

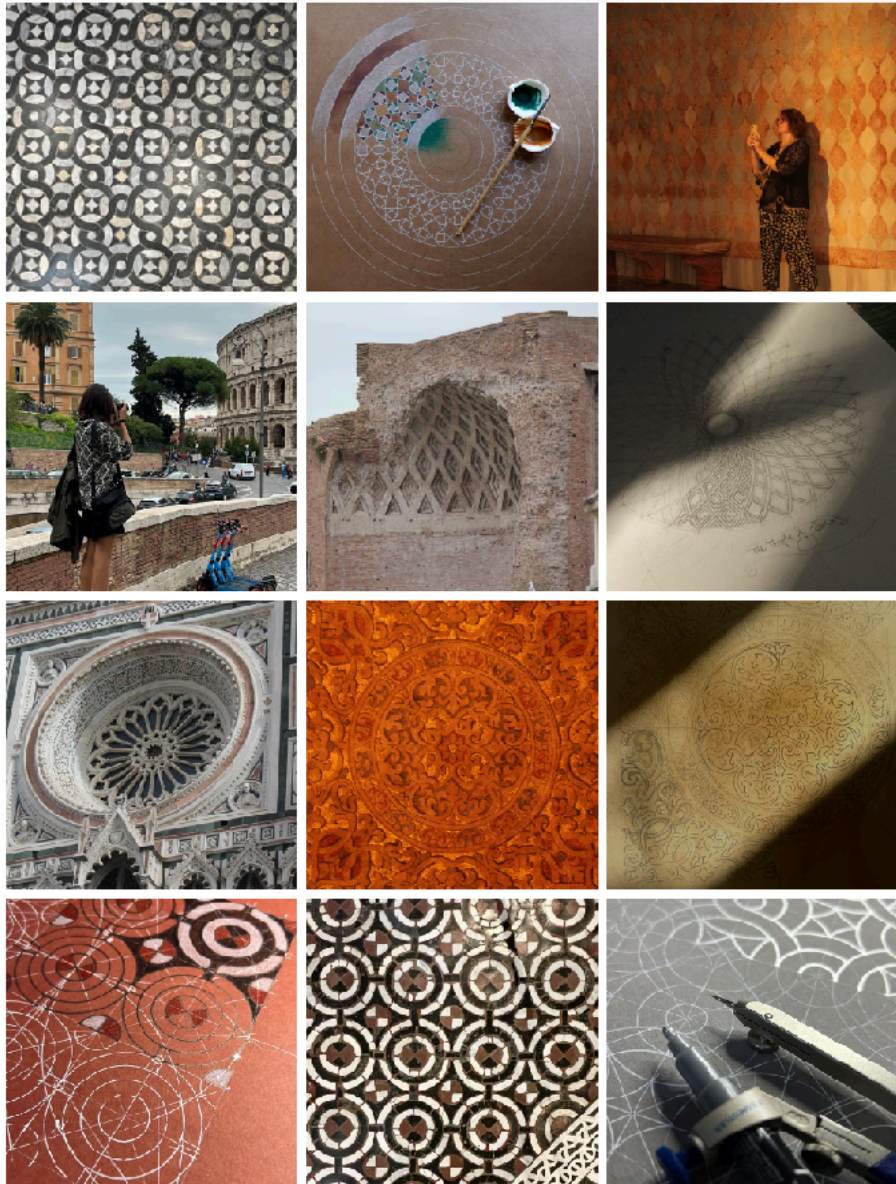
Patterns Of Italy

At The School Of Sacred Art

The Church on Bundjalung Country ~ Clunes NSW Australia

With Pattern Specialists Stephanie June Ellis

and International Guest ~ Geometric Artist *Clarissa Grandi* (UK)



October 2026

~ In-Person Dates ~

Patterns Of Italy *Part One* ~ 16th 17th 18th

Patterns Of Italy *Part Two* ~ 23rd 24th 25th

*Workshops may be booked as a three day offering
or as a complete six day course.*

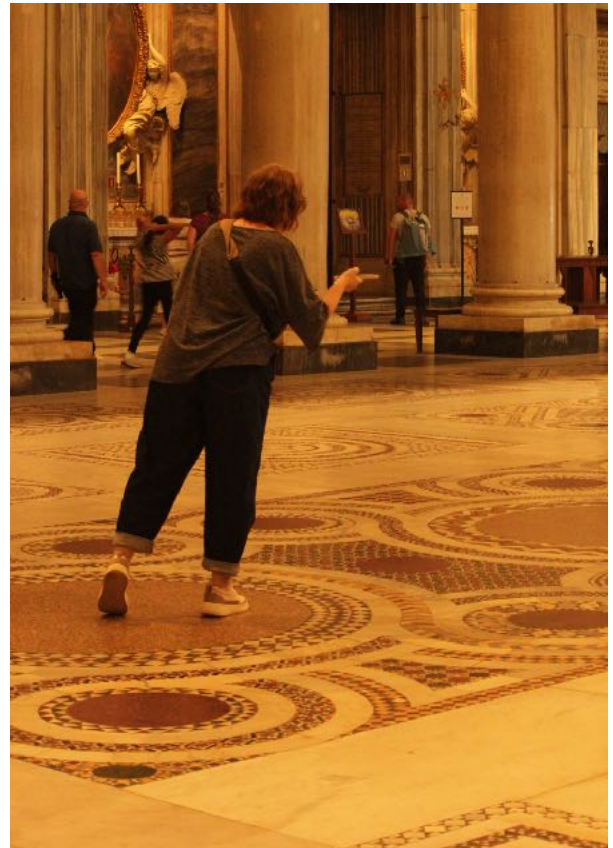
We are delighted to bring you our first in-person offerings following the high success of our online Above & Below course collaborations.

These workshops will take you on a journey into the world of Sacred Geometry. Together, we will retrace the steps of our 2024 tour of Italy revisiting Rome, Florence, and Venice ~ sharing newly developed content inspired by close study of historic sites and architectural details.

We understand not everyone can travel to Australia for these workshops ~ so we are also offering the course over three weekends online.

Please note ~

Students attending the in-person classes will gain complimentary access to the online versions. All online classes are recorded with lifetime playback.



~ Online dates ~

Patterns Of Rome ~ 6/7 June

Patterns Of Florence ~ 4/5 July

Patterns Of Venice ~ 15/16 August

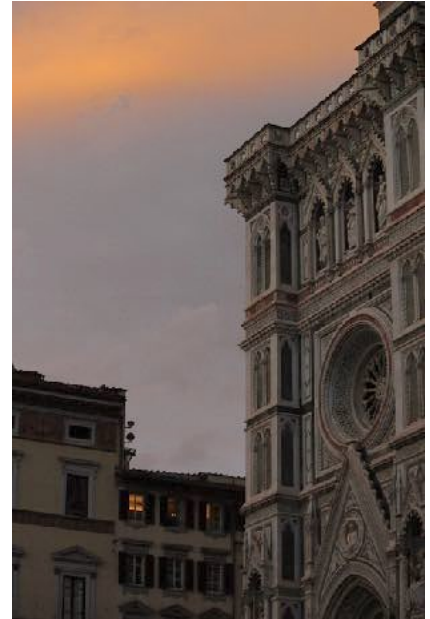
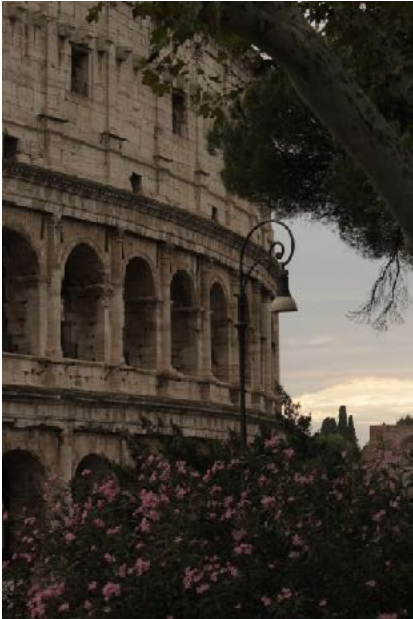
Duration ~ Approximately 3 hours each class

Time ~ 9am London 6pm Sydney ~

All registered receive lifetime access to the recordings

Bookings are open [here](#)

Drawing from direct observation and research, participants will work with geometric patterns found in the Temple of Venus and Roma, Santa Maria Maggiore, Florence's Piazza del Duomo, and the extraordinary surfaces of Venice's Basilica San Marco. These sites become starting points for understanding how geometry has been used for centuries to express harmony, proportion, and symbolic meaning.



In each workshop you will construct a diverse range of geometric patterns using ruler and compass, building from simple forms into more complex arrangements. Alongside this precise drawing practice, the course opens into colour and material: you will experience painting with natural pigments sourced from Venice, working on high-quality cotton rag paper, and gradually scaling up your work to A2.

The emphasis is on careful process, depth of attention, and embodied learning. This is not about speed or perfection, but about developing a felt relationship with geometry — one that integrates hand, eye, and mind.



These classes are suitable for both beginners & those with prior experience, offering clarity & structure alongside space for personal exploration.

Pattern descriptions follow



Rome ~ Above

with Stephanie June Ellis

Pattern: The Temple Of Venus & Roma

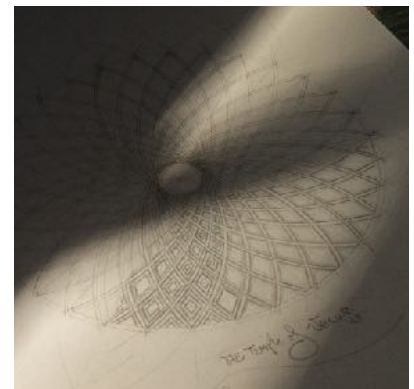
Travel to the colossal pagan Temple of Venus and Roma, built by Hadrian in approximately 135 AD on Rome's Velian Hill and restored by Maxentius after a fire in 307.

The temple is dedicated to the **goddess of love** Venus Felix (The Bringer of Good Fortune) and Roma Aeterna (Eternal Rome). The most powerful deities in Roman Mythology were dedicated a cell each. Roma's cell faced west, looking out over the Forum Romanum, and Venus' cell faced east, looking out over the Colosseum, mirroring the linguistic symmetry of their names. By placing the goddesses in this arrangement, Hadrian created a physical manifestation of the palindrome: Roma and Amor, back to back in both name and form.



This class focuses on the *coffered vaulted stucco ceiling* that replaced the original wooden roof. Recent restorations have shown that in the past it was partly covered with gold leaf, while the walls were adorned with multicoloured incrustations made of alabaster, *cipollino* and serpentine.

Skills taught in this session include how to transform **The Lamella Dome** ruins by creating a meditative 32 spoked Torus Spiral forming a Mandala, complete with a demonstration of techniques to depict light, shadow and texture conveying depth and dimension.



Rome ~ Below with Clarissa Grandi

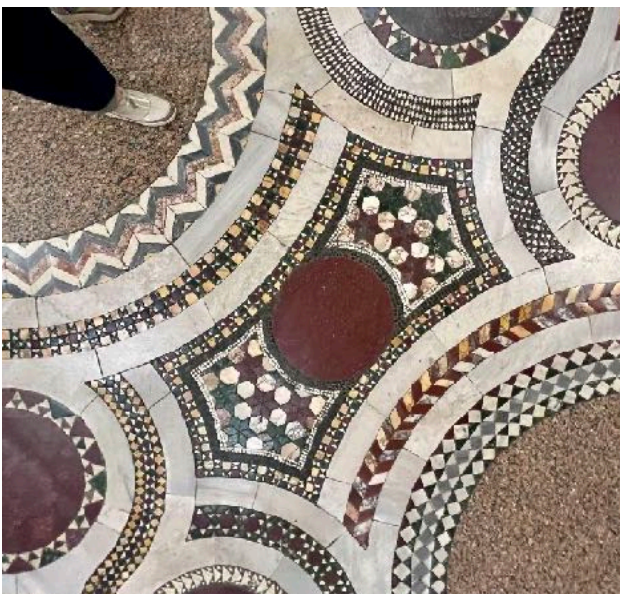
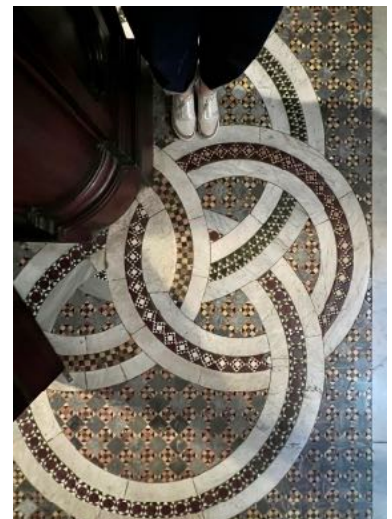
Pattern: A Cosmatesque mosaic from the floor of Santa Maria Maggiore

In this session we study a Cosmatesque floor mosaic from **Santa Maria Maggiore**, a 5th-century Roman Papal basilica situated on the Esquiline Hill. The church is renowned for retaining its early Christian, three-aisled basilican structure, and for its remarkable layering of artistic periods — from 5th-century nave mosaics, to a 13th-century apse mosaic, and a richly gilded 16th-century coffered ceiling.

The floor, added in the 12th century, is one of the finest surviving examples of the **Cosmati style**: intricate *opus sectile* geometric inlay work produced by the Cosmati family of Roman marble workers. This expansive *marble carpet* is composed of interlocking circles, guilloches, and quincunx arrangements, patterns traditionally associated with ideas of eternity, continuity, and the ordered structure of the universe. Drawing from one of these Cosmatesque designs, participants will investigate the geometric logic underlying its complexity.

Skills taught in this session

include revisiting the classical proportional division of the square known as **Ad Quadratum**, alongside methods for hand-drawing the finely detailed infill elements through the use of a **geometric sub-grid**.



Florence ~

Above with
Stephanie June Ellis
Pattern: The West
Rose Window
Portal Cathedral
Santa Maria del
Fiore

Built on the site of an ancient church, Santa Reparata, Florence Cathedral, often called the Duomo has stood in the same location since the 5th century. Building commenced in 1296 with Architect Arnolfo di Cambio as

capo maestro (Head Of Works) moving onto Renaissance Architect Filippo Brunelleschi who designed the famous Brunelleschi Dome.



The Cathedral is classified as Gothic in its architectural style with a rich history reflecting significant contributions to The Renaissance Period.

Continuing the theme of love ~ Stephanie will guide participants through another Mandala. This time we draw upon The West Rose Portal. The Rose is itself a symbol of 'Mary' to whom the Duomo is dedicated. The circular design within the Christian faith refers to the endless nature of divine love.

Skills taught in this session

- ~ Dividing a circle into a 12, 24 & 48 spoked wheel
- ~ The proportional relationship to planetary movements & other cosmological diagrams.
- ~ Understanding how to draw foils and cusps making up the tracery.

Florence ~ Below with Clarissa Grandi Pattern: Monochrome tiling patterns from the Baptistery of St John.

Situated in the **Piazza del Duomo**, directly opposite the cathedral entrance, the octagonal Baptistery dates from the 11th century, and is believed to stand on the site of an earlier 4th-century Christian building. Its interior is richly adorned with geometric design, with patterns covering both the walls and the floors.

The floor's celebrated *marble carpets* date from the early 1200s and are thought to have been inspired by Middle Eastern textiles traded by Florence's powerful Merchants Guild, who were responsible for the building's upkeep. The restrained black, white, grey and deep red colour palette works to stunning effect, and the interior is an absolute sight to behold: a joyful riot of pattern and colour.

Drawing directly from these historic floor designs, participants will construct the underlying geometric structures using ruler and compass.

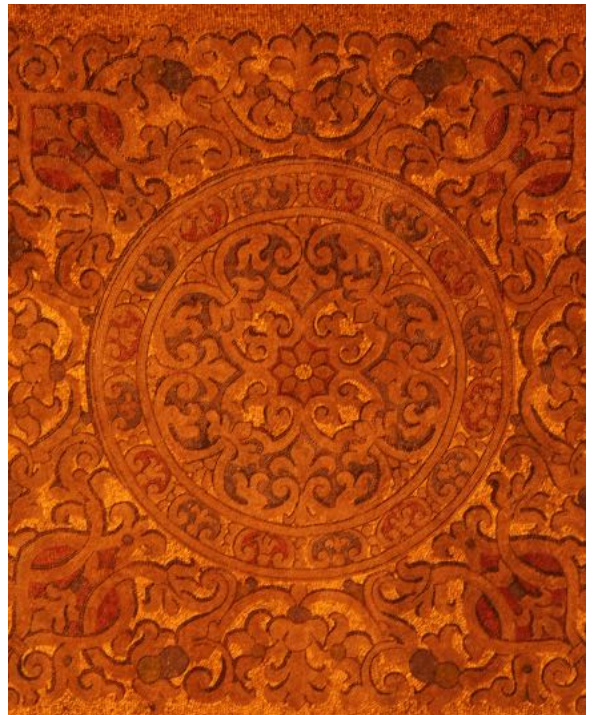
Skills taught in this session include the classical proportional division of the square known as **Ad Quadratum**, alongside the intriguing **Starcut** diagram.



Venice ~ Above with Stephanie June Ellis
Pattern ~ **Biomorphic Mosaic Mandala from San Marco**

In this session we continue the journey through The Basilica San Marco in Venice taking our attention to the golden biomorphic ornate mosaic mandala above.

The word *Biomorph* represents the cursive life-forms found in the natural world. Students will gently move away from the compass and build confidence drawing freehand circles and spirals forming botanical motifs to understand Roman Ornament & Decoration.



Skills taught in this session

- ~ 16 fold geometric construction
- ~ How to draw abstract botanical motifs using The Vitruvian Scroll
- ~ Tracing & transferring

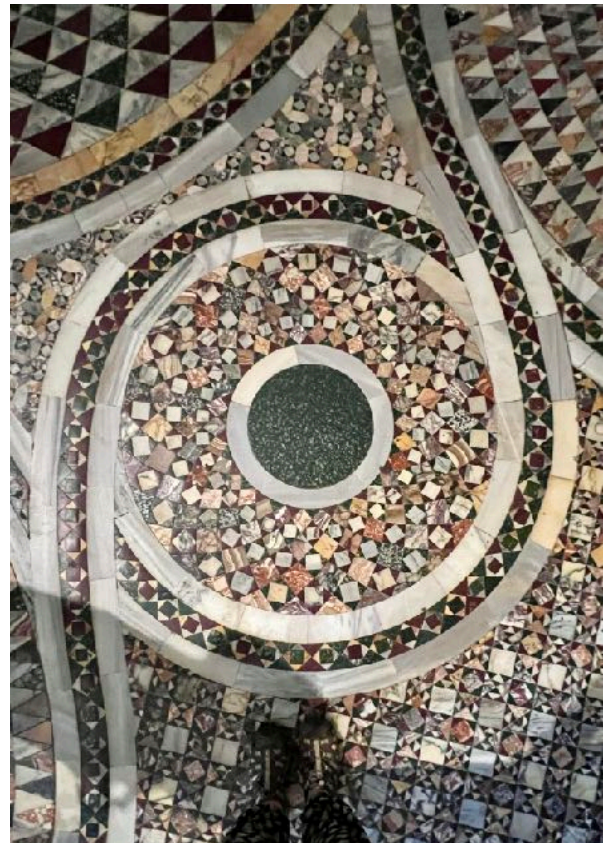


Venice~ Below with Clarissa Grandi

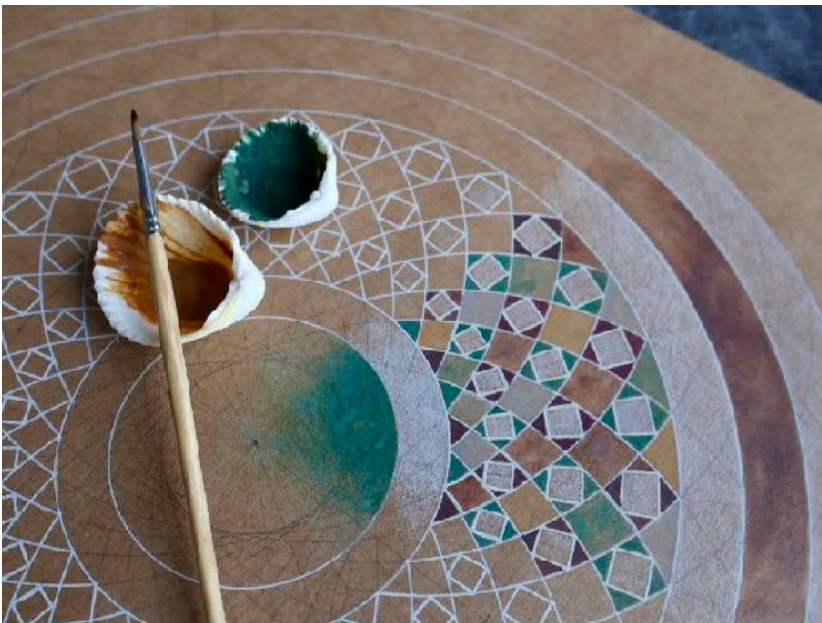
Pattern: A radial floor mosaic from Basilica San Marco

In this session we encounter one of the remarkable radial mosaics from the floor of **Basilica San Marco** in Venice.

The original Basilica of St Mark was constructed in the 9th century to house the body of **St Mark the Apostle**, brought from Alexandria and later named protector of the city. The present basilica dates from the 11th century and was built in the Byzantine *Greek cross* style, crowned by five domes and decorated with an extraordinary fusion of ancient, Eastern, and Western artistic traditions.



The walls, ceilings, and floors of the church are adorned with more than **4,000 square metres of mosaic**, much of it dating from the 13th century. Gold and coloured glass tesserae were used on walls and ceilings to evoke the radiant light of the *celestial realm*. In contrast, the floors are composed of marble and stone geometric designs, symbolising the heavier solidity of the *earthly realm*. This vast *marble carpet* alone spans over **2,000 square metres**. Drawing inspiration from one of these floor mosaics, participants will explore the geometry of its radial structure.

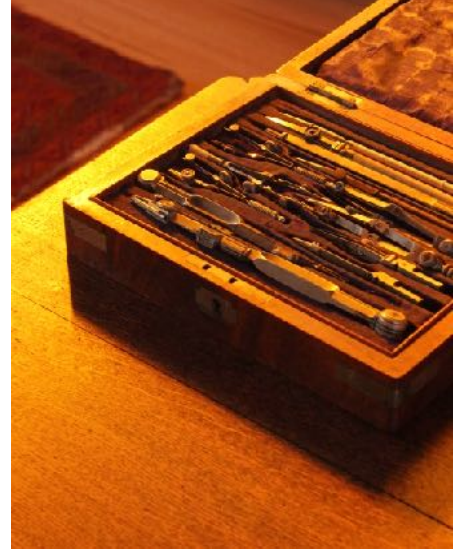


Skills taught in this session include the elegant division of the circle into **15 and 30 parts** using the combined geometry of the triangle and pentagon, alongside the construction of a radial **torus pattern** formed from overlapping circles.

At the end of each in-person workshop, students will take home a beautiful and **comprehensive portfolio of drawings and painted works**, as well as a deeper understanding of sacred geometry as a visual language that bridges architecture, art, and lived experience.

What you can expect:

- Guided geometric constructions using compass, ruler, and pencil
- An embodied understanding of key forms and ratios
- A supportive, focused studio atmosphere with time to immerse & reflect
- Insight into how geometry connects art, nature, and inner perception
- A collection of drawings and visual studies to take home



Investment ~

Three Day in-person workshop ~ \$700
Full in-person course ~ \$1300 (*save \$100*)
Daily ~ 9:30am ~ 5:30pm

Includes ~

Daily organic lunches and refreshments
The use of specialist materials including ~
Foraged and hand ground natural pigments from Australia and Italy
High quality A2 & A3 paper
Plus access to complimentary online tutorials

Students are required to organise accomodation

Not local? ~ To learn more about the location and surrounding area please visit [here](#)



Limited Seats Available

If you would like to reserve your place, please note a 50% deposit is requested to hold your spot. **To be paid here ~**

Pease read over our [Terms & Conditions](#)

~ Questions ~

Please don't hesitate to contact Stephanie or Clarissa personally

Ci vediamo
We'll see you soon

Ciao per ora
Bye for now

xOx

