

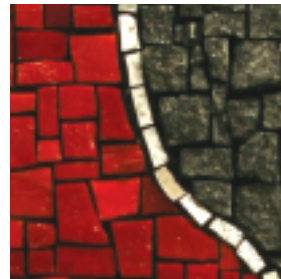
Materials Used Throughout This Exhibition

Stone

Granite

An igneous rock composed of quartz, feldspar, and mica. The stone can range in color from white to black and also appears in shades of green, pink, or red and is a very popular mosaic material.

See Lynn Adamo, *Silver Moon*



Marble

Metamorphosed limestone appearing in a variety of colors, the purest form of which is white. This material, because of its prevalence, was often used in ancient mosaics and continues to be widely employed in contemporary mosaics.

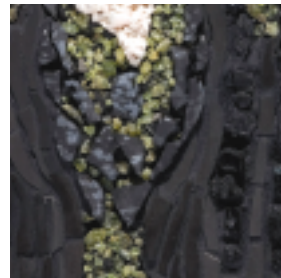
See Kate Kerrigan, *February Morning, Paris*



Obsidian

A natural glass formed as igneous rock without crystal structure. It is produced when lava cools. The color can vary due to the presence of impurities but is typically dark or black. It can be sharpened and was used as material for cutting implements as early as the Paleolithic era.

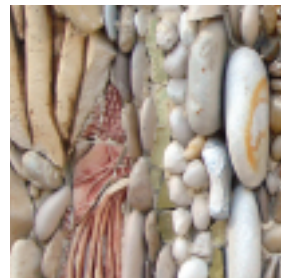
See Virginia Gardner, *Origin*



Pebbles

Small stones that are generally used in their natural states as they have been refined through erosion (i.e. by water) or in the process of quarrying larger blocks. Pebbles are among the earliest mosaic materials used in ancient Mediterranean and Greek cultures.

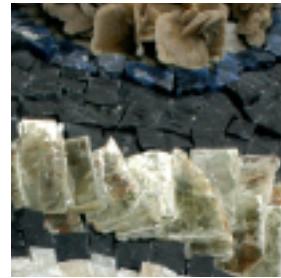
See Ilana Shafir, *Wishing Tree*



Selenite

A variety of colorless, transparent gypsum. The crystals can be used whole or cleaved into thin slices.

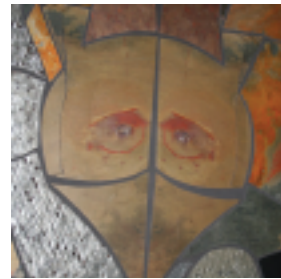
See Bill Buckingham, *Day One: The Birth of Light*



Slate

Dark stone that is prone to split into thin slices as a result of the composition of layers of shale and clay.

See Eric Rattan, *Born to Dance*



Sectile

From the Latin *sectilis*, “to cut, cut work.” Describes a type of mosaic in which multicolored stones are cut into thin slabs of organic or geometric shapes, and the mosaic image relies on the careful joining of these shaped pieces of stone.

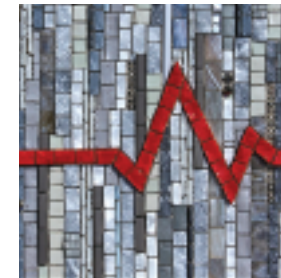
See Brooks Tower, *Patricia at Rest*



Tesselatum

From the Latin *tessellates*, “set with small cubes.” Generically refers to any mosaic using tesserae (usually cubes), though it can refer to a regular placing of tesserae in uniform horizontal or vertical lines.

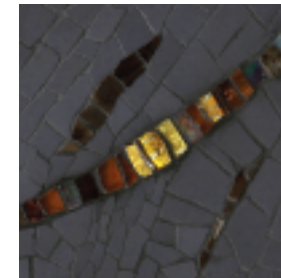
See Jacqueline Iskander, *Pulse*



Vermiculatum

From the Latin *vermiculus*, “little worm.” Describes a mosaic in which tesserae are placed in irregular lines. Originally the method was used in small sections of Roman mosaics to outline details. The technique is now used most often to add the suggestion of movement to a mosaic.

See Nancy Ross, *Path*



Tessera/ae

Narrowly defined as a cube or square, these are the “building blocks” of mosaic design. A broader definition would include all individual components of any shape which, in company with others, form the complete mosaic.

See Patricia Monroe, *Apollo*



Methods of Production

Andamento

From the Italian *andare*, “to walk or ride.” Describes the placement of tesserae in a flowing pattern suggesting movement and rhythm.

See Michael Welch, *Wood Spirit*



OPUS

Latin for “work.” A series of labels developed to describe the various styles and visual effects of laying mosaics, including: Opus Sectile, Opus Tesselatum, and Opus Vermiculatum.

2009 Exhibition Guide was produced by JeanAnn Dabb and students in the “Mosaics: History and Techniques” classes at University of Mary Washington, Fredericksburg, Virginia, 2007-2009: Melody Fitzgerald, Elizabeth Goble, Sarah Hagan, Michael Howard, Ashley Jones, Patti Kuny, Kandy Lovelidge, Emily McAlpine, Aidan McCurdy, Jane Mangione, Amanda Shackelford.

2009

Mosaic Arts International

Exhibition Guide



www.AmericanMosaics.org
1-866-902-SAMA
P.O. Box 624
Ligonier, PA 15658

February 28th – April 26th
San Diego Museum of Man



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Materials Used Throughout This Exhibition

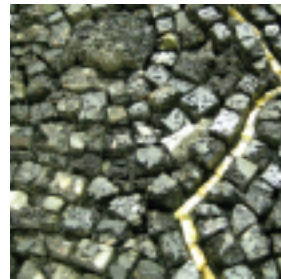
2009 Mosaic Arts International Exhibition Guide

Welcome to the eighth annual exhibition of contemporary mosaic art sponsored by the Society of American Mosaic Artists. The detail photographs in this guide illustrate some of the many materials and techniques used in creating mosaics, as well as core design concepts used throughout the ages.

We hope you find it a useful enhancement of your visit, whether you are already a mosaic art enthusiast or encountering the medium for the first time.

Asphalt

A black, highly viscous semi-solid. It is made almost entirely from bitumen, a natural tar-like substance that in antiquity was found on the shores of the Caspian and Dead Seas. It may be used in mosaics as a binder or a material for creating tesserae.



See **Laurel True**,
Crack/Peterson at Chapman

Beads

Round decorative elements of varying sizes pierced through the center to allow for threading. They are made of many materials including glass, ceramic, bone, and polymer clay.

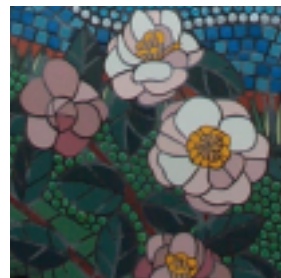


See **Donna Billick**, *String Theory*

Ceramic

Kiln-fired clay that can be porous or non-porous.

See **Sherri Warner Hunter**,
Swimming Tiger Bench



Concrete

A common construction material composed of cement, water, and aggregate such as gravel, sand, or chemical admixes that alter its properties. Mosaicists sometimes use concrete to create bases for mosaics, casting it from molds, pouring it into slabs, or creating sculptural forms.

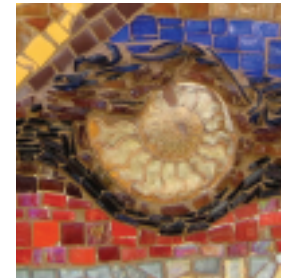
See **Kim Wozniak**, *Discharge*



Fossil

A remnant or trace of an organism of a past geologic age, such as a skeleton or leaf, embedded and preserved in rock.

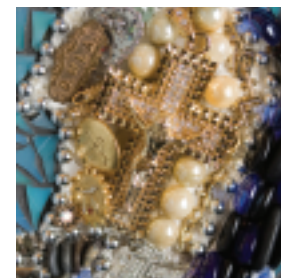
See **Kim Emerson**,
Reflections of Baja, California



Found Objects

Can include a wide range of materials discovered in various locations. Examples include, but are not limited to, old plates, marbles, jewelry. When placed in a mosaic, various found objects, often inexpensive, can provide different textures and give a personal, creative aspect.

See **Jeannie Houston Antes**,
Follow Your Bliss



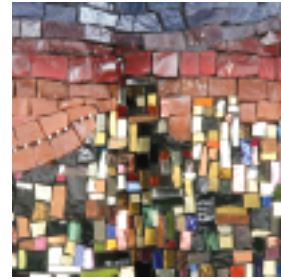
Glass

An inorganic substance consisting of silicates and various metal oxides which may determine properties such as color, hardness, and transparency. Said to have been invented by the Phoenicians, glass began to be used widely for mosaics during the Roman era. Among the most renowned glass mosaics are those from the Byzantine period.

Dichroic Glass

Glass resulting from a method of coating glass sheets with an extremely thin layer of metal oxide, such as gold, silver, magnesium, or titanium. No two pieces of dichroic glass will be the same.

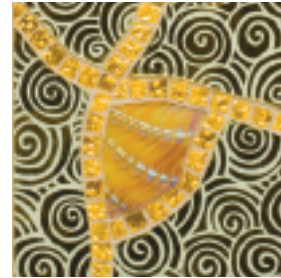
See **Julie Richey**, *Night Shirt*



Fused Glass

Glass fired in a kiln. Most often, thin sheets of glass in various colors are heated together to form one piece with varying shades and patterns. First used by the ancient Egyptians and later refined by the Romans, fusing was the main method of making small glass objects until the advent of glass-blowing techniques. Fused glass lost favor during the Renaissance but enjoyed a resurgence in the mid-20th century.

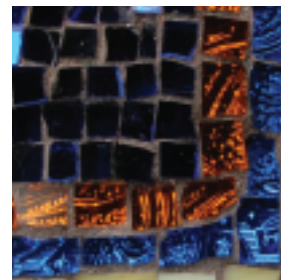
See **Luz Mack-Durini**, *Oro Bianco*



Mirrored Glass

Glass that covers a layer of metal to produce a highly reflective surface.

See **Laurel Skye**,
Shattered Dreams Pillow



Stained Glass

A thin glass sheet that be cut easily into desired shapes. Iridescent stained glass has a metallic sheen, like oil on the surface.

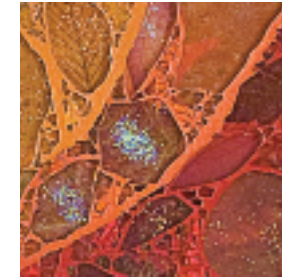
See **Aida Valencia**,
Imagination and Magic



Tempered Glass

Also described as "toughened glass," is known for its strength and use in everyday products like automobile windshields. One safety feature is its ability to shatter into thumbnail-size pieces upon impact. While compressed on rollers and heated to high temperatures, unlike other glass-making techniques, tempered glass is rapidly cooled to increase its strength and durability.

See **Susan Crocenzi**, *Sierra Fall*



Vitreous Glass

A uniform manufactured glass tile used widely in architectural applications.

See **Dominic Johns**, *Telescopus*



Grout

A paste made of cement and sand that is inserted in the gaps between tesserae in a mosaic for both decoration of the work and stabilization.

See **Mark Brody**, *Diving Into a Book*



Millefiori

Means "one thousand flowers" in Italian. Canes of glass are arranged to create flower-like or geometric patterns. The technique originated in ancient Egypt.

See **Julie Dilling**, *Keep Me Warm*



Mixed Media

A combination of various distinct media in a single work.

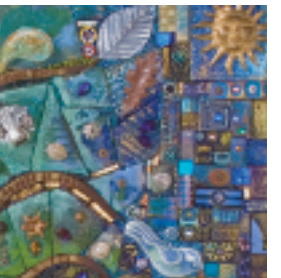
See **Sophie Drouin**, *Waves Adrift*



Polymer Clay

A lightweight synthetic clay that can be modeled or sculpted and is generally cured in an oven.

See **Laurie Mika**, *The Four Seasons*



Smalti

The plural of smalto, also known by some as enameled glass. This is glass, mostly opaque, in which metal oxides are mixed to give an extraordinary range of color. The molten glass is poured into disks, cooled, and cut into smaller rectangular pieces which the mosaicist will further shape using tools such as a hammer. Smalti are typically laid with the cut sides face up to achieve the most brilliant effects. Traditionally, smalti are produced in Venice and Murano in Italy, though today there are factories in Mexico. A more expensive variety of smalti contain a thin layer of copper, gold, or silver leaf sandwiched beneath a thin layer of clear glass and a thicker glass base that may be clear or colored. Some mosaicists prefer the term Venetian Gold although, like the colored smalti, this material is now also produced in countries other than Italy.

See **Lynne Chinn**, *Undulate*

