

# *Design Hints For Memorial Craftsmen*

**August 1932, Vol. 9, No. 2**

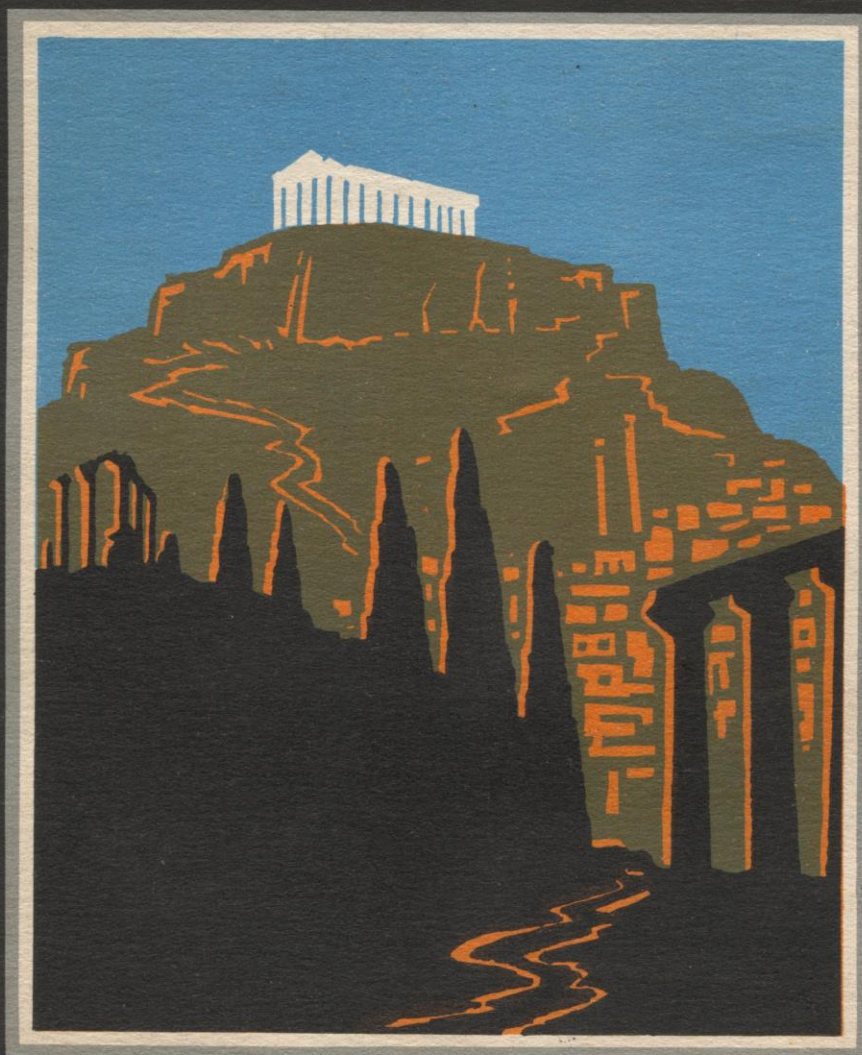
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June 2013

# DESIGN HINTS



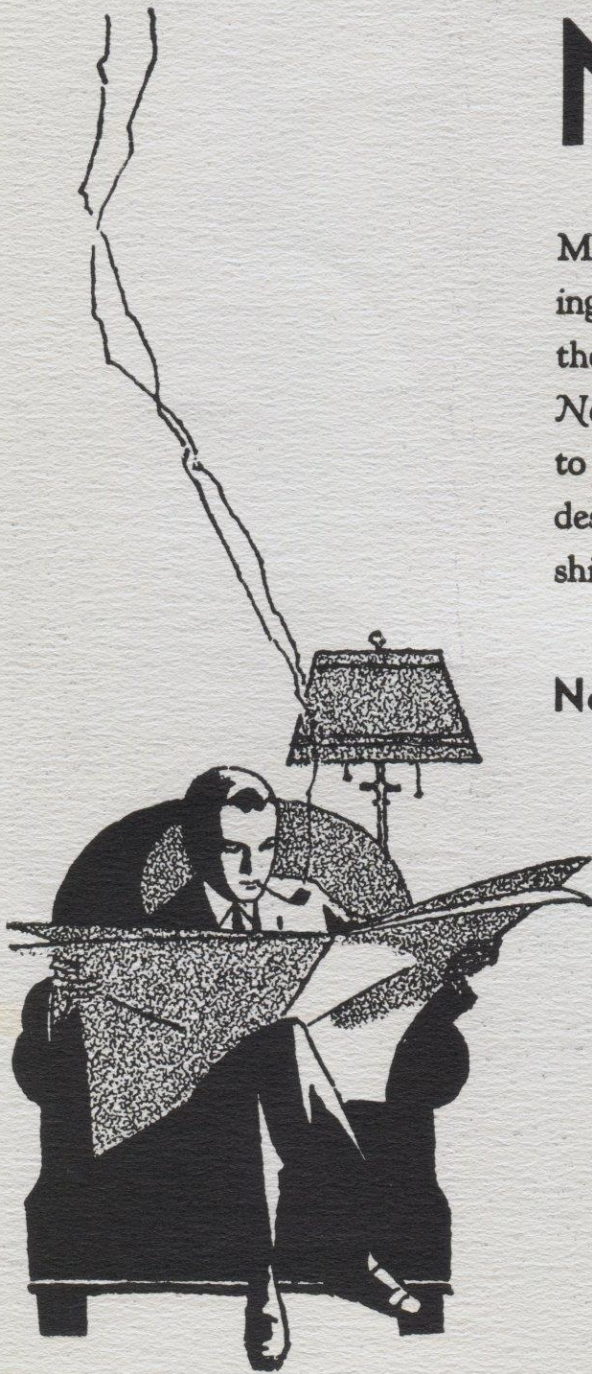
AUGUST, 1932 FOR MEMORIAL CRAFTSMEN VOL. 9 NO. 2



# HERE IS CURRENT NEWS

More and more dealers are finding in *North Star* the answer to their memorial problems. Only *North Star's* superlative ability to furnish the best service in design, granites and workmanship, could justify this trend.

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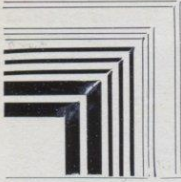
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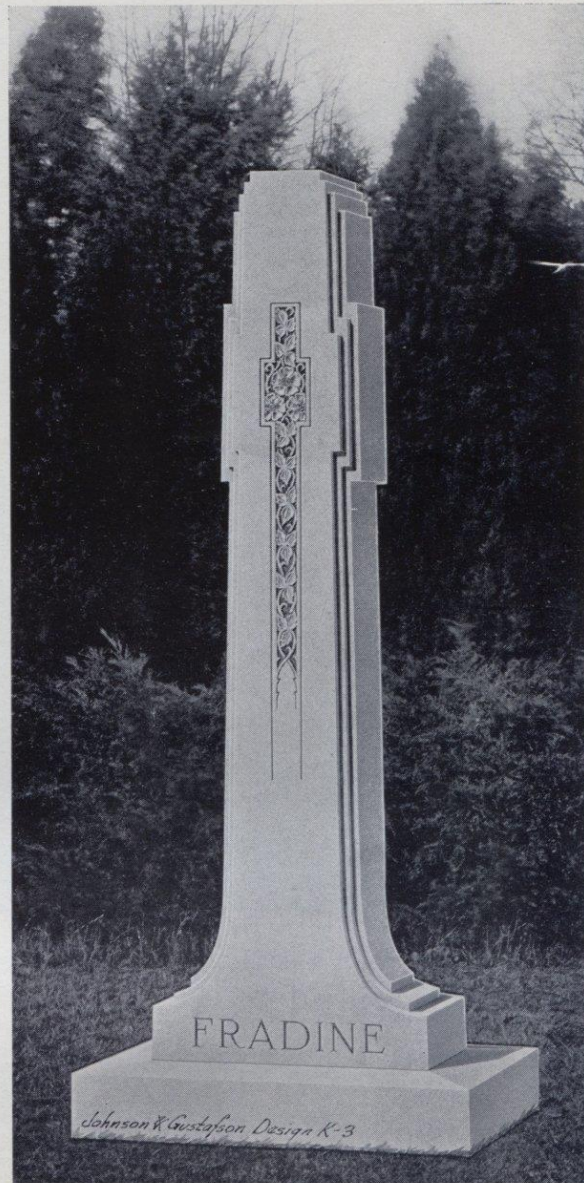
ANYTHING FROM A MARKER TO A MAUSOLEUM

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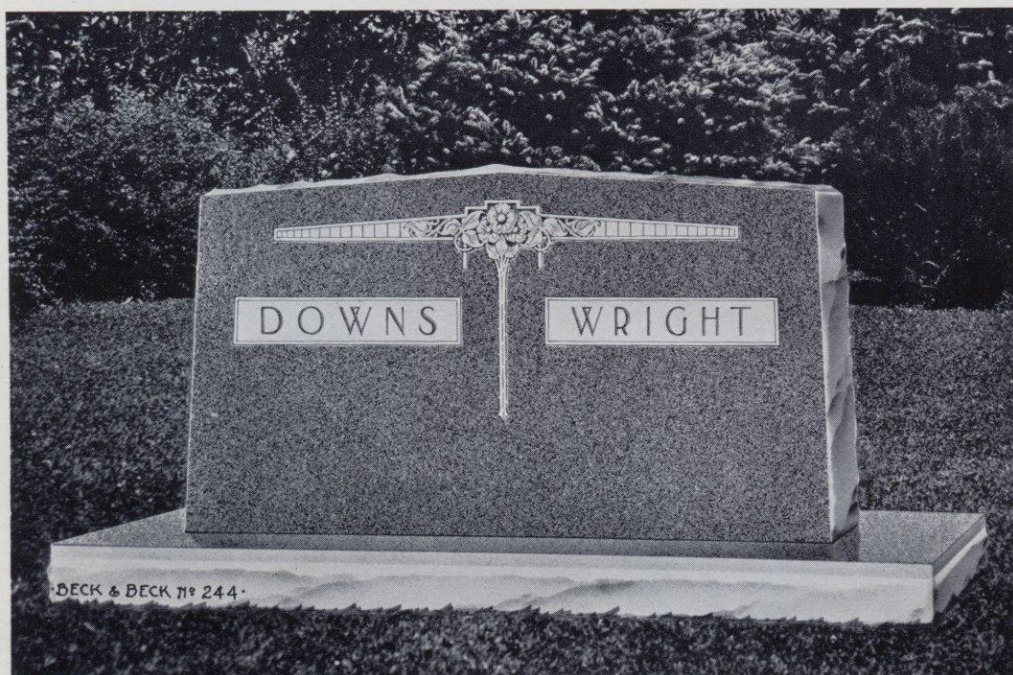
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# DESIGN HINTS

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.*

## Conventions

Some folks are pessimistic enough to say "Why Conventions?" In their rather selfish notions they can see no reason for them.

They think they are sufficient within themselves.

Such folks get the notion that anything new in their chosen profession or avocation will be created by themselves.

Others think conventions are held for the purpose of affording delegates or visitors opportunity to see the world, or give Dad an excuse to get away from home.

Both of these, of course, are extreme views. Both of them need a little repairing.

Conventions, we must admit, are held for the purpose of giving those in the trade an opportunity to get together and learn of changes or development from year to year; to combat evils that may grow up in an industry, and to cooperate, one with another, in opposing the autocratic spirit of monopoly.

In the Memorial Craftsmen's case there isn't any doubt about the things that the meeting is held for.

There are so many problems crowding the memorial men of the country and begging for solution that conventions are a stern reality and a real necessity. Those who attend regularly know this.

If it is true, then, that conventions are held for the purpose of solving problems of the industry why is it necessary to go from one city to another in holding these conventions?

Why is it necessary to go to the Far East, the Far West, the North or the South?

We'll admit, of course, that states nearby would benefit in cases where conventions are held in a central point every year, but the states on the two coasts, the border and the gulf will not have to travel any farther in the long run.

DESIGN HINTS is in favor of a central point and the idea of sticking to one city, year after year. There are many advantages to this plan.

Prospective convention visitors would always know a long time in advance where it is going to be and could plan from year to year accordingly.

Better rates and accommodations could be had at the hotels. A better year after year attendance would be the result, and, we believe, a better all-round feeling would be had.

We believe that the delegates to this convention would be wise to select a central city and try this method.

Of course if attendance suffers at the convention this year it cannot be blamed entirely onto the location because of the strained financial times through which the country is passing.

Neither could the same thing be charged against the attendance of last year.

We, therefore, earnestly recommend to the officers and members of the craftsmen to give serious thought and consideration to the suggestion.

We believe the greatest good will come out of it. And DESIGN HINTS being a servant of the industry as a whole is interested in anything that is good for the greatest number.



## "Sculpture in Memorials"

By

T. PETER ZIROLI

Director, THE ZIROLI STUDIOS OF CHICAGO

### CHAPTER 6

#### "Symbolic and Allegoric Figures in Memorial Art"

##### PART 2

Since Symbolism forms such an important part of our lives and is in everything around us, we must of necessity take into consideration its use in memorial art. We have shown in the last Chapter the reason why Symbolic and Allegoric Figures and Themes in Memorial Art impart to the memorial that deeper meaning necessary to change it from a commonplace piece of stone which may be nicely cut but meaningless, to a work of artistic beauty and distinctiveness. We now shall discuss how this is best done.

The symbolic memorial is primarily for those people whose love of beauty demands that they transfer to their memorial a poetic feeling. Though, in the preceding chapter dealing with religious sculpture, we were taking into consideration a large though specified group of people, the memorial with symbolic sculpture can be used by all sects and denominations. Its form depends upon whatever representation or theme the client wishes to give to the work. For instance, in the low tablet design shown in last month's DESIGN HINTS—the subject to be represented was Sorrow, but not over-expressed, so the design shown with the bowed head of the symbolic figure really creates more of a spirit of reverence and respect

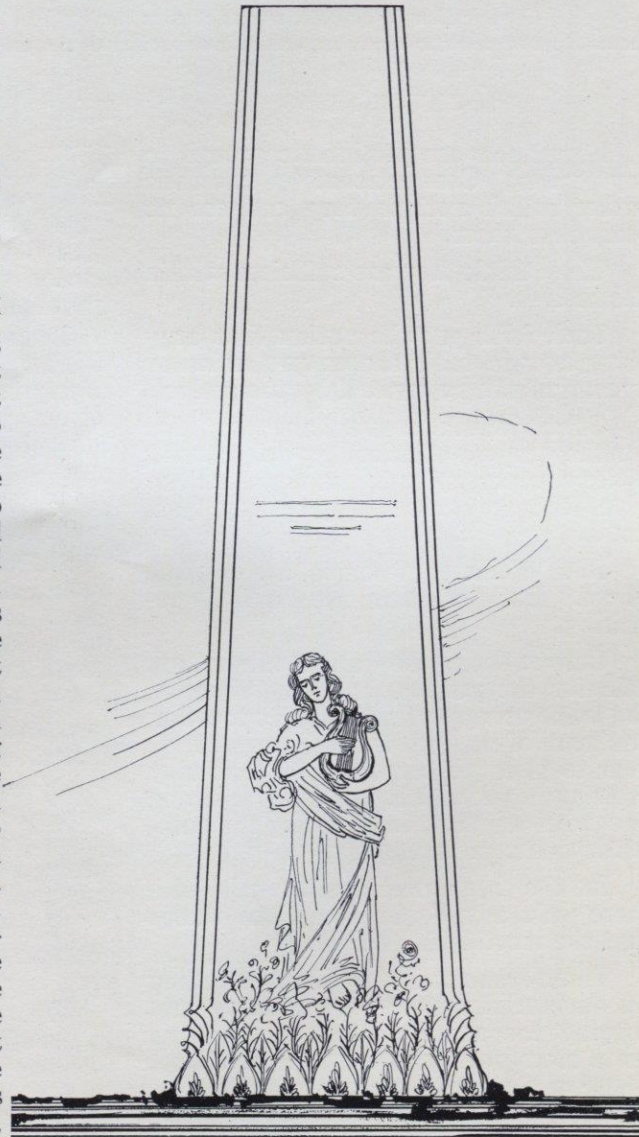


FIGURE 1

The figure symbolizing "Music" rising as if from the floral decoration representing "Nature", and the truncated tablet shaft representing an uplifting life broken off, impart to this memorial a deep meaning that commands respect by all who view it.



than of grief.

Where the dealer is confronted with a similar problem, he should find out the viewpoint of his client in regard to the deceased and together formulate the proper memorial. This was the case with the other design also shown in last month's article. Here the widow wished to represent herself as forever taking care of the flame that represented their life and love. It is in memorials such as these that the philosophy of life is expressed for posterity. I have often found that memorial men will take a different view of their art and craft if they study or discuss archaeology and its subsequent results. Let us pause a moment and visualize what we are giving to future generations. We owe this to ourselves and to our children.

Let us suppose that some hundreds of years or so from now the archaeologists, wishing to know more about our times, make a survey of the memorials and memorial forms of this generation as they so often do in their studies.

What would they find? Would it be something of which they could say with pride, "There was a race, whose civilization was of the highest order." Or would it be, "These people had no

sense of beauty or philosophy. There is nothing here from which to learn their likes, dislikes, or feelings. Didn't they have any feelings?"

Their memorials are commercially standardized base and die affairs, which are just as bad as the no monument cemeteries!"

Although you may say—"what do we care what they think about us a hundred years from now?"—you forget that we all owe a debt to ourselves, our past and our future, and that in the heart of every man should be that spirit to progress and attain that civilization for which the human race is ever struggling. Without this spirit of thought we might as well revert to barbarous living in a savage jungle. When the true craftsman takes into consideration this debt he realizes beyond all shadow of doubt that our memorials must be works of Art, or we are destined to be no more than a blot in the history of art and archaeology: senseless, unethical craftsmen who have ignored our duty to future generations. If an archaeologist were to go into a memorial showroom of today and tell the memorial craftsman what the archaeologist of tomorrow will say about his works, I

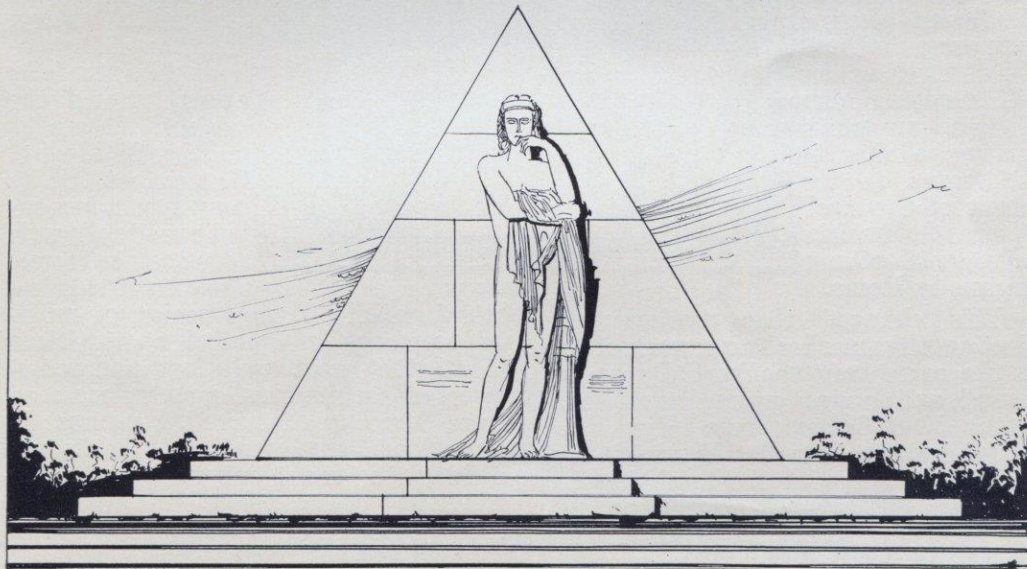


FIGURE 2—THE GUARDIAN OF THE TOMB

The above design shows the use of a symbolic figure of a pensive youth guarding the tomb as represented by the pyramid mausoleum. This greatly enhances the beauty of an otherwise simple memorial scheme.



am sure that that craftsman wouldn't hesitate a second to change his present crude idea of memorial art to one of beauty.

As I have stated before: every memorial should carry a message—it should

mean something more than a stone to mark the grave. This idea that the memorial should express a meaning should be carried out whether it is a flush marker or a mausoleum. To illustrate this I give two examples of a correctly designed marker, and mausoleum. A lady from the State of Michigan wished to have a marker but wanted it to be of classical beauty and refinement; in other words, a marker to express the beautiful soul of the deceased; her daughter. Several designs were presented, and she selected the one which had a border of fine low relief carving, similar to the leaves on the panels of the Arch of the Goldsmiths built by Septimus Severus in Rome.

This changed that marker from "just another marker" to a work of art. In the same way the partially underground and above ground mausoleum of the New Orleans type (Fig. 2), a design derived from the Pyramids and wholly expressive of the tomb idea, is enhanced and made, not only artistic, but full of memorial representation by the statue symbolizing "The guardian of the tomb" placed before it. This immediately changes it from a barren and otherwise mournful tomb to an

entirely new and worthy conception of perpetual interment. In this day and age when most of the people are seeking something more for their money than heretofore, it may be well for memorial craftsmen to add to their memorials, the

sculptured beauty of symbolic figures.

In this issue Fig. 1 shows how a tall plain tablet is made doubly beautiful by use of the figure and ornament—representing Music as being born of Nature, and a beautiful life taken into the Great Beyond is expressed by the truncated tablet. The themes for sculptured memorials using symbolic and allegorical figures are numberless and the dealer wishing to acquaint himself still more with the subject has but to study life, nature, and the things about him to fully comprehend the subject. There is nothing in life but that cannot find its counterpart in symbolic and allegoric representations.

The use of classical

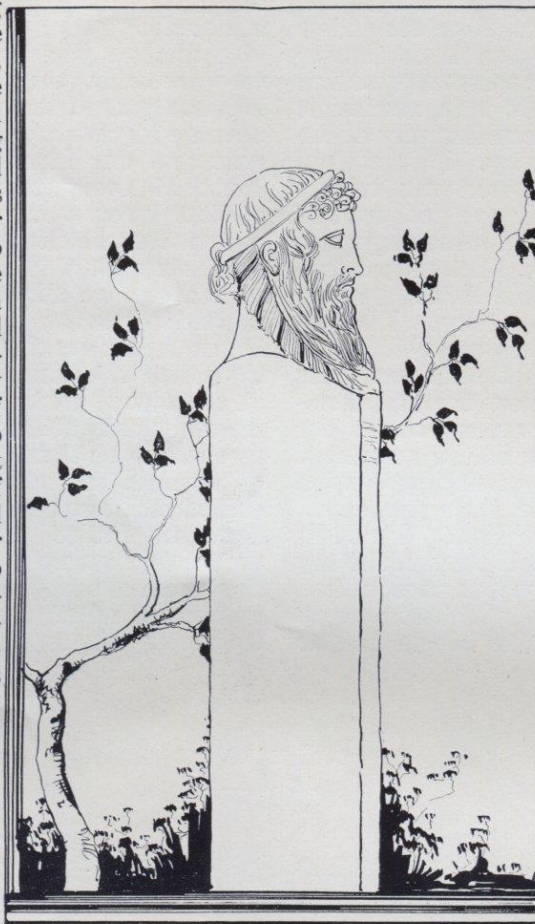


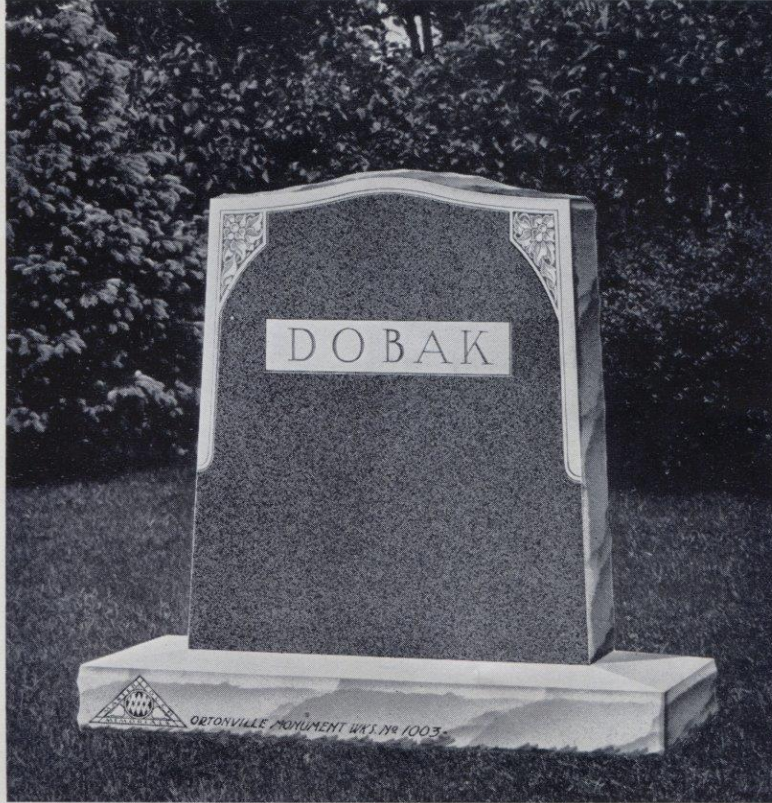
FIGURE 3

literature, of all good books, of religious teachings, of musical compositions of all the great paintings and sculptures, of architectural masterpieces; all these have undiscovered treasures in store for the memorial craftsman wishing to use symbolic beauty for otherwise commonplace memorials. Figure 3 as a simple small memorial to a writer, was designed after an illustrated version of the "Rubaiyat" of Omar Khayyam. These hints give but an

(Please turn to page 30)



MASTER TOUCH MEMORIALS



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ORTONVILLE RUBY RED

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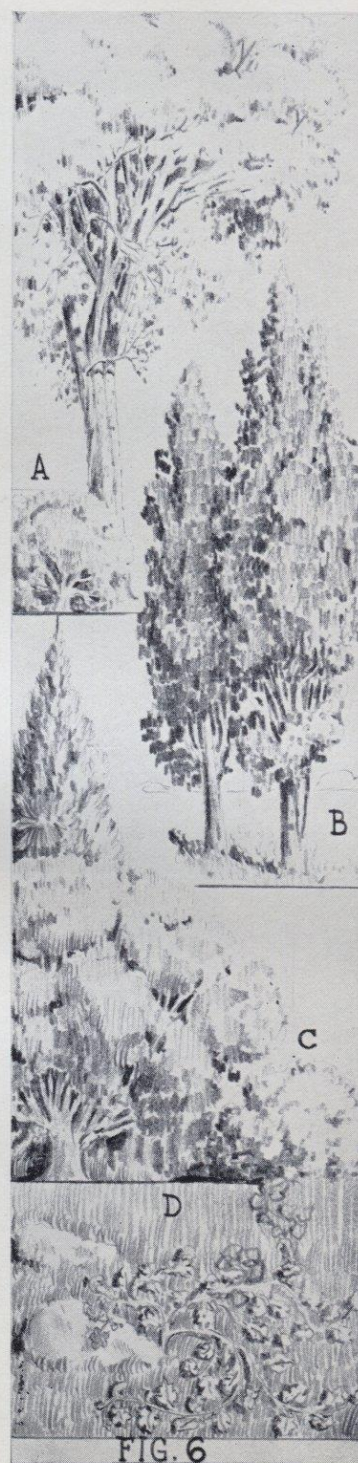
## Rapid Color Rendering

BY  
VAN BURKS

### FOLIAGE

For those who want more natural and life-like shrubbery, a more complex free hand method is here shown. Study the arbor vitae (C Fig. 6); notice that the swoop of foliage is upward and outward from the trunk. Faintly sketch in a rough outline of such a tree, showing the shadows and clefts. Using an F pencil start at the upper left, making strokes some  $\frac{3}{4}$  inch in length upward and outward, proceeding across to the right. As one row is completed start another directly below it. Make these strokes swiftly and naturally, endeavoring to keep all of the tenseness out of the wrist. It is as important to achieve a black tone in the clefts and shadows by bearing hard with the pencil as it is to make the lightest of grey lines where the sun strikes first. When the layers of strokes reach the ground go back over portions with darker strokes to create the patchy effect of nature. Remember that the clefts and shadows cannot be too black.

Popular trees, artistically reproduced, are invaluable in bringing out the beauty and whiteness of axed shafts, colonnades or tall monoliths. These trees are sketched in outline with care exerted to reproduce the ragged edges and more ragged clefts through which dozens of little limbs are seen, either light against dark foliage or dark against the sky. Now start at the upper left of the outline (See B Fig. 6) making short vertical strokes which vary in tone but ever grow darker as they approach the shaded side. Use a soft pencil and put one layer of these strokes across at a time. Try to shove the pencil point into the paper at the clefts and shadows. As you proceed across with these vertical strokes make three or four light and then one or two dark so the tone will not become monotonous.





There are dozens of strokes and techniques for drawing the different varieties of trees and shrubs, a number of which are shown in Fig. 7. When we focus on an object such as a building or a memorial, however, we do not see the individual leaves in the trees at the sides; we merely see the tones and hues in mass formation as a frame, so to speak. So for the purposes of this described technique these essential tones and hues will be shown in the swiftest and most natural way—by rapid vertical strokes.

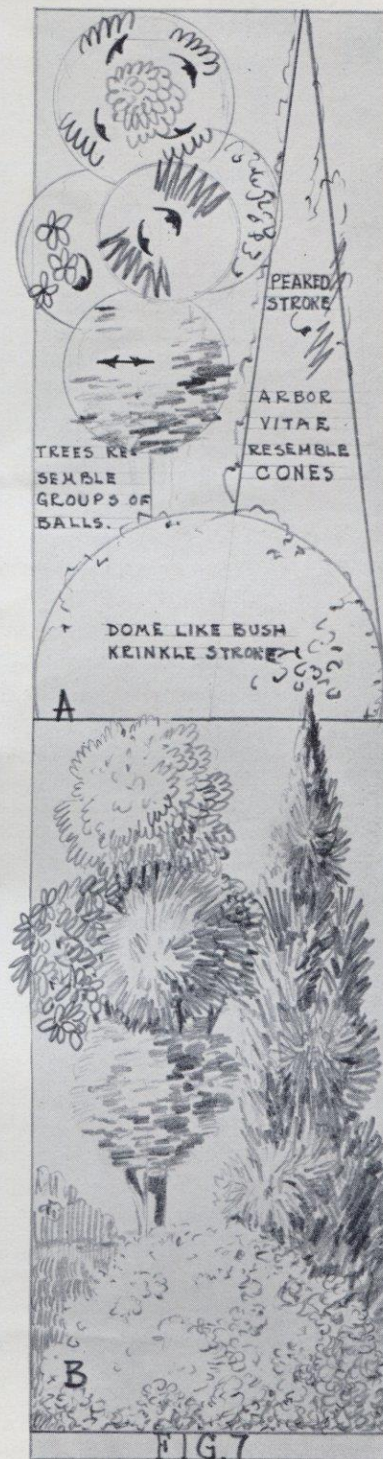
Even close up branches of trees showing leaves hanging over the memorial can be shown with these strokes. Study the limb structure of trees from life, or follow photographs or sketches such as A Fig. 6 until familiar with the skeleton of the tree, and with the light and dark tones. This play of light and dark can not be over stressed, since most beginners seem to be timid and afraid of shadow. Contrasting black shadows and white highlights are found on almost any object in nature, and their use will make even a crude sketch interesting from a short distance.

Shrubs of the cemetery type usually grow in globes or series of globes and cones (A Fig. 7). Outline them as shown, and proceed with the usual short vertical strokes.

D Fig. 6 shows these up and down strokes continued to show grass. At the base of the stone and thence forward, the grass may be stroked in curves this way and that for a more natural appearance.

If each illustration is sketched several times as described it will be apparent that little effort and practice will be required to execute beautiful and natural shrubs. If different pressures of the pencil are constantly applied as these simple vertical lines are stroked, the natural patch work of light and dark seen in nature will weave themselves without any conscious effort on the artist's part.

In the concluding article next month, color, shades and shadows and the finished composition will be discussed.





## Intelligent Discontent

WRITTEN FOR DESIGN HINTS BY

DR. ROY L. SMITH

*The public, just now, is much inclined to deal severely with the one who proposes a new or revolutionary idea. Post-war hysteria and stupid patriotism have undertaken to brand all things new as being also dangerous.*

*Intelligent patriotism is not blind to the defects of government and welcomes wisdom and opportunity to strengthen the weak places. Blind and stupid patriotism repudiates all change, branding the proponent thereof as a radical, agitator or Communist.*

*But we must not forget that every progressive step that has ever been taken in any stage of history has been a result of intelligent discontent.*

*Our American forefathers became discontented with the fact of taxation without representation and proceeded to dump English tea into Boston harbor, a radical move and a most dangerous piece of agitating.*

*John Wesley's career of field preaching was a protest against the cramped and formal religion of his day which left the people cold and indifferent. Standing in the open and preaching to the common people without ecclesiastical robes or trappings was an extremely radical thing to do and Wesley suffered stoning and threats galore.*

*Every piece of labor legislation, every guaranteed item of social justice, every acknowledgment of human rights has been won, at some time, in a desperate battle in which the "malcontents" have defied the forces of entrenched conservatism.*

*Intelligent discontent has cleaned up every slum that has ever been cleaned up, righted every wrong that has ever been righted, raised every standard that has ever been raised and preached a righteousness not yet attained but still hoped for.*

*No more useful service is rendered to the community by the church than the preaching of discontent with evil. Intelligent discontent will never rest until evil has been put to flight.*

*Dr. Charles L. Stelzle, prominent Presbyterian clergyman, once said: "Wherever there is any need of redemption, there the church has a mission." It is no small part of the task of the church to keep our discontent intelligent.*



## TOO MANY TIMES

Dealers mistake Price  
as the one element in  
sales.

DESIGN has always  
been, and always will  
be, the proper way to  
combat the price evil.

UNITED granites and  
UNITED service are  
all that is needed to  
complete this effective  
combination.



UNITED GRANITE COMPANY  
ST. CLOUD, » » » MINNESOTA

*Say you saw it in DESIGN HINTS*





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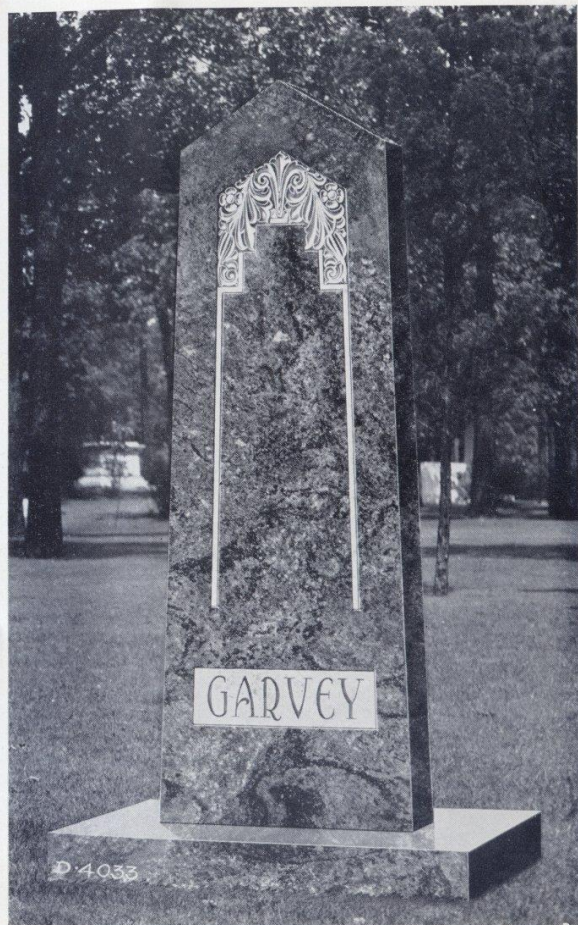
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by bringing profits to you.  
of fair dealing and mutual profit  
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years of our existence as leaders in the  
memorial field. A test of this superlative service  
offered by us will convince you of our sincerity.

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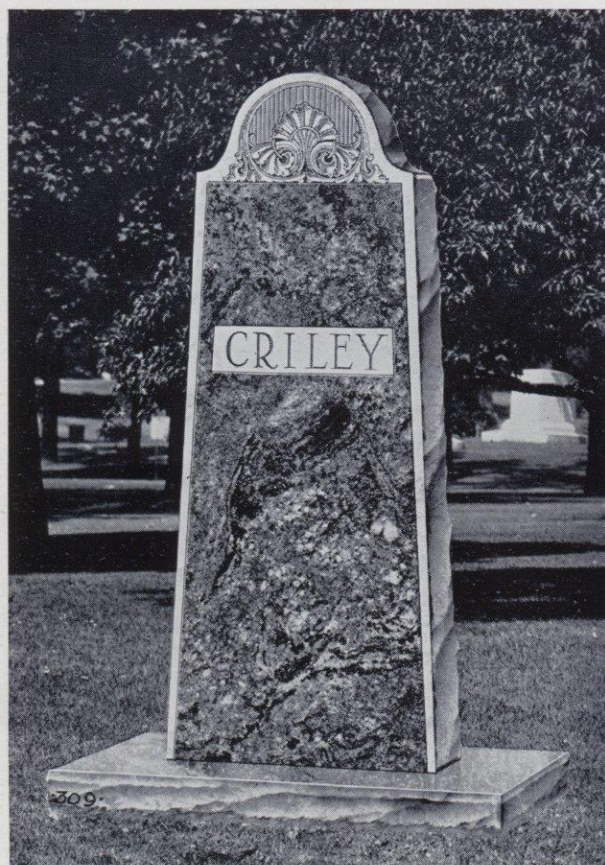
MELROSE has  
always been in busi-  
ness for profits—ours is  
not wholly a labor of love.  
BUT, the only way we can  
profit is by bringing profits to you.  
A policy of fair dealing and mutual profit  
has been the backbone of Melrose service for all  
the years of our existence as leaders in the  
memorial field. A test of this superlative service  
offered by us will convince you of our sincerity.

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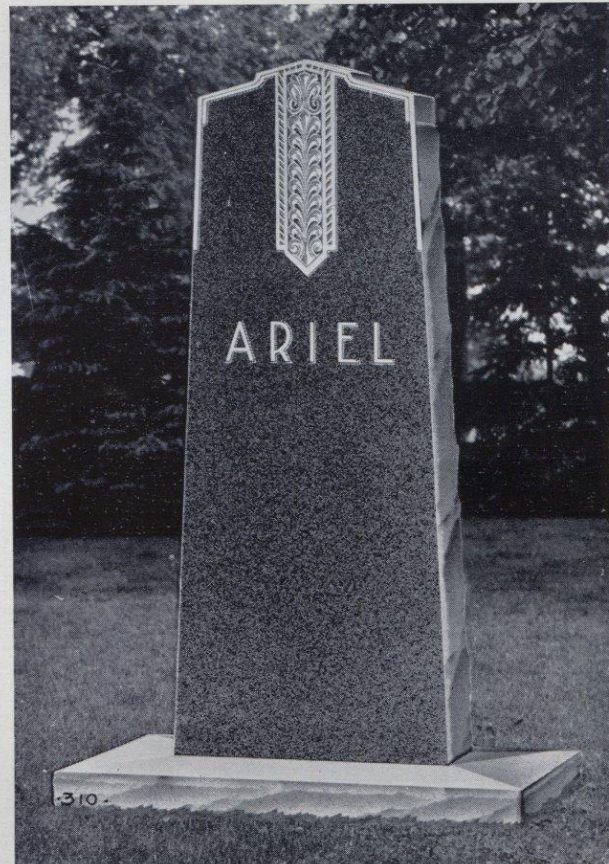
## CRILEY

Simplicity and regard for economical construction mark the majority of present day memorial sales.

The CRILEY tribute follows this trend. The colorful variegated granite relieves the simplicity and adds to the appeal.

Colored photos ordered from  
 Design Hints.....\$1.50 each  
 Black and white..... .75 each





## A R I E L

Careful consideration of every sales angle marks the ARIEL one of Design Hints' latest offerings to the trade.

The ornament is an integral part of the whole, as are the axed, outlined letters of the name.

Created to meet the demand for medium priced memorial work its popularity should be immediate.

Photos in black and white. . . . . .75  
In natural colors. . . . . . 1.50



## Scandinavian Memorials

BY

WILLIAM E. WILLNER

### "Conclusion"

No study of the past is worth much unless it suggests a method for dealing with the here and now. Since John Ruskin first made us conscious of the ugliness of the modern world, we have witnessed any number of attempts to remedy that ugliness by reviving dead artistic styles, but we should know by this time that all such efforts are doomed to failure. We cannot even make creditable copies of the old work unless we abandon our machines and go back to the ancient methods of handicraft; and if we are not hopeless romantics, we know that that is impossible.

But in spite of the failure to adapt Gothic or Romanesque or Classic art to our present needs, these revivals have produced two excellent results. In the first place they have put good reproductions of old furniture into our stores, and good imitations of older architecture into our streets. In a certain sense these copies are both absurd and pathetic, but they are so much better than the average run of modern furniture or modern architecture that the man in the street is aware of the contrast. He does not have to visit a museum to find out that the ordinary factory product of today is vastly inferior in design to the ordinary product of one hundred and fifty years ago, and because of this fact he is discontented—ready to support the manufacturer who will give him something better.

Meanwhile the designer has learned something by his experience in the factory. Realizing that whatever he makes must usually be produced by machine methods, he has become interested in the possibilities of machinery. Until recently, he was always complaining because the general mania for cheap-

ness would not allow the use of hand labor; then one day he shed his prejudices and awoke to the fact that the finish which machinery can give to metal or wood or stone is as beautiful, in its own way, as anything which the world has seen.

It took an incredibly long time to bring about such a change in the designer's attitude, but the change was rapid and complete when it finally did come. All over the world there was a sudden desire to find out what the machine could do for the artist, or to put it the other way, what the artist could do with the machine. This is the important and the hopeful feature of what we call the "modernistic" movement.

In spite of the grotesque extravagances of some of the left-wing modernists, in spite of the reams of nonsense about "significant form" which our high-brow critics keep on publishing, the modernist movement is very much more than a passing fad. It represents the first attempt on the part of the artists to look the machine in the face, the first courageous approach to the central problem of the modern world:—how to regain the beauty which was once so common in all the things man made and used, and which was lost with the coming of modern industrialism.

For the first time in a hundred years there is a chance to develop a sound and general taste, based on the real needs of the present, and not on sentimental notions about the past. The public is ready for it, and the designers are ready for it. The great thing is to bring them together.

It is interesting therefore to know what attempts are being made to bridge



the chasm which has so long divided the artist from the man in the street. We are realizing at last that the average citizen is not going to become a patron



FIGURE 1

of the arts merely by going to a museum on Sunday and looking at painted nudes; he can't afford that sort of art. The newer idea is to show him beautiful things which he can afford—tables and chairs, pottery, rugs; and last, but not least, beautiful memorials for his dead. It is in this field that the Scandinavian countries have been leaders, and their success is one of the most encouraging signs in the modern world.

In 1926 a group of Swedish designers began to collect examples of the best modern memorials, calling on architects, sculptors, and commercial producers for contributions. They worked for two years, the committee passing on all the drawings submitted, and finally they had fifty new designs of a type which could be executed at a reasonable cost. With the cooperation of fifteen of the leading firms in the industry, who put their best men to the work, these designs were then executed, and in the summer of 1928 they were exhibited—not in a museum or armory, but in Stockholm's Skansen, a famous park. This park is really an outdoor museum, containing ancient farmhouses from every part of Sweden, all with their original furnishings, and it includes among its treasures a very old church with its burying ground, where the memorials could be shown to excellent advantage.

The success of this exhibition led to the publication, in 1930, of a fine volume containing about one hundred designs for memorials of moderate cost. Besides the new designs, the book contains examples of the best work of former times, and a section devoted to symbols and emblems, with excellent comment by outstanding authorities.

Apart from its educational value, the book serves as a catalogue. Full size details of all the new designs are furnished at a small cost, and since the trade was active in making these designs available, there are no disturbing charges of "unfair competition."

The accompanying drawings indicate the wide range of choice possible to those who pick a design from this catalogue. There is no attempt to force



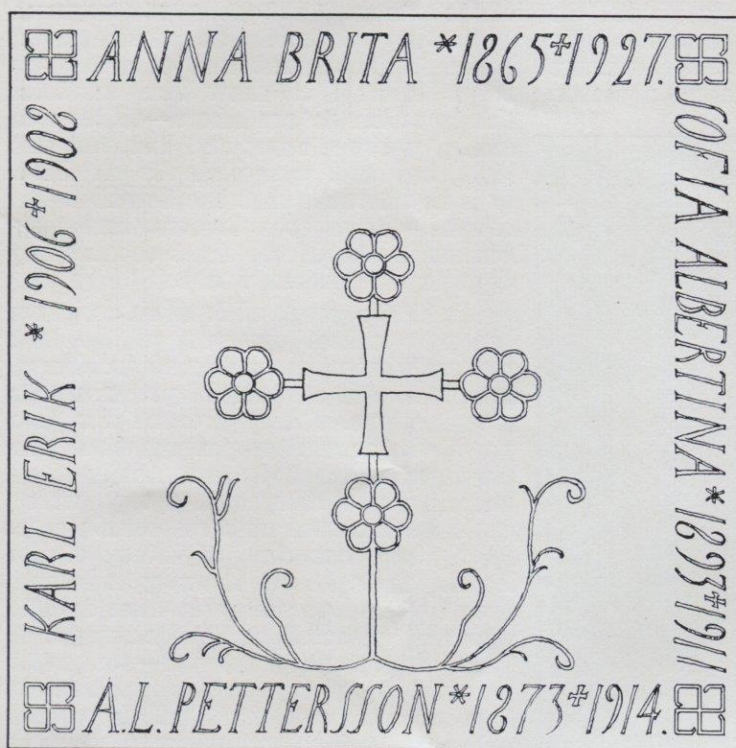


FIGURE 2

ultra-modern designs on the public, but it is suggested that the more traditional types be used in older cemeteries and that strictly modern types be placed in the new ones.

The first illustration shows one of these modernist designs. The whole surface of the dark stone is polished, with incised bands and coarsely ground crosses. The name-plate is recessed and the back and sides are tooled with about eight bats to the inch. The effect is very colorful, suggesting the stout woven hangings of the Swedish farmhouse, but there is nothing about the design which is not appropriate to the material or to the modern methods of using that material.

The second design has much of the charm of our Colonial markers, and is particularly interesting because it avoids the pompous heaviness of so many of our modern memorials without really sacrificing the dignity necessary to a monument. Without being deliberately modern, it is nonetheless fresh in effect,

and it is well adapted to present-day methods of stonecutting. It is intended for a veined stone, slightly polished or tooled, with incised and painted emblem and text.

And now perhaps we had best leave Scandinavia for a time, hoping that we have not bored the reader with our long-windedness, hoping also that we have chosen interesting samples of what our northern contemporaries are doing. One thing only is certain: we have not shown the best that the modern world can produce. The best is yet to come, for we are only at the beginning of the new

art. Our aim has simply been to indicate the variety, the new life and enthusiasm which have made one small corner of the world so important in that beginning.



### *Watch For This Man*

DESIGN HINTS acknowledges a letter from Mr. A. M. Raisch, of Brown & Raisch, Inc., Detroit, Michigan. We are advised that one W. L. Koschnig, a fake monument salesman, is wanted in Detroit for stealing an automobile and for taking deposit money given by customers on monumental work. It is believed that he may be somewhere in the middle west, posing as a monument salesman.

Koschnig is described as about five feet six inches tall, very slender, and his face is wrinkled and of florid color. He is about 38 years of age and a very convincing talker. When last seen he was driving a 4-door blue Essex with a Michigan license.



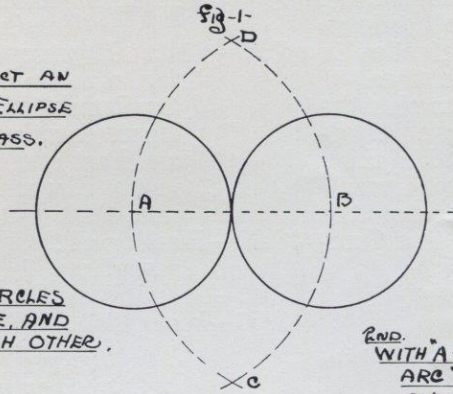


# IDEA EXCHANGE

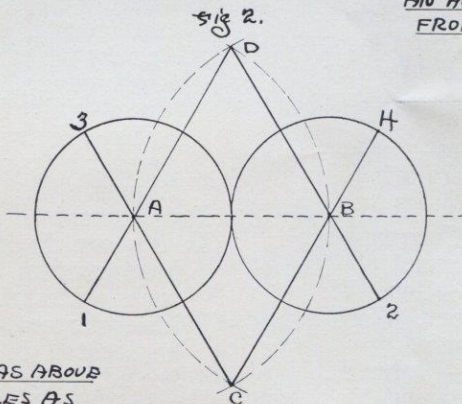


How To Construct An  
Approximate Ellipse  
With A Compass.

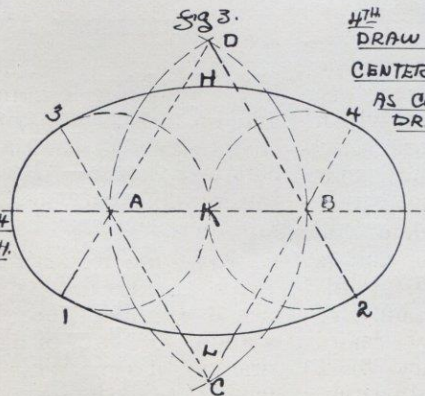
1ST.  
DRAW TWO CIRCLES  
THE SAME SIZE, AND  
TOUCHING EACH OTHER.



2ND.  
WITH "B" AS RADIUS DRAW  
ARC "CD" FROM "A" AND  
AN ARC CUTTING "CD"  
FROM "B"



3RD.  
DRAW LINES AS ABOVE  
CUTTING CIRCLES AS  
SHOWN.



THE SIZE OF THE  
OUAL CAN BE  
REGULATED BY  
THE RADIUS "AK" WHICH  
WILL BE 1/4 THE LENGTH.

4TH  
DRAW ARC "H" USING "C" AS  
CENTER AND POINTS 3 & 4  
AS CONNECTION ON CIRCLES.  
DRAW ARC "L" SAME  
WAY.

This month's Handy Hint was contributed by R. J. Bickel, Keokuk, Iowa. DESIGN HINTS is offering a cash prize of \$2.00 for each idea which is accepted for publication. Send in your ideas and help to make this department interesting and helpful to everyone.

B. J. B.



## Inspiring Program at Craftsmen Convention

One of the finest programs the Memorial Craftsmen of America ever listened to was provided for the Convention in Washington, August 16 to 19 inclusive.

The Convention held at the Wardman Park Hotel was fairly well attended in spite of the conditions of the time.

Because of the rush to get to press we are unable to give anything that approaches a complete report this time, but will have more in our next issue.

The program prepared by the officers of the Association and Convention Committees is as follows:

MONDAY, AUGUST 15, 1932

(Preceding Convention)

1:30—Registration, Wardman Park Hotel.

TUESDAY, AUGUST 16, 1932

*Morning*

8:00—Registration, Wardman Park Hotel.

Business sessions of the convention will be held in the Theatre, Wardman Park Hotel.

9:30—Convention called to order—President, John H. Lloyd.

Invocation

Announcements by Convention Secretary, A. R. Baxter.

Address of Welcome—Geo. W. Offutt, Past President, Washington Board of Trade.

President's Address — John H. Lloyd.

Appointment of Committees.

Report of Executive Secretary—Lester E. Harris.

Voting on Amendments to the By-Laws.

Address—"Memorials or Monuments" by Horace W. Peaslee, Second Vice-Pres., American Institute of Architects; Consulting Architect, Fort Lincoln Cemetery, Washington, and Wintergreen Gorge Cemetery, Erie, Pennsylvania.

Report of Memorial Extension Commission—Roswell M. Austin, Sec'y and Mgr.

*Afternoon*

1:30 to 10:30—Grand Opening of Memorial Art Exhibit—Exhibition Hall, Wardman Park Hotel.

*Evening*

7:00—State Representatives' Banquet for officers of the Memorial Craftsmen of America, State Representatives, State Officers and Past Presidents' Association in the Florentine Room, Wardman Park Hotel.

8:30—Meeting of Board of State Representatives.

8:45—Meeting of Board of Governors.

8:30—Women's Auxiliary Registration and Get-Together meeting, in East Ballroom, Wardman Park Hotel. Open to all members and guests of the Women's Auxiliary of the Memorial Craftsmen of America.

Address—"The Nation's Capital" by Fred K. Irvine, Sr., Publisher American Stone Trade, Chicago, Illinois.

Refreshments

Ladies are to assemble at their headquarters promptly before each entertainment. Ladies' headquarters and lounge will be located in Suite 100C and the adjoining Sun Porch, Wardman Park Hotel.

WEDNESDAY, AUGUST 17, 1932

*Morning*

8:00—Registration, Wardman Park Hotel.

9:30—Convention called to order—President, John H. Lloyd.

Address—"Relationship Between Cemetery Men and Monument Dealers" by E. N. Sloan, Superintendent, Marion Cemetery Association, Marion, Ohio.

Playlet — "The Manager's Busy Day"—A Production by Members of the Pittsburgh Memorial Art Club.

(Please turn to page 26)





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## Inspiring Program at Convention

(Continued from page 24)

### CAST

- A. E. Snyder—The Manager, who analyzes present day problems.  
 Fred O. Schleiter—A quarry representative who does not represent W. L. Horigan—A different quarry representative.  
 Anthony Donatelli—Interested in a large memorial.  
 Robert C. Simon—A salesman who is ambitious.  
 Miss Naida Tate—Interested in Bob.  
 H. A. Plimpton—The senior salesman with plenty of worries.  
 R. L. Belknap—The senior partner without a worry.  
 Open Forum for manufacturers, supply men, representatives of convention cities, etc.  
 Adjournment.  
 11:30—Business session of Women's Auxiliary and election of officers, in East Ballroom, Wardman Park Hotel, followed by luncheon and card party.

### Afternoon

- 2:00—Meeting of Supporters of Memorial Extension Commission, followed by Business Meeting of the Members of the Memorial Extension Commission.

### Evening

- 7:30—Meeting of Memorial Salesmen of America — Florentine Room, Wardman Park Hotel.

THURSDAY, AUGUST 18, 1932

### Morning

- 8:00—Registration, Wardman Park Hotel.  
 No business session of Convention.  
 10:30—Women visit exhibit in a body.

### Afternoon

- 1:00—Sight-seeing trip covering city of Washington; Arlington National Cemetery, with services at the Tomb of the Unknown Soldier and address by Past President Robt. H. Warner; Alexandria; and stop at Mount Vernon. This trip is open to all men, women and children who register at the convention.

### Evening

- 7:30—Banquet in the Gold Room, Wardman Park Hotel.

FRIDAY, AUGUST 19, 1932

### Morning

- 8:00—Registration, Wardman Park Hotel.  
 9:30—Annual Business Session and Election of Officers—for members only.  
 Call to order—President John H. Lloyd.  
 Roll Call by the Convention Secretary, A. R. Baxter.  
 Reading of the Minutes of the 1931 Meeting.  
 Report of the Board of Governors.  
 Report of the Board of State Representatives.  
 Supplementary Report of Executive Secretary. (This report will include the Executive Secretary's financial report, Treasurer's, Traffic Counsel's and Executive Committee's report, summarized).  
 Reports of committees appointed at opening session.  
 Election of Officers.  
 Old Business.  
 New Business.  
 Election to fill vacancy in retailer group on the Memorial Extension Commission.  
 Adjournment.

### OFFICERS

of the

MEMORIAL CRAFTSMEN  
 OF AMERICA

4750 Sheridan Road, Chicago, Illinois  
 1931-1932

President

JOHN H. LLOYD . . . . . Toledo, Ohio  
 Treasurer

ARTHUR G. WUNDERLICH . . . Joliet, Ill.  
 Convention Secretary

A. R. BAXTER . . . . . Trenton, N. J.  
 Executive Secretary

LESTER E. HARRIS . . . . . Chicago, Ill.  
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John H. Lloyd, Chairman . Toledo, Ohio  
 E. T. DesJardins . . . . Lapeer, Michigan

Tom Daly . . . . . Fort Smith, Arkansas  
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Judge Bayard H. Paine  
 . . . . . Grand Island, Nebr.

(Please turn to page 28)





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## Inspiring Program at Convention

(Continued from page 26)

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A. E. Snyder . . . . . Pittsburgh, Penna.  
A. M. Schnacky . . . . . Rochester, N. Y.  
Walter Horigan . . . . . Pittsburgh, Penna.  
Karl Berggren . . . . . Oxford, Mass.

### OFFICIAL BULLETIN

#### MEMORIAL CRAFTS NEWS

LESTER E. HARRIS, *Editor*

CHICAGO, ILL.

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(Please turn to page 30)

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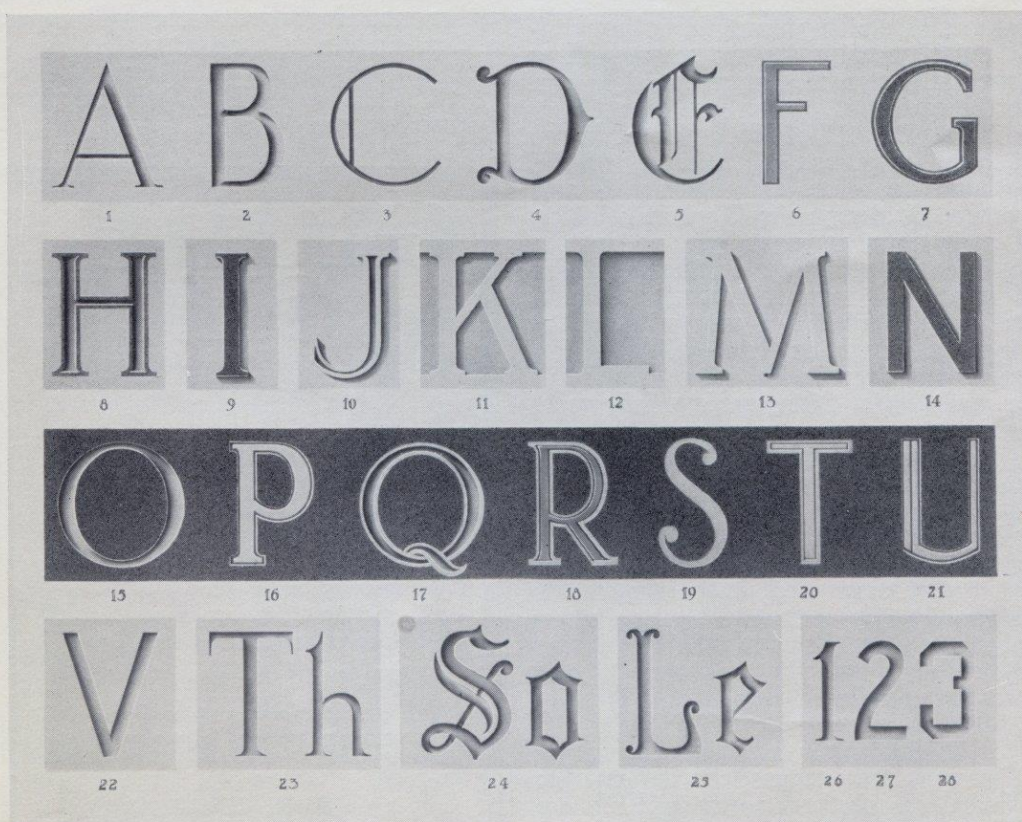
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## Inspiring Program at Convention

(Continued from page 28)

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Mrs. T. O. Collier

### RESOLUTIONS COMMITTEE

Mrs. John B. Sullivan, *Chairman*

Mrs. L. G. Schlimgen

Mrs. Athol R. Bell

• • •

## "Sculpture in Memorials"

(Continued from page 10)

idea of the possibilities.

The male figure should be used in symbolic sculpture more than it is at present. Denoting strength, both morally and physically, its use when wishing powerful dramatic representation can not be replaced.

The "David" of Michelangelo is one of such sculptures. In allegory it can be used to offset the delicate female figures. I always recall when thinking of male figures, that of one in the "Staglieni" cemetery at Genoa, Italy. It is an old man representing Death, and the shrivelled figure with batty wings; although at first giving an impression of despair, has an expression or far away look, that your eye follows to the heavens. The male figure can also by its power of expression be used in the representation of manly virtues. In this it is unequalled for poise, dramatic action, and beauty. Symbolic male figures fully express the chivalry and nobility of man, and, just as portraits "humanize the memorial", or religious sculpture gives a memorial its "divine expression"; so the symbolic figure gives to the memorial its "philosophy of life."

In this month's shop hint I am going to give a few suggestions on marble finishes for sculptured memorials. There is presented in this material a varied number of finishes which depend on the

taste of the client, the design of the statue, or both. After the statue has been finished with the chisel (a finish that is preferred by many artists) it is usually finished by the use of rasps and files. These should be used on the drapery only—the nude portions of the figure should be given a finer finish by the use of sandpaper, first a heavy grade, and so on down to the finest where the most delicate work is necessary. By using this process the sculptured memorial in marble attains a very pleasing variety of finishes.

First we have the actual memorial itself, which may be in any of the different finishes used—then the drapery, which is filed in the highest parts and chisel finished below; the figure proper is given a rough sandpaper finish, and the fine finish to the face, details, etc. The polished surface is never advisable in marble sculpture. These finishes either used singly or together will impart a pleasing tone to the material.

Next month we will discuss the use of "Child Figures in Memorial Art" and some more Shop Hints.

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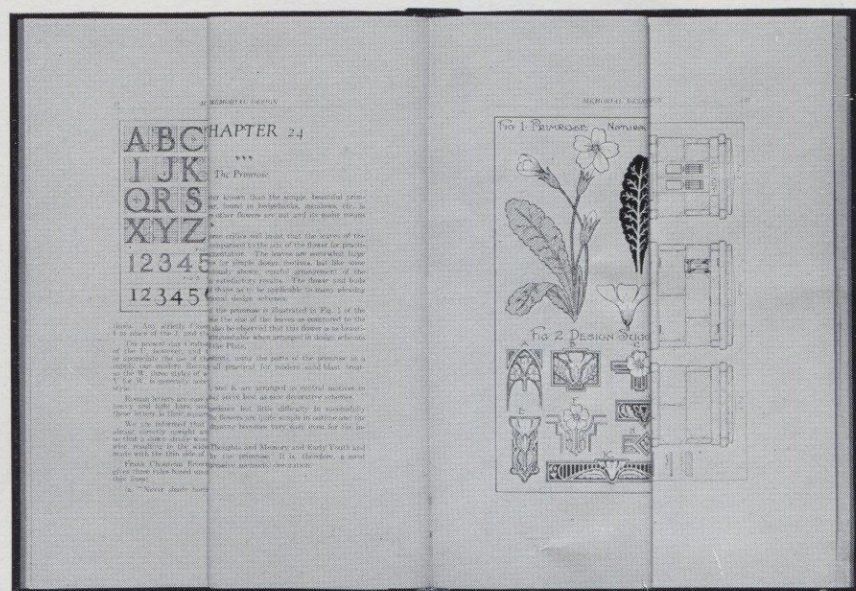
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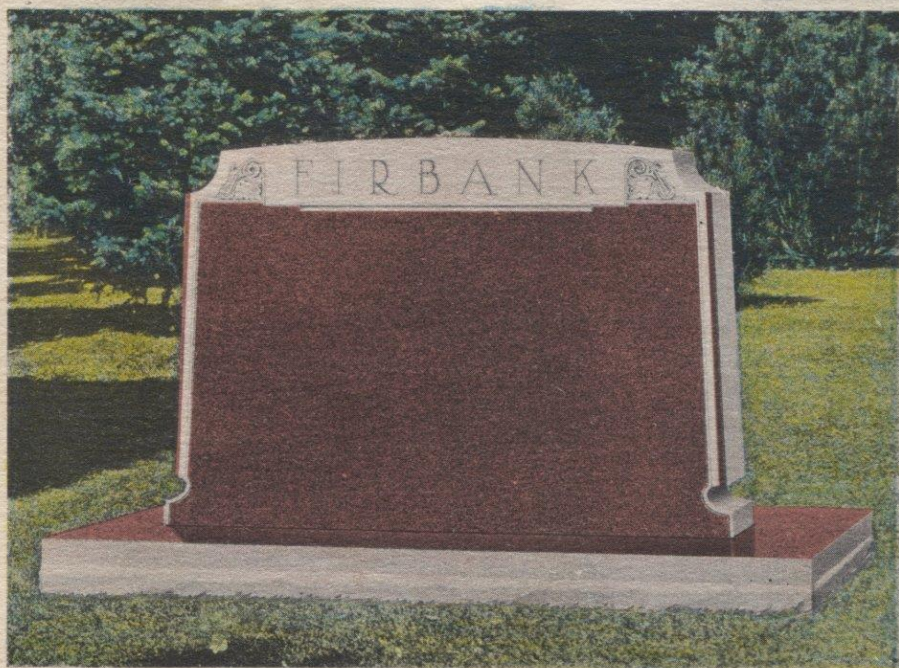


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