






OUT-OF-DOOR MEMORIALS:
MAUSOLEUMS, TOMBS, HEAD-
STONES, AND ALL FORMS OF MOR-
TUARY MONUMENTS    



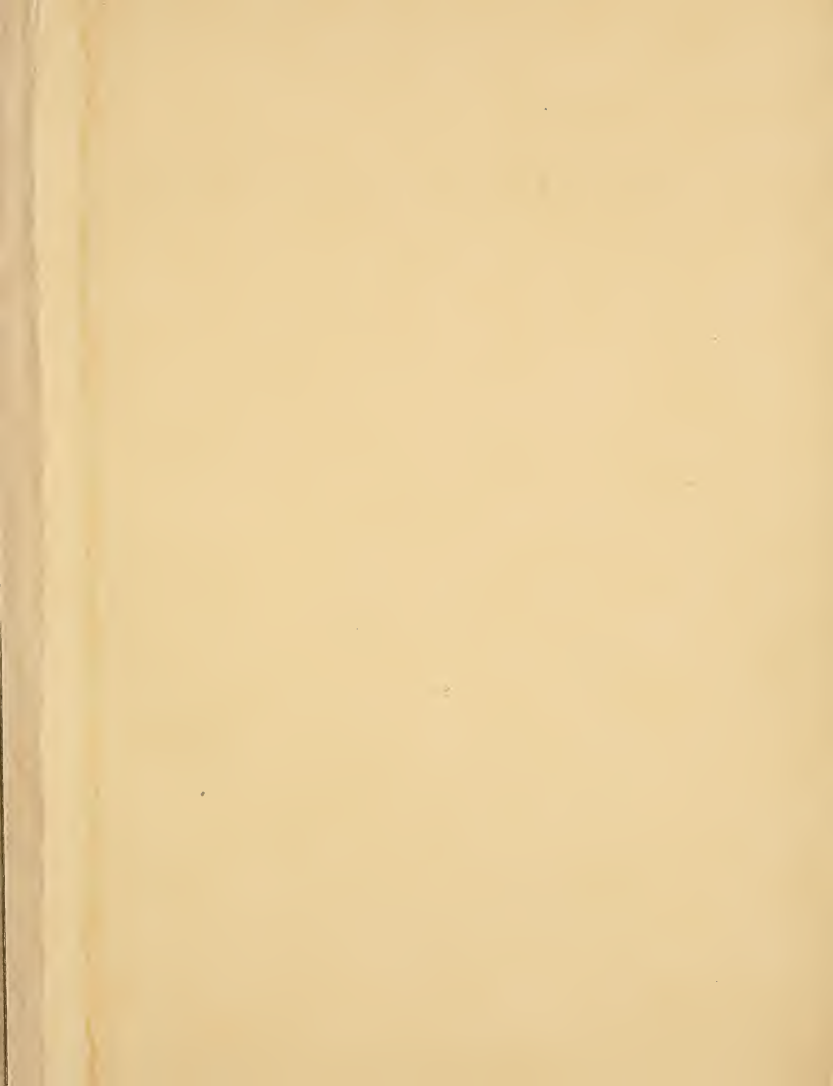
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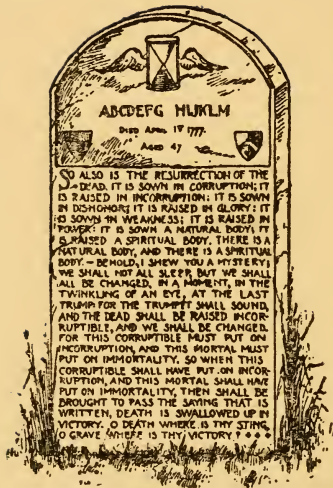


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OUT-OF-DOOR MEMORIALS:
MAUSOLEUMS, TOMBS, HEADSTONES,
AND ALL FORMS OF MORTUARY MONUMENTS



NEW YORK—TIFFANY GLASS
AND DECORATING COMPANY,
333-341 FOURTH AVENUE



ABCDEFGHIJKLM

DIED APRIL 17 1777

AGED 47

SO ALSO IS THE RESURRECTION OF THE
DEAD: IT IS SOWN IN CORRUPTION; IT
IS RAISED IN INCORRUPTION; IT IS SOWN
IN DISHONOR; IT IS RAISED IN GLORY; IT
IS SOWN IN WEAKNESS; IT IS RAISED IN
POWER; IT IS SOWN A NATURAL BODY; IT
IS RAISED A SPIRITUAL BODY, THERE IS A
NATURAL BODY, AND THERE IS A SPIRITUAL
BODY — BEHOLD, I SHEW YOU A MYSTERY;
WE SHALL NOT ALL SLEEP, BUT WE SHALL
ALL BE CHANGED, IN A MOMENT, IN THE
TWINKLING OF AN EYE, AT THE LAST
TRUMP FOR THE TRUMPET SHALL SOUND,
AND THE DEAD SHALL BE RAISED INCOR-
RUPTIBLE, AND WE SHALL BE CHANGED,
FOR THIS CORRUPTIBLE MUST PUT ON
INCORRUPTION, AND THIS MORTAL MUST
PUT ON IMMORTALITY, SO WHEN THIS
CORRUPTIBLE SHALL HAVE PUT ON INCOR-
RUPTION, AND THIS MORTAL SHALL HAVE
PUT ON IMMORTALITY, THEN SHALL BE
DROUGHT TO PASS THE SAYING THAT IS
WRITTEN, DEATH IS SWALLOWED UP IN
VICTORY. O DEATH WHERE IS THY STING,
O GRAVE WHERE IS THY VICTORY? —

OUT-OF-DOOR MEMORIALS.



WE HAVE BEEN CALLED UPON SO OFTEN TO DESIGN AND EXECUTE VARIOUS KINDS OF CEMETERY WORK, THAT AT LAST WE HAVE BEEN COMPELLED TO OPEN A DEPARTMENT EXCLUSIVELY DEVOTED TO THE MAKING OF OUT-OF-DOOR MEMORIALS.

IN OUR COUNTRY, MEMORIALS OF THIS NATURE HAVE HITHERTO BEEN LARGELY COMMERCIAL, CRUDE, UNINTERESTING AND COMPLETELY DEVOID OF ALL ARTISTIC MERIT: IN OTHER WORDS COMMON-PLACE TO THE LAST DEGREE, LACKING NOT SO MUCH, IT MAY BE, IN BEAUTY OF MATERIAL AS IN DESIGN. HENCE PEOPLE OF TASTE AND DISCERNMENT, FROM TIME TO TIME, HAVE COME TO US, AND INSISTED UPON OUR MAKING DESIGNS AND SUPERVISING THEIR REALIZATION; FULLY RECOGNIZING THAT THERE ARE TWO QUALITIES THAT EVERY OUT-OF-DOOR MEMORIAL SHOULD

POSSESS, VIZ., BEAUTY OF DESIGN AND DURABILITY, AND THEY BELIEVED THEY WOULD FIND THESE ESSENTIALS IN OUR WORK.



BEAUTY OF DESIGN IS CALLED FOR BY THE DURABILITY, WHICH WILL PERPETUATE IT, THEREFORE, IF THE DESIGN IS OF NO VALUE THE MEMORIAL WILL ONLY EXCITE A SPIRIT OF



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DERISION AND CRITICISM, THEREBY DEFEATING THE OBJECT OF ITS EXISTENCE. IF ON THE OTHER HAND THE DESIGN IS A WORK OF ART THE MEMORIAL WILL BE A CONSTANT SOURCE OF DELIGHT TO ALL, AND A SURE MEANS OF KEEPING ALIVE THE MEMORY OF THE DEPARTED. AGAIN DURABILITY IS JUST AS ESSENTIAL AS GOOD DESIGN, AS THE OBJECT IS TO MAKE A PERPETUAL RECORD FOR THE LIVING AND A LASTING SIGN OF TRIBUTE TO THE DEAD.

THE FINEST ART TREASURES OF ANTIQUITY THAT HAVE REACHED OUR DAY ARE MOSTLY OF A MORTUARY CHARACTER, FOR THE HUMAN HEART AT ALL TIMES HAS BEEN PERSISTENT IN ITS ENDEAVOR TO EXPRESS BY SOME LASTING MONUMENT ITS LOVE FOR THE ONES WHO HAVE GONE BEFORE; EVERYWHERE AND ALWAYS WE FIND MEN FIGHTING AGAINST THE TOOTH OF TIME, GIVING OF THEIR BEST, EVEN MAKING GREAT SACRIFICES, IN ORDER TO KEEP ALIVE THE MEMORY OF THOSE WHO HAVE ENTERED INTO ETERNAL LIFE.

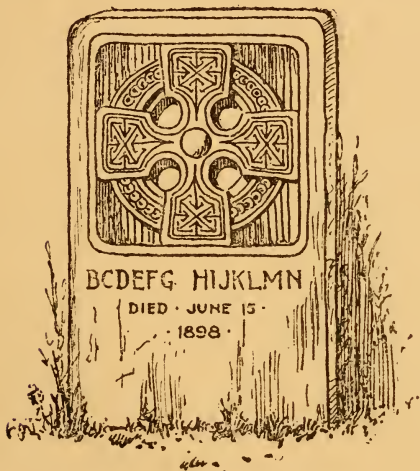
THE HISTORY OF OUT-OF-DOOR MEMORIALS
FROM THE TIME WHEN JACOB PLACED A SHAFT
OVER THE GRAVE OF RACHEL EVEN TO OUR OWN



DAY, IS A HISTORY OF DISSOLUTION AND PRESER-
VATION, FOR ALL MEN HAVE BEEN INTERESTED
IN PRESERVING THOSE THAT WERE WORKS OF
ART, AND EQUALLY INDIFFERENT AS TO THE DE-



CAY OF THOSE THAT WERE NOT, CONSEQUENTLY
WE OWE IT TO BOTH THE LIVING AND THE DEAD
TO MAKE OUR MEMORIALS BEAUTIFUL WITH A

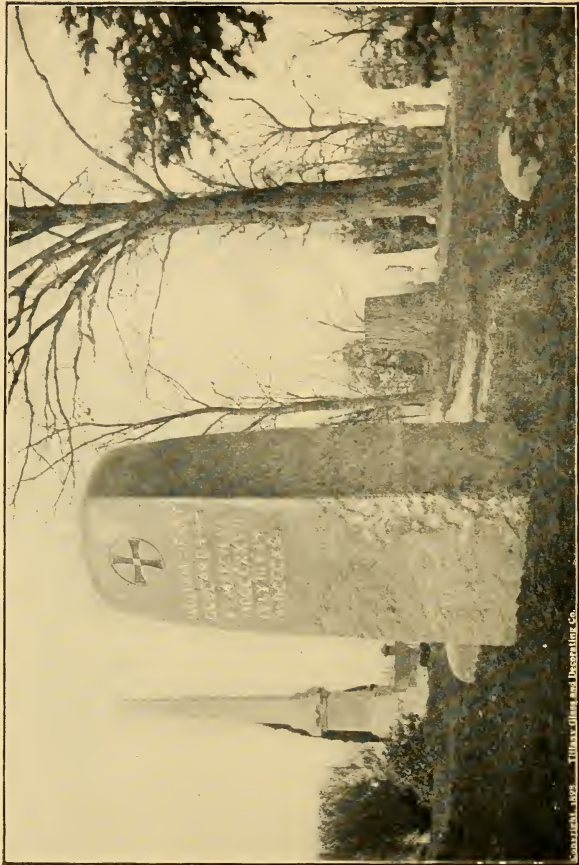


BEAUTY BEFITTING THEIR OBJECT. GOOD TASTE
SUGGESTS THAT ALL MONUMENTS AND HEAD-
STONES, TABLETS AND CENOTAPHS, TOMBS AND
MAUSOLEUMS SHOULD BE DIGNIFIED, REVERENT

AND APPROPRIATE TO THE MEMORY OF THOSE
COMMEMORATED.

THE BEAUTY OF DESIGN IS LARGELY GOVERNED BY APPROPRIATENESS, AND BY THE MATERIAL EMPLOYED: IT IS APPROPRIATE WHEN IT IS IN HARMONY WITH, OR ILLUSTRATES, THE CHARACTER OF THE MEMORIALIZED; WHILE THE MATERIAL MAY BE MARBLE, OR GRANITE, OR BRONZE, OR COMBINATIONS OF THE SAME, BUT WHATEVER IT IS THE DESIGN SHOULD BE OF A NATURE WHICH WILL BE BEST EXPRESSED BY THE MATERIAL CHOSEN.

THE NUMBER OF FORMS THAT AN OUT-OF-DOOR MEMORIAL MAY TAKE IS SOMEWHAT LIMITED, BUT THERE IS NO END TO THE VARIETY OF ORNAMENTATION THAT CAN BE APPLIED TO THEM, AND IT IS IN THE SELECTION OF THIS THAT MUCH OF THEIR BEAUTY RESTS. THE FORM ITSELF MAY BE GOOD, AND AT THE SAME TIME BE DESTROYED BY A LACK OF HARMONY BETWEEN IT AND ITS DECORATIONS; AND IT IS ALSO TRUE THE ORNAMENTATION MAY BE ALL THAT COULD



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BE DESIRED, AND YET THE MEMORIAL ANYTHING BUT BEAUTIFUL, AND ALL BECAUSE THERE IS NO PROPER PROPORTION BETWEEN PART AND PART. THERE IS ONLY ONE CONCLUSION TO BE DRAWN FROM THIS, VIZ., A KNOWLEDGE OF PROPOR-



TIONAL FORM, OF ORNAMENT IN ITS RELATION TO FORM, AND THE WHOLE IN ITS HARMONY WITH ENVIRONMENT, IS INDISPENSABLE TO THE DESIGNER, NO MATTER HOW MODEST THE MEMORIAL MAY BE, IF THE WISH IS TO HAVE A WORK OF ART OF PERMANENT VALUE.

THE QUESTION OF COST IS BY NO MEANS A
DOMINANT FEATURE, THE CHIEF INTEREST,
AS SHOWN ABOVE, SHOULD BE IN THE DESIGN,

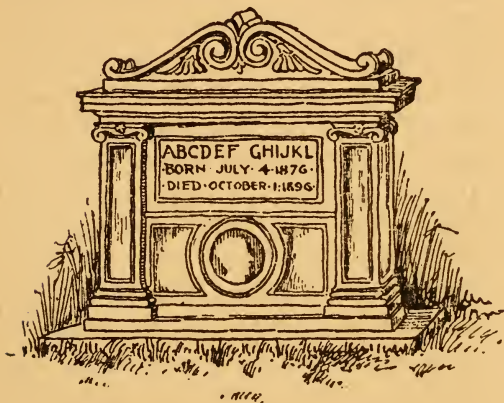


FOR AN INEXPENSIVE AND SIMPLE MEMORIAL,
LIKE SOME OF THE HEADSTONES FOUND IN OUR
EARLY CHURCH-YARDS, IS OFTEN FAR MORE
BEAUTIFUL THAN WHERE THERE IS A WEALTH OF



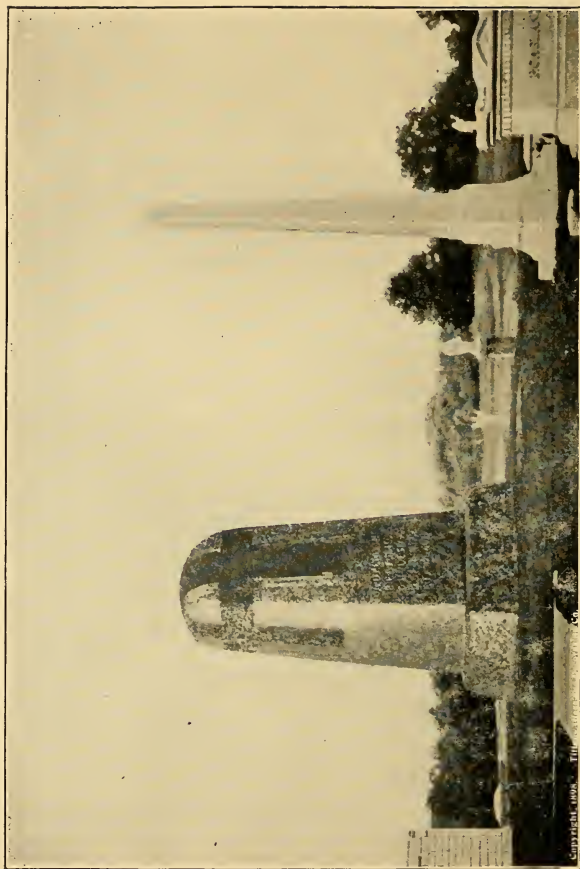
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ORNAMENTATION IN UNION WITH COSTLY MATERIAL WITHOUT ARTISTIC COMPOSITION. COMPETITION OF COST SHOULD NEVER ENTER INTO THE MATTER. LET THE SUM TO BE EXPENDED BE



FRANKLY GIVEN, SO THAT THE DESIGN MAY BE MADE TO MEET THE AMOUNT SPECIFIED, FOR THERE IS ONLY ONE KIND OF COMPETITION ADMISSIBLE IN MATTERS OF ART AND THAT IS OF DESIGN.

ALTHOUGH SHAFTS ARE LARGELY IN USE, YET, OF ALL FORMS OF OUT-OF-DOOR MEMORIALS THEY ARE MORE OFTEN DISAPPOINTING, AND ALL BECAUSE THE LAW OF PROPORTION HAS NOT BEEN ADHERED TO IN THEIR CONSTRUCTION. THERE IS ABSOLUTELY NO REASON BEYOND THIS WHY A PLAIN OR ORNAMENTAL SHAFT MAY NOT BE MADE IN ITSELF BOTH INTERESTING AND BEAUTIFUL, FOR THE CANON OF PROPORTION, THE TRUE RELATIONSHIP OF PART TO PART, BASE TO SHAFT, HEIGHT TO DIAMETER, DIAMETER TO GRADATING CIRCUMFERENCE, IS MOST SIMPLE AND EASILY UNDERSTOOD, THAT IS BY THOSE WHO HAVE MADE A STUDY OF THE SUBJECT, AND NO OTHERS OUGHT TO UNDERTAKE TO DESIGN THIS FORM OF MONUMENT. THE QUESTION OF PROPORTION IS BY NO MEANS CONFINED TO THE MEMORIAL ITSELF, BUT ALSO ENTERS INTO ITS LOCATION AND MONUMENTAL SURROUNDINGS. AGAIN THE QUESTION OF THE COLOR OF THE MATERIAL EMPLOYED IS OF THE GREATEST MOMENT, BECAUSE THE APPARENT



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SIZE OF AN OBJECT IS STRONGLY INFLUENCED BY ITS COLOR. THESE ARE A FEW OF THE REASONS WHY THIS KIND OF WORK SHOULD BE PLACED ONLY IN SKILLED AND ARTISTIC HANDS.



H HEADSTONES ARE MORE USED AS OUT-OF-DOOR MEMORIALS THAN ANY OTHER FORM, AND ALWAYS HAVE BEEN. THE ANCIENT GREEKS BROUGHT THEM TO THE GREATEST STATE OF ARTISTIC EXCELLENCY, THEIR HEADSTONES SUR-

PASSING IN BEAUTY AND DIGNITY THOSE OF ALL OTHER PEOPLE OF ALL TIMES AND COUNTRIES, AND NO BETTER MODELS CAN BE FOUND TO-DAY. A HEADSTONE SEEMS A SIMPLE AFFAIR AND OF LITTLE MERIT, BUT THIS IS A MISTAKE, BORN OF



THE COMMON-PLACE HEADSTONES FOUND IN OUR MORE MODERN CEMETERIES, THE MERE WORK OF EVERYDAY STONE-CUTTERS AND OF NO ART VALUE. THE FORMS OF HEADSTONES ARE AS VARIOUS AS THE STYLES OF ARCHITECTURE, AND

EVERY ARCHITECTURAL PERIOD HAS ITS OWN VARIETY, BUT THOSE BELONGING TO CLASSICAL TIMES, THROUGH THEIR SIMPLICITY OF LINE AND PRACTICABILITY ARE PREFERABLE.

THERE IS NO MORE APPROPRIATE FORM OF MEMORIAL FOR IN-DOORS THAN A TABLET, BUT FOR OUT-DOOR USE IT IS SELDOM SUITABLE AND THEN ONLY IN CONNECTION WITH A TOMB OR MAUSOLEUM. WE HAVE PUBLISHED A LITTLE BOOK UPON THE SUBJECT: MEMORIAL TABLETS, ANCIENT AND MODERN, HONORARY AND MORTUARY, IN BRONZE, BRASS, MOSAIC AND MARBLE, WHICH WE WILL GLADLY SEND TO THOSE INTERESTED.

IT HAPPENS NOW AND AGAIN THAT PEOPLE ARE DROWNED OR KILLED IN BATTLE, AND THEIR REMAINS ARE NEVER RECOVERED, YET, ALL FEEL THAT THEIR NAMES OUGHT NOT TO BE FORGOTTEN AND THEIR GOOD DEEDS GO UNRECORDED, HENCE THE CENOTAPH WAS INVENTED TO MEET THESE UNHAPPY CONDITIONS. IN FORM IT CAN BE MADE SIMILAR TO OTHER MONUMENTS

THE INSCRIPTION ALONE POINTING OUT THAT IT IS A CENOTAPH. THIS FORM OF MEMORIAL IS GROWING IN FAVOR, MORE ESPECIALLY SINCE THE ADVENT OF THE COLONIAL AND PATRIOTIC SOCIETIES, WHO HAVE ERECTED NUMBERS OF THEM IN HONOR OF THE BUILDERS OF THE REPUBLIC, OR TO COMMEMORATE THE HEROIC ACTS OF THOSE WHO GAVE THEIR LIVES TO ENFORCE A NOBLE PRINCIPLE.

IN ENGLAND AT A VERY EARLY DATE THE SEPULCHRAL SLAB WAS INTRODUCED. A DIGNIFIED AND MOST INTERESTING FORM OF OUT-DOOR MEMORIAL, ONE WHICH IS STILL HELD IN HIGH FAVOR THERE, AND WHICH WAS USED TO A SLIGHT EXTENT HERE DURING COLONIAL DAYS, BUT IS NOW SELDOM EMPLOYED, ALTHOUGH IT SHOULD BE, AS IT CAN BE MADE VERY BEAUTIFUL.

A SEPULCHRAL SLAB IS SOMETIMES PLACED DIRECTLY UPON THE GRAVE, OFTEN SUPPORTED UPON A SOLID FOUNDATION OR UPON SHORT COLUMNS. THE FACE OF THE SLAB OFFERS A LARGE SURFACE FOR LENGTHY INSCRIPTIONS AND



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ORNAMENTAL EMBELLISHMENT, FAR GREATER THAN A HEADSTONE.

WHEN ARTEMISIA, THE WIDOW OF MAUSOLEUS, KING OF CARIA, ERECTED A MEMORIAL IN MEMORY OF HER HUSBAND, SHE DEPARTED FROM THE USUAL FORMS THEN IN VOGUE, AND CREATED A NEW VARIETY WHICH HAS EVER SINCE BEEN CALLED A MAUSOLEUM. A MAUSOLEUM IS A TOMB STANDING ALONE, OF LARGE PROPORTIONS, AND OF ARCHITECTURAL IMPORTANCE, AND IS GENERALLY ERECTED TO THE VERY WEALTHY, OR AS A NATIONAL ACKNOWLEDGMENT OF THE HEROIC LIFE OF SOME GREAT CITIZEN. IT OFFERS TO ARTISTS OF ALMOST EVERY DEPARTMENT OF DECORATIVE ART A LARGE FIELD IN WHICH TO DISPLAY THEIR GENIUS AND ORIGINALITY AND AT THE SAME TIME TO GIVE EXPRESSION TO THE HIGHEST MONUMENTAL MORTUARY HONORS THAT MEN CAN CONFER ON THE DEAD.

SO SERIOUS A MATTER IS THE BUILDING OF A MAUSOLEUM, THAT IT SHOULD NEVER BE UNDER-

TAKEN WITHOUT CAREFUL THOUGHT AND CON-
SIDERATION, AND ABOVE ALL, NEVER PLACED IN
THE HANDS OF ANY BUT THE BEST OF ARCHI-



TECTS AND ARTISTS. THE DISPOSITION OF THE
BODY OR BODIES WITHIN A MAUSOLEUM IS A
MATTER OF GREAT MOMENT, AND IT WOULD
SEEM AS IF THEY SHOULD BE PLACED IN SARCO-





PHAGI, AND NOT ON SHELVES, WRONGLY CALLED CATACOMBS BY THE COMMERCIAL TOMB-BUILDER OF THE DAY, FOR THE REASON THAT A SARCO-PHAGUS CAN BE MADE VERY DECORATIVE AND TO ADD TO THE BEAUTY OF THE MAUSOLEUM. IN THE DECORATION OF THE INTERIOR, NO SUBSTANCE OUGHT TO BE USED EXCEPT IT BE DURABLE: MARBLES AND MARBLE MOSAICS, GLASS AND GLASS MOSAICS, AND BRONZE ARE THE PROPER MATERIALS. THE MARBLE FOR THE GENERAL CONSTRUCTION, AND MARBLE MOSAIC FOR THE FLOORS, COLORED GLASS FOR THE WINDOWS, GLASS MOSAIC FOR THE WALLS AND CEILINGS, AND BRONZE FOR FRAMES, LOCKS, HANDLES AND SOCKETS.

THE TIFFANY GLASS AND DECORATING COMPANY
IS READY TO MAKE DESIGNS AND ESTI-
MATES FOR ALL KINDS OF OUT-OF
AND IN-DOOR MEMORIALS, AND
TO EXECUTE THE SAME
IN ANY SUITABLE
MATERIAL.



**CHRONOLOGICAL LIST OF A FEW
OF THE WORLD'S GREAT MORT-
UARY MONUMENTS**

THREE OF THE PYRAMIDS IN EGYPT ARE THE GREATEST, AS WELL AS AMONG THE OLDEST MONUMENTS IN EXISTENCE, AND ARE RESPECTIVELY THE TOMBS OF THE KINGS CHEOPS, CHEPHREN AND MYCERIMUS; THE FIRST ONE, THE LARGER OF THE THREE, IS 479 FEET HIGH, AND COVERS AN AREA OF ELEVEN ACRES. IT WAS BUILT SOMETIME BEFORE THE YEAR 3908 B. C.

THE TOMBS OF BENI-HASSEN, IN CENTRAL EGYPT ARE THE MOST REMARKABLE GROTTO TOMBS IN THE WORLD. EACH ONE CONSISTS OF AN ENTRANCE CHAMBER, A WELL LEADING TO THE VAULT, AND A FUNERAL VAULT WITH ITS SARCOPHAGUS. THESE TOMBS WERE HOLLOWED OUT OF THE MOUNTAIN SIDE SOMEWHERE ABOUT THE YEAR 3000 B. C.



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THE TOMB OF KING SETY I, IS THE MOST MAGNIFICENT OF ALL OF THE EGYPTIAN TOMBS THROUGH ITS GRANDEUR AND PROFUSION OF SCULPTURES WITH WHICH IT IS ADORNED. 1400 B.C.

THE PHRYGEAN TOMBS AT KUMBET AND AYA-ZINN, ASIA MINOR, ARE MARKED BY THE SINGULAR ORNAMENTATION OF THEIR FACADES, WHICH ARE EITHER PLAIN WITH THE DOOR GUARDED BY LIONS OR COVERED WITH A GEOMETRIC PATTERN. 680 B. C.

THE TOMB OF THE SATRAP PERICLES, DISCOVERED IN 1842, BY SIR CHARLES FELLOWS, NOT FAR FROM THE AGORA OF XANTHUS IN LYCIA, HOLDS "AN IMPORTANT PLACE AMONG THE REMAINS OF ANTIQUITY, BECAUSE IT STANDS IN THE LINE OF DESCENT, A LINE MARKED BY MANY LACUNAE, WHICH CONNECTS THE MURAL RELIEFS OF ASSYRIA, WITH THEIR FULNESS OF HISTORIC DETAIL, AND THE MAGNIFICENTS OF IMPERIAL ROME." THIS TOMB ILLUSTRATES "THE ASIATIC CUSTOM OF REGARDING A TOMB AS A MONUMENT OF THE FAME, AND A RECORD OF THE EXPLOITS OF SOME

GREAT RULER OR LEADER," FOR ITS SCULPTURAL
FRIEZES COMMEMORATE THE EXPLOITS OF PER-
ICLES OF XANTHUS, 424 B. C.

AMONG THE MANY BEAUTIFUL MONUMENTS IN
THE ANCIENT ATHENIAN CEMETERY OF THE
CERAMEICUS, THERE IS NONE MORE INTEREST-
ING AND ARTISTIC THAN THAT IN MEMORY OF
DEXILEOS ERECTED IN THE YEAR . . . 394 B. C.

THE MAUSOLEUMS OF CÆCILIA METELLA ON THE
APPIAN WAY, SO ELOQUENTLY DESCRIBED IN THE
4 CANTO OF THE CHILDE HAROLD, IS WELL PRE-
SERVED AND IS A BEAUTIFUL EXAMPLE OF
ROMAN WORK. 63 B. C.

THE MAUSOLEUM OF AUGUST WAS A CIRCULAR
MONUMENT OF FULLY 220 FEET IN DIAMETER
AND OF CONSIDERABLE HEIGHT, SURROUNDED
BY A PARK. IT IS NOW A MERE RUIN. IT WAS
ERECTED DURING THE LIFE TIME OF AUGUSTUS
27 B. C.



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THE MAUSOLEUM OF THE EMPEROR HADRIAN
NOW THE CASTLE OF S. ANGELO, ON THE BANK
OF THE TIBER, A MASSIVE CIRCULAR TOWER 987
FEET IN CIRCUMFERENCE, WAS COMMENCED BY
HADRIAN AND COMPLETED BY ANTONINUS PIUS

161 A. D.

THE GOTHIC TOMBS OF THE SCALIGERS AT
VERONA, ARE THE MOST REMARKABLE EXISTING
MORTUARY MONUMENTS OF THE MIDDLE AGES
THE FIRST WAS BUILT IN 1277 AND THE LAST IN

1375.

THE TOMB OF NAPOLEON I. IN THE ÉGLISE DES
INVALIDES AT PARIS, IS THE GREATEST OF MOD-
ERN MONUMENTS AND COST ABOUT TWO MILLION
DOLLARS. THE REMAINS OF NAPOLEON WERE
PLACED IN THE SARCOPHAGUS IN . . . 1861.

IN AMERICA, THERE IS NO MONUMENT THAT SUR-
PASSES IN ARTISTIC MERIT, THE TOMB OF GEN-
ERAL GRANT AT NEW YORK, . . . 1897.

TIFFANY GLASS & DECORATING
COMPANY, 333 TO 341 FOURTH
AVENUE, NEW YORK

THE COMPANY INCLUDE IN THEIR LINE OF WORK
ALL FORMS OF MEMORIALS, MORE ESPECIALLY
WINDOWS, ALTARS, PANELS AND TABLETS.

THEIR WINDOWS ARE MADE OF TIFFANY FAV-
RILE GLASS, WHICH IS PRODUCED EXCLUSIVELY
AT THEIR FURNACE, AND CANNOT BE OBTAINED
FROM OTHER MAKERS, OR USED BY ANY OTHER
ARTISTS. IN RANGE, DEPTH AND BRILLIANCY OF
COLOR IT HAS NEVER BEEN EQUALED, AND WHEN
THEY EMPLOY IT IN WINDOW WORK THE GREAT-
EST CARE IS EXERCISED IN SELECTING THE PIECE
IN ORDER THAT THEY MAY ATTAIN THE DESIRED
EFFECT BOTH IN COLOR AND TEXTURE. THE
SELECTION IS MADE BY A TRAINED ARTISAN,
WHO MAY BE EITHER A MAN OR A WOMAN,
ACCORDING TO THEIR FITNESS FOR THE ESPECIAL



WORK IN HAND, BUT ALWAYS UNDER THE SUPERVISION OF AN ARTIST.

AS ALL THEIR WINDOWS ARE BUILT IN ACCORDANCE WITH THE MOSAIC THEORY, WITHOUT THE INTERVENTION OF PAINT, STAINS OR ENAMELS, HENCE THEY ARE PRACTICALLY INDESTRUCTIBLE, AND WILL NOT CORRODE, PEEL, OR FADE.

MEMORIAL PANELS. IT OFTEN HAPPENS THAT THE WINDOWS OF A CHURCH HAVE ALREADY BEEN APPROPRIATED, OR THE PERSON WISHING TO ERECT A MEMORIAL CANNOT AFFORD TO EXPEND MONEY ENOUGH TO GET A GOOD WINDOW, THEN THE QUESTION ARISES WHAT KIND OF A MEMORIAL CAN BE MADE, ONE EMBODYING ALL THE BEAUTIES, EXCEPT THE TRANSPARENCY, OF A GLASS WINDOW. THE ANSWER IS VERY SIMPLE, VIZ., PAINTED PANELS FOR THE ADORNMENT OF THE WALL OF THE CHURCH. IN THESE, ONE OR MORE FIGURES CAN BE REPRESENTED, SCENES FROM THE LIFE OF CHRIST, OR OTHER SUBJECTS, AND THE PANELS MAY BE MADE OF WOOD OR SLATE, WITH OR WITHOUT GOLD BACKGROUNDS,

AND PAINTED WITH ENCAUSTIC OR WAX PIGMENTS, SO THAT THEY ARE IN EVERY WAY DURABLE AND AT THE SAME TIME COST VERY MUCH LESS THAN A WINDOW OF EQUAL ARTISTIC VALUE.

MEMORIAL ALTARS. OF ALL FORMS OF MEMORIALS, THERE IS NONE THAT APPEALS MORE DIRECTLY TO A CONGREGATION THAN THE ALTAR, THE PLACE WHERE THE BREAD OF LIFE IS BROKEN TO THE PEOPLE, HENCE THEY ARE OFTEN CALLED UPON TO DESIGN AND BUILD ALTARS IN MEMORY OF THE DEPARTED. THEY EITHER MAKE THEM OF MARBLE OR A COMBINATION OF VARIOUS MATERIALS, SUCH AS STONE, GLASS, MOSAIC, METAL, ETC.

MEMORIAL TABLETS. THIS FORM OF REMEMBERING THE DEAD, IS ONE WHICH HAS THE AUTHORITY OF ANTIQUITY AND THE UNIVERSAL CUSTOM OF THE CHRISTIAN CHURCH AT ALL TIMES, AND TO-DAY IT IS STILL IN FAVOR, FOR THE COMPANY IS CONSTANTLY SUPPLYING MEMORIAL TABLETS IN METAL, MARBLE AND MOSAIC, NOT ALL IN ONE STYLE, BUT IN MANY,

MEMORIAL MOSAICS. OF ALL MATERIALS USED FOR MURAL DECORATIONS, THERE IS NOTHING BETTER THAN GLASS MOSAIC, AS IT IS PRACTICALLY INDESTRUCTIBLE AND ALWAYS RETAINS ITS PRISTINE BEAUTY. TIFFANY FAVRILE GLASS LENDS ITSELF BETTER THAN ANY OTHER GLASS TO THE MAKING OF MOSAIC MEMORIAL TABLETS.

THE COMPANY ARE PREPARED TO MAKE SUGGESTIONS, AND OFFER SKETCHES FOR MEMORIAL AND CHURCH WINDOWS TOGETHER WITH ESTIMATES, ON DEMAND.



N. B.—THE TIFFANY GLASS & DECORATING COM-
PANY'S DESIGNS ARE PROTECTED BY COPYRIGHT,
AND THEIR FAVORITE GLASS IS MADE AND USED
EXCLUSIVELY BY THEMSELVES. . . .

