JANUARY 1950

Monumental NEWS-REVIEW



MONUMENTAL NEWS GRANITE MARBLE & BRONZE THE MONUMENT AND CEMETERY REVIEW



Manufactured by William Saporiti & Co., Barre for the Baldwin Monumental Works, Inc., of Torrington, Conn.

VOTIVE SHAFT of MEMORY

The Emily Tino Memorial illustrates a modern usage of an old idea. Derived from the pedestal and shaft monuments so popular in the last century which, in turn, were adapted from the obelisks of antiquity, this modern monolith, with its beautiful but tragic story, has the appeal of both the old and the new.

Surrounded by modern tablets of the stock monument type as well as memorials of an earlier era, the Emily Tino shaft achieves individuality and a feeling of harmony. It is fitting that Wetmore & Morse Certified Select Barre Granite was the material selected.

WETMORE & MORSE QUARRY

DIVISION OF ROCK OF AGES CORPORATION

BARRE, VERMONT

"Do you believe that Abraham Lincoln should be Memorialized in the same manner as his assassin,

John Wilkes Booth?"

This seems like a silly question . . . the answer is obviously a loud No! Yet no-monument cemetery salesmen are frequently heard to say, "The burial places of all persons should be identical and marked in a like manner—it's the new democratic way!"

A true democracy *does* guarantee each of us an equal chance—what we do with this chance is largely up to us. It also guarantees us the freedom to commemorate our loved ones in the manner that we believe to be most fitting . . . the choice being up to the individual.



Daniel Chester French's famed Lincoln Memorial in Washington, D.C. sculptured in Georgia Marble.

One of the surest ways to combat the insidious twisting of facts and truth predominant in the "selling" tactics of the no-monument salesman, is the manufacture and promotion of quality memorials that have a true sentiment and meaning inherent in them. All of us must do our utmost to live up to "The Memorial Ideal" and let the general public know what we are striving for through intelligent publicity and advertising and through the erection of memorials that meet the *highest standards of beauty and personalized symbolism*. Here at Buttura's we are sparing no effort in this direction.

MEMORIALS WITH BONDED GUARANTEE

BUTTURA & SONS

"Better Built Memorials"

BARRE, VERMONT

5 JANUARY, 1950



Erected by Geo. Kelett, Yeadon, Pa.

USE DIXIE BLUE GRANITE for your monuments, large and small and enjoy complete satisfaction in material and workmanship.

DIXIE GRANITE COMPANY

Quarriers ... Sawyers ... Polishers ... Builders of Fine Monuments ELBERTON GEORGIA



FINE DESIGN

EXPERT CRAFTSMEN

MODERN PRODUCTION

> PROMPT SERVICE

PERMANENCE and BEAUTY

Along with permanence and beauty, always of first importance in a monument, we add our reputation for dealer cooperation.

Zampieri & Buttura

BARRE

GUILD

LETTERS TO THE EDITOR Continued

RE OCTOBER ISSUE . . .

Continued from Page 4]

the A.M.A. Merchandising Program to which you devoted two pages in this issue.

A.M.A.'s newspaper and merchandising program for dealers and cemeteries is gaining momentum. More and more dealers are using the material and a greater interest is being expressed by dealers in all parts of the country.

Robert Phillips, Jr., Donald C. Davis, and Edward W. Warner, the Association's three Public Relations Field Representatives are attending the various State Retail Dealer Convention meetings which are now in progress and which will continue through January and February of the new year. At these meetings A.M.A.'s Public Relations Field Representatives are presenting the Association's advertising and newspaper campaign in a dramatic way. Each of our representatives has been furnished with a large easel, 22 x 28 with blow-ups of all the advertisements which the Association can furnish. In this size, the ads can be effectively presented to large groups attending these conventions.

Although at the moment only a few state conventions have already been held, reports back to our headquarters from our field men are most gratifying and dealers in many communities who have seen this program presented at the conventions are laying plans and raising funds to initiate the advertising campaign in their own community.

You will be interested to know that the new Association booklet for dealers entitled "Forethought—A Monumental Problem Made Easy" is having a fine reception. Large quantities of orders are coming in with each mail. The way this little booklet is going now, I am sure that we will dispose of several hundred thousand.

The two-page spread which appeared recently in "Monumental News-Review" featuring the Association's "Purposes, Policy, Creed, & Business Practices" has resulted in much favorable comment from our members, dealers, and cemetery officials.

Also a revised edition of the brochure "Here's the Ammunition to Build More Monument Sales" is now ready for distribution to dealers. This new brochure will contain many new advertisements which did not appear in the first edition.

Cordially yours,

AMERICAN MONUMENT ASSOCIATION, INC. Buffalo, New York JAY R. MASENICH Executive Sec'y and Director of Public Relations

TWO LETTERS FROM SOL ROSENBLOOM

January 6, 1950

Monumental News-Review, Inc. Gentlemen:

Just a few lines to let you know that I appreciated the 1949 Holiday issue.

As usual, Mr. Street, was very thorough in his LEGAL DEPARTMENT column.

Carl Kastrup's design to sportsmen was really nice and so were the designs by Comi, Kenerson and Lammers.

"How to Close Sales" by Mr. Chester J. Sparks, was really [Continued on Page 8

ARRE R G

The Barre Guild Seal, etched on finished monuments only after a careful inspection by a competent representative of the Barre Guild.



"Twin Salesmen, Nationally

Known'

Here are two salesmen that are ready to go to work for you.

> 2 The Barre Guild Certificate of Quality which describes and guarantees the monument inspected. Two top-notch salesmen, yours for the asking.





LETTERS TO THE EDITOR Continued

. . . SOL ROSENBLOOM . . .

Continued from Page 6] sumpin.

Family Shrine of Faith and Memory, by Ernest Stevens Leland was good reading and very interesting.

I appreciated the article CENOTAPHS.

Kindest regards, and best wishes to you for good health and a happy and prosperous New Year.

Sincerely,

SOL

Rosenbloom Monument Co. St. Louis, Mo.

January 6, 1950

The following is a letter written to one of the Sample manufacturers.

Dear Sir:

We are familiar with the regular run of granites like Barre, Georgia, Quincy, St. Cloud Red and Gray, and Westerly, but every now and then a customer will ask us to figure on a duplicate of a monument that is in the cemetery, and the granite will be of a foreign or domestic kind that we are unfamiliar with, and if we did know the granite, we might not know from what State or what manufacturer to order it from.

What would you charge for 15 or 20 of such samples and the names of the manufacturers where the different granite can be bought?

Thank you very much.

Yours truly,

Rosenbloom Monument Co.

Monumental News-Review, Gentlemen:

The above is a letter that I wrote today to one of the sample manufacturers.

What chance is there of you publishing a booklet with colored pages of every granite known, showing the sample both polished and axed. Name town of quarry. There is a crying need for such a book. How many monument dealers are there in the United States? Are there 5000 dealers? Could 3000 books at \$10.00 each totaling \$30,000 be sold? Would such a deal work out? Think of the architects that would also buy such a book. What do you think of the idea?

Thank you very much.

Very truly yours,

Rosenbloom Monument Co. SOL P. ROSENBLOOM

What do you think of writing an article in regard to the above to see what response you would get from the dealers, what ideas they have on the subject. If you could figure out what such a book would cost, I believe the dealers would pay you in advance before the book was published.

OUR ANSWER

January 16

Rosenbloom Monument Co., St. Louis, Missouri,

Dear Mr. Rosenbloom:

Your letter of the sixth was very much appreciated. In regard to the book on colored granites and marbles, you may recall that many years ago in cooperation with Northwest producers [Continued on Page 11] SPECIAL DESIGNS IN AIR BRUSH AND COLOR.

> Pencil sketches and lettering details.

HARRY L. OGBORN, Designer. 401 W. Boulevard, Charlotte 3, N. C.



Works faster — saves polishing time. Economical — goes twice as far as ordinary rouges. Non-injurious! Non-poisonous! Clean! Sanitary! Used by leading firms the world over. Comes in dust-proof, moisture-proof drums. Send for prices and free samples.

Write Dept. RM-8

TAMMS INDUSTRIES, INC. 228 N. LaSalle Street, Chicago 1

SUPPORT YOUR STATE AND NATIONAL ASSOCIATIONS



LETTERS TO THE EDITOR Continued

... SOL ROSENBLOOM ...

Continued from Page 8]

we did feature some twelve or thirteen different materials in full color. At that time my father went into the matter very thoroughly from the standpoint of coverage and expense. As I recall it now at 1926 prices, it was decided that such a book featuring around 100 samples would have cost for photographs, engravings, and printing alone, not to mention samples (most of which could be had free), production time, etc., well over \$30,000 for 5000 copies. Since then prices have more than doubled and in some cases trebled. For instance, our October, 1949, issue of some 96 pages cost us (3400 copies) for printing, engravings, editorial material, and paper, and mailing, over \$4,000. In checking back on a 1926 issue of some 124 pages of similar context, the cost was less than \$2000 (strangely enough the 1926 press run was also 3400).

Recently with the idea of presenting a better service to the industry, particularly to those who feature colored stones, I have been in contact with an offset printer, who is now experimenting with the problem. He seems to think he can produce this material from Kodachromes at no more than three times black and white prices. If this can be done, there is no question about the practicability of such a book. It is my understanding that experimentations, now being made in the photographic line, may also greatly lessen the cost of color plates. Needless to say we are very much interested in this, as it would materially increase our advertising and the appeal of our magazine, were we able to do this. At the present time full color reproduction is only for the \$5,000 and up an advertising page magazines.

In any case I am taking the liberty of running this correspondence in our January issue now at press, with the request that dealers who are interested drop us a post card.

Cordially yours, E. H. WHITAKER

MONUMENTAL "TONI TWINS" TAKE THIRD PRIZE

Monumental News-Review, Inc.:

Some time ago I wrote to you relative to my nieces who entered in the "Toni Twin Contest." Of which I asked for your assistance and of which you so graciously answered my letter and said that you would do all that you possibly could.

The contest ended on December 5, 1949, but the results were not published until just this last week. I wish to state that Marjorie and Mary Vaughan, my nieces, have finished third in the contest. They are not too disappointed because they have certainly enjoyed this campaign.

The first place winners were from Smith Valley, Nevada and second-place winners went to the twins from Houston, Texas. Thanking you for your co-operation, I remain

Yours truly,

JAMES E. VAUGHAN Vaughan Monument Co. Lafayette, Indiana

EDITOR'S NOTE: Mr. Vaughan's original letter caught us between publications, so that if we had included it in the next magazine, it would have been too late to help the girls. Our congratulations to the Vaughan's and we're sorry we couldn't have been of more assistance.





Copyrighted Design, Barre Granite Association, 1939

FINE ART IS THAT IN WHICH THE HAND, THE HEAD AND THE HEART GO TOGETHER —JOHN RUSKIN

HAND or MACHINE CARVING

The Padula family memorial, adapted from one of the most popular designs featured in the Barre Guild Book, is an excellent example of significant commemoration and machine craftsmanship. It is the work of the Usle & Perojo Granite Co., of Barre for the Baldwin Monumental Works, Inc., of Torrington, Conn.

The Rasulo family tablet illustrates the fine carving that has earned Comolli & Co., Inc., of Barre its enviable reputation. This memorial was produced for the Bristol Memorial Works of Bristol, Conn.

But whether your requirements call for machine or hand carving, you will find that **Smith-Barre** is indeed the **"Medium of the Masters."**



E. L. SMITH QUARRY

DIVISION OF ROCK OF AGES CORPORATION



Quality and Durability

Memorial dealers who advocate the use of Elberton granite observe that the public readily accepts their recommendation.

The very word "granite" implies permanence, and the superiority of Elberton granite is immediately recognized — its color, texture and durability are unsurpassed.

Memorial dealers find it a pleasant duty to explain the relative qualities of monumental materials. The broad acceptance of Elberton granite clearly shows that its fine qualities are already widely known and correctly appraised.



Because of its uniform texture and color, craftsmen are able to obtain many superb finishes; its fine quality in itself is an inspiration to creative designers.

THE ELBERTON GRANITE ASSOCIATION, ELBERTON, GA.

Comolli Granite Co. Elberton Granite Industries, Inc. Allen Granite Co. National Granite Co. Lincoln Granite Co. Hoover Granite Co. Harmony Blue Granite Co. Republic Granite Co. Highpoint Granite Co. Sterling Granite Co. Coggins Granite & Marble Industries, Inc. Georgia Granite Co. Berkeley Granite Co. Southern Quarrying Co. Beaverdam Granite Company Oglesby Granite Quarriers

Dallett's "Precision Built" STONE CARVING TOOLS

DALLETT Carving Tools are the Stone Craftsman's first choice. This precision line is manufactured in four sizes, all are of the valveless type, employing the minimum amount of air, and having but one movable part—the piston. This design is simple in construction, light in weight and economical in operation. All parts are made of carefully selected steels and are heat treated, ground and lapped to close tolerances where necessary.

"STRAIGHT LINE" TYPE



1/2" Tool

The "Straight Line" type tool is manufactured in two sizes: $\frac{1}{2}$ " and $\frac{3}{4}$ " piston diameter.

The $\frac{1}{2}''$ tool, due to its perfect piston balance, is particularly suited for the finest and most delicate figure carving on marble, granite or stone.



The $\frac{3}{4}''$ tool is recommended for carving, tracing and for sunken inscriptions on marble and granite. Its wide adaptability makes it universally used. It has long been used by many Master Craftsmen.

"FINGERGRIP" TYPE



1" "Fingergrip" Tool

In the "Fingergrip" type tool Dallett offers 1" and $1\frac{1}{4}$ " piston diameters.

The 1" size "Fingergrip" is an all-around tool that is used for all raised lettering, sunken inscriptions, for heavy lettering and carving as well as for all chisel operations.

USE DALLETT'S ACCESSORIES-

Dallett's pneumatic accessories are the very finest, each item is made from materials that are best suited to its intended use. The Dallett line consists of chisels, couplings, valves and fittings all Dallett Engineered for precision and for long, uninterrupted, trouble-free service.

		21 ⁻ 12	P III	
		ND H-	DALLS	
Silverson Line	(07 00 4		1

11/4" "Bullset" Tool

Dallett's $1\frac{1}{4}''$ size, "Bullset" tool is a powerful tool made for heavy work. It has no equal for coping and roughing out of granite. The "Bullset" is widely used for peening, bushing, light drilling and heavy chiseling.

Send for Bulletin \rightarrow

In this bulletin No. 550, you will find fully described and illustrated, the Dallett Line of Pneumatic Stone Tools for surfacing, drilling and carving with all the needed accessories such as Chisels, Couplings, Valves and Fittings. Send for it today!





UINCY GRANITE

"EVERLASTING DIGNIFIED BEAUTY" IT'S A NATURAL

WHEN YOU WANT THE BEST

SPECIFY PEERLESS QUINCY GRANITE

NO OTHER MONUMENTAL STONE SO WELL FITTED FOR HIGH-GLOSS

Polished

MEMORIALS

DON'T BE SATISFIED WITH LESS, USE

PEERLESS QUINCY GRANITE

BEAUTIFUL - DIGNIFIED - EVERLASTING

J. S. SWINGLE INC.

QUARRIERS

QUARRYWOOD LANE AT 327 WILLARD ST.



MASSACHUSETTS

Fabricated-into Everlastingly Beautiful Memorials by - - -

WILLARD GRANITE & POLISHING CO. 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. WEST QUINCY GRANITE & POLISHING CO.



JOHN T. HEYWARD, President of the Winnsboro Granite Corp., Rion, South Carolina

JOHN T. HEYWARD NEW PRESIDENT OF AMERICAN MONUMENT ASSOCIATION, INC.

John T. Heyward, President of the Winnsboro Granite Corp., Rion, South Carolina, was elected president of the American Monument Association by the directors at a meeting held following the annual meeting of the Association at the Terrace Plaza Hotel, Cincinnati, Ohio, on Tuesday afternoon, January 24, 1950.

Mr. Heyward has long been active in the monumental granite industry and has been a strong supporter of the American Monument Association since its organization—prior to that, his firm was for many years a member of the American Granite Association, A.M.A.'s predecessor. Mr. Heyward is exceptionally well qualified to fill this important post as head of the National Association of Wholesale Granite and Marble Monumental Producers, a post which his father held a number of years ago during the days of the American Granite Association.

Other officers of the Association elected for the year 1950 include: Fred J. Plimpton, first Vice-President; Donald J. Bohmer, second Vice-President; Bradford C. Patch, Treasurer; H. A. Olson, Secretary; and Thomas I. Rankin, Executive Vice-President.

Newly elected to the Board of Directors are: Robert Patrick, Rock of Ages Corp., Barre, Vermont, and H. A. Olson, Anderson Bros. & Johnson Co., Inc., Wausau, Wisc.

COMPLETE LIST OF OFFICERS OF THE AMERICAN MONU-MENT ASSOCIATION, INC.

OFFICERS FOR 1950

President				
First Vice-President Fred J. Plimpton, New York, N. Y.				
Second Vice-PresidentDonald J. Bohmer, St. Cloud, Minn.				
TreasurerBradford C. Patch, Boston, Mass.				
SecretaryH. A. Olson, Wausau, Wisconsin				
Executive Vice-President Thomas I. Rankin, Buffalo, N. Y.				
EXECUTIVE COMMITTEE FOR 1950				
J. T. Heyward (ex-officio) F. N. Yogerst M. W. Jones				
F. J. Plimpton W. H. Hoover				
Term				
Directors Expires				
Bohmer, Donald J.				
Melrose Granite Co. 1950				

Melrose Granite Co.	1950
St. Cloud, Minn.	
Heyward, John T.	
The Winnsboro Granite Corp.	1951
Rion, S. C.	

[Continued on next page

•QUALITY GRANITE• SKILLED CRAFTSMANSHIP •PROMPT SERVICE•



The Hainey Design features an appealing, undulating contour which joins t contrasting floral carving in enhancing the family name on the polished fa of the Memorial.

Satisfaction . . .

We have been satisfying discriminating clients for many, many years . . . Cooperating with the dealer and assuring him of complete satisfaction have always been, and will continue to be, our primary objectives.

COMOLLI GRANITE COMPANY ELBERTON, GEORGIA

BONDBI

The miracle water repellent for granite. Beyond guestion Bondri is one of the most remarkable developments in granite history. If the granite you are selling needs bondrizing discuss it with your producer. Why continue to tolerate moisture staining when it is no longer necessary. Investigate. ASK YOUR PRODUCER.

C. E. CLEVELAND LITHICHROME CO. Fort Scott, Kansas, U.S.A.

2 20 6

Shadow - Hilite Florachrome-Bondri



COMPLETE LI	ST A.M.A. OFFICERS
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Hoover, W. H.	
Hoover Granite Co., In	nc. 1951
Elberton, Ga.	A Protocol Alego and a protocol and
Jones, M. Walker	
Jones Bros. Co., Inc.	1950
Boston, Mass.	
Olson, H. A.	
Anderson Bros. & John	nson Co. 1952
Wausau, Wis.	
Patch, Bradford C.	
Cook, Watkins & Patc	h, Inc. 1952
Boston, Mass.	
Patrick, Robert	
Rock of Ages Corp.	1952
Barre, Vt.	
Phillips, Herman G.	
Phillips Granite Co.	1950
Rion, S. C.	
Plimpton, Fred J.	
Vermont Marble Co.	1950
New York, N. Y.	
Sullivan, Frank A.	
Sullivan Granite Co.,	Inc. 1952
Westerly, R. I.	
Thornton, James	
Coggins Granite & M	arble Indus. Inc. 1951
Elberton, Ga.	
Vance, Jr., William L.	
The Georgia Marble	Co. 1950
Tate, Ga.	
Watt, John	
American Granite Co	mpany 1951
Barre, Vt.	
White, Ezra L.	
White Granite Co.	1951
Barre, Vt.	
Yogerst, Frank N.	
Liberty Granite Co., 1	nc. 1952
St. Cloud, Minn.	
	Y COMMITTEE FOR 1950
	Ezra L. White Fred J. Plimpton
Frank N	. Yogerst (Alternate)
TWO WAY	COMMITTEE FOR 1950
George Doss	Georgia Marble Co., Tate, Ga.
Heber J. England	Jones Brothers Co., Barre, Vt.
August Luckemeyer	Royal Granite Co., St. Cloud, Minn.

TRAVELING PHOTOGRAPHIC EXHIBIT OF GRANITE INDUSTRY AVAILABLE

The Granite Center Camera Club of Barre, Vermont, is reported to be sponsoring a traveling exhibit of granite industry photographs according to plans made at a recent meeting.

The exhibit will include black and white photographs of all phases in the granite industry. It will be available for distribution to camera clubs all over the country and a boon to the granite industry.

Kodachrome slides of granite quarrying and finishing plant work, prepared by the Rock of Ages Corp., Barre, Vt., were shown at the meeting of the Camera Club with appropriate explanations of each slide.

equipped in industry. Our latest addition com pletes a long studied plan for engineered efficiency and economy.

Emphasis OU BEALER

PROBLEMS

SOUTH BARRE GRANITE CO.

BARRE VERMONT





Copyrighted Design, Barre Granite Association, 1939

FINE ART IS THAT IN WHICH THE HAND, THE HEAD AND THE HEART GO TOGETHER —JOHN RUSKIN

HAND or MACHINE CARVING

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The Rasulo family tablet illustrates the fine carving that has earned Comolli & Co., Inc., of Barre its enviable reputation. This memorial was produced for the Bristol Memorial Works of Bristol, Conn.

But whether your requirements call for machine or hand carving, you will find that **Smith-Barre** is indeed the **"Medium of the Masters."**



E. L. SMITH QUARRY

DIVISION OF ROCK OF AGES CORPORATION



COMBINING MONUMENTAL NEWS . GRANITE MARBLE & BRONZE . THE MONUMENT AND CEMETERY REVIEW

VOLUME 62 NUMBER 1

Contents

January 1950

E. H. WHITAKER Editor

B. S. WHITAKER Associate Editor

H. C. WHITAKER, JR. Associate Editor

> A. R. JAMISON Managing Editor

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A Creative Service for Discriminating Dealers

The Pikul Memorial was indeed a challenge. Our client, the Bristol Memorial Works of Bristol, Conn., had presented the family with ideas of true significance. They were devout members of the Eastern Orthodox Church. The commemorated came from the Russian wheatlands . . . a worker and a lover of the soil. The credit for the basic conception of this expressive and significant memorial must be given to our client, to us the credit in execution. This is another example of our creative manufacturing that is appreciated by the many discriminating retailers whom we serve.

COMOLLI & COMPANY, Inc. BARRE, VERMONT

(Editorial)

MONUMENTS Make HISTORY LIVE

The Zebulon Pike and the Maine Prairie Corners monuments, illustrated below, are two more examples of what the Industry can and should do, not only from the viewpoint of public relations but also as a civic duty. As we said in last month's editorial on the Charles Pinckney Ledger-Marker, "Nearly every American Community has something worth remembering . . . It is a heritage that deserves permanent commemoration . . . Members of the Industry should search out opportunities that further ideals that have made America what it is." John Alexander, president of the Cold Spring Granite Company, donor of these fine monuments, obviously is in accord with these thoughts.

> Missionary work in the line of historical markers was done during Minnesota's Centennial year by the Cold Spring Granite Company, of Cold Spring, Minnesota.

> Throughout the state, historic sites were marked as a part of the Centennial program; but in the Company's own region, Cold Spring handsomely took over. Glanville Smith, the Stearns County Historical Society's president for a third term, also happens to be the Company's designer—in precisely the right spot to see that the job was done with historical correctness first of all, and also in a manner to illustrate what the industry can do to give the public the most history for it's money.

> Marker number one, erected in cooperation with the St. Cloud park board, recalls the often forgotten fact that Zebulon Pike, before discovering "Pike's" Peak, toured the upper Mississippi valley in 1805. The principal part of what in the future was to be the St. Cloud granite district had just been added to United States territory by the Louisiana Purchase, and Jefferson sent Lieut. Pike to take a look at what he had bought for four cents an acre.

Marker number two, erected in cooperation with the Minnesota Department of Highways, marks the crossroads site of a vanished pioneer village and log fort built during the Sioux Outbreak of 1862—America's most bloody Indian revolt.

Both designs are plain tablets in which the main costs are represented by substantial size and not-too-darn-small lettering that tells an interesting story.

In endorsing these projects as a Centennial year gift, John Alexander, Cold Spring Granite Co. president, sagely commented, "Marking the million historic sites in the country with Granite should be the aim of the entire granite industry. A job well done in this field will reflect favorably on our future."



ZEBULON PIKE MONUMENT

Leaning on monument is Glanville Smith, designer with the Cold Spring Granite Company.

Third in line: George Friedrick, former Minnesota Conservation Commissioner, instrumental in securing the Beaver Islands as an "outdoor biology laboratory" for the St. Cloud Teachers College.

MAINE PRAIRIE CORNERS MONUMENT

The group includes dedication committee members and others on the dedication program. Mrs. Clayton Greely, author of the inscription is in the center, and Glanville Smith, Cold Spring Granite Co. designer and county Historical Society president, at right.



The William S. Knudsen Memorial

This beautifully simple memorial of the sarcophagus type, is the work of Wildbur Granite Co., of Barre, Vt., and was erected in Acacia Park Cemetery in Detroit, Mich., by The Sheldon Granite Co., of Detroit. The Barre Granite used is from The Wells-Lamson Quarry. It will be remembered that The Wildbur Granite Co., and The Sheldon Granite Co., also collaborated in producing and setting the Henry Ford Ledger, the material for which was also Wells-Lamson Barre Granite.

N the latter days of April 1948, a short time before his seventieth birthday, a great American passed away in Detroit, a city whose growth and life he had influenced greatly. This great American with his Scandinavian accent and plain manners died of a cerebral hemorrhage, as much of a war casualty as any other soldier. And he was a soldier; a Lieutenant General, who strangely enough had never learned the manual of arms. "Big Bill" Knudsen, Danish-born immigrant, who came to America in 1899 with less than \$30, and went to work as a common laborer in the shipyards; the genius of mass production who went from the shipyard to become Henry Ford's right-hand man and then to Chevrolet and to the presidency of General Motors, and who, perhaps more than any other man, made that company the largest in the world in less than twenty years. This great American, who had already been warned by his family doctor in 1938 that he would have to slow down, nevertheless answered the President's "Greetings" in 1940 like any other draftee, albeit as a Lieutenant General, which was the President's idea, not "Bill" Knudsen's. As director of United States armament production, he again solved more than one "unsolvable" problem, doing the "impossible" time and time again. The very nature of war work, such as his, precluded extensive newspaper publicity, and "Bill" Knudsen was perhaps the only general in any army without a staff of press-agents or to be more military, public-relations officers. In fact he didn't even have a staff. Yet somehow or perhaps because of all these facts, he got results where others couldn't and never tipped

off military secrets as did many another more experienced and better briefed military regular. His classic answer to the eager reporter, who asked him why he was in the South Pacific Theater, was, "I came to see how the customers liked the goods," endeared him to the PRO in charge of such matters, who had carefully briefed all the other VIP's, but had forgotten to tell "Bill" what to say and what not to say. And so the man who was told in 1938 he would have to slow down, gave his Country six years of ten to twenty hour work days, travelled hundreds of thousands of miles by train and plane, and ended his service with the deserved admiration, respect, and affection of all who worked with him. He was awarded the Distinguished Service Medal, the highest non-combatant medal of our government and later an oak-leaf cluster in lieu of another DSM. As a final touch that endeared him to the non-military nature of Americans he wore both DSM ribbons, not just one with the cluster, as is custom and of course de rigeur, when he visited President Roosevelt at the President's request, when leaving Washington. Now this great American lies buried in Acacia Park Cemetery, Detroit; and his honored grave is marked with a plain monument of the sarcophagus type, not unlike that of our late President's in Hyde Park. There will be those who will remark upon the simplicity of the monument; there will be those who will deplore the lack of inscriptive epitaph; but somehow, we find in this plain, well-proportioned and finely crafted memorial, something in all respects symbolic of this quiet, strong, plain-spoken modest American.



The Ritchie

MEMORIAL CROSS

Created by

J. F. BLOOM & COMPANY of Omaha, Nebraska

> by Ernest Stevens Leland

THE DEDICATION BROCHURE

One of the most impressive features of the dedication ceremonies of the Ritchie Memorials was the twenty-page brochure entitled "To The Glory of God." This booklet, the work of master craftsmen, illustrated and described the three memorials by Mr. William Ritchie in memory of his beloved wife, Eunice Arthur Ritchie; The ALL SAINTS STAINED GLASS WINDOW, in All Saints Church, Omaha, The RITCHIE MEMORIAL CROSS in Forest Lawn Cemetery, and The FUNERAL PALL. Virtually all the material in Mr. Leland's appreciation of the work of well known J. F. Bloom & Company was taken from this dedication booklet. We take pleasure in quoting from Mr. Bloom's letter to us as follows:

The Editor— MONUMENTAL NEWS-REVIEW, INC.:

October 31, 1949

About fourteen months ago we received from Mr. William Ritchie a commission to design and erect a Celtic cross for his wife, Eunice Arthur Ritchie. I am sure that you will be very much interested in the result of the many sketches and drawings that were made to carry out the many thoughts and wishes of Mr. Ritchie in building this fine memorial, which was unveiled this last Saturday afternoon.

I am sending to you photographs of this memorial and also a beautiful small book, entitled "To The Glory of God," which he had published, giving full information as to the procedure in the making of this cross and the art glass window, which was unveiled at the eleven o'clock service yesterday morning in All Saints Church here in Omaha. I, personally think, that the printers did a beautiful job in getting this out and all of us are very highly pleased with it. I am sure that something of this kind seldom ever happens to any memorial builder, at least to the degree to which Mr. Ritchie went. Yesterday afternoon at three o'clock Mr. Willet, the designer of the

Yesterday afternoon at three o'clock Mr. Willet, the designer of the art glass window gave a lecture at the Joslyn Memorial in this city, which is our art center. He also had quite a display on the making of art glass windows.

Last evening Mr. Ritchie had a supper, or rather a cocktail hour and supper from five to eight in the ballroom of the Blackstone Hotel with four hundred invitations issued to this party. Every one of them received a booklet, the same as I am sending to you.

I fully believe that all of this will give to the memorial business some ideas, and I hope the industry as a whole will receive some good from it.

Sincerely yours, J. F. BLOOM & COMPANY J. R. BLOOM, President F I were asked to name the outstanding example of symbolical and personalized design, among the memorials of 1949, I would certainly place the Ritchie Memorial Cross in Omaha among the four or five superb examples of commemorative art in arriving at my decision.

If I were asked to name the outstanding example of all that commemorative art in the church and cemetery has achieved during the year 1949, I would certainly give first place to the Ritchie Memorial Cross, the Ritchie Memorial windows and the Ritchie Memorial Funeral Pall in Omaha.

If I were asked to select the outstanding example of noncommercial literature pertaining to the memorial idea, in 1949, I could not do otherwise than to give my vote for the brochure which describes the three memorials, and the order of service for the dedication of these superbly beautiful tributes in the memory of Eunice Arthur Ritchie of Omaha.

There is a stirring and stimulating lesson for all of us in the story of these commemorative tributes to a beloved wife.

William Ritchie is a prominent attorney of Omaha. Once active in civic, state and national affairs, he found a brilliant and beautiful companion and co-worker in his beloved wife. Then came tragedy. Years of incurable and agonizing invalidism came to Eunice Arthur Ritchie. She died on May 22, 1948. In the desolate hours of bereavement, Mr. Ritchie derives deep consolation from the memorials he has dedicated to her memory; memorials which movingly symbolize their Love and their Faith.

I am helpless to explain the motivating spirit of the three memorials in language better than that which Mr. Ritchie used in the dedicatory brochure he compiled. The brochure is en-



THE EAST SIDE of the RITCHIE CROSS

HE east face of the Ritchie cross is quite similar to the face of the Kildalton cross; in place of lions which are depicted around the central portion of the Kildalton cross, vines were placed upon the cross arms and on the lower portion of the stem, and the Ritchie family crest was substituted for the lion on the upper portion of the cross because it symbolizes, Triumph through suffering with Christian fortitude, thus representing the last months of Eunice Arthur Ritchie's life. In the lower stem on the face of the Ritchie cross the Arthur family crest was substituted for one of the panels, because it consists of an ancient Christian symbol, the pelican feeding its young with its own blood. According to Christian tradition, at times of drought the pelican preserved its young through tearing its breast and feeding them with its own blood. This was used by early Christians as a symbol of the Atonement and is found in the catacombs. The face of the Ritchie cross contains bare vines instead of snakes, which are found in the Kildalton cross and indicate that the Kildalton cross goes back to the days when St. Patrick was still an active influence in the lives of the Christian Picts.

At the exact center of the crossing is a boss, surrounded by

The Impressive

quoted from

eleven smaller bosses. This symbolizes Christ in Celestial Glory surrounded by His eleven faithful Apostles. Around these figures are eight bosses, representing regeneration of man, entwined by a rope representing the church. Four of these bosses contain four leaves each. These four represent the four corners of the earth; the four winds of heaven; the four primary elements -earth, air, fire and water, and the four evangelists. The bosses which contain three indentations in each, represent the Holy Trinity. Between these larger bosses are groups of smaller bosses of seven, which represent the seven gifts of the Holy Spirit, namely, Wisdom, Understanding, Counsel, Might, Knowledge, Godliness and fear of the Lord. The circular molding surrounding the emblems in the center of the cross symbolizes the circular loaves of unleavened bread which were offered by the lay communicants as their oblations at the Holy Communion in the early days of the Church. The large nimbus, which connects all portions of the cross, represents the Glory of God. It is embossed with a vine design indicating the Church.

At either extremity of the cross arms are circular groups of grapes which represent the abundance of Eternal Life obtained through Christ's blood.

The lower stem of the east face of the cross symbolizes the Church Militant and is composed of five panels. The lower panel is narrow and contains a loup with a boss on either side. This represents God's creation of man. The second panel from the bottom contains a small boss in the center containing the sign of the Trinity. This is surrounded by four bosses which are Asters Grandiflorus, the ancient Christian symbol of our Saviour's birth. This panel represents the grace given man through the birth of Jesus Christ. The next panel above contains a pelican feeding its young with its own blood. This symbolizes the Atonement, the redemption of man through the Crucifixion. The fourth panel symbolizes the regeneration of man through Christ and His Church. In the center of this panel is a boss containing the sign of the Trinity. This is surrounded by seven smaller bosses, which are entwined by a vine representing the Church. This symbolizes the seven gifts of the Holy Spirit. Around these entwined bosses are eight decorative figures. Taken together, these decorative figures represent a Martyr's crown and the number eight symbolizes the Resurrection. In the corners of this panel appear four quatrefoil bosses symbolizing the four corners of the earth, the four winds of heaven, the four primary elements and the four evangelists.

In the upper stem of the east face of the cross is an arm extending upward with a clenched fist, in front of a cross. This symbolizes triumph through endurance or suffering with Christian fortitude. At the top of the cross appears the symbol of the Holy Trinity with a single boss surrounded by a nimbus representing God the Father and three groups of seven bosses representing Christ's blood and the seven gifts of the Holy Spirit. Four quatrefoil bosses are in the four corners of this panel.

SYMBOLISM of the RITCHIE MEMORIAL CROSS

The Dedication Brochure entitled "To The Glory of God"

HE west side of the cross was designed by Henry Lee Willet and George Gugert, Philadelphia artists, in the style of the twelfth century and pictorially symbolizes the matters represented in the bosses on the east face of the cross. In the center of the west side of the cross appears the figure of Christ. With His right hand Christ is blessing the faithful. In His left hand Christ holds aloft an Orb which symbolizes the truth of the Gospel and its triumph over sin. On either arm of the cross appears an angel in adoration. On the upper stem of the cross is a pelican feeding its young with its own blood, in ancient Christian symbol of the Atonement.

In the lower stem of the cross the Church is represented by a priest elevating the host to the risen Christ. In its position on the cross this symbolizes the Communion of Saints. The priest offering the oblations and prayers of the living on behalf of the living and of those who have departed this life in the mercy of God. It also represents the Saints, as Von Simson in "Sacred Fortress," says: "The early Christian experienced a communion with the Apostles and Martyrs in the hour of worship as an almost tangible reality. As he commemorated their triumph during the Holy Communion, he held the sublime vision of their entry into the Heavenly Jerusalem and into the presence of the Divine King."

Around each figure on the west side of the cross are circles. These represent the ancient oblation of unleavened bread, which the women of the Christian congregation in early days presented at the altar, together with the wine, presented by the men, before the prayer of consecration. This was their oblation and represented their participation in the Holy Communion. Otto G. von Simson in his work entitled "Sacred Fortress," discussing this oblation says: "The mystery of redemption has elicited an oblation through which the believer is united to Christ by imitating the sacrifice of Him who was at once victim and priest."

On the lower stem of the cross appear Greek words, taken from First Corinthians, second chapter, eighth verse, which mean: "The Lord of Celestial Glory." They were suggested by Dr. Walter Lowrie, author of "Ancient Christian Art," and former rector of St. Paul's American Church in Rome.

On the base of the cross its purpose and its source are stated. On the north side of the base is engraved—"Emblems on east face of cross: Ritchie family crest above symbolizing Triumph

THE WEST SIDE of the RITCHIE CROSS

through suffering with Christian fortitude; Arthur family crest below symbolizing, Salvation through Christ's body and blood." On the south side of the base is engraved—"Adapted from an ancient cross in Kildalton, Islay, Argyllshire, Scotland, symbolizing unity with Christ in His Celestial Glory." On the east face of the base appears—"Erected to the loving memory of Eunice Arthur Ritchie who departed this life in full and certain hope of the resurrection to eternal life through our Lord Jesus Christ." On the west base of the cross appear the words—"I know that my Redemeer liveth and that He shall stand at the latter day upon the earth. And mine eyes shall behold Him. Job 19:25, 27."



Continued from Page 23]

titled "To the Glory of God." Among the inspiring lines and descriptions, in this scholarly treatise on both ecclesiastical and cemetery art, Mr. Ritchie concludes his description of the memorial Cross with this lofty concept of commemoration, and the commemorative arts:

"This cross is erected with the hope that the beauty of its lines and symbolism will be an inspiration to us on earth and a tribute to the faith, patience and endurance of Eunice Arthur Ritchie during her seven and one-half years of invalidism and her agony at the very last, until peace and a smile evidenced that she was welcomed into the glory of the Eternal Life."

Here indeed we have a concise and searching concept of the spiritual and sociological mission of commemorative art: Commemoration of the Dead; Inspiration for the Living.

Symbolism is an important factor in both the ritual and the art of the Episcopal Church, notably in the so-called "high" or Anglican branches of the faith. Like her husband, the late Eunice Arthur Ritchie was a devout Episcopalian. A direct descendant of the historic Stuart family in Scotland, she inherited both the Faith and the physical courage of her ancestors who were natives of Argyllshire. It was not difficult for Mr. Ritchie to decide upon the theme or motif for both the church and cemetery memorials.

As a Churchman and a student of liturgical art, Mr. Ritchie was informed, if not versed, on the history of both ecclesiastical and commemorative art in the Christian faith. With the intelligence of all cultured people, and the experience of a lawyer, he sought expert counsel in developing his ideas for the memorials. He commissioned the famed Henry Lee Willet of Philadelphia to design and execute the "Windows of the Saints," in All Saints Church. He commissioned J. F. Bloom & Company of Omaha to design and execute a memorial Cross to be adapted from an ancient Celtic Cross in Argyllshire. The research and the collaboration which these two projects involved, between artist and client, are truly inspiring examples of the affinity that art has established in the realms of Love, Beauty and Faith. Once again the words of Mr. Ritchie, in his dedicatory booklet, merit quotation and retrospection:

IN APPRECIATION

During the last few years of Mrs. Ritchie's life, as her illness became progressively worse, she found comfort in the revelation of eternal life through our Lord Jesus Christ and in the Communion of Saints through the Sacrament of the Altar. After Mrs. Ritchie died it seemed appropriate, as a thanksgiving to God for His help during this period, to portray the revelation which gave her such comfort and through this medium to bear witness of her belief in Salvation through our Lord Jesus Christ.

This opened for me a new world which involved many people, much reading and an increasing appreciation of the works of ancient and modern craftsmen, scholars and artists, who were inspired by the Holy Spirit.

Many books on art and religious works were studied and professional assistance was obtained from my Rector and other religious sources. Inquiries were made to Scotland and elsewhere to secure designs which would be appropriate for these monuments. There was correspondence with persons interested in ancient Church art, The Reverend Walter Lowrie, former director of the American Church in Rome, The Reverend Donald Cameron, of Blair Atholl, Perthshire, Scotland, the Liturgical Society of New York and leading exponents of sound and meaningful religious art, Messrs. Henry Lee Willet and George Gugert, of Philadelphia, and others.

The following pages contain a brief resume of our study, with an explanation of the symbolism used. I am deeply grateful for the interest all the people I have mentioned and many others have taken in this work and for their skill in executing, in the material things, the great spiritual truths which helped Mrs. Ritchie during her hours of trial.

> "Write the vision, and make it plain upon tables, that he may run that readeth it."

> > —Habbakuk 2:2

WILLIAM RITCHIE

Here indeed we have an inspiring and memorable example of the memorial idea and ideal, functioning from the human heart which is the source of all that is good in man. The Ritchie Memorials, in both the church and the cemetery, should give us hope and faith in the future of commemorative art. They are achievements in symbolical decoration. They should give impetus to what we hope is a potential revival of sanity, significance and intrinsic beauty in the arts; notably in the ecclesiastical and commemorative arts. And now let us study the Ritchie Memorial Cross in beautiful Forest Lawn Cemetery.

Celtic art of the Christian era attained heights of individuality unsurpassed by any other period or style in the history of art. Illuminated manuscripts like the Book of Kells, together with the High Crosses of Ireland and Iona, are priceless relics and records of early Christian art; indeed, of all the styles or periods in the evolution of art, both sacred and secular. They bespeak the work of devout artisans who acquired an amazing command of basic principles in the arts of design. These examples of early Christian art possess an awesome combination of arresting beauty and spiritual significance which compels the admiration of all people, whatsoever their race or faith may be. And to this day, in commemorative art, the "high Crosses" together with the earlier "headstone Crosses" of the Celtic period, properly retain their appeal as a source of suggestion for contemporary memorials, notably for families who trace their ancestry to the British Isles. The Ritchie Memorial Cross, by the Blooms of Omaha, exemplifies this ideal combination of ancestral associations and spiritual significance in the design of a cemetery memorial. In his "Dedication Booklet" Mr. Ritchie explains:

"The Kildalton cross in Argyllshire was chosen as a model for the Ritchie cross because it was of beautiful design, full of symbolism, and particularly because Eunice Arthur Ritchie was a direct descendant of the Stuarts of Argyllshire. The Ritchie cross was built in the exact shape of the Kildalton cross, and the design was closely adapted to and follows the pattern and general symbolism of the Kildalton cross."

As Mr. Ritchie explains, the Cross on his family plot is not a reproduction; it is an *adaptation* and one on which the designers properly introduced personalized symbolism, the while retaining the lace-like charm and beauty of the Celtic style. For example, in place of the interlaced snakes or asps, and other zoomorphic motifs of the Celtic era, the interlacement and bosses on the Ritchie Cross are developed from the True Vine. The resourcefulness of the designers in thus adapting the Kildalton Cross can best be appreciated by comparing the Ritchie [Continued on Page 48

NEWS of the STATE and DISTRICT CONVENTIONS



Monument Builders of Louisiana and Mississippi held election of officers, in which women predominated in selection of candidates. Above, Left to Right, newly-elected president, Miss Nona Martin, vice-president, Sam Bennett, and secretary-treasurer, Mrs. B. T. O'Neil.

MONUMENT BUILDERS OF LOUISIANA AND MISSISSIPPI MET AT BATON ROUGE

The Heidelberg Hotel, Baton Rouge, La., was headquarters for the sixth annual convention of the Monument Builders of Louisiana and Mississippi on December 5, 1949.

The president, B. T. O'Neil, J. H. O'Neil Marble Works, Meridian, Miss., opened the meeting and called on Miss Nona Martin, Martin Marble & Granite Works, Monroe, La., to give the invocation.

After discussion of old and new business, Robert Phillips, Jr., public relations and field representative of the American Monument Association was called upon to address the meeting.

The Lieutenant Governor of Louisiana, Bill Dodd, welcomed the monument dealers and invited them to visit the Louisiana State Capitol as his guests. During the course of his address he expressed his preference for the traditional cemetery rather than the no-monument cemetery.

According to custom, Alex Park, executive vice-president and secretary of the Monument Builders of America, Inc., was in attendance. In his address he told of the sales training program which was presented at the national convention of the A.M.A. and M.B.A. in Chicago last summer, and stressed the importance of putting over the memorial idea to the general public by aiding and assisting town officials in local problems.

The date for the spring convention was set for sometime in April, the date to be set by the national association. Jackson, Miss., was selected as the convention city.

The banquet, a buffet dinner, was a gala affair served on the Heidelberg Roof. The Vermont Marble Company film, "Cavalcade of Marble" was shown by Skeet Brackeen of that company and a delightful program of varied entertainment followed the dinner of Southern fried chicken and Louisiana fresh water trout.

The officers for the coming year were elected by acclamation, Miss Nona Martin, Martin Marble & Granite Works, Monroe, La., president; Sam W. Bennett, Bennett Monument Company, Hattiesburg, Miss., vice-president and Mrs. B. T. O'Neil, J. H. O'Neil Marble Works, Meridian, Miss., secretarytreasurer.

The board of directors include: Bill Allen, Allen Monument Company, Shreveport, La.; Frank Stewart, Acme Marble & Granite Co., New Orleans, La.; Clarence Barnett, Barnett Marble Co., Corinth, Miss.; and A. J. Martin, III, A. J. Martin Marble & Granite Works of Jackson and Vicksburg, Miss.

PENNSYLVANIA CONVENTION VERY SUCCESSFUL

Harry A. Bevis, secretary of the Monument Builders of Pennsylvania, Inc., and associated with Haldy Memorials, Inc., Lancaster, Pa., reports the Pennsylvania convention as very successful with the registration the largest ever. He further states that the meetings were all fine with splendid speakers who gave them something to think about to help increase business.

The forty-second annual convention of the Monument Builders of Pennsylvania was held January 5th and 6th at the Penn Harris Hotel, Harrisburg, Pa.

The Maryland, Delaware, and District of Columbia Association joined with the Pennsylvania Association instead of holding a separate convention this year. They held their own business sessions, but participated in all of the other activities of the Pennsylvania Association.

Alex Park, executive vice-president and secretary of the Monument Builders of America, Inc., who for so many years has taken a leading part in all state conventions, was unable to attend this year due to the serious illness of Mrs. Park.

Harry C. Schwartz, Harry C. Schwartz Memorials, Lebanon, Ohio, president of the Monument Builders of America, Inc., had made plans to address the Pennsylvania convention but bad weather cancelled all plane flights and made it impossible to get there.

Interesting addresses were presented by Earl Richardson, Chief Designer for the Vermont Marble Company, Proctor, Vt.; Robert Phillips, Public Relations and Field Representative of the American Monument Association, Inc., Buffalo, N. Y.; Jarvis Rice, Public Relations Director of the Monument Builders of America, Inc., Chicago, Ill.; and Richard T. McBride, Field Representative of the Barre Granite Association, Barre, Vt.

It was decided that in 1951 the Pennsylvania, New Jersey and Maryland, Delaware and District of Columbia Associations would unite in a Tri-State Convention to be held in Philadelphia. This convention will be handled by a committee of three men from each state association who will set the date and have complete charge of the convention.

Officers elected for the ensuing year include C. Douglas Cushman, Campbell-Horigan, Pittsburgh, Pa., president; Robert S. Shull, Chambersburg, Pa., vice-president; Allen [Continued on next page]

PENNSYLVANIA CONVENTION . . .

Continued from Page 27]

Cullis, John F. Cullis' Sons, Chester, Pa., secretary-treasurer. Directors: John F. Booth, Copeland Granite & Marble
Works, Braddock, Pa., Barney Bruzgo, Jr., Summit Hill Marble
& Granite Co., Summit Hill, Pa., Jay S. Auker, Jr., Mifflintown Marble & Granite Works, Mifflintown, Pa., Frank Tarantino, Jr., F. I. Tarantino & Sons, Quakertown, Pa., William
Gray, Keystone Memorial Company, Johnstown, Pa., Arthur
Luckinbill, Middletown, Pa.

State Representatives: Harry A. Bevis, Haldy Memorials, Inc., Lancaster, Pa., Chief, David P. King, York, Pa., R. J. Romberger, Romberger & Sons, Memorials, Penbrook, Pa.

THE THIRTEENTH ANNUAL CONVENTION OF THE NEW ENG-LAND MONUMENT DEALERS ASSOCIATION IN BOSTON, MASS.

On Sunday, January 15, 1950 the New England Monument Dealers Association began the thirteenth annual Convention activities with a reception and registration period from 7 until 10 o'clock in the Wedgewood Room of the Hotel Kenmore, Boston, Mass. A large crowd was present and everyone enjoyed excellent refreshments and the opportunity to renew old friendships in an informal gathering. On Monday morning registration continued under the able direction of Evelyn M. D. Vasoli, of Rochester, N. H., Secretary-Treasurer of the Association, until 10 A.M., at which time President Maurice L. Caron, of Pawtucket, R. I., called the convention to order. He introduced James A. Morrison, Manager of the Convention Bureau of the Boston Chamber of Commerce, who welcomed the conventionites to the city of Boston. Following this welcome came reports from various producing areas, with Reginald S. French, General Manager of the Barre Granite Association speaking for the Barre District, John Dynan, New England representative of the Vermont Marble Co., speaking for his firm; Peter Ruscitto, President of the Granite Manufacturers Association of Quincy, Mass., speaking for his area; and Frank Sullivan, President of the Sullivan Granite Co., of Westerly, R. I., spoke briefly. Two more speeches were presented before luncheon,the first being an illustrated talk by Wallace M. Fay, Secretary of the Vermont Marble Co., and the last being an address by Frank S. Christian, Vice-president of H. B. Humphrey Co., Advertising, Boston, Mass., entitled, "How to Make Advertising and Merchandising Increase Profits." After luncheon recess there was a "get-acquainted" hour for the exhibitors and at 2 o'clock Robert Phillips, Jr., Field Representative of the American Monument Association, Inc., gave an address entitled, "What's Ahead?" Next came a speech by Philip K. Barker, Vice-president of the Granite Trust Co., of Quincy, Mass., entitled "Getting Business in the Competitive '50's." Following this was an illustrated talk by Conrad Kenerson of the Kenerson Design Studio of Barre, Vt., called "The First Half Century in Monumental Design" (see page 30). Next was a talk by Wallace Dickson, Director of Public Relations of the New England Council, called, "New England's Future." The afternoon's activity was ended with an address by Joseph M. Davis, Superintendent, Riverside Cemetery, Pawtucket, R. I., "Relationship of Monumental Industry to Cemeteries Past and Future." The rest of the afternoon was spent at the various exhibits and a final awarding of design prizes (see page 29). A gala banquet and entertainment ended the day, at which a fine time was had by all. This event was sponsored by Dawson-Macdonald Co., of Boston.

Tuesday morning was begun with a greeting from President Maurice L. Caron which was followed by an open forum at which William Deane of Forest Hills, Mass., was moderator. Next was a business session at which the following Officers and Directors were elected: President,-Joseph P. O'Brien, Manchester, N. H.; Vice-president,-William Deane, Forest Hills, Mass.; Chairman of the Board of Directors,-Charles A. Berry, Portland, Me.; Secretary-Treasurer,-Evelyn M. D. Vasoli, Rochester, N. H.; Board of Directors,-Maine, Charles A. Berry, Portland, Thurston H. Jordon, Ellsworth, and George R. Perry, Bath; New Hampshire, Arthur E. Howe, Claremont, C. Wesley Lyons, Rochester, Joseph P. O'Brien, Manchester; Vermont, Thomas J. Adams, White River Junction, Ernest H. Javery, Bennington, and John R. Temple, Rutland; Massachusetts, Frederick A. Davis, Roslindale, William Deane, Forest Hills, Louis Roessler, Woburn, and Samuel Slotnick, Chelsea; Rhode Island, Maurice L. Caron, Pawtucket, Robert C. Cotrell, Newport, and Frank M. Graham, Pawtucket; Connecticut, Anthony Giordano, New Haven, R. Edwin Maddern, Branford, Robert L. McGovern, Hartford, and Milton W. Slade, Bristol.

After an afternoon of exhibiting the convention closed for another year. It is reported that over 180 people registered at this convention and that over half of these had their wives with them also.

Monument Builders of Ohio Deshler-Wallick Hotel, Columbus, Ohio February 26-27





Prize-Winning DESIGNS

Chosen at NEW ENGLAND CONVENTION

For the third successive year a photographic exhibit of recent work featured the New England Monument Dealer's Association Convention. From a very fine showing these three monuments were selected as the most meritorious.

First Prize:

The Mazzucchelli monument with its beautifully composed symbolism, conceived in the spirit of the finest of the Renaissance, was erected by F. P. Davis Monumental Works Inc. of Roslindale, Mass. Second Prize:

The Murphy Celtic Cross, a pleasing modern adaptation of several early Irish Crosses, notably those at Louth and Ahenny Ireland, illustrates how well we can capture the spirit of the old even with modern methods. This fine monument was erected by the Nashua Monument Co. of Nashua, New Hampshire.

Third Prize:

The Sharon War Memorial or perhaps better the Edmund A. Chapin Memorial in Sharon, Mass. represents the epitome of beauty in modern design. It also was erected by F. P. Davis Mónumental Works Inc. of Roslindale, Mass.

All three of the prize-winning designs were manufactured by Jones Brothers Co. Inc. of Barre, Vermont.

OF MASSACHUSETTS AMERICAN LEGION



CHARLES R WILBUR POST 106 DEPARTMEN



Some of the sketches which Kenerson used to help cover Fifty Years in Monumental Design in thirty minutes.

The First Half Century in MONUMENTAL DESIGN

A Convention Talk by CONRAD KENERSON of BARRE, VERMONT

One of the highlights of the New England Convention was an informal talk by Mr. Kenerson of the Kenerson Design Studio of Barre, which was interspersed by many illustrative sketches on a nearby easel.

MONUMENTAL DESIGN, as is true of all the Arts of Design, reflects the economic, sociological, and political conditions of the time in question. More particularly Monumental Design reflects the *architectural thinking and tastes* of the period. Volumes have been written about the relationship between Art and other cultural patterns, dating from the cave man to the present day, but it is not my intention to go sociological, political, or economic on you today. However, I would like to make a few observations on the past and present in Monumental Design and try to point out how I think we can all profit by recognizing facts and trends in public taste to mutual advantage.

1900—The turn of the century brought with it accelerated progress, optimism, a desire for change and more particularly from our standpoint, a distaste for the excesses of the Victorian era, whether in buildings, furniture or monuments. There were of course as many cross currents as there were racial and cultural groups, but throughout the first two decades with waves of neo-classicism and the Art Moderne we see no great break with the past in an attempt to discard the old and bring in the new, until World War I and the maturing of the Machine Age in the Monument Industry. By then the break from 19th Century Architecture was virtually complete and simplification had reared its head in art and design in nearly every field. People began to call a Spade a Spade. False fronts, on women as well as buildings, were is disrepute. The pretentious decorative effects of 19th century art became something to avoid. As an example the utilitarian skyscraper came into its own. "Form must follow Function"... We must have Truth ... "Know your Materials" cried the Designers of the Day. The Locomobile, Pierce Arrow, thirty-room houses, etc., became as obsolete as the Dynosaur. To a somewhat lesser degree so did the collosal private memorial. Now we come to the thirties.

1930—Perhaps the less said the better of the next ten years, although I think many of us learned invaluable lessons in those dark years. During the thirties what might be called the economic phase came into being. There is probably no one here who needs enlightenment on this era. Nevertheless, this period had a greater overall effect on monumental design in a shorter period of time, than anything that had happened since the turn of the century. This was not the period which saw the first use of time and labor saving machinery in our industry, but by economic necessity the importance of machine production became essential. This has had, so far, both a good and a bad effect on monumental design. Now I speak only for myself. I feel that the machine can be a fitting and helpful companion to the able hand of an artist-carver. The good that has come from the transition during the past 50 years, might well be just this—"The wedding of the hand and the machine."

It seems to me as we face 1950 and beyond, that now is a good time for self-evaluation. We do not have to throw away the old in order to find another and we hope, higher level,—for the new.

No one who intends to be successful can overlook actuality. We all have to compromise in this changing world. We designers cannot change the desires of the general public appreciably overnight. In many ways we are forced to *follow* public opinion. We hope that we can, *through you*, help to mould

An Informal Visit with The New AMA President - JOHN T. HEYWABD

The new president of the American Monument Association, John T. Heyward, president of the Winnsboro Granite Corp. of Rion, South Carolina is introduced in the informal snapshots to the right sent us by Jay Masenich of the AMA. From top to bottom we see (1) Genial Southern Gentleman John (2) Same en famille with charming wife and son and three of the family's dogs. One son was missing from this photograph. (3) The locale of this scene is unidentified, but individuals shown are Ezra White, AMA official and president of the White Granite Co. of Barre, Vt.; John T. Heyward; attractive but otherwise unidentified girl; Tom Rankin, AMA Executive Vice-President; and Ray Brooks, President of the Brooks Granite Corp. of Rion. S. C. this opinion toward a more artistic goal. This is not a "long hair" idea. The more pleasing the traditional cemetery memorial is to the average observer, the more lucrative and lasting it will be the memorial industry. In my opinion we must keep pace with the times and as designers we must take full advantage of the abilities of our artisans and be economical, using the short cuts that are available to us through modern machinery.

We, as designers, must leave the obviously important field of public relations to you who are in constant contact with the public. This is not our field but we do appreciate that this relationship with the public is of the utmost importance to all of us. Let us all work together and turn our "best face" to the public at all times, both as to our actions and the type of work that we build and erect.





PRESENTATION DRAWINGS

are an IMPORTANT FEATURE

WITH THE

BRISTOL MEMORIAL WORKS, INC., BRISTOL, CONN.

AND THE Baldwin Monumental Works, Inc. Torrington, Conn.

A firm belief in the beauty and worth of Personalized Memorials characterizes the work of these successful firms, operating under the guidance of Milton W. Slade, one of our most creative and personable memorialists, whose story is told in part in the next nine pages, entitled "MASTERS of COMMEMORATION," a feature we hope to be able to continue regularly.

Mr. Slade is a staunch advocate of design presentations, whenever the interview indicates a prospect whose problem warrants such an approach, and most of the time the well-trained representatives of his companies find that there is such a problem and an artistic and appealing solution as well. As Mr. Slade says, "Of course in many cases this approach to the problem fails to culminate in a contract, but in nearly every case we have created good will that has been reflected later, even when the prospect has gone elsewhere. And above all it leaves all of us with the feeling of having done our utmost for the client."

The three colored renderings illustrated were presented by E. N. Lefebvre, Associate Memorialist with the Bristol Memorial Works. The drawings were done by Mr. Franklin Swanson, an artistdesigner with the Slade-operated companies. Mr. Slade also uses the better known commercial designers in our field as well as the design staffs of his several manufacturing sources.

* For Manufacturer and Quarrier Credits for the Memorials illustrated on the next eight pages see page 41.



MASTERS of Commemoration

by the Staff Critic

MILTON W. SLADE of Bristol, Conn. is manager of two of the most successful monumental firms in New England, the Bristol Memorial Works, Inc. of Bristol, Conn. and the Baldwin Monumental Works, Inc. of Torrington, Conn. An active member of some seven fraternal and civic organizations, Mr. Slade has still found time to serve as President of the Connecticut Monument Builders; Past President of the New England Monument Dealers' Association; Past Director of the Monument Builders of America; and is presently a member of the Joint Committee of the American Monument Association, the American Cemetery Association, and the Monument Builders of America, perhaps the most important group among Monumental and Cemetery organizations today.

Mr. Slade entered the monumental field in 1937 as sales representative and manager of the Baldwin Monumental Works, Inc. of Torrington, Conn., a firm founded in 1877 and acquired by purchase from the Leslie I. Baldwin Estate in 1934 by the late Louis A. Dainty, then owner of the Bristol Memorial Works, Inc. of Bristol, Conn., a firm he had established in 1929. Upon Mr. Dainty's entrance into the service in 1941, Mr. Slade became manager of both firms. Captain Louis A. Dainty died at Camp Blanding, Florida in 1941, while in the service. At a later date Mr. Slade became owner of a substantial interest in the two firms for whose remarkable progress he had been so largely responsible.

With a few exceptions the leaders among the Memorialists of America represent second or third generations with a wealth of family and professional tradition behind them. Milton W. Slade is one of these few exceptions, but when one studies his background and personality, one finds the reasons for his unusual success. A sincere liking for his fellowman, a successful record in the selling of clothing, jewelry, and insurance, an educational background in Commercial Art, which proved itself later in effective displays, tell part of the story. His memberships in the Elks, Lions, K. of C., Eagles, Foresters, and The Grange tell another part of the story, and he is not a member 'in name only' of these important organizations. Mr. Slade accepted the many association honors he has received in our Industry, because he believed in the work and felt he could and should be of service, a belief that has been amply sustained. It is this sincerity of purpose and belief in the worth of commemoration that has generated the professional attitude Mr. Slade has toward his vocation. Fortunately he has been able to inject the same spirit and belief into his entire organization, each of whom is called an "Associaté" and is truly that.

Commemoration is a solemn responsibility and sorrow in bereavement is an ordeal which calls for something infinitely more important than bargains and merchandising. The Slade organization belongs to that group of memorialists, who believe that monuments are not a commodity to be "sold" by agents or high pressure salesmen. They believe that every memorial, no matter what its cost or size, should be a symbol of Love, Faith and Hope. They believe that their primary purpose is to help the bereaved in their sorrow; to give expert and sympathetic counsel in selecting a memorial appropriate for the site and within the means of the client; and at all times to consider the client's problem a sacred trust. How well these two firms of Memorialists have met this trust is attested to by the extreme gratitude of their patrons.

This appreciation by past clients is all-important in such a specialized field of art and public service as commemoration. Unlike the buying of ordinary commodities, a monument is rarely purchased more than once in a lifetime. Hence the vital importance of consulting a memorialist whose ability, integrity, and reputation is recognized in his own community. The cemeteries surrounding Bristol and Torrington, Connecticut offer ample evidence of how well Milton W. Slade and his Associates are serving their respective communities.



THE LOUIS A. DAINTY HEADSTONE Forestville Cemetery, Forestville, Conn. Bristol Memorial Works, Inc.

Adapted from the early Celtic erect Cross tablets so prevalent in England, Scotland, Ireland and Wales, the Dainty Headstone achieves an arresting dignity and individuality. This is an ideal example of creative adaptation, the development of a distinctive identity in the personalized memorial of today using the forms of ancient times as source material. The cruciform outline of this exquisite monolith, the insignia of the Masonic 32nd Degree, the beauty of the lettering, and the subtlety of contour and surface treatment are all worthy of study and emulation. As is generally the case the attainment of simplicity and beauty in the design of small memorials is a difficult task. In this expressive tribute to Louis Dainty, former president of the Bristol Memorial Works, it was but natural that no effort and thought be spared in the creation of a fitting memorial.

THE RASULO MONUMENT New St. Joseph's Cemetery, Bristol, Conn. Bristol Memorial Works, Inc.

It has often been said that monuments are erected to The Glory of God in Memory of the commemorated and that the perfect tribute is in truth a "Prayer in Stone." Here indeed is an example of an ideal memorial for those of the Catholic Faith. Not overshadowing its neighboring monuments in size, The Rasulo Memorial illustrates the ageless appeal of sculpture in commemorative art, and is in harmony with its surroundings.



Emeroem

THE WADHAMS SCREEN-MONOLITH Hillside Cemetery, Torrington, Conn. Baldwin Monumental Works, Inc.

The appeal of the monolith is such that it is often favored in memorials in the more expensive field. The Wadhams family memorial with all its seeming and evident simplicity represents many days of skilled artisanry. This effect of simple dignity is the result of studied design and composition. Particularly noteworthy is the detailing and carving of the family name, the rich beauty of the Lombardic letters effectively harmonizing with the beauty of the contour of the tablet itself.

THE FUNK TABLET-MONOLITH West Cemetery Brital Conn

West Cemetery, Bristol, Conn. Bristol Memorial Works, Inc.

The monolith, a single slab of stone, either imbedded in or dowelled into the concrete foundation, is of ancient origin. In fact our earliest monuments were monoliths. The Dolmens of England are an example of this monumental form, which retains its popularity in modern times. This form enables the designer to increase the scale of the tablet proper at less cost, and often permits a more impressive memorial, where sizes are limited by cemetery regulation. Here again we see the achievement of individuality in design by a masterful handling of the cyma curve and breaking up of the tablet itself and adding interest to the composition by creating two surface levels. Once again surface treatment, softened contours and a modern letter evidence the work of the Master.







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PADULA

Expressive Symbolism IN OLD

Though varying greatly in form, the six memorials on these pages have beauty, dignity and above all a deep religious significance in common, and are fine examples of the approach of the Master Memorialist to the problem of the Catholic Memorial.

THE McGRATH CROSS is a modern variant of the ancient St. Martin's Cross with its five bosses, prominent in the center and in the arms of the cross, symbolizing the five wounds of Our Saviour; the three stepped base represents the Trinity or the three Christian Virtues, Faith, Hope, and Charity. The nimbus or wheel of the Cross is generally considered to represent the Crown of Thorns. The IHS on the center boss is the Sacred Monogram of our Lord derived from the first three Greek letters for the word Jesus. The PADULA and GIOBBE ME-MORIALS were adapted from two designs which won awards in a National Design Competition several years ago, sponsored by the Barre Guild of Barre, Vt. Essentially designed for the economy of machine production, each features the Cross, with the Padula monument showing the added symbolism of the Chi Rho, the Greek words with English equivalents of "CH" and "R"; the first three letters of the word Christ, and the Alpha Omega, Greek words meaning The Beginning and The End.

THE KRAJEWSKI MEMORIAL, illustrates the effectiveness and beauty of modern sculpture by machine methods in the hands of the skilled artisan. Thus even today the appeal of



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ud MODERN MEMORIAL ART

sculptured art is not beyond the means of the majority of American families. This panel of St. Anthony and the Holy Child tells a beautiful story familiar to all. The True Vine symbolizing Christ and His Followers (St. John 15-5) forms an effective frame for the inset panel.

THE LaCOURSE and THE PIKUL MEMORIALS

The motifs of both the LaCourse and the Pikul enshrined Crosses are similar but there is a definite individuality to each memorial. The LaCourse Monument features an adaptation of the famed St. Martin's Cross in an authentically styled Gothic lancet window niche with appropriate Lombardic letters, and is definitely Roman Catholic in spirit and origin. The Pikul Memorial features the Eastern or Orthodox Cross of the Russian Church. Likewise notable are the cusps of the simulated lancet window, which are definitely Russian Gothic. The Pikul tribute is further personalized by the beautifully carved wheat stalks symbolizing both the Eucharist and the fact that the commemorated was a farmer and lover of the soil.

The Padula and Giobbe Memorials were erected in New St. Francis Cemetery, Torrington, Conn. by the Baldwin Monumental Works, Inc. The other Memorials on these two pages were erected by the Bristol Memorial Works, Inc. in the following cemeteries: The McGrath and Krajewski Memorials in St. Thomas Cemetery, Thomaston, Conn.; The La Course Memorial in New St. Joseph's Cemetery, Bristol, Conn.; and The Pikul Memorial in St. Cyril Cemetery, Terryville, Conn.



Вх Христь Жизнь Моя-Полх Крестомх Могилл Моя-

PIKUL



Copyright Raffaele Paduano 1949



THE PADUANO MEMORIAL New St. Francis Cemetery, Torrington, Conn. Baldwin Monumental Works, Inc.

Sculpture is indeed a universal language. Its story is understood by the old and the young of all lands and all nations. Unlike symbolical ornament and epitaphic inscription with meaning only to the informed, the message of the sacred figure of Our Lord and Saviour is plain to all. The Paduano Memorial not only repledges the faith of the family but also invites the worship of others as well. Thus the cemetery is enriched for all by the erection of such significant tributes.

> THE PARISE MEMORIAL New St. Francis Cemetery, Torrington, Conn. Baldwin Monumental Works, Inc.

Again we see a memorial that is at once a shrine and a prayer in stone, and again we see that modern production can create appealing and significant commemoration within the resources of the family of average means. This type of machine carving is not a simple matter but when executed by master craftsmen, as it is here, it is indeed inspiring. The Holy Family panel is complemented by the flanking roses, symbolic of Love. The outline letters of the name and the paneled prayer are also touches of the competent memorialist. THE EMILY TINO MEMORIAL New St. Francis Cemetery, Torrington, Conn. Baldwin Monumental Works, Inc.

One of the major problems of the Master Memorialist is selecting memorial forms and styles that are not in conflict with the setting and surrounding memorials. This is why every conscientious memorialist insists upon knowing the location and setting of the family plot. It is often difficult to achieve individuality and beauty in old cemetery sections and still be in harmony with the surroundings. The Tino votive shaft of memory with its beautiful but tragic story of a wife and child who died together answered just such a problem of design. The neighboring monuments were for the most part of the usual type of memorials selected from dealers displays with a few of the shaft and pedestal type so favored in the last cen-tury, particularly in New England. Here we see a modern adaptation of an old idea which is definitely distinctive but still in harmony with its surroundings.



THE LEONE MEMORIAL New St. Joseph's Cemetery, Bristol, Conn. Bristol Memorial Works, Inc.

All of the elements of symbolic commemoration are expressed in this modern tablet memorial. The polished Cross of Glory or Rayed Cross, the True Vine, the prayer and the Rosary of glass beads, bonded into the monument permanently in a manner practiced in the East for many centuries, are beautifully composed and integrated to create a monument of unusual appeal. Another noteworthy element of effect, often overlooked by less capable memorialists, is the letter spacing of the family name.

> Copyrighted Design, White Granite Co., Barre, Vt. U.S. Patent No. 2349065. Canadian Patent Applied for.




THE GRIFFITHS SCREEN MEMORIAL Hillside Cemetery, Torrington, Conn. Baldwin Monumental Works, Inc.

The screen memorial is seen at its best on large level plots on the outside boundaries of the cemetery or backed by screening shrubbery in center sections of the cemetery. The Griffiths Family memorial with its pleasing contours and expressive symbolism is an admirable example of the elongated tablet screen ideally suited to its setting. The Cross Patee and the Gothicised panels all add to the beauty of this family memorial. The raised footstones designed to complement the memorial are convincing proof of the beauty and appeal of such individual recognition.

THE TERZUOLO MONUMENT New St. Francis Cemetery, Torrington, Conn. Baldwin Monumental Works, Inc.

While the usage of columns and canopies is traditional in monuments of architectural scale, it is not common in smaller monuments, although there are many examples of colonettes and columella erected during the Renaissance in Italy. Undoubtedly the Terzuolo family had seen these in their Native land and because of this the idea had particular significance. In any case the overall effect is one of dignified beauty.





THE HAMMANN MEMORIAL Hillside Cemetery, Torrington, Conn. Baldwin Monumental Works, Inc.

The Hammann tablet is another adaptation of one of the prize-winning designs of a National Competition sponsored by the Barre Guild of Barre, Vt. Of somewhat different proportions than the original and with the simulated three bases representing the steps of Calvary added, the symbolism of the Alpha Omega effectively enpanelled has been retained. Note how all the edges have been softened adding materially to the effect.

Copyrighted Design, Barre Granite Association



Reproduced in approximately half size are typical examples of the newspaper advertising of the Bristol Memorial Works. In keeping with the best traditions of public relations and advertising, there is an underlying continuity in all the literature and advertising of this progressive and successful firm of memorialists. Despite the consistent dignity, good taste and institutional approach of these newspaper messages, it is noteworthy that there is always a line or two inviting action. For instance: "Appointments at Your Convenience"... "Memorials selected now from our display may be dedicated in time for Armistice Day observance." . . . "Ask or write for our free Memorial Booklet" . . . "Monuments should be selected now for dedication on All Soul's Day, November 3 and Armistice Day, November 11." To us it is significant that those dealers in America who follow this indirect approach in their literature and advertising seldom seem to have as much trouble from "shoppers" as those whose approach seems to invite the price-buyer.

MONUMENT	AN MASTERS of COMMEMORAT	
McGrath	MANUFACTURER	QUARRIER Wells Leaves Co
	Jones Brothers Co. Inc.	Wells-Lamson Co.
Wadhams	Jones Brothers Co. Inc.	Wells-Lamson Co.
LaCourse	Jones Brothers Co. Inc.	Wells-Lamson Co.
Giobbe	Comolli & Co. Inc.	J. K. Pirie Estate
(Copyright Barre Granite Association)		*
Terzuolo	Comolli & Co. Inc.	J. K. Pirie Estate
Pikul	Comolli & Co. Inc.	E. L. Smith Co.
Rasulo	Comolli & Co. Inc.	E. L. Smith Co.
Paduano	Anderson-Friberg Co. Inc.	E. L. Smith Co.
(Copyright Raffaele Paduano 1949)		
Padula	Usle & Perojo Granite Co.	E. L. Smith Co.
(Copyright Barre Granite Association)		
Hammann	Usle & Perojo Granite Co.	E. L. Smith Co.
(Copyright Barre Granite Association)		D. L. L. L. C.
Funk	Usle & Perojo Granite Co.	E. L. Smith Co.
Krajewski	Usle & Perojo Granite Co.	Rock of Ages Corp.
Parise	Usle & Perojo Granite Co.	Rock of Ages Corp.
Tino	Wm. Saporiti & Co.	Wetmore & Morse Co.
Dainty	Wm. Saporiti & Co.	Wells-Lamson Co.
Griffiths	Rock of Ages Corp.	Rock of Ages Corp.

41 JANUARY, 1950



A Modern Design for a JEWISH MEMORIAL

by AL COMI Barre Design Service Barre, Vt.

A LTHOUGH the Jewish population of America was small indeed in the 18th Century and not much larger during most of the 19th Century, its contribution to the building of America was great indeed. The full development of the Jewish people here is largely a present century phenomena and when one contemplates their achievements individually and collectively in the arts, sciences, literature, government, finance, and business in such a short period, it becomes even more remarkable. But for many reasons, some of which are obvious, Jewish Memorials have not been in keeping with their attainments in other creative fields. In fact aside from New York and a few other metropolitan communities, there are few Jewish memorialists in America. This despite the fact that in Europe in pre-Hitler and pre-Stalin times, some of our finest memorials were designed and produced by Jewish firms in Germany, Austria and Czecho-Slovakia. However, in the past twenty years there has been a tremendous improvement in the design of Jewish Memorials and in the development of Jewish Cemeteries.

In Mr. Comi's contribution this month, we see the answer to the problem of a vertical memorial to be erected among monuments of an earlier and less critical era, that will not conflict with the less aesthetic and still be pleasing. The Star of David, most popular of all Hebraic symbols and the characters signifying "Here Lies . . ." and the family name are nicely integrated into a pleasant composition.

Personalities of the MONTH - CARROLL A. GARDNER Carroll A. Gardner of Chas. N. Gardner & Sons of Schenectady. N. Y.. who celebrate their Fiftieth Anniversary this year, is indeed a man to remember. The new Secretary of the New York State Association, whose career is featured in "Unusual Rotarians" is better known to thousands of wrestling fans and citizens of his community as "Pinky" Gardner. Not content with being former Worlds Light Heavyweight Wrestling Champion, and a Democrat who has four times been elected County Clerk by huge majorities in a Republican stronghold, "Pinky" is now a candidate for Congress from the 31st District. We trust that even more Republicans will see the light in the next election.



The page to the right was featured in the December 1949 Issue of THE ROTARIAN MAGAZINE

He's 55-and Still in the Pink!

INSOMNIA IS NOT INCLUDED IN THE VOCABULARY

OF THIS SCHENECTADY ROTARIAN WHO HAS 'LEVERAGE' ON LIFE.

WHEN Carroll A. Gardner, of Schenectady, New York, was light heavyweight wrestling champion of the world, he was a master of leverage. A tired opponent once grunted, "That guy turned me against myself. My own muscles beat me!"

At 55, "Pink" Gardner—a member of the Rotary Club of Schenectady-is still "in the pink" and using leverage of a different sort to win a fall on the years. Turning time against itself, he is young both in body and in spirit. Don't get "Pink" wrong. He

does not advocate a killing pace of physical exercise for the middle-aged man. Moderation is his key to health and happiness. "The gym and the golf course," he says, "should only be indulged to that point where a man feels a beneficial and exhilarating effect. More is too much."

When the age of 42 flashed past, Gardner suddenly realized he was no longer exhilarated by a workout in the professional ring. It was time to taper off.

"I had a long talk with myself," he says. "I knew to stop wrestling at 42 was dynamite. It meant reorganization of my entire physical and part of my mental life.'

Gardner accomplished an even transition in a startling way. While wrestling he had been managing his own monument business. Over the building that housed this enterprise, he installed a complete public gymnasium. With daily workouts he began the tapering-off process. But it has never been completed, and he still spends an hour or two on the apparatus regularly every day.

In Summer this is modified with sun baths on top of the building while he eats his lunch of crackers and milk. The result is a physique comparable to what it was 25 years ago, a trim 175 pounds.

On the mental side Gardner was still restless. So, in addition to his monument works, he sought new outlets for his limitless energies. When World War II came along, he taught wrestling and his own version of jujitsu at the Marine barracks in Scotia, New York. Following the war he ran for the county clerk's job, and was easily elected, even though old-timers considered the opposing party to be "in solid."

Politics wasn't a new field for Gardner. He was sheriff of his county in the early '30s. During a

A more formal view of this successful memorialist, public servant, athletic champion, and popular citizen of Schenectady, N. Y. Carroll Gardner is the son of the late Chas. N. Gardner, who founded the firm in 1900 and passed on in 1926. The business was then conducted by his mother Margaret A. and brother Charles S., who died in 1929 and 1928 respectively. Since then the business has been continued with the help of his two sisters, Mary E. Gardner and Marguerite G. Wittner.

raid on a gambling establishment, one of his deputies smilingly observed that the sheriff was just as good with an ax on a slot machine as he was with a step-over toe hold in the ring.

While sheriff, Gardner met and married Eleanor Lunn, daughter of the late George R. Lunn, onetime lieutenant governor of New York State.

The Gardners have three children, two boys and a girl. Their 14-year-old daughter is adept at outdoor sports, and Gardner already has begun instructing his 15-year-old in the techniques of wrestling. But the young lad is quick to admit that it will be some time before he is able to pin his dad.

How does Gardner keep it up? It's just a matter of leverage, he claims: sticking to

a balanced program, with each job well done in its turn. A "cat napper" himself,



he finds that his philosophy of life combined with regular exercise brings complete peace of mind, the world's best antidote for insomnia.

-BARNETT FOWLER







This is No. 46 of a new series of designs by CARL KASTRUP, 1705 Auburn St., Rockford, Ill.

THE BENCH MONUMENT

We wondered if there was anything that could be done to make the "bench" monument a little more attractive. It usually consists of just a single slab, of awkward proportions, with rose carving snitched from Design Hints of 50 years ago. There is, of course, always the interminable problem of machine production, but if machines can do all that they claim for them, then it should be a relatively simple matter to cut interesting forms and shapes.

CARL KASTRUP.

You'll get better results when you specify DARK BARRE GRANITE

The World's Finest Granite for Polished Work

ROCK OF AGES CORPORATION BARRE • VERMONT

"TROWCO" STONE CUTTING TOOLS

TIPPED WITH CARBIDE THE HARDEST METAL MADE BY MAN



Require Fewer Grindings
 Lower Production Costs

★ Last Longer★ Cut Faster

"Trowco" Cutting Tools are Carbide Tipped for longer wear, better work, more production at less cost. They stay sharp longer. Require fewer grindings. Workmen prefer them. Made by the makers of the famous "Barre" tools known for dependability and high quality for 50 years.

Write for folder and price list on both "Trowco" Hand and Pneumatic Tools.

TROW & HOLDEN CO., BARRE, VERMONT



EARL J. YOUNG Vermont Marble Co. Proctor, Vt.



REMARKS DELIVERED AT THE MONUMENT BUILDER'S NEW YORK STATE ANNUAL CONVENTION

It is a pleasure to appear before you this year to discuss quarrying conditions as they affect our production of monumental marble, as well as to discuss mechanical aids to selling. Of the first, let me say that during this last year there has been a general improvement in delivery of our monumental varieties. For the present White Rutland marble requires a little more time, but this is a temporary condition.

Most of you know that marble quarries are located on geological veins or layers and in some places we reach practical limits of operation. Such is the case with one of our Rutland White quarries. The opening had been operated for many years and for reasons involving length of haul of quarry blocks and position of cranes, we were forced to move to a [Continued on Page 51] On this our 50th anniversary we gratefully acknowledge that our success must be measured in the achieve= Ments of our friends * * our customers in many industries * * whom we have had the pleasure of serving through the years

OTTAWA SILICA COMPANY OTTAWA, ILLINOIS

Э

SUBSIDIARIES MICHIGAN SILICA COMPANY LA SALLE SILICA COMPANY ROCKWOOD, MICHIGAN OTIAWA, ILLINOIS





24 are some excepts from the explanation concerning the front or East face of the Cross.

The West side of the Ritchie Cross properly features a *representation* (not a symbol) of "Our Blessed Lord" in the attitude of benediction at the *crossing* or intersection of the shaft and the transverse arms. This positioning of the Saviour on the West face of the Cross adheres to ancient tradition. Most if not all of the ancient Celtic Crosses, like the early Christian churches, were oriented; which is to say that they faced East and West. The *front* of the church, and of the memorial Crosses, was on the *west* side so that the *worshipper would face the East* in his devotions. To a large extent, this symbolical custom has become impractical in both church and memorial art because of modern trends in both city and cemetery development. But let us again revert to Mr. Ritchie in describing the West side of the Cross. (See page 25)

Yes, there is indeed a lesson for all of us in the memorials which Mr. Ritchie devoutly dedicated to the memory of his beloved wife. The lancet windows he donated to All Saints Church, where they worshipped together, are not only an inspiring example of symbolism and ecclesiastical art but, to the alert memorialist, they should be reminders of the fact that ecclesiastical art in stone, glass or metal, are properly within the province of commemorative design. The deliberate research and study which Mr. Ritchie and the artists devoted to the Memorial Cross should be an inspiration to the younger generation of memorialists who are approaching their profession as an art instead of a trade or business. The descriptive booklet and dedication program which Mr. Ritchie compiled, with the *[Continued on next page*]





There's No Question About It!

We don't have to *guess* about the saleability of the Mandell design. Since we first advertised it in the March 1948 *News-Review* it has proven to be a *best seller*. We're showing it again this month. . . Perhaps some of you may have missed it before.

We Invite Your Inquiries





For over a quarter of a Century, we have been producing custom-made memorial tablets, portrait tablets, markers and name plates for monument builders.



Write to Dept. J for Illustrated Folder



THE RITCHIE MEMORIAL CROSS . . .

Continued from Page 49]

aid of artists and clergy, is literally a manual on Christian symbolism; and it invests both the memorials and the memorial idea with a dignity and importance which deserves to be emulated by other families, and memorialists.

Surely, throughout this great country, there are innumerable men and women of means who, in commemorating their dead, would do as Mr. Ritchie did, if only the idea was proposed to them. Instead of merely "putting up a monument," these families could be approached and induced to endow the community with works of genuine art which would be noble tributes to the dead, and a permanent source of inspiration to the living. Yes, we have a lesson indeed to learn from the Ritchie memorials and from the manner in which this commemorative project was conducted from incipiency to completion.

The Ritchie Memorial Cross was produced and erected by J. F. Bloom & Company under the personal supervision of J. Roy Bloom, Alvin F. Bloom and Nils Martin Swerre. Jacob Maag, sculptor, modelled all the figures on the Cross and carved

MONUMENTS USED TO TEACH HISTORY

the West face. Alvin T. Lundberg, sculptor, carved the East face. The material is Wells-Lamson Select Barre Granite.

The following news story recently appeared in the *Buffalo Evening News* under the heading, "PUPILS OF SCHOOL 51 TOUR CITY, LEARNING HISTORY MODERN WAY."

"Seventh-graders of School 51 toured the city's historical monuments today and found the lifelike statues and markers 'better than the picture books.' Learning American history the modern way, the pupils stood at The Front before the stalwart figure of Commodore Oliver Hazard Perry, his head erect as though bracing against the wind sweeping from the waters. They were visibly impressed.

"In the 29-year-old hero of the famed Battle of Lake Erie, they saw the personification of America's indominable spirit and courage. En route, they crossed Scajaquada Creek, where his ships were built. At Mohawk and Franklin Sts., they viewed the monument to Col. Samuel Manning Welch, 'citizen and soldier of the Spanish-American War,' as it was inscribed, and a few blocks away Teddy Roosevelt's Rough Rider, commemorating 'the valor and patriotism' of heroes of the same war.

"The tour was part of an over-all project in School 51, each grade studying some phase of Buffalo. The project will culminate with the December issue of *The Broadcaster*, devoted to the city. Another seventh grade today journeyed to the harbor, Central Terminal and the like, studying transportation."

Editor's Note: If this be "progressive education" we are for it. At least there should be an idea here for memorialists in communities rich in history and monuments.

EUGENE E. MCNEEL RETIRES

Eugene E. McNeel, vice-president and director of the McNeel Marble Company, Marietta, Georgia, is reported to have sold his stock in the company and retired.

According to the report, the stock owned by Mr. McNeel, was purchased by his brothers, Frank McNeel and Morgan McNeel; and George Thomas, all of Marietta.

Les Hicks, of Boston, Mass., who recently joined the firm as sales promotion manager, was named vice-president to succeed Eugene McNeel.

EARL J. YOUNG . . .

Continued from Page 46]

new location on the same deposit.

For better than a year we have been working in this new opening. Time and quarrying machines are factors controlling the service we can give from this opening. Our output from this quarry is continually improving. We are certain that within the next few months we will be able to give service in White Rutland varieties that is equal to that in our other monumental marbles.

Since early 1947, our economists have hinted at a "bursting of the bubble" that was the seller's market. That the "bubble" has finally burst, with ominous hissing in the form of fear complexes, none of us will deny. This past year has presented us generally with a drop in volume sales. To some, this drop has been frightening-as it always is. To others it has been surprising-surprising in that upon reviewing our honest concern at the beginning of the year, we have been pleased to learn that the drop-off in sales has not approached our most honest estimates. For that fact we are thankful and, because of it, anxious to present our prospects with the best that money can buy in the most attractive manner possible.

Each of us here today has his own plan for selling this year. That plan includes the best of our thinking and is already absorbed by our sales representatives. No matter what the adornment, our selling still will be concerned with four basic points: attention to what we have to offer, interest in what we have to sell, an honest desire for our merchandise and final action by signing an order for one of our memorials.

Memorials are best sold visually. Some of us sell best when the prospect is at our display, by showing stock monuments and suggesting changes in size, and ornamentation to meet the prospect's needs and wishes. Others sell best at the cemetery, through guiding the prospect on a tour of inspection of erected monuments that might suit his needs. Yet others of us sell best in the home, by using photographs and drawing sketches of proposals. No matter what the method, we have all realized that there are limitations to what we are doing. How often have we thought that our approach must be changed to meet a given situation? The thought came to us so often after we had encountered that one instance that proved our sales approach fallible. And because we didn't get the order, we changed our ways.

On this table and in this case is a mechanical device which can combine all present types of visual selling. It is the Kodaslide Table Viewer, a product of the Eastman Kodak Company, Rochester, New York. With it you can sell in the home from your shop display, from the cemetery and from your sketches. Using it, you increase your business stature with the prospect, for it is rich-looking in itself and is used in accord with your plan for selling. You need not disrupt the prospect's home to show your merchandise. You can begin your presentation within two minutes of completing your introduction to the prospect. You command immediate and undivided attention because of (1) gadget appeal and (2) a definitely limited and highly concentrated field of projection. You readily develop interest because you know your subject matter completely. Using it, you are free to study your prospect's unguarded reactions to what you have to offer. As soon as you notice the glow of a light of approval in your prospect's eye,

[Continued on next page

BEAUTIFUL?



You'll find beauty of a different type in the workmanship in "South End" Markers. Be wise, get your orders in early-MAY 30th coming up! "It's later than you think!"

"Markers Our Specialty Since 1933" SOUTH END POLISHING MILL, INC. BARRE, VERMONT 1933 1950

PURITAN High Speed GRANITE POLISHING MACHINE



Potent Applied For

Ball bearing wheel spindle is direct V-belt driven from a 15 $7\frac{1}{2}$ H.P., two speed, 60 cycle motor, giving spindle speeds of 167 and 327 R.P.M. Capacity 4 ft. by 12 ft. sawed slabs using 38" scroll wheels, 42" emery rings and 30" felt buffers. Machine may be swung in complete circle to cover two beds.

All Steel construction. Hydraulic raise of rear arm. Taper roller bearings in pivots insure exceptionally easy operation. Wheel pressure adjustable and constant over entire surface of stone. Controls simplified and conveniently located.

RUTLAND, VERMONT

LINCOLN IRON WORKS



The William S. Knudsen Monument, erected by The Sheldon Granite Co., of Detroit, Michigan in beautiful Acacia Park Cemetery in that city, was manufactured in our plant using Select Barre Granite from the Wells-Lamson Quarry.



WILDBUR GRANITE CO., INC.

of STONECRAFT MEMORIALS

Barre Guild Inspected Monuments

anufacturers

BARRE, VERMONT



CONTRASTING MATERIALS

In combining the beauty of Carrara Marble with the contrasting granite monument and base, we have attained this unique family memorial. The die and base can be finished in Light Barre, Elberton Blue or Pilgrim Pink. Write for prices today (prices now quoted are for this month only).

E. G. LADE WICH CO. 37 PARKWOOD BOULEVARD MANSFIELD.....OHIO

Simplicity . . . Beauty . . . A Fitting Memorial to a Famous Man . . .

The life story of William S. Knudsen is almost an American legend . . . the poor immigrant boy who worked his way to the pinnacle of business success in the automobile industry, first with Henry Ford and later with General Motors Corp. As if this achievement alone was not enough, he was made a General in charge of our vital production of war materials during World War II and did an exceptional piece of work. We are proud to have had a part in the commemoration of this great American.

EARL J. YOUNG . . .

Continued from Page 51]

you are aware of a starting point from which to develop sincere desire for your product. In further developing that desire, you continue to sell—you sell your knowledge and ability and your firm's service and integrity. Finally, you cull the fruit of your efforts by obtaining his acceptance of your design. The closing of the sale remains, as it always will, your doing.

I have with me two groups of slides. One group is aimed at institutional selling. It will sell your place of business and the complete service you offer to members of your community. The other group is aimed at specific selling—the selling of one monument within a given price range.

From these slides you can readily see that there are many possibilities for developing slide presentations of your own. Our company will furnish a group of 25 slides aimed at the selling of the Vermont Marble Company's monumental marble. Further, we will from time to time supply Kodaslides of new designs—some of designs, as such, and others of memorials in the cemetery.

Our investigations in this field have been from a *practical* standpoint. We have located the device that minimizes all possibilities for human snafu—that chaotic muddling that generally faces those of us who are unblessed with two left hands and no right one. We have used the simplest of cameras to make our slides and yet have achieved excellent results.

We are now able to recommend projectors and cameras to you. Our salesmen will demonstrate visual selling equipment. We invite you to include such selling in your future plans.

 Model SM-1-49C

Patents Pending

ABRASIVE CIRCULATOR AND SALVAGING MACHINE



The above pictured machine, with gearing and machinery cover removed, has added features and improvements which we believe will make it of tremendous value to every granite manufacturer. It washes and cleans silicon carbide, or carborundum, separating and removing all stone mud and feeds the clean abrasive continuously together with desired water volume in predetermined quantity directly to polishing mills or other desired locations. All the abrasive can be used. None is wasted. Users of our older model immediately discontinued using shot and increased speed and profits. If machine is required for salvaging abrasive from discarded mud, an auxiliary grading apparatus can be supplied to separate shot, and to classify abrasive into several sizes.

INCREASE YOUR PROFITS GET FIRST HAND INFORMATION

L. M. GILBERT COMPANY,

516 - 518 DREXEL BUILDING



NEW YORK STATE'S NEWLY-ELECTED OFFICERS From Left to Right: William Spargo, Spargo Granite Co., Menands, N.Y., Vice-President New York State Retail Monument Builders' Association; Carroll Gardner, Charles N. Gardner and Sons, Schenectady, N. Y., Secretary; Mrs. Lucille Hart Barry, Frank J. Hart Monument Co., Rochester, N. Y., Treasurer; James G. Knobloch, Philip Knobloch & Son, Buffalo, N. Y., President.

JAMES G. KNOBLOCH ELECTED PRESIDENT NEW YORK STATE RETAIL MONUMENT BUILDERS' ASSOCIATION

The New York State Retail Monument Builders' Association held their annual meeting at the Hotel Statler in Buffalo, N. Y., on January 12-13, 1950. It was a well attended, well executed series of events.

From 9:30 in the morning, registration began and continued throughout the session, a luncheon was served at noon [Continued on next page



Philadelphia 6, Pa.



RUEMELIN Blast Carving Generators are preferred by experienced operators. Important features included for your convenience are:

- 1 Funnel bottom tank
- Automatic Mixer Box with rubber wearing parts for long life and freedom from repairs.
- Rubber seated air valves on all machines 400 lb. capacity 3 and larger.

4. Blast Control Valve shuts off sand and air, holding tank RUEMELIN builds a generator for every purpose, in-

cluding production carving, lettering, shape carving, steeling of panels, and cemetery lettering. All sizes can be shipped immediately from stock.

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TO BE HELPFUL

In duplications, turned work, or custom finishing, our aim is to be helpful to dealers requiring the finest in memorial manufacture. We combine experience and skill to give you hand-crafted quality at a reasonable price.

CENTRAL MINNESOTA GRANITE WORKS

Established 1913

St. Cloud, Minnesota

N. Y. STATE CONVENTION . . .

Continued from Page 53]

in the Chinese Room, followed by the first business session. Mr. George Kellogg, Kellogg Memorials, Inc., Mexico, N. Y., president, welcomed the dealers and guests of the convention, thanked them for their attendance, and the convention committee for their excellent functioning. The committee members were George Gomez, Hamburg Memorial Sales Co., Hamburg, N. Y., Frank Trigg, Gray & Trigg, Niagara Falls, N. Y., and James G. Knobloch, Philip Knobloch & Son, Buffalo, N. Y.

President Kellogg told of the close cooperation between the state and national associations and the American Monument Association, the latter organization having moved in May, 1949, from Boston, Mass., to Buffalo, N. Y., is located at 282 Delaware Avenue, where anyone connected with the monumental industry is always welcome.

Mr. James Knobloch was requested to serve as temporary chairman.

Mr. Robert Phillips, Field Representative of the American Monument Association, Inc., discussed the needs of the industry, urging every one to use the A.M.A. office at any time. He then demonstrated from charts the many helps now available, explained the Memorial Ideal; the use of symbolism to give a personal meaning to each memorial, for the present and for generations to come; spoke of the present desire for war memorials; gave a list of brochures available for the trade (a new one is just being produced.)

He gave a list of association members.

The memorial parks have caused the loss of over \$200,-000,000 to the Monumental Industry, in the past thirty years.

FACTORS THAT MAKE FOR FINER MONUMENTS



BEAUTIFUL STOCK · INTELLIGENT DESIGN · SKILLFUL EXECUTION

OUR DEALERS ENJOY REAL ADVANTAGES IN QUALITY AND IN PRICE

MINNESOTA GRANITE INDUSTRIES - Delano, Minnesota

Fifty-five new memorial parks have been started in the past three years, 450 memorial parks in the United States as of today, they did \$7,000,000 worth of business in 1949, the goal for 1950 is to be \$10,000,000.

One memorial park in Syracuse sold 1633 lots, a value of \$429,000. Fifteen Syracuse monument dealers lost in five years a sales potential of \$858,000 or \$57,000 each.

Each such park has seven to 25 salesmen going from door to door. All publicity they give or photographs they show are always detrimental to the monument man and conservative cemetery. Quoting Mr. Phillips, "They castigate monuments as inartistic symbols of death. They call the traditional cemetery un-democratic. The rich man erects a huge monument, the poor man has only a slab. They tell their prospects that the cost of a lot and monument averages \$1,750-and that a memorial park burial will cost only a fraction of that. They go around informing people that the traditional cemeteries are sold out-except for very expensive lots. Now, you and I know this is not so, but the public does not. In many instances their sales methods violate the ethics of the entire cemetery business. They sell lots as investments. They offer lots free, yet we know the price of these lots is buried in the so-called 'perpetual care' costs. Again, we know, but the public does not."

Mr. Phillips' speech will appear in full in a later issue.

Mr. Stacy Leech, secretary-manager, Mt. Hope-Ebenezer Cemeteries at Ebenezer, N. Y., and Director of Education of the American Cemetery Association, addressed the meeting, his subject, "Our Responsibility," which will also appear in a later issue. [Continued on next page



MONEL INVISIBLE FASTENER COVERED BRONZE CREST

all sizes available—send for illustrated catalogue

Oak Park Ceramic Company John O. Stola 6336 ROOSEVELT ROAD

OAK PARK ILLINOIS

This Polishing Machine is no Pickpocket ! Because Polishing High Speed will thicken Your wallet.



BABY RIGID SUSPENSION HIGH SPEED POLISHING MACHINE

Reach 8 ft., 4 in-6 ft. Raise and Lower. Hand Raise and Lower-Can be Motorized. Equipped with 3 H.P. Motor-V-Belt Drive. Low Speed 307 r.p.m. High Speed 560 r.p.m. Long wearing bearings-Protected spindle.

EASY OPERATING

Takes 18" Fine Shot Wheel, Balanced Takes 24" Emery Ring, Balanced Takes 12" Felt Buffer, Balanced Use Granite City Wheels for Best Results. We know which wheels work best.

This machine is at home in both large plants and small ones. Suitable for single die polishing, markers, ends of dies, and tops. High speed emerying and buffing will readily close up even the difficult granites you now nurse along and labor over.

Put Speed To Work — It Cuts Overhead.

TEXARKANA, TEX.

GRANITE CITY TOOL COMPANY Manufacturers of Rigid Suspension High Speed Polishing Machines

ST. CLOUD, MINN.

BARRE, VT.

MONUMENT MEN Earn Extra Money THIS EASY WAY

No need to restrict your bronze tablet business to monuments alone - you can profitably sell tablets to be placed on buildings or interior walls.

NOTHING TO STOCK

Just tell us the general require-ments, and we will promptly sub-mit free sketches and new, low trade prices that allow you a gen-erous markup. All International tablets are of solid bronze, are made to the highest standards, and are fully guaranteed.

WRITE FOR FREE CATALOG

New 1950 sales catalog contains more than 150 suggestions for memorial, honor roll and similar tablets. Write today for new, free Condex MA Catalog MA.



CARILLONIC BELLS DEDICATED TO THE MEMORY OF LIEUTENANT ALEXANDER BONNYMAN, JR. WHO SACRIFICED HIS LIFE FOR HIS COUNTRY AT TARAWA, NOVEMBER 22, 1943

PRESENTED BY HIS FATHER ALEXANDER BONNYMAN ALUMNUS OF THE UNIVERSITY OF KENTUCKY

DEDICATED FEBRUARY 2

ERNATIONAL BRONZE TABLET CO., INC. Bronze Tablet Makers to the Monument Trade 150 WEST 22nd STREET NEW YORK 11, N.Y. N. Y. STATE CONVENTION . . .

Continued from Page 55]

ELBERTON, GA.

Mr. Richard McBride of the Barre Granite Association, Barre, Vt., told of the plans of the association for the coming year. (This speech will appear in a later edition of the Monumental News-Review.)

Mr. Earl Young, Vermont Marble Company, Proctor, Vt., told of the projectors used in showing beautiful monuments located in cemeteries all over the country. He demonstrated two types suitable for manufacturers and retail dealers and their salesmen. They were Eastman products, price ranges from \$29.95 to \$95.00 for home use, larger ones naturally more expensive. His talk appears on page 46.

Mr. Harry Schwartz, Harry C. Schwartz Memorials, Lebanon, Ohio, president of the Monument Builders of America, Inc., told of the great need for cooperation in solving the many problems confronting the dealers and producers. (This speech will appear later.)

The meeting adjourned until Friday morning at 9:30.

At 8:30 Thursday evening a "Get Together" was held in the Chinese Room. An orchestra and refreshments were donated by the following manufacturers and supply houses:

Vermont Marble Company, Proctor, Vt.

Dawson-Macdonald Company, Boston, Mass. Stone Machinery Company, Manlius, N. Y. Coggins Granite & Marble Industries, Inc., Elberton, Ga. Burke Brothers, Barre, Vt.

W. C. Townsend & Company, Zanesville, Ohio

Alexander Milne Granite Company, Barre, Vt. Anderson Brothers & Johnson, Wausau, Wis. Adams Granite Company, Barre, Vt. Johnson & Gustafson, Barre, Vt. E. G. Ladewich Company, Mansfield, Ohio R. Sierra Granite Company, Barre, Vt. Comolli & Company, Barre, Vt. Barre Granite Association, Barre, Vt. The Waldron Company, Inc., New Haven, Conn. Beck & Beck, Inc., Barre, Vt. Phillips Granite Company, Rion, S. C. Don F. Johnson Company, Buffalo, N. Y. Excelsior Granite Company, Montpelier, Vt. United Granite Company, Elberton, Ga. J. K. Pirie Estate, Barre, Vt. Granite City Tool Company, Barre, Vt. Wm. Saporiti & Company, Barre, Vt.

The orchestra played many selections, solo work by different members and community singing made a very enjoyable evening for the many dealers and guests. The refreshments were varied and served throughout the evening by courteous employes of the Statler.

The Friday morning session was for retail dealers only.

Several changes of the constitution were discussed and approval voted, however, it will take two weeks or more to have the changes ratified by the members. The first resolution changed the name of the association to New York Retail Monument Dealers' Association. (2) The dues are to be \$15.00 per year, the fiscal year ending July 1st. A member joining January 1st, to pay one-half of this amount, or to July 1st. (3) After discussion of eligibility for membership in the association, it was voted to have the membership committee (of three members appointed by the president) be the judge of qualifications of dealers applying for membership. (4) The organizing of strong local groups was deemed of great importance, these to cooperate and work with the state association very closely. Membership of dealers in the national association was also encouraged.

The state convention for 1951 will be held in Schenectady, N. Y.

Publication of a bulletin was discussed, and a representative of a local printer quoted prices, etc., no action was taken.

Membership plaques were exhibited and it was considered of value to members to have some such insignia in their offices.

Mr. Knobloch reported that the finances of the association were satisfactory. From registrations and membership dues received over \$500 is on deposit.

The following officers were elected by unanimous vote: president, James G. Knobloch, Philip Knobloch & Son, Buffalo, N. Y.; vice-president, William Spargo, Spargo Granite Company, Menands, Albany, N. Y.; secretary, Carroll A. Gardner, Charles N. Gardner & Son, Schenectady, N. Y.; treasurer, Mrs. Lucille Hart Barry, Frank J. Hart Monument Co., Inc., Rochester, N. Y.

The retiring president, George N. Kellogg was elected state representative.

A motion was made by Arthur Stone, president of Stone Machinery Company, that flowers be sent from the association to Mrs. Alex Park, wife of our national executive vicepresident and secretary of the M.B.A., who is very ill at the [Continued on next page]



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pleasing pays you PROFITS

Quality that pleases always pays off . . . in satisfaction and profits. NEWMAN craftsman ship is at the peak of perfection in handchased bronzes. The NEWMAN LINE assures you easier sales, repeat orders, absolute satisfaction. Hundreds of monument dealers testify to NEW-MAN superiority in service and quality AT THE RIGHT RE-SALE PRICES. Prove it to vourself!

Write Today . . . Get the Facts on

Tablets

Nameplates

NEWMAN Markers

TODAY . . . send for fold-ers and lowest jobbers' prices. We will reply **at** once . . . no obligation on your part.

Mausoleum Doors Cemetery Vases Rosettes Eagles Sun Dials Letters



N. Y. STATE CONVENTION . . .

Continued from Page 57]

South Shore Hospital in Chicago. It was accorded unanimous approval.

Following the luncheon on Friday, Mr. Knobloch opened the afternoon meeting with a few announcements and then proceeded to introduce the first speaker, Dethloffs E. Klein, Buffalo attorney. He spoke of him as the highlight speaker of the program and one of Buffalo's leading attorneys. With the dry humor which characterized the speech throughout, Mr. Klein assured the audience that he not only was one of the leading Buffalo attorneys, he was the leading attorney. Then, his listeners with him, Mr. Klein presented his message interspersed with stories which often brought down the house.

He stressed the importance of goodwill, to have people think kindly of you and to do some good along the way which would be remembered. Always be true to yourself, urged Mr. Klein, believe in the simple virtues of life and hitch your life to a star as people must strive for high ideals. Make yourself felt in the life of the community, working through various organizations such as the Lions Club, Kiwanis, etc.

At the close of the address by Mr. Klein, Mr. Knobloch turned the balance of the program over to President Kellogg, who introduced Arthur Stone, president of Stone Machinery Company, Manlius, N. Y.

Mr. Stone said he had the most beautiful canned sales talk but his thunder had been stolen by the previous speaker, so, saying that everyone there was familiar with his product and service, in a short but dramatic few words, Mr. Stone thanked his listeners and sat down.

In the absence of Alex Park, executive vice-president and secretary of the Monument Builders of America, Inc., due to the serious illness of Mrs. Park, Jarvis Rice, director of Public Relations for the M.B.A. brought a message to the association from Mr. Park.

Mr. Rice enumerated the services rendered by the M.B.A. for its membership including publicity campaigns, free booklets, inter-industry cooperation, auditing of freight bills, legal counsel, national conventions, design contests, etc., all of which are extremely helpful business aids.

Mr. Rice stressed the importance of creative design in monuments and the assistance rendered to dealers by the Design Competition which was staged at the national convention last August. He told of the portfolio which has been assembled from the prize designs and is now available to members of the association. He suggested that the dealers in each town, in addition to a portfolio in their own shops, also place one in the library or art gallery where it would be available to the public for reference. He characterized memorial art as conveying a feeling of achievement and sentiment, and said, "We monument builders should foster artistic designs because we are not selling plain rock by the cubic foot." Good design is one way to stem the tide of no-monument cemeteries and memorial parks. You have to give the public what they want and you can make them want good design. He urged dealers to become leaders of memorial art in their communities and make design history.

The meeting adjourned about three o'clock leaving the balance of the afternoon free for conferences. Then at seven o'clock the group reassembled for the banquet which was served in the Niagara Room of the Hotel Statler.

Mr. Knobloch had announced that the banquet would be

Use CYCLONE BLAST ABRASIVE

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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.

all entertainment, good food, good fun, and no speeches.

"Pinky" Gardner, Charles N. Gardner & Sons, Inc., Schenectady, occasioned a great deal of amusement at various tables with his flash camera. The drawing of the 32 door prizes, with Mr. Knobloch presiding, Miss Bailey of Frank J. Hart Monument Co., Inc., of Rochester, drawing the numbers and Mrs. George Gomez of the Hamburg Memorial Sales Co., Hamburg, making the recordings, was a time of anticipation with a number of people receiving useful and appreciated gifts.

The evening closed with a floor show which included acrobatics, music, impersonations, and enough variety to please all tastes.

For the Ladies Program Mrs. James G. Knobloch and Mrs. George Gomez tried to arrange as many events as all the ladies might be interested in attending. Mrs. Gomez writes of their activities as follows:

"Under the direction of James G. Knobloch, the new president for 1950, arrangements were made in advance of the convention dates for the entertainment of the ladies attending, and while only a modest number attended, they received the utmost in consideration from the moment of arrival. The first afternoon of the convention provided an escorted tour of the Albright Art Gallery, which was interesting beyond description, as well as informative. The ladies were returned to the Hotel Statler in time to "freshen-up" for dinner, with the evening free to visit the Buffalo shops, which were open Thursday evenings and conveniently located within easy access [Continued on Page 60

SPACERITE Presents VERMARCO ALPHABETS IN DOUBLE OUTLINE ABCDEEFFGHIJKLMN OPQRSTUNWXYZE: |234567890=-PRICE LIST AND SIZES AVAILABLE Alphabet and 14 Extra Alphabets Each Alphabet Letters\$0.45\$12.60\$18.90 11/4"

$1\frac{1}{2}''$		50 14.00	21.00
13/4"		54 15.12	22.68
$2^{\prime\prime}$		58 16.24	24.36
21/2"		76 21.28	31.92
3″		94 26.32	39.48
31/2"	1.1	12 31.36	47.04
Numerals		Each	Set
11/4"		\$0.45	\$ 4.50
$1\frac{1}{2}''$			5.10
13/4"			5.50
			and the second second

Adjustable dash ends included in each set of numerals

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Sample \$1.00 p.p.

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CARL KASTRUP

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ROCKFORD, ILLINOIS

N. Y. STATE CONVENTION . . .

of the hotel. Friday morning, the ladies were taken to Radio Station WBEN's broadcast "Breakfast in Laube's Old Spain," where they were fortunate in having two of their number, Mrs. G. F. Boyce of Voorheesville and Mrs. Lucille Hart Barry of Rochester, selected as contestants. Here the ladies received the proper portion of kidding and flattery, to make the morning a long-to-be-remembered experience-with a lot of publicity going out over the air-waves for the Retail Monument Dealers of New York State."



MILLARD FILLMORE DEDICATION CEREMONIES

From Left to Right: Mrs. John E. MacNamara, President of the Millard Fillmore Womens Republican Club; James G. Knobloch, New York State Convention Chairman; Mayor Joseph Mruk, Mayor of the City of Buffalo; George N. Kellogg, former President of New York State Monument Builders' Association. Pictured at the dedication of a Wreath Jan. 7, 1950, the one hundred fiftieth anniversary of the birth of Millard Fillmore. Publicity in connection with the New York State Convention. After the ceremony a committee of monument dealers inspected the site and agreed to clean the plot and monument for coming

LLOYD J. KELLY REELECTED PRESIDENT MONUMENT BUILDERS OF NEW JERSEY

Asbury Park was the scene of the 35th annual convention of the Monument Builders of New Jersey at the Berkeley-Carteret Hotel, January 9-10, 1950, with a total attendance passing the hundred mark.

The Deputy Mayor of Asbury, Joseph Ely, welcomed the group in the absence of the mayor who was in Miami at the

Philip Orlando, prominent sculptor who modeled the figure of the late John Basilone, Congressional Medal of Honor winner, (illustrated in the February 1949 issue of MONUMENTAL NEWS-REVIEW), and other famous works gave a fine talk with an on-the-spot demonstration of modeling. Mr. Orlando chose a subject from the audience. This turned out to be Bill Adrian of "Adrian of Quincy" who apparently enjoyed the accompanying wisecracks, made some of his own and even got in a few plugs for his PDQ. When Mr. Orlando finished he was generously applauded for the remarkable likeness.

Richard McBride, field representative of the Barre Granite Association, Barre, Vt., gave his report from the Barre district. He was put on the spot by some of the New Jersey dealers who accused Barre Guild members of selling to anybody and everybody. He replied that it would be illegal to do otherwise. The problem of the carpet-bagger was then brought up and



Mr. McBride told them that a dealer's own reputation should be enough to defeat the carpet-bagger.

The evening was spent in social activities and the next morning problems were again attacked. President Lloyd Kelly, Independent Memorial Company, Trenton, N. J., presided, introducing Harold Schaller, designer-salesman of H. K. Peacock Memorials, Inc., New York City, one of the prize winners in the M.B.A. Design Contest put on at the national convention last August. Mr. Schaller told of selling methods stressing design, and using a blackboard to portray his points. He even held a competition for the best design by a dealer present, which was won by Mr. Long of Long Brothers, Inc., Pleasantville, N. J.

Other speakers included Jarvis Rice, public relations director of the Monument Builders of America, Inc., speaking for Alex Park, executive vice-president and secretary of the Monument Builders of America, who was detained by the illness of Mrs. Park; W. O. Copeland, William Copeland & Son, Suffern, N. Y., director of the M.B.A.; Robert Phillips, Jr., public relations and field representative of the American Monument Association, Inc., and Monmouth County Judge John C. Giordano.

There was a Round Table discussion led by President Kelly who had many fine ideas for publicity movements in the industry. At the suggestion of Mr. Kelly the association adopted a resolution in which its members agreed not to cut any tombstone inscription that is "derogatory or casts aspersions on any race, religion or individual." This move followed the discovery of several grave markers in New Jersey which hold up members of the clergy to ridicule, cast reflections on the honesty of public officials and even point up unfaithfulness.

The association also adopted as its motto a statement that is attributed to former President Woodrow Wilson. It was agreed that the motto was appropriate inasmuch as Wilson also was governor of New Jersey at one time. The motto is: "Monuments are a necessity because they depend strictly on sentiment and any nation devoid of sentiment cannot long survive."

Announcement was made of the planned, joint convention for 1951, consisting of dealers from New Jersey, Pennsylvania, and Maryland-Delaware-District of Columbia.

The officers elected to serve during the coming year include: Lloyd J. Kelly, Independent Memorial Company, Trenton, N. J., president; Leo Gold, Elizabeth, N. J., vice-president; Virgil J. Zucchi, New Jersey Marble & Granite Works, Merchantville, N. J., treasurer.

Directors: John Dickson, Dickson Brothers, Jersey City, N. J.; Peter Malnati, Arlington Monumental Works, Arlington, N. J.; Daniel Ardolino, Long Branch Monument Co., Inc., West Long Branch, N. J.; Louis Pompilio, The Guarantee Monumental Works, Newark, N. J.; Fred Amici, Memorial Art Studio, Bayonne, N. J.; Eugene Long, Long Brothers, Inc., Pleasantville, N. J.; Charles Schott; John Gellatli; Thomas Goffredo; and Lamont Calder, Lincoln Monument Co., Montclair, N. J.



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Viale xx Settembre 31 — P. O. B. 151. CARRARA, ITALY

JAMES G. PIRIE MEMORIAL AWARDS FOR MEMORIAL ART SCHOOL

As a memorial to the late James G. Pirie, "Dean of Barre Quarriers," and one of Barre's most respected citizens, an anonymous donor is sponsoring an Annual Design Competition open to students of the Barre School of Memorial Art for the three most outstanding designs for a family memorial featuring polished Barre Granite. The prizes will total \$50.00; with \$25 for 1st award, \$15 for 2nd award and \$10 for 3rd award. The winners of The Annual James G. Pirie Awards will be chosen sometime before the end of the school year by a committee of three, composed of the President of the Barre Granite Association, Maurice Watkins, the chairman of the Barre Granite Association's Advertising Committee, John Watt, and the editor of Monumental News-Review, E. H. Whitaker. The winners in the competition will be announced and prizes awarded at the graduation banquet, sponsored each year by The Barre Granite Association.

The rules of the competition are simple and as follows:

- 1. Only current students of the Barre School of Memorial Art are eligible.
- 2. Designs must be original and appropriate for a family memorial and must feature polished Barre Granite, although they need not be all polished.
- 3. There are no restrictions as to sizes, form, or method of rendering, but it is suggested that designs be submitted in elevation and with plan with dimensions indicated on illustration board $17'' \ge 22''$.
- 4. The name of the student must not appear on the presentation but should be printed on the back of the rendering and covered with masking tape.
- Designs must be submitted to the committee through Mr. Politi, director of the Memorial Art School before May 20.
- 6. In addition to Cash awards of \$25, \$15 and \$10 for the three winning designs, Certificates of Award, suitable for framing will also be presented.
- 7. The winners of the competition are to be determined by the judges (President of The Barre Granite Association, Chairman of The Barre Granite Association's Advertising Committee and the Editor of Monumental News-Review) in any manner they may decide.
- 8. The winning designs are to become the property of The Barre Granite Association at the conclusion of the Competition.

News From Our Advertisers

IRON VASES BY BADGER WIRE & IRON WORKS, INC.

One of the harbingers of spring is the direct mail advertising which starts at this time of year to urge the early purchase of all needed equipment for spring deliveries.

Among the first to arrive is a broadside from the Badger Wire & Iron Works, Inc., Milwaukee, Wis., illustrating a few of their iron vases and also featuring their perpetual care markers.

Due to the heavy Memorial Day demand they manufacture the vases in advance. Orders placed now can be delivered promptly or held for shipment as desired by the customer.

[Continued on Page 68

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Obituary Record .

CHARLES P. REYNOLDS

Charles P. Reynolds, 70, founder and president of the Reynolds Monument Co., Toledo, Ohio, and former president of Monument Builders of America, died January 20 in Robinwood Hospital, Toledo, after a 3-week illness.

The Reynolds Monument Co. was founded by him in 1913, at which time he became president. Mr. Reynolds was president of Monument Builders of America in 1944, '45 and '46. A tireless worker for the national association, he steadfastly refused any favors in return for his labor.

Born in Bolivar, Ohio, Mr. Reynolds attended Angola, Ind., business college after being graduated from Wauseon, O., High School. He was a member of the Baptist Church; Toledo Lodge, F. & A. M.; Toledo Lodge 53, Elks; and Toledo Yacht Club. A life member of the Maumee River Yacht Club, he also served as president of the Ottawa Park Exchange Club.

Survivors include his wife, Jane; two daughters, a sister and brother. His only son, Harold S., died about 10 years ago.

Harry C. Schwartz, president, and Alex Park, executive vicepresident represented M.B.A. at the funeral held January 23, as well as many members from Ohio. Burial took place in Woodlawn Cemetery.

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Obituary Record

[Continued

DR. MARIE K. MASON

Dr. Marie K. Mason, daughter of the late Henry A. Mason, died December 8, 1949, in St. Anthony Hospital, Columbus, Ohio, after a short illness.

Dr. Mason, professor in the Department of Speech at Ohio State University, has also served as vice-president of the Henry A. Mason Memorial Studio, Inc., Columbus, Ohio, since the death of her father in 1926.

An authority on the instruction of the deaf, Dr. Mason was internationally known and respected for the pioneering she did in this field. She was a member of many national scientific and research societies pertaining to teaching and the problems of the deaf. Only last year she presented her research at the International Conference of Speech Therapists in London, England.

She is survived by a brother, Herbert A. Mason, Mason Memorial Studio, Erie, Pa., and a sister Mrs. Carl G. Faehnle of Columbus, Ohio.

Funeral services were held in Holy Name Church and entombment was made in the family mausoleum at St. Joseph Cemetery.

CLARE E. LIESVELD

Clare Edward Liesveld, co-owner with Daniel J. Liesveld of the G. & L. Granite Company, Denver, Colorado, died November 8, 1949, in the Mayo Clinic, Rochester, Minn., having been in ill health for several months.

Born in Denver in 1883, Mr. Liesveld learned the trade as an apprenticed stone cutter. He later established his own business, the G. & L. Granite Company, which he is reported to have operated for the last 30 years.

Colorado history was one of Mr. Liesveld's leading interests. In line with this study Mr. Liesveld, in cooperation with the Mile High Optimist Club, in 1940, erected a large monument over the grave of H. A. W. Tabor, replacing a small stone which formerly marked the site.

Surviving are his widow, Mrs. Bessie Liesveld; a sister, two brothers, and a nephew.



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Obituary Record

[Continued

CARL D. DENSMORE

Carl Dana Densmore, prominent memorialist of Burlington, Vt., a former Barre resident, died at his home in Burlington, Vt., following a long illness. Funeral services were held at the First Methodist Church, Burlington, at 2 p. m. January 24th and burial is to be made in the Lake View Cemetery.

Mr. Densmore was born in Wisconsin, August 16, 1878, son of Harry and Inez (Lord) Densmore. He came to Barre at an early age and was in business in Barre for several years, at one time under the firm name of Densmore and Lobdell.

He married Elsie Woodruff of East Barre on August 24, 1904, and moved to Burlington in 1913 after a few years in Colchester. He started a granite memorial business on Winooski Avenue, but in 1919 built the granite memorial business office and yard at South Burlington which he had since managed.

Survivors include two sons and two daughters, Lillian, Mrs. Crossett Shonio of West Hartford, Conn.; Muriel, Mrs. Lynn Ingham of Burlington; Reginald Densmore, associated with his father in the memorial business; and Dr. Raymond Densmore of Hardwick, Vt.; also, by two sisters, Mrs. Bessie Ryan of Burlington and Mrs. George Collamer of Barre, and by 12 grandchildren.

JAMES V. MURRAY

Word has reached us of the death in December of James V. Murray, prominent dealer of Woonsocket, R. I. Mr. Murray was a second generation memorialist. The business is being maintained by a brother and a son. Further details are unavailable at this time.

IVAN D. BJORK

Ivan D. Bjork, 50, secretary-treasurer of the Bjork Monument Company, Inc., Minneapolis, Minn., died January 15, 1950, and was buried in Lakewood Cemetery.

Surviving are his widow Mrs. Nellie Bjork; his mother, Mrs. Jennie Bjork and a sister.

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Obituary Record

[Continued

No. 114

EDWARD HICKS, SR.

Edward Harvey Hicks, Sr., 80, a stone carver who had operated monument works in Dallas and other North Texas cities, died in a Dallas hospital January 2, 1950.

Mr. Hicks had been in the monument business for about fifty years and had erected Confederate monuments in courthouse squares of many towns in Texas and Oklahoma. He operated a business in Dallas and also on the Fort Worth Highway for several years. Before that he was in business in Sherman and other North Texas towns.

Born in Indiana, Mr. Hicks went to Texas when he was seventeen years old and had been living in Dallas since 1914.

Surviving are three sons, Edward Harvey Hicks, Jr., with whom Mr. Hicks made his home, John G. Hicks and Dwight A. Hicks all of Dallas; eight grandchildren and one greatgrandchild.

RAY E. LOY

Ray E. Loy, 53, owner of the Ligonier Monument Company, Ligonier, Indiana, died December 9, 1949.

Mr. Loy was found dead in his car, in the garage at his home, by his wife. Death was caused by a heart attack.

In addition to his monumental business, Mr. Loy was a director of the American State Bank at Ligonier, according to reports.

Obituary Record

[Continued

apply to:--

HARRY A. CATON

Harry A. Caton, 79, who spent the major part of his life in the monument business, died December 28, 1949, in St. Mary's Hospital, Winfield, Kansas, having been seriously ill for about a month.

Born in Sedalia, Mo., January 26, 1870, Mr. Caton went with his parents, Mr. and Mrs. W. B. Caton, to Winfield, Kansas, in October 1879. He graduated in the third class from Winfield High School in 1887, attended Southwestern College and went to St. Louis in 1891 where he studied architecture for two years.

After returning to Winfield he became associated with his father in the Caton & Son Marble Works, as he had learned that trade when 16 years of age. He continued in the work until 1944, when he sold the business to S. S. Kliewer.

In addition to his monumental interests, Mr. Caton was very active in civic affairs. At the age of 30, he served as mayor of Winfield. He served a number of terms on the city council and was a member of the commission when the commission form of city government was adopted. Many municipal utilities were developed during his terms.

He helped organize the Chamber of Commerce, both city and state, being president of the city organization for four terms and a director of both organizations.

He was active in Masonic orders, being a member of Knights Templar, thirty-second degree and KCCH, the Shrine, and had served in all the chairs in the Blue Lodge and Commandary and Eastern Star. He was affiliated with the First Methodist Church, and was a charter member of Rotary.

He was a charter member of the Winfield Country Club and a founder of Caton's Dozen, a popular early-day band, later assisted in organizing Caman's Military Band, and was instrumental in promoting organization of the Winfield Municipal Band. He was its first manager and under his management the band toured many parts of the United States, to play at fairs and expositions.

Survivors include his widow, Mrs. Lola McCampbell Caton; his mother, Mrs. W. B. Caton, who is 97; one son, William N. Caton; three daughters and eleven grandchildren.

JAMES F. WINCHELL

James F. Winchell, president of the Winchell Monument Company, Cleveland, Ohio, died suddenly in Huron Road Hospital, January 2, 1950, at the age of 72 years.

Born in Zanesville, Ohio, Mr. Winchell became associated with the cemetery memorial business in Cleveland more than thirty-five years ago.

In Zanesville, he was a member of the Masonic order, the Elks Club and Grace Methodist Church.

Surviving are his wife, Mrs. Mary Winchell and a son, James F. Winchell, Jr., of Columbus.

ARTHUR WUNDERLICH WINS TROPHY

Arthur Wunderlich, president of E. Wunderlich Granite Company, Joliet, Illinois, is reported to have won the 1949 trophy in the Y.M.C.A. campaign to secure applicants for the local organization.

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Size 5'x7'x7'

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3/4" Rubber Hose & Connections 1/4" Hose & Molybdenum Carving Nozzles	39.50
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Westinghouse Compressor Capacity 25 C.F.M. Aircooled	460.00
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DEALER PROPOSITION AVAILABLE. No capital needed—car essential. Largest retailers in the world. Quarriers and manufacturers. Delano Granite Works, Inc., Delano, Minnesota.

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Salesman to represent Barre Granite Manufacturers. All inquiries confidential. Write Box 388, Barre, Vt.

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SALESMAN WANTED ON COMMISSION BASIS—any territory. Large firm handling both monuments and mausoleum work. Carry large stock Barre, Rose Swed and Dakota Mahogany. Write Monumental News-Review c/o Box 641.

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Pirie Estate, J. K
Provost Granite Company, Inc
Revilla Granite Co., J
Rochester Lead Works
Rock of Ages Corporation
Roux Granite Co 4
Ruemelin Mfg. Co
Ryan, George E
Settimelli & Sons, Inc., E
Signal & Co., H. H
Skanska Granitaktiebolaget
Smith & Son, D. J
Smith Quarry, E. L
Smith & Company, Gordon
Soreno Hotel, The
South Barre Granite Co
South End Polishing Mill, Inc
Spacerite Company
Tamms Industries, Inc
Townsend Co., Inc., W. C
Trow & Holden Company
United States Bronze
Usle & Perojo Granite Co
Volpe & Sons, Inc., L
Wells-Lamson Quarry Co., The
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FOR MONUMENT SHOPS



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> The Model 70 is built with the famous Chrysler Industrial Engine with 3 cylinders for power, 3 for compression. It is ready to operate after mounting on foundation and connecting to your air receiver, gasoline supply, battery and exhaust outlet. A natural gas carburetor is available to provide the lowest possible operating cost. Equipped with starter, generator, governor, pilot valve, cooling system, instrument panel and all wiring except battery cables. Engine parts available at Chrysler, DeSoto and Dodge truck dealers.

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The famous Model R-60 Is also available with rebuilt Model A Ford engine. Thousands of these low priced, economical compressors are giving satisfactory service to Monument dealers and cemeteries all over the world.

The Smith Compressor Head and accessories can be furnished for assembling on a Model A Ford block for a stationary or special compressor with 60 cubic feet capacity.



Bowling Green, Ky.

470 College Street

. Not So Editorial



FROM RUTHERFORD HAYES

Once again we are indebted to Mr. Hayes, popular and constructive representative for Buttura & Sons of Barre. The inscription over the portal of the Baratta mausoleum which struck Hayes' fancy and ours reads:

HERE LURKS NO TREASON HERE NO ENVY SWELLS HERE GROW NO DAMNED GRUDGES HERE ARE NO STORMS

NO NOISE BUT SILENCE AND ETERNAL SLEEP

MAILMAN HAS WOES

LOGANSPORT, IND., Dec. 23-(AP)—The mailman is glad not many persons send Christmas cards like those of E. H. Billman, Logansport monument dealer. Billman sent five cards made of limestone, five to six inches wide, 10 to 12 inches long and one inch thick. On one side he carved "Merry Christmas." Each card weighed $3\frac{1}{2}$ pounds.

"ABSOLUTELY, MR. GALLAGHER? POSITIVELY, MR. SHEAN"

It has been reported that the trade-mark line, "Absolutely, Mr. Gallagher? Positively, Mr. Shean," which Al Shean helped make famous in life, has been inscribed on his tombstone.

The inscription also includes, "Born May 12, 1868. I could have lived longer, but now it's too late."

Mr. Shean died last August.

HOLLYWOOD IWO JIMA PUBLICITY

At long last we are finding a valuable ally in Hollywood. The current promotion for "Sands of Iwo Jima," starring John Wayne, has caused newspapers all over the country to feature photographs of the Iwo Jima War Memorial and its heroic statuary which is soon to be erected on a hilltop in Virginia, not far from Washington. The latest publicity releases feature the three survivors of the Marines who carried the colors at the dramatic flag raising at Mt. Suribachi standing on the statue in the studio of the sculptor. Now if the producers should see fit to hold a premiere at Johnstown, Pa., where the first Iwo Jima War Memorial was erected, we'd all be happy.

E. H. Whiteher

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Another lot of Grinders, containing several New Features, is now in the process of manufacture.

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