

Rudolf Kutzli
CREATIVE
FORM DRAWING

Translated by Roswitha Spence

WORKBOOK 3

Sections IX – XII



Hawthorn Press

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Creative Form Drawing Workbooks 1 and 2

Creative Form Drawing Workbook 3 is the third of a three Workbook self study course in creative form drawing. There were twelve Sections in the original German version, but Hawthorn published these in three workbooks, each comprising four Sections.

Creative Form Drawing Workbook 1

Contents include:

Section I: Introduction to exercises; practical preparations

Section II: Verse for form drawers

Section III: Introduction to exercises

Section IV: Verse for those studying form

120 pp; A4 size workbook; ISBN 978-0-950706-28-3

Creative Form Drawing Workbook 2

Contents include:

Section V: The form principles of Celtic crosses; knot forms.

Section VI: Knot forms; the Callixtus knot.

Section VII: Cellole Carvings, Italy; colour and lines; rounded and straight lines: from qualities of lines and Kandinsky; Paul Klee and drawing exercises.

Section VIII: Pedagogy, teaching methods, therapy and what form drawing has to offer; the labyrinth; notes on a formdrawing curriculum for schools; curative aspects of form-drawing; the twelve senses; the Pentathlon of Olympia.

152 pp; A4 size workbook; ISBN 978-1-869890-14-8

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I would like especially to thank the late John Davy for his unceasing support and encouragement, my colleagues at Emerson College for their willingness to be happy 'guinea-pigs' in my early trial and error days of form drawing, the friends who have helped with corrections, typing and publishing, and my parents without whose help this translation could never have happened.

SECTION IX

Draw a circle 1 to divide any immeasurably large surface into two areas: a “within” and a “without”.

It is the ego that is active in drawing, but it is also the ego that is drawn. The form that results can be sensed, seen and experienced as an ego-form. The ego is separated from the world with a centre point enclosed in itself and self-contained, and thus the ego draws the “I” – in fact draws itself.

We saw in Section VII that drawing is both conscious deed and experience. The “I” is both the drawer and the subject of the drawing. This can indicate the relationship of the art of line to the whole human being: the ego brings the initiative, but is at the same time the form that reveals the impulse.

What do we understand or imagine by the concept “I”?

“The mere utterance of the word “I” or “self” does not as yet evoke much thought in the human being. Many epochs will have to run their course in human history before a fully conscious idea can arise in the soul when the word “I” or “self” is uttered. Nevertheless, Selfhood, Egohood can be felt in form and above all when we pass from a purely mathematical conception of form to a feeling in form; we can acquire a perception of Egohood, Selfhood in the perfect circle. If you realize this you will readily understand what follows from it. If the true, living, sentient human being, confronting a circle, senses the feeling of Egohood, Selfhood arising in the soul, or if when beholding a fragment of a circle it is felt to typify the independent self, then a learning to live in form is experienced.”¹

The form-drawer can learn to sense forms in thinking, to experience forms in feeling and to perceive forms in the doing.

Mathematical knowledge of form shows that a circle is simply a line that is equidistant from one point. But from the aspect of a feeling of form the circle appears as a mysteriously profound expression of the “self”.

A little riddle by Angelus Silesius seems singularly apt:

**I know not what I am
I am not what I know
A thing and not a thing
A tiny speck, a ring.**

Draw a circle 1 with a “tiny speck” as its centre and try while drawing to experience the deeper meaning of Selfhood. The dynamic of a circle sometimes means that the forces from the circumference work more strongly from outside 2, and sometimes the central forces radiate more strongly from inside 3. This is referred to in Section VIII as Apollonian and Dionysian forces.

Circular forms work powerfully on the ego of the drawer and the observer. These forms are known as Seal forms, which have already often been discussed during the course of this work. Before moving on to the Seal forms of Rudolf Steiner, some further individual forms

could be practised. Exercise 4 shows very simply the double dynamic of forces within the circle. Five simple loops move rhythmically towards the periphery and five-pointed loops press in a counter-rhythm towards the centre.

If you vary this example you can find new motifs of your own.

The next two examples (drawn by Gudrun Hagg) are quite complicated but exceptionally beautiful compositions. Seal 5 shows a seven-fold swinging curve going twice round the circle with small rhythms moving inwards and large ones moving outwards. In Seal 6 two different movements interpenetrate each other; one is pointed, the other rounded. Compare this drawing with the callixus knot in Section VI.

After these preliminary exercises you can build a Seal form out of the art of line: the straight and curved line. Draw curved forms freely and at first quite slowly, coming out of a straight line 7, and then releasing and dissolving it. The forms gradually become softer and more blurred, loosening from their starting point in waving movements until they disappear into the surroundings. This theme of “rounding” is already familiar.

Roundness indicates a dissolving, softening and loosening, and tends to arise in the centre, working its way to the periphery. Rounded forms are created by movement from the centre.

Next practise straight forms 8. The straight lines include angles and corners. Repeated cornered forms create a crystalline quality, which contracts and mineralizes to rigid concentration. A good example is the salt solution that dries into corners, edges and surfaces. Straight and cornered forms are created by working from the periphery towards the centre.

Draw arrows that ray out from one point to work into the periphery 9. Allow this “centrifugal” force to create forms. Rounded and expanding forms will arise which move out into the periphery. Repeat this exercise in many different ways and sense its dynamic.

Now draw arrows in the opposite direction that work from the periphery towards the centre 10. Sharp corners and edges seem to form, directed towards the middle. The dynamic here is a contracting and hardening process, a concentration of forms. Repeat this exercise over and over again.

A question now arises: if you imagine a circle where the centre point (inner) is not in balance with the circumference (outer), what happens when the centre is stronger than the circumference? The answer is relatively simple: it stretches and gets larger. Think of blowing up balloons or soap bubbles, and draw larger and larger circles around the one centre 11. The larger circles make the original one become smaller and smaller 12. However, in both 11 and 12 the circle form remains the same.

In physics this kind of expansion would be called “linear”. It is purely quantitative and relates to the non-living, the way a crystal grows without changing its form. Completely different laws of growth apply to a living substance such as a plant. A plant seed changes its form as it expands. A sunflower seed is not simply a miniature sunflower, but its form changes. The seed gives forth its first leaf, condenses into a stem, stretches into the next leaf and eventually gathers itself together for the bud, then unfolds into the flower and finally concentrates into the fruit. There is a rhythmical growth between the polarity of expansion and contraction to the climax – it is a metamorphosis.

The next task is to make the circle grow; the impulse should start from the centre and be “stronger” there than at the periphery 13. However, it should not grow quantitatively but

dynamically. As has already been suggested, the force from within creates rounded forms and this includes the rhythm of swelling and pulling in, thrusting out and holding back.

The result will be that as the circle expands it will widen in rhythmical curves **14**. Practise variations of this form expansion. A regular division of the circle will bring order to these movements. Exercise **15** shows the circle divided into seven parts, creating a regulated rhythm between the alternating forces of stronger, then softer movements; the later exercise **24** can be used as a guideline. The circle therefore becomes structured in its expanding curves **15**. Note that the force is always coming from the centre, whether more or less strongly, it never comes from outside.

Exercise **16** shows a further stage in its dynamic. The waving rhythm should flow round in even curves, bounded by two circles.

Rudolf Steiner said: "it is characteristic that he who livingly enters into the feeling of form, experiences the centre stronger than the periphery, – yes, here the centre triumphs! – This is the essence of the artistic, this becoming one with the form and living within the form."¹

Forms **14**, **15** and **16** are therefore expressions of the centre establishing itself against the periphery.

Now take the opposite tendency: the outer force should be stronger than the centre. The whole process must however be living and dynamic. Draw a circle with arrows pointing from the periphery towards the centre **17**. The effect of this impulse is a rhythm of edges and points **18**, as a force which comes from outside tends to create cornered forms.

Regulate these forms into a circle divided into seven parts **19**. Depending on the rhythm, the angles either become blunt or sharp. During practice, sense that the force comes from outside.

A further step leads to the form **20**, which is an expression of the periphery establishing itself against the centre.

The pressure from without gives the form the quality of not being a star – a star would radiate from within. Such a star would be gently rounded towards the outside **21**. The form loses its dynamic with the use of accurate straight lines **23**. The force from without, however, lends the form a quiet dynamic, a delicate tension towards the centre **22**. Practise these subtle details in many different ways, sensing the correct tension between what is too rigid or too slack.

Exercises **24** and **25** are geometrically divided circles: the five-pointed star (for those who have forgotten the wonderful construction with compass and ruler) and the seven-pointed star (for which no exact construction exists). The 4, 5, 7, 10 and 14 division of the circle can be pricked through or traced according to choice. You can also transfer them to card paper and use them endlessly as templates. The proportion of seven parts in the circle, given by Rudolf Steiner, will be more thoroughly dealt with in the next section.

Trace the large circle **24** and the $\frac{3}{4}$ circle, as well as the 7 and 14 radii, then draw a star freehand by joining each fourth point (jumping 3 of the 14 points on the circumference each time) to form a structure. Now draw a rounded line in regular but dynamic curves so that the outer movement exactly touches the $\frac{3}{4}$ circle and the inner part lies against the sides of the star **26**.

Watch out for the following possible mistakes: in **27** the outer curves are too extended and

one-sided and the inner form (arrow) is lost; in 28 straight lines (arrow) have appeared where curves should be; in 29 pay attention to the “turning” part of the curve, sensing that the force comes from within; in 30 whether it is a strong force or gentle impulse, it radiates from the centre and not in an outside/inside way, as is the case with the wave.

Note that the original circle has more or less disappeared. The larger circle surrounding the whole 26 merely marks out the space or “arena” in which the movement of the line can occur.

In drawing the angles, possible mistakes may occur 32, 33, 34, 35 and 36; pay special attention to the pointedness and exactness.

What would occur if the two forms 26 and 31, each developed from polar opposite transformations of the circle, came together to create one form? Four variations are possible: 37, 38, 39 and 40 – which of these are the best and most beautiful?

At first glance they all appear to be the same. However, when you look more closely and actively enter into each Seal form, great contrasts of quality become apparent.

In the first two examples 37 and 38 the outer force appears to press heavily downwards; the point of the apparent star also faces downwards. These two forms may seem unharmonious.

The second two examples 39 and 40 create a more harmonious effect. In 39 the resultant form of the inner force alternates with that of the outer force. The rhythm is lively and delicate (angle to centre, curve to periphery). The last Seal 40 shows a union where both forces come together, each moving simultaneously towards the centre and the periphery, while at the same time each holds its force in abeyance. The togetherness, not alternation, of this rhythm gives the whole form an archetypal quiet and enclosed quality.

The last form 41 is the first of five forms that Rudolf Steiner created in 1907, presented in the programme leaflets for the congress of the Theosophical Society in Munich.² With these forms Rudolf Steiner created the foundations of a whole new art of line, which we will go into more deeply later. In the earlier sections of this work of “Ars Liniandi” forms of the past were researched as pointers toward developing new capacities for understanding, but Rudolf Steiner’s forms take us directly into the future. “The seals are pure forms, just as there are pure thoughts.”³

It is important that this first seal was not “just drawn”. It arose out of the two creative and archetypal principles: the round and the straight. The process did not arise from any preconceived thoughts, imaginations or indications. It grew purely out of living sensitivity to form and the feeling for its language. No symbolic, allegorical or nature forms were allowed to be guiding factors. We arrived at an artistic form that unfolded our creative forces and enabled quite new experiences to speak to us. “Art is the vehicle through which the Gods can speak to man.”⁴

Once this seal has been discovered, experienced and practised we must proportion it as Rudolf Steiner indicated 41. This should not be a matter of belief, but a hypothesis of research followed by any number of other proportions. Test it for yourself and you will discover just how “true” this form is the way Rudolf Steiner fashioned it.

Drawing 41 is the bringing together of 26 and 31, with the addition of the little seven-pointed star in the centre that appeared in 31. Cover the centre star with a piece of paper and you will see how the whole design loses its balance: the outer force (angled form) overpowers the inner force (rounded form). The radiating quality of the little star brings about an

equilibrium.

Rudolf Steiner called this form the Saturn Seal. It could perhaps also have another name, relating to the whole process of its becoming.

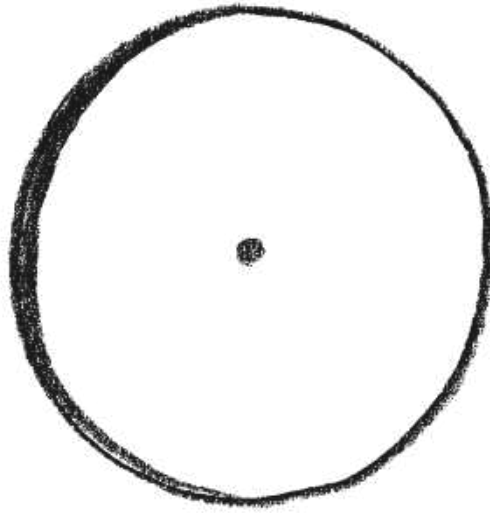
With the quotations of Brunelleschi and Kepler in mind (Section I), we can observe how the seal is born of the two basic gestures of straight and round, of binding and releasing. These two fundamental elements were applied to the geometric circle in a living and dynamic way. The circle is in a sense an all-encompassing image beyond time and space, a condition before creation that becomes form, speaking to us as we draw it. Perhaps it could be referred to as an “Origin of Worlds”.

Repeated drawing of this form combined with attentive observation make it possible to sense that this discussion is not hypothetical, but relevant. There is a majestic restfulness in the forms in their whole gesture and line. Its simplicity is profound.

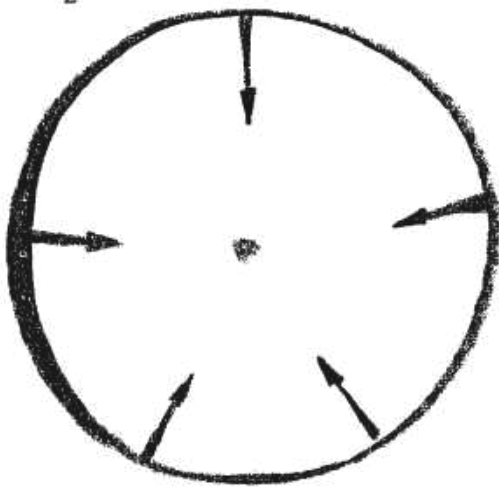
You can experiment and draw the whole seal much larger and with different pencils or brushes or create it from different media. However, our task here is to stay with the art of line, leaving other factors to play a secondary role.

In Rudolf Steiner’s book *Occult Science, an Outline*⁵ he uses the term of “Old Saturn” to describe the origin of worlds. This is the reason why this seal is called the “Saturn Seal”.

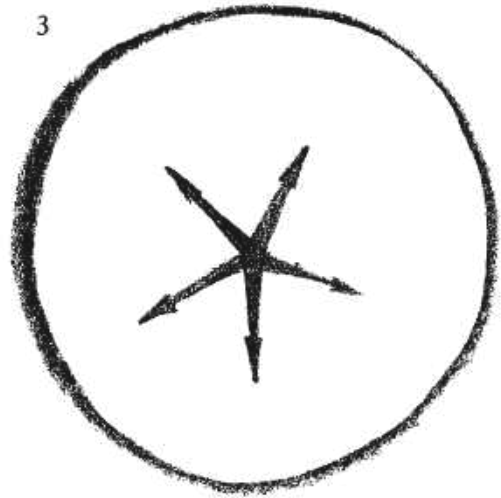
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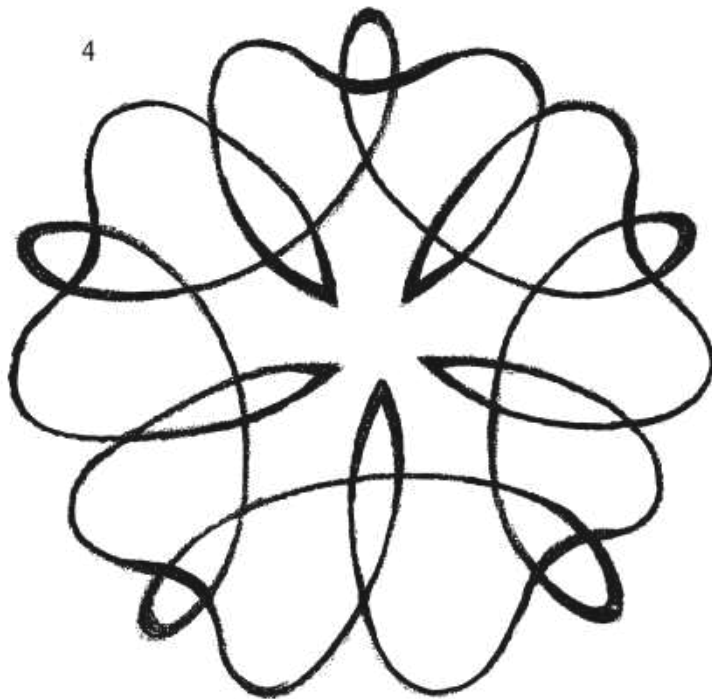
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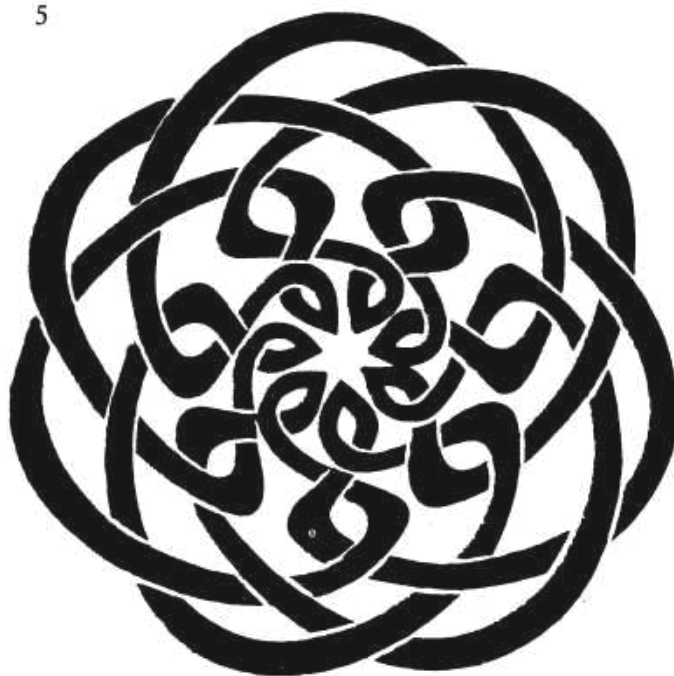
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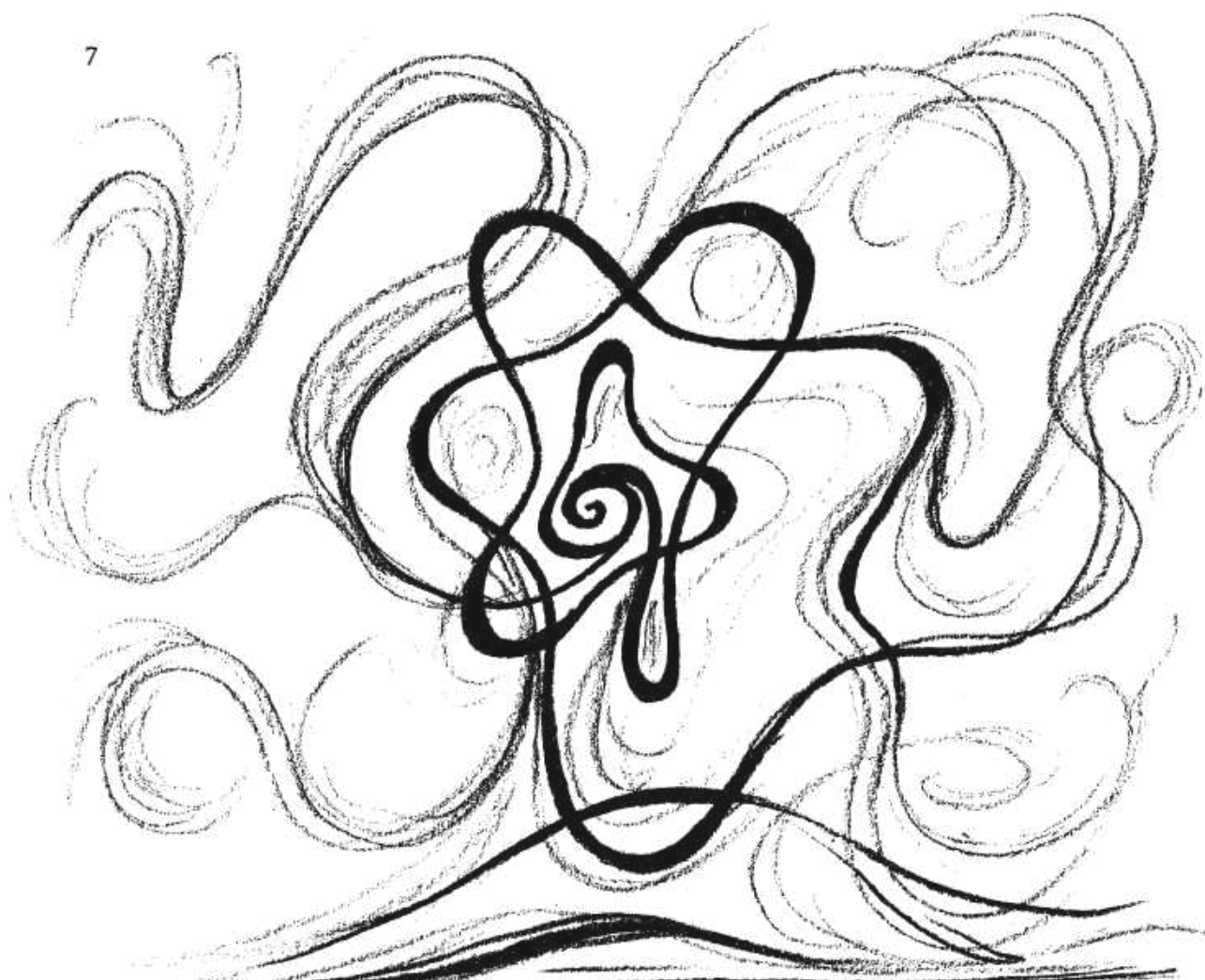
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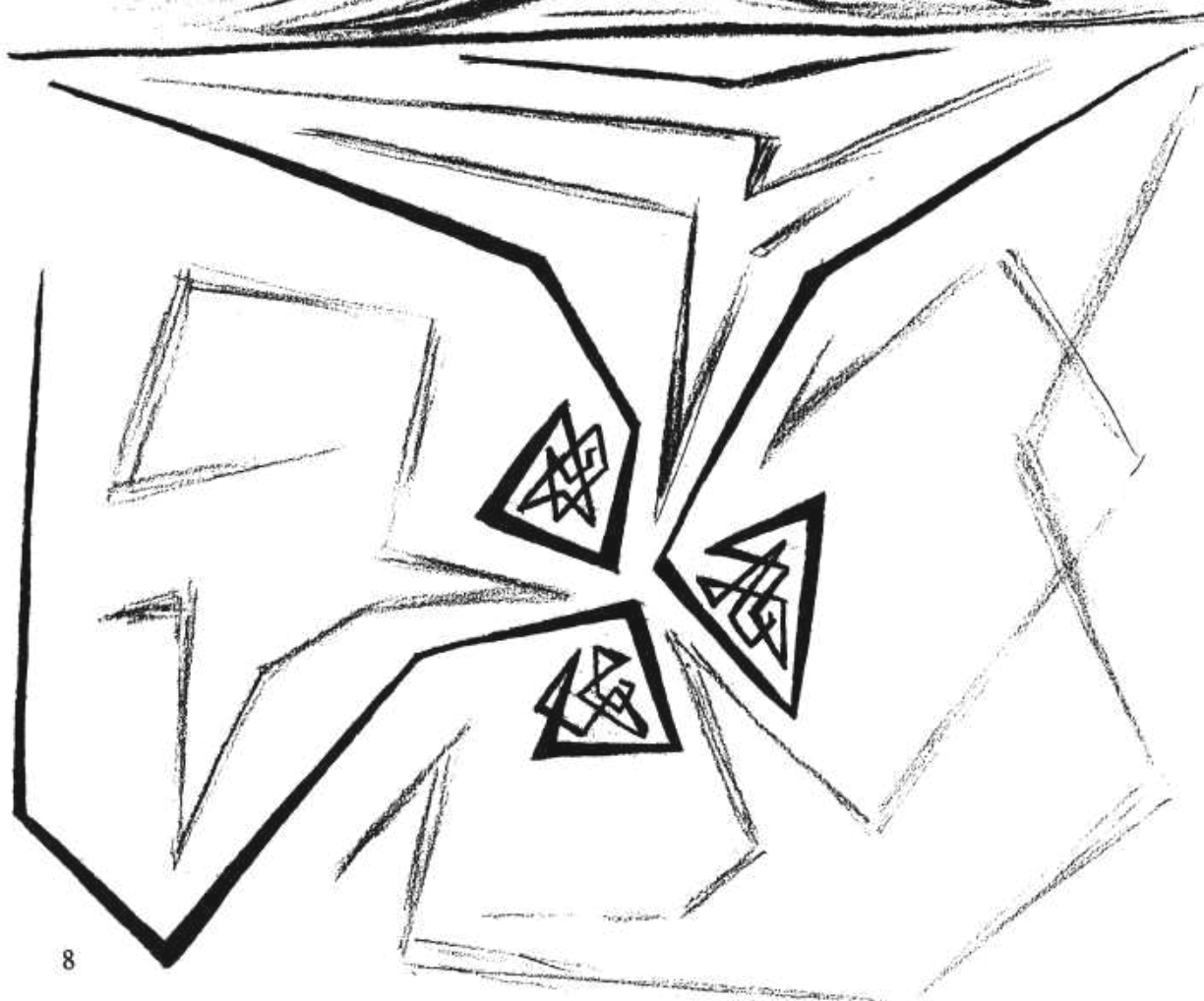
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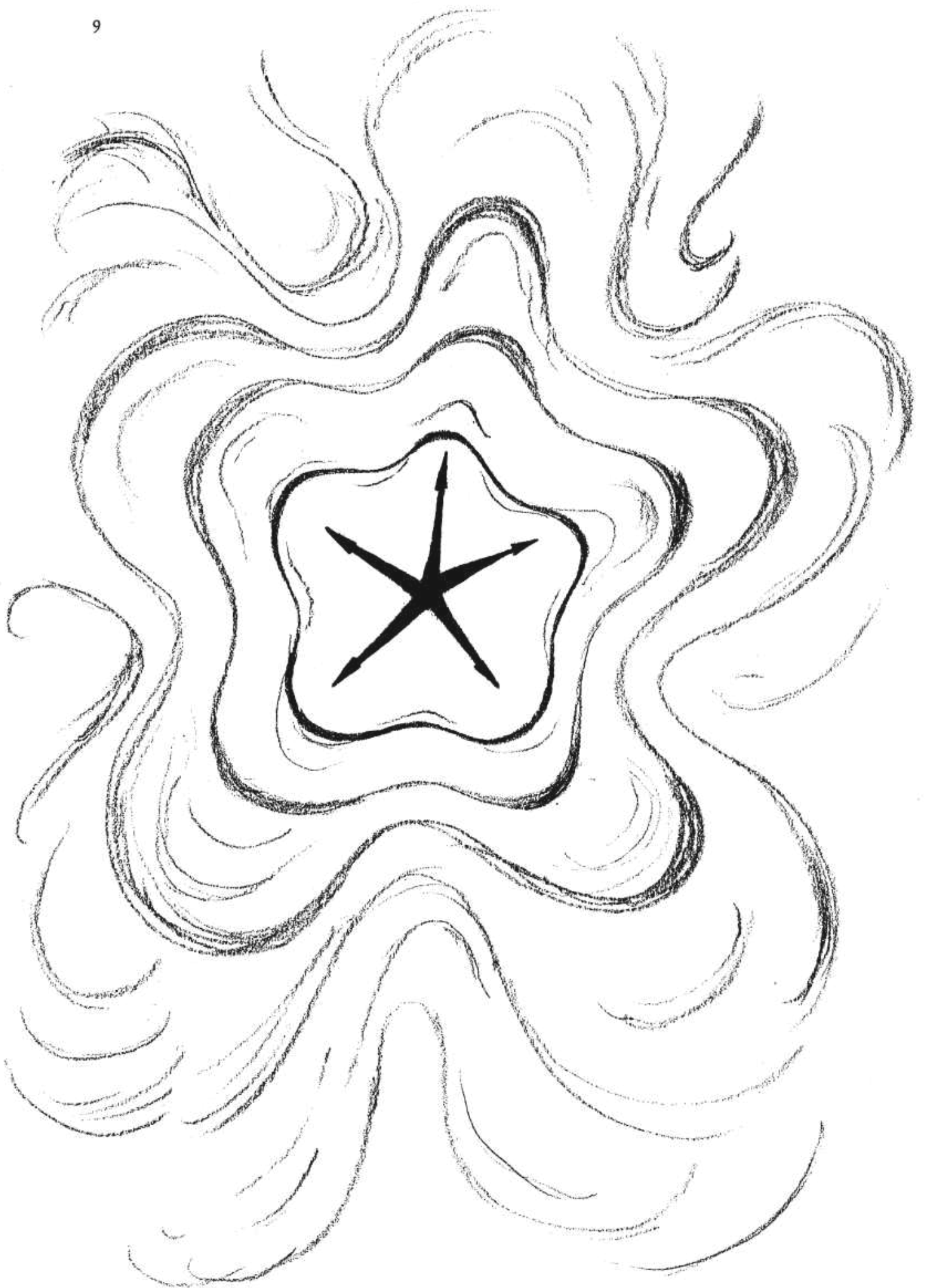


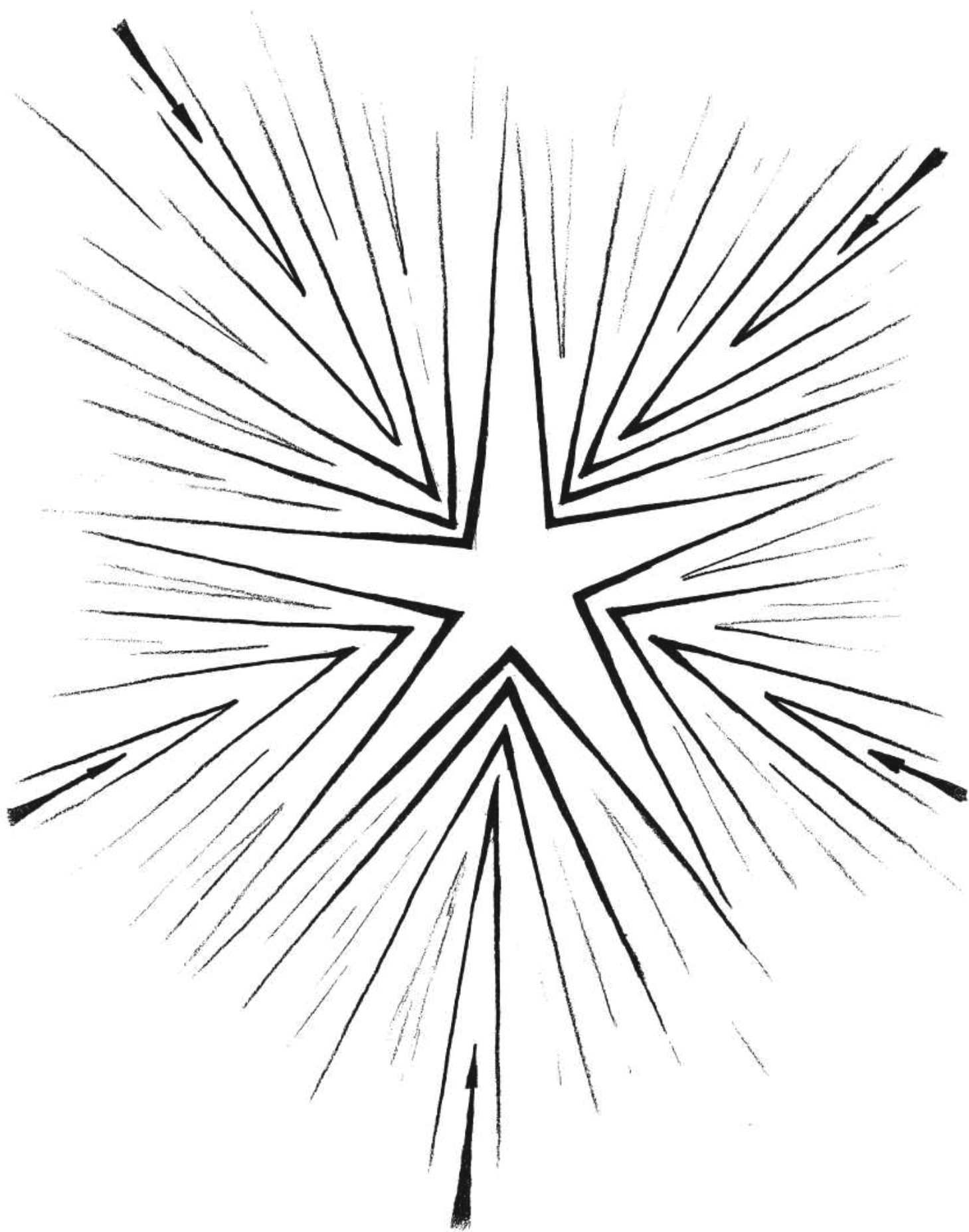
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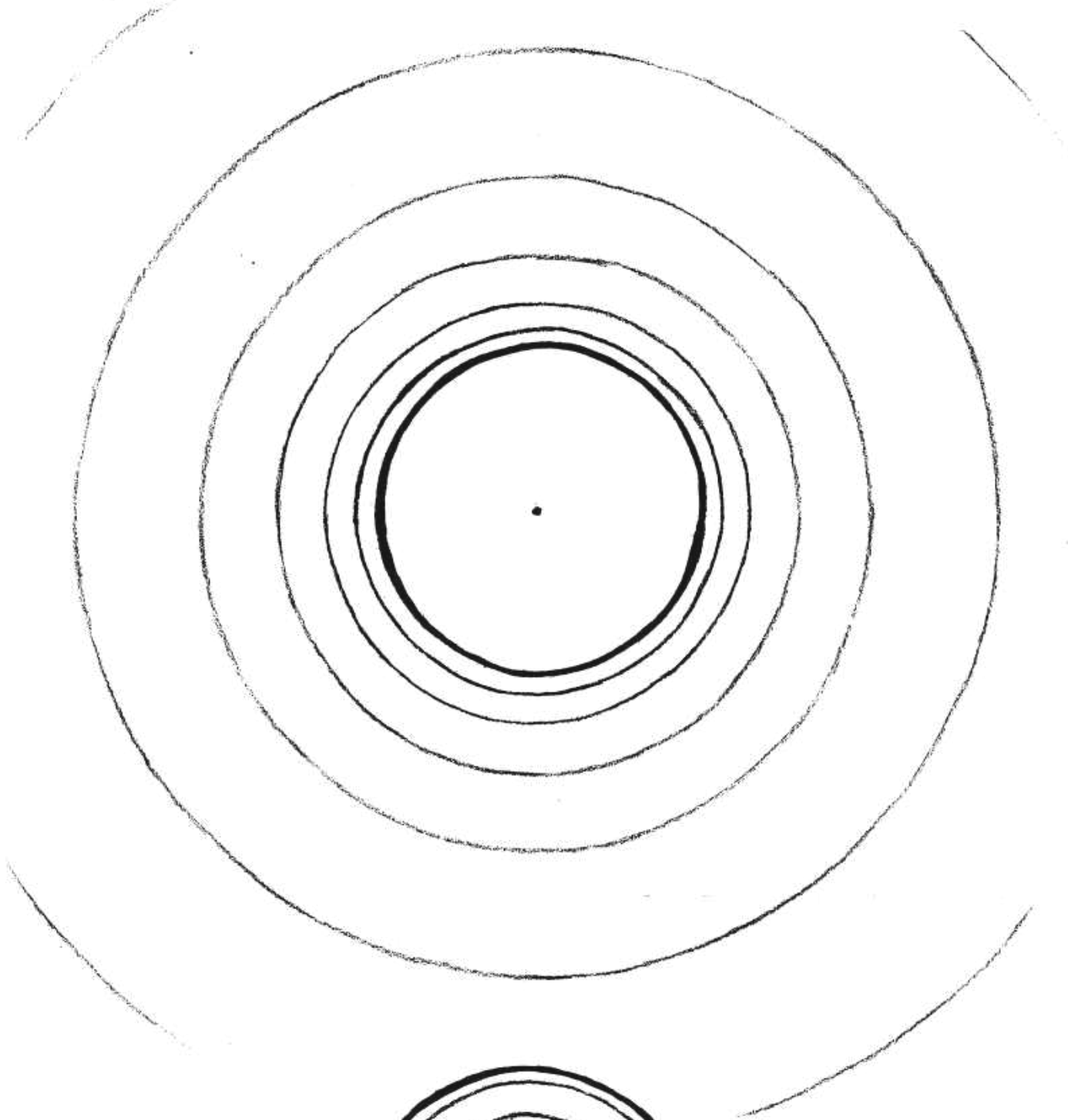
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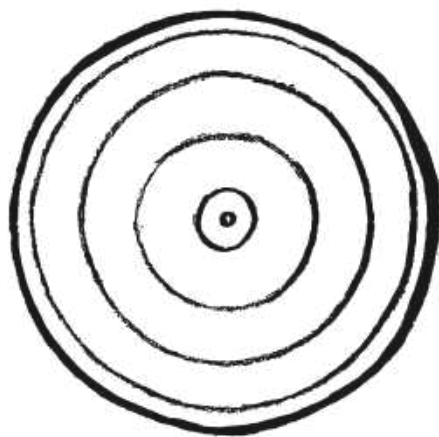




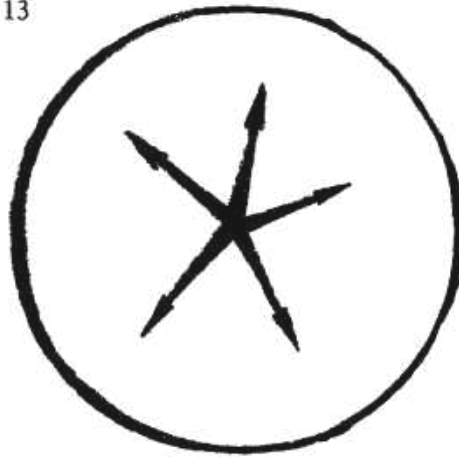
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12



13



14

