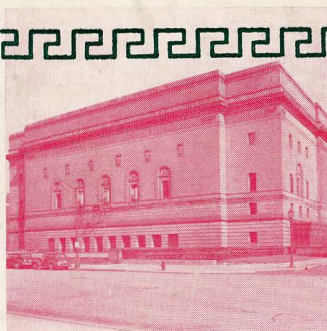
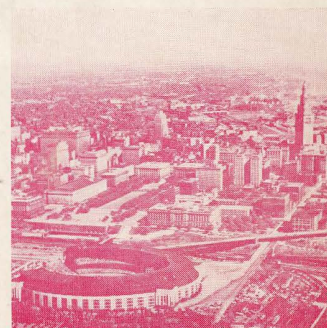
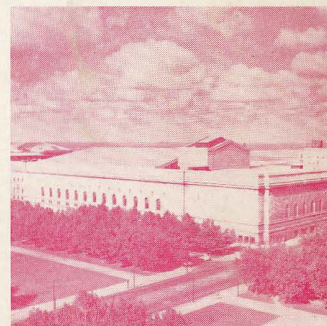


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CONVENTION and EXHIBIT**



JANUARY 11-14, 1953



MONUMENTAL NEWS-REVIEW

December 1952

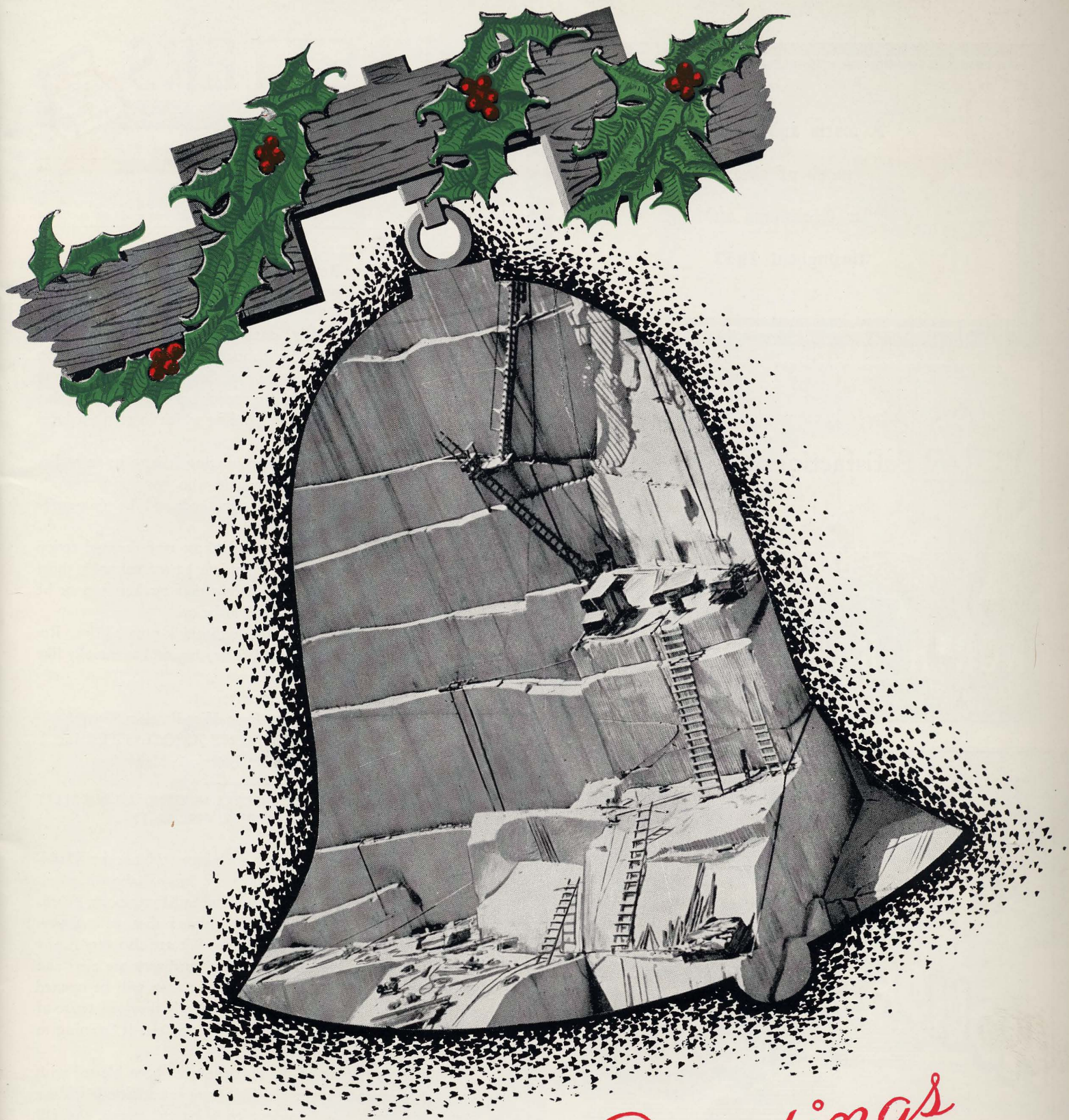




Each new holiday season seems to have added significance . . . deeper meaning. It's because we are nearing the end of another year of service and pleasant associations with those whose confidence and good will we value. With sincere appreciation of your friendliness the Season's Greetings come to you. May your holidays be merry and may you enjoy "smooth sailing" all through the New Year.

WETMORE & MORSE QUARRY
DIVISION OF ROCK OF AGES CORPORATION
BARRE, VERMONT





Season's Greetings
J. K. Pirie Estate
Barre, Vt.

A warm and friendly
word of cheer
for Christmas and
throughout 1953

Our Aim is
YOUR Satisfaction

Representatives:—

Bernard Kimmel
40 Woodruff Ave.,
Brooklyn 26, N. Y.
Tel.: BUckminster 4-5538

Joseph C. Curtis
5547 N. Kenmore Ave.,
Chicago 40, Ill.
Tel.: LOngbeach 1-7040



NORTH BARRE GRANITE COMPANY
BARRE, VERMONT

John Leppanen and Jules Chatot, Proprietors

When
You
See A



... think of us ... and of our
sincere wish that this Holiday Sea-
son, and the coming year, will
bring you the best of everything.

**CENTRAL MINNESOTA
GRANITE WORKS**

81 Osseo Avenue
ST. CLOUD, MINNESOTA

LETTERS

TO THE EDITOR

These columns a monthly Monumental News-Review feature, are dedicated to the principle of the open forum and to the belief that a frank discussion of the industry's problems is beneficial. While opinions expressed in these letters do not necessarily agree with our own, we do reserve the right to censorship on material of a libelous or obviously personal nature. Letters are solicited from all branches of the trade and unless otherwise requested the writer's name will be published.

"... UNUSUALLY CLEAR PERSPECTIVE ..."

Monumental News-Review:

We are deeply grateful to you for your editorial in the current issue. (Oct. 1952)

This shows an unusually clear perspective of the entire problem that exists today and the manner in which this Association has approached it. During the past five years we know from scores of specific cases that the approach has been right and that it has paid off in better understanding which in turn produces better business.

I want you to know how encouraging it is to us to realize that there are others on the outside who, watching carefully what we are doing, agree with the methods and the philosophy behind them.

We are very sympathetic towards those who demand action in other ways but we are in complete agreement with those merchandising experts who maintain that markets cannot be gained and permanently held by legislation.

Better public relations have unlimited possibilities. Remember, that if we make them like us, they will eventually like the things for which we stand.

Sincerely,

THOMAS I. RANKIN, *Exec. Vice-President*
AMERICAN MONUMENT ASSOCIATION, Inc.
278-286 Delaware Ave., Buffalo 2, New York

**NORTHWEST MONUMENT BUILDERS MEETING AT NICOLLET
HOTEL, MINNEAPOLIS, FEB. 16-17**

Monumental News-Review:

The winter convention of the Northwest Monument Builders, consisting of Minnesota, North and South Dakota is scheduled to take place at the Nicollet Hotel in Minneapolis, February 16-17. We have a program outlined that will surpass anything previously given our dealers. We are also very happy to know that the dealers of this great northwest are alert and association-minded; therefore, this convention will be opened with a 72% paid up membership. Evidently they are aware of the fact we are in trouble, and that nobody else is "coming to the aid of our party."

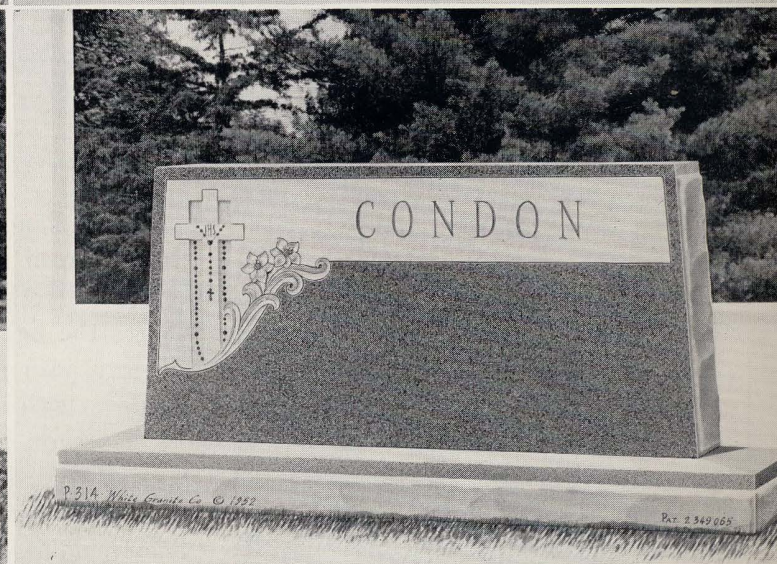
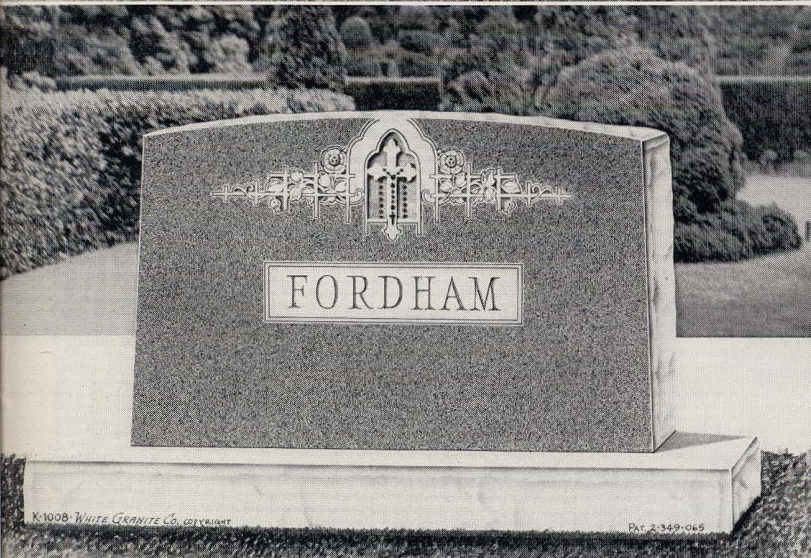
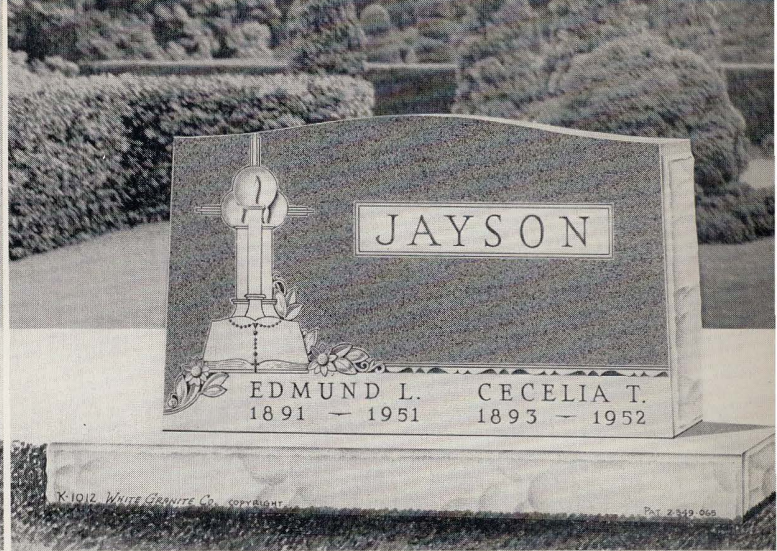
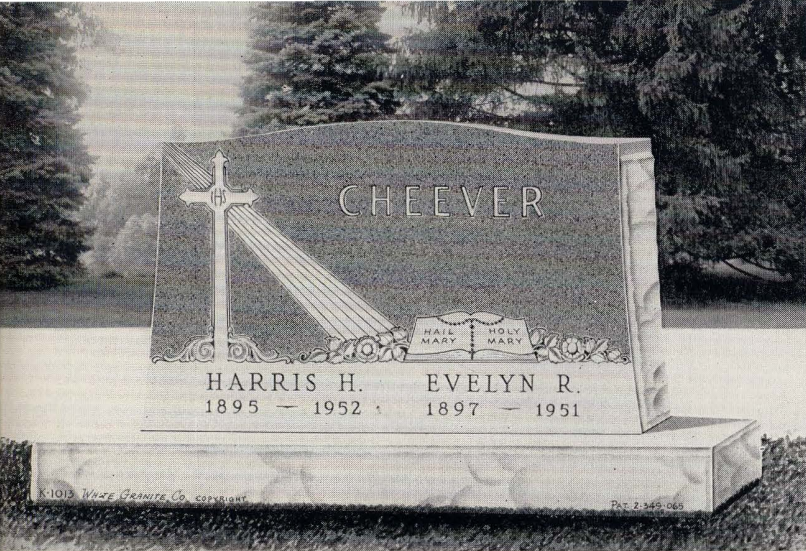
The greatest portion of the northwest has been blessed with farm crops in abundance which in return has flourished the monument business. According to a recent survey, the fall months particularly have produced an exceptionally good and profitable run.

Your outstanding trade magazine is a source of inspiration to the entire industry. We always look forward to its arrival. We are hoping and waiting to meet as many of your staff as possible at Cleveland.

Cordially yours,

ARTHUR N. LARSON, *Sec'y-Treas.*
NORTHWEST MONUMENT BUILDERS

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COPYRIGHTED DESIGNS—U.S. Patent No. 2349065—Canadian Patent Applied For

The patented "White Rosary" lends itself, in its beautiful symbolism, to a variety of memorials that is virtually unlimited. The six designs above are but a few of the appealing copyrighted designs that we have created recently. Don't Miss Our Exhibit at the Cleveland Convention.

Our Patented Rosary is a reproduction of an actual Rosary, locked in stone.

WHITE GRANITE COMPANY BARRE, VERMONT



Owl's Head, Rockland, Maine



WARM WISHES

Rugged headland garbed in snow
Recalls green meadow just below;
Stalwart tower high on crest
Shares the light within its breast!
Chill gray path of wintry sea
Leads to welcome harbor's lee;
Quiet house on hillside drear
Is surely filled with warmth and cheer!
Thus, business routine cannot hide
The friendliness that's just inside . . .
And so, to you, comes this refrain
From all of us in Rockland, Maine,
May happy days your New Year fill!

From the Bicknells . . . Dad . . . Dave and Bill.

BICKNELL
MANUFACTURING COMPANY
Rockland, Maine

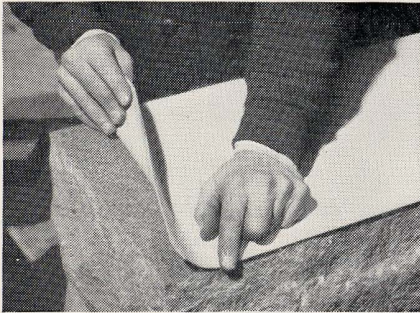
DUTCH BRAND

EZ SANDBLAST STENCIL

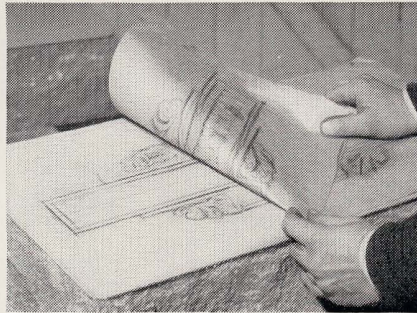
is all that its name implies... a fine product to work with!

TOP
PERFORMANCE
ON THE JOB

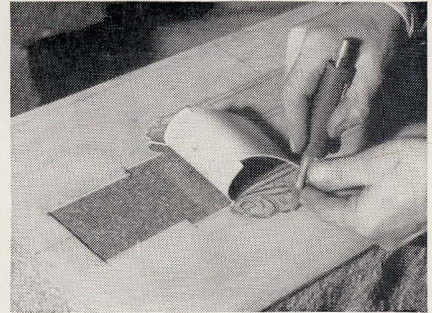
E-Z Sandblast Stencil gives better results . . . because it is a quality product—easy to use. Easy to use because it has the qualities so necessary for good workmanship. It is flexible, it is easy to apply, easy to mark, easy to cut, easy to remove. It is rugged and tough and resists sandblasting . . . fine lines do not fill in . . . the result is top performance on the job.



E-Z . . . to apply



E-Z . . . to mark



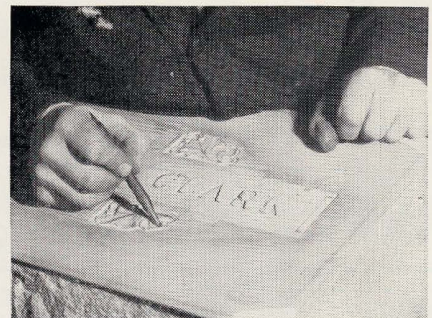
E-Z . . . to cut fine lines



E-Z . . . to cut in lettering



E-Z . . . to cut out stems and details



E-Z . . . to work in shape contours



**DUTCH BRAND
E-Z FILLER CEMENT**
eliminates a large part of clean-up on
axed and hammered surfaces.



E-Z . . . stands up under sandblasting



E-Z . . . produces quality workmanship



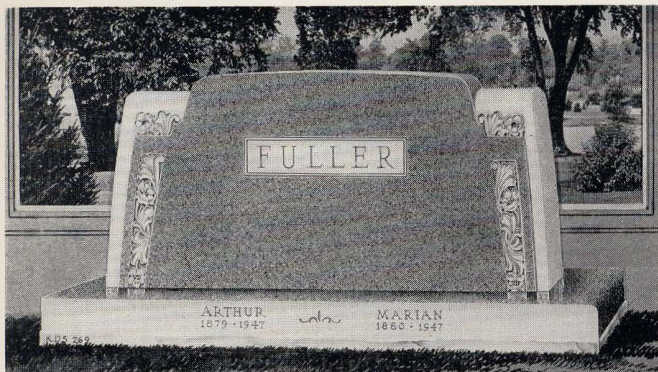
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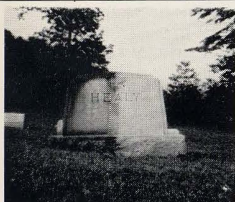
Our wide variety of beautiful granites
will fill your every need: -

**EXTRA DARK and MEDIUM QUINCY;
— BLUE-WHITE WESTERLY; — BAL-
MORAL, BEERS, MOROCCAN RED and
SWED ROSE RED GRANITES; — SELECT
CHESTER, — EMERALD and BLUE PEARL,
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We Welcome Your Inquiries.

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25 Lbs. Collect 18.00
100 Lbs. Collect 70.00

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WHEN ANSWERING ADVERTISEMENTS

47 Years of SERVICE to the Retailer

New England Representative of

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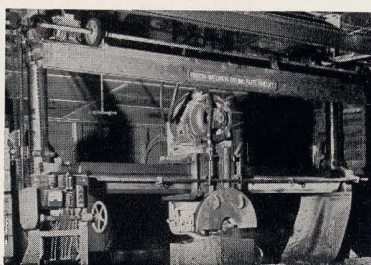
BALMORAL RED, BEERS RED,
ROSE RED, QUINCY, WESTERLY,
DEER ISLAND, AND OTHER FOR-
EIGN AND DOMESTIC GRAN-
ITES.

THE BEST IN SERVICE AND
QUALITY.

ESTIMATES GLADLY GIVEN.

A. Monti Granite Co., Inc.
260 CENTRE STREET
QUINCY, MASS.

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



LETTERS TO THE EDITOR Continued

AN "OPEN LETTER" FROM A.I.C.A.

Monumental News-Review:

AN OPEN LETTER TO—

National Marketing Joint Committee

The Monument Builders of America

The American Monument Association

The American Cemetery Association

Gentlemen:

At Cleveland in January 1953 there is to come into being the Monument Institute of America. The prime purpose of this new organization is to create a national marketing program for memorialization.

The word "marketing" is probably ill chosen but this is beside the point. The joint committee is really charged with the duty of *planning the future* of the whole monument industry. If this new organization's activity is confined to merely launching a national magazine advertising program it is doomed to failure. As this writer sees it—this joint committee is in reality a planning commission for the cities of the dead—the cemeteries. In many ways its duties coincide with the duties of a National Planning Board such as has been set up for our large, medium and even small cities and municipalities.

Every city planning commission is obligated to take into consideration three important things, namely, the land, the uses to which the land is put, the locations of buildings, including codes to govern their height and size, and lastly the layout of streets, avenues, and transportation for future developments. The ultimate aim being to bring into being an aesthetically satisfying community endowed with every practical comfort for living. To accomplish this a planning commission must look a long way into the future and act with foresight and knowledge, employing the finest experts in every field to further its aims.

Granting that the joint committee is actually a planning commission for the monument industry what is the picture—what has been omitted?

The latest bulletin from the joint committee states—"Many elements have contributed to the condition we find ourselves in today." It then goes on to list some of these elements but makes absolutely no reference to the greatest evil of all. This great evil is the awful almost barbarous appearance of the newer sections of our cemeteries. The loss of business both for the cemeteries and for monument dealers from this cause is incalculable.

The American public demands some beauty and eye appeal in everything it purchases from the cradle to the grave. The public's buying power or demand has been in recent years for smaller plots and consequently smaller monuments. The cemeteries have cut up their sections for the most part into small plots adhering to a checkerboard pattern in order to squeeze out the last available foot of saleable land. The cemeteries have put in force regulations which reduce the size of monuments to a minimum. The monument dealers have sold for these minimum lots the cheapest, unsightliest, and commonest type of tombstone. The result has been chaos. All anyone need do is to take a good look at the "newer" sections of any cemetery—large or small. In city planning language they would be called "slums."

Individually all of these monuments are not bad. Some excellent designs and fine craftsmanship are displayed here and there

[Continued on Page 59]



The beautiful memorial of our Lady of Fatima is produced by our Technacraft process in the plants of Cook, Watkins & Patch, Inc. The design, rich in symbolism, portrays the devotional appeal of our Lady of Fatima with the message of hope and peace that is especially comforting in the present period of world unrest.

We feel this is one of our outstanding design creations of the year and it is to be shown at the National Convention in January. The dark polished panel provides an excellent background for the sharp incised lines outlining the religious figure, and provides a pleasing balance of tone.

The diagram above shows the position of our booth at the National Convention exhibit. We will be glad to see you there.

BOOTH 19
A M A - M B A
CONVENTION
AT CLEVELAND



REG. U.S. PAT. OFF.

COOK, WATKINS & PATCH, INC.

221 COLUMBUS AVE.

PLANTS:

BOSTON, MASS.

BARRE, VERMONT



To old customers and
new whose friendliness we cherish; to
all whose good will we strive to deserve,
we send

Season's Greetings

May the New Year bring you an abundance of good fortune, good health and happiness.

E. L. SMITH QUARRY

DIVISION OF ROCK OF AGES CORPORATION

BARRE, VERMONT

Monumental NEWS-REVIEW

THE TRADE JOURNAL OF THE
MONUMENTAL INDUSTRY *Established 1889*

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

VOLUME 64
NUMBER 12 *December 1952*

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E. H. WHITAKER, *Editor*

H. C. WHITAKER, JR., *Associate Editor*

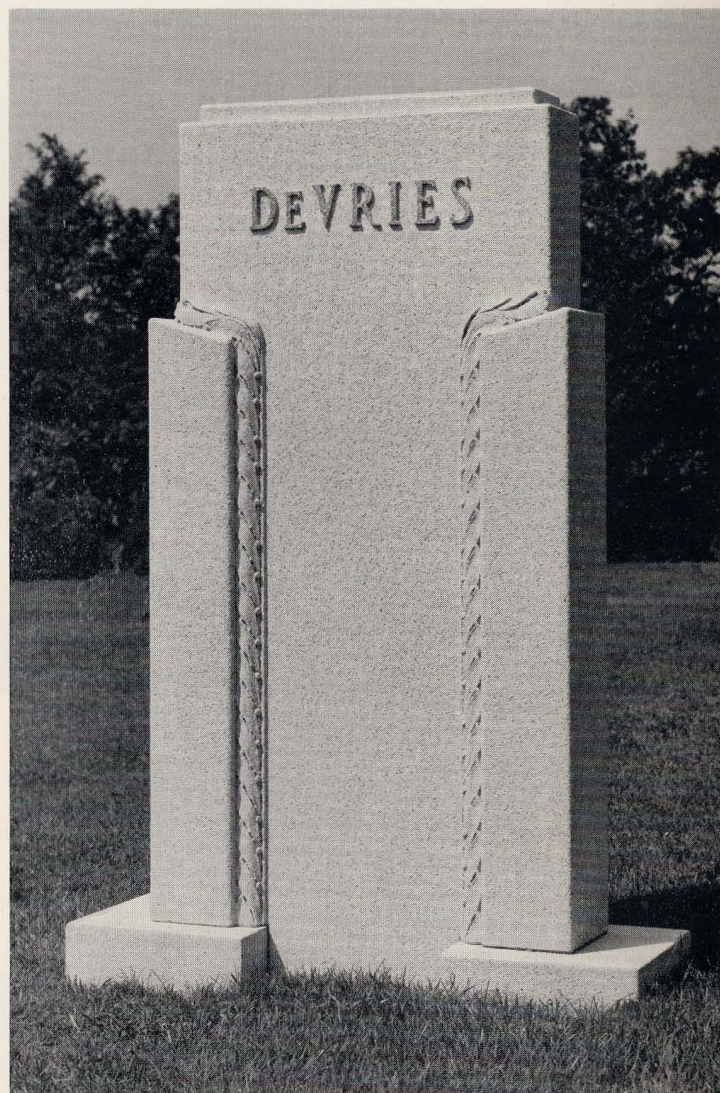
A. R. JAMISON, *Managing Editor*

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GUARDIAN MEMORIALS



*A Guardian Memorial manufactured for Yunker
Memorials, Inc., Lansing, Mich., and erected by
them in Bath Cemetery, Bath, Mich.*

As we enter our seventy-first year of creating Guardian Memorials of Everlasting Beauty, we wish all our friends a successful and prosperous 1953. Ever alert to new trends in monumental design, Jones Brothers have created six unusual memorials for the Cleveland Exhibit in January. We extend to you a cordial invitation to visit our outstanding display.

JONES BROTHERS COMPANY, INC.

ESTABLISHED 1882
BARRE, VERMONT



More than 4,000 people attended the dedication of this outstanding Firemen's Memorial, on September 7, 1952. A tribute to the departed firemen of the New Jersey towns of Fords, Hopelawn and Keasbey, it was erected by Shevchenko Monumental Works of Hopelawn in Fords Park. We created this fine monument in Smith-Barre granite.

This important Firemen's Memorial is but one more example of our skillful craftsmanship . . . a skill which always results in memorials of unvarying high quality. Our extensive knowledge of production combined with the most modern and versatile machinery assures you of complete satisfaction—on anything from the small monument to the imposing mausoleum.

*We Extend the Season's Greetings
and Our Best Wishes for 1953*

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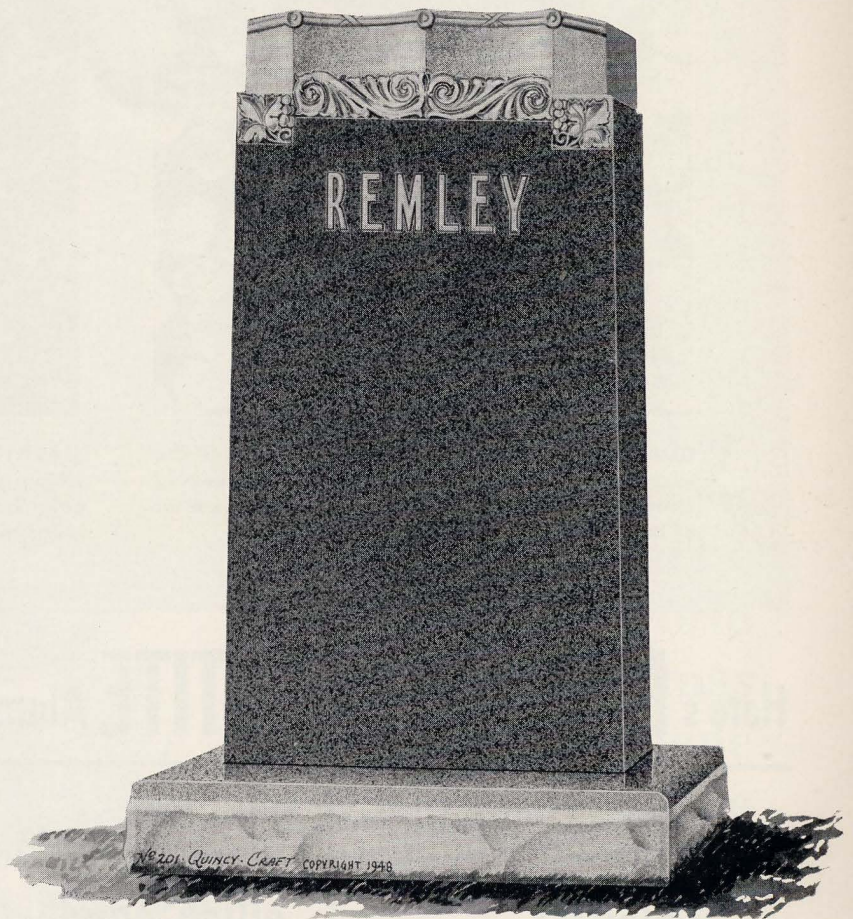
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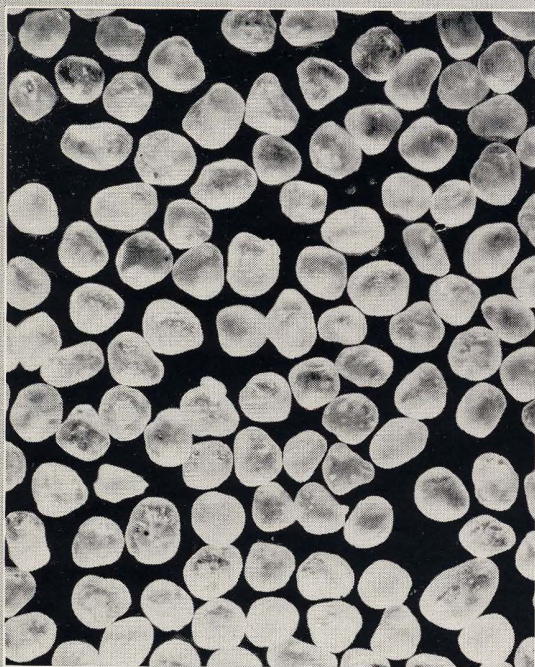
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more economical than
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BLASTITE grain, 150% tougher than silica sand, resists disintegration under impact—can be readily reclaimed and re-used many times. It is nearly half again as heavy as silica sand—cuts faster and deeper at standard pressure, or cuts at same speed with 20% less compressed air. And it's fast-cutting, non-clogging, silica-free, iron-free...in short, the outstanding favorite for engraving stone. Order today from your CARBORUNDUM or distributor salesman—or write Dept. MN 83-53.

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offers **ALL** abrasive products...to give you the proper **ONE**

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83-53

A black and white illustration depicting the Three Kings on camels following the Star of Bethlehem. The kings are shown in profile, wearing traditional robes and crowns. The lead king points towards the star, which is a bright, multi-pointed starburst in the upper right corner. The background is a dark sky with several smaller stars. The camels are in the foreground, facing right.

Bethlehem

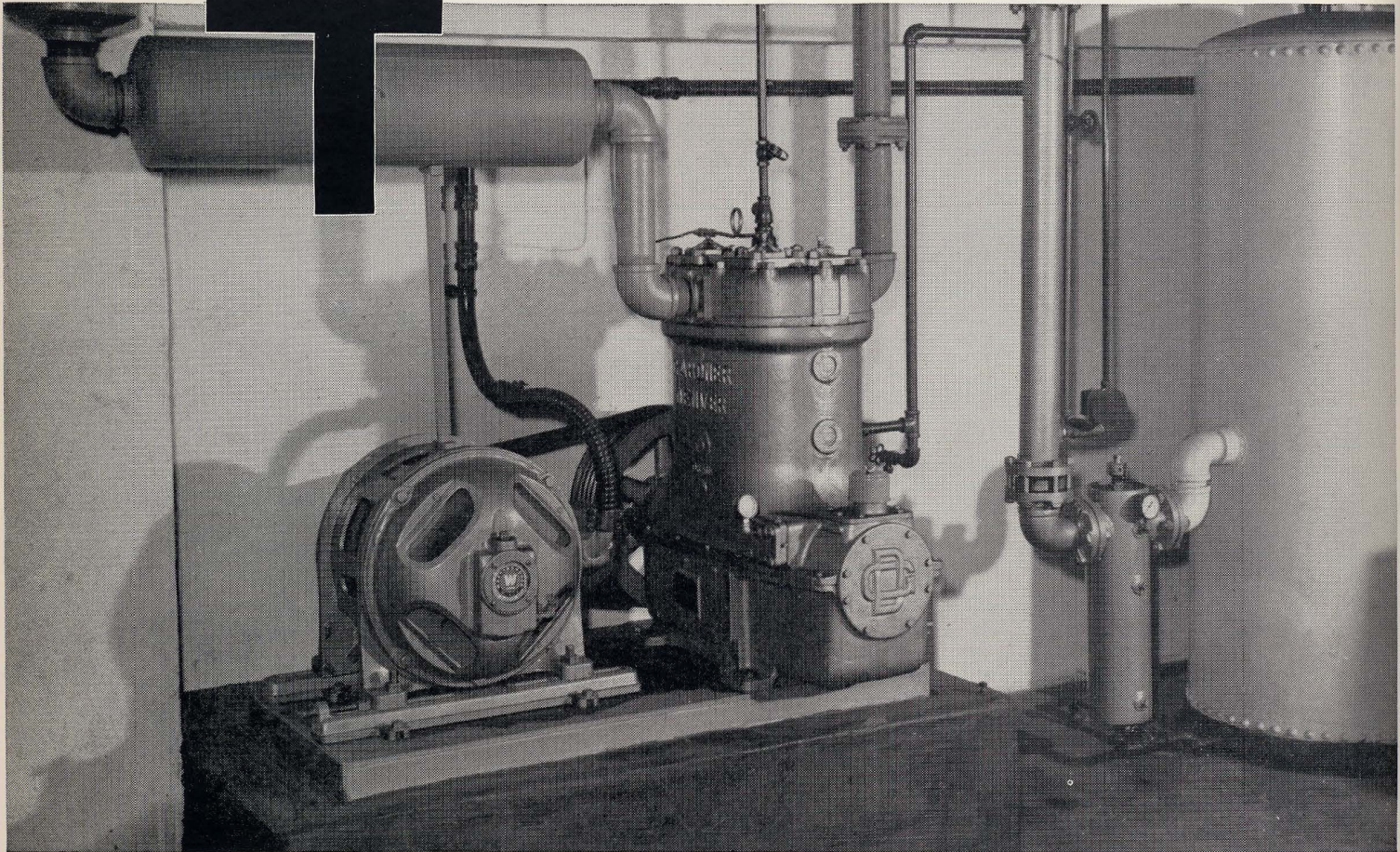
A little child still leads. After 1952 years the babe of Bethlehem remains the cherished symbol of Christianity. Unshaken in the belief of the deity of the child Jesus, the world pauses on Christmas Day to pay homage to the Savior. So be it...forever and ever.

Amen



Elberton Granite Association, Inc.
Elberton, Georgia

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- 1 Low-cost compressed air** — for carving, lettering, sand blasting — helps make this monument plant more profitable.
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- 4 Good for a long run** — Gardner-Denver AA Compressors are built for years of heavy-duty service — with quality features such as generous bearing areas, extra large water jackets, automatic lubrication, and large area, low-lift valves.

These are some of the reasons why thrifty monument plants throughout the country have installed Gardner-Denver AA Com-

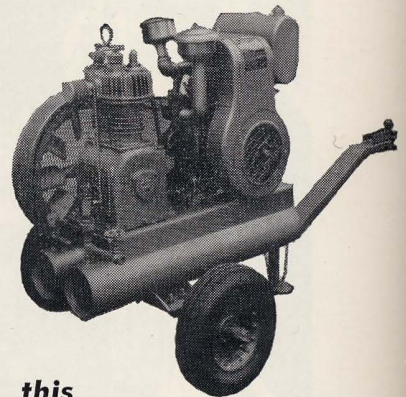
pressors. They're good reasons, too, for making your next compressor an AA. For complete information, write us today.

SINCE 1859

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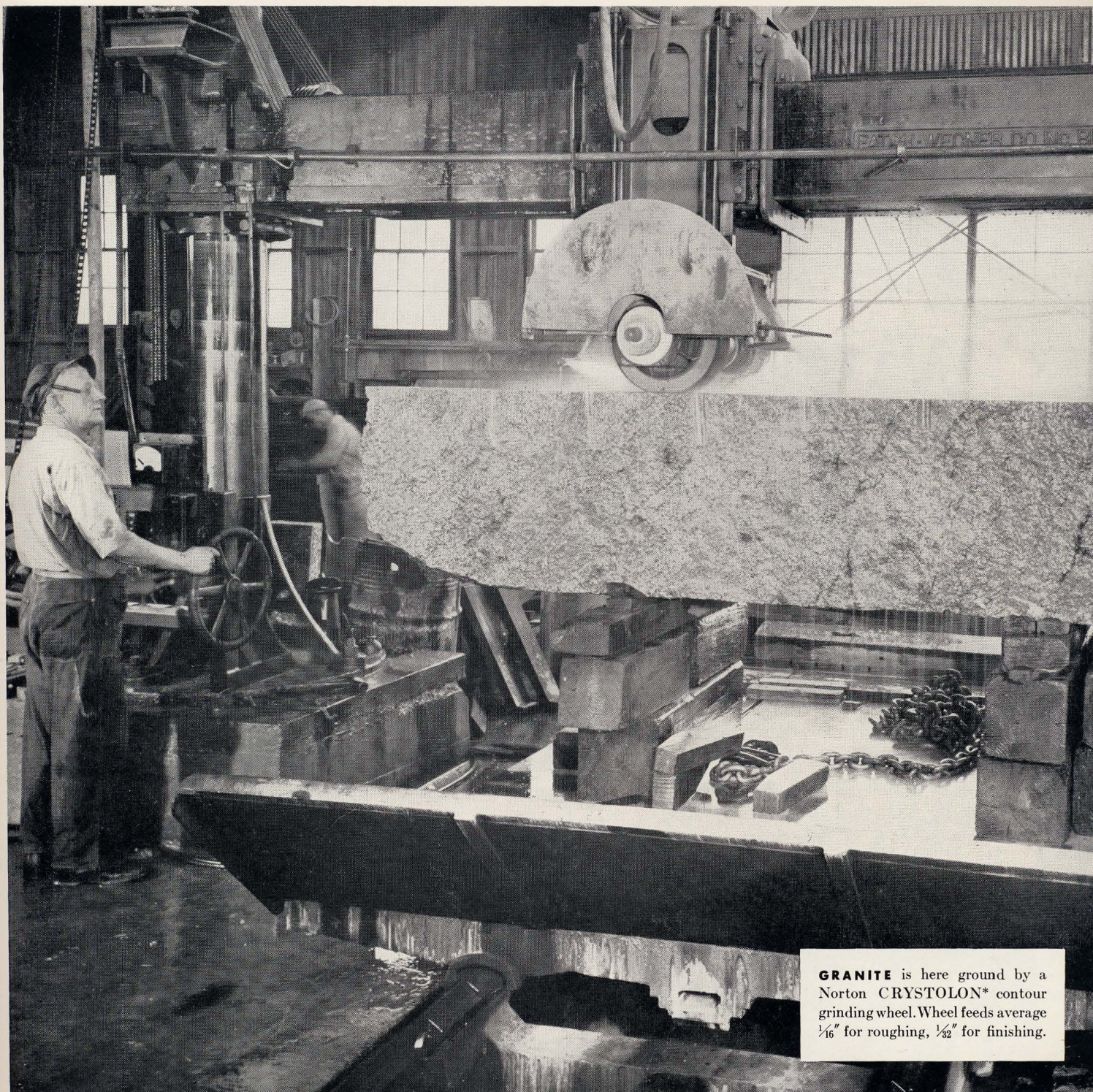
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THE QUALITY LEADER IN COMPRESSORS, PUMPS AND ROCK DRILLS



**this
one-man outfit
speeds your
away-from-the-shop
jobs**

This Gardner-Denver Portable Compressor goes right out to the monument site—provides the air you need for additional lettering and carving—site preparation. Nicely balanced for one-man handling



GRANITE is here ground by a Norton **CRYSTOLON*** contour grinding wheel. Wheel feeds average $\frac{1}{16}$ " for roughing, $\frac{1}{32}$ " for finishing.

Norton **CRYSTOLON** wheels prove highly economical for contour grinding

Both the roughing and finishing operations required in contour grinding are successfully and *economically* handled by Norton **CRYSTOLON** wheels.

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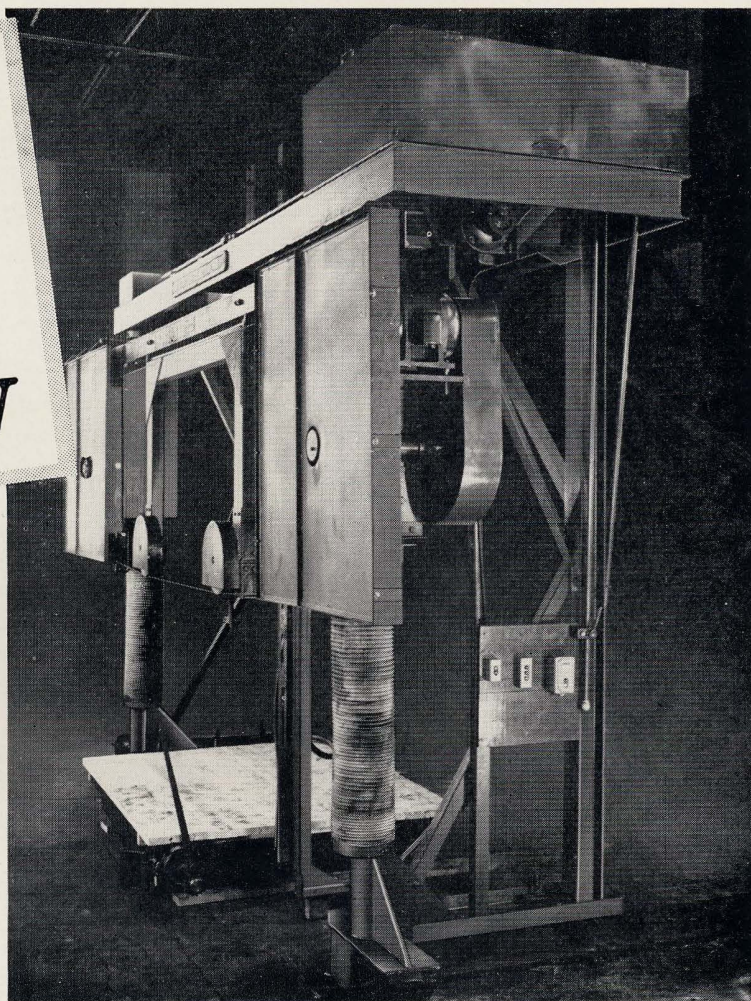
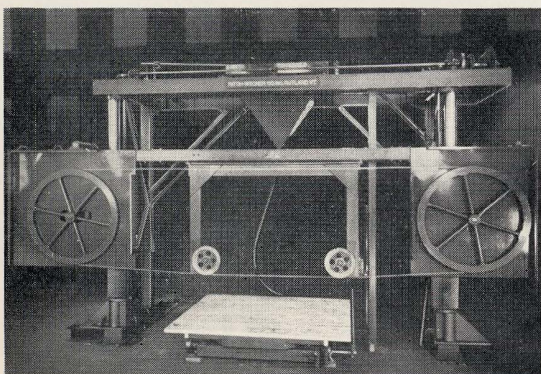
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For quiet, efficient operation the Junior Wire Saw is ideal for small and large shops alike for handling small work such as slants, checks and ends. With the Contour Attachment, (illustrated in photo below) tops and specialty cutting are handled with little effort. Sawing wire, made up endless in advance, can be changed in less than 5 minutes and one wire will cut a block of Barre approximately 3' x 5', or 30 sq. ft. Yet this machine requires only 24' x 6' of floor space.



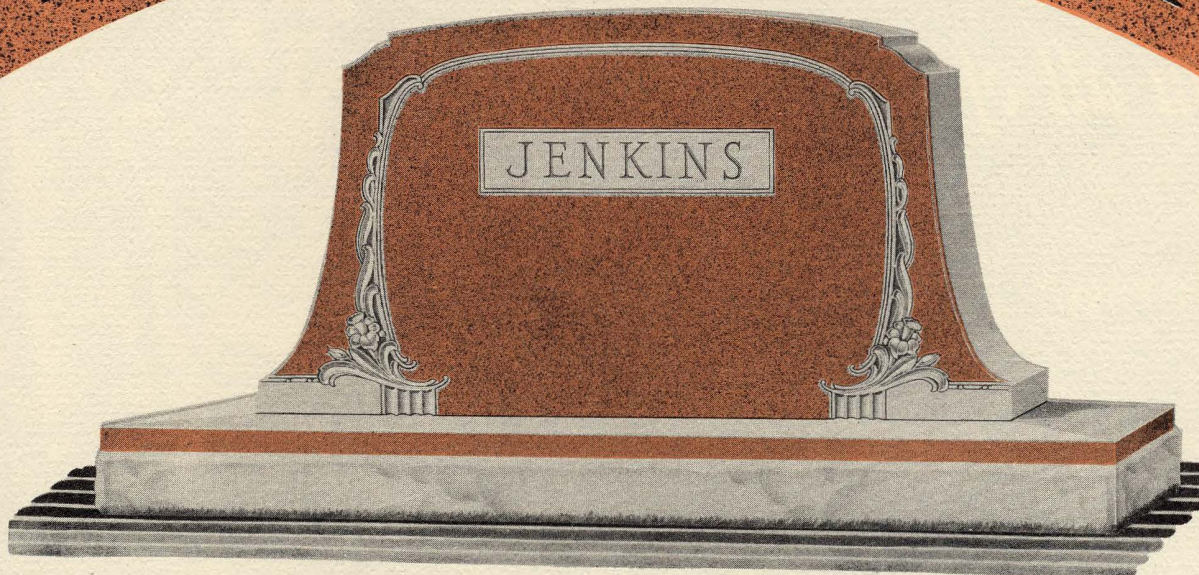
Photographs were taken in our plant where all machines are assembled and tested prior to shipment. Note the all-steel guards illustrated in the top photo — the rugged construction — compare the weight of approximately 8 tons with any other machine of similar size — observe the protective rubber boots — the new design abrasive classifier tank, "Patch" engineered for maximum economy. With each machine we supply all motors and starters, a rubber lined abrasive pump, 5000' of sawing wire, electric brazer, ball bearing truck, machined rail, certified foundation plans, and, if desired, Contour Attachment and heavy ball bearing turntable truck. Yes, from Patch-Wegner you get the complete machine — and the best.

Write for details on our larger Wire Saws too.

Patch-Wegner Company, Inc.

RUTLAND, VERMONT, U.S.A.

Introducing
DOMINION PINK
CANADA'S FINEST GRANITE



THE Jenkins design, which originally appeared in our two-page introductory advertisement in the January issue of this magazine, represents more work than most of this series of Dominion Pink designs. Nevertheless, it has enjoyed a remarkable dealer response, and what is more important, an equally enthusiastic reception by the public.

If you are not now familiar with the singular beauty, proven durability, and uniformity of this truly remarkable Canadian granite with its fine grain and exceptional color contrast, write today to any of the outstanding Barre manufacturers listed below, who are the sole producers of this truly appealing and profitable specialty.

The Following Barre Vermont Manufacturers are The Exclusive Producers
of
"DOMINION PINK"
MEMORIALS

ANDERSON-FRIBERG CO., INC.

CHIOLDI GRANITE CO.

BETTERCRAFT MEMORIAL CO.

SOUTH BARRE GRANITE CO.

**BARRE
VERMONT**

USLE & PERJO GRANITE CO.

*Best Wishes for a
Happy and Successful
1953
from all of us at*

Anderson-Friberg

CHARLES A. APPLE

3467 LIVINGSTON ST.
ALLENTOWN, PA.

L. W. BRESSETT

ELK'S LODGE, 878 ELMHURST,
NEW YORK (L.I.)

GEORGE BRYCE

ENOSBURG FALLS, VERMONT
New England & N. Y. State

BERT HESS

BUTLER, OHIO

ROBERT L. MacLANE

HAMPDEN, CT., CHICAGO, ILL.

HERBERT REYNOLDS

VIENNA, ILLINOIS

STEPHEN WILLIAMS

6037 McGEE ST., KANSAS CITY, MO.



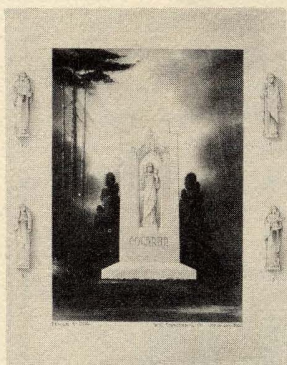
Anderson-Friberg Company . . . Barre, Vermont
INCORPORATED

See You in Cleveland January 11-14

Introducing at THE CLEVELAND CONVENTION

A New Concept of MEMORIAL BEAUTY
in DESIGNS for FAMED CARRARA MARBLE
rendered from ORIGINAL SKETCHES

MEMORIALS OF BEAUTY IN FAMED CARRARA MARBLE



THE MEMORIAL DESIGNS
IN THIS PORTFOLIO WERE
RENDERED FROM ORIGINAL
SKETCHES BY ERNEST
STEVENS LELAND LONG
ACKNOWLEDGED AS THE
FOREMOST MEMORIAL
DESIGNER OF OUR TIME

Presented by: JOHN DOE MEMORIAL CO.

by ERNEST
STEVENS
LELAND

We are pleased to announce that we will introduce at the Cleveland Convention a new Portfolio of Modern Designs, beautifully rendered by well-known Kurt Kunz from original sketches by Ernest Stevens Leland, long acknowledged the foremost memorial designer of our time. These copyrighted designs will be presented in a handsome portfolio . . . and will be made available to our clients at considerably less than our production costs . . . and even this expense can be deducted from your first order.

*See Us
at*

**BOOTH NO. 12
CLEVELAND
JANUARY 11 TO 15**

W. C. TOWNSEND & CO.

Importers of Granite-Marble-Statuary Since 1865

ZANESVILLE, OHIO

ADDRESS AFTER FEBRUARY 1 — DUNEDIN, FLORIDA

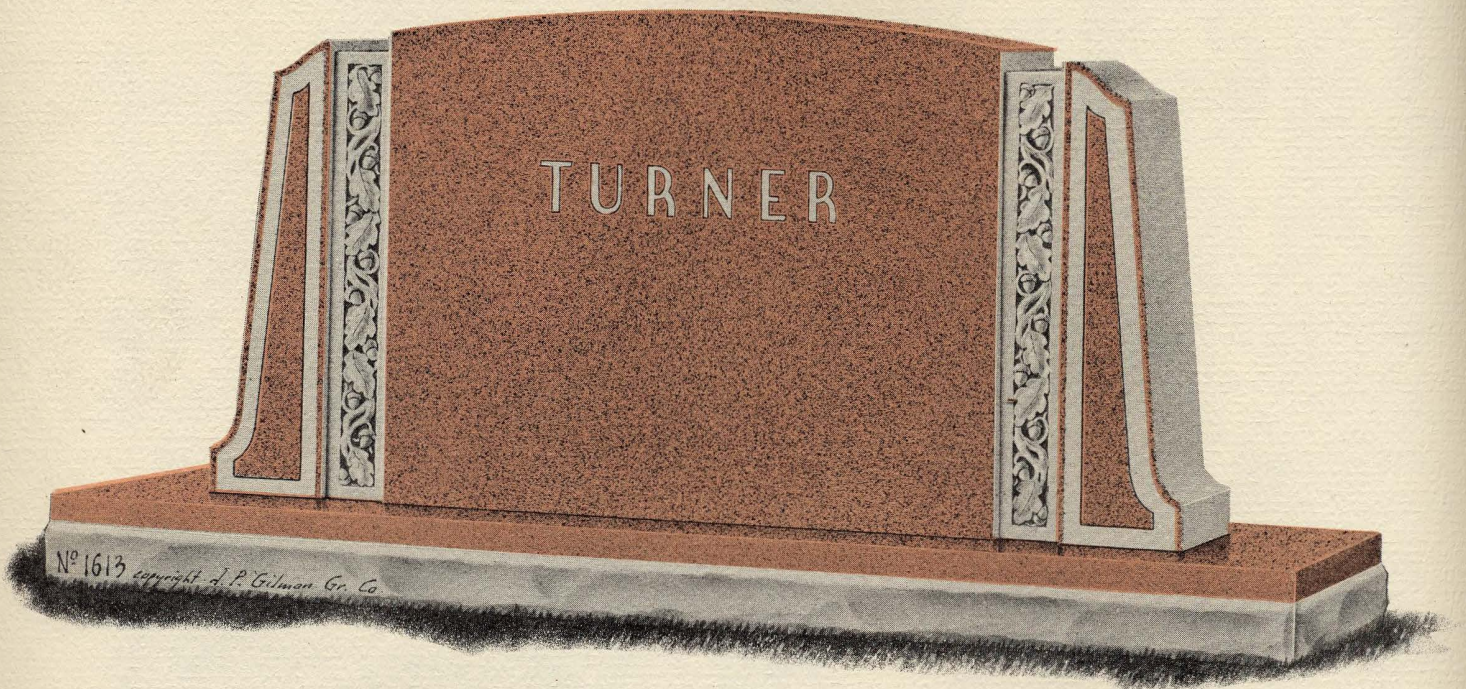
Branches: BARRE, VT. • DUNEDIN, FLA. • CARRARA, ITALY

Unexcelled Beauty....

EGYPTIAN PINK GRANITE

RECOGNIZED AS A LEADING COLORED GRANITE

Endorsed by progressive dealers from coast to coast after many years' experience with this outstanding granite.



SOLD ON EXCLUSIVE TERRITORY FRANCHISE PLAN

Limited number of area franchises available to aggressive dealers in areas not now served. We would like to show you how Egyptian Pink Granite can help you serve your clients more successfully. May we do so? Your inquiry will be most welcome.

J. P. GILMAN GRANITE CO.

FAIRFAX DISTRICT



KANSAS CITY, KANSAS

Are you acquainted with our companion granite?

REGAL RED GRANITE

"YOU CAN'T AFFORD TO MISS IT"

Progressive dealers and manufacturers from all parts of the country are going to Cleveland, January 11th to 15th to hear about and discuss that which is most important to them next to their family, church and country, namely, their business. They are going there to exchange ideas, see new designs, view new products and to make new friends. Many are going specifically to hear at first hand the new idea about which they have heard so much through letters, brochures and the spoken word, namely, the proposed National Marketing Program, the aim of which is to build a better and stronger industry through co-operative action. Every individual in the industry should be determined to take part in this great effort.

Today's problems are many and varied. What now effects one will eventually effect all. Now is the time to study cause and effect and to determine what is best in the way of ultimate "cures."

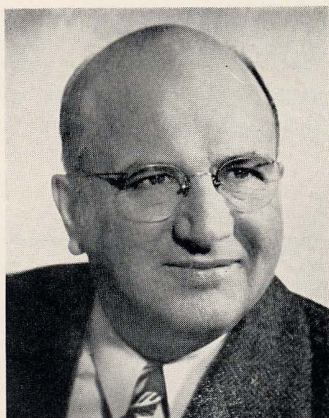
It is a time for unity, vision, faith and determination. With that combination nothing is impossible and men who believe that are wanted and needed in Cleveland. It will be a great convention—and a great exhibit. No progressive member of this industry can afford to miss it.



HOYT S. HOLTON
President, M.B.A.



JOHN T. HEYWARD
President, A.M.A.



ALEX PARK
*Adviser-Consultant
for M.B.A.*

by Alex Park

The Convention and Exhibit

Many conventions and exhibits of the monument industry have been called "the most important in our history." And that phrase is not necessarily a misnomer in the case of the convention and exhibit which will be held in Cleveland January 11-14, 1953. Perhaps every meeting of our industry is "the most important" because the themes of the moment are the burning questions of the convention. Certainly the problems with which we are faced today and which we will discuss in Cleveland have grown in magnitude; they have grown in seriousness and seem to more closely envelope us each succeeding day.

The question of industry planning and promotion is more

vital today than it has ever been before. Many of the older problems are still with us and demand more specific action than ever before. And these problems require action now. Certainly unified planning is required now. None will deny that industry-wide action is required now. New, unexpected and devastating devices have set in action during the past few years and only all-out industry reaction can possibly bring favorable results.

For years now A.M.A. and M.B.A. have, through various committees, sought unity of action. The marketing Committee has announced that the program is prepared and needs only enthusiastic participation by every member of our industry. This will be sought at Cleveland, January 13, 1953, and has been set aside as the eventful day on which Monument Institute of America will be formed and on that same day M.I.A. will assume the responsibility for a marketing program which is called nation-wide, industry-wide and comprehensive.

Those who have money invested in the monument business

[Continued on next page]

may well be advised to attend the convention if only for this purpose—the learning at first hand of details of the joint committee report.

Of course, there will be much of interest in Cleveland besides the report of this committee. Able speakers will discuss subjects such as sound public relations, and legislation which are two subjects in which every business man is interested. And when one listens, one learns. The exhibit, according to all reports will be a scene of rare beauty. Manufacturers promise a variety of design which will range from the most inexpensive to magnificent works of monumental art. A visit to the exhibit will be an inspiration and it will take several inspections to enable one to capture the full memorialization theme.

Too, there will be social gatherings—entertainment for all. The program reveals a reception on the evening of January 11, with Monument Builders of Ohio as hosts. A joint luncheon on January 12 for all men and women of the industry offers fine food and sparkling entertainment. On the 13th there will be a special style-show luncheon for the ladies which promises to be utterly tops.

The grand finale on the evening of January 14 will be the annual banquet, floor show and dance. Nothing but the best says Arch Green, M.B.A.'s executive V.P. who has made all arrangements for a gala evening.



THOMAS I. RANKIN

"SEEING IS BELIEVING"

*By Thomas I. Rankin, Executive Vice President of
The American Monument Association, Inc.*

When you actually see the beautifully landscaped "cemetery" in the Cleveland Auditorium you will realize what thought and planning has been devoted to this 1953 masterpiece. Here you will see in natural settings the latest thoughts in design and workmanship as developed by the outstanding monument producers of America.

Here, too, you will see face to face the principals and representatives of these great firms. The exchange of ideas will justify your visit. It will result in better understanding, closer cooperation, a knowledge of new ideas, and better business.

You will see and meet your fellow craftsmen and businessmen from all over America, men who have the same problems—and opportunities—as you and learn direct from them what they have done about it.

And you will see interesting instructive exhibits provided for your benefit by the leading Supply Firms. Here, again, you will

meet and talk to the principals and representatives of those concerns which play such a vital role in your business.

Your National Associations, The American Monument Association and The Monument Builders of America will have spaces at the Exhibit with important things for you to see—advertising and merchandising material, plans and ideas which if properly used will make your business better known.

There will be prominent representatives of American cemeteries in attendance whom you will be anxious to see and meet in order to better know their problems and to have them understand and appreciate your problems.

All of this, plus the explanation of the National Marketing Program and what it can mean to you and your future, are what you will see in Cleveland. No progressive member of this industry can afford to miss it. You will rediscover the truth that—

"Seeing is Believing."



A. L. GREEN ATTENDS MEETINGS

Archie L. Green Executive Vice President, M.B.A. is keeping on the move these days, attending the various state and district conventions. He'll be happy to greet every one at Cleveland.

The Entire Staff of
MONUMENTAL NEWS-REVIEW
Extends the Best
Wishes of the Season
to Our Many Friends
Throughout the World . . .
. . . May Your New Year be
Pleasant and Prosperous



Another MODERN TREATMENT of the RELIGIOUS MOTIF

THE ANDERSON DESIGN illustrated is another example in a new series of religious subjects.

The carving of the head of Our Saviour has been kept relatively simple and, while the lettering of the border inscription and the family name must be carefully and harmoniously detailed to attain the fullest effect, the actual carving can be produced economically, yet esthetically, by the skilled sandblast man.

While this design was created with a patterned granite in mind, it would be equally effective in almost any monumental material,—granite or marble.

This is No. 133 of a monthly series of designs produced in the studios of the Bliss Design Co., Rockford, Ill.

OFFICIAL PROGRAM

JOINT CONVENTION AND EXHIBIT of MONUMENT BUILDERS OF AMERICA, INC. AND AMERICAN MONUMENT ASSOCIATION, INC.

at Cleveland, Ohio, January 11 through 14, 1953

HEADQUARTERS: HOTEL CLEVELAND; EXHIBIT: CLEVELAND AUDITORIUM

SUNDAY, JANUARY 11

(See Next Page for Committee Lists.)

- 1:00 P.M.—Credentials Committee—Room 24
- 2:00 P.M.—Auditing Committee—Room 25
- 2:00 P.M.—State Representatives—Rose Room
- 2:00 P.M.—Resolutions Committee—Room 26
- 2:00 P.M.—Registration—foyer of Rose Room
- 2:00 P.M.—Ladies Committee—President's Suite
- 2:00 P.M.—Monument exhibit—open 'til 8:00 P.M.
- 4:00 P.M.—Local Organization Committee—Room 25
- 4:00 P.M.—Membership Committee—Room 30
- 4:00 P.M.—Nominating Committee—Room 27
- 4:00 P.M.—Grievance Committee—Room 24
- 4:00 P.M.—Past Presidents' Council—Room 26
- 4:30 P.M.—Board of Directors—Room 28
- 7:00 P.M.—Entertainment & Reception Committee—Rose Room
- 7:00 P.M.—Registration—foyer of Rose Room
- 8:00 P.M.—Reception—Ohio Monument Dealers, Hosts—Rose Room

MONDAY, JANUARY 12

- 9:00 A.M.—Registration—foyer ballroom
- 9:30 A.M.—First Session of Convention
 - Convention called to order by President Holton, Chairman of Convention
 - Invocation—
 - An Address by—Henry Hopwood, Public Relations director, Republic Steel Corp.
 - Subject—to be announced
 - An Address by—Congressman Frazier Reams, Independent Congressman from Ohio who will sponsor veterans' legislation. Topic of his own choosing
- 12:00 Noon—Meeting adjourned
- 12:15 P.M.—Luncheon at Higbee's Dept. Store—all men and ladies registered—Cost of luncheon included in registration fee Guest Speaker to be announced
- 2:00 P.M.—Monument Exhibit—open 'til 10 P.M.
- 7:00 P.M.—A.H.M.S. meeting—all members and subscribers
 - Address by L. C. Henley, President of A.H.M.S.

TUESDAY, JANUARY 13

- 9:00 A.M.—Registration—foyer of ballroom
- 9:30 A.M.—Opening of meeting promptly by President Holton, Chairman
 - Election of temporary Chairman for Presentation of Marketing Program
 - Selection of temporary secretary
 - Report by Chairman of Marketing Program, F. J. Plimpton
 - Address by Henry L. Barber, President of Landshift & Barber, Inc.
 - Subject: Advertising and Public Relations
 - Selections of Chairman of Nominating Committees for both Retail and Producer Divisions of M.I.A.
 - Coffee Break—(coffee, tea, or milk)
 - Election of directors by respective divisions of M.I.A.
 - Election of President and officers by Board of Directors of M.I.A.
 - Introduction of officers of M.I.A.
- 12:00 Noon—Adjournment
- 12:15 P.M.—Luncheon and style show at Higbee's
 - Special gifts
- 2:00 P.M.—Monument exhibit—open 'til 10 P.M.

WEDNESDAY, JANUARY 14

- 9:00 A.M.—Registration
- 9:30 A.M.—Annual business meeting of Monument Builders of America
 - Report by President Hoyt Holton
 - Report by Treasurer John McCarthy
 - Report by Executive Vice President
 - Report of Committees
 - Auditing, Resolutions, Grievance, Membership, Local Organization
 - Report of Nominating Committee
 - Election of Officers
 - Unfinished business
 - New Business
 - Installation of Officers
- 2:00 P.M.—Monument Exhibit—open 'til 5:30 P.M.
- 7:15 P.M.—ANNUAL BANQUET—Dinner, Floor Show, and Dance.

46TH ANNUAL CONVENTION—M.B.A.—COMMITTEES

Appointed by President Hoyt S. Holton

CREDENTIALS COMMITTEE

Meet Sunday, January 11—2 P.M. Room 24—Hotel Cleveland

Harry A. Bevis, Chairman

Miss Irma M. Suhre

R. W. Gauld

W. M. Ingram

John W. Pauling

A. J. Martin, Jr.

AUDITING COMMITTEE

Meet Sunday, January 11—2 P.M. Room 25—Hotel Cleveland

Lee M. Bogle, Chairman

Paul Stevenson

Grant Lewis

Aubrey Cody

John Trigg

Seth Parker

RESOLUTIONS COMMITTEE

Meet Sunday, January 11—2 P.M. Room 26—Hotel Cleveland

W. Edgar Luck, Chairman

Ben Berliner

Herbert A. Mason

W. E. Kosiba

D. L. Masettler

H. J. Blasiesing

Victor Ferguson

V. B. Curl

Bert Rawlins

LADIES COMMITTEE

Meet Sunday, January 11—2 P.M. President's Suite—Cleveland Hotel

Mrs. Hoyt S. Holton, Chairman

Mrs. F. L. Arnet

Mrs. V. L. Carothers

Mrs. C. W. Cushman

Mrs. J. J. Flynn

Mrs. H. H. Frederickson

Mrs. L. C. Henley

Mrs. George N. Kellogg

Mrs. R. H. Little

Mrs. G. J. Reinke

Mrs. Alex Park

Mrs. A. L. Green

MEMBERSHIP COMMITTEE

Meet Sunday, January 11—4 P.M. Room 30—Hotel Cleveland

Arthur N. Larson, Chairman

Jay S. Auker

Elmer C. Feis

Arnold O. Lundberg

Gene F. Long

M. J. Adlof

Howard J. McCarty

Max A. Kelly

NOMINATING COMMITTEE

Meet Sunday, January 11—2 P.M. Room 27—Hotel Cleveland

Leon L. Jones, Chairman

J. J. Flynn

C. A. Gardner

Max A. Kelly

Peter Troost

Sam Maddux

Harvard C. Wood

E. G. Speh

Roy O. Sears

Milton W. Slade

GRIEVANCE COMMITTEE

Meet Sunday, January 11—4 P.M. Room 32—Hotel Cleveland

Ernest P. Hammaker, Chairman

L. W. Calder

M. L. Patten

Stanley E. Reinhard

Walter P. Tisch

John Vernia

PAST PRESIDENT'S COUNCIL

Meet Sunday, January 11—4 P.M. Room 24—Hotel Cleveland

George E. Womhoff

R. H. Warner

Lucian Schilmgen

Paul Stevenson

Chester P. Smith

Fabian Monfils

Leonard H. Braun

Almon D. Olsen

Harry C. Schwartz

Gus J. Reinke

A MESSAGE FROM THE PRESIDENT OF M.B.A.

Hoyt S. Holton

I am glad to take advantage of this opportunity to bring the forthcoming great National Convention to the attention of your readers, and to extend a cordial invitation to EVERYONE connected with the monument industry to join with us at this crucial time.

"P.N.R." are initials which, in air transportation lingo, mean "point of no return"; the point in over-seas travel beyond which it is folly to turn back; where you have more to gain and less risk by proceeding to your destination.

We seem to have reached that point in the progress of our industry. We cannot turn back but we can go forward with confidence.

For many years we have been cruising along on minimum power, assuming the skies ahead were clear. Suddenly we be-

came conscious of some "bumps." We were startled! What happened?

When the going gets a bit rough—what to do? Simply fasten your seat belts, increase your flying speed and with "greater power" ride on to your destination.

It takes POWER to get anywhere. Without it a boat just drifts. POWER "don't just happen," it is generated. This convention is our generator. There is great latent POWER within our industry.

We have, to borrow an expression from "Don Quixote," been "tilting at windmills." You will recall he tried to stop windmills by poking at them with spears. In similar fashion we have tried, group by group, in one section and another to

[Continued on Page 61]



*"We pray Thee look down
on this child and let
her be sweet in Thy sight."*

The supplication inscribed on the DiMatteo memorial gives us the "story" or motif for this family monument. Obviously, the loss of a beloved child was uppermost in mind when this memorial was erected. In approaching the design of the monument, Miss Dolores Gropelli made no effort to create "something new or different" in composition; she properly concentrated interest on the sculptured figure. And what subject for the sculpture, could more appropriately express the prayerful supplication than a representation of the Blessed Mother, carved in relief and standing upon the "Encircled Globe" which is a symbol of the Blessed Virgin? Miss Gropelli, a graduate of the Barre School of Memorial Art, was an outstanding student and one who early saw the opportunities for women in memorial art; opportunities rivalling those in the field of interior decoration. The monument, erected by Paul Gropelli Monument Co., of Pittsburgh, Pa., was manufactured by Buttura & Sons of Barre of Wetmore & Morse Barre granite.

The INFLUENCE of the BARRE SCHOOL of MEMORIAL ART

By ERNEST STEVENS LELAND

The success of any educational institution is appraised by the character and the careers of students and graduates. Judged by this ultimate test, the Barre School of Memorial Art is a gratifying success despite the fact that the Korean War has temporarily curtailed enrollments, and therefore reduced the staff of instructors.

Former students of the school (which became a full-time institution in 1946) have thus early in their careers, capitalized upon their training. The truth of this finds conclusive proof in the finished work which these students have produced in the

past two or three years, and the drawings which they are sending to quarry centers for estimates today. But more gratifying than all that is the sincere gratitude which former students and graduates manifest when, from all quarters of the country, they return to Barre on business or enroute to vacations. One graduate, for example, gratefully credited the art school "for all that has happened to me since I finished my course"; and what happened is to be the subject of a future feature article in these pages. Similar "success stories" will follow.

In analyzing the careers of these former students, we find two



It is the sentiment, the association of ideas, the personalization of a memorial that matters; not the design or detail alone. In this memorial by Marcell Vozzella, an alumnus of the Barre School of Memorial Art, we have a prime example of personalization, and piety, in monumental design. The commemorated family are natives of Bari, a seaport on the Adriatic, where, according to tradition, St. Nicholas was interred. The patron Saint of children and seamen, his life is the subject of innumerable works of art, among them the scene where he brought the little orphaned children to worship before an effigy of the Madonna and Child. In this design, Vozzella features the Madonna with cherubs, thus linking the religious significance of the memorial with the patron saint of Bari. This work was manufactured and erected by Wellsmere Monumental Works, Inc., of Roslindale, Mass. The granite is Pink Westerly from Smith Granite Co., Westerly, R. I.

common factors which indicate basic reasons for the success these students have achieved in so short a time. Their ability to sketch, draw and detail may be the prime factor; but perhaps the most important advantage is the fact that these young memorialists are truly memorial-minded; they think in terms of monuments and mausoleums instead of markers, headstones and "stereotyped stock-jobs." Many of these students came from relatively small communities where the scope and concept of commemoration seemed hopelessly restricted to the impersonal duplication of markers, and to the routine selling of "stock jobs" and the like. To many of these young men and women the "monument business" seemed to offer little opportunity for a career; certainly it seemed to offer little if any of the color, glamour and zest to be found in other fields. But when they came to Barre, these young people gradually found a new vista before them, an opportunity for self-expression and achievement in a branch of the arts which ranks among the oldest in civilization. They freely mingled with people of importance in a community which is a recognized center of the art and industry. Under the guidance of professional teachers, and by study and research, they gained a new concept of their potential future in a field of design that is, or should be, closely akin to the realm of religious art which has given mankind its greatest achievements in painting, sculpture and architecture.

This new concept of commemoration as a profession, and not merely a business or trade, was instilled in the minds of the students who entered the first school of memorial art in history. Through the avenue of symbolism and significant design, they were schooled in the importance of *personalizing* memorials; of making a monument mean something far more than "a good job" sold in super-duper stone with a super-duper finish. It is unnecessary here to observe that this idea of "personalizing the memorial" is the most significant, potent and hopeful prospect we have for the future, if not the survival of the "memorial idea." The students who attended the Barre School of Memorial Art are putting this precept to work, and they are finding out that it works.


But what have the students done toward contributing something new, something different in memorial design? Fortunately, the answer is that they have done very little; and that they have been fortunate in doing as little as they have. The last thing on earth we need, in memorial art, is "something new and different." Fantastically new ideas and innovations do not belong in a cemetery any more than they belong in a church. Paradoxical as it may sound, we may need to go backward, rather than forward, in memorial design. We need to go back to the soul and the spirit which motivated our ancestors in erecting memorials to their dead; memorials that speak a message or tell a story; memorials that reflect the culture of their period and time instead of the production line, whether the production line is in a drafting room or a factory. If we study the work of the memorial art school students from this point of view then those of us who have held high hopes for the school may take a full measure of pride and satisfaction in what these young men and women are accomplishing.

Only the veteran memorialist can know, by experience, how difficult it is to sell the public "something new, something different." And only those of us who are veterans in the craft can fully appraise the slow but steady progress we have made from the days of the "cottage monument" to the streamlined "screen" of today. It took a thousand years or more to build Rome; to create the Classic Orders from the crude post-and-lintel pylons



As Mr. Leland has observed, in the accompanying article, it is difficult for the memorialist to sell "something new and different." Particularly is this true when the client has preconceived notions and preferences. There is a story to this obelisk, designed and rendered by Blake and Laurence Burdick who attended the Barre School of Memorial Art. The story is an example of what the trained designer can do in persuading the client to modify some of his requirements, in this case the use of huge letters which were once thought to be necessary on lofty spires; indeed, on all monuments. This work was erected by Daniel H. Burdick & Sons of Clinton, N. Y. The manufacturer was Valz Granite Co., of Barre; the granite from the Wetmore & Morse Quarry.

[Continued on Page 81]



*You are cordially
invited to visit us*

at exhibit #2 at the AMA — MBA Convention,
Cleveland Auditorium, January 11th to 15th.

ROCK of AGES

**ROCK OF AGES CORPORATION
BARRE • VERMONT**

See You In Cleveland!

*For a
Prosperous*



1953

BUTTURA & SONS

BARRE, VERMONT





EVERY member of the Barre Granite Association sends you sincere best wishes for a Merry Christmas and a Happy, Prosperous New Year. Your support, patience and confidence in the Barre Guild during the trying days of this past year are

Don't Miss the
BARRE GUILD EXHIBIT
at the Cleveland Convention
January 11-15

See new, practical, saleable designs for '53.
Visit Sections 4, 5, 7, 8, 9 and our Booth.
We'll be looking for you!

Season's Greetings

deeply appreciated. But now, like you, we're looking ahead with enthusiasm and cheerfulness. We're filling orders again just as fast as possible. Things look promising for 1953.

And we intend to help you **keep** them that way . . . with continued intensive national advertising, timely news publicity promoting the Memorial Ideal, effective sales aids to help you, and a product that is second to none.

In closing, we express the hope that your business shall continue to grow in the coming year. We'll do everything possible to back up your own efforts!

BARRE GRANITE ASSOCIATION
Barre, Vermont

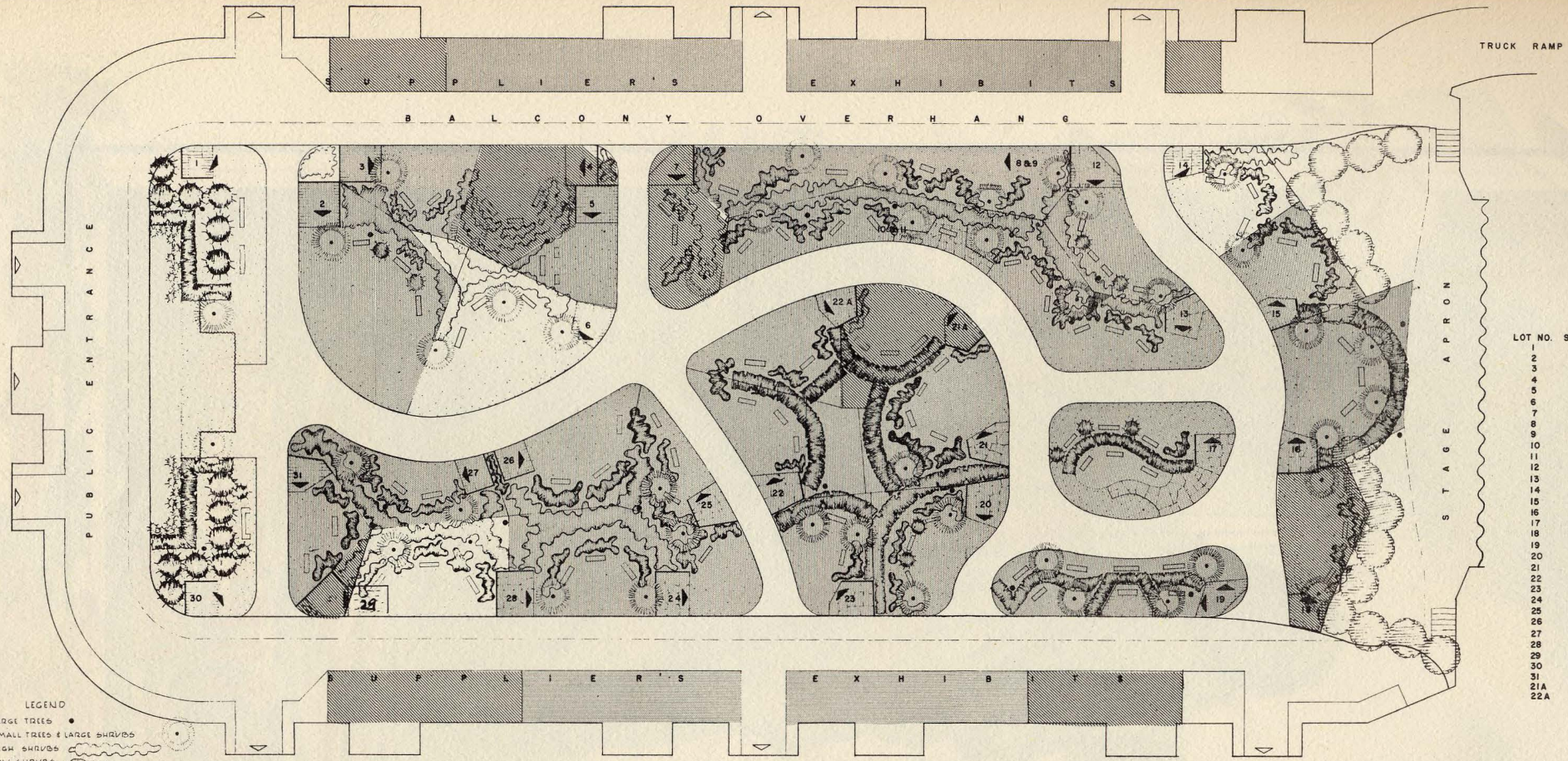




Season's Greetings

COMOLLI & COMPANY, INC.

BARRE, VERMONT



LOT NO.	SQUARE FEET
1	600
2	725
3	357
4	422
5	248
6	611
7	304
8	313
9	418
10	288
11	428
12	350
13	351
14	327
15	325
16	613
17	640
18	333
19	495
20	420
21	600
22	284
23	285
24	212
25	276
26	405
27	335
28	486
29	506
30	470
31	230
21A	330
22A	325

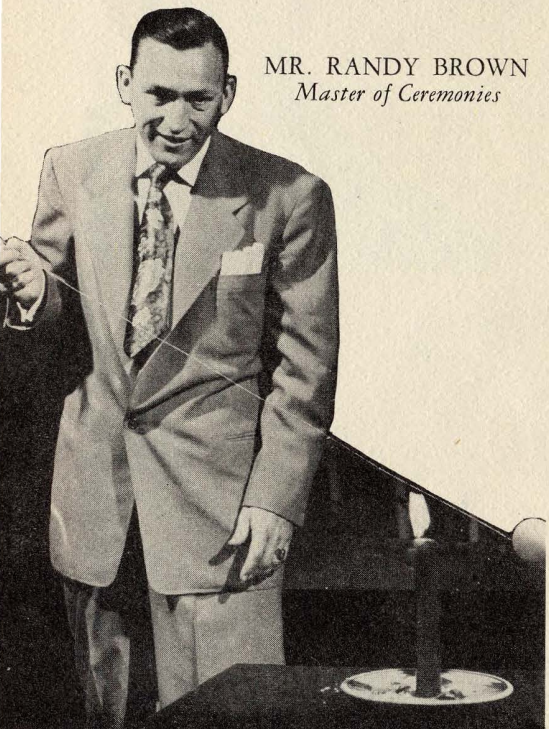
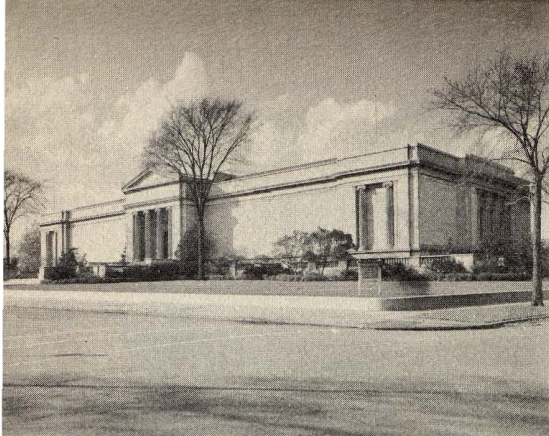
GENERAL PLAN

CONVENTION EXHIBIT AMERICAN MONUMENT ASSOCIATION

CLEVELAND PUBLIC AUDITORIUM, CLEVELAND, OHIO

GRIER RIEMER... LANDSCAPE ARCHITECT
13124 SHAKER SQUARE, CLEVELAND 20, OHIO





MR. RANDY BROWN
Master of Ceremonies



LIST OF EXHIBITORS

A. M. A. - M. B. A. CONVENTION AND EXHIBIT

CLEVELAND, OHIO

JANUARY 11 - 15, 1953

MONUMENTAL EXHIBIT AREA

<i>Name of Exhibitor</i>	<i>Space No.</i>
Rock of Ages Corp.....	2
Harmony Blue Granite Co.....	3
Barre Guild (Group exhibit by following firms):	4, 5, 7, 8, 9
Colonial Granite Co.	Lawson Granite Co.
Brusa Brothers	Anderson-Friberg Co.
South Barre Granite Co.	Modern Granite Co.
White Granite Co.	Buttura & Sons
S. L. Garand & Co.	American Granite Co.
E. J. Batchelder Co.	Usle & Perojo Granite Co.
Johnson & Gustafson	Zampieri & Buttura Co.
Peerless Granite Co.	Adams Granite Co.
	Comolli & Co.
Vermont Marble Co.....	10, 11, 13
W. C. Townsend & Co.....	12
E. G. Ladewich Co.....	15
J. D. Sargent Co.....	16
Phillips Granite Co.....	17
N. J. Luckemeyer.....	18
Cook, Watkins & Patch, Inc.....	19
Anderson Bros. & Johnson Co.....	20
Jones Brothers Co.....	21
Granite City Granite Co.....	21A
Dixie Granite Co.....	22
Columbia Granite Co.....	22A
J. V. Eberly Co.....	23
Coggins Granite & Marble Industries, Inc.....	24, 25, 26
Dakota Granite Co.....	27
Melrose Granite Co.....	28
The following firms have a group exhibit in space.....	31
A. N. Drake Granite Co.	Ross L. Brown Granite Co.
	Atlas Granite Co.

EXHIBITORS IN SUPPLIER AREA

(Booth Space Around Sides)

Space Nos. Unassigned at Present

Name of Firm

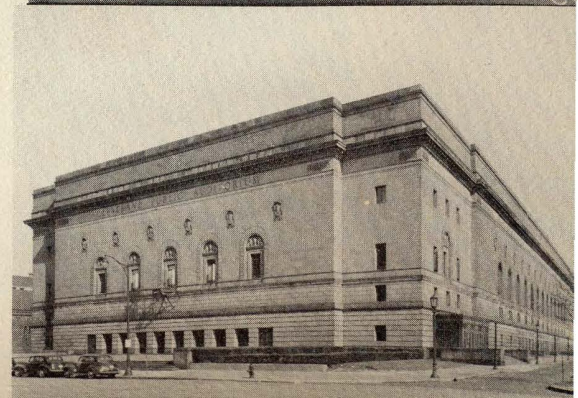
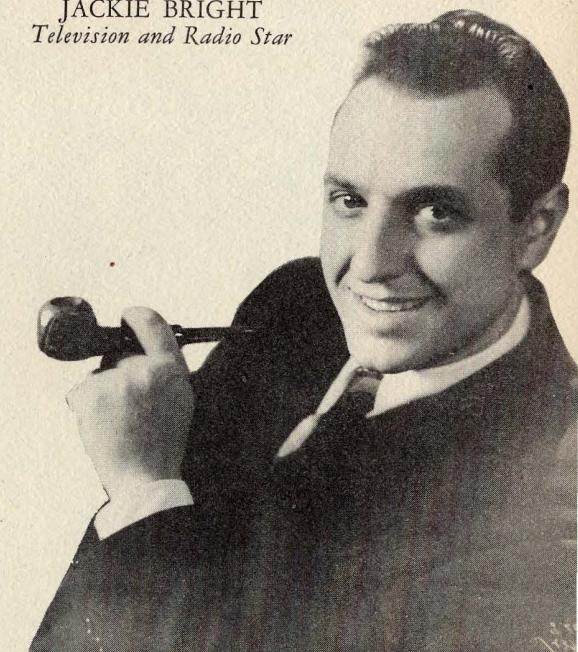
C. E. Cleveland Lithichrome Co.	Barre Guild
Sheidow Bronze Co.	Buttura & Sons (Booth)
Van Cleef Brothers	Bates Supply Co.
J. A. Dedouch Co.	Bicknell Manufacturing Co.
P. K. Lindsay Co.	Bliss Design Co.
The Frederick Post Co.	Adams Granite Co. (Booth)
Patch-Wegner Co.	Elberton Granite Association
Granite City Tool Co.	Edw. R. Peterson, Memorial Design Serv.
In addition to the above exhibitors in the supplier space, the following will have exhibits (Booths):	

American Monument Association, Inc.
Monument Builders of America

American Art in Stone
Monumental-News Review



JACKIE BRIGHT
Television and Radio Star

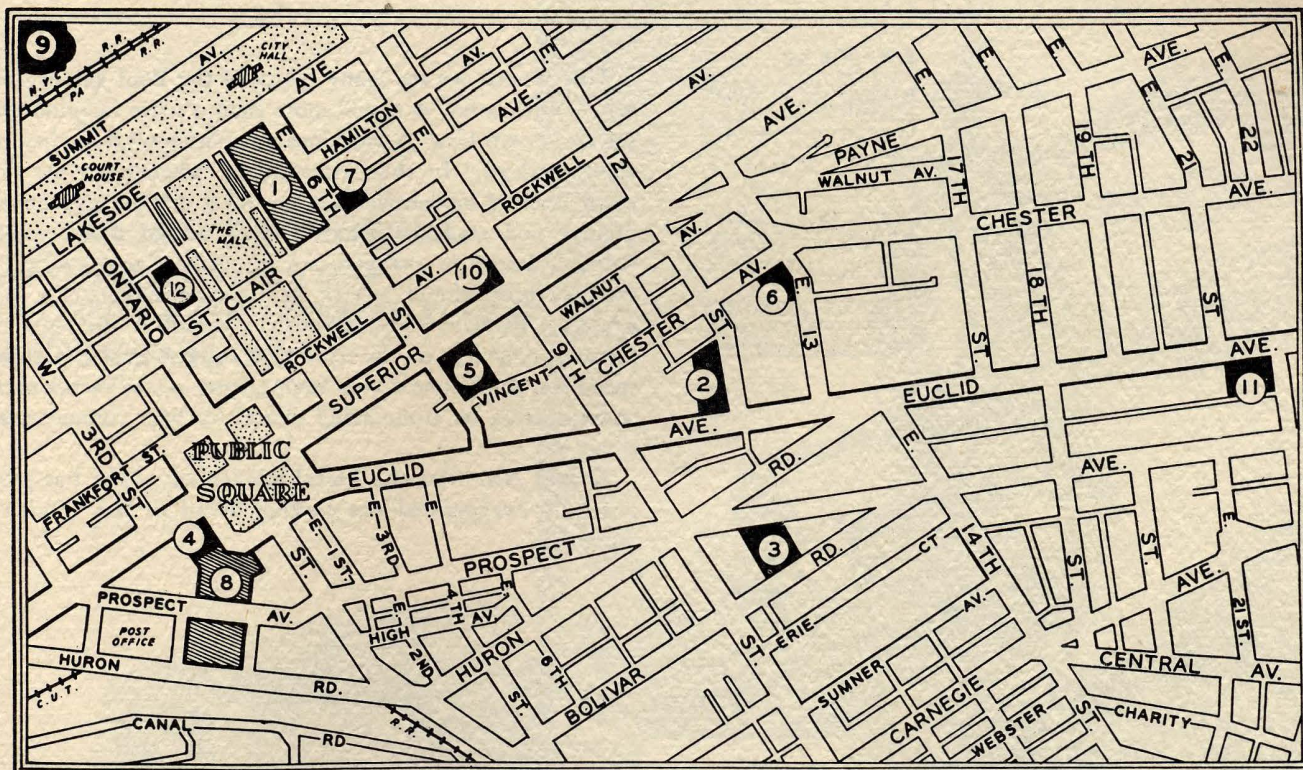


Merry Christmas!



Waldron Shield Co., Inc.
Barre, Vermont

CLEVELAND, OHIO — DOWNTOWN MAP AND GUIDE



Commercial Survey Co.

- | | | |
|----------------------|--------------------------------|---------------------------|
| 1. Public Auditorium | 6. Allerton Hotel | 10. Olmsted Hotel |
| 2. Statler Hotel | 7. Auditorium Hotel | 11. New Amsterdam Hotel |
| 3. Carter Hotel | 8. Union Terminals | 12. Miller-Ertler Studios |
| 4. Cleveland Hotel | Cleveland Convention Bureau | Official Photographers |
| 5. Hollenden Hotel | 9. Stadium—Home of the Indians | |
| | and the Browns | |

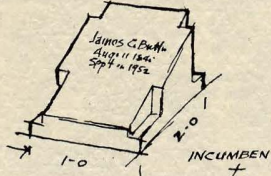
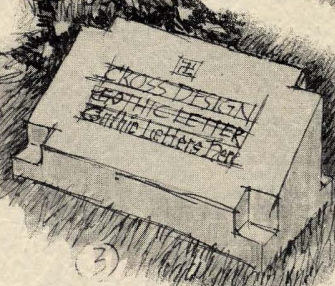
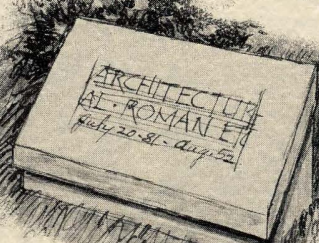


MORE CREATIVE DESIGNS *by* STANLEY R. POOL



EXTREMELY ORIGINAL 1888
ROUGH SKETCHES -
FOR BEVEL FACED
"HICKEY MARKERS,"
OF WHICH MAY-
COPE WITH LEE-
AND'S DIFFERENT
IMPERSONATIONS;
CATERING TO OUTLINE
INSTEAD OF DETAILS ETC.
AS PER JUNE ISSUE, '52.

S.R. Pool.
L.A.
8-21-52



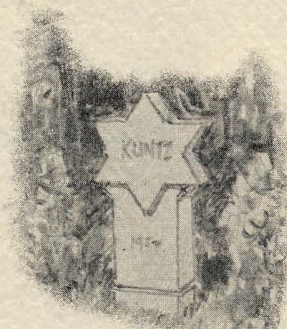
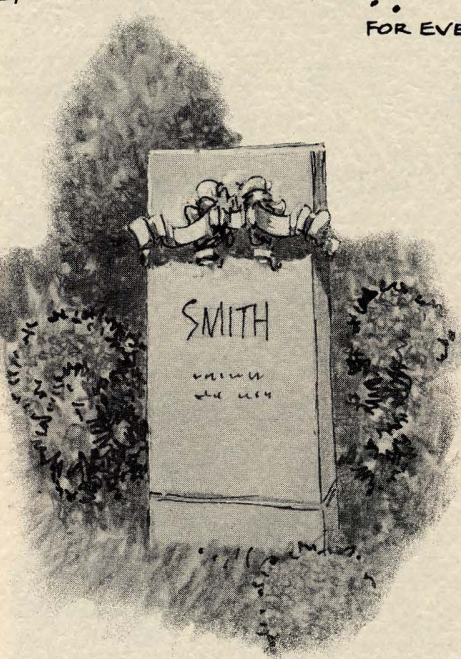
"SKETCH"
Two pieces memorial -
Base and Die separate.

S.R. Pool.
11-4-52.

IN 'BOLD CARVINGS':
WHY - KID OURSELVES ?!
FOR EVER ?

DEVELOPING ARTISTIC OPINION

Even this sketch has an
exaggeration of a reality
and this generally the
purpose of sketches!
The more - the better the
sketch is.



amber
angle.
+ 6
15

DISPLAY =
FOR SHOW WINDOW. 5-5
Use Amber flood light
at right - and purple
at left - casting them -
3/8 amber and 1/2 purple.
use dark blue velvet
Tapestry 10' back - 5' high -
plain form -
plan form -
dig out bottom.
S.R. Pool.
7-27-52.



calibrate ideas
with a professional
photographer.
Reflect by mirrors +
to best advantage.

If object pertained carving,
on men could blasting - it
would enhance greater closeness

A SIMILAR - HIGH RELIEF CARVING
AS THIS - TODAY WOULD BE, -
NOW - NON-PRODUCTABLE!
AND - APPARENTLY - ALWAYS WAS:
ESPECIALLY IN GRANITE /
WE HAVE PEOPLE THAT NEVER MISS 5 OR
10 THOUSAND FOR A ROLLS-ROYCE! A
BRONZE MEDALLION! OR AN OIL PAINTING.

S.R. Pool.
L.A.
9-5-52

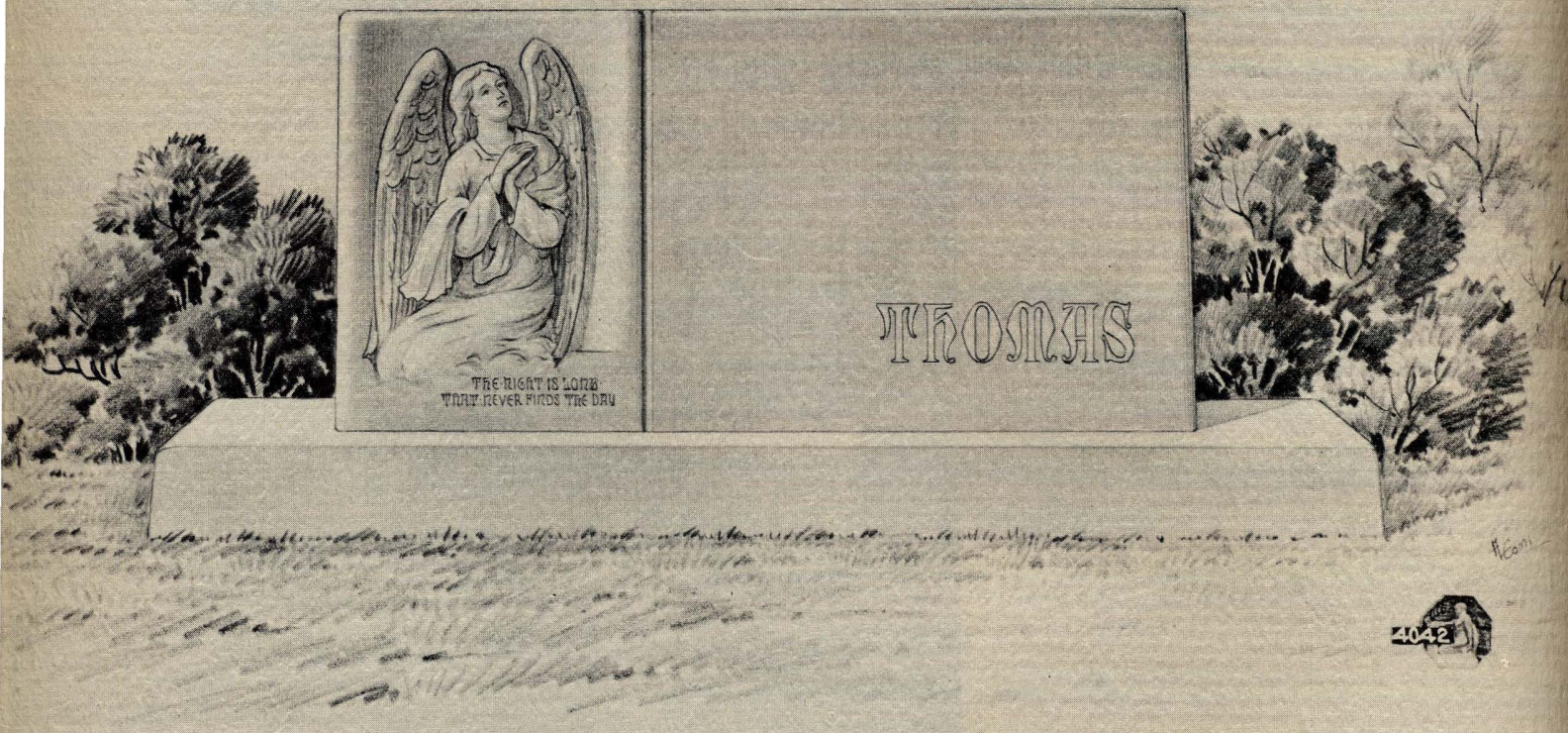
**New FLAG STAFF WAR MEMORIAL
dedicated at Homecoming of
UNIVERSITY of PENNSYLVANIA ALUMNI
on NOVEMBER 15, 1952**



DESPITE inclement weather so often concurrent with dedication ceremonies, this handsome flagstaff memorial to the sons of Penn who gave their lives in the cause of freedom in World War II was dedicated on November 15, with fitting ceremonies, as a prelude to the Army-Penn football game. The memorial, a towering white 110-foot flagpole rising from a statuary base on a pedestal of beautiful French Creek Onyx, is set on a flagstone terrace just north of Franklin Field in Philadelphia. Planned as the eastern terminus of a new campus mall, it was the gift of Walter H. Annenberg, editor and publisher of *The Philadelphia Enquirer* and Penn alumnus.

Along with University of Pennsylvania President Harold Stassen on the rostrum were many prominent Americans, including Army Secretary and Mrs. Pace, Generals Collins, Crittenberger, Brooks, McLain, Irving, and Bethel, other prominent personages were Admiral Brown and Dr. William P. Harbeson, who delivered the principal address. The monument was unveiled by Mrs. Annenberg, wife of the donor. A battalion of West Point Cadets and the U. S. Military Academy Band, as well as contingents from the University's Army, Navy, and Air Force R.O.T.C. Units, also participated in the impressive ceremonies.

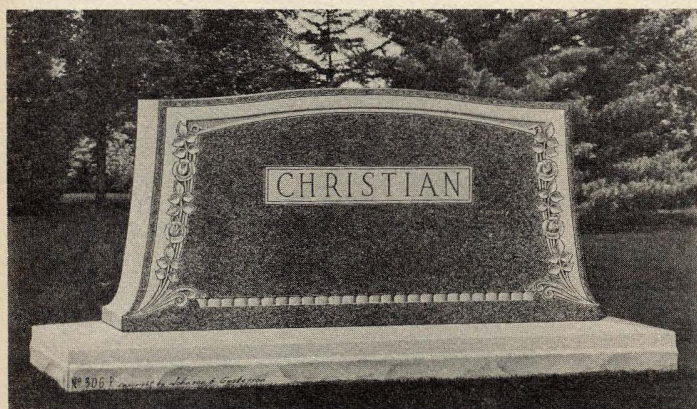
Thus one of the few War Memorials of this era by prominent architect and sculptor is added to the Nation's heritage. The architect was Grant Simon of Philadelphia, and the sculptor was Charles Rudy of Ottsville, Pa., two of the best known men in their fields today. The statuary, cast by Modern Art Foundry, Inc., of Long Island City, N. Y., features five heroic figures representing "unity of man and mutual tolerance". The French Creek Onyx was furnished by the French Creek Granite Co. of St. Peters, Pa., to John Hagan Co., Inc., of Philadelphia, who cut, polished, and erected this handsome tribute.



Designed for
**MODERN MACHINE
 TECHNIQUES**

By
Al Comi
 BARRE DESIGN SERVICE
 BARRE, VERMONT

ALL of our top-flight commercial designers like Mr. Comi stress the danger of undue severity and harshness in modern designs for machine production. Mr. Comi is particularly adept at showing how softened edges and arises on both tablets and bases add greatly to the appeal of modern design. Artist that he is with a thorough background in detailing for sculpture, Mr. Comi is particularly skilled in incorporating relief figures in memorials of modest scale and of traditional styles. The Thomas design illustrates all these points. As a matter of production interest most of our more skilled manufacturers would do much of the figure carving by machine with a surprisingly small amount of hand tooling. Although basically designed for a steeld finish, this memorial would be most effective with the figure set in a polished background with a polished base. Once again we note Mr. Comi's preference for the Lombardic alphabet, in this case an outline letter. As is always the case, Mr. Comi's designs presented in this magazine are available in photographic form.



COPYRIGHTED DESIGN JOHNSON & GUSTAFSON

... In extending our best wishes for a successful 1953 to those attending the A.M.A. Convention in Cleveland, may we suggest that you see our "CHRISTIAN" DESIGN, which will be featured in the Barre Guild Exhibit.

SEASON'S GREETINGS

from

John J. Luckemeyer
1255 N. Farragut
Colorado Springs, Colo.

Fred Haslam
3624 Wyoming St.
Kansas City, Mo.

John W. Gauld
226 Millburn Ave.
Millburn, N. J.

John L. Marsh
2205 E. Menlo Blvd.
Milwaukee, Wis.

Joseph C. Frantesl
1184 Hague Ave.
St. Paul, Minn.

JOHNSON & GUSTAFSON
BARRE MANUFACTURERS OF **SUPERKRAFT MEMORIALS** **VERMONT**

CASE HISTORIES *in Personalizing* MEMORIALS

NUMBER XXX

With Sketches by Ernest Stevens Leland

The CASE of ADAPTING a CHRISTMAS GREETING CARD. Celebration of the Yuletide is traditionally an occasion for happy family gatherings and reunions. And, as the reunited kinsfolk join in observing the holiday, they naturally pause to think of those in the family who can never again rejoin them in celebrating the Day. These moments of pause and fond recollections quite often prompt a reference to the resting place of the absent ones in the churchyard or cemetery, particularly if the site needs care or if no memorial has been erected. This common occurrence might suggest that, with the possible exception of Memorial Day, no time of the year is more opportune for the memorialist than the Yuletide Season. But, for obvious reasons, most memorialists properly refrain from active solicitation during the Holiday Week, and yet this period, when so many families are reunited, might in many cases be the ideal time to suggest, with tactfulness, that the family give some thought to what should be done. Indeed, in at least one of these "case histories", we have seen how the selection of a memorial, on the eve of the Holidays, actually relieved the tension in a grief-stricken family. Then, too, the Christmas Season is a time when we naturally think of others, remembering them with gifts and greeting cards. All of which leads to the "case" of adapting a Christmas card as the motif for a cemetery memorial.

Each Christmas, over a period of many years, I received a greeting card from an elderly lady who was a noted educator in her active years. I met her when she was chairman of a committee appointed to select a memorial for the late principal of an exclusive Southern school for girls where my friend had taught English for thirty years. Our collaboration on the project developed into a friendship which lasted until her death. Her letters were superb examples of a lost art, and they are treasured by those of us who were privileged to be among her correspondents. So likewise her Christmas Greetings, always original, were inspiring expressions of the true Christmas spirit.

One of these cards flashed into memory when I saw the plate of sketches by Carl Kastrup in the November, 1952, issue of this magazine. On this plate, in his inimitable technique, Carl gives us a quickly drawn sketch of Christ which, in beauty of expression, far surpasses a similar head on the Christmas card which my friend once sent to me, an etching which she had commissioned a noted artist to make for her Yuletide Greeting. The head of Christ on her card appears above an engraved quotation from the New Testament. This quotation from I Corinthians 13:13 (King James version) is, in my unimportant opinion, one of the most inspiring thoughts expressed in the entire Bible:

"And now abideth faith, hope, charity, these three; but the greatest of these is charity."

On her card, my friend had elected to quote these immortal words of Paul from another translation, one which makes the message somewhat more pertinent to the Christmas spirit:

AND NOW ABIDETH
FAITH, HOPE, LOVE,
THESE THREE; BUT
THE GREATEST OF
THESE IS LOVE.

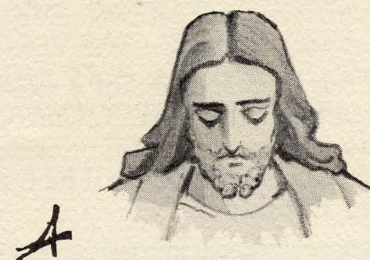
When I saw that card in my Christmas mail, I resolved to have it framed as a treasured memento, one which expresses a philosophy of life to which I subscribe, whatever may be my fate at the portals of the pearly gates. And as I gazed at the card — the bowed head of the Teacher and the words of His Apostle — I thought that here indeed was an ideal Christmas card and an ideal *motif* for a cemetery memorial. And so I made a batch of notes and sketches.

But, alas!

Somewhere, in this broad land of ours, the sketches I made at the time I received that Christmas card may be found by my heirs and assigns, notably the latter. They will be found among my effects which remain hopelessly scattered hither and yon. But when I saw that exquisite thumb-nail sketch of the Christ by my friend, Carl Kastrup, which he undoubtedly dashed off in a few seconds, I tried to recall some of the ideas which that Christmas card had induced. Unfortunately, I am not a Carl Kastrup in the realm of the arts, and my sketches merely indicate the Face. While I totally agree with him that anyone, with constant practice, can learn to draw faces, just as we all learned to draw the alphabet, nevertheless I doubt if even Carl Kastrup, the gifted artist and scrivener of Rockford himself, could teach me to draw a face for the simple reason that I would be more interested in looking at his drawings and reading his writings than I would be in learning how to draw a face — and practicing. However, on these pages I have jotted down from memory some of the ideas which the Christmas card invoked.

It will be observed that in the sketch by Kastrup (A), like the etching on that Christmas card, the bust gently vanishes below the Head. Now there is nothing new about this effect in the arts of delineation but, as with everything else, it all depends upon the "know-how". Kastrup, it should be noted, causes the raiment to vanish almost immediately below the Head, thus placing accent on the Face. This desirable effect becomes increasingly important when such a sculptured feature is used in connection with an inspirational inscription below. When effectively used, this "vanishing technique" causes the sculpture to fade away into the inscription, thus joining them in a single unit instead of the traditional practice of separating the sculpture and inscription by using separate panels or areas. It is this important element of effect which I have tried to indicate on the various sketches here reproduced; that together with attempts to sustain the "vanishing" effect in the surface and contour of the tablets in one or two examples. And there is another thought.

When sculpture is featured on a memorial, notably religious subjects, we should be careful not to introduce ornamentation or detail which will distract attention from the sculptured head or figure. There is always the temptation to "frame" a face or figure with some decorative panel. In many cases, this panel or frame may be desirable but, if the sculpture is a thing of beauty in itself, then no distracting ornamentation or "frame" is required. Particularly is this true if the sculpture vanishes into the surrounding area, like the sketch by Kastrup which we here reproduce. When this technique is employed, the monument itself should form the frame. Again, if the sculpture and the inscription deserve to be the dominant theme of a memorial, then we should also try to keep the contour simple in design so that the eye will focus upon the sculpture and the inscription, and not dance around on irrelevant ornament or detail. All of which is plain and ordinary common sense.





1952



... And a Happy and Successful 1953

greetings of the season

from BARRE DISTRICT MANUFACTURERS



. . . Silent Night . . .

"Silent Night, Holy Night.

All is calm, All is bright.

'Round yon Virgin Mother and Child,

Holy Infant so tender and mild.

Sleep in Heavenly peace. . . .

Sleep in Heavly peace. . . .

AMERICAN GRANITE CO.
BRUSA BROTHERS
EVERLASTING MEMORIAL WORKS, INC.
Montpelier, Vermont
GREARSON & LANE CO., INC.
HOYT & MILNE, INC.
MARR & GORDON, INC.
WM. SAPORITI & CO.
SOUTH END POLISHING MILL
VALZ GRANITE CO.

NOTES FROM A DESIGNER'S SKETCH PAD

It is sad to lose a friend. It is sadder still when that friend leaves instructions that no religious services be held at his demise. "What are we going to do, Kas?" a friend called up. "We can't just bury Phil with no services at all. Besides, a lot of people expect a funeral. We've been talking things over. You knew him as well as any of us. Suppose you write a few words. We can get from WRCK to come over to the funeral home and read it. What say?"

What could anyone say except "I'll try." Funeral sermons should be left in the hands of those ordained for such purposes, but one does what one can.

IN MEMORIAM

"To him who, in the love of Nature, holds communion with her visible forms, she speaks a various language; for his gayer hours she has a voice of gladness, and a smile and eloquence of beauty, and she glides into his darker musings with a mild and healing sympathy that steals away their sharpness ere he is aware."

These lines might almost have been written in memory of the Phil Regans of this world who live much closer to nature than you or I. Phil was an artist. How his paintings rate among connoisseurs of such things time alone will tell, but it was manifest to everyone that he knew how to draw. We have all experienced delight in viewing his landscapes.

Phil was the product of no particular school. He studied for a while in Chicago and briefly in Paris, but it was an inauspicious period for the development of his style. Cubism was riding high at the time pushed by the Post-Impressionists, followed by Dadaism, Vortism, and an endless array of imbecilities which left Phil nonplussed for he could see nothing profound in all this. Art needed nothing in the way of a new vocabulary; it was a simple medium of expression. Asked why he never embraced any of these fads, he replied that he thought them juvenile. They degraded a once noble profession by reducing the standards of craftsmanship. "A talented youngster of seven or eight," he said, "may not be able to draw like Norman Rockwell, but he can certainly draw as well as Matisse."

Returning to this country, he opened a studio as a commercial artist and did uncommonly well for one who would much prefer to paint out-of-doors. We have all seen him in his old jalopy bouncing over impassable roads in search of some elusive bit of country charm.

A widower for 22 years, he kept his home, with the exception of his studio, as neat, or almost as neat, as a housewife. He was an avid reader. His bookshelves covered an entire wall of his living room. Mistaking my purpose one day in browsing through his music albums, he proudly announced: "Not a popular record in the place." He read all the current plays, but refused to see them on the stage. He thought that movies, when done with any skill, were better. When his neighborhood theater installed a popcorn vending machine he quietly withdrew his patronage.

He had the equipment of a naturalist. He knew the name of every tree, every bird, every flower. He thought that animals, even insects, regulated their lives more intelligently than most humans. "Much of the vaunted wisdom of Solomon," he said, "would be old stuff to an ant." There was never a moment in his life when he sought religious guidance. His mind was so vigorous that he could not conceive of anyone as being mentally ill. Just the mere sight of a winter sunset he thought sufficient to rejuvenate the mind, worth weeks on a psychiatrist's couch.

Pressed by his friends, he would go hunting and blaze away with the best of them. It was years before they discovered that he carried only blank shells.

Once, while painting in a meadow, he was surrounded by a posse of farmers and townsmen who had encircled a fox instead of the wolf they were after. He waited until the kill was imminent, then left his easel and deployed a segment of the circle away from a small ravine on the pretense that its bank, being in shadow all day, would have ice concealed under the grass. The beaters were so intent on escaping injury to themselves that few saw the fox as he went streaking up the runway of an abandoned ditch to an easy escape.

Like many intense individualists he was an indifferent citizen. He refused to do jury service. He never went to church. He never voted. There was nothing in the whole arena of national politics to arouse his interest. He had an ancient lithograph of William McKinley which he pasted in his window during Presidential campaigns. When I remarked in the heat of the recent contest that this might well be a crucial one, he replied sardonically: "What campaign isn't crucial? The sole function of politics is to invent bugaboos."

When I called at the hospital last Wednesday it was apparent that he was failing fast. After the usual ribald greetings, somewhat subdued, he lapsed into conversation that seemed at first enigmatic.

"Nurse says it's snowing."

"I'll say it is," I replied; "wet, too — had a tough time getting here."

There was a pause.

"I don't suppose you noticed which direction the wind is blowing?"

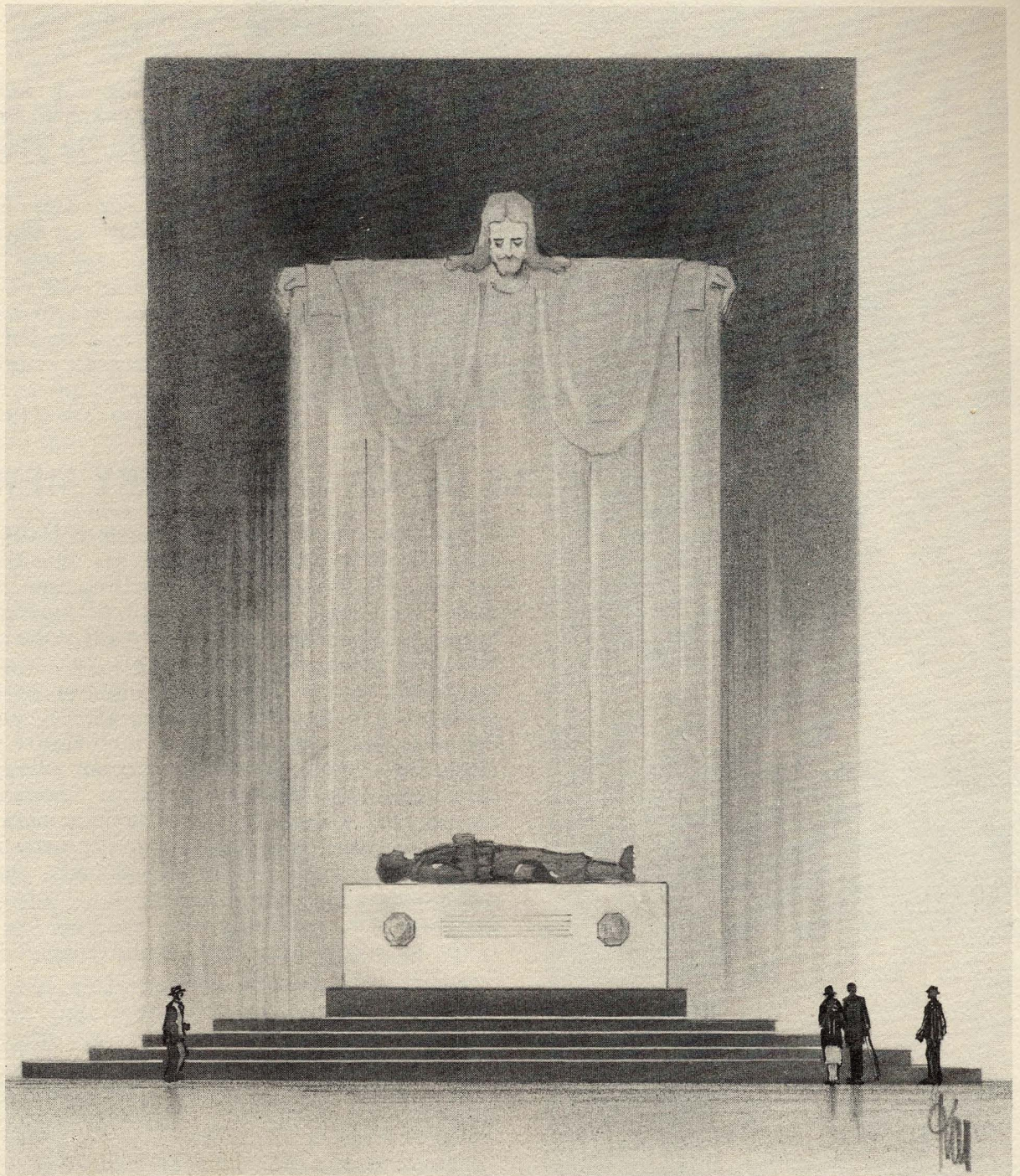
"No, I didn't, Phil. But I'll find out if you really want to know."

"I've been thinking. If it blew from the northeast the snow would settle just right on that clump of birch trees at Indian Run. I've been doing some painting — in my mind, of course — and that's one I'd like to work on today."

He knew he had only a few days to live. Only a few hours as it turned out. It isn't given to everyone to so "gently wrap the drapery of his couch about him and lie down to pleasant dreams"

CARL KASTRUP.





This is No. 80 of a new series of designs by Carl Kastrup, 1705 Auburn St., Rockford, Ill.

Proposed Sketch of Soldier Memorial for United Nations

If, as Archibald MacLeish says, "The purpose of a monument is to make the minds of men remember", then I suggest that this idea be developed further and, if possible, erected near the entrance to the United Nations' building in New York City.

CARL KASTRUP.

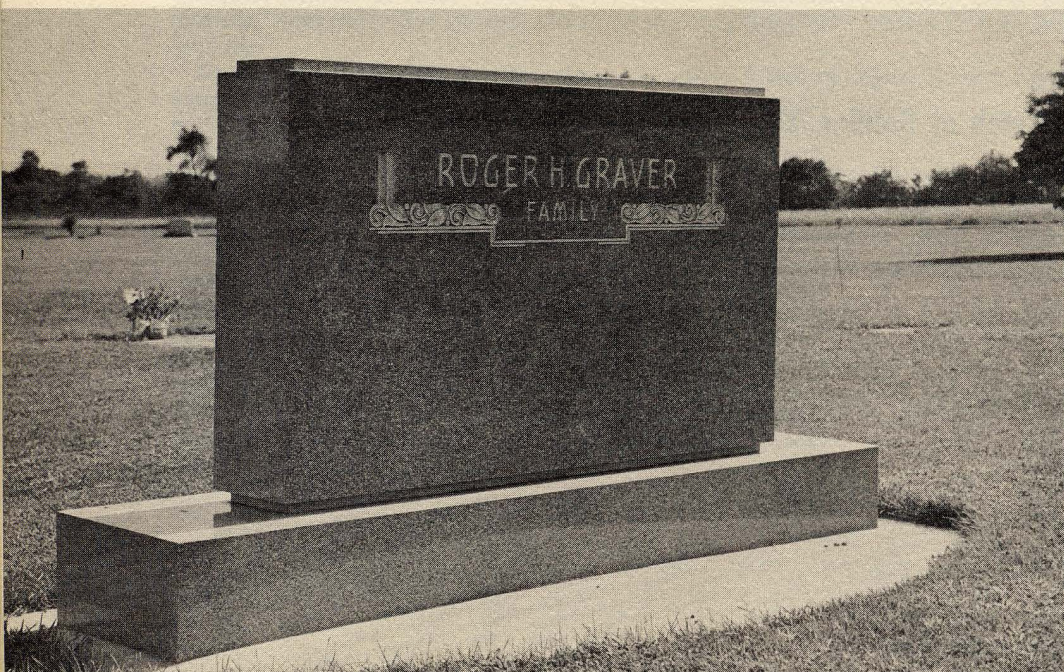


Manufactured by Rock of Ages Corp. of Rock of Ages Barre Granite for Charles N. Gardner & Sons of Schenectady, N. Y. Copyrighted Design.

MODERN DESIGN in CEMETERY MEMORIALS

The Public's preference for "Modern Design" has not as yet made its full impact upon us. For the most part we are still serving or rather selling the "last generation" who have accepted much of modern design in homes or elsewhere with a certain nostalgic longing for the "good old days". This fact accounts for a seeming reluctance among our public to accept "modern memorials". Actually we have already lost considerable volume by not offering enough choice in "modern memorials" to the present generation, who for the most part are thoroughly conditioned to "modernism". We are on the "threshold" of a modern market. Unless we as an industry recognize this potential in the mass market and really utilize our modern machines and techniques under the guidance and leadership of our designers and artisans, we may well become as obsolete as the makers of buggy whips and carriage lanterns.

This, of course, does not mean a wave of "cubism", "impressionism", or the "Art Nouveau" in memorials. It may well mean and should a closer adherence to the principles of the ancients. In more than 2000 years we have yet to improve the "golden triangle" of the Greeks. In fact, there is a similar feeling for simplicity,



This is the family monument of the parents of Roger Graver, popular Rock of Ages executive. Designed by Albert Yaeger of the Rock of Ages design staff, it was manufactured by Rock of Ages Corp. in their granite. It is erected in Allentown, Pa.

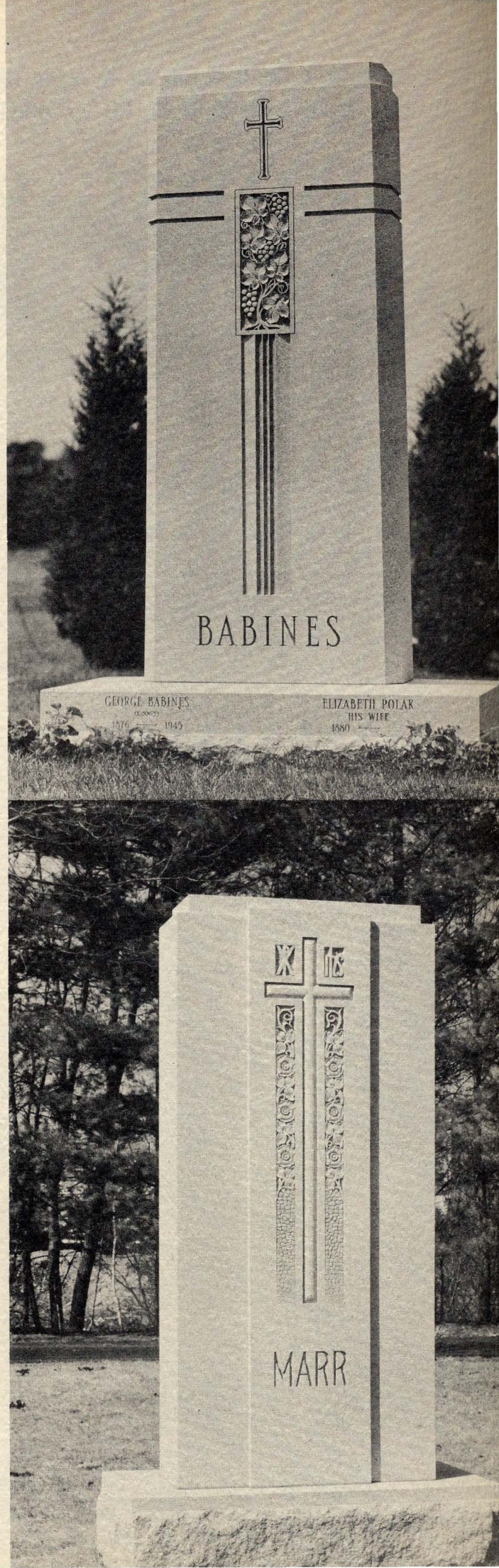
*Manufactured by Comolli & Co. of Barre, Vt., for
Memory Studios of Albany, N. Y. Smith-Barre
Granite was used.*

the "clean line", and good proportion in good modern memorial design that is closely akin to the classic of olden times.

The fluting on the Ackerman and Babines memorials, the edger work on all four of these monuments, the detailing and workmanship on each of these monuments is indeed praiseworthy and worth concentrated study. Each of these four memorials is representative of the finest in "Modern Memorial Design" as well as the finest in "Modern Craftsmanship" . . . and what's most important from the commercial side is that this is the type of memorial that the present and future generations will desire and buy . . . if we offer them in our show-rooms.

There is, of course, much confusion concerning exactly what constitutes "Modernism". Particularly is this true when we speak of "Modern Design in Cemetery Memorials". One of the basic tenets in Modernism is that "form must follow function". This battle-flag of the Moderns makes sense in architecture and industrial design, but has little or no value in discussing Modern Memorial Design, music, painting, or countless other decorative arts. Unless we are to use the term "Modern" to refer only to contemporary production per se, we must have a basis for meaningful usage of the word. Actually the only valid answer in definition is whether the design in question was created to be manufactured by modern machines and techniques. In architecture and industrial design developments in materials, such as steels, plastics, glass, concrete, metals, adhesives, etc., have in a large measure determined design trends. Excepting a few experiments in terra cotta, glass, and stainless steel, natural stone still remains our medium of expression, so once again it becomes obvious that except for the occasional interpretation in granite or marble of a "Modern Sculpture" (still requiring the age-old manual carving), we must gauge our "modernism" on its relationship with modern tools and techniques. We would not be far wrong in calling "Modern Memorial Design" the age of Abrasive Art. The pneumatic tool and hammer simply speeded up the work of the artisan with his mallet, chisels, and pean hammers. For all practical purposes these Twentieth Century tools simply increased production without affecting design. Not so with the Sand Blast, the Abrasive Saw, the Grinder, the Contour Machine, and now the Wire Saw. After a few hit and miss years trying to do the old thing with new tools, our artists and artisans collaborated to produce true "Modern Memorials", such as these four memorials accompanying this article. This is "Modern Cemetery Art". It is "honest art", and it is something we all should study.

*Manufactured by Cross Bros. of Northfield, Vt.,
Rock of Ages Barre Granite for Haley Brothers
Monumental Works, Westfield, Mass.*

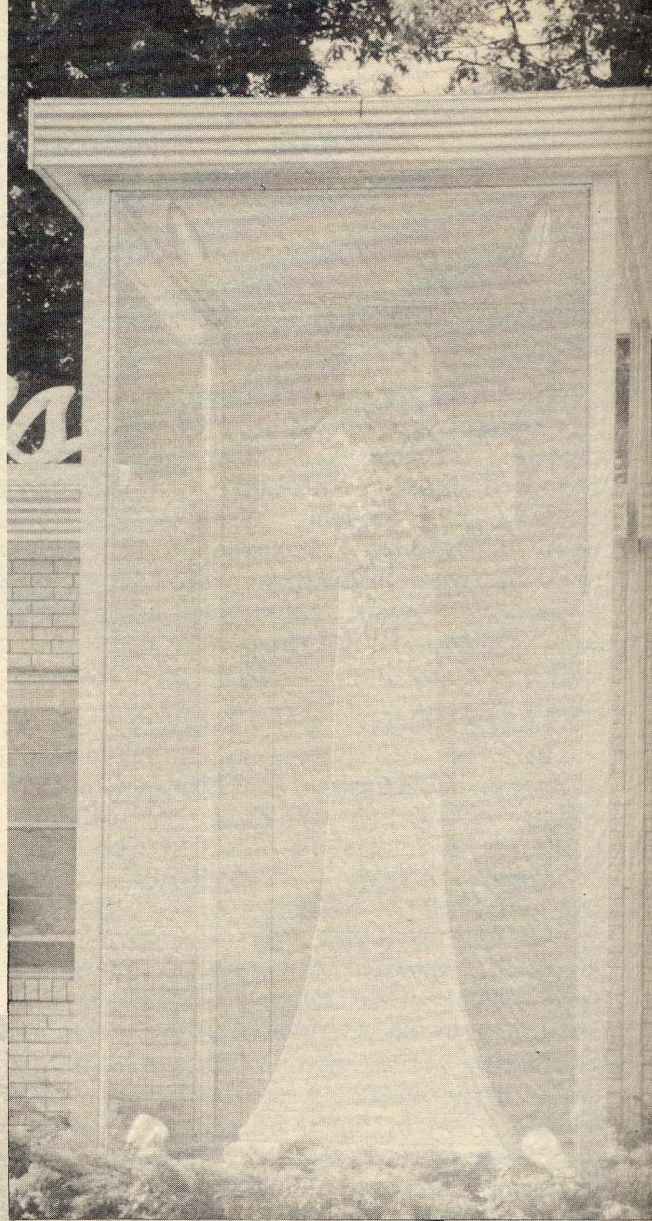


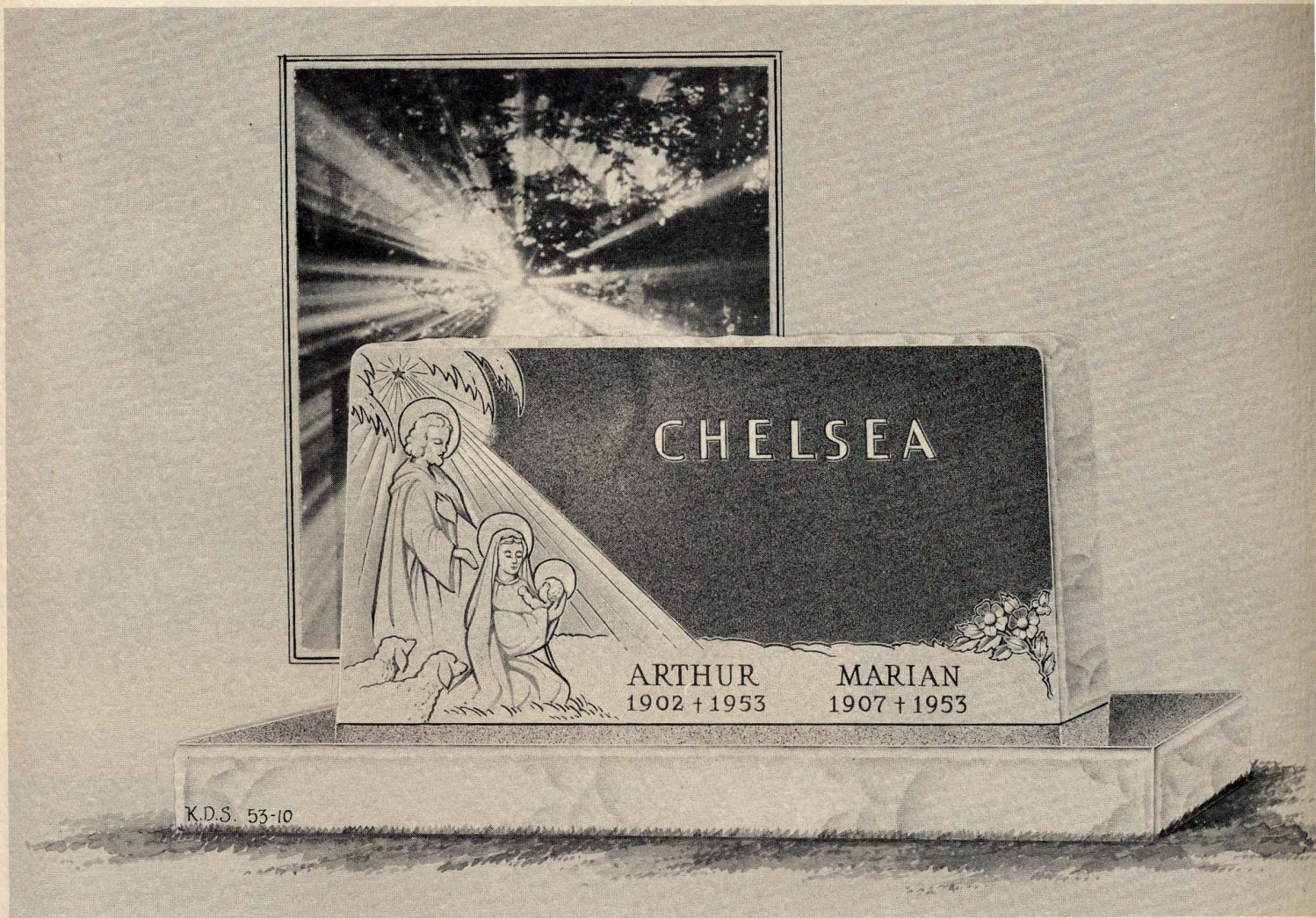
**FAMOUS REACHI CROSS features DISPLAY
of DEANE MONUMENT CO. of BOSTON, MASS.**

THE Memorial Idea, as well as the Deane Company has been immeasurably helped by this beautiful display of the Reach Cross and an unusually attractive grouping of well-designed memorials fronting the studio. Alongside one of the busiest Howard Johnson restaurants in the East and only a block away from the entrance of Forest Hills Cemetery, termed by many the most beautiful burial ground in the Nation, this display is seen by hundreds of thousands during the year.

The Reach Cross, originally made on a commission from a wealthy Boston family for a church, was never installed due to litigation among the heirs, and, as we are informed, interior changes within the church itself. The beauty of the carving has long been admired by sculptors and students as well as the public. No photograph can do this Cross justice, although it is easily appreciated even from a hundred yards away at night, so well have the Deanes managed the lighting.

It is our understanding that this famous Cross is for sale and that several firms have considered it for clients interested in donating an object of art to their respective churches. However, for the sake of the Industry, we hope that it remains where it is for many years.





K.D.S. 53-10

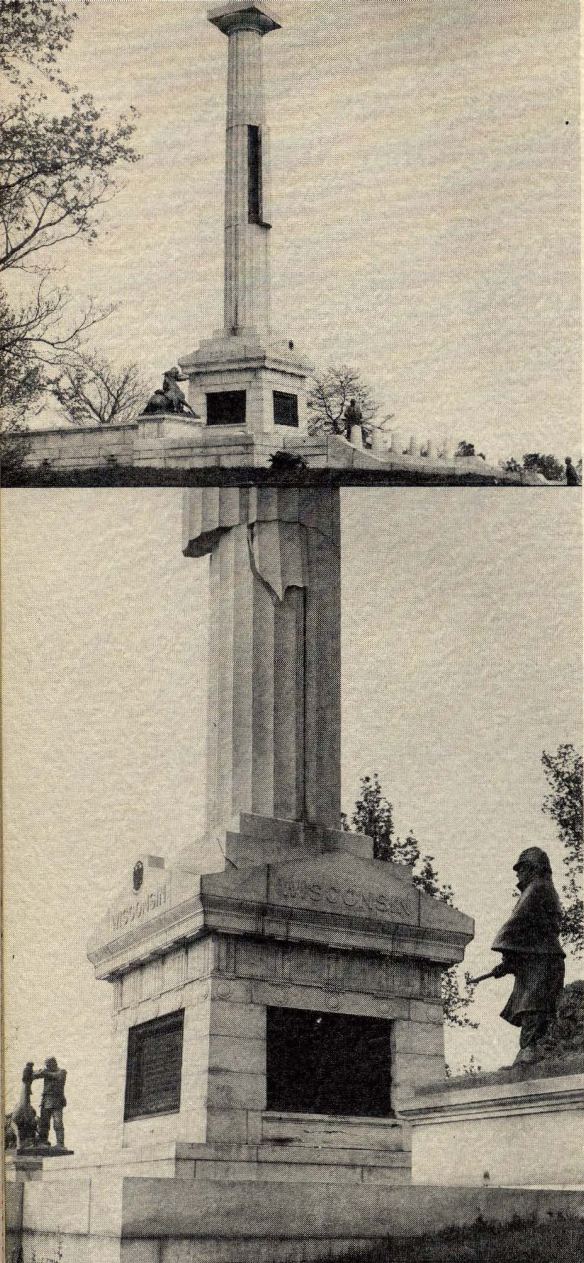
DESIGNING *for* "THE MARKET"

By CONRAD KENERSON
Kenerson Design Studio
Barre, Vermont

A few weeks ago one of our clients entered our new "uptown" office on Nelson Street with a problem. It seems that last winter he had anticipated the Barre strike and ordered some twenty or more dies and bases of modest size, "polished one, balance rock". For some unfathomable reason, despite the strike, he found himself with most of these dies and bases unsold when Barre resumed work. This client does most of his sandblasting except in larger work, and he had carved two of these dies with the time-honored corner roses. Again, even though "the price was right", they didn't sell. He asked me to give him a "dramatic design for display". The Chelsea design on this page, featuring The Nativity and the Christmas Rose, was our answer. We understand that he carved this design and believes that he has sold several of these long-standing dies and bases because of this example of what can be done even on the least expensive tablet. He hasn't sold this particular design, but says he has many interested prospects and expects to close two of them before Christmas. More and more I am convinced that it is good business to dramatize even our least expensive stock monuments with at least one example with more interest than the usual Wild Rose corner ornament. Many of the "box seat crowd" may shudder at the pitched ends and top, but until manufacturers decide it's just about as cheap to furnish tops and ends as they leave the saw or grinder in a "honed" finish, it will be difficult to give the client with the limited purse much more for his money, and we are generally offering much less.

STOTZERS of MILWAUKEE restore CIVIL WAR MEMORIAL at VICKSBURG, MISS.

ONCE to every monument man comes a single experience in his career that overshadows all others. The Stotzers of Milwaukee, Wisconsin, have, of course, had more than their share of memorable projects, what with the hundreds of mausoleums, spires, and large monumental work they have manufactured and erected. However, we doubt if Oscar and son Steve will put anything ahead of the \$80,000 gamble they took in restoring the State of Wisconsin's Civil War Memorial in Vicksburg, Miss., which was struck by lightning in March, 1944. The fact that many other contractors refused to bid on the work, after the State of Wisconsin appropriated \$80,000 for the restoration, was only a challenge to Oscar Stotzer of the Stotzer Granite Co. Aided by well-known Ernest Heckelman of Chicago, and a crew from the Gunderson Construction Co., the project was completed early last Spring after more than a year of engineering innovations that are still the talk of Vicksburg and the State of Mississippi. The photographs on this page tell part of the story, but for a better account see the reproduction of an article from the *Milwaukee Journal* of April 13, 1952, in our "Monuments Make News in the Nation's Press" of this issue.





Merry Christmas
Happy New Year

Don't Miss Our Exhibit
at Cleveland--Jan. 11-15

DIXIE GRANITE COMPANY

Elberton • Georgia

SEE YOU IN CLEVELAND
A.M.A.-M.B.A. CONVENTION and EXHIBIT
JANUARY 11-14

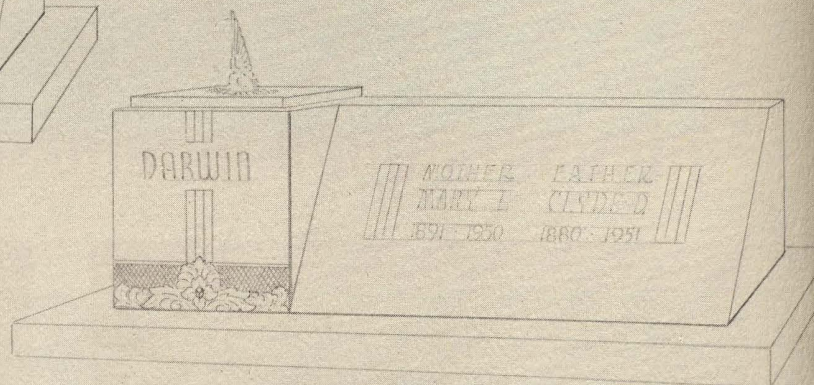
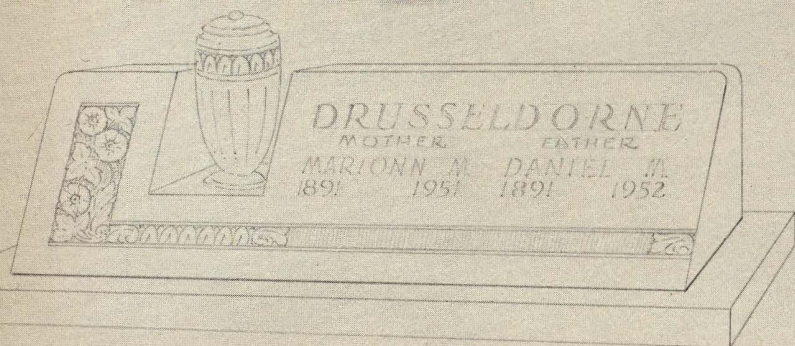
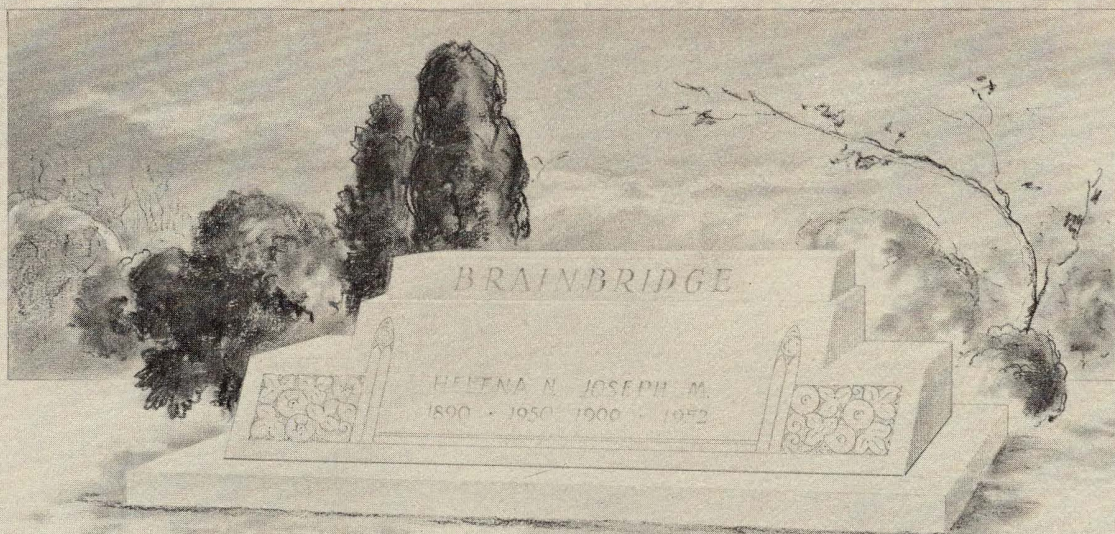


EVERY
GOOD
WISH
in the
BOOK

La Cross Memorials
BARRE, VERMONT

To Our friends and
Customers
WE WISH
A Merry Christmas
AND A Happy New Year

THURBER GRANITE CO. BARRE, VT.



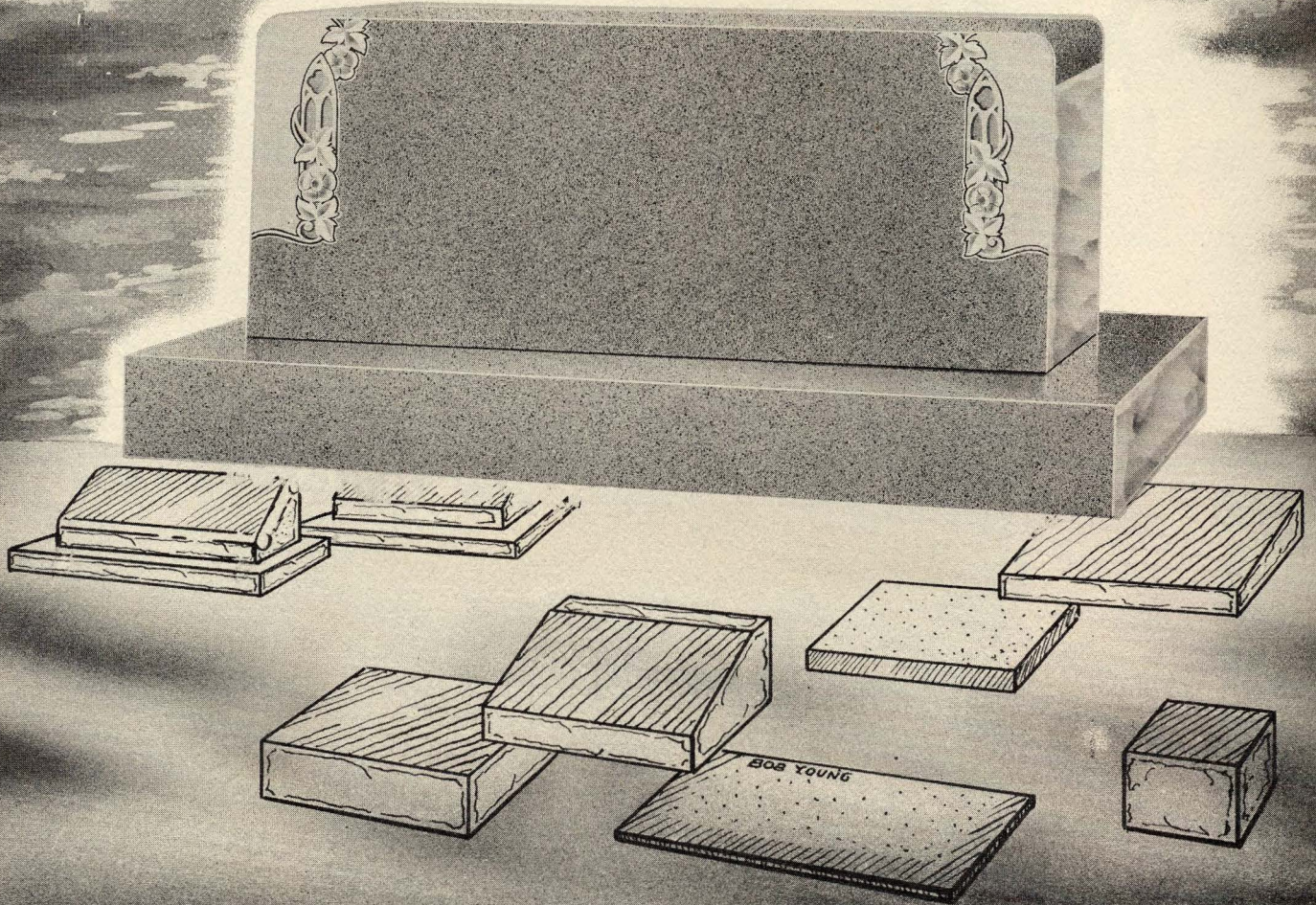
FROM THE SKETCH FILES OF
BOB YOUNG'S STUDIO

GARDEN TYPE HEADSTONES of MODERATE COST

*by Bob Young's Studio
Barre, Vt.*

IN these three interesting designs, Mr. Young illustrates how a few simple machine cuts and curves can bring distinctive individuality to monuments in the double-slant category. Each of these designs is eminently suited to either gray or colored granites or marbles in almost any desired finish. The urn could be in bronze or in a contrasting material or finish, when displaying the Orne design. Incidentally, we are given to understand that considerably more copper is being released for civilian use, so the urn and the sundial shown should be readily obtainable. Our cost expert says that any of these designs could be produced for little more than the usual all-finished "double slant". It is our feeling that there is vastly more appeal in these three designs than in the usual offerings in this price range.

HEAD AND SHOULDERS ABOVE THE CROWD!



That is the universal acclamation of dealers all over the country.

Increase your Spring business by a full winter display of Western style slant markers and Garand-Teed Barre Guild Bench Markers on Polished Three bases.

Order yours today.

GARAND-TEED MARKERS, Inc.

S. L. GARAND & CO., Inc.

MONTPELIER, VERMONT



Joy to You at Christmas
And for the New Year

SANGUINETTI GRANITE COMPANY

BARRE, VERMONT



MODERN GRANITE CO.

INCORPORATED

BARRE, VERMONT

Wishing You A
VERY MERRY
CHRISTMAS
and
A HAPPY
NEW YEAR

We'll Be Happy
To Greet Our Many Friends
at the
CLEVELAND CONVENTION
JANUARY 11-14

Chioldi Granite Co.
Barre, Vermont





Seasons Greetings

Your business year should
include your presence at the
Cleveland Convention January 11-14.
You will find us at booth Number 20.

Manufacturers of Wisconsin Ruby Red
"The World's Finest Granite Memorials"

ANDERSON BROTHERS & JOHNSON COMPANY
WAUSAU, WISCONSIN



LETTERS TO THE EDITOR *Continued*

"OPEN LETTER" . . .

Continued from Page 8]

but these oases are swamped by the mass of tasteless stone huddled together without rhyme or reason.

No individual and no group can be charged with this condition. It has simply reached this atrocious state because no one has had the foresight to plan in advance. No one has taken the trouble to visualize what a section will look like when all the monuments are in place. No one has consulted with experts familiar with both sides to obtain their advice and counsel. There has been no cooperation between the cemeteries and the monument builders. The American Monument Association has spent time, money and thought trying to show by examples and advice what might be done to improve the situation but the results have been meagre.

Now we have the picture of the Monument Builders of America and the American Monument Association rallying to achieve a near miracle—the restoration of adequate memorialization by the public but Hamlet has been left out. How are we going to achieve this grand and great result without taking into consideration the land, the sites where these monuments are to be placed, the cemeteries.

Unless the cemeteries, the monument dealers, the producers of monuments, and the designers, planners and artists all unite nothing will be achieved. If the writer were a cemetery official he would not rest one minute until he had convinced his cemetery board that this great effort was a *must* for every cemetery which wants to continue as a going proposition. I would insist on becoming a part and partner in this undertaking and I would give freely of my time, effort and money to see that the high aims of the MIA are achieved. Believe me it is only by this cooperative farsighted planning that the goal can be reached.

WM. HENRY DEACY, *Executive Director*

AMERICAN INSTITUTE OF COMMEMORATIVE ART

CONVENTION DATES

A.M.A.-M.B.A. **National Convention and Exhibit—Cleveland**
January 11-12-13-14, 1953

New England—Boston
January 18-19-20

**Pennsylvania, New Jersey, Maryland
Delaware & D. C.—Atlantic City**
January 25-26-27

New York
January 29-30

Michigan
January 29-30-31

Wisconsin—Milwaukee
February 13-14

Northwest—St. Paul-Minneapolis
February 15-16-17

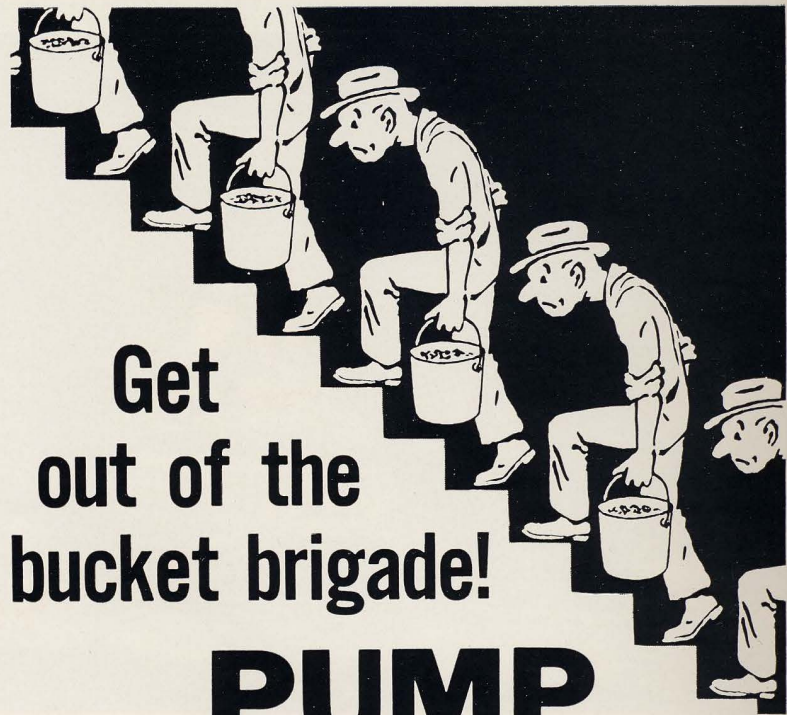
Nebraska
February 18-19

Iowa
February 20-21

Illinois
February 22-23-24

Missouri
February 26-27-28

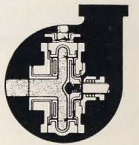
Ohio
March 1-2-3



Get
out of the
bucket brigade!

PUMP
SAND or SHOT in water
with HYDROSEALS

Costs less
to install



Less than half as much as a bucket elevator

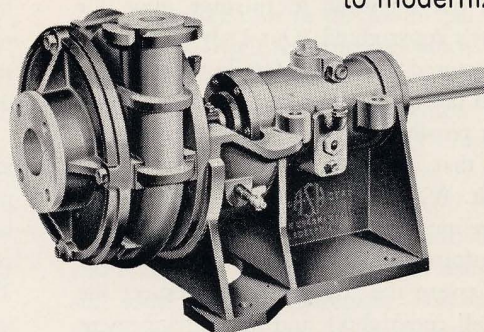
to maintain

Million-ton-plus performance

to operate

Power costs reduced by 1/3 to 1/2

Give us the data on your operation and, without obligating you in any way, our abrasives-pumping engineers will tell you how to modernize your recovery system.

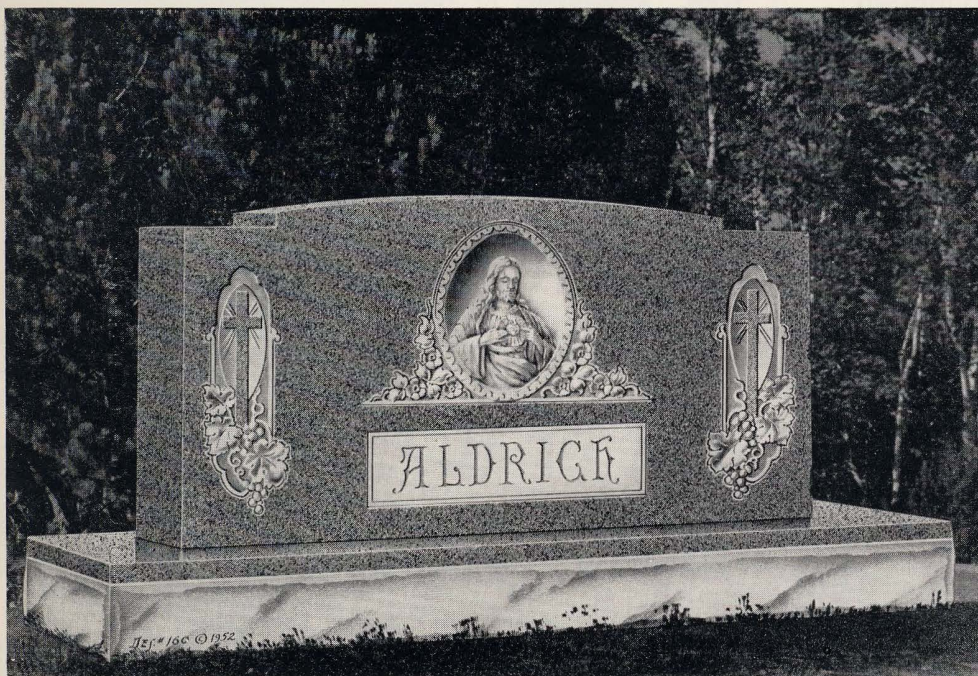


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Dept. F—259 E. Lancaster Ave., Wynnewood, Pa.

Representatives in Most Principal Cities



Copyrighted Design, Adams Granite Co., 1952

For the CLEVELAND EXHIBIT!

We have manufactured one of our newest designs, the "Aldrich," as a monument to be shown as part of the Barre Guild display at the A.M.A.-M.B.A. Exhibit and Convention. We'll be happy to see you in Cleveland!—January 11-14.

*We Wish You
a Happy 1953*

ADAMS GRANITE COMPANY

Barre, Vermont

AN OPINION ON COPYRIGHTS

Editor's Note:—The subject of copyright infringement is perhaps one of the most misunderstood facets of our Industry and has caused and can cause much duress and ill-feeling as well as expense when it occurs.

In many cases a lack of understanding of what is and is not an infringement can be at the root of the problem. And of course, there are many cases where a violation is intentional with an attempt to circumvent an existing copyrighted design.

Recently, we had occasion to point out our error in failing to mention the fact that the "Blow" memorial, featured in our October 1952 issue, was adapted from the copyrighted "Our Lady of Fatima" design of the White Granite Company, Barre, Vt. Here was a case where, if an infringement occurred, it was an unintentional one.

In this regard spokesmen for the manufacturers of the "Blow" memorial have made the following statement:

"It was certainly not our intention to infringe upon the White Granite Company's copyrighted "Our Lady of Fatima" design when we manufactured the 'Blow' family memorial or when we later used it in our advertising. In originally conferring with Mr. Blow the possibility of copyright infringement did not occur to us at that time,—if it had we would certainly have consulted Mr. White and obtained his permission before manufacturing the monument.

"We deplore this unfortunate occurrence and misunderstanding. We want to assure the trade that we respect the White copyright (and all copyrights) and any infringement was unintentional on our part."

While it is not our intention to needlessly prolong discussion

of this particular incident, we feel that a legal opinion on copyrights in general might well be of genuine interest to the trade. We take this opportunity to publish such an opinion, submitted by Finn, Monti & Davis, a law firm of Barre, Vt., which has handled a variety of cases in the monumental field for the Barre Granite Association as well as for individual manufacturers in the Barre District. Of course, as any lawyer will concede, what a particular court might decide in any given case is still a matter of conjecture. We quote the following for what it is;—an opinion of a reputable legal firm:

"... One of the cardinal rules applying to this situation is that pirating of substantial parts of a copyright constitutes infringement.—Sheldon v. Metro-Goldwyn Picture Corp. 81 F. 2d 49 cortiorari denied in 298 U.S. 669, 80 L. Ed. 1392 . . .

"The fundamental theory involved is that of unfair competition . . .

"There is an infringement, where persons who might desire to purchase an article of one person, might very well accept that of another, supposing and believing it to be the same, although the difference might be detected by a comparison of one with the other.—19 A.L.R. 964.

"The test of infringement is whether the defendants have made an original independent production or a copy of the plaintiff's work. The test must rest in finding that the second work is not an original treatment of a subject often alike to treatment by both, but is a copy more or less servile of the first. There may be a strong likeness of the two, and yet such a finding not be made, there may be any number of differences between the two, and yet the findings be unhesitatingly made. In other words, if it can be proved that your original design was

Elberton's Most Beautiful Granites



Unequalled in Beauty and Durability

COMOLLI

PEERLESS EXTRA BLUE

and

DARK ROYAL BLUE GRANITES

Leading monument dealers in all sections of the country are increasing their sales by buying fine monuments manufactured in unsurpassed Comolli Dark Royal Blue and Peerless Extra Blue Granites . . . and don't forget, cooperating with the dealer and assuring him of complete satisfaction have always been, and will continue to be, our primary objectives. Write us today regarding your needs.

COMOLLI GRANITE COMPANY
ELBERTON GEORGIA

A Member of the Elberton Granite Association

used as a basis for the new composition, no matter how many changes are made, it is an infringement. *Alterations of a detail or details do not eliminate the penalty for infringement.* The previous usage of any detail on a copyright design does not lessen the validity of the protection if the conception of the monument as a whole is deemed an original composition of elements. The changing of material or medium does not evade the penalties.

"To illustrate the application of the rule against infringement, in the case of *Billiken Co. v. Baker & B. Co.* 174 Fed. 829, it was held that, 'The rights of a manufacturer of a grotesque doll called *Billiken* sold in boxes having certain distinct characteristics, were held to be infringed by the selling of a doll called *Killiblues*, of a similar design, in a similar position, in a carton box of a similar form, size and color and possessing the same characteristics, the circumstances indicating an intent to palm off *Killiblues* for *Billikens*.'—19 A.L.R. 964.

"To sum the matter up, there may not be an imitation or 'get up' by way of *form*, label or package. This is substantially what is held by cases on copyright infringement.—See 19 A.L.R. 949-977.

"In our opinion the 'Blow' design infringes on the 'Fatima Shrine' design because it appropriates substantial parts of the design."

HOYT S. HOLTON . . .

Continued from Page 27]

poke at some of our problems, instead of taking advantage of the POWER at our command.

The Cleveland convention will present to the monument industry a National Marketing Plan behind which can be placed all the POWER we possess.

For the first time in many years all elements in the industry are working harmoniously together for the benefit of all. It is now possible to undertake jointly what heretofore has been impossible. Everyone can participate, be it quarrier, manufacturer, retailer, wholesale salesman, machinery manufacturer or suppliers—everyone. One industry, one program, one goal. Sounds like the millenium, doesn't it? Well, not quite, but a tremendous step forward.

The program will be presented in its entirety January 11th to 14th. It is the culmination of many months of work on the part of busy men who have given of their time and talents for your benefit. Their only reward will be the satisfaction of seeing the program adopted and functioning. Your reward will be tangible and many times greater.

The great exhibit in the Municipal Auditorium will be an education in itself and provide much to think about by way of design trends, methods of manufacture, etc.

The second day of the convention will be devoted exclusively to the National Marketing Program. *You need not be a "member" to sit in at this session. If you are an integral part of the monument industry you will be more than welcome.*

A convention offers an opportunity to renew old friendships and make new ones. A change of scenery, a bit of relaxation, and some fine entertainment. This convention, particularly, offers you an opportunity to become a charter member of a great crusade, a chance to buy insurance BEFORE the loss occurs.



Erected in Hope Cemetery, Barre, Vt.

For a Successful 1953! -

As the New Year approaches, we want to assure you that you can always count on our friendly co-operation and the usual high quality of our work. For a successful 1953, remember, Lawson is always ready to serve you, either direct or through our experienced representatives.

Best Wishes of the Season — See you in Cleveland!

LAWSON GRANITE Co., Inc. . . Barre, Vt.

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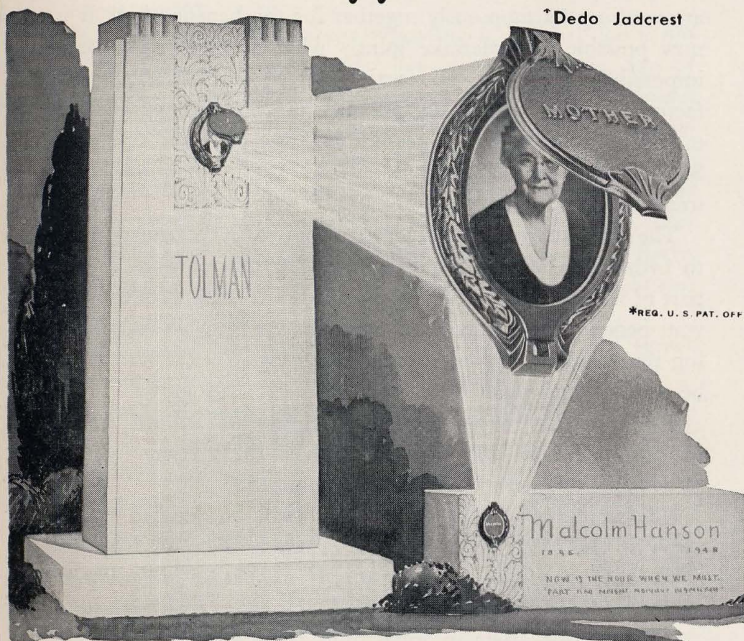
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Cleveland Convention."*

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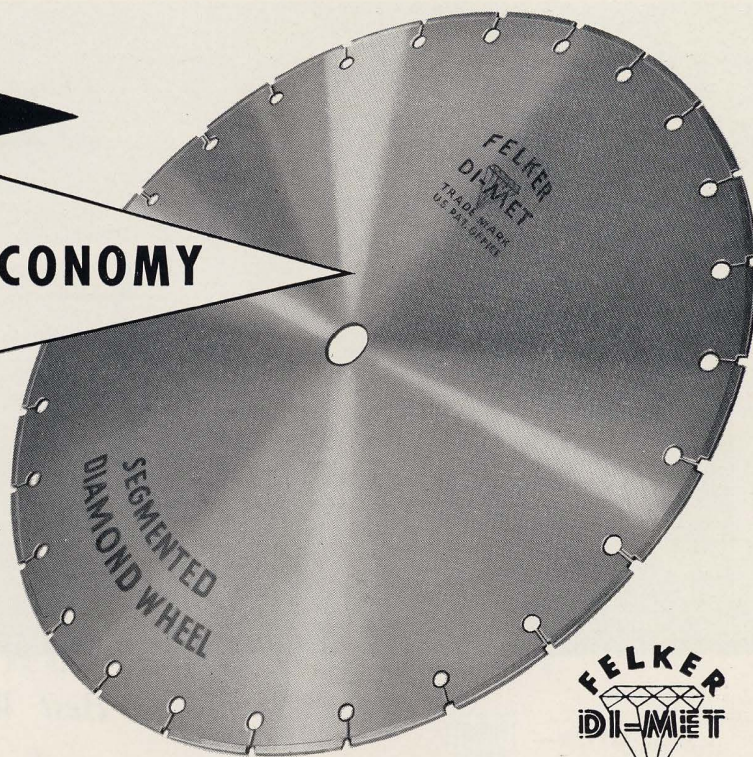
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These fast-cutting, metal-bonded diamond-abrasive wheels are built for rough, tough service on all marble, granite and stone cutting operations. The rim holes and slots are designed to pull the coolant into the kerf, rapidly flushing out sludge, lowering friction and keeping the blade cool. As a result you get *longer wheel life* and faster, *smoother cuts!* Made in sizes from 6" to 24". Free circulars forwarded on request.

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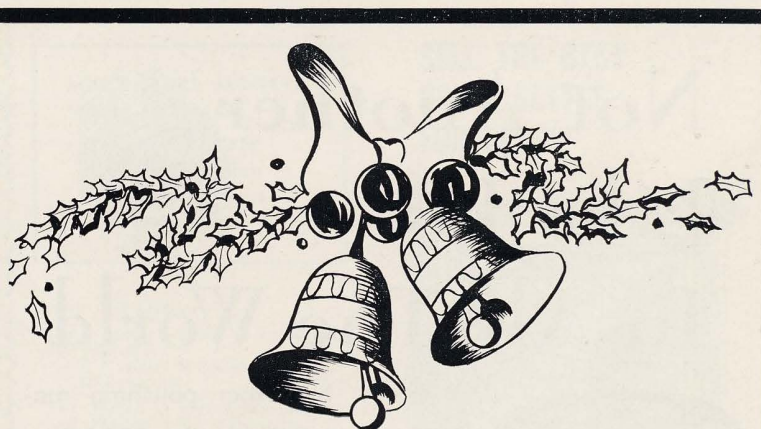
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Rion, S. C.

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Boston, Mass.

[Continued on next page]



*Greetings of the Season and
Our Best Wishes for 1953*

We'll See You in Cleveland!

Libero Zampieri J. Edward Bethel

Zampieri & Buttura

BARRE, VERMONT





Refinement in Design . . .

The beautiful refinement in the design of the Wolf Memorial is matched by the superlative skill and craftsmanship that went into its creation. We manufactured this appealing monument for H. K. Peacock Memorials, Inc., of New York City, using Smith-Barre granite.

S. A. LITTLE—
New York Representative

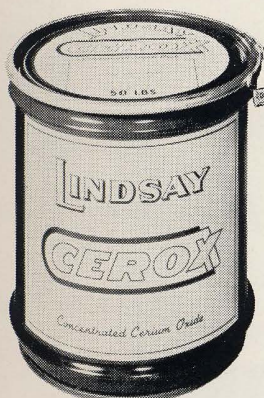
*Our Best Wishes for the Holiday Season
and a Happy, Successful 1953.*



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No other polishing material is like **CEROX** — clean, fast, and 100% American from start to finish.

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No sudden upset in world affairs
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Continued from Page 63]

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Beck & Beck, Inc.
Barre, Vt.

Ateo Brusa
Brusa Brothers
Barre, Vt.

At this Holiday time we take the opportunity to send Our Most Sincere Good Wishes of the Season to our customers and other friends in the Industry . . . Our pleasant business relationships mean much to us throughout the year . . . We wish you the best of everything for a Happy and Prosperous 1953.

We're looking forward to seeing you at the Cleveland Convention and Exhibit.

USLE & PEROJO GRANITE CO.

Barre, Vt.



"Supreme Quality Memorials"
**Manufactured in Select Barre Granite
 and Dominion Pink Granite**

For Two Years

Clarence R. McLanahan
 Republic Granite Co., Inc.
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For One Year

Carl W. Grewe
 Grewe Granite Co.
 St. Cloud, Minn.

These are in addition to members of the board still serving as follows:

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[Continued on next page]

MAKE MORE MONEY WITH NEWMAN

**Bronze Tablets
 Bronze Sundials
 Bronze Markers
 Bronze Vases**

Fellow Craftsmen say:

"It has been a pleasure to do business with your firm."

—J. J. Hetley Monuments
 St. Louis, Mo.

"The plaque is very lovely and we thank you for your cooperation."

—Sumter Marble and Granite Works
 Sumter, N.C.

"I want to compliment you on your nice work."

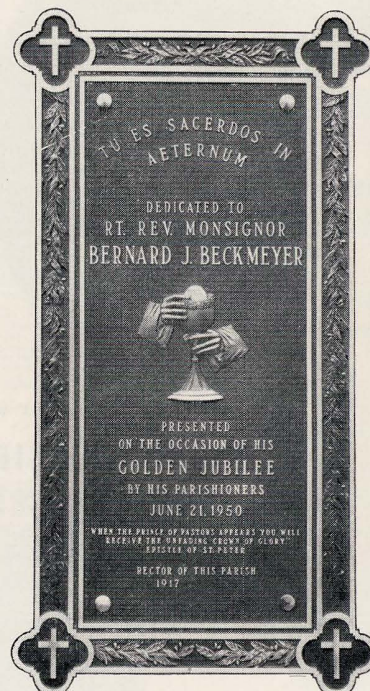
—Louis W. Kenngott, Jr.
 Newark, N.J.

"The bronze tablet is beautifully made and we are extremely well pleased with it."

—C. B. Derrick & Son,
 Le Roy, N.Y.

NOTE: TODAY attach this advertisement to your letter-head and mail it for your FREE FOLDERS AND JOBBERS' PRICES.

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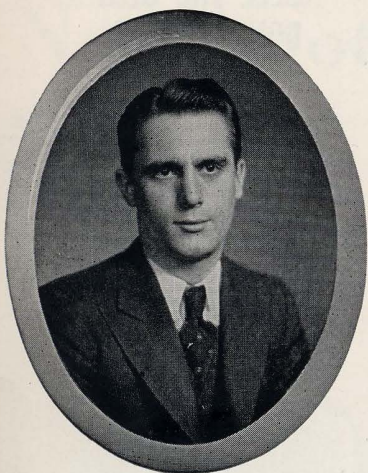
The Family Memorial as a Shrine

Very few commemorative forms have a more impressive meaning that the memorial designed with the "Family Shrine" as its basic theme. The imposing Maraini-Ettore monument is one of several family shrine memorials that we have manufactured for Joseph Alberici & Bro., of Yeadon, Pa., a suburb of Philadelphia. Our skilled artisans have created a harmonious composition rich in refined symbolic beauty.

We take this opportunity to wish you a successful 1953

PEERLESS GRANITE CO.

BARRE, VERMONT



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

with or without

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COVERED BRONZE CREST**

all sizes available—send for illustrated catalogue

OAK PARK CERAMIC COMPANY

John O. Stola

6336 ROOSEVELT ROAD
OAK PARK ILLINOIS

A.M.A. OFFICERS . . .

Continued from Page 65]

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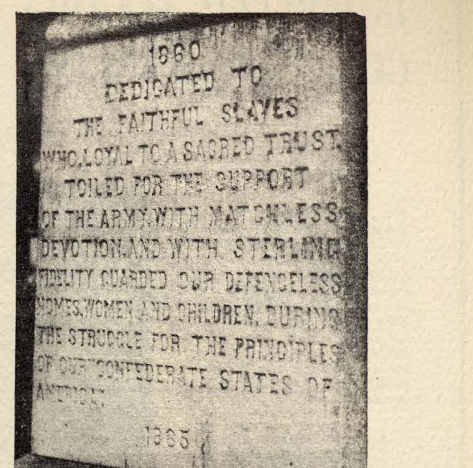
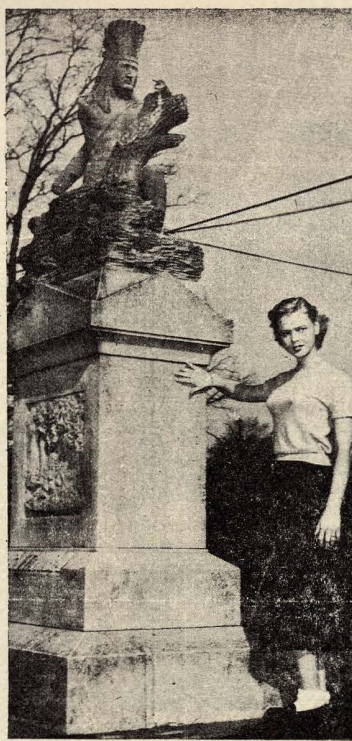
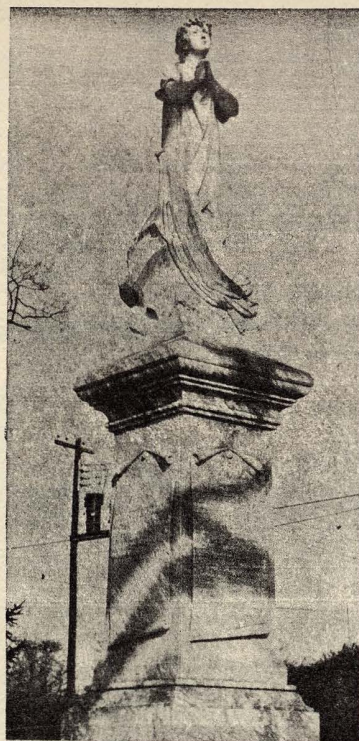
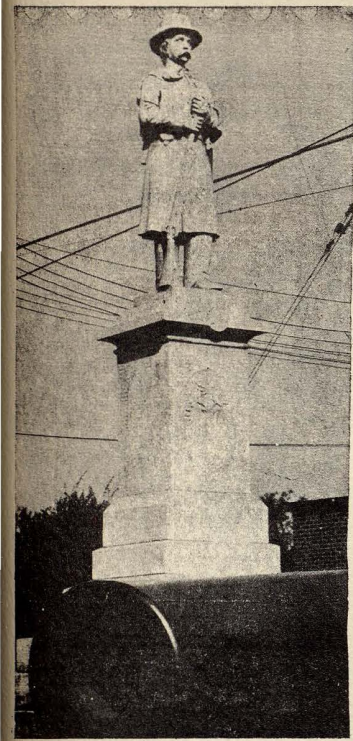
See You At The

A.M.A. - M.B.A.

CONVENTION and EXHIBIT

CLEVELAND, OHIO

January 11 - 15, 1953



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Ft. Mill Monuments Pay Tribute To Three Races Who Helped Confederacy

By LLOYD GULLEDGE

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The monuments are in memory of the Soldiers of the Confederacy, Women of the Confederacy, Faithful Slaves and Catawba Indians who fought in the War Between the States.

According to information on the monuments Captain White financed the erection of the monuments. He was assisted in this respect by John McKee Spratt in erecting the Indian monument. The monuments placed on land which belongs to the Southern Railway, were sponsored by such organizations as the United Confederate Veterans, Jefferson Davis Memorial Association and United Daughters of the Confederacy.

The soldiers monument was erected December 19, 1891. Many Confederate veterans were then living and in their prime. Many of those in names are on the shaft of the monument were present when the unveiling exercises were held.

A few Fort Mill people recall the impressive ceremonies conducted in connection with the unveiling. The oration of the day was by General John Bratton of Fairbairn County, Col. Aubrey Coward and Col. John P. Thomas of Columbia were also present.

There were thirteen lovely young girls representing the 13 southern states of the Confederacy. Two of these girls are said to have unveiled the monument. Miss Zoe White of Fort Mill thinks that Captain White's daughter, Miss Grace White, was one of the girls who led a part in the unveiling. Miss Grace White later married Col. Le Roy Springs. They were the parents of Col. Elliott White Springs, widely known industrialist of Fort Mill.

Inscribed on the front of the large soldiers monument in large letters are these words: "Defenders of the State Sovereignty." On the back beneath the Stars and Bars of the Confederate flag is this sentence: "The Warrior's Banner takes its flight to greet the warriors' soul."

There are 170 names familiar to the Fort Mill community inscribed on the monument in alphabetical order.

Mrs. Ben Ardrey of Fort Mill is under the impression that each soldier, or some member of his family, whose name appears on the monument paid about \$5 to have the expense of having the names put on it.

For many years Mrs. Ardrey and Mrs. J. B. Elliott and possibly other ladies of the United Daughters of the Confederacy laid a wreath on the soldiers monument on Confederate Memorial Day which is May 10 in South Carolina.

When Captain White died March 5, 1915, the monument was draped

in black and the marble Confederate soldier atop the monument looked upon one of the biggest funeral processions ever held in Fort Mill.

WOMEN OF CONFEDERACY

In 1895 Capt. White donated another large monument to the Jefferson Davis Memorial Association. This monument is dedicated to the "Women of the Confederacy, the living and the dead who amidst the gloom of war, were heroines in the strife to perpetuate their noble sacrifices on the altar of our common country. Let sweet incense forever rise 'till it reach them in robes of victory beyond the skies." This inscription is placed on the face of the monument.

On the back of this monument there are the names of Mesdames White, Spratt, Springs, Harris, Epps and many others, all of them familiar in the Fort Mill community.

On the side of the monument facing the railroad is written this short verse: "Many are the hearts that are weary tonight, wishing for the war to cease; Many are the hearts praying for the right to see the dawn of peace."

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An Indian said to be the likeness of King Hagler about one third normal size is kneeling atop the 12-foot monument. His bow and arrow has been broken since the monument was erected.

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In 1764 the province of South Carolina allotted them 15 miles square in York and Lancaster districts. About 1840 a new treaty was

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Statue Dedicated



Shown sprinkling holy water on a statue, "Sacred Heart of Jesus Pleading," Sunday at Mount Olivet cemetery is Msgr. Joseph T. Casey, pastor of St. James Catholic church. With him is Harold Mangarrelli, commander of St. James post, Catholic War Veterans. At right rear is Alfred Targonsky, state C.W.V. treasurer. A life-sized marble statue, it was brought here from Carrara, Italy, and placed on a seven-foot high monument erected by the Long Branch Monument company. The five pieces of the monument, secured by aluminum, consists of a base, sub-base, plinth base, plinth and cap which are made of Barre, Vt., granite. The inscription reads: "In grateful remembrance of all those who died so that others may live."

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Cadets From Point March to Victory

By G. WILLIAM DUNCAN

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The memorial, a towering white 110-foot flagpole rising from a stately base, is set in a flagstone terrace on the east side of 33d st., just north of Franklin Field. Planned as the eastern terminus of a new campus mall, it is the gift of Walter H. Annenberg, editor and publisher of The Inquirer and a member of the university's class of 1931.

UNVEILED BY WIFE

Mrs. Annenberg, wife of the donor, unveiled the memorial in the presence of Secretary of the Army Frank Pace, Harold E. Stassen, president of the university, and a distinguished gathering of high Army officials and educators.

A battalion of West Point Cadets and the U. S. Military Academy band, on hand for the Penn-Army game yesterday afternoon, took part in the dedication program.

The dedication ceremonies, impressive despite the handiness of weather, took place in a drizzling rain that had darkened the gray robes of the ranks of Cadets long before the program ended.

President Stassen, presiding at a canopied rostrum behind the stately and its flagpole, termed it "a

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THE PHILADELPHIA INQUIRER-SUN



Harold E. Stassen, president of the University of Pennsylvania, speaking at the dedication of the university's new War Memorial on the east side of 33d st., just north of Franklin Field, yesterday. The memorial is the gift of Walter H. Annenberg, editor and publisher of The Inquirer.

War Memorial Dedicated To Heroes of Old Penn

By FREDERIC G. HYDE

Continued From First Page

tangible memorial" to those sons of the university "who gave their lives in defense of the freedom of our country."

The Rev. Edward G. Harris, chaplain of the university, opened the proceedings precisely at noon with an invocation as the Cadets, facing the memorial in 33d st., stood with bare heads and Penn's own Army, Navy and Air Force ROTC units, drawn up in parade ranks behind the rostrum, stood at parade rest.

Following President Stassen's

brief address, Dr. William P. Harbeson, John Welsh Centennial Professor of History and English Literature at the university, read the dedicatory passage from James Russell Lowell's "The Present Crisis"—the lines beginning, "Once to every man and nation, comes the moment to decide . . ."

HAIL, PENNSYLVANIA!

The last notes of the hymn, "Hail! Pennsylvania!" played by the Military Academy Band, were dying away as Mrs. Annenberg stepped forward from the rostrum to the memorial and drew the cords to unveil the handsome bronze grouping of statuary which makes up the base of the pole. Her husband, a member of the Penn class of 1931, stood beside her as his gift to the university was unveiled.

The ceremonies were concluded with the sounding of taps by an Army bugler, and as the Army band launched into the "Star Spangled Banner," Old Glory was run up on the lanyards of the 110-foot pole for the first time.

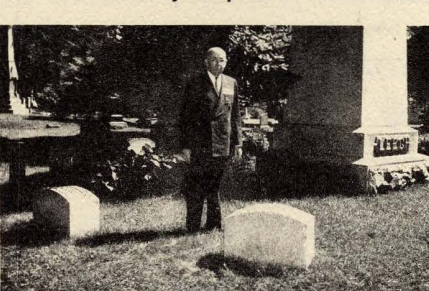
DISTINGUISHED GUESTS

Distinguished guests at the unveiling, in addition to Secretary and Mrs. Pace, included Gen. J. Lawton Collins, Army Chief of Staff; Lt. Gen. Willis D. Crittenden, commanding general of the First Army; Governor's Island, N. Y.; Lt. Gen. Edward H. Brooke, commanding general of the Second Army; Port Meade, Md.; Lt. Gen. Raymond S. Arling, commanding general of the Military Academy; Brig. Gen. Ion M. Berber, commanding general of the Marine Corps Support Depot here; and Rear Admiral John H. Brown, Jr., commanding of the Fourth Naval District.

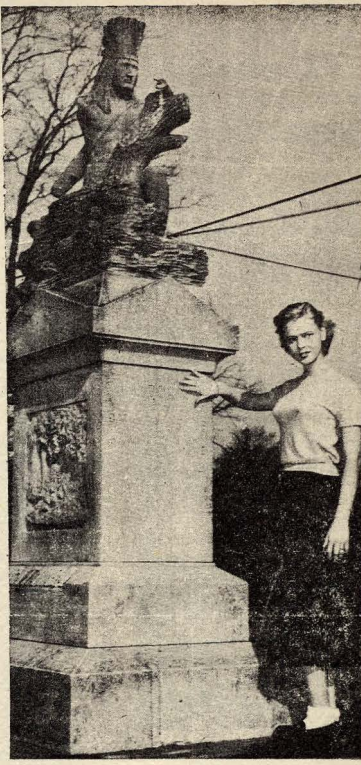
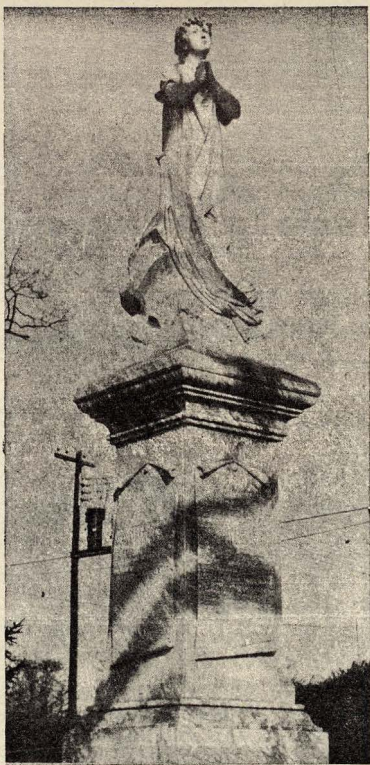
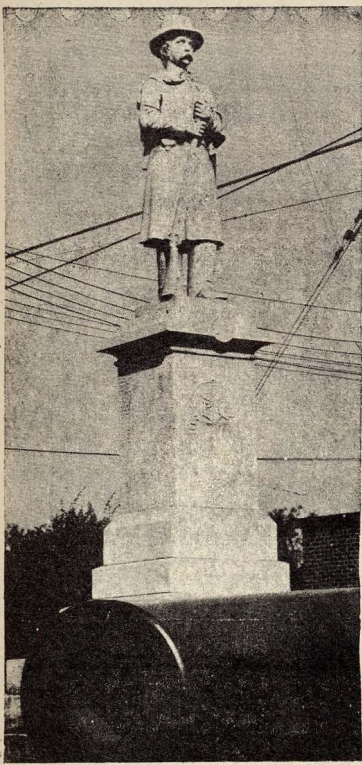
The war memorial consists of the flagpole rising from a bronze statuary base on a pedestal of polished Pennsylvania granite, surrounded by flagstone terrace, with an inscribed white limestone wall in the background. The statuary has five heroic figures representing "unity of man and mutual tolerance." The architect is Grant Simon of Philadelphia, and the sculptor, Charles Rudy of Ottisville, Pa.

Grand Exalted Ruler Sam Stern

Pays Respects to His Old Friends



An Elk human-interest incident occurred during the Pennsylvania State Elks Association Convention held at Erie last August, when Grand Exalted Ruler Sam Stern took time from his many activities to pay his respects to two old friends, Addison and Finn Leech, who are buried in the Erie Cemetery. The parents of the Leech Brothers bought large tracts of property in the Dakotas many years ago and the brothers went out there from Erie to live. There they met Mr. Stern, a resident Fargo, North Dakota, and a friendship of many years' standing that meant a great deal to Mr. Stern developed. Both of the brothers were prominent in community affairs while they lived in Fargo. Finn Leech was the third Exalted Ruler of Fargo Lodge, serving in 1895-96, and Addison Leech was Exalted Ruler in 1909-10. Both were Charter Members of Fargo Lodge. The Grand Exalted Ruler's visit to Erie inspired the "Daily Times" of that city to write a splendid editorial about Mr. Stern and his association with the Leech Brothers and this newspaper also carried a fine news report.



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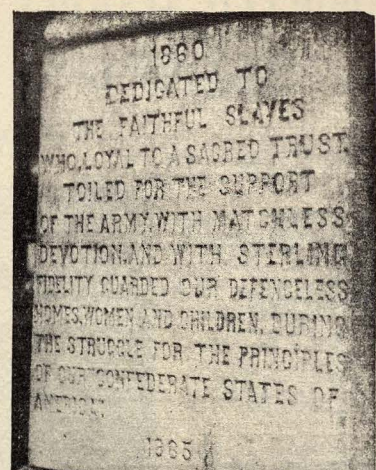
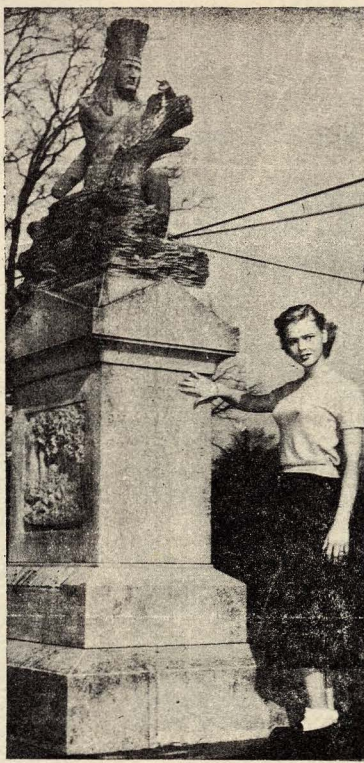
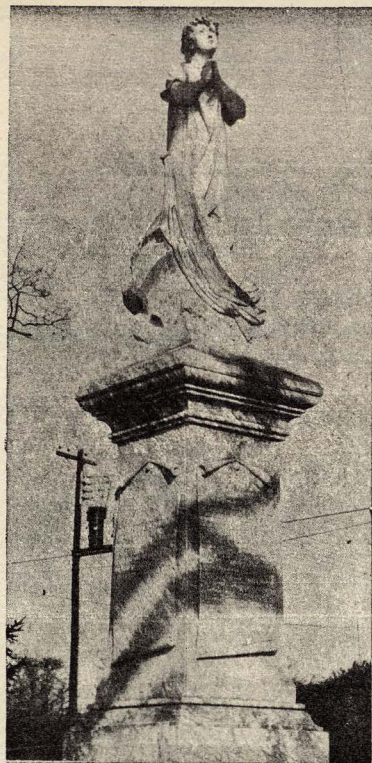
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The memorial, a towering white 110-foot flagpole rising from a statuary base, is set in a flagstone terrace on the east side of 33d st., just north of Franklin Field. Planned as the eastern terminus of a new campus mall, it is the gift of Walter H. Annenberg, editor and publisher of The Inquirer and a member of the university's class of 1921.

UNVEILED BY WIFE

Mrs. Annenberg, wife of the donor, unveiled the memorial in the presence of Secretary of the Army Frank Pace, Harold E. Stassen, president of the university, and a distinguished gathering of high Army officials and educators.

A battalion of West Point Cadets and the U. S. Military Academy band, on hand for the Penn-Army game yesterday afternoon, took part in the dedication program. The dedication ceremonies, impressive despite the handicap of weather, took place in a drizzling rain that had darkened the gray capes of the ranks of Cadets long before the program ended.

President Stassen, presiding at a canopied rostrum beside the statuary and its flagpole, termed it "a

Continued on Page 3, Column 3

Grand Exalted Ruler Sam Stern

Pays Respects to His Old Friends



An Elk human-interest incident occurred during the Pennsylvania State Elks Association Convention held at Erie last August, when Grand Exalted Ruler Sam Stern took time from his many activities to pay his respects to two old friends, Addison and Finn Leech, who are buried in the Erie Cemetery. The parents of the Leech Brothers bought large tracts of property in the Dakotas many years ago and the brothers went out there from Erie to live. There they met Mr. Stern, a resident of Fargo, North Dakota, and a friendship of many years' standing that meant a great deal to Mr. Stern developed. Both of the brothers were prominent in community affairs while they lived in Fargo. Finn Leech was the third Exalted Ruler of Fargo Lodge, serving in 1895-96, and Addison Leech was Exalted Ruler in 1909-10. Both were Charter Members of Fargo Lodge. The Grand Exalted Ruler's visit to Erie inspired the "Daily Times" of that city to write a splendid editorial about Mr. Stern and his association with the Leech Brothers and this newspaper also carried a fine news report.

THE PHILADELPHIA INQUIRER, SUN



Harold E. Stassen, president of the University of Pennsylvania, speaking at the dedication of the university's new War Memorial on the east side of 33d st., just north of Franklin Field, yesterday. The memorial is the gift of Walter H. Annenberg, editor and publisher of The Inquirer.

War Memorial Dedicated To Heroes of Old Penn

By FREDERIC G. HYDE

Continued From First Page

tangible memorial" to those sons of the university "who gave their lives in defense of the freedom of our country."

The Rev. Edward G. Harris, chaplain of the university, opened the proceedings precisely at noon with an invocation as the Cadets, facing the memorial in 33d st., stood with bowed heads and Penn's Army, Navy and Air Force ROTC units, drawn up in parade ranks behind the rostrum, stood at parade rest.

Following President Stassen's

brief address, Dr. William P. Harbeson, John Welsh Centennial Professor of History and English Literature at the university, read the stirring passage from James Russell Lowell's "The Present Crisis"—the lines beginning, "Once to every man and nation, comes the moment to decide . . ."

'HAIL' PENNSYLVANIA!

The last notes of the hymn, "Hail! Pennsylvania!" played by the Military Academy Band, were dying away as Mrs. Annenberg stepped forward from the rostrum to the memorial and drew the cords to unveil the handsome bronze grouping of statuary which makes up the base of the pole. Her husband, a member of the Penn class of 1931, stood beside her as his gift to the university was unveiled.

The ceremonies were concluded with the sounding of taps by an Army bugler, and as the Army band launched into the "Star Spangled Banner," Old Glory was run up on the laynards of the 110-foot pole for the first time.

DISTINGUISHED GUESTS

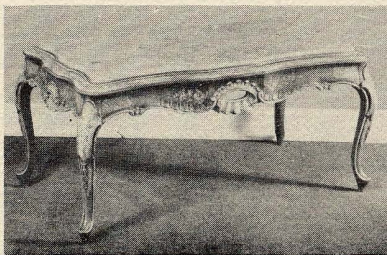
Distinguished guests at the unveiling, in addition to Secretary and Mrs. Pace, included Gen. J. Lawton Collins, Army Chief of Staff; Lt. Gen. Willis D. Crittenberger, commanding general of the First Army; Governor's Island, N. Y.; Lt. Gen. Edward H. Brooke, commanding general of the Second Army; Fort Meade, Md.; Lt. Gen. Raymond S. McLean, retired, accompanying General Collins; Maj. Gen. Frederick A. Irving, commanding of the Military Academy; Brig. Gen. Ion M. Bethel, commanding general of the Marine Corps Supply Depot here, and Rear Admiral John H. Brown, Jr., commander of the Fourth Naval District.

The war memorial consists of the flagpole rising from a bronze statuary base on a pedestal of polished Pennsylvania granite, surrounded by a flagstone terrace, with an inscribed white limestone wall in the background. The statuary has five heroic figures representing "unity of man and mutual tolerance." The architect is Grant Simon, of Philadelphia, and the sculptor, Charles Rudy of Ottaville, Pa.

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No. 5213 VENETIAN TABLE — This handsome cocktail table, 38" x 21" x 17½" high, features a Brocatello marble top. Hand carved and decorated by master craftsmen with more than four generations of tradition behind them, this table will indeed become an heirloom. It can be sold profitably by you for \$150 or more as you choose.



No. 5398 TRADITIONAL TABLE — This beautiful cocktail table, 36" x 36" x 16" high, features a top of imported Rouge Royal marble. It is all mahogany with brass casters... and is the most beautiful piece of furniture you have ever seen. It can be sold profitably by you for \$200.



The demand for these tables once seen is almost unbelievable. No monumental sales or conference room should be without one. Every one you sell brings you other customers, and gives you an entree for future memorial sales. Write today for complete information, or better still order one or both of these tables for early shipment F.O.B. Chicago, Ill.

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1-½"	.37	9.80	14.98
1-¾"	.41	10.85	16.59
2"	.45	11.90	18.20
2-½"	.56	14.00	21.84
3"	.66	16.50	25.74
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with our own quarry and
complete finishing plant.

FRENCH CREEK GRANITE CO.

ST. PETERS, PENNSYLVANIA

MONUMENT BUILDERS OF ARKANSAS MEET DEC. 1ST IN LITTLE ROCK

The meeting of the Monument Builders of Arkansas was called to order by President Cotner at 10:00 A.M. on December 1, 1952 with twenty-four retail representatives present and several visitors from the producers and supply firms. Other visitors were Mr. Barton Stevens, secretary of the Elberton Granite Association as was Mr. King, a retailer from St. Louis, Missouri. Mr. J. S. Allen, secretary reported twenty-four paid up members.

The meeting was exceptionally interesting with almost one hundred percent participation in the various discussions and the principal project discussed was cemetery legislation that would meet with the approval of the traditional cemetery. It was also stressed that legislation should be only for the protection of the purchaser of lots and should not effect cemeteries not employing salesmen. The problem of certain producers selling direct to cemeteries was also discussed as a menace to our industry. Barton Stevens, Secretary of Elberton Granite Association gave a brief talk in which he stated that the Georgia group was ready to co-operate with the merchandising program. A discussion of the marketing program followed. Arch L. Green, Executive Vice President of M.B.A. discussed the program briefly with a question and answer program following.

Dealers expressed keen interest in the marketing program. The president paid tribute to Mr. Allen for his fine work as secretary. The Arkansas group entered on record as favoring the proposal of the United States being divided into districts and each district selecting their own director to the national association.

In the afternoon session, Arch Green, executive vice president of M.B.A. was called upon for an address. A very fine banquet was held at 8:00 P.M. with Reverend Workaman delivering the address of the evening which was inspirational and educational and worthy of considerable thought by everyone in the monument industry. Also, there were many beautiful prizes donated by the producers.

The following officers were selected: Vance Martin, Little Rock, President; Jud Weinbright, Conway, Vice-President; J. S. Allen, North Little Rock, Secretary & Treasurer; Bryan Work, Springfield, State Representative; Seth Parker, Alternate.

Directors are as follows: Paul A. Walker, Fayetteville; Joe McHaney, Blytheville; H. W. Markley, Boonville; Roy Norman, Jonesboro; W. E. Daniels, Searcy.

The convention was proclaimed one of the most successful that had been held.

MONUMENT BUILDERS OF SOUTHWEST AND KANSAS- OKLAHOMA HOLD JOINT MEETING, ARDMORE, OKLA., DEC. 4, 5

The Monument Builders of the Greater Southwest Convention was held at beautiful Lake Murray Lodge on December 4 and 5, 1952. The lodge and lake cannot be described and every dealer attending was thrilled with the beauty of the place and also the hospitality and service rendered. While the attendance was not as good as expected due to bad weather on December 3 a very enthusiastic and interested group participated in all the meetings.

President Hoyt Holton of M.B.A., Mr. Ed Warner of A.M.A., and Arch Green, executive vice-president of M.B.A. delivered the principal addresses, from within the industry. Mr. Jones, in the advertising business in Oklahoma City, addressed the convention on the advantages of advertising. The principal items of discussion were the marketing program, cemetery legislation and the suggested change of the by-laws of M.B.A., whereby

[Continued on next page]



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The best is the best seller—The best is the best buy.

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*From our Famous Quarries
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*Member of the
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*May the Blessings of
CHRISTMAS
Be Yours throughout 1953*

BURKE BROTHERS

*Established 1892
Barre, Vermont*

M.B. OF SOUTHWEST . . .

Continued from Page 71]

districts would be formed with each district electing their own director to the national association.

The banquet on Thursday evening was a beautiful affair with about eighty attending. A very fine dinner was served with excellent entertainment including the Red River Ramblers which is a quartet from the Ardmore Presbyterian Church of which Mr. Vernon Torrance, well known monument dealer in Ardmore is first tenor. A very fine address and a master of magic was the entertainment for the balance of the evening, except for the time taken to draw many beautiful prizes which were contributed by producers. In behalf of the dealers of Kansas & Oklahoma, Geo. I. Laingor Chairman of The Program Committee presented Vernon Curl of Concordia, Kansas, a beautiful Certificate of Appreciation for his many years of service in Association work, and, more especially, his untiring efforts in editing the Kan.-Okla. Bulletin.

Perhaps the visitor from the greatest distance was Mr. Raymond Sheidow of Brooklyn, N. Y. The Texas state officers hold office until the summer meeting but the Kansas, Oklahoma group elected for their new president, Mr. J. B. Stewart of Ottawa, Kansas; Melvin Glover of Norman, Oklahoma as secretary.

ILLINOIS MONUMENT ASSOCIATION ISSUES INTERESTING BULLETIN

"In your Association Bulletin of July 16th, the question was put to you that if the membership wanted it, your Association would establish a clearing house to enable the members to

dispose of odd markers, machinery and other items connected with the monument business. The great number of cards returned in favor of the clearing house assures your officers that the dealers would welcome this service. You dealers will be the answer to the success of this program by sending a listing of the merchandise you wish to dispose of. When sending a list of the items, please give detailed information.

"For example: say you have a 1-8 x 0-10 x 1-2 Polish Face, Balance Rock, slant marker in Rose Swede granite. Give the size of the polish face, also if the top is pitched straight, serpentine or oval. If straight, give the thickness of the top nose and if serpentine or oval, give the thickness on end as well as centers, also the amount of polish face center and ends, and the price you wish to receive for this item. As for Machinery, Air Hammers, etc., the more detailed information you can give, the easier it will be to dispose of. Also truthfully state the condition of the item.

Let's Think About Our Vocabulary—It's Important!

"You'll agree that many of the terms used in talking with prospects have been highly technical and more frequently than not, failed to create the proper image and values associated with a fine memorial. Technical terms only serve to confuse the prospect. It all boils down to talking the prospect's language, telling him your sales story in words that are easy to understand and that form a living image. In order to do this, we are defining some substitute terms to use. They'll help you give your prospect a clearer picture of what you are trying to get across.

"For instance, take *sandblast carving*—It's a good word but what does it mean to your customer? He gets a vague picture of sand and some kind of explosion and wonders just what it has to do with carving. So, whenever you want to use *sandblast carving* stop right there and substitute *etching*. It will have far more meaning to your customer and he'll form a clearer mental picture of what you are driving at. *Sandblast rooms* should be called *etching rooms* and *sandblast operators* referred to as *etchers in stone*. You can readily see how much clearer these new terms in customer contacts will be. *Etchers in stone* will give them a deeper regard for the highly creative artists that *sandblast operators* really are.

"For years, *die* has been used to describe the upper part of a monument. It is a good word in the trade, but mention of it often brings unpleasant thoughts to the bereaved customer. It is hardly the word to use at such a time. *Die* can easily be substituted by *upper stone*, *upper portion*, *upper section*, or *upper unit* of a monument. Base should be called *lower stone*, *lower portion*, *lower section*, or *lower unit* of a monument.

"Speaking of a *flush marker* often leaves the customer confused and wondering just what flush is and flush with what. Using 'grass level' to describe this type of marker readily pictures the marker you are talking about. It forms a more accurate image and does away with the possible confusion that is apt to arise when calling it a *flush marker*. *Hickey markers* should be called *beveled markers*. A *slant*, a *woodbox* and *K marker* should be referred to as *steep beveled markers*.

"When speaking of a job, call it a *Memorial* or *work of art*. As a monument consultant you know that type memorial you sell hardly rates being termed 'job.' . . .

"If you were to say to a prospect, 'We have some fine monuments, here's a nice one in Barre granite,' as you show a photograph, 'on the die I suggest you use this idea,' as you show a rough sketch, 'we will use sandblast carving on this part and sandblast the inscription thus and thus,' your prospect would

[Continued on next page]



GREETINGS
of this
HOLIDAY
SEASON
to all our
Friends in the
Industry

May 1953 be a Happy
and Prosperous Year for You!

SOUTH BARRE GRANITE CO.

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EVERLASTING PORTRAITS FOR MONUMENTS



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A Happy Christmas

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A Very Prosperous

New Year

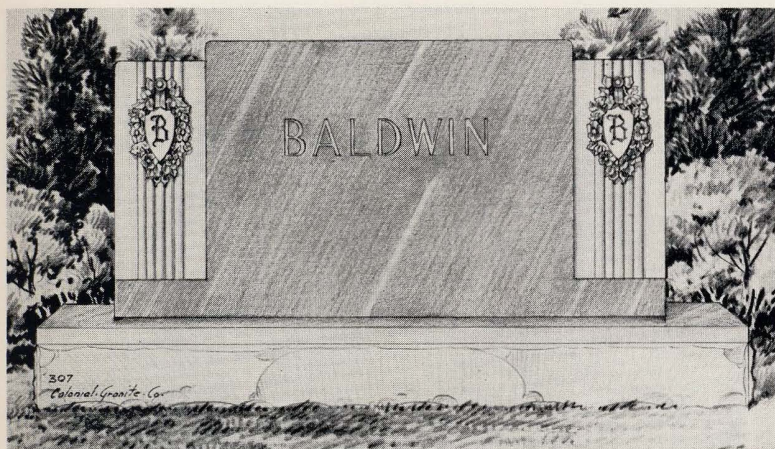
*You'll be pleasantly
surprised at our wide
variety of Memorials
when you pay a visit
to our BOOTH at the
Convention!*

-CLEVELAND, OHIO-

JAN. 11 - 14, 1953

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For the Cleveland Convention!

We have manufactured the "Baldwin Design" memorial as our representation in the Barre Guild Exhibit at the Cleveland Convention. We are sure that you will be impressed with its appealing beauty when you see it!

Greetings of the Season from

COLONIAL GRANITE Co.

MANUFACTURERS OF QUALITY
BARRE GRANITE MEMORIALS
BARRE, VERMONT

ILL. ASS'N BULLETIN . . .

Continued from Page 73]

almost certainly visualize a lifeless rock with some carving and lettering.

"If, however, you as a competent consultant would say, 'Here is a memorial which lifts its face in hope,' as you show a photograph. Then you would say, 'On the upper section, I suggest you use this design which will be hand carved with a final finish in our etching room. The inscription will be carefully etched, thus and so . . . When this work of art is finished and in its natural setting in the cemetery, you will see how it stands as a sentinel guarding the memory of your loved one, as a symbol of eternity and individuality.' By using this approach, your prospect's imagination sees a *living value*, something that may be part of his life, because you have painted a word picture or image he understands. You have Personalized the stone. Creating the proper images and values helps you give your prospect a clearer picture and better understanding of the service you are selling.

"Here's a handy listing of terms. Study and use them.

Sandblast carving	Etching
Sandblast rooms	Etching rooms
Sandblast operators	Etchers in Stone
Die	Upper stone, upper portion, upper section, or upper unit of a monument.
Base	Lower stone, lower portion, lower section, or lower unit of a monument.
Flush marker	Grass level
Hickey Marker	Beveled Marker
Slant Marker	Steep Beveled Marker

Woodbox MarkerSteep Beveled Marker
 K. MarkerSteep Beveled Marker
 DoghouseSarcophagus
 Vestibule type—
 Walk-in MausoleumAbbey type
 JobMemorial, work of art.”

ACA 1953 CONVENTION TO BE HELD IN CHICAGO

The Board of Directors of the American Cemetery Association in a recent post-convention meeting formally selected Chicago as the location of the association's 1953 convention. However, a specific date has yet to be determined although it is generally assumed that the 1953 meeting will take place in August. The Board also has endorsed the recommendation of the Educational Committee that the 1953 Educational Conference be held in Baltimore, Md., in February.

—*The American Cemetery.*

Editor's Note: In *The A.C.A. Bulletin*, Nov. 1952 the following dates were announced: February 1-3—Eighth Annual Educational Conference of American Cemetery Association, Lord Baltimore Hotel, Baltimore, Md.; August 8-11—American Cemetery Association, Morrison Hotel, Chicago, Ill.

OREGON TO HONOR TWO PIONEERS

Replicas of statues of Rev. Jason Lee and Dr. John McLoughlin probably will be unveiled on the Oregon state capitol grounds next March following unveiling of the original statues in Statuary hall in Washington, D. C., on Oregon's birthday, February 14.

This was announced at a meeting in Salem, Nov. 5, 1952 attended by members of the state statuary commission and the state capitol planning commission.

Burt Brown Barker and Leslie Scott, members of the statuary commission, and Governor Douglas McKay said they would attend the Washington ceremony. Exact date of the ceremony on the state capitol grounds will depend on delivery of the granite bases.

Contract for the bases will be awarded to the Blaesing Granite company, Portland.

Following the meeting the statuary commission members viewed several proposed sites for the two replicas. They probably will be located in the area now occupied by the Circuit Rider east of the capitol building. The Circuit Rider, now facing east, will be turned around.

A site near the Circuit Rider was proposed by Francis Keally, New York architect, who prepared plans for the state capitol building.

Members of the statuary commission other than Barker and Scott are Mrs. George T. Gerlinger of Portland and state Senators Eugene Marsh, McMinnville, and Howard Belton, Canby.

"COULDN'T LIVE ON PENSION"

Accused of sawing six bronze markers from memorials on graves at Rosehill Cemetery, Linden, N. J., a man 74 years old was held for the grand jury without bail.

The Cemetery's foreman, told the police he noticed the aged man loitering about the burying ground. Later, he said, he discovered the six bronze markers and a hacksaw hidden under a bush. The complainant said the aged man told him he intended to sell the markers as scrap metal because he was unable to live on a \$50 a month pension he received.

The markers had been placed on the graves by families of war veterans and by Boy Scouts, a Veterans of Foreign Wars auxiliary and the Linden Exempt Fireman's Association.

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 Send for **FREE** Sample!

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Our Best Wishes for a
 Merry Christmas and
 Prosperous New Year



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Barre Guild Inspected Monuments

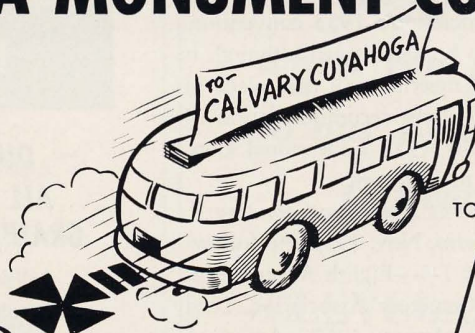
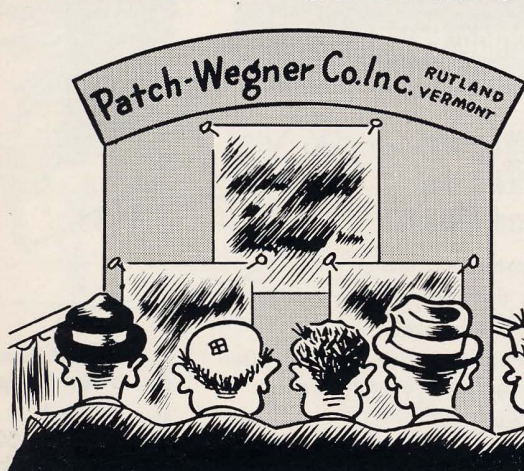
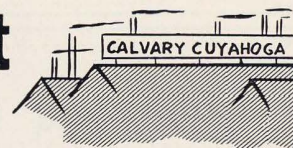
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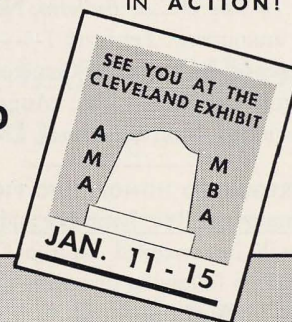
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CALVARY CUYAHOGA MONUMENT COMPANY



TRIPS ARRANGED
TO SEE THE INSTALLATIONS
IN ACTION!

CLEVELAND
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Specialists in Stone, Marble, Granite and Slate Working Machinery



SEASON'S GREETINGS

from the Makers of

STELLAR MEMORIALS

and We Wish You a

PROSPEROUS 1953

Immediate attention to your inquiries
QUALITY • DEPENDABILITY
• PROMPT SERVICE •



J. Revilla
Granite Co.
BARRE, VT.

STATUE OF WASHINGTON AT UNKNOWN SOLDIER'S GRAVE

On Oct. 26 a fine equestrian statue of George Washington of bronze and granite was dedicated at George Washington Memorial Park, Whitmarsh, Pa. The statue is the work of the well known sculptor Frederick Roth. This is part of the War Heroes Memorial to honor the 8,000 Pennsylvania boys of this area who gave their lives in World War II. In front of the statue is an Unknown Soldier's grave to memorialize those listed as "Missing in Action" and whose burial places are unknown.

Jeannette Kinnear Jordan, president of George Washington Memorial Park, writes:

"This statue was given by the park and accepted by our mayor and the governor of Pennsylvania. This is the first time that any city has had an 'Unknown Soldier's Grave.' General Eisenhower had agreed to dedicate this memorial, but when he became Republican nominee for President, it could not be arranged. However, he sent Col. Harper with this significant message:

"Freedom is never fully won, but must be re-earned daily. As we honor these dead, let us resolve to defend and preserve freedom in the spirit of their heroism."

"The American Legion and Gold Star Mothers sent their floral pieces. Color guards lowered their colors, taps were sounded, gun salutes fired, while overhead airforce pilots circled, dipping their planes and showering the Unknown Soldier's Grave with thousands of roses. The appreciation of the Gold Star Mothers was very touching. For the first time their sons, who had been just missing, were honored and their names recorded in a cemetery." —*The American Cemetery.*

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Business Counselor
Compton, Calif.

THE BUSINESS COUNSELOR

By Harold J. Ashe

Mr. Ashe, a prominent business analyst, formerly president of The Associated Business Writers of America, is now writing exclusively (in the monument field) for MONUMENTAL NEWS-REVIEW.

DON'T LET YOUR BUSINESS DEPRECIATE

"If it hadn't been for heavy depreciation charges," complained a monument dealer, "I'd have had a highly profitable year."

A good many dealers, examining their annual income tax returns may also be disposed to resent depreciation charges which seem to reduce their net earnings. They may beguile themselves with the notion that, once depreciable assets have been entirely written off, profits will rise sharply. This is a tantalizing prospect, but one at variance with reality.

A dealer might as well speculate on what his net profits would be if he had no rent or building occupancy costs; or how much he could pocket if he could dispense with necessary, productive labor.

Actually, it is much more likely a dealer having no remaining depreciation charges will have reduced profits. Substantial depreciation charges imply a business with up-to-date equipment, an attractive display room and late model truck. On the other hand, if all fixtures, equipment and similar assets have been written off it means the dealer is attempting to conduct a business with fully depreciated physical assets which are rapidly reaching obsolescence, if they are not already obsolete.

It is well to remember that, in order to depreciate such assets, there must be some useful remaining life to depreciate. Therefore, provided only that the normal useful life originally determined when depreciation tables were established approximates the actual useful life, it must be concluded such assets have outlived their usefulness, and coincident with being

[Continued on next page]



Genuine Bronze Vases are still available in limited number. Write today for our latest catalog and price list of Cemetery Flower Vases, including the famous invertible, cast or spun Century Flower Vase.

(All Bronze is in restricted supply, so write today!)

Fabricators
in Bronze
for over a
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WEDGE LEAD



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

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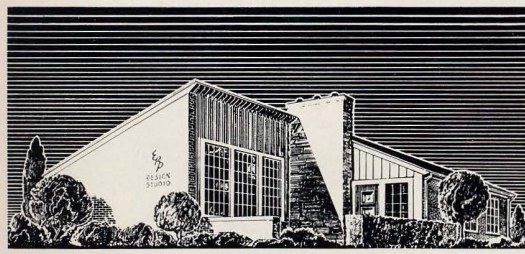
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HAROLD J. ASHE . . .

Continued from Page 77]

written off.

Under special circumstances, it may be possible for net profits to rise temporarily when all depreciation charges disappear—and for that very reason. However, even under ideal conditions, this profit advantage must reverse itself shortly. And, even while this twilight period exists, a dealer must pay more and more in income taxes because of the absence of normal depreciation charges. That is, with no depreciation charges, the profit is greater, temporarily, than otherwise.

Then, as obsolete equipment, fixtures, truck and display facilities catches up with him, the dealer's profits must nose dive. What has appeared to be a burden, profit-wise, becomes one in reality. The depreciation charges are gone but the obsolete equipment remains.

What is the purpose of depreciation write offs? Depreciation represents the normal decline in the value of depreciable assets. By making such write offs, a dealer is able to truly reflect his net profit from year to year. Depreciation charges are part of the cost of doing business—and an important part. If a business is to be kept abreast of the times, and is not to decline in value, depreciation charges must be a continuing and never-ending part of business costs. If a business is not to decline both relatively and absolutely, there must be a regular and planned program of replacements and modernization over the years.

To fail to recognize this fact is to foster obsolescence not only of the depreciable assets, as such, but the business itself. That is, the business as a going venture can become obsolete just as can a display room. A decline in volume and in net earnings almost always follows in the wake of such obsolescence.

If care is not exercised, and if depreciation is not fully understood by management, the net worth of a business is likely to decline in value over the years. Even though a dealer carefully reflects depreciation in his income tax return, he is likely to delude himself about the real value of depreciating assets. He may think of depreciation write offs as only a bookkeeping matter giving him a purely income tax advantage. Other than that he may still consider such assets as being worth substantially their original cost. This is the kind of thinking that leads to an obsolete business as well as obsolete equipment.

Periodically, a dealer should examine the impact of depreciation on his business. Are depreciation charges rapidly declining from year to year? How does this affect the efficiency of his business as he struggles along with outmoded equipment and a run-down display room? Is he being penalized in higher income taxes?

If a business is standing still in volume, depreciation charges, expressed in dollars, should remain constant at the very least. If the business is growing, there is good reason to expect that depreciation charges will rise as more and more depreciable



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assets are acquired to handle greater volume. And, in a period of rising prices, there may be cause for concern if depreciation charges do not increase—even though the physical volume of business remains constant. That is, over the years, as prices rise, the sum total of depreciable assets should rise in dollars, even though numerically there are no increases in such depreciable assets.

In writing off depreciable assets, a dealer should maintain a bonafide reserve for purposes of replacement when such assets are fully depreciated. Such reserves should not be raided for purposes of speculation or otherwise be misappropriated or misapplied. However, such a reserve fund need not be too mechanically operated. A smaller dealer may be hard pressed for funds at the same time he has a substantial reserve account lying dormant. These reserves are ear-marked for replacing depreciating assets having several years useful life remaining. By drawing upon such reserves to purchase other depreciable assets—and only for such purpose—the reserves are revolving. This, in turn, adds to the depreciable assets, and to the amount of the annual depreciation write off. Thus, the fund is periodically replenished.

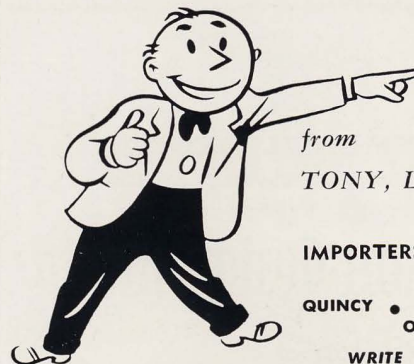
Even if a dealer has inadequate records he may get considerable enlightenment by studying his income tax returns for the past several years, and comparing his depreciation write offs for each of those years. Too, he can quickly see whether the value of depreciable assets in total is declining or increasing. The remaining cost to be recovered through depreciation is shown in each year's income tax return. If the sum total of this remaining cost to be recovered is dropping year after year there is cause for considerable concern. And, it is a grave danger signal if, coincident with this drop in value, there are insufficient reserves for replacement; or, as actually happens in many cases, no reserves whatsoever.

MILLES WORK DEDICATED AT NATIONAL MEMORIAL PARK

The dedication ceremonies for the sculptured group in bronze known as the "Fountain of Faith" brought notables from all over the world to National Memorial Park, Falls Church, Va., on Oct. 19. As conceived and executed by the internationally famous Swedish sculptor, Carl Milles, the Fountain group represents reunion after death and inherent in the work are the spiritual themes of Hope and Faith.

Among those listed in the dedication program were the artist himself who came from Sweden to take part in the ceremonies; the ambassadors of Sweden, Norway and Denmark; Mrs. Franklin D. Roosevelt; Speaker of the House, Samuel Rayburn; Virginia's Senator Harry F. Byrd; General of the Armies, Omar N. Bradley; the noted architect Frank Lloyd Wright and many others.

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Happy New Year*

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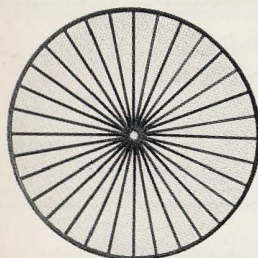


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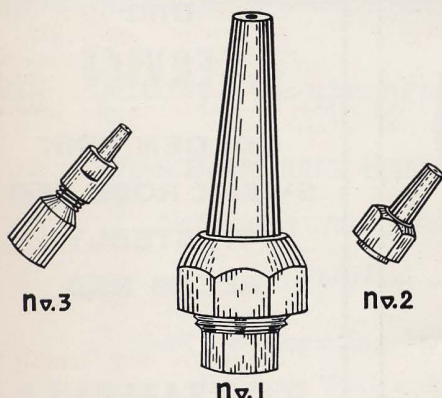
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News From Our Advertisers

**BARRE DISTRICT C.I.O. AND A.F. OF L. PAY INCREASES
APPROVED BY WSB**

Union granite workers of the Barre Belt may be richer by about \$53,000 around Christmastime, according to action taken by the Wage Stabilization Board. The federal board has announced approval of retroactive pay increases for both the CIO and A. F. of L. unions.

About 450 members of the Boxers, Lumpers and Derrickmen's union, CIO, will receive retroactive pay involving a six and one quarter cents per hour increase since May 1, 1952, and an added three cents per hour increase retroactive to Oct. 6.

A 10-cents per hour increase, retroactive to Oct. 6, will be payable to approximately 1200 members of the GCIA union, as a result of the WSB approval.

Added to their retroactive pay, some members of the GCIA will also receive a Christmas bonus which amounts to a week's pay at \$15.80 per day. Only union members who have worked as journeymen for two years or more are eligible for this Christmas bonus pay. It is estimated, however, that nearly 75 per cent of the GCIA workers will be eligible.

Announcement of the wage increases being granted was made on Dec. 9th by John C. Lawson, CIO representative, who stated that the regional office of the WSB approved the increases Dec. 3. He stated that official notification was in the mail today, to both the local CIO union officials and the GCIA. Wendelin J. Beck, spokesman for the granite plant owners, confirmed the announcement by Lawson.

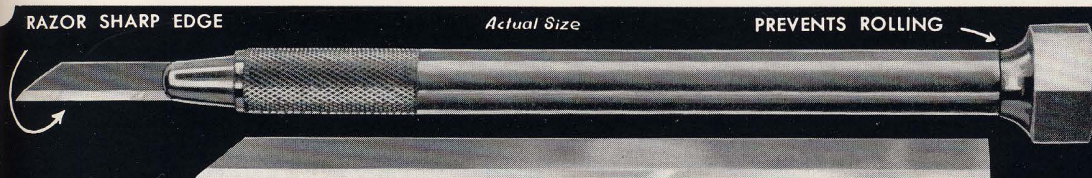
BARRE SCHOOL OF MEMORIAL ART RESUMES PROGRAM

Although announced as having been closed except for the usual vocational classes from the high school, the Barre School of Memorial Art has resumed its policy of taking in outside students. Since resumption of classes in September, seven adult students have been studying memorial art under the direction of Emilio E. Politi, in conjunction with the regular classes for high schoolers.

The adult students are Patrick Kearney of Worcester, Vt., John Gregg of East Patterson, N. J., Stanley Lichtenstein of New Haven, Conn., Norman Sartelle of Barre, Alan E. Fricke of Farmingdale, Long Island, N. Y., Harold E. Osmer of Chelsea, Vt., and James Makrigiannis of Chester, Pa.

Also studying memorial art at the school are two groups of high school students, 12 and 13 in each group, who study there for three periods each morning. Four of the "adult" outside students are studying under the "G. I. bill," being veterans of World War II or the Korean conflict. Two were former students of the school, having attended for about a year before it was announced as closed at final graduation exercises last June.

It was revealed that re-opening of the school for outsiders



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was decided upon at a meeting of interested citizens, mostly from the granite industry, shortly after the June graduation of the final class.

ROCK OF AGES CORP. LEASES CROSS BROS. PLANT

Following the recent disclosure by Mr. Herman H. Cross, president of Cross Brothers Co., Inc., Northfield, Vt., "that their plant has been closed down for an indefinite period," comes an announcement from the Rock of Ages Corp., Barre, Vt., that will be of interest to the trade.

A spokesman for the Rock of Ages Corporation stated that "they have leased the Cross Bros. plant and will use it for limited manufacturing and warehousing." It was further stated that it will be run as a department of the Rock of Ages Northfield Plant. No other particulars were available at this time (December 13th).

INFLUENCE OF B.S.M.A. . . .

Continued from Page 29]

of primitive man. The same was true of the Gothic style, and it remains true to form in the slow evolution of the so-called Modern or Contemporary style. No, the students and graduates of the Barre School of Memorial Art have not tried to set the world on fire with drastic or radically new ideas. By both study and observation they learned that progress is made not by *revolution*, but by *evolution*; by a slow but persistent effort to instill new ideas and new motifs together with refinements of the old.

Admittedly, some of the students at the Barre School of Memorial Art had little aptitude for the art of design, and some of them frankly admitted that they were not interested in becoming designers but that they realized the salient importance of design as a cardinal factor in selling. They were smart. Also, they were sincere. As a group they probably profited the most from the course in instruction, and from what they saw and learned in Barre. No art school in the world can make an artist, but almost any art school can teach a student to recognize and appreciate the difference between good art and bad. This acquired sense or "feel" for good and better design is a priceless asset to the memorialist of today, and tomorrow. This and the urge to personalize, to humanize, the cemetery memorial. Mindful of these facts, the Barre School of Memorial Art was and is a potent influence in the progress of an art which has challenged the genius of artists throughout the ages.

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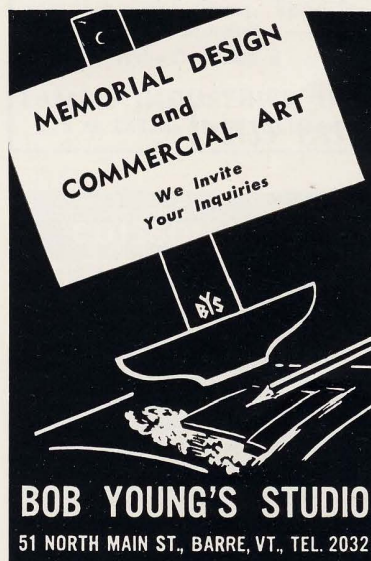


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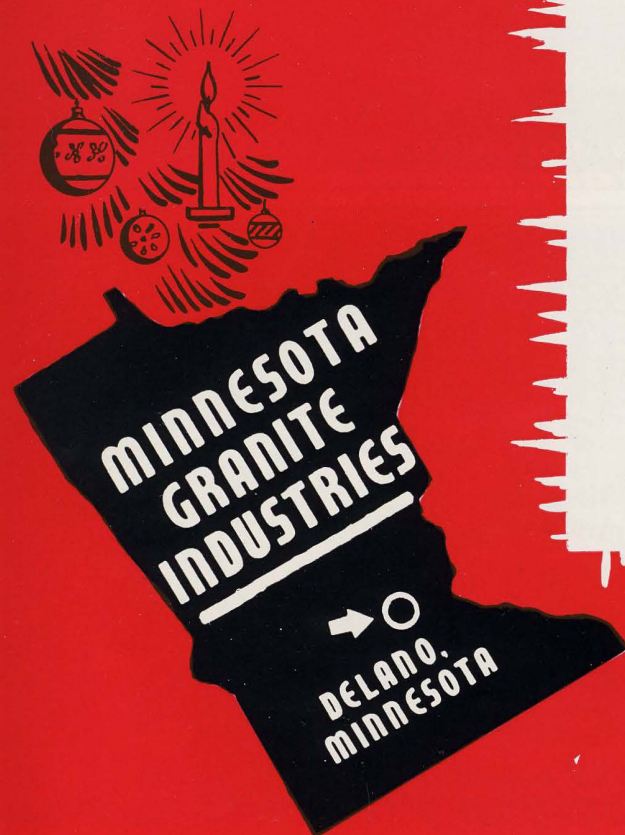
Jan. 11-15, 1953

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for all of the folks at MGI, because again you have given us a bigger year than the last, and because in so many cases our association has grown into valued friendship.

AND MAY WE WISH YOU...

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the BEST YEAR YET!



*and a Joyous and
Prosperous
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Obituary Record . . .

EDISON B. SHIVE

Edison Brewer Shive, 28, was killed October 21, 1952 when his auto collided with a Frisco train north of Paola, Kansas. Mr. Shive entered the monument business following the end of World War II in which he served in the U. S. Navy. He had been associated with his father-in-law, Aubrey Cody, at Clay Center, Kansas, but recently joined Phillips Petroleum Co. at Wichita, Kans. His widow survives.

Ed Shives was a fine upstanding young man and made many friends in the monument industry through his activity in association work and through his participation in M.B.A.'s sales-training program as a conference leader. Ed was laid to rest in his parent's family plot in Independence, Kansas.

JOHN IRNSIDE

John Ironside, founder and owner of the Ironside Monument Works, Hastings, Mich., passed away October 20, 1952, following a long illness.

Mr. Ironside was born March 23, 1877, at St. George, New Brunswick, Canada, the son of John and Johanne (Sinclair) Ironside. At the age of nine months he moved with his parents back to Aberdeen, Scotland.

During his youth in Scotland he attended school in Aberdeen and was affiliated with his father and grandfather in the monument business. His father was manager of the North-of Scotland Granite Works for about 20 years. This was a large concern in the country known for its granite.

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When 20 years of age, Mr. Ironside came to the United States and entered the monument business here. With his brother, Alex G. Ironside, now of South Bend, Ind., he established the Ironside Monument Works. His son, Wellesley A. Ironside, is the fourth generation of the family to be in the business. He has been associated with his father for about 13 years and succeeds him.

John and Alex Ironside were partners for a number of years. During their partnership they acquired the South Bend Monument Works, South Bend, Ind. They operated the South Bend and Hastings works as partners for about 10 years, then the partnership was dissolved about 22 years ago and Alex Ironside took ownership of the South Bend business while John Ironside retained the Hastings works.

Mr. Ironside was a member of the Presbyterian church and a charter member of the Hastings Rotary and Country clubs. He was a past president of the Hastings Commercial club, a past president of the Michigan Monument Builders association, a member of the Monument Builders of America. He was a 32nd degree Mason and a life member of the Masonic Lodge, the Consistory, Scottish Rite and he joined the Blue Lodge of the F. & A. M. while still in Scotland and is a life member of that lodge.

He is survived by his wife, Elizabeth Hastings, two sons, Ian, C., East Lansing, and Wellesley, Hastings; five grandchildren; three brothers, Alex; Fred M., of Setauket, Long Island, N. Y., and William, of Aberdeen, Scotland, and a sister, Mrs. Ernest (Magdalene) Robertson, of Aberdeen, Scotland.

CLARENCE BARNETT

Clarence Barnett, Barnett Marble Company, Corinth, Miss., passed away the eighth of July, 1952, after a long illness.

In addition to his own business Mr. Barnett was interested in state and national association work. He was an enthusiastic member of the Monument Builders of Louisiana-Mississippi, always having his camera and taking pictures. He also attended the national conventions.

E. B. FINK

E. B. Fink, for many years the manager of the Hawaii Marble & Granite Company, Honolulu, Hawaii, passed away recently.

Mrs. Fink in writing of their loss stated further, "Those long identified with the organization will continue . . . and in addition our son, William E. Fink, will join the company."

Those having had associations with the late Mr. Fink have reported him as "one of the most progressive of monument dealers."

HARRISBURG, ILL., DEALER NAMED TO CITY COUNCIL

B. E. May, Saline County Monument Co., Harrisburg, Ill. was named commissioner of public property at the regular meeting of the city council Dec. 2, 1952.

May was appointed by the council to fill a vacancy created by the resignation of Woodrow Fulkerson. Fulkerson, now living in Phoenix, Arizona, wired his resignation to Mayor Ralph Horning, Jr.

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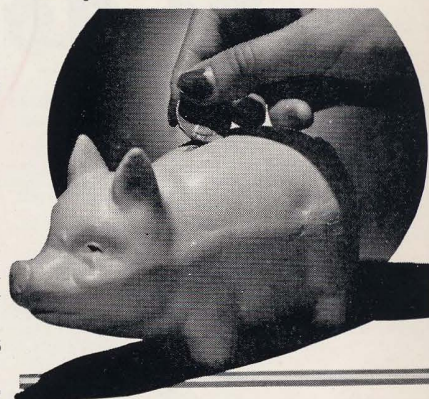
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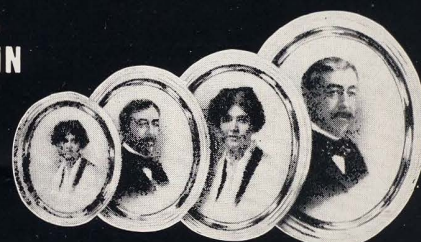
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WANTED TWO EXPERIENCED MEN, one for layout and stencil cutting, another for polishing on high speed machine. Permanent position in our employment with very good wages. Give details in first letter. **Raubar Granite Co.**, 9455 W. Fort St., Detroit 9, Michigan.

WANTED SANDBLAST MAN who can do some raised letter cutting. Guaranteed year around work. Excellent pay. **Bucyrus Monumental Works**, 834 Kaler Ave., Bucyrus, Ohio.

WANTED AT ONCE. Experienced monumental worker. Must be all around man, designing, hand and sandblast carving, fabricating and general layout work. Must have good references. Top wages, ideal working conditions, permanent employment. Live in the beautiful Santa Clara Valley. Ideal year around climate. Write or wire **Western Granite & Marble Company**, P. O. Box 224, San Jose, California.

MARKERS FOR SALE

For Sale: **TRADE-IN AND NEW MARKERS.** Red Wausau: one polished two hickey, five slants, two oval tops and one base. Barre: one polished two hickey, one slant, one oval and one hickey. Red Saint Cloud: one polished two hickey and two slants. Gray Saint Cloud: two hickies. Pearl Mahogany: one hickey. Carthage marble: new cemetery bench. Must be sold at once. Write: **Imperial Memorials**, 2101 Durand Avenue, Racine, Wisconsin.

SALESMEN WANTED

EXPERIENCED WHOLESALE SALESMAN to represent our firm in Detroit and vicinity. Complete line of colored granites. **Central Minnesota Granite Works**, 81 Osseo Avenue, St. Cloud, Minn.

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

Experienced Wholesale salesman wanted to represent the firm of Johnson & Gustafson, Barre, Vermont in the states of Texas, Arkansas and part of Oklahoma. Reply to **Johnson & Gustafson, Barre, Vermont**

WHOLESALE SALESMEN WANTED to represent manufacturer of Wausau Red and complete line of colored granites. Write **Box 191, St. Cloud, Minn.**

WHOLESALE SALESMEN WANTED. Full colored granite line available. Good prices, usual commission basis. Two good middle west territories open. Write or come and see us. **Granite City Granite Company**, 81-85 Osseo Ave., St. Cloud, Minnesota.

SCOTCH GRANITE

Scotch PETERHEAD Granite, blocks, slabs, or polished, available direct from Peterhead Granite Works, Scotland. Sole Distributors: **Calcagni & Belkin, Inc.**, 29 Pearl St., Worcester, Mass. Order now.

STATIONERY

IN THESE MODERN DAYS, STYLES HAVE CHANGED in printing as well as in cemetery memorials, and you can be assured of your leadership when you use modern, attractive, business-building stationery. For more than fifty (50) years we have been designing and printing this type of work, and our new portfolio of letterheads, invoices, envelopes, business cards, blotters, notification cards, etc. will show you the kind of stationery that will help build your business. Write for portfolio on your present stationery today. **Tucker Printing Co.**, Box 494, New Philadelphia, Ohio.

STONE SETTING

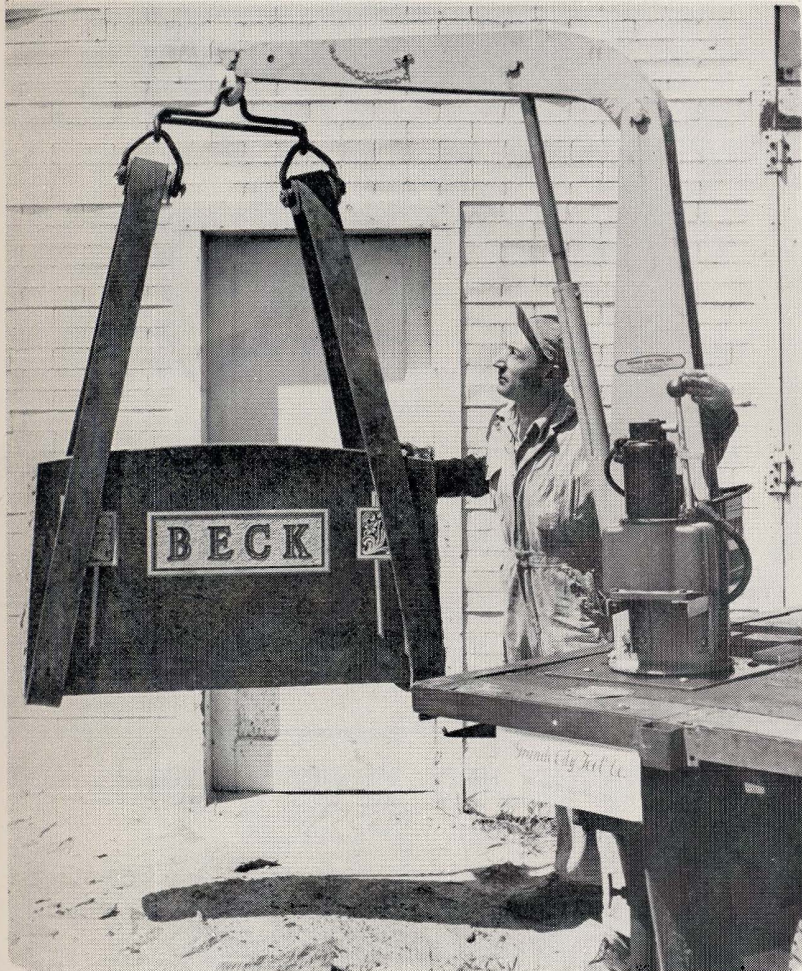
STONE SETTING—Have your MAUSOLEUMS and MEMORIALS delivered and erected the SAFE and QUICK WAY. Ample equipment and experienced crews. Quotations cheerfully furnished. **L. C. BEARDEN, BALL GROUND, GEORGIA.** Phone 2371.

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**If chipped edges, scratched polish,
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See the familiar faces of our salesmen at the convention where they stand ready to welcome you to the "everything for granite" display. Take a good look at the Tote 'Em Pole Truck Hoist, the one product that has won us more favorable comment than any other in the past two years. Take time to talk to them about the guaranteed hydraulic hoist, the one that cradles your most expensive creations. Find out about this guarantee. Find out how you can try a Tote 'Em Pole at no risk but ours.

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truck hoist yet on the market.*

GRANITE CITY TOOL CO.

**Everything for Granite
BARRE — ELBERTON — ST. CLOUD**

. . . Not So Editorial

"POET LAUREATE"

We received the following letter from Morris Jones of Jones Brothers, Barre, Vt., which we read with enjoyment. We pass it on to you:—

"Anyone who handles day-to-day correspondence in most any business will have to admit that there gets to be a sameness and monotony in most of it. However, every now and then a novel way of handling a routine situation comes along to brighten the day. Such is the case, and here is the situation.

"We shipped an imported granite monument to Guardian Dealer—John A. Stoller of Bremen, Indiana. Through our Indiana representative, Mr. Philip Palmer, we learned that a small crack had developed at the top of the die in transit. This morning we learned how the complaint was finally settled through the following poem from Mr. Stoller:

"The lady that I told you
Had bought the Blueberg Black,
Today beheld awe-stricken
That gosh darn awful crack!

'I told her we would give her
A brand new first-class stone,
Or fifty bucks reduction
If we could thus atone!

'She then produced her check book
And wrote two-fifty down
And I am, since three-thirty,
The proudest man in town!

'And so, tomorrow, early
I'll see the B. & O.
And get my claim in order
For 50 bucks or—so!

"I thought your readers might be interested in the unanimous election of Mr. Stoller as poet Laureate of the Memorial Industry."

NICE REVISION

The following clipping comes to us from John Miles, popular Dawson-Macdonald representative in Barre, Vt. He clipped this humorous note from "Gluey Gleanings," the bulletin of the Commercial Paste Co., Columbus, Ohio, well known manufacturers of Evans' Adhesives:—

A young widow commissioned a mason to inscribe on her husband's tombstone: "My sorrow is more than I can bear." Before the work was finished she married again, and the mason asked her if she still wanted the inscription.

"Yes," she replied, "but just add the word 'alone' at the end."

—Montreal Star.

E. H. Whitaker

**DON'T MISS THIS JANUARY
A.M.A.-M.B.A. CONVENTION
AND EXHIBIT — IT SHOULD
BE A MUST ON EVERYONE'S
LIST!**



*The Entire Dawson-Macdonald Organization
Joins in Thanking All Our
Many Friends for the Confidence
You Have Continued to Place in Us
in 1952
and to Wish You All a
Happy and Prosperous
1953*

FRIENDS: -

PLAN NOW FOR YOUR

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**NOW IS THE TIME TO ORDER FOR SPRING! -
TO REPLACE OR REPAIR WORN EQUIPMENT!**

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BRANCH OFFICE,
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CUTS EASIER

NOTE! NEW LOW PRICES

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WONDERFUL ADHESIVE QUALITIES

HOLLAND CLOTH COMES OFF BETTER — LEAVES THE
SURFACE CLEANER

HOLDS PERFECT EDGES ON SHAPING

ALL PRICES PREPAID

24½" x 10 yd. roll	\$28.00 ea.	12½" x 10 yd. roll	\$14.00 ea.
4 - rolls	26.60 ea.	8 - rolls	13.30 ea.
12 - rolls	25.20 ea.	24 - rolls	12.60 ea.

Combination order of the two sizes can be made up to obtain the quantity prices. 2 - rolls 12½" considered as 1 roll 24½".

"Your BACO Stencil is very good. I have used other stencil and have tried samples sent me by other firms, but BACO rates the best." — Unsolicited Testimonial.

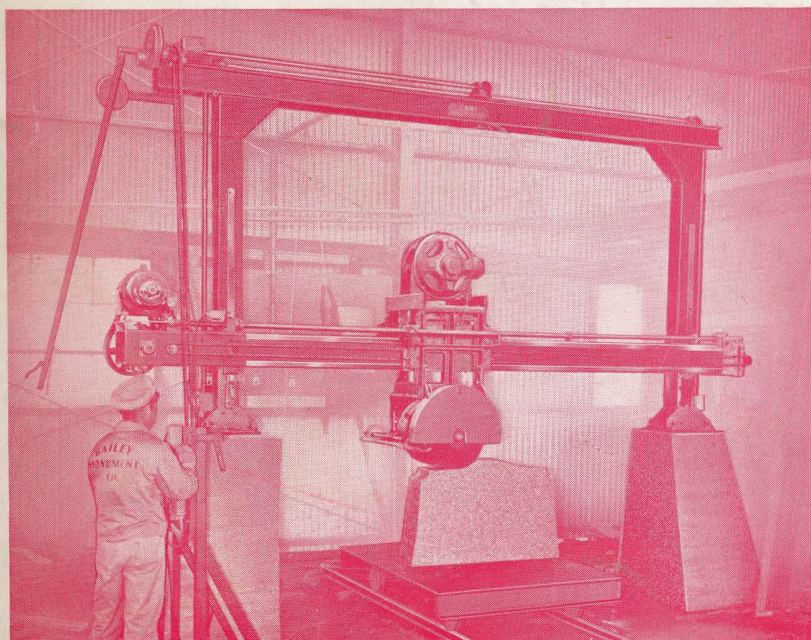
USE BACO SANDBLAST SHEET STENCIL
AND SEE THE DIFFERENCE!!

PLACE YOUR ORDER TO-DAY!!

BATES SUPPLY COMPANY



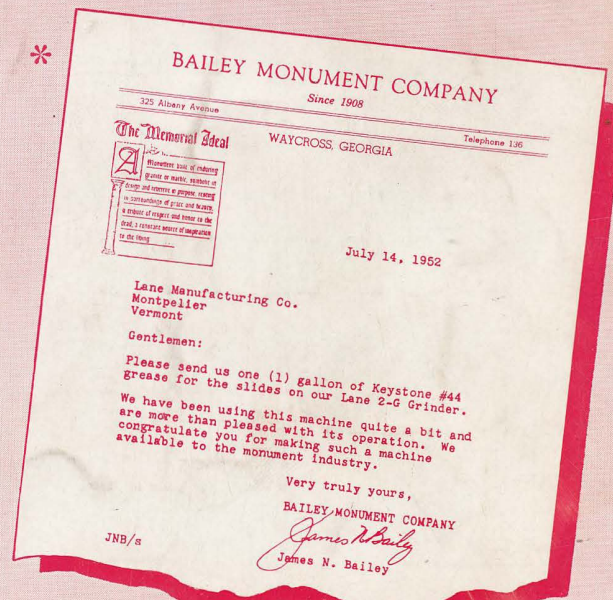
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Installation of LANE 2-G Grinder in plant of Bailey Monument Co., Waycross, Georgia

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* An unsolicited letter from
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