

Design Hints For Memorial Craftsmen

April 1933, Vol. 9, No. 7

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Michael F. Murray, Editor and Publisher
A. B. Yaeger, Designer

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June 2013

DESIGN HINTS

for MEMORIAL CRAFTSMEN



APRIL, 1933

VOL. 9

No. 7

Colorful, Entrancing



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Say you saw it in DESIGN HINTS

DESIGN HINTS

FOR MEMORIAL CRAFTSMEN

PUBLISHED 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.

Confidence

There are few if any more men back at work.

There has been little evidence of any great activity in business so far.

We have not noticed any feverish preparations in anticipation of a great boom. yet

America is on the way back.

This is not another of those bursts of oratory or prosed buncombe designed for the purpose of getting folks in a better frame of mind.

It is the statement of a fact.

America is on the way back because confidence in this country, in the government, in American institutions, in credit has returned.

This confidence takes the place of fear and caution and uncertainty which has characterized American life for the past three years.

Confidence, particularly in the financial structure of the nation, was what was necessary.

Of course some of the big bankers did things to destroy that confidence. These fellows will be taken care of when the time comes.

But generally speaking the small banks of this country have been honestly conducted and, we think, most of the large ones as well.

But confidence is a very necessary thing in our civilization. The govern-

ment itself is based on confidence. It exists only because the people have adopted it as a means of self expression. When confidence goes and fear clouds the consciousness of the country, when hope and certainty are replaced by doubts and misgivings then a devitalizing force sets in that affects every human activity.

We are glad that this confidence has returned. We are glad of it not only because it assures us that we in America, at least, are not to have a change in our form of government, but because it will give new life and impetus to the daily work and it will slowly bring back the kind of prosperity the people have been seeking—real and well founded, not chimerical and false.

The change in the attitude of American life will, of course, ultimately bring about a greater buying spirit on the part of the people. That buying spirit must be cultivated by those who have things the people will want. It is of little use to have a general feeling of confidence and a willingness on the part of the people to buy if we neglect our part of the deal.

It's now up to industry to keep pounding away. And its particularly up to the memorial industry to do so because with the return of this confidence the people are going to express themselves along sentimental and remembrance lines—they are going to be in a better frame of mind to do the things they should have been doing in the past. Let the memorial industry take its cue from the general sentiment.

INDIAN ART

BY

HUETZIN

PART 5

In my former articles, I have given the reader a glimpse into the elementary regions of Indian Art and its possibilities in design as regards the particular field of memorials. Indian Art is true Art and its makers true Artists, whose works we have not paid heed to in our rush for possession of material things such as preceded our depression era. Now that the time for thought in correct and new forms of design is at hand, a complete study of the Arts and Crafts of the Indians should be made by every memorial designer. The U. S. government has reports on the subjects which should constitute a part of the library of the designer or architect producing memorial Art—these will give him considerably more information than I could possibly do here with the limited space at my command.

I have thought it proper in the chapters heretofore, to analyze a few primitive tribes and the arts and crafts in which they most excelled, to give the readers a sort of cross section of common Indian philosophy and the thoughts that caused them to produce these works of beauty.

I come now to the Indian nations of Mexico, Central and South America—to a study of the Mayans, the Aztecs, Zapotecs, Incas, etc.—whose culture and arts reached heights seldom equaled in the entire history of the world. I shall devote a few chapters to this mysterious and interesting culture, and through the use of their forms of art, see how they can improve and better our sense of design, proportion and beauty.

They present an unsolved problem to the archaeologists, since nothing is known of whence and where these races originated. Just imagine a magnificent civilization in the beautiful country of Mexico, with mighty cities, great temples,

excelling the pyramids of Egypt, stately monuments recording the chronological events of the era, terraces, libraries and courts, the most beautiful gardens of the world, marketplaces, extensive, and dealing in wares of every description—all these in a style of architecture which for pure beauty of delineation has never before been in equalled and I greatly doubt if ever it can be reproduced. The reconstructed ruins of many cities present this picture to the archaeologist, and designer, and the eternal question is “Who were the Mayans and where did they come from?”

How was it possible for them and their astronomers to have a calendar more perfect than that of the Greeks and Romans, their contemporaries of history, and which, for elapsed time is more perfect than the one we are using now? It was not only in the Arts and Architecture that these strange people excelled, but also in the sciences, medicine, astronomy, mathematics, and kindred subjects, their knowledge of which practically exceeds that of today. When we take into consideration that these races were contemporaries of the Greeks, Romans, Medieval times, and that their civilization had already fallen into decay at the hands of the Aztecs around the year 1000 A.D., we marvel that their art and learning were already a thing of the past and that such things had been possible before the time of Columbus, Cortez. Who were they and where did they come from?

I believe a few words on this subject may help the reader to understand the analysis of their Arts which I will present in the chapters that will follow.

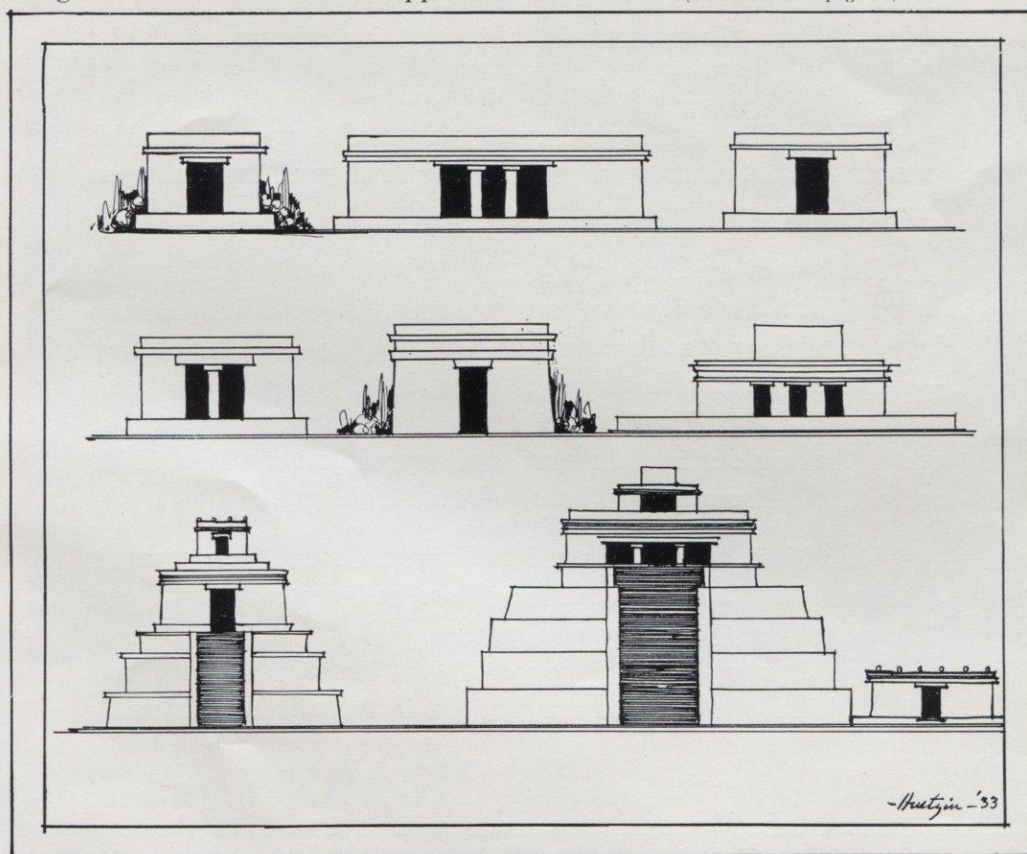
My own theories on the subject are a matter of archaeological interest only, so I am going to cite only a few major

points in conceptions that have already been expressed by others. It is by many conceded that the American Indian is a mixture of the brown Polynesian races which gradually migrated eastward from the prehistoric continent of Lemuria or Mu of the Pacific and settled in what is now America—and of the Chinese and Mongolian races in their migrations from Asia across the Bering strait to Alaska and thence southwards through the North American continent. Although there are ample proofs of this exodus and whereas, it may apply to the Indian tribes of the United States and Canada—it entirely fails to solve the mystery of the Mayans and their allied races. One may conjecture isolation by a strong central government, by war, famines, etc., that made them independent and gradually prove that they evolved from these primitive races, but there is not enough of scientific evidence to support it.

Biblical scholars, with a turn for fancy and some of archaeology, will contest this with the assumption that they are a mixture of the aboriginal Indians with the lost tribe of Israel, which could have easily wandered to these shores, since no one knows or knew of their destination. When we take into consideration the Semitic cast of the Mayan sculpture, and the fact that their ideas as we first find them, and also the fact that their architecture strongly resembles such structures as the temple of Solomon, these scholars may be right.

Others contend that they were refugees from the Flood that sank the continent of Atlantis, who mingled and intermarried with the wild barbaric races of the prehistoric Mexico, carrying with them part of their culture and thereby producing this interesting and mysteri-

(Please turn to page 12)



Some elementary forms of Mayan buildings as seen from restorians showing design possibilities.

Small Game Hunters

WRITTEN FOR DESIGN HINTS BY

DR. ROY L. SMITH

Theodore Roosevelt is credited with having made big game hunting a popular sport, but no one is needed to popularize a certain sort of small game hunting that is cursing a hundred thousand American communities.

You can find some people in every neighborhood who seem to get more satisfaction out of finding fault in a saint than in finding some good in a reprobate. Such folk are always on the lookout for small game—for the mean, contemptible, selfish and disgusting things in life. Their motto is, “If something aint wrong, it aint right.”

This habit of small game hunting is one of the worst into which one can fall. It ruins happiness, blinds us to all good, wrecks hopes, breaks hearts and spoils whole communities.

A famous soprano came to our city last winter and gave a concert that was a joy and inspiration to every music lover who heard her. Only one false note was struck during the entire evening—a flatted high note that came at the end of a particularly difficult passage. Thousands of perfect tones were sung that night, but one of the music critics, the next day, gave almost one-third of his space to the discussion of that one flatted high note.

A critical gentleman went to listen to one of our greatest American preachers of a generation ago and came away saying, “That man is a fraud. He can’t preach. I heard him make three mistakes of grammar in one sermon.” All the lofty thinking and noble idealism of a great sermon was lost in three little mistakes.

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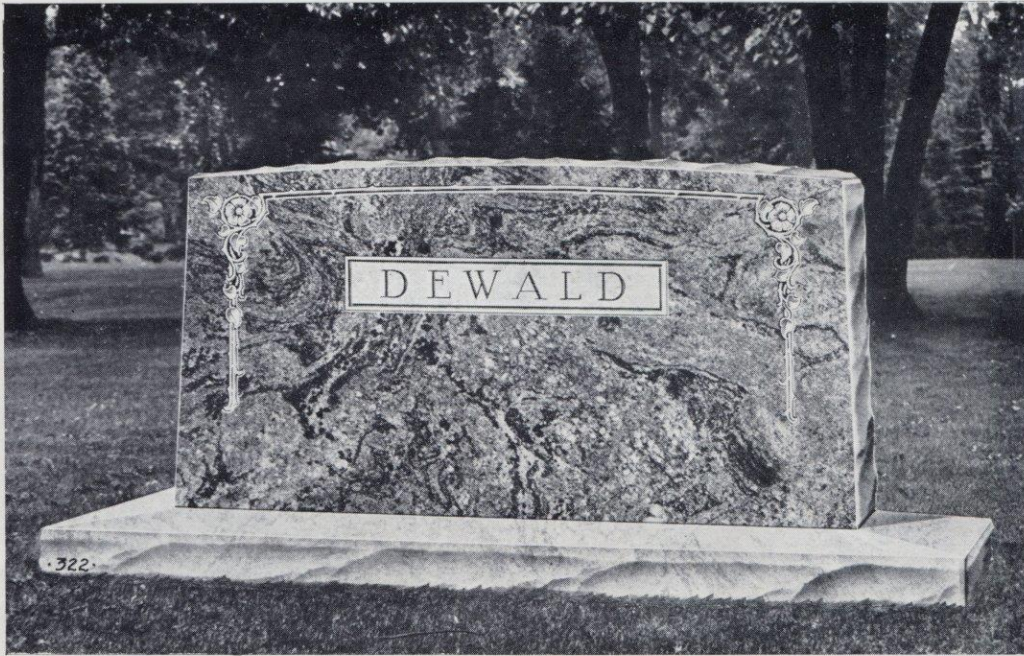
(A large portion of the Melrose Granite Co. advertisement)



GORMAN

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Black and white.....	.75



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Photos of Design Hints designs may be ordered from Design Hints.

Indian Art

(Continued from page 5)

ous civilization, which is singularly beautiful in conception, yet scientifically correct in treatment.

However, these few lines above will give the interested reader—and memorial dealers should be interested readers of all topics relating to archaeology and kindred subjects, since this is the science which deals with monumental art of the past,—an idea of the study that surrounds these cultured Indian races, entirely different from anything that is generally conceded to be Indian; such as the savage character with which our American schoolboys are made falsely acquainted. I would refer the reader wishing to study further on the subject to the works of Prof. Spinden of Harvard, S. G. Morley's articles in the National Geographic magazine, Thomas Gann of the British Museum, Prof. Thompson of the Field Museum of Chicago, and the works published by the Peabody, the Field, Carnegie Institute, and other museums who have taken part in the excavations and discoveries of this ancient race. Many of these works may be obtained at the public library in your town or procured by writing to the above mentioned institutions, who will advise where to obtain them. I can safely say that no one has read any mystery as interesting as the work done to unravel the history of this highly cultured people.

In this chapter, I have endeavored to give just the briefest outline as regards these strange people and have used as illustrations, only a few rough sketches of typical structures that they built—sketches devoid of any ornamentation, symbolism or design, subjects which I will take up later.

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WRITE FOR SIZES AND PRICES ON THE HALIRET DESIGN

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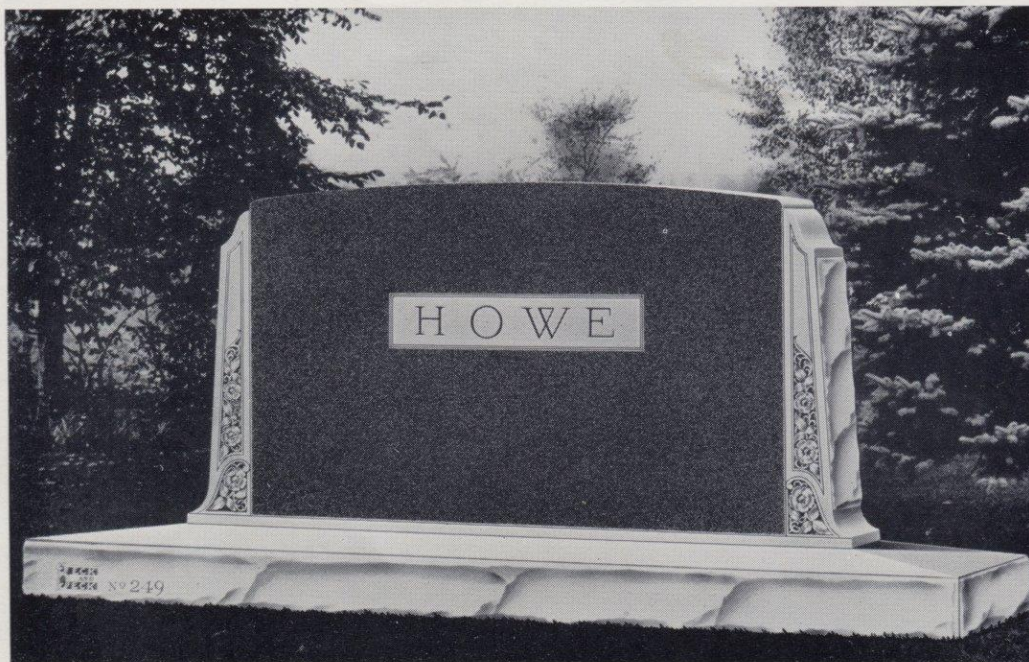
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