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New View



**The Fifth Chamber of the Heart ~
the art & science of Frank Chester**

Democracy Devalued?

Nature and Technology

The Fifth Chamber of the Heart ~ The art and science of Frank Chester

His life and work: by Tom Raines



“In our time there are certain changes taking place in the heart, by which gradually a fifth chamber will develop. In this fifth chamber man will have a new organ which will allow him to control life forces in a different way than is possible at the moment.” ...

“All that happens in the moral life, and all that happens physically in the world...the moral and the physical...are found in their real union when we learn to understand all the configurations of the human heart.”¹

What follows is a mixture of background, interview and comment wholly informed by a brief look into the life

and work of Frank Chester. I had the pleasure to spend some hours recently with this lively, warm-hearted man, interviewing him and learning more about how he came to the discoveries that have eventually shed light on the enigmatic indications given by Rudolf Steiner concerning a transformative chamber that would eventually form in the human heart.

Frank Chester is an artist, sculptor and geometrician, living in San Francisco, USA. For more than thirty years he taught art in high schools and colleges. Encountering the work of Steiner in 1997, Frank began exploring the relation between form and spirit, which led him to take up research into a seven-sided geometric form – with each face of equal area – something never seen in the world before. In 2000 he finally achieved this after a painstaking process, made possible through his work as an artist and sculptor. This seven-sided figure, a heptahedron, Frank finally named in a more personal way, as its discoverer, the Chestahedron. If you look at fig1[Chestahedron] you will see that it appears a fairly simple shape; so why was it so difficult to arrive at? We need to begin with the so-called

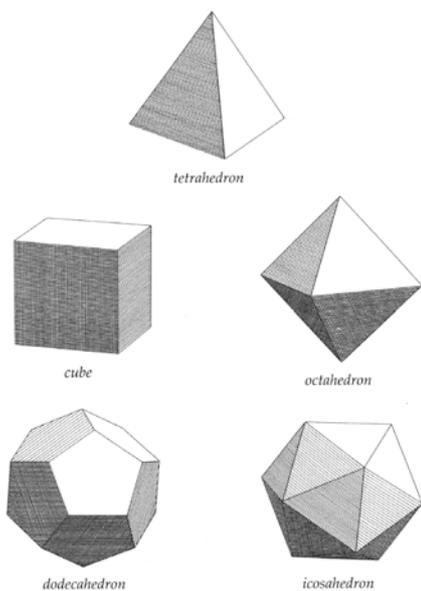
Platonic Solids. There are only five types of Platonic solids in the whole universe. Each solid form has the following properties; that when viewed from any of its corner points (called *vertices* in geometric terms; meaning where edges of a shape converge to a point) the form will look the same, symmetrical. All the angles formed between the edges are the same and all



The CHESTAHEDRON has seven surfaces with exactly the same surface area. It consists of four equilateral triangles and three additional, four-sided surfaces which resemble kites. It is unique in that it contains two different shapes and two different side lengths while in the five platonic solids they are always the same.

the edges are the same length. And, of course, all the areas of the faces within any one of the five solids are the same. As symmetrical a set of forms as you can possibly get; and there are only five of them – the proof of there only being five of these symmetrical solids was given by Euclid of Alexandria (c. 325BC – 265 BC) in Book XIII of his *Elements*).

Frank understood that whilst it was not possible to add a further solid to Plato's range, he did want – in the spirit, perhaps, of the harmony of these forms – to discover a seven-sided solid form that had, at least, each *face* of the solid being of equal area. People have been working with Platonic solids for thousands of years, including such great figures as Pythagoras, Plato, Kepler, Da Vinci and many others. Up to this day, all studies of transforming Platonic solids have been based upon pressure/contraction; in other words, working from the outside of the solid, cutting off or pushing existing corners flat in order to change a form. All the five Platonic forms have an even number of faces, but a seven-sided form with equal surface areas would have an



odd number of faces, making it difficult to discover even with today's technology. That is probably why this form was not discovered before.

Frank's approach to *studying* Platonic solids was not by transforming them externally by contraction (taking something away by removing corners and so on), but internally by expansion of geometric forms found within these solids. But, as we will later discover, in order to *study* a seven-sided solid, Frank first had to make one! And that did require the uncovering of this shape, using his training as an artist and sculptor; digging into clay, cutting shapes out in two dimensions and joining them together to make three-dimensional shapes and so on. He also applied an eye for beauty and form, as artists can, and this took him beyond, for a moment, any normal scientific approach. Or perhaps to put it another way; it took him to a higher science, informed by quality and not bound to maths and measurement. Although number has its place, for it was the number seven that inspired Frank to begin this journey.

Geometry is what truly informed this quest. A quote from Rudolf Steiner guided him: 'Geometry is knowledge that appears to be produced by human beings, yet whose meaning is totally independent of them.' As the name suggests, Geometry is to do with Earth measure (Geo = Earth; metric = length). In many ways geometry is like a key, manifest here on earth, for us to discover and, with its help, to unlock secrets of a higher order; insights into spiritual worlds and how things were first formed, came into material existence – keys to the 'birth place' of the forms themselves. It seems not at all arbitrary that William Blake, the 18th century Poet and Painter, drew God (he called him the *Ancient of Days*) with a huge compass raying out of his hand downwards to manifest creation, Earth; Geometrising!



One of the attributes of the platonic solids is that they are all able to fit perfectly inside one another. Once Frank had discovered his seven-sided form he was able to explore its inner nature and how it could fit perfectly inside a cube, whilst also permitting other shapes to appear within it in a lawful way (and by this is meant that the inherent proportional relationships between faces, edges, and vertices are able to be substantiated as accurate and true; not approximations). Frank was later to discover that when a tetrahedron, the four-faced platonic solid, is rotated inside another platonic solid, the cube, (such that the vertices of the tetrahedron as it rotates about an axis are always in touch with the faces of the inside of the cube) then at a certain point the seven-sided form appears! Frank was the first person to demonstrate this property. You might ask why Frank did not come across this to begin with: The answer is that he had to find his way in, as it were, via an artistic process of discovering the form through the process of uniting his hands with ideas that came to him whilst doing it. This had to wake up in him. And this process of rotation inside forms had not sufficiently awoken in anyone before. But now other people are able to see and

understand it because of this pioneering work. Steiner stated that first an idea *must* come into the world through at least one human being, after that, we can all gradually come to experience it.

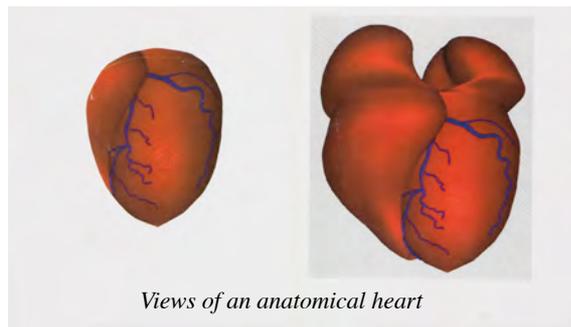
To continue the story. Frank made a framework of his seven-sided shape – all edges, no solid faces – and, in order to research its properties further, particularly what curved



The stick at the top of the form is so that Frank can hold it and show the form freely at presentations.

surfaces this framework would support, cradling around them as it were, he immersed it in a soap and glycerine solution, gently blew a bubble so that it filled the inside of the frame and, after making careful measurements, accurately reproduced the form as a solid. It was then that Frank realised it appeared very similar to a human heart.

The model from the 'bubble'



Views of an anatomical heart

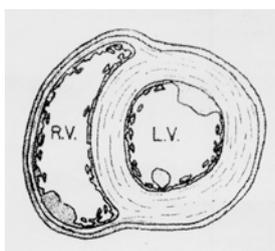
This led Frank to study, intensively, for over a year, all he could read in the libraries and elsewhere about the form and construction of the human heart. He discovered that the blood moves not as a stream but in spirals throughout the blood system. This offered an understanding of why the muscles (myocardial layering) around the human heart seem to be laid down as if they were moving in different directions. This can be explained by two vortices moving in opposing directions (clockwise and anti-clockwise) in the bloodstream: in the heart the blood streams into the left ventricle in a clockwise direction and then vortexes around itself, finally emerging from the left ventricle in the opposite, counter-clockwise direction. As the heart muscles have been formed long ago, archetypically you might say, by these vortex forces, they thus appear to 'wrap around' the heart in different directions. Frank researched deeper within the geometry of his seven-sided form and discovered that it sits in a cube perfectly, at a precise angle (made between one of its long edges that stretches from one corner on the bottom of the cube to the farthest corner of the cube horizontally above this first corner; for those good at maths this was the square root of 3 ($\sqrt{3}$) to the horizontal): this is at an angle of

almost 36 degrees to the horizontal plane. This is also the angle at which the human heart is tilted in the chest, which is why it appears more on the left side and is not dead-centre, as it were.

Frank was interested in studying vortices at work, so he took the heart form (illustrated on the previous page), placed a stick in it which he then attached to a drill – so that he could rotate it at speed – and introduced it into a receptacle of water. When placed in the water vertically along its axis, the vortex it made in the water was stable. But when he introduced it at an angle of 36 degrees, something remarkable occurred; a kind of pocket-shaped vortex developed on the side of the main vortex. Frank made a model of what he saw, took a cross section of it and saw that it mirrored the form of the right ventricle of the human heart. Frank realised that he had come across the



Photograph (slightly blurred) of the cross section from the model of the vortex.



Cross section of the human heart showing the right and left ventricles.

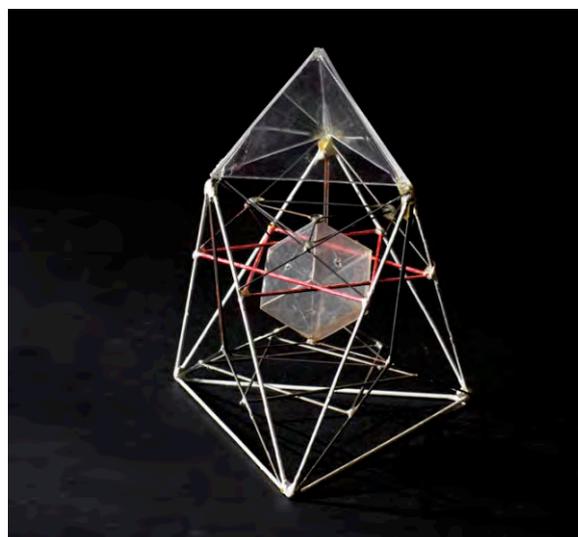
archetypal geometric form underlying and maintaining the form of the human heart. He therefore named his seven-sided discovery a Chestahedron; both after its discoverer and because the form relates to the geometry of the heart which sits in the human chest.

Frank's work supports Steiner's assertion that the heart is not a pump. It is, as Frank can demonstrate, a brake upon the immense forces of the vortices in the human blood stream. Steiner has mentioned that without the braking and balancing function of the heart, the blood would literally burst out of the body in all directions, so strong are the vortex forces involved. Frank has shown through his model of the heart form derived from the Chestahedron that this form balances accelerating and decelerating vortices. There is a good deal of science behind this work. The Chestahedron can also show an internal transformation moving in two opposite directions at the same time. (This seemingly paradoxical circumstance Frank calls 'inversions'. Perhaps best understood by imagining a line going out from yourself to infinity, whilst at the same time that very line is coming into the very back of you, again from infinity, instantaneously). These motions, when related to physiology, provide a picture of how the human heart is formed out of two opposite moving vortices in the blood. The heart is working not through the utilization of pressure (pumping) but by suction (breaking), arising when two vortices entwine together from opposite directions.

So, the peripheral forces are brought into order by the form and function of the heart. And here the reader might like to glance at the cover picture of *New View*, created by Frank – you can read an explanation of it on the inside front

cover – and perhaps see it as a meditative picture on how the periphery is modulated by the centre. This actual drawing was only made possible by Frank placing an icosahedron inside the form of the Chestahedron and then a cube inside of the icosahedron; the cube was found to be situated at the exact centre of the Chestahedron (see figure at the bottom of this page). Two triangles appeared in this geometric figure above and below the cube and the measurement between them and the relative sizes of the triangles themselves provided the geometric basis of the front cover picture. Steiner has mentioned a 'box', in the human heart, where we "hold our karma". A strange idea; until you research this form (figure just mentioned); again it is as though the geometry revealed by this form is offering a way towards understanding profound mysteries. I mention all this to show the remarkable relationships that this seven-sided form opens a door towards.

This brief article can only hint at the immense amount of work that Frank has done to discover these and other relationships between the Chestahedron and the human heart. Some of his discoveries led him deeper towards Steiner's indications of a fifth chamber. Dissect a heart and you will not find a fifth chamber. (The heart will reveal four chambers in dissection, left and right atrium, left and right ventricle). The outer muscles of the heart produce a slight expanding and contracting motion and twist 15 degrees. During contraction the inside left ventricle twists 40 degrees. So together you have a movement of 55 degrees. Frank made a geometrical model, with moving 'joints' so he could explore this situation. He twisted his model so that it replicated the 55 degree twist and then decided to twist it a bit further. Suddenly, a chamber appeared, geometrically, within the form. It appeared at a twist of 60 degrees. This was a fifth chamber in the form. The heart is made up of voluntary and involuntary muscles. If we can ever bring our heart to twist this extra 5 degrees (from 55 to 60) then a fifth chamber will become present. Every heartbeat is a contracting and expanding motion together with a twisting and a release again. Under what conditions would the heart create this chamber? Frank opines that it depends on the inner life and development of human beings. In time we will bring this about. Refer again to the quote at the beginning



of this article and it appears that what Frank has discovered and researched is the beginning of a verification of these indications by Steiner and the relationship between what Steiner referred to as 'etheric formative forces' (living forces of formation) and the geometry, structure and physiology of the human heart.

I would like to share some of the conversation I had with Frank Chester about his life, up to the time he discovered the Chestahedron:

Please tell me a little bit about where you were born and your childhood.

I was born in 1939 in Hollywood, California and I was raised in California. My mother made money from buying and selling houses – just one at a time, not as a realtor – and my dad was an aeronautical engineer, so they made a bit of money and could buy really nice houses and fix them up to sell on. Because of this we moved around a lot, but always within California.

Do you have brothers and sisters?

No. I did have two younger brothers who died of a heart condition, I think one was stillborn and one was a couple of days old. I almost died myself, as I had a hole between my right and left ventricle where the blood mixed and it took years, until I was about 12, for that to heal. I guess my brothers died of the same thing, but somehow I didn't. My mother was a trained nurse, but she gave that up to look after me and gave me a very loving and protected childhood in many ways.

Were you particularly artistic as a child?

Yes, I remember that my grandmother, who was a concert pianist, used to tell my mother "that boy needs to go to art school", but my mother never sent me. I could draw very well and my friends and I would have drawing contests with each other, drawing aeroplanes fighting and flying around and so on. You have to remember I grew up in, and just after, the War. Also, to have fun, we'd go over to one friend's house where, for some reason, his dad had all this beautiful paper. To work on this gorgeous paper and draw was just the biggest thrill in the world at that time.

Did you find yourself making things with your hands as well at that time?

Oh yes, my dad tired me out making model airplanes! I was in the fourth grade [9-10 years] and I was making airplanes – not from kits, but I had to draw them, plan them, cut them out from balsa wood and put them together – processes that some adults couldn't do. But then, being an aeronautical engineer – he worked for Douglas Aircraft – my dad could show me how to do it all.

Did he spend a lot of time with you?

Yes he did. He made scale model airplanes – one to two feet in length – and I used to watch and absorb all the skills that he had. He was so good at it that, years before, he had started making models of Douglas aircraft and Douglas

paid him for these which they then donated to Smithsonian Institute where you can see them today. Even during the Depression he had money because he made model airplanes for the people at the airport who had money and who had airplanes. He'd make a model of their airplanes and they were so gorgeous they'd say: "here I'll give you flying lessons and money".

How did this artistic impulse work out during your school years and teens?

All through high school I never took an art course. But I loved to draw cartoons, as social comments, and I could also draw people, how they looked, their characters. I remember when I started the geometry course at school in the ninth grade and although I could draw the geometry lines freehand, as good as a ruler, I was happier drawing the teacher! One day he caught me drawing a cartoon and said: "I can see that you do not, in your life, need geometry. I always fail one person in my class, because that's what I do and I'm going to fail *you*, because I can see that you don't need geometry and that you'll make a living with everything but geometry."

Rather ironic, considering how things turned out for you.

Yes, but now as I look back, I realise that this man, because of what happened, didn't 'ruin' geometry for me. He left my mind free. Nothing was injured, nothing was hurt, so that when I approached geometry when I needed it, much later in life, it was just wonderful. He didn't take anything away from it – and he would have.

What happened after leaving school?

First, I should say that I wasn't a very good student. I remember telling my mother I didn't like school and that I wasn't going to go and she said, no, you have to go, but you can stay home sometimes when you want and I'll write you notes; but I had to promise to pass my exams. I said OK. So I became an expert at getting 'D' grades. I don't know how I ever got to college because I had such a bad record, but I did not like school, I worked at home all the time. I had big butterfly collections, I had weather stations up in the trees and what I now realise is that I was creating my own 'school' and that I didn't allow the school to ruin me – and they would have; I had a different way of thinking and school just didn't work for me. But I only failed one subject. I got an 'F' for geometry! My dad was really smart and I'm sure he was very upset with it, but I didn't care about my grades.

What happened at college?

Well, I was now seventeen and at first I was majoring in forestry, as I was interested in trees and plants, but it did not work out somehow, I ended up getting a degree in psychology, I had always liked and been interested in human behaviour. Also a degree in Art and then a minor degree in Industrial Art, because I wanted to understand how machines and art could interact. After college I went on to Cranbrook Academy of Art in Michigan for a Masters Degree. After one semester they made me head of the student population; giving advice, checking equipment and so forth, which was

really interesting. I also started to teach the people who minored in sculpture and drawing how to draw. After that, between the ages of 20 and 25, I moved around a lot. I had been married at 21 – we have three children – and my wife and I travelled all over the place as I did all sorts of jobs, about thirty in all, during this time. I did all kinds of things: gold plating computer parts, working as a janitor, attendant in a gas station; I would work just long enough to save enough money to move on to the next place. But eventually I stopped and I started teaching in high school.

What were you teaching?

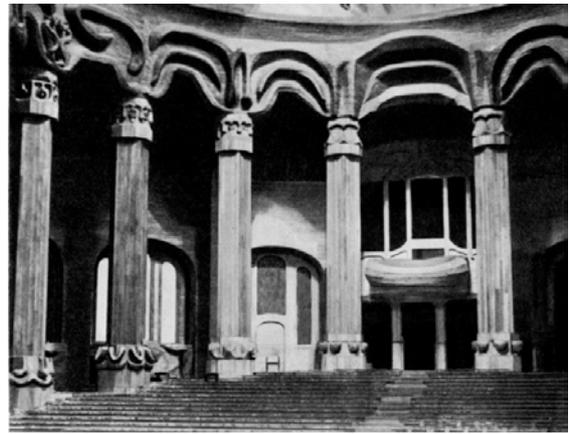
A general art course, that everyone had to take and then I later also taught ceramics and woodshop. I stayed in that job for five years and then I moved back to California and started an art gallery, which lasted only about three years and I didn't make any money. So, I went back into teaching and I taught in Hawaii for twelve years, then I moved back again to California where I got a job in a college and worked there for fifteen years. Then I retired.

What was happening to your own personal art during all of this time?

Well, I really liked Magritte, the Belgian surrealist artist. He did things with his art that I later came to understand as these 'reversals', doing things in an unexpected way so that you have to reverse, as it were, the normal way you look at something. I started making sculptures that 'reversed'. For instance, I made a grandfather clock. What I was interested in was the pendulum; the way it moved. I realised that we are only used to looking at a grandfather clock with a big pendulum going back and forth. So I made my pendulum rigid and the reversal was, instead of the pendulum going back and forth, the cabinet did. So now the cabinet's going back and forth and the pendulum is rigid. When you saw this form, when you saw this clock moving, it made you wonder for a moment, is the clock moving or is that the pendulum? You had to experience, for a moment, your mind reversing what was really going on.

When did you first make a connection to Steiner's work?

I met a girl in the Louvre, Paris, in the sculpture gallery. We started talking and for some reason we hit it off and she told me about Rudolf Steiner. I said I wasn't interested and she said, well, I'd like you to read a book and so I read it because I liked her. This was 1997 and the book was *The*



Photograph of the Columns in the First Goetheanum



The Saturn Capital from the First Goetheanum

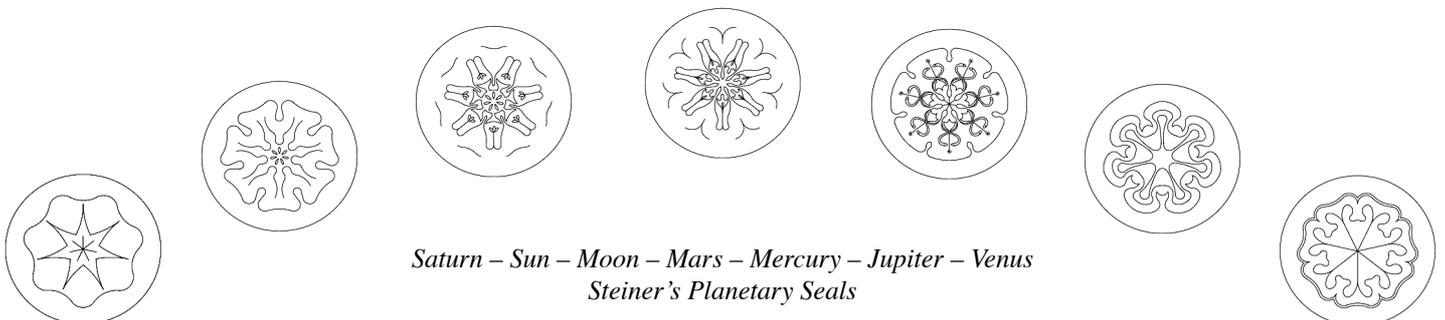
Philosophy of Freedom. She would call me up and would ask me about certain things I would have read, so I had to keep up! But I started to like what I was reading from Steiner and started to read more and I became very interested in his carvings, his sculptures and his architecture.

A year later, in 1998, this interest drew me to attend the first English conference, held by the Anthroposophical Society, at the Goetheanum – designed by Steiner – in Dornach, Switzerland. There I saw a huge model of the 'first'

Goetheanum [made mostly in timber, that was burned down on New Year's Eve, 1923] and I saw that many of the things in it were based on the number seven. This number had always been special for me somehow. Anyway, here I saw the models of the great wooden pillars, the capitals

that Steiner had designed and which had been carved for the First Goetheanum. They represented the seven planets of our solar system. Steiner had drawn 'seals' of these seven planets in such a way that each planetary seal (originally drawn in two dimensions) was a metamorphosis in form from the preceding planetary seal and leading to the next one. I saw all this and became inwardly moved to make a seven-sided sculpture, yet this feeling gestated for a couple of years before I did anything with it.

Speaking about Occult Seals and Columns at a conference in Munich in 1907 Steiner had this to say: "In this case too, we should not penetrate into the forms of the capitals through the intellect, but entirely through feeling, through a true artistic experience and through imagination. For, if we penetrate livingly into these capitals, every line, every curve, everything in these forms can awaken dormant forces of the soul."



*Saturn – Sun – Moon – Mars – Mercury – Jupiter – Venus
Steiner's Planetary Seals*

So how did geometry re-enter your life?

I took a sabbatical from teaching and after a couple of months I decided to retire when I was sixty. I took a course in Goethean Science at Rudolf Steiner College, Sacramento, USA, from Denis Klocek and he had a lot of lecturers who came in to participate on his course. A lady called Patricia Dixon came in, and taught all about the Platonic Forms. It fired my imagination and I thought, now I must get started on creating a seven-sided form. Now I needed geometry. What I wanted to discover was a seven-sided form with equal surface areas to all its seven sides.

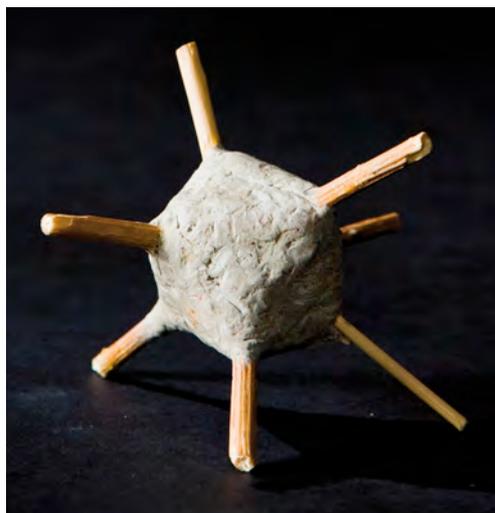
The five Platonic solids, as they are known, were very interesting but I never really saw them as 'solid', I always saw them as hollow. In my mind I never saw the 'faces' I only saw the edges. You see, I am always drawing lines. I had taught engineering drawing for nineteen years in the schools. The faces were interesting, but it was the lines that really took my attention and I could 'see', imagine, that inside the forms there were other lines, there were things going on inside the forms.

Had people made some kind of seven-sided figure in the past?

Yes, in the past people would take a cube and cut a corner off and that was seven sides; but I was looking for a form to have *equal surface areas* like the Platonic forms and none of the ones I saw did. I was so motivated to try to find this and I spent months and months making models for this form; there were failures all over the room!

So you were always trying with bits of cardboard and stuff?

Cardboard, string, paper, mud and sticks, Styrofoam. In fact after that first lecture on platonic solids I took a walk down by the American River in Sacramento – where, incidentally, the first gold was discovered in America – and got a piece of mud and seven sticks and produced my first attempt at solving the puzzle I'd set myself.



Of course when I put surfaces between the ends of the seven sticks I had not seven but ten surfaces! But it was a start. Eventually I pressed 7 balls, spheres, into a piece of clay, looked at the indentations produced and started

carving into them. I returned to my art training as the math could not do it for me. Sure, there came those gaps that stop it being a perfect shape (where all the corners meet and so on) but whilst trying to do this as scientifically as I could, I realised that gaps don't bother artists, they just keep carving and so that's what I did. And what happened with the carving was that all the indentations of my seven curved balls turned into straight lines. Not only that, but they turned into forty-two triangles. Imagine, instead of spheres pressing into the clay it was as if the tips of seven three-sided pyramids had been pressed in – remember the curved lines of my spheres were giving way to straight lines forming these triangles – and where there were gaps between these initial indentations in the ball of clay, well, they became triangles too as I carved away. Then I decided to make forty-two triangles, based on the dimensions of the ones in my ball of clay. So I cut these out of card and put them together with tape and so forth. A friend saw what I was doing and said: "If I had gotten to this point I would quit." That's how bad it looked. But I didn't quit. The forty-two triangles are really interesting, but then I found out that all 42 triangles aren't the same size; some of them were different, so I had to work with that. I realised that some of the triangles were beginning to join each other in my clay shape; two triangles flattening out to become a quadrilateral. (Diagram < >) So I thought: well, why don't I refine one of these kite shapes and one of these triangular shapes that I had made that really looked good, better than the rest? Then I thought: why don't I take this one triangle that really looks good and make all of them look that way? So I did. I took them all and made them look good and threw the other ones out. I did the same with the quadrilateral shape. Then it started to look a lot better. Then, I saw where I could make the joints closer together and I did that and eventually I found where all the edges came together and all the lines came together, I poured plaster of Paris into the prepared framework and found the seven-sided form. It was made with art; but then science could confirm it. It reveals the math behind it. But the math could not reveal the form in the first place.

How long did that process take?

Three months. I completed it in January 2000. I then discovered that I could fit this form perfectly into a cube and that led to many more discoveries.

How did all this affect you?

I was thrilled to my heart. Absolutely overwhelmed with joy. I loved it. I still do. This whole process altered aspects of my life. I became more and more able to envisage geometric forms in my thinking such that I gradually no longer needed physical models to help solve geometric problems. I've always been a thinker, ever since I was a little kid. I always tried to figure out things. But it took me probably another couple of years before I really started to realise I could see things before they were made. I remember I was taking a bath and I was reading that there was no eleven-sided form. I thought, now wait a minute... and in twenty minutes I had an eleven-sided form in my

mind. I got out the bath and drew it, it was perfect. So I can now do this in my mind, I don't need to spend three months any more. I have other forms that I haven't even had time to work on that I have seen mentally, with no drawing.

Has this capacity gone into other areas of your life?

Yes, it has changed my thinking. My thinking is a lot more advanced than it used to be, because visually I see things, where they come from, I see where they're going, I can see things in process. I can see things now I never saw before; in plants and in people, too. It has changed my life.

Before you met Steiner's work at the Goetheanum, what were your spiritual leanings?

I didn't have any; I never went to church. My mother was a Quaker and my dad was a Catholic. My mother insisted I should be free of the church and my dad agreed.

When you discovered that Steiner looked into the spiritual worlds and had a great deal to say about Christ, did you find that disturbing?

What was so wonderful about it was that I realised that I could approach Christ without being engaged in sentimentality. I always loved him, but I never had anything to do with church. Rudolf Steiner allowed me to have a part in his life, in Christ's life, because it seemed to be an understanding I could relate to. I now recognise my whole work is about Christ.

Could you explain that?

Well, some years before, when I was 58, I lost my girlfriend (my first wife and I had separated and divorced some years before), my house, my job and my mother within three months. It was personally a difficult time. I was under all kinds of stress and friends thought I was a candidate for a heart attack! I did not feel that would happen, I was not depressed but it was stressful. One morning, I left the place where I was staying and went along a tree-lined walkway; no one else was around, but there was this tall figure in white, standing up on what seemed like a platform. First off, I thought it was my father (he had died when I was 53) who had 'come back' to encourage me. Then I realised, no, it is not my father. The figure said nothing. I saw him and I looked down and I said thank you very much for coming; I know you are trying to help me, but I know I can get through this and I know that you love me and thank you very much for being here. I would look a little out of the corner of my eye, but not much. I felt I did not have a right to look. Then this encounter finished. I was not shocked, but I also knew I did not need to look closely, something told me I did not need to do that. I knew it was the Christ, but I knew I did not need to look in His eyes. It was a wonderful experience that I carried with me.

According to your own biography it strikes me that this experience comes at a turning point for you, because soon after, your life begins to go in a very different direction and you become involved with this quest for this geometric

form that leads you into a connection with Steiner's indication of a fifth chamber to the human heart?

Yes, all this work and these ideas came towards me. I was completely open at that time, like a white sheet of canvas.

Had you had other experiences?

Well, many years before this experience, I was teaching on Lanai, a very small island, in Hawaii. It was always considered a spooky place. In the past, prisoners (criminals) had been kept on it for up to a year before being allowed to return to the Hawaiian society. On one occasion I was driving in my Volkswagen to the beach as I like to beachcomb; no one was around at this time, as it was early in the morning. I was driving over the sand dunes; the sun was just coming up and as I came over one sandune there, some distance in front of me, was a large ball of grey matter, at least 12 feet in diameter. As I came over the hill it shook and I could tell it was a 'being'; it then took off into a thick forest that you would have had difficulty walking through. I chased it in my car for a moment but it was so fast and disappeared. Some local people said they had heard of this 'smoke' form, whereas others said, oh that is a wild horse. Well this thing was bigger than an elephant and was certainly no horse! Prior to this experience I was a well educated, rationally thinking individual with no time for so called 'spiritual' things. This changed me. I saw that there was something in this world that I could not explain. It opened me up to the elemental world. This occurred some 20 years before the experience with Christ, an experience which has led to my being aware that I am receiving all kinds of help. I have a routine that I do at night and in the morning I get answers; some times I don't get them for a week and sometimes, well, once I lost a great deal of sleep for three months. I would have the answer and then I'd start working and then go back to sleep, have the next answer – because I always asked questions – and soon I was reduced to dragging myself around the house, not getting any sleep and losing weight. I worked so hard I got shingles!

So how did you manage to put a brake on yourself so that you could get enough rest?

I realised that I needed to take control of my life and I just can't be following every inclination or intuition I get. I then made sure I made breaks for myself. I wouldn't ask any questions for a while, I would just make things I enjoyed.

You mentioned that you became more open to the elemental world with the experience on Lanai.

Yes, I see the force, the life forces that surround plants. I can see this also in stones, I can see colours coming out of them.

Do you have to concentrate for this to happen?

At first I did, but now I do not have to. It's akin to my being able to visualise and create forms in my mind, whereas before I would have to go through a process of physically making them to create and understand them. Now that is no longer necessary.

When you first saw forces and colours around things, did that confuse you?

No. I enjoyed it! I could see the energy around people when they were speaking. I could let myself see these things all the time, but I do not choose to do that. I am more easy with it now.

Looking back, how do you understand your own life, that it took you nearly sixty years before you came to this work?

Everything I learned – including everything I didn't want to learn – I needed. So when the question of the seven-sided form arose, I knew how to do everything; I was trained in art and sculpture, I could cast, I knew how to weld, I'd also taught auto mechanics, I taught plastics, taught wood-shop, I taught art, engineering drawing, mathematics – all the things I needed to have for the work and research I do now. I fortunately do not need to ask anybody how to make anything. Whatever I can envision, I can sit down and make it.



Spinning the edges...



The edges of the Chestahedron Form

So where do you feel you are heading today with these things?

Well, I certainly could make a lot more forms and seriously study them. But I think that I should look at embryology, because I should see where the seven-sided form is coming, in the first moment, into the physical realm when the heart is formed in the embryo. I have always found the form first, then I try to go backwards to find out where did it come from, or what was the idea, the archetype. The archetype of the heart would help to understand all organs. I also think that I should be doing what we're doing right here together, sharing this work with the wider world, because I believe this should go out and that the mainstream should get involved with it because that, you see, will bring in the Christ; to people like me, how I was before I really understood what that means.

Thank you Frank.

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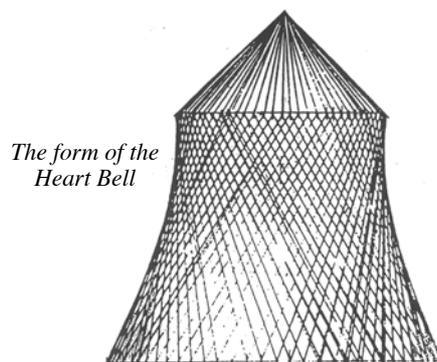
Finally, several other developments have grown from the Chestahedron I would like to mention. One is based on an indication by Steiner that the Earth herself has a geometric form in her interior that fits perfectly, with vertices touching on certain surface locations around the world. Frank has researched this and found that the Chestahedron, the heart form, fits this indication very accurately.

Also, if you take frame of the Chestahedron form and rotate it, you get a bell shape. The geometry of this shape has been cast into the first 'Heart Bell', here in England; hopefully *New View* will be able to bring this story in a future issue.

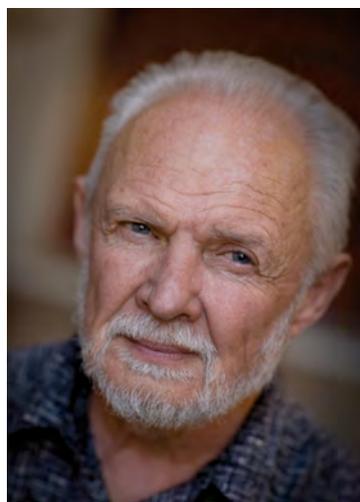
For the last several years Frank Chester has been teaching sacred geometry at the Waldorf teacher training program in San Francisco. He has been presenting his research at international conferences and Waldorf schools in the United States and Europe.

Endnotes

1. ISBN 0-936-132-49-3: *Heart Lectures* by Ehrenfried Pfeiffer, Mercury Press 1982; These lectures were given in 1952 and the quote is from the book, based on indications given by Rudolf Steiner.



The form of the Heart Bell



Frank Chester