

The story of the mosaics

In 1998 the Eacham Shire Council successfully applied for funding from the Australian Federal Government as part of the Centenary of Federation Celebrations. A committee of interested local people was formed, and they decided to put the money towards an 'Arts Trail' linking the five towns of Eacham Shire.

Malanda was able to utilize the talents of local mosaic artists Natalie Foster and Felicity Wallis. The artists held public meetings to hear stories and to work on a design plan. They proposed a series of nine mosaics, each being a window into different aspects of the past, present and future.

The quiet country town revealed such a depth and richness that the artists were posed with a challenge how best to reflect its character in just nine images. They decided to hand-make ceramic border tiles, each one telling more about the theme of the central mosaic.

All the designs were completed by January 2000 and the Mosaic work began in a dingo council shed in February. Later on the artists also applied for, and received, an extension grant from the Regional Arts Development Fund. The last mosaic was finished in June 2001. Many of the local businesses provided financial and in kind support. Five provided wall supports!

The completed works are sure to last many centuries thanks to the quality of their construction and installation.

Many details are camouflaged in the intricate designs, revealing themselves on closer inspection. See if you can locate the blue butterfly in each mosaic!



The artists

Natalie Foster has illustrated and painted in many forms since she was a child, encouraged by her creative parents. After extensive travels, Natalie settled in Malanda in 1993 to raise a family.

Felicity Wallis is a graduate with an Art and Sculpture Degree. She studied in the UK and also travelled widely before settling at Cape Tribulation to start a family. She moved to Malanda in 1992.

Natalie and Felicity took up the mosaic art form with a passion after learning the technique during a community project in Jack May Park. Further examples of mosaics located in Malanda are shown on the map on the other side of this pamphlet.

The colourful collage technique, the focus on design and the flexible hours of this project suited the two artists' backgrounds and family commitments. They worked on the mosaics almost full-time for three years.

Natalie and Felicity will always fondly remember their "meditative mosaic days in the shed". They are proud to have left, as a lasting heritage, a beautiful portrayal of the people and environment of Malanda.

We thank everyone who supported and contributed to this project. Whilst it is impossible to list them all, special mentions go to the following contributing artists and crafts persons:

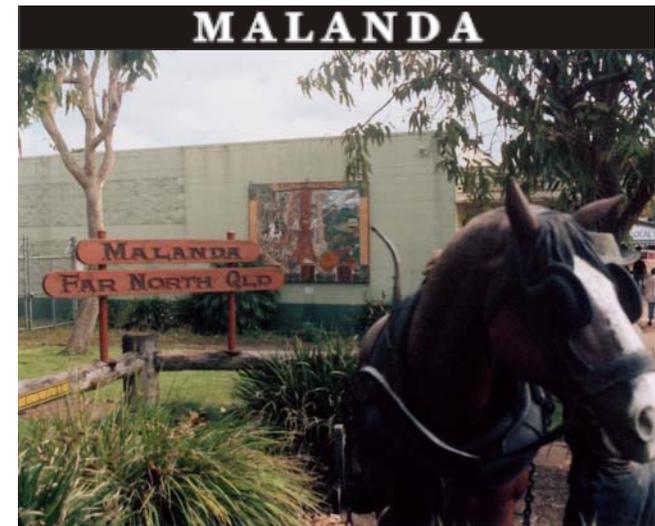
Warren Canando	Trish English	Michael Scott
Chris Carrol	Bob Fuller	Mr R. M. Simmonds
Debbie & Darryl Drury	Helen McConnell	Annette Tranter
	Judy Quillum	Vicki Wall

Thanks also for their contributions, help and support to David and Frances D'Alba at Eacham Hardware; Shane Davis and the Council Works Dept; Malanda High School Manual Arts Dept; and Nigel Tucker, Tania Murphy and the volunteers of the Lake Eacham National Park Nursery.

The Wait-a-While Craft Studio team, Sue and Annette, are recognized for their support and application for this brochure, which was produced and printed through grant funds from the Regional Art Development Fund (RADF) and the Eacham Shire Council. To enable this project to continue, there is an opportunity at each mosaic to make a donation. If you have enjoyed this tour, please pass on the brochure and tell others about it.



Queensland
Government
Arts Queensland



The Centenary of Federation MOSAICS

Nine vibrant artworks that
commemorate the rich history of
Malanda's community.



● The original inhabitants (Malanda Falls)



Set at the Malanda Falls, this vibrant Mosaic tells the story of the region's first people. The Rainbow Serpent 'Yamani', traditional protector of the Ngadjonji tribe, forms the border.

Elements of the mosaic include a symbolic 'map' showing the tribe's boundary landmarks of Lakes Eacham and Barrine and Mts. Quincan and Hypipamee; the sacred burial ground of Mt. Bartle Frere from which spirits were set free, native wildlife, and the local indigenous people who lived in nomadic campsites.

The men and women slept in different huts, made from woven branches. Whilst the women devoted their time to collecting and processing the fruits and roots of the forest, weaving and childcare, the men hunted. The mosaic depicts two men with tribal shields that are decorated with geometric patterns, linking the bearers with their Dreaming ancestors and totemic spirits.

● Hardships and struggles (Malanda Mitre 10)



This energetic work shows the battle between man and nature. In the top left corner is the cyclone symbol, and the ravages of floods and mud slides are graphically depicted. Luckily, times like this bring out the best in us Aussies. We can see a State Emergency Services volunteer taking on the elements while animals, houses and cars are engulfed.

The border tiles tell more stories of hardship including the ill-advised introduction of cane toads into the ecosystem in 1934, wet season cabin fever, making clothing from old sacks, and road building by hand.

Michael Scott got a grant from the RADF to create the glass rainfall graph showing monthly rainfall for 1999. 2000 was even wetter!

● Transport (Malanda Pharmacy)



The magnificent steam train dominates this composition. The train is complete with replica steel front plate crafted by R. M. Simmonds from a photo by William Bunker.

Built in 1910, the railway line was first used to carry out timber. It was also vital to the success of the 'Golden Grove' butter factory and, later, transported milk.

The cement pylons of the bridge still stand downstream from Malanda Falls. They were, at the time of construction, the largest concrete structures in Queensland.

The border tiles recognize the various forms of transport used over the last century, from steam tractors and ox teams, to horse sleighs with milk churns.

● Commerce (Wait-a-While Craft Studio)



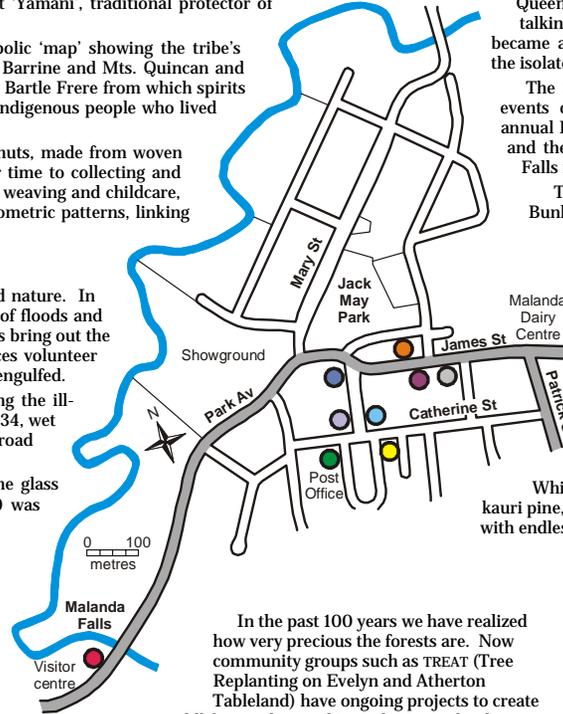
The colour wheel at the centre of this mosaic celebrates all the arts that are flourishing in Malanda: ceramics, theatre, woodwork, music, writing, photography, glass, textiles and painting.

The fact that so many different artists donated work for this piece indicates the commitment they have to our community.

The border tiles depict many local industries: poultry and egg farming, tea growing, flower farming and horticulture, sugar cane production, reforestation, and crayfish farming.

Centenary of Federation mosaics

The map below shows the locations of the mosaics in Malanda.



In the past 100 years we have realized how very precious the forests are. Now community groups such as TREAT (Tree Replanting on Evelyn and Atherton Tableland) have ongoing projects to create wildlife corridors and to replant river banks.

TREAT volunteers put up and germinate seedlings. Four or five times a year, very productive tree planting days are organized, as illustrated in the following mosaic.

The border tiles display the beauty of our many tree species.

● Looking ahead (Malanda Post Office)



● Recollections (Malanda Public Library)

The Malanda Hotel is the biggest wooden structure in

Queensland. Many people recall their parents talking about the day the hotel opened. It became a local oasis of comfort and company for the isolated settlers.

The border tiles illustrate various memorable events of the last 100 years, such as the first annual Peeramon Push wheelbarrow race in 1935, and the prohibition of nude bathing at Malanda Falls in 1920!

This mosaic is based on photos of William Bunker (seen under a cloth with his camera in the bottom left corner).



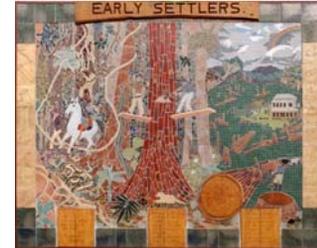
● Early settlers (Malanda Rural Supplies)

The first European settlers responded to their new environment in various ways, often reflecting their northern hemisphere heritage.

Some of their experiences and attitudes are captured with the incorporation of several wood panels featuring quotes from that era.

The natural state of the rainforest is effectively portrayed with random ceramic tiles to contrast with the uniform glass tiles in the cleared pastures of the settlers.

Whilst the men cleared the timbers, including red cedar, kauri pine, maple oak and silver ash, the women were kept busy with endless household chores. Hard work all round!



● Dairy industry (SPAR Malanda Supermarket)

Malanda is justifiably proud of its pioneering dairy industry, which has developed from pioneering days to boast 'the world's longest milk run'.

This mosaic depicts the basic steps of milk production—from the cow to the milking shed, where the milk is kept cool in large vats until picked up by the milk truck. Then, at the Malanda Factory, it is pumped into huge storage tanks, to emerge in many forms of packaging, as a wide range of dairy products!

A graph in the bottom left corner shows the increase in milk production (white tiles) in contrast to the number of farms (thin red line) up until 1999. Along the top there is a time line of important events in the dairy industry.



● Recreation (Majestic Theatre)

What have people been doing for fun in Malanda over the past 100 years? Playing sport and going dancing.

The day scene is 25 March 1931 when Sir Donald Bradman and the Kippax 11 played the local team: 5,000 people turned out to watch. That night there was a dance at the Majestic Theatre (Queensland's oldest). Two shilling dances were very popular, especially in WWII when the American troops came to town.

There are many clubs and activities in Malanda that you can join.

