

A PERSONAL ASTROLOGY REPORT

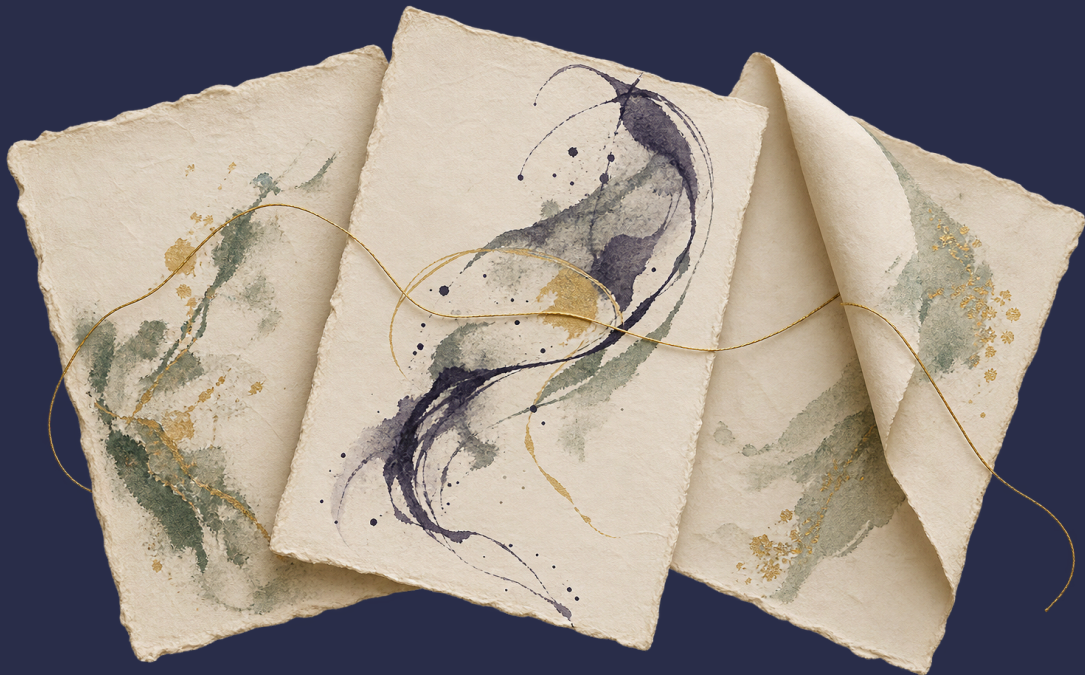


Your Next Chapter

Creative Desire, Talent & Timing

MORGAN

OCTOBER 2026 TO MARCH 2027



From a collection of images and ideas
to one piece of work you can hold in your hands.

Editorial concept prototype · Internal review
Fictional demonstration case KF-01 · Version 2.0

Developed by Johannes Vasco Lockwood
A product concept for discussion with Kim Falconer

THE WORK IN FRONT OF YOU

Your next chapter at a glance

Morgan, begin with one illustrated essay. You have already completed two small personal publications, and you have four hours a week to work with. A single finished piece gives your writing and drawing a shared purpose. It can also become the material for a later workshop.

01 · Follow the image that keeps returning

Eros in Pisces forms a close square to Mercury in Gemini. In this reading, that relationship brings feeling and language into active conversation. An atmosphere, image or unfinished question may hold your attention before you know how to explain it. Give that fascination a small, visible form.

02 · Choose a finish line your curiosity can use

Your Taurus Sun and Aquarius Mars form an almost exact square. One part of the pattern asks for a substantial result; another wants room to experiment. A six-page essay offers both: a defined object and freedom within its pages. Keep the subject narrow enough to finish.

03 · Let an audience arrive in stages

Mercury, the ruler of both your Ascendant and Midheaven, is in the tenth house. Communication is a central thread in this interpretation. Start with two trusted readers. Their response can help you decide whether the next chapter is another essay or a small drawing-and-storytelling session.

YOUR FIRST STEP

Choose one recurring image or scene from your existing material. Write a provisional title. Reserve the first of your four weekly hours to explore it.

TWO POSSIBILITIES, ONE FIRST EXPERIMENT

The question you bring

You are choosing between an illustrated essay series and a workshop combining drawing and storytelling. Both draw on work you have tried. The immediate question concerns sequence: which small project will teach you something useful while your paid design work continues?

Your completed publications provide a practical starting point. The proposed first task is a six-page illustrated essay with around 600 words and four simple images, made within sixteen hours. These dimensions are an editorial test brief shaped around your available time. Your introductory workshop remains a possible next step.

How to read your chart here

The birth chart supplies the symbolic framework. Planets describe functions such as thinking, desire and action; signs describe styles of expression; houses identify areas of life. An aspect is an angular relationship between two factors. Eros is used here as a symbol of sustained fascination and creative desire.

Astrological interpretations are reflective hypotheses. Your account of your life supplies a separate kind of information: what you have actually made, enjoyed and found workable. The recommendations bring those two strands together. Keep the ideas that help you observe your experience more closely.

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ABOUT THIS EXAMPLE

Morgan is fictional, with constructed birth details and project answers. This revised concept remains under internal review while its independent astronomical cross-check is completed. Eros is interpolated. Pages 24 and 25 explain the precision and reading rules.

01 · THE CREATIVE THREAD

Where an image becomes a sentence

Your own drawings and short texts have accumulated over several years. There is already material to return to. The useful question is which fragment still feels alive when you give it sustained attention: a particular object, a scene, a sentence or a relationship between two images.

Eros is approximately 18°46' Pisces in your sixth house. Mercury is 18°52' Gemini in your tenth. Their square is close, with an estimated orb of 0°06'. In the creative language of this report, Eros describes absorption in something that carries feeling. Mercury asks what can be said, distinguished and shared about it.

You may recognise the friction when a drawing seems to contain more than your first explanation can hold. This aspect can be explored through an exchange between image and language: each medium brings something into focus and asks the other to respond. Eros in the sixth house places that exchange within the craft itself. Return to the same fragment across several short sessions and observe what develops through repeated attention.

Mercury also rules your Virgo Ascendant and Gemini Midheaven. That places the same planet at the centre of how this report reads your approach and public work. A strong practical expression would be a piece where you make the relationship between words and pictures deliberate. The reader should be able to feel why both belong.

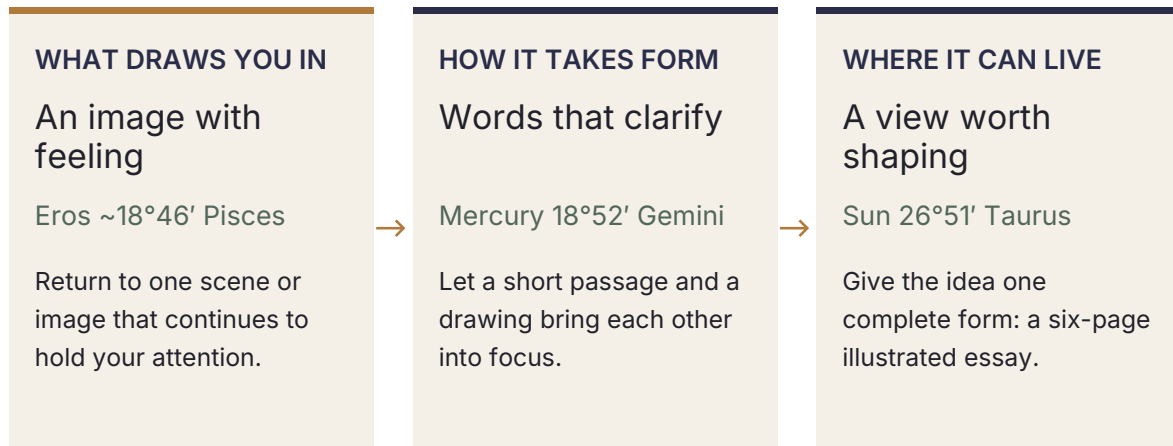
For the first draft, choose one image you have already made. Write three different opening sentences beside it. Each sentence should reveal a different point of attention. Read them aloud and notice which version makes you curious enough to continue for another page.

ASTROLOGICAL BASIS

Eros in Pisces; Eros square Mercury, approximately 0°06'; Mercury in Gemini in house 10, ruling the Ascendant and Midheaven. Eros precision is explained on page 24.

YOUR PERSONAL CREATIVE THREAD

Give the feeling a form



A qualitative synthesis of your chart and project. The connections show an interpretation, with the relevant factors named inside the model.

The thread begins with an image that carries more feeling than your first description. Pisces supplies the report's imaginal language; Gemini brings the capacity to approach a subject from several directions. Your task is to allow a reader to enter the same field of interest through a form they can follow.

Your Taurus Sun in the ninth house adds a question of meaning. What does this small subject allow you to say about the way you see the world? A modest object can carry a substantial idea. Its shape, use or history may become the opening into a larger reflection, provided the essay remains anchored in the details you can actually show.

For your six-page piece, let the first drawing establish the scene. Give the next two drawings a different angle or scale. Use the final image to return to the opening with one element changed. This is a suggested structure for the experiment. You will discover through making whether your chosen subject can sustain it.

WHAT TO NOTICE

Which image becomes more interesting when you write about it? Which sentence sends you back to the drawing with something new to look for? Keep that exchange visible in your notes.

WHAT THE WORK CAN CARRY

A private source, a public voice

The material you choose can be small and personally familiar. A place, an everyday ritual or an object you have drawn repeatedly may be enough. Begin with something you can describe from direct experience. This gives the work a source you can return to as the piece takes shape.

A dispositor is the planet assigned to rule another factor's sign. In this report's ruler scheme, Neptune rules Eros in Pisces. Neptune is in Capricorn in your fourth house. This symbolic layer links imagination with private space and a dependable base. Give the personal material a working home: a single notebook or folder that you can return to between client assignments.

The Moon also squares Eros, with an estimated orb of $1^{\circ}37'$, and is conjunct Mercury in Gemini at $1^{\circ}43'$. At 14:20, both Moon and Mercury occupy the tenth house; the Moon is close to the Midheaven. The two squares connect fascination with both feeling and formulation. When you write beside an image, ask what you felt first and what the finished sentence actually communicates. The difference can become material for the next revision.

Your two completed publications already show that you can carry personal material through to a finished object. The next experiment asks you to use that experience more deliberately. Let the essay make one aspect of your attention available to someone else. Decide in advance which details you are comfortable sharing, and which belong in your working notes.

The central creative thread is therefore a translation: private fascination becomes a carefully shaped public form. An essay lets you practise that translation before you ask a group to participate in it. The workshop can grow from a piece whose images, language and boundaries you have already explored.

A QUESTION TO KEEP

What do I want another person to notice through this piece, and which part of the experience feels ready to share?

02 · TALENT INTO PRACTICE

Make language visible

Your design work and completed publications provide evidence of skills you have already used. The chart offers a way to ask where those skills might be developed next. The first promising route is editorial: making the relationship between a visual experience and a written thought clear enough for another person to follow.

Mercury and the Moon are close together in Gemini. Venus is also in Gemini, further along the sign. These are distinct placements; in this reading their shared sign emphasises an interest in language, comparison and the movement between perspectives. In your project, that can become a practical craft of placing the right words beside the right image.

A picture can establish a feeling quickly. A sentence can draw attention to one precise detail. The page itself determines the order in which the reader meets them. Your professional familiarity with layout gives you something concrete to work with here: sequence, scale, spacing and the moment at which an image deserves a page of its own.

For this experiment, name the ability you are testing as visual storytelling. The test is specific. Can a reader describe the relationship between your four images after reading the essay? Can they identify the central question in their own words? Their answers give you information about the object you made.

Try a short perspective exercise during the first week. Place one drawing beside 100 words written from your own viewpoint. Rewrite its opening three sentences from the viewpoint of someone encountering the scene for the first time. Compare which details each version makes visible. Use that difference to decide what the image can carry and what the words need to explain.

YOUR FIRST EVOLVING SKILL

Visual storytelling: choosing an image, giving it a clear verbal companion, and arranging the sequence so that a reader can follow the thought.

FROM EDITORIAL CRAFT TO FACILITATION

Build something others can enter

The workshop idea has a place in this reading. You have already led an introductory session, so your interest in teaching is grounded in experience. The question is what material would make the next session sufficiently clear and focused for you to enjoy leading it.

Venus at 29°59' Gemini forms a trine to Mars at 26°56' Aquarius, with an orb of 3°02'. Venus is read here through taste, selection and the pleasure of making connections. Mars describes how you act. Their relationship offers a symbolic route from an engaging idea to an activity someone else can actually try.

With Venus in the tenth house and Mars in the sixth, the proposed expression is practical. Build a short process around the thing you make. For example, a completed illustrated essay could lead to a prompt where participants draw one familiar object and write about it from two viewpoints. The work would give you a concrete example to show.

A route to develop	A useful test
Editorial craft	Two readers can follow the relationship between the four images and the central thought.
Facilitation	A small group can understand one prompt, make a response and explain what they noticed.

Choose the editorial test first. Four hours a week can accommodate a modest finished piece and a little reader feedback. A workshop adds invitations, timing, group attention and follow-up. Developing the material first lets you learn about its structure before you design the shared experience around it.

KEEP FOR LATER

Save one potential workshop prompt in your project folder. Return to it after the essay has been read. The responses may show which part of the work is most useful to explore together.

RESOURCES, CREATIVE WORK AND DIRECTION

What deserves your time

Time is your main stated constraint. You want your own work to have a place while existing client work continues. The relevant house relationships give this report a way to organise that question: what you can draw on, what you want to make, and how the work becomes visible.

Area of the chart	Your configuration	Working question
Resources · house 2	Libra cusp; Venus in Gemini, house 10	Which existing design skill can serve this personal piece?
Creative authorship · house 5	Capricorn cusp; Saturn in Capricorn, house 4	What simple structure will let the project continue?
Public direction · house 10	Gemini cusp; Mercury in Gemini, house 10	What do I want this piece to communicate?

The resource question leads back to a skill you already practise. Reuse a familiar layout process. Choose a page size you can work with comfortably. Keep the image treatment simple enough to complete inside the time you have set aside. These choices preserve more of your attention for the subject itself.

The creative question asks for a dependable base. Give the project one folder and a clear file sequence. Decide where unfinished thoughts will be stored. A small amount of organisation can serve the continuity of this particular experiment; you can judge its usefulness by whether returning to the work becomes easier.

The public question is a question of communication. Write one sentence beginning, ‘This piece invites the reader to notice...’ Put it at the top of your working document. When you consider adding another page or another theme, use that sentence to decide whether the addition belongs.

YOUR RESOURCE DECISION

Use the skills and tools already available to you. Reserve the four weekly hours for making, revising and gathering a small amount of feedback.

03 · A DIALOGUE OF MOTIVES

The explorer and the maker

A new project can offer several kinds of satisfaction at once. There is the interest of discovering something, the pleasure of making it well, and the wish to see a finished object. Your chart gives this report a particularly clear way to examine the relationship between exploration and completion.

The Sun at 26°51' Taurus and Mars at 26°56' Aquarius form a square with an orb of 0°06'. This is one of the tightest planetary aspects in your chart. In the present interpretation, the Sun asks the work to have substance and meaning. Mars asks for freedom of method and a sense of active discovery.

Placed in the ninth house, your Taurus Sun can be explored through the wish to develop a view you can stand behind. The sixth-house Mars brings the question into the way you work each day. A piece can matter deeply to you and still need enough variation in the making to hold your attention.

For the dialogue on the next page, these functions are called the maker and the explorer. They are names for two interpretive perspectives. Use them to examine a working decision: whether to keep revising the same page, try a new approach, or move on to the next part of the essay.

The relationship between Eros and Mercury adds another layer. Images can open several possible meanings, and words can multiply the routes through them. The practical agreement must therefore give discovery a place inside a defined project. Your chosen subject remains stable while individual sentences, drawings and page arrangements can evolve.

THE QUESTION BEHIND THE DIALOGUE

What structure would let me discover something new and still complete the object I set out to make?

TWO NEEDS WITH A SHARED TASK

Let each voice finish its sentence

THE MAKER

Sun in Taurus · house 9

I want the work to carry a thought I can stand behind. Give me a clear subject, time to shape the details, and a finished object whose parts belong together.

THE EXPLORER

Mars in Aquarius · house 6

I want to discover something while I work. Give me room to test an unusual image, change the sequence, and find a method that keeps my attention active.

ONE FINISHED FORM · ROOM TO EXPERIMENT INSIDE IT

An original reflective model. The two voices are interpretations of the Sun and Mars relationship, applied to your chosen project.

Read the two voices slowly. Change any wording that fails to describe your experience. The purpose is to make the working choice visible. You are looking for an agreement you can actually use when the next attractive idea arrives or a page takes longer than expected.

The maker can choose the subject and define the finished object: six pages, one central question, four images. The explorer can choose how to approach each image, test three possible openings and try a different page sequence. Both functions receive a specific responsibility.

At the end of a session, write one sentence naming the next action. 'Choose between these two opening drawings' is clear enough to restart. 'Make the piece better' leaves the decision open. You can observe whether this small practice makes it easier to return after a day of client work.

THE AGREEMENT

I will finish one six-page essay. Within that form, I will experiment with words, images and sequence. Each session ends with one named next action.

A STABLE BASE WITH ROOM TO MOVE

Build a rhythm you can keep

Your four-hour allowance becomes more useful when it has a shape. A workable first arrangement is one hour to gather and choose, two hours to make, and one hour to revise or reflect. Adjust that distribution for each phase while keeping the overall boundary visible.

Venus in Gemini opposes both Uranus and Saturn in Capricorn. The opposition to Uranus is close, with an orb of $0^{\circ}21'$; the opposition to Saturn is $1^{\circ}33'$. Saturn and Uranus are themselves conjunct in the fourth house. In this interpretation, the work asks for both continuity and room for an unexpected approach.

You might experience that combination as an interest in new forms alongside a wish to make something dependable. The practical question is how much of the process needs to stay fixed. For this experiment, fix the time allowance and the final format. Let the imagery, opening sentence and page order remain available for revision.

A reliable base can be very ordinary. Keep the current version easy to find. Place unused material in a separate document. Record the time spent after each session. These measures belong to the proposed experiment; their value is something you will observe through use.

When an idea expands beyond the six-page piece, give it a title and save it. At the weekly review, decide whether it strengthens the current work or belongs in a later project. This gives an attractive possibility a place in your creative life while preserving the commitment you are testing now.

The agreement across these chart patterns is specific: a stable container, a flexible method and a visible stopping point. That arrangement will be examined again in the timing chapter, where Jupiter activates the Sun and Mars relationship over the same part of the winter.

YOUR WORKING RULE

Hold the format and time allowance steady. Allow the creative decisions inside them to change as you learn.

04 · THE SIX MONTHS AHEAD

Your six-month working calendar

This calendar combines three selected astrological contacts with your practical 30-day experiment. Seven contacts meet the search rules. Three are prioritised through their connection to your main themes, an exact passage in the period and the stated target order. Jupiter’s sextile to Mercury is an additional exact candidate; the Midheaven receives priority here. Page 25 explains the selection.



Filled bands show periods within 1° of each selected aspect. Dots mark exact contacts. The arrow continues beyond 31 March. The separate bottom lane shows the proposed work plan.

The strongest overlap is from mid-November into early January, when Jupiter engages both your Sun and Mars. Read these contacts together. They return to the natal question of scale, experimentation and completion. Late March brings a selected Saturn contact to the Midheaven, interpreted here through public definition and commitment.

Use the calendar to revisit a question. Its bands come from planetary calculations; the work plan follows your project and available time. An exact date marks a geometric relationship. Keep practical commitments grounded in the state of the work and what your experience has shown.

YOUR OCTOBER START
The experiment runs from 1 to 30 October in this demonstration case. Its start is a planning choice. Use these dates as a practical container, with a review of the finished piece on 30 October.

JUPITER SQUARE YOUR SUN

Expand the idea at a workable scale

By the time this selected period begins, the October experiment is intended to have produced a first piece and a little feedback. You will have something concrete to examine. The next question concerns scale: what deserves further development, and what amount of work can you support alongside your existing commitments?

THE CALCULATED PERIOD

Within 1°: 15 November 2026 to 9 January 2027. Exact contacts: 2 December and 23 December 2026. The two passes belong to one continuous interval.

Jupiter makes a square to your natal Sun in Taurus. This report reads Jupiter through enlargement, possibility and the wish to develop a larger view. The Sun in the ninth house supplies the question of meaning. What would another essay allow you to understand or express more fully?

One useful way to work with this symbolism is to write three possible extensions of the first piece. A second essay may continue its theme. A short series may examine related objects. A workshop may turn one part of your process into a shared exercise. Describe the smallest complete version of each before choosing.

Your natal Sun is already in a close square to Mars. The Jupiter contact therefore connects with an existing pattern in this reading: the relationship between the importance of the work and the way you carry it out. A larger idea will ask something specific of your available time. Put that requirement beside the attraction.

Use the December dates as prompts for two reviews. At the first, write what you would like the project to become. At the second, compare that intention with what the current piece and its readers have actually shown. The practical result can be a smaller, clearer commitment with a sound reason behind it.

A QUESTION FOR THIS PERIOD

What is the next complete piece I am willing to give time to, and what would make that commitment worthwhile?

JUPITER OPPOSITE YOUR MARS

Choose what earns your effort

The second selected Jupiter contact falls inside almost the same stretch of time. Treat it as another angle on the same working question. The Sun contact asks what you want the project to mean and become. The Mars contact asks how you will spend your effort.

THE CALCULATED PERIOD

Within 1°: 16 November 2026 to 8 January 2027. Exact contacts: 5 December and 20 December 2026. Both passes remain inside one continuous interval.

Mars is in Aquarius in your sixth house. Through this report's symbolic framework, action is connected with methods, routines and the freedom to test a different approach. Jupiter's opposition can be used to examine an expanding list of possibilities against the actual work needed to realise them.

You may find this a useful period to review how the four hours are being used. Keep a simple record for two weeks. Separate time spent making the work from time spent organising, researching and considering alternatives. Then choose one adjustment based on what the record shows.

The close natal Sun and Mars square gives the two Jupiter contacts a shared context. Your sense of purpose and your manner of acting are being addressed together in the interpretation. A practical synthesis is to choose the size of the commitment and the working method in the same conversation. Each decision should support the other.

For a possible workshop, that conversation would include the number of participants, one clear exercise and the preparation time. For a second essay, it would include the subject, page count and completion date. Write those details down before making an external commitment. The calendar offers a reflective occasion for this decision; the details determine its feasibility.

AN ACTION TO TEST

For each new possibility, write the next complete deliverable and the hours it would require. Choose the version you can support with the time you have set aside.

SATURN SEXTILE YOUR MIDHEAVEN

Name the work you are ready to stand behind

Late March offers a different reflective question. After a first piece, feedback and any further work you have chosen, what description of your creative practice feels accurate? The answer can be modest and precise. It should tell another person what you make and what kind of attention the work invites.

THE CALCULATED PERIOD

The 1° interval begins on 21 March 2027. The exact contact falls on 29 March at 10:51 London time. The interval continues beyond this report's final date of 31 March.

Saturn forms a sextile to your Gemini Midheaven. The Midheaven is used here as a point of public direction; Saturn brings the interpretation towards definition, continuity and a commitment you can maintain. Mercury, the ruler of that Midheaven, returns the discussion to the words you use and the work those words describe.

A useful task is to draft a short description beside the finished essay. Name the subject, the form and the reason it interests you. You could then decide whether the work is ready for a portfolio page, a small reader mailing or a carefully scoped workshop invitation. Choose the next audience according to the response you have already received.

The date uses the specified 14:20 birth time. A separate five-minute sensitivity test moves this exact Saturn contact to 20 March at 14:15, and to 7 April at 14:25. That is a substantial change in the calendar. The displayed March contact belongs to the agreed 14:20 case. A different birth time requires the timing selection to be rebuilt.

By this point, the strongest definition will come from something you have made. Put one finished example beside the description. Ask whether the words help someone understand the object in front of them. Revise until the two belong together.

YOUR MARCH QUESTION

What can I now describe clearly, show through a finished example, and continue at a pace I can sustain?

05 · THE NEXT CHAPTER EXPERIMENT

Make one piece you can finish

Your first experiment is one six-page illustrated essay, with around 600 words and four simple images. It will use a familiar subject drawn from material you already have. Two trusted readers will see the finished version. Their response will help you choose a next step.

This recommendation begins with your stated experience: two completed publications, one introductory workshop and four hours available each week. The chart adds a working hypothesis. The close Eros and Mercury square invites an exchange between images and words. The Sun and Mars square asks for a form that accommodates exploration and completion. Venus trine Mars supports the interpretive link between an engaging idea and an activity you can carry out.

Choose the essay before designing another workshop. A finished piece gives you something specific to learn from and potentially teach with. The sequence also lets you observe whether the pleasure lies mainly in making the object, developing a sequence of ideas, or helping another person enter the process.

The brief

Select one scene, object or recurring image. Give it a working title. Use the opening page to introduce it, the middle pages to change the reader's view, and the closing page to return with a clearer thought. Adapt drawings from your existing material and use a familiar layout. The sixteen-hour allowance assumes that modest scope.

DEFINITION OF FINISHED

One readable six-page PDF. Around 600 words. Four simple images. A clear opening and ending. Two reader responses. A short note recording what you learned and what you choose next.

The experiment tests a specific creative process. On 30 October, the useful result is a finished example and a clearer account of what it took to make it.

1 TO 30 OCTOBER 2026 · SIXTEEN HOURS

Your thirty-day working plan

01 1 to 7 Oct	Choose and draft 1h select a subject · 1h image plan · 2h rough text A working title, four image ideas and a rough draft.	4 HOURS
02 8 to 14 Oct	Make the material 3h simple drawings · 1h rewrite Four simple images and around 600 words.	4 HOURS
03 15 to 21 Oct	Shape the sequence 2h page layout · 2h revision A complete six-page version, ready for readers.	4 HOURS
04 22 to 30 Oct	Read, revise, decide 0.5h share · 0.5h responses · 2h revise · 1h review A finished PDF, two responses and one next decision.	4 HOURS

Four filled phases with a total allowance of sixteen hours. The final review is included in phase four. These are proposed actions, ready for you to adapt.

At the beginning of each phase, read the definition of finished on page 17. Use it to choose what needs attention. Your four images can be simple drawings, adapted from your existing material where appropriate. The purpose is to test how the images and words work together in one completed object.

Keep a short time record beside the working file. After each session, write the actual minutes used, what changed and the next action. This creates a small account of your process. It will help you judge whether the format deserves another month of your time.

During the first week, agree a response date with two readers. Send the piece in phase four and ask: ‘What stayed with you?’ and ‘Where did you want something clearer?’ Reserve time for one revision. Their responses belong to this small test. When a reply arrives later, record the object as finished and the reader-feedback stage as pending, with a new review date.

A PRACTICAL BOUNDARY

Use the tools and materials already at hand. Put possible additions in a separate file. The current experiment has one subject, one finished PDF and one review.

YOUR REVIEW ON 30 OCTOBER

Let the result choose the next step

Read the finished essay from beginning to end, then look at the four images on their own. Notice where the sequence carries your thought and where words and pictures still need a clearer connection.

What became more interesting?

Name one activity that deepened your interest: drawing, rewriting, arranging pages or hearing a response. Describe the moment precisely. It gives you a concrete reason to choose what to repeat.

What did the form ask of you?

Add up the recorded hours. Name the stage that needed the most revision and the one you would gladly repeat. Compare the actual workload with the intended allowance before choosing the scale of a second project.

Which next experiment follows naturally?

Choose one continuation. Test a second essay when a further question makes you want to create another object. Test a small workshop when you can name one process worth sharing and a manageable participant exercise. Write the reason for your choice.

The chart's working hypothesis was that fascination needs a form and experimentation needs a finish line. Your notes now show how that proposal met your experience. Carry forward the parts that helped you make the work.

RECORD YOUR DECISION

My next complete piece will be...

The part I want to explore further is...

The time I will set aside is...

WHAT YOU TAKE FORWARD

A form for your own attention

Your next chapter begins with a piece small enough to finish and personal enough to hold your attention. You already have images, short texts and experience of bringing work into form. The next task is to gather a little of that material around one question and stay with it through completion.

Eros in Pisces gives this interpretation its language of imaginative absorption. Its squares to Mercury and the Moon connect that absorption with both formulation and feeling. The Moon and Mercury conjunction ties those functions together in Gemini. Your practical task is therefore specific: keep the first response to an image alive while making the finished sequence clear enough for someone else to enter.

The Sun and Mars square asks the making to hold two requirements: freedom to discover and a substantial result. Venus opposite Saturn and Uranus brings a related concern about continuity and flexibility. Together, these patterns suggest a useful structure for the experiment: a clear container with room to change the work inside it.

That is why the report begins with an illustrated essay. It brings your two chosen media into one object, draws on work you have already completed and stays within a visible time allowance. It can become the first piece in a series. It can also give a future workshop a concrete starting point.

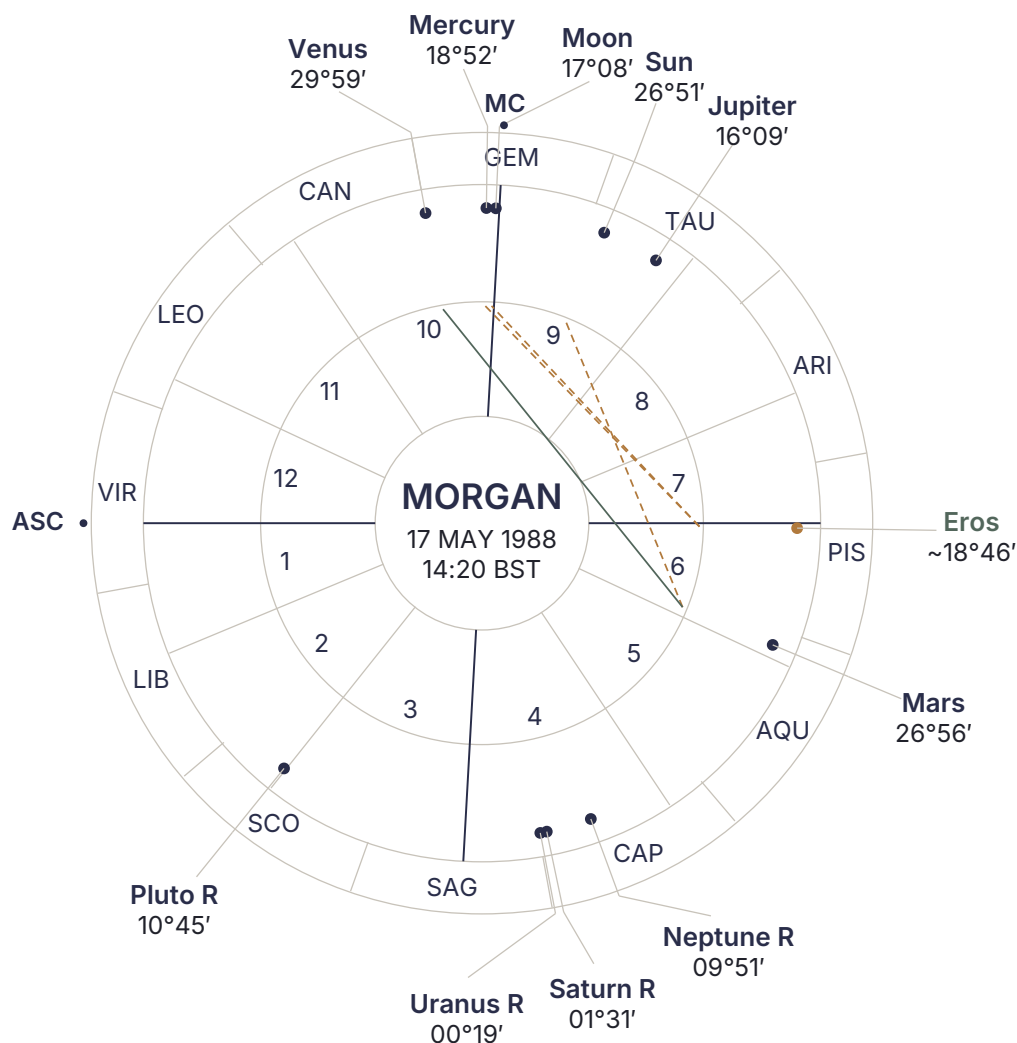
Begin with the image that continues to interest you. Give it a title, then a page. Let the next page earn its place through what the work itself reveals. On 30 October, return to the finished object and ask what you would willingly make next.

YOUR WORKING COMMITMENT

I will give one recurring fascination a finished form, then use what I learn to choose the next chapter.

REFERENCE · KF-01

Your birth chart



Solid green: trine · dashed amber: square · house numbers inside

Geocentric tropical chart, Placidus houses. The plotted positions follow the specified fictional birth data. Selected natal aspects are drawn; the full qualifying aspect list follows on page 23.

17 May 1988 · 14:20 BST · London

13:20 UTC · 51.5074° N, 0.1278° W

ASC = Ascendant. MC = Midheaven. R = retrograde. Eros is labelled separately; its plotted position is interpolated. Names are offset slightly for readability, with leader lines returning to the exact plotted longitude.

REFERENCE · TROPICAL LONGITUDES

Positions and house cusps

Natal bodies

Body	Position	House	Motion
Sun	26°51' Taurus	9	Direct
Moon	17°08' Gemini	10	Direct
Mercury	18°52' Gemini	10	Direct
Venus	29°59' Gemini	10	Direct
Mars	26°56' Aquarius	6	Direct
Jupiter	16°09' Taurus	9	Direct
Saturn	01°31' Capricorn	4	R
Uranus	00°19' Capricorn	4	R
Neptune	09°51' Capricorn	4	R
Pluto	10°45' Scorpio	2	R
Eros	~18°46' Pisces	6	Direct

Angles

Angle	Position
ASC	19°40' Virgo
MC	16°30' Gemini

House cusps

House	Position	House	Position
1	19°40' Virgo	7	19°40' Pisces
2	12°14' Libra	8	12°14' Aries
3	11°07' Scorpio	9	11°07' Taurus
4	16°30' Sagittarius	10	16°30' Gemini
5	23°20' Capricorn	11	23°20' Cancer
6	24°35' Aquarius	12	24°35' Leo

R indicates retrograde motion. Houses use ecliptic longitude and the exact cusp boundary. Eros is interpolated at approximately 18°46' Pisces; its total error remains unverified. The ±2' value used in the sensitivity tests is a working scenario. All displayed values are rounded from the calculation record.

REFERENCE · THE RELATIONSHIPS USED

Aspects and exact dates

Qualifying natal aspects

Factor	Aspect	Factor	Orb
Sun	Square	Mars	0°06'
Moon	Conjunction	Mercury	1°43'
Moon	Square	Eros	~1°37'
Mercury	Square	Eros	~0°06'
Venus	Trine	Mars	3°02'
Venus	Opposition	Saturn	1°33'
Venus	Opposition	Uranus	0°21'
Jupiter	Opposition	Pluto	5°24'
Saturn	Conjunction	Uranus	1°12'
Neptune	Sextile	Pluto	0°53'
Moon	Conjunction	MC	0°39'

Selected exact transit contacts

Contact	Local date	Local time
Jupiter square Sun	02 Dec 2026	13:32 GMT
Jupiter opposition Mars	05 Dec 2026	19:05 GMT
Jupiter opposition Mars	20 Dec 2026	06:35 GMT
Jupiter square Sun	23 Dec 2026	11:59 GMT
Saturn sextile MC	29 Mar 2027	10:51 BST

Orbs are calculated from unrounded longitudes, then rounded for display. Subtracting the printed positions can therefore differ by 1'. Eros-related orbs are approximate. Times are rounded to the nearest minute in Europe/London; the March contact uses British Summer Time. Full orb-entry and exit timestamps are supplied in the calculation record.

REFERENCE · READING THIS EXAMPLE RESPONSIBLY

Precision, provenance and credits

The basis of this example

Morgan, the birth details and the project answers are fictional. The report retains the agreed 14:20 BST input for London on 17 May 1988. Its interpretations are symbolic proposals for reflection; the project history and four-hour weekly allowance are supplied case facts. Pages 21 to 23 give the calculation outputs.

Calculation status

Ten planetary positions and the selected transit dates were recalculated with Swiss Ephemeris 2.10.03 using Moshier. The house geometry, all qualifying aspects, five exact transit times and six orb boundaries were checked. These checks establish numerical consistency within the stated setup. A comparison with a separately obtained astronomical reference remains pending.

Eros is interpolated from eight rows of Astrodienst's five-day table, rounded there to one arcminute. The source rows have been checked. Agreement between two interpolation methods supports internal consistency; the total position error still requires an independent Eros reference. The $\pm 2'$ sensitivity scenario is a working assumption.

Birth-time sensitivity

At 14:20, the Moon is in house 10 and Pluto in house 2. At 14:25, the Moon moves to house 9 and the selected calendar changes; at 14:15, Pluto moves to house 3 and Eros lies close to a house boundary. The Saturn to Midheaven exact contact shifts from 20 March to 7 April across that ten-minute span. Sign and close-aspect themes remain, with recalculated values.

Original work and partner review

Developed by Johannes Vasco Lockwood as a product concept for discussion with Kim Falconer. The prose, four reflective models and graphics are original proposals. The numerical rules on page 25 belong to this prototype. Partner approval, final attribution and any use of licensed partner material require a separate agreement.

Read reference material: the public planet-function worksheet and narrative article. The talent theme is supported by the published description of Astrology and Aptitude. Full Eros-report access and partner-specific method approval remain open.

Calculation data: Swiss Ephemeris documentation

Eros interpolation source: Astrodienst, Asteroid 433 Eros

Reference for planet functions: GoodVibe Astrology, The Planets

Talent reference: Astrology and Aptitude, publisher description

Narrative reference: Kim Falconer on Narrative Point of View

Version 2.0 · 6 October 2026. Revised for internal review. The independent astronomical cross-check remains the outstanding data-verification step.

REFERENCE · PROTOTYPE METHOD

The rules behind your reading

This prototype uses a tropical, geocentric chart with apparent ecliptic positions of date. Houses are Placidus, assigned by longitude at the exact cusp. The natal set contains the Sun, Moon, Mercury, Venus, Mars, Jupiter, Saturn, Uranus, Neptune, Pluto and asteroid 433 Eros.

Connection	Included aspects	Maximum orb
Planet to planet	Conjunction / opposition	6°
Planet to planet	Square / trine	5°
Planet to planet	Sextile	3°
Eros to planet	All five major aspects	2°
Any body to ASC / MC	Conjunction	2°

Rulers, themes and synthesis

One ruler is used for each sign: Mars for Aries; Venus for Taurus and Libra; Mercury for Gemini and Virgo; the Moon for Cancer; the Sun for Leo; Pluto for Scorpio; Jupiter for Sagittarius; Saturn for Capricorn; Uranus for Aquarius; Neptune for Pisces. A dispositor is followed for one step. Houses 2, 5 and 10 frame resources, creative authorship and public direction.

The three main themes are image and language, exploration and completion, and a readable public form. Each combines at least two chart configurations with your stated project. Eros and Mercury and Moon and Mercury inform the first; Sun and Mars and the Venus oppositions inform the second; Mercury’s angle rulerships and Venus and Mars help frame the third.

How the calendar is selected

Jupiter and Saturn are tested against natal Eros, Sun, Moon, Mercury, Venus, Mars and MC for the five major aspects within 1°. The period runs from 1 October 2026 through 31 March 2027. Repeated passages are grouped by planet, target and aspect. Separate periods within orb would be shown separately.

Selection first follows the main themes, then an exact contact within the period, then Eros, MC and the personal planets. Remaining ties use the smallest orb and earliest date. Seven series qualify; three are shown. Jupiter sextile Mercury also becomes exact, and follows the selected series under this hierarchy. The other candidates have a close approach within the period.

WHAT BELONGS TO THIS PRODUCT

The exact orbs, ruler scheme, selection rules and practical brief are prototype choices. The four models are original product proposals for partner discussion.