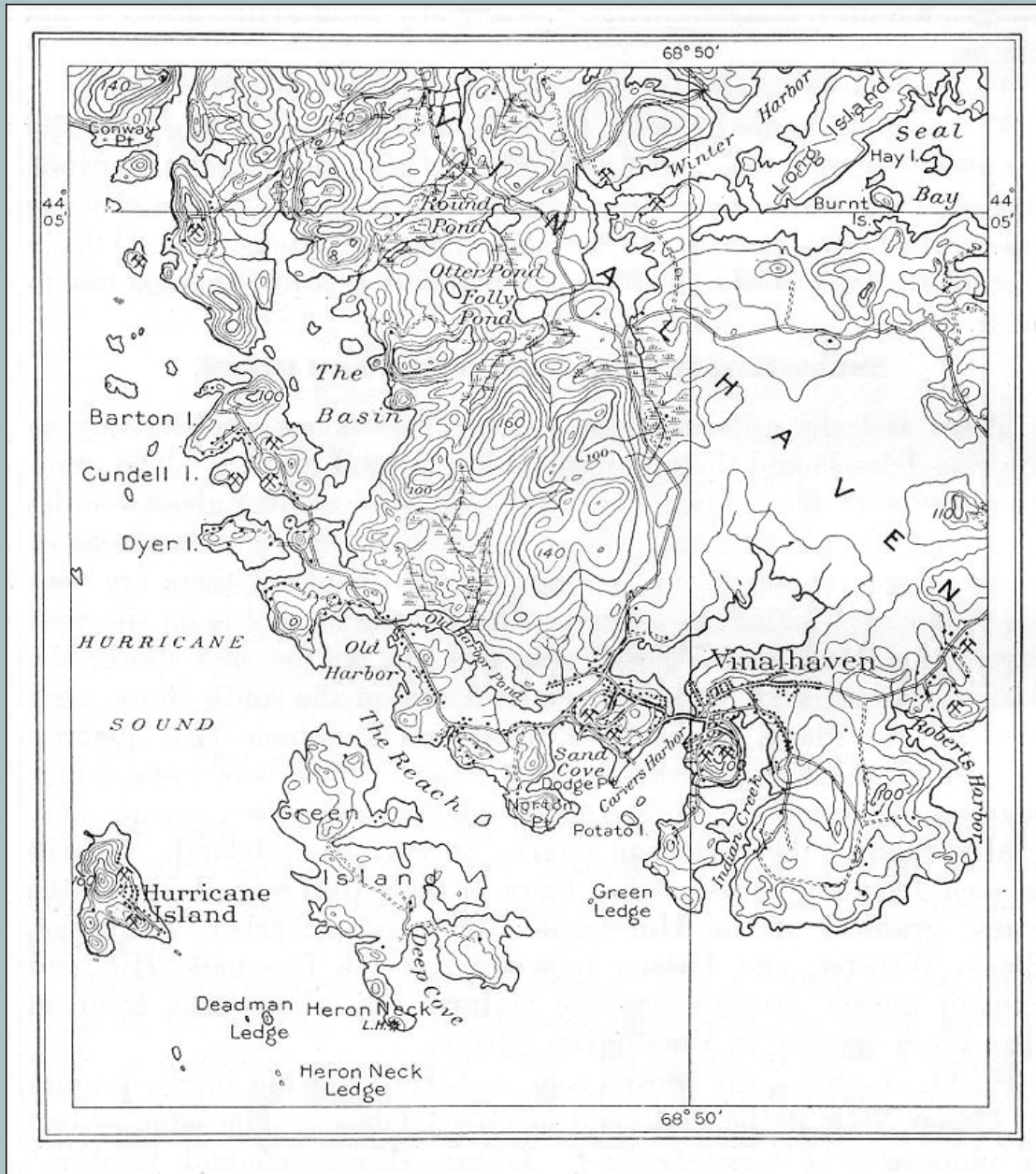


Vinalhaven, Maine



In 1785 seventy-five settlers of the Fox Islands offshore from Rockport, Maine ". . .petitioned the General Court of Massachusetts 'to relinquish any claims that this Commonwealth may have to said Islands, to all inhabitants and their Heirs and Assigns forever. . .'" The attorney representing the islanders at the Court was a Bostonian, John Vinal, and the islands were named for him (though not by the request of the inhabitants). It is not known if he ever stepped foot on the island.

By 1826 the quality of Vinalhaven's granite was discovered and the island's 100 year period as one of Maine's largest quarrying centers began. Men arrived from other states, from the British Isles and from Scandinavia to work. Hundreds of men quarried, cut, polished, carved and shaped many tons of granite. Stone left the island on sloops, schooners and barges for ports as far away as Pensacola and New Orleans.

The first large Federal contracts were for granite blocks to reinforce the gun platforms at Forts along the Atlantic and Gulf coasts prior to the Civil War. Granite was shipped for:

- the base of the Brooklyn Bridge;
- the U.S. Customs House and Post Offices in New York, St. Louis, Kansas City, Buffalo, etc.;
- the Railroad Station and the Board of Trade in Chicago;
- the Washington Monument and Federal Office Buildings in Washington, DC.;
- Pennsylvania Railroad Station and Masonic Temple in Philadelphia;
- other private mansions, monuments, bridges, and dams;
- thousands of tons of paving blocks for the streets of Portland, Boston, New York, Newark, Philadelphia and other cities;
- the foundation stone and the eight huge polished columns for the nave of The Cathedral of Saint John The Divine in NYC.

With the introduction of structural steel and concrete as building materials the largest granite company closed in 1919. The paving block industry continued until the late 1930s.

The sea also has been of great importance to Vinalhaven's economy as the island has always been a major supplier of seafood to markets in Portland, Boston and New York.

Vinalhaven Historical Society



This is not, as it appears to be, an assemblage of individual stones, it IS an individual stone that was fashioned by stone-carver Charles Athearn (1857-1914) to mark his family's grave site. Local lore has it that a hidden cavity contained a bottle of whiskey so his friends could drop by and have a drink with him after he was gone. Access to it is said to have been gained by removing a certain stone, most probably the one in the center of the end facing the camera. If so, it has been rendered immovable.



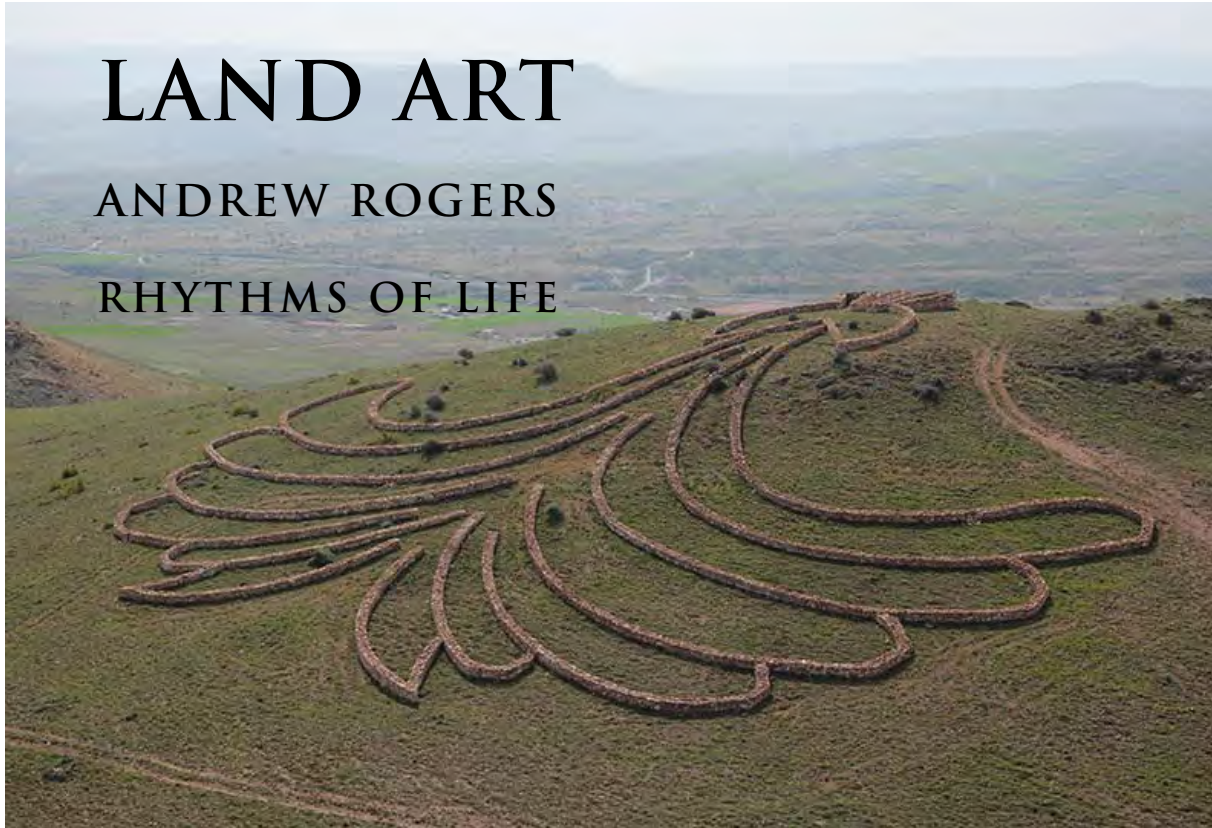
There were approximately 75 quarries on the island in its heyday, 1880 to 1900. Most were owned by the four major quarry companies on the island; others were run by independent operators. The remains of quarries dot the island. Shown here is, or was, the Fred Chiles Quarry, now enveloped within a swath of forest, its gin-pole still standing, the rusting winches mute reminders of a once-thriving industry.



LAND ART

ANDREW ROGERS

RHYTHMS OF LIFE



above:

Sustenance, 2009
Cappadocia, Turkey
100m x 100m x 2m

right:

Ancient Language, 2004
Atacama Desert, Chile
80m long x 3m high



left:

Pride, 2004
Kurunegala, Sri Lanka
60m x 60m

below:

Labyrinth, 2008
Jomsom, Nepal
60m x 60m

photos by Andrew Rogers
See more photos, videos of *Rhythms of Life* installations in Antarctica, Australia, Bolivia, Chile, China, Iceland, India, Israel, Kenya, Namibia, Nepal, Spain, Slovakia, Sri Lanka, Turkey, the USA here:
<http://www.andrewrogers.org/land-art/>





PIETRA ITALIANATA

Steve Dunlap, MD and Stone Foundation member, visited Italy last summer. He had in mind to investigate a remarkable architectural feature that he had seen in a book* about the Duomo di Trento, a magnificent 13th century church. The photographs that engaged his interest is shown at the right and below. Notice, as he did, the 'knotted' columns (they are not actually knots, but double bights, each composed of two interlocking loops).

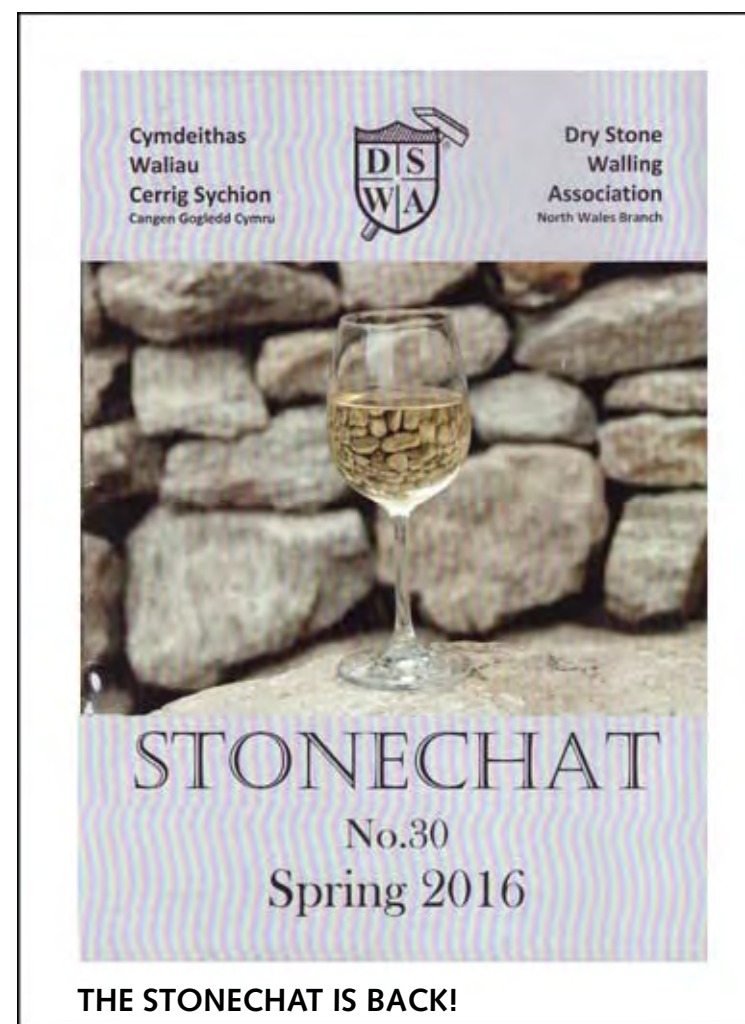
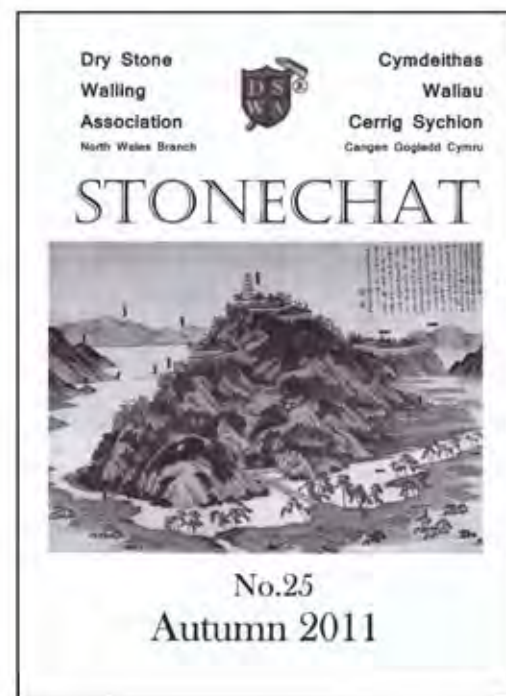
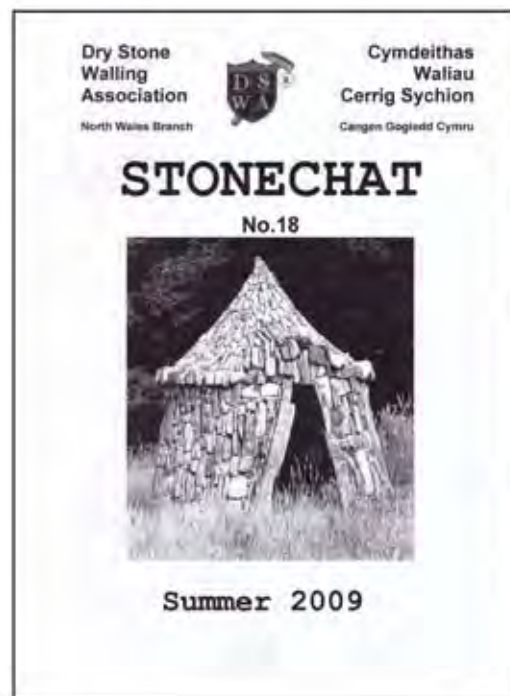
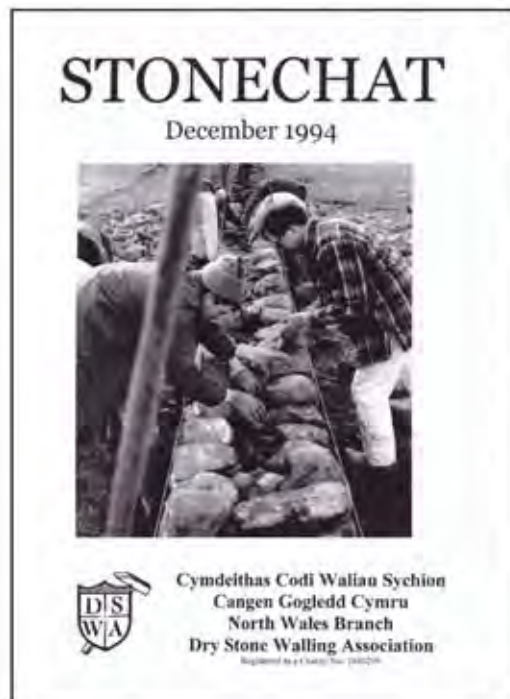
I can understand Steve's fascination and why the device proliferated throughout Italy. It unites what is above with what is below and vice versa. Like a lithical poem, it plays with one's perception, mocking gravity. Rather than supporting the weight of the structure above it, the columns appear to be holding it down. and rather than bringing weight to bear on the structure below, it seems to be lifting it up.



**Il Duomo di Trento, Architettura e Scultura*, Enrico Castelnuovo, Acriano Peroni (and others), 1992. Published by Editrice Temi, 38100 Trento, Italia. the excellent photographs and drawings in the book recommend it even to non-readers of Italian.

T L





In this edition: Dry-stone and dry wine in Austria, dry-stone in the Australian cultural landscape and in Australian parkland trailwork, a Rogues Gallery and the conclusion of the Master Class series of five articles. Cover photo: Sunny Wieler

THE STONECHAT IS BACK!

Sean Adcock, DSWA/GB Master Craftsman, Certified Instructor, Chairman of the North Wales Branch of the DSWA, gentleman and scholar, edited and produced a excellent little periodical publication entitled *STONECHAT*. (A Stonechat is a bird, a booklet and a pun.)

Small in format but wide-ranging in subject matter, *STONECHAT* was devoted to dry-stone construction around the world and throughout history. Beginning in 1994, Sean produced 29 issues

until, disheartened by a dearth of support and appreciation, he ceased publishing it in 2013.

Happily for those of us who value *STONECHAT* he has, whether from encouragement or boredom, ended his hiatus and produced another issue: #30, Spring 2016. Like its predecessors it is interesting, informative and a bit quirky. Unlike its predecessors it is in color! You are encouraged to visit the *STONECHAT* web page, peruse past editions and, perhaps, subscribe. . . <http://www.dswales.org.uk/Stonechat.html>



WOMAN, Shiro Hayami, Hakone Art Museum, Japan photo: T L



A feature of the recent (June 19-21, 2015) Tirconnell Stone Festival in Glencolmcille, Co Donegal, Ireland was this stone chair by brought by sculptor/stonemason Christian Helling and fellow stonemasons from Cork and placed in the wall in memory of Martin Mc Brearty, one of their group who recently passed.

photos: Margaret Rose Cunningham

Festivities in process, the chair in place, folks at work, the pub at the top of the hill.





Kedareshwar Cave-Temple,
Ahmednagar, India.

A number of caves were carved out in the environs of the Harishchandragad fortress in the 11th century. This one contains a Shiva Lingam, The Lingam and base are 5 feet tall. The water is waist-deep, ice-cold and is said to be constantly present—except, surprisingly, during the rainy season.

It is interesting that the sources of information currently available all refer to the pillars as having been 'built' and the roof of the cave as being supported by the one unbroken pillar. That the fragments of the broken pillars still cling to the roof suggests that here (as in other Indian cave complexes) that matrix of stone was carved away to reveal them. It also seems probable that the roof of the cave will survive the removal of the last remaining pillar.

photo: Rohit Gowaikar
via Creative Commons



THE CHEEK-TO-CHEEK END

John Shaw-Rimmington in the Lake District, England