

GROUT



MODERN MOSAIC EXCELLENCE

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British Association for Modern Mosaic
www.bamm.org.uk

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chose the most colourful – an abstract but challenging design.

Remembering the words of Lucio Orsoni, “To make mosaic you have to think mosaic”, I was worried at this point as I could not reverse the procedure of designing. Already having a design, I had to find a way of dealing with an interesting pattern to use, so I started ‘thinking mosaic’ in transforming the design into the mosaic. It’s true, you can do it any way you want, but my main goal was to keep close to the colour chart while also creating an added value to make the mosaic more powerful. I decided to follow the movement that could be seen within the design, and imagined a central figure that could act as a kind of centre point and grounding for the movement.

The design was set, I could order the smalti (Orsoni Byzantine cut) – about 100 different colours – and set the design on the table.

With the motivation of ‘thinking mosaic’ in my head, I started to lay the frame first, partly as a check for the authenticity of the colour translation from design into the mosaic. This was pretty

correct so a good start! Then I divided the whole panel into three pieces (to be cut later for transportation), crossing from both upper corners into the middle of the bottom in a straight line (as a permanent support), and finding the angles and bend necessary to stay within the desired degree of movement, taking care of the cutting

line. Now I also went over all the colours, and the main setting on one side was decided and ready to be filled.

The next step was filling the coloured areas and following the flow of the set angles, bends and spirals, a very nice job. It’s really great fun to work with all these bright colours. I started to focus, meanwhile, on the connection of the left and right wings with the centre part. I wanted this part to be straighter and the unification of both sides to be neutral in some way.

Once both sides were finished, I started to connect them from the bottom and top, working into the middle. I used a kind of middle level to make sure the whole piece would be well balanced as it was in the design. Meeting in the middle was a bit tricky, as the left and right parts were slightly different, but hey, that’s the challenge in making such movement come to life!

I used the upper middle part as the main, circle-shaped centre of gravity, the basis of the movement. It’s funny, but in a way, it became a bit symbolic, which I didn’t realise while thinking it through before starting. I made this circle-shaped centre even stronger using a larger disc of white mosaic in the very centre, working from the middle to the outside and using only a few whites and light blues. It was just perfect once I saw the final mosaic in front of me. Mission accomplished!

Then I cut it into three pieces, glued it to the fixing panels, transported it to Minsk and fixed it back together in one piece on the unfinished cement wall, ready for it to be surrounded by lights.

www.mosaicstudio.eu
Video: <https://vimeo.com/139437880>



From design to mosaic - a particular method

In 2015, Marq Rawls was commissioned to create a mosaic panel for the decoration of a private flat in Minsk, Belarus. Several designs were discussed, but finally the customer

Mazurka

2.5cm unglazed vitrified porcelain tiles



25mm x 25mm x 4mm vitrified porcelain tiles, unglazed but with a soft sheen. Mazurka offers the largest selection of colours in the mosaic palette in this type of tile, from subtle to strikingly vibrant shades. The tiles are frost proof, suitable for interior and exterior use and useable in high traffic areas. Very easy to cut with sidebiters or wheeled tile nippers. Available from Mosaic Supplies in strips of 72 tiles on mesh and as loose mixed colours.

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