

WALDORF CLEARING HOUSE NEWSLETTER


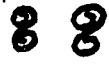






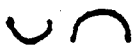
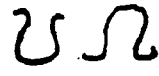

Notes of Form Drawing
(from a course at Tobias
School of Art, August 1985
given by Margrit Jünemann)
Blackboard Work ... Jünemann
The Temperaments .. Jünemann
Booklist for Religion and Life Lessons

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NOTES ON FORM DRAWING FROM THE COURSE
 AT TOBIAS SCHOOL OF ART, 1985
 WITH MARGRIT JUNEMANN

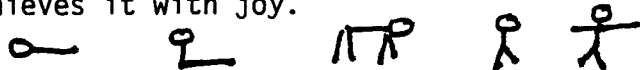
INTRODUCTION OF CURVES:

1. Draw a free circle
2. Draw concentric circles in and out. Compare the experience. 
3. Spirals in and out.
4. 
5. Draw lemniscate around 4. 
6. Lemniscate: 
7. Irregular lemniscate: 
8. Crossing irregular lemniscates: correct it with new colors to bring it down if necessary, as the dreamy children won't reach the bottom. It has an open center, more crossing, symmetry and approaches the straight line in the center. 
9.  Circle, Ellipse, Circle = Nest, Egg, Yolk
The ellipse only appears with the Renaissance: the ellipse has direction while the circle does not.
10. Concentric ellipses. 
11.  The shell opens. Make up own forms with curves. 
12.  Use small variations to develop sense of form. In curves we are less conscious.




INTRODUCTION OF STRAIGHT LINE:

 These loosen the wrist again. Shorter lines loosen the wrist.

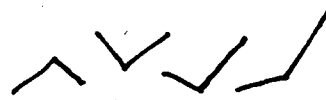
The young child moves as if on puppet threads, tries to become upright and achieves it with joy.



The geometry in us allows this: the bones are stiffening and the last moment of it is in the change of teeth. Formative forces can work then in drawing and imagination. The curve is more cosmic while the vertical line recapitulates human growth and uprighteness. The vertical line is the King's Way, he cannot go to right or left, wears a crown on his head. Let us "stand like a candle so that it will be bright in the classroom". The children's hands are not adapted yet to writing. They need concentration and easily get stiff. Shorten the lines for the sake of the wrist.

2.  balance, with arms out. Horizon. Flying. Swimming.
3.  diagonal, no human connection for us. Rain and sun take these cosmic directions. We don't know the origin and goal of them.
4.  If difficult, start with a short line. Crossing/uniting. Inside and outside. Balance. Form. Angles, like a Christmas straw star. Acute angle and obtuse. Steiner says to show the types of angle in First Grade.

5. Make a page of angles.



6. Close them in and turn them into triangles: all types. These have an area, inside and outside.

A vertical one is like a spire.



A wider angle is a roof.



Inverted it is an opening.



Show the difference between a wide and a narrow angle. You can see this in the relief sculpture of Venus rising from the sea.

Show left and right directions of angles.



An angle has a change of direction which a straight line does not. With the angle we approach the two-dimensional.

7.



The rightangle is between  and . It is stable, hence is used in architecture.

Build up a square from two triangles. Make rectangles and bricks. If it goes to extremes you get skyscrapers.

8.



Move the triangles up. picture of light and warmth.



They form a



Enclose it in a hexagon like a lantern; the form which the bees use for their honeycomb.

9.



A sequence, a progression. Build a new form and enrich it. By enclosing it we approach the circle symmetry again.

10. Develop






into



* * *

Why do we do form drawing? It prepares for writing and prepares the fingers. It should be done in 4-6 week periods in main lesson, every day. The children are not used to small muscle movements, and this works on their Will.

Find a way so they become acquainted with what they see, by association. This engages the Thinking. Then introduce the letters as personalities. —   



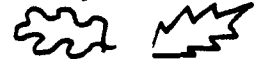
Rudolf Steiner indicates the first forms which should be done, the basic forms or Grundformen.

These are the forms from which the world is built up according to Aristotle and Plato, and the Medieval monasteries practiced these.

How far do we go in the first block? Star forms should come later. Rhythms need to be built up too, to exercise these forms, using curved and straight lines according to the needs of the class, to harmonize them. After the first block, use once a week or in a second block. Develop a "feeling for form". Is it enough to make a circle in white chalk? In the Jugendkurs Steiner says to draw two red and three green circles inside them, then tell the children to do the opposite, but don't do it for them. "The child has a longing for the experience of color and is then more satisfied". The effect is quite different. We should do this from the beginning. What if the children decorate their forms? This shows a longing for color, and you can help by giving them colored paper. You can paint a color wash and work on that. Keep form drawing as pure will, with feeling and thinking arising in a time sequence, not all at once in the same space. Shading a form thus he calls the analytic method.

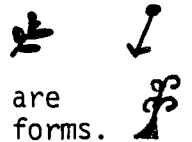


In the second block, three months later, try to make the forms better and better. The children's forms are not the way adults do them - they are often incomplete, niggly, etc. If they can't do a smooth line the etheric forces are still not freed for drawing, even if their age is correct for the class. The child has no sense for space on the paper and is not fully incarnated yet. Time will take care of it.



If the child cannot make a curved form like an oak leaf, but straightens it out, this is a sign of meningitis or encephalitis in earlier years. Rudolf Steiner prescribed form-drawing when he saw a patient with an animalic head, and he said that there was a defect in the cerebellum. The form drawing will help to form the brain in a healthy way. See the Ilkley Course. In History and teaching about animals we stir up the feeling more, or the Astral body and Ego carry it out and they forget it. Geometry, numbers, formdrawing and eurythmy work on the Etheric, it stays with the physical body at night and the body works on the form and completes it. Arts done by hand should be done in blocks: more progress is possible.

CLASS II: A Polish refugee boy in Ulm painted an oak leaf form repeatedly which was nothing to do with the tasks assigned. Other children made flower forms: all were naturally going into symmmetries by themselves. Torquay says do symmmetries at age 8. It is impossible to make it up later if you miss it at this time. Left and right centers of the brain are established by age 9. A new area of space arises inside in imaginative forms.



Begin:)|(

Do one half and they do the other. They need help to guage the distance. In the Basel course Steiner gives an important statement on the effects of changes in civilization in the early 20th century. Education was being renewed and the old academic work in reading, writing and arithmetic was being supplemented. A professor, Grimm, said that his students could no longer see the depth in pictures because of lack of will development - people start and don't finish. So it's important to show children half of a face, or a cut fruit so that they feel what is missing. It implants in them a tendency to want to finish things. This is also a schooling for the feeling of beauty; thinking, feeling and willing all come in, but Will is first. Draw the forms in the air first.



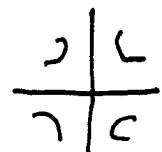
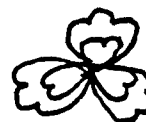
If one side comes out cramped and narrow try a simpler form. Fill out the part that the child misses out in color so that he can see that it is not balanced. Drawing in

the air will not help an acute case. Use color till it is of the right size. Cut it out of paper. We need to help here because it is vital to develop this feeling for balance by the age of 9. For the phlegmatic child we can remove the excess so that it balances.

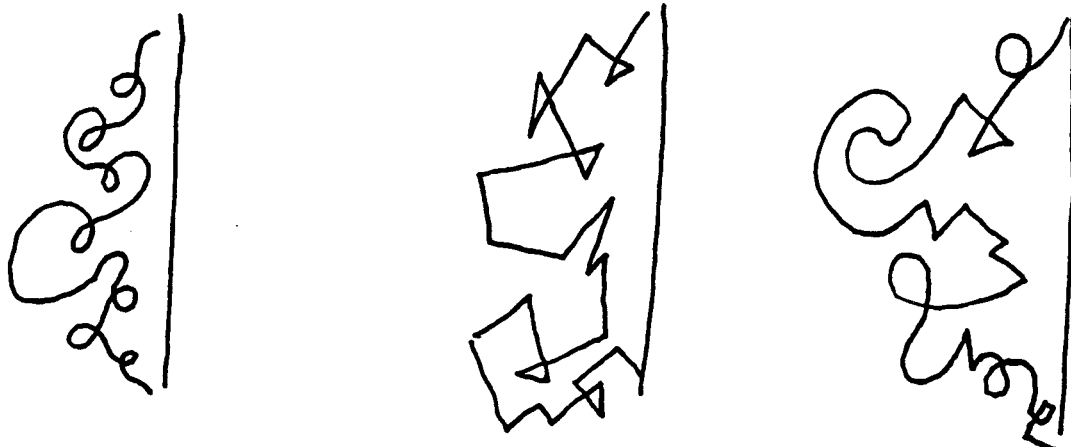
Then we go on to reflections

asymmetric symmetry

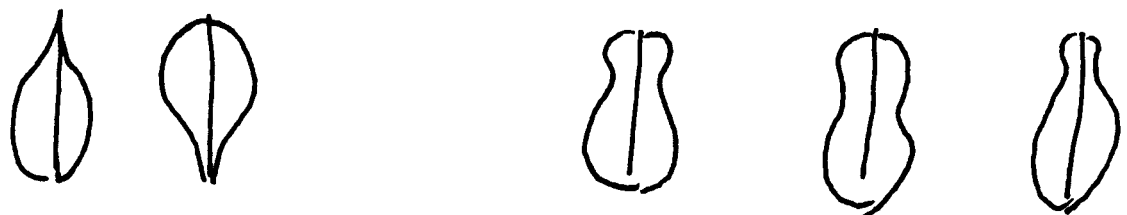
four-sided symmetry



Rudolf Steiner advised formdrawing for a child who interrupts. Use "mischievous and cheeky forms", but charming as well. He should not immediately discover what is wrong or what is going on. It requires some thinking. In drawing the curves you need to get a rhythm going. In straight lines you need to be very conscious. The right side is harder, and it is difficult to judge angles. Steiner says that when you do these forms (age 8+) these catch them and they can't play at it. "The astral body is bound to the ego" which is what they need. They are not just naughty, but need these exercises.



DEVELOPING THE SENSE OF BEAUTY- Rudolf Steiner says "vaccinate into them the feeling for beauty", make it quite conscious. To give a feeling for proportions:



Gives a good grounding for the shapes of leaves in Botany. They look at leaves in a new way. In Gothic or Baroque everything was a unity in style, nowadays we have no style, we mix everything. People buy antiques for their living quality, but it is a life from the past. Art nouveau did not really last because there was no real concept behind it. In our crafts and Waldorf art we aim at the outer expression of what is the inner life - in architecture, picture frames, etc. Steiner: If some generations are educated in this way, the poverty of taste will be stopped. It is not easy for the teacher today to cultivate this cultural life



How can you harmonize this style?





The design has sunk down, modelled more symmetrically



The area within is changed, the movement is still there, but with more distinction and concentration.

Make such designs and live in slight changes.

REFLECTIONS: In class II they are not usually ready for it at the beginning. Half-way through the year they can easily do it.  is sufficient at the beginning. If too young the child will make it too small, or repeat the form without turning it around. 



We lose control in the lower region, it is not so easy for us. They don't have the feeling for space yet. If too young they have not got the forces for it yet.





Four-sided symmetries. The centre is of new importance, as in the cross-stitch. Make little forms inside so it is not so empty.



Then do it with angles, and find the inside forms. This takes time. It shows a unity of style as it was in Gothic times.



Ask them to supply a missing part: it is like an equation.  

THREEFOLD AND FOURFOLD SYMMETRIES:

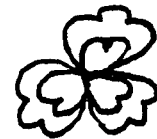


Let them try to find the best divisions. Then do smaller one inside.






and add the 

If a force pushes outward and a force pushes in:



These are called Asymmetric symmetries, one out and one in. The children need to be 9½ to be centered to do these.

Turn  inward:  and the inside motif reaches out further in arc 

This helps them before geometry to move their thoughts with an inner movement.

FOURTH GRADE: Celtic motifs.

FIFTH GRADE: Greek metamorphosis, labyrinth and acanthus forms. Take form elements from botany.



SIXTH GRADE: From Sixth grade up formdrawing is superseded by geometry, black and white, platonic solids, perspective, woodcarving, clay, etc.