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(Celtic crosses)

## Diagonals And Rectangles

By John Cargill, Designer  
Chas. G. Blake & Co., Chicago.

*Editors' Note:*

*The correct proportioning of Celtic crosses has always been considered a most difficult task for the designer of memorials so this article should prove of great benefit to the student as well as the more experienced designer and we are indeed very fortunate in securing it for our readers. The method explained and illustrated by Mr. Cargill is comprehensible and we believe the first time anything has ever been published on this most important subject. We consider Mr. Cargill the best authority on designs of this character in the country today and we are very grateful to him for his generous interest in our work and for his willingness to give our readers the benefit of his knowledge and ability.*

The Celtic crosses, at least the larger ones, were not drawn intuitively for there were rules and schemes of proportion to guide the work and one of the simplest ways to proportion a cross was by the use of similar figures.

A circle is always a circle regardless of the length of its diameter and rectangles that have the same diagonal alike in all except size, Fig. 5, are called similar figures and similar figures have influenced architectural design.

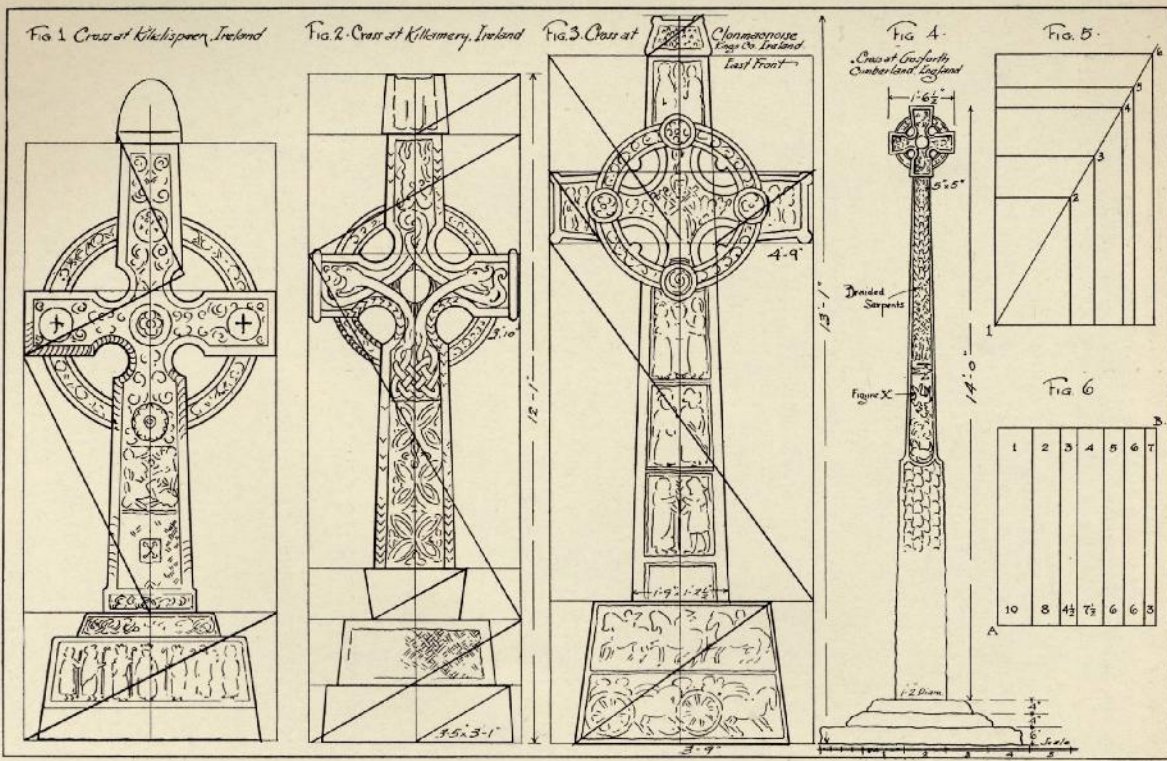
On the cross elevations, Figs 1, 2, and 3, the heavy diagonal lines which are either parallel or at right angles to each other belong to similar figures.

The Celtic crosses as well as the Greek vase agree with the system of Dynamic Symmetry rediscovered by the genius of Prof. Hambidge. But there were other systems and the Irish had them all including the musical intervals. Take the stretched string for

example. Everyone knows that the shorter the string the higher the pitch and each note requires its appropriate length and the differences between the various lengths are called intervals. If the full string measures 90 (inches, quarters or halves) then the intervals of the Diatonic scale would be 10, 8,  $4\frac{1}{2}$ ,  $7\frac{1}{2}$ , 6, 6 and 3, and these sizes have been used in the construction of rectangles, Fig. 6. These rectangles have been used in cross design especially to give the ratio of width to height of the shaft. To be sure there were exceptions several shafts have a height of  $5\frac{1}{2}$  to 6 times the width at bed and in a general way these ratios agree with the Doric column and the figure of Man.

The third interval, or rectangle, reaches the limit for vertical effect among the free standing crosses of Great Britain and Ireland. The graceful towering lines of one of these is shown in Fig. 4. This cross was erected at Gosforth, Cumberland, in the north of England. It is of sandstone and probably carved by Scandinavian sculptors, who believed in putting new wine into old bottles as the figures on the sides of shaft represent Pagan characters from the old Norse mythology. (This cross is mentioned in the "Britannica" under the head of Sculpture.)

The inverted horse and rider (Fig. X in Fig. 4) brings to mind an old Greek story so ably related by Murray in one of his works. "Diogones, next to Alex-



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ander the most famous man in Greece, when death was approaching, was asked as to his burial and replied, "Bury me face downward for every thing will soon be the other side up."

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Two systems of proportion "Dynamic Symmetry" and the "Musical Intervals" have been mentioned here. There is no quarrel between them, they are both ancient and good, however, the intervals in about 25 ft. will gain about  $\frac{1}{2}$  inch over Dynamic Symmetry but this difference is not worth mentioning in our business.

\* \* \*

The crosses, Figs. 1, 2, 3 and 4, were traced from plates in Brindley and Weatherley's "Ancient Sepulchral Monuments". If they err it is in being too refined with lines level and plumb.

The Celtic cross is often found with one arm longer than the other, the head with a decided tilt and the wheel somewhat oval, and other irregularities.

Sometimes, no doubt, this seeming carelessness resulted from using a modified spiral line in place of the usual rigid axis. The spiral is the line of life and growth.

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### Sales Letters, Etc.

(Continued from page 7)

Cutting a prospect off your list at the end of a few months (or even a year) might be as bad business as not attempting to approach him at all, since his financial condition might keep him from even considering a purchase for as long as a year or more. Therefore we must remind him from time to time—but spread

those periods out so that he will not become weary of our solicitations.

### Plan of the Letter Campaign

(Example)

Oct. 1, 1929—Decease occurs.

Oct. 7, 1929—Letter No. 1 mailed (Letter of condolence).

Nov. 1, 1929—Letter No. 2 mailed (Letter on sentiment of marking graves).

Nov. 15, 1929—Letter No. 3 mailed (Continuing farther on sentiment of marking graves and mention yourself).

Dec. 15, 1929—Letter No. 4 mailed (Letter on service you offer).

Feb. 15, 1930—Letter No. 5 mailed (Your special Memorial design service).

April 15, 1930—Letter No. 6 mailed (Sales letter).

June 15, 1930—Letter No. 7 mailed (Sales letter).

Oct. 1, 1930—Letter No. 8 mailed ("One year ago letter").

Long before the completion of this campaign, of course, you will have ascertained the state of mind of the prospect. You will have called upon him in person shortly after letter No. 2 was mailed and if he has come to no decision, the campaign should continue. It will keep your name before him and sooner or later aid him to make up his mind and become favorable towards you. Naturally you must keep in touch with him personally—that goes without saying.

### Letter No. 1

CONDOLENCE

Dear Mrs. Smith:

Words of sympathy and understanding from friends at such a time as this are often one's greatest source of strength and consolation.

Please feel that our expressions of sympathy are sincere, and that while