

Design Hints For Memorial Craftsmen

January 1932, Vol. 8, No. 7

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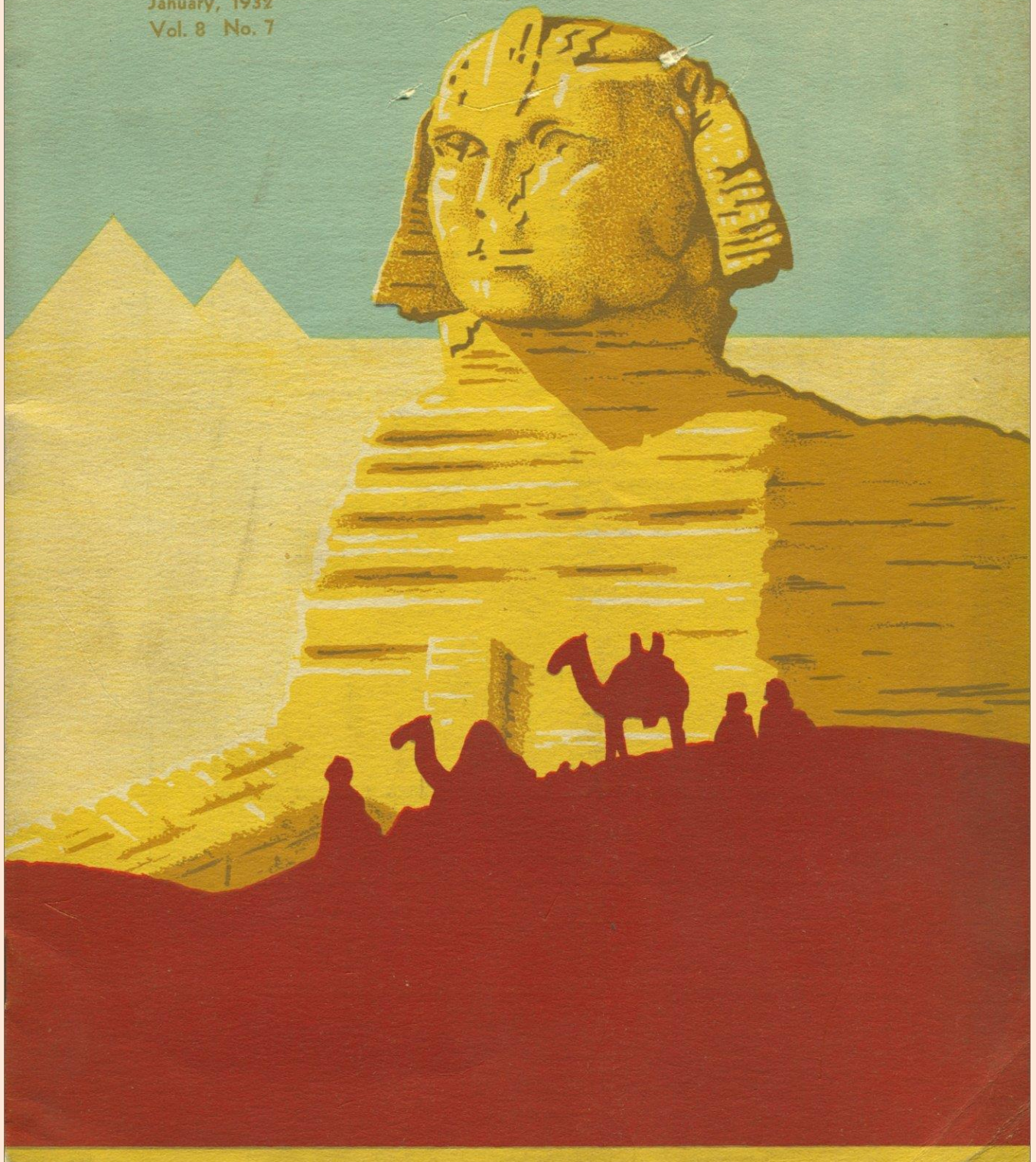
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June 2013

DESIGN-HINTS

FOR MEMORIAL CRAFTSMEN

January, 1932

Vol. 8 No. 7



**"I LIKE THIS
MEMORIAL,**

but

**I HAVEN'T
ENOUGH MONEY"**

But your prospect doesn't need all the money when buying. And you do not have to cripple yourself by handling it.

Just take advantage of the ROCK OF AGES DEFERRED PAYMENT PLAN and your prospect may buy the kind of memorial he wants.

This, of course, is always the last step in the sale. Preceding it comes double assurance of quality—your own integrity and the Rock of Ages Gold Bond Certificate.

And your prospect was attracted to your door through the Rock of Ages national advertising campaign.

Here, then, are three big helps for the dealer who takes advantage of the up-to-date merchandising plan of the Rock of Ages Corporation.

Our booklet "How to Sell More and Better Memorials", tells you a whole story in itself. Ask for it.



ROCK OF AGES CORPORATION
BARRE, VERMONT

Commemorating Fifty Years of Progress



A view of one corner of
Pirie's Dark Barre quarry as it is
today.

Fifty years have passed since
Pirie's Dark Barre granite quarry
was founded.

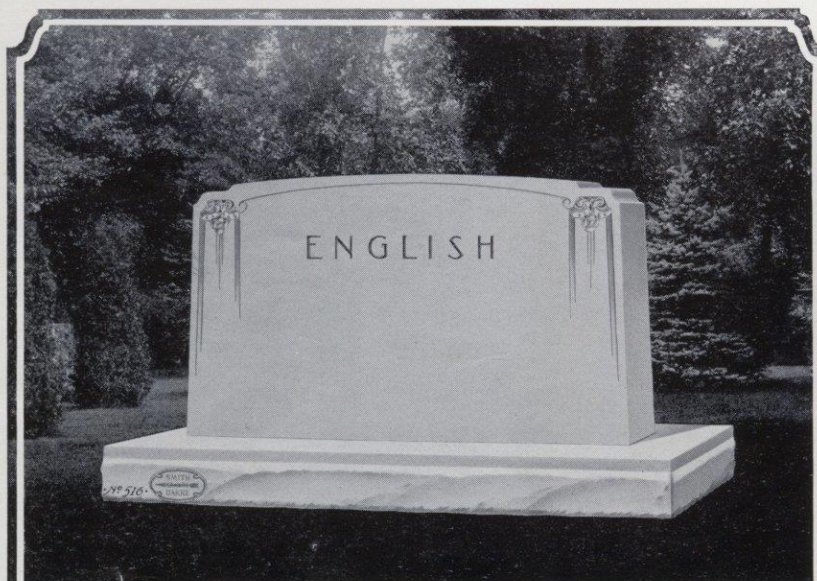
James K. Pirie, with his partner
George Lamson, founded Pirie's
Dark Barre quarry in 1882, and
the progress made since these
first beginnings of the Barre
granite business has been little
short of miraculous.

And so this year J. K. Pirie
Estate, now operated by two sons
of the founder, as trustees, will
celebrate the Golden Anniversary
of Pirie's Dark Barre quarry and
pay homage to its founder. It
will commemorate fifty years of
progress initiated by the keen
foresight of the late James K.
Pirie whose principles of fair and
courteous treatment perpetuated
by his successors have won the
confidence of thousands of deal-
ers.

J. K. Pirie Estate
Barre, Vermont



Say you saw it in DESIGN HINTS



START RIGHT

We propose to start this New Year by giving to Smith-Barre dealers a memorial that will take inspired leadership in their displays, yet at the same time be within the reach of reasonable cost. We anticipate a successful result to those dealers who take advantage of this opportunity.



E. L. SMITH & CO.
BARRE, VERMONT

Say you saw it in DESIGN HINTS

A Flyers Resting Place



The nobility of the memorial is delicately exemplified in the Lund design which is a dignified tribute to a daring avocation.

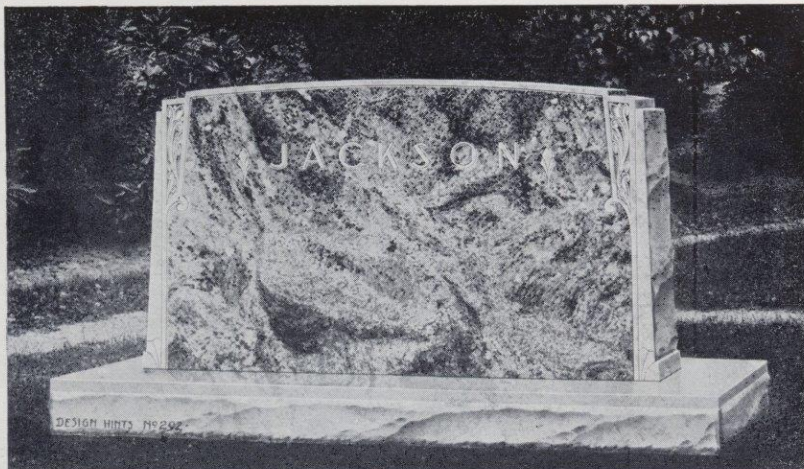
The propeller of the plane in which he crashed to death is used as the outstanding garnishment to an otherwise simple shaft.

On the side above the name appears the winged emblem of aviation.

This memorial was created and manufactured by United in Oriental granite, all polish and stands as an impressive sentinel of beauty in a Minnesota cemetery.

This is only one evidence of United's ability to do the unusual in memorial building.

United Granite Company
St. Cloud, Minn.



200 years ago George Washington was born. Over 150 years ago he gave America Liberty. It took courage in those days of crude implements to gain independence for the people. Today we have all the resources necessary to pull ourselves up.

Liberty's resources, which include the latest type machinery available, a variety of fine granites, a dependable design service and a workmanship that will not permit a flaw, are at the disposal of the dealers of the country for this year of aggressive action. Keep at your guns in 1932, and don't let the god of gloom take your citadel.

Liberty Granites:

♦
Liberty Minnesota Pink
Oglesby Blue
Hoover Granite
Light and Dark Barre
Liberty Standard Red
Liberty Mahogany
Liberty Red
Liberty Gray
Damask

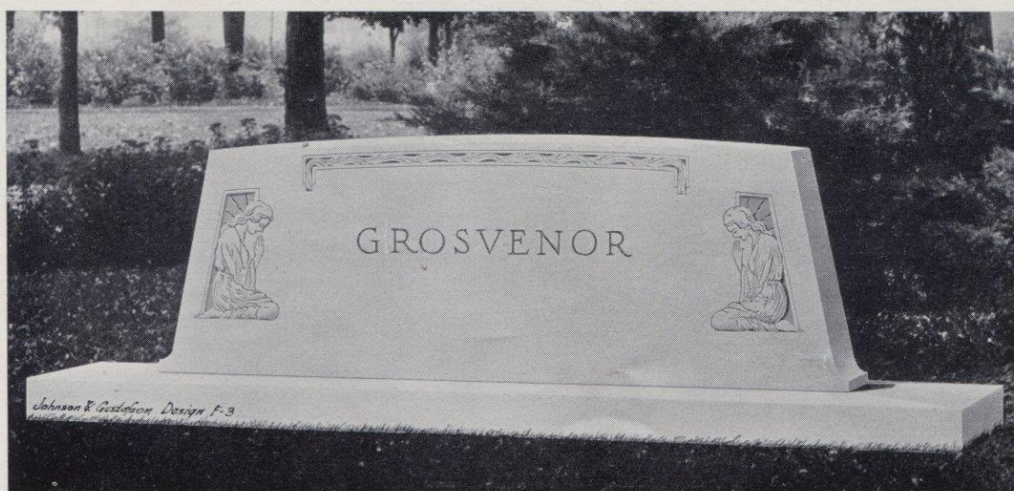
**Liberty Granite
Company**
(Incorporated)
St. Cloud, Minnesota

Liberty Salesmen

♦
HARRY BENSON
P. O. Box 11 St. Cloud, Minn.
Minn., Wis., Northern Ill.
CHAS. E. FENELON
Apt. 201 - No. 1 W. 28th St.,
Indianapolis, Ind.,
Western Ohio, Ind., Southern Ill.
L. M. GARRETT
Masonic Temple, Zanesville, Ohio
Eastern Ohio
GEO. W. CARY
833 Maple Ave., Zanesville, Ohio
Pennsylvania
DANTE H. CORTI
Box 471 Batavia, N. Y.
State of N. Y.

Say you saw it in DESIGN HINTS

Here's an INSIDE source of PROFIT

**EASTERN REPRESENTATIVES:**

Mr. Gust. Martenson
Mr. C. A. Arnold
Mr. W. L. Rogers
Mr. J. Comolli

WESTERN REPRESENTATIVES:

Mr. H. H. Abraham
Mr. John L. Marsh
Mr. Fred Haslam
Mr. C. F. Carpenter

SOUTHERN REPRESENTATIVE:

Mr. Alex Duncan



It isn't a "chunk" of granite cut to shape without regard to symmetry and originality of concept—

—not a piece of work that was taken from another, changed and fitted out as something new, but—

—a piece of art that was conceived by Johnson and Gustafson and carved under rigid supervision to make it flawless and appealing, classic and salable.

Johnson and Gustafson dealers have found this monthly service a source of increased profits, because those memorials shown have sold themselves to the trade with the least amount of resistance.

Johnson & Gustafson
Barre, Vermont

Say you saw it in DESIGN HINTS

Remembrance

After all the principal object of the memorial is an enduring tribute to noble life.

The Best in Mahogany

SALES REPRESENTATIVES

GEO. W. CARY
Sales Manager

JOS. COMOLLI
N. Y. City and Atlantic States

E. W. EDDY
Ohio

ELLIS J. GOMEZ
Phila., Pa.

G. A. MEGRATH
Maryland and Wash., D. C.

JOHN L. NEVIUS
New Jersey

E. W. NOLAN
Mass. and R. I.

E. R. TARBOX
New York and Vt.

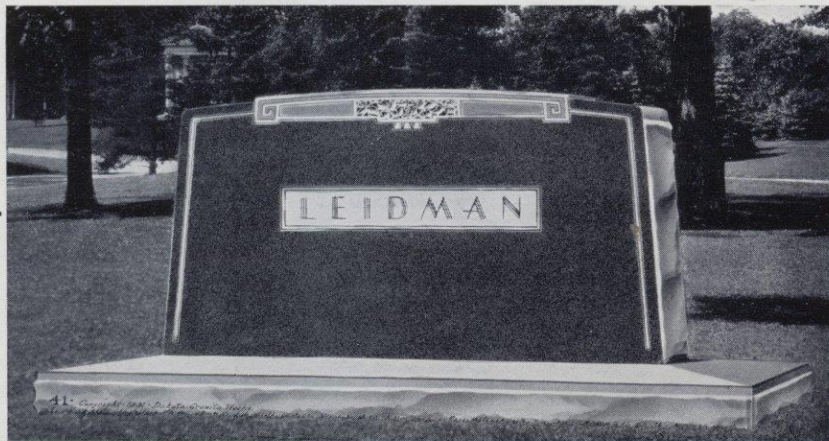
GEO. W. CARY
Penn.

makes those tablets of love and memory enduring, ennobling and inspiring, because it has the color of eternal life and the dignity of honor and integrity.



Dakota Granite Works

Milbank, South Dakota



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

I Will

*"They say we are weak,
But we'll never be stronger."*

It was more than 150 years ago that these historic words were spoken.

The scene is the colonized East and the speaker is Thomas Jefferson.

What a fine show of courage was this! And it wasn't a courage known to Thomas Jefferson alone.

It was a courage that was known to many other men in the youthful country of America which was struggling for freedom—for justice to the people who had come to these shores for religious tolerance and the right to develop and expand themselves according to the limits of their own initiative.

This was the kind of courage that carried the fathers of this country through the Boston tea party and Bunker Hill; it was the kind of courage that carried Washington and his men through Valley Forge, even though the men were hungry and cold, the soles out of their shoes and their raiment insufficient for that long hard winter, while the army of Cornwallis was comfortably housed in barracks at Philadelphia.

It took courage to gain the privileges we have enjoyed during these past 150 or more years.

And it takes courage to face the problems—the perplexing problems of today. It takes more courage to succeed than to fail; and it takes more courage to build up again after failure than it does to maintain your position as is.

In the memorial industry we hear a great deal of complaint about the memorial park or no-monument ceme-

tery, or the no-monument section in the existing cemetery. One of the chief reasons why we hear these complaints, bitter and futile, is because there is apparently no organized effort to combat the evils. We are not properly organized.

When an army becomes disorganized it is soon put to rout. An army that is organized and confident will win anything. They do not know what it is to lose, as witness the armies of Caesar of old Rome, and the Japanese soldier of today who considers it a privilege to die for the emperor.

Properly organized and with more of the spirit of "I WILL" the memorial industry will start the habit of winning engagements with its few foes.

Let's consider the facts. The no-monument cemetery is fostered and built up because of a weakness in the system of the memorial craftsmen.

As long as this weakness goes on the no-monument people will continue to thrive and build more fancy gates and chime towers.

The no-monument section in existing cemeteries may be a blessing in disguise. It at least is an effective means of competition—the only real effective means that has so far been developed.

The no-monument section in the existing cemetery tells to the buyer of the memorial that he can go either way; either he can put up a memorial within that cemetery, or, if he elects to bury his beloved kin in forgetfulness and oblivion he can put him in the ground and let the world know his ardent love with a marker. If, on the other hand, he buys a lot in a no-monument ceme-

(Please turn to page 28)

"Sculpture in Memorials"

By

T. PETER ZIROLI

Director, THE ZIROLI STUDIOS OF CHICAGO

INTRODUCTION:

At no time in history have memorial craftsmen had the opportunity to display the beauty and perfectness of their Art as at the present. Scientific inventions facilitating the work, modern transportation of materials, libraries, art books and art museums available to the poorest citizen, the advice of world famous artists solicited gratis, a public easily educated thru the medium of newspapers, magazines, and other publications,—in fact,—the modern memorial craftsman has at his disposal all the necessities towards the betterment and eventual attainment of the highest ideals of the craft. Historical precedent can easily be made use of, for beyond all shadow of a doubt, memorial art has been the oldest form of expressing the human emotions and our best known source of our knowledge of antiquity. Our only records of the Etruscan, Mayan, Babylonian, and other old civilizations have been obtained thru the memorials that they left behind. This phase of memorial art has already been written about extensively and needs no repetition.

It is a surprising fact, therefore, that the modern memorial craftsmen, with the exception of a limited few, have failed to avail themselves of this wide scope of benefits. To just what causes this obstinate attitude of the workers in stone towards Art can be attributed is a matter open to discussion. But it remains an undeniable truth that the majority of the craft have failed to secure the services of the men best fitted to help them produce more beautiful memorials and cemeteries, men such as the Sculptors, the Architects, Artists, and the Master Craftsmen in Granite, Marble, Stone and Bronze.

There is also abundant evidence on every side that the American people, especially in late years, have become ex-

tremely "art minded"—our homes, our cities, our automobiles, our clothes, and a thousand other articles, from ladies powder puffs to factory water tanks, all reflect the touch of the Artist, in a desire to satisfy this great avalanche of the people's thirst for Beauty. The members of other businesses, such as clothes merchants and automobile dealers, have been quick to grasp the change in public opinion and have readily responded with new and more beautiful products which have the necessary sales appeal for the modern public.

This same condition is deplorably lacking in the field of memorial art. Here and there we find a progressive, up to date dealer, eager to serve his community, but the majority are content to take things as they come and go with the years. It has been this attitude towards the public's hunger for the new and novel that accounts for the presence of the American type of community mausoleums, the no-monument cemetery, flush grave markers and other strict rules which tend towards deterioration of the business. For instance, many people and families will point with pride to their new home, their car, or their radio, but how many do this about their monument? Very few, indeed. Yet they would and will if it be a distinctive work of Art. Sculptured memorials, by their direct and eloquent appeal to human nature, present a vastly stronger resistance to the advance of the community mausoleum and no-monument cemetery than millions of base and die monstrosities and thousands of lines of print in the trade press against the menace.

I shall endeavor in the following articles to aid the dealer in solving this problem;—how to approach and sell the "art minded" client, how to design the sculptured memorial, and how the dealer may cultivate public appreciation and respect thru his



THE ANGEL FROM HEAVEN

A most appropriate expression of remembrance is contained in the above design. The angel from heaven brings to us the Spirit of the Cross—we pause—for our souls will meet again.

efforts to beautify and lighten, thru the use of Sculpture in his memorials, the burden of the most solemn and noblest moments of our lives, those of reverence to the dead.

Sculpture and its Message in Memorials

Sculpture in its literal sense means the art of carving, in solid substances, the images of men, animals, and plants. In its practical and also its esthetic sense, it is the mode by which man's greatest and loftiest sentiments are perpetually and indelibly handed to posterity. From earliest history to the present day, there is no noble thought which has not been expressed in sculptural art. That is the secret of its appeal to the

public. Works of this character carry with them the unforgettable message of beauty and inspiration.

Sculpture, properly used, can tell so eloquent an elegy that no words of any poet can equal in description. Then too, everyone can read it, everyone understand it, it needs no explanation, being universal in its appeal. What does a family wish most after a death has occurred? Do they not want the world to know of the man's greatness, the virtue of the mother's love, the innocence of the child's life, the holiness of the faithful? Do they not wish to portray and keep forever, thru the medium of the memorial, the personalities of the deceased, so that the world shall know of their lives? If not, there

(Please turn to page 20)



FIGURE 1



'Tis True--This Difference

There is variety in the tastes and desires of the buyers. Every buyer sees the thing he wants from his own standpoint.

But among any group there are always those who want distinctive quality, the best type of workmanship, the finest finish.

Pleasing to the most discriminating are Grewe's four leading granites,

Grewe Granite Co.
St. Cloud, Minn.

Mosaic
Red St. Cloud
Gray St. Cloud
Sterling Mahogany

—each with that innate value that creates the urge to buy. And Grewe's craftsmen have put the last touch of quality in the memorial that makes for the distinction sought.

Grow with Grewe

Say you saw it in DESIGN HINTS

The American Type Mausoleum

BY

CAPTAIN JOHN K. SHAWVAN

Director, CHICAGO MODEL LIBRARY

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All rights reserved.

ARTICLE I.

The history of mausoleum construction in America does not go back much further than one hundred and twenty-five years. Prior to that time some tombs were constructed in this country, but these were mostly of brick or other materials and not similar to the present materials used. The mausoleums that have been built in America in the last one hundred and twenty-five years have been exactly patterned in their engineering character after the type of building used in Rome, Greece, Egypt and the Holy Lands. These countries border the Mediterranean Sea, and this old type of structure is commonly known as the "Mediterranean Type Mausoleum."

As time passes on, the North American Craftsmen are realizing that the Mediterranean type of building is not satisfactory in our Northern climate. The weather conditions here are much more severe than conditions existing South of the Alps mountains in the Mediterranean area. The construction of the Mediterranean type of mausoleum is satisfactory in such southern climates, and many of these buildings have stood for centuries. It is, however, quite noticeable that these same types of buildings when built in this country show the effects of disintegration and the opening of joints after twenty-five years of service. Elements destructive to the North American mausoleum are expansion and contraction of materials due to changes in temperature and the condensation of moisture on the interior of the building due to ventilation. Both of these elements have a tendency to destroy the joints in the building and as soon as these joints open, water will seep in and congregate where it will later freeze and expand. Mausoleums are "non-heated structures". It is a

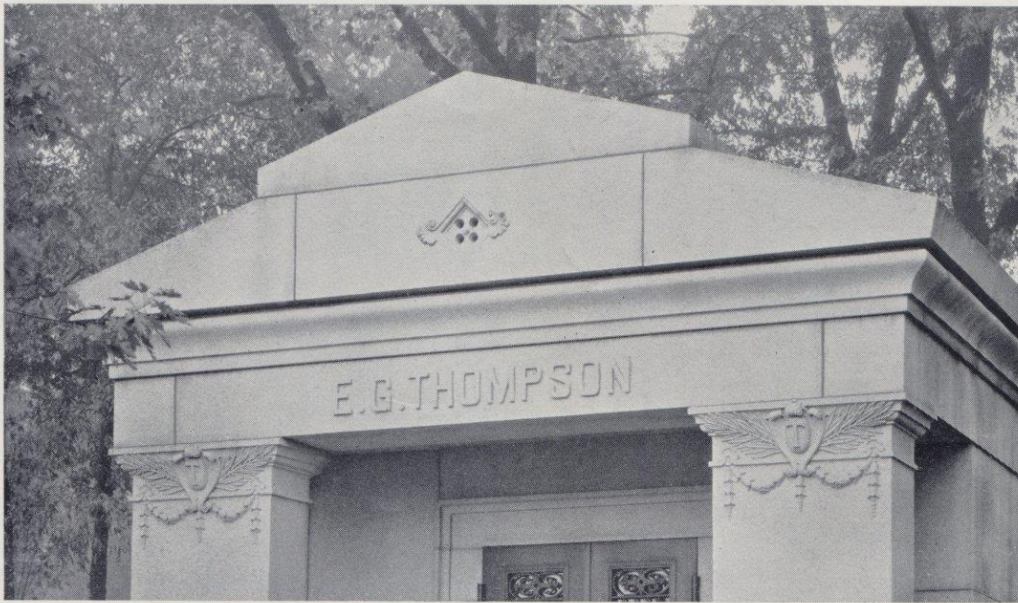
well known fact that if our large office buildings were not heated for two winters the expansion and contraction of materials would destroy them. The internal heating of a building moderates the effect of expansion and contraction, thereby preserving the edifice, but this moderation is not available in the non-heated mausoleums.

The Modern American Type Mausoleum

Starting some years ago, I made a very extensive research and technical study of the engineering phases of mausoleum construction with the object in view of evolving a new type of building which would offset the destructive elements of this climate, so inimical to the old Mediterranean type of building. Through the *Chicago Model Library*, I am now in a position to announce to the trade the successful culmination of these efforts, the creation of a new type of building the information for which is now available to Memorial Craftsmen of America. For lack of a better title, I speak of this new character of building as the "American Type Mausoleum". The general appearance and architectural character of these new mausoleums are not materially changed in appearance from the old Mediterranean type of mausoleum, but the engineering construction is quite different. There are no copyrights or patents on the "American Type Mausoleum", and detailed information regarding it is further available at the *Chicago Model Library*.

There are six items of consideration in the revision of the Mediterranean type of building into the "American Type Mausoleum". These six items

(Please turn to page 24)



Permission Chicago Model Library
American type mausoleum roof stone construction illustrating all horizontal beds.



Permission Chicago Model Library
Mediterranean type mausoleum showing keystone roof construction.

He Made Others Sing

WRITTEN FOR DESIGN HINTS

DR. ROY L. SMITH

When Nancy Lincoln lay dying she called her boy to her bedside and said, "Abraham, when you grow up to be a man I want you to learn to sing."

Thomas Lincoln, practical and visionless, overhearing the request of the dying woman grumbled under his breath, "Abraham will never sing. He ain't got it in him."

The woman thereupon put out a white hand and laid it upon the shoulder of the little lad and said, "Well, maybe he can't sing, himself, but he can make other people sing."

It is sometimes better to be the inspiration of a song than to sing the song ones self. God has not given each one of us the talent to sing, but he has given each one of us the ability to set other people to singing.

Two funeral services were recently held in a fashionable city church. The first was for a rich manufacturer and the building was crowded with two thousand men who worked for him. The second funeral, held the next day, was that of an old man who had spent his life working on the city's streets in behalf of little children.

The minister who preached the sermons said, "Yesterday this building was crowded with the men who worked for a man. Today there are but a few of us here to mourn the going of this great man. But if we had here all those for whom he worked no building would be large enough to accomodate them."

It is better to work for a thousand men than to have a thousand men working for you. Jesus said, "Let him who would be greatest among you be servant of all."

Beethoven, the greatest composer of music of his century, was stone deaf and unable to hear a single note of the music he wrote, but his music has inspired millions to sing.

Robert Louis Stevenson, dying of tuberculosis and suffering torments none of us can appreciate, propped himself up on pillows in his bed and wrote the sweetest volume of children's poetry ever penned—"A Child's Garden of Verse."

It requires no special talent to be kind. One does not need to be a genius to be generous. The poorest and the humblest can be sympathetic. These are the folk who can start music to going in the world.

Perhaps you cannot sing. Then at least make someone else sing.



RUBY RED J. & L. Mahogany

will put life into an otherwise listless show room, because their colors are RIGHT; They are pleasing to the eye and they polish like the jewels of pristine palaces.

New Things This Year Include An Increasing Use of Color

Billboards . . . Boxes . . . Posters . . . Wearing Apparel . . . many of the new things this year will use more color to attract. Reason: The world has found in color a new means of expression.

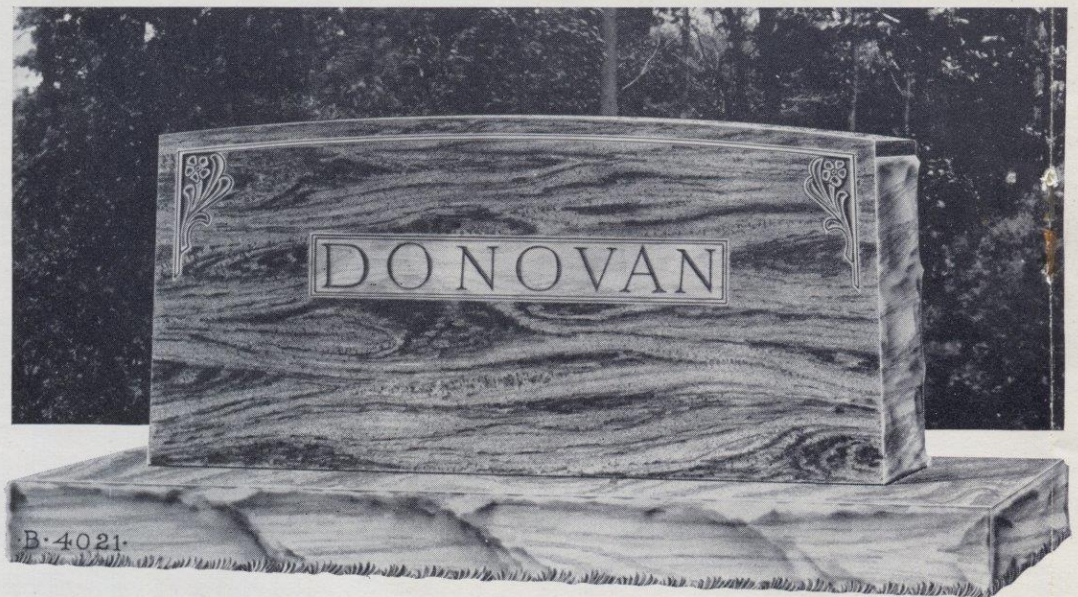
What a drab world in spring without the refreshing verdure of living grass carpeting the hills and meadows. What a drab display room without color—right color.

To put on a spring campaign with utmost success, your use of RUBY RED and J. & L. MAHOGANY will make the right contact with people in this day and age.

ORTONVILLE MONUMENT WORKS
Quarries and Plant
ORTONVILLE, MINN.

Say you saw it in DESIGN HINTS

HALLS OF



Say you saw it in DESIGN HINTS

NOBILITY

Palaces of the past, rich in representation of conquest at arms, had as their central theme mural decorations, colorful and elegant, and portieres and tapestry of selected beauty.

TAPESTRY today exemplifies the nobility of the memorial, for in it are to be found the mystery of myriad colors, blended so deftly by nature as to defy the skill of the most inspired artist.

Use TAPESTRY as the theme of your show room display and make bigger sales in 1932.

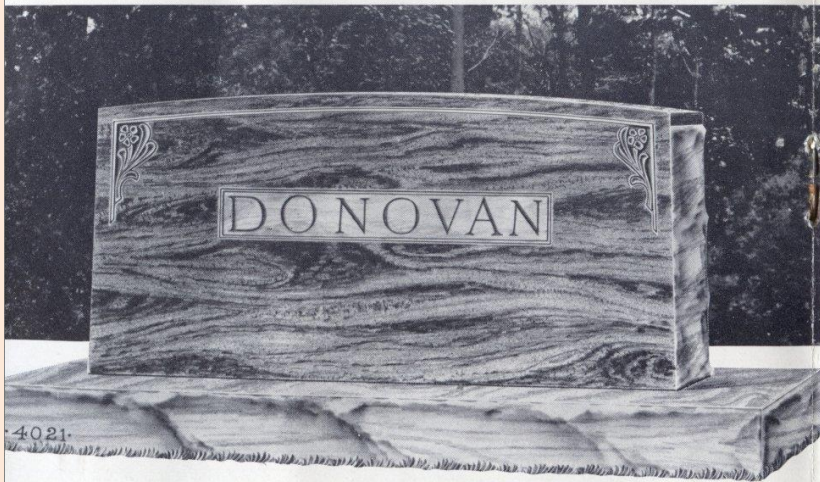
MELROSE GRANITE COMPANY
ST. CLOUD, MINNESOTA

(Below is a scan of most of pp. 16 & 17. You can view pp. 16 & 17 individually in the preceding two pages.)

DESIGN HINTS

DESIGN HINTS

HALLS OF NOBILITY



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MELROSE GRANITE COMPANY
ST. CLOUD, MINNESOTA

Say you saw it in DESIGN HINTS

Say you saw it in DESIGN HINTS



BIRKMAN

Presenting a low price tablet design in the popular variegated granite.

The slight oval of the top is followed by an interesting panel arrangement of modern ornamentation.

Available in full color photos as well as black and white.

Colored	-	-	-	-	\$1.50
Black and White	-				\$.75

Beautiful 11x14 photographs of the designs shown on pages 18 and 19 will be furnished by Design Hints for 75c each.



FLEMING

In response to a demand for marker memorials Design Hints offers the Fleming design. The slightly different top and a spot of delicate ornament give this design an appeal out of the ordinary.

Order your photos now.

Please write the manufacturers listed in Design Hints for sizes and prices on designs shown on pages 18 and 19.

"Sculpture in Memorials"

(Continued from page 10)

would not be any memorials. The fundamental mission of the memorial, is then, to carry a message, an eulogy, of the departed.

And how are these messages, these sentiments, best portrayed? Surely not thru the eternally meaningless base and die, die and base, so many feet long, so wide, and so high? This expression among dealers has been as monotonous as the tom-toms of an African dance and about as barbaric and crude. No, these sentiments can only be portrayed by designing the memorial in such a manner that this story can be told simply, effectively, and beautifully—and that is where the use of Sculpture in the memorial comes to the best advantage—for sculpture, like a picture, a painting, or a poem, can tell the story.

Before proceeding further, let us find the exact status that the memorial dealer holds when interviewing a client for a proposed memorial. I believe that most dealers have a false perception, or at least a mistaken attitude, of their true position. This can be best explained by comparing a memorial, which should be a symphony in stone, to a symphony in music. The memorial craftsman should then place himself in the same position as an impresario who has obtained a commission to produce a new concerto. He consequently would then go to his composer, which in the dealer's case, is either his designer or architect. This symphony should be composed rightly—it should be in balanced proportion to interpret the letter and spirit of the commission and in accordance to the finest standards of commemorative art. The violins constitute the means thru which the most subtle expressions of the human emotions can be executed in the symphony, and this, in memorial art, would correspond to Sculpture. The sculptor, then, becomes the first violins in our transformation scene. What would a symphony without violinists be? Would or could we present a beautiful masterful composition without them? Possibly, but never would it

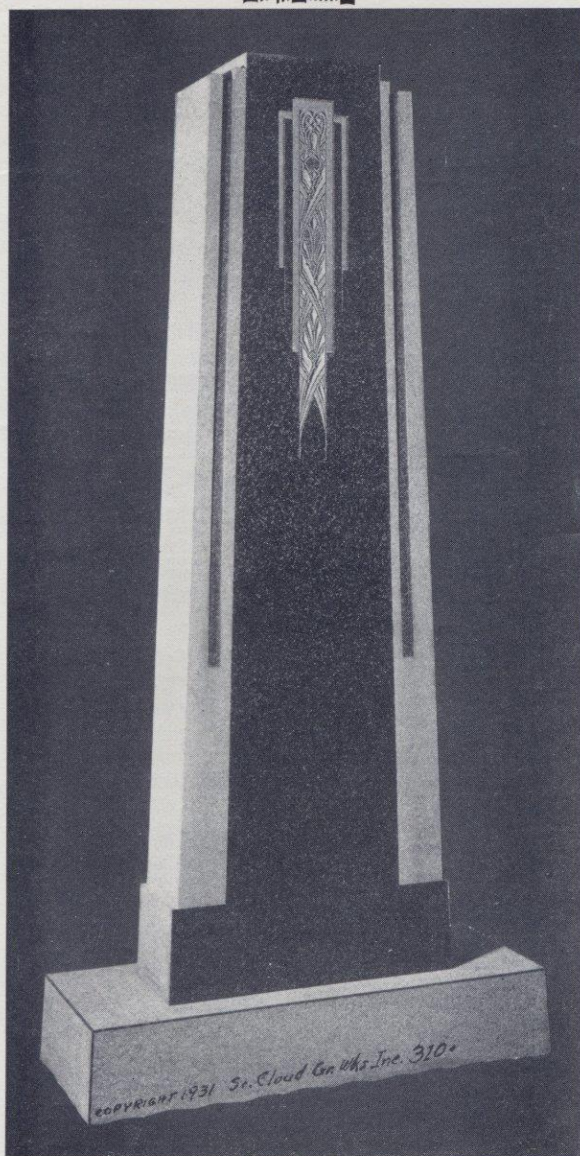
attain the degree of excellence than that which would contain the passages of inspired beauty which this instrument and also Sculpture are able to present. The memorial impresario can and should use the services of these violinists in stone. He should strive to make his symphony as beautiful as possible. A memorial should be like a tree in full bloom. The trunk is the material, the branches, its architecture, and sculpture, its blossoms. As it is now, most cemeteries present the aspect of a barren wasteland of rock stumps, with here and there, a tree with a branch or so left. To find a memorial like a tree in full blossom is indeed a rare occasion and an unexpected revelation.

Returning again to the subject of this discussion, I have found that the above metaphoric suggestions, used intelligently during the sales talk, almost invariably will convince the most skeptical prospects that the sculptured memorials are the highest artistic expressions for perpetuating the memory of the beloved departed. During the talk, the future client would, no doubt, reveal the personal life of the deceased, and it is then that the dealer's designer should incorporate and interpret in stone, these thoughts of love and remembrance. In other words, after consultation with the Sculptor, they can evolve a memorial individually designed for that one person to portray his or her life, which is, after all, the only true mission of commemorative art and will uphold the best traditions of a noble and undying craft.

Sculpture and its Place in Memorial Art

Just how to design and place the sculpture on a memorial will be the subject of these articles. By laying down some fundamental rules for true sculptural beauty, I shall try to help the dealers design this type of a memorial. The sculpture should, first of all, form and be an integral part of the whole composition. Statuary of the commercial variety, thrown on top of a die or on its side, does not constitute

(Please turn to page 22)



Reflected Beauty

The lustrous polished surface of EMERALSTONE gives to the world the knowledge that it is possible to get a memorial material that is at once delicate in appearance and rugged of texture. It will give your prospect the same idea.

St. Cloud
Granite Works
INCORPORATED

St. Cloud, Minnesota

Say you saw it in DESIGN HINTS

"Sculpture in Memorials"

(Continued from page 20)

beauty and is so obviously wrong in design principles that no mention need be made here to warn the dealers not to use it. We shall concern ourselves with the especially and individually designed American memorial, wherein Sculpture of the highest order is used.

To best illustrate my idea of individual design, I believe it advisable to cite some recent practical example where sculpture has permitted the dealer not only to have a pleased client, but where he has also been able to obtain a higher price for his work. Not long ago, a lady called on a Chicago memorial dealer for a small memorial—its size being restricted due to the cemetery rules in that section. She had lost her husband in his early thirties and was immensely grieved. This dealer and some others had shown her about every conceivable type of design for a tablet memorial, but she was hesitating—it would be about the same as so many others of the cemetery, (in that section.) She wanted something different, something original, something that would express her great love for him. She was willing to spend a little more, but wanted something better than just a common monument.

This dealer called at our studios that afternoon and I drew up a design which used practically the whole surface of a die which he had in stock and that she had expressed preference to. On this surface in low relief, about 3" raised, we constructed the figure of a woman kneeling with bowed head beside a sacrophagus. When the design was shown to the lady, she exclaimed—"That's exactly the design I wanted, it shows my immense grief at losing him. When the children grow up, they will know and respect the great sorrow I am passing thru now." It is needless to add that this dealer obtained the order a few minutes after presentation and price and sizes became a matter of little consequence beside the discussion of self-resigning thought. Similarly, a

man who had lost a daughter named "Rose", did not care for the usual cold, stark staring marker and a truncated rose in full bloom was carved from one piece of granite, with about 1'-2" in diameter between the outermost petals, to form what I consider one of the most beautiful and interesting headstones in the country. I quote these cases simply because it shows that sculptural beauty can be used in any type of a memorial and at the same time make that memorial an individual, original creation whether it be a marker or a mausoleum, and that the sculptured memorial need not be pretentious in size.

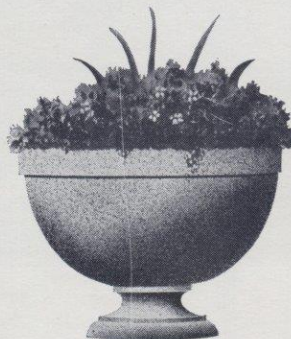
The illustration in Figure 1 shows the immense possibilities for the portrayal of human sentiments in Art. Part of a mausoleum, this 10 ton slab of granite shows the perfect execution pos-

(Please turn to page 30)

SALESMEN

We can use one or two reliable salesmen to handle Grewe's distinctive line of granites and designs. Grewe Granite Company, St. Cloud, Minn.

The Sample Shop of the Northwest



Samples



Vases



Urns

and all

Turned

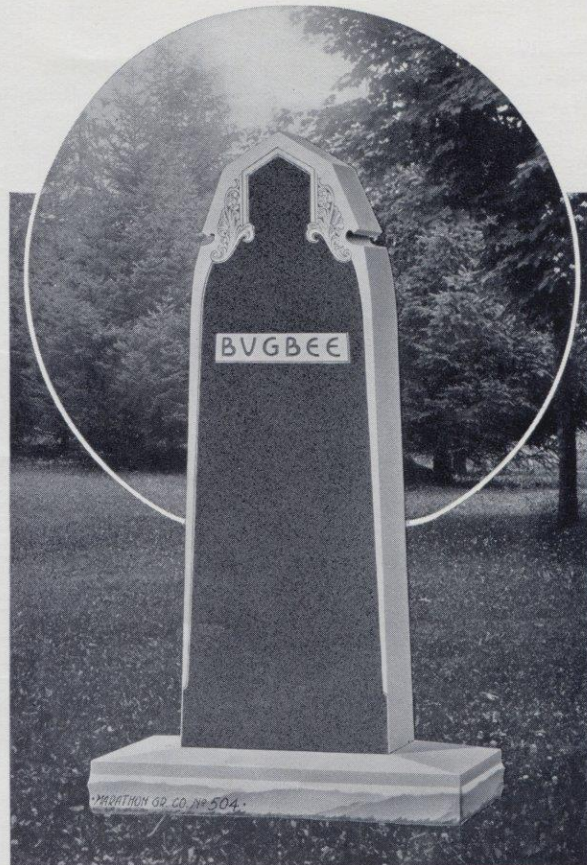
Work

FINNEMAN-KALUSCHE CO.
ST. CLOUD, MINN.

Comes

1932

with its opportunities
and rewards for those
who are ready to fight
for them.



And Marathon, with its new life, enters this New Year with hope and ambition of boundless youth crossing the threshold of a world of mystery.

We are prepared to put into the hands of aggressive dealers the tools of commercial conquest, not only with our celebrated Marathon Red, but with the new and deeper shade of Marathon Red, which we have discovered in one of our new quarries.

Here's an opportunity for intelligent sales effort on the type of merchandise that has all the distinction of exclusive representation, without the disagreeable features of guaranteed volume and carload purchases.

We will be happy to give you complete details, sizes and prices on the BUGBEE design.

Marathon Granite Company
Wausau, Wisconsin

Say you saw it in DESIGN HINTS

The American Type Mausoleum

(Continued from page 12)

pertain more to the engineering of the buildings than to the architectural or artistic appearance of the building. In other words, a building might be made externally in the same order of architecture and it would appear exactly the same as the old Mediterranean type of building, but the interior might be engineered into the "American Type Mausoleum". The six items are described herewith:

ROOF CONSTRUCTION - I

In the "American Type Mausoleum" all beds and joints in roof construction must extend level and horizontally so that the lines of the force of gravity pull directly perpendicular to the beds supporting the roof stones. A single flat roof stone resting on four walls is preferable. The old style key stone roof is eliminated. In the illustration of the Thompson mausoleum the "American Type" roof stones are shown, and it will be noted that all stones rest on level horizontal beds. Roof construction of this manner will seldom show open joints providing that the grain lines of the granite are complied with as specified under article IV. In the key stone roof shown in the nameless illustration of an old Mediterranean type mausoleum the dark stains around the key stone predict faulty joints that will eventually give trouble.

VENTILATION - II

Due to the fact that mausoleums are non-heated structures, the following internal conditions exist: The inside walls of the building and the catacomb materials are at all times at a colder point of temperature than the atmosphere outdoors. This relative condition of temperature exists from day time to night time and from Winter to Summer. A sudden change of temperature in the atmosphere might alter the condition for a few hours, but the law of averages is as stated.

When the sun comes up in the morning, it absorbs the dew and moisture from the ground. The air also contains much moisture after a rain storm or if it is near a lake or any other body of

water. Warm moisture laden atmosphere passing through the ventilators of a mausoleum strikes the colder interior walls and condenses in the form of sweat.

The ventilators of a mausoleum do not act like the flue of a chimney. The ventilation does not go in the lower ventilator and out the upper ventilator as one might suppose. The actual path of ventilation is into the lower and upper ventilator of one side of the building, and out of the lower and upper ventilator of the opposite side of the building. In a particular building this condition will change from side to side in accordance with the slightest movement of wind. It is believed that the reason the ventilation does not act from lower to upper on the same side similar to a flue is because the distance in elevation is not great enough in the average mausoleum. It can, therefore, readily be understood that the intake air sweeps around the entire catacomb structure and over the top of the catacomb structure to make exit on the opposite side.

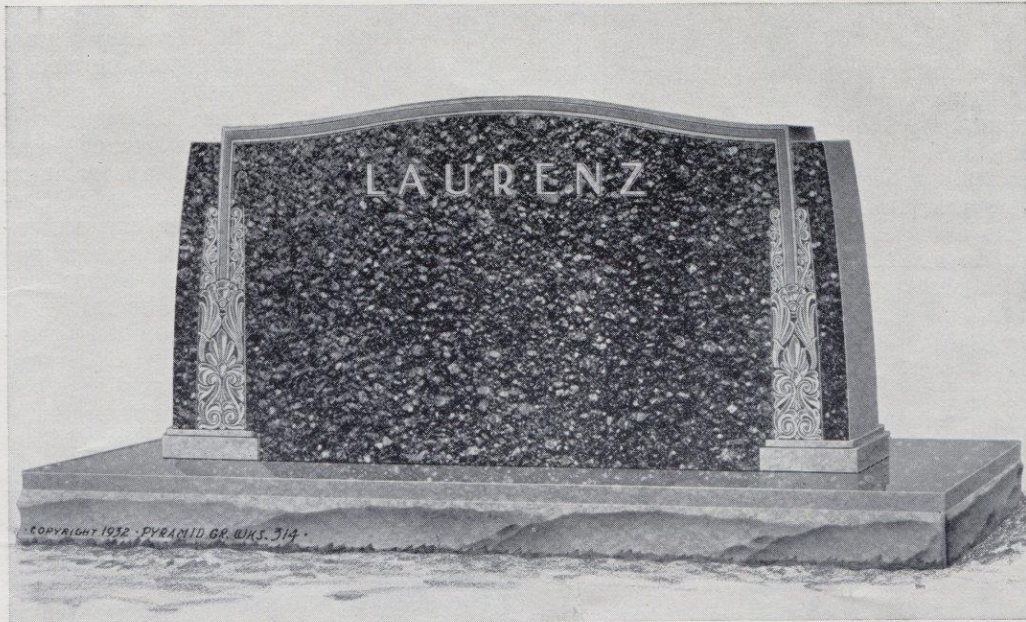
(Please turn to page 26)

This Year

**Increase the quality of
your work by using
Trow & Holden Stone
Working Tools.**

CATALOG UPON REQUEST

Trow & Holden Co.
Barre, Vermont



MORE SALES THROUGH PYRAMID'S DESIGN CREATIONS

Crystal Gray and Pyramid Mahogany will be displayed in new dress starting with this issue of Design Hints.

Each month from now on a new design will be exhibited for the benefit of the trade. Ask us for sizes and prices on the Laurenz design.

WE ALSO FEATURE

PYRAMID GRAY

PYRAMID MORTON

All communications are taken care of by the home office except those coming from Michigan, Ohio, Illinois and Indiana. Mr. R. Beem, 333 St. Louis Avenue, Zanesville, Ohio, is the authorized sales representative in those states.

PYRAMID GRANITE WORKS

St. Cloud, Minnesota

.....KEEP PYRAMID'S SALABLE DESIGNS BEFORE YOUR PROSPECTS.....

Say you saw it in DESIGN HINTS

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The American Type Mausoleum

(Continued from page 24)

This condition results in one of warm moisture laden air flowing over cold granite and marble surfaces in the mausoleum. This in turn results in condensation of minute particles of moisture, or "sweat", on the interior walls of the building. The same phenomena is noticeable in the winter time when you turn the hot water on in your bath. The hot water heats the air producing steam or vaporized moisture. The cold of the season has chilled the mirror in the room and we then have a case of warm moisture laden air coming in contact with a cold surface the same as the continual condition inside the mausoleum. The mirror in the bath promptly fogs, and if you rub your hand over it you will find it quite moist. In a mausoleum it is impossible to make ventilators so large that the passage of dry air will absorb the accumulated moisture from the building which has run down the walls and congregated around the base of the catacombs. This congregated moisture will become stagnant water and give off a bad odor, which has often times been mistakenly thought of as coming from the bodies which have been interred. It also dampens the entire interior and ruins the bed and joints around the building. This moisture also effects a cold damp chill as one enters the old Mediterranean type of building. It has been proven that the larger the ventilators are, the more air will pass through them, and the more condensation will take place. In the "American Type Mausoleum" this difficulty is corrected by reducing the air intake to the smallest amount that will ventilate the building, therefore, reducing the amount of condensation in proportion. This is accomplished by the application of ventilators containing three baffle plates each, the object of which is to break up the wind and retard the draft. The proper amount of opening in the center baffle plate in each ventilator is determined in accordance with the amount of cubic feet of air space which

is to be ventilated on the interior of the building. This is computed in much the same manner that the heating expert computes how many radiators are necessary to obtain the proper heating capacity in a building. The *Chicago Model Library* will compute the size of these ventilators for any particular mausoleum upon inquiry. It is a mistake to hermetically seal catacombs as the decomposition of the bodies produce a gas the expansion of which will either find an outlet or force one. The lobby of the building, however, should be hermetically sealed from the catacomb structure, but the catacombs and the back of the catacomb structure should be properly ventilated. State laws providing for hermetically sealed catacombs arise from a misunderstanding by legislators of the problems involved. The objectionable odors that have in some cases caused cemeteries to make rules against ventilated catacombs usually come from stagnant water under the catacombs and not from the bodies.

A Flyer's Mother's Tribute

A few minutes after he had taken his father and mother up in his airplane and had given them the benefit of his skill and thrills, Martin Lund, a youthful flier, was killed at Barrett, Minn.

The mother, proud of a clean record on the part of the youth, selected the memorial herself and had a sufficient idea of it to give the designer a rough outline.

Thus in the United offices and shops the Lund monument was created, in which the propeller from the ill-fated plane was used. The propeller was attached through the medium of holes drilled near the back of the shaft where bolts had been inserted and babbited into place.

The Lund memorial is a simple all-polished shaft and in addition to the propeller it has only the well known wings of the aviator carved on the side with the name of the flier and the dates.

It stands twelve feet eight inches high, over all. It is illustrated by the United Granite Co., St. Cloud, in its advertising space.

PUT THESE PHOTOS IN YOUR SALESMAN'S HANDS

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

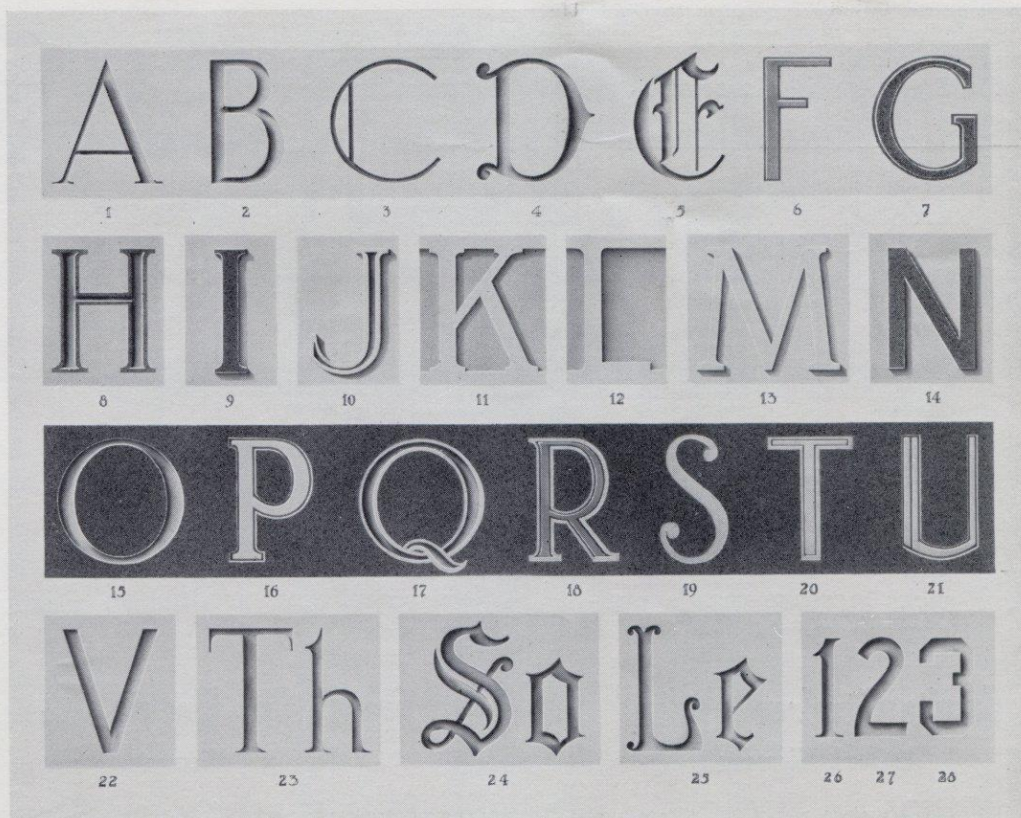
Special offer now—11"x14" photos, \$1.00 each.
20"x24" size, suitable for framing, \$3.00 each.

FREE

One enlargement with each purchase
of one dozen 11"x14" photographs if
cash accompanies order.

DESIGN HINTS

ST. CLOUD, MINN.



I Will

(Continued from page 7)

tery at \$35,000 or so per acre, he is told point blank that he cannot show the proper esteem to his beloved; his sentiment is cut out for him and measured on a yardstick—it is no more nor less than others who are using the same methods.

So let's look upon the no-monument section in existing cemeteries as at least a step forward; not a step backward, because it gives the other type some competition. And we have a chance to cultivate the cemeteries; they will cooperate either way.

But let's not fold our hands in futility and in gestures of great despair. There is a problem here and it is up to the memorial men to meet it.

Strong associations—State Associations—will help do this trick. This is not a slight to the National association; it is Jeffersonian in principle—building from the ground up.

The State Associations must develop

definite programs. They must get ALL the RESPECTABLE dealers within their ranks. They must make the fellow who is getting the benefits, and not paying, do his share.

One way out might be through a secretary who gets up his plan and goes out into the field and meets the craftsmen face to face. Put a secretary in the field. It may cost a little money to start with, but before he is through, if he is right, he will pay for himself.

In other words, the strong point is organized resistance, not hit or miss methods. And with organized resistance every evil that comes within the industry, whether from the outside or the inside, will be due for shelling on the part of the organization.

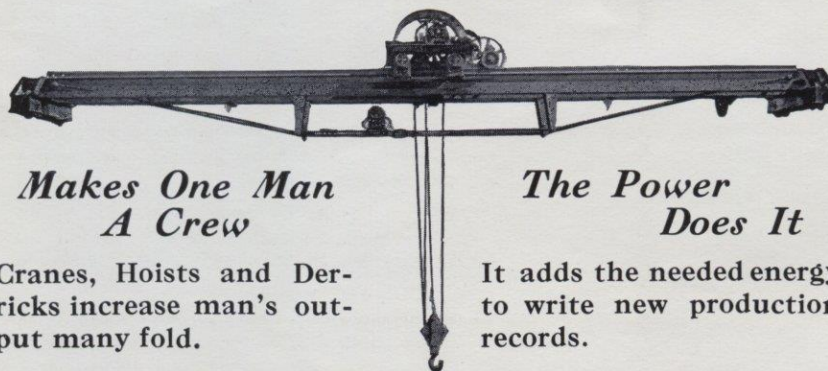
✻ ✻ ✻

The fellows you'd like to recommend never seem to need a recommendation.

✻ ✻ ✻

Make yourself an honest man, and then you may be sure that there is one less rascal in the world.

Long Profits and Happy Workmen With Motor Equipment



*Makes One Man
A Crew*

Cranes, Hoists and Dericks increase man's output many fold.

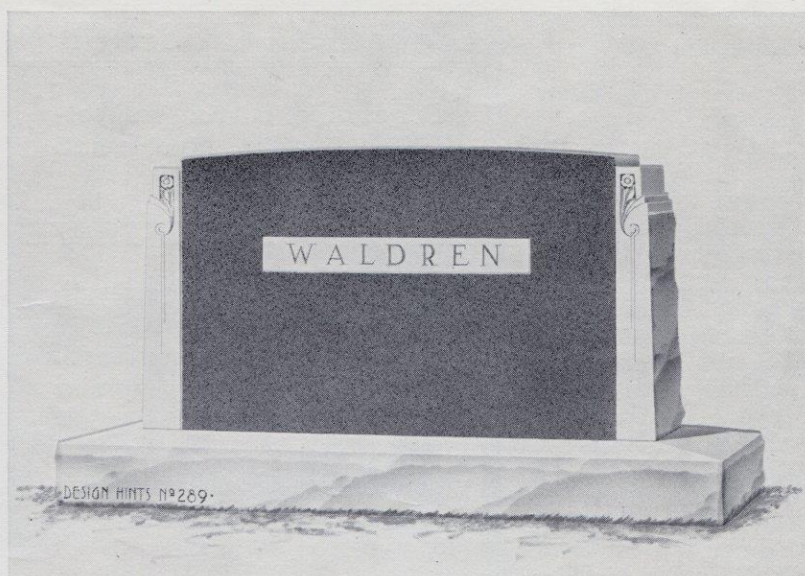
*The Power
Does It*

It adds the needed energy to write new production records.

Granite City Iron Works
St. Cloud, Minnesota

Granite City Electric Co.
St. Cloud, Minnesota

.....*Overhead Cranes Reduce Overhead Costs*.....



A Factory Built Entirely of Glass

Why? To show merchandise.

Behind the idea there is some strong selling psychology. And it comes down to the simple truth, so often spoken: Show them.

We recommend two outstanding REX granites for Show Room purposes during the coming Memorial Day business.

We suggest that you put them in your display early, so as to have the advantage of the full four and a half months campaign before Memorial Day buying will cease.

Keeping stocks up for those who want to SEE will add 30 per cent or more to your spring business.

REX GRANITE CO.
ST. CLOUD, MINNESOTA

*Rex
Shamrock*

*Rex
Garnet*

Say you saw it in DESIGN HINTS

"Sculpture in Memorials"

(Continued from page 22)

sible in granite. I believe too many dealers are afraid that granite, especially the red and black, is unsuitable for sculptural purposes. In this they are greatly mistaken, because in the hands of capable and experienced sculptors, any good standard granite or marble can be carved correctly and effectively. Then, there is also bronze. There are, of course, some materials better suited than others for carving, just as some are better suited for polishing, for axing, etc. but that will depend on the taste of the client or the choice of the dealer. Also, contrary to current opinion among craftsmen the price of Sculpture in memorials is not prohibitive. Modern studios, affiliated with the world's great sculptors, are equipped with modern machinery and methods that greatly reduce the price for carving and casting sculpture of the fine Arts type. The people will gladly pay the extra amount for a far more beautiful memorial, as Sculpture lends to the monument that distinctive beauty that distinguishes the artistic from the commonplace.

Figure 2 shows a modern adaptation of the Angel bringing to us the Spirit of the Cross from Heaven. This design gives some idea of what I mean by Sculpture forming an integral part of the monument. The architectural design and the sculpture blend together forming a united whole, which is neither startlingly sculptural nor exceedingly architectural in conception, and this, coupled with the beautiful sentiment expressed by the angel, tend to make this design one that commands instant attention as one passes it in the cemetery.

In my next article, "Angels in Memorial Art" I shall deal exclusively with how to design memorials in which this beautiful theme is desired by the prospect. The memorials depicted will be of sizes and practicability for the standard American cemetery and I hope will be of help to the industry in the realization of those high Art ideals that it merits and by which it will be judged in generations to come.

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
—WRITE FOR SAMPLES—

DALLETT

Tools and Supplies

We are Northwest distributors for all

Dallett Products

Write us for any of the following....

Pneumatic Tools

**Truline Stencil
Cutter**

Stainless Glue

Putty Powder

WE MANUFACTURE....

Jenny Lind Polishers

Shot Wheels

Emery Wheels

Surfacer Frames



...All Mail Orders Handled Promptly...

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

George Washington

We are quoting herewith an effective piece of literature sent out by Lester J. Munding, President of the Memorial Craftsmen of New York, urging the members to attend the meeting held in Syracuse, Jan. 14 and 15.

DON'T BE A HESSIAN!

In 1776, there was a man in a whole lot of trouble. The man's name was George Washington. He had been trying to get money with which to feed and clothe the army. He could not borrow any. He had to make some kind of a success, and did not know what in the world to do. Along about Christmas time, he happened to be somewhere near Trenton on the other side of the Delaware river. On the opposite side was a bunch of "Hessians" sent there to lick him by George III. The river was full of ice, and nobody could get across.

The Hessians were in very large numbers, and if they could get across the river, they could have beaten George Washington and the whole Revolutionary War would have been lost. But the Hessians, when they found that nobody could get over, and that George Washington's army could not cross over to them, they decided to celebrate Christmas Eve. They laid off, because business was dull. They made the mistake of thinking everybody would lay off, but George Washington had to get across that river. He said, "This is the time to get those guys when they are all drunk and laying down on the job." He got across, and got his army across, and surprised the Hessians, who were too drunk to fight, and took 1000 prisoners and put the rest to flight.

"Business is dull now. The river is full of ice and no one can get across. So let's take it easy. Let's stop our advertising, ease up on our salesmen, cut down on our buying and our output and lay off some of our work people." That is what the Hessians are saying.

But—there are a few George Washingtons. They know it is dull—that the river is full of ice. But they have got to get across. They keep things going,

advertise, push sales, keep up production, and cooperate with their fellow craftsmen, especially by joining the trade association and attending their conventions.

Will you delay to attack until the river is clear of ice, and the Hessians are drawn up in line of battle on the other bank, or will you cross now and smite them before they wake up?

Let's marshal our forces and muster up full strength and get in step with the army that moves forward. The question for the answer to "Success" is — "Are we willing to pay the Price?"

If you are not already a member, "JOIN NOW AND PROSPER AND PROGRESS WITH YOUR ASSOCIATION."

* * *

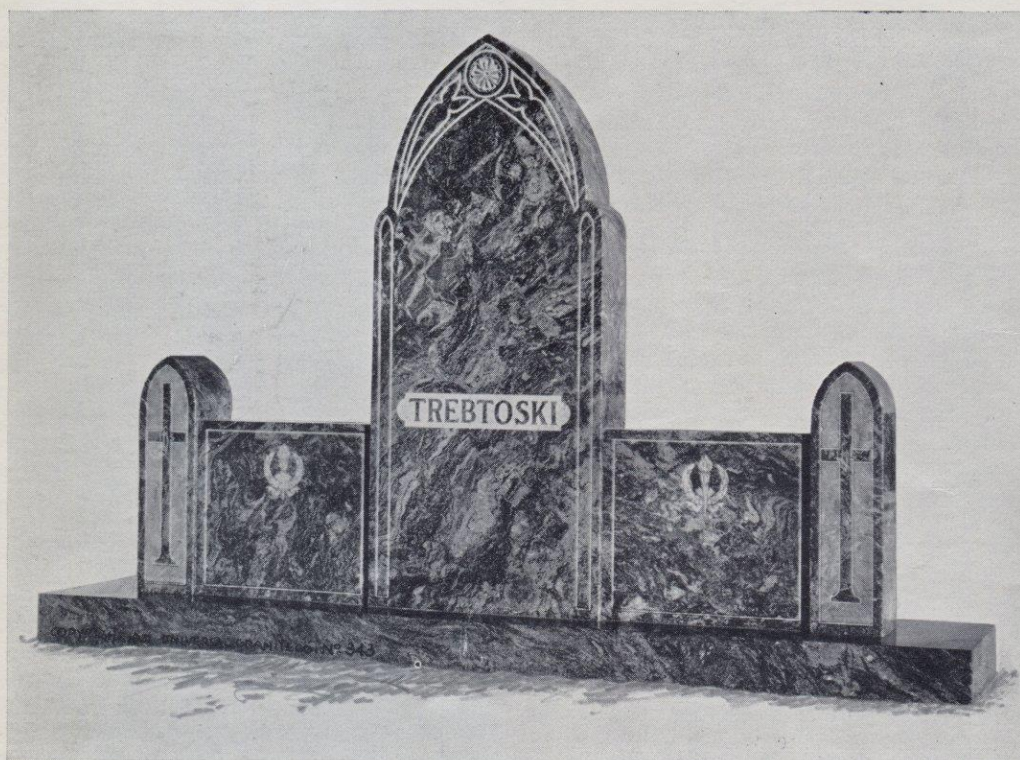
Family Memorial

Joseph Trebtoske, President of the Universal Granite Company of St. Cloud, informs us that the Trebtoske family has erected on their lot at Calvary Cemetery of this city a distinctive memorial and one of the finest in the cemetery. The over-all size of the memorial is 14'-2" in length and 9'-0" in height. The all-polished finish brings out the inherent beauties of the variegated granite to great advantage. The granite, known to the trade as Iridescent, was taken from the Universal quarry in Morton, Minnesota, and manufactured at the Universal plant at St. Cloud.

* * *

AND VERY GREEN, TOO

She was very haughty and considered herself among the elite. As she was walking through the park, she saw a common laborer apparently approaching the same bench as she had chosen for herself. She decided to hurry up and get it first; then to freeze him out. "Hey, lady," he called just as she was about to be seated, "don't, DON'T!" But she, in her self-confidence, was seated and would take no notice of him. Finally exasperated, he said, "All right, lady, sit there, but I'll be damned if I'll paint that bench again today."



Practice It Yourself

Preach the "Build While You Live" doctrine by putting up a fine memorial for your own family as a shining example of this splendid idea.

The above photograph shows the Trebtoške family memorial, erected in beautiful IRIDESCENT, an all-polish monument over fourteen feet long and nine feet high, with base all in one piece.

This memorial will do a lot toward helping those who would build while they live get the proper idea.

SALES REPRESENTATIVES:

LOUIS C. ROEMER
Ill. Ind. Wis. Mich.

J. L. McBEE—Ohio

LLOYD P. MEYERS
Penn. N. Y. N. J.

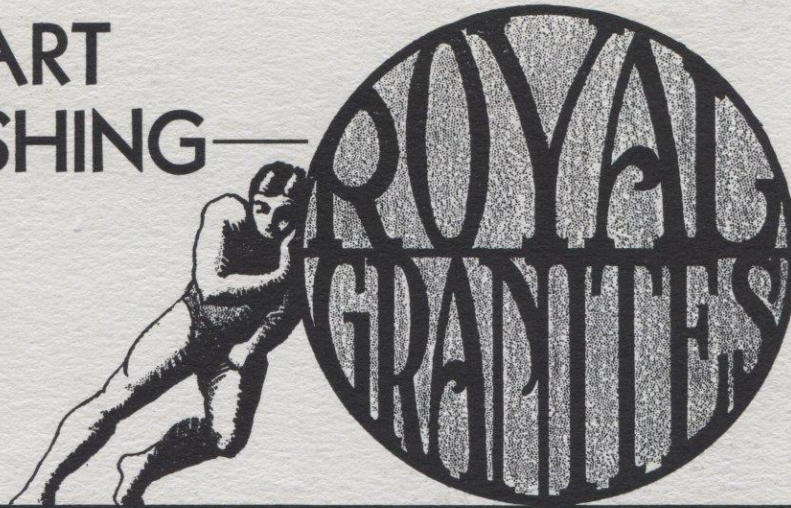
Universal Granite Company

"The House of Seven Brothers"

St. Cloud, Minn.

Say you saw it in DESIGN HINTS

START
PUSHING—



AND WATCH
YOUR SALES
ROLL UP A
NEW HIGH
IN 1932



ROYAL GRANITE COMPANY
ST.CLOUD - MINNESOTA



Letterheads

AS NEW AS TODAY.....

Attention is the first step in the sale. Interest is next. You get both if you have the right approach through a Letterhead that is as good as your Company. Why not let us suggest something that will give you immediate attention, sustained interest and profitable prestige.

THE FRITZ-CROSS COMPANY . . . SAINT CLOUD, MINNESOTA