

# FROM the Editor



W

ell, it's winter again, and time to get to work on some of those niggling little projects you wanted to do but never got around to last summer.

I must apologize for all the typos in the last issue. In the rush following Pennsic we slammed it together without the careful proofreading it should have had. I hope this issue has a better record.

I do appreciate those of you who have sent me articles recently, most of which appear in this issue. I really depend on your energy and enthusiasm to keep this thing going, and to make the newsletter worth the paper it's printed on. If you do send me something, and I don't get back to you immediately, please forgive me. Like many of you, I work full time and follow my bliss in my spare time.

In this issue you will find, along with the regular collection of plans and how-to advice, a fairly up-to-date list of all of the dues-paying guild members. I have also included a complete library list, showing all books referenced in the first three issues of *Sacred Spaces* (and a few other sources.)

Not much has changed since the fall issue regarding tentative projects or long-term goals for the Guild. I have yet to hear from any

of you regarding what you would like to get out of this Guild. Please write.

You will notice an article on Barley Hall, a reconstruction of a medieval house in England. I would love to have more articles such as this, if anyone is planning to go, or has been to Europe. Also, please dig out any old photos you took on your last trip overseas and mail me a copy of the print. I would much rather use actual photos of historic sites than have to dig through old books for copyright free photos.

In the next issue, I will be putting forth a detailed proposition for our first major Guild project—a setting to be used at this year's Pennsic as a backdrop for the interkingdom choral performance. This will be a large scale project, but if several of you would be willing to tackle a small piece of the master plan, I think we can create something “grand.” I could also use some help organizing the actual choral “event.” I need to contact the choral leaders (perhaps Mistress Jocelyn?), make sure she and her performers are willing to do a nighttime performance, then reserve the barn for a specific time on a certain evening. I would also like to recruit volunteers to dress in monk's vestments of a certain period to act as “living architecture” for the performance. And of course, we will need suitable garb for the monks to wear—all from the same period, of the same religious order. More later . . .

— Arlof —

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