

“Types of the Year’s Best Cemetery Monuments:  
Many Distinctive Types:  
Development of Tablet and Cross Forms”

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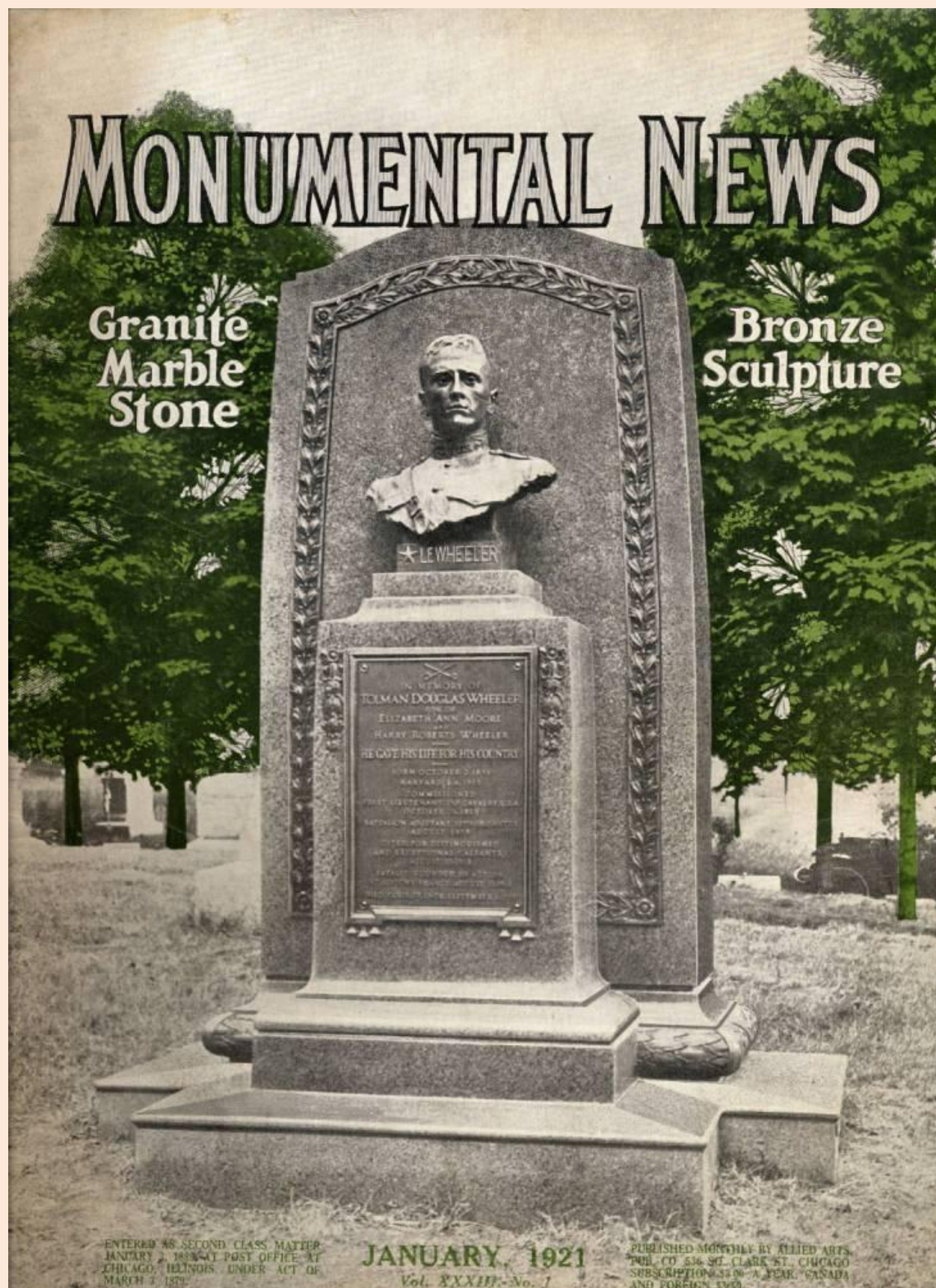
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Peggy B. Perazzo  
Email: [pbperazzo@comcast.net](mailto:pbperazzo@comcast.net)  
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# MONUMENTAL NEWS

Granite  
Marble  
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## Types of the Year's Best Cemetery Monuments

Many Distinctive Types; Development of Tablet and Cross Forms; Examples Described.

The tendencies of the last several years toward simplicity, refinement and graceful proportions in the commoner types of cemetery memorial, have been even more marked during the past year. The ascendancy of the tablet form, both horizontal and vertical, and the increasing use of the "garden" type and the one-piece stone are also marked features of the better types of cemetery architecture of the year. The "garden" type has been the subject of more detailed review in special contributions and illustrations during the year, and a number of fine subjects in this class that properly belong in this review, have previously been illustrated.

One of the most distinctive and pleasing examples of the garden type, however, is shown in the "Mahany" memorial, the work of C. E. Speidell & Son, of Lincoln, Neb. This memorial stands in Calvary Cemetery in Lincoln, and is of the following dimensions: Base, 6-10x1-4x1-6; die, 4-6x1-2x3-4. It is of light Barre granite and was cut by Cross Brothers Company, Northfield, Vt.

Two of the finest of our modern upright tablet forms are seen in the "George W. Hill" and the "Scott" memorials, both the work of McDonnell & Sons, of Buffalo, N. Y., and designed by their chief designer, John Francis Stanley, whose mastery of this type of memorial architecture is well known to readers of *MONUMENTAL NEWS*. The rare grace of line and purity of decoration in these memorials stamp them as classics in their particular class. The Hill is Egyptian in style and the artistry with which the typical Egyptian ornaments have been adapted to the lines of the work renders its decorative character as pleasing as its just proportions. This work stands in Spring Grove Cemetery, Cincinnati, and measures 9-0x6-0 at the base and 15-1 high. The Scott stands in Elmwood Cemetery, Birmingham, Ala., and is 5-8x3-0 in ground dimensions, and 8-2 high. The lettering and decoration are executed with the sand blast, and is typical of well studied effects in sand carving. Both of these works are in Barre granite and were executed in the Barre plant of McDonnell & Sons.

The "Gulbenkian" memorial is one of the notable works to be recently erected in Woodlawn Cemetery, New York. The grand scale of the massive Doric Screen is of itself an impressive architectural composition and in this instance the field of colorful Stony Creek Granite serves admirably to accentuate the appealing solitary figure of the Christ. This introduction of the Saviour against a structure of pure pagan art might jar the sensibilities of those who fail to find a subtle symbolism suggested by the triumph of Christianity over paganism. Whatever motifs may have inspired the patron to thus blend two opposite themes, the fact remains that as an abstract



AN IMPRESSIVE ARCHITECTURAL SCREEN TYPE  
Presbrey-Leland Co., Contrs.; Wm. Henry Deacy, Arch.

composition in design the ensemble is admirable, impressive and stately. The figure of Christ was modelled by Philip Martiny, one of America's celebrities in the field of sculpture. The work was designed by the Presbrey-Leland Company, of New York, and erected in Woodlawn Cemetery. The statue was cast by the Roman Bronze Works. The general dimensions are 18-6x5-0x12-6.

Variants of the lovely Greek stele will remain in favor so long as the love of the beautiful survives. It is to be deplored that the popular taste for mass and weight

has limited the demand for stele forms whilst classic sarcophagi have maintained a firm hold upon both the dealer and the public. Indeed, one is tempted to opine that our progress from a stage of stagnant art will in time come to be measured by our trend toward the use of delicate line and exquisite ornament as against mere piles of weighty but unimpressive stone. That the essentially simple Athenian stele may be successfully used with infinite variations has been long since demonstrated and in the Guilbert memorial here shown we have an example of the variant at its best. The



BEAUTIFUL EXAMPLE OF THE EXEDRA TABLET  
M. H. Rice Monument Co., Contrs.

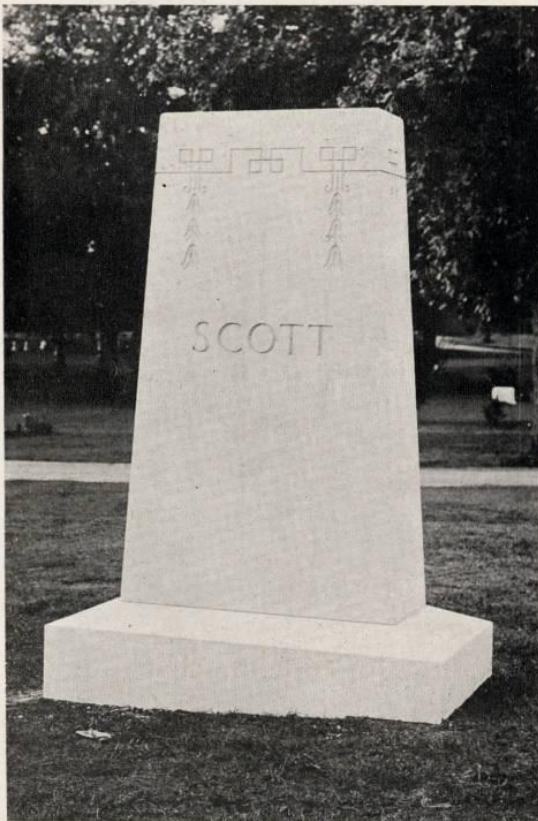


anthemion or crest ornament has not been blindly copied from the antique nor has the artist sought for precedent in the use of entasis of the shaft. The base of ancient steles was usually severely simple but the designer here has wisely introduced a suite of mouldings skilfully designed to pick up and carry through the subtle curve of the shaft. The use of a paneled shaft is likewise somewhat of an innovation albeit the Greeks not infrequently employed reliefs within an incised panel. And so it is that the resourceful artist with a bit of initiative supported by a sense for the fitness of things can take an old, old theme and re-

was predicted that the year would bring a variety of interesting examples of this type and that dealers generally would come to appreciate the many qualities of the one-piece theme for monuments. The Ibach memorial is reminiscent of the well known Major Orlando J. Smith monument, save that the classic suite of mouldings in the panels of the former have been here replaced with a very effective Gothic motif. Essentially simple if not severe in design, the Ibach memorial is saved from austerity by the cusps introduced in the panelling and the subtle entasis which marks the vertical lines of the composition.

is the work of the Denver Marble and Granite Co., of Denver, Col., and was designed for them by S. R. Pool. Following are the dimensions: Base, 6-2x3-0x0-10; die, 5-0x1-10x5-6. It was executed in light Barre granite by Novelli & Calcagni, of Barre, Vt.

The exedra-tablet is a type that offers many possibilities in the designing of imposing cemetery memorials, and seldom has this type been more successfully developed than in the "Curtice" memorial illustrated. The simple, flowing lines of the wings seem to grow naturally from the ground and merge into the fine curved



TWO ORIGINAL DISTINCTIVE TALL TABLET FORMS  
McDonnell & Sons, Buffalo, N. Y., Contrs.; John F. Stanley, Designer

create a work of art far more original than exuberant effusions of the amateur who sets out to create a new style out of nothing. The Guilbert memorial was designed and erected by Presbrey-Leland Company, of New York, and erected in Evergreen Cemetery, Elizabeth, N. J. The material is pink Westerly granite. Dimensions, 3-1x1-6½x6-9½.

The increasing favor of monolith forms both for sarcophagi and the smaller tablets, has been frequently mentioned in MONUMENTAL NEWS during the past year or two. In the last Best Monuments Number it

The name is properly decorative and in harmony with the design, the while very legible and suggesting the interesting work possible with the sand blast in skilled hands. Barre granite was the medium for this interesting monolith and it was erected by the Presbrey-Leland Company and executed in their shops at Barre. The dimensions are: 7-6x3-6x4-2.

A tablet form of much originality and distinctness of style is the "Loughridge," embodying a charming and unusual treatment of the classic decoration on the cap, and lines of rarely graceful contour. This

cross-tablet that forms the central upright feature of this beautiful memorial. This is the work of the M. H. Rice Monument Co., of Kansas City, Mo., and stands in Mt. Washington Cemetery in that city. It was cut in light Barre granite by Novelli & Calcagni, and is of the following dimensions: Width over all, 20-0; height, 12-0; die, 4-8 at base; wings, 7-8 each.

The canopy form in our larger architectural memorials is well represented in the "Chamberlin" memorial with its simple massive Doric columns and entablature executed with a severe classic dignity that

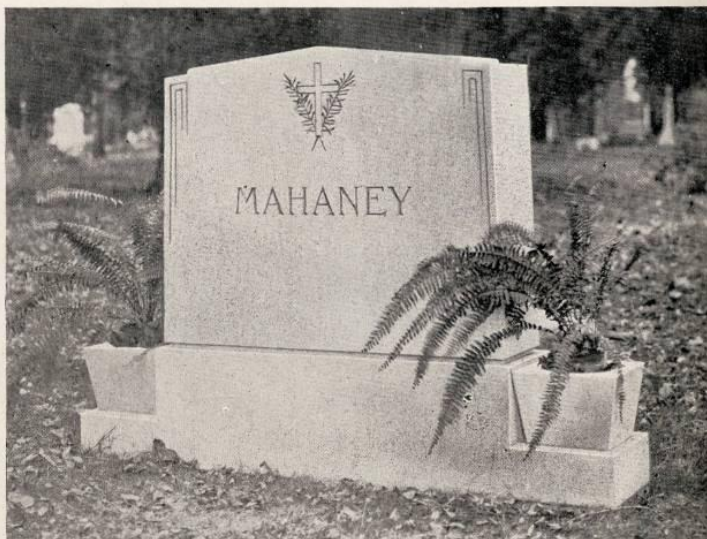


befits its heroic proportions. This was erected by McDonnell & Sons, of Buffalo, in Washington Cemetery, Washington, Pa., and was designed by John F. Stanley. This work measures 14-7x10-7 in ground dimensions and has a total height of 11-2. It was executed of Barre granite in their works at Barre, Vt.

The "Perry" memorial is an architectural type in which the die is set in a well designed composition of columns supporting a classic entablature. This work was designed by Lawrence V. Boyd, the Philadelphia architect, and sold and erected by the Edw. A. Carroll Co., of that city. It was executed in white Rutland marble by the Vermont Marble Company, and is of the following dimensions: Plinth, 3-1 $\frac{3}{4}$ x1-5 $\frac{1}{2}$ x0-7 $\frac{1}{2}$ ; cap, 2-7x0-11x0-6 $\frac{1}{4}$ ; die, 1-8x0-8 $\frac{3}{8}$ ; base, 3-0x1-1 $\frac{5}{8}$ x0-10.

The "Belmont" cross is a fine example of carving in white Rutland marble, and was erected by W. A. Cottrell, of Newport, R. I., for a memorial to August Belmont, Jr., of the famous New York Belmont family. This is a ledger cross, but our illustration was made in the shop with the cross in an upright position to get a better reproduction of the wealth of detail in the spray of carved roses. The dimensions are: 3-0x5-7x1-0.

Conspicuous among the examples of individuality in design, is the lofty churchyard cross erected by the Presbrey-Leland Company for S. Vernon Mann at Great Neck, Long Island. The English churchyard and wayside crosses of this type are singularly graceful and appealing. A variety of forms exist, but in the main they are typified by one or more platform-like bases supporting a large block or socket-stone upon which rests the octagonal shaft. The shrine-like canopy or cross takes many forms from a simply carved and hooded crucifix to very elaborate Gothic superstructures. The Mann Cross stands at the rear of a large plot to which one descends by a series of rough hewn steps in the center of which is a lychstone topped with a huge slab of coarse slate inscribed with the words, "Within the compass of these walls rests the family of S. Vernon Mann." The wall referred to is of rubble construction and surrounds the entire plot, embracing the cross and a skilfully planned landscape setting. The stately churchyard cross looms up between a massing of evergreens and situated as it is close by the church, it contributes an inspiring atmosphere to the entire setting. The cross was executed in imported Travertine, a sort of crystalline limestone from Italy, which is formed by springs and waters containing lime. It is a very firm and brittle stone, marked by pitted streaks which curiously resemble light cork in both color and texture. Travertine has been for centuries used in Italy and not a few of our great architects have introduced it freely in their finer works here in America, notably in the great Pennsylvania Terminal in New York. It will be



THE GARDEN OR VASE TYPE IS GROWING IN FAVOR  
C. E. Speldell & Son, Contrs.

observed that the sculptured figures introduced all represent the various branches of service in the late War,—the soldier, sailor, aviator and the nurse. A point of interest in this group of figures is the purpose of their introduction. While the family of S. Vernon Mann was active in the various civilian war-work enterprises, yet none of the children were of sufficient age to participate. The representations of War were introduced purely as an expression of the one great incident of this age and as a record for posterity. The idea was obviously bor-

rowed from the ancient custom of recording and preserving tokens that posterity might know somewhat concerning the times in which the commemorated lived. It is a broad idea and one which might well be emulated especially in the more important works of our time. When the cross was completed, the architect, Mr. William Henry Deacy, with a corps of workmen, carefully went over the entire cross, breaking edges and otherwise effecting the appearance of long exposure and age. The result, while it may at first seem somewhat exotic, was



IMPOSING FORM OF THE CLASSIC CANOPY  
McDonnell & Sons, Contrs.



singularly effective if for no other reason than that it caused the structure to blend in easily with the rugged treatment of the wall to which it is so closely set. The Mann memorial has well earned the praise it has elicited and the architectural dignity of the entire plot, with the landscape treatment included, indicates the calibre of talent which our craft today is attracting. Mr. Deacy, it will be recalled, is now director of

In their fields, Episcopalians are closely associated with the church of England and these English churchyard types are peculiarly appropriate as themes for their memorials. A very valuable book concerning crosses of this class was recently reviewed in the pages of *MONUMENTAL NEWS*. The Du Bose Memorial cross, erected by the Presbrey-Leland Company, in Sewanee, Tennessee, was closely fashioned after an

tifully lends itself. The cross was designed by the author of the Mann Cross, Mr. Wm. Henry Deacy. Dimensions: Base, 3-0x3-0x2-6; cross, 1-0x1-0x12-6; height, 15-0.

One of the most remarkable all-polished memorials of the year is illustrated on the cover of this issue in the Tolman Douglas Wheeler memorial to a hero of the late World War. This is the work of the Lazzari & Barton Co., of Woodlawn, New

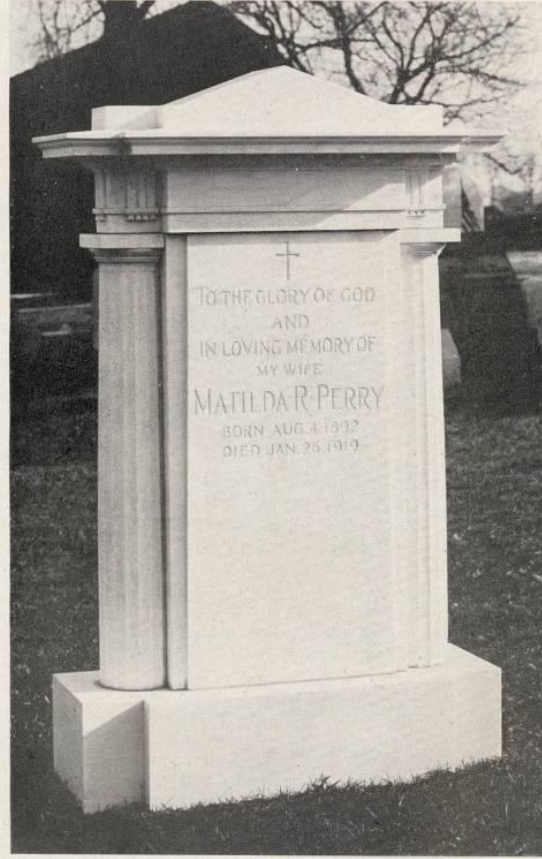


BELMONT LEDGER CROSS, NEWPORT, R. I. W. A. Cottrell, Contr.

design in the studios of the Presbrey-Leland Company, an organization which represents a merger of the well known Presbrey-Coykendall Company and the Leland Studios of New York. Following are the dimensions of the Mann Cross: 5-9 square at base; 14-6 high; shaft, 0-11 square.

In his review of the last year's tendencies in Memorial Art, on another page, Mr. Ernest S. Leland has introduced several sketches indicating various cross forms which have of late become in evidence here in America. The field for crosses of this type, notably among Anglicans or Episcopalians, should be worthy of consideration, particularly since the various Celtic-forms have become numerous in our cemeteries.

English prototype. The marked departure from conventional cross forms in this example may at first provoke the criticism that the socket-stone or base is somewhat out of scale with the slender superstructure. Repeated analysis of these forms, however, almost invariably calls forth an appreciation of their perhaps quaint charm and when the function of the block or base is considered as a socket-stone upon which also the inscriptions are incised, one learns to favor the appealing grace and charm of the type. The photograph unfortunately fails to represent the exquisite design of the Gothic inscription and likewise the remarkable texture to which the Indiana limestone so beau-



PERRY MEMORIAL, PHILADELPHIA L. V. Boyd, Arch.; Edw. A. Carroll Co., Contrs.

York City, and was designed by W. W. Rowe, of this firm. All surfaces of the granite work are polished, and the remarkable color and richness of the stone and its harmony with the bronze are apparent even in our photographic reproductions. The graceful swelling curves of the general lines of the whole, and the effectiveness of the bronze band of laurel leaves that frame the bust and its pedestal, combine to make a rarely satisfying monumental composition. This memorial has been copyrighted by the authors and is erected in the Rural Cemetery at Poughkeepsie, N. Y. The granite is Extra Dark Quincy, and was cut by Johnson & Co., of Quincy, Mass. The bronze was cast by Jno. Williams, Inc., of



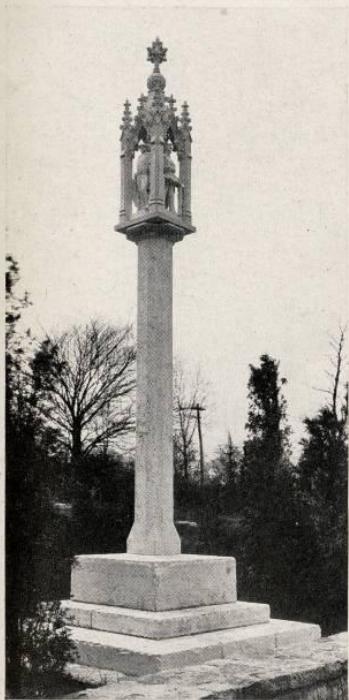
New York. The general dimensions are: 6-10x4-10x9-3.

Another all-polished subject of strong architectural character and dignity is the Shaw memorial, that stands in Graceland Cemetery, Chicago, on the family lot of Howard Shaw, the well-known Chicago architect who designed the work. This is of dark green granite from the quarries of the Maine & New Hampshire Granite Co., and was erected by their Chicago representative, Ezekiel J. Edwards. It is of the following dimensions: Base, 5-6x5-6x1-2; shaft, 3-0x3-0x10-0. The bronze sphere, 28

other ways by some resourceful designer. This interesting little memorial is the work of the Grant Granite Co., of Brattleboro, Vt. It was designed by the purchaser, Mr. Sherman Bartlett, and stands on his family lot in the Center Cemetery at Northfield, Mass. It is made of West Dummerston white granite.

markedly successful. This is the work of McDonnell & Sons, of Buffalo, and was designed by John F. Stanley. It stands in Elmwood Cemetery, Birmingham, Ala., and was executed in Barre granite in their Barre works.

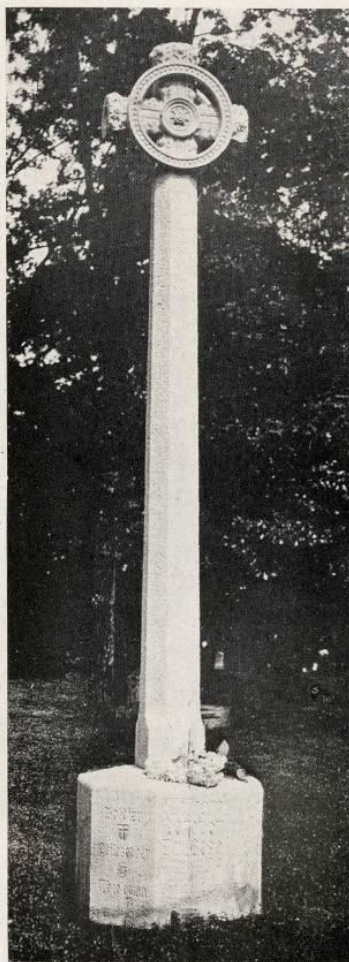
The memorial arch so popular as a theme for war monuments offers interesting possibilities for the cemetery memorial and one which has not been generally employed. The fact that the supporting piers, the arch stone and cap are made of separate pieces contributes a welcome element of economy. Moreover, arch forms afford the designer



S. VERNON MANN MEMORIAL, GREAT NECK, L. I. Presbrey-Leland Co., Contrs.

inches in diameter, typifies the well-rounded useful life of three score years and ten. The text of the Twenty-third Psalm is executed in raised letters around the surface of the sphere.

The "Bartlett" memorial illustrated is an interesting idea that is worthy of study and development. It embodies the combination of two markers and a tablet in one structure, the markers being mounted on the same base as the tablet, and so arranged that the whole composition has somewhat the same general effect as the popular form of tablet with low vases at either side. The obtrusiveness of the larger markers often spoils the appearance of a fine monument, and here is an idea for combining the markers into the general scheme of the memorial in a harmonious and pleasing manner. This is a real idea that can be worked out in



DUROSE MEMORIAL CROSS, SEWANEE, TENN. Presbrey-Leland Co., Contrs.

The little "Julius Harry Estey" tablet is also the work of the Grant Granite Co., and is executed in West Dummerston white granite. It is a careful modern reproduction of an old Colonial headstone, a type that offers a wealth of suggestion for small one-piece stones.

The "Estes" monument, a simple, two-piece stone, devoid of decoration of any kind, illustrates the art of securing distinctive character solely by the study of line and mass. The perfect proportions and the skilful treatment of the cap and the grooved line to give the effect of decoration, are



BEAUTIFUL GREEK STELE TYPE Presbrey-Leland Co., Contrs.

an opportunity to create imposing compositions without burdening the site with a heavy mass of stone. The dimensions may be large but the opening gives a desirable relief and one which often preserves a beautiful vista beyond. The surface enrichment of the "Oglesby" memorial has been confined to panels save for the two sprays which seemingly break through the border at the spandrils of the arch. The work suggests the effective qualities of Georgia Marble. The dimensions are: B base, 11-0x3-8x0-10; base, 9-3x2-1x1-0; piers, 1-4x1-4x4-4; arch stone, 4-10x2-4x1-2; cap, 5-10x2-2; vases, 1-10x1-10x1-6. The work was erected by G. W. Grant, of Atlanta, Ga., and was executed by the Georgia Marble Finishing Works, Canton, Ga.

The "Willis Brewer" memorial is a modern adaptation of an interesting type of tomb so common in the churchyards of England and frequently encountered in



those old American cemeteries which contain monuments imported from England during the early years of our history. In design they represent an evolution and fusion of the so-called table tomb and the earlier sarcophagi. Several very elaborate interpretations of this form have been erected in America in the past few years and the Brewer, while somewhat less decorative, is admirably proportioned and representative of the type. In the more ornate forms,

and sarcophagus forms designed for massive, simple effects. It is the work of the P. N. Peterson Granite Co., of St. Louis, and stands in Oakland Cemetery in that city. It is of axed Barre granite with a base 8-10x5-0 and a total height of 4-7. This is on the family lot of the president of the Northern Pacific Railway. The work was cut by Cross Brothers Company, of Northfield, Vt.

The seat or bench monument is being ex-

Carabelli Monumental Works, of Cleveland, Ohio, and is one of the following dimensions: Base, 9-0x5-6x1-5; second base, 7-0x3-8½x1-5; die, 5-10x2-6x7-9. This work was cut in Barre granite by Novelli & Calcagni.

The "McCoy", the "Gerber" and the "Peck-Taylor" are other typical examples of this class. The McCoy was erected by E. L. Hockensmith, of Wadsworth, Ohio, and is of the following dimensions: Base,



SHAW MEMORIAL, CHICAGO  
Howard Shaw, Arch.

the moldings are treated with ornament and the balusters are given strength through the introduction of carvings. The Brewer memorial was executed in Silver Grey Georgia Marble by the Georgia Marble Company for J. Thorburn, of Montgomery, Ala. The B base is 12-4x0-11x8-0, the base is 9-8x1-0x5-4; die, 7-4x2-8x4-0; cap, 9-4x0-10x5-0; balusters, 0-6x2-8x0-6. The ledgers are 8-0x0-8x3-6.

The "Jewett" is an interesting form of the massive standard sarcophagus of severe lines, decorated with some unusually fine carving. This work was erected by Henry Myers, of Indianapolis, in New Albany, Ind., and was cut for him in Barre granite by the Valz Granite Co., of Barre, Vt. The dimensions are: Base, 10-0x5-4x1-2; second base, 7-8x3-0x1-0; die, 6-10x2-2x2-2.

The "Hannaford" is another of the stand-

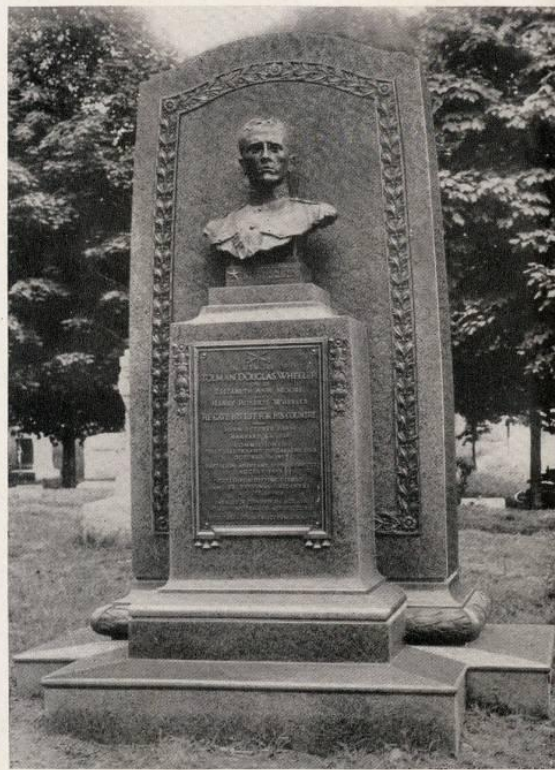
ecuted in many fine architectural types that often partake of the character of the exedra, and have much of its stability and character. The "Rose" seat shown is one of the finest of these simple, massive forms. It is the work of the P. N. Peterson Granite Co., of St. Paul, and is erected in Mt. Zion Cemetery in that city. The dimensions are: Base, 10x0x6-0; height, 4-1. The work was cut in Barre granite by Novelli & Calcagni, of Barre, Vt.

The tall heavy monumental tablet form with decorated cap and bases has long been a standard type for the more massive cemetery memorials, and when executed with the proper size and scale, has much of dignity to commend it. The "Sheets" memorial illustrated, shows successful treatment with its graceful lines and correctly decorated cap. This was erected by the Joseph

5-4x3-8x1-4; base, 4-0x2-11x1-2; die, 3-2x1-6x4-4; cap, 3-10x2-2x1-0. It is of light Barre granite and was furnished by W. A. Hambleton, Mansfield, Ohio.

The "Gerber" was erected by James Horne, of Luverne, Minn., and is of Barre granite, cut by Young Brothers Co., of Parre. Following are the sizes: Base, 4-6x3-4x1-3; second base, 3-2x2-0x1-0; die, 2-6x1-4x4-3; cap, 3-0x1-10x0-11.

The "Peck-Taylor" was erected by F. D. Black, of Grand Rapids, Mich., in Oak Hill Cemetery in that city and is distinguished by some unusual, polished raised letters and a handsomely carved cap. This is of blue Westerly granite from the quarries of the Crumb Quarry Co., of Westerly, R. I. The sizes are: Base, 5-2x3-2x1-2; die, 3-6x1-6x6-4. It was cut by the Jos. Coduri Granite Co., of Westerly.

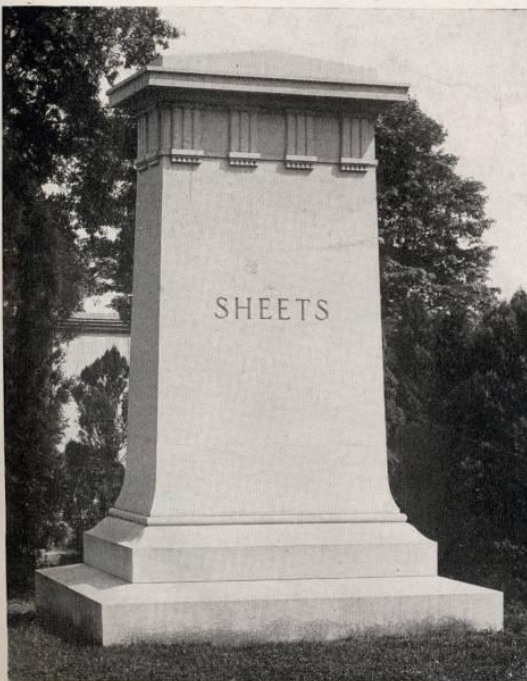


SOLDIERS' PRIVATE MEMORIAL  
Copyright by Lazzari & Barton Co.

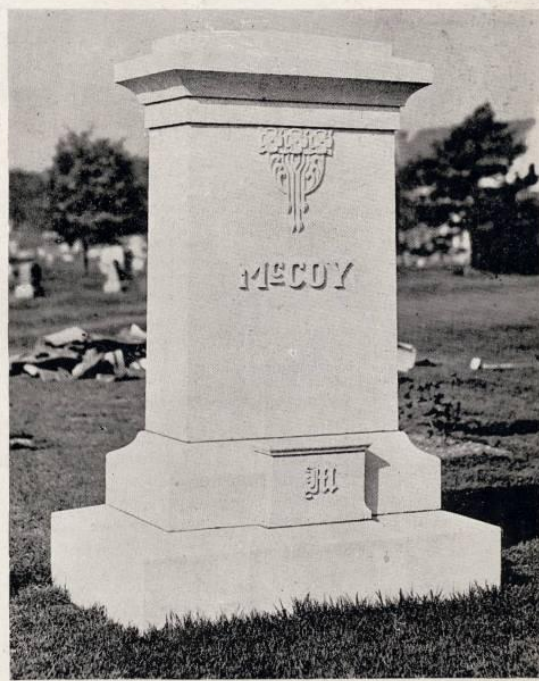




TWO EXAMPLES OF THE POPULAR MODERN PYRAMIDAL TABLET  
Theo. F. Gaebler, Contr.



E. L. HOCKENSMITH, Contr.

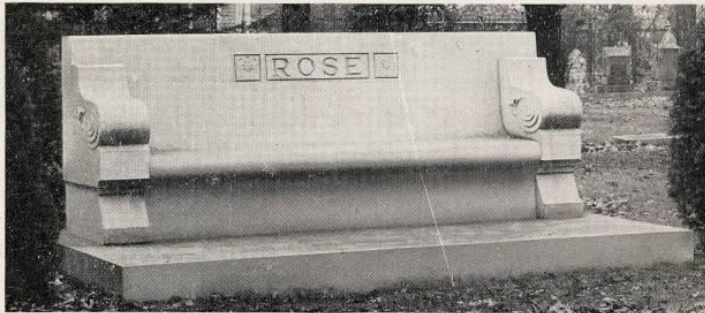


JOS. CARABELLI MONUMENTAL WORKS, Contrs.





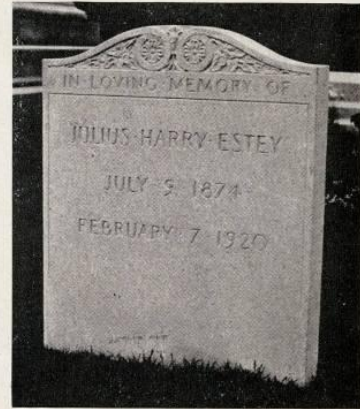
SARCOPHAGUS TABLET WITH GOTHIC DECORATION  
Presbrey-Leland Co., Contrs.



P. N. PETERSON GRANITE CO., ST. PAUL, CONTRS.

The "Hickey" monument, another example of the massive sarcophagus, shows the virtue of plain, simple contours and good proportions. This is the work of the McGovern Granite Co., of Hartford, Conn., and was cut in their plant at Barre, Vt. It stands in Willimantic, Conn., and is of the following dimensions: Base, 9-0x5-4; total height, 4-10.

Save for the work of eminent sculptors, much of the statuary to be found in our cemeteries well deserves to be called commonplace in conception, tawdry in sentiment and amateurish in execution. The artist-craftsmen in our field have long since come to realize the importance of lending the most careful and exacting study to whatever statuary work they do or sell. In the cities, many dealers have turned to local sculptors who are anxious for an opportunity to work while at their studios, and having personally followed the modelling, these dealers then either ship the plaster cast to Italy or else have charged enough to warrant having the work completed here



MODERN COLONIAL HEADSTONE  
Grant Granite Co., Contrs.

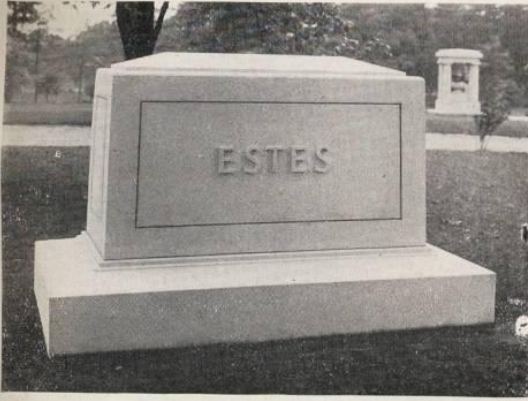


J. THORBURN, MONTGOMERY, ALA., CONTR.

in America. Where such a procedure is impossible, the dealer does well to entrust his order for a statue with a firm of importers who are recognized connoisseurs of good art and who have been associated with Italian production long enough to understand the better sources of supply in Italy. The Greta Hughes Witherspoon memorial illustrates the highest type of Italian art of today. Perfect in anatomy, subtle and mature in modelling, sublime in execution, this work of art was imported at a cost but little exceeding the commercial variety of statuary. It was erected in Kensico Cemetery, New York, by the Presbrey-Leland Company and was imported by Mr. W. W. Leland who spent many years in Italy and was for sometime an extensive wholesale importer of Italian works of art.

The "McDermott" memorial illustrated is a fine type of Celtic cross tablet that combines the use of statuary in a very effective





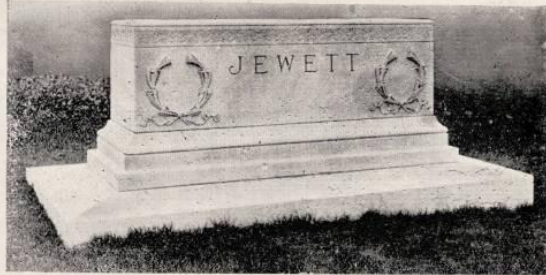
McDONNELL & SONS, BUFFALO, N. Y., CONTRS.



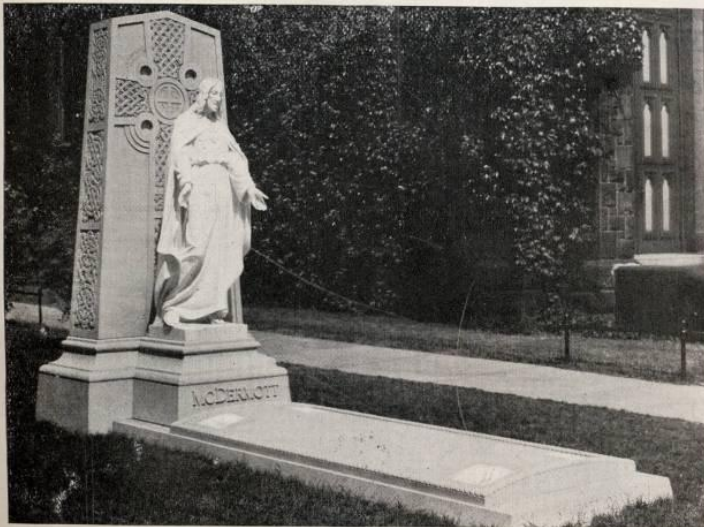
G. W. GRANT, ATLANTA, GA., CONTR.



GRANT GRANITE CO., BRATTLEBORO, VT., CONTRS.



HENRY MYERS, INDIANAPOLIS, CONTR.

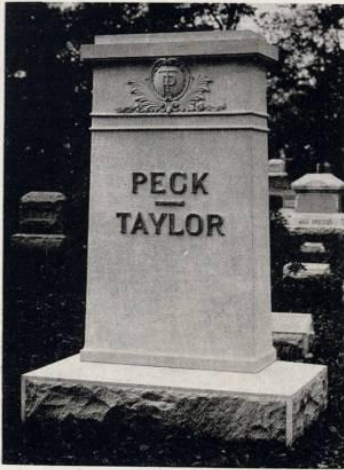


JOHN W. DONOHUE, ARCHITECT  
John J. Kittredge, Contr.



SCULPTURED CEMETERY MEMORIAL  
Presbrey-Leland Co., Contrs.

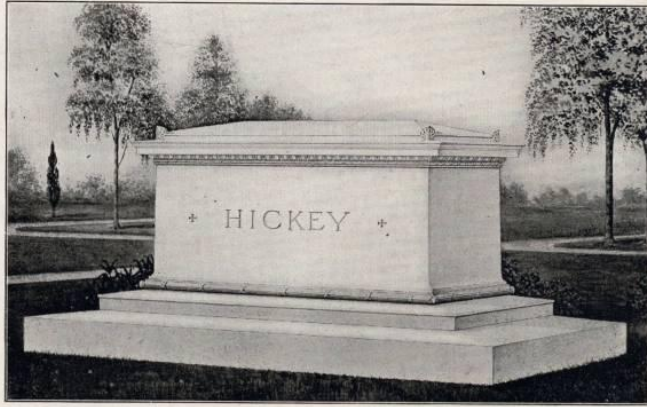




F. D. BLACK, CONTR.

manner. This work was designed by John W. Donohue, architect, of Springfield, Mass., and is a memorial to Rev. James J. McDermott, of that city. John J. Kittredge, of Worcester, Mass., was the contractor for the granite part of the work, which is Blue-white Westerly, and the statue was executed by the Joseph Sibbel Studio of New York City.

The tall graceful tablet of pyramidal form, known as the "Palms" design, executed for *MONUMENTAL NEWS* some years ago by John F. Stanley, has been the forerunner of a large number of fine forms along the same general lines of the truncated pyramid, and has been one of the



McGOVERN GRANITE CO., HARTFORD, CONN., CONTRS.

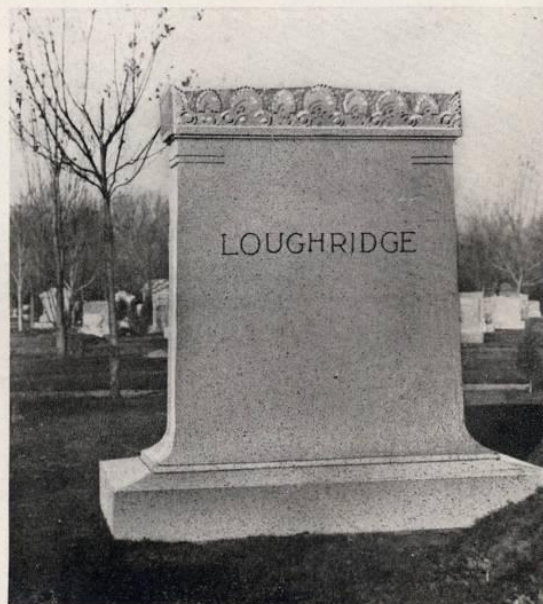
most successful modern types for simple memorials that we have. In the "Sieberling", illustrated, the general form of this fine tablet has been carried out in good lines, and a heavy spray of beautifully carved wild roses draped over the top to make a rich and effective decoration. Charles G. Blake & Co., of Chicago, were the contractors for this memorial, which was executed in their shops in Dummerston white granite.

Another handsome variation of this type is illustrated, and was recently erected by Theo. F. Gaebler, of Rockville, Ind., in the Rockville City Cemetery, to the memory of Mrs. Juliet Virginia Strouse, better

known to the women of America as the "Country Contributor", under which name she contributed to the *Ladies' Home Journal* and a number of other magazines of national circulation. In her literary work she constantly appealed to the women of America to live closer to the simple life of our ancestors. She owned a country home at which she spent much time in the enjoyment of outdoor life. The grass, the trees, the birds, in fact all nature was her friend and in harmony with her beautiful life and character. This stately, clean memorial placed on the family lot to her memory typifies her life; the laurel wreath signifies the distinction won in her literary



CHAS. G. BLAKE &amp; CO., CONTRS.



DENVER MARBLE &amp; GRANITE CO., CONTRS.





TREACY BROS., CONTRS.

work and the words "The Country Contributor" identifies her with her life work. The monument and marker are designed in the same style. It was cut by the Carswell-Wetmore Co., of Barre, Vt. The material is fine grained Barre granite, all 12-cut. The sizes are as follows: Die, 3-2x1-2x7-2; top, 2-6x0-8; base, 4-8x2-8x1-2. The marker is 2-2x0-10x2-0 with square raised hammer finished letters.



JAS. HORNE, CONTR.

Mr. Gaebler has also erected another distinctive tall tablet, the "Strouse" memorial, which stands on the family lot of the brother-in-law of the "Country Contributor" and was cut for Mr. Gaebler by Geo. Straiton, of Barre, Vt. The sizes are: Die, 3-2x1-6x6-0; top, 2-8x1-0; base, 4-8x3-0x1-2. The design is one adapted by Mr. Gaebler, from the "Hope" design by Fred Haslam published in the MONUMENTAL NEWS of May, 1916, which showed a polished monument. Mr. Gaebler made of it an all axed job with square raised carving

and lettering. He has sold no fewer than eight duplicates of this monument in three years, but has never allowed two monuments of this design to go in the same cemetery.

The "Hutton" Celtic cross, illustrated, is a well-proportioned and handsomely executed specimen of this ever interesting type. This memorial stands eight feet high and was designed and executed by Treacy Brothers, of Springfield, Ill. It is in Oak Ridge Cemetery, Springfield.



P. N. PETERSON GRANITE CO., ST. PAUL, CONTRS.

## News of Proposed Public Monuments

KANSAS CITY, MO.—Kansas City is actively working on its liberty memorial project. The ground, twenty-five acres alone, will cost around \$1,000,000. The citizens of Kansas City have subscribed \$2,000,000 to beautify this site and make it into a permanent memorial. The landscape work is under the supervision of George E. Kessler. Although it will cost almost \$1,000,000 to obtain the site for the liberty memorial, steps are under way to condemn the twenty-five acres.

CHICKASHA, OK.—A branch of the Confederate Southern Memorial Association has been organized in Chickasha, Ok. Officers have been selected as follows: Mrs. Wm. Denham, president; Mrs. J. A. Thompson, correspondent secretary.

MINNEAPOLIS, MINN.—A bronze tablet will be placed at the entrance to a grove along Nicollet Creek, in the Itasca State Park, as a memorial to Theodore Roosevelt. The tablet will bear an inscription from the preface in the late president's book, "The Wilderness Hunter."

CLEVELAND, O.—Western Reserve Students launched a campaign to erect a bronze tablet as a memorial for the eighteen Reserve men who lost their lives in the World War. The tablet will cost \$700. It will be erected in Amasa Stone Chapel.

BROOKLYN, N. Y.—At a recent meeting of the Art Commission it received a report from its committee which favored the pro-

posed Bushwick-Ridgewood soldiers' memorial, a life-size bronze figure of a doughboy bearing a rifle in one hand and a hand grenade in the other.

COLLINGSWOOD, N. J.—Collingswood Fire Company recently started a campaign to collect funds for the erection of a monument in honor of the local service men. Efforts will be made to get subscriptions amounting to \$12,000.

DALLAS, TEXAS.—Final plans for raising the Dallas quota of the \$25,000 Texas Roosevelt Memorial fund have been formulated under the direction of Mrs. A. B. Wharton, who is chairman for the State Association. Dallas' quota for this fund is \$7,000, of which \$2,500 has been raised by private subscription, to which has been added \$175 which the members of the Chiomega Sorority of S. M. U. raised through means of a tag day campaign.

WASHINGTON, D. C.—The memorial to be placed in Belleau Wood Cemetery, France, in honor of the marines who fell in the battle that turned the tide of the World War, will be simple and will cost no more than \$1,500. The funds will be raised among the members of Belleau Wood Post, No. 3, of the American Legion.

LIBERTY, MO.—The city of Liberty, Mo., is planning to build a Memorial Gate to the cemetery to cost three or four hundred dollars. Mr. Barnes, of Liberty, engineer, has charge of the project.