Hi everybody. This is Donna Ashton with the Waldorf Connection. Tonight, I am so pleased to have Rick and Jennifer Tan back. They’ve been on the Waldorf Connection many times.

Tonight, we’re going to be talking about Form Drawing and we have a lovely PowerPoint presentation for you to look at as we go along. If you happen to be on the phone, and you want to see the presentation, you need to go over and click on the link to view it over the web.

Let me give you a quick, little rundown about Jennifer and Rick. Rick is a musician, artist, wedding officiant and Waldorf teacher. He is currently teaching at the Davis Waldorf School in California. He has a medical doctorate, a BA in biological sciences, and a Waldorf Teaching Certificate from Steiner College. Rick spent ten years at home with their children and was a homeschooling parent.

Jennifer is a musician, fiber artist, pre-natal yoga instructor, aromatherapist – a long list of things (laughs) – wedding officiant and educator. She’s retired from service as an elementary school principal. She has homeschooled her children in a Waldorf-inspired environment. As an adjunct university professor, Jennifer consults homeschooling families and runs two Etsy shops providing families with fiber arts and supplies.

Welcome, Rick; I know you're going to be on here first, and then Jennifer is going to take over. Welcome back.

Rick: Yes. Thank you, Donna. It’s good to be back on the Waldorf Connection. Both Jennifer and I have been very busy with our lives doing many, many things. In fact, early as a Waldorf teacher for sixth grade at Davis Waldorf, this week – actually two days now, my sixth grade class will be putting on a play that I wrote.
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We’re all very excited about it, and a lot of my mind, a lot of my energy has really been geared towards helping the students really produce a beautiful show. Pretty much looking forward to that, definitely.

Donna: Great. Good luck on that.

Rick: Yes. Thank you!

Well, form drawing – let’s dive right into it – I would say, in thinking back to when I was a kid in the lower grades, I remembered during time when my teachers would be teaching a lesson, whether language, arts or whatever. I would be sitting at my desk, and I have my spiral notebook out, and I would be doodling at the sides of the pages when I was supposed to be taking notes. (Donna agrees)

The teacher would sometimes notice what I was doing and they would say, “Rick, what are you doing? You need to stop that and pay attention.” So I would say, “I’m so sorry about that, I’m just doodling away.” Once the lesson begins again, I find myself just gravitating towards producing these repeating forms of spirals and circles and leaf shapes.

First I thought, “Okay. I'm being a really bad student, not paying attention to my teachers.” But then, by seventh and eighth grade, I was winning awards for best penmanship in school. I realized that perhaps they had something to do with all that doodling that I was doing. I realized that it must have been to my benefit, in one way or another. It turns out that doodling is very much very similar to form drawing.

Now, form drawing is a more disciplined version of doodling, but the benefits, at least it was for me, I would say, would be the same. And the benefit is what we are striving towards for the children as well, and that is producing something beautiful and also helping them with their handwriting.

I would say, if I were asked what form drawing is, I would describe it as a bridge – a bridge between the written and language and arts. Let’s go to our first slide here.
What is form drawing? It’s an important part of Waldorf Education. It is a form of art, a precursor to handwriting, a way to strengthen fine motor skills, and a sequence of drawings that stimulates aesthetics, coordination and intelligence.

When Steiner had opened up the first Waldorf schools way back in 1919, he was somewhat of a revolutionary. He had some brilliant ideas about how to approach the child in a school setting and make that school setting really benefit not only the academics of the child but also the spirit and development of that child.

Among so many wonderful things that had come out of his ideas, the Waldorf Movement, namely. And if you know things like eurythmy, for instance, is being very unique to Waldorf School. Form drawing had come out of that same idea, that same stream. Form drawing is also very unique to the Waldorf system.

Like I said, it’s a bridge between the written language and art. If you can think back, to let’s say even the last ice age when cave people would be drawing these amazing pictures and stories on the cave walls; these pictographs. For them, there was no written language, and it was truly through art that the people communicated with each other. Progressively, over time, people developed more refined ways to use their art as a form of language, with for instance hieroglyphics.

And now, to modern times, when we are using the written language, so much throughout the cultures. As humans have developed in sophistication, so has our ability to write and lettering. So we’ve gradually moved away from using these symbols and drawing and images, to actually producing lettering. This lettering producing words, and words taking us on a journey of communication.

I have seen students in classrooms where their handwriting, I would say, is not quite up to par with what I would consider to be beautiful handwriting. Some of that could be a result of not having enough experience perhaps in the lower grades, to have been fostered to produce beautiful drawings. They weren’t given the ability to use a writing instrument properly. They weren’t allowed to use the movement of
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their bodies to be able to develop beautiful handwriting. Form drawing is a way to help develop that handwriting.

Why is form drawing important? It introduces the basics of straight line and curved line before children write letters and numbers. It may be used to help balance the temperaments. It develops an artistic, confident hand. It develops spatial reasoning. And it may be used therapeutically.

All these right here are what Steiner, the Waldorf Movement, had hoped to be able to provide for the children: the artisticness, the development of their spirit. If we take a look at, in Waldorf, the three-fold nature of the human being, and the will, the feeling life, the thoughts. Form drawing can help with all three; because if you can imagine the child producing a straight line, for the very first time, and often pulled in terms of the story.

For instance, the cat was staying there waiting patiently for their owner to get home; this cat is standing there on the doorway. Then the owner would arrive and there at the gate, the cat would just walk over to the owner, there the owner would pet the cat and then the cat would return back to the entry way.

You could picture this image of this beautiful cat, and this beautiful moment between the owner and the cat that the cat had produced a straight line. (Donna affirms) It’s in this feeling life of the child that they could see, “Ah. A straight line,” and the feeling life of this moment, of a pet, of a loved one in the family. It incorporates the feeling life, and then you have the children involved in producing that straight line, not even on paper yet. It could be in the air, walking it back and forth outside in a pathway on the woods.

Then it involves the willing life as well. Now they’ve involved their muscles; they feel the straight line, they're walking the straight line, and now it’s also become part of their thoughts. It’s their cognizing that a straight line is formed by walking. Now they're ready to produce a straight line on paper. Through stories, the straight line, the curved line, and progressively more difficult forms. It incorporates all

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three: the will, the feeling life and the thoughts of the child and helps the child really develop all three.

Now, who needs to learn form drawing? Form drawing generally begins in grade one in Waldorf Schools. Straight line and curved line are the first ones introduced, and then standing forms, spirals and some running forms. All ages will see benefits from form drawing, although it is done regularly in grades one through five. Progressing through the years, mirrored running forms, circular forms on an axis, crossing the midline, and more advanced forms.

Then children with fine motor, gross motor, midline and other developmental issues. In pulling a little bit from my experience in medical school, we’d spend a lot of time with neurology. Really examining the human brain, and how the nervous system is so key to our beings; our spiritual development, our physical development.

If you examine form drawing as a form of art, as a wait for it person, to really be able to control the movements of their arm. It creates a feedback loop, this biofeedback loop, this circuit between the muscles of the hands and fingers with what the eye sees and the brain processes.

It creates this loop, this circuit, that if it’s not fostered, you can imagine how difficult it must be for a child to produce beautiful work, whether it’s art or handwriting. If that is not encouraged beginning early on in the lower grades, it would be very difficult for anyone, a child or adult, to produce refined work, to have that willfulness and mindfulness and precision in the written language.

Who needs to learn form drawing? I would say, everyone, I think can benefit really from form drawing. Because it creates that – it exercises that circuit, that loop, that allows all parts of the nervous system, and the muscle system, to produce this amazing, amazing, beautiful work.

The next slide: When do we teach form drawing? In grade one, start with a two-week block, half hours, three to four times per week. Children will draw on small

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chalkboards with block crayons and with their fingers, in sand trays. Forms may also be walked or traced in the air before drawn. Forms are always top to bottom, left to right. Weekly form drawing grades is beneficial. As children progress with their writing and drawing ability, forms may be done in conjunction with other lessons. Running forms may be done with stick crayons, colored pencil and chalk in grades two and above. For children with developmental issues, form drawing may be done on a more regular basis. If a child gets frustrated or tired, take a break from form drawing. Check the position of the body and the pencil or crayon grip to see if either is causing fatigue.

We teach form drawing pretty early on in the Waldorf system, starting with grade one. Jennifer will talk more as well in homeschooling on how she has produced this progression of forms for our children. We have in block lettering here, forms are always drawn top to bottom, left to right; it’s a general rule of thumb. If you could imagine that these form drawings will eventually segway into the written language, that is just how we, in our culture, produce our lettering. It’s just one good way to be able to make that connection between form drawing and the written language. It’s not a (crosstalk)

Donna: You get started with the way that the words will flow, even though you're using it for the forms.

Rick: Exactly. It’s not a hard and fast rule, because if we talk about the forms in progressing complexity. If you could imagine for instance, starting with that straight line, and then the curved line. And that curved line forming essentially what looks like a C, and that C can be oriented differently in space. The C facing up like a cup, or facing down like a hill, or left and right. That’s how we progress the complexity of forms; they become standing forms, like spirals, or shapes, like squares and triangles. Or they might be
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centric circles or concentric squares, eventually becoming running forms where
the form is repeated over and over again.
It’s up to the teacher, the homeschooling parent, to really gauge and see where the
child is. With form drawing, or anything else that the child has been tasked to do in
their educational lives, you're always meeting the child where they are.
If they always seem, if they feel ready and prepared and you can see this in them,
the joyfulness that comes out of, for instance, making a spiral. If they feel ready to
tackle something new, progress them on; try the spiral going in the opposite
direction, spiraling in, spiraling out or the spirals creating a – horses spirals all
along creating a border of a page of, for instance, a main lesson book.

All of it is an effort to bring and foster the sense of beauty in the child
and using a form drawing as a way to be able to do that. One thing, a couple of
slides back, there was a little mention of the temperaments, or children with
midline issues.
Form drawing can be used therapeutically. I use for myself; for me, it’s a form of
meditation. Being able to repeat a pattern over and over again a lot of times for a
child who, maybe needs a little bit of controlling a breathing back in from playing
outside. You can use form drawing as a way to get the child back into a lesson. The
lesson may not even be about form drawing itself but you're about to teach a
language art skill, or math. You can use that form drawing as a way to get the child
ready and prepared for a lesson.
Therapeutically as well, I take one of the temperaments, like a choleric child,
someone who always wants to control a situation, is always out there trying to
master any situation or a group of children.
I can create essentially a form that meets a choleric child; a form with spikes would
be a form that a choleric child might make. Very rigid, very strong; a lot of the will
forces are in that form drawing. And then, to help balance this choleric child,
maybe around a spiky form, you create some smoother cloud forms around it, as a

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way for this child to look at this and go, “Ah, I’ve just felt this balance of this outward spikes now with these softer curves that’s formed around it.”

There’s so much creativity in the use of form drawings. I would say there aren’t any hard and fast rules. It really is up to the teacher; what the teacher’s capable of, what the parents enjoy doing with their child. It’s meant to be fun, it’s meant to be creative, and at the same time, just really knowing that underneath all of that, you're helping the child grow and develop in their spirit and in their abilities and their technical skills that will benefit them for the rest of their lives.

Donna: I got just one question. When you were going through that, so are you saying we could make up our own form drawings? I thought it was something you had to follow; I guess I've seen several things and maybe Jennifer will get into that more where you (Rick affirms) suggested forms drawings for second grade, third grade or whatever. But I didn’t know, I didn’t know if that was something that you should really follow (crosstalk) or can you do variations of those?

Rick: I would say, that might be the answer there: variations on the forms. I would say, primarily you want to have a sense of progression, of form. You can picture a straight line, then the curve, then the curve oriented differently in space, then closed forms like a simple circle. Then progress from there where you can be a, concentric circles, or figure eights where it crosses the midline, figure eights that can actually start expanding out, forms from that figure eight that can be oriented horizontally and then superimposed on that, another figure eight vertically. So it resembles almost like a four-petalled flower.

I believe Jennifer in her portion will probably touch on some of the books she’s used. There are books written by Waldorf teachers, even drawn from master Waldorf teachers who have used these forms for a long time. It has provided a basis I think for much of form drawing in schools and used by homeschooling parents.

But honestly, as a homeschooling parent and as a teacher, I never want to make a potential teacher feel like they need to stick to something so rigid and strict,
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because that for me, it takes the spirit out of the creativity, of that process of the spirit and the will, that there’s freedom, and if there’s anything that Steiner has been saying all along, that you have to have this freedom.
What Steiner had done was give us these tools; but take the tool and create something beautiful out of it.

Donna: All right. Thank you for that info.
Rick: Well, thank you Donna. I’ll hand over the phone –
Donna: Okay. Are we done with your portion? (laughs)
Rick: Yes. Thank you so much. (crosstalk) I hope that was helpful for your listeners.
Donna: All right great.
Rick: Thank you Donna. Here’s Jennifer.
Jennifer: Hi Donna.
Donna: Hey. How are you Jen?
Jennifer: I'm doing great. Thanks. Now we’re going to talk a little bit about form drawing and how you use it in the homeschooling environment. The first thing I wanted to bring out is that you can always incorporate stories when you're doing your form drawing. You don’t have to do it every single time, but I have found it’s such a rich way to start the forms and to keep the attention of the children.
Some children will love to do the forms, and other children will go, “Oh, it’s form drawing time.” But if you start off with a story and engage them immediately, then it makes all the difference.
I recommend telling the story aloud, and I'm not even necessarily saying hold up a book or read out of a book. Just tell a story; as you tell the story, you're going to draw the forms and as you draw the forms, it might be on a chalkboard or could be on a piece of paper with crayons, then the children will watch you and they will mimic you. They may be sequential forms for younger children like Rick talked about: straight line, curved line to develop handwriting. They might be forms that

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relate to an artistic project that’s going to be featured in a main lesson book, let’s say for science or math or another subject.

Here’s a quick little demonstration. (clears throat) Once upon a time, there was a little gnome. He lived in a cave that was very cold. He decided to look for a new home. At this point, I will show running form that probably has some horizontal lines and curves to show that he’s walking.

He walked and he walked until he came to the mountains. Now I would show a running form of jagged triangles. He went up the mountains, he went down the mountains, but it was still very cold.

Then he walked to the ocean and watched the waves. Now you can show a running form that look like curved wave. But it was still cold near the water.

Then the little gnome walked into a beautiful garden. And under the gorgeous flowers and the sweet-smelling fruit trees, he saw a village of little mushrooms.

And at this point, you can show the form that you can see on this slide, which looks like a series of mushrooms. (Donna agrees)

Their wide heads gave him shelter and kept him warm. From then on, the gnome made his home under the mushrooms in the garden.

So there’s a quick little story. And that’s the mushroom –

Donna: Can I ask you one quick question? So you’ve really combined several different forms into the story? Or –

Jennifer: Right. So that was one, two – (crosstalk)

Donna: Okay. I never thought of that. I always think, “Gosh. How much can I make out of this line and this sea?” (laughs) I didn’t know you could go into – so would they be drawing all of that as you go through your story, so maybe you’re doing three different ones during that one story, and that would be fine?

Jennifer: Correct. Obviously, if I were drawing with the children – for the sake of time right now, I did a very quick story – but with the children, we would really take our time. (Donna agrees) I’d probably tell a lot more details about what was
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happening to the little gnome as he’s walking and really watch and see how long the children are spending on the forms because you don’t want to rush them. You always want to make sure that they're really striving for accuracy. The best way for them to do that is for us to model that. You want to take it slowly and do it as accurately as possible, and then have the children do it as well. Some people really like having children go back over their forms especially if you're using chalkboard crayons. It’s fun to go over and over until you feel like it’s just a little bit nicer and neater. That’s especially helpful for children who have issues with handwriting.

In the case of this story, if it was a young child, you might just do one running form. But for an older child, incorporating three or four running forms could be a lot of fun. Then for an upper-grades child, that would then work into a block on mycology.

In our own home, we did a whole week or so where we studied mushrooms outside. We dissected mushrooms, we drew them. We read stories about mushrooms and looked at pictures, and yet we started off with the form drawing; that was the very beginning. Form drawing and telling a story is a nice way to begin a block.

Now I have some other examples; on the next slide some examples for math, science, social studies and art. On the left side, on the top, those forms we did when we were studying South America. It was great because we were looking at ancient ruins and designs and it was so easy to just find different forms and say, “Oh! Let’s draw them, and let’s draw them over and over again,” which is form drawing.

But it wasn’t like I said to the kids, “Okay, we’re going to do from drawing right now.” It was more like, “We’re doing social studies or learning about South America. Let’s draw these,” and that can lead into art lessons and weaving or all sorts of other types of projects.

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On the top right, you’ll see a math board, which is really easy to make by the way, with a piece of wood, some little nails and a piece of yarn. It’s a nice way to teach kids counting or the times tables. This is an example of counting by twos. If you take the yarn and you wrap it around every second nail: two, four, six, eight, ten, then you end up making a shape, which is a five-pointed star.

As you teach math and you find the forms that come up, those forms – not only are you creating them in a very way from drawing, but later on you could sit down and practice drawing a five-pointed star over and over. Maybe a five-pointed star with a circle around it, five-pointed and then one that’s upside down underneath it, depending on how old the child is. You can get quite complex and really intricate geometry with form drawing.

In the middle there, you’ll see our oldest son Ricky. He is doing some Chinese characters; that was for Chinese New Year’s. Chinese characters are a completely different system of writing from what we are used to. The way we did it was, we took different characters and we practiced them, top to bottom, left to right for the most part, on the chalk. Then when the children felt comfortable, they would take paint and the painting brush, and actually paint them on the paper.

Again, it wasn’t like I sat down and said, “We’re doing the form drawing right now.” It was more like, “Hey, celebrating Chinese New Year. Let’s learn some Chinese characters.” But in a sense, they really were creating forms in a very different way.

On the left-hand bottom, you’ll see a more traditional-looking form, which are concentric circles. Those are – that’s a very easy example to do with younger children. You would go make the small circle in the middle, like the next one around it, and keep going until you use up your whole paper or your whole chalkboard. You can change colors; you can also go in the opposite direction.

Start with a large circle, make a concentric circle inside of that, a little smaller one inside of that, and all the way until you get to the center. You can also go in the opposite direction with your hand. You can switch hands; there’s a lot
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you can do when you're getting form drawing to really work on the child and balancing their right hand and left-handedness.

Donna: Hold on. I think I'm losing you there. You still there?
Jennifer: Yes. I'm here.
Donna: The phone went out just for a second. (laughs) But it’s okay right now.
Jennifer: Did you hear me say, it’s just the younger children –
Donna: I missed the last sentence you said. (laughs)
Jennifer: Okay. I think I just said, with the younger children you're just basically practicing circles, and that’s all it is. With an older child, you could then take that, and you can see the picture to the right, where we actually made concentric circles after we drew them with pieces of yarn, which is a little bit trickier (laughs) to make because yarn doesn’t stay.

Then the kids made a yellow ball that was the sun, and other colors for planets, and we were studying astronomy. We were talking about Galileo, and Copernicus, we were talking about geocentrism versus heliocentrism, and the kids were able to show their understanding of the astronomy concepts using their concentric circles after we did the form drawing.

In the middle bottom there, you’ll see a beautiful drawing that we did on the chalkboard that shows the circulatory system. That’s a really good example of, in upper grades, children who have done forms repeatedly will take a look at that and will be able to duplicate on their own chalkboard, on a piece of paper, with fairly good ease, because they’re used to making those curved lines, they're used to going in the different directions.

For me, honestly, because I didn’t grow up with that, I would look at that drawing and I’d get a little intimidated. (laughs)

Donna: Right. Me too (laughs)
Jennifer: Oh my gosh! I have to create that?! (Laughs) But the seventh-graders that I taught last year, they did beautiful, beautiful job of being able to recreate
what he did. As of course he’s describing what the circulatory system is, they're talking about human anatomy; so it’s really a science lesson. This is an example of how if you expose your children to forms early on, as they get older, the form drawing will not only help increase their handwriting ability but also their ability to draw. Not just for an artistic point of view but also for science and other areas.

**Donna:** Yes. And I like how you show how it can be brought in to the upper grades, because I was wondering, how long does this go on? Are they want to keep drawing these things? But I see as they, they do get more intricate, and I love the diagram here, you’ve got the example of how it could really turn into something amazing. (laughs)

**Jennifer:** Yes. In fact, I walked into a seventh-grade Waldorf classroom yesterday, and because it was Valentine’s Day, she’d done these beautiful drawings, form drawings of hearts and then extrapolating from the heart, some curly kisses and some different, more spiral forms.

I could tell that the kids probably just worked on those over and over again. Again, a nice way to incorporate anatomy: Valentine’s Day with form drawing. (Donna agrees) Yes. I thought it was pretty clever.

Then on the right side, you’ll see a drawing: that’s my daughter’s drawing, something that we did last year. We were studying botany as it was spring time, so it’s kind of fun. You go outside and, “What flowers are blooming? Oh, look at the daffodils.” Then we’ll say, “Oh! Do you notice that all the daffodils have six petals? They pretty much are all always the same. Kind of three leaf clovers. They always have these three leaves.”

Then, “Let’s take apart a rose. Oh my gosh. Look at how there are always five little petals in the very center that come out.” So we started studying the plants, looked at numbers, looked at the shapes, drew them, figured out what geometric shapes went with them, and from that really created these beautiful forms.

And the clover, the three and the four-leaf clover patterns are actually pretty common forms to do in form drawing. You could do this over and over again, in
lots of different ways while at the same time, you are incorporating numbers: geometry; spring time: botany.

There’s a lot of ways that you can incorporate form drawing with children of all ages. With a very young child, you probably would not go quite that advanced. You would probably just stick with maybe, let’s just do the clover pattern over and over again. The older children of course can do quite a bit more.

Those are just a few examples that we’ve done in homeschooling. Sometimes I start with a form drawing, and then work its way into whatever the lesson is. Sometimes the form drawing is actually part of the lesson somewhere within it.

Now the big question is, “I love all of this, I want to incorporate this with my children, but how? Where do I start, (Donna agrees) what if I want a program, what books are there? ” There are a fair amount; we have listed here resources that we recommend because either we’ve used them, we’ve seen them, they’ve been highly recommended.

But that’s really up to you. I think Rick said that so beautifully earlier that we would never be ones that say, “You must buy this book, you must follow those program,” because that’s taking away from that freedom element and it is such an important part of what we do with homeschoolers is really having the freedom to do what is best for our child.

But I also know that some people really like to have something to start with and to follow. The first book, *Form Drawing Grades One Through Four*, by Laura Embrey-Stine, is a really wonderful book. It’s one that is actually shown when teachers go to Steiner College or [unclear] (0:34:38) College and learn about form drawing.

*Form Drawing For Beginners* by Donna Simmons. She’s at Christopherus. It’s great because she really focuses at the homeschooling curriculum and talks about stories.
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You can incorporate *Painting with Form Drawing for the Homeschooling Parent* by Barbara Dewey. She’s with Waldorf Without Walls. I have to admit that was the first one that I bought.

**Donna:** Me too. (laughs)

**Jennifer:** Was it? (Donna affirms) It wasn’t very expensive; it was just perfect. It was like, “Oh!” The light bulb went on like, “Okay, so I can really start with the stories,” and it’s not that hard. It was a nice little progression, without getting too advanced and too theoretical.

Kristie Burns from EarthSchooling has some *really* wonderful books. She has *Form Drawing Basics for Grades One and Two*. If you happen to have her lifetime membership, then you have access to those at all times. I highly recommend those.

Then there’s this great book called *The Write Approach* and “write” is W-R-I-T-E. I want to say there are three levels – I’ve only done the first two levels with my own children. These books – some of these books, I’ll admit, are not easy to find; we can’t always get them on Amazon.com. But you can almost always find them through Steiner College Bookstore. Sometimes some of these websites themselves, like Waldorf Without Walls or Christopherus will sell them themselves.

But *The Write Approach*, I know for sure you can get through Steiner College Bookstore. And what’s great about it is really, form drawing can improve your handwriting. I'm sure a lot of you out there are like me, you might have one or more children who just struggle a little bit with handwriting, (laughs) for whatever reason, even if they’ve been doing form drawing all along.

What’s great about *The Write Approach* is you can follow it sequentially. It has these dotted and not dotted lines that you follow, and eventually they take the dotted lines out, then eventually they take the complete lines out, and eventually you're doing these running forms that turn into cursive letters, without any lines. It’s really quite wonderful; I have to say that by the time my son finished the second book, I definitely saw some significant improvement in his handwriting.
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Melissa Nielsen from A Little Garden Flower, she has some DVD’s on form drawing. If you're the type of person doesn’t want to read it but wants to see someone do it, that’s a great resource.

Then if you want to get into more forms, “I get this but I really want some comprehensive books with lots of form. The *Creative Form Drawing Books One, Two* and *Three* by Kutzli are fantastic. They go very, very advanced. In fact, I highly recommend as parents at home, do these forms not only to model for your children; do them for yourself too. Do the advanced ones; they can get really complex and they actually can be a lot of fun.

If you want to see more examples online, millenialchild.com, waldorfteachers.com, and of course, the wonderful youtube.com (laughs), have some great examples.

Just to conclude, I just want to thank you Donna, for having us, and to let everyone know that you all are – please feel free to email either Rick or myself at any time. We love creating workshops and also do lessons, chalkboard drawing, form drawing, whatever you need. We are in California but we also travel upon request.

Come and follow our blogs, if you can; our blogs are there on the slides: syrendell.blogspot.com and thewaldorfway.blogspot.com. We’re also in Facebook, and we’re finding that Facebook is a really easy way to keep up to date on what we’re doing, what you're doing. If you have a Facebook account, just type in “syrendell,” you’ll find us. Click on “Like” and you will automatically be able to see our updates whenever we update. We try to get on there at least once a day.

If you are looking for books on Waldorf Education, we have an Amazon shop, and the link is there. We have all sorts of different books for you, including some books on form drawing when they're available.

If you want more information on our workshops, please go to syrendellacademy.com. If you’re interested in consultations, which we do in person, we do them online also. A lot of the people who want more help with how to homeschool and how to incorporate Waldorf in the home, we are more than happy to work with you online, no matter where you live on the world. That’s on
“Form Drawing”

our new website, which I have to forewarn you, is still kind of under work (laughs) but it’s there under syrendell.com. Then we also have an Etsy shop, syrendell.etsy.com, which has some of our fiber arts supplies and other homeschooling supplies. We are offering, for all of you who came today, thank you so much for listening. If you would like any of our eBooks or our patterns, we are offering up to two of them to you for half price. If you’re interested in consultations, forty dollars off of a consultation that is three hours or more. All you need to do is just send us an email, info@syrendell.com, tell us what you want, tell us that you listened to the teleseminar, give us feedback, we’d appreciate it, and then we’ll work with you on that special.

Donna: Great. You guys always bring so much to our presentations here and it’s so nice to follow along, especially in this particular subject; you actually have visual to look. You guys, take advantage of working with Rick and Jennifer because they have so much knowledge and so much to offer. So check it out; and I can’t wait to check out your new website as well. (laughs) Great. Congratulations on that.

Jennifer: Thank you. It’s still in progress, but (laughs)
Donna: Oh is it? (laughs)
Jennifer: Yes. (laughs)
Donna: Great. Again, thank you both. And you can thank Rick again for me; I know he’s there. Thanks for (crosstalk) to talk to us about form drawing.

Jennifer: Thank you so much Donna.
Donna: All right. Good night.
Jennifer: Okay. Good night.

- End of Call -