

*Brian Wizard's*

## HOW I MADE THE BRIAN CONE



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In the autumn of 2018, I envisioned a large tree cone resting on the ground. Regularly, I find a plethora of cones at my feet dropped from the local cone producing ponderosa pines, bull pines, white firs, red firs, tamaracks, and lodgepole trees.



What this collection needed for completion was a Brian Cone. How does anyone make such a thing? In performing my mastered creative skills, I use the strategies of logic and simplicity. This is to say, "I work smart, not hard." This work started with the building of two workshops and a surrounding deck. This is the primary workstation.



The Brian Cone is an example of how the Muse of Creativity and I shop together in the Metaphysical Store of Possibilities. I transform original thoughts found in the metaphysical world of dreams into resemblances of those visions in the physical world. Oh yes, I work on multiple planes of existence.

Out of curiosity I did an internet search asking: *How to Make a Really Big Cone?*

Cardboard Christmas cones appear to be all the rage. There was nothing on the production of big wooden tree cone replicas.

I had a material source similar to the wood mash that makes cardboard to build a foundation for my wooden cone. I had a log. I processed the wood fiber with a chainsaw and angle grinder using 16-grit sandpaper.

I used this log . . .



. . . this chainsaw . . .



. . . and this angle grinder to create the temporary core for the cone frame.



I was hoping to be able to bend the appropriate sized wood strips around the core. I heard that the trick to bending wood strips is to cut parallel notches on one side of the wood. I used the router.



With the notches cut, the bending is possible.



Not into a circle for the kiln-dried pine I had. It was too brittle and beyond this amount of a bend, it snapped.

That's when slats and braces came to mind. I cut all the lengthwise slats required and temporarily secured them to the core using screws.



I added braces to hold the slats together and then removed the screws.



I punched out the core using a hammer.



The next task was to make 142 scales one at a time.  
I drew an outline for each scale on cedar fence boards.





I extracted each one with a handheld scroll saw.



I shaped each piece starting with 16-grit sandpaper using the angle grinder.



I used the bench-mounted belt sander for finer shaping and smoothing.



I then spent a great deal of time hand sanding each scale with 80-grit, 100-grit, and then 220-grit sandpaper. Alas, due to a change in plans the 220-grit time can't be counted, as it was not required.

Slowly the scales embellished the frame using epoxy paste, which claims to, "Stick anything to anything."



I didn't like the natural cedar color, so I burnt the scales using my mini oxy-acetylene jeweler's torch, then wire brushed away the loose carbon, which was the change in plans, with no further sanding required.



The top and bottom needed special designing and construction.  
Here's the top.



Here's the bottom.



After months of disciplined focus figuring out how make all the ideas work, with no instruction manual, assembly guidebook, or memo to refer to . . . here it is in all of its glory, the Brian Cone.



There were two more art pieces to make during the 2019 Summer Artwork Season, the mounted dragon head and the juniper cobra.

Cheers,

A handwritten signature in black ink that reads "Brian Wizard". The signature is written in a cursive, flowing style.

*A note about pricing:*

*My shop price is \$100 an hour, which helps pay for the cost of personally building the workshops and deck, and buying all the tools and supplies, as well as my expertise.*

*This piece took 60 hours, hence the \$6000 price tag. Remember my bottom line: "No reasonable offer refused."*

*If you want to see more Brian Wizard artworks in stone, wood, and metal visit the sculpture gallery by copying and pasting this URL into your search engine:*

<https://brianwizard.com/index.php/sculpture>