

# *Design Hints For Memorial Craftsmen*

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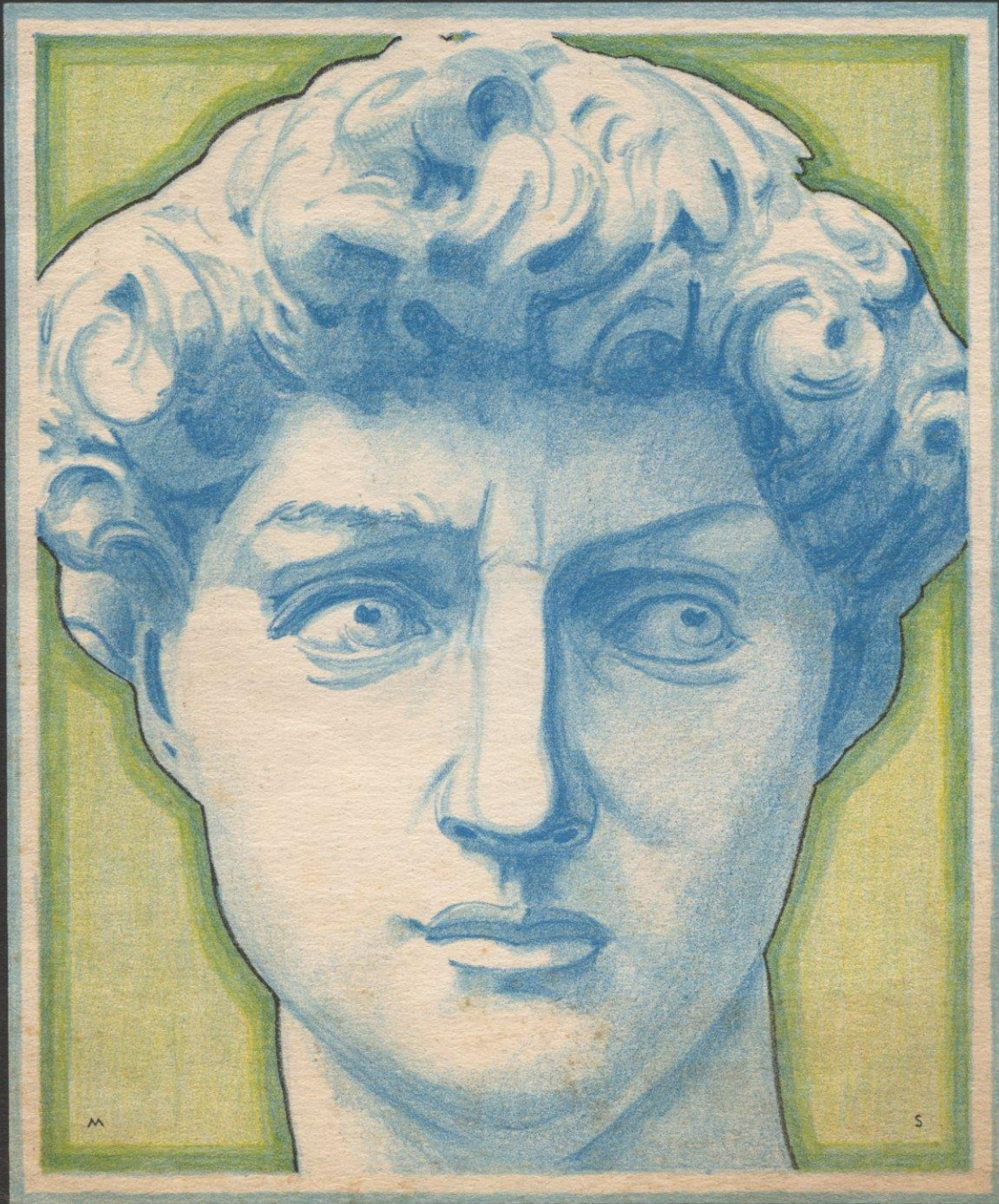
This booklet, which begins on the next page,  
is presented on the Stone Quarries and Beyond web site.

<http://quarriesandbeyond.org/>

Peggy B. Perazzo  
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June 2013

# DESIGN-HINTS

FOR MEMORIAL CRAFTSMEN



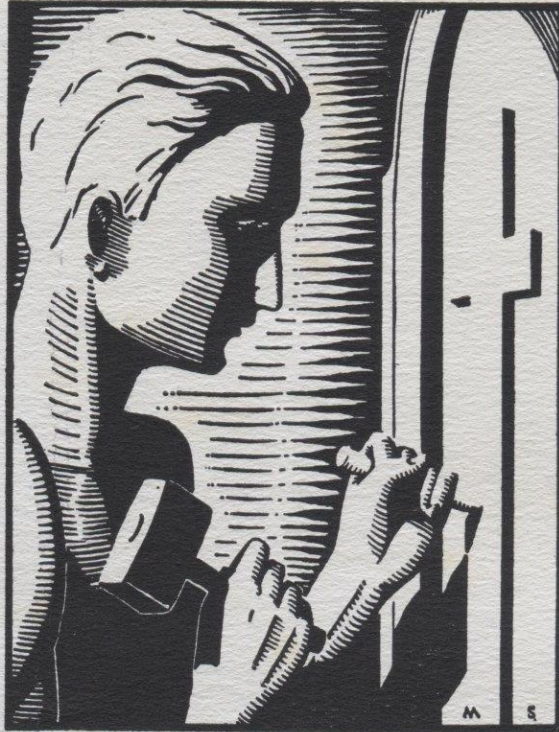
APRIL

1932

VOL. 8  
NO. 10



# GENIUS *and* SKILL



Genius and Skill, always paramount factors in North Star creations, find a true outlet in NU-ART, the latest and best method of treating memorial ornamentation.

NU-ART gives to all carvings the crisp richness of the sculptor's technique and insures a salability never equalled by ordinary methods in general use.

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North Star Granite Corp.  
St. Cloud, - - - - - Minnesota





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## AN IDEA SERVICE and the *Granites* to back it up

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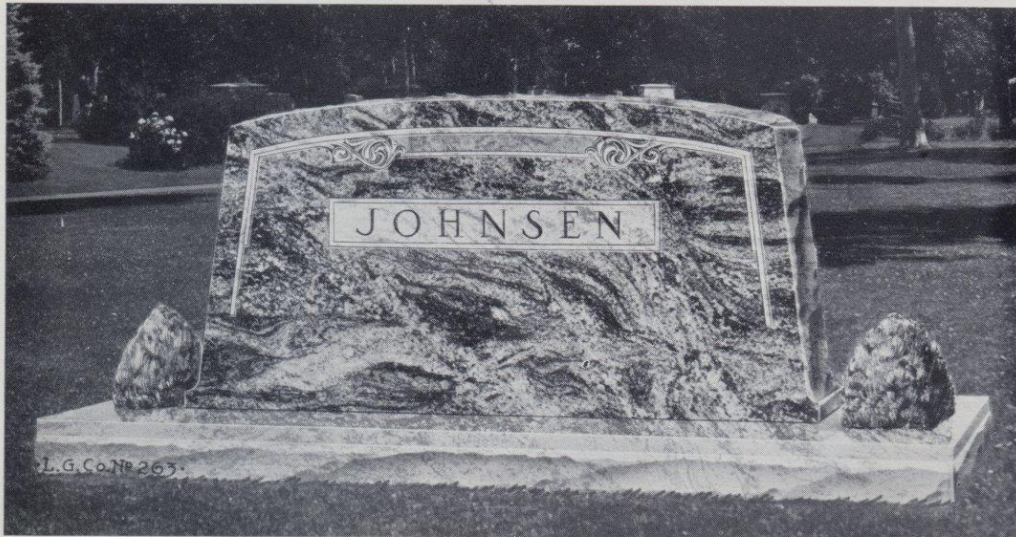
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That is what LINCOLN offers the trade. The Johnsen design is an example of the ideas Lincoln has for its dealers.

We will gladly furnish sizes and prices for this design.

LINCOLN GRANITES: Red Oriental, Lincoln Mahogany, Red St. Cloud, Lincoln Green, Gray St. Cloud, Lincoln Sacred Heart.

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No human emotion, reaction or mental impression is more destructive than fear, because it robs men of the ordinary process of reason.

The men of courage in the memorial industry, those who have gone ahead month after month laying a true course are still doing a profitable business.

EMERALTONE will help to make more retailers successful this year.

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T H E   H O U S E   O F   S E V E N   B R O T H E R S



*Say you saw it in DESIGN HINTS*



# DESIGN HINTS

FOR MEMORIAL CRAFTSMEN

PUBLISHED MONTHLY AT SAINT CLOUD, MINNESOTA

MICHAEL F. MURRAY, PUBLISHER

A. B. YAEGER, DESIGNER

*Application for entry as second class matter made at St. Cloud, Minn. postoffice.*

## Will You Surrender?

A friend of mine in the office-supply business told me recently that he had an inquiry from a district agent of a large life insurance company asking for an office chair. The agent told him the type of chair he wanted and advised him that the company was going to pay for it. He said that the company had some kind of a contract with the manufacturer of the chair wherein they bought all their chairs directly from the source of supply.

The insurance man wanted the local agency or chair manufacturer to have an opportunity to sell this chair. The insurance company told him then if the local agency could give him a good price he could buy the chair directly from this local agency. A price was accordingly submitted and sent in to the general offices and the proposal was promptly rejected with the reply that they could buy them direct from the factory much cheaper, and the figure given the local insurance agent indicated that the Insurance company was buying these chairs at about 10% under the price furnished to the local chair agencies.

Upon investigation we found that many other lines of office equipment and other things were sold by the big manufacturers to the other big companies without any protection whatever to the local agencies, despite the fact that the local agencies of these various supplies had for years absorbed the entire output of the factories.

In the case of the chair institution, they had local agencies all over the United States. These local agencies were supposed to be protected but they were not. One of the reasons for this

was that they were not organized. The forces of big business are organized and this type of selling, of course, is detrimental to the best interests of survival of small business in this country.

There are perhaps thousands of instances of this kind that could be cited to give an illustration of the menace going on in present day American business.

In the memorial industry we hear frequent complaints about this or that evil but little is done to correct these evils except to complain. It is true that the National Association has a good organization but in many states there is little or no organization. The evils which are commonly referred to will never be corrected until an organization, effective and sure, is perfected.

We hear back-biting and retraction among the retailers and we also hear it among the manufacturing wholesalers. The retailer complains that the manufacturer is not protecting him and the manufacturer complains that the retailer is in the wholesale and retail business both, and because of certain evils coming up almost daily, the industry is in a chaotic state and it is difficult for the two chief elements of the business to get together. Why is it difficult?

We have seen many other lines of business protect themselves thru the medium of organization. The retail hardware dealers had substantially the same thing as the memorial industry and other organized enterprises in the country for a number of years. They finally applied the ordinary intelligence to their problems and, as a consequence, organized the Retail Hardware Associa-

(Please turn to page 26)



## "Sculpture in Memorials"

BY

T. PETER ZIROLI

Director, THE ZIROLI STUDIOS OF CHICAGO

### CHAPTER 3

#### "Christ in Memorial Art"

In last month's chapter we talked about and discussed the Roman idea of "Humanizing the Memorial" and how this ancient method of perpetuating the memory of a loved one could be used to good advantage by modern memorial craftsmen. In this issue we shall endeavor to design and illustrate the meaning of "Divine Expression" in religious art and how this can be applied with good returns to the modern crafts of granite, marble, stone and bronze.

Out of religion, which may be broadly defined as the stronger elements of the human soul, has sprung not only such art as the world knows today, but also much that is lost forever. In early Christian times, art was restrained for several reasons, first, their dislike of anything pagan in form and conception—second, the advent of the barbaric hordes of Vandals, Goths, and Huns, that overran the earth—third, their belief that a representation of God or His Disciples was a thing beyond the reach of human hands to attempt to depict. So we find little of truly great art significance until the gradual rise to the era of great cathedral builders.

It was in stained glass works of the cathedrals that aesthetic representation of human forms first evolved to illustrate the life of Our Lord, Jesus Christ. Gradually, however, and culminating in the great upheaval and tremendous force of Renaissance Art, we find the people deriving religious inspiration and joy from

perfectly executed works of Art. The value and stimulus of the aesthetic motives as an aid for religious inspiration is becoming of late years, more and more acknowledged. The chief forms it has thus assumed in many denominations which have entirely prohibited art from their foundations—aside from a highly cultivated musical service—is stained glass, sculpture on exteriors, and some paintings—that it can be used in cemeteries is then in keeping with modern religious thought.

Let us, however, before proceeding further review briefly the Life of Christ, stating only those events that would be



FIG. 1



of use to our craft.

Jesus Christ, (meaning Iesous, the Greek form for Joshua or Savior, and Christos or, the Greek translation of the Hebrew Messiah, or Anointed) the founder of Christian religion was born in Bethlehem in a manger, when Joseph and Mary, forced to return there for the collection of Roman taxes, could not find rooms at an inn. Our main information of Jesus' life is derived almost exclusively from the writings of the four evangelists, Matthew, Mark, Luke, and John, and incidental notices in the New Testament.

We might add here that the reading of the Bible will be of great help to memorialists in solving the problem of correctly designed memorials to people of a religious nature whether they have sculpture or not.

On the night of His birth an angel announced the coming of the Savior to shepherds tending their flocks in the fields. On the eighth day He was circumcised according to the law of Moses. Soon

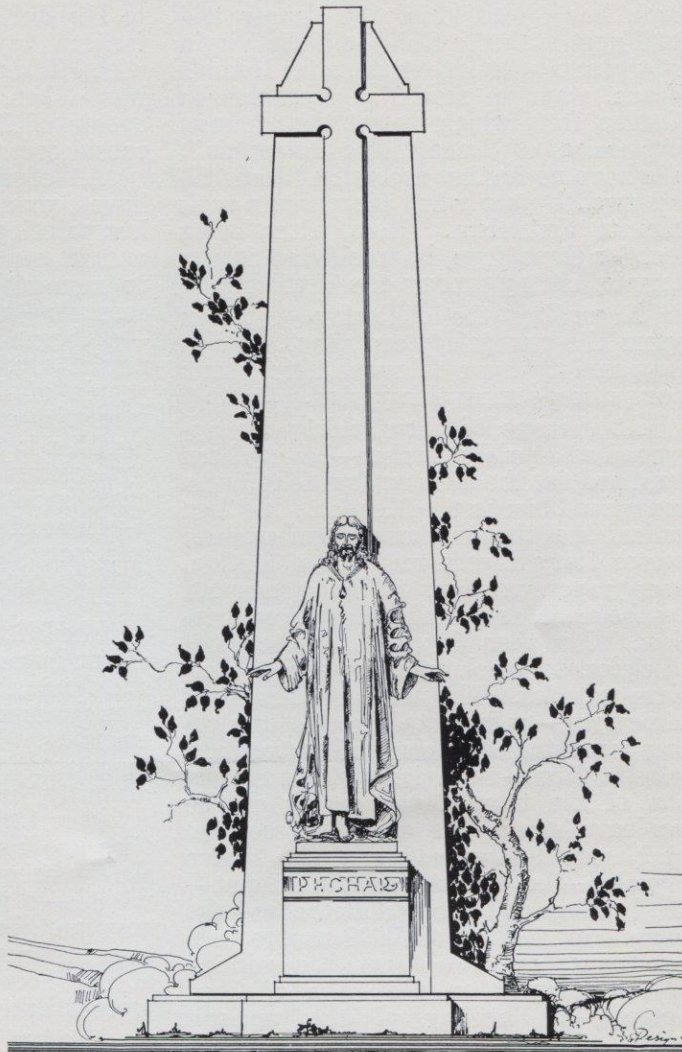


FIG. 3

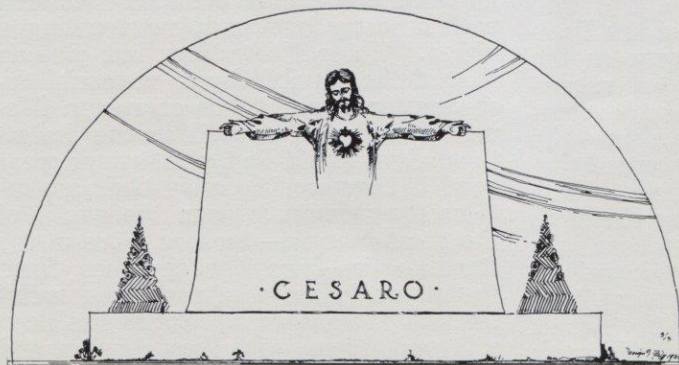


FIG. 2

after His birth He was hailed by the adoration of the Magi, the Wise Men of the East. Herod, who was then ruling, alarmed at hearing of the birth of one who was destined to be King of the Jews, determined to destroy all the male children of Bethlehem and its vicinity of the age of less than two years, for the purpose of effecting the death of Jesus. But Jo-



seph being warned of the danger fled to Egypt with the Child and the Virgin Mary, and upon his return, after Herod's death, went to reside at Nazareth in Galilee, from which we get the common expression of Jesus "The Nazarene". We have no further account of Jesus till his twelfth year when his parents took him to Jerusalem. Here, after being lost for three days, he was found in the temple, sitting among the doctors.

Regarding the following eighteen years the evangelists are silent. He is supposed to have followed his father's occupation during this period.

At the age of about thirty He appeared as a public teacher—having been baptized in the Jordan by John, who recognized him as the Messiah. He then retired to the wilderness, where He passed forty days in meditation, fasting, and prayer, previous to being tempted by the devil, as described by the evangelists. He then began to select His disciples, to teach publicly and to perform miracles. The notable incidents of his career,—as narrated by the evangelists are: the changing of water into wine at Cana—the driving of the traders out of the temple, the curing of the nobleman's son—his scornful reception at Nazareth—the calling of the twelve apostles—the sermon on the Mount—the healings at Nain and Bethsaida—the miraculous feeding of 5,000 people with five loaves and two fishes, the calming of the tempest on the Lake of Genesaret—his healing of the unclean spirit—the transfiguration on the mountain, the raising of Lazarus—the cure of blind Bartimeus—the entry into Jerusalem—the fourth feast of the Passover with his disciples—known as the Last Supper, the agony in the garden of Gethsemane—the betrayal and condemnation before the Sanhedrim—the trial before Pilate—and the crucifixion on Golgotha or Mount Calvary. The body of Jesus was taken from the cross by Joseph of Arimathea and placed in a tomb about which the Jewish priests placed a guard—but on the third day, i. e. on the day thence called the Lord's Day, and made the first day of the week—He rose from the dead and appeared

to His disciples and others, and on the fortieth day of His resurrection, while with His disciples on Mount of Olives—was taken up into Heaven. These events of His public life are generally considered to have taken three years.

All of the above mentioned events have been already portrayed in numberless paintings, sculptures, windows, etc., and all can serve as a great inspiration to memorial dealers and designers, for example—"The Crucifixion of Our Lord"—a theme frequently employed in memorial art. The general reaction of people of deep religious feelings to a memorial of this kind and its artistic qualities is that their own grief is thereby diminished when they behold the great sacrifice of Jesus—and shouldn't a memorial be exactly that—to portray and carry a perpetual memory that will tend to console us for the loss of a beloved?

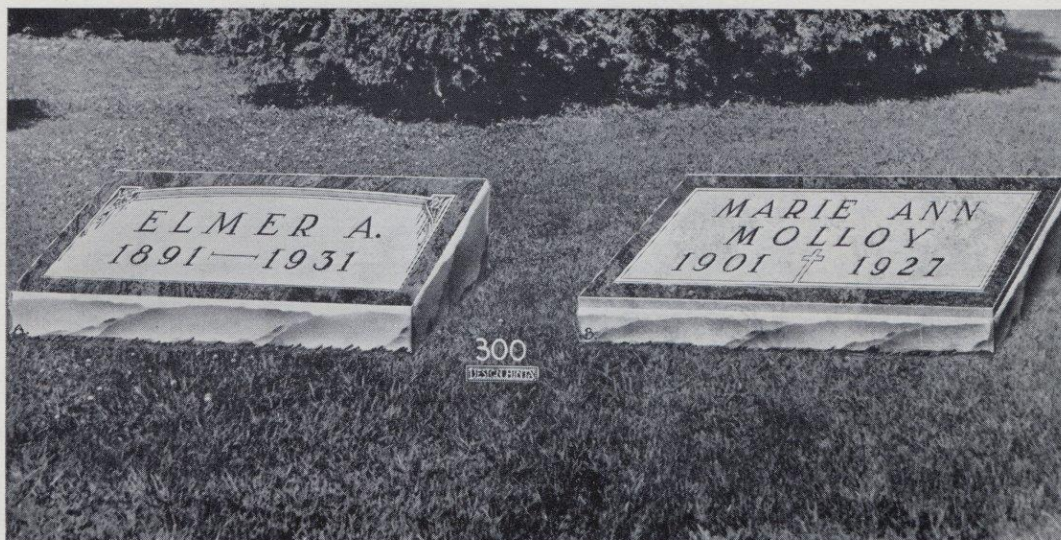
The Life of Jesus represents all phases of our human life, sufferings and joys—and for that reason, can be used in memorials as the means of expressing our emotions. Illustrated in Figure 1 is a representative memorial for one who devoutly believed in the resurrection. Another Chicago memorial dealer some time ago contracted for what no doubt should be one of the year's best memorials—a memorial for a modern business man, but also one who had always kept his faith, and who was a great lover of the Sacred Heart—this work is at present being executed in our studios.

Another Sacred Heart theme is illustrated in Figure 2, where we embellish an otherwise simple common memorial with a statue cut as if representing a vision. These illustrations but give an idea of the possibilities to memorial designers for work of this character. Memorial designers as well as the dealers themselves would do the industry a great good if they would derive their aspirations for memorials from the works of the great masters—such as those of the Renaissance—from the churches, from the stained glass windows, from architectural masterpieces. Christ has been a favorite theme with these masters and

(Please turn to page 26)



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## Scandinavian Memorials

BY  
WILLIAM E. WILLNER

### PART 2

In this age of hurry and standardization, we are too apt to put a whole world of things into a single group, give the group a name, and then imagine that we know all about the material so classified. We say glibly that the art of the Eleventh Century is "Romanesque", that of the Thirteenth "Gothic", and there the matter ends. As a result, when we go traveling, we look at a cathedral or a tomb only long enough to recognize its artistic symptoms and enter a diagnosis; and since most of us, when we go to Europe as tourists, visit only those towns which have furnished most of the material for the hand books on art, we very soon reach the stage where we feel that we have seen everything.

To anyone who seeks an antidote for this feeling, let me recommend a visit to Denmark. Its old churches are full of surprises, for though the main stream of European artistic development affected the Danes more than it did the other Scandinavian peoples, the Danish version of the medieval styles has a very special flavor. The French cathedrals may be finer, but the Danish churches remind us of a fact which we are in danger of forgetting: that there was nothing standardized about medieval art. The stone mason of the middle ages liked variety above all things, and would never copy anything when he could get out of it.

When we look at the tombs and plaques in these churches, we can forget that they belong to a certain epoch. They bear the marks of their time, to be sure, but combined with so much originality, so much that is different from our preconceived notions as to what is "Gothic" and what is not, that we find ourselves thinking of them as designs, and not as examples of a style. We have only to squint slightly, and the medieval character disappears: what we see then might easily be a brand new

affair, as modern as the eight-cylinder Ford. Indeed it would be quite possible to make drawings of some of these relics,

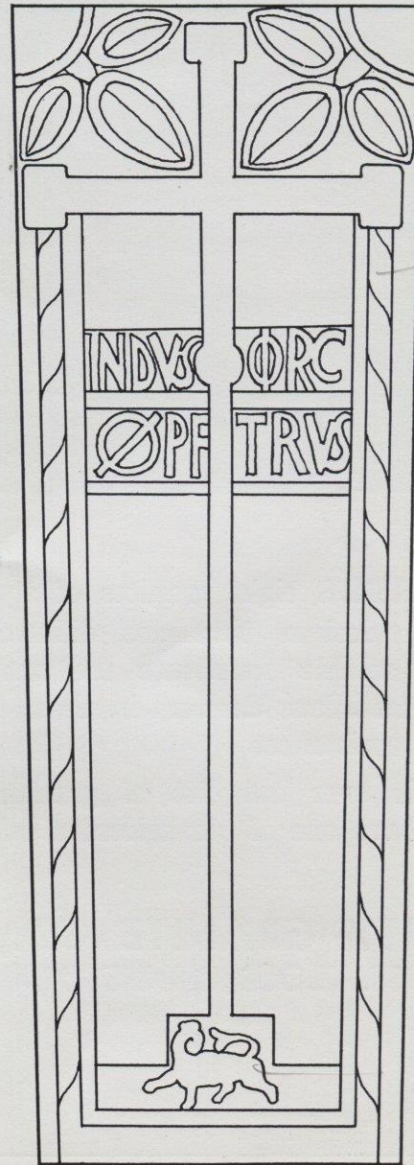


FIG. 1



with only a few details modified, and palm them off on some publisher as modernistic designs.

The two slabs which are illustrated suggest the difficulty in describing a "typical" Danish tombstone. The stones are alike in size and shape, but there the resemblance ends. The designs are totally different, not only in general conception, but in detail; and yet, if we should judge by the usual standards,

and guess that this difference in style indicates a corresponding difference in age, we should be far from the truth. They belong, in fact, to the same general epoch.

In the first example we note the survival of Romanesque forms. The lion which supports the cross is like those other lions which we find in northern Italy, standing patiently at the entrance to some Lombard cathedral, with the weight of the porch columns resting on their marble backs. The rope border also suggests Lombard influence. But the general effect of the design is such that it is difficult to place it in the same age as the clumsy Romanesque work found elsewhere in the north. Except for the leaves at the head end of the stone, which are somewhat too large in scale, the whole treatment is light and graceful—qualities which belong more properly to Gothic work. But who would call this a Gothic design?

The second example is not much easier to label. The lettering, of course, gives a clue as to the date, and places it within the Gothic period. But here, if the details fit the general description of what constitutes the Gothic style, the daring design does not. Looking at it, one can imagine the artist giving a sales talk to the widow: "Madam, if you want a stone which will attract a lot of attention, and will nevertheless look more dignified than anything near it, this is the stone. It hasn't any fancy-work on it—no round arches, no pointed arches; it's as simple as can be, and yet it's stylish. What's more, it always will be stylish, and if it lasts five hundred years, people will still turn around to look at it. Beg pardon?—No ma'am, it would spoil the effect to add any more lettering, and it wouldn't do at all to make the crosses just alike. Take my advice and leave it just as it is."

This last piece of advice is not meant for the modern designer. It is seldom advisable to "crib the thing cold". At the same time, it would be a pleasure to see more of these slabs in our cemeteries, in place of the usual small markers; and these two designs are especially suggestive just because they are not good examples of any "style".

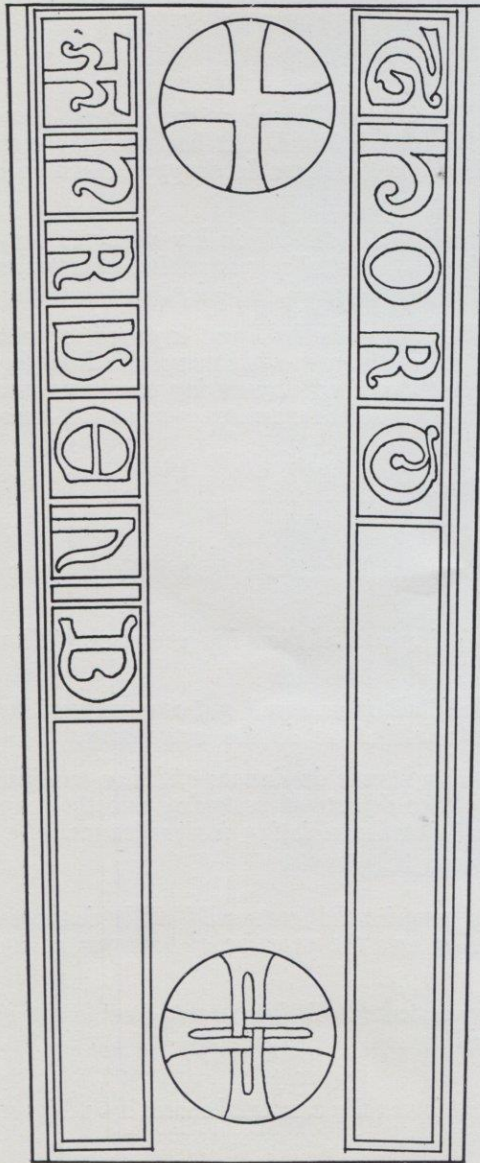


FIG. 2



## "That Was Yesterday"

WRITTEN FOR DESIGN HINTS

By

DR. ROY L. SMITH



*Bishop Samuel Fallows of the Reformed Episcopal Church returned to his home one evening from a very stormy session with his church board. It had been the most disappointing meeting he was ever in. Coming into his home he dropped down in a great chair utterly disconsolate.*

*Mrs. Fallows, with a wife's instinctive solicitude, did all in her power to comfort him, but he went off to bed apparently whipped. His wife, meanwhile, went to her room and lay down to sleep but could only think of her dejected and dispirited husband.*

*Early the next morning she arose, slipped down the hall and expected to enter her husband's room to insist that he stay in bed while she prepared to serve his breakfast in his room. Imagine her surprise to hear his "exerciser" squeaking as she opened the door and then to see her husband gaily going through his morning gymnastics, humming a hymn at the same time.*

*"Why Samuel!" exclaimed Mrs. Fallows.*

*"Why what?" queried her husband in reply.*

*"Well what about that terrible meeting last night and all the trouble you were in when you came home?"*

*"Oh," answered the bishop without missing a stroke on his exerciser, "That was yesterday."*

*What a blessed old world ours would be if all of us could put our animosities, quarrels, troubles, defeats and disappointments behind us in the same way.*

*Dr. Frank Crane has said that every today stands in danger of being crucified between two thieves—yesterday and tomorrow. The defeats of yesterday and the fears of tomorrow are enough to shrivel many a soul into humiliating insignificance.*

*But today is today.*

*The first red of the morning was God's promise that we would all begin again—start all over. The first breath of the morning was the promise of hope for a new day.*

*No matter how bad yesterday was today is today. It has twenty-four hours of opportunity in it. Set out bravely and you will come home gloriously—set out in fear and you will come home in defeat.*

*The man who comes home whipped at night is usually a man who went out whipped in the morning.*

*Beware of your yesterdays. They may steal your todays.*



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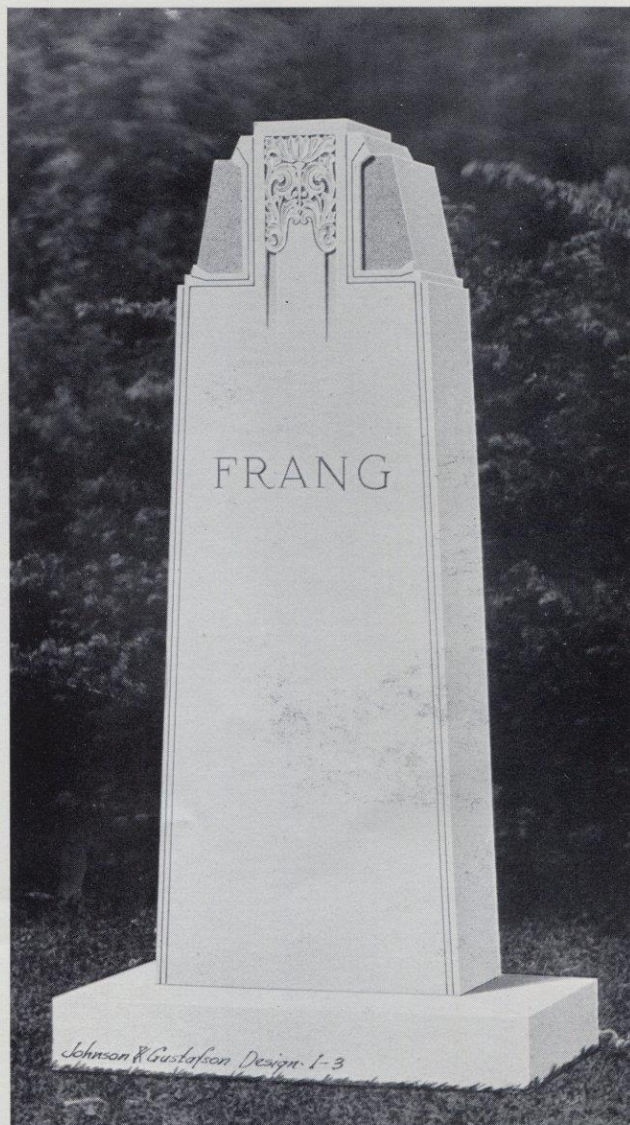
 ANYTHING FROM A MARKER TO A MAUSOLEUM
 

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 an.



*Johnson & Gustafson Design 1-3*

## COINCIDENCE?

The leadership of Johnson & Gustafson is not mere coincidence. It is brought about by years of adherence to our ideal: DESIGNS OF MERIT—MONUMENTS OF PERFECTION. Truly an ideal worthy of your following.

**JOHNSON & GUSTAFSON, Barre, Vermont**

*Say you saw it in DESIGN HINTS*

**Supercraft  
 Memorials**





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# When May I Have it?....

That is a much better question than "What is the price?" In the field of commemorative art the price of a distinctive product should not be considered. **TAPESTRY** memorials remove the element of price. **TAPESTRY** will be a center of attraction in your display. **TAPESTRY** will bring about added sales for Memorial Day.

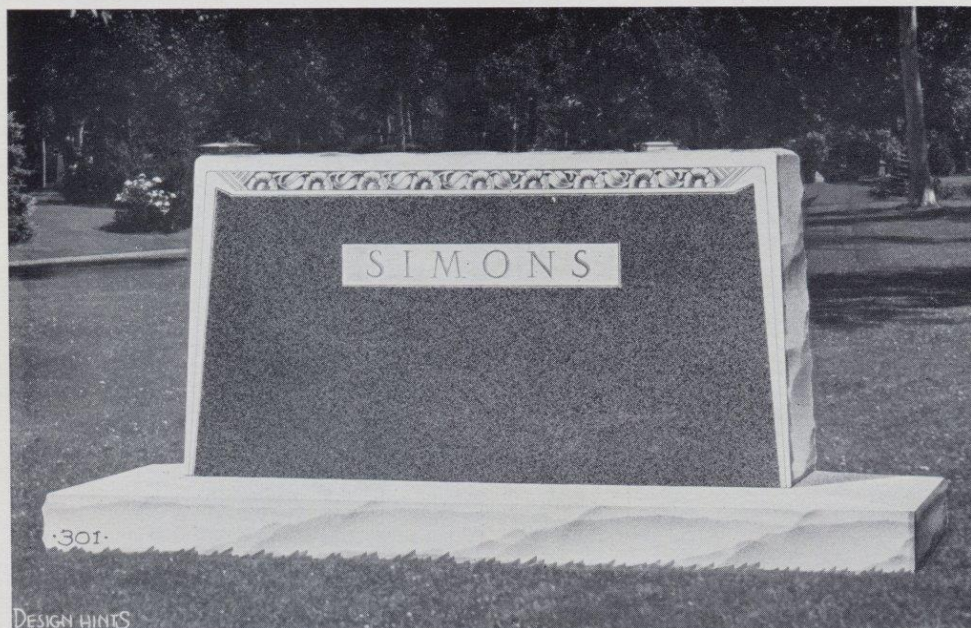
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MELROSE GRANITE CO.  
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*Say you saw it in* DESIGN HINTS







## S I M O N S

The simplicity and beauty of the SIMONS design assure it of ready appeal. It will also find favor with that prospect whose memorial needs demand a low expenditure.

YOUR DESIGN ORDERS — IN COLOR OR BLACK AND WHITE — WILL BE FILLED PROMPTLY BY DESIGN HINTS





## S O N D T I T E

New and unusual in design the SONDTITE tribute will attract the attention necessary to sales. In beautiful variegated granite it will bring more business to your showroom.

NATURAL COLORED PHOTOS \$1.50 EACH — BLACK AND WHITE PHOTOS \$ .75 EACH



## Depression Deductions

BY

B. H. BAUGHMAN, Secy. Treas.

A. L. Freed Memorial Company, Kewanee, Ill.

The only way to put "Old Man Depression" on the blink is to knock the D, E and the I out of his name and make it read "Press On".

It was our aim during the year 1931 to do that very thing. And we believe we were successful, perhaps not in the fullest measure, but we were victorious enough to come out on the black side of the ledger instead of the red and that means something these days.

We were not out selling stone during the year just closed, neither were we out selling prices, but our salesmen went out selling a service which we tried to make excel that of any of our competitors in the field.

We were continually talking Memorials and the idea of memorializing the dead, not with a block of stone but with an appropriate Memorial to characterize the one or ones for whom erected. While others were out with a yard stick and a dollar sign talking dimensions and prices we were out giving information as to the quality of stone to use, the proper designing, the best type of lettering, finishing of granite, landscaping, and the proper setting of the Memorial on the cemetery lot. We found people anxious to learn about these things and quite willing to take our advice in most cases.

It was not our privilege to do any fishing during the year, neither did we take any pleasure trips. We were so busy we even forgot about the Memorial Convention in August at Chicago until it was almost over. (I do not know whether this last is to our credit or not, but nevertheless we sold three monuments that week by staying at home).

Our office door was open every morning not later than seven o'clock and remained that way until five, or after,

in the evening. Our salesmen reported for duty at seven A.M., made their report of the previous days work and were on their way by eight or before. Sometimes it was dark when they came in at night, but we obtained business enough to keep our shop working throughout the year, and extra help was needed part of the time.

A double card index system was kept at the office of every prospect and no prospect was discarded unless he had bought, or was not in the market for work, or unless we were sure he was not a profitable prospect to retain. Personal letters, folders and pamphlets were sent from time to time to call attention to our service, the personnel of our company and our manner of doing business. Every prospect received a personal letter before the salesman made his first call. It depended upon the results of this call just what mail the prospect received thereafter.

Our salesmen did not go into a home as salesmen only, with the idea uppermost of grabbing an order, but rather they went in offering an intelligent service and valuable advice relative to the selection of a memorial. Of course we did not sell everybody, but we did make friends whether we got an order or not and we left the home feeling free to make a return call at some future date. Sometimes this was worth more than a measly order tucked away in our kit.

We concentrated on selling the work we had in stock, and very little was sold that had to be ordered from the quarry. This not only helped to clear our platform of monuments that had been there for some time, but it reduced to a minimum the amount of money

(Please turn to page 22)



## Ode

We are the music makers,  
And we are the dreamers of dreams,  
Wandering by lone sea-breakers,  
And sitting by the desolate streams;  
World-losers and world-forsakers,  
On whom the pale moon gleams;  
Yet we are the movers and shakers  
Of the world for ever, it seems.

With wonderful deathless ditties  
We build up the world's great cities,  
And out of a fabulous story  
We fashion an empire's glory;  
One man with a dream, at pleasure,  
Shall go forth and conquer a crown;  
And three with a new song's measure  
Can trample an empire down.

We, in the ages lying  
In the buried past of the earth,  
Built Nineveh with our sighing,  
And Babel itself with our mirth;  
And o'erthrow them with prophesying  
To the old of the new world's worth;  
For each age is a dream that is dying,  
Or one that is coming to birth.

Arthur O'Shaughnessy.

*(This poem is O'Shaughnessy's best, and is considered one of the immortal classics of our verse.)*



## Depression Deductions

(Continued from page 20)

tied up in new stock. Our prospects were given a cordial invitation to visit our showyard, and were made to feel that they would not be obligated to buy. As a result of this as much work was sold at the office as the salesmen sold in the field.

Special attention was given to the setting of all work. Our foundations were put in of good concrete mixture to the bottom of the grave which was generally five feet. Sometimes we graded the lot where it was necessary, sowed some grass seed, set out a few shrubs or did some landscaping free of charge. We found that this little extra we did which required but little of our time did more to establish friendship, and confidence, and leave a feeling of satisfaction than anything else we could have done.

From our records at the close of the year we obtained some interesting as well as valuable information. We found that we had done work for sixty-nine people living in Kewanee, and one hundred sixteen living outside our city. Of these one hundred eighty-five prospects served we learned that fifty-two of these deaths occurred in 1930, one hundred occurred in 1931, nine in 1929, and twenty-three earlier than 1929. We also had one "Build While You Live" prospect. We had cards in our files and a record of calls kept on practically all of these prospects from the time the death occurred until the sales were made.

Of these prospects mentioned above four placed their orders within one week after the death occurred, twelve within a period of two weeks, sixteen bought within one month, twenty-two within two months, nine within three months and twenty-seven within six months. From this we learned that more orders were placed during the first year after the death occurred than at any other period of time following the death.

These sales represent thirty-six monuments, one hundred seventy-one single markers, nineteen double markers, fifty-two sets of corner posts, thirteen urns

and fifteen special markers. Not so bad for a year of the depression when at least twenty banks within our territory closed their doors, two of these failures being banks of our own city. Many memorial dealers would be satisfied with this business during normal times, or even when business conditions were above normal. How did we do it? By hard work, honest effort, intelligent advise, satisfactory service, and by keeping our name above reproach in all our lines of endeavor.

We are looking forward to a good business during 1932, and we are already started toward that end. Of course it will not come easy, nothing worthwhile ever does. We expect this year to be as good as last or even better. We may fall short of our aim, but if we do we will have the satisfaction of knowing that we put forth our best effort and that we rendered a service of which we need not be ashamed.

\* \* \*

## National Convention at Washington, D. C. in August

After an exhaustive investigation, the Executive Committee of the Memorial Craftsmen of America selected the Wardman Park Hotel, Washington, D. C., for the seat of the next national convention; and set the dates of the convention as August 16, 17, 18 and 19, 1932.

The convention has promise of being most unusual. The rates secured at the Wardman Park Hotel, one of the exclusive hotels in Washington, are so favorable that a retailer can stay there as cheaply as in an ordinary hotel. The convention and exhibit will be under one roof, as present arrangements call for the exhibit to be housed in the exhibition hall adjoining the hotel. And then the great Bi-Centennial celebration will be on, to which millions of inhabitants all over the United States are planning to go.

These are but a few of the things upon which the officers have been working for some months and which have culminated in the Wardman Park Hotel at Washington being made the seat of the next convention.





FREE POST CARD SIZE PHOTO ON REQUEST

## DESIGNS THAT WILL PUT NEW ACTION INTO YOUR SPRING DISPLAY / / / / / / / /

Because they are distinctive without being costly, rich without being unattainable, reasonable without having the sameness of most popular priced memorials. We invite you to take advantage of this service. Write for complete details of the MANGIN design.

*Select*  
**BARRE  
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REPRESENTATIVES:—  
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**BECK & BECK, Inc.** Established 1896 **Barre, Vermont**

*Say you saw it in DESIGN HINTS*





## IDEA EXCHANGE



Design Hints passes along to the trade a few more 'tricks' received from dealer friends interested in this department. Here they are:

Mr. E. R. Greene, Atchison, Kansas says, "Previously it was considerable trouble to remove sandblast glue after it had been on the stone several days. Pulling the glue was unsatisfactory, and soaking with sacks slow and tedious. Now after sandblasting has been completed, I place my die or marker about eighteen inches from the stove and fire up with quick hot fire. Then I moisten the glue with two or three light applications of water from the sponge. The heat causes the water to penetrate the glue and in about ten or fifteen minutes the glue may be pulled off as easily as though it had only been on the stone for an hour or so."



Roy Buffington, of Wm. P. Supple Memorials, Topeka, Kansas:

"A match scratch on axed or steel granite is not serious. Just take an ordinary pencil or ink eraser and erase it."



Ralph L. Schaefer, of Edw. W. Schaefer & Sons, Inc., compliments us on our Idea Exchange and encloses a 'trick' of his own: "For transferring designs, lettering, etc., from the layout paper to the sandblast composition, use vellum paper, turn the paper over after the design is drawn and trace same with INDELIBLE pencil. Sponge the composition lightly with water, allow to set until composition is slightly tacky, then apply paper, indelible side down, in the proper position, pat lightly with the heel of the hand and remove.

The only difference in this from the method common among dealers is the

use of the Indelible pencil but this is the important thing. Indelible pencil on damp dope gives a sharp clear cut line impossible with lead pencil or carbon paper. Vellum paper is not necessary with this method but is very handy because it is transparent, and having a damp resisting nature is not affected by the moist dope."



This idea and the others on this page have proved practical timesavers for the dealers who kindly sent them in to DESIGN HINTS. No doubt you have short cuts that you use in your everyday shop work. Send them in now and we will pass them along thru DESIGN HINTS. And remember cash is paid for all accepted ideas.



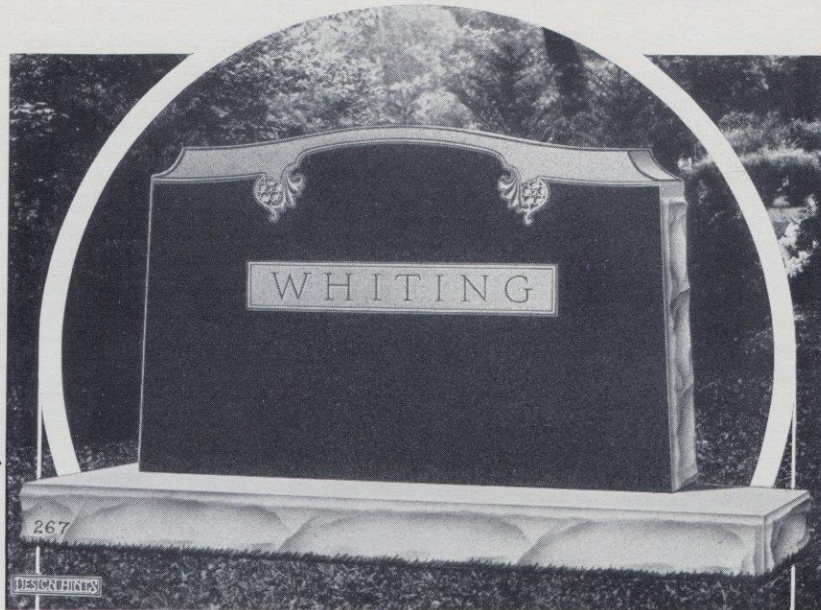
### This Month's Cover Illustration

The statue of David, of which just the head is shown on the cover, is one of Michelangelo's many works. Michelangelo (1475-1564) was the most famous of the great Florentine artists of the Renaissance. David was carved out of a huge block of marble on which another sculptor had begun unsuccessfully to work forty years before and which had been lying idle since then. Michelangelo had here a difficult problem before him. Without much regard for the traditional treatment of the historical character of his hero, he carved out of the vast but cramped mass of material an adolescent, frowning colossus, tensely watchful and self balanced in preparation for his great action.

In 1504 it was placed upon a pedestal in the Piazza de 'Signori in Florence, whence it was removed in 1873 to the Academy of Arts.



•  
*Who will  
have faith  
in you if  
you don't?*



•  
Your prospects aren't going to get an urge to buy by looking at a few out-of-date memorials on your floor.

If you do not have faith in yourself or your business your prospects will not have it either.

United memorials will give you a better sales volume . . . put a few on your floor and instill faith in you in your prospects.

•  
UNITED GRANITE COMPANY

St. Cloud, Minnesota

*Say you saw it in* DESIGN HINTS



## "Sculpture in Memorials"

(Continued from page 10)

a wealth of ideas can be obtained from them and transferred into modern adaptation for the memorial in American cemeteries.

Religious statuary, however, to be of actual value in the cemetery must have what is known among artists as "Divine Expression" and must not be the "laborious work of stone cutters"—It must of necessity be sufficiently attractive in an artistic sense to inspire worshippers to visualize the wondrous beauty of their faith. The divinely inspired rapture and ecstasy of the saints as their vision of God—are denied to most of us, but to the spiritual mind, there is heavenly joy and pleasure in the contemplation of truly beautiful works of religious Art.

Only statues of acknowledged merit should have a place in the cemetery as religious statues of true beauty appeal to the best that is in us and are without doubt a great influence for good. I am glad to state that many cemetery superintendents are cooperating with American artists in many ways to realize statues of true religious ideals and beauty.

In my next article we shall continue this subject by illustrating "Madonnas in Memorial Art"—Adios, till then.



## Will You Surrender?

(Continued from page 7)

tion and today there is very little difficulty in the hardware business because of this. They have their own insurance company and the small stores that have membership in the organization are protected from the encroachment of the manufacturer or big jobber.

Within the next few months there is going to come out of the northwest a plan which we believe will be worth considering in all parts of the country and it will do a lot toward putting the memorial industry back on a plane of

usefulness and dignity where it belongs. If the hardware men and others with thousands upon thousands of stores over the country can perfect an organization that is beneficial to them then why isn't it possible for the memorial industry, with approximately five thousand legitimate retailers and a matter of about four hundred manufacturers, to get together and iron out their difficulties?

In times of warfare or the danger of invasion by enemy hordes, the people get together and solve their common problems and fight the issue thru to success. In times like these of economic pinch and of fight for the survival of the fittest everybody seems to be bewildered and nobody wants to do anything.

During the past three years we have heard frequently the statement that this country needs leadership but in reality what it needs is a more potential, a more virile type of citizenship that is willing to go out and put on its own fight and not entrust it to someone else.

The world is at your feet and it is up to you to get yourself in a position where you can organize for survival.

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### Tools and Supplies

We are Northwest distributors for all

### *Dallett Products*

Write us for any of the following....

#### Pneumatic Tools

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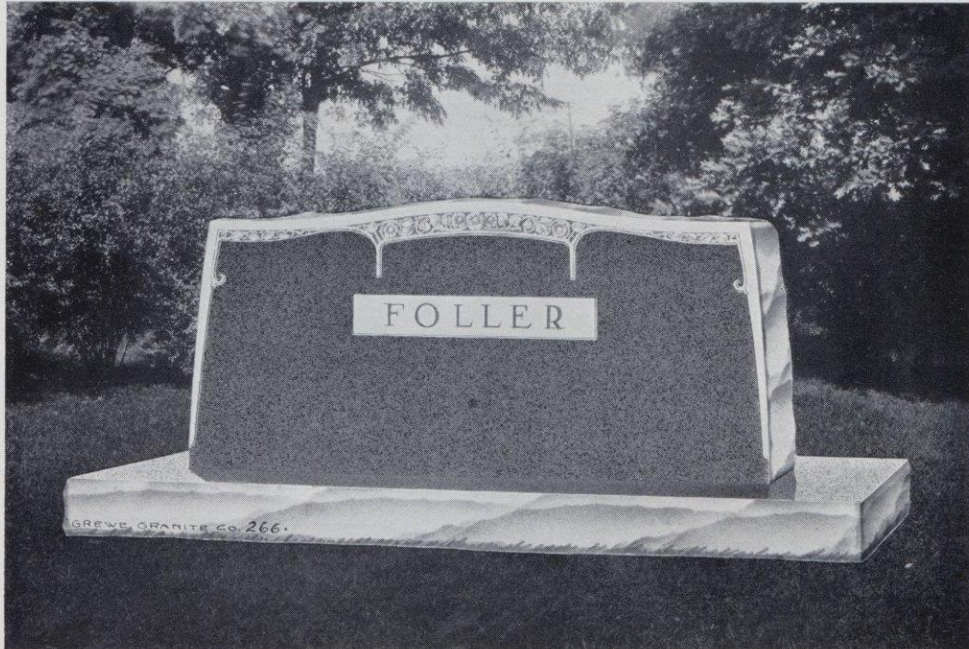
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...All Mail Orders Handled Promptly...

**ST. CLOUD IRON WORKS CO.**  
ST. CLOUD, MINN.





# I WANT THAT!

So another •Grewe memorial, bearing its own mark of distinction and going on duty as an enduring tribute from faithful kin, leaves your display.

•Grewe creations linger but briefly if given a place in your show-room. They are salable, original in design and splendid in finish.

Sizes and prices on the FOLLER design will be cheerfully furnished.

GREWE GRANITE CO. » ST. CLOUD, MINN.

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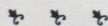


### Trenton Granite & Marble Works, Trenton, Missouri, Under New Management

J. E. Merrifield of Chillicothe, Mo., a former resident of Trenton, has taken charge of the Trenton Granite Works, formerly owned by E. E. Hamilton.

E. B. McKiddy, granite cutter of Chillicothe, will be employed with Mr. Merrifield.

Mr. Merrifield first came to Trenton, Mo., in 1904 and purchased the business then owned by A. K. Sykes. He continued to make this his home until 1914 when he sold the business to Mr. Hamilton. Since then he has been manager of the Central Monument Co., at Chillicothe, Mo., which is now being sold out at that place.



#### ALL THE DAYS

Yea, I am with thee when there falls no shadow

Across the golden glory of the day,  
And I am with thee when the storm-clouds gather,

Dimming the brightness of the onward way;

In days of loss, and loneliness and sorrow,  
Of care and weariness and fretting pain,  
In days of weakness and of deep depression,

Of futile effort when thy life seems vain;

When youth has fled and Death has put far from thee

Lover and friend who made the journey sweet,

When Age has come with slowly failing powers,

And the dark valley waits thy faltering feet;

When courage fails thee for the unknown future,

And sinks the heart beneath its weight of fears;

Still I am with thee—Strength and Rest and Comfort,

Thy Counsellor through all Earth's changing years.

Whatever goes, whatever stays,

Lo, I am with thee all the days.

—Annie Johnson Flint.

### Globe H. C. Chilled Shot

For sawing, cutting and polishing Granite, Marble and other Hard stone.

...*BEST BY EVERY TEST*...

Special treatments for strength and durability render it 35 to 40 per cent more efficient in length of service and cutting capacity than the ordinary cast-iron low priced shot. Its maintained uniformity and quality insures satisfaction at all times.

Manufactured by

**The Globe Steel Abrasive Co.**

Mansfield, Ohio

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Sizes and prices of all Trow & Holden Tools and Supplies will be found in our new catalog, gladly sent upon request.

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BARRE, VERMONT





## Then they found the COLOR

In this age of Color we find many colored granites for memorials. Many of these fail to satisfy . . . they lack something; too bright, too dark, empty, lifeless, lackluster. . . .

Then the prospect finds REX GARNET and prides himself on a new discovery. Its fine grain, its delicate shade contrasting beautifully in polished or hammered surfaces, its outstanding beauty are at once a challenge to attention and interest, decision and action.

REX GRANITE COMPANY  
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## PUT THESE PHOTOS IN YOUR SALESMAN'S HANDS

and eliminate that "what-letter-to-use" complex of your clients.

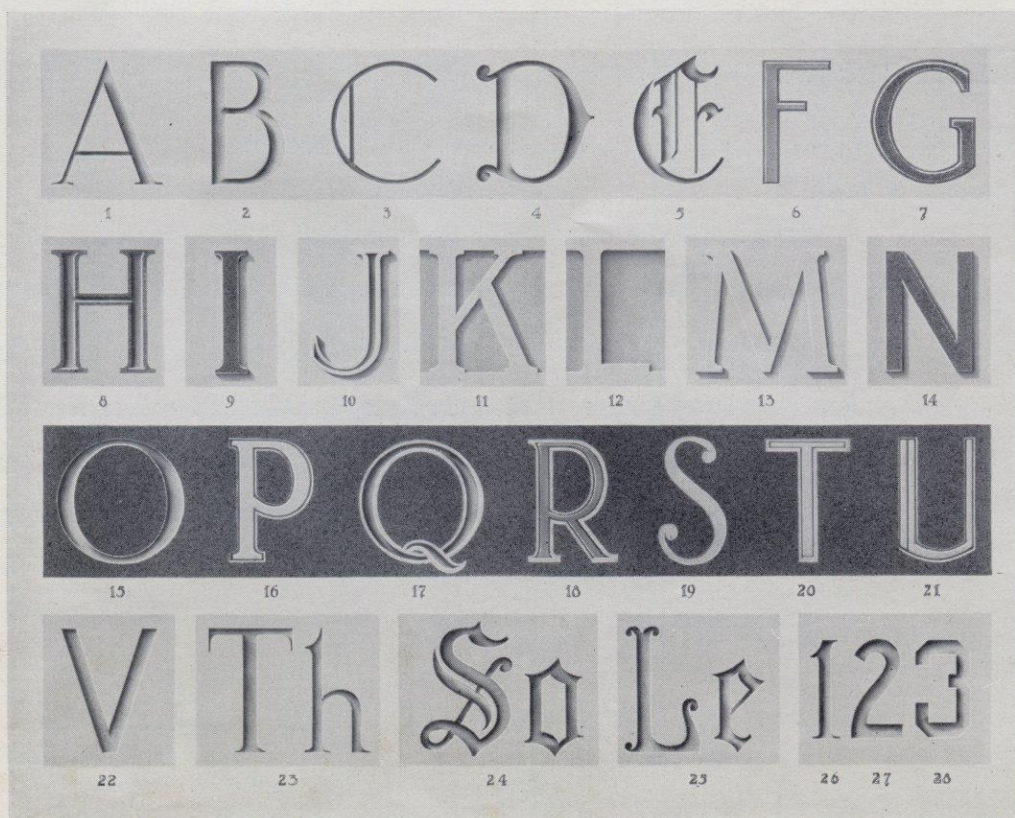
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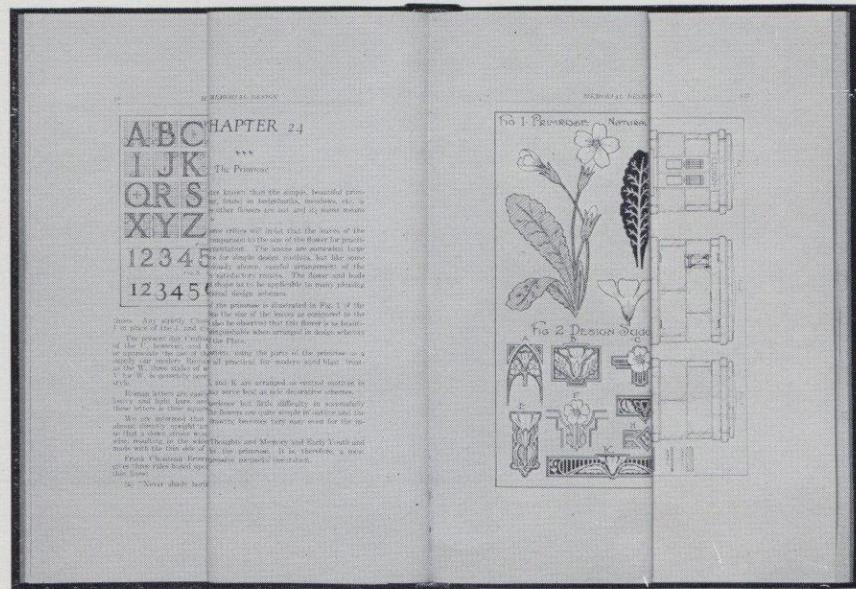
## DESIGN HINTS

ST. CLOUD, MINN.





A helpful book for you, your men  
in the shop or your salesmen.



*The most complete work of its kind ever published for the memorial industry.*

*Beautifully Bound*

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*58 Chapters*

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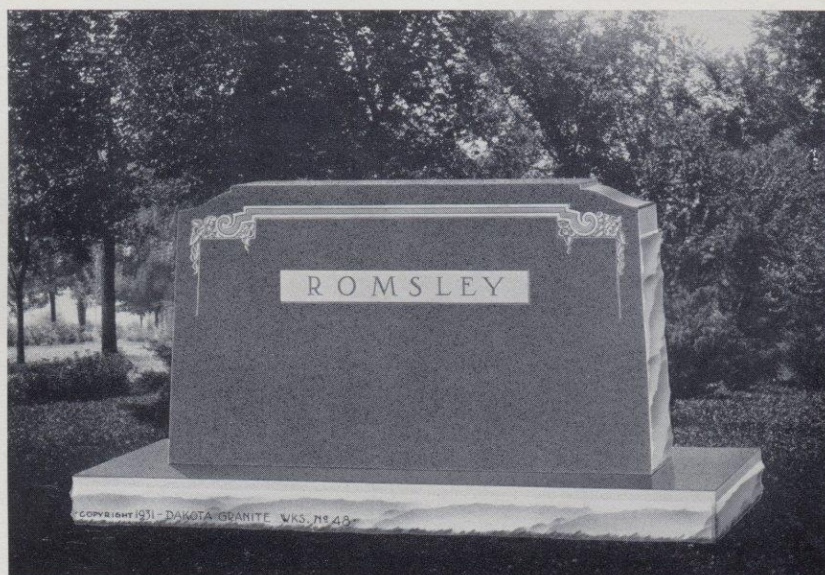
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MILBANK, SOUTH DAKOTA

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Granites and Workmanship . . . . .

And as a result . . . . .

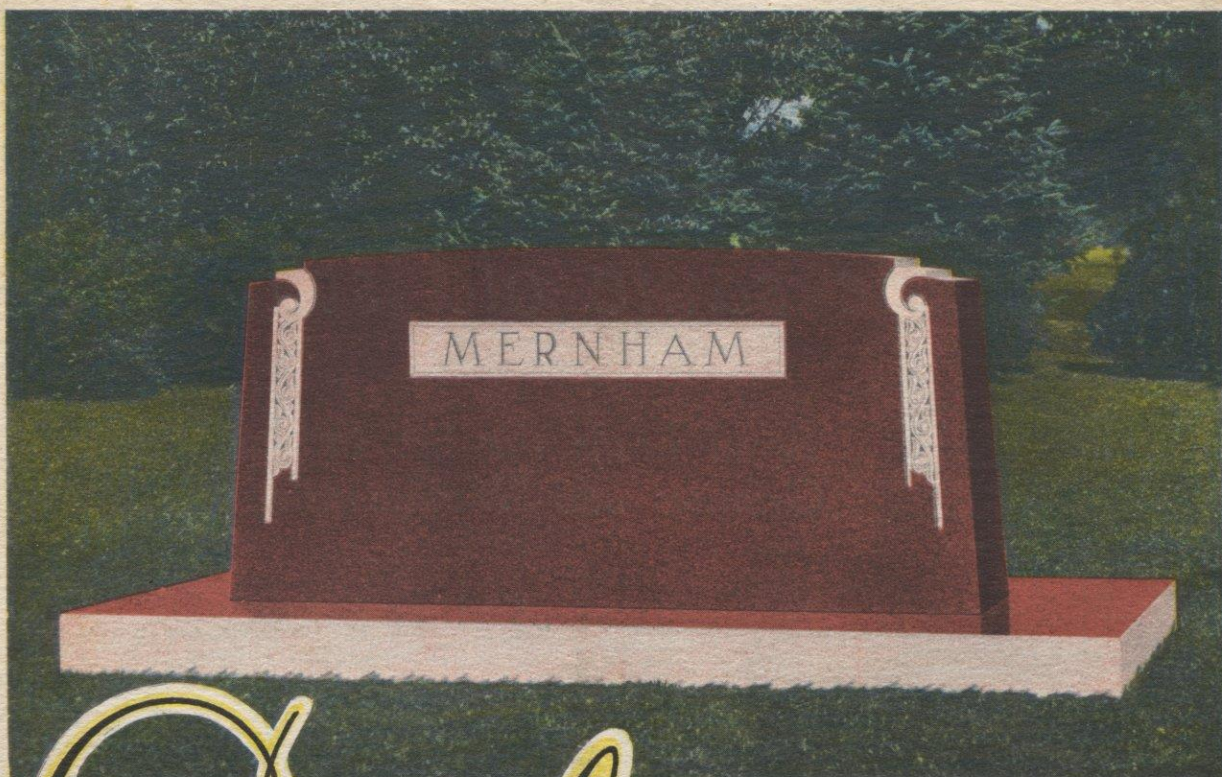
Royal dealers have  
kept us leading in  
production through  
their demands for  
this Superior Service.

Royal's Granites  $\equiv$  Royal Antique  
Royal Gray  
Minnesota Pink



ROYAL GRANITE COMPANY  
ST. CLOUD - MINNESOTA





Color ..

## IS THE MODERN AMERICAN TREND

*The sepulchral aspect of the cemeteries of the past, the depressed atmosphere of those early churchyards, and the drab monotony of their color, are in sharp contrast to the modern cemetery where there is a variety of fine colored granite memorials, rich in the symbolism of creative art. Colored granite memorials are a perpetual promise of renewed life across the mystic seas of the Infinite. They carry warmth and breathe the spirit of a life whose memory is accentuated because of their everlasting promise of a future. That is why they are so readily salable.*

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