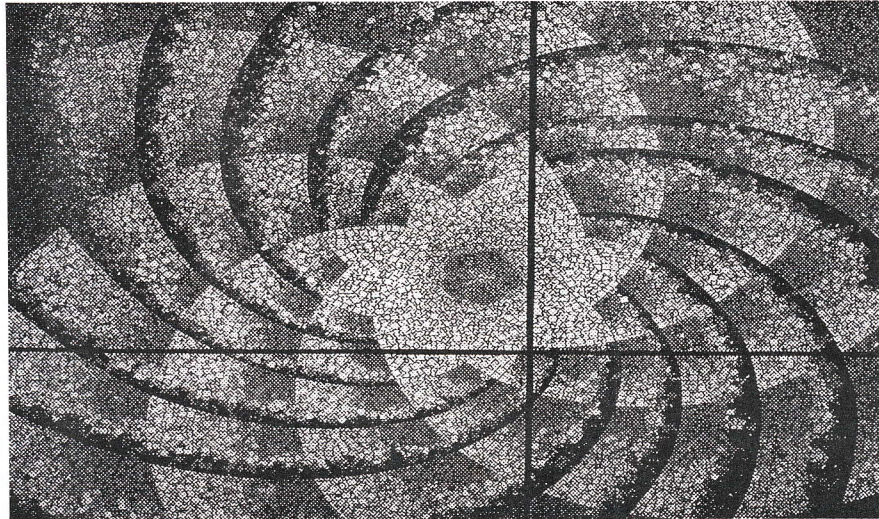


..... Groutline

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Winter 2002

Quarterly Newsletter of the Society of American Mosaic Artists

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THE ART OF SCIENCE

He says: "We were looking for someone to teach us traditional technique." She says: "We found ourselves in kindergarten again." Three years ago, Stephanie Jurs, Robert Stout and their two sons

moved lock, stock and trowel to Italy. Find out why they abandoned Albuquerque, NM for life in Ravenna, where they create their science-inspired mosaic designs.

MEMBER NEWS

The first conference of the Society of American Mosaic Artists, held over three days in Orangeburg, S.C. left no doubt that the organization and, more important, mosaic artists are thriving. The buzz of artists exchanging ideas and sharing portfolios could be heard for miles.

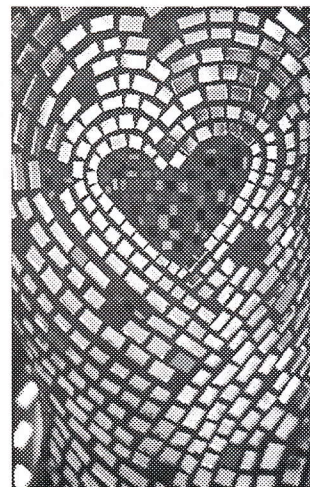
Conglomerations, the founders' show, and the juried exhibit, Pieceful Visions, featured a stunning range of imaginative and technical approaches, with everything from dice to corrugated cardboard used as tesserae. Pieces came from as faraway as Scotland and Austria. Ilana Shafir was one of the event's most honored exhibitors and presenters, arriving at the conference from Israel. Eight presenters covered fascinating ground, from personal technique and vision to a survey of international artists to historical perspectives and new materials on the market.

New officers and board members were chosen: Sonia King becomes president on April 1, when current president Janet Kozachek steps down after a very accomplished

three years at the helm; Allyson Way Hank, of Orangeburg, will be vice president; Susan Jeffreys, of Phoenix, AZ., will be treasurer; Heather Crist, of Augusta, GA., will be secretary. Nancy Ancrum, of Miami, FL., Maxine Gardner, of Huntington Woods, MI., Eric Rattan, of Madison, WI., and Sarah Zirkel, of Austin, TX., were elected to the board of directors. Next year's conference is under discussion. Watch for the spring issue of Groutline and its complete conference coverage.

During the three-week installation of her mosaic in downtown Jackson, MS., Gay McCarter received many visitors, curious to see what was happening under "the blue tent" where she was working. Gay has created a 21-foot x 5-foot mosaic mural entitled "Jackson and the Arts," pictorially celebrating Jackson's pre-European as well as more recent history and culture. Superimposed on these colorful images are black- & -white graphics that symbolize the five arts groups represented by the local Arts Council, including theater and ballet. Executed in glazed ceramic tile, the mosaic incorporates both traditional andamonto and more modern pique assiette styles.

Roger Brown's recent solo show at the Fallbrook Art and Culture Center in California featured both figurative and non-representational work. He used mosaics in a painterly fashion, but also included large found objects from his ranch. This was Roger's first show in the United States, following two in Hong Kong.



In Los Angeles Betty Rosen Ziff gets to the heart of the matter. Page 3.

ASK THE PROFESSIONAL

Q. I'm working on a commission using smalti. Where can I find the glue-backed brown paper used to face mount? Previously I used the LDPE tape from Tape Connection in Miami, FL, but I think I need better adhesion for this piece.

A. LDPE (low-density polyethylene) works great as a face mounting for smooth tesserae, such as polished stone, porcelains, glazed tile and vitreous glass, but the irregularities of smalti don't give it enough "purchase." For smalti and other textured mosaic materials, craft paper and water-soluble glue often are used as a face mounting. One popular method is to work in reverse, painting the paper with glue (a strong wallpaper paste works quite well; flour, water and gum arabic is another recipe) and then creating the layout by sticking the tesserae into the paste. Remember, your layout will be backwards from the original design, returning to its proper orientation when the dried glue-mosaic assembly is bonded to its permanent setting and the paper can be soaked loose and removed.

If a pre-glued craft paper can be found, it probably won't have a thick enough coating of glue to conform to the irregularities of the smalti.

Alternatively, if you wish to work "right side up" instead of in reverse, a soft temporary setting bed is needed to allow a fairly

even mosaic surface to be created before laying on the face mounting. (If you lay out the smalti on a board, the top surface will be too uneven to accept a glued facing material. Also, the tesserae will slide around when you try to lay on a face mounting)

Potters clay, slaked lime putty and Silly Putty are three types of temporary setting beds that work effectively. Each has its pros and cons. For this method, hide glue and cloth are recommended instead of craft paper and paste to give a sufficiently strong facing to pull the mosaic free of the setting bed. A more-complete discussion of this technique may be given another time.

Q. What's the best way to hang mosaic artwork, so that it can be moved like a picture?

A. To hang a panel-mounted mosaic, mark and drill a pair of holes through the backer, about 1/3 down from the top and about 1/3 in from each edge (before mounting mosaic).

Thread braided stainless steel wire through the holes and twist together on what will be the inside of the mosaic "sandwich," thereby making a loop. (Crimpable electrical or cable collars can be substituted for twisting.) It's best to grind or cut a groove to "bury" the wire if your thinset layer will be thin. This keeps the wire and knot from interfering during the application of thinset. Mount the mosaic and wait until thoroughly cured before hanging.

MOSAIC MATERIAL SOURCES

Glass, China, Tile:

Smashing Times

308 Preston Royal Shopping Center, Dallas, Texas 75230

Tel: (214) 363-2088 • Fax: (214) 363-2489

www.smashingtimes.com

Smalti/Vitreous Glass/Ceramic Tiles/Mosaic Molds:

Delphi Stained Glass

3380 East Jolly Road, Lansing, MI 48910

1-800-968-4420 • Fax: 1-800-748-0374

Vitreous Glass/Mosaic Molds:

Ed Hoy's International

27625 Diehl Road, Warrenville, IL 60555

1-800-323-5668 Wholesalers to the Trade Only.

Encyclopedia Big Book available for \$9.95

Smalti/Micromosaics/Porcelain Tile/Mesh Backing

Michele Petno

Wits End Mosaic 5224 W. State Road 46

Suite 134, Sanford, Florida 32771

407-323-9122 Fax: 407-322-8552

witsend@mpinet.net www.mosaic-witsend.com

Smalti/Pre-cut Marble Tesserae/Mosaic Tools:

Tabularasa Viale Scalo di San Lorenzo 40

Roma, Italy 39-06-4450070

Fax: 39-06-4456760

E-mail: y2k@tabvlarasa.com

www.tabvlarasa.com

Smalti/Silver and Gold:

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www.mosaica.tv

Mixed Smalti Bags, Vitreous Glass: Vintage & Modern, Processed Pottery shards (rounded edges), Antique Glass, Beach Glass, Mother of Pearl

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Phone: (626) 279-7020

www.mosaicsupply.com

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MOSAICS²: BETTY ROSEN ZIFF'S "MIND YOUR HEART"

by Nathaniel Wallace

The technical expertise and the aesthetic merits of SAMA member Betty Rosen Ziff's "Mind Your Heart" will inspire practitioners and other enthusiasts of mosaic art. Moreover, a look at the larger context within which the work was created -- the materials, Ziff's background as an artist and her approach to mosaics -- elicits deeper interest.

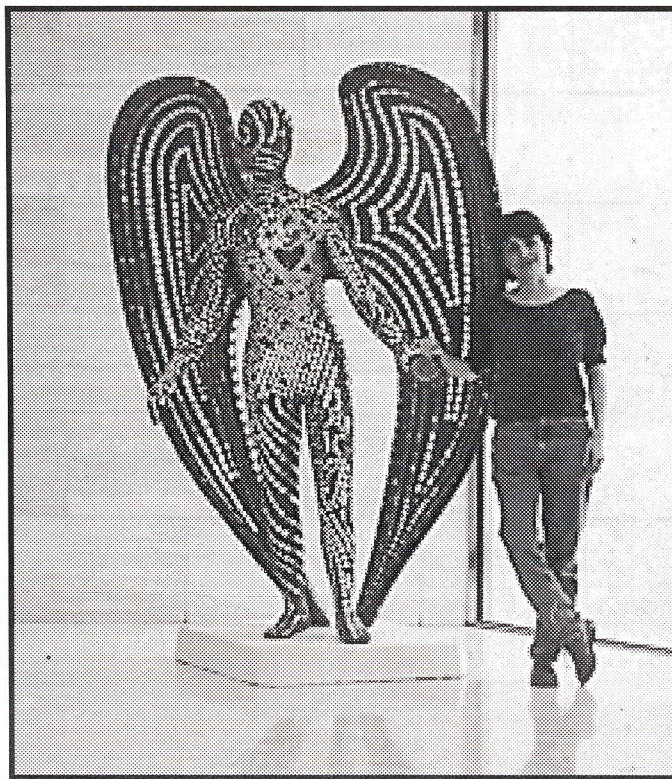
"Mind Your Heart" presents a scenario within which it may be permissible to speak of "mosaics squared" (or, perhaps "mosaics-to-the-second-power"). The work and its context reveal a concern with matching, aligning and juxtaposing items and ideas of various registers and origins.

This intriguing sculpture is six feet tall, four feet wide, weighs more than 400 pounds and consists of mirror and glass fragments on a fiberglass core. Ziff's piece, which rests on a fiberglass base provided to participating artists, is one of about 200 created in conjunction with Los Angeles' "Community of Angels" project. "Mind Your Heart" was sponsored by the Harriet and Richard Orkand Foundation, which helps secondary-school teachers gain the training to become principals. This public-art endeavor is a part of a cultural phenomenon that began in Zurich, Switzerland. Using various materials and techniques, Swiss artists decorated more than 800 fiberglass casts of cows. The idea has been well received in a number of American cities, with New York embracing the cow, Cincinnati going for the pig, Orlando working on lizards, Toronto decorating the moose, Miami Beach hoping to do flamingos -- and Los Angeles, the City of Angels, rendering just that, angels. (Details of the project and views of the artwork can be found at www.acommunityofangels.com.)

Ziff's work is notable, in part, because it was one of those selected by the project's organizers for public auction this past spring. The mosaic was purchased by a private collector.

To be fully appreciated, Ziff's piece should be considered not only as an artistic image but in the abstract as well. About one-fifth of the participating artists applied mosaics to their casts. And like many, Ziff used mirror fragments -- but to a greater extent. Thus, whoever, and whatever, is in close proximity to the mosaic is reflected in its many surfaces and becomes part of what "Mind Your Heart" represents.

This conjoining of interior/exterior, subjective/objective makes Ziff's contribution to the larger undertaking distinctively engaging. The work meshes nicely with the declared intentions of the "Community of Angels" project. Its website states that



Rosen Ziff's angel
glitters with mirrors
and glass.

these goals are to "showcase emerging and established regional talent, enhance the economy and unify our diverse community to participate in an activity that celebrates the spirit of Los Angeles." There is an implied sense of the larger project as a "mosaic."

In addition, the artist's background and her experiences around the time she fabricated her angel suggest that "mosaic" can serve as a metaphor for combining and amalgamating -- while somehow maintaining a sense of separation and discreteness.

Ziff says that she had recently moved to Los Angeles from the East Coast. She thought that her involvement in "Community of Angels" would be a good way to generate ties with other artists. "It all worked," she said. "I've sustained relationships with some of the other artists who made angels, met some new technical challenges in my work and was able to help raise funds for local youth charities in the process." Regarding her artistic techniques and ideals, Ziff subtly suggests a "mosaic unconscious," an underlying concern with combining, balancing and -- if possible -- harmonizing. "I'm always seeking peace and beauty, whatever the project and in all aspects of it. "I await the surprises that each piece gifts me in that process, though they often don't feel like gifts at first. I often use the production time of my work as a meditation of sorts. I listen to a lot of music, radio, tapes and imposed silence

while I work and consider the aural input as much a material as any items I touch. The glass, adhesive, grout, radio stations -- all make the list of sources in my materials list."

The mosaic metaphor also is evident in Ziff's artistic biography. After two decades in the entertainment industry, Ziff turned to the fine arts -- glass, not mosaics. "I spent a few semesters learning glassblowing from Curtiss Brock at the Craft Center in Cookeville, Tenn., and two summers glassblowing and learning flamework at Penland School of Crafts in North Carolina." "But it wasn't until I took two mosaic weekend workshops from Sherry Warner Hunter in War Trace, Tenn., that I discovered mosaics."

Ziff found herself on the road that would lead to her angel. She used the results of her final glassblowing project to produce a five foot by three foot mosaic "that was partially lit from behind and used a lot of the broken cast glass pieces from previous projects."

Ziff then began to experiment. "I made mosaics in many materials, from candy to the flameworked pieces made at Penland to linoleum tile and antique glass."

The artist has concluded that she is "a recycler at heart. I love the idea that something broken finds another place for itself in mosaic." Ziff clearly is a mosaicist on several levels and says that she is "mesmerized by shapes and negative space." "I find the combination of glass and light inspiring."

FEATURED ARTISTS:

TWIN DOLPHIN MOSAICS - STEPHANIE JURs & ROBERT STOUT

Stephanie Jurs and Robert Stout married 15 years ago, have made mosaics together for 12 years and, for three years, have been making those mosaics in Ravenna, Italy. This small, cosmopolitan city is a treasury of Byzantine mosaics and has a large "family" of mosaic scholars, restorers and artists.

The artists' Twin Dolphin Mosaics partnership still receives the majority of its public and private commissions from the United States. Stephanie and Robert recently completed a pictorial mosaic for a children's clinic in Florida and another based on fluid dynamics and mathematical structures for a computer animator in California.

Here they discuss, in their own words, their passion for the mosaic medium, their distinctive imagery and the path that led them from New Mexico to Ravenna.

Robert:

In New Mexico, we had started doing public art and decided to be a mom-and-pop mosaic team. By 1996, we had two young kids, and we were getting frustrated with life in Albuquerque. We disliked all the consumerism and all the pop culture that was on tap everywhere. Plus, I was never really enthralled with the Southwest. We are both from the San Francisco Bay area. We were thinking maybe we could do something different.

We took a month-long trip to Italy. In the back of my mind, I was looking for someone to teach me traditional technique.

We met Daniela Caravita and Claudia Tedeschi. They were both working at the Mosaic Cooperative in Ravenna. Stephanie and I went back to Albuquerque, finished commissions, sold the house, the car - everything - and moved over here. We studied at the Mosaic Cooperative and privately with Daniela and Claudia.

Stephanie:

When we came to Italy and began studying traditional mosaic materials and techniques, we thought we would be building on what we already knew from tile mosaics. Instead,

we found ourselves in kindergarten again, practically starting from square one. There is less in common between the two worlds than you'd think.

Traditional mosaics are extremely subtle, and the more you get into them, the more you realize how dense and masterful they are. The cross-pollination is taking place slowly and on levels that haven't really shown up in our work yet. I could say, though, that a clearer understanding of *andamento* - the movement - and vitality of a *fondo* - the background - has made us more conscious of the liveliness, or lack thereof, of our mosaic backgrounds..

Robert:

I had a fine-arts education background. To me, then, the sciences were analytical - and they killed everything. I had a stereotypical "two cultures" view. But then, looking in *Scientific American* and seeing beautiful images - the atom, astronomy, things very small, things very large, fractal and computer images - more and more I was impressed with



Stout designed this swirl to soften

their complexity and beauty. I would read about some microscopic image or something from space. Then when I finally understood what it was or what it meant, it knocked me out. It was powerful, and it was in contrast to a lot of contemporary art, which had ideas and imagery that left me hungry.

Stephanie:

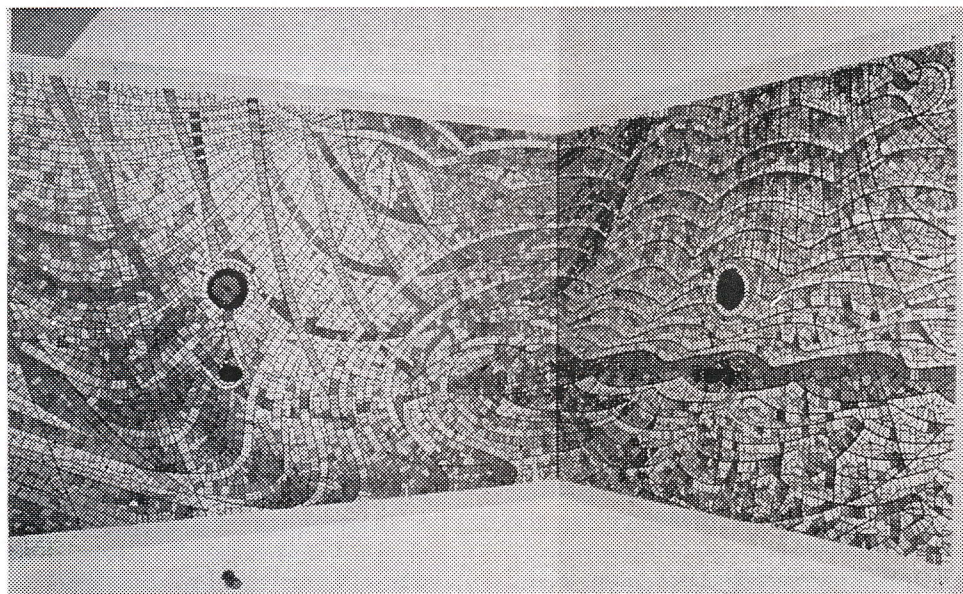
All my life I have been involved with making things - happiest when using my hands... I have always liked small things - jewelry, small carvings, little books - which led to working with small bits of tile and stone. My interest in books and text led me to graphic design, which I did professionally for almost 10 years, much of it as a free-lance book designer for New Mexico University Press. But when Robert and I first got together, 15 years ago, we both knew we wanted to continue working in art, working together, working for ourselves.

We came to tile mosaics through a back door, but have never given it a second thought - it's our medium.

Robert:

Why mosaics? Mosaics were not in the picture. I'd always liked them when I came across them but didn't pay much attention.

Then I went to a private elementary school to drum up some work - a mural or something. I was just trying to pay the rent. They had an area where they wanted a garden mural, but it was facing south, right into the sun. I thought, "A mural's going to fade." I had been aware of tile work and mosaics in the Southwest, and it occurred to me: I could do a mosaic.



Stout and Jurs used solid-body porcelains in a shower design commissioned in California.



an angular and blocky floor space.

Stephanie:

When Robert suggested a mosaic instead of a painting, my response was: "Mosaic?! How do you do a mosaic?"

Robert:

I got the commission and ended up winging it. It came out well, and I really liked doing it -- little bits of color creating an image bit by bit.

Then I was approached by Beverly Magennis, an artist on the fine-arts faculty at the University of New Mexico and one of my graduate-school teachers who worked in ceramics, to be a helper on an outdoor art piece for the Albuquerque Museum. She got the commission for 2,200 square feet. There were two odd-shaped areas, and she turned them over to me. I had carte blanche, 700 and 500 square feet. This is really where I started with broken solid-body porcelains. I did it on site; each piece took six months. The space was blocky, with a lot of right angles -- grid-like. I couldn't stand the mechanical appearance of this entryway.

I had seen a spiral design described in a scientific context -- this spiral lets nature pack seeds very efficiently in a tight space.

So, for this first site, I used this design -- two sets of opposing spirals -- it's what you see if you look at a pine cone on end, or the center of a sunflower. I used a range of solid-body porcelain tiles and small bits of glazed cobalt-blue tiles, little pieces that I threw in like spices. When the sun set all the glazed tiles would sparkle.

That showed me you can also exploit shadows, sunlight, water -- little things. I learned a whole lot with this project and I realized that I would love doing this for the rest of my life.

Stephanie:

On each project we do, one person is the captain and the other one is crew. Many decisions get made as we go along, and we are always soliciting the other's opinion -- on a color, on a transition, on border ideas -- though the one in charge of that particular project makes the final decision. I think we complement each other because Robert comes from a fine-arts background and sees things spatially, while with my craft background I tend to see things texturally and graphically. We have quite different color senses, so sometimes one of us will do a section, and the other one will say, "Wow, I would never have even thought of doing it like that, and yet it works." Not that it's never: "Oh my God, why'd you do that? That's awful!"

Robert:

We work together well. She has a different color

sense. I am a primary-color guy, not quite as graphic, more illusionistic and imagistic. Our talents and aptitudes tend to complement each other rather than compete.

Stephanie:

Solid-body porcelains aren't used as an art material here, so people tend to be very curious when we show our portfolio. We have had a very positive response to our work. I think it's because we use the materials in ways that don't usually occur to people here, and our imagery (primarily inspired by the sciences) comes out of left field for them. When we were in the States, our main source of income was public art.

Here in Europe -- Italy, at least -- there are very few, if any, public-art programs. Here you must cultivate private clients -- not an easy task. Not long after we got settled here I wrote to many of the larger public-art programs in the States to find out if we are eligible as American citizens living abroad to apply to their competitions.

The answer was, some Yes, some No. So now the task is to convince committees that we're not as far away as it seems -- communication via e-mail and fax is simple, and eventual shipping is straightforward.

Robert:

There is a dysfunctional public-arts program here. Sometimes artists get paid three years after completing a project. But, little by little, we have met some architects and others interested in this kind of work. We are finding out whom to approach in terms of proposing. There are not the same types of competitions. Once you are known, and

people see that you are for real, then you'll start to get inquiries.

Stephanie:

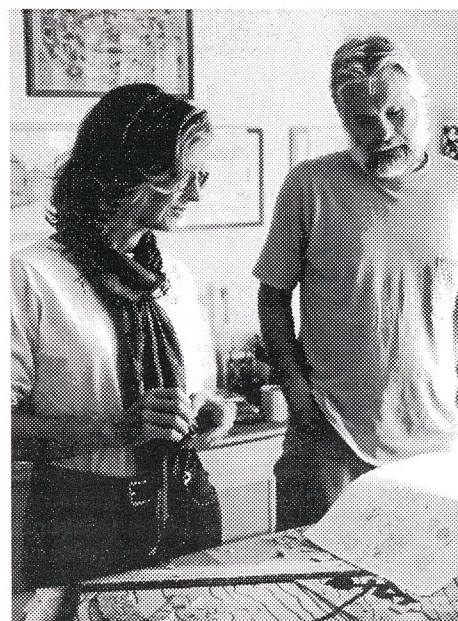
Cultivating private clients in the States is harder at a distance, no doubt about it. All in all I'd say it's a lot harder to find work here than in the States, where one knows the language and how the systems work.

Robert:

On the plus side, it's very easy to have a show here. Displaying artwork is much more common. I rented a gallery and exhibited my drawings. It was a real pleasure, and I sold about half the pieces. Everyday folks came in and really looked at the work.

They knew what they were looking at. They could talk in pretty sophisticated terms. There's an understanding, an awareness, a comfort with enjoying visual things. It seems that the average Italian is comfortable with enjoying artwork. The artist here isn't some odd outsider or strange bird, but a part of the community. They'll let you know if something doesn't work. The rapport is really nice!

We want to do mosaics that are of our times -- dealing with imagery of today. The medium is still valid; 2000 years later, it's like working with pixels, just low tech.



Jurs and Stout

EXHIBITION AND CATALOGUE REVIEW

Antioch, The Lost City

Edited by Christine Kondoleon

Princeton, Princeton University Press & the Worcester Art Museum, 2000, 253 pages, 140 color plates, 25 Black & White illustrations
Cloth: \$65.00, Paper: \$29.95

Reviewed by: JeanAnn Dabb

This fine catalogue is a testament to the impressive range of art and artifacts from the city of Antioch on view as part of a traveling exhibition that recently closed at the Baltimore Museum of Art. Organized by Christine Kondoleon, of the Worcester Art Museum, the exhibit and catalogue benefitted from the scholarship of the author, a specialist in ancient Roman mosaics, and her collaborators.

Antioch, on the Orontes River, was one of the most impressive cities in the ancient Mediterranean world. Along with Alexandria, Constantinople, and Rome, it was a center of commerce and culture and its cosmopolitan population enjoyed the advantages of access to artistic traditions from the East and West. The city was transformed in the sixth century as fire, earthquakes and plague brought an end to its good fortune.

From 1932-1939 an international team, under the direction of the Committee for the Excavation of Antioch and its vicinity, worked to unearth the material record of its glorious past. Members of the excavation team included the Louvre, Worcester Art Museum, Princeton, Harvard, and the Baltimore Museum. The agreement for the distribution of finds determined that 50% stay in Syria, 30% go to the American partners, and 20% to the national museums of France. Thirty-four mosaics came to the Baltimore Museum alone.

I visited the exhibition at its Baltimore venue and was impressed by the curatorial decisions regarding installation, and grouping of works. The exhibit opened with a focus on Tyche, the female deity of fortune, which was the very public expression of the city's aspirations in the Hellenistic era. In the galleries that followed, visitors were given a glimpse into the lives of the ancient inhabitants of Antioch through a sampling of portraits, jewelry, sculpture, and glass.

Mosaics were clearly the highlight of the exhibition and they are well represented in the catalogue. The impressive mosaic fragment with peacocks nibbling grapes, that adorns the catalogue cover, was once part of a border for a floor that covered almost 700 square feet. Composed of finely cut marble and limestone tesserae, the peacock panel displays an astonishing range of colors including blues and greens. Framed by a wave pattern above, and a ribbon band in shades of white, yellow, and pink below, the peacocks nibble from clusters of grapes among the vine scrolls that emerge from large vessels positioned at the four corners of the floor.

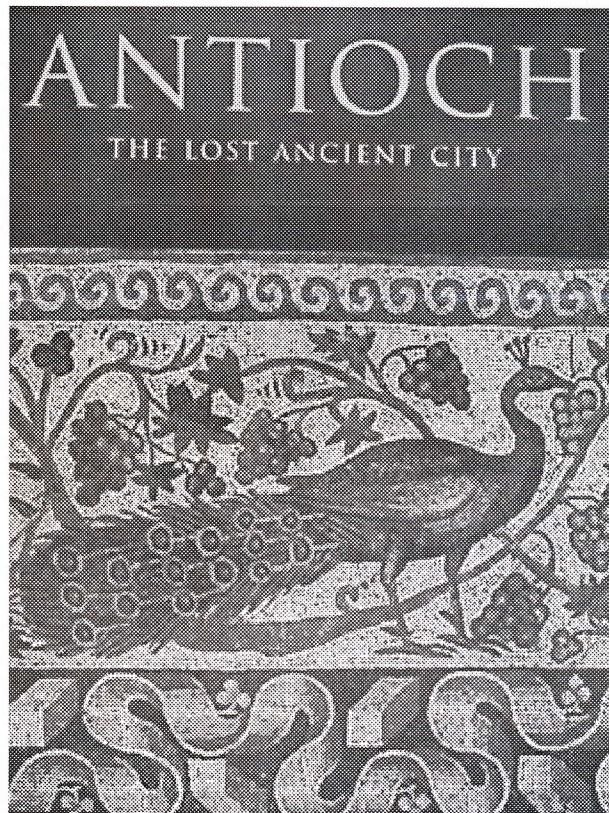
Although some floor mosaic fragments were displayed on walls, the exhibition organizers made efforts to give viewers a sense of perspective that helps to re-create aspects of the original context. Wall mounted installations do often provide a closer view to study the various methods conservators have employed to repair or rework sections of fragmented mosaics.

An impressive feature of the exhibition was the room organized around the floor mosaics from the Atrium House at Antioch. The installation replicated features of the triclinium, including running water to suggest the special effects of the original setting. Mosaics, now in various collections, were reunited as they were found when excavated. This included the mosaic of the Drinking Contest

between Herakles and Dionysos once again flanked by the panels of the Dancing Maenad and Dancing Satyr. All three once greeted visitors as they entered the triclinium. Opaque and translucent glass tesserae add a range of color (pale blues in the chiton worn by the maenad,) and shimmering effects to the marble and limestone surfaces. These compositions share matching frames of waves, meander, triangles, and a running braid that unites the central figure group to the flanking single figures.

The advantage of seeing the exhibit in Baltimore was that the viewer, upon exiting the special exhibition galleries, entered the Atrium Court where most of Baltimore's Antioch mosaics are on permanent display. A trip to the Baltimore Museum, even after the exhibition, will be a real treat for the mosaic enthusiast.

Christine Kondoleon's introductory essay in the catalogue reveals a more complex picture of the archaeological work undertaken at Antioch than is suggested by the exhibition texts. For instance, clandestine digs and dismemberment of large mosaics, to extract figural components, are part of the documented history of excavation. Nine more essays follow the introduction; they address topics ranging from "Household Furnishings" to "The Jews of Ancient Antioch" and a fuller picture of life in the city begins to emerge for the reader.



Peacocks and grapes are on catalogue's cover.

CONFERENCE IN BRAZIL

The International Association of Contemporary Mosaics has tentatively scheduled its biennial meeting in Brazil for Aug. 26 - Sept. 10, 2002. Three sites will be visited - Rio, Victoria and Sao Paulo. Participants will meet with local architects and mosaicists for workshops and presentations.

Brief members' "poster sessions" as well as guest panelist slide shows are planned. Non-AIMC members also are welcome. Watch SAMA website for updates.

For more information contact AIMC, Via di Roma 13, 48100 Ravenna, Italy. Phone and fax: 011 39 0544 215004.

WORK IN PROGRESS

Manfred Hoehn sends this bulletin from the field - - or rather the scaffold - - of a restoration project near the White House in Washington, DC.

The Cathedral of St. Matthew the Apostle has beautiful niche and lunette pictorial mosaics, installed in 1914, that were executed using Tiffany stained glass. The original lime/sand/cement mortar could not get a very good "bite" on the slick glass and has now largely detached from the glass mosaic, which remains precariously suspended.

Manfred's crew, Hannes Sellner and Sebastian Klein from Hans Mayer Co. of Munich, are carefully injecting resin into the hollow spaces behind the mosaic, reestablishing a solid bond between the underlay mortar, setting bed mortar and the glass tiles.

This method, using an array of "nipples" that penetrate the mosaic surface and deliver the epoxy under controlled pressure, was developed over a period of decades by Manfred, who began his restoration work saving war-damaged mosaics in Berlin. Since that apprenticeship by fire he has worked on projects all around the world, using an extensive array of "doctoring" techniques.

The St. Matthew's emergency drew Manfred out of retirement, and we will call on him for a progress report for the next issue of Groutline.

The cathedral contains a multitude of fine pictorial mosaics and frescos. Go to www.stmatthewscathedral.org.



Manfred Hoehn examines deteriorating mosaic, studded with "nipples."

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Diamondtech Intl.: \$150

Bella Wallace: \$150

Leah Zahavi: \$150

Sheri Hooten: Donation of graphic design service (letterhead)

Susan Livingston: Donation of graphic design service (invitations)

George Ware: Donation of carpentry and art hanging service for "Pieceful Visions" show

Frank Martin and Johnathan Wright: Donation of \$8,000 in-kind services through the use of the Stanback Museum space and curatorial services.

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Linda Baranski, NE Kansas

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www.brookfieldcraftcenter.org

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www.flowersoup.com or www.durhamarts.org

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Sonia King

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sonia@mosaicworks.com

www.mosaicworks.com

Dmitry Grudsky, Emeryville, CA; 510-793-6826

(cont. on page 8)

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