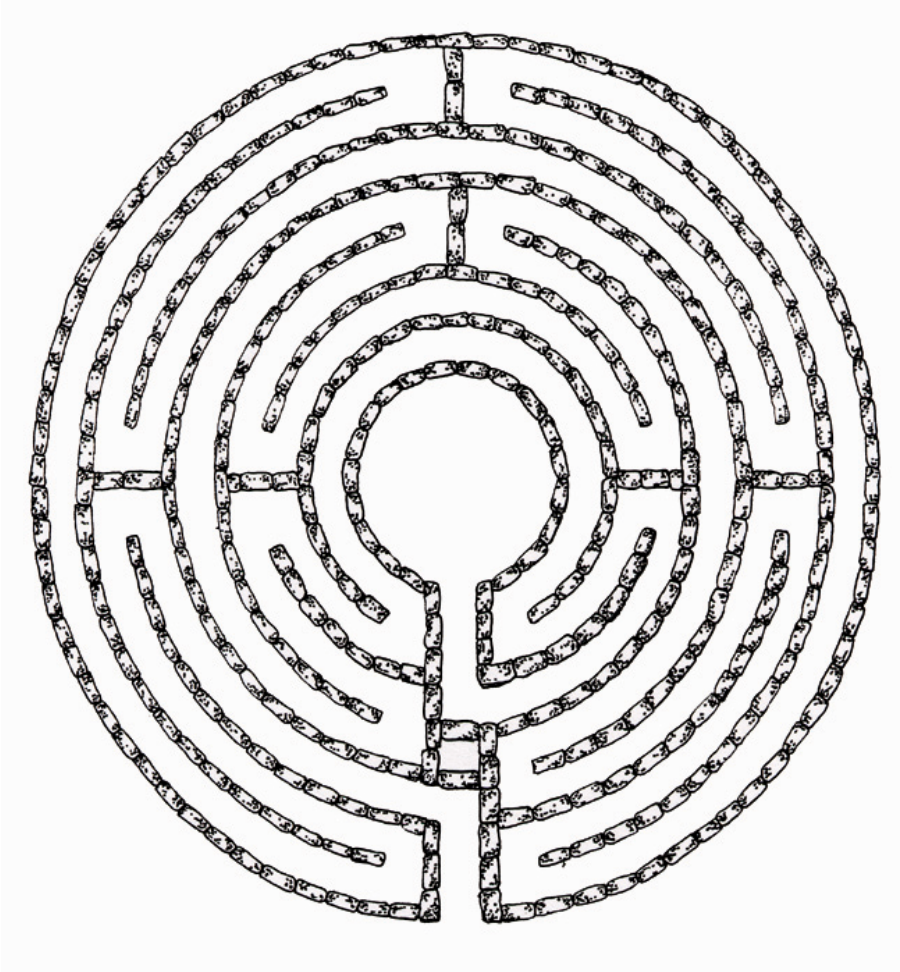
Making
The Santa Rosa Labyrinth
and other Labyrinth Designs



By Lea Goode-Harris, Ph.D.

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To all labyrinth makers...
past, present, and future.

Acknowledgements

There are many people who I would like to thank for assisting me in bringing forth the contemporary Santa Rosa Labyrinth design.

First, to each and every person who has made a Santa Rosa Labyrinth, I am very moved by your creations of heart and intention. You have brought inspiration, discovery, growth, and beauty into reality with your labyrinth creations. Because of you, the Santa Rosa Labyrinth design has now traveled and been built around the world in every medium imaginable.

Second, I would like to acknowledge all of the people who have assisted me in bringing forth the Santa Rosa Labyrinth: Richard Feather Anderson and Robert Ferré for bringing sacred geometry to its unfolding; Marilyn Larson for discovery of its dance of relationship; Sue Anne Foster for artistic expression; Lauren Artress for asking soul-searching questions; Jim Strand, and Marty & Debi Kermeen for awakening its voice with stone; Rita Caroni & Dayle Marshall of iSpiritual for the walk of fingers; and the ongoing support and inspiration from Laura Lopez, Alyssa Hall, and Jeff & Kimberly Saward of Labyrinthos.

Third, special thanks go to Robert Ferré of Labyrinth Enterprises and my stepson, Orin Harris, for their expertise and gentle guidance with my understanding of sacred geometry. Their patience in assisting me with the geometry in all my labyrinth endeavors, including this instruction book, is greatly appreciated.

Fourth, to my late husband Milton Harris who has supported and encouraged me all along to follow my heart and soul in connection with my thinking mind.

And last, but most importantly, I am grateful to the Creative Potential in Life that patiently waits for us all to discover what it means to let our imaginations live, breathing life into form and reality, stepping with courage ever more fully into twists, turns, and the straights and narrows to be found in life.

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The labyrinth in me...
is but a golden thread
to my heart....

Dear Labyrinth Maker,

I trust you will find the ideas and instructions in this book helpful as you create your Santa Rosa Labyrinth and any other labyrinth design that you want to create. The following pages are meant to be used as workbook, assisting you in writing down your ideas, creative inspirations, and mathematical calculations. These principals (with the exception of the exact SRL sacred geometry formula) can be applied to any labyrinth design.

As of May 25, 2019 there is no royalty or use fee for making a copy of the Santa Rosa Labyrinth. If you would like to make a contribution to my work and design, please contact me to do so!

I would encourage you, if you are using the Santa Rosa Labyrinth design, to use it as a point of inspiration for your labyrinth creations. Early on, I asked that the design not be changed. However, at this point in its history, use your creative imagination to embellish, redesign, and allow your creative ideas to emerge. Wherever possible, it would be appreciated if you would use "Santa Rosa Labyrinth" and my name, Lea Goode-Harris as the original designer and that this be displayed (eg., any signage, brochures, publications, or internet display), and a website link be provided if possible. (www.leagoodeharris.com).

I am available for consulations and assistance as you build your labyirnth. By working with me you will receive:

- Guidance from me as you create your labyrinth.
- I will check your measurements.
- Answer materials questions.
- Give guidance on using your body to dowse your labyrinth orientation.

Please contact me by email or leave a phone message if you would like to set up a consulation. The first consultation is gratis and I will let you know the different ways that I can assist you.

And if you are able, please share with me your stories and photos about making your Santa Rosa Labyrinths! And be sure to register your new Santa Rosa Labyrinth with the Worldwide Labyrinth Locator : http://wwll.veriditas.labyrinthsociety.org

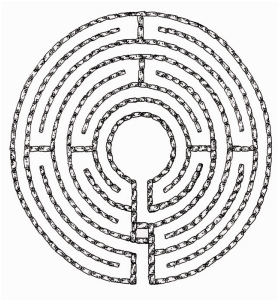
For any questions (or to e-mail me jpegs), I can be reached at:
e-mail: lea@creativelabyrinths.com
or, by phone: (707) 418-0019.

All the best for your labyrinth journeys!

Sincerely,

Lea Goode-Harris, Ph.D.
www.creativelabyrinths.com
Santa Rosa, California 2020

How The First Santa Rosa Labyrinth Was Made
Created by Lea Goode-Harris, Ph.D.
in Santa Rosa, California- March 15, 1997



The Santa Rosa design is but one in the lineage of the many labyrinths created over the past three to five thousand years in all parts of the world. It was the first of a wave of neo-medieval designs, created since the mid-nineties in the United States by diverse labyrinthers for different needs and styles. These contemporary designs meld together the seven circuits of the classical labyrinth and the quarter and half turns of the ancient medieval labyrinths. Some of these newer designs are actually not so old, but rediscoveries and re-makes of older designs that may be found in ancient and current manuscripts. And, some of these newer labyrinths hold bits and pieces found in the older labyrinths, such as the Siweard's Labyrinth, from the 11th century, or the Italian, Beccaria Labyrinth from the 16th century. Each of these newer designs has a unique story of how they came to be.

On a March morning in 1997, I was immersed in labyrinth research. Along with my friend and mentor, Richard Feather Anderson, we were each searching for a labyrinth to replace the existing courtyard labyrinth at the Angela Center in Santa Rosa, California. Looking through my reference books, I suddenly realized that these labyrinths of the past two thousand years were first laid out on paper by using a compass.[2] I became aware of a small dot in the center of the twelve concentric rings that made a pre-Chartres labyrinth design. Because I had recently been taught by Richard to make "Flower of the Heart Mandalas" with a compass, I suddenly realized that whomever had drawn this labyrinth had used a compass to make the concentric circles. I wondered if I could make a labyrinth in this way? I immediately felt a creative up welling that was so strong I could not ignore it. Bringing out my compass, black-papered note pad, and white pencil, I began to draw eight concentric rings for a seven-path labyrinth.

I was amazed to find its shape emerging from the paper. I experienced getting out of the way, allowing the design to come through my hands, pencil and paper. It was the most visceral experience I have ever had of my masculine, thinking mind, working equally with my creative, non-verbal feminine. Quickly, all was complete; except for a small portion of rings in the lower left/central area. Instead of forcing the design, I let it be for the rest of the day. Later, as I sat in my living room in front of the evening fire with family and friends, I again felt the urge to finish the labyrinth. Picking up the paper and pencils, I went back to that particular area where I had originally been stuck. Everyone and everything in the room faded far into the background. With a few erasures and repositioning of turns, the labyrinth was complete.

I wrote to Jeff Saward of Labyrinthos, Labyrinth Historian and editor of Caerdroia, the Journal of

Mazes and Labyrinths, to inquire if he had ever seen this particular design before. He graciously wrote back and informed me, that it was indeed a design that he had not encountered before. He did say that there were elements of the Santa Rosa design that could be found in older designs, such as the six-circuit 11th century Siweard's labyrinth, found in a manuscript. If only that ancient scribe had added a seventh ring, the Santa Rosa Labyrinth could have been one thousand years old, rather than its current birth of 1997!

The making of the Santa Rosa Labyrinth continues to blossom into many other experiences. Its name came to me the day Marilyn Larson and I first met, Memorial Day Weekend in May of 1997. A mutual friend said we two women should meet and share our interest in labyrinths. Without knowing each other, we traveled to the Salmon Creek beach in Northern California. We drew the design as if we were giant pencils in the sand, using our entire bodies with our toes and hearts as the guide. This was the first time I had taken the design from paper to the ground. This particular labyrinth in the sand became as offering to the ocean, consumed in the middle of the night. And the Santa Rosa Labyrinth at Salmon Creek became an initiation for our friendship and collaboration on labyrinths to come.

The original design did not have the small open space, which is found on the fourth path. Some time in June of 1997, I wondered what would happen if I lined up the entrance path with the path into the goal. Laying the design out on my front lawn, I noticed that a space emerged on the fourth path, the heart path. I was curious about its significance, if any.

Almost a year later, I joined together with Marilyn Larson, Alyssa Hall, Kimberly Saward, and Sue Anne Foster on Mother's Day weekend in May of 1998, to create the first Santa Rosa Labyrinth on canvas. All five of us once again noticed the empty space on the fourth path. What if we placed a bowl of fruit there, or a candle? We recognized that this space allows for a focus of the heart, experienced and viewed from all four directions. Sue Anne Foster was further inspired to paint her Santa Rosa Labyrinth on canvas with lines of ivy.

And this is how the Santa Rosa Labyrinth design moved out into the world. I am filled with gratitude as this labyrinth continues to grace my life with creativity, connections, and with beauty. It is my hope that this Creative Life Force will be an inspiration for others as they search for their own centers in the twists and turns of the Santa Rosa Labyrinth.

Seeds
to plant,
tiny seeds to grow
everytime
the heart opens...

Passion
blooming in
turns and spirals
where past and future
opens
as the simple path emerges
where
healing comes
and the mind finds
ease
in the beauty of
creation
of pen to paper
and hand to shovel...

Seeds
to plant,
tiny seeds to grow...

-Lea Goode-Harris-
July 2002

Making And Experiencing A Labyrinth

The making and installation of a labyrinth can be simple to complex. This all depends upon your wants and needs for a labyrinth. The following instructions can help with your implementation of the Santa Rosa design. On the internet, there are a number of labyrinth makers' suggestions for constructing labyrinths.[3] I suggest exploring these excellent sites. These labyrinth builders provide a wealth of information for history, materials to use, and suggestions for construction of a labyrinth.

If you are constructing a labyrinth for the first time in a public space, I suggest that you get some consultation from a labyrinth expert before the final installation. The cost of a consultation can save you a lot of money in the long run, and help insure that your labyrinth and the space that surrounds it, is the best it can possibly be.

The making of a labyrinth is a journey of discovery, by yourself or in the company of others. It is an incredible experience to take something from paper, place it enlarged upon the ground, and then be able to walk it. It is important that you, and the others assisting you in the making of the labyrinth, connect with your labyrinth unfolding in a collaborative and responsive way. Making a labyrinth can teach you to tune inward and listen to your inner guidance, the site, and labyrinth being created, and teach you to trust yourself.

If you are uncomfortable using mathematical calculations don't worry as there are many other ways to make a labyrinth! If not using math, dowsing or intuition can be used to determine the overall size of the labyrinth, size of the center, path widths, and the line widths. You can make the Santa Rosa Labyrinth with or without the octagon as pictured in the rendition by Robert Ferré on page 28.

The container of the labyrinth holds the entire spectrum of human feelings and emotions regardless of age, race, gender, or spiritual orientation. This walking meditation allows for internal and external contemplation. In addition to meditation or prayer, the labyrinth is a place for playing and connecting with self and the company of others.

When walking the labyrinth, find your own pace. Let yourself experience sharing the path with others. While waiting your turn to walk, the position of witness is extremely important to yourself and those already walking. Walking the labyrinth is an opportunity to let go of the past and come into the present moment of mind, heart, and feet connecting with the path beneath. The labyrinth is a place to find stillness, and a space to listen to your innermost thoughts. A labyrinth always leads to a center, literally and metaphorically, with no false starts or dead ends. The goal of reaching the center is but a part of the journey. It is in staying present with every step of the path, both inward and outward, that meaningful truths are revealed. Within the twists and turns there is room to explore joy and sorrow, internal and external experiences, and to integrate the complexities of the times we live in.

Questions To Ask:

Take the time to establish a connection with the intended site or blank canvas and ask the following questions, using the following page for your answers:

- What does the land want?
- Which labyrinth design best suits this space?
- Is this labyrinth to be permanent or temporary?
- How large is the labyrinth to be?
- What material will I use to construct my labyrinth?
- What will be the long-term maintenance of this labyrinth?
- Where and what orientation is the entrance?
- If using the Santa Rosa Labyrinth design, will I build, aligning the four quadrants and "heart-space," with directions of the compass?
- Or, can I let my intuition and body guide me?
- If using my intuition or dowsing to make my labyrinth what is the size of the center?
- What is the width of the path? What is the width of the line? Or path-line width? (In my more organicly created labyrinths I find that my center is usually three path-widths wide.)
- What colors will I use, if painting on canvas or cement?
- Who will benefit from this labyrinth and what are their needs?
- And, if permanent, who will maintain and upkeep this labyrinth?

Making the Santa Rosa Labyrinth

Beginning:

Looking at a picture of the Santa Rosa Labyrinth while reading these instructions may help. It takes eight concentric circles to make a seven path labyrinth. You can either dowse, intuit, or use math at this point to create those circles. These concentric circles can be mathematically exact or have freedom of expression. It all depends on what you want to create in relationship to the labyrinth you are constructing.

Some Basic Terms:

Sacred Geometry: In 1996, I was introduced to sacred geometry and the geometrical blueprints contained within labyrinths.[4] The root meaning of the word "sacred" is to consecrate, dedicate to a divinity, or revere as holy, secured against violation.[5] Geometry means the measure of the earth.[6] Thus, sacred geometry is the consecrated, holy measuring of the earth, of architecture, the labyrinth, and of our bodies; it is about right relationship. This relationship is known as the golden mean.

The golden mean: ϕ or phi = 1.618. The golden mean is about parts being in relationship to each other and to the whole.[7]

√

$$\frac{\text{Whole}}{\text{Large Part}} = \frac{\text{Large part}}{\text{Small part}} = \phi$$

Diameter = the entire width of a circle

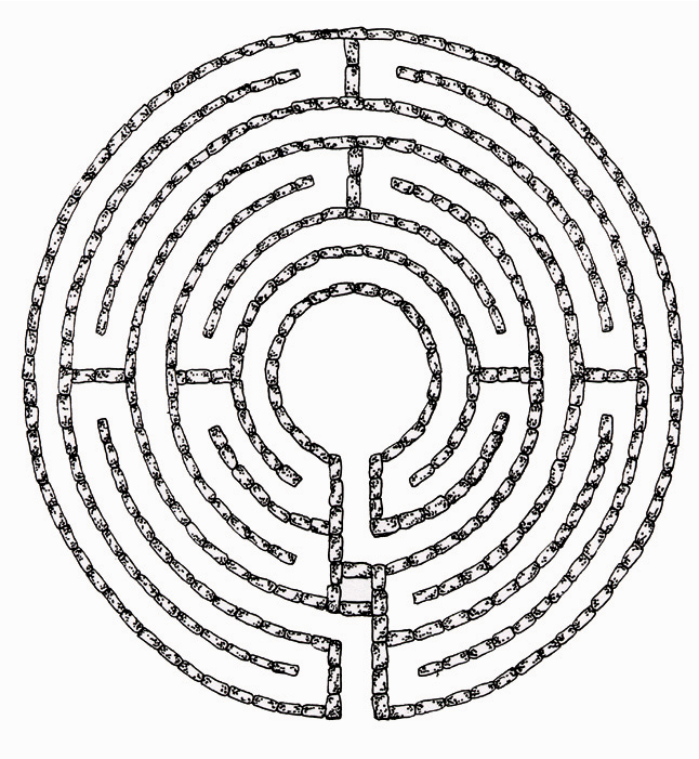
Radius = half the diameter of a circle

Quarter length (q.l.) = measurement between one quarter point and another quarter point.

Path-line unit = one path width including the width of one line

Line width = This measurement can be in exact relationship to the line-path unit (If you have seven circuits you will want your line to be 1/7th of the line-path unit) This line can also be as wide as the paint brush or roller being used (as small as 1 and 1/2" or 3" and larger) or material used such as bricks or rocks.

Labrys = means double headed ax. This is the name given to the lines intersecting the concentric circles, creating a turning point.



Creating the Santa Rosa Labyrinth using Sacred Geometry:

The formula for the diameter of the center in relationship to the entire diameter of the Santa Rosa Labyrinth SRL) uses the golden mean or phi (ϕ or 1.618). To determine the center (or X) divide the entire diameter of the labyrinth to be built by 4.236. To determine the space for seven paths which occupies the whole space minus the center space, multiply X by phi (ϕ or 1.618). This answer will give you the overall radius minus the radius of the center and will need to be divided by 7 for the path-line unit. To find the proportion of the line to the path, divide the line-path unit by 7 for the line width. Subtract the line width from the line-path unit for actual walking space of the path.

Example:
24' ÷ by 4.236 = 5.67' (5' 8"), the center (or X) of this SRL design.
Multiply 5.67' by 1.618 = 9.17' (9'2") for the whole radius minus the center radius.
Divide 9.17' by 7 = 1.31' (1'4") for line-path unit.
Divide 1.31' by 7 = .19' (2.3") for the line width.
Subtract .19' from 1.31' = 1.12' (1'1.4") for path width walked.
Overall Diameter: 24'
Center: 5' 8"
Line-path unit: 1.31' [1' 3.7"] (Use this measurement for marking seven lines after marking your first line which is the radius of the center, then painting or placing bricks/stone on the inside of those lines.)
Actual path width walked: 1.12' (1'1.4")
Line width: .19' (2.3")

Quarter Length: To establish the length between the quarter marks, use the formula: q.l. (quarter length) = r (√2) or r (1.414)

Example:
The radius of 24' labyrinth is 12'
24' ÷ 2' = 12'
r = 12'
12' (1.414) = 17'
q.l. = 17'

Making the Octagon:
To establish the area between the outer circle and the octagon divide the whole radius of the outer circle, minus the center portion, by 7. Multiply that answer by phi (ϕ or 1.618). This will give you the narrowest portion of the octagon.

Example:
The radius of the outer circle, less the center, is 9.17' (9' 2")
9.17' ÷ 7 = 1.31' (1'4")
1.31' (1.618) = 2'

Practice Using the Sacred Geometrical Calculations

Diameter_____

Radius _____

Center Width _____

Line-Path Unit _____

Path Width _____ Line Width _____

Quarter Length _____

Approx. of material needed to build the labyrinth _____

_____

Installing The Labyrinth:

To begin in grass or dirt, once you have established the very center point, you can place an iron bar with the top covered with an old tennis ball, so easily visible for safety reasons. (Instructions for how I make canvas or pavement labyrinths are basically the same, using materials relevant to the surface.) If using the stake at the center point, attach a hook/loop to the light, small-link chain that has been marked eight times. The first measurement mark from the center point will be the measurement of the center radius and then seven more times for each line-path unit measurement (You can use a rope knotted at each of these measurements or you can dowse or intuit each of the path-line unit measurements).

Next, mark the top center and place another bar into the ground, again covering with a tennis ball. Loop your chain with the "q.l." measurement over this top bar. With the first chain radiating out from the center to the side, locate the meeting points of the "q.l." measurement and the outer rim of the labyrinth. Place another bar with a covering tennis ball at that point. Do the same on the other side and finally for the entrance by using one of the side points as your starting place. Before marking off the concentric lines locate the end points of each line within the labyrinth and mark with surveyor flags. Mark the entrance paths by using a board cut to the length of a path width. The entrance paths are the only place where the labyrinth construction material is to be laid on the outside of the line. Be sure to allow for this construction material width when marking the line end points on either side of the entrance paths.

To mark the concentric circles, move in small increments in a clockwise fashion, with eight people positioned at each mark and a ninth person holding the end of the chain (This may be difficult to do on canvas. You may want to do each line separately, building on each concentric circle). Circumambulate the entire circle marking each of the eight lines with paint, chalk, pencil, surveyor flags, masking tape or any other means. With the exception of the entrance paths, the general rule is to place your labyrinth construction material (i.e., bricks, stone, etc.) on the inside of the line. Be careful not to mark in the areas meant for walking. When finished with concentric lines, path entrances, mark each labrys (there are six total). Stretch string in a cross between the top and bottom, and between both sides of the labyrinth. This will help with orientation and for placing the six labrys. Before beginning to place your construction material, you may want to walk the labyrinth as is. You will learn a lot by walking the labyrinth in all of its stages of construction and completion.

Materials Needed For Marking A Labyrinth For Installation In The Earth:

- One light, small-link chain or rope (non-stretching) two feet longer than the radius of your intended labyrinth (String may stretch and distort measurements).
- One light, small-link chain or rope the length of your quarter measurement
- Two small hooks to attach chain to metal stakes.
- Mylar string for marking the cross points.
- Eight cans of spray-paint for up-side down use.
- Five 12" metal stakes.
- Five neon green tennis balls for tops of stakes.
- Hammer.
- Gloves.
- Thirty surveyor flags for marking end points, heart space, and entrance paths.
- Measuring stick or wooden board cut the size of a path width.
- Clip board with measurements and picture of labyrinth.

What Marking Materials Do I Need?

Materials Needed For Marking A Labyrinth On Pavement Or Canvas:

❧ A ruler that is long enough for a path-line unit. If by yourself or with one other person you can mark the entire labyrinth using the ruler to mark all concentric lines by building on each line-path unit measurement (or you can use the light, small-link chain or rope in the earth installation instructions).

❧ One light, small-link chain or rope the length of your quarter measurement.

❧ A board with a nail pounded into the center and then taped down securely or held firmly by a person at the center point.

❧ Blue masking tape for marking quarter points, end line points, entrance paths, and taping your board with center point.

❧ One to eight pencils for marking lines.

❧ Knee pads.

❧ Measuring stick or wooden board cut the size of the path width.

❧ Clip board with measurements and picture of labyrinth.

❧ Paint

❧ Paint brush or roller, as small as 1 and 1/2" or 3" and larger, or stencils.

❧ ❧ ❧ ❧ ❧ ❧ ❧

Further Material Suggestions For Making A Labyrinth:

Choose from any of the following materials for constructing a labyrinth, or use your creativity and imagination for other ideas! A labyrinth can be made out of anything imaginable.

❧ Bricks: laid flush into the ground. Once you have dug the brick size trenches, you may need to first put down a layer of sand before the bricks for levelness and so the bricks do not sink over time. (For a 21' labyrinth, you will need approximately 434 bricks. For 44' labyrinth, you will need approximately 1,000 bricks.) You will also need a way to cut bricks: for exact precision, you will need to rent a stone saw or you can use a cold chisel, goggles, and hammer, which work well once you get the technique down.

❧ Please note that most brick-line labyrinths require a lot of maintenance. Grass grows quickly over the bricks and will need to be trimmed quite regularly or your new labyrinth and all your hard work... will soon disappear.

❧ Rocks: You may want to dig a little way into the earth for the rocks to nest in the ground and not be easily knocked about.

❧ Plants

❧ Masking tape: Blue-painter's masking tape comes up easier when finished

❧ Surveyor flags and mylar string

❧ Feathers

❧ Bamboo skewers

❧ Wooden blocks

❧ Drift wood or branches

❧ Canvas or nylon flag cloth (the flag cloth can be slippery, but light and easy to pack)

❧ Paint: For hard surfaces, a good concrete paint tinted your color of choice, otherwise any regular house paint or spray paint for canvas (use your imagination and use or create stencils for the lines, i.e., ivy, leaves, flowers, etc.), and silk screen paint for flag cloth (which is toxic, so you need face mask).

❧ Paths: can be grass, sand, small rocks that are suitable for walking on, shredded bark, etc.

Sometimes the labyrinth is in a place that gets a lot of traffic, other than intentional walking. This is something that you might want to think about as you design your labyrinth space. I placed extra bricks around the outer ring of our labyrinth to create a walkable path. I sometimes walk this circular path with intention and sometimes I use it (and the inner brick lines) to get to the other side to do gardening. Again, use your imagination to problem solve!

❧ ❧ ❧ ❧ ❧ ❧ ❧

Consult With and Hire an Expert Labyrinth Maker:

If your labyrinth plans are more complex and require craftspersons to lay concrete, pavers or stone, you may want to consider hiring a labyrinth expert to assist in designing and coordinating with the artisans needed to create the desired outcome of your labyrinth and its surrounding space.

❧ ❧ ❧ ❧ ❧ ❧ ❧

Estimating How Much Material You Might Need For Your Labyrinth Project:

To make an estimate of how much material you might need, you can do the following (Be sure to use consistent units for these computations as you can't multiply or divide inches by feet, or feet by meters):

Pi or π = 3.14

To determine the lines: Multiply each diameter of each concentric circle by pi (π or 3.14). Add all of your answers together for the approximate footage of material needed for your lines.

To determine the line area = (line width) x (line length)

Total labyrinth area = π x (d / 2) ^ 2

Path Area = total labyrinth area – line area

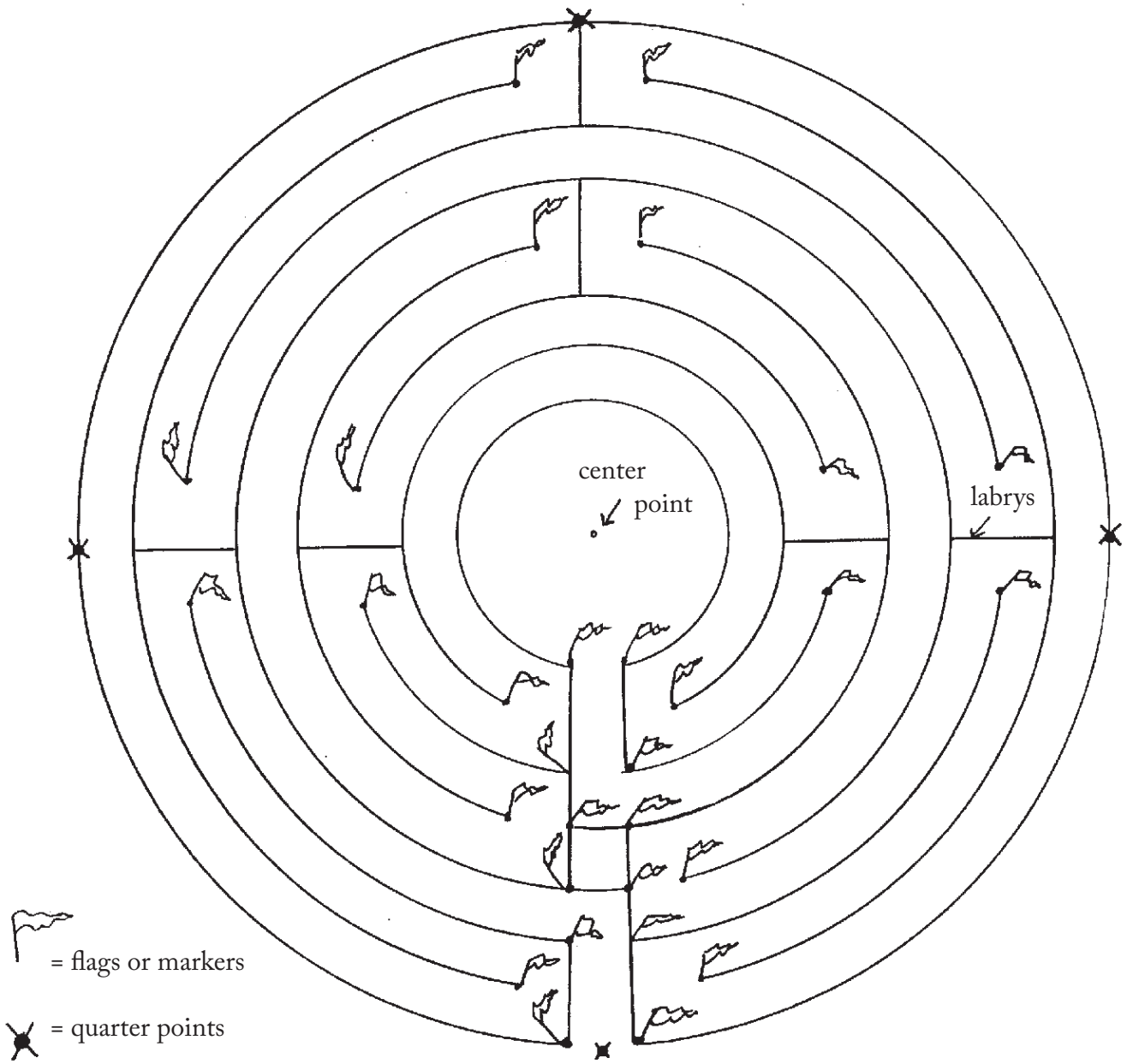
❧ ❧ ❧ ❧ ❧ ❧ ❧

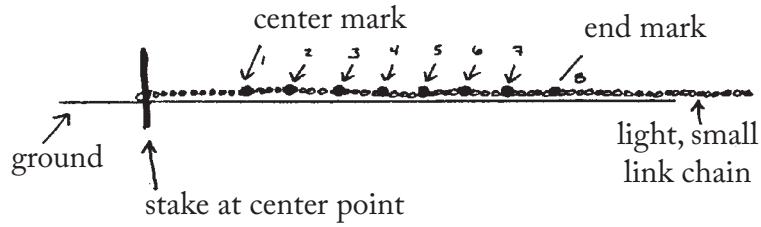
Calculations For How Much Material I May Need

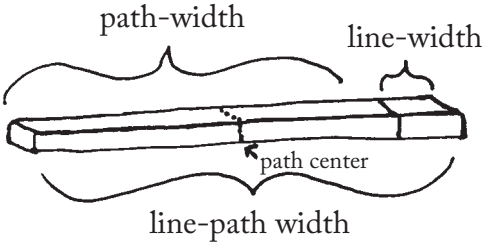
So remember as you create your labyrinth...
to take your time,
breathe,
and have fun!

Additional Ideas I Have For Creating My Labyrinth

Making the Santa Rosa Labyrinth





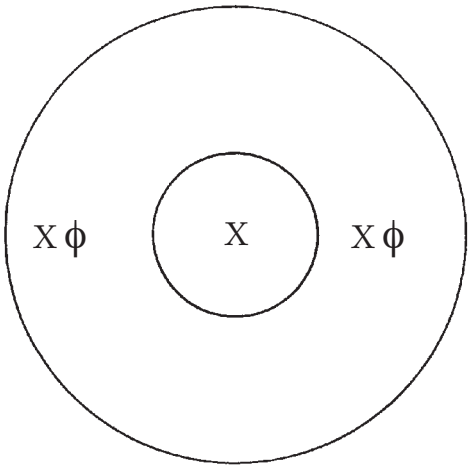


Sacred Geometry
Using The Golden Mean

phi or ϕ = 1.618 (golden mean)

$$X = \frac{D}{4.236}$$

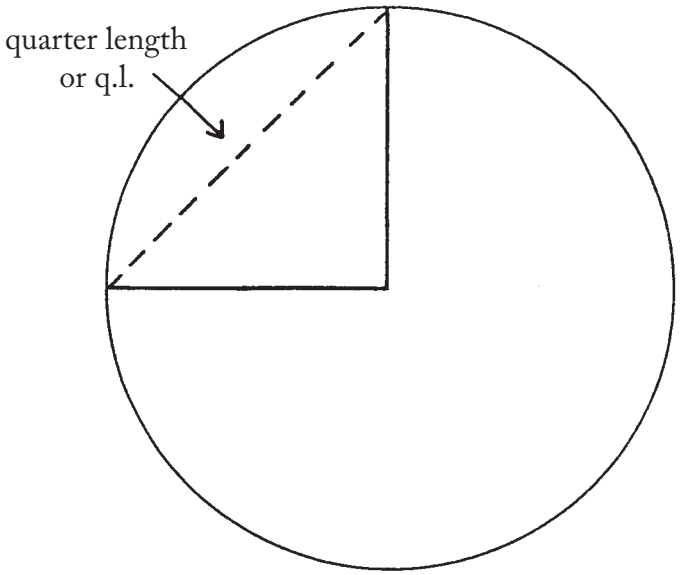
$$\left(X = \frac{D}{2\phi + 1} = \frac{D}{4.236} \right)$$



Example: D = 24'

$$\frac{24'}{4.236} \text{ approx.} = 5.7'$$

X approx. = 5' 8"

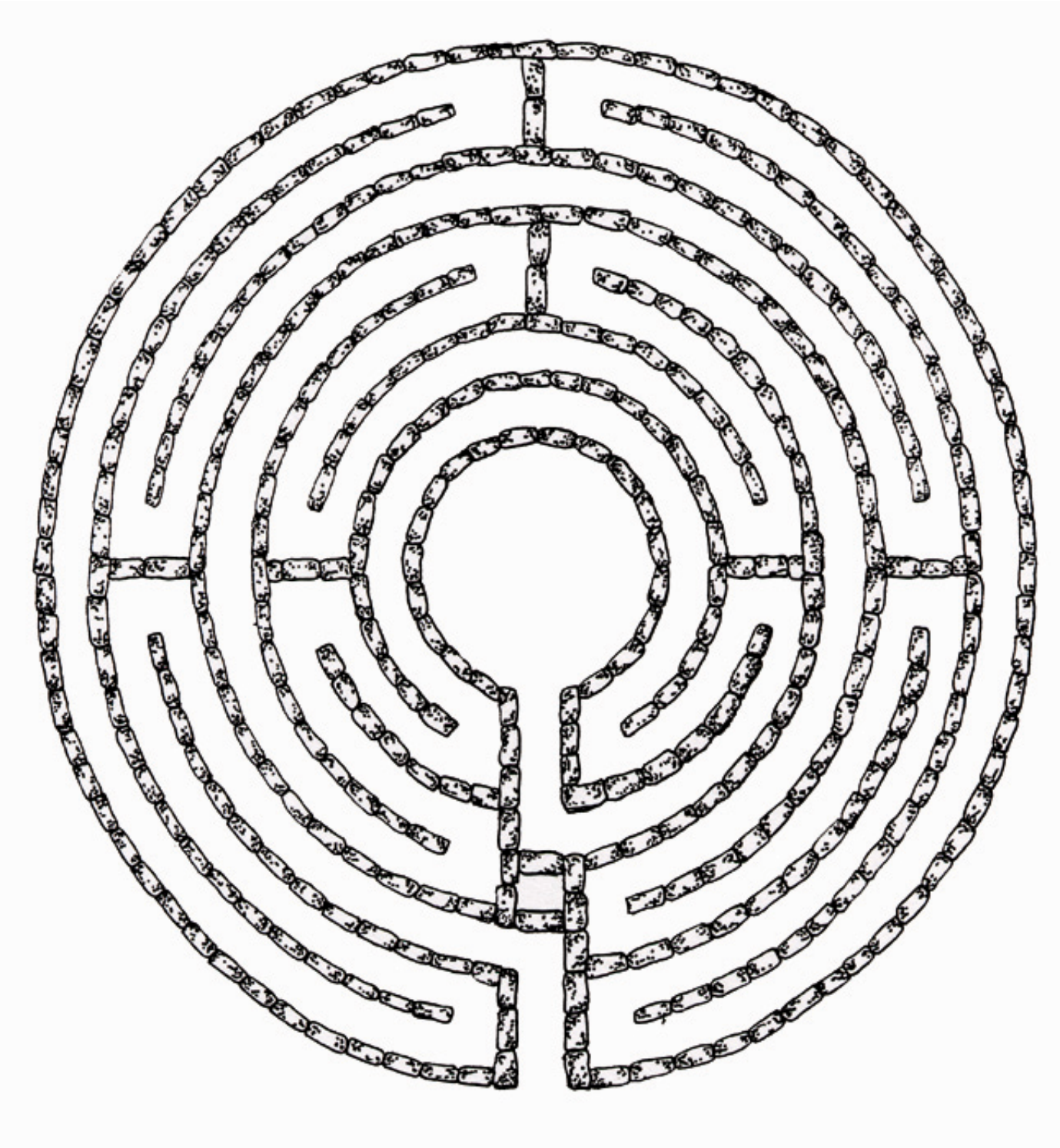


$$q.l. = r\,(\sqrt{2})$$
$$r\,(1.414)$$

Example: D = 24'
r = 12'

12' (1.414) = 17'
q.l. = 17'

The Santa Rosa Labyrinth© In Brick
by Lea Goode-Harris, 1997



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Footnotes

[1] Lea Goode-Harris, Ph.D. can be contacted through her website at:
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e-mail: lea@creativelabyrinths.com or by phone: (707) 418-0019

[2] Doob, Penelope Reed, *The Idea of the Labyrinth: from Classical Antiquity through the Middle Ages*, London: Cornell University Press, 1990, p. 49.

[3]
- The Labyrinth Society website: www.labyrinthsociety.org
- Robert Ferré's website: http://www.labyrinth-enterprises.com
- Labyrinthos/Caerdroia: Labyrinth Resource Centre's website: http://www.labyrinthos.net

[4] Sacred Geometry is the ancient art of placement in harmony with natural patterns. Richard Feather Anderson and Robert Ferré, 1996. Labyrinth Conference & Expo: The Math, Mystery, and Music of the Labyrinth. Omega Institute, N.Y. Anderson and Ferré brings precision with an open heart to their work. Both draw on years of study and work in creating labyrinths with a feel for the harmony inherent in relationships with patterns of nature.

[5] The Oxford Dictionary of English Etymology. Oxford American Dictionary, New York: Oxford University Press, 1980, p. 781.

[6] Robert Lawlor, *Sacred Geometry: Philosophy and Practice*, New York: Thames And Hudson, 1982, p. 6.

[7] Michael S. Schneider. "The golden mean is the only way to divide a line so that the whole and parts simultaneously relate to each other in the same way." *A Beginner's Guide To Constructing The Universe: The Mathematical Archetypes Of Nature, Art, And Science: A Voyage From 1 to 10*, New York: HarperCollins, 1994, p. 121.

Santa Rosa design drawn with sacred geometry by Robert Ferré

The instructions in this book give basic guidelines for creating your own Santa Rosa Labyrinth, using precise formulae or your own intuition. The pages are also meant to be used as workbook, assisting you in writing down your ideas, creative inspirations, and mathematical calculations for any labyrinth design that you wish to create.

Lea Goode-Harris, Ph.D. also gives ideas for construction material and points to consider when installing a labyrinth, such as orientation, design selection, and stewardship. These instructions include Robert Ferré's addition of the octagon around the Santa Rosa Labyrinth. The basic design of the Santa Rosa Labyrinth is easy to lay out in hardly any time at all.

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