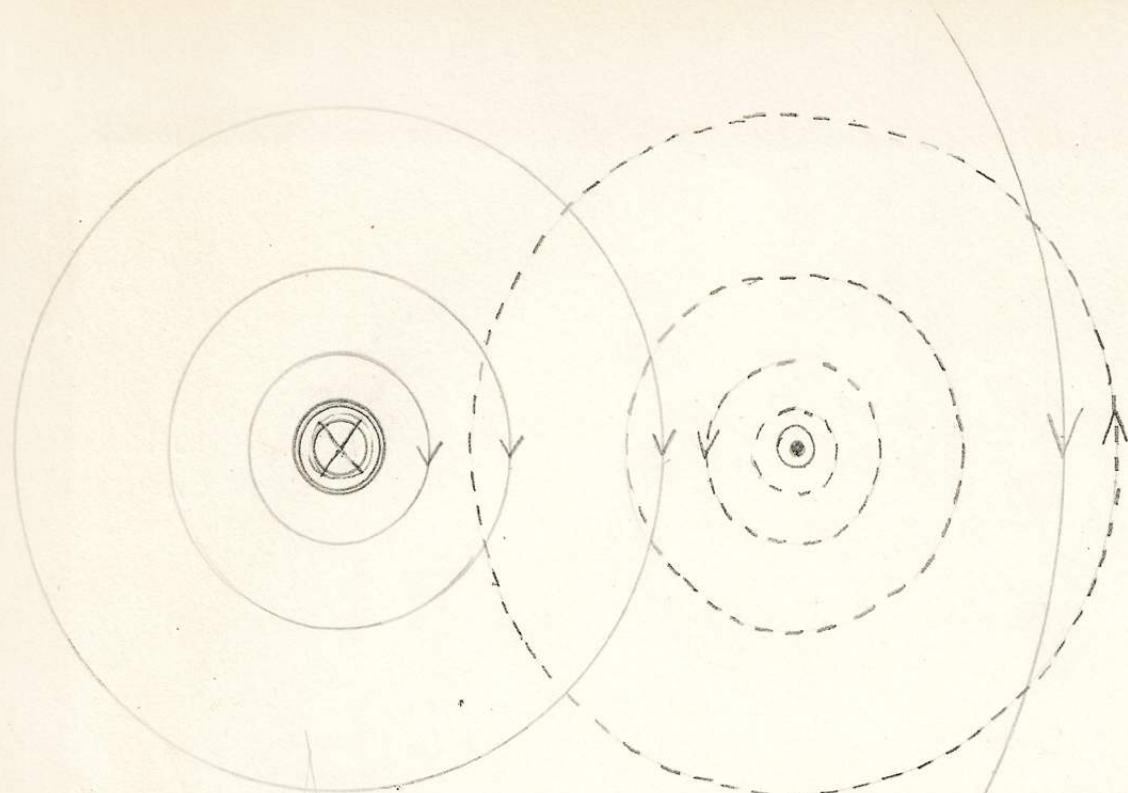
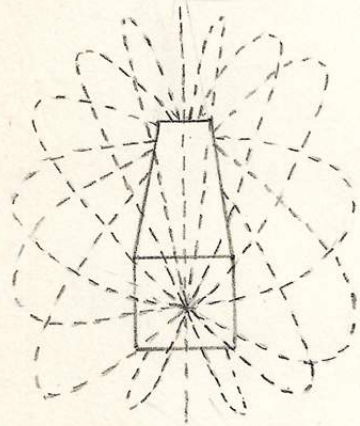


Fig. 10. Multiple-flash Picture



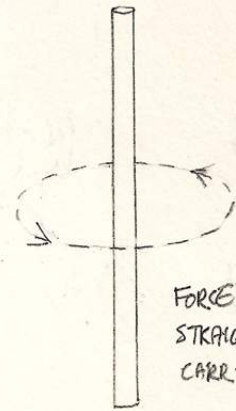
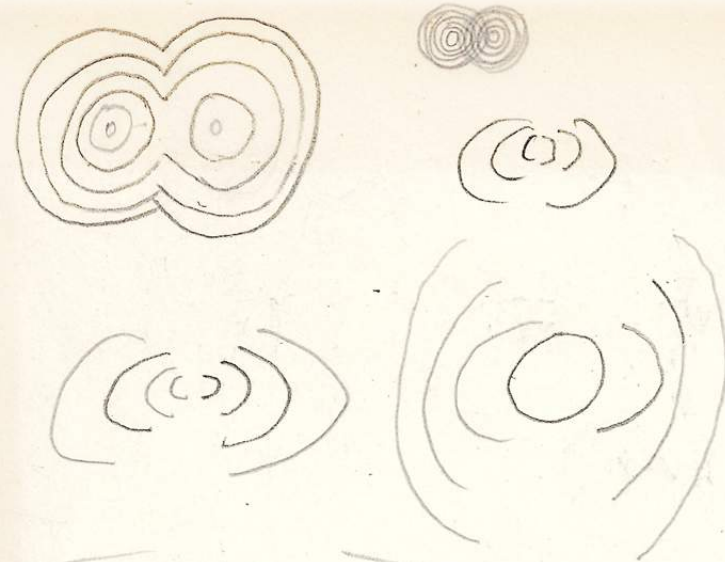
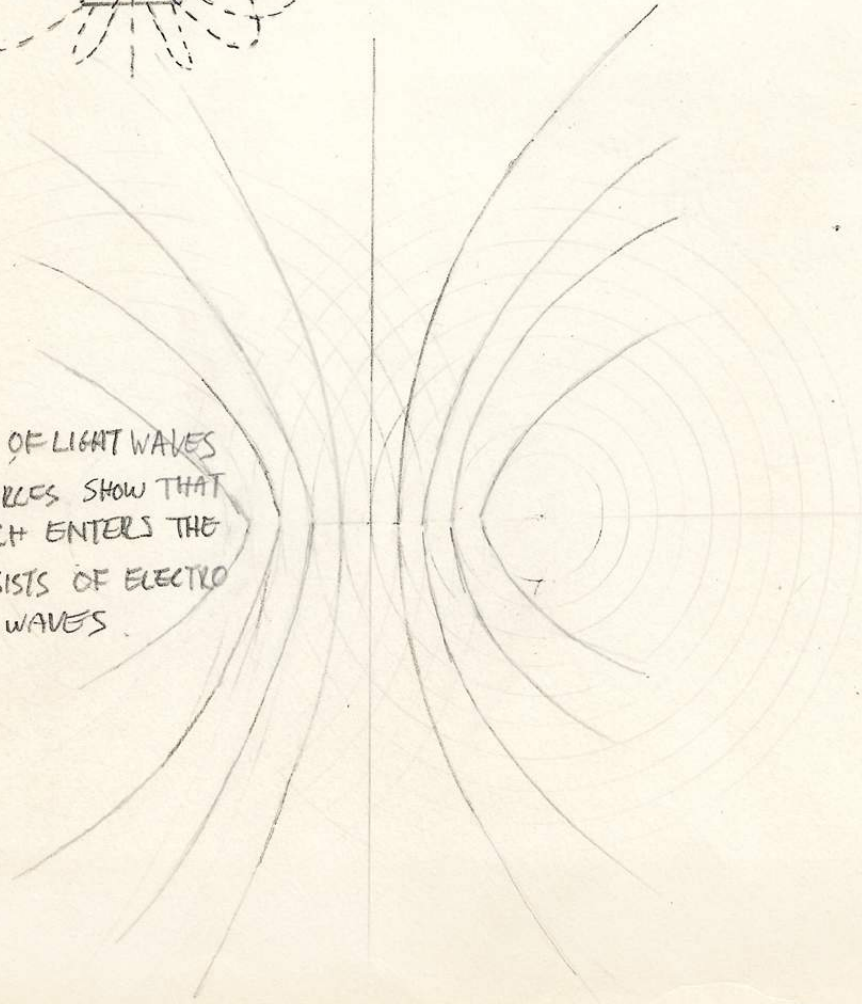


LINES OF FORCE BETWEEN TWO CONDUCTORS.

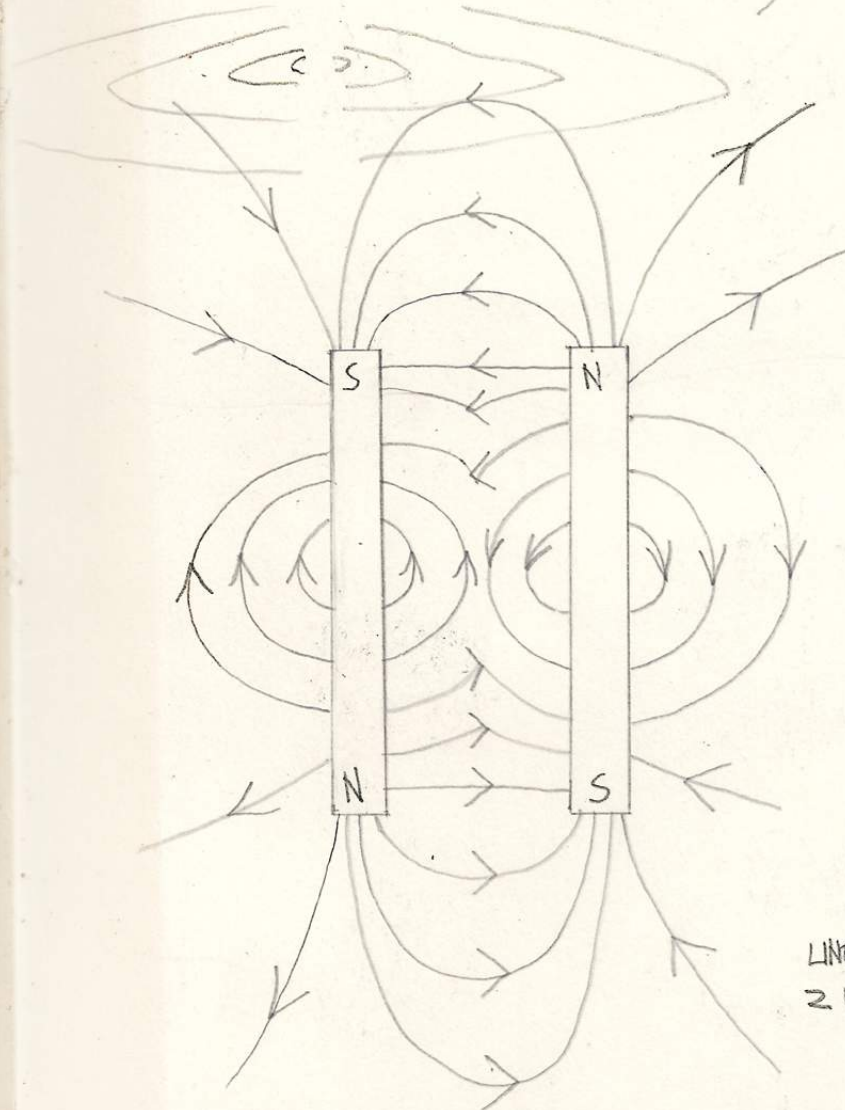


FORCE FIELD AROUND A BAR MAGNET.

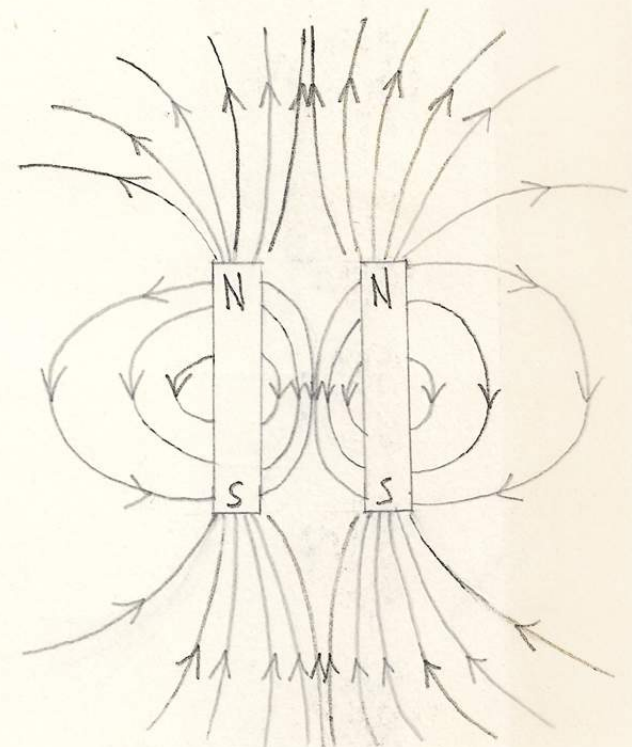
INTERACTION OF LIGHT WAVES FROM 2 SOURCES SHOW THAT LIGHT WHICH ENTERS THE EYE CONSISTS OF ELECTRO MAGNETIC WAVES.



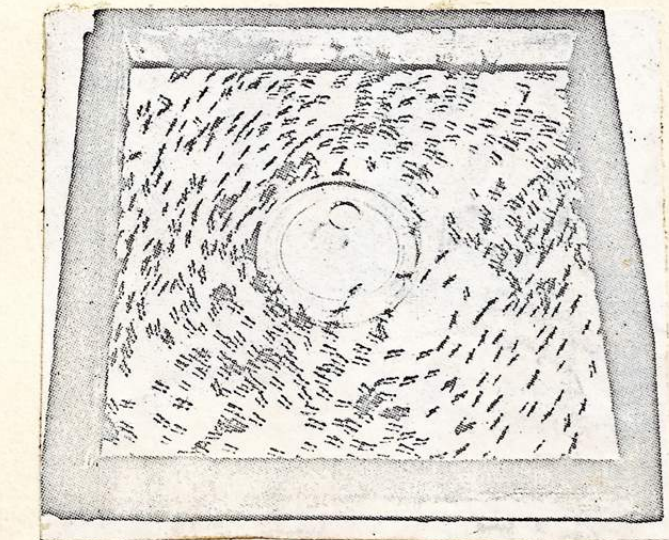
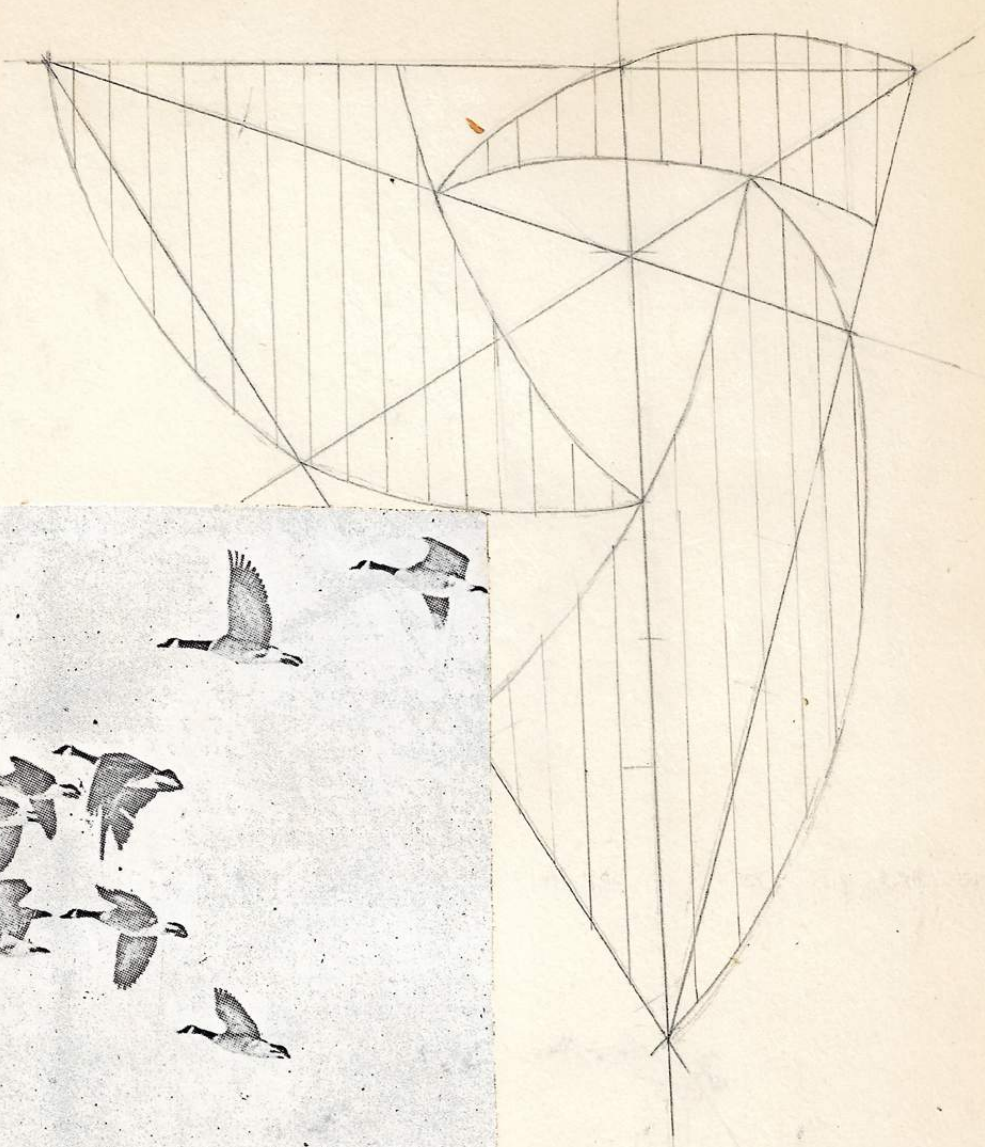
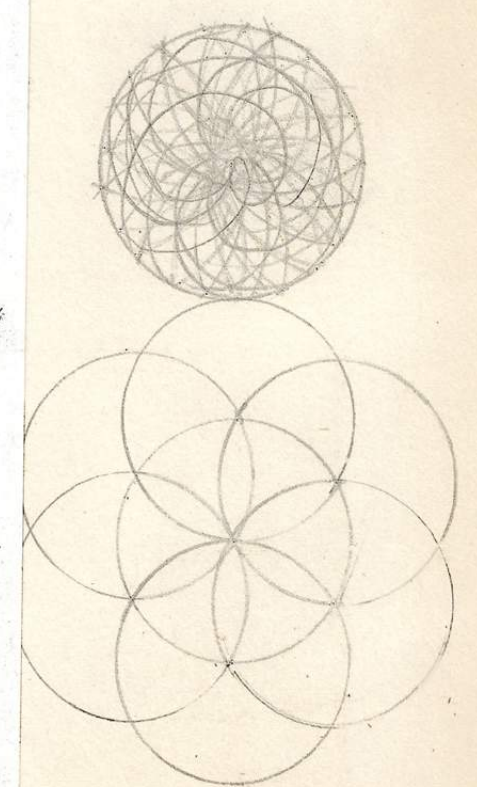
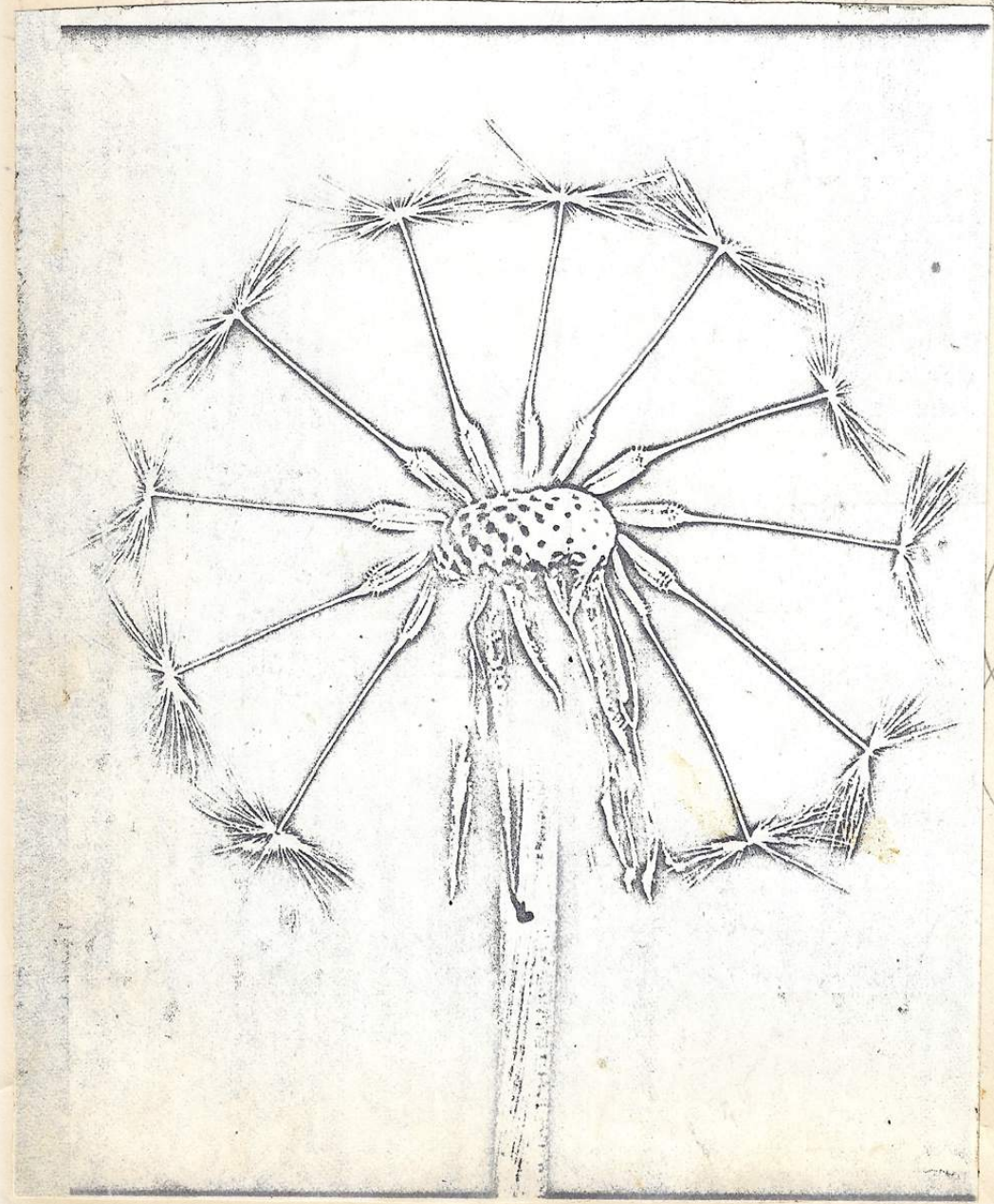
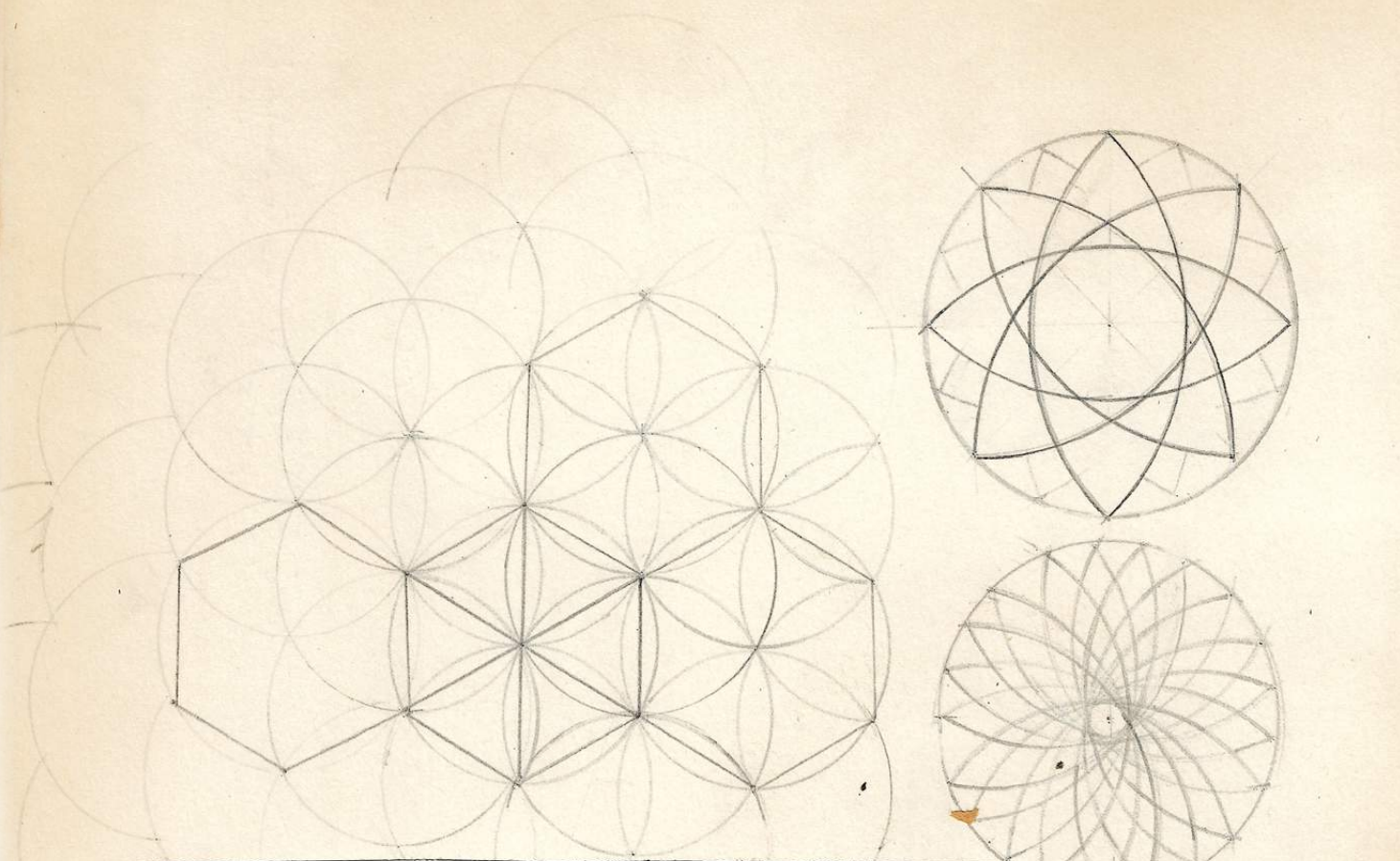
FORCE FIELD AROUND STRAIGHT CURRENT CARRYING WIRE.



LINES OF FORCE SET UP BY 2 UNLIKE POLES AND 2 LIKE POLES.

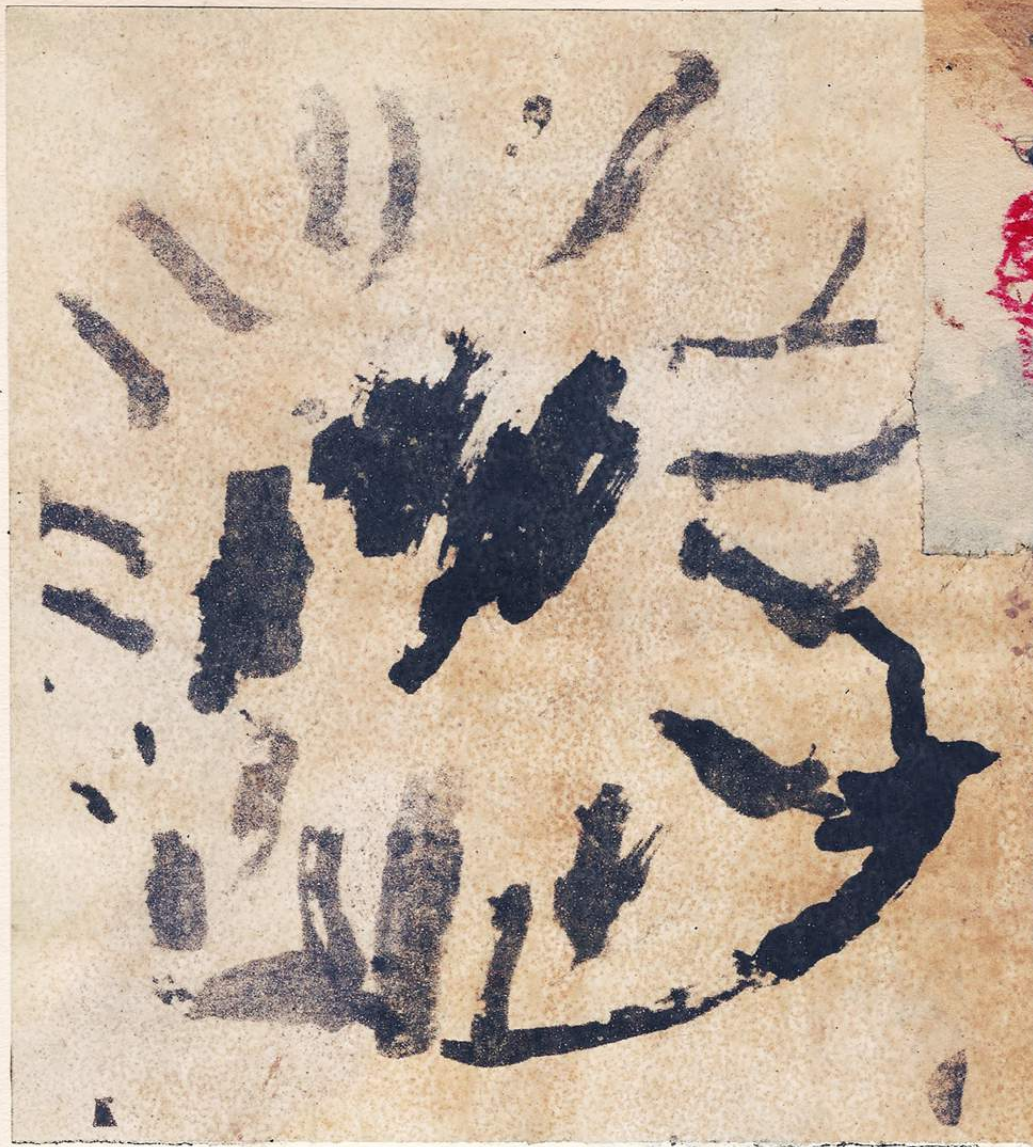




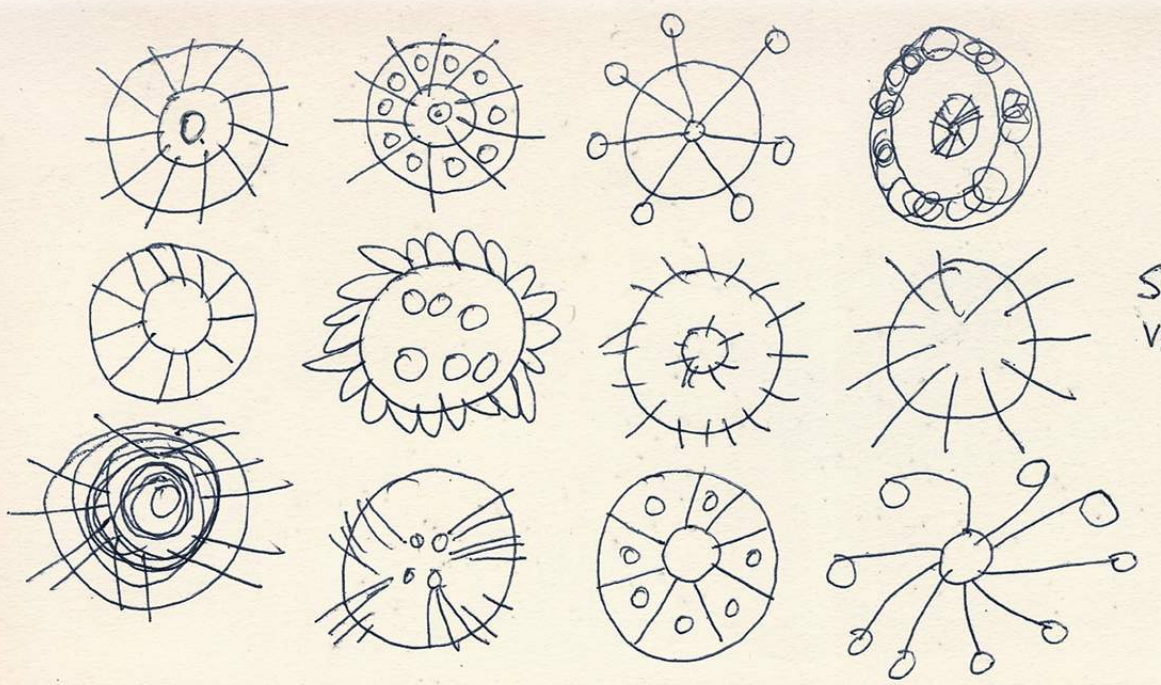


Man's unconscious archetypal images are as instinctive as the ability of geese to migrate (in formation); as ants' forming organized societies; as bees' tail-wagging dance (above) that communicates to the hive the exact location of a food source.





CHILD 'SUNS'  
AGE. 4 YRS.

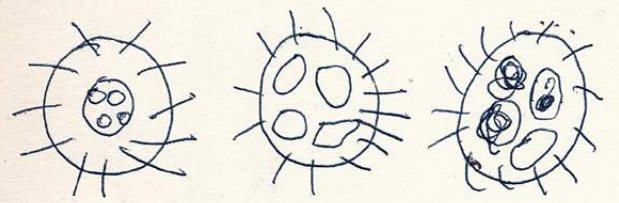


SUN  
VARIATIONS.

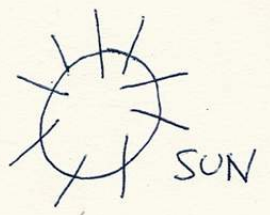


Age 3 years Play group. 14x18 in.

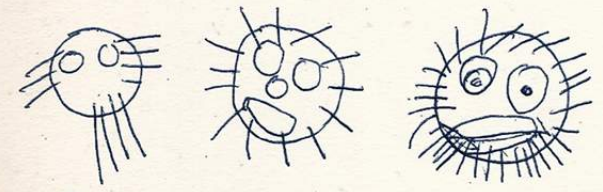
Age 4 years 22x30 in.



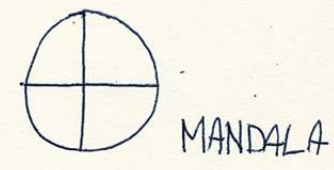
SUN WITH CENTRE MARKINGS.



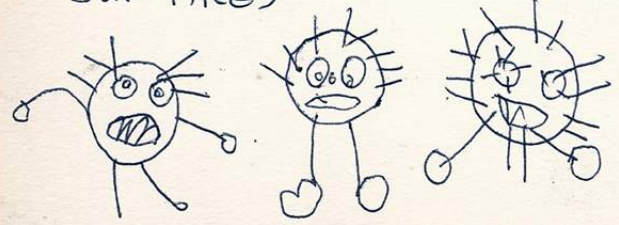
SUN



SUN FACES



MANDALA



SUN HUMANS



MANDALA



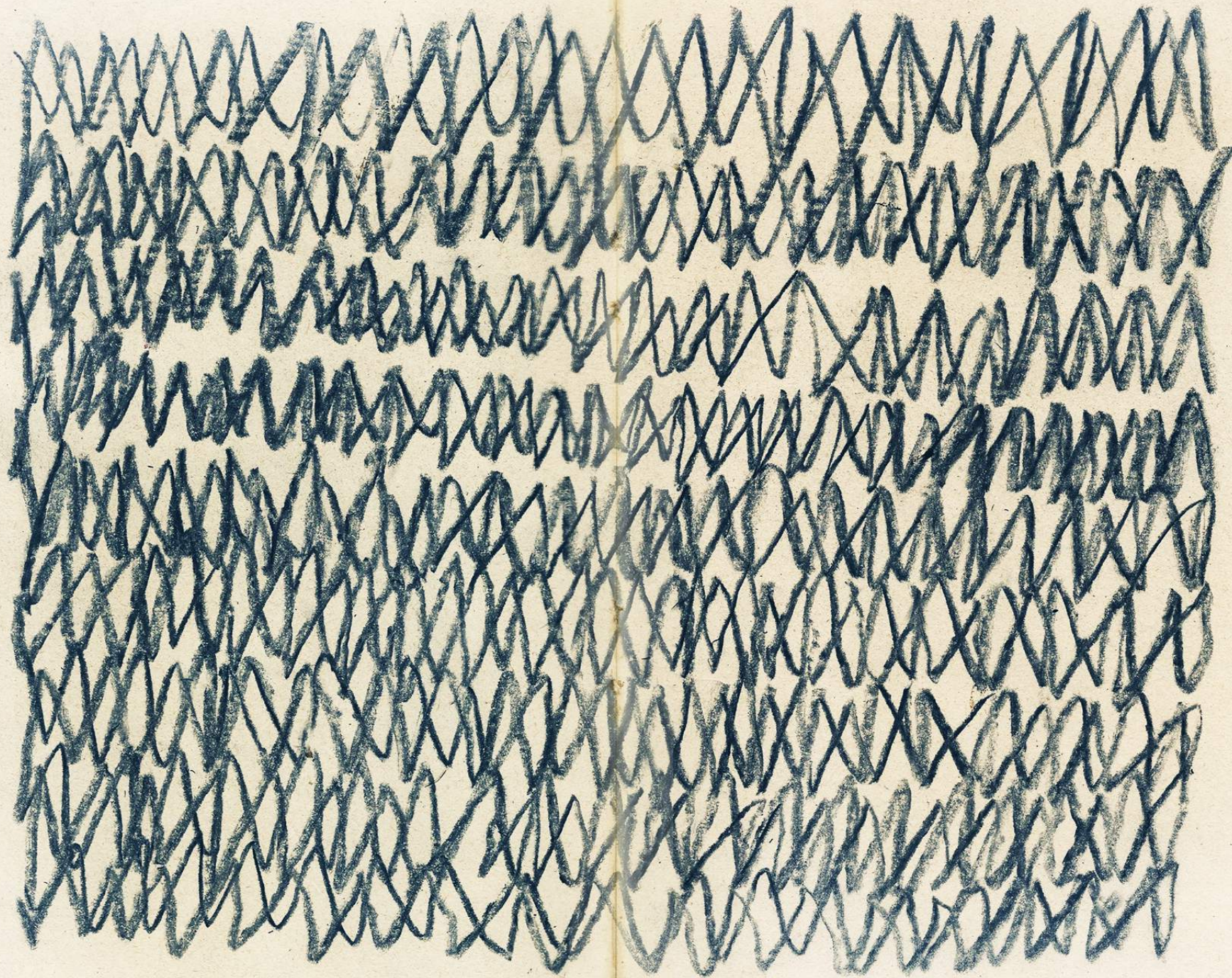






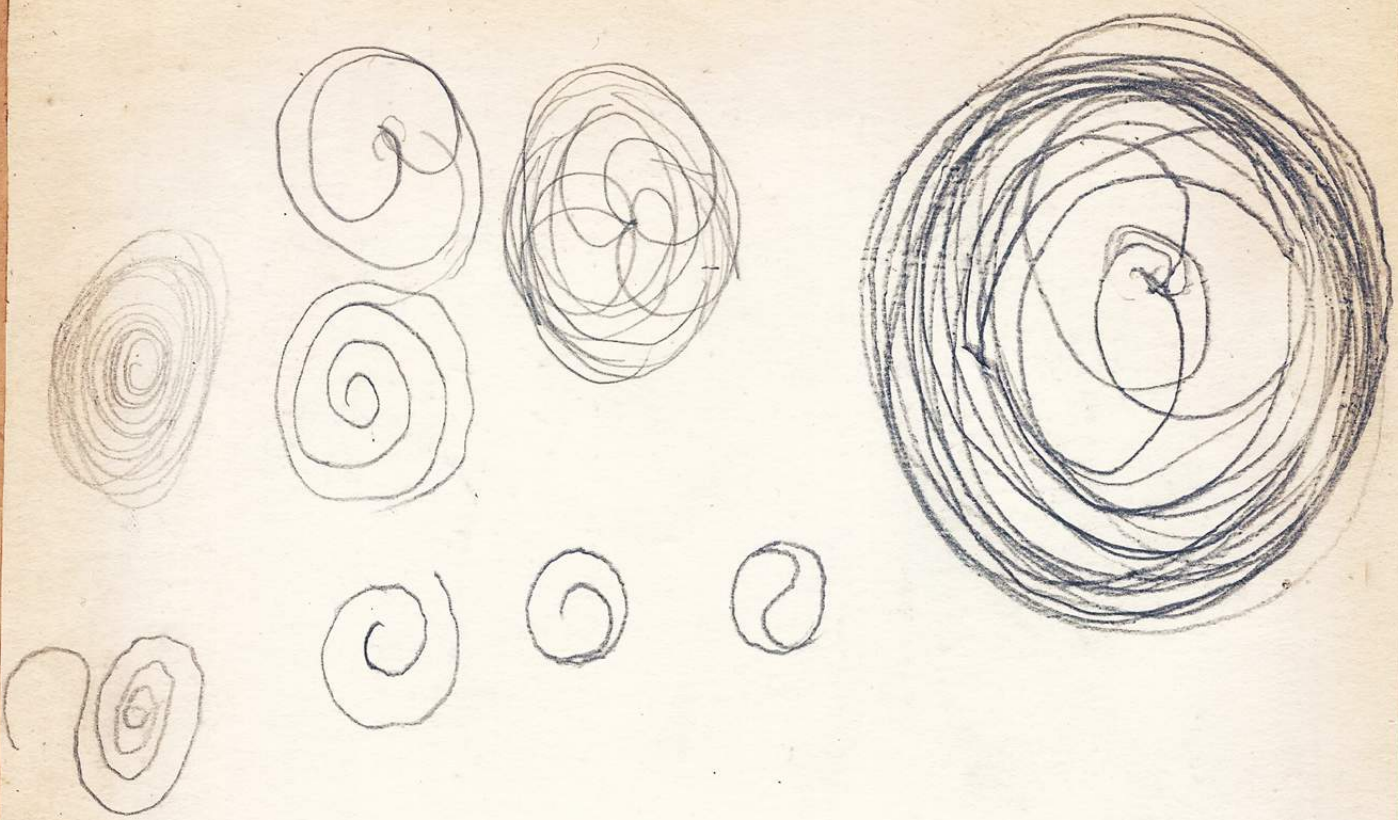




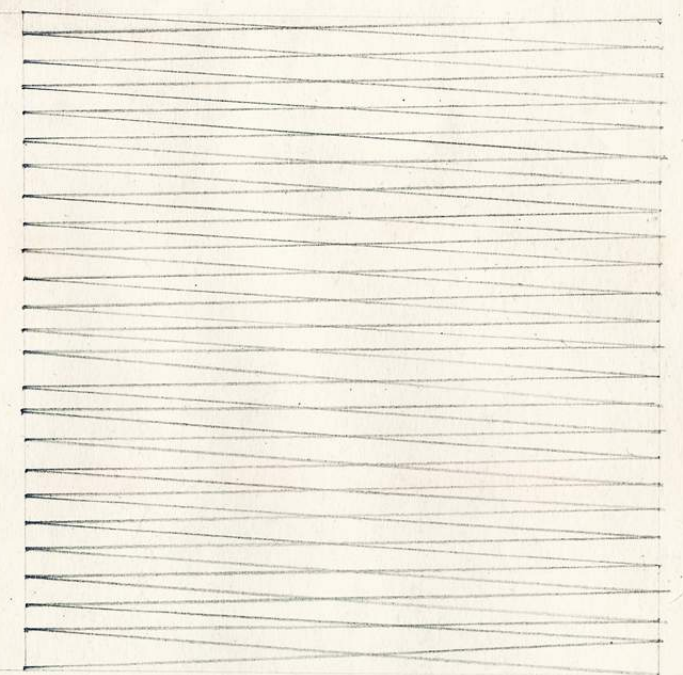
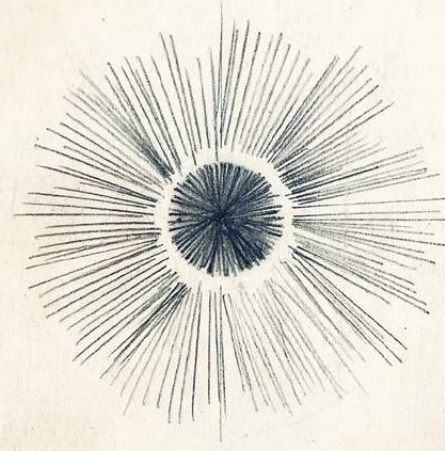


May 20

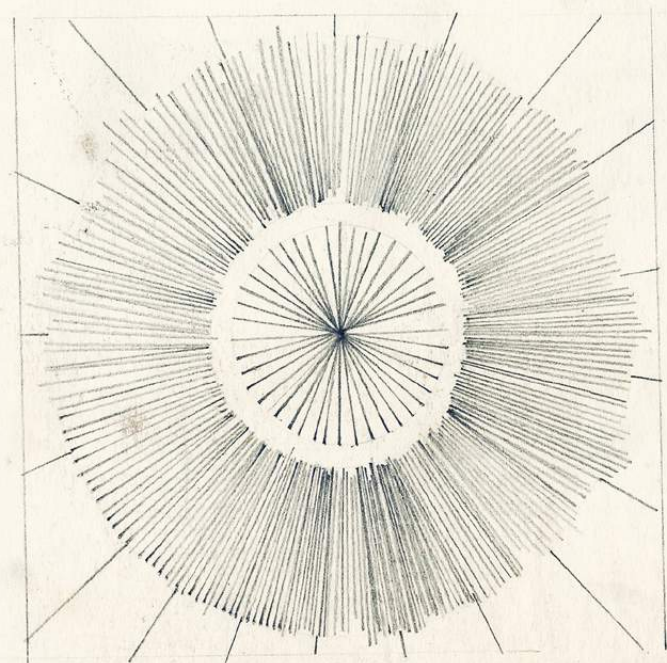
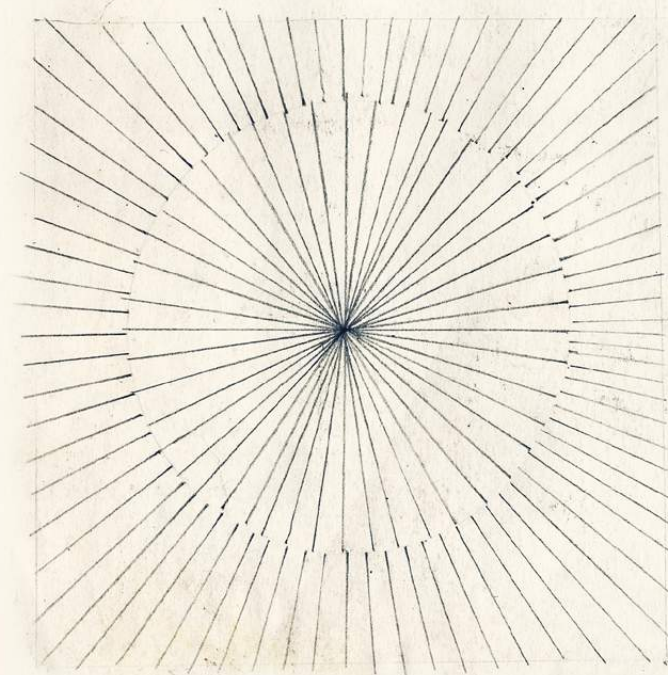
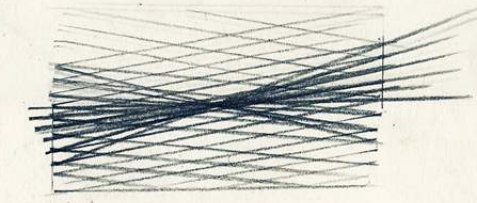
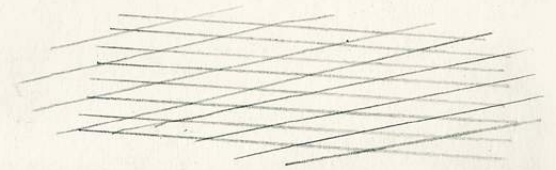
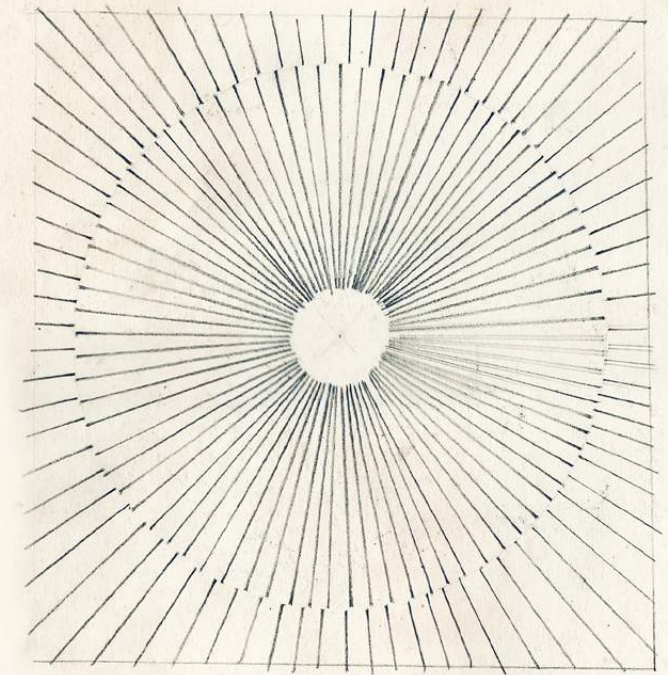




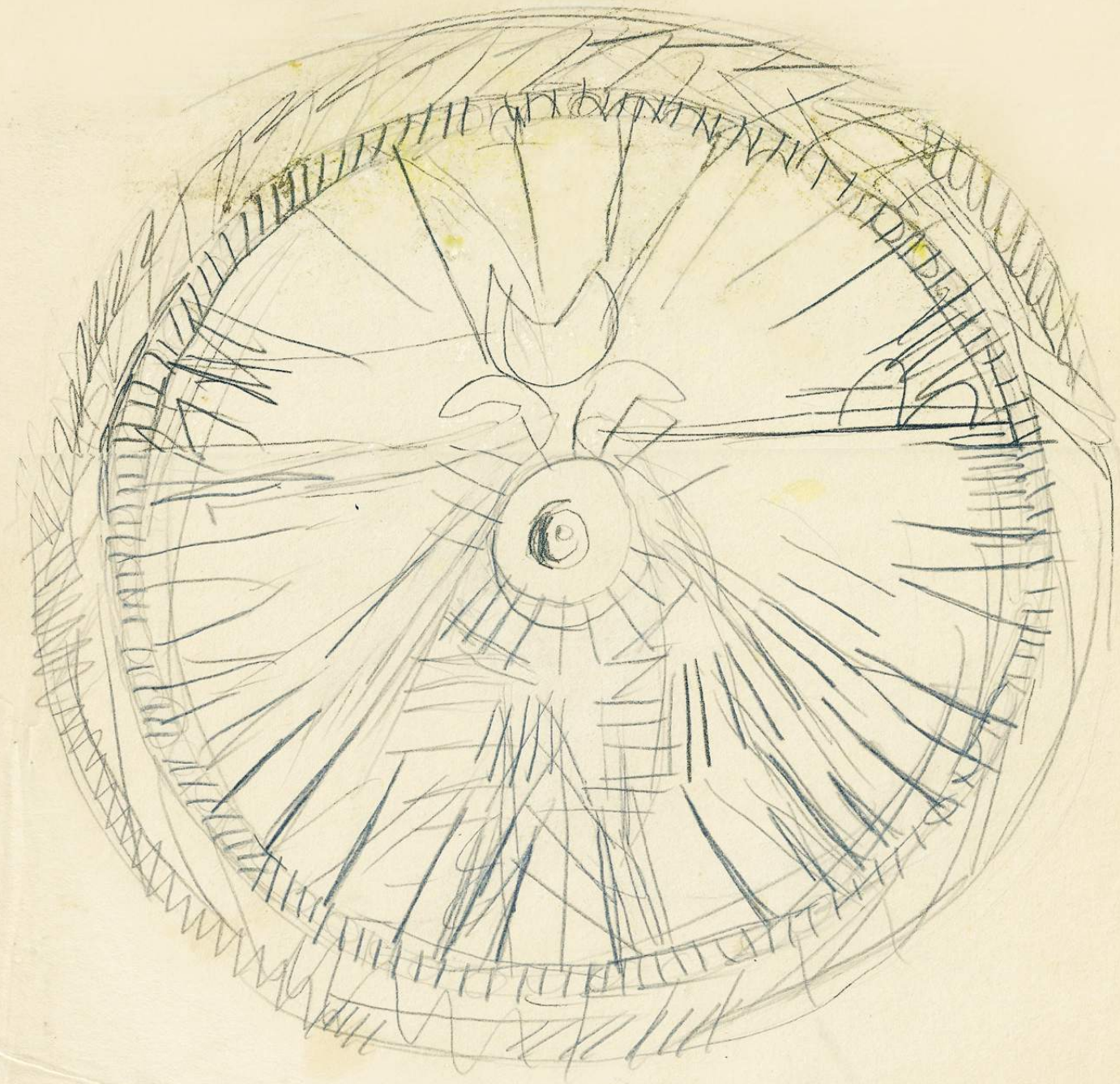
Pous 70



2 Feb 70

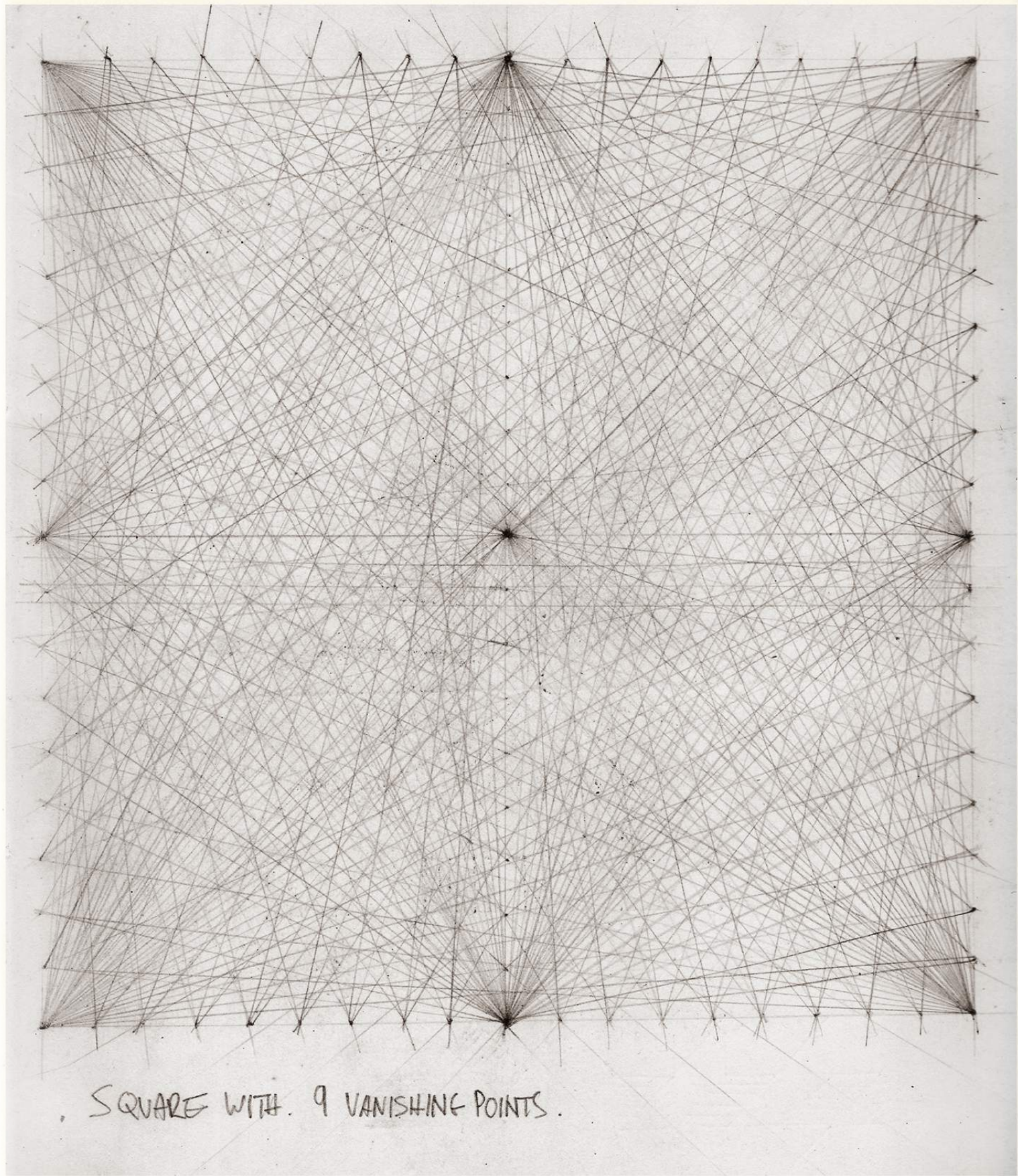




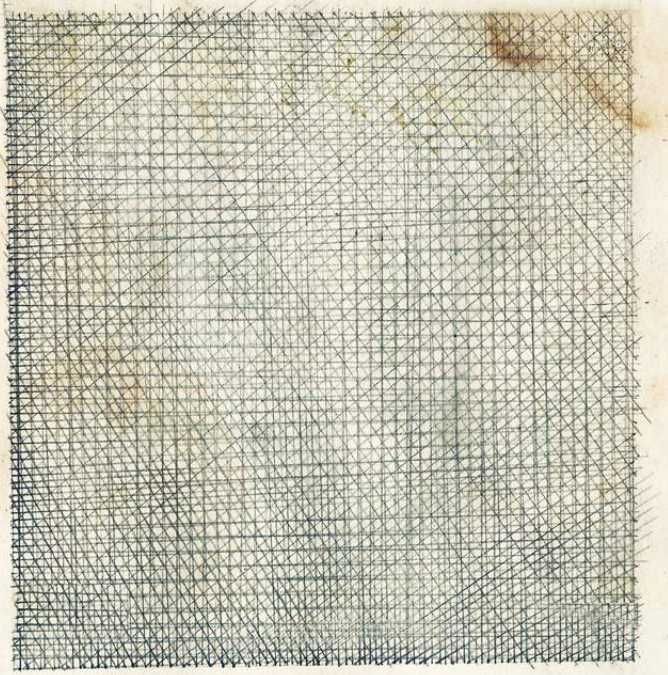
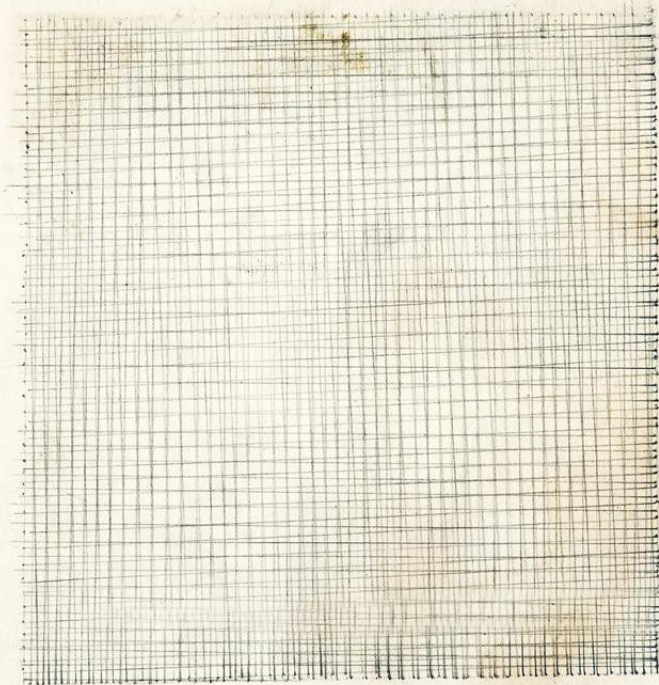


Madder K&H April '69

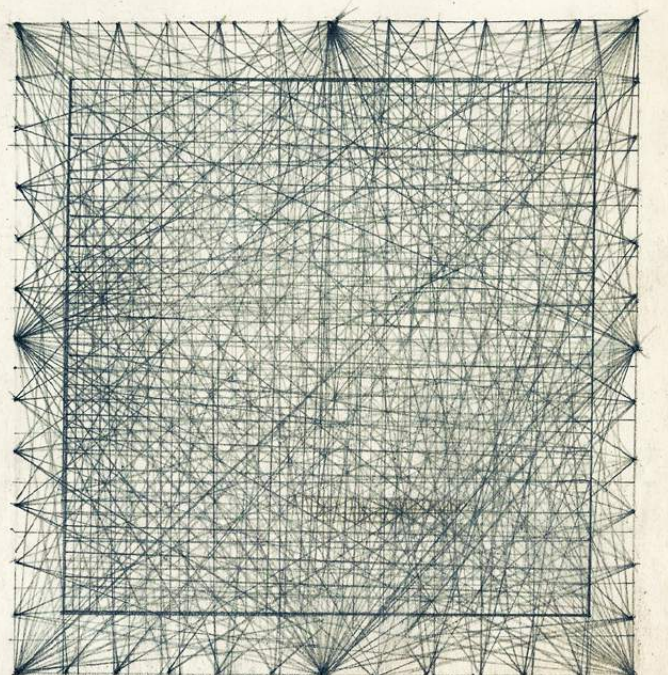
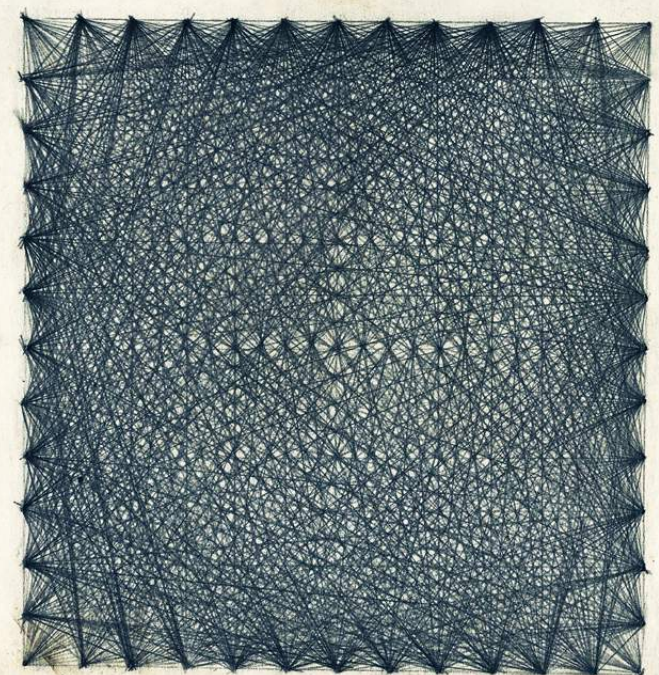
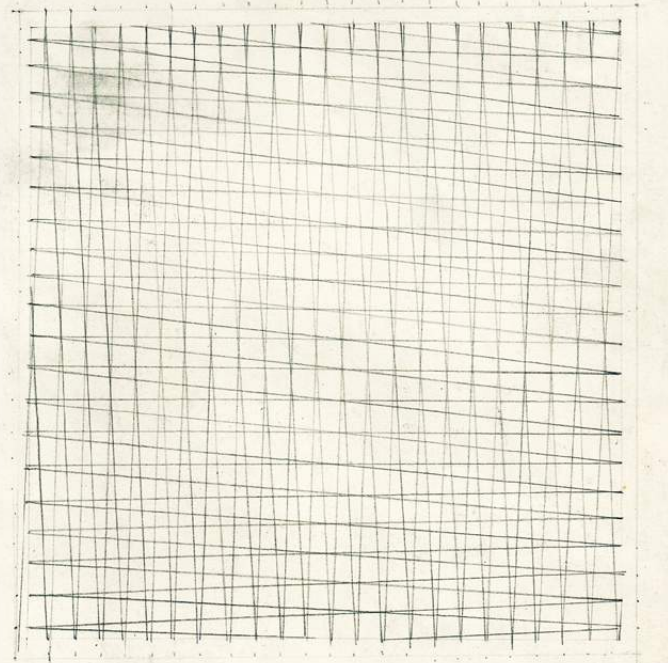
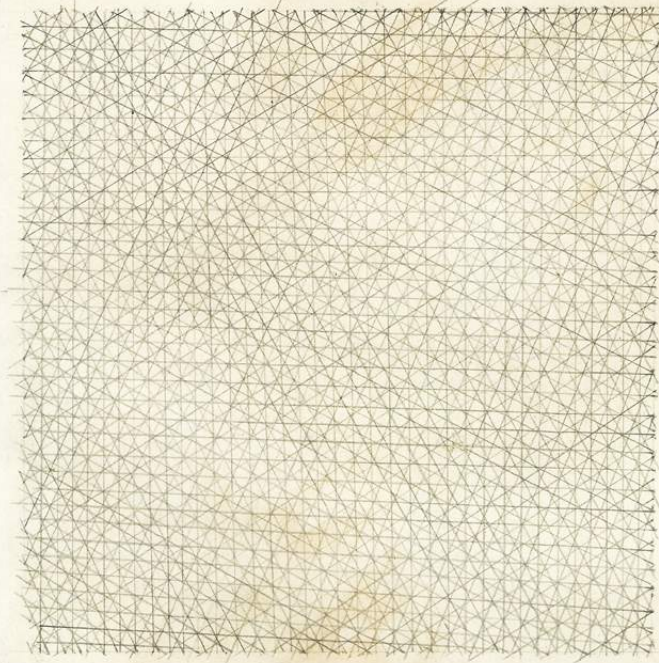




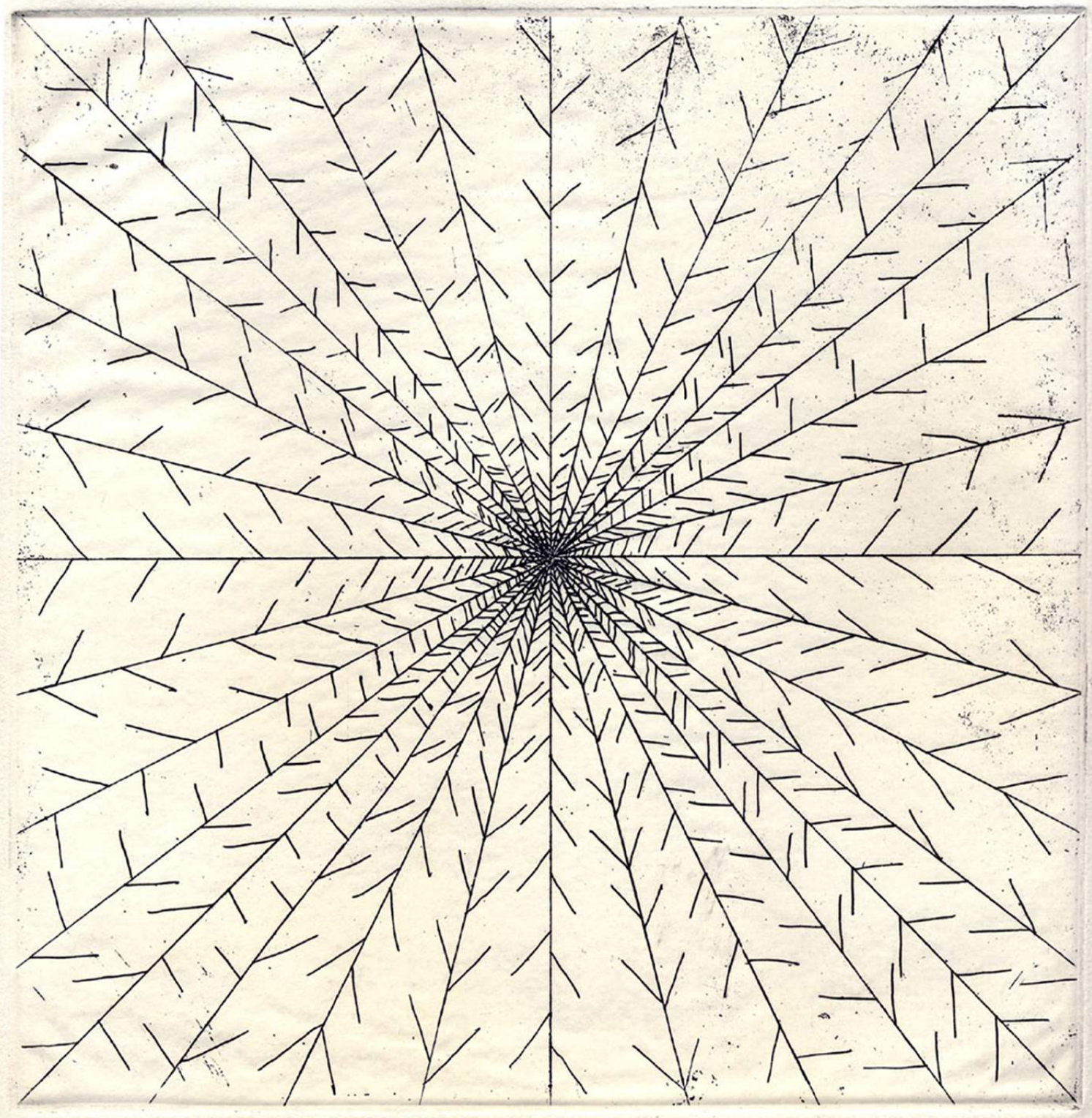
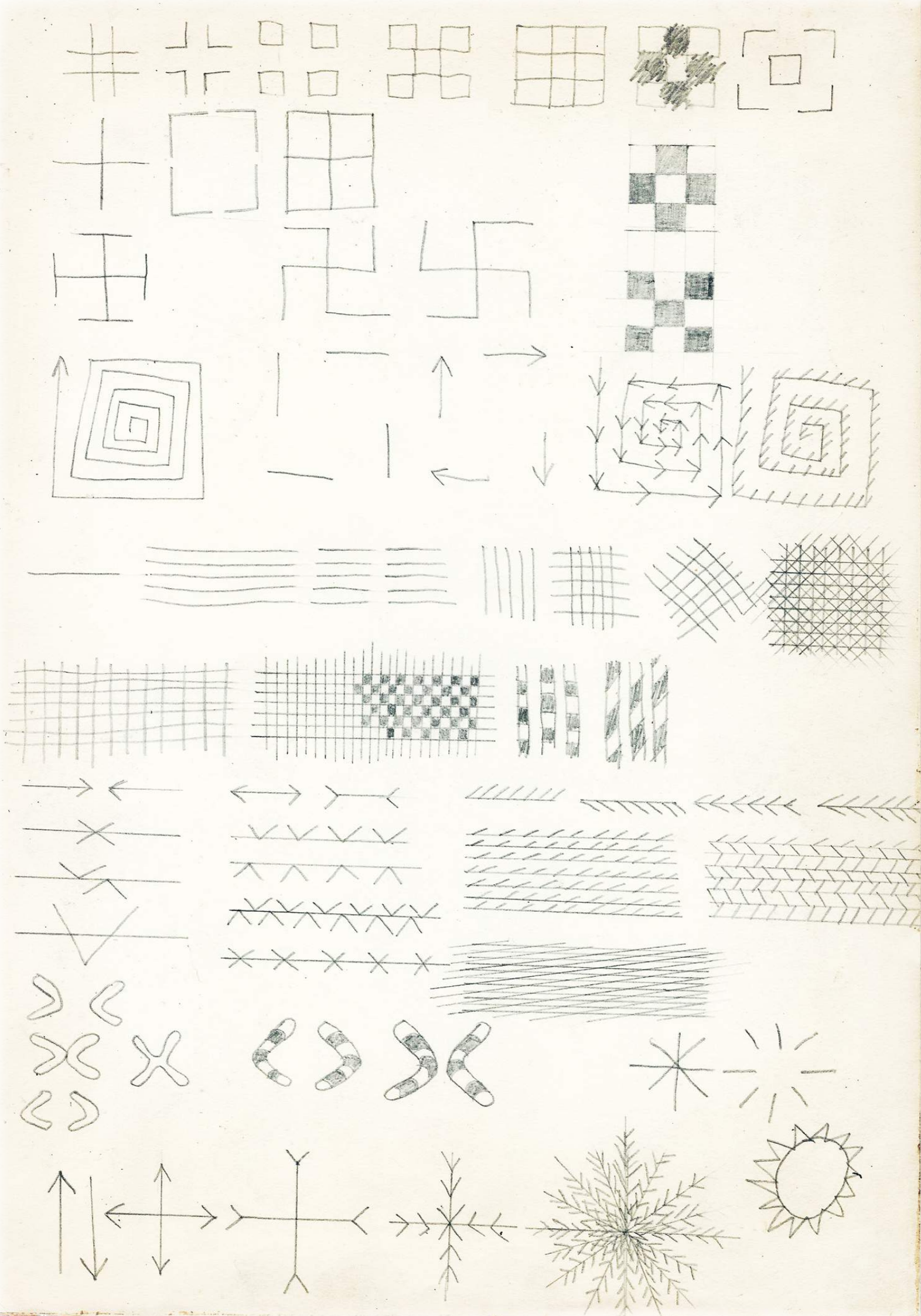
SQUARE WITH 9 VANISHING POINTS.



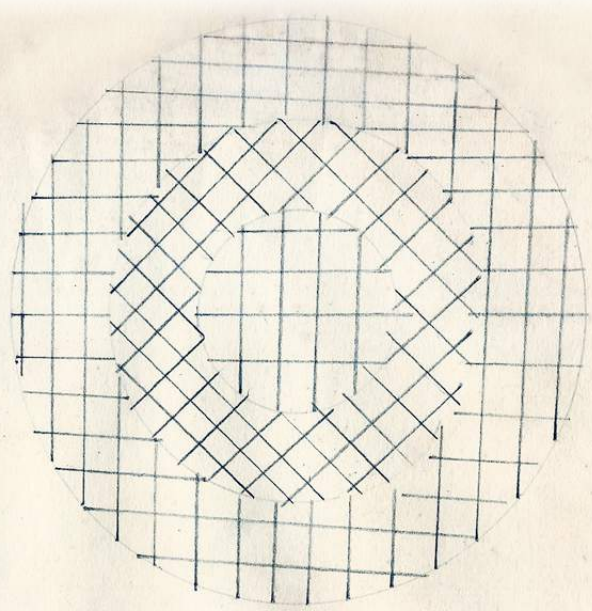
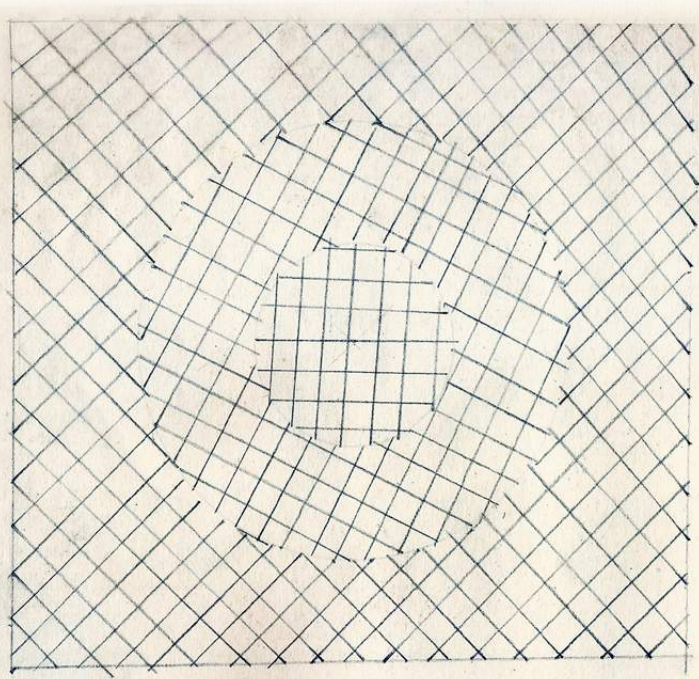
2-24-66 70



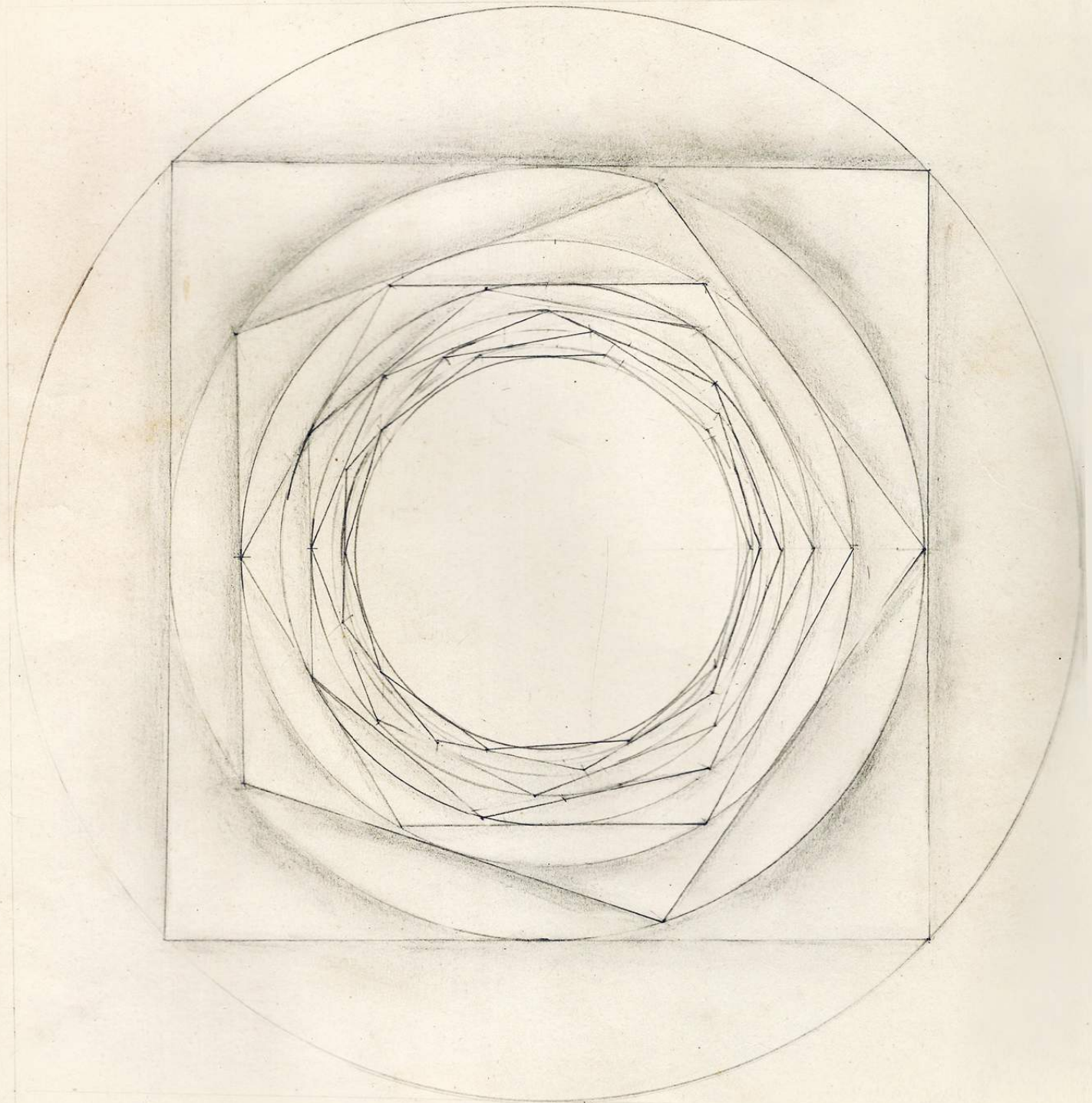
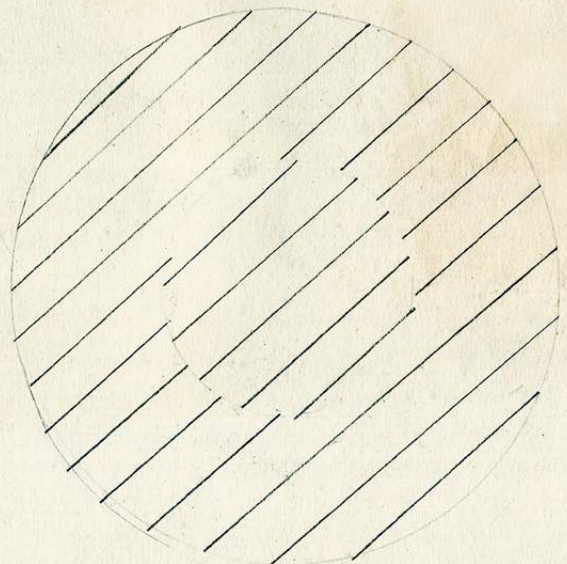
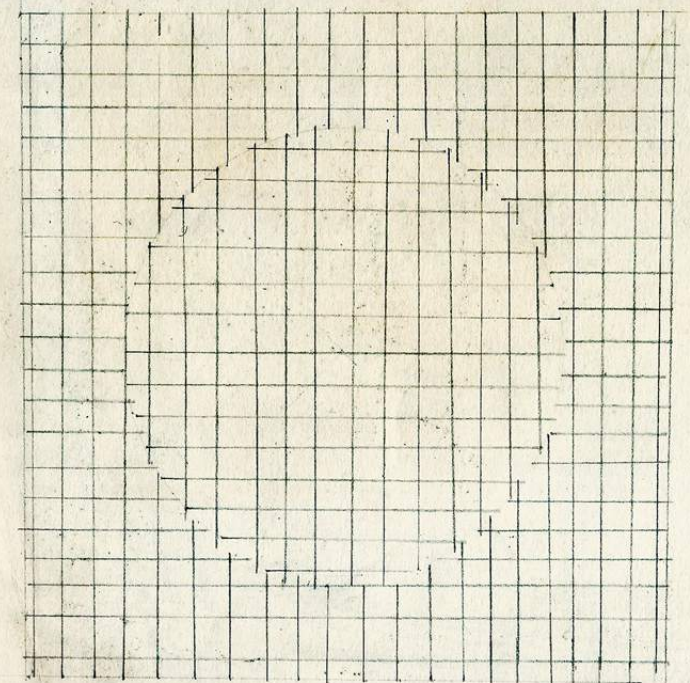
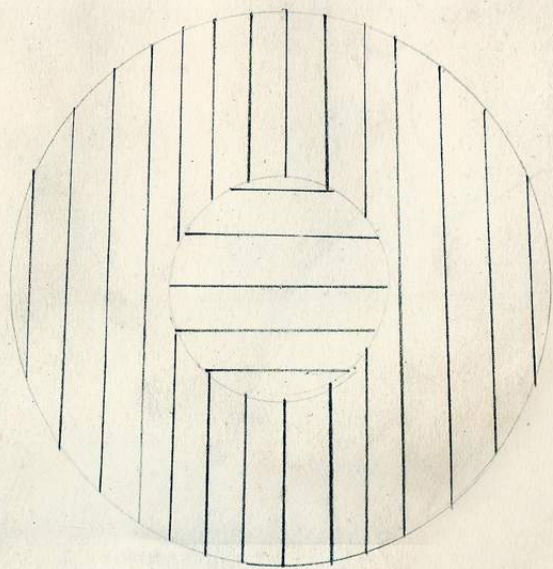
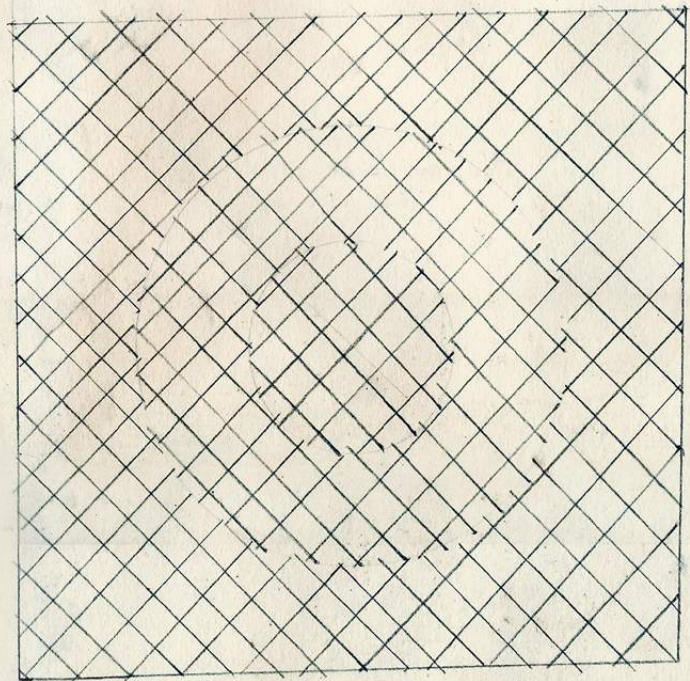




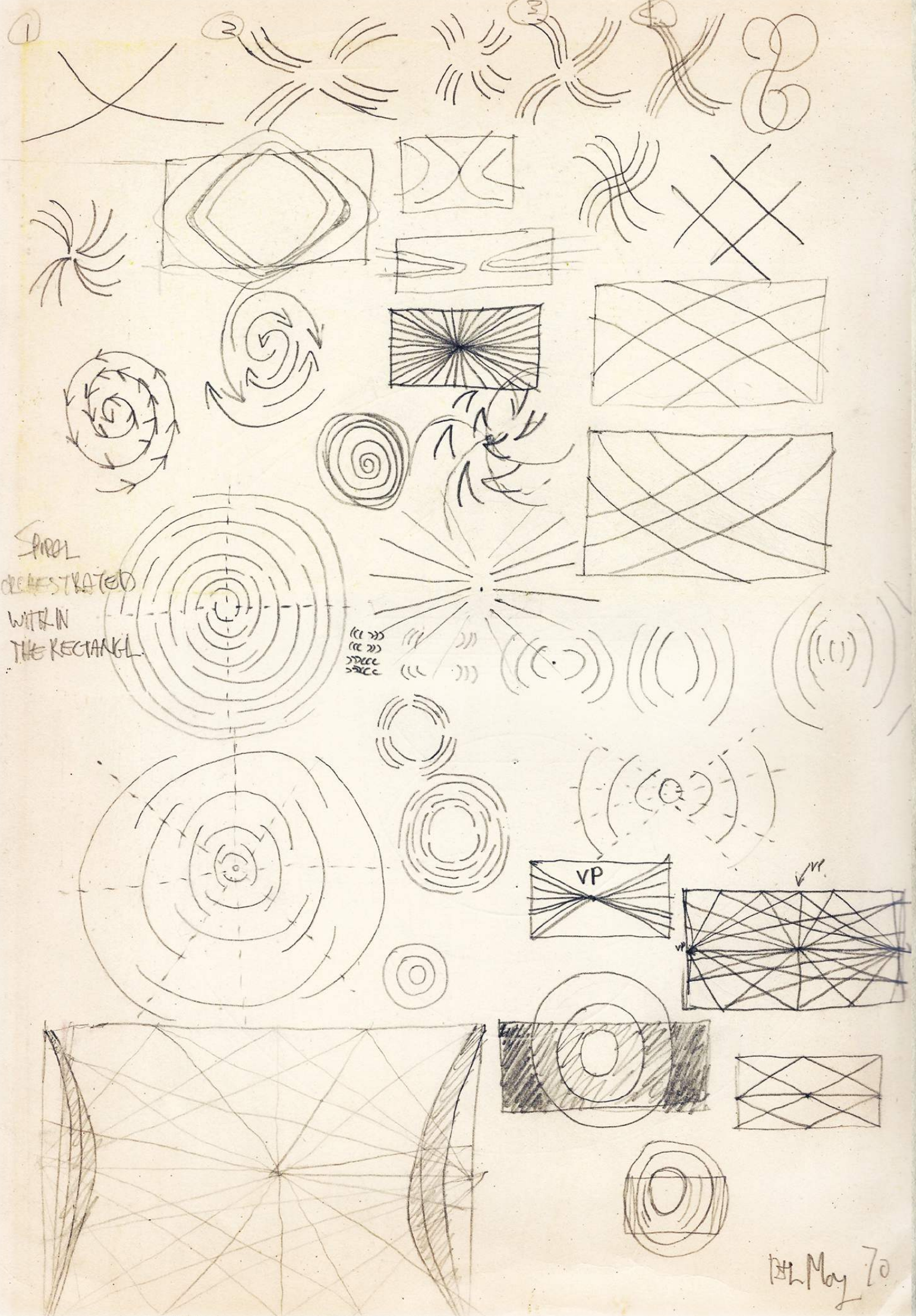




301 5-70



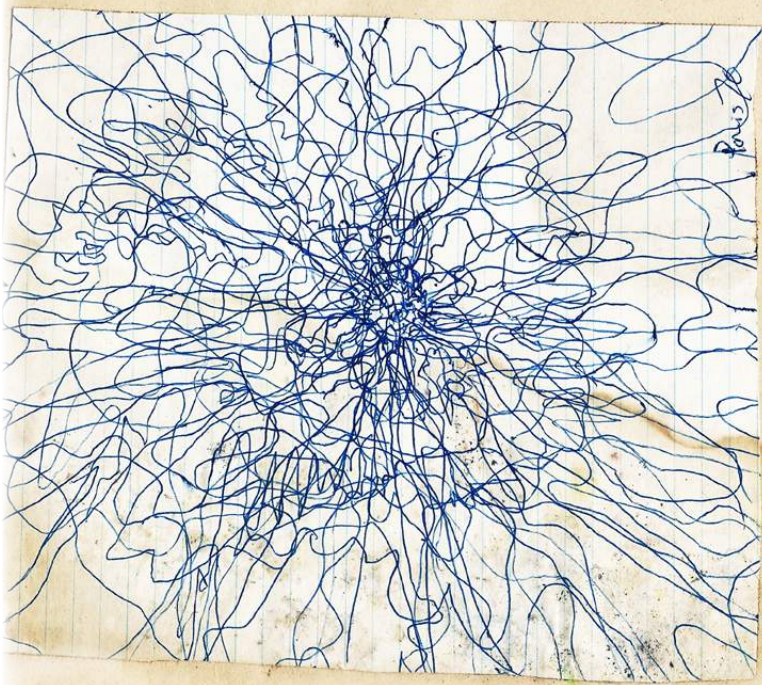
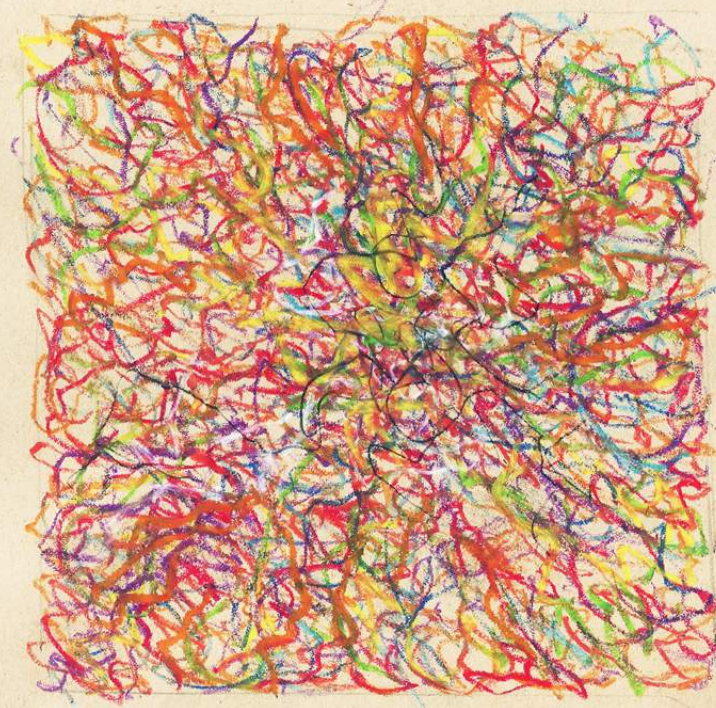








Paris 70







## John Yeadon

*Born 3 February 1948 in Burnley, Lancs. UK.  
Studied – Hornsey College of Art, 1966-69.  
Royal College of Art, 1969-72.*

Retired from full-time teaching in 2002 as Course Leader MA Fine Art after 30 years at Coventry University (Lanchester/Coventry Polytechnic as was).

Visiting lecturer at post-graduates centres throughout Britain including Slade, the Royal College of Art, Goldsmiths, Chelsea, and Glasgow School of Art.

Residencies in Cite des Arts Paris 1970 and in Prague in 1981, as guest of the Czech Artists' Fund, on the 40th Anniversary of the destruction of Lidice.

A practicing artist for over 50 years, exploring issues of politics, sexuality, food, national identity, the grotesque and carnival. Essentially a painter and printmaker, he has worked on banner-making, and with text and digital photographic techniques.

For much of Yeadon's career his work has been pornographic, humorous, oppositional, disquieting, difficult, obsessive, unfashionable and mostly goes against the grain.

He has exhibited throughout Britain and abroad, with over 40 one person shows including the Transmission Gallery, Glasgow, the Centre for Contemporary Art, Glasgow, the Royal Festival Hall, London, Ikon Gallery, Birmingham, Vilma Gold, London, Phoenix, Brighton and The National Museum of Computing, Bletchley Park.

With over 60 group shows, which include the British Art Show, Arts Council Touring (1985/6), Critical Realism, Nottingham, Touring (1987/88). Post Morality, Kettle's Yard, Cambridge (1990).

More recently: the Kreuzkirche, Dresden and Coventry Cathedral, the Lie of the Land, MK Gallery 2019, Coventry Biennial 1 (2017) and 3 (2021), and A Very Special Place, Ikon in the 1990s, Ikon Gallery, Birmingham (2021).

In 2022 he was spotlighted in a Showcase at the Ikon in collaboration with the Shout Festival, he is also supporting the Ikon Youth Programme.

Yeadon has exhibited in Germany, Portugal, Holland, and Hong Kong. Reviewed in numerous publications, he is also featured in Emmanuel Cooper's (1986) book 'The Sexual Perspective'.

Yeadon is founder and Chair of Coventry Dresden Art Exchange and has been organising artists' exchanges between Coventry and Dresden for over 10 years.

[www.johnyeadon.com](http://www.johnyeadon.com)

## Acknowledgements

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