

Rudolf Kutzli
CREATIVE
FORM DRAWING

Translated by Roswitha Spence and William Mann

WORKBOOK 2

Sections – VII



HAWTHORN PRESS

SECTION VII

In the content of Sections I - VI so far, the laws of the art of line have been thoroughly and extensively practised. Working creatively with the art of both the Lombards and the Celts, it became visible how seeds of the past can have meaning for the present, and even lead into the future. These forms of guided ego "power" (in the Christian sense, Section III), these "gifts of Michael" the heavenly warrior for the strength of balance between "death and the devil", between rigidity and dissolution, can all help us to strengthen our own ego force. Section VII will challenge this force and lead to the first beginnings of free creativity, as was the intention at this stage.

There must be clarity regarding the various elements in the language of form and line, what they express and what techniques are used; above all we must be attentive to how we approach the secret of discovering a motif in free creativity.

As preliminary exercises, let us turn to some particularly interesting Lombard forms, that were for the masons of those days significant steps in free variation of the basic form, namely the remarkable carvings of Cellole, Italy, drawings 1-5. Instead of the usual double or triple strands, these forms of Cellole have a free guidance of line – out of the notes of a scale arises a free melodic motif. These forms from the 8th century are unique in their own way; they are to guide us organically via the elements practised hitherto to a freer formative process.

Study form 1 thoroughly. As is already known and experienced the mere observation of such a form should be an active, creative process. Draw this interesting movement of line as large as you can. You will be delighted to discover already known elements in quite a new context. The whole "melody" is clearly built from four distinct motifs. The first is a pair of mirrored knots looped into the back of each other, from which the line springs freely into a pair of dancing lemniscates; from this roundness into the third motif come corners, and finally another pair of mirrored knots with a distinct tilt to them. Practise this form 1 carefully until you know it by heart.

Example 2 is also made up of four different motifs. Try to draw each separate motif first. Sense how the form builds up step by step until it finally completes itself in a knot. Little double curves at the start and finish bring the whole into a beautiful harmony.

Example 3 is of a different build; like two "melodies" intermingling. Note the extravagant little flourish at the top right.

The melodious flow of each line is also apparent in example 4, as well as their interweaving, but even more remarkable is their relation to one another, the tension and release of "interval".

Try drawing this form 4 and also 5 with two different colours, instead of the usual black graphite used so far. Every counter-point in the movement is thus also a colour balance almost "audible", like a duet of two different instruments. Try to discover which colours harmonise best. Pay attention to the quality of contrasts: try a reddish purple with a bluish purple, or blue with orange, but avoid too strong a contrast. Make some "Cellole" variations of your own.

From this point on the process of building the form study will be less systematic. Instead,

out of experience of practice, a more thorough questioning of the pictorial possibilities of the line will be considered.

To begin with a naive question; how wide or narrow is a line? Examples 6-11 show similar lines in different widths, and drawn with different media. The width of the line in 11 is hard to define, it is drawn with a felt brush. Example 6, the narrowest, would presumably be called a real *line*. All the lines after that assume more and more the character of a surface. In example 10 it is visible that at the edges of the line where dark surfaces meet light ones, another line is created.

Rudolf Steiner has the following to say about this problem:

“When a human being perceives a coloured circle he says in a summary manner; I see the colour, and I see the roundness of the circle, its form. But here two totally different things are being confused. By means of the specific activity of the eye... you only see the colour in the first place. You see the form of the circle by making use of your sense of movement in your subconscious, and, unconsciously in your etheric body. In your astral body you execute the motion of a circle, and this you then lift up into your cognition. And when the circle which you have absorbed through your sense of movement comes up into cognition, only then does the form, recognised as a circle, unite with the colour which has been perceived. You in fact call forth the form out of your whole body, in that you appeal to the sense of movement spread out over the whole body.”¹

(What Rudolf Steiner here calls the sense of movement, represents all the senses that can perceive form, in other words also those senses of touch, perception of order, and of balance, often referred to in this work.)

In fact a line cannot be experienced by the optical sense alone, which can only perceive light and darkness and colour. To be exact the line is one dimensional, it has no thickness whatsoever, it is “invisible”. All the examples of 6-11 are strictly speaking no lines, even the thinnest has a width and under the microscope it would even give a three dimensional picture of a “mountain range” of graphite particles.

The line is experienced however, in our often referred to sense of movement, and therefore our own body, in its entirety, provides us with a field of perception. So that which in the examples appears as line, has merely image character, in reality we perceive it inwardly, we “call forth the form out of our whole body.” (Rudolf Steiner.)

The image of the line on paper appears to us as the “tracing of a movement”, and depending on the “tracing instrument” the line is narrow or wide. In this line image you merely see dark and light, but if with the help of your feeling for form you inwardly copy it, touch it, weigh it up and experience its order, the image will provide you with an inner experience of reality.²

It is only due to your own experience of uprightness within your own body (as line, as reality) that you are able to experience and constantly create verticality in the surrounding world.

In outer nature you only see lines as boundaries, for example where a blue surface is bounded by a yellow one, the resultant line is colourless, actually invisible. The line as such does not exist, and if put there by a painter, it presents an untruth. The painter’s task is to

spread colour onto the surface, out of which the forms arise. Such colour surfaces can be created with a crayon **12**, **13** and also with lines in the shaded drawing technique used as a medium for painting **14**, **15**. Example **16** shows the line as a meeting of surfaces.

The form drawer's lines, however, are "tracings" of a movement become visible. First paint a square as a coloured surface **17** and then draw it with a wide crayon **18**. The result is the same. Kandinski has the following to say:

"For the question when the line as such dies and at what point a surface is born, there is no precise answer. How should the question be answered? When the river ends and the ocean begins."

Nevertheless, the thinner the line appears, the more it accentuates its "sounding", or comparatively speaking, its inspirational element; and the wider the line becomes the more it has a pictorial or imaginative element. The narrower the line is, the more the colour experience disappears, and the more the transition from the imaginative to the inspirational; the line is an impulse towards inspiration. "The line as the tracing of a movement has its source in the domain of tone, which is accessible to inspiration".³

Rudolf Steiner also throws light on where the art of line drawing takes place within the soul-spiritual of the human being⁴ (on inspiration):

"One experiences a total freedom in relation to time and space, one feels oneself in movement. There are certain line forms... that one experiences. But not experiences so that one imagines them somehow drawn in space, but as though one's self were in constant movement with one's ego, following every flow of line and building of form. Yes, one feels the ego as the one who draws, at the same time as the materials with which the drawing is done. And every line, every change of position is simultaneously an experience of the "I". One learns to recognise that one's ego movement is interwoven into the working of the creative forces."

The art of form drawing therefore appears as an art upon the boundaries of the plastic arts – architecture, sculpture and painting – that spread out into the world of space; and of the performing arts – speech and music – which reveal themselves in the flow of time. This is at the same time the border which the ego itself forms between the world of the physical and that of the spiritual. Much will depend on the ego guiding the line, that it does not copy the forms of outer nature, and also not remain within the personal sensing of soul experience, but instead opens itself to the world of ideas accessible only to the ego, the world of the objective spirit. In Sections IX – XII we shall be able to school ourselves by Rudolf Steiner's art of line which is an organic living one, without portraying nature forms, or bringing a spiritual element into symbolic form.

Putting all this to the back of our mind, let us start again at the beginning, but now with the aim of free creativity. Draw straight lines **19**, rounded lines **20**. Bring the straight lines into a curve **21** and bring the curves into straight lines **22**. Play freely with the straight lines **23** and the curves **24**. Out of these basic elements new forms arise in angles, corners and points. The emphasis here is in the sensing of their quality.

The acute angle is aggressive **25** whereas the somewhat blunter angle **26** has a more friendly gesture. The world of the right angle stands apart **27** in its “rightness” and inevitability. Points can also arise from curves, concave and convex, turning to the right and to the left **28**; also the double concave **34** and double convex **36**. They can be found in example **35** as the result of crossings:

- a: convex – concave turning right
- b: double concave
- c : convex – concave turning left
- d: double convex

The points **29-33** show possible combinations, each one suggesting a different quality of experience.

Continue to draw different kinds of line movements and be inventive in your variations. By deepening the experience of the line, seek out the difference in quality of the straight/ angular **37**, the rounded **38** and the alternating straight and curved **39**. Hermann Kirchner brings invaluable suggestions to this theme in his book *‘Dynamic Drawing.’*⁵ Draw lines enclosed on themselves both cornered **40** and rounded **41**, always taking care to guard against the oft mentioned dangers of the form either becoming rigidified or dissolved.

The way in which the line is drawn makes for many possibilities of dynamic expression; just as a violinist draws his bow – fast, slow and with varied pressure – giving the possibility of a living musical tone.

Take a sharply pointed pencil and draw a thin line clearly and with assurance **42** like a pure “tone” without vibrato. Then draw the same line with a wider and softer pencil **43** giving quite a different “tone”. Try different variations.

In **44** the thin line widens and becomes denser, whereas in **45** the line dissolves as it widens. A wide quietly flowing stream speeds up as it narrows **46** or reaches a point and becomes aggressive **47**. **48** is an example of **46** in a rhythmical sequence. With the varied pressure of the calligrapher’s brush a dynamic and living line can be drawn **49**.

The line can also have a different quality of weight within the same breadth. Experiment with a soft pencil the “crescendo and diminuendo” of the line **50**, **51**, **52** either as a continuous line **53** or as a composite of many little lines **54** giving the whole a quite different “temperament”. Using a soft felt pen or a lump of cotton wool dipped in water colour, the line becomes flat and diffuse, rubbed as it were **55**. The line in **56** is drawn with a sharper felt pen and takes the surrounding space with it, just as the motion of the hand creates a motion in the air, the movement of the latter can be made visible. The technique of shaded drawing enables a wider line to be created **57**; this is more painterly than dynamic, the movement of the shading can run counter to the direction of the whole. When using short lines in shading, the whole tends to be disintegrated and restless.

The task in the next exercises is to raise to consciousness the awareness of form qualities. In **58-66** each curve has a different character. Draw similar forms and describe them with expressions such as: loose, taut, expanded, contracted, balanced, loud, silent, etc.⁶

It is impossible to see in which direction a simple horizontal line has been drawn **64**. However, the direction of right to left, or left to right, is an important factor which we will

work with further. It is recognisable that the emphasis of the lines **65, 66** is directed towards the right, whereas **67, 68** is directed towards the left. Try similar lines vertically, diagonally and also in curves. The impulse of the spiral in **69** brings the emphasis to the centre and in **70** to the periphery.

Kandinski worked intensively with the problem of the form quality of the line.² It is well worth while to study his two books. We do him an injustice to label his artistic striving, which by his own admission did not reach the goals he set himself, as only rational and the result of abstract thinking. “Both books are often misunderstood... they are regarded as a programme, their author branded as a theorising artist... whose mind has gone astray... These books have the purpose of wakening experiences of a spiritual nature... Nothing is more remote from my purpose than to appeal to the brain or the intellect.” Though perhaps Rudolf Steiner was the first to bring to expression the reality of the soul-spiritual in his art of line in an organic living form, Kandinski, and also Paul Klee stand as highly gifted preparers of the way, and helpers towards this aim.⁷

Rudolf Steiner advised painters to “work out of the colour”; by the same token we should “draw out of the form.”

Colour and form are polarities in a certain sense. It has already been touched on how our own bodily nature is the field of perception for the sense of form, and how the drawn line is a picture of the reality, not the reality itself. For colour it is the other way about. The sense of sight has the surrounding realm of nature as its field of perception. That is where colour finds itself as reality, but as human inner experience it has more an image character.⁸ Just as the painter has to search out the forms from the colour itself, so does the drawer have to search out the inherent “colour” qualities in the very act of drawing. It would hardly do to fill in the drawn form with colour as has been hinted at in **71** (the shading and dots, etc. indicate colours). This would be reminiscent of children’s books in which forms are expressed in heavy black lines, which the children are then supposed to fill in with coloured crayons. “The line in itself is an untruth”, because it is only the result of the meeting of two colours. The fact is often overlooked that the dynamics of a line give an impression of colour. This can be experienced in eurythmy, the new art of movement, where colour can be felt regardless of the actual colour of dress, veil and lighting.

Assuming that the form of a line has an inner colour quality, the drawer would be justified in making use of it. This will play an accompanying role, though it can also appear as contrast, but must never suppress or blur the main gesture of the form. The shading in **72** is to indicate colour. Colour can also act as a background to give a general mood **73** and according to that the colour for the drawing of the line is chosen. Small children should be allowed to draw in their favourite colours. Black graphite however, retains the pure objectivity that can give colour experience through the form itself.

Colour can also play a secondary part or even work as counter balance **74, 75**. Draw a form with which you are familiar, first in black and surround it with colour, then in coloured crayon (or paint, etc.) and again surround it with colour. Pay attention however, that the form still has dominance over the colour and does not dissolve into it.

The next exercises are drawn with a brush and indian ink, and in deep black the impulse of the movement and its intensity has its own “colour” effect. The experience of this is possible through the inter-relationship of our senses; just as in music we speak of the “colour” of a

tone, and in painting the “tone” of a colour, in drawing we should try to discover the “sound” of a form and also the “colour” of a form. It is also possible to “taste” the quality of forms, or even “smell” them; they also have their warmth qualities.⁹

Draw these examples 76-80 and try to discover the dominating colour qualities for yourself. It would be hard to imagine 76 as “green”, and 79 is also hardly “yellow”. Make up some forms of your own.

The following exercises are to indicate the qualities of the direction of a line in a given area. Draw a cross 81 with careful attention to the vertical and horizontal. Its quality is calm, static, perhaps even dead. The cross in the diagonal 82 on the other hand is dynamic, alive and awakening.

The horizontal line from left to right 83 indicates a forward movement, into the future, out – it is also the direction in which we write.

84 is the reverse, backwards, past, inwards. The first releases and the second binds. The upwards vertical reaches to the light 85 into weightlessness towards the cosmos beyond ourselves; the downwards vertical 86 gains weight, becomes denser, but also leads to a deepening. The diagonal up towards the right 87 is dynamic, indicating improvement, “reaching for my goal.” Down towards the left 88 “I withdraw into my source”, but also “I deny myself”. Up towards the left 89 “I search for my spiritual origin,” but also “I flee into illusion”. Down towards the right 90 “I accomplish my work in matter,” but also “I overcome the forces of opposition”. These comments are meant only as a very elementary beginning, they should never be schematically applied. On the following page of diagrams 90a is an incomplete and tentative overview of qualities of area and direction. Graphic artists know exactly the effect of how the forms in an advertisement work without us knowing it; they manipulate us, “we are in-formed”. Only by practising for a conscious experience of the forms can we protect ourselves against the *Hidden Persuaders* (Vance Packard). “We must be able to stand firm in the experiences of the form, otherwise we will become their slaves.” (Carl Kemper.)

We have now reached the point where we can attempt to take the first steps towards a free creativity. The foregoing exercises will enable us to be guided by the truly artistic elements. But how do we arrive at a motif, what should be the point of departure?

Guard against calling forth a purely *thought-out* motif, however lofty its content might be. Forms of past cultures are manifestations of cosmic wisdom: “New forms are a dissolving of wisdom, a giving back to the cosmos as sacrifice.” (Carl Kemper.)

“The intellect is an errant knave within the artistic. Of course you must have had a thought, an idea, but you must then leave it behind, forget it, and only work out of feeling. You must never know before how the finished composition will look. First you have to make a form, and closely concentrate on this; next comes the second form, and then you have to see exactly how it relates to the first form, and so on; in the end you have a composition. The composition has to be “awaited”, never preconceived and fixed”¹⁰

Is it artistic to illustrate content? The spiritual should not be expressed in symbolic form: “Do not represent anything symbolic, instead awaken the sense for the swinging line, the loops and curves or corners of the form.”¹¹ In other words, awaken the sense for the quality

of the formative process.

Also, guard against additional preconceived elements of illustration. To lead a pure line into the shape of a bird, kitten or any form of nature would be inartistic. This would be a kind of descent from the level of inspiration to that of imagination. “There are pure lines, just as there are pure thoughts,” (Carl Kemper, *der Bau*) – pure, that is: free from concepts.

We should also guard against preconceived ‘emotions-content’ and the wish to illustrate this. In Steiner’s view it would be inartistic to have a sensation first and then try to represent a soul content in form (sad, loving, ugly, homesick, aggressive, despairing, etc.). This does not mean that no feelings should arise whilst drawing, just that they should not become the main content or theme. “Our artistic intention should be illumined by wisdom and warmed by love” (Free adaptation of a verse by Rudolf Steiner.)

Many nature studies will, of course, be made, but not in order to copy nature, as this belongs to the sphere of sketching. Rather, transform the forms of nature to a more elevated metamorphosis, releasing the mystery and spiritual within nature and making them more visible. Here too another decisive word of Rudolf Steiner:¹⁰

“We arrive at seeing that particular element in nature which allows the form to live in the natural world, so that out of the forms a higher life emerges than that which is manifest in nature herself... so that we in this art are able to see the over-reaching of itself, the logos wisdom of nature... Our art forms must... speak that language that nature would wish to speak if she were to reach her aims... Nature brings forth forms that could also be different, nature challenges us everywhere, to change her forms, to metamorphose them... Working out of nature’s forms, we create independent forms... so that in the perceptible something is immediately expressed, that every line... strives towards the Divine. We human beings of today need to create works of art where the form speaks more strongly than does nature, so that every single line... is like a prayer of nature to the Divine. In a certain way we wrest those forms from nature whereby nature herself can revere the Divine. In a way, we speak artistically to nature. In reality every plant, every tree would wish to look upwards to the Divine in prayer... Let us draw out that which lives in the tree, the plant, in cloud and stone, in their gesture of line as vital principle... then through our work of art, nature speaks to the Divine. We discover the Logos in nature. And to us is revealed in our art a higher form of nature... that on her part... allows the Logos to stream upwards to the Divine, Spiritual World.”

Naturally, we are aware that these words of Rudolf Steiner’s, which can be pondered again and again, only point the direction towards an aim, which we practising as “lay” artists will hardly reach. But we may, each of us in our individual abilities and striving, come just a few steps closer to this aim, and this in the first place with the simplest of exercises.

In the given form of a square are four straight lines drawn in the eight basic directions **91**. Vary the theme to give quality and emphasis in different ways, for example **92-96**. Try fifty or more in small and then enlarge the better ones. Similar exercises are possible in curved lines **97-102**.

You may discover that to begin is very difficult. In front of you is the so far untouched white surface, and you have to “dare” to draw the first line. Every artist knows this problem.

Kandinsky said:

“The as yet untouched white surface as such, is itself a living Being... For a non-artist this statement could sound strange. But it can certainly be assumed that every artist can experience the “breathing” of an untouched surface, and that more or less consciously he feels the responsibility towards this Being, even the awareness that a careless approach or ill treatment, could have the quality of murder in it. The artist “fructifies” this Being and knows how obediently and blissfully the surface accepts the right elements in the right order. This primitive though living organism transforms itself through the right handling to a new living organism that is no longer primitive but has all the qualities and ingredients of a developed organism revealed”.

A further discovery that you might make is that not only is starting difficult, but also the appropriate moment to stop! Quite often the addition of one line or more makes the whole organism unsound, or it loses its life.

The next exercises **103-111** have the purpose of stimulating the imagination for simple motifs using mainly straight lines. Draw these forms in different techniques. Pay attention not only to the gestures of the line, but even more to the spaces between and the relationship of one line to another, their “interval”. The form **107** comes from a sketch by Rudolf Steiner. Make many more designs, and then work carefully on the better ones.

Exercises **112-114** make use of the curve. Work with these the same way as above.

In the next series of exercises **115-131** a given motif is varied in its form as well as its quality of line, and also its arrangement within the framed area.

This form is built up out of three inwardly developing single-motifs **115, 116, 117**. Let us start out from the basic form **118**. First try to experience the inner “sounding” of the line by careful and repeated drawing. The following exercises **119-131** are merely examples of how, without altering the basic gesture, the form can move into many variations: “Theme and variations.”

Compare for example the gestures in the four forms of **120-123**. Try to exaggerate the contrasts. **124** is drawn with a very fine felt pen, **125** with a brush; you could compare the first form with a very high tone, and the second with a deep bass. **126** is composed of many single little lines in a general direction, and making at the same time a kind of field of lines. **127** is painted with a wet brush in a very fast and sketching movement. In **128, 129** the lines are softer and more fluctuating, affecting their surroundings. Examples **130, 131** show transitions from the rounded to the angular.

Draw many more variations of the theme. Draw the lines also in different colours and work out the best solutions on a larger scale. Bearing the above indications in mind, discover new themes for yourself.

The next exercise is a derivation of a form by Kandinsky. There is a given straight and cornered line **132**, to which a curved line must be found that stands in definite relationship to the angular. This relationship can be an accompaniment, a counterpoint, a rhythmical playing together, and much else besides. Draw the angular line and trace it several times to find many different solutions. Kandinsky’s solution is **133**. The master’s comment is: “Composition of opposites, a curved and an angular line. The qualities of each produce an

enhanced sound.”²

The next sequence of exercises is taken from Paul Klee.⁷ This time a mostly curved and enclosed line is given **134**. To this a second curved line should be found, like a “second melody”. Many solutions are possible. Cover the lower form **135** which is by Paul Klee, and try your own compositions. The form of **136** is of great interest. Here the artist has placed quite distinct accents with the use of dots and a star. Try your own solutions. **137** shows the finished picture by Paul Klee. It is a highly interesting and stimulating example of how, with areas of colour, the masterly and artistic way in which colour and form can sound together. (This picture was created in 1930 and belongs to a private collection in Bern, Switzerland.)

Let us approach the next exercises in a similar but free way, as simply and undemandingly as possible. Straight lines and curves should come together in harmony and in the format of a given area. Exercise **138** in gentle brush strokes, sets the straight lines. The next three examples **139-141** show possible solutions. Draw each one in sequence, and find further possibilities. Look at your designs several days later and continue creating, correcting, and choosing a few of the better ones for further work.

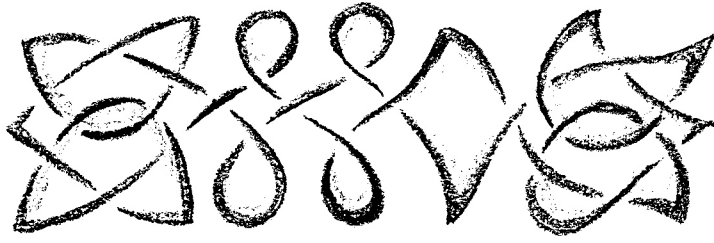
The next angular line is not placed within a frame **142**. Practise these examples **143-145** and further designs as above. Also exercises **146-149**.

To conclude, exercises **150-160** are free motifs to help you on the way. **150-151** show how with lines a given area can become organically enlivened. Form **152** is a free play of possibilities, how a line can become rounder as well as angular. In **153** a heavier angular form is surrounded by a play of thinner curved lines. Whereas the curved line of **154** more or less dances through a group of straight lines. Two lines join together in **155** to build a kind of “organism”, a coloured surface has been added to give a particular accent. A strong contrast is expressed in **156** between the straight and curved line, and between the heavy and light drawings. In **157** a group of lines moves towards a point. Lines, surfaces and points interact playfully together in **158, 159**. The last drawing **160** speaks for itself.

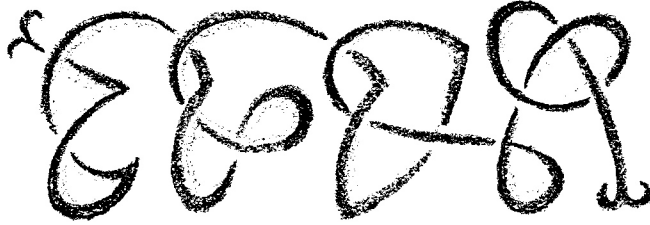
Some of these drawings are the work of pupils, and others are studies by the author. They are merely intended as a modest encouragement to the reader’s own creativity. To occupy yourself with the exercises in this section may perhaps prompt you to new ideas of your own and to bring them into form.

The next Section, VIII, will be particularly directed at the problems of pedagogy, teaching methods and therapy, and what form drawing has to offer.

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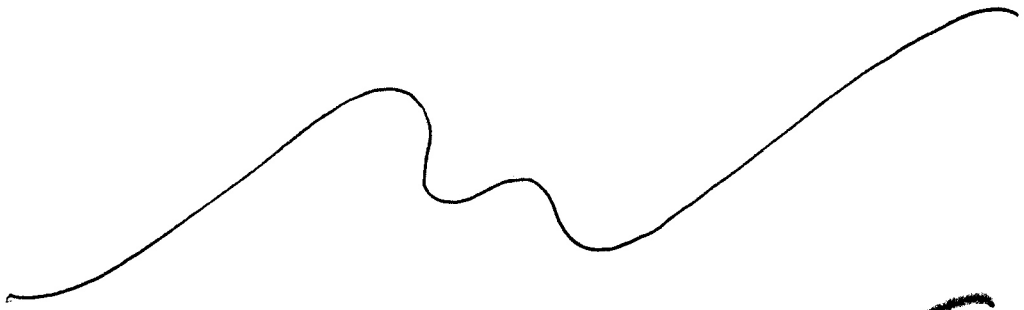
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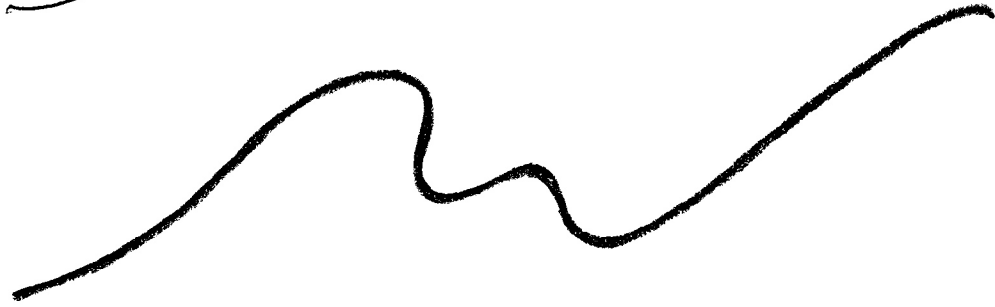
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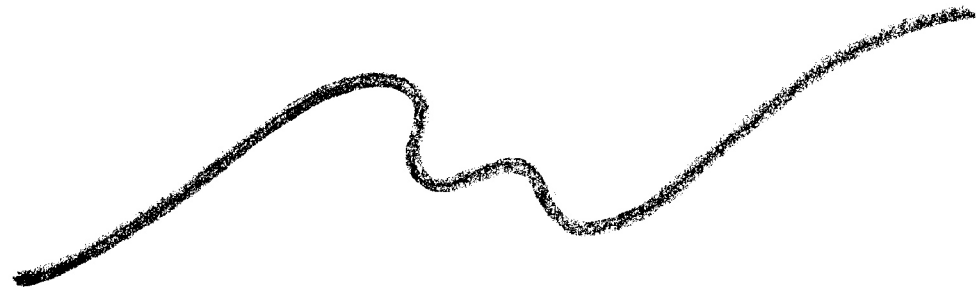
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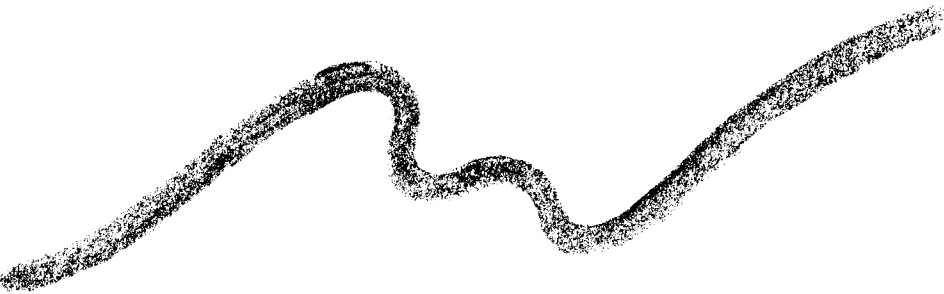
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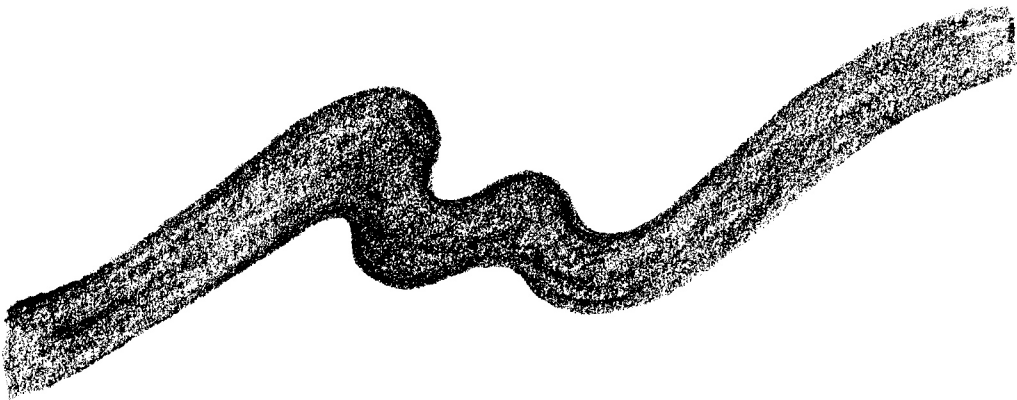
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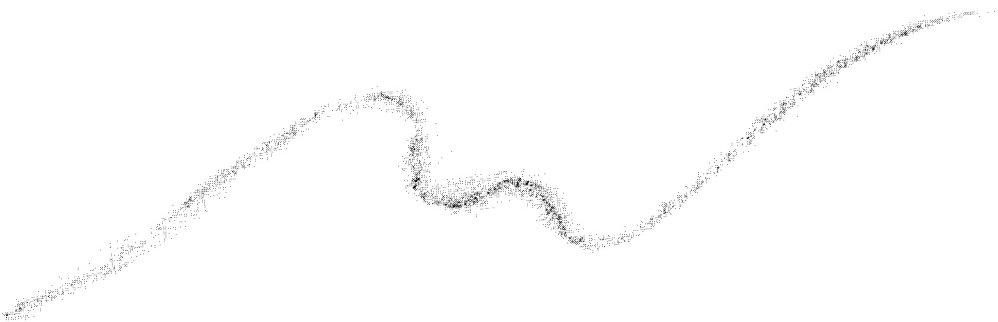
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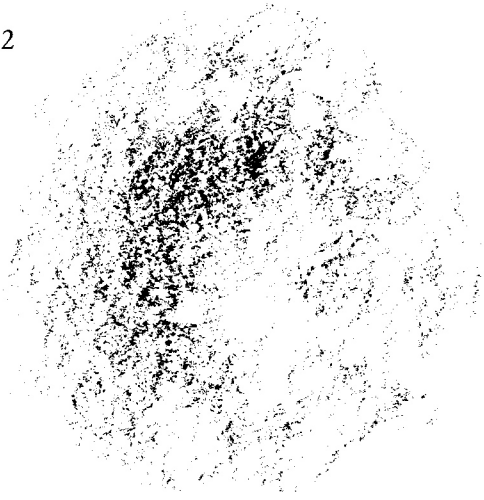
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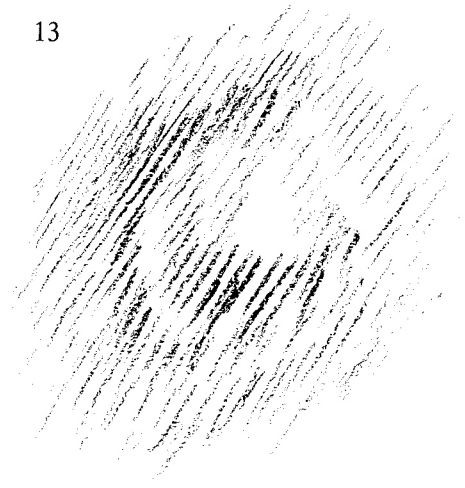
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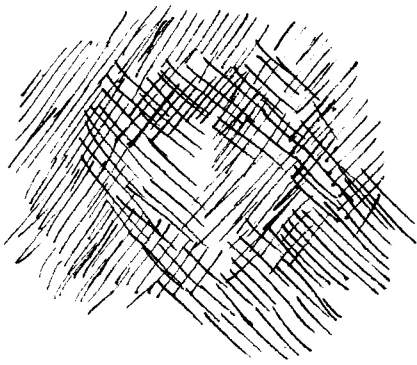
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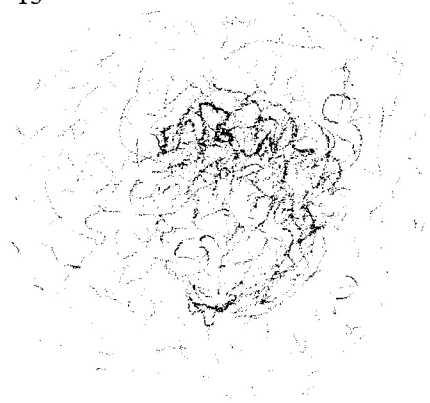
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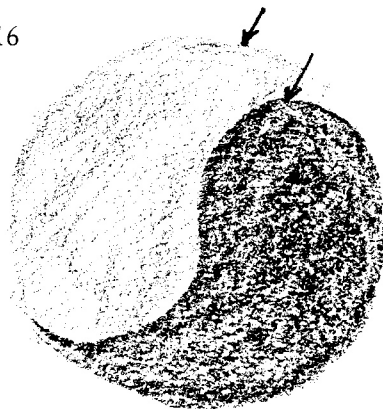
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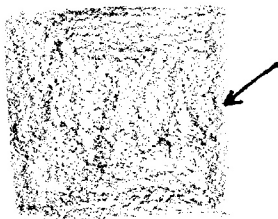
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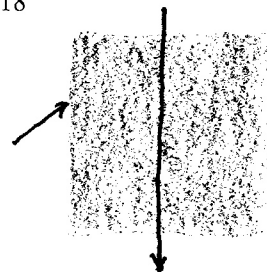
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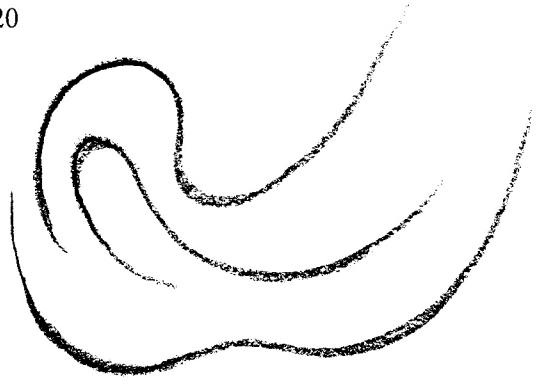
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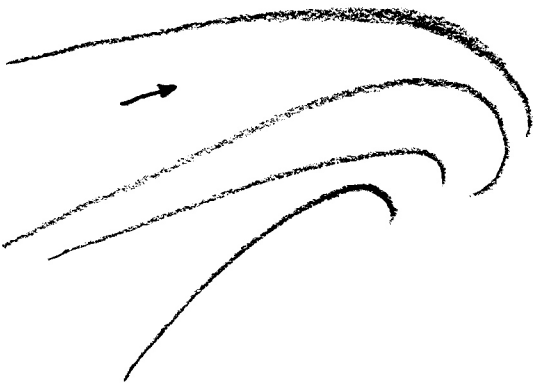
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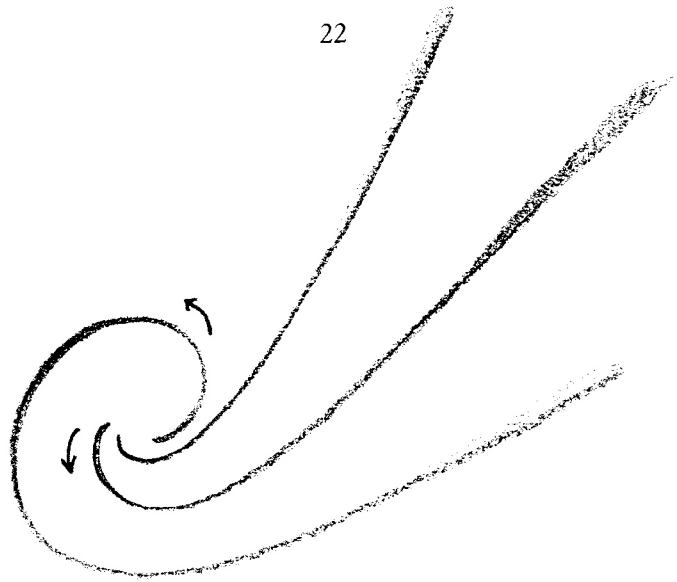
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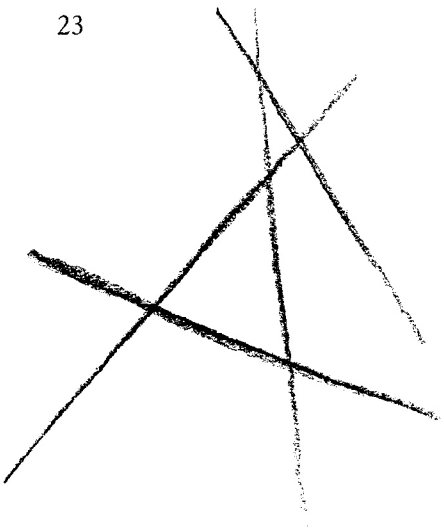
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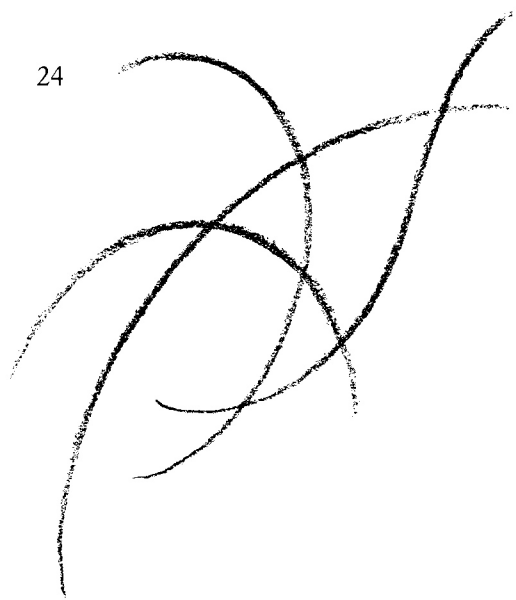
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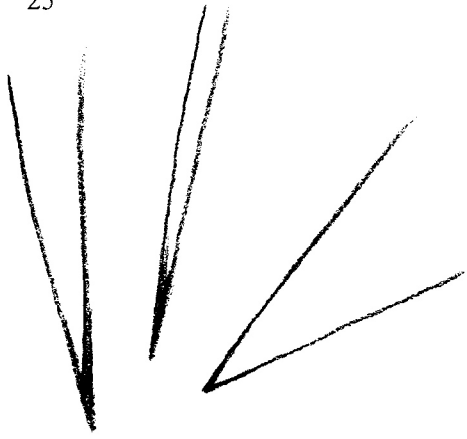
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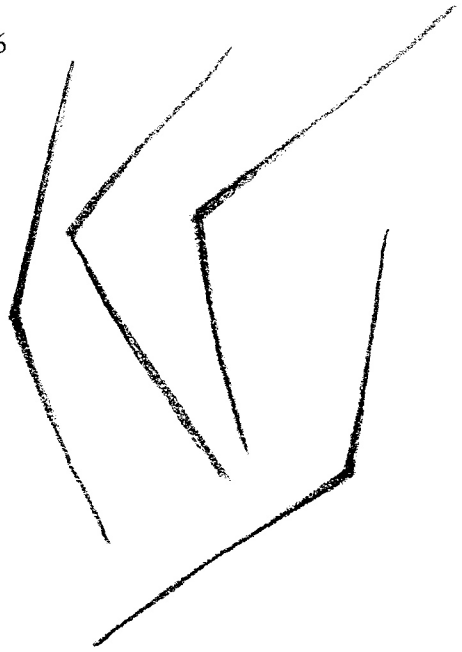
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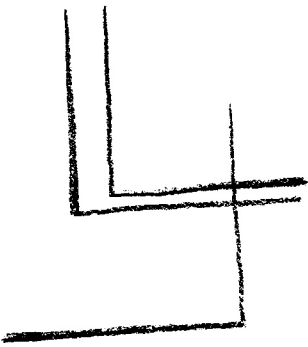
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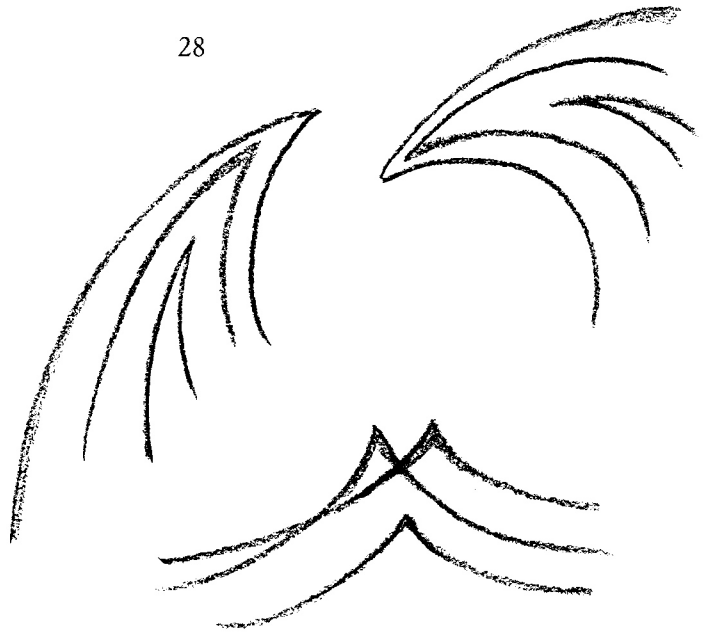
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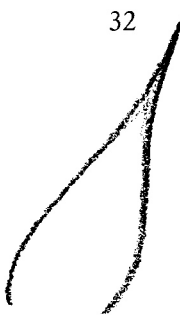
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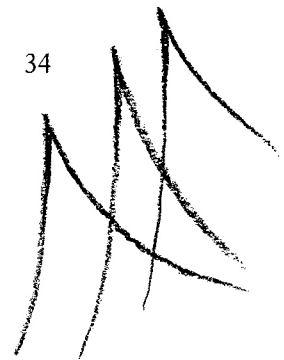
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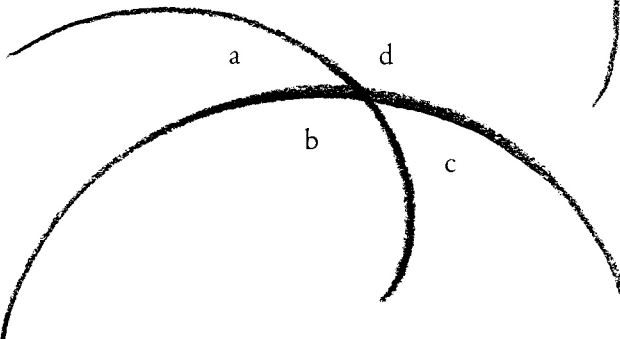
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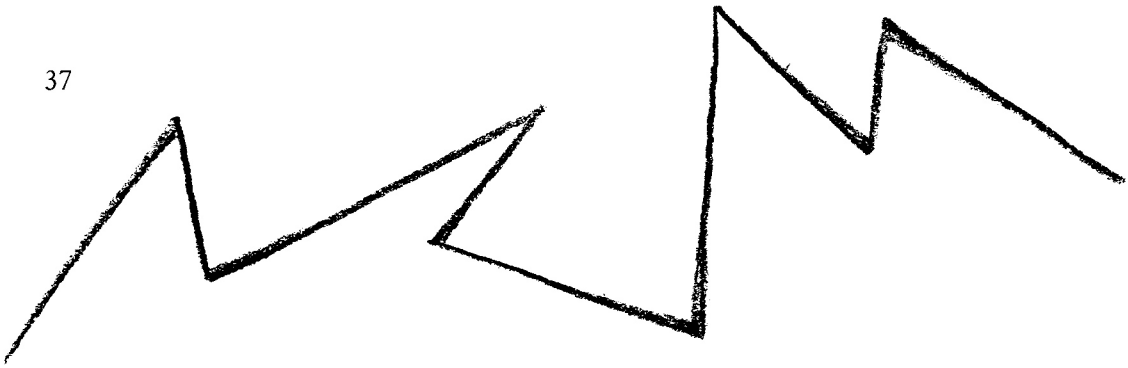
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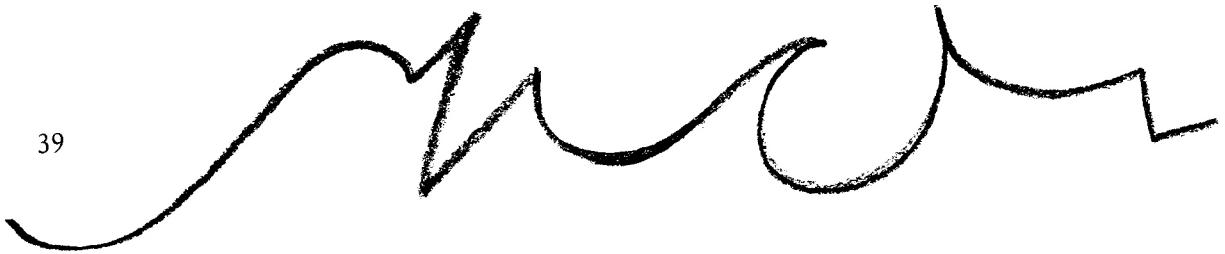
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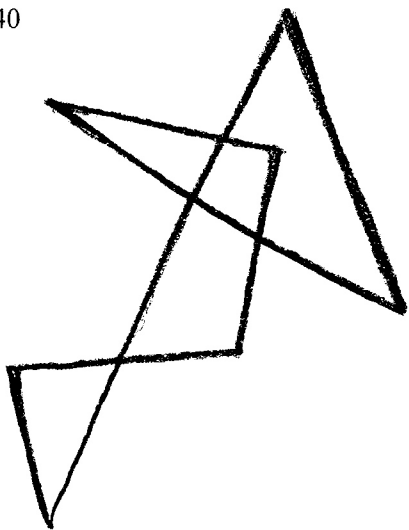
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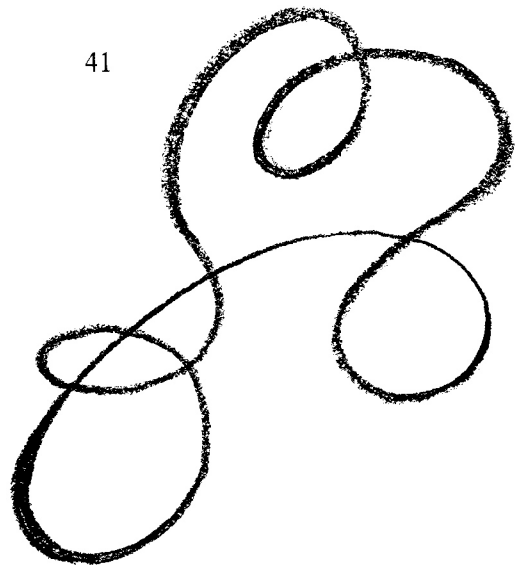
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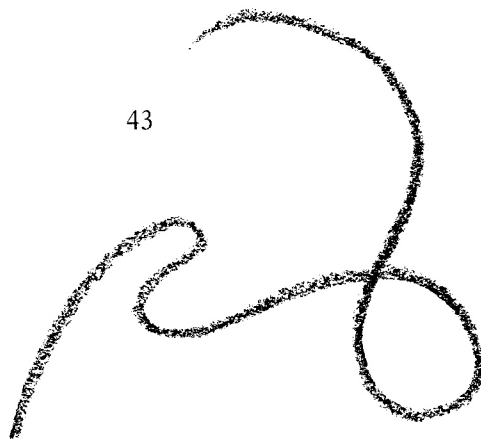
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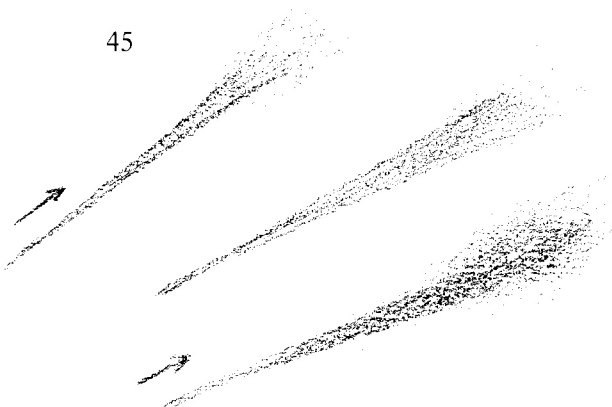
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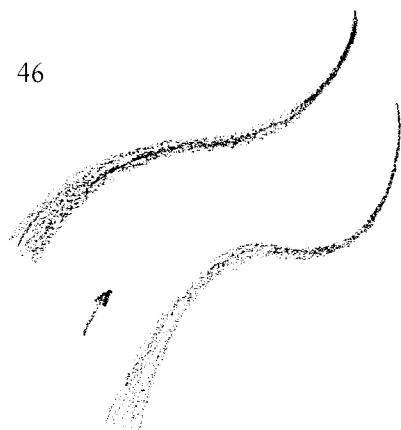
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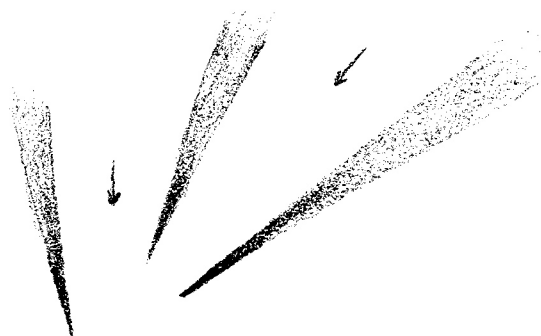
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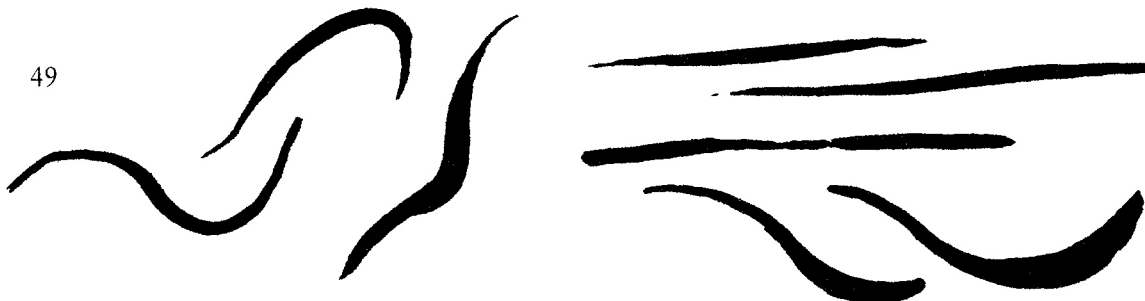
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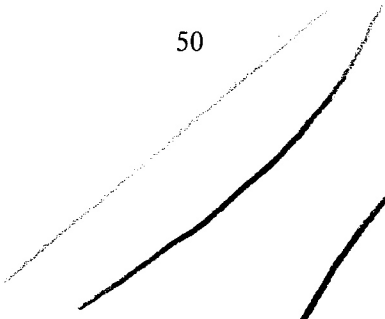
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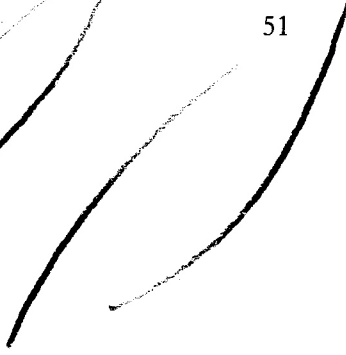
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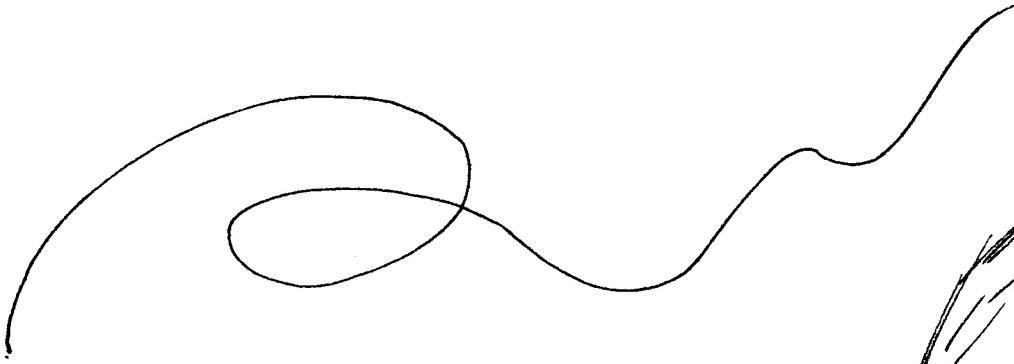
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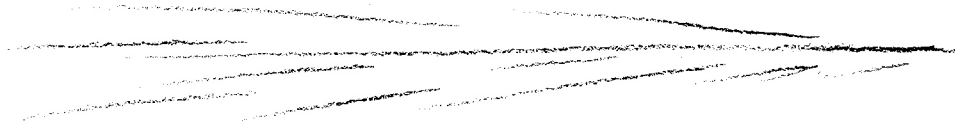
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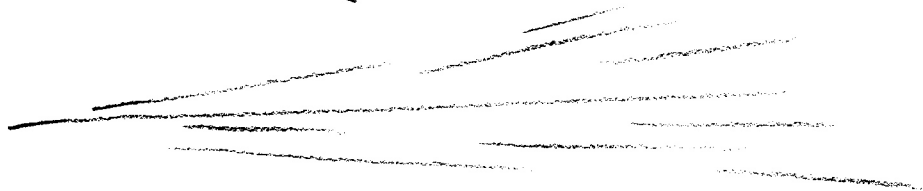
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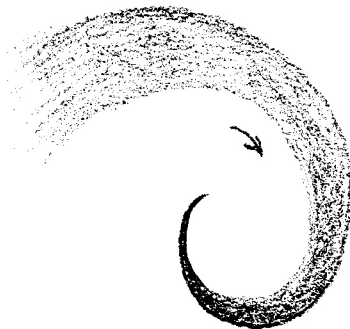
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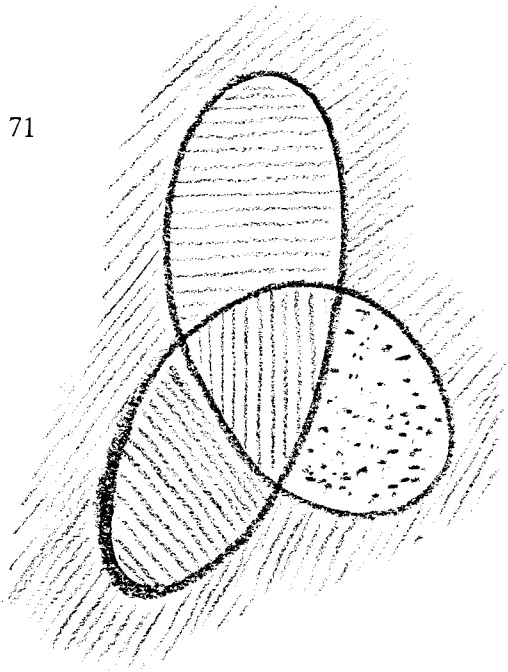
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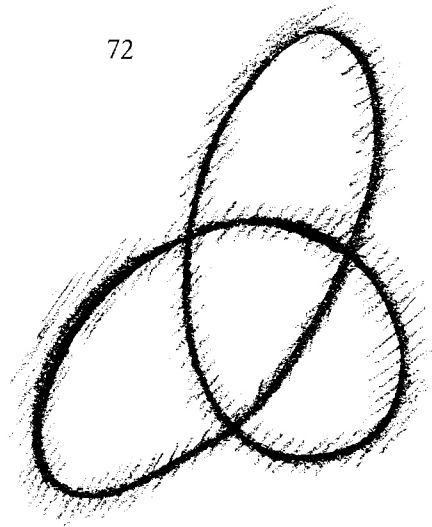
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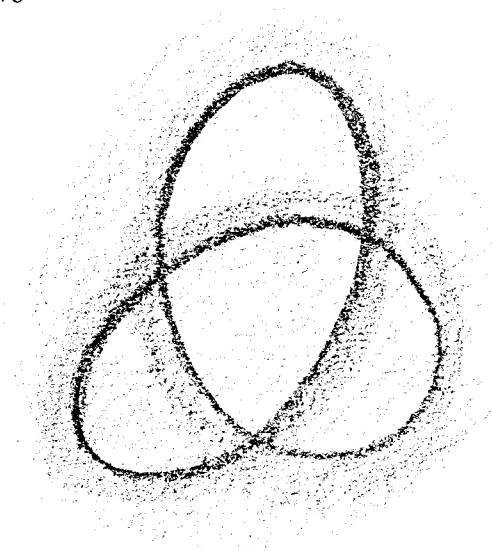
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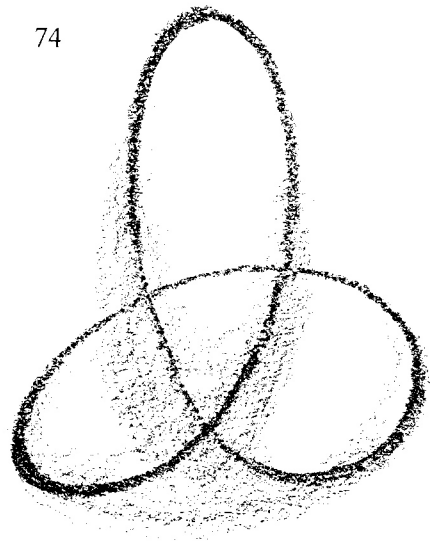
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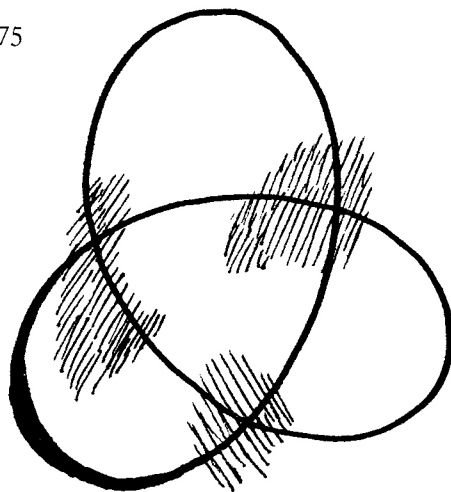
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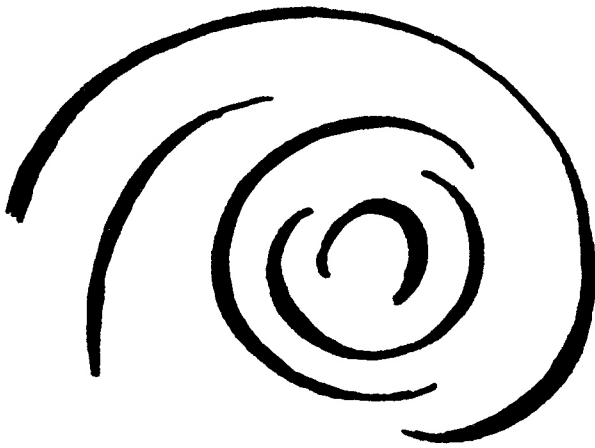
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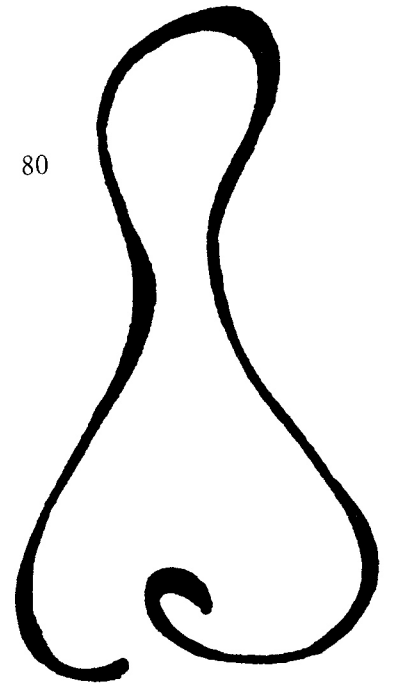
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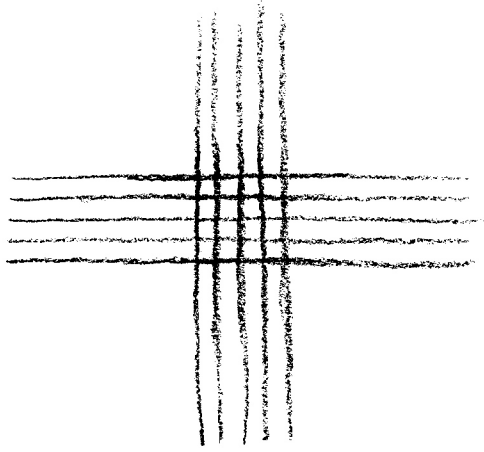
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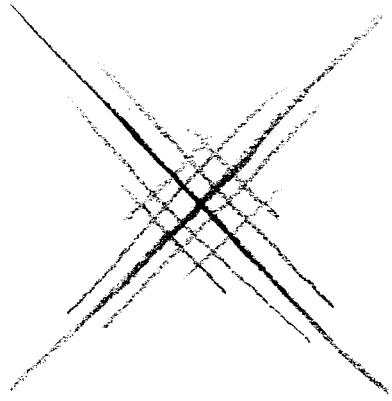
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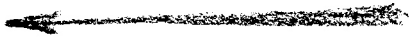
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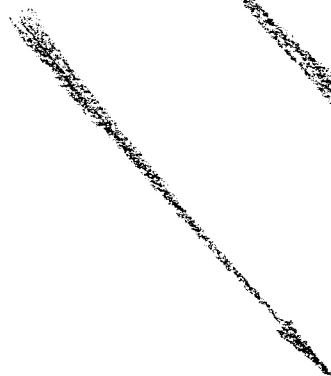
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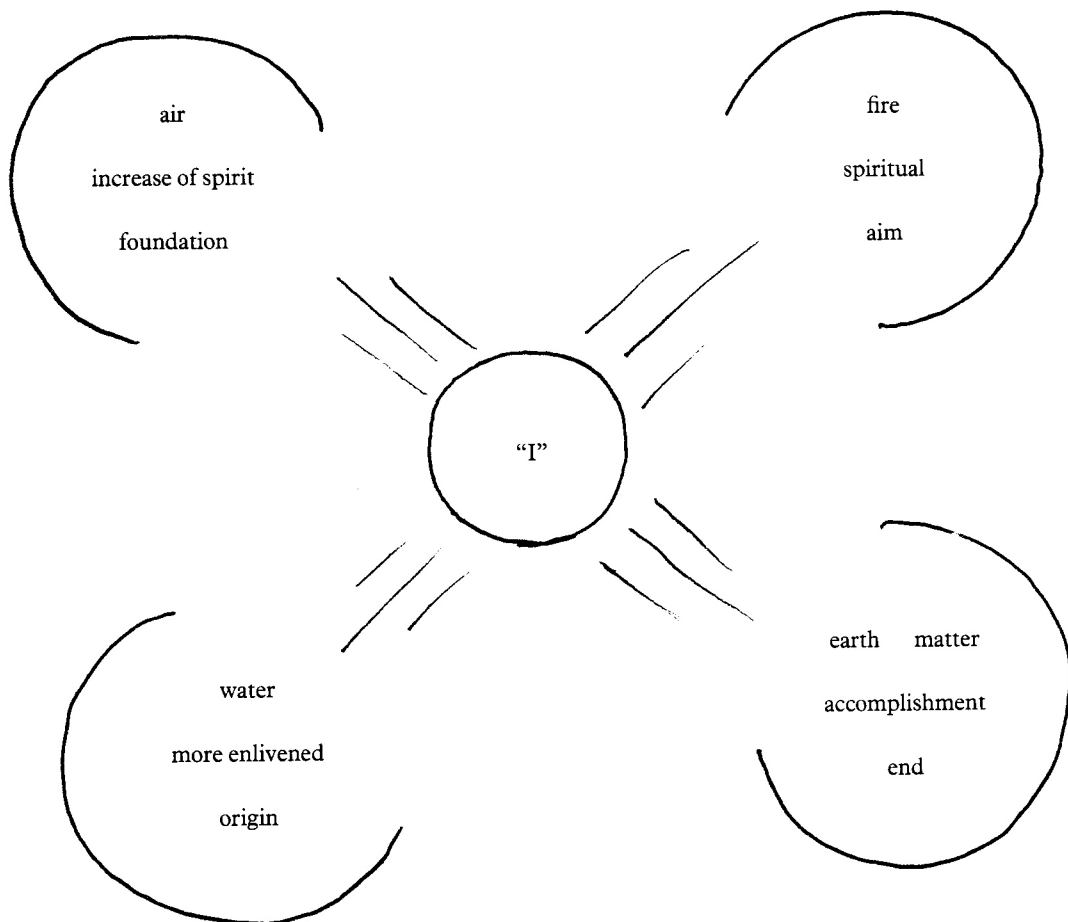
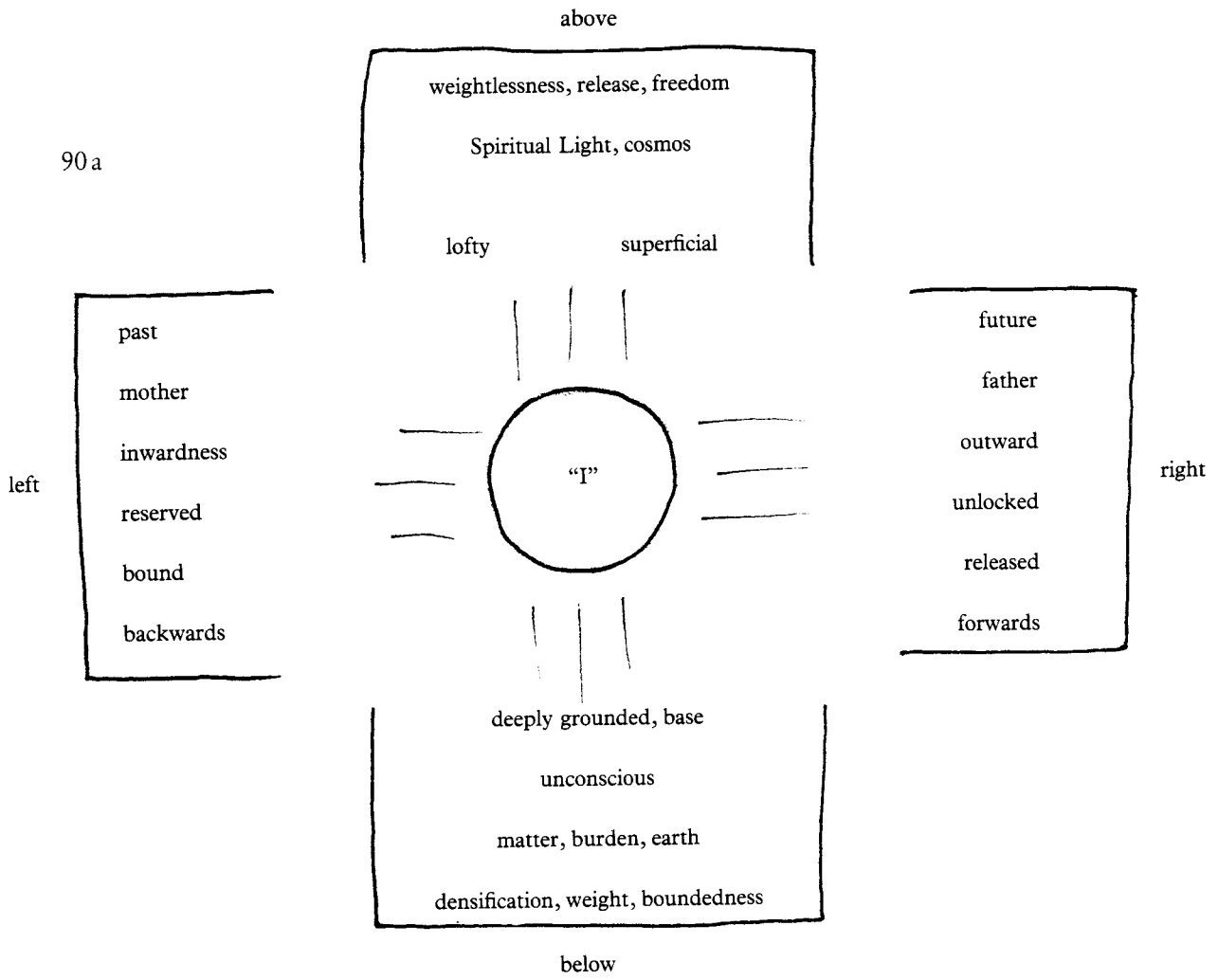
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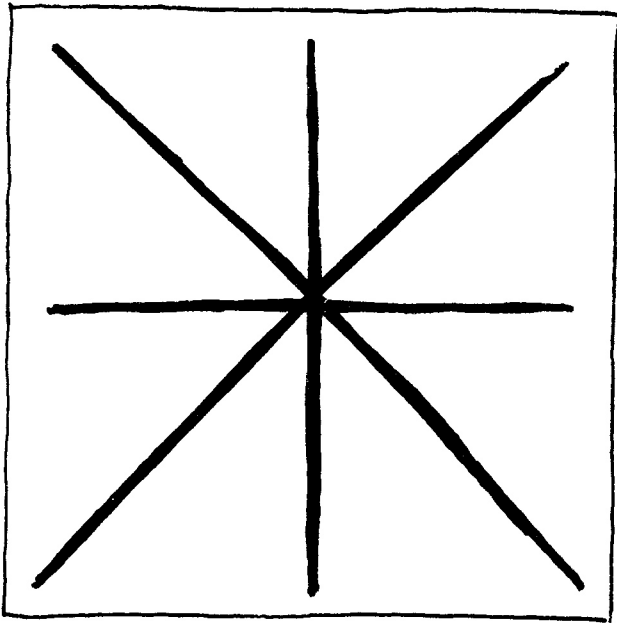
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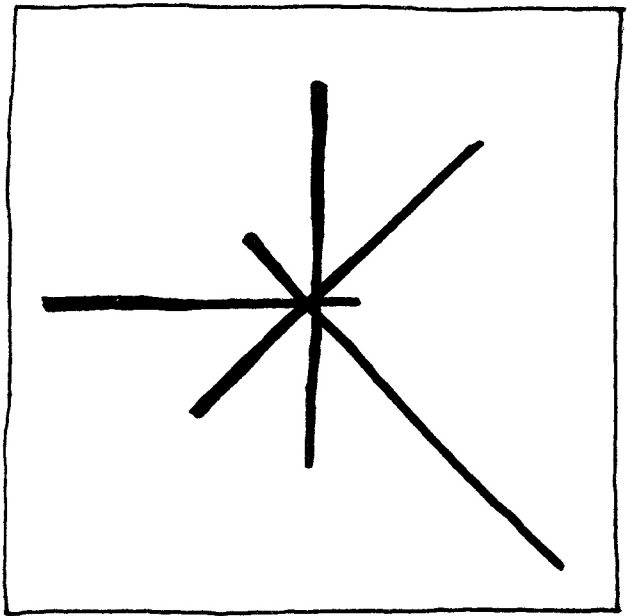
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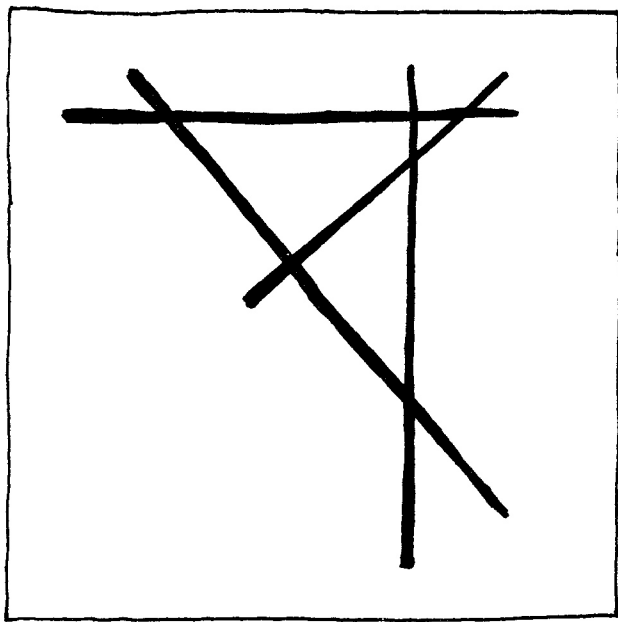
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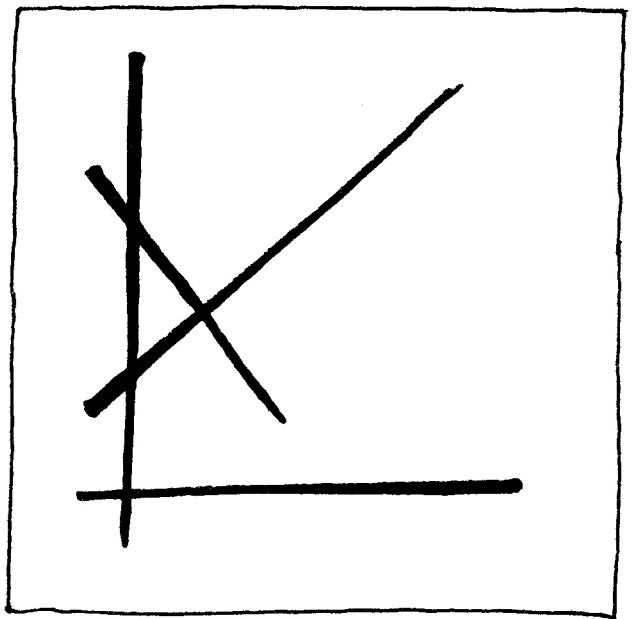
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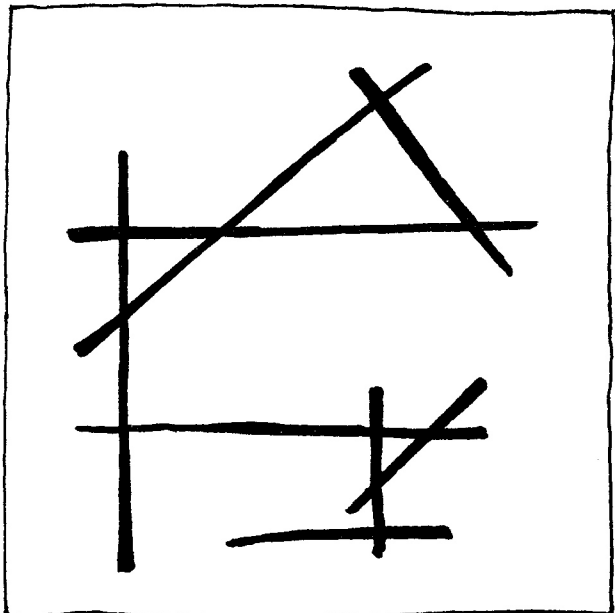
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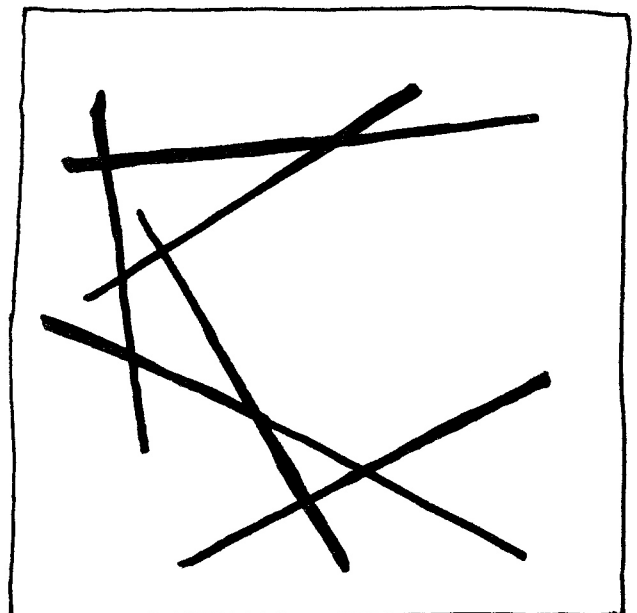
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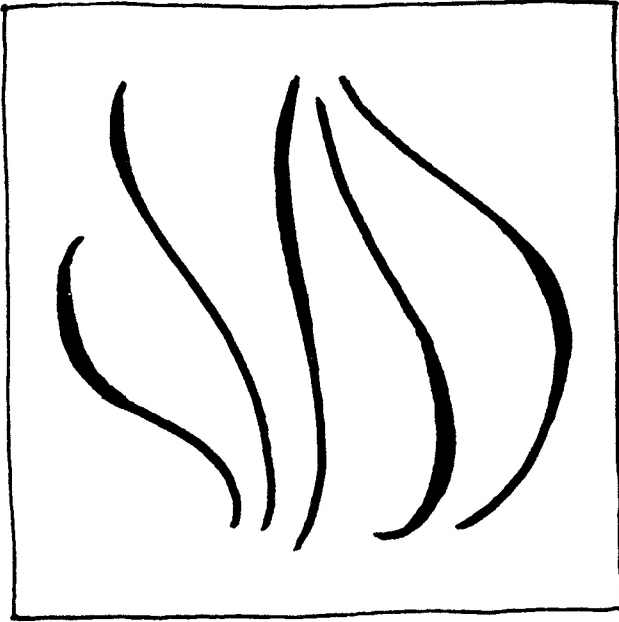
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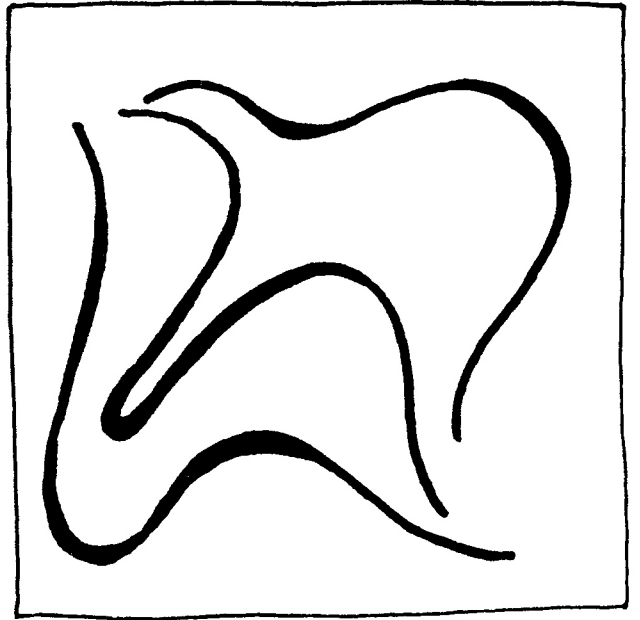
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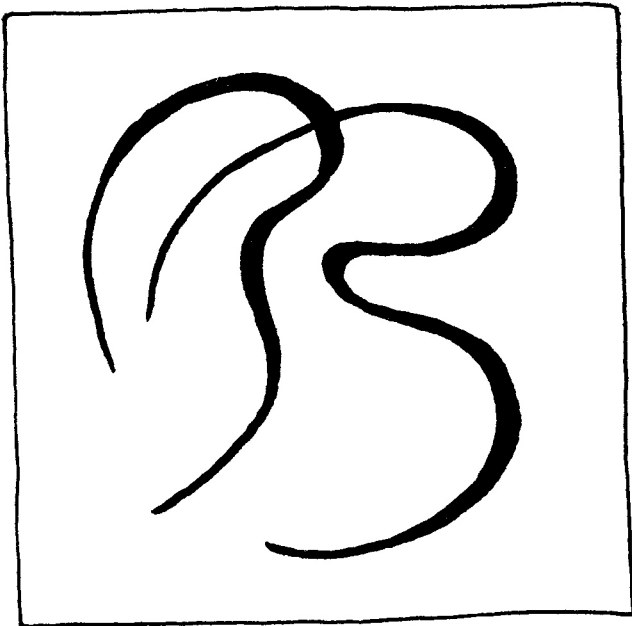
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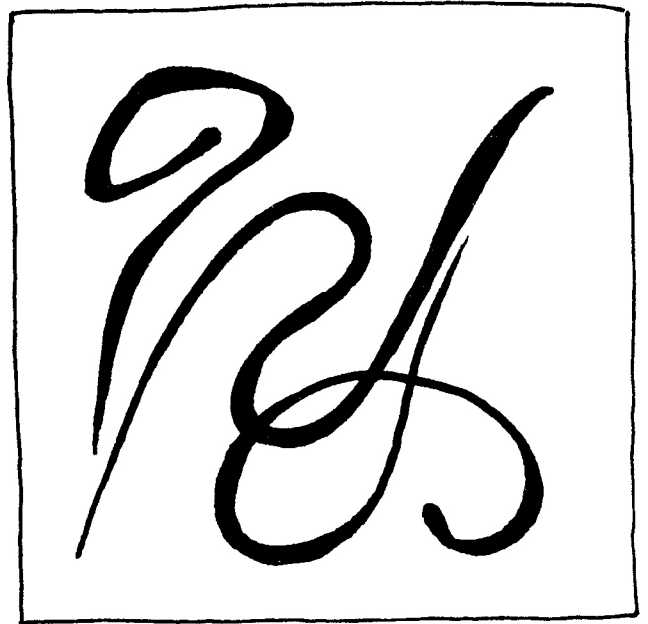
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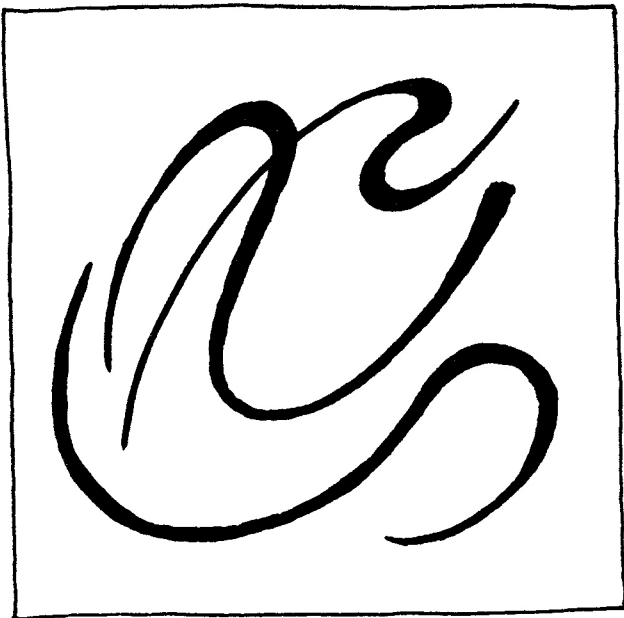
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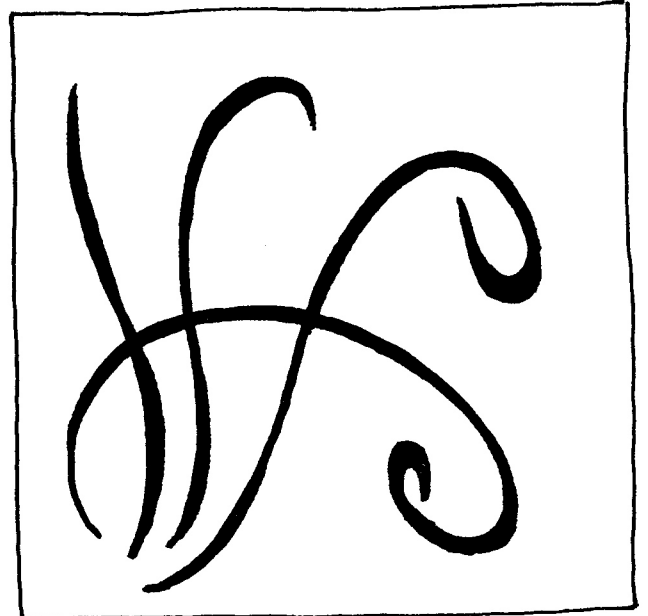
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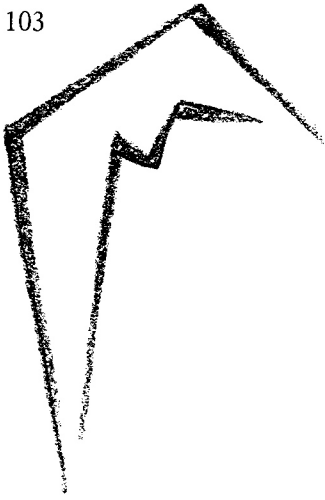
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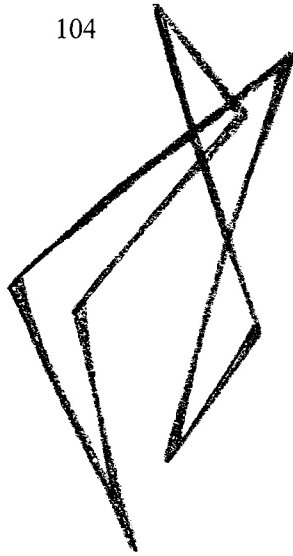
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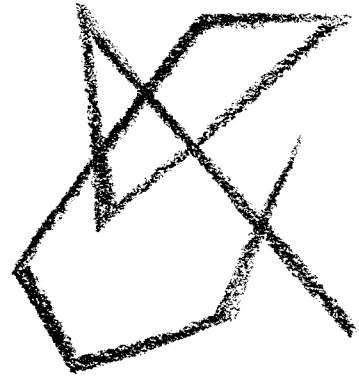
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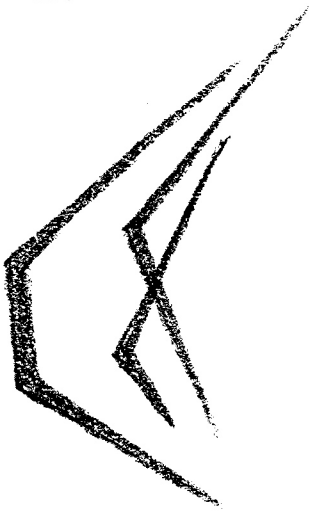
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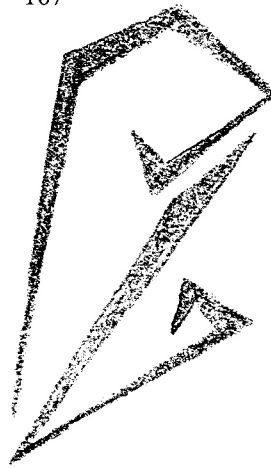
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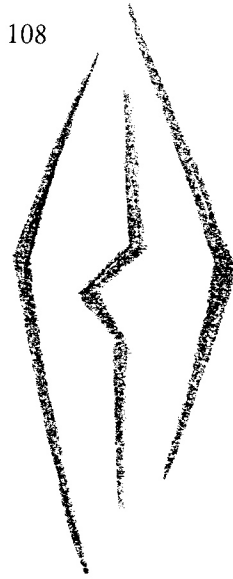
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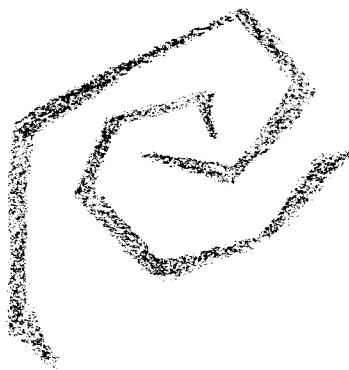
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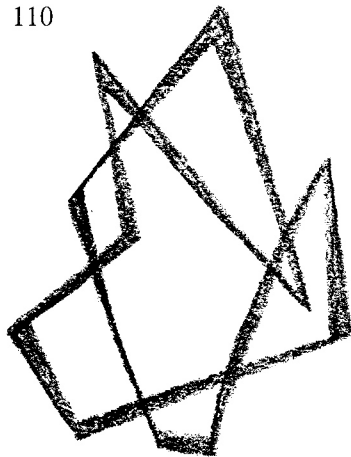
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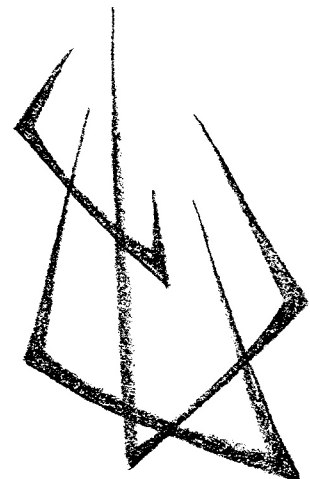
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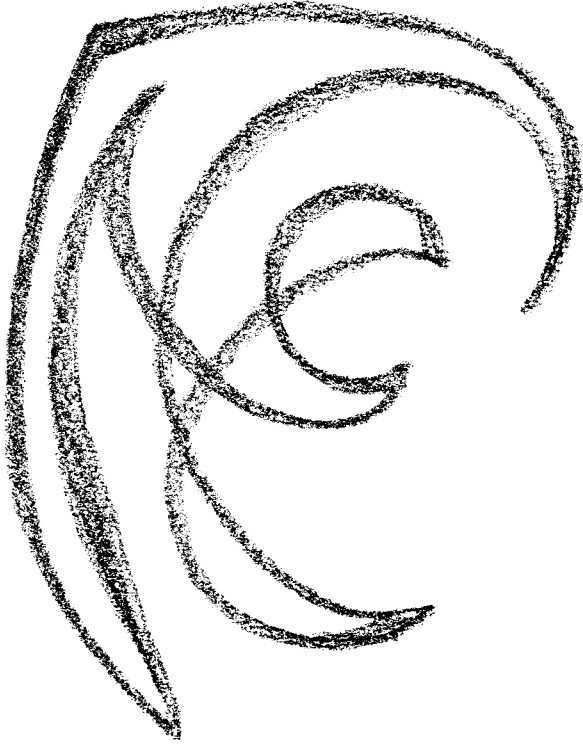
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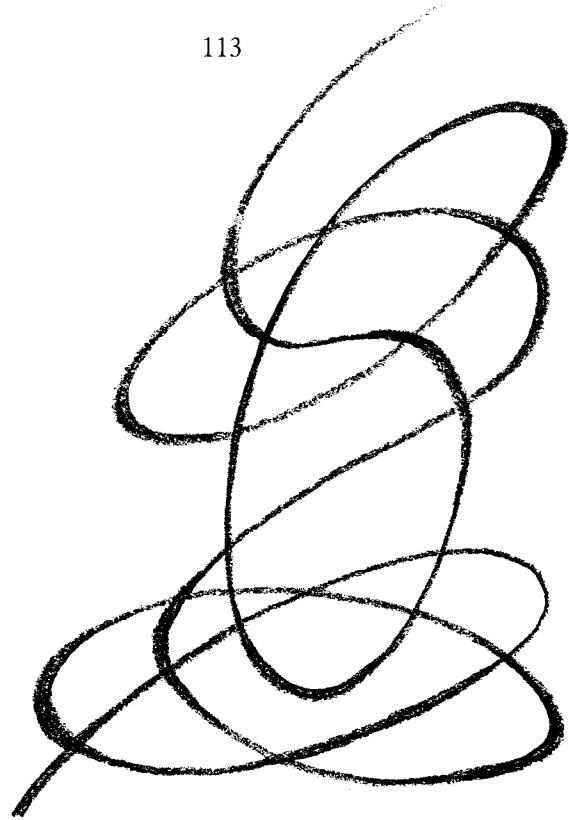
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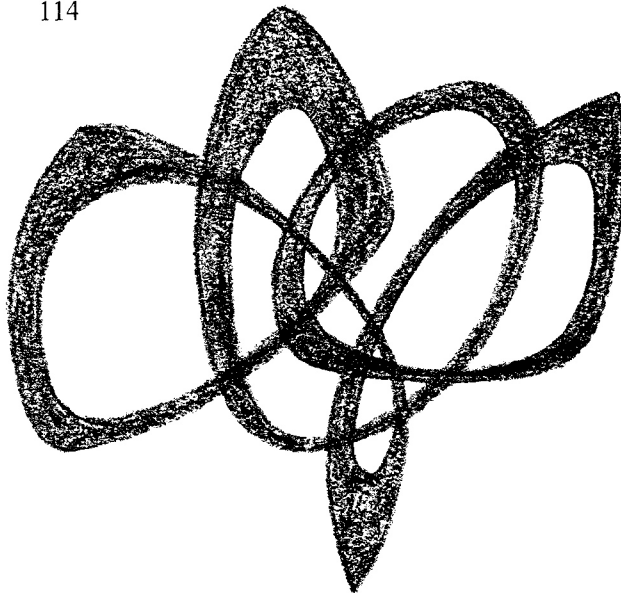
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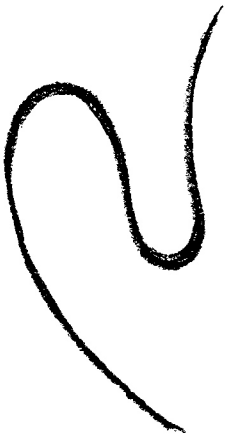
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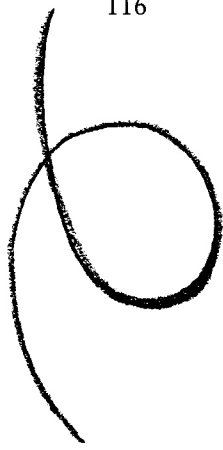
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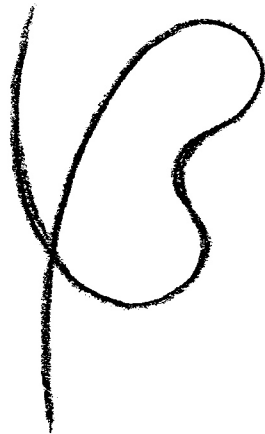
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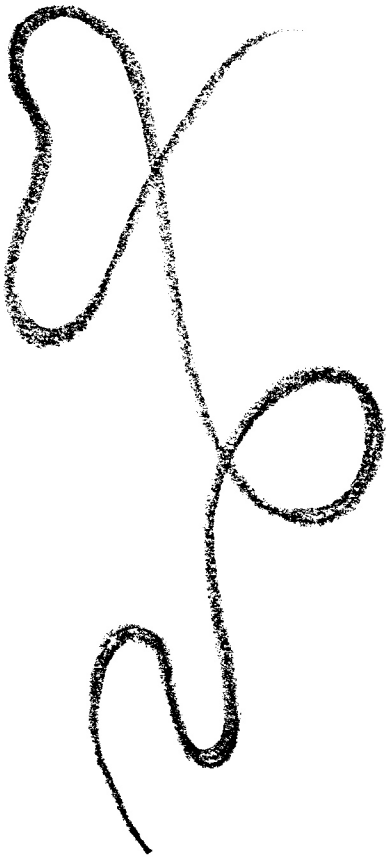
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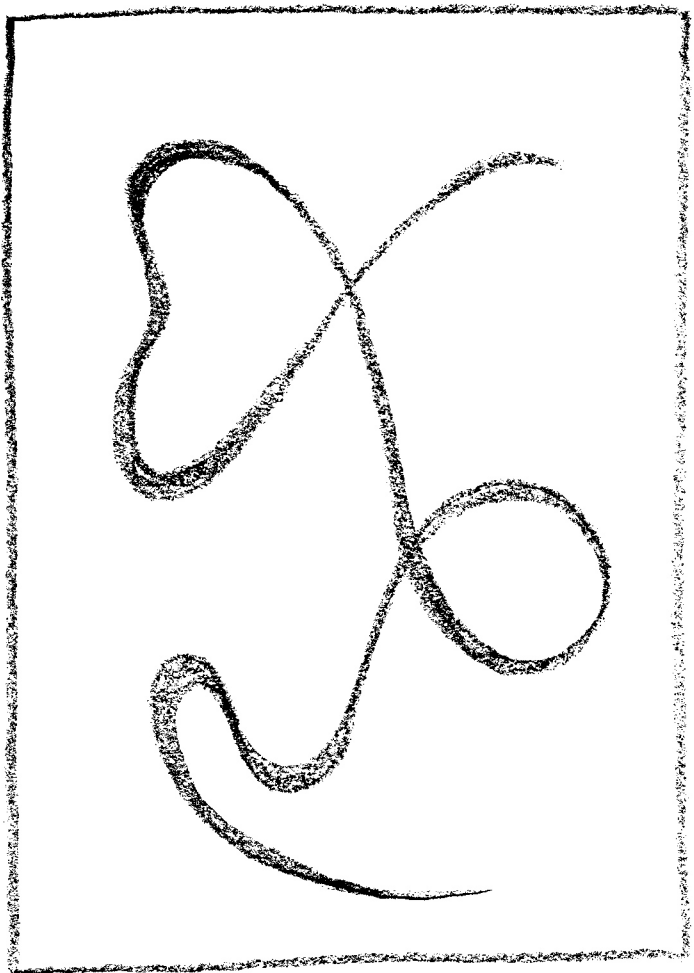
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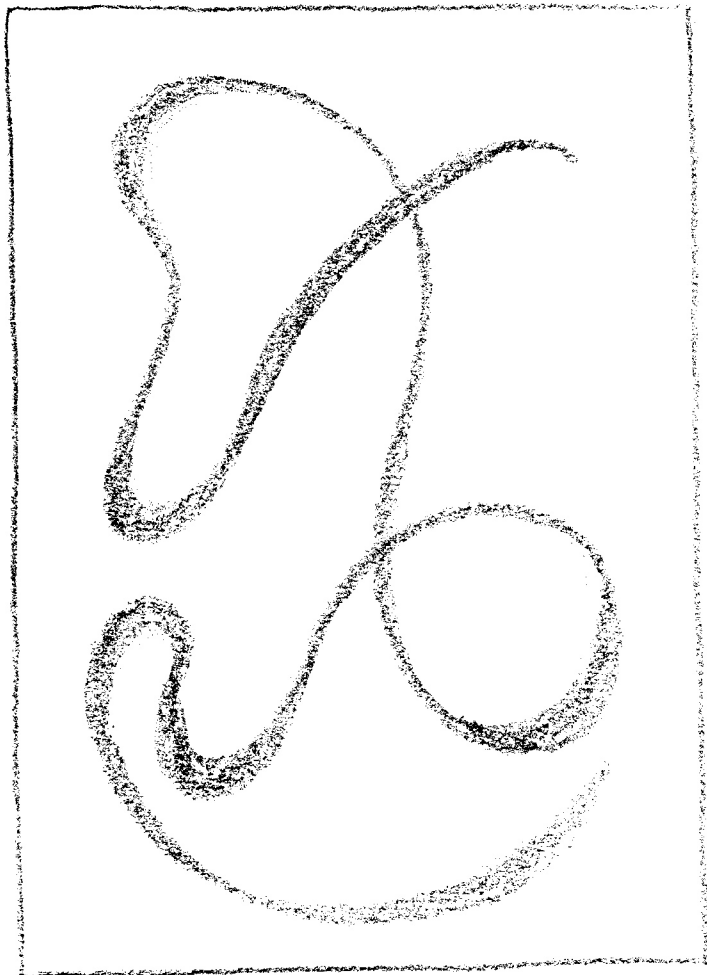
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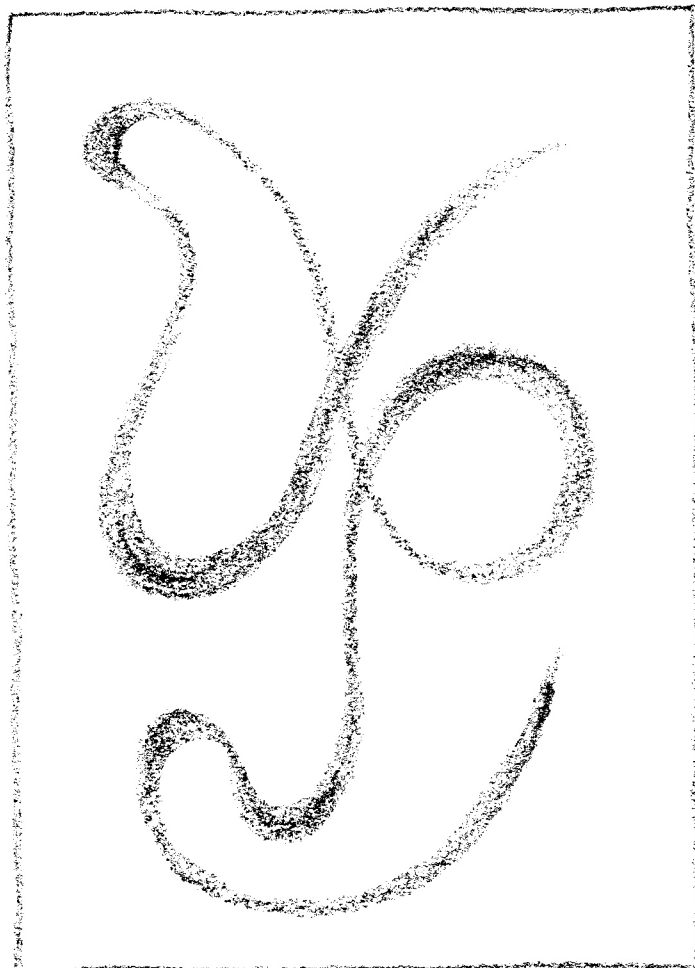
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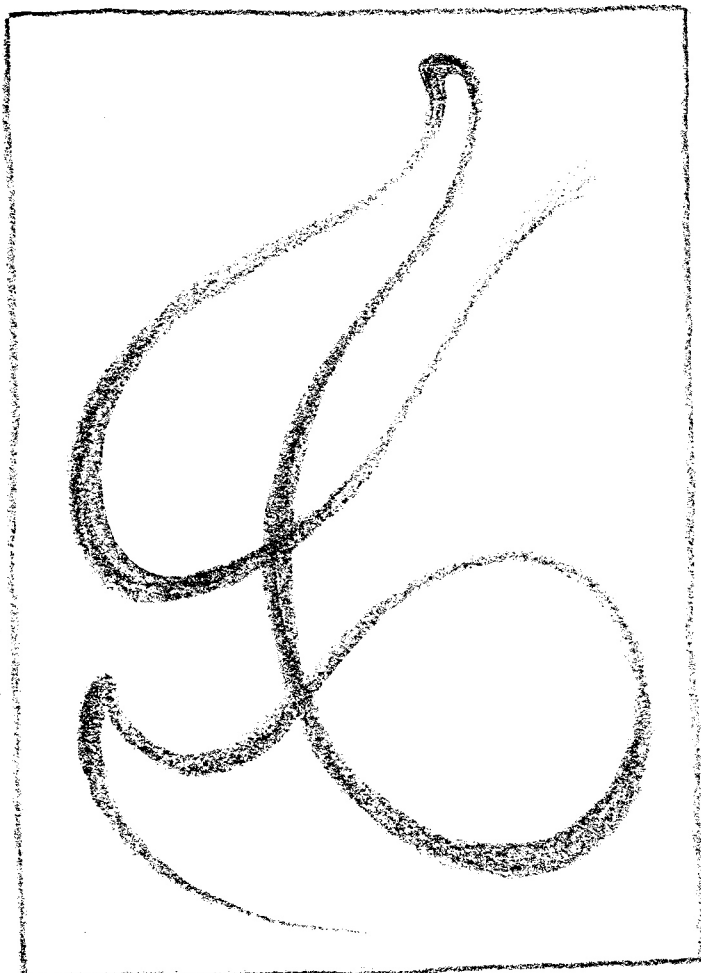
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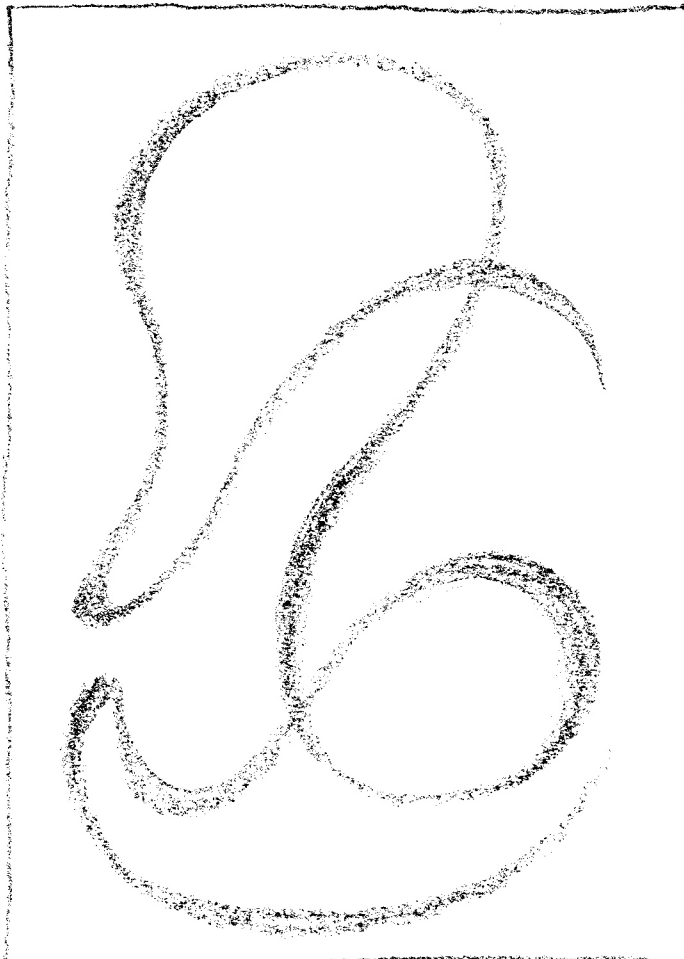
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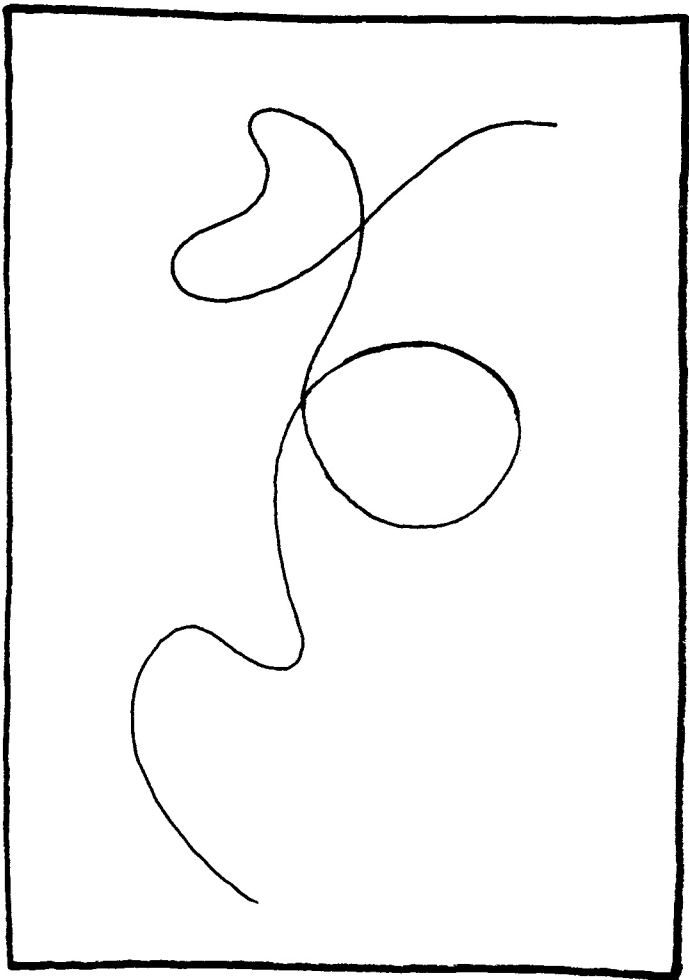
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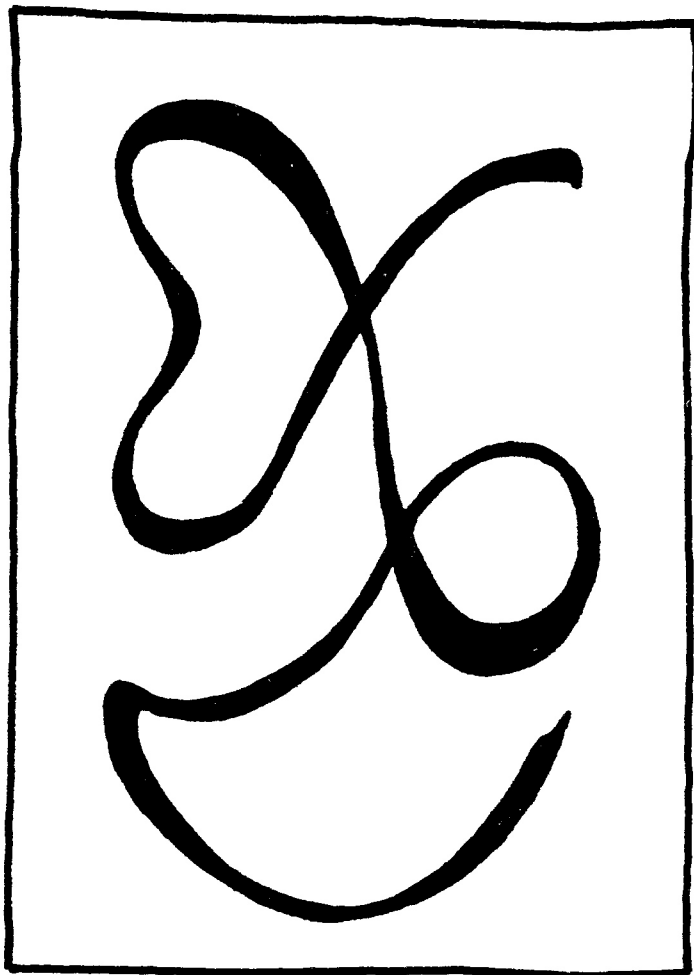
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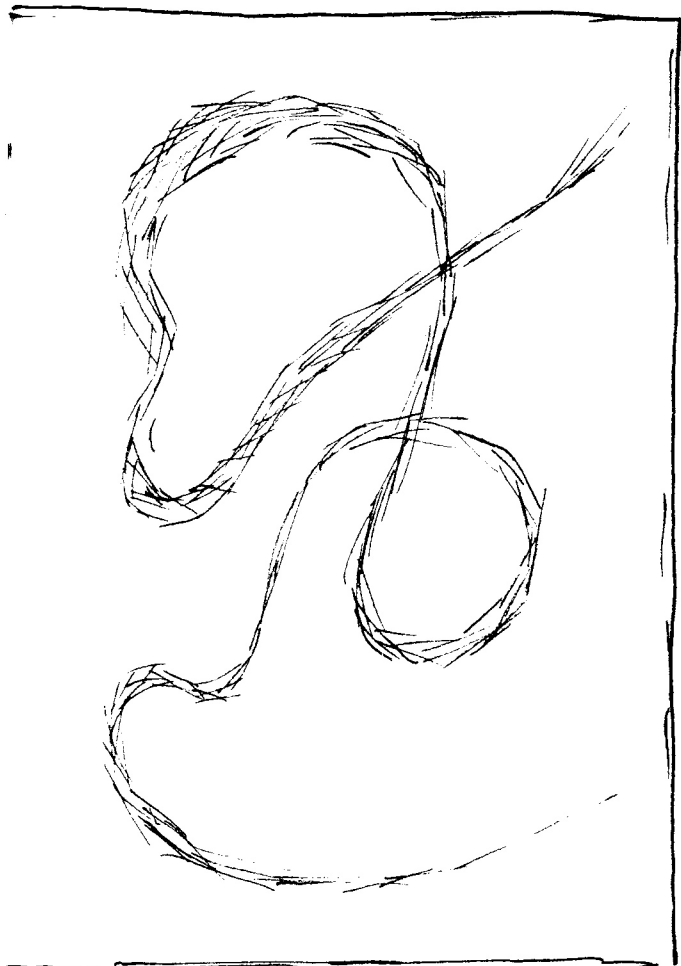
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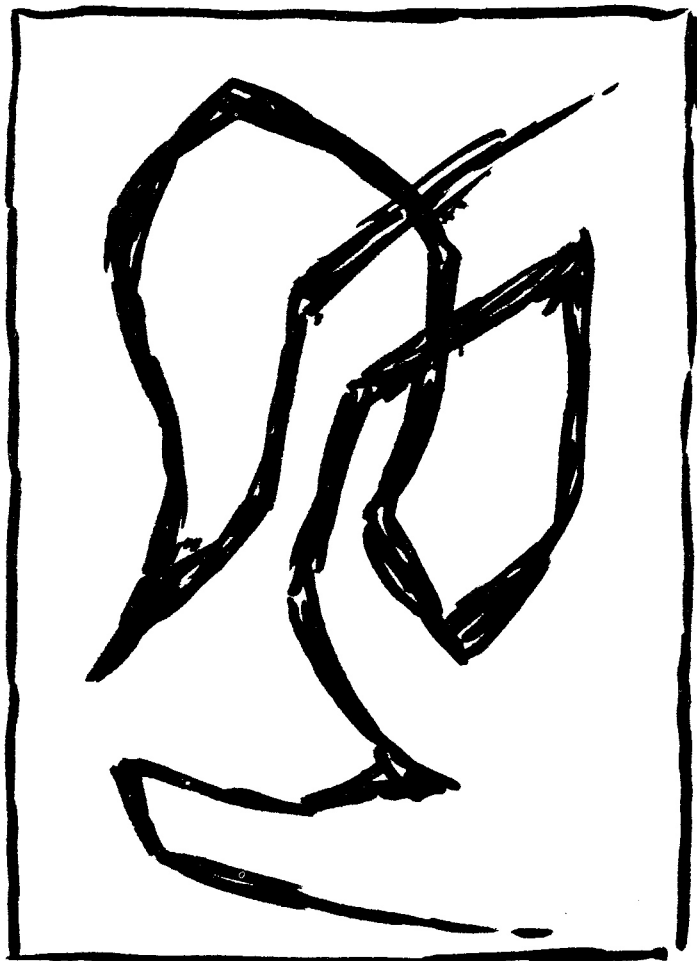
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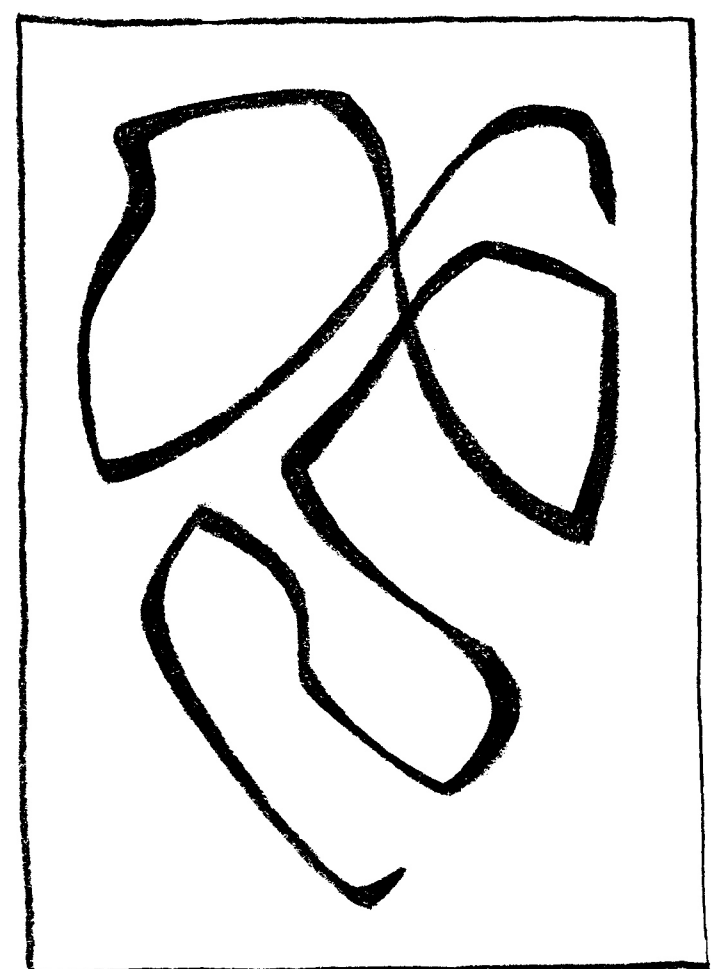
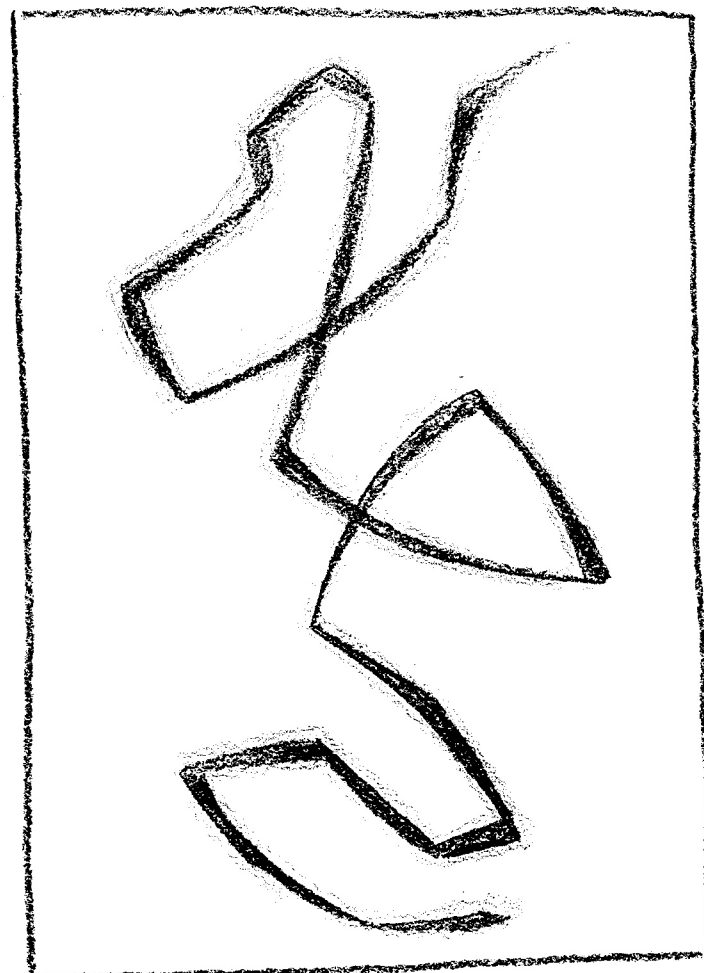
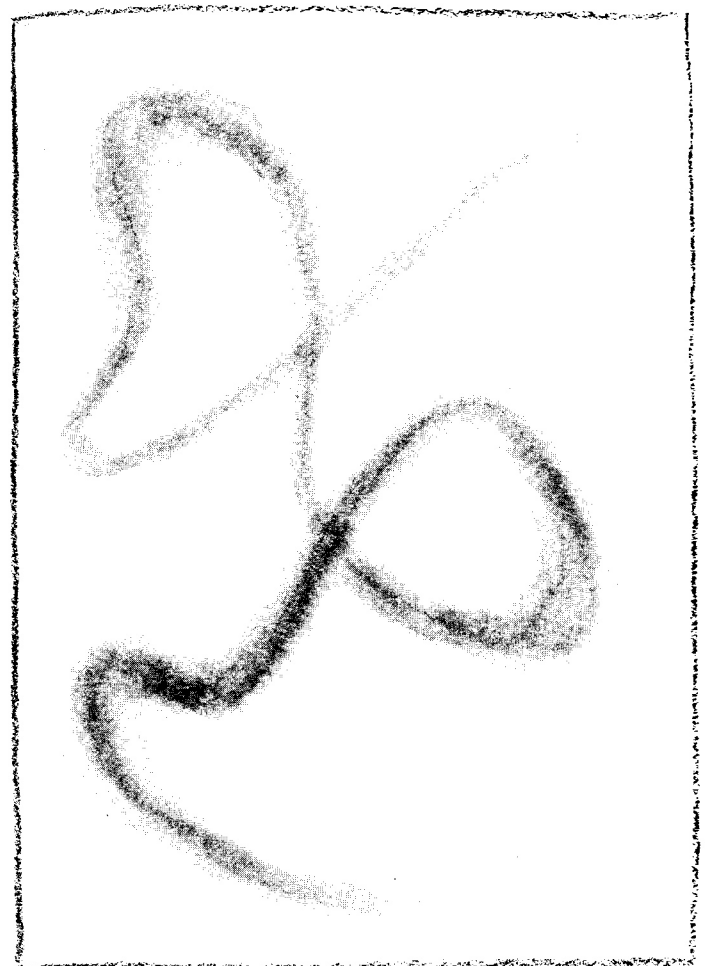
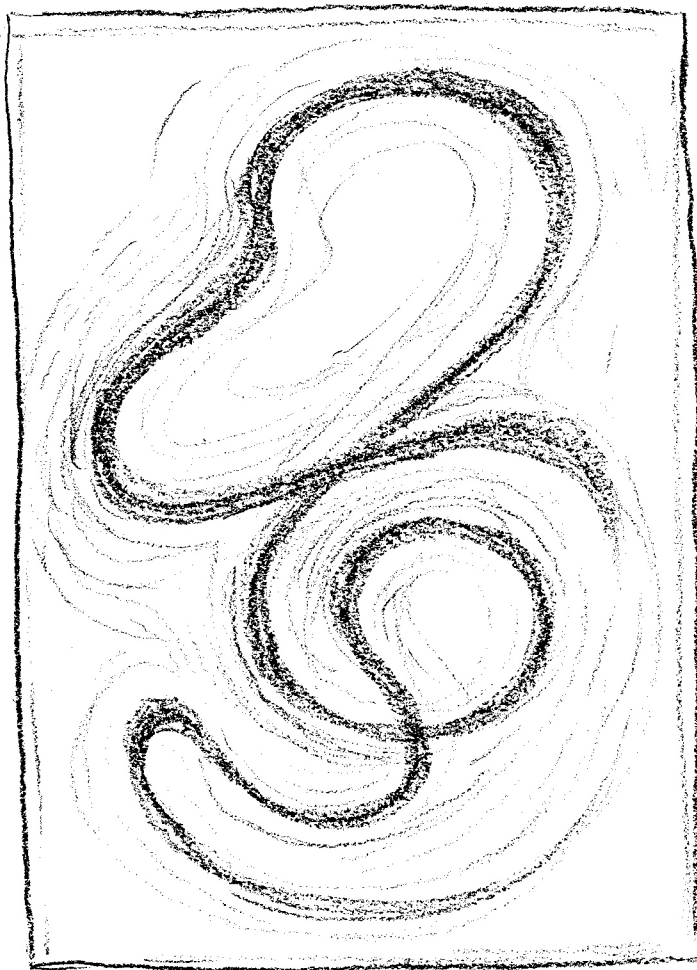


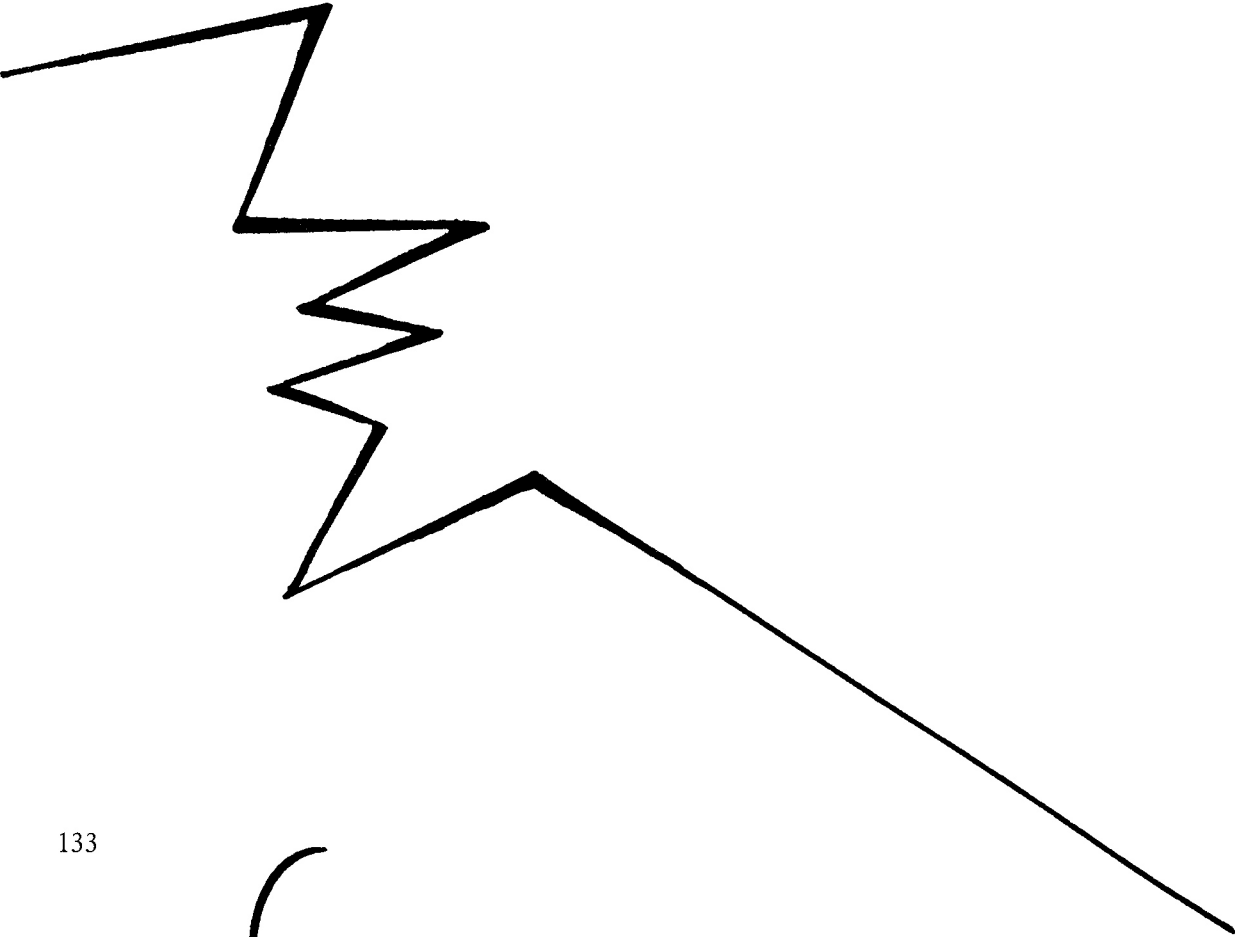
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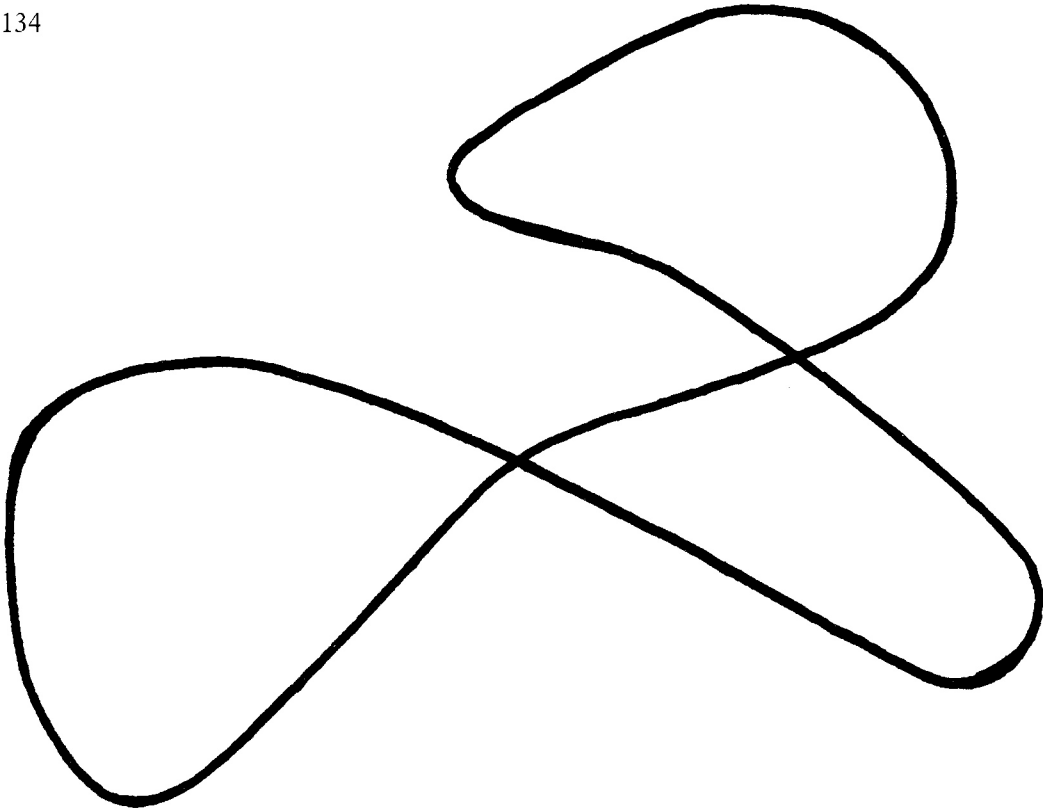
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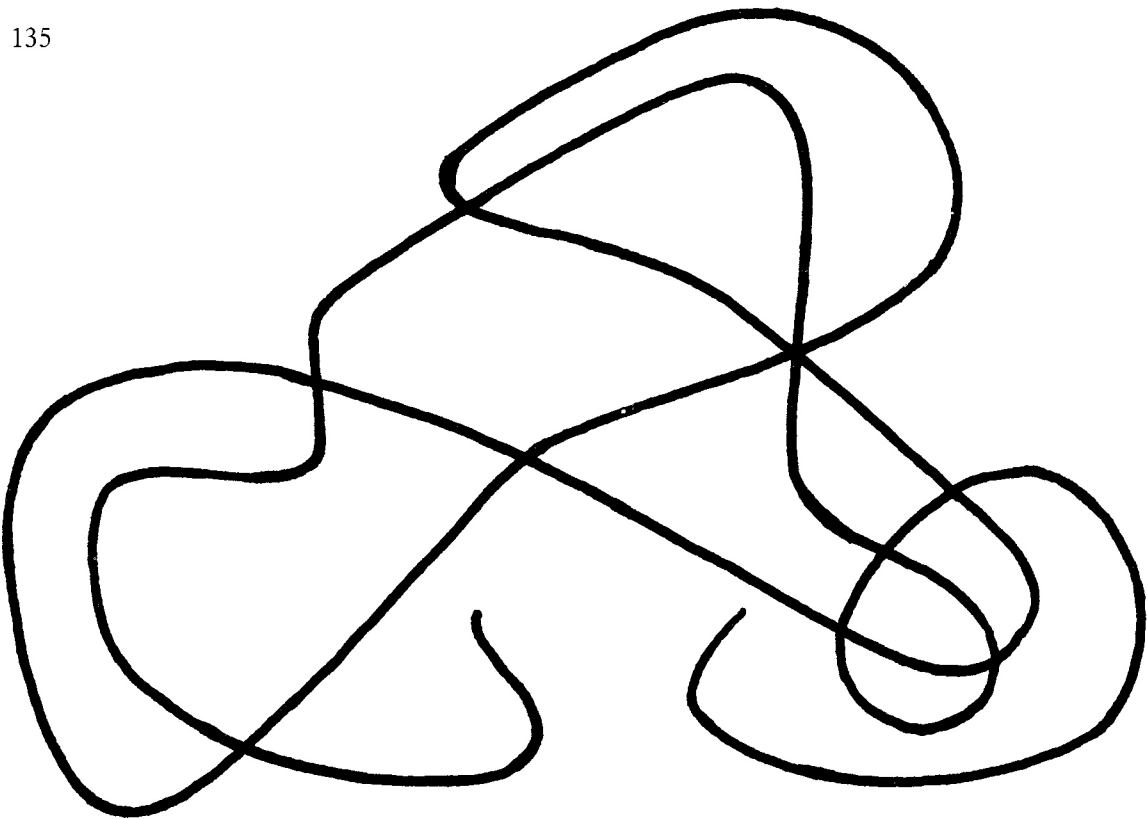




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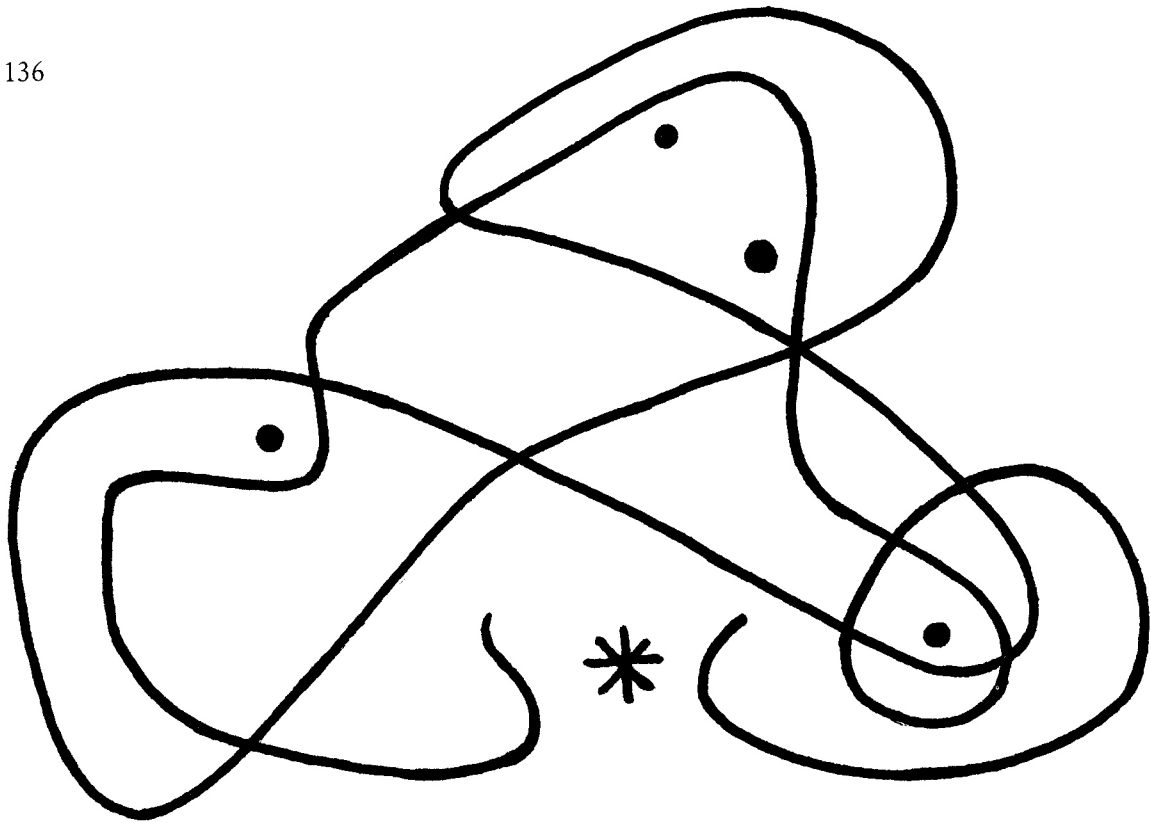


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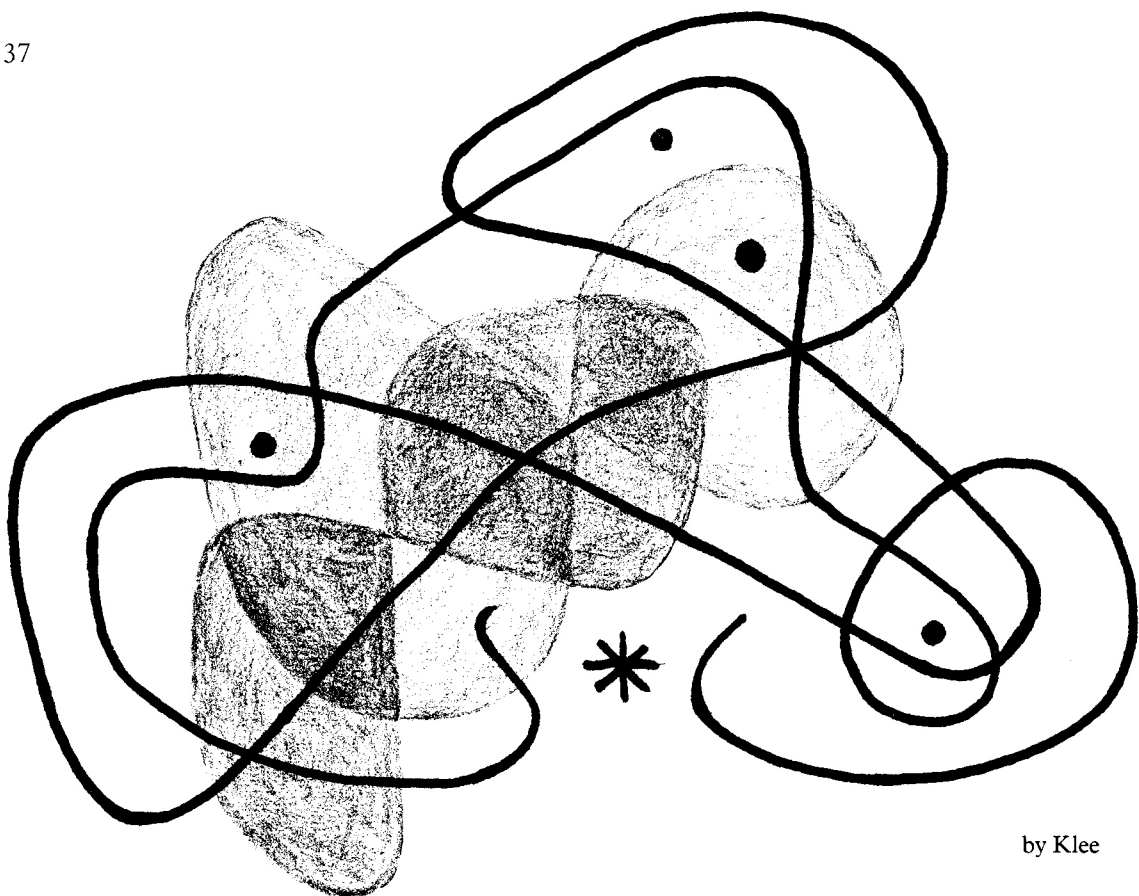


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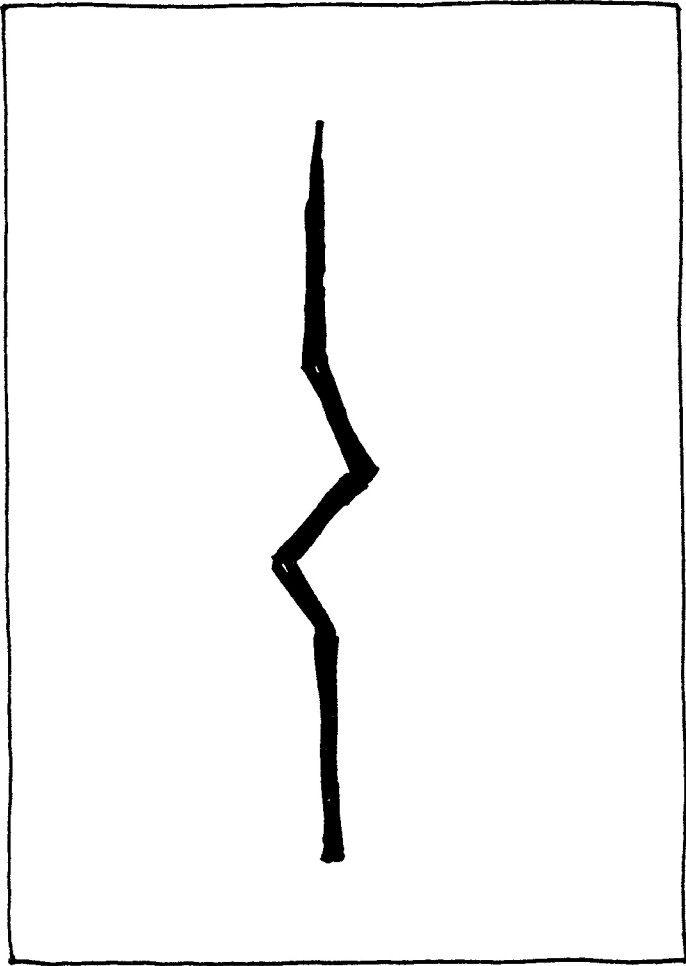


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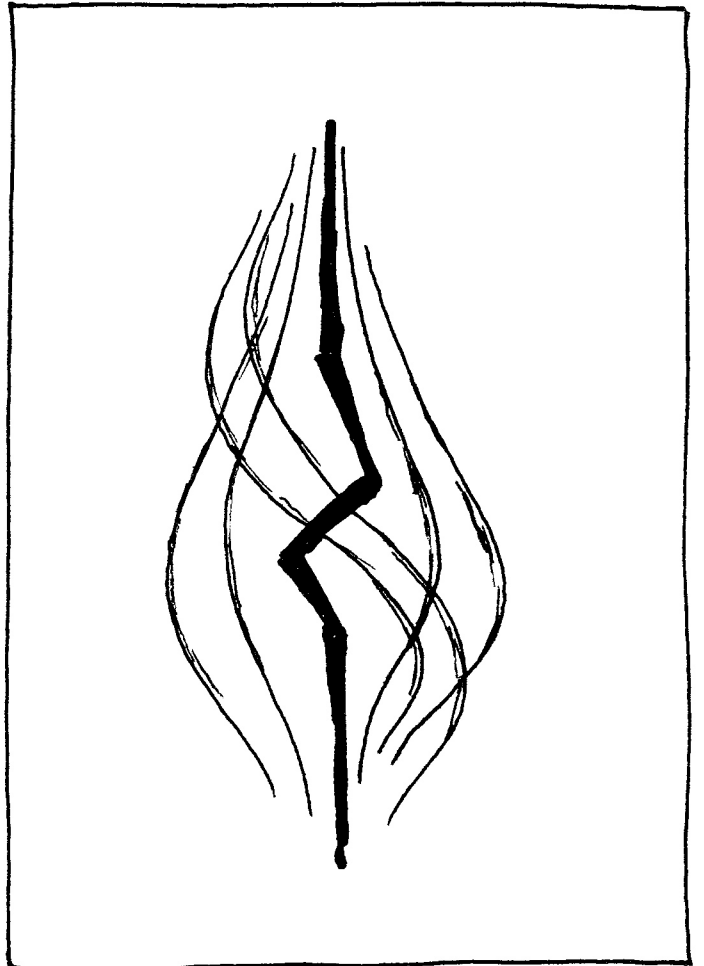


by Klee

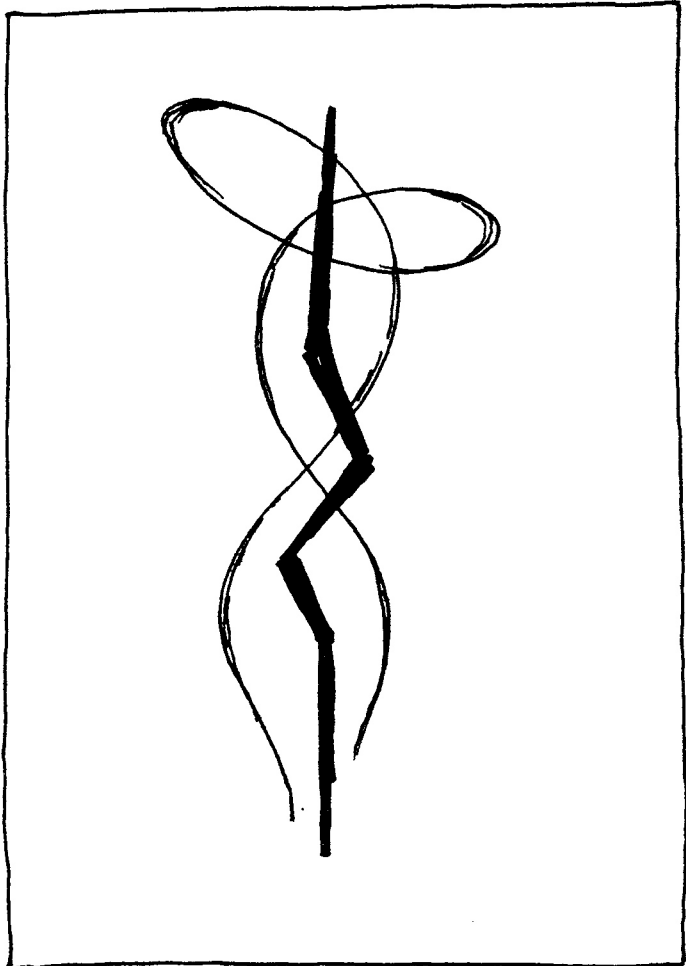
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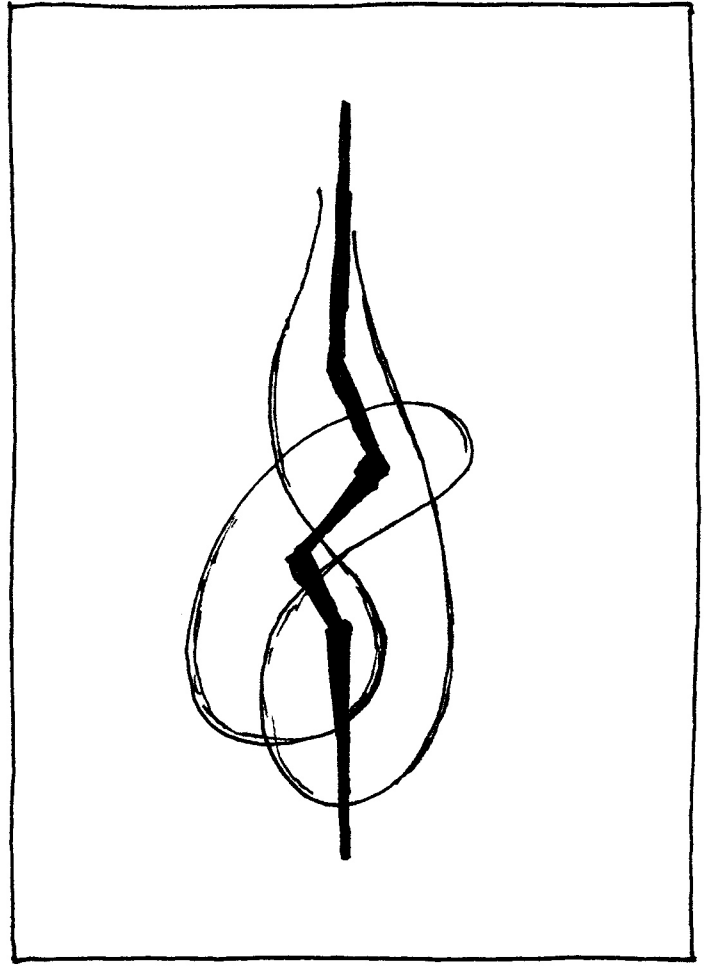
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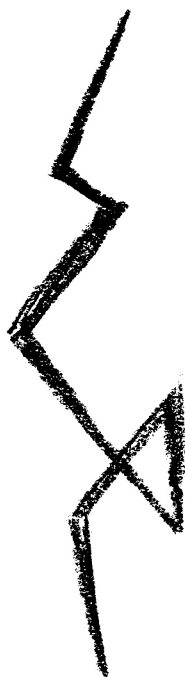
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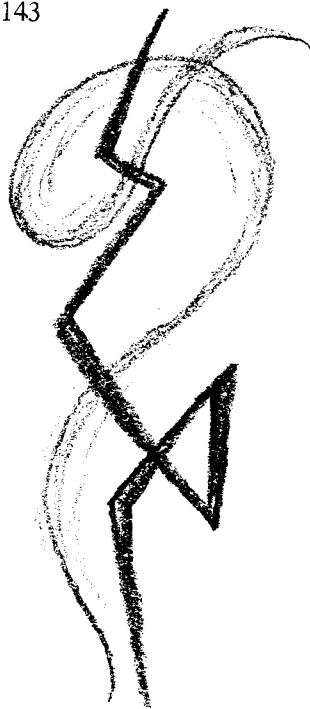
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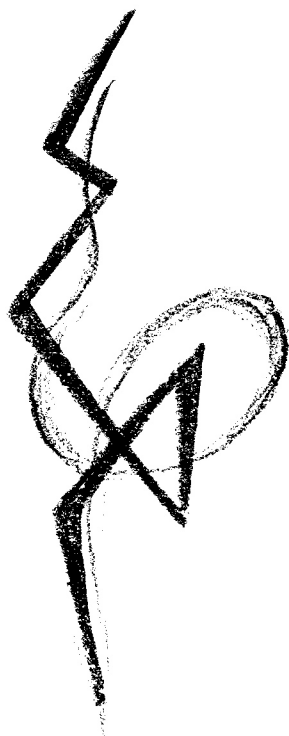
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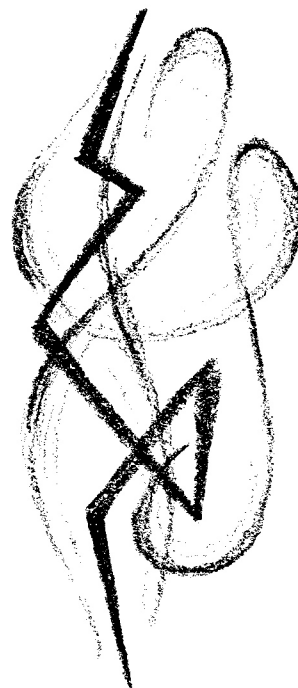
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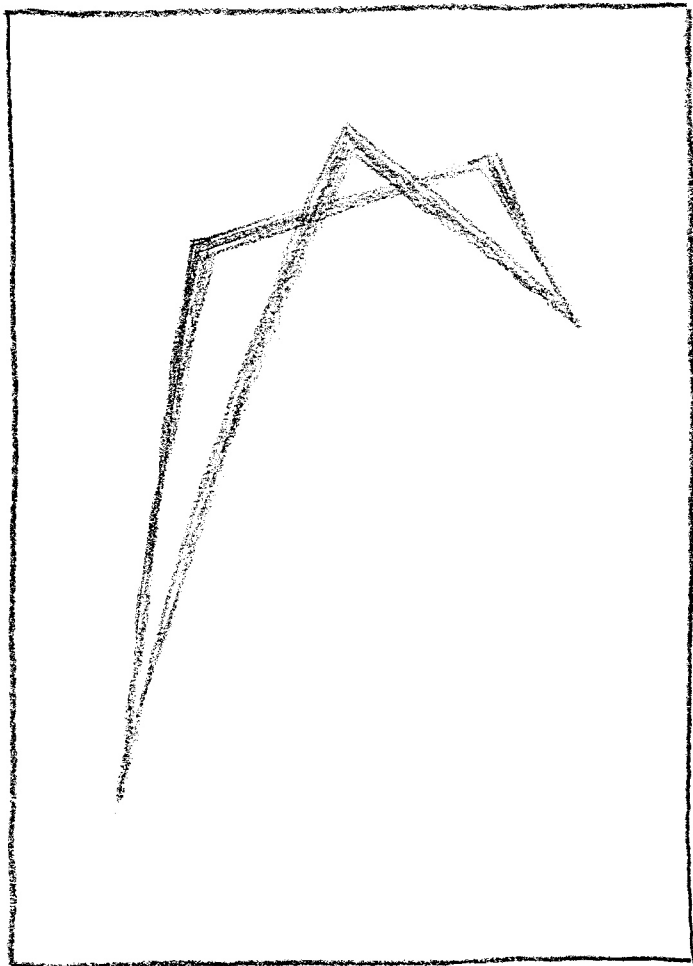
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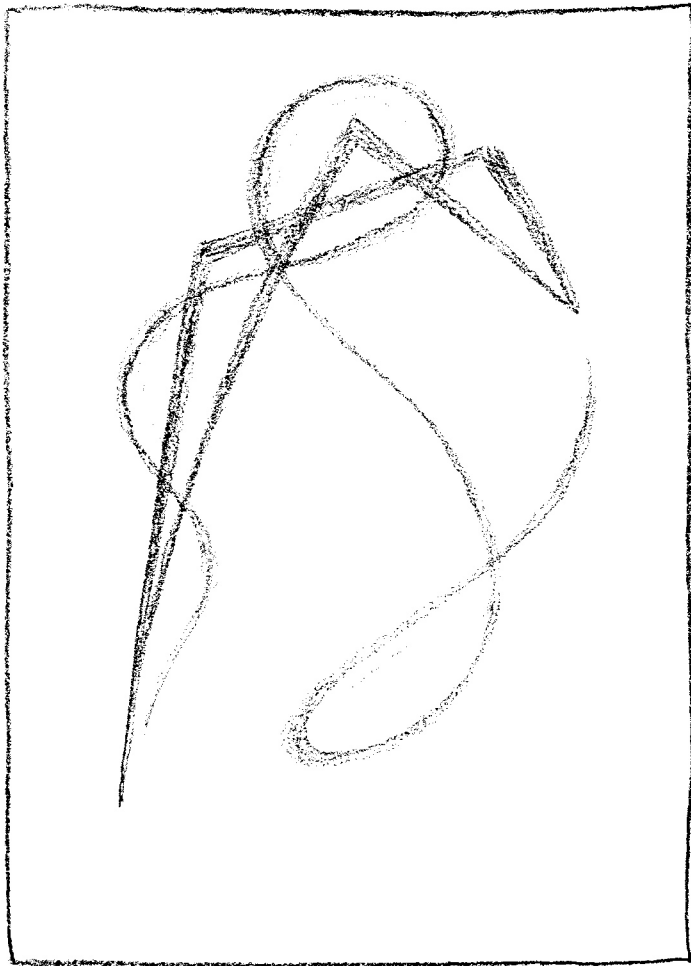
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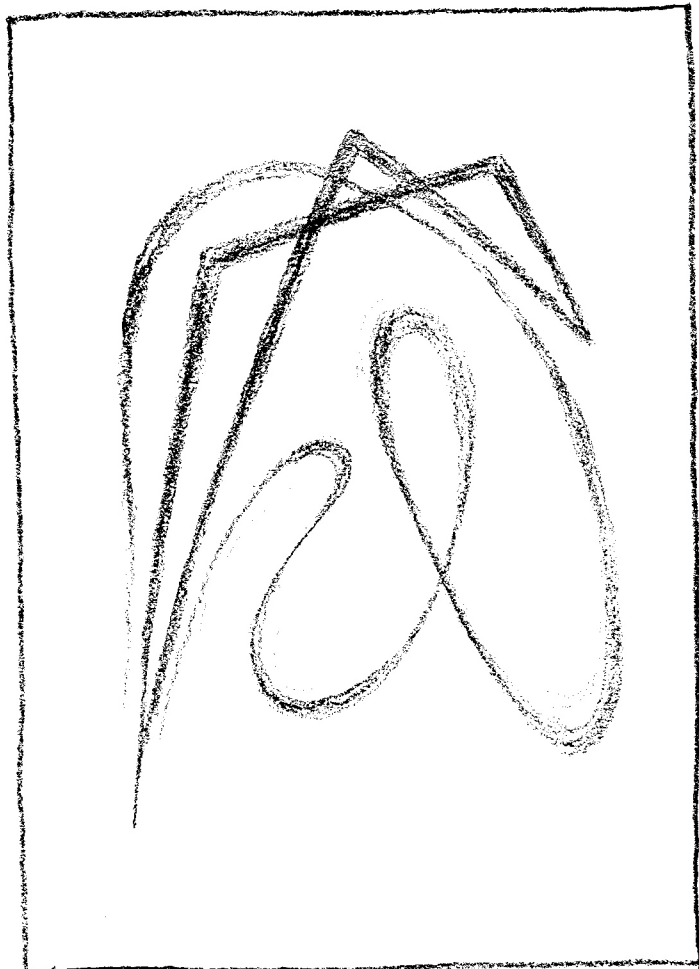
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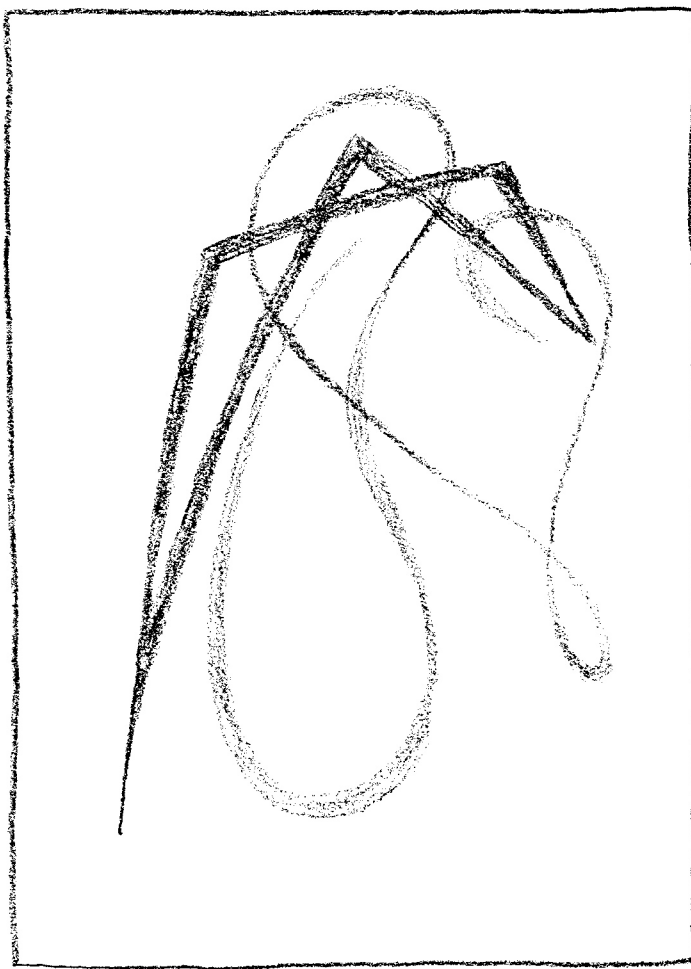
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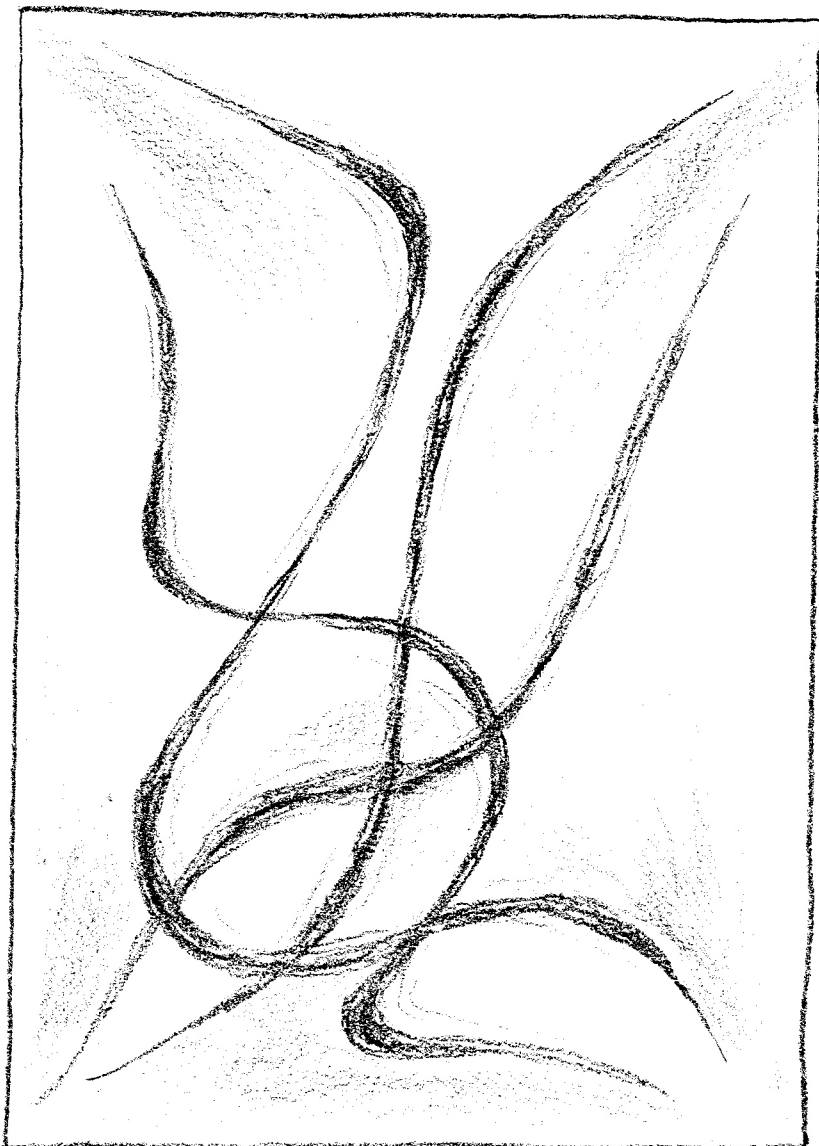
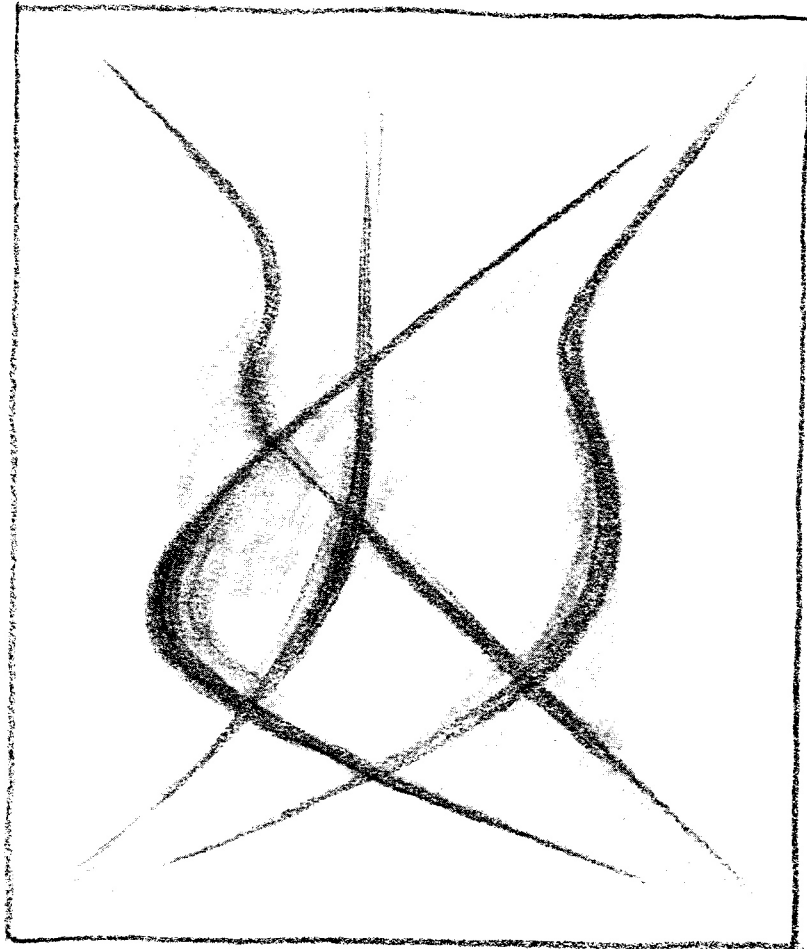


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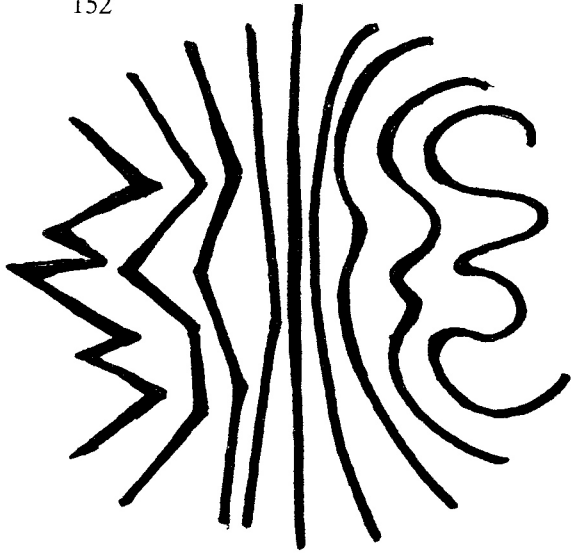


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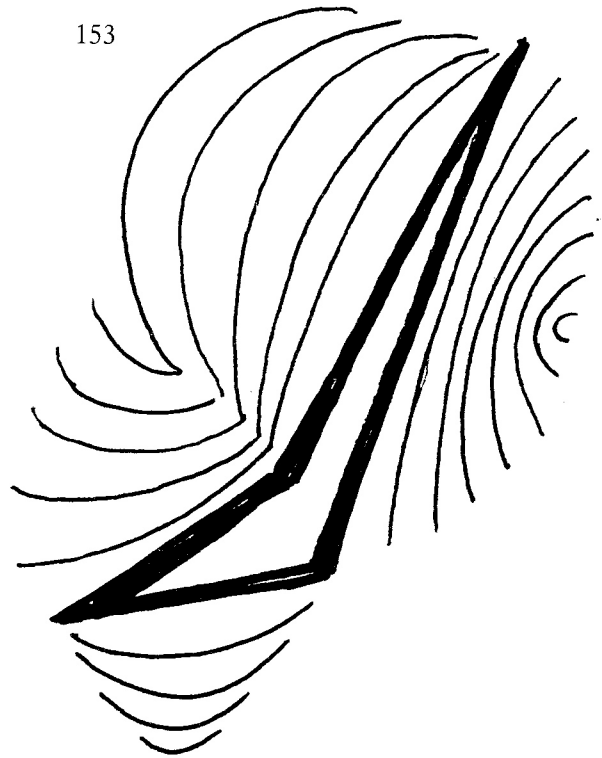




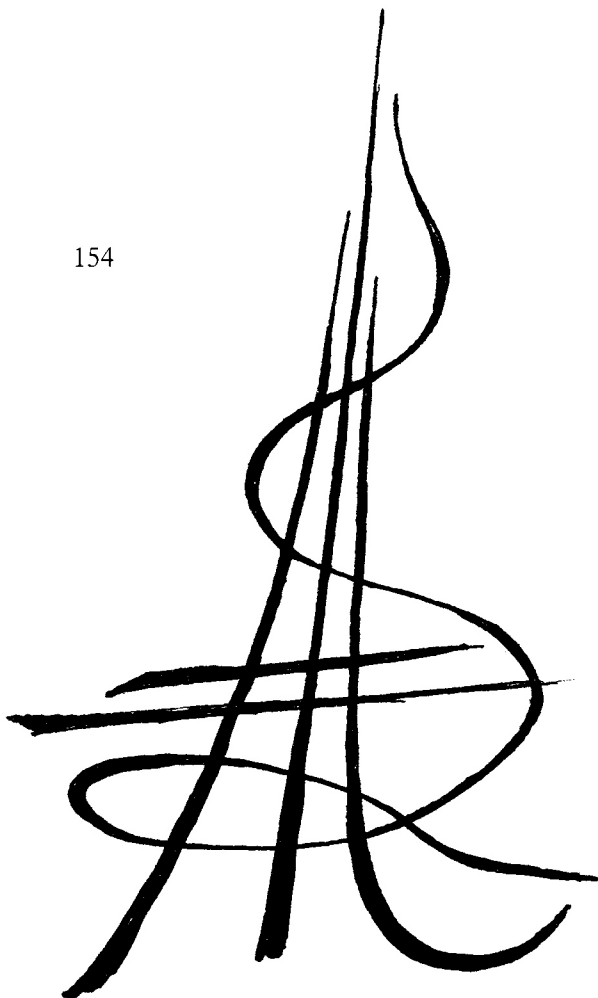
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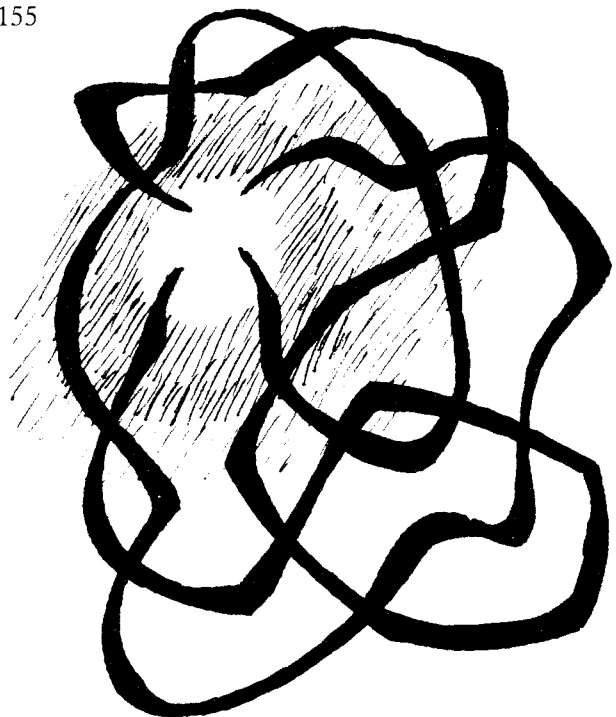
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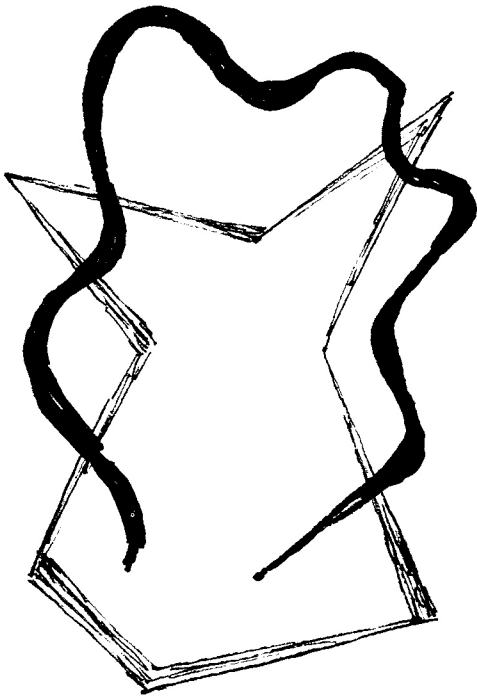
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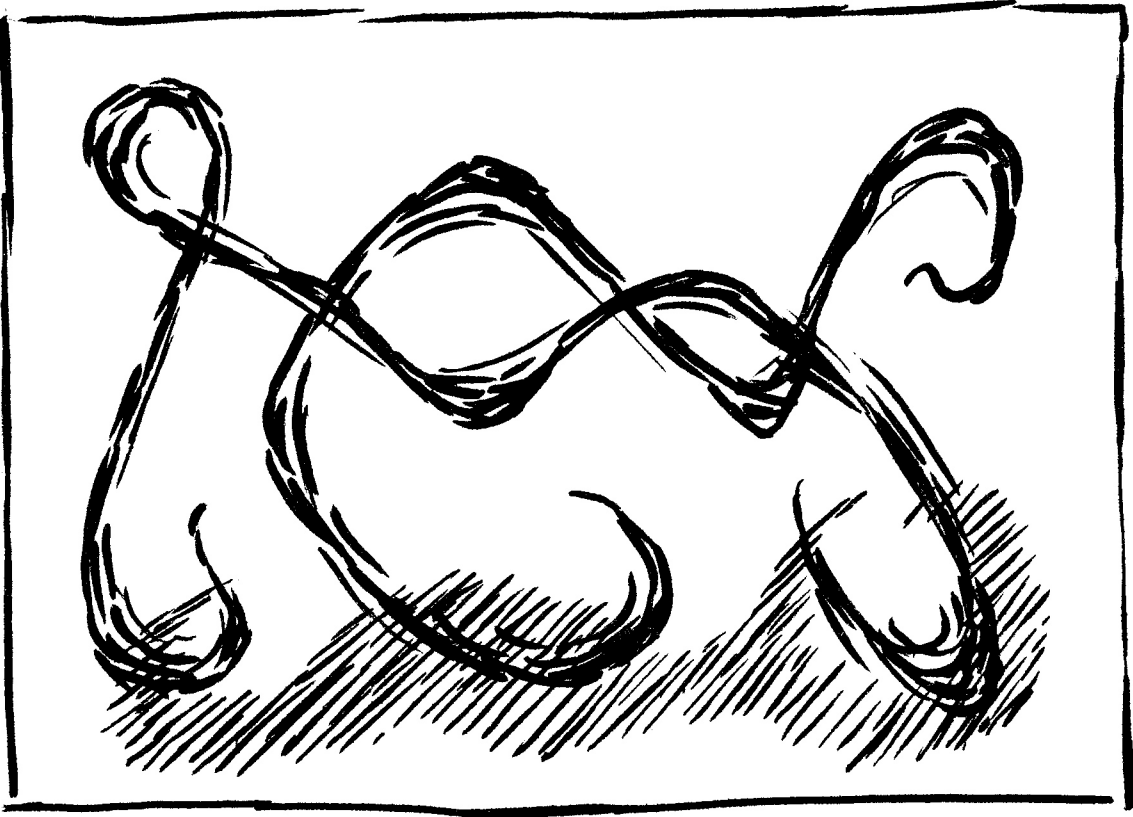
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