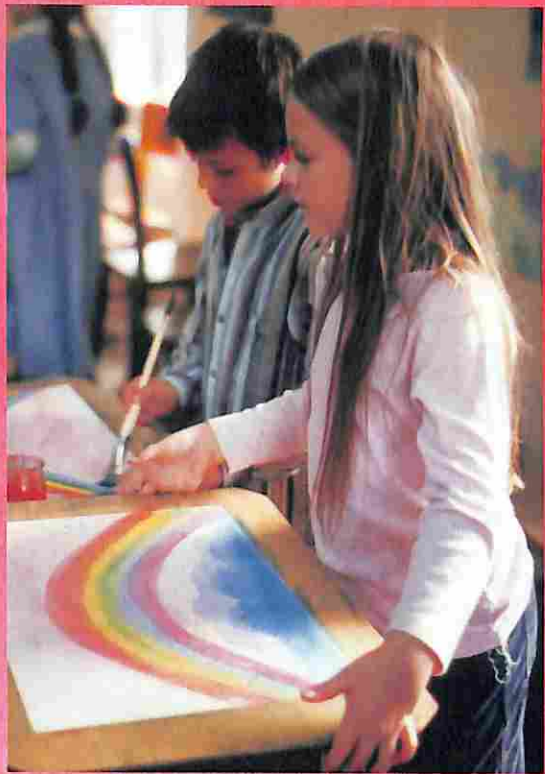




Steiner Education

Colour Stories
Vol 33 No 2



Steiner Education

ISSUE THEME:
Colour Stories

"In this impossibility of expressing colour in words with the consequent need for some other mode of expression lies the opportunity of the art of the future."

"Shades of colour, like those of sound, are of a much finer texture and awake in the soul emotions too fine to be expressed in words."

Wassily Kandinsky, *Concerning the Spiritual in Art*

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Front Cover: *Crimson and Prussian Blue*

(A Colour Story—see article on pp.7ff)

Blue is lying in the bottom corner of the page—she is feeling cold—some parts are sheltered but some parts are freezing. A cold wind sweeps around.

A lovely warm red shines down from above. She sees how cold blue is.

Blue stretches out towards red. "Please help me," she calls. "Here," says red, "you can have some of my warmth." And so saying, red wraps herself around blue to warm her up.

Inset: Towards the end of a painting lesson with 10 year-olds. photo: Alik Sapountzi

Inside Front Cover: Twelve storey mural in Grand Regency Hotel, Nairobi, by Nani Croze (see article on page 17). photo: Dan Eldon

Journal for Rudolf Steiner Waldorf Education (formerly 1930–1995 Child and Man)

July 1999 Vol. 33 No. 2

Steiner Education is a focus for ideas, insights and achievements in Waldorf, Steiner and all truly human education throughout the world.

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Opinions expressed in this journal attach to the respective authors and are not necessarily those of the Editor.

In our last issue (January 1999 vol. 33 no.1) we announced that, to celebrate the course of Waldorf education over the century, we had chosen as a theme one of the features for which Waldorf is renowned: colour; and that we would continue the theme for the second issue of the year. Carrying out this plan, we have selected *colour stories* as our present point of departure.

The thinking behind the colour story in Steiner's educational philosophy and its praxis within Waldorf schools is described in the article by Veronica Rees (see page 7). Here we wish to introduce the reader to how we use examples in the present issue. Except for the front cover—where the example chosen forms a colourful backdrop to the inset photograph—a Class One or Two child's painting is reproduced together with a later piece of artwork, the colour mood of which has some inner affinity with the colour story (see pages 12, 13 etc.). In the overlapping/juxtaposition of the two pieces of work, the intention is to demonstrate the effectiveness of this distinctive genre of Waldorf education: that is, how a rich vocabulary of colour through artistic experience is built up for the child, without reference to 'realism'. We are particularly grateful for the agreement of Mrs. Rees to use her children's beautiful water colours in this context. We have even taken the principle a step further by juxtaposing professional pieces from the studios of former pupils and pieces from present pupils' portfolios, both of which explore similar colour moods. Education as the foundation of a life-long process only seems justified and, indeed, fulfilled, if the 'subject matter' has been taught in such a way that all individuals if they so wish can work with it throughout life, thereby making it completely their own in whatever way their path of development may go.

At a cursory glance, individuation, however, is not always evident. Several years ago Marjorie Stewart reported on a visit she had paid to Michael Hall "Rudolf Steiner School" (*Times Educational Supplement* 1.6.84). Her speciality was in art and craft education. "Where post-Plowden State education differs from Steiner," she observed, "is in the degree of uniformity

displayed by the younger children's work. Although art is supposed to be 'guided' [in Steiner schools] the result is 25 more or less carbon copies." Coming from a mainstream background, as she did, understandably she found this "disconcerting". Yet later in the visit she was "impressed" that the "older students . . . seemed to emerge as positive young artists . . . able to use a wide number of skills and to apply them in an original manner." She found that "their work was strong, mature and highly individual"; and she leaves us in no doubt as to her favourable conclusions.

Thus, the newspaper reporter in perceiving the "uniformity" of the paintings of the younger children—for she is surely using the term "carbon copies" merely journalistically—seems at first to have overlooked the pedagogical virtue of *giving* each of the children in the class colour language skills appropriate to their stage of development, starting off immediately at that stage when they could be described, perhaps, as 'toddler-artists'. Thereafter, when the metamorphic leap from childhood to youth has taken place, the budding, 'positive young artist' in each one possessed a colour language in which they could express themselves, without hindrance or hesitation. In the same way the 20th century research into language acquisition has revealed that thinking develops with the child's use of language, so there is much to suggest that the development of individuality and the child's whole character is greatly assisted by the use of colour—as articles in both the 1999 numbers of *Steiner Education* attest.

Not that colour language cannot be developed further: viz. the former pupils' work shown in both volumes—in the realms of costume, glass and weaving. But there is no gainsaying that the early years are principally a time of *receiving*—be it physically (nutrition etc.), psychologically (parental love etc.) or spiritually (role models for values etc.)—so that when the individual comes into her or his own (the ego incarnating into the 'sheaths' which form the other members of the child's constitution, as Steiner would have put it)

continued opposite below

Colour Perception and Evolving Consciousness

by WILLIAM BISHOP

In surveying the artist's perception of colour over the last two millennia two main trends appear. One concerns colour as a form of light and the other reveals a transition from perception of the outer world to that of an inner world.

Evidence points to the fact that the human eye with its associated nerve system has evolved from the basic ability to distinguish light and dark towards an increasing sensitivity to the spectrum of colour bounded by the dark and light. Light has traditionally been associated with the divine, and stained glass has been developed as a way of transforming transmitted light into colour. This has been particularly powerfully employed in Byzantine churches as well as in later medieval

it finds embedded there—entwined, encapsulated, enfolded, encompassed, embodied—a rich store of knowledge, skills, developing attitudes . . . with which it can work, can develop itself and which it can put to good use in order to make its contribution to life and society. These, and associated considerations, are what are elaborated and demonstrated in the articles contained in this issue of *Steiner Education*—the last issue of the century in which, in 1930, the magazine saw its inception.

The century has been a notoriously difficult climb. Even as humanity is now arriving at the peak, the prospect is frequently obscured by ominous clouds of aggression at all levels. In view of this, Waldorf's possibly most potent signal—a signal which may well outlast the centuries for which an anthroposophical approach to education will still be valid—is that the most powerful weapon against aggression at all levels needs to be developed already *in education*. The professional's task is to discern what is weapon and what is fuel in the combat.

This is not to belittle or detract from the worthy efforts of international diplomacy and national/international organisations whose aims

Europe. Also fully saturated-colour mosaics with their glistening ceramic surfaces was another way of harnessing the shining or light-quality of colour for the Byzantine culture which had the sense of being within a world ordered by the divine.

A turning point came with a change in consciousness for which the term Renaissance has been applied. This began with a revival of Greek ideas and ideals, and developed into Humanism with an associated emphasis on the intellect and reason. In simple terms this led to the undermining of the notion of colour as having a divine source, and colour became bound within form and used primarily for its descriptive value and the harmony of the overall composition.

are to alleviate disaster and suffering etc. But if the opportunity of education has been missed, and stable doors (to change metaphor) have been allowed to idle on their hinges, we cannot be surprised to find stall-less herds of deranged creatures bolting amok in all directions.

"It *had* to be me," exclaimed Nani Croze, during the interview in which she explained why it was that she rebelled at a certain point against what she saw as a teenager as Waldorf (see page 17). Is this not precisely what Waldorf is aiming for?—perhaps not *always* in the rebellious form in which it can sometimes legitimately express itself! Moreover, it is the *quality* of that 'me' that counts—the idealism burning within it, the ability to anchor the idealism 'onto the ground', the capacity thence to summon or develop the skills needed in life, so that each individual's colours can be nailed clearly to the mast they have chosen or created for themselves. —All of which can only be achieved by a clear, credible, practical, consistent, consequential, creative, fully accountable *and effective* philosophy of education.

B.M.

build up the whole structure of the picture by applying colour alone without any preliminary drawing. For him, therefore, the world was sensed or perceived through colour.

By the late 19th century there was a growing awareness of an 'unconscious' world breaking through into the everyday conscious world of the human being. The Expressionists in Germany particularly responded to the release of subconscious and elemental urges while the so-called wild beasts of colour, the Fauves, centred in France, tended to use colour which was felt from inside rather than recorded from the outer visual world. Of course they were preceded in this by the dream-colours applied in the symbolist manner by the painter, Gauguin. Colour therefore came to be used to express psychological states.

In the early twentieth century the splitting of the atom had a resonance in consciousness, and this breaking up of the solid form of tradition had its parallel in the complete break with figuration in Western art and the move into abstraction. A key figure here was the painter Wassily Kandinsky who is attributed with painting the first abstract work within the European tradition. Incidentally Cubism can also be seen as relating to this change in the world picture which atomic theory ushered in, but Cubism concentrated on form and subdued colour to this purpose. Also at this time colour began to be seen as allied to music with its relation to feeling and development in time as opposed to space. This new colourful abstract painting allowed colour to come into its own as expressive of the soul and the spiritual.

Kandinsky was influenced by Rudolf Steiner for a while, and in 1912 published a book called *Concerning the Spiritual in Art* which drew on the insights of Goethe and Theosophy. Kandinsky had painted in the manner of the Fauves and so his change into non-figurative painting brought colour with it as the foremost expressive element. In fact the relationship of colour to form was considered very carefully since colour and form are equally expressive and colours also relate to particular forms.

The Bauhaus was an important venture which went through different phases, one in which Kandinsky was involved as a teacher. Here colour theory and practice were emphasised, and this form of European influence emerged later in the United States where a new school of abstract painting came into being which finally became

colour-field painting. Here colour came into its own as colour and enveloped the gaze of the spectator like a colour environment.

Another wave of revolutionary will arose with student revolts in 1968, echoing the demands for liberty, equality and fraternity though, like the French Revolution, the purity of this movement was soon contaminated and stemmed. It was the time when the so-called post-war baby boom population reached college age and reacted against the materialism of contemporary life. This was reflected in art by a complete break with tradition. Almost anything soon became encompassed within the term 'art' as long as it was called sculpture. Painting was less valued as a medium although optical and psychedelic art still employed the flat painting surface. Acrylic paints came into common use also at this time with their shiny plastic-like surfaces. Colour as light was also employed within environments and in the open air, coloured laser beams and holograms bringing a scientific cutting-edge to the art scene and to some extent unifying science with art.

There is some evidence that colour vision, while well established in the lower frequencies of red is still extending into the higher ranges through blue and into violet, the colour violet being a more recent perception. Also within the last century the more general acknowledgement of the association of colour with the spiritual has led to practical applications in colour therapy and treatments, and the use of colour in environments for the purposes of moral and spiritual well-being, so renewing the sense of the original divine origin of colour but at another level appropriate to a new stage of consciousness, that of the developing spiritual-soul. Needless to say, the new physics which replaces the machine model of the world with that of an interactive system, parallels this relatively new modern awareness of the relationship of colour to the soul. Within this consciousness colour is an integral part of the whole, where interrelationships have vital significance.

William Bishop has an MA in the history and theory of art. He has a particular interest in photography as a medium of art and communication and has a connection with the St. Paul's Steiner Educational Project in North London. He is editor of Inscape, a magazine which is concerned with individual perceptions in photography, which appears five times a year.

A Lovely Green Giggle

Colour Stories in Classes One and Two

by VERONICA REES

In the education course which Steiner gave to the original group of Waldorf teachers he speaks of the importance of introducing children to colour through painting *colour stories*. People often ask what this *genre* is. A brief description follows, which will be accompanied by several examples which, since there is the possibility of illustrating the theme with colour, will enable the reader to arrive at the theory behind the colour story more through the praxis than would otherwise be possible.

Every week in Class One and Two, a new colour story is brought to the children, a story in which the colours that the children are going to use are introduced as if they were characters in an ordinary story. Sometimes these stories follow the moods of a festival, sometimes they pick out a point in some narrative that the children may have heard in main-lesson or elsewhere; often they are just colour stories designed to enable the children to paint and simultaneously experience first the individual colours and then the colour harmony that results.

Colour harmony may arise with as few as two colours. Any two colours placed side by side give rise to a harmony of some kind. It would take us too far to go into the degree to which such harmonies are subjective or objective. In any case, both aspects have their place. The educationally important thing is that each child in his or her own way shall experience—and from the experience, explore—each colour and any resultant colour harmony that is introduced in this way. Such experiences in pure colour (that is, colour attached to feelings rather than 'realistically' to objects) can then, in later years, empower the children with a colour language that will enable them to express what they feel personally in any given situation, particularly, of

course, if the situation lends itself to artistic expression. In the realm of colour, this is akin to empowering the child in language so that, as adult, he or she may become as articulate as possible.

As the stories are told, the teacher leaves many gaps so that the children are able to paint whatever has arisen in their souls as they listened to the colour story. These 'intervals' in the telling of the story are not indicated in the accounts that follow. They will have to be imagined.

Part of the art of making up colour stories is not to be too suggestive as to the mood the colour takes on. For the most part, one word will suffice: cheerful yellow, proud red ... The story is essentially to help the child savour each colour in turn as well as bring about the harmonious interchange of the colours. Having reached that point, often nothing further by way of description is necessary, for as 'yellow watches blue' or as 'red plays with yellow' ... that is where the child's creative participation begins to really take wing—this being especially the point at which each individual child in the class makes the colour story their own.

[Seventeen examples of *Colour Stories* now follow, ten of which are illustrated—plus an eleventh illustration with no story. The order in which the stories appeared at various intervals through Classes One and Two is as in the text, a sequence which is of pedagogical interest. Which of the stories to illustrate, and where and how each illustration should appear in the journal has been decided upon principally for aesthetic reasons. See *Editorial*, page 2, second paragraph. *Ed.*]

Yellow and Blue

[For illustration, see page 18]

Once upon a time, blue went out to play—he

came out of his house and as he went he sang gently to himself.

He noticed that the other colours were still indoors and that the rest of the play-space was empty. He felt a little shy and sad about that and his song became quieter and quieter. He moved more and more slowly until he stopped—by a little stream of clear water that ran in front of him. “I shan’t cross the stream,” he thought, “I’ll just sit here and wait.” So he did.

Well, a little bit later, who should come along but yellow! “Hello blue;” called yellow, “are you coming to play?”

“No,” said blue, “I’m just sitting here.” (He was a little bit shy, you see.)

“I’ll come and see you then,” said yellow, who was a friendly fellow; and he ran over the empty space—shining here and shining there until he too came to the little stream. Neither blue nor yellow wanted to cross the stream so they both sat down, one on each side and looked at each other.

Yellow and Green (a pre-mixed green)

[This colour story is not illustrated; but it is included here in brief because of Steiner’s recommendation to follow the blue-yellow harmony described above with green-yellow.] This time yellow comes out to play first—spreads out towards the stream, waiting for blue to come—but goodness me: who is this coming? It’s not blue at all! It is green coming to see who it is that is shining so brightly. (They also sit down and watch each other.)

Yellow and Prussian Blue ... and ... Green

[See page 37]

Yellow and Crimson

[Not illustrated]

It was rather a cold day and red decided that she would keep nice and warm in the middle of the page and that she would not go far today.

It wasn’t long before yellow came dancing along, peeping here and peeping there and slipping all round red to see if she would come and play.

But red just would not move—she just watched yellow dancing round her. [The

following week, red relented and let yellow in to play and they had a lovely game of oranges and lemons.]

Vermilion and Ultramarine

[Not illustrated]

Cheeky red is playing the last game of the day before bed. “Come along now:” says blue, “it’s time to settle down for a rest.”

“Oh no;” says cheeky red, “I want to play for ever.”

But gradually blue comes right round the red, so that red feels very calm and cosy; and she snuggles down for a little cuddle with blue till they sing a lilac lullaby.

Yellow and Prussian Blue

[Not illustrated] Here I can only indicate the story. It was a Martinmas story, connected to ‘inner light’ and involved ‘hidden sunshine’ inside seeds, trees, the earth and people etc. Hence the yellow shining away inside the darkness.

Purple and Yellow

[For illustration see page 23 below]

Yellow is gently glowing in the centre of the page, like a star during the daytime. Blue quietly moves across the page as evening comes.

“Please come round me blue,” asks yellow, so that the kings will see me shining tonight.” [This is risking including too many concrete images in the story; but I needed to connect with the story of the Epiphany season.]

Then red, who was watching, joined the blue to make a beautiful purple cloak for the king to wear.

Green and Crimson

[Not illustrated]

Red was feeling rather proud and important and decided to sit right in the middle of the page. Red looks at him-/herself and at this and that: “Yes, I am rather beautiful . . .”

Blue was watching and was very impressed with red and comes round to get a good close look. “Don’t come too close;” said red, “I am rather special.”

Now yellow would like to join in, but there is



*There is no Colour Story available for this painting.
Inset: Moscow rooftops at sunset—main-lesson book drawing by a 12 year-old.*

no space. Red will not let yellow touch—but blue feels sorry for yellow. “You can join me,” he said.

So yellow and blue play together and red is left all alone.

Pale Crimson, Pale Blue, Yellow

[See page 27]

Lemon Yellow, Golden Yellow and Pale Prussian Blue

[See page 40]

Vermillion and Crimson

[See page 36]

Yellow, Warm Orange and Proud Red

[Not illustrated]

Once upon a time there were three colours: yellow, orange and red. One day they all came to the same place to have a game—but not all at the same time.

Yellow was first—a happy, cheerful fellow and he was pleased to see the others coming and he wanted to play straight away.

Red wasn’t quite so sure—he didn’t want to move about much, but he spoke to yellow a little bit.

Warm orange wanted red to become much more friendly and he came very close indeed.

Golden Yellow, Red and Blue

[Following Michaelmas—not illustrated]

Golden yellow was shining down from the top of the page—such a beautiful golden colour that some parts became rather proud and invited proud red to join them.

Oh dear, when the red joined the golden yellow they became so heavy that they fell down into the deep blue that was waiting at the bottom of the page.

Purple and Orange

[For illustration, see page 13]

Red is looking for the other colours—very busy and very active shouting for the others to come. No-one does.

“Maybe I am too loud,” he ponders. He becomes quieter and quieter. [Variations in depth of colour.] In some places he is noisy; in some places he is loud.

Meanwhile yellow has been waiting round the corner. She was a bit nervous when red was so loud, but as things quietened down she went to where red was quietest. Everything is fine and yellow becomes braver and braver—and even

becomes quite loud when red is loud.

“Leave some space for me, please,” says blue, who has been patiently waiting. He, too, joins the fun—quietly where red is loud, and more noisily where red is noisy.

But yellow and blue do not play together today.

Crimson and Prussian Blue

[See front cover]

Two Blues, Crimson and Yellow

[For illustration, see page 23 above] This colour story followed a narrative in a ‘saints’ main-lesson about Christopherous:-

The two blues are flowing across the page—in some places they are quite deep; in some places rather shallow.

They become rather excited and toss and turn. “Leave a space for us,” call red and yellow who are waiting for their turn.

So the blues leave a space for red and yellow.

But when yellow wants to join in, he feels that the blues are much too rough and he holds back.

“Don’t worry,” says red, “I will help you. My strength will hold the blues apart and you can sit on my shoulder.”

So red stands as firmly as he can in the middle of the blues and leaves a space for yellow.

And when yellow and red have a conversation together a beautiful golden glow appears.

Ultramarine, Prussian Blue and Lemon Yellow

[For illustration, see page 12]

Ultramarine blue is looking for the centre of the page. When at length he finds it, he spreads himself a little and then curls up. “I am going no further,” he thinks. And there he stays, calm and quiet until he falls asleep.

Prussian blue calls out to ultramarine: “You look lonely; shall I come and play?” There is no reply. So Prussian blue creeps nearer and nearer—very quietly so as not to disturb the sleeping blue. He surrounds the blue and sits very quietly until he too goes to sleep.

Now yellow is feeling rather mischievous. She sees them both asleep and decides to wake up the Prussian blue. She tickles him here and she tickles him there, until he can’t help giggling—and they have a lovely green giggle together.

Veronica Rees is the Class Two teacher at the Rudolf Steiner School of Kings Langley. Her family of four children all attended the school and are now ‘out in the world’.

Brushing Hindrances Aside

Colour in education from the school doctor’s perspective

by JENNY JOSEPHSON and JILL AKAYZEAM

Rudolf Steiner’s conception of the fourfold nature of the human being is fairly common knowledge to many who have some acquaintance with Waldorf education. There is the child’s body itself, that is perceived even with the most cursory of glances as soon as one enters the classroom. This, however, is not the same impression of the body as one has when one entering a morgue: normally we associate the body as being permeated with life. Steiner regarded the various systems in the body that support life as a distinct entity, referring to them collectively and most commonly as the *etheric organisation*. The other two members—the soul and the individuality—are only ‘visible’ when the child is awake; for in sleep, essentially they depart, or, under anaesthetic, are driven out. Steiner termed these members *the astral and ego organisations*. All four members, of course, interpenetrate one another. Yet, despite idiosyncrasies found in each body—by which we recognise one another—as well as in each etheric and astral organisation, it is the ego that makes each human being unique. It has to permeate the other three members in such a way that it takes the initiative, so to speak, in overcoming certain qualities so that the ‘lower’ members can be of service in the first place to the child and in the second place, indirectly, to the emerging adult.

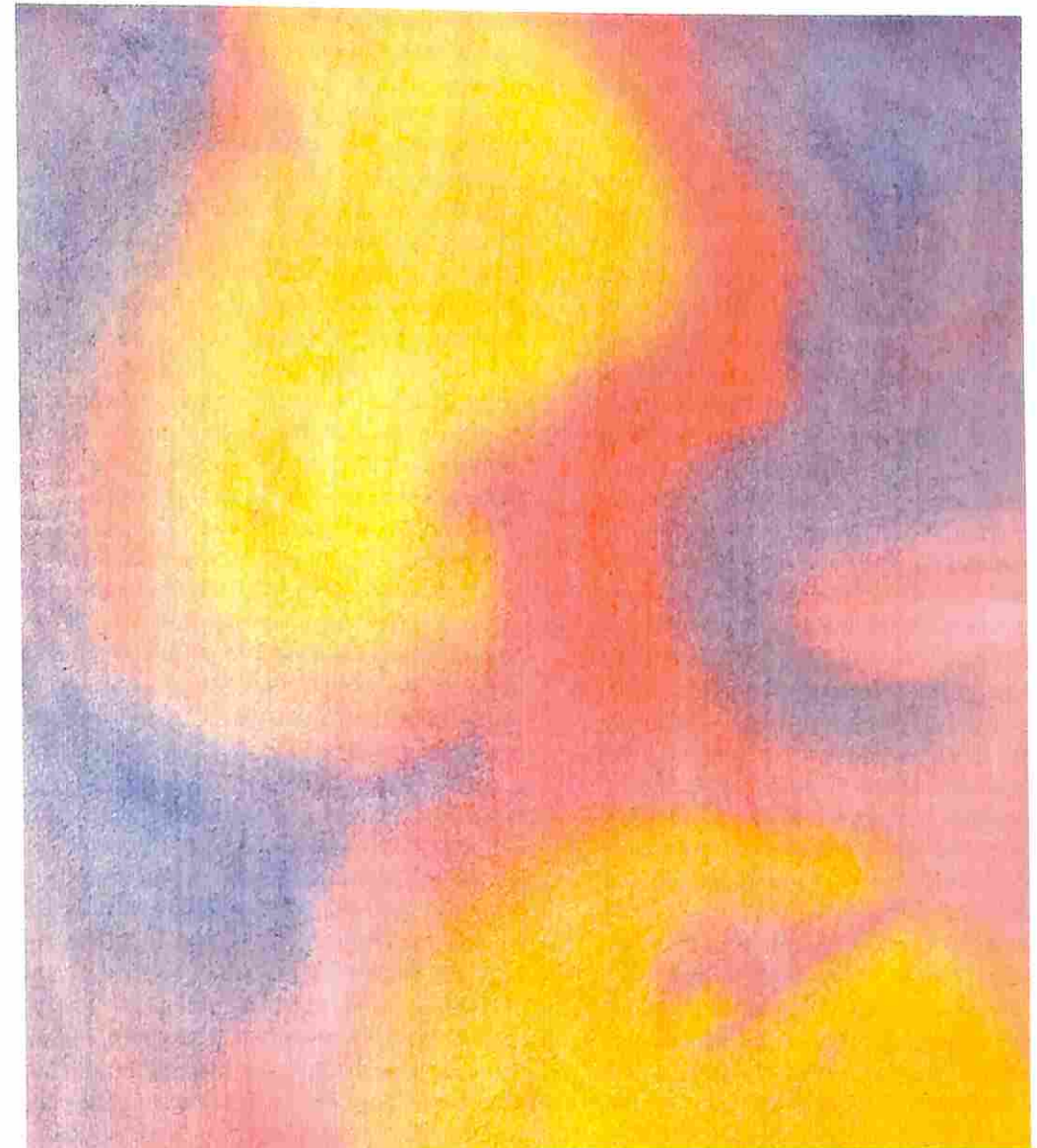
From this point of view, the body is most akin to the *mineral* realm through which heredity comes to expression. In the replacement of the mineral body, the ego has the opportunity to overcome some residual heredity. The etheric nature is akin to the *plant*. It has to be imbued by the ego with heightened awareness. The astral is akin to the *animal-soul* realm (minerals and plants not having souls in the same way) and has to be humanised.

In principle, but nevertheless generalising, the ego undertakes these three tasks during the three broad periods of childhood: ages 0–7, 7–14, 14–21. Not that the ego is incarnated as in the adult while this process is taking place. In fact, it is part of the incarnating process itself. One might imagine it as the bodily, etheric and astral organisations being worked upon by the ego from without, a relationship not unlike that between the puppeteer and his marionettes with the strings starting extremely long but getting shorter as childhood proceeds, until marionette becomes glove puppet. It is in the middle of these, the so-called class teacher period in the Waldorf system, that we wish to make a starting point in addressing the theme of colour from the school doctor’s point of view.

In this class teacher period, when the etheric nature of the child is particularly predominant, it is a widely accepted fact that the child is at its most healthy. This is usually evident as soon as the child enters the doctor’s consulting room for a routine check-up. The colour of the child’s cheeks reveals whether or not the child is blooming. The Scots have a particularly apt expression for this: ‘bonny’. The plant world offers us a parallel. At a certain stage of growth, plants stop producing leaves on their stems and they flower. Quite often, when a child at school is being seen by the doctor, the parent accompanying the child will say something like: since my child started attending the Waldorf school he or she has blossomed. In this context, the parent is usually signalling that the child is happy at school—likes the work, the teacher, the other children and enjoys going to school. For the doctor, the blossoming is visible in the child’s complexion and sense of well-being. The child gives the impression of being at ease in itself.

*Ultramarine, Prussian Blue and Lemon Yellow (below) — for colour story see p. 10.
Inset: Aquatic plants—painting by a 16 year-old.*

*Purple and Orange (opposite) —
for colour story see p. 10.
Inset: Cockerel at dawn—painting by a 9 year-old.*



But to stay with the plant: the blossom may be likened to the astral realm *touching* the etheric. For the most part, the plant is green. Its essential nature is that of leaf. Even though most of us associate springtime and the beginning of summer with clumps or carpets of flowering bulbs and with trees in blossom, for William Blake it was the *green* woods that epitomised for him the spring when nature laughed “with the voice of joy”. The greenness of the leaf is that which adds calm to the shade of trees in a city park, is that which gives the smooth-lawn appearance of, say, a Wimbledon tennis court, or that which makes visible the sun-filled sheen of an olive grove. Notwithstanding, we derive heightened pleasure when, for those few days in the year, each plant gets its coat of coloured blossom. But it is a *coat*, just touching, as it were, the green ‘body’ of the plant. Sometimes, however, the astral realm does more than just touch the etheric, and is drawn in too deeply by the plant. Steiner drew attention to this phenomenon, citing those plants which are poisonous as the ones in which this takes place. Two of the most common examples are deadly nightshade and bittersweet. Shakespeare knew that the expert in this matter was the apothecary, who appears in several plays as the provider of poison and other potions.

Children, of course, are surrounded by adults who play important roles in their lives. The former have a larger proportion of the etheric in their nature than the latter whose natures proportionately have more astrality. If the adults are in command of the astral in their nature, it will have a beneficial effect on the child’s blossoming powers. If not, if there is something markedly awry in the adult, some distinct one-sidedness, if the adult, for example, is too often ‘red’ with anger, ‘green’ with envy, subject to the ‘blues’ (depression) and so on, it can happen—and frequently does—that the child soaks this imbalance into his or her nature, resulting in the blossoming process, which represents the essence of childhood, becoming disturbed. We are referring, of course, to those much more astral-out-of-hand, common occurrences that can take any family unawares on any day of the week—in the first instance, at least, minor incidents. However, more than minor incidents

are by no means rare occurrences. Here, the vulnerability of childhood is illustrated by the fact that when there is a major crisis in the home, the parents often get given counselling, while the children may be left to cope on their own with the emotions that well up, something that one can well expect will wash onto the shores of the classroom where their ability to learn is adversely affected. Unexpected behaviour disorders may also appear—all of which are telling the teacher that the child is ‘screaming’: I can’t cope. Painting, of course, cannot negate the various degrees of suffering or trauma occasioned by such situations, but it is our contention that it can provide the child with an appropriate way of not being overwhelmed by what is happening.

In painting, irrespective of the subject matter, the flowing colour enables the soul not to be dragged in too deeply. The sorrows and joys of life, while still deeply relevant, are less likely to have a lasting, adverse effect on the (etheric) health of the child. If the etheric nature of the child is ‘poisoned’ in the above sense—the term, of course, sounds exaggerated, but in the present context we hope it will not be misunderstood—the child should paint. Thus one of the properties of colour is to help restore health in the etheric nature. It helps the soul experiences of the child of the age we are considering (7–14 years)—which are potentially just as rich and varied as at any other age—only to touch the child’s nature and not enter so deeply that they become a disturbing element in the child’s life. Dreams spilling over into nightmares might be one indication that disturbance has crept in; another might be the occurrence of irregular sleeping patterns (such as not being able to get to sleep once in bed, or wake up in the morning); or the re-appearance of bed-wetting; pre-adolescent eating disorders; or even night terrors. One could describe any of these conditions as irregular ‘soul-breathing’.

Should there be more drastically upsetting experiences in the child’s day-to-day life, of course, painting alone will not provide the necessary adjustment. Indications for the doctor that the classroom needs further backup may be if the child has a recurrent illness or a constant tendency to catch every common ailment going. This occurs when the child’s resistance has been worn down by the pressure of life. Other therapies

that might also be considered, depending on circumstances, naturally include anthroposophical medicines.

Normally, the child is like an indigenous plant in which, though there be vagaries in the weather, the plant re-establishes itself. Plants introduced from other climates, however, or plants that have suffered, say, through pollution, need protection, extra nourishment, staking, specially fertilised soil conditions and so on. Often such plants do not have the capacity to reproduce themselves and are prone to disease—again we see a similarity.

Painting would not be the only application of colour in the form of therapy. Recent research—though this is still in its early stages—has discovered that coloured light therapy can be of assistance in the case of some children’s illnesses.

But to return to painting, to apply colour with a brush to a piece of paper, necessitates movement and an awareness of the light. Most children do not need to be told to stand as they paint: by standing, they feel their whole sense of movement activated by the painting, albeit in a subtle way.

Seen medically, art restores. That which is lacking it encourages, while it enables that which is in excess to be tamed or channelled. In the period with which we have so far been most concerned, this restoration takes place in the etheric nature of the child. For the adolescent, the restoration needs to take place in the astral nature, that is, in a more conscious way. Here painting, and the colour experience it evokes, wakens in the growing human being the impulse to undertake or at least embark on that self-determined path of self-conduct which is one of the principle tasks of the adolescent. Complementary colours are particularly important in this respect, blue being complemented by orange, red by green and so on.

Complementary colours are images of the strong pendulum swings to which the soul is subject. Adolescence is the very age when one expects to go through excesses of all kinds in the soul from one extreme to its opposite: and it can be good to paint these extremes, concluding with the quality to be found in between the two. If the ego can ‘tame’ these excesses within the soul through painting, there is a better chance that the adolescent will win through to adulthood without being swung too much off course. This, too, might well enable the adolescent to withstand the more negative aspects of peer pressure that assail at this age, and make a more creative contribution in their social life.

Thus, education as healer assists the developing ego in becoming a major participant in creating the human being it needs to be in adult life. As foundation, the body’s inherited model will be taken over, with the minerals in which it resides replaced already during the first seven years. The etheric nature, in which habits and other qualities are seated, will be formed and established in the second seven years. The astral nature will be made the servant of the individuality in the third seven years. Many things contribute to the above transformations, of course, only one of which is colour. But, in our view, colour—and particularly painting—is a powerful factor whose educational and therapeutic benefit cannot be overestimated in modern life.

As well as being school doctor at three Waldorf schools, Dr. Josephson runs an anthroposophical medical practice which includes a number of therapies. She lectures both to teacher trainees and artistic therapy trainees.

Jill Akayzeam, an educationalist, is an ex-Waldorf parent.

Former Pupils *

NANI CROZE

Your recently constructed swimming pool and, I suspect, much else, would not be out of place if one stumbled across it in the middle of Barcelona. For ages I've been a fan of Gaudi. Not just what he did, but what he was: one coat and no belongings—a beautiful person.

And the Waldorf influence if any?

Difficult to say. I became aware of it through a fellow artist—an architect. Strange! We were flying across the Rift Valley at the time. "Something in your sketch reminds me of Waldorf," was how he put it. Yet I'd tried all those years to forget everything (father and all). It had to be *me*—a torch I kept aflame through all my earlier work with ceramics, textiles and much else besides.

Your 'factory' site here for Kitengela Glass couldn't be much further removed from an industrial estate. You're perched on the very ledge of an African gorge. Your buildings are tucked into the savannah—proliferating, it seems, like the nests of weaver birds—yet completely open to the wild.

Not for me urbanity with all its confines. Give me a track that needs a four-wheel drive. I came to Africa with my first husband to study elephants. He was a behaviourist. But, 'once bitten', I had to get back. Dealing with the technical hindrances, like no electricity, gas or water mains, or no ready supply of lead (a vital ingredient), is all part of the job. Challenges must not deter. 'Experienced' people often say: You can't. But it's a matter of thinking it out how you *can*—and then getting down to it.

There are distinctly two sides to your work. The objects that are in your showrooms are mostly

*See also pp.29–34

those which visitors can purchase, though each has a uniqueness of its own because of the hand-made quality of your products. But there are also your larger commissions, which call especially on your designer/artist skills.

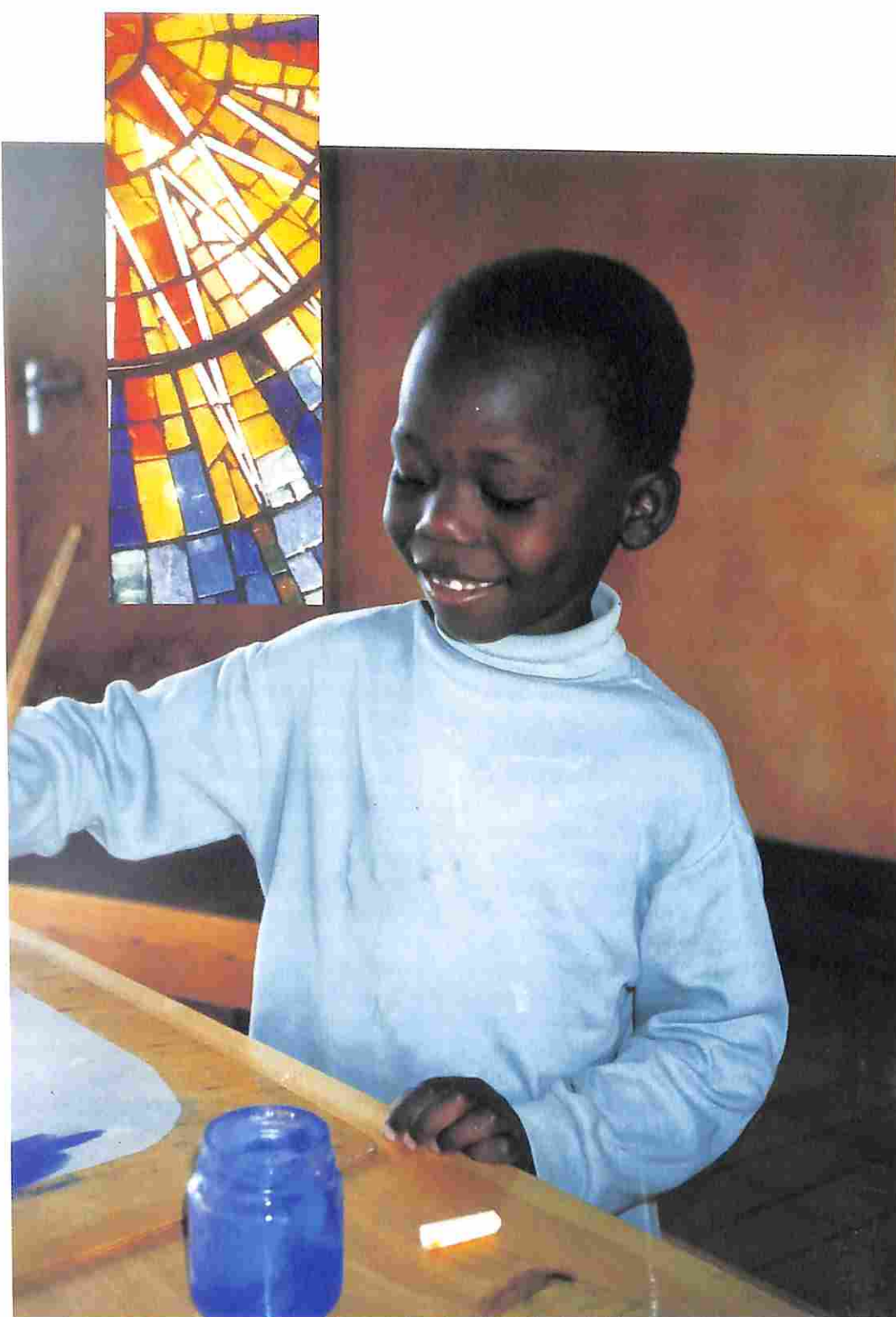
People need colour and light in the home; and the shop window stuff is important in that it keeps the business ticking over. Commissions, on the other hand, though attractive to an artist, are not just a walkover. Not to mention the ethical side of it: despite the need for survival, you have to try not to sell your soul. Understandably, not all clients will give you *carte blanche*. When it comes to the crunch, I won't do anything that goes against the grain. If I can't retain my integrity, I'd rather lose the job—simply walk away from the cheque. At the same time, it's worth trying to convince people by attuning to their psychology and presenting your ideas in a way that is amenable, acceptable. Dialogue counts.

An example?

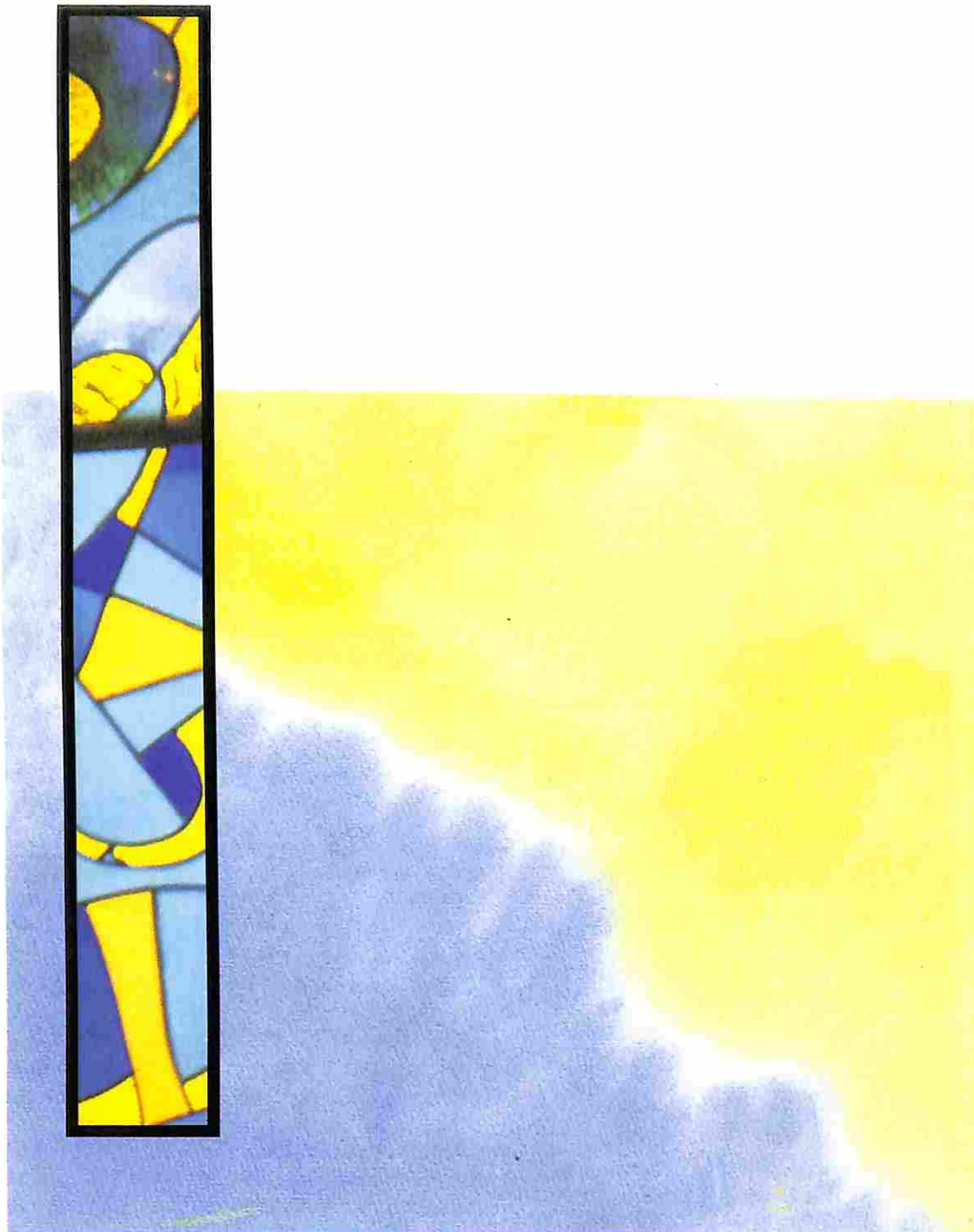
I suppose the greatest acclaim so far came from a piece I did for the twelve storey atrium in the Grand Regency Hotel. But at first, nothing seemed to go down. They went through a pile of material—submitted by several artists—like nine pins. But I didn't give up. One day I returned to the drawing board—actually it was more like the back of an envelope. Added to that, I was not particularly concentrated at the time: little more than doodling it seemed. But something clicked and somehow the sketch pleased—and the contract went through.

What is it that fascinates you about glass?

Intellectually I was attracted by the potential it offers of playing with Goethe's *Theory of Colour*. The colours in stained glass are far beyond anything that you can put on canvas or—where



*Joy in colour—at the Rudolf Steiner School of Nairobi.
Inset: Sun motif from a stained glass window.
photo: Kitengela Glass*



Yellow and Blue

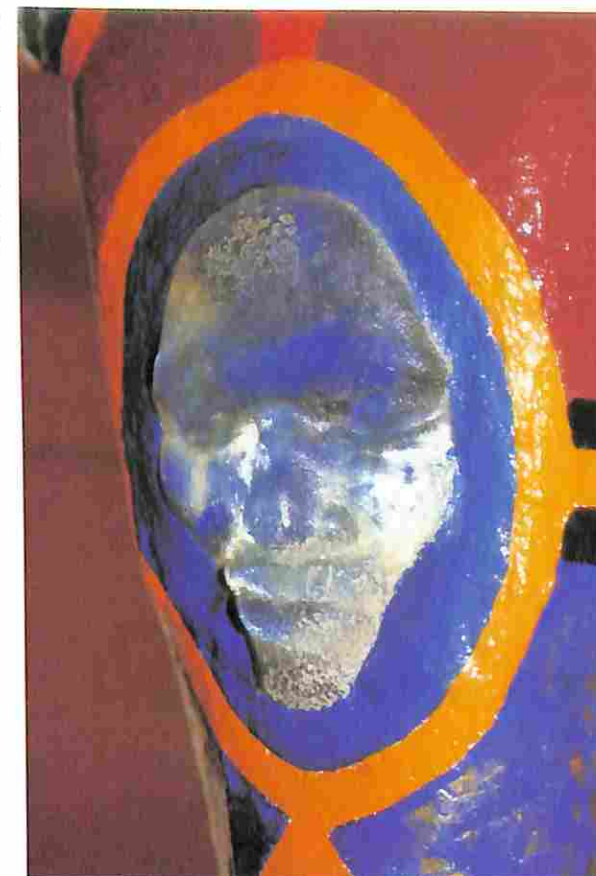
Colour Story—see article on p.7

Inset: Blue and yellow stained glass window.

photo: Kitengela Glass

(right)
A Kitengela Exhibit in Reutlingen,
December 1998.
photo: Kitengela Glass

(below)
“Visage de Verre”, Centre Culturel Français,
Nairobi; stained glass by Nani Croze.
photo: Simon Munyua



my artistic work had led me when the idea first hit me—put into concrete. From the artistic/creative point of view, though the medium doesn't allow the mixing of the colours—you are restricted by the chemical laws involved—you can achieve an endless range of effects through juxtaposing. There's the texture too. An ordinary window is see-through because the glass is smooth. But with stained glass you have a multitude of other possibilities. In a thick block of glass, for instance, you can chip out circular, shell-shaped fragments—which can be used in other contexts—and this gives a sparkling quality through the refraction that occurs as the light passes through. There are also different shades obtained through varying the thicknesses, and special effects through the inclusion of bubbles, lines, striations etc. Glass glitters. It revels in the light, frolicking, reflecting... or the next moment drawing you into its depths. One moment it's brash, another coy, the next almost hallowed. Its unpredictability, too, keeps you on your toes. You constantly have to react—often, instantly.

Once you'd seen the potential of glass in your artistic life, how did you set about acquiring the necessary skills?

A firm in London, Goddard and Gibbs, took me on for a short period, where I gained some basic knowledge; but I've learnt mostly from my mistakes. And of course I'm not at the top of the mountain. The quest for reds and oranges, for instance, dragged on interminably—overcoming opaqueness. Then one day it was okay; and has been ever since. Yes, I've learnt mostly from overcoming mistakes.

And quickly enough, judging by the look of things. But there are dozens of sides to be learnt: the many practical and technical skills, co-ordinating a formidable workforce (your visitors remark on their contentedness), the languages you have to speak, the organisation of the business (you market and despatch far afield)—not to mention the special knack you cultivate here of tucking your complex of buildings so ecologically into the landscape, with the nightmare of security that that must entail.

The broad Steiner curriculum is a marvellous preparation for life. But most of all in the way it encourages you to be yourself—stronger: to even move towards achieving self being.

Returning to your school days, you couldn't exactly describe yourself as a Steiner devotee; yet here you are the founder of a Steiner school on the plains of Kenya, with yourself a Trustee and your husband the Chairman of the Trust.

True. How can I explain that one? I recall rebelling frequently at school. For instance, I drew black charcoal stripes over a copy we were supposed to be making of Rembrandt's *Elephant*. Maybe it was a foretaste of the lead that is such a vital element in showing up the colour in stained glass—not merely for the practical role it has of holding the glass together! Copying elephants was obviously not the ideal thing for a headstrong teenager—but don't ask me what would be.

Your rebellion seems to have been remarkably productive in the long-term, if we look at what you are doing now, both professionally and for the school nearby.

Apart from the fact that Kenya desperately needs an alternative, as soon as I began to realise what Steiner had to offer for the coming generation, I called Herr Weismann, one of the teachers (modern languages) at my former school, for whom I had a high regard, and asked him and others what they thought, and so got advice as to how to go about setting the place up. Not that I got a bland reply: I found my vision severely scrutinised—put to the test. However, to cut a long story short, things went ahead; the school attracted teachers, not only from overseas (theirs are the European children in our school community, together with a few others) and it is being recognised by local Kenyans as what they want for their children.

Maybe one could say that the Steiner you received in childhood is being strongly refracted—rather than reflected—in your achievements, through your personality.

I could go along with that.

Rudolf Steiner in Action

Indications for design in handwork—Part 2*

by LOUISE VAN BLOMMESTEIN

Tablecloths

You should not just take any tablecloth for any table and think that it is satisfying and meaningful. "To make tablecloths by the hundreds in factories is a nonsense," said Rudolf Steiner one day. A tablecloth should be made for a special table and for a special purpose, and it must also relate to the surroundings in which the table stands. You must be able to see what purpose the tablecloth serves. Thus a cloth for the gentlemen's smoking room must be quite different in character from the cloth in a reception room, upon which, maybe, only a vase of flowers has to stand, or again for the library where many books will be put down on it, or for a dining-table at which people sit down to have meals. The relationship of the human being to the article must be clearly expressed. The artistic conception must also take into account whether a table is round, square, rectangular or any other shape. Rudolf Steiner indicated that the number of legs (3 or 4 for example) should also be taken into account in the decorative motifs, also whether 2, 3 or more people would dine at the table. Space should be left for each plate and the number of diners be thus indicated by the motifs.

So there are a number of factors to be taken into account when making a design for a tablecloth. The kind of material, the motifs, the colours, the technique used will all have to be related to its use and to its surroundings. If a vase or a coffee service is to be placed on the cloth that part should not be embroidered. If it is only to be used as a cover for a table which is otherwise not used, it can be embroidered over its whole surface.

On one occasion Rudolf Steiner drew two motifs for the sides of the cloth that hang down

and said: "If you want to put a lot of things on the table, you must leave the surface plain and embroider the edges that hang down. They must be heaviest at the bottom. The corners in particular must be heavy for the gravity of the earth pulls at them (for example: red in the corners, then orange and yellow between the corners." He then sketched two designs for tables with three or four legs. One can let a motif grow out of every leg. Rudolf Steiner often repeated that the stitches should be kept in one direction, except when something was to be specially stressed. It should look as if it had been woven.

It is possible to use this principle in many different ways for tablecloths. If one wants to embroider the part that hangs down, the stitches can be taken in a horizontal, vertical or slanting direction all round. It is different if one wants to stress the centre of the table, so that a vase or lamp can stand there. Then the stitches should radiate out from the centre towards the periphery or run in spirals, which is very pleasing on a round table. On a round table the part that hangs down can be the same all round, in contrast to a table with corners, spoken of above.

Cushions

With a cushion it is especially important to take into account how a human being relates to it, and the way in which it is to be used. The finished cushion should invite you to put your head on it, and this gesture should be expressed in form and colour and also show a space for the head to lie down. Dr. Steiner said about this: "If you want to make a cushion cover, you must see that a space is left free in the centre for the head to lie on. You can paint and embroider all round. This would represent dreams." When we had made our first cushion he said: "You should not do it like that. There must be a space at the top for the spirit to flow in and a space at the bottom so that the head can get into this colourful world of dreams."

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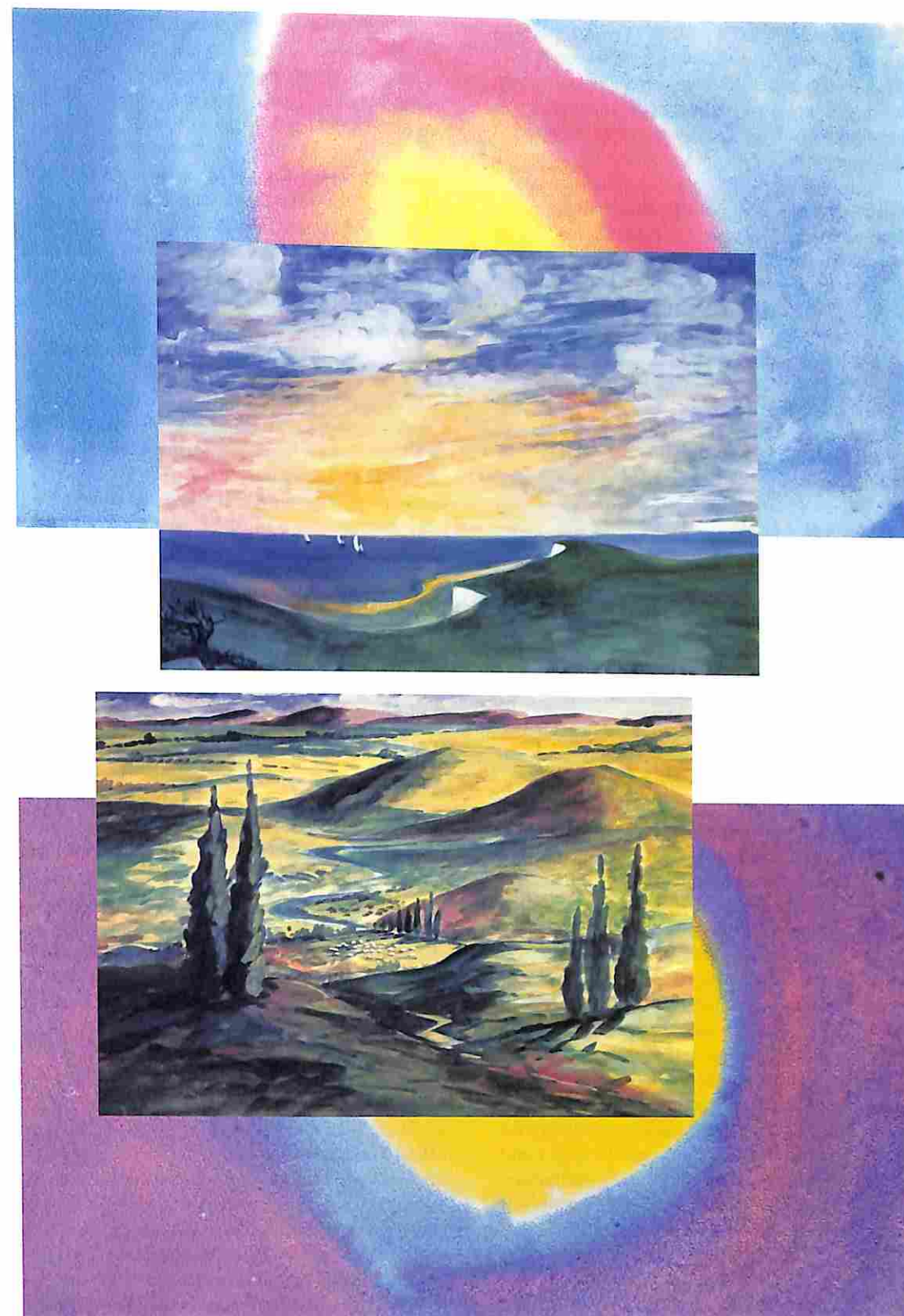
(left)
"Forest Road",
 stained glass by Nani Croze.
 photo: Simon Cox
 (opposite above)
Two Blues, Crimson and Yellow
Colour Story in Article on pp.7ff
 Inset: Looking out to sea
 from chalk cliffs—
 painting by a 17 year-old.
 photo: Robert Evans
 (opposite below)
Purple and Yellow
Colour Story in Article on pp.7ff
 Inset: A Mediterranean landscape—
 painting by a 17 year-old.
 photo: Robert Evans

It was wonderful to see how Rudolf Steiner gradually took hold of the problems when he saw what we had done and added to what he had said before, explaining everything more precisely, thus leading us gradually to new solutions. He also said that there should be a definite difference between top and bottom. This could be indicated by finishing the seams differently. It would be best if there were no seam at the top, at least it should be as invisible as possible. The seams at the sides should be clearly visible, and the seam at the bottom edge should be stressed to give the cushion weight and firmness there. The stitches should be kept in the same direction. For the back it would be good to take different material or leave it without decoration. If one wants to embroider it, then either just the edges or corners, or a small motif in the centre to show that the head should not use that side. Meaningful embroidery of this kind would produce a real cushion and not just some padding with any old thing embroidered on it.

Tea and Coffee Cosies

Rudolf Steiner looked at the realities of life in all his directives and gave colourful explanations. One of the first examples at the beginning of our work was a coffee cosy. "A cosy must have a lot of red because its function is to keep the coffee warm," he said. Its function was to become immediately visible in the colour. In addition colours and form should relate to the style of furniture, colour of walls and curtains, etc. These should all have a voice in the choice of colours and design. This is not an easy task but a very interesting one, that can teach you a lot about artistic feeling and colour harmony. I was once asked to make a cosy for a pale green dining-room furnished with antique Italian furniture. The furniture was covered with Gobelin embroidery. So I had to allow this Renaissance style to be represented in my cosy, and I also allowed the pale green of the walls to play a part.

Every cosy must be entirely different according to its surroundings. Technically the cosy must just cover the pot, and its forms should move downward from the top covering the pot as it were. Generally the top should be lighter, becoming darker and heavier toward the bottom. The bottom edge should show that the



cosy can stand firmly and it should have specially firm stitches or a cord sewn on all round. There must be some kind of loop at the top with which to lift the cosy off. This should not just be an ordinary loop, but should grow organically out of the whole and be part of the form.

Painted Wooden Boxes and Boxes Generally

Someone once brought us a number of small beautifully made wooden boxes and asked us to paint them. We were glad to do this, and when Rudolf Steiner came one day the boxes were completed. He looked at them and took out the ones he considered to be most successful and said: "With little boxes of this kind that have a hinged lid, you should start the motif where the hinges are at the back and let it move up and across the top. The motif can also be symmetrical. The colours should be palest where the box opens and darkest where the box stands on the table. Top and bottom should be evident, and the inside lighter in colour as with linings generally." These indications can also be used for larger boxes, chests, etc.

Dresses

Once when Dr. Steiner was speaking about the necessity of giving clothes a new dignity and of raising the making of clothes to an art, he reminded us of the beautiful old national costumes that were worn by many peoples on earth, that had a spiritual origin. They originated from very ancient times, when man was still able to experience his spiritual surroundings. The colours and shapes that could be seen in people's auras were reflected in their costumes. They felt at home in these costumes, because the physical colours and designs reflected the reality they knew. Later on the costumes were a memory of those early spiritual experiences. They mirrored a reality. The costumes remained as a tradition right into our times, and those that are still worn today are still beautiful and artistic, in contrast to the often terribly ugly fashion clothes, designed in our time. The spiritual origin of costume has been forgotten in our materialistic age, and clothes are turned out in our factories without a thought for the individuality of those who will wear them. They are supposed to be practical. However, meaningful and beautiful clothes can also be very practical. The simplest dress can be made beautiful; and he also stressed that we are

justified in taking pleasure in beautiful clothes.

The future art of dress-making will make clothes that give today's ego-conscious human beings a new dignity, bringing to expression both his individuality and general attitude to life, as well as his relationship to his surroundings. We cannot, of course, go back to old forms, but must find new ones that relate to modern man.

If we want to make a dress for a certain person, we must look at his temperament and how he treats the world around. We must take note of his hair and skin colour, and we must, of course, know on what kind of occasions the dress will be worn. We can then choose material and colours accordingly. "Don't make the shape too complicated and cut up the material as little as possible," said Dr. Steiner. He thought that simple, widely flowing forms were the most suitable and beautiful.

If we embroider a dress the top and bottom of the human figure must be apparent and find a balance at the waist. Large areas can be painted or geometric designs used for embroidery. These designs should be hand drawn onto the material, as they are then more irregular and alive. If large areas are to be painted or embroidered the human form should be taken into account.

Face and hands express the human spirit and radiate out, so to speak, so that near these, the colours should always be lighter. On a stand-up collar the motif should move upwards and open out at the top toward the spirit, getting lighter in colour. On collars that lie flat the motif would move outward toward the edge, but the lighter colours would be near the neck. The same principle applies to a cuff. If there is no cuff the motif can move toward the hand and become lighter there. If, however, the neck is open and widely cut the top should have a firm edge and the motifs move downward and outward toward the shoulders. Colours and designs should always be darker and heavier toward the bottom and have a firm hem round the edge. One must feel how the gravity of the earth tugs at the lower part.

Wall Tapestries

A Gobelin was the excuse to ask Dr. Steiner whether it was artistically justified to hang oriental rugs, embroidered materials, etc. on a wall in a room as a decoration. He answered that it was justified only if they were there for a special purpose and had some real connection with the

everyday life of those who used the room. They are not justified if used in an abstract way as decoration. The only truly artistic way to decorate a wall is to paint a picture on it (he even looked upon framed pictures as a compromise). On the other hand if an artistic wall hanging can be created for a certain purpose—besides being a thing of beauty—then it is entirely justified and meaningful. Dr. Steiner then drew a practical example of a piece of embroidery or embroidered wall hanging to put under clothes hooks. This would be there to protect the wall. One should see in the picture how many hooks there are. Of course other motifs can be chosen beside plant motifs. In general such hangings should be lighter at the top and heavier at the bottom. They could be painted or embroidered or done with appliqué work. If embroidered it would look best if the stitches were vertical in direction. It would also be interesting to sew on ribbons or cords in beautiful geometric patterns.

The necessity to re-cover an *old sofa* was a welcome opportunity to consult Rudolf Steiner as to colour and material. He thought that in this case (the teachers' room had rose coloured walls) we should choose two greens (light and dark), bluish greens, and also two shades of peach colour—a fairly strong colour. The seat was to be covered with the lighter peach colour, the darker peach was for the inside of the arms and lower part of the back. The top of the back was to be light green and all the rest dark (see drawing).

When this sofa had been transformed it looked very harmonious in the rose room. We can see here how all the principles spoken of earlier have been put into practice.

Slippers and Gloves

If it is important that the interrelation between human being and object should come to expression in all works of art, then how much more important this becomes when considering human clothing; for clothing encloses the human being, is nearest to him, constantly touching him, and he should feel comfortable in what he is wearing. You will have to make sure—in a concrete artistic way—that the clothing is not going to 'hurt', that form and colours of the design are related to the part of the body to be covered and indicate its special purpose.

When we began to make artistic slippers and gloves, Rudolf Steiner's guidelines were to

conform with the above considerations.

"With a slipper, you must stress that you can stand in it. The form and colouring must be especially strong and heavy round the heel, for this is where the weight of the body rests most strongly." We were conscious at that point how he himself felt the weight of his heels in his shoes. Later, he added that you should definitely be able to see which slipper was for the right foot and which for the left. The form of the sole should correspond exactly with the organic form of the bottom of the foot. When we came to discuss the choice of colours, he brought to our notice that the human shoe is nearest to the earth and constantly 'walks' upon it. We should, therefore, indicate the pressure on the earth below by using relatively heavy and dark tones, especially round the heel. Toward the front the motifs should be lighter in colour, as well as round the opening for the foot. The lining should be lighter than the outside of the slipper. It would be good if the structure of the foot could be taken into consideration when working out the details of the design.

The design, whether embroidered or painted should be given the impression that it has the task of surrounding and supporting the foot. The structure of the foot should be indicated in the decoration of the slipper, and everything that runs contrary to the muscular system or bone formation should be avoided.

Similar guidelines, adapted as necessary, can be used to work gloves or mittens. Here, as well, the structure of the hand should come to expression in the design, and the colours at the fingertips and wrist (where the hand slips in) should be lighter. At the same time the firmness of the wrist must be apparent. The outside of the glove (back of hand) should be darker and heavier than the inside (palm of hand).

Hats, Bonnets and Caps

On one of Rudolf Steiner's visits to our art class we talked about hats. He said it would really be best to make any head covering of flexible material that can easily be bent or folded. For it could well be that ladies might like to change the shape of a hat on certain days, according to weather etc. Here we see once again how Dr. Steiner always tried to make an object fit its purpose.

continued on page 28

Veil Painting in Class Seven

by EVELYN MAXWELL-COMFORT

In veil painting, colour is of primary importance and form is secondary. When the different veils of colour weave over one another, the imagination and fantasy of the students can create form. When the students have worked with this method of painting for a while they begin to place their washes of colour in such a way that the colours easily create form. Each wash has to dry before another can be painted over it and the many layers of colour give depth and beauty.

There is a definite technique in this method of painting and this helps the students to be aware of the depth of colour they are using and the effect of the colours when they move over one another. After working on some simple exercises, they learn how to create form, which is more complicated.

There are various ways of starting veil painting with a class. For example, the colour nearest to light, yellow, and the colour nearest to darkness, blue, may be contrasted by their individual movements. Yellow, like light, radiates outwards and tends to become strongest in the centre. Blue has the opposite tendency. It dissolves away before one with a kind of mistiness in the centre whilst in the surrounding area it takes on more the character of darkness. One finds when working with blue that beautiful forms can be created.

It is very important for the pupils to learn to make their own washes of colour from the very first lesson. Judging the depth of colour for a wash is an invaluable experience. A jug of pre-mixed paint handed round has no value in comparison. The paper must be made wet, stretched on the board and firmly taped.

When the colour circle is painted—from lemon yellow through gamboge yellow to orange, red, crimson, violet, cobalt and Prussian blue to green, wash over delicate wash—we become aware of the colours created *between* the colours, the intervals. Dr. Steiner speaks of the fragrant colours created as the colours approach one another.

After painting the colour circle we can move towards form in what I refer to as 'the moonlight exercise'. Starting with a very delicate wash of pale yellow in the upper centre area of the paper, pale washes of Prussian blue and cobalt blue are painted, gradually creating the sky above and the earth below. Then in the earth area one can begin to paint without making lines but taking away part of each wash, thus leading the student into form and also perspective.

Viridian green can then be introduced. This colour can be observed very early in the morning and also in the evening after the brilliant vermilion red of the sunset. Viridian green, in a delicate wash partly over the blues, can create a beautiful colour. It is the colour of the Grail, of emeralds and a few semi-precious stones. It can be used sparingly in delicate washes with no edges in the sky area. Alternating with the blues

and viridian green, one can use pale washes of magenta, again with edges in the lower part of the painting but with no edges in the sky. Magenta is a very delicate colour, yet there are a number of precious stones that take on this colour. In Roman times magenta was the colour that could be worn only by the very highest priests and the Emperor.

Then comes the moment for the moon to appear in the painting. A wash of Prussian blue is mixed, not too dark, and a small outer circle is painted near or just within the area that was covered with a very pale yellow wash. The edges are removed outwards and a



Inset: Spring blossoms photos (pp. 26–27): Alasdair Gordon

Pale Crimson, Pale Blue, Yellow

It is Easter. The butterfly has just left its chrysalis:-

Pale crimson comes fluttering gently down onto the page and softly caresses the page here and there. Yellow is watching from a distance—the crimson is so beautiful. "I wonder if I can play, too," she thinks.

Pale crimson invites her to join her here and there.

It isn't long before pale blue sees what is happening and he surrounds the other colours very carefully and gently.

"You can come with me if you like," said yellow. And so the blue and yellow sat together and watched pale crimson dancing in the middle.

shining pale moon appears which can be further enhanced with a deeper wash of blue in the sky area.

When we make music, our 'I', our innermost being is stirred. In painting, our soul life moves between light and darkness, joy and sorrow, heights and depths. This has an effect on our breathing in its twofold nature: taking in and releasing. This works on the rhythmic system in a very harmonious way.

In modelling the child learns how to create and guide what he has observed into movements of his fingers and hands. Later in life, they become powers of thought which can transform his ideas.

Colour is the medium in which the feeling soul lives. Working with this method of painting, the students immerse themselves in the colours; and this can be a deep soul experience, a healing process. This is also the path of painting in the future. In the past, one began a picture with an already formed idea: a form was created (drawn, perhaps, as a cartoon) and filled with colour. With veil painting, one works through colour upon colour into form. It is a process of growth, of reflection and of patience.

It is also very interesting to look at colour as it was in past ages. In his lectures on the Bhagavad Gita, Rudolf Steiner speaks of the primeval Indian civilisation and the three spiritual streams, the Veda, the Sankhya and the Yoga. In the Sankhya philosophy the red and reddish-yellow colours moving more towards the light are represented by the Sattiva condition. The green/greenish-yellow colours are represented by the word *rajas* and the blue and violet colours moving more towards darkness are known as the *tamas* condition. Here you see colour moving between light and darkness. This is later spoken of by the Greek philosopher Aristotle. The thinking to be found in the Sankhya philosophy regarding the teaching of colour seen between light and darkness shone into Aristotle.

Then later the theme is again brought to consciousness by Goethe's *Theory of Colour*, again through the interplay of light and darkness; and now Dr. Steiner has brought this principle of colour, appearing between the polarities of light and darkness, into our modern times.

Today we are called upon to bring them together again in a way suited to our present age. These three streams are to be found again in spiritual science, in anthroposophy.

Evelyn Maxwell-Comfort teaches veil painting and handwork at the Rudolf Steiner School of Kings Langley to groups of 13 to 18 year-olds. Hilary Finch, writing in The Times (15 April 1995), observed that "the effect [of veil painting] on the children's other artwork is revelatory".

He pointed out that as hats, bonnets and caps are intended to cover the head they should, therefore, softly enclose it, but without constraint. A hat should protect the head in the way a helmet does. He was adamant that the brim—if there were one—should be bent down at the back and never up (something he felt to be impossible).

"In front you can bend the brim upwards, so that the face is free of covering. Then even the shape of the hat says that it is protecting the head, but allowing a free view into the world.

"If a hat is one-coloured and needs a decoration, you could put an attractive design in front. At the back a bow is very appropriate."

Many more possibilities open up, regarding artistic expression, if the whole surface of the hat can be painted or embroidered. A general rule is to use lighter colours in front and gradually get darker towards the back. If the motif in front is to be specially attractive it is possible to change the direction of the stitches and use more intensive colours.

There is no rigid rule about the direction of stitches on a hat, as these will have to fit in with its shape. The embroidery, however, should be as restful and harmonious as possible.

Lampshades

A lampshade should look beautiful by day, but its real charm comes alive when light shines through it. This is the effect to try for. It would not be right to use embroidery here, as the stitches look like black lines when the light is on. For this reason silk material is most suitable. On silk, beautiful colours and light effects can be obtained by colouring silk with batik work. Glass beads, used with discretion, can also make beautiful lampshades.

In our class we always painted on silk. Near the source of the light the colours should also be lighter and gradually darken toward the bottom, if it is a shade that hangs down. If there are corners that hang down, these should be darkest.

But we also made lampshades that were lighter on one side and darker on the other, so that you could either sit in a good light or in coloured twilight. One of the loveliest designs for a round lampshade is surely a coloured Zodiac with its twelve pictures.

Closing Remarks

For clarity, I would like to add a few thoughts concerning the aims of what I have written.

This book was the result of pedagogical work in co-operation with Dr. Steiner. I feel, however, that the centre of gravity lies more in the art and craft work itself. It is to be thought of, in the main, as a stimulant and signpost for all those who are working as teachers or independently in this sphere, as well as for amateurs, indeed for all who feel the necessity of treading new paths in artistic expression.

While writing, I felt that my real task lay in explaining as faithfully and clearly as possible the stimulating indications that Rudolf Steiner gave us for the future.

[Frau v. Blommestein then explains that she has left a lot out and made herself concentrate on a few important themes, as the book would otherwise have become too complex. E.B.]

It will take years of serious study to work out the abundance of indications given by Rudolf Steiner in the realm of pure art.

What I have written arose without exception from my personal and continuous five year contact with Dr. Steiner, while working in the Dornach school, and from my nine years experience of teaching painting and handicrafts after his death. I was also actively involved in purely artistic activities as painter at the Goetheanum.

If these indications find their way to as many people as possible, pointing, as they do, to a spiritual conception and appreciation of arts and crafts, and if it can become an enriching experience for the young, this book will have fulfilled its purpose.

Louise van Blommestein was the teacher present in the Fortbildungsschule (Continuation School) situated next to the First Goetheanum in Dornach, Switzerland when Rudolf Steiner gave these indications (which she published in book form in 1934). She was also responsible for designing programmes for eurythmy performances at the Goetheanum.

Edith Biermann was a pupil at the school at that time, and recalls many of the visits that Rudolf Steiner made to the classroom, from which the indications referred to above arose.

ETA INGHAM LAWRIE

What took you into weaving?

When I was eight my father died, and my mother took me back to Offenbach, the town where I was born, from where we had been evacuated during the war. There she began a training as a tapestry weaver at the Offenbach School of Crafts under Professor Steudel. About the same time I became a pupil at the recently founded Frankfurt Waldorf School. In the afternoons, after doing my homework, I visited my mother in her training school, where she had to find something to keep me occupied. In this way I began sewing, spinning and a little weaving. While I was in my mother's studio, the professor would sometimes ring me up: she was weaving large-scale wall hangings at the request of a painting teacher at the art school, who provided her with the prototype, and she wanted to know my opinion of them. Actually, I didn't like her work very much but I was too shy to say so. When I was about 11 years old, she made a passing remark to my mother: "I could very well imagine Eta one day making big wall hangings," which at that time seemed to me to be a very remote prospect.

After my Abitur I was actually planning to study architecture but life took me in a different direction. My mother had established her own studio with a friend from her course and, not being too well, asked me to take an exhibition of her work to London. This opportunity had come about through my parents' former dentist, whom they had helped to settle in London. Not being able to continue her dental practice there, she helped out in a little gallery. Going back to the station in London, after the exhibition, I was accompanied by our former dentist's brother who said: "If you ever want to come to my College [he was a tutor at the Royal College of Art in London]

The article on pages 29 et seq. appears in this translated form by kind permission of Novalis, a German magazine (12/1 1996/97); likewise the illustration of "Rhododendron", weaving by Eta Ingham Lawrie (see p.30).

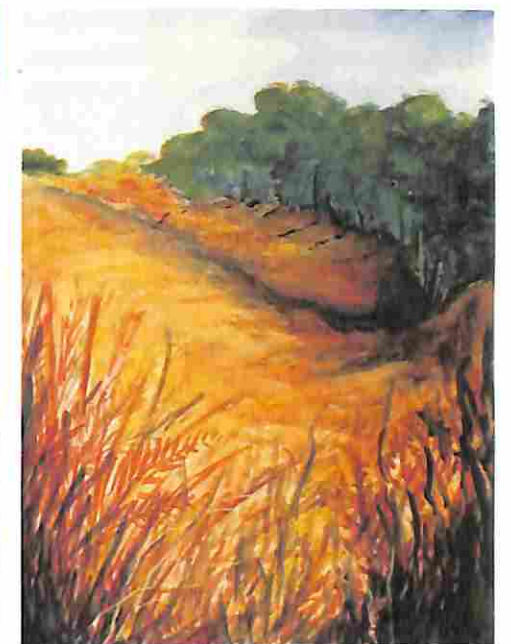
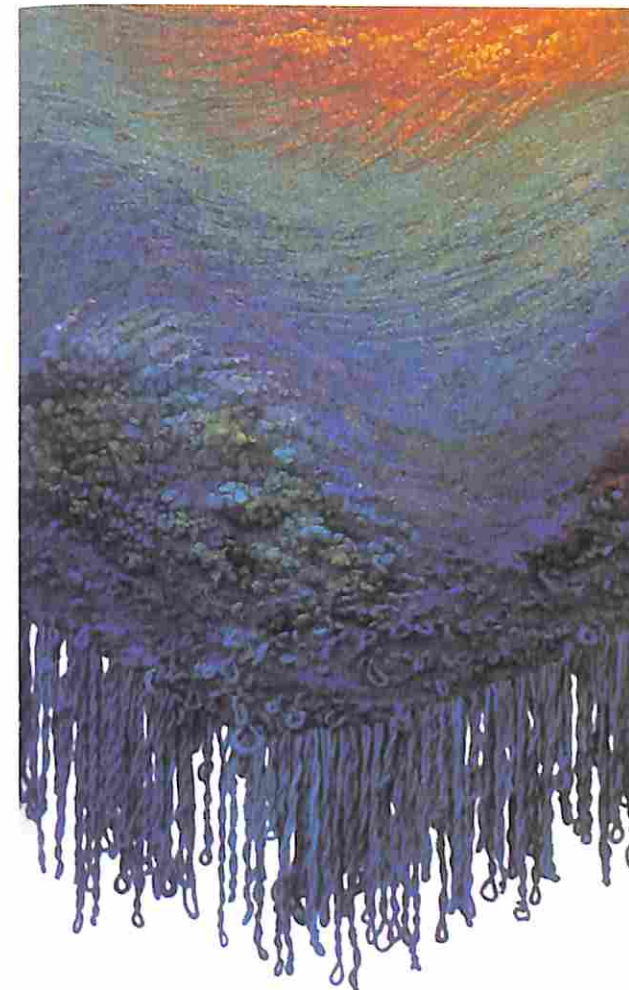
you've only got to let me know." I answered that there was no question of that: I was going to study architecture in Ulm; but during the following months I had second thoughts and applied for entrance to the Royal College of Art.

Our friend was rather taken aback that I took him up on the offer—it seems he had only made it out of politeness—but he made an exception and I was admitted as a foreign student for one year. However, I could not do architecture as that was only for advanced students, so I landed up in textiles. I liked the department very much; but as weaving was set up for industry, I began printing textiles.

On the first day, while waiting for lunch on the staircase, I met my husband to be who was also a fresher. This came about through another student in the textile department introducing us, who had befriended me because I felt myself a complete stranger. At the end of the year, we decided to get married. Through my marriage I obtained dual nationality and, as a British subject, became eligible for a grant for further training. However, as there was no department for tapestry weaving, and as my first child was already on the way, I decided to carry on weaving on my own. My husband built me my first loom and installed it in our first little home. I began with the sort of things I had learnt in my school days, back in my mother's studio. There, having families to support, my mother and her colleague had taken on commissions from painters who had won a competition—for some town hall, a church, the UNESCO building in Paris . . . and their paintings were translated into wall hangings in my mother's studio.

Commissions of that kind seem a far cry from the creative work for which you are so widely known.

*p.31:-
(above) Funfair—pastel drawing by a 14 year-old.
(bottom left) "Sun and Water", weaving by Eta Ingham Lawrie.
(bottom right) Late summer landscape—
painting by a 16 year-old.
photo: Robert Evans*



The only creative element was that my mother usually carried out the work in hand spun, individually dyed wool. I always enjoyed the dyeing very much, but even in my schooldays I found it inartistic to translate a completed work of art into another medium which demands quite a different technique. Even so, I hankered after a form of weaving that was not simply following traditional, geometric patterns.

Now it happened that one of my mother's fellow pupils came from Eastern Europe. I recalled that she had developed a very free style of weaving. Although the things she made tended to hang frightfully buckled, they were full of life, and I thought there must be a way of getting such free-styled work to hang straight. So during my college days in London, I tried to bring some more movement into my weaving on a very primitive loom.

How did you do that?

Not at right angles between the vertical warp and the horizontal weft, but by allowing the weft to rise and fall. And this is what I took up again when I began to work independently. In seeking ways of making this style hang straight, I took apart a little mat we had, made of fine bamboo splints, weaving the bamboo into my warp. It succeeded! After that, the pieces hung straight, whatever movement I introduced. After making several pieces with these bamboo splints, I wanted to launch out further and began to spin and to experiment with hand-spun wool, which I used for weaving my first big piece. This had to be made in four strips, each one being about four and a half metres. I always noted where one colour went over into another, and I kept back strands of that colour so that the two adjacent strips would blend. When all four were ready, the whole thing was so big that we had to clear the entire living room in order to assemble it on the floor. My eldest daughter was just beginning to take her first steps—and learnt to walk on it! Soon after that I had my first exhibition in the very gallery where my mother had had hers long before.

The weaver Eta Ingham was born?

And grew! I had many pieces of my work in exhibitions as well as solo exhibitions.

Wasn't it at this time that the thread of your life brought you back to Waldorf?

By this time, our children were attending the Rudolf Steiner School of Kings Langley. My husband went another spiritual path, finding a lot of interest in Japanese martial arts. Although his father came from Yorkshire, he was in the military police in India and had come to know his wife there who was from a family in Goa but must have married into an Indian family as there was an Eastern Indian element in his family background. Anyhow, my husband became more and more interested in Eastern disciplines, so that living together became more and more difficult and until life paths separated.

And now you live in Wales?

That is also a long story. Via a contact with an anthroposophical circle that had begun with the initiative of Charles Lawrie and Suzanne Mainzer, I was attracted by the fresh wind that I experienced blowing through their work. About two years later, the British anthroposophical society was asked to mount a stall in the 'Mind, Body and Spirit Exhibition' in London's Olympia. This led to Charles and I, with the help of friends, co-ordinating the exhibition: *Tomorrow's Quality of Life*. It was visited by 2600 people. Following this, the two of us joined the initiative to begin the North London Waldorf School, and I became involved in founding the London Waldorf Teacher Training Seminar as part of the search for teachers. Nevertheless, we had decided right from the start that we would withdraw from the London school ourselves when we had found an experienced teacher; and when this finally came about we were free for new tasks.

We moved to North Wales when my daughter Sophia started school in a little Waldorf school that was being established up there. They had a building, experienced founder teachers and young teachers just completing their training. Everything was ready to begin the work with great elan.

And your art of weaving?

Already in Kings Langley I experienced something like a loss of innocence. I suddenly thought: I can't go on. What I wanted to create was not at all connected with the art which I had

learnt. Meanwhile, due to my second daughter's suffering from asthma, I could use no wool, so I set the weaving with artist's resin. The pieces I wove were quite abstract, a style which I embraced whole-heartedly, thinking I had found 'my way'. But at this point I discovered Rudolf Steiner's theory of colour and began to work with that in a group in Rudolf Steiner House, London. I couldn't continue to work in the way I had formerly, though the new was not yet there. But I persisted with the tentative new beginning, feeling the whole time as if I were going through the eye of a needle.

How did you return to colour?

Having worked sculpturally and with abstracts for a time, it happened that I received many commissions from the Hilton hotels. They had a Belgian interior designer who was very interested in my work and needed something to hang on the walls. In a way, I was compelled to let colour back in; and I wove into my tapestries what I learned from Goethe and the extended colour circle of Rudolf Steiner's.

A circle of colour sounds somewhat programmed. It wasn't. The pieces developed organically from the themes which were given me by the designer. As I worked with the themes, colour came more and more to the fore.

Was your art representational?

That depended on the themes that were given to me. Though I was mainly interested in bringing the organic development of plants into weaving,



(above) A still life painted by a 15 year-old. For a similar colour mood, compare Inside Front Cover. (below) Interpretation of Steiner's indications for the upholstery of a sofa in a lavender coloured room, painted by a 17 year-old.

I had to deal with other themes. For example, an ethnic group for the Hilton in South London. But often a colour mood was given to me and I was free to execute this as I wished.

Plants grow from below upwards. It is a process moving from the earth towards the light. Is this also true for weaving?

Yes and no. At the loom, if you're going to make a wall hanging you begin with the bottom and work step by step upwards. But while the plant grows towards the light, the light streams down to the plant. And the meeting of what comes from above with what rises from below—that's what I really wished to express. Only after I came to Wales did I succeed in doing this. The integration of above and below only came with the experience of the abrupt changes of weather, of light and shade and its effect on the landscape, of the movement of water in the rivers, or its reflection in lakes and ocean which are so ever-present in Wales. I don't know if I could have got there without this landscape: the unceasing flux, the ever-flowing element which is found there helped me very much indeed. After 11 years living in Wales, I can see how what lives in the landscape has in effect slowly gone into my fingers. I often find, when I want to express something but cannot do so by thinking or verbally, how the hands and the wool take over. When I see what is happening on the loom I can

consciously work further on it. When I am looking for a new way of expressing something, my hands often know it before I do. The hands mediate between the material and what I am trying to express.

You use mainly sheep's wool?

I do. It is very easy to dye, so one can achieve everything with it from the finest threads to a quite thick structure—in uncarded or felted wool. I find I can express the very heart of the landscape, for example, with the thick sheep's wool. Equally, what is light (in both senses of the word)—when the sun brings out certain features of the landscape, for example, as if telling something special. The colour tones needed can be obtained through the nuances, subtleties and delicacy of wool, more so than with cotton.

Do you dye everything yourself?

Ninety-nine percent. I use both mineral and plant. The plant colours come partly direct from indigenous vegetation and partly from cultivated herbs. In the garden of the Trigonos Centre we hope to grow such herbs, to observe them and experiment with them systematically. For example, I hope to work with other people in courses where each chooses a plant and observes it throughout the year. Also from the point of view of which dyes hold their colour without fading. All this is at the very beginning.

In your tapestries there are areas where everything is denser and parts where the texture is looser. Can one say it is like a heart process taking place here, a transubstantiation?

Yes, the transformation of matter is something which speaks to people.

Your tapestries go all over the world. And in a certain way, a message goes from Wales with them. How do people who live elsewhere experience this message?

Mostly I know where the tapestries go and I try to identify with the country in question. For example, during the Christmas days I have been working at a tapestry which went to South Africa where it was midsummer. It was very interesting to experience the turning of the year here simultaneously with high summer over there.

You need to transpose yourself into the other country meditatively?

Exactly. How the light falls on things there needs quite a different intensity of colour to that needed or even desirable over here. Through correspondence, I find out what they are looking for. Up to now, I have only had a couple of pieces that didn't meet expectations.

You mentioned Trigonos a little while ago. What do you think is its task and what connection does it have with what you do?

Recently I held the first weaving course there. In the short time since the opening in August '96, many people have met one another there and this has made for much positive co-operation. I believe this is the main task: people from the most diverse backgrounds and nationalities working together with the healing forces of nature as well as nature—where land and water meet—receiving something healing in return. Through such exchange, new ways of working together arise.

Finally, could you sum up what are you trying to achieve through your weaving?

I hope to develop an international language, without words, but which is nevertheless evident from my work. When what we have talked about here—the interweaving of above and below—speaks from my tapestries and truly appeals to other people, then I see something of a new ray of hope for the future.

Good luck with all that, Eta, and thank you.



OWEN BARFIELD
A Waldorf Tribute

In this *Steiner Education Monograph*, published in the centenary year of C. S. Lewis and Owen Barfield, some of the spotlight falls on a third associate, not the other well-known 'Inkling' R. R. Tolkien, but Barfield's life-long friend A. C. Harwood, a founder teacher in the first English-speaking Steiner school in the world.

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Telephoning Can be Fun

Colour and the aims of Waldorf education: Looking further at details¹

by BRIEN MASTERS

A child was once playing with a toy marketed as Telefun. It consisted of a length of hosepipe; and attached to each end was a receiver carved out of elm. When the child spoke, the sound was hosepiped from one room to the next. Not that you needed someone to be 'receiving' it: on the occasion in question, the loquaciousness of the five year-old rendered a talking partner quite superfluous. It prompted the onlooker to question whether the inventor of the receiver—or rather those who amalgamated mouth piece and receiver but retained the latter name for the more advanced piece of technology—had got it right! If you have ever been cut off without knowing it in the middle of a phone conversation when you are holding forth, only to realise what has happened as silence greets you from the other end, you will know what I mean. The speaker hardly retains awareness of the piece of plastic in the hand with its dangling coil of flex and its electronic innards; while the dud receiver, though more consciously held, conveys nothing to the baffled listener.

But what about the child who gained our attention in the first place? Finishing her totally one-sided conversation, she put down the receiver with, "Bye-bye tefelun!" [sic] To her, the telephone had *being*. So, one suspects does all else at the glorious age of five—providing we have not spoil-sported childhood with the know-it-all side of our adult intelligence.

Children, especially young children, live immersed in 'being'. The above incident could be multiplied a hundredfold in corroboration of this fact. Not that adults are non-beings, of course. But the adult's being and the adult's thought-life are, for the most part, worlds apart.² It was

for footnote see p.41

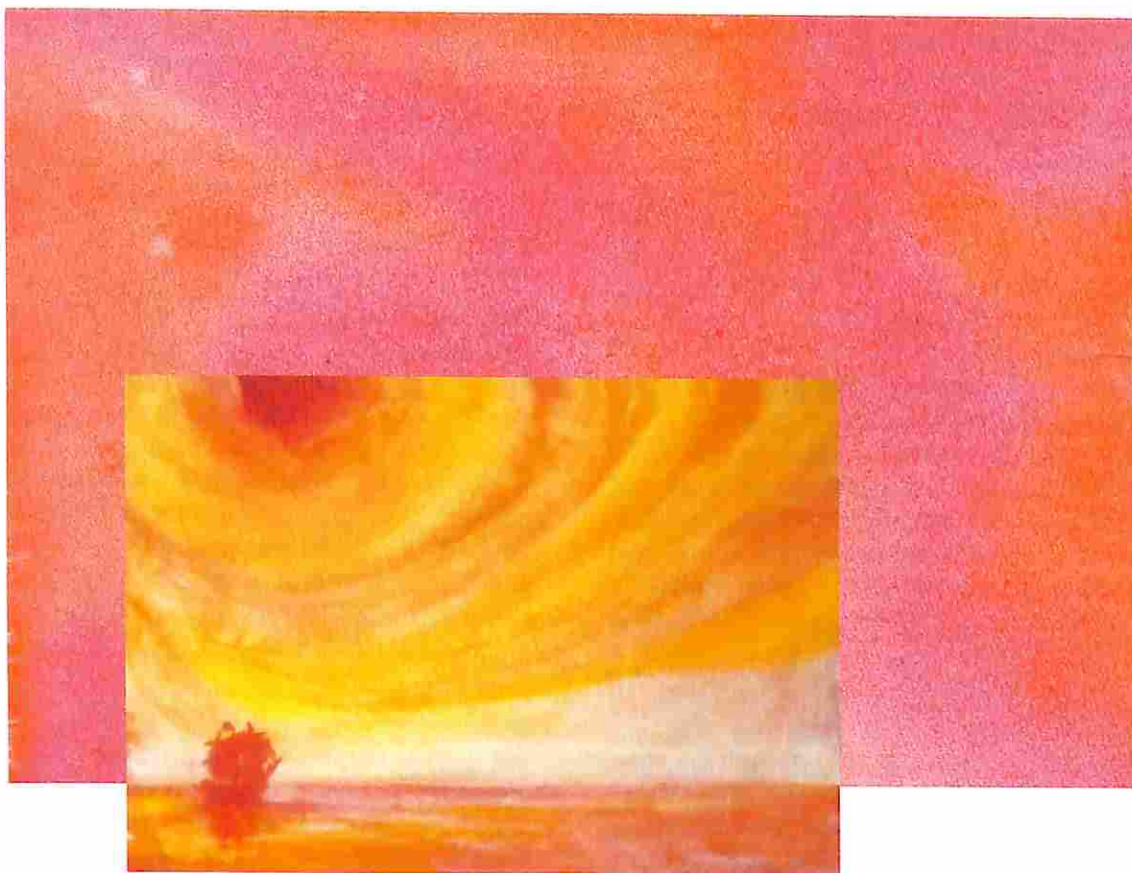
Steiner's contention that this was not the case in earlier times. He even speaks of the Greek philosophers, whose names (like Plato and Aristotle) are household words, not as having a thought-life such as ours today, but of "perceiving" thoughts in tandem with their perception of the outer, sense—world.³ Were it not for the dichotomy that springs from the modern adults' independence of thought, it is possible that civilisation would not be threatened with the mass genocide that our century is witnessing, the ethical quandary that the worst scenario of genetically modified organisms holds in prospect, the apparent inability of nations to come to any degree of determined action against global warming, the constant battle that is being lost against drug abuse, the increasing rift that is opening up between rich and poor and . . . and . . . Yet human freedom either *is* or is *not*—and instead of haggling over the price, we might do better to turn our attention towards education, and prepare our youngsters for a world in which they will be equipped to rejoice as well as sweat in the wrestling match. We can do this by ensuring that, as well as *independence of thought*, the child-become-adult retain a *life-line with being*.

Hence colour.

Rudolf Steiner was in his forties when the world of colour was emancipating itself from externalities. In the first decade of the century artists were already crossing the watershed in a way that Turner, say—for all his vast legacy—could hardly have envisaged. As the shackles of form clanged from the canvasses of artists such as Franz Marc, Marianne von Werefkin, Paul Klee and Alex von Jawlensky onto the floorboards at the foot of their easels, they not only dabbed and daubed intuitively: they rationalised, striving to

Vermilion and Crimson

The colour story consisted of a conversation between a rather stately red and a cheeky, lively red. Inset: Ship becalmed (after a scene in Coleridge's 'Ancient Mariner')—painting by a 13 year-old.



arrive consciously at the heart of the colour world in which they were revelling. Wassily Kandinsky, who might be thought of as one of their leading spokespersons, has left us remarkable statements: "In this impossibility of expressing colour in words with the consequent need for some other mode of expression lies the opportunity of the art of the future."⁴ "Shades of colour, like those of sound, are of a much finer texture and awake in the soul emotions too fine to be expressed in words."⁵ In attempting to put such emotions into words, however, he says: "A cold, light red contains a very distinct bodily or material element, but it is always pure, like the fresh beauty of the face of a young girl... Violet is...both in the physical and spiritual sense a

cooled red. It is consequently rather sad and ailing. It is worn by old women, and in China is a sign of mourning. In music it is an English horn [cor anglais]."⁶

And Steiner, the alert, eagle-eyed modernist, was up there amongst the vanguard of the movement—though here we are naturally placing the emphasis on Steiner as educationist more than colourist. In August 1919, he urged the teachers of the youngest children to introduce them (via water colour) to pure colour harmonies.⁷ Like Kandinsky who, writing to Grohmann in the 30s was of the view that form, to begin with, must be purely incidental ("Nur ein Mittel zum Zweck"),⁸ Steiner's starting point was colour. Thus, while the children are still

immersed in being, a schooling in the being of colour commences as early as 'day one' in a Waldorf school.

This—*colour being*—is the first of what I shall enumerate as twelve stages of colour experience in school. The very names we give to colour seem to sound from its inner being. Think, for instance, how prominent the sound R is, and how tellingly it combines with other sounds in the following: *red, crimson, ruby, alizarin, orange, roseate, rouge, russet* . . . The very activity of the colour seems embodied in language—and the poet might continue with red-associated words such

as: *geranium, granite, rust, artery, a 'rare' steak, courage, war, rampage, rage, resurrection* . . . But this is to anticipate some of the remaining eleven stages.

The second stage is when *its* being has something of a healing value to offer the *child's*. Colour therapy is a discipline, an art in its own right. Suffice it to say that, whether through coloured light,⁹ through coloured drapings in a specially dedicated space¹⁰ or through painting therapy,¹¹ the influence of colour can be developed as a therapy to make a healing adjustment in some aspect of the child's nature.¹²



Yellow and Prussian Blue...and...Green

Blue was lying asleep at one corner of the page—stretching out this way and stretching along the bottom of the page.

Now who should come along but our cheerful little yellow [he peeps out of the top corner]. "Hello blue, I've come to play."

Yellow hurries down the page looking everywhere to see if the other colours are there—but there's only blue. "Go away;" sulked blue, "I'm cold and I want to stay tucked up and asleep."

"Oh, come on," said yellow, "come and play—I'll liven you up and make you feel much warmer."

So yellow and blue had a game together.

Inset: Viking ship—drawing by a 12 year-old.

While therapy may apply to only very few children, the use of colour as an accompaniment to childhood was an educational innovation of Steiner's that applies to all. This is the third stage. The walls of the schoolrooms were allocated a colour ranging from red in Class One to violet in Class Twelve. The variations on this educational journey through the spectrum in the cases of the Hamburg and London schools, founded during Steiner's lifetime, prompt one to realise what a responsibility a new Waldorf school has in determining just what variation on the theme is appropriate for their own situation wherever it may be on the face of the globe. For, while it is conceivable that an overly-lively class may, at times, drive the teacher 'up the wall', the sequence of classroom colours clearly invites the ego of the child to enter its 'sheaths'¹³ as it moves house from its spiritual pre-natal home into its physically inherited body (*down* the wall?).

Stage four is where colour becomes the medium which enables the child to express his or her own being—*crayon* in hand, as it were. I say crayon advisedly for it is probably in the activity of creative drawing—as distinct from form-drawing—that the free expression of the child's being comes strongest to the fore. For instance, a child favouring red may be simply using her best colour (perhaps the streak of choler in her temperament), or because she is in a mild rage (q.v. the schoolboy joke: Why is a bull literate? Because when he sees a red *rag*, by adding an E he turns it into *rage*!), or because something sensational is in the air (—to 'paint the town red'), or because she is going through a stage of adolescent self-assertion (bloody-mindedness applied, say, to a colour exercise in which the class is supposed to be exploring the placidity of green!), or ...¹⁴

The fifth stage, where colour enters the child's being coming more from without than from within, is its continuous use in Waldorf education to 'deepen' the curriculum content, imprinting through the *child's* activity what has been presented by the teacher onto the faculty of memory, making—either through the two- or three-day rhythm—a lasting impression, not

fixed as in a documentary but in a form that can mutate as the child grows and develops towards and during adulthood. Examples using red that tumble into the mind are: the thunder-bolt of a hammer in the fist of Norse God Thor from Class 4's mythology, the swanky wattles of a turkey cock from Class 5's ornithology, the exuberant burst of volcanic lava from a Class 6's mineralogy main-lesson, the sail-billowing red cross on the Portuguese caravels from a Class 7's foray into exploration, the furnaces aglow from a Class 8's period on the Industrial Revolution.

The sixth stage is where the pupils will meet, through colour, the being of that which comes towards them: a character in a play,¹⁵ or the milestones of family life (a cousin's white wedding; a grandparent's funeral pall). Here, the Waldorf class spirit is particularly significant.

Stage seven extends this into occasions which are not at first sight to do with human beings: celebrations of the changing seasons. Perhaps all will be clad in red for the season—in the sign of Libra—of the Archangel Michaël (Hebrew=Who is like unto God?).¹⁶ A different quality of red is experienced in the actual flames of the midsummer fire (under the gaze of Uriel)¹⁷ which, like so many customs taken up by later civilisations, has its roots in Pagan traditions, in this case from the Baltic States. There will be more localised red letter days: January 18th and 19th, for instance, in those Ethiopian districts associated with the Ark of the Covenant;¹⁸ Independence Day for Waldorf Schools in the United States of America; the remembrance of the Holocaust victims in Israeli Waldorf schools and so on. In the same category, though not within a *yearly* rhythm, might be seen the red curtaining that Rudolf Steiner indicated was liturgically correct for the four school services: The Children's Service, The Youth Service, The Offering Service¹⁹ and The Christmas Service.

An important experience of colour in the eighth stage is via a study of art history: the ebullient reds of folk art (e.g. as in traditional Arabic sewing); or the red garment of resurrection seen so consistently in later Middle Ages and Early Renaissance portrayals of the

Easter scene, and metamorphosed with such astonishing virtuosity in the shroud of Grünewald's Colmar masterpiece; or the appearance of magenta in the Mannerist canvases of the Venetian painters and their contemporaries in Spain.

Next, the ninth stage, is the (universal) becoming acquainted with the 'laws' of colour: the prismatic sequence as seen in the rainbow, complementary colours (opposites in the six-fold colour circle), coloured shadows (strongly visible in stage-lighting, for instance), after images, Goethe's *Colour Theory* with the numerous experiments he set up to demonstrate it and so on. Consider how effectively Turner wielded his knowledge of colour perspective—the legendary changes he would make to his paintings in the Royal Academy Exhibitions on varnishing day to attract the critics' attention to his work, with sometimes one simple splodge of red. Or the more pedestrian (—perhaps *vehicular* would be more exact) use of red for car rear-lights and traffic signals. Not that reactions will necessarily be identical. Some years ago, I was kindly being shown round Mexico City by a surgeon's elderly widow. My over-reaction to her totally ignoring the first set of red traffic lights we approached prompted the completely composed remark: "In Mexico, the lights are only recommendations!"

Stage ten (by no means universal) would be the applying of Steiner's indication for the use of colour, in conjunction with form, to *reveal the function* of a domestic object being made in handwork: a table cloth, slippers, a book cover, a lampshade and so on.²⁰ It seems fair to say that, while not wishing to underestimate what Waldorf has to its credit, its ledger in this respect is still in the red. (In my own study, to be personal, I regret to say that the one object I have that is informed in this way, a cushion cover, has to hold its own against tens of thousands—and I am including all the books—that are not so informed.)

The eleventh stage falls again into the category of study of the *outer* world—yet it is the inner being of that outer world that is in question: the perception of colour that accompanies the

evolution of consciousness—a fascinating branch of anthropology. Allow me to limit myself to two brief examples, both equally ubiquitous in their own way: the startling red of the Massai tribesman's traditional wrap at one end of the scale (or ethnic spectrum?) and the frequently formless, indigo-faded denims that have become such a common feature of so many protest-laden Western wardrobes. Even without his scarlet, the dignified—almost regal—distinctive Massai posture, combined with height, seems to radiate being.

Lastly, stage twelve—and this is not designed to bring us down with a bump—is the comparatively arbitrary use of colour that every human being, in or out of school, is constantly exposed to. Let me stress *comparatively* arbitrary: the jocularity of geranium red in Barcelona's window boxes is likely to predominate over plants of other colours; lipstick does not look like totally abandoning its traditional range of colours; though one might wish for the natural colour of different woods to be more evident in children's toys; or wish that the 'grey-matter' uniformity of the computer in the workplace—where we all may wonder with Washington Irving whether our brains are "little better than red tape and parchment"—mightn't benefit from a little splash of imagination.

With an education pervaded by all twelve stages of colour experience, the Waldorf pupil is surely armed to enliven environment (internal and external), attitudes to life, human relationships of every kind ... in short, life itself. Through so many aspects of colour, one can begin to understand—and therefore to celebrate—one very potent way in which Waldorf achieves its educational aims, both short-term and, perhaps more significantly, long-term.

Even telephoning can be fun—as long as you don't lose sight of *being*!

With a background of many years in Steiner education, Brien Masters is Director of the London Waldorf Teacher Training Seminar and a Senior Research Fellow at the Roehampton Institute of the University of Surrey.



Lemon Yellow, Golden Yellow and Pale Prussian Blue.

This colour story followed a main-lesson story of the golden feather found in the forest by the 'brave young archer':-

Lemon yellow was feeling very happy—so happy that she danced in every corner of the page; she danced at the edge and she danced in the middle. Suddenly golden yellow appeared and stretched right across the page and disappeared off the other side.

Blue was so impressed that he wanted to do the same—but golden yellow wouldn't let him.

"Never mind," said lemon yellow, "come and play with me instead." And so he did.

Inset: Siesta in Mexico—pastel drawing by a 15 year-old.

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FOOTNOTES (to article on pp. 35ff)

- 1 Although not originally written as such, the first part of this essay was published as: Masters, B., 'Looking at the World with What-Coloured Spectacles? Colour and the aims of Waldorf education' in *Steiner Education* January 1999 vol.33 no.1 pp.34–38.
- 2 See Barfield, Owen (1963) *Worlds Apart*. London: Faber and Faber
- 3 Steiner, R., *Perception of the Nature of Thought*, Lecture given on 10 January 1915, (available in typescript from Rudolf Steiner House Library, London as Z.273) pp.10–13.
- 4 Kandinsky, W., (1977) *Concerning the Spiritual in Art* London: Dover Publications pp.41f.
- 5 Ibid.
- 6 Ibid. The reader is asked to note that, in order to give unity to the diversity of colour examples brought forward in this essay, I am confining myself principally to various shades of red.
- 7 Steiner, R., (1937) *Practical Course for Teachers* London: The Rudolf Steiner Publishing Co. pp.56ff.
- 8 Golleck, R., (1988) *Der Blaue Reiter im Lenbachhaus München* München: Prestel p.333.
- 9 This work was pioneered by Theo Gumbel at his studio in Avening, Gloucestershire in the 70s.
- 10 The author has in mind the therapy established at St. Thomas's Hospital London by Dr. Frommer in the early 60s.
- 11 An article on Painting Therapy was planned for this number of *Steiner Education*. Unfortunately, due to the indisposition of the author, it has not been possible to include it. It may be possible to publish it sometime in the future, under the umbrella of another theme.
- 12 Something of this nature was described in the last issue. See Kühne, Gabrielle, 'Discovering Light Through Darkness: An indication for painting lessons in Class 8' in *Steiner Education* January 1999 vol. 33 no.1 pp.30–33.
- 13 The concept of sheath can be referred to further in Steiner, R., (1987) *Conferences with the Teachers of the Waldorf School in Stuttgart* vol.2 p.65.
- 14 See Ivri, Ori, 'Experiencing Colour in Class 5' in *Steiner Education* January 1999 vol.33 no.1 pp.15f.
- 15 See Spence, R., 'Hail Many-Coloured Messenger' Colour for stage costume' in *Steiner Education* January 1999 vol.33 no.1 pp.19–25.
- 16 See illustration in *Child and Man* January 1993 vol.27 no.1 p.24.
- 17 See Steiner, R., (1947) *The Four Seasons and the Archangels* London: Rudolf Steiner Publishing Co. pp.67–82.
- 18 See Hancock, G., (1996) *The Sign and the Seal* Great Britain: Mandarin Paperbacks, Chapter 11.
- 19 Awareness of this school service has been re-awakened in Waldorf circles in recent years through Dr. Michaela Glöckler's including it in the world Kolisko Conference programmes.
- 20 Part Two of Louise van Blommestein's writing on this subject is to be found in this volume. Part One appeared in *Steiner Education* January 1997 vol.31 no.1 pp.30–35.

REVIEWS

The Green Snake by Michael Burton, performed by the Mask Theatre and Mystery Group.

The Green Snake is a new play written by Michael Burton and adapted from Goethe's fairy tale *The Green Snake and the Beautiful Lily*. It was this tale that also inspired Rudolf Steiner's first *Mystery Drama*. The play is directed by Michael Chase who has a particular expertise in working with masks in theatre and these are used to good effect in the play. The writer, director and players worked together to cast the play into a modern setting—with another play running a contemporary theme alongside and through the fairy tale. Michael Burton writes in his introduction to the book of the play: "Firstly, there was the idea of refugees hiding in a cellar while a war raged outside. For a while there was the scenario of a group of homeless people sheltering under the arches of a railway bridge. Finally we settled on the image of travellers at a railway station; but elements of earlier possibilities certainly came through into the story we created." (Michael Burton, 1998 *The Green Snake and the Beautiful Lily* Hawthorn Press.)

The production of *The Green Snake* came to Bath on 11th and 12th of January and was performed at the Ronda Theatre, a small but popular venue on the outskirts of the city. On Sunday the 10th, Michael Chase ran a workshop on Art as Alchemy. This was attended by seven people, myself included. The workshop, which was based on the seven alchemical stages or steps, was well received and greatly enjoyed by the participants who were a mixture of college students and anthroposophists.

As the Bath Anthroposophical Group had been responsible for suggesting the Ronda, we were worried about numbers, but this proved to be unnecessary as both performances were sold out. Indeed, on the second night people had to sit in the adjoining bar to watch the performance.

The Green Snake proved to be a great success in Bath, and I was able to talk to both actors and audience. The actors felt very warm and receptive to the Bath audience and also that the theatre had a very good atmosphere about it. During the interval and after the performance friends expressed the general feeling that they had enjoyed the play enormously and were aware that it had a certain spiritual quality about it. One friend I met recently said that the play had stayed with her for quite some time and that she frequently found herself pondering over its contents. The play, with its dual theme of fairy tale and modern reality, had struck a responsive cord and was something that many people found they could relate to.

On a personal level, I felt that this production was a significant starting point and contained that quality of being—a bridge, to mirror the story—from the world of conventional drama to that of mystery drama; having seen three of Rudolf Steiner's *Mystery Dramas*, the general public would without the requisite insight and understanding find them hard going. Only by educating and creating a transitional type of drama can we hope to make that path more accessible.

The people of Bath were very grateful to the Mask Theatre and Mystery Drama Group for bringing *The Green Snake*, and I believe it will not be the last time they perform in this difficult to please but responsive city.

Colin Smith

Eurythmy as Visible Singing by Rudolf Steiner, edited by Alan Stott. *The Anderida Music Trust in co-operation with The Robinswood Press*, hb two volumes 171pp & 186pp.

One of the last surviving forests to be 'tamed' in England was the Forest of Anderida, lying between London and the south coast. The Trust responsible for publishing the present work has taken its name from it, and Alan Stott, editor, has spared no energy in tracking down the many difficult passages and concepts in Steiner's lectures. More: in his companion volume (the two volumes being handsomely bound and encased) he shares a great deal of painstaking research, not only in a vast 'forest' of notes but also in eight extensive appendices. (Re-afforestation?) While Stott's modesty—he describes himself as a compiler—is understandable if one takes into account the hundreds of references to other works and cross-references, the appendices offer the researcher trains of thought that lead well beyond mere compilation. Thus academics will find fascinating material, in skimming through for whatever might be relevant to their field; while the musician-eurythmist will find much undergrowth well worth investigating.

Perhaps the most thought-provoking topic for the educationist is that of *recorded music*, together with the invigorating view that "the creative risk" of the live performance is something essential for art. Does this imply that as the majority of people's musical diet comes out of a 'can' it cannot be nourishing in an artistic sense? A cheating prospect!

Permit me a word on the publication's lack of an index. If one were to make an inventory of the notes, say, in a Bach toccata, one would have an accurate but useless document—certainly the original music would no longer be detectable. One could equally argue that lectures, artistically delivered, can be something of a musical experience in themselves, quite apart from the knowledge imparted, and should be 'listened to' as a whole. This edition, however, purports to be more than a new translation of the lectures: its aim is clearly to assist modern researchers in deepening their understanding of Steiner's spiritually scientific findings. Hence, when so much work has been done, would a slim third volume as a concordance or index not have been possible? For many, it could surely make the lectures themselves more 'resonant'.

The translation reads well and comes across as musically authoritative—except for one detail: the *parallel fifths* on p.88. I was relieved to find that this harmonic indiscretion had not been transferred from Steiner's notebook (usefully printed in facsimile in volume one); nor was it in the 1977 edition of the lecture cycle.

It will naturally appear that this publication is for the specialist—the eurythmy teacher as much as the performer. In the main it is, particularly volume two. But as with all Steiner's lectures, there is inspiration to be gained for other Waldorf teachers; here notably in his far-reaching remarks about *drawing* (Lecture 6) and, for the Upper School teacher, about *minor and major* (Lecture 7) if taken, I would suggest, in conjunction with the same theme in the educational lectures given in Stuttgart in June 1921.

Brien Masters

The Flying Ship: A Russian Story retold by A. N. Afanasiev, illustrated by Ronald Heuinck hb 32pp £8.99.

The Flying Ship—what an exotic yet beautiful image this conjures up within us. The illustrations by Ronald Heuinck are graceful but detailed. This is a magical and enchanting Russian folk tale for children aged 6-9.

The Tsar promises his daughter's hand in marriage to a man who can build a ship that can fly. Simpleton wants to go to the great feast like his two older brothers, but receives no blessing from his parents and only stale bread and water for the journey. However, this does not hinder him and off he goes.

Simpleton meets an old man who turns the black bread into fresh white bread and the water into vodka! He then tells Simpleton how to get a flying ship: Simpleton has to be kind to those he meets on his way, but as he is a kind, simple lad this is not difficult for him.

On the journey to the Tsar's palace, Simpleton picks up all manner of bizarre and curious folk in his golden ship: a man who has one ear to the ground, one who carries a huge basket of bread, another who has one leg strapped to his ear, a marksman etc. With these friends Simpleton arrives at the palace.

Can a simple peasant boy really marry the princess? The Tsar is not at all pleased and so decides to set seemingly impossible task after seemingly impossible task—that Simpleton, with the help of his new friends, has to achieve.

There's an amusing twist at the end of the tale when it seems the Tsar will never give his daughter to Simpleton. The lad has to produce a regiment of soldiers by the next day. This he achieves and is therefore more powerful than the Tsar who is then compelled to give his daughter to Simpleton.

A really appealing, if not in places unusual and comical story, that appeals to children's fantasy.

Sally Mayer

The Essentials of Education by Rudolf Steiner, *Anthroposophic Press* sb 94pp \$12.95.

The months of 1924 in which Steiner was able to lecture are awesomely packed. This course, given to an audience of nearly two thousand in Stuttgart, was part of his itinerary. "At the end of the last lecture the applause became an ovation that seemed as if it would never end," reported Stockmeyer, one of the initial teachers of the Waldorf School. When Steiner was using the last chance to break so much new ground—in medicine, eurythmy, agriculture and so on—during the year, it is surely significant that he returned so often (here, in Bern, in Arnhem and in Torquay) to the need to re-vitalise education. Though wanting to avoid being sensational, it would seem justified to ask: if this course were a Stuttgart 'swan-song', are there not a few *essentials of education*, upon which all else depends? The English title (extant for over fifty years) suggests just that. In a short review it is only possible to select a few of these.

Straight away in the first lecture, Steiner launches on the possible life-long effect of the teacher's temperament, if uncontrolled, upon the pupil. Why so late in the day (some four and a half years after the school had been running) one might wonder?

An education influenced by a world outlook dominated by materialism will, according to Steiner, freeze into "external techniques"; whereas a view of the child and the task of the teacher spiritually perceived is an essential part of the teaching "method" (Lecture 5). However, *passim*, and emphatically in the last lecture, he elaborates the life-long virtues of an education grounded in the science of the spirit "... when we educate [in] this way, we give the human being full freedom and vitality for the rest of his life." (p.76) Steiner sees the success of Waldorf education as one of the vital factors in the hopes of Central Europe, in that it serves humanity and its deepest needs in an entirely practical way.

The translators have opted for a semi-colloquial style (It's...; Let's assume for starters...); and for publishing the

culminating verse of the course—one of the few verses in which Steiner adopts rhyming couplets—only in an English version.

It seems that, among the hundreds and hundreds in the audience, a number of young people attended this course and that one of them acted as spokesperson to voice appreciation of Steiner. In the last lecture the lecturer takes this up: "One would be happy indeed if the cordiality felt by young people for Waldorf education [were to bear its] message to our civilisation and culture."

And today?

B.M.

Balance in Education: Rudolf Steiner's Contribution to Mainstream and Special Education *Lanthorn Press* sb 56pp £1.95.

This booklet is a compilation of five essays. The first is a brief account of Steiner's life and work. The remainder draw the distinction between Waldorf education and the *care/education* for those with special needs (*special care of the soul* would be closer to Steiner's term). Two are by the physician Dr. Walther Holtzapfel.

There can be few introductions to Steiner's life and work that achieve in such a short space what this one does. Without any pretence at being comprehensive, the author, Siegfried Rudel, starts by making a very fine selection of salient points, finally turning to Steiner's visits to England and their importance for education. Leading figures in education and other fields are referred to, together with the high regard in which Steiner was held, as evidenced in the contemporary press.

In the essay on 'Waldorf Education', its well known distinctive features are laid out in a fresh and interesting way. Kevin Avison, the author, refers to the first training of Waldorf teachers: "It took a fortnight and must have been one of the most intensive re-training programmes ever devised." He identifies rhythm as being a key to "the vitality of childhood" and contrasts that with the excessive emphasis on literacy prevalent today. He points to "the mere art [generous of the author to call it that] of decoding text" as being left until a later age in certain countries "with no deleterious effect on national literacy, quite the opposite." Still at an acutely perceptive level he challenges: "An education geared to the perceived needs of the present and which does not take into account the unpredictable potentiality of the new generation, soon becomes a form of cultural imprisonment." Thus he follows the line that Steiner recommended of saying clearly 'what is wrong' and then presenting what Waldorf has to offer to meet the situation.

When turning to those needing help and care in being released from the 'imprisonment' of their handicap (removing obstacles from the path of progress, as Steiner might have put it), co-authors Helen Murray and Siegfried Rudel link onto Waldorf education through referring to the original "small class of children who needed special help". This, of course, continues in present day Waldorf schools in those departments which provide 'learning support'. Steiner himself, in the course he gave on Curative Education, was emphatic about the value of the Waldorf approach for those with autism, cerebral palsy, severe memory defects, fixed ideas... Their needs extend frequently into adult life and may be met in a 'sheltered environment' in which the whole social set-up is itself therapeutic. "It is... a special task to help those who throughout their adult lives will need not only kindness and tolerance but also active and imaginative support to find a measure of individual fulfilment and independence."

The Roots of Education by Rudolf Steiner, *Anthroposophic Press* sb 97pp \$12.95.

In 1924, Steiner gave four lecture courses on education. This, the second of these, was in Bern and consists of five lectures.

Tradition has it that Steiner had hoped that one of the teachers of the first Waldorf school would re-write his book *How can Knowledge of Higher Worlds be Attained?* in a modern idiom. That was some quarter of a century after the first edition. With the present volume, we have an instance of lectures that Steiner gave being reprinted after three-quarters of a century. Helpfully so; but if the contents were to be re-written in modern idiom what a different impression it would make, especially if Steiner's radical strategy for education were brought into still bolder relief. "The Waldorf School came into being in such a way that there were no set principles or systems"—he was speaking to State teachers who were weighed down no doubt with published curricula and regulations—"I [we] only [have] children and teachers. We have to consider not only the individuality of every single child, but the individuality of every single teacher as well." (p.63)

In looking at the child, Steiner does not have the time to go into the child's nature as he did when the Waldorf School was first founded. Here he is content to point out the broadest principles of child development (with a good deal of emphasis, note, on the early years). At the same time, he underlines the life-long effect of education: the teacher influences the human being *as a whole* (pp.8, 31, 56, 72, 80 and elsewhere—a recurrent theme) even beyond death (p.76).

In view of this, the importance of "teacher training" becomes increasingly self-evident. But Steiner's way, surprisingly perhaps, is not to prolong teacher training in view of the added responsibility of the educator: it is to "accelerate" it (pp.46ff). Fortunately he does not leave us entirely floundering as to how such acceleration comes about. Lecture 3 is devoted to how a training course based on spiritual science could prepare people for teaching in the accelerated manner that he had in mind. So at least we have his 'theory', but unfortunately not how he might have worked this out in practice.

It is not difficult to see how deeply the social feeling of people that would result from this would benefit children and colleagues, not to mention the connection with parents. With education being the sphere of life that must lie closest to the human soul, it would seem little short of tragic that such a mode of teacher training was not inaugurated under Steiner's supervision, so that Waldorf today would have been reaping the benefits. In Waldorf's general stock-taking, a rediscovery of the above "roots" might prove valuable, with some grafting of the new millennium growth onto them.

World List of Rudolf Steiner Waldorf School Associations

The full list of schools, Kindergartens and training courses is available from each Association, containing addresses and other information for communication, such as phone, fax and e-mail where available. *Steiner Education* would be grateful to know of any changes to the addresses appearing below so that such changes can be incorporated into future issues, in which case, please inform the Secretary. We would also be grateful to know of the founding of new Associations. The Secretary's address is on the Inside Front Cover. Currently, there are more than 770 schools and 1200 Kindergartens worldwide.

Information in countries not listed below may be obtained direct from the Pedagogical Section of the School of Spiritual Science, Goetheanum, CH-4143 Dornach, Switzerland. Countries at present listed as having Waldorf schools but no Association are: Argentina, Brazil, Chile, Colombia, Croatia, Czech Republic, Ecuador, Egypt, Hungary, Israel, Japan, Kenya, Liechtenstein, Mexico, Peru, Poland, Portugal, Russia, Spain, Uruguay.

AUSTRALIA Association of Rudolf Steiner Schools in Australia, 213 Wonga Road, Warranwood, Victoria, Australia, 3134.

AUSTRIA Österreichische Vereinigung freier Bildungsstätten auf anthroposophischer Grundlage, Endresstrasse 100, A-1230 Wien.

BELGIUM Federatie van Rudolf Steinerscholen in Vlaanderen, Kasteellaan 54, B-9000 Gent.

CANADA Association of Waldorf Schools of North America, c/o David Alsop, 3911 Bannister Road, Fair Oaks, CA 95628, USA.

ONTARIO Waldorf School Association of Ontario, 9100 Bathurst Street, Thornhill, Ontario L4J 8CF, Canada.

DENMARK Sammenslutningen af Rudolf Steiner Skoler i Danmark, Strandvejen 102, DK-8000 Århus.

ESTONIA Eesti Waldorfkoollide Ühendus, 14 Koidula Tänav, EE2100, Rakvere, Estonia.

FINLAND Steinerpedagogiikan seura ry-Föreningen för Steinerpedagogik rf, c/o Lea Blafeld, Jyväskylän Rudolf Steiner-koulu, Honkaharjuntie 6, FIN 40600 Jyväskylä

FRANCE Fédération des Écoles Rudolf Steiner en France, 11 rue de Villaines, F-91370 Verrières-le-Buisson.

GERMANY Bund der Freien Waldorfschulen e.V., D-70184 Stuttgart, Heidehofstraße 32.

IRELAND Irish Steiner Waldorf Education Association, Raheen Rd., Tuamgraney, Co. Clare.

ITALY Associazione Amici Scuola, via Clerici 12, I-22030 Camnago Volta(COMO).

LATVIA Lettische Assoziation für Waldorfpädagogik, Pirmā iela 26a, Rīgarajons, LV 2164.

LUXEMBOURG Veräin fir Waldorfpädagogik Lëtzebuerg, 45 Rue de l'Avenir, L 1147 Luxembourg.

NETHERLANDS Bond van Vrije Scholen, Hoofdstraat 14B, NL-3972 LA Driebergen.

NEW ZEALAND Federation of Rudolf Steiner School, PO Box 888, Hastings, Hawke's Bay.

NORWAY Steinerskolene i Norge, Prof. Dahlsgt. 30, N-0260 Oslo.

ROMANIA Federatia Waldorf din Romania, Bd.Marasti nr.59, sector 1, RO-71331 Bucuresti.

SLOVENIA Drustvo prijateljev, waldorfike sole, Rodiceva 2, 61000 Ljubljana, Slovenia.

SOUTH AFRICA Southern African Federation of Waldorf Schools, PO Box 67587, Bryanston, Transvaal, 2021 Johannesburg.

SWEDEN Waldorfskolefederationen, Fridhemsgata 17, S-12240 Stockholm, Sweden.

SWITZERLAND Koordinationsstelle der Rudolf Steiner Schulen in der Schweiz, Robert Thomas, Carmenstrasse 49, CH-8032 Zürich.

UNITED KINGDOM Steiner Schools Fellowship, Kidbrooke Park, Forest Row, East Sussex RH18 5JA, GB.

UNITED STATES OF AMERICA Association of Waldorf Schools of North America, Chairman, 3911 Bannister Road, Fair Oaks, CA 95628.

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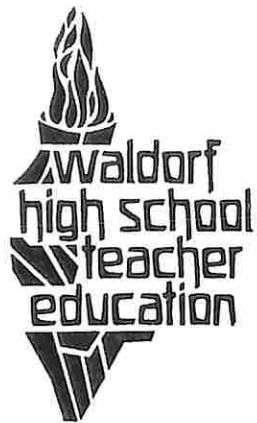
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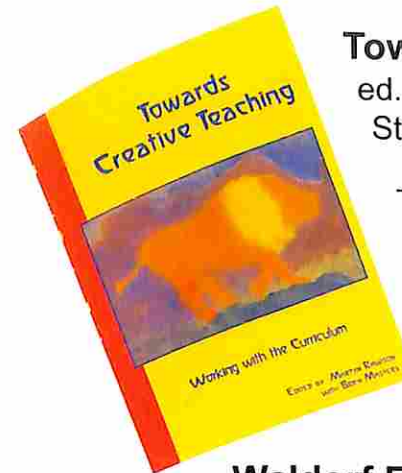
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STEINER WALDORF SCHOOLS FELLOWSHIP PUBLICATIONS



Towards Creative Teaching

ed. Martyn Rawson with Brien Masters
Steiner Waldorf Schools Fellowship, 208pp, sb

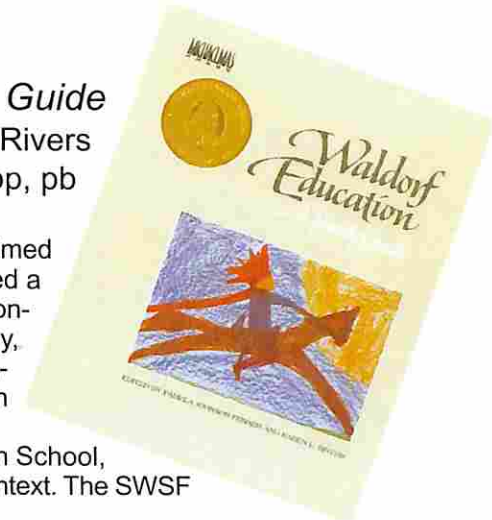
This work arises out of a research project initiated three years ago to review the development of the Waldorf Curriculum. It offers practical advice on the class teacher curriculum for classes 1 – 8; an overview of all other subjects; guidance on the role of the class teacher and working with parents. This book is a milestone along the path of developing Steiner Waldorf education in the modern context. Price £10.00.

Waldorf Education A Family Guide

ed. Pamela Fenner and Karen Rivers
Michaelmas Press, 210pp, pb

An excellent, readable introduction to Waldorf Education, aimed at parents. The editor, Pamela Fenner, has carefully compiled a very balanced picture in this beautifully produced book. Contributors include Joan Almon, René Querido, Betty Staley, Eugene Schwartz and Joseph Chilton Pearce as well as contributions from parents. The book won the Benjamin Franklin Award of the Publishers Marketing Association.

Although written originally for the parents of the Marin School, California, it has been adapted to a wide English-speaking context. The SWSF is pleased to offer this book at the special price of £12.50.



ADVANCE NOTICE - NEW PUBLICATIONS

An International Curriculum The Educational Tasks and Content of the Steiner Waldorf Curriculum
Ed. Martyn Rawson and Tobias Richter

This book describes the teaching methods and approach of Waldorf Education from Kindergarten to Class 12. It also describes the vertical development of each subject throughout the curriculum, as well as giving an overview of the work in each class. The book also contains descriptions of typical non-classroom activities such as work experience, projects and excursions.

This curriculum offers various possible approaches to each stage of development by showing the range of teaching contents possible. It is a book for teachers, parents and students but will also be of use to education officials and academics.

Education Through Crafts An Integrated Approach to Craft Work in Steiner Waldorf Schools
Ed. Michael Martin

This book not only describes the full range of crafts taught in Steiner Waldorf schools, it also puts them into the context of the developing human being. It is becoming more and more recognised that the skills acquired in working with wood, metal, textiles, ceramics, among other materials, enable the individual to develop a whole range of transferable skills which form a basis for life-long learning, as well as cultivating insight into technology and a sound relationship to the earth.

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