



LIGHT

News from Ian Knowles and the Arbor Vitae Icon Academy

FIRST RESIDENTIAL

After 4 years of planning the first residential course took place in June 2024

PODCAST

A new venture: A podcast all about Byzantine icons! Transcripts inside.

FIRST RESIDENTIAL

After meticulous planning over the past four years, the residential course at Casa di Betlemme finally came to fruition in June, running for a captivating 7 days. Bringing together 6 students, a resident cook, a spouse, and a teacher from various parts of Europe and the USA, the experience of living with icons was truly unforgettable.

The presence of Brother Thomas was instrumental in allowing us daily access to the village church for Mass, a rare occurrence given the church's limited weekly opening hours without a resident priest for many years. The opportunity to participate in daily Mass, even in English, sparked joy within the local community and marked a significant moment for all involved.

With a diverse group encompassing different religious backgrounds and levels of expertise in painting Byzantine icons, the course structure focused on individual student projects under Ian's guidance. Some students worked on commissioned pieces with deadlines, while others honed specific skills like water gilding. By eliminating the usual time pressures and interruptions, each student could delve deeply into the art of painting icons while maintaining a low-stress environment.

Following a successful approach adopted during the previous year's course at the Emmanuel Monastery in Bethlehem, Zoom sessions were integrated to facilitate pre-course preparations. The continued use of Zoom tutorials post-course, with enthusiastic participation from all





students, bodes well for future remote learning endeavors.

The purpose-designed studio within the house comfortably accommodated three students and provided a serene setting with ample natural light and picturesque mountain views conducive to iconography. Additional workspace on

the expansive landing area overlooking the Alps accommodated two more students, fostering a conducive creative atmosphere. An adjustment in accommodation arrangements to host a smaller group in the future aims to preserve the peaceful ambiance and alleviate any sense of overcrowding.



Despite the basic yet tidy accommodations, including shared living spaces and meals prepared by the talented cook Nikki, the communal experience was enriching and harmonious. Nikki's culinary skills, combined with the cozy kitchen setup, ensured that all needs were met, even with the limited restroom facilities within the property.

An attic retreat served as a quiet oratory for reflection and meditation, offering a tranquil space for personal contemplation. On Sundays, participants enjoyed a leisurely break by visiting Sacre Monte, a historical sanctuary featuring intricately crafted terracotta figures depicting Holy Land landmarks, followed by a delightful lunch in the nearby town of Varallo.









For those interested in future residential courses, please reach out via email to express your interest. By forming groups of 2-4 individuals and coordinating a mutually suitable time, tailored courses to suit specific needs can be arranged. The facilities are open to meet your icon painting aspirations, with a collaborative effort needed to transform these opportunities into reality.





Cervarolo, a small hamlet in the Valsesian town of Varallo, in the Italian Alps close to Switzerland. A place of stunning natural beauty and with a rich legacy of religious art and architecture.





Podcasts

The traditional lecture series that complemented the Academy Course has undergone a transformation, giving rise to a new and engaging platform—the podcast. Recognizing the limitations of the lectures in reaching a wider audience and sustaining active participation, the shift to a voice-only medium presents a more accessible and interactive approach to sharing insights and fostering a deeper appreciation of Byzantine iconography.


The host's decision to launch a podcast series stems from the ease of production compared to video editing, making it a more sustainable weekly endeavor. By embracing this new format, the podcasts not only cater to a diverse audience beyond the confines of the Academy but also serve as a platform for addressing intriguing questions and topics related to the art of icon painting.

Inspired by a query posed by Academy member Judy, the initial

podcast series delves into the intricate relationship between contemporary Orthodox icons and Catholic religious art, particularly in light of the 7th Ecumenical Council. Tackling questions on the permissibility of Catholics painting icons and the boundaries surrounding the portrayal of saints recognized by different branches of Christianity, each episode offers a nuanced exploration of these complex issues.

The ongoing series unravels fundamental concepts such as the nature of ecumenical councils, the significance of the 7th council, and the role of figures like St. Theodore the Studite in shaping iconographic traditions. By delving into historical context and theological considerations, Ian aims to provide listeners with a comprehensive understanding of the topics at hand, empowering them to form informed opinions on these matters.

Listeners can tune in to the podcast



These podcasts are free, and there is no need to join the Academy, so do share them with your iconographer friends!

A podcast is a broadcast channel that provides presentations, either just audio or with video. These are on all sorts of topics! Usually the programmes are given at a regular time, and our podcast is launched every Friday at noon.

You can subscribe to a channel so you follow it easily.

Our podcast is available on Spotify and some other podcast hosts. If you click on the image below you will be taken to our podcast where you can find all the episodes, and subscribe.



The screenshot shows the Spotify interface for the podcast 'PAINTING GOD' by Ian K. The cover art features a religious painting of a face. The page includes a 'Following' button, a 'Up next' section with a recommended episode 'All about Theodore and how images work' (4 Jul • 22 min 22 sec), and an 'About' section describing the podcast as being from the Arbor Vitae Icon Painting Academy, exploring Byzantine iconography from a Catholic perspective. A play button and a 5-star rating are also visible.

Podcast

PAINTING GOD

Ian K

Following

Up next

- All about Theodore and how images work

PAINTING GOD

The iconoclast controversy produced two notable theologians, one of whom is St Theodore of the Studion monastery, who helped the Church to understand how images can avoid being idols and work effectively in Christian worship. Theodore...

4 Jul • 22 min 22 sec

Play

5 ☆ (2)

About

The podcast of the Arbor Vitae Icon Painting Academy, exploring the vast and mesmerising world of Byzantine iconography from a Catholic perspective. Ian is an Englishman, a professional ico

... [Show more](#)

Episodes

NAME	LENGTH
All about Theodore and how images work	22:22
What is a Byzantine icon? Clarifying some terms	21:42
What makes an icon... a real icon?	34:10
No icons without Rome?	25:22
The Seventh Ecumenical Council: Images and civil war	06:49
A common faith? Images, Catholic and Orthodox.	14:50
'Writing' icons? In conversation with George Kordis and Ivan PolvarariPolverari...	10:57

episodes released on Spotify and other popular channels every Friday at noon, ensuring a regular dose of art insights and discussions. Subscribing to the podcast guarantees access to new episodes and opportunities to submit questions for the host to address in future installments, fostering a dynamic and interactive learning experience for all.

As the podcast unfolds, it promises to serve as a gateway to the rich world of Byzantine iconography, inviting enthusiasts and scholars alike to explore the intricate interplay between art, history, and spirituality. Join the conversation, expand your horizons, and embark on a journey of discovery through the captivating realm of sacred images and artistic expression.

JUDY'S QUESTION



The Seventh Ecumenical Council was Convened under Empress Irene and fought against the heresy of Iconoclasm.

The council states this about icons: "to these should be given due salutation and honourable reverence (ἀσπασμόν καὶ τιμητικὴν προσκύνησιν), not indeed that true worship of faith (λατρείαν) which pertains alone to the divine nature; but to these, as to the figure of the precious and life-giving Cross and to the Book of the Gospels and to the other holy objects" Holy object is clarified to holy reliques of a martyr.

Council was recorded in Greek. Icon = Image

So the question is what were the images (icons) that the council was referring to? I am thinking the style or form in the Eastern Church was the traditional iconographic style. Icons were hidden and iconographers fled to Rome as well to avoid persecution. The traditional iconographic style became part of Rome. Rome must still have had it's own art form. Does the Council make statements about the traditional Eastern form of Iconography? Does the statement to venerate icons/images also refer to styles of Roman Religious Art at the time? What was that style?

DO YOU HAVE A QUESTION YOU WOULD LIKE TO ASK?

[EMAIL ME](#) WITH IT AND LET ME SEE WHAT I CAN DO!



**THE ICON OF THE TRIUMPH OF
ORTHODOXY - BRITISH MUSEUM, LONDON**

HERE IS A TRANSCRIPT OF THE FIFTH EPISODE, TO GIVE YOU A TASTE
OF WHAT YOU'LL FIND ON THE PODCAST

The talk delves into the multifaceted realm of religious iconography, shedding light on its nuanced significance within Christian practices and beliefs. It unravels the intricate concept of icons as not just mere images but as profound portals that bridge the gap between the divine realm of heaven and the earthly world. This exploration underscores the profound intimacy and closeness that Christianity associates with the notion of heaven, portraying it not as a distant or inaccessible entity but as something deeply intertwined with human existence.

Session 5 - 10 Jul 2024

(0:00) Hello everyone, welcome back to another episode. (0:04) Sorry we didn't have one last week, but I had a house full of ICON students for the first (0:09) residential course here at Casa de Bethlehem. (0:13) Talking to the students who attended the course, which went very well I think, they did comment (0:19) that this podcast is very dense, that there's so much information being concentrated into (0:28) a short period of time that it can be a bit difficult to digest. (0:33) So I thought, maybe I need to wind things back a little bit and explain what I'm talking about. (0:42) Well, even the word ICON can be a bit confusing. (0:46) In the art world, religious iconography refers not so much to the paintings that you'd find (0:53) in a Russian or Greek church, but to the

symbolism that is often woven into religious paintings.

(1:03) So for example, you might have St. James and he's shown with a pilgrim's staff and a shell. (1:09) That would be called the iconography of the painting, the religious iconography. (1:16) And then of course, anybody who's using a computer knows that we have those icons (1:21) littered across our screens, so the word ICON can quite quickly become quite confusing.

(1:29) I'm using the word ICON to describe images that are used in the Christian's liturgy for (1:37) veneration. (1:39) So we could have just paintings decorating a wall. (1:42) They're not there to be venerated, they're simply there to tell us things or to make (1:48) a place look beautiful.

(1:50) However, images can be used as a



sort of portal between heaven and earth. (1:56) Now, in the Christian world, we think of heaven as being something not far away on the other (2:02) side of the universe, but something intimate and close to us. (2:08) The Christian faith believes that God has called us into a relationship with him and (2:13) he facilitates this relationship through the person of Jesus, his son, who has become (2:18) one with us, Emmanuel.

(2:22) Not only that, but after Jesus' resurrection, he inaugurated his church that was filled with (2:30) the life and power of the resurrection. (2:34) That power primarily comes to us through the sacraments. (2:39) We think of the Eucharist, which is Christ's body and blood.

(2:41) It's not a symbol, but the actual reality, even though it looks like bread and wine. (2:49) The physical world and



the spiritual world are infused and very close. (2:57)

The way that I'm using the word icon or iconography is to describe the art that belongs (3:04) to that space, to the space of the Eucharist.

(3:09) Icons, which are paintings designed to be a portal through which the things of heaven (3:19) touch us here on earth in a very immediate and physical way, through the perception (3:27) of our sight. (3:30) Icons are themselves liturgical objects, thin spaces through which heaven and earth are connected (3:40) and the power of the resurrection touches our lives and we

A recent commission

respond. (3:47) So we're talking about dynamic spaces rather than static objects.

(3:53) That might seem a little strange to us, but we're used to art being something that hangs (3:59) on a wall and we analyze it and we think about it and we're really in control of it. (4:07) But in terms of the icon, it's a dynamic relationship. (4:12) It's not static art.

(4:14) It's dynamic art, a spiritual art form infused with divine presence. (4:25) I use the word divine presence rather than divine power because if we think of divine (4:30) power, it's almost as though it sort of captured something from heaven, put it in a box that (4:36) I can use. (4:38) That would be witchcraft or magic.

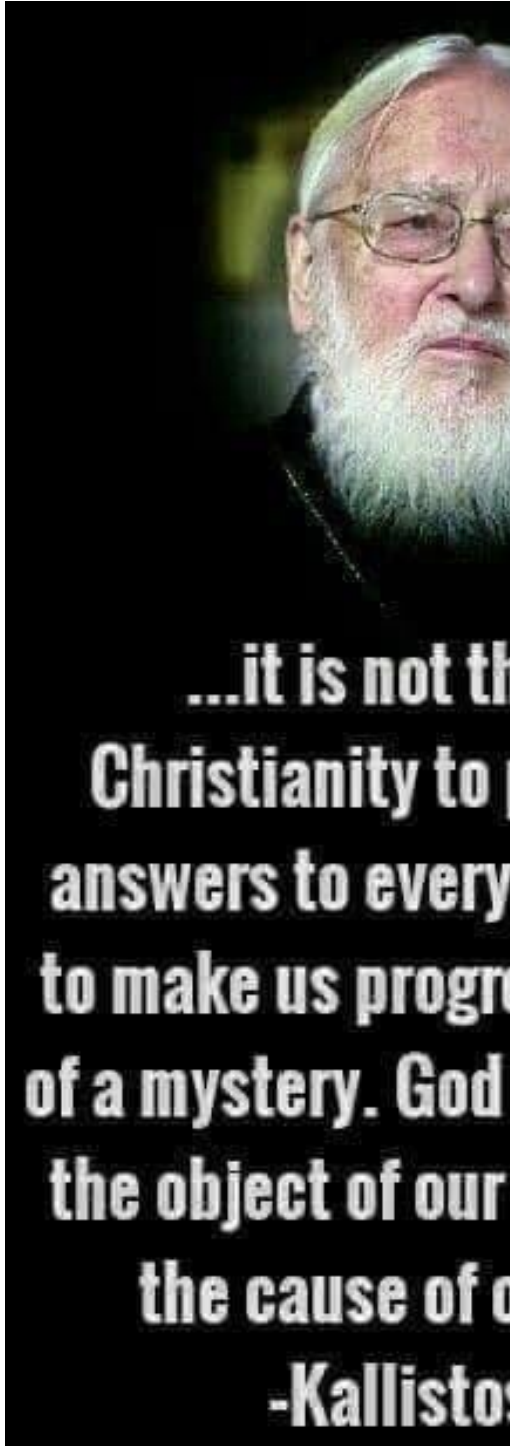
(4:41) Rather, it's that the physical object is caught up by the spiritual powers, by the Holy Spirit, (4:50) by God and used for His purpose to reach us and to caress us with His love.

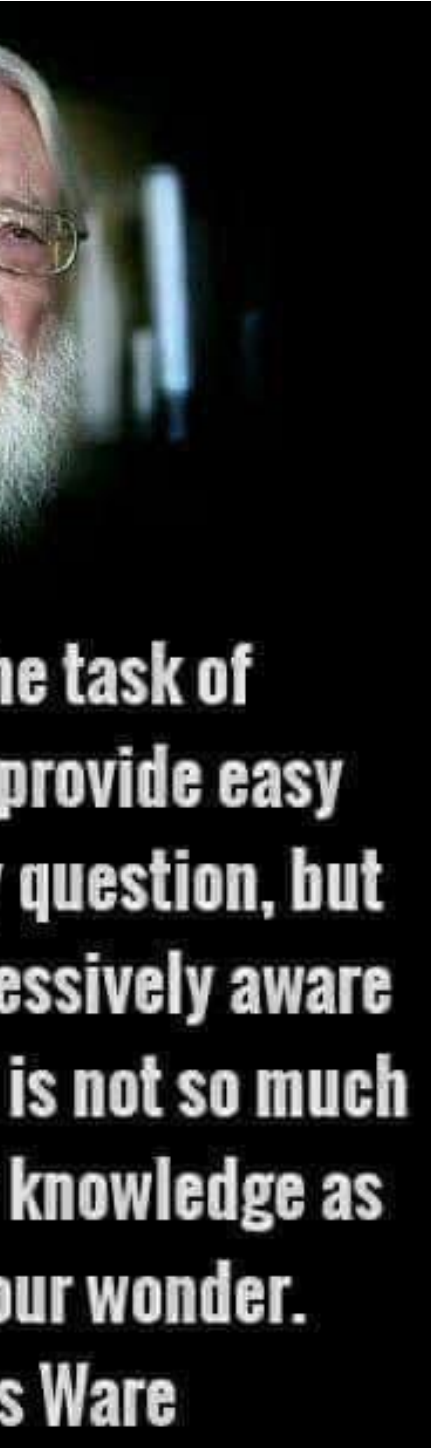
(4:59) So that's a very important distinction.

(5:03) Now, this distinction was one which the Christian Church gradually came to understand.

(5:08) First of all, it had to clarify how it understood the relationship between heaven and earth. (5:16) That meant really understanding the relationship between Jesus' two natures, that he was a (5:22) full human being while being fully God, true God and true man. (5:27) So the Church hammered that out and then began to explore the implications of that (5:32) for all sorts of aspects of the Christian life.

(5:37) And part of that was the place of





the task of
provide easy
question, but
essively aware
is not so much
knowledge as
our wonder.
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images, paintings in Christian worship. (5:44) And it was that struggle that we were looking at in previous podcasts when we were looking (5:49) at this Seventh Ecumenical Council, which was the moment when the Christian Church came (5:56) to a definitive understanding of images in its spiritual life. (6:03) And what it said was very simple.

(6:06) Images not only could be part of Christian worship, but they should be. (6:12) All that was important was that it was clear that the image was of Christ or those in (6:19) Christ who belonged to the Eucharistic community in heaven, and that it should be clear who (6:27) is being shown. (6:29) And once you know who is being shown, then you should respond to that actual presence (6:35) of the person rather than just simply the visual manifestation of that presence through (6:41) an image by an act of adoration.

(6:46) We worship God, we adore Christ's presence in his saints, and we venerate that presence (6:54) when it's shown to us through an image designed for the liturgy. (7:00) And that's what an icon is, an image designed for the liturgy as a place where people meet (7:09) Christ and the saints and venerate that presence. (7:14) So the word icon I am using to describe the art of the liturgy as defined by the (7:24) liturgy with no further qualifications to that definition.

(7:33) In subsequent centuries, the church continued to explore how it understood



imagery and to (7:42) explore the styles and methods with which images for veneration were made. (7:49) But at this point, in the mid-ninth century, the church east and west was united in agreeing (8:00) on these points. (8:03) The distinctive style that's associated with the Orthodox Church was something that was (8:11) developed in the aftermath of that iconoclastic

controversy and the decisions of the Orthodox (8:18) Seventh Ecumenical Council.

(8:21) It was the product of a distinct culture rather than a distinct theology. (8:29) The Byzantine Church was not a distinct church at this point from the Roman Catholic Church (8:36) led by the Pope. (8:37) The whole church was led

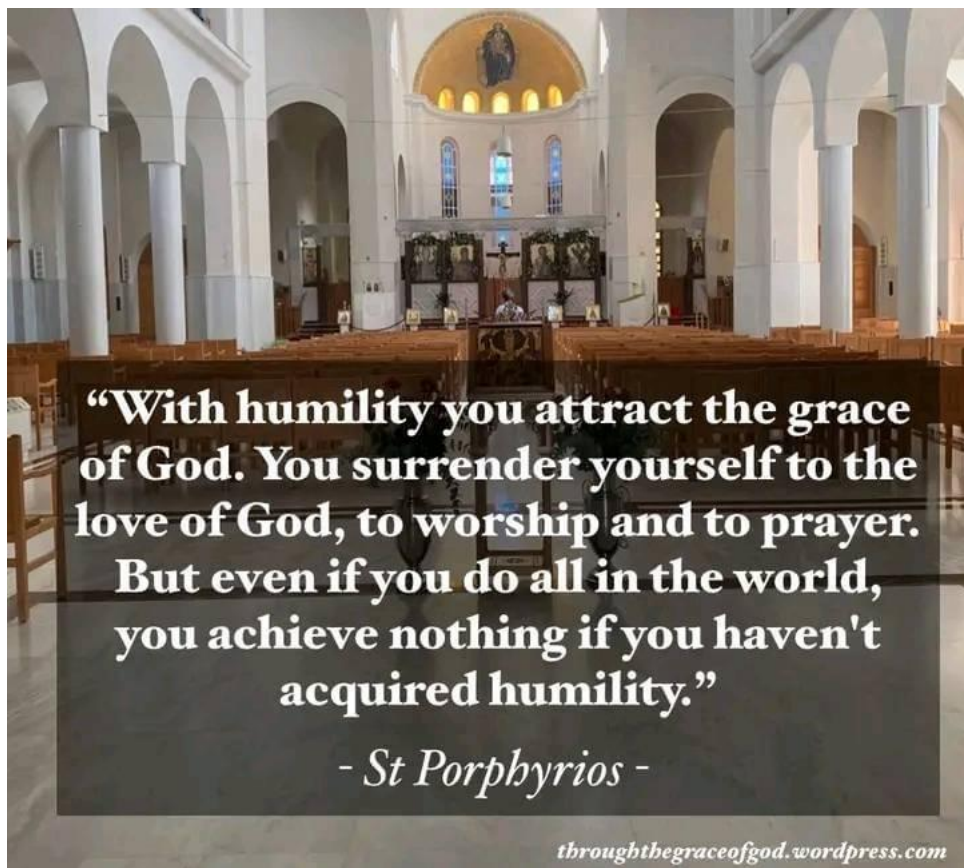


by the Pope, but the church of the Byzantine Empire was particularly (8:46) controlled by the emperors.

(8:51) We saw that and that control influenced the style of imagery that now becomes re-introduced (9:00) into the Eastern Church. (9:02) Remember right across the Byzantine Empire, every church had been stripped of any image

(9:10) of Christ, especially images which were being used for veneration, images used in worship. (9:19) There had been a widespread, complete devastation of the iconography of the liturgical space (9:28) of the Byzantine Church.

(9:30) Not one single Byzantine Church had been left untouched. (9:37) So, you have this vast blank canvas and then a



“With humility you attract the grace of God. You surrender yourself to the love of God, to worship and to prayer. But even if you do all in the world, you achieve nothing if you haven't acquired humility.”

- St Porphyrios -

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renewed enthusiasm led by the imperial household (9:45) for the restoration of images to those liturgical spaces. (9:51) In the West, that had not occurred.

(9:53) The churches were all completely filled with images for veneration. (9:59) There wasn't a gap as it were in the market. (10:02) In the East, it was a completely different case.

(10:07) The style of imagery that becomes introduced into the East was uniform and it was uniformly (10:17) influenced by the imagery of the Byzantine imperial court. (10:23) We see that in the first images that are placed into Hagia Sophia, an image of

Mary (10:31) a vast imperial empress who is the throne on which Christ is seated flanked by angels (10:39) dressed in the courtly dress of princes or eunuchs, the highest court officials. (10:47) So the liturgical space is mirroring the imperial space and this creates a rich, vibrantistic (10:56) style which makes Byzantine iconography one of the treasures of the Christian world through (11:03) to this day.

(11:04) They speak of God's presence with an immediacy that evokes in us awe and wonder. (11:12) That converts people, it draws people into the presence of Christ and he touches people (11:19) through his spirit. (11:21) Perhaps the best example of

that is when delegates from Prince Vladimir of Kiev came to the court (11:30) of the Byzantine emperor and were taken to the divine liturgy being celebrated in Hagia Sophia (11:37) and they said, we didn't know whether we were in heaven or on earth and that led (11:44) to the conversion of the Prince Vladimir and the whole of Kiev and the Kievan Rus.

(11:53) So Byzantine iconography is something of a treasure spiritually, artistically, culturally (12:03) and something that is valued by the church not just in the east, the old lands of the (12:09) Byzantine empire but across the Christian world and there are treasures of the imperial (12:17) Byzantine style for example Our Lady of Vladimir, Our Lady of Chesterhova, east and west which (12:25) continue to be venerated to this day in sanctuaries and cathedrals and churches where thousands (12:35) millions of pilgrims come because they sense that in these images they are touching heaven (12:42) and heaven is touching them, they are the threshold between heaven and earth. (12:49) That doesn't mean that Byzantine style icons are the only true icons, the council made (13:01) it very clear that there was no particular style that was being endorsed by the church (13:08) as being authentic to the work of the image within the liturgy as a place of veneration (13:15) and communion between heaven and earth. In the west, the richness of the tradition had (13:23) been preserved intact whereas in the east it had been severely disliked.

(13:31) And had to be reinvented from scratch based on the past but with a new and renewed enthusiasm (13:41) for that blank canvas. In the west, things continued as usual. The variety that was (13:50) to be found within the western church and led by the pope spanned different cultures.

(13:59) It wasn't a monocultural church as for example in the Byzantine Empire led by the Patriarch (14:07) of Constantinople. It was vast and multifaceted in the west. You have everything from Irish (14:14) monks here in the north to the church of Spain and its Romanesque style iconography.

(14:24) You have the art of Rome which is very much fused with all these different influences and (14:32) then the south of Italy which was fully influenced from the Byzantine world which was ruling (14:40) large swathes of it. In the latin west you have the variety and diversity of cultural (14:51) styles which means that no one style gets to be defined as Roman Catholic after the split (14:58) between the Orthodox and the Catholics. Whereas in the Orthodox world because it was dominated (15:06) by the Byzantine Empire which dominated the Ecumenical Patriarchate that style of iconography (15:15) rooted in that particular culture came to be identified with the whole eastern church, the (15:23) Orthodox Church and that continued after the fall of the emperors and the Byzantine Empire (15:31) in 1453.

For the Orthodox of the east, Byzantine style iconography is definitively orthodox



Pope Francis anointing the icon of Christ Pantocrator with the Oil of Chrism at the Anglican church of All Saints, in Rome, 2017.

The tradition of anointing icons with holy oil was practised in Rome from the earliest times, a practice that wasn't practised in the east. BLESSING ICONS IS AN INNOVATION IN THE BYZANTINE CHURCH AND IS STILL CONTROVERSIAL.

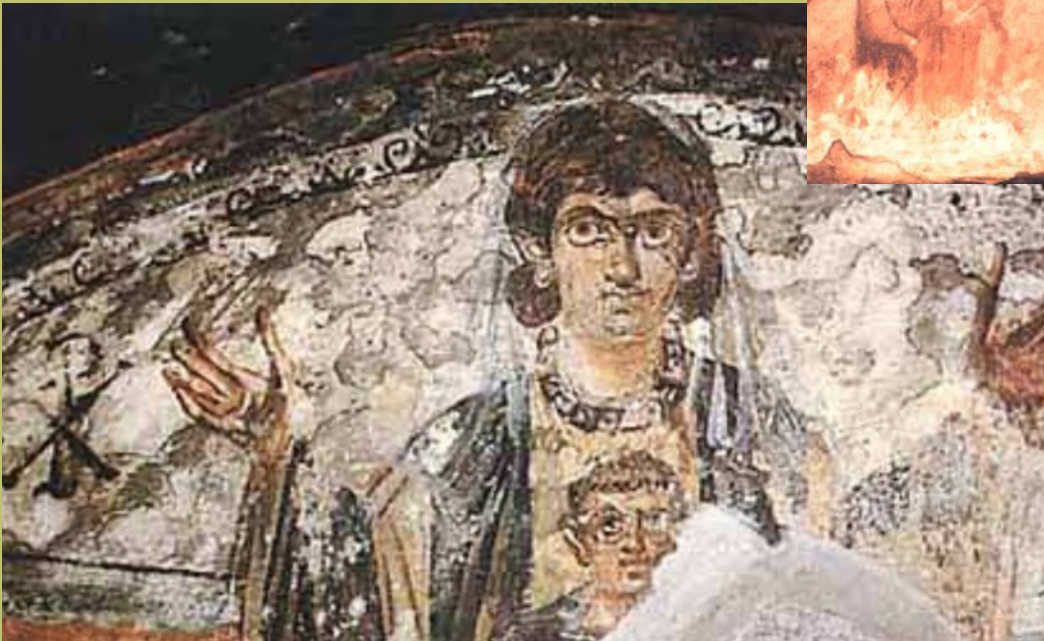
whereas (15:45) in the west the church continued to be a much broader cultural receptacle for influences (15:53) that could be legitimately used for making images for veneration. In later times the (16:02) diversity that you find in the west became suspicious in the minds of the east. While (16:11) in the west that diversity diffused the churches focus on what was really important in making (16:20) images for the liturgy.

Now that's going to be a subject that we'll explore in further (16:27) episodes but I just want to make it clear that Byzantine iconography is only one part (16:34) of the tradition of the church and that the witness to the breadth of that tradition has (16:42) been maintained in the west in a way that was not the case in the

east because of (16:49) the effects of iconoclism which had wiped out the tradition as a living force within (16:57) the churches across the Byzantine Empire. They had to start from scratch based on what (17:04) they could remember and what had been preserved in the west. They majored on one particular (17:11) style which celebrated the close relationship between the imperial court and the imperial (17:19) church and that fusion was something that continued after the fall of the west.

(17:27) The Byzantine Empire became something definitive of the culture of the Orthodox Church, indeed (17:35) church is because if you look at the church in Russia or the church in Serbia or the (17:41) church in Jerusalem or the church indeed of Constantinople and Greece that Byzantine (17:47) style is a common unifying cultural reference point. So the church in the west remains (17:56) a bastion of the breadth of the tradition whereas the church in the east maximises one particular (18:08) part of that tradition in the renewal of its iconography after the devastation of the (18:15) iconoclasm that had ripped the Byzantine Empire apart for more than a century. (18:22) So I hope that made it clearer about what an icon is and what a Byzantine icon is in (18:33) terms of the whole church and therefore as iconographers we don't have to be just focused (18:40) on Byzantine iconography.

There is actually a much broader canvas for the churches liturgy (18:48) especially for



Liturgical art has always been a part of the liturgical life of the western Church, with Rome being the single greatest repository of early Christian art from before iconoclasm. It developed out of the catacombs and continued to do so *without interruption*, showing the breadth of the Tradition, its styles and depth of development.



those of us in the west where the breadth of the tradition has been preserved (18:55) in a way that it hasn't in the east. However that very diversity causes its own problems (19:04) because the world of the icon is the world of that medieval mindset that sees the material (19:12) world as fused with and infused with the spiritual whereas once you move to a culture (19:20) that's rooted on reason and the humanities and the material world of scientific investigation (19:29) and so forth that plurality is easily subsumed within new cultural forces which no longer (19:40) value or see or can perceive the fusion of the supernatural of the sacramental and see (19:50) it merely as superstition and this really has a profound

effect on the way in which (19:56) art is made within the western Catholic church but then it also begins to affect iconography (20:04) in the eastern churches in particular the churches of the Russian Empire think of Peter (20:11) the Great and some of the reforms that he introduced which also led to a change in the (20:18) style of iconography retained that imperial dress code for example but the faces become (20:27) much more naturalistic it's a period that orthodox themselves describe as being decadent (20:35) decadent iconography so east and west in its liturgical art both become affected by that (20:42) but the church in the west because it had preserved that breadth of tradition becomes (20:49) much more subsumed and



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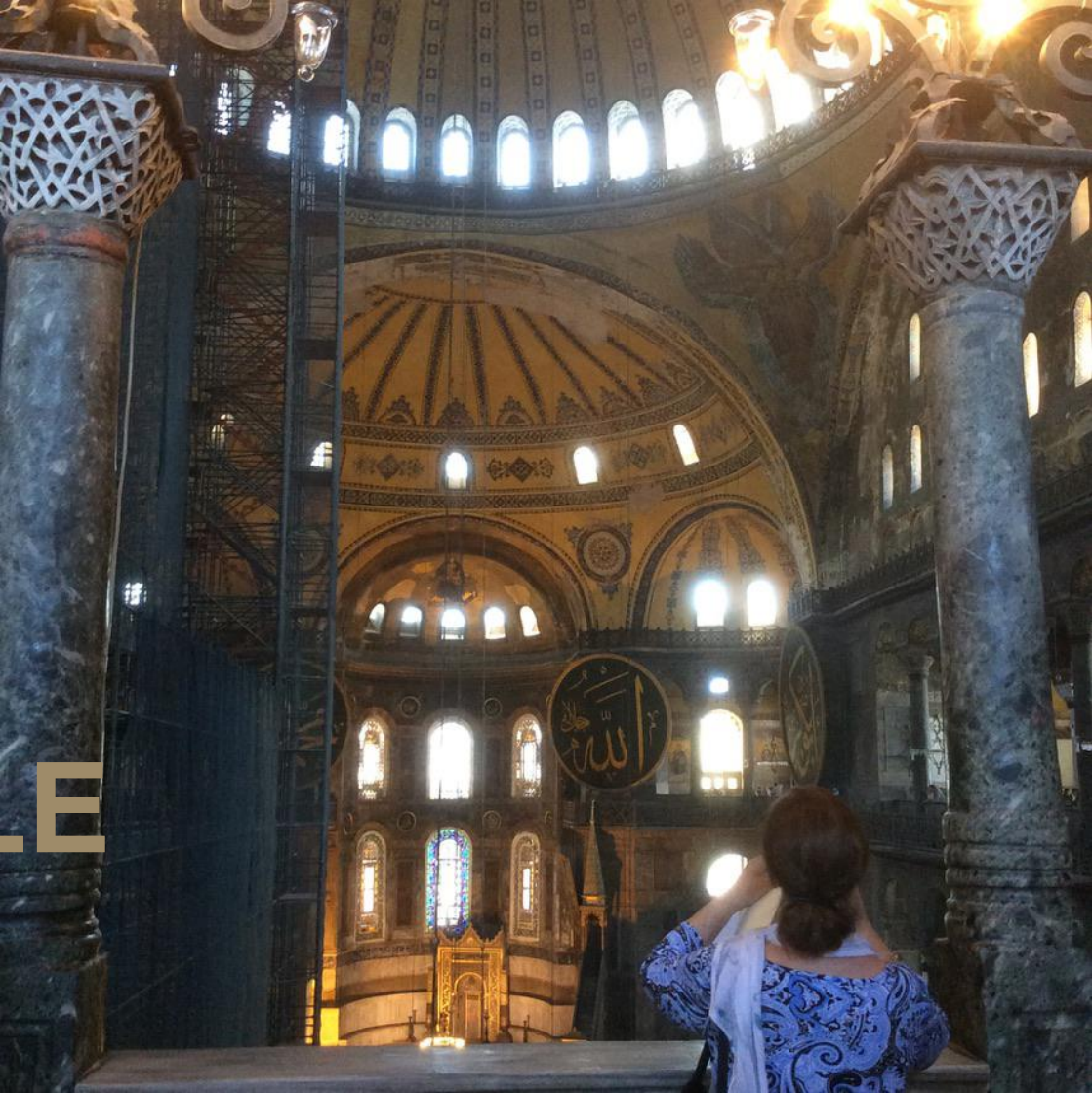




While liturgical art has been taken to a supremely high level in the eastern Churches, nevertheless this was only after more than a century of wholesale destruction of all the iconography that existed across the Byzantine Empire.

Little survived.

Constantinople was the centre for the heresy of iconoclasm of the Byzantine



emperors and nothing of the early Tradition survived. It was hit by another wave of iconoclasm with the conquest by the Ottomans, which destroyed almost all the wonders of liturgical art that had been created since the restoration of the Orthodox faith.

Even today the restored icons of Hagia Sophia are once again obscured by screens erected to meet Islamic sensitivities now it is, once again, used as a mosque.

THE ICON PAINTER'S HANDBOOK

New hardback edition!

A new revised version of this much acclaimed icon painting handbook has just been released.

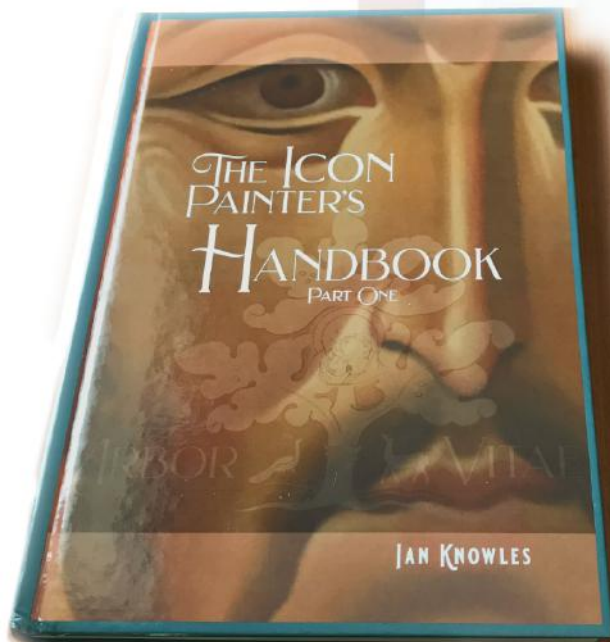
Already available as a flip-book, pdf file and in softcover, this **HARDBACK** version is available for just

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Almost three hundred lavishly illustrated pages packed with explanations of the history, theology, spirituality and practical aspects of painting icons, with this first volume focused on painting the face in egg tempera. This book is particularly useful for western Christians, and those painting icons for western churches.

To purchase a copy please visit www.eliasicons.co.uk



IA

Isabela atelier IsHoo, the Netherlands 5 minutes ago

I purchased the interactive pdf version and my first impression was: Wow! What a dedication, what a time spent on writing such a complete work. I am absolutely happy with my purchase, as the book is packed with lots of information, knowledge, secrets of the technique etc. I finally understood why the icons look as they look and what is the idea behind. Thank you Ian! The video links are super fun, supportive and clarify lots of doubts. I will purchase the online workshop as well later on.

No replies Reply

RO

Rossana 42 minutes ago

I have found the handbook very useful and I am enjoying going through the different sections, as it is both very informative and explanatory for those who do not have much time to attend to lessons, meetings, etc., it is an invaluable tool. Many thanks, Rossana

No replies Reply

VR

Veronica Royal Royal Icon Studio Virginia, USA - Flipbook version 12 hours ago

In The Icon Painter's Handbook, Ian Knowles presents an intelligent and thorough survey outlining the historical and theological background of icon painting. This is an indispensable work for those who want to learn about the aesthetics, theology, history, and technique of painting icons and incorporate them into Western worship and devotion. The Handbook offers an insightful and well-grounded way to think about this traditional art form in new ways.

^ 0 v 0



I just received the Handbook a week to go. Exactly what I needed. The digital flipbook version is especially helpful. It takes you through the history and the new...



Christine Sallam
May · 24

I received my hardback copy of Ian's "The Icon Painter's Book" which was printed and mailed in the UK. It only took about 2 weeks to arrive and I would just like to say how absolutely stunning it is. The book is by the same, but for me, so much easier to navigate than the paperback. It is beautifully bound with thick glossy pages, and I love the QR codes which, when scanned on a smartphone, take me straight to the demos. Thank you, Ian, for all the hard work and obviously gone into its production. Its gorgeous! I look forward to the next in the series.

Figure 100, Giovanni Battista Tiepolo
Figure 101, Johannes Vermeer, 1665
Figure 102, Wassily Kandinsky, 1928

...ture to which they belong, they speak in and to it. The first to do this was the second where the love was a noble aspiration, the third where it was a very particular kind of contrast that wants to show us that a human person that is considered vitally important in its cultural and religious life of the Christian faith and its liturgy.



TUTORIALS

If you would like ongoing support then you are very welcome to join a tutor group.

These are small groups of iconographers who meet regularly - usually weekly - for an hour or so via Zoom.

Students can send in photos of their work for live critiques, and to share encouragement with each other.

Some groups like to work on a common theme, for example with a focus on garments, others prefer to work on their own individual pieces.

Four of the participants on the residential course in Bethlehem and Cervarolo were previously members of a tutorial group and found the



combination really, really useful.

So much so that three of the other participants have signed up for them too!

However, the groups are open to everyone, no matter what experience.

We are currently re-establishing the number of groups, so now would be a great time to join if you are thinking about it.

The cost is just €30 for a month of sessions, which are usually weekly. There is a tab for you to purchase the credit on the Resources page of the Academy Students section of my website. <https://www.eliasicons.co.uk/students>

So, if you would like to discuss joining or forming a tutor group with some friends, email me [here](#) and we can see what we can do!





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