

EDITORIAL

Welcome to the 11th edition of STONEXUS Magazine.

Another smorgasbord of stone lore for your delectation. Hopefully the tastiness of the meal will offset its tardiness. To make amends for the poor service: a dessert, compliments of the house—4 pages more than the usual 64.

This, like every issue of STONEXUS, is a Stone Foundation production.

Andy Dufford, a Stone Foundation member of long standing, gave a presentation at Stonework Symposium 2010 about the Grand Canyon stonework project that he was then beginning. And at the next Symposium, a year later, he gave another presentation on the completed project—a comprehensive overview of the undertaking from conception to reception, an overview that he agreed to recapitulate here: RIM ROCK. Thanks, Andy.

Three of the four stone sculptors whose work is shown in the TEKTONIKA PHOTO GALLERY are Stone Foundation members and the fourth, Don Meserve, was a member until he passed away in 2010.

Most of those represented in the PHOTOS TO THE EDITOR section are also members.

I emphasize this to remind readers that STONEXUS is a collaborative enterprise, an in-house publication that depends on material submitted or suggested by its readers—photographs, writing, connections to previously published material, etc. It depends as well on your Stone Foundation membership fees, and the generosity of sponsors—this issue could not have been printed and mailed out without financial aid from Norm Akley (Trow and Holden Tool Co.) and John Mills (Select Stone) and a donor who wishes to remain anonymous—Stone Foundation members all.

Re the center spread, ALEPPO—marvelous photo isn't it? It's actually 24 photos stitched seamlessly together. Thanks to photographer Stefan Sonntag for allowing us to reproduce it here and to Pierre de Montaulieu for the historical background. (Details of the Citadel's interesting stonework can be seen at: <http://romeartlover.tripod.com/Aleppo1.html>)

The final chapter of the Japanese travel journals* appears here; I hope folks have enjoyed our journey through the world of Japanese stonework. I enjoyed reliving it. We've been asked about leading a tour there and may do that in future. If you're interested, let us know.

The writer John McPhee, one of my literary heroes, came to Santa Fe last winter and gave a reading. At the book signing afterwards we spoke briefly. I presented him with a copy of STONEXUS to read on the train he would take the next day, and asked for—and received—his permission to reprint TRAVELS OF THE ROCK, an article I have long wanted to share here.

McPhee has directed his exploratory attention at a wide and varied range of subjects, but the one that has inspired his deepest interest is Geology, the study and the story of stone. At intervals he returns to his investigations of the lithosphere and communicates to us what he discovers in his researches and what he derives from the knowledgeable and companionable experts whose company he cultivates. But, interesting as it is, the TRAVELS OF THE ROCK is a mere bagatelle compared with his major opus, ANNALS OF THE FORMER WORLD (Farrar, Straus and Giroux) This is a tetralogy, four big books in one, devoted to the exploration of the dramatic swath of complex geological activity that is intercoastal North America, a subject well-suited for his detached, lucid and witty, lapidarian style of writing.

The GREAT WALL OF VENTURA and RENDEZVOUS IN WEST RUTLAND are perhaps better suited to a newsletter type of publication, but they are interesting as projects—one functional, the other ornamental, both noteworthy — hence their inclusion here.

Yours in the interest(s) of stone,
stonework and stone art,

Tomas Lipps, editor

*On the subject of the Japanese journals: The photographs printed in the last issue that were taken at the Isamu Noguchi Garden Museum, Mure, Japan include artwork that is copyright of the Isamu Noguchi Foundation and Garden Museum, New York. We apologize to the Foundation for having printed photographs of that artwork without its authorization.

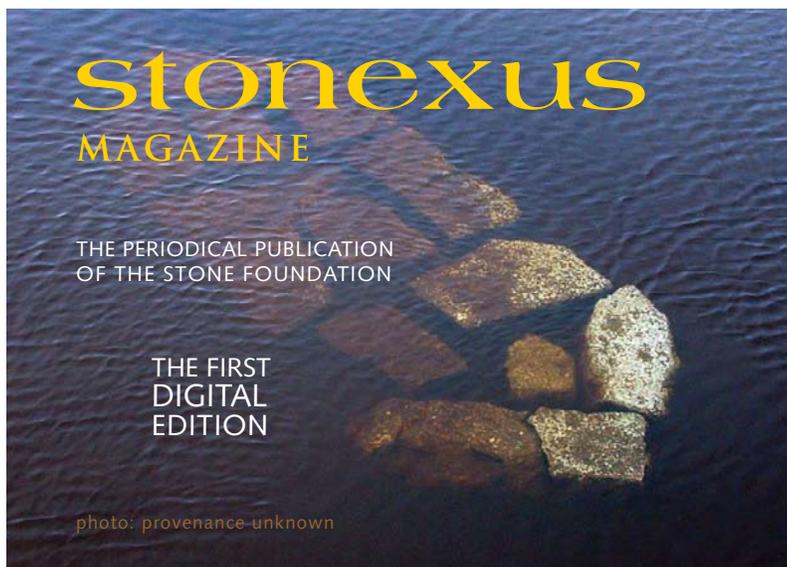
p.s. One reason that this issue was late getting to the printer was the bright idea I had last summer to put out a digital edition of STONEXUS—as well as, not instead of, a print edition.

I went to work on that and had 50 pages done before I realized that the format—the same format used for the print edition—would be difficult to read on a computer screen, particularly on a laptop screen (which most computers evidently are). So I shelved the project and went back to work on the print edition (work that was twice interrupted by bill-paying stone jobs.)

To print and distribute two issues of STONEXUS a year would be good, but it just isn't possible financially (even to get out one print issue is a stretch financially.) One print edition and one digital edition, however IS possible. Two STONEXI for the price of one membership/subscription? Now that's an upgrade.

A digital edition does require time and effort to produce (now accepting applications for volunteer staff), but there are no printing and mailing expenditures. It makes for an interesting publication because it is an appropriate medium for reproducing low-resolution images—the type of images that commonly appear on the internet and are circulated by e-mail—the type of images that do not reproduce well in the print medium (and high resolution photos for which there is no space in the print edition.)

stonetc. . . . the Stone Foundation e-mail newsletter serves as an early model for a digital STONEXUS. The features titled RANDOM RUBBLE and X-FILES, containing images and text 'mined' from the internet, will be included. Keep an eye out for interesting material and e-mail it to tomas@stonefoundation.org.



So take heed, there will be a DIGITAL ISSUE of STONEXUS in addition to the print edition. Member/subscribers wishing to receive it should make sure we have a current e-mail address. If you are uncertain about this, send an email stating that you wish to receive the digital edition to mimi@stonefoundation.org.