

Memorial Types

By

CAPTAIN JOHN K. SHAWVAN

Chicago Branch Mgr.

MULDOON MONUMENT COMPANY

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The Monolith

The monolithic type is rather modern in its adaptability as a family cemetery memorial and is increasing in popularity.

This type appears in a multitude of variations and borrows a cross origin from most any other type. Its one qualification of type individuality is that it be fashioned entirely out of one piece of material. Thus, a panel, sarcophagus or shaft, when the entire structure appearing above ground is hewn from one piece of material, is termed monolithic.

Many recent examples of monolithic memorials have appeared that exemplify simplicity to a very pleasing extent.

Containing all the gracefulness of the die of the well proportioned panel monument, the base may be eliminated and the structure placed directly on the foundation at ground level.

Again, developed in larger and more massive proportions, the monolith may symbolize a sarcophagus or, treated as an obelisk, it may be applied with a solemn and dignified result.

Simplicity of structure and the lack of joints and number of pieces are probably the greatest features that appeal to the cautious builders of this type. The viewpoint is undoubtedly that the durability and greater length of time of existence is favored by this selection. However, to create a monolithic memorial solely to

gain this end is hardly meritorious, since it will be borne in mind that the number of pieces, providing the joints are correctly arranged from an engineering standpoint, is immaterial to the durability of the structure. For example, the pyramids of Egypt, formed of many pieces and many joints, are of the greatest durability.

The proportions, size, ornamentation and adaptation of the monolithic type are as varied as the examples themselves.

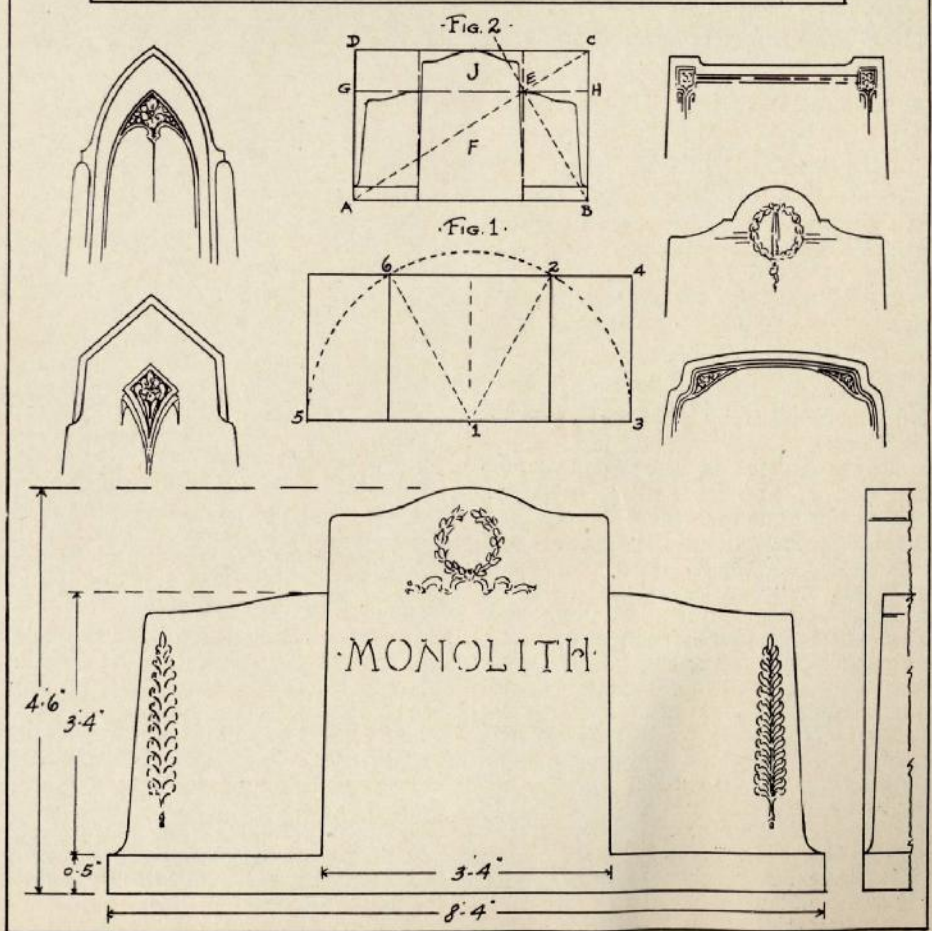
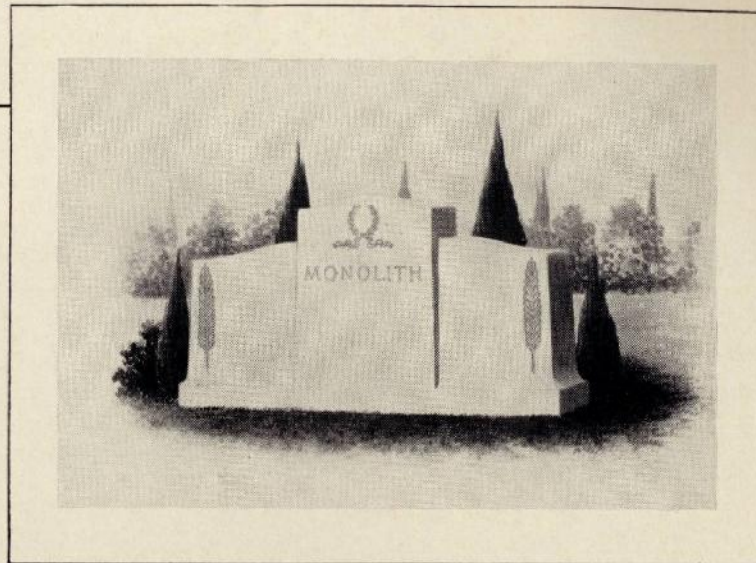
The governing features of this type should be merely the symbolism and environment.

THE PLATE

By the Editor.

In preparing our scale sketch of Mr. Shawvan's monolith design we have kept in mind a very important rule of good design and that is; if the primary mass is divided into three vertical divisions, the center division should be the larger, with the remaining divisions of equal size. Just how much smaller or larger to make these divisions depends, of course, on the knowledge and good taste of the designer. As an aid to the inexperienced draftsman we have illustrated two simple methods in Figures 1 and 2 that will enable him to arrive at satisfactory sizes for designs of this character.

In Figure 1 we have illustrated an easy method for describing not



THE PLATE

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only the whirling square but also the root-five rectangle, either of which is considered appropriate for good design insofar as rules are concerned. In Figure 1 a square is drawn to scale in size according to the height desired. This is bisected at 1. The line 1-2 is used as a radius and the semi-circle 3-2-6-5 described. 5-4 is a root-five rectangle and 2-3 and 5-6 are rectangles of the whirling square as are also 3-6 and 2-5.

The relation of these rectangles to certain compound shapes is shown in Figure 2 in which we have roughly outlined Mr. Shawvan's design within these rectangles. In this example, however, the wings are not as wide as those shown in the design and in our scale sketch. The method for describing the rectangles as shown in Figure 2 is simple and will be easily understood by the inexperienced draftsman. The size of the design is first to be determined in both length and height. Then draw a rectangle to scale according to these sizes. Bisect this rectangle with line A-C indicated in our sketch by a dotted line. At right angles to this line draw a dotted line from B, or the lower right-hand corner of the sketch. Where line B intersects line A-C at E a point is established which cuts from the major shape a root-five rectangle or a square and two whirling squares G-H-A-B, F being the square. The smaller rectangles at the sides of F are satisfactory in size for the wings of the monolith and the rectangle J, the top of the center division, consisting of a square and whirling square is properly related to the other rectangles and is, therefore, in harmony with the whole design.

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