

# “Designing and Lettering”

By Dan B. Haslan at Iowa Convention

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Now what about improving present show rooms.

We are quite dependent upon our environment and we are all of us tremendous creatures of habit. We do the same thing day by day in the same old way and we are apt to look at the same thing with the same vision with which we have always seen it, not stopping to consider if it might not be bettered. Then too some of us may feel—Well, that's the way it always has been and it's good enough, why change.

Now we were given a brain to think with and the man who uses it intelligently is bound to win out over the fellow who is too lazy mentally to use his, and that accounts in some measure for the difference between success and failure.

It ought to be the ambition of every dealer to have a show room, because a show room helps establish the fact that he and his business are an integral part of the activities of the community in which he resides. I myself believe that the shop should be connected with the show room, because it adds to the importance of the enterprise and in many cases a customer is impressed by seeing the rough stone brought to a thing of beauty.

In the show room a few good quarry views are most appropriate and give the dealer opportunity to explain the various operations necessary for producing the stone, the difficulties in quarrying, the immense amount of waste to produce the perfect stone, and with all this as a text it is much easier to show a customer why there has to be a price for the work. Incidentally, it is good business for you to visit the quarry occasionally and see those things for yourself, for they should give you a better, broader view of the industry and enable you more readily to interest your customer. If you have done any especially good work of which you feel justly proud, and all of you have, photographs of such work, taken preferably with the cemetery setting, could very properly be hung on your walls to be replaced from time to time with fresh ones.

I think some dealers make the mistake of looking at their show room as a warehouse, filling it full, row after row and often with many of the same design. To me, a place of that kind is more like a morgue than a show room. I saw a striking example of this kind about two years ago. The room was packed full. The dealer evidently bought the same design by wholesale and must have had at least \$50,000 worth of work on his floor. He seemed very proud of it, but it sent a chill through me, possibly because there was no marble in the lot. It was mass, not artistic memorials. I believe myself that a few well chosen, artistic memorials, showing material whether marble or granite, finish and individuality, are worth more from a selling standpoint than massed quantity. You want to establish in the minds of your clients that yours is a high class trade. Do it by having some memorials that show quality. I believe that the show room ought to be a comfortable place, where you could sit down at leisure with your customers and having found out something of what is in their minds let them see a selection of good designs.

If you have a show window it should be given a suitable background and some small design shown with possibly some samples and photographs, and all of these should be changed frequently. Above all, keep your show room clean and keep your work shop reasonably so.

First impressions count for a great deal. If there is ground in front of your building, keep it well grassed over and the grass cut—shrubbery would add much to the effect. Above all, I beg of you do not have standing in front of your place any old out of date jobs (and that is the first time I have used the word) that you have taken in exchange. The best thing you can do for your reputation is to break them up. They will damn you in the eyes of your cus-

tomers, even if you do say that they were erected by your competitor.

Why is the dealer not a better business man? The answer in the case of many is reasonably simple. Again it is a question of environment and early habits. Many of you graduated from the banker, some still do more or less of your own work. As boys stern necessity prevented you from getting as good an education as you would have liked. You grew up as a stone cutter and having to live you were forced to let your work go at what was stone cutter's wages. You could not afford to take any chances because you and your family were dependent for your daily bread upon your daily wage. Now it's hard often times to get away from that feeling. While you have risen above the dire necessity of the early days, old habits do cling and it's sometimes difficult to realize that there are so many other elements entering into cost than just material and labor. The District Association, the State and the National, have all been doing a fine work in preaching the absolute necessity of treating overhead as a most integral part of the cost, and if you do not sense the necessity of so considering it nothing that I could say would be helpful. You are engaged in a business that should furnish you not only an adequate return for your labors and investment but an added return for your knowledge, and if you have fitted yourself properly a client should pay you for that service. I know of nothing where the customer knows as little about what he is buying as in the case of memorials and where the knowledge of the memorial craftsman ought to be worth so much.

If I have seemed to criticize unduly it has been only with the hope for improvement. I believe in this business, and properly conducted believe it to be as fine a business as any man can be engaged in. It has great possibilities if you bring knowledge and good business judgment to it. You ought to make such a success of it that your sons will be glad to learn it as you have learned it, so that when you are ready to lay it aside they will be fitted to take it on and find the path much easier because of the obstacles you have overcome.

In 553 B. C. there died in Caria, a kingdom in the Southwest portion of Asia, Mausolus, its king, and his wife, Artemisia, started the erection of a tomb to his memory. When completed this mausoleum was so imposing and magnificent that it came to be looked upon as one of the seven wonders of the world. From the second story of this wonderful building 38 monolith columns supported the roof, and capping the roof 140 feet in the air, a huge four horse chariot held a statue of the king. With the exception of one only, this memorial to Mausolus was the largest and most magnificent mausoleum that the world has ever seen. It is needless to say that the modern mausoleum is named from the King of Cairo, dead more than 2200 years ago.

In 1630 in Agra, the once beautiful capitol of the kingdom of Mogul, the beautiful Mumtaz Mahal died in child birth, and the Emperor, standing by the casket of his favorite wife, vowed to erect a memorial to her memory the like of which the world had never seen. For more than twenty years twenty thousand workmen were engaged on the work, and when completed it had cost more than \$12,000,000. Tribute was levied on the dependent princes of India for precious stones with which to lavishly decorate the interior. Standing on a sandstone platform is a platform of marble eighteen and one half feet high and more than three hundred feet in area. From its corners rise four beautifully carved marble minarets, which from their foundation to the top measure over 160 feet. The mausoleum itself in the center of these towers is in the form of a 200 foot quadrangle. The great dome forming the roof is eighty feet

in height with a diameter of sixty feet, and from its tip to the ground is practically two hundred and fifty feet. Light is let into the rooms through finely carved marble members. Whether seen in the glare of the noonday sun, at sunset with its changing lights, or under the pale rays of the moon, it stands out a picture of architectural beauty such as the world has never seen. By contrast with this monument the magnificent tomb of Mausolus sinks into insignificance. No mortal ever has, no mortal ever will have, a tomb that can compare with this one in beauty and richness of design. Travelers from every part of the world make pilgrimages to the shores of the great Dschamma to study this gem of Hindoostan architecture—the most beautiful and majestic of all human monuments.

Nearly three hundred years later, a republic also erected its monument, and across the Potomac from Washington stands the Arlington Memorial. This huge amphitheatre constructed entirely of Vermont white marble, at a cost of nearly one million dollars, is a memorial not to one man or to one woman, but to that host of loyal men who gave their all for country. That their sacrifice may be kept ever before us, across the arch of the monument, erected at the entrance to the Amphitheatre, "To the unknown dead, are inscribed the words of Lincoln spoken over the dead at Gettysburg: "We here highly resolve that these dead shall not have died in vain."

We are living in a period of unrest and discontent, the result of the world war. The Treaty of Versailles has failed to accomplish all that was hoped for it. Labor in Europe is unemployed and discontented and socialism, yes even Bolshevism is rapidly gaining a foothold. There is hate and fear and jealousy among the nations, while each one is striving for material advantage rather than a just settlement of their troubles. Their war time expenses they are keeping up because of fear and hate, their taxes are insufficient to meet their budgets, they owe us huge sums which they hope to avoid paying and which they cannot pay for a long time. This situation means of course that our farmers and manufacturers have lost a large part of their foreign trade and are suffering as a result. Discontent, and we have it, is the soil that Bolshevistic and Anarchistic seed best thrives in and there is today in this country of ours more of this sentiment than we realize. It is the dream of Lenine and Trotsky to stir up trouble here, and propoganda and paid agents are doing their work ably, aided by the destructive I. W. W. and the long haired men and short haired women calling themselves intellectuals who fondly dream that they can improve the conditions under which we are living. With no knowledge of our country or its laws these Russians with the other anarchists and socialists in our midst under the guise of liberty of speech and by taking advantage of every class hatred are trying to pull down what our forefathers so ably built up.

This situation is a serious one. The slimy snake is crawling in our midst. Is it not our duty to help crush it with all the strength that is in us so that we too may feel in the words of Lincoln that we are doing our part that the patriotic dead "shall not have died in vain."

## DESIGNING AND LETTERING

By Dan B. Haslan at Iowa Convention

When your secretary requested that I appear on the program today using as my subject design and lettering, he no doubt thought it would be an easy matter for me to talk on that which is earning for me my bread and butter. You gentlemen must feel the same way and I cannot blame you if you do, for a man who can-

not talk his own line is a mighty poor salesman.

I will admit it would not be a hard task were I to stand up here and give you a lot of technical rules which I have learned on the "whys and wherefores" of proportions and designs, but such a talk would prove as uninteresting as it is impractical. By using the latter word, I mean impractical from the standpoint that you would forget all I had said before you left this room. If I can give you a few pointers of interest that you will remember and take home with you I will have accomplished more than I could were I to attempt to dig into history for ideas that mean nothing to you in solving your present day problems.

In looking over the present field of designers and designs, it is true we will have to admit there is much room for improvement, and much cause for criticism some just but most of it real unjust. I am going to take the unjust side of the criticisms and endeavor to explain to you our side of the matter and let you be the judge.

I am not here today requesting that you advance prices for designs as you have heard enough of that the last few years, but I am here to tell you that something will have to be done to induce more men into the field and some school established where a young man can learn this most important end of the business.

I do not know of any line of work that calls for any more free hand drawing ability than that of a monument designer and I do not know of any commercial artists who are paid so little for their effort as these same designers. When you stop to consider that it is necessary for us to be able to draw anything from a wheelbarrow to an engine, flowers of all kinds, animals of all kinds and the most elaborate of statue work, you will readily realize what I mean.

There is hardly a field for artists most of the present day monument designers could not successfully enter but what would pay them more money than they can hope to receive in this line. "Why don't you get into them then," you might say.

The only reason I as one of the less successful can give is, Love For the Work, and that really is the only excuse I can offer. I might add glory also but I am very much afraid there is not very much glory in it for any of us.

By unjust criticism, I mean a never ending cry from the outside mostly from fellows who are not doing the selling, for something new in the way of design and a call for a man with courage enough in his convictions to start something.

This may sound reasonable and fair but I can prove to you that it is not. What is a designer anyhow? You look upon him as a man drawing a fat salary possibly, a soft job maybe, or as a fellow who is paid to originate new creations in memorial art, that will enable you to interest your trade and thereby make a profitable sale. In other words, a man who has the ability to create ideas that will meet with the demands of YOUR trade.

Very well then, what does YOUR trade demand? You think you know and we do our utmost to learn just what that demand is and then govern ourselves accordingly.

I do not mean to insinuate that you dealers are responsible for some of the present day designs one sees, but I do mean to say that there will never be a real change in design ideas, as far as the wholesale designers are concerned, until you feel you are ready to take a chance on something out of the ordinary. We know the class of work you are apt to buy over and over again, and consequently endeavor to keep within a certain limit of wholesale price.

For instance let me ask you this, how many one thousand dollar wholesale memorials do you buy for stock work when you order a carload. How many five hundred dollar wholesale ones?

I am positive very few as far as our order books will show. You may get a few all polished pieces that will run from three to five hundred dollars but the average will keep well within the three hundred and fifty dollar mark. We will say then about the cheapest memorial you will buy will run around fifty dollars and on an average the more expensive three, four or five hundred dollars. This will give you a good idea of the way we are limited in creating memorial masterpieces and it certainly shows what little chance we have of broadening out or endeavoring to depart very much from the present standard.

You can rest assured we are as tired of the present run of designs as you are and possibly more, but we have no other recourse than to wait until that time when you feel you can induce your prospects to open up and put more money into the effort you are making to beautify the resting place of their loved ones.

We could starve to death making designs that were architecturally perfect and beautiful in our eyes. It is not so much what we like but what we can make you like that counts as far as our welfare is concerned. I would rather show you a design that I had made which you will buy rather than one you will call beautiful, out of the ordinary and then pass up for something you know you can sell. If we could induce you to take a chance on something out of the ordinary you most certainly would get it.

If we could instill a better understanding of the present day designs into the minds of the men on the road we will have accomplished something that has been too long neglected. If we could get them to see the beauty of the Roman letter over the Gothic or billboard type, which are used so extensively in our work today.

I wonder how many of your men know the monogram X P or Chi (X) and Rho (P) meaning Christ or the A. O. monogram of Greek letters A meaning Alpha, the first letter in the alphabet and O. for Omega, the last letter in the Greek alphabet, therefore the symbol of "The beginning and the end." How many of them know the wreath or festoon of flowers are the symbols of memory, The lilies of purity, the rose of love, the laurel of glory, the palm of victory, etc. Very few I am quite sure, but there is no question in my mind but what it would help them a great deal in closing a sale if they would acquaint themselves with these symbols. For instance, let me for a moment place before you two salesmen; one a tombstone dealer selling jobs and the other a memorial craftsman selling art.

The tombstone dealer would start out something on this order: "Here's quite a nice job, would look well on your lot and won't cost much either. What's the monogram stand for? Oh, that's the trademark of the firm I do business with. Of course that ain't on the job when it comes from the factory. You like the shape, but don't care for the flowers, well, we can of course leave them off. That's the trouble with the fellows who make these designs, they always put on a lot of unnecessary stuff that spoils the looks of the job."

Mr. Art Salesman will dwell on the adaptability of the stone to be used in carrying out the details of the design, the perfect proportions, the harmony and evenness of the ornamentation, the symbol of memory, or whatever it may chance to be and will explain the meaning of the monogram in such a way that it will create a very good impression, especially, when one has the thoughts of some loved one uppermost in his or her mind. Would it not sound better to hear a man say, "The ornamentation or the lily, as shown on this design, is the symbol of purity, rather than have him refer to it as traced flowers.

Gentlemen, there is not enough good whole-

some sympathy in our souls these days, I mean sympathy for the feelings of our clients. There is too much of the commercial and too little of the sentimental in all of us and something must be done to remedy this fault if we intend to elevate our business to the standard it should be.

We do not seem to realize the honor bestowed on us when a client requests that we help him or her perpetuate the memory of some loved one by the selection of a suitable memorial. It is the last tribute they are able to place and it should be by far the most thoughtful and should demand the most careful consideration of those concerned, yet how many of us give it the proper consideration.

I am not trying to tell you how to run your business, I am not insinuating that you are doing anything dishonest with the confidence you have won from your clients, but I am saying that we all make some very bad mistakes. Mistakes in proportion, mistakes in design, mistakes in selling and last but not least, in lettering. Mistakes in design can be overlooked to a certain extent as we are not always at fault. I am well aware of the fact that some people have very strange ideas as to what they wish to show on a memorial. Mistakes in proportion can also be passed over to a certain extent, but mistakes in lettering are by far the most common and could be avoided. There is many a beautiful, well proportioned memorial absolutely ruined from an artistic standpoint by the use of block letters raised in a panel. The bill board type as we refer to them.

I am quite positive there is not one of us who can really say we like this letter. Yet if we are asked, why do you use them, nine out of every ten will say, because that is the only way we can make the name show up on certain granites. Very true, but is it so essential that the name show up so plain. Is it necessary for us to see John Jones Memorial clear across the cemetery upon entering the gates, or to be able to read the inscription on Bill Smith's tablet a block or so away. If so, then we may just as well forget design entirely and erect slabs with large letters on their polished surfaces so every one will know just where John Jones is buried and can see his tablet from the street car window as we go by the cemetery. Would it not look strange if as we entered the cemetery all we could see would be a conglomeration of names looming up like the cards one sees upon entering a five and dime store. Large letters are not in keeping with modest memorial ideas and should be eliminated.

It is strange to note that the finest memorials one sees in the cemeteries, the most expensive ones, have the names cut in small letters, which plainly shows that more thought was given to design, while the smaller type tablet will have the name looming out like a bill board in an art gallery. The only reason I can account for this, is that ever present desire in some people to make a big showing in a small way, advertising as it were the last resting place of some departed. The cemetery is the place for art, not ads, and the only way we can make them artistic, is to erect designs of merit and not slabs of names. The only way we can make our designs artistic, is to give more thought to the only artistic letter suitable and that is the Roman.

I really believe that the time is not very far distant when the dealer who insists on turning out block letters will have a hard road to travel, he will either have to give more thought to lettering or give way to the fellow who, by the use of the sand blast and an eye for the artistic, will surely come into his own.

Not so very long ago, even in my time, one could enter a town, go to the poorest street in the town, find the poorest building on the street and there, locate the tombstone shop and the

marble man. Thank God those days are nearly passed. Take a look at the present day memorial studios, the Craftsmen's place of business and you may well be proud of your line.

A short while ago I was talking to a dealer, the proud father of two young sons. I suggested that I thought him mighty fortunate in having such fine boys whom he could work into the business with him to help carry on the good work. I was very much surprised to have him inform me that he had no such intentions. He stated the life was hell enough for him without dragging his boys into it. They were going to secure as good an education as he could afford to give them and then enter a decent line of work not that of peddling tombstones.

Gentlemen he is wrong—absolutely wrong and you know it as well as I. I have a little fellow at home who means as much to me as anything in this world. I would rather lose my right arm than to see him enter any line that would cause him misery or hardship. My greatest ambition is that I may be able to take him into my work with me so that he may have the opportunity of meeting the class of men it has always been my pleasure to associate with, to work with you and for you in a line that is inferior to none. We need not apologize to anyone. We are in a business that is just as sacred as it is historic and one that is just as good as you think it is and endeavor to make it.

## SALESMANSHIP

By John Ironside at Michigan Convention.

The three predominating forces upon which the success of every salesman depends—are COMMON SENSE, TACT, and HUMAN NATURE.

Issues in which the units of personal power are analyzed and explained consist of IMAGINATION, DESIRE, AMBITION, ENTHUSIASM, DECISION, DETERMINATION, INITIATIVE, ORIGINALITY, and INDIVIDUALITY.

The character qualities embodied in this group may be called the determining issues to all progress. First of all the memory furnishes food for Imagination while the reasoning faculties determine whether the imagination shall become constructive and practical or merely a builder of impossible "Castles in the Air."

IMAGINATION, DESIRE, AMBITION and ENTHUSIASM are valuable only when tempered and governed by good judgment and reason. For example—Without the ability to imagine ourselves as occupying a coveted position or possessing something better than we now have, it would be impossible to desire either, because as far as we would then be concerned such a position or possession would be unknown.

IMAGINATION creates in the mind a mental picture of new ideas, new vision it is the creative faculty or the ability to make something out of what is apparently nothing.

IMAGINATION, is an important element in business success. Its development aids you in building your sales talks and presenting your proposition to each new Prospect in the manner best adapted to appeal most forcibly to each. It helps you in gaining that rarest of qualities—the ability to put yourself in the other fellow's place, to see the thing as he sees it and to reason about it in accordance with his standards. The nearer you come to this, the nearer you come to being able to persuade every man you talk with to think the things you want him to think.

Desire is a power that has a most practical value in the making of a Salesman. Take away desire from the human heart and you take away the air from the earth. No man is better than his best desires, no life rises higher than its

highest desires. Are your desires practical? You know the law of cause and effect. You are therefore, able to determine about how your desires will work out in the action, whether they are usable in work in every day life.

I would like to illustrate by a little story the fact that desire alone is of but little value; it must be accompanied by action if you would turn your wishes into realities.

An old Darkey heard a very earnest and impressive sermon on the text—"Ask and it shall be given unto you." Thanksgiving Day was approaching and the old man knelt down by his bed and prayed: Oh, Lord, you know I's a good nigger and I want a turkey powerful bad. Lord you did feed Elijah in dee desert. Show your powah and goodness and send me a turkey. He prayed in this way for more than a week, but no turkey materialized and the night before Thanksgiving he changed his prayer: Oh Lord, you knows I's a good strong nigger, the night is dark no stars am a shinin', so please good Lord, send me to a turkey." And the turkey became his that night.



JOHN IRONSIDE

I do not approve of the method the nigger adopted to get the turkey, but I do endorse the moral that while you keep your desire stimulated to a white heat, you must also watch and take advantage of your opportunities. Do this and you may expect results; they are then sure to come if you are willing to pay the price.

AMBITION—It is hardly possible to imagine a successful salesman who is not also ambitious. Without ambition a salesman is like a watch without a mainspring; his work will lack vitality. There will be no incentive for making tomorrow's sales better than today's, next month's better than this month's, and nothing to urge him to the limit of his resources and power.

All successful men have ambition strongly developed. It is ambition that spurs the salesman to "make good" to produce results.

ENTHUSIASM—Nothing is so contagious as enthusiasm. Let judgment guide your enthusiasm. Think a proposition out, be sure it is right then give your enthusiasm full rein, let it run as wild as it will it cannot run away with you when it is guided by judgment. Such enthusiasm will carry your customer along with you. So here we have another law, enthusiasm creates enthusiasm. When your prospect is enthusiastic about you, your proposition, or your firm about all that is left to do is to hand him a pencil and show him where to sign.

DECISION—Is the selection of a judgment which shall guide an action. The salesman is often called upon to make important decisions and to do so quickly. If you hem and haw your prospect will think you do not know your business. Hesitancy marks the Wabblers who never knows where he stands, never daring to take a

firm stand in anything. He is a weakling nearly everybody disdains him. While he is hesitatingly trying to decide on which of two prospects he shall call on first, his competitor has seen them both and secured their orders. This spirit of indecision leads to nowhere—with half a hundred stops between.

DETERMINATION—Is a result of decision and is closely allied to it. Decision cuts short any wavering mental attitude and determination should follow as a natural result. Determination should be backed by will power. It does not allow you to stop after you are started. Do not think that because you are not as clever as some other men you will not make a good salesman. It is not always the clever salesman who makes the most sales. It is usually the man who works the hardest. Persistence counts for more than intellect. Keeping everlastingly at it brings greater success than anything else.

Clever salesmanship, a fluency of speech are good qualities and they will come with experience. By determination and perseverance I do not mean that you should devote too much time to any one prospective customer. Do not give up too easily. A good salesman soon finds out whether there is a good chance to sell or not, if you cannot do business with a man after spending a reasonable amount of time on him give him up and go after some one else. Determination is of great importance to a Salesman, but like everything else it must be followed out with judgment.

INITIATIVE—The salesman who can do things without being told makes good. The man with initiative is necessary in every successful business enterprise. It is this quality that finds opportunities or makes them. A man with initiative is positive, he decides a course of action and then pursues it without hesitation. Men with initiative are scarce, the demand for them is greater than the supply.

ORIGINALITY—Has much in common with initiative. They might almost be said to be twin forces. It is defined as the quality of a person having new and striking ideas. There is but one way to cultivate this quality and that consists in thinking first and then working out the ideas, as Henry Ward Beecher aptly puts it—Think out your work, then work out your thoughts. Study the methods of men in your own line of business. Endeavor to find a plan better than your own and better than theirs. Start something.

INDIVIDUALITY—Is in reality an expression of what you are. It is your personality. If you have some peculiarity to which a prospect's attention constantly reverts every time he looks at you, your power is certain to loose force. Much depends upon approaching your prospective customer properly. An introduction by some friend or acquaintance either in person or by letter, will often predispose a man in your favor.

When you enter the home or place of business be self possessed. When you shake hands with a man do it as if you meant it. Put earnestness and sincerity into your grasp. A proper approach is a matter of tact and judgment. When you call upon a prospect approach him as if you meant business. Do not say, "I happened to be in your neighborhood, etc." Always try to appear as a busy successful man, too busy to waste time act busy, and be just as busy as you act.

CLOSING OF A SALE—It is impossible to lay down any hard and fast rule governing the closing of a sale. There is such a difference in the prospective customers you come in contact with that you have to adapt your methods to various temperaments. Each prospect must be handled in a manner dependent upon his personal traits and peculiarities. Closing is the most difficult part of a transaction. The knack of getting your prospects name on the dotted