

# THE MONUMENTAL NEWS

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ART JOURNAL.

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\*Illustrated

PHILADELPHIA is at last to have its statue of Franklin, and from indications Washington is to have its Lincoln monument. The Franklin statue is the gift of a public spirited citizen, and from the manner in which the matter is arranged, it should be a worthy testimonial to one of the historical figures of American history closely related to the people. The proposition to erect a monument to Abraham Lincoln as embodied in a bill introduced into congress, if carried out on the lines proposed, should create a national memorial of artistic excellence and therefore worthy to be made enduring, but no money expenditure that could be deemed wise can ever express what the higher civilization owes to the man it will memorialize and whose name it will bear.

THE infringement suit of the American Pneumatic Tool Co., versus Robert Fisher *et al* which was decided in favor of the complainant by the United States Circuit Court for the southern district of New York, was appealed by the defendants. The result of the appeal to the United States Circuit Court of Appeals for the Second District is the affirmation of the judgment of the lower court. The decision would appear to give the American Pneumatic Tool Co., a monopoly in the manufacture of pneumatic stone dressing tools.

LIKE Banquo's ghost the eight-hour day seems determined not to "down," but appears with apparently more earnestness at each yearly presentation. Great reforms press forward slowly, but as is known irresistibly, and the progress of the masses in this epoch has been so rapid and wide spread, as well as positive, that it must be concluded that whatever in the line of advance seems to meet the settled conviction as to the propriety, will have to be met. However, where interests conflict, and time is not ripe for immediate solution, compromise must be the order to bridge over the gap. It was obvious that to regulate trade and commerce to meet the demands upon it that the eight hour day entails was a question of time and wisdom. Wisdom on both sides,—on one to rearrange business interests; on the other to so patiently urge its claims, that a crisis jeopardizing its own interests might be averted.

MOVEMENT is being inaugurated over the country looking to the improvement of cemeteries in the small towns and rural districts, and none too soon. The appearance of the majority of the cemeteries so situated has simply been a disgrace to the communities owning them. The dilapidated condition of the monuments and headstones therein, also points a moral in connection with the local marble dealers. It is certain that if due and proper care were generally taken in the foundations and setting of the stone work there would be no such general condemnation. It is a short sighted policy on the part of the local dealer to slight the foundations of his work; good work, solidly set, is a permanent advertisement. Another point worthy of immediate attention is that the local dealer is perhaps, more than any member of the community, interested in the welfare of the cemetery; it stands to reason therefore, to study up the means of im-

provement and to advise and interest his townspeople in their cemetery would in due time redound to his own benefit. This is a logical conclusion and it is surprising that more effort on the part of local dealers has not hitherto been more manifest. Instead of trying to get all he can out of his job, let him build for the future, both by taking more interest in his work and studying means of improvement to create more interest among his fellow citizens in their cemeteries.

IT is a very good sign when an instance of the domination of the artistic by the commercial becomes a matter of public comment and criticism adversely to the latter. The column entrance of one of Chicago's latest palatial office buildings has attracted much attention by reason of the apparently exaggerated convexity of the columns, detracting from their grace and proportion. It is now understood that these columns were designed by the architects to be fluted, but that on the score of cost the contractors declined to complete the design as originally intended. Another instance of this conflict of ideas, but with different results, is that in connection with the Fifth Avenue mansion of a well known street car magnate, who engaged a celebrated artist from abroad to carry out the decorative work. The gentlemen objected to certain of the artist's details which the artist considered essential to the scheme, and as the story goes suggested that the work must be done as he, the employer, chose. The artist left the gentlemen to carry out his own ideas. This is as it should be without a question, and is a lesson to all designers who can assert their standing in a knowledge of art. Enlightened conditions encourage the assumption that a design is the property of the designer, although such design may have been purchased. Like poetry it is a creation of the mind, and so has the same right of freedom from mutilation and change. This is the unwritten law of professional copyright, which centuries of custom have made positive. At the present time Art and Artistic effort is, broadly speaking, made to suffer from the erroneous idea that the product of the designer may be distorted or destroyed to meet the ideas of the artistically speaking, uneducated arbitrariness of the purchaser. This statement may be boldly asserted of most of our large and important work, but naturally greater liberties are taken with smaller monuments. It will sooner redound to the interests of the monument designer as well as the dealer if a positive stand should be taken on the lines this article suggests, and that artistically correct and well proportioned designs should under no circumstances be modified to meet the business ideas of either the agent or purchaser.

#### SCULPTURE IN THE MAGAZINES.



SCULPTURE occupies a prominent place in the current issues of the leading magazines. Lorado Taft, in *The Chautauquan* for January, gives an illustrated article on "American Sculpture and Sculptors." In his opening paragraph he says:

"The change wrought in the last twenty-five years is something wonderful. In those days of a quarter of a century

ago, the 'Greek Slave' was generally considered the flower of our national art, and not unworthy to be counted among the world's masterpieces. Clark Mill's expensive hobby horses outranked all ancient steeds because they stood upon but two feet. If only the sculptor had possessed the courage and ingenuity to balance one upon a single hoof and thus insure our national preeminence through all time!" Summing up he concludes:

"All in all, it will be seen that America has no reason to be ashamed of her sculptors. They are an earnest, intelligent body of men, not mere clever manipulators of the clay. They respect their art and are destined to make it respected by others. If the ideal is not yet prominent in their work, let us not despair. Perhaps the art of a nation needs the same grounding as that of the individual. Let us first get the real well learned, that the higher thoughts in their time may be ably and convincingly expressed. Nothing is more pitiful than the feeble rendering of a noble idea.

"The ultimate outlook is very encouraging. Our people have character and intelligence, and while the successes of our artists in foreign arenas prove that skill is not lacking, we have reason to believe that our national culture is making no less remarkable strides. Finally, America offers a wealth of subjects ranging from the picturesque to the sublime. It has a life that is unique. Individuality born of independence is strongly marked. We may boast, too, not only of our freedom, but of an elevation and purity of sentiment in daily life to be found in no other land. These qualities find expression in our poetry and painting, but nowhere more appropriately than in sculpture, the sturdiest and purest of the arts."

In *The Forum* for January, William Ordway Partridge critically discusses "The Development of Sculpture in America," summing up he says:

"We must, then, forever do away with the thought that art can be invented or borrowed. Not only must the artist be taught to appreciate the limitations of his art, but the people must be made sensible of the respective arts and their limitations,—that is, they must not expect sculpture to represent scenes that do not lend themselves to the severity of this art, but are more suitable to the painter. Then, too, the artist must not permit the advertising craze to attach itself to him, or even to his dealer; and let him remember when he exhibits his work, that he is appealing to the lowliest, who may have as sincere an appreciation as the most cultured. Joseph Jefferson says that he endeavors to remember that he is playing to the man who has paid his shilling to sit in the pit, equally with the man who sits in the orchestra stall. Then we must sell our paintings and statues only to those who really care for them. To sell a painting to a man who does not care for it is a degradation of one's art,—one might almost say prostitution of one's highest. And the people must grasp, once and forever, the fact that great art is always popular art; that is, only that art has become great in the world which has received the final approbation of the people.

"And what shall be the result of the development of sculpture in America? What shall it make of us? It must not be less lovely than the art of Greece, but more so. For we shall have breathed into it the spirit of a new life. This new art will owe much to those that have gone, and we will acknowledge it frankly and gratefully. It shall be an art in which buffoonery plays no part. Harlequins will find no place upon its stage. How shall we know this art of the future? First of all by its uplifting power, as we know and believe in nature and love to keep in tune with her. What shall be its chief characteristic to distinguish it from all others? Character—in the Christian sense. Our conception of nature must tally with the wide knowledge we have gleaned of the universe and the men who inhabit it. If we do not see in nature more than the Greek found there, it is surely our fault and the doors of the heart and soul are closed to the revelations of the hour.

"Dwell up there in the simple and noble regions of thy life, obey thy heart, and thou shalt reproduce the fore-world again."

"Architectural Sculpture in America" is a beautifully illustrated article by Russell Sturgis in *The Engineering Magazine* for February. Mr. Sturgis truly says "that there have been a few attempts to apply a new and living architectural sculpture to American buildings, and these attempts seem to be

worthy of mention." He gives such examples as the Harvard Law School; City Hall, Albany, N. Y.; Art Club, Philadelphia; New York Life Insurance Building, St. Paul, and other public and private buildings. In relation to the general subject he concludes: "The important thing seems to be to insist upon the existence in our cities of a certain amount of really original and, on the whole, admirable decorative sculpture. Students of architectural art who note with surprise the entire absence of sculpture from a building as admirable in its decorative character as the Law School of Columbia College; or the group of seminary buildings at Park avenue and Sixty-ninth street; who miss such sculpture from the stately and massive Dakota Building west of Central Park, or from the spirited and fantastic Berkshire in Madison avenue, or from the refined Yosemite Building in Park avenue; who wonder how such a church as St. Agnes' Chapel, of Trinity Parish, should be carried to completion without a scrap of carving, or how St. Thomas' or the Collegiate Church at Forty-eighth street should have only the perfunctory capitals and crockets of the style; who cannot endure that no sculpture should be given to such sumptuous private houses as half a dozen in upper Fifth avenue—such persons may be comforted by the knowledge that a great deal of good sculpture of the decorative sort has come into existence within the decade. It is scattered thinly over a vast tract of country, but it is there, and the important question now is how there can be made possible the production of more, very much more, of it."

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Senator James Harlan, of Iowa, gives an illustrated historical article in *The Midland Monthly* for February on "The Iowa Soldiers' and Sailors' Monument." Speaking of the artists engaged in the work, he says. "The State has been fortunate in the character of the artists. The original design, produced by the late Harriet A. Ketcham, has been commended by the profession and art connoisseurs everywhere. And the execution of the art work in detail by her successor, Carl Rohl-Smith, is equally satisfactory to the commission, and apparently to all others who have seen so much of it as has been completed.

"The leading thought suggested by the entire structure may be said to be the courageous and effective service of Iowa's citizen soldiers in the field to enforce the laws and to preserve the Union, and their joyous return to their quiet homes with victory hovering over their heads, preferring peace to the circumstance and panoply of war, after having won its highest honors."

**THE "GOVERNOR BALDWIN" MEMORIAL, ST. JOHN'S CHURCH, DETROIT, MICH.**

Supplementing our recent description of the Governor Baldwin Memorial, St. John's Church, Detroit, Mich., we now publish, through the courtesy of the makers, the Messrs. J. & R. Lamb of New York, an illustration showing this fine work, as approximately erected.

This illustration was taken from the first sketch of the designer, Mr. Chas. R. Lamb, who with his

subject being that of the "Angel of the Resurrection and the Marys at the Tomb," the angel standing at the top of a flight of steps in front of the door of the tomb speaks to all the world, when saying, "He is not here, he is risen."

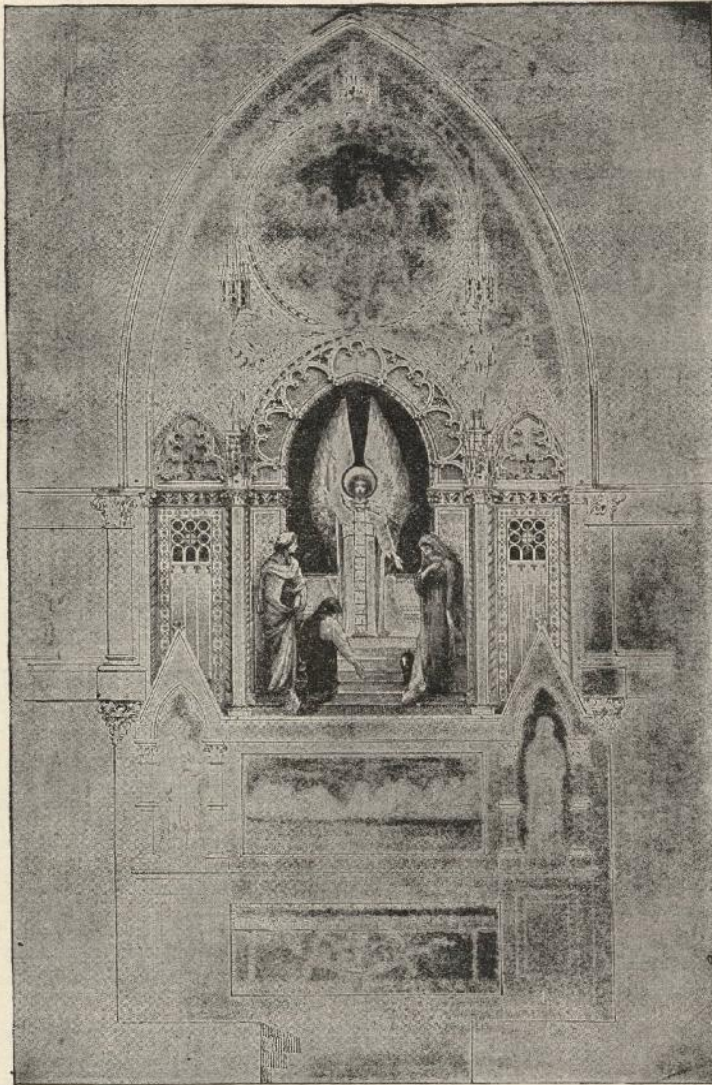
This memorial in place is monumental and heroic in character, and unquestionably is perhaps the most important piece of art work of this character as yet erected in this country, the subject being executed entirely in Venetian mosaic, with brilliant gold enrichment specially made for this commission at Murano, Italy.

The problem given to the designers was to complete the plain end wall of the chancel, above a low marble reredos, and to include a small rose window in the upper part. This has been very cleverly done by the constructive work in high relief executed in Italian gold, which frames the large mosaic composition, and which also rising to the roof timbers above, encircles the rose window in the upper part of the wall.

In the complete work, two flying angels hold a large crown above the central mosaic, in which the electric lights, concealed from the eyes of the congregation, illuminate the brilliant field of the mosaic. The effect as seen in position is particularly satisfactory. The harmonious combination of pure gold and brilliant colored enamel is constantly a source of satisfaction to all who worship in old St. John's.

Some idea of the time taken in preparing the work, which was the special gift of Mrs. Sybil A. Baldwin, may be gathered from the fact that an entire force of "artist-mosaists" have been at work, for over a year, on the figure work alone, which is calculated to have about one million and a half separate pieces, each of which had to be cut and handled for its special place.

The use of mosaic, one of the oldest and most permanent of the arts, is being revived for mausoleums; and wisely so, as nothing can be more beautiful for such interiors,



THE GOVERNOR BALDWIN MEMORIAL, DETROIT, MICH.

wife, Ella Condie Lamb, has been working on this important commission for the past year and a half.

The figures are considerably over life size, the

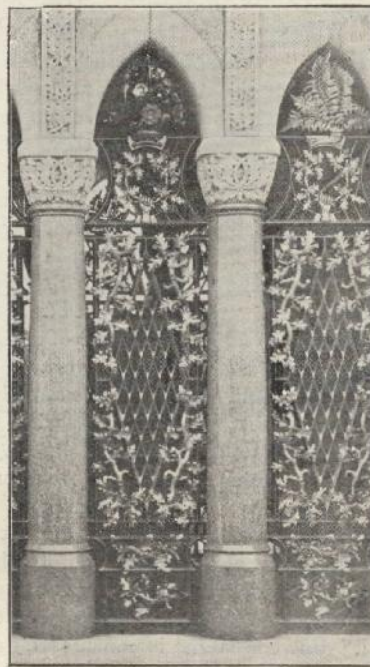
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## THE BARNEY MAUSOLEUM, SPRINGFIELD, MASS.

The illustrations herewith give some details of the Barney Mausoleum, recently erected by Mr. E. H. Barney, on his estate,



Forest Park, Springfield, Mass., the main features of the design originating with himself. The material chiefly used in the construction is Quincy granite. Two sweeping flights of steps lead to the temple-like structure crowning the monument at the foot of each of which is a sphinx cut from marble. This temple commands beautiful and extensive views, the river meandering near by and the misty hills thirty miles away. Specially designed bronze seats will be provided. The mausoleum proper is directly under the temple, and contains a red granite vault, with three highly polished sarcophagi resting upon it. Eight pillars of Aberdeen granite sup-



port a roof inlaid with glazed tiles. The floor is also laid with tiles. Between the pillars very heavy and handsome bronze doors are hung. The illustration gives some idea of the design of these doors and their ornamentation.

The inscription over the mausoleum reads: "To live in hearts we leave behind is not to die." The cost of the monument is in the neighborhood of \$100,000, and it was constructed by Mr. W. F. Cook, Contractor, Springfield, Mass., who has given

close attention to the details so as to produce a structure worthy of the intention of the owner and of the monument itself as an example of architectural and sculptural memorial work. All the ornamental features have been carefully worked out both in the granite and bronze, and the endeavor has been to obtain a harmonious production, elevating and inspiring yet withal restful, and with a due regard to the beauty of location and the magnificent natural pictures ranging about its site.



**EUGENE GUILLAUME, DIRECTOR OF THE ACADEMY IN ROME.—MERCIE'S STATUE OF MEISSONIER.**

When a writer takes upon himself the task of showing the art of one nation to another, he must above all be eclectic; he must have no parti-pris more for one school than for another. He may have his personal appreciations, and think his judgment almost unerring. But there is the "almost," which should make him waver, and like Ernest Renan, who, in a discussion after hearing some plausible refutation of some of his argument, always responded, "Qui sait, peut etre," so must the critic leave a margin for change of mind in art, leave a margin for time to do its work of recognition or of destruction. It is probable that the future may have surprises for sculptors, who, thinking that while they are conceiving the new they are burying the old under the stone of oblivion.

I know that the advanced sculptors of the Champs de Mars would be apt to remark if they knew of my present intention: "But why write about Eugene Guillaume? he has never done anything original or gone out of the ruts of the conventional." But Guillaume is considered one of the greatest sculptors of France; he has had all the rewards that his country can bestow. "But that

does not signify; we do not weigh talent by the weight of rewards." Perhaps not for others, but I take notice that no artist of the Champs de Mars so far has been so convinced of the nullity of rewards as to refuse the Cross of the Legion of Honor. And I am not so sure that any would refuse to become a member of the Institute if the offer were made. Even Puvis de Chavannes did not silence with a decided "no" the friends who proposed he should be elected a member of the Academie. Besides we would have a poor opinion of the judgment of a country if we condemned all the artists whom it has rewarded. What would be the use of foreigners flocking to France to learn its art if its judges were totally ignorant as to the reward they must offer to the creators of art?

Eugene Guillaume must then have some merit, in having obtained all the honors that a grateful country has bestowed upon him. He has twice obtained the medal of honor, and is besides Grand Officer of the Legion d'Honneur. Furthermore, the master was called some years ago to officiate as director of the Academie de France in Rome. The poor Villa de Medicis! How many stones have been thrown into its gardens by men who believe or who affect to believe, that originality is smothered in its inculcations of traditional rules, and in the study of Roman and Greek classics. Phillippe Gille, in one of his able articles on the subject, says:

"It is true that it has become the fashion to debase the academical teachings, but it is easier to debase them than to find and give good reasons for condemning them. And I am afraid that those violent protestations are taken up more through the desire of writing a high-sounding article than the desire to see progress in art."

Eugene Guillaume has just published a book in which he gives sound advice to young sculptors, directing his remarks principally to the art students of Villa the Medecis, but the lesson it teaches may be profitable to the world at large. In one paragraph he says:

Be yourself; that certainly ought to be your great thought. But let me tell you, the problem not only consists in being yourself, but in remaining yourself throughout your career. In art one must always be true to one's self; one must live with



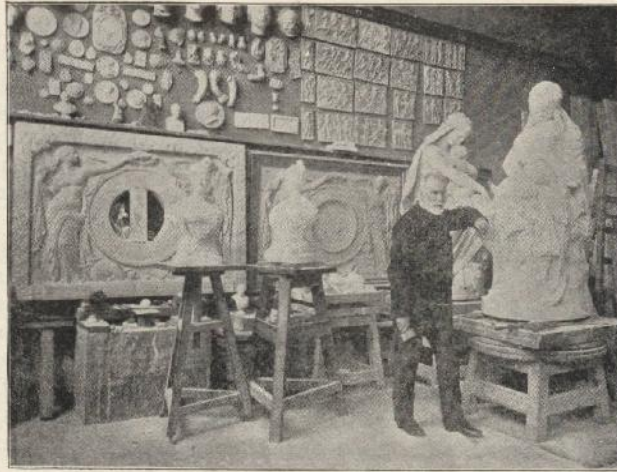
MERCIE'S STATUE OF MEISSONIER.

one's thoughts until they become tangible, until they form one idea and that idea to be personal, according to the established rules of art. In those few words lie all the duties of the true artist. The essential point is to know whether what one paints, what one models, is the exact expression of what is deepest in thought and sentiment. If one never sacrifices anything of that idea, if it is as much of one's self as one's identity, then and only then can a sculptor proclaim that his work is his own, that it is a part of his being.

But we must not ignore that the conditions of art are changed. We are no longer in that time in which we sought in all productions of genius that firmness, that soberness of character, which was the expression of perfect reason. We now stand in need of movement, of novelty; and even of showy qualities. We want to identify the artist in his subject rather than to identify it with the standard that previous masters have established; and if he succeeds in materializing a personal note, we to-day must be indulgent in the analysis of points we would have formerly deemed indispensable.

Mercie's monument to Meissonnier, erected in one of the small squares of the Louvre, is very imposing, and it is not out of place in that spot near the famous church of St. Germain l'Auxerrois, from whose tower tolled the bell for the beginning of St. Bartholomew's massacre of the Protestants, near the famous colonnade of Perrault, who, although a physician and writer, managed to be the author of one of the most perfect pieces of architecture in the world, and next to that wonderful suite of palaces that are architectural realizations of what is most noble and grand in the way of habitations. The movement is majestic, harmonious, and is personal to the great painter. Like Victor Hugo, one of his favorite ways of repose was to hold his ponderous brow in his hand. He loved to sit in that attitude, for he then reminded artists and amateurs of Michael Angelo's great Moses. I am sure that in Meissonnier's great conceit he did consider himself a Moses in art, and I doubt whether on Mount Sinai he would have had modesty enough to have bowed down and veiled his face before the Lord.

The great art in the robe is most noticeable. It is masculine in every outline; there is not one useless display in fold. The chief idea of the sculptor was to make an appropriate artistic covering for the small, puny body, which in life was out of proportion to the head. What a happy thought the cushion is under his feet. It would probably be deemed effeminate for any other artist to thus rest his feet.



PART OF STUDIO OF EUGENE GUILLAUME.

Not so for Meissonnier. Although broad and strong in his work, he was *un petit maitre* in habit. Mercie never had a better inspiration than the pose of that flag, shield, all the military paraphernalia on the base of the pedestal, at which the master is looking down. I deem this one of the most beautiful statues with which this city of ten thousand statues is decorated.

*Emma Bullet.*

At the annual dinner of the Architectural League of New York City, Mr. Russell Sturgis, chairman of a committee appointed to submit plans for a monument to be erected to the memory of the eminent architect Richard M. Hunt, at the entrance to Central Park, presented a report deciding on the design as suggested by the late Mr. Hunt himself. In the course of his remarks Mr. Sturgis said: "The essentials of the plan are two equestrian groups of somewhat more than life size, raised upon decorative pedestals ten or twelve feet high; four statues or groups of, perhaps, two figures, agreeing in scale with the equestrian groups, and raised upon pedestals of the same height, but much smaller horizontally; and five double gates of wrought iron or bronze or other metal, but light and open rather than massive, each pair of gates having about twenty-five feet of clear width. This is all that is essential to the design, and we estimate the cost of it as follows:—Two equestrian groups, each \$45,000; four statues or groups, each \$15,000; two larger and two smaller pedestals, at \$10,000, and five metal gates, each \$6,000, making a total of \$190,000." The statuary will probably be made, either ideally or otherwise, representative of some of the historical features of New York City, which will give it great interest.

## BRONZE III.

BY PAUL E. CABARET.

The character of the finish requisite for any given piece of bronze work depends not only upon the size and shape but mainly upon the style of ornamentation on the same. The treatment of bronze work, like most everything else, is subject to certain rules which must be followed intelligently, if correct and pleasing effects are to be obtained. For instance, figure work requires a different treatment from leaf work, or conventionalized ornamentation. And even in the latter the treatment differs according to the different styles in which it is executed, whether Classic, Gothic, Renaissance, etc.

The amount of finish required on a piece of bronze work depends also upon the distance at which it is placed from the ground. Take for example a bronze statue placed at a height of ten, twenty or fifty feet. Fine tooling on the same would not be discernible to the naked eye, and would, in fact, be rather detrimental to the work than otherwise, for the reason that the higher an object is placed the bolder and more rugged should be its forms and details.

What completely ruins so much of the bronze work to be seen in our cemeteries is the total absence of finish or tooling on the metal. Where one does not care for correctness or effect, but looks at work of this kind merely in the light of a commercial transaction involving so many dollars or cents, it is easily understood that he should be satisfied with almost anything that the manufacturer may choose to give him. But while this may benefit his pocket, it certainly does not tend in the long run to enhance his reputation as a man of artistic taste or judgment.

There are cases, especially in figure and drapery work, where an excess of tooling or any tooling at all beyond the repairing of the seams, where a picce-mould has been made, is apt to injure rather than beautify the work, and some sculptors prefer to have their work left in the natural cast finish, thus showing and bringing out the artistic touches and modeled effects of the original model. For this class of work, of course, the very finest kind of casting is required.

In almost all other forms, however, especially where large flat surfaces, plain or ornamental moulding, etc., occur, a certain amount of tooling is necessary. The sand, however fine, used in the casting of bronze always leaves its imprint on the surface of the metal, and if this surface is not obliterated the work loses nine-tenths of its richness of effect and looks, it might almost be said, like so much cast iron which has been plated with a coat of bronze.

While it is impossible to say in each individual case just what amount and character of tooling is required, it will not be amiss to give, in a general way, an idea of the finish that should be put on the principal forms of bronze work used in connection with monumental architecture, omitting the treatment of special figure and drapery work referred to above.

In doors, all stiles, rails and plain parts of mouldings, as well as all flat and even surfaces, should be smooth-filed and finished with a fine grade of emery. All angles should be perfectly sharp and well defined. Where moulding panels are a part of the design, the corners formed by the intersections of the mouldings should be sharp and clean. Where any ornamentation occurs, whether in egg and dart, conventionalized leaf or other work, either in the mouldings or grilles, the same should be sufficiently chased so as to bring out the sharp edges and give the proper smooth or mat finish to the body of the ornamentation, as required by the special style in which it may be executed.

In gates and window grilles all bar work should be smooth filed and emery finished, while all ornamentation should receive the same treatment as mentioned for doors.

It is well to bear in mind in this connection that all large bodies of either a perfectly flat or plain moulded character should receive the file and emery treatment mentioned above. This applies, outside of doors and gates, to separate door frames, ceiling frames, window sashes, etc., etc.

Cinerary urns or flower vases should receive a very careful finish. Where an urn is wholly without ornamentation it should be turned in a lathe and all angles brought out clear and sharp, special care being taken to preserve to all moulded shapes their correct outline. Where the urn or vase is ornamented the ornamentation should be carefully chased.

Catacomb handles, which have such an important part in the decoration of tomb interiors, should be highly polished, especially where they are devoid of ornamentation. Nothing in a tomb looks so rich and ornamental as a row of bronze handles properly finished. Where polishing is not desired, the handles should be finished in smooth emery, but the extra cost of polishing a handle is so slight that it ought not to be taken into consideration.

One of the forms that should command special attention in the finish is that of memorial or inscription tablets. Unfortunately it is one of the forms that seems to receive the smallest amount of care, especially where used in connection with soldiers' monuments. Very often these tablets are put up in their natural state, without the least finish



having been expended upon them beyond the mere roughing out of the outside edges, and running them through the acid bath to brighten the metal and free it from the sand that might still adhere to its surface. After receiving a coating of more or less thick varnish or bronzing (which often answers the purpose of hiding defects), they are delivered and put up as first-class productions. This statement is not exaggerated and can be easily verified by a walk through any of our national cemeteries. The lettering on a bronze tablet should be carefully gone over so as to correct any defects that might be found and bring out the outline with sharpness. If the lettering is of a flat face style the face should be finely filed and finished with emery. The border, should there be one, should be treated in the same manner as the moulding panels on a door, as explained above. The ground of the tablet may be sand-matted all over or left the natural cast finish, but in every case should be perfectly flat and the angle formed at the junction of the letters and the ground well defined.

All bronze work, after leaving the hands of the finisher, should be lightly bronzed or oxidized in order to give it more uniformity of color at the start and insure a more even atmospheric coloring. The heavy and thick staining compounds sometimes used should be avoided in monumental bronze work, as they give the same a painted appearance and seriously interfere with the natural oxidization of the metal. Moreover, when the work is finely ornamented and chased, these compounds fill up the fine lines and destroy the artistic effect of the work. Of course, for statuettes and other art bronzes for home-decoration, where special effects are desired, a great deal more license may be taken, but in outdoor work the best rule to follow is to leave the metal as free and accessible as possible to atmospheric action.

And now, in conclusion, just a few words about construction. The question is so important that it may not be amiss to refer to it again. Nothing will so illustrate its importance as the mention of two cases which came under my notice recently. One is of a pair of doors, not one hundred miles from New York, in which the frame or structural skeleton was constructed of thin, hollow tubing. How the thing could be made to properly hold together is a mystery to me. At the time I saw these doors there were already evidences that it would not be long before the tubing would split through contraction and expansion. As a winter has passed since then, I suppose that the frost, settling in the tubes, has by this time completed the work of destruction. And yet the doors were otherwise quite well finished, and might have passed muster; fifteen to

twenty dollars would have covered the extra cost of solid bars.

The other case in point is that of three window grilles which I saw shortly after they were put up; the grilles, of very slim metal and poorly constructed in themselves, were attached to the stone work by means of small sleeves about three-quarters of an inch long, and made of  $\frac{5}{8}$ -inch round tubing, slightly thicker than an ordinary business card and filled with soft wood. Through this wood passed the screws that fastened the grilles to the stone. In this case about 50 cents would have covered the cost of solid metal. It is only a question of time before the wood decays and the grilles fall to the ground.

All those having occasion to use bronze work should insist upon conscientious work and intelligent construction. They should insist that their work be riveted together in such a manner that it can never come apart, and they should especially insist that all metal used in their work be solid, and not hollow. By seeing to it that they get what they want and what they order, it will not be long before we see a better standard of work in our cemeteries.

#### How the Founder of the Vendome Column was Ruined.

During the present century one of the most enormous monuments which have been attempted in bronze is the celebrated Vendome Column. The French government entered into a contract with an iron founder who had never been engaged with either the modeling or casting of bronze. The government engaged to supply him with the cannon which had been taken from the Russians and Austrians during the campaign of 1805 in quantity sufficient to found the monument. Knowing nothing of the phenomena which the fusion of bronze offers, he discovered when he had finished two-thirds of the column that he had used up all his metal. Enough bronze had been served out to him to complete the monument, and he was responsible for the full amount. Ruin stared him in the face. In order to get out of his difficulty he melted up his scoriae and mixed the metal with some cheap refuse which he had bought, and so managed to finish the founding. These castings were discovered to be full of flaws, and the work was stopped, to the utter destruction of the founder. The mouldings of the different parts of the bas-relief was so illy executed that the chisellers employed to repair the defects removed no less than seventy tons of bronze, which became their perquisite in addition to \$60,000 paid for their labor.—*Illustrated Carpenter and Builder.*

## SCULPTURED MONUMENTS OF PHILADELPHIA.—IV.

On entering Fairmount Park from Girard avenue, and walking the steep ascent that leads directly to the Horticultural Hall, the eye quickly takes in the range that embraces the charming surroundings of



"STONE AGE OF AMERICA."—JOHN J. BOYLE, SC.

deep slopes, craggy ravines, and good timber; bordered by the semi-somnolent Schuylkill river.

## "STONE AGE OF AMERICA."

Here on a rising knoll stands John J. Boyle's *Stone Age of America*, characterizing its title to the fullest degree that period in the history of America or rather it should be said of North America, when the Indian was ever ready to follow upon the trail in pursuit of his enemies, human or animal, and the squaw possessing the stamina and physical and moral courage stood ever ready in defence of her papoose and her tepee or hearthstone.

This group is an illustration of the sculptor's ability

to create an instance apart from the beaten tracks and too gladly one recognizes an instance where thought has been put into execution with a result both creditable to the sculptor and pleasing to the public.

The east light is the first to illumine the strong features of the Indian Squaw, as she stands almost defiantly in the center of the group, clutching her little naked papoose in her left arm, while the right hand clutches strongly the tomahawk, bringing out the muscles and sinews of the fore and upper biceps. Crouching on the right and shielded partly by the leg is another naked papoose of three years, regarding still with an intensity of fear, the prostrate body of Bruin. Master bear has been silenced forever by one fell stroke of that unwavering and well taught hand.

Concentrate well your gaze upon the smaller papoose, its half buried head upon the breast of the woman, and then turn to the defiant expression of the squaw. There stands the wealth of nations, the mother's love, ready, to the death to protect her children. It is a law unwritten and universal but grander than those recorded by man, and depicts the survival of the fittest. This group of bronze, cast by Thiebaut Freres, stands upon a fine granite base of Quincy granite, combed and dressed, polished on the crown slope, rising four feet six inches from the ground. The figures are life-size. The sculptor has made every effort to subdue his sense of emotional enthusiasm, his sterling motive being a desire to give what he believes to be a true quality and in this I think he has succeeded admirably. In many hands the motif would have suffered and the result would have been a painful intensity of expression, and an exaggeration in the physical attainments of the victor. Mr. Boyle first studied at the Academy of Fine Arts, this city; and later at the Ecole des Beaux Arts, where he worked under that good old preceptor Pere Dumont. In 1887 he had designed and executed his group in stone of the Indian squaw, baby and dog which was purchased and placed in Lincoln Park, Chicago.

Plato and Sir Francis Bacon, creations at his hands destined for the Congressional Library at Washington, D. C., will shortly be heard of.

## THE DYING LIONESSE.

Between the river and the Pennsylvania railroad and directly facing the entrance to the Zoological gardens, stands the bronze group replica of Professor W. Wolf's work in Berlin. The position has been very aptly chosen, but the group fails signally to attract the habitue of the Zoo.

The major Lion might be trumpeting forth anything, answering a neighboring call, or giving forth a cry of well modulated despair, while the poor



THE DYING LIONESS.—PROF. W. WOLF, SC.

ly ignores the fast fleeing breath of his dying mother, and grubs on hip and thigh well haunched pour du lait.

No reflection can be cast upon the form of the lion, the sculptor even in life, could never have been accused of using a studio model. Indeed it shows a rare sense of persistent application and yet that very persistence will sometimes prove detrimental in les beaux arts by giving it the air photographique.

The arrow piercing the shoulder blade shows too plainly the action of the studio assistant, it was never sped there from the bow, but placed by the hands, with a rigid regard to local surroundings, i. e., that it shall be seen without interfering with the near side of the lion.

The group which was cast by F. V. Miller, of Munich, Germany, in 1875, stands upon a splendid block of polished dark Quincy granite, measuring four feet by six feet and rising four feet ten inches from the ground. The total cost to the association being about \$5200.

ALEXANDER VON HUMBOLDT.

On the high ground on the East Park near Girard bridge stands the heroic bronze figure of the above. This was erected by popular subscription of the German citizens of this city.

The figure is in the robe of a doctor and stands with the left hand extended on a globe resting on an auxiliary pedestal. The work is that of Gegossen Von H. Gladdenbeck, a sculptor of Berlin, who has since, I believe, passed to the great beyond, and was cast by F. Drake, also of that city. The pedestal which is of New Hampshire granite bears upon the face the famous inscription, "Nature is the Empire of Freedom" from Humboldt's Kosmos.

Born September 14th 1769, died May 6th, 1859.

The figure and details have been well executed, as to resemblance to the original I can say nothing—can you?

dying lioness licking her paw, foreshadows not her death but rather the arousing from her slumbers, during which time her young cubs have been making a playground of her well drawn body, and he in the foreground callously

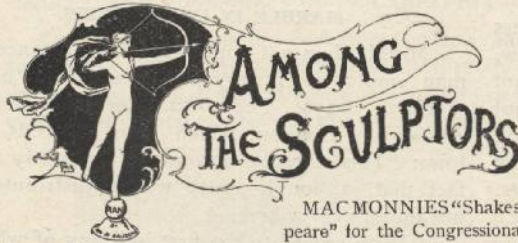
#### MARBLE IN EARLY TIMES.

Marble does not appear to be a substance which man employed in very early times as a building material, says *The Illustrated Carpenter and Builder*, of London, which then proceeds as follows: "This may be accounted for partly by the fact that, although pretty widely distributed it is not found everywhere.

"With regard to the first building of which we have any historic record—the Temple of Solomon—no mention is made of marble, and a great portion of the edifice appears to have been made of rare woods overlaid with plates of gold. As does old Homer expatiate on the rare marble used in the palaces of the heroes whose warlike feats he celebrates. If we may draw deductions from the remains disinterred by Dr. Schliemann, it appears probable that the palaces of Agamemnon and Ajax in Greece, and Priam, at Troy, were built either of clay bricks or wood with the internal walls lined with metal plates, probably of copper or bronze. The earliest extant remains of ancient buildings with which we are acquainted, the Assyrian temples and palaces discovered by Sir Austin Henry Layard, had clay brick walls lined internally with sculptured slabs. Here, at least, we approach the use of marble, for these slabs (now in the British Museum) were either of alabaster or some species of gypsum analogous thereto. The Egyptians appear to have made some slight use of porphyry and dark-colored marble for their colossal statuary. Coming down the stream of history, we find the Greeks of the historic period making some use of marble in their edifices and employing it freely for statuary; always, however, patronizing the uncolored species.

"Decoration with slabs of different colored marbles was much used by the Romans, but it sank in the reign of Claudius to the use of ordinary marble, painted or stained. Their luxurious but slightly vulgar taste had a far stronger appetancy to vividly, even harshly, colored ornamentations than had the refined and subtle Greeks, and they often lined the interiors of their palaces, or even the luxurious villas of the nobles, with their slabs of the most showy and even the most bizarre marbles that their country or its colonies yielded. That sort of thing matched well with their gay, mural paintings, and pronounced style of their pavements of Tessaræ.

"During the decline of the Roman empire, and when Christianity had gained power and become a State religion, Christian fanes for worship became numerous, and in these both those of the Romanesque and those of the Byzantine style, the free and even profuse use of colored marble became common."



MAC MONNIES "Shakespeare" for the Congressional Library, Washington, has been sent to the bronze-founders in Paris. John J. Boyle's "Sir Francis Bacon," and Cyrus E. Dallin's "Sir Isaac Newton," both also for the Congressional Library have been completed; both were recently open to private view of the Fairmount Park Art Association, Philadelphia, in their sculptor's respective studios.

THE STATUES of two great educators are nearing completion. That of President Dwight L. Woolsey, of Yale, now in bronze, was modeled by Prof. J. F. Weir, of the department of Fine Arts of that University. The figure is seated in a Greek chair, typical of the place the doctor filled at Yale from 1831 to 1846 as professor of Greek before his election to the presidency of the college. He wears the president's robe suggestive of that office from 1846 to 1871. The pose is natural, one hand lies loosely on his lap, the right holds a book partly open on his knee the body leaning forward, representing Woolsey, the teacher, listening intently to a recitation. It is considered an excellent work as a likeness by those who knew Dr. Woolsey in life, and also as a work of art. The statue will be mounted on a massive granite pedestal and stand on the campus. J. Massey Rhind's marble statue of Dr. McCosh of Princeton is completed in that sculptor's studio. The figure is standing, holding a volume in his left hand, while the right is partly raised. The face is easy and graceful, the brow thoughtful and the mouth with the stern lines characteristic of the man. This statue will occupy a place of honor in the new Alexander Commencement Hall at Princeton, N. J.

THE COMMISSION empowered to select a design for the monument to General Hartranft has accepted that of Mr. F. W. Ruckstuhl, secretary of the National Sculpture Society, New York. It represents the general returning home from war at the head of his troops in the uniform of a general, with sword and fieldglass, and holding his hat in his right hand in response to the plaudits of the people. The monument will be bronze, and will stand on the plaza on the west front of the capitol at Harrisburg, Pa., looking toward the county soldier's monument and the Susquehanna river. It will be mounted on a granite pedestal.

JOHN J. BOYLE has been commissioned by Mr. Justus C. Strawbridge, of Philadelphia, to model a statue of Benjamin Franklin as a gift to that city. It is too early to say what ideas the statue will represent, but the donor will have a jury of three artists of national reputation,—a sculptor, a painter and an architect,—to pass upon the models and the completed work and he has placed his interests in their hands. Mr. Frank Miles Day, architect, has been selected to collaborate with Mr. Doyle on the architectural features of the monument and its surroundings.

PAUL WAYLAND BARTLETT'S design for the Sherman monument at Washington, is perhaps the most monumental of all those submitted. The pedestal is placed in the centre of a large inclosure sunk several feet below the surrounding level. It is a massive construction, rectangular in plan, but tapering

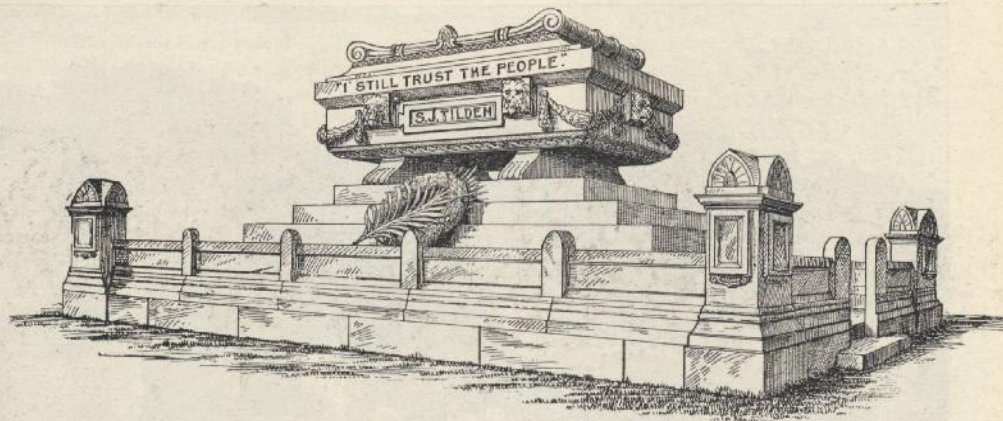
towards the top. The two sides on the lowest stage of the pedestal are decorated with bas-reliefs representing the march to the sea. On the next stage, front and back are two independent figures symbolical of Thought and Courage. Above them the pedestal rises with practically unbroken surfaces, the decoration being slight in character, and, above, sitting defiantly on his horse is Sherman apparently scornfully regarding the field of battle from the top of an abruptly rising hill. The horse stands as though on the brink of a cliff, says *The New York Tribune*. "There is martial tension in the design, and the pictureque, vigorous way in which Sherman seems to be lifted into space is the more striking from the massive treatment of the wall inclosing the spacious square beneath him. This wall has a break in each one of the four sides, two of the breaks being wider than the others. The principal entrances are flanked by crouching lions. The American eagle, standing with beak uplifted and wings in repose, guards the minor steps. These steps are only two or three in number, but they signify a depression in the ground quite sufficient to create a striking effect of perspective and to give the monument the feeling of isolation which it requires at the same time that it needs an inclosed space around it. Strictly as a composition, and as a massive, monumental scheme, this model of Mr. Bartlett's is original and strong."

IT is said that the only bust of General Robert E. Lee that was taken from life was made by Frederick Volek, the sculptor, at about the time of the battle of Chancellorsville. A copy of this bust has been purchased by the Society of the Army and Navy of the Confederate States in Maryland, and will be sent to the memorial hall of the confederate states, in Richmond, to be deposited in the Maryland room pending the selection of the location of the "southern battle abbey," where it will finally rest as the contribution of the society to the abbey.

AMONG PHILIP MARTINY'S recently completed work are two lamp-bearers, or newel post figures holding torch, they are without the usual wings and were modelled in a Greek character, with drapery. These figures are over life size. Mr. Martiny also made the medal of award for the Atlanta Exposition.

A WELL-KNOWN art critic has said that the time is ripe to collect the works of Edward Kemeys, the American sculptor of animal life; and that as we now collect the productions of Barye, the French animal sculptor, we shall before long be equally active for Kemeys' works. Mr. Kemeys has been forming a group of his efforts dating from 1870 down to 1894, and as a result some twenty-five bronzes grace the collection. This is a purely American collection, of American animals by an American sculptor and cast in an American foundry. One of the largest is "Buffalo and Wolves," which was exhibited at the Paris Salon in 1878 and received warm praise. Some of his other works are: "Battle of the Bulls," two young buffalo in desperate combat side by side; "Maternal Affection," a mother panther with two cubs at her breast; a group of Jaguar and Peccary, the peccary about giving up; "The Jaguar Lovers," "Still Hunt," in Central Park, New York; "Lynx and Possum," the possum lying curled up in a little wad; "The Grave Digger," a grizzly bear just finishing burying the head of a sheep; "Old Ephraim," a grizzly bear; "Dying Panther," a beautiful work; "Mountaineer," a mountain sheep gracefully posed. Mr. Kemeys' works exhibit a great intelligence and a technique in harmony with his close study and intimate acquaintance with animal life.

MISS FRANCES M. GOODWIN, of South Bend, Ind., has been commissioned by the Government to make a marble bust of the late Vice-President Schuyler Colfax, to be placed in the senate gallery at Washington.



THE SAMUEL J. TILDEN MONUMENT, NEW LEBANON, N. Y.

**THE TILDEN MONUMENT.**

Nine years ago last August the remains of Samuel J. Tilden were buried in the little cemetery at New Lebanon, N. Y., in the family lot. Early in January they were transferred to a sarcophagus, erected on a plot close by, which was presented to the executors of Mr. Tilden's estate by the Cemetery Association. The Association was a beneficiary of the will to the extent of \$10,000, and took this way of acknowledging the gift.

The monument, of which an illustration is given, is constructed of Vermont granite in the Renaissance style, after a design by Mr. Ernest Flagg, architect, New York. The foundation is of granite, 4 feet deep in the ground. The base is 22 feet 10 inches long by 15 feet wide. At one end of the enclosure formed by the paneled wall is an opening which leads to the sarcophagus by a flight of nine steps. The sarcophagus is  $9\frac{1}{2}$  feet long,  $4\frac{1}{2}$  feet wide, and 3 feet deep. A lion's head adorns each end, while two are used on either side. The inscription on the front face of the sarcophagus was chosen by Mr. Tilden: "I still trust the people." Underneath the inscription is "S. J. Tilden." On the opposite side of the sarcophagus is the word, "Governor." Resting upon the steps in front is a laurel wreath, upon which rests a palm branch, all in bronze. The weight of the slab covering the opening of the casket is about seven tons, and the whole monument some forty tons. The work was carried out by Batterson & Eisele, New York City, at a cost of about \$10,000.

In the report of the Missouri Geological Survey, just issued, much attention is given to the granite rocks of the state. The granite district is confined to the southeastern part of the state, Pilot Knob being about the center, and it covers an area

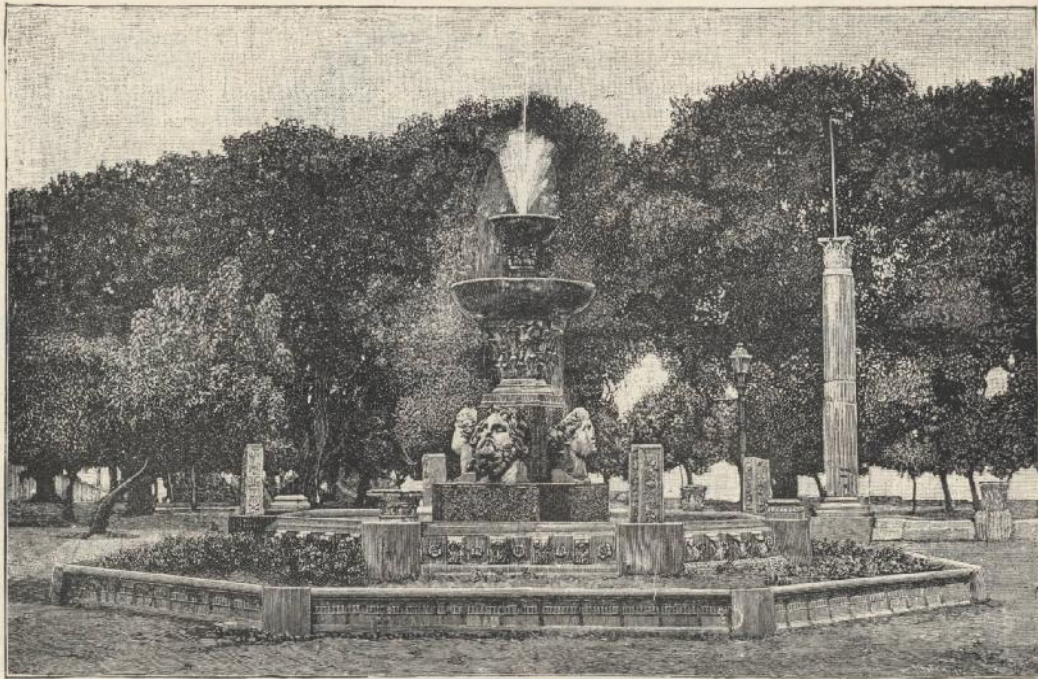
some seventy miles square. An exhaustive examination is being conducted into the composition, strength and durability of this product of the state, and so far as tests and examinations have gone Missouri granite is exceptionally good for all the purposes to which granite is put, while it has already been used largely for building purposes.

\* \* \*

The interior of the Grant monument in Riverside Park, New York, will be handsomely finished, a large amount of marble being required. The main portion under the great dome will be called Memorial Hall, and directly under the dome a circular opening eighteen feet in diameter, protected by an iron railing exposes the sarcophagus in the crypt below. The four square corners of the structure are utilized, the two on the south have stairways leading to the crypt, wherein visitors may pass entirely around the sarcophagus and read the inscriptions thereon. The two corners on the north will contain relics and interesting souvenirs of the great general. It has been promised that the monument will be completed sometime during the present year.

\* \* \*

The latest in cemetery memorials is the tomb-glass instead of tombstone. In the Kittaning, Pa., cemetery is a plate glass slab, four feet high by eighteen inches wide by one inch thick erected in memory of Elizabeth Pepper of Ford City. The slab which is rounded at the top, is set in a sand stone base. Some time ago the Pittsburgh Plate Glass works received an order for plate glass of unusual thickness, and it occurred to Mr. Matthias Pepper the Asst. Supt., that the qualities of glass should make it an admirable material for cemetery purposes, with the above result. The lettering is cut by the sand blast process.



THE ROMAN FOUNTAIN AT CHERCHELL, ALGERIA.—FROM *L' Illustration*.

#### AN ALGERIAN FOUNTAIN.

Not very long ago there was erected in the public square at Cherchell in Algeria, a fountain composed entirely of Roman ruins found at Cherchell or in its immediate neighborhood. This fountain deserves notice on account of its elegance and for its distinctive characteristics. To M. Munkel, a citizen of Cherchell is due the honor of having designed and carried out the work.

The following description in connection with the illustration will give a very clear idea of its peculiar features. Against its four faces of a cement cube four colossal heads have been placed, which were formerly in the museum at Cherchell. The most remarkable of these heads is that of a man which, according to various archaeologists, represents Ocean, Neptune, Jupiter or Ptolemy; the other three heads with wavy and somewhat disturbed hair represent nymphs.

Above the cement cube, or base, against which these four heads have been placed, is a capital of striking workmanship, upon which rests a great marble basin, or vase, which in turn supports a second capital of much smaller size than the one below, which also supports a marble basin, of much smaller size than the first. From this last springs the stream of water, which under a sky like that of Algeria, and in so brilliant a sun, is magnificently beautiful.

The great octagon basin is formed of pieces of cornices admirably adorned with leaf carving, and at the eight angles are placed four small pieces of square columns, two column bases, and two small capitals. From *L' Illustration*.

The commissioners of the Chickamauga-Chattanooga National Military Park have revised their rules and regulations governing the erection of monuments therein. The following on transportation through the limits of the park is the result of the revision: "The hauling of loads over the park roads and approaches in excess of 5,000 the weight of wagon included, must be done in wagons specially adapted to the purpose; the load to be equally distributed and carried on four wheels. Monument trucks having tires of less than 4 1-2 inches in width shall not be allowed to haul on the park roads. Five thousand to 15,000 pounds, 4 1-2-inch tires; 15,000 to 25,000 pounds, 5-inch tires; 25,000 to 35,000 pounds, 6-inch tires. For loads exceeding 35,000 pounds, one-half inch additional width of tire for each additional 5,000 pounds of load. No hauling of heavy monuments shall be allowed in wet weather."

\* \* \*

The Fairmount park Association, Philadelphia, Pa., which is now undertaking the erection of statues to Benjamin Franklin and Robert Morris, has

received an offer of \$100 from a member who withholds his name for the present. The offer is made conditional upon the gift of \$400 additional by other members, before July 1st, as a nucleus of a fund for the erection of statues to eminent Philadelphians.

\* \* \*

Calais, Me., is to have a monument entirely out of the beaten track in such ideas. When the Coast Survey officers were at work here in 1866 they were induced to mark a point on the forty-fifth parallel of latitude, which passes close by. A block of red granite is now being cut by the Maine Red Granite Co., of Red Beach, bearing the inscription: "This stone marks 45 degrees north. Half way from the equator to the pole."

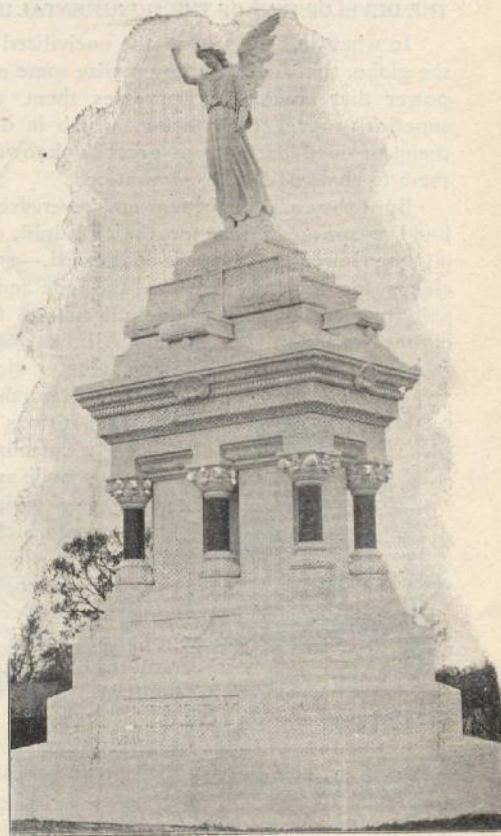
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The accompanying illustration is a side view of the Continental soldier designed to surmount the



pedestal and form the memorial to the revolutionary heroes at Sudbury, Middlesex Co., Mass. This place furnished a large number to swell the roll of Revolutionary fame, who fought at Lexington, Concord, Bunker Hill and other well known places. The monument is designed in colonial style and is constructed of medium grade, Quincy, granite. The figure was modeled by Herbert W. Beattie, of Quincy, Mass., and cut from white Westerly granite. The contract for the monument was awarded to Badger Bros., West Quincy, Mass.

Sudbury was settled in 1638 and incorporated one year later, and much historic interest attaches to the place.



THE LIBBEY MONUMENT.

The Libbey Monument, illustrated above, is of unique design as a cemetery monument, each book representing a member of the family. It was designed by Mr. Libbey, for whom it was executed by S. J. Nason, of South Berwick, Me. It is cut from light Rutland Italian marble, supplied by the Boston branch of the Vermont Marble Company, and exclusive of the statue contains 295 cubic feet. The bottom base is 9 feet by 6 feet by 18 inches. The columns are of black Belgian marble. The details and proportions can be readily comprehended from the cut.

\* \* \*

The following bids were received by James M. Moore, A. Q. M. G., U. S. Army, for furnishing 10,000 American white marble headstones in slabs: The Vermont Marble Co., Proctor, Vt., \$2.13, \$2.01 and \$1.83 each. Wm. H. Gross, Lee, Mass., \$1.85 each. David Crear, New York, N. Y., \$1.86 each. The Cochnower Marble Co., Washington, D. C., \$1.93 each. The contract was awarded to Wm. H. Gross at \$1.85 each. This is the lowest price ever paid, the average of late years being about \$2.00 each.

**THE DEVELOPMENT OF THE MONUMENTAL IDEA—III.**

In what we have said of the uncivilized races of the globe, that in death they realize some unknown power that charms or impresses them with its superiority over their being, which in depriving them of life, presents a great unknown before them to challenge their admiration.

By it they are taught fear and reverence. The budding springs of love for their kindred, of which all the lower animals are possessed,—asserts its claims for remembrance and the rude and perishable mementoes follow this pilgrimage from the earliest times to the present. All these races partake more or less of this same characteristic. Some



KING HIRAM'S TOMB.

token left to worship, however superstitious because their early customs, regulated as to mode and manner by their varied ideas of reverence, which has developed into the various forms of worship and differing as intellect develops until these wild superstitions of barbarism and fanaticism fade away in the dim past.

Let us turn to times and conditions more interesting to us, and more in the line of work customary to us.

The so-called cradle of the human family was situated between the Black and Caspian Seas,—on the north, the Mediterranean Sea and on the south the Persian Gulf. Here man made his first advent on earth and from it all records follow him. The landing of the Ark on Mt. Ararat, 775 miles northwest of Jerusalem, after the floods subsided was the starting point from the cradle to the grave of our present civilization. It is here the first cities were built and the first settlements were made upon the banks of the Euphrates and Tigris rivers on the east coast of the Mediterranean.

Babylon was the first to begin a permanent record and up to the time of Alexander made a wonderful one; during his reign he ordered the marshes of Arabia to be drained, and uncovered the sepulchres of kings which were situated among the lakes. This has led to the belief that the monumental era began with them when the ideas of construction and mechanics had developed in the human mind as one of the conditions of life; where the ever changing phases bring forth new ideas and suggest their application for the benefit and lasting glory of the human family. It is often said there is nothing new. Let us come to the time when King Solomon was building the Great Temple at Jerusalem, the

foundation of which was laid 1012, B.C. He was assisted by Hiram, King of Tyre, whose monument we give. "This tomb is situated about six miles from Tyre among the hills, dotted with many villages cosily bowered in groves of olive, orange, lemon and pomgranate trees. There stands the grand, massive, sarcophagus, lifted high on a solid pedestal of lime stone with arched well and cistern near it. The base is formed of three tiers of stone, each 13 feet long by 10 feet wide. The third course projects a little all around, and is 15 feet long, 11 feet wide and 3 feet thick. The next in which the coffin rests is 12 feet 3 inches by 8 feet thick. The sarcophagus is 12 feet 11 inches long, 7 feet 8 inches wide and 3 feet 6 inches high. The lid is 3 feet 6 inches high. These dimensions were taken by Mr. Robert Morris in 1868, and are said to be correct; and to him we are indebted for them as well as the cut. The view is taken from the west, the east end has been broken by vandals or otherwise injured. This monument stands to represent the most lasting work of man, and carries us back to the time when Solomon and Hiram founded in the building of the temple a principle of brotherly love and unity among mankind that was cemented by the death of Hiram, the widow's son, when the temple was about completed. The temple was completed and for hundreds of years was the glory of the world. As a sample of operative masonry and art—to-day it is only a memory kept alive by the history centering in it.

To the modern dealer in monumental work it is only in the last few years that rock-faced work has gained so much prominence, but you can see by this it had an early origin. There were no inscriptions found upon it but it is credited with being King Hiram's tomb.

Every monument in our day should not only represent some idea, but be a work of art in mechanical execution, to challenge the admiration of the beholder and add a new beauty to the locality in which it is placed.

We have always considered that monumental art, should convey ideas of love, grandeur and sublime sentiments, connecting the living with the future life in all that is beautiful. This would call for all constructions of a memorial nature to conform to the best practice in architecture of the day. This would blend ideas into one harmonious whole, and make every token of remembrance one of art. This can be done in time, but only through the co-operation of the manufacturers, and to them we appeal to raise the standard high. Let none but perfect work both in design and workmanship pass, and without regard to price as a controlling factor. You can govern this and must.



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## THE GOVERNOR THOMAS CHITTENDEN MONUMENT.



THE monument to Governor Thomas Chittenden, erected by the State of Vermont in the cemetery at Williston, is now complete and forms a handsome and appropriate memorial to Vermont's first governor and for many years a prominent statesman. The illustrations present two views, which, notwithstanding the severe criticism to

which the design was subjected, display graceful proportions, originality of design, and a monument at once unique and conspicuous, as a monument erected under the auspices creating it should be.

It consists of a massive die of Barre granite resting upon a well proportioned base. The die is crowned by a block of granite carved in the shape of a heraldic shield, upon one side of which is cut the coat of arms of the State, and on the other side a scroll, representing the Constitution of Vermont, and bearing the inscription:

"Constitution of Vermont, July, 1777. Out of the storm and manifold perils rose an enduring State, the home of freedom and unity."

One end of the die bears a bas-relief likeness of Governor Chittenden, head and face in profile deeply sunk in an oval medallion, surrounded by a wreath of laurel. On the other end of the die is cut a ship in full sail.

Surmounting the monument is the crest of Vermont, a stag's head in bronze.

On the front of the die the following inscription is cut in heavy, raised, block letters:

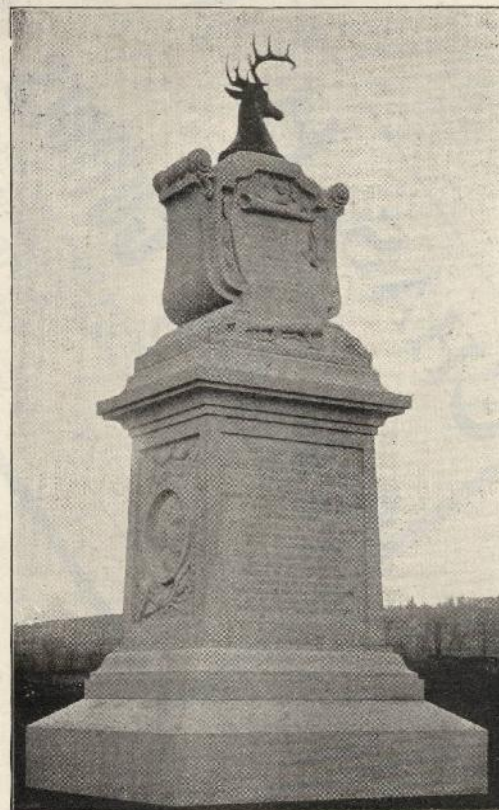
1895  
Vermont  
to  
Thomas Chittenden,  
One of her founders  
And her first governor.  
Born January 6, 1730,  
Died August 25, 1797.

Upon the opposite face of the die is the following inscription:

Born in East Guilford, Conn.  
A sailor at Eighteen.  
A colonel of militia and six times a member  
Of the Connecticut Assembly.  
Settled in Williston in 1774.  
Forced by stress of war to abandon his home,  
He removed to Arlington in 1776.  
Returned in 1787.

At Dorset, July, 1776, he helped to shape  
The first compact in the History  
Of the New Hampshire Grants.  
He aided in formulating the Vermont  
Declaration of Independence.  
Delegate to Congress April, 1777.  
President of the Convention  
Which framed the first constitution  
And of the council of safety.  
Governor 1778-1789 and 1790-1797.

The monument is 21 feet high to the top of the deer's horns. The State appropriated \$3,000 for the work, to which Mr. Henry Root of San Francisco, a Williston man, is credited with having added \$1,000 or more, besides procuring the design and purchasing a site, and to him should be accorded all praise for his public spirit in the matter. Messrs. Marr & Gordon, Barre, Vt., the contractors, have been warmly commended for the excellent work upon this highly creditable example of monumental art. The design, when first given to the public, was generally condemned in severe criticism, but it seems to have grown in favor, and it would appear that its originality and after all, appropriateness to the purpose intended will give it a permanent interest worthy of the man commemorated.



GOV. CHITTENDEN MONUMENT.

1883.

1896,

# MARR & GORDON,

OWNERS OF DARK AND MEDIUM QUARRIES.

LARGEST POLISHING SHEDS IN BARRE.

## BARRE GRANITE.

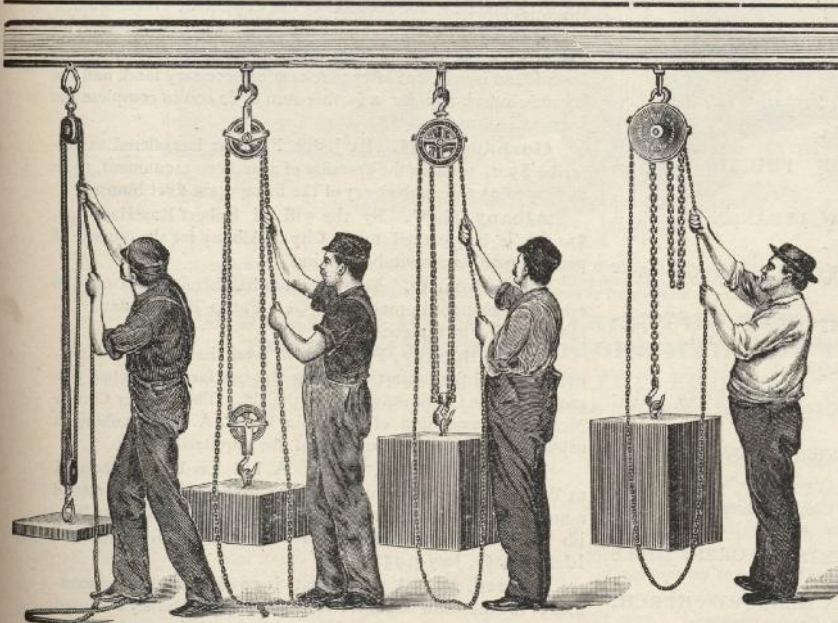
And fully equipped Cutting Establishment, fitted up with all the latest improvements in Derricks, Pneumatic Tools etc.

Make a specialty of high grade Monumental and Cemetery work of all kinds. ∴ Also furnish Granite in the Rough, Dies etc., Squared and Polished, all from their own quarries. ∴ From those who have dealt with them for all or any part of thirteen years they have been doing business they respectfully solicit a continuance of their patronage and invite all dealers desiring first-class work

To correspond with them **MARR & GORDON,** Barre, Vt.

WESTERN OFFICE,  
153 La Salle Street, Chicago.  
Wm. Dunbar, Agent.

EASTERN OFFICE,  
Metropolitan Building, New York City  
C. C. Jenkins, Agent.



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Write for 28-Page  
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giving full ex-  
planation of picture  
here shown.

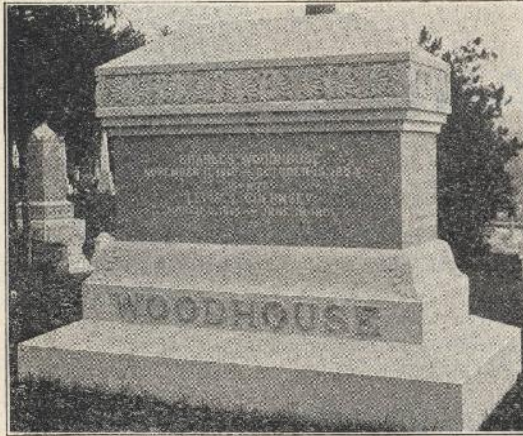
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NEW YORK, 84-86 Chambers Street.  
PHILADELPHIA, 1120 Market Street.  
BUFFALO, Builders' Exchange.  
GENERAL OFFICES: 280 Broadway, New York.

Salesrooms:

CHICAGO, 152-154 Wabash Avenue  
BOSTON, 224 Franklin Street.  
SAN FRANCISCO, Mills Building.  
WORKS: Stamford, Conn., Branford, Conn.

## YOUR ILLUSTRATIONS



MONUMENT IN EVERGREEN CEMETERY, RUTLAND, VT.  
Photo by W. E. Jones.

### REGULAR EDITION.

- THE GOVERNOR BALDWIN MEMORIAL WINDOW,  
Detroit, Mich.—page 180.
- THE BARNEY MAUSOLEUM, SPRINGFIELD, MASS.—  
page 181.
- MERCIE'S STATUE OF MEISSONIER—STUDIO OF  
Eugene Guillaume—pages 182-183.
- SCULPTURED MONUMENTS OF PHILADELPHIA—  
page 186.
- THE TILDEN MONUMENT, NEW LEBANON, N. Y.—  
page 189.
- ROMAN FOUNTAIN AT CHERCHELL, ALGERIA—  
page 190.
- THE CONTINENTAL SOLDIER—SUDBURY REVOLU-  
tionary Monument—Libbey Monument—page 191.
- KING HIRAM'S TOMB—page 192.
- THE GOVERNOR CHITTENDEN MONUMENT, WIL-  
liston, Vt.—page 194.

### ADDITIONAL ILLUSTRATIONS IN INTERNATIONAL EDITION.

- THE MARY F. JOHNSON MONUMENT, NORWICH,  
Conn.—New England Granite Co., Hartford, Conn., De-  
signers and Contractors.
- TWO SARCOPHAGUS MONUMENTS IN FOREST HILLS  
Cemetery, Boston, Mass.
- MARBLE MEMORIAL TABLET IN HENBURY CHURCH,  
Cheshire, England; Harry Hems, Exeter, sculptor,
- DESIGN FOR A MONUMENT BY RICHARDS & TROW-  
bridge, Quincy, Mass.
- THE POPE VAULT, FOREST HILLS CEMETERY, BOS-  
ton, Mass.—Dwight & Chandler, Architects, Boston. (From  
*The American Architect*.)

## PROPOSED MONUMENTS

**Vassar, Mich.** A soldiers monument is to be erected by the G. A. R. Post of this place.

**Great Barrington, Mass.** A movement is on foot among the electricians to erect a monument in Mailhaime cemetery in memory of the late Franklin L. Pope.

**Boston, Mass.** The Massachusetts legislature is asked to provide for the erection of an equestrian monument of Gen. Benjamin F. Butler within the State House grounds. Cost not to exceed \$50,000. The Legislative Committee on Military Affairs has reported unanimously in favor of appropriating \$50,000 for the equestrian statue of Gen. Joseph Hooker.

The council of the Fine Arts Federation of New York have recommended that steps be taken to erect a suitable mark over the grave of the distinguished American painter Gilbert Stuart. To this day it is unmarked save by a number cut in the stone under the railings of the cemetery on Boston Common.

**Mercer, Pa.** The Grand Jury at the last court allowed \$2,500 for the purchase and erection of a soldiers' monument. The G. A. R. committee find the sum inadequate and will petition the March grand jury for a larger amount.

**Washington, D. C.** The Ways and Means committee of the legislature of South Carolina have reported favorably on a joint resolution calling upon the Southern States to contribute to the erection of a statue of George Peabody, the philanthropist, to be placed in the rotunda of the Capitol at Washington.

**Danube, N. Y.** The State appropriation of \$3,000 for the erection of a monument to Gen. Nicholas Herkimer, has been found insufficient after purchase of necessary land, and the commissioners ask for a further sum of \$2,000 to complete the work satisfactorily.

**Gorham, N. H.** Ex-Judge Fletcher has offered to subscribe \$500, towards the erection of a soldiers' monument, to be dedicated on the anniversary of the firing upon Fort Sumter.

**Albany, N. Y.** By the will of Robert Ray Hamilton, \$10,000 is bequeathed to the City of Albany for the purpose of providing an ornamental fountain.

**Columbus, O.** An association has been incorporated to erect a monument in memory of Gen. Philip H. Sheridan. Columbus is his birthplace.

**West Chester, Pa.** Active work has once more commenced upon the project of raising \$15,000 for the erection of a monument on the Brandywine battlefield. The Chester County Memorial Association of the Junior O. U. A. M., has obtained subscriptions for a large amount of the required sum.

**Roanoke Island, N. C.** A bill has been introduced at Washington, appropriating \$12,000 to defray the expenses of a monument in commemoration of the landing of the first British American colony, under Sir Walter Raleigh, at Roanoke Island, N. C., July 4, 1584.

**Quincy, Ill.** A movement is on foot to erect a monument to the late Col. W. W. Berry, one of Quincy's beloved citizens. He was formerly a Kentuckian and commander of the famous Louisville Legion.

**Washington, D. C.** A bill has been introduced into Congress by Congressman Evans of Louisville, Ky., providing for the erection of a monument in the National Capital to the memory of Abraham Lincoln.

THE CUT BELOW ILLUSTRATES OUR NEW  
**SAFETY STOP HINGES**  
 Patent Pending.  
**FOR VAULT DOORS.**

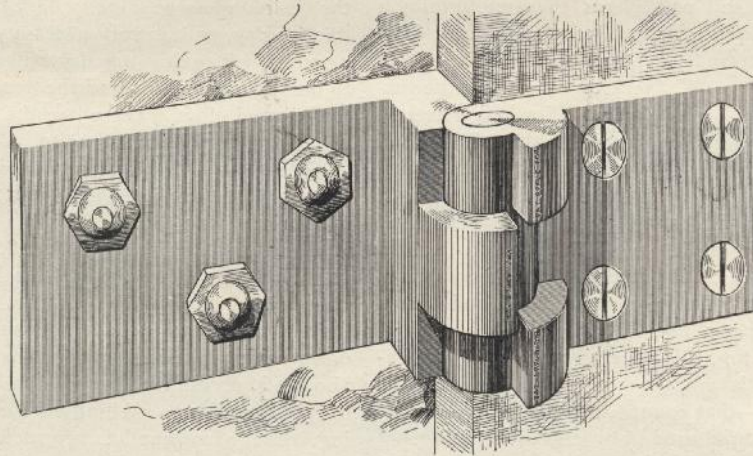
THE ONLY DEVICE MADE THAT WILL AFFORD  
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 THEY ARE MEETING WITH GREAT SUCCESS.

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The stops when coming in contact with each other stop the doors. By lengthening or shortening these stops the door can be opened to any given angle and at any desired distance from the marble work. The stops being cast on the hinges give additional strength to the same. The hinges can be made in any size.

**WE MAKE NO EXTRA CHARGE FOR FURNISHING THESE HINGES ON DOORS MADE BY US.**

SEND FOR DESCRIPTIVE CIRCULAR AND LET US ESTIMATE ON YOUR WORK.

**READ WHAT OUR CUSTOMERS THINK ABOUT THEM.**

New York, Jan. 18th, 1896.

Mr. Paul E. Cabaret,—Dear Sir:

We are very much pleased with the bronze doors and gates which you have furnished for the receiving vault in Homewood Cemetery, Pittsburg, Pa., and desire to say that the work is very satisfactory in every way. We have taken particular notice of your new Safety Stop Hinge which you placed on the doors, and have found them to justify all you claim for them; they effectually stop the doors at the proper point, and afford complete protection to the interior marble work. They certainly should be in great demand for tomb doors.

Yours truly, C. E. Tayntor & Co.

Chicago, Ill., Dec. 17th, 1895.

Mr. Paul E. Cabaret,—Dear Sir:

I have at hand your favor of December 11th asking for some expression regarding doors furnished by you for the Potter Mausoleum in Chicago, and for the Wyckoff Mausoleum in Ithaca, N. Y.

I am pleased to say that all of your work done for the St. Lawrence Marble Company has given entire satisfaction in every way. Your new Safety Stop Hinge is an especially good feature, as the saving of the door can be controlled so that under no circumstances can the interior marble work be injured by the striking of the door.

Yours truly, John Benham, Pres.,  
 St. Lawrence Marble Company.

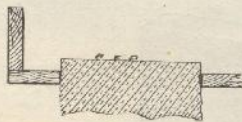
See advertisement on page 171 of this issue.

## PRACTICAL POINTERS.

### Polishing Granite.

By way of preface to the following remarks upon granite polishing, it should be stated that the discussion is based upon the employment of machines of the most approved type and excellence, several of which are manufactured in Barre, Vt. Illustrations of some of these may be seen in the advertising columns of this journal.

In the operations and methods to obtain the best polish in the shortest time there is room for "divers opinions." However it is first necessary to level the bed or surface to be polished and construct around it a frame work of common sawed boards, six or eight inches wide by one inch in thickness. Make the frame larger by six inches all around the bed; then place another board to fill in the space and nail side and end pieces to same forming a right angle or square corner all around the bed. This



frame work must be left an inch or two below the surface to allow the wheel to pass over the edges, ends etc. Also the frame must drop a little lower at one of the ends, enough so that the water and waste may run to that end, and through an opening into a tub filled with water. In this way if any of the unwrought iron or shot is forced away it will drop into this tub and is thus saved for further use. While the waste will wash over the top, it is generally conceded "now-a-days" that it is not so much what one makes as what he saves—that counts, hence the necessity of saving the material used in process of polishing.

After adjusting the frame work around the bed of stone to be polished, fill up all the crevices around and between the different pieces that make up the bed with calcined plaster or plaster of paris. While the plaster is in process of hardening, adjust the wrought iron scroll wheel which is considered the best in use today, using about one pint of chilled shot or crushed steel to each surface foot. After the tool marks are all rubbed out and a good solid surface appears, let the iron get thick or muddy, using but little water, and in this way avoid deep iron scratches, making the surface ready for emery. Wash the iron thoroughly from the bed by means of a hose, such as garden hose, using plenty of water and scrub brush. This done and all trace of the iron washed away, then apply another thin coating of the calcined plaster and this will prevent iron scratches; in process of emerying use a plain ring wheel of cast iron allowing  $\frac{1}{2}$  pint emery to each surface foot of bed, using it over and over un-

til it gets down to a sludge and the surface of stone begins to show a dull gloss. At this stage you wash clean as before and your bed will be ready for buffing.

In doing this you may use the same ring as used with the emery, only be careful to wash clean and cover over the under side with heavy felting, wet thoroughly with water and apply a small quantity of putty powder. What is more generally used in Barre, however, in all polishing mills is, simply, ordinary rope about  $1\frac{1}{4}$  to  $1\frac{1}{2}$  inch in diameter cut in lengths of about 8 inches, stood on end and firmly bound together with one or two iron rings or hoops around the outside of the bunch, which can be bought ready made of the manufacturers at Barre. These rope buffers when new, must be well soaked in water before being used, then shake a small quantity of putty powder on the surface of bed and run the buffer over and over until you get the desired gloss or shine. Be careful not to run this too dry, as it is very necessary to keep damp or moist. Running too dry will cause the surface to heat by the friction and the result is detrimental to the good gloss. These are the principal points to observe in polishing granite.

The speed a shot rubber should have to do the best work depends largely upon the diameter of your rings, for instance, a set of rings 18 inches in diameter could be run up to 180 revolutions per minute with good results, and a set of rings 36 inches in diameter could be run from 140 to 160 revolutions. So that the average speed for rubbing down with chilled iron or crushed steel would be about 160 revolutions per minute. The same rule of speed applies to rubbing with emery and in buffing. Every machine has two speeds, so that either can be used at will. The writer does not know of any electric motors being used to propel polishing machines, although this might be done to advantage. There is a gasoline engine in use in Barre for polishing, and it runs one machine and two grindstones at average cost of 90 cts to \$1 per day. It is said to be capable of running one other machine with but little or any additional cost.

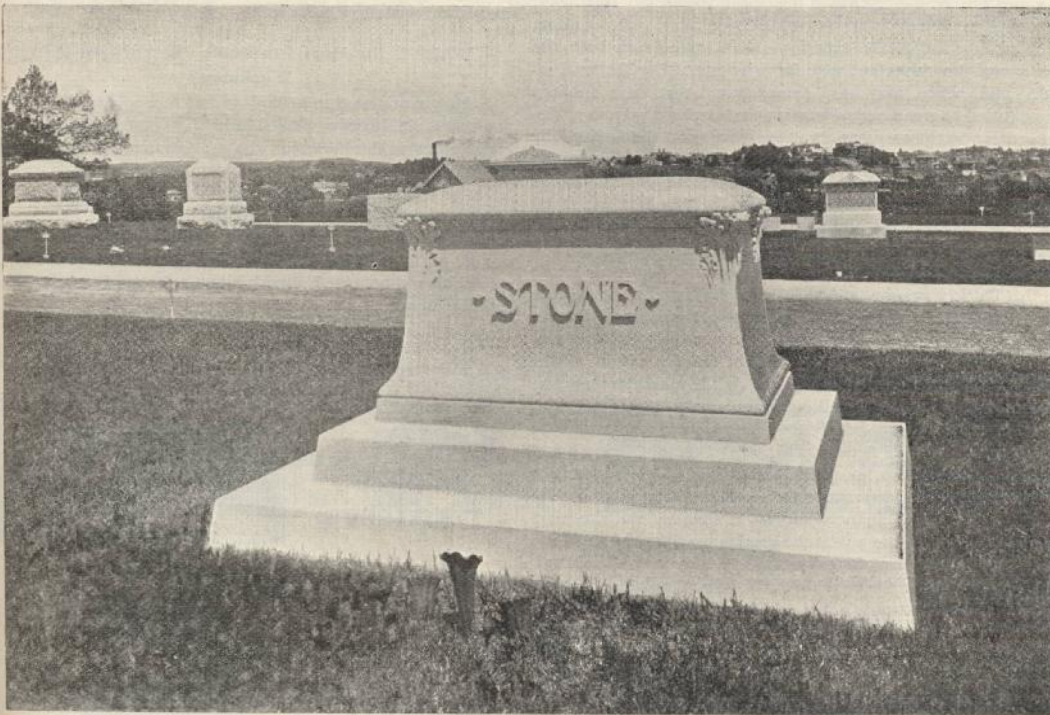
*James Ingram.*

A Connecticut shop foreman will tell: "How to Avoid Mistakes in Inscriptions," and "A Good Way to Point the Joints of Monuments," in the April issue.

"Tom All Alone's" the dismal graveyard in Russell Court, Drury Lane, London, immortalized by Dickens in the Poor Joe episode of "Bleak House," is now almost an "open space," owing to the extensive demolitions in the neighborhood. The old dismal passage and steps have gone, and the yard is paved and laid out as a poor children's gymnasium, but the sullen looking gate with the rust-eaten bars still remains.

O. W. NORCROSS, *President.*  
L. A. TAYLOR, *Vice-President.*

ARTHUR O. KNIGHT,  
*Secretary and Treasurer.*



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MENTION THE MONUMENTAL NEWS.

## ASSOCIATIONS

### Which is the Best Money Maker, the Pen or the Chisel?\*

A noted philosopher once said, "The pen is mightier than the sword," and although at the time it was characterized as a bold utterance, time and passing events have so fully demonstrated its truthfulness, that it is now universally accepted as an axiom.

It may possibly seem a bold presumption, or assumption, on my part to commit myself to the declaration that "The pencil is a greater money maker than the chisel," before so intelligent a body of gentlemen as are assembled here today, many of whom perhaps have had greater experience than myself with both the pencil and the chisel, and with far more gratifying financial results; and hence, may have demonstrated that their opinions are entitled to greater consideration than my own even in a disagreement on the very important question; and I shall enjoy fully as much gratification as surprise if they take issue with me in the discussion which may possibly result from the presentation of this paper. I am frank to confess there is abundant opportunity for argument on the negative side of this question.

One day a gentleman stood beside me, in front of a block of granite and remarked; "There is a beautiful figure, or statue in that block of granite, and all that is requisite to prove it is the chisel of the workman." The statement was full of food for reflection; but the more I studied it, the more fully did the conviction force itself upon me that without the application of the pencil in the production of the drawings, the measurements, the lines, curves, etc., the skilled workman would utterly fail with his chisel and mallet to satisfy the conception of the author of the desired "beautiful figure or statue", and the production would be a financial failure, or possibly a total loss. But when the lines, curves and other work of the pencil are adhered to by the man with the chisel, financial success is assured, and the more artistic the work of the pencil the greater the financial results.

In the production of monuments, whether of the pedestal, or cottage order, or the erection of the sarcophagus, or mausoleum, the main feature as a money getter is the work of the pencil. The beauty of outline, the perfection of design, and even the masterly execution is wholly dependent on the manipulation of the pencil preceding the work of the chisel. What would the work of the chisel amount to on a monument but for the harmonious bearing of each particular part from the first

\*Abstract of paper read at the Detroit meeting of the Michigan Marble and Granite Dealers Association, by A. I. Bate, Bay City.

and second "base" to the "die," and finally the "cap" which makes the crowning climax of a harmonious whole, and all of which is the result of the manipulation of the pencil in the hand of a successful draughtsman. But the most essential feature of the pencil's work is that on which the chisel has not the remotest bearing, although from a financial point of view, it is the one great feature of the success of every marble and granite worker or dealer in the country. This feature of the pencil's manipulation is in estimating the price for the work in contemplation. It is really the certain and positive work which insures success or failure financially; and if the pencil is properly applied in successfully estimating the expense of the work of the chisel, as well as the cost of the marble, granite or other material and labor, success is assured to the pencil as a money maker, while the work of the chisel must in the nature of things be only of secondary importance.

### Which is the More Profitable, High or Low Priced Workmen?\*

Not much need to be said to convince anyone having had experience in directing skilled labor that more profit to the proprietor lies in the workman who can command a high price for his labor. A good workman is a careful one. Not so with the inferior workman. Set him to work beside the high priced and superior workman, on the same class of work, and the boss soon discovers that he has frequently to pay him for spoiling his material, at times fitting it only for the rubbish pile. He is, finally discharged because his work is not only unprofitable but is a positive loss to his employer.

Again, if the high priced workman is faithful to his em-

\*Read at the Detroit meeting of the Michigan Marble and Granite Dealers Association, By Alex Matheson, Grand Rapids.

## HAND MADE DESIGNS

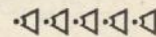


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A line at once if you are in the market and we will send you a **Stock Sheet** representing the greatest list of **Bargains** in the Monumental Line you have ever seen.

**Don't wait until you hear about it,** these goods will not remain with us, at the prices we have them marked.

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**E. C. WILLISON,**  
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RED SWEDE,  
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NEW YORK CITY.

## Yours For \$24.50.

NO. 1085.

Apex 1. 0 x 0. 10 x 0 10

Plinth 1. 0 x 1. 0 x 0. 4


Die 2. 8 x 1. 0 x 1. 0

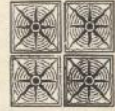
Base 1. 4 x 1. 4 x 0. 8

This new and beautiful design made in Dark or Light Creole or Georgia Italian for \$24.50. Boxed f. o. b. our work.

Our customers for Sawn Stock have benefit of selection from largest stock in the south. Send for new illustrated price list.



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 Finishing Works,  
 CANTON, GA.



## Are Times Dull?

## Is Competition Strong?

If so, make the best of these unfortunate of circumstances by addressing **WM. C. TOWNSEND & CO., Zanesville, O., or Barre, Vt.**, who are Headquarters for all kinds of Granite and Marble work. Will take pleasure in quoting you prices, and before making other arrangements are sure that it would pay you to correspond with

**Wm. C. Townsend & Co.,** Barre, Vt. or  
Zanesville, O.



ployer he will soon leave the other fellow behind, and if the boss gives his personal supervision to the work he will soon discover the difference between the quantity and quality of their work is greater than the difference in their wages. And, if he is not pressed by unfavorable circumstances, such as being short of men or behind with his contract, he will soon discharge the low priced, slow, inferior workman because his work is not profitable.

The reputation of a house depends upon the quality of its work. And to produce high grade work a house must secure the services of experienced help. It is skilled labor that commands good wages, and any house aiming to produce high class work will certainly employ only that class of labor that is capable of doing high class work. Such a class is worth and receives good wages. But a house employing low priced labor must necessarily employ an inferior quality of labor, and as a natural result the work turned out by such a house is not first quality.

Therefore, as high priced workmen can produce more and better work than can low-priced workmen it is very apparent that the former is by far the more profitable to an employer.

### ✎Correspondence.✎

*The publisher is not responsible for views expressed by correspondents, but no communications will be noticed having a personal nature or malicious intent. Communications must always be signed, not necessarily for publication but as an evidence of good faith.*

Barre, Vt., December 20, 1895.

*Editor Monumental News:*

DEAR SIR— The high order and practical methods adopted by THE MONUMENTAL NEWS, "the leading trade paper," to please its patrons, and general public, on an up to date platform with

all that is authentic and pertaining to the best interests of the granite industry, is, to my mind worthy of our individual support; as well as the support of all those engaged in the manufacture of same. This support can be given in ever so many ways, either by subscribing for the paper, inserting an ad. or contributing to its columns. Furthermore when I think of the lack of interest displayed in the late excursion of the marble and granite dealers of the middle states, Michigan in particular, to our world famed Barre, Vt., quarries. I hesitate and think, would it be worth the ink to write the proposed articles on emery in particular, or polishing material in general. To the few it might be of interest, to the many it certainly would not. I am unwilling to open up an old sore, although sometimes it may be necessary in order to get at the root of the disease. Now if the root is money, and I have so heard it described as being the root of all evil, who is it that would refuse to grasp more of the root and take their chance of the contingents thereto. Money makes the mare go, and is conducive to much more good than evil, and there is no use denying the fact. We are all in the swim, some are in deeper water than others, and those are the ones that will grasp at anything afloat, a twig or a straw; but the best of all is when you get hold of the bank; there is where the roots are, and by a firm grasp you can pull yourself on "terra firma." I would suggest to you, Mr. Haight, that if the marble and granite dealers of Michigan, Illinois, or any other state, ever expect to prosper in the granite business and get their share of the root they must pack their little grip-sack and come with the next excursion to our famous city of Barre, for right here in our midst and in our mountains will be found the root and branches of the whole granite business. We naturally enough felt a little sore that the delegation we expected to visit us last summer was a complete failure so far as numbers were concerned, but the few that did come represented men alive to the requirements of the granite trade, and all whom they came in contact with extend

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 GRANITE AND STATUARY  
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BRANCHES AT  
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 ABERDEEN, SCOT.

GENERAL OFFICES 38-42 ST. PAUL, ST., NORTH.

ROCHESTER, N. Y.  
 U. S. A.

a welcome on their return either as individuals or members of their respective associations. They came, they saw, and seeing they believed that it was possible to produce any sized block of granite from our quarries that would be possible of transportation. They are simply incomparable and inexhaustible. You have only to look and be convinced. The granite business in Barre is no imaginary thing, it is being steadily developed from year to year. I know of what I write, speaking as I do from an experience of well nigh fifteen years residence here, and closely associated with all the leading manufacturers. Fifteen years ago Barre was almost unknown to the outside world, today it is the modern Athens of Vermont; I may add New England, and one of the wonders of the nineteenth century. The end is not yet. The name Barre is a household word in every civilized country on the face of the globe. And why is this? Partly from her resources and the enterprising spirit of her citizens in developing same; partly also, because our citizens are composed of the sons and daughters of nearly every race that inhabits God's footstool, all of which directly and indirectly get their living from the granite industry as carried on here. The new plant of Jones Brothers, which is fast nearing completion, and also the plant of Mackie, Hussey & Co., just completed, are structures of which the citizens of Barre ought to feel proud, and justly proud of the owners and promoters of same for several reasons; first for the amount of money invested in adapting themselves to meet the growing demands of the trade which yet has not reached its zenith. Second, the increase in volume of business which will result from the enormous proportions of those structures, fitted up as they are with all of the latest labor-saving and improved machinery for cutting, polishing and handling stone of any size that may meet the requirements of their patrons.

Respectfully, *James Ingram.*

POINTS ON  
 GRANITE  
 .... NO. 43 ....

**High or Low Priced Monuments. Which do you Prefer?**

**High Priced Work** means that those who manufacture it can afford to do first class work and pay their workmen fair living wages that will enable them to support their families and live like men.

**Low Priced Work.** How is it furnished? The sweating system which degrades honest labor to the level of the slave known in the manufacture of clothing, etc., in the tenement district of New York City, has found its way into the manufacture of granite, and, while the workmen who are capable of doing only first class work will not degrade their manhood by working in such places, the other kind can always be employed.

**Which Do You Prefer?** We are not in the sweating business. We are aiming to do first class work. Give us a trial.

**Jones Brothers,**

MAIN OFFICE, 55 Kilby St., BOSTON, MASS.

Western Office: Tacoma Building, Chicago, Ill.

Foreign Office: Palmerston Road, Aberdeen, Scotland.

Quarry and Works Barre, Vt.



**Alabama.** George Kenny, Opelika, says: "I have not much use for the cheeky drummer who slips in and out of town, makes a sale at below cost, and won't call on the local dealer. Tries to make his customer believe he is selling far below his neighbor, gets the monument up and is gone before his customer has time to examine it close. I think the marble dealer should confine his agents to his own territory, and to intrude upon the territory of another and undersell him is not honest so far as I can see."

**California.** "Nothing new going on, the outlook though is favorable and there is a probability that in the spring much will be done in the monumental line in this section." R. T. Robertson, Los Gatos.

**Chicago.** E. R. Morse, of the Vermont Marble Co., Proctor, Vt.; George E. Royce of the True Blue Marble Co., and Mr. Albertson of the Albertson Marble Co., Rutland Vt., were in Chicago last month looking after their respective interests in the D. H. Dickinson failure.

John R. Canty, of Toledo, Iowa, visited Chicago in January and placed some good sized orders with C. J. Ambrosius and P. H. McCue for their respective houses.

Local dealers say there is considerable large work soon to be let in and about Chicago; but the same old complaint of poor prices still finds a place for itself. The character of the patronage of the leading dealers of Chicago is such as to warrant asking and getting the very best of prices and no dealer should feel himself called upon to demand anything else. There are some dealers in this city who do not hesitate to put a proper valuation on their work and deliver just what they agree to in the way of workmanship and material. It is a pity that they cannot all lay claim to such a high standard.

**Connecticut.** "Business is way down, nothing much to do" is the report of C. F. Balbier, New Haven, and yet from the fact that he keeps cutting something to sell sooner or later would indicate that he is expecting better times.

**Illinois.** The Vermont Granite & Marble Co., Moline, have booked several orders for large size sarcophagus monuments recently of dark Barre stock. The firm have just completed a dark Barre sarcophagus monument, a duplicate of the Frank Leslie monument, base 9 feet by 6½ feet.

A. V. Woolington, Monticello, recently underwent a severe surgical operation for appendicitis. Chicago surgeons assisted by the local doctors attended to the case and Mr. Woolington at last accounts was doing nicely. His trade is in a flourishing condition.

H. Wells, of Aledo, has recently erected a large sarcophagus monument in the local cemetery, of about 12 tons weight, designed after one in Rosehill cemetery, Chicago. It was cut from Quincy granite and all polished. It was quite a job but was successfully placed in position.

H. F. Perkins, Lena, says: "Collections are tougher than country beef steak. Trade is tip-top with me so far as sales are concerned, and I never had anything like the business of this spring."

**Indiana.** Henderson & Bell, LaFayette, have closed a

**Procure our Prices** on Italian Statues and Monuments. No trouble to quote; first-class work furnished only. Townsend & Townsend.

contract for a large rock face Barre granite monument for the late J. D. Rhode, it will be one of the largest monuments in Warren County. Prospects are very bright for the coming year they say.

**Michigan.** "We think the outlook for a good trade this year is far better than 1895. We have made several good sales for spring delivery and know of many who expect to buy very soon, and hope to get our share of these. We have four of as good men on the road as we think can be found in the business and they all think the outlook good." Thus write A. Black & Son of Hastings.

W. H. Harrison of the Harrison Granite Co., Adrain, has just returned from a two months trip across the water.

E. A. Stedman, Owosso, writes that a soldiers memorial, either in the shape of a monument or a memorial building, will be erected in his town in the near future.

**New Hampshire.** Ola Anderson, Concord, recently shipped a sarcophagus monument to Laconia, designed by himself on somewhat new lines. It was cut from finest Concord granite; bottom base 7' x 4' 6"; second base, 5' 10" x 3' 4" x 1' 3"; die 5' x 2' 6" x 2' 6"; cap 5' 10" x 3' 4" x 1' 8".

**Oregon.** H. A. Theyer, Astoria, writes that trade has been very quiet for some months, but prospects are better for the spring.

**Ohio.** Flatz & Small, Piqua, report business as very good with splendid prospects for the spring. Among their orders are several large sarcophagus monuments for prominent parties, one of which is being erected in River Side Cemetery, Troy, bottom base 7' 6" x 5' and the three pieces giving a height of 7' 6".

E. D. Lang, Canton, has recently booked orders for three large monuments for his home city, two of No. 1 Barre. One is a Masonic monument with considerable bas-relief work, to be surmounted by an Italian marble group modeled from a painting. This will be among the finest monuments in Eastern Ohio.

W. E. Hughes, Clyde, has recently greatly enlarged his facilities. A new building of modern construction for monumental work is equipped with a 12 ton overhead traveller, polishing machine, compressed air tools, etc., and he is now putting an addition of 60 feet frontage by 50 feet depth which will contain finishing room, store room, office and draughting room. All this with improved railway communication will give Clyde an up-to-date monumental works.

After hunting for a year the Cleveland police arrested Joseph Fisher, who among many other swindling operations succeeded in beating quite a number of marble and granite dealers of Ohio. His method was to make a contract with a dealer for a monument, ordering it to be shipped to some country town, when after the deal was consummated, he found opportunity to simulate the loss of railroad ticket or pocket-book and endeavor to borrow a five dollar bill to get him home. He succeeded many times, and became a much wanted man, for he did not confine his operations to monument men, but took in whatever seemed to offer an opening for his system. Diener & Co., who sent us the record of his fine of \$100 and imprisonment, escaped a loss although he tried them. They report business as quiet at present but prospects are good for spring trade.

**Pennsylvania.** "We hope this will be a prosperous year for the granite and marble trade, it looks that way in our town and community" write A. V. Hombach & Son, Newport, Perry Co.

**We have** a large number of Red Swede, Red Scotch, Barre, Quincy and Swedish Hill O'Fare monuments in stock. Address Townsend & Townsend, 156 Fifth ave., cor. 20th st.

**Reproduction of Church Figures** sent upon application. Townsend & Townsend, 156 Fifth ave., cor. 20th st.



Cutting Sheds of Capital Granite Co., Montpelier, Vt.

**Capital Granite Co.,** Quarriers and Manufacturers  
of best Dark  
**BARRE GRANITE.**

Our experience in the Granite business, and our quarry and plant being equipped with the latest and most improved machinery, enables us to produce large work cheaply and puts us in a position to supply the trade with first-class work at reasonable prices. Remember we always give you the kind of granite and work you buy. It will pay you to correspond with us before placing your order.

Quarries at  
BARRE.

Office and Works at  
MONTPELIER, VT.

T. W. EAGAN,  
Manager.

1826

1896

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**RAILWAY COMPANY**

INCORPORATED, CAPITAL \$250,000.



J. ALBERT SIMPSON, TREAS.

QUARRIES AND MANUFACTURING PLANTS IN

QUINCY AND CONCORD, N. H.

**THE CELEBRATED**  
**QUINCY RAILWAY GRANITE**

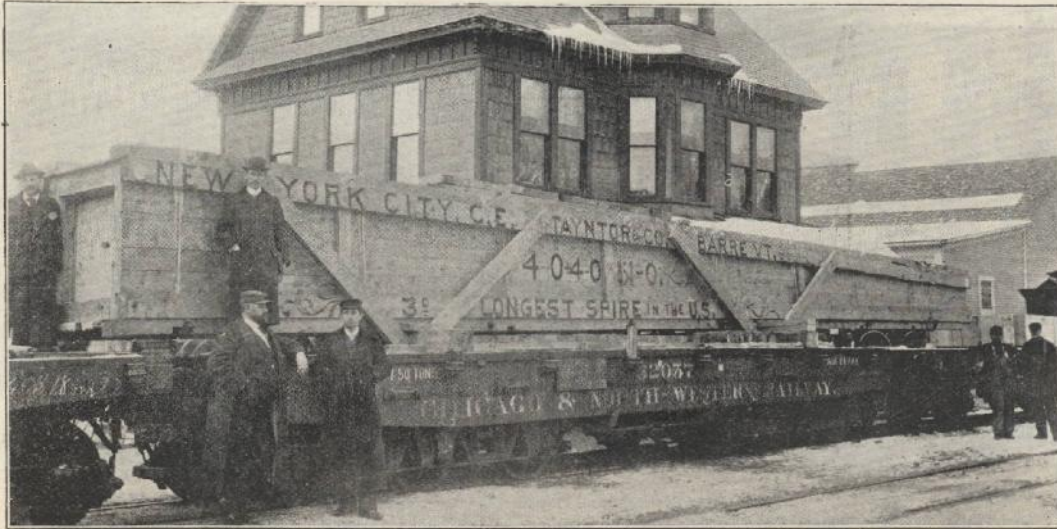
Has been on the market for seventy years and has given the best satisfaction both for Monumental and building work.

Particular attention has always been paid to monumental work and the unequalled facilities make early shipments and good workmanship features of our business.

Principal Office,  
166 Devonshire St., BOSTON.

**GRANITE RAILWAY COMPANY**

Quarries and Works, West Quincy, Mass.  
and Concord, N. H.



THE 51 FEET SPIRE QUARRIED AND CUT BY C. E. TAYNTOR & CO., LOADED FOR TRANSPORTATION.

From our regular correspondent.

#### BARRE LETTER.

Trade conditions and prospects continue about the same as last month.

Orders are not coming in with an overwhelming rush, but enough have been received to keep most of the men at work while awaiting more.

The following from Mayor E. L. Smith's annual message gives the opinion of one of the best informed and most capable judges on the present condition and outlook: "The past year has been one of fair business to our people; the number of buildings erected has been above the average built per year during the period of the remarkable growth of our village. The total value of all building improvements made must be larger than that of any preceding year. The location and building of several new granite plants within the city points to a steady increase in the granite industry, upon which we must largely depend for our future growth. We may take pride in the fact that our city has within its borders several of the best equipped plants for manufacturing monumental and cemetery work in the world. Located as we are, with a railroad running to the best granite quarries for monumental work which are known to exist, the future is full of promise and will bring to our city a steadily increasing growth."

Very satisfactory arrangements have been made between the Manufacturers' Association and the Cutters' Union for the coming year. Both have agreed to strike out the "anti-discrimination clauses" in their agreements, so that the association no longer stands behind non-union men, and the union does not covenant to protect non-association firms. The majority of both organizations seems to think that their interests will be best protected by this action. Some of the manufacturers have

complained that the low wages which some of the members of the union were willing to take put a sharp edge on the knives with which prices are cut; while the men who were trying to abide by the rules of their union found themselves at a disadvantage. It is more plainly seen than ever that in all these matters the interests of the association and the union are mutual; that only by regarding this fact can either organization be practically helpful and useful to its own members, and that each needs to seek the highest prosperity of the other for its own benefit.

The following is the "anti-discrimination clause" referred to above:

"It is also mutually agreed by and between the Barre branch of the Granite Cutters' National Union and the Granite Manufacturers' Association of Barre, that no discrimination be made between union and non-union men on the part of the Granite Cutters and Tool Sharpeners of Barre, and the Manufacturers' Association of Barre agree on their part not to discriminate against any employer who is not a member of their association, or any member of their association who may have violated any of their rules."

"Imitation is the sincerest flattery." "Only the best is counterfeited." These oft-quoted expressions occurred to us the other day on overhearing in the cars these words: "You would be astonished if you knew how much stock was sold and set up as Barre granite that never saw Barre." Further inquiry shows that there is considerable foundation for this statement. Stock that cannot sell on its merits, or its honest name, appropriates that of its successful rival, and goes out to dishonor itself and all who are parties to the hypocrisy and fraud. Honest dealers will neither sell nor buy after this fashion, so that here is a good test for discovering them. We hope that all

Quarriers of **DARK  
BARRE GRANITE.**  
Rough Granite  
for the **TRADE.**

Being Fully Equipped  
With

**MILNE, CLARHEW & GRAY.**  
Successors to  
**MILNE and WYLLIE.**

**CLARHEW & GRAY,**  
Manufacturers of  
**CEMETERY WORK IN GRANITE.**

**DIES, CAPS & BASES,  
Squared and Polished.**

**QUARRYING, CUTTING and  
POLISHING PLANTS,**  
and all the latest improved machinery, in-  
cluding Pneumatic Tools. We invite all  
dealers desiring first-class work to corre-  
spond with us.

# BARCLAY BROTHERS,



Quarry Owners, Manufacturers  
and Polishers of . . . .

## BARRE CRANITE.

We own and operate **Light and Dark** quarries that are producing first-class dimension stock of any size. Our facilities for Quarrying are unsurpassed, and orders for

### Rough Stock

will receive prompt attention. Our manufacturing department is equipped with Pneumatic Tools for surfacing, carving and lettering granite. Our new surfacing machine is the latest and most valuable improvement ever made in granite working machinery, and gives more

### Satisfactory Results

on large surfaces than when finished by hand. Our Column Cutting Lathes and Polishing Lathes are the largest in Barre, and our polishing mill is equipped with thirteen polishing machines. *We have every convenience for handling LARGE WORK.*

CAPS, DIES, Etc., Polished for the Trade.

**BARRE, VERMONT.**

# Quality is King.

Better Facilities:—Elegance of Design:  
Attention to Details:—Skilled Labor's  
Productions:—Service the Best:—Is  
what we offer dealers for 1896.  
Submit us your tracings for estimates.

**F. S. CARY & CO.,**

EXCLUSIVE WHOLESALEERS OF GRANITE AND STATUARY  
BARRE, VT. ZANESVILLE, O.

WAINSCOTING SLABS BALLS

## Maine Red Granite Co.,

C. H. NEWTON, TREAS.  
O. S. TARBOX, SUPT.

**RED BEACH, ME.**

We have one of the best equipped Plants in the country and can quote satisfactory prices in our Red Beach Red, Mt. Pleasant and Beaver Lake Black Granites.

WRITE US.

BUILDINGS TOMBS MONUMENTS

COLOSSEUMS

PILASTERS

NO **BLUE MARBLE**  
 DARKER than   
**VENETIAN BLUE**

HAS EVER BEEN OFFERED TO THE TRADE.

IT IS WHAT DEALERS LONG HAVE WANTED, BECAUSE,

IT IS VERY DARK  
 TAKES A HIGH POLISH  
 IS EASY TO WORK.

It will increase your business.

WESTERN OFFICE  
 NO 76 PERIN BLD.,  
 CINCINNATI, OHIO.

**Venetian Marble Co**  
 RUTLAND, VT.

**Barre Letter,—Continued.**

Barre manufacturers will make it well and widely known that they put nothing, even though "it is just as good and never can be detected," in the place of the stone on which their reputation and prosperity rest. The memorials that we place over our dead ought to be what and all that they pretend to be. There ought not to be any such thing as a granite hypocrite.

The third recent fire in the granite-cutting district occurred early Sunday morning, January 26, on Burnham's Meadow, destroying W. A. Lane's polishing-mill and engine-house, Marr & Thompson's tool works, and damaging more or less C. H. More & Co.'s polishing mill. The buildings were largely the property of W. A. Lane, whose loss is in the neighborhood of \$1,400, only partially covered by insurance. He is rebuilding as fast as possible, and already has the engine repaired and running. He has associated Mr. James Fraser, his brother-in-law, with him, and the new firm has purchased the adjoining cutting and polishing plant of Mann Bros. and will soon have all in working order. Marr & Thompson were fully insured and expect to resume business in a new location at an early date. C. H. More & Co. have their repairs well along and will add some improvements.

Good sleighing now infuses greater life and energy into all branches of business and pleasure. It was late in coming, but, not too late.

The contract for an electric road has been signed, and as soon as possible the line will be running. Visiting dealers will appreciate this convenience, we are sure. It will greatly increase the opportunities for submitting designs and getting estimates.

Mr. John A. Cannon, who has long been in the business, has been obliged by ill health to retire. He has disposed of his stock and fixtures by auction, and will take a well-earned rest. Adie & Mitchell have succeeded to his quarters.

Chas. W. McMillan and Alex J. Stephens have consolidated under the firm name of McMillan & Stephens at the plant formerly occupied by Stephens & Reid.

We made pleasant calls upon some Montpelier firms a few days ago, and found matters there in much the same condition as here. C. H. More & Co. and the Capital Granite Co., after running extra time up to and some time after the holidays, took a rest during the latter part of January and the first of February. Both are now hard at work. The latter has within a few days become a stock company, under the former firm name, with a paid up capital of \$40,000. F. W. Eagan is president and financial manager.

Colton & Moore are putting up a large semi-circular shed 30' X 280', to rent, near the mammoth plant of C. H. More & Co. It is already practically leased to two Montpelier firms.

The huge spire again illustrated in this number, as loaded on the cars for transportation, aroused a good deal of interest in New York City on its arrival. The *Sun* of February 15 and the *Times* of February 16 devoted long articles to its description. There are plenty more where that came from, and Tayntor & Co. will be glad to furnish them. It measured 51' X 4' X 4' weighing 94,800 pounds. Over 3,000 feet of lumber was used in boxing. This is the third largest spire quarried in the United States, but the finest in point of stock, which is perfect. In boxing the corners were put together with 9-inch wood screws and so bolted together with rods that the box was virtually clamped to the stone.

McLeod & Ruxton are very busy, with some fine orders approaching completion and more on their books.

E. L. Smith & Co., now have their new derricks and hoisting machinery in working order. The extreme cold weather caused considerable delay, which gave a vacation to their own employee's and those of the many firms which occupy their sheds.



# The Most Popular Granite



FOR FINE MONUMENTAL  
WORK IS QUARRIED AT



BARRE, VT.

OUR LIGHT and MEDIUM BARRE GRANITE is superior to all for hammered or carved work. Order your Rough Stock direct from us. ALWAYS SPECIFY TAYNTOR'S stock when you send your tracings to Barre.

We furnish Dimension Stock to the Trade. Inquiries and orders promptly attended to.

C. E. TAYNTOR & CO..

BARRE, VT.

NOTES.

A strange will is that of Anthony P. Shrimmer, one of the oldest residents of Phoenixville, Pa., who was buried recently. Out of an estate of \$35,000, he left \$10,000 in trust to his only child, a daughter, and \$25,000 for a monument over his grave.

\* \* \*

The Iowa health authorities are very strict on the question of transporting corpses of persons dying of infectious diseases. Having discovered that some physicians have either from ignorance or intention, given as cause of death "heart failure," "nervous prostration," etc., the results of said diseases; the authorities have issued circulars justifying railroad men, agents and others in considering death notices marked "heart failure," where age is under thirty, as suspicious and the rejection of the corpse bearing a permit so marked. The circulars contain stringent requirements on the part of all having the care of such cases for transportation.

\* \* \*

The House committee on Military affairs has decided to recommend the creation of a National Military park on the Vicksburg battle field. The bill contemplates the acquisition of 1200 acres, provides for the appointment of a commissioner of three to outline the site, and limit the cost of the land to \$50,000. The project is expected to cost half a million. It is intended to restore the fortifications, rifle pits, approaches, and parallels of the two armies, to open and restore such roads as may be necessary and to ascertain and mark with historical tablets or otherwise the lines of battle of the troops engaged during the siege and defense within the park or its vicinity.

\* \* \*

A bill has been introduced into the New York legislature to create a new lien law for the better protection of monument

dealers. The proposed law provides that: Every person, firm corporation or association that shall hereafter furnish or place in any cemetery or burial ground within this state any monument, gravestone, inclosure or other structure shall have a lien upon such monument, gravestone, inclosure or structure for the principal and interest of agreed price thereof, or such portion of said price as shall remain unpaid until the same be paid in full, provided such person, corporation or association shall at any time, or within one year after the bill for the same becomes due, file a lien with the cemetery officers. If the claim is not paid within six months after the lien is filed, the monument or gravestones may be sold at public auction by the person holding the lien.

\* \* \*

The Mexican Cemetery at Guanajuato is thus described to a correspondent of the *Boston Traveler*: There is hardly room in Guanajuato for the living, so it behooves her people to exercise rigid economy in the disposition of the dead. The burial place is on the top of a steep hill, which overlooks the city, and consists of an area enclosed by what appears from the outside to be a high wall, but which discovers itself from within to be a receptacle for bodies, which are placed in tiers, much as the confines of their native valleys compel them to live. Each apartment in the wall is large enough to admit one coffin, and is rented for \$1 per month. The poor people are buried in the ground without the formality of a coffin, though one is usually rented in which the body is conveyed to the grave. As there are not graves enough to go round, whenever a new one is needed a previous tenant must be disturbed, and this likewise happens when a tenant's rent is not promptly paid in advance. The body is then removed from its place in the mausoleum, or exhumed, as the case may be, and the bones are thrown into the basement below.

*From our regular correspondent.*

#### QUINCY, MASS.

The past month was a rather tough one for the granite business, so far as weather was concerned, and at no time during the winter has there been such a tie-up in all departments. Quarrying has suffered the most, and from February 15 to February 24 few if any of the quarries were in operation. But there has been a hustle since that time and rough stock has been sledded down from the north common and railroaded down the mountain at West Quincy in a way that has made visitors to Quincy the last week open their eyes in wonder.

It was Sunday in the cutting sheds and polishing mills during the cold spell and Washington's birthday finished out the week of loafing. But the rest seemed good for all hands and the business as well, for all started in with brighter prospects Monday morning.

There is a noticeable increase of orders on all sides, and prices are a little better on large work.

Bad weather was the cause of the decrease in the shipments from here during January, from Quincy Adams and over the Quarry Railroad, but the large amount of finished work shipped from the West Quincy station made an increase in the output from that point. Quincy Adams shipments amounted to 2,668,800 pounds; West Quincy, 4,599,521 pounds; over the Quarry Railroad 23,450,100 pounds.

News was rather scarce for this issue, not that there was a lack of good jobs to mention, but the week devoted to news gathering by the correspondent was that in which the announcement came that Dr. Nansen had discovered the North Pole, and the Weather Bureau sent us a sample of the Polar cli-

mate along with it. The majority of the manufacturers made the most of the forced vacation, either taking a little business trip out of the State or remaining at home by the fireside.

There is a noticeable increase in business about South Quincy, and a majority of the sheds have from one and one-half to three gangs of men at work all the time.

A statement recently issued by the Quarry Railroad of business from September 1 to December 1 shows the gross earnings during this period to have been \$7,927.52; expenses, \$1,952.70; net, \$5,974.82; rentals, \$775; profits on stone, \$1,715.16; total income, \$8,465.58, which, less taxes, leaves available for dividends the sum of \$8,065.58.

The Granite Manufacturers' Association of New England elected the following officers last month: President, Henry Murray, Boston; Vice-presidents, W. S. White, Rockland, Me.; T. Nawn, Concord, N. H.; S. W. Jones, Barre, Vt.; A. T. Farnum, Providence, R. I.; William Booth, New London, Conn.; C. B. Canfield, New York City; Treasurer, Isaac F. Woodbury, Boston; Executive Committee: Maine, George A. Wagg of Portland, J. F. Bodwell of Hallowell; New Hampshire, J. G. Batterson, Jr., of Concord; Vermont, George Lamson of Barre, G. C. Mackie of Barre, T. W. Eagan of Montpelier; Massachusetts, O. W. Norcross of Worcester, W. H. Mitchell of Quincy, Charles S. Rogers of Rockport, Thomas McDonald of Quincy, Alexander Wight of Cambridge; Rhode Island, James Gourley, O. R. Smith, Westerly; Connecticut, C. S. Davis of Niantic, T. E. Mower of Roxbury Station. Advisory Committee, Henry Murray, S. W. Jones, William Booth, W. H. Mitchell, Isaac F. Woodbury; Secretary, J. W. Frost, Boston.

**WRITE** **MC LEOD & RUXTON,**

For Estimates and you will get a prompt reply and also prompt shipment if you place your orders with them.

**Barre, Vt.**

**Kavanagh Bros., & Co.**  
**WESTERLY, and Quincy**  
**Granite- Our special Westerly & Artistic Carving.**

Send us your Spring orders. •• Plenty of Rough stock always on hand to insure Prompt Shipment.

**Quincy, Mass.**



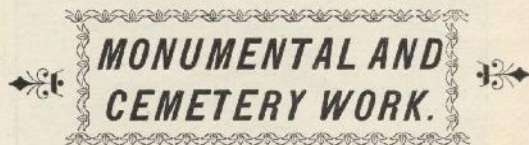
## There are two Sides To every Question, but

It doesn't make any difference from what side you view monuments turned out of my place, they are always up to agreement. ∴ I guarantee stock and material. ∴ Use Pneumatic Tools and am equipped to handle work promptly.

A grand monument will be unveiled before long at Ruhrart, Germany, which, while a decided departure from conventional ideas will yet be another memorial to the national pride. It is a striking conception, strong and graceful and of large proportions. On a massive combination of pedestals rises a shaft 63 feet high surmounted by an imperial crown, hovering over which with outstretched wings is an immense bronze war eagle. Immediately below this crown and eagle stand the chief figures of the monument—heroic statues of Emperor Wilhelm I and Prince Bismarck. The group stands on a semi-circular elevation rising over the pedestal proper, and serves to throw the figures in sharp relief against the back ground of the obelisk, and at the same time affords a full view of the group from three sides. The Emperor stands bareheaded in an easy attitude, the weight thrown on the right leg, the helmet in his right hand resting lightly against the thigh. Bismarck stands, in gala uniform, looking at his master, with his sabre dangling at his side. His pose is as of conscious dignity awaiting from the Emperor's lips his approval of the creation of the German Empire. He, with the manuscript in his hands has just finished reading the famous proclamation addressed to the German people. Below the principal group to the left is a fine female figure representing "History," while on the right sits a male figure representing "Victory." The sculptor is Prof. Gustav Eberlein, of Berlin.

## C. P. GILL & CO.

*Manufacturers of all kinds of*



FROM THE BEST

Light and Dark

## BARRE GRANITE.

Special attention given to Squaring and Polishing dies, Caps and Bases, all lettering and carving done with Pneumatic Tools. Orders promptly filled. Work guaranteed to be first class. Always get our estimates before placing your order.

Montpelier, Vt.

# MCDONNELL & SONS

ESTABLISHED 1857

QUARRIES { QUINCY, MASS. ++++++  
BARRE, VT.



Blocher Mausoleum, erected by McDonnell & Sons.

\* \* \* \* \*

POLISHING  
MILLS  
CUTTING SHEDS

\* \* \* \* \*

HAVING ALL OF THE ABOVE FACILITIES WE ARE ENABLED TO TURN OUT THE FINEST GRADE OF WORK AT THE MOST REASONABLE PRICES. OUR QUARRIES ARE OF THE FINEST DARK GRANITE

Obtained in either of the above places. ROUGH STOCK FURNISHED TO THE TRADE.

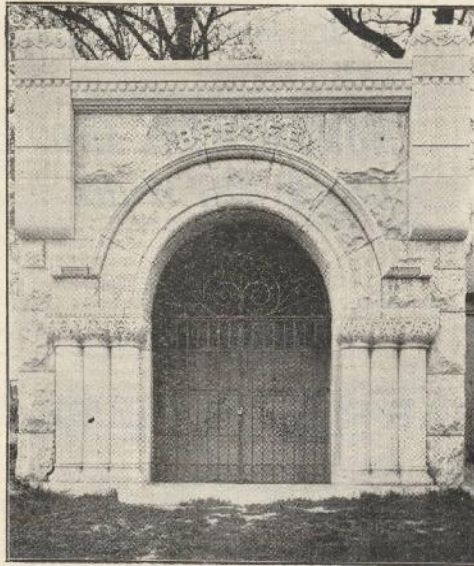
Send in your sketches to **MCDONNELL & SONS.** Lock Box 85.

QUINCY, MASS.

From our regular correspondent.

**BALTIMORE LETTER.**

The Bresee vault illustrated herewith, is erected in Greenmount Cemetery, Baltimore, and is nearly 18 feet long, 9 feet



THE BRESEE VAULT, BALTIMORE, MD.

wide in front and 12 feet high. It is constructed of Beaver Dam

marble and has bronze doors and iron railings. White marble steps lead down into the vault which is tiled with white marble. Marble is also used for the roof. While of large capacity it is understood it will contain only one body. It was built by Mr. H. B. Hanna of Baltimore.

The fine winter weather has had a marked effect on the trade of the monumental dealers of Baltimore, and most of the yards are busy and prospects good.

The show-rooms and shops of Gaddess Bros., an old firm, denote considerable activity, and they keep quite a large number of men employed all the year round.

Messrs. G. Metzger & Sons have completed the monument for Colonel Joyce, except the figures which are ordered from Italy.

There is plenty of work in the yards of August Wachmer, and J. H. G. Schimpf.

The new court house is proceeding quite slowly, and the contractors have made a demand for additional time in which to complete it.

The firms of Hugh Sisson & Sons, L. Hilgartner & Sons and the Beaver Dam Marble Company, of Baltimore, have recently had the Hawley sand-feed pumps put up in their mills, a very good improvement indeed. Evans & Co. have had these pumps in for some time, and have derived much benefit from their use. They save labor while increasing the sawing output.

H. C. T.

The quarry and works at Freeport, Maine, which have been idle much of the past year are now offered for sale. The improvements made by the U. S. Government in dredging the river have made it accessible by water besides its railroad facilities.

**Carrara,** Italy.      **London,** England.      **Sydney,** Australia.      **Aberdeen,** Scotland.

# STATUARY & MONUMENTS

We have SUPERIOR and EXCLUSIVE facilities. WITH a long EXPERIENCE, Having been ESTABLISHED in CARRARA, TWELVE YEARS. OUR OWN STUDIO. A SPLENDID QUARRY. A large collection of the BEST MODELS, EXPERIENCED and first-class SCULPTORS, enable US to do BETTER work and sell at prices that DEFY COMPETITION. Send YOUR sketches and receive OUR LOWEST PRICES.

'Buy of the Maker'  
Avoid Middlemen.

**S. A. MacFarland,**  
111 Fifth Ave., NEW YORK.



CUT OF MY OWN WORK

**F. BARNICOAT.**  
**GRANITE AND STATUARY.**

QUINCY, WESTERLY, SOUHEGAN, MILLSTONE POINT  
GRANITE MONUMENTS. CIRCULAR WORK A SPECIALTY.

PORTRAIT FIGURES & BUSTS  
MODELLING OF EVERY DESCRIPTION  
SOLDIERS & IDEAL FIGURES  
IN GRANITE.

SEND FOR DESIGN SHEETS OF GRANITE STATUARY.  
QUINCY, Mass.

**West Quincy**  
Monumental Works . . .

**T. F. MANNEX,**  
Mfr. and Dealer in  
Plain and Ornamental

Granite . . . . .  
. . . . . Monuments

All Work Guaranteed  
Satisfactory

West Quincy, Mass.



The Only Genuine  
MILLSTONE, CONN.,  
GRANITE.  
Quarries Opened in 1830.

HENRY GARDINER, Sole proprietor of the

**Millstone Granite Quarries**

Successors to the  
MILLSTONE GRANITE CO  
Firm of Booth Bros., Etc.,  
at Millstone.

All kinds of finished Monumental work. Rough Stock a specialty. The certificate of award at the Centennial Exhibition of 1876 on the Millstone Blue Granite, for the good color of the stone, its fine, close grain, and good polish, and the marked contrast between the polished and dressed surfaces; a character which gives unusual distinctness in ornamentation, makes it especially adapted to fine cemetery work.  
P. O. Address,—MILLSTONE, CONN. Telegraph and Telephone, NEW LONDON, CONN

**Iron Solvent,**

**E. C WILLISON,**  
110 Boylston St.,  
BOSTON.

Manhattan Bldg.,  
CHICAGO.

Positively removes all traces of Iron Rust, Sap Spots, Acid Stains etc. on the polished or hammered surfaces of granite, and will not injure the stone. Nothing its equal in the market.

\$1.25 Cash per box post paid, or \$12.00 per dozen boxes.

# PHOTOGRAPHS

## TRADE LITERATURE ETC

RECEIVED.

While returning thanks to the Barre Railroad Company for its courtesy in the shape of an "Annual", the circular accompanying it is worthy of a word. This road the "Sky Route" to the quarries is unique in railroad enterprise, and its main features, with a great deal of information is graphically mapped and illustrated with a number of half tones in the aforementioned circular, far more comprehensively than any verbal description. It operates to-day some 27 miles of track and runs under 83 derricks, handling the product of 76 quarries. From March 19, 1889 to December 1, 1895 it has handled 464,778 tons. The largest block of granite handled by rail in 1895 weighed 100,400 pounds in the rough, and it was taken down the mountain on two cars. Maximum grade on main line 264 feet per mile; maximum grade on branches 470 feet per mile.

From Searles & Baxter, Cedar Rapids, Ia., photograph of their marble front shop. The firm is an old timer in the busi-

### MODERN AND PRACTICAL PHOTOGRPH DESIGNS.

W. E. JONES, RUTLAND, VT. MAKER AND DEALER

SIZE 3 by 7 on 8 by 10 cards, \$3.00 per dozen. SIZE 8 by 10 on 10 by 12 cards, \$5.50 per dozen. DIMENSIONS furnished with every design. SATISFACTION guaranteed. DEALERS who use Jones' Designs, say business is booming. And why? BECAUSE they show their customers good designs, whereby they prove themselves to be up-to-date dealers. SAMPLE designs 25 and 45 cents.

ness, having been in existence some twenty-five years, and they have established an enviable reputation. The attractive building occupied by them confirms the impression of stability which is the result of many years of successful business.

## Gold ??? Dollars

Are articles much in demand just now, and one sure way to get them is to deal in Chester Granite. We haven't a "gold mine," but we are the owners of the quarry that produces the Celebrated "Chester" Stock, which has become so famous because of its good qualities. No iron, no discolorations, a beautiful contrast between cut and polished work. The Model High Granite for monumental purposes. Exacting and intelligent dealers, who want the best, buy "Chester." Please note this and get in line with your trade. Write for price-list, or for any information desired.

### The Hudson & Chester Granite Company,

Quarry and works:  
CHESTER, MASS. HUDSON, N. Y.  
Martin Hawke, Supt. W. A. Harder, Jr., Pres.



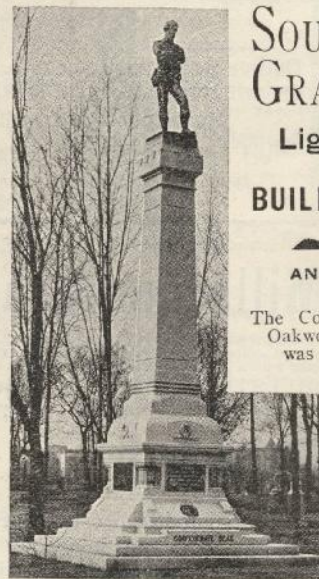
## JOHN A. ROWE

Wholesale  
Rustic and  
Rockface  
Monumental  
Works

STATUARY VASES,  
SETTEES, CHAIRS,  
CURBING, VAULTS, AND  
BASES, AND SAWED  
STONE IN ANY QUANTITY.

Rustic designs on 11 by 14 paper,  
\$1.00 per dozen.

BEDFORD, IND.



## SOUTHERN GRANITE Co.,

Light Gray Granite  
FOR  
BUILDING AND  
MONUMENTAL  
AND STREET WORK.

The Confederate Monument in  
Oakwoods Cemetery, Chicago,  
was quarried and cut at  
our works.

QUARRIES.  
LITHONIA, GA  
MAIN OFFICE,  
WIGGINS BLOCK  
CINCINNATI, O.



**CEMETERY FENCES,  
VAULT GATES, LAWN  
FURNITURE and**  
All kinds of WIRE and  
IRON WORK. Send For Catalogue.



Iron Fencing.

**WHITEHEAD &  
RIEKERS,**  
DESIGNERS  
OF

**MONUMENTAL  
AND  
CEMETERY WORK.**

Hand made designs.  
Fine work on silk.

Studio.  
45 West 24th, St.,  
NEW YORK, N. Y.



Designs submitted for all forms of Mauseum work, Figure window, Ornamental Symbolical or heraldic. Correspondence solicited. Send for hand book.  
Church Furniture and Metal Work  
Chancel Renovation; Mosaic Work for Churches and Residences.

**J. & R. LAMB.**  
59 Carmine St.,  
New York City.

**RICHARDS &  
TROWBRIDGE**

MONUMENTAL  
DESIGNERS.

DESIGNS on SILK  
A SPECIALTY.

QUINCY, - MASS.

Correspondence with the  
trade solicited.



**Fountain Air  
BRUSH**

Patented May 3, 1892.

CHEAPEST - BEST

Send for  
Descriptive  
Catalogue

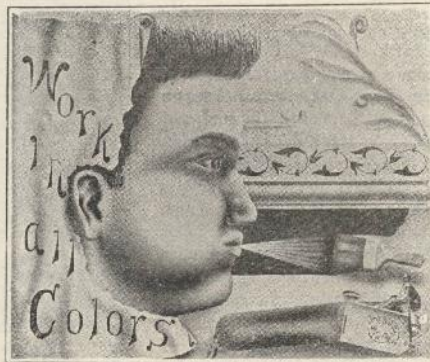


**Thayer  
and  
Chandler**

Sole Manufacturers,

46 Madison Street, CHICAGO.

Used in Black and White and Color Work.



**MONUMENTAL  
DESIGNS**

MADE BY

**Allen Bros.,**

Will secure you orders  
for Monumental  
work.

Special Designs

a specialty on any material  
desired.

Indianapolis, - Ind.  
49 Thorpe Blk.

**V**ALUABLE  
SUGGESTIONS

**FOR DESIGNERS,**

In the MONUMENTAL NEWS.  
INTERNATIONAL EDITION.

## Among Our Advertisers.

*Special business notices in this department, 25 cents a line. Readers will confer a favor upon the advertiser and the MONUMENTAL NEWS by mentioning the name of the paper when writing advertisers.*

W. O. Willison has charge of the Chicago office of E. C. Willison at present, Mr. J. S. Smith being no longer in the employ of the firm.

**Italian Works of Art**, furnished by Townsend & Townsend. Prices reasonable.

One of the neatest price lists ever issued from Barre is that of C. E. Tayntor & Co., giving prices of Barre granite in the rough. It is also illustrated with views of their quarry and recent obelisks quarried by them, and of their large steel derrick.

**The Celebrated German Cement**. Invaluable for repairing marble, granite and stone. S. A. MacFarland, Sale Agent for the U. S., 111 5th ave., New York.

The Bedford Monumental Works appears in the Ad. columns this month with a characteristic illustration. The proprietors, Messrs. Thornton & France are putting their foot down on the "Cheap Johns" who cut down prices and turn out work ruinous to the trade. No selling below cost to get jobs. They endeavor to make their work the best of its class and ask respectable prices.

**Price List of Design Cases** sent on application. Townsend & Townsend, 156 Fifth ave., cor. 20th st.

The designing, selection of material and workmanship of marble in its use for interiors, mausoleums, vaults, etc., is receiving much more attention than formerly. Its decorative qualities are being better understood, and the range of quality and color now quarried in the United States is creating a growing demand. Few dealers and contractors have intelligently studied the principles attaching to the selection and use of marble for purely decorative purposes, but among them Frederick P. Bagley & Co. of Chicago in many fine examples of interior marble work have proved themselves experts. The magnitude of the contracts they have secured, the attention they have paid to the choice and matching of the material used, with the artistic results obtained, make them a reliable firm with which to place orders for such work.

**Stock Sheets** sent promptly on application. Townsend & Townsend, 156 Fifth ave., cor. 20th, st.

Paul E. Cabaret, the well-known manufacturer of ornamental bronze work, etc., of New York City, whose articles on "Bronze" have appeared in recent numbers of this journal, and who occupies considerable advertising space in this issue, reports business to be picking up and that he has recently received a number of orders. Mr. Cabaret believes in progress and is now engaged in getting up new and artistic designs in doors, grilles, gates, etc., to add to his already large assortment. Our readers should correspond with Mr. Cabaret, should they require or anticipate requiring any bronze or other metal ornamental work. His safety stop hinges for vault doors are an excellent device and they are illustrated on page 197.

Owing to the death of one of the Henneberry Bros. of

Concord, N. H., the firm has been reorganized and is now Henneberry & Halligan, their new advertisement appearing in another column. Their customers may rest assured that they will be treated in the future as in the past, to the best of their ability.

**6384**, 6385, 6379, 6340, 6370½ shipped promptly in all granites. Sketches sent on application. Townsend & Townsend 156 Fifth ave., cor 20th st.

The United Mercantile Agency, Boston, Mass., have filed a bill in equity in the United States Circuit Court, Massachusetts District, against the Marble and Granite Exchange Mercantile Agency Company of the same city, publishers of the "Blue Book," so-called, alleging an infringement by the latter company of the "Book of Credit Ratings" of the marble, granite and stone trades, copyrighted and published annually by the United Mercantile Agency. In their bill the plaintiffs pray for an injunction to restrain the defendants from further infringement of their copyrights.

**The Celebrated German Cement**. For joining broken slabs, "building up," where corners or spalls are broken off in shipping bottom bases, "stopping", etc., it is worth its weight in gold. S. A. MacFarland, Sale Agent, 111 5th ave., New York.

The Sunapee Granite Quarries at Sunapee, N. H., are in active operation by Dingle, Odgers & Co., of Sunapee, who are cutting statuary and monumental work from this well known stock right along. This granite is excellent material for statuary and carving, and the company make a specialty of this class of work. Dealers by corresponding directly with head quarters will get prompt and satisfactory information on fine monumental or any variety of cemetery work.

### The Largest Derrick in New Hampshire.

Mr. J. H. Pearce, Superintendent of the Granite Railway Co., has erected at their yards in Concord, N. H., the largest derrick in the state. It is constructed of old growth white pine with all sap removed. The mast stands 72 feet high, 2 feet at the bottom and 1 foot 6 inches at the top. It has 6 wire guys 1½ inch in diameter. The boom is 60 feet long, 1 foot 6 inches at bottom and 1 foot 3 inches at top, and as it now stands it has a capacity of 35 tons. The iron work which is of the most approved patterns was supplied by Nutting & Hayden, of Concord.



WE DESIRE to place a specimen of our work in the hands of every dealer.

WE will mail you a photograph (new style and extra finish) 7 x 9 of any style monument you desire mounted 10 x 12 for 25 cents.

THE MONUMENTAL  
PHOTOGRAPH CO.

TOLEDO, O. Box 513.

## WE HAVE IT.

**What Marble Dealers are Looking for**—A firm making a specialty in their line. We furnish rough and sawed bases, cemetery curb and all other work connected with the marble and granite trade. Prices cheerfully furnished and work shipped promptly.

**MATTHEWS BROS.,**

Quarriers and Dealers in  
Oolite Limestone.

Ellettsville, Ind.



## When in need

of machinery or supplies of any kind not advertised in these columns write to the MONUMENTAL NEWS and we will give you the desired information.

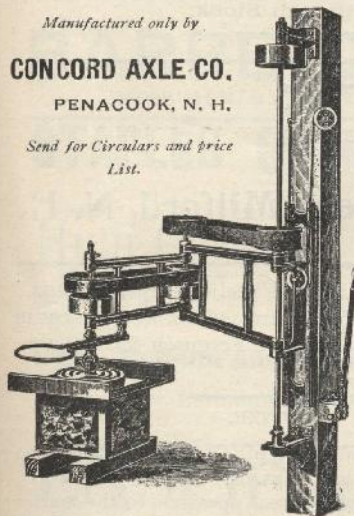
### THE CONCORD (JENNY LIND)

## POLISHING MACHINE

Manufactured only by

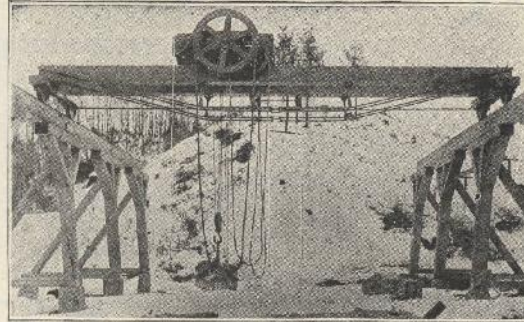
**CONCORD AXLE CO.**  
PENACOOK, N. H.

Send for Circulars and price List.

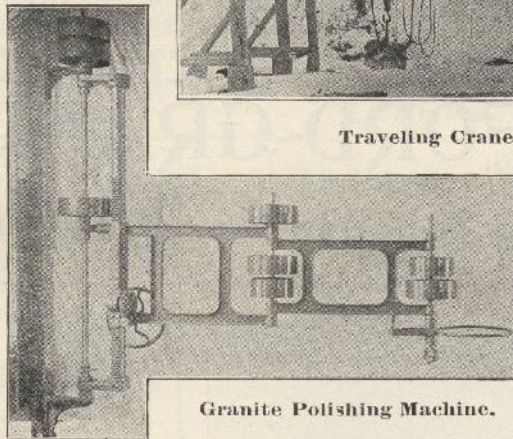


## WHITCOMB BROS Manufacturers of STONE WORKING MACHINERY.

WHITCOMB'S SOFT METAL POLISHING MACHINES, COLUMN CUTTING LATHES, POLISHING LATHES, JENNY LIND POLISHING MACHINES, TRAVELING CRANES, DERRICKS, CAPSTANS, ETC.



Traveling Crane.



Granite Polishing Machine.

Barre, Vt.

MESSRS WHITCOMB BROS., Quincy, Mass., July 12 '95.  
Gentlemen, we note your advertisement in MONUMENTAL NEWS, when you have a prospective customer who wants a derrick just tell them to write to us, we have good things to say about our derrick bought from you.  
Respy, SWINGLE & FALCONER.

## B. C. & R. A. TILGHMAN,

1113 to 1126 South 11th Street,  
PHILADELPHIA, PA.

### Patent Chilled Iron Globules, or Shot.

For Fast Sawing or Rubbing of Stone, Granite and Marble. OUR SHOT have been in regular, constant and increasing use for over twelve years, and they are now in use by all the leading firms in the United States. With the same machinery and power, they will do over three times the work of sand. We are the inventors and original manufacturers of the material, and our shot have at least double the durability of imitations now on the market. We solicit a competent trial. Speed, durability, economy and saving of saw blades. Reduction of power. Over 600 Customers. Over twelve years constant use.

## KRUSHITE,

The New Abrasive for Sawing and Rubbing Stone.

FOR rapid sawing and rubbing granite, marble etc., KRUSHITE is superior to anything on the market, it combines toughness with hardness and cannot be fractured under the saw blades or rubbers. Cheaper and more durable and economical than any other material. Is being adopted by the best firms. Samples and prices free.

FRENIER & LEBLANC, U. S. Agents,

Rutland, Vt.

## STOP ONE MINUTE.

YOU WILL DO WELL TO PONDER OVER THESE FACTS.



Harrison Brothers, "Diamond Grit," "Iron Sand," or "Chilled Shot" stands without an equal. We are the Manufacturers who have supplied the trade since 1887, we have had a large and increasing sale throughout the United States and Canada, besides Great Britain, the whole continent of Europe, the Cape, India and Australia. A better guarantee of the class of our goods you cannot have, unless it is a trial for yourselves. We are well represented as you will see by the list of the following agents who are: Edward M. Oxley, 110 Broad St., N. Y., Trow & Holden, Barre, Vt., Gallaghers Express Co., Quincy, Mass., Main Red Granite Co., Red Beach Main. Write to the nearest for samples and prices and compare them to others.

ATLAS FOUNDRY. HARRISON BROTHERS. MIDDLESBROUGH, ENGLAND.

# Ryegate Granite Works Co.

SOUTH RYEGATE, VERMONT.

Quarry Owners and Manufacturers of

RYEGATE STANDARD AND BARRE GRANITE

## Facilities.

Unlimited Water Power.  
McDonald Stone Cutting Machine  
Power Derricks, Turned Lathes.  
Most Improved Polishing Machinery  
Artistic Models

## Specialties.

Platforms, Steps, Columns.  
Polished or Hammered. Round  
Rail for Cemetery Enclosures, Statuary.  
Mausoleums, Building Fronts,  
Rough Stock.

Before placing your orders for any above kinds of granite work, write us for prices.

## MILFORD GRANITE

MONUMENTAL WORK. D. L. Daniels, Milford, N. H.



The monument herewith illustrated is to be erected at Baldwin, Kan., by the G. A. R. Post and Woman's Relief Corps, to the memory of the soldier dead. It will be cut from dark Barre granite. The base is five feet by three. The following will be the inscription as finally determined: "In memory of our soldiers who fought in the great rebellion of 1861 and 1865. Erected by E. D. Baker,

Post No. 40, and Womans' Relief Corps, No. 102." At each end of the die crossed muskets are cut in relief. The contractors are Ferguson & Nettleton, Ottawa, Kan.

### BRONZE.

The United States Circuit Court of Appeals has decided the case of Chas. L. Tiffany, New York, against the decision of the Appraisers in the matter of imported bronze statues, in favor of the United States. Statuary as defined in the Tariff act of 1890 and therefore of minimum duty, includes "only such statuary as is cut, carved or otherwise wrought by hand from a solid block or mass of marble, stone or alabaster, or from metal, and is the professional production of a statuary or sculptor only." The decision explains: "The artist's handwork in preparing the clay mould is in no sense the work which transforms the metal itself into the statue, and the fact that some 'touching up,' or smoothing or chasing, is put upon the casting after it comes from the mould is not sufficient to entitle it to classification as *wrought by hand from metal*, especially in view of the testimony of appellant's witness that there are bronze statues made from metal not by casting but by beating. The amendment was inserted to accomplish a purpose, and its language is so plain and unambiguous that a construction which would eliminate it cannot be adopted. It manifestly excludes from the provisions of paragraph 465 all metal statuary which is not wrought by hand from the metal, and statuary which is substantially made by casting is not so wrought, although it may be afterward surface finished by workmen or artist." This decision makes bronze statuary cast abroad dutiable at 45 per cent. *ad valorem*.



**VERMONT GRANITE CO., (INCORPORATED)**  
 Quarriers of the Celebrated **BARRE GRANITE**  
 Manufacturers of Monumental and all kinds of Cemetery Work for the Trade.  
 Special attention given to Squaring and Polishing Dies, Caps, Bases  
 etc., and shipping Unfinished Dimension Granite in  
 the Rough a Specialty.  
 All Branches of the Work are Done in Our Own Shops.  
**BARRE, VT.**

**LITTLEJOHN & MILNE,**  
 QUARRIERS AND MANUFACTURERS.  
**BARRE GRANITE** The trade supplied with Rough and Finished  
 MONUMENTS AND CEMETERY WORK. Stock for monumental & building purposes.  
**BARRE, VERMONT**

**STAPLES GRANITE CO.,**  
 Manufacturers of  
**HIGH GRADE**  
**GRANITE WORK.**  
**Light, Medium and Dark Barre Granite.**  
 Send for Estimates.  
 Montpelier, Vt

**F. A. Heister,**  
**STATUARY.**  
**Modeling and Carving**  
 —FOR—  
**MONUMENTS and** ♦♦  
 ♦♦ **BUILDINGS.**  
 9 Favor St., Rochester, N. Y.



**EMSLIE & KING,**  
 . . . . MANUFACTURERS OF  
**MONUMENTS AND GENERAL**  
**CEMETERY WORK.**  
**FROM Best Barre Granite.**  
 Correspondence solicited.  
**BARRE, VT.**

**GEORGE & ROGERS,**  
 —Manufacturers of—  
**BARRE GRANITE**  
**Monuments . . . .**  
**and General**  
**Cemetery Work.**  
 From best LIGHT and DARK stock.  
**BARRE, VT.**  
**WE WILL TRY TO PLEASE YOU. 'GIVE US A TRIAL.**



**A. J. YOUNG**  
 MANUFACTURER OF  
**General - Monumental - Work**  
 From Best Light and Dark  
**BARRE - GRANITE**  
 EAST BARRE, VT.

**IF YOU ARE LOOKING**

For manufacturers who will furnish you with first class **Monuments, etc.,** cut from best light and dark Granite send your orders direct to

**Bugbee & Alexander**

Pneumatic Tools. Barre, Vt.

**Jas. K. Milne.**

Manufacturers of **Barre Granite Monu-  
 ments** and Cemetery Work.  
**BARRE, VT.**

**E. C. FRENCH**

Manufacturer of and Dealer in  
**MONUMENTAL WORK**  
 of all kinds from the best  
**Light and Dark Barre Granite.**  
 Box 60. **BARRE, VT.**

## Trade Changes, Etc.

### NEW FIRMS.

The New Holland Marble and Granite Works is a new monumental concern at New Holland, Ohio.

John A. Connon, Barre, Vt., retires from business on account of ill health.

Lamson & Woodbury will open a shop in Oxford, Mass., in the near future.

F. A. Dewarc is the name of the new dealer at Waverly, Kas.

Hume Bros. is the only monumental firm at Martelle, Mich. C. F. Morford & Son of Caro, Mich., have not opened a branch shop there as stated in a former issue.

J. A. Callahan is a new dealer at Jackson, Ohio.

The Stannard Marble Co. is a new firm at Janesville, Minn.

Cochnower Marble Co., Alexandria, Va., has been incorporated.

William Roche has recently commenced business at Savannah, Ga.

C. A. Weaver will shortly start in the monumental line at Clayton, Ill.

Johnson Marble Co., New York, has been incorporated. Capital stock, \$15,000.

Reconstruction Granite Co., New York, has been incorporated. Capital stock, \$100,000.

Schlottbeck & Weaver are a new firm at Allegheny, Pa.

Curn Bros. recently started in business at Steubenville, Ohio.

### REMOVALS, CHANGES, ETC.

Jackson & Neideigh, Bloomfield, Ind., have purchased the stock of Geo. E. Reynolds at Worthington, Ind.

The Delaware Steam Marble Works, Wilmington, Del., will be sold to close the estate of the late Thomas Davidson.

The marble and granite business of the late J. S. Muldoon, Wheeling, W. Va., is being advertised for sale.

C. M. Gould has not removed from La Grange to Houston, Texas, as stated in our last issue, but is conducting business at both points.

Central City Marble Works, Waco, Texas, are closing out their business.

The plant of D. H. Dickinson, Chicago, Ill., has passed into the hands of the Vermont Marble Co., Proctor, Vt., who will settle with the creditors.

### SUCCESSORS.

A. E. Ehmer & Co. succeed Ehmer Bros., at Rock Island, Ill.

Forrest & Thorne, Wabash, Ind., have dissolved. Lewis Thorne continues the business.

Tibbetts & Davis, Augusta, Me., have dissolved partnership. Tibbetts continues the business.

Milne & Wyllie, Barre, Vt., have dissolved. Mr. Wyllie returning to Scotland. Mr. Milne continues the business.

Kingston Bros. & Co. (M. J. Galvin), Barre, Vt., have dissolved. Kingston Bros. carry on the business.

Chas. W. McMillan and A. J. Stephens, Barre, Vt., succeed Stephens & Reid.

Capital Granite Co., Montpelier, Vt., has become a stock company. T. W. Eagan, president and general manager. Capital stock, all paid in, \$40,000.

The firm of Eckes & Swan, Minneapolis, Minn., is dissolved.

Maryhew & Wickell succeed W. C. Humphrey at Kahoka, Mo.

Riede & Koehler, Newark, N. J., have dissolved partnership.

Doty & Tibbetts succeed N. P. Doty & Co., Elkhart, Ind.

S. E. True succeeds A. H. True at Chetopa, Kas.

The Dougherty & Co. Monumental Works succeeds the Quincy Granite & Marble Co. at Quincy, Ill.

Wm. Miller succeeds G. M. Ruggles at Hillsdale, Mich.

The partnership of T. K. Eastburn & Co. is dissolved. T. K. Eastburn continues the business.

Beal & Robbins, Port Jefferson, N. Y., are a new partnership.

Robert Woodburn succeeds J. & W. B. Woodburn at Walton, N. Y.

Columbus Mantel, Tile and Marble Co., Columbus, Ohio, succeed Freeman Mantel, Tile and Marble Co.

Payne & Hill, Columbia, Tenn., succeed S. P. Payne.

Webb & Gastle succeed the firm of Cline & Webb at Hamilton, Ont.

Chas. Naylor, Albion, Ill., succeeds Clodfelter & Naylor.

W. S. Booth succeeds Booth Bros. at Marion, Iowa.

D. A. Thompson succeeds the firm of Broadmore & Thompson, Brighton, Mich.

The Massillon Marble & Granite Works, Stansbury & Murray, proprietors, have dissolved partnership. Charles Murray expects to start in the monumental business at that city for himself, and A. C. Stansbury will carry on business at the old stand.

### DECEASED.

Lawrence Kelly, Council Bluffs, Iowa, died recently.

Samuel Jackson, Hanoverton, Pa., is dead.

### ASSIGNED.

Davis, Ellis & Co., Rock Mart, Ga., have failed.

The stock of Thompson & Miller, Utica, N. Y., has been sold by the sheriff.

Davis & Co., Kahoka, Mo., have assigned.

The St. Lawrence Marble Co., Gouverneur, N. Y., has assigned. Austin Stephens has been appointed receiver.

### PUBLISHER'S NOTES.

The receipt of remittances for renewal of subscriptions is acknowledged by changing date of expiration of subscription on the wrapper. If you remit this month consult the date on wrapper of your next months paper, if date has not been changed let us hear from you.

Subscribers who do not receive their papers early in the month should notify us promptly.

Subscribers desiring to have their address changed, should give both the old and the new address.

Now subscribers who receive a copy of this issue of the MONUMENTAL NEWS are invited to become subscribers. It would be a waste of words to attempt to describe the advantages accruing to subscribers that must be apparent to every reader. Business men now-a-days realize the importance of keeping in touch with what is going on in their respective industries and there is no better or less expensive way of doing this than by subscribing for one or more trade journals. It is money profitably invested.

The "Sales Record" advertised in this issue is a new and comprehensive system of keeping an accurate account of the cost of every monument bought and sold. Quite a number of these books have been sold and some very flattering testimonials have been received regarding them from well known dealers.

### Testimonials.

"Sales Record received and we are well pleased with it." *Flatz & Small*, Piqua, Ohio.

R. J. Haight. Dear Sir:—Enclosed please find with this pay for MONUMENTAL NEWS. I may say it gives me great pleasure to recommend the NEWS. You deserve good credit, I devote a good deal of my time to architectural work outside of my designing for my business and I can appreciate your artistic book. *Sam Hooper*, Winnepeg, Man.

**BROWN  
BROTHERS**

MANFRS' OF

Monuments

AND GENERAL **Cemetery Work** FROM THE BEST

**BARRE GRANITE.**

Correspondence solicited.

**Barre, Vt.**



**Fraser & Broadfoot**

Manufacturers of all kinds of

**MONUMENTAL WORK**

... From Best ...

**Light and Dark**

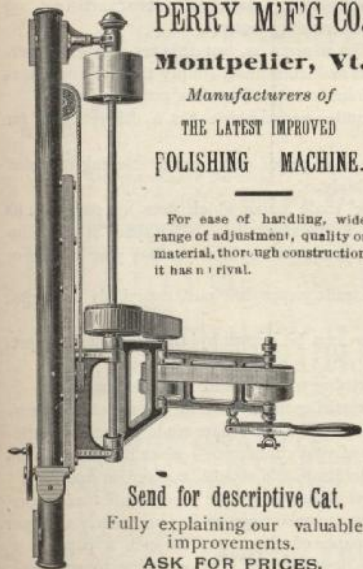
**... BARRE GRANITE.**

Estimates cheerfully given.

**Montpelier, Vt.**

**Granite Polishing**

For the Trade at the following prices. From the rough (to cut and polish) \$1.00 per superficial foot. From the point, 60 cts. per superficial foot. Extra charges on surfaces less than 5 square feet. **JOHN KLAR,** Westfield, Mass.



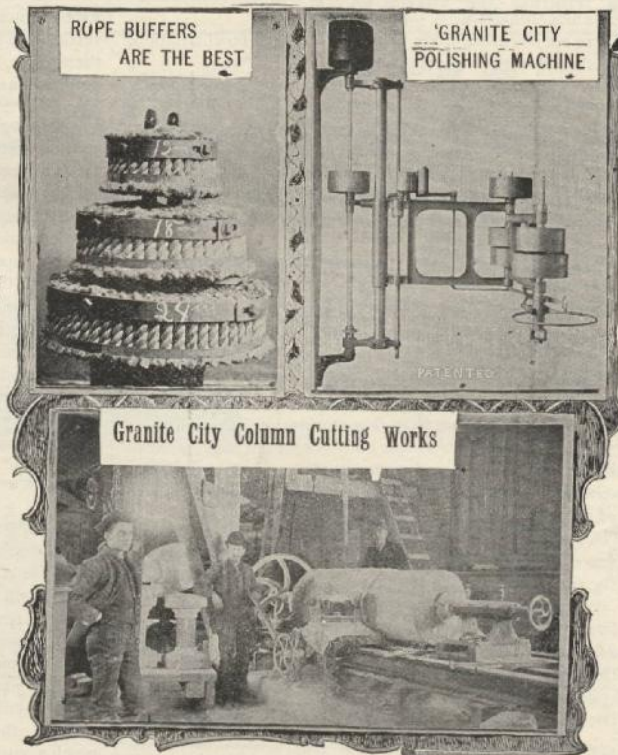
**PERRY M'F'G CO.**  
**Montpelier, Vt.**

Manufacturers of  
THE LATEST IMPROVED  
**POLISHING MACHINE.**

For ease of handling, wide range of adjustment, quality of material, thorough construction it has no rival.

Send for descriptive Cat.  
Fully explaining our valuable improvements.  
**ASK FOR PRICES.**

**BUILDING COLUMNS, SCROLL RUBBING WHEELS.**



**MACHINERY, SAMPLES, ROUND MONUMENTS.**

**W. A. LANE, Proprietor, Barre, Vt.**

**BIG INTEREST!**

**Subscription.**

Regular Edition, of which this is a sample \$1. Or the International Edition with 60 designs for \$2.50 a year.

**I**s what everyone gets who invests in a subscription to the **MONUMENTAL NEWS.**

Think of getting **TWELVE** copies of such a Trade Magazine as this for the sum of one dollar. No progressive man would think of getting along without it **And very few do.**

**THE REAL AND THE UNREAL BUSINESS PAPER.\***

Imitation is the order of the day.

Imitators are every where.

The real and the unreal live side by side.

The good and the bad are neighbors.

There are trade papers which are trade papers.

There are trade papers which trade on the trade, and have nothing to trade with.

The profitable trade paper is very profitable.

First class trade papers make money.

All first class men are successful.

All honest men succeed.

Dishonest men try to, and sometimes do.

There are papers masquerading under the names of legitimate publications which are nothing more nor less than advertisements bound together in pamphlet form.

There are so-called trade papers which have no circulation, and which cannot get any circulation.

There are trade papers run by men who know nothing about the trade they represent.

The popular impression that all trade papers are successful, has thrown upon the market numerous illegitimate publications which attempt to float on the water which has passed, and to sail by the wind of others.

A trade paper can be three-quarters advertising, and yet be a good trade paper.

A trade paper can be half clippings, and yet be a real trade paper.

The trade paper which is a trade paper, is the paper which contains part advertising, part original matter, part clippings, and is of interest, and benefit to its readers, and such a trade paper is obliged to have circulation.

There is many a trade paper with half its circulation in the form of sample copies, but that does not seriously handicap its advertising value, for each sample copy is sent out as a means to obtain a new subscriber, and each sample copy reaches people of its trade, because it would not pay to send sample copies to folks of any other class.

The trade paper which is all sample copies is illegitimate—it has no right of existence.

The trade paper which is all clippings is not a real publication.

The trade paper which is all advertising cannot be classed in the first class.

The trade paper which contains nothing but puffs is not worthy of consideration.

The trade paper which has all of its reading columns for sale,

and which sells nearly all of its reading matter space, is worth less as an advertising medium.

The trade paper has a perfect right to print a paid notice. Every publication, excepting a few of the magazines, do that.

The trade paper can legitimately speak well of its advertisers—it ought to do that—the advertisers expect it.

The trade paper which speaks illy of those who do not advertise in its columns is a trade paper which has no standing, and which is worth little.

There are trade papers in the country which are nothing more or less than black mailing sheets, which the Government ought not to transmit through the mails, and which are a detriment to the trade they represent, and to the honesty of the craft.

The legitimate trade paper, the trade paper of character, and the trade paper which pays the advertiser, is the trade paper which carries a large amount of advertising, for such advertising is as valuable to the reader as the reading columns themselves, for these pages of advertisements present pictures of progress, and tell the buyers what to buy as well as where to buy.

The legitimate trade paper contains a reasonable amount of reading matter, part of it original, and part of it copied.

The legitimate trade paper balances its advertising with its reading matter, and its reading matter with its advertising.

It prints legitimate reading notices.

It speaks well of its advertisers, but it is not a paper of puffs—it is a paper of news and comment, simply the right combination of all that which makes up a first class publication.

Beware of the trade paper which has a different rate for every advertiser.

Look out for the trade paper which has a "Seeing-it 's you" concession for every body.

Look out for the trade paper which does not stand on its own dignity and say to the advertiser, "My space is merchandise. If you want it, you must buy it as you buy your clothes or your shoes."

Look out for the trade paper that puffs everybody indiscriminately.

The trade paper can be known by the quality of its representatives.

First class advertising men work for first class papers.

Second class advertising men work for second class papers.

The representative of the legitimate trade paper is a gentleman—a man worthy of your confidence—when he calls he is entitled to your consideration, and should be given an audience.

It is your business to discourage the illegitimate trade paper.

It is your business to encourage, with your money and your interest, the trade paper of character, for such a paper is as much a part of your business, and is as necessary to your business, as your desks and your counters.

\*Copyright 1895, by Nathan C. Fowler, Jr., D. P.

## THE MILFORD GRANITE CO.

MILFORD, N. H.

Are the owners of the only Quarries in the country of **Pink New Westerly Granite**. Don't Make any Mistake there is money to be made by handling this Granite. Be the first to get a job from it in your city and it will bring you business. We can furnish it in any size with promptness.

**We want you to know five things about Milford, Souhegan, and New Westerly Granite.**

**First.**—It is finer, clearer, handsomer and hammers or polishes to look richer than most any other New England Granite, this is especially true of the **Pink New Westerly**.

**Second.**—That the **Milford Granite Co.** own the only quarries in the country of **Pink New Westerly Granite** therefore when you buy of any one else you pay an extra profit. It will pay you to deal direct with headquarters, whether you want rough stock or finished work.

**Third.**—We would caution you to beware of other granites that are being offered the trade as **New Westerly** or **Milford Granite**, this is especially true for sample, or better still give us a trial order either for stock or for finished work and we guarantee satisfaction.

**Fourth.**—We have one of the finest and most complete cutting plants, fitted with modern machinery for doing the finest **Monumental work**, Statuary and Carving. Our works being at the quarries we can do your work better, more promptly and more economical than any other concern.

**Work for Spring Delivery.**

The unprecedented number of orders booked during the past month warns us that we should remind those who desire finished work for Spring that their orders should be in within a few weeks to avoid delays.

**RAILWAY GRANITE CO.**  
 . . . . . Manufacturers of  
 Barre Granite - - - - -  
 Monuments and  
 General Cemetery  
 Work.  
 From the best Light and Dark Stock. Estimates cheerfully given.  
 Barre, Vt.

**S. FONTANA & CO.,**  
 Manufacturers of  
**BARRE GRANITE**  
 MONUMENTS AND  
 GENERAL CEMETERY  
 WORK.  
 BEST  
 LIGHT AND  
 DARK  
 STOCK.  
 Correspondence Solicited.  
 Barre, Vt.

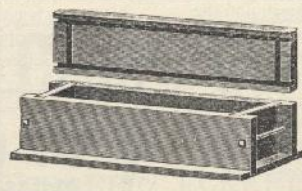
**HOPKINS &  
 HUNTINGTON.**  
 Manufacturers of  
**BARRE GRANITE  
 MONUMENTS and  
 CEMETERY WORK.**  
 General  
 First class work guaranteed.  
 Write for Prices.  
 Barre, Vt.

**M. J. McLEAN**  
 Manufacturer of - - - -  
 - - - - - Light and Dark  
**BARRE GRANITE MONUMENTS**  
 And General Cemetery Work.  
 Correspondence Solicited.  
**BARRE, VT.**

**Maine Granite Quarry,**  
 Fredericktown, Madison Co.,  
 Missouri, solicits your orders.  
 Color: Light Pink, suitable for  
 bases for either gray or red  
 granite monuments. Quarry  
 opened July 1, 1894.

**SPARGO** . . . . . MANUFACTURER OF . . . . .  
**MONUMENTS - STATUARY,**  
 and Cemetery Work  
 of all kinds from **THE Best Quincy**  
 And other Eastern Granites.  
 Best Stock and Work guaranteed  
 at Lowest Prices. **W. T. SPARGO, So. Quincy, Mass.**

*As good as the best*  
**EWEN & CO.**  
 Manufacturers of Monumental Work in  
**Red, White, Blue and Pink Westerly Granite.**  
 Fine Lettering and Carving a Specialty. Urns, Ballusters, Vases, Columns, Etc.  
 at Specially Low Prices. Give us a chance to figure on your work.  
 Westerly, R. I.



**SLATE GRAVE VAULTS**  
**ARE THE BEST.**  
 CLEAN, STRONG, DURABLE.  
 WRITE FOR PRICES AND SIZES.  
**G. D. SHIMER,**  
 BANGOR, PENN.



**LUDLOW SAYLOR - - -**  
**WIRE CO.**  
 ♦ ST. LOUIS, MO. ♦  
**CEMETERY FENCES**  
 of  
**Wrought Iron and Wire.**  
 Write for Catalogue.

Don't Forget to Mention  
 . . . . . THE MONUMENTAL NEWS . . . . .  
 when writing to our Advertisers.

**B. P. We ask you to write for prices on All your work**

**BURTON  
 PRESTON  
 BARRE  
 MANSFIELD  
 ABERDEEN SCOTLAND.**

**B. P. LONG EXPERIENCE  
 GOOD STOCK & WORK  
 Quincy Concord  
 Scotch Swede  
 BARRE**

## RECENT LEGAL DECISIONS.

## BROUGHT OUT IN THE COURTS.

The possession of negotiable paper by parties liable upon it is strong presumptive evidence of its payment.

In the absence of a statutory provision, no interest can be recovered upon a penalty prior to its being merged into a judgment.

Where stock of an incorporated company is pledged by the owner as collateral security for the payment of a debt, the party to whom it is so pledged is, ordinarily, entitled to collect and receive the dividends thereon, unless this right is reserved by the pledger at the time the pledge is made.

Partners cannot sue one another at law for any breach of the duties or obligations arising from that relation. This can only be done in a court of equity by asking a dissolution and accounting, and if damages accrue from any cause in such proceeding they must be adjusted by some appropriate method in that tribunal.

"Circumstances alter cases", quotes the Supreme Court of South California in one of its recent opinions. Differing facts may justly lead to different conclusions of law, declares the Court of Appeals of Maryland. It follows, according to the latter court, that even the legal character and attributes of a deposit must vary, depending not only upon the endorsement, but also upon the regular and uniform course of dealing between the parties, and upon what was said and done at the time the deposit was made. More particularly, the court holds that where a check is deposited by the payee, in a bank where he has an open account, indorsed "for deposit to the credit of" himself, and the bank at the same time enters a credit of cash to the amount of the check in his deposit book, and also in their own books, the title to the check is vested in the bank so far as a third person or another bank receiving the same for value is concerned, though it be but by another indorsement "for deposit" transferred to the second bank.

## RELATIVE RIGHTS AND LIABILITIES OF CONSIGNORS AND CONSIGNEES.

The rights of consignors and consignees, or in other words, of shippers of freight and persons shipped to, depend as a rule upon, and are relatively in proportion to their interests in that which is shipped. Their liabilities however, are measured rather by the contracts expressly or impliedly made by, or for them with the carriers. Most important perhaps, of all the

rights which should be noticed in this connection is that of maintaining a legal action for the loss or damage of freight. Railroad companies seldom raise any questions of this nature when original bills of lading and expense bills are sent to their claim departments. But in the courts it is different. A few of the states, notably Massachusetts, Mississippi, Missouri and Wisconsin, require suits to be brought in the name of the party making the contract with the carrier, and this irrespective of whether he has any title to the freight or not. Elsewhere it would seem that when the entire property is in the consignor, he is deemed the proper party to sue, and when it is in the consignee, the latter must sue. When both the consignor and consignee have an interest in the freight, one having a general and the other a special property, either may sue, but a recovery by one constitutes a bar to an action by the other. The general presumption is, in the absence of any express contract, that the carrier is employed by the person at whose risk the freight is carried, that is the person who owns same and who would suffer by its loss. Yet, like other presumptions, this can be overcome by direct proof to the contrary. And where the parties are vender and purchaser, the presumption is just opposite to that above stated, because the law implies that by delivery to the carrier the goods become the property of the purchaser (or consignee.)

A bill has been introduced to appropriate \$25,000 for the execution of the Anacostia statue of George Washington, by Theophilus Fisk Mills, sculptor.

A bill has been introduced into the Iowa Legislature providing for an appropriation of \$25,000 for the erection of a monument to Iowa soldiers, who fought at Lookout Mountain.



# New York Granite Co.,

Office, 67 W. 23rd St.,

NEW YORK CITY.

Ship only the best of Monumental work. They will cheerfully send you estimates on any Foreign or Domestic Granite you may wish to purchase and will guarantee all work shipped by them. Send to them for prices on the next work you wish, and you will be surprised at the low figures can they quote you.



R. GUMB. H. M. GUMB  
**GUMB BROS.,**  
*Mfrs and Dealers in*  
**GRANITE and MARBLE WORK**  
 of all kinds. Don't fail to get our prices.  
**LOWELL, MASS.**

Please mention MONUMENTAL NEWS  
 when writing to advertisers.

Correll & Burrell,  
 Wholesale Rustic and Rock-faced  
 Monumental Works, Statuary and  
 Fine carving in Bedford stone.



ODON, IND.  
 WEST OF BEDFORD,  
 ON S. & S. W. R. R.

**A. ANDERSON & SONS,** *Mfrs of and Dealers in*  
 Light and Dark **BARRE GRANITE.**  
 Cemetery work of every description.  
 Correspondence with dealers solicited,  
 Do not fail to get our prices.  
 Write for designs and prices. **Barre, Vt.**

**CANNON BROTHERS,**  
*Manufacturers of and Dealers in LIGHT and DARK*  
**BARRE GRANITE.**  
 Monumental and Building Work, Lettering  
 Carving and Drapery.  
 Orders solicited. Estimates on application:  
**NORTHFIELD, VT.**

**T. A. GREEN,**  
 Light and Dark Hardwick and Woodbury  
 Granite Monuments, Tablets and Gen-  
 eral Cemetery Work.  
**Box 65. HARDWICK, VT.**  
 You will get my estimates by return of mail

**ADIE & MITCHELL,** *MANUFACTURERS*  
 OF ALL KINDS OF  
**BARRE GRANITE MONUMENTS AND CEMETERY WORK.**  
**GET OUR PRICES. BARRE, VT.**

**BURLEY & CALDER,**  
 .....MANUFACTURERS OF.....  
**AND BARRE GRANITE MONUMENTS**  
**GENERAL CEMETERY WORK.**  
**BARRE, VT. ALL ORDERS PROMPTLY FILLED. A TRIAL SOLICITED.**

**JOHN S. HALL,** *Manufacturer of and Dealer in the Celebrated*  
 LIGHT and DARK **BARRE GRANITE**  
**Monuments and General Cemetery Work.**  
**Ornamental Carving and Lettering a Special part of our business.**  
 All orders promptly attended to. Correspondence and  
 orders will receive prompt and satisfactory attention. **Barre, Vermont.**


**COOPER & MCGUIRE,**   
 MANUFACTURERS OF  
 All Kinds of Monumental and Cemetery work. In **BEST LIGHT**  
 and **DARK NEW WESTERLY GRANITE.**  
 First-class work a Specialty. — Correspondence solicited.  
 Milford, N. H.

**Centre Groton Granite**   
 FINELY ADAPTED FOR MONUMENTAL AND  
 CEMETERY WORK.  
 Manufacturers supplied with Rough Stock.  
**ROBERT ECKERLEIN, Center Groton, Conn.**

**ENTERPRISE GRANITE CO.,**  
*W. R. Dickie, Prop. Manufacturer of and Dealer in Light and Dark*  
**Barre Granite Monuments.**  
**TABLETS AND CEMETERY WORK. TERMS CASH. 30 DAYS.**  
 Superior Workmanship Guaranteed. **Barre, Vermont.**

**MORTIMER & CAMPBELL,** *Manufacturers of Barre Granite Monuments, Tablets and Cemetery Work*  
 Correspondence with  
 Trade Solicited.  
**Barre, Vt.**

**H. D. PHILLIPS & CO.**   
 MANUFACTURERS OF AND DEALERS IN All Kinds of Fine Monumental Work  
**From the BEST Light and Dark Barre Granite.**  
 All work and stock guaranteed first-class in every respect.  
 Orders solicited and promptly filled. Polishing a specialty.  
**NORTHFIELD, VERMONT.**

**ROUND POND GRANITE CO.**   
 Having bought the Quarry formerly owned by  
 ... **Browne McAllister & Co.** are prepared to furnish  
**Rough Granite** of every description to the trade. Monumental Work a Specialty.  
 Estimates furnished on application. All orders promptly filled.  
 Quarry and office at **ROUND POND, ME.**

## FOREIGN NOTES.

The city of Bayonne, France, is about to erect a statue to one of her most illustrious sons, the celebrated Cardinal Lavigerie.

The committee of fine arts of the municipal council of Paris has unanimously chosen the sketch of M. Jaques Froment Meurice for the monument to Chopin to be raised in the Parc Manceau, at the corner of the avenue Hoche and the avenue de Courcelles.

A life-size statue of the late Sir Theophilus Shepstone, in Carrara marble, is to be erected in the public square at Pietermaritzburg, Transvaal. He was the British Special Commissioner who in 1877 proclaimed the Transvaal as English territory at Pretoria and acted as Administrator of the new colony till March 1879.

Victor Hugo's statue for the Place Victor Hugo, Paris, will not be ready before 1900. The pedestal will be a rock roughly hewn out in the form of the Isle of Guernsey. The poet will stand on the highest point facing southwest and resembling vaguely the headland of Jerbourg.

When Sir Henry Irving, now playing in this country, returns to England in the spring, he will be asked to unveil a statue to Mrs. Siddons. Under the advice of Sir Frederick Leighton the design of W. Brindley was accepted by the Memorial Committee. It represents the actress as the Tragic Muse, wearing a Greek dress and a coronet and flowing veil. It will be life size of white marble.

A monument has been unveiled at Chatou Cemetery to the memory of two victims of the siege of Paris in 1870—Brare, a postman, who repeatedly passed through the German lines with cipher despatches, but was ultimately shot, and Bourryon, a journeyman tailor, who met his death on a similar mission. The Minister of Public Works and the Minister of Finance delivered eulogiums on these heroes in humble life.

It is proposed to erect a statue in memory of Professor T. H. Huxley to stand beside those of Darwin and Owen in the National History Museum, South Kensington, London. Subscriptions amounting to some \$10,000 have already been received. Prof. Huxley's scientific researches have been so productive of good to humanity, that the desire to contribute to a memorial is world wide. It is desired in connection with the memorial, to establish scholarships and medals for biological research and also lectureships.

"You want a plain, unpretentious stone, as I understand it, said the dealer in tombstones after the chairman of the delegation had explained that a late arrival from Kansas had been accidentally killed.

"Right you are," replied the chairman. "There ain't

nothin' in the case that calls for anythin' gaudy or imposin', but the boys feels that the the deceased didn't mean no harm an' in consequence his remains is entitled to consideration."

"Died suddenly, did he?" asked the dealer.

"Well, he wasn't jest expectin' death at the time he shuffled off, if that's what you're driving at," returned the chairman, "but there ain't no need of goin' into particulars, if it's all the same to us."

"Oh, I've no desire to pry into any secrets," explained the dealer hastily. "I was merely thinking of the epitaph."

"The what?"

"The epitaph. You want something engraved on the stone, I suppose. It's customary to have something in reference to the most notable qualities of the deceased on the headstone."

"I reckon you're right about that," said the chairman thoughtfully, "but there ain't much knowed about the feller out here 'cept that he was a reformer, 'cordin' to his own story. P'raps you'd better jest put a line on somethin' like this: 'He tried to vote the Prohibition ticket in Red Gulch.' That seems to fit the case better'n anythin' else."—*Chicago Post*

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## FREE TO SUBSCRIBERS. ☀ ☀

### SHOP TALK, On the Wonders of the Craft.

Here is the Master-key.  
Skilled hands and Industry,

Marble Quarrying, Statue Making, Bronze Casting, Allumina, Brass Working, Mining, Enameled Tiles, Bessemer Steel and one hundred other equally interesting subjects illustrated and described in a volume of 255 pages. Paper covers, price 25 cents.

**FREE** to subscribers who send

\$1.00 for 1 years subscription to Regular Edition, or  
\$2.50 for 1 years subscription to International Edition,  
during the month of March and request a copy.

**R. J. HAIGHT**, Publisher,

**334 Dearborn St., Chicago.**

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# DIXON GRANITE WORKS.

**Westerly, R. I.**

Quarry Owners and Contractors,  
Designers and Manufacturers of **MONUMENTS,**  
**MAUSOLEUMS,**

**VAULTS, AND BUILDING** Work of all descriptions in

**White, Red  
and  
Gray Granite.**

Estimates given at short notice, Rough Stock to the trade.

**==CHAS. F. STOLL==**

SOLE PRODUCER OF THE CELEBRATED

To the trade in the Rough, adapted for fine  
MONUMENTAL AND STATUARY WORK.

**GROTON GRANITE**

P. O. Address,

**NEW LONDON, CONN.**

**Henneberry & Halligan,**

(Successors to Henneberry Bros. & Co.)

**CONCORD, N. H. Manufacturers and Dealers in all Kinds of**

**GRANITE WORK, MONUMENTAL and BUILDING.**

Specialties: Best Dark Blue CONCORD  
and New White WESTERLY Granites.



PUBLISHED WEEKLY.  
NEW YORK AND CHICAGO.

READ BY

ARCHITECTS,  
BUILDERS,  
CONTRACTORS,  
DECORATORS,  
ENGINEERS

and those contemplating building.

HANDSOMELY ILLUSTRATED.

A Profitable Advertising  
Medium.

Send for Sample Copy and Terms.

WM. T. COMSTOCK, Publisher,  
23 Warren Street, New York.

J. W. McDONALD.

**J. W. McDONALD & CO.,**

Quarriers and Manufacturers of

-- Fine Monumental Work --

Light and Dark Barre Granite.

Best of Stock and Workmanship Guaranteed.

P. O. Lock Box 97.

D. W. McDONALD.

BARRE, VT.

**STEPHENS & REID,**

Manufacturers of and Dealers in **BARRE GRANITE**

Monuments, Tablets, and Cemetery Work.  
Polishing and Heavy Work a Specialty.

BARRE, VT.

**McINTOSH AND SON,**

Manufacturers of all kinds of

**MONUMENTAL WORK**

From all Grades of Quincy and other Granites.

Estimates Cheerfully Given.

Columbia St., S. Quincy, Mass.

**Field & Wild, QUARRYMEN,**  
Dark Blue Quincy Granite

**Rough Stock, Monumental and Cemetery Work.**

The Superior Qualities of our granite have  
long been recognized by the trade.

QUINCY, MASS

MONUMENTS FROM THE FAMOUS HARDWICK STOCK.

Should be ordered direct from

**FRANKLIN HARDWICK & SONS**

—DEALERS IN—

**ROUGH, HAMMERED AND POLISHED GRANITE.**  
**QUINCY, MASS.**

**CARLE & WALKER,**

Manufacturers of and Dealers in **LIGHT and DARK**

**BARRE GRANITE**

Monuments, Tablets and General Cemetery Work.

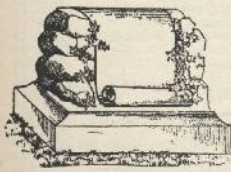
Fine Draped Work a Specialty.

.... BARRE, VT.

**CANTON BROTHERS,**

Manufacturers of

Light and Dark **BARRE GRANITE**  
**MONUMENTS.**



and General  
Ceme-  
tery Work.  
Write for  
Estimates.

BARRE, VT.

**Business Chances, For Sale, Etc.**

Advertisements inserted in this column to cents a line each insertion; six words to a line. Copy should be received not later than the 20th.

**FOR SALE.**

**WANTED**—Somebody to help me open a granite quarry, the stock of which has been tested, specimens sent out and over twenty-five thousand dollars worth of work offered. Little capital required as orders are cash on delivery. Granite tools or engine and boiler will be accepted as capital. Address with stamp Granite, St. Louis, Mo.

**FOR SALE**—Granite and marble business in country city of 18,000 inhabitants, the only marble and granite shop in the city, established 19 years, would sell reasonable or take in a partner if he is a good granite and marble letterer. Address B. N. MONUMENTAL NEWS.

**Wanted—Situations or Help.**

There will be a charge of 25c. for every advertisement in this department when replies are addressed in care of the MONUMENTAL NEWS. Advertisements will be inserted FREE only when replies are addressed direct to the advertiser.

**WANTED**—A position by a first class granite and marble letterer; can also cut marble. Address C. E. Clark, St. Clairsville, Ohio.

**WANTED**—A granite letterer, address Lock Box 1374, Piqua, Ohio.

**WANTED**—Position to wholesale granite or marble, by an experienced salesman; have traveled many years in several states. Or would accept a salaried situation with a reliable retail dealer in city trade. Address F. Granite, care of MONUMENTAL NEWS.

**WANTED**—an experienced salesman for retail marble and granite. Workman and salesman preferred, but salesman can apply. Good trade in northern Illinois plenty of work to be had for the right man. Address J. F. P. care of MONUMENTAL NEWS.

**WANTED**—Thoroughly reliable agent to sell at retail, or would take a partner if a good salesman; business established twenty years; one of the best territories in the State of Michigan. References required. Address V., care of MONUMENTAL NEWS.

**WANTED**—Position by a married man competent in marble and granite, temperate and reliable; also qualified to take charge of shop; understands perspective drawing, and is a good shop salesman. References given from former employers. Address Granite, 421 Marshall avenue, St. Paul, Minn.

**WANTED**—Every marble and granite dealer to know that subscribers to the MONUMENTAL NEWS have the privilege of advertising for workmen in this column FREE of charge. This is but one of the many ways in which it pays to be a subscriber to the MONUMENTAL NEWS—the best medium for getting good workmen.

**WANTED**—Position as marble cutter or as general workman. Capable of running shop or selling. Can give references. Steady job wanted, address M. J. Mc Dermott, 1912 Wabash Ave., Chicago, Ill.

**WANTED**—Experienced salesman for retail marble and granite business to work on commission; good territory and a good chance for a hustler; married man preferred. Address J. H. Stahl, Seneca, Kas., Nemaha County, Box 212.

**WANTED**—Situation by a first-class general workman in all branches of the business; first-class air brush worker; have brush of my own; understand plans; can take charge of shop; twenty years' experience. Address Chas. B. Lewis, Shelby, Ohio.

**WANTED**—Experienced marble and granite salesman with small capital to join an experienced, A No. 1 general workman in buying an established business in a town of 5,000 population, fine location, good territory can be bought at a bargain. References exchanged. Address General Workman, 222 W. Eighth ave., Topeka, K<sub>a</sub>

**WANTED**—First-class marble and granite salesman; must also be a good workman, so as to be able to take turns in the country and in shop with proprietor; state salary expected and give references from present or late employer. Address Waverly Marble Works, Waverly, Kan.

**WANTED**—First-class salesman and letterer in granite and marble; one that can do both branches; or a general salesman; none but competent and reliable men need apply. Address O. P. Toombs, Schenevuss, N. Y.

**WANTED**—Good general workman; German; steady work. References required. O. Illinois, care of MONUMENTAL NEWS.

**WANTED**—An experienced salesman for retail granite and marble business; must be willing to go on his own merits. Best territory, with an established business of 30 years. Only men that can sell work need apply to The Schilling Co., Albany, N. Y.

**WANTED**—At once several experienced salesmen in the Monumental line. Good territory. Address with references, E. T. Stohlihan, Erie, Penn.

**WANTED**—An experienced salesman for retail marble and granite business, to work on salary and commission. We can give a good man the best chance to sell work. Territory, Erie County, The Schilling Co., 115 Seneca Str., Buffalo, N. Y.

**WANTED**—Retail monument dealers to begin the New Year right by using one of our books for keeping an accurate account of the cost of monuments bought at the quarries, enclosed to be the best book of the kind ever published. Made in two sizes, \$1.25 and \$1.75. SPECIAL PRICE TO SUBSCRIBERS. MONUMENTAL NEWS, 331 Dearborn st., Chicago.

**WANTED**—Partner to take half interest in one of the best retail marble and granite sheds in the North Central States; business will average \$12,000 to \$15,000 per year, with good prospects of increase; the county seat of a splendid county; nearest competition twenty-five miles away; have a complete outfit of machinery to manufacture granite and marble for all purposes; good chance for a party to invest \$4,000 or \$5,000 in an established business; want correspondence soon; good reasons for changing. Address A. A., care of MONUMENTAL NEWS.

**WANTED**—By a first class granite cutter and letterer and also a first class blacksmith and tool sharpener, a steady situation, would work reasonably cheap where I could get steady work the year round. V. J. Kennedy, 897 Washington ave., N. Minneapolis, Minn.

**WANTED**—a good general workman to cut letter and trace marble and granite, address J. B. Van Fossen, Ipaiva, Ill.

**WANTED**—A position by a first class granite cutter, an all around general workman of 10 years experience in the monumental line, also qualified to take charge of shop, am steady and sober, address P. P. Winn, 4925, Justino st., Chicago, Ill.

**WANTED**—the address of Wm. Barnhart, address G. H. S., drawer 695 Rochelle, Ill.

**WANTED**—A good general workman, that can work in granite and also in all kinds of marble and rustic work, German preferred. Address M. Bissinger, Box 283, Albert Lea Marble Works, Albert Lea, Minn.

**WANTED**—A first-class general workman on marble and granite; must be able to letter on granite. Address giving references and salary expected to F. J. Robinson, North Collins, Erie Co., N. Y. None but sober, competent man need apply.

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**WANTED**—Situation by a first-class marble cutter and letterer in marble and granite. Address Harry Rhoades, 1518 Stillman street, Philadelphia, Pa.

A general man who can cut marble and granite, must be sober and reliable and be able to lay out and cut his own letters, also to be capable of taking charge of shop. Address "Fahy & Reedy" Springdale, Conn.

**WANTED**—Situation by a good marble letterer and tracer, fair granite letterer and tracer, can also do some marble dressing. Young, steady and sober, no objection as to location. Address B. H. B. 40 W. Broad st., Hazleton, Penn.

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