

Douglas Jensen
Child and Man
Education as an Art

Vol 27 No 2 Craft and Design





Child and Man

ISSUE THEME:
Craft and Design

"Look children! You have two hands: they are to work with. You can do all kinds of things with them."

Rudolf Steiner
24th August 1919

Editorial Group: Brien Masters (Editor), Peter Ramm (Art Editor & Advertising), John Docherty (Circulation), Sarah Wakefield (Secretary), Daniel Bryan (Treasurer).

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Inside Front Cover: *A young adolescent finishing off a felt skull-cap.*

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

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

Editorial Introduction

At *Anse au Meadow*, Newfoundland, about thirty years ago, a Norse implement was dug up by an archeologist. It was a soap-stone spindle whorl, little more than an inch across, that acted as a flywheel for spinning a wooden shaft to twist raw wool into yarn. The find was further evidence that the Vikings had settled the north coast of America some 500 years before Christopher Columbus set sail in 1492. The radio carbon analyses date the findings on the site back to c.900 AD.

Existence at that time, and in those circumstances, was geared entirely to survival, though ironically this community disappeared without (so far) human trace. Survival or no, it serves to remind us of a life-style which itself was largely a matter of providing daily bread, warmth and clothing in the early days of settling; for only later did the church send those who could also provide something for the religious life. Nevertheless, though the grind of life spared little time for the individual, we may safely assume that the feeling for community was such that all daily chores were carried out with an attitude of serving one's fellow human beings.

What a contrast in the present day! When so many of our existential needs are met through labour-saving devices of one kind or another, a very high proportion of life is devoted not to serving the community but to personal comfort and leisure. Some thirty years ago a much respected kindergarten teacher in a Birmingham slum area, devoted to her deprived children, successful in her teaching and greatly loved, one day broke out with: "Teaching's alright, but it does break into the day a bit!" There was a trace of tongue in cheek, of course, but the remark was mingled uncomfortably

with a niggling sense of reality, which left an unpleasant taste and which seemed to thrust a challenging passado at one's conscience. This sense of leisure is partner to a general rather egocentric attitude: bank interest rates presented in 'competitively' high profile in order to attract the depositor, jobs judged on the whole by the wage and the 'benefits' — a 'what's in it for me?' air which spirals in some cultures into corruption, from the highest social level downwards.

In between these two extremes can be placed something like the work ethic of the Medieval guilds. They both served the community, of which they were an integral part, and regulated prices so that these were fair. The fact that the guilds were depicted in the stained glass windows in Medieval cathedrals, such as that of Notre Dame in Chartres as a result of their generous donations at the time of the rebuilding of the cathedral after the destructive fire of 1194, indicates what deep connection existed between them and the religious life of the time. With the guilds, the principle of *flow* in money, as well as the healthy application of it, the 'mercurial' element, connected with the fact that Mercury was the patron of merchants, is demonstrated perhaps at its purest.

Giving and receiving of a different kind is symbolised in the way that Leonardo da Vinci depicts the hands of the central figure of his 'Last Supper'. The right hand is placed downward, the gesture is forceful, with the thumb extended; the left hand has the palm raised upwards, the middle, ring and little fingers resting sensitively on the surface of the table. The scene is of the Passover meal on the night before the first Good Friday. A meal is made

from the 'fruits' of the earth, which are received as human nourishment. An offering of a Divine nature is also being indicated by the painter, with humanity, again, as the recipient. The principle of giving and receiving can be found in many guises. In schools, administrators and teachers give time and skills so that education can take place; parental contributions and fees are given to enable those involved in this process to meet their financial commitments. In this, once more, it is attitudes that count: teachers cannot be said only to be *giving* if they 'live for the wage packet'; parents cannot claim to be *enabling* if they think of their contributions or fees as carrying purchase rights. At the same time, it should be made clear that neither of these stances rules out accountability.

In both cases the children are the receivers — and quite rightly. *They* give in a different way, not least in the classroom when they have educational needs which stimulate their teachers to be more creative. But the children's real gift to civilisation is still largely pending: this is the contribution they are to make to life, once their school career is complete. This preparation for life is something that is catered for in a very precise and structured way in a Rudolf Steiner Waldorf school, a way in which attitudes associated with the human hand play a central part.

Rudolf Steiner's approach to education tended to be indicative; he pointed out principles involved and left it to the educator to draw conclusions or to apply them to each situation imaginatively: *descriptive* rather than *prescriptive*. However, there is a notable exception. On 24th August, 1919, he described how the first lesson in school (at age 6/7 years) might proceed: it starts with a conversation between the teacher and the class with words something like the following:

"'You have two hands, a left hand and a right hand. You have these hands to work with; you can do all kinds of things with these hands.' The child must not only know that he has hands, but must be made conscious that he has hands. . . . Obviously the child is conscious of having hands, but there is a difference if, while knowing he



Craftsman and pupil discuss a fine point in copperwork. Photo: Tatjana Zuboff-Rainey.

has hands to work with, this thought has never crossed his soul."

Such an approach leads to the first lesson in the use of the hands, while at the same time, helping to bring about an attitude of reverence for what the hands can do — one might say, ultimately, *an attitude towards work*.

Among the multiple intelligences that have been the subject of much educational research over the past decade, manual skills are certainly valued; in Steiner education, these skills are deeply embedded in every aspect of the curriculum and methodology. Apart from the *Craft, Design and Technology* programme itself, which is the theme of this issue of *Child and Man*, there is (1) the basic principle that in Kindergarten and pre-school, the child needs an education which is totally dedicated to and arises from an understanding of the limbs; it is through limb activity that, here, education itself takes place; (2) the organisation of the main lesson in Waldorf education which includes a balanced proportion of skill-orientated time and does not only address itself to the 'intellectual' faculty in the child; (3) the fact that within each day in the timetable there are one or two lessons allotted to

hand-craft of some kind (and/or movement) — this pertains throughout Lower and Upper schools wherever possible.

Where the craft lessons themselves are concerned, there is careful gradation and considerable variety. For example, the main 'theme' for Class I is knitting, the origins of which are not certain. Interestingly enough, though Rudolf Steiner considered the craft as virtually indispensable for the modern child, it is not a craft — such as knot-tying, hair-braiding or macrame — which is to be found among cultures that date back to very ancient times. From a pedagogical perspective, these crafts, too, one could reasonably claim, stimulate cellular development in the brain, through the activation of the fine motor system of the hand. Perhaps it is that knitting is better for exercising additional qualities such as the co-ordination of eye, mind, finger movement and tension control, together with the need for concentration in combination with the rhythmical element and the establishment of laterality. A further 'plus' is the necessity of having to keep count of the stitches, insofar as accuracy in knitting needs constant working at.

Laterality, in particular, is confirmed further in the second class through crocheting.

A leading motif in the curriculum of the third class is the realisation of how raw materials in the environment are used for the support of human life. The 'stories' of farming and house-building are amongst the most favourite main lessons of the year; and the year's handwork will probably include the learning of purl stitch so that ribbing can be knitted as part of those garments (such as a hat or a bonnet) that need to cling to a rounded surface. But even if a pupil has only got as far as knitting a scarf, the protective quality of clothing is still embodied as a principle in the exercise. This theme continues in the fifth class with the knitting of socks and mittens using four double-pointed needles (the turning of the heel is a particularly exacting pedagogical landmark), the making of shoes in the seventh class and the use of sewing machines to make blouses, shirts and shorts etc in the eighth class.

Several other important projects in handwork are also worth mentioning. One is the Waldorf-

famous cross-stitch in Class 4, taught at a time when the pupil is struggling to find a new inner focus in life. Both the stitch itself as well as the patterns which evolve, using this sewing technique, nurture this quality: the latter develop a fourfold symmetry through dividing a plain square into free shapes as a result of the different coloured threads that are used. A pleasing balance of shape and colour has to be achieved by the pupil.

In Class 6 a further stage in the development of child consciousness takes place. This is addressed, among other ways, through the making of soft toys out of felt. First, a drawing of an animal is made on paper and then transferred to felt. Already at this stage the pupil has to 'make allowances' for the third dimension and for the seam. Through this, the mind has to triumph over the outer senses. Without this, the giraffe, kangaroo, polar bear or whatever is the child's choice of animal, will not stand up, nor will the finished product 'look right'. A parallel may be seen in the solving of an arithmetic problem in foreign currency, which may well form part of the arithmetic curriculum in the same class. In such a problem, a certain amount of money is multiplied by a figure that represents the rate of exchange; and the final result is the amount of money due in the currency of the other country — with perhaps, some deduction for the agent's commission. You start and end with hard cash; the agent also gets some actual money from the transaction. In between, however, the process is abstracted from 'reality' and calculated completely within the realm of pure number. This principle is introduced at an important stage in the child's intellectual development; when, one might say, the child is turning away from childhood towards what practical life may be holding in store. This will call on both intellectual capacities and practical skills. In handwork, these are co-ordinated and linked with an artistic quality through the design.

Very often, articles made in handwork, metalwork or other craft lessons in Rudolf Steiner Waldorf schools, are earmarked as a gift — maybe for someone in the family or for a close friend. In this case, to the above, is added a special motivation — the wish to make a pre-

sent. We give presents on birthdays and for other occasions in life, such as baptisms, weddings, house-warmings and farewells or retirements — not to mention the red rose that we gently let fall onto the lid of the coffin as a dear-one is laid to rest. There is usually a religious-based occasion in the year, too, connected with the giving of gifts. In one culture it may be Christmas, in another it may be St. Nicholas or New Year. . . . With presents, we have someone in mind whom we love or for whom we have a high regard. We carry them in our thoughts and feelings and through giving the present, we contribute to one of their next steps in life (or an aspect of it). Assuming that the present is hand-made, freely we have used our hands and other skills in the service of the other human being.

Returning to the significance of the human hands, the three towering Everests of the Renaissance, Michelangelo, Leonardo and Raphael, painted certain pictures, each of which contains a unique reference to hands. In the ceiling of the *Sistine Chapel*, Michelangelo included a powerful image of the Creator (*Elohim* in the original Hebrew), giving life to Adam. One can certainly find symbolic reference to air and breath in the billowing cloud-forms ("breathed into his nostrils the breath of life") but what is so striking is the reciprocal relationship of the hands of the Creator God and of the created human being, Adam. It is noteworthy that these hands never fail to impress the adolescent, however sophisticated we may think the modern generation is becoming.

We move from chapel to refectory — from Michaelangelo to Leonardo. His *Last Supper*, referred to above, shows the figure of Jesus Christ amid the twelve disciples. The latter are ranged around the table; those on the left of the viewer have down-turned palms; the other six are portrayed with palms upward turned. Thus they extend the balanced gesture of the central figure, in the way already referred to.

Moving further, from refectory to Papal residence — from Leonardo to Raphael — we come to the Raphael 'Stanza' in the Vatican. In the *Disputa* there are two central figures, now both of them humans; though not godless, the

picture portrays no god. The two gestures we see indicate strikingly from whence the two humans receive their inspiration and the moral spring of their actions.

Thus we may trace a progression. The hand of the *Creator-Father* gives all, while the human being's hands hang limply, waiting for the first touch of strength and energy to flow through it, like the sky at dawn waiting for the transforming power of the sun to bring colour and light, warmth and life.

The *Son* gesture is a dual one, bringing about much movement. The figure is almost at complete rest, clad in red and blue. But to right and left, the disciples are obviously stirred to the core. They thrust this way and that; they clamour in dialogue with one another; they leap to their feet; they point and gesticulate vividly with their hands. A human zodiac is, as it were, brought into whirling motion by a motionless sun. We witness individuals whose ego-sense is quickened as if into flame, as when light and warmth are released by a torch of fire being thrust into a stack of dead wood.

Finally, in the *Disputa* we are made aware that two individuals, firmly taking their stance on their own two feet, are presenting their considered point of view in full maturity.

This progression finds its reflection in an education of the child in which the approach closely echoes and evolves what can truly be found within the nature of childhood. Firstly, at the 'manual' stage, the child imitates parents and others who surround him or her. It behoves that 'circle' of adults to provide an environment to which the child can respond unreservedly and with such trust as that which radiates from the gaze of the Sistine Chapel Adam.

Secondly, at ages 7–14, the approach is through authority — authority freely given and freely accepted. It is mingled with love, compassion, care and concern. In a similar way the child 'grows' through the various educational and domestic disciplines that are brought by the teacher and parent. Through artistically fashioned authority, the child becomes something of a disciple. This is the touch-stone of Waldorf discipline.

Finally, the adolescent is helped to find a measure of independent spiritual ground

within his or her own self. Although the years at school allow little more than the first step or two to be taken on this journey (which is manifestly a life journey), those first steps can provide the faculty which recognises the right direction in which to go, the stamina for the journey, a solid inner ground upon which to stand, an ability to articulate that which one feels to be important, an equal (and complementary) ability to be sensitive towards what is coming in one's direction...

Just as the human hand retains something of an embryonic character to allow for (infinite) future development (— similarly, the foot, that needs more care and protection, proportionately, than that of the animal); so is the Waldorf programme of *Craft, Design and Technology* well developed but not prematurely specialised.

On the 22nd March 1993, John Clare, the Education Editor of London's *Daily Telegraph* published his commentary on the report of the National Institute of Economic and Social Research in which is compared the unfortunate "intellectualised" nature of British practical skills programmes as compared with that of countries like Switzerland, Germany and the Netherlands. The report is salutary. It demonstrates how little understanding there is for the wholeness of the human being when it comes down to the actual chalk-face of education; and calls into question yet again the *ability* of politicians and their officials to form a curriculum worthy of childhood. In the light of this, one hopes that Rudolf Steiner Waldorf schools will continue to have the courage of their convictions and provide an education for the child on the basis of an entitlement (the latest 'in word' coined by the Labour Left some two years ago and taken over by the Conservative Right as part of their recent educational drive) which aims to give each child the "best start in life".

The British Government's seemingly unending sequence of Secretaries of State with their White Papers, Bills and Education Acts, however, will begin to look like a desperate attempt to rebuild the dam of an education, the fabric of which is inexorably crumbling — if results, school refusals and the latest appalling rate of

crime escalation are anything to go by. Moreover, any amount of talk about "Choice and Diversity" will not fill the emptying reservoir, even if the dam wall is restored. The vessel must indeed be secure, but into it must pour showers of new rain. Without these, the rhetoric will be no more than "sounding brass and tinkling cymbal" and the culture of the nation will decline further into aridity*.

B.M.

* *The Editor wishes to apologise to readers overseas lest these last two paragraphs have veered too much towards the political situation in the UK.*

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Clay Modelling in Class 9

by MARTIN RAWSON

It is cool and quiet in the modelling room. Light from the high windows casts dark curving shadows on the group of clay sculptures standing on the heavy wooden table in the centre of the room. The pupils enter in two's and three's, rolling up their sleeves and tying on their work aprons. The chatting is somewhat subdued by the cool, damp earthy atmosphere, like the entrance to a cave. One by one the youngsters take up a position around the walls, carefully leaning against the deep shelves filled with dried clay models of life-sized animals, bones, twisted pieces of wood and stones from the beach. It's a bit like a catacomb or a store room at the British Museum.

When everyone has had a good look at the figures on the table we remind ourselves what the exercise in the last lesson had been. There are several versions but one or two pupils can be relied upon to remember it exactly. A figure striving upwards has met with a force of resistance that is pulling it back. Since the last lesson (the previous afternoon), much has happened. The fifteen-year old soul lives in a turbulent stream of time. In 24 hours, the soul can be swept into all manner of whirlpools and rapids, or may suffer eternities of uncertainty or boredom among the swamps and backwaters of life. That which we worked on yesterday seems strangely unfamiliar at first, even alien. Some pupils have difficulty accepting their own work. "But what I wanted to make was quite different", they protest. "Someone must have altered it".

The reactions to the models are very varied. Some pupils are immediately drawn to their own work and begin mentally to make changes. Others admire the work of someone else, feeling that the piece is perfect and complete. Others gaze uncomprehending at the confusing cluster of misshapes on the table and wish that they could bathe in the warmth of the classroom and dream while the history teacher...

The pupils usually have one experience in common, however, particularly during the first few weeks of the modelling block. Confronted with their sculptured pieces, they have difficulty in distinguishing between the mental picture of what they intended and the actual, objective qualities expressed through the modelled clay in front of them. When we come to the most challenging part of the modelling lesson, namely when we have to describe the play of forces in the clay, the most common phrases are, "It looks like..." or "It reminds me of...". But the task is to describe what we can actually see, not what it reminds us of. Comparison is of course a valid instrument but only when we have learned to see and to describe the thing itself, that is to say, when we have learned to read the language of form. That means to go beyond the surface and to begin to perceive processes in their various stages of becoming and dissolving. It's not easy, but then there is no easy way of learning how to perceive complex phenomena.

The task has many levels. That's why we start

with the basic elements of plastic form. Using the shape of our hands, we explore the qualities of the sphere. We learn to experience the sphere as a body in space where the balance of forces within is held in stability with those without. An instability at any point of the surface produces either a swelling or a hollow depending on whether the forces within the sphere or without are stronger. We learn to observe and describe the movement of the surfaces. Sticking to very simple forms, we can discover which forms are awake and which are sleeping, which forms are streaming upwards and which earthwards. The first exercises can suggest simple animal forms, the inquisitive nose of a sea lion, the tension in the back of a leaping dolphin, a sitting dog cocking its head and pricking up its ears, the rounded fullness of a cow sitting chewing the cud. By restricting ourselves to one-sided, even extreme qualities, we expand our vocabulary of form, in more ways than one. The process of verbally describing the forms we have sculptured helps not only to focus our perception but also leads the pupils to be able to deepen their appreciation of familiar vocabulary by giving those words quite new levels of meaning. In a way it helps the young people to articulate quite complex and subtle experiences in an objective way.

Alongside the animal figures, we often take one element as a "warm-up" exercise. A double handful of clay can be sufficient to practise a simple concave surface, or a swelling pulsating, fecund form, or a hollowed out form that has been shaped and eroded and worn away by forces outside itself. These exercises serve to extend the range of artistic expression as well as bringing the modellers to that state of deep-breathing concentration that they soon recognise as the appropriate working atmosphere.

Our exploration of form proceeds from the single expression to the duality. The relationship of two forms in space becomes interesting; opposites and complementary forms provide much room for experiment. By now the pupils have mastered the technique enough to try out their own versions of the given task. This makes for particularly interesting discussions. A pupil who was absent in the last lesson will be asked to guess what the task had been from the

evidence of the models. Such discussions cultivate a healthy critical approach, largely free from the personal identification that can lead to an egotistical sense of success or failure. Each experiment provides us with interesting data, as it were. (Total disasters, which happen to the best of us, are removed by general consent from the assessment.)

It is not long before the natural inclination towards harmony begins to reveal itself. Having explored, even indulged in extremes of form, the will to find a synthesis, a higher unity, a harmony asserts itself. For some pupils this wish has been present from the beginning but has tended towards superficial solutions which in clay modelling usually means a smooth surface in which the "play of forces" is expressed by 'stroking' the surface with the finger tips. Having once learned to see the way surfaces are produced by 'something' swelling out from within, or are the traces of some previous outer process (to name but two possibilities), such superficiality can be overcome. We learn that harmony or synthesis has to be wrestled out of the polarities of concentration and disintegration; and that problem has its own solution.

Having learned something of the language of form, it is also very rewarding to look with new eyes, as it were, at natural forms such as tree roots, seashells, fungi, bones and pebbles. In this way quite a new relationship to natural forces can be gained. Given the right preparation, the anatomy lessons can be deepened by modelling (as well as drawing, of course) the subtleties of bones. In modelling the inner organs of the body, it is perhaps more suitable to use large masses of beeswax.

An understanding of the basic vocabulary of form is, I feel, essential before one attempts to approach the works of Michaelangelo in the Art History lesson, using as we must photographic reproductions. In the modelling lesson itself the works of Ernst Barlach, Barbara Hepworth, Henry Moore and Giacometti have often provided the pupils with inspiration in tackling challenging tasks.

And yet the modelling lesson is not intended to be a preparation for Art School, it is more

to be continued on page 11

Commitment to Crafts

by SUE FIELD

It's a sunny September afternoon, and Class 9 are waiting for their first handwork lesson of the year. I arrive, hand each child a plastic bag and a pair of rubber gloves and lead them round to the patch of ground behind the classroom. The expression on their faces change from intense curiosity ("What on earth are we going to do?") to immense horror ("She's not really expecting us to pick stinging nettles!") and finally to surprise as the wool we put in the pan to boil with the dingy green nettles gradually turns a beautiful clear lemon yellow. Meanwhile in another pot, the curry spice, turmeric is turning the colour of another fleece from off-white to deep golden yellow. While the brews bubble and the colours deepen in the dye pot we work on the other processes involved in dyeing — scouring fleece, skeining spun wool, rinsing and drying, winding and carding — the Upper School craft year has begun!

Over the next few sessions we will mix a variety of sheep's fleeces, dye plants and mordants. From this combination of the animal, vegetable and mineral realms a multi-toned, many textured rainbow of wool emerges. We then felt and weave with the dyed fleece and we also present a large basket of 'fairy wool' to the kindergartens for their use throughout the year.

In our age of mass production and instant gratification it's very important for young people to experience the creation of an artifact from raw source material right down to a beautifully finished form. Down in South Devon we're situated in prime sheep rearing country, and in

our large school garden grow an abundance of plants known to the uninitiated as weeds but to handwork teachers everywhere as dye plants.

The route from wool straight from a locally reared sheep's back through a home-grown dye process and then to a hand-rolled felt hat or pair of boots is relatively quick and simple, easily accomplished in the half term of twice weekly lessons that form an Upper School craft block. The sessions are popular, extremely wet and soapy and very productive.

Last year's Class 9 spent an unforgettable day in Bovey Tracey woods "bodging". A tree was felled, sawn and split into logs. This green wood was then bodged (turned on an open air, foot-powered, simple lathe) into a chair leg. Though no-one ended up with a complete Windsor chair in a day, the young people had both an introduction to an ancient craft, now undergoing a revival, and the experience of the transformation of a living organism to an artifact in a day!

Usually the transition from raw material to object is not quite so easy. Take metalwork: Class 9's visit to a disused local iron mine and how they extracted a small amount of ore, then smelted it in a makeshift kiln. Although they didn't have iron for everyone to make a poker, at least they had an experience of where iron comes from. Our main problem with metalwork has been lack of facilities, but next week Class 10 start work on building a forge — first build your forge, then forge your sword. To build a workspace, make tools and then use those tools to create more artifacts is a doubly rich experi-

ence, one which would not be available to our children if we were well endowed with equipment and classrooms.

As a relatively new school (12 years old) we are beset with the usual problems of lack of both cash and facilities: these are compensated for by the fact that we are surrounded by a wealth of natural resources and by a thriving local community of craftsmen and women, many of whom have given us time, help and teaching. The gift of teaching as a non-financial contribution by some of our skilled parents has enabled us to build up a varied craft programme very cheaply. For the last three years Class 10 pupils have made shoes — this was only possible because two cobbler parents shared their skills without asking for payment: they were supported by both local 'handmade shoe' shops who helped with supply of materials and loan of equipment. Lecturing at nearby Torquay in 1924, Steiner said how ideally every school should have a shoemaker on its staff. At the moment, we have achieved one ideal at least!

As the commitments of parents change, so our crafts change. Last year Class 10 transformed the potting shed into a dark room and with the help of a father of one of the class members, a thriving photography group was formed. This year he is busy in other directions and there is less photographic activity, but nearby, work is starting on building the forge. This work will be led by a parent who is a student on the Plymouth University Steiner Teacher Training course. When parents teach, a 'staff' teacher is always on hand to make sure things run smoothly: but we don't just sit back and oversee things. We are continually brushing up on old skills and frantically learning new ones to convey to the students. Last year two teachers attended evening classes in pottery and batik: this year we are teaching pottery and batik.

There are no firm indications in the curriculum for Upper School craft teaching, and it's quite a challenge to find crafts which grip the wills of the young people of today. Some crafts reflect the stage of development. Weaving and basketry parallel the intricate weaving of thoughts in the mind of the adolescent; as does macrame. Forging and honing a sheath

knife is an appropriate task for a teenager whose mind is fast becoming sharp and incisive. Pottery and felting provide a balance to intellectual activity and everything is permeated by the search for beautiful forms. It's no use, however, making an object just for the sake of making it. Take shoes, for example: most Totnes teenagers wouldn't be seen dead in a pair of beautiful handmade shoes, they far prefer their feet to be clad in Dr. Martins Boots! So most members of Class 10 made shoes for their parents, and proudly presented them as Christmas gifts. Result — fulfilled children and delighted parents!



Putting soul into it! — a 16-year-old at work.

In Class 10 there is some degree of choice available in the crafts offered. If a student is motivated to make something which isn't in our plans we'll try to enable them to do so, either in or out of school. One boy wanted to do a macrame hammock, so he worked on it while his contemporaries made wooden boxes. Many pupils have followed a craft in placements with local crafts-people. These have ranged from weaving and pottery to wet-suit servicing. Last term two girls spent each Tuesday afternoon

working with Vanessa Robertson, one of the country's top weavers and dyers.

The breadth of our craft programme is due to the generosity of parents who have shared a wealth of skills from willow basket weaving to joinery, metalwork to cookery. It is also facilitated by an Upper School timetable relatively unfettered by the constraints of examinations. As our pupils take only three GCSE's in Class 10 we are able to confine academic work to the mornings, leaving the afternoons free for art, crafts, drama and games. Each craft is pursued two afternoons a week for a half term block. In this time, a worthwhile project can be completed while enthusiasm is still fresh. Students wishing to progress to art college photograph their projects and add the photos to their portfolios.

The sharing of skills with parents is a two way process. Often parents passing the washing line laden with dripping plant-dyed fleece on their way up to collect children from Kindergarten sigh and say, "How beautiful, I've always wanted to do that!" These passing comments led me to start an enjoyable series of Friday morning workshops for parents and friends of the school, covering dyeing, felting and spinning. The craft mornings are now carrying on under their own steam, 'feeding' the parents who spend so much time feeding the children of our school.

Today is a stormy January Tuesday and Hood Manor is surrounded by a sea of mud which seems somehow to intrude into the handwork room. The fire alarm has gone off twice with the fumes from hot wax, and Class 10 are working with batik. The task in hand is to design a batiked project (a scarf, cushion cover, table cloth etc) where the design relates to the function of the object. The approaches are many and varied — doodling patterns with a tjartung, (a repeat pattern of elephants based on a Sri Lankan wall hanging;) or a complex geometrical pattern based on Islamic sacred geometry. I can't wait to see what emerges....

Sue has been the main handwork teacher at the South Devon Rudolf Steiner School for the past 4 years.

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than that. As I often tell my Class 9 pupils, in the Upper School, the classroom has to turn itself into a workshop for thinking. The classroom becomes workshop and the workshop becomes classroom.

What I don't have to tell my pupils is that the very forces within us that have created and formed us are the very ones that enable us to shape and form the things we make. And because we have these forces streaming through us we can recognise them at work in the world. What is more, if we can master these forces in ourselves and make them conscious, then we can not only comprehend the world better but can transform it in a way that enhances it. As Paul Klee put it, the task of the artist is not to copy the visible world but to make the invisible forces and dynamics of life visible.

In clay modelling we not only make these forces visible but we learn to work with them, and ultimately transform them into the expression of something higher: a medium for the expression of the human spirit.

The basic elements of sculpture—volume, surface, line and point—made into living relationships in space, can become the means of expression for a whole variety of soul forces. Being able to recognise them, work with them and transform them gives young people the opportunity to relate to their own awakening inner life in an objective and yet artistic way which also involves the whole human being.

And once the gestures have been worked on, altered, described and then integrated into an artistic whole, they have then been emancipated and freed. That's why at the end of the exercise, the cold, soft, damp clay is returned to Mother Earth, in other words the clay bucket. Occasionally we let a few dry out to show to parents. The real work, however, remains invisible but — no less the real for that.

After several years of Waldorf teaching in York and Stuttgart, Martyn Rawson is now one of the founder teachers of the Botton-York Upper School.

Metalwork in Schools

by KEITH NICHOLS

Many years ago, when I was a pupil at school, and when I first started teaching in secondary schools, craftwork consisted of the children learning metalwork, woodwork, technical drawing, plus pottery, needlecraft and cookery. Mixed in between these subjects, they learnt how the design process worked, and then how to use this in order to design useful articles and make them well. But before we could expect the pupils to design things, they would need to develop the necessary practical skills and abilities to work with and understand the particular processes and materials, and their limitations. More recently, in the State school system and linked with the National Curriculum, we have seen an increase in jargon such as C.D.T. *Craft, Design and Technology* with woodwork and metalwork becoming C.D.T. Design and Realisation. Finally, *Craft* disappears and we are left with D. & T. *Design and Technology*! This is very much linked to computers, electronics, control systems and so on. Although it is essential that, if we are going to use equipment, we should understand something of how it works, it is probable that, with children in State schools, where this is very much the 'in thing', the majority of the pupils do not understand how the equipment they are using functions.

We cannot, however, escape from *Craft* — it lies at the foundations of our society: someone has to get to work with their hands in order to build the manufacturing equipment in the first place; someone has to make the tools and

equipment necessary to construct the robotic machines that make cars in modern factories, and so on.

However, what is the state of metal-working in the Waldorf Upper Schools? It would appear to be rather varied. Although copper-work would seem to be reasonably common in the Upper Schools, with blacksmithing also quite often found, other aspects of metalwork, such as casting and engineering, are less common and exist only in some schools.

Having taught for many years in State schools in Hertfordshire, where crafts are well developed and the workshops well equipped, I was lucky to find, in Kings Langley, a metalwork room that had comparable equipment to that in State schools.

But how was I to approach the subject in the Waldorf school and in the light of Anthroposophy? Rudolf Steiner gave no indication of how metalwork was to be taught, as it was not part of the school's curriculum in those days. He did, however, give some guide-lines as to how woodwork should be approached, which basically states that the pupils should make useful things beautifully and with an eye to the artistic elements. Metalwork was hinted at in one lecture where it was suggested that it would be a good thing if the children could make small ploughs and then use them in the garden to plough the earth. Pupils at this school have made gardening tools but as yet no ploughs!

So, bearing this in mind, I have gradually developed an approach to metalwork. As the

pupils grow up, they experience human evolution in themselves, and so I have used developments in the use of metals and how this has evolved over the centuries as a basis for my work with the pupils. First, we had the discovery of copper, then the Bronze Age in which it was first discovered how copper and tin became tougher when they were mixed together, which was useful for tools, weapons, etc.

We therefore start our metalwork lessons by first thinking of the mineral nature of the material, which is not something which was once alive, like wood. Copper is a soft, malleable and ductile material — traditionally linked to Venus and Woman — which was probably discovered in its native state, that is as pieces of metal, around 3900 B.C. Then came the discovery of smelting techniques that enabled people to extract the metal from its ore and use it to form vessels, tools, jewellery, etc, and also today for roofing, pipes and electrical wiring.

In our lessons, we can therefore make vessels using sheet material, by hammering the metal into shape using a stretching technique (holloving). The use of fire is also needed in order to soften (anneal) the metal which becomes work-hardened by the hammering. The whole process of rhythmic hammering is very interesting to observe, if not rather noisy (15 pupils hammering creates quite a few decibels!), as the temperaments of the children then become really visible. They also experience:

- the use of dilute sulphuric acid to clean the oxide from the metal which is created by the heating;
- the process of soft soldering, to solder a base to the small copper dish, where the solder alloys itself to the parent metal and is not stuck like glue;
- the use of a flux to prevent the metal from oxidising during this process.

We then move on to vessels where the metal is formed by bending, and the various pieces are soldered together. The solder, in this case, is a higher melting solder known as silver solder and uses a different flux. The lid for this container is made by hammering the metal in the opposite direction and thereby compressing the metal onto itself.

We also examine the enamelling process as a method of applied decoration, using heat to transform the powdered enamel into a colourful, glassy surface.

Following on from the Copper/Bronze Age, we then move to the Iron Age. Iron is a tougher, harder metal — traditionally linked to Mars and Man — which demanded a whole new technology, as much greater heat is needed in the smelting of the metal from its ore.

The working of this metal was developed from approximately around 2000 B.C. When we say 'iron' we are really talking about steel, as pure iron, which is not found in nature, is a soft, malleable material. But, the addition of small quantities of carbon (up to 0.2%), gives a much stronger metal known as 'mild steel', which is the main structural metal of today. If we increase the percentage to between 0.25%–1.5%, we have a steel which can be heat-treated to make it tougher and harder for use in making tools.

So with this metal, we approach it, first of all by working a piece of mild steel in its cold state with tools made from high carbon steel, to experience the difference between copper and iron. Then, at this stage, we look at the forge and the work of the blacksmith, where the metal is heated to a red hot state in the fire, takes on the consistency of leather and can be easily bent, hammered, twisted and welded. The smith was a very important person in the Iron Age — which in one way, we are still in. It was the smith who had the knowledge and skill to produce the tools, weapons and other artefacts that society demanded.

In schools, typically, we forge practical and useful articles such as pokers, shovels, candle holders, brackets, toasting forks etc., where the pupils experience, for example, in the making of a poker, the hammering of the steel in order to bend and form a loop, the thinning of the bar to form a point and the twisting process used for decorative effect.

As society advanced, so the need for a greater number of articles came about, the forges became mechanised and the work moved from the village smiths to the factories. At this point, we come to the Industrial Revolution where greater precision was called for and the possi-

bility of mass production appeared. One machine in particular was developed to a point where metal could be machined to extreme accuracy and screw threads could be cut and standardised. This machine is *the lathe* which had already been in existence for at least 3000 years, though in a fairly rudimentary fashion, where it had been driven by hand or foot. The basic principle is that the piece of work is held in such a way, usually between two points, so that it can be turned on its axis and, while turning, a cutting tool applied by hand against it to shape it. In these primitive machines the work was turned by a string of rope wound round the work and tensioned by a bow or branch. These machines (pole lathes) were still being used in the 1930's by chair bodgers in the beech woods of the Chilterns to turn the chair legs!

Then came water power and steam power as a driving force and the lathes were made of metal rather than wood. The big step forward came with the inventions of Henry Maudsley (1771–1831) who devised a method of holding the cutting tool securely to a moving carriage. This slid up and down the bed of the machine and was also connected to a screwed shaft which was geared to the main shaft of the lathe. The cutting tool could now be moved mechanically at a constant rate enabling an accurate screw thread to be cut and work turned to an accuracy of at least 1/2000". This ensured that the parts of steam engines, etc., could be made to fit together much more accurately. He also devised a planing machine for metal, producing accurate flat surfaces for a fraction of the cost of hand work.

We experience this era, in school, by using an accurate machine lathe to produce tools such as hammers, screw-drivers, hand clamps and occasionally such items as small model reciprocating steam engines where the accuracy and precision necessary for the machine to work can be appreciated.

The pupils can also try the casting process where liquid metal is poured into a mould and takes up the shape of that mould. This we use for casting the handles of screw-drivers and hammers which are subsequently turned to shape on the lathe.

With the older pupils, we can also use the sand-casting process, where a special sand is used to make a mould in which the space for the metal is formed by a wooden pattern which is removed before the metal is poured in.

We also work with silver in the Upper School — traditionally connected with the Moon — to produce mainly jewellery, using the technique learnt for the copper-work, but on a smaller, more intricate scale.

Gold would also be a interesting metal to work with in the Upper School, were the expense not prohibitive. I have therefore never used it with pupils, though it is a fascinating material that people have used for as long as they have worked with metal. It is thought of as the Sun metal. It is extremely soft, malleable and ductile in its pure state: an ounce of gold can be drawn into a wire 35 miles long; a cubic inch can be hammered into gold leaf that would cover a full-size football pitch. Metal this thin allows a greenish light to pass through it.

Hence, one can see that *Design and Technology* is very evident in a fairly traditional craft syllabus and many skills and techniques are learnt in the making of useful and beautiful articles; through working with metal covers such a vast area and plays such a large part in our life today, that an article in the present context can only just touch on the subject.

Keith Nichols teaches metalwork and woodwork at the Rudolf Steiner School of Kings Langley.

Bookbinding

by EVA B. DE CARLO-DAVIES

A former pupil, who had just left the school after twelve years at Michael Hall, knocks at my cottage door and asks to borrow the key to the bookbinding room. Could she make some note-pads and a photo album for her family. I offer not only the key to the workshop but also my help. Confidently I am told that all is in hand, that materials have been carefully planned and selected and that she remembers how to do it from our lessons. This is not an unusual request, that pupils ask to use the workshop for private projects, for it happens frequently throughout the year, especially just before Christmas. These can range from the above mentioned ever popular note-pads to a beautifully bound diary for a dear friend. Often these sessions last late into the evening but never so late that there is not enough time to restore perfect order in the workshop. Natural curiosity usually lets me stage a visit during these working sessions, and I have invariably found a happy, busy pupil beaver away.

During the four years in the Waldorf Upper School the pupils from age 15 through 18 experience a curriculum which develops their innate ability to form judgements on different levels. Book-binding has a part in this process and is first introduced to 17 year-old pupils in Class eleven. For the duration of four weeks a craft block of nearly 1½ hours per day is offered. As it is not possible to teach the whole class, other crafts like pottery and 'lost silver work' are also available, the class being

split into groups. To ensure that all pupils have the experience of these activities, the same block period is repeated in Class twelve, resulting in each pupil having a four week block in book-binding and a two week block in each of the other crafts.

There is also the possibility to choose book-binding as an option for a whole academic year of up to six lessons per week. Pupils who take this option alongside their exam subjects find it a welcome change and usually enjoy working in this intensely practical field. Even in the shorter four week block much care is taken in assuming a sound building up of skills. Each project demands the practical application of accurate thought, starting with the idea of the planned object through to the laying down of the correct working sequences necessary, to ensure a proper fitting together of all individual parts in the end. This often involves the careful sketching out of different ideas as well as special preparational tasks like decorating papers beforehand. Accuracy is of paramount importance, and any lapse is only too obvious when it occurs. Logic, so to speak, is made visual. This in itself is a self-correcting experience. It is no longer necessary for the teacher to be the judge of anything being good or bad; flaws and errors in bookbinding are self-evident. Through trial and error and, most of all, the obvious pleasure when something is just right, the pupil is able to set his own standards and is therefore able to judge his own work.

In order to build up skills systematically, a carefully selected project plan is of much help, together with a thorough introduction to the basic materials used and their particular qualities and properties. I usually start with a single section booklet, and fold all of the pages out of one large sheet of paper, putting great stress on the importance of the correct position of the grain (the flow of fibres in machine made paper). It is imperative that every pupil experiences and learns how to find the direction of the grain in paper and cardboard as this is most vital for all future work. I also point out that the reason for binding a book is for the leaves to be kept together, in their proper order, and to protect them from damage. This is very obvious, but obvious reasons need to be made conscious again and again. The pages are sewn with pure linen thread, and the cover prepared and attached.

We now discuss the special qualities of different adhesives — I use PVA (flexible glue) and Paste (commercial flour base). Much time is spent on the most efficient way of handling adhesives, and how to keep one's work clean (as well as oneself!). The two most important considerations in bookbinding are *accuracy* and *cleanliness*. Some pupils find this aspect of the work hard to accept at first but soon develop the necessary self-discipline through default. At this point we are still all working together as a group, and I have to interrupt frequently in order to demonstrate the next step. The decorating of papers suitable for bindings is a very pleasant and liberating side of our work, the most popular methods being marbled and paste-paper making. The opportunity for experimenting with design is very soon discovered and vigorously taken up by most pupils, sometimes absorbing them for days on end, especially when the discovery is about marbling. After the second project (a much-favoured ring-binder) the basic skills are usually sufficiently established, and a general atmosphere of good workmanship exists in the workshop. This will have taken 8 to 10 days, and during our allocated four week block leaves enough time to tackle one or two of the following projects: photo-album, note-pads, frames, writing cases, port-folios and desk-blotters.

Multi-section books come as a progression from single section booklets, leading to the making of sketch books and diaries. Box-making also comes into focus but needs extra instructions as it does not easily build on what has gone before. Some of the more advanced projects can only be undertaken by the pupils who have joined the regular weekly classes. By the end of one year, we will have also had a chance to do some simple book repairs, mostly straightforward rebinding.

But the crowning project is and will always be — leatherwork. Working with leather is a very satisfying experience. It takes skill and confidence to handle such lovely but also quite expensive material. The reward is great when the task is completed: a leather bound book feels good, looks good and even smells good. By this time the pupils will have learned to distinguish between binding and casing. In binding, the slips and tapes are firmly attached to the boards before covering; in casing, the boards are covered separately and afterwards glued on to the book. Leather is most suitable for proper bindings but needs special skills to handle it successfully.

During my first year of teaching bookbinding I spent much time and energy in making the pupils take notes during our lessons. Experience has taught me that this is too time consuming and most inefficient. It is even worse if their notes are incomplete or incorrect. I therefore hand out photo-copies of my own notes, as instructions, for those projects which they have actually completed, so that they may serve later on as memory aids, should they want to revive some of what they have learnt.

Towards the end of the course I try to take my pupils to a commercial bindery in London. Such a visit is not only a welcome break from school, but also an opportunity to test their know-how in conversation with professional bookbinders. So far we have stood the test. It is a very special and peculiar feeling, listening to my pupils exchanging experience with well-seasoned professionals, and standing their own ground, in discussion centred on a craft with which they have worked for only one year.

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(Above) An 8-year-old's drawing, after a morning in the workshop. (Below) One of the themes in Class 3 is the human being's working relationship with the raw materials of earth — a 9-year-old's drawing.



Pottery in an Inner City School

by CAROLINE SCHWAB and JOHN DAVIDSON

Sophia Mundi is a young school — eight years old — in the city of Melbourne. Finding a site in the city has often been difficult. Land values are high and each year the school has grown. Often the school has had to shift to another site.

When the school relocated to our present site closer in towards the heart of the city we shared the grounds and buildings (an old Roman Catholic Secondary School) with a Medical Centre. The Medical Centre's stay was temporary and as we waited for them to leave we dreamed about how we would be able to sublet the empty spaces to sympathetic tenants. Perhaps we would have artists and tradespeople in residence who would also work at times with the students.

Well the Doctors and Nurses and Physiotherapists left and the school itself very quickly managed to fill up many of the spaces. One proposal however came to the directors and the college which was along the lines of our dreaming. Caroline Schwab a potter and parent in the school proposed to set up a pottery. This would be used by the parents and the students in the older classes.

The class teachers of Classes 6 and 7 worked closely with Caroline to build up a curriculum framework so that the studies in claywork would reflect main-lesson work of these, the oldest classes.

Class 6 worked on large Grecian urns. These

were so big that they could only be fired one at a time in the kiln.

Animal studies by the students in Class 7 — sketches from home or the farm — became three dimensional. The students worked with large pieces of clay — 1½–2 kilos — and formed it into a sphere, then gently modelled a domestic animal stretching, preening, eating, sleeping ... The form was then developed into a jug. How can you incorporate the handle? Where is the spout? Will it pour? Is it high enough? Then the whole form was reworked in coils — taking the sculpture into pottery technique, washed in white slip, painted with coloured slips, fired and clear-glazed.

With the main lesson on Wish, Wonder and Surprise, another opportunity arose to make something creative. What is, is not. What appears to be one thing is perhaps another; from the outside to the inside.

From the outside a birthday parcel opens to reveal inside a castle. What from the outside looks like a pineapple, opens to show a vegetable garden with a woman weeding, complete with wheelbarrow, clothes line and vegie patch. What appears to be a tea-pot opens to a "smash-up-Derby" of fast cars on a race track.

Two other projects completed this year. Class 7 sailed off on Voyages of Discovery. Living in Australia, Captain Cook is a sailing captain of some significance. This time the students



A ceramic relief, modelled by a 12-year-old.

worked with slabs. Ten kilo slabs of clay were flattened (a piece per person) sculpted, and painted with slip. Each showed a part of the captain's life or of his many voyages. The pictures or reliefs were separated into jigsaw pieces, fired, glazed and mounted on particle board.

The next stage is to arrange and assemble these on a wall in the school. The story of ... a mural that has recapitulated for the students so much of their study of Captain Cook, and which can stand as an artistic gift to the school.

To complete the year each child made a bedside lamp. These hollow forms were made to enclose a small electric bulb set into a wooden base. By now the students had learned many ways of working with clay and knew the results they could expect in working with coloured slip and glazes. A castle appeared with light glowing from the narrow window; an armoured tank complete with camouflage; a fairy tree trunk with a silhouette of one of the residents clearly visible in the tiny window.

When we have our open days it is more than the light from these lanterns that shines out of the pottery room. The involvement and enjoy-

ment of the students shows in the work they have presented.

The other side of the pottery is the activity of the parents. Often while school is on or at playtimes you can look in at the windows and see people working. A very keen group of parents work to produce bedside lanterns, clay 'snakes and ladders', and noughts and crosses games. These are coloured with slips and fired once. Porcelain dolls' tea-sets are also made. The fruit of all this enterprise is sold in the school shop and at our annual fair.

All of this work is fired in a 2 cubic foot electric kiln (top loading!) which was kindly donated by the grandmother of one of the students. We're looking for a bigger one. Kiln that is!

Caroline Schwab and John Davidson teach in Sophia Mundi, a Rudolf Steiner school in Melbourne, Australia. John Davidson, formerly teaching in New Zealand, is currently the class teacher for Class 7. Caroline Schwab teaches pottery both to pupils and parents.



(Above) A Class 9 pupil making a macramé hammock. (One can always hope for respite after a knotty situation!) (Below) A Class 10 pupil working at a Women's Co-Operative. (Page 21.) Class 10 (15/16-year-olds) sorting, carding and spinning the wool they have dyed.



Former Pupils Gallery

by CECIL JORDAN

My first recollection of constructing anything in wood is in the stables of the house in which we lived in the 30's. A family friend was staying and felt it his duty to entertain me for an afternoon. He dismantled a wooden orange box, straightened the nails, cleaved the boards, sawed them to suitable lengths and constructed a stool. I used it until it collapsed — about three days later. He had conveniently left.

I was a pupil at the Junior School of Wells Cathedral and at the age of seven was introduced to woodwork. It took the form of being taught to make joints — mortices, dovetails and the like. I was not drawn to this — neither were my counterparts — we were too young for this kind of thing.

Then at age 11, I was removed and sent to Wynstones where I was introduced — again — to woodwork. It took place in the school cellars, as had my previous experiences at Wells. Tenon saws and chisels were 'out'; rasps, gouges and mallets were 'in' — for the next seven years, with a few forays into side events.

I was introduced to symmetry, to inside and outside curves, to various kinds of finishing and to blisters. I am bound to say that I was taught with sympathy and enthusiasm. I did develop a hand/eye co-ordination and an aversion to sand papering. I made spoons, eggs, bowls, book-ends and I know not what else of a like nature. None of these have survived but similar objects can still be seen in the workshops at any and every Waldorf school.

Little did I think that a quarter of a lifetime later I would be called upon to show others how to do it.

William Morris and the *Arts and Crafts Movement* have a lot to answer for. I judge the most important and valuable feature of teaching children to use their hands lies in the eventual satisfaction that they derive from the activity. This is not to say that as adults they should inflict the results of their labours on an innocent world in the form of hairy cloth, bumpy pots and splintering wood — all brown: they should not.

I have in front of me a recipe for mushroom and leek curry from a book by Lorna Sass written in 1390. The instructions are as follows: "Take funges, and pare hem clene and dyce hem. Take leke, and shred hym small and do hym to seeth in gode broth. Color it with saffron, and do there — inne powder — forte"

Now to anyone who has a smattering of cookery the above can be deciphered — it is, nonetheless, an anachronism. I do believe that in 1993 a great deal of work that comes out of Waldorf School workshops lies in the same area. Unless, of course, the subject is being taught as a therapy — which I do not support — we are concerned with normal children here. With an ability range, maybe, but *normal* nevertheless.

So, you may enquire, what did I do about all this when I returned to teach woodwork myself? The early stages seemed, and still do seem, to me

to be admirable — teachers love it and eleven, twelve and thirteen year-olds love it. Their parents love it too.

At some point, nonetheless, frustration and disaffection start to creep in. It is both an age factor and a boy/girl factor. The girls at puberty and beyond are looking for a continuation of flowing curves and smooth surfaces, the boys for angular forms and precision — these as generalisations. Small sculptures, boxes with joints and wooden hinges, stringed musical instruments — these were the things that seemed appropriate next. Also the introduction of lathe work, simple stools and tables, picture frames and candlesticks (preferably pairs).

And subsequently — the use of machinery. This does need careful instructions and supervision — it is noisy, dusty and potentially disruptive — it should be in a separate room so that conversation between pupils can continue.

I am bound to say that such activities can only be really, properly successful with smaller groups, with a thoroughly artistic, professional teacher, flawless technique and firm discipline. Given these, the satisfaction on the part of both teacher and pupil is unbounded. A sense of humour is also essential.

Since I left school teaching I have moved on to College teaching and have taught pupils from 18 to 80 — the more I do of it the more I learn; and I think, the more successful I become. The more one knows one's pupils the less discipline is evident, technique means less frustration and the artistic element comes more and more to the forefront.

The 18 year-old College students that I teach have been grounded in the use of hand tools in woodwork and metalwork. They can read working drawings and prepare them. They are used to modelling a form in clay before carving it. It would be good to see more evidence of these things in Waldorf School exhibitions too.

The future holds one thing for certain — less work in the commercial sector. Art and Craft are two areas where those who have more time on their hands can derive personal and spiritual development. We do the growing generations a disservice and an injustice if they don't know how to do it.

Cecil Jordan is a freeman of the city of London. His work has been bought by the V and A, for the National Collection; by South West Arts, Southern Arts, the Crafts Council, Parham House and numerous other Public and Private collections. His work is also to be found in the Crafts Study Centre at Holburne Museum, Bath. He is Assessor for the Register of Professional Turners maintained by the Worshipful Company of Turners of London and is, himself, a member of the Register maintained by the Crafts Council. He is a member of the Gloucestershire Guild of Craftsman, of the Acquisitions Committee of the Craft Study Centre, Bath University, of the Society of Designer Craftsman and a visiting tutor at a number of Furniture Colleges where he is concerned with Construction of contemporary work and Restoration of Antiques. He exhibits widely at home and abroad.

LARA SCOBIE

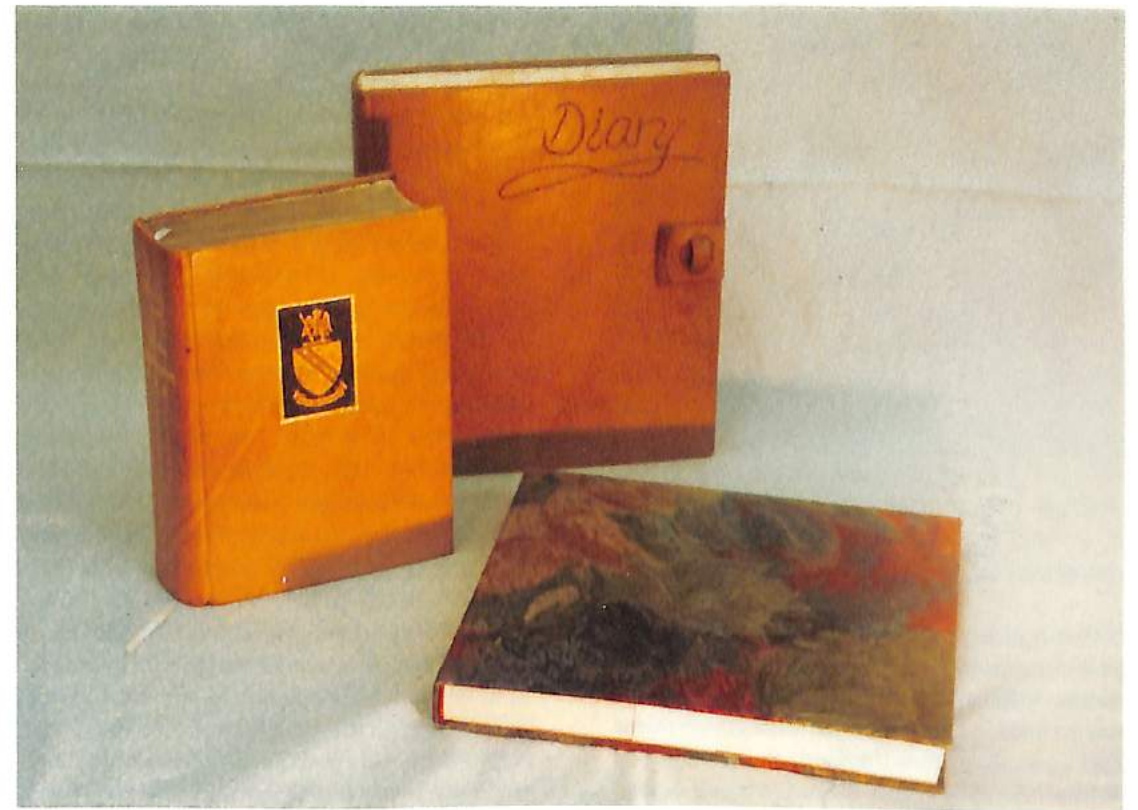
Working, as I have chosen, in the Art and Craft world doesn't usually take you jet-setting around the world, especially if you work quietly at the back of a small pottery deep in a New Town basement in Edinburgh — "it's at the end of Henderson Row, on the right corner as you face Stockbridge, DOWNSTAIRS!" — nobody ever finds it first time. In fact, you really would have serious doubts as to whether this was really going to get you beyond working up enough capital to buy your next bag of clay.

But I'm happy to share with you my tale about the trip that took me half-way across the World — this was no carefully planned and well thought-out trip, there was no careful counting and balancing of the funds, let alone exhausting evenings working in the local Italian Restaurant to scrimp and save every penny I had.

The news came from an early morning telephone call, that I had won £3000 plus travel expenses and six days later I was on a plane to Auckland, New Zealand to collect my prize money.



(Above) Two ring-binders covered with marbled papers (with further examples of marbling behind); a folder covered with paste-paper and two booklets with paste-paper covers.
 (Below) Box with Japanese clasps and four single-section booklets with a slip paste.



(Above) Two leather bindings (diary with marbled edges and end papers; a complete Shakespeare, using emblem of old binding for titling) and one case-binding in cloth.
 (Below) Photo-album with cord-ties, photo-album with screw-ties and photoframe with marbled paper.





Lara Scobie's award winning piece.

One can only say that it was fortuitous to be picked from 166 entries from 38 Countries as winner of the 16th Fletcher Challenge Ceramics Award 1992, a major International competition held annually in New Zealand.

After spending nearly 30 hours flying across the World I arrived just in time to attend the Awards ceremony in the War Memorial Museum, Auckland's most dominant building. Each year a mystery judge picks the winner and absolutely nobody is told of the decision until it is announced at the Awards night.

Fletcher Challenge Ltd, the country's largest Company, sponsor this competition and use the Awards ceremony as a prestigious social evening for their Corporate acquaintances — and the New Zealand Potters Association use the evening, I am told, as a chance to scrub-up, have a good feed, drink some fine wine and try to work out who's won the top prize. And apparently anyone at the Awards who is unfamiliar or who has a foreign accent, seems jet-lagged, looks uncomfortably tidy but not tidy enough to be an executive, comes under enormous suspicion as the Premier winner flown in that day by the organisers.

The judge was Akio Tahamon, American based Japanese ceramic artist, a graduate of Tokyo Art College and an International figure in the ceramics world. He was, I suppose, the person I most looked forward to meeting.

Naturally I was intrigued to know what it was he saw in my work to make him single it out from my contemporaries.

From talking to Akio and many other artists and critics I now feel I know more than ever about my work. As I'm fairly new to the scene much of my energy is spent on developing techniques and simply responding to the material — it's so easy to become bogged-down with the challenges and hurdles of self-employment — Art College doesn't teach you about cash-flow, dealing with Galleries and using your time sensibly. So there comes a point when you wonder which is more important: the work itself or using valuable time generating interest from new venues and keeping the Bank Manager happy. Consequently I feel I devote very little time to consciously developing ideas.

Akio was able to help me clarify many of my ideas. He appeared to respond to the many levels of meaning contained within my work: "The work is rather primitive, ancient looking, stimulating to the imagination, maybe boats, maybe baskets or architecture from our Ancestors time. The vessels are old yet very fresh, sharing human memories but very personal also".

This experience not only took me to a place I would probably not have expected to visit (although my time in New Zealand has certainly wet my appetite for more and I'm looking into the possibility of returning to give workshops up and down the Country). I, of course, returned with a new-found confidence and a very positive feeling about working in this field and a real sense of self-worth. I only wish more people could be given this experience of travelling and meeting like-minded people who come from a completely different culture and environment.

ANDREW HORSFALL

I left school as soon as was legally possible, as it appeared that I was not suitable cannon-fodder for O Levels, and if I was not doing O Levels, there were not enough art and practical classes to satisfy my needs as a non-academic student. This is not intended as a criticism of the Steiner school I attended, merely a statement of the facts which prevailed at the time. I feel nonetheless that the education I did receive put me on the right track in the long term. It also goes to demonstrate the problems of a school endeavouring to educate the individual as a whole person, whilst attempting to conform to an examination-oriented curriculum.

After leaving, I went to work for the local builder but carried on painting in my spare time. With the encouragement of my father, then the sculpture teacher at Emerson College, I started sculpting in wood and attended evening classes in metal casting. However, as I became more involved in my job and eventually started up my own business, the inclination to sculpt or paint left me.

I carried on as a builder with one or two short diversions, such as two years spent farming in Zimbabwe and South Africa, and a short time on a commercial diving course. But these occupations were not for me, and I returned to the construction industry where I remained until the collapse of the property market and general recession which eventually landed my business in the hands of the Receivers. I had over these years made one or two attempts to draw and sculpt, but my mind seemed totally blank in this respect and it obviously needed a jolt such as my bankruptcy to get me going again.

At this point in my life, seemingly having lost everything I had worked for over the past 18 years, and suddenly having a lot of spare time on my hands, I gradually started sketching and carving. Inevitably I had really to push myself into this, but after the first two or three sculptures' which were really throwbacks to my teenage work, the ideas started coming thick and fast, as if they had been stored up for the last two decades. I found my ideas developing

so fast that I hadn't a 'hope in hell' of transforming them into something solid.

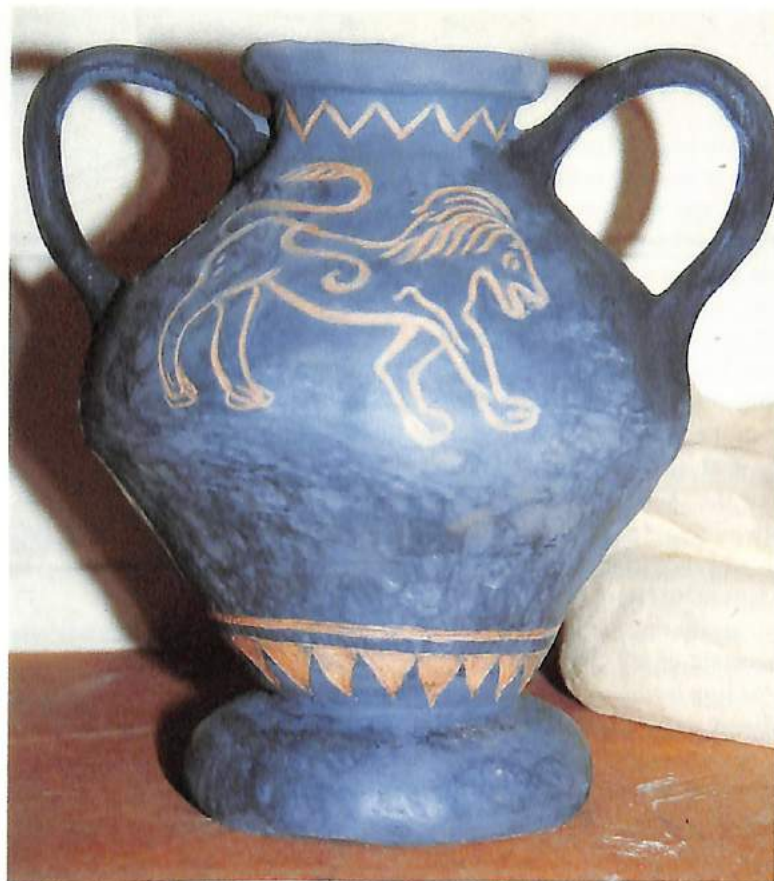
I had decided soon after starting that I would shut myself off from the art world to the extent that I did not even look at the Henry Moore and other art books I have on my bookshelves. This was partly because I was worried about the influence other art might have on my work, but on the other hand it helped to concentrate my mind.

Eventually I got to the point where I felt I had to make some attempt to put my work on public display and last year entered the Royal Academy Summer Exhibition. It was inevitable, of course, that I was then exposed to other people's work. However, I need not have worried, as there was not much sculpture that even vaguely interested me or could have influenced me.

One of the sculptures I entered was accepted and subsequently sold. This was very gratifying in one way but also very strange in that I did not meet the purchaser or get any comment from him until much later on. It was almost as if one was parting with a favourite pet to total strangers without even meeting them.

I suppose it was at that point that I started honing my own views on sculpture and taking more interest in what was going on in the art world. Success, I have to say, seems mainly based on one's ability to manipulate the media and critics by the most outrageous means possible, and this seems to be becoming an art form in its own right, with the real art becoming so distorted that it just does not belong in this category! Garbage would probably be a better term — as Glyn Williams RA said: "Sculpture is being used as a dustbin into which anything that is hard to categorise is stuffed". Unfortunately most of this is happening under the heading of sculpture.

As for my own work, it is conceived by two different methods, the first being purely in my head and then translated onto paper; the other, directly into the medium I happen to have to hand — stone or wood. I imagine that deep down in my subconscious something in the past is there to produce these ideas — they tend to be heads or totally abstract forms as in the accompanying photograph; the second method is by



(Page 28) (Above) Class 5 (aged 10–11 years) work — a Grecian urn. (Below) Class 1 (aged 6–7 years). The concept of 'achievement' needs restoring to a true pedagogical context in today's educational debate. (Page 29.) Surprise surprise! Exteriors (above) do not always reveal what is inside (below). Ceramics complement a Class 7 English main-lesson. Age 13.



what I observe around me in everyday life, from television, newspapers and my family to the plants and animals in my garden.

I do not feel it is the artist's place to give lengthy discourse on the reason and meaning of his work, as in my short experience of other artists, it all too often ends up totally unintelligible and pretentious. I therefore do not wish to claim any deep meaningful message in my work. It is merely three-dimensional form that catches the eye. If there is any meaning in it, this is for the viewers to find themselves and comment on, should they wish.

CHRIS SHARMAN

On the front of Air UK's calendar 1993 can be seen a Scottish craftsman, sitting among the sporrans in his workshop. The calendar shows craftsmen from different cities that are served by the airline, whom they consider to be representative for each place. Their choice for Edinburgh was Chris Sharman, whose brief account of his work follows. [Ed]

The seeds of my present work seem to have been sown when I was about 15 years of age. I was in Class 9 of a Rudolf Steiner school. In the latter part of the day, the timetable included craft lessons. The one which I remember most distinctly was the one in which I made a leather belt. At the same time I had a Saturday job with a leather company which provided important 'work experience' for me.

At the end of our last year at school, my class (age 18) attended a Class 12 conference at which we met other pupils from Steiner schools across the UK. In my free time, I not only mixed socially with my peers, but also happened to meet an old saddler in a nearby village. From him I learnt of a college in London which specialised in all aspects of leather production and design.

My original plans had been to go to art college but this conversation and a number of other factors led me in another direction. I took a 'year off' during which I went to the Cordwainers Technical College in London to study saddlery and harness-making, together with

some training in small business management.

One year later, with qualification in hand, I began my two years apprenticeship with a New Forest saddlery company.

Throughout these years, I maintained the friendship with the people who ran the shop where I had had my Saturday job and, after a short spell as a freelance saddler and harness-maker in London, I returned to Edinburgh and bought their company. It was 1980.

The company I took over sold a range of leathers such as handbags, belts, briefcases, horse brass, martingales and some sporrans. This was the trading base upon which I built.

I attended Trade and Craft Fairs, both locally and internationally — one trip took me to New York — and gradually built up the business.

As a result of these efforts, and by local word of mouth, the business experienced an increasing flow of customers. The range of work we undertook at this point went from small stitching jobs on handbags to the upholstering of furniture and the designing and installing of hotel foyer fittings. Fortunately, the diversity of crafts and other skills that I had learnt at school stood me in good stead.

Whilst the base of the company's work was broadening in this way, we began a new line; the retailing of a range of exclusive leathers — and thus became known as a shop with something 'a bit different'.

This led to an increase in the number of wholesale customers buying our sporrans, so that our trade became increasingly focused on *them* and less on the original products made by the company.

In the mid-eighties we moved to larger premises in an Edinburgh district called Bruntsfield in order to have increased retail space and manufacturing accommodation. From there, the business has steadily increased, shaped and formed itself to what it is today.

I design new sporrans constantly so that wholesale and retail customers have plenty of choice. Simultaneously, we have increased our use of Scottish tartans. These, combined with leather, provide gifts of all kinds such as tartan and leather golf club head covers and tartan covered whisky flasks. Indeed, we even make whisky flasks covered with Scottish salmon skin!

We export our products to countries all over the world.

Another interesting addition to our product range has been our diversification into full highland regalia — dressing Scotsmen from head to toe in jackets, kilts, sporrans, sgian dubhs ... everything manufactured by our team of skilled crafts people.

Despite all these changes, the traditional skills that I learned first at school, then on those Saturday mornings and afterwards in my several training situations, are still passed down to apprentices and staff. With the aid of machinery and modern technology we can eliminate some of the more labour intensive elements of producing a craft-made product, of course. However, machinery cannot replace many of the skills required.

I have never regretted turning my hobby (as I

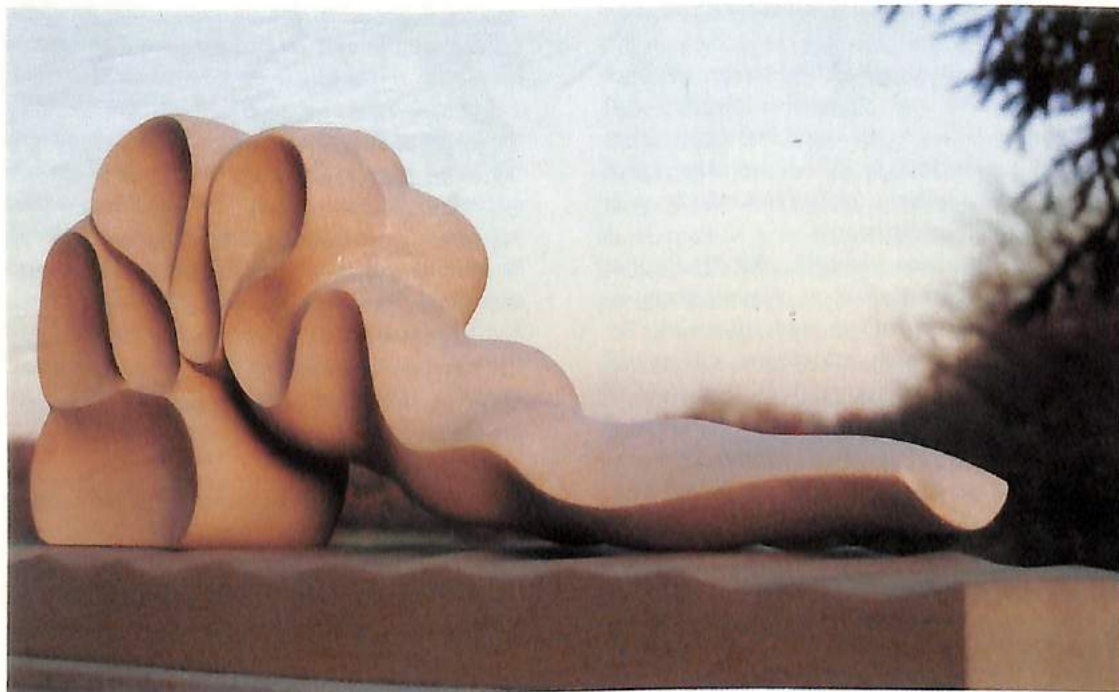
once thought of it) into a career; gaining and using the skills and knowledge of the craft have been both rewarding and very enjoyable.

Looking back, I realise that success has been the result of long hours and late nights spent in the work place, designing products which are appealing to customers; and developing and applying the necessary technology in order to be able to put these on the market. Help and encouragement from friends and my parents has also been a vital factor for which I am truly grateful. None of this would succeed, however, if one did not maintain a high regard for the true craft.

Educated at the Rudolf Steiner school of Edinburgh, Chris Sharman now owns Manacraft Leather Company which manufactures leather-goods and exports them all over the world.



Photo: Robin Laurance



(Above) "Seaweed III" carved in limestone by Andrew Horsfall. (Below) Commissioned from Cecil Jordan by the London Borough of Lewisham. The casket is of Bog Oak, carbon dated 6000-7000 BC, with burr wych elm squares. It is lined with suede. It bears a sterling silver plate, hand engraved, with two roundels showing the full coat of arms of Lewisham Borough Council on the left and the initials of the recipient - Terry Waite on the right. These roundels are made using a centuries old technique of hand vitreous enamelling. A brass lock was made for the casket. The casket contains an illuminated scroll bestowing the Freedom of the Borough on Terry Waite in November 1992. It is on vellum.



Correspondence

PO Box 592,
Sydney,
Australia.

Dear Sir,

I have recently read the article by G. v. Kerkhoven in *Child and Man*, Volume 27, No. 1, concerning the question of celebrating festivals in the southern hemisphere. I feel that your readers will be interested to know that a book, entitled, "Living a spiritual year; seasonal festivals in northern and southern hemispheres", has just been published. This book, some 300 pages in length, and published in the USA and in Australia will help the Waldorf movement to resolve this question.

The book referred to was written only after every lecture of Rudolf Steiner's on the themes of Christian and seasonal festivals, and the life processes of the earth had been studied. In addition, ancient mystery wisdom and faery lore was studied. The astonishing result is that the question of how to "sort out" the festival question for the south, depends on students of Anthroposophy, who dwell in the northern hemisphere, becoming aware that the festivals there are not sufficiently consciously understood. That is, the clue to resolving the enigma lies in the fact, that, if one moves from the north to the southern side of the equator, then one realises that it simply is not clear just when to celebrate a festival there. Therefore, it follows that in the north it is also not really known, why a festival occurs at the given time. This knowledge must exist to resolve the riddle of what to do in the southern hemisphere.

For example, when it is known that the Holy Nights festival is meant to prepare participants for the descent deep into Earth's spiritual being, during sleep — a journey undertaken only during the "12 days of Christmas" — where the same forces (or spiritual light) are absorbed as that which was present in the hemispheres, the midwinter festival will become celebrated in the right way at the right time. This will also explain why this is the festival of holy *nights* rather than days. In other words, the southern hemisphere festival-enigma is but an indicator of a common, global problem — unfamiliarity re the esoteric reasons behind the timing of a given festival. The book also points out that such new seasonal festivals will be, firstly, profoundly Christian, in that the cosmic Christ is actually that Being which guides, as the earth-soul's "ego", the seasonal life processes of the earth, and secondly that these yet-to-be-created festivals are an additional festival cycle to the present traditional-ecclesiastical festivals; they are not to be confused with these, they have their own "timing", i.e.; seasonal, not a global, calendar timing.

Yours sincerely,
Adrian Anderson

REVIEWS

Storytelling and the Art of Imagination by Nancy Mellon, Element 184pp sb \$12.95 £7.99.

This is a book that will both challenge and encourage you to work actively with your imagination. It is full of quiet wisdom, sometimes quite matter of fact, sometimes put so simply that the head can dismiss it, and easily pass it by. "You, like every human being, are a storyteller by birth-right," stands like a great inscription at the entrance of this work. Bold words! And ones which some of us might doubt, but Nancy Mellon's own initial resistance to becoming a storyteller, and her subsequent experience leading workshops, make this book an excellent manual for beginners and experts alike.

In the introduction the author has an important question: "What is active, healthy imagination?" There is certainly no shortage of warped, broken and twisted imagery readily available to us today through the media, but what are the characteristics of healthy imagination, of the stories that leave us refreshed and renewed? Equally, can we learn to create such stories for each other?

Here Nancy Mellon has allowed the grand old tales to be her teachers and, combining this with her own skill as a writer, counsellor and teacher of children, she has created a guide book with exercises for the imagination which we can practise alone, by the bedside, fireside, in the classroom, or in therapeutic settings.

The book has a very particular structure: seven chapters address the landscape, characters and motifs familiar to many stories and an additional eight deal with "How to nurture storytelling". But the order in which Nancy Mellon has arranged her first seven chapters is specifically designed to let the art of imagination grow and develop with a natural, inherent ease. For if we force the imagination into activity it will never reveal its genius, and the author's gift is to create space for this genius to be born.

"Beginnings are like births; they have emptiness and openness. They offer a place of warm receptivity into which the new child can safely arrive. The silent period before the story begins is a very sacred time. It links you and your listeners with the creative powers of the universe. Time and breath change... Breathe in the silence before you say anything... this will help you to receive that which will unfold according to its own laws."

This attention to ritual and the importance of taking time is a key note of the first chapter, and is a principle which pervades the book as a whole. Just as a child discovers and starts to explore its surroundings, so the second chapter takes up the themes of movement and a sense of direction. Here the author gives exercises to heighten the different qualities of space. I have used these in workshops creating, as the author suggests, "a set of characters who are unable to get down to earth, until they receive just the right help at the right time," and it has consistently proven to be both a humorous and healing experience.

Further themes in the following chapters are story-scapes, the trials we encounter in the four elements, the nature of the seasons, and their reflection in the phases of life. Each theme is treated with its own set of exercises and examples of stories that participants have created under the author's guidance.

Only latterly are we led to look at story characters: the witches, step-mothers, angels, dragons, and other controversial creatures. This is wise, for if we have followed the exercises up to this point we will have come to a deeper and clearer understanding of ourselves and the roles we sometimes play in story imagery. Most significantly, as the author indicates in the closing chapter, we will also have come to the conclusion that "healing forces are constantly at work to restore balance" in every human being. This book can help us to understand these forces and to create new stories for the future.

Nancy Mellon will be one of the workshop leaders in residence at the Storytelling Symposium to be held at Emerson College, Forest Row, East Sussex, UK: August 10th–August 29th, 1993. Write to the Symposium Secretary for details.

Ashley Ramsden

A Round of Rounds for the 52 weeks of the Year/Wir Singen Durch Die Jahresrunde; Kanons für die 52 Wochen by Brien Masters; Translation by Brien Masters, Dietgard Vohringer and Anna R. Meuss. Temple Lodge Press sb 79pp £6.95.

As a contribution to the very sparse musical and pedagogical literature in the field of what might be termed "Anthroposophical music", Brien Masters' new book is most welcome. As many Waldorf teachers have no doubt found, a complete collection of music in English, appropriate for singing in the classroom year-round, is nearly impossible to find. This original work meets its author's stated purpose of fathoming the essence of the feeling life in the cycle of the year through use of poetry describing outer events in Nature, and melodies intended to enhance the images conjured up by the words.

The texts range from those with Haiku-like delicacy in Spring, to others, majestic, bold, fiery and triumphant in Summer; from verses crisp and bountiful in Fall, to cold and dreary, or warm and cozy in Winter. It is evident through certain choices of words, as well as through direct reference in the Introduction, that the author has closely worked with Steiner's Calendar of the Soul. He has stated his intention of finding the inner experience of the mood of the "year's breathing" through the musical element, and has achieved this through a sensitive use of various modes and unusual rhythms. These aspects of the music render a difficulty-level which is higher, overall, than one might normally expect to find in rounds. However, through a clever indexing system, one can quickly find guidance towards something appropriate for the number of voices and difficulty-level desired. There are also helpful rehearsal notes with indications for interpretation.

Because of the wide variety, this collection is useful not only for all levels by a class teacher, but also by music teachers. Thanks to the translations, it is also a perfect complement for the German curriculum. One might also imagine its use in groups of adults, such as study groups, faculty or community choirs. Thanks to the composer's long-standing involvement with Waldorf education, this endeavour is at once inspiring and practical, and will doubtlessly become well-used and well-loved.

Patricia Bohnick

Matter and Mind — Imaginative Participation in Science by Stephen Edelglass, Georg Meier, Hans Gebert and John Davy, Lindisfarne Press/Floris sb 136pp £6.99.

This is an unusual and thought-provoking book, in that it represents a synthesis of working conversations which took place over a number of years, between four scientists. Each chapter is a pictorial whole which builds upon the carefully constructed pictures in the previous chapters. Teachers will find this book particularly helpful in developing an understanding of some of the ideas which form the basis of the Goethean approach to science. It will also enable them to develop and refine their own concepts regarding modern science.

In general the authors have successfully conveyed, in modern English, some of the ideas put forward in Rudolf Steiner's works, such as the 'Philosophy of Freedom', but some knowledge of Anthroposophical concepts would enhance understanding. Following the development of the scientific world view, from Galileo to modern times, the writers show that the prevailing mechanistic world view has developed from the four bodily senses: the senses of touch, of well-being (somatic), of movement (kinesthetic) and of balance. From these develop the human awareness of surface, volume, dynamics and equilibrium, which lead to the material concepts of measure, weight and number.

The writers proceed to point out that modern science and technology is a synthesis of mathematics and ancient craft skills. They feel that the key to a new scientific method lies in the realm of mathematics which is essentially 'sense free', with the development of a science based on pure observation followed by concepts unbiased by abstract thinking. This would lead to an understanding that observer and observed are intimately linked, because the processes of thinking and forming concepts belong to, and are part of, the phenomenon studied. The book concludes with the thesis that morality will be the necessary outcome of this scientific method since nature and humanity are inseparable.

Angela Clark

Steiner Education in Theory and Practice by Gilbert Childs. Floris Books, 225pp £12.95.

This mainly lucid and very readable book covers an immense range. It provides a penetrating and comprehensive introduction to Waldorf education, and should be a valuable reference book. There is, indeed, a danger that it could become the work of reference in English — the author makes it clear that any such standardisation would run counter to Steiner's express wishes. Any topic is easily located in the text, by reason of the many chapters and subdivisions. The first-time reader, however, should not be lured into 'dipping', because the book is very carefully constructed, and the painstaking explanations (of technical terms etc.) of the early chapters do taper off later in the book, where greater understanding is assumed.

Childs goes straight to the heart of his subject, gallantly assuming that those who have decided to find out about Steiner education will not wish to waste precious time on roundabout routes and innuendos. His style is usually modern and straightforward, but the reader should have a dictionary handy. 'Man' appears constantly, which may alienate some people, but surely will not make them abandon the book.

Childs has drawn much of his material (faithfully attributed in an excellent reference system) from Steiner himself; but he has also looked to other authors, inside and outside anthroposophy, for clarification of his ideas. Occasionally, rhetoric gets the upper hand and a few extravagant claims are made. My old enemy, the Perfect Teacher, is cited from time to time! There is also a tendency to describe as normal practice in modern schools some aspects of organisation and outlook which, I suspect, are limited to a small number.

What are the author's own credentials? Within the book he remains a faceless figure, but the distribution blurb states that he taught in a Steiner school for some years, has been a lecturer in English, and is now an educational adviser and examiner.

The section of the book that deals with the curriculum is disappointing. Much of it appears to be based on rather hasty reference to out-of-date sources, which may lead to repugnance for some and unfulfilled expectations for others. So take 'Curriculum' with a pinch of salt — especially if you are a Waldorf parent — but do read and re-read the book: it is a real horizon-widener.

Pat Wight

The Tomten adapted by Astrid Lindgren from a poem by Victor Rydberg, illustrated by Harald Wiberg. Floris Books 32pp hb £7.99 and Rapunzel and other Grimm's Fairy Tales illustrated by Anastasiya Archipova. Floris Books 102pp hb £9.99.

The Tomten is a charming story, delightfully illustrated by Harald Wiberg with soft, moonlit pictures. Deep in a snow-clad forest lies "a lonely old farm where everyone is sleeping. All but one..." Only the Tomten, the benign and unseen guardian of the farm, is awake. You are invited to follow in his tiny footsteps as he trips from stall to stall to speak words of encouragement to the animals on a bitter cold night. In the farmhouse all is silent and the Tomten wishes he could speak to the children "in Tomten language, a silent little language children can understand." But they are fast asleep, and it is not until morning that they find his tiny footprints in the snow. Footprints which remain in the mind's eye long after the snow has melted and lead to an awakening of reverence and care for all living things. As a bedtime story, the book creates a warm and secure atmosphere for sleep.

More than thirty years since the first publication of this Swedish book, the values in *The Tomten* are still as relevant as ever and this new English edition by Floris (1992) is to be welcomed.

The Grimm brothers' fairy tales have been with us for over a century and have found homes in countless children's hearts the world over. Whilst they have withstood the test of time, no doubt for their strength of imagery and the emotions they call forth, we should not become complacent with regards to the values they promote. Many of the tales place too strong an emphasis on physical beauty: Snow-White's life is spared by the huntsman because she is "so beautiful"; Cinderella's sisters mutilate their feet to conform to what is deemed to be beautiful; and Mother Holle has two daughters, one of whom is "pretty and industrious", the other "ugly and idle". Whilst a charge of this nature cannot be substantiated here, parents can ask themselves whether or not the allegorical device, if that is what it is, of using the human physique to portray a soul quality, has a desirable effect on children.

Rapunzel and other Grimm's Fairy Tales comprises ten well-known tales: Little Red-Cap, The Frog-King, or Iron Henry, Mother Holle, Little Briar-Rose, Rumpelstiltskin, Puss-in-Boots, Little Snow-White, Cinderella and The Seven Ravens. The tales are richly illustrated throughout by Anastasiya Archipova with a picture or two at every turn of the page. These are in a traditional, 'romantic' fairy-tale style in respect of the architecture, costumes and objects portrayed, yet place the book in no danger of being just another traditionally illustrated collection of Grimm's fairy tales. Her delicate style allows the imagination to add to what is given, in spite of the detailed nature of the pictures. Her use of colour sets the mood, while her mastery of gesture and facial expression dramatically conveys the emotions of the characters which seem to move before one's eyes.

All the translations read well. Unfortunately though, some typographical errors remain, blemishing what is otherwise a first-class production.

Daniel Bryan

The Enigma of Symbols in Fairy Tales by Robert S. McCully. Edwin Mellen Press 102pp hb.

Works in English on the interpretation of fairy tales are rare. McCully examines six well-known tales from different sources. Although published in an academic series, the book attempts to engage in a dialogue with the ordinary parent. It has none of the potentially intimidating scholarship, nor the crude Freudianism which can put a reader off a work like Bruno Bettelheim's *The Uses of Enchantment*. McCully recognises that "Media fare for children repeats society's ambivalence about children's interest in magic and nonlogical fancy. Doubt is planted before question arises in a child, tending to cancel the magical aura." He is addressing a generation of parents who themselves experienced this process as children. It may be that his approach, which avoids all allusion to what Tolkien describes as the "joy and sorrow as sharp as swords" of fairy tales, is the only way to reach such parents. As he implies, they are likely to regard an approach like Tolkien's as simply "a nostalgia for paradise lost." It is to be hoped, however, that if they are stimulated by McCully to read the old tales with open minds, some readers will be encouraged to explore them more deeply and will then find themselves able to read Tolkien's essay or works like Rudolf Meyer's *The Wisdom of Fairy Tales*.

JD

The Last Princess by George Macdonald, Eerdmans/Gracewing 134pp hb £9.95.

Most Waldorf parents and class teachers will be familiar with Macdonald's stories *The Princess And The Goblin* and *The Golden Key*. They are amongst the very few fairy tales comparable with the great traditional Märchen. Yet *The Last Princess*, which C.S. Lewis rightly regarded as of equal value to Macdonald's well-known fairy tales, has always been neglected. The reason is not far to seek. Parents reading most fairy tales to their children know that they are not starving their children, dressing them in rags nor planning terrible fates for them, so they can feel smugly superior to the stepmothers and tyrants in the stories. In *The Last Princess*, by contrast, parents are going to see reflections of themselves in the 'badies'. Their reaction is likely to be: "This is didactic,

and children do not like didactic stories." Children do dislike most didactic stories, but this is simply because most didactic stories are bad stories. Experienced teachers know that children particularly enjoy good didactic stories.

The sub-title of MacDonald's book is *A Double Story*. At the close he writes: "How double it is, if you care to know, you must find out." The illustrator of this edition, Bernard Oberdieck, has himself done just this. And, because he is someone who has tried also to understand something of the stories of the Jesus children and their families in the Matthew and Luke Gospels, he is able to picture something of the relationship of the royal family and the peasant family in MacDonald's story. His beautiful illustrations, highly praised by Maurice Sendak, immeasurably deepen our understanding of the story.

JD

Hymns to the Night and Spiritual Songs by Novalis, translated by George MacDonald. Temple Lodge Press 60pp. pb £4.95.

Temple Lodge Press have republished this translation to accompany Sergi Prokofieff's major biography of Novalis. The "Hymns to the Night" describe the spiritual enlightenment which came to Novalis following the death of his beloved Sophie von Kühn; the "Spiritual Songs" describe his subsequent new relationship to the world.

George MacDonald devoted more labour to his translations of Novalis than to anything else he wrote. Between 1851 and 1897 he brought out five translations of the "Spiritual Songs" as well as including individual "Songs" in other collections.

Providing an adequate translation of Novalis's poems and aphorisms is exceptionally difficult, not because of their complexity but because of their supreme simplicity. Moreover, devotional poetry always presents a translator with more problems than other types of poetry because there are more constraints. MacDonald, in the Preface to his 1851 translations, states that his first priorities were conveying "the spirit of the poetry" and reproducing "each individual meaning". He recognises that for Novalis "both rhythm and rime [are] essential elements of every poem in which they are used." Thus he feels obliged to "respect them rigidly". But the German usually has more syllables than a direct English translation. This gives the opportunity of using a phrase rather than a single word to translate words for which there is no exact English equivalent. MacDonald, however, is attempting to translate the "Songs" as Hymns, and in his later translations he usually uses the additional words at the end of lines to facilitate rhyming. By then, unfortunately, the Victorian public were demanding the most banal rhymes in their hymns and MacDonald was obliged to follow the fashion. Thus (choosing a line at random) in the first "Song" verse 1 line 7 has: "Und wenn mein Herz sich tief betrübde". MacDonald's 1851 version has the simple literal translation: "And when my heart was deeply troubled". But his 1897 version has: "And when my heart in tears did welter".

MacDonald at his best is a fine poet, and it is a great pity that Temple Lodge Press have chosen to use his last translation of the "Songs" rather than the much superior one of 1851. The book, however, is well worth obtaining just for MacDonald's sensitive translations of the prose "Hymns to the Night". Sergi Prokofieff's introduction is a model of all an introduction should be. He concisely explains Novalis's

paramount position in the Romantic Movement, and his account enables readers who know MacDonald from his fairy tales to understand why Novalis was so important to him. Novalis's influence upon MacDonald is examined further in the Afterword by William Webb.

JD

Children's Destinies by Walter Holzapfel Mercury Press sb 139pp £8.50.

Few readers of this review, doubtless, would regard themselves as kleptomaniacs. This is probably because most people consider kleptomania to be some form of pathological theft, and therefore having certain moral implications with which they would not wish to associate themselves.

Taking a different view of kleptomania, however, how would we feel? Supposing we characterise it as 'collecting something that is not really needed'. This characterisation certainly fits the symptoms of kleptomania to a tea. From out-and-out denial, we may now find ourselves moving through a mood of 'food for thought' into an uncomfortable...

For instance, are our bookshelves only filled with those books we need? Are they filled with only *our* books? Does every philatelist *need* his collection of postage stamps? Does every art-lover *need* his Spode sugar bowl? Does every holiday-maker really *need* his Tyrolean cuckoo-clock? Does every retail business sell only items that are likely to be really needed by society? And so on.

From his 'city-centre' of medical authority, the author leads us into several less salubrious suburbs of human behaviour through symptoms in childhood which can turn up in the classroom any day of the week. He has chapters on hydrocephalism and microcephalism, obstructed inhaling and exhaling, the polarities of epilepsy and hysteria and "the Mystery of Dyslexia" as well as kleptomania, as referred to above. The teacher of special-needs children can journey into these suburbs through the by-ways of more extreme case histories; but the teacher in main-stream could do well to travel carefully along the highways through the same areas, making his or her observations en route.

Holzapfel quotes Rudolf Steiner as saying: "We will be pursuing self-education in the best way when we explore with deep interest the phenomena of illness".

Despite its very modest - and in places, unaccommodating - style, this is an engaging book.

The Little Troll by Thomas Berger and Ronald Heuninck. Floris hb 31pp full colour £6.95.

How frequently are you amazed by the variety and delicacy of greens each spring? In this full colour edition of a folk tale about trolls, the superb quality of colour reproduction enables the child's relationship with and sensitivity towards nature to burgeon. The tale contrasts the harsher aspect of troll-nature with human kindness. The simple but sincere story traces how one particular troll and a young girl form a bridge between the two worlds across which he is able to cross - to be welcomed into the light of the village church on Christmas day.

The Festival Year by Jude Pring and Paul Bennett.

This colourful wall poster is a calendar with a difference. The year's dates are contained within a circular form; they spiral inwards. Days upon which important festivals occur are colour-coded: sage green for Chinese festivals, Sikh festivals are pale pink, Christian festivals are dull peach and so on. Ten religions are represented all told. The main festivals of each are briefly described. Flanking the main central feature are charts containing information on the zodiac, birthstones and the tree calendar.

Children need religious feeling to be cultivated in their lives, and it is unfortunate if, through too much deference to parents' rights to freedom in this respect, school life becomes void of religion. This escape route is understandable in the increasingly multi-ethnic society in which we live. Yet is it the only solution? A poster such as this may help to build bridges, if used judiciously.

Woody, Hazel and Little Pip by Elsa Beskow. Floris hb 31pp £6.95.

We are usually travelling far too fast on the motorways of life to notice when the wheelbarrow-loads of cleanly laundered beards are being delivered to the gnomes and trolls. By contrast, Elsa Beskow's pace is accommodating enough for such incidents to be observed in fascinating detail, as this story shows.

With this volume, Floris has added to its catalogue another of her unique creations, containing a cocktail of fantasy and observation. Who else would have thought, for instance, of Mrs Acorn's ringing her husband "on the spider-phone" (a delicately detached thread from the nearest web)? What more could you want?

(illustration below)



continued from page 16

To conclude, I would like to round off with some of the reasons given by Rudolf Steiner for teaching bookbinding in a Waldorf school. "The particular human activity involved in bookbinding [and the working with cardboard and the making of boxes] provides something quite special for the most intimate aspects of spirit and soul, especially when introduced at the right age." He considered such educational experiences to be absolutely essential for the development of the "complete human being. It

is not the fact of having made this or that box, or bound this or that book, which is the essential matter; but that one should have carried out the processes which are involved, should have experienced the particular feelings and thoughts."

Eva De Carlo-Davies teaches crafts throughout all twelve classes of Michael Hall Rudolf Steiner school. In the Upper School (classes 9 to 12) she specialises in basketry and bookbinding.

World List of Rudolf Steiner Waldorf Schools

We would be grateful to receive information on headed note-paper from any school whose address requires up-dating.

ARGENTINA

Buenos Aires Colegio Incorporado "Paula Albarracín de Sarmiento" - Rudolf Steiner-Schule Warnes 1373, AR --- 1602 Florida Pcia de Buenos Aires.
Buenos Aires Escuela San Miguel Arcángel, José María Moreno 1221, 1609 Villa Adelina. Buenos Aires.

AUSTRALIA

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

NEW SOUTH WALES AND ACT

Armidale Boongai School, P.O. Box 996, Armidale, 2350
Bega Mumbulla School for Rudolf Steiner Education, P.O. Box 790, Bega, 2550
Blue Mountains Korowal School, P.O. Box 92, Leura, 2780
Blue Mountains Blue Mountains Waldorf School, 77 Clearview Parade, Hazelbrook, 2779
Byron Bay Cape Byron Rudolf Steiner School, P.O. Box 736, Byron Bay, 2481
Bowral Eukarinya School, Centennial Road, Bowral, N.S.W. 2576
Canberra Orana School for Rudolf Steiner Education, P.O. Box 3567, Weston Creek, Act, 2611.
Coffs Harbour Casuarina School, P.O. Box 1415, Coffs Harbour, 2450
Lillian Rock Daystar School, PO Box 154, South Lismore, 2480
Maitland Linuwel School for Rudolf Steiner Education, 133 Morpeth Road, East Maitland, N.S.W. 2323.
Murwillumbah Kangia Steiner School, 30 Riverview St. Murwillumbah, 2484
Newcastle Newcastle Rudolf Steiner School, 35 Reservoir Road, Glendale, 2285.
Richmond Aurora-Meander Rudolf Steiner School, PO Box 215, Richmond, N.S.W. 2753.
Sydney Earth Star Pre-School Cnr Newcastle St. & Id South Head Rd Rose Bay 2029
Sydney Glenaeon School, 5a Glenroy Avenue, Middle Cove, N.S.W. 2068.
Sydney Kamerai School, 220 Forest Way, Belrose, 2085
Sydney Lorian Novalis School for Rudolf Steiner Education, 456 Old Northern Road, Dural, N.S.W. 2158.
Sydney Lorian Novalis College of Teacher Education, address as above
Sydney Michael School for Rudolf Steiner Education, 32 Balmain Road, Leichhardt, 2040
Thora Chrysalis School for Rudolf Steiner Education, Darkwood Road, Thora, N.S.W. 2454.

VICTORIA

Ballaarat Threfold Pre-School Group, 201 Winter St., Buninyong, 3357
Carnegie Carnegie Kindergarten
Castlemaine Castlemaine Steiner School, C/O Box 46, Maldon, 3463
Katandra Milibi Steiner School, RMB 2025, Katandra West, 3634
Kilsyth South Gilgai School, Liverpool Road, Kilsyth South, 3137.
Mausfield Maundamle Steiner School, 3 Rankin Street, Maundamle, 3721
Melbourne Melbourne Rudolf Steiner School, 213 Wonga Road, Warranwood, Vic. 3134.
Melbourne Sophia Mundi Rudolf Steiner School, Waltham Place, Richmond, Melbourne, 3121.

MOOROOPNA Rodney Neighbourhood

Kindergarten, Mooroopna, 3629.
Victoria/Yarra Little Yarra Steiner School, P.O. Box 19, Yarra Junction 3797, Victoria.

SOUTH AUSTRALIA

Mount Barker The Adelaide Waldorf School, Sims Road, Mount Barker S.A. 5251.
Willunga Willunga Waldorf School, Jay Drive, Willunga 5172

QUEENSLAND

Brisbane Samford Valley Steiner School, PO Box 154 Wight's Mountain, Samford, 4520

WESTERN AUSTRALIA

Denmark Golden Hill Waldorf School, Mitchell Street, Denmark, 6133
Perth Perth Waldorf School, P.O. Box 49 Hamilton Hill, WA 6163.

TASMANIA

Hobart Tarremah School, PO Box 494, Kingston, 7051
Launceston Launceston Rudolf Steiner School, 2 Marley Road, Riverside, Launceston 7250

AUSTRIA

Graz Freie Waldorfschule, St. Peter Hauptstraße 182, 8020 Graz.
Innsbruck Freie Waldorfschule Innsbruck, Jahnstraße 5, 6020 Innsbruck.
Klagenfurt Rudolf-Steiner-Schule Klagenfurt, Wilsonstraße 11, 9020 Klagenfurt.
Linz Freie Waldorfschule, Baumbachstraße 11, 4020 Linz.
Modling Rudolf Steiner Schulverein in Raum Baden, Guntramsdorfer Straße 91, 2340 Modling.
Salzburg Rudolf-Steiner-Schule, Bayerhamersstraße 35, 5020 Salzburg.
Wien-Mauer Rudolf-Steiner-Schule, Endresstraße 100, 1238 Wien 23.
Wien-Pötzelsdorf Rudolf-Steiner-Schule, Geymüllergasse 1, 1180 Wien.
Wien Friedrich Eymann-Waldorfschule, Feldmühlgasse 26, 1180 Wien.

BELGIUM

Federation van de Rudolf Steinerscholen p/a Hiberniaschool, Rodestraat 33, 2000, Antwerpen.
Aalst Michaeli, Langestraat 216, 1790 Aalst.
Antwerpen De Hazelaar, Lange Lozanastraat 117, 2018 Antwerpen.
Antwerpen Rudolf Steiner School, Prins Albertlei 19, 2600 Berchem.
Antwerpen Hibernia School Kattenstraat 12, 2000 Antwerpen.
Antwerpen Hibernia School Keizerstraat 62, 2000 Antwerpen.
Antwerpen Volksstraat 40, Antwerpen.
Brasschaat De Wingerd, Zwemdoklei 3, 2130 Brasschaat.
Brugge Guido Gezele School, Bilske 5, 8000, Brugge.
Brugge Middlebare Steinerscholen p/a Schipperschool, Konvest 36, 8000 Brugge.
Bruxelles Ecole Rudolf Steiner, Sint Janskruidlaan 14, 1070 Anderlecht, Bruxelles.
Erembodegem Michaelischule, Brusselbaan 300, 9440 Erembodegem.
Gent Vrije Rudolf Steinerscholen, Kasteleiaan 54, 9000, Gent.
Ledeberg De Tennisbloem, Kliniestraat 48, 9050 Ledeberg.
Leuven De Zonnwijzer Rudolf Steinerscholen, Weldadigheidstraat 76, 3000, Leuven.

Lier De Sterre Daalders, Mallekouterstraat 43, 2500 Lier.
Overijse R Steinerscholen Kristoffel, Bergstraat 43, 3090 Overijse.
Raeren Waldorfschule Raeren, Neudorfer Straße 73, 4730 Raeren.
Spa Ecole Rudolf Steiner, Jardin d'Enfants, 20 Avenue Teltzer de Clermont, 4900 Spa.
Turnhout Michaelischule, Steenweg op Oosthoven 27a, 2300 Turnhout.
Wilrijk/Antwerpen Rudolf Steiner School Lohrangin, Boomse Steenweg 94, 2610 Wilrijk.

BRAZIL

Botucatu Aitiara-Escola do Campo, Estancia Demetria, Caxia Postal 102, 18600 Botucatu S.P.
Camandara Escola Araucaria, Caxia Postal 01, 37650 Camandara - MG.
Florianópolis Associação Pedagógica Micael, Rua Prof. Marcos Cardoso Filho 656, 88035 Florianópolis S.C.
Florianópolis Anabá Jardim-Escola, Rodovia Antonio Amaro Vieira, Correspondence: Rua Prof. Marcos Cardoso Filho 656, 88035 Florianópolis S.C.
Ribeirão Preto Convivência Escola Toao Guimarães Rosa, Praça Rudolf Steiner, Nr. 8, C.E.P. 14020 Ribeirão Preto - S.P.
São Paulo Escola Rudolf Steiner de São Paulo, Rue Job Lane 900, CEP 04639 São Paulo, Caixa Postal 21108 - CEP 04798.
São Paulo Colégio Micael, Rua Pedro Alexandrino Soares 68, 05584 São Paulo/Brasil.
São Paulo Escola Francisco de Assis, Av. Coronel Sezeferdo Fagundes 900, 02306 São Paulo - SP.

CANADA

* Member of Association of Waldorf Schools of North America.

ALBERTA

Calgary Calgary Waldorf School K-6, 1915-36th Ave. S.W., Calgary. AB T2T 2G6
Edmonton Aurora Rudolf Steiner School, 7211-96A Ave, Edmonton, AB T6B 1B5.

BRITISH COLUMBIA

Duncan Sunrise School, K-7, R.R.7, 4344 Peter's Road, Duncan, B.C. V9L 4W4
Kelowna Waldorf School, K-6, Box 93, 429 Collett Road, Okanagan Mission, B.C. V0H 1S0.
Nelson Nelson Waldorf School K-8, Box 165, Nelson, B.C. V1L 5P9.
*Vancouver Vancouver Waldorf School K-12, 2725 St. Christophers Road, North Vancouver, B.C. V7K 2B6.

ONTARIO

Cambellville Halton Waldorf School, K-6, 83 Cambellville Road East, P.O. Box 184, Cambellville, ONT, L0P 1B0.
*London, Ont. London Waldorf School K-8, 1697 Trafalgar Street, London, Ontario, N5W 1X2.
Ottawa Ottawa Waldorf School K-8, 10 Coral Avenue, Nepean, Ontario, K2E 5Z6.
*Toronto Toronto Waldorf School K-12, 9100 Bathurst Street, Box 220 Thornhill, Ontario L3T 3N3.
Toronto Alan Howard Waldorf School, 228 St. George Street, Toronto, Ontario, M5R 2N9.

QUEBEC

*Montreal Ecole Rudolf Steiner de Montreal, K-8, 12050 Avenue de Bois de Boulogne, Montreal, P.Q. H2M 2X9.

CHILE

Santiago Colegio Giordano Bruno un Colegio Waldorf, Casilla 2211, Nunoa, Santiago-Chile.
Santiago Colegio Rudolf Steiner, Jose Tomás Rider 1654 Providencia, Santiago-Chile.

COLOMBIA

Cali Colegio Luis Horacio Gómez, 127-249 Ponce Apartado 7439, Cali Vall.
Medellín Colegio Isolda Echavarría, Robledo-Pilarica, Trásv. 75, 73-40, Medellín.

CZECH REPUBLIC

Prague Valdorska Skola, Butovicka 2, 15800 Prague 5-Jinonice.

DENMARK

Ålborg Rudolf Steiner Skolen, Tornhøjvej 14, 9220 Ålborg.
Århus Rudolf Steiner-Skolen i Århus Strandvejen 102, 8000 Århus C.
Århus Rudolf Steiner-Vestkolen, Holmstruggårdsvej 32, 8220 Århus, V, Brabrand.
Copenhagen Rudolf Steiner-Skolen i Hjørtenspring, Stokholmbuen 25, 2730 Hørlev.
Copenhagen Vidar Skolen, Brogaardsvej 61, 2820 Gentofte.
Esbjerg Rudolf Steiner Skolen i Esbjerg, Kornvænget 1-5, 6705 Esbjerg.
Fredericia Rudolf Steiner-Skolen, Rudolf Steiner Allé 55, 7000 Fredericia.
Hjørring Rudolf Steiner Skolen, Vester Thinsvej 30, 9800 Hjørring.
Kvistgård Rudolf Steiner Skolen, Kvistgård Stationvej 2A-B, 3490 Kvistgård.
Mørøse Rudolf Steiner Skolen, Bagmarken 58, 4370 St. Mortense.
Odense Rudolf Steiner-Skolen i Odense, Lindvedvej 64, 5260 Odense.
Odense Rudolf Steiner Skolen på Blangstedgård, Blangstedgårdsvej 133, 5220 Odense SO.
Risskov Rudolf Steiner-Skolen Vejby-Risskov, Skejbyvej 1, 8240 Risskov.
Silkeborg Rudolf Steiner-Skolen, Stavangervej 3, 8600 Silkeborg.
Skanderborg Rudolf Steiner-Skolen Skanderborg, Gronnedalsvej 10, 8660 Skanderborg.
Vejle Johannesskolen, Rudolf Steiner-Skolen i Vejle, Sukkertoppen 4, 7100 Vejle.
Vordingborg Rudolf Steiner-Skolen, Ørtevej 2, 4760 Vordingborg.

ECUADOR

Quito Instituto Educativo Rudolf Steiner, La Isla 7 - 789 y las Casas, P.O. Box 170 - e (IERS), Quito.
Quito Jardín y Escuela Waldorf, Gra'l Perrier 695 e Iberia, Vicentina, Quito.

EGYPT

Bilbeis Sekem School by Bilbeis, Contact Address: Gesellschaft für kulturelle Entwicklung e.V. POB2834, El Horrya, Heliopolis.

ESTONIA

Põlvamaa Johannese Vabakool Roamal, 202600 Põlvamaa
Rakvere Rakvere Vabakool, 202100 Rakvere, Barbarus 12.
Tallinn Nõmme Vabakool, 200012 Tallinn, Muin. 20
Tartu Tartu Vabakool, Contact address: Mrs Tiit Bläsi-Käo, Jakobi 37, 202400 Tartu.

FINLAND

Helsingin Jär Steinerpedagogik ry, Lehtikuusentie 6, Lökrädräskvägen, 00270 Helsinki 27.
Espoo Espoon steinerkoulu, Pilsankyläntie 5, 02200 Espoo.

Helsinki Helsingin Rudolf Steiner koulu-Rudolf Steiner skolan i Helsingfors, Lehtikuusentie 6, Lökrädräskvägen, 00270 Helsinki/Helsingfors 27.
Helsinki Elias-Skola, Helsingin seudun uusi Steinerkoulu, Paraistenie 3, 00280 Helsinki.
Jyväskylä Jyväskylän Rudolf Steiner-koulu, Piitukko 33, 40630 Jyväskylä.
Kuopio Kuopion Steiner-Koulu, Mäntä Cathine katu 20, 70100 Kuopio.
Lahti Lahden Rudolf Steiner-koulu, Toivontie 3, 15900 Lahti.
Lappeenranta Lappeenrannan Steinerkoulu, Tapavainolantie 18, 53850 Lappeenranta.
Oulu Oulun Seudun Steiner-koulu, Kauppaseuranie, 90520 Oulu.
Pori Porin Seudun Steinerkoulu, Valajankatu 2, 28100 Pori.
Rovaniemi Rovaniemen Rudolf Steiner-koulu, Lähteentie 16, 96400 Rovaniemi.
Sammatti Karjalohjan Vapaa Kylväkoulu, Lohilampi, 09220 Sammatti.
Seinäjoki Etelä-Pohjanmaan, Rudolf Steiner-koulu, Vapaudentie 29, 60100 Seinäjoki.
Tammisaari Mikael-skolan, Smedsgatan 8, 10600 Ekenäs.
Tampere Tamperen Rudolf Steiner-koulu, Satukunnankatu 13, 33100 Tampere.
Turku Turku Rudolf Steiner-koulu, Mestarininkatu 2, 20810 Turku.
Vaasa Vaasan Rudolf Steiner-koulu, Ravikatu 9, 65140 Vaasa.
Vantaa Vanhaan Rudolf Steiner-koulu, Satakulentie 5, 01450 Vantaa.

FRANCE

Federation des Ecoles Rudolf Steiner en France, Libre Ecole Rudolf Steiner, 62 rue de aris, Ambainvilliers, 91370 Verrières-le-Buisson.
Chateau (ur Paris) Ecole Perceval, 5 Avenue d'Emprémesnil, 78400 Chateau.
Colmar Ecole Mathias Grünwald, 4 rue Herzog, Logelbach-Wintzenheim, 68000 Colmar.
Laboissière Ecole Rudolf Steiner, Laboissière-en-Thelle, 60570 Andeville.
St. Faust de Haut nr. Pau Ecole du Soleil, Saint-Faust de Haut, 64110 Jurançon.
Saint Genis Laval Ecole Rudolf Steiner, 5 Chemin de Sanzy, 69230 St. Genis Laval.
Saint-Menoux Ecole Rudolf Steiner, Chateau de la Mokotte, 03210 Saint-Menoux.
Strasbourg Ecole Libre St-Michel, 67e Route des Romains, 67200 Strasbourg-Koenigshofen.
Strasbourg Ecole Rudolf Steiner, 2 Chemin Goeb, 67000 Strasbourg.
Troyes Ecole Perceval, 251 Fbg. Croncels, 10000 Troyes.
Verrières-le-Buisson Libre Ecole Rudolf Steiner, 62 rue de Paris, Ambainvilliers, 91370 Verrières-le-Buisson.

GERMANY

Bund der Freien Waldorfschulen e.V., D-7000 Stuttgart 1, Heidehofstraße 32.
Aachen Freie Waldorfschule Aachen, Aachener und Münchener Allee 5, D-5100 Aachen.
Augsburg Freie Waldorfschule Augsburg, Dr.-Schmelzing-Straße 52, D-8900 Augsburg.
Bad Nauheim Freie Waldorfschule Wetterau, Frankfurter Straße 103, D-6350 Bad Nauheim.
Balingen Freie Waldorfschule Balingen, Hurdnagelstraße 3, D-7460 Balingen-Frommern.
Benefeld Freie Waldorfschule Landschulheim Benefeld, D-3036 Bomlitz-Benefeld ab. Walsrode/Hann.
Bergisch Gladbach Freie Waldorfschule Bergisch Gladbach, Mohnweg 13 Refrath, D-5060 Bergisch Gladbach 1.
Berlin-Dahlem Rudolf Steiner Schule Belin e.V., Auf dem Grat 3, D-1000 Berlin 33.
Berlin-Kreuzberg Freie Waldorfschule Kreuzberg, Alte Jakobstr. 12, D-1000 Berlin 61.
Berlin-Märkisch Viertel Waldorfschule Märkisches Viertel, Treuenbrietzenstraße 28, D-1000 Berlin 26.

Berlin-Mitte Freie Waldorfschule, An der Mauer, Dresdner Straße 113, DO-1020 Berlin.
Berlin-Zehlendorf Emilie Molt Schule, Freie Waldorfschule, Classzeile 60-66, D-1000 Berlin 37 (Zehlendorf).
Bexbach Freie Waldorfschule Saar-Pfalz, Parkstraße, D-6652 Bexbach.
Bielefeld Rudolf Steiner Schule Bielefeld, An der Probstei 23, D-4800 Bielefeld 1.
Bochum Rudolf Steiner Schule Bochum, Hauptstraße 238, D-4630 Bochum 7.
Böblingen Freie Waldorfschule BB/Sindelfingen e.V. Herdweg 163, D-7030 Böblingen.
Bonn Freie Waldorfschule Bonn, Stettiner Straße 21, D-5300 Bonn 1 (Tannenbusch).
Braunschweig Freie Waldorfschule Braunschweig, Rudolf-Steiner-Straße 2, D-3300 Braunschweig.
Bremen Freie Waldorfschule Bremen, Toulser Straße 3, D-2800 Bremen 1.
Bremen Freie Waldorfschule Bremen, Zweigschule Parzevalstraße 2, 2800 Bremen 44.
Chemnitz Freie Waldorfschule, Sandstraße 102, Postfach 443, DO-9081 Chemnitz.
Chiengau Freie Waldorfschule Chiengau, Bernauer Straße 34, D-8210 Prien.
Coburg Rudolf Steiner Schule Coburg, Callenberg 12, D-9630 Coburg.
Cottbus Freie Waldorfschule, Rudolf-Rothkegel-Straße 73, DO-7500 Cottbus.
Darmstadt Freie Waldorfschule Darmstadt, Arndtstraße 6, D-6100 Darmstadt-Eberstadt.
Detmold Freie Waldorfschule Lippe-Detmold, Blomberger Straße 67, D-4930 Detmold.
Dietzenbach Rudolf Steiner Schule Dietzenbach, An der Vogelhecke 1, D-6057 Dietzenbach.
Dortmund Georgschule, Mergelichstraße 49, D-4600 Dortmund 50.
Dortmund Rudolf Steiner Schule, Mergelichstraße 51, D-4600 Dortmund 50.
Dresden Freie Waldorfschule, Wildermannstraße 11/13, DO-8023 Dresden.
Düsseldorf Rudolf Steiner Schule, Düsseldorf, Diesterstraße 15, D-4000 Düsseldorf 12.
Duisburg Freie Waldorfschule Niederrhein, Am Nünninghof 11, 4100 Duisburg 18.
Eckernförde Freie Waldorfschule Eckernförde, Schleswiger Straße 112, D-2330 Eckernförde.
Elmshorn Freie Waldorfschule Elmshorn, Adenauerdamm 2, D-2200 Elmshorn.
Engelberg Freie Waldorfschule Engelberg, Rudolf-Steiner-Weg 4, D-7065 Post Winterbach/Württ.
Erfstadt-Liblar Freie Waldorfschule Voreifel, Am Schießendahl 87, Postfach 2265, D-5042 Erfstadt-Liblar.
Erlangen Freie Waldorfschule Erlangen, Treitschkestraße 7, D-8500 Nürnberg 20.
Essen Freie Waldorfschule, Schellstraße 47, D-4300 Essen 1.
Esslingen Freie Waldorfschule Esslingen, Weiststraße 90, D-7300 Esslingen.
Evinghausen Freie Waldorfschule Evinghausen, D-4550 Bransche 8 (Evinghausen).
Filderstadt Freie Waldorfschule auf den Fildern, Gutenhalde, D-7024 Filderstadt.
Flensburg Freie Waldorfschule Flensburg, Valentin Allee 1, D-2390 Flensburg.
Frankenthal Freie Waldorfschule Vorderpfalz, Julius-Bettinger-Straße 1, D-6710 Frankenthal.
Frankfurt Freie Waldorfschule, Friedlebenstraße 52, D-6000 Frankfurt 50 (Eschersheim).
Frankfurt/Oder Freie Waldorfschule, Ernst-Schneller-Straße 7, DO-1200 Frankfurt/Oder.
Freiburg Freie Waldorfschule Freiburg i. Br., Schwimmbadstraße 29, D-7800 Freiburg i. Br.
Freiburg Freie Waldorfschule St. Georgen, Bergischstraße 11, D-7800 Freiburg.
Freiburg Michael-Schule, Kartäuserstraße 55, 7800 Freiburg.
Gladbeck Freie Waldorfschule Gladbeck, Horsterstraße 82, D-4390 Gladbeck.
Göppingen Freie Waldorfschule Filstal, Ahornstraße 41, D-7320 Göppingen-Faurndau.



Freie Waldorfschule Filstal.

Göttingen Freie Waldorfschule Göttingen, Arbecksweg 1, D-3400 Göttingen.
Gütersloh Freie Waldorfschule Gütersloh, Hermann-Rothert-Straße 7, D-4830 Gütersloh.
Haan-Grünten Freie Waldorfschule Haan-Grünten, Prälat Marschallstraße 34, D-5657 Haan-2.
Hagen Rudolf Steiner Schule Hagen, Enneper Straße 30, D-5800 Hagen-Haspe.
Halle Freie Waldorfschule, Frohe Zukunft 1a, DO-4020 Halle/Saale.
Hamburg-Altona Rudolf Steiner Schule Hamburg-Altona, Bleickenallee 1, D-2000 Hamburg 50.
Hamburg-Bergedorf Rudolf Steiner Schule Bergedorf, Am Brink 7, D-2050 Hamburg 80.
Hamburg-Bergstedt Rudolf Steiner Schule in den Waldorf, Bergstedter Chaussee 207, D-2000 Hamburg 65.
Hamburg-Bergstedt Christophorus Schule, Waldorfschule für Heilende Erziehung, Bergstedter Chaussee 205, D-2000 Hamburg 65.
Hamburg-Harburg Rudolf Steiner Schule Harburg, Ehestorfer Heuweg 82, D-2104 Hamburg 92.
Hamburg-Mitte Rudolf Steiner Schule Hamburg-Mitte, Grabenstraße 32, D-2000 Hamburg 36.
Hamburg-Nienstedten Rudolf Steiner Schule Nienstedten, Elbchaussee 366, D-2000 Hamburg 52.
Hamburg-Wandsbek Rudolf Steiner Schule Wandsbek, Rahlstedterweg 60, D-2000 Hamburg 72 (Farmen).
Hamm Freie Waldorfschule Hamm, Feidikstraße 27, D-4700 Hamm 1.
Hannover Freie Waldorfschule, Rudolf-von-Bennigsen-Ufer 70, D-3000 Hannover 1.
Hannover-Bothfeld Freie Waldorfschule Hannover-Bothfeld, Weidkampshäide 17, D-3000 Hannover 51.
Heidelberg Freie Waldorfschule Heidelberg, Mittelgewannweg 16, D-6900 Heidelberg-Wieblingen.
Heidenheim Freie Waldorfschule, Ziegelstraße 50, Postfach 1340, D-7920 Heidenheim/Brenz.
Heilbronn Freie Waldorfschule Heilbronn, Max-von-Laue-Straße 4, D-7100 Heilbronn.
Herne Hiberniaschule, Holsterhauser Straße 70, D-4690 Herne 2.
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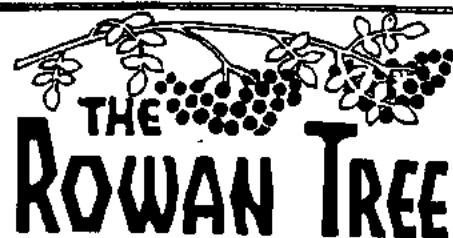
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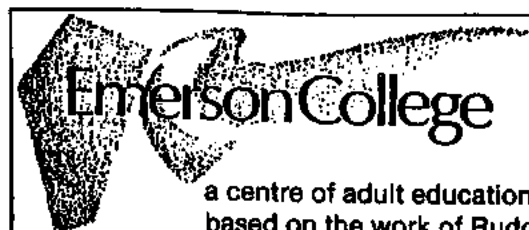
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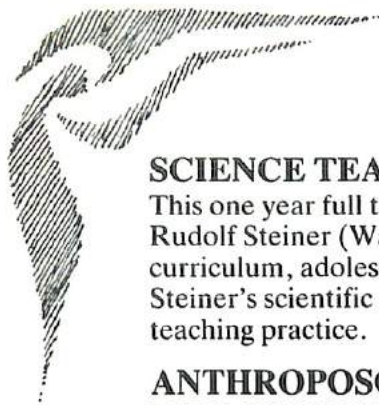
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These are two part time courses, which taken together, and in conjunction with an extended project, may constitute a one year full time course. They are intended for those interested in a renewal of science and philosophy.

For details of these courses contact Graham Kennish (teaching training) Robert Rose (science and philosophy) at:
Wynstones School, Whaddon, Gloucester GL4 0UF, U.K.
Tel: 0452 - 522475 (24 hour).

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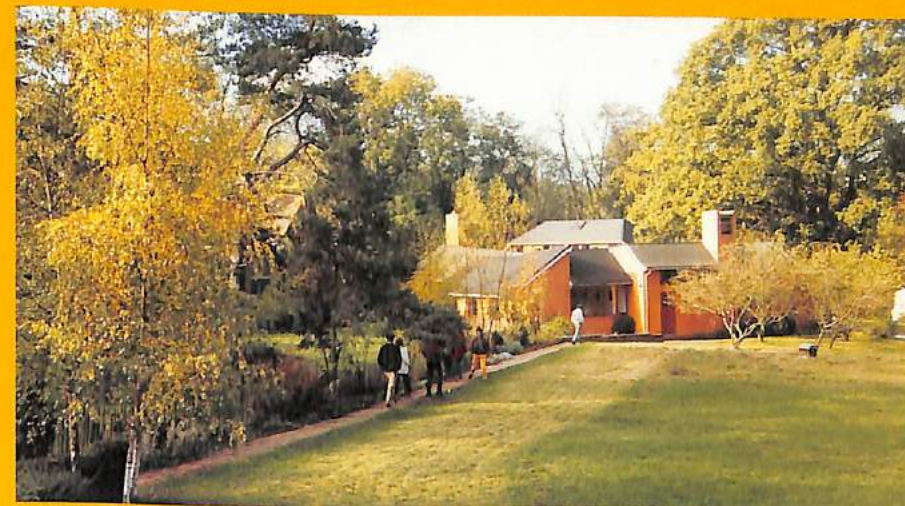
These programs integrate contemporary educational theory, artistic work, study of anthroposophy, and internships in Waldorf and public schools.

**Antioch
New England
Graduate School**

For further information contact:
Antioch New England Graduate School
Admissions Office CM
Roxbury Street, Keene, NH 03431
(603) 357-3122

Tobias
School of Art

ART EDUCATION
VISUAL ARTS
ARTISTIC THERAPY



SUMMER COURSES 1993

- | | | |
|-----------|--|--|
| 5 July - | SCULPTURE THERAPY: AN INTRODUCTION | with EURYTHMY |
| 10 July | Gertraud & Manning Goodwin | Inge Schwarz |
| | FINDING A NEW RELATIONSHIP TO NATURE | |
| | Erik Frydenlund | |
| | COLOUR TRANSITIONS:
SUMMER INTO AUTUMN LANDSCAPES | |
| | Alexander Winter | |
| 12 July - | ARTISTIC THERAPY | WORKING THERAPEUTICALLY
WITH CHILDREN |
| 17 July | Hazel Adams | Katharina Oksanen-Grant |
| 12 July - | COLOUR HARMONY IN NATURE, ART AND MAN | |
| 16 July | Celia Whyatt | |
| 19 July - | PAINTING IN THE
WALDORF SCHOOL | ELEMENTS
IN COLOUR |
| 24 July | Margrit Jünemann | Peter Stebbing |
| | SKIES: COLOUR BETWEEN LIGHT AND DARKNESS | |
| | Jill David | |

For details of the above courses and the four-year training offered at the school, please contact:

TOBIAS SCHOOL OF ART

Coombe Hill Road, East Grinstead, Sussex, RH19 4LZ Tel: (0342) 313655

The Harvest Craft Book



Thomas Berger

The Harvest Craft Book

Thomas Berger

Harvest time offers a wealth of opportunities for finding treasures in nature which can be turned into beautiful decorations.

Thomas Berger shows how to make simple but charming corn dummies, straw horses, pine-cone owls, leaf dragons and autumn garlands. They are all fully described and illustrated with colour photographs.

88 pp; 19 x 17 cm; illus; pb; £5.99

The Lives of the Scottish Saints

St Magnus
St Margaret

St Mungo
St Ninian



Edited by Iain MacDonald

Magnus of Orkney, Margaret of Edinburgh, Mungo or Kentigern of Glasgow and Ninian of Whithorn are four of the most revered figures in the history of Scotland.

These early accounts of the lives of four Scottish saints each contain a brief introduction giving the historical and ecclesiastical background followed by selections from the original sources. They will give the modern reader an insight into the spirit of medieval Christianity.

64 pp; 15 x 11 cm; pb; £2.99 each

The Town Musicians of Bremen

A Grimm's fairy tale
Illustrated by Carla Grillis

A beautifully illustrated new edition of the classic Grimm's fairy tale (age 4-6).

30 pp; 30 x 21 cm; illus; hb; £7.99

FLORIS BOOKS

The Second Waldorf Song Book Edited by Brien Masters

Brien Masters presents a variety of part-songs collected during his many years as a teacher of music. They are suitable for use either in the classroom or by choirs and singing groups. This is a companion to the successful *Waldorf Song Book*.

144 pp; 21 x 17 cm; pb; £4.99



A Day in the Garden

Illustrated by Bettina Stietencron

In this charming picture book without text, Bettina Stietencron's enchanting pictures invite us to discover all that is happening during 'A Day in the Garden' (age 3-4).

18 pp; 25 x 21 cm; illus; hb; £4.99

Earthwise

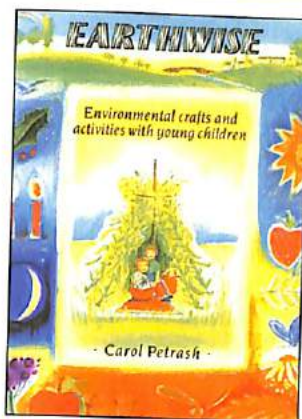
Environmental crafts and activities with young children

Carol Petrash

Earthwise offers a year-round programme of practical ideas for encouraging young children to be aware of their environment. It presents a rich and varied selection of nature crafts and seasonal activities for younger children.

There are seasonal suggestions for making a more earth-friendly home and classroom and also a comprehensive list of resources and suppliers.

Carol Petrash has over fifteen years experience in teaching pre-school children. She has been active



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160 pp; illus; 29 x 22 cm; pb; £8.99

The Children of Odin

The book of northern myths

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Master storyteller Padraic Colum's rich musical voice captures all the majesty of the Norse sagas in his retelling of the stories of the gods and goddesses who lived in the northern paradise of Asgard before the dawn of history.

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