Dear MAANZ Friends

Ignite The Light plans are on the way!

Every two years, MAANZ hosts a Mosaic Symposium where artists and enthusiasts get together to learn and be inspired by national and international mosaicists. Our past symposia were held in Sydney (2005), Tasmania (2007), Brisbane (2009), Barossa Valley, SA (2011) and Melbourne (2013) and with each symposium the events get bigger and better.

As we accelerate into 2014, the Symposium Committee Nola Diamantopoulos (President), Pamela Irving (Vice President) and myself (Symposium Co-ordinator) are able to confirm some exciting news.

Announcing the Fireworks
MAANZ Symposium 2015
**Keynote Speaker Announced**

The symposium committee and sub committee are dedicated to creating a symposium containing inspiration and exhilaration. On that note, you are in for a BIGG Bang! Our keynote speaker is Emma Biggs, London-based mosaic artist and author of many books on contemporary mosaics. Emma is also the founder of London-based *Mosaic Workshop*, public artist and a former SA-MA (Society of American Mosaic Artists) keynote speaker.

The symposium will be held at the City Tattersalls Club located in the heart of the Sydney CBD at 194-204 Pitt Street, Sydney. You can now add the symposium dates to your diaries. Friday 21st August, Sat 22nd August, Sun 23rd August, 2015.

**Vendors’ Night Market**

For the very first time at a symposium, we are offering a night Flea Market on Thursday 20th August 2015 where all the vendors will be able to sell their wares in the ambience of an evening light. This opportunity will allow delegates to shop all things mosaics and to check in earlier for registration.

**Exhibitions**

In addition there will be three exhibitions held in conjunction with the symposium: our National Exhibition, Tesserae which is open to young adults and children and the 30:30 show. That’s correct, the much loved 30:30 exhibition is returning. This will be a themed exhibition to reflect *Fireworks* but will not be a travelling exhibition.

**Symposium Sub-Committee**

Our 2015 Symposium Sub-committee comprises:

- **Workshop Coordinator:** Caitlin Hughes
- **Registrations and Treasurer:** David Lacey
- **Salon Co-ordinator:** Marian Shapiro
- **Brown Bag Co-ordinator:** Position Vacant
- **National Exhibition Co-ordinator:** Inge Gardner / Julie Tsopel
- **30:30 Co-ordinator:** Inge Gardner / Julie Tsopel
- **Speakers Co-ordinator:** Nola Diamantopoulos / Pamela Irving
- **Tesserae:** Inge Gardner / Julie Tsopel
- **Delegate Bag Wranglers:** Position Vacant

We currently have a few vacancies to fill, so if you are interested in the positions or just generally in assisting in this wonderful, fulfilling event, please contact me at symposiumcoordinator@maanz.org

Many hands create light work.

**Maria Kokkoris**

*MAANZ Symposium Co-ordinator*
Tips and Tricks

**Sticky Business**

**Hot weather:** Re-use quality ziplock bags for precise glue application. Seal and put in the fridge when lunching. Use a silicon spatula to clean out the dregs. (thanks Dom!)

**Cold weather:** keep all glues tightly sealed in lidded tubs to prevent cement pebbles forming from airborne moisture.

**Brush pesky glue squeeze:** sponge away unwanted glue squeeze then use a small paintbrush to recess further. Also use a brush to spread a shallow glue bed that squeezes up in a grid when installing a mosaic pre-laid on mesh.

Helen Bodycomb

**Tweezer Substitute**

This is one of my oldest and favourite tricks. A pencil with a bit of Blutack is great for lifting or setting small tesserae. And you can use the other end for fine adjustments. Saves searching for an elusive pair of tweezers and is a lot cheaper.

Dominic Johns

**Versatile Vinegar**

Anyone who has worked with cement and grout can relate to how your hands dry out from the harsh materials. Rubber gloves don’t always protect your hands adequately. This is where the household vinegar comes in. After you clean your hands rinse your hands with white vinegar. It helps restore your PH balance and will help keep your hands from drying out badly.

Use white vinegar to clean off a freshly dried grouted mosaic. It is very mild and does a wonderful job of cleaning up. Just pour vinegar on a cloth and wipe clean. To clean more stubborn bits, dip a toothbrush in a small container of vinegar, work the area and wipe away with a clean cloth and then rinse well with clean water. It is inexpensive compared to some of the commercially available chemical cleaning products.

Maria Kokkoris
Remembering Ilana Shafir

George Fishman designed and created mostly commissioned mosaic artworks, starting in 1990. He served on several arts boards, while also writing, editing and presenting at conferences. In 2009 he began recording interviews with arts professionals, and now edits audio commentaries for galleries, artists, institutions and publications, often linking them to QR codes for delivery to smart devices. Here he remembers Ilana Shafir.

Those of us fortunate enough to know and love her assumed that somehow Ilana Shafir would live forever, but sadly, she passed away on April 12, 2014 in Ashkelon, Israel. One of the foremost mosaic artists and teachers, she has inspired thousands to discover the kind of creative impulse and experimental spirit that she nurtured for decades in her own heart and on her worktable. Rest in peace, dear Ilana. Deepest sympathies to daughter Lea, son Giora and the rest of her international circle of friends and family.

In describing her method in the book Mosaic Fine Art Portraits by Irit Levy and Pam Givens, she wrote:

"In the spontaneous mosaic, the artist does not "translate" a painting into the medium of mosaic. Instead, he or she "thinks" in mosaics and uses the distinctive language of this unique medium to create fresh artistic expression. In this way the artist paints with stones and composes with the shapes and lines that are inherent in the found materials."
Spontaneous mosaic is a creative and dynamic dialogue between two compelling thought processes. One is carefully composed and calculated contemplation. The other is intuitive and unprompted expression. This dialogue is a rewarding and fascinating creative experience. This approach to my material led to the creation of other subjects, then landscapes and portraits. Today my subjects are cosmic views, abstract compositions, birds, animals, insects and plants."

Having escaped the Nazis as a young woman in Sarajevo, former Yugoslavia, after the war Ilana studied art in Zagreb, then emigrated with her family to Israel, where she established herself as a teacher and artist. She was founder/director of the Ashkelon Art Center and worked in ceramics, mosaics and watercolors, receiving commissions, awards and enormous admiration and affection from her colleagues.

An inveterate traveller, even into her 80s Ilana was among the founders of the International Association of Contemporary Mosaicists (AIMC), attending congresses and exhibiting her unmistakable work around the world. She gave workshops at the Society of American Mosaic Artists conferences in the USA and at various schools and festivals. She has been widely featured on Mosaic Art Now and her own site is [www.shafirart.com](http://www.shafirart.com). It was my privilege to meet her and Lea in 2000, among the AIMC "pioneers" and to enjoy (too few) minutes and hours with her in widely scattered places. I'm very sad I never got around to accepting her kind invitation to visit her home/studio in Ashkelon. Ilana, you will be dearly missed and always remembered.

George Fishman

The Shafir family has set up a Facebook Page in honor of Ilana Shafir. You are welcome to share your thoughts and photos there. Let's create a cyber memorial of joy and thanksgiving for the life of this incredible woman. [https://www.facebook.com/Ilana.Shafir.Mosaics](https://www.facebook.com/Ilana.Shafir.Mosaics)
Disaster is a tricky thing. People witnessing other people’s experience often don’t know what to do, what to say or how to help. People experiencing the disaster are often not in the position to say what they want, or in fact what they don’t want. It’s often guesswork.

Losing your home is obviously difficult and I think people have experienced their loss in different ways. As an artist I found one of the most difficult parts of it was losing all the art. For those who knew my home, it was a bit like an eclectic gallery of bits and pieces that I have been given, purchased or created. Works by family, friends, colleagues, students, my kids, and myself. Moving into a rental in the weeks following the fire one of the things I immediately noticed was the big blank boring walls. Lucky for me a group of wonderful mosaic artists came together to create an artwork for me as an expression of their love and support.

Borrowing from the quilting tradition of making heart quilts for those in times of trouble they decided to make a mosaic quilt with 18 squares. It was determined that each square should contain a heart somewhere inside it and that the border around each square should be blue symbolizing the Blue Mountains where I live. The contributors came from all different areas, some very experienced and others quite new to mosaic. Some worked individually posting in their finished pieces on mesh and others came together for a working bee. All of this was done in secret from me.
When all the pieces were received, Marian Shapiro and Kim Hallam spent time setting and grouting the mosaic with help from April Keogh before I was lured to Marian’s studio one evening where some of the group were waiting to surprise me. Of course such a wonderful and personal gift made me cry as did the beautiful card that accompanied the mosaic in which artists wrote a short piece describing the symbolism behind their contribution.

The mosaic makes me happy everyday as I look at it on my wall. I love the individuality of each piece and how I can see a little bit of everyone smiling out at me from within it. It is such a concrete expression of love and support that I am trying to get it seen more broadly within the community. It has made its way into a documentary called *Forged from Fire* that follows the fire recovery and the importance of art and community in the healing process. When the documentary is complete I will let you all know. With permission from the artists it is also likely to be featured in a community exhibition later in the year where people are invited to exhibit art created in response to the bushfire. From the bottom of my heart I want to say a **HUGE** thank you for all your love and support.

**Caitlin Hughes**

“My piece is made of marble with a reflective white gold core. Marble because of its strength, resilience and durability. Reflective white gold because when major life events occur, our questions and heart thoughts change. Sometimes change occurs without it being wanted. Wants and desires of normality are suddenly clouded by reality; you are on an unknown path. The good thing is the path slowly becomes clearer through the support and love from others’ hearts.”

*Cetta Pilati*

“As I worked on your piece, I thought of the quote ‘Bloom where you’re planted’. There’s simplicity to that statement, but it is sometimes so hard to see that simplicity for the overwhelming thing that is Life.”

*Kim Grant*

*The new sun is rising! A heart at the centre of the universe which radiates warmth, love and friendship.*

*Kelly Wild*
At the beginning of October 2013, The Barossa Council’s Manager for Community and Culture, Maz McGann, invited artists in the Barossa and greater Adelaide area to apply for the Barossa Public Art Masterclass and Mentoring Program. The program involved the delivery of a learning program for 10 young and/or emerging artists to develop skills associated with the development of public art and the delivery of public art projects. Kristin Wohlers was one of the artists to be accepted into that program. Here she tells us about her experience.

Maz McGann hatched the idea with artist and facilitator Anderson Hunt some years ago when she did a one-day public art masterclass as part of a sculpture symposium in North East Victoria.

Basically the process is to equip artists to work in the realm of public art. Once funding became available for the Barossa Jack Bobridge Track, Maz decided on the masterclass format to select the artist, rather than the traditional commissioning process, aiming to build capacity in the community. The commission brief for the Jack Bobridge Path Public Art Project was valued at $50,000 and ten artists were selected with a wide variety of experience and working with different media: five from the Barossa and five from Adelaide.

On the first couple of days Anderson Hunt presented several of his own proposals giving the group an overview of the requirements including response to the briefing, how to research and develop a theme, site interpretation, management, engineering requirement, OH&S aspects, traffic management and the nitty gritty of costing for a budget. He was very open and inclusive, giving a very detailed insight into his own art practice.

What felt a bit like x-factor for artists at the beginning developed into more like a class or team learning experience. After all every one of the artists wanted to win the contract. Once the briefing for the track was presented site-specific issues were discussed.
The following week was more practical: a site visit, actually riding or walking and experiencing this beautiful path through old vineyard country and some remnant original Barossa bushland, getting inspirations and looking for suitable sites for the art work.

After that, ideas were developed and different techniques in model making explored. Anderson Hunt, an experienced metal worker, introduced the artists to aluminum casting: a wonderful and relatively easy way of producing metal models.

One of the Council’s safety officers presented on workplace health and safety which gave us the relevant safety and risk assessment information concerning this project and for working under The Barossa Council.

It was then up to the individuals to develop a concept or expression of interest and present it 10 days later to Anderson and Maz who constructively criticised and mentored the artists’ ideas. The dominant concept then had to be developed into a full proposal to be presented four weeks later.

The day before stepping in front of the selection panel the artist group met and presented to each other which highlighted strong and weak points. Anderson took great care in talking to each artist individually about his or her presentation, style and model and suggested improvements. It was amazing to see everyone’s ideas and realise how different the approaches to the briefing were. Kate Jenkins and I developed our concept together and presented to the selection panel as a team.

The 25 minute presentation was to a panel of six people including Maz, Anderson, the mayor, a councillor, a community member and an arts officer. The trial runs and constructive ideas during the class assisted us in presenting our proposal confidently and interacting with the panel.

Four days later each artist received a phone call from Maz explaining why the panel selected the winning proposal. Apparently all proposals could have been realised and the panel had a hard time deciding.

Mal Wass was selected and is in the process of realising his project. The official opening for the Jack Bo-bridge Track will be mid May. All artists will also get together for the opening for a final session of the Masterclass to learn about the process of actually implementing the proposal. It will be very interesting to hear what happened after the selection.

I really appreciated being part of this Masterclass and gained very valuable experience and knowledge from the classes and the process. After completing the Masterclass we feel much better equipped to tackle public art commissions and are currently working on three new projects.

Kristin Wohlers

Learn more about Kristin and Kate’s work at www.Barossamosaic.com
Many years of cutting and setting tesserae led to hands that no longer had the dexterity needed for mosaics. A love of experimenting and pushing boundaries in mosaic art and life in general meant finding a solution instead of going cold mosaic turkey.

Owning a small kiln able to fire glass and ceramics meant that dabbling in inclusions was standard practice. A great love of texture was also a constant. A long time devotee of natural materials rather than an obsessive op shop trawler meant that a collection of barks, nuts, seed pods, branches, beach stones, feathers etc started to grow.

Fossicking in the shed produced all manner of goodies. Malleable wire, copper wire for little coiled springs, washers, bike spokeholders were just a start. Coins, pieces of cut wood plus some crafty paper quilling pieces were soon added to the growing stash. Friends became involved giving me many treasures.

A resin painting workshop led to a magic moment. Resin runs for many hours before it starts the curing process and the fabulously coloured easily manipulat-ed resin runoff has a real X factor effect.

Part of my process was to trial preservation methods for the natural finds plus the appropriate adhesives for varying materials. Cut out shapes were a great starting point....birds of course... the work was purely decorative at this stage.

Right from the outset the materials led the practice. The work has a life of its own and just evolves; a little down the track it is morphing into a story telling mode. The recent mixed materials workshops I held involved pooling materials, people getting their heads down and lots of laughs. The results were truly outstanding.

This process is budget saving and gone are the days of the big creative high that can wane a little as the laying process proceeds. Choosing which material goes where keeps that creative buzz alive and is truly satisfying.

Pat Judd
I wouldn’t be without ...

What lies behind a mosaic image from the perspective of the maker? What motivates a mosaicist to create a particular piece? What is the source of inspiration and how does a mosaicist develop these ideas that work in the mosaic medium? These questions often circulate in my mind when thinking about possible ideas and designs for my own work.

With no formal training in art, and a paucity of available learning opportunities in mosaics beyond basic techniques in Australia, I have used a range of books to extend my knowledge and skills. This is one of those books that I find myself frequently dipping into.

The book is written for beginners as well as more experienced creatives. It is structured into two sections. The first one explores design themes such as abstraction, line, colour, structure, form, texture, pattern and place. The second section focuses on how a range of individual artists use these themes.

These artists work in various disciplines including ceramics, jewelry, glass, textiles and painting. The author’s intention is to explore their individual approaches and lift the lid on creativity. She succinctly demonstrates how they approach the creative process and talks about what lies behind their work with a strong focus on how different artists use a variety of source materials and translate these into exciting and original work. A pertinent line of thought throughout the book is how interesting ideas emerge from cross referencing between different media.

Caroline Genders has over two decades’ experience working as a professional ceramicist and frequently lectures at several art colleges in the UK. Her depth of understanding of design and creativity shines through her clear descriptions in how to develop ideas.

Understanding the creative processes used by artists working in a variety of disciplines has helped me crystallize my thoughts, especially in thinking about the question – why communicate an idea through the medium of mosaics? The book has inspired me to develop a series of images on particular themes to use as source inspiration for future mosaic pieces.

I have also learnt about particular techniques used by artists working in different media, for example, a textile artist’s mastery of colour blending, so relevant to mosaicists.

The book is beautifully presented with images of both source material and finished creations by a range of artists. If you are looking to expand your way of thinking creatively, treat yourself to this thought provoking book.

Kate Butler
Featured Artist - Con Keirnan

A full-time mosaic artist for ten years, Con Kiernan’s art reflects New Zealand’s history, politics, philosophies and the spirit of the land. Con lives in Waikino in the Karangahake Gorge on the edge of the famous Coromandel. Historically, Waikino was a central part of the region’s extensive gold mining operations. The town boasted the largest gold ore crushing plant in Australasia, employing over 800 men per day until its closure in 1952. Today the site is abandoned, but there are moves to develop it into a historic visitor site. “I am one of the relics in the area!” Con wryly observes.

JD: If I were to describe your work in one word, it would be ‘honest’. I love how your mosaics don’t try to appear like photographs or paintings. What do you love about working in mosaic and your individualistic style?

CK: My work seems honest? I appreciate that. My early work looked at native plants and the quest always seemed to be to synthesise the central ingredients. The mosaic art process is a very big format so the ‘ingredients’ are necessarily very few but telling. These few, if accurate, give people a clear vision of the beauty of the plant. Mosaic is in your face and demands attention.

Flax
2004
120 x 120 cm
Glass and tile with copper frame

Just Hard Work
2011
60 cm h x 50 cm w
Mixed Media
JD: As a New Zealander, how much do you think a sense of place informs your work?

CK: My recent mosaics in The Hard Work series concern the history of mining in this area. Mining has had an enormous influence on New Zealand. It was a training ground for all sorts of trades, even politics, that has effectively driven the development of New Zealand’s infrastructure; bridges, railways, power stations, and roads beyond the local mining site. Skills learnt here have transformed our country. But the cost has been great at times; it was often terribly hard work. New Zealand owes these people a great deal. I hope some of my mosaic art celebrates their contributions.

JD: Many of your works incorporate 3d elements and there are large differences in the size of tesserae. Can you explain why you use this technique?

CK: I’m using bas-relief more frequently now. People really like it because they can touch it. For instance, you almost want to sit in the boat of Y Botha. This work makes a political statement about the loss of significant, long-term jobs for young people. I first saw Y BOTHA on a number plate of a car that was doing wheelies. This mosaic won the New Zealand 2013 National Mosaic exhibition. It left a lot of people looking bewildered at this way of doing mosaic, and yet also saying: ‘Why not? It’s terrific!’ I also like putting rock and various found objects into the pieces - another factor that mosaic allows for.

JD: What is the most unexpected story or place of your mosaic career?

CK: The most unexpected story of my mosaic journey was a call from Bill Buckingham (RIP) from Mosaic Art Now to be part of an international team of six artists to review 1,100 works of mosaic art. The task involved drawing them down to 25 finalists and in order of preference. What a job but also an unbelievable opportunity! I’m forever grateful to Mosaic Art Now for the opportunity and the feature article about my work. Another surprise is that I suddenly have work for a year ahead of me. Can’t believe it!

Jane Denison and Con Keirnan

To see more of Con’s art, visit his website at http://kiernan-mosaicart.vc.net.nz/
Expert Ease

David Humphreys is an accomplished and award winning mosaicist living in Queensland. His preferred media are glass and smalti and here he gives us some invaluable glass cutting information.

Scoreline 1 – How to make glass tesserae the easy way

If you ever find yourself in need of a large number of glass tesserae there is a quick and easy way to make a large number very quickly. Let’s say you want 100 square glass tiles each 15 mm square. First of all cut a piece of glass 150 mm x 150 mm and then mark 15 mm intervals along each edge as shown in Fig 1.

Next score the glass parallel to one edge between adjacent marks. Continue until all the scores are complete running from the top edge to the bottom. Then turn the glass through 90 degrees and repeat the process scoring across your first set of scorelines. Fig 2.

Now run one set of scorelines with the running pliers to make 10 strips of glass each 15 mm wide. The original marks along the edges of the glass will help you to find the scorelines for positioning the running pliers. Fig 3.

When you have completed running all the scores and made all the strips, run the scores running perpendicular across each strip to make 10 tiles from each strip. Fig 4.

When you have finished you will have 100 square 15 mm x 15 mm tesserae for your project. Fig 5.

Finally, watch out for shards or burrs on the edges of your tesserae and for fine slithers of glass produced when scoring the glass. Sweep these away with a brush and not your fingers. Also watch for sharp edges or burrs on the edges of the tesserae as these can cause a nasty cut. As soon as you see one clean it up with a diamond polishing pad or a diamond glass file. These diamond pads are not hugely expensive despite the diamond coating and can be obtained from Delphi glass via their website.

In this first of a series, experts in a particular area of mosaics share their expertise with us.

You will need:

- Glass
- Glass scorer
- Running Pliers
- Cutting Mat
- Ruler

Fig 1

Fig 2

Fig 3

Fig 4

Fig 5
Scoreline 2 – Make long thin strips of glass

In some of the glass mosaics I have made I needed to make some very long and very thin strips of glass as tesserae. When I asked about I could not find anyone who knew how to do this with any certainty of success so I had to work out how to do this for myself. With this method I have been able to cut tesserae as narrow as 4 mm and up to 400 mm long. It isn’t possible to just cut a single long strip say 4 mm wide from a larger piece of glass with any success so this is how I do it. Begin by marking two lines parallel to the edge of the glass at say 4 mm and 8 mm from the edge and score them both. Fig 6.

Now run the second scoreline 8 mm from the edge to form a strip 8 mm wide. It is important that you run the wider scoreline first. Fig 7.

The next step is the tricky bit. Remove the plastic covers from a pair of running pliers and cut a small piece of fabric such as denim about 10 cm x 10 cm. Place the fabric in the jaws of the naked running pliers to cushion the jaws against the edge of the glass strip. Gently squeeze the running pliers to start the run. Fig 8.

Often with a long strip the run will not go all the way, in which case swap the strip end for end and run the score from the opposite end. Be patient and gentle and you will eventually produce two long thin tesserae. These pieces were over 150 mm long and only 4 mm wide from 3 mm thick glass. Fig 9.

David Humphreys
Surfaced Play - MAANZ NSW Open Exhibition Oct 2014

Planning is well underway for our state open exhibition Surfaced Play- coming up in October. This year we are encouraging exhibitors to engage with one of the oldest and most beautiful mosaic mediums: smalti. Entered works need a 25% component of smalti to be eligible for inclusion in the judging. Three of our main smalti suppliers; Smalti Australia, Mosaico and Mosaic Magic have kindly agreed to sponsor the event in the way of prizes. As an incentive to get started on your pieces both Mosaico and Smalti Australia will be hosting demonstration days and all three suppliers are offering discounts to members on nominated days. For more info see the MAANZ website

Demos and Discount Days

Smalti Demo and Mini Workshop at Mosaico
Sunday 4th May 10am - 12.30pm
During this workshop led by MAANZ Rep Caitlin Hughes participants will experience working with three different kinds of smalti creating a labelled sample board to take away with different types of smalti, how they can be cut, laid and combined for different effects and surfaces.
Fee: $25 includes smalti and materials for mini workshop and refreshments.
RSVP and info: nswrep@maanz.org (numbers limited)
Sales at the event will attract a 10% discount.

Find out More About Smalti at Smalti Australia
Sunday 25th May 10am - 12.30pm
Free with morning tea and sample bag provided
Marian Shapiro will share her extensive experience of working with smalti and give a presentation explaining the medium and the differences and similarities between Mexican and European smalti. Samples of the different makes of smalti will be available and Marian will finish with a demonstration of the use of Mexican smalti followed by a visit to the Smalti Australia store.
All sales on the day both in person and online get 10% discount.
RSVP and info: mshapiro@dariandesign.com.au (numbers limited)

Discount Day at Mosaic Magic
This will be some time in July.
Details to come in next newsletter.

Surface Play

Proposed Dates: 16th October - 27th October 2014
Questions: contact our Exhibition Coordinator - Inge Gardner
Galston Public School Library Garden Mosaic Project

Since early November 2013, mums with children at Galston Public School have been creating a storybook garden installation under the art direction of local artist and MAANZ member, Susanna Mills. Susanna gives us a sneak peak of the project.

The project was inspired by a similar installation at the Hunter Gardens and motivated by Tanya Koorey of the P&C Gardens Committee. It consists of eight painted and airbrushed storybook characters on mosaic stands, depicting Narnia, Harry Potter, Dr. Seuss and The Very Hungry Caterpillar. Alice in Wonderland is represented by two giant mosaic tea cups, matching the centerpiece: an enormous red chair. A big mosaic nursery rhyme book will be installed near the chair.

The most complicated artworks are double-sided book character boards. Created out of Wedi board, each one was cut out by hand and then given a ground of smooth white Keraflex CBA to paint & mosaic on. All will be UV clear coated and mosaiced on the profile in an attempt to weatherproof and preserve them. Artistic collaboration with Venessa Harris, an exceptional visual artist, has been invaluable in the production of these magnificent outdoor paintings. The boards, when mounted on their mosaic stands, will rotate so that high winds common to Sydney do not damage the paintings.

Mosaic has exceptional qualities of recycling and community participation. A call for unwanted crockery in the school newsletter was answered by an avalanche of plates and cups that were broken and mosaiced into artworks. A beautiful palette of glass Ezzari tiles left over from swimming pool orders, were donated by Europe Imports for this project. (Talk about mosaicoholic dumpster diving at its finest!) and Dural Men’s Shed are building the giant red chair with wood sponsored by Bunnings. Often three generations come together: preschoolers, mum and Nan busy mosaicing or painting during a four hour workshop held every Tuesday during school terms.

It is anticipated that this body of work will be completed by the end of Term 2, 2014 and further inspire the creation and addition of mosaic pavers, hanging artworks and more by new and existing members of the Galston Primary School community. To view more images see the Community Projects album on the Facebook page www.facebook.com/susiestudio.

Susanna Mills
**March Workshop - iPad for Artists**

For something completely different from a mosaic techniques workshop, Qld Branch members made a foray into the technological and mysterious (for me at least) world of the iPad. I can say that being a complete novice (I didn’t even know how to switch the iPad on!) I was proud to reach the end of the day having created an e-book; a useful tool for collating and sharing mosaic photos. Read more in the article opposite.

Thanks to member Ely Robertson-Briggs, for hosting the day. We are always appreciative of members hosting our events in their homes and studios. It brings a great camaraderie into the day and, let’s face it, we are all curious about each others studio set-ups and love to see how others cope with the “stuff” we all accumulate for the sake of our art.

**May Workshop - Glass Embellishment and Tempered Glass**

At our next workshop, mosaic artist and Queensland member, Glenys Fentiman, will teach us glass embellishment and tempered glass techniques for adding bling and interest to mosaic projects. Make a small project and learn to embellish under tempered glass using paints, gold leaf, pictures to name a few.

**When:** Sunday, 4th May  
**Time:** 10.30am to 3.00pm (with a break for lunch)  
**Cost:** $50 for members, $65 for non-members  
**Where:** Glenys Fentiman’s studio, Maleny  
Address and Directions given on booking  
**Booking:** Contact workshop co-ordinator, Kym, enchantedvision@outlook.com by Wednesday 30 April

**Queensland Branch Exhibition**

Time to start working on those exhibition entries. Entry form, information sheet and Frequently Asked Questions (FAQ’s) documents are now available on the Qld Branch events page on the MAANZ website here. Entries close Friday, 15th August 2014.

**When:** Wednesday, 10th September to Sunday, 21st September  
**Where:** Percolator Gallery, 134 Latrobe Terrace, Paddington, Brisbane  
**Opening:** including award presentations Friday, 12th September, from 6 to 8pm.

Barbara
iPad for Artists workshop

On a beautiful Queensland day in March, thirteen MAANZ members gathered for an iPad workshop. Queensland MAANZ Member Irene Krieger reports on her experience.

The workshop was run by Tammy Morley who is not only a talented mosaic artist, but also uses iPads extensively in her work as a librarian. Our group varied from novice to experienced, so Tammy started by running through the basics. With Tammy’s input and guidance, even iPad veterans learned something new.

By linking her iPad to a projector (something I was not aware could be done), Tammy was able to guide us through the steps of purchasing, downloading and working with Apps on the big screen. With her librarian hat on, she showed us how social media such as Facebook, Scoopit and Pinterest could be used to collate collections of mosaic pictures and articles to provide a very useful source of inspiration. We then went on to look at some Apps for making slideshows and presentations.

After a shared plate lunch, Tammy sent us into the garden to take photos with our iPads, which we then manipulated with an App to create comic book style pages. This was a lot of fun, but became practical when we each made an eBook using our comic pages and photos. Some of us even managed to attach music or a commentary to our book pages. The finished eBook can be sent to anyone with an iPad or eReader such as a Kindle - an exciting way to share your work and one we all felt had a lot of potential.

By the end of the workshop, our heads were spinning from the amount we had learned but luckily Tammy had prepared comprehensive notes, which was much appreciated and I am sure will be referred to often.

Irene Krieger

Queensland Members at the workshop
Upcoming MAANZ Events

Red Rock Exhibition
We have extended the deadline for this exhibition through to the end of April, so if you have been worrying about getting your entry in on time, you can breathe a sigh of relief - you get a short reprieve! The exhibition runs from 25th May to 8th June at the Jackalope Studio Gallery in Port Adelaide. Remember that this is a small works exhibition. There will be another opportunity to exhibit larger work at our SALA exhibition in August. All SA members will receive an invitation to the opening within the next month.

This show is open to all MAANZ members. Entry forms, information sheets and FAQs are on the MAANZ website.

Luna

Ripples Community Arts – Lochiel Park, Adelaide

Kathy Rossini is one of the first to move into the Lochiel Park Green Village, and has documented its growth. Although new to mosaics, she is passionate about the value of the mosaic project happening in the village and is loving the hands on learning experience.

There is an old saying, ‘if you can’t hide it, accentuate it.’ That philosophy fitted perfectly with the challenge presented to the residents of the Lochiel Park Village which is located in suburban Adelaide. Lochiel Park is a new residential development which was an initiative of the South Australian government using environmentally sustainable practices. As part of the development, 23 bio-retention pits were incorporated into the street verges. They are extremely ugly exposed drains with a low concrete wall. However, they offered a perfect opportunity for the newly formed Ripples Community Arts group to feature their artistic skills through mosaics.

The call went out for mosaic designs and the response was very encouraging with the Ripples group adopting four initial designs to put through a public consultation process. After an enthusiastic response from the community, the designs were submitted to Council for approval which was immediately forthcoming. The best part was that all four were designed by local residents. It was a delight to discover that there was so much artistic ability in our midst.
As most Ripples members only had rudimentary knowledge of the mosaic process, workshops were held so that everyone could learn the basics. Of course, one “minor” issue to address was where were the materials going to come from considering the group thus far had accumulated very little in working capital? An approach to generous suppliers yielded an impressive donated stockpile of tiles and associated materials. So the project was up and running!

The artists prepared their designs at full scale with detailed tile layout and colours so that the workers had clear instructions. It was not possible to work directly on the roadway so the designs were placed on boards and overlaid with mesh to which the tiles were adhered enabling the mesh panels to be adhered to the drains. As Ripples does not have a permanent home, work was carried out in residents’ garages with everyone meeting twice a week to turn the designs into reality. As the first design took shape and the group became more confident in their practical mosaic skills, work started on the second design so two projects were running contemporaneously and the layout was being prepared for the third design.

Almost eight months after Ripples was formed, the first completed design Walks and Waves was installed on the drain in November 2013 – what an achievement; everybody was so pleased and the Mayor of Campbelltown agreed to “open the drain” with a champagne and strawberry breakfast to celebrate.

The second mosaic Jim’s Love was installed in February 2014 and the third Lochiel Leaves in March 2014.

Five new designs by local residents have just been approved by Council ensuring the mosaic project will continue to enhance Lochiel Park and provide opportunities for residents to learn the art of mosaic.

The saying *If you can’t hide it, accentuate it* certainly works with mosaics, indeed a beautiful art form. Only 20 drains to go!!

Kathy Rossini
Benchmarking Birchs Bay

This year marks the ninth year of the sculpture trail and mosaics have been featured each year. Wendy Edwards and Rachel Bremner have been regular contributors to the trail that has become an Easter/Autumn tradition in Tasmania. What is there not to love about this wonderful display of art? It is in the picturesque Birchs Bay overlooking Bruny Island. The farm that hosts the trail produces native spices, and exotic flowers and there is a café on site to nurture the stomach and of course the art in many forms to nurture the soul.

Rachel Bremner has two entries in this year’s trail. The first reminds me of an exotic mushroom; the slate is layered with interludes of mille, sandstone, rusty nails and other components to create a piece titled Careful. It is positioned subtly near a transfer from one part of the trail to another. This highlights the significance of the trail itself. It is so different to an exhibition in a gallery. The natural elements are so important to how the art takes its place. Rachel’s second piece is called Nurturing and her three forms are nestled in an organic nest all seemingly bonded. Rachel also has several pieces on permanent display on the trail.

Wendy Edwards has two pieces in the trail, and her spirited hare A Hare out of Place has been captured in flight, full of energy. Her second piece is titled A View of Home and highlights the release of rabbits onto a natural environment.
Eo Greensticks has a whimsical piece called *Jewel* which is an Earth Mother cradling a jewel of mosaic in blues.

Sue Leitch has collaborated with artist Terry Byrne on *La Mela* which represents the journey of an apple to market, industrial and agricultural, made with smalti and recycled building materials.

There are many other wonderful artists featured in this year’s trail. It is open till the end of June and well worth the visit.

Sue
Victoria Events

State Exhibition
Victoria is gearing up for the state exhibition and Leanne is sorting through the entries. The entry date has been extended till 13th April with pieces to be completed by May 4th. Plenty of time for members to enter. The ideas are going to be mixed and interesting with at least five different materials used and the design open to any subject. The beautiful new space at the Hawthorn Town Hall Gallery with great lighting and lovely white walls will showcase our artwork magnificently to the general public.

Entry forms and information from the MAANZ website. Open to all MAANZ members.

Blue and White Pots Workshop
This month’s workshop was held in Millgrove in Sandy Peeters’ beautiful studio of Whispering Waters. It is an amazing, beautiful environment. We had a good turn out of members who had fun using blue and white china to decorate pots for a fundraiser for the Hawthorn Mosaic Garden. We were inspired and entertained by Sandy’s and her husband Joe’s amazing art work and their cute hens and ducks. We extend our sympathy to Sandy and her family for the loss of her Dad.

Also in Melbourne recently was the Melbourne International Flower and Garden Show where some of our members had some sculptures on show. Fiona Tettman tells us about it.

Bev
The Melbourne International Flower and Garden Show

Recently I spent a day with my husband at the Melbourne International Flower and Garden Show. It was a Saturday and the show was packed, people everywhere. I was so glad I had purchased tickets online so we could just walk in and that we had all day to wander around.

Our prime reason for going was to find ideas for the narrow garden off our deck. For years we have attempted to grow camellias there but recently we have had to admit defeat. The camellias have ended up as dead sticks and the possums are well fed. Definitely time to start again.

One of our many thoughts was to include a sculpture, so it was lovely to spend time wandering around the Association of Sculptors of Victoria (ASV) display. Even nicer was to see familiar names – Cetta Pilati, Bronwyn Culshaw, Mary McMahon and Julee Latimer, all MAANZ Vic members as well as ASV members.

Lots of amazing works and it was very hard to decide who to vote for in the people’s choice.

We came away with loads of ideas and a sculpture will definitely be appearing in our garden. And after looking at the beautiful flowers on display inside the exhibition building, an idea for our sculpture has started to take shape in my mind. Now all I have to do is make it.

Fiona Tettman

PS: Apologies to Cetta, Bronwyn, Mary and Julee - my photos were snapped quickly with the crowd around, so are not professional photos but merely my recollection of the event.
Minawarra Festival

For the third year MAANZ WA was invited to participate in the Minnawarra Festival in Armdale. So on Sunday 6 April we set up a children’s interactive project in the Artists’ Precinct next to the lake. As always this was a very successful day with more than 100 children participating in the activity and taking a small mosaic home with them as a souvenir of the day.

May Workshop

The May event will be a workshop at a north of the river venue. Pat our workshop coordinator is currently finalising arrangements and details will be available soon.

Glen Forrest Moat Project Update

In the February news I wrote about the Glen Forrest Moat project which was completed in time for the start of the school year. The estimated time for the completion of the 13 metres by half metre project was six weeks with most work to be completed during the long summer holiday. The completed castle resplendent with its mosaic was unveiled to the school community a short time after the start of the academic year.

Due to the very hot weather the mosaic had been kept damp and covered before its unveiling. So, as a special gesture, Michelle the kindy teacher arranged for the children who were in the previous kindy class and now pre-primary to be given a sneak preview. They gave the moat their enthusiastic approval after testing the water.

The school community and especially the children are delighted with the mosaic. Michelle is now a mosaic convert and is planning the next mosaic project and has asked MAANZ WA members to assist again. The children will be invited to contribute to the mosaic which will cover a large wall in the courtyard and will feature the school’s pastoral care symbol The Tree of Life and this time Michelle has promised that we can use colour!

Dorothy

Mosaic Retreat and Marian Shapiro’s Workshops

Late last year the idea of a weekend away as a mosaic retreat was floated and received strong support. So when the dates for Marian’s visit were confirmed I surveyed members to see if they were interested in combining the workshops with a retreat. As this was the first time that we had tried anything like this I was unsure how the idea would be received. The main issue from my point was the additional cost to members for accommodation on top of the workshop fees. We had arranged for Marian to present two workshops over a three day period with eight places...
available for both workshops. So to make the retreat successful, we needed all places to be filled. I need not have worried. Securing suitable accommodation was easier than I first thought. I had a list of requirements – individual self-contained accommodation (no dorms), a large room suitable for the workshops and a kitchen and dining area. It was preferable that the venue was within reasonable travel time from Perth city as I also wanted to provide the option for members to come as day visitors. We found a venue: Holiday Haven within an hour’s drive for most members and at a reasonable cost.

Most participants elected to stay over at Holiday Haven and enjoy the facilities. In addition, a few members and guests who were not participating in the workshops also choose to stay over. They spent their time relaxing, making mosaics together and then joining in with the others at meal times. I think that this worked very well.

Friday was the Andamento workshop. A technical workshop where participants worked with paper to practise the skill of ‘keystoning and creating various andamenti. We also worked individually with Marian on developing the andamento for a planned project. This was extremely helpful and as always we learnt such a lot from Marian.

Then it was time to ‘chill out’ for an hour. Some took advantage of the time to have a walk, others a short ‘nana nap’ before we gathered in the hall again for a few wines and nibbles and a presentation by our visiting artist. Marian had been asked to give a talk around her work with emphasis on her approach to commissions. The ‘eye candy’ was beautiful and the information about the process of securing and then delivering on commissions was very valuable especially for those who have already or are attempting to break into the world of commissions. Then we enjoyed a casual dinner, a few more wines and lots more chat. This was a great opportunity for members to mingle and get to know each other better.

Saturday after breakfast those participating in the Including Smalti in Mosaics workshop gathered to begin their day. The rest of us lingered around the enclosed bbq area, worked on our mosaics or went for a walk. The two-day workshop started with a slide show of wonderful mosaics to inspire the class participants, most of whom were using smalti for the first time. But judging by the results at the end of day two I think that we will see a lot more of it in future mosaics.

Saturday night following the workshop, we gathered in the under covered bbq area for (yes) drinks before tea. It was a beautiful mild evening and we took full advantage of it by having our dinner out on the verandah and enjoyed the lovely bush setting. Great food and wine, terrific company and lots of mosaic chat – we were very happy campers. Sunday was the last day and we were a bit sad to see the weekend coming to an end. We had a terrific time, learned such a lot, and relaxed in a beautiful environment. I am already being asked when the next retreat will be!

Dorothy Burke
Contributions Welcome

We welcome contributions to this e-mag, but reserve the right to edit for space or other reasons. Contributions should reach the editor by the 15th of the month.

For more information contact the newsletter editor
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MAANZ
MOSAIC EDUCATION
MOSAIC EXHIBITIONS
MOSAICS MAKING A DIFFERENCE IN THE COMMUNITY

Welcome to New Members

Crissea Grovenor  NSW
Maree Zavarise  NSW
Doon Hayman  SA
Sharon Male  VIC
Andy Pullar  VIC
Beth Mead  WA

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