

# *The Story of The Rock of Ages*

Written and Compiled by Athol R. Bell

Boutwell, Milne & Varnum Co.  
Montpelier, Vermont  
1925

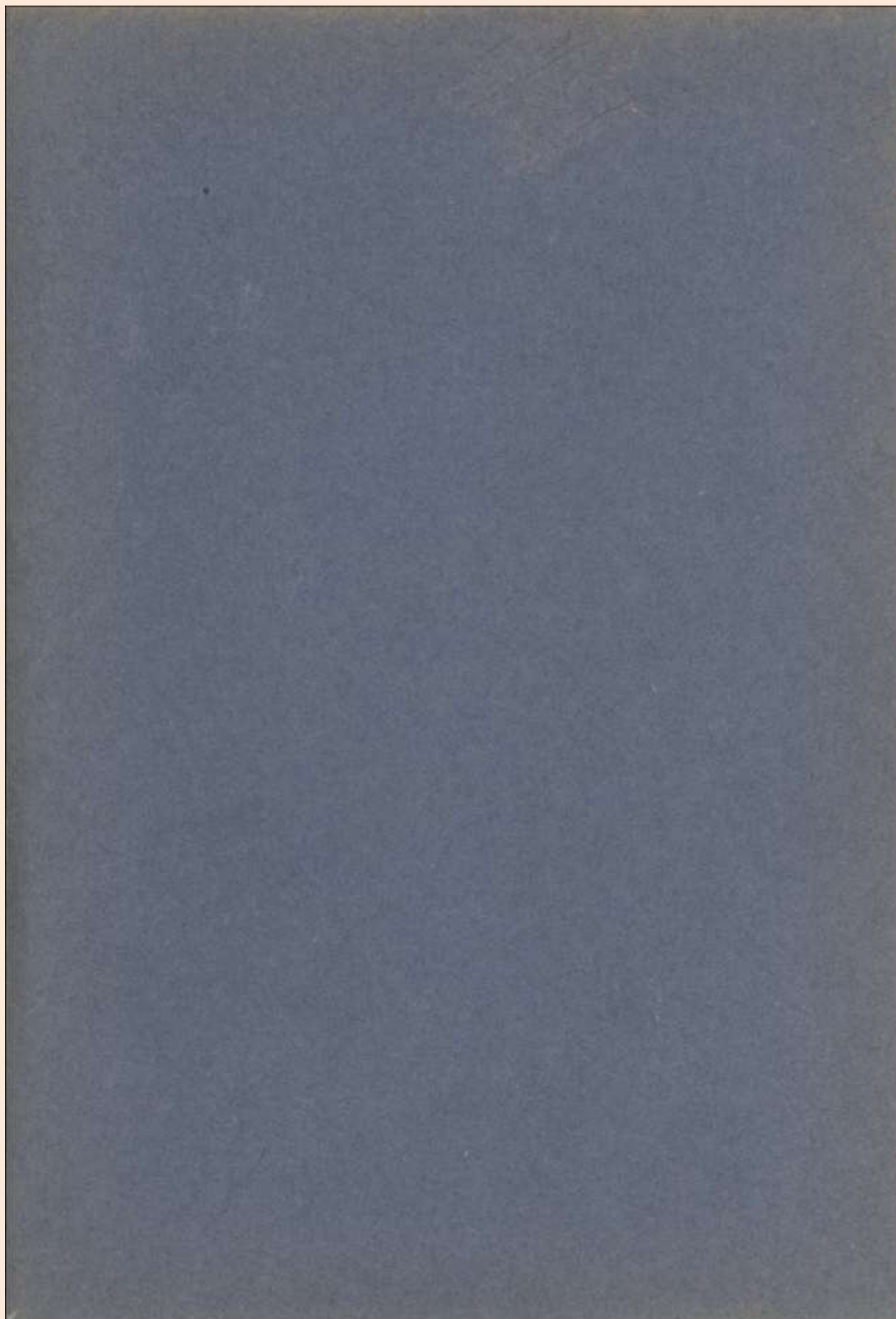
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*The  
Rock of  
Ages  
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*The Story  
of  
The Rock of Ages*



BOUTWELL, MILNE & VARNUM CO.  
MONTPELIER, VERMONT

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MONTPELIER, VERMONT



## *Foreword*

*MEN and merchandise are valued by the public according to the company in which each is found. Association with recognized high character and established integrity is impressive endorsement. The ROCK OF AGES, with the unfailing appeal of its beauty, dignity and durability, is nationally known. Less familiar is its historical background.*

*And the colorful fabric of personalities which forms a part of that background is usually quite lost in the comparative anonymity of a corporate name. If this booklet is an attempt to preserve some of the more luminous chapters in the eventful history of a product, it is also intended to portray briefly, but truthfully, the human side of the three men whose names are most intimately identified with that product.*

*Plausibly in all three instances it can be a portrayal of rare types, men who were*

*"Slaves to no sect; took no private road; but looked through nature up to nature's God."*

*This contempt for the beaten path was inherent in all three. Mayhap the resemblance ended there. For each in his own way has been an equation which time has wrought into a facet of sparkling lustre in that mosaic which is the Barre granite industry.*



LOOKING NORTHWARD IN 1880

*Where cattle grazed at the right of Barre's main thoroughfare there are miles of residential streets. The wide spaces flanking the left are now occupied by nearly a hundred granite plants.*

## *“In The Beginning There Was—”*

**R**OME, the Eternal City, was builded on seven hills; Boston, the Hub of the Universe, on three. One hill and two hollows supplied the setting for the three straggling villages which grew up and became Barre, the Granite Center of the World.

Gospel Village, Thwingville and Jockey Hollow—for nearly a century they were peopled by a race of men who were hewers of wood and drawers of water—and knew their business. Not for their day was the song of steel meeting stone. They were unaware of the wealth which nature had bequeathed them. It was a rich legacy, but it carried a premium on vision and initiative. And when it came to exploiting the hills of virgin granite which encompassed them the early citizens of Gospel Village, Thwingville and Jockey Hollow seem to have had very little of either.

Daring, indeed, was that prophet of the middle forties who, sensing but vaguely the wealth to be wrested from the rugged uplands of Barre, glimpsed a day when “this granite may eventually find general use in the eastern part of the country.”

Give a thought to the profession of prophecy. Only too painful reading is the fate of mundane seers. The inventor of the sewing machine experienced the irony of attending his wife's funeral in borrowed clothes. On the masthead of the first steamboat they nailed the legend, “Fulton's Folly.” Rembrandt dedicated the





**LENGTH, WIDTH, DEPTH**

*Limited only by railway clearance rules, blocks of unbelievable size are obtainable in the Rock of Ages quarries.*





Debtor's Court at Amsterdam by airing the reasons why he had defaulted payment of his creditors. Scornfully was it written:

"Ye build the tombs of the prophets and garnish the sepulchers of the righteous, and ye are the children of them that killed the prophets."

That eminent gazettist who sought to penetrate the veil of Barre granite's destiny escaped martyrdom. But the honors which came to him in after years were earned in other fields. And the town slumbered.

Barre, the future hive of industrial activity, had a colorless beginning. Early historians in whom the spirit of romance burned far hotter than the passion for truth may have invested its cradle days with glamour. If there was romance it was sadly pitted with deprivation. There is ampler reason for concluding that the pioneers merely performed in a matter of fact way the very duties that awaited the settlers of every other town in Vermont.

It is of record that the land, some 19,000 acres, was chartered by "William Williams and sixty others." Thereupon a tract of almost unbroken wilderness was dignified with the name of Wildersburgh. That was in 1780. No more is said of Williams and the sixty others. The charter sealed and the land surveyed, they must yield their place in the picture to John Gouldsbury and Samuel Rogers, who came out of Massachusetts in 1788. They were the pioneers.

There follows the oft-told story of unending struggles with Indians, wild beasts and the elements. One may suppose that John Gouldsbury and Samuel



Rogers lived out their natural span with no thought of the undeveloped wealth that surrounded them.

There is a later high-light which leaves less to the imagination. It discloses Captain Joseph Thompson of Holden, Mass. and Jonathan Sherman of Barre, in the same state, withdrawing to a barn on a hillside west of Jockey Hollow. They were bent on grim business, for in a fistic encounter, characterized by a contemporary observer as a "close-in fight," Sherman not only gained the decision but won the privilege of renaming the town.

Local historians have dwelt fondly upon this version of the rechristening and among a number of entertaining anecdotes that are associated with early Barre this one of the fight in the barn seems the least apocryphal. The barn is still pointed out and a bronze marker on the structure briefly relates the incident.

Robert Parker, home from the wars, was the first to utilize Barre granite for commercial purposes. Tradition honors him with a proud record of service in the Continental Army. Where he tarried in the plastic last years of the eighteenth century is not so clear. But to him is assigned the credit for opening the first quarry; the date has been lost. Old chroniclers could not sense the importance of recording an event which, in the light of after happenings, must always be regarded as epochal.

They were to atone somewhat for this neglect, for in the years succeeding the war of 1812 the soldier-quarrier is painted with some very vigorous strokes. He is described as a fine figure of a man and one must perforce look upon him with a certain amount of awe. In a community where everybody sought a living from





the soil the man who was for blazing a deeper scar in the earth that he might gain a livelihood seems to deserve a niche of his own. Robert Parker was that kind of a man and by common consent he and Thomas Courser are set down as the first quarrymen and the first manufacturers of Barre granite.

He went to his long rest in 1834. In one of the older cemeteries at Barre a granite monument marks the spot and the man who fashioned it was John Parker, a son of the soldier. John Parker is remembered chiefly for his partnership with Eliphalet Hewitt, himself a grandson of that Robert who fought at Bunker Hill. There are men living in Barre who remember Eliphalet Hewitt, worked with him and generously acclaim his share in the monumental task of persuading Barre that its destiny was under the soil rather than of it.

Eliphalet Hewitt died in 1882 and in the twilight of his life he saw the rising tide of sturdy Scotch and Italian immigrants who were to give so much of their brawn to the development of an industry.

Back again in the day of first things one encounters unique evidence of the sagacity and business enterprise which marked the partnership doings of Hewitt & Parker. It is an announcement which the county paper in 1834 printed under the heading, "Cutting Granite." Barre granite publicity had a quaint forebear. For who can resist the pleasing fancy that it was the first piece of paid advertising copy in behalf of a product that many years afterward was to blaze a new trail in memorial advertising!

It was in this fashion that the partners approached their public:



## HEWITT & PARKER

Would respectfully inform the public that they continue to cut granite stone in that extensive quarry, of superior granite, situated about two miles southeast from Barre lower village. Also they cut granite in Marshfield, three miles from Plainfield village, on Onion River.

Their granite in Marshfield is a beautiful dark color; they calculate to keep stone of all descriptions at both of their shops, hewn and rough; to supply any call at short notice, hewn in the best order; viz., underpinning, door-steps, sills, tops, pillows and circles, window tops and sills, hearth and stone tops, mantel-tree pieces and tombstones, posttops and stone tops and balls, jet stone, grist and oil mill stones, cut to any pattern at short notice.

Gentlemen wishing to purchase any of the above stone will do well to call at their shops and examine their work, granite and prices before they purchase elsewhere.

All pieces of granite they sell for clear stone, that is rusty or will rust, they pledge themselves to forfeit.

They have on hand 275 sets of window caps and sills, 20 or 30 posts, 10 with caps and balls, 8 sets of door stones, from 5 to 9 feet long, common width, all cut in the best manner, all of which will be sold cheap for cash. Credit given if requested.



**THE MIDDLE YEARS**

*A Shadow Lengthens*



SINCE 1837

*Though razed by fire, the state house at Montpelier has stood as a monument to the integrity of Barre granite.*

## *A Shadow Lengthens*

**S**TILL, the Barre granite industry had far to travel before it could be called a going concern. The hey day of its great expansion was with the waiting years.

From 1830 to 1880 the population of the town remained almost at a standstill. Indeed, in the generous outgiving of manhood around the Civil War period Barre's census returns dropped from 2,000 to 1,800. Any cross-roads village in Vermont—and there are many of them—had an equal excuse for its existence.

Barre was on a much traveled thoroughfare between Boston and Montreal, and for upward of fifty years there seems to have been much of tavern building. The town was a rendezvous for drovers and teamsters. It shared with Montpelier the hospitable task of overnight entertaining. Tavern-keeping was Barre's avocation; farming its regular business.

Until 1880 the quarrying and manufacturing business was of slow growth. There is plenty of evidence that the inhabitants knew the granite was there. Yet its presence in such abundance and its matchless beauty impinged themselves upon the consciousness of the community only after the surface of those eternal hills had been pricked in a dozen places. There were undreamed of possibilities, but they must await a more propitious day.





For close to a half-century after Hewitt & Parker made their quaint selling appeal the granite industry seems to have been an afterthought. The careful student of the industry's primitive youth is forced to establish his course by three events that were to have a tremendous bearing upon that industry's maturity. The selection of Barre granite for the new state house in Montpelier was one of them. Another was the use of this material for public memorials in Burlington and Rochester, which were measurably contemporaneous. The third was an order for ten million paving blocks to be laid in the streets of Troy, N. Y.

There is a popular tradition that the stone for the state capitol came from one quarry. The truth is infinitely better served by saying that it was quarried wherever it could be conveniently handled. An epic in itself is the story of the vicissitudes encountered in teaming the granite from Millstone and Cobble Hills to the capitol site in Montpelier.

In 1837 the building was completed. Architectural critics pronounced it the finest in the United States. Two decades later Barre granite was to receive its trial by flame. Fire breaking through the exits enveloped the Vermont capitol in a hot breath. Its work of devastation ended, only the walls were left. Barring the window caps and a few other sections exposed to the fiercest heat no part of the exterior required replacement.

This public building of rarely beautiful lines has undergone slight changes. The north wing endures the travesty of a latter-day annex. It is the only jarring note, and neither time nor the elements has succeeded in ravaging the original structure.





Barre granite was used in a massive memorial to the first president of the University of Vermont, in Burlington. The citizens of Rochester turned to Barre when they provided for a memorial to their dead in the war between the states. Undoubtedly it was the first commemorative tribute of its kind in the state. The use of Barre granite for this purpose must have set a valuable precedent, for in Vermont alone many public memorials have since been created in the same material.

The star of Barre granite was in the ascendent. Over the very acres where Uncle Brown Dodge, a local character of some wit, was wont to till the soil a change had come about. Of him it is related that one day after sowing a piece of wheat he saw it covered with pigeons. Uncle Brown went for his fussee and fired just as the pigeons were rising. Aware of making an undershot, he remarked later, "Never killed a pigeon, not a pigeon—but mind you, I went into the field afterwards and picked up two bushels of legs."

Across those peaceful farm lands there crept the shadow of a vast industrial development.

They pass in dim procession, those stalwart explorers of Barre granite. Robert Parker, Thomas Courser, Richard Flagg Abbott, Ira Harrington and the first Pliny Wheaton—the roll call could be lengthened—they are with the ages, but each contributed something fine and lasting to the record of an industry's growth.

Between the closing years of the Civil War and 1880 small stone sheds sprung up in Barre and Montpelier. But the future of Barre granite was more to be reckoned with than its past. As late as November, 1877, the Argus and Patriot of Montpelier was able to say that,



#### UNMISTAKABLY IDENTIFIED

*The owner of this unique ROCK OF AGES mausoleum in Louisiana requested that the name of the material used be graven on the polished surface.*



"The foremost industry in Barre today is the manufacture of forks and ice tools. . . . There are six polishing machines for forks, one for ferrule, and one for wooden handles. Ireland and Scotland take most of the forks."

The reference was to an enterprising establishment which survives today as the plant of Trow & Holden, concerned these many years with the making of machinery—including polishing machines of another type—for the manufacture of granite!



THE ORIGIN OF THE ROCK OF AGES

*Before The Troglodytes*

By GEORGE E. MILNE



BARRE'S TRIBUTE TO A POET

*One of many memorials to Robert Burns, but probably the most artistic is this revealing portrait sculpture with its highly carved ROCK OF AGES pedestal.*



## *Before the Troglodytes*

**T**HOMAS N. DALE in "The Commercial Granites of New England" gives the following brief explanation for the origin of granite:

"Granite is now regarded as the product of the slow cooling and crystallization of molten, glass-like matter at a dull red heat—matter which contained superheated water and was intruded from below into an overlying mass of rock of sufficient thickness not only to prevent the rapid cooling and general extrusion of the molten matter at the surface, but also to resist the pressure of the intrusive by its cohesion and powerfully to compress the molten matter by its gravity."

Let us see how these conditions came about in the case of *Rock of Ages*.

The region which is now the Green Mountains of Vermont was twice elevated and worn away before the origin of the present system, which occurred in a time which geologists have named the Ordovician Period. By this so-called Taconic Disturbance the sedimentary rocks which had been formed after many thousands of years of erosion were metamorphosed into schists hundreds of feet thick by the great pressure and heat resulting from the crinkling and rising of the earth's outer crust.

Millions of years passed until, probably at the end of the Devonian Period, volcanic action became prevalent along the eastern coast of North America.



#### HOUSING A GREAT INSURANCE COMPANY

*When the National Life Insurance Co. lately erected its \$1,700,000 home office building in Montpelier, the Rock or Acme was the material selected for the exterior construction.*



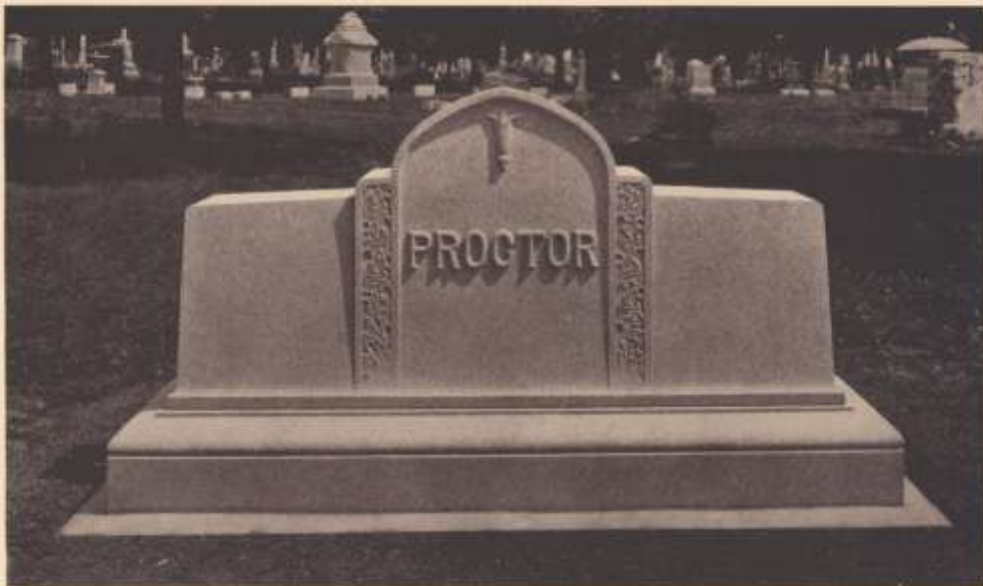
Immense masses of molten lava were forced toward the surface. Near what is now Barre, Vermont, huge masses of molten, glass-like matter containing superheated water were intruded into the overlying Ordovician schist. The enormous weight of the rock above enabled the granite slowly to crystallize in its most beautiful form.

After the crystallization of the granite, the entire Appalachian Range, including, of course, the Green Mountains was elevated to an enormous altitude by one of the most critical periods in the earth's history. This enabled the elements more readily to work upon the overlying schist mass and in time lay bare the rich deposits of granite below. This action, known as erosion, was accomplished during the succeeding ages by rains, rivers, frost action and the scouring of huge glaciers.

Of course it is impossible to estimate with any hope of accuracy just how many years ago this intrusion which formed the *Rock of Ages* took place. Many millions of years it certainly must have been, probably at least twenty. North America was a continent of comparatively low lands and extensive seas. There were no forests such as we have now, or grasses.

The climate was universally warm and humid, with very little change between summer and winter. Amphibians were the very highest life. These were salamander-like animals that were able to live both in and out of water because, in addition to gills, they had evolved lungs.

These creatures reached in the Devonian a length of about three feet and dragged themselves laboriously about by means of their short, wide-set legs. During



A REPRESSED NOTE

*In the carving of the Proctor memorial is an admirable substitute for the more acute effects in earlier monuments of a similar type.*



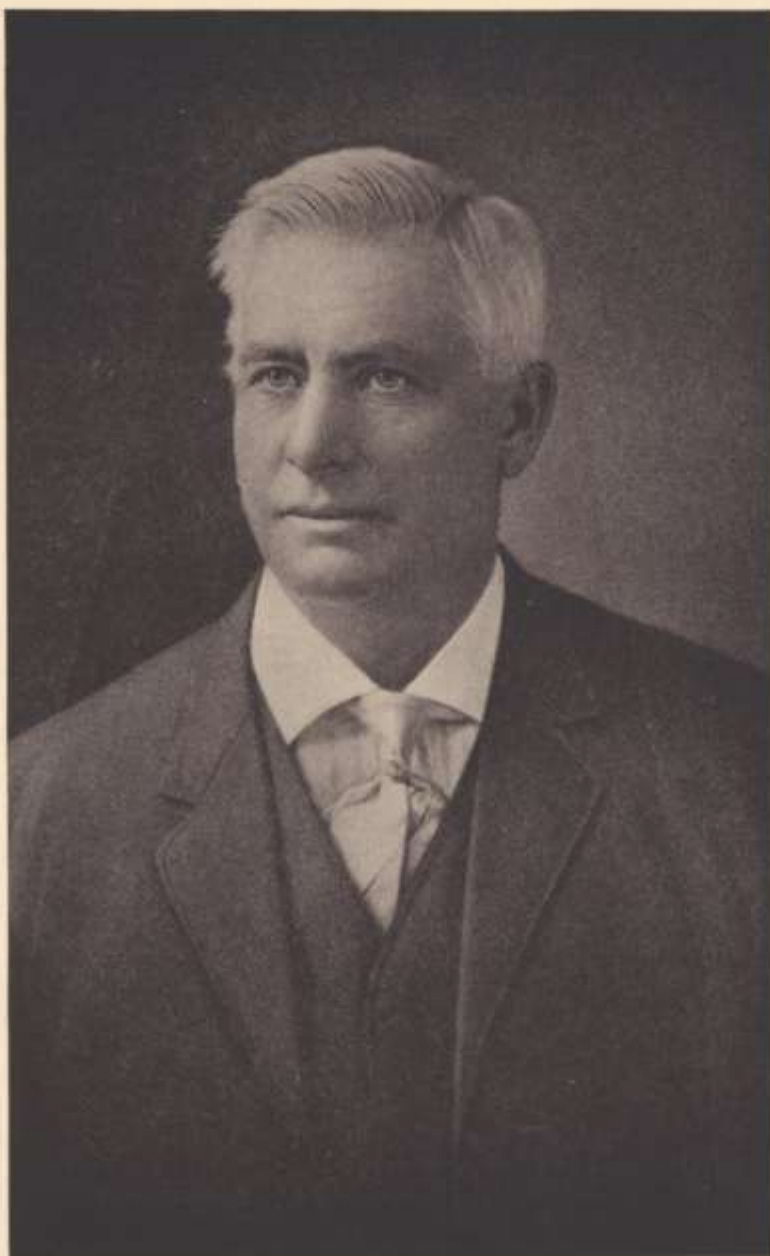


the millions of years that it has taken these comparatively simple forms of life to evolve into the dinosaurs—reptile rulers of the Meszoic Era; and into the period of the mammals of our own time the *Rock of Ages* has been awaiting the hands of men to create from it memorials of permanent beauty—truly a *Rock of Ages*.



**COMMON SENSE WITH A SILVER LINING**

*A Man Of Perseverance*



GEORGE B. MILNE  
1857-1916

## *A Man Of Perseverance*

*F*ROM the comparative obscurity of an entered apprentice in the granite sheds of Aberdeen, George Barron Milne seems to have come naturally into a position of leadership in the Barre granite industry. It was in a little Scottish town some eighteen miles distant from the granite center of the old world that he was born on December 31, 1857. He died in 1916.

The two dates are significant. Between them an infant industry evolved into a business enterprise of the first rank. The stripling became a giant. In a peculiar sense the life of George B. Milne is an epitome of the Barre granite industry. He lived to see his earlier faith in its future abundantly justified.

His father was a foreman of highway construction, but the son did not elect to follow in his footsteps. At the age of 17 he became an apprentice granite cutter, with an initial income of thirty shillings a month. Five years as an apprentice were to be succeeded by two years as a journeyman in Scotland before he entered upon the greatest adventure of his life—a trip to America.

In 1880 he landed in New York, going thence to St. Louis. Thereafter he was employed with United States engineers in canal construction. Later he was to return east for a two years' residence in Vinal Haven and Fox Island, Me., and to settle in Barre in March, 1883. Two years hence he made his first venture in





business, a manufacturing partnership known as Milne & Wyllie. In 1889 he and William S. Wyllie acquired in Graniteville the quarry that later was to form an integral part of the *Rock of Ages* properties. From that time until his death he was actively identified with the quarrying industry.

For several years the partnership continued. In 1885 Mr. Wyllie, on the eve of returning to Scotland, disposed of his interests to Mr. Milne, who in turn consolidated his holdings with another concern under the name of Milne, Clarihew & Gray. Subsequently the demise of Mr. Clarihew prompted the surviving partners to change their letterhead to Milne & Gray.

The sale of Mr. Gray's interests to Mr. Milne was almost contemporaneous with an impending merger that was to carve a deep and lasting niche in the chronicles of Barre granite. By the time the negotiations were completed the quarrying developments then owned solely by Mr. Milne and the extensive Dark Barre granite lands held jointly by James M. Boutwell and Harvey W. Varnum were brought together in a consolidation which has become a synonym. The corporation was named the Boutwell, Milne & Varnum Co.; its synonym is the *Rock of Ages*.

Although declining health darkened the last years of his life, George B. Milne was not the man to allow his own troubles to blight the happiness of others. His philanthropies were of the practical sort and his generous giving to divers good causes was invariably without ostentation. To this day and for many years to come various educational, charitable and religious institutions have cause for remembering his generous bestowal of timely gifts. His earnest pride in the



GUY R. VARNUM  
*Vice-President of the Boutwell, Milne & Varnum Company*



development of extensive business activities did not transcend the obligation of good citizenship. No civic enterprise of proven merit failed to enlist his support. In his passing Barre lost one of its first citizens, the Barre granite industry a man whose name is indissolubly one with the era of its most magnificent development.

One of the dominant personalities in the Boutwell, Milne & Varnum Co. is Guy R. Varnum, for many years the superintendent of the *Rock of Ages* quarries. He is the son of the late Harvey W. Varnum, whom he succeeded as vice-president of the company at the annual meeting in 1925.

Mr. Varnum is a graduate of the University of Vermont. He became connected with the *Rock of Ages* quarries in 1904 and later came to be superintendent of the Boutwell, Milne & Varnum Co.'s properties in Barre Town. During the long period of his active supervision the quarries were efficiently developed and expanded. The continued growth of the company has been due in no small part to Mr. Varnum's thorough knowledge of modern quarrying methods and his native capacity for reducing intricate operating problems to a workable formula.

As a captain in the ordnance department he saw service in the World War. Mr. Varnum was one of the first Vermonters to volunteer for the Plattsburg training camp and very soon after receiving his commission there he was on his way overseas. For some time after the war he was engaged in developing a large crushed stone and gravel enterprise in southern California.

ON THE SCROLL OF ACHIEVEMENT

*"He Thought Of The Commonwealth"*





HARVEY W. VARNUM  
1851-1924

## *“He Thought Of the Commonwealth”*

**T**HE men who have made the *Rock of Ages* the hall-mark of quality in the granite memorial field were definitely self-made. If there is an affinity between the circumstance of humble birth and a capacity for applying genius to the development of a quarrying enterprise it is admirably emphasized in the career of Harvey W. Varnum. Born of the soil in the clear air of a rural Vermont town in 1851, his early training was of a character suited to equip him for business activities that were to be as extensive as they were varied.

He was a native of Danville, but the greater part of his life was spent in the town of Cambridge. There, in Jeffersonville, he lived strenuously, but simply. Early in manhood he showed an aptitude in engineering and it was with engineering and contracting projects that he was chiefly concerned before becoming associated with Mr. Boutwell and Mr. Milne in the *Rock of Ages* quarries.

Early in the seventies he laid the rails for the St. Johnsbury & Lake Champlain railroad, which was projected as a link in a trunk-line route between Portland, Me. and Ogdensburg, N. Y. This road spans a fertile farming district in northern Vermont. During the period of his active contact with the physical side of railroad building he took part in the construction of the Bangor & Aroostock railway in Maine. For a number of years he was associated with C. J. Gilfillan in the contracting business, and it was the firm of Varnum



& Gilfillan which undertook and successfully completed the diversion of the river from a parallel of Barre's main thoroughfare to an artificial course, a piece of engineering which greatly improved traveling facilities and building opportunities in the city's business section.

Mr. Varnum was an ardent believer in Vermont and to him, more than to any other, was due the credit for traversing Smuggler's Notch in the Mount Mansfield region of Vermont with a motor highway that has given tourists a new vision of the state's scenic beauty. Once, by appointment, he was a state senator from Lamoille county, and in all the years his services in town offices were constantly sought.

His connection with the *Rock of Ages* quarries dated from 1905, when the partnership which he formed with Mr. Boutwell became so soon the Boutwell, Milne & Varnum Co. His wide experience in other fields was a factor of inestimable importance in the many-sided problems of development and production which confronted the company. Everywhere among granite men in the wholesale and retail ends of the memorial industry he was held in wholesome respect and high esteem.

Mr. Varnum's unexpected death, at his home in Jeffersonville, September 22, 1924, was an occasion of unaffected sorrowing in many circles. For some years he had been a director and vice-president of the *Rock of Ages* quarrying company, but his contacts were not confined to the granite business. Wherever men had come to know him for the excellence of his judgment and the forthrightness of his character there abided the consolation that even in his untimely passing there remained the rich example of a life well lived.

**DOWN STIRLING HILL**

*The Hardships Of Travel*





HERBERT C. LEONARD



## *The Hardships Of Travel*

**I**F you were to search out the open sesame which unlocked the storehouse of Barre's treasure you would find it in one word—transportation. Today the quarrying industry, despite the fact that it is centered on a remote and apparently inaccessible foothill of the Green Mountains, is spanned by a system of rail and motor highways that leaves very little to be desired.

Railroad communication with these rich deposits of granite is the realization of yesterday's dream. Before it came to pass a hardy race of teamsters, driving oxen and horses, wrote as daring a page in the history of the industry as any that could be chronicled. In these times when service is so commonly interpreted in terms of speed, in this modern day when the huge block that but yesterday was a part of the eternal ledges and tomorrow is being sawed into dimension stones, it is worth while to look once more into the past.

Vermont's first artery of travel was the post route. Paralleling such a stage coach road as traversed the heart of the state from 1781, the old Vermont Central railroad was laid in the late forties. Chartered in 1843, the railroad opened for business in November, 1849 when the first train ran from Burlington to Windsor. Naturally the new system took cognizance of the state capital, but in 1849 there was no good reason why it should extend down the valley to Barre.

So Montpelier was the trail's end and if in that period there were any who sought an outlet for Barre



granite the little branch line which connected Montpelier with the trunk road must remain for a quarter-century their nearest doorway. During the long wait that was to ensue, however, the older and more primitive means of transportation were not neglected.

It was the building of the state capitol that first tried the mettle of the Barre teamsters.

Among the older native residents of Barre and vicinity there lingers the echo of an ancient controversy over the personnel of the men who contracted to furnish the granite and the teamsters who transported it from the quarries to the capitol site, a distance of ten miles. The merits of the dispute are not especially pertinent here, but a sober reading of the state's evidence on the subject is convincing. That evidence, beginning with legislative authority for soliciting bids, makes it clear that the contract for supplying the granite was taken by three men of Barre, Col. Nathaniel Sherman, Col. Davis Harrington and Richard F. Abbott.



An entirely separate instrument was the provision whereby William Bradford and his son, Ambrose, undertook to transport the granite from the quarry hill to Montpelier. Teaming seems to have been distinctly in their line. The elder Bradford and Rodney, his oldest son, were well experienced in moving freight from Boston to Barre and Montpelier.

To all accounts winter was the propitious time for heavy hauling and William Bradford's third son, Ambrose, moved his family to Montpelier in the fall of 1833, taking with him twelve horses and three double traverse sleds. Writing as late as 1903 a nonagenarian resident of Barre, recounting his youthful experience as a teamster for Mr. Bradford, gives the following narrative of a day's program when teaming granite for the state house was at its height:

"Our day's work began early in the morning. Our horses were fed and harnessed, ready to hitch to the sleds, before breakfast. We had







our breakfast regularly at 5 o'clock; then we started for the quarries, where we loaded our sleds and returned home to dinner and fed our horses. After dinner we started for Montpelier with our load of granite, discharged it, and returned to Barre; when we had our supper and our horses cared for it would be about 9 o'clock.

"The only way to get to these quarries in those days was to go to the upper village and up the Stirling Hill, which is very steep, and on the east side and near a very deep gulch. It was necessary in order to get down the hill safely with our heavy load of granite to chain or clog each runner and have an extra pole to each of our sleds that the four horses could help in holding back our heavy loads, and we were very thankful when we were safely at the foot of the hill."

By the time the state capitol was completed and ready to challenge comparison with other public buildings the legislature had authorized a number of extra appropriations. It isn't of record that the contractor who furnished the granite at 20 cents per foot, delivered in Montpelier, or the teamster who drew it for 8 cents a foot, received any premium on their stupendous labors. Around 23,000 cubic feet of Barre granite went into the structure and Carlos and Watrous Bancroft, who dressed the stone, were paying \$1 a day for good stonecutters.

In nearly all contemporary accounts of the undertaking there is more than a hint that the principals lost money on their contracts. If it may be mentioned paranthetically one discovers just a touch of irony in





the fact that these early handlers of Barre granite, having labored mightily also appear to have lost heavily, and in so doing set a melancholy precedent for a generation then unborn. For many years thereafter the marvelous development of the Barre granite industry was to be characterized by a growth in which material prosperity for those who stimulated it was out of the reckoning.

Within the limits fixed by transportation handicaps, the industry progressed moderately from 1840 to 1860. After the Civil War it seems to have received a certain impetus from a demand for soldiers' memorials. But the methods of quarrying, carrying and finishing remained unchanged. In the absence of derricks, skids and rollers were used for loading. The goodly presence of oxen and horses continued to supply the deficiency of rail transportation.

It is an agreeable task, in tracing the record of the next two decades, to observe that a figure around whom it is interminably woven still survives in the person of Herbert C. Leonard, now in the twilight of life—he is past eighty—but hale and active. At the height of his carrying business he owned a stable of sixty draft horses and in the Barre District now there are a number of manufacturers whose supply of raw material in the old days was entirely dependent upon Mr. Leonard's ability to deliver it.

Indeed, it was Mr. Leonard who mobilized the service of supply and even after the coming of the railroad the ups and downs of spur extension in the rapidly developing quarry region required him to maintain a full quota of horses. With E. L. Smith, who now lives in California, and Fayette C. Cutler, still active as a setter





of large monuments, H. C. Leonard forms an interesting personal link between the granite industry of the present and the Barre of the past.

More vividly than words the illustrations accompanying this chapter tell the story of horse-drawn granite. When Herbert Leonard began his career as a teamster Ira Harrington and John Collins were quarrying granite on Millstone hill. Across the valley Emory Smith and a Mr. Hewitt were operating a quarry on Cobble Hill. Where one pair of horses sufficed to transport the output, presently four were necessary. Then came the six-span teams and as the demand for Barre granite in mausoleums, spires and other large memorials began to grow apace it was not an uncommon sight to see as many as thirty and forty draft horses attached to a load of stone, fore and aft.

The reminiscences of Mr. Leonard would fill a chapter. That Stirling Hill over which the teamsters





for the state house granite picked their precarious way was the scene of more than one stirring incident in the course of his long career, incidents which were multiplied elsewhere as other and improved highway approaches were opened. The maintenance of so large a stable of horses, with the vast equipment for summer and winter hauling, was no small investment in itself. Herbert Leonard acquired his position of leadership in the transport end of the industry by close attention to the business in hand. He was always one lap ahead of the requirements, and just as long as the manufacturers down in the valley were dependent upon horse power they found that his deliveries were punctual. Considering the hazards involved Mr. Leonard's record of never having a fatal accident among his granite caravans is little short of marvelous.

In 1875 the Central Vermont railroad, successor to the old Vermont Central railway, extended its line from Montpelier to Barre. It shortened by nearly eight miles the team-haul to the nearest steel rail and the significance of this venture seems not to have been lost upon the inhabitants of the future Granite City. A great Fourth of July celebration that summer was followed by general rejoicing in the fall when the first telegraphic communication was established.

NEW TERMINALS ON OLD TRAILS

*The Steel Streak*



# *Symbolic Beauty*

*In Cemetery Memorials*

A SPRAY OF ROSES  
*In the Hammered Rock of Ages*

## *The Steel Streak*

HERE was progress, but the record remains one of strange contrasts. In 1881 E. L. Smith could "consider this granite business established upon a sound basis, which I think in time will increase to be one of the largest industries of our state. Barre granite is second to none, and when introduced will recommend itself."

In that same period Barre was building a palatial mausoleum for Leland Stanford. It was to take the form of a Grecian temple and a study of its highly polished pillars in Menlo Park, Palo Alto, California, is modern evidence that the undertaking was a large one. Here were trains and telegraph, here the talent and the physical equipment for building one of the most splendid private monuments in the western world. Yet four miles distant teamsters were moving one of its roof stones at the rate of one mile a week!

Interesting? Yes, and romantic, but expensive. Time and expense, twin imps in the path of progress, were about to be routed. The Montpelier & Wells River railroad, now an important cross-state link in the Boston & Maine system, had not extended its tracks from Montpelier to Barre. But engineers were wrestling with the difficult problem of connecting the quarries with the line which had already entered Barre.

In actual distance the mileage was less than five miles. But Millstone hill rises to a height of 1,025 feet. At that time J. M. Boutwell was in Chicago. His apti-





tude in engineering feats had been tested. The promoters of the projected Barre & Chelsea railroad sent for him. Ward Crosby, a famous railroad engineer, had conceived a smooth-rail line which would circumvent gravity by the use of switchbacks. His audacity stunned the dissenters, but in Mr. Boutwell, who was to take charge of the physical construction, he found as daring a soul as his own. Together, they won through.

Within two years the quarry railroad was a reality. Where but yesterday the transportation of Barre granite was measured in spans of draft horses and yokes of oxen, a railroad wove its way through nearly thirty miles of stiff grade and smoother table-land. D. R. Sortwell, president of the Montpelier & Wells River railroad and one of the outstanding figures of the day, had been the organizing genius back of the project. He felt that his faith in Crosby and the young engineer who had started his career on the old wood-burning locomotives of the "Wells River line" had been richly justified.



TRAVELING OVER SMOOTH RAILS

*Iron horses have superseded the picturesque caravans of an earlier day. Switchbacks like this were the key to a difficult engineering problem.*



In 1889, a year after the completion of the quarry line, the M. & W. R. railroad pushed through to Barre. Granite was served.

The name of the quarry line, the Barre & Chelsea, breathes an aspiration that never has been realized. Chelsea, as a terminus for this amazing piece of engineering, is among the far-off, forgotten objectives. Yet the railroad has extended its sidetracks and spurs until nearly every quarry property of any importance has been tapped by it. The trackage is standard-gauge. On the main line the maximum grade is 264 feet to the mile, although some of the spurs point sharply to a grade that approaches 500 feet to the mile.

Railroad development in the quarry district has borne a curious relation to the teaming business. It has been shown how necessity mothered the establishment of an extensive equipment for horse-drawn carrying. The coming of the iron horses seemed to spell the doom of the draft horse. As a transportation factor the teamster, his equipment and his colorful caravans did diminish in importance. When the Barre & Chelsea railroad began to operate it took over the load. But the demand for Barre granite, growing apace throughout the last decade of the 19th century brought about the exploitation of quarry lands which the railroad did not penetrate.

It was something of an anomaly, then, in the early part of the new century to see long lines of horses traveling the roads down Millstone Hill. Herbert Leonard's string of horses was sadly reduced when steam took over the load. But with the multiplication of quarry openings a picturesque chapter in the story of granite transportation was reopened. It was to end



IN THE SHADOW OF LONG TRESTLES  
*The men in the loading yards pursue their exacting tasks.*





definitely as the result of a move in which one of the rival railroad systems was to make a business-like bid for quarry tonnage and thus compel the Barre & Chelsea, now a part of the Boston & Maine lines, to expand its service on Millstone Hill.

On the eve of America's participation in the World War railroad men whose names were linked with the Central Vermont railway and its parent system, the Grand Trunk, acquired such an imposing array of options in Barre and vicinity that their purpose was unmistakable. For the first time in nearly forty years there was a prospect of rail competition on Millstone Hill. Whether such a shadow, falling athwart the virtual monopoly which was the Barre & Chelsea's reward for the foresight of days ago, stimulated new track laying is a matter for conjecture. Quite conclusively the war ended the probability of a parallel line, but already a number of relatively important quarries had been entered by the Barre & Chelsea and the teaming business went the way of the horse and sweep.

THE DISCERNING EYE OF FAITH

*"This Is My School"*



JAMES M. BOUTWELL  
*President of the Boutwell, Milne & Varnum Co.*

## *"This Is My School"*

**I**N the presence of rapid changes in the Barre granite industry tradition has lost much of its power and with their growing intelligence the men in it are less willing to be guided by mere authority. Many old beliefs have been modified or destroyed; but the general result has been a greater breadth of thought, a clearer insight into economic laws. It is pre-eminently a practical age, aiming at visible results.

Yet with all of the achievements which have grown out of co-operative activity and the enterprise of the group, the importance of individual initiative was never more cardinal. Every outstanding figure in the industry, rising above the mediocrity of his contemporaries, leaves an indelible impress upon the communities which are quarrying and manufacturing Barre granite.

From the personalities of George B. Milne and H. W. Varnum, not to mention a number of other men who were active in developing other quarry areas on Millstone Hill, the granite towns of central Vermont received legacies in things palpable and intangible that are fine and lasting.

Ineffably one with this group of memorable figures is that of James M. Boutwell, the present head of the Boutwell, Milne & Varnum Company. Born in 1856 of a strain that reaches back into the American Revolution, he came to be four times mayor of Montpelier, his native city, and for his civic and philanthropic spirit he





QUARRY NO. 1

*As the photographer saw it in 1890. Now it is a yawning chasm and the 22-ft. derrick mast which the photographer had read for a white elephant pole has yielded its place to one that is more than 100 feet high.*



has been signally honored in other ways. His boyhood is a curiously accurate index of his mature years. Of schooling he had little. When it ended and, a lad of fourteen, he enrolled as an apprentice machinist he could cypher as well as the next boy; his spelling was no worse than most.

It was in the sterner school of experience that his latent possibilities were to be developed. Nature endowed him with a wide sweep of intellect. Along with this a genius for observation and minute investigation was inherent.

He has been described as a diamond in the rough, but certainly there was a sustained instinct for the artistic which in all of his long years of contact with business has enabled him to marshal in due order and proportion a vast amount of details. Others have said that he is over-mastering. One quality suffices to dispose of this myth. "If I have been able to accomplish anything," he once said, "it is because of my mother's influence."

There you have the answer. His mother was a woman of superior native ability and unusual mental attainments. If on his paternal side he descended from a line distinguished for action rather than words, he inherited from his mother those habits of introspection and tolerance of others' failings which are mightily essential in molding character. Here is one who loved his mother tenderly and his veneration of her memory is an instance of filial piety that accords strangely with the characterization which has come from a few who speak out of no actual contact with the man.

Perhaps it was his father's genius for railroading that led him from the machine shop to a fireman's



A NOONDAY SLANT

*On one of the earliest ROCK OF AGES quarrying crews. At the extreme left is Henry Coughlin, one of the first ROCK OF AGES foremen, now of Granite, N. C., at his left, J. M. Boudrell.*



job on a Montpelier & Wells River freight engine. At the age of nineteen he had his first experience as a spare engineer. He emerged from the test with a record of having delivered the train on time, a feat which his seasoned predecessors at the throttle had not been able to perform.

Elsewhere is told the story of his absorbing adventure in railroad building. The quarry line with the tremendous stimulus it gave to industrial Barre is one of his monuments. In the sketches of his associates are set down the circumstances which brought about the merger of the Boutwell, Milne & Varnum Co. Both Mr. Boutwell as an individual quarry owner and Mr. Milne, who acquired in succession the interests of Messrs. Gray and Clarihew, had foreseen the advantages of operating these great deposits of Dark Barre Granite under a central management. Each had perceived through his mind's eye a different picture of the consolidation. When the merger became a fact it was found that the plans of both were liquid enough to be welded very compactly into one. It was a natural consummation. For it meant an effectual pooling of resources, natural, mechanical and financial. But the success which has attended it bears witness to the vision that preceded it.

James M. Boutwell, turning a barren pasture into a profitable quarrying enterprise for the Langdon Granite Co., struggling with adversity after purchasing the property himself, and all the time acquiring that reputation for square dealing which was to be his most precious asset in the future—had that vision.

It was before him as he rose ere daybreak on winter mornings and drove the fourteen miles between his





home in Montpelier and Graniteville that he might be on the job with his men when the whistle blew. A fateful blast of flame which swept away every building of consequence on his quarry did not obscure the vision, even though his feet were on the lowest rung of the ladder. Nor has his faith in the *Rock of Ages* quarrying industry diminished when business partners sharing in the executive burden were taken, so soon it seemed, into the unknown.

There is no temptation to limn him as a figure without prejudices, foibles and peculiarities. The industry with which his name will always be associated has yielded no perfect men. Indeed, it has had its share of charlatans—has them now—men of consuming vanity, vast presumptuousness and addicted to the blare of brass, but lacking in a moralness of fibre that must be present if anything of lasting value is to result. Over such looms one whose height is softened by a benevolence that never fails to reach out a helping hand to the needy; whose seeming brusqueness of manner is relieved by an integrity of character that scorns every form of hypocrisy and deceit.

**NATURE'S AIDS**

*With Man's Devising*



THE ROCK OF AGES POWER HOUSE

*And near it the lily-podded cooling pond, its waters continually churned by the compressor pumps.*

## *With Man's Devising*

**M**ODERN memorial art as reflected in innumerable *Rock of Ages* masterpieces is as far removed from the over embellished cemetery tributes of the mid-Victorian era as it is from the poverty of inspiration which characterized the gravestones of the colonial period. If, indeed, there is a remote resemblance between the memorial types of our day and those of our forefathers' time the two types have little else in common. Colonial America was prone to utilize slate, sandstone and marble. Its memorials preserve the virtue of a simplicity that is akin to Puritan severity. A hundred years later when granite had come into more general use the factor of durability was secure, but the overstressed simplicity of the founders was supplanted by a flair for the ornate.

If the first memorial builders persisted in a monotony of type, their successors in the second half of the last century pandered to a public taste that called for extreme ornamentation in all of its arts and crafts. Puritan severity had yielded to Victorian gaudiness, but the change at least developed a finer discrimination in the choice of materials.

Here in the closing first quarter of the new century memorial art has come into a renaissance which glorifies dignity along with durability and simplicity. There is a noticeable liking for simple designs. Even more marked is the tendency to discard materials that time has found wanting in the qualities which time cannot





#### THIS SECTION

*Of the new ROCK OF AGES quarry plant is to include a model machine shop, work room, welding department and wood working shop.*

destroy. In these tendencies there seems to be no danger of going back to the stark nakedness of the colonial burial grounds, but the drift, nevertheless, is decidedly away from the highly ornate cemetery tributes of the last century.

Because in recent years many *Rock of Ages* memorials conform so impressively with this new trend in public taste the development of the quarries which supply the raw material closely parallels the progress in monumental design. To say that the growth of the *Rock of Ages* quarrying operations is an epitome of the vast strides in mechanical perfection that have been taken everywhere in the granite industry has all the dulness of the commonplace—and all of its truth.

Nature solved the quarrier's first problem. The granite lay close to the surface and in consequence the men who sought to develop the first of the *Rock of Ages* quarries penetrated horizontally instead of downward. Derricks were used chiefly for loading and in that day



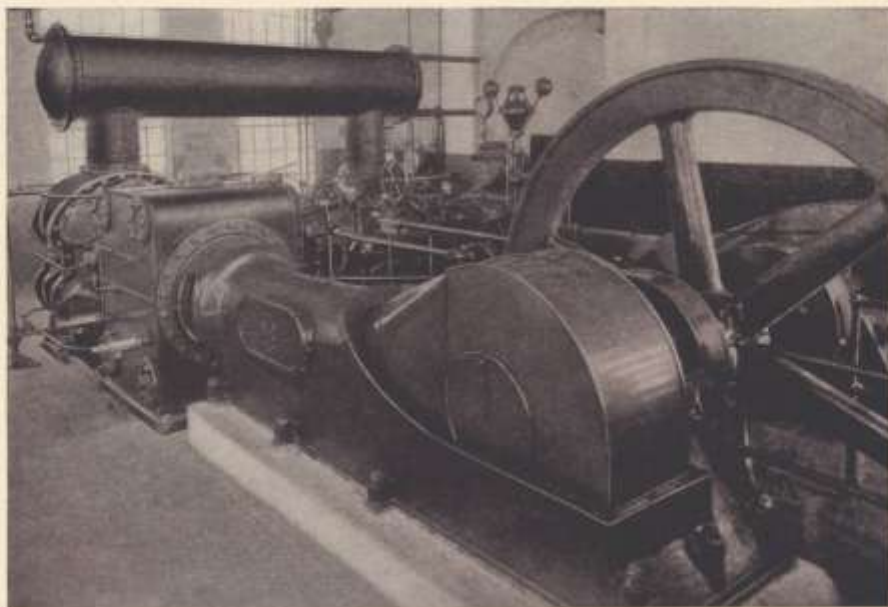
of first things quarrying required no long and steady pull from great depths. Hoisting apparatus of the most primitive type was propelled by the picturesque sweep and the sweep was operated by a horse.

Apace with the downward progress of the quarriers came a better grade of granite and with it too a fortuitous quickening of interest in the application of more efficient mechanical methods. The introduction of the steam drill wrought a vast improvement in patterns. The old, laborious methods of freeing stone with wedges, unchanged in principle since the building of the Pyramids, quickly became obsolete. It widened the avenues of production and sped the day when the demand for the *Rock of Ages* and other Barre granites made the building of a quarry railroad imperative. The use of explosives, and with it the adoption of the electric battery, and the coming of the steam drill gave such a stimulus to the granite industry as cotton growing received from the invention of the cotton gin.



#### HERE WILL BE HOUSED

*The Fire Department, quarry offices, drafting room and a retiring room for tourists who annually visit the home of ROCK OF AGES.*



TREMENDOUS POWER

*The Rock of Ages air compressor is capable of delivering 3,700 cubic feet of air per minute.*





Machinery not only stimulated the production of unfinished *Rock of Ages* on a scale hitherto unknown in North America, but it served as the inspiration for a wholly unprecedented period of expansion in the valleys below. In Barre, Montpelier, Northfield and Waterbury, as well as in East Barre and Berlin, monumental producers discarded the more antiquated finishing implements for mechanical devices which enabled them to keep pace with the new and steadier flow of raw material from the quarries.

Manufacturing plants of modern design and equipment replaced the makeshift structures of an earlier decade. More attention was paid to light and sanitation. With the invention of the granite saw the markets of *Rock of Ages* visibly widened. Probably no single invention has more profoundly affected quantity production. The air tool ushered in a new era, paving the way for still greater mechanical achievements. The steel saw, with the shot and water process, broadened the horizon of the Barre market. As these words are written the *Rock of Ages* quarries are serving fifteen of the twenty-three saws operating in the Barre District.

The years which span the epochal expansion are relatively few. The changes which they mark challenge the admiration. To man the *Rock of Ages* quarries today a quota of men ranging from 200 to 300 is required. J. M. Boutwell started his career as a quarrier with twelve men. The twenty horsepower engine which furnished the motive power has been succeeded by an enormous steam and electric service. Almost on the spot where the horse sweep of 1890 wore a circle in the sward a splendidly appointed power plant, its exterior walls of the *Rock of Ages*, now





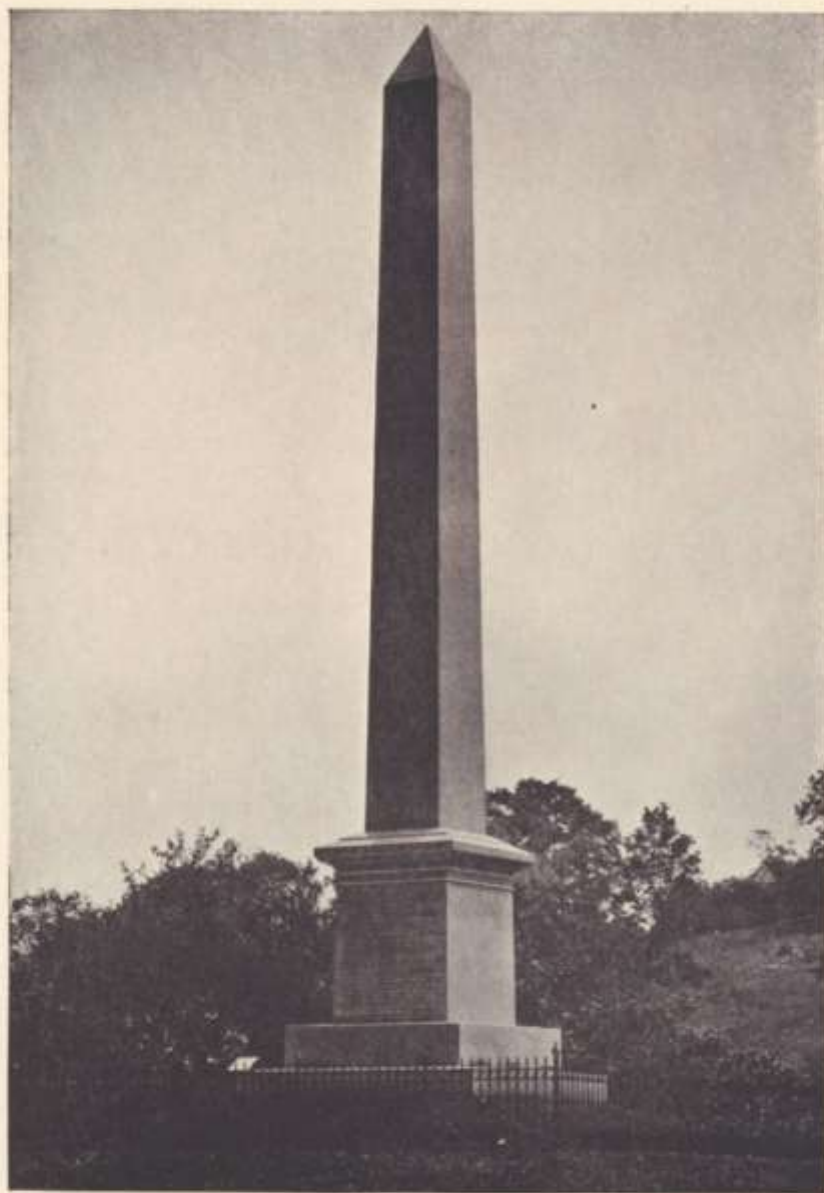
stands. The single derrick of thirty-five years ago has disappeared. If it remained it would be lost in a veritable forest of derricks, the largest of which have a diameter of thirty-six inches at the base and thirty inches at the top, with heights ranging from ninety to one hundred and fifteen feet.

Hoisting engines have a lifting capacity of seventy-five and one hundred tons. When the block of *Rock of Ages* which the sculptors used in carving the figure of Youth for the Barre soldiers' memorial was loaded in December, 1923, a single steel cable lifted its thirty-six tons from the floor of the quarry. Before the artisans had quarried away a part of the block it weighed fifty tons. Had its weight been sixty tons it still would have fallen slightly short of the heaviest piece of *Rock of Ages* ever hoisted from the quarries.

The secret lies in mechanical co-ordination. Probably the largest stone ever quarried in North America was loosened from a shelf of the *Rock of Ages* quarries. It measured two hundred feet in length, eighty feet in width, with a thickness of twenty-four feet. Its weight exceeded sixty-nine million pounds and after it had been quarried into blocks of varying dimensions seventeen hundred freight cars were required to distribute it to the manufacturing plants. Piecemeal, the titanic power of electric hoists handled this enormous rock with comparative ease.

**CITIES OF THE UNFORGOTTEN DEAD**

*Reckoning With The Future*



**THE MECCA OF THE MORMON**

*Joseph Smith's followers have multiplied into the millions. This ROCK OF AGES obelisk in Sharon, Vt., is their national shrine—his birthplace.*

## *Reckoning With The Future*

**M**ODERN mortuary art is the heritage of an age of splendor. Ancient Rome and the glorious Greece of the Pantheon era are perpetuated in granite, marble, porphyry and metal. Yet the custom of marking the last resting places of the departed reaches far back into the mists of antiquity. The thoughts and motives that reared the Choragic monument of Lysicrates, "the lantern of Demosthenes," at Athens, the sarcophagus of St. Lorenzo outside the walls of Rome, and the Pyramids of Egypt were of a piece with the promptings back of the cairns of Brittany and the monoliths in the South of England.

Metropolitan parkways are reserved for the favored among our great centers of population. The beautified City of the Unforgotten Dead is hallowed ground in every community of any consequence in the country. It is this immemorial custom of remembering the dead in tokens of graven stone that has created a new pride in cemetery maintenance. More and more the art of the landscape gardener is being employed in the beautification of the burial ground. Even remote rural cemeteries have lately felt this quickening of interest in the sanctified acres of the departed. The modern cemetery custodian is the spiritual heir of those sentinels whom the ancients set to watch the temporary abode of the departed.

There never has been a time in the history of cemetery development when supervision has been so





A STURDY TABLET

*In a fine stippled finish. The ROCK OF AGES is irreproachable in this unusual treatment.*

intelligent. Although the forefathers showed no lack of veneration, they were often negligent in attending to the upkeep of their cemeteries. More often they disclosed an unfortunate lack of discrimination in the choice of material used for their memorials. The



A ROCK OF AGES MAUSOLEUM

*In Elmwood Cemetery, Barre, is the resting place of George B. Milne of the Boutwell, Milne & Varnum Company.*



destructive influences of time and the elements were not foreseen. As a consequence, there came a time when people were apt to think of cemeteries in terms of broken monuments and crumbled markers. Though these memorials bore the noblest sentiments, their faded and lusterless surfaces preserved but a poor expression of the splendid purpose which inspired their erection.

Now that time-resisting granite is the material essentially sought in public and private memorials, posterity may expect no such repetition of this melancholy scene. Steady improvement in design, greater care in construction and the almost unvarying choice of indestructible material have furnished a companion incentive for such a landscape maintenance as will blend perfectly with the beauty of the memorials erected in the cemetery.

Many municipalities and private cemetery owners have gone so far as to restrict the materials used to granite. In order that the storied beauty of endless avenues may not be impaired, the lot owner's choice of a design is as closely scrutinized as his selection of the material to be used. Indubitably this policy reckons with the future. It looks forward rather than into the past.

The *Rock of Ages* modestly claims a share in this progress. It is a part of the proud record of this sterling memorial granite that its name alone serves as a passport in the finest cemeteries of the land. Its dignity, attractiveness and durability are the hall marks most readily recognized by cemetery custodians, and as a result of its superiority in these three outstanding qualities the *Rock of Ages* stands on an eminence of its own in every cemetery.

**IMPREGNABLE PROTECTION**

*An Instrument Of Honor*





**"YOUTH" IN THE ROCK OF AGES**

*This figure is a part of the soldiers' and sailors' memorial which the citizens of Barre erected in 1925.*

## *An Instrument Of Honor*

NATURE rose to sublime heights in forming the *Rock of Ages*. For no one reason, but rather because the requisites of a memorial material that must combine attractiveness with durability are all so happily blended in its structure this granite has come to be recognized as the Aristocrat of Memorial Stone.

Its fine crystalline texture provides a perfect armor against time and the elements. The feldspar of its chemical content supplies the unfading blue, while the brilliant lustre proceeds from the quartz. Together these important elements form nearly ninety percent of the content and furnish the basis for that rare beauty which characterizes the *Rock of Ages* memorial in any finish.

Nowhere in the memorial field is the alliance between beauty and permanence more adequately realized than in this material. A monument executed in the *Rock of Ages* must be free from defects of texture, composition and color. There are no markings, streaks, extraneous mineral deposits or knots. Every stone must pass the most rigid inspection at the quarries. If a flaw is detected the stone is discarded.

Mountains of rejected granite, their shadows growing longer as the years go by, are monuments themselves—monuments of towering eloquence to the quarriers' rigid adherence to this rule of perfection. Down in the valley this fidelity of inspection is but-



tressed by a careful examination of the product after it has emerged from the finishing process.

Every certified *Rock of Ages* memorial must be sealed with the approval of carefully trained inspectors before the Boutwell, Milne & Varnum Co. will issue its guarantee. The plant inspection is the fine screen which sifts out any imperfection which could not be detected when the stone was yet in its natural state. Finishing, whether under the polishing wheel, under the hammer or under the granite saw, very frequently reveals defects which the most painstaking quarry inspection could not disclose.

It is this system of certification that has made the *Rock of Ages* a name to conjure with in the monumental world. The discerning purchaser of a memorial, even though he has already specified the *Rock of Ages*, insistently requires that the certificate be furnished with it. Once this precaution has been taken, he has opened the way for the quarrier to keep in touch with his memorial as it travels from the *Rock of Ages* quarries to and through the finishing plant, and thence to the cemetery where it is to be erected.

The Boutwell, Milne & Varnum Co.'s unfailing requirement that no memorial of its material shall be certified unless it has been inspected by its own inspector implies no lack of good faith on the part of the dealer who has sold the monument or the manufacturer who is commissioned to make it. Both of these important factors in the marketing of the *Rock of Ages* participate in the protection which the certificate provides. That the retail dealer and the manufacturer are cheerfully co-operating with the public in providing memorial purchasers with the *Rock of Ages* certificate is impress-





THE ROCK OF AGES CERTIFICATE  
*Its ironclad guarantee makes promise a performance.*

ive evidence of the high level on which the monumental business is being conducted today.

The *Rock of Ages* certificate is illustrated herein—but it is only a fac-simile. The guarantee itself is enclosed in a blue border and printed on a 8" x 11" page. Every completed certificate is signed by the inspector who examined it, and countersigned by the president of the Boutwell, Milne & Varnum Co.

On the reverse side is sketched the memorial or the parts of the memorial which the inspection covers. It is naturally the intention of the company not to certify any part of the monument in which *Rock of Ages* has not been used.

Conditions in the Barre District which call for no elaboration here have lately created such a demand for





*Rock of Ages* certification that at present nearly every memorial of this product which leaves the quarry center carries the Boutwell, Milne & Varnum Co.'s certificate. The monument industry, in common with nearly every line of endeavor, has not been exempt from evil doers. Against the relatively few unscrupulous producers and dealers whose practices leave something to be desired, the quarriers of the *Rock of Ages* have erected a barrier for the protection of the far greater majority who have no thought but to deal fairly with their customers.

That barrier is the *Rock of Ages* certificate. It is an iron clad guarantee of the integrity of the material used and the finish applied to it. So inflexibly does it operate that there is no opportunity to substitute an inferior product. The certificate has greatly stimulated buying interest among prospective customers in every quarter of the globe. The quarrying company's national advertising policy has in reality been international. And in every instance when foreign purchasers have been attracted to the advantages of using the *Rock of Ages*, the quarrier's guarantee, backed by the co-operation of the manufacturer and the dealer, has given this far-flung clientele an added sense of security.

# SUCCESSFUL MERCHANDISING

*A National Name*



## Rock of Ages Granite for Memorials—Symbolic of Character

**T**O choose in your own lifetime a memorial of Rock of Ages granite is to sanctify to posterity the name you will hand down. A Rock of Ages monument is your most permanent symbol of remembrance.

The fine texture of Rock of Ages, together with its natural blue-gray color and great hardness, stamp it an excellent granite for memorial purposes. Above all, it takes a polish of mirror-like brilliance.

**INSIST** upon our Certificate of Perfection when buying a Rock of Ages memorial from your local dealer. It is your protection against inferior stock. There is no substitute.

*Write for Booklet "E"*



**BOUTWELL, MILNE & VARNUM COMPANY**



QUARRIES—ROCK OF AGES GRANITE  
MONTPELIER, VERMONT  
QUARRIES AT BARKER, VERMONT



### TYPICAL ROCK OF AGES ADVERTISEMENT

*The "copy" not only stresses a sacred obligation, but strives to emphasize the importance of good designing.*

## *A National Name*

ALMOST alone among distinctly Vermont producers who are making a nation-wide appeal in behalf of Vermont products, the national advertising campaign of the *Rock of Ages* quarriers is nevertheless liberal enough in its scope to include some pretty effective advertising of the Green Mountain state. Entirely apart from its primary purpose, that of educating the buying public to the virtues of *Rock of Ages* granite and the importance of stressing good taste in memorial design, the national campaign of the Boutwell, Milne & Varnum Co. always has sought to stimulate general interest in the attractiveness of Vermont and the value of its resources.

Retail dealers in memorials, members of a craft which is usually the first to feel the effects of buyer interest, invariably acclaim the *Rock of Ages* advertising as the advance agent of a new era in mortuary art. By common consent it is one of a very few forces which in late years have lifted an honorable craft from the level of a "tombstone" merchant to that higher plane where it is recognized as the intelligent merchandiser of a commodity in sentiment. The evidence that an ancient vocation has risen greatly in public esteem is closely related to the expansion of the *Rock of Ages* advertising. It is quite as convincing as that other evidence that the steady impact of the *Rock of Ages* magazine appeal has reawakened a general interest in the state where the granite is quarried.





In its inception the *Rock of Ages* advertising policy was of the same modest mold which first fashioned the *Rock of Ages* quarrying industry. When James M. Boutwell started working the Langdon quarry in 1890 lead pencils and inexpensive jewelry were the fashion in advertising. To the limit of his resources he used them. His faith in advertising overflowed these limits, and in much the same manner his vision of the industry's future vastly transcended the little 12-man quarry that was the beginning of the *Rock of Ages*.

In due time the appeal was widened and through the use of calendars the memorial product that in later years was to blaze a bright trail through the magazine pages of a nation became a by-word in retail establishments. For a rather brief period prior to 1919 the Boutwell, Milne & Varnum Co. shared in an Association campaign which advertised Barre granite to the world. When seemingly insurmountable difficulties prevented the Association from continuing that policy, the *Rock of Ages* quarriers, with a measure of confidence in their product which neither expense nor discouragement could cloy, took over the campaign and concentrated their appeal on *Rock of Ages* Barre granite.

It was a venture quite without parallel in the advertising field. With no precedent to follow, the Boutwell, Milne & Varnum Co. aided by inspired agency direction charted its own course. The results have eclipsed the most sanguine expectations. Prospective memorial purchasers in every clime and in nearly every nation on the globe have responded. With nothing to sell but the unfinished material—



## A Shining Symbol

AUSTERE and graceful, its polished planes presenting an ever-changeless face to the elements, the ROCK OF AGES monument stands—a shining symbol of everlasting tribute to the departed.

Lovely gray in color, fine in texture as the most exacting sculptor could wish, and enduring as the everlasting hills, this perfect granite from the heart of Vermont is the most eminently suitable of American monumental materials.

Those interested in memorials will find much valuable information in a booklet, "Rock of Ages", which will be sent gratis on request.

**BOUTWELL, MILNE & VARNUM CO.**  
MONTPELIER, VERMONT

*Quarriers of ROCK OF AGES GRANITE*

*Refer to Dept. H*

Copyright 1926. B. M. & V. Co.

### THE ROCK OF AGES MESSAGE

*Every month the story of a sterling memorial material is told in magazines of nation-wide circulation.*



"the sentiment in the rough"—the *Rock of Ages* quarriers have given the world a new conception of an obligation that is as old as man.

The advertising has stressed no class appeal. Always it has held something of interest to the buyer of the marker and the builder of the mausoleum. Perhaps the best measure of the public's responsiveness to its message is found in the varied types of media employed.

Among the publications originally used are the *Saturday Evening Post* and the *Country Gentleman*. The *Atlantic Monthly* has known the *Rock of Ages* advertising. Others in the same group, known as the "Quality Six," have opened their advertising sections to its message as readers of *Harper's*, *The Century*, *Review of Reviews*, *The World's Work* and *Scribner's* will promptly recall. At times the *Rock of Ages* has used the *Delineator*, the Pacific coast monthly, *Sunset*, and monthly publications with the wide interest which the *Cosmopolitan* and the *Red Book* hold.

*Good Housekeeping*, with the exacting tests it imposes before it yields admission to its advertising columns, has long carried the story of the *Rock of Ages* to the housewives and the home makers of the country. *The American Magazine*, with its startling hold on people of all walks, and the *National Geographic*—in its pictorial supremacy and general make-up the beau ideal of magazine makers—are also very effective media between the *Rock of Ages* and the memorial buying public.



**LOOKING FORWARD**

*“And The Morrow In The Distance”*





#### A LEVIATHAN OF THE HILLS

*Larger than any of the excavating equipment used in the construction of the Panama canal, this giant steam shovel will be occupied for years in removing waste granite piles from the ROCK OF AGES quarries.*

## *“And The Morrow In The Distance”*

EVERY one of the twelve quarries on the *Rock of Ages* properties is a unit which loses its individuality only as it depends upon a great central plant for its compressed air. A quarrying plant is a thing of wandering proclivities. The exigencies of quarrying operation make it so. A derrick and its accompanying equipment cannot remain long in one location. Steam plants, derricks and machinery change with each change in the base of activities. Perhaps a derrick moves on an average of every three years. Usually the life of a unit of quarrying equipment does not exceed seven years. In this never ending struggle with the forces of nature the rough and heavy character of the work makes the constant renewal of machinery imperative.

Several modern blacksmith shops, incorporating the most advanced methods of sharpening edged tools by machinery are maintained on the quarrying premises. The very nature of the vast quarrying enterprise requires the convenient location of forges and engine houses at outlying points of vantage, but the main-spring of the vast network of mechanical contrivances which make a quarrying operation a thing of life is centered in two buildings, the power house and a new structure of solid brick walls which was erected in the summer of 1924.

In the power house there is a central compressor plant which uses in each working day 1,049,970 cubic



feet of free air. Every day 9,572 pounds of coal go into the furnaces. Two hundred feet down in the quarry depths men feel the drills leap to the urge of power generated here and distributed from this plant.

The recently erected building which houses so many of the varied activities that go into the production of *Rock of Ages* granite is uniquely constructed. It is probably the most completely equipped plant of its kind on any quarry. At the north end a shutter door of steel enables the largest cars of the Barre & Chelsea railroad to enter. In this wing is located a model machine shop and other departments include a work room, a woodworking establishment and ample space for welding apparatus.

At the opposite end of the other wing, which parallels the main highway leading to the quarries, a garage of ample proportions shelters the fire department, trucks and cars used by the company's quarry staff. The fire fighting equipment is motorized and a complement of trained fire fighters is always on call. Conveniently appointed quarry offices fill a need that had been apparent for some time. In addition to the main office there is a drafting department and a spacious retiring room for the accommodation of tourists who annually visit the *Rock of Ages* quarries in numbers.

The alert quarrier must keep one eye single to the future. Unless development goes on apace with the actual removal of marketable stone, production suffers inevitably. Only the best granite is sought and to get it inferior material must be explored as well. Bearing in mind the fact that scarcely more than one-eighth of the granite taken from the quarries is permitted to go to the manufacturer, it is small wonder that the years





have witnessed the constant growth of waste piles adjacent to every quarry.

Waste removal is not the least of the quarrier's problems. Seemingly the Boutwell, Milne & Varnum Co. has gone about its solution in the most adequate fashion. The herculean tasks performed by the steam shovel which it recently installed have already resulted in the removal of one large mountain of waste granite. Over the maze of tracks which threads its way through the *Rock of Ages* quarries the company's own locomotive transports the grout to a dumping ground far removed from quarrying operations. The shovel is patterned after the type of excavators used on the Panama canal, although its capacity is greater than any of the digging equipment used to bisect the continents.

Nature's own title of perfection leaves something to be desired. The deficiency is made up by the vigilance of man. Marvelous are the ingenuities which work together that virgin granite may be transformed into substantial works of art. But there is a more distant objective. Unexcelled beauty, perfection of material in texture and color, and everlasting durability—these are the ends sought. To the attainment of these objectives are dedicated both the manual and the mechanical facilities of the company which quarries the *Rock of Ages*.



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