



Biltmore Estate
Asheville NC
photo: T L

STONEZINE # 1

STONEZINE

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Kalat Nimrod, Golan Heights
photo: T L

THE DIGITAL EDITION OF
STONEXUS MAGAZINE
in-house publication of the
STONE FOUNDATION
www.stonefoundation.org

CURATOR/EDITOR: TOMAS LIPPS

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Editorial

The birth of **STONEZINE**. . .

It was just about a year ago that I got the bright idea to do a digital issue of **STONEXUS**. The principal purpose was/is to supplement Stone Foundation membership benefits. It seemed that members deserved more than a single issue every 12 months, but producing two print issues a year is not possible—barely enough revenue comes in from membership dues and Symposium registration fees to meet the costs of producing, printing and mailing out just one print issue a year (in fact, the printing of issues X and XI would not have been possible without donations.)

Anyway, I put together 40 or 50 pages using the same format as the print magazine before it was pointed out to me that most people use laptops and the two page spread (17 x 11) would necessitate reducing it to a size where it would be difficult, if not impossible, to read. Enlarging it to a readable size would require a lot of scrolling—awkward. Obviously a different format would be needed. So I put it on the shelf and went back to work on the print magazine.

So. Finally. Here it is, the digital edition of the magazine with a different format, different font size, more space between lines, and a new name—but the concept remains the same: a creature of the internet devoted to stonework and stone art. It will feature photos, artwork, articles and links mined from the web.

And it will, I hope, be interactive—you, the readers, are invited to submit interesting material that you come across or are sent by others. E-mail these submissions to stonEzine@stonefoundation.org.

In the case of photos (**STONEZINE** will be even more photo-oriented than **STONEXUS**) please make an effort to identify both the subject and the photographer. More information than that is welcome. Write a caption.

There is, however, a place here for unidentified, un-attributed material—the X-FILES Gallery. Images published here will be appreciated by a wider audience, thus increasing the possibility that the subject and/or source will be identified and attribution made in the following issue.

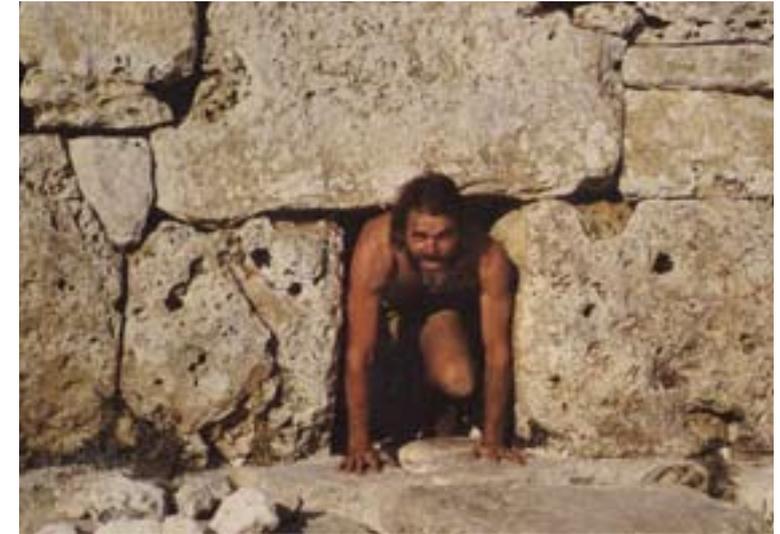
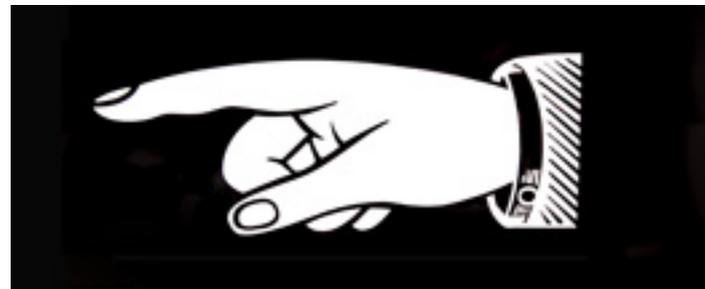
Feedback from readers on the style, character and content of this the first issue of **STONEZINE** will be appreciated and taken under consideration. Is the format pleasing or not? Is the text comfortable to read? What about the content—interesting? Any suggestions?

Future issues will be distributed to Stone Foundation members exclusively, but this, the first **STONEZINE**, is available to everyone. Please send the link to anyone that you think would be interested in it.

By the way, we **WILL** continue to print **STONEXUS**. The next issue will be published at the end of the year.

Tomas

Tomas Lipps, curator/editor



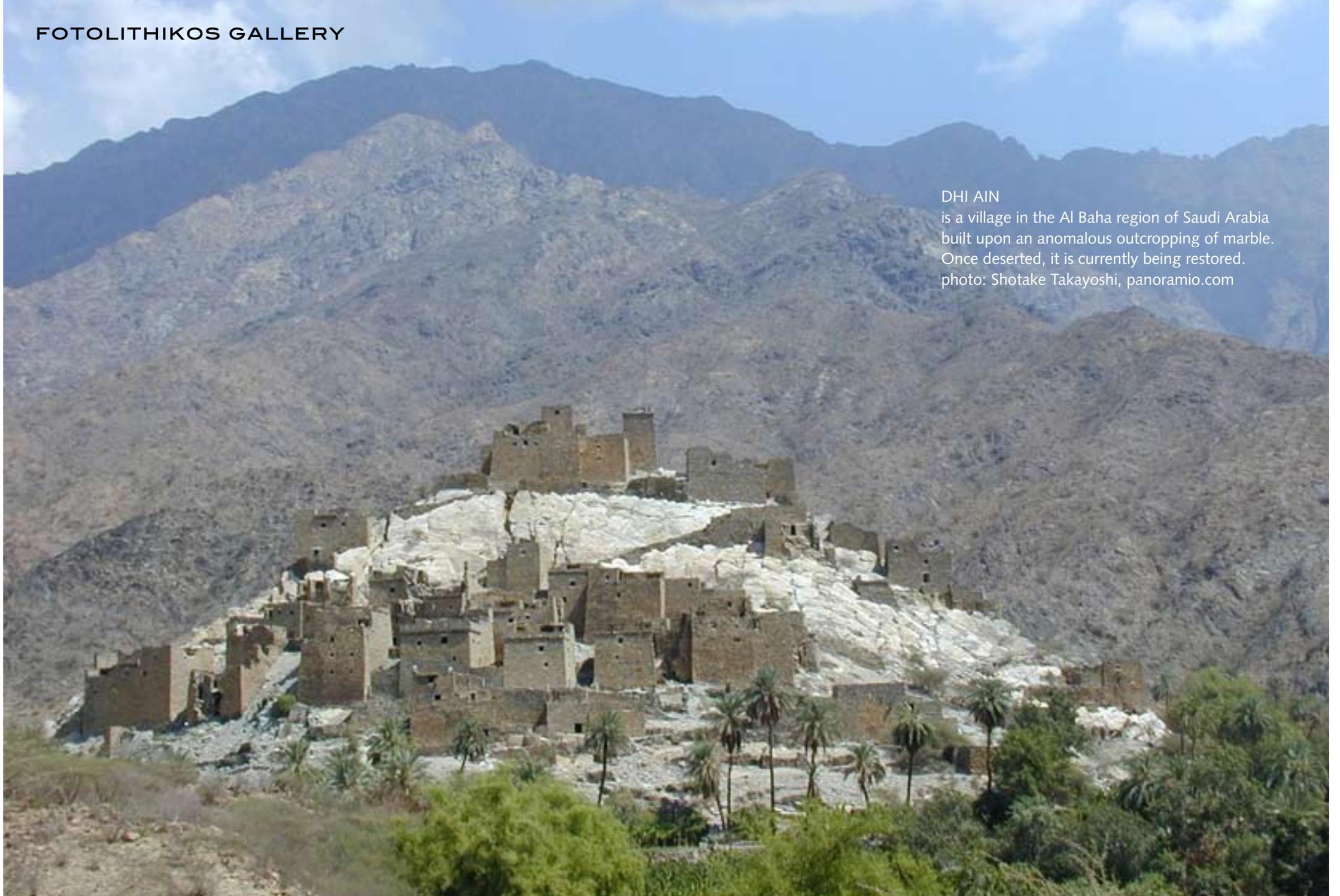
p.s. Let it be known that Stonexus Productions is now associated with a fiscal sponsor known as Fractured Atlas, a non-profit organization that specializes in transferring tax-deductible donations to creative enterprises such as **STONEXUS Magazine** and **STONEZINE**—donations that can be used to 1) print and distribute the magazine and 2) finance travel to photograph and document stonework such as the *nuraghi* of Sardinia, Puma Punku in Bolivia, the Cathar castles of southern France, the churches and monasteries of Armenia and the articulate residues of the successive cultures that occupied the Crimean peninsula in the Black Sea—for **STONEXUS Magazine**—for **STONEZINE**—and for a book incorporating much of the material that has appeared and will appear in both publications.

p.s. The photo of Aleppo on page 54 appeared as the center spread in the recent print issue of **STONEXUS**. I have included it here because the image in the magazine was tonally washed-out and this excellent photo (actually, it's ten 28-millimeter photos stitched together) by Stefan Sonntag deserved better exposure.

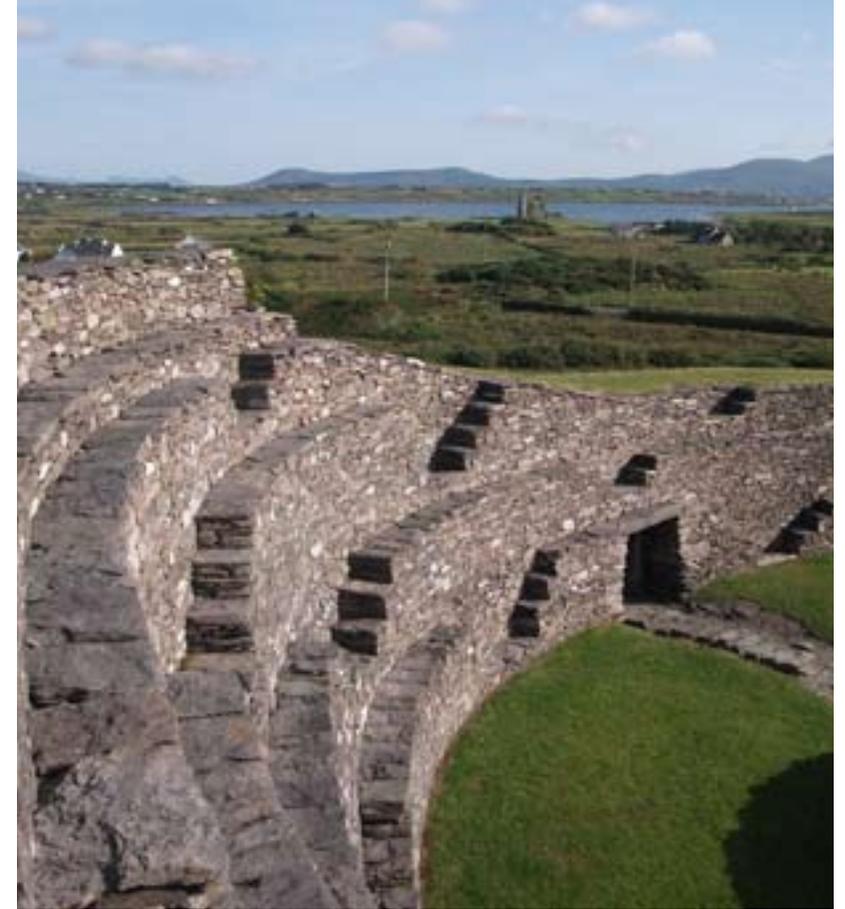
FOTOLITHIKOS GALLERY



Shepherd's hut,
Castanet-le-Haut,
Hérault, France.
photo: castenet
via Creative Commons 3



DHI AIN
is a village in the Al Baha region of Saudi Arabia
built upon an anomalous outcropping of marble.
Once deserted, it is currently being restored.
photo: Shotake Takayoshi, panoramio.com



CAHERGAL,

located outside Cahersiveen in Co. Kerry, is a restored ringfort, one of 40,000 or so such enclosures (most often circular with walls of earth or stone), that once dotted this island world. Very few of these survive today.

The Irish term for a stone-walled ringfort is *caiseal*; those with earthen walls were known as *raths*. Cahergal's well-built drystone ramparts enclose a space 20 meters in diameter: in their present state, they are 2m to 4m high and 5.5m thick at base, tapering to 3.5m.

There are conflicting theories as to when they were built and how they were used. The general consensus is that most were constructed in the second half of the first millennium AD, but some may have been built upon the sites of much earlier fortifications, perhaps dating back to the Iron Age which began in Ireland about 500 BC.

Regarding their function: in a time and place when cattle represented wealth as well as providing sustenance, securing one's livestock was of paramount importance, This lends credence to the belief that these walled settlements were like African *kraals*, fortified farmsteads, safeguards against the cattle raids that were once so much a part of Irish life and legend.

They also conferred status. Irish law (once the province of poets) stipulated what the dimensions of one's ringfort domain had to be to attain kingship. The more expansive and elaborate the ringfort, the greater the nobility of its lord.

photos, above: Rory Noone

lower right: Howard Goldbaum <http://www.voicesfromthedawn.com>



Cahergal in 1979, before restoration. 5



ROCHE ROCK

A verie high, steepe and craggie rocke, upon the top whereof is placed a cell or hermitage, the walls whereof are partly wrowghte, and that with great labour, out of the obdurate rocke. It standeth upon the wylde Moares, far from common society, fitteste for such votaries.

John Norden, *Topographical and Historical Description of Cornwall*, 1584.

This geolithic anomaly rising abruptly from the surrounding moors was formed far below the surface of the earth 270 million years ago in the late Carboniferous period by a local upwelling of differentiated molten magma that eventually cooled and solidified into a granitic rock composed of grey quartz with black tourmaline crystals. It was revealed in its striking singularity when the surrounding country rock was eroded away.

A lodestone to the human imagination, probably from earliest prehistory, it has inspired innumerable myths.

The chapel on the summit of the Rock's centre crag was dedicated to St. Michael in 1409. Now in a ruinous state, it consists of two rooms: the roofless chapel and, beneath that, the cell once inhabited by a hermit (and a refuge for the legendary lovers Tristan and Isolde?) Access originally gained by steps carved into the rock is now achieved by a metal ladder.

photo: Nigel Smith



Queen Nefertiti, natural rock formation,
Yehliu Geopark, Taiwan.
photo via L'angolo della Geologia



The Canada Life Building
Toronto, Ontario, Canada
Completed 1931.

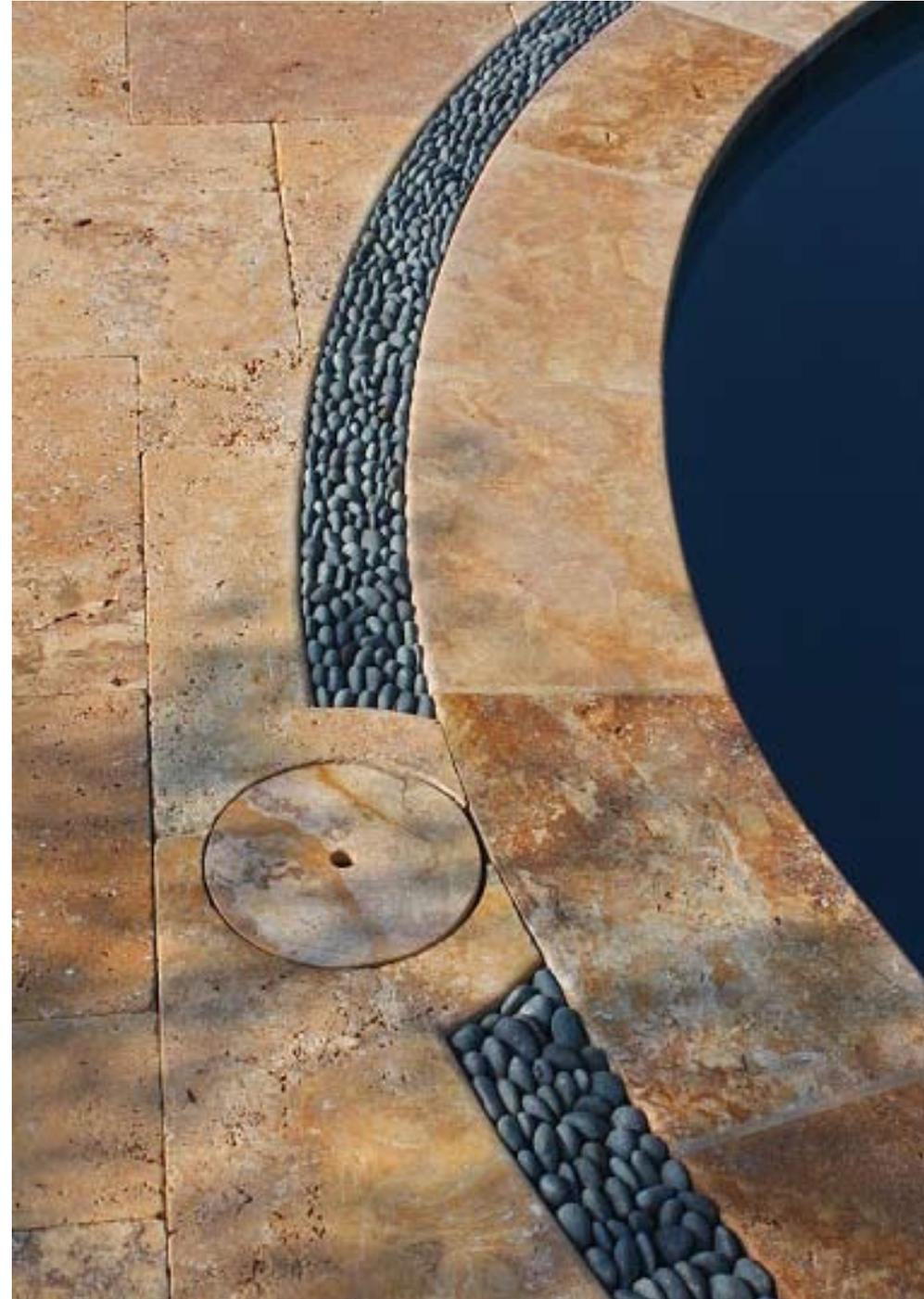
photo: William James
via Mike Passmore and Craig Beattie



Abraham Lincoln Statue Installation
Lincoln Memorial, Washington, DC
1920 from National Archives.



Hank Gilpin



Matt Sevigny



Stonework, photo: Karl Kaufmann



Cutting shed, North Carolina Granite Corporation, Mount Airy, NC photo: T L



NAIAD, marble sculpture by Antonio Canova, Italian, 1757-1822, National Gallery, Washington, DC.

photo: Pierre de Montaulieu



Architectural Faces
Germany and France
photos: Marc Burckhardt
www.drawger.com/marcart/?section=gallery&gallery_id=197





Roland Mousquès, Cévennes, France.
photos: ??



ANDY
WAS
HERE

An Andy Goldsworthy sculptural installation on Guard Hill Road, Bedford, NY—a long stone wall with three insets, each featuring a boulder suspended amid stones placed vertically.

photos: Andersen-Frederico (flickr)





Dragon Line, basalt
sculpture by Jo Kley
Büdelsdorf, Germany
2012.

lithik links

Send your favorite LITHIK LINKS
to stonEzine@stonefoundation.org

JAPANESE stone carving, sculpture and masonry. Phtos of quarries, studios and galleries.
No need to understand Japanese; checkout the archives (sidebar) for the last seven years.
<http://blog.livedoor.jp/kamegawahiroshi>



NEOLITHIC RUINS—from 10,000 BC!
The earliest known stone structures,
a marvelous and enigmatic temple complex.
<http://www.smithsonianmag.com/history-archaeology/gobekli-tepe.html>

EARTH SCIENCE PHOTO OF THE DAY
<http://epod.usra.edu/blog/archives.html>
Check the archives. More than stone here.
photo at right: Mineral Moon



SAN SIMEON in southern California, a virtual tour
of the Renaissance castle built by William Randolph Hearst.
<http://www.regal360.com/clients/hearst/hearstcastle/index.html>



AL HARAM, AL AKSA MOSQUE, the DOME OF THE ROCK
and other features of the TEMPLE MOUNT, JERUSALEM.
A virtual tour: <http://www.saudiaramcoworld.com/issue/200901/al-haram/default.htm>

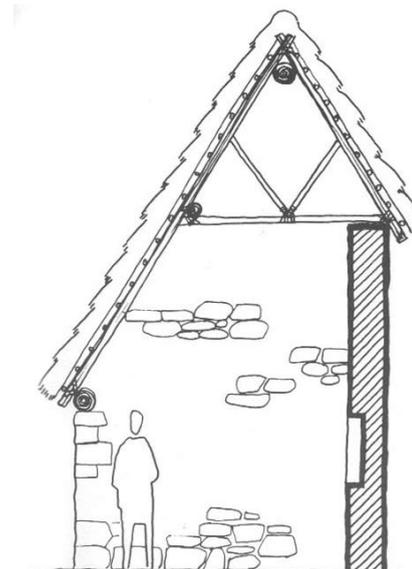


INCA ARCHITECTURE

By *Graziano Gasparini and Luise Margolies*

translated by *Patricia L. Lyon*

Indiana University Press Bloomington



There are several books on the stonework of Peru in my library, and I like each of them for different reasons, but I'm particularly fond of one I recently acquired, *INCA ARCHITECTURE* (Indiana University Press, 1980) by two Venezuelans, Graziano Gasparini and Luise Margolies. Most books on the Inca culture are written by archaeologists, historians, art historians, fanatics and fantasists; Gasparini, however, is an architect, Margolies, an anthropologist, and their combined specialities make this a distinctive exploration.

Gasparini brings a builder's perceptivity to bear on the subject. His concerns with technical details and his conjecture about the motivations and sensibilities—the mind set—of Inca masons who were responsible for these tectonic marvels will resonate with readers who are also builders.

The book is obviously well-researched and the recorded observations of the early Spanish chroniclers of the culture offer valuable insights into the practices of the Inca builders. Garcilaso de la Vega says of the masons, ". . . they have no other tools to work the stones than some black stones they called *hihuana* with which they dress the stone by pounding rather than cutting. To raise and lower the stones they had no machinery at all; they did it all by willpower." We learn that the structures that so astound us today were made possible by the *mit'a*, a system of mandatory public service whereby all citizens between the ages of 15 and 50 worked for the state in various capacities for a certain number of days each year. The *mit'a* brought the efforts of thousands of stonecutters and fitters to bear on a building project.

Not only is attention paid to the well-known structural 'feats' such as Machu Picchu and Saqsaywaman, but to civic planning, administrative architecture and the humble buildings that housed the populace. Mention is made of the visit to Peru in 1802 of Alexander van Humboldt, and of his observation about the consistency of building styles that "It seems as if a single architect built this great number of monuments." The authors agree and suggest that the architect was the state itself, that building supervisors received training from a central authority and that once the style was 'set' there were few deviations from it (although the evidence suggests that masons had considerable liberty for creative expression).

The photographs, many of which were taken from other publications (and none of which, unfortunately, are in color), are mixed in quality, but ably illustrate the text (as do Gasparini's drawings.) Several photos attributed to the authors are worthy of presentation in an art gallery—the photo on the preceding page of stonework with sunken joints in a wall in the 'fortress' of Saqsaywaman in Cuzco, for instance.

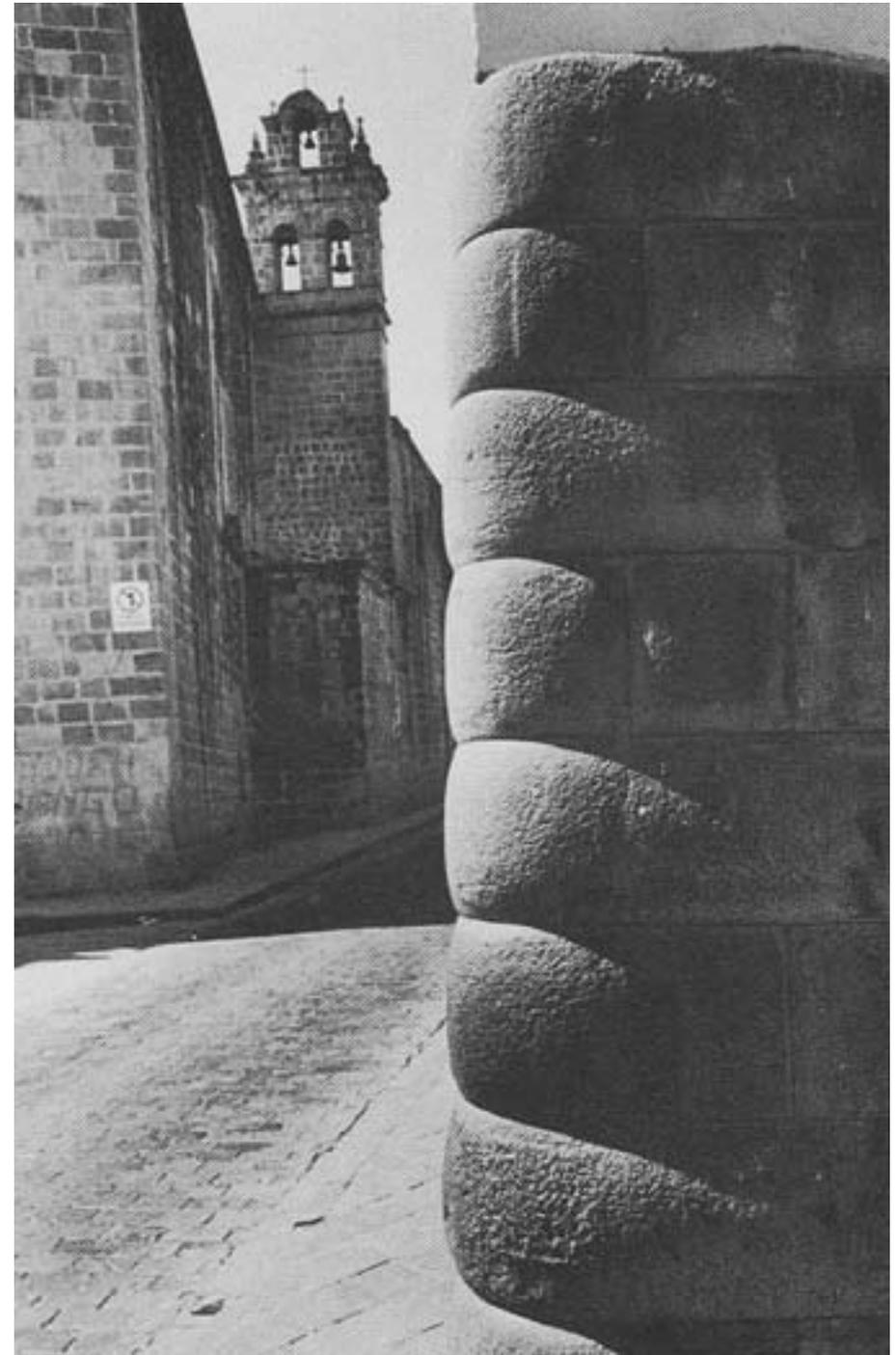
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Excerpt from the chapter titled
TECHNICAL AND AESTHETIC PROBLEMS:

The scarcity of formal architectonic elements is compensated for by the variety of shape and technique of the stone blocks, a variety dictated not only by the prestige of the structure but also by the complex solutions that seem to seek—as in the textiles—the most difficult means of achieving an easily attainable result. There is no worthwhile rational explanation when one suspects that they enjoyed difficulties. The walls with polygonal stones, like those of Hatunrumiyoq or Saqsaywaman, and the absurdity of thousands in an infinity of different places present questions with no easy answers. Did the mason have free inspiration and freely disposable time? Is there any rational explanation for this fit of lapidary fanaticism? Might it not be that at some time there was an excess of manpower and, in order not to have it idle, they sought complex and slow solutions. Was there an official state aesthetic? It is hazardous to attempt acceptable responses; even though satisfactory, they lack evidence to support them. If in fact the state guidelines were intended to simplify shapes and building systems, the inexhaustible solutions of the masons appear contradictory. What appears absurd to us today may have had a mystical content. But to our understanding, only the excess of human energy resulting from

the mit'a could explain the number of works that required great devotion of time and manpower for their execution.

Besides the official formal repertoire there was probably a shared "pleasure" in achieving certain visual effects in the stone walls, effects that were limited but sufficient to indicate an aesthetic preoccupation related to the norms of architectural identification. The treatment of the rounded stones on the corners of enclosures (fig. 318), the great puffed stones of Saqsaywaman with their sunken joints, which swell like fresh adobes when they are piled up (fig. 319), the entasis of the curved wall of the Qorikancha, the perfectly horizontal stone courses that accentuate the effect of perspective, the plastic combination of the stones of Hatunrumiyoq, the system of gradually decreasing size (fig. 320) that reaches the top of the wall with the musical rhythm of a finale, and the monolith that simulates two or three blocks to avoid altering the proportion of the composition (fig. 321)—all these demonstrate that the guidelines were not simply practical. Perhaps these 'virtuosities' were manifested when sensitivity could reveal itself, that is, in times when excess supplies of tributary energy permitted the following justifying byword: "anything as long as it works."





far left: protuberances on Incan wall.

left: Athens, protuberances on base of the Acropolis.

below: Torontoy, monolith (outlined in black) adapted to house structure.

And probably there was delight among the masons when they invented solutions that we cannot explain today. Why should they incorporate an existing boulder into the wall of a house like the one at Torontoy? What meaning can we give to the many protuberances that appear on the walls? It is said that they served as an aid in moving the stones during the construction. But why were some removed and others left? The walls of ancient Egypt and Greece had similar protuberances: did they have the same meaning? What? In reality we know very little about the relationship between the state and the building activities. As far as sensibility is concerned—as to what extent the phenomenon we now call Inca architecture was valued—we know almost nothing.

All these fanatically perfect walls cannot mean to us what they meant to the Incas. Indeed, our evaluation is probably totally different. In spite of the fact that our view of the past seeks to find in historical stratification the explanation that may satisfy our interpretation, we are aware that each epoch preceding ours saw the same problem with different eyes, and yet, there is an understanding, unchanging and satisfactory for all—a common accord—admiration for the culture that achieved this incredible result in only eighty years.





The famous twelve-angled stone, Cuzco, Peru photo: Håkan Svensson (Xauxa) via Wikimedia Commons.

BOOK (P)REVIEW

STONE, A Legacy and Inspiration for Art

This book, and the project that produced it grew out of concerns that the traditional skills of stonework, quarrying and carving in particular, were being lost or superseded by new technologies.

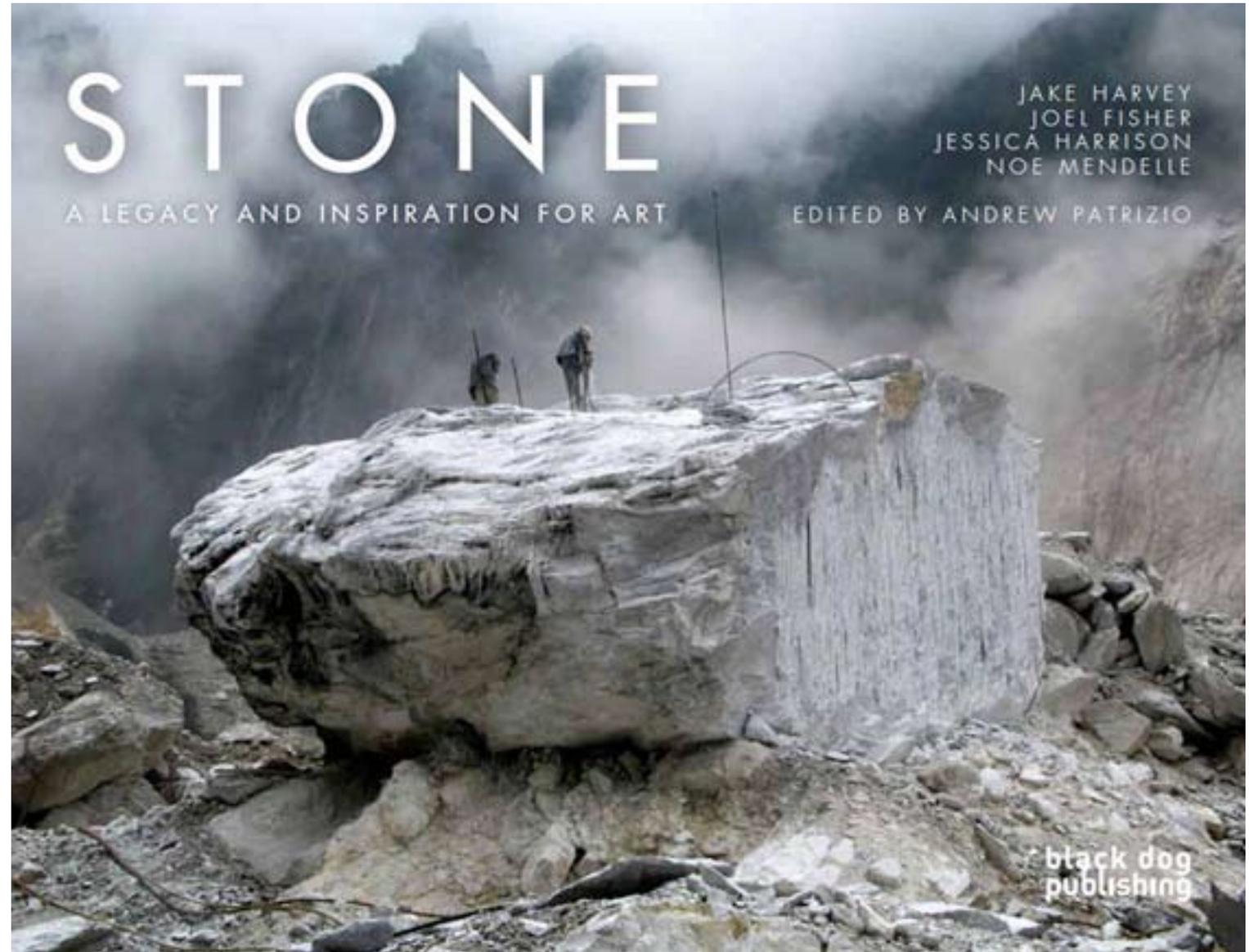
These concerns evolved into a research program at ECA, the Edinburgh College of Art. The STONE Project became a three-year investigation involving extensive field trips to stone working sites around the world documenting stoneworkers and their skills, the techniques of stone extraction and stone shaping, exploring the very culture of stone work, deep-rooted and multifarious.

Jake Harvey, the project's chief investigator, writing in the *Foreword* compares the heritage of stone work to "a rich repository that, like the material itself, has accumulated over a vast timescale." Quarrying this repository and giving shape to the material produced was the task the STONE Project undertook.

In the course of the project team's global research more than 10,000 photos were taken of stone workers, quarries and quarriers, tools and tool making, carvers and sculptors and, largely, stone itself. Hours of video were shot as well and interviews made. Much of this material has been archived at <http://www.stoneproject.org/> and readers are encouraged to take advantage of what is a tremendous resource.

As is this book. A physical synthesis of the STONE Project, its materiality is satisfying. Ink on paper gives the photos a presence that digital images lack. What I hold in my hand is a well-edited publication; text and photos are nicely balanced and there is air in the layout.

It is the images, of course, that command one's immediate interest, but delving into the text blocks—essays on various aspects of stone and stonework alternately descriptive, analytical and/or philosophical—is rewarding.



Black Dog Publishing has consented to provide us with a number of photographs which will give an idea of, and an appreciation for, the range of material presented in the book.

Furthermore, members of the Stone Foundation have been offered a substantial discount of 40%. The book retails at \$45 so this would bring the price to \$27.

If you are a Stone Foundation member in good standing and wish to buy this book, send me an email at tomas@stonefoundation.org indicating that and I will provide you with contact info for the publisher and the password that will enable you to make the transaction at the discounted price.



Black granite carving of the Goddess Lakshmi in the Ganapati Sthpati workshop, Mamallapuram, India.



Quarrymen splitting sandstone by the chisel and wedge method. Corncockle quarry, Lochmaben, Scotland, 1937.

© British Geological Survey



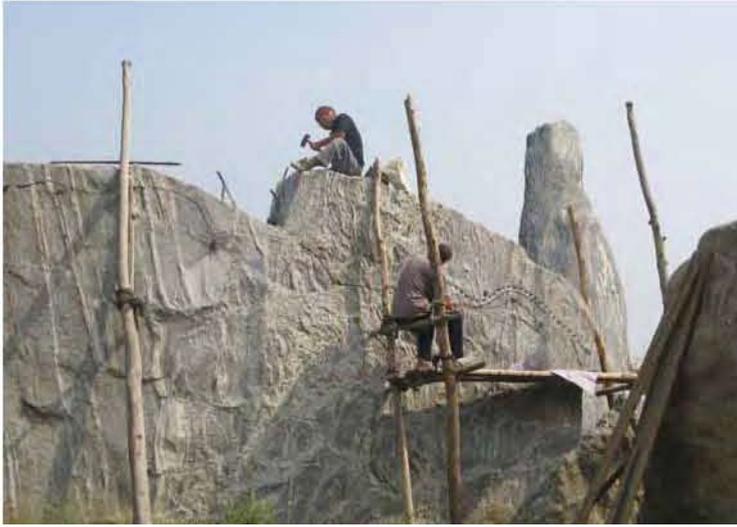
Quarrymen lifting a block of sandstone with a chain hoist. Seacombe quarry, England, 1937.
© British Geological Survey



STONE WORKERS' HANDS



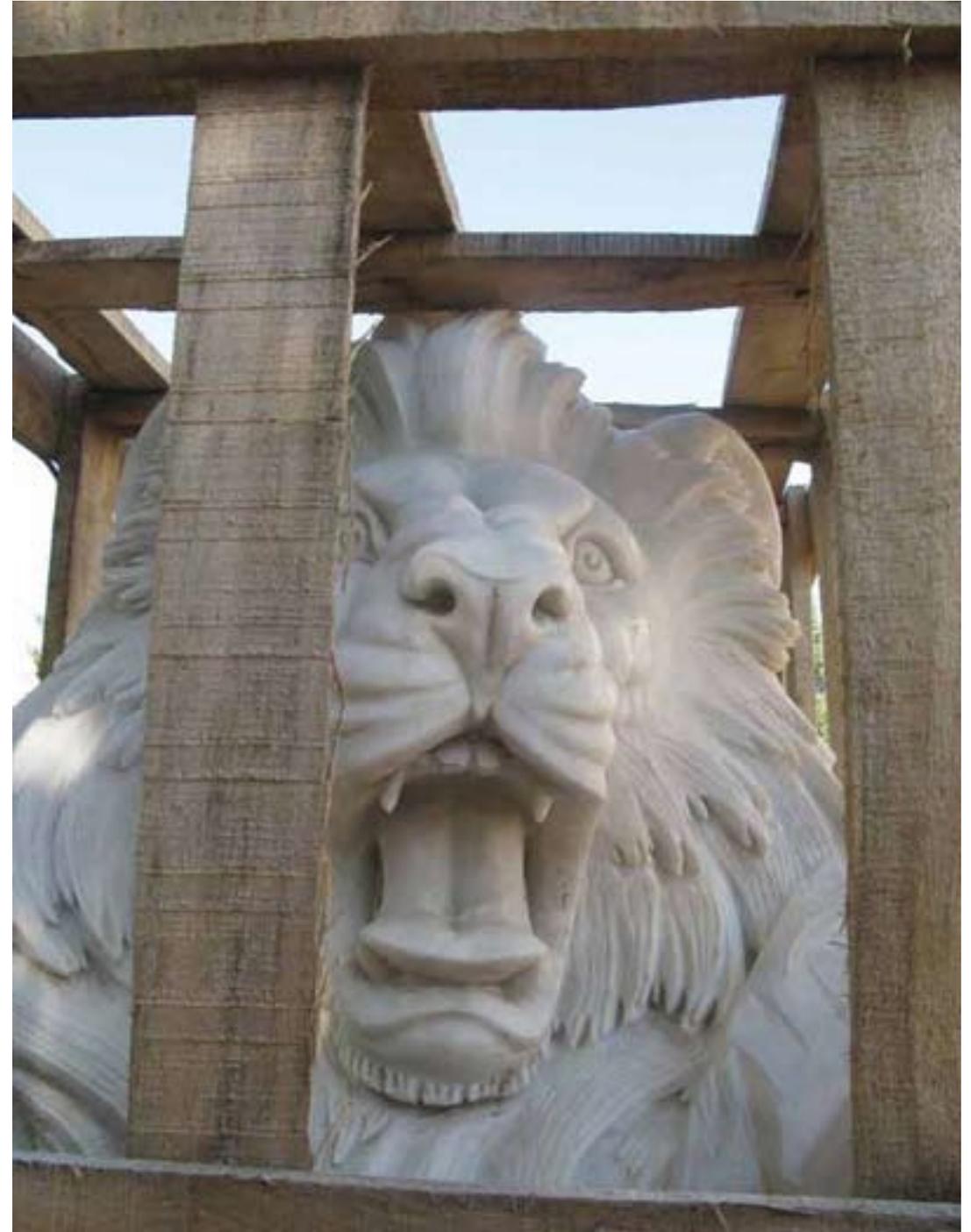
STONE a legacy and inspiration for art



left: Altering the profile of a natural river boulder, Hebei, China.

below: An itinerant carver points the surface of a block. Chongqing, China.

right: Marble lion, crated for shipment, Hebei, China.





above: Splitting block stone with plugs and feathers in the Sadahali granite quarry, Peenya, India.

left: A full-slew traxcavator pulls a block of cut marble from the quarry matrix onto a cushion of soft earth and stone on the quarry floor. Appenine Mountains, Italy



left: Assortment of tools for carving, moving, cushioning and installing carved limestone, Mason School (Lycee Professionel Jean Juares, Ile-de France).



right: assortment of chisels of various types from Scotland, India and China.



below: Mason's walling hammer, Jaisalmer, India





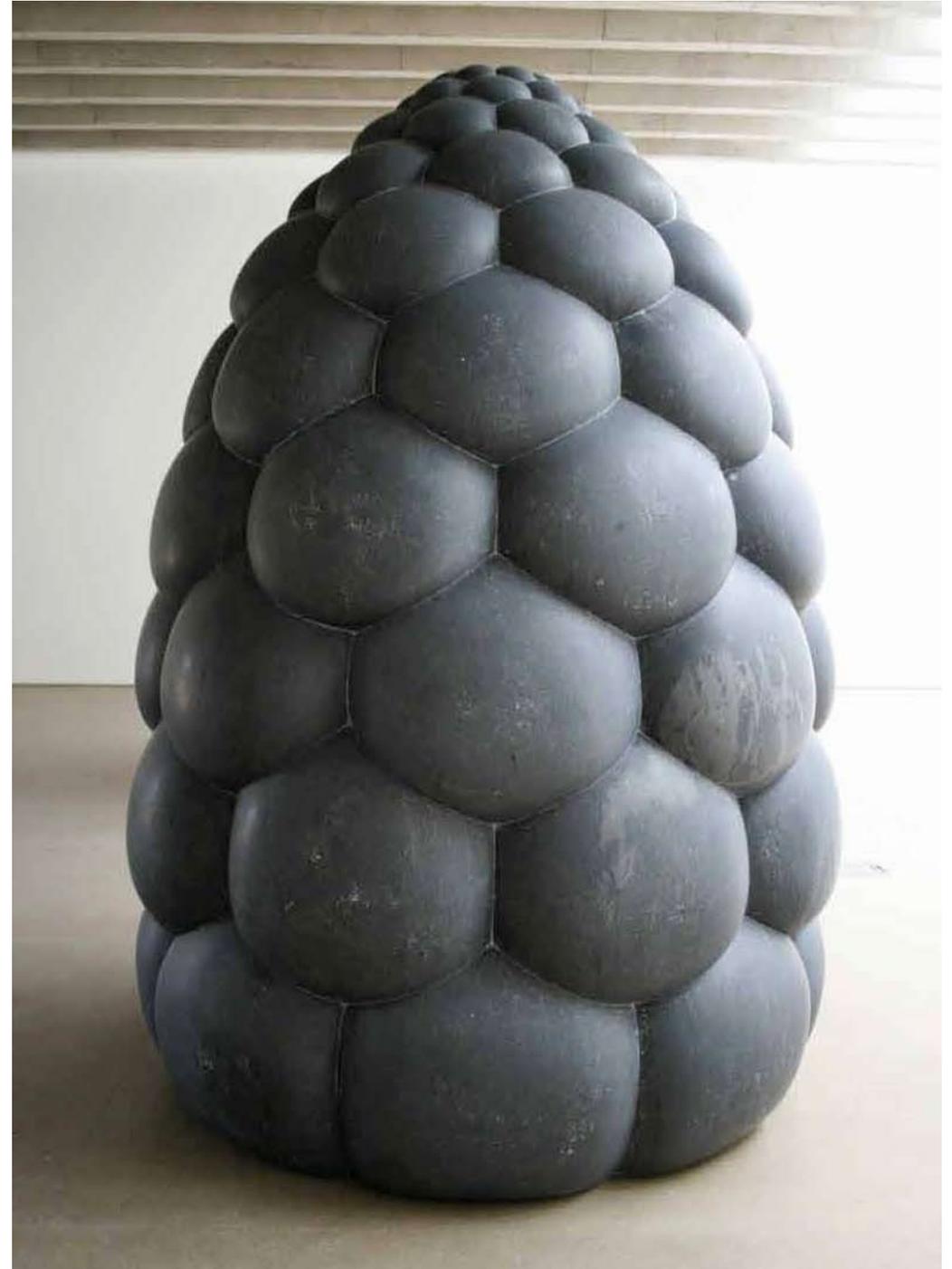
Artisan Ugo Gianini works on a Kan Yusada sculpture in the Giorgio Angeli studio, Pietrasanta, Italy.



Facial features of the Hindu Goddess Parvati carved in black granite, Ganapati Sthapati workshop, Mamallapuram, India.



Isamu Noguchi, *Childhood*, 1970, Aji granite
© Isamu Noguchi Foundation and Garden Museum/ARS,
New York and DACS, London 2011.



Peter Randall-Page, *Fructus*, 2009, Kilkenny
Limestone. photo: the artist.

from **THE SOUTH SEA ADVENTURE**

by Willard Price

CHAPTER XI
THE LOVE OF (STONE) MONEY

The strangest money in the world is perhaps the money of Yap.

Certainly it can go on record as the largest.

If a stroller on Broadway, instead of jingling the coins in his pocket, were to come down the street rolling a coin as tall as himself, he should achieve a sensation. But such coins are common in Yap. In fact some are twice this size. Place one such on edge, and a tall man must stand on a tall man's head to reach the top.

In the center of each coin is a round hole. In an important coin, this is as large as a manhole. When the coin is to be paid, a tree is thrust through the hole and a crew of perhaps one hundred men, half on each end, partly lift and partly drag the coin over the ancient stone-paved jungle trails to the creditor. There are no wheeled vehicles on Yap except one or two ox-carts in the port town . . . and of course, there, Japanese money is current. In the outlying islands Japanese money is rarely seen.

Even with coins only two or three feet in size, "going shopping" is no slight matter.

"I must pay the trader," said our hostess, the queen. She did not sally forth with a pocketbook. She went down the shore path under the palms followed by two husky slaves sweating under the weight of two three-foot stone discs supported on the shoulders by bamboo poles thrust through the holes.

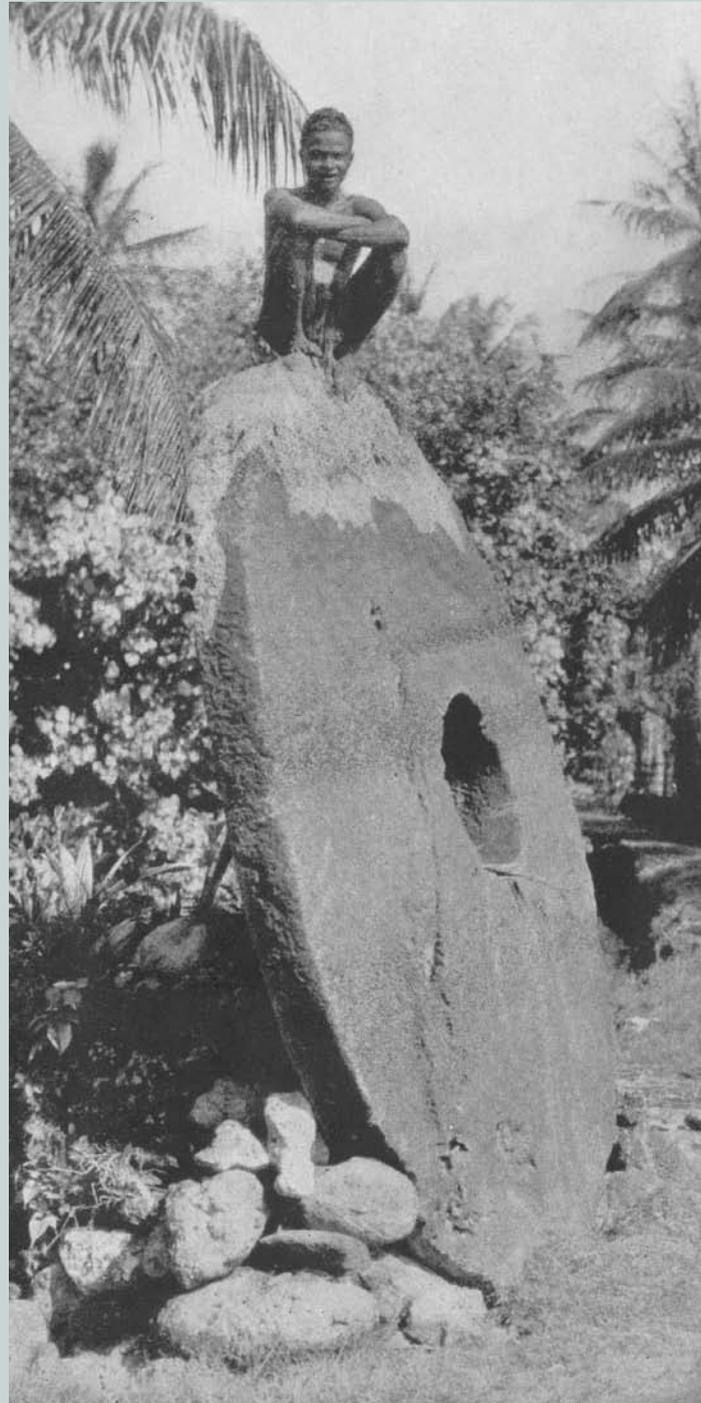
The trader accepts such currency cheerfully. Of course he cannot exchange it for foreign goods. No bank in Tokyo, London or New York would recognize his slab of rock as collateral. But he can pay it to some other native for copra.

A chief's daughter admired one of my wife's dresses.

"May I have it? I shall pay for it."

"Please take it . . . as a gift."

The girl would have none of that. She paid, and paid



handsomely. Four slaves groaned into our courtyard with a pretty penny measuring four feet and weighing about two hundred pounds.

Our bewilderment as to what to do with it was soon relieved. The next day the chief took it back and returned the dress.

The girl, walking about in the garment, had scandalized and horrified the good people of the village. If a foreign woman chose to wear such a thing they could not help it. . . but a daughter of Rumung! For one thing, it revealed the contour of the thighs, and that the bulky straw-stack worn by the Kanaka belle assuredly does not do. On the other hand, it concealed the breasts, as if they were something to be ashamed of. No respectable Kanaka woman would cover her bosom. That would insult the gods who made it. Thus the proprieties were quite different above and below the waist. But perhaps one does not need to go to Yap to find human reason meeting itself coming back when it tries to decide the illusive question as to just what constitutes modesty.

How did Yap get such an unwieldy coinage? The tradition is that a thousand years ago one of the more disreputable gods thought to cause dissension among men. They were at peace because they had nothing to war over. He would give them something to war over. Money.

He whispered to a king of Tomil a plan to make him great and powerful. Obedient to the heavenly vision, the king sailed south over unknown waters to islands of the Palau group. There he found shining rock (calcite) which the malicious deity instructed him to have his men hew out with their shell-axes into flat pieces rounded like the orb of the full moon. These were loaded into the canoe and brought to Yap, but not without many perils. The god cast a spell over the people that caused every man of them to desire nothing so much as one of these heaven-sent stones. To obtain them, they paid to the king of Tomil great riches in the form of coconuts, canoes and houses. So the wheels became a medium of exchange for goods.

And those who tell the legend go on to say that there has been no peace in Yap since then. The golden (or stone) apple of discord disrupted the island paradise. Formerly there had been no covetousness; for there was nothing to covet.

No man desired his neighbour's coconuts for he had his own. There was food enough for everyone and no one wanted clothing. Greed was born when money came in. There was quarreling among relatives as to who should inherit which rock. Feuds between neighbours. Wars between villages. The elders of Yap, ignorant of the fact that the Bible agrees with them, have their own bitter reasons to believe that the love of money is the root of all evil.

"Nine quarrels out of ten are over money," one told me. How the god must have laughed!

There was only enough of the first money to be tantalizing. Expeditions set out to get more. They went not only to Palau but to Guam where an even finer stone could be obtained. But it is four hundred miles to Guam and the seas are stormy. Many canoes were lost, particularly on the return voyage when loaded to the danger point with great stone wheels. It was not uncommon for twenty canoes to set out for Guam and only one return.

Of course the difficulty and danger in securing the stone kept up its value. There could be no counterfeiting, for there was no similar stone to be found in Yap. It is a calcite or crystallized carbonate of lime which forms in veins filling the cracks in limestone or other rock. There is nothing inherently precious about it. It has value to the Yap native only because it is hard to get and because it is the accepted medium of exchange.

These goings-on amused not only the god but an Irishman who was not named O'Brien. But that name will do until his cafe-au-lait children cease to be sensitive about the old rascal's exploits.

Buccaneer O'Brien cast anchor in Yap harbor during the Spanish rule (a rule that was largely characterized by the lack of any) and proceeded to look the natives over with a view to making what he could out of them. He soon found that they would give copra, fish, women, anything they possessed, for stone money.

Very well, stone money they should have. He had heard that large pieces were especially in demand. That was where he fitted in. On his schooner he could transport pieces many times as large as could be carried in canoes.

I found a cross-eyed old native sailor with the sham-rock tattooed on his brown skin who had sailed with Captain

O'Brien for years. He told me the story.

"He sailed to Palau and went to the king. He asked for many men to help dig stone money . . . The king said, 'What will you give?' "

The Captain gave rope. He gave paint to paint the bodies of the dead. Dye to color lava-lavas. And some guns. He promised to give more when the work was done.

The men of Palau dug . . . many months, years. Small stones took little time. But it took two years to dig out a great wheel.

We kept taking the wheels to Yap and selling them to the natives for copra. But the chiefs of Palau became angry because he paid no more and was cruel to the men. They looked for a chance to punish him."

The opportunity came when Captain O'Brien was wrecked in the Palau group on the island of Babeldaob at Alklung. The natives seized all his goods. But this punishment was not enough. "Now we'll give you what you gave us." They lashed him to a tree and brought out a cat-of-nine-tails salvaged from his own ship. They flogged him.

After his release he lost no time in lodging complaint at Hong Kong. A warship visited Palau and demanded an indemnity in the form of large quantities of copra and beche de mer from the offending village of Alklung.

Time passed and the indemnity was not paid. Then came two warships, the H.M.S. Lily under Captain Evans and the H.M.S. Comus under Captain East. Their men landed and burned the village to the ground. The people fled to the interior. Captain Evans was in favor of pursuing and exterminating them. But Captain East, old and kindly, said, "They have run away. Let be."

Upon return to England, Captain Evans complained,

"It was impossible to do anything on Palau because of East."

So Captain East was considered too old and gentle to teach the savages of the South Seas due respect for the white man. He lost his command.

Captain O'Brien sowed trouble by supplying the natives with guns . . . but he was not the only trader to do that. For one gun he must have fifty five-gallon cans of turtle shell, or fifty rice bags of beche de mer.

He married a native woman of Nauru. And since her younger sister didn't want to be left alone, he married her too. The two wives seem to have found it an ideal arrangement. They lived together happily on a charming islet of Yap, their joint spouse being most of the time away on one foray or another.

Several old chiefs of Yap and Palau recalled only too well how the doughty Captain had taken a gang of natives to work on his island, Mapia, near New Guinea . . . and left them there. He said it was too much bother to bring them back. The survivors of the marooned finally attracted the attention of a passing ship and were rescued.

"When he saw a girl he liked," said a reminiscing chief, "he would take. A pig—'Put it on board. I'll eat it.' No pay.

"Bad man. But when Germans came they stopped his wild tricks."

Life lost its savor after that for the burly and jovial buccaneer. The Germans hedged him in with *verboten*s. One day he stocked his schooner for a long voyage, kissed his wives and a few other ladies good-bye, and sailed away. He never came back. Some say that he went to an island known only to him, for he was an excellent navigator and knew the South Seas as few men did. Others suppose that he was lost at sea.

However that may be, he left behind him monuments that will stand to his memory for thousands of years. The largest coin of his minting that I saw measured twelve feet and was estimated to weigh about two tons. Flip that over the counter! But the greatest of all is said to lie at the bottom of Yap harbor. While being transferred from the schooner's deck to a raft, it slid into the water. The old men who saw it swear that it was twenty feet wide . . . but that may be a "fish-that-was-lost" measurement.

The great museums naturally want some of these monoliths, unique in the history of the world's coinage. They have taken a few of the smaller ones; but have not yet undertaken to bargain with the natives for a giant stone, remove it without benefit of motor truck, and ship it to the other side of the world. The natives might well do without the stones, for they have brought them nothing but trouble. Lacking currency, they would step back to the stone-age system of barter. Nor would it be a long step. In fact barter is used today in most Yap

transactions. The clumsiness of the currency makes it easier to trade goods for goods. There are standard terms understood by everybody. Two coconuts sell for one match. Ten nuts will buy one roll of bread of regulation size in Colonia. Ten nuts are the equivalent of one pack of Golden Bat cigarettes. The man who has brought his nuts from a great distance may demand and get one or two cigarettes extra. Ten leaves of tobacco buy twenty-five nuts. One cider-bottle of petroleum goes for twenty nuts and a beer-bottle of petroleum is paid for forty nuts. The natives sell chickens, eggs, pigs, in the same way . . . for petroleum, phonographs, harmonicas, not for money. They do not understand money in the form of small silver and copper pieces, so insignificant compared with their majestic coins of stone. They cannot get the values through their heads. Too much mathematics involved. Besides, who knows how long this foreign money will be good? First Spanish money came. Then German money, and Spanish was no good. Then Japanese money, and German was no good. But Yap money is always good. It goes on forever.

Stone is not the only form of Yap money. Shells of the pearl oyster are strung together and used as currency. Bags of copra are used. Also the remarkably fine lava-lavas produced by the artists of the neighbouring island of Mokomok. A sack of these lava-lavas was kept as one of the chief treasures of the All Men House in which we stayed. There was no thought of opening it and using the garments. It was kept intact to be paid sometime to another village for a canoe.

But barter and these lesser currencies are used for only small transactions. For a great one, stone money comes into play.

The foreigner who regards these stones as of little value will be sharply disillusioned when he tries to buy one. He must pay goods to the value of about fifteen English pounds for a Guam wheel a foot in diameter! The Palau wheels cost less. A poor specimen, waist-high, is valued at four thousand coconuts, worth in the islands about £4. A stone man-high is worth many villages and plantations, and the stones two-men-high are considered to be beyond price.

The great stones, of course, will not be owned by individuals but by communities. They are displayed outside of the All Men House which thereby acquires the native name *Febai* (Money House).

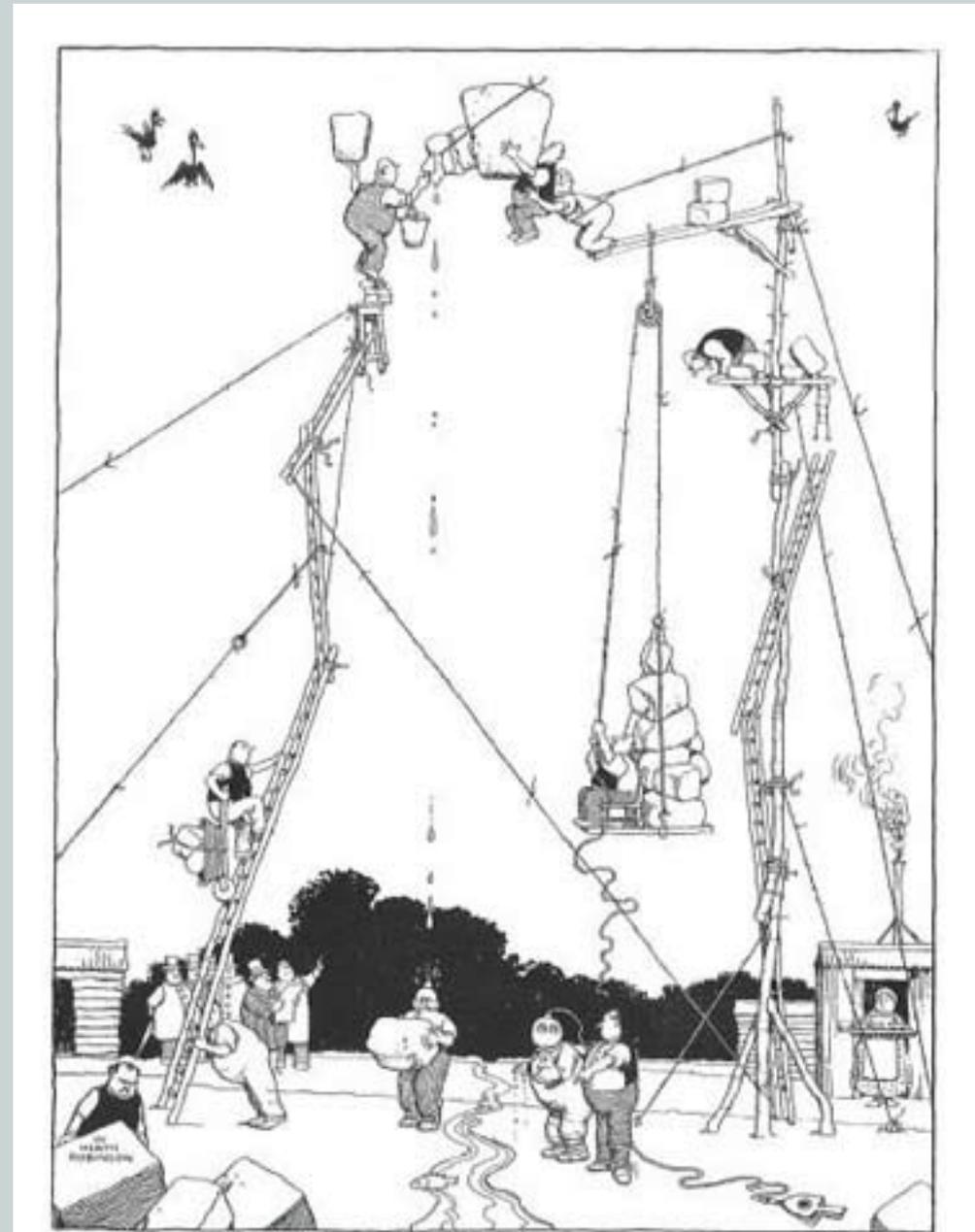
Private homes are flanked with smaller pieces, from two to five feet high. The Yap resident would think it as curious to take his money inside the house as we would to leave ours in the yard. How could anyone see your money if you kept it in the house? Moreover, there would scarcely be room left for the family.

The *SOUTH SEA ADVENTURE*, published by Hokuseido Press, Tokyo, Japan, 1936, is in the public realm.

An interesting account of the Captain "not named O'Brien" and his 'dealings' with the Yap Islanders is available at:

<http://blogs.smithsonianmag.com/history/2011/07/david-okeefe-the-king-of-hard-currency/>

This was sent to STONEXUS by now-deceased SF member and friend, Scots waller Charles Hazard—thanks Charlie, R. I. P.



The Bridge Builders - Throwing a stone over a torrent
by William Heath Robinson

FIREPLACE GALLERY



phillip hawk



holly kincannon

FIREPLACE GALLERY



kay owen

george gonzalez



bill baddorf



fabio bardini

tomas lipps



THE
ART OF
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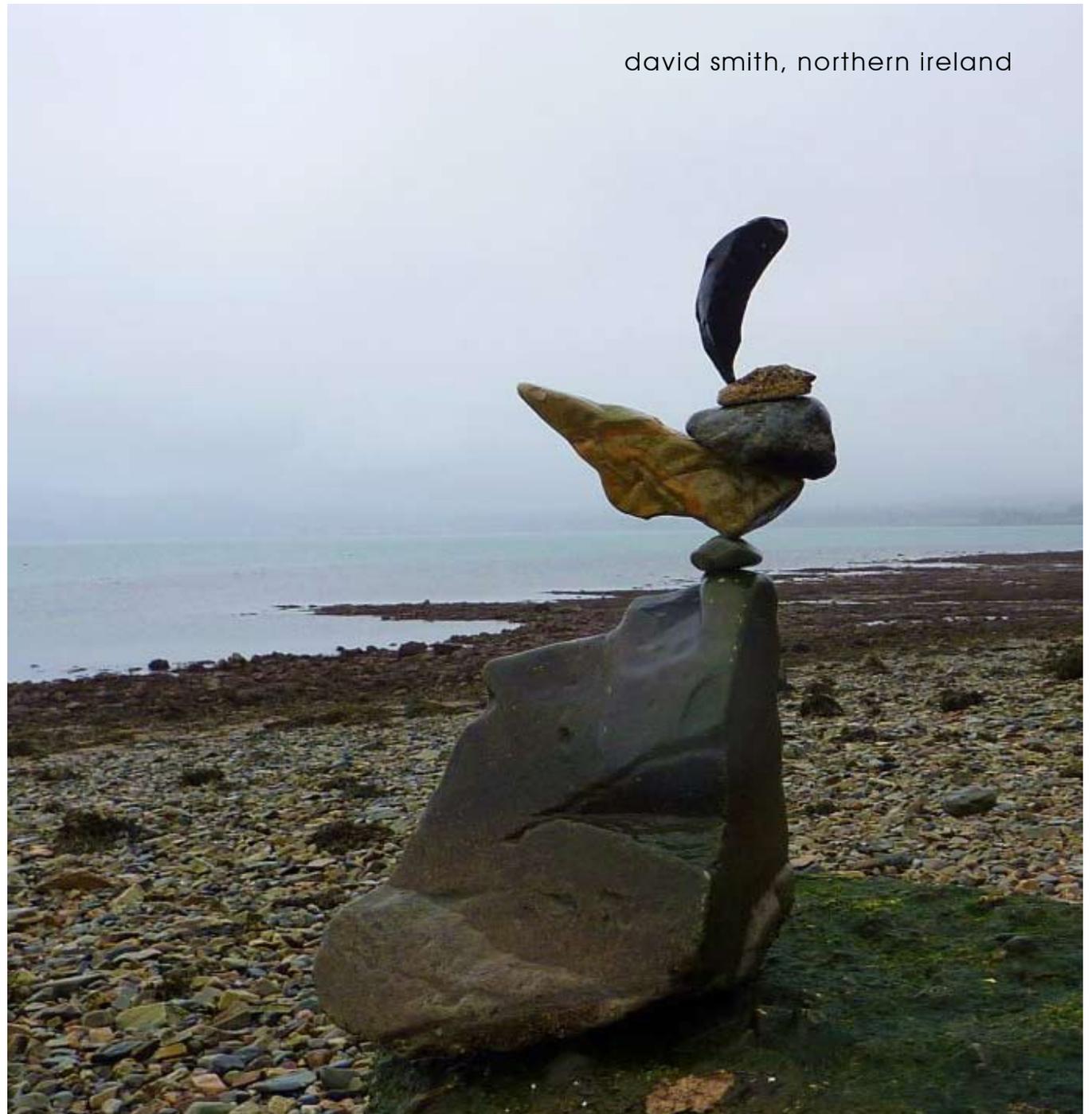


renato brancaloni, italy

THE
ART OF
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david smith, northern ireland





THE
ART OF
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paul volker,
germany



ASHEVILLE PHOTO ALBUM

Asheville, North Carolina, the location for STONEWORK SYMPOSIUM 2012, the 11th annual gathering of the stone 'tribe,' is a picturesque town with southern gentility, folksy wit and artistic flair.

It is noted for lively music and good food and it was voted "Beer City USA" in 2010 and 2011—there are no fewer than nine breweries there, one of which will be brewing the official beer of the Symposium, ROCKNOCKERS ALE.

A few of the appellations Asheville has accrued are: "A Jazz Age gem of a city that appears like a mirage out of the mists of the Blue Ridge Mountains," "One of the world's top 12 must-see destinations," the "Paris of the South," "the San Francisco of the East," "New Age Mecca," "Land of the Sky," "America's Happiest City," "A city not easily forgotten once visited," "One of the top seven places to live in the U.S." and one of the "10 Most Beautiful Places in America."

There is a wealth of remarkable stonework to see in and around Asheville: the Biltmore Estate, the Grove Park Inn, Seely's Castle and fine private homes built with stone. When I visited in April to do the "ground work" for the Symposium I moseyed around and took a bunch of photos, several of which appear in the following pages.

For information on the Symposium and associated events, visit <http://www.stonefoundation.org/> T L

right The Lodge, front face. Imagine the group photo with Symposium participants on both balconies and in front of the entrance.
below: Balcony outside the theater in the Lodge where the presentations will take place.



THE GROVE PARK INN



THE GROVE PARK INN was built in 1912.

Fred Seely, the designer, specified that only the natural faces of the stones were to be seen and all mortar was to be hidden. Construction was completed a few days less than a year after the first stone was laid. This was accomplished by a huge labor force working around the clock. Italian stonemasons, many of whom had worked on the Biltmore Estate, were employed on the project, as well as hundreds of Afro-American workers who were paid the “unheard-of” wage of a dollar a day.

The hotel will one of the stops on the tours of local stonework that will take place during the Symposium and the history of its construction will be the subject of a presentation by a local structural engineer/preservationist/historian.





The construction scene was like a circus, with 450 mules and 750 men hauling the great boulders in from Sunset Mountain, many weighing from 3 to 5 tons each. They poured cement 24 hours a day, using carbon lights at night. Circus tents were provided where the men could sleep, with a huge mess tent for meals.

The men were paid \$1.00 a day for working around the clock and completed the inn in only 11 months and 27 days.

photo: John B. Robinson, University of North Carolina Archives. Peruse three albums of historic photos at: http://foto.lib.unca.edu/findingaids/photo/grove_park_inn/default.htm

THE BILTMORE ESTATE



The Biltmore Estate, the largest privately owned house in the United States, was built by George Washington Vanderbilt II between 1889 and 1895 as a summer residence, his "little mountain escape."

New York architect Richard Morris Hunt modelled the design on French chateaux from the Loire Valley region.

The renowned landscape architect Frederick Law Olmsted was brought in to design the grounds, with gardens in both French and English styles.

The Biltmore Estate will also be an important feature on the tours of local stonework during the Symposium. We may have lunch on the grounds.





left: One of several bridges on the roads running through the estate.

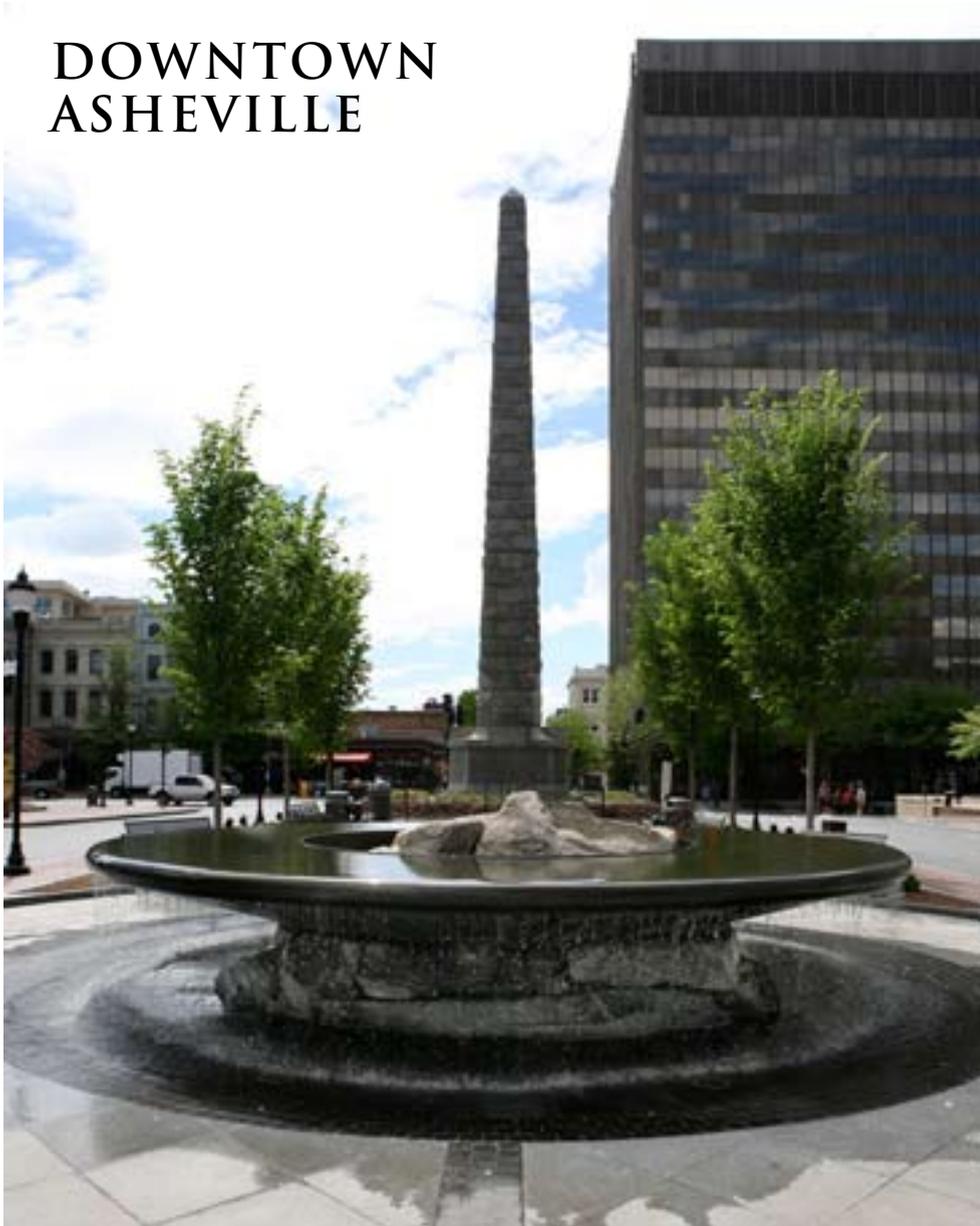
above left: Head Gardener's cottage designed by Richard Morris Hunt, it now serves as an office for the estate's landscaping department.

above right: Arch spanning entry into Olmstead's walled formal garden.

right: Arched passageway in staircase abutting a terrace wall.



DOWNTOWN ASHEVILLE



The principal features in the oval central plaza in Pack Square in downtown Asheville are a 75-foot-tall granite-faced obelisk honoring Zebulon Baird Vance, Confederate general, North Carolina governor and U.S. senator—and, yin to the obelisk's yang, a handsome fountain designed by local sculptor Hoss Haley and installed in 2008, a shallow, circular bronze basin 20 feet in diameter with boulders rising in the center from the natural stone base.



Also in Pack Square, a monument to Asheville author Thomas Wolfe and to his father, a stone carver whose workshop once stood here. Inscribed in the base on which the tools of his trade are portrayed is an excerpt from Wolfe's *Look Homeward, Angel*: "He would find his father in the workroom. . . using the heavy wooden mallet with delicate care as he guided the chisel through the mazes of an inscription. . . as Eugene saw him, he felt that this man was no common craftsman, but a master." 49

MONTFORD



The Montford Area Historic District in Asheville boasts a number of fashionable residences built between 1890 and 1920 in a variety of architectural influences reflecting the cosmopolitan character of Asheville during the turn of the 20th century. Victorian, Queen Anne and Arts and Crafts styles combine with Neoclassical, Colonial Revival and castle-like motifs in an overall complex of quality design and artistic talent. The Riverside Cemetery, resting place of Zebulon Vance, Thomas Wolfe, and W. S. Porter (aka O. Henry) is in Montford.



A photograph of a stone archway tunnel entrance on a road. The archway is constructed from large, grey stone blocks and is partially covered in green moss and ivy. A paved road with a double yellow line leads into the dark tunnel. In the foreground, a wooden signpost holds a white sign with orange text. The background is a lush green hillside.

**Y'ALL
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**STONEWORK
SYMPOSIUM
2012**
ASHEVILLE, NC SEPT. 5-8
info: www.stonefoundation.org

IN MEMORIAM

DAVID WILLIAMS is a geologist and the author of *STORIES IN STONE*, *Travels Through Urban Geology, the natural and cultural history of building stone from around the country*. We recommend this book and suggest a visit to his website/blog at <http://geologywriter.com/>

In a section dedicated to tombstones (August 10, '09) he writes about the two interesting photos reproduced here:

"My favorite carving of all though honors Louis Baker, a 23-year old stonemason, who died in April 1917, when lightning struck him at home. His co-workers sculpted an exact replica of how Baker left his work bench. On the upper edge of a slanted stone slab, they carved his metal square. Below rest a narrow drove and a stub-handled broom, one edge of which abuts a foot-long point. A wider chisel leans atop a hammer that just touches the sharpened end of the point. Nearby is the apron he tossed onto his mallet. The slab sits on another slab, propped on a bench so perfect in detail of the wood that one of the "boards" warps and others have cracks where someone, perhaps the young stonemason, had overtightened the bolts holding together the planks.

The bench moved me not only because it reveals the qualities of stone—90 years of weathering have not removed the details of individual straws of the broom, but the bench also reveals the qualities of the men who worked the stone. Yes, they could carve elaborate and beautiful pieces, but to honor one of their own the men of limestone country produced a monument that reflected gratification in working with simple tools, pride in their trade, respect for their co-workers. Neither fancy nor symbolic, Baker's tombstone is utilitarian and straightforward, qualities that made Salem Limestone America's building stone."



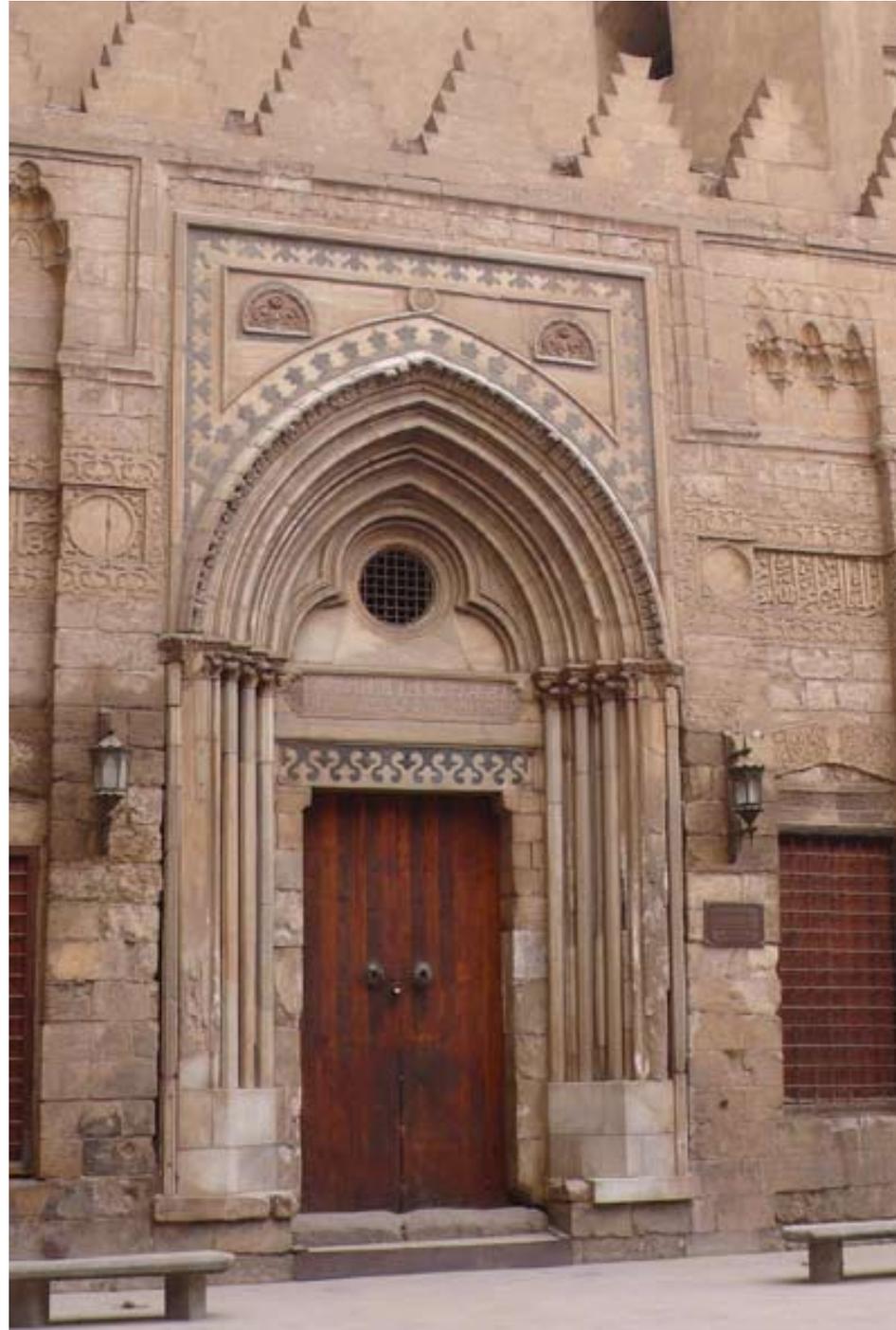
IN OLD CAIRO,

I was searching for one thing, really: the madrasah or school of the Mamluk Sultan Al Nasir Muhammad, built in the 1290s. The reason is that I knew it was a building that contained an architectural relic transported from the Holy Land. This relic is extraordinary. It is a portal from the city of Acre, in the northern part of present-day Israel, and it was part of a structure built by western crusaders in the 13th century. Acre was the last outpost of the crusaders in the Holy Land. They finally got ousted from there in a major defeat in 1291, at the hands of the Mamluks (Sultan al-Ashraf Khalil, conquered Acre in 1291, and the portal was assimilated into the facade of the madrasah by al-'Adil Katbughaour, Sultan Al Nasir Muhammad's predecessor). The entire portal was transported like a military trophy to Cairo. As the portal to his school for the study of the Qu'ran, built in the 1290s, it was a gem in a new setting.

It took some searching, but I found it.

The thing about this portal is that the thousands of people who have walked by it every week since the 1290s probably have not recognized it as foreign. I mean, compare it to the other arches, real Islamic ones, in this same building. It's just not that different.

Experts can tell the difference: the colonnettes in the jambs and the ribbing in the arches are typically Gothic, as is the trefoil of the innermost arch. Also, the marble is whiter, clearly from elsewhere. But the main point is that this portal doesn't look very out of place in an Islamic context because—get ready! this is the eureka moment!—because Gothic itself was an imitation of Islamic architecture.



It took its cue from Islamic architecture encountered by crusaders in the Holy Land. But here's the twist: they didn't think of this style as Islamic. They thought of it as "ancient Holy Land style."

If you look in your textbooks, the first Gothic buildings are St. Denis near Paris and Noyon cathedral, both built in the 1140s. But there is another first Gothic structure, and that is the rebuilt Holy Sepulcher church in Jerusalem, done by the crusaders. They did it in 1140 or so. They used pointed arches on that structure because that was what they were seeing all over Jerusalem on all the important buildings. Gothic was a Holy Land import, a direct effect of exposure to the architecture of the eastern Mediterranean.

So when Sultan Al Nasir Muhammad imported this portal back to Cairo, what did he think he was doing? Was this a knowing reclamation? If that was the case, he would have been saying something powerful, something along the lines of "You thought you could occupy the Holy Land, but you barely laid a claim to it. In fact, it occupied you. And now we will re-assimilate your derivative efforts back into our grand structures." Or is that granting too much self-awareness? Clearly he knew this was a crusader portal. He had just taken back the city of Acre. This is a trophy, and it has been Islamicized.

I'm not sure what the more moderate claim would be. Maybe he simply saw the subtle difference and enjoyed it, enjoyed owning it: "Look at this exotic portal: now it's ours." The Sultan's appropriation is sealed by that little roundel right above the pointed arch. It reads "Allah."

ALEPPO



Once upon a prehistoric time, between two great rivers (Orontes and Euphrates) at the western edge of the Aleppo (Syrian) plateau, in the highlands collectively known as the Limestone Massif, there was to be found a geological phenomenon: a massive, imposing limestone butte circled by eight hills. This unusual conformation was about ten kilometers in circumference with a river winding through it—a natural gathering place. Small wonder that, given its location and blessed as it is with a plenitude of good building stone, it has been continuously inhabited for more than seven thousand years.

Halap was its earliest known name. The physical prominence of the central limestone butte in the surrounding terrain fated it to become a seat of power and a focus of religious activity. In the 3rd Millennium BC the ancient Storm God of the Hittite people, *Hadad*, was worshiped here, atop the precipitous temple mount. Culture supplanted culture through the ages—Persians, Armenians, Greeks and Romans (*Halab*

became *Beroea* and the Acropolis had an *agora*, baths, and temples.) The Arabs took over early in the 7th century until they were ousted by the resurgent Byzantine Empire. The Crusaders twice besieged Alep, as it was then known, and took the town, but the Citadel resisted their attacks. It could not, however, withstand invasion by the Mongols who took and held it until they were defeated by the Egyptian Mamluks. Alep traded hands between Mamluk and Mongol five times. Finally, in 1410, the great Transoxian/Mongol leader Timur (Tamerlane) overwhelmed it and massacred its people. At his command a pyramidal tower was built using 20,000 skulls.

Tamerlane and his Mongol force withdrew and the region came under Mamluk and then Ottoman rule until World War One. After the breakup of the Ottoman empire the region was administered under the French Mandate until Syrian independence in 1946.

The medieval Citadel seen above was built in the early

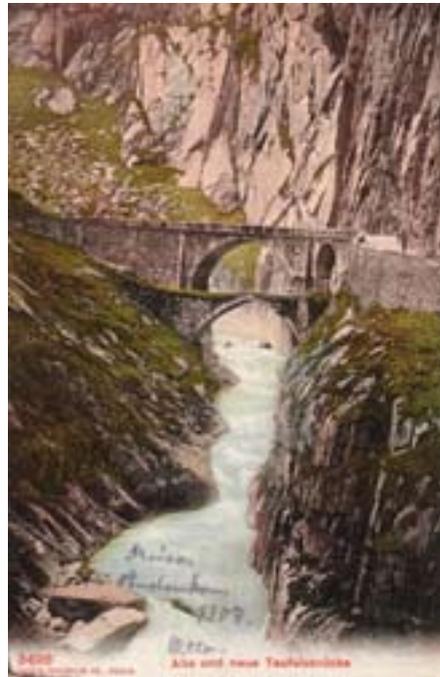
1200s during the reign of Al-Malikal-Zahir Ghazi, the son of the great Saladin. It was he who overlaid the natural features of the butte with a steeply sloping *glacis* and constructed the walls, the moat and the bridge leading to the Citadel's sole entrance. Supported on tall piers connected by arches, the bridge is guarded at the bottom by a defensive gate with two connected towers and at the top by a formidable entryway structure—a fortress in itself, designed to frustrate invaders. The only access to the interior is through a passageway with six right-angle turns and apertures in the upper floors through which boiling oil could be poured or arrows shot.

The Citadel and its surroundings have been restored and improved in the last decade by the Aga Khan Trust for Culture.

Pierre de Montaulieu

photo: Stefan Sonntag, aka zerega (flickr)

THE DEVIL'S BRIDGE



The Schöllenschlucht gorge on the slopes of Mt. Gotthard in the Swiss Alps was for centuries a natural barrier on the route between Switzerland and Italy via the St. Gotthard Pass. The route was initially opened as a through road when the first *Teufelsbrücke* (Devil's Bridge) was built—around 1200 AD.

Legend has it that the devil himself built that first bridge—of wood—over the River Reuss. It was still standing when another bridge—of stone—was built around 1595. This first stone bridge is pictured in the engraving shown at the far left at the bottom of the page.

A newer *Teufelsbrücke* was built—a second stone bridge—during the construction of the first Gotthard pass road 1820-30. It is depicted in the oil painting by Carl Blechen (1798–1840) shown in the top left corner. This was painted in 1833, a few years after the bridge was completed, presumably from sketches the artist made during construction. The first stone bridge was still standing then, and it was still standing when the photo in the postcard on the left was taken.

It collapsed during a storm in 1888, but its abutments can still be seen in the photo above of the modern road bridge built in 1955.

EL TORRE BELLESGUARD

The Torre Bellesguard (Bell Esguard—beautiful view) is one of Antoni Gaudí's lesser-known buildings in Barcelona. Built high above the city on the site of the summer palace of Martin, King of Aragon, the last of the Catalan rulers (he died in 1410) whose domains included Barcelona, the Principality of Catalonia, the Kingdom of Valencia, the Kingdom of Majorca, the Kingdom of Sicily, the Kingdom of Sardinia and Corsica, and assorted territories in the south of France, including the city of Montpellier. The building is said to commemorate Catalonia's age of glory

Domènec Sugrañes i Gras, one of Gaudí's 'disciples', took over as lead architect after Gaudí quit the project in 1909 and he completed the building in 1917. Sugrañes i Gras also took over the Sagrada Família Cathedral project after Gaudí's untimely death in 1926.

Bellesguard is now a private family residence.

photos: T L



EL TORRE BELLESGUARD





THE LENNOX BRIDGE

in the Blue Mountains of New South Wales was completed in July 1833 and is the oldest bridge on the Australian mainland. While the west face is straight, the east face, shown here has an elegant curve.

Mitchell's Pass was the third road to be built up into the eastern escarpment of the Blue Mountains. Major Thomas Mitchell surveyed and recommended the construction of a road along this route, in preference to the governor's suggestion of stationing a permanent repair gang on the existing Lapstone Zig Zag Road (now Old Bathurst Road).

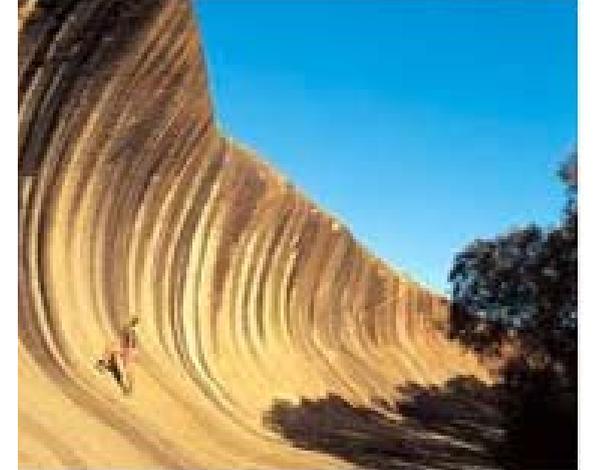
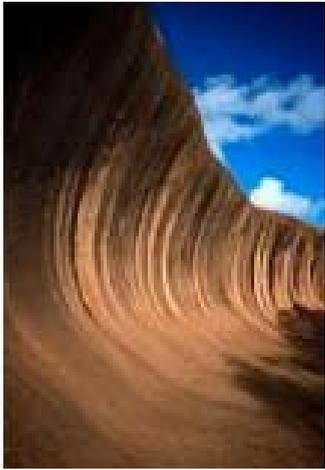
Mitchell believed in building things to last, and was determined to have a stone bridge, rather than the flimsy timber variety so far constructed in the colony. To Mitchell, well-designed bridges were one sign of a civilised society. They were "... the most indispensable of public works. Such works constitute the capital of a nation, no country is thought anything of that does not possess them".

Unfortunately, no suitably skilled and experienced people were thought to be in Australia at the time.

In a classic piece of good timing, one David Lennox arrived in Sydney, having decided to emigrate after the death of his wife. A Scottish master stonemason of twenty years experience, including several bridge projects, Lennox was discovered by Mitchell building a wall outside the Legislative Council Chambers in Sydney. Both men knew an opportunity when they saw it, and Lennox "... left his stone wall and with his shirt sleeves still tucked up, trowel in hand, undertook to plan stone bridges for the colony".

Lennox's job required him to "furnish the designs, construct the centering and direct the application of convict labour to stone cutting and setting, and to all the branches of carpentry and masonry necessary for the construction of a bridge." He was assigned a team of 20 convict workmen, with whom he is said to have established a good relationship.

by David Martin, 1956-2003.
photo: Ron Atkinson



WAVE ROCK

One of Australia's several amazing landforms, Wave Rock is located near the town of Hyden in southwestern Australia.

It is a granitic monadnock or *iselberg*. The latter term is from the German and means "island mountain" and refers to an isolated hill, mountain or outcropping rising above a surrounding plain. Better-known Ayers Rock, a sandstone formation, is another example of an iselberg.

Measured at 47 feet high and around 350 feet long, Wave Rock is what geomorphologists call a 'flared slope' formed, it is believed, by chemical erosion effected by ground water. When the land surface around the iselberg was lowered by erosion, the pocket of deeply weathered, chemically disaggregated bedrock is also removed to produce the flared slope.

The streaking is due to chemical deposits (carbonates and iron hydroxide) that wash down the sloping face of the Wave leaving vertical stripes of greys, reds and yellows. The appearance varies throughout the day as the light conditions change. The photos shown here were selected from hundreds posted to the internet.

Zip du Jour

26003

WHEELING, WEST VIRGINIA, USA



photos: T L



photos: Sean Adcock



ROCKTOBERFEST, aka The Festival of Stone, is an event organized annually by Dry Stone Walling Across Canada, a stone wallers' collective.

In describing these Festivals John Shaw Rimmington, president of the DSWAC, says: "Our passion has always been to see people come together and build things with rocks, just rocks; not overly technical, precision, machine-sawn, over-engineered edifices built with heavy machinery and involving complicated modern procedures, but rather informal structures and collaborations that promote a communal effort and a sensible approach to building with stone that combines fun with education and creativity. The structures we have built during these events have been both permanent and ephemeral. They have been functional and sometimes purely aesthetic. Whatever we assemble to build, it has always been a celebration, an event, the pleasure from which is shared equally by participants and onlookers. We believe the process is as important and entertaining as the final result. There have been risks, setbacks, changes in design and many surprises along the way, but this is all part of the attraction of the Rocktoberfest projects."

In recent years, the festival projects have included—as well as drystone walls built or rebuilt as walling workshop and certification projects—such remarkable structures as the full scale facsimile of a Scottish black house (2009), a drystone bridge (2010) and, last year, the works shown in these photos: a cylindrical stone 'view finder' focused on the central features of a stone amphitheater—a 'moon-gate' aperture and an offset free-standing drystone form with the same teardrop shape and dimensions of the aperture.

This year's Rockoberfest will take place October 4-7, 2012 near Hudson, Quebec, northwest of Montreal. For info: <http://www.dswa.ca/event/festival-of-stone-2012>

MEN AT WORK



clockwise from upper left: Fujian, China . . . USA . . . Mallorca, Spain (Lluc Mir, Kevin Fife, Kenn Kaminski, Martin Janosec) . . . California (Jason Joplin's son, Julius) . . . Zagoria, Greece . . . Maine (Ethan Stebbins)





& WOMEN AT WORK



clockwise from lower left:
 Charleston, SC, stone masonry workshop, Kris Kuda and Cindy Collins
 Hui-An, China, stone polisher. photo: Jon Barlow Hudson
 Barre VT, Drystone Walling Competition, right to left:
 Frederica Lashley, Janine Hegy, Eve O'Rourke
 Vancouver, BC, Colleen Wilson, Canadian carver
 Edinburgh, Scotland, Sybille Pasche, Swiss sculptor (STONE Project)

X FILES



These photos by an unknown photographer depict a passageway alongside a watercourse in an unknown location. It appears that a single sedimentary strata (limestone?) was removed, hewn from the mother rock. Whoever did the work got playful with the final surface of the wall plane, creating a low relief sculptural frieze that animates the space through which people walk. If anyone knows anything about this, please share it with us.

X FILES

Another interesting mystery. All that is known about this unique assemblage is the photo file's title: buddhacity. If anyone knows where this is, who did it and who took the photograph, please let us know at stonEzine@stonefoundation.org



RANDOM RUBBLE



far left top: *Andre Breton* by Kirk McCoy, New York City (stolen from artist's studio in 2003) photo: the artist
 far left, bottom: *Doors Game* by Tanya Preminger, Israel
 center top: Humber River, Toronto, Ontario. photo: ??
 center middle: Carved wall stones.
 stonework, photo: Steven Fraser, Kitchener, Ontario
 center bottom: Facing for an arch, Blue Ridge Parkway bridge, North Carolina, WPA project, 1935. photo: NPS
 above top: Surveillance cameras (marble) by Ai Wei Wei inspired by those the Chinese Government placed outside his studio. photo: from the *Muse* film *Ai Wei Wei: Never Sorry*
 below: One-man cobblestone street department (he's 84). San Sabastien del Orient, Jalisco, Mexico photo: T L



and more RANDOM RUBBLE



left: Japan, post-war stone shop.

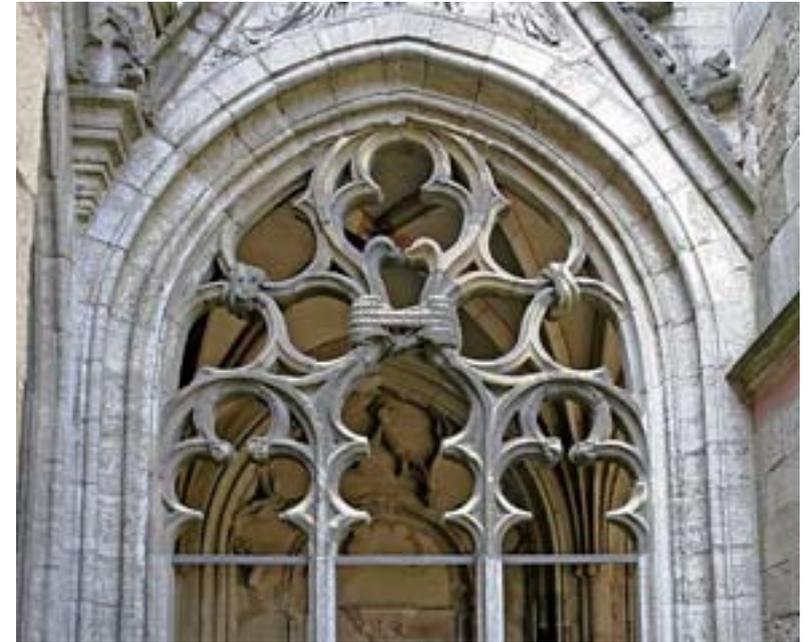
photo: ??

right, Mason's joke, Utrecht Cathedral

photo: Paris Roselli, roselli.org

below: Tragic, powerful travertine sculptures flanking the entrance to Bralu Kapi, a military cemetery and national monument in Riga, capital of Latvia. The cemetery is a memorial to and burial ground for thousands of Latvian soldiers who were killed in World War I and the Latvian War of Independence.

It was designed by sculptor Karlis Zale. Other sculptors on the project were: M. Šmalcs, N. Maulics and P. Banders, J. Cirulis and F. Valdmanis. Thanks to Colleen Wilson for bringing these carvings to our attention. photos: ??



ANNOUNCEMENTS

AUGUST

3RD ANNUAL CANADIAN STONE CARVING FESTIVAL
OTTAWA, CANADA
August 3-12
For info: www.rideaucanalfestival.ca
Email: hbarber9@sympatico.ca

GLOBAL STONE WORKSHOP (Sculpture)
Bohuslän/Gothemburg, Sweden (Granite)
August 6-17

Isle of Gotland, Sweden (Limestone)
August 13-25
For info: <http://www.globalstoneworkshop.com/>

SEPTEMBER

STONERWORK SYMPOSIUM 2012
and the LITHIC OLYMPICS
Asheville, North Carolina
September 5-8
The annual gathering of the international stone 'tribe'
organized by the Stone Foundation
For info: <http://stonefoundation.org/symposiums/2012symp/2012ss.html>
Email: tomas@stonefoundation.org to receive information as
it becomes available.

Also:
DRY STONE WALLING WORKSHOP
ARCHITECTURAL STONE CARVING WORKSHOP
MORTARED STONEMASONRY and
LIME RENDER/PLASTER/WASH WORKSHOP
August 30-September 4

And:
GRAVESTONE PRESERVATION WORKSHOP
September 10-12

STONEFEST 2012
Marenakos Rock Center
Preston (Issaquah). WA
September 10-14
For info: <http://www.stonefest.org/>
Email: info@stonefest.org

DRY STONE WALLING WORKSHOP
Féile na gCloch, Inis Oírr Aran Isles, Ireland
September 12 - 23
Instructors: Pat McAfee and others
For info: <http://dswaireland.ning.com/profiles/blogs/feile-na-gcloch-2012>
Email: mmannion@galwaycoco.ie

GLOBAL STONE WORKSHOP (Sculpture)
Odrinhas/Lisbon, Portugal (Limestone and Marble)
Sept 24-Oct 5
For info: <http://www.globalstoneworkshop.com/>

13TH INTERNATIONAL DRYSTONE CONGRESS
Ogliastra, Sardinia
September 21-23
For Info: www.pietreasecco-samedera.org

OCTOBER

16th ANNUAL PRESERVATION TRADES WORKSHOP
"Cornerstones: New Foundations in Preservation"
Charleston, SC
October 2-3
<http://ptn.org/index.htm>

23RD INTERNATIONAL SCULPTURE CONFERENCE
Chicago, Illinois
October 4-6
For info: <http://www.sculpture.org/chicago2012/>

FESTIVAL OF STONE 2012 aka ROCKTOBERFEST
Domaine Côte Mont Rigaud, near Hudson, Quebec,
northwest of Montreal
October 4-7
Info: <http://www.dswa.ca/event/festival-of-stone-2012,>
john@dswac.ca

Submit announcements of future stone-related events to
stonEzine@stonefoundation

P. S. (Posterior Supplement)

Photographer Pierre de Montaulieu believes that when Antonio Canova was sculpting his Naiad (page 13), the unexpected presence of an anomalous inclusion, a streak of common limestone in the noble marble *blocco* must have caused the sculptor some dismay, but, as parents (or lovers) will, he accepted the flaw as an attribute of the creature he was bringing into being. The stain of mortality upon the ideal form. A birthmark on the Naiad's *belles fesses*. In what he describes as an act of homage to Canova, Pierre ventured to remove the flaw and reveal the artist's unblemished ideal vision. In the interest of scholarship we include the altered photo here.



THE END

p.p.s. We hope you like **STONEZINE**, and will **LIKE** it on Facebook, and will send the link to friends and other stone-oriented folks that you think may be interested in it.