

# de Stolfe Journal Candid

March 2013 — Issue 2-3

Robert-George de Stolfe, publisher

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## Inside this issue:

Match Transition	1
Squirrel Report	1
Photos of the Month	2
TAM Meeting	3
Day for Saint Patrick	3
Roman Numbers	4
Fun with Characters	4
Artist Corner	5
New Article	6
Merry Heart	6
Progress of Technology	7
Back Page Literature	8

## The March Transition

This month, we had several events: Daylight Savings Time, Saint Patrick's Day, first day of Spring, Passover, and Easter. You could say that this is a month of transition. In Colorado Springs, I was told that the weather in March is relatively nice with scattered blizzards! Ha, ha!

A couple of weeks ago, I noticed the grass just starting to turn green, hints of the tulips, small leaves of the strawberries, and my plants I planted last summer just starting to show some green! I imagine that it won't be long before I'll need to start planning the flower beds, old and new!

This is also a month where I am getting ready for upcoming travel in April. Here's the short run. I will be in Lubbock for Easter, then will be going to Beaumont for the TAM meeting (April 2-5, see page 3). Then back to Lubbock for a few days. In between Lubbock and Beaumont, I will be visiting friends in Cisco. Not long after I get back, dad will be leaving to Las Vegas for the CinemaCon convention like we went to last year. I reported last year's trip in my first issue.

This is also a time for me to think ahead in faith and in trust that a career job position for me is secured. I



RG de Stolfe

have lived in Colorado Springs now for about 10 months. The move here was always temporary with the next move being to where a new job would be. It's time for me to move out of the transition period and into the next phase/stage of my career and life generally.



<http://pinterest.com/cowboyrg>



[http://www.facebook.com/rg\\_destolfe](http://www.facebook.com/rg_destolfe)



<http://myworld.ebay.com/cowboyrg>

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## Squirrel Report

Okay, so I haven't had an issue go by without a photo of a squirrel! So, now I'm making it a new feature called Squirrel Report!

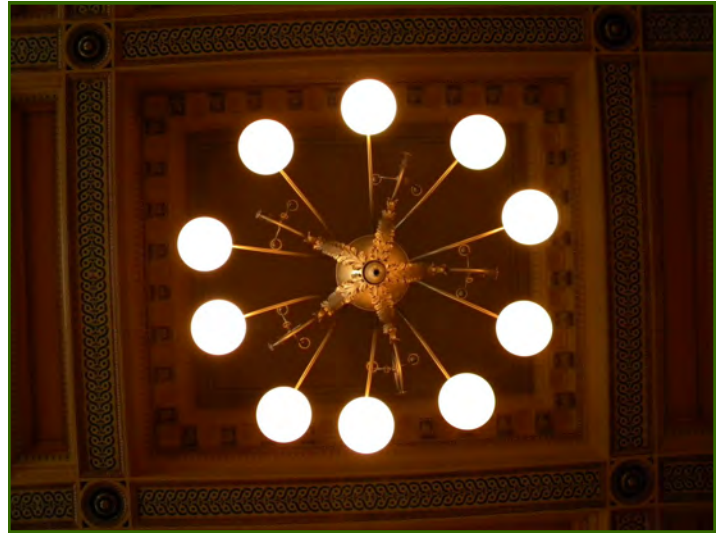


## Photos of the Month

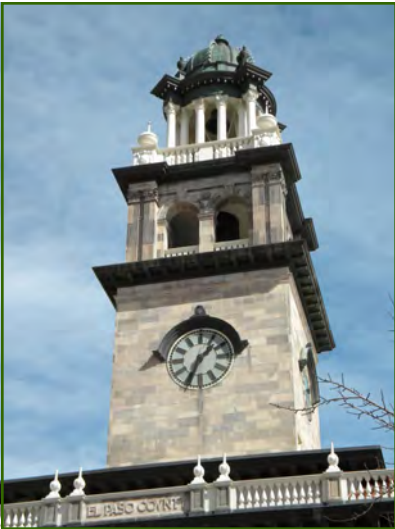
In early March, three of us went around the downtowns of Colorado Springs and Old Colorado City. It was a photo shoot. The first place we went was the Pioneer Museum, which was the old El Paso County courthouse. After that, we went to Old Colorado City (I went there in December and showed photos in the December issue) and lastly to the old train station of Colorado Springs.



*Inside the old El Paso County courthouse.*



*Chandelier inside the old El Paso County courthouse.*



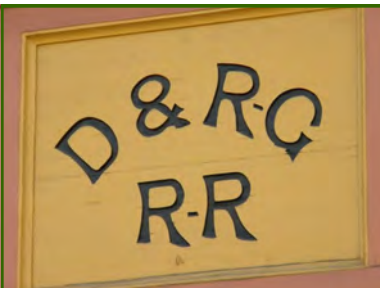
*Clock and bell tower on the top of the old El Paso County courthouse.*



*Above: Train outside the old train station in Colorado Springs.*



*Above right: Trees silhouetted above the old train.*



*Left: How nice that the Denver & Rio Grande Rail Road put my name on the sign, even with the dash!*



*Right: Nothing special about this photo, just like the cool black sign against the stark white wall.*

# Attending the TAM Annual Meeting

TAM stands for Texas Association of Museums. This is a state specific museum association located in Texas. Other states and regions will have their own museum organizations while the national version is the American Alliance of Museums. Likewise, the world version is the International Council of Museums. Whatever the level, they are membership based with annual fees. Now, TAM is the largest of all the state associations. Every year, they have an annual meeting, much like the other associations. The city varies every year and moves all over the state. This year, the meeting is in Beaumont, Texas with Port Arthur and Orange also participating. The meeting usually last three to four days, Tuesday

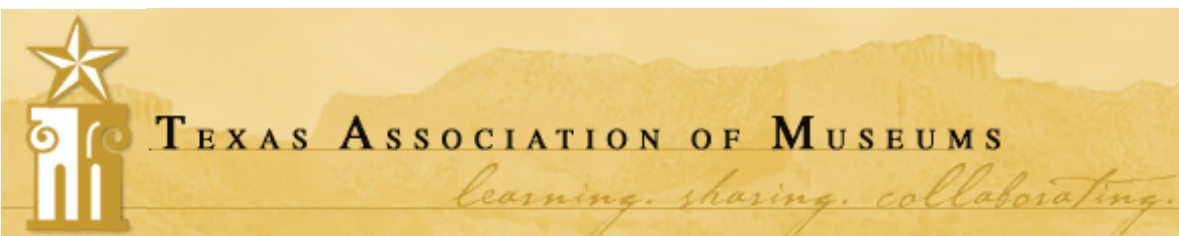
through Friday. The main features are the topic sessions mixed in with meals and social networking. In the evenings, special events in the participating museums and cities give the social aspect to the meetings. The sessions are proposed and presented by various people from all over the state on a wide range of topics in relation to, of course, museums. This is one form of continuing education for professionals. Most every trade and profession has some sort of meeting, convention, or conference to discuss relevant topics of current issues. I personally have only been to the meeting twice in 11 years, which really is too long in between. I went in 2002 while

I was still in school when the meeting was actually in Lubbock. But then, I did not go again until 2010 when I was in a situation where I thought it best to go to reconnect myself with others in the profession. That year, the meeting was in College Station, Texas. Now three years later, I decided I wanted to go again because even three years can be too long to be disconnected from others in the profession. I am able to go because I was awarded a full scholarship to attend the meeting this year, as I specified in the last issue. Of course, scholarships don't just apply to college, the term is generic enough to mean any way of financial assistance for

something. Along with the several other recipients, I will be recognized during the opening lunch, meet with the sponsors of the award, and will need to contribute a writing documenting my experience of the meeting. That writing will probably be my Back Page Literature for the April or May issue.



TAM 2013



## Day for Saint Patrick

This year for Saint Patrick's Day, I decided to do some cooking. With lunch, I made potatoes o'Brien, and I also made some Irish shortbread with real Irish butter, Kerrygold, straight from Ireland! I also made some Colorado honey peanut butter cookies. I make them most St. Patrick's days.



*I just thought I'd get these shamrocks this year. They were a nice addition to the day!*

*Shamrocks*

*Left: oxalis regnellii atropurpurea*

*Right: oxalis oregano*

*I bought more of them to plant as ground cover! (For the more shady, moist areas, of course.)*



# Roman Numering System

# Fun with Characters!

Ever been confused by Roman numbers? I have and wondered how they work. I decided to see what info I could find and pass it along.

Here are the basics. The letters below represent the Arabic number by it. (Arabic numbers are what we use in most Western languages.)

I	1
V	5
X	10
L	50
C	100
D	500
M	1000

With this system, you have a flip-flop sort of setup. Here's what I mean.

I	1
II	2
III	3
IV	4
V	5
VI	6
VII	7
VIII	8
IX	9
X	10

1-3 and 5-8 are straight forward. You would think that 4 would be IIII. But, you actually flip-flop the number in a sort of subtractive fashion. So, 4 is actually, IV, 5 - 1 = 4. And 9 is IX (10 - 1 = 9). Past ten, just add the appropriate letter to the base number.

XI	11
XII	12
XIII	13
XIV	14
XV	15
XVI	16
XVII	17
XVIII	18
XIX	19
XX	20

This continues until we get to 40. While 39 is XXXIX, 40 is actually XL (50 - 10 = 40).

And so 41 is XLI, 44 is XLIV, 49 is XLIX, 50 is L, 82 is LXXXII, and 89 is LXXXIX. Similarly to 40, 90 is XC (100 - 10 = 90), and 400 is CD (500 - 100 = 400).

You can follow this pattern well enough through 1999 (which is MCMXCIX). Now 2000 is MM (which we learned from M&Ms ads in 1999. Get it? "MM" "M&MS"? Okay, well whatever.)

To add another interesting layer to all of this, once you get to 1000 (M), you can also see another way to these numbers written. Starting with 1000, you can multiply the basic numbers and add an overline "-" on top of the number). The line indicates adding 1000 to the number.

$\overline{I}$	1000
$\overline{V}$	5000
$\overline{X}$	10,000
$\overline{L}$	50,000
$\overline{C}$	100,000
$\overline{D}$	500,000
$\overline{M}$	1,000,000

Technically, 1000 can also be  $\overline{I}$ , but usually you'll use M.

### Now you try!

Write out these numbers in Roman numbers. (Answers are on another page.)

- 8 \_\_\_\_\_
- 14 \_\_\_\_\_
- 33 \_\_\_\_\_
- 46 \_\_\_\_\_
- 92 \_\_\_\_\_
- 207 \_\_\_\_\_
- 478 \_\_\_\_\_
- 624 \_\_\_\_\_
- 1005 \_\_\_\_\_

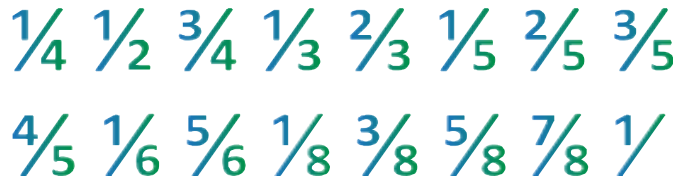
Sometimes in English, you will see various characters and wonder what they are or even what they are called. So, I decided to compile a random list of these unusual and interesting characters. So, here they are!



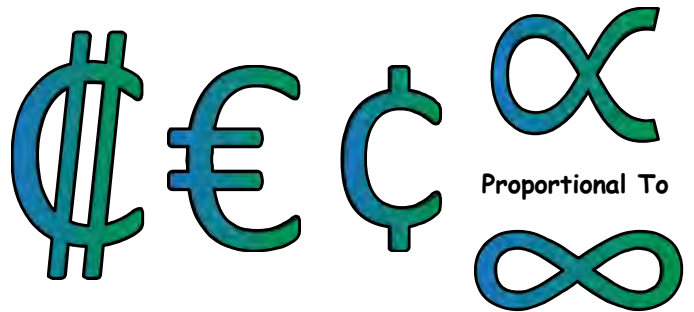
Interrobang Section Sign Pilcrow Schwab



Ligatures (visually pleasing character combinations)



Correct Fractions (They are in the Character Map)



Colon Sign Euro Sign Cent Sign Infinity

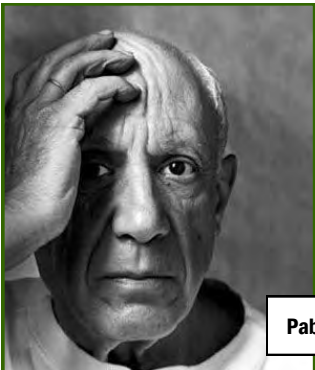


All of these characters are ampersands, meaning "and". But, they are all so different! The character itself is derived from the French word "et", meaning "and". Probably out of sloppiness, the writing of it became "&". Notice the subtle variations. The word "ampersand" is a little different, it actually comes from when children in school in the 1800s would recite the alphabet. At the end, the students would say, "...y, z, and per se and." Again out of sloppiness, the last part was slurred as "am-per-sand".

## Artist Corner—Pablo Picasso

The following bio comes from [Biography.com](http://Biography.com).

Born October 25, 1881 in Malaga, Spain, Pablo Picasso became one of the greatest and most influential artists of the 20th century and the creator (with Georges Braque) of Cubism. A Spanish expatriate painter, sculptor, printmaker, ceramicist, and stage designer, Picasso was considered radical in his work. After a long prolific career, he died April 8, 1973 in Mougins, France.



www.pablopicasso.org



**Portrait of Daniel-Henry Kahnweiler**

1910, Oil on canvas, 45 5/8" x 45 5/8"  
Painting located at the Art Institute of Chicago, Illinois



**Les Femmes d'Alger (O.J.)**

(French: "The Young Ladies of Avignon", "prostitutes")  
1907, Oil on canvas, 244 cm x 234 cm  
Painting at the Museum of Modern Art, New York

Picasso's gargantuan full name, which honors a variety of relatives and saints, is:

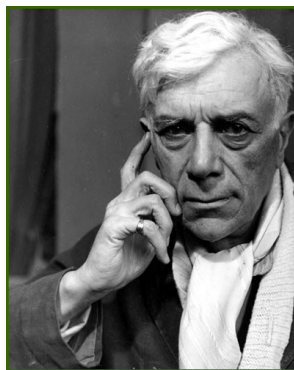
**Pablo Diego José Francisco de Paula Juan Nepomuceno María de los Remedios Cipriano de la Santísima Trinidad Clito Ruiz y Picasso**

## Artist Corner—Georges Braque

The following clip and portrait come from [Wikipedia](http://Wikipedia).

Beginning in 1909, Braque began to work closely with Pablo Picasso, who had been developing a similar style of painting. At the time, Pablo Picasso was influenced by Gauguin, Cézanne, African masks and Iberian sculpture, while Braque was interested mainly in developing Cézanne's ideas of multiple perspectives. "A comparison of the works of Picasso and Braque during 1908 reveals that the effect of his encounter with Picasso was more to accelerate and intensify Braque's exploration of Cézanne's ideas, rather than to divert his thinking in any essential way." Braque's essential subject is the ordinary objects he has known practically forever. Picasso celebrates animation, while Braque celebrates contemplation. Thus, the invention of Cubism was a joint effort between Picasso and Braque, then residents of Montmartre, Paris. These artists were the style's main innovators. After meeting in October or November 1907, Braque and Picasso, in particular, began working on the development of Cubism in 1908. Both artists produced paintings of monochromatic color and complex patterns of faceted form, now termed Analytic Cubism.

[Notice in the painting to the right the example of Analytic Cubism. Also Picasso's version above.]

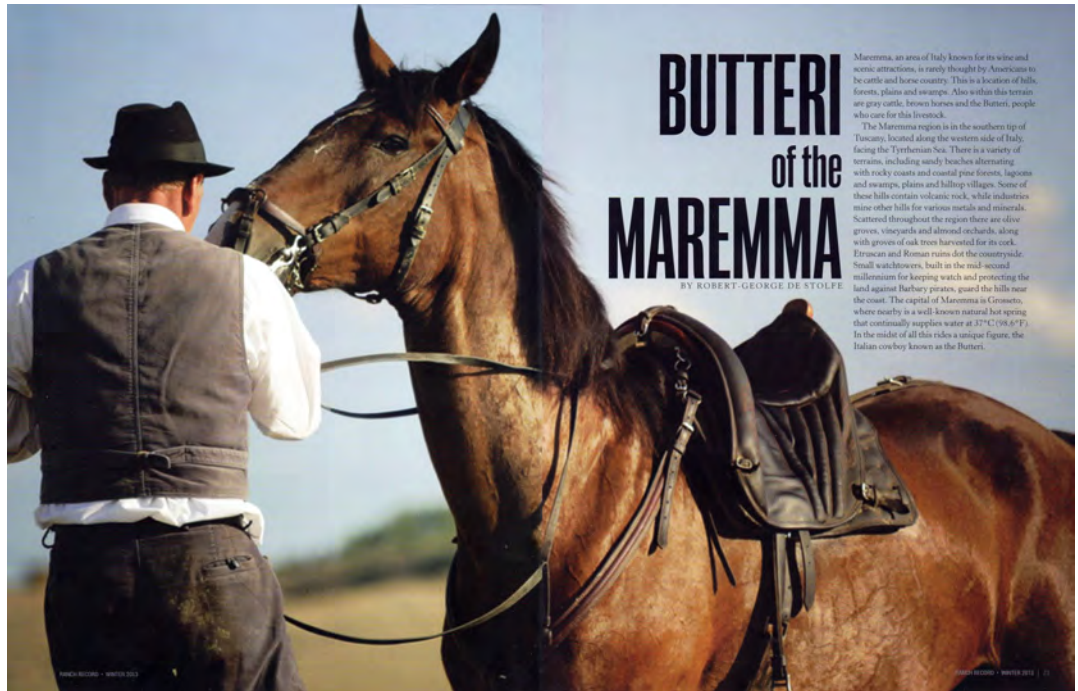


**Violin and Candlestick**

1910, Oil on canvas, 61 cm x 50 cm  
Painting at the San Francisco Museum of Modern Art

# New Article Published

Just published this month (March) was my newest article in the *Ranch Record* magazine by the Ranching Heritage Association. This article has a title of *Butteri of the Maremma*. Unlike most of the previous articles I wrote for the *Ranch Record*, I was actually asked to contribute to this issue. Most of the time I would ask if I could write something, figure a subject, then was approved (or not). This is also the first full issue after the previous editor of nearly 14 years retired. Like with any major changes, I wasn't sure if my previous article, *Ranching Redemption*, was my last! When I got the issue in the mail, I was pleasantly surprised that my article spanned four pages! All of my previous writings were one or two pages. Needless to say, I am quite pleased in how the article came out.



Page scans they as appeared in the *Ranch Record*, Winter 2013 issue, by the Ranching Heritage Association.



**A BUTTERI IS AN ITALIAN VARIETY OF COWBOY AND EQUESTRIAN.** They commonly wear white or other solid colored shirts, vests, calf high boots and cowboy trousers. On their head, they typically wear a fedora or a castronella (a pork pie hat). Some will wear an Italian variety of leather chaps. The Butteri use several styles of saddles. The bardella is an all leather saddle that does not have a tree, but instead has heavily stuffed padding. It often includes decorative stitching on the seat and simple, flower shaped stitching on the jockey. Another style of saddle in the scardella saddle, which was a military style saddle that became popular for general use. This very comfortable saddle features full upholstery-style leather with a large roll for a pommel and a cantle that rises very high. The stirrups are small and plain, like that found on an English saddle.

**THE MODERN BUTTERI PREFERENCE IS FOR THE SCARFARDA SADDLE.** Another older style saddle least commonly used in the Maremma. This saddle appears like a fine piece of leather furniture. The pommel has kneepads that rise straight up from the tree (similar to an Australian saddle, but with ribbed padding). It features decorative stitching with metal studs and includes a short, stout horn. The buttero uses one hand to hold the reins, while holding in the other hand a long stick with a small crook on the end called an uncino. He uses the stick to either prod the cattle or as an extension of his arm to open a gate or pick up his hat. Although the Butteri tradition is fading, some still work full time on larger ranches, while others have week-day jobs and only work weekends as hired hands.

**THE MAREMMA HORSE IS BRED IN TUSCANY TO BE A HEAVY SADDLE OR LIGHT DRAFT HORSE.** Although exact origins and blood lines are lost in history, oral traditions state that the bloodlines have roots in Arab, Spanish and Dutch stock crossed with English stock during the Italian Renaissance. This horse is usually between 15 and 16 hands (60" to 64" tall) and can be any solid color, but is often bay or chestnut. The body is short with a straight back and sloping hindquarters, along with a full chest, slightly sloping shoulders and solid legs. The head is long and heavy with a strong neck and prominent withers. The Maremma horse temperament is intelligent, calm and stable with an excellent memory. They have exceptional athletic ability and can jump very well. They are not very fast, but work cattle with natural common sense. They are able to adapt to changing weather and terrain that is rocky or rough. Italian police use these horses for mounts; the cavalry and farmers use them for agricultural draft use. The Butteri use them for rounding up cattle and pleasure riding.

**THE MAREMMANA IS A BREED OF CATTLE RAISED IN THE MAREMMA REGION WHOSE LINEAGE GOES BACK TO THE TIME OF THE ETRUSCANS.** These are descended from aurochs cattle, now extinct. Researchers believe that aurochs cattle are the same cattle found painted on the Lascaux cave walls in France. The Maremmana breed has a large, stout frame with short, solid legs, hard hooves and weight even around 2,500 pounds. Their horns typically spread about a meter; they curve outward and upward in bulls and are shaped more like a live in cows. The coat of the bulls is a medium gray, while the cows tend to be a lighter gray. Calves are born with a wheat-colored coat that turns gray by three months old. Farmers originally used the cattle as oxen to plow fields. Once tractors replaced the need for oxen, the cattle mainly became a source of beef, which is lean with a unique, wild flavor. They mainly live wild in plains and marshes. However, Slow Foods, an Italian nonprofit organization, protects the Maremm

mana cattle, of which only about 3000 head exist. The Butteri seasonally move the herds of cattle between lowland fields and the highland pastures.

**WHILE THE BUTTERI CULTURE IS FADING DUE TO VARIOUS CHANGING DEMANDS AND CULTURAL STYLES, THEY HOLD ON TO WHAT THEY HAVE AND CONTINUE FORWARD.**

Some of the Butteri come together annually the first Sunday in August to celebrate their skills and culture publicly. In addition, an organization called the Associazione Butteri d'Alta Maremma exists to preserve this fading way of life through horse-riding demonstrations and other special events. \*

## A Merry Heart Doeth Good Like a Medicine (Proverbs 17:22)

An insurance salesman was getting nowhere in his efforts to sell a policy to a rancher. "Look at it this way," he said finally. "How would your wife carry on if you should die?"

"Well," answered the rancher after giving it some thought, "I don't reckon that's any concern of mine, so long as she behaves herself while I'm alive." *True Dat!*





Two old cowboys, confirmed bachelors, got to talking about cooking. "I got one o' them cookery books once, but I never could do nothing with it."

"Why is that?" asked the other. "Too much fancy work in it?" "You said it." Replied the first. "I could never get past the first sentence. Seems every one o' them recipes began the same way: 'Take a clean dish...' and that fixed me."

# Progress of Technology

*I was thinking recently about how technology, especially in the digital realm, has changed over time and has improved our lives, even to the point of thinking how we possibly lived without it! So just for fun, I compiled some lists relating to technology over the last 100 years. I shall make no attempt to provide detail, just some generalities. You can get this same info from a Google search.*

## General Technology

- 1901 First radio receiver
- 1907 Color photography
- 1908 First Model T 
- 1910 Thomas Edison demo of talking motion picture
- 1912 First motorized movie cameras replacing hand crank cameras
- 1916 Radio tuners to receive different frequencies
- 1918 Superheterdyne radio circuits (used ever since)
- 1919 Short wave radio invented
- 1922 First 3D movie, with red and green glasses
- 1923 Cathode ray tube invented
- 1925 Mechanical television precursor
- 1927 Technicolor
- 1929 First car radio 
- 1931 Stop action photography
- 1932 Polaroid photography
- 1933 Frequency Modulation (FM) radio
- 1933 Prototype drive in theatre (in a driveway)
- 1946 Microwave oven invented
- 1947 First mobile phones (made commercial in 1983)
- 1949 Cake mix invented (just a fun one)
- 1955 Optic fiber
- 1969 ATM invented
- 1969 Barcode scanner invented 
- 1974 Post-It Notes invented
- 1975 First push-through tabs on soda cans (to replace pull off tabs) 
- 1979 Walkman invented (cassettes)
- 1984 CD-ROM invented
- 1988 Digital cellular phones
- 1989 High-Definition TVs invented
- 1995 DVD invented
- 1996 Web TV invented



## Computer & Related Development

- 1936 First true computer (Z1 by Konrad Zuse)
- 1947-8 Transistor developed
- 1951 First commercial computer, UNIVAC
- 1953 International Business Machines, IBM
- 1958 Integrated circuit chip
- 1964 Computer mouse
- 1969 ARPAnet, first Internet
- 1971 Floppy disk
- 1973 Ethernet computer networking
- 1974-1977, First lines of consumer computers
- 1978 First spreadsheet software
- 1979 First word processors (actual computer)
- 1981 IBM Home Computer
- 1981 Microsoft DOS
- 1984 Apple Macintosh with GUI system
- 1985 Microsoft Windows
- 1999 First USB flash memory drives
- 1999 "smart phone" term started use
- 2001 iTunes
- 2001 iPod
- 2007 iPhone first released
- 2010 iPad
- 2013+ AppleTV?, iWatch?, we'll see!



## Internet

Internet started in late 60s early 70s, made commercial in 1995.  
 Internet service provides, late 80s early 90s  
 "online" term started as early as 1950.

WorldWideWeb browser was the first browser and included a complete package of http, html, browser, and editor in very late 1990. Name later changed to Nexus to avoid confusion between software name (WorldWideWeb) and the software (world wide web, www)

## Browsers

- 1992 Erwise, first browser with graphics
- 1993 Mosaic
- 1994 Netscape
- 1995 Internet Explorer
- 1996 Opera (Windows)
- 2003 Safari (Mac)
- 2004 Firefox
- 2008 Chrome

## Websites & Search

- 1994 Webcrawler
- 1994 Lycos
- 1995 Classmates
- 1995 eBay
- 1995 Excite & Yahoo
- 1996 Ask Jeeves (Ask)
- 1998 Google
- 2000 PayPal
- 2003 LinkedIn
- 2003 MySpace
- 2004 Facebook
- 2005 YouTube
- 2007 Twitter



# Back Page Literature

*Ever wonder how an artist or sculptor makes a sculpture? In 2007, I was personally able to clarify that! While I was working for the National Ranching Heritage Center, I had a great opportunity to curate a single artist exhibition. That artist was Garland Weeks of Lubbock, Texas. At that point, I've known him for several years and have done some computer work for him, so it was a logical fit when the then director asked me if I was interested in putting together that exhibition. As part of that exhibition, I also edited a gallery guide booklet. The booklet included various works, a biography, artist statement, and this "how to" of making a sculpture.*

## Sculpture Process

### Creating the Clay Form

The process of creating a sculpture starts with ideas. Usually, an artist makes a small maquette to establish his ideas into a physical form after researching and developing details that convey relevancy and authenticity to the sculpture. After deciding what scale to use, the sculptor starts building the armature, a structural framework formed out of steel pipe, pvc pipe, and wood. Foam fills in areas of large mass, which is suitably trimmed. To start, the artist judiciously applies oil-based clay onto the form. In figure sculpting, Garland Weeks usually begins forming the head. He states that the proportions of the head loosely determine the proportion of the rest of figure. Working with the oil clay is the longest part of the sculpting process: to add details, adjust proportions, and shape the overall surface texture. According to Weeks, an artist needs to "be aware of modeling the [sculpture's] surface with the proper texture." A critical step in the creation process, at the point near completion, is to step away from the sculpture for a while to let the eyes and mind rest. After a few days, the artist is able to look at the sculpture with "fresh eyes" and be able to detect what might need to be modified. Once the artist or customer is satisfied with the sculpture, the mold-making process can begin.

### Making the "Mother" Mold

The mold-making phase starts the realization of the final sculpture. To make pouring the bronze more effective and easier, predetermined parts of the clay model are removed for separate molds to be made. The next step is to establish shim lines. The shims are pieces of wax-coated cardstock that are pushed into the clay in positions that determine where the mold sections are to separate. Then, specially designed rubber is applied in layers within each of the shimmed areas. Usually, about five layers are required to reach a thickness of about one-quarter inch. Next, plaster of Paris is applied over the rubber mold to create the "mother" mold. After the plaster dries, the mother mold is removed, and then the flexible rubber mold is carefully removed. The artist reassembles and ties all the sections together for shipping to the foundry.

### Making the Wax Mold

Weeks makes his bronze sculptures by the lost wax method. The foundry applies red wax on the inside, the side that touched the clay, of the rubber mold. He says that any sculpture he makes that is larger than roughly the size of a fist is made hollow, while any sculpture smaller than that is poured solid. Therefore, the thickness of the applied wax onto the rubber form determines how thick the walls of the sculpture are. After removing the plaster and rubber molds, just the wax form is left, which should exactly replicate the clay form. Then, additional utility forms in wax, like a pour cup, sprues, and vents, are added to aid in the bronze pouring process. Yellow ceramic slurry is applied, or invested, over the entire wax form and allowed to cure.

### Pouring Bronze

Each mold of the sculpture is separately fired in a 2000°F kiln to vitrify the ceramic slurry into a hardened glass composition, also changing the mold color to white. The wax is burned out to create a void in the mold. Immediately, molten bronze at 1900°F is poured into the void up to the pour cup. After 15 minutes, the metal is solidified enough to break off the ceramic-glass shell with a hammer and expose the hardened casting. The bronze is then allowed to completely cool.

### Reassembling

After all the individual parts of the sculpture are cast and cooled, the next step is to reassemble the bronze pieces back into a single sculpture. First, the pour cups, sprues, and vents are cut off each piece. Because bronze shrinks a little after cooling, the pieces are fitted together as closely as possible and tack welded in place. Then, all the gaps are welded solid and chased, or ground, as well as any imperfections fixed.

### Finishing Process

The last step is the finishing process. The entire sculpture is blasted with sand to prepare the surface to receive a patina, which establishes the final color as well as provides a protective layer. The color, of thousands available, is achieved by applying specially formulated chemicals, similar to ceramic glazes, in one to six layers, depending on the color desired, onto the raw bronze. Portions of the sculpture are heated, and then a chemical is applied, by brush or sprayed on, each giving a different texture. This process of adding heat and applying chemicals is done over the entire sculpture for each layer. Once all the coats of the finish are applied, a final coat of a clear sealant is applied to protect the finish. Weeks says, "All bronzes will darken over a long period of time."

### Completing the Sculpture

The final step is to mount the sculpture onto a base. Marble, granite, and various woods are commonly used. However, Weeks likes to mount small sculptures onto finished walnut bases. If the sculpture is a monument or an outdoor piece, it is permanently mounted onto stone or some other durable material on site.

### Roman Number Answers

8 =	VIII
14 =	XIV
33 =	XXXIII
46 =	XLVI
92 =	XCII
207 =	CCVII
478 =	CDLXXVIII
624 =	DCXXIV
1005 =	MV