

# ***Rock-Faced Monuments***

## **Illustrations and Descriptions of Some of the Best Examples of Rock-Faced Memorials**

Edited and Arranged by Harry A. Bliss, Publisher  
Press of the Monument and Cemetery Review  
Buffalo, New York, 1919

*Below is an excerpt from the Forward of this book:*

“This book, Rock-Faced Monuments, is published with the purpose of supplying to the granite industry a practical volume illustrating some of the best work in rock-faced memorials. It is designed especially as a book of suggestions and comparative illustrations for monument dealers, designers and salesmen, but the illustrations are also of general interest....”

This Book, which begins on the next page,  
is presented on the Stone Quarries and Beyond web site.

<http://quarriesandbeyond.org/>

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July 2014

The title label is a rectangular area in the upper center of the cover. It features a decorative border of embossed rock faces and boulders. The text 'ROCK-FACED MONUMENTS' is embossed in a serif font within this label.

ROCK-FACED  
MONUMENTS

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By HARRY A. BLISS

PRESS OF  
THE MONUMENT AND CEMETERY REVIEW

# ROCK-FACED MONUMENTS

*Illustrations and Descriptions of Some  
of the Best Examples of Rock-Faced  
Memorials*



*Edited and arranged by*  
**HARRY A. BLISS**

*Publisher*  
BUFFALO, NEW YORK  
1919

F O R E W O R D

THIS BOOK, "ROCK-FACED MONUMENTS", IS PUBLISHED WITH THE PURPOSE OF SUPPLYING TO THE GRANITE INDUSTRY A PRACTICAL VOLUME ILLUSTRATING SOME OF THE BEST WORK IN ROCK-FACED MEMORIALS. IT IS DESIGNED ESPECIALLY AS A BOOK OF SUGGESTIONS AND COMPARATIVE ILLUSTRATIONS FOR MONUMENT DEALERS, DESIGNERS AND SALESMEN, BUT THE ILLUSTRATIONS ARE ALSO OF GENERAL INTEREST. ✎ BECAUSE OF THE NATURAL BEAUTY OF THE UNFINISHED ROCK, THERE ARE MANY PEOPLE WHO PREFER IT. IT EXPRESSES CERTAIN COMMENDABLE QUALITIES SUCH AS, NATURALNESS, LOVE OF THE OUT-OF-DOORS, AND RUGGEDNESS OF CHARACTER. THERE IS INDEED AN OPPORTUNITY FOR REAL ABILITY TO SHOW ITSELF IN THE DESIGNING OF ROCK-FACED MEMORIALS, FOR THE DESIGNER IS ABLE TO CREATE SOMETHING ARTISTIC AND AT THE SAME TIME RETAIN THE ROUGH BEAUTY OF THE NATURAL STONE WHICH GIVES SUCH A PLEASING EFFECT WHEN WELL EXECUTED. IF FOR NOTHING ELSE THAN TO ADD VARIETY TO OUR CEMETERIES, HIGH-CLASS ROCKWORK HAS ITS PLACE. ✎ THIS PUBLICATION CONTAINS OVER EIGHTY ILLUSTRATIONS OF THE BEST DESIGNS TAKEN FROM THE LARGE COLLECTION ASSEMBLED BY THE PUBLISHER IN MORE THAN TWENTY-FIVE YEARS OF TRAVEL. TO THE SALESMAN IT IS ESPECIALLY USEFUL AS IT ILLUSTRATES ALL TYPES OF MEMORIALS. ✎ IT IS OUR HOPE THAT THIS BOOK WILL MEET A LONG FELT NEED.

HARRY A. BLISS

*Buffalo, New York  
September 17, 1919*

## ROCK-FACED MONUMENTS



THE Sigel Memorial is a most beautiful and effective example of skillfully executed rock-work. Nothing could represent the stalwart and hardy character of a good soldier better than the rugged exterior of this granite monument. Strength, endurance and courage—the qualities of a true soldier—all are expressed.

## ROCK-FACED MONUMENTS



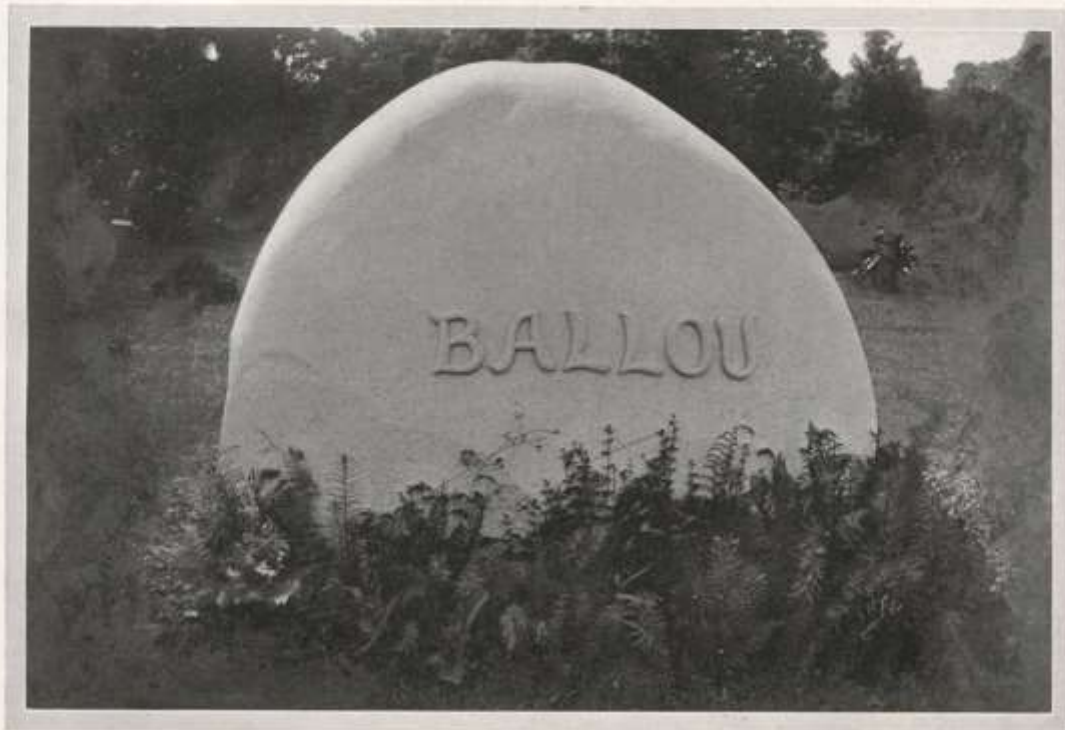
ALTHOUGH ruggedness of character is suggested in the Bolan Monument, the entire design is also expressive of a finely developed character and strong personality. Every detail shows careful study. The bronze, the well-draped flag and rustic letters all go toward making an appropriate memorial to a heroic soldier who faithfully served his country.

## ROCK-FACED MONUMENTS



THE picturesque Hatheway (boulder) Memorial, set off by the clinging vines of many colors and ornamented with a skillfully designed bronze tablet, impresses one with its simplicity and dignity. The tablet shows unusual and artistic treatment. Note how it tapers at the bottom even as does the boulder itself, in the opposite direction.

## ROCK-FACED MONUMENTS



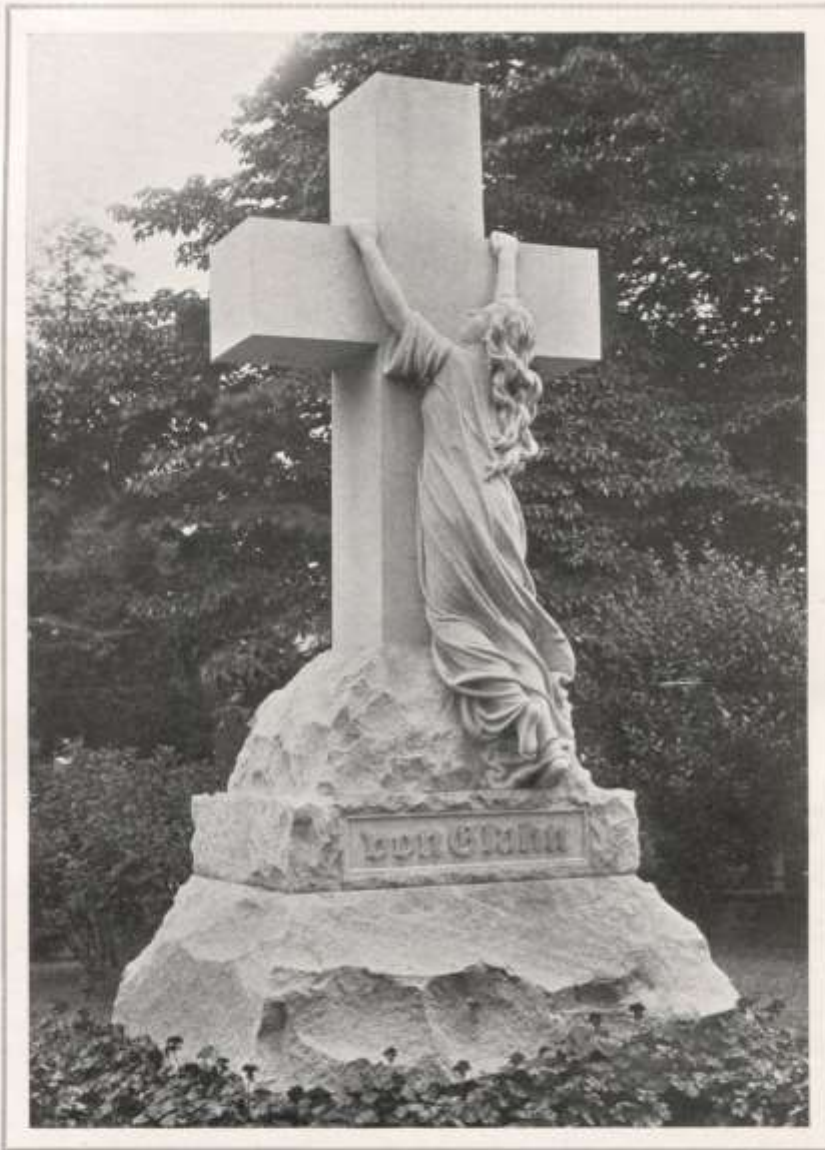
THE Ballou Memorial is unique in that it is finely hammered granite, designed after the natural rock or boulder. The cutting of the name adds another touch of uniqueness to it. It is unusually attractive because it is so different; even the flowers add to the memorial and give a pleasing touch of memory.

## ROCK-FACED MONUMENTS



THE Elks Memorial in Mt. Washington Cemetery, Kansas City, gives a perfect illustration of how sun rays bring out the beauty of rock-faced work by means of sharp lights and shadows. The stately elk surveying the surrounding country, adds to the appearance of natural grace which rock-faced work always suggests.

## ROCK-FACED MONUMENTS



THIS illustration is that of a religious figure which has become very popular on account of the imperishable hymn, "Rock of Ages," from which this theme was taken. The arms of the feminine figure have reached upward until the hands have found a hold on the arms of the cross of faith.

## ROCK-FACED MONUMENTS



AN angel figure, symbolic of Peace, as used on a monument is always appropriate, but when rock face is used as a background, the smooth lines of the figure are shown to double advantage and it stands out in a manner unattainable on a smooth monument. The rustic lettering fits well with the general scheme of the memorial.

## ROCK-FACED MONUMENTS



A handsomer memorial than the Haffen could scarcely be found; the wonderfully beautiful figure in marble holding the spray of Easter Lilies symbolizes the Resurrection of Christ, while the bronze torches represent eternal life. The folds of the garment are so perfectly carved as almost to suggest that real cloth drapes the figure.

## ROCK-FACED MONUMENTS



A NOVEL style of monumental designing is observed in the Graff Memorial, the structural parts of which are as unique as are the decorative details. The three steps serve to lend balance and proportion. The attitude assumed by the figure is always appropriate and pleasing on a memorial. A band of laurel decorates the well-designed flower vase.

## ROCK-FACED MONUMENTS



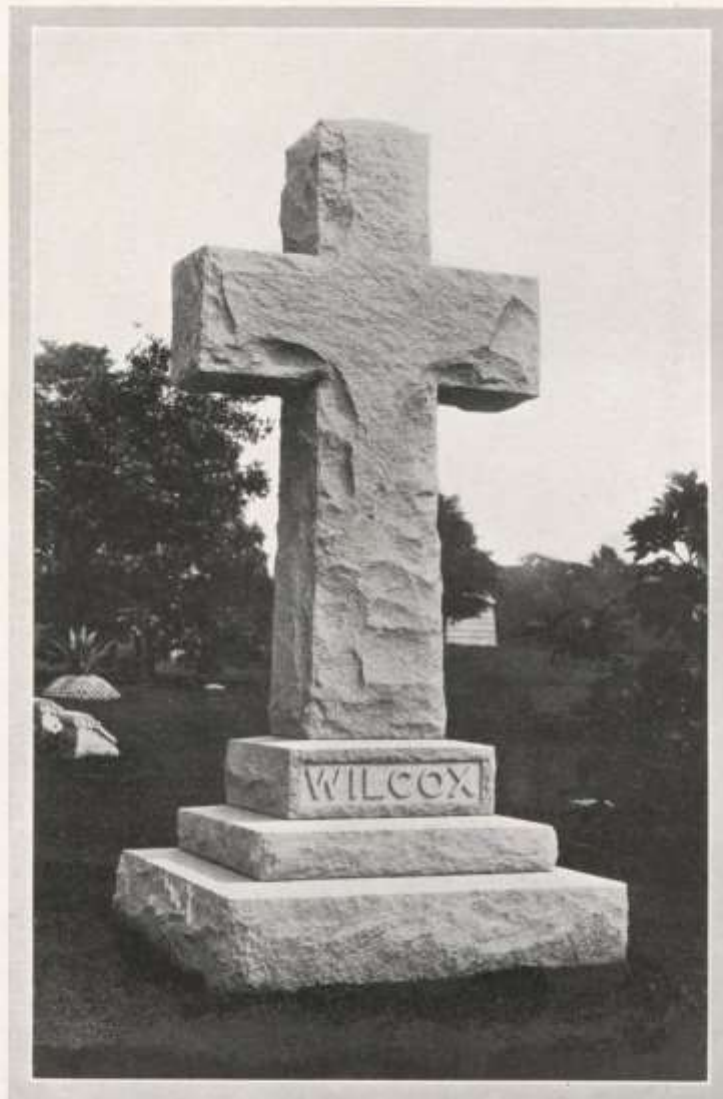
THE Geis Monument at once arouses one's appreciation of the natural and unaffected. The unadorned boulder, bronze tablet and letters combine with the kneeling figure of Grief and Devotion to express a sentiment which is genuine. The simple and yet the artistic—it is indeed an inspiring and impressive memorial.

## ROCK-FACED MONUMENTS



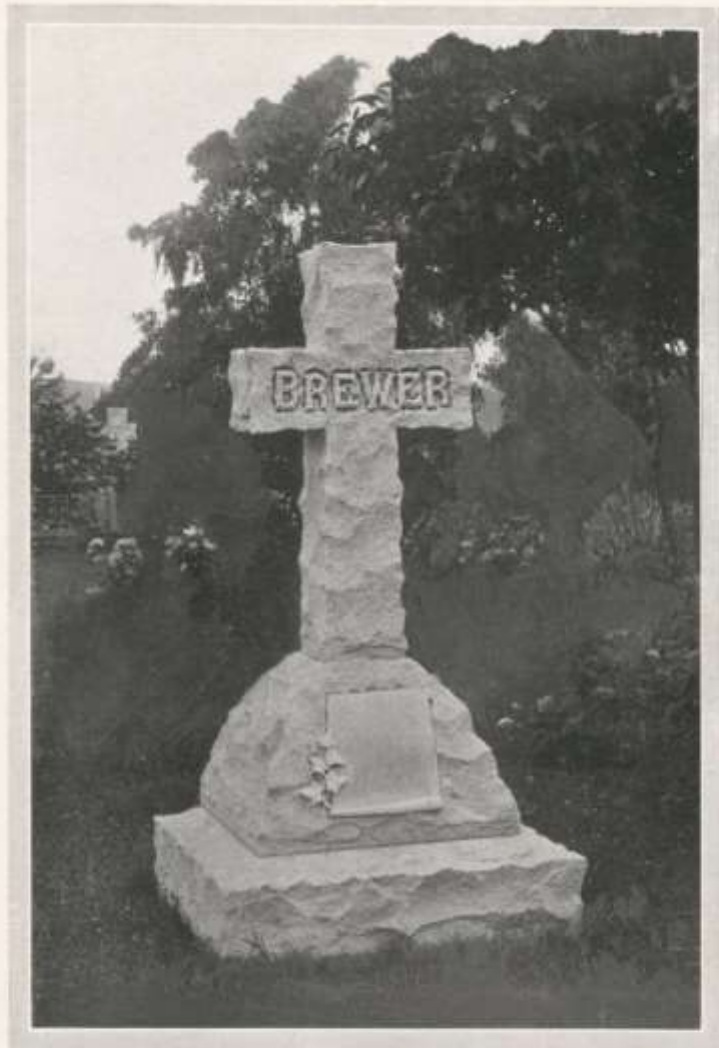
FOUR features of the Leuze Memorial are combined to make a distinctive monument: a rock-face background, bronze lettering on a scroll, a handsome flower vase and a wonderfully posed and well executed marble figure. Note the natural folds of the garment as it is draped about the feet and form. Memory is beautifully expressed in this design.

## ROCK-FACED MONUMENTS



THE Wilcox Cross has a dignity which is commanding. Bare of ornament, only slightly relieved by the hammered washes and name panel, it nevertheless stands as a fitting memorial. The religious significance of the cross is always apparent and impressive. The three bases or steps symbolize the three Graces: Faith, Hope and Charity.

## ROCK-FACED MONUMENTS



THE Brewer Cross shows a very successful treatment. The whole gives the impression of simplicity and appropriateness which a rock-faced cross should have. The inscription panel in the second base, set off with a spray of ivy, together with the rustic letters of the name, gives all the decoration that is needed.

## ROCK-FACED MONUMENTS



THE delicacy of this memorial is at once noticed. It is a splendid tribute to the designer and executer.

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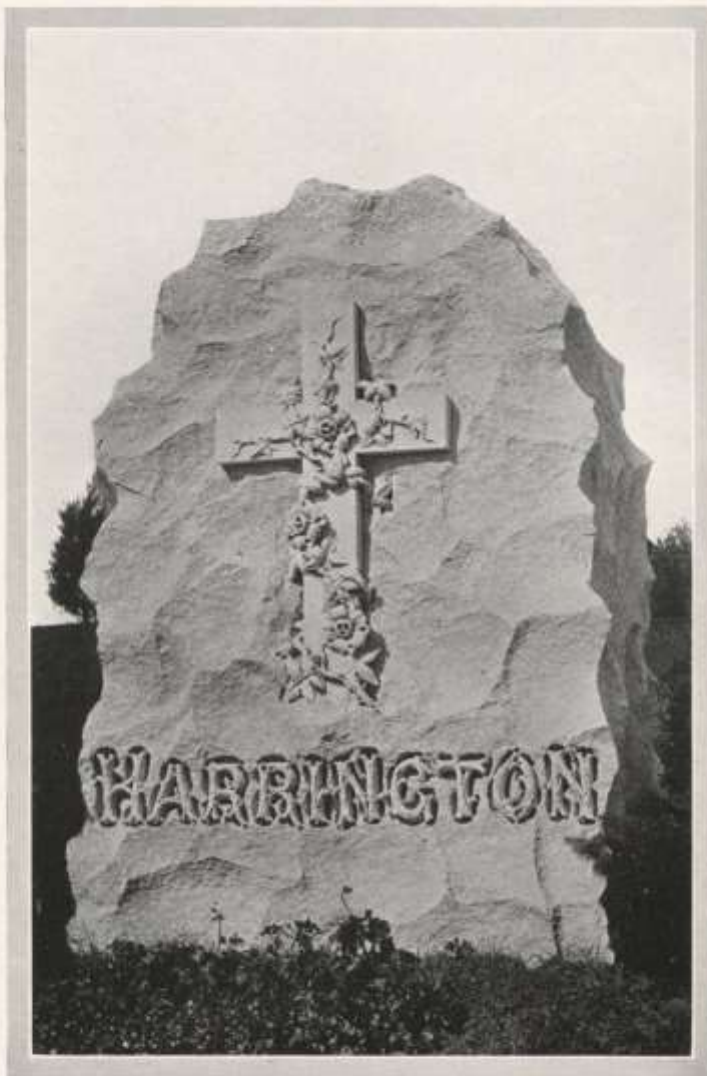
(the Schmidt memorial)

## ROCK-FACED MONUMENTS



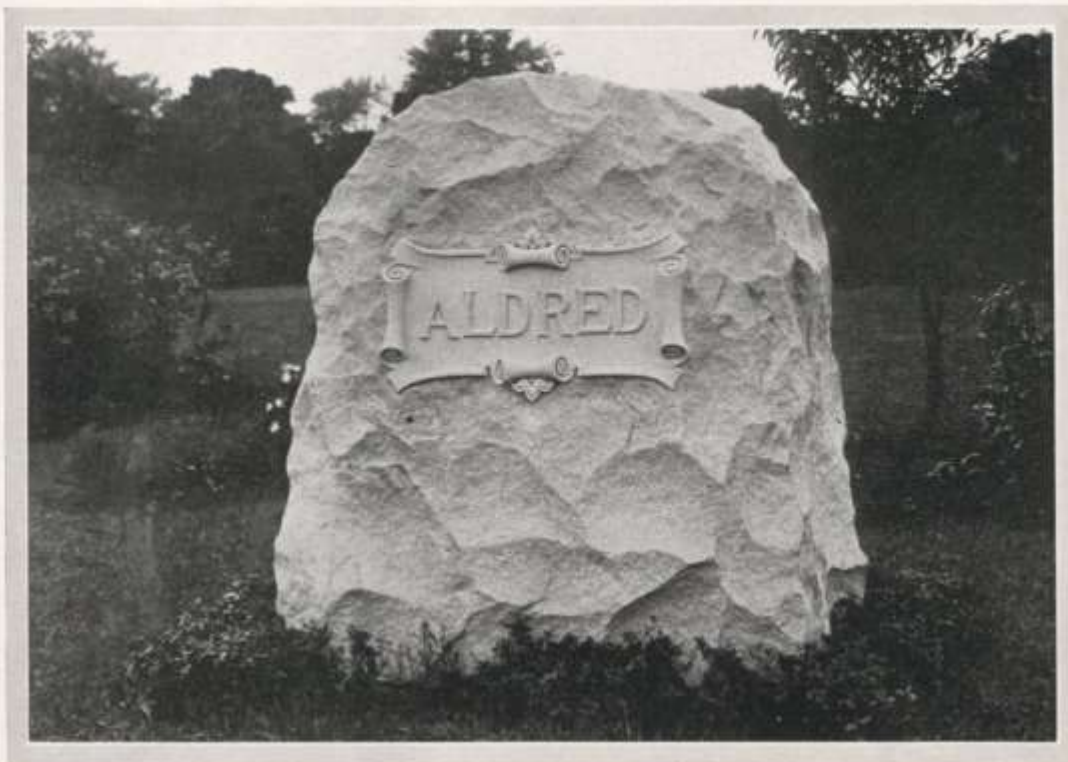
THE Becker is of an unusual type and reminds one of a wayside shrine. The three steps seem a natural approach to the altar-like design in the center of the die. The inverted reed-bound torches (emblematic of Death) have a victor's wreath of laurel fastened to the handles by ribbons which gracefully touch the family name.

## ROCK-FACED MONUMENTS



THE passion vine entwined around the cross is symbolic of the crucifixion and derives its meaning from the resemblance of parts of the flowers to the instruments of Christ's crucifixion. The center or corona of the flower represents the crown of thorns; the stamens and pistil, which form the inside of the flower, the nails of the cross; while the petals represent the ten faithful disciples.

## ROCK-FACED MONUMENTS



THE Aldred is an example of a well-shaped rock memorial. The name panel is an excellent piece of carving and is so exquisitely done that it appears to be a separate piece of stone attached in some way to the monument. The beautifully-cut scrollwork at the edges is particularly commendable.

## ROCK-FACED MONUMENTS



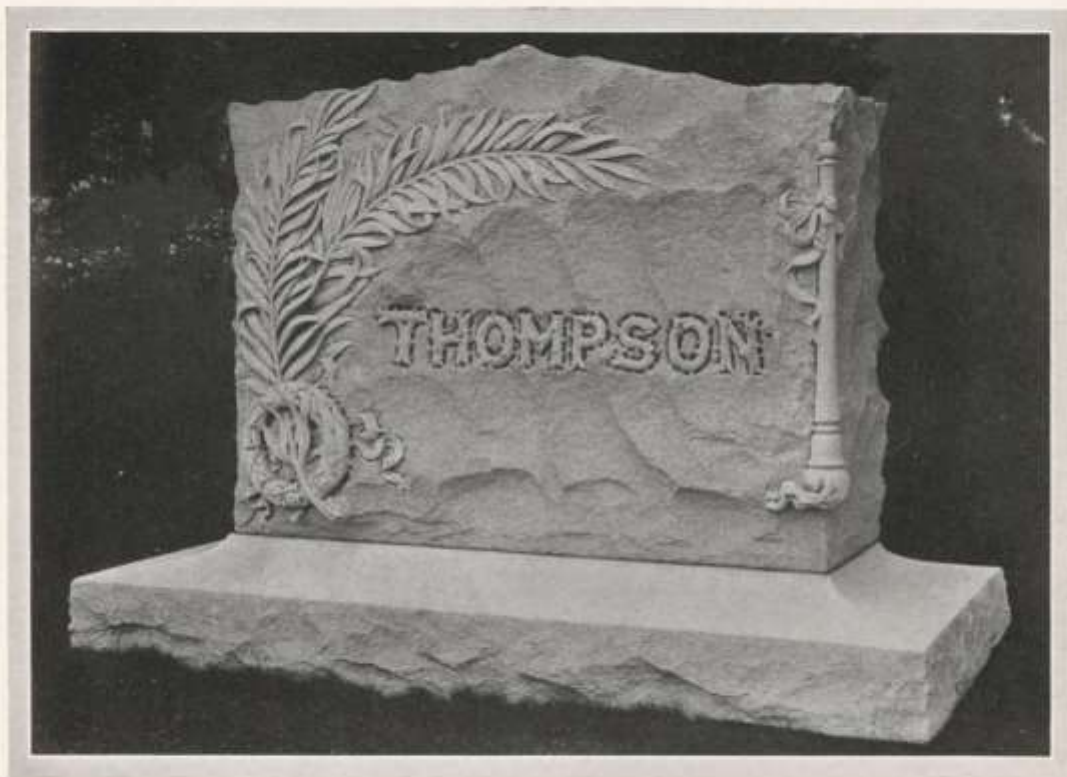
IT would be very difficult to find a more artistic design of any kind among rock-faced monuments than that of the Fanning Memorial. Without one decorative feature, except the hammered panel for the family name and inscription, it holds its own among many more elaborate styles and is a memorial that is the embodiment of simplicity and fine workmanship.

## ROCK-FACED MONUMENTS



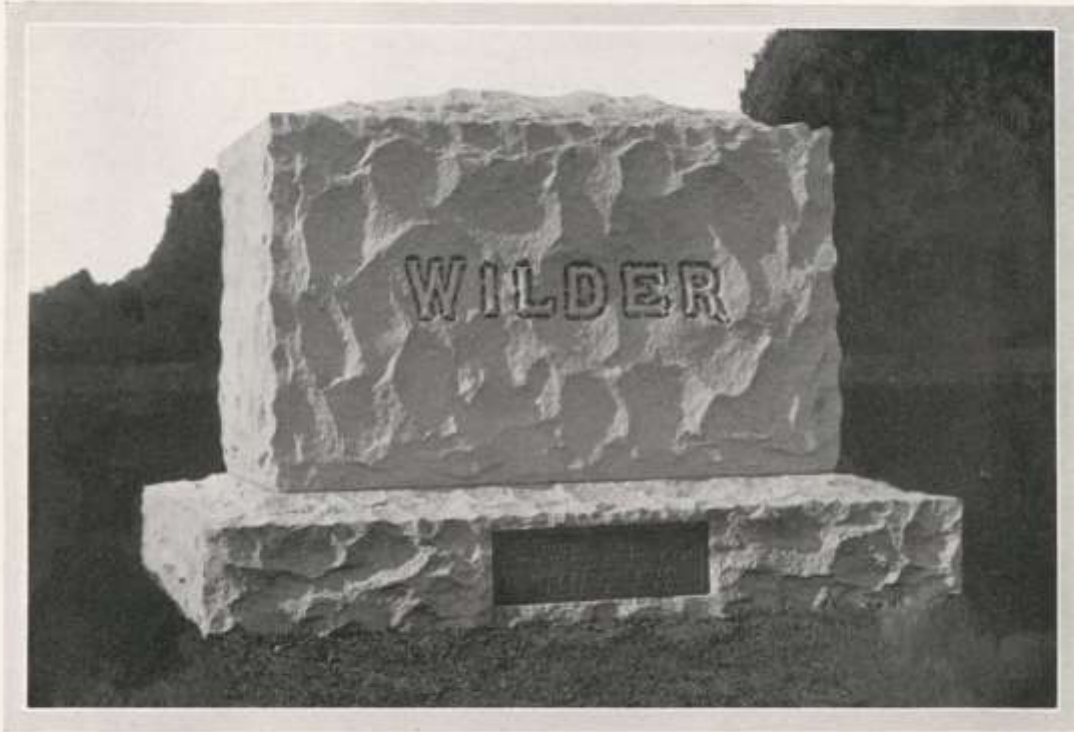
THE exedra type of memorial is one which has retained its popularity throughout the centuries. It was one of the styles greatly favored by the Greeks and later adopted by the Romans. Our illustration is of an extremely simple type of exedra which is elaborated with symbolic decorations. The name is cut in French Old Style letters.

## ROCK-FACED MONUMENTS



THE Thompson Monument is very unusual, and strikingly designed. On the corner of the well-outlined die, held by a ribbon with graceful flowing ends, is the inverted torch—symbolic of Death. On the other side is the laurel wreath, with two beautifully-cut palm branches bending gracefully toward the family name.

## ROCK-FACED MONUMENTS



THE Wilder Memorial in its every detail conveys to one the idea of ruggedness, and is an ideal example of rock-faced work. The name, cut in rustic letters by a series of incised lines, is worthy of special study. The bronze inscription panel on the first base covers a cinerary urn.

## ROCK-FACED MONUMENTS



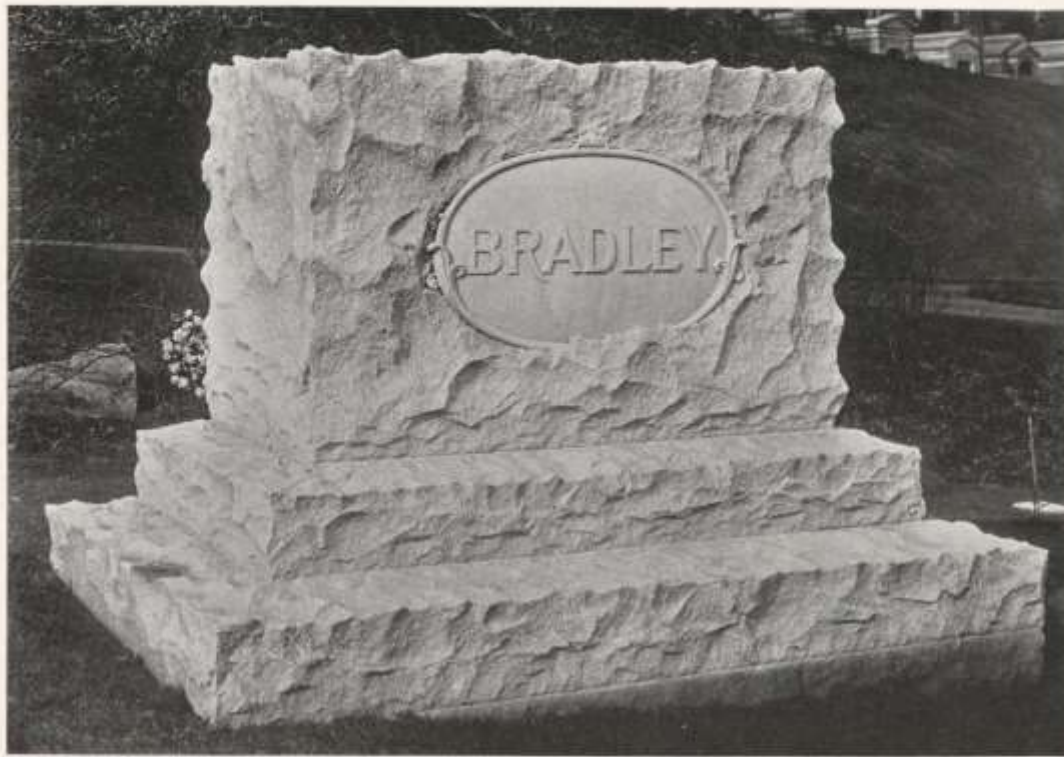
THE bronze panel on the Charles Henry Eaton Monument lends quiet dignity, also a touch of grace and finish to the rock surface of the design, that is very desirable in all memorials. The well-trained vine around the base adds an interesting touch of color as well as the thought of Memory.

## ROCK-FACED MONUMENTS



THE Parmelee attracts because it is unusual. The hammered panel with the name in square sunk letters and the incised cross takes the memorial away from the ordinary and raises it to a higher plane. The rockwork is very well executed, and gives the true natural rock appearance.

## ROCK-FACED MONUMENTS



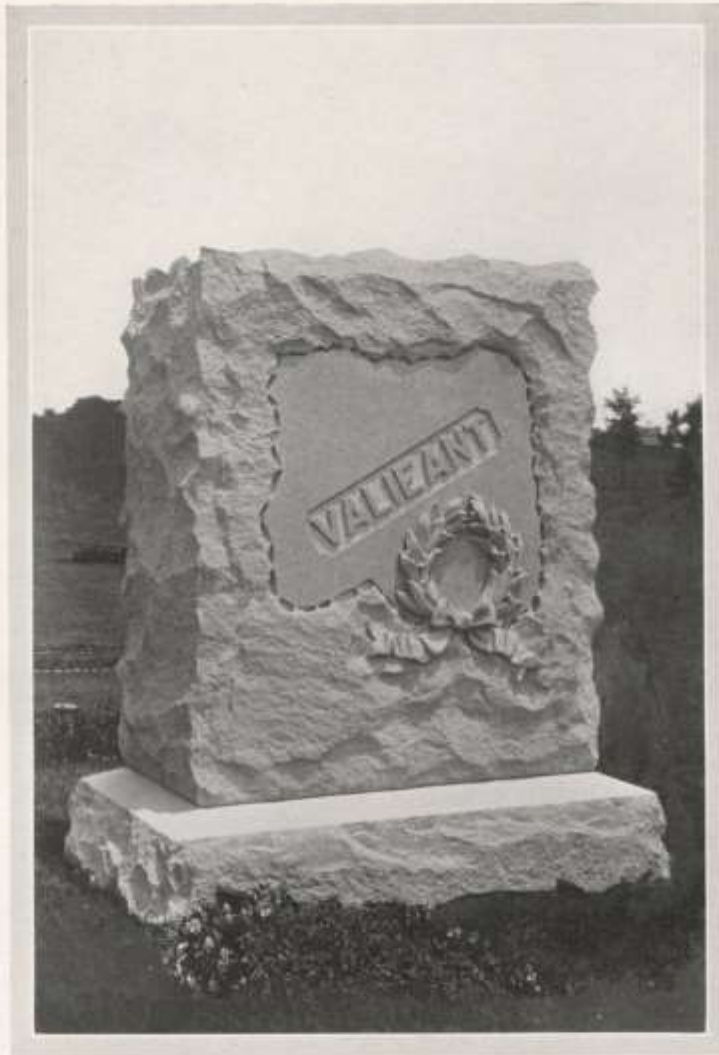
THE rugged stability of the Bradley Memorial at once impresses one. The oval name panel adds a wonderfully attractive touch; it is apparently emerging from the rock beneath.

## ROCK-FACED MONUMENTS



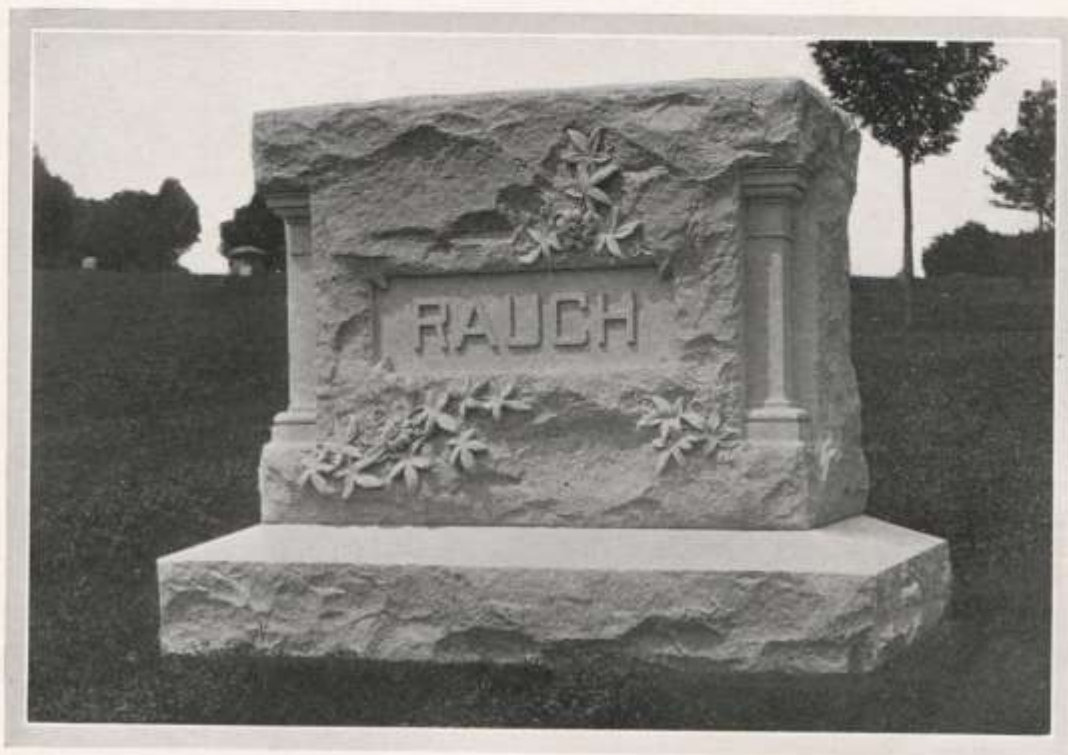
THE suggestion of dotted lines shown around the family name, Whipple, is a unique treatment for outlining the name. The branches of oak and ivy crowning the oval inscription panel are of special interest, the oak signifying Strength and Dignity and the ivy, Memory. It is a satisfying example of taste and genius in rockwork.

## ROCK-FACED MONUMENTS



IN the Valieant Memorial are two features particularly worthy of mention and careful study—the incised dotted line, enclosing the polished panel, and the laurel wreath, tied with ribbon with flowing ends, suggesting victory over death. Both are splendidly executed as is also the family name, and add a distinctive touch that is pleasing.

## ROCK-FACED MONUMENTS



THE Rauch Memorial impresses one with its religious significance and beauty, for here we see sprays of the passion vine beautifully carved and placed in a skillful manner on the die, coming out near the bottom and extending gracefully towards the top, just leaving room for the panel and well-cut name.

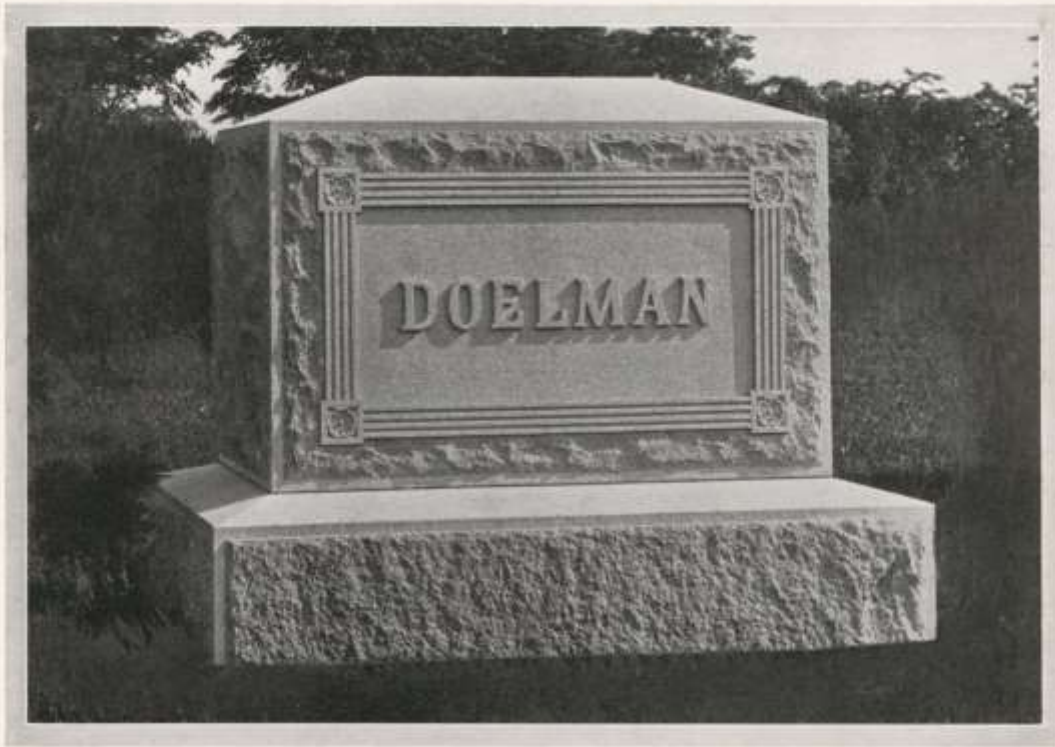


## ROCK-FACED MONUMENTS



THE passion vine and hammered cross set upon a rock surface make an effective and artistic treatment. The carving on this monument is very well executed. The passion vine clinging to the reclining cross, which seems to come imperceptibly from the rock and to float off into space amidst the clouds, has a deep significance.

## ROCK-FACED MONUMENTS



THE Doelman shows a most ingenious style of rock-faced monument. The band of three incised lines with a flower rosette in each corner makes an effective frame for the panel containing the name in well-cut, raised Roman letters. The hammered top and margin lines also add an artistic finish to the design.

## ROCK-FACED MONUMENTS



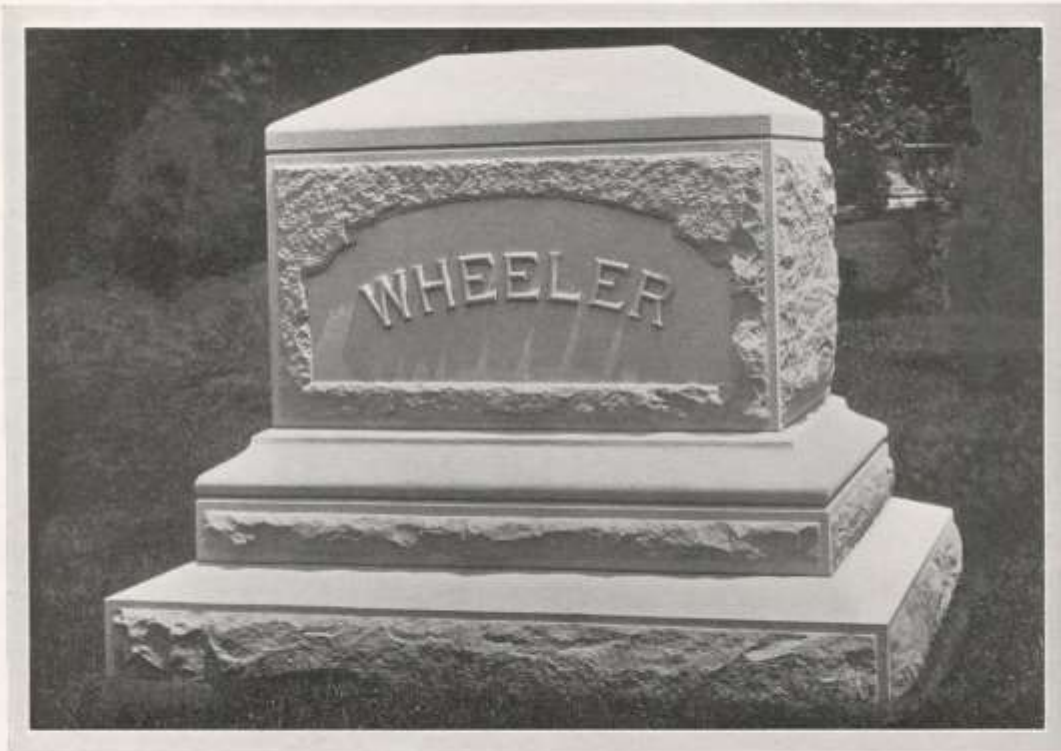
THE Fisher-Pollard Memorial is out of the ordinary in combining a boulder effect with the base. It is well balanced and has good lines. The oak branch (symbolizing Strength) twining in and out of the scrolls on which the family names are carried, is especially pleasing and shows skillful workmanship.

## ROCK-FACED MONUMENTS



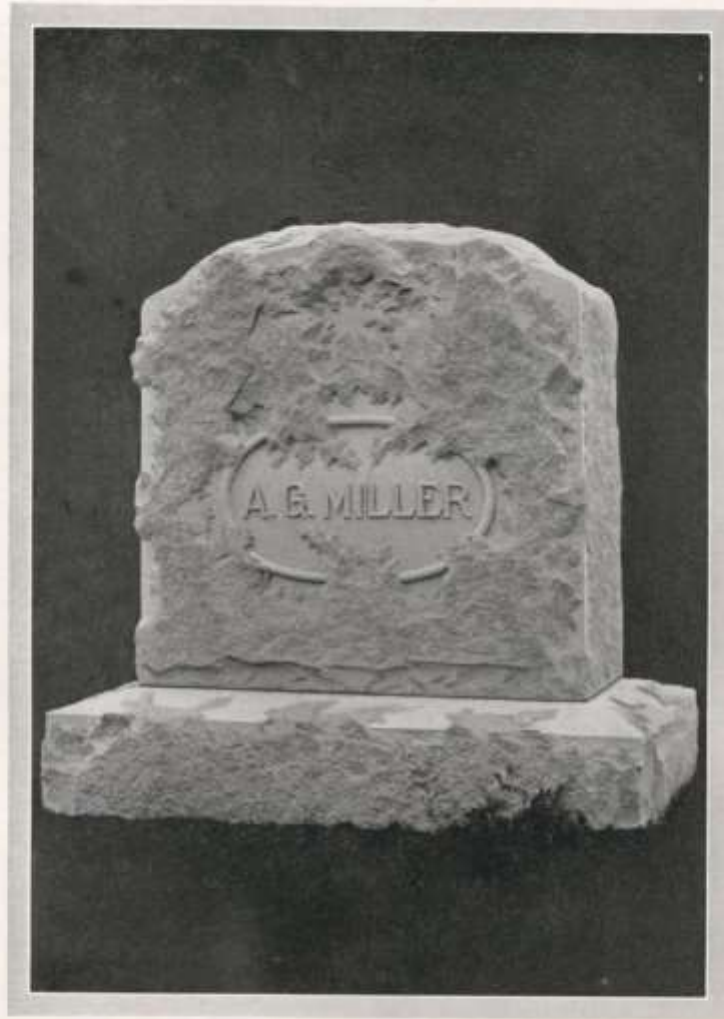
THE spray of well-executed roses, symbolic of love, on the hammered panel of the Blasier Memorial relieves the plainness of the design and gives a crowning effect to the whole memorial. The hammered panel, set off by the carving and name, stands out against the background of rock and commands attention and interest.

## ROCK-FACED MONUMENTS



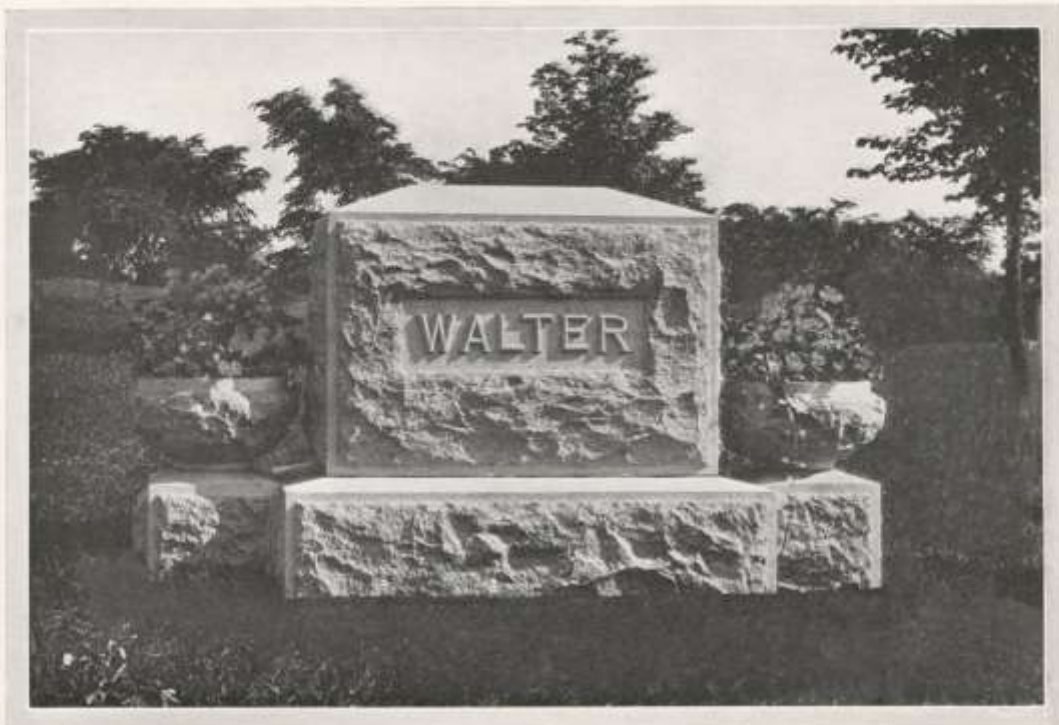
THE Wheeler Monument is an example showing the use of rock-faced and hammered granite combined. The name in well cut round raised letters is in harmony with the shape of the panel in which it is placed. The hammered top with the incised line, together with the margin lines, gives a pleasing finish to the design.

## ROCK-FACED MONUMENTS



SOMETHING unusual was attempted and accomplished in the Miller Memorial. The distinctions between rock and hammered surfaces are so delicate that only a skilled workman could achieve without overdoing. The name is attractively arranged in an oval panel, and the whole gives the impression of something new; of the dawn breaking through the clouds.

## ROCK-FACED MONUMENTS



THE combination of the vases with the rock-faced monument is very modern and well treated. The hammered top, wash and margins of the memorial relieve the rough lines and give the whole a pleasing appearance. The raised letters of the name placed in an incised panel are in keeping with the other hammered parts.

## ROCK-FACED MONUMENTS



THE rock surface gives a fine setting for the long, hammered, beveled panel of the Ehmann Memorial, which adds to the beauty and dignity of the design. The well-cut name (in round raised letters placed in an incised panel) is also a pleasing feature of this skillfully executed monument.

## ROCK-FACED MONUMENTS



A **S**PLENDID example of what can be accomplished in rock-faced monuments is the Hilfinger Memorial; it combines excellent proportions with perfect workmanship, and the result is very pleasing. The name panel with the double hammered border adds to the attractive appearance.

## ROCK-FACED MONUMENTS



THE Taft Memorial is very interesting in its clean-cut lines and design. The name is beautifully executed in ornamental letters set on a hammered, beveled panel and is deserving of special study. The lower part of the die and upper left corner are skillfully embellished with an acanthus design.

## ROCK-FACED MONUMENTS



THE Gross Monument is a fine example of how much a memorial can be improved by its surroundings. Here we see dwarf trees on each side of the monument and at the front corners of the lot. The ivy-covered grave and low marker also improve the appearance of the design.

## ROCK-FACED MONUMENTS



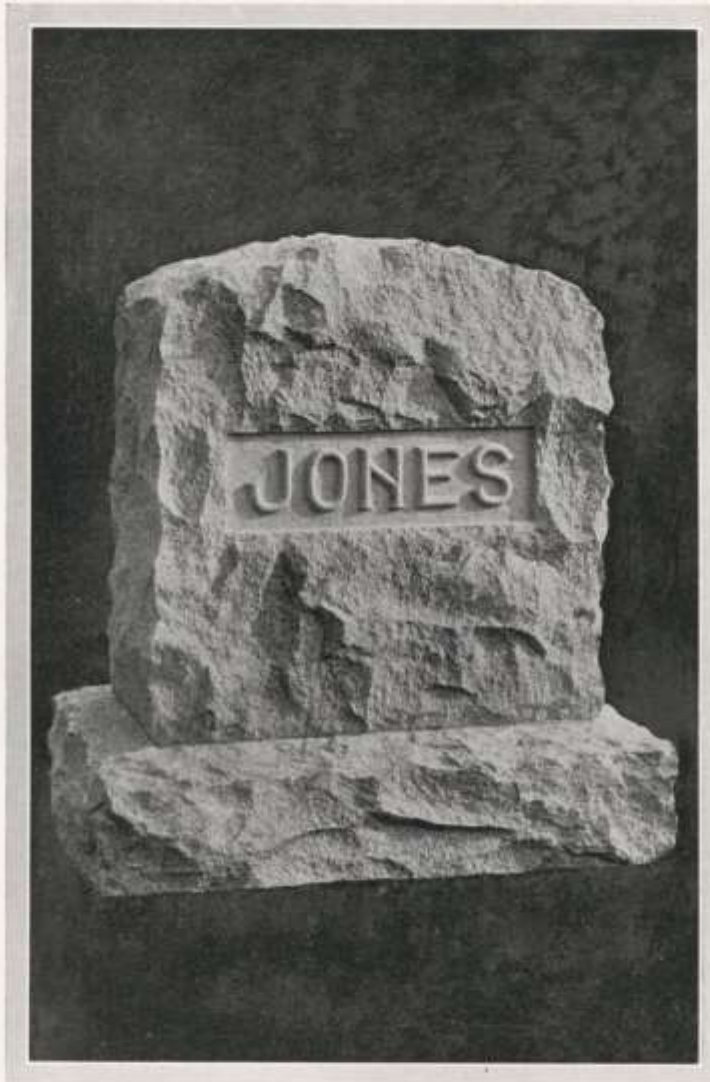
THERE is a great demand for memorials displaying simplicity and dignity in design. The Gardiner is a very beautiful example of this type, in rock-face finish. In the hammered panel is a well arranged and cut inscription in small, round raised letters, in memory of Jabez C. Gardiner and wife.

## ROCK-FACED MONUMENTS



THE Burke Memorial shows a two-piece design which has been given careful study. The die rests on a substantial base with hammered wash and margin lines. The only ornamental feature is the finely-cut oval panel, with little touches of carving, containing the family name. The entire monument shows able as well as painstaking workmanship.

## ROCK-FACED MONUMENTS



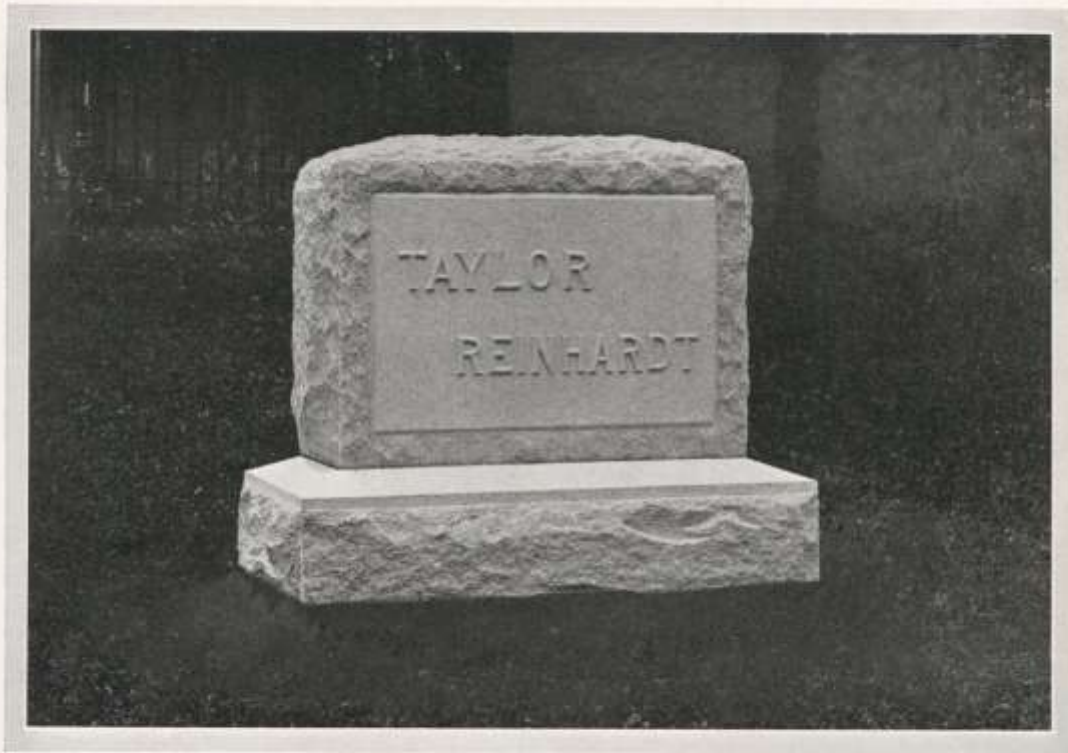
THERE is something about a rock-faced design, like the Jones illustration, which when well cut and proportioned, appeals to many, for it has a strong character, and with the sunlight playing over its broken parts makes a pleasing monument that adds beauty to our cemeteries by giving variety in designs.

## ROCK-FACED MONUMENTS



THE Minard Tablet shows what can be done in rock-faced granite towards making dignified and artistic memorials. The base, with hammered wash and margin lines, is of good proportions. The well-cut name, set in a panel on the raised, hammered face of the die, gives an artistic and effective touch to the monument.

## ROCK-FACED MONUMENTS



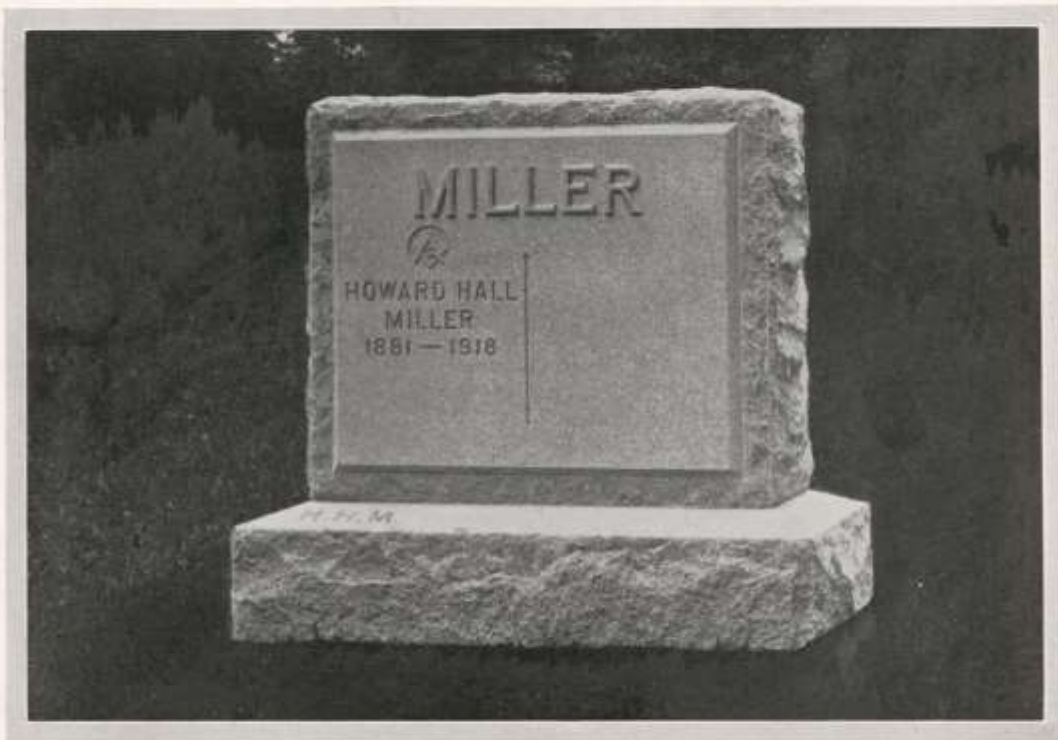
IT is often necessary to strike upon a design which is at once comparatively inexpensive and artistic. The Taylor-Reinhardt Memorial shows what can be accomplished by a combination of the hammered panel with well-executed round raised letters and the rough rock surface.

## ROCK-FACED MONUMENTS



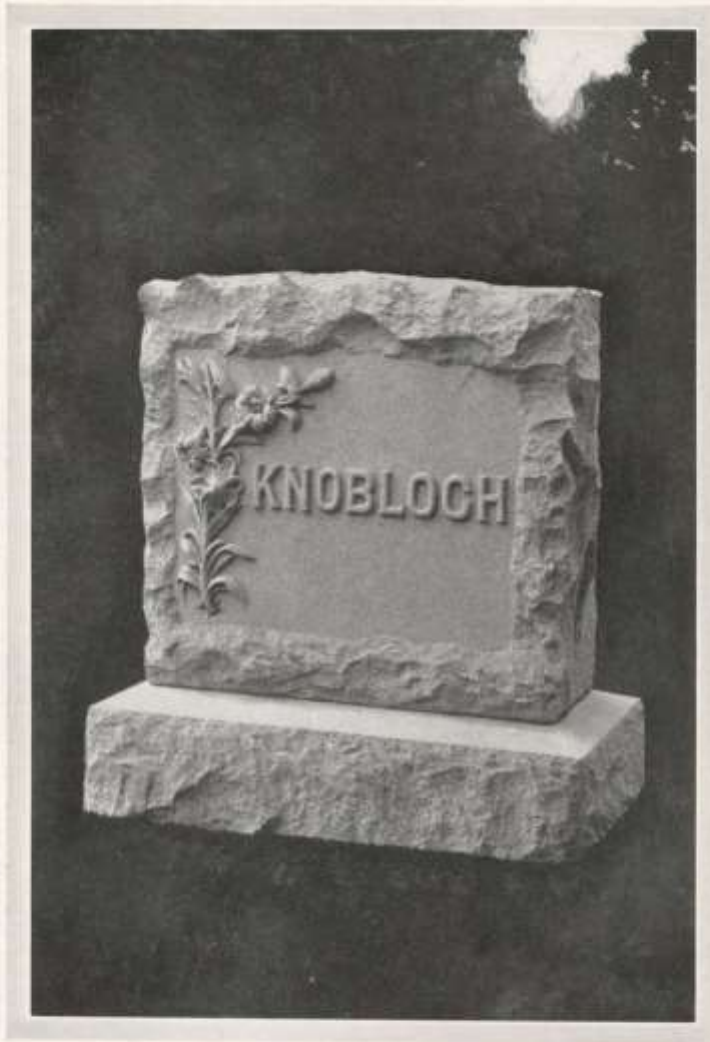
GOOD proportions, good workmanship and graceful lines make attractive memorials in rock-faced granite. The John Kenyon design is a pleasing example of that kind, showing painstaking study of details. Note the artistic touch that the two incised lines bordering the die and name panel give to the monument. The margin lines with rounding top also add interest.

## ROCK-FACED MONUMENTS



THE Miller is another example where the rough granite is used to give a setting for the well-proportioned, raised beveled panel for the family name and inscription. Here we see the Masonic emblem neatly cut in an incised circle. Of special interest are the initials cut on the first base to locate the grave.

## ROCK-FACED MONUMENTS



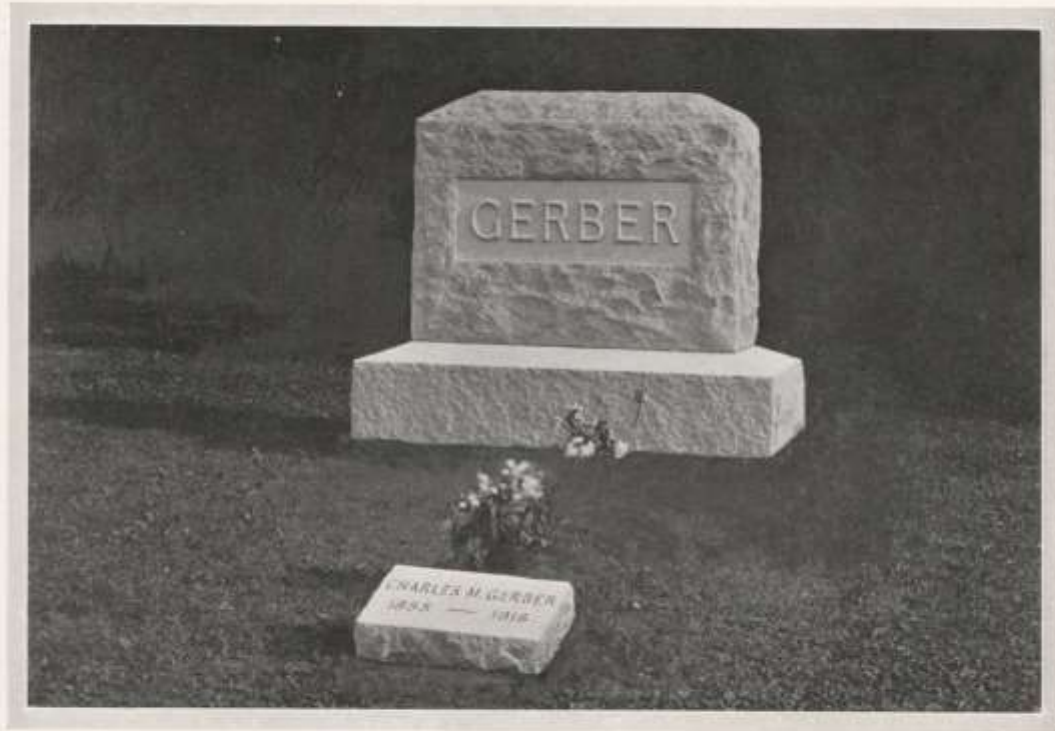
THE spray of Easter lilies coming out from the granite near the bottom of the hammered panel and bending slightly over the family name, adds greatly to the Knobloch Monument. The uneven, rock-faced border of the hammered panel also lends a touch of naturalness which is quite effective.

## ROCK-FACED MONUMENTS



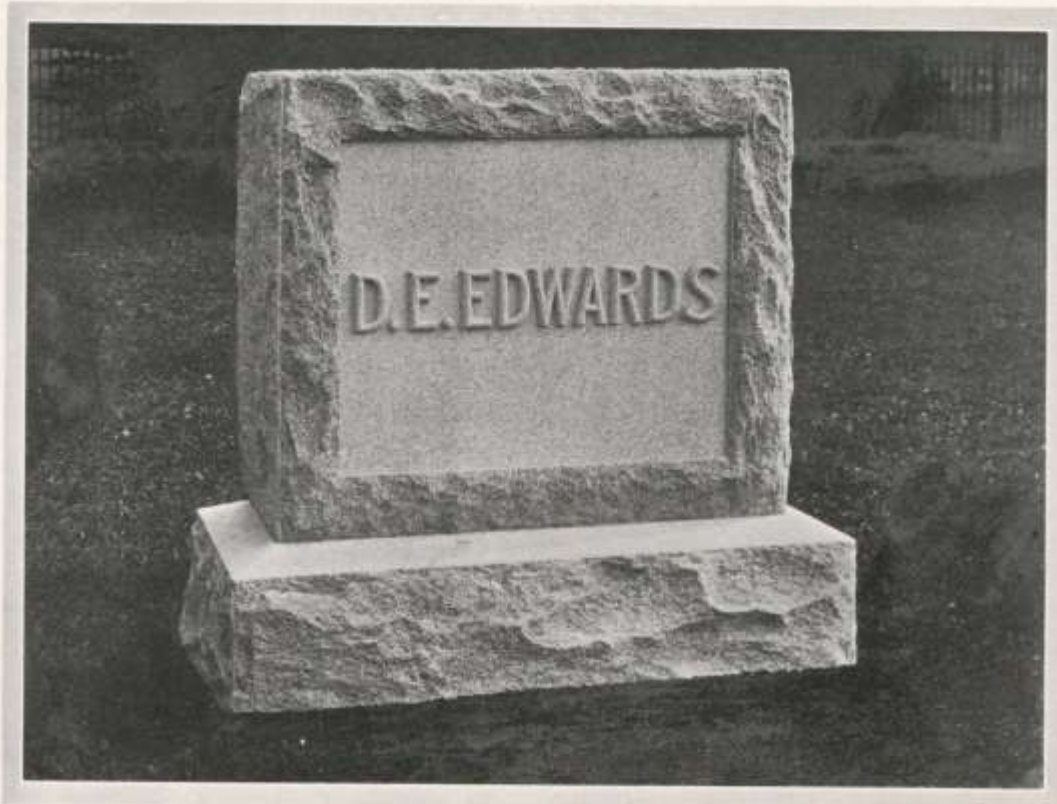
THE Newins is pleasing in its outline and workmanship, the combination of hammered and rock-faced work adding interest to the design. A column always gives a substantial appearance, and in this case it seems to support the upper part of the die with its touch of carving, incised line and well placed name.

## ROCK-FACED MONUMENTS



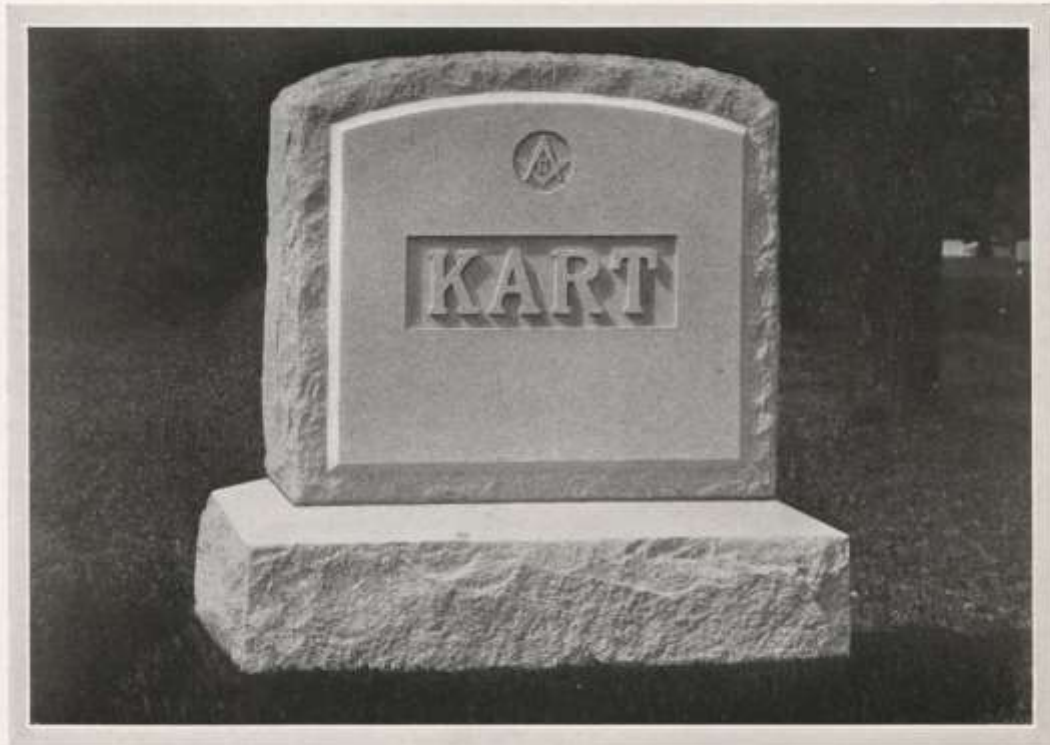
THE Gerber Memorial is of good lines and is made entirely of rock-faced work, with the exception of the panel and round raised letters. It is a splendid example of the rugged strength which this style of monument always suggests. The marker is of neat design and in harmony with the monument.

## ROCK-FACED MONUMENTS



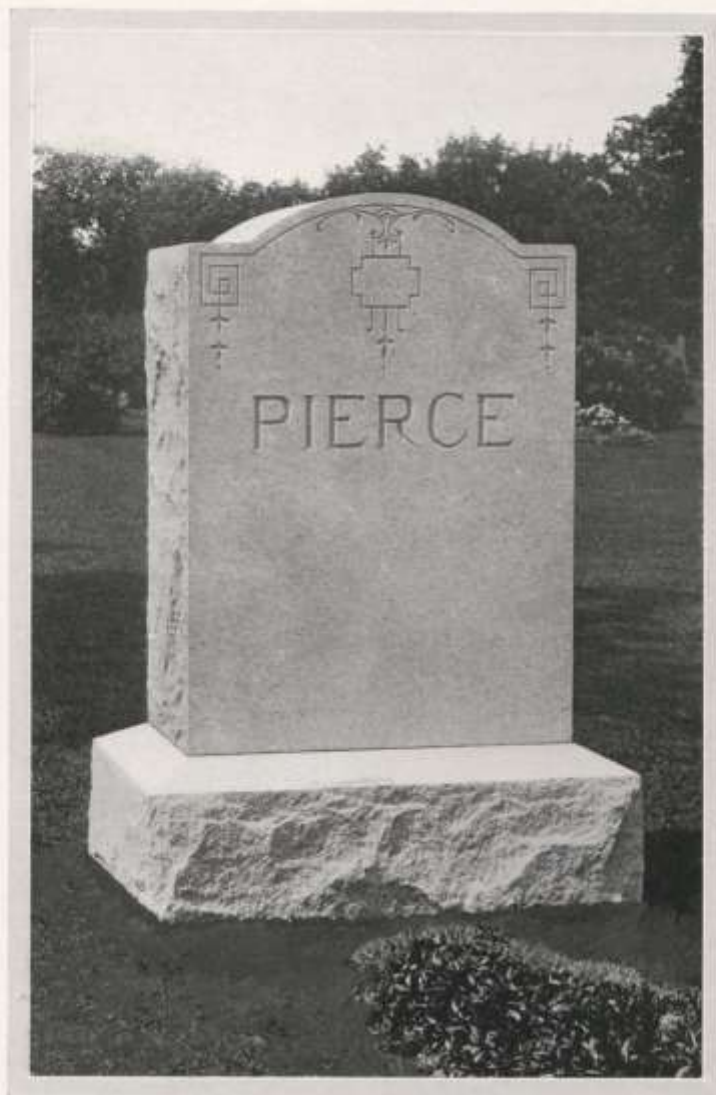
PLAIN and yet in good taste is the D. E. Edwards Tablet. It is a tribute to the progress of the industry that we can now find small memorials in good proportion and showing evidence of good workmanship.

## ROCK-FACED MONUMENTS



THE Kart Memorial combines simplicity of design with quality workmanship. The raised, hammered panel offers a pleasing contrast to the rugged background. The well-executed name is placed in an incised panel and the whole is given a touch of completeness by the Masonic emblem in an incised circle.

## ROCK-FACED MONUMENTS



THE Pierce Memorial is an example of a tablet showing good balance and simplicity. There is just enough ornament in the incised design on the die to attract admiration. The name, although a little large, is well placed and appropriate. The rounding top is a distinctive crowning feature of the design.

## ROCK-FACED MONUMENTS



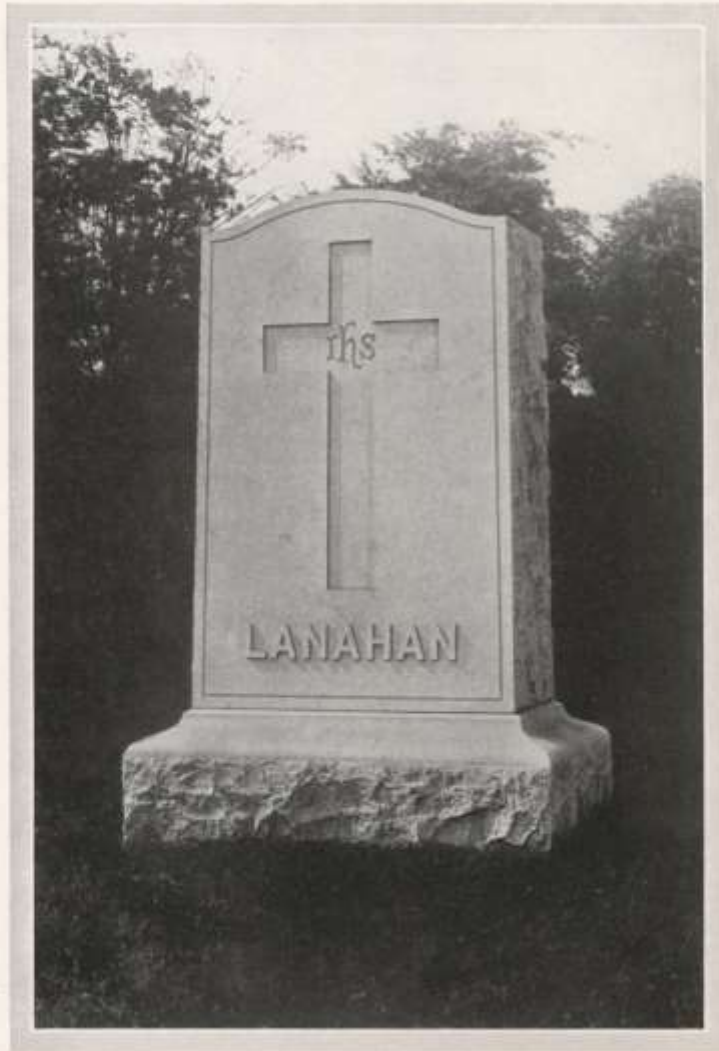
THE Hickey shows an unusual treatment. The rock cross with the three steps of Calvary is worked in as the dividing line between the two inscription panels. It gives a note of distinction to the design, being raised at the top to stand out from the surrounding rock, and lending to the memorial a touch of the unusual.

## ROCK-FACED MONUMENTS



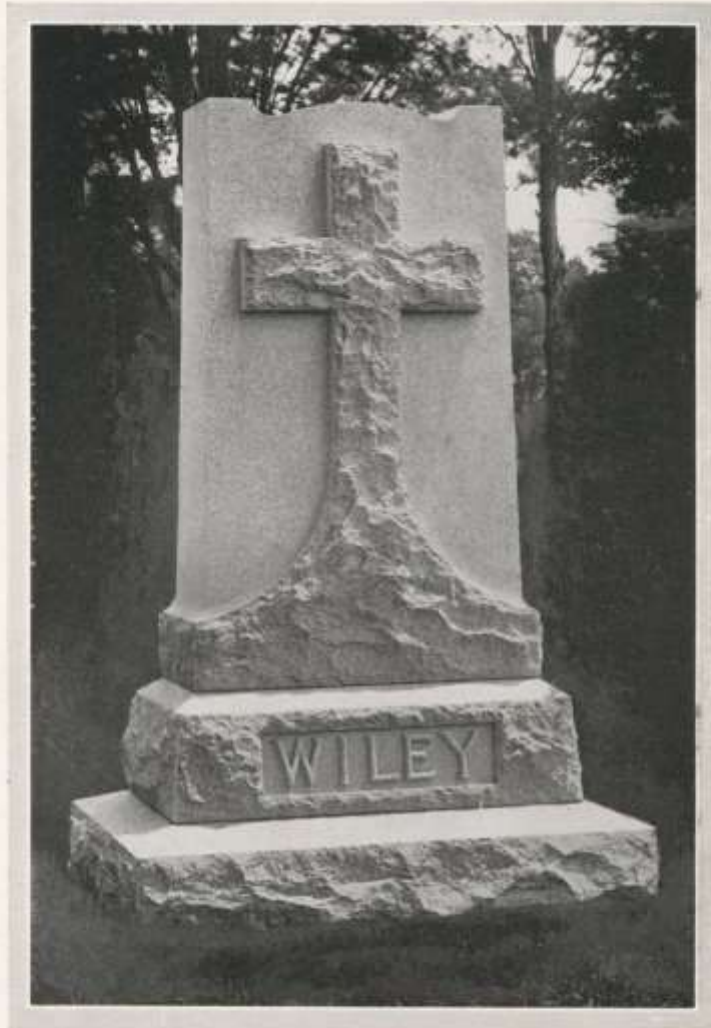
THE Charles W. Boyce Memorial is pleasing in its outline and shows an unusual treatment of a well-proportioned cross rising almost imperceptibly from near the bottom of the hammered die and extending up between the inscription panels, conveying its own sacred message.

## ROCK-FACED MONUMENTS



THE simplicity of the incised cross with the significant IHS, symbolic of Jesus, makes the Lanahan Memorial appeal at once to the lover of plain and dignified lines. Raised letters in the name show a good conception of the artistic, for they serve by contrast to emphasize the cross which is the dominant feature of the design. The incised line bordering the die adds a pleasing finishing touch to the whole.

## ROCK-FACED MONUMENTS



THE designer of the Wiley Memorial has combined the beautiful lines of the hammered tablet with the simplicity and rugged virtue of the rock-faced cross. The workmanship of the memorial is excellent, the name being well cut in round raised letters and set with perfect spacing in the neat, hammered, incised panel.

## ROCK-FACED MONUMENTS



THE Atzrott Memorial is an unusual study of the combination of a statue in relief with a rock-faced monument. The figure holding the Easter lilies represents Humility at the Foot of the Cross. The whole design is as unique as it is attractive.

## ROCK-FACED MONUMENTS



THE palm branch, scroll and rustic letters are executed with exceptional skill.



THE Parmly Memorial is an impressive design, showing unusual treatment of doorway.



## ROCK-FACED MONUMENTS



THE Hilliard is a simple design that well serves the purpose for an inexpensive mausoleum.



THE treatment of the front of this memorial is effective and pleasing and gives a good setting to the bronze doors.

## ROCK-FACED MONUMENTS



THE attractively laid out grounds and the flowering urns give one the impression that the Bettelini Memorial receives attentive care. The building itself is in excellent proportion. The cross and the passion vine on the pediment, together with the urns, bronze doors and setting, make it truly artistic and dignified.

## ROCK-FACED MONUMENTS



THE Malcolm is an example of a mausoleum erected in the form of a Greek cross, and provides for a vestibule in the center with three crypts on each side. A stained glass window at the end adds to the attractiveness of the interior. The construction of the exterior is unusual and distinctive.

## ROCK-FACED MONUMENTS



THE Joseph J. Noll Mausoleum is a pleasing rock-faced design. The stained glass window on the side gives to the vestibule many warm rays of color while also relieving the monotony of the outside wall. The hammered steps are well contrasted with the rough surfaces elsewhere.

## ROCK-FACED MONUMENTS



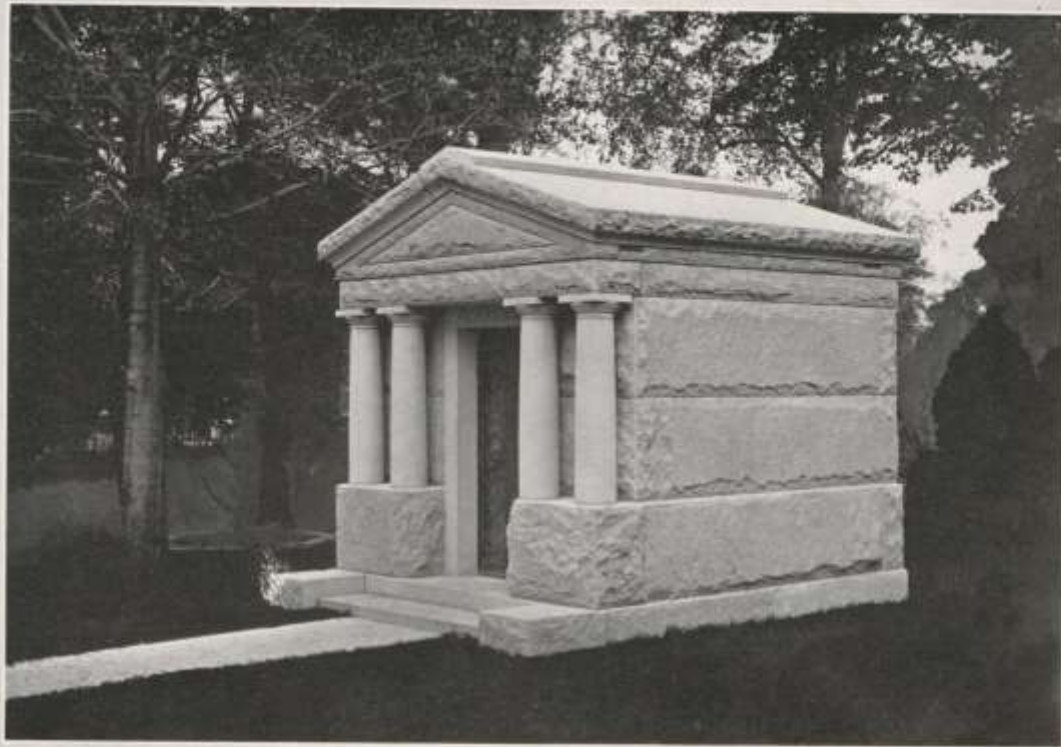
SIMPLE and yet pleasing is this mausoleum; it gives at once the impression of honest simplicity and good taste. The memorial is relieved by the hammered Tuscan columns, doorway and steps. The combination of the Greek and St. Andrew's crosses in the bronze door carries out the atmosphere of simplicity.

## ROCK-FACED MONUMENTS



THE Goldsmith Mausoleum, constructed of large blocks of granite, is a substantial looking building with good lines and proportions. The hammered front, with the panels on each side of the bronze doors embellished with festoons of immortelles and flowers, adds a note of diversity to this interesting and artistic design.

## ROCK-FACED MONUMENTS



THE columns are the most striking feature of this mausoleum. The bronze doors and the large blocks of granite used in the sides suggest durability and strength. The incised triangle on the pediment completes the artistic values. It is a commendable example of a rock-faced mausoleum.

## ROCK-FACED MONUMENTS



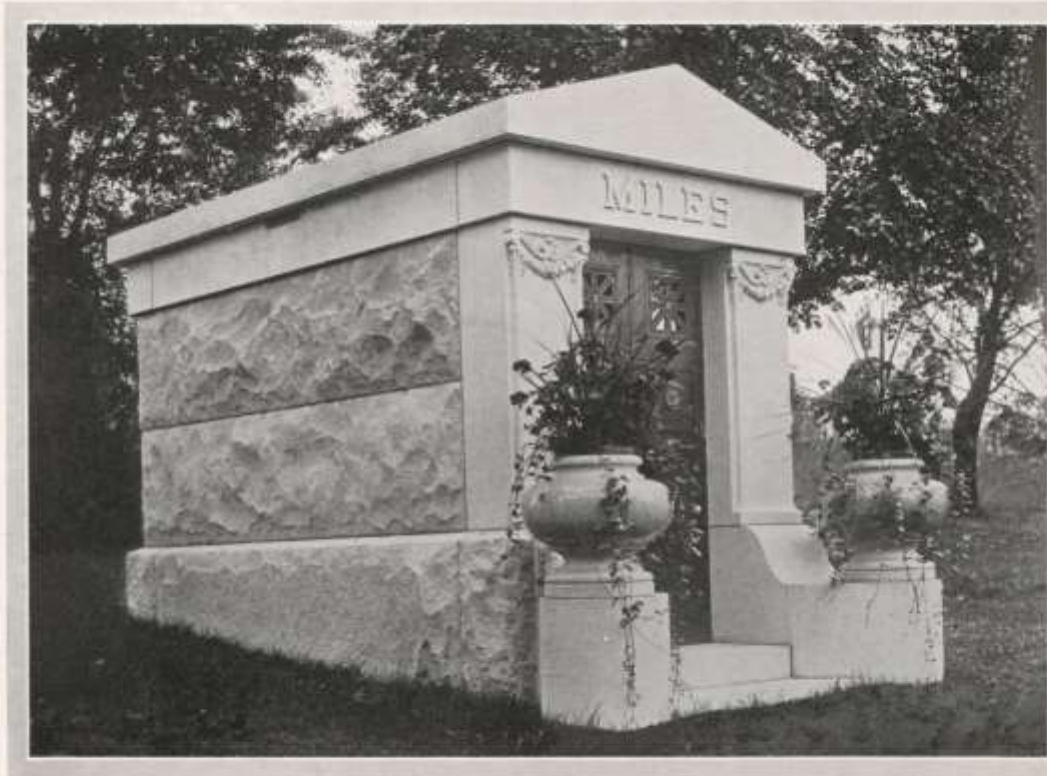
THE Howard Mausoleum is especially commendable for those who desire a plain building erected for rugged stability. The size of the blocks of granite adds to its attractiveness. Flower urns on the projections each side of the door would also give a pleasing touch of interest to the front.

## ROCK-FACED MONUMENTS



VERY few pieces of granite are used in the Rettinger Mausoleum. The one-piece roof and the massive blocks in the side wall combine to give the appearance of ruggedness and durability. The severity of the design is relieved by the hammered work around the doorway and the intricately-designed bronze doors.

## ROCK-FACED MONUMENTS



THE Miles Mausoleum is a well-proportioned building. The one-piece roof and immense blocks of granite, give it a substantial look, which is relieved by the flower vases on each side of the doorway. The St. Andrew's and Greek cross design in the bronze doors also adds an interesting touch.

## ROCK-FACED MONUMENTS



THE Unz Memorial is a simple little design which is pleasing and graceful in its lines. It is well constructed, with a one-piece roof, and contains three crypts. The handsome doors of bronze show what may be done toward beautifying memorials by the use of this attractive metal.

## ROCK-FACED MONUMENTS



FOR an inexpensive two-crypt mausoleum it is hard to find one with more pleasing lines than the Lyon, illustrated on this page. The plate glass in the bronze door gives a unique appearance to the front.

*Page Seventy-one*

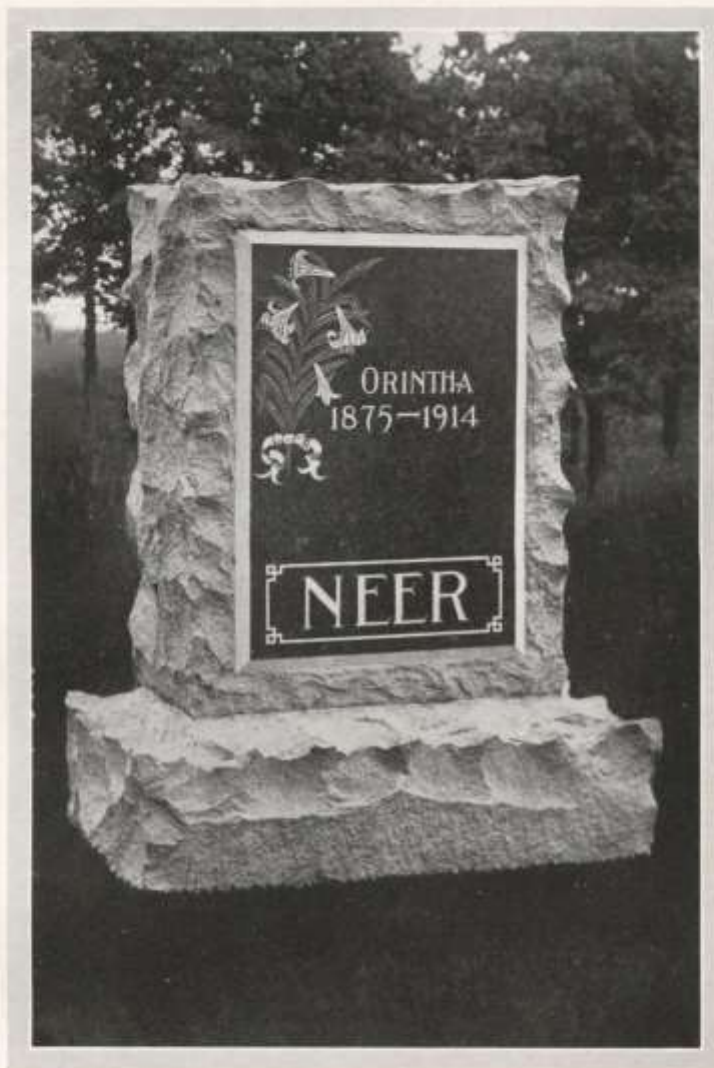
(the Lyon two-crypt mausoleum memorial)

## ROCK-FACED MONUMENTS



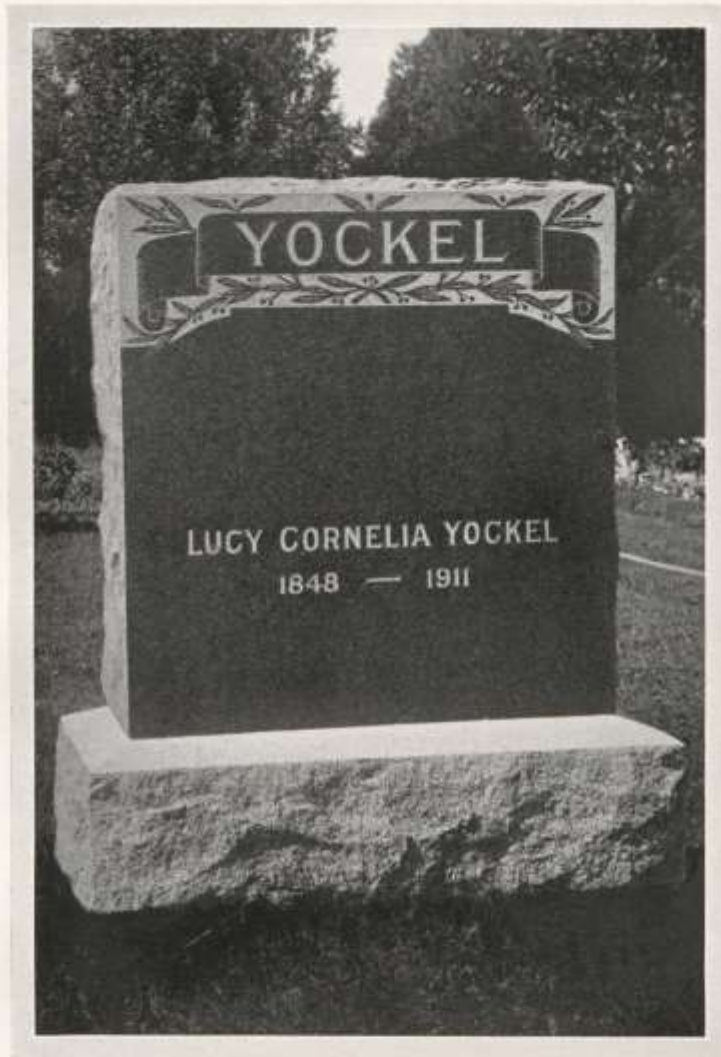
THE Austin Memorial shows what a strong effect can be obtained with traced carving on polished dark granite. The high, unfinished rock die makes an excellent setting for the raised, polished inscription panel with a Greek fret traced border, which forms a pleasing feature for this unusual monument.

## ROCK-FACED MONUMENTS



THE raised, polished inscription panel of the Neer Monument stands out in a pleasing manner against the background of rock. The tracing of Easter lilies, symbolic of purity, lends to the panel a touch of beauty which improves the entire work.

## ROCK-FACED MONUMENTS



THE contrast between the polished and hammered surface, together with the excellent tracing, makes the Yockel Monument pleasingly attractive. The scroll on which the name is cut extends out to the sides and serves to replace the ornaments which are generally used to balance the name.

## ROCK-FACED MONUMENTS



PLAIN, unostentatious and yet very dignified is the Timp<sup>te</sup> Tablet. The rather severe lines are relieved by the incised name panel which adds greatly to the effectiveness of the design. The well-cut family name contributes another pleasing touch to the simple, polished tablet.

## ROCK-FACED MONUMENTS



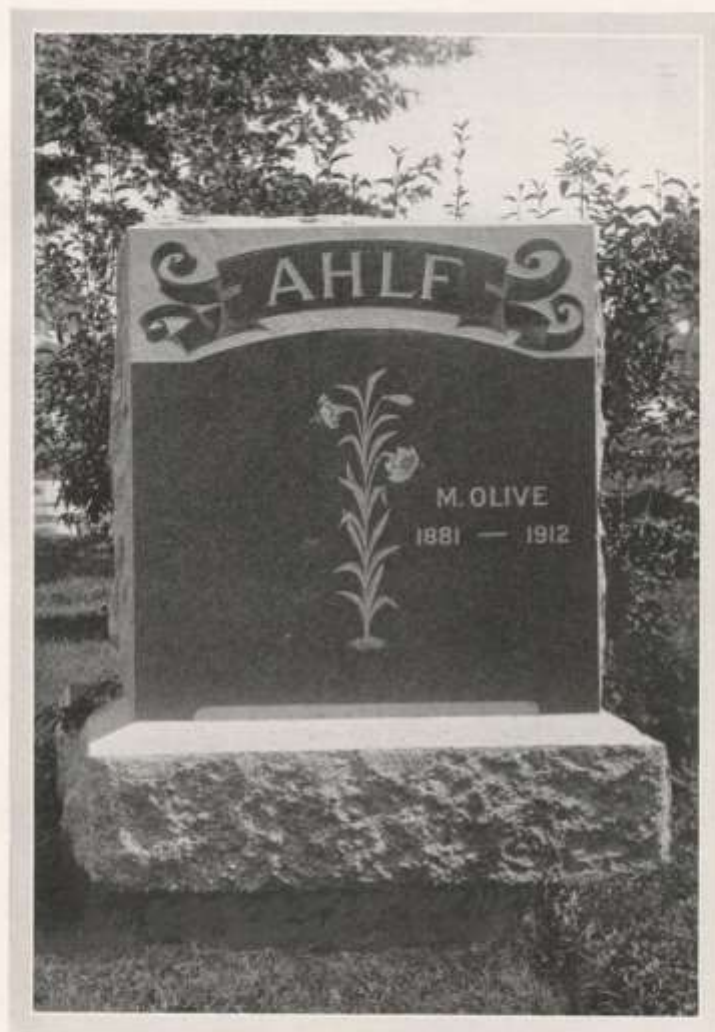
THE Stevens is an example of designing that depends for its effectiveness upon the simplicity of the completed memorial rather than upon its ornamentation. The hammered panel, with its polished border, gives an excellent setting for the raised oval name panel. This is a simple and gratifying style of memorial.

## ROCK-FACED MONUMENTS



PURCHASERS who are seeking for an unpretentious style of memorial are attracted by such simple designs as the Elliott Monument. The outline of this tablet is similar to other stones of this class, but a touch of variety is seen in the raised polished panel, also in the treatment of name on first base.

## ROCK-FACED MONUMENTS



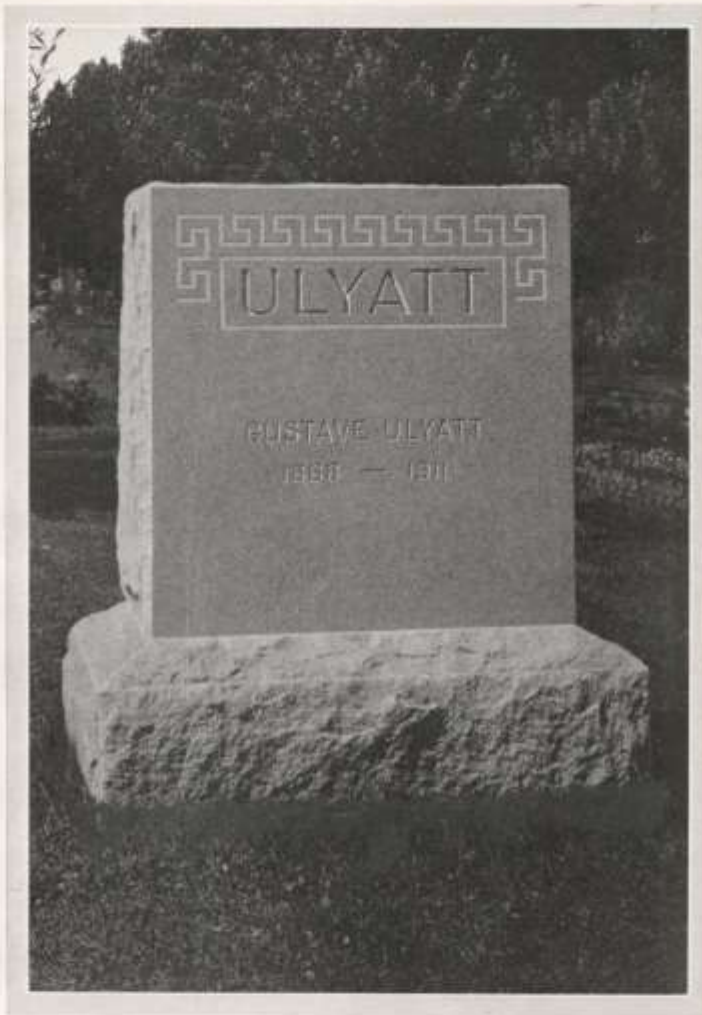
TRACING on a dark polished granite gives splendid effects when properly executed. The letters and the shadows on the scrolls are traced with the fineness of an etching. The Ahlf Monument shows the contrast possible in granite as well as the excellent workmanship.

## ROCK-FACED MONUMENTS



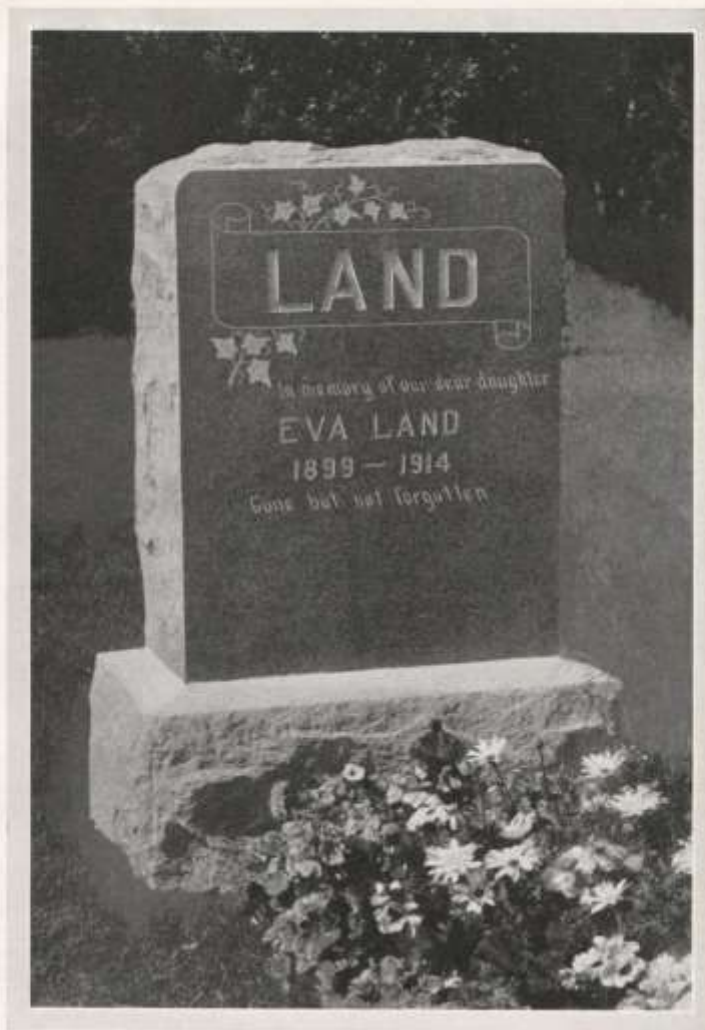
“IN very good taste” is an observer’s opinion of the Mullen design. There is just enough elaboration without overburdening the monument. The name is in incised round letters and is well spaced. It is balanced by a foliated square ornament on each side. The polished inscription panel with the incised borders adds to the attractive appearance.

## ROCK-FACED MONUMENTS



THE well-executed incised letters of the name Ulyatt are set off by the traced panel, and the Greek fret which forms an ornament for the top of the tablet. The appearance of the whole design is greatly improved by this panel and border.

## ROCK-FACED MONUMENTS



THE Land Tablet combines good workmanship with sentiment and feeling in the design itself. The ivy spray appearing from behind the scroll name panel, and symbolic of memory, is in harmony with the inscription.

## ROCK-FACED MONUMENTS



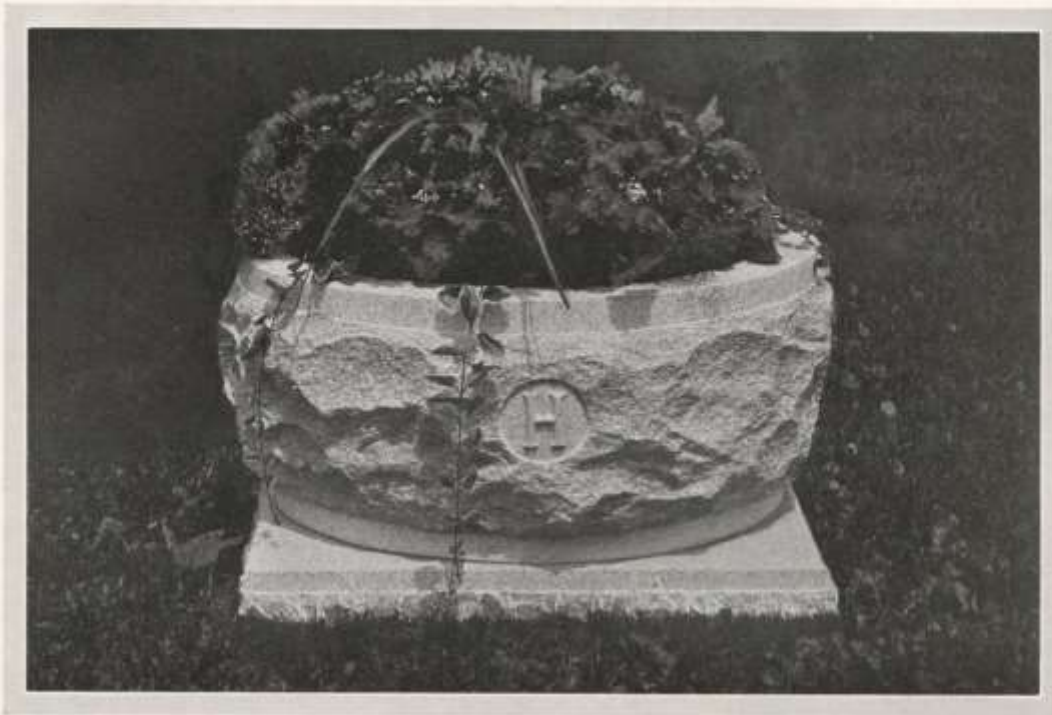
THESE two monuments are good examples of the smaller type of work going up in many of our cemeteries today. Ivy is entwined with the cross on the Keating, while the spray of passion vine gives a setting for the ribbon which forms an unusual decoration and also bears the family name on the Riley Tablet.

## ROCK-FACED MONUMENTS



THE Radlein design is one very often used. It is very well executed, the decorations on the die and cap relieving the plainness. The IHS on the cross is a symbol or monogram representing the Greek contraction of "Jesus". In ignorance of its origin it is often regarded as an abbreviation of the Latin phrase meaning "Jesus, Saviour of Men" or of "In Hoc Signo vinces".

## ROCK-FACED MONUMENTS



THE vase is becoming increasingly popular, and justly so, as a cemetery memorial. It combines the qualities of the latter with the living beauty of flowers, and makes a fitting tribute. The "H" Vase is in very good taste; the hammered margins and wash accentuate the rockwork which reflects the naturalness of the flowers. The initial is attractively set.

## ROCK-FACED MONUMENTS



CONSTANT endeavors are being made by progressive dealers and cemetery associations to improve in every possible way the marker memorial. The Coyner shows a rock-faced design which stands well above the level of the ground; the raised round letters are well cut and placed in the hammered panel.

## ROCK-FACED MONUMENTS



THE marker is always an important feature and should receive as much attention as the monument itself. A harmony of design should exist between each form of memorial on the cemetery lot. The Jackson, illustrated on this page, has been carefully cut and designed. The polished, raised letters are well placed in the incised panel.

# Sizes for the Different Illustrations Contained in Rock-Faced Monuments

SIEGEL—3444  
4-6 x 2-7 x 8-2  
HATHEWAY—1005  
7-0 x 5-0 x 7-6  
Bronze—3-9 high x 2-6 wide  
BALLOU—3258  
7-0 x 4-0 x 5-6  
VAN GLAHN—3407  
1-6-0 x 5-0 x 2-7  
2-4-6 x 3-4 x 9-3  
Bottom of Hammered Cross—  
1-7 x 1-5  
Figure to Top of Hand—7-0  
HAFFEN—3228  
1-8-0 x 6-0 x 2-0  
D—7-6 x 2-7 x 4-5  
Figure—6-6 over all  
Torch—3-1 high  
GRAFF—4180  
1-8-1 x 4-6 widest part 1-7  
Die—6-3 x 1-0 x 6-5  
Figure—6-0 high  
Urn—1-4 high  
GIES—3115  
Boulder—6-0 x 6-0 x 6-0  
Figure—4-6  
LEUZE—4103  
1-6-0 x 3-3 x 1-2  
D—5-0 x 1-4 x 5-6  
Vase—1-7 high  
Statue—5-6 high  
WILCOX—2774  
1-5-6 x 4-10 x 1-4  
2-4-2 x 3-5 x 0-8  
3-3-0 x 2-4 x 1-0  
Cross—1-0 x 1-4 x 8-4  
Cross Arms—5-0  
BREWER—1023  
1-3-0 x 3-3 x 1-1  
D—2-10 x 2-3 x 1-0  
Cross—0-10 x 0-10 x 4-3  
Cross Arms—2-6  
SCHMIDT—4481  
1-7-0 x 4-0 x 1-10  
D—5-7 x 2-7 x 6-0  
BECKER—3403  
1-9-6 x 5-0 x 1-8  
D—0-3 x 2-11 x 5-0  
HARRINGTON—3534  
5-0 x 3-0 x 7-3  
ALDRED—4075  
4-2 x 3-5 x 4-4  
FANNING—2540  
4-6 x 1-10 x 4-0  
GORMAN—6074  
1-5-6 x 2-0 x 1-4  
D—5-4 x 0-10 x 3-3  
THOMPSON—3052  
1-8-8 x 4-2 x 1-2  
D—6-5 x 2-0 x 4-9  
WILDER—3137  
1-10-4 x 6-0 x 1-8  
D—8-2 x 3-10 x 5-0  
PARMELEE—5534  
1-7-3 x 3-9 x 1-1  
2-6-3 x 2-9 x 1-0  
D—5-6 x 2-0 x 3-9  
BRADLEY—3340  
1-10-0 x 6-7 x 1-2  
2-8-3 x 4-10 x 1-0  
D—6-10 x 3-5 x 4-3  
WHIPPLE—3707  
1-4-10 x 2-11 x 1-4  
D—3-10 x 1-11 x 4-10  
VALIEANT—4177  
1-6-0 x 3-6 x 1-3  
D—5-0 x 2-6 x 6-0  
RAUCH—3248  
1-7-6 x 4-3 x 1-6  
D—5-11 x 2-8 x 4-6  
MESSERSCHMITT—4200  
1-5-3 x 2-4 x 1-6  
D—4-6 x 1-6 x 3-10

DOELMAN—6172  
1-5-9 x 3-3 x 1-8  
D—4-8 x 2-2 x 3-2  
FISHER-POLLARD—3033  
1-4-5 x 2-9 x 1-0  
D—3-10 x 2-2 x 3-9  
BLASIER—3201  
1-4-6 x 2-6 x 1-2  
D—3-6 x 1-6 x 2-11  
WHEELER—3277  
1-7-0 x 4-8 x 1-3  
2-5-10 x 3-6 x 1-1  
D—4-10 x 2-3 x 3-6  
A. G. MILLER—3179  
1-7-6 x 3-8 x 1-8  
D—5-10 x 2-0 x 5-10  
WALTER—6175  
1-5-6 x 3-1 x 1-6  
D—4-6 x 2-1 x 3-6  
Ends—1-6 x 1-6 x 1-7  
Vase—1-7 x 1-2  
EHMANN—4338  
1-8-3 x 4-6 x 1-9  
D—6-0 x 2-11 x 3-8  
TAFT—2568  
1-4-10 x 2-4 x 1-7  
D—4-1 x 1-7 x 3-2  
CROSS—5482  
1-6-0 x 2-0 x 1-3  
D—5-0 x 1-0 x 3-6  
GARDINER—6157  
1-4-6 x 2-8 x 1-4  
D—3-6 x 1-8 x 3-0  
BURKE—2288  
1-5-4 x 2-8 x 1-5  
D—4-4 x 1-8 x 3-2  
JONES—4374  
1-3-0 x 2-0 x 1-2  
D—3-0 x 1-3 x 3-2  
MINARD—5068  
1-4-0 x 2-4 x 1-2  
D—3-0 x 1-4 x 3-11  
TAYLOR-REINHART—6173  
1-4-4 x 2-4 x 1-3  
D—1-6 x 1-4½ x 2-9  
KENYON—5452  
1-4-3 x 2-3 x 1-8  
D—1-8 x 1-7 x 3-2  
MILLER—6174  
1-3-0 x 1-7 x 1-3  
D—3-0 x 1-0 x 1-7  
KNOBLOCH—4340  
1-4-2 x 1-10 x 1-4  
D—3-6 x 1-2 x 3-4  
NEWINS—3412  
1-4-2 x 2-0 x 1-3  
D—3-5 x 1-4 x 3-1  
EDWARDS—4358  
1-4-2 x 1-10 x 1-6  
D—3-6 x 1-2 x 3-4  
KART—6100  
1-4-0 x 1-9 x 1-3  
D—3-3 x 1-0 x 3-0  
PIERCE—5683  
1-3-0 x 1-8 x 1-4  
D—3-0 x 1-0 x 4-6  
HICKEY—5001  
1-5-0 x 1-11 x 1-8  
D—4-4 x 1-5 x 4-0  
BOYCE—4707  
1-4-8 x 1-11 x 1-0  
D—4-0 x 1-3 x 3-0  
LANAHAN—6213  
1-5-3 x 2-10 x 1-8  
D—4-1 x 1-8 x 6-4  
WILEY—5831  
1-4-10 x 2-8 x 1-1  
2-3-11 x 1-9 x 1-2  
D—3-4 x 1-2 x 5-6  
CARDINAL—4507  
1-5-5 x 2-9 x 1-4  
D—4-6 x 1-10 x 3-10

PARMLY—4232  
Front—12-6  
Side—10-6  
HILLIARD—6040  
Front—11-0  
Side—13-6  
HENRIQUES—6030½  
Front—11-10  
Side—13-6  
BETTELINI—4103  
Front over all 14-6  
Side over all including steps 20-6  
MALCOLM—4027  
Front—13-0  
Side over all—16-0  
NOLL—5048  
Front—10-6  
Side—16-6 over all  
BRUNDAGE—5063  
Front—12-0  
Side—14-0  
GOLDSMITH—5022  
Front—13-3  
Side—13-3 vault proper  
CAPRON—6048  
Front—11-0  
Side—14-6  
HOWARD—5662  
Front—15-6  
Side—17-4  
High—14-10  
RETTINGER—4523  
Front—8-10  
Side vault proper—13-6  
MILES—3823  
Front—7-9 over all  
Side—13-6 over all  
UNZ—5804  
Front—7-0  
Side—11-0  
LYON—5753  
Front—5-2  
Side—10-6  
High—6-10  
AUSTIN—5321  
1-5-0 x 3-0 x 2-0  
D—3-10 x 1-8 x 7-0  
YOCKEL—5327  
1-3-3 x 1-5 x 1-4  
D—2-8 x 0-11 x 2-11  
TIMPTE—5360  
1-3-2 x 1-8 x 1-2  
D—2-6 x 1-0 x 3-3  
ELLIOTT—2262  
1-4-0 x 1-8 x 1-2  
D—3-7 x 1-2 x 2-9  
AHLF—5347  
1-3-10 x 1-9 x 1-6  
D—3-2 x 1-2 x 3-5  
MULLEN—3267  
1-3-6 x 1-3 x 1-0  
D—3-0 x 2-9 x 3-0  
ULYATT—5328  
1-3-8 x 2-1 x 1-6  
D—2-11 x 1-4 x 3-1  
LAND—5310  
1-2-8 x 1-6 x 1-5  
D—2-2 x 0-11 x 2-10  
RADLEIN—5475  
1-4-4 x 2-7 x 1-3  
2-6-3 x 1-10 x 1-1  
D—3-0 x 1-3 x 2-0  
C—3-6 x 1-10 x 1-4  
Cross—0-10 x 0-10 x 2-4  
COYNER—3320  
3-0 x 1-0 x 1-0  
JACKSON—3305  
1-10 x 1-0 x 0-10

NOTE: We were unable to obtain omitted sizes.

