

STONEZINE 19

THE DIGITAL COUNTERPART TO STONEXUS MAGAZINE,
A TRIBUTE TO STONE, STONEMASONRY AND STONE ART





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EDITOR: TOMAS LIPPS

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A new STONEZINE feature

MORE OUTTAKES FROM STONEXUS XVIII

Photos by David F Wilson, Sean Adcock, Tomas Lipps

COVER PHOTO

Miniature Stone Arch by Ken Curran

Notice: The previous edition of STONEZINE, #18, was an experimental departure from the usual horizontally oriented format—to one resembling the print magazine STONEXUS. As readers have expressed a preference for the original style (it's easier to read on laptops for one thing) we are returning to that.

feile na gcloch

INIS OÍRR

VIRTUAL 2020

Minature Walling Competition

Enjoy the craft of dry stone walling from the comfort of your own home by entering our miniature dry stone walling competition. These miniature walls can be built using the exact same principles as life size walls. Use our online instructions or create your own unique wall. This can be a fun project for all the family.

This is an international competition, open to all ages. To have your art included in our campaign and be in with a chance of winning some prizes, make sure you post your photos or videos online using the hashtags **#Feile na gCloch** **#miniaturewalls** **#drystonewall** or email your creations to us on **info@dswai.ie** and we will post all your creations on the Féile na gCloch website and on social media.

Closing date for entries is Friday 25th of September 2020. **Prizes include:** Stone tool vouchers, Festival T-shirts & Hoodies, DSWAI merchandise and more.

MINI DRY STONE WALLING EVENT

<https://www.dswai.ie/manature-walling-festival>



For this virtual experience log onto:

Galway Beo  <https://tinyurl.com/yxjmsfo4>

Website: <https://tinyurl.com/y3gwfb7>













Sunny Wieler, Co Waterford, Ireland.



John Bland, Ontario, Canada. (Winner, BEST STRENGTH TEST Award.)





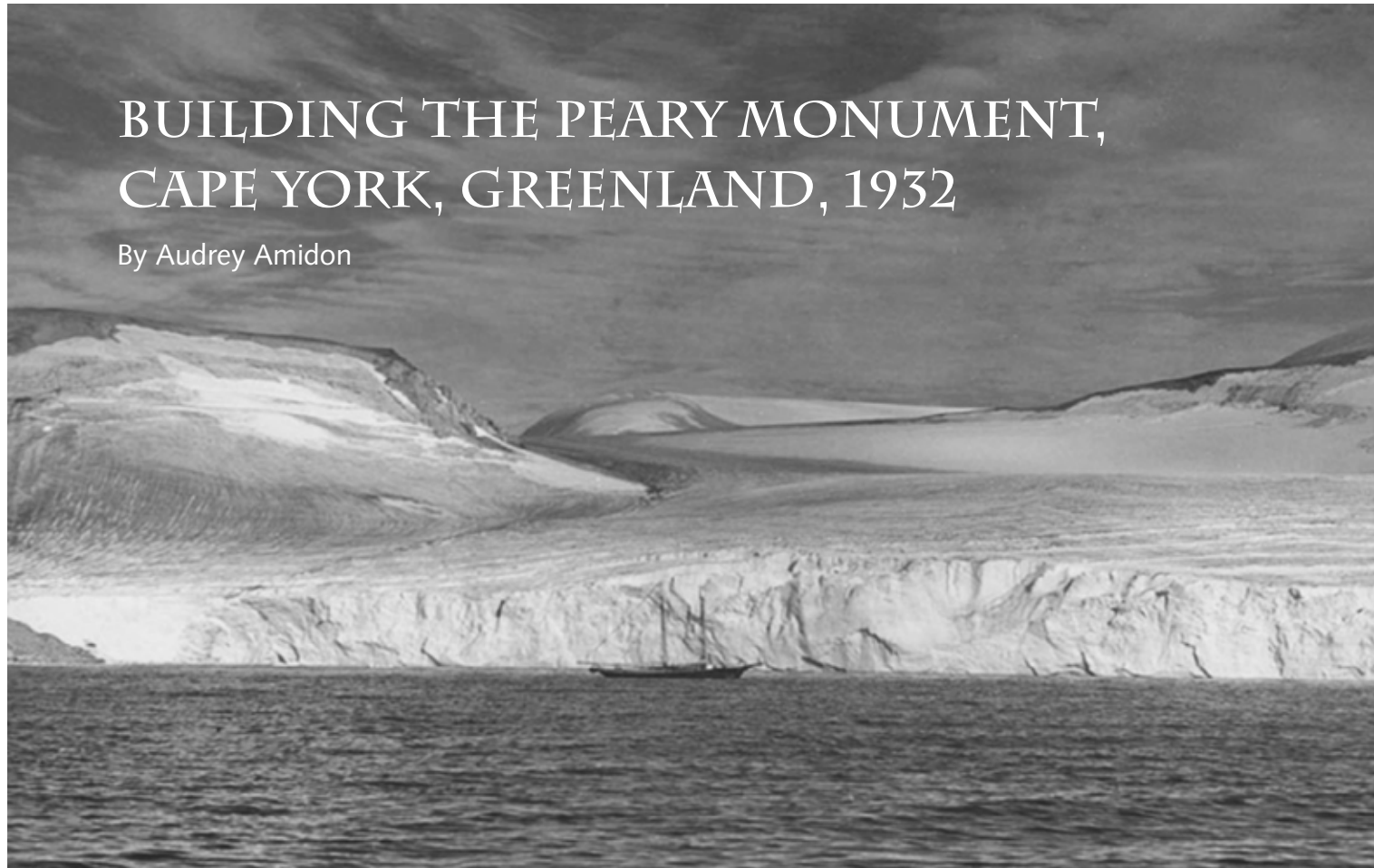
Thea Alvin, Vermont, USA.



Rory O'Shaunessy, Co. Galway, Ireland. *(Winner BEST WALL Award.)*

BUILDING THE PEARY MONUMENT, CAPE YORK, GREENLAND, 1932

By Audrey Amidon



From "Women of the Polar Archives, The Films and Stories of Marie Peary Stafford and Louise Boyd"
The National Archives' Prologue Magazine, Summer 2010, Vol. 42, No. 2.

above: The schooner Effie M. Morrissey anchored off Cape York. She had come from New York and New Brunswick with Marie Peary Stafford, the crew and assorted personnel including workmen and the cement, timber, tools and equipment needed to build a stone monument atop the ridge in the photograph dedicated to Stafford's father, the explorer Robert E Peary. The boat served as the base of operations throughout the project. Here it can be seen moored alongside a nearby glacier where, despite the danger, access to the shore was possible. From there (the white patch near the left edge of the photo), everything was carried 75 yards uphill to where it could be placed on dogsleds and transported to the building site above, a journey of an hour or more.

Marie Peary Stafford, the daughter of explorer Robert E. Peary, was born and spent the first months of her life in Greenland. The press nicknamed her the "Snow Baby," and her mother, Josephine Peary, published a book with the same name. As the daughter of the man credited with being the first person to reach the North Pole, Stafford grew up intimately connected to the region her father had explored. She returned to the Arctic as an adult for the sole purpose of building a monument to her father's memory.



It all began so well, but then. . .

A source of good sand had been found on a nearby island and on Monday July 18, a beautiful day, the unloading of the boat commenced and went on until 10:00 PM (still light at that hour in Greenland).

Whale boats were lashed together and platforms made over them. First the sleds, dogs and their Eskimo drivers went ashore. Then the deck cargo of lumber, tools and equipment, then camping supplies and food for the men at the top.

The distance to the shore was about a quarter of a mile. The boats were run up onto the beach, and the loads piled on shore. It was then a matter of carrying the materials 75 yards uphill to the foot of the glacier where they were loaded on the sleds. A trail-breaking sled had started immediately up the glacier and made it to the building site on the summit of the mountain in an hour and forty minutes. In the course of that first day, eight loaded dog sleds had made two round trips each to the summit and back.

Then the hatches were opened and the bags of cement hoisted out, dry as a bone after the long sea voyage and were taken ashore, twenty two bags each trip. (below)



M.P.S. wrote in her journal that “We all feel well satisfied with the day’s work, and can feel sure that the camp on top is fairly established by this time.”

At this point let us turn to the journal and her first-person account of the monument project from beginning to end— quite a story in all—the excerpts that follow relate to the actual process of building it.

Tuesday, July 19, 1932

We all had a wonderful sleep last night after the racket and disturbance of the night before, but I awoke in horror to hear the rain simply beating on the deck above my head! Wouldn’t you know that we would have our first rain as soon as all the cement was out of the ship and on shore? Fortunately the Captain had it covered over last night, at my suggestion, although he rather pooh-poohed the idea at first. But this weather will delay the hauling and be bad for the men on top.

I received a note from Brute with my breakfast, brought down the mountain by the last sled last night. He said the tents were too small for the cots to be set up and only two men could sleep in a tent so that he was going to sleep out of doors. He said the old men were fussing and grumbling and if we did not do something to make them more comfortable we would have trouble. He also said that the men had worked steadily all afternoon and that the site was practically cleared. I asked the Captain to see me before he went ashore and he said he had had a note from Belknap to the same effect and he was rushing a big ten by twelve tent up to them and sending Tommy along to cook for them.

Day after day the teams made three round trips to the top, over the snowy treacherous glacier surface. They have succeeded in digging right down to bed rock, a distance of only three to four feet, and have the site all cleared and ready for the concrete foundation.

(MPS was unwell and boat-bound for the next four days.)

Sunday, July 24

After dinner, the Captain called me in to his cabin and handed me notes from Belknap, Carswell and Brute. I never had the wind so completely taken out of my sails before. The substance of all three notes was that the past week’s experience proved that it was impossible to build a monument up there needing cement as the weather was freezing constantly. Their alternative was to lay up a thirty-foot monument of dry-stone on the top there, with base lines set at 10 feet rather than 12, and to use the tablet and cornerstone but omit the metal cap.

(The Belknap individual named was, for reasons not stated, in charge of the building of the monument. Allan Carswell, a Scot, was the lead stonemason, and ‘Brute’ the crew foreman.)

The Governor, Nielsen, the Eskimos and all the men who have experience with the weather up here, say that August is our best month as far as sunshine and warmth are concerned. And we are not yet behind in our schedule, which does not call for actual building operations to begin until the 28th of this month. In every other item on the schedule we have saved time.

I just can’t believe that we are licked. What I cannot understand is the cause of the abrupt about face among the men at the top after my talk with Belknap only the evening before when he said Carswell was all for starting with the idea of only building a forty foot monument but that he was unwilling to begin with a compromise and thought we would follow the original plans for three weeks and then if the weather was still bad it would be time enough to draw in the walls gradually and make the tower only forty feet high.



above: Camp York, where the workmen stayed for the five weeks it took to complete the project

What I think occurred was that the men have been miserably uncomfortable for a week, cold and wet day and night and the thought of the rest of us here on the ship with dry beds, warm rooms, good meals and everything only emphasized their hardships. Then Friday was a good day and it put new life into them and they worked like beavers and put in the concrete sub-foundation. And next morning, to their horror, it was another bad day and they found that the concrete had frozen before it set and was no good. That was the last straw.



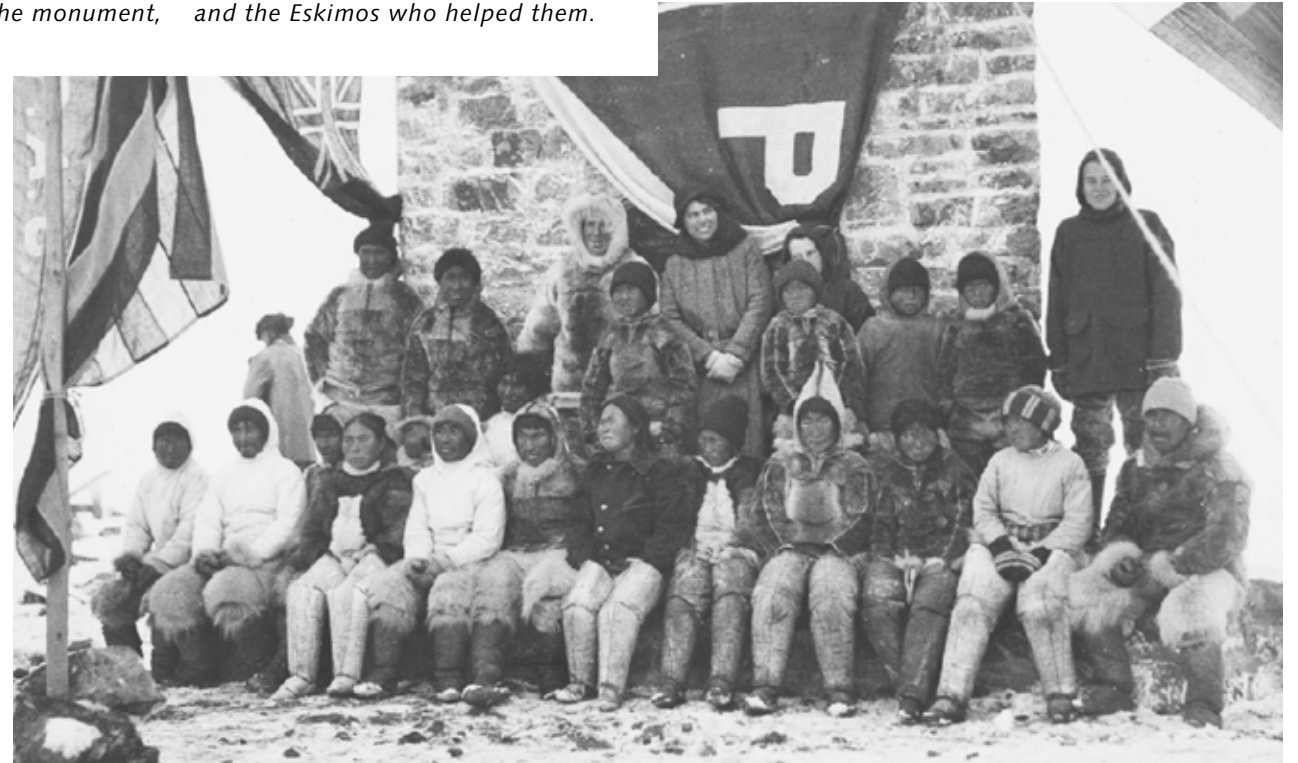
left: Marie Peary Stafford en route to the dedication of the Monument with her son, Bud, and a few Eskimo friends.



*Recent photos of the Peary Monument on Cape York.
right: Delphine Aures
far right: Henrik Thomsen,
via Wikimedia Commons*



below: The men who built the monument, and the Eskimos who helped them.



DETAILS...1

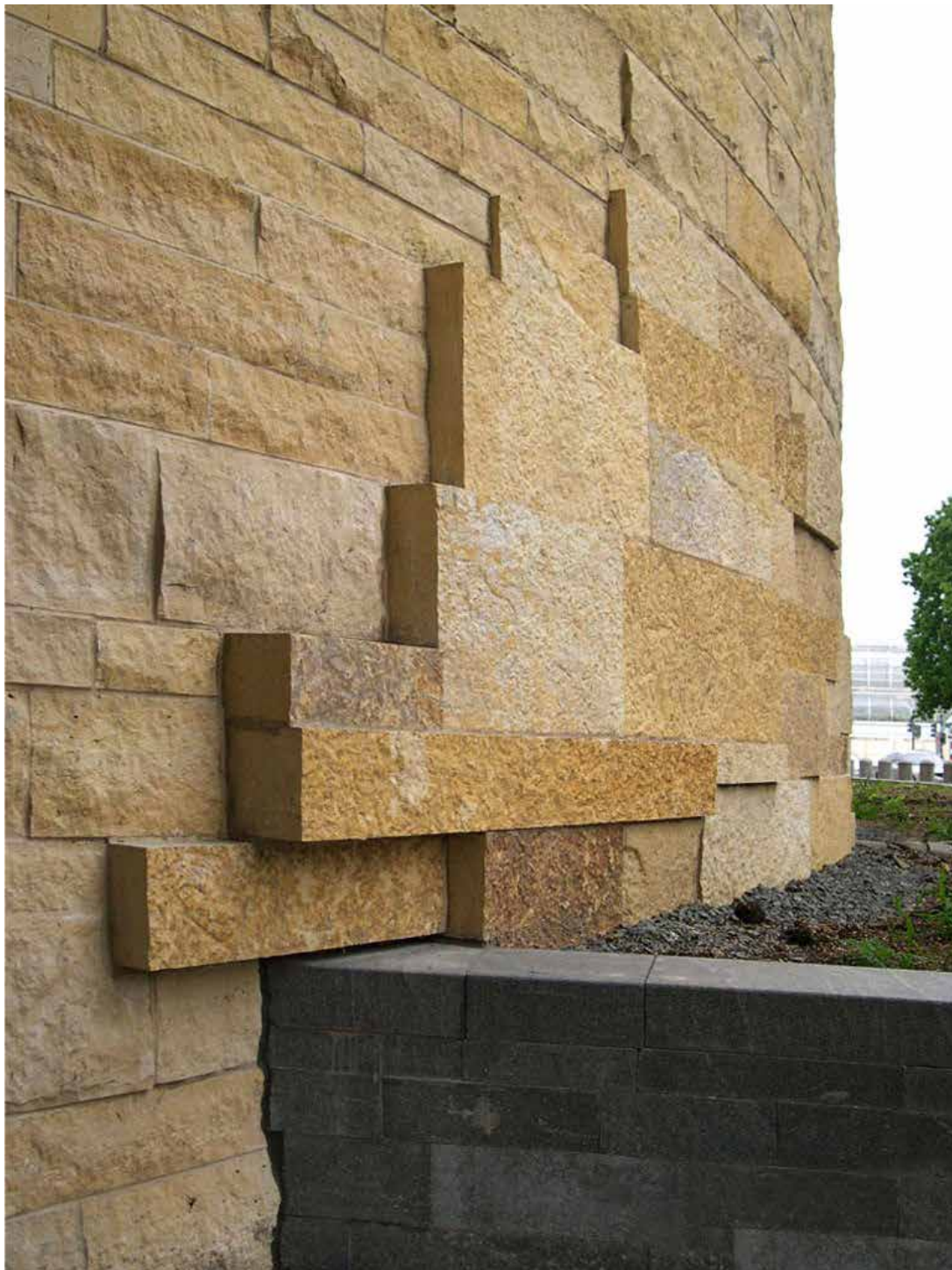
THE REGENERATION OF THE QUARRIES AT CAVE DI ARZO NEAR LAKE LUGANO IN SWITZERLAND.
ENRICO SASSI, ARCHITECT

The project site includes the marble quarry known as Macchiavecchia, identifiable by a large crane and a number of marble blocks at the foot of the quarry face. Here we find the old sheds and the covered structure where blocks were first cut before being further processed. Deeper in the wood, we find an area that was used as a depot, before coming to the rocks of the Broccatello marble quarry and its fossil concentrations in banks or pockets dating back to the Jurassic period and to a large area formerly used for the extraction of inert materials formerly known as Cava Caldelari, a site of great natural diversity.

From the geological and paleontological point of view, the entire area is part of a geotope that includes rocks of worldwide scientific interest dating back to the Triassic and Jurassic periods.

The project for the redevelopment of the area was focussed on three areas: 1) the educational trail (a path that leads to the ancient quarries in the wood above), 2) the natural amphitheatre (a project for the reuse and promotion of the great disused Cava Caldelari; and 3) the quarry workshop (the conversion of the ancient sheds where marble was processed into workshops and exhibition spaces)





DETAILS...2

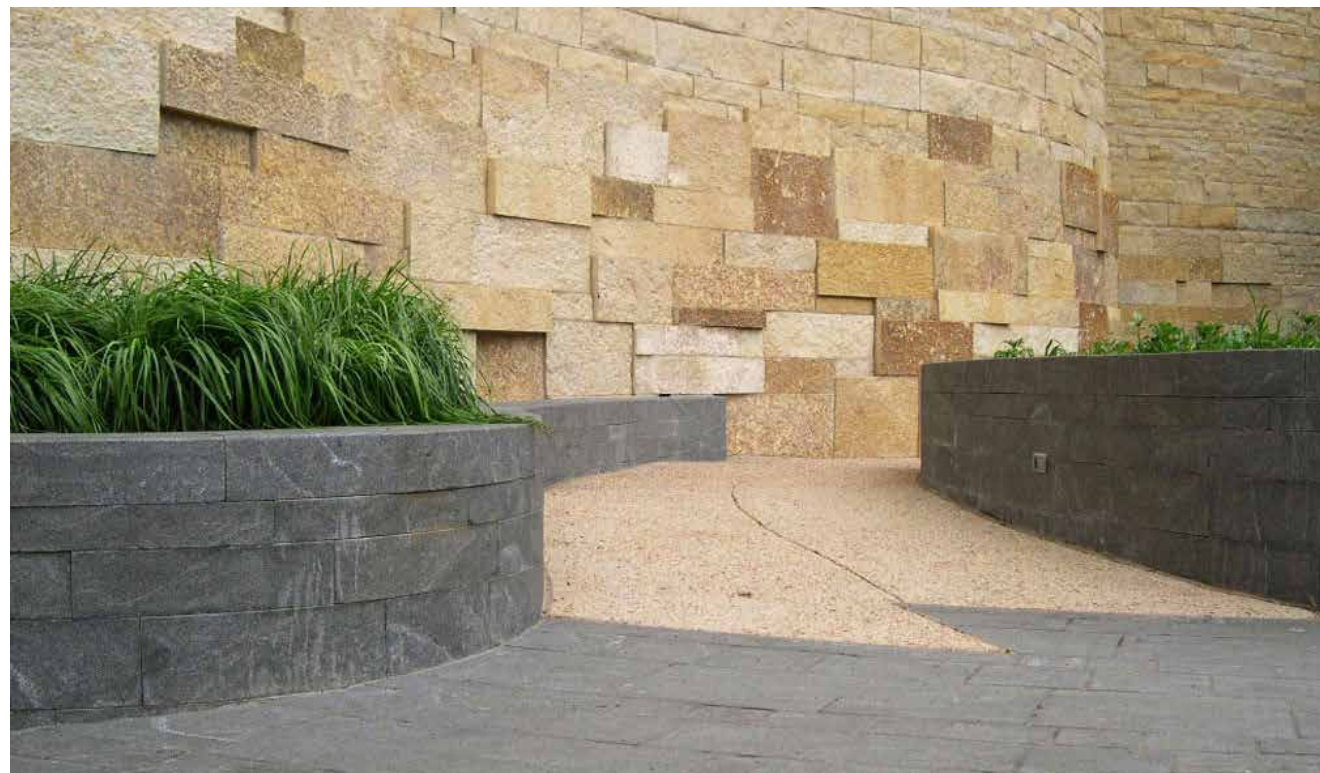
NATIONAL MUSEUM OF THE AMERICAN INDIAN on The Mall in Washington DC,
part of the SMITHSONIAN Museum Complex.

The surface of the façade is a stratified stone mass. The lower courses are large, rough stone blocks of Kasota limestone that express massiveness and a transition from the earth to the building. The stone courses narrow as the walls rise, a style of building refined in ancient Rome.

The northwest corner of the site is an extension of the museum site paving using Jet Mist granite to announce the museum's presence and set the tone for entering the site at this critical location.

The Jet Mist granite is utilized for all on-site paving, the Tribal Recognition Wall, and the bench wall. Perimeter sidewalks are exposed aggregate except at the northwest corner. A water cascade at the building's northwest corner dramatically links building wall to water habitat.

photos on this and the following page by Tomas Lipps



DETAILS...3

SANTA FE BOTANICAL GARDEN
Museum Hill, Santa Fe, New Mexico

Landscape Architect: W. Gary Smith
Stonemason, Stone Supplier (and Stone
Foundation member): John Morris

The landscape architect and the Botanical
Garden were fortunate in having the re-
sources and skills that John Morris and his
crew brought to the project during the two
phases of its construction in 2013 and 2018.

photos by Tomas Lipps





DETAILS...4

THE ECSTASY OF SAINT TERESA (1647–1652) by GIAN LORENZO BERNINI.

Push through the tourists in the Roman piazza, dodge the chaotic traffic, and duck inside the church of Santa Maria della Vittoria, and there, in the Cornaro Chapel, you'll see it: The Ecstasy of Saint Teresa.

A swooning nun, eyes closed and lips apart, yields herself to the gaze of a young male angel. The Saint is leaning backward with her eyes closed and mouth agape, toes curled, with the young male angel's spear pointed directly at her pelvis. His hand pulls open the robe around her chest, his spear sharp and ready to thrust.

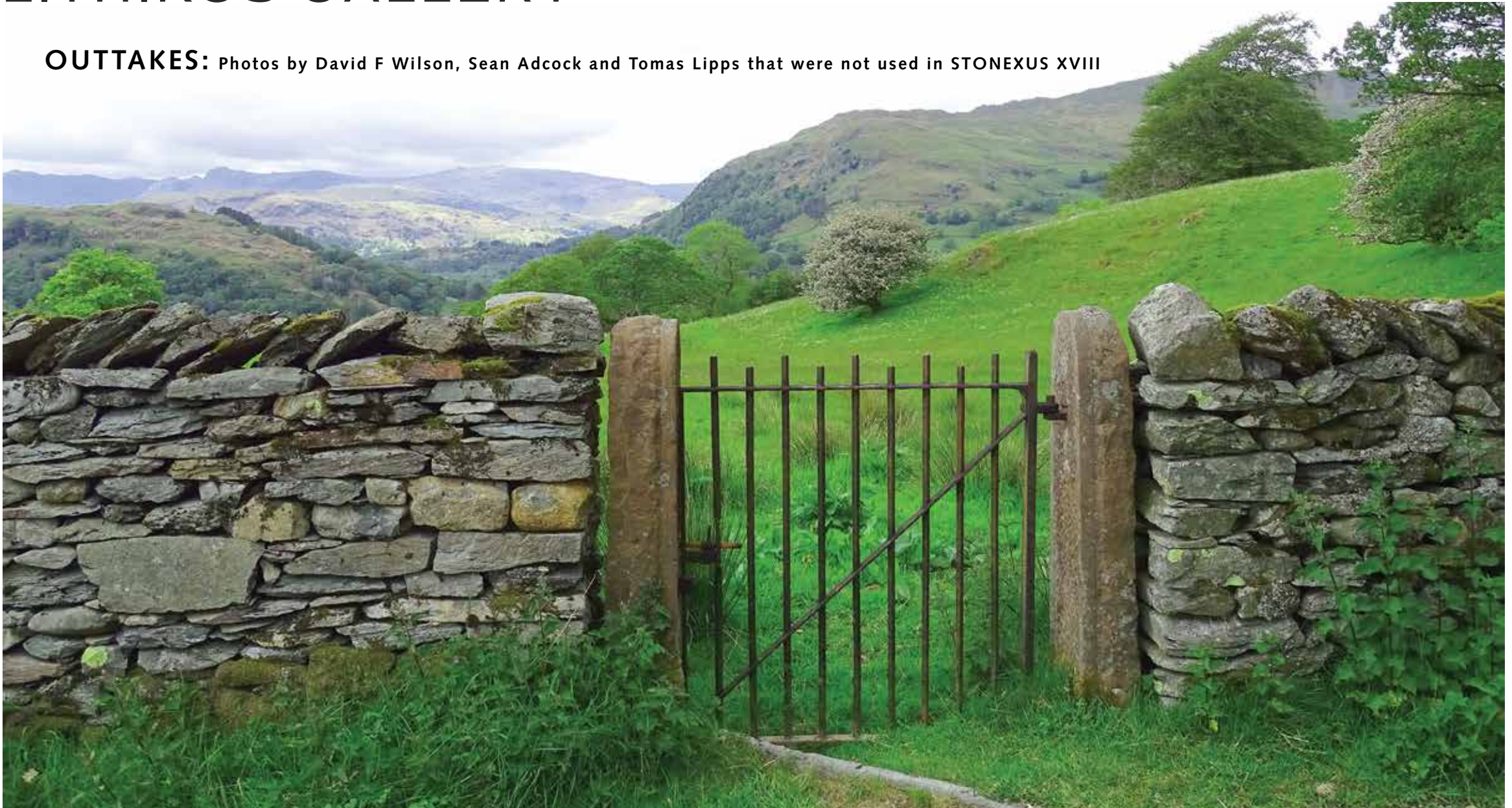
You don't have to be a Freudian to see something suspicious here. The imagery is frankly erotic. Is the expression on Saint Teresa's face really one of religious ecstasy? Or, if one looks closely and skeptically, does it not rather resemble the look of coital bliss?

photo left: Inconnu photo below: Livioandronico2013 Wikimedia Creative Commons



LITHIKOS GALLERY

OUTTAKES: Photos by David F Wilson, Sean Adcock and Tomas Lipps that were not used in STONEXUS XVIII



Roadside gate, near Ambleside, Cumbria. photo: S A



Boundary wall, North Wales. photo T L



Pasture wall with bovine family scene, Cumbria. photo: S A



17th century stone barn with dovecote in gable end, Furness, Cumbria. photo: S A



Dry stone landing, Vermont, Dan Snow. photo: D F W



Stone wall, California, Edwin Hamilton. photo: D F W