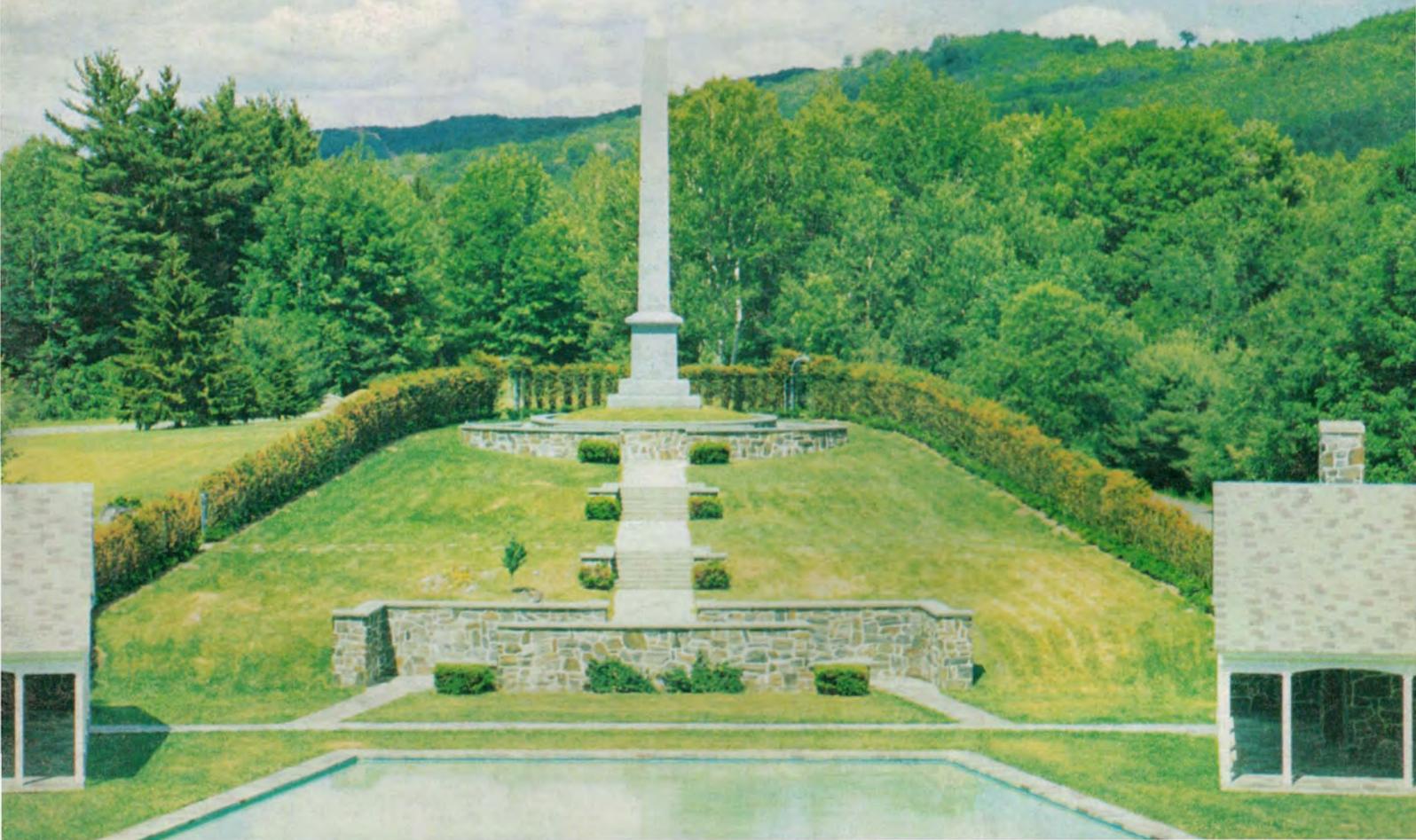


**BARRE**

**LIFE**

*Published by the Barre Granite Association - Barre, Vermont*

**SPRING 1981**



## About the cover...

*This majestic monument to Joseph Smith, founder of the Mormon Church, graces a hilltop in central Vermont.*

*Dedicated more than 75 years ago, the story of the creation and transportation of this Barre granite masterpiece highlights the Spring issue of Barre Life.*

BARRE  
GUILD

# BARRE LIFE

SPRING 1981

BARRE LIFE is published quarterly at no charge by the Barre Granite Association, Box 481, Barre, VT 05641. Tel. 802-476-4131.

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BARRE, VERMONT

# Creating the Monument

## A Herculean Task Even

For three quarters of a century the Joseph Smith Memorial has stood in the central Vermont hamlet of Sharon as a national shrine commemorating the birthplace of the founder of the Church of Jesus Christ, Latter Day Saints.

Aside from the religious and symbolic significance of this memorial there is a dramatic story that has become a part of the history of the Barre granite industry. The creation and transportation of the Smith Memorial in 1905 was an event that, for its time, was reminiscent of the building of the pyramids.

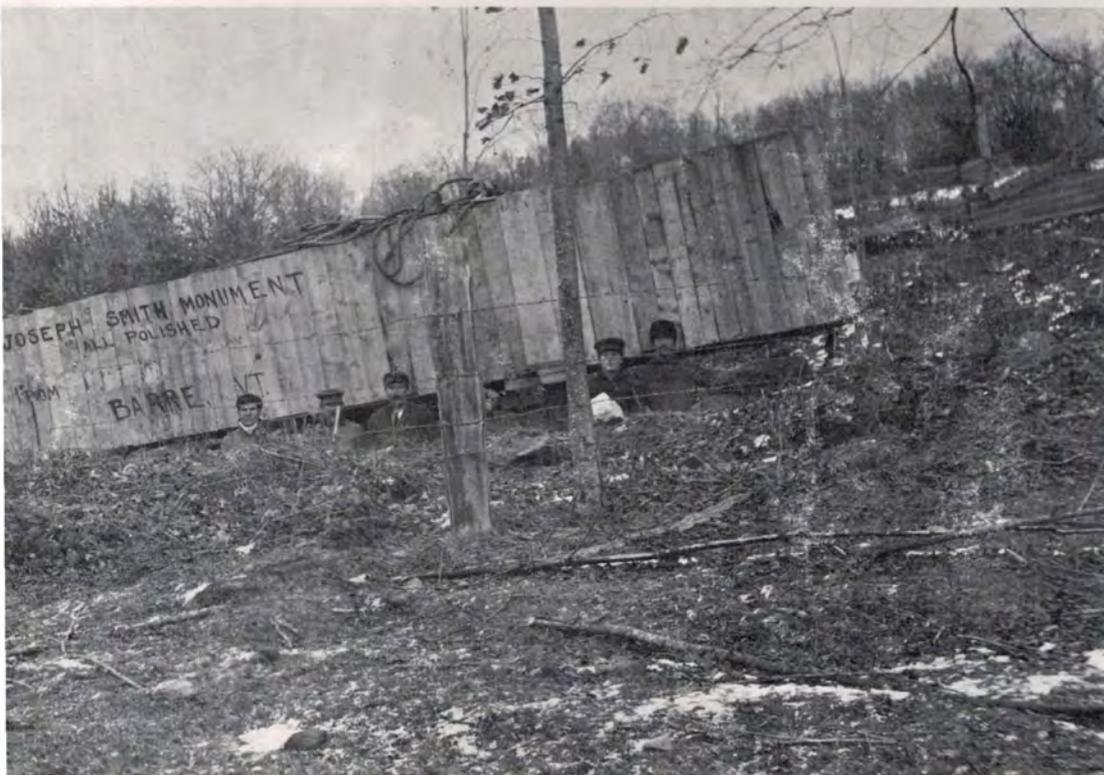
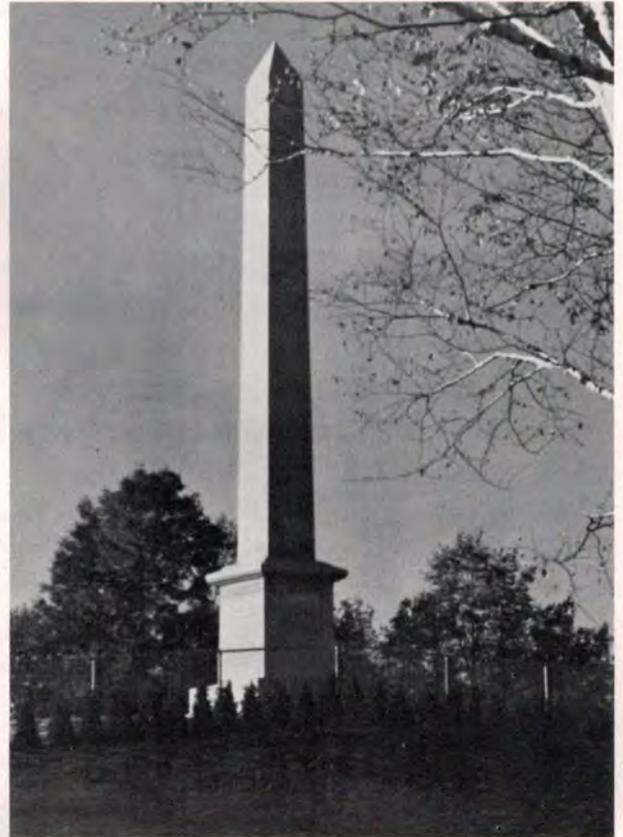
Smith was his Church's prophet, revered by his fol-



# The Joseph Smith at In 1905 By Today's Standards

lowers to be "as nearly a perfect man as ever lived." In the Spring of 1904, when the project was conceived, his disciples aspired to commission a polished, 38½ foot shaft "...typical of a perfect man," with each foot representing a year in Smith's brief life.

The contract for the memorial was signed on July 24, 1905. A 46 foot dark Barre granite block from the then Marr & Gordon Quarry (now Rock of Ages) was identified as most suitable for the project. The Church's representative, Elder Junius F. Wells, then selected stones for the monument's two bases. One was nine feet square and the other was twelve feet.

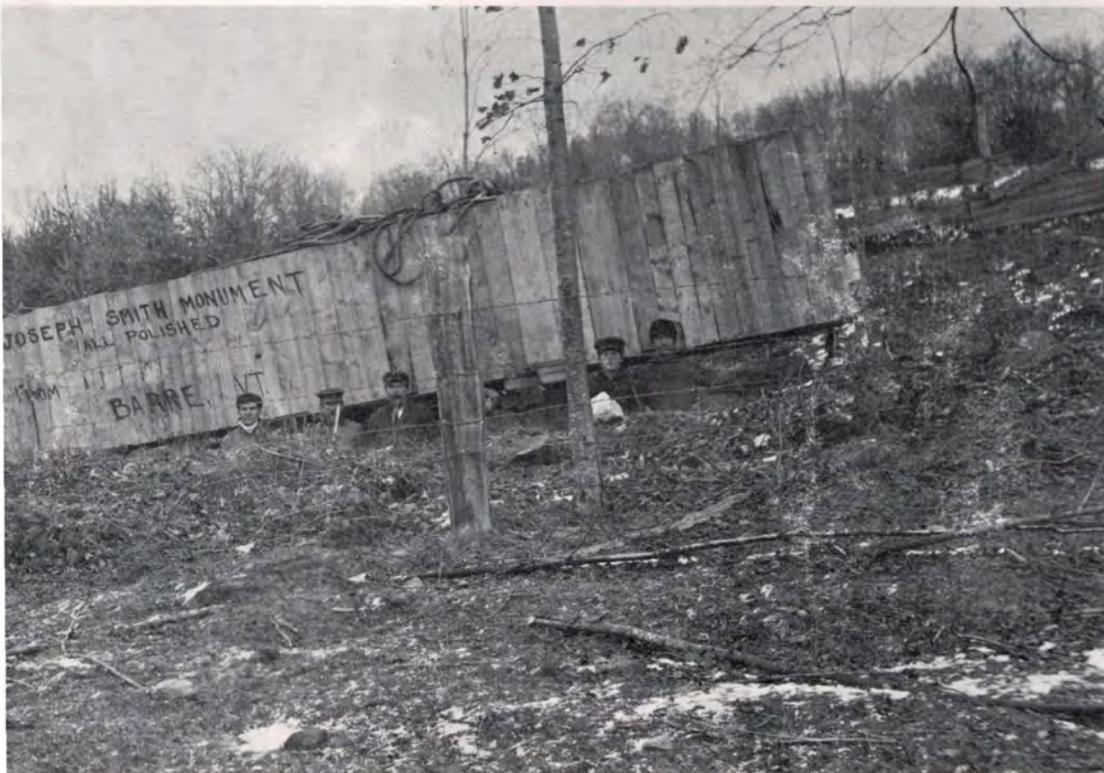
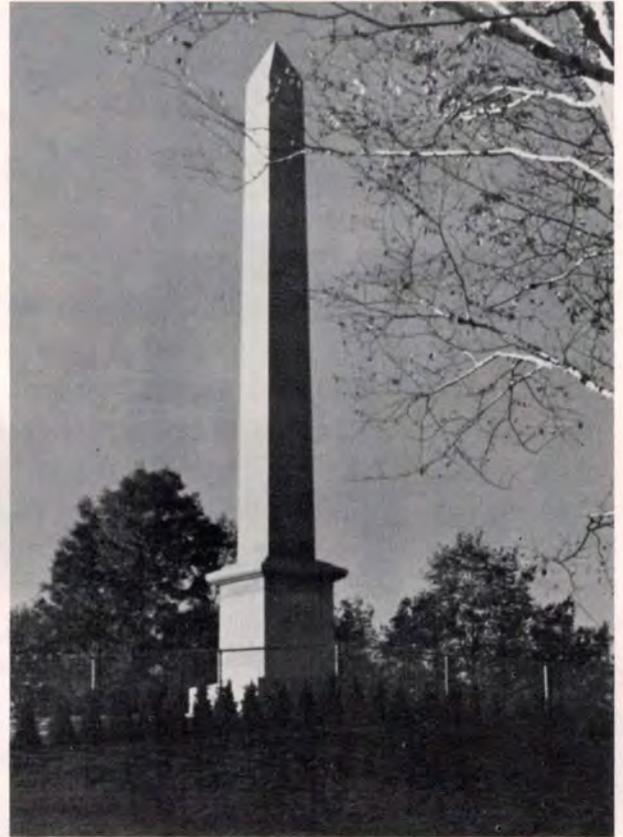


**THE 40 TON BARRE GRANITE SPIRE** was inched up on planks on the narrow dirt road to its destination on a hill in Sharon, Vt. It required not only a team of twenty-two horses, but the assistance of block and tackle anchored to trees along the road.

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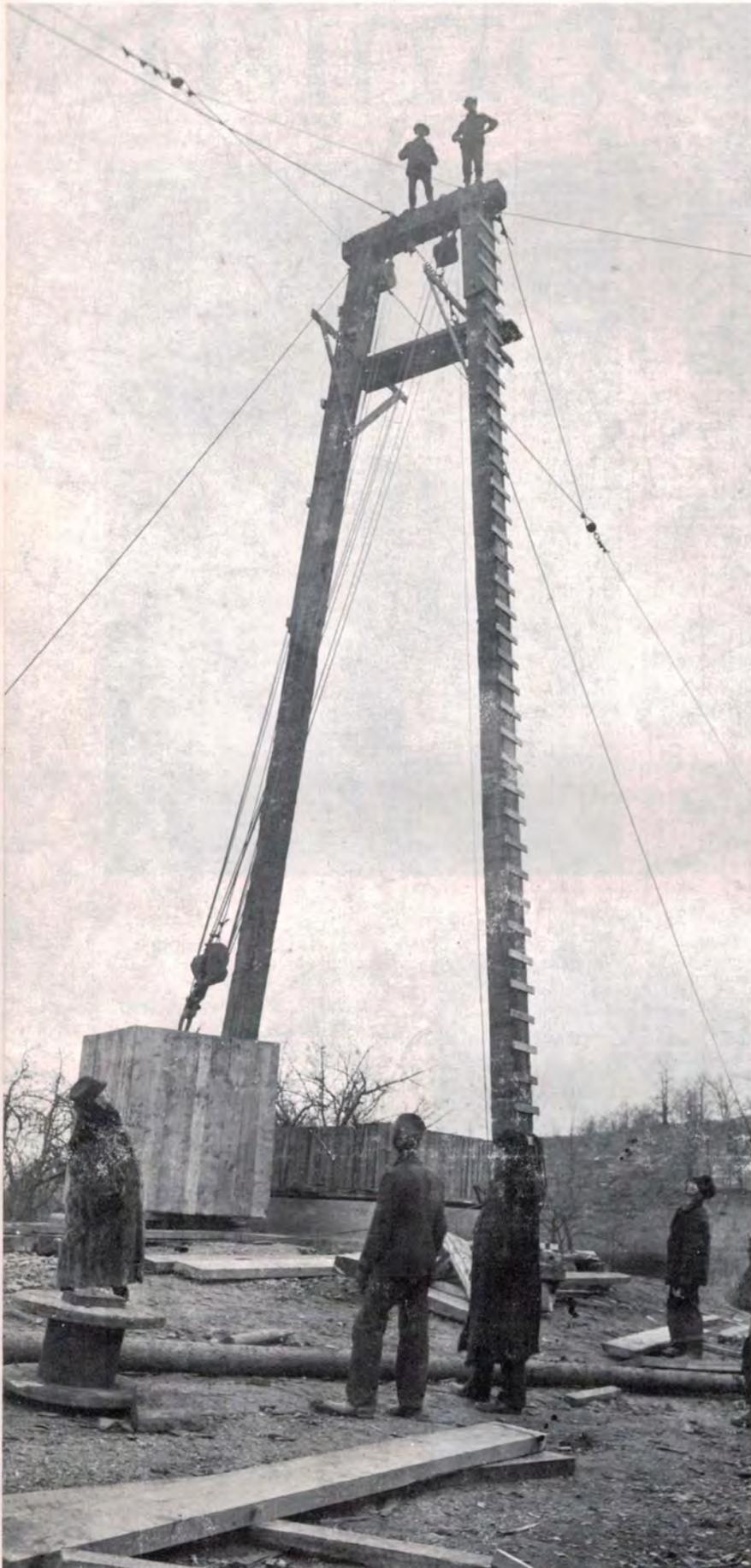
## Barre Ingenuity

Wells recalled the fantastic ingenuity displayed by the Barre craftsmen of that era including the construction of a temporary railroad track into the quarry. The quarry block was over 46 feet long by a little over 4 feet square. It took two days merely to load the 60 ton block "...and the derrick there would not lift it, except for one end at a time."

The stones were then hauled six miles into the city to the plant of then Barre Mayor William Barclay, where, in Wells's words "...the stones were cut and polished with remarkable skill and celerity."

But now it was November and, as Wells said, "the difficulty just commenced. We got the stones (for the shaft and bases) out; we got them polished; we got them on the railroad." The question was how to get them to the actual site.

"It never had been done", Wells recalled at the dedication ceremonies. "They had moved big stones short distances. They had moved large stones, not polished, which did not have to be



**A HUGE WOODEN A-FRAME (left) constructed for the purpose was made ready to lift and set the huge granite pieces which were part of the Joseph Smith Memorial.**



**HOME AT LAST (right) the granite spire was deposited adjacent to the point of its erection. This photograph was taken on November 28, 1905, less than a month before the dedication ceremonies. The building at the right was under construction at the time. It was built on the site of the house in which Joseph Smith was born.**

handled with such care.”

It was decided to use a wagon that had been built to transport Barre granite used in the construction of St. John’s Cathedral in New York. The vehicle itself weighed a full eight tons, its tires were 20 inches wide and its axles were eight inches in diameter. The base and shaft would be transported separately.

## Bridge Reconstructed

The two bases were scheduled to be hauled first, they weighed over 30 tons. Twenty-two “magnificent horses” were to pull the wagon to the site. But first it was necessary to strengthen a 60 foot long bridge spanning the Tunbridge branch of the White River about half way between Barre and Sharon. Twelve inch timbers were found for the project but Wells also found, to his dismay, that the river bed was quicksand.

“I thrust a pole into it. It went down over four feet and my heart with it,” he said afterward. Larger timbers were subsequently laid along the river bottom to support the new abutments.

“Then the pull began,” said Wells, “but they could not move that wagon a quarter of an inch. I felt almost like telegraphing to the President of the Church asking permission to put the monument on the railroad and have it sent to Salt Lake City and put something not so heavy here. Indeed, I went so far as to write a telegram to that effect but I did not send it.” That was Saturday night.

“We tried again on Monday, using block and tackle, and we drew the load nineteen hundred and sixty feet that day. We found the roads were too soft to support this great weight so we planked the road all the way from Royalton nearly six miles.

## A Bridge Too Small

“It was slow work and those were anxious days. But we kept going and, in thirteen days from the time we started, we were close to our goal.” But further obstacles awaited.

“We had a load that measured twelve feet, two inches from the ground up and we had a covered



bridge to go through that measured only eleven feet, four inches."

The first base was unloaded on blocks by the roadside and the wagon returned to the railroad siding to haul the lettered plinth. It was a Barre granite cube six feet square, weighing nearly 20 tons. A specially made, low rigged wagon was brought from Barre and the low bridge successfully negotiated. It had been 20 days in transit, about a mile a day.

When the first load was eventually hauled to the

base of the hill which would be its home "...who knew whether it would go up that hill or not?" The wagons were rigged to large trees along the path to the summit, many of which were pulled up by the roots as they yielded to the great strain of the load.

## "The Best In The World"

Enter one Mr. Howland, who in Wells's words "is the best monument setter I believe there is in the world." Little is known today of him except that, as Wells said, "He raised these stones and set them in place without a scratch. They are not marred at all. They have been handled successfully by wisdom and patience in preparation." On Friday, December 8, 1905, "the great shaft was raised to its place." This was the hundredth anniversary of Joseph Smith's birth.

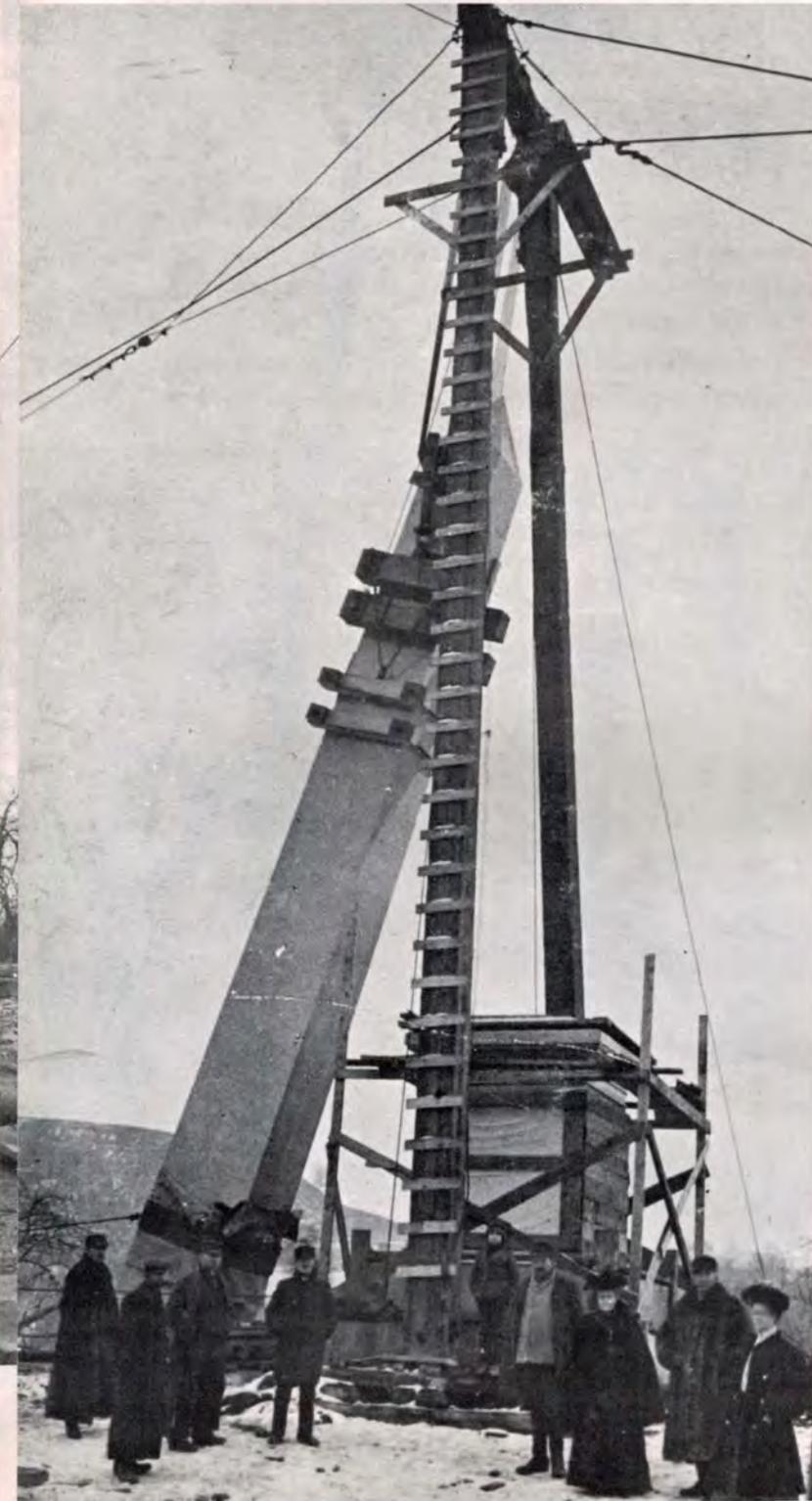
Retelling the saga of the Smith Monument at dedication ceremonies less than three weeks later, Wells said:

"It is the largest polished shaft that we know anything of in America and perhaps the world. We have been unable to find anything to equal it. The great pyramids are larger stones than this but they are not polished. This was a smooth, polished surface and to grip that near the smaller end and then lift it up in its place required knowledge, skill, courage and ability. It is a great triumph."

The Church's President Francis M. Lyman, who also spoke at the dedication ceremonies predicted that the Smith Monument "...will bring people from every land and from every section of this land. It will be a remarkable point and be emphasized the coming of people from all directions, more and more every year, and this spot will become more sacred than it is today. Travel will increase over this land and it will become one of the most famous spots in Vermont."

The Smith Monument originally cost over \$25,000 in 1905. Its cost today is almost incalculable. Thousands of visitors see it each year. Yet the dramatic story of its transportation from Barre is as awe-inspiring as the visual impact the finished memorial presents to the visitors of today.

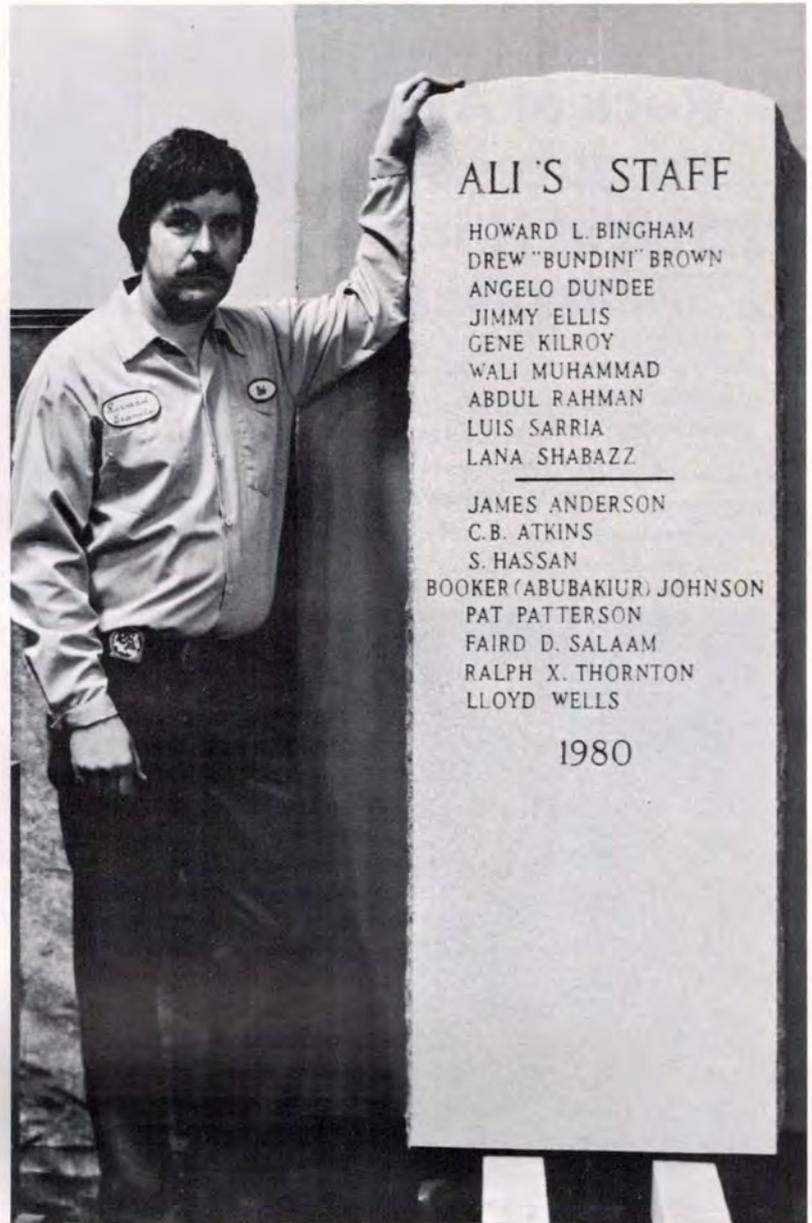
**THE POLISHED SHAFT** presented great difficulties in handling because nothing could mar its smooth surface as it was being hoisted into place. This photograph shows the rigging used as it was being lifted atop the lettered plinth and bases.



# News about BGA members

**ROBERT RIVARD**, of the Rivard Granite Company, and his brother Roger have recently furnished an unusual monolith made of Select Barre Granite. It is being placed at the training camp of former World Boxing Champion Muhammad Ali. It is located in Schuylkill Haven, PA. Harold Sausser, Memorialist, was contacted by one of the champion's handlers, "Bundini" Brown who commissioned the marker on behalf of Ali's staff.

**CHARLES OROBIO**, sales representative for Beck & Beck, Inc. furnished this photograph taken at Brookside Cemetery in Englewood, N.J. The monument was manufactured by Beck & Beck for the American Monument Company of Englewood. This monument is made of Light Barre granite.



## Correction

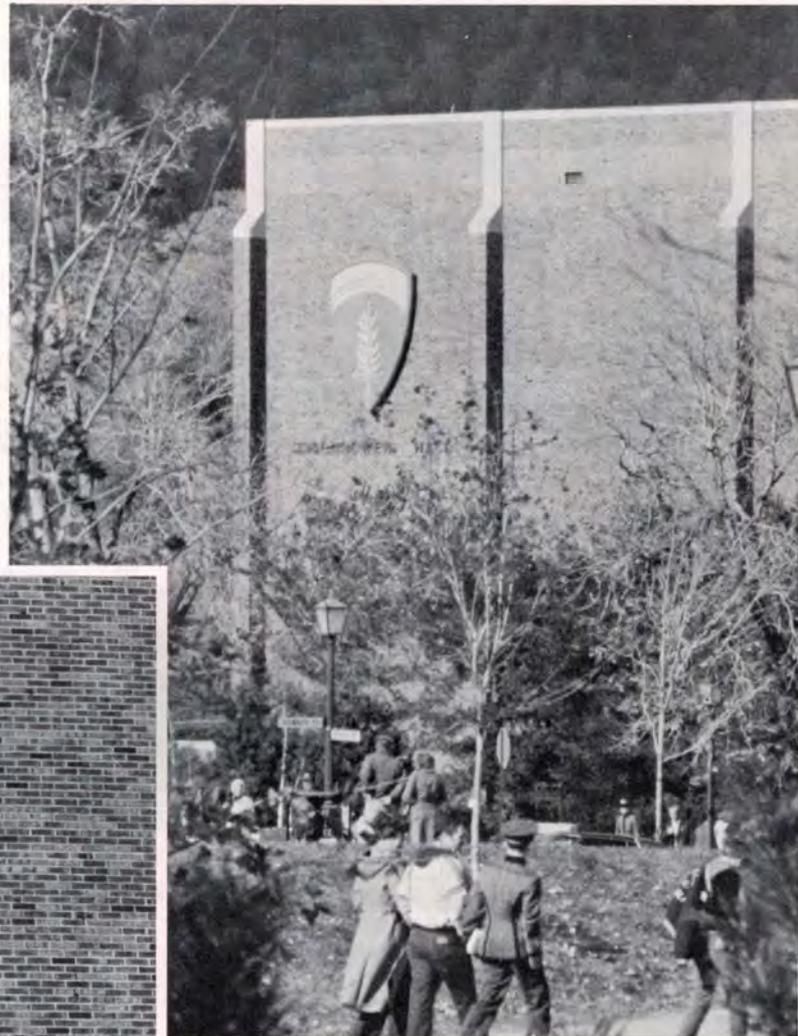
The Dindo memorial, featured in the display on page 31 in the Winter issue of Barre Life was manufactured by Buttura & Sons, Inc.

Barre Life apologizes for improperly identifying the manufacturer.



# Rock of Ages Produces SHAPE Shield Honoring Eisenhower

Commissioned by the West Point Class of 1945 and executed by three divisions of the Rock of Ages Corporation the SHAPE shield adorns Eisenhower Hall, the Academy's union and theater center.



The SHAPE shield is a dramatic, multi-toned granite replica of Eisenhower's personal choice for a crest for his World War II forces.

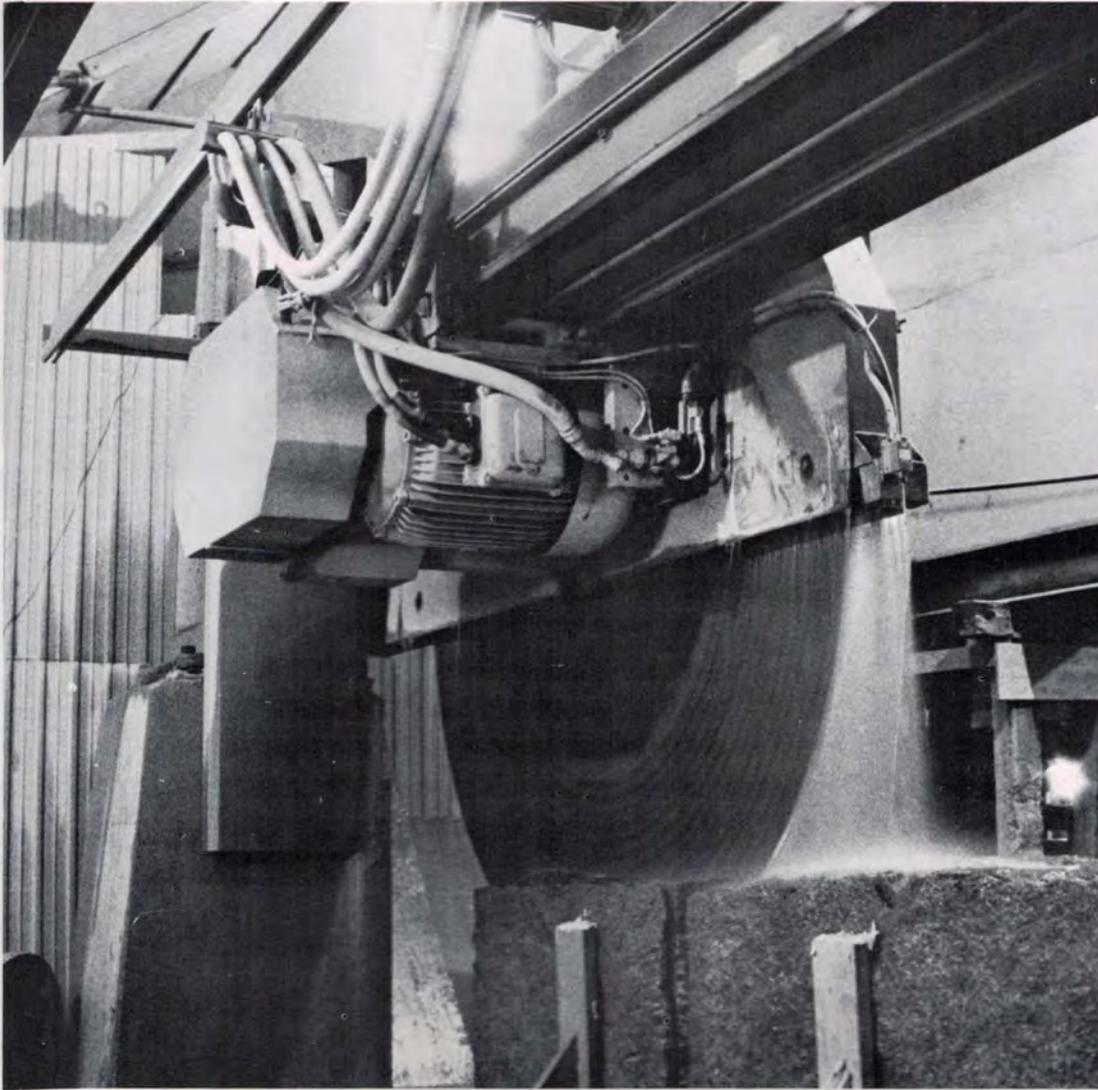
Challenged by the West Point Class of 1945 to capture in stone the spirit of Dwight Eisenhower's leadership in World War II, the Rock of Ages Corporation drew upon its resources in three states to create a distinct and handsome architectural ornament.

The five ton granite crest is a replica of the SHAPE (Supreme Headquarters Allied Powers, Europe) shield which was then General Eisenhower's personal choice for an emblem to represent the European Allied forces. It has been secured to the exterior of Eisenhower Hall, the Academy's union and theater center.

Regal Red granite from the Rock of Ages

Oklahoma quarry was chosen as the material offering the greatest design flexibility and as a color compatible with the brick of Eisenhower Hall. The stone was shaped at the firm's Building Granite Corporation in Concord, N.H. then brought to the manufacturing center in Barre. There craftsmen, used five different finishes: polished, honed, hand tooled, 6-cut and stippled.

The SHAPE shield is six inches thick, and 14 feet high. Because of its size, three separate pieces were carved and matched to within one quarter inch tolerances. The sections were then epoxied together, hoisted 45 feet into the air and secured to the wall on a metal plate.

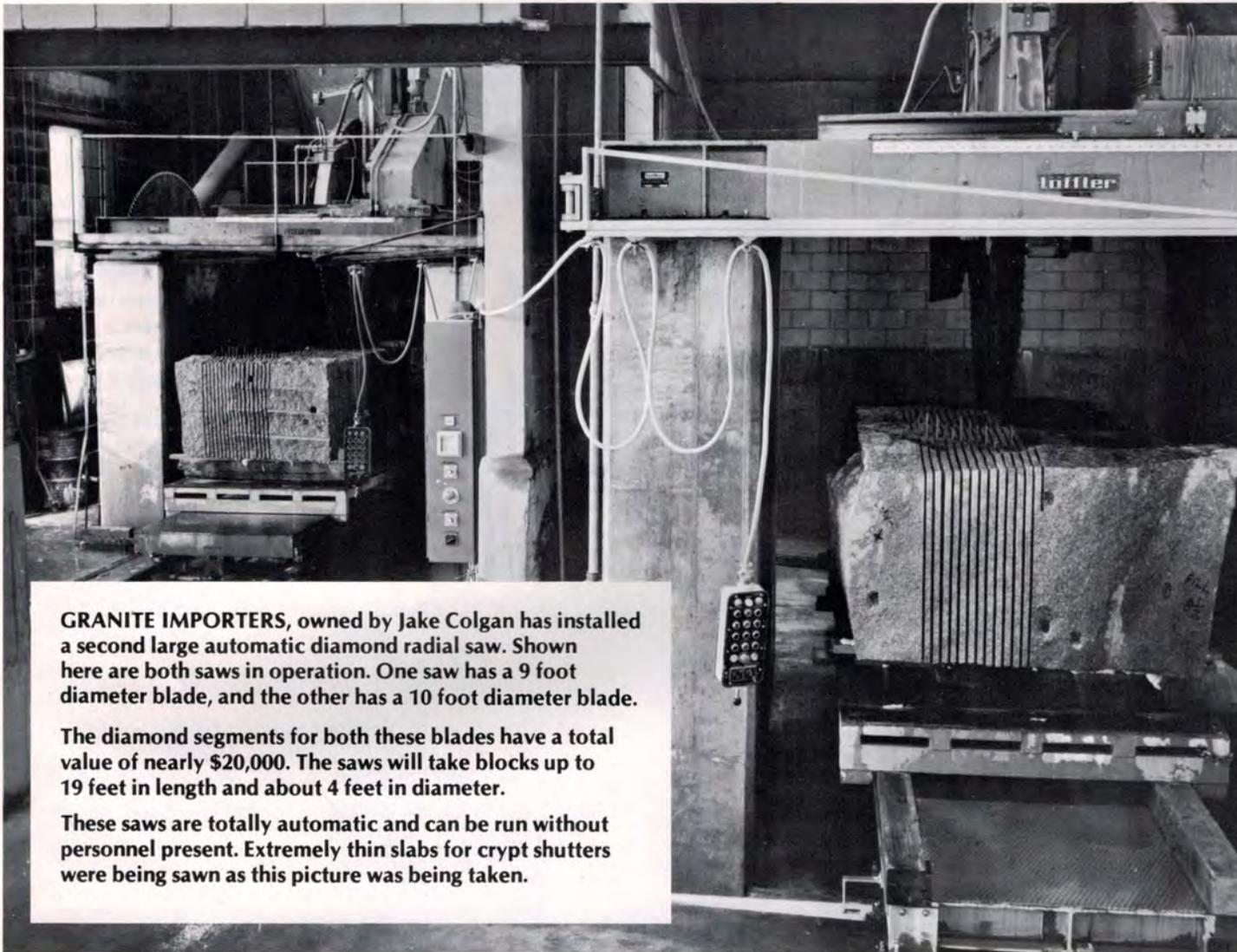


**THURBER GRANITE COMPANY** owned and operated by Paul Savard now has installed a huge new fully automatic diamond radial saw. The 10 foot blade, rimmed with diamond segments is shown cutting through a large granite block in the Thurber plant.

Paul Savard has previously developed a small diamond radial saw which is used primarily to cut angles, checks, and margins which allows much more latitude in memorial design without excessive cost.

A Teddy Bear and a blanket, poignant children's mementoes, highlight this memorial to Carly Michelle Taylor crafted of Guardian Light Barre granite by BECK & BECK, INC. The memorial was set in Logan Cemetery, Logan, Utah by the Mark H. Bott Co. of Ogden. "Thank you," dealer Dave Bott wrote to Beck and Beck, "for helping preserve the memory of Carly for those who knew and loved her."





**GRANITE IMPORTERS**, owned by Jake Colgan has installed a second large automatic diamond radial saw. Shown here are both saws in operation. One saw has a 9 foot diameter blade, and the other has a 10 foot diameter blade.

The diamond segments for both these blades have a total value of nearly \$20,000. The saws will take blocks up to 19 feet in length and about 4 feet in diameter.

These saws are totally automatic and can be run without personnel present. Extremely thin slabs for crypt shutters were being sawn as this picture was being taken.

Rock of Ages Corporation has announced the appointment of J. PAUL STURTEVANT as Industrial Relations Manager effective January 19, 1981. He is directly responsible to the Industrial Relations Director to assist, develop, implement, and control corporate industrial relations policy and procedures. He will also work closely with and assist those responsible for personnel administration and safety.

Mr. Sturtevant brings to his new position over 25 years of management experience in the fields of industrial relations, personnel, and safety. He has held management posts in several New England firms including Strathmore Paper Company and Fellows Corporation. Most recently he was Manager of Personnel and Environmental Affairs of the Rutland operation of Howe Richardson Scale Co. For the previous 5-years, he was Director of the Vermont Occupational Safety and Health Administration.

Sturtevant, active in Rotary, Elks, Masons, Chamber of Commerce, and other civic and professional organizations, is married and has five children. Mr. and Mrs. Sturtevant will relocate in the Barre area shortly after their youngest, a son, graduates from Otter Valley Union High School this June.



# Antique Flat Car Restored For Display

Barre's historic tradition both as a granite manufacturing and railroading center has been notably enriched by the imagination and generosity of the Rouleau Granite Co.

As part of the company's contribution to the City's highly successful Heritage Program, the Rouleau Brothers decided to restore a 75 year old relic rail car for placement at the firm's manufacturing plant in the City's old Depot Square railroading area.

After consultation with local railroad experts, a flat car owned by the Rock of Ages Corporation was found in Graniteville. The car's original number was B & C 309, the letters representing the old Barre & Chelsea Railroad (now part of the Washington County Railroad) and the number designating the manufacturing series, a line produced in the early 1900's.

The flat car, almost fully grown in by trees and with planking completely rotted, was restored at the Rouleau plant. All planking was removed and a high pressure fire hose was employed to clean away dirt and debris. Accumulated grease was stripped by hand from wheels and axles. A ton of white silica sand, under 110 pounds per square inch of pressure, was

used to remove old layers of paint and rust on metal parts. The car was then sprayed with a primer and painted black.

The 300 car series was used to carry blocks of granite from the hills outside Barre to the city's manufacturing plant. It was capable of an 80,000 pound capacity on its 40 foot frame so two large granite blocks of that combined weight have now been placed on it.

The car and blocks will be on display in front of the Rouleau Granite Co. for the edification of tourists and railroad buffs.



**OLD B & C #309** (above) looked barely capable of movement, let alone restoration, when it was discovered by Rouleau Granite Co. trailblazers.

**NEW B & C #309** (left) fully loaded and bristling with new paint and ensignia is now adjacent to the Rouleau Plant in Barre's Depot Square area.

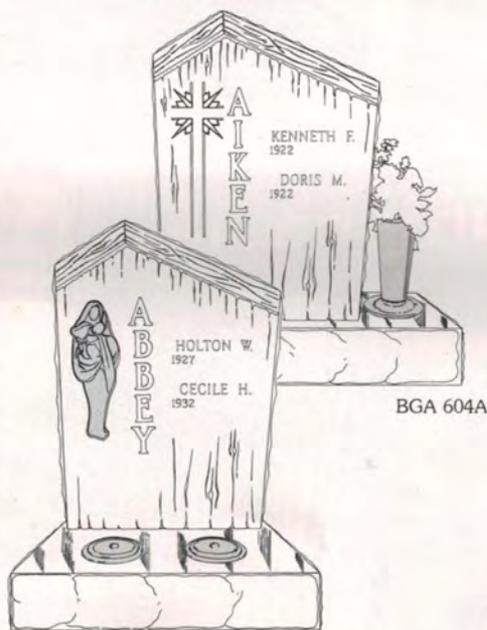
# A Threesome of Barre Guild Designs

Here are three relatively simple Barre Guild monument designs created for two-grave lots. In particular you will notice that the ATKINS and the PARRY designs can be used to hold cremation urns.

As you can see by the illustrations for these two monuments, an alternate plan includes provision for a flower vase. Because the vase is on the base it is protected from mowing machines.

The simulated wayside shrine incorporated in the ATKINS design is an idea taken from the small wayside shrines that are so frequently seen in some European countries. Simple flat carving simulates the wooden boards from which these European shrines are often made.

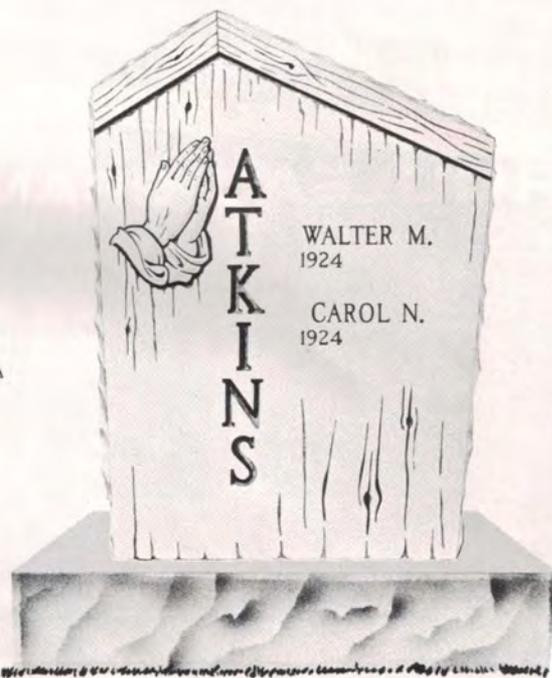
Free copies of these designs are available at any time from the Barre Granite Association.



BGA 604A

BGA 604B

Memorial with Cremation Urns



BGA 61

Memorial for Two-Grave Lot



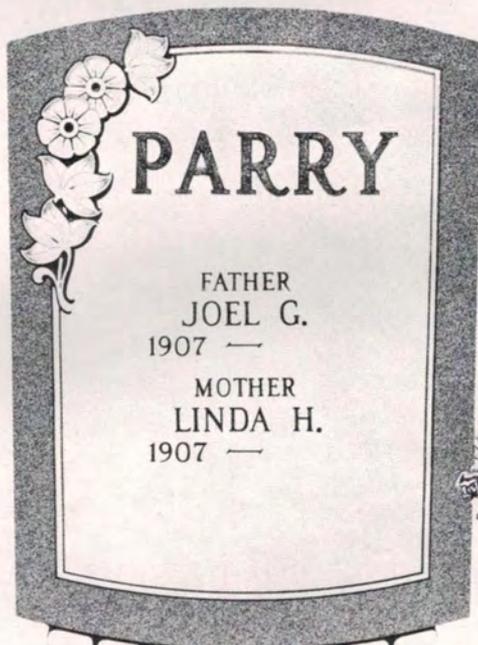
A Barre Guild Monument Design  
Barre, Vermont



ISHOP



A Barre Guild Monument Design  
Barre, Vermont



PARRY

FATHER  
JOEL G.  
1907 —

MOTHER  
LINDA H.  
1907 —



*From the collection of the Barre Guild Monuments, Barre, Vermont*

BGA 603

Memorial for Two-Grave Lot



A Barre Guild Monument Design  
Barre, Vermont

# VERMONT FIRSTS

## *"I saw a pillar of light"...*



He was just 15 when Joseph Smith of Sharon, Vermont saw the vision of "God the Father and His son, Jesus Christ." It was that vision, "...above the brightness of the sun, which descended gradually until it fell upon me," which led to the founding of the Church of Jesus Christ of Later-day Saints. This is an artist's rendition of the Joseph Smith Memorial, a photograph of which appears on the cover of the Spring issue of Barre Life.



*(From the "Vermont Firsts" Collection of the First Vermont Bank)*

# Blue-gray granite is the most popular color for memorials

*The Editor Speaks Out*



**Milton V. Lyndes,**  
Executive Vice President,  
BCA

Although there are many colors of stone used in the monumental field, blue-gray granite memorials are still the most popular of all the colors purchased by the public.

The marketing of black, pink, red, and variegated granite and marble monuments lends a pleasant and interesting variety to any display of finished memorials. However, blue-gray color is by far the most popular.

There is a practical reason why gray and blue-gray granites are the overwhelming first choice. First, it is a basic color that lends itself to a tremendous range of monumental themes and designs. Like that "basic dress" which most women have in their wardrobe, it always seems to be safe and right for most circumstances.

Another very practical advantage to the blue-gray color, is the ease of matching this color as the years go by. Today,

matching markers can be purchased as easily as they could 20 years ago when the original Barre granite family memorial was made. It always looks "just right." We usually have little or no problem in matching Barre granite that has been set 25 and 50 years ago.

On the other hand, there seems to be more difficulty to match other colors over a period of even a few years. The source of supply of any monumental granite should be assured over a period of at least 25 years in order for you to color-match duplicate markers and monuments with any certainty.

Barre granite has been quarried and sold for over 100 years. Our famous blue-gray color is still the "basic color" in the memorial field for good reason. It has a "quality look." It continues to lead the parade of those colors most popular with retail monument dealers, cemeterians and the buying public.

# Letters from our Readers

Gentlemen:

Please mail me the full page reproduction of the essay "This is a Cemetery"-by Mrs. Mary Lou Brannon as Essay Contest winner, listed in Barre Life Summer 1980 edition.

I think your choice in making her the winner is certainly to be commended, as she did a wonderful writing according to my judgement.

I am now 73 years of age, retired from the Memorial work, but operated a Monument plant for 52 years, as American Marble & Granite Co., later changing to my name, Hendrix Memorial Co., after purchasing the Sylacauga Marble Works, but still receive the Barre Life and hope you may keep my name on your mailing list, and might add too, that I sold Rock of Ages stone.

Thank you for the requested copy.

Sincerely,

Glenn E. Hendrix  
Sylacauga, Alabama

Gentlemen:

We would appreciate receiving three (3) copies of "THIS IS A CEMETERY" published in the BARRE LIFE summer 1980 issue.

We all felt this very moving and very appropriate and certainly, deserving placing on our wall.

Very truly yours,

William Birchenough, Superintendent  
CEDAR LAWN CEMETERY & CREMATORY  
Paterson, New Jersey

Dear Mr. Lyndes:

In September I picked up sample gifts of granite from your office to bring to the Fall Conference of the State Directors of Vocational Education, which was held in Maine.

The feedback I received indicates appreciation for your effort and, therefore, I am taking this opportunity to express my thanks for the assistance of the Association.

Sincerely yours,

Arthur W. Ericson, Director  
VOCATIONAL-TECHNICAL EDUCATION  
State of Vermont

Mr. Milton V. Lyndes,

Thank you very much for the 'Barre Life' and your 1981 Calendar.

Your thoughtfulness is greatly appreciated. I always enjoy the contents of 'Barre Life' and your calendar will be very useful.

May I take this opportunity to wish you and yours the very best for the New Year with an abundance of the Lord's Choicest Blessings.

Sincerely yours,

Robert C. Croteau  
ST. PETER'S CEMETERY  
Lewiston, Maine

Dear Milt:

On behalf of the Barre Red Cross Blood Program, I want to thank the Barre Granite Association for sponsoring the successful Barre blood drawing. There were 145 pints of blood donated of which 14 were first time donors.

I am sure our success was due in part to the publicity you gave the drawing by distributing the posters and pay envelope reminders to your member companies.

It was a pleasure to have The Barre Granite Association as a new sponsor. Thank you.

Sincerely,

Loraine F. Granai, Chairperson  
BARRE BLOOD PROGRAM

Dear Mr. Lyndes:

Recently we received a copy of the winter edition of Barre Life. All of us learned from the pictures and explanatory notes regarding all the steps involved in the production of granite.

We did notice one picture, however, that made us all consider the future. We were surprised also at the memorial that Mr. Comi had designed for himself and wife.

Why should he be such a pessimist? Why couldn't he have left off the 19 on his, and if not his, at least his wife's expected date of death and at least hoped to live till 2001.

Thank you again for the informational magazine.

Very truly yours,

Ray C. Knopke  
GARDEN OF MEMORIES, INC.  
Tampa, Florida

("Letters" continued on page 18)

# Dealer's Choice

By E.W.  
"Sonny"  
Gidden



## *Do we talk the same "Quality" that we sell?*

Quality is probably one of the most misunderstood and flagrantly used words in the vocabulary of a monument dealer. We all like to talk quality, but rationalize why we neglect to make it part of our everyday business life.

The cemeteries are chock full of memorials that were promised to be "best quality; we sell only the finest quality; top quality", etc., etc. Some of us are just parroting these claims knowing full well we are not selling quality - we are only using the word. Then there are those of us who really and truly believe we are producing quality, but are short-changing our customers and ourselves, because of ignorance of the real meaning of quality. Of the two, the one who knows better is the prime offender.

Many retailers believe that by selling quality the price to the public will be too high, and no one will pay the price. The same thing was said about a man in Chicago who started Sara Lee. It was said to be the most expensive commercially-made coffee cake on the market, and was priced as much as twice that of other coffee cakes. "He'll lose his shirt", said a dozen or more big-scale bakers whose coffee cakes sold for much less. First thing anyone knew Sara Lee Coffee Cakes were selling out as soon as a shipment was delivered. Now, Sara Lee has the largest, most modern, most highly automated coffee cake bakery in the world, using only quality ingredients.

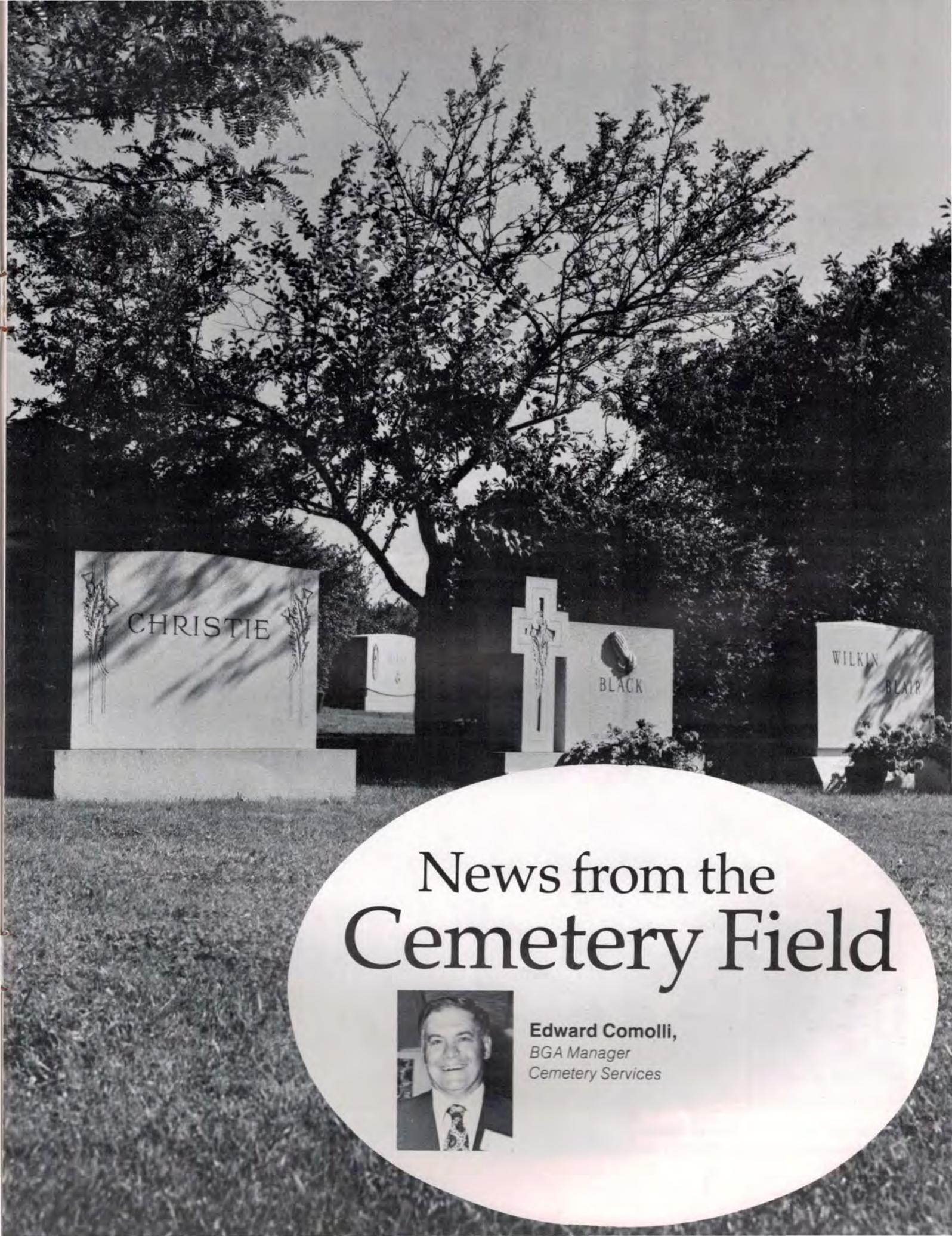
We must have the best of materials before we

can have quality. We have all heard retailers say "I bought a whole truckload from this old boy who just happened to be in town. The stock didn't look too good, but it sure was cheap. After all, my customers won't know any difference after I doctor it up a bit! There is not much to say in his defense. Not only is it cheating your customer, it is also cheating the legitimate wholesaler who has helped you with good delivery, fair prices, good quality and genuine friendship down through the years. All for the sake of cheap prices. It will be rather difficult to look your customer in the eye and tell him he is getting the "best quality, we sell only the finest", etc., etc., when we know it is not. We ought to think first about the wholesaler, whom we know time after time has provided you with quality. He deserves our consideration.

It is a lot easier for us to tell ourselves that something other than what we really know as quality is just as good. You either get the best, or you don't. It seems that once we sacrifice quality in one area, it won't be long before shoddiness begins to permeate throughout our entire organization.

You have to be constantly aware when producing quality. It is comparable to liberty. It requires eternal vigilance.

*E.W. "Sonny" Gidden is Vice President of Forest Park Memorials, Houston, Texas*



CHRISTIE

BLACK

WILKIN  
BLAIR

# News from the Cemetery Field



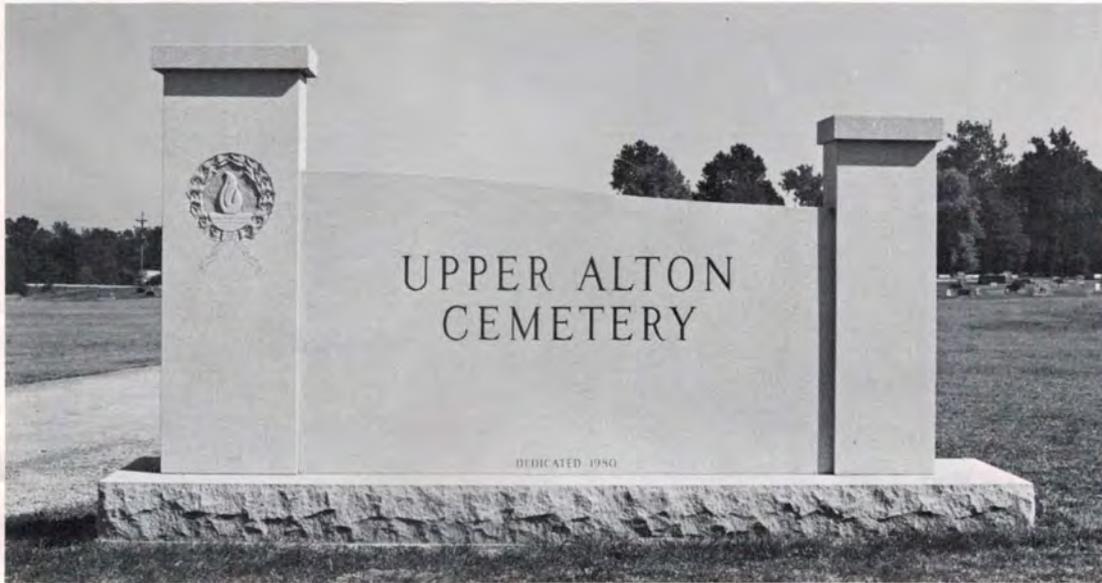
**Edward Comolli,**  
*BGA Manager  
Cemetery Services*

# *“We wanted to show our concern as a Monument Retailer...”*

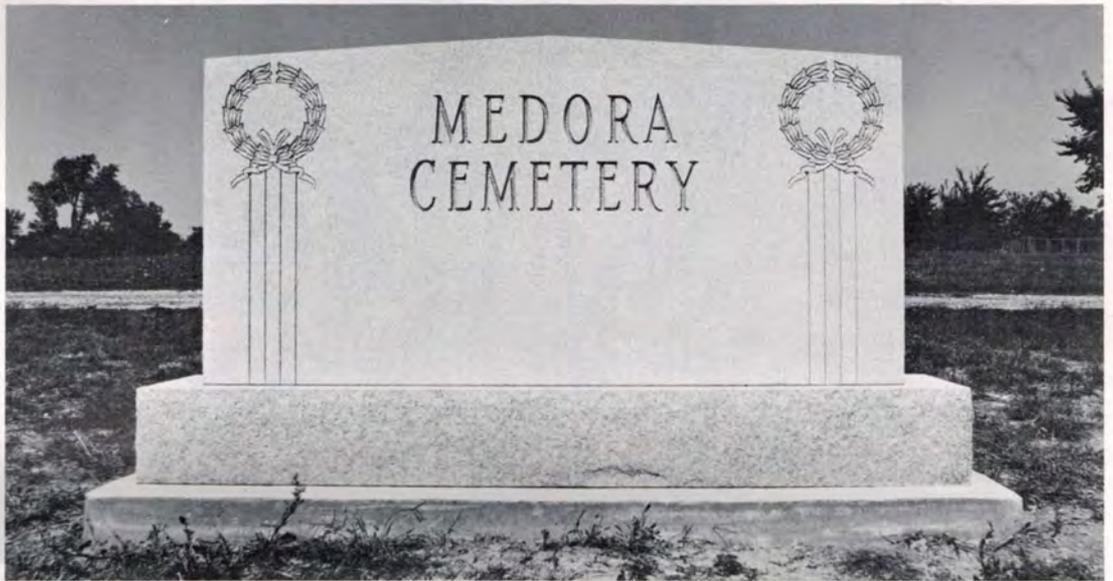
Because he is a concerned monument retailer, four cemeteries in Southwestern Illinois have entrances and identifying memorials furnished at or near cost by Fred Haney, owner of Alton Memorial Sales of Alton, Ill. “We worked very hard and spent lots of time meeting with city officials, cemetery boards and interested individuals in order to erect these entrances and memorials,” Haney said. “We wanted to show our concern as a monument retailer for the appearance and updating of these and other cemeteries.” All of the memorials are of Barre granite and were manufactured by the Rouleau Granite Co. All were erected by Alton Memorial Sales.



The entrance to Oak Grove Cemetery incorporates the names of city officials who worked on the 19 ton project with the cemetery sexton and Alton Memorial Sales.



Duplicate dual memorials guard the entrance to the Upper Alton Cemetery. Miss Jane Henry of Alton underwrote this project.



A community subscription financed this entry memorial for the Medora Cemetery which was designed and executed in consultation with the local cemetery board.



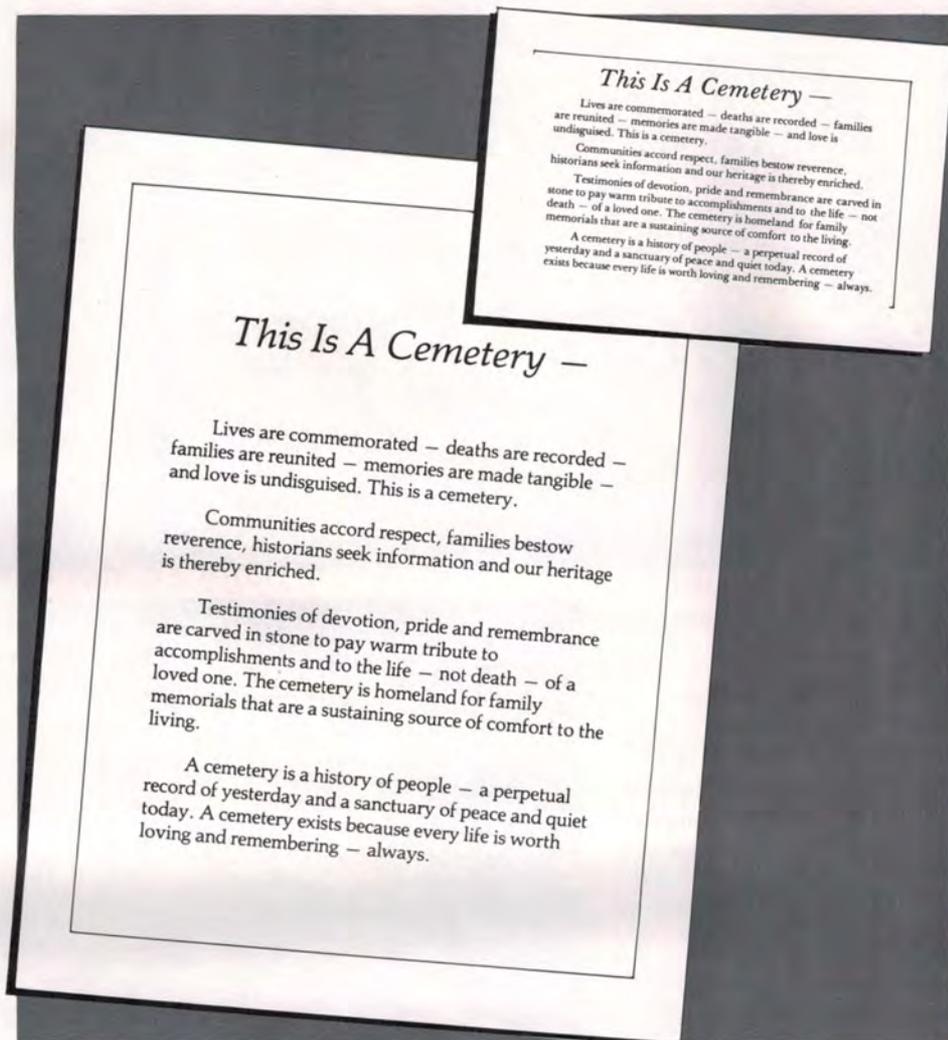
Another collaboration between Alton Memorial Sales and the board of the Summerville Cemetery produced this entrance memorial which was dedicated last year. Funds for the project were contributed by the Challacombe Family.

# Cemetery Essay Proving Popular

"This Is A Cemetery" the prize-winning essay sponsored by the Barre Granite Association has already proven to be one of our most popular publications.

It is available in quantity both in an 8½ x 11 inch format, suitable for framing, and in a raised lettered hand card on heavier stock which is appropriate for mailing.

Please write us if you'd like quantities for your business or personal use.

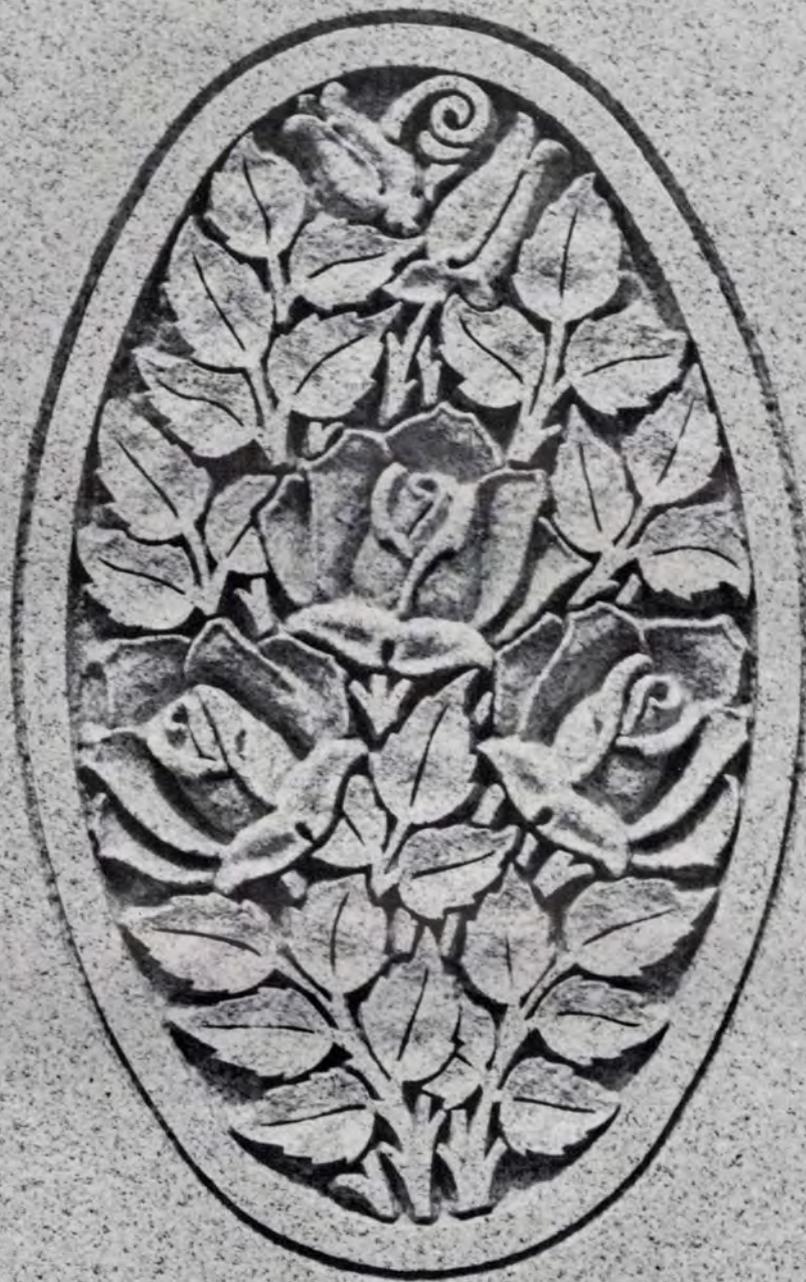


## "Selling Monuments at Retail" -

### NEW FROM THE BGA

A NEW RETAIL SELLING aid being shown here by Diane Cecchini of the BGA office, is available free to any retail monument dealer. This nine page dealer aid contains many common-sense suggestions about selling monuments to the buying public.



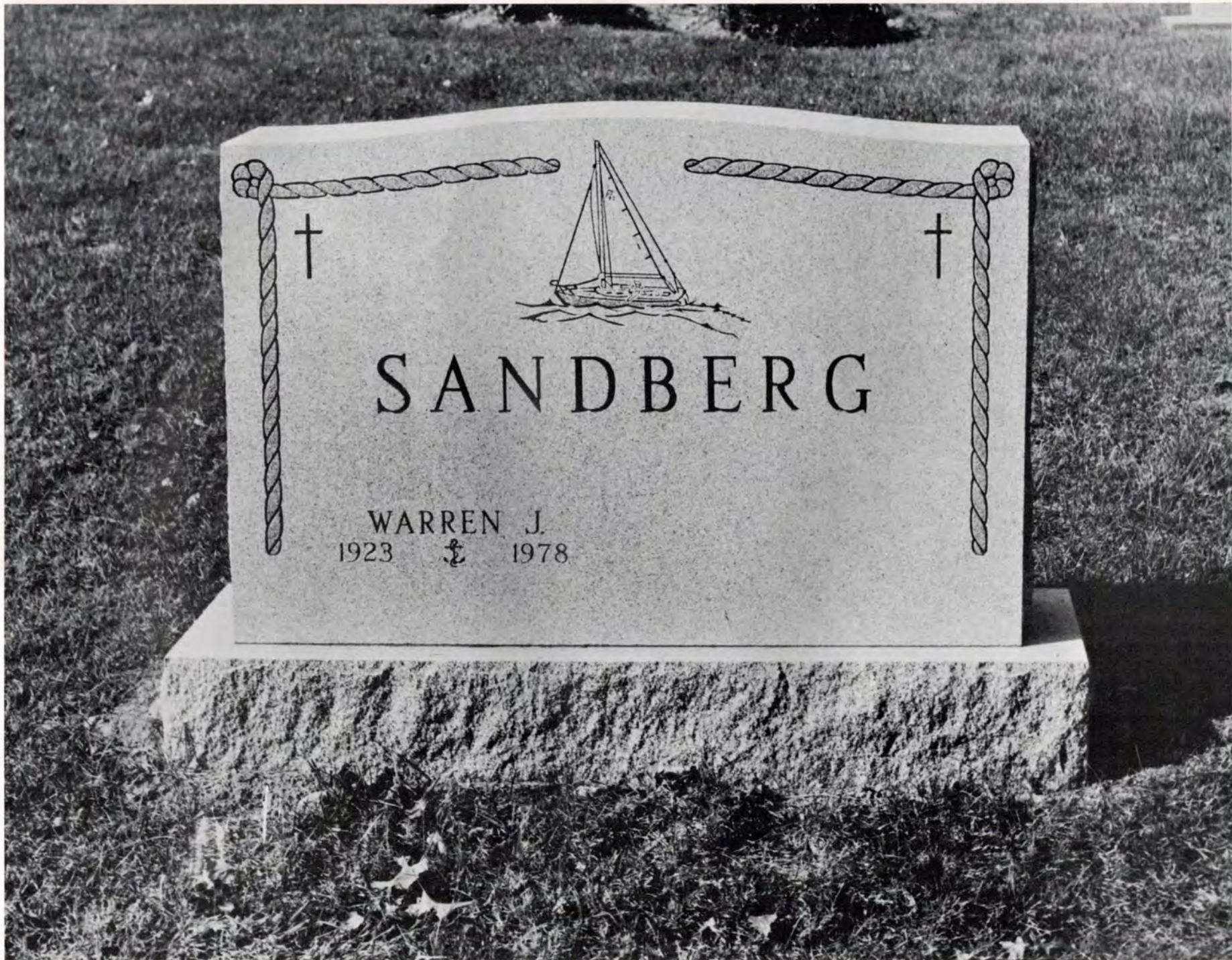


# MEMORIAL DESIGNS

*From Barre — the Memorial Art Center of the World*

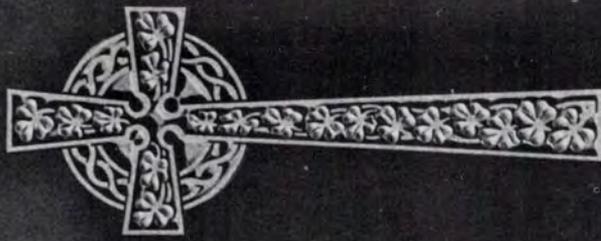
*Whatever the season or the setting, memorials of Barre granite offer unparalleled customer satisfaction and contentment. The exacting standards and enduring quality of Barre memorials are a sustaining source of pride for both the retailer and his client.*





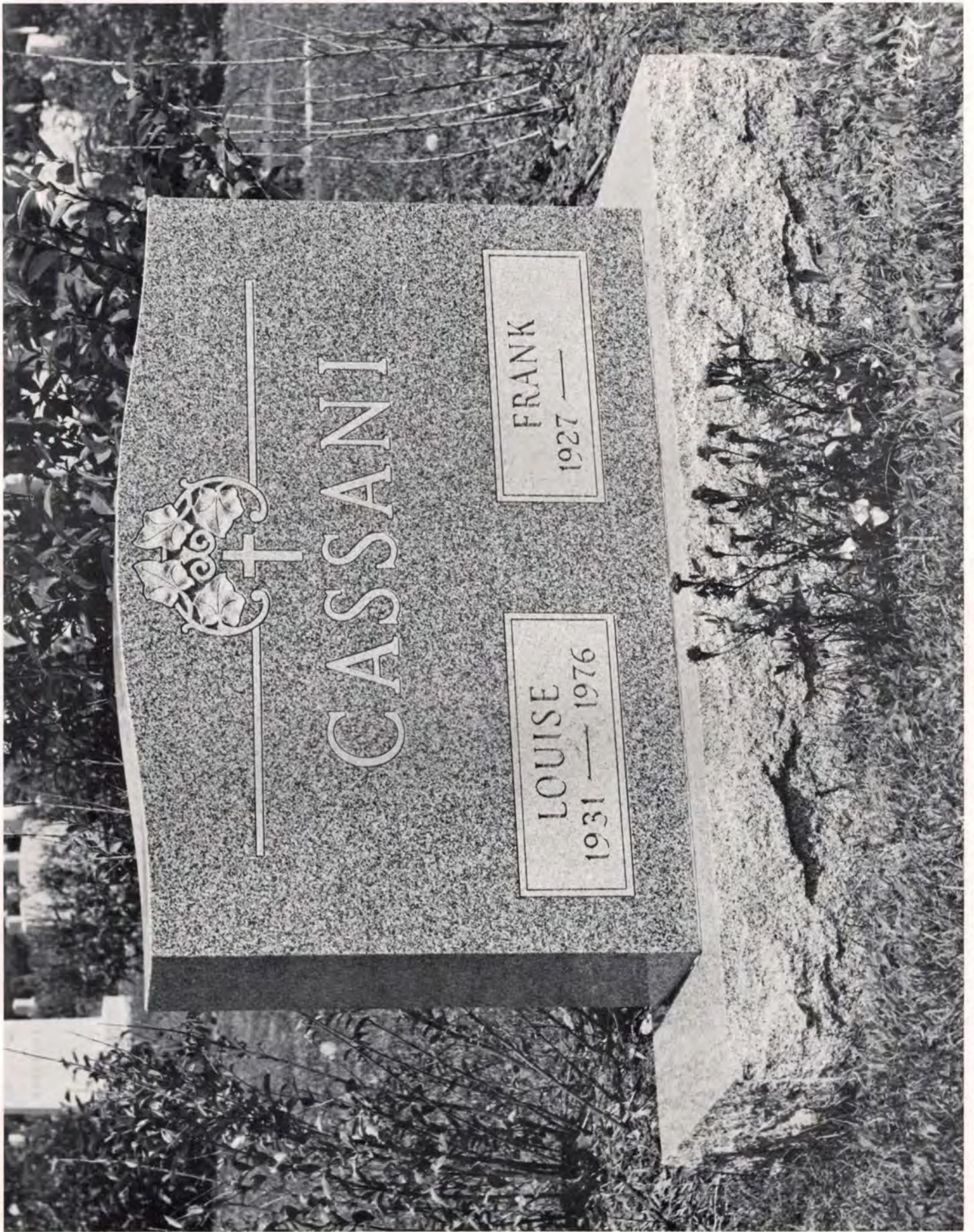
SANDBERG

WARREN J.  
1923 ⚓ 1978



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THE FAITH OF YOUR CHURCH...  
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