

that were attached to swivels on the top of the story pole. The strings were weighted for tension and allowed to hang from the top of the story pole down over the plastic pipe. The plastic pipe allowed the batter strings to move freely from one mason to the next, allowing the batter to be easily checked. Furthermore, the



Fig.7. (Left) The roof dry run in 2 halves. © Sean Smyth

Fig.8. (Right) Pre-cutting the corbel lintels, the corbels can be seen in fig.10. © David Claman

Fig.9. (Below left) The roof being installed. © David Claman



scaffolding was cantilevered towards the roof without touching the barrel of the tower or roof. This allowed the batter lines to move freely without obstructions. Credit for this detail goes to Royce Kelly, a stoneworker from Arkansas. (See Shingle stringline 1 pic and the shitty resolution Cantilevered scaffold pic.) The shingles were raised to the roof level scaffolding on pallets, one course at a time. The shingles with placed and hearted for drainage, with hearting placed between the shingles and lintels. In spite of the amount of trimming and shaping on the ground, a lot of final fitting and shaping was required on the tower.

The three finial sections were raised into place with Gradall. The finial sections are black

academy granite and imperial blue (a whitish) granite.

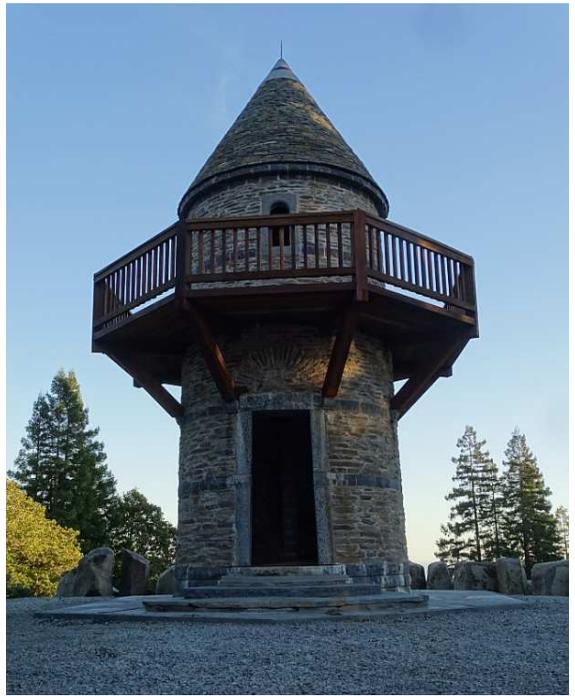
Prior to installing the shingles, chases for the two lighting protection conductors were drilled and the conductors were pulled into place. Grounding rods were buried on opposing sides of the tower. After the all the finials components were in place, a piece of electrical grade stainless all thread was inserted through finial and upper lintels. The copper conductors were attached to the all-thread and the air terminal (lightning rod) was attached to the terminus of the all-thread. For maintenance, all the lightning protection components are accessible.



Fig.10. (Above) A lacework screen/filigree cut by Julien Carmellino, Corbels visible above.



Fig.11. (Right) the screen and landing area © David Claman



Above: The roof installed © Sean Smyth
 Right: Completed tower and platform © Sean Adcock



The tower was built in a series of short workshops with a group of dedicated skilled crafts people. There were 4 stone stages with a wooden balcony subsequently added

Client: Peter Mullins who was also the Gradall operator

The main builders labourers and cutters were: Kevin Carman Julien Carmellino David Claman, Matt Driscoll, Matt Harvey Royce Kelly Patrick McAfee Kyle Schlagenhauf Sean Smyth, Assisted by: John Di Bona, Mark Ricard ,John Shaw Rimmington, Jerry Shields ,Nicholas Tomkins, 4 Stone Foundation workshop students (Donna Hasbrouck, Andrea Hurd, Michael Murphy, Thaddeus Wojdyla), and 2 cutting students.



Left: Detail of Filigree © Julien Carmellino. The interior of the tower includes many carved details including carved windows, niches. 3 Photos © Sean Adcock