Dear MAANZ members,

We are nearly half way through the year and the symposium in Canberra is approaching fast.

Catch up on the latest symposium news, meet some more of our speakers and find out about symposium events. It’s not too late to register and I’m looking forward to meeting many of you there. I hope you’re all working on your exhibition entries!

Congratulations to:
- Kate Jenkins and Kristin Wohlers for their exhibit in Adelaide Botanic Gardens for SALA
- Lea Kannar for her acceptance into this year’s Sculpture by the Sea
- Saskia Kremer for her recent solo exhibition The Threads Beneath at Little Wombat Gallery, Faulconbridge, NSW

Don’t forget to let us know about your recent achievements!

Noula Diamantopoulos
MAANZ President

Apologies

Apologies to Debra Dobbs who was incorrectly referred to as Debra Dodd in the article Seizing the Opportunity in the last issue.

Wanted! New eMag Editor

I will be resigning at the end of 2019 so we need a new person. The job involves commissioning articles, editing and laying out four issues of the eMag each year plus design and layout of the symposium program in symposium years and working with the MAANZ photographer to produce the symposium special photographic issue immediately afterwards. On average, the time commitment is about seven days a quarter, with about an extra week in symposium years.

Ideally, you will be actively involved in MAANZ, know the mosaic scene both nationally and internationally, be a good communicator and organiser and have both editing and layout skills. We are planning a long changeover before the new person takes over at the beginning of 2020. If interested, contact me ASAP on newsletter@maanz.org.

Marian Shapiro
National eMag Editor
Brown Bag Exchange
We are having a brown bag exchange again. Actually, the bag doesn’t have to be brown, it can be any colour you like. The important bit is what’s inside. The brown bag exchange is a like a lucky dip for mosaic artists. All you need to do is put a generous handful or two of mixed tesserae into a small/medium paper bag, seal it up and bring it with you to the symposium. The event is free. You don’t need to register in advance.

What do you put in your bag? Think small but varied: glass, ceramic, shells, found objects, a bit of smalti or marble, or perhaps one of your own glass fusions. It is always a pleasure to receive something unexpected. Do try to put in something that you would be delighted and surprised to receive. You don’t know who is getting yours, and you don’t know what you are getting, so if you have any unusual tesserae in your stash that you think someone would like, pop them in. Start putting bits and pieces aside for your bag early so you have a lovely collection by symposium time. Don’t go overboard on the amount – about 200g is a good rule of thumb. Feel free to also put in a business card or a hand-written note.

Hand in your bag when you register at the symposium. You will get a raffle ticket in return. Keep it in a safe place! The symposium schedule will have the time of the actual exchange which is when you can swap your raffle ticket for a different bag.

Contact Luna at luna@amethystmoon.com.au if you have any questions.

Workshop Tasters
This year we have ten wonderful presenters who are offering workshop tasters. This is your chance to pick our experts’ brains and see close-up how they work. Most workshops tend to book up quickly and some are already fully booked or close to being full. So if you are still undecided, the time to commit and book your spot is now! On offer this symposium:

- Debora Aldo – Iterative Mosaic Design
- Dr Claire Barnett – Sticky Plastic Tricks & Other Wonders of the Double Indirect Method
- Dr Claire Barnett – Memorial Mosaics: Best Practices for Working with the Grieving
- John Botica – Introduction to Pebble Mosaics
- Pat George – Marmox & More
- Kelley Knickerbocker – The Shape of Things to Come - Fun Abstract Mosaic Elements
- Valerie McGarry – Creating Gradation of Colour with Smalti & Stone
- Erin Pankratz – Introduction to Tinted Mortars
- Sandy Robertson – Mosaic Floriade - 3D Pique Assiette Floral Blooms & Foliage
- Marian Shapiro – Bend, Fold & Undulate - lightweight wall hanging substrates
- Heather Vollans – Material Matters
Remember that these are workshop tasters, meaning that each session is only three hours long, so you will not leave with a finished piece of art. They are designed to give you an overview rather than an in-depth look at the topic, and to inspire you to continue with your own explorations of the subject at home.

Luna Cameron-Parrish

Vendors’ Market and Registration
Thursday 17th August. Common Room, University, 6 - 9pm

To kick off our symposium with a fun atmosphere and welcome you to Canberra, we will open registration early combined with a chance to browse our vendors’ market. Our registration volunteers will be ready to get you signed in and our vendors will be there to tempt you with their wares. It is a great opportunity to meet new friends, or to catch up with old ones.

Our fantastic vendors will be available right through to the end of the workshops with wonderful materials and tools. Come and support our vendors, and check them to save time on Friday morning.

The registration desk will be open on Friday morning but it can be a little busy. If you would like to volunteer on the registration desk please email Sue Leitch at leitch.sue@gmail.com

The Vendors
The market will have an exciting selection of goodies including marble, Mexican smalti, Italian smalti, glass tortilla, minerals, crystals, unique rocks, mookaite, tints, specialty tools, mosaic accessories and mosaic magazines from around the world. So far, four vendors have confirmed.

If you'd like to be a vendor, there's still time to apply. See the MAANZ website for more information HERE.

Our current vendors are:

Artopia Mosaic
www.artopiamosaics.com

Artopia stocks a beautiful range of crystals and minerals to incorporate into your mosaic work. Mookaite is a particular favourite. We also have many other treasures and products to add spice to your mosaics. Our range of liquid colourants ensures your glue and grout will always complement your art work.
Mosaic Bazaar
www.mosaicbazaar.com.au

Mosaic Bazaar is the Orsoni Smalti supplier in Australia. We supply high quality Italian smalti, a large variety of gold, mosaic tools such as nippers, tweezers and spatulas and a variety of pigments which can be added to grout or cement adhesive.

We will offer a 10% discount on all products to people attending the symposium. We look forward to seeing many of our customers there and put some new faces to names.

Natural Stone Tesserae Stall – Cetta Pilati

The Natural Stone Tesserae stall will be filled with an extensive colour range of hand-cut marble, travertine and limestone tesserae and rods available to choose from, specifically for the art of mosaic. There will be demonstrations on how to cut marble using nippers and hammer and hardie. The following items are available for purchase:

- 500gm light & dark blend natural stone tesserae bags
- Single colours - hand cut tesserae & rod form
- Sample boards
- Aluminium frames specifically made for mosaic artworks
- Metal stands to display mosaic pieces

Buy from Australia’s only natural stone tesserae store.

Smalti Australia
www.smaltiaustralia.com

Smalti Australia will be selling a selection of our beautiful Mexican smalti from the Perdome factory including a range of smalti blends, golds and tortilla. We also have Cinca unglazed ceramic, plus substrates and fixings, and publications. The new Breda nippers, made especially for mosaicists by a mosaicist will be there for you to try and buy.
Welcome on Board Laticrete
We are glad to have the Laticrete’s support again for the symposium. Their sponsorship is of direct benefit to registrants and we really appreciate it.

LATICRETE is a family-owned, customer focussed, world-wide manufacturer marketer of green flooring and facade materials, used in residential, commercial and industrial applications. For over 60 years, LATICRETE has provided the technology, products and service, making innovative, permanent installations and repairs for the construction market.

Architecturally specified and professionally endorsed, LATICRETE offers a dedication to quality that results in globally proven solutions for virtually every flooring, waterproofing and facade application.

Volunteers Wanted

We can always do with helping hands. Contact me at leitch.sue@gmail.com, and register to help. We have a range of opportunities for volunteers, both symposium attendees and their guests, including:

- Conference Bag wrangling
- Vendor set up and support - Thursday afternoon
- Registration desk Thursday night, Friday morning (at least 2-3) and 1-2 per meal or coffee break
- Exhibition opening night – logistics and support for the exhibition coordinator
- Workshop support team – assisting set up and clean up before, between and after workshops
- Brown Bag exchange
- Small works salon - Sunday afternoon and evening. Set up, registering works and help during the auction itself. 5 people in total.
- Mosaic Bus tour – logistics and head counting (general mosaic artist herding)

Keep Up to Date

We will keep you posted on our MAANZ Symposium including the new Facebook page as new vendors and sponsors are announced. It’s the best place to keep right up to date with news of the symposium.

Sue Leitch
Symposium Co-ordinator
Exhibitions

A reminder to all to keep working on your entries for the upcoming MAANZ exhibitions. To help you in this, we have articles in this issue on entering shows and taking photographs. Take a look. Information sheets and the online entry form are available on the MAANZ website here.

National Exhibition Timelines

The National exhibition will be held at the Woodworks Gallery in Bungendore from 13th – 25th September.

Entries close on 15th July 2019 to allow time for the jurors to view the work and select pieces for the exhibition.

Size

Don’t forget the size restrictions! This year the maximum size for pieces entered into the National exhibition is 120 cm high by 80 cm wide. This is because the shape of the Gallery is an octagon. The construction of the space means that the width of each wall available for display is limited.

To maximize the number of works that we can hang and keep adequate breathing space around the mosaics, we need to limit the width of the entries to 80 cm. So works over this size will not be eligible. Obviously, we cannot say yes to one or two oversized works and say no to others.

30:30 Vision Exhibition

I strongly urge all our members to enter this exhibition to be held at the Australian National Botanic Gardens Gallery from 28th August to 29th September 2019.

Timelines

Entries for the 30:30 Vision exhibition close on the 30th July 2019. This is an open exhibition which means that all works will be hung as long as they meet the size and weight requirements.
**Symposium Update – Exhibitions**

**30:30 Vision Theme**
The theme for 30:30 Vision 2019 is *Transformations*. This wonderful theme has scope for many interpretations. Just some of the possible directions for exploration include:

- Personal transformation – emotional, spiritual, psychological shifts
- Environmental transformation – regeneration, destruction, life cycles, seasonal changes, climatic change
- Elemental transformation – changes in light, colour, scale, texture, tone
- Transformation in material – the deconstruction and reassembly of mosaic material.

**Tesserae Exhibition**
The *Tesserae* exhibition will be held alongside the 30:30 Vision exhibition at the Australian National Botanic Gardens Gallery from 28th August to 29th September 2019.

This open exhibition is for young mosaic enthusiasts and students under 18 years old. There is no specific theme for this exhibition so young mosaic makers can create something in their special area of interest. Children's works don't need to be for sale.

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**Meet the Speakers**

**John Botica**

*MAANZ:* Can you tell us a little about how you got started as an artist?

*JB:* My encounter with pebble mosaic art was rather coincidental. I have been playing tennis professionally all my life and just by sheer curiosity I started dabbling in conventional mosaics resulting in my final devotion to pebble mosaic art in general.

*MAANZ:* What is the main inspiration for your work?

*JB:* I am fascinated by the flora and fauna of New Zealand as well as the Maori and Polynesian motifs that are so prevalent in their cultures. I am especially fond of New Zealand birds like the tui and fantail.

*MAANZ:* Why mosaic, as opposed to other media?

*JB:* At first I was attracted to the enormous colour palette that mosaics can offer. I am very much intrigued by colours in general and it is somewhat surprising that I opted to continue with pebble mosaics that do not exhibit this richness of colours but rather a remarkable texture which is overwhelming.

www.powerofpebbles.com
Instagram: Power of Pebbles
Pat George

**MAANZ:** Can you tell us a little about how you got started as an artist?

**PG:** I started over 40 years ago as a ceramic artist taking a ceramic course in Tauranga. I bought my first kiln and continued from there making my own bathing bells, dinner ware and selling to local shops. In the 1980s we moved to Waiheke Island where I met Valeska Campion who was a ceramic and mosaic artist doing a mosaic commission for a local play centre. I was hooked.

**MAANZ:** What is the main inspiration for your work?

**PG:** I am inspired by my Maori heritage and mother nature, taking designs from my surrounds and incorporating them into my mosaics. I still sculpt with ceramic clay and old sea china and sea glass.

**MAANZ:** Why mosaic, as opposed to other media?

Mosaics is a passion for me; so therapeutic. I love that you can use such diverse materials. Glass, ceramic sculptured pieces, hand glazed tiles, old sea china and sea glass are my favourite materials as they give depth of colour tones. They infuse colour and light into my work giving constant renewal and endless inspiration.

www.artistpatgeorge.com
Facebook: Pat George Contemporary Mosaic Artist

Heather Vollans

**MAANZ:** Can you tell us a little about how you got started as an artist?

**HV:** Collecting has always been a passion. As a child it was little bits of things. As an adult, fast forward to construction debris and lots else. After my last big move, sanity finally prevailed. Now I try to stick with metal and stone or the odd bit of electrical cable.

**MAANZ:** What is the main inspiration for your work?

**HV:** It’s always the materials. Finding and playing are an essential part of the process. I love to see how materials work together in art; either disparately or harmoniously. In fact, the more disparate they are, the more appealing.

**MAANZ:** Why mosaic, as opposed to other media?

**HV:** Everything we play with is tactile and with endless possibilities. And recycling is a big part of what I do too.

www.dawningdecorstudio.com
www.facebook.com/dawningdecorstudio
The MAANZ symposium has three major shows, all with prizes and one which is selective. Entering shows can be daunting, so let’s clarify the process.

**Terminology**

Firstly, some definitions.

**Open show** - this can have two meanings. It can be a show where everyone whose work fits the show’s criteria - eg: theme, size, weight, media will get in. 30:30 Vision and Tesserae at the MAANZ symposium are both open shows in this sense. **Open show** is also sometimes used to refer to a show with no theme, where the pieces can be on any subject.

**Juried show** – a show where the works shown are selected by a jury or selection committee. The National at the symposium is a juried show. By its very nature, not everyone gets in. And FYI, everyone gets rejected sometimes.

**Finalist** – if you get into a juried show, you are a finalist.

**Judge/s** – The person or people who award the prizes. In juried shows, they may or may not be the same as the jury. In MAANZ shows, judges and jurors are the same people.

**Jurors** - the people who choose the works in a juried show.

**The Judging/Jurying Process**

In my experience, great lengths are taken to make the process as fair, objective and as transparent as possible, using independent judges or jurors. Judges/jurors aren’t able to enter the show themselves, but are sometimes invited to be visiting artists and have a piece displayed, but aren’t eligible for prizes.

Works are looked at “blind”, that is without knowing the identity of the artist. Sometimes this is without the title or artist statement, so they only see the artwork. Obviously, if a juror knows the mosaic scene, the style could be recognizable and it’s also possible to know a piece if it has appeared in other shows or been posted online. Either way, the idea is not to let it influence the decision. Some shows make it a condition of entry not to publish work beforehand so that the jurors are not influenced by having already seen it. Successful applicants might also be asked not to announce on social media before a date set by the show organisers.

**How**

So how is it done? Some shows give clear criteria, some less so. Does the artist have a vision or a concept or an intent, and how well has that been followed through? Is the work original or innovative? Does the work have a distinctive voice or is it derivative? If the show has a theme, the judges will be looking at how well the works reflect this. Other issues that may come into play are technical aspects such as cutting, andamento, tonal contrast, etc.

For the MAANZ shows, the jurors/judges have been given clear guidelines. The initial selection for the National is done by photograph. The panel works independently to start with then confers. The judging is live once the exhibition is hung. For both judging and jurying, no identifying information is given. It’s blind judging/jurying.
SELECTIVE VISION – JURIED SHOWS

Getting in
If you want to be taken seriously, then act seriously. This means following the brief to the letter, submitting decent photographs and other materials, managing your expectations and (the difficult bit) being adult about the outcomes.

If you are going to the time, trouble and expense to enter a show, it makes sense to give your work the best chance possible of getting in. Part of this is following the brief. Work which is clearly outside the criteria falls at the first hurdle.

Entering shows is emotionally hard so why make it even harder? For instance, if it says "original work", a copy of a famous painting won’t do. A show specifying mosaic mixed media might accept a piece that is entirely stained glass plus one millefiori, but it’s unlikely to win any prizes. If it’s says the size must be 30 x 30 cm as in the 30:30 Vision exhibition, then 28 x 30 cm will be rejected. If the brief says late entries won’t be accepted, they won’t be.

This should be obvious, but submitted work should be clean and stable, so no grout or adhesive where grout or adhesive shouldn’t be. And no bits falling off, unless you are commenting on the entropy of the universe.

Photos
Juried shows these days, including the MAANZ National are selected by digital photograph. The size and resolution for photographs are specified so that the jurors can get the best view of your piece when they see it on a computer monitor or project it onto a screen.

Unfortunately, good work is often let down by a poor photograph. The jury may be looking at hundreds of photos to whittle down the entries and if they can’t see the work properly, then it will go no further. The jury will pass on that piece because they don’t have enough information to make an informed decision.

And finally

Don’t take it personally

It takes guts to put your work out there and it can be hard not to take rejection personally. Most juries don’t give feedback, which can be frustrating, but it would be impossible in terms of time, not to mention potential angst.

If the entry information says no feedback will be given, it means just that. It’s really not productive for rejected applicants to send impassioned emails to the judges or as happened to me once, throw a major hissy fit in public.

I enter juried shows a lot, and the one thing I am sure of is that you can never second guess a jury. I don’t know who else has entered, what the standard is, or how my work fits in. I want to be confident that I have given myself the best chance I can by meeting the brief and submitting good photos. Other than that, who knows? I have more than once had work rejected which has gone on to win first prize in a different show. The only thing you can be sure of is that you won’t get in if you don’t enter. So I encourage you all to go ahead and enter the MAANZ shows.

Marian Shapiro

www.dariandesign.com.au

Photographing mosaics well is a skill.
For more information, see Margo Anton’s ExpertEase article in this edition.

For information on the MAANZ shows coming up at the symposium, see here.
So you want to enter a juried show! Maybe the MAANZ National? Great, whether it's your first show or your 20th, you'll need to take photos of your work. In talking to jurors, I have found that one of the main reasons a piece doesn't get accepted into a show is because the photo was of such poor quality that the mosaic couldn't be adequately judged. Alternatively, it didn't comply with the stated photo requirements as to size and resolution, and so was automatically disqualified. Don't let this happen to you.

Photographing mosaics is difficult, but a few guidelines can help you show your work to its best advantage.

**Camera Quality**

A good camera is essential for taking photos for entry into a juried show. The camera on your mobile phone is not adequate. While I don't feel photographing a mosaic requires a fancy DSLR (digital single-lens reflex) camera with all the bells and whistles, if you are using a point and shoot style camera, make sure that the megapixels (mp) are adequate. Megapixels indicate the resolution of the image and the file size of the photo.

For example, my current DSLR camera is 12 mp, and my point and shoot camera is 20 mp.

**Set up your Shot**

Figuring out where to photograph your work is often the hardest part. I prefer to take photos of mosaics outside, in natural, indirect light. Full sun is not what you are going for. A bright yet overcast day is perfect, or somewhere with an overhang. Mainly, you want to avoid direct light which might cause glare. Shooting outside means I have little or no colour correcting to do later, so if you don't know much about digital photo editing, you definitely want to shoot outside.

Setting up is crucial.

- Hang your work, and use a level to make sure the work is both horizontally and vertically straight
- Use a tripod. You do not need a fancy tripod, and basic ones are not very expensive
- Figure out the height of the centre of your mosaic, and using the tripod, raise your camera lens to the height of the centre of your mosaic
- Your background should be white, grey, or black.
- Do not take a photo of the mosaic nestled among your plants, or with any "creative" backdrop, unless the mosaic is a site specific mosaic
- Avoid reflections and shadows

‘Oops’ photo credits
Margo Anto (mirror)
Marian Shapiro (all the others)
“One of the main reasons a piece doesn’t get accepted into a show is because the photo was of poor quality so the mosaic couldn’t be adequately judged.”

Click
Take the photo. This should go without saying, but make sure the whole of your main photo is in clear focus. If the camera has a timer (most do), use this, not your finger. The camera can always take the photo more smoothly than you can.

Most shows allow you to send in detail photos. This is where you can get creative with things like focal length and angles. You want to pick an area of your mosaic that really shows off your creativity and technical ability.

Afterwards
Some photo editing is usually required after the pictures are taken, but this should be minor in nature. Many shows reserve the right to reject work or withdraw any awards if the actual work varies significantly from the photo that they accepted. I usually make only the following edits: straighten, crop, white balance, and exposure. Zoom in to 100% to double check that your photos are in clear focus.

For a main photo, it will need to be in focus for the whole of the picture. If you are unfamiliar with your photo editing software, either familiarise yourself with it or find someone to make the required edits for you.

Read the Instructions
Follow ALL guidelines that the show specifies. Almost every show wants photos to be a specific size and dpi (dots per inch). Some of them want them named a certain way. Follow these instructions to the letter, as work is often immediately disqualified if these requirements are not followed. If you do not know how to resize a digital photo with your computer, an internet search should find the correct instructions.

Delegate if Needed
If this all seems too daunting, consider hiring a professional. A local art college or even high school might have students who are prepared to do this sort of copy work for a lower fee or even for free experience if you can’t afford a professional. That said, I’ve had a professional photographer friend take some photos for me for a case of beer, but I did all my own editing. A pro will have a good lighting set up, and can make sure your mosaic looks its absolute best. If you get someone else to do it for you, make sure you get them to sign over copyright of the photos to you. Best of luck with your juried show entries!

Margo Anton
www.margoanton.com

Saatchi and Saatchi have a good video on photographing art here.
The 18th Annual Mosaic Arts International Exhibition series (MAI), sponsored by the Society of American Mosaic Artists (SAMA), invigorated a new perspective of mosaic art in numerous contexts while celebrating both established and emerging artists working in the medium today. The 58 selected works reflected the multiplicity of the mosaic medium and its endless applications. SAMA organised this annual exhibition series in partnership with Nashville’s iconic Parthenon Museum and the Nashville Public Library Art Gallery. The result was a collection of works presented to thousands of visitors in hopes of expanding their appreciation and understanding of mosaic art.

Tami Macala
President, SAMA

MAI 2019 Fine Art Jurors

“I was fascinated by the range of art that was submitted. One outstanding work of art served as a metaphor for the artist’s personal experience with cancer, while others strove to comment on current events. Having captivated artists for millennia, natural forms still find their place in some of the best art in this exhibition.”
Joseph S Mella, Nashville, TN USA

“As artists, I believe the beauty of our ideas must transcend the human spirit in a time of great need to understand the world around us. The ‘how’ is the artist’s sole responsibility.”
Kim Emerson, San Diego, California USA

“There is untranslatable wisdom that we can attempt to express through our artwork. The sea contains primordial wisdom along with the wisdom of cultures left behind for survival in a new world. The horseshoe crab, dating back – even before dinosaurs – to 450 million years ago, holds untranslatable wisdom itself.

Meghan Walsh

MAI Fine Art Mosaics

Best in Show - Meghan Walsh, Washington, DC, USA

There is untranslatable wisdom that we can attempt to express through our artwork. The sea contains primordial wisdom along with the wisdom of cultures left behind for survival in a new world. The horseshoe crab, dating back - even before dinosaurs - to 450 million years ago, holds untranslatable wisdom itself.

Meghan Walsh

Mushin, 2018
H 29” W 19” D 9”
Stone, glass, shells, horseshoe crab carcass, pottery, kiln cones
Technical Distinction Award - Anabella Wewer, Macungie, PA, USA

I enjoy the hunt for the right colours and materials and love every second of cutting material to find the right colour or the unexpected gifts within. I hunted for just the right marble to make the spill look real, to transition from the white to the woman-made Litovi that was the perfect colour - matching the towel I actually spilled wine on.

Anabella Wewer

Contemporary Innovation Award - Mia Tavonatti, Santa Ana, CA USA

Water is the ultimate mirror, reflecting not only our self-image, but also the light, winds, and stormy weather of our soul as seen in its ripples and currents. With great effort, the soul is liberated after lying dormant for years beneath the surface of emotional waters too deep to tread.

Mia Tavonatti

Juror’s Choice - Kim Emerson Margo Anton, St Albert, AB Canada

I’ve never travelled north far enough to see ice floes. I imagine a dramatic scene - large pieces of ice moving swiftly, jostling and careening off one another. Like the ice floes, people bounce off one another, relationships forming and ending, coming together, moving in unison for a time, then splitting apart. Try as I might to fight this reality, my efforts are to no avail. It’s best to go with the floe.

Margo Anton

Juror’s Choice - Joseph S Mella, Kate Butler, Bungendore, Australia

Vast tracts of the Great Barrier Reef in Australia, which was the largest living structure on our planet and full of life, energy, and dazzling colour, are now bleached or dead. Some corals are able to recover but only if we act quickly and reduce the threats we impose. The alternative is having this national treasure fade into a distant memory.

Kate Butler
Juror's Choice - Toyoharu Kii.  Karen Ami Chicago, IL USA

Destruction and repair is a metaphor for lifecycles and changes - it is how beauty is found in the damaged and reborn as whole. I love “love,” and I love art - it is an exploration and investigation, a struggle to express without words, and in that struggle, a gift of truth.

Karen Ami

Architectural and Site Specific Mosaics

"It is said that public art is not for the light-hearted! Mosaics as public art is time consuming, more costly, and sometimes a real challenge to convince any client that it is a good investment. One must please a community or finicky client, plan the entire process with no mistakes or set-backs, work with community volunteers and committees, insure that everyone is productive while having a good time, install without any glitches, and create a project that will last FOREVER!"

Kim Emerson MAI 2019 Architectural Juror
San Diego, CA USA

Best Architectural Project - Mia Tavonatti, Santa Ana, CA, USA

This mosaic reflects the genesis of life symbolized in traditional Catholic baptisms. The mosaic water flows from the back of the font, over the top, under the blown glass infinity water bowl, and down the curved face of the font, culminating in an explosion of light reminiscent of the ‘spark of life’ at the bottom of the immersion pool.

Mia Tavonatti

Baptismal Font and Pool 2017
Fabrication and Installation: Mia Tavonatti Productions, Inc.
Assistants: Tara Tavonatti, Ann Marie Price
Hand-blown glass bowl: Caleb Siemon

Size: Baptismal font - H 36” W 36” D 36”  Face: H 50” W 32” Pool: W 10’ D 8’
Materials: Stained glass, smalti, fused glass
Installation: Holy Trinity Catholic Church
Ladera Ranch, CA, US
An exciting aspect of my job is helping the local community articulate what is unique about their neighbourhood - bringing neighbours with potentially divergent ideas together to facilitate a conversation that not only gives individuals a voice in creating images for their public spaces, but also allows them to make deeper connections with each other.

Kathleen Crocetti

A concrete sculptural mosaic of trees and logs representing Time, Weather, and Nature surround a central form which features Alaska’s State Flower, the Forget-Me-Not. The circular positioning creates a gathering place for talking, listening, sharing, and learning. The space encourages use as an outdoor classroom or for other presentations.

Eileen Gay

MAI 2019 Invitational Exhibition - Embodied

Embodied, presented in partnership with the Vanderbilt University Fine Arts Gallery, showcased the work of five internationally recognised artists: Lilian Broca, Shug Jones, Michael Kruzich, Atsuko Laskaris, and Carol Shelkin.

The selected works survey contemporary figurative mosaic art and capture personal histories, preserved memories, and the emotional occurrences of everyday life through figurative compositions of hand-formed pieces of glass, stone, and ceramic.
Lilian Broca - Vancouver, British Columbia, Canada

Lilian Broca’s work has been featured in more than 60 exhibitions in Canada, the US, and Europe. Celebrated for her spirited exploration of contemporary societal issues in a variety of media, Broca draws on historical iconography, legends, and popular myths.

Her mosaics have received the coveted Lorenzo il Magnifico Gold Medal, in the mixed media category as well as awards in several MAI exhibitions. Return to Byzantium: The Art and Life of Lilian Broca, won Best Documentary Award at the San Pedro International Film Festival in 2012. Her book, Heroine of a Thousand Pieces: The Judith Mosaics of Lilian Broca accompanied her travelling Judith Exhibition in 2017 in Canada and the USA.

Shug Jones - Garland, TX USA

Shug Jones’ artistic path has taken her from oils to coloured pencils, scratch board to watercolours, and finally to mosaic. She was co-founder of Tesserae Mosaic Studio, Inc, creating large scale mosaics for residential, commercial, hospitality, and healthcare installations in addition to teaching across the US and in Australia for over 13 years.

Since 2014, she has focussed almost exclusively on her fine art as Shug Jones Mosaics.
Michael Kruzich - San Francisco, CA USA

Michael was trained at the prestigious Mosaic Art School in Ravenna, Italy by Maestra Luciana Notturni and her colleagues. His work has been exhibited at the Ravenna Mosaico 2017 Biennale; has won awards at MAI exhibitions in 2010, 2011, and 2015; and has appeared in several art and mosaic publications. A member of SAMA and the Associazione Internazionale Mosaicisti Contemporanei, Michael is based in San Francisco, CA where he maintains his studio, creating fine art mosaics, reproductions, and commissions.

Atsuko Laskaris - San Diego, CA USA

Atsuko Laskaris studied art and design in Japan, and after working at the Yoshio Oda Etching Studios, she married an American military serviceman in 1999. By 2010, after raising two daughters and living in San Diego, she had decided to teach herself mosaics. She has received various People’s and Juror’s Choice Awards, exhibited in the International Mosaics Exhibition in Clauiano, Italy (2012 – 2014) and won Best in Show at SAMA’s MAI exhibitions in Texas 2014 and San Diego 2016.

Carol Shelkin - Havertown, PA USA

Carol Shelkin is an award-winning artist, art educator, member of SAMA, Master Artisan of the Pennsylvania Guild of Craftsmen, founder and past president of the Mosaic Society of Philadelphia, and founder of Worldwide Mosaic Art Workshops, Retreats. Her work is exhibited around the world, and is known for its bold, unexpected colour, energetic line, and strong composition.
As the first recipient of the Oro Award, Donna Ritchie shares her experience.

Firstly, a big thank you to Kate Butler for making the award available and for seeing the need for an award such as this in Australia. It has enabled me to pursue new skills in an inspired new environment and also to engage with other mosaic makers.

My proposal outlined the idea that I want to develop micro mosaic skills to incorporate into my conceptual art practice. I proposed Margo Anton's precision jewellery workshop at Caitlin's Hepworth's studio in the blue mountains, NSW as the place where I could learn these new skills in Australia.

And what a perfect match to what I wanted to learn. Caitlin was super organised and very welcoming. Her studio at Woodford Academy is a space that really inspires learning and creativity. This studio is a well oiled machine and I encourage everyone to try and get there to do one of her future workshops.

Margo Anton's workshop was well mapped out, fun, and incredibly informative. Margo herself has many tales to tell and is extremely generous with her time and knowledge. She is a gifted artist and has honed skills with precision.

I feel privileged to have received the Oro Award and to gain such useful skills with such inspirational and encouraging people. Thank you everyone who made my experience in the Blue Mountains so memorable!

Donna Ritchie
www.donnaritchie.com.au

Donna Ritchie uses nostalgic triggers such as tongue twisters, toys, monster shapes and elements of place in her practice. She is concerned with social, environment and political issues using mosaic, photography, ceramics, light sources and text to convey her ideas.

Applications for the 2019 Oro Mosaic Award open in October of this year.

Www.windmilltrust.org.au/oro
Mosaic was born in ancient Greece for practical reasons; it was a form of durable, waterproof flooring. The Greeks used pebbles, while the Romans copied the idea with extensive changes to the use of materials and techniques, replacing pebbles with natural stones cut into cubes (tesserae) termed opus tessellatum that were set into cement. Unlike the pebbled floors of the Greeks, the new technique produced flat surfaces, resembling today’s tiled floors. Stones used by the Romans were mainly white common limestones for large areas and pedestrian pavements. This mode of construction opened up an initially practical purpose to artistic designs, using a variety of coloured natural stones (serpentine, malachite, azurite, coloured limestones).

The majority of stones used for tesserae were from local sources, rarely further away than 10-30km. The sole exception was marble. Terracotta pieces were also used termed opus signinum. The designs created by artists used tesserae of different sizes, down to very small (1 x 1 mm) for scenes of great detail, such as faces of gods, people, animals etc. These were closely spaced in opus vermiculatum mode which emphasised a continuum and a realistic picture. Backgrounds were occasionally in monochrome arranged in a shell pattern or just following the main picture. The overall design had a certain formality adhered to in all mosaics up until the late 3rd century AD; namely a monochrome frame and a central theme.

Mosaic floors were built by layered materials which varied in overall number. In all mosaics, the upper three layers are from bottom to top:

- **Statumen** - usually composed of pebbles,
- **Rudus** - a layer of rough grey mortar,
- **Nucleus** - a thin layer of white mortar.

The more delicate and complicated the design, the greater the number of bedding layers. Wall mosaics called opus musivum used the finest materials such as coloured glass and even gold to produce murals. These featured in public buildings such as bath houses and villas of wealthy citizens.

**Roman mosaic art developing over 400 years**

The earliest mosaics were in di-chrome; black and white designs typically having a frame of one or more rows of straight lines in black tesserae which were later made in specific patterns. A framed centre panel or emblem contained the main theme. Shapes made from lead were used by the craftsmen in producing perfect repetitive borders. Beautifully executed examples of these can be seen in Delos, where the emblema design contained...
MOSAIC IN THE ROMAN ERA – PART 1

dolphins, good-luck signs, anchors, trident etc. Good luck signs and dogs were a popular design for entrances to buildings. In the Delos designs the tesserae measured 8 mm on a side and were inserted into a top cement layer. Delos was known for its theatre performances at the time, which gave expression to mosaic design of masks.

The Roman artists developed other techniques such as opus sectile where the tesserae were smaller and set very closely so as to eliminate interstices, which can be seen in the fine mosaic pieces known from Pompey, for example the famous battle of Issus. This style is attributed to the Pergamon School.

A three dimensional effect was achieved by creating light and shadow using shades of light and dark tesserae. Border patterns as well as themes became more intricate and detailed in the second and third century AD. In the later 3rd and the 4th century AD main themes were not always confined to a defined emblema but occupied the entire floor mosaic. Some floor mosaics such as those unearthed in Sepphoris extend to over 10m.

It is reasonable to assume that the artists who designed the mosaic floors would have been personally involved in placing the tiny tesserae comprising the intricate main themes in place, whereas the work on the open spaces and borders would have been carried out by mosaic craftsmen. Preserved impressions of hands and feet, some bare and some sandaled have been observed in the cement underlying tesserae.

In the Lydda mosaic excavations incised lines were seen in the mortar bedding. These were used as guidelines for the frames of the black tesserae surrounding the panels. Names of some mosaic artists were preserved in signatures like Asclepiades from Arados in Delos, while others were mentioned in records of Roman historians.

During the 2nd century BC a famous mosaic artist by the name of Sosus of Pergamon became known. His work Unswep Trafford became a classic example of an illusionary picture, and his Pigeons Drinking mosaic was later copied and incorporated in Byzantine iconography.

Reference Materials


Miri
Michael Lush tells the story of a community project in WA benefiting people in Africa

Our church (the largest Baptist congregation in Perth) and the local community connect well together. In building a modern facility there was an expectation that we would further develop creativity through music, dance, story and visual arts. Our mosaic mural is situated on a wall in an entry walkway and provides a visual experience which gives opportunity for thought and discussion across the generations.

King Solomon’s words recorded in the ancient book of Ecclesiastes were the inspiration for Pete Seeger’s early seventies hit recording, *Turn, Turn, Turn*. Reading these words two years ago I realised that such themes of times and seasons were timeless and equally relevant in this 21st century. Over the succeeding months these words crystallised into images and an overall mosaic design began to appear.

Our church *Craft Connection* draws together a diversity of people with a variety of skills and provides multiple opportunities for expression. All of my growing group of mosaic artists have grasped the fundamentals of using this art form and developed both interest and skills. Ten of them were eager for the challenge of turning my basic design into a finished product. We worked well together, shared many experiences and developed a wonderful sense of achievement.

Our mural is 1.5 metres diameter and has four sections. The centre circle of the mural shows a nativity scene, based on a design from a fourteenth century woodcut. This is set against the background of the world to illustrate a biblical phrase “when the right time finally came God sent his son into the world.” Each of the mosaic pieces used for this centre piece were the contribution of a single group member and hand-formed using air dried clay and coloured.

Mosaics became a retirement activity for Michael Lush who is based in Perth WA. This has resulted in many commissions and he has been able to channel the proceeds from these into support for projects across many African countries.
He can be contacted at michael.lush@bigpond.com

The mosaic team

The mural

The centre circle
Section two features the seasons as perceived and understood by the indigenous peoples of South Western Australia. Their six seasons are not so dependent on calendars and show how response to the environment governed their actions and understandings of particular times and places throughout a year. Each season; Makuru, Djilba, Kambarang, Birok, Bunuru and Djeran has its own colour and we have depicted, weather, flora, fauna and activities that are relevant.

Section three uses distinctive sepia tones. Here the couplet words from Ecclesiastes; born and die; keep and throw away etc, are depicted. Half the phrases use images and the remainder use words which were created using small square and triangular glass tiles that provided elegant and appropriate sized letters.

The outer circle references time, using numbers, as from a clock face. Flags draw our attention to the increasingly multi-racial make up of our society and our vibrant church community. Images of the flags were downloaded from the internet and printed on paper specially imported from America. Each flag image was sized to fit a prepared white tile base and then fused in a kiln.

In this the 25th anniversary of the appalling genocide in Rwanda and Burundi, monies raised from this commission are going to support two projects in Burundi. We hope to bring renewed hope and a sense of purpose to thousands of urban and rural Burundians who live in one of the world’s poorest countries.

Now as you enter our facility or sit drinking coffee in our café you can enjoy a wonderful creative artwork that stimulates reflection on living in a society that at times can be scary, overwhelming and even bewildering.

Michael Lush
This feature showcases recent, original mosaics by MAANZ members.

If you’d like to be part of the next showcase, email Marian Shapiro the eMag editor at newsletter@maanz.org and she’ll send you details of what she needs.

Beate Linkelmann, SA
*Window to the Soul* 2019
20 x 20 cm
Venetian smalti

Margaret Shaw, QLD
*Young Tawny* 2019
30 x 30 cm
Glass

Anjali Venkat, Singapore
*Energy* 2018
38 cm diameter bowl
Stained glass, recycled float glass, recycled bottles, fused dichroic glass
There was a wonderful display of varied ideas and styles in all four categories of the mosaic section. All entrants are to be congratulated on the high standards reached.

There were 25 entries in the wall hanging mosaic section, which was sponsored by Mosaic Magic. Marian Shapiro was awarded first prize and Standard of Excellence with her monochromatic entry, Cloud. Marian also received third place for The Quilter’s Cat.

I was particularly taken with Cloud with its subtle changes in surface textures and tesserae. The whole was connected by the continuous circular or semi-circular andamento. Every section of the work contained something to catch the eye and hold it. Second place went to Christine Stickley with her Homage to Home. Two works were highly commended; Lion Island View from West Head by Mary Pegler and Linda Weiss’ marble and glass mosaic depicting the connectedness of all living things.

The sculptural mosaic section had 13 entries and was sponsored by Smalti Australia. Christine Stickley got 1st prize for Halcyon. Mary Butler won 2nd prize for Echidna. Birgit Heinemann was awarded third prize for Sole-Mates. Sarah Muggeridge received a highly commended for Kurrajong Birds.

There was such a variety of works and Echidna could not help but grab your attention. I loved the shiny spines and downward beak which looked as though it was burrowing for ants.
And those *Sole-Mates*! Who could not stop to wonder at those doleful eyes and squished nose! The use of triangles was very effective.

*Sole-mates*
Birgit Heinemann

There were two classes for young mosaic makers. The under 14 wall hanging mosaic class was won by Marlowe Carey, for *Rosie study of my cat*.

*Rosie, study of my cat*
Marlowe Carey

The under 20 wall hanging mosaic class was won by Imogen Bailey with *From the Deep*

*From the Deep*
Imogen Bailey

Second place was awarded to Taylor McLeod for *Woodford Homestead*.

*Woodford Homestead*
Taylor McLeod

There were some other entries featuring mosaics in the sculpture sections. Inge Gardner received a Highly Commended for *Cocky* in Class 20 – Figurative Sculpture.

If you have not entered or ever seen the mosaics at the Royal you should make an effort for next year. It is a good place to get ideas and see some wonderful uses of technique, especially andamento.

Robin Young
I cannot believe we are already at the end of May. Before you know it we will all be soaking up inspiration, catching up with old friends and meeting new ones at this year’s symposium in Canberra.

For those of you who have never ventured to a MAANZ symposium, I truly recommend it as a must do on this year’s creative calendar.

For this edition and in keeping with the theme for this year’s symposium *The Transformative Nature of Mosaics*, a large scale mosaic installation created by Susanna Mills of Susie’s Studio is particularly relevant. Susanna is a NSW member and in collaboration with the students, created something very special for a local school.

**Healing Mosaic at Galston High School**

After a fire that consumed the library and adjoining English classroom, the artwork bought beauty and healing to the school and community. These spaces also stored unique memorabilia collected for the schools’ 40th anniversary, as well as HSC students’ major works.

While the library was being demolished and rebuilt, students from Year 7 - 10 had the rare opportunity to participate in the communal beautification of their high school via the transformative, healing magic of mosaic.

The beautification programme was made possible by Bendigo Bank, the Department of Education and Galston High P&C. With creative direction by local artist in residence, Susanna Mills of Susie’s Studio, scholars were involved in the mosaic process. This ranged from feedback on concept designs, to volunteering to be tutored at weekly workshops during school throughout 2016.

During these workshops, teenagers were taught all the basic skills necessary to design and create mosaics for permanent installation. Volunteers were given creative freedom and artistic mentoring with their peers - making abstract and figurative mosaic art as well as witnessing the gradual installation of all their finished artworks.

Apart from its visual beauty, mosaic requires knowledge of many practical and technical aspects and working in a team to both create and install contribute to a sense of pride and ownership through a collective creative vision.
Four major mosaic installations were created. Multiple abstract mosaic bubbles covering a double volume wall in the canteen area, a tree of life installation on the exterior staircase, mosaic signs and large H2O molecule created by Susie’s Studio.

But the most complex was the ambitious mosaic periodic table situated by the science labs at the main entrance to the school.

Mosaic art is relevant and appealing today, for precisely the same reasons that ancient cultures valued it: endurance, architectural enhancement, visual beauty and creative expression.

Exhibition Co-ordinator Wanted
We warmly welcome anyone who would be interested in becoming our exhibition curator for the NSW MAANZ exhibition in Sydney mid to late 2020.

Inge Gardner who has done a sensational job over previous years has stepped down but is very willing to guide you through the process and provide all documentation to edit. If you would like more information on the position, I’m sure Inge would be happy to talk to you so please email me at chessca@gmail.com.

I have found in the last few exhibitions our Sydney MAANZ members were a fabulous support team to Inge and I am confident they will be a willing support to hang and dismantle the exhibition when the time comes.
Paul Harper from Te Awamutu reports back to us about the marvellous course he travelled to in Australia.

During November last year I attended a three day course at the Hughes Studio in Woodford in the Blue Mountains about 90 kilometres west of Sydney. The Hughes Studio is in the Woodford Academy, which is the oldest building in the Blue Mountains. Built between 1828 and 1835 it has a rich and colourful history so was the perfect environment to create mosaics in.

The course was taught by Cetta Pilati, who is an Australian artist who works predominantly with marble mosaic. Her work is created using traditional methods and each piece of marble is cut using a hammer and hardie. I had never used a hammer and hardie so was pleased to see that others hadn’t either. That was the first part of the lesson.

Next we were given time to create our own design which was placed on a temporary backing board. The design was covered with a clear plastic which was then overlaid with fiberglass mesh. The design was clearly visible through the fiberglass mesh. All the various layers were taped securely to the board.

We cut marble rods into pieces approximately 10 mm thick. From there they were cut into the required size using either the hammer and hardie or hand cutting tools such as nippers. Once a few pieces were cut we mixed our adhesive and began laying the tesserae.

The marble is a natural stone and is porous so grouting is not really an option. Once the work was completed and the adhesive given a chance to dry the work was turned over. The paper and the clear plastic was easily removed. The final substrate was then adhered to the finished work.

I completed the work featured here after returning home from the course. Just a simple pattern, but using five different types of marble.

I really enjoyed the course and learnt a lot about mosaics. Well worth the trip.

Paul Harper
Sandra Holmes - Profile

Sandra who is from South Auckland, started mosaics five years ago as a distraction from cancer treatment. She found concentrating on cut and colour drowned out the other thoughts of life and family, giving a feeling of peace a calm in what can is best described as true art therapy.

Having tried various forms of art before and usually losing interest after two or three projects, Sandra found the sheer variety of styles and options in mosaics meant there was always something new to spark and maintain her interest.

She started in tiles but her passion is stained glass. She does have an experimental streak however, sometimes intertwining smalti, crockery and natural stones or shells to suit. Although experimental, she prefers realistic images and has a passion for peacocks.

“The desire to leave something beautiful and lasting behind from my broken pieces is very much my philosophy and I describe my work as decor art.” she says.

Sandra’s successes include winning awards in the 2015 NZ National Mosaic Exhibition, including overall winner.

She then established a Facebook page to enable people across the country to share ideas and the passion, and went on to help coordinate the 2016 National Exhibition and symposium. Sandra has also been involved in community projects involving public art and teaching.

A fundraising initiative she spearheaded for the Breast Cancer Foundation involved the creation of 17 mosaic torsos, some created from donations of pieces on mesh from NZ and across the world. To date one third of the torsos have sold raising about $15,000.

Sandra comments; “While I am still placing in national exhibitions, running the occasional workshop and being able to donate proceeds of sales to various charities, my primary focus and passion is introducing and encouraging new people to the art. That said, my proudest achievement to date has been seeing my engineer husband create and enter his first ever piece in an exhibition just a few months ago.”
Hi Queensland MAANZ Members!

We are having a catchup. You are welcome to bring along a completed or work in progress mosaic for a show and tell - or some brag photos of recent mosaic projects etc.

What:  Qld MAANZ Catchup and Morning Tea
When:  Wednesday 19th June 2019  9.30 am - 12 noon
Where:  Studio OzMosaics - Brisbane.
RSVP:  By 10th June 2019 to sandy@ozmosaics.com.au

I have a mosaic mural on the workbench if you would like to nip and chat during the catchup and swap some tips and tricks. It will be fun to find out what you have all been up to.

I hope you are all getting stuck in to your entries for the MAANZ exhibitions. Keep a good eye on the exhibition closing dates and entry information by checking on the website here, Looking forward to catching up soon for a cuppa and also hope you are attending the MAANZ symposium in Canberra.

Keep nipping and keep warm!

South Australian mosaic artists have been busy over the past months with lots of workshops and events happened.

ARTLAB
We had a fantastic visit to ARTLAB Australia in March. It's a place where artworks from around Australia and also from neighbouring countries can be sent for renovation and restoration.

Barossa Vintage Festival
This ended with a big street party in Angaston called Something in the Street'. The mosaic stall saw 30 people joining in and making mosaic flowers or mandalas for a table soon to be auctioned off for an Angaston project.

Experienced mosaicists Robby Towill from Adelaide and Margret Shaw from Queensland helped visitors to create their mosaic designs and added great fun to the stall!
**SALA**
The South Australian Living Artist (SALA) exhibitions will be on all over the state this coming August. It’s a great cross section of art in our state and fantastic to visit from interstate. See [here](#) for more information. A small preview; the Stone Weavers, comprising Kate Jenkins, Patricia Rose and Kristin Wohlers will be creating the only Adelaide Botanic Gardens exhibit for SALA: It’s called *Cycles in Time* and is a stone installation near the Wine Centre/ East Gate.

**For your Calendar**
Pepper Street Community Art Centre is booked for October 2020 for the MAANZ South Australian mosaic exhibition. We are looking for a title. Interstate contributions will be welcome. Watch out for the details.

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**Reps Reports – TAS**

**Virtual Meet-up**
I know it is challenging for us to meet up in person when we are across the state so I am proposing to hold some video conference catch ups through a platform called Zoom. It is a bit like Skype but you can also share screens. I thought it would be a good way to get together and talk about the upcoming symposium and particularly the exhibitions if you were considering entering but wanted to share ideas and experiences.

I will be there to answer any questions about either the symposium or the exhibitions. If it is something I can’t answer I will get back to you.

When: The first one is on Saturday 22nd of June at 3pm.
How: You can join the meeting by clicking on this link [https://zoom.us/j/701740955](https://zoom.us/j/701740955)

If you have not used Zoom before it will ask to do a quick download and it will talk you through testing your camera and microphone. I am happy to do a test run earlier for people if that helps. You can turn off your camera if you don’t want to join that way and it will be like a teleconference.

I think that an hour will be long enough and am happy to do another one before the close of entry dates if that helps and you can’t make this one. Give me a call or an email on sarep@maanz.org if you have any queries.
May Event – Workshop Recap

On 8th May we visited Philomena Masters’ Dramatic Glass Studio in Wanneroo for a workshop with Kristin Wohlers. Kristin, who is the SA State Representative for MAANZ presented a terrific workshop. We worked with beautiful transparent glass materials including bottles, transparent smalti and art glass to create a sparkling glass on glass mosaic.

Thank you Kristin for a great day and Philomena for hosting us again.

June Event

Installation of Mosaic – William Langford Community House

I am calling for members to assist with the installation of a mosaic wall at William Langford Community House (WLCH). WLCH is a not for profit organisation providing a variety of services to the community of Langford and surrounding suburbs. Services include children’s programs, language specific groups, English language, sewing, and mosaics.

Over the past two years we have been making mosaics to adorn the front wall of the house. The mosaics are stylised flowers and they have been supplemented by mosaics that were left over from the Glen Forrest Primary School tree mosaic that many of us were previously involved in.

This is an opportunity to contribute something to the community while experiencing working on a large external installation. The details for the day are as follows:

What: Installation of mosaic
When: Wednesday 5th June from 10.00am. Lunch provided
Where: William Langford Community House, 82, Langford Ave, Langford
RSVP: RSVP to warep@maanz.org by 31st May for catering purposes
Visiting Artist - Heather Vollans

We are now calling for expressions of interest for this October workshop.

Heather is an award winning Australian artist living in Canada who will be presenting at the MAANZ symposium in Canberra later this year. We have been fortunate to secure Heather for a Perth workshop. This will be her first visit to WA and this workshop will not be available during the symposium.

What: Working with Slate
When: 5 and 6 October 2019
Where: Liddelow Arts, Kenwick
Cost: $350 for two days tuition and most materials.
To register: Contact warep@maanz.org

The main objective of this workshop is to work with slate alone to create a mosaic which complements the stone and enhances its beauty. By utilising a number of cutting and simple design techniques, participants will experiment with how to make the slate ‘sing’ and stand alone without interruption from a lot of other materials.

A deposit of $50 is required to hold your place.

Australian Mosaic Hands Project

This is an opportunity to participate in another wonderful global mosaic project. Initiated by a paediatrician in South America to raise awareness of child malnutrition, artists from all over the world are invited to send mosaiced hands to contribute to a wall in their country. This will promote a world without child malnutrition. Robby Towill from South Australia is coordinating the Australian wall.

You are invited to make a mosaic hand on mesh and send it to Robby at
PO Box 12
Mt Torrens
SA 5244

The hands should be life size (your hand) and made on mesh. No grout. Use glass or tile that is flat. Put your name on masking tape and attach to the mosaic so that you can be acknowledged. We have already forwarded one hand.

Sample hand by Pat Manger

More information on the Facebook page on Australian mosaic hands to raise awareness of global child malnutrition here.
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WWW.MOSAICARTSONLINE.COM
Welcome to New Members

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MAANZ - Who we Are

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