





## 2023 marks the 120th anniversary of The National Lime and Stone Company.

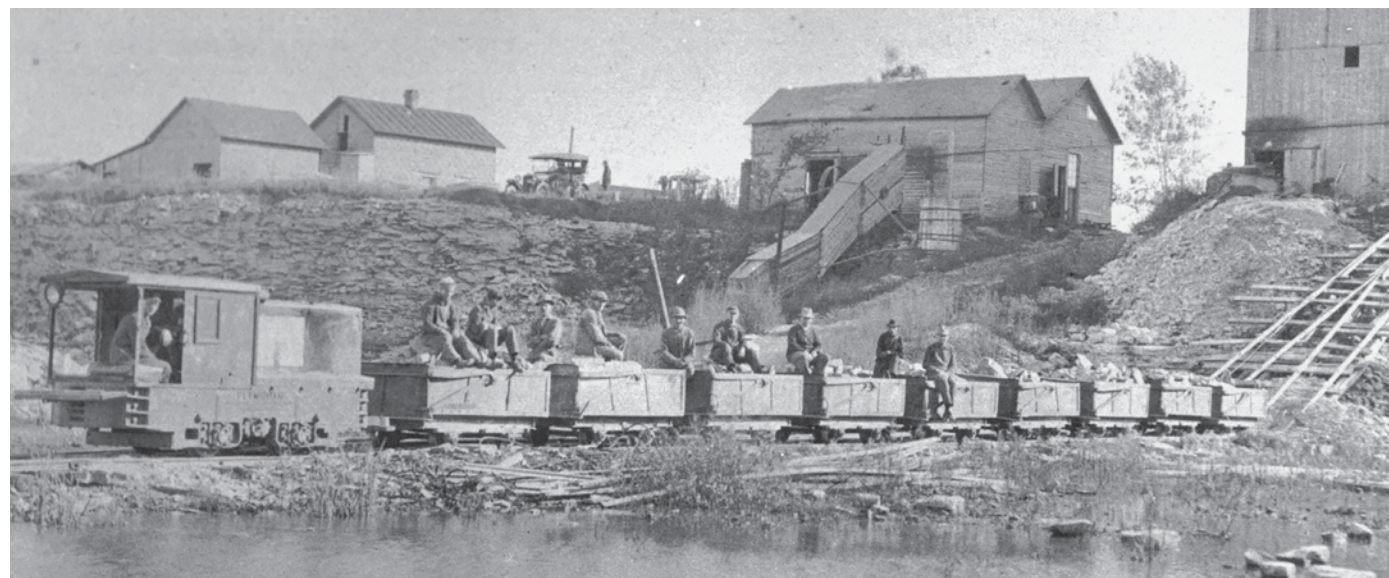
### A century old company with a legacy of innovation.

In 1903, National was founded on one of the largest, purest, and most easily accessible limestone deposits in the world. For generations, people with imagination, innovation, and determination have built National Lime and Stone into one of the nation's strongest, most dependable sources of crushed stone, sand, gravel, and industrial mineral products in the world. The people who are currently part of the National Lime and Stone corporate family are unrelenting in their efforts to see that in the company's second century, the best is still to come!

### Clayton Pond is an American artist whose artwork has been exhibited and collected internationally.

Over seven years he completed an extensive series of drawings and paintings applying his signature color aesthetic and his creative sense of whimsy to a subject matter that one might not otherwise think to make art about. The "Quarry Series" exhibition has been produced in cooperation with The National Lime and Stone Company.

This book is a collection of Clayton Pond's work created through his inspiration of National Lime and Stone's quarries.



The building that would become the Marathon Center for the Performing Arts (MCPA) was a community and cultural center in Findlay long before the idea of a downtown performing arts center was ever conceived.

Originally Findlay High School, the building was constructed in 1925 on the historic site of the first Findlay field office for the Ohio Oil Company, which would grow into the international company better known today as Marathon Petroleum Corporation.

Fifteen years later, an art deco style auditorium was added to the school, and for the next 23 years, the theater was home to student productions, ceremonies and assemblies. In 1963, the building became Central Middle School. Central, as it was affectionately known, hosted productions by the Findlay Light Opera Company, touring shows presented by The Arts Partnership, the annual high school musical and much more.

Findlay City Schools built a new junior high school in 2012. Central Middle School closed its doors just a year later, in January 2013. The building was slated for demolition until a group of citizens organized themselves around the mission to "Save Central." By April of that same year, the Hancock County Performing Arts Center

was formed, and its board of directors quickly mobilized the community.

Using the beloved auditorium as a structural and aesthetic foundation, renovations included new theater seats, expanded backstage capabilities and state-of-the-art technology, along with the addition of a stunning atrium lobby, lounge, visual art gallery, suite of dressing rooms and several flexible spaces to be used for classes and meetings.

Located on the second floor of the Marathon Center for the Performing Arts, The Fisher Wall Art Gallery was made possible through generous gifts from Beverly Fisher and James (Jim) Wall. Both donors are longtime supporters of the visual arts and understand the importance of having a gallery in a community arts center. Throughout the year, the gallery hosts art exhibits ranging from local advance high school students and regional artists to the Ohio Watercolor Society and internationally acclaimed artists from New York galleries.



# Clayton Pond and the Quarry Series paintings.

On a hot July day in 2016, Carl and Paul Palmer, officers of The National Lime and Stone Company, drove the artist, Clayton Pond, to one of the company's quarries in Carey, Ohio. Once they arrived, the quarry manager took the trio on an amazing tour. They descended together to the dusty floor of the huge white quarry surrounded by tall, sheer limestone rock walls. The artist was fascinated by what he saw.

His first observation was the fabulous network of conveyor belts crisscrossing the vast area of the quarry, a network creating multiple geometric patterns. Then he was shown the enormous machinery: the crusher, the screening machines, blasting hole drills and all their component parts, trucks too big to fit in a barn, front-end loaders, train tracks, engines and rail cars. He noticed that all the machines were connected by a massive waterfall of looping electric cables and wires that flowed everywhere. He was entranced— what great subject matter for a series of paintings! Clayton took many photographs that day and again on a subsequent visit to the quarry the following summer.

The artist has always been captivated with man-made objects as subject matter for his art. He takes common, every day objects— things that are not typically thought of as subject matter for art— and draws attention to them, making them important by using his drawing and color sensibility to make them intriguing and fun to look at.

Back in the studio, after studying the quarry photos at great length, Clayton used them as visual resource material to develop a series of study drawings. Much of the planning for

the paintings happened during the process of making the drawings. His drawing process combined first, the selection of photographic resource material, secondly, decision-making about what subject areas to explore, and finally, determining tight, dynamic compositions. The drawings that he thought would make good paintings made it onto canvases. After a canvas was drawn up, the color fun began.

Clayton does not typically make color studies after creating the drawings. The color work happens right on the canvas. If he is unhappy with the color development, he will repaint until he feels the color relationships are working the way he wants them to. He uses two to three layers of paint to build up a rich opacity of color.

Clayton's work creates energy through his use of bright colors. He works adjacent colors both together and against each other to create intense visual drama across an entire composition. Each area of a composition competes with another for attention, inviting the viewer's eyes to move around the canvas and explore every part of the painting. It's important to him that viewers can discover something new each time they return to the painting and, above all, have a joyful experience.

The larger paintings with the most extensive subject matter were done first, for example, The Crusher and The screen. While working on them, Clayton often found himself becoming involved in small areas that he found intriguing. That is how many of the smaller paintings came about— as abstracts from the larger ones. In these abstracts, the subject matter becomes less

important, the emphasis being on formal art criteria— the shapes, composition and color relationships. In a reversal of working large to small, the artist also looks at many of the smaller abstracts and imagines them as studies for large paintings. And so it goes.

This series developed over a period of seven years. The pandemic years in particular were a productive time for the artist. During the lockdown period, he was able to immerse himself in his painting without distraction.

Clayton's hope is that this show of his work highlighting an important local industry will benefit the greater Findlay manufacturing and arts community and support the growing interest in the Marathon Performing Arts Center.

He would like to extend his great thanks to the board, staff, and employees of The National Lime and Stone Company, for their encouragement and cooperation. Creating the Quarry Series has been great fun!

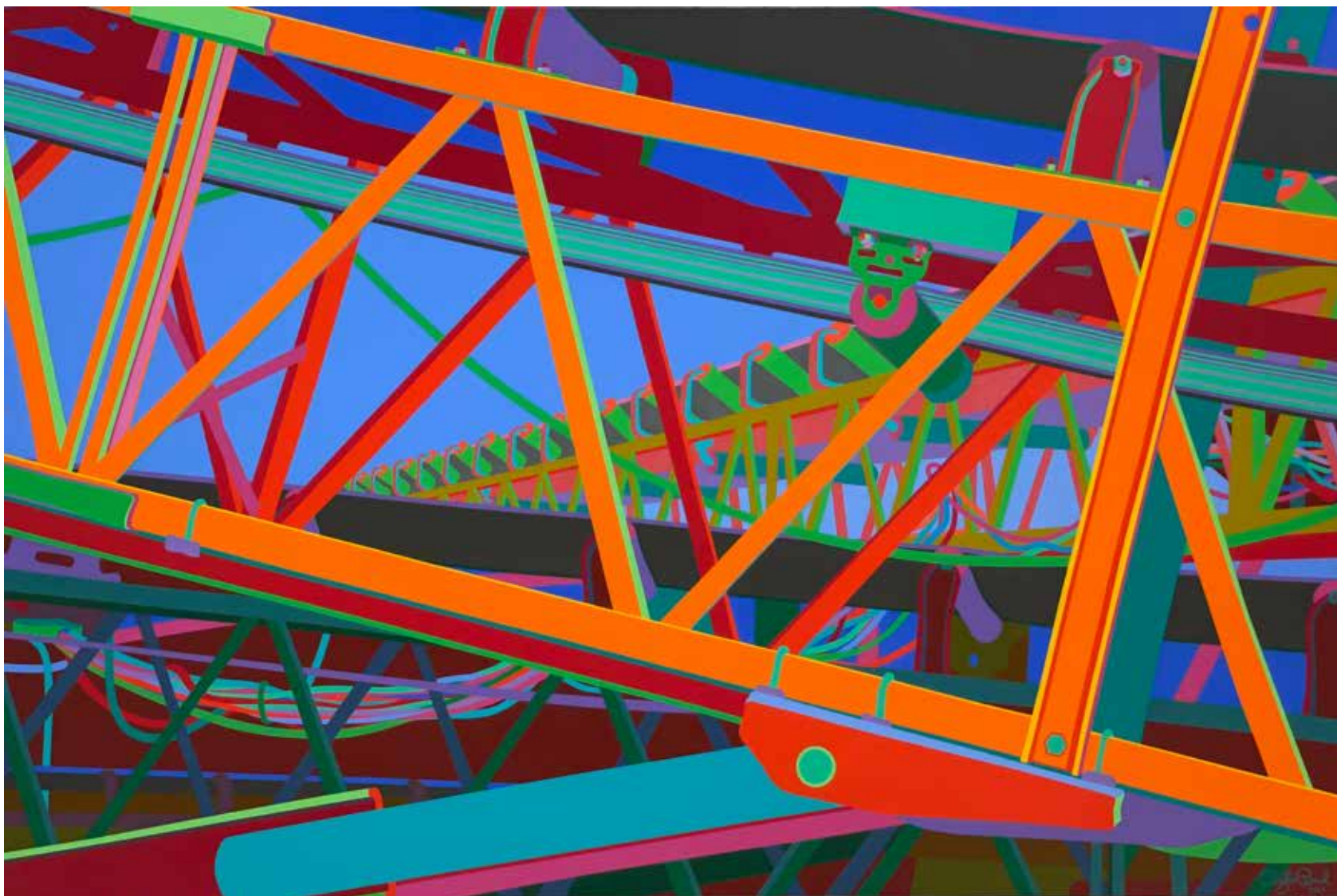


1 – Conveyor with Orange Triangle & Blue Sky, 2016 9x12", Acrylic on canvas



2 – Orange Conveyor with Green & Black Belt, 2016, 9x12", Acrylic on canvas





3 - Orange Conveyor with Black Belts & Blue Sky, 2017, 48x72", Acrylic on canvas



4 - Red Conveyor with Green & Violet Belts & Blue-Green Sky, 2017, 48x72", Acrylic on canvas





5 - Conveyors with Yellow Sky, 2017, 36x54", Acrylic on canvas



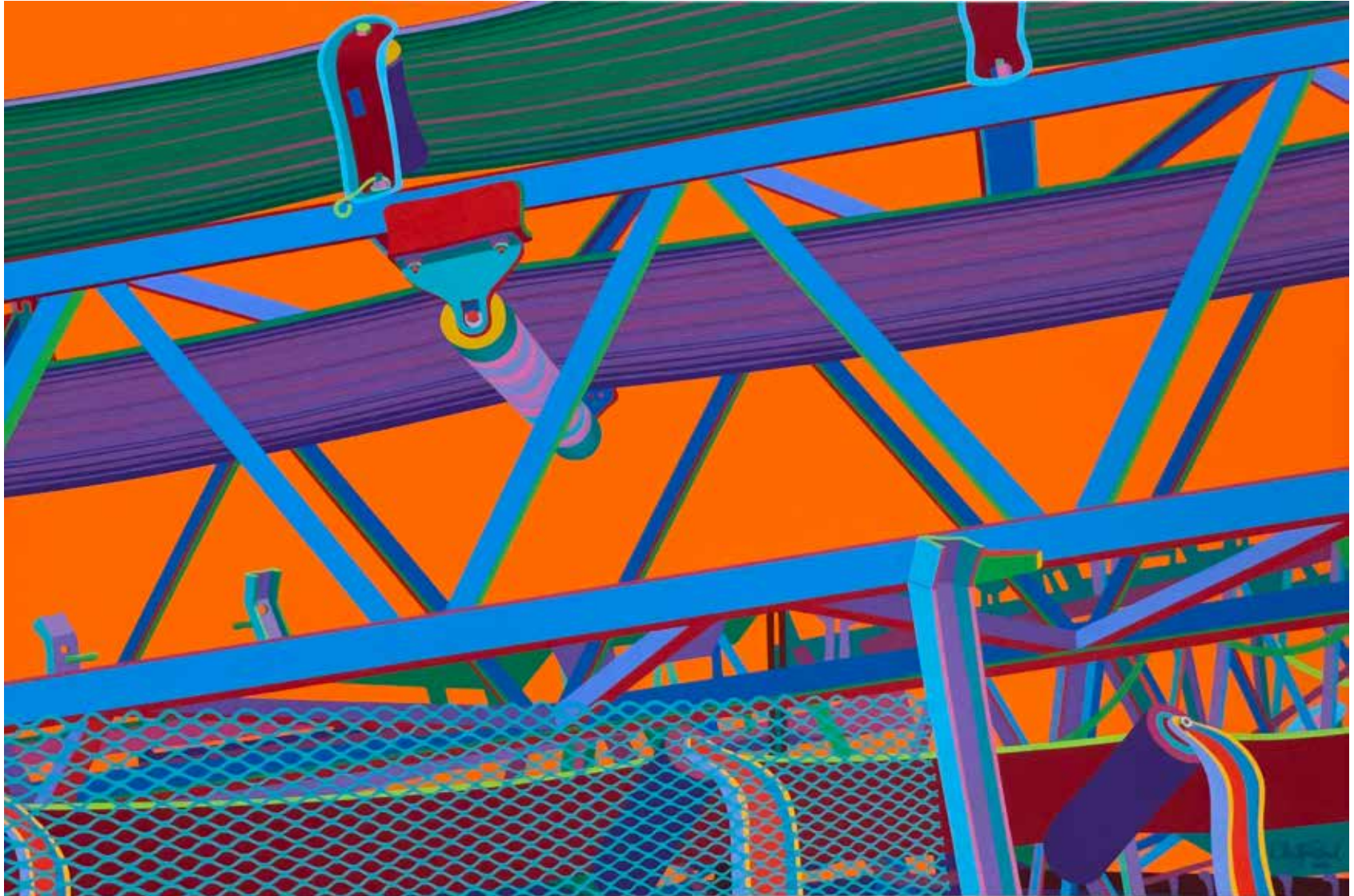


6 – Quarry Abstract: Red Bracket with Round Green Bolt, 2017, 24x24", Acrylic on canvas



7 – Quarry Abstract: Red Beam with Blue & Green Belts, 2017, 24x24", Acrylic on canvas





8 - Conveyors with Diamond Mesh Safety Screen & Orange Sky, 2018, 36x54", Acrylic on canvas





9 – Quarry Abstract: Roller Bracket with Red & Orange Beam, 2018, 24x24", Acrylic on canvas





10 – Quarry Abstract: Green Belt & Red Superstructure, 2018, 24x24", Acrylic on canvas





11 – Quarry Abstract: Diamond Safety Grill & Red/Orange Sky, 2018, 24x24", Acrylic on canvas





12 – Quarry Abstract: Cable Cluster & Blue-Green Brace, 2018, 24x24", Acrylic on canvas





13 – Quarry Abstract: Catwalk & Cables, 2019, 24x24", Acrylic on canvas





14 – Quarry Abstract: Tangled Cables, 2019, 24x24", Acrylic on canvas

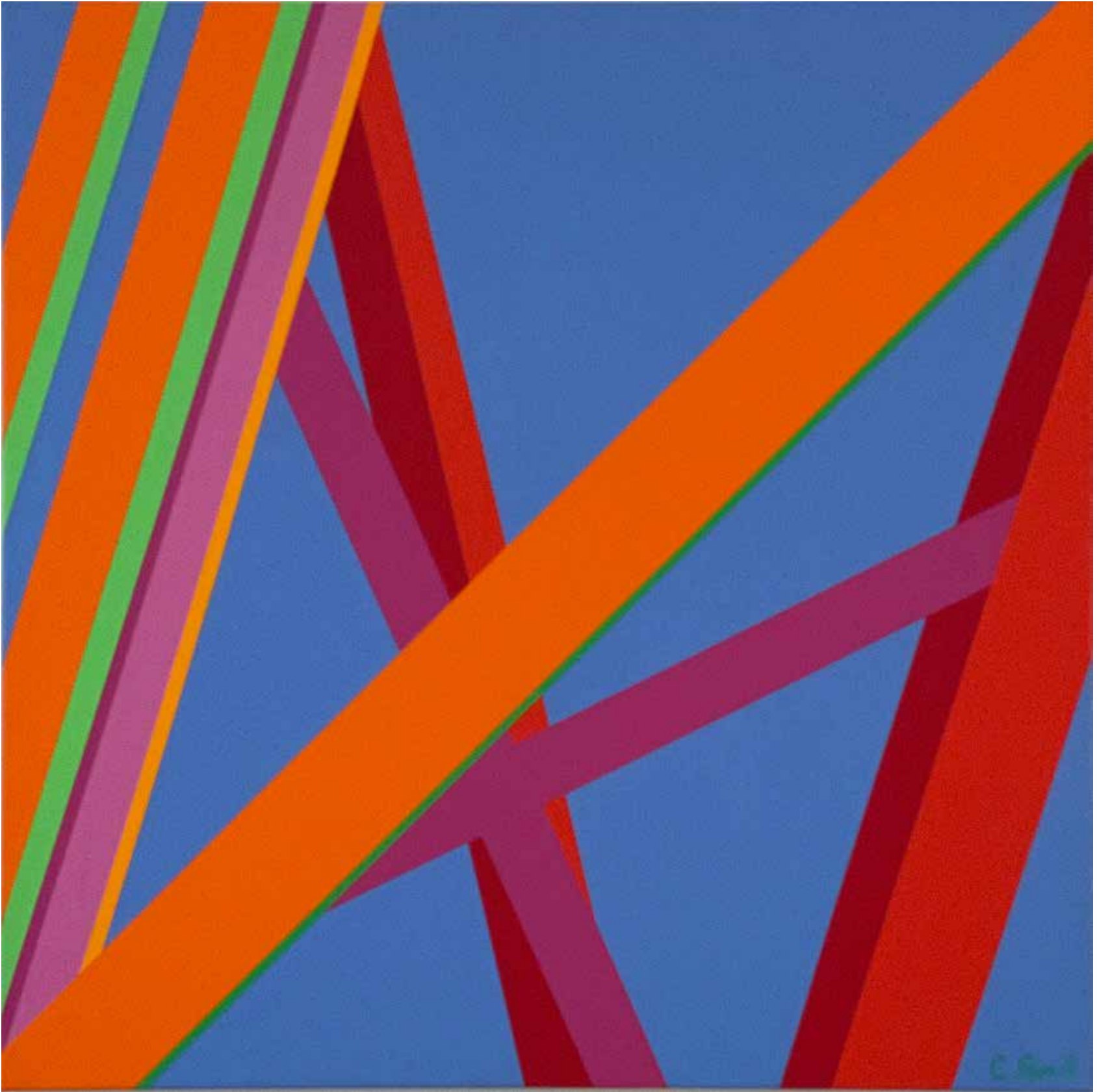


15 – Quarry Abstract: Belt Roller, 2019, 18x18", Acrylic on canvas





16 - Quarry Abstract: Green Belt & Orange Superstructure, 2019, 18x18", Acrylic on canvas

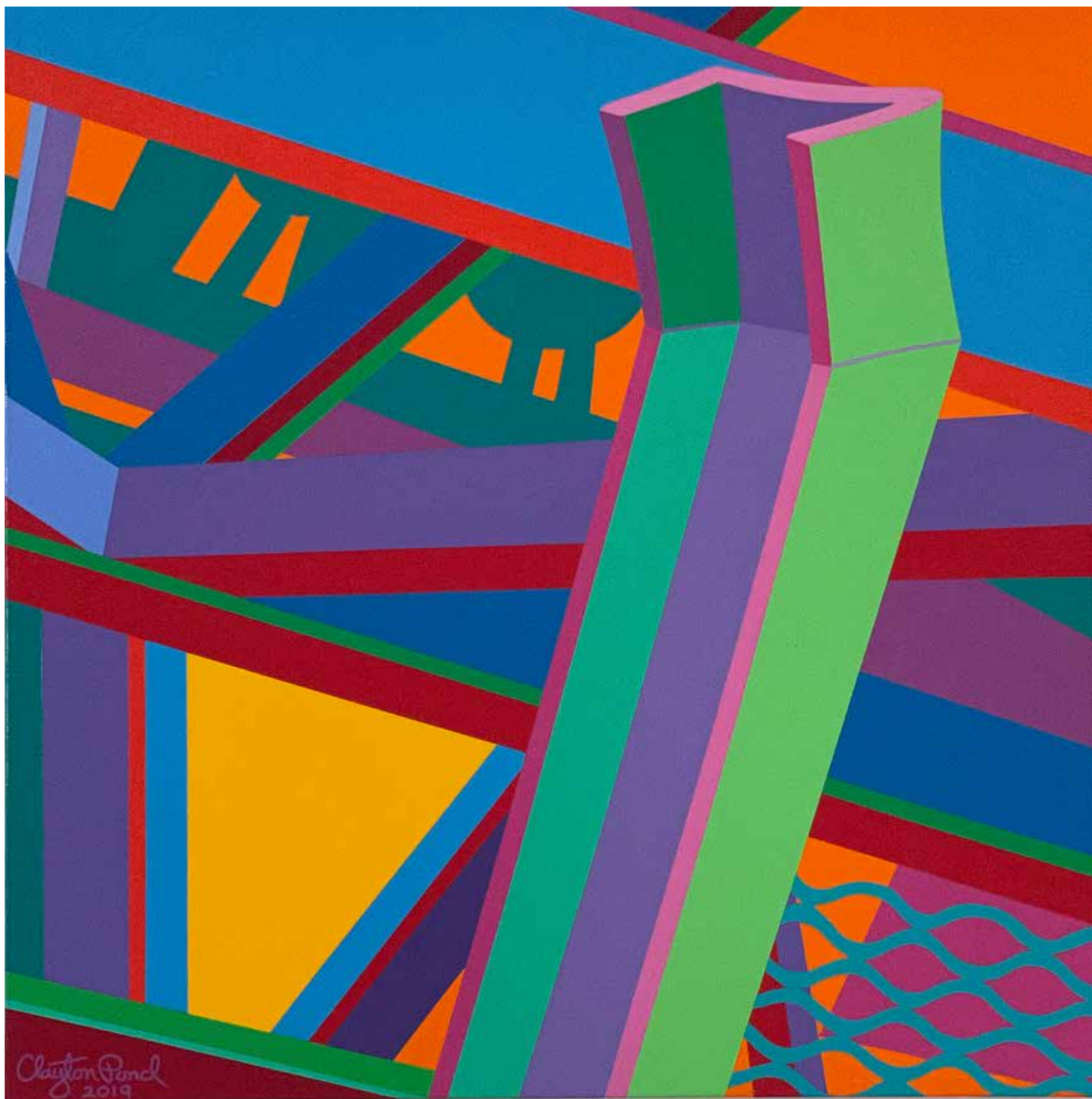


17 - Quarry Abstract Cross Beams & Blue Skies, 2019, 18x18", Acrylic on canvas





18 - Quarry Abstract: Red & Orange Diagonal Beam, 2019, 18x18", Acrylic on canvas

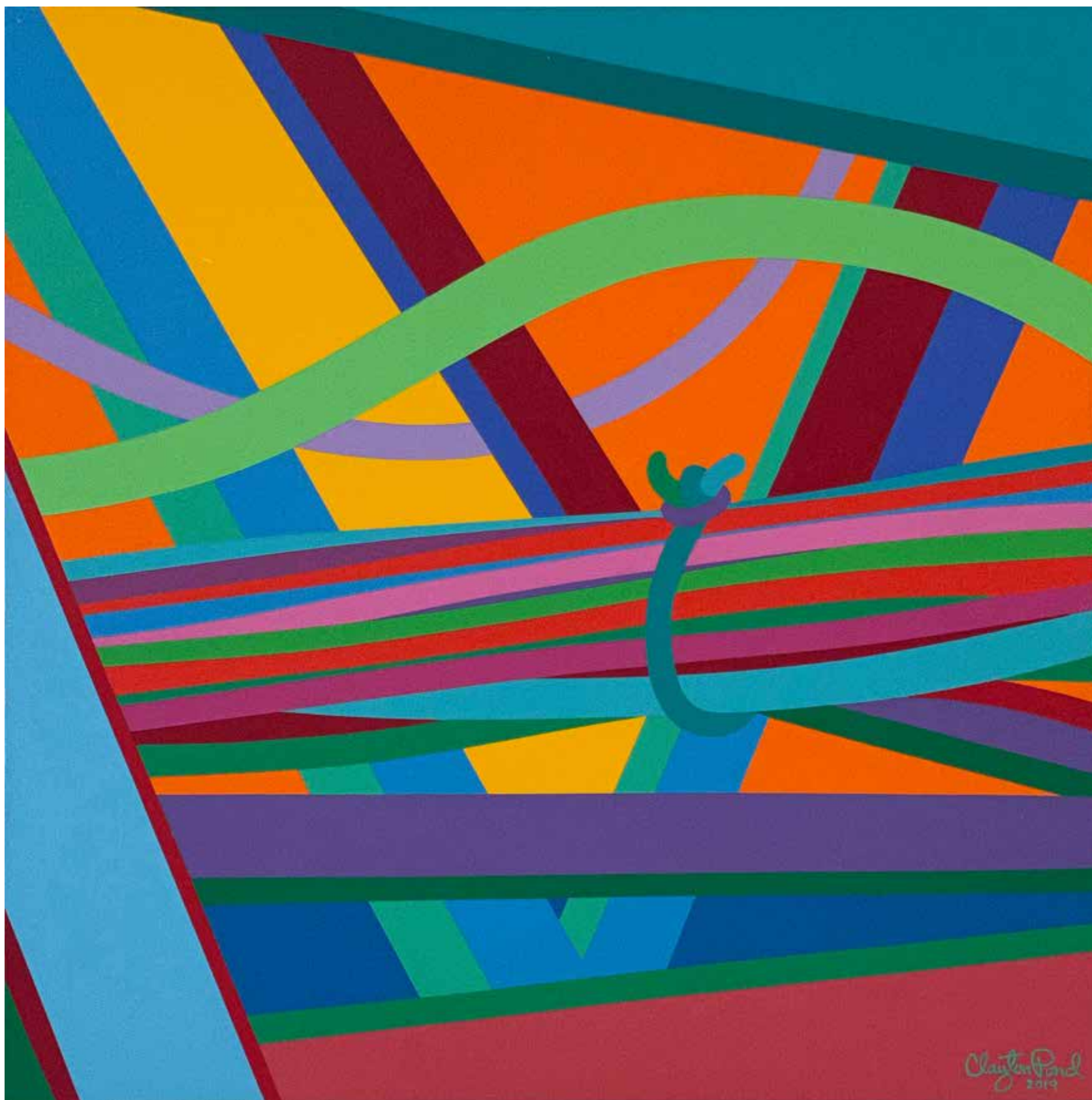


19 - Quarry Abstract: Bent Green Beam, 2019, 18x18", Acrylic on canvas



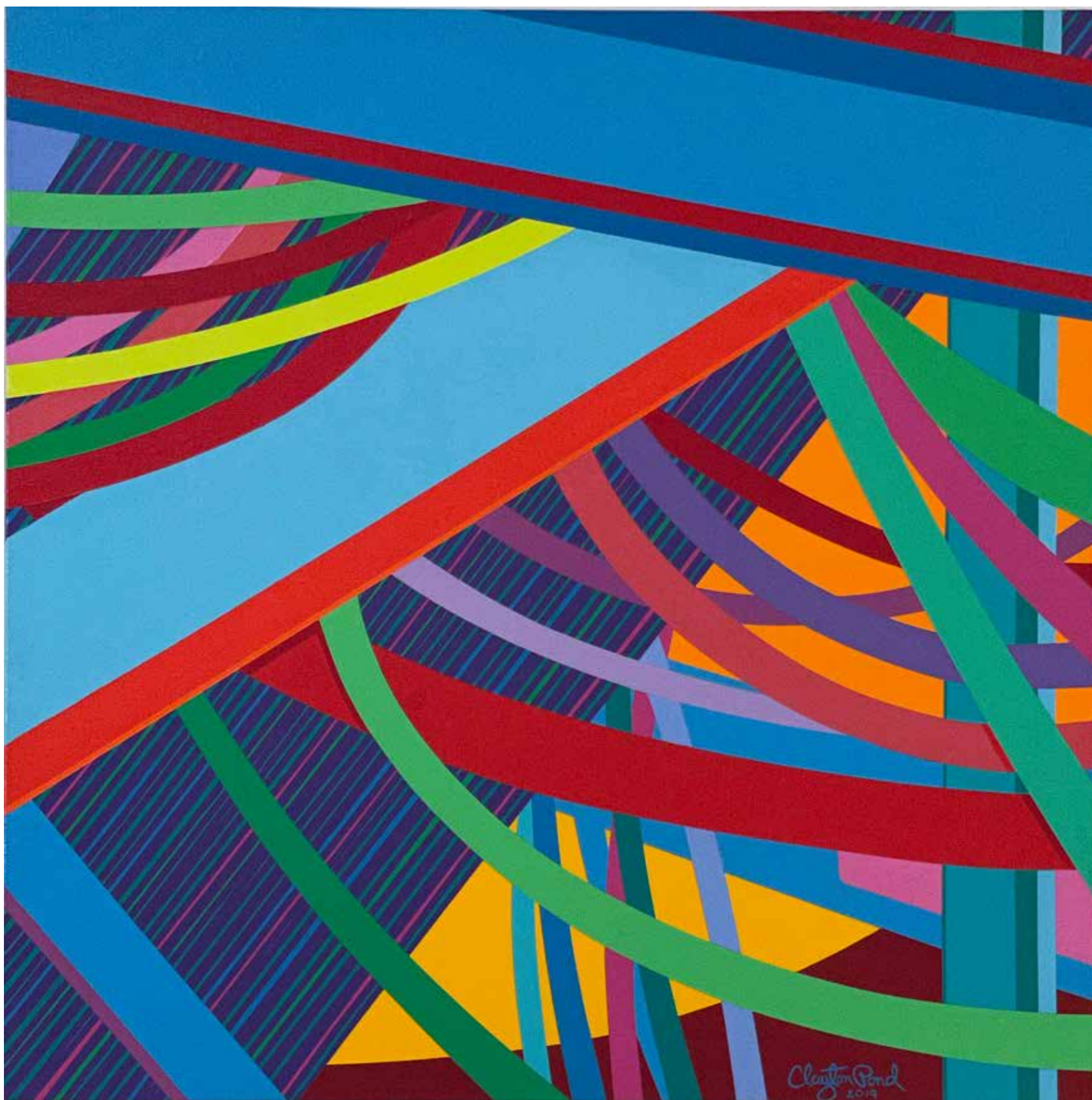


20 - Quarry Abstract: Red Diamond Grill & Simple Shapes, 2019, 18x18", Acrylic on canvas



21 - Quarry Abstract: Wrapped Wires & Green Cable, 2019, 18x18", Acrylic on canvas





22 - Quarry Abstract: Variegated Belt & Many Cables, 2019, 18x18", Acrylic on canvas





23 - Quarry Abstract: Cross Braces & Cables, 2019, 18x18", Acrylic on canvas





24 - Yellow and Orange Conveyor with Green Sky, 2019, 12x12", Acrylic on wood panel



25 - Cables & Cross Bars with Red Background, 2019, 12x12", Acrylic on wood panel





26 - Portable Screen with Flying Truck, 2020, 66x48", Acrylic on canvas





27 - Cables with Catwalk & Black Conveyor Belt, 2020, 60x48", Acrylic on canvas





28 - The Crusher, 2021, 72x48", Acrylic on canvas



29 - Vertical Structure Abstract, 2021, 32x24", Acrylic on canvas





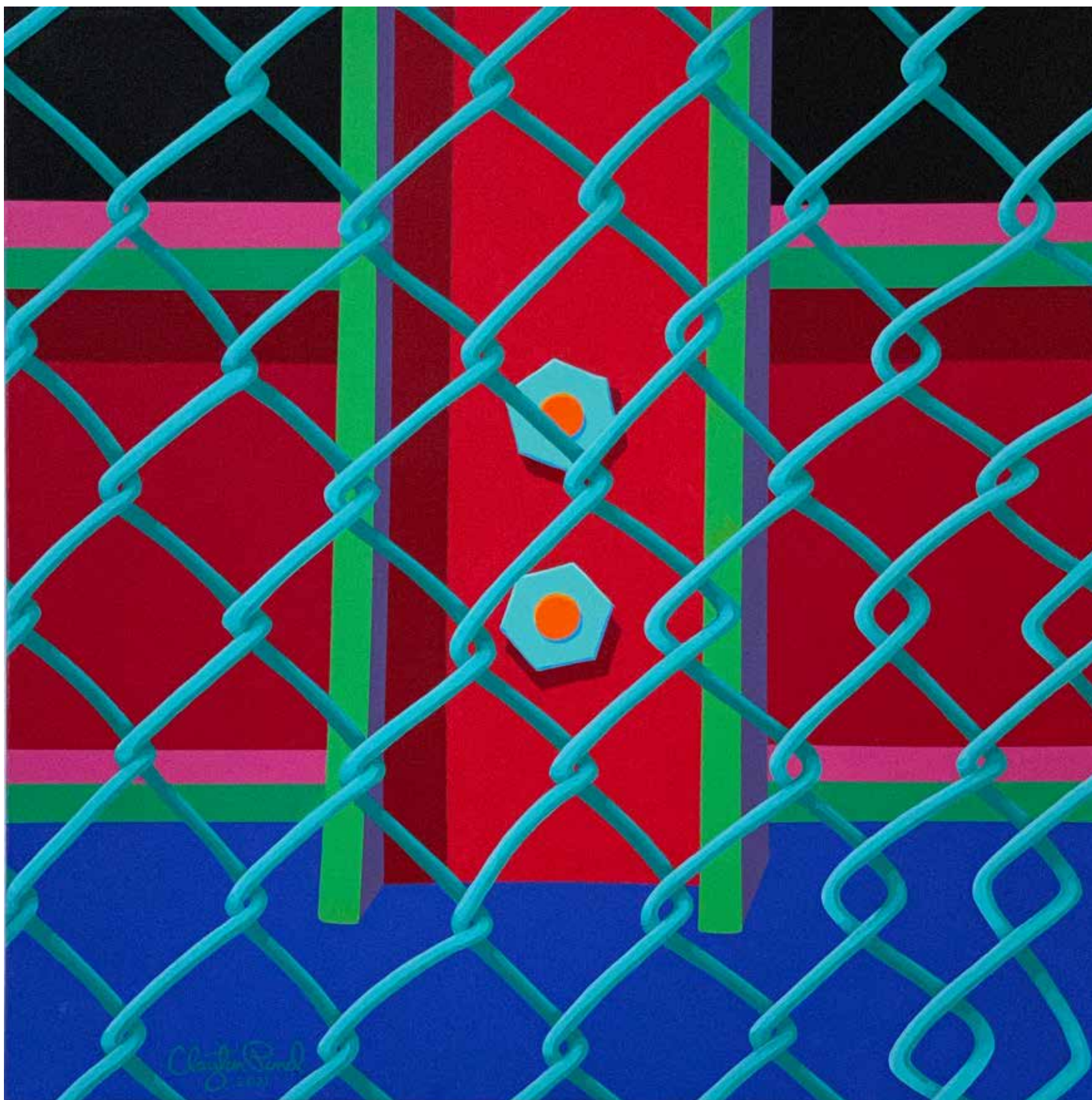
30 - Quarry Abstract: Chain Link & Green Coupling, 2021, 18x18", Acrylic on canvas





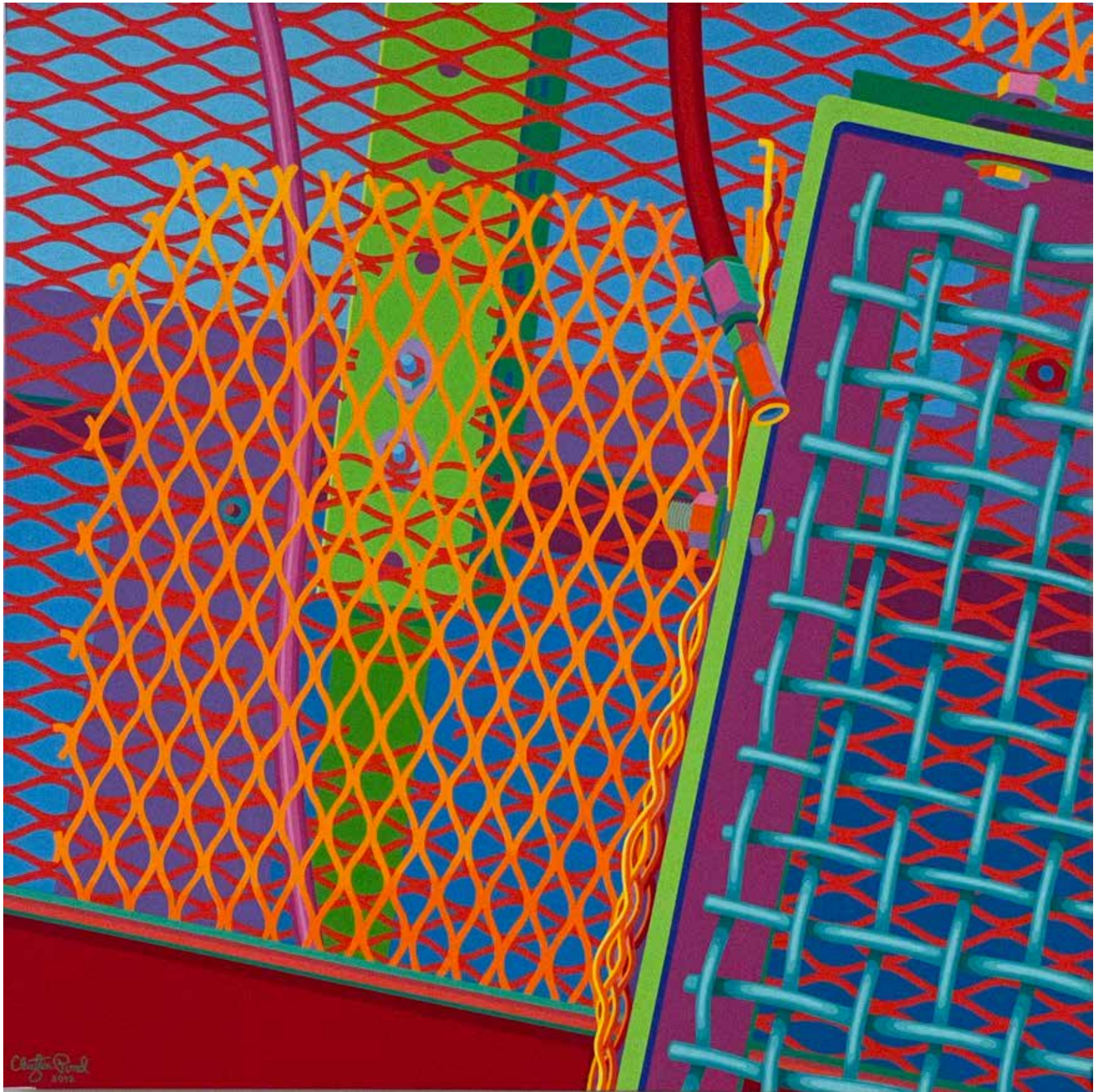
31 - Quarry Abstract: Chain Link & Diamond Mesh Safety Screens, 2021, 18x18", Acrylic on canvas





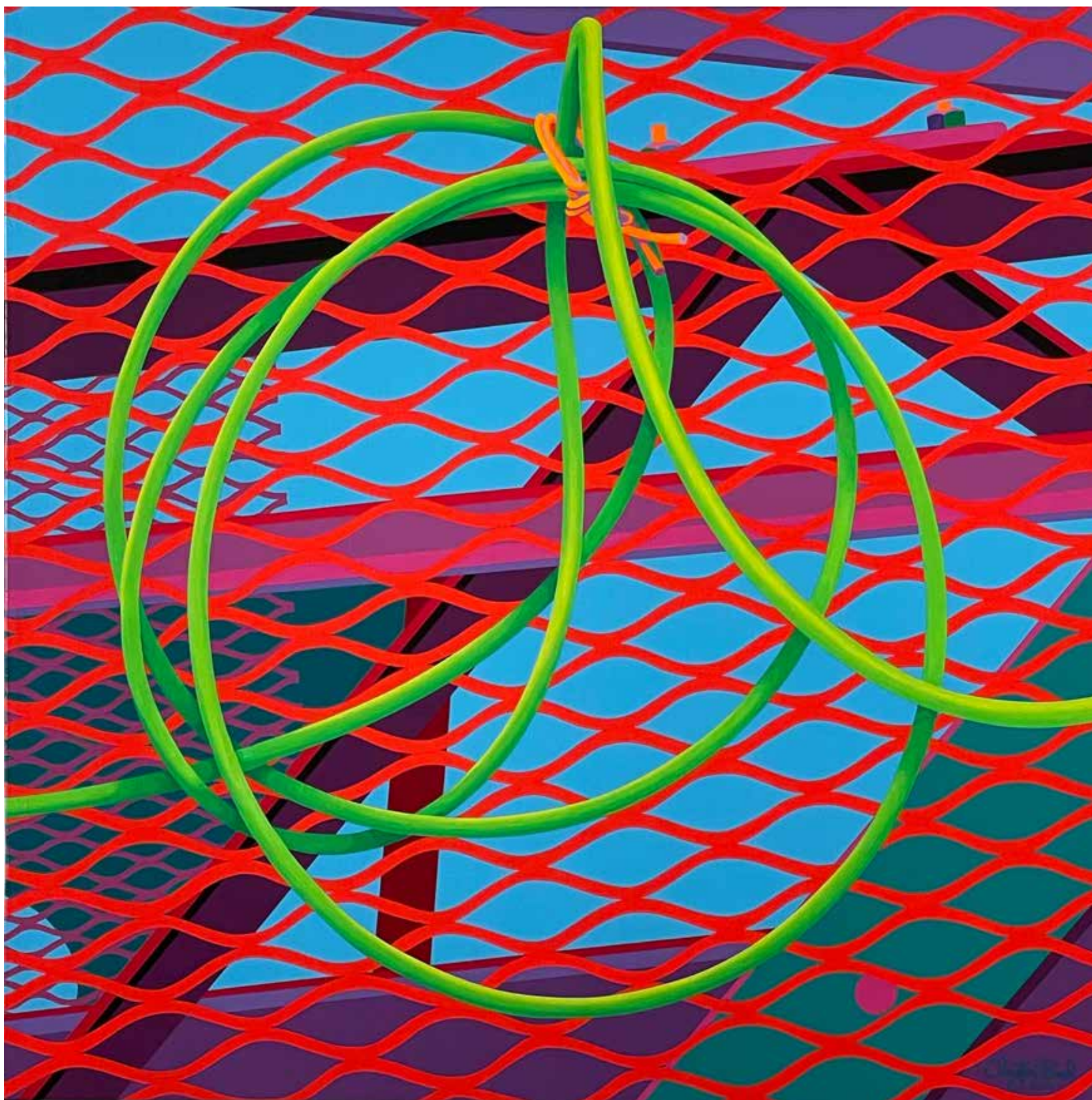
32 - Quarry Abstract: Chain Link & Red Beams, 2021, 18x18", Acrylic on canvas





33 - Safety Screens, 2021, 30x30", Acrylic on canvas





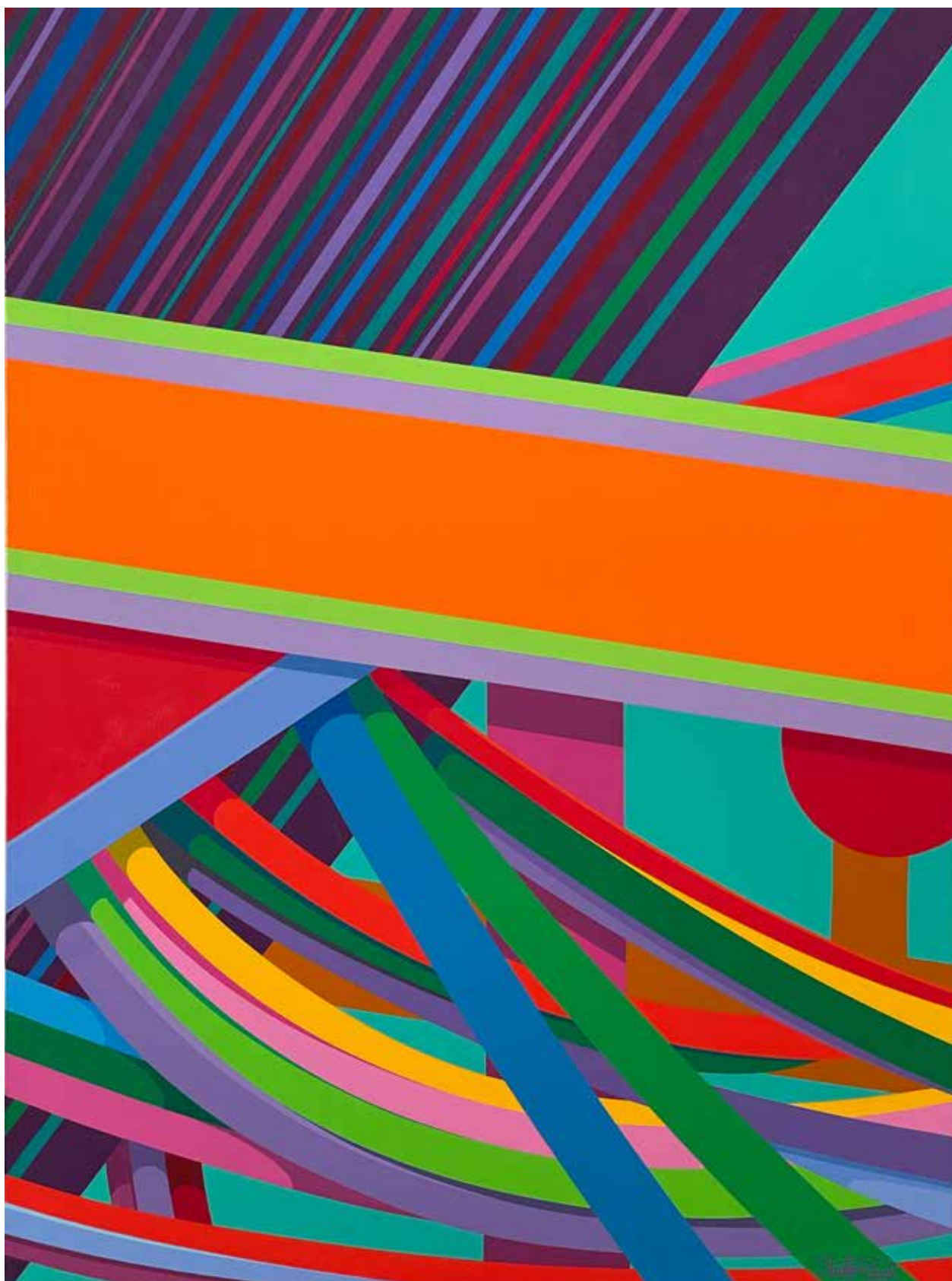
34 - Quarry Abstract: Green Coiled Cable & Red Diamond Screen, 2021, 24x24", Acrylic on canvas





35 - Quarry Abstract: Three Diamond Screens & Red Cross Beam, 2022, 24x24", Acrylic on canvas





36 – Quarry: Orange Horizontal Beam with Belt & Cables; 2022; 32x24”; Acrylic on canvas



37 - Quarry Abstract: Cables & Belt, 2022, 12x12", Acrylic on wood panel





38 - Quarry Abstract: Cable Fall & Red Ball, 2022, 24x24", Acrylic on canvas





39 - Quarry Abstract: Orange T-Beam with Belt, Cables & Catwalk, 2022, 30x30", Acrylic on canvas



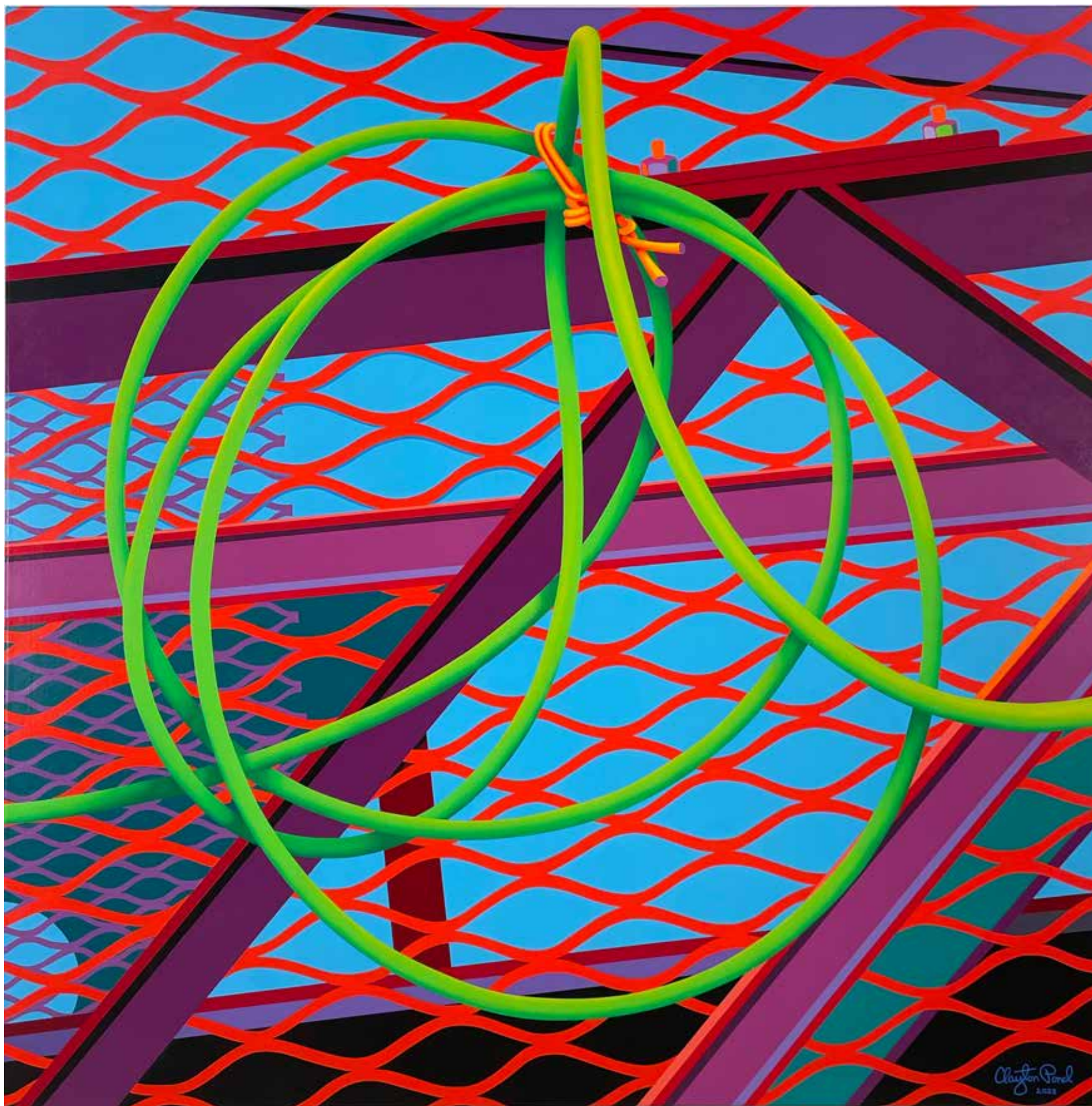


40 - Red Superstructure with Belt & Catwalk & Cables, 2022, 40x30", Acrylic on canvas



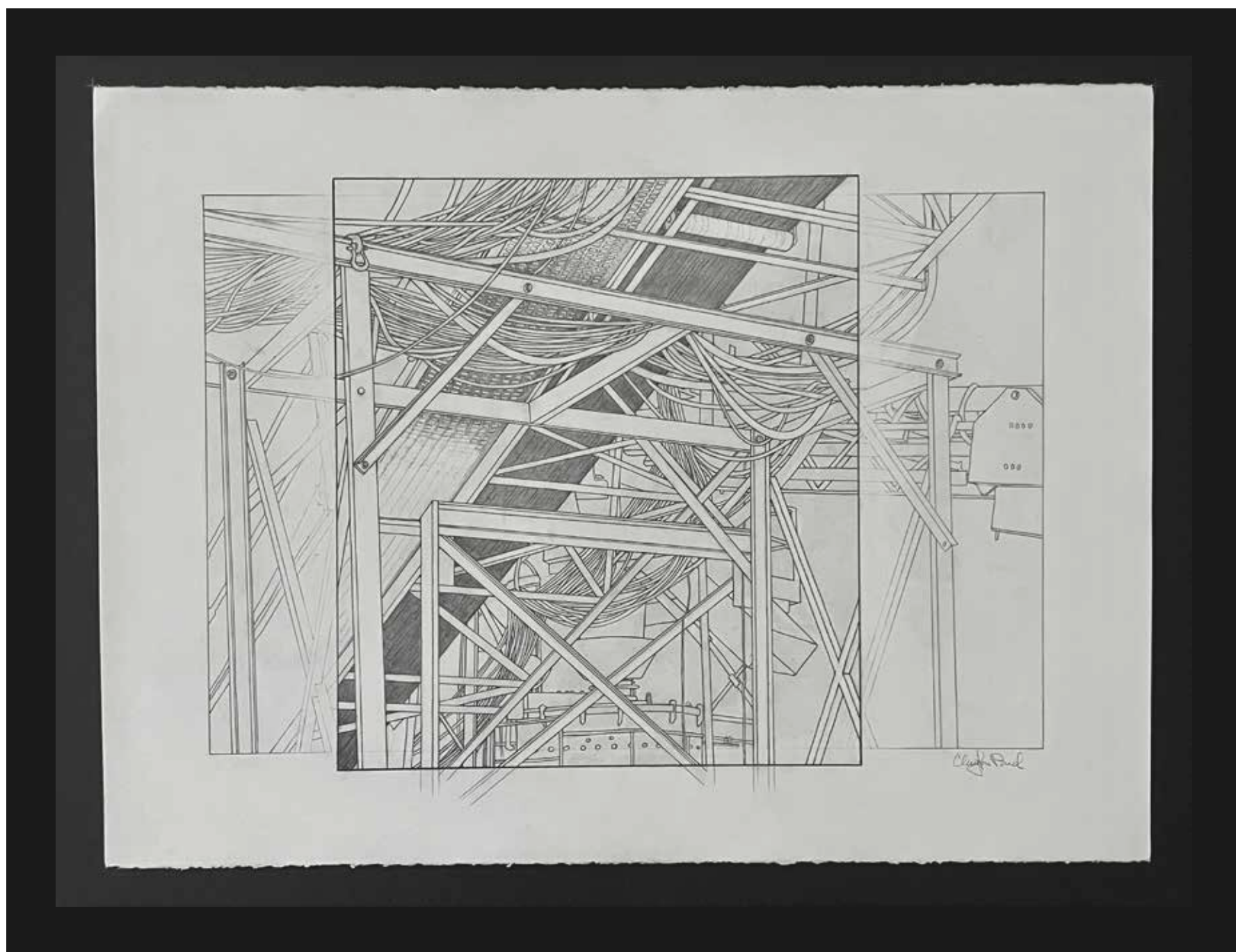
41 - Linear Structures, 2023, 24x24", Acrylic on canvas





42 - Quarry Abstract: Green Coiled Cable II, 2023, 48x48", Acrylic on canvas





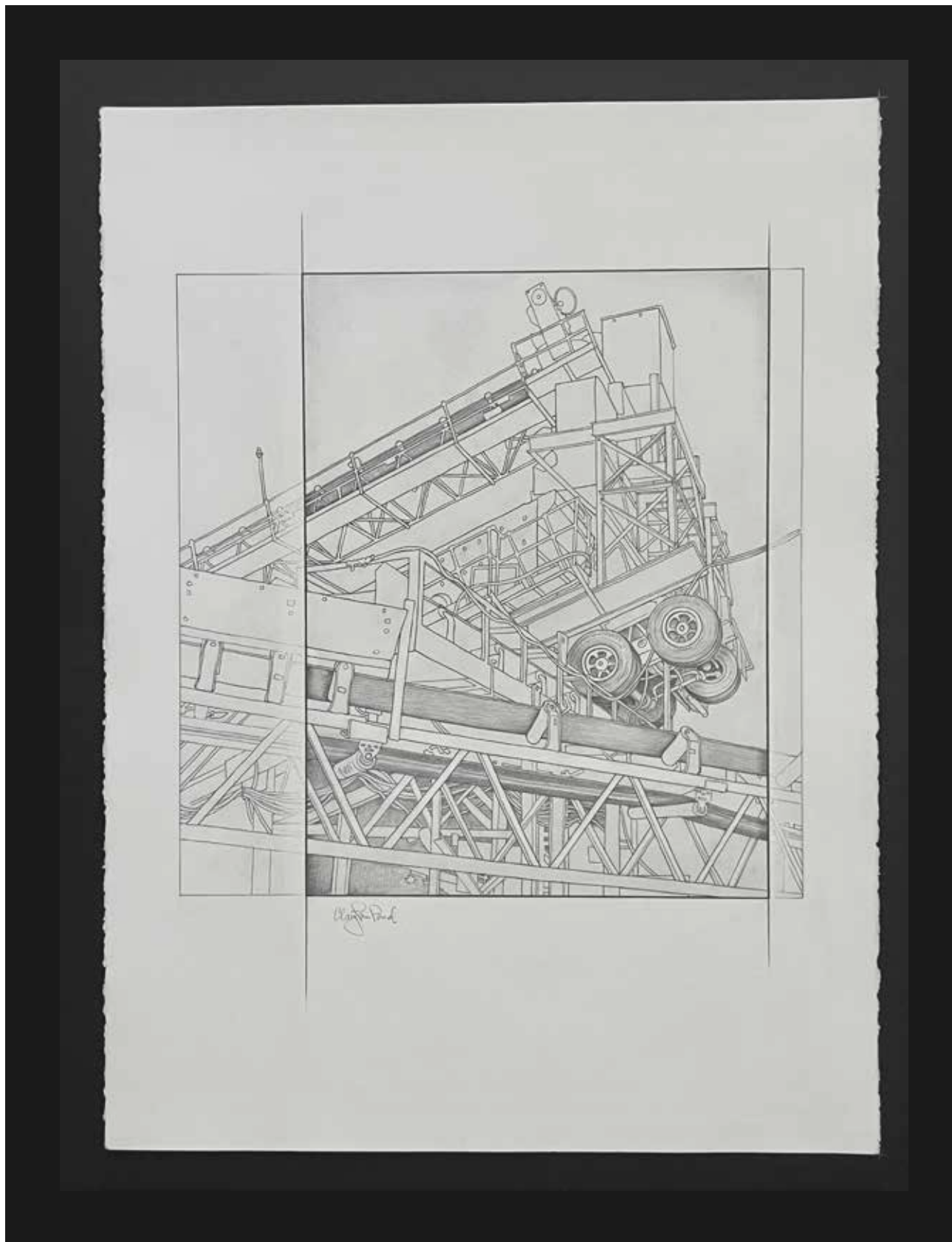
D-1 - Cable Waterfall—Study for Cables with Catwalk & Black Conveyor Belt, 2017, 22 1/4x30", Graphite on paper





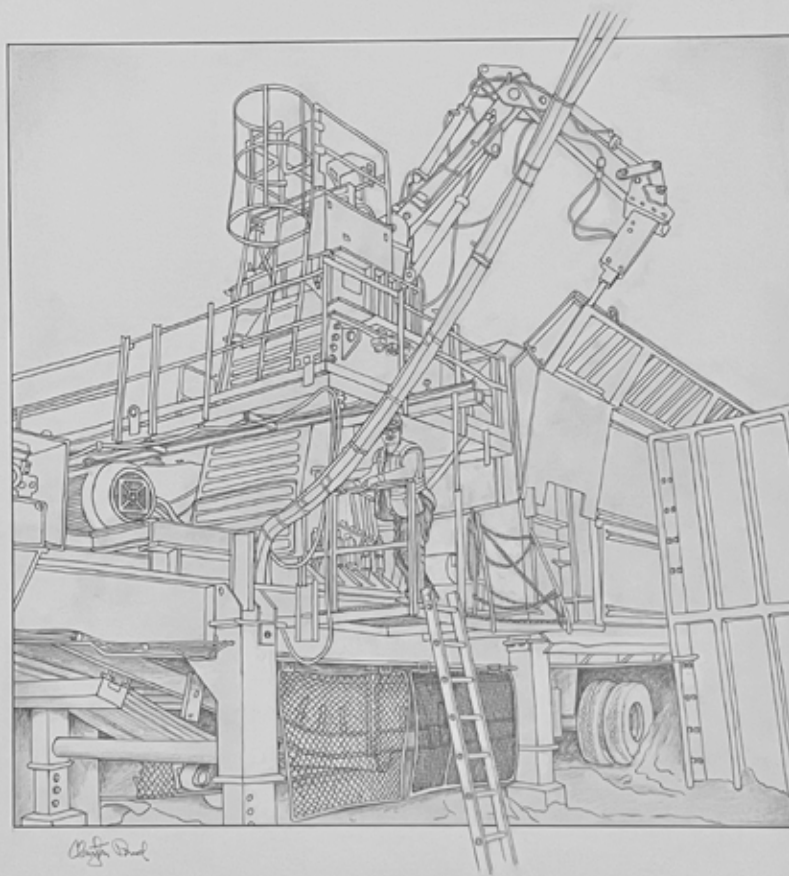
Clayton Pond

D-2 - Under the Conveyor Belt, 2017, 22 1/4x30", Graphite on paper

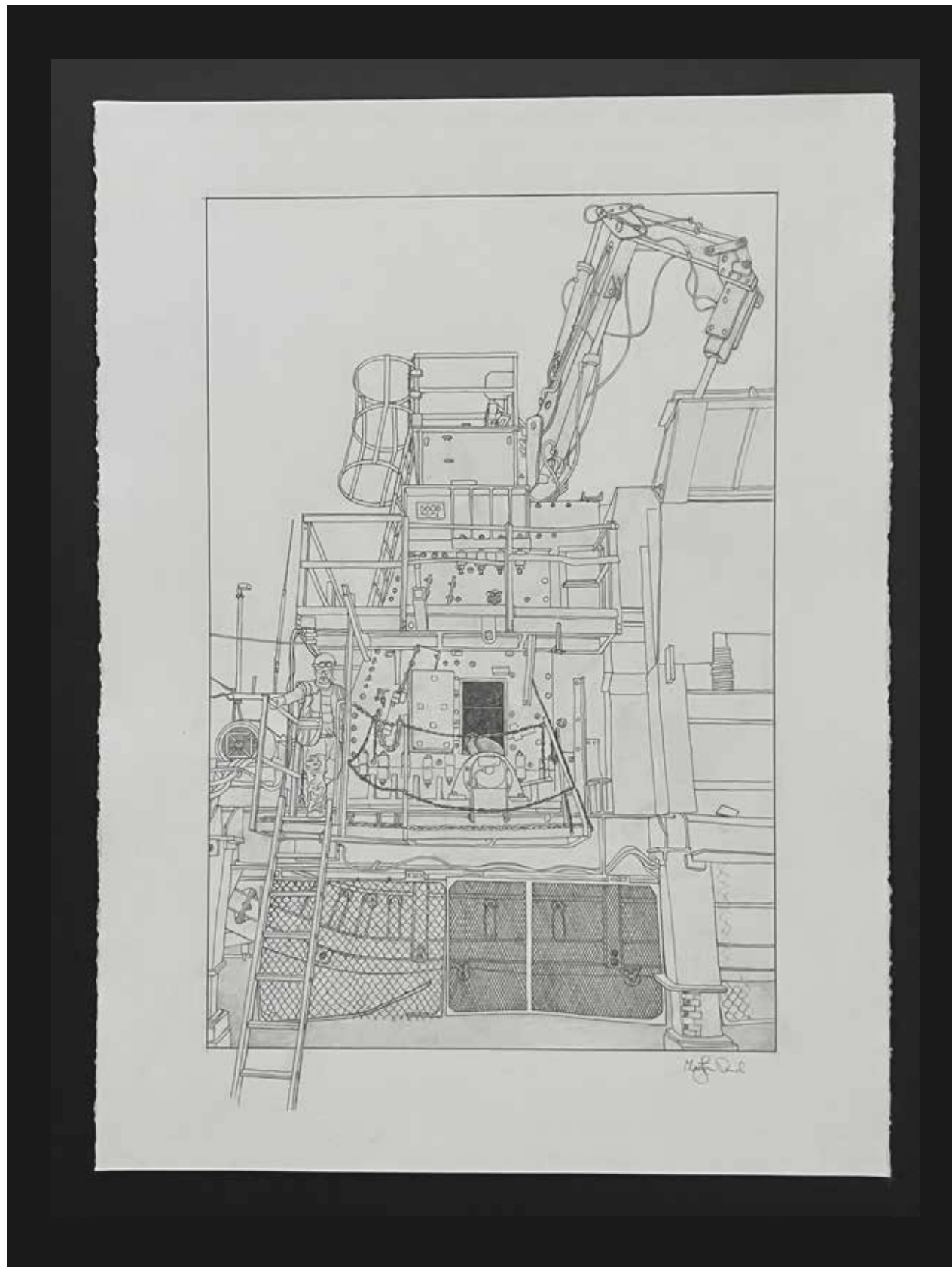


D-3 - Study for Portable Screen with Flying Truck, 2017, 30x22 1/4", Graphite on paper



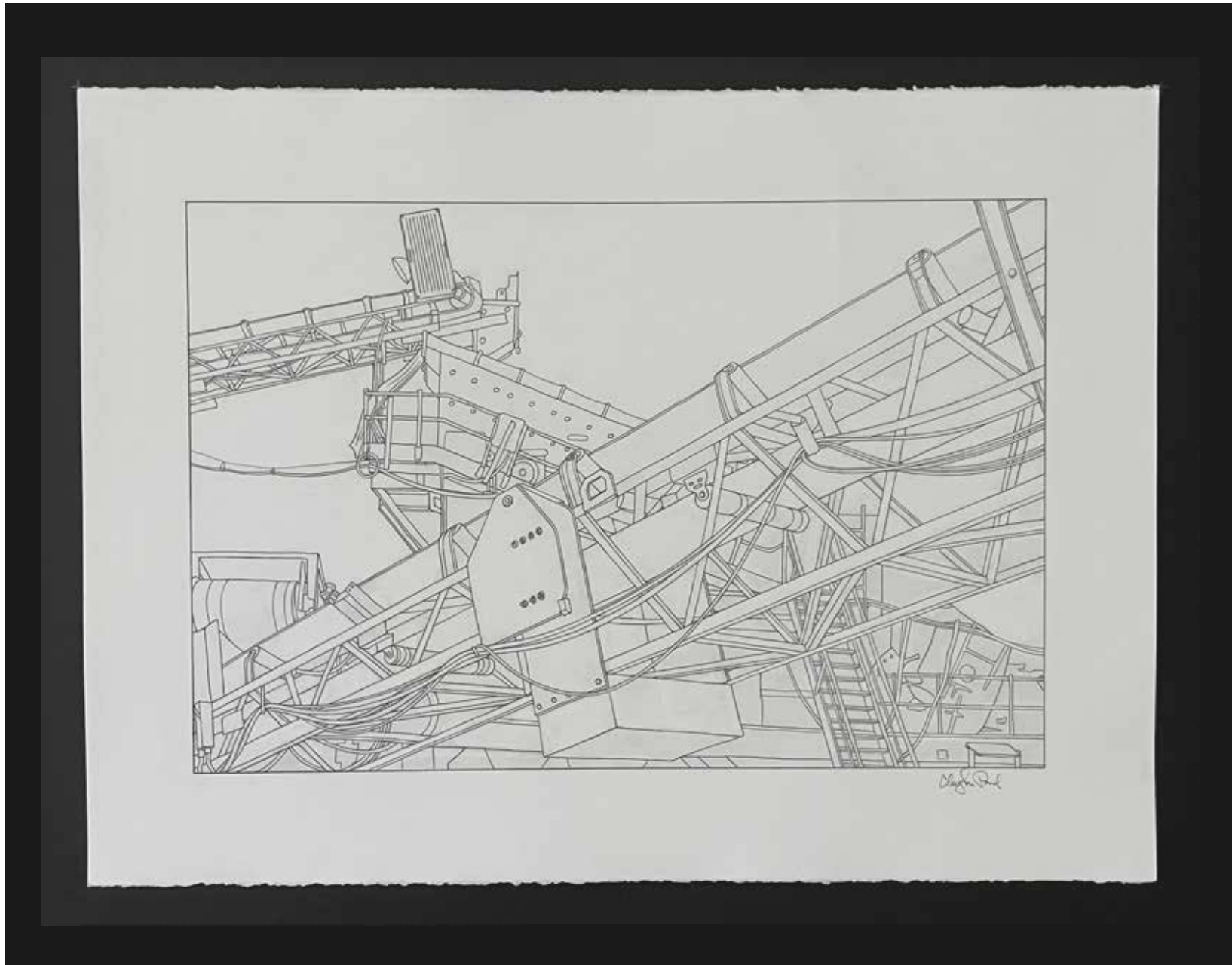


D-4 - Study #1 for The Crusher, 2017, 30x22 1/4", Graphite on paper

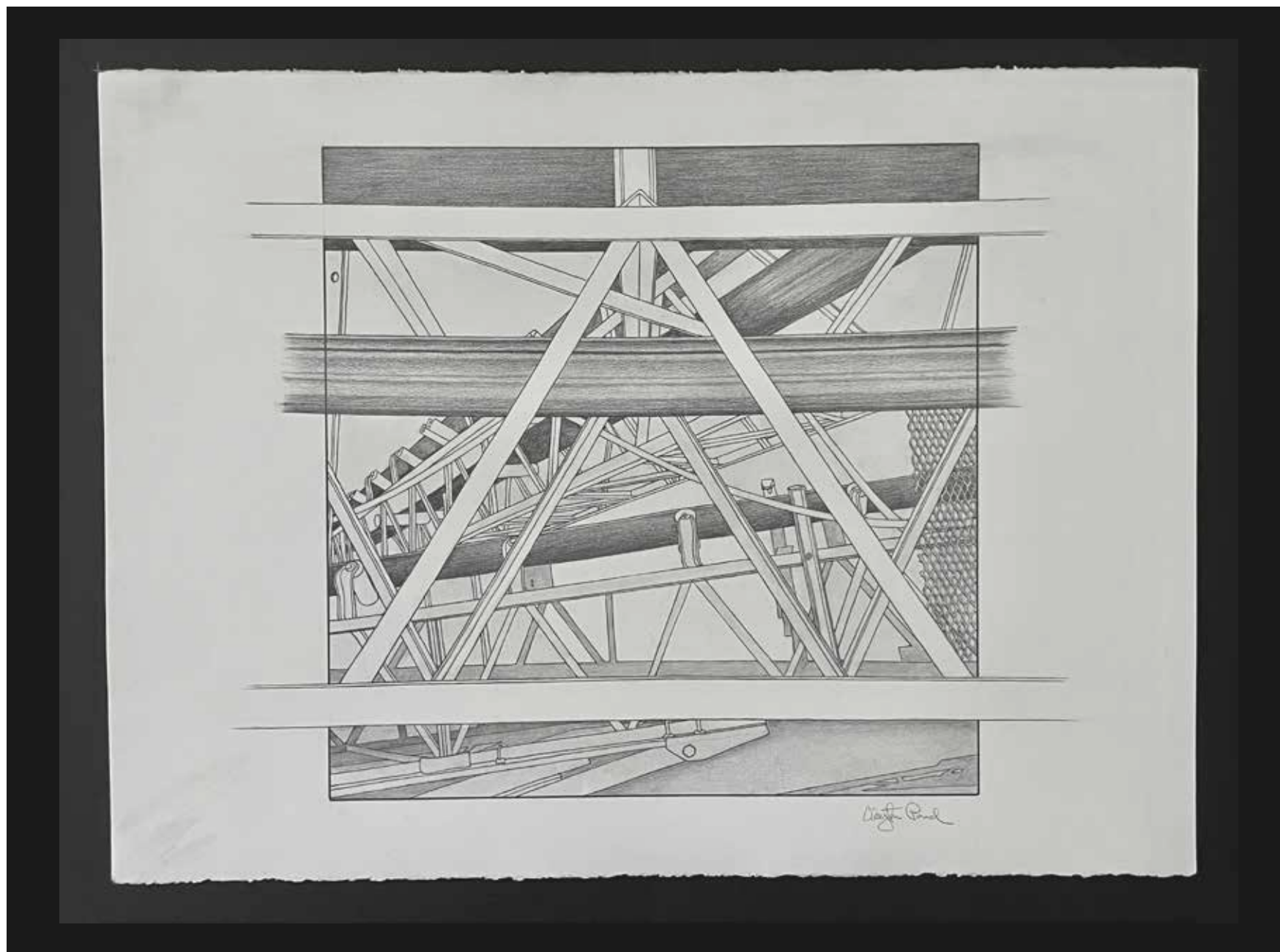


D-5 - Study #2 for The Crusher, 2017, 30x22 1/4" Graphite on paper





D-6 - Criss Cross-Conveyor, 2017, 22 1/4x30", Graphite on paper



D-7 - Triangle, 2017, 22 1/4x30", Graphite on paper



## About the artist

Clayton Pond was born in 1941 in Bayside, NY, and raised in the Long Island sailing community of Port Washington, NY. As a child he was always interested in drawing, designing (houses, cars, and boats), and model-making. He got his first sailboat while in high school, sparking a life long interest in sailing



When the U.S.S.R. launched the first satellite, Sputnik, in 1957, Pond and his high school peers were encouraged to study math, science and engineering so that the U.S. could beat the Russians in the space race. Not until his sophomore year at Hiram College was he able to take his first elective: he chose art. That spring, during his first one-man show in the lobby of his dorm, he proudly announced (to his parents' dismay) that he wanted to go to art school and become an artist. He transferred to Carnegie Institute of Technology (now Carnegie Mellon University) and earned his BFA degree in 1964.

One of the first Pop Art shows was held a short walk from the school at the Carnegie Museum of Art in Pittsburgh,

PA. It was not clear to Pond at the time what Pop Art was about. The artists' work on display was diverse, the only common thread appearing to be a mutually shared art dealer, Leo Castelli.

His graduate studies at Pratt Institute (MFA degree, 1966) were formative for his art career. It was there he began to discover his artistic individuality. He developed his drawing style and a keen interest in the use of bright, intense color relationships in his paintings. He also taught himself the serigraph process.

While pursuing his graduate degree at Pratt, he began exhibiting and selling his art and building an exhibition resume. He became affiliated with the Pratt Center for Contemporary Printmaking and joined Sylvan Cole's Associated American Artists Gallery, where he was featured in their New Talent Exhibition in 1966. In the same year his silkscreen prints were shown in the 15th National Print Exhibition at the Brooklyn Museum and in the Boston Printmakers Annual where he won the Boston Museum of Fine Arts Purchase Prize Award. The following year Pond's work was included in a group exhibition at the Whitney Museum of American Art.

In the fall following his graduation from Pratt he joined the Martha Jackson Gallery, one of the most prominent galleries in New York at that time. He had his first New York painting exhibition there in 1968. Martha Jackson Gallery remained Pond's primary gallery for his paintings and prints throughout most of his New York career. Later on, the gallery transitioned to become the David Anderson Gallery, owned by Martha Jackson's son, and the relationship continued.

Pond was among the early artists to pioneer the SoHo area of lower Manhattan. He moved to his Broome Street studio in 1966, and then to Greene Street in 1969. Compared to his suburban childhood on Long Island, life in the art community and industrial loft building area of New York City was an exciting experience. The interiors of his studio lofts, and the street-found objects he used to outfit them, became the subject matter for much of his art during this period. Of particular interest were the Greek-columned façades of the SoHo Cast Iron District, declared a National Historic Landmark area in 1978. Pond lived and worked in his studio loft on Greene Street for twenty-six years.

In 1995 Pond moved to Atlanta, Georgia with his family, where he continues to work in his studio making drawings, collages, paintings, and painted relief sculptures. He spends part of his summers in Vermont and the Adirondacks Mountains of upstate New York.

