

“Best Monumental Types of the Year”

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The article begins:

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This article, which begins on the next page,
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BEST MONUMENTAL TYPES OF THE YEAR

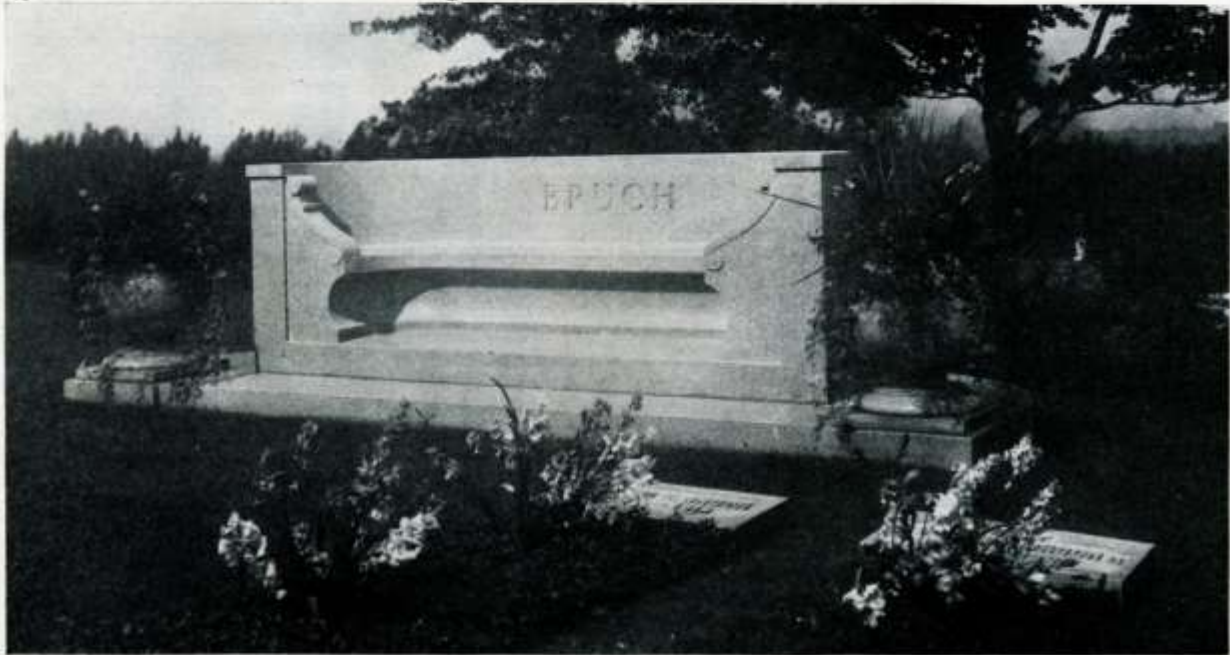
The best monuments of the year show continued progress toward better proportions and refinement in decoration, and there is growing evidence that more attention is being given to the surroundings of the really original works of memorial art. "Better settings for our best monuments," is the noteworthy tendency in recent works of special design.

MONUMENTAL NEWS has frequently pointed out both by preachment and il-

fully studied harmony is not by any means a dream, as many examples are to be found among the specially designed original works.

The development of the garden-or vase type that has been a notable tendency of the last several years, is admirably in keeping with the ideal expressed above, as no type lends itself more readily to landscape development. The exedra, bench, screen or wall types as they are

of the Harrison Granite Company of New York City. This work stands in the Moravian Cemetery at New Dorp, Staten Island, and is sixteen feet long by 12-0 high. This open screen and canopy type is beautifully placed and the special planting that has been developed for it makes a cemetery picture of rare beauty. While the stairway has been developed and planted with a fine regard for the problem involved, it is interesting to



DISTINCTIVE EXAMPLE OF THE GARDEN TYPE, WITH CAREFULLY PLANNED SURROUNDINGS
Jas. Carabelli Monumental Works, Cleveland, O., Contrs.

lustration that in the ideal condition of cemetery art, every monument would be designed for its particular location, and every lot selected to give proper setting to the monument. In other words the monument and the lot would be studied as one composition of architecture and landscape, just as a house and its lot are developed. The lot should be carefully selected, graded and planted to suit the monumental structure that occupies it. In this way only can the ultimate ideals of cemetery art be attained. Great public monuments, beautiful homes and public buildings are planned in this way. A cemetery lot and its monument is just as much of a problem in artistic development as a public building or a home.

There is increasing evidence in the specimens of best monuments received each year in this review, that substantial progress is being made in harmonizing the cemetery monument with its surroundings. The ideal of having the monument and its surroundings in care-

variously termed, have also lent themselves strikingly to the special settings that have in many cases been planned for them.

Some especially interesting examples of best monuments in better settings are among the specimens illustrated here.

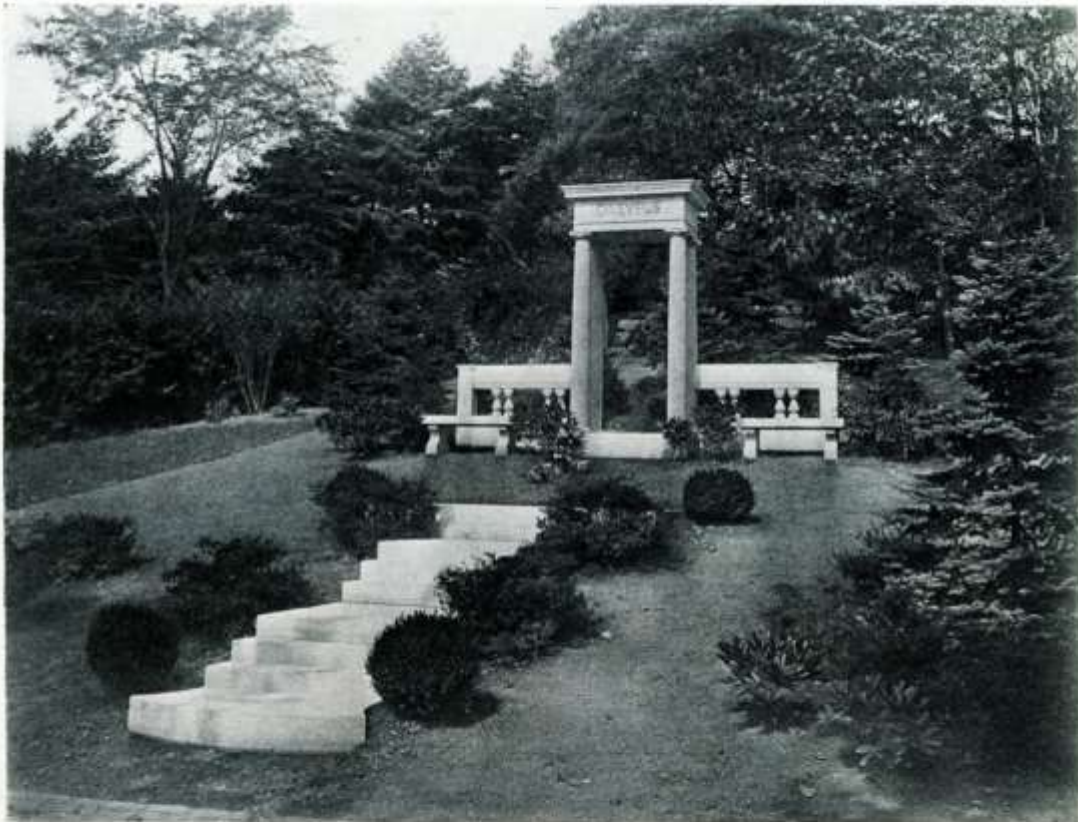
The "Bruch" monument shown is a rarely effective "garden" type that combines the vase and seat form with unusual effect and has been given a setting in harmony with its character. This is the work of the Joseph Carabelli Monumental Works, of Cleveland, Ohio, and stands in Lake View Cemetery in that city. The work is 15-0x5-2x3-10 in general dimensions. It was cut in Barre granite by Novelli & Calcagni, and polished in the Carabelli shops. The vases were furnished by the Grearson & Lane Co. The stock is best B. M. & V. dark Barre.

An interesting study in the monument and its surroundings is offered in the Dreyfus monument illustrated, the work

note that the steps in this form were not a part of the design as originally planned by the Harrison Company's architect. In the original plan, the designer contemplated merely flush stepping stones of seam faced granite which are not obtrusive as a part of the landscaping, and yet attractive as a mode of approach. This is exemplified by the original tracing which was approved by the client on February 19, 1921, and yet which in some architectural features has been changed in the completed work. This tracing is reproduced here so that the difference may readily be seen. It has become so much the practice in our most highly developed cemeteries to use planting as an adjunct to architecture that this need seems axiomatic. It is undoubtedly a fact that quite half of the attractiveness lies in intelligent planting as embellishment to a lot on which a memorial is placed.

From the standpoint of the architect it sometimes impresses him as unfortunate

(photo caption) "Distinctive example of the garden type, with carefully planned surroundings. Jas. Carabelli Monumental Works, Cleveland, Ohio, Contractors."

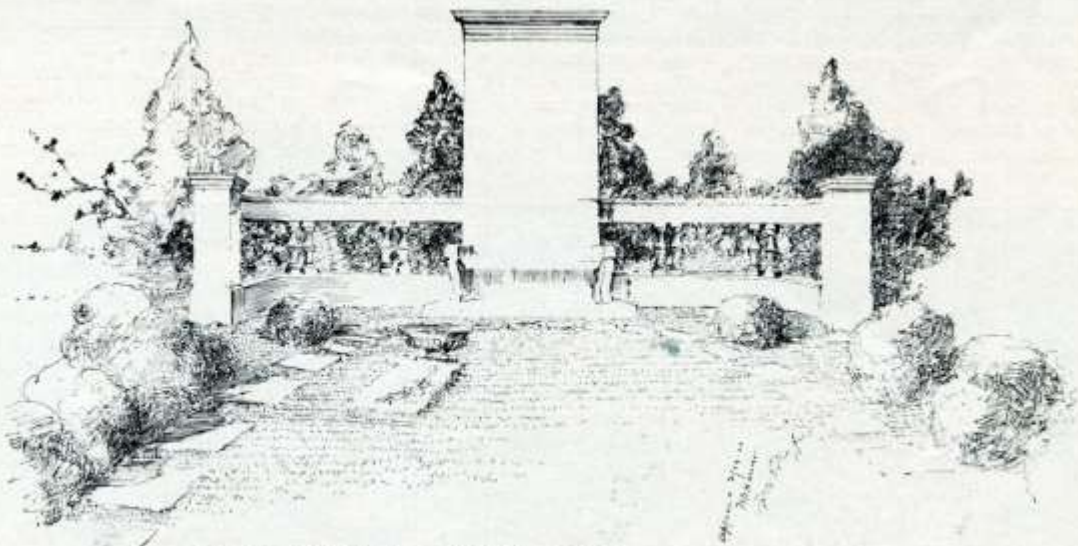


COMBINED CANOPY AND EXEDRA TYPE, WITH A BEAUTIFUL SETTING.
Harrison Granite Co., New York City, Contrs.

that cemetery authorities have rules so rigid that they seem impossible of modification and the authorities in charge have no power to make the rules flexible to govern occasional cases. For example in the matter of the Dreyfus, the ceme-

tery authorities forbade the use of stepping stones and insisted upon the stairway, which the architects felt was an injury to the whole composition, although a remarkably impressive composition has resulted. The special planting on this

lot was carried out by Bobbink & Atkins, the well-known nurserymen, of Rutherford, N. J., and the following is a list of evergreens used in the planting: American Arborvitae; Juniperus Femina; Firs (*Abies umbellata*); *Retinispora plu-*



ORIGINAL SKETCH FOR DREYFUS MEMORIAL ILLUSTRATED ABOVE.
Showing Stepping Stones Instead of Stairway.

(photo captions) "Combined canopy and exedra type, with a beautiful setting. Harrison Granite Company, New York City, Contractors." "Original sketch for Dreyfus Memorial illustrated above. Showing stepping stones instead of stairway."



RARE REFINEMENT AND GRACE OF LINE IN GARDEN MEMORIAL.
McDonnell & Sons, Buffalo, N. Y., Contrs.

mosa; *Retinispora pisifera aurea*; *Retinispora filifera*. The Dreyfus is of Barre granite and was cut in the Harrison plant at Barre.

The "Nabb" memorial illustrated is one of the finest specimens of the "garden" type yet developed. In its rare refinement of architecture and grace of line it shows evidence of masterly design. Note the blending of lines and curves in every part of the work and the skill with which the vases and general lines of the memorial merge into one unified and pleasing structure. This is the work of John Francis Stanley, chief designer for McDonnell & Sons, of Buffalo, N. Y., and Barre, Vt., and is one of a series of beautiful works in this style that have been developed by this firm. Mr. Stanley has made a special study of this type, and other specimens of his work that bear the same refinement of design have been shown in these pages. The Nabb is erected in Elmwood Cemetery, Birmingham, Ala., and was executed in Barre

granite at the Barre works of McDonnell & Sons. It is 11-0x3-0 at the base and 3-6 high.

The theme of harmony of monument and surroundings could hardly be more effectively illustrated than by the beautiful sculptured figure shown on the front cover of this issue. This picturesque figure, modeled by A. Phimister Proctor, is a gift of George D. Pratt to the New York State park in the Adirondack mountains overlooking Lake George. This statue was recently dedicated by the New York Historical Society in memory of the Red Men that once roamed the forests in the state park. This beautifully modeled figure stooping to drink from the spring, with the majestic forests as a background, seems so real and life-like that one might easily believe it to be a photograph of a live Red Man.

The horizontal tablet with vases or other construction for planting at the ends is becoming a popular "garden" type. The Walker memorial illustrated

is an unusually graceful and attractive tablet form, with receptacles cut in the ends of the base for planting. This is the work of J. L. Wegenaar Co. of New York City and stands in Greenwood Cemetery, Brooklyn, N. Y. It was cut for them in Barre granite by Johnson & Gustafson, and is of the following dimensions: Base, 7-0x1-11x9-11; die, 4-6x1-3x3-6.

The Greek stele, the classic prototype of the finest of our modern small tablets, still retains its perennial charm. The memorial to General John Henry Patterson in the Albany Rural Cemetery, Albany, N. Y., is one of the finest modern types reminiscent of the graceful lines and refinement of decoration of the Greek stones. The work is 3-4x1-10x5-6 high, and the distinctive decoration is a finely executed carving of the Valor Emblem, one of the highest military decorations of the World War. It was erected by the Empire Monument Co., of Albany, N. Y., and was cut for them in Westery



ORIGINAL COMBINATION OF BENCH AND SCREEN TYPE.
Presbrey-Leland Co., New York, Contrs.

(photo captions) "Rare refinement and grace of line in garden memorial. McDonnell & Sons, Buffalo, New York, Contractors." "Original combination of bench and screen type. Presbrey-Leland Company, New York, Contractors."

granite by the Columbia Granite Co., of Westerly, R. I.

A direct descendant of the Greek stele is seen in the beautiful little "Rettig" memorial erected by the Douglas Granite Co., of Cincinnati for John Rettig, a leading artist of that city. The delicate sculptured relief in bronze symbolizing painting is particularly appropriate to the character of the stele tablet. This work is executed in pink Tennessee marble, hammered, and is 2-8x1-2x1-0 at the base with a die, 2-0x0-8x3-10.

The monumental tablet of larger size with relief carving in proper proportions has much of the grace and character of the stele. A beautifully carved tall tablet of rarely graceful lines and decorative character is the "Canovan" memorial, erected by E. H. Stone & Co., of New York City in Calvary Cemetery, Long Island City. The sculptured relief was executed from a full sized model made by Ludwig Rieppel, and the work was cut in Blue-White Westerly granite by the Columbia Granite Co. The dimensions are: 6-0x3-0x10-5 high.



BEAUTIFUL EXEDRA SEAT OF WHITE MARBLE.
American Marble and Mosaic Co., San Francisco, Contrs.



INTERESTING VARIANT OF EXEDRA FORM.
Presbrey-Leland Co., New York, Contrs.



SIMPLICITY AND INDIVIDUALITY IN SMALL TABLET.
Presbrey-Leland Co., New York, Contrs.



IMPRESSIVE ARCHITECTURAL SARCOPHAGUS FORM.
Beij & Williams, Hartford, Conn., Contrs.

Next to the Greek stele, the old Colonial stones offer the richest suggestions for small carved and sculptured tablets. The "Katharine Linn Patton" tablet illustrated is a true Colonial in form and feeling; and yet distinctly modern in decoration and execution. It is the work of Edw. A. Carroll Co., of Philadelphia, and is one of the finest of our modern Colonial types.

An upright tablet of rare originality and charm is illustrated in the "Hotchkiss-Potter" memorial. This is a striking object lesson in the beautiful effects that may be attained largely by the subtle combination of plain surfaces and straight lines. Almost devoid of decoration except for the small corner carvings over the arched panel, this work gives the

(photo captions) "Beautiful exedra seat of white marble. American Marble and Mosaic Co., San Francisco, Contractors." "Interesting variant of exedra form. Presbrey-Leland Co., New York, Contractors." "Simplicity and individuality in small tablet. Presbrey-Leland Co., New York, Contractors." "Impressive architectural sarcophagus form. Beij & Williams, Hartford, Connecticut, Contractors."

appearance of richness and decorative charm that much ornament often fails to secure. This is another example of the work of John F. Stanley chief of the de-

It stands in Forest Lawn Cemetery, Buffalo.

The "Richard Gray Park" tablet is one of the finest examples of the small cross-



FINE MODERNIZED STELE TYPE.

Empire Monument Co., Albany, N. Y., Contra.

signing staff of McDonnell & Sons whose mastery of skillful effects in work of this character is well known to our readers. The work was cut in their Barre plant and is of the following dimensions: Base 6-0x4-0; die, 4-2x2-2x5-0; total height, 8-8.

tablet that we have seen. Its simplicity and grace of line and the delicate carving of the cross and floral decoration are admirably designed to harmonize with the material and blend with the contour of the stone. This beautiful little me-

morial was erected by the Edw. A. Carroll Co., of Philadelphia, and was executed in white Rutland marble, by the Vermont Marble Co.

Ocasionaly one hears the prediction that this or that type has about reached the limit of development and scarcely are the familiar words expressed than, presto, comes from the evanescent realm of genius a group of variants which open up an altogether fresh approach to sheer originality with forms perhaps as old as art itself. The exedra has been done and done with so many variations that one might well pause to question whence will come an altogether novel treatment. And yet, the year has brought at least two or three both interesting and unique developments of the exedra as a memorial. The group of architects in the Presbrey-Leland studio annually produce a series of unusual themes and variants which play a vital part in shaping the destiny of memorial art in this country. With an ever increasing group of firms throughout the country, this house appeals to a wide and well-to-do public and their appeal is largely based upon design.—particularly original design. The Dashiell and the Reynders memorials are typical products of creative design, by this firm, in the field of less expensive work. The Dashiell memorial is the work of Wm. Henry Deacy, director of design in the Presbrey Leland studio. A pedestal of graceful proportions, surmounted by a classic urn, interrupts the sweep of two classic seats effecting a space or interval in the center of the composition which affords a vista beyond. The studied simplicity of the work is appealing. The refinement, proportions and balance of the three dominant elements of the composition are altogether beyond criticism. The pedestal and urn would themselves effect a beautiful memorial. The termini of the seats are particularly well studied, offering in both design and scale many qualities worthy of emulation. The lettering of the family name represents the sand-carved letter in the highest stage of development. Note the simple elegance of the urn and the graceful treatment of the pedestal base. The "Dashiell" is 14-0x5-0x7-2 in general dimensions.

A simple garden bench against a low and wall-like screen is the theme of the Reynders Memorial,—an unusual adaptation of the exedra. The wings are straight on plan but the seat and central feature are slightly elliptical. The strong and rich detail of the seat and standards is accentuated by the charming simplicity of the screen. Four repeated ornaments, erroneously described as 'combinations of the Greek and St. Andrews Cross', are effectively employed as enrichments of the central tablet. Orna-

(photo caption) "Fine modernized stele type. Empire Monument Company, Albany, New York, Contractors."



BEAUTIFUL SCULPTURED STELE.
Douglas Granite Co., Cincinnati, Ohio.

ments of this character are simply adaptations of Greek and Roman parapet piercings which many authorities believe were suggested by early wooden fences. Contrasted with the usually expensive construction of exedrae, the Reynders Memorial achieves an effect of massiveness and scale without involving considerable material or costly cutting. It is a welcome departure from the weighty elliptical form more commonly used. The value of planting is here again strikingly illustrated. This work was executed in the Parre shops of the Presbrey-Leland Company and erected in Woodlawn Cem-



GOOD TREATMENT OF PLAIN SURFACES.
McDonnell & Sons, Buffalo, N. Y., Contrs.



MODERN COLONIAL TYPE.
Edw. A. Carroll Co., Philadelphia, Contrs.



RICHLY SCULPTURED MONUMENTAL TABLET.
E. H. Stone & Co., New York, Contrs.

etry. The general dimensions are: 14-5x3-8x4-0.

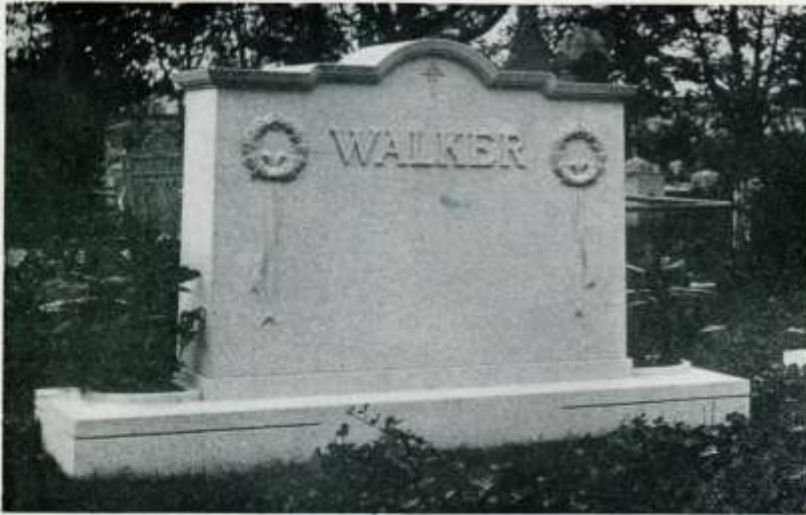
One of the most unusual and distinctive forms of the exedra-seat memorial of the year has been achieved in the "Fletcher-Ryan" memorial illustrated. This dignified and original architectural composition shows rare mastery of scale, mass and decorative elegance. The pierced panels give a richness and elegance to the entire work, and the complete design is admirably carried out to bring out the beauty of the material which is white Danby marble. The work was erected in San Francisco by The American Marble and Mesale Co, and was executed for them by the Vermont Marble Company.

Interesting among the beautiful tablet forms developed during the year is the Pretzfeld Memorial by Presbrey-Leland of New York. Reflecting the individuality which is characteristic of their more costly productions, this unusual tablet of Tennessee marble was adapted from a similar design on the nearby plot of an architect. Designed by Mr. Ernest Leland,



BEAUTIFUL MARBLE CROSS TABLET.
Edw. A. Carroll Co., Philadelphia, Pa., Contrs.

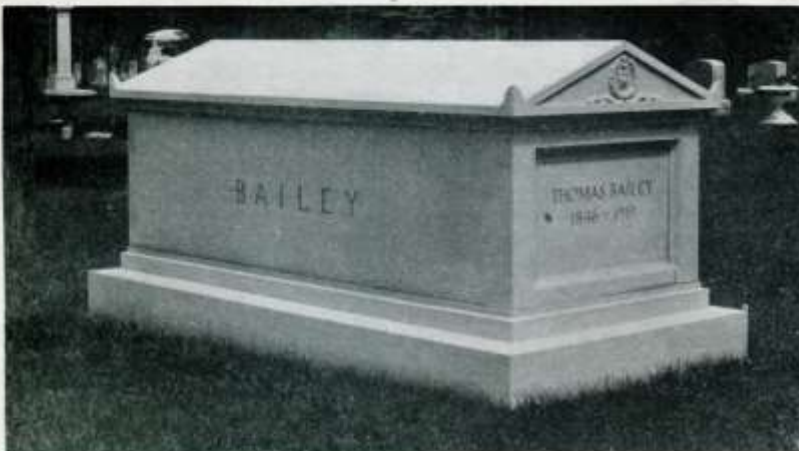
(photo captions) "Beautiful sculptured stele. Douglas Granite Co., Cincinnati, Ohio." "Good treatment of plain surfaces. McDonnell & Sons, Buffalo, New York, Contractors." "Modern colonial type. Edward A. Carroll Co., Philadelphia, Contractors." "Richly sculptured monumental tablet. E. H. Stone & Co., New York, Contractors." "Beautiful marble cross tablet. Edward A. Carroll Company, Philadelphia, Pennsylvania, Contractors."



COMBINED TABLET AND VASES IN GARDEN FORM.
J. L. Wegenaar Co., New York City, Contrs.

the Pretzfeld memorial recalls the adopted example only in the use of the 'blind joints',—a feature demanded by the client. The extraordinarily contracted projections of the base, the pleasing proportions of the tablet and the subdued but panelled treatment of the carving bespeak modern ideals in the design which are happily prevalent among progressive firms throughout the country. Mr. Leland in his articles has emphasized the importance of planting as an attribute of the cemetery memorial. The picturesque but simple grouping of shrubs about the Pretzfeld memorial offers a striking example of the beauty Nature bestows upon the work of man. The Pretzfeld Memorial was executed in the New York shops of the Preabrey-Leland Company. The general dimensions are: 6-0x1-0x3-10.

Among the heavier, massive conventional forms, the sarcophagus, the ex-



THE TRUE SARCOPHAGUS; AN UNUSUAL MEMORIAL TYPE.
Kimball Brothers, Lincoln, Neb., Contrs.

dra, the canopy, the spire and the sarcophagus-tablet still represent the larger part of the output.

The sarcophagus in its original and simplest form, makes a very impressive memorial, and the true sarcophagus type is well shown in the "Bailey" memorial, the work of Kimball Brothers, of Lincoln, Neb. This is of Victoria white granite, of the following dimensions: Base, 9-5x4-8x1-3; die, 8-5x3-8x2-2; cap, 8-10x4-1x1-2. In accordance with ancient custom in the original sarcophagi, the casket is placed inside of the structure.

Seldom is a canopy memorial given a more dignified and stately treatment than in the Tobin memorial illustrated. The open temple style of architecture demands careful design to secure the proper arrangement of columns, and dimensions and proportions of base and pediment structures. The admirable work of the architect in these respects speaks for itself in this stately memorial. This was erected in Woodlawn Cemetery, Detroit, by McDonnell & Sons, of Buffalo, and executed in their Barre plant. It was designed by John F. Stanley, chief designer



MASSIVE EXEDRA SCREEN OF IMPRESSIVE LINES.
Haldy Marble and Granite Wks., Lancaster, Pa., Contrs.

for this firm. This work measures 15-0x9-11 in ground dimensions and is 10-6 high. The columns are 1-2 in diameter at the base and 7-0 high. The cap measures 10-5½x6-6½x1-9½. The cap and plinth are cut solid.

The general sarcophagus type with pilasters and carved capitals at the ends, when executed in good proportions, has a richness and architectural elegance that make it one of the finest of our memorial types. We show two fine examples of this form.

The "Trenkamp", is the work of the Joseph Carabelli Monumental Works, of Cleveland, and is erected in Lake View Cemetery in that city. The dimensions are: Base, 10'-0x4'-2"x1'-0; Die, 8'-4"x2'-6"x3'-0; Cap, 9'-0x3'-2"x1'-0. It is of Blue-White Westerly granite from the quarries of the Sullivan Granite Co., and was cut by the Joseph Coduri Granite Co., of Westerly, R. I.

(photo captions) "Combined tablet and vases in garden form. J. L. Wegenaar Co., New York City, Contractors." "Massive exedra screen of impressive lines. Haldy Marble and Granite Works, Lancaster, Pennsylvania, Contractors." "The true sarcophagus an unusual memorial type. Kimball Brothers, Lincoln, Nebraska, Contractors."

The "Capewell" monument was erected in Cedar Hill Cemetery, Hartford, Conn., in memory of the late George J. Capewell, the inventor of the machine for making horse-shoe nails. The horse-shoe and nail have been effectively utilized in the end panels as decorations. The paneling that covers the pilasters and front of the die, lends decorative character to the work, with a minimum of carving. This memorial is the work of the Bell & Williams Co., of Hartford, Conn., and was cut for them in light Barre granite by Jones Brothers Company. The dimensions are: Base, 12-9x5-6; height, 5-4.

An unusually massive and impressive example of the exedra-screen type is seen in the Hershey memorial erected by the Haldy Marble and Granite Works, of Lancaster, Pa. It stands in Hershey, Dauphin



GOOD ARCHITECTURE IN THE OPEN CANOPY TYPE.
McDonnell & Sons, Buffalo, N. Y., Contra.



HANDSOMELY DECORATED SARCOPHAGUS MEMORIAL.
Jos. Carabelli Monumental Works, Cleveland, O., Contra.

County, Pa., and is 46-0 wide x16-0 high. A circular granite coping 90 feet in diameter surrounds the lot. The total weight of the granite work was about 300 tons. The four slabs shown in front of the exedra cover four underground vaults.

The horizontal tablet of massive proportions with the cross curved in relief has been developed in the last few years into our most refined form of cross-tablet. The Kirkpatrick is typical of this class, the richness of the Celtic cross in relief, furnishing the element of decoration to a well-proportioned tablet. This is the work of Harry A. Caton, of Winfield, Kansas, and was cut for him in Georgia marble by the Georgia Marble Finishing Works, of Canton, Ga.

We have received many more specimens of best monuments than could be included in one issue, and shall therefore

continue this feature in succeeding months.

In the February issue, some interesting illustrations of "Best Mausoleums" will be shown; some specimens of the smaller monuments and headstones; and the conventional types of two-piece monuments.

Not all of the specimens received will be regarded by discriminating students of memorial art as really deserving the classification of "best", but as types of what the dealer considers his best work, they carry their own lesson of the advancing standards of monumental art and craftsmanship. One of the most encouraging evidences of progress is that we are no longer inflicted with specimens of the jagged rock-faced waves, or the "cap-job" of former years.



HORIZONTAL CROSS-TABLET A POPULAR TYPE
Caton's Marble Works, Winfield, Kan., Contra.

(photo captions) "Good architecture in the open canopy type. McDonnell & Sons, Buffalo, New York, Contractors." "Handsomely decorated sarcophagus memorial. Jos. Carabelli Monumental Works, Cleveland, Ohio, Contractors." "Horizontal cross-tablet a popular type. Caton's Marble Works, Winfield, Kansas, Contractors."