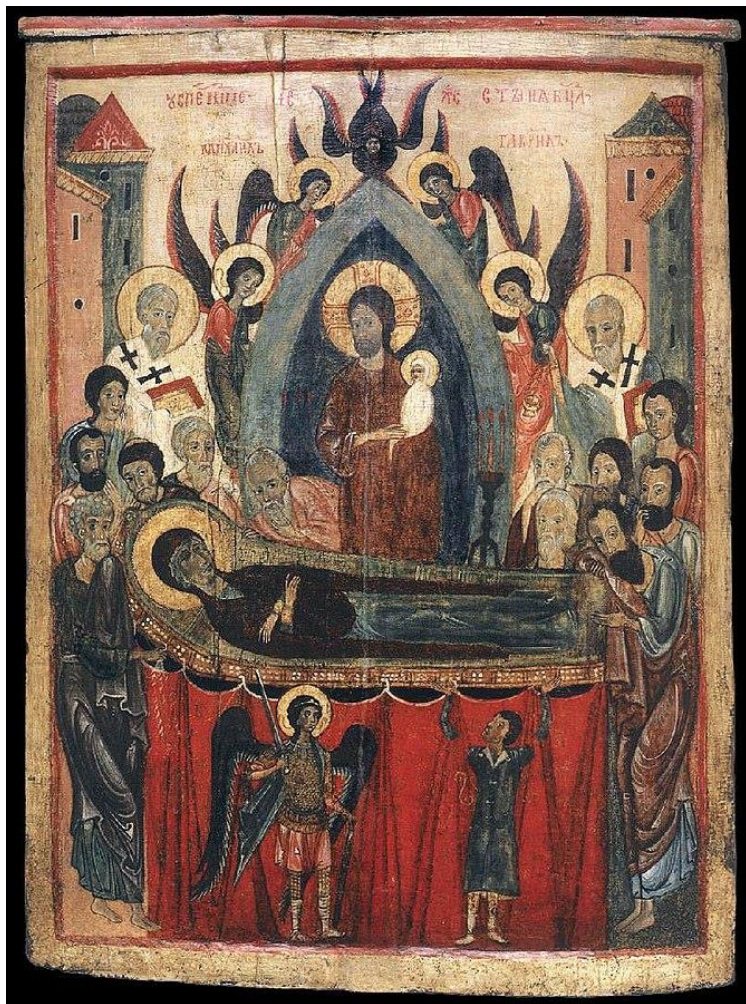


The British Association of Iconographers



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***The British Association of
Iconographers***
www.bai.org.uk

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Cover Icon:-

**Dormition
of Mother of God**

Circa 1300
Icon Museum
Recklinghausen

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N.B. Opinions expressed in articles are personal and are not necessarily those of the BAI.

Message from the Editor

Dear Friends,

In this Summer season may we give thanks to God for all the Blessings we receive – and for the joy and comfort that Icons provide.

Articles and Icons of the Transfiguration and The Dormition of the Mother of God are in this issue. The Zhirovichi icon was unknown to me and I found it fascinating.

Icons from the BAI online Exhibition – together with some thoughts from the ‘writers’ are included. This may give you inspiration for prayer and for you to plan writing such icons.

For Prayer there is a Morning Rite (p18) and Sr Esther’s Meditation on Euphrosynus.(p20). Further Pathways into Prayer are on www.canterbury-cathedral.org/pathways-into-prayer/ Canterbury Cathedral (CoE) also has an icon in the Prayer Station (p24). It is an icon of Jesus washing Peter’s feet.

Are there any Icon events coming up in the next year – Exhibitions, Worship, Course etc.? Do please let me know of any that you come across at any time.

I hope that you find something of interest in the articles within this Review and that you may feel encouraged to contribute something for others to enjoy and to learn from.

Wishing you a blessed and creative time.

Ann (Braithwaite)

Editor of BAI Review (Volunteer)

Important Advice – we must provide details of sources and/or a proper attribution if you submit material from a third party.



What is Icon painting to me ?

Fr Justin Venn

So, what is icon painting to me? I guess we have to keep this brief so I'll try get to the point because God knows I could never stop talking about it all!

My discovery of the icon coincided with my discovery of the Orthodox Church, as of course they go hand in hand. I didn't come from any strong Christian upbringing so I was very unfamiliar with traditional Christian imagery in whatever Church it might be.

When I saw the icon I just knew this was it; this is the art I'd been searching for all my life. And the reason for that is not just because it's beautiful and sophisticated but because it's the embodiment of a strong spiritual tradition of imaging the Divine. The icon feeds and satisfies our souls on so many levels - bodily, spiritually, conceptually... one can never exhaust the wealth of the reality of God's incarnation in this world.

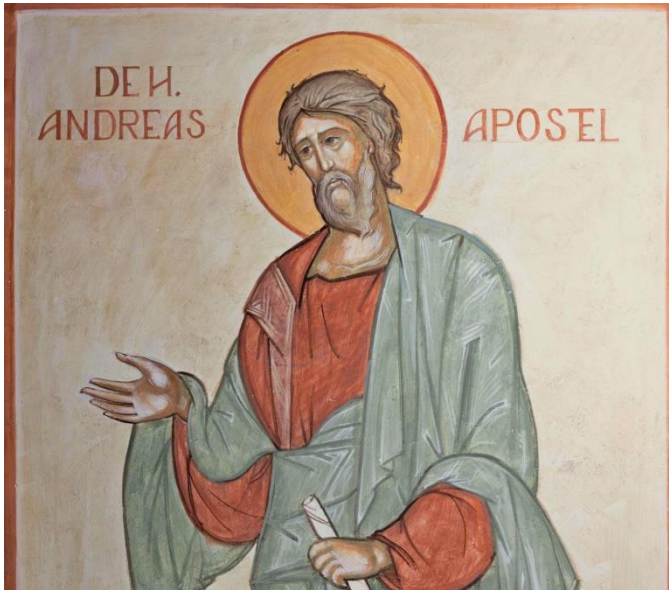
I paint comfortably in egg tempera but I'm also very drawn to hot wax (encaustic) because of its immediacy and materiality. There is something so visceral and evoking about this medium. It's a wild beast and I'm still coming to terms with it but I'm looking forward to gradually growing in it.

Almost all of these icons are painted in hot encaustic - all except St Anthony, St Olcan, and the Creation of the World. There is also an image of one portion of a Romanian church I painted back in South Africa.



Recent Fresco Iconography in Belgium

Joris Van Ael



The rector, Fr. Dominique Verbeke, and his counsel, asked me to present a proposal on the occasion of the 50th anniversary of the founding of the Orthodox parish of the Holy Apostle Andrew in Ghent,

Belgium. I was to decorate the ‘first church’, a big room in a house of the Old Beguinage (17th century), where the founder of the parish, Archpriest Ignace Peckstadt, started the community. It is called the first church because the parish was later moved into a bigger church on the other side of the road.

The Program

The ‘first church’ is still regularly used for Vespers services on Saturdays and Wednesdays, for the liturgy of the Pre-sanctified Gifts in Lent and for baptisms. It was obvious that the decoration should reflect these liturgical services.

A space of 50 square meters had to be filled. By making alterations to the chimney, a niche was created to hold the baptismal font. It came quite naturally to develop the theme of baptism on the walls. In the centre and above the font is the Baptism of Christ. It is surrounded by two Old-Testament prefigurations: the crossing of the Red Sea and the story of Jonah; and by two New-Testament scenes: the Blind-born and the Samaritan woman

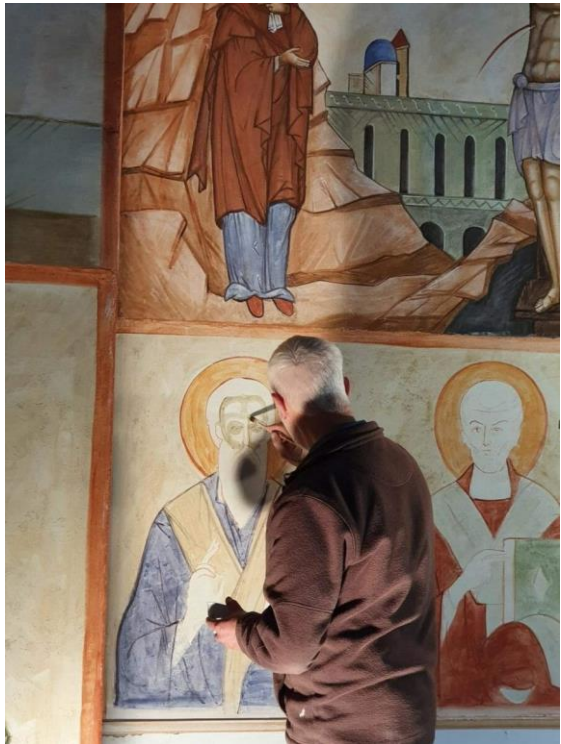
The walls on the side of the sanctuary were, as the tradition demands, decorated with the Annunciation. On the higher parts of

the wall, is the angel on the left and the Virgin on the right. Beneath them are the Virgin Paraklesis on the left and Christ on the right. They are both standing. The walls leading to the iconostasis were filled with two hymnographers on the higher parts: Sts. John the Damascene and Kosmas of Maïouma. The lower parts hold the patron saint of the parish: St. Andrew, and the patron saint of the founder of the parish, Fr. Ignace Peckstadt. The higher parts of the big wall on the right in which the entrance door is located, was decorated with the theme of the Pascal Mystery the Crucifixion, the Anastasis and the Myrrh-bearing women. The scenes were composed as a unity. Beneath them a choice of church fathers from both the East and the West was painted: St. Basil the Great, St. John Chrysostom, St. Cyprian of Carthage and St. Ambrose of Milan. On the right side of the entrance door are three saints linked to the services of Lent : St. Ephrem, St Mary of Egypt and St. John of the Ladder.

On the opposite wall, between the windows, are two female saints of the early undivided church, a martyr and a monastic: St. Blandina of Lyon (2nd century) and St. Melania the Younger of Rome (4th-5th century).

*Van Ael at work on the
first church of the Holy
Apostle Andrew in
Belgium*

The bigger wall, closer to the iconostasis, was filled with two saints to whom the parish is very much indebted spiritually: the Sts. Siluan and Sophrony



the Athonites. (In fact St. Sophrony once celebrated the Liturgy in the 'first church'.)

Fresco Process

I started doing the 1:1 scale charcoal-drawings on paper in May 2020. The biggest scene, the Baptism of Christ, is 2.24 x 1.84 m. I regularly hung the drawings on the walls to see the effect. This was the most creative part of the work; drawing in charcoal permits great spontaneity. In a second phase I had to transfer the drawings on tracing paper so I could then transfer the models onto the wet plaster.



The altered chimney with baptismal font niche.

I defined the harmony of colours by painting the drawings in tempera. The colours used were noted carefully. I had collected the pigments with great discernment. I chose a palette so that the result would not be too dominant. The frescos would have to create a balanced environment for liturgy: they would have to be modest and humble but lively at the same time. A lot of colours are 'in between', delicate, and far from the common choices. They are especially based on earthen and mineral pigments. The pigments were moulded and refined in order to obtain a maximum of absorption by the wet plaster.

After installing the work-place, I started on the walls in September. There was always one other person helping me too, for example, to mix plasters. Some of my pupils, and a young friend, an artist himself, did a wonderful job. The walls were very carefully prepared. First, all the old plaster layers were removed after which they were made even with several thin layers of lime and coarse sand. This was done beforehand by craftsmen.

The work was set up according to a strict schedule: In the evening I would put an 'arricio' of two parts of finer (and dry) sand mixed with one part of lime putty on the bottom layer. The next morning a top layer consisting of one part lime putty, 1/2 part of very fine sand (quartz) and 1/2 part of marble dust was put on. This would be finished around 9:30am.

An hour later we were be able to transfer the drawing from the tracing paper. After that, I repeated the drawing in red ochre and started to fill it in with the colours, bringing in shades and lines, reinforcing the colours, ending with the light ones. We could paint until 3:30pm.

After a break I finished the day by preparing the ground layer for the next day. The big scenes were divided in two or mostly three 'giornate'(working days). The next morning we started again at 7am The fresco work was regularly interrupted to complete the details and the lettering and to make corrections or refinements 'in secco' (tempera). I finished on the 31st of December, 2020.

Iconographic Training

After making some steps in art, drawing and painting, I turned towards the iconography of the Eastern churches. In 1975 Bernard Frinking, orthodox iconographer in Paris, was so kind as to help me with the first steps. In 1981 he introduced me to Leonid Ouspensky, under whose guiding I painted until his death in 1987. My family and I were able to make a living from my work as an iconographer thanks to catholic faithful and communities who showed a large interest for icons and the Eastern church in general. Especially the catholic monastic world ordered many large

festal icons which were exposed solemnly during the liturgy. In 1998 an abbey asked me to give sessions in iconography, which I did for 20 years.

In 2012, I approached Fr. Patrick Doolan, of the St. Gregory of Sinai monastery in California to introduce me in the fresco technique. I was received very kindly and stayed three weeks in the monastery where the fathers Patrick and Moses gave me good advice and taught me how to make portable frescoes.

In 2016, thanks to the suggestion of one of my orthodox pupils, I found my way into the Ecole Duperré in Paris where I perfected the fresco-technique under the guidance of Isabelle Bonzom. This culminated in the decoration of the chapel apsis of the patristic institute of Ghent, which I founded together with Fr. Dominique of the Orthodox parish. Later, in 2018, I decorated the arch opening onto the apsis.

The friendship and collaboration with the Orthodox parish started in 2006 with the founding of the institute just mentioned but the friendship with Fr. Verbeke dates back to earlier times.

In 1992, I had the occasion to spend some days in the monastery of St. John the Baptist in Essex (St. Sophrony was still alive) and I made it a custom to return there each year. Notwithstanding the fact that I am Catholic, my work received honest approval and appreciation especially for the authenticity of my icons. A solid spiritual bond with the monastery has been established ever since.

Note:

After delays caused by Covid, the 'First Church' in Ghent was re-opened to use, and rededicated in a ceremony on 26th February, 2022. The church received a second dedication due to its association with Fr. Sophrony, and is now known as the Church of Holy Apostle Andrew and Saint Sophrony the Athonite.

Orthodox Arts Journal July 7, 2022

The Transfiguration of The Lord

Christine Remedios

I was inspired to paint this icon as I have always been searching for and been fascinated by The Divine Light which the image of The Transfiguration portrays.

The early icon painters saw and recognised divine light by their use of golden backgrounds, the chrysography of golden rays, highlights in robe folds, hair, flesh and objects.

Jesus described Himself as The Light (John 12:46) and He showed Himself in this way to Peter, James and John when he took them to climb the holy mountain. His face shone like the sun and his clothes became white as light. The apostles saw Moses and Elijah and heard the voice of God.

Icons of The Transfiguration depict Jesus in bright garments. The gold background, the mandorla surrounding Christ and the rays emanating from it, represent the divine light, which spreads out and falls upon the apostles.

Peter, James and John saw Him in all his glory and beauty and became overwhelmed. In that moment they must have understood both His divine and human nature and His connection with God the Father. They were forever changed or transfigured as our spiritual experiences transfigure us, particularly participation in and reception of the Sacraments which bring us closer to God.

The Feast of the Transfiguration of the Lord is celebrated on 6 August. The prototype for the figures in this icon was the 12th century Mosaic of The Transfiguration now in the Louvre.

I am a Roman Catholic and grew up in London although I have lived for many years in Central England. I have been a student iconographer since 2012 when I took short courses with Irina Bradley and Ian Knowles. In 2014 I began a part time three year course with Peter Murphy at St Peter's Centre for Sacred Art in Canterbury. I am a member of the St Luke's Icon Centre in Warwickshire and also of the Canterbury 'Iconettes.'

I want to make icons that evoke serenity, reflect divine light and which speak to the viewer of God's love.



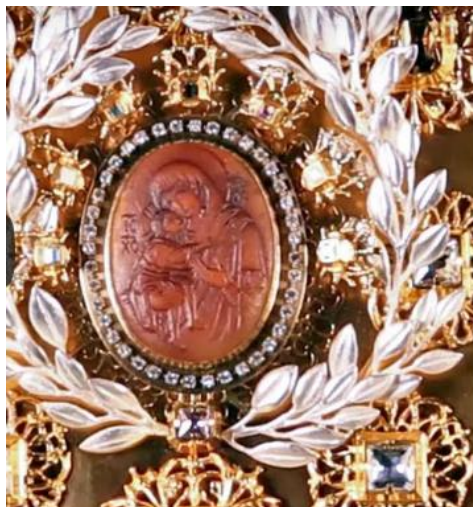
The Transfiguration of The Lord

Christine Remedios

The Zhirovichi Icon of the Mother of God

The Holy Dormition Zhirovichi Monastery, where the Zhirovichi Icon of the Mother of God is located, is one of the main shrines of the Belarusian land, revered by both the Orthodox and Catholics. This unusual icon carved in green and dark red stone (jasper) has a round shape. It is only 5.7 x 4.1 x 0.8 cm in size and looks like a cameo or a breastplate.

The miraculous Zhirovichi icon of the Mother of God appeared in 1470. *The image was radiating miraculous light when it was found among the branches of a wild pear tree by children grazing cattle in a forest clearing.* Holding the icon in their hands, they hurried to the estate of a boyar named Alexander Soltan.



www.obitel-minsk.org/en/the-zhirovichi-icon-of-the-mother-of-god

However, the noble man did not attach any importance to the story of the shepherds. He put the icon in a casket and soon forgot about it. After some time, **the boyar remembered the unusual incident in a friendly conversation. He opened the casket, but there was nothing in it.** Soon the icon was found for the second time in the same pear tree. Understanding God's Providence about Zhirovichi village, Alexander Soltan then erected a wooden church on the site where the miraculous appearance of the icon took place. Later, a monastery appeared there.

The Zhirovichi shrine became famous for many miracles, and numerous pilgrims started coming to venerate it. In 1520, the monastery burned down in a fire. The miraculous image was lost, but not for long. After some time, the Most Holy Theotokos appeared to the children playing near the ashes. In Her hands She held the vanished shrine. The Heavenly Lady stood on a stone, over which now is the altar of the Apparition Church.

Apparition Church of the Holy Dormition Zhirovichi Stavropegic Monastery

Today, the miraculous image is in the Assumption Cathedral, i. e. the main church of the monastery. To this day, the shrine is famous both in Belarus and far beyond its borders.

Zhirovichi Icon of the Mother of God

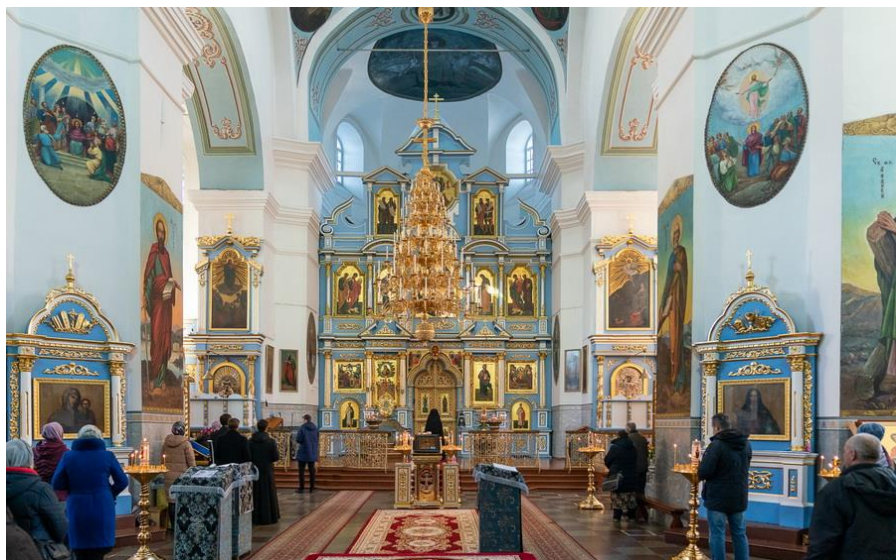
The church complex of the Zhirovichi Monastery is known not only as a



holy place in Belarus, but also as an architectural monument of the 17th-18th centuries. The monastery includes the Holy Dormition Cathedral, the Apparition Church, the Exaltation of the Cross Church, the seminary building and a residential complex, as well as a refectory, a bell tower and a large number of side chambers. The fourth monastery church is the wooden church of St George, located in the old cemetery not far from the Zhirovichi Monastery.

Holy Dormition Cathedral of the Zhirovichi Stavropegic Monastery

There are many other shrines in the Assumption Cathedral, including a cross with relics of saints; icon of the head of St John the Baptist with a particle of his relics and a drop of exuded blood; the myrrh-streaming Kazan Icon of the Mother of God; the altar cross with a particle of the True Life-Giving Cross; a reliquary with relics of the Great Martyr Catherine; an icon with relics of St Nicholas the Wonderworker; and icon with relics of St Euphrosyne of Polotsk and more.



Holy Dormition Cathedral of the Zhirovichi Stavropegic Monastery. Interior decoration.

Many Orthodox faithful revere the grave of the elder Jerome (Koval), who called Zhirovichi the third Athos. In August 2000, Archimandrite Seraphim (Shahmut), now revered by the inhabitants and pilgrims of Zhirovichi, was canonised at the Jubilee Bishops' Council.

At the fraternal cemetery on the monastery grounds there is the resting place of the Metropolitan Philaret, Honorary Patriarchal Exarch of All Belarus.

Under the vault of the Assumption Cathedral there is a miraculous spring, which appeared together with the Zhirovichi icon in 1470. Water from this spring is offered to believers on May 20, during the annual celebration of the appearance of the miraculous icon of the Mother of God.

The Zhirovichi Icon of the Mother of God is one of the most revered icons in our country, and the day of its acquisition is a special holiday. In 2020, when the Church celebrated the 550th anniversary of the appearance of this miraculous icon, our convent workshops were able to reproduce it.

Nun Anfisa (Ostapchuk): *“Our workshops have been honoured to make copies of the miraculous stone icon of the Mother of God, which could fit on the palm of your hand.”*

Several convent workshops were involved in creating this unique icon. Among them are the carpentry, gilding, locksmith and non-ferrous metal workshops. The work included several stages: making the icon case, preparing the gesso, gilding and mounting the icon. Such work requires great effort, professionalism and skill. Above all, it is prayer that helps the craftsmen in their work.

ONun Anfisa (Ostapchuk): *“The Mother of God Herself held this image in Her hands. We are blessed by having such an amazing pearl and the*

prayerful presence and intercession of the Most Holy Theotokos.”

*Hand-written
Zhirovichi icon of
the Mother of God
made by the sisters
of St Elisabeth
Convent*



A Morning Rule of Prayer

O God, be merciful to me a sinner.

O God, cleanse me of my sins and have mercy on me.

O Lord, forgive me; for I have sinned without number.

Through the prayers of our holy Fathers

Lord Jesus Christ, our God, have mercy on us. Amen.

Glory to You, our God, Glory to You.

O Heavenly King, Comforter, Spirit of Truth,

You are everywhere present and fill all things.

Treasury of Blessings and Giver of Life,

come and dwell within us,

cleanse us of all stain,

and save our souls, O Good One.

Holy God, Holy Mighty, Holy Immortal,

have mercy on us. (*3 times*)

Glory to the Father, and to the Son, and to the Holy Spirit,

now and ever and to the ages of ages. Amen.

O Most Holy Trinity, have mercy on us

O Lord, cleanse us of our sins;

O Master, forgive our transgressions;

O Holy One, come to us and heal our infirmities for Your

Name's sake.

Lord, have mercy. Lord, have mercy. Lord, have mercy.

Glory to the Father, and to the Son, and

Our Father, Who art in heaven,

Through the prayers of our holy Fathers, Lord Jesus Christ our

God

have mercy on us. Amen.

Lord, have mercy (*12 times*)

Glory to the Father, and to the Son, and ...

Psalm 94:6 *Call to Worship*

Come, let us worship the King, our God.
Come, let us worship Christ, the King and our God.
Come, let us worship and fall down before the only Lord Jesus
Christ,
the King and our God.

Psalm 50 *Prayer of Repentance*

Have mercy on me, O God,

The Jesus Prayer

Lord Jesus Christ, Son of God, have mercy on me a sinner.
(150 times)

It is truly proper to glorify you,
who have borne God,
the Ever-blessed, Immaculate, and the Mother of our God.
More honourable than the Cherubim,
and beyond compare more glorious than the Seraphim,
who, a virgin, gave birth to God the Word,
you, truly the Mother of God, we magnify.

Glory to the Father, and to the Son, and

Lord, have mercy. Lord, have mercy. Lord, have mercy.
Through the prayers of our holy Fathers, Lord Jesus Christ our
God,
have mercy on us. Amen.



St Euphrosynus the Cook of Alexandria

He was a monk of the ninth century at one of the monasteries in Palestine who had been translated to Paradise while fulfilling his obedience as a cook. His feast day is September 11.

Little is known of the life of Euphrosynus other than that he was born of simple parents. He was a humble monastic whose desire was for anonymity. He is known for one incident in his life.

As Euphrosynus fulfilled his monastic obedience in the kitchen as a cook for the brethren of the monastery, he did not absent himself from thought about God. He continually dwelt in prayer and fasting, remembering always that obedience is the first duty of a monk. Therefore, he was obedient to the elder brethren. His patience was amazing. The brethren often reproached him, but he did not complain and endured every unpleasantness. St. Euphrosynus pleased the Lord by his inner virtue that he concealed from people. The spiritual heights their unassuming fellow-monk reached, the Lord Himself revealed to the monastic brethren.

A priest of the monastery in praying asked the Lord to show him the blessings prepared for the righteous in the age to come. In a dream it seemed to the priest that he was standing in a garden. In the scene, he contemplated its inexplicable beauty, with fear and with joy.

In it he also saw Euphrosynus, the cook of his monastery. Amazed at this encounter, the presbyter asked Euphrosynus how he came to be there. The saint replied that he was in Paradise through the great mercy of God. The priest then asked if Euphrosynus would be able to give him something from the surrounding beauty. In reply, St. Euphrosynus suggested the priest take whatever he wished, and so the priest pointed to three luscious apples growing in the garden of Paradise. Euphrosynus picked the three apples, wrapped them in a kerchief and gave them to his companion.

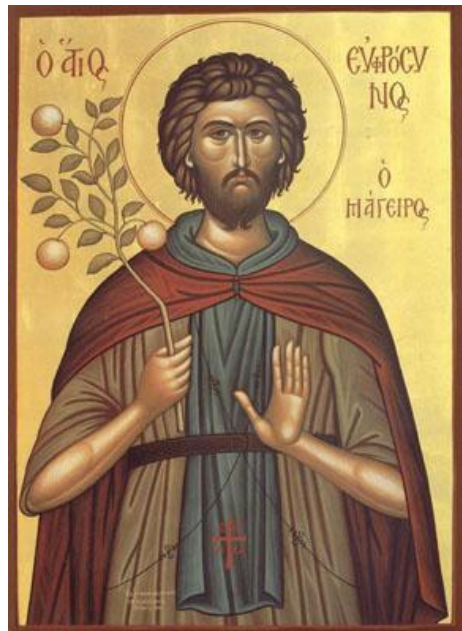
When the priest awoke in the early morning, he initially thought the vision a dream, but suddenly he noticed next to him the cloth with the fruit of Paradise wrapped in it, emitting a wondrous

fragrance. Later, the priest found St. Euphrosynus in church and asked him under oath where he was the night before. He replied that he was where the priest also was. Then, the monk continued that the Lord, in fulfilling the prayer of the priest, had shown him Paradise and had bestowed the fruit of Paradise through him, " the lowly and unworthy servant of God, Euphrosynus."

Then, in an assembly of the monastery brethren, the priest related everything he had experienced, pointing out the spiritual heights of Euphrosynus in pleasing God and to the fragrant fruit of Paradise. Deeply impressed by what they heard, the monks went to the kitchen to pay respect to St. Euphrosynus. But, they did not find him there. Fleeing human glory, Euphrosynus had fled the monastery. The place where he concealed himself remained unknown, but the monks always remembered that their monastic brother St. Euphrosynus had come upon Paradise, and that they, in being saved through the mercy of God, would meet him there. The pieces of the apples from Paradise, the brethren reverently kept and distributed for blessing and for healing.

Euphrosynus' Feast Day is 11th September
Commemoration Prayer is –

You lived in great poverty in labours of asceticism and in purity of soul. O, righteous Euphrosynus. By a mystical vision you demonstrated most wonderfully the heavenly joy which you had found. Therefore make us worthy to be partakers of this through your intercession.



Tobias and The Angel

Sally Williams

The story of Tobiah (sometimes called Tobias) and the Angel, the inspiration of many secular and religious artists, was probably written in Aramaic early in the second century BC. It was lost for centuries, until in 1955, remnants of it were discovered in Qumran.

The story can be found in the book of Tobit, one of the seven Deuterocanonical books and remains popular in both Jewish and Christian circles. It reads a little like a folk tale as it tells of the difficulties that Tobit and his family experience and God's loving intervention in and through an angel.

To simplify and shorten the story, Tobit, once a wealthy man, loses his sight along with his fortune and pleads with the Lord to let him die. However, he remembers, at the last moment, that he left a large sum of money in far off Media and decides to send his son Tobias to retrieve it.

Meanwhile, a young woman in Media called Sarah is also praying for death, because she has lost seven husbands, each killed on their wedding night by a demon called Asmodeus.

God hears both Sarah's and Tobit's prayers, and Tobias sets out for Media. He meets a man who accompanies him on his journey.



When Tobiah is attacked by a large fish as he bathes in a river, the man orders him to seize the fish and remove its gall, heart and liver valued for their medicinal properties. (This is why the Archangel in icons is often portrayed carrying a fish.)

Later, at the man's urging, Tobiah marries Sarah and uses the fish's heart and liver to drive Asmodeus from the bridal chamber. After returning to his hometown, Nineveh, with his wife and his father's money, Tobiah anoints his father's eyes with the fish gall and restores his sight. Finally, the Angel Raphael reveals his identity and returns to heaven. Tobit then sings a long and beautiful hymn of praise: 'Blessed be God who lives forever...'

Tobit 13: 1 - 18



Sally Williams

Canterbury Cathedral's Prayer Station



A new prayer station including an icon which depicts Jesus washing Peter's feet has been installed and blessed in the Cathedral Crypt.

The idea for a new Icon was presented to Canon Treasurer, Nick Papadopulos, now the Dean of Salisbury, by former members of the recently dissolved SCK (Servants of Christ the King) a lay order which was established in 1943 by Roger Lloyd, a Canon from Winchester Cathedral.

The SCK had been disbanded in 2014 however the group had some funds remaining. Estelle Daniel, a former member said "We approached Canterbury Cathedral with the idea of using the remaining SCK funds to give the Cathedral an icon. It wasn't much, but it seemed like a marker. The SCK was an organisation that had no geographical home. It was both modest and powerful, silent and social, and somehow got under people's skins.



“The cathedral came back with a green light, and we moved forward together to create a new prayer station — in the words of
25

William Temple's, former Archbishop of Canterbury, "to quicken the conscience by the holiness of God . . . and to purge the imagination by the beauty of God".

"The subject of the icon is the foot-washing story, rare in conventional iconography, and was created by Amanda de Pulford. Father Michael, from Downside Abbey, made an oak kneeler, wrought — like the icon — in silence and prayer and inscribed with the words 'Wait for the Lord.'

"The final elements were the candlestick (forged by James Price, a blacksmith from rural Sussex) some linocut graphics (created by artist Hugh Ribbans) and a cushion for the kneeler to be provided by Fine Cell Work, a charity that works with needlework in prisons, and based on a design by Alex Beattie."

The icon, which has been placed behind the Lady Undercroft Chapel in front of the ancient stone screen, was blessed at the end of the Eucharist service on Saturday 12 January 2019 by The Very Reverend Dr Robert Willis, who was at that time, Dean of Canterbury.

Published in January 2019

www.canterbury-cathedral.org

Orthodox Feast Days –August, Sept, Oct 2022

August 19th Transfiguration

August 28th Dormition of Theotokos

September 21st Nativity of Our Most Holy Lady the Mother of God and Ever Virgin Mary

September 27th The Universal Elevation of the Precious and Life-Creating Cross of the Lord

September 11th The Beheading of the Prophet, Forerunner of the Lord, John the Baptist

October 14th Protection of Our Most Holy Lady the Mother of God and Ever-Virgin Mary

Icon of the Transfiguration

Sheila Read

The important feast of the transfiguration is known in orthodoxy as the summer Easter celebration. The painters challenge is to depict three

serene holy figures: the glorified Christ flanked by Moses and Elias (who represent the law and the prophets which Jesus came to fulfil) and the three startled apostles Peter, James and John woken from sleep by a dazzling vision of their human teacher in glory bathed in transcendental light and hearing a voice from heaven “This is my Beloved Son, hear Him”



Christ talks with Moses and Elias about His passion. One of the prayers for this day says The lord shows his disciples his glory in

as much as they can bear it. So when they behold him crucified they would know that his passion was voluntary.

The transfiguration gives us the promise of eternal life with Christ as St Paul says he will change our humble body into the likeness of his glorious body: (Phil 3:21) The deification of our human nature.

Christ the true light lightens our soul, heart and thoughts as we walk with him. He is the true light which lightens every man who comes into the world. A light to lighten the gentiles: (Lk 2:32) This truth is shown by the mandala surrounding Christ.

Sheila was born in London and trained at Hornsey College of Art, becoming a teacher. Twenty-five years ago she joined the Orthodox Church and studied iconography with Aiden Hart.

Her main work has been to gradually complete the icon screen of her home church of St Aethelheard Orthodox church in Louth, as well as undertaking other commissions.

There was a monastery in the centre of the market town of Louth, Lincolnshire, as early as the 7th century AD. It was here that Aethelheard was Abbot a century later. At this time, the Christian Church in Britain was still part of the one Holy Universal Apostolic Church, before the division between East and West in AD 1054. Early Christian missionaries to Britain had brought the faith as it had been taught by the apostles and established by the Holy Fathers: it was this faith that St Aethelheard defended throughout his life.

St Aethelheard was made 15th Archbishop of Canterbury in AD 792 and for the next nine years found himself in the midst of political turmoil. Peace was eventually restored to Canterbury and henceforth St Aethelheard determined to maintain the Universal Faith unchanged

Exterior Murals -Monastery of the Transfiguration

Sister Gabriela

Between 2016 and 2018 I created a series of wall paintings with scenes from the Old Testament for the exterior walls of a chapel in Dordogne, France. The chapel is located in the Orthodox Monastery of the Transfiguration which was founded by Archimandrite Elie and is a dependency of the Monastery of Simonos Petras on Mount Athos. The murals, representing several biblical passages, are painted as a frieze starting from the south side of the chapel, encircling the whole, and ending at the western front with three panels surrounding the entrance.

The text which follows is a spiritual commentary on the murals. Whoever witnesses the iconography experiences both the creativity and the tradition that is anchored in the Church.

A few words on the conception and realization of the project

The total surface of the frieze is approximately 35m². The height is 1.2m and the total length is approximately 31 linear meters. In addition, there are three panels that surround the entrance to the chapel.

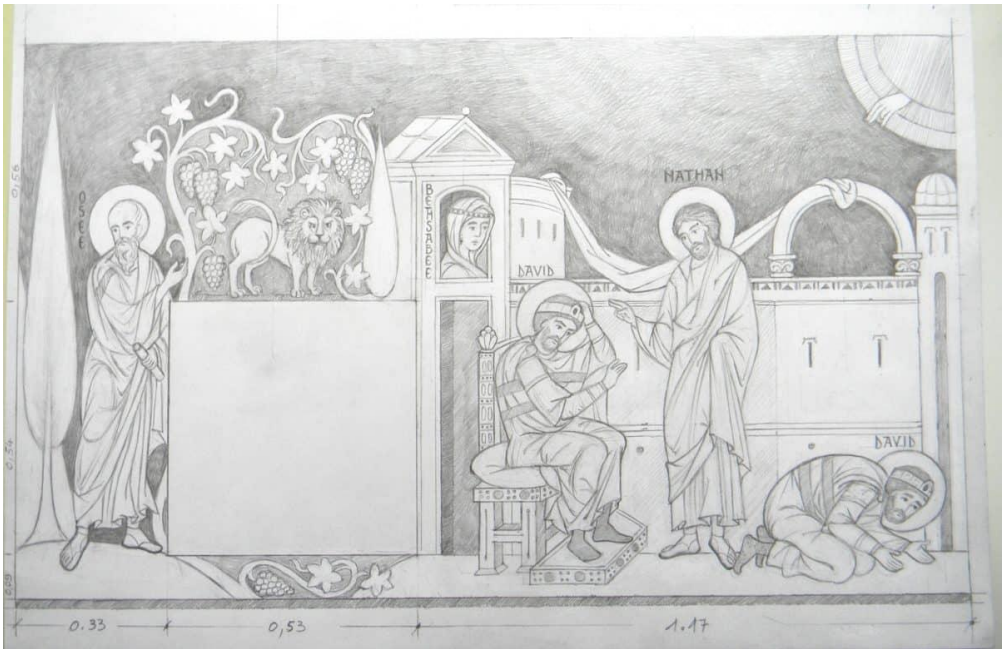
As is quite common with exterior wall paintings and decorations, the placement and arrangement of this frieze cannot be seen as a whole. With respect to the chapel, it is necessary to circumambulate it in order to attain a complete view. A unique feature is that the iconography is placed on the outside of the building where the adjacent visual surfaces are the roof and at some points the sky rather than the ceiling. In addition, the natural lighting conditions vary according to the season, changing the external luminous colours and shapes.

The iconography of the biblical scenes is based on in-depth research into various models created by the Tradition of the Church. Frescoes and mosaics from the Monastery of Hossios Loukas in Greece (11th and 12th centuries) as well as the Menologion of Basil II inspired the stylization of the work.

I created new iconographic compositions from the ancient models. It is important to remember that a creative iconographer needs to respect the “rules” or “canons” instituted by the Church, because it is the canon that preserves and guarantees the authenticity of the

message transmitted by the Orthodox Church. With these comments, I underline here the paradoxical character of iconographic creativity, in which every icon conforming to the canons of the Church, is in fact a real creation or a re-creation of a model.

The technical realization of this project happened in several stages. Each scene was drawn on paper at a reduced size and was then projected onto the wall of the chapel at the intended location. Finally, the projected image was redrawn after integrating all necessary modifications.



Project on paper

The technical realization of this project happened in several stages. Each scene was drawn on paper at a reduced size and was then projected onto the wall of the chapel at the intended location. Finally, the projected image was redrawn after integrating all necessary modifications.

because of the technical difficulties of painting on the exterior of a building, it was important to select paint that is durable and resistant to the fluctuations of temperature and climate. The German paints KEIM were chosen for their durability and special technical properties. It is a product that solidifies as it is bonded to the prepared surface and does not need to be protected by any varnish. The images show the possibilities when working with KEIM paint.

The Iconographic Program

The iconographic arrangement on the frieze of the chapel constitutes a series of scenes from the Old Testament, the layout of which does not reflect the chronological order of the biblical stories. This point must be emphasized. It is not a series of illustrations of a pedagogical nature. Rather, the project portrays a selection of events that should cause the observer to reflect on the Old Testament theophanies (revelations of God) that He used to bring His people to salvation. The iconographic function of the paintings is to manifest the Divine Presence.





The texts of the Old Testament are the foundation, the basis upon which the revelation of the New Testament is built. This is an approach practiced in the Orthodox Tradition.

That is, each person, each thing, and each biblical event, is understood as the shadow of things to come; they prefigure Christ and His earthly mission of salvation, His revelation in a hidden manner.

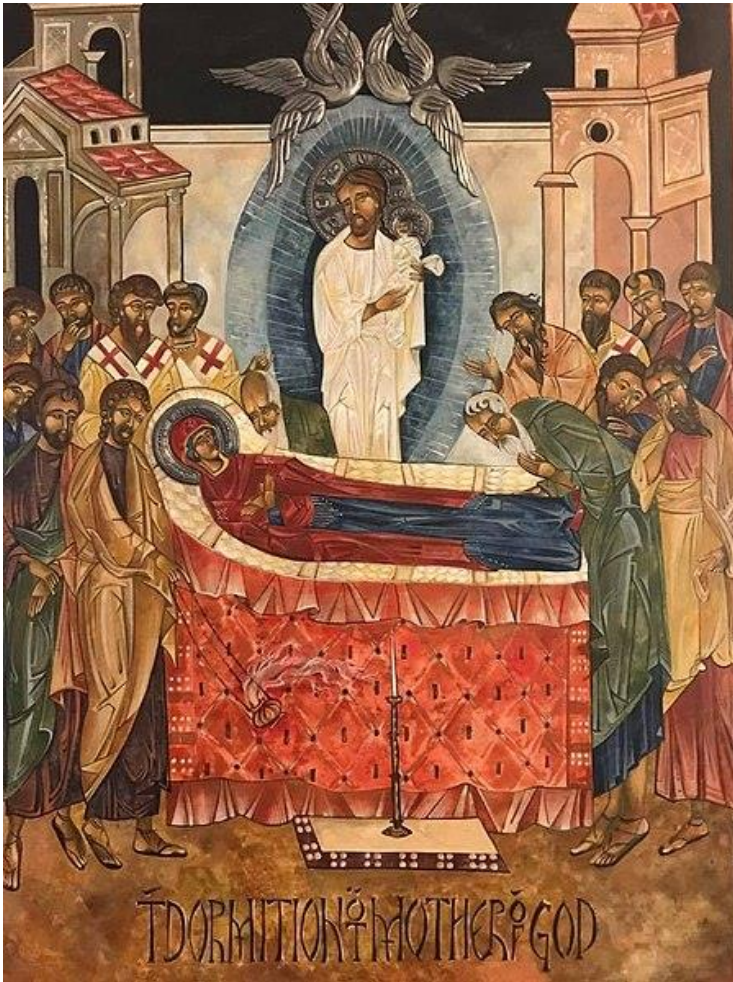
arrangement of the scenes on the frieze of the exterior of the chapel evokes a symbolic image, that of a crown embellished with precious stones. Each stone is unique, yet its brilliance cannot be appreciated without its relationship to the gems that surround it. Like a stone that shines with thousands of facets, each biblical scene can be contemplated in its uniqueness. Yet, it can also be appreciated as a mysterious link established between each scene.





The Dormition of Mary Icon

at St Thomas Episcopal Church, NY



The Feast of the Dormition of Our Most Holy Lady, the Theotokos and Ever-Virgin Mary is celebrated on August 15 each year. The Feast commemorates the repose (dormition and in the Greek *kimisis*) or "falling-asleep" of the Mother of Jesus Christ, our Lord. The Feast also commemorates the translation or assumption into heaven of the body of the Theotokos.

Turvey Abbey Icon Support Workshop

On some Saturdays each month, a group of Iconographers, both BAI members and others, meet virtually or at Turvey Abbey for support from Sr Esther. They encourage each other and pass on ideas too. Each person is working on their own icon using various media and techniques. You would be most welcome.

If you are interested, do check the dates of the Workshops with Turvey Abbey or Sr Esther.



Contact: Sr Esther at Turvey Abbey, Turvey, BEDS. MK43 8DE
esther.turvey@btinternet.com www.turveyabbey.org.uk

List of Suppliers

1. ***L. Cornelissen & Son, UK*** www.cornelissen.com
pigments supplier, also sells brushes, agate burnishers, gold leaf, shell gold, etching tools and copal resin varnish.
2. ***AP Fitzpatrick, UK*** www.apfitzpatrick.co.uk
pigments supplier, stocks Kremer pigments (limited range).
3. ***Wrights of Lymm*** www.stonehouses.co.uk
stocks gold leaf and red Selhamin bole (poliment)
4. ***Amazon*** www.amazon.co.uk
lists a range of suppliers, selling boiled linseed oil (for example, *Rustins* boiled linseed oil) and hide glue
5. ***Ortiko*** ww.ortiko.com
gessoed icon boards and squirrel and sable brushes. Finland
6. ***Pandora pigments, USA*** www.pandorapigments.com
pigments, gessoed icon boards, brushes and other materials,
7. ***Kremer Pigmente, Germany*** www.kremer-pigmente.de
pigments suppliers, other materials, such as hide glue
8. ***Gesso boards*** www.gessoboards.co.uk
9. ***Icon Boards*** www.dylanhartley.com

Useful websites

www.orthodoxartsjournal.org

The *Orthodox Arts Journal* publishes articles and news for the promotion of traditional Orthodox liturgical arts. The *Journal* covers visual arts, music, liturgical ceremony and texts, and relevant art history and theory. The *Journal* presents these topics together to highlight the unified witness of the arts to the beauty of the Kingdom of God and to promulgate an understanding of how the arts work together in the worship of the Church. In the spirit of the revival of traditional Orthodox liturgical arts sparked by Kontoglou and Ouspensky, the *Journal* will publicize excellence in contemporary liturgical arts, emphasizing fidelity to the Church's tradition of beauty and craft.

www.liturgy-exchange-eastxwest.org

eastXwest is composed of two parts - a website to further studies of the liturgical arts and a social network site. They consider the liturgical crafts heritage of the early Church, and the iconography of the east, critical to the renewal of liturgical arts today. The website focus is on building up resources and e-studies in liturgy and the arts Follow the Online Icon Course - As a Catholic, called both to religious life and the practice of the icon, Sr Petra Clare is keenly aware of the divide between the liturgical visual traditions of the east, and those of the west. This has led her into a study of the Roots of the iconography of the Church which is both historical and practical. The ongoing home study units explore iconography as part of theology and liturgy, and - although rooted in the practical craft of icon writing - it is

Prosopon School course in the North of England – led by Deacon Nikita Andrejev - located in Lancashire
Information and registration form on:-
<https://christianheritagecentre.com/event/iconography-course/>

Museum of Russian Icons

<https://www.museumofrussianicons.org/>

Membership of the BAI

See page 40 for the Aims and Objectives

- We charge an initial membership fee of £18 per person.
- Thereafter the annual subscription is £15, which is **due on 1st April each year**. Please see website for details of methods of payment.
- From time to time we compile a directory of names and addresses of members for the use of other members. Under the Data Protection Act we need to ask your permission to include your details in this list. Please indicate whether or not you are happy for us to include your details. Please note that we do not have the right to use this information for any other purposes than those of the Association or to give this list to any outside organization.
- Contact **info@bai.org.uk** (see pg 2 for address info)

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Sending Articles, Information and Advertisements

Please send us your ideas, your writing, photos of your icons, information about courses, churches to visit, books to read, music abrhouse2@icloud.com

**Copy deadline - for the Autumn Review is 1st Sept 2022
for the Winter Review is 1st December 2022**

Please send **Word.doc** file (NOT .pdf),
photos as **high-Res** images as .jpeg and saved **with your name and title** of icon or document.

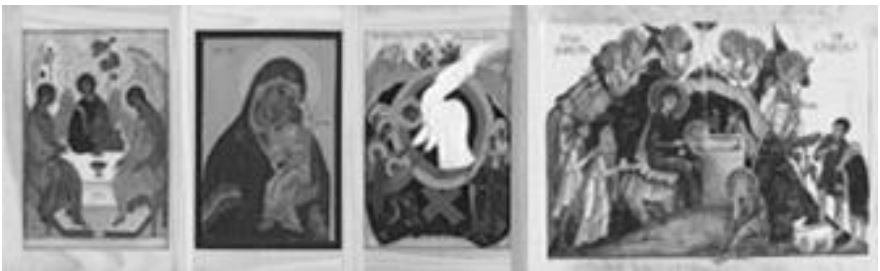
.....
Adverts in BAI Review cost £25 per half-page or £40 per page
Please send a **Word.doc** file (not .pdf) to the Editor and the payment (before publication) to the Treasurer, Christopher Perrins (see p2 for details).

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Adverts on the website – send to info@bai.org.uk
Images should be in jpeg format. (Details on p2).

Prayer of the Icon Painter

- * Before starting work, make the sign of the cross, pray in silence and pardon your enemies.
- * Work with care on every detail of your Icon as if you were working in front of the Lord himself
- * During work, pray in order to strengthen yourself physically and spiritually: avoid all useless words and keep silence.
- * Pray in particular to the Saint, whose face you are painting. Keep your mind from distractions and the Saint will be close to you.
- * When you have to choose a colour, stretch out your hands interiorly to the Lord and ask His council.
- * Do not be jealous of your neighbour's work; her/his success is your success too.
- * When your icon is finished, thank God that His mercy granted you the grace to paint the holy image. Have your icon blessed by putting it on the altar. Be the first person to pray with it, before giving it to others.

- * Never forget:-
 - the joy of spreading icons in the world
 - the joy of the work of icon painting
 - the joy of giving the Saint the possibility to shine through the icon
 - the joy of being in union with the Saint whose face you are painting



(Continued from Page 38)

***We would invite you to consider becoming a
Member of the BAI
www.bai.org.uk***

We offer the BAI as a means of maintaining contact between members and of providing them with support in their work and their devotions. We hope that it might be of benefit both to people who are interested in the use of icons in their spiritual life and to those whose interest is in icons as a sacred art form. The aims of the Association are to establish contact with iconographers, learners, beginners and those with a greater proficiency, to deepen our knowledge and understanding of icons and the spirituality associated with them (including Orthodoxy); to offer a forum for the interchange of ideas and techniques; to offer information about forthcoming exhibitions, courses or other events of interest and to be a means of sharing ideas and experiences. We produce a Review four times a year together with a meditation on the icon of a particular Saint or festival. This includes the historical background and hymnody associated with the subject. We would also value any comments and ideas that you might have, in particular, any material that you think would be of interest to other members which we could include in the Review. If you would like to join, please write to the Membership Secretary (see Page 2)

We feel there is a risk that people practising this art form might feel isolated; if so, do join BAI.