“Designing and Lettering”

By Dan B. Haslan at Iowa Convention

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THE MONUMENTAL NEWS

Now what about improving present show rooms.

We are quite dependent upon our environment and we are all of us tremendous creatures of habit. The one thing day by day is 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 is right.

Then too much 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 that ability is all too frequently is bound within a circle of说到下等 who is too lazily mentally to use his and that accounts in some measure for the difference between success and failure.

A combination 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 quality views are most appropriate and give the dealer opportunity to show the various operations necessary for producing the stone, the difficulties in quarrying, the immense waste of time to produce perfect stone, and with all this as a test it is meritorious to show a customer why there has to be a price for 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 not 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 up and then 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, and it was locked full. The dealer evidently bought the same design by wholesale and must have had at least $5,000 worth of work on his floor. He seemed very proud of it, but talking with 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 individually, 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 customer and have 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 sign 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 clean and the grass cut—shrubbery would add much to the effect. Above all, I beg of you do not stand in front of your place any old out of date jobs (and that is the word used) 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 customer, even if you do say that they were erected by your competitors.

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 basket, second or less of your own work. As boys seen necessity prevented you from getting as good an education as you would have liked. You grew up as a stone cutter and having been forced to let your work go at what stone cutter's wages. You could not afford to take any chances because you and your family were dependent for your daily bread by what you can. To many it's hard often times to get away from that feeling. While you have risen above the dirt 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 make you see the light. Nor is a business that should furnish you not only an adequate return for your labor and investment and an added return for your knowledge and, if you have little or no knowledge 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 some memorial craftsmen 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 to it an all 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 333 B. C. there died in Caria, a kingdom in the Southwestern portion of Asia, Mausolus, its father, 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 was considered as one of the seven wonders of the world. From the second story of this wonderful building 80 marble columns supported the roof, and the roof of 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 Caria, dead more than 2200 years ago.

In 1689 in Aga, the once beautiful capital of the kingdom of Mogul, the beautiful Muniche Mahal died in child birth, and the Emperor, standing by the casket of his favorite wife, bowed to her memory, imagining 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 housed 1,226,000,000.

The tribute was levied on the dependent princes of India for precious stones with which to lavishly decorate the interior. Standing on a sandstone platform 100 feet in circumference and one half foot high and more than three hundred feet in area. From its corners rise four beautiful carved marble minarets, which from their foundation to the top are 160 feet high.

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 probably sixty 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 glowing 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 to the level of the tomb of your 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 marvel at the marvelous images on the shores of the great Deshams to study this gem of Hindostan 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, as a cost of nearly one million dollars, is a memorial not to one man or to one woman, but to that host of men who gave their all for country. That their sacrifice may be kept in mind, across the arch of the monument, erected at the entrance to the Amphithetre, "To the unknown hero" is inscribed the words of Lincoln spoken over the dead at Gettysburg. The President resolve that these dead shall not have died in vain.

We are living in a period of unrest and dis-connection, 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 spreading. There is hate and jealousy among the nations, while each one is striving for material advantage rather than a just settlement of their troubles. Most of them 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, in this country that Bolshevistic and Anarchistic seed best thrives in and there is today in this country of ours more Communist sentiment than can be imagined. It is the dream of Lenin and Trotsky to stir up trouble here, and propaganda and paid agents are doing their work ably, aided by the destructive I. W. W. and the low bailed 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 history 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 is our midst. It is not our duty to help crush it with all the weight that is in us so that we too may feel in the words of Lincoln that we are doing our part that the patriotic deed "shall not have died in vain."

DESIGNING AND LETTERING

By Dan B. Holian at Iowa Convention

When your secretary requested that I appear on the program today as my subject and lettering, he no doubt thought it 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-
not take his own line is a mighty poor salesman.

It 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 design. Everybody would prove as interesting 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 am to give you a few pointers of interest that you will remember and take home with you I will have accomplished more than I come here to attempt to dig into the little ideas that mean nothing to you in solving your present day problems.

In looking over the present field of designers anddomers, it is true you will 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 criticism 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 for many 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 the art and get the training he needs. I do not know of any line of work that calls for so many free hand drawing abilities as that of a monogram designer and I do not know of anyone who is paid for his efforts as these same designers. When you stop to consider that it is necessary for us to be able to draw anything from a cheetah to an alligator, to do this for all kinds, animals of all kinds and the most elaborate of statue work, you will readily realize what I mean.

It would not be for most of the present day monument designers could not successsfully enter but what they would pay them more money than they have to 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 spreading crying of the lot by mostly from fellow 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-anyone? 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 imply that you dealers are ungrateful 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 average designer is 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 yours order is small? How many five hundred dollar wholesale sale?

I am positive very few as far as our order books will show. You may get a few all polished pieces that sell for 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 be worth dollars and 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 decoration. It shows what a 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 were the men who organized the first group of 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 trade is concerned. It is not the shoddy for the mortgage of that design that I had made which you will buy rather than one that you will call beautiful, out of the ordinary and then pass up for something you know you could induce you to take a chance on something out of the ordinary you most certainly would get it.

If we could get from an understanding of the present day designs into the minds of the men on the road we 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 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 formation 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 what is the use of making money when you 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 relate to you an experience; one a tombstone dealer selling jobs and the other a memorial craftsman selling lettering.

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 we do business with, 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 ornamentations, the symbol of memory, or whatever it may chance to be enhanced plain 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 mind, and to 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 a snipped flower. Gentlemen, there is not enough good whole-some sympathy in our soul. That's right, I mean sympathy or the feelings of our clients. There is much of the common sentimentality 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 or choose from the selection of designs for his or her loved one. It is the last tribute they are able to place and it should be by far the most thoughtful and should demand the most respect 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. We are very much aware that 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 the most common and could be avoided. There is many a beautiful, well proportioned memorial absolutely ruined from a lettering standpoint by the use of block letters and artistic standpoints. The bill board type we refer to them.

I am quite positive there is no 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 gravestones. Very true, but it is not the only way we can make 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 better if at times instead of a block letter we could 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 one thing and 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 adds, and the only way we can make them artistic, is to erect designs of merit and not only of name. And when it comes to 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 away that 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 following, by the turn of the sand blast and a few 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 a house, you could not find the poorest building on the street and there locate the tombstone shop and the
noble man. Thank God those days are nearly passed. Take a look at the present day memoirial studies, the Craftsmen's place of business and you may well be proud of your line.

A short time before, I was asking 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 the business with and help carry on the good work. I was very much surprised to have him interrupt me that he had no such intentions. He said 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.

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 in earnest, 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 dominating 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, ORIGINALLITY, 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 is more or less 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 factor to the ability to make something out of what is apparently nothing.

IMAGINATION, is an important element in business success. Its development aids you in developing your sales talks and presentations, propose to each new Prospect in the manner best adapted to appeal most forcibly to each. It helps you in gaining that rarest of qualities—confidence and sets you apart from the other man's place, to see the thing as he sees it and to reason about it in accordance with his standards. The nearer you get 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.

The salesman's power is that which has a most practical value in the making of a salesman. Take away desire from the human heart and you take away the fire 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 sympathy 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 approaching and the old man knelt down by his bed and prayed: Oh Lord, you know I'm a good nigger and I want a turkey powerful bad. Lord you did feed Eljah in the desert. Show your poorow 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 know I'm 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.

I do not approve of the method the nigger adopted to get the turkey, but I do enforce 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 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 your proposition, or your firm about all things, you have to do is 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 him and how your prospect will think you do not know your business. Hesitancy marks the Wobbler who never knows where he stands, never daring to take a turn sand in anything. He is a weakness nearly everybody disdains him. While he is hesitating trying to decide on which of two prospects he shall call on first, his competitor has seen them both and secured them. That sort of indecision leads to sorrow—where 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 when he 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 must be in possession with initiative is necessary in every successful business enterprise. It is in 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 for your own and better than theirs. Start something.

INDIVIDUALITY—Is in reality as expression of what you are. It is your personality. If you have some peculiarity to which a prospective customer constantly refers every time he looks at you, your power is certain to lose 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 he just as busy as you act.

CLOSING OF A SALE—It is impossible to lay down any hard and fast rules limiting 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 circumstances. Each property is handled in a manner dependent upon his personal traits and peculiarities. Closing is the most difficult part of a transac tion judgment in the knack of getting your prospect's name on the dotted