

Chapter 1 : Music The Mosaic Of The Air Quotes, Quotations & Sayings

AirMosaic was an early commercial web browser based on the NCSA Mosaic browser.. The browser won Datamation's Best Product of the Year award for The AirMosaic browser was available as part of several packages: the AIR Series, [citation needed] Internet in a Box and Mosaic In A Box, [citation needed] and separately.

These holes are easily repaired. He described the grout as having shrank in the grout gap. Shrinking Grout Detail shows voids and bubbles at the intersection of groutlines. This is a classic problem and indicates that the grout was inadequately rubbed and pressed into the gaps. What actually happened was that voids were left in the intersections of the groutlines, and these voids got covered with a thin film of grout that then dried out without curing. That is why it is best to rub in circles and to vary the direction of the rubbing randomly. It takes grout a while to harden, and this hardening happens by binding water not by drying out, but grout can become prematurely stiff and difficult to manipulate if it starts drying out. Since Fredrik was working in Sweden in February, I suspect the air was very dry due to the heat running, not to mention the already low humidity of the winter air. You can avoid this problem by running a humidifier near your mosaic and by doing the grouting away from heater vents. You can also cover the grouted mosaic with plastic kitchen wrap such as the Saranwrap brand. The only caveat is that the old grout can suck the moisture out of the new grout before it can properly cure and harden. To prevent this, mist the mosaic thoroughly with water before you begin so that the old grout is saturated with water. Before you regrout, you need to expose all the hidden voids and bubbles. You can do this by pressing on the grout with a small screwdriver and vacuuming out all the loose crumbles. Of course, you need to do this in places that look like there is a problem, and but you also need to press in places that look deceptively fine. I prefer to press straight down instead of dragging the screwdriver because I want to avoid scratching up grout that is fine. If you notice that your grout is crumbly in general, you should scrape it all out and regrout. In that case, you might want to use the grout removal tool. You can easily mix up a small amount using a few rules of thumb: If you have a small postal or kitchen scale, use 1 part water by weight to every 4 parts dry grout. Stop adding water when the grout has the consistency of dough. Once you have enough water in the grout, mix it thoroughly to ensure even consistency with no tiny lumps of dry material. These can sabotage the grout hardening process.

Chapter 2 : Get to Know the People of Mosaic ATM

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For example, you could use a piece of sanded plywood as a backer for a small mosaic plaque or trivet, but you could NOT use plywood as backer for a mosaic floor because wood is compressible. Similarly, you could NOT use plywood as a backer for an outdoor mosaic or wet mosaic because plywood warps over time due to changes in humidity. We have some additional recommendations for choosing a backer based on how the mosaic will be displayed. Concrete Backer Board The best all-around mosaic backer is concrete backer board, such as that used in bathrooms as the sub-floor for tile floors. Drywall can be removed easily and replaced with a sheet of concrete backer board. Using Concrete Backer Board for Wall Art or Plaques A small piece of concrete backer board can be used to strengthen a piece of hanging wall art or a plaque. The backer board will provide a rigid and waterproof layer for the mosaic to rest on while the plywood behind it can be used to anchor the screws in that are needed for the hanging wire. She used Weldbond mosaic glue and some clamps to laminate the plywood to the backerboard over night. Then she drew the pattern for the mosaic using a marker onto the backer board side of the piece. Using the direct method, Natalija then started cutting and gluing pieces of stained glass directly to the backer board surface. Backer board may bond to the glue more quickly than other surfaces such as plywood, so make sure you have your pieces exactly where you want them or you may have to scrape them off with a flathead screwdriver which could damage nearby tiles, especially stained glass. Always wear safety glasses when mosaicing, but especially if you find yourself scraping off tiles. There are two screws in the back of the plywood with a hanging wire tied to them. It is also possible to cut a keyhole slot using a plunge router, but that should be done at the beginning before any glass is put down. Durable, Strong, Inflexible, and Clean Mosaic backings should be durable, strong, inflexible and clean. Durable Durable means resistant to water and moisture. Over the years, humidity in the air can turn plywood and particle board into splinters. Long before this happens, the tiles will begin popping off as the plywood warps. MDF and particle board swell and disintegrate with humidity as well. Avoid using wood products of any type outdoors. If you have to use wood outdoors, then use marine plywood, and make sure you paint the undersides and side edges with multiple coats of exterior paint and seal the finished mosaic. All that being said, plywood can be used for dry indoor mosaics such as small plaques, picture frames and mirrors. If you make an indoor mosaic picture on plywood larger than 2 feet wide, then you should still paint the underside and sides to keep humidity from warping the plywood over time. Strong Mosaic materials are heavy, no matter if you are using stone, ceramic or glass mosaic tile. The weight of even one square foot of mosaic can be heavy. This means that not only your backer must be strong but also your points of attachment. Never hang a mosaic from a single nail like a painting. Mosaics made on thin panes of glass are also not recommended, especially glass table tops. Glass table tops can sometimes be replaced with a sheet of concrete backer board if the table is strong enough to support the weight. Never create a safety problem by gluing heavy mosaic materials to a glass table top. The table should also support the concrete backer in the center and not just on the edges. If your table does not have support in the center, consider bolting or welding a piece of angle-iron across the center. Inflexible Grout and mosaic tile are inflexible. If they are mounted to a backer that flexes even slightly over time, the grout and tile will crack and pop off. Mosaic backings for floors should also be incompressible. This is why concrete backer board is used beneath tile floors instead of plywood. Note that plastic and thin sheet metal fail all three of the above criteria, but especially the requirement to be inflexible. Plastic and sheet metal also pose additional problems with bonding securely to glue and grout. Clean Walls and floors made from concrete, stone or masonry are obvious choices for mosaics, but even these ready-made backers should be scoured to remove paint, sealants and dirt, and you may need to plaster them smooth with mortar before starting the mosaic. It never hurts to take a wire brush and scour a surface before you attach tiles to it. Nothing is worse than putting days or weeks into a project only to have it not hold up very well. It only takes a little dust or a little grease or a little paint to cause tiles to pop off within a few years or even months.

Take a wire brush and scour it! If your surface is large, such as for a mural, then use a power tool called an angle grinder with a rotary wire brush. You can rent power tools at places like Home Depot, or you can ask your favorite handyman or handywoman to scour the wall for you. The point is that this type of surface prep can be done with little effort and is worth doing because it might determine whether or not your mosaic lasts more than a year or two.

Chapter 3 : Music, the mosaic of the air - Slogan

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

I use Weldbond when I use a glue. Once I had to glue marbles to an exterior wall and had no thinset mortar, so I used Liquid Nails brand adhesive. It is probably best to avoid adhesives altogether and use thinset bonding mortar a sticky concrete instead. Liquid Nails Adhesive would probably be best for outdoors, if you have to use an adhesive. Liquid Nails Adhesive might have been a better choice, but thinset mortar is recommended instead of any adhesive. Should I use mastic or thinset mortar for my mosaic? Thinset bonding mortar should be used for outdoor mosaics and mosaics where water is an issue, such as shower floors, pools and fountains. Mastic is used to attach ceramic tile to bathroom walls. For indoor artistic mosaics, we use Weldbond, which is a white PVA adhesive. Using Mastic on outdoor mosaics can lead to disastrous results. How do I use thinset? You should read and follow the instructions on the package for mixing, handling and disposal. In brief, thinset is like grout and other concrete products. This means that the best place to mix them up is outside, and you should wear a dust mask if you have trouble mixing it up without creating a lot of dust. Some artists merely stand upwind and mist it with a spray bottle until they get it mixed up. Breathing silica such as dust on a windy day can have long term health effects on the lungs. I usually mix up about 1 or 2 pounds at a time and smear it on the wall with a small trowel or putty knife. I wear rubber examination gloves and keep a damp rag so I can wipe away any excess that squeezes up to the face of the tiles. I made the mosaic columns at the gallery using thinset mortar in this way. I always keep a small bucket with a little water and rag to clean my hands from time to time and a dry rag in my lap. We have very detailed instructions for using thinset here. How do I determine how much thinset to use for my found-object mosaic? When using found objects, the best method is to adapt how much thinset you spread as you go along, for each piece or a small set of pieces. Be careful about using too much thinset, as it will squeeze to the surface of the objects and make a mess. As you are working, you will probably develop a rhythm in relation to the different pieces and their sizes relative to the amount of thinset you need. Also, when grouting, instead of trying to rub in then wipe off the grout, the typical method for flat tile, fill in the voids selectively with a grouting bag. I can only find thinset mortar in pound bags. How can I use such a large bag without making a dusty mess? Buy a 5-gallon bucket with lid at the same store where you buy the thinset. Put the whole bag inside the bucket, bag and all. Do not dump it in because that would create a lot of dust. Slit the top of the bag open and scoop out thinset as you need it. You can use a plastic cup or scoop or soup ladel or whatever you have. How do I put a mosaic on a wall? Glue your mosaic tiles to fiberglass mesh at your work table. Most people cut the mesh in smaller sections, usually 12 inch x 12 inch, because it is difficult to handle sheets of mosaic larger than 1 sq foot. Most people use Weldbond sparingly to attach tiles to mesh. When the mesh is dry in about 24 to 48 hours, you are ready to mount this assembly to the wall. This is done by spreading thinset or mastic or Weldbond on the wall itself and pressing the mesh onto the wall. After this cures, in about 48 hours, you can grout the mosaic in place. I grouted my mosaic and then noticed that glue was showing. What did I do wrong? You need to always clean up excess glue before you grout. I also use the following technique when using Weldbond indoors or outdoors. After the glue has dried for a day or two, I come back and mist the mosaic with water. After about 10 minutes, any traces of glue that are sticking up on the sides of the tile will start to turn white. I then take a razor knife like a box cutter or exacto knife and trim away the excess glue. This cleaning step ensures that there will be no glue sticking up and not covered by grout.

Chapter 4 : THE EIGHT FEASTS OF THE MOSAIC LAW AND WHAT THEY TYPIFY | Right Word Truth

*Mosaic of the Air: A Setting to Words of Music (Salzburg Studies in English Literature) [Michael Wright] on calendrierdelascience.com *FREE* shipping on qualifying offers.*

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Chapter 5 : Andrew Marvell Quote: "Music, the mosaic of the air." (7 wallpapers) - Quotefancy

Then music, the mosaic of the air, Did of all these a solemn noise prepare; With which she gain'd the empire of the ear, Including all between the earth and sphere.

It will become clear as we continue in our study that it is essential to determine if there are seven or eight feasts. Then in verses we read of the explanation of the annual feasts. So we have in verse two a declaration of the feasts to be explained. In verse three an explanation of how to observe the weekly sabbath. Then in verse four another declaration of the annual feasts to be explained. And from verse five to verse forty-three the explanation of how those feasts are to be observed. It is true that the weekly sabbath is divided off from the annual feasts by another introductory verse. That being the case we must, in my opinion, see the weekly sabbath as counted among the feasts of the Mosaic Law. That is to say that because Christ was raised on the third day of the feast of unleavened bread and the feast of firstfruits is the type of His resurrection, most believe that firstfruits is not a separate feast, but part of the feast of unleavened bread. If that were true then there would be seven, not eight feasts. Let us look again at Lev. So the sheaf is waved the day after the sabbath. At the heart of the question of whether the feast of firstfruits is the same as the feast of unleavened bread is: Is it the weekly sabbath, or is it the sabbath of the last day of unleavened bread? Because the feast of unleavened bread is to be celebrated seven days, it is clear that the weekly sabbath must fall at some point during that seven days. If the sheaf is to be waved the day after the weekly sabbath then that waving of the sheaf is part of the feast of unleavened bread. As the reader can see from Lev. We must therefore, determine the sabbath from the context. Now we are ready to address the question, after which sabbath is the sheaf to be waved? If we say that the sabbath is the weekly sabbath during the week of the feast of unleavened bread then that day will fall on a different date every year. That means that Pentecost will also come at a different date every year because it is counted from the day the sheaf is waved. In other words the offering is the same day as the waving of the sheaf, i. In other words, verse 14 tells us that they were not allowed to eat bread until the day of the wave offering, i. We may conclude therefore, that verse 14 concerns leavened bread, i. That is to say, we know from Lev. We know from If the weekly sabbath were to come, for example, on the fourth day of the feast of unleavened bread, and leavened bread may be eaten the day after that weekly sabbath, that means that leavened bread can be eaten on the fifth day of the feast of unleavened bread, which contradicts verse 6 which says that they may not eat leavened bread for seven days. In the case of the feasts, I believe there are two reasons that we may conclude that they are types. We read in I Cor. As the angel of death visited each first born Egyptian, the angel passed over each house in which blood had been spread on its door posts. That is to say, the blood of the lamb of passover typifies the shed blood of Christ on the cross. One of the things I did as I studied this topic was to search to see what others have given as the fulfillment of the type of the feasts. Let me give an example to clarify that statement. One person suggested the following about the feast of weeks. The literal first fruits of the soil are merely the physical types or expressions of the first fruits of the Holy Spirit. To begin with, the feast of weeks is not the same as the feast of first fruits. All the writings I read had the same fallacy in common. They did not go from the near context first to point to the farther context. As one reads Lev. That is to say, the passages themselves give no hint as to what the feasts might typify. We read of the first passover in Ex. I will not quote that passage again, but the reader is encouraged to read it. In other words, the feast of unleavened bread was to commemorate the day that God brought Israel out of Egypt. Please note that the reason for that commemoration is quite different than the reason that the feast of passover is to be commemorated. There are two things of significance to note in the explanation of this feast. The reason for the shouting is taken from the context of each occurrence of the word. This word is explained beautifully in the Companion Bible note on the word as it appears in Ex. In other words, the blood spilled covers the sins of the people and they are forgiven their sins. Verse 43 tells us what the feast of tabernacles Heb. For example, in the very first occurrence of the word found in Gen. Let us consider the feasts in the form of the structure. Instead they wandered in the desert for forty years. The connection of the first feast, i. Wherefore I was grieved with that generation, and said, they do always err in their hearts; and they have not

known My ways. This same theme is repeated in Heb. Let us continue with a comparison of the second feast, i. In the feast of passover the blood was spread on the posts so that death would not enter into the houses of Israel. In the feast of atonement the blood was to cover the sins of the people so that those sins would be forgiven. The passover sacrifice protects us from death eternal death , and the sacrifice of atonement covers sins so that they are forgiven. Let us go on now with the comparison of the third feast, i. May I remind the reader that we read in the section above that the reason Israel was to observe the feast of unleavened bread was given in Ex. So the feast of unleavened bread was observed to commemorate the day that God led Israel out of Egypt, the day they were freed from slavery. We read in Rom. So the feast of unleavened bread typifies the believers freedom from sin. That gives us a clearer idea of why there is no leaven in the bread that is eaten during the feast of unleavened bread. But what about the feast of trumpets? We read of any number of reasons for Israel shouting. For example, we read in Lev. But by using our structure, we are not left to our own imaginations as to what the feast of trumpets typifies. We may again use the near context the corresponding feast of the structure to explain what the feast of trumpets typifies. We read in Zeph. Is there a comparison of the feast of unleavened bread and the feast of trumpets?. I believe there is. We used the structure and found a point of commonality between the third and sixth feasts. In the feast of unleavened bread it is the escape from sin, in the feast of trumpets it is the escape of believers from the wrath of God. Let us continue with a comparison of the fourth feast, i. To be sure there are many interpretations of what Pentecost typifies. But they do not go from the near context to the farther context. I hope the reader will agree that by using the structure of Lev. In the comparison of the feast of firstfruits with the feast of weeks Pentecost I believe that the description of the feast of weeks in Lev. We learned in the section above that there are two elements of this feast that distinguish it from every other feast. I believe that the leaven in this case represents man. By contrast then, the feast of firstfruits points to the resurrection of Christ. I believe that by remaining true to our structure of Lev. Again, we did not come to I Cor. We compared the two corresponding feasts and found the commonality between them. This paper was written by Joyce Pollard. If you would like to comment please send your e-mail to:

Chapter 6 : Frequently Asked Mosaic Questions - Mosaic Art Supply

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Background[edit] During the early part of the Second World War , Britain had a nuclear weapons project, code-named Tube Alloys , [1] which the Quebec Agreement merged with the American Manhattan Project to create a combined American, British, and Canadian project. The British government expected that the United States would continue to share nuclear technology, which it regarded as a joint discovery, but the United States Atomic Energy Act of McMahon Act ended technical co-operation. The technology mastered in Operation Hurricane was six years old, and with the hydrogen bomb in hand, the US Congress saw no benefit in renewing cooperation with the UK. The British government was most anxious that this should not occur before Britain had developed hydrogen bombs, which it was hoped would be achieved in These are a type of nuclear warhead in which isotopes of light elements such as lithium-6 and deuterium are added. The resulting nuclear fusion reactions produced neutrons and thus increase the rate of fission, and therefore the yield. The British had no practical experience with boosting, so a test of the concept was required. The scientists had also heard a rumour from American sources that the yield could be improved by up to 50 per cent through the use of a natural uranium tamper. Two tests were therefore added to the schedule: The two tests would provide important information that would materially advance progress towards building a British hydrogen bomb. The Operation Totem tests of had been carried out at Emu Field in South Australia , but it was considered unsuitable. Emu Field therefore relied on air transport, but dust storms were a problem. Moreover, a shortage of water severely limited the number of personnel at the site. It was therefore decided that the best option was to return to the Monte Bello Islands, where the operation could be supported by the Royal Navy. Nor has it any intention of allowing any experiments connected with hydrogen bomb tests to take place here. Eden detailed the nature and purpose of the tests. He explained that the experiments would include the addition of light elements as a boost, but promised that the yield of neither test would exceed two and a half times that of the Operation Hurricane test. Menzies cabled his approval of the tests on 20 June Planning commenced in February under the codename Operation Giraffe. In June , the Admiralty adopted the codename Operation Mosaic. It assumed responsibility for Operation Mosaic as well, sitting as Mosex or Buffalex as appropriate. Paddy Menaul would command the Air Task Group. Fotheringham departed the UK for Australia. They arrived on 22 July, and began a series of discussions. Adams met with W. He also had discussions with Leonard Dwyer, the Director of the Australian Bureau of Meteorology about the weather conditions that could be expected for the test. It was agreed that a Royal Australian Navy RAN frigate would act as a weather ship for the test series, and that a second weather ship might be required to give warnings of willy willys and cyclones. These formed Task Group Care had to be taken with this, as Operation Hurricane had left some parts of the islands dangerously radioactive. They were replaced by Karangi for the second test. The main scientific party left London by air on 1 April. The Air Task Group consisted of officers and other ranks. There was a cyclone three days later. A second scientific rehearsal was held on 2 May, followed by a full dress rehearsal on 5 May. Strongly advise not showing Safety Committee any significant weapon details, but would not object to their seeing outside of cabled ball in centre section. They could be told that fissile material is at centre of large ball of high explosive and that elaborate electronics necessary to get symmetrical squash. No details of explosives configuration or inner components must be revealed. Appreciate that the position is awkward for you and that you must make minor concessions. This mollified them, and the G1 test went ahead. The Radiological Group, wearing full protective clothing, entered the lagoon in a cutter. They retrieved measuring instruments and conducted a ground survey. A tent with a decontamination area was established ashore, and a water pump allowed the Radiological Group to wash themselves before they returned to Narvik. Spot checks were made to verify that there was no contamination on board. Most of the sample collection was completed by 20 May. An extra run was made to collect film badges from Hermite Island, and Maddock paid the crater a visit on 25 May to collect further samples. Two RAF Canberra bombers flew through the cloud to

collect samples, one of which was flown by Menaul. The implosion system had performed flawlessly, but the boosting effect of the lithium deuteride had been negligible; the boosting process had not been fully understood. Given the result of G1, plans were changed for G2. It had been intended to use a lead tamper for G2, but given the low yield of G1, a natural uranium tamper was substituted. Scientific rehearsals for G2 were held on 28 and 31 May, followed by a full rehearsal on 4 June. There then followed a period of waiting for suitable weather conditions. What was required was an interval during which the prevailing wind pattern was interrupted. In fact, since Narvik had arrived in March, not a single day had been suitable. And good weather conditions alone were insufficient; the meteorologists had to accurately forecast them. A 15 July deadline was set as the terminal date for Mosaic so as to allow Narvik to return to the UK and refit for Operation Grapple, the first test of a British hydrogen bomb. As the deadline drew nearer, William Cook, the scientist in charge of the hydrogen bomb project at Aldermaston, determined that in view of the results of G1, G2 was now more important than ever. He agreed that, if necessary, Grapple, could be delayed in order to conduct G2. While the test of a larger device would normally mandate a larger safety area, Beale announced that G2 was going to be smaller than G1. During Operation Totem there was an agreement that no tests would be conducted on Sundays. Mosex considered that matter in London, and directed Martell not to test on 10 June. The following 48 hours were unsuitable. On 17 June the meteorologists predicted a break in the weather and Martell ordered the countdown to recommence. She based this claim on "secret documents released to the Public Record Office in ", but the text was uncited, and the documents have never been found. Another sortie was made to collect film badges from Hermite Island, and Maddock collected a sample from the G2 crater. The following day, the Canberra sent to track the cloud and collect more samples could not locate it at all. The seamen refused to unload the remaining cattle. A physicist from the Commonwealth X-Ray and Radium Laboratory CXRL with a Geiger counter found no evidence of radioactive contamination, and the deaths were determined to have resulted from red water disease caused by a malaria-like parasite. Visitors are advised not to spend more than an hour per day at the test sites, or to take relics of the tests as souvenirs.

Chapter 7 : The Savory Collection

Mosaic ATM is a team of exceptionally motivated, skillful, and creative people dedicated to improving the capacity, efficiency, safety, and sustainability of air transportation and advancing the science and application of unmanned aircraft systems (UAS) and other future uses of the sky.

Founded Mosaic ATM in Previously held executive, managerial and technical positions at industry-leading small companies conducting air transportation research and development. Industry leader in airport surface traffic management and metroplex operations. Led numerous and extensive field surveys of airport operations, air traffic control operations, air carrier operations, and control facilities. He spent 10 years with AOL in various capacities including divisional controller. He started his career with 10 years in the Air Force accumulating over hrs. For Fiserv, developed new accounts and managed multi-million dollar Enterprise Data Warehouse and Business Intelligence relationships including banks and insurance companies. Steve Vail Senior Vice President Strategy Over 25 years in air traffic control operations with the Federal Aviation Administration with more than 20 years in various management positions. Current leadership in industry groups relative to surface traffic management initiatives. BS Administrative Sciences, Univ. Previously SVP and Chief Performance Officer at CitationShares, where he led the creation of decision science models that cut costs by double-digit percentages and many millions of dollars per year. Hall has lectured at MIT, advised Navigator Technology Ventures on the technical merits of prospective investments, founded two technology startups, and written several patents. Shawn Gorman Chief Software Architect and Software Group Co-Manager More than 14 years of software development experience, mostly leading development of complex decision-support and decision automation systems for air traffic management. Expert in the design and implementation of high-availability queue management, scheduling, and monitoring algorithms and technology BS Management Science and Information Technology Decision Support , Virginia Polytechnic. Expert in web and client application development, highly available and redundant systems, usability design, software development process and release process. Leads projects that model traffic flows in the presence of weather, capacity, and demand uncertainties. Previously led projects at the managerial and executive level at small and large companies for development, deployment and operations of operational tools for Air Traffic Management. Over 15 years of experience operational concept prototype development and field evaluation of advanced air traffic management capabilities. Has developed C3I simulations for U. Navy and sales territory alignment software for corporations with national sales forces. He served in the U. Army achieving the rank of Captain.

Chris is a program manager and director business development for Mosaic ATM, Inc. - a firm specializing in air traffic management systems development, unmanned systems and data management systems for the aviation sector.

Mosaic Records presents "The Savory Collection" - six CDs with tracks locked away for more than 70 years and finally available on CD for the very first time anywhere. The recordings are from the personal collection of Bill Savory, a quirky and secretive studio engineer in New York whose day job in the late s and early s was transcribing radio broadcasts for foreign distribution, and whose nighttime passion was turning on the disc recorders to pull in and preserve what was happening in the clubs of New York City and other cities. But no one counted on a guy like Bill Savory being on the other end of a radio signal. Savory had always been cagey and unresponsive when asked about his collection. There were rumors it contained jewels. A chance for him to loosen up, stretch out, and experiment. Moldering in a Garage. Smoldering on the Turntable Scott Wenzel of Mosaic was with jazz educator and musician Loren Schoenberg to help catalog and bring these precious discs to NY from Chicago where they were being stored. Loren, as senior scholar and archivist at the National Jazz Museum in Harlem, made the deal to acquire them and the hope was that someday they would be made available to the public. And, thankfully, now these boxes of shellac and aluminum discs are you to finally hear in brilliant sound thanks to the artistry of jazz fan and restoration engineer extraordinaire Doug Pomeroy. Music that was salvaged of an amazing array of performances that define the era. In addition to the tracks and dates listed above, we also found these incredible gifts: The festival went on for hours in front of 23, fans. It was thought to be entirely lost. Savory recorded just four titles by Basie and one by Stuff Smith. Swing was still a significant factor, but the earliest strains and seeds of bebop were being planted. Everything was happening at once. It was just a night like any other night, and there was magic every night. He was first heard on songs such as "Boogie Woogie" and "Lady Be Good" with Basie, and here he was performing them live. And alongside him was Herschel Evans, whose talent can now be reassessed. Or, revel in the showmanship and exuberance of Fats Waller from a place called The Yacht Club, where the fun and frivolity of a casual club date takes you deep in the world of these men and women who did this night after night. The glory of these broadcasts in many cases heard here is that he was capturing live music without the limitation of a 3 or 4 minute 78 rpm recording. If the club version of a song went for six minutes, no matter. Savory got every note of it. And to the Jazz Museum of Harlem, which is doing the right thing by making it widely available. But - there are limits! And our Mosaic release of this material, packaged in our signature black box, in a numbered edition, with our exclusive booklet written by Loren Schoenberg, including many rare photographs from the era is strictly limited. Please join us in celebrating this very special time in music, and this unsurpassed document of it.

Delving into lecturing spiders, Helen of Troy, seaside libraries, space pirates and computers that fall in love, murder disability and memory; Mosaic of Air explores many genres and many voices. Challenging, touching and funny but most of all taking a delight in all that women can be.