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# *Sales Representative Training Manual*

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**Campbell**  
**Monument**

*Quality Craftsmanship Since 1909*

## **Campbell Monument Co. Training Manual**

### **For Sales Representatives**

For over a century, Campbell Monument has been exceeding and setting industry standards in all facets of monument making: quality, craftsmanship, design and dedication.

So what makes a Campbell Monument?

Let's start from the ground up...

**Foundation:** The majority of monuments that we create and install are made of granite. Granite weighs from 168 - 186 pounds per cubic foot. Since we want our monuments to stand straight and proud for generations to come it is important to have a proper 4 foot deep foundation.

\*Some cemeteries install their own foundations, so be sure to check your regulations.

**Granite:** Granite is used to create today's monuments because of its hardness and durability but not all granites are formed equal. (The term granite is more loosely used in our industry than that of the geological community. We still refer to the black granite as granite but it is technically from the gabbro-basalt family – hence the lack of crystals). To be usable for monument building, granite must contain the appropriate proportion of minerals that have cooled over time to create crystals that are evenly distributed throughout. Many granites will not be acceptable as 'monument grade' and will be unusable in our industry due to crystal size or grain irregularities. The granites that we use come from all over the world and represent a range of colours and appearances. Granite as a naturally occurring mineral will demonstrate a range of variation in both colour or grain within a quarry. Blocks removed in one area or level will not be identical to blocks removed elsewhere. There will be natural variations and one should not expect pieces to exactly match either samples or display pieces.

A Campbell monument must be created from granite that meets strict criteria. The following are some of the factors that we consider before using a stone:

**Hardness:** The higher the quartz content in the granite the harder the granite -- the harder the granite the longer the polish will last. A "soft" granite will lose its sheen over time.

**Crystal Size:** Smaller crystals ensure that the lettering will be more legible since larger crystals distract the eye from the shadows we create with sandblasting. Furthermore during the sandblasting, shaping and tooling processes, large crystals are at risk of popping off.

**Absorption:** A porous stone will absorb and retain moisture taking longer to dry. This type of stone is more likely to grow moss and lichen as well as retain black tree pollen. Porosity is determined by the space between the crystals. Prime examples of this are Ontario Pink granites and greys from Georgia and China.

**Deposit Size & Quarry Costs:** Small deposits can have cracks and fissures, increasing the quarrying costs of quality pieces. Because of the great expense of operating a quarry, large consistent deposits are required to recover costs over an extended period of time. The height of the bedding planes as defined by cracks and intrusions affects the availability of larger

pieces and the wait time on large projects. The recovery rate can vary from 40% for Barre Grey to 3% for Belfast Black.

**Consistency:** Same colour and crystal size throughout. Good quality granites look manufactured because they are so consistent throughout.

## Design

One of Campbell Monument's greatest strengths and assets is our talented and experienced design team. We have trained designers on staff who can take concepts and ideas develop scaled representations of your proposed memorial. A carefully considered design is critical. The design team are experts in proportion and balance. When considering personalized designs, families should be advised that several separate and unconnected elements may be visually undesirable. The design team can work on consolidating those elements into a single, meaningful and visually pleasing work of memorial art.

**Design Techniques:** There are five commonly used design techniques that we employ to illustrate the design elements on a memorial; Single Process, Shape Carving, Double Process Etching and Sculpting.



**Single Process:** Flat sandblast designs are preferred on flat markers because they can be made a bit smaller than shape carved designs and there are no deep pockets to collect dirt. These designs are a one dimensional representation of an image on the surface of a stone with a deeper contrasting outline.

**Shape Carving** is commonly used for roses, flowers and leaves, doves also shape carve beautifully. The outer edges are sandblasted deep like the flat designs but the interior is shaped to give the design a three dimensional appearance. The Real Rose is a great example of this.



**Double Process:** The double process technique is synonymous with quality craftsmanship since it combines shape carving with steel shot and deep sandblasting to create rich and well defined designs.

**Etchings** are highly detailed designs and are often used for portraits and scenes. They can be added to a stone either by laser or by hand and have a two dimensional appearance but provide an almost photographic reproduction effect. Since their development in the late 1980's they have allowed for representational art rather than symbolic art as a way to personalize a memorial. Hand etching and laser etching have different qualities. We prefer the personal touch but the appropriate technique to be used is determined by our designer on a case by case basis to ensure the highest reproduction value possible.



**Portrait Etchings** must be rendered at least 4 inches in height. When ordering a portrait etching an original photo is essential. Digital reproductions and photocopies are not acceptable. Faces must appear at least 2 inches in height in the photo you supply. Make sure

the customer likes the picture being supplied. Beware of shadows and overexposure – laser portrait photos cannot be modified.

Etching on any granite other than quality black is not recommended. The quality of the etching contrast is significantly diminished when other granite colours are used and Campbell Monument craftsmanship is compromised. When using other colours (again, not recommended) paints must be used in order for the etching to show any detail. If any paint is used, the piece cannot be Campbell-Crafted.



Campbell Monument has a long tradition of sculpting for large and small projects. This custom work is done using photos or drawings provided by our customers. We are the only monument company in this area with a studio on our premises to do this work. Less expensive sculpted designs are now available from China but these images tend to be both standardized and mass produced and are often lacking in fine detail.

**Sculpted** designs are carved from the monument stone itself in either full or bas relief. Although sculptures can add a significant amount to the price of a monument, they also add depth and can evoke powerful emotional responses.

## Lettering

The main function of lettering on any memorial is of course to relay information. It can and should add to the beauty of the memorial and be an integral part of the overall design. Beautiful lettering can be a design element on its own or complement the other design elements. One of the key fundamentals of creating an attractive memorial is the integration of the lettering style and technique with all of the other components of the memorial design (design element, shape and colour). When combining lettering techniques sandblast and Line Around can be used together and V-cut and Raised can be used together, The reason is Steeled surfaces do not have the same brightness as tooled, so the letters on a Line- Around Family Name would look dingy compared to the tooled surface behind the raised letters of a panel.

**Lettering Techniques:** There are six lettering techniques that we use to put inscriptions onto a memorial; Sandblast, Line-Around, Raised, V-Cut, Frosted and Sand Sunk.

**Sandblasting** is the most common lettering technique used as it is suitable on all granites. . When adding sandblast lettering to a polished memorial, an unpolished surface is created by removing the existing polish to create a lettering panel. We sandblast the letters in deeply into this unpolished surface creating contrast with shadows that will never fade. Although less expensive, we avoid shallow blasting because such a technique requires the addition of paint to provide the contrast needed for legibility. Paint will deteriorate over time resulting in a loss of legibility and clarity.

Sandblasted lettering is recommended for flat markers because when dirt gets in the letters (and it always will) they do not “disappear” as will the lettering that uses white for contrast.

**Line-around** is a technique that is generally only used for the large Family Name letters. It is suitable on all polished granites and is used in conjunction with sandblast letters. The lettering consists of an unpolished letter with a deep line blasted around it. It should always be used to compliment a sandblast inscription when the top of the monument is asymmetrical or off-set. Since a Family Name panel, when rectangular in shape, visually interferes with the natural flow of an asymmetrical shaped top.

**Raised** lettering remains polished and stands proud from the panel cut around it. This is best done on darker granites. Whitening the background by hand chiseling creates permanent contrast without paint. This technique lends itself well to traditional shapes and designs where a formal appearance is desired. It also works well to accentuate the large Family Name on a monument where the balance of the lettering is v-cut. Best used on symmetrical or balanced monument shapes and designs .

**V-cut** lettering consists of light letters on dark granite. By hand chiseling a “v” shape into every character, we are permanently changing the surface texture and the way it reflects light and driving “stun” marks into the granite. This eliminates the need for paint. It is used on monuments with a curving or contemporary shape, to compliment etched designs, when space is limited, or when a clean uncluttered look is desired.

**Sand Sunk** is an industry standard technique with the appearance of sandblast without the creation of an unpolished panel. The absence of a panel results in less contrast so visibility of the lettering is compromised. Many companies compensate by enhancing the contrast with white lithochrome (paint). We recommend this technique only when price is the most important consideration for the customer. It cannot be permanently insured with Campbell-Craft.

**Frosted** lettering is “v-cut” without the hand chiseling. It is used for long verses where small letters are required to accommodate many lines of writing. This technique requires a dark granite to show contrast. Historically, we have frosted regular inscriptions only on black granites as part of our Enduring Series. A monument that uses this technique for its primary lettering cannot be Campbell-Crafted.

## Lettering Styles

There are many key elements that need to be considered for legibility and pleasing design of lettering. Our design team works to ensure that the proportions, colour, value, spacing and relationship of each character is considered and are well balanced. There are several lettering styles or fonts that have been modified to be used on granite. Some of these (like CLASSIC and ROMAN) are best when all uppercase letters are used, and some (like Script and Old English) work better when the only the first character is uppercase. It is not recommended that more than two lettering styles be used on the same memorial. The following are a sample of the most commonly used lettering styles on memorials:

**BLOCK** lettering is found on many older monuments and is generally used when a traditional appearance is desired. It suits traditional or simple shaped monuments such as flat tops, serp tops and oval tops.

**CLASSIC** lettering is a clean and simple font. It lends itself nicely to rounded and contemporary monument shapes. It is not recommended as an option for sandblast because of the lack of shadows and thinness of the sandblast line (it is not as legible from a distance). When using sandblast Classic for an inscription consider having the family name done in Line-around for better visibility. Classic v-cuts beautifully, it is a good match as an inscription when using a fancy family name font such as Script or Old English.

**HASTINGS** lettering is a nice variation of Roman. With the high, and sometimes angled, crossbar it lends itself nicely to modern and sloping (1/2 serps) shapes.

**Old English** lettering can be effectively used as ornamentation in itself. The capitals are made with large flourishes and should always be used in the combination of uppercase first letters and the balance in lowercase.

**ROMAN** is the most common lettering style used on memorials, it gives a traditional and formal appearance. The serifs on each character add shadow (and therefore contrast) to sandblast, and visual impact to raised and v-cut letters.

*Script* lettering shows the influence of penmanship and has a graceful appearance with free ends. Script is a good choice for epitaphs (or verses) as it gives the lettering the look of a personal message.

**VERMARCO** is a good choice when space is limited as the characters can be placed closer together than with most other fonts. It is best used as a sandblast technique and is quite often chosen for infant and children memorials.



## How To Fit Lettering On A Monument

This can be the greatest challenge when learning to sell monuments and for the family you are serving, since the letters need to be a minimum size to be legible and stable. These tips should be helpful in getting your family started in the right direction. The following terms are commonly used to describe the lettering “Family Name” refers to the large Family Name found at the top of the monument, “Inscription” refers to the full names dates and connecting lines, “Epitaph” is the verse commonly found at the bottom of the monument.

### Inscriptions

When the names are placed side by side they look better on a wider and less tall tablet, usually 30” wide and 24” wide as a minimum width. Narrower is possible with short names. When names are placed one on top of the other a taller narrower proportion is better for example 20” wide by 26” or 24” by 30”.

Dates-in-full require approximately 24” if placed on one line, or 12” each if placed one above the other. Abbreviated months shorten this, but still a minimum of 10” is required for each date, or 20” all on one line. If the monument is less than 36” wide families need to be advised that this amount of information may look cluttered.

Years only require a minimum of 9” in total width for both dates.

**Standard Lettering Heights and Spacing:** To calculate an inscription height, standard sizes are as follows on upright monuments:

- 1¼” high – Full names and years only
- 1” high -- Dates in full ,connecting lines and epitaphs
- Line spacing” ¼” – ½”

In most cases you can roughly estimate the “ inscription” height by multiplying the number of lines by 1 ½, and add 1” to the total if a panel is required. This will “ballpark” the height required for an inscription. Typically the names one above the other take up 7” vertical inches.

**Inscription Lengths:** The formula to calculate the length of a line of inscription is as follows: Count the letters and spaces multiply by height (i.e. 1.25 for 1 ¼”), then divide by 80% (x 0.8). In other terms allow 1” per letter and space between the letters when they are 1¼” high and 0.8” when using 1” high letters. This is just an estimate and can usually be adjusted by as much as 10% if space is limited depending on the particular letters and numbers and the need to tighten the spacing between characters.

Example: EVER REMEMBERED, EVER LOVED – 26 characters at 1”.  $26 \times 1 \times 0.8 = 20.8$ ”

### Family Names

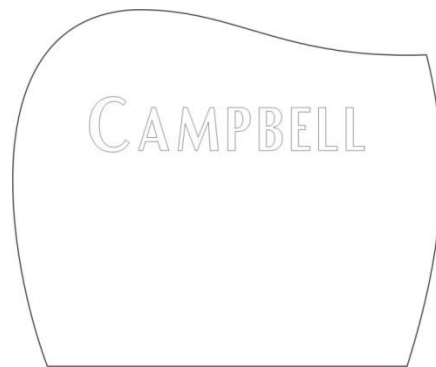
For visibility at a distance we like to have the family name a minimum of 2 ½” high, this makes the monument much easier to find in the cemetery.

Example: CALLAGHAN – 9 characters at 2 ½” high.  $9 \times 2.5 \times 0.8 = 18$ ” long

A quick and easy way to roughly calculate the minimum width needed is to multiply the number of characters in the family name by 2.

From a design perspective getting the letter height correct in relation to the size of the monument and length of the name is critical. Unlike Inscription lettering, Family Name letters do vary in size from monument to monument.

To accommodate long family names consider offsetting the lettering to one side with a design element in one corner only, rather than both, this works particularly well with Script or Upper and Lowercase lettering. Use Line Around or V-cut for asymmetrical shapes or when width is a concern i.e. long name narrow tablet. Using a larger 1<sup>st</sup> letter in a family name on an asymmetrical or offset tablet can look really sharp.



## Memorial Types

Regardless of memorial type, the measurements are given as length x thickness x width. Dimensions must always be stated in this order. i.e. an upright standard monument size is 36" x 6" x 24", a standard flat marker size is 24" x 12" x 4".

**Flat Markers:** A flat marker is generally a rectangular piece of granite cut 4" thick that is set flat and flush with the ground to allow lawn mowers to safely pass over. Flat markers are used for footstones, and most often on infant and cremation graves. They can be used at the head of a grave or plot as the principal marker or as a secondary marker at the foot of a grave. Some cemeteries only allow flat markers in certain sections or on single graves and cremation sections so be aware of your local cemetery regulations.



Flat Markers have traditionally been put into cement creating a 2 inch cement 'collar' all around the marker. Some cemeteries require this as a method of preventing lawnmower damage to the edges of the marker and to keep soil and overgrowth away from the design area. The problem with cement is that it does not have the same quality finish as granite which can detract from the attractiveness of the marker and cement will break down long before the granite.



A much better solution is to have the marker made with **Granite Oversize**, where the marker is made 4" larger in width and length allowing for 2" textured border all around. This will protect and buffer the design area of the marker while providing a much more pleasing finish. \*Check your cemetery regulations to ensure that they allow either of these options.

**Pillow Markers:** A pillow marker is a flat marker placed on an angle in cement, generally with only 1" exposed at the front and 3" at the back. These markers are not recommended because they quite often get damaged by cemetery equipment due to their low profile, and the granite cannot move within the concrete casing. Some cemeteries do not allow pillow markers. If a family asks for a pillow marker, try recommending a bevel marker instead as it is less likely to get damaged.

**Bevel Markers** are a good alternative to pillow markers as they are cut thicker with rock pitched sides and set above ground level on a granite pad. This pad is at least 2" longer and wider and set flush with the ground. Generally bevel markers are cut at either 6" high at the back and 4" high at the front, or 8" high at the back and 5" high at the front. Check cemetery regulations to see if permissible.



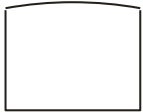
## Monument Shapes, Cuts & Contours

Since every monument is custom made, just about any shape imaginable is possible.  
i.e. motorcycle, teddy bear, guitar, butterfly, airplane...

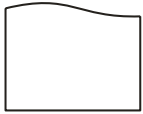
For your reference here are some popular shapes, cuts and contours:



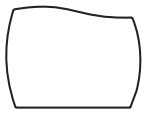
Serp top with straight sides



Oval top with straight sides



Half serp with straight sides



Half serp with convex sides



Half serp with convex sides and rounded left shoulder



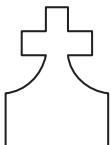
Stacked double hearts



Single heart with foot



Round with foot



Roman cross



Scalloped edges

## Cemetery Lettering

The craftsmanship to successfully complete the addition of new lettering to a monument in the cemetery can easily be underestimated by our customers. These crews add 1200 dates a year to monuments and markers in an 8 county area. These memorials have a myriad of lettering styles from monument companies long gone and techniques spanning over 100 years. Their task is to add the information correctly quickly and in a seamless manner. Their challenge is to add the new lettering so it looks like part of the original memorial.

Campbell Monument Company has three cemetery lettering crews. Two Belleville crews cover an area from Port Hope in the west to Kingston in the east along the lakeshore including Prince Edward County to the borders of Algonquin Park to highway 35 at Minden. The Pembroke lettering crew covers the Ottawa Valley from Ottawa to Deep River & parts of western Quebec.

Cemetery lettering is completed by a different crew from those that set the monuments so check the Cemetery Lettering Schedule to see when they will be in your area. Since cemetery lettering crews can only work from April to November due to our climate, we begin every year with a large backlog of orders. Adhering to this schedule is critical as it ensures none of our customers have to wait more than 12 weeks for a date of death. For ease of remembering, orders taken in the fall and winter will be completed by the next spring, spring orders in the summer and summer orders in the fall.

In recent years our lettering crews have found that many times the monuments are covered by moss and lichen, so when they are finished there is a small patch of clean granite around the new lettering. To aid them and to refresh the look of the memorial we offer a discounted price for cleaning monuments when we are also lettering. See the pricing pages for current fees.

It is usually possible to add a name, date (or both), a verse, or simple design to an existing memorial by performing on-site work at the cemetery. It may be necessary to remove the memorial from the cemetery to add lettering that exceeds 20 characters. We trust the discretion of our cemetery lettering crews to decide if they can complete the work on site or if they would recommend that the memorial be returned to our production facilities for the best lettering result.

In order for an inscription order to be completed the lettering crew will need the following: An inscription order form completed in full, including a map of the cemetery showing the location of the memorial, two photographs (one of the memorial up close and one of the memorial from a slight distance showing the surrounding area), and a good quality rubbing.

**Rubbing Quality:** A rubbing needs to be done on proper rubbing paper – the letters need to be clearly defined. Do not use 8 ½ x 11 paper to do a rubbing of an upright monument. Use one continuous piece of rubbing paper as this allows us to clearly match existing designs and lettering and ensures a better quality reproduction. Spritzing the granite lightly with water helps rubbing paper to cling and a tennis ball works very well to rub with.

\*Note on the rubbing any details that do not come out clearly on the rubbing (i.e. design or lettering not tooled, etc.).

\*When sending rubbings, please label the rubbing with the order Family Name. (Sometimes orders are sent down with a note that a rubbing is “to follow”. In this instance, when the rubbing is later sent it needs to be labeled to allow Admin to match it up with the correct order.)

## Cemetery Services And Fees

Each cemetery has its own set of regulations and by-laws. These rules direct what type and size of memorial will be permitted in the various sections of the cemetery as well as specifics as to placement on the lot.

Cemeteries also differ in the services that they provide and the fees that they charge. It is extremely important to be aware of these before selling a memorial. Some of the chargeable monument services that a cemetery may provide are: foundation installation, marker setting, or location staking (marking). If paid directly to the cemetery (even if collected by Campbell Monument) HST is only applicable on these services if the cemetery collects HST. However, if these service amounts are included in CMC's total price, HST will be applicable as it is now part of our order and we are not HST exempt

All cemeteries in Ontario are required by the government to collect "Marker Care & Maintenance Fees". These fees are a set rate and only vary depending on memorial size. HST is only be added if the cemetery charges HST. These fees are not applicable in areas under Federal jurisdiction such as Indian Reserves, or in the Province of Quebec.

Markers up to and including 173 square inches  
No Charge

Markers larger than 173 square inches the calculation includes granite oversize or a concrete margin.  
\$50

Upright memorials up to **and including 48"** in any direction, this includes the base.  
\$100

Upright memorials exceeding 48" in any direction, this includes the base.  
\$200

\*It is the salespersons responsibility to know if a cemetery requires an approval form to be completed AND to have it signed by the customer.

## The Sales Process

Every sales person has their own process that they take their families through; the following are some important considerations that need to be addressed with each memorial sale. See the following handout that may be useful in ensuring that all aspects are discussed.

The family's expectation is that you are going to guide them through the sales process, thus the objective is to qualify and create so our designers can prepare a design draft for further discussion.

The first two items are mechanical in nature and provide the basic building blocks of the monuments. If at all possible they need to be addressed at the beginning to ensure you don't waste your families time considering things they can't have. Asking questions and defining what they can have marks you out as a professional.

### Cemetery Considerations

- Lot size and number of graves will establish the maximum base width of an upright. Unless the bylaws state otherwise the base width should not exceed 75% of the grave(s) width. Some cemeteries also have maximum height restrictions.
- Cemetery's may have regulations regarding memorial type; flat marker, bevel, upright thickness and base height.

### Names And Lettering

- Size of memorial needed to accommodate desired inscription and design; will there be room needed to accommodate future inscriptions?
- Name placement: names side by side or one above the other. Side by side will need to be wider; one above the other will need to be taller.
- Dates in full, abbreviated or years only. This will affect the amount of letterable space required.

### Creative

The goal is to integrate the following into a pleasing looking monument that reflects the life of those memorialized. These can be addressed in any order. It's always good to start with the families thoughts as a beginning point.

- **Granite Colour** can reflect the family values; Black and Impala Blue are more formal, Pinks and Browns are more natural, Barre Grey more conservative and the Reds are more vibrant. Granite selection will have a ripple effect on the letter and design techniques suitable. I.E: black is needed for etching, dark granite is needed for tooled lettering like V-cut and Raised.



- **Granite finish:** Most uprights are polished on the front and back with “rock pitched” or natural edges. Rock pitched edges and pitching on the front lead to a more natural look when combined with a curving shape. The more polish on the edges, the more formal the appearance. Polished edges on darker granites have a much more dramatic effect.
- **Design:** In general terms *Religious* designs remind us of our faith at a difficult time, *Lifestyle* memorials attempt to show a shared life, and finally many families select a *Popular* design based upon their sense of personal style.
- **Lettering Techniques** can be considered towards the end of the process since they will complement the granite, design and shape.
- **Lettering Style** can be used to personalize the monument in a meaningful way. If there isn't a lot of design work it can have a powerful impact, but if there is a lot of lettering and a strong design already it is best to stay with Sandblast Roman , V-Cut Classic or Raised Block.
- **Base Options** here could consist of a margin top to compliment an all polished monument or lettering on the margin. Matching bases can integrate the base into the overall design rather than standard light grey base.
- **Attachments:** porcelain photo, granite vase, bronze vase, bronze lettering... Check cemetery regulations.
- **Family Name** or inscription on back; check cemetery regulations.
- **Epitaph:** The epitaph can be used as a final and personal message. Unless directed by the customer it is best to leave this towards the end of the design process since putting feelings into words can become overwhelming.

**\*At the end of a sale, BEFORE signing the contract, it is extremely important to orally review all order forms with the client to ensure everything is understood and agreed upon. This is the time when any spelling or date errors are most likely to be noticed.**

# Options That Will Help You Choose A Monument Wisely

Family Name: \_\_\_\_\_

Cemetery Considerations: \_\_\_\_\_

Placement of Names: Names Side by Side

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Names One Above the Other

_____
_____
_____
_____
_____
_____

Design Considerations: Religious \_\_\_\_\_ Floral \_\_\_\_\_ Nature \_\_\_\_\_ Lifestyle \_\_\_\_\_

Design Technique: \_\_\_\_\_

Granite Colour: \_\_\_\_\_

Shape: \_\_\_\_\_

Size: \_\_\_\_\_

Base: \_\_\_\_\_

Lettering Technique: \_\_\_\_\_

Attachments: \_\_\_\_\_

Campbell-Craft: \_\_\_\_\_

Epitaph: \_\_\_\_\_

Budget: \_\_\_\_\_

Special Requests or Considerations: \_\_\_\_\_

\_\_\_\_\_

**Campbell Monument**

## Forms

It is extremely important that ALL forms be completed in full and be completely clearly, unclear or incomplete orders need to be put on hold for clarification and can delay the pieces' production for up to four weeks.

**Sketch Request:** Please ensure that all sketch requests are FAXED to the Belleville office; this is where they receive an order number before they are sent to the design department. Please allow 5 business days for a sketch to be returned to you.

**Inscription Order Form:** In order for an inscription order to be completed the lettering crew will need the following: An inscription order form completed in full, a map of the cemetery showing the location of the memorial, two photographs (one of the memorial up close and one of the memorial from a slight distance showing the surrounding area), and a quality rubbing.

Cemetery lettering orders need to be made out clearly stating what already exists on the monument (even though a photo has been emailed) and what is to be added. It is especially important to be clear with all spelling, punctuation, lettering styles requested, exactly where on the stone the new lettering is to be placed, etc... If the cemetery lettering crew are out in the cemetery and these questions arise, your order may need to be deferred to a later trip after such questions are clarified.

Please mark the order under cemetery details with ALL pertinent information. If the piece is to be a picked up at one of our branch offices, please indicate this there instead of leaving this area blank. i.e. CEMETERY: pick-up at Belleville office.

If there is a rubbing, please ensure that the Family Name and Cemetery are written on the rubbing and the rubbing is stapled to the original order as well as marking on the order that there is a rubbing attached.

\*If an inscription order is required for a cemetery outside of our service area please call for a quote as we may need to contract another company to complete the work.

**Monument Orders:** A monument order is not fully active without the following: Everything on the form is filled out and signed, the sketch has been approved and signed by the family (if required), the sketch and order form are identical in every way, it has been confirmed that the monument conforms to cemetery requirements, and the original signed order form, signed sketch (if required), sales order calculation sheet, and cemetery approval form (if required by cemetery) are received by the Belleville office.

**Monument Order Form:** The minimum required information on an order form to be able to order stock while the sales person is finalizing details with a customer are:

- Customer information
- Granite colour, shape, size and finish
- Cemetery considerations are complete and correct

The monument order form is what communicates to the purchasing department, design team, production staff and setting crew what the customer is expecting. **By fully filling out the order form, the sales person is ensuring that we will be meeting the customers' expectations in every way.**

- What needs to be indicated on the order form?
- Customer contact information
- Name of cemetery
- How many graves in the lot, where on the lot the memorial is to be placed and which way is it to face.
- Who is to install the foundation; in house or by cemetery. If the cemetery is to install the foundation please mark on the order how much the cemetery is charging (+HST?).
- Where in the cemetery the lot can be found.
- Granite information; colour, size, shape and finish (all polished, P2 BRP etc.)
- Design details (design elements and technique to be used)
- Lettering details (lettering technique and style or font i.e. v-cut Roman)
- Lettering to be added to the face of the monument \*Please ensure that if inscriptions are being placed side by side that it is indicated on the order form that they are on the correct sides
- Any lettering to be added to the back or on the base
- Any accessories to be added and the location on the memorial on which they are to be placed
- Whether the customer has purchased the Seal Mark or Campbell-Craft insurance
- What is owing to the cemetery (foundation, staking, care & maintenance etc.) and that it is written on a separate cheque to be sent with the original order form. Campbell Monument will send this cheque along with the required paperwork.
- The total price of the memorial, how much HST is included in that total price, the deposit amount received and the balance owing
- Salesperson's signature, customer signature and customer initials in the disclaimer indicating that all of the information on the order is correct, that they have the legal right to install the memorial and they give Campbell Monument permission to use images of their memorial in promotional material (optional)

Please **always** include the sales order calculation with the original order form.

When ordering an oversized marker, be sure to indicate under "Material Size" the ACTUAL size of material administration is required to order. Please note it in the following way: MATERIAL SIZE: 24" x 18" x 4" (includes 2" oversize) – lettering / design size is 20" x 14".

When a design or shape is to match a design from our inventory book, design collection, catalogue or brochures, please whenever possible take the time to make a clear photocopy of this design or monument for reference purposes throughout the production of the piece. Also be very clear on the order as to the design that production is to refer to i.e. as "ROSS" in the Design Collection, as well as the given name and page number that the monument can be found on. For the inventory book, do not just give the inventory number as it is not clear where to find this design without also stating the colour of the piece and its page number. i.e. design

to be as “15525” Steeled Barre ovoid shape with rock pitched foot... page 13, would be an excellent way to help production reference the design your customer is wanting quickly.

If a design element is to match something out of our sales material, do not just write under one area “like RAFORD” as this is unclear as to whether a) The type of shape is to be the same as RADFORD, b) The design is to be the same as RADFORD, or c) Both the shape and design are to be the same as RADFORD d) WHICH RADFORD (we have a number of repeat family names in our sale material). Please be clear and note in each section (shape, design, lettering) the reference monument and location of the reference.

Be clear as to the design technique to be used. i.e. if the piece is to have a combined airbrush / etch / sandblast design this needs to be clarified what items are to be done with which technique so layout knows exactly what your customers are expecting.

If you have gotten a sketch done for your customers, be sure to check off the box on the order form that says “Sketch Approved” and indicate the date of approval. This alerts production staff to be sure to match the monument to a sketch that your customer has approved. If this box is not checked it is possible for the sketch to not be included in the order and therefore not be used for the final product. Orders need to be updated if a sketch changes. It is important that this happen to avoid confusion and mistakes from happening.

If a sketch is required the CUSTOMER needs to sign in the title block at the bottom, either a) Approved exactly as shown; or b) Approved with changes shown (this assumes a new sketch is NOT required). This verifies that all of the spelling and dates are correct and that the customer approves of the design. If you are modifying the sketch by hand to show your customer a change, please be sure to note that on the sketch so these modifications don't go unnoticed.

Please note how important it is to write your orders with clear punctuation noted. Periods should be noted on the order ONLY where you want them added to the lettering, as well as commas, hyphens, quotation marks, and capital or lowercase lettering. With script epitaphs and inscriptions, it is important to be clear what letters are to be capitalized and which in lowercase lettering.

For unusual spelling of names or biblical verses, please state the EXACT way it is to appear on the stone with an asterisk (\*) and note to production's attention. i.e. Fredrick \* spelling correct. M<sup>c</sup>'s, M<sup>ac</sup>'s & More: Please state clearly if a Family Name has superscript letters whether they are to be placed up or down, i.e. M<sup>AC</sup>DONALD \* small “AC” up. Names that require hyphens, spacing or anything that may be questionable should be clearly described, i.e. La\_Salle or LaSalle, Bobby Joe to Bobby-Joe, deGenova to De Genova.

**Order Change Requisition:** If an order needs to be changed please ensure to fill out and order change requisition form. This needs to be faxed in and followed-up with a phone call to ensure that it was received. If stock has been ordered and the customer is requesting any changes to the granite (colour, size, shape or finish) restocking charges may apply.

## **Guidelines For Cleaning Memorials**

Since Campbell Monument is a long-established and trusted name in the memorial industry, we often receive requests for information on the cleaning of monuments. When a customer chooses to clean their own monument the following are the guidelines that we provide them with:

- Never use wire brushes, metal instruments or abrasive pads.
- Pre-wet monument with water before applying any cleaning solution. Keep wet at all times during cleaning – really wet. Never allow cleaning solution to dry on monument.
- Always rinse thoroughly with plain water. Be certain of water quality and avoid overly mineralized sources – hard water, standing pond water, chemically-softened water.
- Never use any sealant on a stone material
- For very old monuments, or when in doubt about the condition of the stone, consult a restoration professional.

### **Preparations:**

1. Evaluate the monument. Examine the stone for signs of flaking, scaling, cracks or eroding granular surface. If any of these conditions are present, DO NOT continue with cleaning or handling. Seek professional help.
2. Determine type of stone. Only water should be used on soapstone. For marble, limestone and sandstone start by using plain water and soft brushes with natural or nylon bristles. A non-ionic detergent may be used on slate, sandstone, marble and limestone. Mix one ounce to five gallons of water. In recommended strengths, the following may be used on marble and limestone: household ammonia (one ounce to five gallons); or Calcium hypochlorite – granular (one ounce to one gallon of hot water. RINSE THOROUGHLY WITH A HOSE); or Vulpex (a conservator's soap).

### **Cautions:**

General purpose cleaning products are not suitable for use on memorials because they can chemically react with minerals and salts in the stone. DO NOT USE: Household soaps or detergents; Borax; Clorox; TSP; Calgon; Fantastic; Formula 409; Comet, or other abrasive cleansers; acidic cleansers such as Muriatic acid, Lime Away, or Naval Jelly.

**Cleaning:**

- Start with plain water and soft bristle brush.
- Pre-wet monument before applying any cleaning solution.
- Test selected cleaning method before general application.
- Clean from bottom to top to avoid streaking and possible staining.
- Periodically, rinse off residue.
- Always rinse thoroughly when finished. Do not allow any cleaning solution to dry on monument.

**Recommended Cleaning Solutions For Granite Monuments Of The Past Century:**

- Use soft, natural bristle brushes, toothbrushes, or natural sponges.
- Non-ionic detergents (Photo Flo – a Kodak product; Trion-X100; Igepal). Mix one ounce to five gallons of water.
- Ammonium Hydroxide (e.g. household ammonia): Solutions of household ammonia are suitable for the removal of biological growths. Mix one cup to one gallon of water.
- A wooden spatula (tongue depressor) or plastic scraper can be used to loosen lichens. Note: Many lichens will leave a scarring effect once removed.

**For Specific Problems – USE WITH EXTREME CAUTION:**

- Quaternary Ammoniums are effective for the removal of black algae. Consult a professional and use with extreme caution.
- Oxalic Acid is not recommended for general cleaning, but can be used to remove rust stains on light coloured granite. Consult a professional and use extreme caution.

## Industry Terminology And Abbreviations

The following are some of the more common terms and abbreviations that are used in the monument building industry.

**Abrasive:** Sand or Steel shot: a product that does the cutting in sand blasting or shape carving.

**Air Brushing:** A technique, delicate and without precision accomplished by a light dusting effect. Very gentle polish removal.

**Apex:** The highest point of a monument where the four sides taper together.

**Apex Top:** A pointed top, can be centered or off center.

**Base:** The lower part or parts of a multi-sectioned monument. There may be more than one base, the lower of which being referred to as the base and the slightly smaller one on top of that being referred to as the sub-base.

**Bas-relief:** Any sculpturing that is in low relief.

**Bed:** The flat portion of a monument which is cut flat to fit the top of the base.

**Bevel:** Refers to the slanting top of a memorial.

**Block:** Any large, rough or unfinished piece of granite. Blocks of stone are removed from the quarry and then cut into monuments.

**Bluing:** A technique where fine abrasive is used to darken steeled areas, whereas when used on polish it will slightly brighten it (Honing).

**Bull nose:** Refers to a corner where the square edge has been rounded.

**Cap:** The uppermost portion of a monument made up of three or more pieces. Cap Style Monuments or "Cap Jobs" were popular in the early years of the 20<sup>th</sup> century.

**Carving:** The process of shaping stone to the desired effect.

**Chamfer:** A beveled or tapered edge, made by cutting away the square edge on the face of a monument.

**Character:** An individual letter or number, inter-character spacing is the space between letters in a word.

**Check:** A cut or recess in the stone, usually on the top or bottom corners of a monument. Referred to a rabbet in construction terms.



**Columbarium:** An above ground permanent structure containing several niches or spaces for the placement of cremated human remains.

**Column:** Any pillar consisting of a base.

**Concave:** A curve matching the inner surface of a sphere, an inward curve. Generally referring to the end cut of a monument for shape description.

**Convex:** A curve that caves in, the opposite of concave.

**Corner Post:** the small (generally 6" x 6" x 4") stones that are placed at the corners of a cemetery lot. Generally have the family name only engraved onto them.

**Die:** The primary body of any monument, more commonly referred to as the **TABLET**.

**Dowel:** A metal pin designed to hold two joints of a monument together.

**Drop:** The amount of space between the highest and lowest point of a part of a monument or bevel marker.

**Dust:** To remove the polish to obtain a matte finish.

**Epitaph:** Any inscription or text on a memorial in memory of the person or people interred there, also referred to as the "**verse**".

**Etching:** To lightly skin a design into a monument accomplished through precise and meticulous technique.

**Face:** The front of any monument or inscription surface of a marker.

**Flamed:** A technique used to make a smooth granite surface rough, high heat is applied until granite pops randomly, leaving a rough finish, often used for walkways, pavers etc.

**Flat Carving:** A very shallow tracing on the surface of a stone, this being without shape.

**Flute:** Any of the parallel grooves, carved on a column or monument for decoration. Flutes normally have rounded inner surfaces.

**Font:** The typeface or the style of lettering, such as Roman or Classic.

**Foundation:** A concrete footing, slightly larger than the base of a monument, usually 4' – 5' deep, on which a monument is erected to provide a secure safe installation.

**Foundation Capping:** The process of removing and re-pouring approximately 2 feet of concrete on a foundation that has cracked or crumbled over time.

**Frost:** To remove the polish on the face of a memorial at a shallow depth.

**Gothic Line:** A design following the design shape that has symmetrical darts on top and sides.

**Gothic Top:** The top of a monument which rounds gracefully to a peak on the exact center line. This resembles a church window.

**Half Round Letters:** A particular style of lettering that is similar to raised lettering except that all edges are carved to be half round (rounded face of the letters).

**Hickey:** A monument that tapers in thickness, being thinner at the top than at the bottom.

**Inscription:** Refers to the main body of text on a memorial i.e. names and dates.

**Joint:** Any surface where one piece of stone has been cut to fit another.

**Last Post Fund:** A non-profit organization to ensure that no war Veterans are denied a dignified funeral or unmarked grave. Commonly flat grey markers or thin uprights for military personnel signify service.

**Ledger:** A memorial stone laid prone covering all or most of a grave.

**Lithichrome:** A liquid that is sprayed to enhance or change the contrast or colour of lettering or design on a memorial.

**Margin:** The extreme outer portion of any stone piece (most often the base), which is given a contrasting, finish or effect.

**Monolith:** A monument set without a base or other parts.

**Monument:** A structure erected as a memorial, generally consisting of two or more pieces and set above ground level.

**Mausoleum:** A building or structure for above-ground burial.

**Nosing:** Used in two ways; on monuments it refers to any cut or additional stone projecting out beyond the main surface line. On bevel markers it can refer to either the top or front.

**Obelisk:** Any four-sided spire tapering to a pyramidal point.

**Panel:** A flat section of a memorial that is set apart by framing, recessing or raising. Usually used to add contrast for a family name or inscription.

**Pedestal:** The base of any urn, statue, etc.

**Pillar:** A column to support a structure or to serve as a monument.

**Pitching:** (Rock Pitching) The cutting or chipping away of rough stone to a predetermined and marked line.

**Plinth:** A stone slab or block, usually rectangular, set between the tablet and base. A plinth is often used on a monument where there is no room to add additional inscriptions.

**Polish:** The high gloss finish on a monument.

**Proportion:** The vital allocation of space on a monument which determines its final appearance. A harmonizing of space, lettering and design elements.

**Rabbit:** A cut, groove or recess made on the edge surface of a stone, sometimes to receive the end or edge of another piece of stone.

**Relief:** The projection of carved figures, floral décor, symbols etc. from the flat surface of a monument.

**Rubbing:** The process of tracing the lettering and design on a monument by rubbing an object (tennis balls work very well) over special "rubbing paper".

**Sandblast:** To blast deeply into the stone.

**Sand Sunk:** Lettering without a panel blasted into the stone. Similar to v-cut lettering but has not been tooled.

**Scotia:** A concave moulding on the front of a base generally used to accommodate a family name.

**Screening:** Using a screen to sandblast deep, symmetrical pits into a surface.

**Shaft:** Has two meanings; the upright section of a cross / the long upright section of any spire or column.

**Shoulder:** Any projection that rises above the surface of a monument; corresponds to a check or rabbit.

**Sketch:** A to-scale drawing of an artist's concept of a specially designed monument.

**Slope:** A sawn area slanting from top towards bottom to accommodate lettering. Often refers to a base style.

**Spire:** A slender tapering pillar.

**Stake:** To locate and mark a determined plot in a cemetery.

**Steeled:** A technique, which refers to the finish. Gives the granite a matte, unpolished finish.

**Stencil:** The rubber masking affixed to the monument or marker onto which design and lettering is to be applied.

**Stun:** Any imperfection on the stone surface caused by a blow which creates a below-the-surface- fracture.

**Symbolism:** The symbolic meaning of the many figures and designs used on monuments throughout history.

**Taper:** The gradual decrease in thickness or width of a monument or marker.

**Wash:** A bevelled surface making up the exposed portion of the upper edge of a monument base. Designed to assure water run-off.

**Wings:** Stones extending from the main body of a monument.

**Bal. Saw:** Balance Sawn

**Bal. Stl:** Balance Steeled

**BRP:** Balance Rock Pitched

**C.C.:** Campbell- Craft

**Cp:** Corner Post

**LPF:** Last Post Fund

**Pol.:** Polish

**P2:** Polished front and back

**P3:** Polished front, back and top

**P5** Polished front, back, top and sides (all polished)

**Serp Top:** Serpentine Top

**Stl.:** Steel

$\frac{1}{2}$  **Serp:** Top in a half serpentine shape

## Reference List

- The Monument Industry Certification Manual, Monument Builders of North America, 1993
- Ontario Monument Builders Association Monument Industry Education Manual, 2011