

# “Charles B. Canfield and His Work”

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*According to this article:* “The subject of this sketch, Mr. Charles B. Canfield, was born in Hartford, Connecticut... and his connection with the monumental business dates back from 1852, when he began as bookkeeper and salesman in an establishment in the city of his birth, in which he subsequently became a partner, under the firm name of Batterson, Canfield, Co.

“From those days up to present - when as proprietor of the New England Monument Co., New York City, he has become known to a wide circle of friends and business acquaintance, he has been a busy man, travelling unrecorded thousands of miles from east to west and from north to south of his own broad land, besides making several trips abroad....”

“Passing to his work...no other designer has produced so many designs that have become...standard...Take for instance the ‘Probasco’ sarcophagus, the ‘Murphy’ and Wilshire’ obelisks, the ‘Ringold’ statue and pedestal, all in Spring Grove Cemetery, Cincinnati, Ohio, and all dating back twenty-five years or more....”

“That Mr. Canfield has progress in his art, the same argument may be cited and applied to the ‘Goodrich’ obelisk, in Rose Hill Cemetery, Chicago....”

This article, which begins on the next page,  
is presented on the Stone Quarries and Beyond web site.

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## CHARLES B. CANFIELD AND HIS WORK.



THE subject of this sketch, Mr. Charles B. Canfield, was born in Hartford, Conn., when the century was much younger than it is now, and his connection with the monument business dates back from 1852, when he began as book-keeper and salesman in an

establishment in the city of his birth, in which he subsequently became a partner, under the firm name of Batterson, Canfield & Co.

From those days up to the present, when as proprietor of the New England Monument Co., New York City, he has become known to a wide circle of friends and business acquaintance, he has been a busy man, travelling unrecorded thousands of miles from east to west and from north to south of his own broad land, besides making several trips abroad. This has been the means of large personal acquaintance which with the success of his designs in monumental work has given him a very prominent place in the monument business.

He is known in all its branches as an upright, honorable man and esteemed therefore.

Passing to his work, perhaps the most flattering thing that can be said would be that probably no other designer has produced so many designs that have become, so to speak, standard as to certain particulars, and copied far and wide. There must be merit in work that will face the stigma attaching to copied designs, and become standard. Take for instance the "Probasco" sarcophagus, the "Murphy" and "Wilshire" obelisks, the "Ringold" statue and pedestal, all in Spring Grove Cemetery, Cincinnati, Ohio, and all dating back twenty-five years or more. Probably the "Probasco" design has been more widely reproduced than any other one monument in this country.

That Mr. Canfield has progressed in his art, the same argument may be cited and applied to the "Goodrich" obelisk, in Rose Hill Cemetery, Chicago, a shaft that has been duplicated to an extent only explained by its symmetry and beauty of proportion generally.

Mr. Canfield's most noted traits are a constant accord with the spirit of the age, a continual reaching for originality, and a natural ability to keep posted on the capabilities and qualities of the materials which he may deem essential to the work in hand. A conspicuous feature in his designs of the present day is his use of bronze, and it will be readily seen how harmonious and appropriate are his introductions of that metal, and how refined and delicate his lines and proportions.

The two enduring materials in the hands of a skillful artist for effective treatment, is a combination certain to create favorable impressions and encourage a taste for higher art productions.

Intelligence, travel, and the high order of his work, has given Mr. Canfield a wide acquaintance with prominent men, and of course this has largely given him opportunity in his art. He is, moreover, in private life an able conversationalist, genial and pleasing.



CHARLES B. CANFIELD.



THE CHESTER A. ARTHUR MONUMENT.

(above images) 1) Part of the William Henry Gunther Monument, Greenwood Cemetery, Brooklyn, New York; 2) Charles B. Canfield photograph; & 3) The Chester A. Arthur memorial in the Albany Rural Cemetery, Albany, New York.



In his art work his architecture and sculpture are based on correct lines and principles, imbued with an art spirit in which no trade mark is visible, and it is on such a foundation that he has become so prominent in monumental designing.

Some idea of the character of Mr. Canfield's monumental productions may be had from the accompanying illustrations.

The cut at the opening of this article shows part of the William Henry Gunther Monument in Greenwood Cemetery, Brooklyn. The Chester A. Arthur memorial in the Albany Rural Cemetery, Albany, N. Y., shown on the previous page, has attracted much attention. The introduction of bronze into this cemetery memorial, and in the manner shown, was a great step in advance.

Variety in design is quite conspicuous on this page. The graceful lines, appropriate ornament, and genial harmony in the design of the Hardee Cross monument is particularly attractive.

The Wm. Earle Cross monument, Woodlawn Cemetery, New York, with its bronze emblems, while simple in character, is very suggestive, and its proportions indicate a true appreciation of values in monumental designing.

Among obelisks, as has been stated, the Goodrich monument in Rose Hill Cemetery, Chicago, has attracted great attention, and it has been copied many times. It requires a

true understanding of proportion and a wide knowledge to produce an obelisk, simple as it appears to be, that will stand the best of true artistic criticism, and become a standard.

Mr. Canfield's work is confined to no particular district of the United States, although naturally most of his productions are to be found in Eastern States. He has designed memorials for a number of New York's most prominent citizens, which are to be found in Woodlawn Cemetery, New York City, Greenwood Cemetery, Brooklyn, and other places. Albany Rural Cemetery, Albany, N. Y., Oakwood Cemetery, Troy, N. Y., Spring Grove, Cincinnati, the Chicago cemeteries, all contain fine examples of mortuary monuments from Mr. Canfield's designs. But from east to west and from north to south there are a large number of monuments, great and small, which bear witness to the fertility of resources which he possesses for the particular line of work he has followed. Mr. Canfield seems particularly happy in variety of design, and is able to avoid monotony, a feature of great weight in this art; his monuments also bear the stamp of permanence, which is certainly of the greatest importance in memorial work. The very object of erecting monuments is to endeavor to perpetuate the memory of the departed, and whether the design be artistically light or heavy, it should always carry the impression as well as the fact of durability.



THE GOODRICH OBELISK, CHICAGO.

