

STONEZINE 13

THE DIGITAL COUNTERPART
TO STONEXUS MAGAZINE

editor: Tomas Lipps

Cover photo:
SCOTT BURTON, PAIR OF TWO PART CHAIRS
photo: ? ?

This photo:
EARLY SNOW, Stonework by Dan Snow, 1982
photo: Tomas Lipps

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*This, like all editions of STONEZINE,
can be printed on 8.5 x 14 paper.*

INTERNATIONAL STONEWORK SYMPOSIUM 2018

VENTURA, CALIFORNIA . . . OCTOBER 24-28

STONE CARVING AND WALLING WORKSHOPS . . . OCTOBER 17-23

The RETURN of the ROCKNOCKERS

and the LITHIC OLYMPIC GAMES

WEBSITE: <https://stoneworksymposium2018.net/>

THE LINK ABOVE IS LIVE—CHECK IT OUT

LITHIKOS GALLERY

STONework
VARIOUSITIES



THIS IS NOT A PHOTO.

It is a painting by Stone Foundation member
Dennis Reinke.

Dennis paints people, animals, landscapes. What most impresses me are his renderings of stone. Do you know, can you imagine, how hard it is to represent stone with paint so that it actually looks like stone? Unless you've attempted that, or seen attempts to do so by quite skillful artists who so often fall short—you can't. Skill is not enough; what is required is a feeling for the material, the way it is formed, and deformed, how it weathers, and resists weathering, how the stone and its environs relate. Dennis has that.

He is also good with foliage.

Check him out at: <http://dennisreinke.com/>



left: Doorway, Pézenas, Hérault, Occitanie, France
This skewed arch is employed in the service of forced perspective—architectural *trompe l'oeil*. A well-executed folly.
photo: Fagairolles 34 via Wikimedia Commons



above: Arco de la Estrella in Cáceres, Extremadura, Spain. This skewed arch allowed horse-drawn carriages to enter at an angle and gain access to the narrow street just inside the wall.
photo: Jesuscastillo via Wikimedia Commons



Stonecarver at work, Fairhaven Stone LTD, Cambridgeshire, England <http://www.fairhavenstone.com/> photo: Harris Digital Productions



NOW IS THE HOUR. . .
An assortment of stone sundials.



BEER FOR THE WORKERS

In 1565, Dublin stonemasons were given 14 pints of ale a day.

Beer was ranked alongside bread as the most important dietary staple in early modern Ireland, and some workers were granted a daily allowance of 14 pints of ale, a study has found.

Dr. Susan Flavin, Lecturer in Early Modern History at Anglia Ruskin University, examined evidence from household accounts, soldiers' rations and port books from 16th Century Ireland.

She found that ale and beer were viewed as a vital source of calories and nutrition and were consumed in incredible quantities.

Records from January 1565 show that stonemasons working at a quarry in Clontarf, Dublin were provided with an allowance of 14 pints of ale per day by the proctor of Christ Church Cathedral in Dublin.

Documents from Dublin Castle showed that the household staff consumed 264,000 pints of beer in 1590, which averaged up to eight pints each per day—a similar amount to what was typically consumed in England in this period.

By examining contemporary accounts, Dr. Flavin calculated that 16th Century beer had a high calorific value, providing between 400-500 calories per pint, compared to 180-200 calories for a pint of modern bitter.

Beers typically had a high oat content, as barley proved difficult to grow in Ireland's wet climate, and most would not have been weak.

"People mistakenly think that 'household' beer in this period was a weak drink," said Dr. Flavin.

"It has been estimated, however, that most beer at this time would have had an alcohol strength of between 7% and 10%, if they used similar quantities of yeast as they do today."



Workers in a brewery, circa 1550.

She said women were involved in the process of brewing, and drinking beer at the time.

"The proctor of Christ Church Cathedral, Peter Lewis, would buy commercially-produced beer when his own beer ran out or wasn't up to scratch, and his supplier of 'good ale' was always a woman called Meg Hogg," she said.

"Domestic brewing was seen as the role of the housewife, and there are also records of women and children joining labourers to drink together at the end of the working day."

"At Dublin Castle there are even records of 'drinkings' which took place in the main entertaining area of the castle and were ladies-only events."

Dr. Flavin will present her findings at the Institute of Historical Research's latest Food Research Seminar at the School of Advanced Study, University of London.

As part of the next stage of her research, she hopes to recreate 16th Century Irish ales and beers from the original recipes and examine their nutritional value.

The beer's high oat content would have produced a bitter and thick, creamy drink.

from RTÉ, Ireland's National Television and Radio Broadcaster.

"sculpture in love with furniture. . ." THE PRAGMATIC ART OF SCOTT BURTON



Museum of Modern Art, New York City Pair of Rock Chairs 1980-81

The opportunity extended by Pair of Rock Chairs is actually not only physical but social, for two seats will tempt two people to rest and talk. Burton had a deep interest in social exchange—in fact, his first artworks were performances in front of an audience. His sculpture developed out of the furniture he used as props in these performances, and always remains part furniture, undermining the common notion that art is somehow separate from everyday life.

Burton admired the Russian Constructivist artists who, earlier in the century, had linked innovative forms to a concern with their practical social applications. The natural shapes of these chairs, and their beautiful surface—variously rough and smooth, and veined in gray and white—inject aesthetic pleasure into their obvious usefulness.

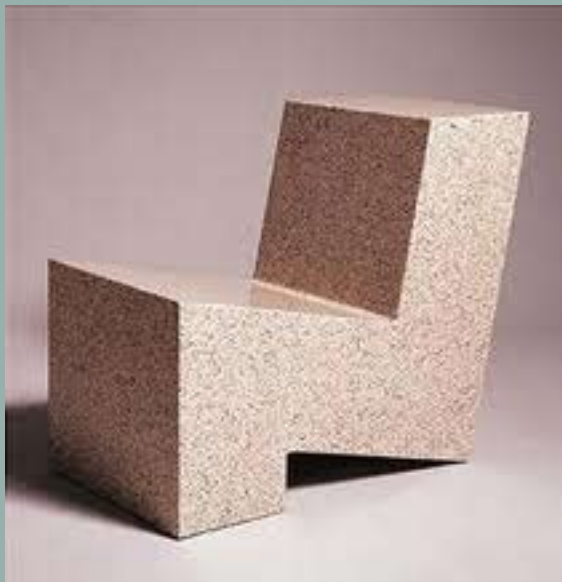
photo and excerpt: The Museum of Modern Art, MoMA Highlights, New York



left: Two-Part Chair, Deer Isle granite, 1986



White Marble Chair (right) might have been derived from the form of a throne, or an easy chair. We can assume that the chair in the photo at left is an abstraction of the iconic Adirondack Chair because the artist actually made a wooden version (below) .



W.S. Merwin 1967

THE DRY STONE MASON

The mason is dead the gentle drunk
Master of dry walls
What he made of his years crosses the slopes without wavering
Upright but nameless
Ignorant in the new winter
Rubbed by running sheep
But the age of mortar has come to him

Bottles are waiting like fallen shrines
Under different trees in the rain
And stones drip where his hands left them
Leaning slightly inwards
His thirst is past

As he had no wife
The neighbors found where he kept his suit
A man with no family they sat with him
When he was carried through them they stood by their own dead
And they have buried him among the graves of the stones