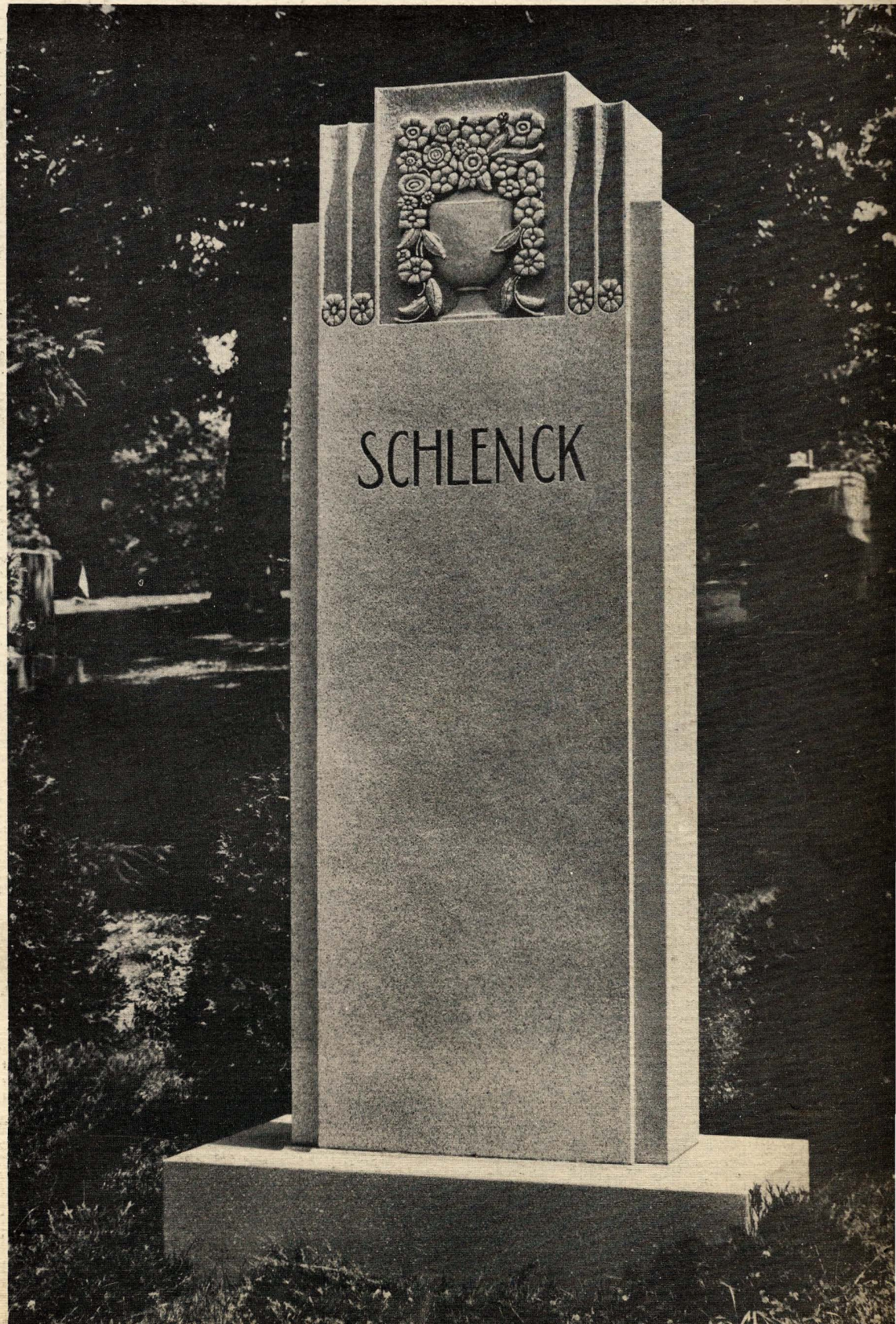


MONUMENTAL NEWS

GRANITE · BRONZE

MARBLE · SCULPTURE



SEPTEMBER
OCTOBER
1 9 3 8

PROMINENT BARRE MANUFACTURER ENDORSES NEW SURFACER TOOL. SAYS—"This New Surfacers Tool makes your already proven Junior Surfacers a Truly Outstanding Production Machine."

TROW & HOLDEN *Introduce* JUNIOR SURFACER TOOL

Meets the demand for greater power and efficiency with no increase in the space required. It fits our regular Junior Surfacers Frame.

Full particulars and prices on request.

TROW & HOLDEN CO.

BARRE, VERMONT

Investigate this NEW TOOL!

If you already own our Junior Surfacers you will definitely want this New Tool because it will save you money in a short time.

Investigate the JUNIOR SURFACER!

If you are contemplating a New Surfacers for smaller work, don't fail to investigate the Trow & Holden Junior Surfacers and the New Trow & Holden Surfacers Tool.

Write for Details!



WHITE GRANITE CO.
Manufacturers of Memorials
Phone 1515
BARRE, VT.

October 19, 1938

Trow & Holden
Barre, Vermont

Gentlemen:

Your New Surfacers Tool for our Trow & Holden Junior Surfacers has more than lived up to your promises. Its increased power insures better surer work at a greater speed. Without question it is a tool that will soon pay for itself with increased production.

As you know we have always prided ourselves on the Right Equipment for the Right Job but like anyone else occasionally we have had to use our larger equipment on smaller work because of the smaller machinery being crowded.

This new Tool makes your already proven Junior Surfacers a truly outstanding production machine, and you are to be congratulated on its introduction. It, like all Trow & Holden products, has our unqualified recommendation.

Yours truly,
W. H. White
W. H. White

Letters to the EDITOR

These columns a monthly Monumental News feature, are dedicated to the principle of the open forum and to the belief that a frank discussion of the industry's problems is beneficial.

While opinions expressed in these letters do not necessarily agree with our own, we do reserve the right to censorship on material of a libelous or obviously personal nature.

Letters are solicited from all branches of the trade and unless otherwise requested the writer's name will be published.

DEALER SAYS WASTE PAPER BASKET GETS 80% OF DIRECT MAIL

MONUMENTAL NEWS:

Your columns as well as those of other trade papers in our field have been trying to tell us how to run our business for a long time and I must admit that on the whole you've all done a pretty fair journeyman's job, although I do get a little burned up occasionally at some of the "Freaks" I see illustrated and extolled in flowery terms of Memorial Art.

So in fairplay since you all have tried to help we all—here's a little hint for your business with no charge thank you. Have the Memorial Extension Commission make a survey of the waste paper baskets of the Monumental dealers of America and they will find that 80% of the direct mail advertising of manufacturers goes into the basket unread. In my own case its 95% (I read two house organs, three trade papers, Esquire, Life, two newspapers and we bale the rest).

It shouldn't be too much of a job for you trade papers to show the advertiser that if he wants to do real advertising that will be read and mean something he'd better get out of the waste paper basket onto the desk. Your welcome.

Signed

"One of the JONES BOYS" from Ohio.

ARTICLES ON DRAWING

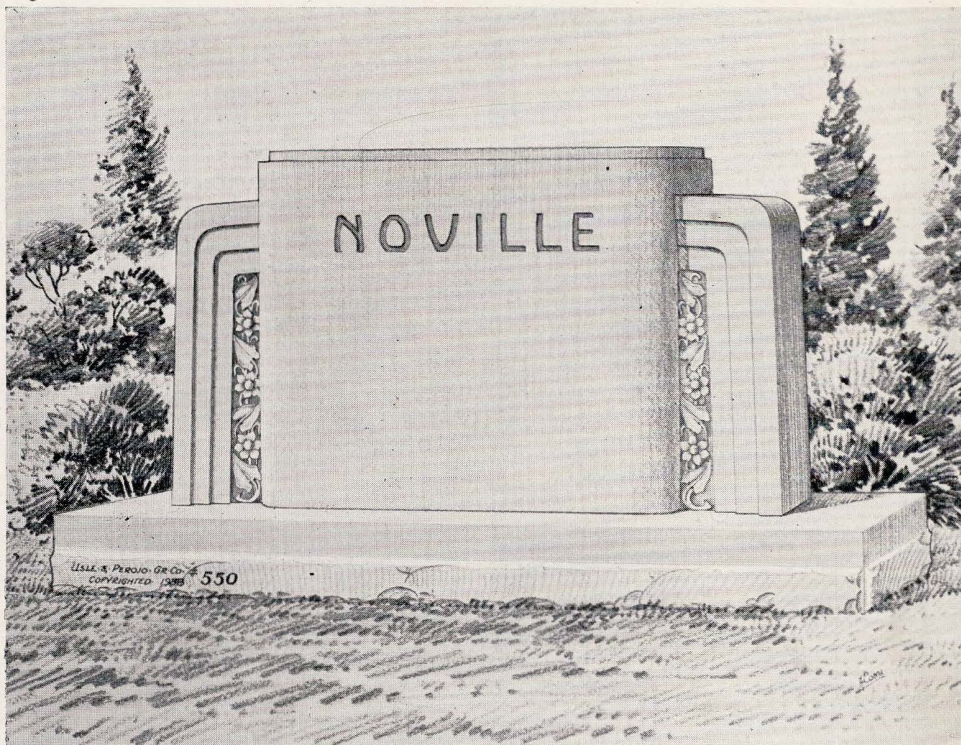
The many dealers requesting articles on drawing, "What books to purchase to obtain necessary instruction," "How to get started," "Can I do it?", are at last to be granted such a series, the first appearing in this issue written by none other than the well-known Ernest S. Leland, Associate Designer of the Presbrey-Leland Studios in New York City. We know that you will enjoy them and gain much encouragement and valuable information.

Entered as second Class Matter May 15, 1921, at the Post Office at Madison, Wis., under Act of March 3, 1879. Published monthly by The Monumental News Publishing Co., 114 South Carroll Street, Madison, Wis. Subscription, \$3.00 a Year. Canada and Foreign, \$3.50.

Vol. 50, No. 9

Sept., 1938

FOR SEPTEMBER 1938



The Noville design is the newest offering of our design staff

Copyrighted.

Plus Values in Selling

The Beauty and Economy of Usle & Perojo productions insures these Plus Values.

When your monument is of unusual distinction in design . . . of exceptional appeal to the client or prospect . . . when your monument is so executed that you as an experienced craftsman know it to be the Work of Masters . . . when that same distinguished execution is appreciated readily by your client or prospect . . . and when your monument is in flawless Barre granite—

Then you have PLUS VALUES in SELLING—values that lessen price resistance and bring an all important customer satisfaction.

REPRESENTATIVES

George W. Cary, Zanesville, Ohio
Aarne Bishop, Valley Stream, L. I., N. Y.
Arthur Bishop, Hempstead, L. I., N. Y.
J. W. Fletcher, St. Louis, Missouri
George R. Booth, Manchester, Connecticut
Louis C. Roemer, Attica, Indiana

USLE & PEROJO GRANITE COMPANY
BARRE VERMONT

Select
"F/C" BLACK



FOR MEMORIALS
OF
BEAUTY
WORKMANSHIP
AND
DURABILITY

▼
FRENCH CREEK
GRANITE CO.
ST. PETERS, P.A.

IMPORTERS
OF
ITALIAN MARBLE
STATUARY



■
LARGE
SELECTION
IN STOCK
at all times
■

Write for
Descriptive Folder

... MODERN MEMORIALS
combined with our artistic Italian Marble
Statuary become expressive monuments of
extraordinary symbolic appeal. Our attrac-
tive prices assure good profits

H. A. WHITACRE, INC.
66-67 SIXTY-NINTH STREET
MIDDLE VILLAGE LONG ISLAND, N. Y.

Letters to the EDITOR

A LETTER FROM PAUL A VITAL CONVENTION

A program is being arranged for the Chicago convention that will no doubt go down in the history of the monument industry as one of the most important ever offered dealers.

Our industry, as a whole, has not received the cooperation of all of those who make up its different branches. This year we have endeavored to bring about a plan which will be presented at our convention at Chicago on November 29, 30, December 1 and 2.

To us it appears to be next in importance only to the serious problems which confronted us during the formation of the N. R. A. Policies will be presented, discussed and acted upon by those who attend. And this particular year, those who keep their heads above water and move ahead have declared they will attend.

We have heard a great deal about open forums. This is one program that will be open for discussion to those who have the industry at heart, and are honestly endeavoring to advance constructive plans.

There will be two or three speakers of note. The balance of the convention will be given up entirely to the adoption of policies which are absolutely vital to all of us!

There was never a greater need and opportunity for exchange of ideas and judgments in the monument industry. We want you to come with *your* plans, *your* ideas, and *your* suggestions, for we very much need a cross-section of all of those engaged in the monument industry to bring about the most advisable plan.

You will have finished with your fall rush, and you can well afford to give a few days of your time to a program that should be far more beneficial than any other convention we could possibly devise.

PAUL STEVENSON,
President M. C. A.

* * *

(Extract from "The Memorial Craftsman", October, 1938.)

THIS IS YOUR MEETING

Come with your ideas. This is your meeting. Come to our open forum discussions. Not just a little discussion this time. We're going to have a lot of discussion, a lot of forum, a lot of ideas. We're going to have all the forum this time our problems require.

This time at Chicago, we're going to look facts straight in the eye. We're go-

ing to dodge nothing. We've got to come to grips, plan our march with the best brains in this industry—all of the best brains—and then march determinedly and successfully ahead.

Bring your grievances. Bring your troubles. Bring your specific problems. The smartest dealers, the best experts, will be at Chicago—Stevens Hotel—Nov. 29, 30, Dec. 1 and 2!

Be thinking about it. The convention needs you. You need the convention. The monument industry needs you at this 1938 convention. You need the monument industry.

STATEMENT OF OWNERSHIP, MANAGE- MENT, CIRCULATION, ETC., RE- QUIRED BY THE ACT OF CON- GRESS OF AUGUST 24, 1912

Of Monumental News published monthly at Madison, Wisconsin for October 1938. State of Wisconsin—County of Dane—ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared B. S. Whitaker, who, having been duly sworn according to law, deposes and says that she is the owner of the Monumental News and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Monumental News Publishing Company, 114 So. Carroll Street, Madison, Wis.; Editor and Advertising Manager, E. H. Whitaker, Boston, Mass.; Managing Editor, B. S. Whitaker, 114 So. Carroll Street, Madison, Wisconsin.

2. That the owner is: (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Monumental News Publishing Company, 114 So. Carroll Street; Bessie S. Whitaker, 136 W. Wilson Street.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by her.

BESSIE S. WHITAKER.

Sworn to and subscribed before me this 26th day of Sept., 1936.

[Seal] VIOLA MILLER.
(My commission expires March 15, 1942.)

Letters to the EDITOR

CORRECTION

The emblem of the "Boy Scouts" as shown in last month's issue of the News, was, *as illustrated*, a "Second Class" scout emblem, not a first class scout emblem. The addition of a knotted rope at bottom, will be necessary to make a first class scout emblem. Please make the necessary correction on your emblem sheet."

The information we used for this emblem was an emblem we have had for a number of years in the studio, which was furnished us by a member of the scouts. Up to this time, it has been used numerous time without criticism, but apparently, the boy for whom it was first intended, was a second class scout.—HARRY L. OGBORN.

LET'S CHANGE IT!

"Perhaps less granite is being sold, but that is no detriment to the industry, if the memorials sold are better in design and workmanship—that alone can bring back the memorial idea—not more bulk—the poet says:

'It is not growing like a tree, in bulk
Doth make man better be—'

(Nor does it make better memorials—)

We think that people are memorial minded, down underneath, but the fact is so little called to their attention, so many other things blare forth on radio and bill board and in the advertising pages—that the memorial idea cowers back in the corner of their minds—unnoted and unsung."

MEMORIAL TO A DOG

Reader's Digest for August says—Inscription on a stone in Hartsdale, N. Y., cemetery:

"Jack, as ever, preceded his master by a few steps."
—JOSEPH MITCHELL in "My Ears Are Bent."

Here is a man who really loved his dog. When the dog died, he buried him in a cemetery and erected a Monument to his memory. And in erecting the Monument he did more than many people have done for their kith and kin.

We know just how this man feels. We have had experiences with dogs, the recalling of which has meant a tugging at the heartstrings.

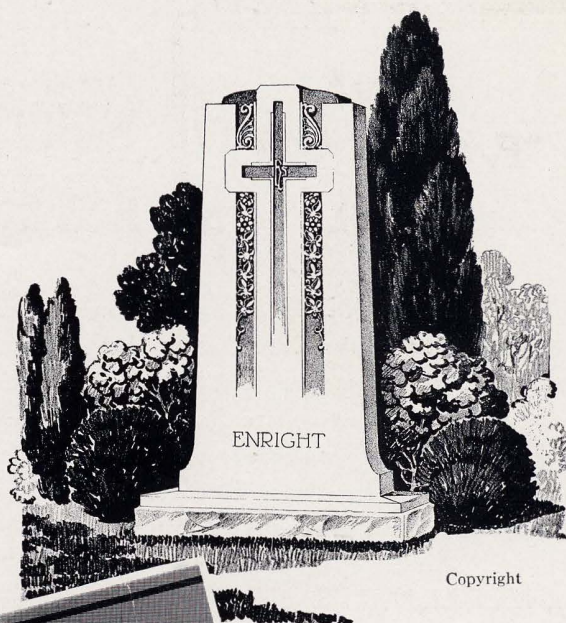
The other day we whipped our dog because he had snapped at an intruder. The man had come quietly around the house, taking both the dog and his master by surprise. But in a few minutes the dog was at our feet again, looking wistfully up at us, watching our every move, ready for any service, loving us in his poor dumb way, and we so unworthy of it.

"Jack, as ever, preceded his master by a few steps."

Evidently Jack's master expects to catch up with his dog one of these days.

We are a member of no church, but we lean, we might say, toward Universalism, the doctrine that souls will finally be saved, that good will finally triumph universally. We are inclined to believe that, granting there is a Heaven, all families will be reunited there, and "we shall know as we are known".

Now we would not become mawkish or foolishly sentimental over dogs, but we hope there is a dog Heaven, too. And we hope that it is not very far from the Heaven set aside for human beings. For we should like to whistle to Boots, and Bob and Duke over there and stroll off beyond the clouds with them. We know they would precede their master by "only a few steps".—OHIO MEMORIAL CRAFTSMAN.

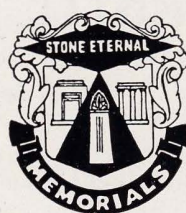


PUTTING THE MESSAGE ACROSS !

WHATEVER the story, it is of little value unless it is put into a definite form to tell to those whom it may interest.

Our message for future generations is left untold unless it is put into a medium which shall perpetuate its being . . . written and designed into a Stone Eternal memorial it becomes an individual or family history . . . an object of beauty . . . a symbol of dignity and prestige.

Putting the message across is every dealer's obligation to his public, getting the story of the memorial across depends upon the cooperation between dealer and manufacturer. The Stone Eternal dealer plan gives the dealer the affiliation that brings closer relationship and clearer understanding of memorial problems resulting in more successful sales results.



Details of the Stone Eternal dealer plan will be sent upon request.

GEORGIA
GRANITE CORPORATION . . ELBERTON, GEORGIA

M I L L S T O N E G R A N I T E

M I L L S T O N E G R A N I T E

Nothing But **GOOD WORDS** *from* **MILLSTONE USERS**

PENNSYLVANIA DEALER SAYS: "My introduction to Millstone granite came when I had to match two markers with a monument of Millstone Dark Blue polished granite erected, according to my customer's record, in 1899. I was amazed at the fine condition of the original monument. Since that time I have recommended Millstone without reservations."

RHODE ISLAND DEALER: "I've bought Millstone for several years and find it a thoroly fine stone . . . nice to work with in carving or sandblasting, and of outstanding Beauty, and what's more it stands up even in our severe weather changes."

NEW YORK CITY DEALER: "Like a lot of others I was looking for a granite that cost less that I could afford to use and stay in business. I found it in 1932 when I built our first monument out of Millstone Dark Blue. Since then I've bought Millstone Pink as well and they both are 100%."

LIKE THESE DEALERS you, too, will find Millstone a 100% All-Purpose Stone . . . ideal for Polishing, Sandblasting, Hammering or Steeling, and

Remember it has proven its worth in a Hundred Years of Usage. What's as important is that it is less expensive than other fine granites.

MILLSTONE GRANITE

THE GRANITE WITH THE GREATEST CONTRAST

The Millstone Operating Corporation

Quarriers and Manufacturers
JAMES E. RANTA, Manager

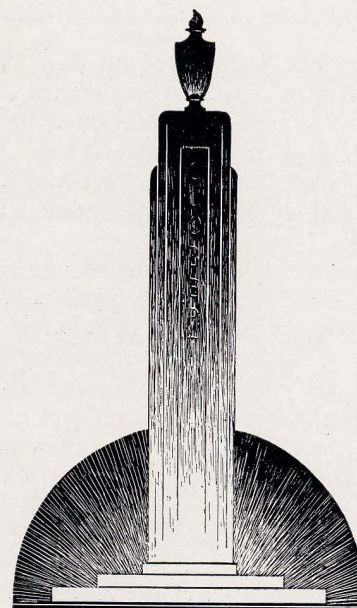
MILLSTONE, CONNECTICUT

D A R K B L U E ★ D A R K P I N K

ALFRED J. COMI **BARRE DESIGN SERVICE**

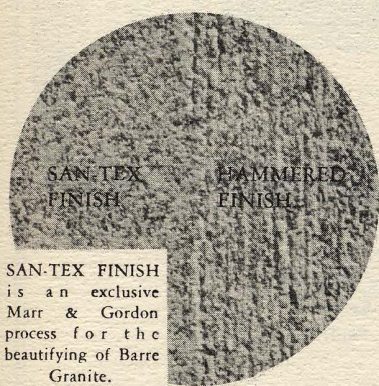
BARRE, VERMONT

SPECIAL DESIGNS
PHOTOGRAPHS
MINIATURE MODELS
COMMERCIAL PHOTOGRAPHY



PHOTOGRAPHS • SPECIAL DESIGNS • ADVERTISING
EDWARD B. PETERSON
MEMORIAL DESIGN
SERVICE
ROCKFORD
ILLINOIS

Another
**MASTERCRAFT
 MEMORIAL**
in
SAN-TEX FINISH

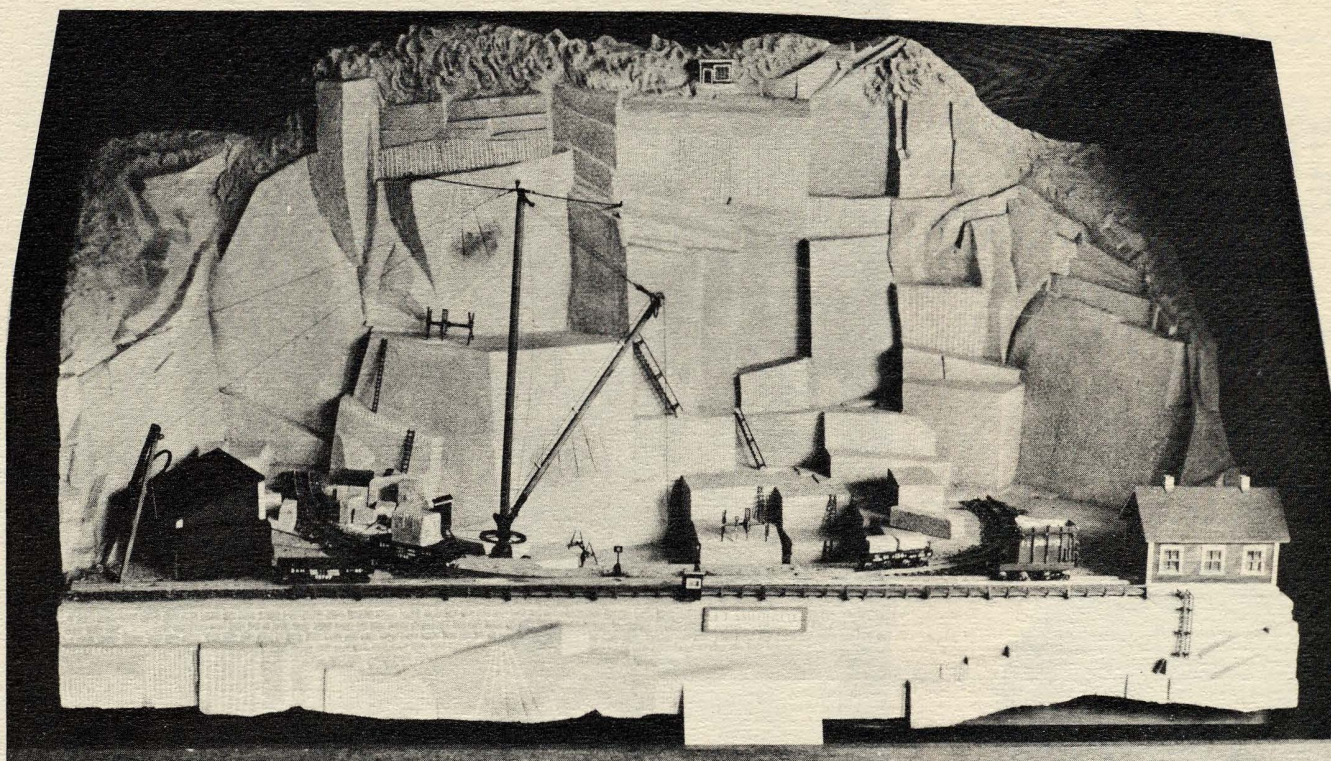


COPYRIGHTED DESIGN

Legend of Symbolism of the **STEPHAN DESIGN No. 026**

In this noteworthy series of designs, Mr. Edward Squires Carter of our staff gives Modern Expression to Traditional Themes, recognizing the growing desire for Individuality in Memorials as well as the Human Tendency toward Conformity, the Stephan design, with its strong vertical lines denoting aspiration, incorporates the Ancient Tripod and Torch and the Cross, Anchor and Heart, symbolizing Faith, Hope and Charity, into an exquisitely proportioned composition. In early times the Tripod was elevated from its domestic uses as in cooking, etc., to employment in religious rites, such as holding Consecrated Offerings and the Prize of Victory at the Games. The Torch, long denoting Eternal Life, symbolizes the Inheritance of Spiritual Beauty from our Ancestors, at once both a pledge and a promise. While Mr. Carter has taken modern license in using a four-legged support, the traditional thought still remains. The usage of a low platform on a base bearing the family name is an interesting functional treatment, giving the family name a close proper relationship to the symbolism itself.





This amazing example of miniature models, first exhibited at the North Station in Boston, then at 30 Federal Street, one of that city's largest buildings, depicts with scenic and mechanical accuracy the operations in one sector of the Smith-Barre Quarries. This model was also exhibited at the A. A. C. S. convention in St. Paul.

A Sector of the Smith-Barre Quarries in Miniature

The current exhibition of miniature objects at Rockefeller Center, New York City, reaffirms the fascination mankind has always found in the technical skill, infinite patience and remarkable resourcefulness of miniaturists.

Hundreds of thousands of people including Cemetery officials at their recent convention have viewed this miniature scale model, measuring seventy-two inches in length, thirty-six inches in height and thirty-six inches in depth, depicting a scene in one section of the Smith-Barre quarries.

The vast expanse of pure granite is vividly simulated in the model by means of granite dust sprayed on the surfaces of the ledges which are modelled to accurate scale. The miniscule cars, derrick, hoist equipment and other accessories are facsimilies of the equipment in this section of the quarry.

Astonishing to spectators, among the realistic effects in this remarkable model, is the fact that the miniature cars, derrick and hoist equipment actually operate! The roof of the tiny hoist house is removable, affording spectators a view of the machinery in motion!

The scenic features of the model are the work of Flavio Furloni, young Italian sculptor. The mechanical equipment was made by William Patino, compressor engineer at the Smith-Barre quarries. The granite effect—including powder burns from blasting!—was done by Achille Magne.

The quarriers of Smith-Barre Granite have exhibited this miniature model, not only to publicise Smith-Barre Granite, but also to illustrate the magnitude, scope, and selectivity of operations in the quarrying of a superior granite for memorial usage.



E. L. SMITH & CO.
QUARRIERS SINCE 1868

BARRE

VERMONT

Opportunity . . .

Available to a limited group of students who are ambitious to obtain a thorough training as memorial designers.

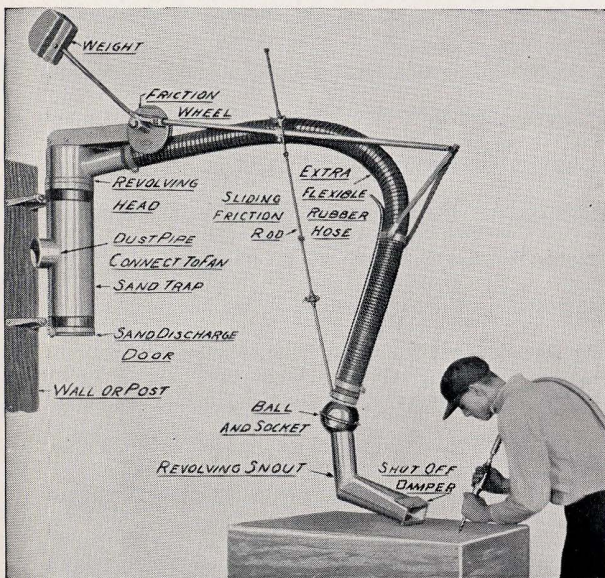
Short courses and mail courses have value; they don't finish a student in a manner to guarantee him a sustaining professional income.

Fundamental problems retarding progress in our retail field today can be more successfully overcome by training and returning to that field a large group of capable and modern young artists than by any other method.

Complete information available until this year's enrollment is closed.

BLISS DESIGN CO., Rockford, Ill.

OVER 1000 INSTALLATIONS PROVEN SATISFACTORY



Banker Dust Collector

**Convenient to use. Efficient.
Durable construction.
Good investment in health protection.
Assists in reducing insurance rates.
Write for prices and information.**

RUEMELIN MANUFACTURING CO.
3844 N. PALMER ST. MILWAUKEE, WIS.

KNOW THE COST OF EVERY MONUMENT

By keeping a record of all expenditures on every monument you sell in The Monumental News Sales Record.

Mont. No. _____ Material _____ Date ordered _____
Bought of _____ " Rec'd _____
Sold to _____ " _____
Erected at _____ " _____

Cost at Quarry.....
Freight from Quarry.....
Hauling, Depot to Shop.....
Freight to Destination.....
Hauling to Cemetery.....
Lower Base.....
Markers.....
Corner Posts.....
Base Name.....
Inscriptions.....
Monogram.....
Tracing.....
Foundations.....
Setting.....
Boxing.....
Incidentals.....
Commission and Selling Expense.....
Percentage to cover Overhead Expense—Including proprietor's salaries and all office expenses, rent, taxes, interest, insurance, bad debts, etc.

Contract Price, \$
Cost \$

REMARKS

It is a simple, practical and convenient means of keeping a systematic record of the purchase and sale of every monument. Tells at a glance when and where the monument was bought, to whom sold, when and where erected, shows first cost and all the incidental expenses. Highly endorsed by many successful dealers. The book is substantially bound in cloth with leather backs and corners. Opposite is a reduced facsimile of a page of the Sales Record. Full size of page is 8½ x 11 inches, with record of one monument to the page. Begin now to keep an accurate record of your costs by ordering one of these books.

Total cost Sketch of Monument

MADE IN TWO SIZES

200 Page Size - - - - \$5.00
300 Page Size - - - - 6.00

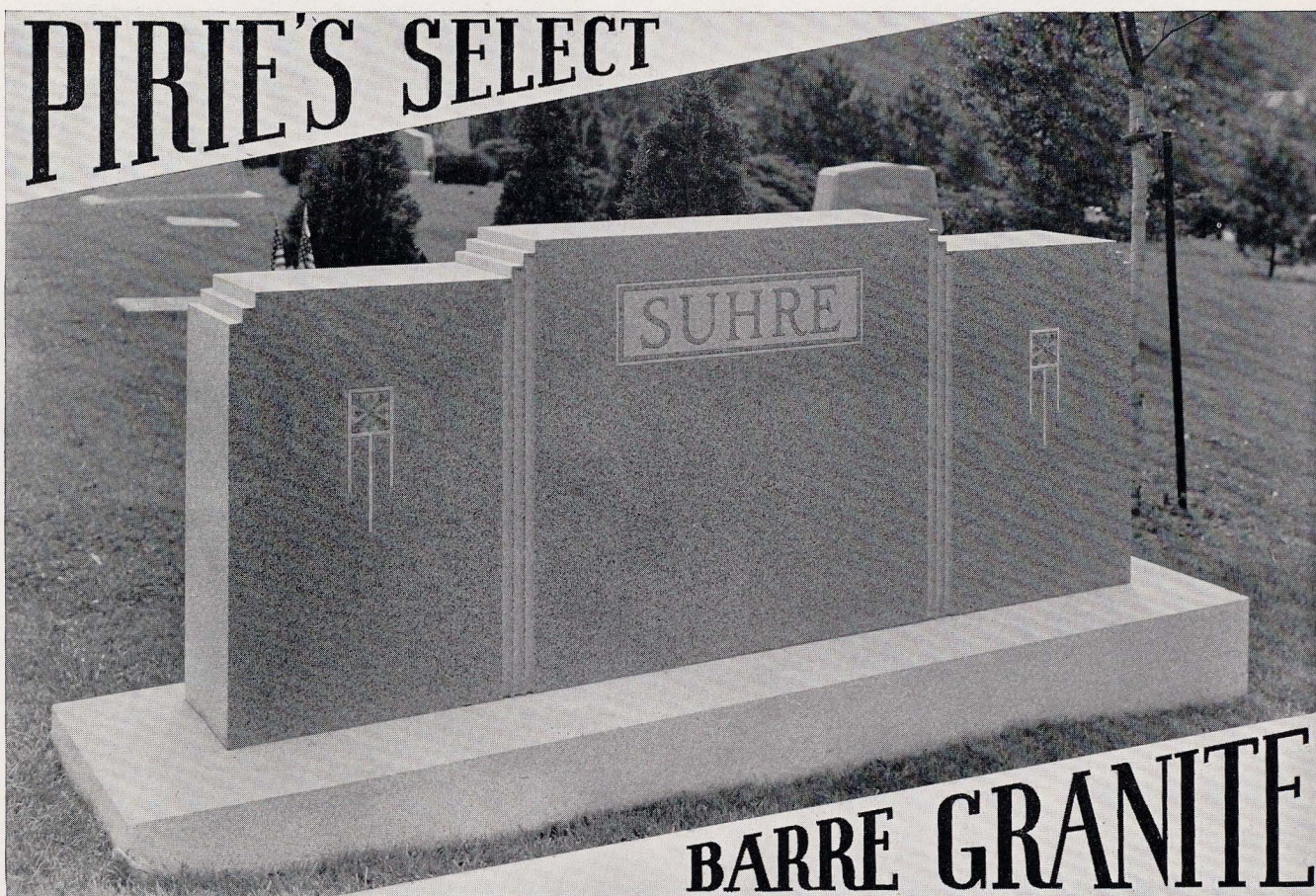
Add \$2.00 and get MONUMENTAL NEWS for one year. Regular price if ordered alone \$3.00. Send money with order.

MONUMENTAL NEWS

114 S. Carroll St.

Madison, Wisconsin

PIRIE'S SELECT



BARRE GRANITE

Spring Grove Cemetery, Clifford Runyan superintendent, is one of the most beautiful cemeteries in Ohio, and the Suhre memorial will always remain as one of the many tributes which help to enhance its charm. The Suhre memorial is glossed on two sides with the new Buttura high speed polisher, the ornamentation and flutes are steel carved and the balance of the die as well as the base are 12 cut axed work.

THE Suhre memorial was erected in Cincinnati's beautiful Spring Grove Cemetery in memory of Louis C. Suhre one of the owners and founders of the Bonded Granite Co. Manufactured by Buttura & Sons of Barre, Vermont, the workmanship merits the approval of the most critical eye, and the beauty of Pirie's Select Barre Granite lends the requirements so essential to a tribute erected to provide everlasting remembrance. Buttura & Sons are proud of the fact that the Suhre family has congratulated the manufacturers not only for the high quality of workmanship, but also for the granite selected and the beauty of its high gloss finish.

J. K. Pirie Estate - Barre, Vermont

MONUMENTAL NEWS



The Monumental News Publishing Company

.. ESTABLISHED 1889 ..

114 SOUTH CARROLL STREET, MADISON, WISCONSIN

B. S. WHITAKER, *President*



Editorial

Vol. 50, No. 9
September, 1938

ONE of many sayings that has gained credence by repetition and age is that hoary bit of misinformation that goes something like this: "If you build a better mousetrap the world will beat a path to your door though your house be in the middle of the woods". This half-truth or better tenth-truth has been accredited to various sages and wisacres from Mark Twain, "Uncle Abner", down to Elbert Hubbard, with the latter getting the most votes as the originator or at least the popularizer. However, from a Hubbard biographer we quote this retraction in a forceful if not typically elegant Hubbard style.

THE MYTH OF THE MOUSE TRAP

"That mouse trap guff isn't true. No one will make a path to your door nowadays, no matter how good your mouse traps are, unless you advertise them widely and extensively and arrange to have a free lunch at the factory, with automobiles to meet all visitors at the station!"

Written obviously before the illfated Lusitania sent its author to his death, it naturally preceded the competitive advertising and merchandising age we know. But we must all agree that Hubbard certainly struck the tempo of today. Admitting the need and even necessity for a better and more forceful presentation of the Memorial Idea as well as of individual dealer advertising and publicity, what can dealers as individuals do about it?

(You will note that we exclude any mention of a national program of consumer advertising as contemplated by the Memorial Extension Commission. We do this because that is a separate problem to be considered by itself.)

As a beginning we've got to build and display better mousetraps, which in our case means more appealing monuments—secondly we've got to have better "Houses out of the Woods"—that is, on well traveled roads or boulevards, and if our house must be modest in size let it be no less beautiful than its wares. This is the basis of success in individual advertising.

As for the "free lunch and automobiles" Ballyhoo, this has been already carried too far in our retail trade with souvenir blotter, pencil, ruler, calendar advertising, etc., which by missing the spirit of the industry has done much to detract from its high spiritual foundation. Incidentally, we have yet to see a manufacturer's calendar which was a real addition to a retailer's business office, and here lies a magnificent opportunity to do away with shapely girls (take them home if the wife is willing) and substitute a spiritual subject. But to return to the retail field, if we are using yearly calendars let's use only those in the proper tone.

A study of what various if too few progressive memorialists have done in the way of Brochures, Booklets, direct mail programs and newspaper advertising convinces us that there is a real opportunity here at a warranted cost.

We know of one retail firm who circularizes its past clients every year before Memorial Day with a nicely worded message of good will—not a word of selling copy such as "don't forget to tell your friends," etc. Here is a firm that can prove that over half of their business comes from the recommendations of its past clients. No need here to do a strong arm act.

We know of another retailer who wrote his prospects and previous customers in April offering anyone of them a free sunken metal vase to beautify their lots. While this was experimental and only a few accepted, he did get valuable leads which resulted in sales.

Another retailer arranged a series of beautiful monumental photographs mounted on large wall boards and divided into various styles and dramatized the Exhibit with an open house week with newspaper and direct mail advertising. He said he was amply repaid, and now has these displays on a folding rack, which he thinks is far more effective in getting his customer's preferences than throwing photographs at him.

(Continued on page 363)



SUBSCRIPTION TERMS: United States and Possessions, Mexico and Cuba one year, \$3.00; two years, \$5.00; three years, \$8.00; five years, \$12.00. Canada and other countries, \$3.50 a year. Single copies 50 cents. Published on the twenty-fifth of the month. Copy for advertisements and reading matter should reach us by the tenth of the month.



YOU CAN LEARN TO DRAW

In this, the first of a series of articles, Ernest S. Leland, debunks "Genius" and "Talent" explaining to readers of *Monumental News* why anyone can learn to draw. Subsequent articles will describe helpful books and methods together with an essay on developing a faculty for creative design

IF YOU are an average human being, beyond the stage of infancy and this side of infirm old age, you can learn to draw and to draw effectively. All you need is one hand, one or two eyes, one pencil, paper and—most important of all—the determination to practice.

I say that the determination to practice is more important than hands, eyes and any specific instrument because I have seen drawings done by the blind. I have seen remarkable drawings done by armless people who use their toes. I have seen, in recent magazines, the amazing work of an artist who is both armless and legless, using his mouth to hold pen, pencil or brush!

Yes, the only factor that will hinder you from learning to draw is a lack of determination to practice which, in turn, is often the result of that early discouragement which afflicts all beginners in any line of effort. And, believe it or not, this problem of practice involves little if any more effort and persistence than it requires to attain average skill in golf, bridge or any other game of skill. Indeed, in the time it requires you to play 18 holes (no time out for the 19th) you should be able to learn the principle of blocking out the human figure (nude or draped) or to indicate evergreens in the background of a scale drawing illustrating a monument. Your first attempts will doubtless be as bad as your first attempts at golf, but if your determination to learn and to practice is on a par with your determination to master the game of golf, the result can be nothing else but this: You will learn to draw. And, singularly enough, it will be a lot of fun.

"But I have no talent for drawing" you say. The simple and truthful answer to that statement is the fact that you need no talent.

The terms "talent" and "genius" are quite as misunderstood as they are abused. Millions of people deny themselves the pleasure of playing a musical instrument or the satisfaction of developing one of the arts as a hobby or even as a profession because, they say, "I have no talent." To hear these people talk one would think that Bobby Jones was born with golf technique in his brain or that Paderewski was born with a pre-natal knowledge of the mechanics and the art of technique on the pianoforte,—that men and women who have mastered an art, science or game were born with some pre-natal penchant for golf clubs, piano keys or pencil pushing. Obviously, this is sheer nonsense, biologically and physiologically. And it is because so many of us despair of acquiring facility in the arts—notably in learning to draw—that we do well first to dwell upon this absurd but universal handicap: "No talent."

With the possible exception of religion, pagan and ultra-modern, more bunk is expended on Art than any other activity of the human mind. Naturally enough, artists of all ages have

not discouraged the notion that they were gifts of the gods to ordinary men and women, that a kind fate had set them apart from the rest of us by some magic of Nature. With our naive admiration and our awe at their acquired skill, we have traditionally put the artist on a plane so high that even the most stupid of art students, from the dizzy heights of their conceit, look down with condescending tolerance upon the skillful surgeon, the master mechanic, the expert artisan or the brilliant lawyer. Fortunately, science and general enlightenment has somewhat spoiled the show for the monkey business of "genius" in art, or anything else, even if a large public continues to go haywire over the freak creations of super-esthetic "talents" who refuse to learn their trade as all other people need to learn theirs.

Needless to say, the truly great artists, the able men and women who have mastered their crafts, are sickened by the ignorant adulation of the mob, be it a fashionable mob or otherwise. The genuine artist knows that his great work is the direct product of arduous labor, study, experiment, discouragement and even despair. His contempt for the adulation of "genius worshippers" is rivalled only by his thirst for the praise of his fellow artists who know that genius is 90% application and 10% inspiration. It is time that the public was educated to this fact.

When we hear the great Paderewski at his pianoforte, when we see those marvelous fingers fly with unbelievable speed and manipulation across the keys, when we hear the transcending glory of his music, we are awed by his "genius"; all he needs to do is to walk up to that instrument and pour out his soul into sound! How stupid! How absurd it is for us to forget the thousands upon thousands of hours, variously estimated at more than 200,000 hours, that the great master has spent at the keyboard, in practice!!! To this day, as he did at the pinnacle of his fame, the God of the Keys labors constantly at his instrument, polishing this movement, manipulating that difficult passage,—practice, practice and more practice; never satisfied with the result. Genius? Yes, the rare genius that is born only from an infinite capacity for taking pains: for practicing!!!!

The same is true of good work in all the arts and crafts. When I watch James Montgomery Flagg dash off a lively sketch in less time than it takes him to tell the latest story he has heard; or when I watch my good friend Elbert M. Jackson finish a magazine cover painting or an illustration, oftentimes in little more than a day, I would not invite their ridicule by talking about Genius. Rather do I look back over the years in which, notably in the case of Jackson, I have watched him develop, by intense study, from an architectural draftsman in my father's studio to one of the foremost illustrators of our

day. Mindful of the fact that I have wasted years of my life in foolish pursuits, I do not envy them their highly perfected skill, nor do I disgust them with adulation. I say to myself: "You are a second rate draftsman and a first class nincompoop to have fiddled away your time!" To be sure, by no stretch of the imagination could I have become an artist; but damn it all I could have learned to draw in direct ratio to the time I devoted to practice instead of play.

The master of any art is a master because he has *mastered* his art. And he mastered art not by some elusive gift of the gods, but by downright hard work,—by constant study, practice, observation and absorbing interest in his work. Show me the artist or the musician who no longer needs to study and to practice and I will show you a ham or a has-been.

To be sure, certain people are born with alert and sensitive minds together with capable hands which, when conditioned and co-ordinated in propitious environment, enable them to progress rapidly in one or more of the arts, or in games of skill. Yet others, in the arts, were born with minds adept in imagination and responsive to emotions. The combination of acquired technical skill with imagination and emotion is the stuff of which great art is made. But we are not here concerned with great art nor the making of great artists. We are merely contending that any average child, man or woman can learn to draw and that the degree of skill and quality to be attained depends largely if not wholly upon the extent to which the student will practice, observe, feel, study,—and practice.

Every memorial craftsman of today, and certainly every memorial craftsman of tomorrow, should learn to draw and to draw well. The personalized service which we must offer the public makes it necessary for the craftsman and his representatives to acquire a facility for putting ideas down on paper. The inestimable advantage enjoyed by the men and women in our craft who can sketch ideas in the presence of clients needs no comment. And just as anyone can develop a facility for drawing, so likewise can he develop a facility for creating ideas and combination of ideas. He can train his imagination by the same direct method of study and practice which he requires in learning to draw. The first and most important step is for the beginner to resolve that he will persist, and persist at all cost of time and patience, because the inevitable results of his studies will have an immediate and direct influence upon his career, his life,—which is or should be serious business even if I admittedly failed to practice the preachment.

But what proof, some will ask, can you give me that the sacrifice of time and nervous energy will not be in vain, that I will not fail to learn how to draw? I will answer that question by quoting an authority, and by briefly confessing my own experiences.

In the next article we are to consider a book on drawing, self-taught, by a man who, after a lifetime of teaching in one of our major art schools and observing the work of large groups of students, states without qualification that anyone with normal intelligence can learn to draw and that there is not the slightest question about it all. His conviction is likewise maintained by many other teachers and artists of wide reputation. My own experience conclusively proves that a person utterly without talent who never attempted a drawing or ever showed the slightest inclination "to be an artist" can, rather late in life, learn to draw with a reasonable degree of proficiency.

I am decidedly not a draftsman and I am only called an "artist" by those of my friends who like to be nasty with their horse-play, or by people who do not know the truth. But, good, bad or indifferent as my drawings may be, the fact remains that I did learn to draw. It was literally knocked into me, this facility for sketching, but thank heaven the knocking was

sufficiently persistent and effective to make the facility stick,—and to give me a lot of fun and a substantial part of my livelihood. And my "teacher", the late William F. Cook of Springfield, Massachusetts, an able memorialist, was himself a self-taught draftsman!! When my father farmed me out for a year or two of experience with his good friend and contemporary, he little realized that the man would, by gruff persistence and insistence, generate in a would-be poet, physician, lawyer and idle dreamer in general, a genuine interest in art. That this interest resulted in saving my father the expense of bed and board for a son who had no taste for business, no zeal for learning a profession and not the slightest visible talent for any art, is of no importance beyond the fact that, after my fashion, I did learn to draw, and to like it!!

In common with most people, I had often maintained that I "could not draw a straight line." Thoughtlessly, like most people who make that statement, I was not telling the truth. I said it in convenient ignorance of the fact that, likewise in common with all literate people, I daily used one of the most intricate and involved systems of straight and curved lines known to man. Along with all children in civilized nations, I had in my early childhood learned to *draw* the letters of the alphabet and to combine these letters in a yet more complex system of lines, the written word. Like all other children, I learned to utilize this form of intricate drawing without the slightest conscious effort. Of course, certain nasty friends of mine will suggest that it might be well for me to utilize a "little conscious effort" so that they can read my notes; but this illegibility of my penmanship, like the mediocrity of my draftsmanship, merely proves the point that the fault lies in lack of practice born of my infernal indifference. Other children in school learned to draw their letters nicely. Perhaps you, good reader, draw your signature nicely. You would be the last to say that it was genius or a "talent" for penmanship that gave you this facility of good penmanship. Precisely the same is true in learning to draw all other objects.

The beginner in drawing does well to convince himself that if, as a little tot with undeveloped mind and awkward hands, he learned "to draw from the model" by copying the letters of our alphabet, then certainly in his maturity he can learn to draw other things. And just as it required no genius or talent to master the intricate lines of the alphabet, so likewise it requires not the slightest degree of talent or genius to utilize the very same curves and straight lines in learning to draw other objects.

We do not look with awe and adulation upon the person who can write his name or write a letter. In certain illiterate lands, to be sure, the scribe or professional letter-writer is looked upon as a cross between a saint and a sorcerer,—a genius. But we laugh at such nonsense, or pity the poor souls who must employ someone to write for them. We laugh because in our civilized lands, all children were taught to draw letters and to draw them with almost uniform likeness and facility. No matter how many children there may be in a class at school, the letter and word drawings of the most adept pupil differs little if any from the penmanship of the most inept child in the class. In other words, all the children learned to draw and with almost equal dexterity and facility. Any talk about "genius" or "talent" would be ridiculously absurd. Children learn to draw as a matter of course. And the pity of it all is that this facility, acquired with such amazing rapidity in drawing objects like letters of the alphabet, is not extended by progressive and logical stages to give these children a high degree of proficiency in delineating other objects.

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PERSONALITY IN MEMORIALS

Address delivered at the A. A. C. S. Convention recently held, by Joseph E. Osborne, Convention Secretary of the Memorial Craftsmen of America, Inc.

AT THE outset, I want to thank your organization for inviting me to address you at this Convention. As a representative of the Memorial Industry, I feel that a deep kinship exists between the work of your Association and the Memorial Craftsmen of America, in which organization I have the privilege to serve as an officer. I bring you greetings from our group, and I congratulate you on this splendid Convention. Especially do I want to thank your local arrangements committee for the honor accorded me personally by the invitation to speak this morning.

My topic is "Personality in Memorials." I am not going to detain you long, as I know you have a lot of important business to finish up this morning. I agree with the Bishop who when asked by a young priest how long he should speak at a certain service, replied that "few souls were saved after the first ten minutes".

There is a growing trend toward putting Personality into Memorials, and I could think of no subject more fitting for one representing the monument industry than that: "Personality in Memorials."

Webster defines a Memorial or a Monument "as anything that perpetuates the memory of a person or an event", and Personality is described as "that which constitutes distinction of person". And so in order to be truly a Memorial, that object must reflect personality, and in order to reflect personality, it must be distinctive.

So I am going to talk with you a few minutes this morning about how distinction can be achieved in a monument—in other words how Personality can be reflected in Memorials.

The subject divides itself quite naturally into three classifications, the Public Memorial, the Family Monument and the individual tribute. As cemetery superintendents, you are not particularly interested in public memorials. There are few of these shrines in your cemeteries, and as a general rule, these larger and costlier structures do properly and beautifully commemorate the individual or group being honored. The Washington and Lincoln Memorials, the Tomb of the Unknown Soldier, shrines of presidents and governors, in fact most monuments of this type present no problem to you or to the industry which I represent.

The other two classes of Memorials, however, are and should be a source of real interest and concern to every cemetery man. Beautiful or ugly, crumbling or upright, small or large, they are a part of God's Acres entrusted to your care, and the enlightened Cemetery Executive takes a keen interest in them.

I think we can agree that the so-called family monument represents an important subject in the cemetery curriculum; and I am going to say at the outset something which most of you have said and thought many times, "that a large number of the pieces of stone masquerading as family memorials in your cemeteries are horrible examples of what purports to be artistry and craftsmanship".

If we could only remove these monstrosities and start anew! But unfortunately, gentlemen, our business is one in which the mistakes of previous generations are not gradually obliterated, as in most industries, by objects more in keeping with the scientific and artistic progress of our times. The ungainly looking automobiles of 1910 with their bulbous horns, high seats, gas lights and two man tops have been replaced with the sleek, efficient and good looking models of 1938. The gas lit theatre of the pre-war era with its noisy projector and fantastic movies has been supplanted by the modern cinema where splendid entertainment is enjoyed in surroundings of comfort and beauty. But the objects called tombstones placed many years ago by our predecessors are still dotting the green, and we, the memorial dealers of 1938, have to apologize for their lack of beauty and for their unsound structure. Probably they are no more ugly or unsound than were the houses built in the 90's with their meaningless gables and turrets. Truly this period of home architecture was horrible. These houses, however, have long since been replaced by modern homes of beauty and convenience. But the ugly tombstone remains.

I think most of you will agree that many of the family monuments being placed in your cemeteries today are really beautiful and in many instances, at least, reflect personality. To illustrate how personality may be expressed in a family monument, I am going to cite a personal experience.

Some time ago a young woman called at our showroom and expressed a desire to "look at our monuments". She was obviously a person of more than average intelligence and one of good taste. I suggested that we visit her cemetery plot in order to be in a better position to make suggestions with reference to the type of monument that would be suitable there. She agreed, and in driving to the cemetery, I drew her out a bit about the family she wished to commemorate in the proposed memorial. She told me that her mother had been buried in Oakland Cemetery here in St. Paul for some time and that her father had passed away a few years before. "We want something simple and plain and one like the others around it," she said. I pointed out that it was all right to conform in a general way to the size of the surrounding stones, but that the monument would mean more to those who were left if they would erect one that would be distinctive and to some extent represent the characteristics of their parents. She fell in with this idea and told me a great deal about her parents. Theirs was a story that can be related with variations by many children in this country and particularly, I think, by those here in the Northwest. Mr. and Mrs. Larson had emigrated from Sweden and settled here in Minnesota. By dint of hard work, they raised their children in reasonable comfort. They provided opportunities of education and were truly fine Christian parents. This daughter appreciated the sacrifices made by her parents and down deep in her heart she wanted to express this feeling everlastingly in a monument.

The monument has been erected. In form it is a plain, well proportioned conventional tribute. Its shape, material and finish express personality to some degree. But in a far more impressive and graphic way is that personality further depicted. In a well written record engraved on the front and in simple beautiful English blank verse carved on the back are these words: I will read first of all the inscription on the front:

IN LOVING MEMORY OF
CHARLES LARSON
Born—Varmland, Sweden
Jan. 8, 1865
Died—St. Paul, Dec. 10, 1932
AND HIS BELOVED WIFE
NILLA PERSON LARSON
Born—Skane, Sweden
Dec. 8, 1865
Died—St. Paul, May 4, 1925

and on the back is this tribute:

In youth, leaving their parents and homeland forever,
Blessed with strong, healthy bodies, and fortified with the
precepts of Christian living planted deep in every cell of
their being,
Always looking for the best in others and always giving of the
best they had,
Eager to earn and deserve every blessing they received,
Counting parenthood a privilege to be paid for by unselfish
sacrifice and devotion, and a responsibility to future
generations,
True pioneers they came to this land of opportunity
The greatest gift of God to man is parents like these!

This monument tells more eloquently than any words of mine can what I mean by "Personality in Memorials".

It is not an expensive memorial, costing hardly any more and in some instances not as much as many of the meaningless stones around it. It depicts the personality of Charles and Nilla Larson, and in it is reflected the tender and loving appreciation of their children as well. To these children and their children, and to everyone's children who pause to read the inscription engraved thereon, this Memorial is an eloquent rebuke to those who say that monuments are meaningless or useless. Certainly there is Personality in this Memorial.

I realize that not every purchaser of a monument can be sold as distinctive and beautiful a thing as the one just described. Particularly on the smaller lots, it is difficult to avoid monotony and duplication. But even here, in spite of the necessary restrictions on size, personality and beauty can be achieved almost invariably if the monument man and the cemetery executive understand and appreciate these qualities. The Memorial Industry is conducting for the third successive year a design contest featuring the moderate size, low cost memorial. Hundreds of beautiful designs have been submitted each year, and they show how a beautiful and distinctive monument can be placed at a moderate cost on a small lot. In every instance the prize winning designs have reflected the personality of the individual or family commemorated. It has been made doubly clear that it is not necessary to spend a large sum in order to own a satisfying memorial tribute.

I am going to describe one of these designs. This monument was designed for one Silas Lee Williams.

Silas Lee Williams, a pioneer Texas lawyer, born in Rome, Georgia, February 25, 1814, lived on Georgia's last frontier as a boy, with no educational advantages. He was taught to read at an early age by his mother. Heard lawyers make speeches at

a political rally at Chattanooga in his early teens, which inspired his ambition to be a lawyer. Studied Blackstone at night by the light of tallow candles. Followed his family to the Texas Territory in young manhood. Was an ardent supporter of the movement for Texas independence. Fought at San Jacinto with Houston, later appointed first justice of Texas Supreme Court through Houston's influence. First grand master of Texas Free Masonry, a scholarly gentleman and a man of simple tastes. Died in Austin, Texas, January 16, 1874.

The memorial is a monolithic tablet about two feet wide and four feet tall. The base has a roughly stippled finish, and the stone becomes gradually smoother and more finished as the eye ascends toward the top. It has a slight projection at the bottom of the monument which makes it sound from the structural, as well as the architectural, viewpoint. Rich in symbolism, it graphically portrays the life and ideals of Silas Lee Williams. The rough stipple finish of the base represents the rough elemental period in which he began life, to finally round out into more perfectly finished stone as indicated by the finer finishes near the top. A tallow candle supported by two volumes of Blackstone are indicative of his strivings to educate himself by the rough means at hand. A fluted support is indicative of his strength of character and indomitable spirit. The Memorial is surmounted by a Masonic Emblem indicative of the service to that body in Texas which Mr. Williams often said was the crowning achievement of his career.

I am sorry it is not possible to show a design of this monument, and if it were, it would not be necessary for me to tell you that it is beautiful and significant. This tribute, mind you, can be erected for a sum in the neighborhood of \$250.00.

A while ago, I suggested that the cemetery man can aid in making memorials more distinctive and beautiful. It is true that you do not design or erect these monuments, but they are erected in lots under your supervision and they do become forever a part of your cemeteries. It is better for you if they are beautiful. Well, you may ask, how can you be of service in this important work? In the first place you should have knowledge of the most outstanding monuments in your own cemeteries. A little study will acquaint you with the fundamental principles of good design, symbolism, material and workmanship. If a dealer furnishes a memorial which is particularly impressive, it wouldn't hurt to tell him that you think it is so. Nor would it hurt to compliment the lot owner on his erecting a nice monument. Your men usually come in contact with the prospective monument buyer before we do. You can help to put them on the right track in beautifying their cemetery lot.

How many of you tell the lot owner about some of the fundamentals in choosing a monument? Or do you indicate that it doesn't make much difference, so long as the stone isn't too big. Monuments are as much a part of your cemeteries as the trees and the grass. You can help to make them constantly more beautiful. The Memorial Extension Commission will furnish everyone of you with a supply of booklets entitled "How to Beautify Your Cemetery Lot". Many of you are familiar with this book, but all of you should be. It is written from your point of view. It explains the necessity of your rules and regulations, which to the new lot owner sometimes seem harsh. It points out the necessity for perpetual care funds, and it instructs the reader how to beautify his cemetery lot with or without a monument. These booklets can be had for the asking, and if you cemetery men will give one to each lot owner, or even to those who manifest an interest in their lot, it will certainly help to beautify your cemeteries.

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"Pre-View" of the Select-Barre Contest Drawings

Some comments by the Designer-Salesman after viewing the drawings at the St. Paul Convention of the A. A. C. S.

I HAVE just returned from the St. Paul Convention of the American Association of the Cemetery Superintendents. I went there to meet a lot of friends among the cemeterians, but I confess that my major reason was an impatient desire to see the 1938 batch of drawings submitted in the Select-Barre design contest. I wanted to see them before they were exhibited at the Chicago meeting of the MCA.

Sometime ago, I read that the designs this year would constitute "the largest array of memorial designs ever assembled in the history of the world." Well, I never was good at history and I don't know that there is any official record, quantitatively, of memorial art exhibitions, ancient and modern. But I can say this. If ever there was a larger and better collection of original designs it was long before my time, which is long enough for me to wish that I might have been young when the Barre boys started these epoch-making contests.

I am very glad the rules forbade me to enter the competition, and previous contests for that matter. Any Chinaman would have had a better chance than mine to cut in on the prize money,—what with the original ideas, the resourceful and significant detail, the brilliant renderings and the little army of artists who seem to have entered the contest.

As some of my good friends among the pencil pushers of the craft contend, I am decidedly a ham when it comes to creative design and good draughtsmanship. But ham that I am, I know good design when I see it. Also, I know how to detect mediocrity because I keenly suffer this fault myself. There is a lot of both good and commonplace in the 1938 drawings, just as there is good and poor in all contests. But something seems to have happened this year. The average of good drawings, yes brilliant drawings, to say nothing of significant detail and ornament, far surpasses the remarkable average established last year.

To one who, like so many designers, often feels that the source of new ideas in memorial design is running dry, the exhibition at St. Paul comes as a revelation, and an inspiration. It was the greatest show of memorial designs that I have ever seen, and I mean I have seen many. Enthusiastic praise is dangerous business in print because it can always be quoted, oftentimes to the great chagrin of one who may be carried away by enthusiasm which so often cools with time and perspective. But this time I take the chance without qualms.

The enthusiastic interest in the contest drawings, the high praise and the large ballot cast by the cemetery officials tells a story far more convincing than word pictures. Looking back over the years and recalling the days when memorialists were decidedly unwelcome at A.A.C.S. meetings, I could not but marvel at the fact that this great array of memorial designs was concentrated in the great ball room where all the sessions were conducted. I can think of nothing that more eloquently exemplifies the new spirit of cooperation which exists today between cemetery executives and the enlightened memorialists.

Not without considerable emotion and pride did I watch these cemetery officials cast their ballots for the designs they considered best. Back and forth they strolled, down the entire length of the great room, viewing and reviewing the designs in a conscientious effort to vote carefully and fairly. They pondered the designs and discussed the designs and, when the balloting closed, they had polled a vote so much larger than the vote cast last year that even old timers at A.A.C.S. meetings marvelled at such a unique display of sincere interest in a convention event or feature. To top the climax of this interest, Manager Lawson of the Barre Granite Association received a formal invitation to exhibit the drawings at the Memphis convention of the A.C.O.A.—national association of cemetery owners, largely composed of memorial park cemeteries!!!

None can tell how the cemetery officials voted. The ballots were placed in a metal box sealed and endorsed by the Rev. Father Casey of Chicago who was appointed by retiring President Perkinson to represent the A.A.C.S. on the ballot committee. The ballots cast at St. Paul, together with those cast by the Barre Granite Association and the M.C.A., will be counted near the close of the Chicago convention of the M.C.A. And for the same reason that none knows how the vote went at St. Paul, none should make any comment on individual drawings in the contest. This much, however, I can say. Cemetery officials obviously found it a difficult but highly interesting and informing task to study the designs and the wealth of detail. That yet greater interest will prevail at Chicago is obvious because, unlike cemetery officials, the memorialists have a personal and financial interest in the cause of better design. And that, good reader, is one reason why you should not miss the convention at Chicago.

A leading American designer of memorials recently stated that the Select-Barre contests were the greatest single educational project at work in our country for the progress of memorial art and the future of the memorial craftsman. I am inclined to believe he is right. And the dealer who is interested in design, who is looking for saleable ideas, will miss a unique opportunity if he fails to see this magnificent collection of drawings before it is dissembled at Chicago. Very much I mean that.

Were I an able teacher of design, requested to assemble material for an intensive two or three day discussion of memorial art for students, designers and craftsmen, I could ask no better collection of illustrative material than the Select-Barre Contest Drawings of 1938. Certainly nowhere else, and perhaps never again, can the sincere student of his craft or the alert dealer find such an extensive collection of memorial designs exhibited in one place.

Some 250 of all the drawings submitted in the contest were accepted for exhibition after experts eliminated the drawings that failed to comply with the rules. Two hundred and fifty drawings, varying widely in form, detail and delineation is a lot of material to digest in the few days of the convention.

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Trade News

RECENT WORK • DEALER NEWS •
MANUFACTURERS NEWS
• ORGANIZATION NEWS •
EQUIPMENT AND SUPPLY NEWS

Donald W. Smith, President of E. L. Smith & Co., standing with Mrs. Smith beside the miniature model of the Smith-Barre Quarries which was a popular attraction among the exhibits at the St. Paul Convention of the A.A.C.S.



MINIATURE MODEL OF QUARRY FEATURED AT CEMETERY CONVENTION

Cemetery executives of the nation were fascinated at the St. Paul convention of the AACS by a remarkable miniature model of a granite quarry.

Exhibited by the quarriers of Smith-Barre Granite, the model reproduces to scale a large portion of the E. L. Smith & Co., quarries at Barre, Vermont, featuring all the mechanical equipment including locomotive, cars, rails, channel bars, derrick, hoisting equipment and even a tiny shovel which effectively gives scale to the panoramic model.

One noteworthy feature of the miniature which attracted general comment was the strikingly successful and resourceful manner in which the skilled artisans simulated the tone and texture of Smith-Barre Granite on the floor and walls of the quarry. This realism was accentuated by the introduction of a powder mark from blasting on one ledge of the quarry.

NEW STONE-TAKE-ABOUT SAW PURCHASE

The name Johnson & Gustafson of Barre should have been included in the August Advertisement of the Stone Machinery Co. of Syracuse, N. Y., as they also purchased the new Stone-Take-About-Saw in July as did seven other prominent manufacturers of that district.

GRANITE IN LOS ANGELES

At the 20th annual American Legion National Convention held recently in Los Angeles, California, floats portraying the various products and industries of Vermont, were featured in the big parade. The granite float was in the form of a memorial to a departed Legionnaire. Other floats showed maple products, marble, winter sports and woodenware. Displays were also shown in down town store windows.

A. F. Swift, publicity director for the Vermont department, presented Miss Martha Raye and the Stroud Twins with lovely gifts from Vermont, consisting of large hostess plates, heaped with maple products. This presentation was featured both in story and picture by the Los Angeles Times.

Mechanically minded guests of the convention, and passersby in the lobby, were captivated by the mechanical accuracy and efficiency of the miniature quarry equipment. The derrick, for example, can be actually operated by the tiny electrical equipment in the midget hoist house, the roof of which is removable so that spectators may view the machine in operation.

The model measures 72" x 36" x 36". It is encased in wood and glass. The topography of the quarry was modelled in plaster by Flavio Furloni, a talented young Italian sculptor in Barre. The mechanical equipment, a marvel of meticulous patience and technical skill, is the work of William Patino, compression engineer at the Smith-Barre Quarries. The application of granite dust to the surface of the plaster model was the ingenious work of Achille Magne.

The unique model, a triumph of the miniaturists craft, was first exhibited in the North Station at Boston. From St. Paul it was rushed to the great Eastern States Exposition where it was a feature of the Vermont exhibition.

MEMORIALS IN THE EAST

A carved lettered plaque has been erected to the memory of the famed aviator, Amelia Earhart. This is to form part of a memorial to be erected on an island in the South Seas. Rock of Ages Barre Granite was used, also the Rock of Ages Corporation recently shipped an imposing obelisk to the Netherlands, West Indies, to be erected in commemoration of the forty-year reign of H. M. Queen Wilhelmina.

The Earhart memorial, a coral and concrete lighthouse tower, stands on Jarvis, Baker and Howland island, a site not far distant from the area in which the intrepid woman flier disappeared. The plaque was transported to the island as a special mission by Commander E. A. Coffin of the U. S. coast guard in the ship Roger B. Taney. In the party which joined natives in dedicating the monument were Dr. Ernest H. Gruening, director, and Richard Black, field representative, of the U. S. division of territories and island possessions, the later being a veteran of Commander Byrd's last expedition to the South Pole.

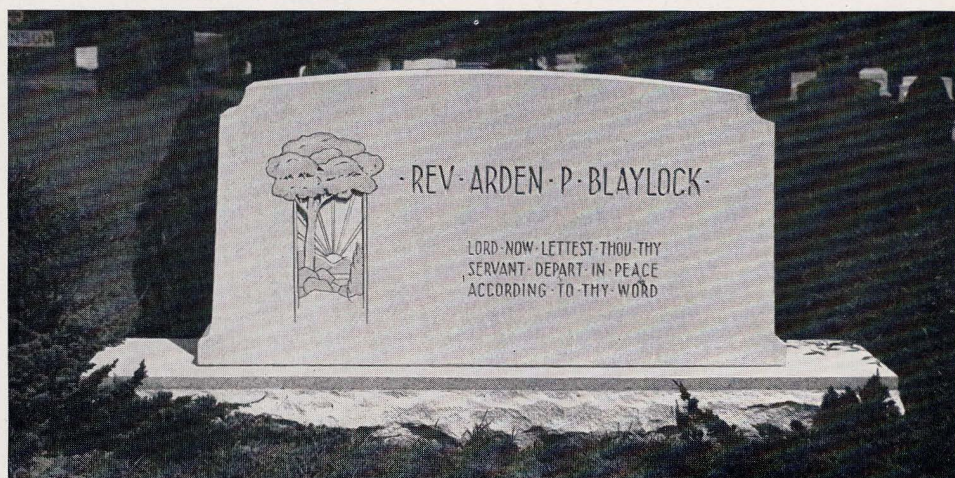
The Queen Wilhelmina memorial is to stand in the square which flanks the Netherlands administration building in Aruba, an island in the Dutch Antilles.

THE DAWN OF A NEW DAY



LIFE gently fades into the darkness as day into night only to be born again on the morrow, a new day . . . in spirit a new life . . . its indomitable force will be felt only as its memories are perpetuated for generations to come; Blue Oglesby granite will accept this responsibility . . . in Blue Oglesby granite a new day . . . a new life is born and memories linger on.

Assure your customers their memorial will be all they expect . . . specify Oglesby.



A MEMORIAL BY ALLEN MONUMENT COMPANY PINE BLUFF, ARKANSAS



OGLESBY

GRANITE QUARRIERS

ELBERTON
GEORGIA

YOU CAN LEARN TO DRAW

(Continued from page 353)

Yes, if you can sign your name you have learned to draw at least one set of objects, and very difficult objects. With far less practice than it required for you to learn how to reproduce letters, you can learn to draw other forms. The extent to which you can develop that ability depends entirely upon the amount of study and practice you will devote to the business of learning to draw. Practice, this together with a surprisingly small set of principles for perspective, shades, shadows and other phases of good technique, will enable any man, woman or child to acquire reasonable skill in delineation. You may not develop into a great artist and possibly you may not develop into a creative artist, but you can learn to draw.

OWNERSHIP CHANGE

J. B. Magness has purchased the interest of Samuel Williams, in the Greenfield Monumental Works, Greenfield, Tennessee, and is now sole owner.

A HOME OF MARBLE

George B. Shaffner, secretary-treasurer of the Gray Knox Marble Co., of Knoxville, Tennessee, has recently erected a \$10,000 home on Iskagua Drive in the Sequohah Hills. Two-storied of English type it is veneered with rough-sawed marble.

* * *

"It has been said that business, like a wheelbarrow, does not get anywhere unless it is pushed. Advertising is the pusher."

RANDOM NOTES

By J. C. Brewer

Mr. Longstreth of the Longstreth Memorial Works at Galion, Ohio, thinks a good Radio Program would do more to make the Public Memorial Minded, than the proposed national advertising program.

The Ashland Memorial Company of Ashland, Ohio, operated by G. M. Hiner and son S. G., report a nice business. Have just received some beautiful memorials from Cold Spring, Minnesota.

Clifford Finkel has recently purchased St. Mary's Marble & Granite Works from his father, who has been in the present location for twenty-five years.

O. V. Shaffer, president of Shaffer Monumental Company of Lafayette, Indiana, is also president of the Indiana Association. He says their state meeting will be held soon after January first. Mr. Shaffer reports business good but not up to 1937.

ANOTHER "SIDE LINE FOR PROFIT"

Few side lines are more ideal for the monument dealer than landscaping the plots where he places or has placed memorials. Many nurseries will gladly cooperate, recommending the proper stock for climate and lot proportion, or some student in horticulture will gladly work part time in such work.

Among reliable firms who can assist the dealer is that of C. W. Stuart & Company, Landscape Artists at Newark, New York, who will gladly supply information.

Personality is the sum total of what a man thinks and is. That in turn must be conditioned by the breadth of his interests, capacity and physical well-being.—"CALEB," Marshall Field Columnist.

MOUNT BROS. AIR-TAKE-OFF plus YOUR AUTOMOBILE BRINGS PERFECT SANDBLASTING

SHAPE CUTS INSCRIPTION LETTERS WITH
SMALL SHAPING NOZZLE. 1½ INCH LET-
TERS CUT DEEP IN 3 TO 5 MINUTES.

- | | |
|--|---|
| 1—SAND BLAST TANK
2 Gallon Sand Ca-
pacity (enough for
three average Inscript-
ion Letters). | 6—One Jar Scotch Sand
Blast Filler for Axed
Surfaces. |
| 2—Six ft. Sand Blast Hose
with sand nozzles and
connections. | 7—One Pair Rubber
Gloves. |
| 3—Twin-Model Air-Take-
Off with connections. | 8—One Stencil Knife. |
| 4—Ventilated Screen Wire
Helmet with Transpar-
ent Window. | 9—Complete equipment is
furnished in a strong,
hinged box. Box size
23 inches by 13 inches
by 13 inches. Total
weight of Sand Blast
and Air-Take-Off De-
vices is 15 pounds. |
| 5—4 Sq. Ft. of Scotch
Stencil Protective Dope. | |

Only \$65 for full equipment above—
Less one Air-Take-Off you may own **\$41**

MOUNT BROS., Memphis, Mo.

Gentlemen: Enclosed is check, or send C. O. D. for \$65—I
will try the Sand Blast Equipment immediately. If not satisfied,
I will return it all as received, within 10 days of receipt, and
Mount Bros. will return my money.

Make of Car Year of Model
Name
Address



Useful for many profitable sidelines — CLEANING, PAINTING, WATERPROOFING, Etc.

MOUNT BROS. TWIN-MODEL AIR-TAKE-OFF (Patented)
FULLY GUARANTEED—Testimonials Gladly Furnished

Your Shop Hose—New Sand and AUTO make this complete and ready for use.
Will last for years. Transferable to any make auto by simple connection. (Extra.)

MOUNT BROS., MEMPHIS, MISSOURI

PERSONALITY IN MEMORIALS

(Continued from page 355)

Unfortunately, the larger part of the cemetery superintendents who are not aiding the Memorial Craftsmen in this constructive work are the very ones who are not attending this Convention. It is always that way, and it is, of course, true of the monument dealers as well. The ones whose designs and workmanship are of the vintage of 1900 are not those who attend the Conventions, read the trade papers and cooperate with their fellow craftsmen. Much has been said about cooperation or collaboration, if you please, between the monument dealer and the cemetery men, but too much cannot be said. It is necessary for both groups if we are to survive. You men can help us a great deal if you will take an intelligent and critical interest in our memorials, and, perhaps, we too can be helpful to you in some respects.

Here in St. Paul there is a splendid spirit of just this type of cooperation, a spirit which might well be the keynote for the same collaboration on a national scale, and here as always, the men who are most helpful to us, are the busy men, the men active in your organization, the men who still believe they can learn something from the other fellow, and their cemeteries show that they are continuing to learn.

In the beginning of this discourse, I expressed the hope that we might replace the ugly monstrosities that sometimes mark the graves under your care. But, alas, we cannot do this. However, as spokesman for the Memorial Industry at this Convention, I pledge to you, the A. A. C. S., that we will bend our every effort to place more beautiful and significant tributes of

memory in God's Acres. But we cannot do it alone. We need your sympathetic understanding and your positive collaboration. With it, we can march hand in hand through cemeteries made more beautiful by significant Memorials.

THE LENNER SYSTEM

The "Lenner Bookkeeping" system is for the first time offered publicly to the trade. The firms who have already installed it in their offices, are greatly pleased with its efficiency. The maintenance year after year is negligible, the cost of installation reasonable. Write for particulars, references, etc., to the D. D. Lenner & Co., 511 Acqueduct St., Akron, Ohio.

A PREVIEW OF THE SELECT-BARRE DRAWINGS

(Continued from page 356)

But this year there will be no other exhibits to distract designers, dealers and all others who are interested in memorial art. Hence it is reasonable to assume that alert dealers will have a better opportunity to study these drawings which represent the work of talented artists, designers, craftsmen, architects and art students from all quarters of the land. Spectators who visit the convention and study the drawings carefully will be richly rewarded for the effort.

The Barre Granite Association, the American Federation of Arts and the National Alliance for Art in Industry are to be congratulated for the magnificently successful results in the 1938 Select-Barre Design Contest.



Set Your Monuments The Easy Way By Using

C.V. SETTING COMPOUND

A Non-Staining Waterproof Joint Furnished in Three Colors — WHITE, GRAY, RED
Packed in 20 Lbs. Cans. Price \$3.25 Per Can

CLEARVIEW EQUIPMENT & MANUFACTURING COMPANY

1900 DELMAR BOULEVARD

Supplies for Every Memorial Need

ST. LOUIS, MISSOURI

BOOKKEEPING SYSTEM

● Especially designed for your business. Comprises ten specially *ruled* and *printed* forms. Bound in heavy binder 11x17. Easy to keep . . shows you everything. No matter what your present method may be, it will pay you to investigate.

SELLS for price of good hickey marker.
WORTH the price of family monument.

D. D. LENNER & CO.

511 Aqueduct St.

Akron, Ohio



Model E-5 Lindsay Portable Compressor is the ideal one man machine for Pneumatic tool lettering and carving.

P. K. LINDSAY COMPANY

210 Broadway

"Give 'Em Air!"
(Reg. U. S. Pat. Off.)

Everett, Mass.

MARBLE LAMPSHADES

Secretary of the Interior Ickes, has in the new building for the department, lampshades for the indirect lighting system hollowed from solid blocks of marble.

The marble bowls are 1 inch thick and the light softly diffused is free from glare. Vermont Light-Cloud Marble from the quarries of the Vermont Marble Co. was used.

MYSTERY OF A STATUE

"Do you see that statue, stranger—over there in Grant park—called the Seated Lincoln? It was the last work of a great American sculptor, Augustus St. Gaudens, who also did the more famous standing figure of the Emancipator in Lincoln park, and the equestrian memorial to Gen. John A. Logan, close to Michigan avenue. There is a strange story about this Seated Lincoln; an unsolved civic mystery.

"Here is a piece of sculpture of which any American city might be proud; and yet Chicago kept it boxed up in storage for twenty years and placed it on view only under the compulsion of public opinion suddenly aroused by newspapers. For a generation it was a forgotten masterpiece. Why? The park commissioners and various boards of eminent citizens never told, except by meeching alibis.

* * *

"John Crerar gave the money for it in 1889. St. Gaudens completed the casting in 1906. A few years later it was exhibited for a while in the Art institute; in 1915 it was lent to the San Francisco fair. The rest of the time it was out of sight in a dismal tool shed in Washington park. Why?

"In 1923 a vox-pop letter, published in the Chicago Evening Post, asked what had become of it. A newspaper man [the

conductor of this column, to be exact] clipped the item and passed it to his city editor, with appropriate remarks. The resulting crusade was lively, and the dilatory citizens had unconvincing explanations to offer. Difficulty in finding a site was their principal excuse. On May 31, 1926, the Seated Lincoln was finally unveiled.

* * *

"Now walk around this statue, stranger, and study its inscriptions. You will observe that the names of the commissioners who accepted the gift appear, and that by the time it was dedicated they were all dead. You will note, furthermore, that the designer of the fine architectural setting is also named, and that he was Stanford White.

"St. Gaudens' Seated Lincoln, with its pedestal design by Stanford White, was completed shortly before the architect was murdered by Harry Thaw because of a girl named Evelyn Nesbit. Thaw's trial was the greatest sensation and scandal of the period.

"There may be a connection, stranger, between the murder and the statue. The eminent citizens, chewing the sour cud of puritanism, may have turned thumbs down on Lincoln because of White's blemished morals. They were like that in those days."—A LINE O' TYPE OR TWO, *Chicago Tribune*.

* * *

With us service is not mere lip service. It is a real and living thing, the secret of our success. CHARLES LLOYD JONES, *Chairman*, David Jones, Ltd., Sydney, Australia.

CHANGE OF ADDRESS

E. H. Prior, of Waterloo, Iowa, retail monumental dealer is now located at 128 Walnut Court.

For **ECONOMY** on **BLASTING** Operations use:

CYCLONE BLAST ABRASIVE

Hard — Sharp — Fast Cutting

ABRASIVE PRODUCTS COMPANY - - - **Lansdowne, Penna.**

AGENTS IN CANADA: RITCHEY SUPPLY CO., TORONTO

Mail your inquiries to

Rib Mountain Granite Company

Wausau, Wisconsin

*Quarriers and Manufacturers of two
leading Monumental granites*

**RIB MOUNTAIN
DARK RED**

**WAUSAU
RED**

Finished Memorials—Rough Stock—Sawed Slabs

**Rib Mountain Dark Red — The World's
Outstanding Monumental Granite
Guaranteed by Our Gold Bond Certificate**



Model E-22 Lindsay Portable Compressor maintains the full pressure with $\frac{1}{8}$ " sandblast nozzles. The auto trailer is designed to travel as fast as you can drive your car.

P. K. LINDSAY COMPANY

210 Broadway

"Give 'Em Air!"
(REG. U. S. PAT. OFF.)

Everett, Mass.

ITEM OF INTEREST

The Albert Weiblen Marble & Granite Co. Inc., of New Orleans have recently discontinued finishing their heavy memorial work such as mausoleums, "New Orleans" type tombs, vaults and granite exterior building work. They have in the past, purchased mill blocks, sawed slabs and dimension from the quarries at Elberton, Ga. To effect a savings in freight is the reason for transferring all of this type memorial work to the Elberton City Quarries, producers of "Weiblen Gray". The majority of their experienced granite workers, who are particularly trained and are skilled in this type finishing are now employed by the Elberton City Quarries. The New Orleans plant will continue to finish marble and small monumental work.

FOUR H. CLUB FILM

A film that is propaganda of the finest type of memorial advertising, even though stone is not mentioned, is the one made for the occasion of a national congress of the Four H. Club, a patriotic organization of children.

The film was a project of the United States Department of Agriculture. This club of children devotes much time to the study of outstanding events and characters in American history.

As nearly all monuments of this kind are constructed from natural stone, it shows finished memorials in several materials. The monumental beauty of Washington, D. C., is beautifully depicted — the Washington Monument, a 555 foot marble obelisk; the famous Lincoln Memorial, designed by Henry Bacon containing the Lincoln statue by Daniel French; Arlington Memorial Bridge, the wide arches of which connect the city of Washington with Arlington Cemetery; the tomb of the Unknown Soldier are among the views shown. Many views of memorials in the cemetery are seen, some simple and others

The Alberga Granite Export Ltd. o/y

Uusikaupunki, Finland

supplies promptly a **FIRST CLASS FINNISH BALMORAL RED Granite**, fine and gross-grained, for Memorials, Monuments and Building purposes.

Owners of quarries, stone saw, polishing and cutting factory.

Please ask for samples, stock-list and prices.

elaborate creations, as the Doric Sylvan Temple commemorating the dead of the District of Columbia in the last war.

It is an educational film of beauty, the memorials executed in natural stone.

MELLON ART GALLERY COLUMNS

The contract for twenty-four marble columns for the corridors of the National Gallery of Art or Mellon Art Gallery being constructed in Washington, D. C., has been awarded to the Vermont Marble Co. The marble used is to be Verde Imperial Italian, green colored, and they are to be highly polished. Each column is 33 ft. $\frac{3}{4}$ inches long, 4 feet $8\frac{1}{2}$ inches being largest diameter. The top of each shaft is 3 ft. 10 inches, and there are five drums to a column. The plans were made by the late John Russell Pope, architect.

PAUL MASCITTI GRANITE CO.

Manufacturers of
BARRE GRANITE MEMORIALS
MONUMENTS, MARKERS & SLABS
 YOUR INQUIRIES GIVEN PROMPT ATTENTION
BARRE, VERMONT

Dixie Rose Pink Dixie Mahogany
Dixie Blue-Grey and Dixie Black Granites

Quarried, Sawed and Manufactured by
MOUNTAIN PARK GRANITE CO.
 Mountain Park, Oklahoma
 Your inquiries given prompt attention

WHOLESALE MANUFACTURERS OF
Missouri Red Granite
 MONUMENTS, MARKERS and ROLLS

Your inquiries given prompt attention
J. P. BOURGOIN & CO., INC., Elmwood, Ill.



Patented

OWENS LONG LIFE
SAND-BLAST NOZZLE

It will give as much service
 as 200 cast iron nozzles

Price \$9.00 Postpaid in U. S. A. Large Size: 1-8, 3-16, 1-4, 5-16, 3-8
 Small Nozzles for Shape Carving \$9 each. Sizes 1-8, 3-32, 1-16, 3-64

Order one today or write for circular

W. B. OWENS, 1516 Pico Blvd., Santa Monica, Calif.

Monuments, Memorials & Statuary

In all Granites, Marbles and Bronze
Imported Granites and Premiums

Whether your needs be Barre, St. Cloud, or Elberton, any of the imported granites or marbles, you'll find our facilities more than helpful. We also have a complete line of sales premiums which are proving increasingly beneficial to retailers. Won't you write for further information and samples.

E. G. LADEWICH & CO., Mansfield, Ohio

Exclusive Wholesale Manufacturers of
Missouri Red Granite

— Also All Other Granites —
CENTRAL MONUMENT CO.

3535 Gratiot St., St. Louis, Mo.



PORCELAIN PICTURES

Burnt in at high temperature and guaranteed everlasting waterproof.

Special
Copper Reinforced
Porcelains

Oval No. 2 $3\frac{3}{4} \times 5$ \$4.50

— Also —

Gold-Edge China Ovals

No. 1 $3\frac{3}{4} \times 4\frac{1}{2}$ \$5.50

No. 2 $4\frac{1}{8} \times 5\frac{1}{8}$ 7.00

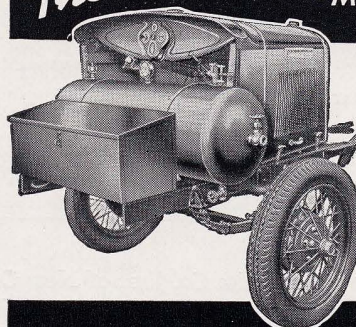
No. 3 $5\frac{1}{4} \times 6\frac{1}{4}$ 8.00

Bronze and Chromium Frames to fit from \$1.50 to \$2.50

Memorial Portrait Co.

Ralph Flaschner, Pres.
 141 East 45th St., New York

The Smith **AIR COMPRESSOR**
 • Made from FORD PARTS



You'll SAVE MONEY with this low-priced, husky compressor—internationally used in the Monumental Industry for efficiency and economy. It replaces expensive, cumbersome compressors on a majority of all work. Delivered as a complete unit or the Smith Compressor Head with instructions for mounting. Write TODAY for complete information. Address Desk J.

GORDON SMITH & CO. Inc. Bowling Green, Ky.

NEW QUARTERS

The Allen Monument Co. a firm of fifty years' service in the memorial industry, located at Fort Worth, Texas, has branches in Marshall and Dallas, Texas and Shreveport, La. Their Dallas branch has recently moved into new quarters in the 2000 block of Ross Avenue. Modernistic in design, with Venetian blinds and wide windows, excellent ventilation, the unusually attractive building excites much comment. Flood-lighting of building and display yard has increased business greatly.

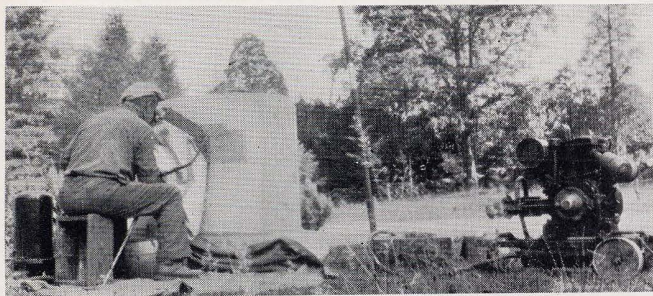
The Chattanooga Memorial Studio, Chattanooga, Tennessee, successor to H. O. Colvard, Inc., are in their new building at 2409 South Broad. The studio has a frontage of 100 ft. on Broad, extending back 135 feet.

The Modern Granite Company of Elberton, Georgia, has commenced construction of a granite office building to be ready for occupancy in November.

E. C. Stewart, manager, announces a branch of his business, The Waynesboro Monument Company of Waynesboro, Tennessee, at Lawrenceburg, located in the Barnett Building on the Public Square.

SALE OF TEXAS PLANT

The Mount Pleasant Monument Company at Mt. Pleasant, Texas, has been purchased by W. D. Fleetwood of Texarkana and Guin Moon of Marshall from C. H. Piper. Possession was of August 3d.



Did you realize that for approximately \$300 you can buy this **COMPLETE Model 12 Lindsay Portable Sandblast Outfit** (Compressor, Blast and Curtain) which maintains 80 lbs. pressure with 3/32" nozzles, blowing ordinary inscription letters 2 to 3 minutes?

P. K. LINDSAY COMPANY

210 Broadway

"Give 'Em Air!"
(Reg. U. S. Pat. Off.)

Everett, Mass.

Editorial

THE MYTH OF THE MOUSE TRAP

(Continued from page 351)

With the exception of large cities where the newspaper advertising rates are out of the question for all but one or two firms, there exists a fine opportunity for effective newspaper advertising. And here is a field in which the larger manufacturers, the Memorial Extension Commission, a more well-to-do trade press, or private advertising organizations could render a real service by preparing several series of advertisements in mat form for the use of retailers. Memorial Day, All Saints Day, and Armistice Day offer added incentive to such programs. Successful local associations have already shown the way here if in a limited fashion. Obviously just buying newspaper space with "Joe Beamish Monuments 20 Broadway" set in cold newspaper type is not money well spent. However, if an intelligent program of dramatic Memorial Idea advertising were sponsored by a local group, individuals would benefit either with or without name card advertisements. This is not new, it is being done everyday in other fields, and in a small way has proven very successful in our own.

In the end whatever National Advertising we ever do as an industry will only be as effective as the individual dealers' own presentation and it is not too soon to investigate your own advertising and selling in all its phases to see if it is all it should be. As a concluding note, may we urge Quality over Quantity and Emotional over Price Appeal.

POT-POURRI

One of the encouraging features we see is the larger amount and the finer quality of advertising now being done by many of the traditional cemeteries. Lots bought before the need generally mean two things, more money available for Memorials, later and finer Monuments, to say nothing of no last minute "Boxes in Mud Houses" and Non-Commemorating Cemeteries. . . . Manna from Heaven. . . . Your editor is championing at the bit to start his "Millions in Markers" series; won't some of you who have seen the light and have fitted markers to monuments or have increased your unit, marker sale, tell us your story and send photographs. . . . Please . . . Please . . . Please. . . . We already have several designers who have prepared work but it's more effective when we show the real McCoy with words and music. . . . Until next month.



CESCO'S *New* No. 92 RESPIRATOR

Approved by U. S. Bureau of Mines

Light. Durable. Compact. Allows full vision and does not interfere with goggles. Over 45 sq. in. filter area. Wear all day in comfort. **\$2.50 ea.**
Order today.

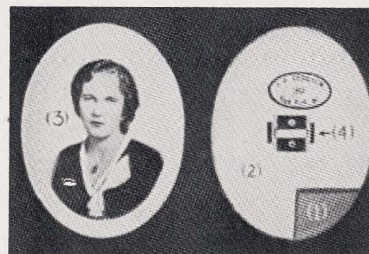
CHICAGO EYE SHIELD CO.

2319 Warren Blvd.

Chicago, Ill.

DEDO MONUMENT PORTRAITS

Dedo Jadcres - - - Jadco Fastener



Featuring a **QUALITY PRODUCT**

DEDO PORTRAITS are creations of real artists and craftsmen. A special copper base insures their strength and over forty years experience guarantees their **DURABILITY** and **PROTECTION**. The patented **JADCO FASTENER** makes them a permanent attachment to monument. **DEDO JADCREST** lends an often desired privacy to the portrait and is in keeping with the finest memorial traditions.

J. A. DEDOUCH COMPANY

608-610 Harrison St.

Oak Park, Ill.

Profitable Granite Cleaning

The use of **MAGNUS GRANITE CLEANER** on your stone cleaning jobs will bring you plenty of profit. Hundreds of satisfied users find it the quick, safe and sure cleaner for dirty stones.

Send today for your **FREE** copy of our 16-page illustrated "Stone Cleaning Handbook", or a 10-lb. trial order @ 80¢ lb.—money-back guarantee.

MAGNUS CHEMICAL COMPANY

15 South Avenue

Garwood, N. J.



MAGNUS CLEANERS

Amberg Gray Granite

QUARRIES—AMBERG, WIS.

If you are looking for a dark gray granite showing beautiful contrasts, try our **AMBERG GRAY**. The stock is clear and sound; can be had in large sizes. Delivery will be made promptly. We have complete polishing and sand blasting equipment. "Wholesale only."

E. A. Mundt Granite Company

Marinette, Wis.

WEDGE LEAD



Above shows actual size. Order by number.

**ROCHESTER
LEAD WORKS**
ROCHESTER, N. Y.

Correspondence Solicited

SPECIAL AIR BRUSH DESIGNS

Eliminate Competition

Quick, artistic, modestly
priced special design
service to the retail
memorial craftsman.



Harry L. Ogborn

401 West Boulevard
Charlotte, N. C.

BRONZE

Doors, Grilles, Tablets, Etc.

For Mausoleums and Other Buildings

ILLINOIS BRONZE & IRON WORKS
915-23 So. Kildare Ave., CHICAGO

Stretch Your Dollars With Our Low Prices

Balmoral Red St. Cloud
Barre Elberton Red Mo.
Baltic Red Dakota Mahogany
MONUMENTS DIES MARKERS
—Please Write Us—

BURTON PRESTON & CO., Mansfield, O.

Balfour Pink

"The Granite Eternal"

Compressive strength 51,990 lbs. per
sq. inch over 76% silica

Get our estimate on polished and hammered work.

Sandblast Carving

The Harris Granite Quarries Co.

Salisbury, North Carolina
Wholesale Only

Obituary Record

Elliot J. Pirie

Elliot J. Pirie, general superintendent of the J. K. Pirie Estate Quarries, a young man of great promise, only son of James G. Pirie, President of the Company, is believed to have been drowned at the height of the recent hurricane on September 21.

Mr. Pirie, his father and six friends, had visited the "talc" mine of J. G. Pirie near Waterbury, Vermont. As they started home in two cars, Mr. Elliot Pirie, driving the leading car, they were told the main road was impassable so detoured over the mountain, driving slowly in the darkness, wind and rain. The bridge over a brook that had become a raging river seemed safe, apparently the road ahead was covered with water. In reality the brook had opened a new channel in which the car sank leaving only a portion of the rear above the water. The three older men succeeded in getting outside where they were rescued by a neighboring farmer, who tied the car to a tree to prevent its being carried away.

Elliot Pirie, who was driving, had the door open, in order to watch the road, and apparently was carried away in the torrent. Search has been made daily by employees of the quarry, members of the American Legion, and friends. Papers and clothing were found but as yet his body has not been recovered.

The sympathy of the entire memorial industry is extended to the members of the Pirie family.

John V. O'Toole

John V. O'Toole, aged 53 years, died on Sunday, September 4, 1938.

Mr. O'Toole died while swimming near New Trenton, Ind., where he had gone on a fishing trip. He had swum across the river to fasten a trot line and was nearly to the shore again, when he suffered a heart attack which caused his death. Although members of a life-saving crew worked for nearly one-half hour, they were unable to revive him.

A well known business man, Mr. O'Toole had been a member of the O'Toole Brothers monument firm at Lib-

erty, Indiana, for the past 30 years being an expert carver, designer and craftsman. He was a member of the Eagles Lodge at Connersville.

Survivors are two brothers, James and Albert; four sisters, Misses Alice and Margaret O'Toole, Mrs. Rose Kelty and Mrs. W. A. Thompson; two nieces; two nephews and one great-niece.

Fred J. Hanold

Fred J. Hanold, aged 66 years, died at the home of his son, Dr. John F. Hanold in Arlington, New Jersey. He had been associated with the memorial industry for thirty years, at the time of his retirement three years ago, he was a partner in the firm of Townsend, Townsend & Company of New York City. Born in Brooklyn, New York, he had resided in Arlington for thirty-nine years.

H. E. Ray

Mr. H. E. Ray, sales representative for the Berkeley Granite Corp. for several years, passed away Tuesday, Sept. 6, in a local hospital in Atlanta, Ga., at the age of 66. Mr. Ray had been ill since last fall. He resided at 553 Ridgecrest Road, N. E., Atlanta, Ga. Funeral services were held at the Trinity Chapel, Decatur, Ga., at 10 A. M., Thursday, Sept. 8, 1938. Interment was on the family lot in Conyers, Ga. Mr. Ray was widely known traveling in the states of Nebraska, Colorado, Kansas, Pennsylvania, Virginia, W. Virginia, Maryland, Kentucky, Tennessee, Alabama, Georgia and Washington, D. C.

Mr. Ray was a native of Georgia, residing in Atlanta practically all of his life until 1935 at which time he represented the Berkeley Granite Corp. in his travels.

Save Time—Use Nash's Merchant & Seaman's EXPEDITIOUS MEASURER

Indexed tables showing at a glance the cubic contents of any stone, according to its length, breadth and depth. Used by stone cutters all over the world. Reinforced index tabs.

PRICE \$4 PER COPY, POSTPAID

THE BAKER & TAYLOR CO.

55 Fifth Avenue, New York City

AN EXHIBIT OF THE DESIGNS
OF THE
1938 SELECT-BARRE DESIGN CONTEST
AT THE
NATIONAL CONVENTION
OF THE
MEMORIAL CRAFTSMEN OF AMERICA
STEVENS HOTEL — CHICAGO
November 29-30 — December 1-2

Can you

Pick the Winners?

Come to Chicago and

Register Your Vote

DON'T MISS THIS MAJOR 1938 EVENT !

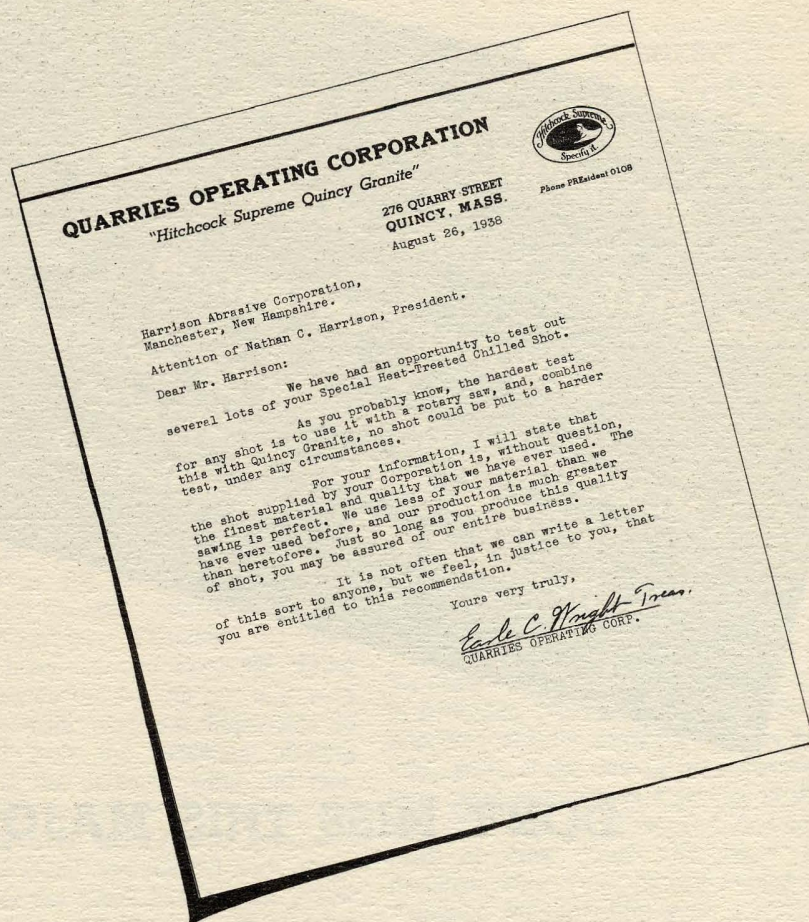
THE 1938 Annual Select-Barre Design Contest awaits your Chicago vote to be complete. More than 250 designs from the nation's leading designers, architects, and artists will be displayed. These 1938 designs were shown at the National Convention of the American Association of Cemetery Superintendents in St. Paul this September and acclaimed the superior of any previous group. Whether you find one or more of these designs suitable for your own display or not, you're bound to get "a Million Dollars' Worth of Ideas" in form, decoration, symbolism, and rendering—ideas that will mean money to you. Don't miss this major 1938 event. Come to the Chicago Convention—meet your fellow members—see the 1938 Select-Barre Design Exhibit—and cast your vote.



BARRE GRANITE ASSOCIATION
BARRE • VERMONT

HERE'S THE PROOF!

Quincy Manufacturer writes:
 "The Shot supplied by your
 Corporation is, without ques-
 tion, the Finest Material and
 Quality we have ever used."



HARRISON ABRASIVE CORPORATION

MANCHESTER • NEW HAMPSHIRE

Unusual quality is creating demands for both our Heat-Treated Chilled Shot and Heat-Treated Steel Grit.

One contract calls for 300 tons of our Steel Grit; another contract calls for 250 tons of our Special Heat-Treated Shot. Many carload lots of both Shot and Grit.

There must be a reason for this, and the reason is plain; namely, unusual quality; prompt deliveries; uniform quality the year round; satisfactory prices.

Send samples of the sizes you are now using. We will match any size and name prices that will interest you.

We manufacture a Shot and Grit that you will eventually use.

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ART GLASS MAUSOLEUM WINDOWS—SEND FOR OUR BOOK-let of Mausoleum Designs. **Flanagan & Biedenweg Studio**, 225 W. Illinois St., Chicago. Est. 1883.

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IMPORTED GERMAN STONE CEMENT—REPAIRS MARBLE, Granite. 1 Kilo can \$2.00, 2 Kilo can \$3.60, 5 Kilo can \$6.50. **F. O. B. Boston**, also extra liquid. **Chester H. Moulton**, Medford, Mass.

MARVELOUS STONE CEMENT

For Faster...Neater Repairing of Marble. Granite... Limestone, etc. Mends better...permanently.

LIQUID and POWDER are packed in separate containers, thus no breakage...there is no waste...it goes further.

Prices, 2 lb. size \$1.75, 4 lb. size \$3.00, 6 lb. size \$4.50 f. o. b. shipping point. Order a package today.

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For 25 years a specialist in watercolors, pencil, ink. Full size details etc. of Monuments and Mausoleums.

Prompt and reasonable

MACHINERY SURFACING MACHINES

We have several second hand surfacing machines at attractive prices. Address **BICKNELL MFG. CO.**, Rockland, Maine.

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AIR COMPRESSORS: 3 x 3½ FAIRBANKS-MORSE DIRECT connected to gasoline engine. 3½ x 4 Ingersoll-Rand, 4½ x 4½ De Vilbiss, 6 x 6 Curtis single cylinder vertical. 5 x 4, 7 x 6, 10 x 10 Ingersoll-Rand class ER-1 horizontal. 599 CFM. Ingersoll-Rand two stage. Large stock REBUILT ELECTRIC MOTORS all types and sizes, fully guaranteed and attractively priced. Write us on your requirements. **ROCKFORD ELECTRIC EQUIPMENT CO.**, 714 South Wyman Street, Rockford, Illinois.

PANGBORN TYPE AU-3 USED SANDBLAST AVAILABLE AT the very low price of \$65.00. This sandblast is in actual use and is guaranteed to be in good working condition. The tank is of 1000 lb. capacity,—actual discharge capacity 700 lbs. of sand. Sold new for \$230.00. Offer subject to prior sale for \$65.00. This really represents a wonderful value. Address "CAB", % Monumental News.

FOR SALE—ONE 30 H. P. MOTOR; ONE 15 H. P. MOTOR; Emery Grinder and tool sharpening disc with 2 H. P. Motor attached. Will sell for cash or trade for monuments. Also for sale several different size air tanks. **Melgard Monument Company**, Sparta, Wisconsin.

BUSINESS FOR SALE

FOR SALE: A WELL ESTABLISHED MANUFACTURE AND Retail Monument Business, fully equipped: Sand Blast, Polishing Machine, Surface Machine, Overhead Crane, Nice Stock of Finished Monuments and Markers, also rough stock. Doing a good business. This is a real opportunity. Terms right. Address: **F. B. R.**, care of Monumental News.

FOR SALE: OLD ESTABLISHED RETAIL MONUMENT BUSINESS located in one of the richest agricultural counties in central Indiana, in city of thirteen thousand population. Will sell about Nov. 1st. Reason for selling—poor health. For further information write, **FRANKFORT MONUMENT WORKS**, J. O. Black, Prop., Frankfort, Ind.

FOR SALE: IN GREATER CINCINNATI, OHIO. AN OLD ESTABLISHED retail monument business. Modern manufacturing equipment and large stock of finished work included. Good location. Price \$10,000.00. Address "Modern", care Monumental News.

RETAIL MONUMENTAL BUSINESS IN EASTERN OHIO. GOOD location, all clean saleable stock, shop fully equipped. Will sell or lease building; reason for selling, other business demands attention. Address **M. L.**, care Monumental News.

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DEVELOPED QUARRY, EXTRA FINE GRAINED, BLUE-GRAY granite. Fully equipped and actively operating with modern machinery in producing finished memorials. Located on Railway spur adjoining prosperous city; enjoying patronage of large area in two states. Owner retiring; terms to right man. Address, **Opportunity**, care Monumental News.

WANTED: TO PURCHASE MONUMENTAL SHOP IN FLORIDA or California. Address **B. Y. O.**, care Monumental News.

HELP WANTED

WANTED: MAN TO REPRESENT 86 YEAR OLD NURSERY CO. booking orders for shrubs, roses, vines, ornamental trees, etc. All or part time. Experience or investment unnecessary. Can be handled profitably in connection with sale of monuments. **C. W. Stuart Nurseries**, Newark, N. Y.

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WANTED: A REPRESENTATIVE WITH FULL KNOWLEDGE of the granite trade, willing to work on a commission basis. Address **Alex Sopanen**, Tanin pys. Finland, Granite Manufacturer and Quarry Owner.

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ALL AROUND WORKMAN WANTS POSITION: ROUGH CUT, sand blast, cut raised letters, lay out work. Will go any place to work. **Clarence Hamilton**, 2517 Oakley Street, Evansville, Indiana.

PRACTICAL ALL AROUND WORKMAN, EXPERT CARVER, letterer, sand blast shape carver, estimator designer, draftsman sales ability, years experience in management supervising large or small plant desires connection in small plant. **Illinois**, Care Monumental News.

ALL AROUND WORKMAN, DRAFTSMAN, DESIGNER, ESTimator, shop salesman, carver, letterer, cutter, tool-sharpener, polishing, cemetery lettering, sand blast shape carver with ability in assuming responsible position wants connection in wholesale or retail plant where efficiency and ability are appreciated. **Pacific Coast**, Care Monumental News.

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In any of the domestic granites.

Write for prices and save yourself money.

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*Buyers
Guide*

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BRONZE · STATUARY · ACCESSORIES & SERVICES
MACHINERY · TOOLS · SUPPLIES

■ ACCESSORIES & SERVICES

ASSOCIATIONS AND ORGANIZATIONS

- American Granite Association, Inc., 221 Columbus Avenue, Boston, Mass.
- *Memorial Craftsmen of America, 840 North Michigan Avenue, Chicago, Ill.
- *Memorial Extension Commission, St. Albans, Vermont

BOOKKEEPING SYSTEM

- *D. D. Lenner & Company, 511 Aqueduct St., Akron, Ohio

DESIGNS (Air Brush, Photographs, Models)

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- *Bliss Design Company, Rockford, Ill.
- *E. R. Peterson, Rockford, Illinois
- *Harry L. Ogborn, 401 West Blvd., Charlotte, N. Carolina

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FOLDING CHAIRS METAL

- *Stewart Iron Works Company, 423 Stewart Building, Cincinnati, Ohio

PORCELAIN PORTRAITS FOR MONUMENTS

- *The Abendroth Studio, 7008 So. Paulina St., Chicago, Ill.
- *J. A. Dedouch Co., Inc., 606 Harrison St., Oak Park, Ill.
- *Flaschner Co., 1296 Third Avenue, New York, N. Y.
- *Memorial Portrait Company, 141 East 45th St., New York, N. Y.

SETTEES, VASES, URNS

- *Stewart Iron Works, 423 Stewart Building, Cincinnati, Ohio

■ BRONZE EQUIPMENT & MARKERS

- *Illinois Bronze & Iron Works, 915-23 So. Kildare Ave., Chicago, Illinois
- *Stewart Iron Works, 423 Stewart Building, Cincinnati, Ohio

BRONZE DOORS & EQUIPMENT

- Ellison Bronze Company, Inc., Jamestown, New York

■ IMPORTERS OF GRANITE

- *Cook, Watkins & Patch, Inc., 221 Columbus Ave., Boston, Mass., Plant, Barre, Vt.
- *Gray Rock Granite Company, Inc., Quincy, Massachusetts
- Reed & Vendret, Inc., 43 Vernon St., Quincy, Mass.
- *E. G. Ladewich & Co., Mansfield, Ohio
- *Burton Preston & Co., Mansfield, Ohio
- *W. C. Townsend & Co., Zanesville, Ohio
- The Waldron Shield Company, Inc., Barre, Vermont
- *R. C. Bowers Granite Company, Montpelier, Vermont

■ MONUMENT MANUFACTURERS

GRANITE MONUMENTAL MANUFACTURERS (By States)

- *Millstone Operating Corporation, Millstone Granite, Millstone, Connecticut
- *Allen Granite Co., (Allen's Blue) Elberton, Georgia
- *Berkeley Granite Corporation, Berkeley Blue, Atlanta, Georgia
- *The Georgia Granite Corporation, Elberton, Georgia
- *Harmony Blue Granite Co., Harmony Blue, Elberton, Georgia
- *J. P. Bourgoin & Co., Inc., Elmwood, Illinois
- *J. P. Gilman Granite Co., Egyptian Pink Granite, Kansas City, Kansas
- ADRIAN, 48 Penn St., Quincy, Massachusetts
- *Gray Rock Granite Co., Inc., Quincy, Massachusetts
- *E. Settimelli & Sons, Inc., Quincy, Massachusetts
- *Liberty Granite Company, St. Cloud, Minnesota
- *Pickel Stone Company, 1320 S. Vandewater Ave., St. Louis, Mo.
- *Harris Granite Quarries Company, Balfour Pink, Salisbury, North Carolina
- *E. G. Ladewich & Co., Mansfield, Ohio
- *W. C. Townsend & Co., Zanesville, Ohio
- *French Creek Granite Co., St. Peters, Pennsylvania

- *Dakota Granite Works, Dakota Mahogany Memorials, Milbank, South Dakota
- *Rock of Ages Corporation, Rock of Ages Granite, Barre, Vt.
- *Amberg Granite Company, Amberg, Wisconsin
- *E. A. Mundt Granite Co., Marinette, Wisconsin
- *DeVoe Granite Company, Wausau Memorial Granite, Wausau, Wisconsin
- *Rib Mountain Granite Company, Rib Mountain Dark Red, Wausau, Wisconsin
- *C. A. Kullgrens Enka, Uddevalla, Sweden
- *Fernstroms, Karlshamn, Sweden
- *Svenska Granitindustri Akiebolaget, S. G. A.'s Everlasting Granite, Karlshamn, Sweden

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(Lest there be any misunderstanding, all Barre manufacturers are guild members. The following firms are merely those who are Monumental News advertisers.)

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- *Chioldi Granite Company, Barre, Vermont
- *Comolli & Company, Barre, Vermont
- *Cook, Watkins & Patch, Inc., 221 Columbus Ave., Boston, Mass., Plant, Barre, Vt.
- *Johnson & Gustafson, Barre, Vermont
- *Jones Brothers, Inc., 10 High St., Boston, Mass., Plant, Barre, Vt.
- *Marr & Gordon, Barre, Vermont
- *Peerless Granite Co., Barre, Vt.
- The Waldron Shield Company, Inc., Barre, Vermont
- *Usle & Perojo, Barre, Vermont
- *Bonazzi & Bonazzi, Montpelier, Vermont
- *Capitol Granite Company, Inc., Montpelier, Vermont
- *Everlasting Memorial Works, Montpelier, Vermont
- *Cross Brothers, Northfield, Vermont
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MARBLE MONUMENTAL MANUFACTURERS

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- *Georgia Marble Company, Tate, Georgia
- *E. G. Ladewich & Co., Mansfield, Ohio
- *Vermont Marble Company, Proctor, Vermont

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GRANITE QUARRIES (By States)

- *Millstone Operating Corporation, Millstone Granite, Millstone, Conn.
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- *Berkeley Granite Corporation, Berkeley Blue, Atlanta, Georgia
- *The Georgia Granite Corporation, Elberton, Georgia
- *Harmony Blue Granite Company, Harmony Blue, Elberton, Ga.
- *Oglesby Granite Quarries, Elberton, Georgia
- *J. P. Gilman Granite Company, Egyptian Pink Granite, Kansas City, Kansas
- John L. Goss Corporation, GOSS DEER ISLE PINK GRANITE, 77 Summer Street, Boston, Massachusetts; Quarries: Stonington, Maine
- *J. S. Swingle, Inc., Peerless Quincy, Quincy, Mass.
- *Liberty Granite Co., St. Cloud, Minnesota
- *Melrose Granite Company, St. Cloud, Minnesota
- *Collins-Durax Co., Inc., Salisbury Pink, Salisbury, No. Carolina
- *Harris Granite Quarries Company, Balfour Pink, Salisbury, North Carolina
- *French Creek Granite Company ("F/C" Black), St. Peters, Pa.
- *Dakota Granite Works, Dakota Mahogany Granite, Milbank, South Dakota
- *Jones Brothers, Inc., Select Barre Granite, Barre, Vt., Boston, Mass.

- *J. K. Pirie Estate, Select Barre, Barre, Vermont
- *Rock of Ages Corporation, Rock of Ages Granite, Barre, Vt.
- *E. L. Smith & Company, Select Barre, Barre, Vermont
- *Wells-Lamson Quarry Company, Select Barre, Barre, Vermont
- *Wetmore & Morse Granite Company, Select Barre, Montpelier, Vermont
- *Amberg Granite Company, Amberg, Wisconsin
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- *DeVoe Granite Company, Wausau, Wisconsin
- *Rib Mountain Granite Company, Wausau, Wisconsin
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STATUARY (Granite, Marble & Imported Marble)

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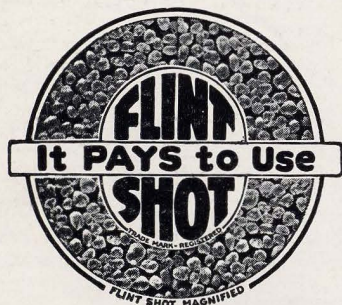
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GRANITE COMPANY

WAUSAU, WISCONSIN

Quarriers and
Manufacturers

Wausau Memorial Granite



Use
**FLINT
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for

MONUMENTAL SANDBLASTING UP-TO-DATE

Send for Our Booklet

Mined and Shipped Only by
The Ottawa Silica Co.
Ottawa, Illinois

Here

"I'd let the mothers of the world, rather than the egomaniac dictators, vote on war. After all, the sons of mothers are the ones who are killed, so they should determine when boys are to be shot through the stomach or hacked to death with a bayonet in the name of patriotism and other blood-stained alibis.

"I'd take the giant bombing planes and the pursuit planes of every country and use them to tow placards through the air, night and day, with this lettering: 'With malice toward none, with charity toward all.'"—ED SULLIVAN, *Columnist, Chicago Tribune*.

Most of us preferred the Cubs-Yankees-World series to the Hitler World Serious—but the way we all stopped working to worry and read the papers was another testimonial to Mass Fear.

What the memorial industry needs, then, is dealers who will ASK \$25, \$50, and \$75 for their markers and GET \$25, \$50, and \$75 for their markers . . . even at the loss (and it will only be temporary) of a certain number of sales. The volume will slump but the net profit will go up . . . and it is the net profit, not the volume, that tells the financial story at the end of the year.—ROCK OF AGES MAGAZINE.

and

"If a marble memorial in a country district is washed thoroughly with plain water twice a year, and kept free of lichen and dripping trees, and if this were possible for a thousand years, there is no doubt that it would retain its fair appearance after that great length of time."—ARNOLD WHITTICK in the *Monumental and Architectural Stone Journal*.

WHO'S THE SCREWIEST?—*The 1938 Model Jitter-Bug—The 1928 Marathon Dancer—or the 1928-1938 Collectors of Movie Star Autographs? Now it's the dealer of today or any day who sells work at a 20% markup and wonders why he's behind on January 1st.*

"Here lies the grave of Chaliapin. He lived, he loved, and he did scandalous things. He lied, and committed sins unspeakable. He was like the devil who danced in church. At last he found repose. Now, immobile, he lies under this stone, his tomb watered only by the tears of his wife and children. Eternal peace to your remains. Chaliapin, actor, singer, artist, and man who sold himself to all."—Epitaph of TEODOR CHALIAPIN, *Russian basso*. (written by himself.)

With bicycles and 1880 coiffures for the ladies coming back, who can tell, maybe we're even in for a revival in Monuments.

"Bear in mind that in selling a memorial, you are performing a service for the family you sell it to; you are helping to beautify a cemetery, you are helping to perpetuate records for future generations. In short, you are performing a public service, so don't be timid."—THE GEORGIA MARBLE CO., *Memorial Salesman*.

Ten to one your 1938 business is better than 1932-1933-1934 average? How about it?

There

PROVEN PRODUCTS

MACHINERY EQUIPMENT & SUPPLIES

50

YEARS OF MANUFACTURING EXPERIENCE
GIVES YOU
THE LEADERS IN THE STEEL ABRASIVES FIELD



Results—not excuses—has been our policy for fifty years. It is also our pledge to Stone Industry users of Steel Abrasives in the future.

From start to finish let Steel Abrasives see you through. Judge by results. Use Samson Steel Shot, Angular Steel Grit, Diamond Crushed Steel.

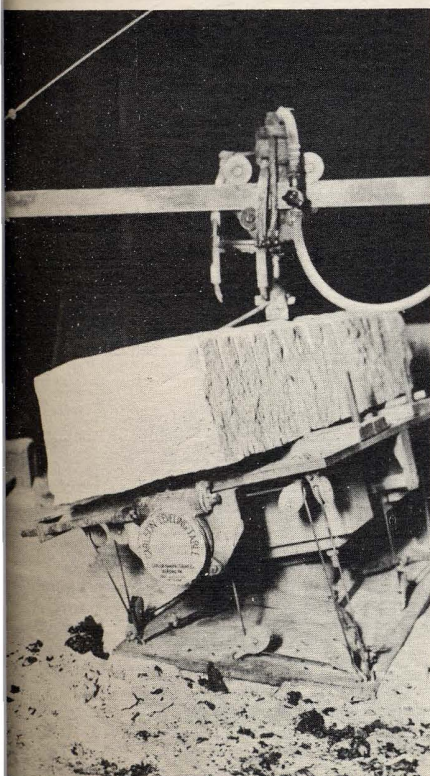
Samson Steel Shot makes sawing . . . rubbing . . . polishing . . . shape carving a much simpler job. Diamond Crushed Steel is the only abrasive that can give granite a successful steel finish.

It would pay you to use Samson Steel Shot, Angular Steel Grit, Diamond Crushed Steel for all your operations. These steel abrasives add much to the appearance and salability of your products.

PITTSBURGH CRUSHED STEEL CO.
PITTSBURGH, PA.



STEEL SHOT AND GRIT CO.
BOSTON, MASS.



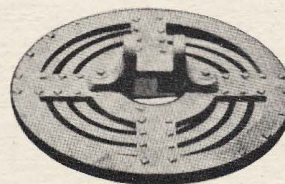
THE CARLSON LEVELING TABLE

*Another Time- and
Money-Saver*

With this device the top and four washes can be finished without removing the stone as the table is easily adjustable to any angle by turning the self-locking worm gears. Users report upwards to 50% savings on Base Costs. Many years of rugged service guaranteed.

PRICED AT \$350

The Newest Development in HIGH SPEED SEGMENT WHEELS Deserves Your Inspection



These high speed emery wheels, perfected recently by Smith, Whitcomb and Cook engineers, have renewable Segments and the covers are machined on both sides, balanced and centered. The high speed required in operating these wheels means that the polishing machines must be kept in perfect alignment in order to assure best results and low production costs.

SCOTCH AND SWEDE, BARRE, QUINCY, CONCORD AND WESTERLY GRANITE

GRANITE POLISHING SUPPLIES,
CARBORUNDUM GRAINS AND
BRICKS, IRON SAND, CRUSHED
STEEL, PUTTY POWDER, ETC.

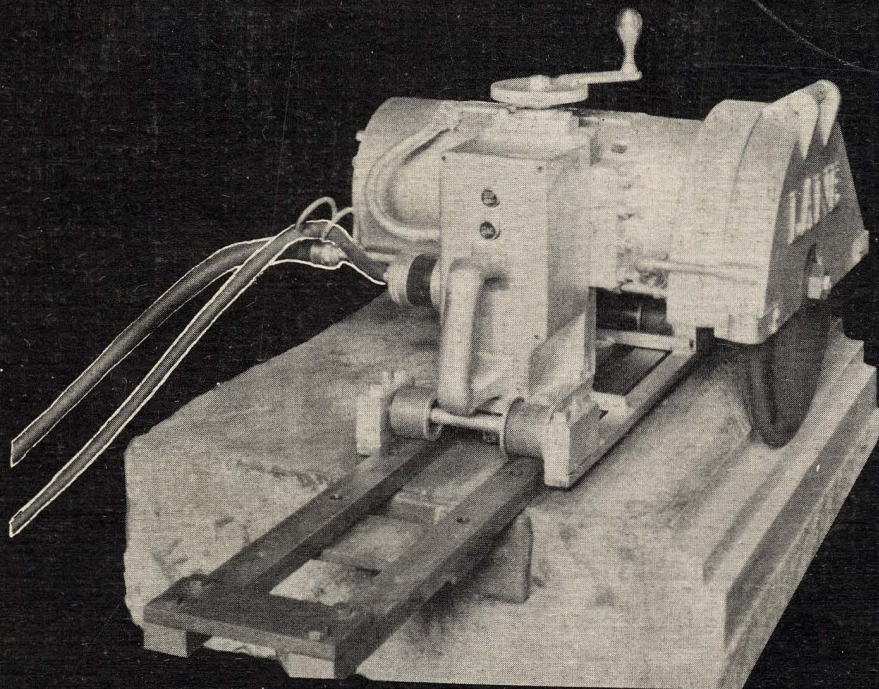
R. C. BOWERS GRANITE CO.
MONTPELIER, VT.

124 Union St., Aberdeen, Scotland

Quarries: Barre, Vt.

THE LATEST LANE PORTABLE EDGER

For Straight Sawing or Molding — Saws up to 20 inches per minute in Barre Granite



FEATURES

5 H.P. or 7½ H.P. motors, carrying motor manufacturer's name-plate, develop 10 to 15 H.P. for intermittent service. Weights, 143 lbs. and 163 lbs.

Saws 5⅝" deep with 14" wheel—20" per minute in Barre Granite.

Molding Wheels up to 1½" thickness can be used with standard hood.

Hinged quick-change wheel guard—originated by Lane, with new spring clip locking device.

Mounted on Ball-bearing trucks—originated by Lane—runs on heavy, stiff rails.

No aprons or other parts limiting use on rough stones.

Motors Air-Cooled—100% overload capacity.

LANE MANUFACTURING COMPANY

Established 1857

MONTPELIER



VERMONT