

JANUARY

1948

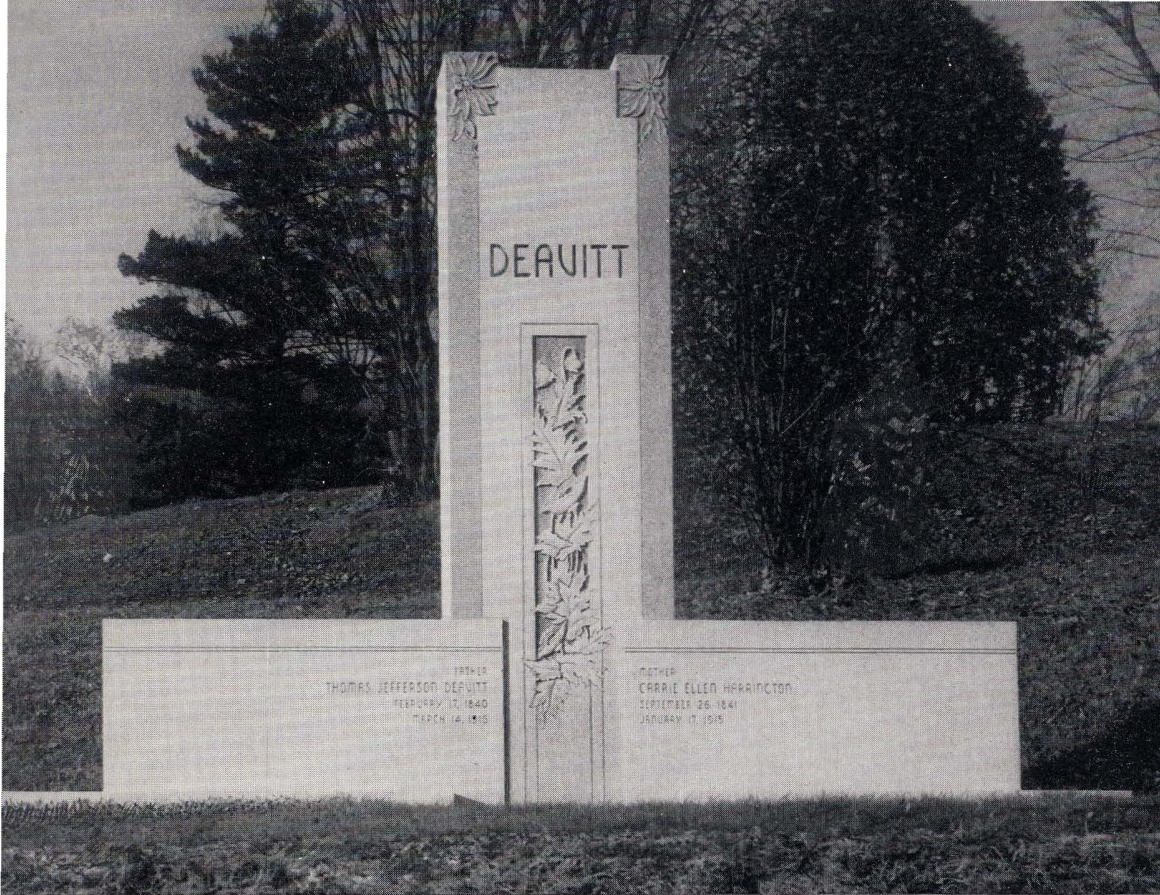
Monumental
NEWS-REVIEW

Combining

MONUMENTAL NEWS

GRANITE MARBLE & BRONZE

THE MONUMENT AND CEMETERY REVIEW



Erected in Green Mount Cemetery, Montpelier, Vt. Manufactured by Capitol Granite Co., of Montpelier.—A copyrighted design.

PROPORTIONED BEAUTY

The Deavitt Memorial, in well-known Green Mount Cemetery, Montpelier, Vt., fulfills the ideal of "Proportioned Beauty". The unity existing between the vertical tablet and the flanking wings; the positioning of the inscriptions on these appendages in relation to the central symbolic panel; the unconventional but entirely fitting treatment and placement of the ornamentation;—all these factors lead to the attainment of a truly unified composition. It is significant that Wetmore & Morse Certified Select Barre Granite was the harmonious material chosen for this imposing example of monumental art.

WETMORE & MORSE QUARRY

DIVISION OF ROCK OF AGES CORPORATION

BARRE, VERMONT



Manufactured in Pirie's Select Barre Granite

Copyrighted Design

Another "MONUMENT of the YEAR"
by
COMOLLI & COMPANY, INC.
BARRE, VERMONT

MILLSTONE GRANITE

is back from WAR

Situated in perhaps the most concentrated War Industry district in the Country, our labor losses were nearly 100%. Now, at last, we have cleaned up most of our backlog and are ready to serve you again.

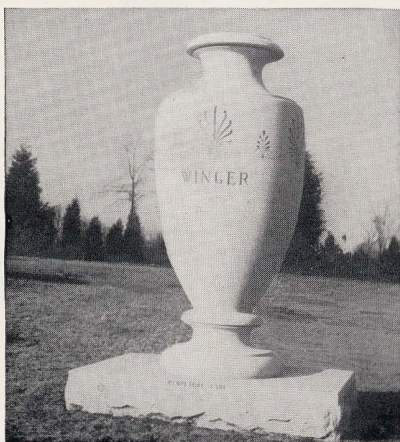
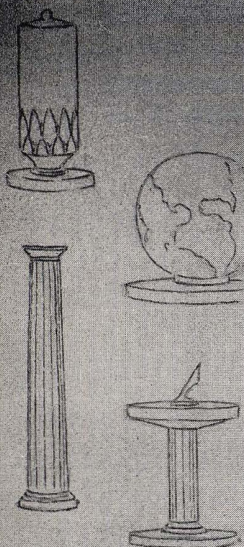
DARK BLUE & DARK PINK
are now available

**Also
BUILDING GRANITE
BLOCKS or DIMENSION STOCK**

**THE
MILLSTONE GRANITE QUARRY**
INCORPORATED
Millstone, Connecticut

James E. Ranta, Manager

FOR THE FINEST IN TURNED WORK



This is the type of urn memorial ideally suited to our production.

Crearson & Lane Co.

INCORPORATED

BARRE, VERMONT

IN CONSTANT OPERATION SINCE 1897

LETTERS TO THE EDITOR

These columns a monthly Monumental News-Review 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.

NO DECEMBER ISSUE

*of
Monumental News-Review*

Due to production difficulties entirely beyond our control, we lost nearly a week in our attempt to reach a proper publication date, forcing us to combine our December and January issues. All subscriptions will be advanced one month and new and improved production facilities make it possible for us to guarantee, subject to strikes, future publication dates as follows: February—February 20; March—March 15; April—April 10; May—May 5; June—June 1; and on the first of each month from then on forever. (We hope.)

PATRICK H. ALEXANDER

Just as we were going to press word came to our desk of the death of Patrick H. Alexander, president of the Cold Spring Granite Company, Inc., Cold Spring, Minnesota. This news will be received with regret by many in the industry. A complete obituary will appear in the next issue of the *Monumental News-Review*.

INTERNATIONAL BRONZE TABLET COMPANY EXPANDS ITS FACILITIES

Monumental News-Review:

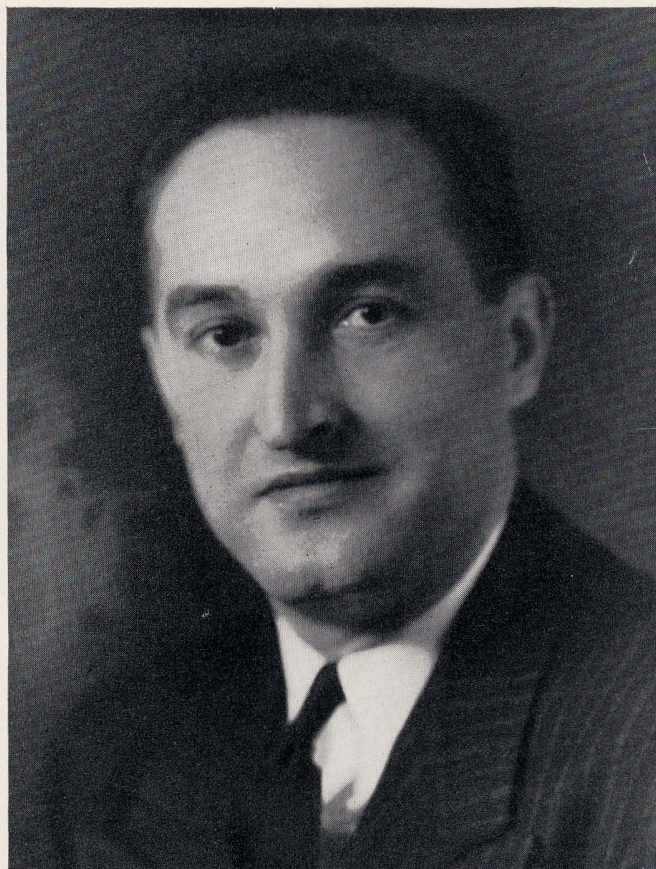
To meet the unprecedented demand for its products, the International Bronze Tablet Company has again expanded its facilities and this time by tripling its floor space. The company's offices, showroom and factory are now located at 150 West 22nd Street, New York City. In this new large modern plant, deliveries are being stepped up considerably. The trade is invited to visit the new showroom and offices.

H. W. PAUL
International Bronze Tablet Co., Inc.
New York, N. Y.

GREETINGS FROM COAST TO COAST

To the many friends who made our holiday season happier with their friendly greetings, we say, thank you. It is an inspiration always as each mail brings its quota of cards and letters and calendars from every part of the country, to know that in this busy and complicated world people take time from business and personal affairs to send messages and best wishes.

Published monthly by Monumental News-Review, Inc., 429 Franklin Street, Buffalo 2, New York. Entered as second class matter, February 26, 1940, at the post office at Buffalo, New York, under the Act of March 3, 1879.



HOWARD E. ROCK
Our New Office Manager

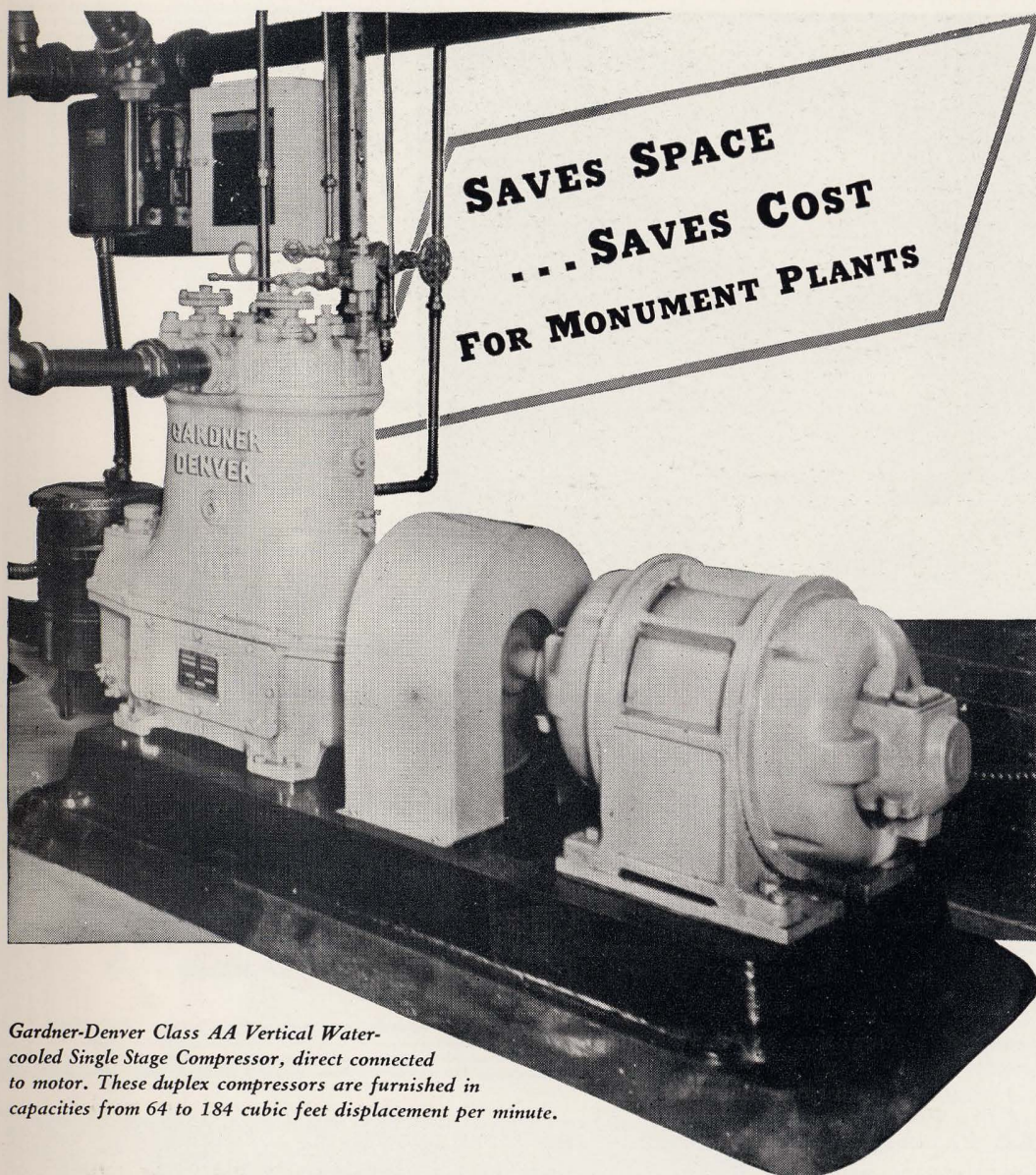
WE TAKE PLEASURE in announcing the appointment of Howard E. Rock as our new office manager. In taking the place of the late William Barclay, Mr. Rock brings to us and you a background of invaluable experience. Starting in high school days he was associated with his father's firm, E. N. Rock & Sons of Barre, prominent manufacturers of their day. From 1932 until he enlisted in the Army, Howard became a popular and successful wholesale representative, travelling in the middle west, particularly in Ohio. We feel fortunate that present day wholesale conditions enabled us to procure his services.

BECK & BECK INC. *of* BARRE

MANUFACTURERS OF QUALITY MEMORIALS SINCE 1896

REPRESENTATIVES:

BERNARD CUTTING, Paw Paw, Michigan	CHARLEY CARROLL, 560 Walnut Street, N. Charleroi, Pa.	COLUMBUS DiBONA, P. O. Box 322, Quincy, Mass.	HARRY P. GUILER, P. O. Box 71 Greenwood, Ind.	J. K. BATCHELDER, 704 E. Second St., Dixon, Ill.	U. G. DORAN, Box 92, Dallas, Texas	G. F. GRASSEL, 1946 Hewitt Ave., Cincinnati, Ohio	CHARLES H. GALL, 127 N. Dearborn St., Chicago, Ill.
------------------------------------------	-------------------------------------------------------------	-----------------------------------------------------	-----------------------------------------------------	--------------------------------------------------------	------------------------------------------	---------------------------------------------------------	-----------------------------------------------------------



Gardner-Denver Class AA Vertical Water-cooled Single Stage Compressor, direct connected to motor. These duplex compressors are furnished in capacities from 64 to 184 cubic feet displacement per minute.

You'll like the way a Gardner-Denver Class AA Compressor saves space in your plant. For these motor-driven compressors are especially designed for direct connection to electric motors and are mounted on a common sub-base with the motor.

And you'll like the way Class AA Compressors save costs. The transmission of power direct to the compressor crankshaft results in higher efficiency and reduced power consumption. You don't pay for belt and belt friction losses.

These AA Compressors are *quality* machines in every sense of the word. Here are some of their many outstanding features:

- * *Unusually large size water jackets around cylinders provide efficient cooling.*
- * *Positive, automatic lubrication.*
- * *All parts that require adjustment easily accessible.*
- * *Durable plate type valves.*

(With Gardner-Denver AA Compressors, use a Gardner-Denver Air Receiver to equalize the discharge pulsation from the compressor and to permit a steady flow of air to the work.)

For complete information, write Gardner-Denver Company, Quincy, Illinois.



GARDNER-DENVER

SINCE 1859



HOWARD E. ROCK, NEW BECK & BECK OFFICE MANAGER

Howard E. Rock, popular wholesale salesman in the middle-west and particularly Ohio where he made his home before entering the armed services, has accepted the position of office manager of the Beck & Beck Co., of Barre, Vt. Mr. Rock thus succeeds the late Mr. William Barclay, dean of Barre manufacturers, who passed away last September after serving for several years as office manager of this pioneer Barre firm.

Mr. Rock's background amply qualifies him for this important position. As one of the sons of an early Barre manufacturer E. N. Rock, Howard learned every phase of manufacturing early in life. This plus his ten years on the road as a wholesale monumental salesman should serve him in good stead in his new work.

Mr. Rock's many friends in Ohio will be pleased to know that he now is the proud father of an active son, approaching eight months of age, who joins his attractive wife and five year old son in rounding out the family. Like many another war veteran Howard is experiencing housing difficulties but hopes to be able to build before the year is out.

HOWARD MCGOVERN CONTINUES FATHER'S WORK

In writing the obituary last month of the late Daniel McGovern, outstanding inventor of machinery in the stone industry, who for nearly thirty years had been closely identified with the Lane Manufacturing Co. of Montpelier, Vt., we neglected to state that his son Howard, who has worked closely with his late father for more than ten years will continue in his father's work.

FRED F. PIRIE NEW GRANITE BANK DIRECTOR

At the annual meeting of the stockholders of the Granite Savings Bank, Barre, Vermont, held January 14, 1948, several new directors were elected. Among them was Fred F. Pirie, J. K. Pirie Estate, who was elected to fill the vacancy caused by the death of his brother, the late James G. Pirie.



Erected in Hope Cemetery, Barre, Vt.—Copyrighted Design

A Memorial to an Able Craftsman



NICANOR AJA, granite artisan;—here was an able craftsman who loved his work.

During the many years that he was employed here in the Buttura plant, he continually, both by word and deed, expressed his zest for his chosen trade.

NICANOR AJA, born in Santander, Spain, emigrated to the United States shortly after the turn of the century. Having mastered the rudiments of working stone in Spain, it was natural for him to gravitate to Barre.

NICANOR AJA, naturalized United States citizen, elevated the "cutting of granite" to the field of the fine arts;—a field in which it belongs. To "Nick" we pay tribute.

BUTTURA & SONS

"Better Built Memorials"

BARRE, VERMONT



**“LET LIGHT
PERPETUAL
SHINE
UPON THEM”**

Copyrighted Lawson Granite Co., Inc., Erected in Hope Cemetery, Barre

The GHERARDI MEMORIAL—our family monument—“a fitting tribute from the living sons to a father who was a respected stone artisan for fifty-six years.” (*Monumental News-Review, October, 1941.*)

ALBERT GHERARDI, *Proprietor*

LAWSON
GRANITE COMPANY, INCORPORATED
BARRE, VERMONT

STATE CONVENTION DATES FOR JANUARY

MONUMENT BUILDERS OF AMERICA
(MICHIGAN DIVISION)

Book-Cadillac Hotel—Detroit, Mich.
Jan. 4-5-6, 1948

MONUMENT BUILDERS OF PENNSYLVANIA

Penn-Harris Hotel—Harrisburg, Pa.
Jan. 8-9, 1948

MONUMENT BUILDERS OF MARYLAND,
DELAWARE AND DISTRICT OF COLUMBIA

Ambassador Hotel—Washington, D. C.
Jan. 12, 1948

MONUMENT BUILDERS OF NEW JERSEY

Morton Hotel—Atlantic City, N. J.
Jan. 15-16, 1948

MONUMENT BUILDERS OF NEW YORK

Onondaga Hotel—Syracuse, N. Y.
Jan. 23-24, 1948

NEW ENGLAND MONUMENT DEALERS
ASSOCIATION

Hotel Kenmore—Boston, Mass.
Jan. 26-27, 1948

STATE CONVENTION DATES FOR FEBRUARY

MONUMENT BUILDERS OF WISCONSIN

Hotel Plankinton—Milwaukee, Wis.
Feb. 2, 1948

MONUMENT BUILDERS OF ILLINOIS

Jefferson Hotel—Peoria, Ill.
Feb. 5-6, 1948

MONUMENT BUILDERS OF IOWA

Hotel Fort Des Moines—Des Moines, Iowa
Feb. 9-10, 1948

MONUMENT BUILDERS OF MISSOURI

Hotel Bothwell—Sedalia, Mo.
Feb. 12-13, 1948

MONUMENT BUILDERS OF NEBRASKA

Yancey Hotel—Grand Island, Nebr.
Feb. 16-17, 1948

NORTHWEST MONUMENT BUILDERS

Hotel St. Paul—St. Paul, Minn.
Feb. 19-20, 1948

MONUMENT BUILDERS OF OHIO

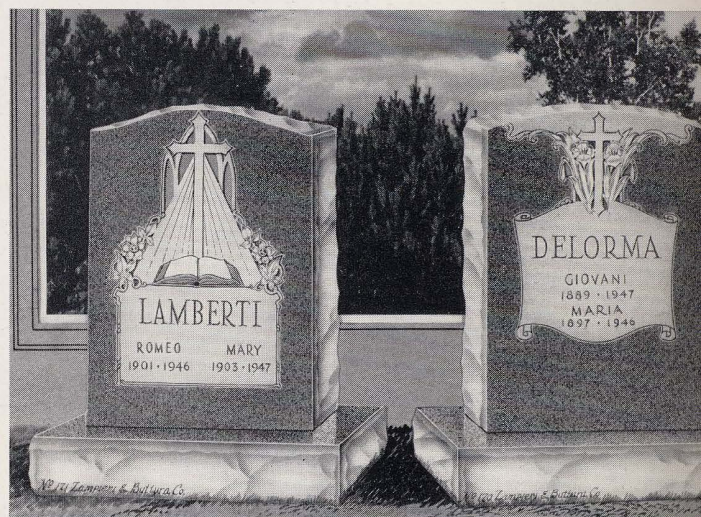
Netherland Plaza Hotel—Cincinnati, Ohio
Feb. 29—March 1, 1948

"JEEP" STATION WAGON ADDED TO EQUIPMENT

Roland J. Kuhn, Kuhn's Monuments, Pine Hill, Buffalo, N. Y., writes of adding a "Jeep" Station Wagon to his mobile equipment, thus adding to the efficiency of his service outdoors and in, as well.

It is used for hauling markers, tablets, urns and the portable Lindsay Compressor and is regarded as quite an asset to their service.

FOR A SATISFYING SERVICE and EXPERT CRAFTSMANSHIP



The Lamberti and Delorma designs . . . two more religious designs created for the adornment of small tablet memorials . . . created to elevate them from the realm of the ordinary.

DEALER COOPERATION . . .

Satisfying clients is our first consideration today, just as it was thirty years ago . . . and we take particular pride in the number of discriminating firms who remain consistent patrons year after year.

ZAMPIERI & BUTTURA BARRE . . . VERMONT

Long years we have waited
... and at long last it is here.
It is a book which should ex-
ercise an immediate and tre-
mendous influence on Monu-
mental Art in the traditional
cemetery. It is indeed an event
in the annals of commemo-
ration in America.

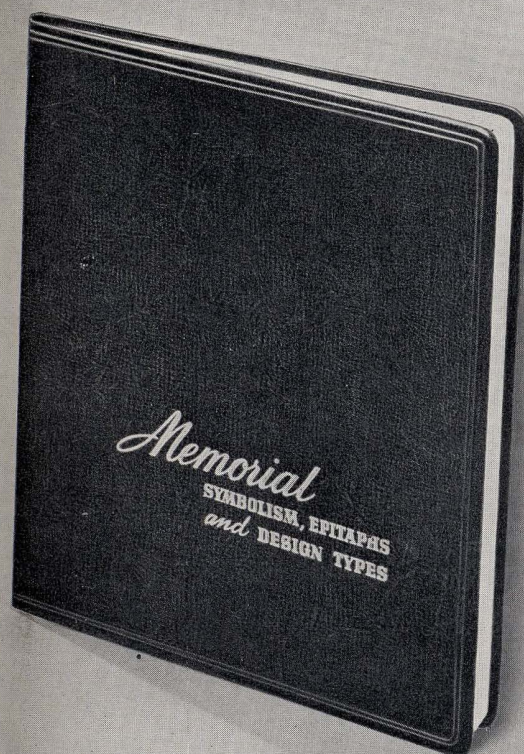


Congratulations...

...to the American Monument Association and to the individuals and agencies responsible for this truly understanding book — "Memorial Symbolism, Epitaphs and Design Types." This is indeed a book that should be in every Memorialist's kit whether in the shop, the office, or the sales force.

This Advertisement is published in the interest of and appreciation for this TIMELY PUBLICATION of the American Monument Association.

By
The Wells-Lamson Quarry Co.
Barre, Vermont



Extra copies of this in-
valuable aid to better
selling are available
while they last at \$3.50
per copy.

Order your extra copy Today! from the AMERICAN MONUMENT ASSOCIATION, INC.

80 Boylston St., Boston 16, Mass.

For Faster Cut and Longer Life . . . Specify **NORTON CRYSTOLON WHEELS** For Your Portable Grinders

THESE strong, sharp Crystolon grinding wheels are economical for granite surfacing jobs which cannot be handled conveniently with larger machines. They are available with vitrified bond for slow speed machines—with resinoid and shellac bonds for high speed grinders—and plate mounted or with threaded steel bushings.

Try the following wheels for faster cut and longer life: For High Speed Grinders, Roughing — 37C20-K4B5, Semi-Finishing — 37C80-K8B5, Honing—37C240-N5E; For Slow Speed Grinders, Roughing—37C36-K5V, Semi-Finishing—37C120-J8V, Honing—37C240-P9E.

Contact your Norton abrasive engineer or distributor for additional specifications and information.

NORTON COMPANY • WORCESTER 6, MASS.

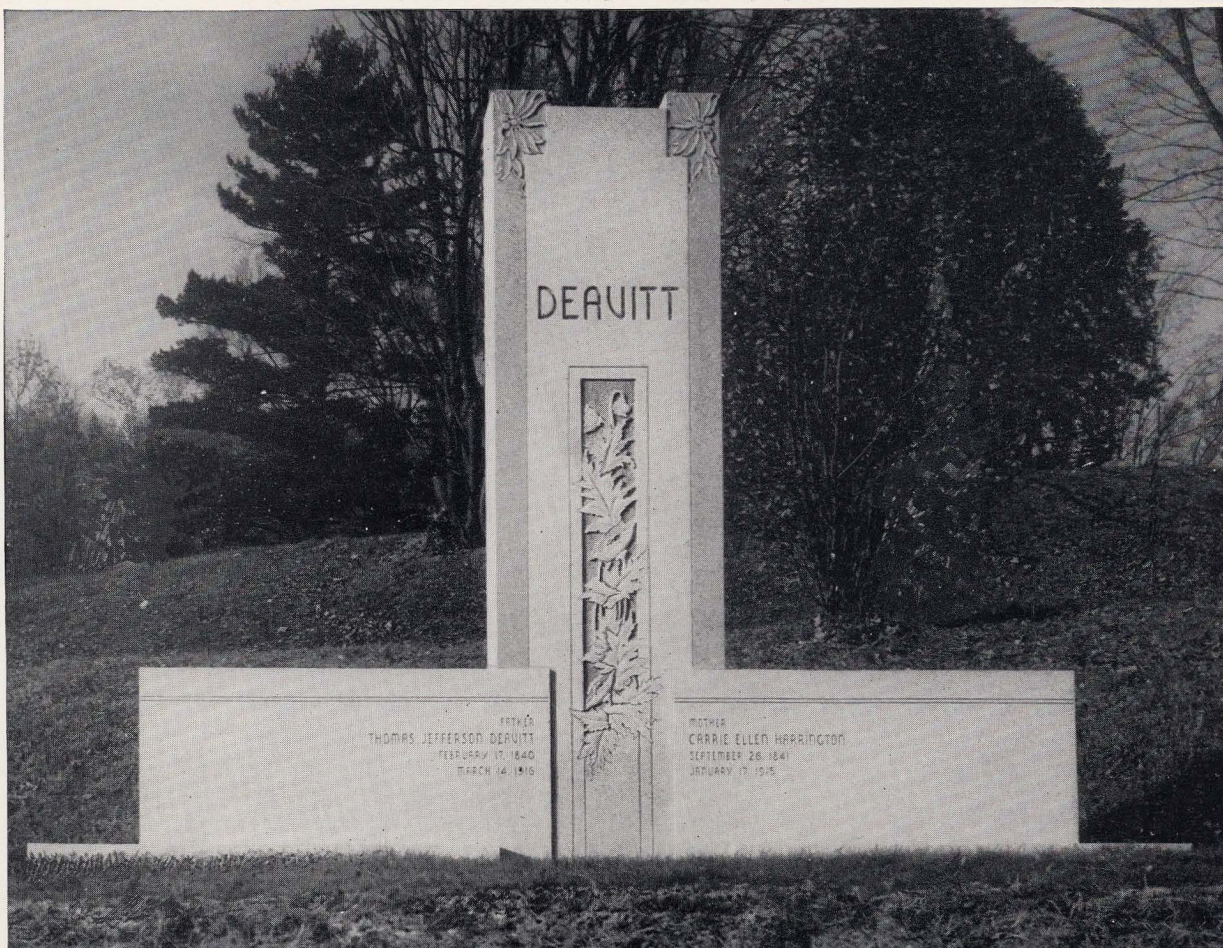
W-1152



NORTON ABRASIVES

Who's missing the boat?

A monument dealer wrote in the other day, criticising the Barre Guild national advertising campaign in 21 leading magazines telling more than 23,000,000 readers how to identify monuments of quality and the dealer who sells them . . . He didn't like any part of it . . . That's too bad — but principally for him — because an increasing number of inquiries reach the Barre Guild *every day* as a result of this campaign, and they come from every nook and cranny of the United States. Somebody's learning something about buying a good monument — and *where* to buy it. And somebody else is missing the boat.



A Monument of the Year erected in Green Mount Cemetery, Montpelier, Vermont.—Copyrighted Design.

DISTINCTIVE DECORATION

It is true that the mere emphasis of any given element of memorial design in the architecture of a monument can easily, more often than not, detract from the desired effect of the whole. In the Deavitt Memorial, we feel that there has been an integration of *all* phases of monu-

mental artistry—phases that are united especially well with the central, symbolic, conventionalized floral decorations. We feel that these adornments have been accentuated in scale to an extent that elevates the design composition to the goal of proportioned balance.



CAPITOL GRANITE COMPANY, INC.

BARRE GRANITE MEMORIALS



MONTPELIER, VERMONT.

A BUYING GUIDE FOR ABRASIVES

ABRASIVE PROBLEM: Getting Authentic Information



ANSWER BY **CARBORUNDUM** TRADE MARK

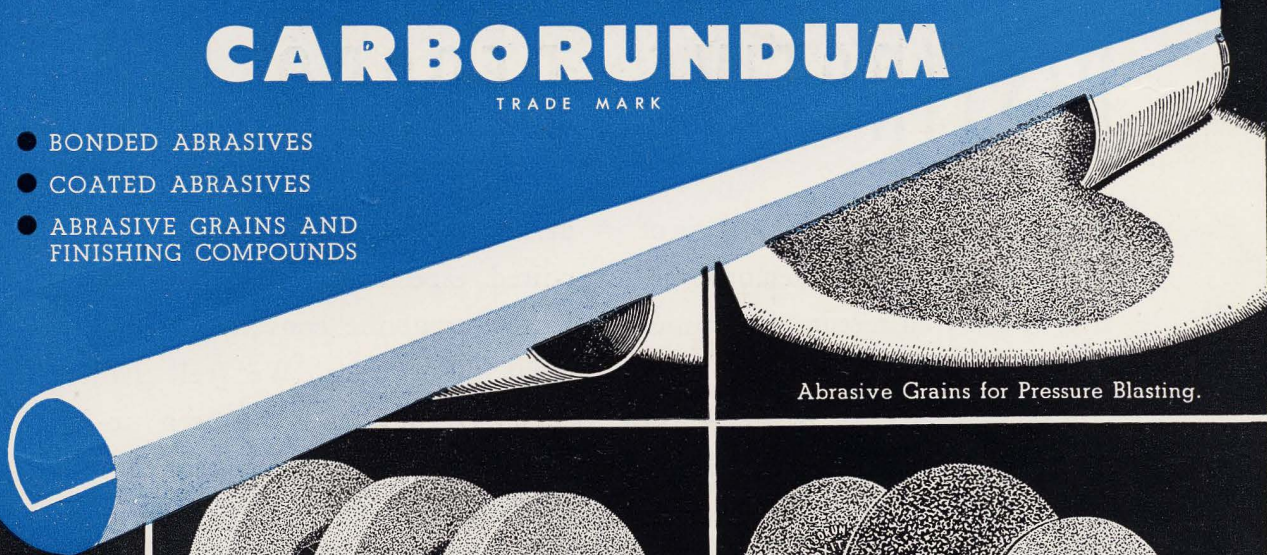
Being so closely identified with the development and progress of abrasives, it is natural that The Carborundum Company should be the source of so much authoritative literature on their application, care, and handling. Certain highly successful concerns regard the helpful service of technical and engineering literature supplied by The Carborundum Company as a significant point in their preference for abrasives by CARBORUNDUM. Ask your Carborundum representative for literature and bulletins related to your own grinding and finishing operations. The Carborundum Company, Niagara Falls, New York.

A Good Rule for Good Grinding...CALL IN

CARBORUNDUM

TRADE MARK

- BONDED ABRASIVES
- COATED ABRASIVES
- ABRASIVE GRAINS AND FINISHING COMPOUNDS



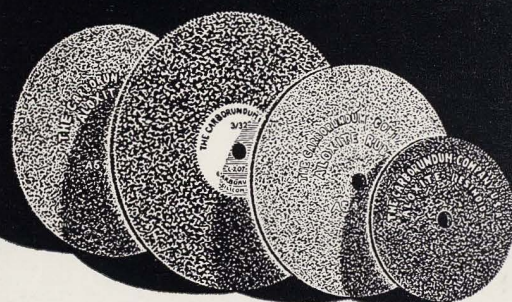
Abrasive Grains for Pressure Blasting.



"Carborundum" is a registered trademark which indicates manufacture by The Carborundum Company.



Grinding Wheels of known performance.



Solid Wheels for Cutting Stone.



Erected in Hope Cemetery, Barre, Vermont, 1947. Copyrighted Design.

“WHO IN LIFE’S BATTLES
FIRM DOTH STAND
SHALL BEAR HOPE’S TENDER BLOSSOMS
INTO THE SILENT LAND”

FINER MONUMENTS and MAUSOLEUMS
IN
BARRE GRANITE

CHIOLDI GRANITE COMPANY of BARRE



Two More

"MONUMENTS of the YEAR"

in Barre

The BRECHIN monument was erected in Elmwood Cemetery and the PAUL-WEBSTER tablet stands in Hope Cemetery. Smith-Barre granite was used for each.

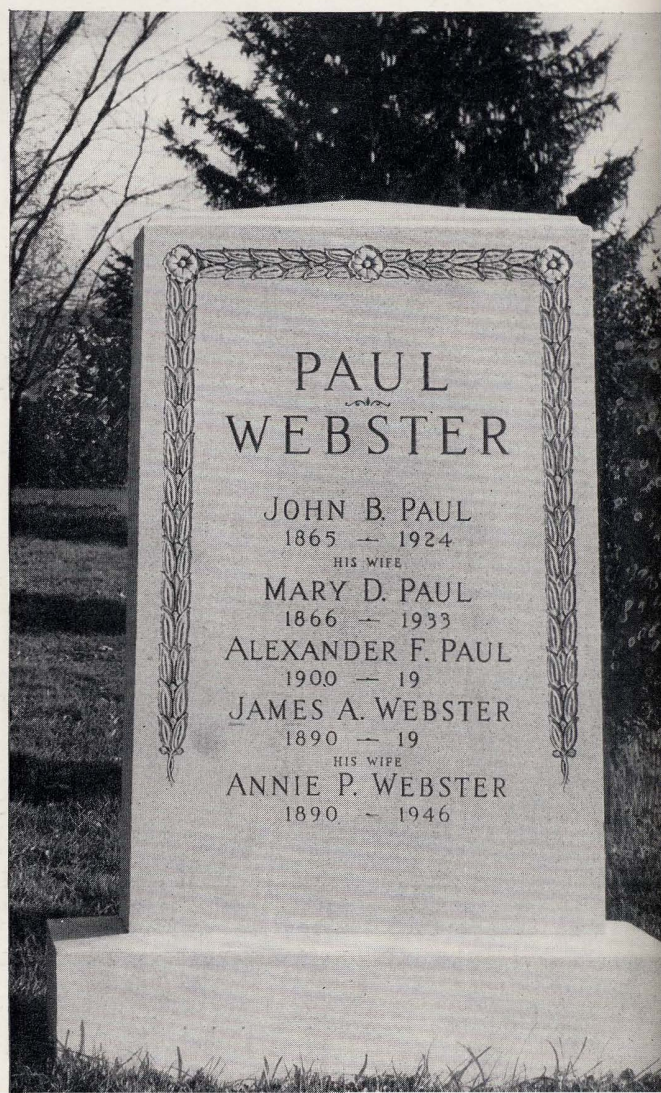
ONCE again, we at Burke Brothers are proud to have memorials that have been fabricated in our plant represented in the perennial cavalcade of "Monuments of the Year" in the Barre district.

BURKE BROTHERS

ESTABLISHED IN 1892

BARRE

VERMONT



DALLETT PNEUMATIC

CARVING TOOLS
SURFACER TOOLS
DRILLS

•
PNEUMATIC
CHISELS

•
AIR LINE
COUPLINGS
VALVES
BUSHINGS
NIPPLES

Write for Bulletin 550



SINCE



1883

DALLETT'S PNEUMATIC TOOLS



THE DALLETT COMPANY

MASCHER AT LIPPINCOTT STREET, PHILADELPHIA 33, PA.
Manufacturers of Pneumatic Tools and Accessories

DISTRIBUTORS in principal cities throughout the
United States, Canada, Europe and South America.

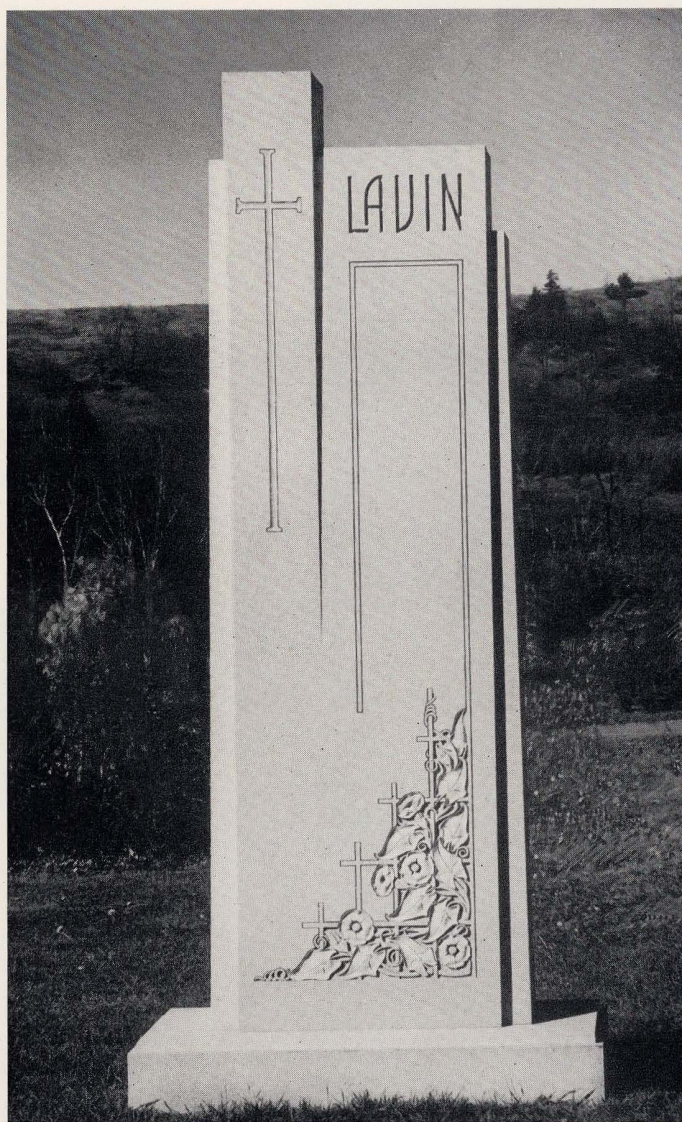
MAKE *Michaels*
YOUR SOURCE OF SUPPLY FOR

**BRONZE TABLETS
MEMORIAL URNS
GRAVE MARKERS
MAUSOLEUM EQUIPMENT**



Write for literature containing complete information
The MICHAELS ART BRONZE Company, 238 Scott St., Covington, Ky.

Member of the National Memorial Bronze Manufacturers Association



Erected in Hope Cemetery, Barre, Vermont.
Designed and executed by Anderson-Friberg Co., Inc.

TOWERING BEAUTY

It is our firm belief that, in creating any work of monumental art, one should never lose sight of the *locale* in which it is to be placed. What could be more fitting, with the granite hills of Vermont as a back-drop, than a monument designed to reach eternally toward the heavens—above and beyond mere mortal man's limited horizon? The Lavin memorial speaks for itself.

ANDERSON



FRIBERG CO., INC.

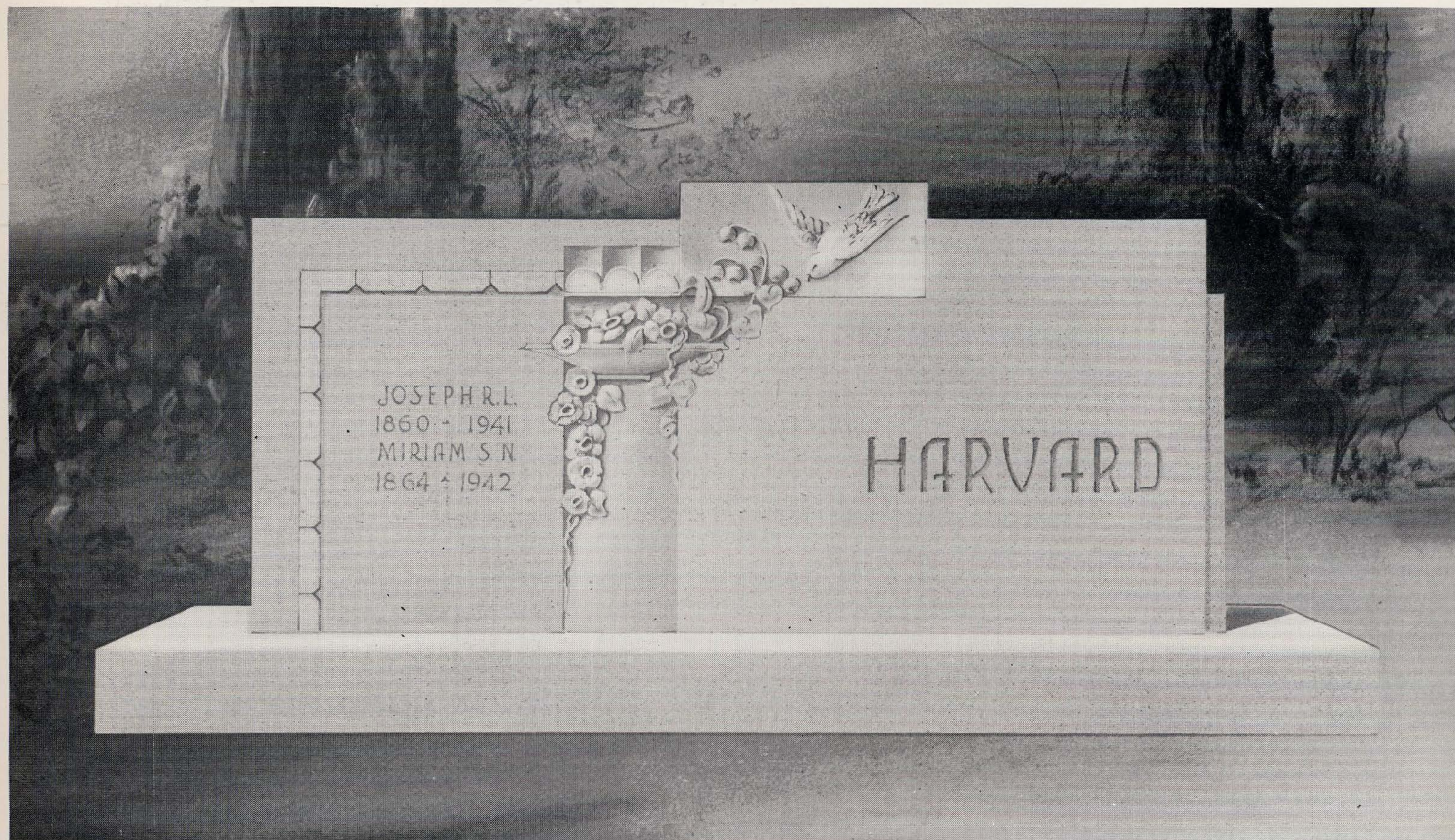
BARRE, VERMONT

GUIDO ORLANDI Memorials

"Where Art is Wedded to Permanence" . . .

BARRE • VERMONT ~

Presents



Copyrighted Design

A New Concept of DEALER SERVICE

We want your orders NOW . . . NOT TOMORROW OR NEXT WEEK . . . BUT NOW!!!

Compare

. . . And we guarantee unsurpassed speed in shipment. At the present time deliveries on standard sizes on markers and smaller monuments are being made in thirty days and less. Any order we accept on larger and custom work will be shipped within sixty days.

Write or Phone us TODAY for Guaranteed Satisfaction

OUR PHONE NUMBER is BARRE 1299

CRAFTSMANSHIP . . . DESIGNS

SERVICE . . . VALUE

GUIDO ORLANDI MEMORIALS • BARRE • VERMONT

ANGELO DINDO

SHOT DOWN, FEBRUARY 1945

Sgt. Angelo Dindo, Radio/Radar Technician, United States Army Air Forces, was one of the first Barre boys to enlist at the beginning of World War II. After extensive training and subsequent flight duty in the Caribbean, Sgt. Dindo was transferred from B-25s to a B-29 crew and was dispatched to the Pacific area. His was among the first of the giant bombers that harassed Tokyo so successfully. And then one day in February, 1945, his ship failed to return to its home base and was later reported missing over Japan. Angelo Dindo, shot down in flames, cannot be brought back but his memory lives on here in Barre.



Erected in Hope Cemetery, Barre, Vt.

WE are proud to have been selected as the producers of the Dindo family monument with its attendant marker to Sgt. Angelo Dindo, which depicts a bomber entering a cloud bank. It is an especial honor to be instrumental in the commemoration of one of the young men of our own community who gave his life so heroically for his country.

E. J. BATCHELDER CO., INC.

BARRE . . . VERMONT

Let Our QUALITY

Insure your

SALES
SUCCESS

SPECIFY



For Memorials of
OUTSTANDING
BEAUTY and DURABILITY

ALLEN GRANITE COMPANY
ELBERTON
GEORGIA

For
Quality Memorials
in
LINCOLN BLUE GRANITE
Write—

LINCOLN GRANITE COMPANY
ELBERTON
GEORGIA

NATIONAL
GRANITE
COMPANY

ELBERTON,
GEORGIA

Producers of

NATIONAL BLUE
"The Granite that Sells"

ALLEN GRANITE COMPANY
NATIONAL GRANITE COMPANY
LINCOLN GRANITE COMPANY
ELBERTON, GEORGIA



QUINCY GRANITE

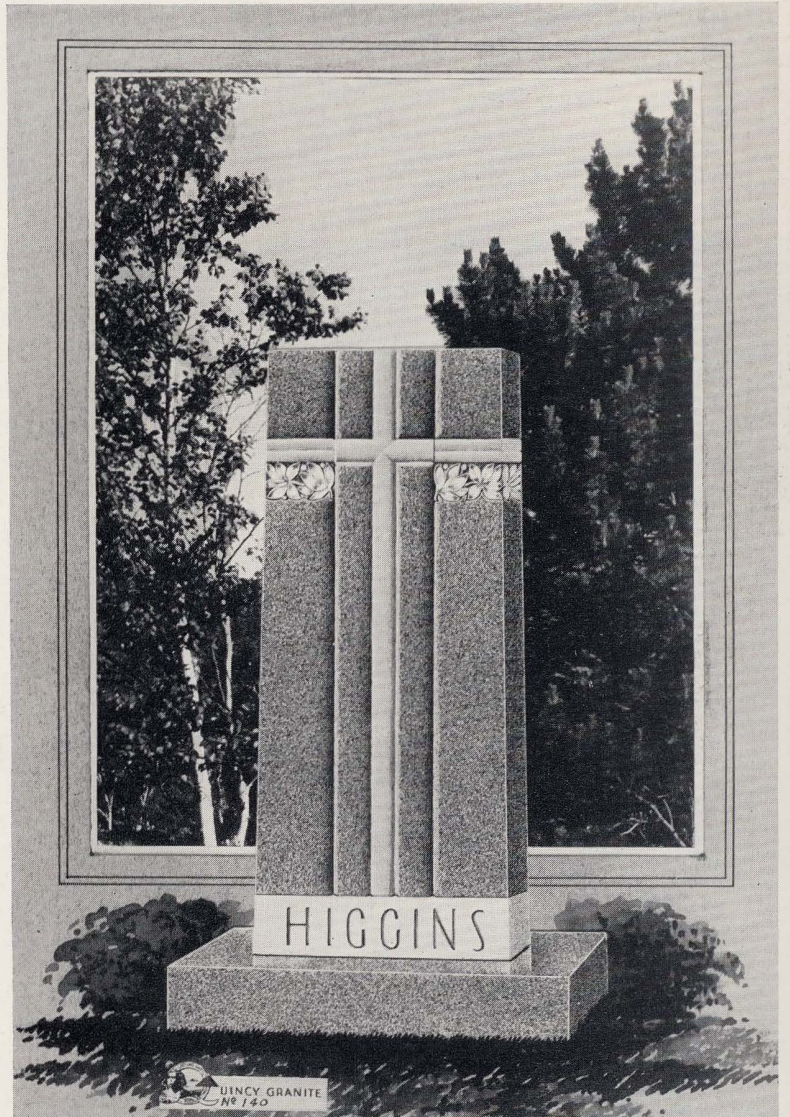
"It's a Natural"

Specify Quincy granite when selecting material for your better memorials.

The material, which under the most severe climatic changes does not lose its rich, conservative color.

The material which takes a mirror-like polish which greatly enhances its beauty and assures every dealer of a memorial that will stand the test of time.

Quarry selection and fabrication inspection now assure every dealer a quality memorial meeting the highest standard.



Especially designed for Peerless Quincy Granite.

MODERN ARTISTIC DESIGN NO. 140

"NOTHING ENRICHES LIKE POLISH"

Specify Quincy Granite, endowed by nature for quality Polished Memorials

Produced by . . . J. S. SWINGLE, INCORPORATED . . . Quarrier

QUINCY 69, MASSACHUSETTS

WILLARD GRANITE & POLISHING CO., INC.
GRAY ROCK GRANITE WORKS, INC.
H. C. SMALLEY GRANITE CO., INC.
ADRIAN OF QUINCY, *Supplies Only*
PEERLESS GRANITE COMPANY
L. VOLPE & SONS, INC.

NATIONAL GRANITE & POLISHING CO.
PREMIER GRANITE & POLISHING CO.
ANTONIO RUSCITTO & SONS, INC.
E. SETTIMELLI & SONS, INC.
GOLBRANSON & CO., INC.
DAHLBY & HENDRICKSON

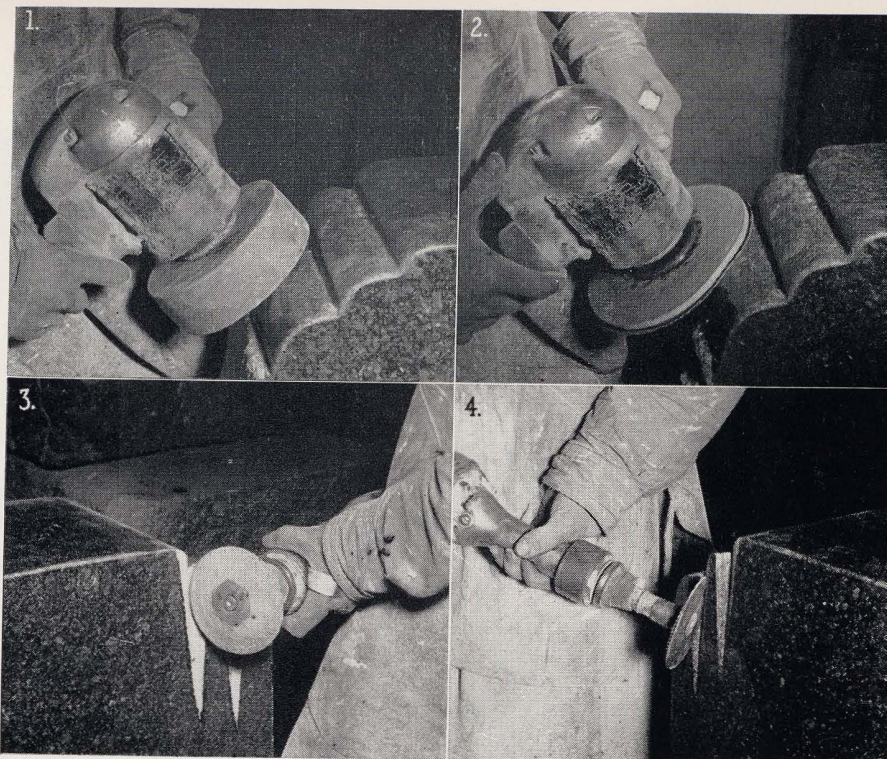
NOW IN STOCK . . .

at

BARRE, VERMONT

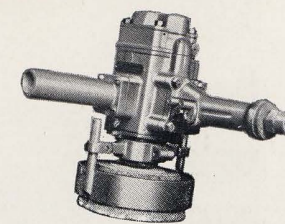
ST. CLOUD, MINNESOTA

ELBERTON, GEORGIA

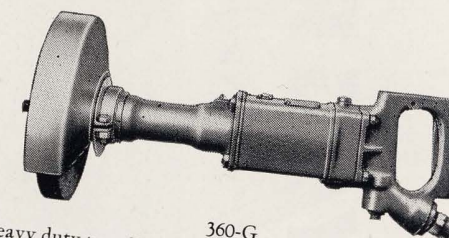


6 x 2½ x 5/8" Grinding Wheels

Grits Nos. 20L, 50K, 70K, 120K, 180K, 320 Shellac



A dry type machine for all kinds of surfacing. Can also be furnished with a water feed attachment.
Weight 13 lbs.—Length 9 inches



A heavy duty type Pneumatic Grinder. Can also be furnished with a water feed attachment.
Weight 16¼ lbs.—Length 20 inches

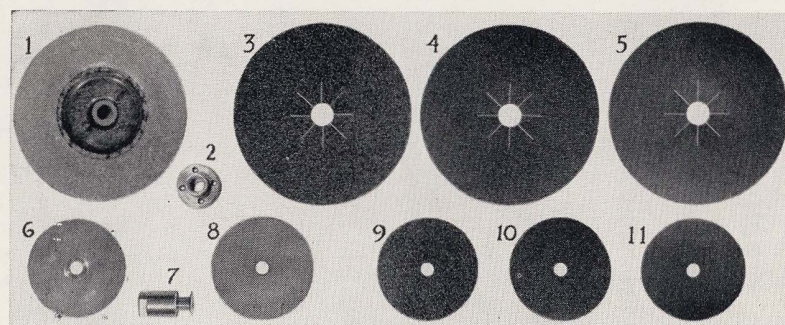


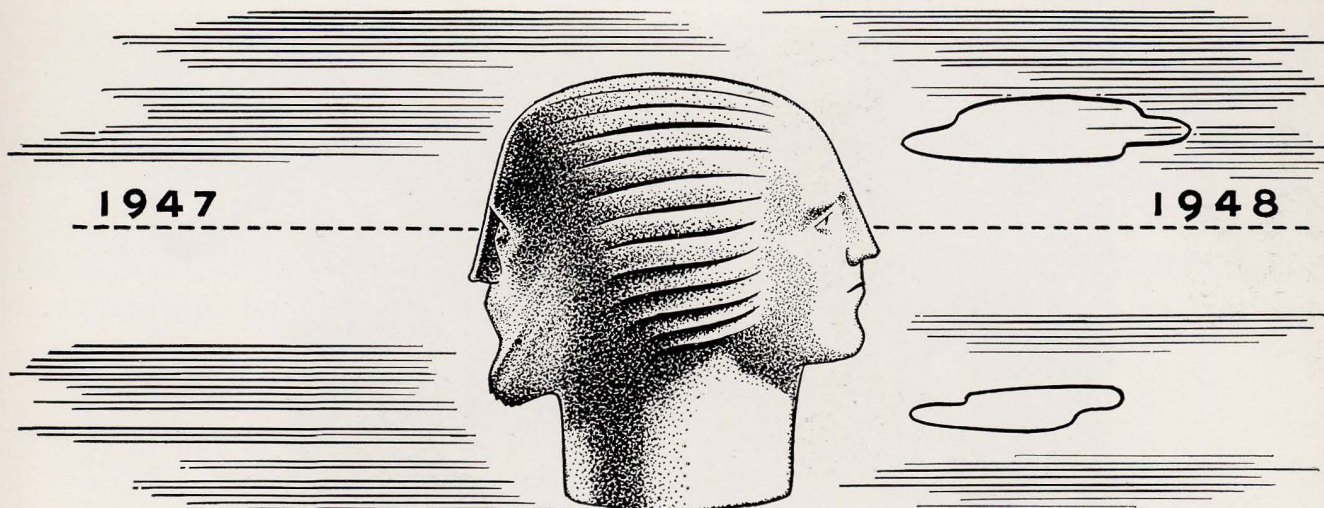
Figure 1—Adapter 6⅞" diameter for 7" Discs
Figure 2—Adapter Nut
Figure 3—Wetordry Trimite Disc No. 60—7x7/8" center.
Figure 4—Same as Figure 3 but in No. 120 grit
Figure 5—Same as Figure 3 but in No. 280 grit
Figure 6—Phosphor-Bronze Plate for Reinforcing 4" Disc
Figure 7—Adapter for either Phosphor-Bronze Plate or Rubber Pad
Figure 8—Rubber Pad for Backing 4" Disc.
Figure 9—Wetordry Trimite Disc No. 60—4x1½" center.
Figure 10—Same as Figure 9 but in the 120 grit.
Figure 11—Same as Figure 9 but in the 280 grit.

Write us for our pamphlet

"The 'HOW' of Ornamental Abrasive Carving"

"Everything for the Granite Industry"

GRANITE CITY TOOL COMPANY



Our dealers can do it, too

The two-headed god, Janus, pictured above was the Roman deity of all beginnings. He could look both ways at the same time. Perhaps he could plan for the future by looking back over the past. Like Janus, authorized Georgia Marble dealers also enjoy two-way vision. And what they see on either side can be the basis for profitable planning.

LOOKING BACK OVER 1947

During 1947 our Dealer Service Department made available to authorized dealers a number of unusually effective sales promotion aids, including newspaper ads, letter portfolio, letterheads, and other sales helps.

LOOKING FORWARD TO 1948

During the year ahead many new items will be made available. New design folders will be issued periodically. More newspaper advertisements and several important new sales pieces are now in preparation.

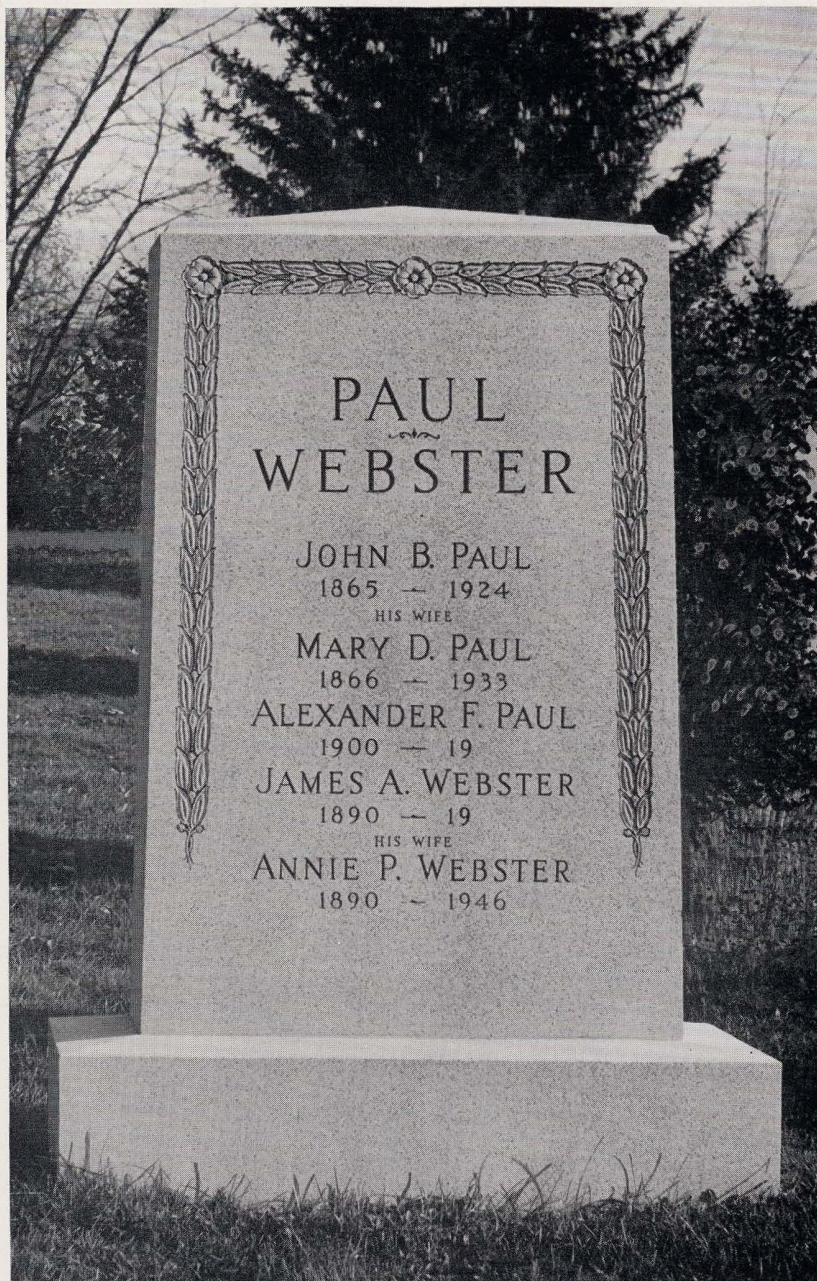
Because it is available from only one source of supply, Georgia Crystalline Marble cannot be duplicated, and authorized Georgia Marble dealers are placed in a most favorable competitive position. Dealers who push it aggressively will find in 1948—as in the past—that there is no more profitable line in the country.

GEORGIA *Crystalline* MARBLE

The Marble with the Sparkling Crystal

PRODUCED BY

THE GEORGIA MARBLE COMPANY OF TATE, GEORGIA



THE ORIGINAL BEAUTY ENDURES

After carefully considering many design ideas for the Paul-Webster tablet, it was most appropriately decided that the basic delineation and motif of the Paul monument, which it was to replace, should be retained. Thus the "original beauty" is the underlying design factor,—a factor which has been further enhanced by rendering the incised inscription and the decorative adornment in the modern style with contemporary carving methods. This memorial, which so successfully blends the old and the new, was erected in Hope Cemetery, Barre, Vt., manufactured by Burke Brothers of Smith-Barre Granite, "Medium of the Masters".

E. L. SMITH QUARRY
DIVISION OF ROCK OF AGES CORPORATION
BARRE, VT.

Monumental NEWS-REVIEW

THE TRADE JOURNAL OF THE
MONUMENTAL INDUSTRY

Established 1889

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"MONUMENTS of the YEARS"

in Barre Cemeteries



JOHNSON & GUSTAFSON, Copyrighted



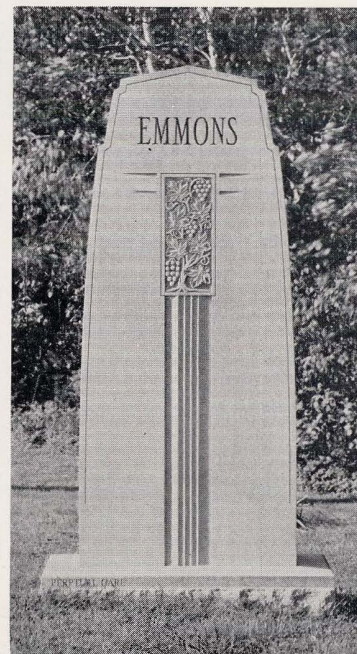
JOHNSON & GUSTAFSON, Copyrighted



There is a reason why Memorials by JOHNSON & GUSTAFSON have ranked among the "Barre Memorials of the Year"—Year after Year.



The four JOHNSON & GUSTAFSON "Memorials of the Year", illustrated on this page, are 1943-47 selections from outstanding examples of Monumental art in Barre Cemeteries. They were all executed in Pirie's Select-Barre Granite.



JOHNSON & GUSTAFSON
Makers of Superkraft Memorials
BARRE, VERMONT

(Editorial)

The Cenotaph—AN OBLIGATION and AN OPPORTUNITY

The bodies of thousands of Americans lost in the War will never be returned but this does not—MUST NOT—preclude proper commemoration on the family plot.

A Mother in a small Missouri town, bereaved by the War, recently wrote a letter to a metropolitan firm asking a question which deserves to be answered for the benefit of thousands who likewise wish to commemorate their sons and daughters, whose bodies will not be returned.

“We lost our boy in the war. He was reported missing in action and after the war reported presumed to be dead. He was an aviator so I am afraid he never will be found. Would it be proper to put a stone on our family lot and what should be inscribed. Any help will be appreciated.”

The Mother's letter was forwarded for suggestion and this is Ernest Leland's suggested answer:

January 7, 1948

Dear Madam:

It is a high privilege for us to answer your letter concerning a memorial to your son who gave his life in the service of his country. By all means he should be commemorated on your family plot. He should be commemorated not only for the consolation you will derive from a permanent tribute to his memory but also as an historic record for the community in which he lived.

Memorials dedicated to the memory of those who are buried elsewhere, or lost at sea, are known as Cenotaphs. The name is derived from the ancient Greek word kenotaphion (kenos, empty, taphos, tomb). These sepulchral monuments were erected in the cemeteries of ancient Greece to the memory of soldiers who were left on battle grounds in foreign lands. This practice of thus properly commemorating those we have loved and lost, and who are not returned to us, has survived the centuries. In both our National and community cemeteries there are Cenotaphs

which not only commemorate our dead but likewise symbolize the inherent sentiment and reverence of the American people. Notable among the Cenotaphs in the Arlington National Cemetery is the Cross erected in memory of Major Archibald Butt, hero of the Titanic Disaster.

Yes, Mrs.—, by all means commemorate your son on your family plot. It is an obligation to yourself and your community. It is a privilege and an obligation which you are entitled to fulfill. It is a time honored custom which we Americans should practice. Very much we appreciate your letter of inquiry because it gives us an opportunity to answer a question which thousands of our war bereaved must be asking in their sorrow.

At the risk of seeming gratuitous we would appreciate the honor of suggesting how the Cenotaph should be designed. If you will send us a kodak picture of your family cemetery lot we will give you our suggestions for the design of the Cenotaph.

It would be helpful if you would give us the full name, parentage, dates of birth and death of your son, and his branch of service in our armed forces. Needless to say, not the slightest obligation on your part will be incurred. On the contrary, your problem may help us to help thousands of others who, like yourself—to borrow words from Abraham Lincoln—have made such a costly sacrifice at the altar of Freedom.

In all sympathy,

EDITOR'S NOTE: *It is the duty of every Memorialist to see that every family in his community so bereaved is made aware of the beauty and the propriety of the Cenotaph and we feel that Mr. Leland's letter above should furnish the material for such solicitation.*



Distinction through SURFACE ENRICHMENT

by C. Conrad Kenerson

These drawings by Kenerson of Barre, depict the influence of ecclesiastical art in contemporary memorial design. The three vertical, or erect-tablets, are alike in proportions and contour; it is the surface ornamentation which differentiates them; and gives them the significant enrichment which is coming to be a characteristic quality in contemporary design.

The center drawing, featuring the Cross and the Guardian Angel—distinguished by the extended arm—is a study for modern technique in abrasive carving. The elongated Cross, and the name framed by conventionalized clouds, are examples of creative design, well studied composition and expert delineation.

The Jannison tablet can be properly designated as a prayer-stone. Using the Cross as his crest *motif*, Kenerson has attained a high degree of pure decoration in his arrange-

ment of the lettering which quotes the Lord's Prayer. Note how the family name is positioned in alignment with the panel of lettering above.

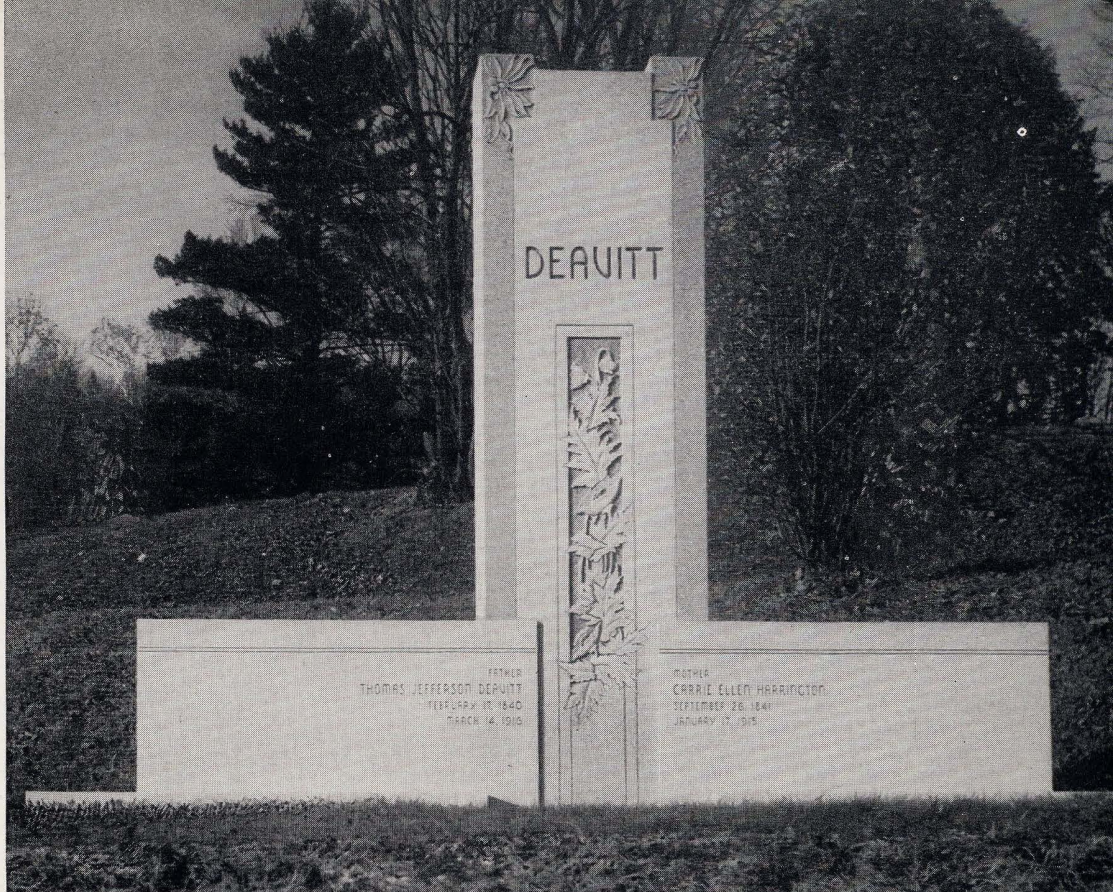
The tablet at the left, deliberately simple in design, features the Cross, an epitaphical inscription, the conventionalized Rose and the pendant drapery which symbolizes sorrow and memory. Note how the designer, while giving proper position to the Cross, has given the Chosen Symbol that restraint in accent which gives it the dignity it deserves in both ecclesiastical and commemorative art.

The three studies by Conrad Kenerson substantiate the contention frequently made in these pages, that it is the surface decoration and not the elaborated contour that matters. The three designs here reproduced are identical in contour, but how different they are in surface decoration, and the story they tell.

CAPITOL GRANITE
CO., INC.

Montpelier, Vt.

Wetmore & Morse Barre
Granite, Copyrighted Design



The vertical tablet, flanked by wings or *appendages*, remains among the most favored of all compositions in the design of monuments for the larger family plots. The Deavitt Memorial is thoroughly studied in both proportions and detail, notably in the effective treatment of the carving enclosed by the central panel beneath the family name. The designer has accentuated both the scale and relief of the carving, a departure from the flat and colorless treatment which prevails in so much of our *intaglio* decoration produced by the machine process. This panel

of poppy, symbolizing sleep and eternal rest, together with the laurel clusters (victory, reward) which adorn the crest of the memorial, are admirable examples of significant and superbly developed ornamentation. Note how the inscriptions are positioned; the lettering extending to the right and left of the symbolical panel instead of the conventional central position on the wings. By this simple but resourceful device the designer has *tied* the lettering to the ornament and central tablet thus attaining a *unified* composition.

ANNUAL REVIEW of MONUMENTS of the YEAR

in the Barre District

Reviewed by the
STAFF CRITIC

If we may be permitted to judge by dealer response, this annual editorial feature, initiated some ten years ago is awaited more eagerly each year by memorialists alert to new trends in design as well as to new developments in technique. With few exceptions the monuments featured in these Annual Reviews are erected by families vitally interested in the industry even though not necessarily actively engaged therein. It is readily understandable that citizens of the Barre district are monument and cemetery conscious. It is equally obvious that the manufacturers selected for these memorials are concerned beyond ordinary incentives. But what is of more importance to the Industry at large is the fact that design and technical trends indicated in these memorials are reflected later throughout the land.

Post War conditions are once again indicated in this year's Review, and in attempting to approximate the scope of previous Reviews, it was necessary to include several rural cemeteries in the district not covered in previous years. As will be noted this permitted more monuments to be illustrated; but it also increased the difficulty of judicious selection. Unfortunately in Barre as elsewhere several monuments of singular beauty in design on order for several years are still not erected. Although this 1947 Review features fewer monuments that are properly categorized as "Cemetery Art" than former years, nevertheless the general level of the lesser creations is high and worthy of study.

What, if any, significant trends can we detect in this Review of 1947 work erected in the Barre district Cemeteries?

Analyzing the monuments collectively one finds an accent on significant design; symbolism and epitaphical inscriptions. There are lessons to be gleaned from the illustrations on these pages. The captions which accompany each illustration describe the salient features of each design. But a few generalizations and observations may be cataloged for the benefit of the reader who "reads and runs."

ABRASIVE CARVING: This year more than ever before we see a departure from the cluster and clutter of repetitive small scale ornamentation where wild roses or ivy run rampantly and often meaninglessly over the monument in a trite fashion. Notable examples of this new emphasis on larger scale interpretation of floral symbolism appear in both the Deavitt and the Catto designs as well as others. For some time our better designers have been successful with conventionalized ornament for machine production, and now we see a more satisfying treatment of floral ornament that is not stylized except as to arrangement. Both of these designs are the work of Emilio Politi, director of the Barre School of Memorial Art, and reflect the conceptions of one who was an artist before entering the Monumental field, and judging by the work of many of the students of this and last year, this design innovation may well develop more general usage in the future.

MANUAL CARVING: The art of manual carving in stone is definitely not a lost art in America. The "Memorials of the Year in Barre" give us several examples of masterful modelling and technique in granite sculpture. These memorials should restore courage to those of us who, being veterans in the craft, take a dim view of the machine as a substitute for the skill of the master carver. It is good to know that some ten master carvers from Italy have arrived in Barre where they will work in surroundings reminiscent of their home land.

ECCLESIASTICAL SCULPTURE: The affinity between ecclesiastical and commemorative art must be obvious to us all. Effigies of the Holy Personages, notably for memorials erected in Roman Catholic Cemeteries, are regaining their appeal in the symbolical decoration of cemetery monuments. Modern methods of line engraving in

stone, by the abrasive process, have brought ecclesiastical art within reach of all who are motivated by the religious spirit in commemorating those they have loved and lost.

LETTERING: The major importance of lettering as an element of effect in memorial design cannot be over emphasized. In both significance and beauty it cannot be rivaled by either surface or contour decoration. Properly designed by a skilled letterist, and expressing a sentiment born of the soul, the inscription on a memorial is and should be the dominant feature of the monument. It will be observed that many of the "Barre Memorials of the Year" feature the epitaphical inscription. Unlike meaningless name and dates, these inscriptions carry a message to posterity; and that is the fundamental function of any memorial.

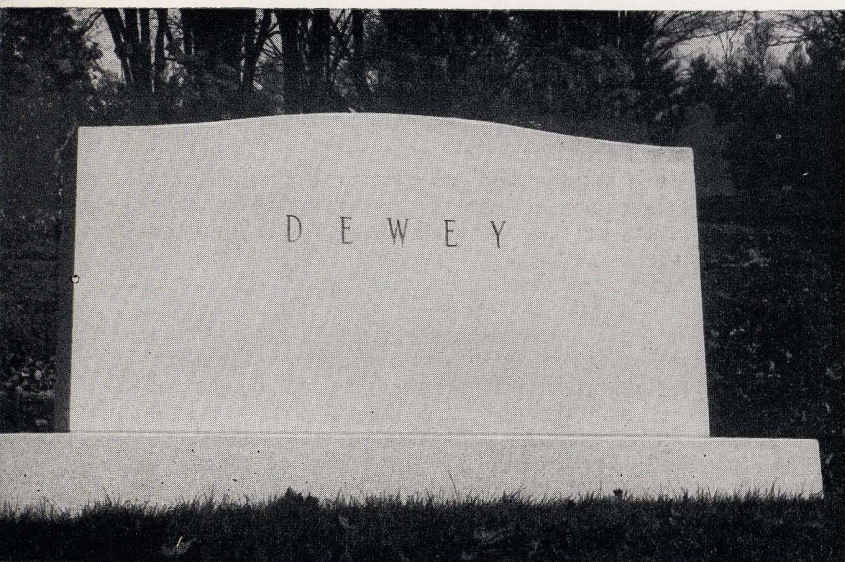
VERTICAL TABLETS PREDOMINATE: The erect or vertical tablet remains the favored type of memorial in the cemeteries of the Barre district. Attenuated in proportions and enriched with significant decoration and epitaphical inscriptions, these upright tablets are essentially simple in contour but correspondingly more decorative and significant in surface enrichment.

REFINEMENT OF DETAIL: Year by year the quality of design in memorial art continues to improve in the cemeteries of the Barre District. The influence of mature talent in design becomes more and more apparent. Refinement of detail in both carving and lettering, together with expert proportioning, distinguish the monuments of the year. There is no effort to create "something new," no accent on originality of design. Refinement of detail and meticulous craftsmanship characterize the memorials erected during the year in the Barre District cemeteries; these and a welcome emphasis on simplicity of contour. The constant improvement in machine technique is obviously a factor in this trend toward elemental simplicity in design.

IN BARRE AS IN OTHER CENTERS: Research, experiment and resourcefulness continue to make the machine a dominant factor. And designers, alert to the importance of the machine, are perfecting a technique in the creation of memorials designed for machine production. Impressive simplicity and dignity, without severity, are the characteristics of today's better memorials.

JONES BROTHERS CO., INC. Wetmore & Morse Barre Granite.

Arresting simplicity of design distinguishes this superbly proportioned monument in Green Mount Cemetery in Montpelier, Vt. Note the subtle refinement of the cyma (serpentine) curve used for the upper contour of the monument and the nicely studied taper or *cant* of the die-stone. The proportions and outline of this tablet might well be designated as an archetype for memorials of this type. Note the "rise" or elevation of the base in relation to the die-stone, and how the designer has tapered or *canted* the faces of the base which is given a projection beyond the die-stone that is in perfect balance with the tablet above. The location or *positioning* of the family name, together with the detailing and spacing of the lettering, is further evidence that this impressive horizontal tablet was developed by a designer who is a master of his profession and who is schooled in the refinements of proportions, one of the most important elements of effect in monumental art.

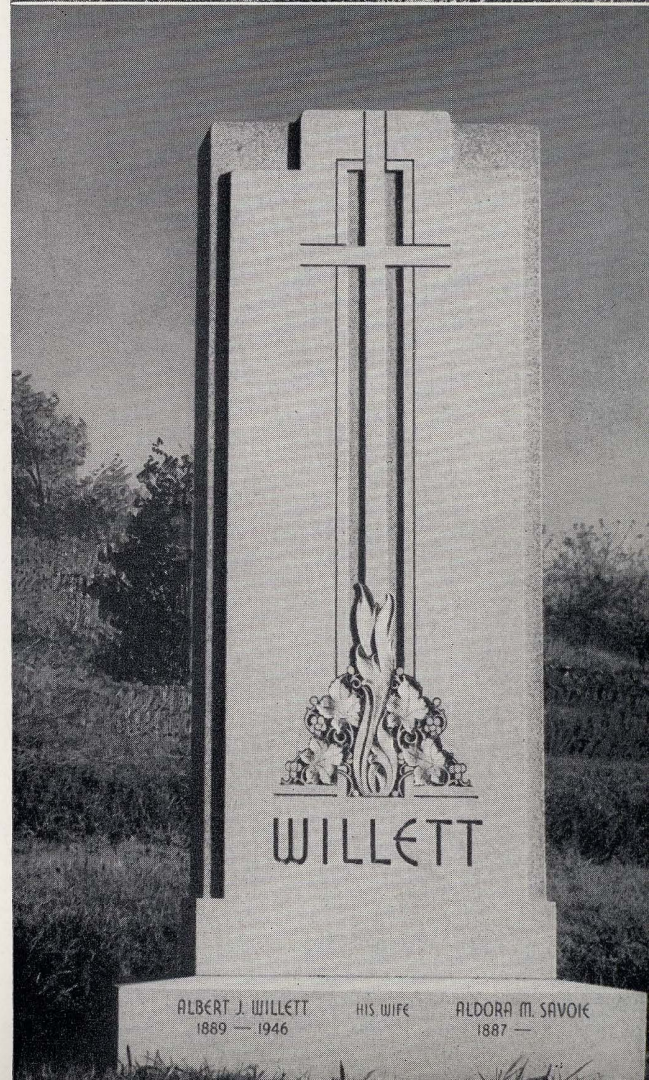
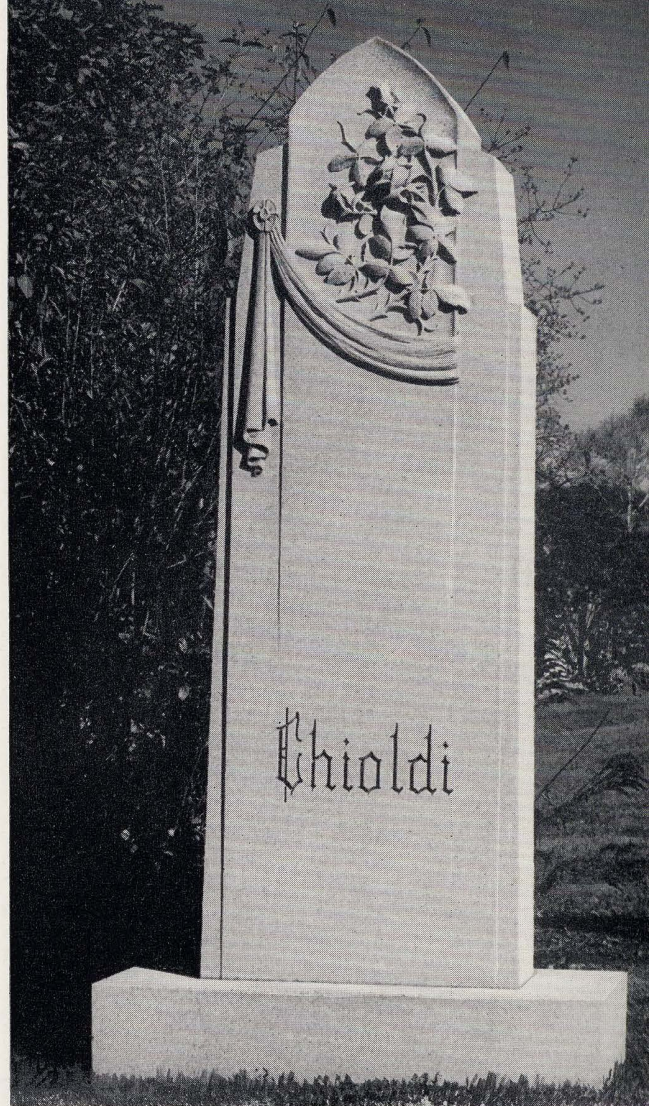


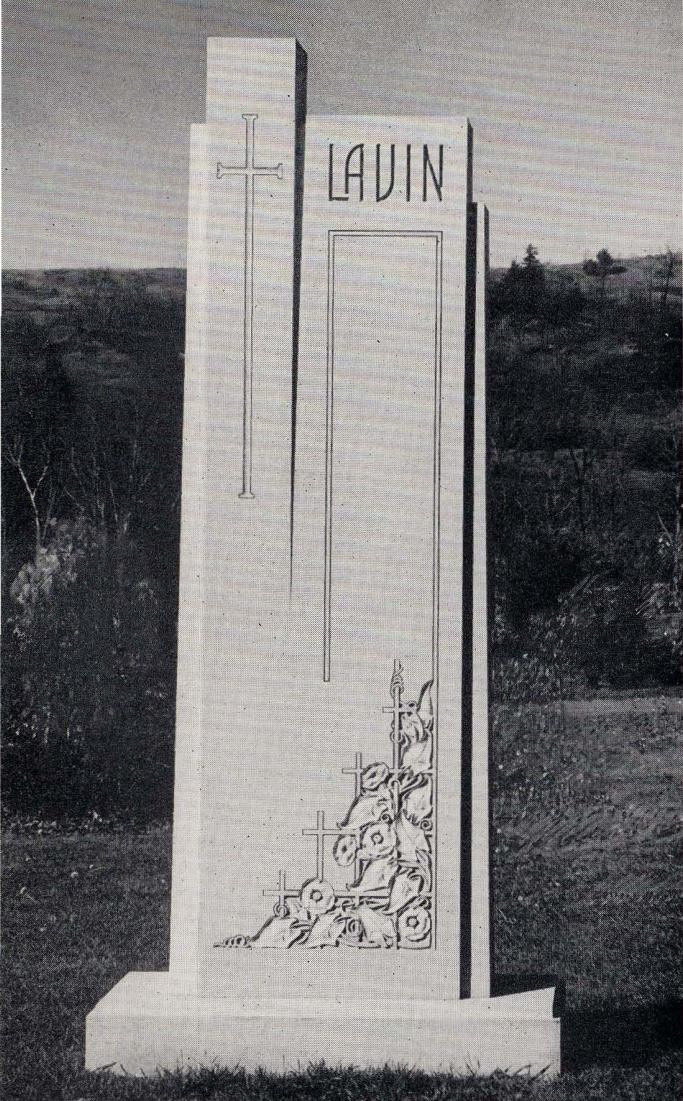
COMOLLI & CO., INC.
Pirie's Select Barre Granite
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The vertical tablet, attenuated and carefully proportioned, remains the favorite form for monuments in cemeteries of the Barre District. Inherited from such ancient monuments as the Greek *stèle*, the erect-tablet attains an impressive dignity which is difficult to rival in other memorial types. The Chioldi monument is a modern variant of the graceful *stelae* in the ancient roadside cemeteries of Greece. Reproductions of these memorials are among the treasured examples of Classic architecture in the leading museums of the world, including our own famed Metropolitan in New York. In place of the traditional stele crest or *akroter*, the designer has resourcefully enriched the summit of the tablet with a nicely composed grouping of the sculptured rose and the *drapery festoon*, symbols of Love, Sorrow and Memory. Sculptured in *alto-relievo* (high relief) the massing of roses, and the drapery festoon, are examples of masterful modeling and exquisite technique in carving; they will bring memories of by-gone days to veteran memorialists who have never reconciled modern machine carving with the exquisite manual sculpture of by-gone days. Here indeed is a superb example of craftsmanship in the art of carving granite; an example of skill and technique which gives us courage to believe that master carvers remain among us, and that manual carving is not a lost art in America.

ROCK OF AGES CORP.
Rock of Ages Granite

When the Cross is to be featured on a memorial it is usually desirable to adopt a tablet of the vertical form because the shaft or vertical member of the Cross can be given proper emphasis by accentuating the length. The Willett memorial, an erect-cross tablet, illustrates how the resourceful designer can further accentuate the desirable elongation of the Cross on such a tablet or stele. Note how the *head* or upper limb of the Cross is extended to the crest of the monument, thus gaining attenuation and likewise co-ordinating the Cross with the contour of the memorial. By means of simple incised lines the designer effectively attains this result, as he does in his indication of the transverse arms or bar. The cluster of True Vine at the footing of the Cross is nicely positioned in relation to the family name below.





ANDERSON-FRIBERG CO., INC.

Pirie's Select Barre Granite

Memorials of unbalanced or *asymmetrical* composition in design continue to find appeal. When carefully studied in design they offer a welcome departure from the traditional and stereotyped placing of the central ornament or *focal* interest. In the Lavin memorial, the designer has emphasized the Cross by incising it upon a projecting post or pillar placed in unbalanced (asymmetrical) position on the die-stone. To compensate for this accent on the Cross, and the area it occupies, he has grouped a cluster of Morning Glory (resurrection) on the opposite lower right of the stele. Note how the trellis, supporting the vine, terminates in a series of four Crosses, probably representing the four Evangelists. Notice also how the Cross, the projecting panel, the incised lines below the family name and the grouping of flowers are composed in diagonal arrangement.



ROCK OF AGES CORP.

Rock of Ages Granite

Here again we see the effectiveness of a simple contour with accent on the surface decoration. The verticality of the impressively proportioned stele is accentuated by the vertical panel which is beautifully designed and detailed. Note how the family name overlaps and interrupts the ascent of the panel; a treatment which is properly attaining a wide appeal. The position of the name, in relation to the crest ornament of the panel, reveals the work of a designer who is sensitive to the importance of rhythm and balance in composition. The stylized thistle, national emblem of Scotland, is the motif for the decoration which crowns the vertical panel. Note how the name is in alignment with this carved panel, and how the designer has composed the decoration.

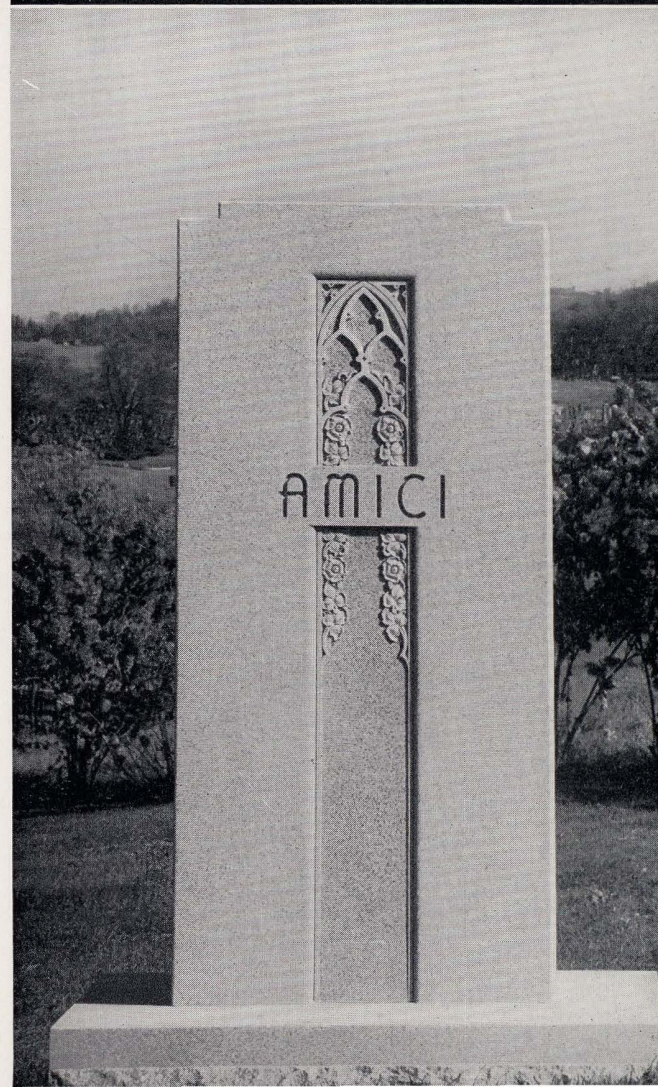
CHIOLDI GRANITE CO.
Pirie's Select Barre Granite
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Since the introduction of the sandblast, the tendency in monumental decoration has understandably constantly moved toward highly conventionalized and mechanically produced ornament. Nevertheless, the artistry of the sculptor, and the sculptor-carver, remain unrivalled in the interpretation of Nature in stone. And a large public retains appreciation for the significance and the beauty of realistic carving. Fortunately for this public, we still have with us a few of the old school—or younger carvers trained by their elders—who have not lost the art of manual carving in stone. The Corsi Monument, for example, features a sculptured spray of the Rose—symbol of Love and Hope—which, in both modelling and execution, equals the skill and technique of our fathers. The interpretation of the blossoms and petals, the delicate undercutting, and the play of light and shade, reveal the work of a master-carver. Note how the projecting surface, which forms a support for the Rose decoration, is given a rounded or softened contour, in harmony with the carving, whereas the contour of the monument is severely formal and treated with sharp arrises. The family name is nicely positioned; so likewise the epitaphical inscription.



SANGUINETTI GRANITE CO.
Pirie's Select Barre Granite

It is not the elaborated contour of a memorial that arrests the eye of a passerby; it is what the memorialist has perpetuated on the face of the monument that matters. We are beginning to appreciate the importance of this truism in memorial design. We are concentrating attention on the significant *surface* enrichment of our memorials instead of elaborated *contours*, fashioned with costly mouldings and other elaborations. The Amici monument is deliberately simple and formal in outline, but the designer has arrived at a striking result by capitalizing on this welcome simplicity of contour. The recessed panel, nicely proportioned in relation to the area it occupies, is a *focal* point or center of interest which is unimpaired by elaborated contour detail. The Gothic tracery, enriched with rose—*love*—combines and expresses the spiritual significance of Devotion. Note the detailing of the panel; how the designer has rounded the border and used an inner band or fillet to enrich the recess. Consistent with these rounded edges, in both the contour and panel, the designer has used a modern variant of the Lombardic alphabet which, unlike the classic letter, is “soft” in outline.





MODERN GRANITE CO., INC.

Wetmore & Morse Barre Granite

The crest contour of the Tomasi-Sanguinetti Monument is a striking example of successful design in adapting the Modern or Contemporary architecture in memorial art. Readers who visited the World's Fair in New York will recall the *motif* of the apex treatment of the Tomasi-Sanguinetti memorial; the stepped contour with radiating bands extending to the breaks or off-sets in fan-like form which was featured on many of the buildings and pylons. The Cross properly occupies the position of honor above a recessed panel enriched with parallel bands of Passion Flower, a comparatively new symbolical flower in ecclesiastical art but one which has rightfully attained wide appeal in both ecclesiastical and commemorative art. To a remarkable degree, the plant and its blossom represent the attributes of the Crucifixion, and the alert memorialist should inform himself on the significant elements of the plant which is beautiful in form, significant in structure and well adapted to carving in stone. Note how the designer has balanced the short name Tomasi, with the longer name Sanguinetti, by introducing two clusters of the Passion Flower leaf in square panels beside the shorter name.

PASSION FLOWER

BRUSA BROTHERS

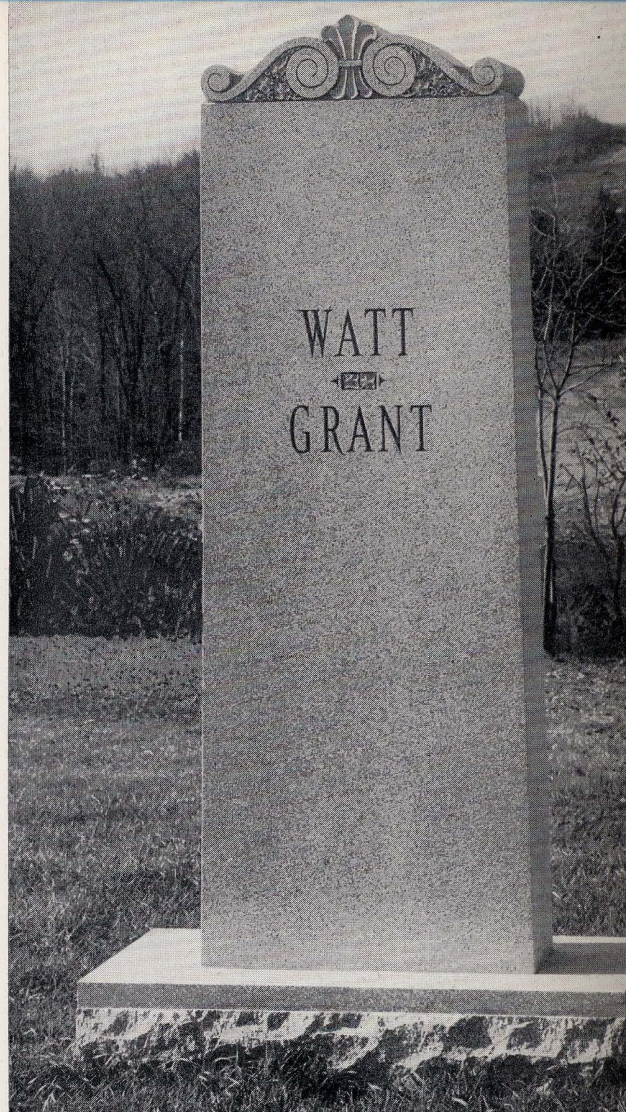
Wetmore & Morse Barre Granite

Barre designers and producers have long been leaders in the movement to promote significant ornament and inscriptions in memorial art; and they seem to be practicing what they preach in designing memorials for cemeteries in the Barre district. The Catto monument indicates the goal for which Barre designers and producers alike are striving. Superbly proportioned, the Catto stele is enriched with significant ornament and lettering; and this enrichment is not an incidental detail of the design, it is the dominant feature. The crest ornament features the Eternal Light, enclosed by an aureole (the Blessed Virgin), which is flanked by a massing of poppy (eternal sleep) and a pendant of drapery representing sorrow. Clusters of laurel (victory) in the form of *bosses* complete the decorative composition of the design. Note how the epitaphical quotation conforms with the symbolical theme of the ornamentation.

AMERICAN GRANITE CO.

Pirie's Select Barre Granite

The tall and attenuated tablet, properly designated as a *stele*, has retained its appeal in cemetery art since the days of ancient Greek architecture. When these monuments are designed by an artist sensitive to the supreme importance of carefully studied proportions—and the subordination of ornamentation—they attain the quality which has made the ancient Greek *stele* a “museum piece.” The designer of the Watt-Grant memorial has achieved these two essentials of expert design in a memorial of the *stele* type. In place of the more familiar *anthemion* or palmette motif of the ancient Greek *stele*, the designer here has used the *rinceau* or scroll motif which was a favored ornament in ancient Roman architecture, and familiar to all who have studied headstones in our Colonial churchyards.



E. J. BATCHELDER CO., INC.

Pirie's Select Barre Granite

The Modern or Contemporary architecture continues to gain disciples in ecclesiastical and commemorative art, as well as in architecture. Early experiments with modern design in memorial art were bitterly denounced by veteran memorialist and designers alike. They were “freaks.” Nevertheless the Contemporary style continued to find exponents and, like all other innovations or changes, it came to be accepted and adopted just as the “streamlined automobile”—once ridiculed as an “inverted bath-tub”—is now a “must” in motor car design. The Dindo Monument is an example of the most advanced stage in the evolution of Modern design for cemetery memorials. Here the designer has featured the asymmetrical or unbalanced arrangement of the elements in his composition; a characteristic of the Contemporary architecture. The central tablet, nicely proportioned, is flanked on one side by the supplementary inscription tablet; on the other is a low-set vase which is in pleasing balance with the two other units of the design. Note the unique treatment of the family name above the epitaphical inscription which is beautifully detailed. The Cross and True Vine which enrich the panel at the crest of the central tablet are superbly designed. Note the graceful arrangement of the Vine and the section or relief treatment of the Cross.





PEERLESS GRANITE CO.
Wells-Lamson Barre Granite

The crest decoration and contour of the Vittori Memorial is reminiscent of the *arts nouveaux* style in architecture, which was a precursor of the so-called Modern or Contemporary style. It was in vogue early in this century and it influenced the design of cemetery memorials. Distinguished by the accent on sweeping lines and creative ornament, the *arts nouveaux* movement was basically an effort to break away from the severe formality and severity of the Classic style; to abandon the elements of effect employed in Classic and Renaissance architecture—columns, piers, pilasters and traditional Classic ornament. The emphasis on curves, the free play of line and form in the crest treatment of the Vittori monument, are characteristic of the *arts nouveaux*. The rose, an ancient symbol of love, is realistic and not formalized as it would be on a memorial of Classic design.



COLONIAL GRANITE CO.
Wetmore & Morse Barre Granite

The torch is one of the oldest of all symbols of Memory and Immortality. When the torch is represented in inverted position it represents mourning or grief. Contemporary designers in the commemorative arts rarely use the inverted torch as a symbol of sorrow. Like the designer of the Baumgartner monument they use the torch to represent the Eternal Light of Memory, Immortality, the Upright Life or Scholarship. Note how the designer has here flanked the torch with Ivy, for memory, and the immortal lines "At evening time it shall be light."

ANDERSON & JOHNSON INC.

Smith-Barre Granite

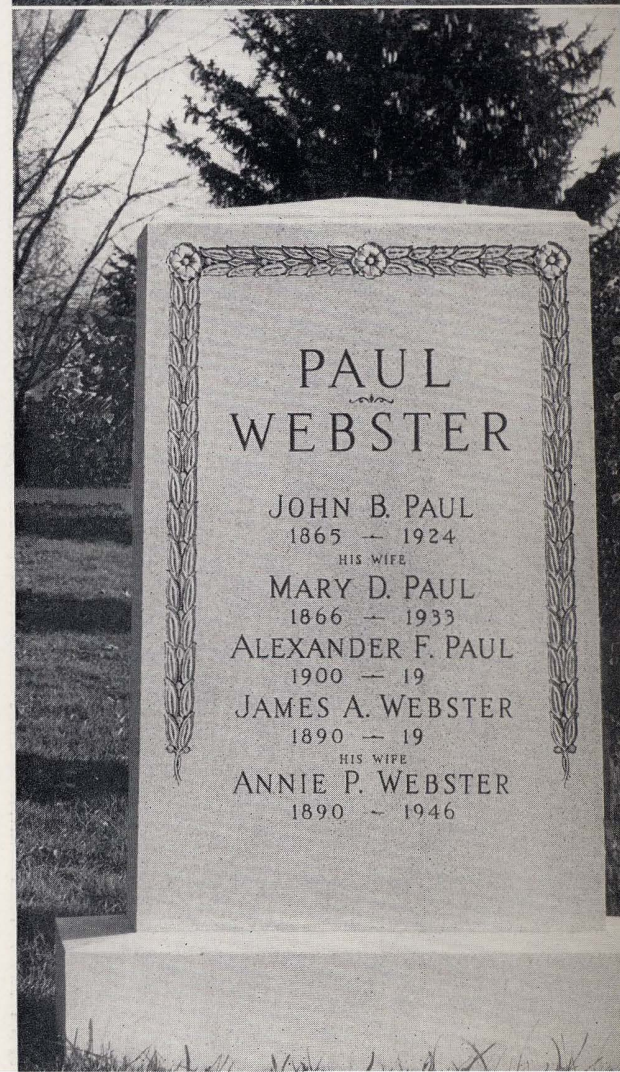
The pointed arch outline which forms the crest of this vertical tablet forms the frame for a beautifully detailed and executed composition of significant decoration. The urn (sorrow and memory) is surrounded by a very decorative arrangement of the wild rose (love). "Shoulders" or off-sets, which enrich the contour of the memorial, terminate in alignment with the footing of the ornament. Here again the so-called Gothic or church-text letter has been properly used with a tablet of Gothic form.

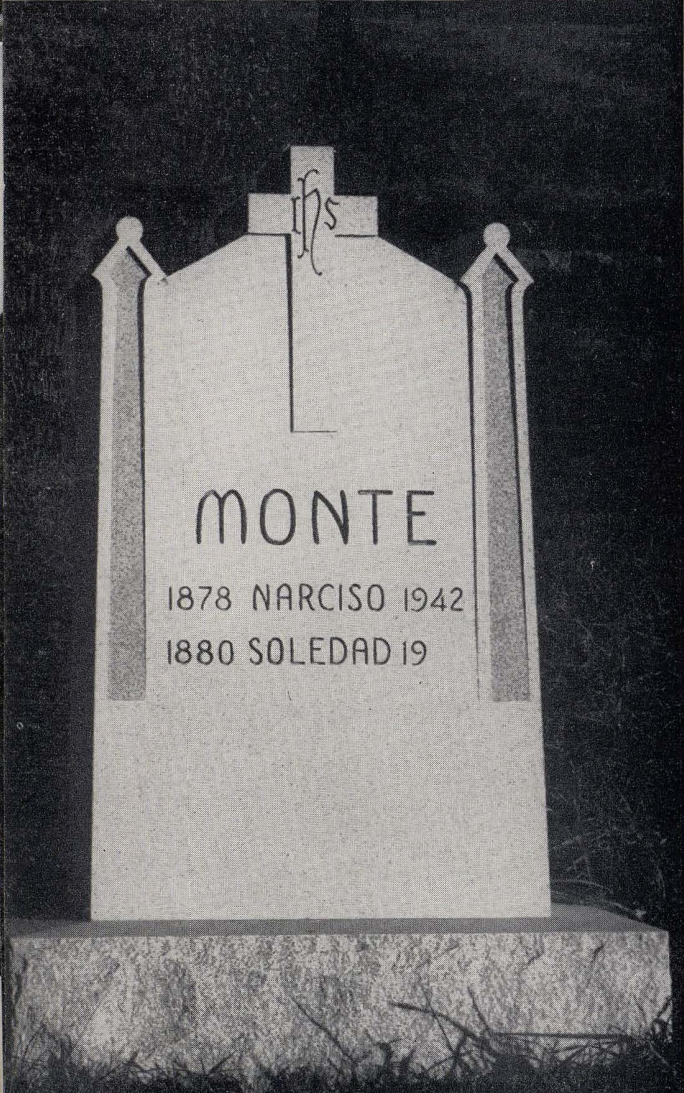
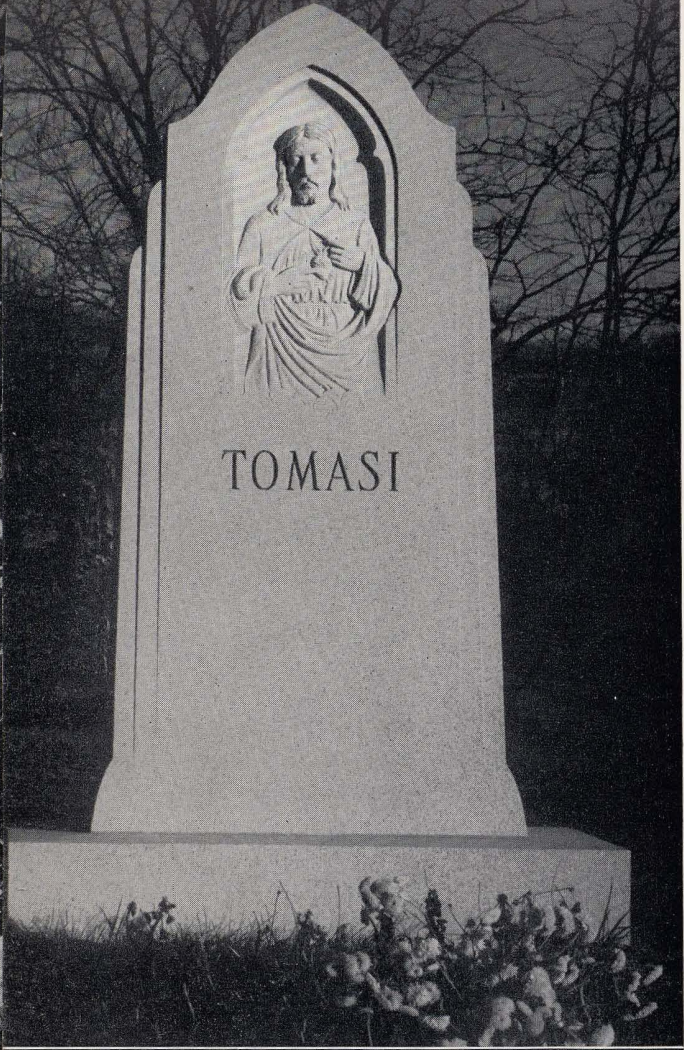


BURKE BROTHERS

Smith-Barre Granite

There are two schools of thought concerning the practice of placing names and dates on the family monument. There are those who believe that the monument should be inscribed with the family name, using markers at the graves for the individual inscriptions. Others contend that the basic function of a monument is to commemorate and that the names of the commemorated should be featured on the monument and not relegated to subordinate markers. Both schools of thought are sound in reasoning. But no definite rule or practice can be established. Solution of the problem depends entirely upon individual circumstances. On large plots, where many interments will eventually be made, it is obviously wise to adopt the marker for individual inscriptions; on smaller plots, where the number of interments is limited and the names can be definitely determined, it is good practice and good design to place the inscriptions on the monument. The Paul-Webster Monument is an example of the family monument which features the individual inscriptions, framed by a border decoration.





MODERN GRANITE CO., INC.

Wetmore & Morse Barre Granite

Representations of the Blessed Lord will remain a dominant *motif* in ecclesiastical and commemorative art so long as the Christian Faith survives. Unlike many if not most of the Christian symbols, the representation of His Person is understood by all. More significant than the Cross itself, a painting or sculpture depicting the Blessed Nazarene conveys its message to little children, and to strangers within our gates who may not understand the words of a prayer done in the English language. The benign features of the Saviour, usually depicted in the attitude of Benediction or Supplication, pictorially convey a message which neither symbols nor epitaphs can visualize with equal effectiveness. The Sacred Heart, sculptured within the Gothicized niche of the Tomasi Memorial, is an arresting example of beautiful ecclesiastical art in memorial design. Obviously modelled by a sculptor schooled in the problems of interpreting sculpture in unyielding granite, the relief is an achievement in composition, sensitive modelling and proficient technique in carving. So long as we can continue to originate and to produce sculpture like this in American memorial art, we may be hopeful for the future; for the mission of ecclesiastical and commemorative sculpture.

EVERLASTING MEMORIAL WORKS

Montpelier, Vt.

Wetmore & Morse Barre Granite

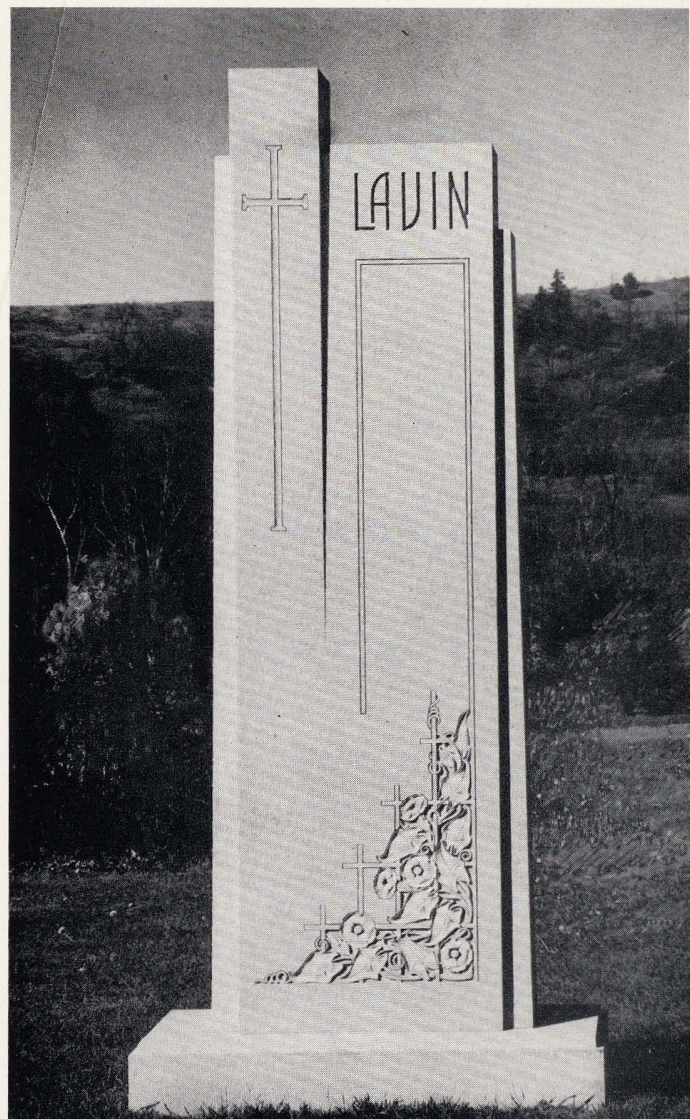
There is a natural affinity between ecclesiastical and commemorative art. Both are derived from the Hope or Faith in a life beyond, which man has manifested since prehistoric times. The cemetery memorial, like the sanctuary of a church or cathedral, should be a shrine of sentiment. It should express and perpetuate the Faith and Hope of those who believe in a Life Beyond. To people of the Christian Faith, there is no symbol more indicative, significant and expressive than the Cross as the dominant feature of a cemetery memorial. On the Monte Memorial the Latin Cross constitutes the dominant and significant feature of the monument. The Cross is flanked by Gothicized panels which frame the inscription.

Pirie's Select Barre Granite
in Another Exhibit of Monumental Art
in the Barre District



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COMOLLI & CO., INC.



ANDERSON-FRIBERG CO., INC.

J. K. PIRIE ESTATE . . . BARRE, VT.

Quarriers of Pirie's Select Barre Granite

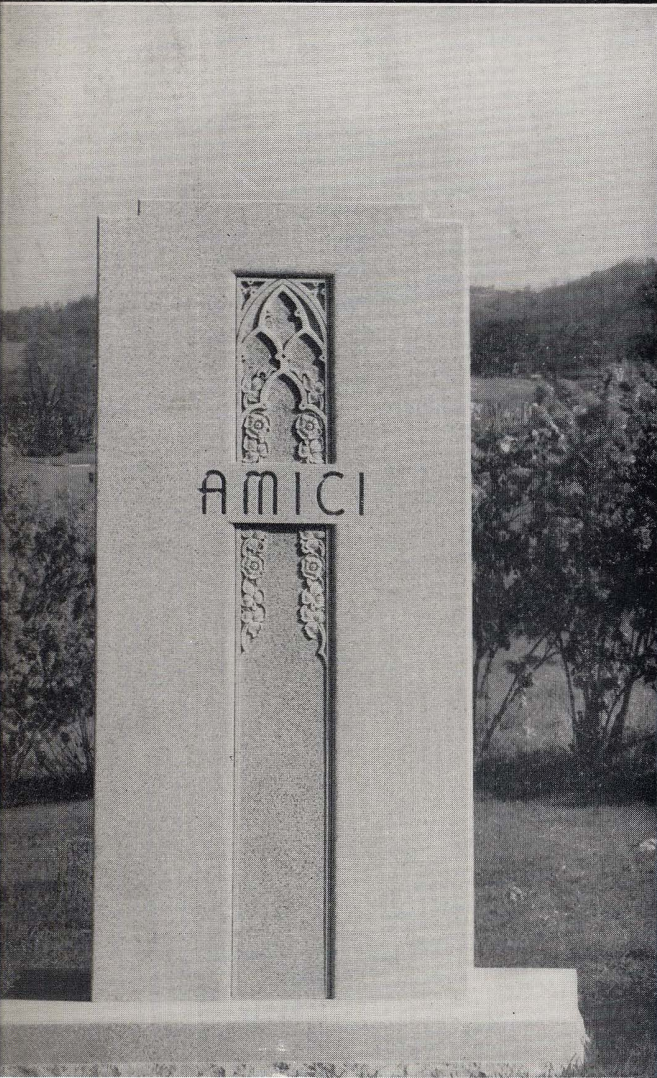
Pirie's Select Barre Granite in Another



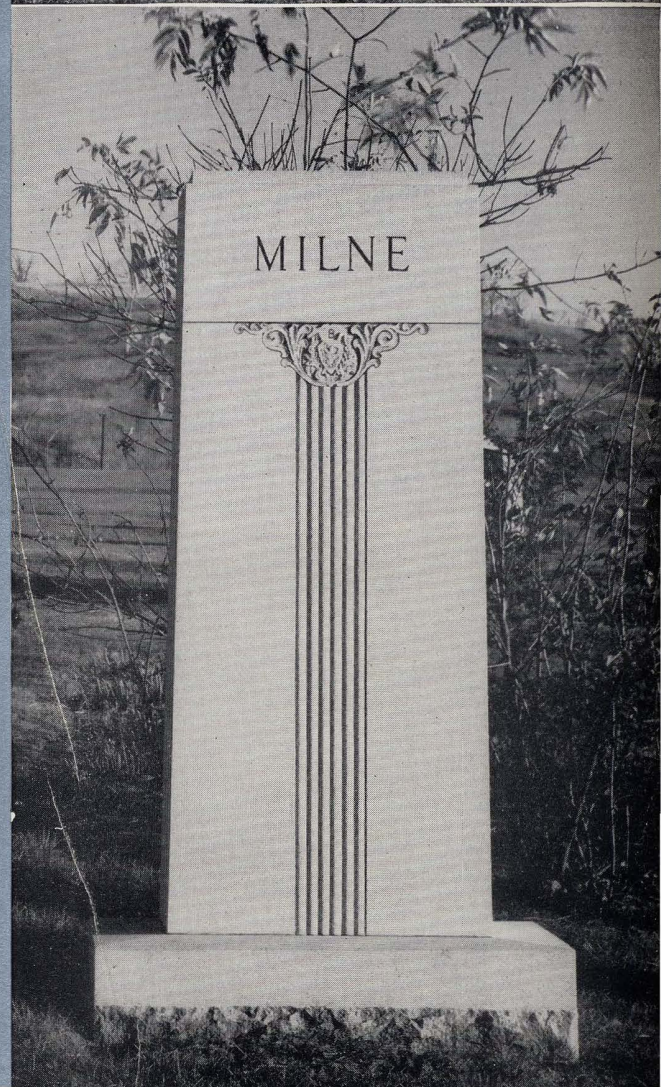
CHIOLDI
GRANITE CO.
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AMERICAN
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SANGUINETTI
GRANITE CO.



SOUTH BARRE
GRANITE CO.

Monumental Exhibit in the Barre District



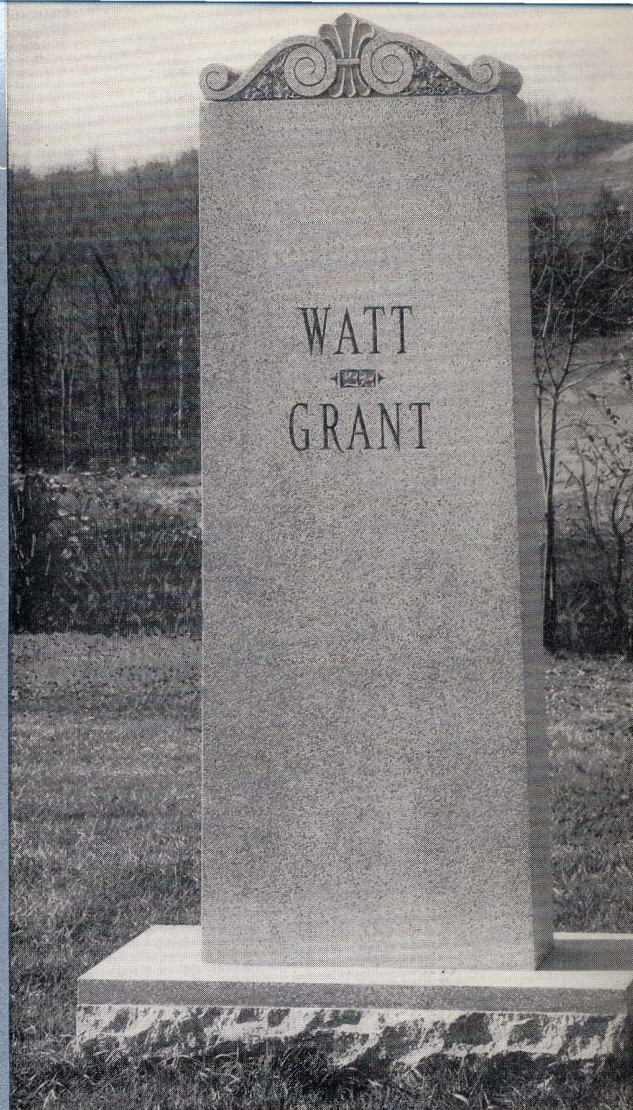
AMERICAN
GRANITE CO.

ROUX
GRANITE CO.



E. J. BATCHELDER
CO., INC.

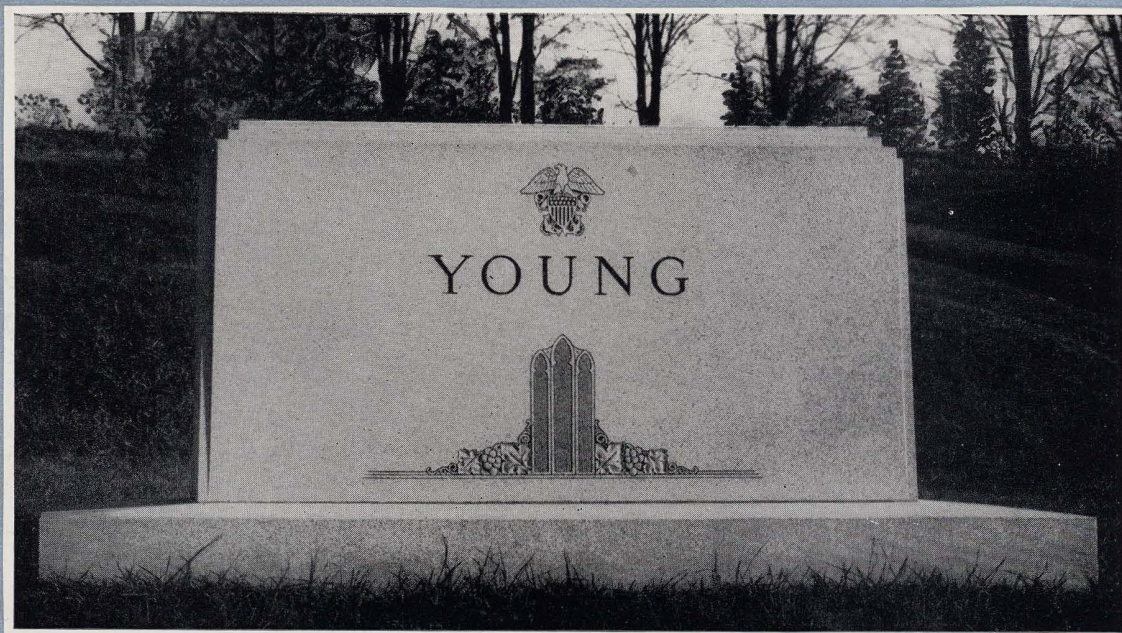
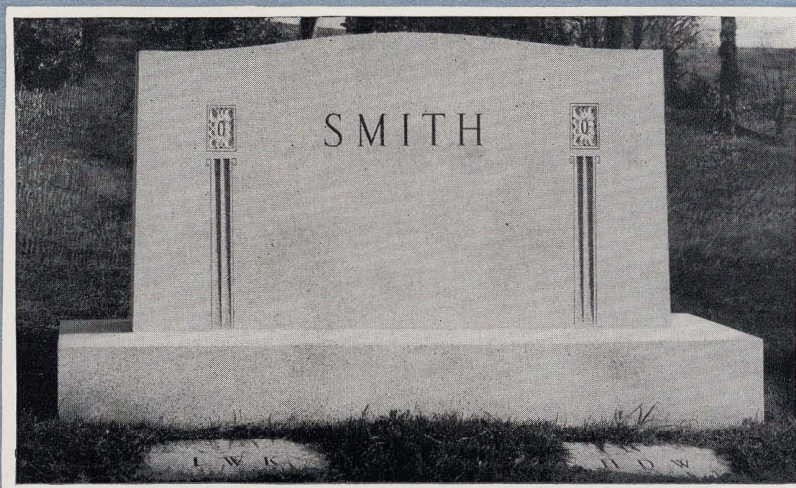
NATIVI
GRANITE CO.



THY MEMORY CAN NEVER
UNFADE THROUGH THE
IT IS OURS TO LOVE AND
UNTIL HEAVENLY REDEMPTION
DESTROYS ALL FEAR

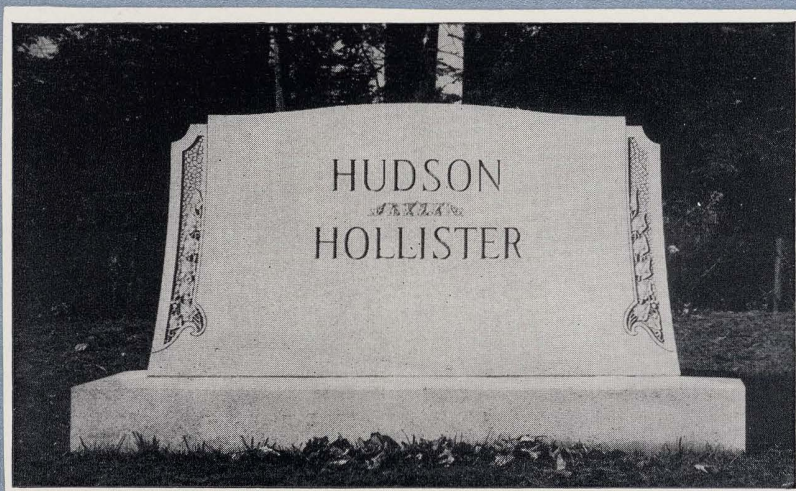
*Pirie's Select Barre Granite in Another Exhibit
of Monumental Art in the Barre District*

COOK WATKINS
& PATCH, INC.



COOK WATKINS
& PATCH, INC.

AMERICAN
GRANITE CO.

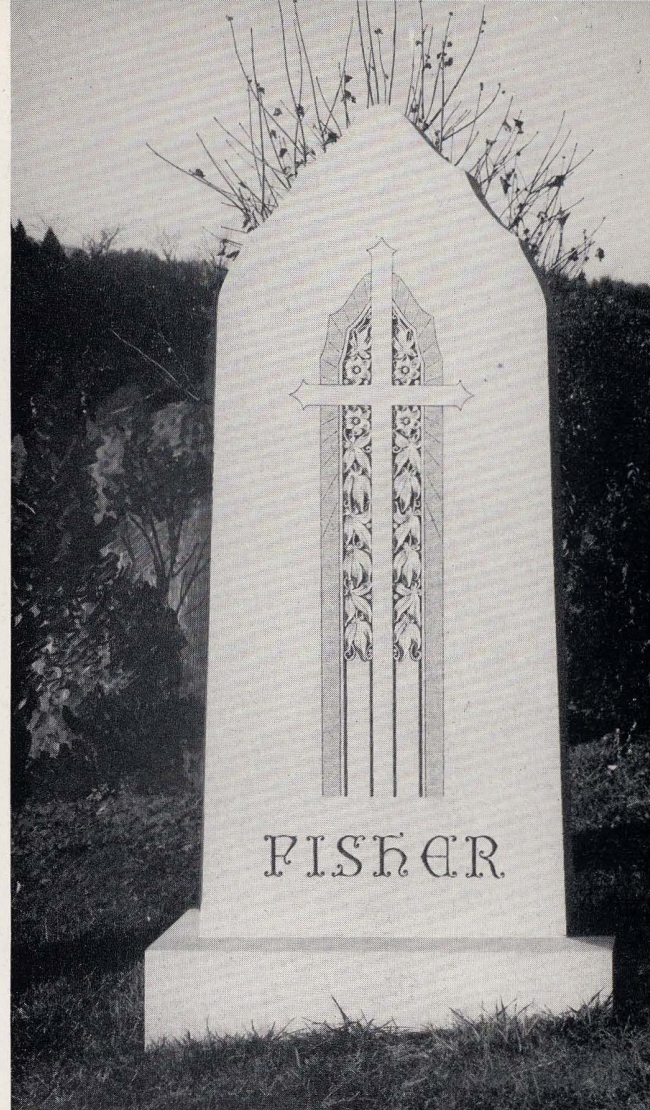


J. K. PIRIE ESTATE . . . BARRE, VT.

Quarriers of Pirie's Select Barre Granite

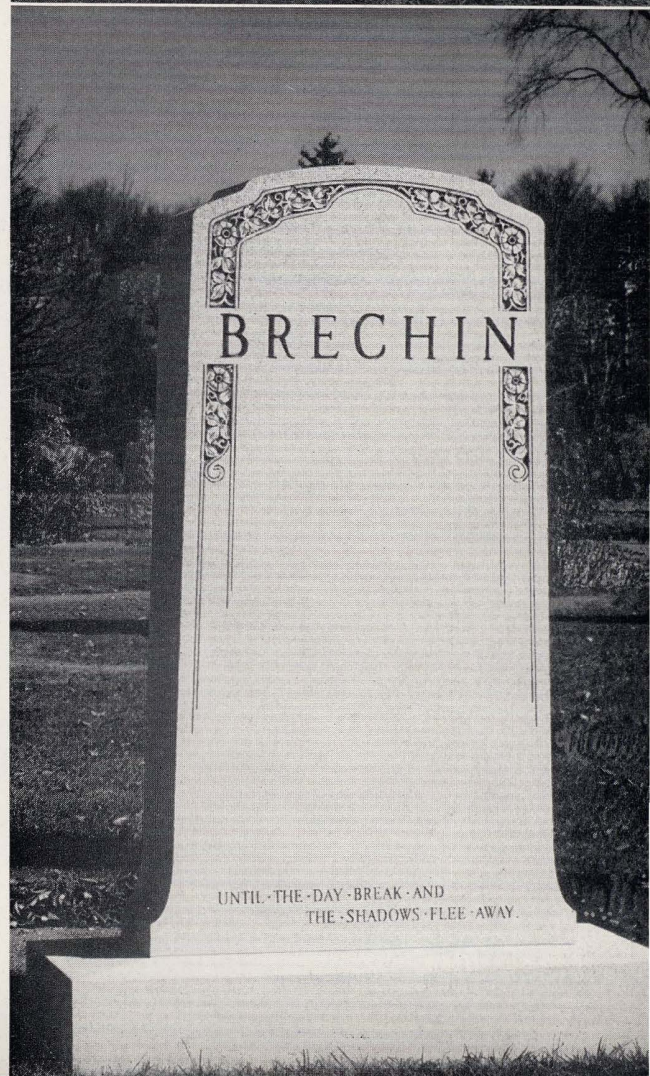
P & W GRANITE CO.
Wetmore & Morse Barre Granite

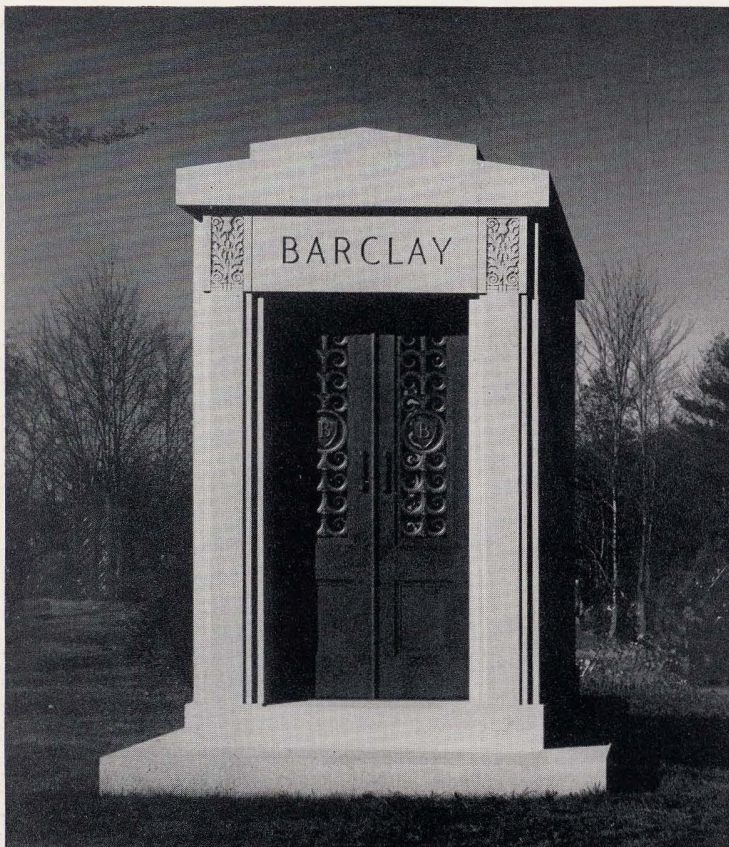
The pointed arch, for the contour of a vertical or *erect-tablet*, is particularly appropriate when the Cross is featured in the decoration. It is all the more desirable when the Cross and decoration are influenced by the Gothic in design, because the pointed arch is a characteristic of Gothic architecture, notably in the design of portals, windows, nave and sanctuary. The Cross featured on the Fisher Memorial introduces the spear-like ends for the head and the transverse arms, a decorative treatment which is obviously associated with the Passion. Note how the arch of both the contour and the panel are "notched" or *serrated*. The Cross is flanked by conventionalized carving adapted from the Passion Flower. A Gothicized alphabet is appropriately adopted for the design of the family name.



BURKE BROTHERS
Smith-Barre Granite

The interlocking of name and decoration is by no means a new element of effect in memorial design, but it is one which deserves far more attention than it has thus far received. The carved panel which forms the crest decoration of the Brechin Memorial is interrupted by the family name. This device in design not only gives accent to the name but it likewise contributes to the ornamental composition of the design. This idea of "breaking" the ornament with a family name is good design unless the family name intercepts the shaft of a Cross, or a sacred or patriotic symbol.





ROCK OF AGES CORP.

Rock of Ages Granite

For the want of a better name, small mausoleums of this type are currently designated as *vaultettes*. Designed to accommodate from two to three interments, these buildings have no center aisle or corridor; access to the crypts or *loculi* is directly from the doorway. With the current tendency away from large family mausoleums, and family plots, the *vaultette* is acquiring an appeal which has compelled the study of outstanding designers in architecture and memorial art. Unlike monuments, or large mausoleums, these small structures—which are neither large sarcophagi nor family mausoleums—involve a difficult problem in proportioning, because the buildings must be larger than the actual space required for crypts. The Barclay building is an admirable example of resourcefulness in attaining impressive proportions and architectural dignity in the design of these structures.

NORMANDEAU MEMORIALS

West Springfield, Mass.

Smith-Barre Granite

On all family plots, the parents should occupy the dominant location. The same principle holds in commemorative inscriptions. The father and the mother rightfully deserve the position of honor. And when a memorial is erected by a family group, it is obviously important to feature the names of the parents. The Normandeau Memorial, recently erected in the St. Augustine's Cemetery, Montpelier, Vermont, is an example of filial devotion in the design of a family memorial. The monument can best be described by extracts from a letter written by J. M. Normandeau, Normandeau Memorials in West Springfield, Massachusetts:

"The monument was dedicated to the memory of my father, the late A. N. Normandeau, who was a granite manufacturer in Montpelier for over twenty years. He was formerly proprietor of the Montpelier Granite Works. The memorial was designed by the writer and manufactured in our own plant in West Springfield. The material used is Smith-Barre Granite. . . . The Latin Cross occupies the most prominent part of the monument; adorned with the Passion Flower, symbol of Christianity and the suffering of Christ on the Cross. . . . On the left wing his full name is inscribed with dates and the word 'Father' carved above a wreath of oak leaves, symbol of strength and leadership which he rightfully deserves, being the father of ten living children. On the right wing, my mother's name is inscribed with her maiden name. The word 'Mother' is carved above a wreath of Ivy, symbol of love and memory. The family name is carved below the Cross. . . ."

Both the State and the Church today recognize the supreme importance of the family as a basic factor in the destiny of the nation. The essence of loyalty to family and home originates in childhood. This loyalty later develops into loyalty for the native land. So likewise sentiment and devotion are cardinal factors in our civilization. The Normandeau Monument, designed by a memorialist and commemorating a producer of memorials, is a family monument which exemplifies and symbolizes devotion to Church, Home and Family; the American way of life.



ROUX GRANITE CO.
Pirie's Select Barre Granite

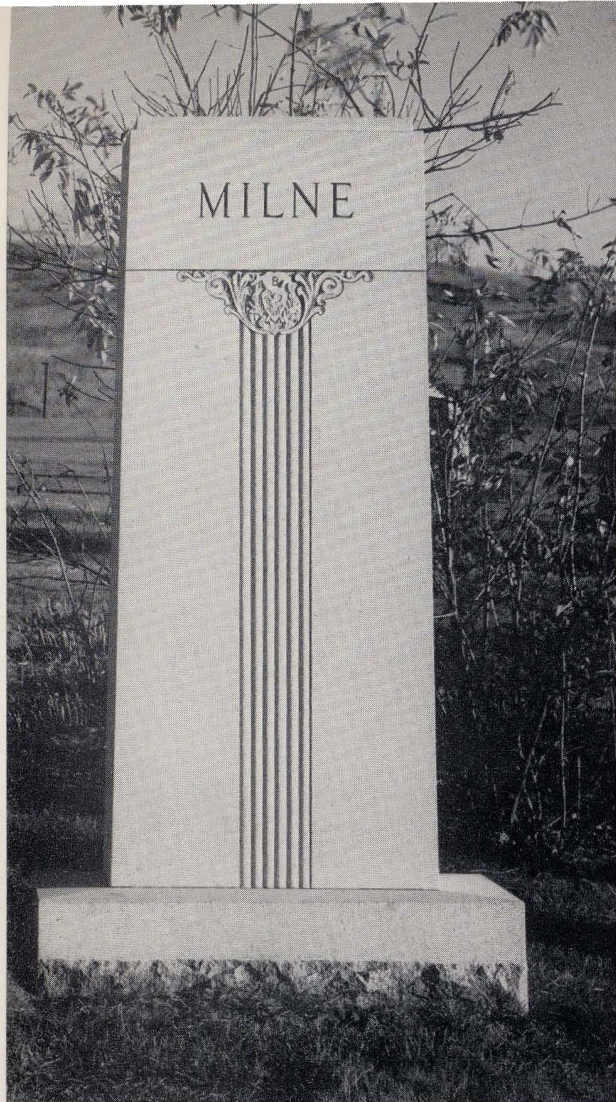
When the Cross is placed on a monument, altar or any religious structure, it should be a dominant feature of the design. It should never be subordinated or otherwise relegated to accessory position. The Cross is not an ornament, a mere decoration. It is a symbol; it is the universal symbol of Christianity itself; it is the Sacred Emblem of Christ. The designer of the Stewart Monument has properly positioned the Cross in the dominant station on the memorial. It is effectively located and proportioned in relation to the arched contour which forms the crest or apex of the tablet. It is nicely proportioned in relation to the area that it occupies. Nor is that all. Note that the designer has given a slight concave contour to both the shaft of the Cross and the transverse arms. This introduction of subtly curved lines is complementary to the curvilinear form of the tablet and footing. It is in refinements of design like this that we find evidence of the fact that there is a steady and progressive tendency toward the appreciation of all that we mean by the "essentials of good design in ecclesiastical and commemorative art."



AMERICAN GRANITE CO.
Pirie's Select Barre Granite

The pointed arch contour for the crest of an erect or vertical tablet is at once significant and effective from the standpoint of design. The area enclosed by the arching lines offers an ideal surface for symbolical enrichment. The True Vine, with Rays of Glory, enrich the crest of the Johnson Monument. The design, detailing and execution of this enrichment are examples of expert artisanship. Note how this carving is placed in a recessed niche, and adorned with the rays. The family name is raised in a panel, a treatment which is properly gaining wide appeal. This paneling of lettering on memorials may be somewhat more expensive than the ordinary incised letter, but it attains a decorative quality and, as in this memorial, it places proper accent on the family name, at the same time recalling the relief treatment of the carving above.





SOUTH BARRE GRANITE CO.

Pirie's Select Barre Granite

The trend in contemporary memorial design is toward extreme simplicity in the contour, with accent on surface enrichment. While modern production problems may be largely responsible for this welcome tendency toward simple outlines or contours, nevertheless the basic factor is the influence of designers who realize that surface decoration—lettering and ornament—are far more important than elaborated contours. The Milne Memorial exemplifies this current trend in memorial design. The tablet or *stele* is impressively simple in outline; the eye concentrates on the vertical panel of clustered reeds which leads upward to the family name. The panel, superbly proportioned in relation to the area it occupies, culminates in a crest decoration which features the emblem of the Order of Scottish Clans.



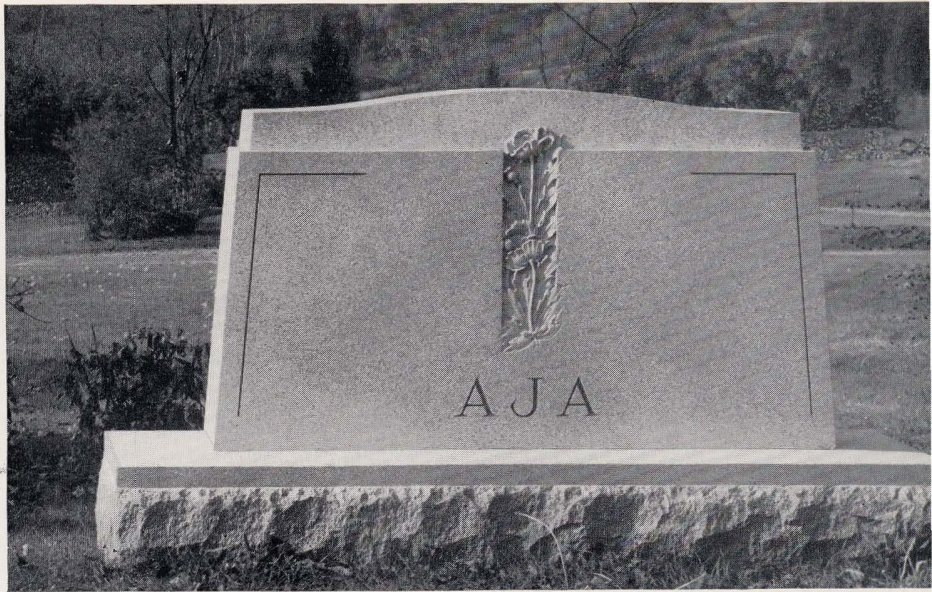
NATIVI GRANITE CO.

Pirie's Select Barre Granite

Simple incised lines can attain effects in memorial design which often surpass costlier detail in beauty. The point can readily be explained by comparing the etchings of a master with the great sculptures of all time. The etching, printed from incised lines on copper, often if not generally brings prices far greater than the most elaborate sculptures or paintings. In etching, as in the use of incised decoration on glass or stone, the value of the result depends entirely upon the artist who designed the lines. The Stanley-Frigon Monument is a striking example of incised line decoration as an element of effect in memorial design. The simple incised lines constitute the dominant feature of the decoration. Cruciform in arrangement they extend from the True Vine panel beneath the two family names. Note that the designer has emphasized a grouping of Three for the vertical and horizontal design of the lines; a grouping which, like the True Vine, symbolizes the Saviour.

BUTTURA & SONS
Wetmore & Morse Barre Granite
Copyrighted Design

A poet once opined that a single field flower, brought to the bedside in the hands of a little child, was far more consoling to the bed-ridden patient than great clusters of store flowers brought by elders whose sympathy is so often a routine courtesy. We do well to remember this fact in designing floral decoration for memorials. In floral decoration, the plants and blossoms are usually grouped in clusters. This grouping, in panels or in relief, is effective from the standpoint of design but too often the individual beauty and significance of the flower is subordinated to the design of the ornamentation. Hence, many designers and sculptors have long advocated a *single* plant or flower in expressing the sentiment which they symbolize. The poppy decoration on the Aja monument illustrates the point. The single plant, expertly sculptured, is the *focal* interest of the design, unconfused by companion decoration. In the "language of flowers" poppy represents Sleep or Rest and it is obviously appropriate in memorial art.



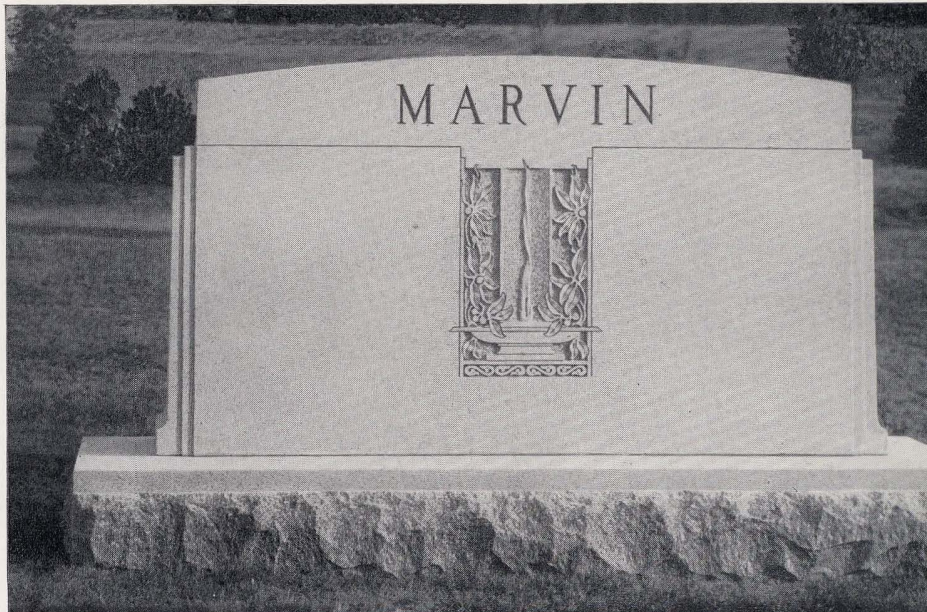
JONES BROTHERS CO., INC.
Wells-Lamson Barre Granite

The unadorned, elongated monolith remains unrivalled as a *motif* for a memorial when simplicity, restfulness and monumental dignity are to be attained with economy. Here the designer has carefully studied his proportions and relied upon the name panel for his only decorative element. This panelled treatment of the family name merits more general usage on memorials where ornamentation is deliberately omitted because, unlike the austere simple incised letter, the "letters raised in a panel" constitute a decorative accent or focal point in the design.



CAPITOL GRANITE CO., INC.
Montpelier, Vt.
Copyrighted Design

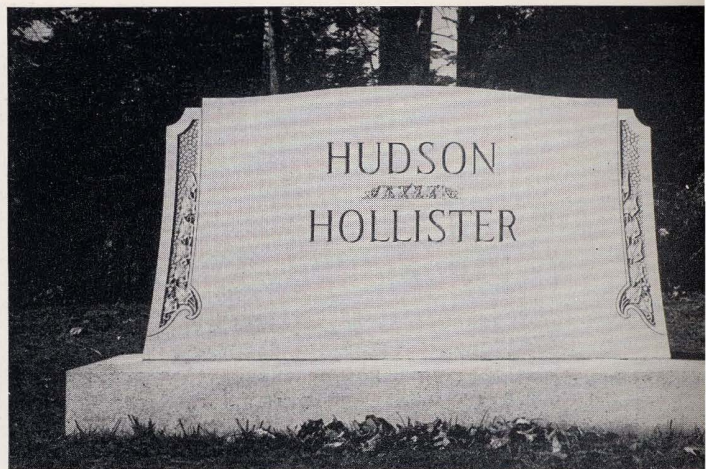
In all good design, in whatsoever branch of the arts, it is a fundamental principle that the design should have a dominant center of interest; a *focal point* or *climax*. This elemental principle in design is peculiarly important in memorial art. Any decoration, notably if it is significant decoration, should be the dominant feature of the monument; this and the family name. In the Marvin Memorial we have a good example of correlation between decoration and lettering. The panel, featuring the Lamp of Memory and the Passion Flower, is a model example of modern technique in the art of working stone by the abrasive process. It is properly placed in the center of the die-stone, surmounted by the family name.



AMERICAN GRANITE CO.

Pirie's Select Barre Granite

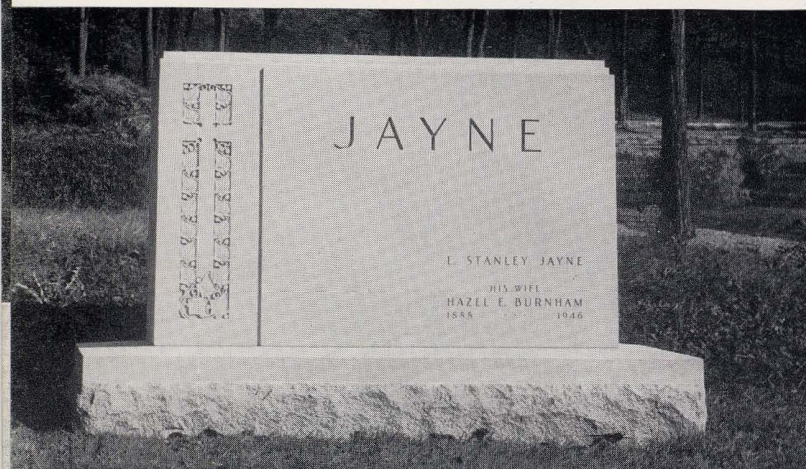
A large public is partial to gracefully sweeping lines in the contour monuments although the tendency in recent years has been toward a more formal outline with the decorative interest concentrated on the surface of the monument. The upper contour or crest of the Hudson-Hollister is gracefully developed, and the two ends or sides are given a nicely studied concave outline. An interesting feature of the memorial is the treatment of the carved panels which give the appearance of being off-set from the central surface whereas they are flush with the surface except for the recessed panels which are enriched with Ivy, for memory.



ROCK OF AGES CORP.

Rock of Ages Granite

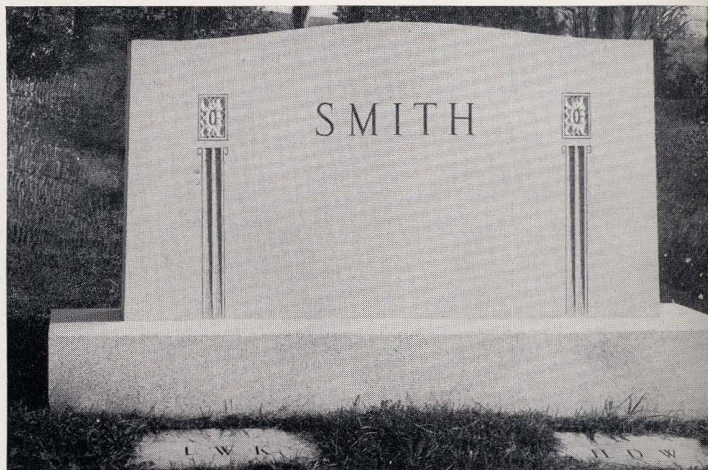
Less than a generation ago, the idea of placing ornament or any accent on one side of a monument without balancing the ornament on the opposite side, would have aroused the ire of veteran designers and memorialists. As for the Cross, there was only one place where it belonged: the center. But times have changed, even to the extent that we are going back over the centuries to revive principles of design which were practiced before Medieval times; among these, the idea of placing the steeple or pinnacle of a church or cathedral to one side of the structure instead of the center. Placing the Cross on one side of a monument, as illustrated by the Jayne Memorial, is not only correct but likewise desirable because the Cross can be given full length without encroaching on space required for the lettering. It should be remembered, however, that the Cross—like the flag—is *always on its own right side*, not the observer's right. The Jayne Memorial illustrates the correct positioning and emphasis of the Cross when it is not the central feature.



COOK, WATKINS & PATCH, INC.

Pirie's Select Barre Granite

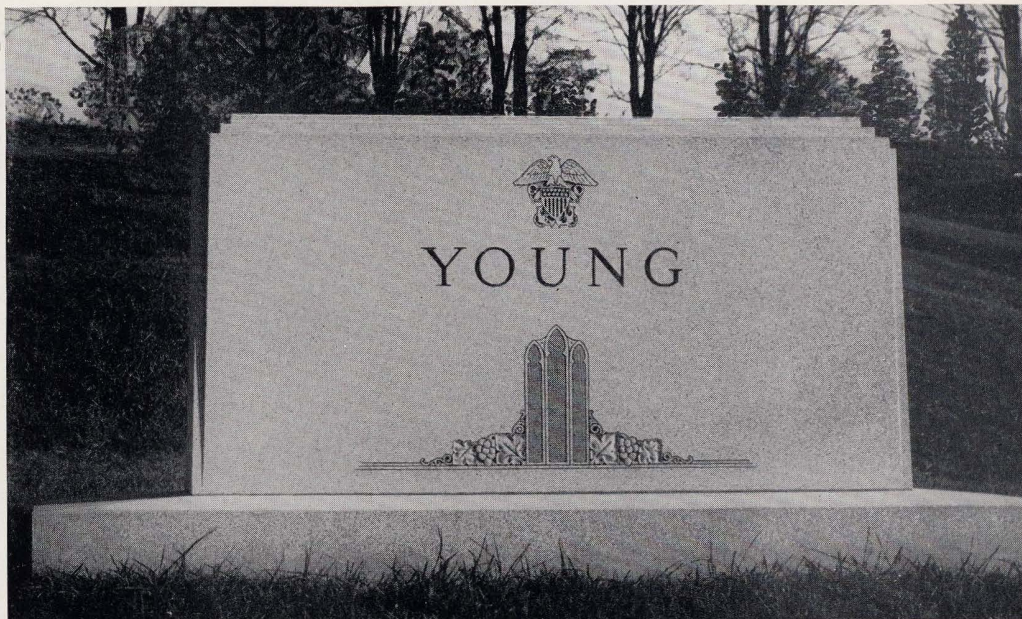
The simple elongated horizontal tablet, with a "serpentine" or cyma shaped contour, is the prevailing and most favored type of cemetery memorial for the average family plot in large areas of the country. Unpretentious in dimensions and usually extremely simple in contour, these horizontal tablets nevertheless afford the resourceful designer unlimited possibilities for beautiful surface decoration. The studied simplicity of the Smith Memorial, for example, is accentuated by the skillful placing of the panels and flutings which flank the family name. There is no confusion here; no attempt at meaningless elaboration. The decoration serves merely to place accent on the family name; and it is perpetuation of the name that prompts the placing of memorials.



COOK, WATKINS & PATCH,
INC.

Pirie's Select Barre Granite

Only a veteran in the arts of design can appreciate the problem of creating singular beauty with restraint in the use of ornamentation. Architects, sculptors, illustrators and memorialists alike are inclined to involve a composition with detail that is not essential to the theme of the picture or statue, or to the function of an architectural structure. The importance of dignified simplicity in memorial design should be obvious to us all but we must ever remember that there is a sharp distinction between simplicity and plainness; between cold formality and appealing beauty. The Young Monument, in both contour and surface decoration, is an example of studied simplicity in design. The integration of the emblem, name and the decoration is clearly the work of a designer schooled in the essentials of good composition.



NORTH BARRE GRANITE CO.

Wetmore & Morse Barre Granite

No matter how simple or conventional a monument may be in outline (contour), the surface may be enriched with symbolical decoration which conveys a message. In this memorial, for example, the designer has featured an *ampula* shaped urn which is enclosed within an *aureole* flanked by a sweeping cluster of lily and ribbon, an interesting example of symbolical decoration. The *aureole*, or elliptical panel which encloses the urn, is technically known as the *vesica piscis*, a form of nimbus usually associated with the Virgin. The Rays of Glory, indicated in the panel, are generally introduced when the Virgin or the Lord are depicted in an *aureole*. The draped urn or *phiale* obviously symbolizes sorrow; the lily, an attribute of the Virgin, is—among many other interpretations—a symbol of heavenly happiness. Note how the designer has composed this symbolical decoration so that it spans the two names on the base below . . . a nice touch of sentiment.



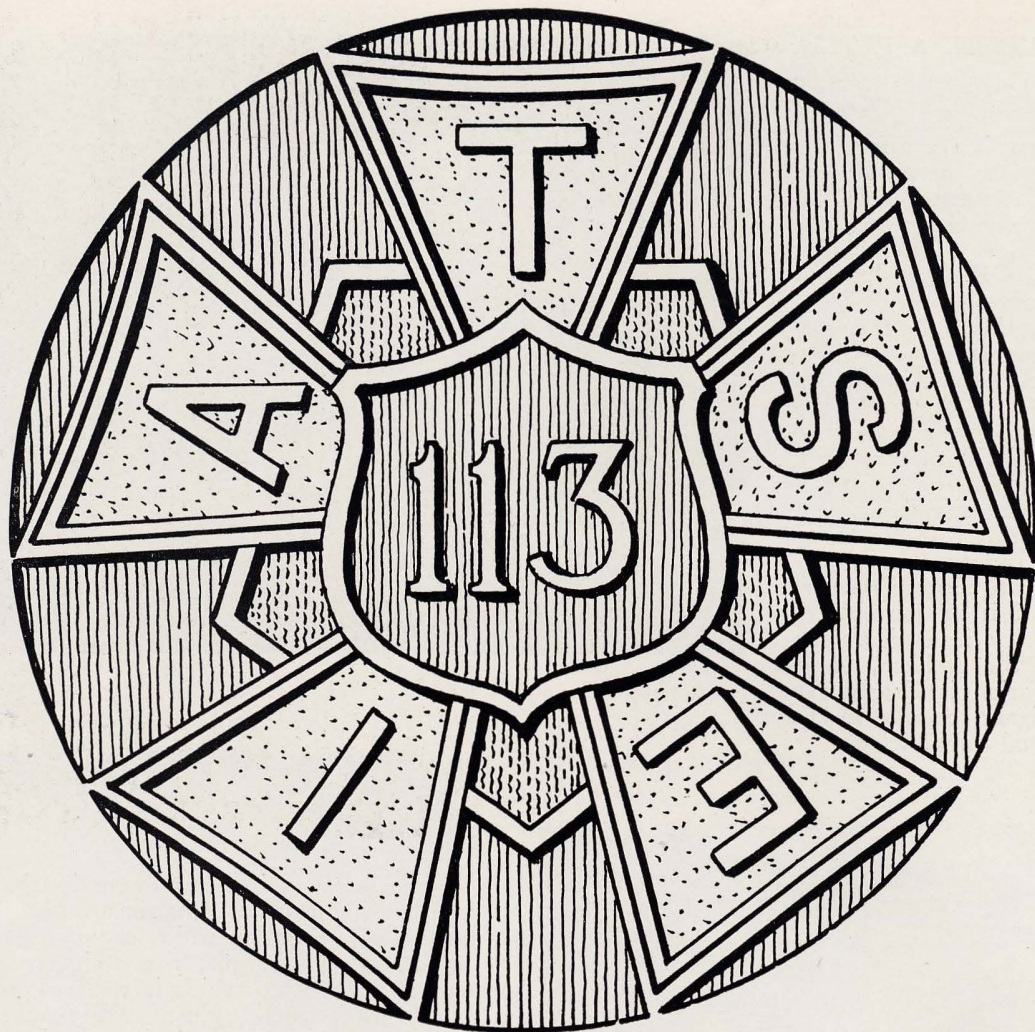
CAPITOL GRANITE CO., INC.

Montpelier, Vt.

*Wetmore & Morse Barre Granite
Copyrighted Design*

The Colonial headstone remains unsurpassed, in memorial art, as a model of coordinated surface and contour enrichment. Many of our forefathers in the memorial craft were admittedly unschooled, and many of them were obviously untrained in the technique of carving stone. Nevertheless the headstones they fashioned, and the lettering they designed, remain a heritage to all of us who are sensitive to the refinements of design and craftsmanship. More and more our designers are returning to the Colonial or Georgian headstone for ideas in developing both surface and contour enrichment. The Brassaw Memorial is a current example. The tablets which flank the central recess are definitely of Colonial source in contour and decoration. The recessed panel, which links the companion headstones, features the family name and an epitaphical inscription.

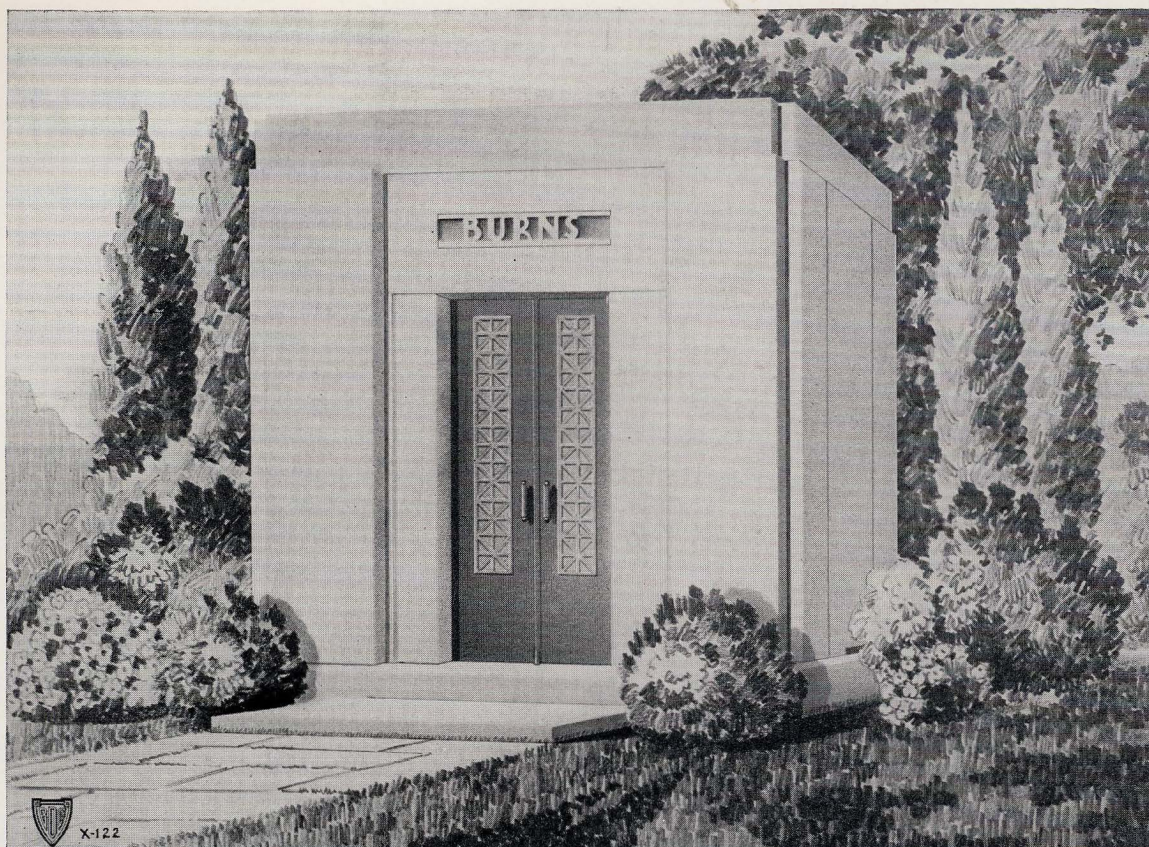




Drawn by HARRY L. OGBORN

*Emblem of the "International Alliance Theatrical
Stage Employees and Moving Picture Machine Operators."*

The emblem we illustrate is that of a labor organization which has risen to considerable prominence and influence with the growth of the Motion Picture Industry. Its members include stage hands, motion picture operators and others doing mechanical work in theatrical productions. The number of the local union to which the deceased belonged is to be inserted in the shield where we show a typical number. This entire emblem can be executed in sand blast work, and if necessary the center lines in the outside pentagon may be omitted.



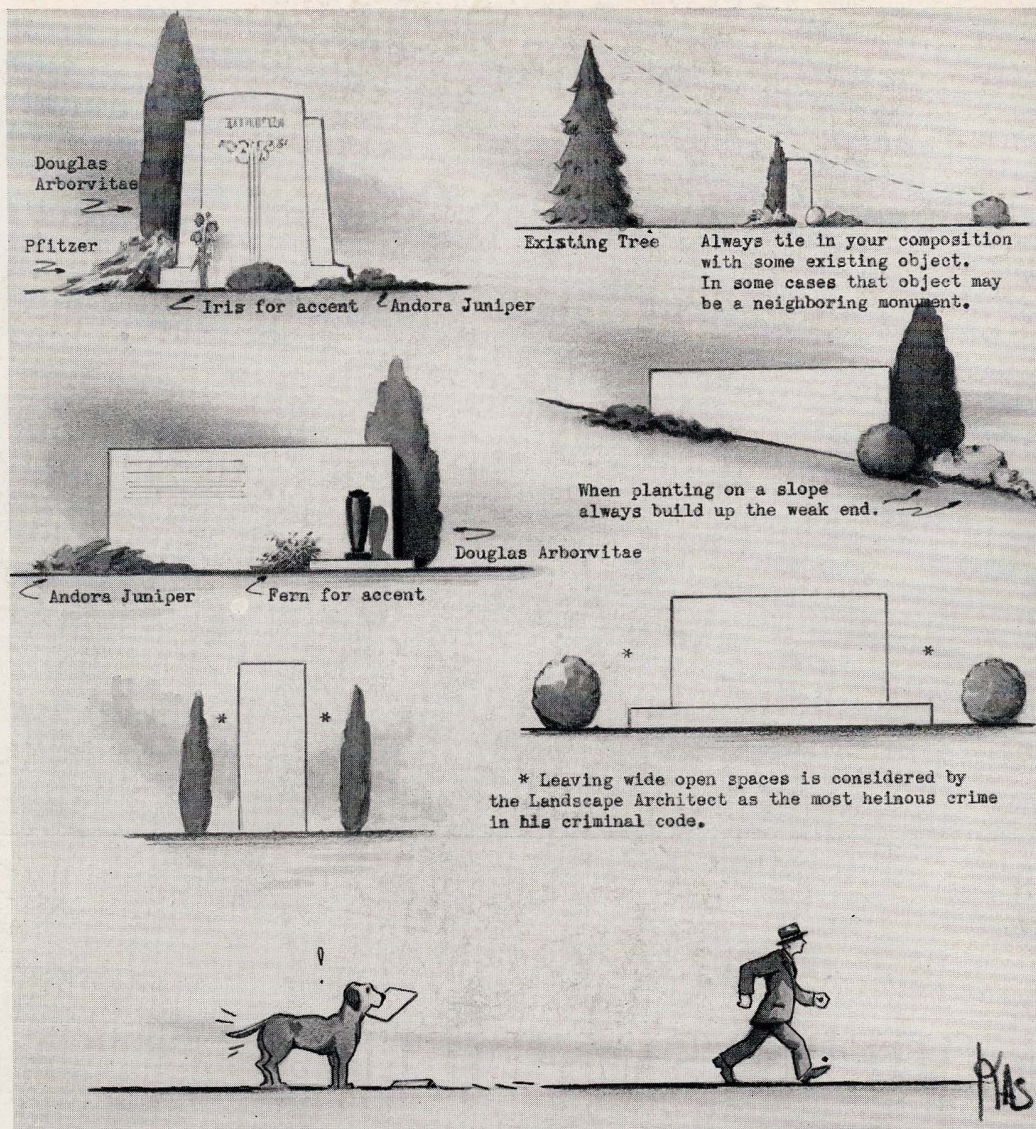
MODERN SIMPLICITY in MAUSOLEUMS

Massive simplicity, with the fewest number of stones, and the minimum of decorative elements, are essentials of mausoleum design and construction that should be the first considerations in these structures.

The Burns design illustrated, is studied with these considerations in mind. The Monolithic pilasters on either side of the entrance, suggest vertical elements of dignity and mass, that give both height and strength to the composition.

The interior may be designed for four or six crypts, with ample variety of arrangement to suit.

This is No. 78, in a series of original designs from the Bliss Design Co., of Rockford, Ill., and is the work of their Chief Designer, Mr. Glen I. Lammers. Photographs of this design in Black and White may be had for \$1.00 each; with colored backgrounds, \$1.25 each; or with both stone and background colored for \$1.75 each.



This is No. 24 of a new series of designs by Carl Kastrup, 1705 Auburn St., Rockford, Illinois.

Landscaping as outlined by Roy Gayle

I am indebted to Roy Gayle, President of Willwood Cemetery, Rockford, Illinois, for the material on this page. Moreover, I have his solemn promise that he will talk at length in a forthcoming issue on the principles outlined here. For the present, at this writing it is early fall, with weeks of work still ahead of him, it is a little discouraging to get Roy to co-operate. Doubly so, ever since he acquired a huge Labrador Retriever named "Corky" who did service in our armed forces. Nobody has ever seen Corky's discharge papers so we can only guess at his record but it must have been something unique in military annals for he emerged from the service an accomplished pick-pocket. In the short distance from the drive to the Gayle house this incredible mutt relieved me of my sketch pad, scale rule and three lead pencils.

CARL KASTRUP



BEAUTY- 20,000,000 YEARS OLD

ALWAYS SPECIFY
ROCK of AGES
BARRE · GRANITE

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ROCK of AGES
BARRE · VERMONT



Frank Friberg, re-elected president of the Barre Granite Association, addresses members at the annual banquet. Reading from left to right: Mayor Chauncey M. Willey of Barre; Frank Friberg, Anderson & Johnson, Inc., president, Barre Granite Association; Mayor Daughly Gould of Montpelier; and Reginald S. French, general manager of the Barre Granite Association.

At a meeting of the trustees of the Barre Granite Association, Barre, Vt. January 2, 1948, Frank Friberg, Anderson & Johnson, Inc., was re-elected to the position of president of the association.

The trustees also elected to the executive committee, Americo Gioria of the Modern Granite Company and Libero Zampieri of Zampieri & Buttura. The committees of the association will be appointed at the meeting in February.

Three directors to serve for terms of three years were elected December 13, 1947, at the annual meeting of the association held at the Barre Municipal Auditorium. The

FRANK FRIBERG Re-elected President of BARRE GRANITE ASSOCIATION

directors elected by approximately 50 members from the Barre Granite district were Robert P. Flannery, C. L. O'Clair Granite Works, Waterbury, Vt., Maurice C. Watkins, Cook, Watkins & Patch, Inc., Barre, and Melvin A. Friberg, Anderson-Friberg Company, Inc., Barre.

President Frank Friberg gave a brief account of the activities of the association during the past year at the annual meeting and Reginald S. French, executive secretary and general manager of the association, gave his annual report of the operation of the association and a detailed financial statement.

Mr. French disclosed that there were 200 apprentices in the district, including cutters, polishers, sawyers, and carbo-surface machine operators, and that the related subjects aspect of the program, which requires each apprentice to spend 144 hours a year studying related subjects, is developing rapidly with much interest evinced by the apprentices. It is anticipated that a program for the development of blacksmiths will be inaugurated in 1948, according to Mr. French's report.

Association officials reported that more than 35,000 releases had been sent out by the association in 1947.

The reports showed that the demand for Barre Guild monuments is steadily increasing monthly and plans were made by the association for a continuation of the present advertising and merchandising program.

The membership was warned by officials against loose extension of credit and called their attention to the fact

[Continued on page 61]

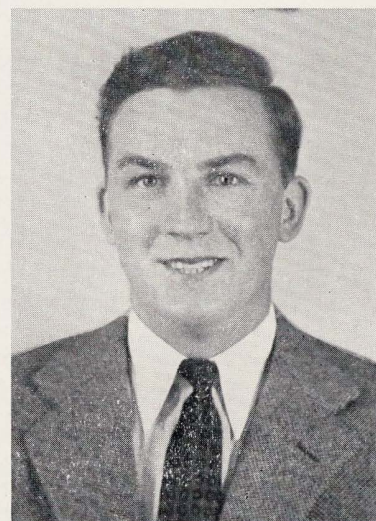
NEW DIRECTORS of the BARRE GRANITE ASSOCIATION



MAURICE C. WATKINS
Cook, Watkins, & Patch, Inc., Barre, Vt.



ROBERT P. FLANNERY
*C. L. O'Clair Granite Works,
Waterbury, Vt.*



MELVIN A. FRIBERG
Anderson-Friberg Co., Inc., Barre, Vt.

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BLASTING OPERATIONS

HARD—SHARP—FAST CUTTING • HEAT TREATED FOR TOUGHNESS

All grit sizes for polishing in both
ALUMINUM OXIDE and SILICON CARBIDE ABRASIVES
ELECTRIC FURNACE PRODUCTS

Reasonably Priced

ABRASIVE PRODUCTS COMPANY

Factory and Office — **LANSDOWNE, PENNA.**

Canadian Agent — **Ritchey Supply Co., Toronto, Ont.**

WAR MEMORIAL DEDICATED IN MONTEVIDEO, MINNESOTA

IN GRATEFUL MEMORY OF THOSE WHO SERVED, AND IN LOVING MEMORY OF THOSE WHO DIED—With the spirit of great respect and reverence to the memory of those being honored from both WORLD WARS, the memorial tribute of Chippewa County was dedicated on August 17, 1947 at Montevideo, Minnesota. The fitting program scheduled for the occasion was witnessed by a vast crowd, many of whom were members of the immediate families of those named on the bronze plaque listing the men who made the Supreme Sacrifice. J. O. Hembre, president of the Chippewa County Memorial Association, presided over the services which opened at 2:00 o'clock from the platform of the newly erected granite memorial. The program commenced with music by the Municipal Band, followed by the Flag Raising exhibition by the Color Guard, Battery A, 175th Field Artillery Battalion, N. G. Invocation was offered by The Rev. John M. Mason. Music by the Chippewa County Chorus, under the direction of Miss Blossom Sorby, was heard at various times during the program. The Dedicatory address given by Dr. H. Roe Bartle, National Executive Director of American War Dads, was indeed an inspiration to all those present. Following the Dedicatory prayer offered by the Rev. C. T. Jensen, LeRoy Goar sang The Lord's Prayer. The program closed as the strains of Taps from the four winds faded in the distance.

The granite structure of the memorial was designed by the Gilmer Monument Works, Inc., of Howard Lake, Minn., so as to include 6 bronze plaques, each inscribed with a special dedication message, and two large bronze



torches on the back of each main wing. The front center plaque bears the main dedication message, while the right front plaque lists the names of those who died in World War I and the left front plaque lists those who gave their lives in World War II. The left corner stone plaque bears the inscription, "Dedicated to the wounded in body and mind who gave even more than a life for freedom. There is no glory in war except the glory of sacrifice for freedom and justice for all", while the right corner stone plaque is inscribed "Dedicated to the Gold Star mothers, fathers, wives and children whose loved ones made the Supreme Sacrifice in defense of our country." A bronze box, approximately 1-6x1-6 was designed to be concealed in the left wing corner stone, in which important papers regarding the memorial will be stored.

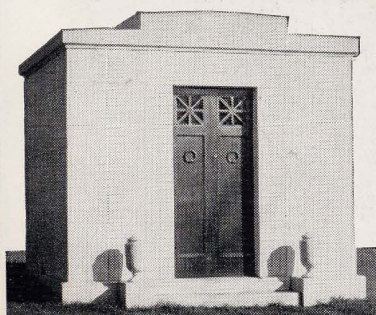
The memorial purchase and erection was sponsored by the American War Dads, Chapter No. 23 of Montevideo, Minnesota, through funds solicited and donations made by the various individuals and groups interested in the plan.

[Continued on page 60]



The NEW
EXCELSIOR GRANITE CO., INC.
 MONTPELIER, VT.
is Ready to Serve Your
Need for ARTISTIC MEMORIALS
At last! Rapid Delivery on your orders!

MAKE 1948 YOUR BANNER YEAR WITH



NEWMAN BRONZES

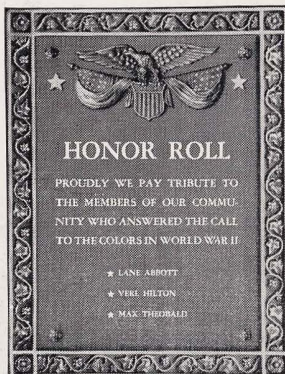
1948 can be your biggest and best year to date . . . adding to your monument line with bronze tablets, markers and vases will do it. *But be sure your bronzes are made by NEWMAN to insure more sales and better profits.*

Line up for profits NOW . . . line up with NEWMAN, serving the monument industry faithfully and well since 1882—66 YEARS! YOU WILL BE GLAD YOU DID.

Prove to yourself our claim for superior service and unsurpassed quality. One of your fellow craftsmen says: "The bronze vases all came up to our expectations" . . . and then some. The Norfolk Monument Co., Norfolk, Va.

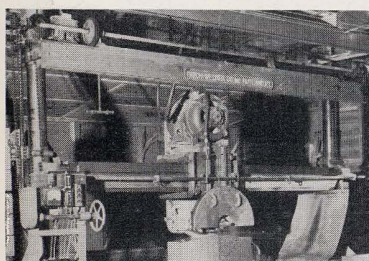
"We want to thank you for the service you gave us and a swell job." Smith's Monument Co., Morristown, Tenn.

A card or letter sent today will bring you the Newman catalogs of hand-chased bronze tablets and mausoleum work, and folders of markers, vases and sun dials. *Do it right away.*



**66
YEARS
YOUNG**

NEWMAN BROTHERS, INC.
 670 W. 4th St. CINCINNATI 3, OHIO



The new contour grinder, shown above, is but one example of the modern machinery that we have installed to aid in attaining more economical production and faster delivery to you.

43 years of
SERVICE to
the Retailer

New England Representative
 of

Sienna Pink

Foreign and Domestic Granites

A. MONTI GRANITE CO., INC.
 260 CENTRE ST. . . . QUINCY, MASS.

Be Sure to Attend Your State Convention

The enthusiasm shown by everyone contacted in regard to the memorial was an inspiration to those selected to lead the campaign through to the date of dedication. The contract for the granite structure of the memorial was let with the Gilmer Monument Works Inc. of Howard Lake, Minnesota through their Montevideo branch office on May 29th, 1947, with the understanding that the memorial be erected complete in the cemetery on or before August 17, 1947 the date chosen for the dedication. Only through the excellent cooperation received from the Dakota Granite Works of Milbank, South Dakota, who quarried the special select stock for the structure, and the assistance offered by the Victory Granite Works of Sauk Rapids, Minnesota, was it possible to carry out the plans of the dedication on the date chosen.

PAUL MAMMOLO, COUNTRY CLUB PRESIDENT

Paul Mammolo, president of the Peerless Granite Co., Barre Vt. was elected president of the Barre Country Club for 1948 on December 10.



M. B. OF WESTERN NEW YORK ELECT MATTHEW STUKOWSKI PRESIDENT

The Monument Builders of Western New York, held their first meeting of the year in January at the Stage Door Restaurant and elected Matthew S. Stukowski of the Genesee Memorial Studio as president for 1948. Hildo Fusani of the East Delavan Monumental Works, conducted the election.

Besides Mr. Stukowski, other officers elected include: vice-president and treasurer, Frank Zinter of the Galle Memorial Studio; secretary, William Even of Bianchi & Son. The following were elected to the executive board: Joseph Bianchi of Bianchi & Son, former president; Frank Trigg of Gray & Trigg, Niagara Falls, N. Y.; George Gomez of the Hamburg Memorial Company, Hamburg, N. Y.; and James Knobloch of Knobloch & Son.

There was an excellent attendance and a determination to do something constructive for the industry was most evident. The members voted to carry on an extensive advertising campaign during 1948.

The Skilled Hands of the Craftsman...

... are of utmost importance to the ultimate creation of a beautiful monument—a monument that will fulfill its noble purpose to the greatest degree.

Material? Yes. Design? Yes. These are obviously basic factors of success in commemorative art and, here in Barre, we have always maintained the highest standards in their usage. However, the finest granite and the most superlative designs come to naught without the touch of an able artisan and we are justly proud that the skill of these men in the Barre District has been well-known throughout the industry for many decades.



South Barre Granite Company **Barre, Vermont**

FRANK FRIBERG RE-ELECTED HEAD OF B. G. A.

Continued from page 58

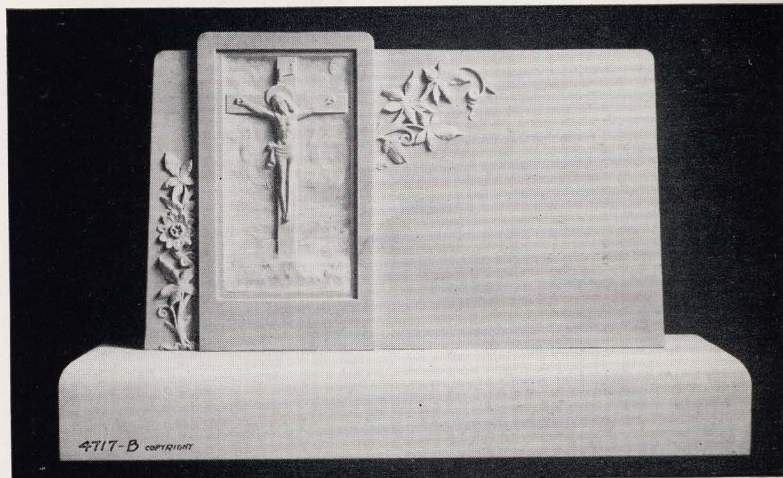
that present trends indicate dealers will be increasingly slow on their accounts payable, and urged manufacturers to watch accounts receivable. Additional credit facilities are being provided by the association for the benefit of members.

The Barre School of Memorial Art was discussed in detail and the membership was urged to assist the school in every way possible in carrying out its program to develop better retail salesmen.

It was voted to continue the affiliation of the association with the American Monument Association for another year, and the membership urged the association to coordinate development of a research program with local supply houses in order that new methods and possibly new machines may be made available to the industry.

Members of the association were urged to attend the annual meeting of the American Monument Association in Chicago, January 19. The delegation representing Barre was instructed by the membership to re-elect Ezra L. White of the White Granite Company as director representing Barre. Other directors are Athol R. Bell, Rock of Ages Corporation, and John C. Watt, American Granite Company.

In tribute to members, or those who were closely associated with the industry who had died during the past year, a moment of silence was observed. Those thus remembered were George C. Stewart, E. L. Smith Quarry, Rudolf Anderson, Anderson & Johnson, Inc., Ettore Bonazzi, Bonazzi & Bonazzi, Montpelier, John P. Davis, Rock of Ages Corporation, James G. Pirie, J. K. Pirie Estate, dean of the Barre Granite industry, Mrs. Waldron Shield, Waldron Shield Company, Inc., Charles Pamperl, former teacher and employe of the Barre Granite Association, and George R. Ford, editor and publisher of *American Art in Stone*.



SCULPTURED MEMORIALS

IN BEAUTIFUL WHITE ITALIAN MARBLE

Write for our new and interesting Design Book No. 11

Statuary in Stock to Ship at Once

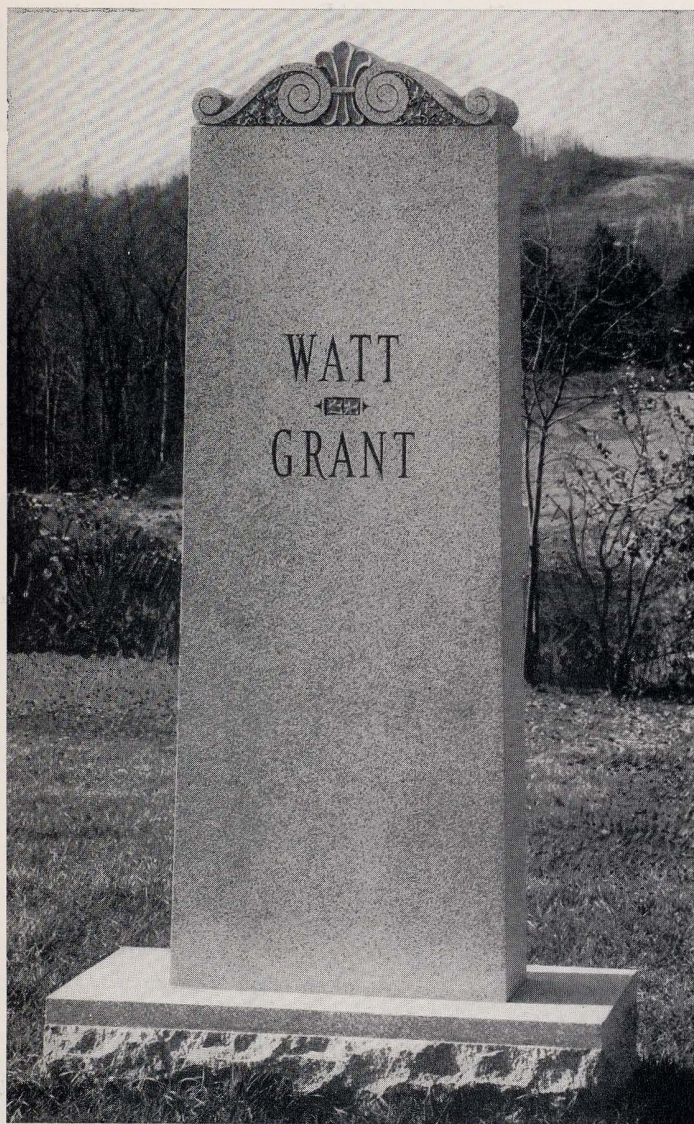
W. C. TOWNSEND & CO., INC.

ZANESVILLE OHIO

BRANCHES

BARRE, VT. — DUNEDIN, FLA. — CARRARA, ITALY

Distributors of Century Granite



Erected in Hope Cemetery, Barre, Vermont

Modernizing the ANCIENT GREEK STELE

Although the term "modernize" is perhaps not strictly correct in speaking of the relationship between the Watt-Grant design and the age-old Greek *stèle*, it is our feeling that, in superimposing the conventionalized colonial crest on the classic *stèle* form and, in the simplification and positioning of the carefully lettered family names, we have created a monument that bespeaks of truly contemporary beauty, completely congruous with its surroundings.

AMERICAN GRANITE CO.
BARRE, VERMONT

Preceding the annual meeting, manufacturers of the Barre district met at 2:30 to re-elect a labor committee of 21 members, who served during the past year. They will serve for the duration of the existing labor agreement which expires in May 1948. This committee will in turn elect a conference committee and a sub-labor committee. Present at this meeting were James Hurley of the Continental Assurance Agency, Allan R. Johnston, treasurer of the trustees of the Granite Group Insurance Trust and Frank J. Teehan, enrollment and sales manager of the Vermont and New Hampshire Hospitalization Service. These men were asked questions by the manufacturers concerning the operation and administration of the plan.

Following the business meeting, a chicken dinner, Italian style was served at the auditorium to more than 300 granite men and their invited guests. Barre's two well-known chefs, Howard Walker and Orlando Rossi did the catering assisted by members of the Elwood Club of the Presbyterian Church. The Spaulding High School band, under the direction of Virgilio Mori, played during the dinner.

An exhibit of the work done by students at the Barre School of Memorial Art was on display all around the banquet hall, bringing forth much favorable comment. The members of the art school were guests of the Barre Granite Association at the banquet and were presented in a body.

President Frank Friberg called on Mayor Chauncey Willey of Barre, and Mayor Daughly Gould of Montpelier for a few remarks, following which he presented the three new trustees of the association, elected at the afternoon meeting, Robert Flannery of Waterbury, Melvin Friberg and Maurice C. Watkins of Barre.

The high spot of the entertainment for the evening was the speech by Dr. Hugo Kosloff of Moscow, Russia, reported in this country to study hospital methods. After the introduction by General-Manager Reginald S. French, he started off with the statement that Americans didn't want the truth. He told his audience that they condemned communism because they didn't know what it was about, etc., etc. He needed them in great shape while presenting many truths. When he began praising Russian intelligence over that of the United States and stating that he had found nothing worth his visit here, he began to get heckling and back talk from the audience.

When things were really warming up, Mr. French asked about divorce in Russia. The majority of the audience, uninitiated in what was going on, was amazed when Kosloff suddenly broke into perfect English and remarked, "How should I know, I never was in Russia in my life."

It developed that Kosloff was none other than Geoffrey Whalen of Boston, one of America's finest character actors. He then gave a second speech which was the same thing from an American angle. This time the former B. C. football star drew rounds of applause.

Jack Dresser, master of ceremonies, was then presented for the balance of the entertainment program. He presented Ferrari and DiCosta, who delighted the audience, Miss Ferrari with her accordion playing and singing, and her partner with his mastery of a variety of musical wind instruments played singly and two or three at a time.

Dresser did a number of request songs and some tap dancing. The Robbins girls entertained with novelty numbers, one of which involved two members of the audience.

The final number on the program was a "mind reading" stunt by Dr. Henry Gerald of Denmark, who claimed to answer various questions written on cards by the audience.

FLATBUSH UNVEILING DRAWS LARGE CROWD

At the unveiling of a monument to the servicemen of West Flatbush, N. Y., on Armistice Day, more than 10,000 persons attended the ceremony.



The Past Gives Way to the Present

Occasionally it becomes the challenging privilege of every designer to create a memorial that will take the place of an older family monument. When we were called upon to formulate a suitable design for the Tomasi-Sanguinetti monument, which was to be a replacement, we were faced with the difficult problem of selective retention and rejection.

The original Tomasi memorial was of the polished, pedestal type, surmounted by a standing Cross, and the body of the monument carried family data on all four sides. The only portion of this that was used physically in the new creation was the bases, which were completely re-machined. With this as a basis, we composed a present-day design which retained, in essence, the meaning and symbolism predominant in its progenitor. Lastly, we positioned seven grass markers about the central tablet, commemorating those whose names had previously been incised on the four sides of the pedestal.

*The Tomasi-Sanguinetti monument was erected
in St. Monica Cemetery, Barre, Vermont.*

MODERN GRANITE COMPANY, INC.
BARRE, VERMONT

JAMES L. BIGGS APPOINTED COMMANDER OF VERMONT CAP

Col. James L. Biggs of the Waldron Shield Co., Barre Vt. was appointed commander of the Civil Air Patrol wing of the state of Vermont on Dec. 10, succeeding Col. William D. Mason. Thus Mr. Biggs, popular AMA director, Barre Granite Association official, adds another honor and responsibility to that of being the head of one of Barre's largest manufacturing plants.

BARRE SCHOOL OF MEMORIAL ART OPENS NEW TERM WITH 55 PUPILS

The Barre School of Memorial Art, Barre, Vermont, opened its second semester with an enrollment of 42 tuition students and 13 high school students.

Among the six new tuition students are two World War II veterans. Charles R. Evans, who served two and a half years in the infantry, is with the Evans Monument Works, Bridgeport, Ohio, owned by his father. He is taking the two-year course.

John E. Moughan served in the navy two years and is now affiliated with the Moughan Monument Works, Amesbury, Mass., owned by his father.

Miss Joyce Walser, with the Walser Granite Company, Syracuse, N. Y., is at present secretary of the Monument Builders of New York State, but is now one of the new students. Gerald and Rollie Barthelmy are new students and are associated with the Royal Granite Company, St. Cloud, Minn., which is said to be owned by their mother and aunts.

All six students are taking the designer-salesmanship course.

**THIS IS YOUR
HEADQUARTERS**

**FOR
Mastermade Memorials
IN
WESTERLY** BARRE AND ALL
CONNECTICUT GRANITES

MODERN CUTTING EQUIPMENT

BOTTINELLI

GRANITE COMPANY

WILLIAM C. SMITH, Manager

MANUFACTURERS

NEW LONDON CONNECTICUT

CONTOUR & EDGING MACHINES

POLISHING
MILL

NEW
GANG
SAW



Erected in Hope Cemetery, Barre, Vt.

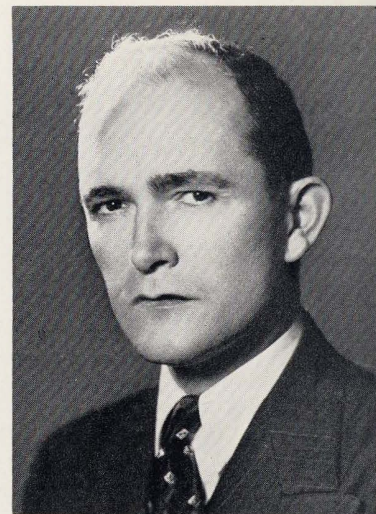
Gothic Adaptation

In creating the Smith Memorial we have utilized the modernized Gothic forms of contour, ornamentation and inscription to produce a satisfying design of *today*;—but still a design that carries the classic heritage of *yesterday*.

Anderson & Johnson Inc.

FRANK A. FRIBERG, Pres.

Barre, Vermont



J. B. HILL

Designer

The Georgia Marble
Company

Tate, Georgia

MEMORIAL MERCHANDISING AND DESIGN

By J. B. HILL

*Presented At Regional MBA Meetings in Atlanta,
Memphis and Monroe, La.*

For more than 20 years I have given my undivided attention, effort and a great deal of study to the problems of monumental designing, and the longer I am associated with the industry, the more I realize that much of the so-called monumental art falls far short of its objective, which is a greater appreciation of design. We find that mechanical perfection and lower production costs seem to have replaced to a certain degree the demand for better design. Not every one in the monument industry is interested in the serious aspects and finer points of designing except if, and when, and where these things affect sales. For this reason I am sure that most of us would rebel at the thought of having to sit through a long dissertation on designing, architectural and ornamental facts and figures, etc. It is with this idea in mind that I would like to talk for a few minutes concerning some of the important angles of monumental merchandising through the medium of design.

To most of us, the suitability of a design is judged by its salability. This fact causes one to wonder just what appropriateness of design might mean beyond the profit involved in its sale.

Designing and selling are so closely related that without sales for profit there would be no need for designing, and without the creations from the drawing boards of the industry, there would be no selling for substantial profits. The day of the designer-salesman is here, and this combination results in constructive selling for legitimate and substantial profits. Not every dealer can afford to employ a full-time designer salesman. Perhaps his territory could not produce enough sales to warrant the employment of a man of this type. Most of you realize, however, that when the emergency arises and you must have designing assistance, the cost is very nominal.

However closely related selling and designing may become, there are many things which directly or indirectly affect one or the other and in so doing, these things are restricting in their influence and effect. For example, the constant trend in our cemeteries towards the standardization of dimensions and therefore proportions, is admittedly a restricting factor in the efforts of the designer to create personalized memorials. Many feel that this is regimentation. We all know that regimentation is the antithesis of all individuality in every field and especially is this true in monumental designing.

We are told over and over that if it were not for the cemeteries there would be no place to put monuments. That is right, but there is another angle to this statement. By constantly reducing the size of lots, and laying them out in checkerboard fashion, and at the same time regi-

menting the size of monumental work to be placed there, the cemeteries themselves and not the monument dealers must be held responsible for the resultant monotonous aspect of such sections and even such cemeteries. In the small lot sections of the cemetery, monuments do interfere with the landscape beauty. But is it necessary that all lots in each section be the same small size? If the sections are laid out with 2, 4, 6, and 8 grave lots, the erection of monuments would not interfere with the landscape beauty of the cemetery and the monotonous congestion would be relieved. The only objection that I can think of would be the slightly reduced revenue from the real estate. Again I say that the monument dealer is not wholly to blame for conditions that exist, and I do not think that we memorialists should wear the mantle of self-imposed inferiority complex for it.

The object of memorial art is commemoration, not the mere fashioning of a beautiful piece of stone. Commemoration means that the monument conveys a message. In the monument, it is the surface enrichment, the inscription and symbols or significant ornamentation, which carry a definite message to all who behold. A designer has unlimited scope for his creative ability and imagination, but if all the monuments he designs are of the same size and are placed row on row, there will still be monotony, regardless of the beauty of each individual monument.

About 100 years ago John Ruskin wrote, "The Seven Lamps of Architecture." His sixth lamp was Memory. We, as memorialists, are dealers in memory—in sentiment. The history of the nation is not written on the pages of the Congressional Record, nor is it to be found in the chronicles of peace or war. Families make communities and communities make the nation. Family history, therefore, written on cemetery monuments is in reality the history of an age or generation in the national picture or life and as such must be done in a manner that will endure for all time, and must be beautiful.

Why is a design an appropriate one and when is it suitable for its purpose? Some of us think we know. What is beauty in design? Some of us think we know the answer to this one, too, but that is the \$64 question. You can hold up two fingers on each hand and the answer is always four. We can prove it to ourselves by merely counting the fingers. When we say that this or that design is a good one and some one disagrees with us, which is right and how are we going to prove it? Proving anything to ones' own satisfaction is one thing, but still may not be very convincing to the other fellow.

There are certain rules concerning proper proportions, the use of mouldings and ornament, etc., but all things concerning the important thing in design—beauty—revolve about the question of personal likes and dislikes—revolve about personal taste.

The designer may spend a life-time in the study of creative design in the monumental field. He may be able to give reasons why one design is beautiful and another is not—and still have all his conclusions fall on deaf ears because his theories cannot be proved except to his own satisfaction.

One thing is certain. When we look at some of the monuments which have been placed in our cemeteries and when month after month we see some of the designs which are published in our trade papers, we would all like to protest against the wanton waste of time and effort required to produce those monuments and those designs. We would like to protest against evidences of utter indifference to and regard for artistic fitness and beauty.

Several years ago, Prof. Roscoe Ellard was asked by a magazine what he regarded as the greatest quality in human experience. "Beauty" was his reply, and he explained it as follows: "It rests the spirit, it explains bewildered experiences—restores the sense of decency and shows us that an angel waits imprisoned in every rock—waits for genius and skill and love to cut away the cluttering bits which imprison her." Beauty in the cemetery can



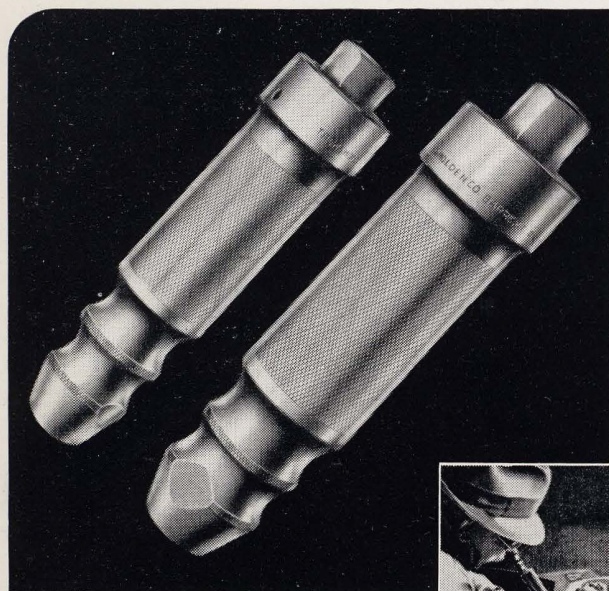
A Monument of the Year, Hope Cemetery, Barre, Vt.

"ETERNAL LIGHT OF MEMORY"

A TRUE MEMORIAL PRODUCED BY

COLONIAL GRANITE CO.
BARRE, VT.

UNEXCELLED



"BARRE" *pneumatic* CARVING TOOLS

"Barre" Pneumatic Tools are built for accuracy and long service under severe working conditions. Rigid inspection and testing of "Barre" Tools assure dependable and economical operation on the job.

"Barre" Pneumatic Carving Tools have been in use in the trade for over fifty years and are unexcelled for the most exacting type of work. They are especially recommended for marble cutting and carving. Their simplicity of design and economy of operation make them valuable tools for any kind of stone carving. (Illustrated are the two new Carving Tools Size B.D. 1" and D.D. 1 1/4" recently announced). Write for literature.

TROW & HOLDEN CO.
BARRE, VERMONT

do these things for all people only if the cemetery is really beautiful and if the monuments there are beautiful and fitting tributes to personal achievement—are personal chapters which make family history. Harmony and repose are two of the chief elements which go to make up beauty. Most of our cemeteries are beautifully landscaped and maintained. It goes without saying that the cemetery men responsible for the maintenance of this beauty have done a fine job. They are specialists in their field just as the monument dealer is a specialist in his field. The cemetery man must depend on the dealer to enhance this natural beauty by setting monuments which will be a credit to the lot, to the cemetery and to the dealer himself. Some dealers have failed to keep pace with the cemeteries. Much of this failure is due, no doubt, to the fact that he has failed to interpret the requirements of the lot owner correctly and in cases when it was necessary to have a special design made, he has failed to convey proper information to the designer of the monument. Many monument dealers do not have the fundamental training necessary to qualify them as creative designers, and some of the monuments they erect reflect this lack of training. Year after year some of the same type, style, and size of meaningless and ugly monuments are put in the cemeteries. Much of the fault for this process, if indeed we may call it that, is due to the failure of the dealer to rely on the services of a designer when the importance of the prospect requires it. Closer cooperation between the dealer and the designer can and will go a long way towards making the monument dealer a better monument dealer and lifting the business from the rut in which it finds itself at times. The position of the designer and his importance to the monument industry has often been underestimated and misunderstood.

When interviewed concerning the recent New York convention, Wm. Henry Deacy had the following to say: I quote, "I heard much talk about ways and means of overcoming a growing tendency for the public to become non-monument minded. All the speakers seemed to agree that something should be done about it and several remedies were suggested.

"Among all these, however, I did not find one suggesting that the design of a memorial had most to do with the matter under discussion. Surely it is obvious that if the public is shown something good and something new, it will buy.

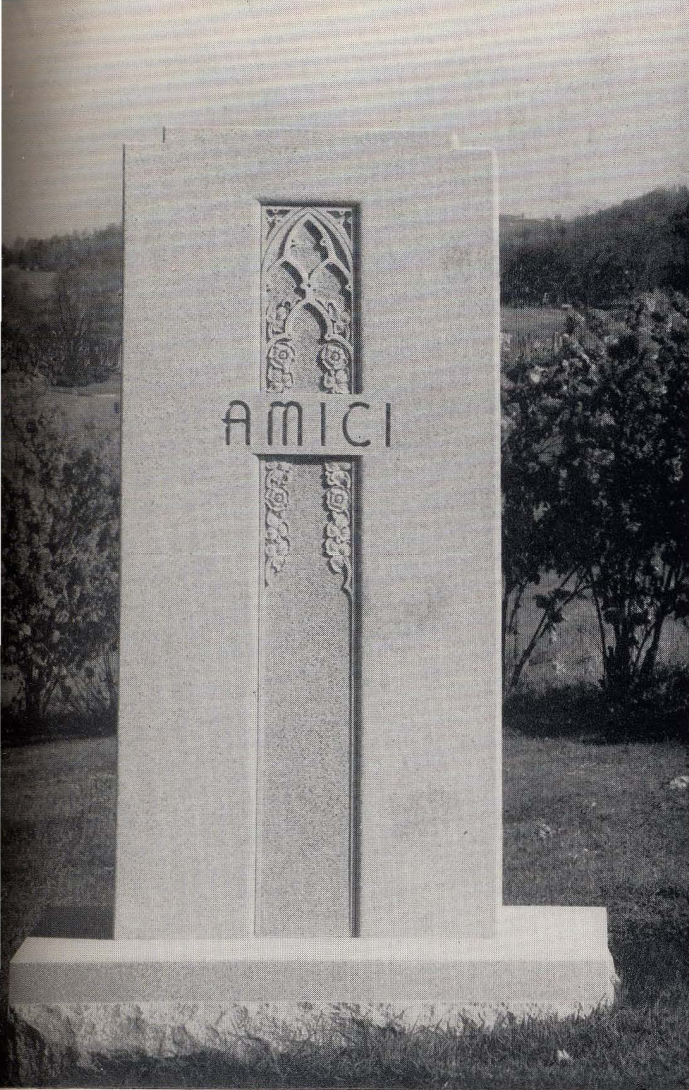
"If the monument industry continues to flood the beautiful new sections of our cemeteries with monotonous, meaningless slabs of stone, as it has in the past, the universal no-monument cemetery will be a reality. It would seem as if stone produced by the mile and sold by the foot is the only thought in most dealers' minds.

"The monument industry has done little to encourage the designers. Small compensation and a very minor role has always been their lot. Because of this universal condition many of the best designers have left the industry, never to return.

"Perhaps I am over pessimistic about memorial design, but I could not but note the absence of the designer and his designs at the convention. Let us hope that before another year has passed, more retailers will see that their future is linked up strongly with design. Let us hope that the memorial craftsmen will realize that they have no craft without design."

The relation of the designer to the industry is such that whatever improvements and advancements are made, they will find him near the head of the procession. The history of the monument business, in fact, could be well called a biography of its designers.

In most cases, designers for the trade must rely on information, second-hand information, that is, and sometimes even third hand—for the vital facts before attempting to design a monument which will meet the requirements of the customer. It is easy to understand from this that the designer cannot control or dictate trends in monument design. It is the buying public—or perhaps, the



Effective Simplification

We feel that, in the creation of the Amici Memorial, we have utilized a subtlety of surface enrichment that effectively harmonizes with a simplicity of contour.

Sensitivity to the importance of restraint in design without losing sight of a focal point of interest essential to successful composition, has long been our watch-word. It is this sensitivity that leads to:—

SUPERCRAFTSMANSHIP IN GRANITE

SANGUINETTI • GRANITE • CO.

Manufacturers of

BARRE • GUILD • MEMORIALS AND MARKERS

BARRE, VERMONT

selling and buying public, whose ideas he must take and try to incorporate into something which he often realizes will be contrary to all principles and practices of good design.

If the buyer of every monument could sit down at the end of a drawing table and explain his or her ideas, it would be a simple matter to create something which would not only incorporate these ideas but which would, at the same time, approach those principles of good and sound design. This is not possible, and neither is it practical in most cases because this would eliminate much of the sales from stock. Sales from the show yard may approach the Memorial Ideal if these monuments are made personal histories by the use of proper inscription. When it is necessary for a special design to be made, all of the facts should be given to the designer—lot size, type, amount to be invested, etc. It is very discouraging to make a scale drawing, perspective and rendering and then find out that the monument is too small, too large, too much money, etc. All of you know what I mean, and there are times when this cannot be prevented. The percentage of sales from special designs could reach as high as 75 or 80 per cent if all the facts could be given to the designer. There are several monument dealers in various parts of the country who never miss a sale with a special design. They are able to interpret their customers' ideas and requirements and pass the information along to the designer. Then when the design is made, they are able to present it to their customer in such an interesting manner that nothing is left to the imagination.

Lettering is the most important thing on the cemetery monument. By this, the story is told—and if beautifully done can add much to the beauty of the design of the monument. In a small cemetery, there are four monuments with the name *Green* nicely sand blown on the face and back of the dies. Not the *Family of John C. Green*, or the

WEDGE LEAD



Above shows actual size. Order by Number, Furnished on stock reels of 100¢, 50¢, and 25¢.

ROCHESTER LEAD WORKS

Correspondence Solicited

ROCHESTER 8, N. Y.

Now Featuring:

**BEAUTIFUL LAURENTIAN
PINK**

The Golden Granite

with unsurpassed contrast

**Importers: BALMORAL RED • BEERS RED
BLUE PEARL • EMERALD PEARL • BLACK SWEDE**

**also QUINCY, MOROCCAN RED, WESTERLY
AND OTHER DOMESTIC GRANITES**

— WRITE FOR PRICES AND DETAILS —

L. VOLPE & SONS, INCORPORATED
Quincy 69, Mass.

Outstanding Specialties of the Northwest



This month we bring you a view of the ceremonies which were held at Montevideo, Minnesota to dedicate the impressive War Memorial shown in the background. The monument was fabricated and erected by the Gilmer Monument Works, Howard Lake, Minnesota. The material is well-known Dakota Mahogany from our quarries here in Milbank.

DAKOTA GRANITE COMPANY

Quarriers and Manufacturers of
Dakota Mahogany and American Rose Monuments
MILBANK, SOUTH DAKOTA

DAKOTA MAHOGANY
MONUMENTS

AMERICAN ROSE
MONUMENTS

*From our Famous Quarries
of South Dakota*



*Member of the
American Monument Association*

SPACERITE presents . . .

A DOUBLE OUTLINE FROSTED ALPHABET
Alphabet, Numerals and Extra Characters



NOW it is the easy way—no longer is it difficult to draw double line letters.

Note these features:

1. A beautiful, well balanced Alphabet consisting of 29 characters.
2. A UNIT consisting of 3 periods—square, round and a serif period.
3. Adjustable Dash ends—with these any length dash can be made.
4. By cutting on outside of heavy line, a well proportioned raised letter is obtained.

Price List of DOUBLE OUTLINE FROSTED ALPHABETS

Size	Price each	Price per alphabet	Numerals	Price each	Price per set
1"	\$.37	\$ 9.50	1"	\$.37	\$3.50
1 1/2"	.41	10.50	1 1/2"	.41	3.75
2"	.45	11.50	2"	.45	4.25
2 1/2"	.53	13.50	2 1/2"	.53	5.25
3"	.70	18.50	3"	.70	6.75
	.90	22.50			

The 1", 1 1/2", 1 1/2" and 2" sizes include 29 letters, one & sign and a combination period.

2 1/2" and 3" sizes include 29 letters only

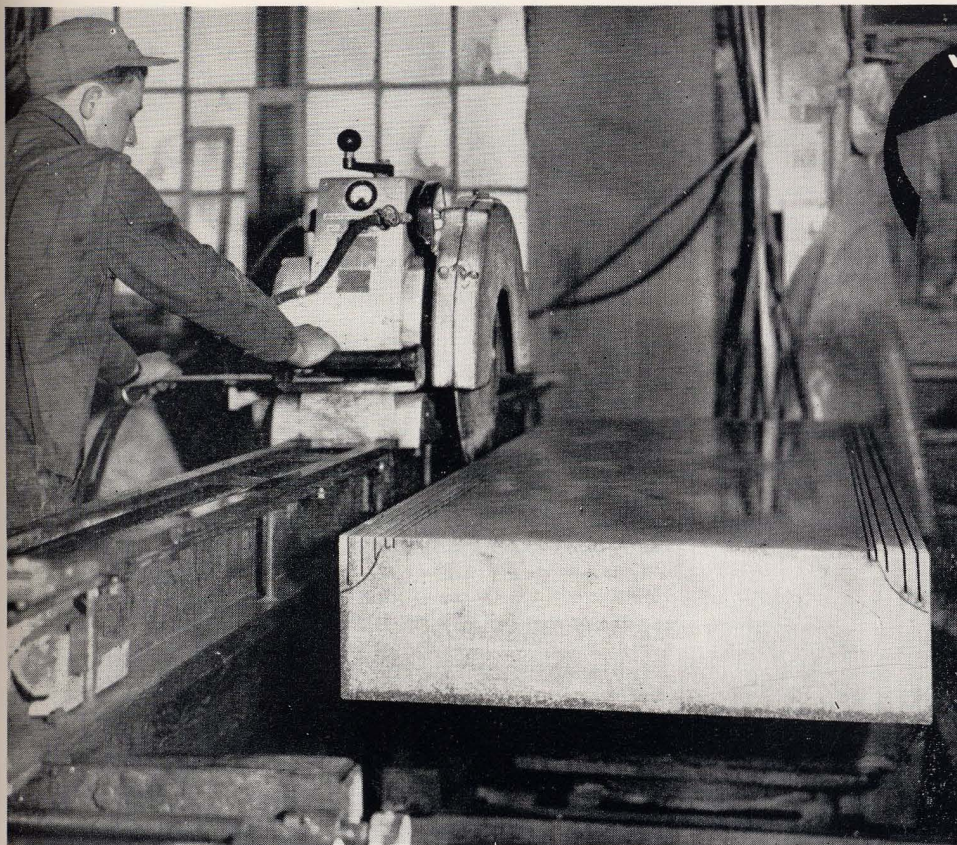
SPACERITE COMPANY

**76 Woodbine St.
Wollaston, Mass.**

William B. Green Family, etc. just Green, making the story these monuments tell about as distinctive as the name Ford on the front of that many automobiles on a parking lot. Another practice that has done and is doing much to remove sentiment and interest from the family lot in the cemetery is the practice of lettering markers simply with the name and the year of birth and year of death. It costs a little more to lay out, cut rubber, and sand blast three or four or five lines of lettering on a marker. But this is our business—this recording for posterity personal and family histories, and if we fail to put everything we can into the business, we are placing a stumbling block in the pathway of future progress of the business as a whole.

Joseph Addison, 17th century English writer, wrote concerning Westminster Abbey, as follows: "Yesterday I passed the whole afternoon in the Churchyard, the Cloisters and the Church, amusing myself with the tombstones and inscriptions that I met with in those several regions of the dead. Most of them recorded nothing else of the buried person but that he was born one day and died upon another, the whole history of his life being comprehended in those two circumstances that are common to all mankind. I could not but look upon those registers of existence whether of brass or marble, as a kind of satire upon the departed persons, who had left no other memorial but that they were born and died." One can but wonder what this Englishman of letters would have to say if he could visit some American cemeteries today, where the departed did not even merit the date of birth and death—just the year.

The butcher, the baker, the candle-stick-maker, rich man, poor man—they all play an important part in the life of America—and are all loved by those they leave behind. We, as memorialists, should perpetuate their memory in a suitable manner—with inscription, symbols, and significant ornamentation. Memory is sacred and sentiment



"STONE SAW" user writes

**"OVER 100 MAN HOURS
SAVED ON THIS GRANITE
TABLET"**

**STOTZER GRANITE CO.
PORTAGE, WISC.**

**WITH THE NEW
STONE-SAW**

**AND
DI-BOND
DIAMOND CUTTING
WHEEL**

**WE MAY SOLVE YOUR
CUTTING PROBLEMS**



**Save time and labor at less cost per sq. in. on your
JOINTS, MARGIN LINES and MOLDING WORK**



Dept M-10 Box 1363
Syracuse, N. Y.
Canadian Office
Ritchey Supply Co.
Toronto 1, Ont., Canada

is blessed. Monuments are successful if they express personalities. Monuments are forms of biography and as such should express true character. Gladstone once said, "Show me how a country takes care of its dead and I will tell you the state of its civilization." As a family lot appears, so is the family. The designers of the industry are ready, willing, and able to assist you in every way possible in making every monument an inspiration and a poem of loveliness in stone.

The American Monument Association has just published a book, "Memorial Symbolism, Epitaphs, and Design Types." This book should be in the hands of every monument dealer. If properly used, it will be a great assistance in the sale of better monuments—large or small. This book may be had by writing to Jay R. Masenich, executive secretary of American Monument Association, 80 Boylston St., Boston 16, Mass.

In conclusion, I would like to repeat the Memorial Ideal, and say that the ideal memorial is "a monument built of enduring granite or marble, symbolic in design and reverent in purpose, resting in surroundings of peace and beauty, a tribute of respect and honor to the dead, a constant source of inspiration to the living."

MULTIPLE MEMORIAL FOR PASSAIC, N. J.

It is reported that the city commission of Passaic, N. J., has decided to proceed with plans for a \$27,000 multiple memorial in memory of the World War II dead from that city. The memorial is to include an eternal light monument, a playground, and a flower garden. A caisson was purchased for \$1500 to be used in funerals for war dead returned from overseas for reburial.

It is planned to finance the monument by voluntary subscriptions with any deficit being made up by the city.

IMPERIAL MAHOGANY

MILBANK, SOUTH DAKOTA

SAWED and POLISHED SLABS

One Slab, Trailerload or Carload

*Hundreds of Grass Markers
Immediately Available*

**Slant (K) Marker Strips—
Sawed or Polished**

**SAW BLOCKS AND DIMENSION SIZED
ROUGH STOCK**

MINNESOTA GRANITE INDUSTRIES

Quarries and Manufacturers

.. DELANO, MINNESOTA ..

QUARRIERS • SAWYERS

AND POLISHERS OF

DIXIE BLUE GRANITE

ALSO

BUILDERS of FINE

MONUMENTS



DIXIE GRANITE CO.

ELBERTON GEORGIA



E.G.L.Co. 6101.

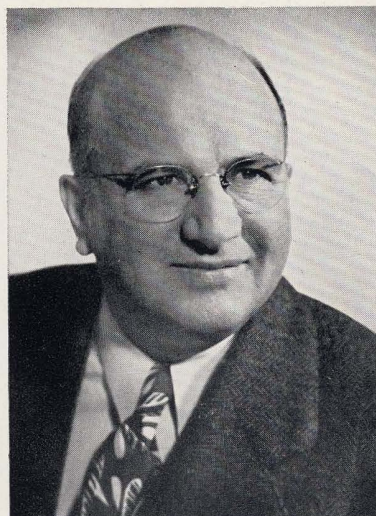
ITALIAN MARBLE STATUARY

WE WILL BE GLAD to send you, free of charge, DESIGN BOOK No. 81, showing our latest collection of Italian Marble Statues. Also write for our latest STATUARY STOCK SHEET.

Please mention MONUMENTAL NEWS-REVIEW in making your request.

E. G. LADEWICH CO.

519 W. Park Ave. Mansfield, Ohio



ALEX PARK
Chicago, Illinois
*Executive-Secretary
Monument Builders
of America*

Makes Circuit
of
State
Conventions

MONUMENT BUILDERS OF THE CAROLINAS AND VIRGINIA

Winter conventions got off to a splendid start with the meeting at Charlotte, N. C. on December 1, 1947, of the Monument Builders of the Carolinas and Virginia.

W. J. Scoggins, Scoggins Memorial Art Shop, Charlotte, N. C., in his annual report as president told of their fine membership record. It has grown in one year from a standing start at zero to a total of 68. Members in the three states were credited with the following totals: North Carolina 35, Virginia 18, and South Carolina 15. Better goodwill in the industry was already evident, according to Mr. Scoggins, due to the fellowship in the association.

The treasurer, C. W. Brown, Florence Memorial Company, Florence, S. C., brought in a report which showed the organization to be in good financial condition with a substantial cash balance in the general fund.

Contacts with cemetery officials had resulted in a fine spirit of friendliness according to the report of the chairman of the cemetery relations committee, John Maddux, Maddux-Stafford Stone Works, Durham, N. C.

The educational committee, headed by W. W. Kimball, W. W. Kimball Monuments, Durham, N. C., reported that arrangements had been made with the North Carolina State College at Raleigh to conduct a short course in monumental design to be carried on nine weeks during the summer.

The excellent work of the advertising committee was presented by the chairman (and secretary) J. R. Jordan, Spartan Monument Company, Spartanburg, S. C. Over \$4,000 in cash and a total of \$7,285 pledged, enabled the advertising committee to make commitments for a series of advertisements. These are now appearing in eleven Sunday papers in the three states and are to continue for one year.

Thomas I. Rankin, Consultant on Inter-Allied and Public Relations, American Monument Association, as well as secretary and general manager, Elmlawn Cemetery, Kenmore, N. Y., was introduced by John Heyward, The Winnsboro Granite Corporation, Rion, S. C. He presented a resume of the 30 years of growth of the no-monument cemetery, estimating that the monument industry has lost 136 million dollars' worth of business as a result of this development. He pointed out that, generally speaking, the no-monument cemeteries had passed out of the hands of original speculative owners and were now being operated on a legitimate business basis.

Mr. Rankin also reported on the A.M.A. activities and plans for the future, stressing the advertising and mat service which is now available free to traditional cemeteries as an aid in pre-need lot selling. He urged monument people to cooperate with cemeteries and suggested that good relationships might head off the development of no-monument sections in established cemeteries.

Alex Park, executive secretary of the Monument Builders of America, reported on the activities of the national association, presented an address on the subject, "Horse-feathers, Horse-radish, and Horse-sense." This was followed by an open forum.

John Heyward and Bob Scoggins of Rion and Charlotte, respectively, were hosts at a sumptuous banquet marked by excellent food and a good time for all those in attendance.

Richard L. McBride, field director for the Barre Granite Association, Barre, Vermont, made his first appearance at a monument dealer's convention in Charlotte and reported on the Barre Guild activity. (Further details on this speech are to be found on page 76, this issue.) Mr. McBride was honeymooning and conventioning at the same time!

The officers for the coming year include: president, E. C. Edgerton, Eastern Memorials, Fayetteville, N. C.; 1st vice-president, Earl L. Brown, J. Henry Brown & Son, Richmond, Va.; 2nd vice-president, E. McLamb, McLamb Monument Company, Goldsboro, N. C.; 3rd vice-president, C. W. Brown, Florence Memorial Company, Florence, S. C.; secretary, B. F. Childress, Easley, S. C.; assistant secretary, Terrell Fridell, Charlotte, N. C.; treasurer, W. J. Scoggins, Jr., Charlotte, N. C.; assistant treasurer, M. C. Barnhardt, Salisbury, N. C.

MONUMENT BUILDERS OF ALABAMA, FLORIDA AND GEORGIA

The Monument Builders of Alabama, Florida and Georgia held their second annual meeting at the Biltmore Hotel, Atlanta, Georgia, December 3 - 4, 1947.

Mr. L. C. Henley, Henley's Monument Company, Montgomery, Ala., as president of the association called the meeting to order. He gave a report of the first year's activities and expressed appreciation for the fine support he had been given. He felt that the many friendships which had been formed through the association work would serve to build a better industry.

The secretary-treasurer, Gene Wyatt, Dixie Marble & Granite Company, Atlanta, Ga., read a financial report which was very satisfactory, showing a balance on hand with all bills paid.

Ed. C. Mims, vice-president, Coggins Granite & Marble Industries, Inc., Atlanta, as the first speaker on the program discussed, "Selling Designs in Conformity with Present Day Methods of Quarrying and Sawing." He told of the great improvement in quarrying methods brought about by experiments carried on during the war when the labor shortage was the top obstacle to production.

Blocks are now being loosened in the Elberton quarries containing eight to twelve times as many cubic feet as was thought practical before the war. "To do this successfully," said the speaker, "it is necessary for the quarryman to know the formation thoroughly. He must know exactly how the rift lies to take best advantage of his break." Because of better quarrying methods, production in the Elberton district is showing substantial increase and backlogs of orders are gradually being whittled down.

Mr. Mims told of new machinery being installed in the plants. At present he feels that this may have a tendency to encourage a very plain class of work but is hopeful that with greater technical development really artistic things may be produced in granite largely by machines.

The closing speaker of the first afternoon was Alex Park, executive secretary of the Monument Builders of America, Inc., who reported activities and plans of the national association. He spoke at length about M.B.A.'s "Guide for Members," and promised to return to Atlanta in early summer to conduct a sales training course for 25 members of the M.B.A. and their salesmen.

The banquet held the evening of the first day upheld the tradition of the south for fine and fancy food well pre-

THE HARRIS GRANITES

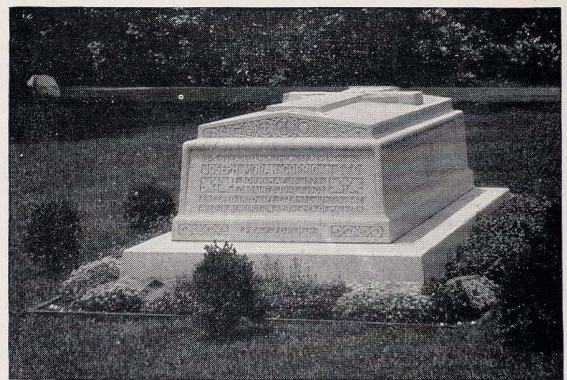
from Salisbury, North Carolina

BALFOUR PINK
CAROLINA PINK
CAROLINA MODIFIED PINK

THE HARRIS GRANITE QUARRIES CO., INC.

Quarries, Shops and Executive Offices

SALISBURY, NO. CAROLINA



Leading retailers throughout the country acclaim the beauty and high quality of Harris Granites. That this confidence is well placed is evidenced in the skilfully carved Joseph Moran Corrigan tomb with its religious symbolism. It was cut from Balfour Pink Granite in our plant for Edward A. Carroll Company, Bala-Cynwyd, Pennsylvania.

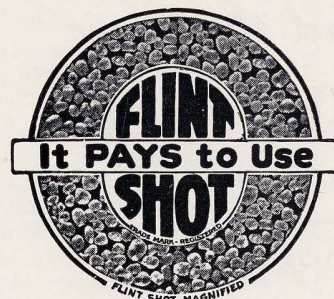
Eastern Representative
WHITEHEAD & KLOCK
101 Park Ave., New York City

Western Representative
J. K. BATCHELDER
Dixon, Illinois

Specify Harris Granites for Memorials of Distinction

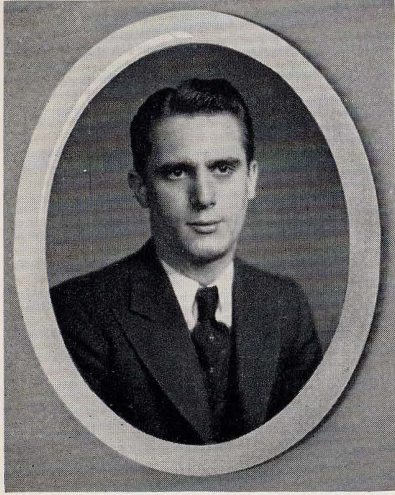
BRONZE FOR MAUSOLEUMS
. AND MEMORIALS
DETROIT MAUSOLEUM EQUIPMENT WORKS
DETROIT — P. O. BOX 2 — MICHIGAN

Read the address on
"Memorial Merchandising and Design"
by J. B. Hill, Designer, The Georgia Marble Co.
on Page 64



USE
**FLINT
SHOT**
for

MONUMENTAL SANDBLASTING
UP - TO - DATE • SEND FOR OUR BOOKLET
MINED AND SHIPPED ONLY BY
THE OTTAWA SILICA CO.
OTTAWA, ILLINOIS



STOLA MONUMENT PICTURES

memorial pictures
that last forever
fired in
porcelain enamel
on copper base

with or without

**MONEL INVISIBLE FASTENER
COVERED BRONZE CREST**

all sizes available—send for illustrated catalogue

OAK PARK CERAMIC COMPANY

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6336 ROOSEVELT ROAD

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THE HOUSE OF PFAFF

PYRAMID NOZZLES

The All Ceramic Nozzle

—Best by Every Test.

Have you tried the New

PFAST EMERY RING?

"Better" says every polisher who tries it

HOUSE OF PFAFF INC.

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GEORGE PFAFF INC.

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LONG ISLAND CITY 1, N. Y.

pared and well served.

During the second day the group had an opportunity to hear Mr. Richard McBride, field supervisor for the Barre Granite Association, Barre, Vt., who presented a comprehensive description of the program of the Barre Guild. A feature of his presentation was a display of the Guild's excellent literature, which is available to all retailers. He pointed out, too, that the Barre advertising is doing an effective job in creating a demand for monuments in any material as well as building a demand for Barre granite.

Lambdin Kay was the next speaker, representing the Associated Industries of Georgia, who spoke on "Memorial to Freedom." This was a sociological discussion of the American way of life in which he urged his listeners to beware of isms—particularly Communism.

The use of abrasive wheels in the granite and marble industries was the topic interestingly handled by Ward Bryson.

The address by J. B. Hill, designer for the Georgia Marble Company, Tate, Ga., was among the highlights of this convention. (Text of this address appears elsewhere in this issue.)

The officers elected to serve for the following year include: president, L. C. Henley, Henley's Monument Company, Montgomery, Ala.; vice-president, F. Drew Lewis, Thomas Co., Marble & Granite Works, Thomasville, Ga.; vice-president, J. C. Collins, Selma Marble & Granite Works, Selma, Ala.; vice-president, Oric Buchan, Capital Stone Company, Tallahassee, Fla.; secretary-treasurer, Earl Robertson, Atlanta, Ga.

MONUMENT BUILDERS OF TENNESSEE

The Monument Builders of Tennessee held their second annual meeting at the Hotel Claridge, Memphis, on December 3, 1947. A two-day meeting had been scheduled but the prompt dispatch of business made it possible to complete the program in one day.

The secretary, Wm. Dean, The Wm. Dean Marble Co., Nashville, Tenn., was ill, but the president, Basil J. White, Jr., White Monumental Co., Memphis, took over and handled the situation very efficiently.

The first speaker on the program was J. B. Hill, designer for the Georgia Marble Company, Tate, Ga., whose address is printed in full in this issue. Mr. Hill is not only a capable designer, proven by his long years of service with the Georgia Marble Company, but has a sound fundamental knowledge of the monument industry which makes his discussions of monumental design very valuable.

"Five Great Rules of Selling," was the subject of an address by Norvil Brickell, representative of the Dale Carnegie Institute. One of his suggestions pertained to the unforgivable sin in the sales field of forgetting peoples names. Said the speaker, "Here's a trick which should be valuable to you men who sell monuments. You meet someone whose face is familiar, his name in the back of your mind, you can't pull it out. Walk right up to the individual, boldly ask, 'what is your name', and without doubt your listener will reply, 'my name is Smith' or whatever his last name may be. Now's your chance Mr. good salesman to show your quick come-back. You say, 'Of course, I know your name is Smith, but what's your first name,' and lo and behold, you know the guy's first name and his second name and what more do you want."

The second suggestion given by Mr. Brickell was, "Know your line thoroughly." The salesman must know a great deal more than the prospective purchaser and keep command of the interview. Number three: "don't be afraid to work, work late and early, work enthusiastically, diligently and intelligently." Number four: "train your mind to be flexible so that no matter whom you are trying to sell, regardless of his social status in life, you the salesman must act natural, friendly and helpful at all times." Number five: "Don't argue."

President White's father and mother were among those

HARRY L. OGBORN

Designer

401 W. BOULEVARD
CHARLOTTE 3, N. C.

FULL SIZE DETAILS
OF CARVING OR
LETTERS FOR THE
SAND BLAST MAN.

COLOR RENDERINGS
OR SKETCHES IN
PENCIL FOR YOUR
DIFFICULT CLIENTS.

LET ME BE YOUR
DESIGNER WHEN
YOU NEED QUICK
AND PLEASING
SERVICE!

New DESIGN SELECTOR Just Out

The largest and most varied collection of modern best sellers of standard types of cemetery memorials. Styles most in favor developed from records of our frequent distributions. This review design selector has become the standard source for selecting the best current types of practical cemetery memorial art.

Pictorial designs; Religious subjects, largest variety ever published; pictorial markers, military markers, children's markers; selected group of small mausoleums; 100 conventionalized floral ornaments, ready to use. Ask for your copy if you have not received it.

DESIGN INSTRUCTION:

Four month's course of personal training by actual practice in our studios. Ask for details.

BLISS DESIGN CO.

214 S. CHURCH ST.
ROCKFORD, ILL.

in attendance and he graciously introduced them to the group as two of the finest monument people in the United States. The applause apparently verified his judgment.

Lee Dabney, a supply man with offices in Memphis, gave a practical talk on the "Value of Proper Equipment." He illustrated and discussed many tools of the trade. It was a valuable talk for those who do any manufacturing or only lettering, as he not only described the use of various types of equipment but how to capitalize on them to get top production.

The closing speaker of the afternoon was Alex Park, executive secretary of the Monument Builders of America who reported on the affairs of the national association. Mr. Park is now starting on his tenth year as executive secretary and briefly reviewed his ten years of stewardship.

In the absence of the secretary it was unanimously decided to forego the election of officers and to continue those already in office, as follows, Basil J. White, Jr., White Monumental Co., Memphis, president; William Dean, The Wm. Dean Marble Company, Nashville, Tenn., secretary-treasurer.

MONUMENT BUILDERS OF LOUISIANA AND MISSISSIPPI

The Monument Builders of Louisiana-Mississippi met for their annual meeting at the Hotel Francis, Monroe, La., December 8 - 9, 1947. After preliminary committee meetings, A. J. Martin, Sr., A. J. Martin Marble & Granite Works, Vicksburg, Miss., president, called the meeting to order.

A number of visitors from the producing centers were in attendance, among them James Thornton, Oglesby Granite Quarriers, Elberton, Ga.; George A. Doss, sales manager, Georgia Marble Company, Tate, Ga.; J. B. Hill, designer, Georgia Marble Company, Tate, Ga.; George Cassells, representative Oglesby Granite Quarriers, Elberton, Ga.; Ralph Buchert, representing Meierjohan-Wengler, metalcraftsmen, Cincinnati, Ohio; and L. C. Brackeen, southern representative for the Vermont Marble Company, Proctor, Vt.

After the introductions of these wholesale representatives came the speeches. J. B. Hill, designer for the Georgia Marble Company led off with an address which produced a good deal of friendly discussion. It may be read on another page in this issue. George A. Doss, sales manager of the Georgia Marble Company spoke extemporaneously about the general conditions at Tate and reported a noticeable improvement in production and a thinning down of the backlog of orders. The company hopes soon to return to their normal schedule of delivery.

Mr. Brackeen made a similar report for the Vermont Marble Company, saying that his firm was finding the same situation developing in Vermont.

James Thornton spoke briefly on conditions in Elberton, backing up the marble men by saying that he had hoped his firm, Oglesby Granite Quarriers, would soon get off the quota basis so that every legitimate dealer could be supplied with all the Oglesby granite they needed.

Miss Nona Martin, owner of the Martin Marble & Granite Works, Monroe, La., introduced the subject of licensing monument dealers and salesmen. Among those who took part in this discussion were B. T. O'Neil, J. H. McNeil Marble Works, Meridian, Miss.; Frank R. Stewart, New Orleans, La.; Bob Landry, Baton Rouge, La.; Mr. Moon of Shreveport, La.; and others. They agreed that it would be an excellent idea if a standard of qualifications could be set up for monument retailers and their salesmen to better serve the public. It was further agreed to appoint a committee consisting of A. J. Martin, Sr., and B. T. O'Neil to look into the matter of furthering the idea of licensing retailers and salesmen with a report to be made at the next meeting of the association which is to be held in Meridian, Miss., July 12 - 13, 1948.

Alex Park, executive secretary of the Monument Builders of America, presented his address, "Horse-feathers, Horse-sense and Horse-radish." This with a bit of side-talk and a listing of various national association activities ended in an interesting half-hour of questions and answers.



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"FRENCH CREEK" the
Extra Dark Monumental Granite.

RECEIVE...

Quality merchandise...
unsurpassed contrast...
dependable workman-
ship...exclusive designs
prompt shipment...less
competition...better
profits.

At your SERVICE since 1910
with our own quarry and
complete finishing plant.

**FRENCH CREEK
GRANITE CO.**

ST. PETERS, PENNSYLVANIA

Keep Your Victory Bonds

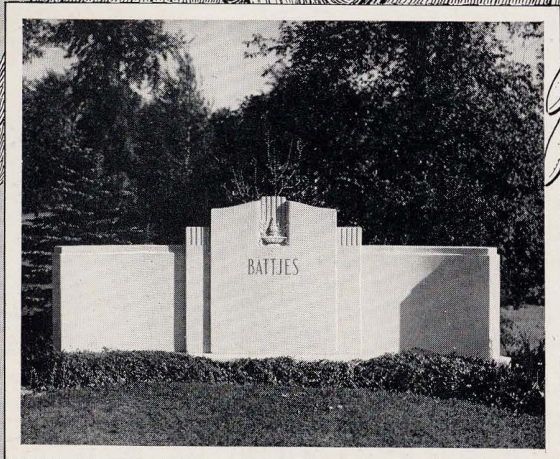
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PHOTOGRAPHIC - PRINTS
ARCHITECTURAL RENDERINGS
MEMORIAL MOTIFS

BARRE



Designed and produced for Patten Monument Co. and erected in Woodlawn Cemetery, Grand Rapids, Mich.

GUARDIAN MEMORIAL dealers merit the confidence of the public and all cemetery executives because they base their appeal on a superior service and a superior product.

• GUARDIAN MEMORIALS •

JONES BROTHERS COMPANY, INC.
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EVERLASTING PORTRAITS FOR MONUMENTS



NOW AVAILABLE!!

- BOTH CHINA AND PORCELAIN ENAMEL PORTRAITS
- NEW PATENTED MONTLOK FASTENER
- MEMORIAL BRONZE FRAMES WITH INSCRIPTION

CATALOG AND PRICES . . . ON REQUEST

THE ABENDROTH STUDIO

7008 S. PAULINA ST.

CHICAGO, ILL.

A wonderfully fine banquet was served at a country place some miles from the city, called the Rendezvous. Good food, good story-telling, lively wit and humor and a thoroughly happy atmosphere were the order of the evening.

Following a short business meeting the next morning the following officers were chosen for the coming year: A. J. Martin, Sr., A. J. Martin Marble & Granite Works, Vicksburg, Miss., president; Bob Banta, Louisiana Monument Company, Baton Rouge, La., vice-president; Sam W. Bennett, Pineville, La., secretary-treasurer.

MONUMENT BUILDERS OF KANSAS AND OKLAHOMA

The winter convention of the Monument Builders of Kansas and Oklahoma was held at the Allis Hotel, Wichita, Kansas, December 10 - 11, 1947. Sam Maddux, Lawton Monument Works, Lawton, Okla., president, welcomed those present in his opening address and briefly reviewed the development of the organization.

In the order of business, President Maddux appointed committees as follows: Nominating, Lotus Day, Day's Monument Company, Arkansas City, Kans., Earl S. Williams, Earl S. Williams Monuments, Independence, Kans., Vernon C. Torrance, Ardmore, Okla.; Sergeant-at-Arms, Edison B. Shive; Banquet, Frank Park, R. W. Park & Sons, Wichita, Kans.; Auditing, Joe Kimberlin, Pawnee Marble & Granite Works, Pawnee, Okla.; G. P. Walker, Guthrie Monument Company, Guthrie, Okla.; Resolutions, V. B. Curl, Concordia Monument & Vault Company, Concordia, Kans.

George I. Laingor, Laingor Monument Company, Oklahoma City, Okla., head of the Oklahoma Legislative Committee, discussed the work of his organization. The cemetery laws which have been passed in Oklahoma as a result of the activities of the committee were presented by Mr. Maddux.

At the afternoon meeting President Maddux introduced Ralph S. Hinman of the Wichita Better Business Bureau who gave a sequel to his "Dutch Uncle" radio addresses with which his audience was familiar.

The subject of the proposed licensing act was opened by Howard J. McCarty, Hutchinson, Kans., who covered many angles of the subject. He then introduced Representative Wayne W. Ryan, attorney-at-law, Clay Center, Kans., who presented the legal aspects of a licensing act in an enlightening and clever manner. Following this there was a lengthy discussion of the subject from the floor.

Alex Park, executive secretary of the Monument Builders of America, presented a resolution referring to government payment of \$25.00 in lieu of a Government Grave Marker. The resolution was passed without a dissenting vote. His address, "Horse-feathers, Horse-sense, Horse-radish," proved to be of vital interest to all his listeners.

The banquet was attended by fifty people who enjoyed an address by Rev. J. Henry Hornung, Pastor of the Plymouth Congregational Church, Wichita. In his inspirational talk Rev. Hornung likened life to a game of golf.

The Thursday morning session opened with a talk by Alex Park who gave pertinent facts concerning the national association. On investigation it turned out that all those present were members of the national association.

Arthur P. Stone, Stone Machinery Company, Syracuse, N. Y., gave a short but practical talk on the use of diamonds in grinding wheels.

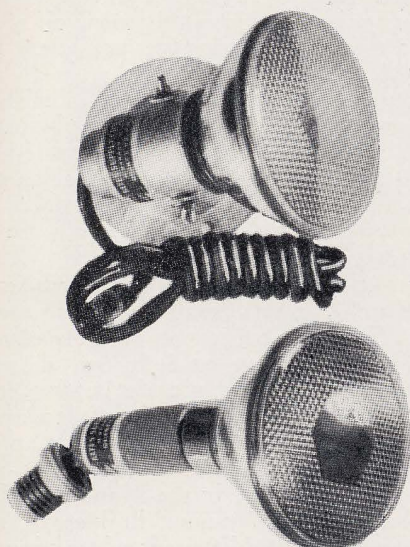
Mr. McCarty again opened discussion on the licensing act and Mr. Curl moved that new officers elected be charged with bringing action on the measure to a climax.

The officers elected for the coming year are as follows: Howard J. McCarty, Hutchinson, Kans., president; Aubrey Cody, Cody Memorials, Clay Center, Kans., vice-president; Jack I. Laingor, Laingor Monument Company, Oklahoma City, Okla., secretary-treasurer.

MACHINERY · · EQUIPMENT · · TOOLS · · SUPPLIES

ELECTRIC LIGHTS for the Sandblast and Shape Carving Room

These lights are completely adjustable for spot focusing and are especially designed so that illumination is furnished for the area to be lettered or carved. Lights are furnished with powerful 150 watt dust proof bulbs.



SET No. 1 Consists of THREE Lights complete with FIXTURES, BULB and CORD, ready to plug into light socket.

price for set \$15.50

price each \$ 5.50

No. 1 Lights are attached on the inside of the Sandblast Room.

SET No. 2 Consists of THREE Lights complete with Fixtures and Bulb WITHOUT Cord, ready to INSERT into the socket on the room front.

price for set \$14.00

price each \$ 5.00

IMMEDIATE SHIPMENT ON SANDBLAST MACHINES

FOR REGULAR CARVING — SHAPE CARVING —
CEMETERY LETTERING — STEELING PANELS

ORDER YOUR SET TODAY !!

BATES SUPPLY COMPANY



11 VERNON STREET
QUINCY 69, MASS.

A resolution was passed mourning the deaths of Ralph Park, R. W. Park & Sons, Wichita, Kans.; W. H. Thompson, Wilson, Kansas; and Alex Duncan, Dallas, Texas, wholesale representative of the Oglesby Granite Quarriers, Elberton, Ga.

MONUMENT BUILDERS OF THE SOUTHWEST

The second winter meeting of the Monument Builders of the Southwest brought dealers from Arkansas, Texas and New Mexico to Dallas on December 12 - 13, 1947. This third meeting held by the association since its organization a year ago, was the largest in attendance. There were approximately 150 gathered at the Baker Hotel, including delegates, their wives, wholesale representatives and other visitors. The enthusiasm, interest and excitement evident throughout the entire affair made it look like a national convention on a smaller scale.

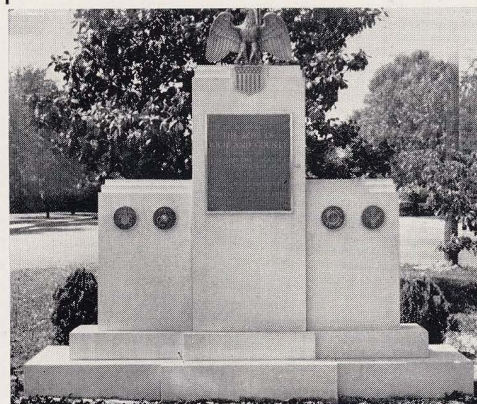
John W. Robinson, Robinson Monument Company, San Angelo, Texas, president of the association, opened the meeting. He presented George Tumlin, Dallas Marble & Granite Company, Dallas, chairman of the committee on unfair practices. Mr. Tumlin's committee consisted of Louis Rodriguez, Rodriguez Brothers, San Antonio, Texas; M. J. Adlof, M. J. Adlof Memorials, Houston, Texas; E. C. Routh, E. C. Routh & Son, Fort Worth, Texas; Arthur Osgood, Osgood Monument Co., Amarillo, Texas; Raymond Rauch, Raymond Rauch Company, Little Rock, Ark.; and Tom Gould, Premier Granite Quarries, Llano, Texas.

Mr. Tumlin investigated unfair practices of monument builders and cemetery people, and Judge Grover Sellers was retained by the association to assist and study laws affecting the operations of monument dealers, cemeteries and other inter-related and allied industries or professions. Judge Sellers is a prominent lawyer from Sulphur Springs,

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Texas, and former attorney general of the state of Texas. His address was one of the outstanding events of the two day meeting. It was highlighted, according to reports, by his statement that there is very definitely a legal remedy for the many unfair practices affecting retail monument builders through inequitable and unfair cemetery regulations and unreasonably high charges and demands. As a result of his discussion, the assembly went on record for the calling of a meeting between the monument builders interests and the cemetery interests wherein an attempt will be made to arbitrate differences now existing and work out these problems agreeably to the two industries.

Several liberal and progressive cemetery owners were in attendance who recommended and favored such a meeting. As a result one was scheduled for January 1948, or as soon as possible thereafter, if such a meeting could not be held in January.

One of the features of the second day's program was a talk by Mr. Arthur D. Stone of the Stone Machinery Company, Syracuse, N. Y. His subject was the use of commercial diamonds in the monument industry, showing the transformation of granite and marble cutting from the slow method of yesterday to the high speed of today.

During the second day Mr. Alex Park gave an address entitled, "Horse-feathers, Horse-Sense, Horse-Radish" which will be printed in full in the Monumental News-Review. On behalf of the Monument Builders of America, Mr. Park proposed the establishment of training schools for the benefit of retailers, and the delegates heartily approved such a program.

At the banquet held in the Texas Room of the Baker Hotel, Friday evening there were no speeches, just good food, fun and entertainment.

The nominating committee complimented the officers of the association on the results of their efforts during the past year and re-nominated all present officers for another one year term, and all were elected by acclamation, as follows: John W. Robinson—President, Robinson Monument Co., San Angelo, Texas; Raymond Rauch—Vice President, Raymond Rauch Co., Little Rock, Ark.; Jerry Bouska—Secretary-Treasurer, Monumental Arts, Ltd., Dallas, Texas.

The association elects its directors to three-year terms, and the two directors whose terms expired December 31, 1947, were—Mr. A. W. Roberts—Roberts Memorials, Inc., Dallas, Texas; John W. Pauling—Hillsboro Monument Works, Hillsboro, Texas.

Both were re-elected for a three year period. Other directors serving this association not up for re-election at this meeting are O. L. Norman, Norman Monument Company, Jonesboro, Arkansas; C. R. Montgomery, Waxahachie Monument and Granite Works, Waxahachie, Texas; Morgan C. Knott, Fort Worth Monumental Works, Fort Worth, Texas; J. M. Youngblood, Jr., Youngblood Memorial Company, Greenville, Texas.

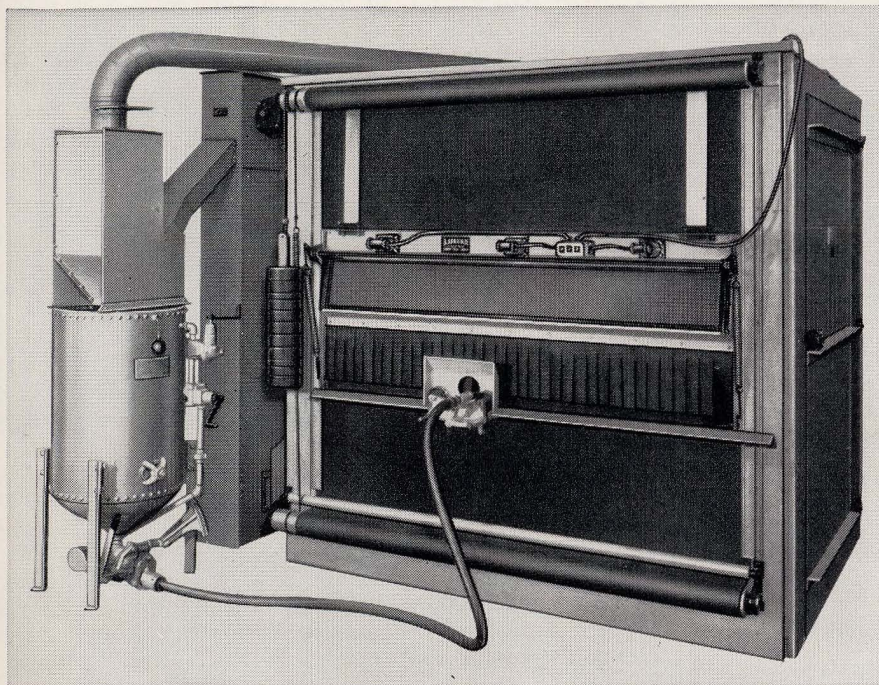
*Further Convention Reports and Speeches
will appear in the February Issue.*

GRANITE ASSOCIATION OFFICIAL WARNS STATE MONUMENT GROUPS OF THREAT TO INDUSTRY

Monument builders of various states heard an address by Richard T. McBride, Field Supervisor for the Barre Granite Association, the largest sectional trade association of monument producers in the country. The state monument builders hold their annual conventions in December and the early months of the year.

McBride told monument builders that the growth of the no-monument cemetery in the United States is the greatest single threat to our industry today, and advanced statistics to bear him out. These statistics showed that at a conservative estimate, the minimum amount of yearly sales

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of these (no-monument) cemeteries is in excess of 4 million dollars. By computation, McBride showed how the lost market to the monument industry is actually \$29,000 a day. Statistical data was also presented on cremations and interments in public mausoleums.

Speaking for the 74 quarriers and manufacturers whom he represents, McBride gave a full report on present conditions in the Barre, Vermont granite producing area, devoting much of his talk to events during the past year which had a direct effect on production. As examples of production obstacles, McBride cited a 12-week strike of the district's granite cutters, a water shutdown, and a shutdown of the area's huge, noisy gang-saws, occasioned by complaints from irate citizens who were losing sleep because of the nearby saw plants.

To offset the district's lack of manpower, McBride stated that there were 175 apprentice granite cutters under instruction in the Barre district, but warned the local men that their value would not be felt for at least another year. The representative said that Barre Granite Association officials are also hopeful of bringing skilled sculptors to Barre from Europe, and that he believed that 5 carvers were already on their way from Italy now.

Of much interest to the state monument builders was the Barre Guild's national advertising and merchandising program, which stresses the value of the Barre Guild Seal and Certificate as the outstanding trademark in the monument industry. McBride informed the groups that his Association's advertising reached 23 million readers, and that it is that retail monument builder, who can furnish his customers with Barre Guild monuments, who profits most from that advertising.

McBride concluded his talks with the statement that the Barre Granite Association is supporting the American Monument Association, the industry's national wholesaler association, 100% in its fight to preserve the monument idea as contrasted to the memorial-park cemetery, the living memorial and similar ideologies.

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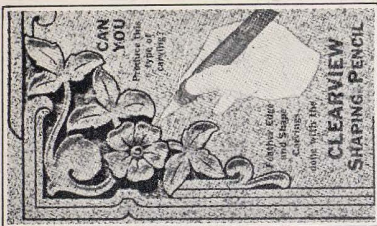
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MONUMENTAL NEWS-REVIEW

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ROCK OF AGES CORP. MAKES HOSPITAL GIFT

The Rock of Ages Corporation, through their president Roy L. Patrick gave \$2,000 to the Mayo Memorial Hospital in Northfield, Vt., where the company has a plant, it was recently announced by directors of the hospital.

A WAR MEMORIAL OR A CIRCUS FOR NEW YORK CITY

Late in October the *New York World-Telegram* carried an article by the nationally known columnist, George E. Sokolsky, a clipping of which has just been sent to us by Ali Buttura of Buttura & Sons, Barre, Vermont.

Mr. Sokolsky is scathing in his criticism of the suggestion that \$2,000,000 be spent for a circus on Park Avenue, New York City, when as yet no one has thought of erecting a memorial to its dead of World War II. We quote him in part:

"This city of New York, famed for its magnificent contrasts, is now faced by an amusing escapade in ballyhoo. Grover Whalen who, since the glorious days of Jimmy Walker, has been an eternal reception committee, now proposes to celebrate the fiftieth anniversary of the city by establishing a circus on Park Avenue, which is the principal arterial thoroughfare. The circus will cost \$2,000,000 or more.

"In the first place New York was established in 1626 as New Amsterdam by the Dutch. This fiftieth anniversary is a minor detail in its long history when Brooklyn, areas on Long Island now called Queens, and Staten Island, together with the Bronx were all jumbled together into a huge metropolitan area, the center of which is the elongated island of Manhattan. This is called Greater New York.

"It is more than probable that there is nothing to celebrate, for this place has grown so large that it cannot be financed or policed or kept clean. **** "It is this bigness that Grover Whalen wants to celebrate with a circus. ****

"Even that profligacy, that lack of arithmetical realism does not bother me as much as the brutality of the idea that this city has not yet erected a memorial to its dead of World War II. If it has \$2,000,000 to waste on a circus, how come that it has no funds to establish a lasting memorial to its sons who did not return to it from the war?

"That is something that is hard to understand. The same brutal forgetfulness appears in so many cities. After every other war the citizens hurried to erect some monument, some building, some memorial to their own who died in war. What has happened to us that we are lax now? Does nothing grip our sentiments? Do we no longer feel kindly gentle; do we no longer possess pride? Even if the war is unpopular and was unnecessary, our sons did not die to be forgotten.

"If the profligate city of New York can throw millions to the wind, why not erect some building, some memorial, some symbol of faith in those boys? Long ago I had suggested that the finest thing that happened in the war was the co-operation among the three great faiths, the wonderful chaplains' services, the three-way altar at which boys of any denomination could meet their God. Why not erect such a house of God as a memorial to those who died in their youth in what they believed was God's service? Surely that is a more worthy expenditure than Grover Whalen's Park Avenue circus."

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DE WAYNE
NELSON

ANALYZING THE "SHOPPER"

EDITOR'S NOTE: DeWayne Nelson, New Brunswick, N. J., Eastern Manager of the C. E. Cleveland Lithichrome Co., of Fort Scott, Kansas, recently wrote us as follows:

"I've had a number of letters from dealers in various parts of the country stating that they enjoyed my article, 'Memorial Merchandising.' (Monumental News-Review May 1947 issue) Several asked for suggestions on how to handle the 'shopper'. I thought perhaps a short article on this subject might be of general interest so am enclosing same herewith. Do what you wish with it—I don't bruise easily." So, we give you Mr. DeWayne Nelson on "Analyzing the 'Shopper'."

During my years of travel up and down the highways and byways of America calling on retail dealers in the interest of Lithichrome I've found two principal topics of conversation and complaint—competitors and shoppers.

Let's dispose of the "competitor" angle by simply admitting that they are necessary evils—scallywags, every one of them—and pass on to an analysis of the "shopper".

From personal experience and observation I would say that a small percentage of so-called shoppers are shopping for price while the balance are shopping for ideas. I mean ideas pertaining to the sentimental value in memorials—not a short course in geology.

Let's consider first the price-minded shopper. What makes her price-minded? A relatively small percentage of people are just naturally that way and there is little we can do about it. Quote a fair price that will net a fair profit and stick to it. Emphasize the sentimental values. If the order has to be taken at less than a fair profit let your competitor have it.

A large proportion of price shoppers are that way because of fear. From childhood to the grave people fear things they don't understand. And they don't understand monuments or monumental values. They probably know less about true monument values than about any article they may ever have occasion to purchase. To people not engaged in the monument business the thought of a monument is naturally associated with the thought of death—and death is an extremely unpleasant subject to think about. Therefore, people, being what they are, just don't permit themselves to think about monuments until the time comes to buy one.

Let's consider a typical case. Mr. Smith dies and Mrs. Smith is confronted with the problem of erecting a fitting memorial. In looking around the newer section of the cemetery she is struck by the fact that practically every monument is a reasonable facsimile of the one on the adjoining lot. Two piece tablets, some polished, some axed, some

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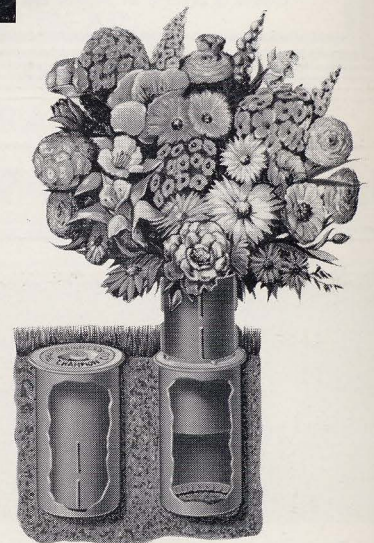
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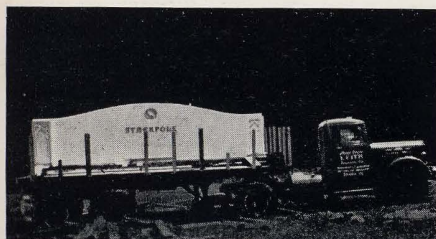
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steeled, but all decorated with a family name and wild rose or other commonplace floral sandblast carving. She searches for an understandable expression of sentiment in the form of a beautiful inscription or an epitaph and is disappointed to find that apparently both are out of date and old fashioned. The nearest she comes to finding what she's looking for is one ordinary monument bearing the letters R.I.P.—the economical way of saying Rest in Peace. On inquiry she learns that this monument was erected by a dealer who has since gone out of business.

Mrs. Smith then makes an exploratory visit to three or four memorial establishments in the vicinity hoping to find something on display more in keeping with her ideas of what a monument should be. Again she is disappointed for again she sees row on row of two piece horizontal tablets decorated with what to her are meaningless wild rose and other conventional designs. She also notes an uninteresting monotony in material and color. Such a situation just naturally leads to price consciousness.

Women are naturally style conscious. Mrs. Smith comes to the conclusion that her ideas of monumental design must be old fashioned. Then she remembers that a friend of hers, Mrs. Jones lost her husband and erected a monument to his memory the year before. She calls on Mrs. Jones and finds out where she bought her monument, the material it was built of, and what it cost. Then, she takes the measurements of the Jones monument and, armed with this information, she starts out "shopping." She feels that if she must buy a two piece horizontal tablet decorated with a wild rose design and without sentimental expression she might just as well buy it as cheaply as possible. Should Mrs. Smith be criticised for this? I think not. The industry is at fault—the manufacturer and retail dealer alike.

It has been said, with some justification, that the three foot rule is the badge of the industry. I, personally, have been in hundreds of retail shops where a three foot rule hung on a convenient nail just inside the door. One might get the idea that it's possible to measure sentiment in feet and inches.

Why encourage "shopping" by referring to a monument as being five feet wide, ten inches thick, and three feet high. Instead, why not refer to it as being appropriate in size for a six, eight, or ten grave lot. Offer to measure the monument if the customer insists but, at the same time, emphasize the fact that quality in any product is seldom reflected in size alone.

If you really want to "stop the shopper" first put your house in order. Hide your three foot rule, clean up your display and your office, provide a comfortable place where your prospect can sit and relax while you visit with her. Avoid unnecessary noise and interference during the interview. Encourage your prospect to talk about the deceased and express any ideas she might have as to material and design. Never argue with your prospect and, above all, learn to emphasize sentimental rather than material values. Try it,—it works.

UNIONVILLE GRANITE COMPANY MODERNIZE THEIR PLANT

The Unionville Granite Company, Unionville, Mo., of which A. R. Gibson is owner, recently made extensive improvements. A new hard maple floor was installed in the office and showroom with new fluorescent lighting replacing the old.

The workshop has been enlarged and equipped with better lighting, new sandblast machines and a new building erected for manufacturing and garage. A second building is to be erected which will be used for storage and display. Rubber wheeled trucks are used for moving small and medium stones, while a traveling crane is used for the heavy pieces.

A large amount of stock is kept on hand, making possible the record volume of business reported to be handled by this firm.

CHARLES B. PROUDFOOT APPOINTED CARBORUNDUM RESEARCH PHYSICIST

Charles B. Proudfoot, formerly assistant director of the engineering and physics division of Fredric Flader, Inc., has been engaged by The Carborundum Company as Senior Research Engineer in Physics of the CARBORUNDUM Research and Development Laboratory, Niagara Falls, New York. He will have charge of development of new and improved processes and products, a major phase of the company's modernization and expansion program.

Mr. Proudfoot received his Bachelor of Science degree in physics and mathematics at the University of Michigan in 1937. In 1937 and 1938 he was physicist and electrical engineer in the development and engineering department of Cutler-Hammer, Inc. in Milwaukee. From 1939 to 1944 he was sales engineer in the Milwaukee District Office of Spaulding Fibre Company, Inc. of Tonawanda, New York.

Commissioned as Lieutenant (Junior Grade) in the Navy, from 1944 to 1946, Mr. Proudfoot served as nuclear physicist with the Manhattan Project at Oak Ridge, Tennessee, where he specialized in the process improvement division of the mass spectrographic isotope separation process. While in service he reviewed and correlated reports describing in detail progress in the construction and instrumentation of the plutonium process.

While employed by Fredric Flader, Inc. of North Tonawanda, Mr. Proudfoot was engaged in experimental and research work with the Heavy Water Pile at the Argonne National Laboratory, Chicago.

MAYOR APPOINTS GUS REINKE TO CIVIC COMMITTEE

Gus Reinke, G. Reinke & Co., Inc., Oshkosh, Wis., director of the Monument Builders of America and formerly O.P.A. director, is reported to have been appointed by Mayor E. R. Seiwert on a committee of 25 leading citizens. The purpose of the committee is to assist in selecting a planning director for the city.

GEORGIA MARBLE COMPANY ELECTS NEW VICE-PRESIDENTS

The Georgia Marble Company, Tate, Georgia, recently made the announcement that Mr. Richard M. Harris and Mr. George A. Doss have been elected vice-presidents of the company.

\$300,000 BONDS VOTED FOR NEW ELBERTON HOSPITAL

The tax payers of Elbert County, Georgia, it is reported recently voted \$300,000.00 hospital bonds for a new hospital to be built in Elberton. The vote was 1,778 to 45.

Great credit is due J. J. McLanahan, president of the Elberton Granite Industries, as chairman of the hospital authority in the fact that Elberton voted 1,268 for the bonds, with five voting against the project.

APPRENTICE TRAINING IN ELBERTON, GEORGIA, THE GRANITE CENTER OF THE SOUTH

How apprenticeship programs are conducted in the granite and other stone cutting trades in the United States, is explained in this comprehensive, illustrated article, which features the area-wide apprenticeship program in Elberton, Georgia, the "Granite Center of The South".

Described in this article, which is reprinted from the October 1947, MONUMENTAL NEWS-REVIEW, are the work processes in which apprentices are trained in the plants, the time spent in each period of the training, apprentice wages, related classroom instruction, selection of applicants for apprenticeship, apprentice record keeping system, and functions of joint management-labor apprenticeship committee.

Reprints of this article may be obtained by writing to Apprentice-Training Service, U. S. Department of Labor, Washington 25, D. C. When requesting reprints, please mention the Monumental News-Review.

Quincy Granite:

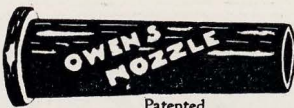
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Rough stocks and finished work furnished.

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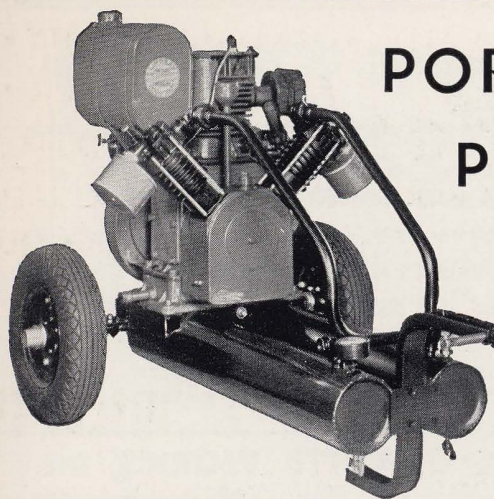
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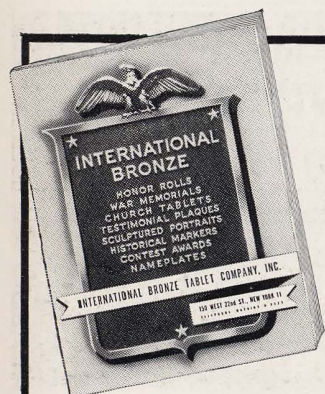
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10 Lbs. Collect.....	8.00
25 Lbs. Collect.....	18.00
100 Lbs. Collect.....	70.00

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GOVERNMENT HEADSTONE BILL INTRODUCED IN CONGRESS

A bill to authorize the Secretary of War to pay \$25 to families of deceased servicemen or veterans in cases where government headstones or markers are not acceptable has been introduced in Congress by Homer A. Ramey, R., Ohio.

W. O. Copeland of Suffern, N. Y., president of Monument Builders of America, Inc., announced that his association of retail monument dealers would support the measure. He said that the new plan would end "discrimination against the family burial plan" by offering the survivors a regulation headstone or cash aid in financing monumental work of their own planning, such as inscription on an existing family monument. Only a small minority of families have benefited under the present system.

The bill, HR 4647, has been referred to the house Committee on Veteran Affairs, whose chairman is Representative Edith Nourse Rogers of Massachusetts.

OFFICERS AND MEN HONOR SHIPMATES

Near Guadalcanal, on Florida Island, the officers and men of the USS McFarland are reported to have erected a monument in memory of twelve of their shipmates who were lost in a direct hit which blew off the stern and rudder.

A cargo of gasoline and supplies was being unloaded on Guadalcanal on October 16, 1942, when the ship was hit. After hiding out for 42 days on Florida Island, the crewmen made repairs and got the ship to Pearl Harbor. A Japanese telephone pole was used for a rudder and the steering was done by an intricate pulley system, with sides of the ship patched with timbers. After further repairs, they reached San Diego, California, on Easter Sunday, 1943.

The survivors of the blast had a monument sent from the United States to be placed near the graves of the twelve who were killed, in honored memory.

FRANKLIN DELANO ROOSEVELT

Recently the six hundred residents of Sugar Notch, Pa., who served in the nation's military forces since the Civil War were honored by the dedication of a memorial to their memory. Heading the list as their outstanding serviceman was the name of Franklin Delano Roosevelt.

A photograph of the late president in naval officer's cape, taken during his second term was used as a model for a bust which weighs about two tons and surmounts a monument of about sixteen tons. Bronze tablets on the wings carry the names of the servicemen. Lawrence Russo of Kingston, was the sculptor.

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Obituary Record . . . Continued

ville Lodge 165 F & A M and Kiyara Temple A.O.N.M.S. Utica, N. Y., and the Mohawk Valley Consistory, Utica, N. Y.

For about 25 years, Mr. Burnett was with Robert Hunter Granite Co., Milbank, S. D., and for about ten years salesman for Zampieri & Buttura, Barre, Vt.

Surviving beside his wife, are two sisters and three brothers.

Following a military service, interment was made in Boonville Cemetery. Friends from far and wide came in honor, among them Libero Zampieri who came to offer his services and sympathy.

**BERNARD C.
HOLLAND**



On November 22, 1947, Bernard C. Holland passed away with a heart attack, at Duke Hospital, Durham, North Carolina. Mr. Holland was visiting his son, B. C. Holland, Jr., who is a doctor at this hospital, and suffered the attack while there. He was buried in Mount Hope Cemetery, Florence, S. C.

Born in Dublin, Georgia, on July 17, 1887, Mr. Holland entered the monument business at an early age. In 1927 he specialized in designing, and worked with the Long Brothers in Gadsden, Alabama, and also with Brown Brothers in Columbia, S. C., going to the Florence Memorial Company, Florence, S. C. in August 1939.

In tribute to Mr. Holland, Mr. C. W. Brown of the Florence Memorial Company writes: "Mr. Holland was a man of fine qualities, and much interested in the uplifting of the monumental business as a whole and its progress."

Surviving are his wife, three sons and two daughters.

H. A. MACNEIL

During the early fall the sculptor, Hermon A. MacNeil died after a long illness. He was the first American to receive the Prix de Rome, and designer of a number of America's best monuments.

His works of art were sold to art lovers in the United States and Europe, including some European rulers.

Winner of many awards, Mr. MacNeil was probably best known for having designed the famous "Liberty" quarters during World War I. His monumental masterpieces include the McKinley Memorial in Columbus, Ohio; Soldiers' and Sailors' Monument, Whitinsville, Mass.; Washington Statue, Manhattan, N. Y.; Albany Soldiers and Sailors' Monument; and groups depicting physical and intellectual development, now at Northwestern University, Chicago. The Marquette Memorial near the Chicago Art Museum, and the bronze bust of James Monroe in the New York University Hall of Fame are also his work.

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RATES for classified advertisements are 5c a word, in advance, minimum price 50c; 15c extra for replies sent in our care; count your words, including heading and signature, and send money with order, as we cannot bill or open account for these many small transactions. No receipts sent; the insertion of advertisement is your receipt. Advertisements in bold face type 10c a word.

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ART GLASS MAUSOLEUM WINDOWS—Send for our booklet of Mausoleum Designs. Flanagan & Biedenweg Studio, 3754 N. Wilton Avenue, Chicago 13, Ill., Est. 1883.

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ONE SS-14 STONE SAW with two sets of tracks. Good condition. \$300.00. Hahn Bros. Memorial Co., 401 N. Main, Blackwell, Okla.

CHAIN HOISTS, SPUR GEARED, Brand new, 1 ton Hercules, with ball bearing trolley, \$102.00, delivered. 2 ton Yale & Towne Hoist, with ball bearing trolley, \$149.75, delivered. Modern Specialty Distributors, P. O. Box 1421, Pueblo, Colorado.

STONE TAKE-ABOUT SAW S-20, almost new, heavy rails plus hand crank feed, excellent shape, cheap. Delano Granite Works, Inc., Delano, Minn.

SURPLUS DUST COLLECTORS FOR SALE. PANGBORN CH 623—5000 feet of cloth dust with 1 H.P. motor mechanical shaker, price, \$500. Pangborn 3 CD1 2100 feet of cloth dust manually operated, price \$350. Pangborn 2 CD1—1400 feet of cloth dust, price \$250. Pangborn 1 CD1 with 1½ Horsepower blower and motor, Price \$160. M. Elstein, 141 Mangin Street, New York 2, N. Y.

AIR COMPRESSORS FOR SALE. 8¼ x 9 American Horizontal 175 cubic feet of free air per minute 110 lbs. V Belt Drive with 25 H.P. 3 Phase 60 cycles 220 volts ball bearing motor with motor sheave, After cooler 42" x 96" Air receiver A. SMC slightly used, price \$800. 20 horsepower Ingersoll Rand 2 cylinder vertical type 20 100 C.F.M. Direct connected mounted on a channel base with air receiver, radiator. Built as a unit, price \$475. M. Elstein, 141 Mangin Street, New York 2, N. Y.

ONE MARBLE QUEEN POLISHING MACHINE, complete with 5 H.P. Motor in good running condition. Italian Marble Company, 1730-40 Carroll Avenue, Chicago 12, Ill.

COMPRESSOR 8x8 CHICAGO PNEUMATIC (new plate valve) 25 H.P. Westinghouse Motor with carriage and starting switch, Belt, Air receiver, Air Cleaner and dryer, all in very good condition. Write Minneapolis Granite & Marble Co., Minneapolis, Minn.

TSCHRAMM 5 x 4 double cylinder air compressor, radiator water cooled. Gives 30 to 50 cubic feet of air per minute with a 10 HP single phase motor and starting switch. V Belts driven. Machine in good condition. John N. Schreiner & Son, North Collins, N. Y.

PANGBORN STEEL ROOM 7ft. x 5ft. Complete with exhaust fan and motor. PANGBORN SANDBLAST size 304. Price very reasonable. Write J. S. Warner & Sons, 107-111 Water Street, Dundee, Illinois.

EQUIPMENT WANTED

WANTED: SMALL, STATIONARY, ELECTRIC POLISHER, such as used for polishing die tops, etc. Must be in first class condition. Please give full information as to make, size and price in your letter. All offers considered. Virginia Monument Co., Box 27, Marion, Va.

FOR SALE

MODERN RETAIL MONUMENT BUSINESS IN A CENTRAL WEST CITY of 17,000. Only monument house in a large trade territory which is growing fast. Did \$45,000 business last year. Only reason for selling is age and state of health. \$20,000 will buy the stock and machinery. Address "Box 485" care of Monumental News-Review.

ESTABLISHED MONUMENT BUSINESS in one of eastern Iowa's largest cities. Good clean stock and equipment. Close to cemeteries. Nice volume without salesmen. Write "Box 491" care of Monumental News-Review.

OLD ESTABLISHED MONUMENT BUSINESS. Located downtown area of Capital of Southwest, Gateway to Old Mexico. Doing excellent business in trade area half million people. Large frontage on two main thoroughfares. Includes two large modern apartments. Climate and living conditions unexcelled. Reasons, other interests. Price, \$50,000.00. Write "Box 492" care of Monumental News-Review.

RETAIL MONUMENT SHOP located in middle west in a rich agricultural area. Sandblast equipment. Stock at invoice. Shop located on two nice lots on street to two cemeteries. City of 5500. Get in on the spring business. Priced to sell. For further details write "Box 490" care of Monumental News-Review.

HELP WANTED

YEAR AROUND WORK FOR QUALIFIED, EXPERIENCED MAN. Have exceptional offer to present to a young man who can lay-out, cut stencil and sandblast. No rough cutting in this modernly equipped shop and no dust of any kind. Will pay transportation for personal interview. Write "Box 476" care of Monumental News-Review.

OFFICE AND SHOP MANAGER FOR RETAIL ESTABLISHMENT. State age, experience and salary expected in reply. Frank Ensor Haymaker, Box 6751, Towson 4, Md.

Wanted: ALL AROUND WORKMAN FOR RETAIL MONUMENT SHOP. Lettering and sandblasting. Permanent work. Write Andrews Monument Works, Falls City, Nebraska.

Wanted: ALL AROUND SHOP MAN. Long established business. Excellent working conditions. N. R. Torrey, Cadillac, Michigan.

HELP WANTED

FOREMAN WANTED for large, modern, fully equipped plant. Fourteen employees. Guaranteed good yearly wage. When writing state qualifications. Expenses will be paid if personal interview is arranged. Campbell-Horigan, Box 9112, Pittsburgh 24, Pa.

STEADY WORK FOR EXPERIENCED MAN who can lay out, cut stencil, sandblast and shape carve. Top wages and best of working conditions. Greeley is an exceptionally fine home, school and church town. Is only 50 miles from Estes Park. The Greeley Monument Works, Inc., 1015 7th Avenue, Greeley, Colorado.

GRANITE AND STENCIL CUTTER. Pleasant working conditions, steady year around work. Plant located in central part of Ohio. State age and experience. Write "Box 483" care of Monumental News-Review.

WANTED ALL-AROUND WORKMAN FOR SHOP FOREMAN. Steady work year around. All-modern shop. Located Middle West. Write "Box 484" care of Monumental News-Review.

GRANITE ROUGH CUTTER AND FINISHER. Excellent working and living conditions. Cutting mostly Barre Granite. Will pay top wages. Write "Box 487" care of Monumental News-Review.

INFORMATION PLEASE

ATTENTION ALL DEALERS. Please help us locate Howard Stewart, stone cutter. He is short, heavy, bald and tattooed on the arms. Has Social Security No. 537-05-6251. If you know his whereabouts please contact us at once, for the benefit of you, him and us. Thank you. Fort Collins Monument Works, Fort Collins, Colo.

MACHINERY FOR SALE

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

CURTIS AIR COMPRESSORS. We have in stock 5-7½-10 and 15 H.P. sizes, with or without motors and air receivers. Units are new. Jayes Equipment Company, 53 North Union Avenue, Lansdowne Del. Co., Pa.

POSITION WANTED

WHOLESALE REPRESENTATIVE WITH RETAIL EXPERIENCE invites your attention. New Jersey area, but will move anywhere. Write "Box 489" care of Monumental News-Review.

SALESMEN WANTED

EXPERIENCED RETAIL MONUMENT SALESMAN wanted. Top commission paid. Good year around climate. Good territory will all the prospects you can handle. Write Memorial Arts, 3008 N. Stone Ave., Tucson, Arizona.

SALESMAN WANTED. Salary and commission. City work. Will make about \$600 per month. Robbins Monument Co., 2710 Washington Avenue, Houston 7, Texas.

OPENING FOR EXPERIENCED SALESMAN, state qualifications and references. Furnish own car. Salary and commission. H. Scheele, Sheboygan, Wisconsin.

TRAINED RETAIL MONUMENT SALESMAN. Must be able to double our present sales of \$35,000. Must be thoroughly capable and energetic. We have been established 54 years. Drawing account against 20% commission. Must furnish best of references. Write "Box 486" care of Monumental News-Review.

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STATIONERY

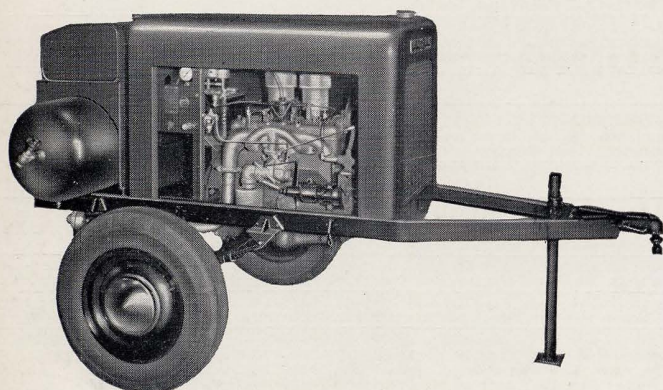
We specialize in BUSINESS-BUILDING STATIONERY FOR MONUMENT DEALERS. Portfolio of new designs free. Tucker Printing Co., New Philadelphia, Ohio.

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SMITH AIR COMPRESSORS

GORDON SMITH & CO.
470 College St., Bowling Green, Ky.

. . . Not So Editorial

ANOTHER PUBLICITY BONANZA

Next month we will feature a story that made the front pages of Cincinnati's papers with a large photograph, which will probably be reprinted in many other periodicals and newspapers in days to come. An orphan wanted a monument to his mother for a Christmas gift. The rest is history thanks to Chas. Bencsik & Son, who chose to be anonymous in Cincinnati but can't do that to us in our industry.

"THE RECESSION"

Some while back in 1946, in common with a few other editors, we predicted a decided change in buying and selling conditions by the Fall of 1947. Well, 1947 has "come and went" and if we believe all we hear and see, the Buyer's Market for dealers has not arrived. Well, remember, Babson predicted the 1929 depression for four years as "just ahead" and we don't claim to be a Babson. However, we still believe that a more normal market approaches. The "black marketeers" are now *buying* and *selling* at going prices; new manufacturer's orders of the past few months are not up to present production, and backlogs are shrinking; so if socially-conscious dealers will be big enough to cancel their "phony orders," (if they can), we might find a better psychosis in the industry. So, when you can buy your new car from the floor at list prices, you'll know normalcy has returned.

MISSISSIPPI OR TENNESSEE

In our November issue featuring the "Casey Jones—Lucius Beebe" story, several commented on the fact that the monument was erected in "Jackson, Miss.," in the subheading and "Jackson, Tenn.," in the text. Well, it was *Tennessee*. It seems, when Ernest Leland is writing about his dearly beloved South (The old Virginian) he completely forgets geography. It may interest the trade to know that the story was printed in many newspapers.

RUBE GOLDBERG SOLUTION

Our latest crackpot or genius writes, "I am working on a hydraulic system to raise and lower markers so our cemetery friends can save money on their mowing. It will operate electronically with the markers automatically receding at the approach of the mower." Thus the atomic age comes to the cemetery.

Re-Monumental Lexicon "Flush"—"Y.K.W." (October 1947 issue). We are amazed at the number of astute friends who wracked their minds on "Y.K.W."—YOU KNOW WHAT.

CEMETERY STRIKES OIL

What with doubled maintenance costs and halved income, one cemetery at least, in Lakeview, Michigan, just doesn't care . . . They just received \$51,550 in oil royalties and expect more to come.

EPITAPHS WE LIKED:

WE WHO HAVE LOVED THE STARS
SHALL NOT FEAR THE NIGHT
HE LOOKS AT THE HILLS
(AND SEES BEYOND)

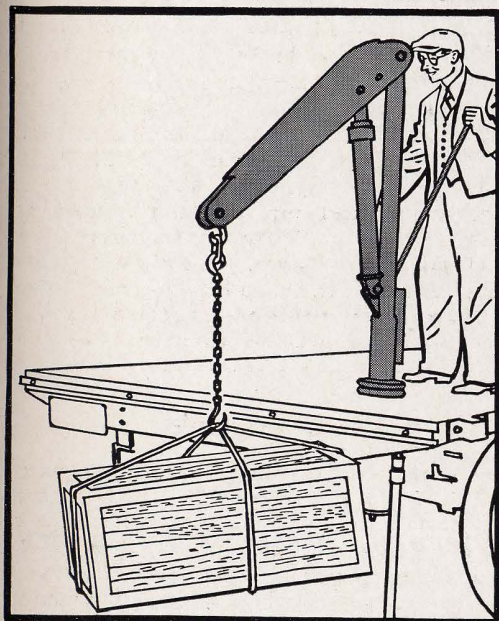
E. H. Whitaker

SUPPLY NEWS

From **DAWSON-MACDONALD CO.** "The Complete Supply House"

FEBRUARY 1948

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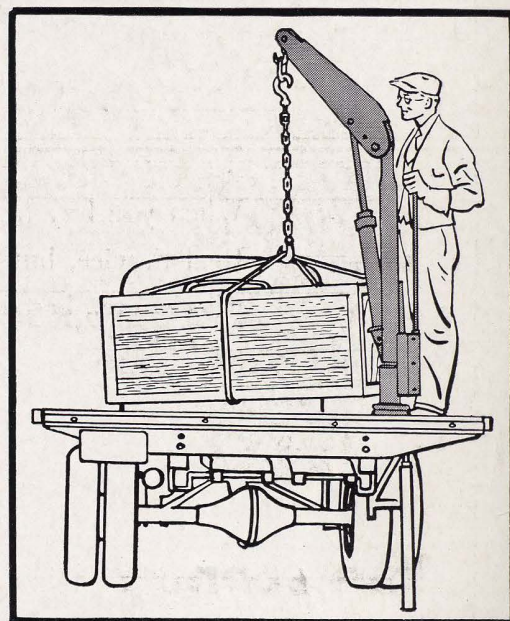


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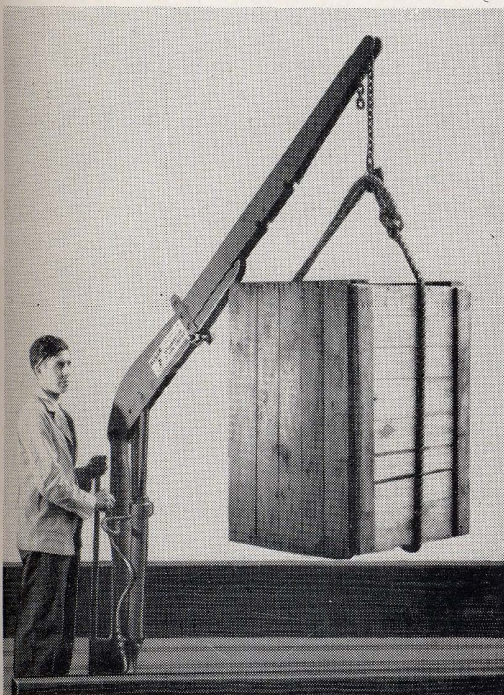
Designed especially for the purpose, the D-M Truck Crane, reaches out and over to pick up the load from ground level. A few easy pump strokes lifts the load. Then a slight push revolves the "CRANE" in its "Mounting Socket" to spot the load on the truck deck. A few turns of the "release valve" lowers the load "SAFELY" as fast or as slowly as may be desired. Unloading of trucks is done with equal ease.

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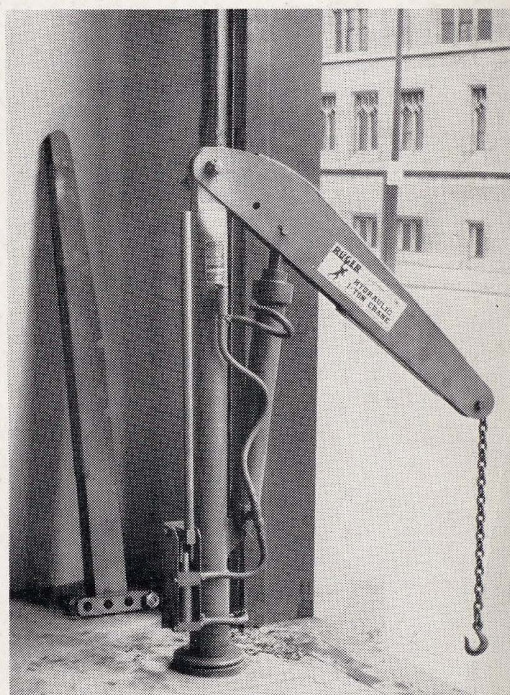
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Overall Height, 53", Wt. 300 lbs.

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**"COMPLETE SUPPLY
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BARRE, VERMONT

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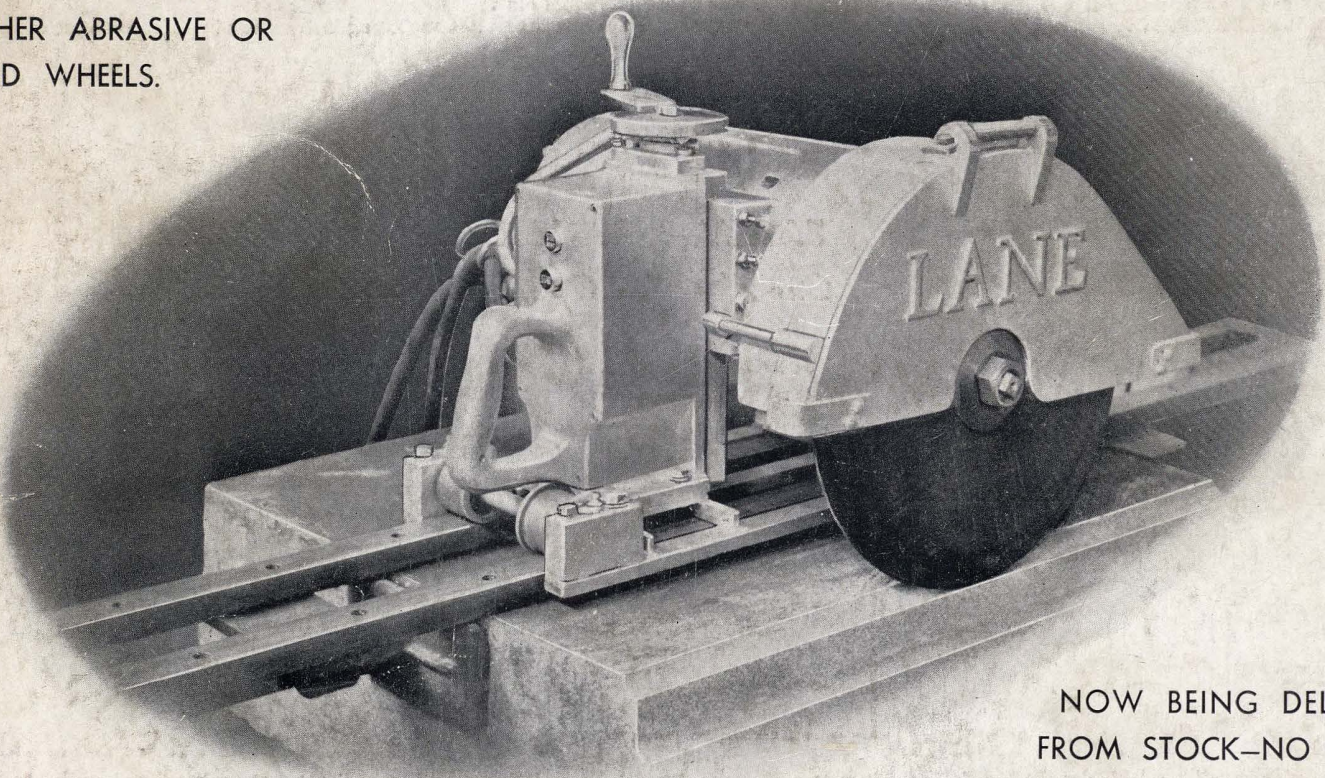
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