



The Spirit of Veriditas

Voices From the Labyrinth

Winter 2012

A Veriditas Publication: Voice of the Labyrinth Movement

The Photography, Technology and Research Issue

Welcome to the Winter 2012 edition of the Veriditas Journal. We would not have a Labyrinth Movement in the Western world if we did not have the evolving technology to support it. According to our Labyrinth Locator, labyrinths are now in 70 countries around the world! Jeff Saward makes the point that labyrinth “revivals” occur whenever there is wide spread cultural and sociological change. The last large one was during the shift from an agricultural to industrial society in the West during the late 1800s.

Currently we are creating together the largest labyrinth movement ever amid

one of the most chaotic shifts occurring in Western culture. We are able to do this because of technology. If we did not have the Internet, we could not connect and communicate as we do. But there is another layer to this: we have hearty labyrinth builders and new building products recently created to help as well. Our labyrinths—given they are not destroyed by earthquakes and swept away by floods—will be around for a long, long time. Enjoy this issue and the unique view each person offers.

Blessings as you walk the Path,

Lauren



Lauren Artress



Photo credit: Andy Buchanan

Message from your Executive Director

This is a brief report from the Board's October 2011 Strategic Planning Retreat written as a collaborative effort from your Executive Director and Board Member Cindy Cleary.

We are in a time of great transition for Veriditas, as we deal with changing economic realities and an evolving vision for the future. What follows are some highlights from a very energetic and productive meeting, where we:

The New Veriditas Mission Statement and Purpose:

Veriditas offers the labyrinth experience – gathering, training and inspiring people on the path.

Veriditas is based on the work of Lauren Artress. Veriditas, through its teachers, offers quality experiences of the labyrinth in workshops and retreats nationally and internationally, and professional training in how to offer the labyrinth experience to others.

State of the Board:

As a way to build continuity into Board governance and institutional knowledge, we created two new Board officers: a Vice-Chair and a Past-Chair. The idea being that the Vice-Chair will move into the office of Chair after a term of mentoring, and the Chair will remain on the Board for a term after his/her term as Chair has ended.

Gary Petersen will remain as Board Chair for the next term – Lee Matthew was elected Vice-Chair. Cynthia Ries is Secretary and Phyllis Carlisle is Treasurer.

And, we have a new **Board member** – Sarah Elliott – from the Philadelphia area. She is a lawyer by training, but no longer practicing. She is very involved in many ways with her Episcopal church, and does labyrinth

programming. She is ready to organize the facilitators in the Philadelphia area, as well as the Episcopal churches in her diocese that have labyrinths. Welcome Sarah!

Our Continuing Story:

Our Story is one of how throughout history the labyrinth emerges in times of chaos – as “a symbol of wholeness in broken times.” This is a new container for who we are.

We are talking about the labyrinth now moving from the individual to the collective; for Veriditas, now moving beyond Lauren's initial vision to a collective embrace of a world-wide community of facilitators and seekers.

New Ways of Looking Forward

We began to look at our two **constituencies**: “facilitators” and “pilgrims.” All the programming and teaching we do is connected to these. Behind the scenes, then, is the administrative basket where “donors” become another focused group.

We realized that the **Facilitator Community** is the real legacy of Veriditas, and that much more intentional vision and action is needed to nurture that community. The role of the Council in this area was/is acknowledged and recognized as critical. As we move forward, the Council and the Board/office will work together to strengthen what we have begun.

Also, the **Master Teacher** program is seen as critical to the future of Veriditas, especially as Lauren moves closer toward retirement – but even before that. The Master Teachers need to succeed if Veriditas is to succeed.

Communication and transparency are the underpinning of everything as we move forward, including in any fundraising we do.



Dawn Matheny, Ph.D.
Veriditas Executive Director
email: dawn@veriditas.org

We have developed a **revenue** plan for the year-end fund raising drive that is multi-faceted and employs much of the principles just outlined. We are looking at donors as partners in creating this work, in the same way we consider facilitators and program participants as partners.

We have many ideas moving forward in the New Year on how to refigure pricing and fee structures.

We developed Guiding Principles for the Board to use in our work:

1. Do what we say we are going to do.
2. Honor time constraints.
3. Support each other.
4. Know how each thing we do is tied to the revenue we need to make it successful.

A guiding force in the weekend for us was from Linda Sussman, in her book about the Holy Grail, which seems to fit so well in working with the labyrinth, and, specifically in understanding why Veriditas does what it does:

“It meets you where you are;

It gives you what you need;

*It forms an invisible web of relationship
between individual destiny*

and service to the planet.”

Dawn

To view the Veriditas 2012 Calendar, click the URL
<http://www.veriditas.org/Calendar.shtml>

Welcome to the Winter 2012 Issue

by Robin Bradley Hansel

Since your enthusiastic response to this edition's theme has been so overwhelming, we have designed a special combined issue to move gracefully from the last quarter of 2011 into the fresh promise of this New Year. Our Winter 2012 Issue features the creative and visionary work of many well-known leaders within our own Veriditas family and introduces some fresh voices from the expanding labyrinth community as well.

Enjoy the many vibrant pictures, personal stories, innovative research and technological applications. We hope you'll discover that these three seemingly



Photo credit: Melinda Cropsey

diverse topics all share a distinctly common vision: a very bright future for our collaborative labyrinth work.

Please continue to share all your exciting ideas for upcoming 2012 stories and features with us.

Peace for your Path,
Robin Bradley Hansel, Editor
journal@veriditas.org

Robin' enjoys uniting her professional training as a Certified Veriditas Labyrinth Facilitator, a Licensed Physical Therapist and a Certified Pilates Instructor with her creative spiritual pathway as a freelance writer/editor/blogger. Connect with her via her website www.labyrinthwellness.com and on Facebook, Twitter and LinkedIn.

Little Miracles on the Path

by Linda Mikell

When I heard the combined theme for this journal, I wasn't sure I could find a "Little Miracles" story to go with technology or research. However with "photography," I knew just the right story. It came to me from our Veriditas facilitator in Hawaii, Eve Hogan. Eve built a beautiful labyrinth on her property and was amazed with the "little miracles" that seem to be occurring all the time. Here is her account of another one.

Blessings on your Path,
Linda Mikell

Linda Mikell has been a Veriditas facilitator since 2003 and she serves on the Veriditas Council. Linda leads a weekly labyrinth walk every Thursday at 1:30pm in the sanctuary of her Unitarian Universalist Fellowship in Stony Brook, NY and also a monthly evening walk the second Tuesday of the month. Linda is very interested in collecting and sharing stories for Little Miracles on the Path. If you have a story, please send it to her at edlinmik@optonline.net.

Believe it or not.....more miracles continue! Check out this picture a woman brought to me that her husband took of her as she walked our labyrinth. If you look closely, you'll see that the light in the labyrinth, which matches her outfit exactly, is spiraling.....like a vortex. This was shot with film, not digital, and none of the other pictures had the light in it.

My labyrinth has only been here for three and a half months....but miracles are already so plentiful I could practically write a book about it! Thanks for letting me share!

Love and light, Eve
Eve Hogan - <http://www.EveHogan.com>



The Worldwide Labyrinth Locator

by Jeff Saward, WWLL Administrator

It all started in Glastonbury, England, in May of 2002 - an appropriate birthing place for any labyrinth project. Sitting in the front room of Sig and Karin Lonegren's house were Jeff and Kimberly Saward, Helen Curry and Lauren Artress, and of course, the Lonegrens. This group of labyrinth luminaries had come together for the *The Labyrinth Society Glastonbury Symposium*, but on this afternoon they were meeting to discuss a possible project - the concept that Veriditas and TLS could partner to create an easy-to-use and maintain, comprehensive labyrinth locator, to serve the worldwide labyrinth community. This was a big step, requiring careful consideration as to how this new relationship would work.

Both organizations already had online labyrinth catalogues, but the Veriditas Labyrinth Locator lacked active data management (and consequently contained much duplication of entries), and The Labyrinth Society database had recently been seriously damaged by a hacking attack. All of these issues would need to be addressed, but an agreement was reached to explore the possibilities for creating and financing such a project and take it from there. Subsequently, there were hours of meetings between Lauren Artress, founder of Veriditas, and Helen Curry, then president of The Labyrinth Society. The *Faith, Hope and Love Foundation* generously agreed to provide the funds to hire a programmer and a project director to see the project through to its launch. Initially, it was thought that volunteers might manage the online database, but the scope of the project clearly required that a dedicated

administrator be appointed, and Jeff Saward stepped forward to assume the position.



Photo of Helen & Lauren taken by Jeff Saward at the TLS Glastonbury Symposium, May 2002.

Two years of planning and hundreds of hours of programming later, the World-Wide Labyrinth Locator (WWLL) was finally up and running in May 2004. Initially containing some 900 labyrinths, the number quickly grew, and now, at the end of 2011, the total stands at around 3900 active labyrinths in the database, with new examples added on an almost daily basis. Each new labyrinth uploaded to the Locator



Photo credit: Warren Lynn

is carefully checked before it is added. As the database has grown and matured over the years, much effort has been expended on updating details of those

labyrinths already listed, and some labyrinths have been deleted, as they no longer exist. However, maintenance of labyrinth listings requires ongoing feedback and interaction from both owners and visitors, and I am always keen to hear from both with information, corrections and updates.

If you own or maintain a labyrinth you should make certain it is listed on the Labyrinth Locator. If your labyrinth is already listed, then take a moment to check that the current details are up to date. Should you visit a labyrinth that is not as described, is overgrown, or even destroyed, then please ensure that you contact the administrator (via the contact page on the website) with your findings. And likewise, if you have questions concerning how the database works, how to use the search utilities, or encounter problems, get in touch. At this level the Labyrinth Locator is, and will always be, a community effort and a work in progress, but it is certainly the most comprehensive catalogue of labyrinths worldwide, in existence!

To visit the Labyrinth Locator, please go to www.labyrinthlocator.org

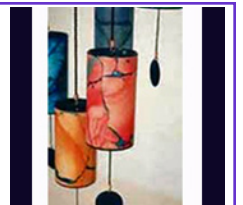
*Based in England, Jeff Saward was first captivated by the labyrinth in 1976 and is a world authority on the history and development of labyrinths and mazes, the author of *Magical Paths and Labyrinths* & *Mazes*, editor of *Caerdroia* – the Journal of Mazes*

and Labyrinths and co-founder and director of Labyrinthos: the Labyrinth Resource Centre, Photo Library and Archive - www.labyrinthos.net



iSpiritual has partnered with Veriditas for the sale of labyrinth related products to facilitators and others to aid them in their work with labyrinths.

<http://ispiritual.com/veriditas-products-c-31.html?page=2&sort=2a>



Seeing Ourselves in the Labyrinth

Creating & Sharing Meditative Self-portraits

by Lars Howlett

Photographs create on-going opportunities for deeper reflection of a momentary experience. You can return to past labyrinth walks and memories from a certain time and place. Details, phenomena, and environmental elements are revealed that might otherwise be overlooked or forgotten. The camera allows for another perspective on the self- a quiet witness to be consulted for greater insight and understanding of whom we are and how we engage the world

Our world is flooded with images depicting conflict, suffering, tragedy and destruction. As people all over the globe have turned to labyrinths to relieve stress, reflect on their experience and cultivate mindfulness, images that communicate our journey with sacred geometry help to promote another path. Meditative portraits have a calming affect for others who share in the experience second-hand. They also provide examples, inspiration, and reminders for those who are interested in different walks of life. Shared self-portraits in the labyrinth create wider reverberations in cultivating peace.

Preparation

With most labyrinth walks, mindfulness is the key to cultivating a deeper experience. Cameras can distill or distract, so consider your intention

from the start. Take into account the environment, presence of others, your focus, energy and intention. Enter with an open mind, a sense of curiosity, and openness to a shifted sense of self-awareness. You might see it as a performance or try to forget the camera off in the distance.



Photo credit: Lars Howlett

Even if you lack a still or video camera, most cell phones will do! For photography, wide-angle lenses help to include more of the self in the context of the path and amplify the design. A tripod is useful for documenting an entire walk from start to finish, in whole or parts. Light sources such as a flashlight or candles are wonderful for twilight or night portraits. Fully charged batteries and empty memory cards may be necessary to record the entire experience.

Still Photography Techniques

Holding one hand on the camera and turning it on yourself is the most classic and straight-forward approach. It's usually best to hold it high to see the pathway with the widest angle possible. Aiming at your hands or feet is perhaps the easiest of all self-portraits as you are looking through the viewfinder. Feet on the path make for wonderful metaphors of presence and journey.

Depending on the weather conditions, stark shadows or reflections in puddles mirror or echo our form. One hand will be at your eyes, but the other arm and legs can add expression. Evidence of a walk such as footprints or offerings also can communicate our relationship to the labyrinth and personal experience.

Whether conscious or accidental, some journeys leave artifacts along the way.

Setting the camera on a tripod or solid foundation allows for self-portraits from a distance. It's usually best to set the timer for the maximum delay possible. Remote controls (often purchased separately) allow you to control the shutter from a short range. With interval exposure the camera will continuously take photos... one every fifteen seconds for half an hour (as an example). Be careful to leave

your camera in a secure situation as you want to be able to trust that it will be there when you return and not fret over losing it.

Lars Howlett is a visual artist and teacher primarily focused on photography. Through love, loss, and new beginnings his moving meditations created through videos and photos help him to examine his identity, share his story, and connect with others. Investigating sacred geometry and exploring organic forms. A new book by Lars is available for preview and purchase on-line, in print and digital editions:

<http://www.blurb.com/user/findlars>.

He will also be holding exhibitions and workshops in the SF Bay Area in January at the ENSO Gallery in Half Moon Bay. For updates and insights, 'like' his biomorphic facebook page <http://www.facebook.com/biomorphicdotorg>.



Photo credit: Lars Howlett

Researching the Behavioral Effect of the Intuipath® Labyrinth on Children Diagnosed with ADHD

by Neal Harris

It is estimated that 3-5% of school-age children in the US are diagnosed with ADHD, making this the most commonly diagnosed psycho-social disorder in childhood (Shaw, 2007). The three general categories of symptoms that are characteristic of this condition are hyperactivity, impulsivity and inattention.

Over the past 13 years, compelling anecdotal evidence has been reported by teachers, therapists and parents who introduced children to the Intuipath® double finger labyrinth design (a mirror-image, inlaid wood labyrinth design involving the use of both hands simultaneously moving in opposite directions). For example, teachers reported that following recess periods, children using the Intuipath® appeared to calm down quickly which led to better attention span, mental focus and greater impulse control.

The Intuipath® design stimulates both sides of the brain simultaneously, thereby pairing reasoning, problem solving and language skills (left hemisphere) with intuition and creativity (right hemisphere). This effect, known as *Brain Synchrony* (Fehmi & Fritz, 1980) creates a preponderance of alpha and theta brainwave states, leading to enhanced mental relaxation and a greater repertoire in adaptive responses to the environment (Ayres, 1979; Hutchison, 1994; Harris, 2002).

Since the study began three years ago, 87 children (ages 7-17) have completed it. To be eligible, children may or may not be on medication to manage their symptoms of ADHD. Our goal is to have 200 children complete the study.

We have not performed any definitive statistical analysis of our results so far, but in eyeballing the data from the children's' behavior before the study begins

(baseline phase) and after playing with the Children's Intuipath® for 5 minutes at a time, 3-5 times/week for a 4 week period (treatment phase), there is no question that children in the Intuipath® groups are seeing mild to significant

child will receive a free Children's Cretan Intuipath® finger labyrinth upon completing the study (a \$44 value).

Neal Harris is a Licensed Clinical Professional Counselor, with a

Master's Degree in Applied Psychology, a diplomat of the American Psychotherapy Association and a Reiki practitioner. He is the managing director of Relax4Life, a holistic education, services and labyrinth products center and has been a workshop leader in the holistic health and self-enrichment fields since 1985. Neal is the originator of the first permanent outdoor and hospital labyrinths in Illinois. He is a creator of other public, portable fabric and unique wood finger labyrinths as well

as manuals for creating outdoor labyrinths. He is an active workshop leader, and his articles on using labyrinths in therapeutic settings have been published in professional journals. He is a founding member of The Labyrinth Society and a Certified Veriditas Facilitator. In addition, he is heading up a national, ongoing, in-home research study to determine if his Children's Intuipath® design can make a difference in the behaviors of children and adolescents diagnosed with ADHD.



Photo credit: Neal Harris

changes in the 56 ADHD behaviors looked at by the ADHD-SRS evaluation scale we're using.

We have also noted that the frequency of ADHD behaviors start to rise back up when the children are not permitted to play with the Intuipath® for the two weeks following the treatment phase. Using the ADHD-SRS to evaluate their behaviors directly following the period of not using the labyrinth is a way to determine if any short to long-term benefits from initial play carry over in its absence. This rise in the frequency of ADHD behaviors after two weeks without the use of the Intuipath® is a good indication that playing with the Intuipath®, even for a short time, has a positive, carry-over effect on behavior.

For a one page questionnaire to find out if your child qualifies to participate in our study, please visit:

<http://relax4life.com/research.htm>.

There is no cost to participate, and each



Photo credit: Neal Harris

"The Unattended Shadow"

Enlightened Wisdom from Jim Buchanan

Interview by Maia Scott

The incredible creations of masterful land artist, labyrinth designer, and author Jim Buchanan have appeared world-wide to spark the curiosity of those fortunate enough to encounter them. Imagine a labyrinth so temporary, it disappears completely when the lights go out. Ponder a path so malleable that it ripples upon passing by. Indeed, Buchanan's recent art installations encompass such media. Water becomes the canvas on which projected light and shadow play amongst themselves and participants walking the path. Visit <http://www.youtube.com/watch?v=yqFfOuacUgQ&feature=youtu.be> to witness, "Labyrinth of Light and Music Impossible Light Installation", a recent venture in which Buchanan transformed an old market building during a concert series in Glasgow, Scotland. Jim Buchanan's work and wisdom inspires the Labyrinth enthusiast to think outside the rocks.

Mais Scott (MS): What sparked your interest in working with the labyrinth? What came first, the land artist or the labyrinth creator?

Jim Buchanan (JB): I became aware of the classical labyrinth design as a child through my parents' ceramics. I would draw my own interpretations on paper, clay, and on the nearby beach. Later as a

landscape architect in private practise, I created them in public parks for events and community celebrations. Now as an artist I explore the boundaries of form and material, with a particular interest in exploring the dynamics of site specific installations – both indoors and out. I



Photo credit: Andy Buchanan

currently have commissions in Canada, USA & Europe.

MS: Along with water, shadow and light also seem to play a reoccurring duet in your installation work. Would you describe some of the ways you have manipulated these elements?

JB: I find light and water the two most deeply evocative materials. Both are essential in supporting life – so it seemed a natural development in my work. The light illuminates the way, but the walker's shadows counterbalance this with obscurity. In all my projects involving water, the walker (or swimmer), is invited to physically engage with it. The key is the ritualistic act of washing oneself as part of the experience – maybe touching with the hand, stepping into it with barefoot, or fully immersing oneself. By putting water and light together a dynamic alchemy begins. The water refracts the light

taking it slightly out of your control, and offers up all manner of direct reflection of what is projected onto it, but also reflects the cast shadow – which means that the visual effect can be twice removed from the walker's body, and is therefore an unattended shadow.

MS: For the labyrinth loving DIY geek who's inspired by your work and ready to explore new ways of manifesting the path in unique ways, would you share your thoughts and ideas on how to get started working with alternative media such as Shadow and light?

JB: I would suggest transforming your favourite labyrinth walk by illuminating it at night, preferably from above with spot-lights. Experiment with the intensity of the illumination, and if you only have some torches, use these smaller spreads of light to set up 'goals' along the path or just at the centre.

MS: Looking ahead, do you have any exciting projects planned? Are you exploring new, alternative ways to build labyrinths?

JB: Of my forthcoming projects I am most excited by my collaboration at the Alberta Children's Hospital, where we are exploring the opportunities of clinical therapy within the projected labyrinth of light. From these trials we will design a permanent labyrinth projection, and prepare guidelines on its therapeutic use.

If you haven't had enough of Jim Buchanan, pick up his book, [Labyrinths for the Spirit: How to Create Your Own Labyrinths for Meditation and Enlightenment](#). Also, if you would like to be kept up to date regarding up and coming labyrinth projects, please email Jim at jim.buchanan@virgin.net.

Maia Scott is a body worker, artist and recreation therapist from Northern CA. Maia currently embellishes her three jobs with presentation engagements ranging from classroom visits with her guide dog, Tessa, to conference workshops which include sessions walking a tactile portable labyrinth under blind-fold.



Photo credit: Allan Pollok-Morris

New Facilitators Feature: The Labyrinth and Slow Education

By Nina Johnson

My career as a university English literature and creative writing instructor

of community and connectedness, and suggests a life-long and patient journey that seeks personal transformation and

this may make economic sense, it does not necessarily make educational sense.

We all seem to need a way to cope and re-imagine our sense of purpose. The labyrinth shows me a path.

had reached a stagnation point where I was finding it increasingly difficult to reach the students in a meaningful way. Upon experiencing the labyrinth, I found that new metaphors for my life and work were becoming apparent. The metaphor of the Pilgrimage now seems not only apt, but insistent in my work as a teacher. The university has adopted the language of commerce and commodities in which the learning that takes place becomes a competitive and individualist pursuit, a hasty transaction with a goal of information consumption. In contrast, the idea of education as pilgrimage implies an acknowledgement

wisdom. The labyrinth honours insight and intuition, as well as creativity and wholeness.

The mounting pressures on students to achieve and succeed in this rushed and detached learning environment have led to unmanageable waiting lists for students to seek counselling. The counsellors cite significantly increased cases of exam anxiety, alcohol and drug addiction, violence, depression, and attempted suicide. I have realized that I share some responsibility to help the university redefine “success” and to offer coping strategies for students. The labyrinth shows me a path.

As I began researching the potential mental and physical health benefits of the labyrinth, I soon realized that students are not the only community in distress. The faculty and administration also suffer from the stress of this imagined foot-race. Rates of absenteeism and stress-related illness would appear to be increasing as the status of the university evolves in its level of prestige. We all seem to need a way to cope and re-imagine our sense of purpose. The labyrinth shows me a path.

In a culture that values speed, technology, and instant gratification, I was quite nervous about sharing a vision of what I think of as “slow education.” My institution, for example, is pushing to compress a 4-year degree to three years so that students can “finish” faster and be marketable sooner. Although

I began to imagine a physical space on campus that would create an oasis for tranquility and reflection; a low-tech place to pause and to breathe; a space “to do” nothing except “to be.” I began to imagine a quiet garden with a labyrinth.

I began to imagine a physical space on campus that would create an oasis for tranquility and reflection; a low-tech place to pause and to breathe; a space “to do” nothing except “to be.”

I began to draw pictures and then to map them as a landscape. I chose a location on campus and then dared to dream. Sharing this dream with my colleagues might be the most courageous thing I have ever done. To my surprise and delight, the labyrinth garden is receiving tremendous support. The labyrinth shows me a path.

Nina Johnson is a lecturer in the English and Modern Languages Department at Thompson Rivers University in Kamloops, British Columbia where she has taught composition, literature and creative writing for 14 years. Her research interests include creativity, mindfulness practices and university applications of the labyrinth.



Photo credit: Lars Howlett

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<https://www.veriditas.org/donations.php>

Photography by Warren Lynn

Each labyrinth abides in a wider context that empowers the sacred potential of that particular pathway. I like to approach



contrasting beauty of the gray stone and gravel lines, the rusty tans of the cleared pathway, and the deep lapis waters of the Pacific Ocean. It is a place to feel as intentional as a Buddhist monk in mindful meditation, and as open to possibility as a Raven playfully riding an empowering Pacific breeze above coastal headlands.

Red Sun labyrinth (Bitterroot Valley, MT)—Near Victor, Montana, in the heart of the Bitterroot Valley, the powerful

Red Sun labyrinth holds sentinel in a quiet cloistered garden. At 108-feet in diameter, this labyrinth is not to be approached lightly. And yet, in the growing season it is surrounded by a tall garden of grape arbors, heady flowering hop vines, luscious Current bushes, and other herbs and medicinal plants set into a substantial circular berm. The circular garden around the labyrinth serves to contain the space, and ground the labyrinth with a soft nurturing spirit and not-too-expansive feel. Another factor that helps provide appropriate context for the size of this labyrinth is the Bitterroot Mountain range towering in view, just to the west of the labyrinth garden. All comes together beautifully in this place, and I found myself drawn to photograph, not only, the great expanse of this Chartres-style labyrinth, but also capture macro-exposures of

the beautifully colored lichens upon the individual stones that make up the labyrinth's lines; for it is not only the entire journey where one finds Truth, but in each tiny step along the way.

Iona Labyrinth (Iona, Scotland, U.K.)—This labyrinth was a pleasant surprise during my last pilgrimage to Iona, Scotland. On previous visits, I had walked another Classical-style labyrinth in the center of the isle. That labyrinth still remains, in a hidden place amidst the heather and bogs. In fact, it is one labyrinth that is so sacred to me that I've never photographed it. But this time there was also this labyrinth just above Columba's Bay on the south end of the isle. A very young labyrinth at the time, it had already gained a strong and ancient feel. Who knows how many countless pilgrims had already walked this pathway. My intent for this photo



each labyrinth as a thin place; a holy habitation wherein Spirit and our physical lives engage in intimate possibility. My photography becomes prayer when I try to somehow capture whispers of this relationship. Such often involves not merely taking a photo of the labyrinth's design, but also paying attention to light and shadows, color and shape, surrounding architecture or geography, different angles of view, and the collective essence of all my senses while abiding in that space.

Land's End Labyrinth (San Francisco, CA)—Less than seven years old, on public land, and largely the effort of one person, the 36-foot diameter Land's End labyrinth is one of rugged and wild beauty. The location of this labyrinth requires an approximately $\frac{3}{4}$ mile hike out onto a rocky shelf situated above the pounding tides west of the Golden Gate bridge. Initially, I was not sure how to convey the semi remote beauty of this rough and rocky path. But, looking down from a ridge above the labyrinth, I was struck by the

was to convey that ancient feeling, but not betray the young nature of the labyrinth as well. The hint of blue sky helps to balance the otherwise mostly gray and green hues. Sometimes, even youthful energy and beginner's mind holds enough room for the ancient wisdom of Spirit to have its way.



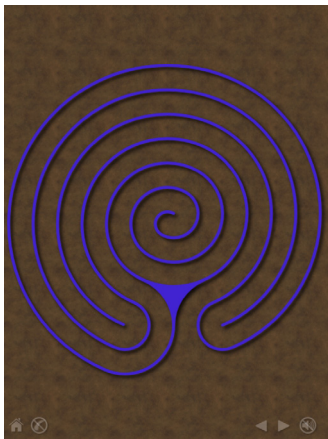
*Photo credits:
Warren Lynn*

Labyrinth APPeal

4.2 Ways to Swipe a Moment of Peace by Maia Scott

If you are looking for the short answer these days, consider asking, “What doesn’t that device do?” It knows the galaxy, tracks your health stats, and says hi to all your friends at once... Oh! And currently it offers four different ways to walk the labyrinth. These apps leave that trusty little square on your device, reminding you at a glance to slow down and take a virtual journey. All the labyrinth apps described below can be downloaded for less than five dollars apiece from the iTunes Store onto your favorite phone or tablet running current iOS software.

Finger Labyrinth HD sets you up with a wide range of labyrinth styles, primarily seven circuits and under.



You can explore an interchangeable assortment of shaded backgrounds, field line colors and meditative sounds to manifest the complete, perfect labyrinth walk experience. As you move around the screen, a comet trail follows behind your finger. This app also provides the novice walker with a basic how-to page and a concise history of labyrinths.

iPause offers an assortment of more traditional labyrinth patterns, including a Chartres style eleven circuit Medieval design. The patterns are high contrast set on a parchment-like background. You have the option to play music selected from your own collection. Settings also provide a means to change the motion of the dot you push through the labyrinth, also providing the option

to follow the marker with your eyes as it slowly progresses to the center and back.



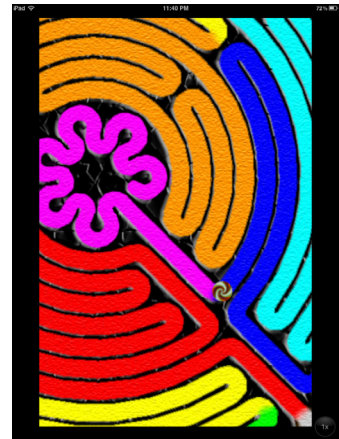
Labyrinth Ball pushes the envelope with a three dimensional approach to traversing the path. The groove circumnavigates a five circuit path from one side of the ball to the Chartres style “Center” at the other. As you move along, the ball rotates to keep your location facing you. This app has an Android version that features a day and nighttime setting with optional chimes. The iOS version features the daytime setting with chimes included. This app was created around actual ceramic labyrinth spheres which can be found at www.labyrinthball.com.



Labyrinth Walk makes use of your accelerometer, requiring that you tilt and rotate your device in order to walk the path. Only part of this colorful Chartres style labyrinth appears on the screen which pans along as your triad wheel

moves toward the edge. If you choose, Crystal bowl tones will accompany the Chakra inspired colors along the way. Access the help section to see a brief explanation. If you want more designs, the creators of this app also offer their version of the Nazca lines.

iMade-It-Myself is your universal option. If you aren’t running iOS... but have a portable device that displays pictures, consider downloading your favorite labyrinth patterns into an



easily accessible photo album. Even if you don’t carry a cell phone at all, you can still easily print out your favorite labyrinth patterns four to a page, folding, securing, and inserting into an easy-reach pocket.

With all the mobile labyrinth options available, there is every excuse to fit in a daily walk somewhere during the busy day. When it proves challenging to make it out to that favorite sanctuary for the full effect, remember the possibilities: Simply breathe, ground yourself, smudge, pray, meditate, and pull out your device to, uh, swipe a moment of peace.

Maia Scott is a body worker, artist and recreation therapist from Northern CA. Maia currently embellishes her three jobs with presentation engagements ranging from classroom visits with her guide dog, Tessa, to conference workshops which include sessions walking a tactile portable labyrinth under blind-fold.

Building an Online Footprint

One Step at a Time

by Christine Hume

In early 2009, I sent an email to a small committee that was dedicated to building a permanent labyrinth in Carleton Place, Ontario, Canada. I had only just sent out my email volunteering to help in some way when I heard back within the hour! I attended my first committee meeting in the fall of 2009 while they were in the midst of making a series of presentations to Carleton Place Town Council.

Our little group had ambitious plans to obtain funding to go towards building a community labyrinth. Our committee also planned a \$10,000 fundraising campaign and to apply for a Trillium Foundation grant to raise all of the capital needed to move forward to build the permanent labyrinth.

I gradually realized that my contribution to the group was to become our web/social media guru. I had taken some social media courses and was keen to put what I had learned into action. We did not have funds build a website so we established a "Carleton Place Community Labyrinth: blog instead. <http://www.carletonplacecommunitylabyrinth.blogspot.com/> We set up additional static pages of content that provided background information; upcoming

events; and more. A fundraising thermometer widget was added so that campaign results were viewable at a glance and we offered an email signup widget (using Feedburner) so people get notified about blog updates in their email inbox. We signed up with "Networked Blogs" (a service that helps your blog get found) and new blog posts appear in followers' Facebook feeds.

By the end of 2010 we had raised the money needed to actually build the labyrinth! The landscaping work started in October/November 2010 and the labyrinth was completed by the end of May 2011. We held a wonderful one-day festival (Saturday June 18th, 2011) to officially commemorate the opening of the Community Labyrinth.

In early April 2011, we set up a Carleton Place Community Labyrinth Facebook (FB) page initially to help promote Labyrinth Fest. <https://www.facebook.com/carletonplacecommunitylabyrinth?sk=wall>. We linked the blog to the FB page, and vice versa. Here we use a shorter, more conversational style of post, to engage with folks that are interested in the labyrinth and activities taking place. The number of "likes" for the page is gradually increasing. We are not concerned about getting hundreds

of followers rather we simply want to continue to build awareness and usage of the CP Community Labyrinth.

Plans for 2012 include preparing a simple social media plan for the blog and FB page that ties into our events and media relations plan. We are also setting up an online photo album and connecting it to both pages. And we look forward to reaching out and connecting with more folks in the community and other labyrinth folks around the world! These words came to us online as a thank you from someone who walked the CP Community Labyrinth this summer: *"I pray others see the Labyrinth as a calming force in their lives. For them, I thank you and your companions for your insight in a world so needing a time and a place to take a deep breath and a moment to reflect."* This wonderful feedback was deeply satisfying to us all.

Christine completed her Veriditas Labyrinth Facilitator training with Rev. Artress in May 2010 and travelled to Chartres in September 2010 to take the course "The Spiral of Transformation." She describes this as a life-changing experience and is looking forward to wherever her labyrinth journey is taking her next.



Veriditas, in partnership with Labyrinthos, has produced a key collection of historically accurate labyrinth information with nearly 100 photos and graphics of labyrinths ancient and modern, from around the world. This professional, user-friendly PowerPoint presentation includes presentation notes and was developed for use exclusively by Veriditas Trained Facilitators.

"Labyrinths: Their History and Development", is supplied on a convenient USB Flash drive.

Cost for Veriditas Trained Facilitators only \$125 USD

First class postage included. Additional cost for Priority Mail.

A portion of the proceeds benefit the Veriditas Scholarship Fund.

For further information or questions, please email anne@veriditas.org

A New Symbol for a New Age

by Melinda Cropsey

In the early spring of 2009, having recently been introduced to the labyrinth, I perceived our lawn and garden in a new light. For years we'd pondered the dilemma of what to do with the remains of an asphalt tennis court installed circa 1940. Too costly to restore and too unattractive to ignore, we simply decided not to decide. Then, thanks to a series of sparks ignited by the

River Valley pea-stone for the path and concrete pavers to delineate the borders. Layers of stone dust, weed barrier, and masonry sand were each delivered and smoothed. We added a compass, a level, masonry twine, stakes and a measured set of 2x4's to our collection. With these tools, we began to plan and install the labyrinth. The magical process, which took the better part of the summer, is documented in a series of photos.

I briefly enjoyed my favorite photo as a screen-saver, but found it too powerful and almost unsettling for repeated encounter. The image was, however, indelibly stored in my mind and resurfaced as a result of my discovery of Sue Swanson's images of the Feminine Divine in the spring 2010 Veriditas

captures the beauty and the wonder of the labyrinth experience. The labyrinth is a place of continual transformation. Upon reflection and contemplation, a symbol of far-reaching significance revealed itself to me which may account for the labyrinth's startling resurgence in popularity at this time in human history. Born of the ancient and mysterious this image at its heart symbolizes:

/ \: The Opening: This welcomes ALL to enter and Receive.

O: The Heart: The quiet place where we receive the message of Oneness: We recognize the interconnectedness of all beings great and small. We understand that we are connected to each other and the environment in ways that we

cannot even begin to know or imagine. This realization and acknowledgement is the key to our ability to save our planet. In the words of Thich Nhat Hanh; "In order to save the Earth individual awakening is not enough."

() : The Loving Hands: The symbol of the Universal Spirit which protects and guides us on our journey.



tug of what author Sue Monk Kidd describes as "feminine spiritual consciousness," I began the work of transforming an eyesore into a sacred space: a labyrinth!

Our budget was limited and the task was daunting, however, as with any project that is truly spirit-driven, it flowed seamlessly. Armed with a can of spray paint and a pick-axe, my teenage sons, my husband and I began the task of visioning the space. We loosed and peeled away slabs of asphalt and piled them around the perimeter of our 50 foot circle. It quickly became evident that we'd found the ideal location and a terrific foundation for our labyrinth. We augmented our tool chest to include a spade, wire clippers and the ultimate "saws-all" and proceeded with zeal to remove every last vestige of the tennis court.

The design, a neo-medieval Eight Circuit labyrinth, piqued my imagination. Desirous of complimenting our New England setting, we selected Connecticut



Photo Credits for both photos: Melinda Cropsey

Newsletter. I found the Matisse-like cut-outs, snippets of the Chartres labyrinth, artfully interpreted by Sue, to be inspirational! I have had a life-long fascination with symbols. I believe, as stated in the words of Manley Palmer Hall, that "symbols are keyholes to doors in the walls of space, and through them man peers into eternity...symbolism, then, is the divine language and its figures are a celestial alphabet."

This photo, in its startling simplicity,

I realized that in the process of creating a labyrinth I'd unearthed a new symbol for a new age!

In addition to being a labyrinth enthusiast, Melinda is a wife, mother of three sons and fiber artist. She has a small business: "Green Sleeve Designs" specializing in 100% recycled wool and cashmere felted sweater-jackets for infants and children. For more information, please visit www.greensleevedesigns.com

2012 Global Healing

Theme: Balance

"Balance is Beautiful."—Miyoko Ohno

January-February-March

Focus: Compassion



Photo by Roger Lynn

QUOTE: "A mind at peace, a mind centered and not focused on harming others, is stronger than any physical force in the universe" —*Wayne Dyer*

PICTURE/SYMBOL: Fire

COLOR: Yellow, like the flame and the third chakra of control and freedom and power

PRAYER: *The first step toward balance is finding the center.*

Let us breathe together, as a prayer--

Breathing in, I'm fed by Spirit;

Breathing out, my Soul is cleansed.

(Repeat this prayer, while breathing, slowly, naturally, deeply, again and again, until you feel settled and ready to move into the labyrinth.

Any time during your walk, if you feel unsettled, stop, breathe and repeat the prayer until a centering comes back to your experience.)

IDEAS FOR BENEFITING ORGANIZATION: Various organizations that provide centering and mindfulness resources, and deep care, for the most-vulnerable in our midst. A couple of many examples:

- **Inside Passages**, an organization teaching Mindfulness Based Stress Reduction skills to VA Hospital patients suffering from PTSD <http://insidepassages.com/>
- **Enso House**, providing physical, emotional and spiritual support when nearing the end of life <http://www.ensohouse.org>
- **IDEAS FOR AMBIANCE AROUND THE LABYRINTH:** Banks of candles at several stations around the outside of the labyrinth; one candle is a centering symbol of new hope coming into the world. Several candles together become a powerful light that is not easily overcome, but still quiet enough to give awareness of shadow. Perhaps a station near the entrance of the labyrinth could be a shallow decorative container filled with decorative sand, into which participants can light and place a candle of their own; a symbol of solidarity. bells or chimes to ring while walking.

MUSIC: Selective playlist from Trio Mediaeval's album, *Soir, dit-elle*. These selections offer a soundscape that plays well with the literal and metaphorical vision of candles flickering amidst shadows. Suggested 30 minute playlist would include the following tracks in this order:

- (5) **Leonel Power (1370-1445) - Credo - Missa "Alma Redemptoris Mater"**
- (13) **Leonel Power (1370-1445) - Agnus Dei - Missa "Alma Redemptoris Mater"**
- (9) **Leonel Power (1370-1445) - Sanctus - Missa "Alma Redemptoris Mater"**
- (4) **Gavin Bryars - Ave Regina Gloriosa -Lauda VII- (1943)**
- (11) **Gavin Bryars - Venite A Laudare -Lauda I- (1943)**
- (3) **Gavin Bryars - Laude Novella -Lauda II- (1943)**
- (14) **Alma Redemptoris Mater (Gregorian Chant)**

(Special thanks to Ellen Bintz Meuch and her committee, for the Global Healing Quarterly Resources)

A Photographic Meander by Cindy Pavlinac



Labyrinths have influenced my art and travels since discovering Ariadne as a teen. An encounter with Dionysus at Delphi, Greece, while photographing archeology in 1977, awakened a personal connection to ancient sacred place. Study with Native American Medicine people led to a decade visiting megalithic stone circles in Europe, seeking Celtic roots and recording astronomical alignments. While presenting one of my slide/music extravaganzas at the West Coast Dowsers Conference in 1991, someone mentioned a new labyrinth at Grace Cathedral. I showed up, asked if anyone was documenting the project, and took the blank stares as an invitation to set up my tripod, inadvertently launching my role as the unofficial official pro bono photographer of the Grace Cathedral labyrinths.

Hundreds of events and thousands of photos later, my images of the labyrinths at Grace have been published around the world, drawing pilgrims to San Francisco and providing visual reference for countless creations. What began as an artist's attempt to visually communicate the inner experience of the labyrinth expanded into the *Labyrinths of Spirit and Grace Image Library*, with a thousand published appearances of labyrinths, including on the Martha Stewart TV

show and in Time Magazine's *Pictures of the Year*.

My first walk in Grace Cathedral on a painted canvas set down for the evening was a transformative event. Although I had walked outdoor labyrinths before - athletic field painted Cretans, Peruvian fire spirals, and English garden mazes - experiencing the Chartres pattern in the sacred space of the Cathedral's medieval geometry turned everything inward. I was raised to sit still in church. Walking the labyrinth required movement! My mind relaxed as my heart opened and my feet brought me to the center.

Astonishing. So simple. So profound.

I co-taught one of the first Quest courses using the labyrinth at Grace Cathedral, bringing in the arts in the form of colorful scarves, tiny bells, and journaling prompts to deepen intuitive awareness and ground fleeting insights in tangible, retrievable form. The quiet public walks grew into 24 hour New Years Eve vigils with thousands of people celebrating the labyrinth. In 2000, I gave myself a millennium challenge to photograph medieval European labyrinths, joining Veriditas at Chartres for an extraordinary pilgrimage.

When I first started to include labyrinths in my sacred places photography,

there were just a handful of them in North America. Now it seems there are new ones every day, and although I have walked and photographed thousands, I've finally admitted there isn't enough time or travel budget to photo every one. But I'll keep seeking!

Photographing labyrinths can be tricky. Their participatory nature is a challenge to communicate. I first greet each labyrinth by surveying the environment with different mental filters. Is this an artistic installation, theatrical set, portrait, sacred space, event? Quickly judging the light and color balance for technical decisions about exposure and focus, I attune to the mood, tone, and narrative suggested by the visual possibilities. Advance research helps me understand, honor and reinforce the intent of each labyrinth's creation, use, and community.

Indoor events often present low-light situations, so I use a tripod to get sharp images with greatest depth of field. Time



exposures display everything moving as blurred; seated people in the labyrinth center may be surrounded by colorful traces as others flow around the pathways. I adore this effect because it veils

continued on page 15

the identity of walkers while artistically depicting that we blur when we rush and only appear solidly present when we are still.

Photography shifts attention. Setting boundaries for photo creation will result in better quality photos. A flash full in the face as you are blissfully rounding a turn will significantly alter your state of mind. I arrange advance photographs with event organizers, or set specific periods for walkers who agree to be photographed. My tripod is plainly visible to allow people to get comfortable with my presence.

I am respectful, subtle, and never use flash, so they soon forget a camera is there. When I'm finished, the tripod is packed away to signal no more photos. To consistently produce quality images requires forethought, planning, staging, scouting, and patience. My photographs strive to convene wonder, discovery, wholeness, balance, and hope.

Being a techie from way back, I'm very excited about the emerging technologies for creating, viewing, locating, and sharing labyrinths. The World-Wide Labyrinth Locator suggests sites but because

directions are often vague or outdated, I confirm present condition and exact location with Google satellite views. Combined with iPhone and car GPS, I can drive right to a labyrinth's entrance.

I've been presenting contemplative



multimedia extravaganzas since the 70's and now dazzle audiences with sharp digital images and snazzy transitions. Performance art, video, narration, and graphics can be creatively combined digitally to inform and inspire. Composer extraordinaire, Martin Gregory, and I are also developing labyrinth apps for iPhone/iPad to choose patterns, calculate construction materials, and adjust designs for actual terrain. We've been geo-tagging every labyrinth we walk for 12 years, building a database to showcase labyrinth photography in a digital gallery. I'm also creating an electronic

book and iPad app integrating photos, itineraries, location services, and music with monthly walking prompts based in Celtic tradition and ancient seasonal holidays.

What an amazing time! Blessings on Your Path.

Cindy A. Pavlinac is a Fine Art Photographer specializing in images of sacred sites and labyrinths. Her images have won numerous awards and appeared in over 1,000 publications, including Time Magazine's Pictures of the Year 2002 and as Principal Photographer in Labyrinths and Sanctuaries of the Goddess. She creates site specific interactive installations for labyrinth walks and Dream Quests, projecting images onto hanging silk veils. Her Masters Degree in Arts and Consciousness Studies focused on healing arts in ancient cultures, and her B.A. in Photography minored in astrophysics and archaeology. Cindy lives in Marin County, California, with her musician husband Martin Gregory and their magical dog, Merlin. She can be found in her studio, on a road trip, or walking a labyrinth.

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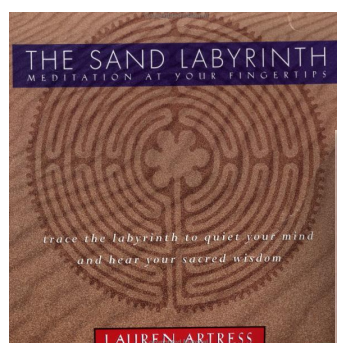
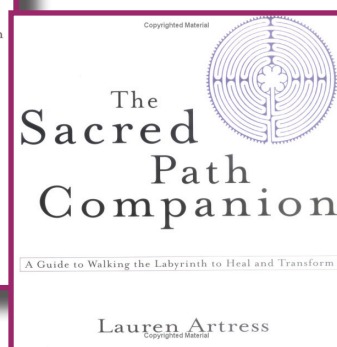
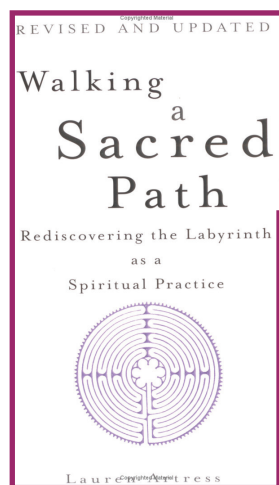


BOOKS, by Lauren Artress

Walking the Sacred Path: Rediscovering the Labyrinth as a Spiritual Practice was the first book written to offer the Medieval Eleven-Circuit Labyrinth as a spiritual practice. It is now in its second edition with a new preface and epilogue to capture all that has happened with the labyrinth since this book was first published in 1995. The book was instrumental in launching what the New York Times in May of 1998 named The Labyrinth Movement.

The second book, **The Sacred Path Companion: A Guide to Walking the Labyrinth to Heal and Transform** places all Lauren's teachings since 1995 about the labyrinth in one place. In Four Guidelines to Gauge Your Spiritual Growth she outlines how we can measure our increasing spiritual maturity. In Lessons of the Labyrinth Lauren articulates what the practice of labyrinth walking can nurture within us. First time labyrinth walkers will find a useful introduction to the practice in The Art of Labyrinth Walking. Those knowledgeable about labyrinth walking will be interested in the Applications and the many suggestions around forgiveness, grieving, engaging our shadow, and strengthening in Part 2: Specific Uses for Healing and Transformation.

The Companion Guide offers short journaling exercises in the chapter Start Where You Are for those who want to take stock of their lives. Others may want to dip into the sections on Healing, Shadow Work, Soul Assignment or Initiatory Rituals, depending upon what life's challenges are for them at that time.



The Sand Labyrinth is both a meditation tool and a lovely accent to home or office. Keep it in plain view on your coffee table, desktop or nightstand. Use it frequently to calm yourself before a stressful meeting, to focus your thinking, to find solutions to problems, to open yourself to your own inner wisdom.

The Spirit of Veriditas, Voices From the Labyrinth

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VERIDITAS MISSION STATEMENT AND PURPOSE

*Veriditas offers the
labyrinth experience –
gathering, training and
inspiring people on the
path.*

Veriditas is based on the work of Lauren Artress. Veriditas, through its teachers, offers quality experiences of the labyrinth in workshops and retreats nationally and internationally, and professional training in how to offer the labyrinth experience to others.