

Messenger

Summerfield | WALDORF SCHOOL AND FARM

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Journey to the Land of Bhutan

HIGH SCHOOLERS UNDERTAKE A SERVICE-LEARNING TRIP OF A LIFETIME

By Molly Lockwood, Eleventh Grade Student

Over spring break this year, eleven Summerfield high school students were given the opportunity of a lifetime: a trip to Bhutan, a tiny country hidden high in the Himalayas. Not knowing anything about Bhutan, I signed up immediately because I'd had an overwhelming desire to see some of the world since the beginning of my junior year. I went not just for the exciting adventure (though that was certainly part of it), but also to fully experience a completely different culture in hopes of gaining insight about my life and learning something about myself.

After a 48-hour whirlwind of travel, we stepped off of our airplane into the valley of Paro on a clear and gorgeous day. We were met with the utmost kindness and warmth from everyone there. The Bhutanese made us feel welcome from the minute we arrived to the minute we left, no matter where we were or what we were doing. The incredible respect that they showed to everyone continued to astonish me. The first day, we visited a school to give the children some donated art supplies and give them an art lesson. The children were very eager to learn, and listened intently to every word we said. We also got to teach them a song, and they were delighted to participate. To see such openness and enthusiasm in every single child warmed my heart.

We felt the same warm welcome when we attended festival, a religious event where the entire community of a district comes together to witness sacred mask



TSECHU, THE FESTIVAL ATTENDED ON THE TRIP

dances, receive blessings, and socialize. I was a bit nervous entering into this sacred space where I knew nothing about the tradition or religion, but I was put at ease at once by the smiles of everyone we passed. They liked to see us show our respect by wearing their traditional dress, and they paid us that same respect by inviting us into the crowd. One girl in our group accidentally crawled into the middle of a family's blanket to get a good view of the mask dances, and in lieu of getting upset or laughing at her, they called her "daughter" and let her sit there the entire time! On the last day of festival, we were very lucky to be welcomed by the King and Queen of Bhutan, who were passing in royal procession and, seeing a big group of foreigners in their dress, stopped to talk with us about our trip and our service work.

Every day in Bhutan was packed with new sights and new experiences. We hiked to extreme altitudes (up to 17,000 feet!) to see stunning cliffside monasteries, visited immaculately

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Important Dates:

Senior Project Presentations

Wed, Fri & Sat Apr 22, 24, 25
at 6:30pm, Sophia Hall

Dr. Steegmans' Talk: Era of Media

Saturday, Apr 25 at 10am, Sophia Hall

Annual May Faire Celebration

Friday, May 1, 1:30-5:30pm,
SWSF campus

Farm to Fiesta Dinner & Auction

Saturday, May 16, 4-11pm,
SWSF Farm

FARM TO FEAST ANNUAL FUNDRAISER 2015 DINNER AND AUCTION ON THE FARM

Farm to Fiesta SATURDAY, MAY 16, 2015, 4-11PM

"This year we are asking the Summerfield community to take a step that will move us into the next stage of our evolution. We understand that it is going to take all of us to equal the impact of the founding Summerfield community."

—Jeffrey Westman, Board President

You won't want to miss the 9th Annual Farm to Feast® (Fiesta) Dinner and Auction. Invitations have been mailed, and we are approaching full capacity—so buy your tickets now! We hope you will support our most critical fundraising event of the year. Farm to Fiesta will take place on Summerfield's Biodynamic Farm on Saturday, May 16, from 4-11pm. This magical event has grown dramatically over the past 9 years and is a wonderful combination of history and gratitude. As we gather for our largest fundraiser of the year, we collectively give all that we can and share a promise of the future, while we celebrate Summerfield.

We look forward to an afternoon and evening of outstanding live music by Wine Country Brass Quintet (featuring SWSF music teacher Nathan Riebli and school founder Philip Beard), and John Metras on Spanish guitar, as well as dancing with Orquesta Batacha. We will even start out with a 45-minute salsa dance lesson!

Once again, we are blessed to enjoy wine and food by award-winning chefs and vintners! The family-style meal will be prepared using local, organic Summerfield-sourced ingredients. Seating will be on a first-come, first-served basis.

• **Chefs:** Traci Des Jardins of Jardiniere, Public House, Mijita, The Commissary, Arguello and TranSIT; Duskie Estes and John Stewart of Zazu Restaurant and Farm and Black Pig Meat Co.; Lowell Sheldon of Peter Lowell's; Jorge Saldana of Cancun and Evelyn Cheatham of Worth Our Weight. Dinner service by Bryan Myers of Zazu and Nick Peyton of Cyrus and Healdsburg Bar and Grill.

• **Vintners:** Claypool Cellars, Coturri Winery, Davis Family Vineyards, Littorai, Martinelli Winery, Porter-Bass, Small Vines, Truett Hurst Winery and VML.

• **Also featuring:** FoxCraft, Lagunitas, Revive Drinks, Taylor Maid Farms and The Kefiry.

This is an opportunity for more than a meal—it will be an unforgettable experience and a chance to highlight our outstanding school and farm to individuals outside our community, while raising much-needed funds.

Tickets are \$90/person this year and, due to prior years' success and enthusiasm, will most likely sell out. Remember to check out our online auction on BiddingForGood.com (even if you are not attending the event) and look for information on our silent auction items, including priceless class projects (new this year). We will also offer a fun selection of unique buy-in parties, which can be bought ahead of time or at the silent auction. The online auction will run April 27–May 22.

NEW ~ we will be offering golden tickets this year. Sold only at the event, a \$100 golden ticket buys you a chance to win one of three awesome packages (experiences & getaways valued at \$1,000-3,000), drawn near the dinner portion of the evening. The first winner called will have the first choice of the three packages. The next two winners have the next two choices. Only 100 golden tickets will be sold, to preserve your chances of winning!

We can always use volunteer help—if you have not yet signed up, please do... setup and cleanup help will be needed. Thank you for your support—what a way to end the school year. Enjoy!

~ Cyndi Yoxall, Development Director



THANK YOU—WE DID IT!

We are currently at \$251,125 raised for our Annual Giving Campaign and have surpassed our goal of \$250,000 with 100% participation by faculty, staff and parents! We appreciate all of your support... and let's not stop there; we are filled with gratitude for each new donation that comes in and for those recurring monthly donations that keep the school operating. *Thank you* for making a difference with your contribution!

And just a gentle reminder—pledge payments are due by May 30 this year. Class incentive awards will only be given to those classes who fulfill their pledge commitments. Please help by sending in your donation or contacting the Finance Office to make arrangements. Contact Judy Reid at 575-7194 ext. 107.

~ Cyndi Yoxall





(Continued from Page One)

detailed temples, stayed in farmhouses to get a real glimpse of the Bhutanese way of life, visited a disability school and danced with the students, shopped in the packed marketplaces, played soccer and basketball with locals, and planted 255 trees on a barren archery ground. We also went on a four day trek through the mountains, an extreme challenge for most of us, but well worth it for the surreal views of the snow-capped Himalayas which cannot be captured in photos.

Our trip ended all too soon. We suddenly found ourselves in our last closing circle, where we reflected and gave appreciation for the experience and for each other. That was when it really dawned on me how meaningful the experience had been. I had overcome great challenges, stepped out of my comfort zone, built wonderful new relationships, and seen a way of life so different from the Western way. The Bhutanese are extremely poor in terms of money, but that is completely insignificant to them. They measure wealth in terms of happiness, and are more than content with their lives. Their religion and well preserved traditions give them a beautiful unity that I've never seen anywhere else. The joy that they got by showing each other kindness and respect, as well as always putting others before themselves, reminded me of the important things in life. It was such a contrast to the capitalist, future-focused attitude of so many Americans,



MOLLY WITH A BHUTANESE SCHOOLGIRL

and showed me this: happiness is not some future goal to work towards obtaining. Happiness is appreciation for what you have, and who you are, now.

Journey to the Land of Bhutan

THE LEADER'S PERSPECTIVE

The Messenger spoke with organizer Sonja Rohde before and after the journey to learn more about what these service-learning trips offer our high schoolers.

How did these trips start?

I am an advanced practice nurse; I delivered babies for 18 years, and now head up Infectious Disease at Novato Community Hospital, but throughout my life (I had three kids who have graduated from Summerfield) I have always done medical missions to developing nations—where there are no doctors. When my kids got old enough I started bringing them... when more and more students became interested, I started the company Golden Mountain Education to make it official.

How do trips like these meet high schoolers developmentally?

My goal when taking students with me has always been to make them as uncomfortable as possible, to stretch them way beyond the niceties they have at home, and to help wake them up to the inequalities of most of the rest of the world. I make them uncomfortable by holding the space for them—so that they know that I am there, but then make them work hard with the people or for the people in the communities where we go.

What kind of challenges do the students face?

Often, we are in the middle of a jungle or a desert—and there are no toilets or running water, or clean water, or showers, and I am asking them to work, either in clinics (which I organize and run—I teach them how to administer vaccines, etc.), or teach in the local schools, or whatever is needed in that community.

Usually, I will do some sort of physical challenge—for instance I have done the Inca trail with them to Machu Picchu. In Bhutan we completed a 4 day trek way back into the Himalaya's up to 20,000ft, where the monasteries are 2,500 years old and the snow capped mountains and lakes are breathtaking. It was far tougher than most students anticipated and really pushed them to their limits—but that is the point because the reward was unbelievable. Every evening I run group to help them process—it is one of the most essential pieces.

Why is service work and a sense of social responsibility so important in Waldorf education?

These trips are also a waking up of the soul to the endless possibilities in life—to give them inspiration that they can do anything if they put their mind to it, and that essentially we are one as humans, not separate—as I find this country leads one to believe. That we are socially responsible for all our brothers and sisters in this world—for in their happiness lies our happiness.

Tell us about meeting the King and Queen of Bhutan!

The King was excited to hear that the students were doing service work and that we had taken the time to dress in the national attire and attend festival (or Tsechu, as they call it). He then asked me how long and how many groups I had brought to Bhutan and was interested in continuing the relationship. I have been put in contact with the Minister of Education in Bhutan—my hope is to make it even less expensive for students who want to travel there.

What do you think the students take away at the end?

For them, just seeing a different way of living and thinking is profound—to realize that you don't need all the fancy things they have in order to be happy is astounding. And to experience a culture and meet deeply religious people in some of these countries wakes them up to the superficial state that we often find ourselves in this country, which in turn makes them turn inward to look at their own values.

I know that for me, even if I am only affecting one person's life, then the trip was worth it. To know that many have had their lives changed is why I continue doing it. I have tried to stop multiple years, but the students keep demanding the trips—so I keep going!



THE GROUP MEETS THE KING AND QUEEN OF BHUTAN (CENTER)

May Faire: Celebrating Spring & Community

By Andrea Jolicoeur for the May Faire Committee

REMEMBER TO BRING FLOWERS ON THE MORNING OF MAY 1!



Ah, spring! And what better place to celebrate than here on our beautiful campus, bursting with flowers and bees, birds and frogs, insects and baby farm animals. On Friday, May 1, we will do just that. It is one of those special days when our whole community comes together—students from preschool to high school, parents, staff, friends and family gather to celebrate the season of renewal and rebirth. We have made it through the winter and are now ready to re-unite with each other out-of-doors, under sunny skies! Experience fiddles and flutes, blossomed heads, flying ribbons, a regal May Queen and her consort (Jack-o-the-Green), baby animals, games of skill, hearty food, and crafts—loads of FUN for all!

The activities start during school hours, after lunch, with students adorning their head garlands with flowers in class. Dressed in whites and pastels, we will then all gather around the May Pole at 1:30pm, presided over by the Queen and Jack. The seniors and their first grade buddies will begin the May Pole dancing, followed by each grade in turn until around 2:45pm. Afterwards the children go back to their classrooms and are gathered up by parents at 3pm as usual. Then, let the festivities begin! Costs for children's *unlimited* activities will be \$10 for one child, \$15 for two siblings, and \$20 for three siblings. Eighth grade students will be offering a taco salad meal and beverages for sale, and eleventh grade will have strawberry shortcake for sale. The first through tenth grades are organizing to host simple carnival games and activities from 3 to 5pm.



PLEASE NOTE THE FOLLOWING IMPORTANT INFORMATION:

Please wear white or pastel clothing—especially students—and bring blankets for seating, utensils and plates for eating, and hats and sunscreen for protection.

As always, please refrain from taking pictures during the event, especially during the May Pole dancing.

We will have one photographer taking pictures and are happy to share them with you!

We will need **VOLUMINOUS** donations of flowers and greenery for the head-garlands and general Faire decorations—please bring these on the morning of the event.

We need **VOLUNTEERS!** The May Faire volunteer sign-up sheet is now on the Main Office door! Decorating, clean-up and parking assistance, as well as the filling of various May Faire roles (pocket ladies, ticket-sellers) are being sought, so **PLEASE** volunteer by signing up on the main office door as well as for your own class activity or offering.

New this year—sign up online at VolunteerSpot: <http://vols.pt/UZd4bn> Thank you so very much... and **DO** come with your bells on!

Fly into Summer with Flying Trapeze Camp!



Circus Waldissima is once again proud to present two one-week sessions of Flying Trapeze Summer Camp, courtesy of Trapeze Arts. Realize your dreams of flying and soaring through the air!

Session One is Monday through Friday, June 8-12 and Session Two is Monday through Friday, June 15-19. All ages are welcome; the cost is \$260. Choose either the morning session (8:30am-12:30pm) for \$260 per week, or the afternoon session (1:30-3:30pm) for \$175 per week. Or drop-in to any afternoon session for \$40. Each individualized lesson is on a full-size flying trapeze rig located on Summerfield's campus. Students progress at their own pace and, by week's end, can have a full repertoire of skills.

Please visit the Summerfield website to download registration forms for all Circus Camps or pick one up in the Main Office. Questions: Call Lisa Hensley, Circus Camp Registrar at 575-7194, ext. 103 or email circuscamp@summerfieldwaldorf.org. ~Sieglinde Basmajian, Circus Director

As we approach our final festival of the year, May Faire, the Messenger came across this wonderful article in Renewal magazine from a couple of years ago, a reminder of what a gift we give our children, and ourselves, when we let imagination and memory record our experiences, rather than our digital devices. The article is reprinted by the kind permission of the author, Nora Rozell, and of Renewal magazine.

The Day I Left My Cell Phone at Home

A WALDORF MOTHER REALIZES THAT ONE OF THOSE QUIRKY WALDORF IDEAS IS NOT SO QUIRKY AFTER ALL

On a beautiful, autumn Saturday morning, our family set out on foot for our school's annual Michaelmas festival. My two oldest boys were working and all the other children were with me. I realized I probably would not need to use my cell phone so I left it behind. It wasn't until we approached the event, with the incredible sight of the whole school gathering on the field, that I felt that familiar itch to grab my phone and snap a picture. I remembered with a sinking feeling of disappointment that my phone was on my kitchen counter. Since my phone is now how I take my pictures, we would have no Michaelmas photos this year.

We found our place on the lawn, and soon the excitement began. By the time the dragon headed down the hill, I realized that a new emotion had settled in me—relief. I didn't have to get that perfect picture. The perfect picture was right in front of me, alive and real, and all I had to do was sit back, relax, and soak it in.

When we first came to the Waldorf school, I was a bit taken aback by the media policy. My son's kindergarten teacher gently suggested that a camera would not be welcome in the classroom. The same applied in the elementary grades—in the classroom, but also at the class plays, concerts and other events. I wondered, can they really dictate when I could or could not take a photo of my own child? When I asked why such a "suggestion" was in place, my child's wise teacher shared the deep meaning behind it. The explanation was that the children are living completely in their experience and the presence of

cameras lures them away from that. In the moment of performance, every part of their being is that prince, that maiden, or that humble villager. So parents are asked to wait to take photographs until after the performances to protect those magical moments of childhood.

When I heard the reason behind the suggestions, a picture immediately came into my mind: It is Christmas Eve and I am eight years old. My older sister and I are in our matching pink lace nightgowns and we have just unwrapped our beloved angel chime carousel. We are presenting it to our cherubic, little two-year-old brother for the first time. We have placed the carousel on the heater grate on the floor so he could watch it spin. I remember the moment so clearly! I felt so beautiful with my long blond hair falling gently off my shoulders and blowing in the air, my lace sleeves billowing as the chimes tinkled and my little brother laughed.

Weeks later, the film came back from Fotomat—remember those days? Among the photos were the pictures of Christmas Eve and of the moment that is burned into my memory. I look at the photo of us watching the carousel, but instead of the princess in lace that I imagined, a much different reality assaults me. I don't look beautiful at all. My hair falls from my shoulders in stringy clumps and my lace sleeves, which were indeed billowing, are gray, dingy, and frayed. My little angel of a brother stands in a sagging diaper and a stained T-shirt, with chocolate rimming his mouth.

Of course, there was no ill intent on my parents' part. They just wanted to



CLIPART COURTESY FCIT

document a sweet moment with their children, and I do not doubt that the charm of the scene was indeed captured for them. But that photo changed a little piece of me. The second I saw that picture, my beautiful, imaginative world was abruptly replaced by glaring reality. Suddenly, I was no longer a princess; I was an ordinary, skinny, eight-year-old girl.

We Waldorf parents want our children to live in a wonderful, safe haven for as long as possible. We want them immersed in beauty on a daily basis. I think this is a major reason why we choose to place our children in a Waldorf school. We trust the wisdom of the education and the educators who make it come alive to guide us through.

Someone was kind enough to send me a picture of my daughter at this year's Michaelmas festival. I'm going to have to trust that this one, lovely picture will be enough to trigger all of my memories of that spectacular fall day—a day that still lives completely and magically in my, and my children's, imagination.

~ Nora Rozell is the mother of six children, all students at the Monadnock Waldorf School in Keene, New Hampshire. She blogs at belliesbabiesandbalance.com.

This article first appeared in Renewal: A Journal for Waldorf Education, Fall/Winter 2013. Our thanks to Ronald E. Koeztsch, PhD., Editor.

The Art of Chalkboard Drawing

By Adam MacKinnon, Editor

As a Waldorf parent, I've long been fascinated by chalkboard drawings, curious to understand why they're such a feature of the grades classroom. And, as a teacher's spouse, I've seen the devotion and hours spent trying to get a picture just right in the hectic time before a new block, and wondered why teachers put themselves through all that angst! To learn more, I spoke with three experienced local teachers, all of whom have not only taken classes through grades 1-8, but also taught chalkboard drawing in teacher-training. Many thanks to Laurie Tuchel (Sebastapol Charter), and Jamie Lloyd and Saskia Pothof (Summerfield) for allowing me to interview them for this article.

Why have Chalkboard Drawings evolved into such a key component of the classroom?

Laurie: I think that when the practice of board drawings began the culture was not as rich in pictures as it is now. At first, the board drawing gave another dimension to the imaginative content that the teacher presented. But today the children are bombarded with visual stimulation, so we really need to look at the reason for our board drawings. Are they necessary at all? Or do we just do them because everyone else does? It might be that through the board drawing we are able to picture something in the subject matter in such a way that it builds upon our imagination. In other words, a good board drawing makes the content of the lesson more, not less—bigger, not smaller.

Saskia: They're needed more than ever. There is such ugliness and busy-ness out in the world, that children are being exposed to more and more. Seeing a picture created by your teacher fashioned for your class is like going to the well. Even while listening to a story, it's a place you go to be for a while.

And chalkboard drawings work deeply on the child: they are all about setting a mood in the classroom. It's a place for the child to rest their eyes, to dream into, to nourish them. It offers a chance to be soothed by

images that are not so specific, ones that they can imagine from...

When chalkboard drawings work well, they draw the child in

through color, inviting them into a mood to match that time period that is being studied, or the season of the year, or the topic of that block.

I always do my drawings a day or more before I need them. Something happens to a drawing when you step back from it. You need some distance to be able to see it properly, and to tell what else it might need. And I believe the angels always seem to make the last changes.

And what does the process do for the teacher, and for the dynamic of the class?

Jamie: Above all, chalkboard drawings are a concrete example of a teacher striving. It's very valuable for a student to see a striving human being in front of them.

So even though I don't think there's one teacher that isn't challenged by it, there's no question that it's appreciated, regardless of the quality of the drawing. The children find wonder and surprise in anything you put up. There's a palpable feeling in the class when they see something fresh. The idea is to spark an interest: it's like preparing a gift for the students.

Saskia: It's absolutely essential that the teacher is forced to work artistically. It's a key component in the whole Waldorf approach of asking teachers to connect with the children in an imaginative and artistic way. Our job is to ensoul the classroom, and the chalkboard drawing is a key part of that. When a class sighs a contented "Ahhh" on seeing a new drawing, it helps create the calm space both they and the teacher need for learning, a place in which it is good to dwell.

Laurie: We all struggle with them. I think it's important that we teachers struggle with our artistic process just as we ask the students to do each day.



SAILBOAT, THIRD GRADE

SASKIA POTHOF

The board drawings are also an art lesson for the class. I hope that my board drawings demonstrate for the students that color makes any drawing shine, that skies are not always blue, that many colors make green, and that gesture makes a drawing more lively than carefully executed form (which can make a drawing "dead").

Can you say something about the ephemeral nature of Chalkboard Drawings?

Jamie: It's hard for teachers to rub something out that they've worked so hard on. But in some ways it's a helpful reminder to them and to the students of how things don't last forever.

Saskia: The fact that the drawing is impermanent is important. Just like food, you don't keep it indefinitely. It has to be used and then grown again. There's something freeing too about the need to change it every few weeks. But there is a sadness: my daughter wept in first grade when a particular drawing disappeared.

How does the style evolve through the grades?

Jamie: In the earlier grades, the tendency is towards 'dreamier' pictures. You may not see faces... more is left to the child's imagination. Perspective is avoided entirely, as this would be too 'awakening.' By fourth grade, in particular with the arrival of the Man and Animal block, there's a shift towards more realistic drawings.

Saskia: But even in the fifth grade example (to the right), the discus thrower doesn't have a face with features. It's left deliberately abstract enough that each child can imagine themselves as that figure.



SASKIA POTHOF

ANCIENT CIVILIZATIONS, FIFTH GRADE



JOAN OF ARC, SEVENTH GRADE

How are images chosen?

Saskia: In the early grades the drawings always relate to a story. Since in Waldorf education we're usually telling stories rather than reading books to the

children, they're not seeing illustrations. So the drawing assumes great importance.

Perhaps the hardest challenge is to keep the drawings from being too specific. The worst fault is if they become too intellectual, too defined. Less is always more: simplicity is good. For instance, in eighth grade a ship going towards the horizon speaks more than a whole fleet anchored in a harbor... not only does it feel like something the child can replicate in their own main lesson book, but it allows the child to imagine the ship's journey as a starting point for their own story.

Jamie: Teachers will often choose something that is from a story they will tell later on in the block, so that there's always something for the students to look forward to. Typically, a chalkboard drawing is inspired by something a teacher has seen (in real-life, or in researching for the block), but we also try to conjure up from our own imaginations.

Laurie: I struggled with what to draw for the sixth grade physics block. I ended up doing a drawing of lightning lighting up the sky and infusing the landscape with color. I liked it for a couple reasons. I never mentioned lightning in the physics block. But I wanted the children to see that physics is in the world around us—not confined to the classroom. I hoped that the drawing would demonstrate this notion in an unconscious way.

Saskia: It took me a while to land on the image of the discus thrower for our fifth grade Greek History block (*see right*); I had come across a statue of a discus thrower and considered a white-on-black representation of it. But I stopped, wondering what that would do for the students. Trying to replicate white-on-black is more of an eighth grade level project. Another possibility was to portray two runners... but that would cause the child to wonder who was winning, and

raise the question of competition, exactly what the block was trying to avoid.

I needed to step back and ask myself what is the gesture of this block? Why are we teaching it? I had to recognize that the Pentathlon is not easy for everybody, and so it was important to note as a class that the Greeks didn't record the names of winners. Their emphasis was on each person's efforts to strengthen their own body as a way of giving thanks to the gods, each participant giving their best. So instead it became a color picture, displaying the athletic prowess of the thrower, clothed in a tunic which, while not historically accurate, better meets a fifth-grader's level of readiness for Greek nudity! And for the backdrop, the discus is inscribed with a dedication: "Glory to Thee, O Zeus!"

Sometimes a teacher is able to make a "progressive" drawing. Can you talk about how and why this is done?

Jamie: I once did a Noah's Ark chalkboard drawing for third grade, which developed significantly over time: the first week was the Ark being built; then came the animals; then came the storm; finally, after the flood, the sun came out, the light changed, hills appeared and the animals were seen back out in nature.

There's a pedagogical value in having something that changes a little over time. It works with anticipation, which is so important—it's good for children to have to wait for something.

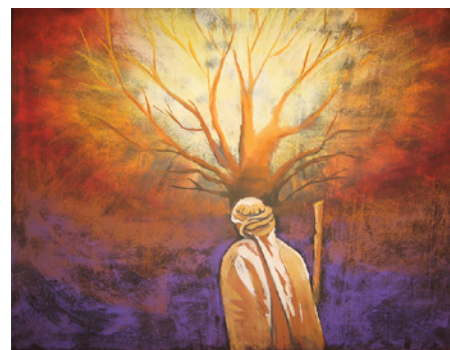
Saskia: At Christmas in the early grades I once did a Nativity scene, and extra animals would appear at regular intervals. This approach lets children imagine what's coming... they already start to weave the next step in the picture.

Finally, what do the students say about them? What feedback do you get?

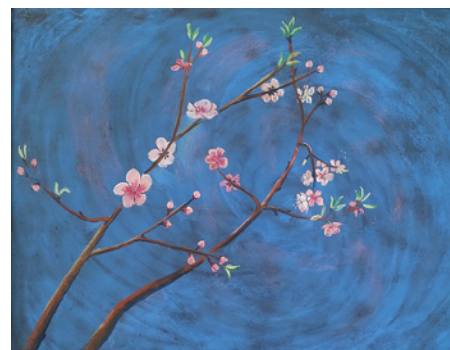
Saskia: Typically, the students never say anything! But I know for certain that the picture works away on them. They definitely notice it right away, they pause and look hard at it, but they don't speak. My feeling is that it's working away on them at an inner level. Because they experience it as a gift, it's almost as if they don't want to unwrap it until they discover what it really is... how it fits into what they're about to study. There's a soul process at work that I try not to disturb, until they are ready to take it in.



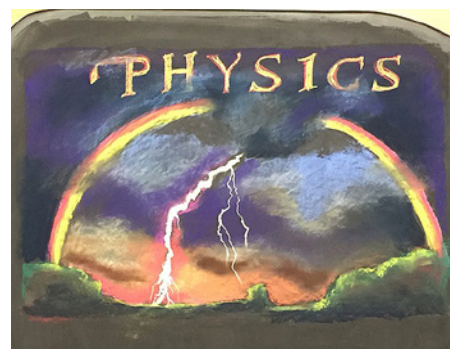
AGE OF DISCOVERY, SEVENTH GRADE



MOSES FOR OLD TESTAMENT BLOCK, THIRD GRADE



NECTARINE BLOSSOM FOR BOTANY BLOCK, FIFTH GRADE



LIGHTNING FOR PHYSICS BLOCK, SIXTH GRADE



DISCUS THROWER FOR GREEK HISTORY BLOCK, FIFTH GRADE

Spring Into Summer at Summerfield Farm

By Farmer Dan

If fear is a prayer for what we don't want, then the hope that is engendered when working with children on Summerfield's farm is prayer through action in our world for what we *do* want. Over the spring break, the leaves on the farm suddenly sprung out on all the oak trees and on the flowers and vegetables emerging from sleepy little seeds in the greenhouses, a calf became so much closer to being born in the swaying pasture grasses, and the woolly sheep gave notice that they were ready to shed their winter coats. While the students were away, we also decided to refurbish the duck pond with a fresh coat of cement where, over the years, the weather and wire brushings by the students had chipped and worn it away. So now the ducks are more than ready to put on a little side show for our Farm-to-Fiesta guests in their classy new pond near the center of the farmyard.

The student farmers continue to delight, surprise and amuse with their comments and antics, as spring fever merges into a certain wistfulness. That was present in the plaintive voices of a couple of eighth grade girls visiting the farm today, at lunchtime, with their class compost contribution. They saw me watering in a row of

Mammoth sunflowers that the sixth graders had just planted and eased up to me as shy as swans to inquire, "Farmer Dan, will you miss us after this year is over—we are going to different high schools." Claudia Ghandi wrote of a dearly departed friend: "If I had a single flower for every time I think about you, I could walk forever in my garden." And while I didn't quite respond quite so poetically, it was easy to reassure them that all students who have contributed to the health and growth of our farming and gardening program are dearly missed, and they are always encouraged and warmly welcome to visit the farm and gardens whenever they would like, to be warmly received by their gardening and farming teachers.

In the same vein, while recently painting the apple trees with a fragrant coating of fresh manure paste, one of the more outgoing fourth grade girls asked how old Farmer Dan was, to which she got the usual vague response, "as old as the hills." She then moved on to her next important question, "Well, do you have any children?" to which I gently responded that no, I did not have any children. Then, with a shocked look on her face, she dramatically responded, "Well, you better hurry up!" which was clearly meant to remind me, with her unhampered air of urgency,

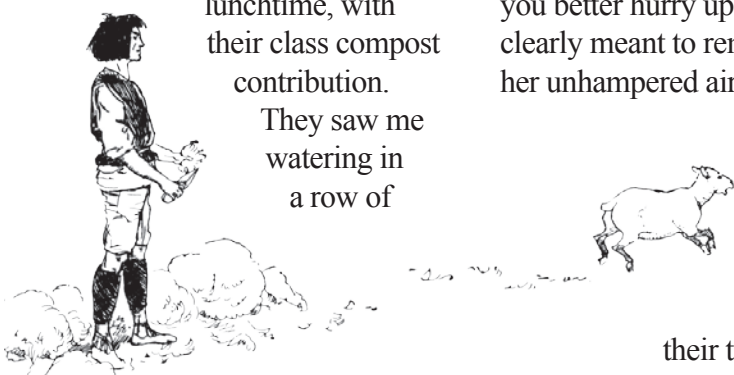
that time was certainly of the essence. To which all the students, and their teacher, howled



with laughter. Paraphrased, having children was so important to her that she inwardly appeared to be thinking that, "Farmer Dan, one day your life will flash before your eyes so make sure it's worth watching."

We did indeed, the day after the students returned, have our annual sheep-shearing party with the attentive third graders. Because the scruffier underbelly wool had been trimmed off in late November, the fleeces were much cleaner and fuller with a beautiful, well crimped presentation when they were thrown out on tarps in the sun. Ms. Wilde, the children's handwork teacher, was very pleased to have a new supply of homegrown wool to wash, card and spin in next year's Handwork classes, as well as some to supply summer Farm Camp needs, and to provide batting for stuffed animal making.

Another semi-annual chore is also underway, the mucking out of the winter manure from the cow and sheep barns, so the fourth graders eagerly and cheerfully, for the most part, plunged right in. The huge, new manure spreader on loan from our





neighboring dairy farmer was filled up, layer by layer, and the favorite part of the job was the periodic climbing into the spreader, about eight or ten students at a time, to stomp and jump and compress the load down like on a huge, fragrant trampoline. It is always amazing how much work a group of strong, young, capable students can get done, and a little reward came their way in the form of a culinary gift from the high school cooking elective students who had made extra vegetarian sushi to end the fourth graders' afternoon on a high note.

Poor farming practices—those that harm our precious land and water and pollinating resources—can be healed through hands-on experiences with our student farmers and gardeners. While healing doesn't mean the damage doesn't exist or never existed, it can mean that the damage no longer has the power to control our lives. A childhood friend recently wrote to me that he had remarried his wife because, as he put it, "Our divorce didn't really work out because we couldn't get used to being apart." My grandfather could never get used to using pesticides and nitrogen-based fertilizers on his modest sized dairy farm in northern Wisconsin, where his high pastures overlooked the distant expanse of Lake Michigan. There was something he felt deeply inside his being that was inherently wrong about spraying stuff that you needed gloves and masks to handle on his land and crops. So his innate farming sensibility overruled and, after only one growing season, he returned to manure and mechanical cultivating practices. He really couldn't bear to be apart from the land that he loved, which meant nurturing it with life-giving and affirming attention.

The apple trees are fully a-bloom in the apple row just now, as are the peach and plum trees. When the poet Rilke observed almond trees in bloom, he mused that all we can accomplish here is to ever know ourselves in our earthly appearance, and then added:

*"I endlessly marvel at you, blissful ones—at your demeanor;
the way you bear you vanishing adornment with timeless purpose.
Ah, to understand how to bloom: then would the heart be carried
beyond all milder dangers, to be consoled in the Great One."*

~ FROM RILKE'S UNCOLLECTED POEMS

Now on to May Faire! I hope most everyone is planting a garden—there are lots of veggie starts at the Summerfield Farm Stand.

Warmly, Farmer Dan

Accepted College List for Class of 2015

By Heather Concoff, HS Counselor

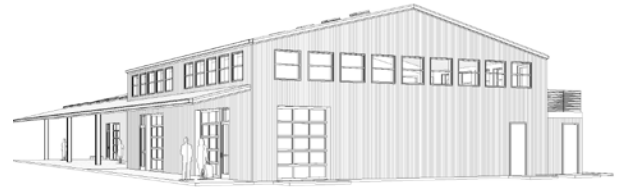
As the Guidance Counselor I am often asked, "How do Waldorf students do when applying for colleges? Are they competitive in highly selective colleges?" Each year tangible results show that Summerfield Waldorf High School graduates are widely sought after by many elite colleges and universities. Applicants are each evaluated by the depth of their curricular studies, GPA and test scores. In this process, Summerfield students shine. But the real measure of success is how they do at college: they thrive, even in the most rigorous of environments! As a side note, we are excited that two of our students plan to take international gap years before going on to college.

The following is the complete list of colleges and universities to which the soon to graduate class of 2015 students have been accepted. Enrollment decisions are due May 1, so many students are making their final choice in these next few weeks. Please join us in congratulating our entire Senior Class on their achievements!

| | |
|--|--|
| Alfred University | Sonoma State University |
| American University | Southern Oregon University |
| Bard | UC Berkeley |
| Cal Poly, San Luis Obispo | UC Irvine |
| Carleton College | UC Riverside |
| Claremont McKenna College | UC Santa Barbara |
| Colorado College | UC Santa Cruz |
| Cornell University | University of Oregon |
| CSU Monterey Bay | University of the Pacific |
| CU Boulder | University of Portland |
| FIDM - Fashion Inst. of Design & Merchandising | University of Puget Sound |
| Humboldt State | University of San Francisco |
| Juniata College | University of St. Andrews, Scotland |
| Laguna Coll. of Art & Design | University of Victoria, Canada |
| Lewis & Clark College | University of Washington |
| Linfield College | Western Washington University |
| Loyola Marymount, CA | Whitman College |
| Pitzer College | Willamette University |
| Quest University, Canada | & our wonderful Santa Rosa Junior College! |
| Reed College | |
| San Diego State | |
| San Francisco State | |
| Seattle University | |

Septic on the Schedule! Art Tech Building on its Way!

The Board of Directors has been working on two major projects this year: the upgrade of the school's septic system and Art Tech, the school's first new building since Sophia Hall in 1999. The Messenger asked Lisa Yoshida, member of the Board's Site Development Committee, to give us an update.



The SWSF Board's Site Development Committee has been busy this year leading the process for the upgrade of the school's septic system. Plans have been submitted for the project and we are expecting approval in time for construction this summer.

The new septic system will be a vast improvement to the existing, aging system—capacity will be increased and the school's wastewater will be treated. Larger capacity will allow for a modest increase in the High School's enrollment. In addition, an upgraded kitchen is included in the plans, allowing for an on-site all-school lunch program. Although additional approvals from the County are needed for both, the septic infrastructure will be in place to allow for the achievement of these school goals.

Increased capacity is not the only benefit of the new system. Should the school decide to commit further resources to revamp its irrigation, the treated wastewater may be reused for subsurface irrigation of non-food crops under current regulations. And, with the addition of further upgrades to the septic system and irrigation, above-ground watering and re-use of highly treated waste-water in toilets in any new buildings are possible. After the upgrade, all of these options will be available for the school as it faces likely changes in California and Sonoma County's water policies in the future.

Financial support for this important project came from generous donations at last year's Farm to Feast, and through a grant from the Directors of Waldorf Schools' Fund, Inc. Such funding was critical in moving the project forward.

The upgraded septic system, clearly a much needed infrastructure project, plays an even larger role in the school's facility planning. The system must be upgraded before the school can build any new buildings

on campus under the existing Use Permit with the County. The permit governs the school's on-site operations.

So with the septic system upgrade well afoot, attention has turned adding a new building—the first since Sophia Hall in 1999—the Art Tech building.

The Art Tech building may be a “new” building, but it has been on the school's drawing board since the first Master Plan (available in the main office), which included the High School building, was submitted to the County. Art Tech was envisioned by the founding families and the school's governance bodies as a critical building to house the numerous forms of art that are central to the Waldorf curriculum and as practiced at Summerfield. The building will be located where woodworking and blacksmithing classes have been held, on the western boundary of the school portion of Summerfield's land, next to the Farm. This is the location set forth in the Master Plan with the County.

In November of 2014, the Site Development Committee began initial feasibility work on Art Tech which was reviewed by the Governance Council, Board of Directors, Farm Core Group, High School Core Group, and High School faculty. Architect Dan Westphal (father of Dharma in ninth grade) has lead the design and planning work and began his efforts by discussing past planning work with architect Jon Worden. Jon recently volunteered his time in Beth Weisburn's Senior Architecture class as a guest lecturer. Jon is the father of America Worden (LS/HS Counselor), and has deep ties to the school and Waldorf education both as an architect and past SWSF parent, as well as having been a classroom teacher at the San Francisco Waldorf School.

Before the most recent design work for Art Tech was taken up, planning work that was done in 2010 was also reviewed. In 2010, staff and faculty were involved in a study with architect Beth Farley (also a parent of former SWSF students) of the functional space needs for classroom and

administrative activities. Site Development updated that information after holding several design meetings with art faculty, and meetings with the High School Core Group and High School faculty this past winter. These meetings helped hone the basis for the design which includes 3 classrooms (AT 1-3), that will be home to Woodworking, Blacksmithing and Ceramics classes. If there is sufficient funding, an additional 2 classrooms (AT 4-5) will be built that can accommodate other art and technology classes, or classes for other curriculum. The Art Tech classrooms will primarily serve the High School and Lower School grades seven to eight.

The design of Art Tech embodies an ag/industrial aesthetic, matching the activities within and the setting at the edge of the farm. The 8,200sf building is designed to be cost efficient and functional: metal building construction with roll-up doors, a covered outdoor work space, and as much natural light as possible. Art Tech will echo the look of buildings at The Barlow in Sebastopol. With the additional of classrooms AT 4-5, opportunities for use as a Maker Space and Adult Art education and classes become possible. The design work for Art Tech should be completed this spring. The team is expecting the review by the County to be completed by fall, with construction starting winter/spring of 2016. It will be an amazing addition to our school!

Art Tech still has significant funding challenges that must be met in order to build all five classrooms. Development and the Board are working towards that goal, since AT 4-5 will provide additional classroom space that is necessary to support an increase in HS enrollment. An increase in HS enrollment provides an additional basis for the School to ensure its financial sustainability. As a result, a fully constructed Art Tech building, in more ways than one, will be a lasting legacy from this generation of the Summerfield community to the future stewards of our school.

~ Lisa Yoshida, on behalf of the SWSF Board of Directors



The Gift of Eurythmy

By Emma Mann, Twelfth Grade parent

Last month the senior class presented to the school and parent communities an amazing performance which was the culmination of their many years of studying eurythmy.

As parents, to witness the beauty and intensity of these performances was a gift. Rich with a riot of color and purposeful movement, it was truly an honor to see these students perform both a tale as well as form eurythmy. This presentation included, *How the Raja's Son Won the Princess Labam* and tone eurythmy featuring *Rhapsody in Blue*, *Arwin's Vigil* and *Vama'alla Flamenco*. The tonal eurythmy pieces were choreographed by the students themselves with the guidance of their instructors.

Special thanks are due to the eurythmy teachers Renate Lundberg and Skeydrit Baehr, who guided the students, the musicians Colleen O'Malley, Austin Kamin and Elliot Behling who accompanied the pieces, lighting designer Frederick Andersen, and the amazing costume sewers led by Skeydrit.

As most families soon realize upon coming to SWSF, eurythmy is an essential element in the education of the developing child. This expressive movement was originated by Rudolf Steiner in the early 20th century. Every Waldorf student practices the art of eurythmy which includes specific body movement that result in "visible speech," allowing the student to communicate through non-verbal gestures. It is made up of discreet movements that represent phonetic sounds and it acknowledges that movement is its own language.

Eurythmy for these students began early—in kindergarten they learned how to move like Clappity Horse who had no shoes, taught by Katherine Waldman. Later they learned more complex movements and eventually became the self-conscious teens who were embarrassed to be seen performing at Michaelmas. It was a true joy to see how much they had progressed in this art, their final year of school.

To witness the gift of this performance to the school community was incredible. They were literally poetry in motion. The audience sat riveted as they watched the story unfold of the youthful prince seeking his princess, fraught with wild animals and daring feats. It was complemented with poignant and vivid pieces set to classical musical scores. The intention of this show was a gift to the first grade buddies. It was meant to fortify them and carry them through their years ahead at SWSF. Each first grader, at the completion of the final performance, gave their senior buddies a rose as a thank you. For us parents, to see these twelfth grade students (who will always be our babies) being thanked by such young children as they once were, was quite moving. The journey for the class of 2015 comes to a close, but the torch has been passed to the class of 2026. We wish them all the best!



DRAWINGS BY FIRST-GRADERS IN RESPONSE TO THE EURYTHMY PERFORMANCE



Project Days

VIGNETTES FROM STUDENTS ON THE RECENT HIGH SCHOOL PROJECT DAYS

In March, the entire High School ventured out into the community to do service work for two days. There were 10 different choices and each student was able to find a project that suited their interest. Community service is an opportunity for the students to give something to others, make a difference, and even make a connection with a person or a project that they can go back to. These experiences go deep: giving selflessly awakens a capacity for empathy and can open our eyes to the needs and experiences of others. Those students in the Parzival main lesson block were actually living with the question, “What ails thee?”

This year three of the projects were led by Seniors and were a continuation of their Senior Project. I asked students to share their experiences by writing about it. This is what they wrote.

~Ronni Sands, HS Gardening Teacher



The project I worked on this year made me see community service in an entirely new way. I was part of a small group on a mission to bring socks and sandwiches to the homeless youth in our area. It was so gratifying to do this kind of direct work, being able to see that we made a difference in somebody's day, no matter how small. It was nerve-wracking at times to approach these people, as I'm used to trying to avoid them. But walking straight up to them and talking to them showed me that they are no different than myself, and I immediately felt guilty for having feared them. Most of the people that we encountered were extremely open and grateful, and very kind. Seeing with my own eyes the difference that an action as simple as giving somebody a pair of socks can make motivated me to do more. This project was eye-opening in many ways, but especially to give me an idea of what we are really capable of doing for our community, and the world.
—Molly Lockwood, Eleventh Grade

I took a group to Primrose, a care facility for people with dementia. We worked with a Music & Memory Certification program for the residents, giving them the one-on-one time that they need and so rarely receive. We had to make contact and build trust in order to help find music that each individual could relate to. This helps revive their memories and bring about an ability to be “awake.” With the help of this program, elders living with dementia can find ways of finding themselves again. It was a privilege for me to see my peers love the work and the people as much as I do, and to know that a few students are excited

to take over this project when I go off to college. —Kayla Wooldridge, Twelfth Grade

Working at Bouverie Preserve, I realized that each ounce of effort counts. I felt satisfied afterwards however, knowing that on day one our work had aided in the process of bringing new life to a field of splendid Madrone trees which would provide a home to many birds plants and animals, and on day two our endeavors to remove invasive curly dock plants had made more room for perennial grasses and others to flourish. After two days I felt honored to have played a part in the preservation of such a special place.
—Jeremy Sherman, Ninth Grade

A group of twelve students, plus our teacher Fred Bassett, all headed out to Sheppard Elementary School in Roseland for Project Days. We lead school projects and taught the children about different animal groups. It was amazing to see how the students at SWSF could become the teachers. After two days, a connection had been formed between both our schools. —Zoe Hunt, Twelfth Grade

I really had a wonderful time working on the Summerfield Farm for this year's project day. We planted trees, weeded, and mulched garlic beds. And we created a beautiful willow fence that will grow with time. I really appreciate that the school allows us to do something of our choosing for the greater good. It came at a perfect time of year too, that time when you just need to get outside! The chance to do something other than academic work at school was greatly appreciated by all. It enabled me to see the school in an entirely

new light. I can't wait to enjoy the fruits of our labors for years to come.
—Rose Raiser Jeavons, Tenth Grade

I was not sure what to expect in Beth's creek-clean up group but I thought we would be picking up trash and not much else. I was happily surprised after my experience, and I think the group was too. Our guide told us how vital creeks are to Sonoma County, describing how the Santa Rosa Creek used to look, as well as how important it is to maintain the creeks. His vast knowledge helped us understand the importance of our service. We collected enough trash to fill the back of the pick-up truck. Next we worked on maintaining the beauty of the creek. We surrounded numerous newly-planted saplings with irrigation bags and laid fresh mulch to nourish the trees. Our guide explained the reason for using log structures to divert the water flow and he described the importance of naturally-flowing creeks. The trash we collected may have a minuscule effect on the global pollution epidemic, but it will have a great impact on the health and beauty of the Santa Rosa Creek and Sonoma County as a whole.
—Rowan Keller, Tenth Grade

I'm a ninth grader and volunteered at the Redwood Empire Food Bank. It was an eye-opening experience learning about the shocking number of people that go hungry. For several hours we packaged bread into boxes and bagged carrots and apples. The tall stacks of piled-up bread surprised me, and I thought to myself, “How many hungry people are there in Sonoma County?” That was when I realized how serious an issue hunger really is. I had known before that hunger was a problem, but I hadn't fully understood it or given it much thought. Actually going to the food bank and volunteering was a whole other experience that helped me to wake up and realize that in order to have a change, there needed to be a change. Volunteering doesn't only help others in need, it also makes you as an individual feel good about yourself for making a difference. Don't wait for others to take the first steps, instead start with yourself. —Sophia Giegerich, Ninth Grade

And from the perspective of a recipient...

I am writing to give some feedback on our experience with the group at Mirabel Lodge. Many of the kids took it upon themselves to reach out and really “connect” with our less communicative residents. One student helped to feed lunch to a resident that can no longer figure out how to do that, a couple of the kids made a very special bond with a resident and spent some quality one on one time in her room. These girls left her a letter that the resident keeps very safe, in a special place and reads it every day!!! We did art work together, arranged flowers for the tables and went outside for a stroll. It was a remarkable experience and one I hope will continue.
—Judy Serkissian, Owner, Mirabel Lodge



The Human Race

Please join us for The Human Race on Saturday, May 9. Last year a small Summerfield team of parents and students raised \$1,000 for the school. Our high school basketball team helped raise money for new team uniforms. We have visions of all families participating and turning this into a grand fundraiser that involves our students. There is a 3k or 10k walk or run that begins and ends at Herbert Slater Middle School. The beautiful route goes through Howarth and Spring Lake Parks. All you need to do is sign up online, choose Summerfield as your nonprofit of choice, gather sponsors (ask family and friends) and gather to walk or run. We will plan to have meeting locations at the start for those who want to walk as a team... stay tuned. Visit humanracenow.org.

~ Cyndi Yoxall, Development Director



A Window Into the College

"Mighty things from small beginnings grow." —John Dryden

Every Thursday afternoon, a small group of faculty and staff meets together and takes up the deeper questions underlying what we do here at Summerfield. We are the College of Teachers, and we strive to hold the pedagogical vision of the school, looking always toward the future. We cultivate the space between one another as colleagues representing the different sections of the school, recognizing that our work together allows a space for something new to unfold, beyond what each one of us could bring on our own. It is an exciting, creative space, and a responsibility we do not take lightly.

This year's College of Teachers consists of six dedicated members: Jamie Lloyd, Sarah Whitmore, Kathinka Kiep, Tracy Saucier, Donna Stusser, and Annemarie Goslow-Zwicker (our coordinator). So far this year, the College has taken up a study of the book *Creating a Circle of Collaborative Spiritual Leadership*, a study and meditative practice of the Foundation Stone meditation given by Rudolf Steiner. We have also created and facilitated four "All-School" faculty-and-staff meetings on the topic of 'transitions'. Jamie Lloyd, Sarah Whitmore and Line Westman went to the Goetheanum in Dornach, Switzerland, over the spring break to a conference on Transitions organized by the Pedagogical Section (look for an article about their trip in next month's Messenger).

How can we support the transition from Kindergarten to First Grade? What sort of transition is needed between classes in the students' day? How do we create a bridge between the students' experience in the Lower School and their transition into the High School? How do we encourage collaboration and foster new initiatives? These and many other questions came out of work we began at an All-School meeting last spring and have inspired many enthusiastic conversations since then.

So far, the College has held three of this year's four planned meetings on transitions, with a format of collaborative discussion in small groups. Representing a broad span of experience and all sections of the school, our discussions have been engaging and fruitful. The first meeting looked at transitions from a student's point of view. The second focused on parents' experience of the transitions in their children's school lives. In the third, we explored the work we do as colleagues, and how that collaboration supports and facilitates the children's transitions in school.

Our Thursday meetings in the College have been harmonious, considerate and full of inspired enthusiasm, not to mention laughter. The conscious development of intentions and recognition of the school's needs has helped us identify resources to meet those needs. We have representatives from each school section, board, and farm, and the other faculty and staff are always welcome to join us. We have enjoyed each other and the work we have been doing—it is an honor to be able to perform this service for our community.

~ Warmly, Annemarie Goslow-Zwicker and Tracy Saucier for the College



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Classes/Camps



Classes at Circle of Hands

Earth Weaving: with Sylvia Schroeder. Create a small, beautiful woven tapestry from articles of nature. Sat. 4/25, 11am-2pm, ages 6-10, \$37, all materials included. **Earth Craft:** with Sylvia Schroeder. Use the beauty of nature to weave works of art. Sun. 5/3, 11am-2pm, ages 4-10, \$25, all materials included. **Spring Fairy Doll:** with

Truth Almond. Create a 12-14" fairy doll for springtime out of all-natural materials, guided by a master doll-maker. Tues. 5/6 & Wed. 5/7, 9am-12:30pm, adult, \$75, all materials included. Check out Circle of Hands' Facebook page for photos of these crafts, or view our website at circleofhandswaldorfshop.com/events. Please pre-register by coming into the store or calling us. 6780 McKinley St. #120, Sebastopol—in the Barlow, 634-6140.

1Revolution's Summer Camps have something for everyone!

Programs for children and youth 3-18 years of age include: wilderness adventure, connection in nature, theater camp, leadership training, and family camp. Please visit our website, www.1rev.org, email paul@1rev.org, or call 338-6501 for more information.

Art Camp at Summerfield

Children ages 6-12. Explore and create with a variety of art forms: drawing, painting, sculpting and print-making, walks in nature. Dates: weekly, starting June 15; June 22; and June 29. Sign up at artcampkuprian.weebly.com or contact: Renate, (707) 495-7543 or kuprian@sonic.net.

Yoga & Ayurveda Cooking Workshop with two Summerfield Mothers

Kristin Laak & Gillian Learner. All level of practitioners welcome. Beautiful natural setting, yoga practice, plus learn to cook south Indian food. May 16 & 17, 8:30am-4:00pm. \$280-\$400 sliding scale. laakkristin@gmail.com.

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Services

Looking for Childcare?

Hello! My name is Sinja Groß, I am 18 years old and live with my family in a little town near Nuremberg, Germany. I will graduate in June from high school, afterwards I would like to come to the US (roughly in September 2015) to work as an au-pair. I would prefer to live in a "Waldorf family" and would be very happy if there is a family who is interested in having an au pair! I went to Waldorf school since first class and made a lot of great experiences there. In March and April 2013 I made an internship in the Merriconeag Waldorf kindergarden in Maine for four weeks. If you would like to know more about me send me an e-mail to sinjakgross@web.de! Thank you, Sinja Groß

Singing and Piano Instruction with Mary Beard

I am an experienced teacher, a Summerfield Waldorf founding parent and original creator of the school's instrument music program. My studio is located in Santa Rosa. Please visit my website marybeardmusicstudio.com. Contact me at marymezzo@sonic.net or 707-546-8782.

Summerfield Graduate Seeks Summer Internship/Job

Ilan Zur (class of 2013), is double majoring in Environmental Studies/ Sociology at UC Santa Cruz. A passionate idealist for environmental/social change and justice, Ilan is a self-motivated, 'A' student with excellent writing skills. Call 707-637-7842 or email ilan_zur@yahoo.com.

Farmer Dan Available For Summer Projects

Do you need a chicken coop, fencing, deck refinishing or repair, shelving, painting, sheet rock repairs, book cases, walls removed, window/door add or removal, etc? Many favorable SWS family references, child friendly, reasonable rates. Call Farmer Dan at 526-3917 to inquire or schedule a summer date.

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Johanna was born, raised, and trained as a pediatrician in Germany, where she met Anthroposophy and anthroposophical medicine. She came to Seattle in 1989, where she completed her training in Naturopathic Medicine at John Bastyr University. Johanna is a founding member of Sound Circle Center for Arts and Anthroposophy. She teaches in various places, both nationally and internationally, as well as maintaining a private practice in Seattle.