

The Memory Stone 1768-1926

Vermont Marble Company, Proctor, Vermont

America's Oldest Monumental Product

Printed by The Barta Press, Cambridge, Massachusetts, U.S.A.

The book begins:

Landmarks of Pioneer Days

"In the old churchyard at Bennington, Vt., is a Vermont Marble tablet which has stood in the hardest kind of weather since 1768 – a space of 158 years. It was raised in memory of John Pratt and unquestionably it was one of the first pieces of Vermont marble to be placed in the cemeteries.

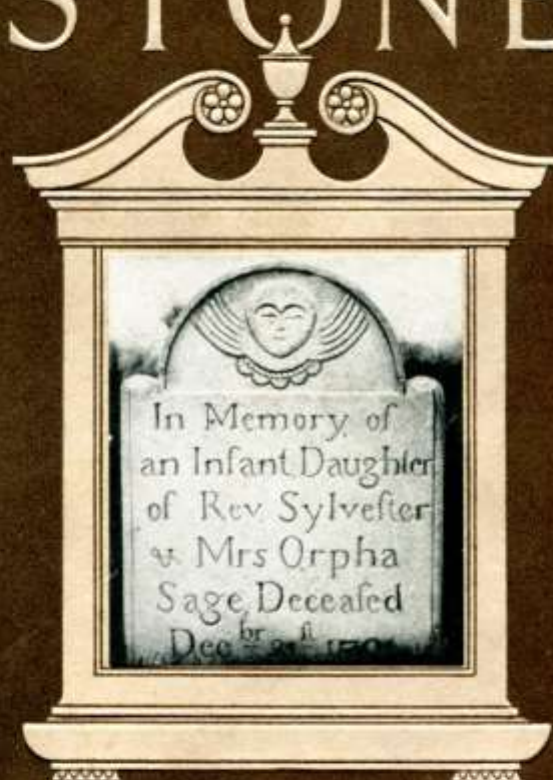
"That slab was photographed not long ago – after its years of service – without care or cleaning. The photograph has been reproduced on this page, line for line, exactly as it appears... Then turn to the group of old Vermont marble headstones on the opposite page, each typical of many others which might be shown. In the old Bennington Cemetery alone are 111 slabs of Vermont marble erected prior to 1800. In every case the lettering is invariably clear and the stone well preserved."

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

<http://quarriesandbeyond.org/>

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March 2016

The
MEMORY
STONE



1768 - 1926



THE MEMORY STONE

VERMONT MARBLE

1768-1926

AMERICA'S OLDEST
MONUMENTAL PRODUCT



VERMONT MARBLE COMPANY
PROCTOR, VT.

A GROUP OF OLD VERMONT MARBLE TABLETS

All Erected Prior to 1800 and still standing undimmed by the years



Erected at:
Westminster, Vt., in 1798



A Soldier's Memorial of Revolutionary
days. Erected in 1776 at Clarendon, Vt.
The photograph shows the two faces of
the tablet as they look today



Erected at
Westminster, Vt., in 1792



Erected at Cornwall, Vt
in 1797



Erected at Rupert, Vt.
in 1797



Erected 1797

Erected at
Cherry Valley, N. Y.
in 1792

Both of these lower head-
stones were photographed
in the cemetery
at Old Bennington, Vt.



Erected 1787

(photo captions for pp. 2) A group of old Vermont marble tablets all erected prior to 1800 and still standing undimmed by the years. (1st row) "Erected at Westminster, Vt., in 1798." "A Soldier's Memorial of Revolutionary days. Erected in 776 at Clarendon, Vt. ..." "Erected at Westminster, Vt., in 1792." (2nd row) "Erected at Cornwall, Vt in 1797." "Erected at Cherry Valley, New York, in 1792." "Erected at Rupert, Vt., in 1797." (3rd row) "Erectd 1797" & "Erected 1787" (both photographed in the cemetery at Old Bennington, Vt.)



*The
Pratt Tablet
Erected at
Old Bennington, Vt.
in 1768*

LANDMARKS OF PIONEER DAYS

*I*N the old churchyard at Bennington, Vt., is a Vermont marble tablet which has stood in the hardest kind of weather since 1768—a space of 158 years. It was raised in memory of John Pratt and unquestionably it was one of the first pieces of Vermont marble to be placed in the cemeteries.

That slab was photographed not long ago—after its years of service—without care or cleaning. The photograph has been reproduced on this page, line for line, exactly as it appears. Notice the sharpness of the lettering, the clean cut texture of the carving, the absolute reliability of the surface. Then turn to the group of old Vermont marble headstones on the opposite page, each typical of many others which might be shown. In the old Bennington Cemetery alone are 111 slabs of Vermont marble erected prior to 1800. In every case the lettering is invariably clear and the stone well preserved.

A Guaranty of Long Life

These old tablets are an actual, unimpeachable guaranty of what Vermont marble will do. They form the only kind of guaranty that really counts. They are backed by a century and a half of practical experience. On the strength of

ANCIENT MARBLE WORK

Photographs which show some of the oldest monuments as they look today



A marble sarcophagus of the Early Christian era. Made by Roman craftsmen, 100-400 A.D. Centuries later it was moved to the National Museum, Rome



Sarcophagus found in Asia Minor. Now in National Museum, Athens. Carved out of marble from twenty to twenty-five centuries ago



Grave Relief of Nike at Tinos, Greece. A marble product of the fourth century B.C.



Column of Marcus Aurelius, Rome. Built in 174 A.D. Height 95 feet, with staircase inside. Walls of solid marble, sculptured to represent the conquests of the emperor



A typical Greek memorial. This marble tablet is about 2400 years old



Arch of Constantine, Rome
Erected 312 A.D.



Arch of Septimius Severus, Rome
Erected 204 A.D.

(photo captions for pp. 4)

“Ancient Marble Work. Photographs which show some of the oldest monuments as they look today.”

(1st row) “A marble sarcophagus of the Early Christian era. Made by Roman craftsmen, 100-400 A.D. Centuries later it was moved to the National Museum, Rome.” “Sarcophagus found in Asia Minor. Now in National Museum, Athens. Carved out of marble from twenty to twenty-five centuries ago.”

(2nd row) “Grave Relief of Mike at Tinos, Greece. A marble product of the fourth century B.C.” “Column of Marcus Aurelius, Rome. Built in 174 A.D. Height 95 feet, with staircase inside. Walls of solid marble, sculptured to represent the conquests of the emperor.” “A typical Greek memorial. This marble tablet is about 2400 years old.”

(3rd row) “Arch of Constantine, Rome. Erected 312 A.D.” “Arch of Septimus Severus, Rome. Erected 204 A.D.”

that experience, verified by the steadily increasing output, Vermont marble may justly claim the distinction of being America's oldest monumental stone.

Durability First

It may seem strange that the first page in this book should be given over to pioneer headstones, but they represent standards of durability, and durability is always an essential question in the buying of a cemetery memorial. Other qualities are demanded, of course. Yet, greater than all else is the desire to possess a memorial which will be a symbol of enduring remembrance and carry the family name down into the future.

Surface Ledges Versus Underground Quarries

So these crudely cut pieces of Vermont marble are given the place of honor. The fact that they were old when other cemetery products now in use were young gives them the weight of evidence. If the first thin strips of marble, split as they were from the out-cropping ledges and set in the ground without any foundation, can stand for 158 years, in a state of rank neglect, how much more may be expected of the marble memorials of today which are built along far more substantial lines, cut out of sound underground beds of stock, and placed in cemeteries where care is coming to be the rule rather than the exception.

The World's Oldest Marble Work

The fact is that no one knows how long marble will endure. Some of the oldest marble work the world has ever known is in good condition today, notwithstanding the centuries that have passed over it.

A few years ago, Dr. Edgar James Banks of Chicago University, while directing an expedition to the Desert of Mesopotamia, discovered in the ruins at Bismya a marble figure which has come to be known as the world's oldest statue. It is supposed to be a likeness of one of the ancient kings of Babylonia. From the inscription on this marble, characters which are legible in spite of their extreme age, it has been estimated that the work was executed at least 5000 years ago.



The Kenan Mausoleum, Wilmington, N. C.
Vermont Marble

Only the other day, George Byron Gordon unearthed, in the ancient city of Ur, a marble tablet which is nearly 6000 years old. This marble inscription—the oldest inscription in the world—is still intact and still readable.

Arthur Lee, in "Marble and Marble Workers," says of the marble in the Parthenon at Athens: "There are now standing at the entrance six columns with gateways between them, built of three or four stones, but no separation has been observed, although they have been exposed to weathering for more than 2000 years."

In view of such records, and many others of similar character, who can say as to what shall be the age limit for marble?

The Right Marble in the Right Place

In speaking of marble in this way, let it not be understood that the statement applies to all marble. There are diamonds for the jeweler's window and other diamonds which can only be used for cutting glass or sawing marble. The cemeteries of this country have been desecrated by monuments which should never have been allowed within the gates, simply because they were cut out of material unsuited for cemetery purposes. And this applies to all other materials as well as marble. The result has been that these inferior, or perhaps merely out-of-place, products have failed to stand the rigors of exposure and are showing the scars of time.

Foreign Marble and the American Climate

Again there is the case of foreign marble. At one time in the history of our cemeteries, the feeling prevailed among many buyers that nothing produced here at home could quite equal the stone from across the water. Many of the monuments of those days were imported from the quarries of Europe. Within a very short period of years, however, it was proven that European marble, while it has undeniable wearing power on its native soil, cannot withstand the climate of America. It cracks under the strain, even as the Egyptian granite obelisk in Central Park, after years of service in Africa, has scaled badly in the New York atmosphere. It may be, too, that the practice of blasting in European quarries, which is entirely different from the American method of cutting out marble by machinery, has a tendency to weaken the product and make it unfit for our cemeteries.

VERMONT MARBLE MEMORIALS



Isner Memorial
Columbus, O.



Hawley Sarcophagus, Chatham, N. Y.
Edwin Hawley, the railway magnate



Jones Memorial
Cambridge, Mass.



Hopper Tablet
New York City



Scott Memorial
Orange, N. J.



Behr Memorial
Pasadena, Cal.



Goodman Memorial
New York City



Memorial to Gov. Curtis Guild of Massachusetts
Forest Hills Cemetery, Boston

(photo captions for pp. 8) "Vermont Marble Memorials" (1st row) "Isner Memorial, Columbus, Ohio." "Hawley Sarcophagus, Chatham, New York. Edwin Hawley, the railway magnate." "Jones Memorial, Cambridge, Massachusetts." (2nd row) "Hopper Tablet, New York City." "Scott Memorial, Orange, New Jersey." "Behr Memorial, Pasadena, Cal." (3rd row) "Goodman Memorial, New York City." "Memorial to Gov. Curtis Guild of Massachusetts, Forest Hills Cemetery, Boston."

Profiting by the Failures

This much is certain. The disintegrated monuments in the cemeteries are no reflection on the good material that may stand beside them. The only reason they are there is that someone made the mistake of using a stock not intended for the purpose. Failures of this kind may be avoided by insisting on the use of a standard monumental grade of Vermont marble.

In the Laboratory

The composition of Vermont marble has been determined by various tests and analyses. The following tables were taken from reports issued by the United States Bureau of Standards.

Analysis of Vermont Gray Marble

| | |
|--------------------------|--------------|
| Calcium Carbonate..... | 99.15 |
| Silicate of Alumina..... | 0.22 |
| Magnesia..... | 0.57 |
| Organic Matter..... | 0.05 |
| | <u>99.99</u> |

Analysis of Vermont White Marble

| | |
|--------------------------|--------------|
| Calcium Carbonate..... | 98.75 |
| Silicate of Alumina..... | 0.62 |
| Magnesia..... | 0.59 |
| Organic Matter..... | <u>99.96</u> |

Tests Confirmed by Experience

Figures have been compiled also by the United States Bureau of Standards which show the rate of absorption and the crushing strength of Vermont marble as compared with some of the other monumental materials. Of particular moment are the experiments in absorption. Cemetery memorials must stand rain today and snow, perhaps, or blistering sunshine tomorrow and, other things being equal, that stone which is slowest to absorb moisture will be the last to disintegrate. These findings prove what is already known, that Vermont marble is well put together, that it should be expected to do exactly what it has been doing since Revolutionary days—set a pace for endurance.



Macdonough Memorial. Vermont Marble
Erected at Vergennes, Vt., by the United States
Government and the State of Vermont as a tribute
to one of the nation's great men

(photo caption for pp. 10) "Macdonough Memorial. Vermont Marble. Erected at Vergennes, Vt., by the United States Government and the State of Vermont as a tribute to one of the nation's great men."

Absorption Tests

Taken from bulletins issued by the United States Government.

| <i>100 Pounds of</i> | <i>Absorbs</i> |
|----------------------------|---------------------|
| Bethel White Granite | 0.470 lbs. of water |
| Milford (N.H.) " | 0.420 " " " |
| Hallowell " | 0.405 " " " |
| Concord " | 0.371 " " " |
| Westerly " | 0.340 " " " |
| Milford (Mass.) " | 0.340 " " " |
| Barre " | 0.294 " " " |
| Troy White " | 0.269 " " " |
| RUTLAND ITALIAN MARBLE | |
| ESPERANZA BLUE " | 0.137 " " " |
| BRANDON " | 0.122 " " " |
| PITTSFORD ITALIAN " | 0.116 " " " |
| PITTSFORD VALLEY " | 0.108 " " " |
| RIVERSIDE " | 0.106 " " " |
| DANBY " | 0.103 " " " |
| | 0.102 " " " |

Tests for Crushing Strength

Taken from bulletins issued by the United States Government.

| | <i>Pounds per Square Inch</i> |
|---------------------------------------|-------------------------------|
| Quincy Granite | 17,500 |
| Barre Granite | 19,957 |
| VERMONT MARBLE (depending on variety) | from 16,156 to 22,845 |
| Concord Granite | 30,830 |
| Blue Westerly Granite | 31,970 |

The foregoing figures prove that Vermont marble could be used in the base of a tower three miles high without danger from compression. The pressure at the base of the Washington Monument is only 324 pounds to the square inch.

Put Together to Endure

According to the magazine "Stone," the strength and durability of marble are directly attributable to its structure.

"The ease with which it is wrought, its delicacy and beauty of color and translucency of texture lead many people to believe that marble is rather fragile and perishable. But the builders of the olden days, even a thousand years before the beginning of the Christian era, knew better than this and they knew from experience, which, coupled with scientific tests made in our own time, justify



The Arlington Memorial as it appears from the top of the Maine Mast Monument



Chapel Entrance

*The
Arlington
Memorial*
in the National Cemetery at Arlington, Va., across the Potomac from Washington, a tribute to the soldiers and sailors of all our wars. The Arlington Memorial is the largest cemetery monument in the world—a project which called for quarrying and finishing 450 car-loads of Vermont marble



Amphitheater Entrance



Mrs. Coolidge at Tomb of Unknown Soldier



President Coolidge at Tomb of Unknown Soldier



Interior of Amphitheater, looking toward rostrum, Arlington Memorial

(Photo captions from pp. 12.)

“The Arlington Memorial as it appears from the top of the Maine Mast Monument.

“The Arlington Memorial in the National Cemetery at Arlington, Virginia, across the Potomac from Washington, a tribute to the soldiers and sailors of all our wars. The Arlington Memorial is the largest cemetery monument in the world – a project which called for quarrying and finishing 450 carloads of Vermont marble.”

“Chapel Entrance”

“Ampitheater Entrance”

“Mrs. Coolidge at Tomb of Unknown Soldier”

“President Coolidge at Tomb of Unknown Soldier”

“Interior of Amphitheater, looking towards rostrum, Arlington Memorial.”

geologists in saying that marble is justly recognized by architects and builders as one of the choicest and most enduring of constructional materials. Experience has established the fact and science confirmed it that marble is strong enough for all needed structural purposes and that it will outlast generations and races of men."

Under the Obelisk in Central Park

"It is asserted by certain authorities that marbles of good quality and in large blocks are more durable even than granite and that they will carry a heavier load. In this connection it is of interest to note that the builders of the Egyptian obelisk in Central Park, New York City, were aware of this fact and under the shaft they placed a foundation of marble, obtained, undoubtedly, at considerable expenditure of time and labor. The climatic changes that are causing the obelisk to crumble show no effect whatever on the marble foundation work, except for the loss of the sharp edges and corners. One reason assigned for this superiority of marble to withstand weight and pressure is that it is somewhat flexible and will adapt itself to a certain extent to the inequalities of its bed. It also contains so little water that it will continue for a long period almost without alteration in its physical condition."

Marble in High Places

"When the nation, a state or a great municipality plan to erect a monumental building, marble is one of the first materials that naturally suggests itself. When we seek to commemorate the virtues of our foremost leaders, we choose marble, as in the Washington Monument and the Lincoln Memorial. So, too, our tribute to the nation's heroic dead—the Arlington Memorial Amphitheater—is in marble. All of these structures of marble testify to the beauty and durability of the stone. They stand up well and grow richer and mellower with the lapse of the years."

The Lesson of the Arlington

The Arlington Memorial has a logical place in this book. It is a cemetery monument; moreover, it is the largest cemetery monument in the world. And it is built entirely of Vermont marble—including the Tomb of the Unknown Soldier at its entrance. Together they form one of the world's most famous shrines, one which is being visited by the patriots of many nations.

VERMONT MARBLE MEMORIALS



The Davis Memorial
in Woodlawn Cemetery, New York



The Shea Cross
in Mount Olivet Cemetery
Washington, D. C.



Palmer Sarcophagus, in memory of Erastus
Dow Palmer, the sculptor. The medallions
on the ends of the memorial are the sculp-
tor's own work



Riggs Cross Buxton, Me.
(Kate Douglas Wiggin Riggs
the Writer)



Rothschild Tablet
New York City



Lutz Memorial, Toledo, Ohio



Dyer Tablet
Providence, R. I.

(photo captions for pp. 14) "Vermont Marble Memorials" (1st row) "The Davis Memorial in Woodlawn Cemetery, New York." (2nd row) "The Shea Cross in Mount Olivet Cemetery, Washington, D. C." "Palmer Sarcophagus, in memory of Erastus Dow Palmer, the sculptor. The medallions on the ends of the memorial are the sculptor's own work." "Riggs Cross Buxton, Maine. (Kate Douglas Wiggin Riggs the writer)" (3rd row) "Rothschild Tablet, New York City" "Lutz Memorial, Toledo, Ohio" "Dyer Tablet, Providence, Rhode Island."

This matchless tribute to our warrior dead should be keenly interesting to every prospective buyer of a cemetery memorial. The fact that a commission of the United States Government, after extended research, chose Vermont marble for a monument which stands at the head of all cemetery achievement speaks in no uncertain language of the faith those old pioneer headstones have inspired. There can be only one conclusion. Any stone that is accepted for a work like the Arlington may be safely specified for any cemetery in the country.

Famous Names in Vermont Marble

The Arlington Memorial verifies in a big way the judgment of many individual purchasers. Glance for a moment at some of the prominent American names which have been perpetuated in Vermont marble. With the exception of the McKinley and the Douglas these are all cemetery memorials:

Smith Memorial, New York City (F. Hopkinson Smith, the author)

Belmont Cross, Newport, R. I. (August Belmont, Jr.)

Chisholm Memorial, Portland, Me. (Hugh J. Chisholm, the paper manufacturer)

St. Gaudens Memorial, Cornish, N. H. (Augustus St. Gaudens, the sculptor)

Kimball Memorial, Chicago, Ill. (W. W. Kimball, the piano manufacturer)

Lilienthal Memorial, San Francisco, Cal.

(Jesse W. Lilienthal, President United Railroads of San Francisco)

Johnson Memorial, Frederick, Md. (Gov. Thomas Johnson)

Guild Memorial, Boston, Mass. (Gov. Curtis Guild)

McKinley Memorial, Buffalo, N. Y. (Wm. McKinley, the martyred President)

Stokes Mausoleum, Millville, N. J. (Gov. E. C. Stokes)

Hawley Sarcophagus, Chatham, N. Y. (Edwin Hawley, the railway magnate)

Dyer Cross, Providence, R. I. (Gov. Elisha Dyer)

Willard Memorial, Westminster, Vt.

(Henry Willard, the Washington hotel man)

Palmer Sarcophagus, Albany, N. Y. (E. D. Palmer, the sculptor)

Riggs Cross, Buxton, Me. (Kate Douglas Wiggin Riggs, the writer)

Smith Memorial, St. Albans, Vt. (Gov. J. Gregory Smith)

Carter Mausoleum, New York City (Frank Carter, the actor)

Douglas Memorial, Brandon, Vt. (Stephen A. Douglas, the statesman)

Colt Memorial, Providence, R. I. (U. S. Senator L. B. Colt)

Morton Memorial, Kingston, N. Y. (Vice-President Levi P. Morton)

VERMONT MARBLE MEMORIALS



Johnson Memorial
Marshfield, Wis.



Joistad Memorial
Fargo, N. Dakota



Keasbey Memorial
New York City



Ould Tablet
Richmond, Va.



King Memorial
Toronto, Ont.



Fallon Memorial
Columbus, Ohio



Van Natta Memorial
Lafayette, Ind.

(photo captions for pp. 16) "Vermont Marble Memorials" (1st row) "Johnson Memorial, Marshfield, Wisconsin." "Joistead Memorial, Fargo, North Dakota." (2nd row) "Keasbey Memorial, New York City." "Ould Tablet, Richmond, Virginia." "King Memorial, Toronto, Ontario (Canada)" (3rd row) "Fallon Memorial, Columbus, Ohio" "Van Natta Memorial, Lafayette, Indiana."

Mead Memorial, Stamford, Conn. (Family of William R. Mead of McKim,
Mead & White, New York architects)

Dupont Memorial, Wilmington, Del.
(Family of P. S. Dupont, the manufacturer of explosives)

Seward Memorial, Auburn, N. Y.
(Son of William H. Seward, Member of Lincoln's Cabinet)

Holmes Memorial, Cambridge, Mass. (Oliver Wendell Holmes, the poet)

Crane Memorial, Dalton, Mass. (Winthrop Murray Crane, manufacturer and
United States Senator)

A Long Line of Marble Memorials

Some of the memorials in the foregoing list are illustrated in this book. Grouped on these pages also are many other cemetery memorials, none the less attractive, even though the names are less familiar. They are gathered from various parts of the country with a suggestion of the shipments to foreign shores. There is room in the book for only a few of the worthy examples. Between that simple tablet of 1768 and the Arlington, the Vermont quarries have worked unceasingly to supply the cemeteries with marble memorials. No one knows the number but the total is well up among the millions.

Influence of Marble Masterpieces

It is natural that the people of this country should be interested in marble. No other stone has had so much to do with the upgrowth of civilization. From the dawn of history down through the ages, man has been using marble for the finest of memorial structures. Every nation of the known world has its list of marble treasures, which have stood intact through the hard usage of the years, bearing records that are of priceless value. The cemeteries of today, therefore, are merely continuing a tradition that is centuries old, and buyers, in turning to marble, are influenced perhaps unconsciously by the masterpieces of the past.


Marble Dispels Gloom

The old-time churchyard was cold and cheerless. It was simply so much ground covered by so many monuments. Little thought was given to the setting, to the arrangement of trees, shrubs and flowers, as the part of a beautiful picture. No

**VERMONT
MARBLE
MEMORIALS**



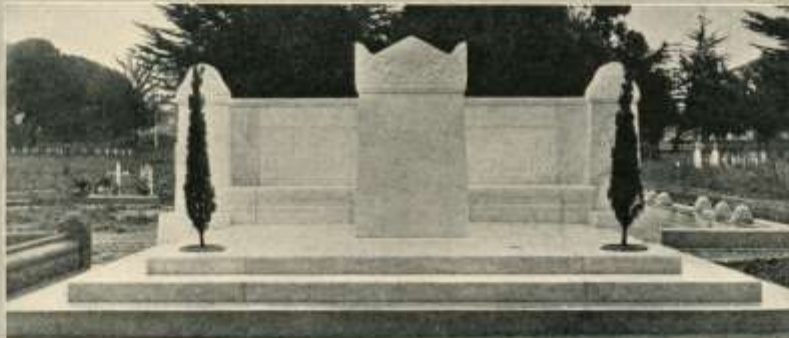
Dichl Memorial
Lincoln, Neb.



Westheimer Memorial
Cincinnati, Ohio




Turford Memorial
Trenton, N. J.



Cooper Memorial
Monterey, Cal.



Perry Memorial
Philadelphia, Pa.



Sells Memorial
Columbus, Ohio



Leslie Memorial
Woodlawn Cemetery, New York

(photo captions for pp. 18) "Vermont Marble Memorials" (1st row) "Dichl Memorial, Lincoln, Nebraska" "Westheimer Memorial, Cincinnati, Ohio" "Turford Memorial, Trenton, New Jersey." (2nd row) "Cooper Memorial, Monterey, California." (third row) "Perry Memorial, Philadelphia, Pennsylvania" "Sells Memorial, Columbus, Ohio." "Leslie Memorial, Woodlawn Cemetery, New York."

less an authority than Augustus Saint Gaudens, the sculptor, has claimed that it was never a place where one might go with a feeling of respect and peace. But all that is being changed. The best cemeteries of today are lifting themselves out of the gloom. They are combining the attractiveness of the park with the peace of God's Acre. Even in the old burying grounds, alone and unaided, marble was doing its best to lighten the shadows. Under modern conditions, stimulated by man's co-operation, it is doing a much greater work. "A rich composite of qualities, naturalness and vivacity of colors, elegance and variety, translucency and brilliancy, diffused veining and effects of light and shade—all are parts of the matchless beauty of marble." And it is just that beauty which the cemetery needs—particularly the modern cemetery, striving as it is to drive out ugliness and establish a place of burial which shall be worthy of the name.

In Harmony With Nature

Marble, being a natural product, can be introduced in a variety of veins and colors without disturbing the harmony of the cemetery. It blends faultlessly with the most exacting background of leaf and flower. "The best tints," said Ruskin, "are always those of natural stone. The natural colors of marble and precious stones can hardly be wrong."

An Inspiration for the Carvers

From the very first, marble has been the chosen material for sculptural work. It prompted the ancient craftsman to put forth his best effort. Its power is no less potent today. Rare indeed is the modern memorial that cannot be improved and endowed with richer meaning through the adoption of the right kind of ornament. Often, as in the case of the flowers, an impressive message can come from a relatively small piece of decoration. Millions are expended for hot-house flowers which at best can have but temporary meaning. Why not go farther and cut the flowers in marble—making them a part of the memorial? They will have the same meaning, and in that way the tribute can be made permanent.

Marble Letters Always Readable

A remarkable thing about the old marble headstones of this country is the sharpness of the lettering. No matter where they stand, or how they may have been treated, the letters can always be read. This matter of legibility is even more



Pinney Memorial, Cass City, Mich.
Vermont Marble

marked in the marble memorials of today. The improvement has come largely through better designing and cutting. And it is an advantage to have the letters stand out clearly. No memorial can be at its best with a dim, uncertain inscription.

The Question of Finish

Marble is available in a variety of finishes and the choice should depend somewhat on the character of the memorial. Polish on any stone is more or less temporary, yet many prefer it to the dull finish, knowing that back of it lies the fundamental surface of natural stone. On the other hand, many favor the subdued luster of the hone finish. All this is largely a matter of personal taste. Within later years a new process, called "M.M." finish, has been developed—a hand method of treating marble with the pneumatic chisel. It leaves the surface lined with tiny parallel ridges. This finish is well suited to the modern design, and it has already become very popular. For those who care for the individuality of hand work, the M.M. finish has a most alluring appeal.

The Heritage of the Years

Any memorial is likely to show slight variations of color as the years go by. Not one of the old masterpieces in stone looks as it did when it left the worker's hand. Our choicest pieces of old silver and mahogany have little of their former brilliance in color effect. Yet they have all acquired a deeper and more elusive undertone that is impossible to reproduce. It is that very thing which makes them valuable. So will it be with our memorials—the little change which time brings will add to their worth and link them more closely to the family traditions.

Modern Designs in Marble

The standards of design were established centuries ago by Egyptian, Greek and Roman craftsmen. Between then and now, the world has often lost sight of those standards. As a result the cemeteries have been blighted by many homely rocks. But the pendulum is now swinging back toward higher ideals. People everywhere are giving more thought both to the quality and character of the design and to its appropriateness for the plot on which it is to rest. This means a study of the setting so that the memorial may not be out of harmony with its surroundings.

VERMONT MARBLE MEMORIALS

Crane Memorial
Dalton, Mass.
(W. Murray Crane
manufacturer and
U. S. Senator)



The Carter Mausoleum
Reared in Woodlawn Cemetery, New York,
as a memorial to Frank Carter, the actor

The Lilienthal Memorial, San Francisco
Erected in memory of Jesse W. Lilienthal, late presi-
dent of the United Railroads of San Francisco



The Baylis Memorial
Woodlawn Cemetery
New York

(photo captions for pp. 22) "Crane Memorial, Dalton, Massachusetts. (W. Murray Crane, manufacturer and U. S. Senator)" "The Carter Mausoleum. Reared in Woodlawn Cemetery, New York, as a memorial to Frank Carter, the actor." "The Lilienthal Memorial, San Francisco. Erected in memory of Jesse W. Lilienthal, late president of the United Railroads of San Francisco."

About five years ago the Vermont Marble Company started an aggressive campaign for better design. Many of the country's expert designers, and not a few of the architects, have had a part in it. The finest of available sketches have been purchased and turned into Vermont marble. The memorials thus acquired, although they differ widely in style and treatment, are all thoroughly in accord with the accepted standards of design. This work is still going on. Consequently the memorial buyers, both of the present and the future, may be assured of the best designs in Vermont marble.

The Low-Price Bogy

Memorials in Vermont marble cannot be bought at bargain prices. The expense of getting marble out of the ground and through the shops must always be considerable.

"All works of taste," declares Ruskin, "must bear a price in proportion to the skill, time, expense and risk attending their invention and manufacture. Those things called dear, are, when justly estimated, the cheapest."

Yet, as compared with other reliable monumental stone, Vermont marble is low in price. This is due largely to the introduction of machinery and labor saving devices, a development which has come into effect without in any way encroaching on the artistry of hand work. Best of all, the prices of Vermont marble memorials are always uniform. They have the certainty that is grounded in stability.

Dependable Deliveries

The marble quarries of Vermont, with the shops and mills which have sprung up around them, are without question the largest producers of memorials in the world. Last year it took over 3,000,000 feet of lumber to box the monuments which were shipped away. At the present time the floor space at the bottom of the various quarries amounts to nine acres. From these openings marble goes out to all parts of the country and to many foreign countries. The several plants are bound together by a most efficient organization. Such facts and figures, supplemented by the knowledge that the industry has a long and honored history, indicate very clearly what may be expected in the way of deliveries. There is nothing uncertain about the Vermont marble output. Its very size insures its dependability.

VERMONT MARBLE MEMORIALS



Williams Cross
Salisbury, Md.



Soldiers' Memorial
Minden, Neb.



Soldiers' Cross
Arlington, Va.



Burchard-Doherty Exedra, Norwalk, Conn.



Fletcher-Ryer Exedra, San Francisco



Uslar Cross
Caracas, Venezuela



Greenlee Memorial
Denver, Colo.



Lombard Cross
Havana, Cuba

(photo captions for pp. 24) "Vermont Marble Memorials" (1st row) "Williams Cross, Salisbury, Maryland." "Soldiers' Memorial, Minden, Nebraska." "Soldiers' Cross, Arlington, Virginia." (2nd row) "Burchard-Doherty Exedra, Norwalk, Connecticut." "Fletcher-Ryer Exedra, San Francisco." (3rd row) "Uslar Cross, Caracas, Venezuela." "Greenlee Memorial, Denver, Colorado." "Lombard Cross, Havana, Cuba."

VERMONT MARBLE COMPANY
PROCTOR, VT.

No. _____ CERTIFICATE

This is to certify that memorial design _____

delivered with this certificate to _____

of _____ was manufactured by us from selected
monumental marble produced from our quarries, and was thoroughly inspected
before leaving our plants. The marble is durable, the workmanship is of the
highest quality and the entire memorial is in conformity with the best standards
of artistic design.

VERMONT MARBLE COMPANY

Date _____ 192

By _____

Attest

General Superintendent
of Finishing

General Sales Manager

Certificate of Inspection

As a further warranty for the buyers of Vermont marble, the quarries are prepared to furnish a certificate of inspection. This will prove that the memorial has been carefully examined in the shops and that the work is above criticism. It also insures that the marble has come from dependable quarries, the products of which have stood a 158-year test in the cemeteries. It will be signed by officials of the Vermont Marble Company and may be obtained through your dealer when you purchase your memorial.

All this is vastly different from the days of 1768 when that first marble slab was split from the Vermont ledges. It represents an entirely new chapter in the work of development. Everything has changed—except the marble. That stands out pre-eminently as an unalterable part of past, present and future.

Note: On the following pages are illustrated a few of the later marble memorials of moderate cost. Sizes and prices of these and other designs, and any other information pertaining to Vermont marble, can easily be secured from your local memorial merchant. The Vermont Marble Company sells only at wholesale.

VERMONT MARBLE DESIGNS



No. 7397



No. 7551



No. 7394



No. 7396

VERMONT MARBLE DESIGNS



No. 7594



No. 7569



No. 7563



No. 6595

VERMONT MARBLE DESIGNS



No. 7533



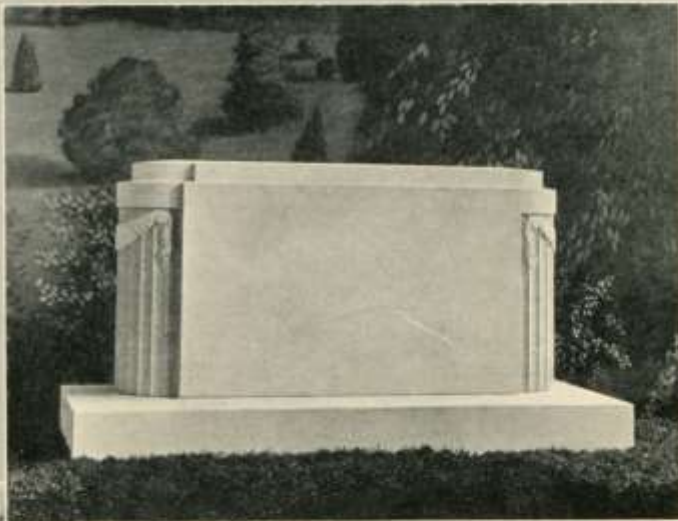
No. 7571



No. 5290

VERMONT MARBLE DESIGNS

No.
5363



No.
5277

No.
5340



VERMONT MARBLE DESIGNS



No.
5193

No.
5285



No.
5195

VERMONT MARBLE DESIGNS

No.
5288



No.
5344



No.
5325

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