

**NATHANAEL'S REST RETREAT MUNDARING**  
 By Beth Robertson TLS Representative in WA

**Spirit's Labyrinth**

Can spirit build a labyrinth?  
 Oh, yes!  
 Where self-conscious precision  
 fears to tread  
 Or perhaps we should say  
 because of grace, the labyrinth built itself,  
 circling adroitly between towering trees  
 while red-tinged parrots watch  
 from their lofty perch.

Happy is this land, now.  
 Content are these meanders  
 lined with heroic noise.  
 Leading uphill and down  
 leading unerringly to the centre bench  
 and inevitable peace  
**Robert Ferre**



A highlight of the past year has been Robert Ferré's visit to conduct a Master Class at Nathanael's Rest. As a guest, Robert found the quiet hospitality of the labyrinth in the bush setting offered him a peaceful space at the end of his tour. Of course, as a precision labyrinth builder, it was a great irony to have him look over and walk our creation - yet, in his gracious way, he affirmed and encouraged what we have done and found solace in its paths.

Robert was quite taken with how the labyrinth 'made itself'. The existing trees all fell neatly into the garden beds as we drew out the pattern in the paddock, without any help from us!! and we used a very crude 2m long branch to 'mark' the paths and gardens as we began. Not quite Robert's level of expertise and skill in labyrinth making!!! Read more on Page 2

Contents	Page No
Nathanael's Rest Retreat Mundaring.	2
Sacred Geometry & the "One"	3
Masterclass Robert Ferre Labyrinth Building	4/5/6
Sacred Garden Workshop with Alanna Moore	6
Labyrinth Board Game Psyche Key Nhys Glover	6
Sig Lenegren's Tip of the Week Divination	7
Creating a labyrinth brochure	8
TLS Regional Representatives Archive Newsletter Editions Australian Labyrinth Locator World Wide Labyrinth Locator	9
Preview - World Labyrinth Day TLS Gathering October 09	10
A book to guide your creation of "Open Spaces, Sacred Places"	11
Labyrinth Park Benches "Rite in the Rain" Labyrinth Journals	12
Voice of the Labyrinth Movement Lauren Artress Online Radio	13/14
Exploring the Labyrinth - By Melissa Gayle West	15
Healing Labyrinth By Melissa Gayle West	15

## **Nathanael's Rest Retreat Mundaring.** **By Beth Roberton TLS Representative WA**

Nathanael's Rest at Mundaring in the Perth hills, bought with the intention of building a new retreat house for offering a quiet space for those wishing to be intentional about their personal journey. Although the retreat was only opened in January 2008, one of the first stages of the project was to establish a labyrinth. Adjacent to the original house is a pastured paddock with a stand of marri and jarrah trees. The gentle slope of the paddock creates an outlook to the small winter creek and bush beyond and immediately felt right for contemplative walking.

My first interest in labyrinths was piqued through reading Jeff Saward's book "Magical Paths" and discovering the seed pattern and its influence on spreading labyrinthine patterns throughout Europe. The elegant simplicity of the seed pattern attracted me and the classical style seemed to be more suitable to a garden labyrinth in our rustic setting.



A group of friends helped mark out the first few rings, with a basic design of each path and garden bed being roughly 1m wide. Plants needed to be hardy and withstand low water in the heat of summer. In the first year, July 2004, we established the seat at the centre and planted the garden beds marking out the first two rings. Over the next two years, all the rings were planted, the garden beds edged with local laterite rocks, and a dripper system installed for watering from our water storage tanks.

It was important to encourage a variety of experiences for people walking the labyrinth. Different foliage plants, textures, colours, flowers and perfumes are all incorporated into the garden, with log seats for those who just wish to sit and reflect on creation along the way. The Perth hills are well known for native wildflowers and I have gradually introduced new varieties into the garden beds each year, making August-September a beautiful time to visit. When guests come to the retreat, information sheets and books are provided to introduce people to walking the labyrinth; and I love using the labyrinth wherever possible in my own contemplative work.

It is a very personal work that has 'evolved' more than been built and will change with the life and death of plants in the garden. There are rhythms in the labyrinth: seasonal flowerings, walking uphill and downhill, plant textures and aromas, dry leaves or winter grass, bird life resident or transiting through the space. A very spiritual place of quiet retreat.

### **Labyrinth Plant List**

**Ring 7** NZ Christmas Bush (tall) *Metrosideros figi*; *Metrosideros Tahiti*

**Ring 6** Alternating groups of White tea tree (*Leptospermum 'Cardwell'*) and Rosemary (*Rosmarinus officinalis var. ridigus 'Tuscan Blue'*)

**Ring 5** Alternating groups of *Callistemon 'little john'* and Lavender (*Lavandula dentata 'Ploughmans blue'*)

**Ring 4** Hedge plant *Royena lucinda*

**Ring 3** Flaxes - *Dianella tasmanica TR20* (Tasred), *Phormium tenax* and *Liriope muscari* purple with some Society Garlic (*Tulbaghia violacea Variegata*)

**Ring 2** Hedge plants of African Boxwood - *Myrsine africana*

**Ring 1** Golden diosma - *Diosma*

**Central Cross:** Sacred Bamboo *Nandina*

**Entrance:** *Grevillea lanigera Mt.Tamboritha*  
*Acacia cognata* Limelight

**Scattered throughout:** WA wildflowers = *Hardenbergia*, Kangaroo Paws, *Boronia*, *Leschenaultia*, *Chorizema* (Heart Leaf Flame Pea)

**What is the sacred geometry of the labyrinth?**

By Robert Ferre.

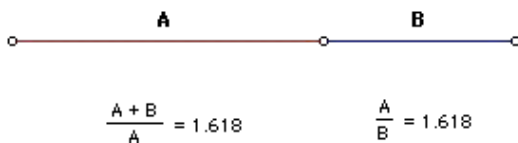
The most mystical and sacred of all numbers, throughout history, have been seven and twelve. These are formed by adding or multiplying the numbers three and four. If you look at the labyrinth, the numbers three, four, seven, and twelve are found in abundance. Three represents the soul, or spirit, and four the body, or the world. Hence, seven and twelve represent the full integration of both of our natures. This section covers numbers 1 - 7.

**Sacred Geometry of the Numbers**

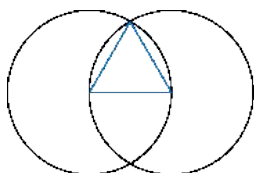
**If three is the number of the spirit and four is the number of the physical, then seven represents the integration of fully spiritual and fully human.**

**1.** A dot on a paper—no dimensions. The uncreated universe—all that is primordial, undifferentiated. God. "The One"

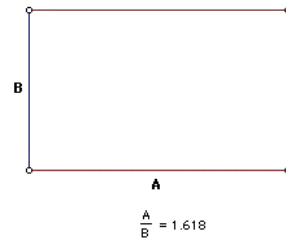
**2.** A line. The creation of a physical universe, duality. This step from one to two was the greatest mystery that ever happened. The footprint of Chartres Cathedral is a rectangle that is one by two—an expression of the great mystery of creation.



**3.** Some geometrists thought that three was the first number. You can't draw anything until you have three. One and two are almost more like principles than numbers because you don't have anything until you have three.



**4.** With four dots you have three dimensions. Four represents the physical universe because that's what it takes to get a physical universe. Four winds, four elements, four corners of the earth, four directions. It takes four points to create a physical universe, so it's not just symbolic.



**5.** If you divide a circle into five equal parts and connect the five points on the circumference you get the five-pointed star or pentagram. When you examine the relationships between the parts, it is always 1:1.62—what's been called the Golden Mean. These ratio's can also demonstrated with the Nautalis shell.



**6.** A perfect number—it can be created by adding or multiplying the factors. (1 + 2 + 3 = 6. 1 x 2 x 3 = 6). An extremely easy number to make—walk a compass around the perimeter of a circle to divide the circle into exactly six segments. Connect those 6 segments to draw the Star of David—an upward-pointing triangle and intersecting downward triangle. The Egyptians called the symbol "as above so below."



**7.** The 'virgin'—a number that is pure. Two single-digit numbers can't be multiplied to make seven, and seven can't be multiplied to make a number less than 10.

**Labyrinth Master Class** Held in Abbotsford Convent October 08 By Geoff Rodda includes a conversation with Robert Ferre.  
[www.labyrinth-enterprises.com](http://www.labyrinth-enterprises.com)



Twenty seven people enthusiastically seized this wonderful opportunity to learn from the Master about

labyrinth building, In the morning they were taken through several methods of creating the Classic Labyrinth and the many ways to modify the pattern to form a larger centre. Also shown was how to make a Classic labyrinth using two pieces of rope and the seemingly impossible task of drawing a Classic labyrinth, using a different coloured pen in each hand, at the same time without the pens leaving the white board! Other very interesting aspects of the workshop were the locating the 5 "energy" centres in the Classic Labyrinth as well as the practical exercise in making a Chartres finger labyrinth. Roberts approach to the Master Class was if you could draw a labyrinth on a piece of A4 paper you would then be able to create a full size labyrinth of any design, with variety of materials on any surface and of any dimension  
<http://www.labyrinthproject.com/tape-71.html>



**Chartres Labyrinth.** Robert said that for some reason there is a variation in the measurements within the labyrinth itself. There is also the matter of mortar between the stones. What do we do with that? For the most part, we have averaged it out. These measurements can also be closely rounded to form proportions that are good for any size labyrinth. Note that the center is almost exactly one-fourth the diameter of the labyrinth, for example, and the petals are one-third the diameter of the center. If the measurements aren't exact, please realize that the mortar measures from 1/4" to 1/2" in most places, but as much as 3/4" to 1" in a few instances. Adjusting for the mortar one could subtract a little from one number and add more to the corresponding number. Hence, there is quite a bit of leeway possible.

**Note:** the path width is one-third of the petals which are one-third of the center which is one-fourth of the diameter of the labyrinth. That comes out to being 1/36 the diameter of the labyrinth. If the Chartres labyrinth does not follow the correct proportions, you won't be able to calculate the lunations by the method given here. Instead, just divide the diameter of the labyrinth by 36 and use that measurement for your spacing (not counting the minor fudging). Although I have given an example, these measurements apply to any size Chartres labyrinth. If the diameter is 60 feet, the center is 15 feet, etc.

### The Exact Measurements in metric/ imperial

Here the actual measurements as  
Diameter from tip of lunation to tip of lunation: 42' 3 3/8" -- 12.885 meters  
Diameter to outside of 12th circle (no lunation): 40' 4 5/8" -- 12.455 meters  
Diameter of center circle (to the outside of the line): 10' 1 1/4" -- 3,144 mm  
Diameter of the petal (to outside of the line): 40 1/8" -- 1,038 mm  
Path width: 13 5/8" to 13 3/4" -- 353.4 mm in theory, 347 mm actual  
Line width: Varies from 3" to 3 1/4" -- 77 mm  
Lunation circles (inside diameter): 11" to 11 1/4"  
Lunation total width: 13 3/4" -- 353.4 in theory, 351 actual  
Height of the tooth, including the 12th circle: 11 1/8" to 11 1/4"  
Length of path: 858' -- 261.55 meters

**Center Circle:** The center is one-fourth the diameter of the labyrinth, measuring from the outside of the center circle to the outside of the 12th circle (not including the lunations, the small partial-circles around the perimeter). Example: The labyrinth is 36 feet in diameter, the center is 9 feet.

### Six petals mean and 13 pointed star?

I have read a number of interpretations of the six petals. three things: The labyrinth is based on a 13-pointed star, the petals represent six realms, and the rose window would hinge down onto the labyrinth. None of these are exactly accurate. The rose window misses the center of the labyrinth by five feet. Until I knew that, I also loved that symbolism. In fact, the geometry of the center of the labyrinth is based on seven, not six.

The seventh is the center circle. The number seven has very unique properties. Within the first ten numbers, one through ten, seven is the only number that neither generates nor is generated by another number. For that reason, it has always been known as "the virgin." In a cathedral dedicated to the Virgin Mary, this makes sense.

**Petal:** The outer petal circle is one-third the diameter of the outer center circle. (Note the fours and threes. The center is one-fourth, the petals are one-third. Could the center be this world, and the petals represent Mary?) Example: The center is 9 feet in diameter, the petals are 3 feet.

**Path:** The width of the path, not including the line, equals one-third the diameter of the



petal. Example: The petals are 3 feet in diameter, the path is 1 foot wide.

**Line:** The width of the line is very important. The line and path together comprise 11 units, of which the line equals two units and the path nine. Once you have the path width, you can divide it by 4.5 to get the line width, or divide it by nine (which gives one unit) and multiply that result by two (hence, two units). In other words, divide the path width by nine and multiply that number by two and you will find the line width.

#### What is the meaning and size of the lunations?

**Lunation:** The spacing of the lunations (the circles around the perimeter, measured mid-circle to mid-circle) equals the width of the path. (Example: 12 inches.) However, the lunations require a little fudging, in order to get a tooth at the very top, on the vertical axis. As a result the lunations on the left side are

slightly closer together and the ones on the right side slightly further apart. The top tooth is number 56. There are 55 lunations on the left side and 57 on the right side, for a total of 113 teeth. The teeth on either side of the entrance are half the path width from the entrance (Example: 6 inches.) The general wisdom is that the lunations symbolize a lunar calendar. There are 112 of the particular circles, which is four times 28. The number 28 is also important in that there are 28 180-degree turns in the labyrinth. A lunar calendar is important because the date for Easter is the first Sunday after the first full moon after the spring equinox.

There are those, however, who question this meaning. Jeff Saward, for example (see: <http://www.labyrinthos.net>), includes this matter in his list of "myths" about the labyrinth, meaning erroneous interpretations. Jeff and others, such as Jacques Hebert in Canada, point out that the lunar month is actually 29.5 days. Jeff won't even concede that 28 could be a symbolic number, pointing out that he can find no other instances of such symbolic use. (If I were to investigate this further, I would look into such lunar events as menstrual cycles, tides, etc.) I believe, however, that the lunations do represent the moon. The cathedral is full of sun and moon symbolism, as a metaphor for Jesus and Mary. The entire labyrinth looks like a sun, after all. John James, in his three-volume detailed study on Chartres Cathedral, indicates that using the particular foot measure of the mason who laid out the cathedral, the length is a very interesting number: 365 1/4 feet. A solar calendar (year). I believe this is countered by the labyrinth and its lunar calendar for symbolic reasons. There are many other sun and moon symbols, including the weather vanes on top of the two towers. The taller one (north) has a sun and the lower one, a moon. The difference in height, I have read, is 28 feet.

While there are 112 circles, there are 113 teeth. The size of the lunations is equal to one of those same foot measures mentioned above. The labyrinth is 36 of those feet wide (not counting the lunations). If you divide 113 by 36, you get 3.139. The modern value for pi is 3.142. That's a difference of only .003. Hm-m-m-m-m. As always, there are many levels of meaning.

**Sacred Garden Workshop with Alanna Moore - Includes dowsing for labyrinth energy. Saturday 21 November 10 am - 4.30 pm**

We are delighted to have engaged Alanna Moore, an Internationally renowned dowser and geomancer to host this exciting workshop. The workshop will cover Divining Earth Harmony, Medicinal and Bush Tucker Plants and dowsing the energies of a labyrinth. Fee \$85 Single, \$150 Couples \$75 Labyrinth Society Members. Includes light luncheon tea/coffee

**Important.** The number of people that can attend this workshop is limited so if you are planning to come please indicate your interest either by phoning 0408 138 065 or emailing Geoff [groddabdav@iprimus.com.au](mailto:groddabdav@iprimus.com.au)



### About Alanna Moore.

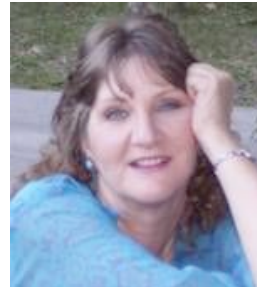
Alanna has 25 years of experience in dowsing and geomancy. She was a founder of the New South Wales Dowsing Society in 1983 and has taught 'probably thousands' of people how to dowse. She practises geomancy professionally and lives in central

Victoria. Alanna is the author of 'Dowsing and Healing', 'Divining Earth Spirit', Alanna publishes a quarterly 'Geomantica' magazine She is also an environmental journalist and specialises in Earth-spirit centred permaculture design. Alanna has studied acupuncture, naturopathy and spiritual healing modalities, as well as permaculture, organic farming, bush tucker and bush regeneration, and now specialises in working with the Earth. Read the story of how Alanna was first introduced to dowsing and geomancy, in the About Geomancy pages of this site.

**Go to this site for a video.**  
[www.geomantica.com](http://www.geomantica.com)

### Labyrinth Board Game.

**By Nhys Glover. Contact Nhys 's website:**  
[www.opentothepossible.com/contact.htm](http://www.opentothepossible.com/contact.htm)



**Nhys Glover, the first TLS Representative in Australia, is returning from that "6 months" overseas working holiday in 2006. Nhys had created the forerunner to this newsletter and remained its editor 2006**

**My Journey.** Like you, I'm on a Journey. It started when I was born and it will end when I die. Of course, that's just one Journey. There are so many more. My path has always been a divided one. I've had one foot in the 'mainstream' world. There I gained my University degree and qualifications to teach High School and Further Education . I taught in Primary & High Schools, Further Education Colleges and prisons, for more than 30 years. The other foot has been in the esoteric or 'New Age' world. Here I studied Astrology and qualified as an astrological consultant and coach. I've read widely in Metaphysics and do Tarot. I owned a metaphysical bookshop and wrote books with metaphysical subject-matter. Seven years ago my 20 year old son died of an epileptic seizure and was I diagnosed with breast cancer. From that point on my paths seemed to converge . . . .

**The next step in my journey** , I'm coming home in June and invite you to experience the labyrinth board game that I invented prior to leaving Australia. Last year I presented the game at the TLS Gathering. This was an important element in the game's journey which is now in kit form. The next step is for it to be published. Whilst I'm staying in my home State of New South Wales I am interested in taking my game on many Australian journeys. In the game, either played on your own or with 3 others, you move around the labyrinth's path to the centre encounter stumbling blocks on the way. These blocks will need to be cleared before you can reach your goal. Throughout the journey processes are in place to help you clear these blockages. When you follow these steps, you not only clear the blockages in the game, your assisted to clear those in your life.

**I look forward to meeting you on the path . . .**

**Divination**

**Tip of the Week - By Sig Lonegren**

In one way or another, I have been working with divinatory tools for over forty-five years. I've been dowsing since the late nineteen fifties when my mother taught me how to locate the pipe that brought our town's water into our home in Greensboro, Vermont. I've been reading Tarot Cards since nineteen seventy, when John Fagan taught me how to read them using the Rider Waite cards and the Golden Dawn System. Labyrinths came a bit later - the early eighties, when Jeff Saward taught me to draw one the first time I came to Glastonbury.

As a Board member of both the American and British Society of Dowzers, and also a founding member of The Labyrinth Society, I found that many on these Boards were primarily interested in seeking historical facts and/or verification that would "prove" that the use of these tools yields scientifically valid information. Of course, I was/am interested in left-brain information, but over the years, I have been feeling more and more that the initial reason for my getting into dowsing, tarot and labyrinths was that they were tools that could assist me in contacting the Spiritual Realms. "Divination" and the word "Divine" have the same etymological root, and both speak - to me - of the same thing.

I am finding that now that I am in my late sixties, while the scientific aspects do interest me, they are not even close to the most important reason why I have been on this path for so long. And trying to convince atheistic scientists that dowsing is real, that astrology is valid, that randomly chosen tarot cards can have direct meaning to the individual who shuffled the deck, or that walking a labyrinthine path is more than a diverting bit of exercise is a total waste of time.

If you are not awake, and are glued to your own totally left-brain paradigm of reality, you'll never allow yourself to be convinced through logical arguments anyway. This stuff is experiential not logical. You have to personally experience these forms of divination in order for them to have any validity for you.

And those who have experienced it are the ones I want to work with.

So I have come to the conclusion that I no longer have time to put effort into trying to convince the blind to see. Life is too short. It is my intention that when I die, I will be at least one step closer to my Maker than I am today. And these tools are assisting me along the seeker's path.

On Monday of this week, I took a group of North American students on a one hour (before it opened to the public) special access visit to the centre of Stonehenge. (Two hours before and two hours after official opening hours, English Heritage allows four groups of up to twenty-five people one hour of special access to the centre of the stones.) Shortly after we arrived, another group arrived in a tour bus, and after having to tell one of his participants to not walk on the stones, the guide proceeded to give them a non-stop left-brained monologue of the entire sight from an academic archaeological perspective, and at the same time, dumping on anything spiritual from "ley lines" (a term that he attributed to Alfred Watkins, but one that Watkins never used - he called them "leys") to dowsing (which my students were doing at the time). It was quite disheartening.

Prior to arriving at the Henge, I had decided on employing a different method. We only had one hour in this very special place. As I have said above, I no longer want to be eating, or feeding others, only left-brain scientific food. So, after a brief introduction to orient the group I had brought, below is a picture of how I led my participants during most of their time in the centre of Stonehenge:

---> ----> ----> ---->  
----> ----> just a bit farther ----> ----> ---->

Sig guiding his group through the stones. Experiencing (not hearing about) Stonehenge. |



To subscribe to Sig and Karin Lonegren's Tip of the Week go to this website

<http://www.sunnybankglastonbury.co.uk/store/>

## Information from Robert Ferre's brochure

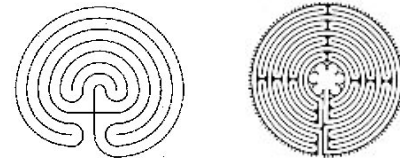
A labyrinth is a pattern with a purpose, an ancient tool that speaks to a long forgotten part of us. Lying dormant for centuries, labyrinths are undergoing a revival of use and interest. They offer a chance to take "time out" from our busy lives, to leave schedules and stress behind. Walking a labyrinth is a gift we give to ourselves that leads up past our intellect to a deeper place within. Among the results some people have reported from walking labyrinths are insight and creative ideas, relaxation and stress release, happiness (and sometimes tears), connectedness, balance and well-being.

**Symbol** The labyrinth represents our passage through time and experience. Its many turns reflect the journey of life, which involves changes of direction, transition, some uncertainty but also discovery and achievement. Different from a maze (which has dead ends and false passages), the labyrinth has a single path that leads unerringly to the center. It shows us that no time or effort is ever wasted; if we stay the course, every step, however circuitous, however many turns, however distant it seems, takes us closer to our goal.

**Use** Thinking is not required to walk a labyrinth. At the same time, one must remain alert to stay on the path. This combination of reduced mental activity and heightened awareness makes the labyrinth ideal for walking meditation or prayer. Some walk or dance the labyrinth just for the fun of it, or to express a certain intent or wish. There is a strong connection between the labyrinth and earth energies, reestablishing a long-lost rapport with nature and with the feminine. The turns of the labyrinth are thought to balance the two hemispheres of the brain, resulting in physical and emotional healing. Labyrinths have been used for weddings and other ceremonial purposes. As reaching the center is assured, walking the labyrinth is more about the journey than the destination, about being rather than doing, integrating body and mind, psyche and spirit into one harmonious whole.

**Classical Labyrinth** In general, labyrinth designs fall into two categories. This pattern known as the classical 7-circuit labyrinth. It is sometimes referred to as the Cretan labyrinth, referring to its ancient and mythological association with the island of Crete.

It is called the 7-circuit labyrinth with regards to the number of concentric paths. Classical patterns also exist in 11 circuit and even 15 and 19 circuit versions. According to the book *Labyrinths: Ancient Myths and Modern Uses* by Sig Lonegren, the Cretan pattern depicts the orbit of the planet Mercury as seen from planet Earth.



**Chartres Labyrinth** During the Middle Ages, many Gothic cathedrals inlaid labyrinth patterns into their stone floors. Based on principles of sacred geometry and proportion, the following pattern still remains in Chartres Cathedral, France, where it was built in the year 1201. This pattern has been undergoing a popular revival, led by the activities at Grace Cathedral in San Francisco and the organization Veriditas: The Worldwide Labyrinth Project, headed by Dr. Lauren Artress. (Website: [www.gracecathedral.org](http://www.gracecathedral.org))

However, to define a labyrinth as a pattern on the ground or floor is like saying a master painting is a canvas with oil paint on it. That's true, but both are much more than that. It's like confusing the menu with the dinner. In each case, the visible form leads to a deep, inner experience. Thus, the labyrinth is really a tool, the gateway or physical entry point to the energy and truth that lie beyond the visible.

**Location** Labyrinths may be placed almost anywhere, including parks, churches, playgrounds, prisons, gardens, parking lots, backyards, and other locations both public and private. Outdoor labyrinths may be laid out in the traditional way by placing rocks in a pattern. In other cases, labyrinths are dug into the ground or painted on pavement. For indoor use, a labyrinth pattern may be painted on a canvas floor covering. Temporary labyrinths may be "drawn" with rope, tape, cornmeal, paint, or by mowing the grass into a pattern. Small tabletop labyrinths (used increasingly by psychotherapists with their clients) made of paper, wood, or other materials may be traced visually or with the fingers. Children enjoy drawing or painting labyrinths in school or Sunday School.

**Come Walk With US - Add your name to the list**



“  
**We sat side by side in the morning light & looked out at the future together”**  
[www.storypeople.com](http://www.storypeople.com) ]

**Firesouls** - Behind each sacred space is a firesoul, a word used by TKF to describe the people who are the sparks behind the creation of sacred spaces. The firesouls' passion and vision are the driving forces behind nurturing the sacred spaces from idea to reality. Their energy, enthusiasm, patience and persistence inspire communities to come together around the creation and use of public greenspaces.

[www.openspacesacredplaces.org](http://www.openspacesacredplaces.org)

**Are you a “Firesoul”?** Then you maybe interested in joining the team as we work towards the labyrinth being an integral part of the communities in which we live, work, learn and play and as we “walk” to create our Australian labyrinth centre.

To cover a State or Territory is a big ask but if we develop “Region Reps - our firesouls - then we can make a difference within our community of influence. If you feel you can contribute an hour or two a month contact a Region Representative. If you would like more information first go to the TLS website <http://labyrinthsociety.org/regional-reps>

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Jeff Trehair [jeff.trahair@adelaide.edu.au](mailto:jeff.trahair@adelaide.edu.au)

**Northern Territory** - No Regional Representatives Yet :) Any volunteers?

**Archive Copies of “Labyrinths Matter”**

The Labyrinth Network Northwest in USA is hosting “Labyrinths Matter” Newsletter. Look under the resources section.  
<http://www.labyrinthnetworknorthwest.org/>

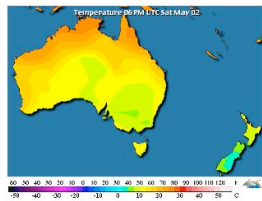
**Australian Labyrinth Locator.**

Cedar Prest, a professional artist and Veriditas labyrinth facilitator, is hosting the data base of Australian labyrinths. Look under the Directory Section. [www.labyrinthlinkaustralia.org](http://www.labyrinthlinkaustralia.org)

**Worldwide Labyrinth Locator** . This project is sponsored by The Labyrinth Society and Veriditas, Inc. through a generous grant from the Faith, Hope and Love Foundation. helps us to be connected to the global labyrinth community. [www.labyrinthlocator.org](http://www.labyrinthlocator.org)

**World Labyrinth Day**  
By Lorraine Rodda TLS Aust Representative

Australians embraced World Labyrinth Day with great enthusiasm as they awoke to a beautiful fine, sunny and crisp Autumn day of celebration. Nine of the thirty three events listed on the World-wide Labyrinth Locator were held in the Australian States of QLD, NSW, SA, VIC TAS and also the NT. I imagine many more were held but not listed here and across the world .



The places labyrinths events were held in Australia were across the spectrum. People were walking labyrinths in capital cities as well as in the suburbs, in large provincial centre's and small country towns.



They were held on the lawns of a parliament house, in church halls and grounds, in community centre's and in public parks as well as in private gardens.



**Photo's of natures labyrinths in autumn splendor on the grounds outside Parliament House in Hobart Tasmania. Ikia Healy**

Celebrations of all sizes were held on permanent, temporary and portable labyrinths constructed from a variety of materials including:- bricks and concrete, from natures gifts including autumn leaves, stones, grass, twigs, plants and bird seed as well as from canvas, lanterns, rope and paint. Designs varying from the classic, chartres, and contemporary styles.

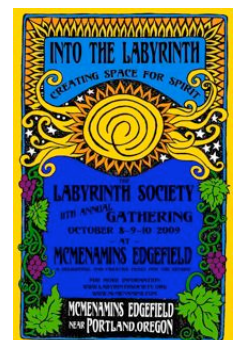
**Request for articles for the Newsletter's - Winter Edition.**

The Labyrinths Society, is one of the worlds International Labyrinth organisations that promotes World Labyrinth Day as a vehicle for informing and educating the public, hosting walks, building permanent and temporary labyrinths, making labyrinth-related art and more. It would be wonderful to receive articles and photo's about your labyrinth activities as I am sure that many if not all of these aims were met during Australian events.

You are invited to share your special day by sending in articles and photo's. Contributions can range from just a few lines and a photo up to a full page article. They can be about larger public organised events to the small community or private ones. What did "Walking as ONE at 1" mean to you and to your community. Who organised it, what was it made of and what was its style, Where was it held, who came and what stories did it tell.

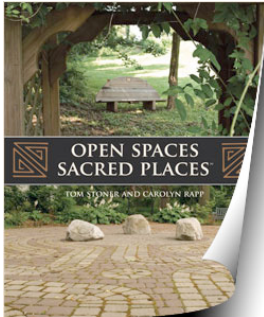
Please let me know if you plan to send in an article and or photos for the next edition. If these contributions could be sent before the end of May 2009 I should be able to get the Winder Edition out early in June 2009. Please forward articles to my email address. [lgrodda@iprimus.com.au](mailto:lgrodda@iprimus.com.au)

**Labyrinth Society Gathering** this year will be held over 8 - 10 October. In the State of Oregon USA. Find out more about the variety of activities through the following link. [www.labyrinthsociety.org](http://www.labyrinthsociety.org)



## Open Spaces Sacred Places Foundation. Tom Stoner, Carolyn Rapp

TKF  
By



All proceeds from the book go directly towards creating public greenspaces.

To purchase this book just go to their website.

[www.openspacesacredplaces.org](http://www.openspacesacredplaces.org)

To learn about specific projects or to order Open Spaces, Sacred Spaces by Tom Stoner and Carolyn Rapp.

## Oases of peace - Foundation creates natural, sacred spaces for healing

By Jerry Hames. The Continuing Education Plan of the Anglican Church of Canada

One "Oases of Peace" is a garden honoring World War I veterans, another a turf labyrinth that is welcoming to the bare feet of the recovering mentally ill, a third a children's peace memorial commemorating the lives of young people lost to inner-city violence.

They are just three of several instances in which Episcopal churches or schools have partnered with the TKF Foundation, a private, grant-making organization whose sole purpose is to create open spaces that become sacred places. All of the more than 100 gardens or green spaces that TKF has created over the past 12 years in partnership with faith communities and civic organizations have one thing in common: They were created on the firm conviction that nature is a healing and unifying force.

"Many of these projects have been carved out of the most unlikely of settings - from the violent, drug-addled city neighborhood to the high-security prison," said Tom Stoner, who, with his wife, Kitty, co-founded TKF in Annapolis, Maryland, after experiencing what they described as "an epiphany" in a small urban park during a visit to London in 1995.

"This serene and protected park was used by many as a place of refuge during World War II," said Stoner. "Wooden benches lined the walking path in this small park, and on the back of many [on plaques] was written the reflections of those who experienced a sense of community and a sense of peace in this special place during the worst days of that war."

Returning home, the couple was determined to replicate in the Washington-Baltimore region the "open spaces, sacred places" that they had experienced. "It was our belief that if a natural green space in an urban setting could provide such a spiritual place at such a difficult time, perhaps places built and created by communities in our urban spaces in our time could also provide a place to find refuge, to slow down, to find oneself, to reconnect with one's spirituality and to provide peace," said Stoner.



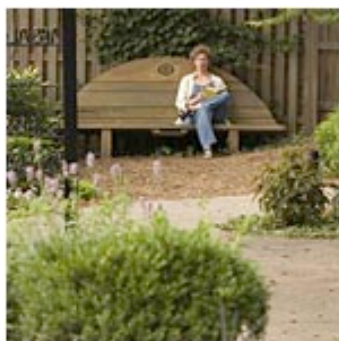
A part of our mission is to create open spaces that heal the body, mind, and spirit," said Mary Wyatt, executive director

of TKF Foundation. e.g. American Psychological Association's (APA) roof top garden labyrinth covers 3,600 square feet of the building's roof. \$170,000 project received extra funding from APA, the Chesapeake Bay Foundation and the World Resources Institute.

## Oases of peace - Benches & journals.

An "open space" for the TKF Foundation has two different meanings that work together to create sacred places. On one level, explained Tom Stoner, it is open to the public, meaning anyone of any race, faith, culture or belief can enter. It is for use by a whole community of different people. [www.tkffdn.org](http://www.tkffdn.org);

On another level, it is one that feels welcoming and non-threatening to those who spend time in it. "It feels like a home for the soul," he said. "The design of the space and the placement of features such as portals, paths and universal symbols that have meaning across all religions, nations and ethnic groups lend to the openness of the space by inviting those outside to enter. "A sacred place is one set aside from everyday life, which is meant to invite you into a deeper and more peaceful relationship with yourself, your neighbor and the created world." As part of TKF's outreach, a custom-designed bench and a waterproof journal can be found at every park/garden that has been created.



"Over time, we have collected thousands of entries," said Stoner. We know we are doing something right [because] we can see it in the sentiments expressed. "Visi-

tors experience the same fundamental transformation that Kitty and I felt in that park in London. They are bearing witness to the power of nature to heal and unify."

**Labyrinth Benches** create a place for rest and reflection and are natural destination points within a space. As part of the partnership between TKF and Maryland Correctional Enterprises, TKF benches are built by inmates at the Western Correctional Institution in Lavale, MD who are learning fine carpentry skills to help them secure profitable and rewarding employment upon release. The benches are made from 100+ year old, reclaimed pickle barrel wood, and along with the journal included with every bench, are an integral part of the sacred spaces that TKF has helped create.

## "Rite in the Rain" Labyrinth Journal

Open Spaces Sacred Places Gardens - TKF Foundation. In the picture of the bench on the opposite page you can see a shelf under the seat where the reflections journal rests. The journals that the TKF Foundation use are called "Rite in the Rain" They can be purchased in Australia from [www.prospectors.com.au](http://www.prospectors.com.au)

There are variety of styles and prices. Below are two examples. Lead pencils can be used to write in the journals or "rite in the rain" pens are also available at \$20.56 Product RITR No 97.



Size 120 x 178 mm 155 pages in a Fabrikoid hardbound cloth cover. Price \$28.13 Product No RITR 390F



Size 82mm x 127mm 100 pages (50sheet) Black / Yellow Cover. Price \$7.43 Product No RITR 180

## Voice of the Labyrinth Movement By Lauren Artress.



The Wisdom of the Labyrinth, which airs Thursdays at 12 noon in Los Angeles time zone on 7th Wave

Network - Voice America Online. An important aspect of this show are your calls to the live shows. Night owls can add their input by putting in a call to Lauren or download the archived file. [www.voiceamerica.com](http://www.voiceamerica.com) Phone 0011 1 866 472 5788

Scroll to boombox and select 7th Wave Visionary and Transformational Radio.



**The Wisdom of the Labyrinth: Life is a Winding Spiral Path.** In this archived interview from the 14th May 2009 Lauren indicates as a new consciousness breaks through on this planet that we need transformative methods to engender self-reflection, nurture creativity and quiet us so we can cultivate our inner wisdom.

The Wisdom of the Labyrinth program is dedicated to encourage people to discover, renew or improve a spiritual practice that sustains them during this time of planetary upheaval.

The labyrinth quiets the mind, opens the heart and brings us to an expanded level of awareness. It offers guidance and strength as we put one foot in front of the other to meet the challenges and embrace the joys life offers. Storytellers, improvisational musicians, authors and wisdom-speakers from all walks of life will add their voice to the ongoing conversation.

## Labyrinths for Transformational practice. Lauren Artress from Voice America.

How can walking a labyrinth be a transformative practice? First of all, usually, and again there is no right or wrong way to walk a labyrinth . . . for anyone walking labyrinth its important that they make it their own tool. One of things that gets in the way so frequently, in any transformational practice, is that your trying to do it as someone has told you instead of following your natural impulses. So having said that, usually the way to do it is to start at the the begging, and then take a moment to prepare yourself.

There are four stages to the walk.

There is a remembering for using creation spirituality, there is a pausing a preparing, a gathering of gratitude taking a moment to really breathe and be present in the moment and then you begin to walk the circuitous path, and as your doing that, soon you fall into your natural p a c e .

There is a lot of releasing in that second stage. A way of quieting, opening, releasing. A kind of letting go and shedding all the everyday thoughts and feelings that get in the way as well as it helps us through the day.

So after that, you find eventually, after the releasing stage, you find yourself in the centre. There has been an emptying you have already done, so there is a receiving. In the centre you can sit, stand, stay in the centre as long as you want, and then when you are ready, follow the return path back out.

## **Labyrinths for Transformational practice. Lauren Artress from Voice America. (cont'd)**

In walking the labyrinth we think of the 4 Rs remembering or reclaiming who we are, releasing, receiving and returning . Of course you can release anywhere on the labyrinth and receive anywhere on the l a b y r i n t h .

In terms of a transformative practice there is that shift in consciousness as you begin to find your own natural pace. Suddenly or maybe slowly, but usually it is quite quickly, as you begin to move into the body level, you move out of your head. Your thoughts, your mind quiets down and you become present in the moment so it very apt to talk about it in Buddhist terms of a mindfulness practice you come into your presence, or if you want you can put a capital **P** on that, **Presence** - feel free to.

There is that sense of shift. There is a sense of finding your own natural pace and then everything falls into a kind of synchronicity - is what happens after you walk a labyrinth. Your synchronised, you are a moving being, in your own natural pace, and, that is tremendously powerful because it brings you into the moment.

### **How can we experience our souls longing and intention?**

The labyrinth is as container for the creative imagination to align with our hearts desire. It is a place to profoundly yet playfully experience our souls longing and intention. How can we experience our souls longing and intention? The idea is that when you are past the understanding of the 4 R's When you are comfortable with the labyrinth it is very important to use the labyrinth as a practice rather than a discipline . . .

As a practice your responding to some innate call. You have the impulse to go, the urge to go walk a labyrinth and it is very important to respond to that.

Often I find that people have an intuitive sense of what we are here on this planet to do. They have an intuitive sense that something is trying to break through. We feel that way about our whole culture our whole world. We know that we are on the brink of something new and there is no map to capture this . . . of course maps always follow the experience they do not often lead us to the experience. and so to take your self longing, what is it that you are yearning, what is it that is missing from your life right now, for what do you seek and then in that arena of questioning, you begin to engage.

Once you find your natural pace, once you become into your own flow, then bring into your awareness through your imagination. What does it look like to live the life you want to live? or, What does it look like to respond to the longing that you feel inside?

I really think that it is the soul that is longing, and to follow the longing, to keep covering it, to keep honouring it, to not ignore it with addictive habits, or mussel it with addictive habits, is really very important and then see what happens.

A lot of my work in the world feels like teaching fish to swim. The trouble is we are all on dry land right now, but when we get into the water, we know what to do. So when you are in the labyrinth, if you are in touch with your intuition and you imagine the part, then you just simply follow what presents it, then just keep following it, and following it, and then see what unfolds.

## STOP PRESS!!

Did you know that when you purchase from Amazon.com The Labyrinth Society can receive a commission? Follow this link to the Amazon online store <http://labyrinthssociety.org/home>

**Why the sudden surge in the labyrinths popularity ?** Gail Hudson reviews Melissa Gayle West's book "Exploring the Labyrinth" This is not a new publication but one well worth reading

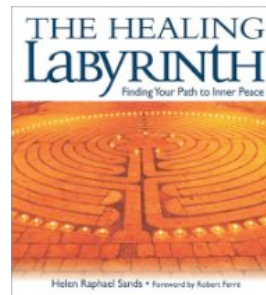
"Walking the labyrinth fulfills six important contemporary needs,"



according to author and psychotherapist Melissa Gayle West: "deepening spirituality; inwardness and connection; access to intuition and creativity; simplicity; integration of body and spirit; and intimacy and community." These are tall orders, but West manages to demystify

this powerful process, explaining how it differs from walking a maze and how readers can make their own labyrinths.

The book's narrative and organization themselves flow as thoughtfully and compellingly as a labyrinth. The three main sections cover "Meeting the Labyrinth," "Making the Labyrinth," and "Playing and Healing with the Labyrinth." West also offers an extensive resource listing and a thorough index. This is easily one of the best contemporary guidebooks on this fascinating and evolving form of spiritual practice.



Another fascinating book is by Helen Raphael Sands. Helens begins by describing her personal journey of labyrinth exploration. She

goes on to note the recent rapid growth of interest in the labyrinth. In this beautifully illustrated volume, she describes the method of laying a labyrinth on the earth or on a floor, then tells how it needs to be brought alive through group participation in rhythms of music and dance. Helen explains the labyrinth's underlying theory

- The Threshold, or entrance, to the labyrinth, where the details of everyday life are shed and the mind becomes receptive.
- Journeying in - finding how the mind focuses as the body moves toward the labyrinth's center
- The Resting Place - arriving at the labyrinth's center, then pausing to await inspiration
- Journeying Out - discovering a rebirth and preparing to re-enter the outside world with a new sense of purpose.