

STONEZINE 8

A DIGITAL COUNTERPART
TO STONEXUS MAGAZINE



A CALENDAR OF STONework-RELATED EVENTS

NORTHSTONE 58° STONEFEST

The UK's first Drystone Festival,
Thurso, Caithness, Scotland.

August 12-14, 2016

<https://ns58.org/>

<https://www.facebook.com/Northstone58/>

DRY STONE FESTIVAL and TRAINING

Festival & Workshop Hands-on Dry Stone Introductory Course

August 19-21, 2016

Madoc, ON K0K 2K0

<http://www.horttrades.com/dry-stone-walling-training-event-upper-canada-2016>

STONE CARVING

Tools and Techniques July 25-29, 2016

Open Stone Symposium Aug 1-6

Marble and Granite Carving Aug 15-17

West Rutland, VT

www.carvingstudio.org The 29th Annual International

THE 29TH ANNUAL STONE CARVING SYMPOSIUM

Presented by the Northwest Stone Sculptors Association

Suttle Lake, Sisters, OR

August 21-28, 2016

<http://www.nwssa.org/>

IPTW, The INTERNATIONAL PRESERVATION TRADES WORKSHOP

Presented by the Preservation Trades Network

September 9-11, 2016

Clermont Farm, Berryville, VA

<http://ptn.org/IPTW-2016>

FEILE na cGLOCH

Irish Dry Stone Festival

September 15-18, 2016

Inis Oirr, Aran Islands, Galway, Ireland

Email gsmyth@galwaycoco.ie for a brochure

TRULLO RESTORATION WORKSHOP

Ceglie Messapica, Puglia, Italy.

September 26 - October 9, 2016

<http://www.myearthwork.com/trullo-workshop/>

BACK WEST Celebration of Stone Balancing

September 15-18, 2016

Flagstaff, AZ

<http://flagartscouncil.org/>

DRY STONE CONSERVANCY FALL WORKSHOPS

September 16-17, Introductory Rock Fence Workshop

October 1-2, Introductory Rock Fence Workshop"

October 26-27, Intermediate Certification Prep Workshop

October 28-29 Fall 2016 Certification Exams

Shaker Village of Pleasant Hill near Harrodsburg, Kentucky

<http://www.drystone.org/content/article/821/>

STONework SYMPOSIUM 2017 and

Mallorcan Dry Stone Walling Workshop

Village of Deia, Island of Mallorca, Spain

February, 2017

<https://www.stonefoundation.org/>

MORE EVENTS AND WORKSHOPS in Stone Carving, Sculpture, Dry Stone Walling and Stonemasonry are being offered by the organizations listed below:

THE CARVING STUDIO AND SCULPTURE CENTER,
WEST RUTLAND, VERMONT

<https://carvingstudio.org/>

DRY STONE CANADA, ONTARIO

<http://drystonecanada.com/>

DRY STONE CONSERVANCY, LEXINGTON, KENTUCKY

<https://www.drystone.org/>

THE U.S. HERITAGE GROUP, CHICAGO, ILLINOIS

<http://usheritage.com/in-house-training-2016/>

DRY STONE WALLING ACROSS CANADA, ONTARIO, CANADA

<http://www.dswa.ca/>

THE STONE TRUST, DUMMERSTON, VERMONT

<https://thestonetrust.org/>

DRY STONE WALLING ASSOCIATION OF GREAT BRITAIN

<http://www.dswa.org.uk/>



THE STONE FOUNDATION
PRESENTS

THE 15TH ANNUAL
INTERNATIONAL
STONEWORK
SYMPOSIUM
2017

VILLAGE OF DEIA,
ISLAND OF MALLORCA,
SPAIN
February 23-28,
2017

presentations • tours • demonstrations • workshops
visit www.stonefoundation.org for information

photo: T L

INTERNATIONAL STONEWORK SYMPOSIUM 2017

The 15th annual gathering of the stone “tribe,” will return to Mallorca, scene of the highly regarded STONEWORK SYMPOSIUM 2007. As the earlier gathering did, this will reinforce the internationality of our community of artisans, artists, architects, designers, contractors, suppliers and others involved with stonework.

A warm welcome is extended to stonework enthusiasts coming from the USA, Canada, Ireland, and the UK. You will be joined by kindred enthusiasts from France and Spain, Italy, Switzerland, Russia, Japan, Austria, Australia and, perhaps, elsewhere.

As with all Stone Foundation Symposiums, there will be interesting and informative presentations and demonstrations by experts in several aspects of stonework as well as lively discourse, tours, hands-on activity, camaraderie and conviviality.

Mallorca, just off the east coast of Spain, has long been a geographical nexus of the western Mediterranean region. The kingdom of Catalunya, at a time when it comprised large areas of northeastern Spain and neighboring France, was ruled from Mallorca.

4,000 years of history, written skillfully in stone await you, vestiges of various cultures: Paleolithic cave dwellings, Neolithic and Bronze Age walled towns and temples, Phoenician and Roman ruins, Moorish and Medieval stonework, 18th, 19th and 20th century stonework and the present-day efforts to extend the tradition. Fortunately the Mallorcan government recognizes the value of its craft traditions and is concerned with preserving and perpetuating them.

There will be a major focus on the craft of dry stone walling. Other areas to be explored are: the vernacular architecture of Spain, the stonework of the Balearic Islands, Mallorca and Minorca, of Japan, of Israel, of New York City, of the Dolmen Culture of the Western Caucasus Mountains; and the depictions throughout history of stonemason and carvers, their work, their tools, themselves.

SCHEDULE:

DRY STONE WALLING WORKSHOP . . . FEBRUARY 17 – 21, 2017

STONEWORK SYMPOSIUM 2007 . . . FEBRUARY 23 – 28, 2017

(Dates are subject to change.)

FEES:

STONEWORK SYMPOSIUM: \$400 US, Non-Members, \$500

DRY STONE WALLING WORKSHOP: \$500 (Members only)

WORKSHOP and SYMPOSIUM: \$800

Note: STONEWORK SYMPOSIUM 2007 in Mallorca was one of the best Symposiums we ever had, and the village of Deia was absolutely the best Symposium venue. Many of those who attended intend to return and those who didn't won't want to miss this opportunity to be there—so, please, plan on it and start saving for it.

LITHIKOS GALLERY



Place-of-Origin (detail) Bennachie Hill, Kemnay Quarry, Aberdeenshire-Scotland
John Maine, Brad Goldberg and Glen Orwin
photo: John Maine



Detail of limestone retaining wall, Deia, Mallorca, Islas Baleares, Spain *photo: T L*

THE OPUS 40 RESTORATION PROJECT

Phase 2, REBUILDING the BLOW-OUT

A STONE FOUNDATION LEGACY PROJECT

photos: T L

Last month a communal team, or teams, of Stone Foundation members, wallers and stonemasons, some certified, some not, made a concerted effort to repair a gaping wound to the fabric of a notable landmark, *OPUS 40*, a sculptural/structural art park in central New York State.

This ambitious stonework entity was essentially and laboriously assembled over time by a single man, Harvey Fite. A sculptor and the head of the art department of nearby Bard College, he purchased a played-out bluestone quarry in Saguerties, NY, between the Catskill Mountains and the Hudson River. The big well-constituted slabs had gone to New York City to become sidewalks but there was plentiful building stone in the waste that remained that would serve his purpose: to build a land-form display garden for his carvings.

At some point he realized the extent of his undertaking and named it *Opus 40* (*opus* for work, and 40 for the number of years he thought it would take to accomplish the work).

And at some point he realized that this articulate stone mass, and not his carvings, was the real artwork and he ultimately removed the carvings to the park's periphery.

What he was creating in this backwoods wasteland in the 40s, 50s and 60s was, for its time, unique—a precursor to the Land Art and Earthwork movements of the late 60s and 70s.

Three years short of the projected 40, however, misfortune intervened . . . he died in a fall, in 1976, crushed by a tractor just in front of this wall. In 2011 the wall also fell, a victim of Hurricane Irene.

The Stone Foundation was brought in to assess the damage and propose a remedy. A smaller wall that threatened to blow-out was taken as a 'test case'—*Phase 1*. Tomas Lipps arranged for DSWA/UK Master Waller Sean Adcock to come lead a dry stone workshop at *OPUS 40*. They and two, sometimes three, assistants disassembled the problem section and rebuilt it—in the space of a week. This gave momentum to the fund-raising efforts and so, earlier this year, a call went out and Stone Foundation stonemasons and wallers from NY State, PA, VT, NH, ME, CT, RI, Canada and England came to Saguerties to participate in a Master Class led by Sean (Tomas was the project manager and stonecutter). Rotating crews, trios, and quartets, worked for two or more days (room & board & beer provided). The *craic* was good and the wall went up.





the ROCKNOCKERS:

a strong, spirited, skilled, stone-working relay team

Row 1: Sean Adcock, Tomas Lipps, Tim Smith, Alex Banfield, Karl Kaufmann, Fran Hammond, Ethan Seaman

Row 2: Ama Koenigshof & Kevin Simpson, Matt Carter, Chuck Eblacker, Lydia Noble, Brian Post, T. J. Mora, Torben Larsen

Row 3: Seth Harris, Michael Murphy, Ben Maron, Andre Lemieux, Doug Bell, Menno Braam, Mike Plume

Row 4: Kevin Baker, Tommy Webber, Evan Oxland, Michael Jamieson, Mark Ribaldo, Michael Clasen, Steve Mattera (not pictured: Bill Davis, Charlie Groethers, Jerry Beverly)

SACRED CIRCLE



photos: Marc Archambault

MARVELOUS JOINERY — THE STONework OF PERU

Frederic Messier Leroux
<https://www.facebook.com/Viracocha777>



OLLANTAYTAMBO



SHIRAKAWA
BIWA-CHO



Shirakawa Biwa-cho was once a village of busy stone cutters in a narrow river valley with a quarry that yielded an exceptionally fine granite—the *shirakawa ishi*. Once, the air here rang with the sound of hundreds of hammers at work.

Two strides from the taxi and we were at the threshold of the Nishimura workshop. Kinzo Nishimura, a much-respected fourth generation stone carver, is elsewhere, directing the placement of stone in a park. His son Daizo is at work here carving the capstone of a *toro*, or stone lantern. He is amused by my interest in his tools (many stone cutters, carvers and sculptors in Japan, still forge their hammers and make the handles themselves) and invites me to try them out—on the capstone. It felt so good to have a hammer and chisel in my hands again, rhythmically punching off waste.

Travelling stonemasons, *watari shokonin*, are, after all, no rarity here. They would come from other regions to work in the Nishimura workshop and learn from Kinzo's father. Kinzo, who helped out in his father's workshop as a boy, learned their different regional techniques and Daizo working in Kinzo's shop learned from him.

above: Daizo-san at work.
below: His hand tools.

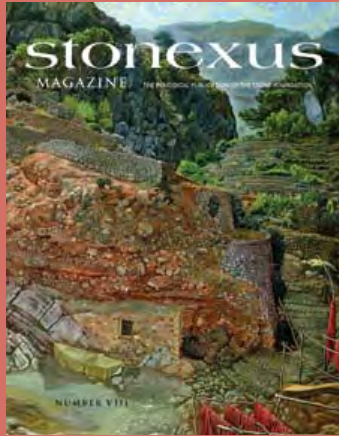


left: the Buddha's name in Sanskrit carved into one of the facets of a cubical chozubachi, or stone basin.
below: Finished pieces are taken from the workshop across a narrow bridge over the river to a damp, shady display garden where they are left to acquire the patina of age.

bottom right corner: Kinzo Nishamura acknowledges that the Japanese stone carving tradition has its origin in Korean stone carving, and many of the pieces produced by his workshop reflect this. Here the guardian figures face each other as they would have done in Korea, rather than facing outward as they generally do in Japan.

bottom center: As well as a wide variety of traditional styles and techniques and derivations thereof, the Nishimuras produce a number of original forms. This stone 'boat' is one that enjoys some popularity with garden designers.





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