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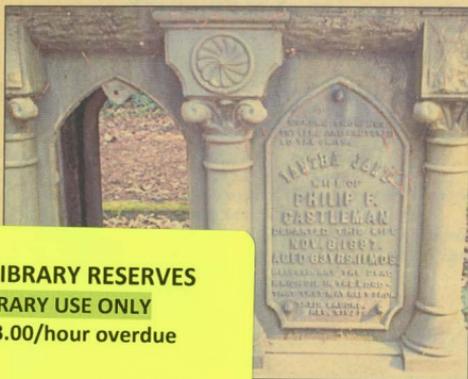
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Preservation & Repair of Cast Zinc Grave Markers

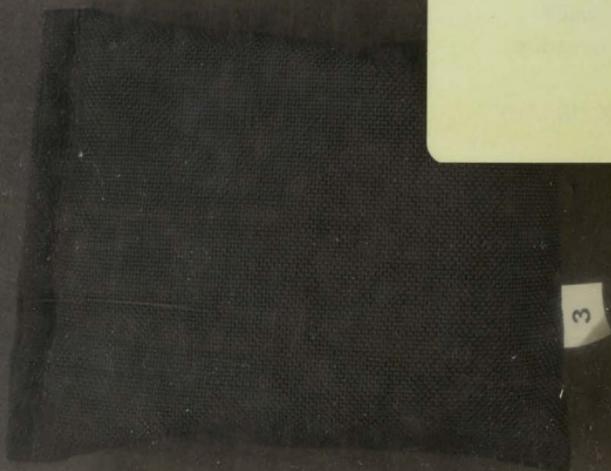
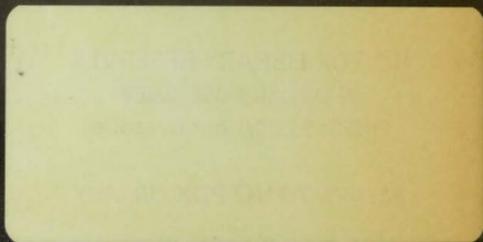


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Terminal Project by
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The Preservation & Repair of Cast Zinc Grave Markers



Historic Preservation Program
University of Oregon
Terminal Project by
Elizabeth Fagin

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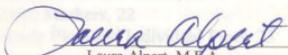
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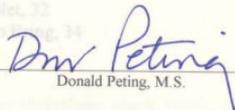
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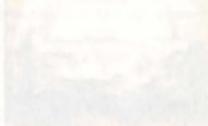
I am grateful to my parents, Jim and Gretchen Fagin who promised me that I could take a nap when this was all over, and I'm holding them to that. Thank you Jim Dickey for cracking the whip and keeping me focused on my work.

Thank you to our intrepid Historic Preservation Director, Don Peting, to my fellow classmates who commiserated with me and gave me undeserved sympathy when no one else would, and to Mary Ellen Rodgers and her boys, Christopher, Andrew and John for all their mold pouring help.

I am also grateful to Barbara Rotundo, the foremost expert on cast zinc grave markers, for generously sharing her vast knowledge with me; and to Don Quick of Architectural Iron Company, Milford, PA, whose foundry work and enthusiasm are both top notch.

Figure 11

Levi Leland's custom-made tablet depicting a drink being helped out of the gutter. Leland died in 1881 and is buried in the Mountain View Cemetery outside of Portland, OR.



Introduction

We are all familiar with the saying, "The only certainties are death and taxes." Taxes may be dodged, but death is shared by all humanity. Another universal is the commemoration of birth and death, and the time passed in between. We link our memories of those passed away with the body that has been

such an integral part of the person we love. In our culture, the final resting place of the body imbues the surrounding area with sacredness. Grave markers act, not only as identification of a person, but as a signpost proclaiming "this is sanctified ground." A grave marker is often the only record we have that a person lived and died. Trying to reconstruct a life from the sparse clues offered by a grave is difficult, but sometimes, with careful observation they can reveal rich details about a person's life; like the Jennings family zinc monument in the Eugene Pioneer cemetery that was probably erected by the children of the family. They chose a large tablet dedicated to their father, *two* large tablets for their mother and a narrow, unadorned tablet for their father's second wife. Or the heartbreaking story told by the Severson babies' matching zinc grave markers

in the shape of a kneeling lamb. The Severson's had a son, Leslie, and then a daughter, Ada. Just six months after Ada was born, Leslie died at age six and then, six years later, Ada also passed away. We can only imagine the foreboding their parents felt as Ada approached her 6th birthday and then to have those fears fulfilled.

Zinc grave markers are unusually expressive. Unlike their counterparts in stone, the Monumental Bronze Company would produce tablets with as many words as would fit on them. Stone carvers charged by the letter, which usually



Figure 1.1

Levi Leland's custom-made tablet depicting a drunk being helped out of the gutter. Leland died in 1881 and is buried in the Mountain View Cemetery outside of Portland, OR

made the surviving family realize the value of brevity. Epitaphs on zinc monuments may not tell us much about the person, but they do tell how the surviving family wanted the deceased to be viewed, which is often just as enlightening. Another unique aspect of zinc monuments is the huge variety of bas relief emblems the customer could chose to decorate the monument. They included everything from a skull and cross bones to Jesus telling the little children to come unto Him. If a customer could afford it, they could order a custom made tablet, like the monument for teetotaler Levi Leland in Woodburn, Oregon's Mountain View Cemetery which depicts a slovenly drunk being helped out of the gutter by a top-hatted gentleman. (Figure i.i)

Cast zinc grave markers were only produced by one company: The Monumental Bronze Co. and its subsidiary foundries established throughout the U.S. and Canada. They were produced for a limited time from, 1874 to 1939, and tablets and small monuments could be purchased into the early 1940s. They were invented with the intention of replacing fragile marble tombstones and so, preventing the deterioration to which these stones are prone. Now, 100 years later, the zinc monuments are experiencing their own kind of deterioration. The majority have lived up to the company's claims that they are "imperishable by nature, and ever enduring in beauty."¹ But these grave markers are up against more than nature. They have to withstand vandalism, rouge lawn mowers, public apathy and cemetery thieves.

The intent of this terminal project is to add to the small body of knowledge on Monumental Bronze grave markers, to raise awareness and appreciation of these unique cultural resources, to show cemetery aficionados that these monuments require a different kind of preventative maintenance than their stone cousins, and to empower people to initiate the repair of missing and broken tablets before their neglect inspires more vandalism, theft or damage.

This terminal project is divided into three sections. The first is a history of the development of the Monumental Bronze Company and an exploration of their

¹ *White Bronze Statuary, Portrait Medallions, Busts, Statues and Ornamental Art Work for Cemeteries and Private Grounds and Buildings.* Bridgeport: The Monumental Bronze Co., c. 1883. Page 2.

popularity and place in society. The second section is a practical "How-To" manual that offers instruction on recreating a damaged or missing tablet out of wax for casting in aluminum with the lost wax method, as well as casting a tablet in urethane, a method which is less authentic, but more accessible to people. The third section is really the heart of the matter, a survey of the condition and location of cast zinc grave markers in Eugene, Oregon and surrounding areas. This third section offers conclusions from intensive first-hand observation of 76 zinc grave markers of all shapes, sizes and degrees of neglect. After 50 years their

Zinc grave markers are amazing representations of funeral art whose commercialization resulted in an international popular culture that spread from the American east coast to the west coast and Canada. Despite their mass production and international marketing, their infinite combinations of styles, emblems and epitaphs make each one unique. A survey of the zinc resources in an area is the first step in preserving them for the future.

Statement of the Problem

The integrity of zinc grave markers is being compromised by human activity (or lack of activity) and natural elements. These cultural resources need to be preserved through documentation and repaired before they are lost.

Grave markers are a "tangible form of the past existing in present time."² As historical artifacts, grave markers face a whole host of problems that other artifacts never have to deal with. By their nature they are left unprotected from weather, pollution and decay from being in the ground. They are easy targets for vandalism, neglect, indifference, and theft. Unlike other statues, they are usually in easily accessible, but isolated and unguarded areas. One cannot simply uproot a grave marker and bring it indoors or put it in a museum for protection. The location and surroundings of the graveyard and spatial relationships to other graves and the body that it identifies are what give the marker meaning. Only in

² Schlereth, Thomas J. ed. *Material Culture: A Research Guide*. Lawrence: University Press of Kansas, 1985. Page 9.

extreme situations should a grave marker be removed, and then, if at all possible, a replica should hold its place in the cemetery.

If we look at zinc monuments as having a maintenance cycle, it is probably once every 50 years.³ After 50 years the decorative screws start to fall out. Well meaning, but misguided, people have replaced them with iron screws which rust out and the pressure from the iron jacking is enough to crack off the corners of the tablet.⁴ Once the tablets are unsecured they are susceptible to vandals, or they simply fall out on their own and disappear. After 50 years their concrete bases are crumbling and the ground has shifted underneath them causing them to tilt. Zinc grave markers in Eugene, OR and surrounding areas date back to 1884. The majority were produced around the turn of the 20th century. Whether they are 118 years or 80 years old, they are past their due date for a check up. Zinc grave markers need to be inventoried. The most endangered monuments need to be identified and a plan of action created. Monuments that are in need of the most attention are not the one's with all of their tablets missing, they are the one's with missing screws so that the tablets are loose, and the ones with rusting iron screws holding them together. These can be replaced with screws made of bronze. At the very least, the monuments need to be cleaned.

Summary of Conclusions

The evidence from examining graveyards in Eugene, OR and surrounding areas, seems to imply that zinc grave markers reached the west coast about 10 years after they were being manufactured on the east coast. They were especially attractive to west coast residents because pioneer towns often did not have someone skilled at stone carving. The western railroad opened up a new market for mail order products and mail order tombstones were readily accepted.

³ Ideally, monuments should be inspected every few years, but every 50 years is about the time they are in need of major repairs.

⁴ However, iron screws have held the tablet to the body of the grave marker, and if it were not for these rusty screws, we might not have any tablet at all.

Monumental Bronze grave markers competed with more traditional mail order marble and granite tombstones from the Sears and Roebuck catalog.

The Monumental Bronze catalog claims that, "these monuments will outlast the stone foundations on which they stand."⁵ Yet, only one zinc monument surveyed in Eugene and the surrounding areas has a stone foundation.⁶ Every other one is of poured concrete. It is unknown who put up the bases for these monuments. Was it the responsibility of the Monumental Bronze Company salesman? Did they turn to stone monument companies to pour the foundations? Did the owners of the plot do it? There is a huge variety of different forms of concrete bases found on monuments surveyed. They basically fall into two categories, submerged or raised, being either visible above ground or flush with the ground, and tooled or un-tooled, meaning sometimes cross hatching designs were raked into the wet concrete or the flat surfaces were roughed up and the corners were tooled to resemble a cut stone foundation, or, as in the case of the Chapman monument (Marker No. 50) in the Eugene Masonic Cemetery, the concrete is tooled to mimic laid stone. It is not difficult to pour a concrete foundation and a non-professional could have easily done it. Assuming that one salesperson is probably responsible for most of the zinc grave-markers in any given cemetery, and the wide variety of foundations found within a cemetery, the evidence seems to indicate that the Monumental Bronze Agent did not set up the foundation, but left that to the discretion of the purchaser. There are exceptions, though. Mt. Vernon Pioneer Cemetery located in Springfield, Oregon, contains six cast zinc grave markers. Four of them are set up on concrete foundations in a distinctive way. Whereas most zinc foundations are submerged into the concrete, these four markers were set on top the concrete so that a zinc flange or lip around the base is exposed. The grave markers were probably secured with bolts on the inside bottom of the base that sunk into the concrete. These markers are in different sections of the cemetery and do not share a family name. The common

⁵ *White Bronze Statuary, Portrait Medallions, Busts, Statues and Ornamental Art Work for Cemeteries and Private Grounds and Buildings.* Bridgeport: The Monumental Bronze Co., 18??. Page 2.

⁶ The monument to Shelly in the Eugene Pioneer Cemetery has a sandstone foundation.

denominator in their foundations seems to be the Monumental Bronze Company agent who sold the grave markers.

The survey covers 76 cast zinc monuments in Eugene and surrounding areas. The largest repository of zinc markers is in the Eugene Pioneer Cemetery. The majority are in fair to good condition. There are many severely damaged zinc grave markers, but the number of grave markers in excellent condition is greater than the number in poor condition.

The technology for re-creating zinc tablets is available to the average person. Everything a person would need to take molds and pour a tablet in urethane is available either over the inter-net or at specialty craft stores. The price is not cheap, but it is also not prohibitively expensive. For about \$100 a person could cast two tablets out of resin. Metal casting can be done at most universities or community colleges for the price of enrolling in a class. Or a small foundry could be employed to cast a tablet from a wax model.

Zinc grave markers in the Eugene, OR community can be preserved for future generations to enjoy and learn from. Most important for preservation is a thorough investigation of the existing conditions of zinc grave markers, and the education of the public about their importance and unique qualities.

PART I

HISTORY OF CAST ZINC GRAVE MARKERS



History of the Monumental Bronze Co., Bridgeport, Connecticut

Documentation of the history of the Monumental Bronze Company is incomplete. There are few contemporary writings about the company and the company records have unfortunately vanished.¹ The best history of the Monumental Bronze Company and its subsidiaries is written up in an article by Barbara Rotundo.² Her original research sleuths through city directories and contemporary newspaper articles to track the leadership of the Monumental Bronze Company.

One of the few contemporary writings on the Monumental Bronze Company is found in three paragraphs of Rev. Samuel Orcutt's, "A History of the Old Town of Stratford and the City of Bridgeport Connecticut," published in 1886.³ These "histories" are often written for the endorsement of the people recorded in them, rather than for historic accuracy, and should be read with that in mind. Orcutt recounts that in 1868, M. A. Richardson was placed in charge of the Sherman Cemetery grounds in Chautauqua County, New York. He was distressed at the poor condition of the older tombstones and, being an industrious sort, imbued with the Victorian's faith in the infallibility of science, sought to discover a material that would last forever without decay. Richardson's experimentations began with "stone china," but his attentions soon turned to galvanized iron. He had a small galvanized iron monument made in Buffalo, NY. To this monument he added stained glass tablets with an inscription on them. After three years in the elements, the coloring on the stained glass had flaked off and "hence was of no value in this kind

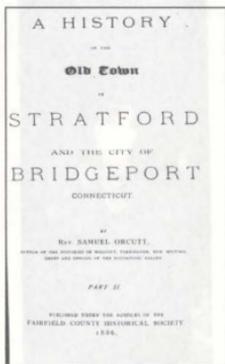


Figure 1.1
A rare example
of a single copy
of the book.

Figure 1.1
The title page
of Samuel
Orcutt's "A
History of the
Old Town of
Stratford and
the City of
Bridgeport
Connecticut."
It is one of
the few
contemporary
writing
on the
Monumental
Bronze
Company we
have.
(Courtesy
of the
Connecticut
Historical
Society.)

¹ Meyer, Richard, Ed. *Cemeteries and Gravemarkers: Voices of American Culture*. "Monumental Bronze: A Representative Company." Ann Arbor: UMI Research Press, 1989. Page 265.

² In *Cemeteries and Gravemarkers: Voices of American Culture*. Edited by Richard E. Meyer.

Rotundo's chapter is called "Monumental Bronze: A Representative Company." Pages 263-291

³ See appendix for a reprint of Orcutt's "History."

of work."⁴ This was probably more a flaw with the manufacturer rather than the material. Richardson dropped the stained glass idea. Orcutt remarks that by a "chance observation" Richardson became "directed to the qualities of cast or molded zinc, and soon after he came to the conclusion that this was the article to meet his purposes."⁵ We do not know if Richardson found a flaw with the galvanized iron or if he just thought the zinc superior. He certainly did not subject the zinc to the same kind of scrutiny as he did with the stone china or galvanized iron. He immediately started looking for partners to invest capital in his idea.

Richardson partnered with O. J. Willard, and in May, 1873 the two traveled to an unnamed foundry in Patterson, New Jersey to have the very first zinc grave marker cast. Willard "made a trip into the country"⁶ to collect orders. Presumably he canvassed farmhouses, hawking tombstones door-to-door. He came away with thirty orders. The enterprise seemed off to a promising start. The only thing left was for the grave markers to be made and delivered; this is when the new venture fell apart. The Patterson, NJ foundry could not produce good castings. They probably had not worked with zinc before and may have been pouring it too hot. Zinc has a relatively low melting point, 419.58° C⁷ compared to cast iron's melting point of 1,000° to 12,000° C⁸ and Bronze's which is around 900° C. When poured too hot the surface will be pitted with bubbles and have a rough texture. Willard and Richardson tried another foundry in Brooklyn, New Jersey, that



Figure 1.2

A rare example of a fragile clay slab grave-marker. M.A. Richardson began his search for the perfect grave-marker material with "stone china" or stoneware. Clay grave markers were found in regions with a rich pottery tradition and natural clay resources. (Photo reprinted from Ruth M. Little's book, *Sticks and Stones: Three Centuries of North Carolina Gravemarkers*. Chapel Hill: The University of North Carolina Press, 1998. Page 85. Photo courtesy Charles G. Zug.)

⁴ Davis, Samuel. *A History of the Old Town of Stratford and the City of Bridgeport Connecticut*. Part II. Fairfield Historical Society. 1886. Page 813.

⁵ Orcutt, Samuel. *A History of the Old Town of Stratford and the City of Bridgeport Connecticut*. Part II. Fairfield Historical Society. 1886. Page 813.

⁶ Ibid. Page 813.

⁷ Ibid. Page 814.

⁸ David, Scott A.; Jerry Podany and Brian B. Considine, eds. *Ancient & Historic Metals: Conservation and Scientific Research*. "The Conservation of Outdoor Zinc Sculpture" by Carol A. Grissom. Page 286.

⁹ *Metals in America's Historic Buildings*. Washington D.C.: U.S. Department of the Interior, 1992. Page 91.

also failed. It is not known how many foundries they tried after that, Orcutt only tells us that there were "several other failures."⁹ Willard and Richardson must have known it could be done. European foundries were producing high quality zinc statues and electroplating them as cheap substitutes for bronze as early as 1838.¹⁰ As a last ditch effort, the partners decided to forgo the professional foundries and try it themselves. They built a shanty, installed a furnace and hired a molder. Amazingly, within three weeks, they were able to produce "some very good" castings.¹¹ But by this time, Willard and Richardson's money was exhausted and their efforts at finding more capital had failed. As Orcutt dramatically explains, "the matter was given up as dead, and to be buried without a monument."¹² Richardson and Willard failed to start a company, so they did the next best thing. They sold the idea to William Walter Evans of Patterson, NJ, a cashier of the "great locomotive works."¹³ Willard and Richardson made sure that they retained the exclusive rights to sell the markers, if they were ever produced. Evans made the company a reality. He was able to manufacture the monuments, and Willard and Richardson sold them.

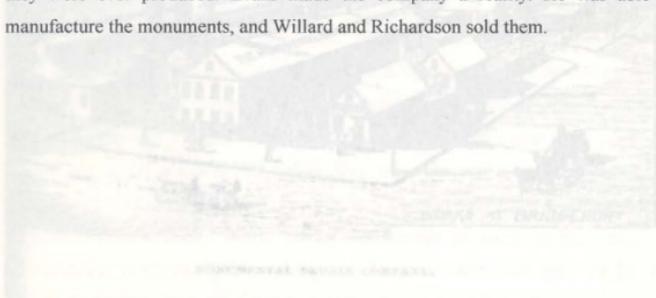


Figure 1.3
Drawing of the
Monumental
Bronze
Company
factory built in
Bridgeport, CT.
This drawing
was published
in Samuel
Orcutt's
"History."

The exact manufacturing process of zinc monuments used by the Monumental Bronze Company has never been described in detail. We do know that plaster casts

⁹ Orcutt, Samuel. *A History of the Old Town of Stratford and the City of Bridgeport Connecticut. Part II.* Fairfield Historical Society. 1886. Page 814.

¹⁰ David, Scott A.; Jerry Podany and Brian B. Considine, eds. *Ancient & Historic Metals: Conservation and Scientific Research.* "The Conservation of Outdoor Zinc Sculpture" by Carol A. Grissom. Page 280.

¹¹ Orcutt, Samuel. *A History of the Old Town of Stratford and the City of Bridgeport Connecticut. Part II.* Fairfield Historical Society. 1886. Page 814.

¹² Orcutt, Samuel. *A History of the Old Town of Stratford and the City of Bridgeport Connecticut. Part II.* Fairfield Historical Society. 1886. Page 814.

¹³ *Ibid.* Page 814.

In 1874, a year after Evans purchased the idea, he sold the company to Wilson, Parsons and Company of Bridgeport, CT who were already operating an iron foundry. They moved the operations to Bridgeport where the zinc and iron foundries shared the same building and probably drew on the same artists and mold makers. In Bridgeport, the company really started to develop. Improvements were made in the casting process, partners were added, and in 1879, the business was re-christened the "Monumental Bronze Company" and was formed into a stock company with a capital of \$300,000.

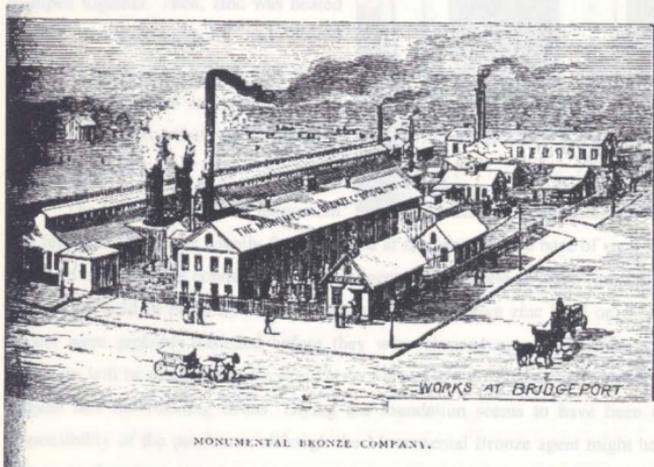


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Drawing of the
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"History."

The exact manufacturing process of zinc monuments used by the Monumental Bronze Company has never been described in detail. We do know that plaster casts were taken of wax models made by an artist. The plaster positives were cut into castable sized pieces and from these, sand castings were made.¹⁴ To make sand castings, the plaster model was pressed into a special type of very fine sand, compressed into a metal box. First an imprint of the front half was taken, and then of the back half.

¹⁴ Meyer, Richard, Ed. *Cemeteries and Gravemarkers: Voices of American Culture*. "Monumental Bronze: A Representative Company." Page 267.

When the two boxes were put together, they formed a negative image of the sculpture that was to be cast. Molten zinc was poured into the sand mold, allowed to cool and then the boxes were parted.

Once the pieces were cast, they had to be reassembled. Because of the low melting point of zinc, it cannot be welded, and soldering is extremely difficult and usually ends with poor results and a weak seam. Instead, the separate pieces were clamped together. Then, zinc was heated beyond the melting point and poured along the joints. The molten zinc would melt the edges of the seams and fuse the parts together into what was essentially, one piece of zinc.



Figure 1.4
With the front tablet missing, one can read the foundry workers writing on the back: "Hunt / Back #18"
(Photograph by Barbara Rotundo)

The bottom of the zinc monument was left open. There are usually four tabs, one at the center of the base of each side that held bolts or pegs connecting the monument to a concrete or stone foundation. Tablets are held in place by a brass screw with a decorative zinc head on it. The tablets were probably fastened before they were shipped out. Foundations vary greatly as will be discussed in *Section Three: Survey of Cast Zinc Grave Markers in Eugene and Surrounding Areas*. Laying the foundation seems to have been the responsibility of the purchaser, although the Monumental Bronze agent might have thrown in foundation work to "sweeten the deal." An 1883 article in the *White Bronze Advocate*, a newsletter published by Monumental Bronze Co. for customers and agents, describes how to mix concrete for foundations.¹⁵ This source suggests that the customers were making the foundations.

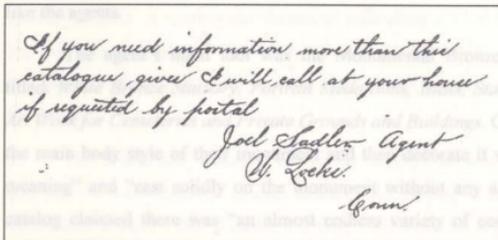
¹⁵ Meyer, Richard, Ed. *Cemeteries and Gravemarkers: Voices of American Culture*. "Monumental Bronze: A Representative Company" by Barbara Rotundo. Ann Arbor: UMI Research Press, 1989. Page 267.

1939	Monumental Bronze Co. Secretary, C.A. Baldwin becomes president of Memorial Bronze Co. Bridgeport, CT, which continues to supply tablets.
1941	Memorial Bronze still in business ¹⁶

Table 1.1¹⁷

Marketing the New Zinc Grave Markers

Samuel Orcutt makes no more mention of the intrepid inventor Richardson or Willard, so it is not known how long they continued marketing the monuments. We



do know that the manufacturing aspect of the business and the marketing side never crossed. Rotundo says that

“distribution, or sales providing the distribution was the greatest marketing problem Monumental Bronze faced.”¹⁸ Salesmen were basically on their own and had no affiliation with the company except that Monumental Bronze supplied their product. Monumental Bronze never had any showrooms, displays or stores and “there seems to have been an unspoken boycott of white bronze markers by marble and granite dealers.”¹⁹ Instead, Monumental Bronze relied entirely on “agents,” selling the monuments from a company produced catalog.²⁰ Agents almost certainly had a “day job” and were

Figure 1.4

Note written by Joel Sadler, a Connecticut “Agent,” in the front of a Monumental Bronze Catalog. The catalog was the primary tool of the Monumental Bronze Salesman. (Reproduced from *White Bronze Statuary, Portrait Medallions, Busts, Statues and Ornamental Artwork for Cemeteries and Private Grounds or Buildings*. Bridgeport: The Monumental Bronze Company, c. 1883. Courtesy the Winterthur Museum, Garden & Library.)

¹⁶ Barbara Rotundo recounts in footnote 9 in her article “Monumental Bronze: A Representative Company”: “Ernest Knight, of Raymond, Maine, shared with me his copy of a letter from C. A. Baldwin dated June 9, 1941 and headed Memorial Bronze Company, Bridgeport, Connecticut.

¹⁷ Most of the information in this table is derived from research of the Bridgeport City Directories researched by Barbara Rotundo and presented in the book *Cemeteries and Gravemarkers: Voices of American Culture*. The directories are available at the Bridgeport Public Library, CT.

¹⁸ Meyer, Richard, Ed. *Cemeteries and Gravemarkers: Voices of American Culture*. “Monumental Bronze: A Representative Company” by Barbara Rotundo. Ann Arbor: UMI Research Press, 1989. Page

¹⁹ *Ibid*, Page 267.

²⁰ See appendix for a partial reprint of the Monumental Bronze Catalog. The original is in the Winterthur Museum Library.

selling grave markers on the side to supplement their income. Barbara Rotundo's article in *Cemeteries and Gravemarkers: Voices of American Culture* describes the zinc agents as "moonlighting" and notes that nobody listed themselves in the Bridgeport city directories as a Monumental Bronze Company salesman. Interestingly, even some of the officers in the Monumental Bronze Company did not mention their affiliation with that company, instead listing another occupation. Rotundo concludes that the leaders of the company were chosen for their social standing in the community, rather than their foundry or metallurgy experience. These people were Monumental Bronze secretaries and vice presidents "on-the-side," much like the agents.

The agent's main tool was the Monumental Bronze Company's catalog, titled: *White Bronze Statuary, Portrait Medallions, Busts, Statues, and Ornamental Art Work for Cemeteries and Private Grounds and Buildings*. Customers could select the main body style of their monument and then decorate it with emblems "full of meaning" and "cast solidly on the monument without any additional cost."²¹ The catalog claimed there was "an almost endless variety of combinations" and later calculates "almost endless" to mean "over 2,000 different styles."²² Every marker was custom made. The customer could choose a base and have it topped with an urn, a soldier, a depiction of Hope, the symbolic century plant or, for a mere \$300, a custom made bust of the deceased modeled by "FIRST CLASS ARTISTS" from photographs. Customers could write a personal epitaph or choose one from a list of popular sentiments the catalog suggested.

Epitaphs on zinc monuments tend to be more verbose than on contemporary stone monuments. The explanation seems to be that there was "No extra charge made for lettering to the extent of all the tablet will hold."²³ Some monuments were so cramped with lettering that almost every word at the end of the line had to be hyphenated to make it fit, despite ample use of abbreviations. All the lettering on the

²¹ White Bronze Statuary, Portrait Medallions, Busts, Statues and Ornamental Artwork for Cemeteries and Private Grounds or Buildings. Bridgeport: The Monumental Bronze Company, c. 1882. Page 2.

²² Ibid, Page 3.

²³ Ibid, Page 43.

monuments was raised, something that posed problems with stone monuments. As the catalog explains:

"we claim the greatest advantage over stone, for the material, ("White Bronze") possesses the strength and durability that allows the using (even on the cheapest tablets we produce,) of beautiful raised letters, which in stone would fill with water and crack off with the first freezing weather, whilst sunken letters in stone would soon be destroyed by filling with dirt and vegetation; thus in either case failing to give a lasting record."²⁴

There was an extensive variety of grave markers in the catalog. They ranged from modest footstones to extravagant statues over 20 feet high. Prices were similarly varied. A rectangular footstone measuring 5.5" x 13.5" at the base and bearing three initials of the deceased would cost \$4.00. The most expensive monument in the c. 1882 catalog, a life-sized soldier standing atop a tiered base, was \$1,350.00.

The Winterthur Museum, Garden & Library²⁵ in Winterthur, Delaware, has one copy of a Monumental Bronze catalog. The catalog is undated but it probably dates from around 1882 because it claims "We have been making White Bronze Monuments for nearly 9 years, with constantly increasing business, and have already sold over 11,000."²⁶ At the back of the catalog is a section titled "AGENTS' OUTFIT LIST" and describes an assortment of zinc samples that the agent can order through the mail to demonstrate their product to clients. The samples were mainly of the decorative emblems as well as, tiny 12" tall models of grave markers.

²⁴ *White Bronze Statuary, Portrait Medallions, Busts, Statues and Ornamental Artwork for Cemeteries and Private Grounds or Buildings*. Bridgeport: The Monumental Bronze Company, c. 1882. Page 43.

²⁵ The Winterthur Library is free and open to the public. You can contact them through their website: www.winterthur.org.

²⁶ *White Bronze Statuary, Portrait Medallions, Busts, Statues and Ornamental Artwork for Cemeteries and Private Grounds or Buildings*. Bridgeport: The Monumental Bronze Company, c. 1882. Page 43. Page 3.

Public Opinion of the Zinc Monuments

The Monumental Bronze Company suffered from a public image problem that they battled throughout their existence as a company. A customer buying a grave marker to commemorate a loved one is usually not looking for a bargain. Zinc monuments ran the gambit from \$2 footstones to \$5,000 sculptural monuments. A customer could either purchase an ornamented zinc grave marker with a lengthy personalized epitaph and bas relief emblems, or a traditional stone grave marker with no ornamentation and a simple name, date of birth and date of death inscription, for about the same price. Even though a zinc grave marker might have been elaborate and large, everyone knew, the family was paying less for zinc than they would for stone. People want something of quality that will lend prestige to the gravesite. They were used to zinc as a roofing material, not as a grave marker.

Zinc was not the "real thing," it was metal imitating stone. Some found this artificiality detracting, even though stone grave markers also imitated other things, such as plants, animals or scrolls of paper. In the mind of the popular culture, zinc, unlike marble or bronze, had no inherent value. The only value of zinc was its ability to mimic something else of greater value. Monumental Bronze Company sales were also hurt by the popular granite industries slogan, calling granite the "Rock of Ages." The slogan's allusion to permanence and piousness stuck a chord with the public and is still used today.

Monumental Bronze tried to counteract these negative connotations by calling their foundries "art foundries." They sought endorsements from famous personalities such as P.T. Barnum²⁷ and scientists to attest to the quality and beauty of zinc. With the enthusiasm of 19th century advertising, Monumental Bronze asserted that, "We now feel that we can truthfully and conscientiously say, without fear or favor, and PROVE IT BY SCIENTIFIC FACTS, as well as HISTORICAL DATA, that the White Bronze Monuments and Statues are the BEST IN THE WORLD."²⁸ The trade

²⁷ Phineas T. Barnum strongly endorsed White Bronze monuments; however, his tombstone in Mountain Grove Cemetery in Bridgeport, CT is of granite.

²⁸ *White Bronze Statuary, Portrait Medallions, Busts, Statues and Ornamental Artwork for Cemeteries and Private Grounds or Buildings*. Bridgeport: The Monumental Bronze Company, c. 1882. Page 43.

name "White Bronze" was another public relations tactic. Bronze connotes classical sculpture and something of artistic value, an association that is purely a cultural value. Defining zinc as another type of bronze gave it more stature.

The Monumental Bronze Co. Passes Away

The designs of the Monumental Bronze Company did not change with the fashions. They never offered flush, in-ground grave markers, and markers erected during the early part of the 1900s looked no different from those offered in the c. 1882 company catalog. Sales were already waning when the United States entered into World War I in 1918. The U.S. government nationalized the Monumental Bronze Company to manufacture zinc gun mounts for the war effort. When the company was released from their patriotic duty, they found the market for zinc grave markers had disappeared. After the war, the Monumental Bronze Company no longer advertised grave markers, although they continued to manufacture them, instead newspaper advertisements showed automobile parts and radios for sale. The company barely subsisted through the Great Depression and in 1939, Ralph Sperry, the son of the Monumental Bronze Co. president, E. N. Sperry, and major stockholder, dissolved the company. In contemporary press releases, he blamed the closure on "the constantly increasing tax burden and government restrictions."²⁹ At the closure of the Monumental Bronze Company, a new company was formed by the Monumental Bronze secretary, C.A. Baldwin.³⁰ He took the molds from Monumental Bronze and continued to sell tablets to previous customers under the name "Memorial Bronze Company." The large zinc bodies were no longer made, but they did continue to make smaller, double-front markers that had only two sides fused together, as opposed to the more common, four. An example of a 1938 Memorial Bronze double-front grave marker can be found in Helen Goracke's tablet style marker in Eugene, Oregon's Mt. Calvary Cemetery.

²⁹ Meyer, Richard, Ed. *Cemeteries and Gravemarkers: Voices of American Culture*. "Monumental Bronze: A Representative Company" by Barbara Rotundo. Ann Arbor: UMI Research Press, 1989. Page 266.

³⁰ *Ibid.* Page 267.

Memorial Bronze eventually dissolved or transferred to another line of business, although there are no records of when this happened. They were in existence until 1941 and then disappear from public record.

Qualities of Zinc

In most respects, zinc was an excellent choice for manufacturing grave markers. It does not corrode like ferrous metals and it was inexpensive (even today it remains one of the cheapest metals at \$0.70 a pound in 1990).³¹ When cast it retains much more detail than iron. It requires no protective coatings or maintenance, and when left to weather it has a handsome bluish-grey patina that resembles stone.

Properties of Metals

Metal	Symbol	Atomic Number	Atomic Weight	Relative Density	Melting Point Degrees C	Specific Heat	Heat Expansion Per C	Heat Condy % of Cu	Elect. Condy % of Cu	Coef. of Dist. Exp. Per C	Modulus of Elasti-ty
Lead	Pb	82	207.1	11.38	327	0.031	.000029	9.	7.8	.0041	800,000
		50	118.7	7.28	231.8	0.054	.000020	16.	15.		6,000,000
Zinc	Zn	30	65.37	7.14	420	0.094	.000029	29.	28.2	.0040	13,700,000
Copper	Cu	29	63.5	8.89	1083	0.093	.00017	100.	100.	.0040	16,000,000
Phosphor Bronze				8.66		0.104	.000018		36.	.0039	16,000,000
Brass				8.46	900	0.088	.000020	28.	28.	.0015	13,800,000
Nickel	Ni	28	58.6	8.85	1440	0.130	.000013	15.5	16.	.0041	30,000,000
Nickel Silver				8.75	1110	0.095	.000018	7.6	5.2	.0003	17,000,000
Monel Metal				8.80	1315	0.127	.000014	6.6	4.	.0019	26,000,000
Iron	Fe	26	55.8	7.7	1535	0.110	.000013	15.	15.	.0062	25,000,000
Cast Iron				7.3	1000-1200		.000010	10-12	2-12		12-27,000,000
Steel				7.9	1400.		.000013	6-12	3-15		30,000,000
18/8 Cr/Ni Iron (stainless steel)				7.9	1400	0.118	.000017	3.6	2.8		28,600,000
Aluminum	Al	13	27	2.7	660	0.218	.000024	52.	56-59	.0042	10,000,000

Table 1.2

³⁰ From H. Westwood's *Encyclopedia of Mineralogy, Foundation, Uses, Sources, etc. for Metals, Minerals and Composites*. New York, S.G. Stearn, 1975. The excerpt from this catalog was copied as quoted by Carol Green in an article for *Antiques and Historic Metals: Conservation and Scientific Research*, Page 252.

³¹ From Richard B. Longenecker and Charles H. Fisher, *Prices of American Commodities: "Monometallic Metals: A Representative Catalogue"* by Charles H. Fisher. Ann Arbor: UMI Research Press, 1990, page 204.

³² <http://pearl.lanl.gov/periodic/elements/30.html>

³³ *United States Government Printing*, Washington D.C.: U.S. Department of the Interior, 1992.

³¹ <http://pearl.lanl.gov/periodic/elements/30.html>

The J. L. Mott Ironworks catalog published in 1875 praises zinc as "superior to iron for this purpose [for making statuary] from the fact that it can be cast in pieces, and when carefully fitted by skilled workman, retains nearly all the delicate finish and beauty of line to be found in the original. It is more enduring, as it cannot be affected by the weather like stone or marble."³² In the mid 1800s, pure zinc was still something of a novelty material, even though it had been used for centuries by early Romans, Chinese, Eastern Europeans, and East Indians.³³ In India, zinc was being produced as early as the 13th century and archeologist have unearthed metal consisting of 87% zinc in prehistoric Transylvanian ruins.³⁴

The ancient Romans recognized zinc as a distinct element. They noticed a white powder, which turned out to be a zinc compound, forming on their furnace's flues when melting ore with a high copper content. Known to the Romans as "cadmira," we now call this product "zinc fume" or "zinc dust." At some point in Roman history, this zinc dust came in contact with copper (probably through a felicitous accident) and produced the first brass.³⁵

Zinc is a pure element. Its atomic number on the periodic table of the elements is 30 and its atomic symbol is Zn. Zinc is a non-magnetic metal. It is brittle at room temperature but malleable at 100° to 150° C.³⁶ Zinc is not very hard and can be scratched with a fingernail. It also naturally inhibits the growth of moss making it an excellent choice for cemetery grave markers, especially in the cool wet climates of the Northwest.

³² From J.L. Mott Ironworks. *Illustrated Catalogue of Statuary, Fountains, Vases, Settees, etc. for Parks, gardens and Conservatories*. New York: E.D. Slater, 1875. The excerpt from this catalog was copied as quoted by Carol Grissom in her article for *Ancient and Historic Metals: Conservation and Scientific Research*. Page 282.

³³ Meyer, Richard, Ed. *Cemeteries and Gravemarkers: Voices of American Culture*. "Monumental Bronze: A Representative Company" by Barbara Rotundo. Ann Arbor: UMI Research Press, 1989. Page 264.

³⁴ <http://pearl.lanl.gov/periodic/elements/30.html>

³⁵ *Metals in America's Historic Buildings*. Washington D.C.: U.S. Department of the Interior, 1992. Page 15.

³⁶ <http://pearl.lanl.gov/periodic/elements/30.html>

Health Hazards of Zinc Fumes

The Achilles heel of zinc is its extremely poisonous fumes.³⁷ In its solid form, it is safe to handle and non-toxic (as long as it is not ingested.) However, when heated, zinc releases zinc oxide, a toxic fume that causes metal fume fever, also known as "zinc shakes," "brass founders," "brass chill" or "ague."³⁸ Dangerous exposure levels can occur through ingestion, eye contact, skin contact and most commonly, inhalation. Metal fume fever is characterized by chills, nausea, vomiting, coughing, fatigue, general weakness, and head and body aching. Symptoms usually last no more than 24 hours and generally start with profuse sweating for several hours and fever. Chronic exposure causes skin eruptions in the armpits, inner thighs and pubic areas.

In lab tests, rats "inhaling 2,500 mg/m(3) for three hours died either during or immediately after the exposure [ACGIH 1991, p. 1754]."³⁹ Other zinc oxide exposure experiments resulted in rats with increased fetal deaths and low birth rates. Nineteenth century safety regulations in foundries might as well have been non-existent. The only protection foundry workers had was a handkerchief over their nose and mouth, if anything.

European Zinc Production

In Europe, zinc was already being used as a cheap substitute for bronze, made possible by the 1838 invention of electroplating.⁴⁰ Other technological advances such as slush casting, introduced in 1845, made cast zinc viable for mass production. The greatest impediment to the large-scale use of zinc was its availability. In 1830 the

³⁷ A good source for information on the health hazards of zinc fume can be found on the OSHA website: www.osha.gov. Much of the information provided in the "Health Hazards of Zinc" section came from this website.

³⁸ Dirks, S. "Material Safety Data Sheet for Zinc Selenide," June 1994.

³⁹ www.osha.gov/SLTC/healthguidelines/zincoxide/recognition.html Page 4, 2002.

⁴⁰ David, Scott A.; Jerry Podany and Brian B. Considine, eds. *Ancient & Historic Metals: Conservation and Scientific Research*. "The Conservation of Outdoor Zinc Sculpture" by Carol A. Grissom. Page 280.

Figure 2.5
A page from the
Zinc Rolling and
Finishing Co.,
Chicago, Ill.
catalog published
in 1871.
(Drawings
reprinted from
Heath's
America's
Historic
Buildings,
Washington,
D.C.: U.S.
Department of the
Interior, National
Service Cultural
Resources
Preservation
Account, 1992,
Page 10.)

entire yearly European production of zinc was less than 5,000 English tons.⁴¹ By 1855 European production had jumped to 70,000 English tons of zinc per annum and the price had drastically dropped. Zinc was imported from Europe to the United States as early as 1820 and Europe remained America's only source for zinc until 1859 when zinc started to be regularly mined in the states. The American production

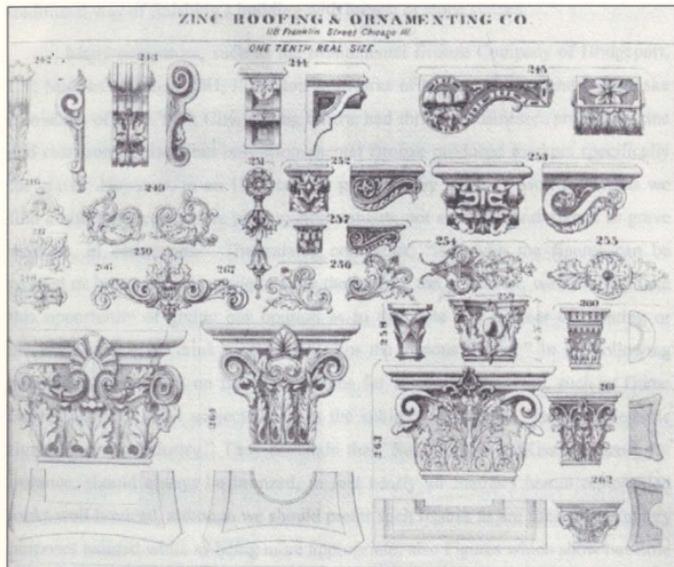


Figure 1.5

A page from the Zinc Roofing and Ornamenting Co., Chicago, IL catalog published in 1871. (Drawings reprinted from *Metals in America's Historic Buildings*. Washington, D.C.: U.S. Department of the Interior Nat'l Park Service Cultural Resources Preservation Assistant, 1992. Page 19.)

of zinc around the time that M. A. Richardson decided it was the perfect gravestone material, was a fledgling 4,500 English tons per annum.⁴² If any zinc ornament is a

In the United States, the majority of zinc was used as roofing material in the form of sheet zinc. The idea of using zinc as a cast-able material was not new, but limited by availability and modest demand. That changed in the latter half of the 19th century when America's population was exploding. There was a huge influx of cheap immigrant labor. Overland railroad transportation was opening up new

⁴¹ Ibid, Page 297. Scott A. Gray, *History and Design of Cast Zinc*, with Andrew & Hester, *Metals*.
⁴² Ibid, Page 297. *Metals in America's Historic Buildings*, Page 19.

markets across a growing nation and turning local industries into national industries. With the innovation of curtain wall construction, cities were constructing new buildings as fast as the brick works could fire the bricks. At that time, an important civic building without the proper accompanying urns, statues and finials was considered incomplete. Zinc statuary was a quick and cheap alternative to the more traditional way of finishing a building with bronze or stone statues.

Many companies, such as the Monumental Bronze Company of Bridgeport, CT; Mullins of Salem, OH, J. L. Mott Ironworks of New York City and J. W. Fiske Ironworks of New York City, among others, had thriving businesses producing zinc and cast iron statuary, but only Monumental Bronze produced markers specifically for graves. However, in an 1875 catalog produced by the J. L. Mott Ironworks we find a hint that people were placing zinc statuary, not specifically designed as grave markers, in cemeteries.⁴³ The catalog comments, "Although the figures can be painted or bronzed in any style to suite the taste of the purchaser, we however, take this opportunity of giving our opinion as to the style and manner of painting or bronzing, which we think most suitable for the various figures." In the following paragraphs they touch on their suggestions for finishing "Animals, such as Game Dogs," "Mythological subjects such as the sphinx," as well as "large emblematic figures such as Industry." They conclude that "Such figures as Kiss' Amazon, for instance, should always be bronzed, in fact nearly all Statuary herein represented looks well bronzed, although we should prefer such figures as are used for Cemetery purposes painted white as being more appropriate, also Figures which show but little drapery can be painted white with good effect."⁴⁴ In the cast zinc monument survey of Eugene and surrounding areas there are no examples of any zinc monument in a cemetery made by a company besides Monumental Bronze.

⁴³ J.L. Mott Iron works. *Illustrated Catalogue of Statuary, Fountains, Vases, etc. for Parks, Gardens and Conservatories*. New York: E.D. Slater, 1875.

⁴⁴ Mott catalog quote is copied from Carol Grissom's Article "The Conservation of Outdoor Zinc Sculpture. David, Scott A.; Jerry Podany and Brian B. Considine, eds. *Ancient & Historic Metals: Conservation and Scientific Research*. Page 282.

Church Yards, Burial Grounds and Garden Cemeteries

Basil Hall, a surly Scot touring America, had few compliments to give this country. He did however, praise one thing, the rural cemetery, saying it was certainly "some improvement" over "the sappy church yard, where mourners sink ankle deep in a rank and offensive mould, mixed with broken bones and fragments of coffins."⁴⁵ Changing social conditions, such as an increasing concern about health issues and new scientific theories such as Charles Darwin's theory of evolution led to a change in attitudes toward death, the dying, and what a "proper burial" implied.

Hall's gruesome observation about the general state of American church yard burial grounds was only a slight exaggeration. Since the 1600s, along the Eastern Seaboard, small churches and their accompanying sacred ground were the only available place to dispose of the dead. Cremation used to be a repulsive thought to Americans with a Judeo-Christian background who believed, quite literally, that on the Judgment Day, God would raise the dead from their graves. An incomplete body made resurrection of the body complicated for theologians. Supporters of cremation argued that cremation was the ultimate fulfillment of "ashes to ashes and dust to dust" the general public found the idea pagan (namely because ancient Romans had cremated their dead) and the smoke from a burning dead body was sure to spread miasmas and disease among the community. (Judeo-Christian society's long standing contempt for cremation is displayed in its most extreme form during the Middle Ages when the Black Death claimed an estimated one-third of the population. With bodies literally piling up in the streets, the simple and obvious solution of burning the remains was not even considered an option.)

By the time American churchyards had filled to capacity, towns had usually grown around the church, leaving no more available land for burial. The solution was quite thrifty; build retaining walls around the burial yard, add dirt and bury the dead

⁴⁵ Stannard, David E., ed. *Death in America*. University of Pennsylvania Press, 1975. Page 78.

on top of the dead.⁴⁶ When poorly maintained retaining walls began to crumble, the result was Hall's "soppy church yard."

In answer to the poor condition of Americas crowded church yards the concept of a "rural cemetery" or "garden cemetery" developed. The rural cemetery was intended to form a kind of outdoor sanctuary, where people could experience God as the ultimate architect, as well as human artistry, and read the epitaphs which would lead visitors to muse on their own impending death and how they should live. "Our cemeteries," says Justice Joseph Story in 1831, "rightly selected, and properly arranged, may be subservient to some of the highest purposes of religion and human duty. They may preach lessons, to which none may refuse to listen, and which all that live must hear."⁴⁷

Mt. Auburn Cemetery, built in Cambridge, Massachusetts in 1831⁴⁸ was the first garden cemetery in America and operated on the then novel principle of being un-associated with any religion or parish. Part of its appeal was that it was open to people of all social levels. The idea quickly spread across the country as cities grew and no longer wanted bodies taking up prime real estate and posing a health problem. Timothy Dwight expresses his contemporaries' disgust at the crassness with which his predecessors faced death and growing awareness of the harm unsanitary conditions could present:

"Both remains and the memorials of the dead are presented to the mind in circumstances so gross and indicative of so little respect in the living as to eradicate every emotion naturally excited by the remembrance of the deceased, and to give to those which remain a coarseness and commonness destructive of all moral influence. Nor is it unreasonable to suppose that the proximity of these sepulchral fields to human habitation is injurious to health."⁴⁹

Even rural areas that did not face the sanitary hazards of the urban churchyard liked the idea of the new garden cemeteries. Usually rural living families

⁴⁶ Brown, John Gray. *Soul in Stone: Cemetery Art from America's Heartland*. Lawrence: University Press of Kansas, 1994. Page 3.

⁴⁷ Brown, John Gray. *Soul in Stone: Cemetery Art from America's Heartland*. Lawrence: University Press of Kansas, 1994. Page 78.

⁴⁸ *Ibid*, Page 5.

⁴⁹ Stannard, David E., ed. *Death in America*. University of Pennsylvania Press, 1975. Page 73.

had a burying plot on their own land, but fears that future owners would neglect the tombs or worse, build over them, made the cemetery a very popular choice.⁵⁰

Mt. Auburn, like many large-scale rural cemeteries, banned all metal monuments, except bronze. This rule, while not specifically naming zinc grave markers as the culprit, was specifically intended to prevent the infiltration of the aesthetic cemetery with grave markers produced by Monumental Bronze Company. The Monumental Bronze Company marketed their grave markers as economical, but this often translated into “cheap” by the stewards of the rural cemeteries who wanted to maintain their image of class and good taste. The Monumental Bronze catalog stressed that zinc was “not an amalgam or an alloy, but a pure metal, just the same as gold, silver, copper, &c.”⁵¹ Still, zinc could not compete with the centuries old connotations of prestige that bronze carries. As the 20th century progressed, the ornamentation that had been an asset and major selling point of zinc monuments in the late 1800’s, came to be seen as garish when fashions changed.

Figure 1.6
Line & Stone
were one of few
undertakers
based in the
Piquette City,
Oregon
Cemeteries at
the turn of the
century.
Carpenters who
made furniture
also made
coffins on the
side (or coffin
makers made
furniture on the
side) as it was
natural for them
to expand their
business by
including
casket-making
service. This
ad was placed
in the Eugene
City-Oregon,
June 9, 1902.
Page 1.

Attitudes Toward Death

Victorians were very exposed to death but they cloaked it in elaborate rituals and euphemisms as a way to distance themselves from it and to make the untidy nature of death something that was socially acceptable. Advances in science and scientific thought had caused doubts about the infallibility of Christian dogma. Uncertainties about a spiritual afterlife grew and people compensated for their doubts by placing more emphasis on the social dimension of what happened to the body in this world. Where before, cemeteries had been generally neglected and considered places to be avoided now they became a reflection of a heavenly paradise on earth. People no longer wanted to be confronted with the harshest realities of death; they wanted to be comforted. Washington Irving noted in 1820, “Why should we thus seek to clothe death with unnecessary terrors . . . The grave should be surrounded by

⁵⁰ Stannard, David E., ed. *Death in America*. University of Pennsylvania Press, 1975. Page 17.

⁵¹ *White Bronze Statuary, Portrait Medallions, Busts, Statues and Ornamental Artwork for Cemeteries and Private Grounds or Buildings*. Bridgeport: The Monumental Bronze Company, c. 1882. Page 43. Page 1.

everything that might inspire tenderness and veneration for the dead, or that might win the living to virtue."⁵² Gone were the morbid epitaphs of the Puritans, now replaced with flowery reassuring phrases meant to comfort the living. On a zinc tablet in the Eugene Masonic Cemetery commemorating Ella Hudson, age 5, (1879 - 1884), reads the following epitaph: "THIS LOVELY BUD - SO YOUNG, SO FAIR, / CALLED HENCE BY EARLY DOOM, / JUST CAME TO SHOW HOW SWEET A FLOWER / IN PARADISE WOULD BLOOM." These kinds of comforts depicting the deceased as being in a better place were common during the Victorian age.

The body was treated as a precious memento. The term "coffin" was replaced by "casket," a name

that means a box intended to hold something of great value.⁵³ The relatively new industry of mortuary science was in great demand and morticians vied to erase all the tell-tale signs of death. Ideally, it should look as if the deceased had really just slipped into a peaceful slumber. The body would be set up in the parlor, a room that was unused except for funerals and to receive important visitors. As funerals in the home became less common, the parlor room also disappeared from the American house. The home "viewing" was relocated to the mortuary's "funeral parlor" where death was taken out of the hands of amateur family members and into those of a professional. A black mourning wreath was hung on the door to advertise that a death had occurred and friends and family were welcome to pay their last respects. The body might be displayed for several days, depending on the weather, rate of decomposition and cause of death.



Figure 1.6
Linn & Sons were one of two undertakers listed in the Eugene City, Oregon Directories at the turn of the century. Carpenters who made furniture also made coffins on the side (or coffin markers made furniture on the side) so it was natural for them to expand their business by including undertaking services. This ad was printed in the *Eugene City Guard*, June 9, 1892. Page 1.

⁵² Stannard, David E., ed. *Death in America*. University of Pennsylvania Press, 1975. Page 73.

⁵³ Jackson, Charles O., ed. *Passing: The Vision of Death in America*. Westport: Greenwood Press, 1977. Page 95.

Grave Markers

A wealthy Victorian-era family they might order an Italian artisan to carve a statuesque tombstone and ship it to America. Especially popular in tomb architecture was the Greek urn. Zinc obelisks and pillar monuments are almost always topped with an urn. Some are more stylized than others and might be interpreted as a large decorative finial. Some are unmistakable, as on the Frank Family Monument in the Eugene Pioneer Cemetery that features a large urn draped in a swag of flowers. The Greek Revival had swept America and it came to symbolize Democracy and was seen as a most appropriate architecture for the young nation. Others saw it as a pagan symbol that should not be used for Christian burial. George Templeton Strong complained that, "This recurrence to heathen taste and anti-Christian usage in architecture or art of any sort should be unreal and unnatural anywhere."⁵⁴ Supporters argued that the style was not "without the symbols of mortality, which purer faith of the Christian can well appropriate and associate with the more sacred and divine promises of the gospel."⁵⁵

Popular images on grave markers changed with the styles and cultural sentiments toward death. Although every cultural region had their own slant on the favored grave marker motifs, in general, by the turn of the 20th century trends in sepulchral sculpture were nation wide.

Religious motifs have always been a mainstay for grave decoration. The majority of the emblems offered by the Monumental Bronze Company were of Christian iconography such as angels, anchors, lambs, doves, various styles of

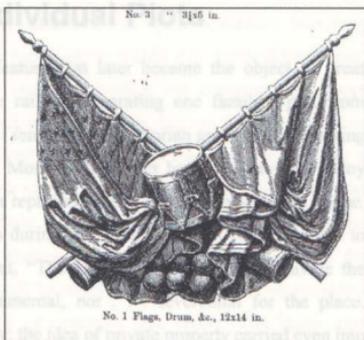


Figure 1.7

An emblem of crossed flags and a drum are just one of many patriotic images that were offered by the Monumental Bronze Company, although, religious images were predominant on zinc grave markers found in Eugene, OR and surrounding areas.

⁵⁴ Jackson, Charles O., ed. *Passing: The Vision of Death in America*. Westport: Greenwood Press, 1977. Page 104.

⁵⁵ Stannard, David E., ed. *Death in America*. University of Pennsylvania Press, 1975. Page 83.

crosses and crucifixes, and Jesus. After religious symbols, patriotic images seemed to be the next most popular according to their number in the Monumental Bronze Co. catalog.

In addition to grave markers, Monumental Bronze also designed and produced war memorial monuments. They made claims of having sold thousands of civil war monuments, although hundreds is a more realistic number.⁵⁶ Their patriotic symbols, such as a portrait of Abraham Lincoln, the American flag, crossed cavalry swords, or a medal for members of the Grand Army of the Republic topped with a bald eagle can be found on their Civil war monuments as well as grave markers. Interestingly, none of the grave markers surveyed in Eugene, OR and surrounding areas displayed such patriotic symbols, perhaps this is because the Civil War made less of an impact on the far Western states than it did in the East.

Family Plots and Individual Plots

Another Victorian cemetery feature that later became the object of great criticism were the cast iron or pipe railings separating one family's plot from another. It is hard to imagine the sea of fences in the Victorian graveyard by walking through a cemetery of that era today. Most of the fences have not survived. Many were neglected, rather than repaired or replaced, after they were no longer in vogue. Others fell victim to iron scrap drives during WWI and WWII. A foreign visitor to Mt. Auburn cemetery complained that, "The elegant iron rails, which divide the different small lots, are neither ornamental, nor . . . reverential for the place. Exclusiveness little benefits a cemetery; the idea of private property carried even into the realm of the dead . . . has something unnaturally strange."⁵⁷ Fences in cemeteries are a very ancient feature and served the utilitarian purpose of keeping animals from disturbing the grave and marking a grave more permanently than a single marker

⁵⁶ Meyer, Richard, Ed. *Cemeteries and Gravemarkers: Voices of American Culture*. "Monumental Bronze: A Representative Company" by Barbara Rotundo. Ann Arbor: UMI Research Press, 1989. Page 290.

⁵⁷ Stannard, David E., ed. *Death in America*. University of Pennsylvania Press, 1975. Page 85

could. Older church yards usually solved this problem by building a fence around the entire church yard. The fences of the Victorian era not only served as a decoration or, as the foreign visitor pointed out, to perpetuate the idea of personal property and exclusivity, but as a way of reinforcing familial identity, a core value among Victorians. Later fences were replaced with stone or concrete curbs, which delineated the family grave plot without obstructing the view. Curbs are a main feature in many cemeteries established in the late 1800s. The Eugene Pioneer Cemetery, the Mulkey Cemetery and the Eugene Masonic Cemetery are examples where individual lots, clustered into family plots are a main landscaping feature.⁵⁸ The other common grave layout, contemporary to this time, is illustrated by Mt. Vernon Pioneer Cemetery and Mt. Calvary Cemetery,⁵⁹ established in the early 1870s and 1890s respectively, where graves are lined up in orderly rows. Family members may lie next to each other, but without the benefit of any visual clues that they are united as kin. This type of landscaping has prevailed in the modern lawn type cemetery.

The former type of landscaping lends itself to more expression. Surviving family members could landscape their family plots to their own tastes. Rosebushes, the century plant, flowering bulbs, and lilac bushes are common throughout Oregon's pioneer cemeteries dominated by family plots, but are rare in cemeteries with rows of individual plots. The family plot was also conducive to erecting a family monument with the family name prominently displayed. An obelisk or pillar were popular shapes for a marker whose main purpose was to commemorate the family name. With one large family marker located in the center or back of the family plot, the individual markers could be much more modest. The Monumental Bronze Company catered to this type of cemetery plot layout. The larger zinc monuments almost always have a blank tier where the family name could be inscribed. The full names and dates of a person's birth and death could be

⁵⁸ All three cemeteries are located in Eugene, OR. See the cemetery surveys in Part III.

⁵⁹ Mt. Vernon Pioneer Cemetery is located in Springfield, OR. Mt. Calvary Cemetery is located in Eugene, OR. See cemetery surveys in Part III.

commemorated on each panel. Some monuments had two panels per side to include more people. Individual graves were still marked, but with a much simpler pillow marker, usually inscribed with only the deceased's first name or their status in the family, i.g. "FATHER" or "GRAMDMA."

RECREATING A CAST ZINC GRAVE MARKER TABLET



Photo: Pauline Allen, England

PART II

RECREATING A CAST ZINC GRAVE MARKER TABLET



Photo by Mary Ellen Rodgers

Why Should We Care?

Preserving zinc grave markers takes time, money and dedication. Why should we invest in cemeteries when there are so many other worthy causes competing for our attention? Following are some arguments for investing in cemeteries and in zinc grave markers in particular.

1.) Cemeteries are **“important pieces of open space for people in crowded urban areas.”**¹ Besides being repositories for the dead, the rural cemetery movement was all about providing people with an atmosphere that combined nature and art where they could contemplate the fragility of life and the promise of the afterlife. Today, as in the rural cemetery movement’s heyday, people use these spaces for recreation. Rural cemeteries were the forerunners of the public park. In maintained cemeteries it is common to see people jogging, walking their dog, eating lunch, or taking a break from work in the cemetery’s natural surroundings.

2.) Old cemeteries contain **“valuable natural resources such as trees, shrubs, and water which create bird and animal habitats.”**² Cemeteries are often the only place in an area that still retains native grasses and wildflowers. They are also a source of heirloom plants that are no longer cultivated. Take a stroll through any pioneer cemetery and you will likely see several unique varieties of antique roses.

3.) Cemeteries are **“sculpture parks” that contain “many elements of our collective cultural heritage such as architecture, fine art, and horticulture.”**³ Grave markers are a part of our material culture that, perhaps more than any other object, express what a culture wants to project as its values and mores. As artifacts, grave markers offer insights into the culture that built and designed them. As art, many monuments are excellent examples of craftsmanship and

¹ Clendaniel, William. *Historic Preservation Forum*. “America’s Urban Historic Cemeteries: An Endangered Species.” National Trust for Historic Preservation. Volume 11, No. 4, Summer 1997. Page 14.

² *Ibid.* Page 14.

³ *Ibid.* Page 14.

creativity. Others make up for their lack of artistry with their sincerity of feeling and expressiveness.

4.) **Poorly maintained cemeteries invite vandalism.** The Oregon Historical Cemetery Association (OHCA) describes the typical cemetery vandal as a Caucasian male, age 12 to 22. He is typically active at night, in secluded, poorly light areas, accompanied by friends and under the influence of drugs or alcohol.⁴ When a cemetery and its grave markers look well tended and cared for, vandals are less likely to cause problems.

5.) **Cemeteries are important genealogical resources.** A grave marker is often the only record left that a person lived and died. In addition to birth and death dates, they offer clues to a person's family relations and social status.

6.) **Cemeteries are outdoor classrooms.** Innovative teachers and cemetery associations have developed curriculum to teach children and young adults about history, nature, art, and genealogy. Children and young adults who learn respect for these cultural spaces are less likely to vandalize cemeteries.

7.) **Cemeteries are scared places.** It is a universal human trait to commemorate the dead in some way. To continue to honor the intentions of those who came before us connects us with our past and our humanity.

Mold Making 101

Molds are deceptively easy looking to make. The theory is very simple. Pour a liquid that will harden onto a surface. Once hard, peel it off. That is a two sentence process, but it possesses almost limitless possibilities to go wrong. The good news is that it just takes a little patience and attention to detail, and anyone can make a serviceable mold. There are many materials and products on the market for mold making and they usually come with pamphlets of instructions or technical support websites. The purpose of this section is to spare the reader some

⁴ Oregon Historical Cemetery Association Ledger. "Cemetery Education Month – October 2000." Vol. 9, Issue 2, October 2000.

frustration by giving advice specifically aimed at the special problems encountered when making a mold of a zinc tablet grave marker.

Obtaining A Tablet From Which To Make A Mold

When obtaining a tablet from which to make a mold, much will depend on the cemetery's stewards and how much latitude they are comfortable giving to a person interested in making a tablet replica. Of course, always obtain permission from the cemetery stewards before removing, cleaning or taking a mold of a tablet. Make sure to receive permission from the correct person. Just because the man who empties the rubbish cans said it was fine with him, does not mean one should back up the Buick and load the tombstone into one's trunk.

Zinc grave markers are hollow and, once a tablet has been broken, all kinds of interesting things begin accumulating inside. What also may be inside are fragments of the broken tablet. The interior of a zinc monument should be cleaned out before sealing it with a repaired tablet. Always wear thick gloves and do not scoop anything out with your hands. There may be discarded needles, drug paraphernalia, broken glass and other unpleasantness that should not be touched. A garden spade or a small dustpan works well for scooping out rubbish without having it come into bodily contact. The interior of the Castleman monument in the Eugene Masonic Cemetery was cleaned out. Buried in about 50 pounds of broken glass and wet decaying leaves were two corner fragments and two of the decorative bolts. Finding those fragments was well worth the effort.

There are pre-dominantly two types of tablet situations one will be working with. The first is where a missing tablet needs to be recreated completely, and the second is when a recreation needs to be made from a partial or damaged tablet. In the first situation, a mold must be made of another tablet with the same dimensions. It is not recommended to remove a securely attached

Figure 2.1
AFFECT use a
wire brush on
a zinc tablet
it will scratch
the metal.
Only clean
zinc tablets
with a natural
or nylon
brush.

zinc tablet so a thick brush-on mold material will be needed to take the tablet's impression in-situ. A damaged tablet is usually easier to receive permission to work on.

Cleaning the Tablet

How to Remove a Tablet

Tablets can be removed if necessary, as any dedicated cemetery thief will attest, but it is difficult, especially if one is trying to avoid inflicting any damage to the body of the grave marker or the tablet. A zinc tablet with 90 years of corrosion fusing the bolt and the tablet together are not going to be separated without a fight. Tablets were attached with brass quarter inch bolts. The decorative zinc bolt head was cast in a mold that also held the brass bolt. When



the molten zinc was poured into the mold, the decorative head and brass bolt became inseparable. The Monumental Bronze Company did not use nuts or washers. The brass bolts were probably slightly oversized and when threaded, cut through the soft zinc, making for a tight fit.

If another tablet is missing in a monument, look at the back of the tablet that is to be removed to assess how securely it is attached. If the tablet seems well attached, removing it is not recommended. Removal is a stressful process and can inflict scratches and fracturing on the brittle zinc. Once removed, the tablet may not re-attach to the body of the zinc monument as securely as it was before, making it susceptible to theft and loss. If removal is absolutely

Figure 2.1
NEVER use a wire brush on a zinc tablet. It will scratch the metal. Only clean zinc tablets with a natural or nylon bristled brush.

necessary, a little spray-on silicone lubricant⁵ and a padded wrench will help coax the bolts out.

Cleaning the Tablet

Clean the tablet prior to making a mold. The virtue of rubber mold material is that it takes excellent surface detail. Any debris or lichens on the tablet will be translated to the mold. Dirt and grime can be scrubbed off with a plastic or natural bristled scrub brush and de-ionized water. Never use a wire brush! Zinc is a soft metal. It can be scratched with a fingernail. De-ionized water is preferred over tap water because it contains no minerals, such as copper, that can react with zinc and accelerate corrosion, or calcium, that can leave a build-up.

Sometimes water and a brush are just not enough. For a very corroded and dirty tablet, low pressure bead blasting might be an option. A bead-blaster with *very fine* grit at 70 lbs. pressure, with the nozzle held about 8 to 12 inches away from the tablet (to further minimize the force of the blast) will have good results on very dirty tablets. Test a patch on the back of the tablet first to see how fast the bead blaster cleans off dirt and corrosion. Severe zinc carbonate corrosion has already deteriorated the surface of the zinc and no amount of bead blasting will be able to restore it. In this case, blasting will only reveal a pitted surface where the corrosion has irreparably damaged the zinc. A small amount of oxidation is good for zinc. It forms a protective layer against further corrosion. If a tablet is only mildly corroded, water and a soft bristled brush should be all that is necessary for cleaning. If zinc is left in an oxygen deprived condition, such as submerged in water, or buried in damp leaves or dirt, for an extended period of time, it will be unable to oxidize and form that protective layer of zinc oxide and is susceptible to disfiguring corrosion.

Carefully consider whether bead blasting is really necessary. When blasting, go slow and continually move the nozzle to achieve an even finish. Over

⁵ WD-40 is not recommended as it will leave an oily residue. Spray-on silicone lubricant will not.

zealous blasting is non-reversible and can cause the epitaph to look more like melting lumps of lard, rather than nice crisp lettering.

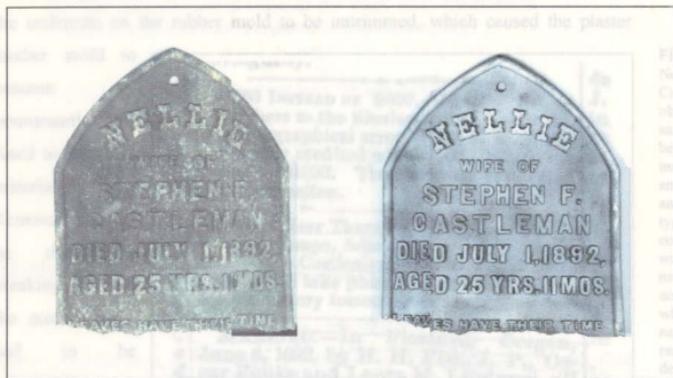


Figure 2.2
Nellie Castleman's tablet before cleaning (left) and after (right) cleaning with a low-pressure bead blaster. When cleaning, be careful not to over clean, remember that the tablet still has to match the rest of the monument.

Nellie Castleman and Her Tablet

The Eugene Masonic Cemetery groundskeeper found the top half of a tablet for Nellie Castleman. The tablet was buried about 100 feet away from the body of the Castleman family monument where Nellie was buried. The tablet was broken in half, warped, discolored, very dirty and encrusted with zinc carbonate. The cemetery association did not want the tablet to leave the cemetery so a mold of it had to be taken in the Hope Abbey Mausoleum. Conditions were not ideal, there was electricity, but no running water and it was winter-time and the place was, quite literally, cold as a tomb. The unheated conditions meant that it took

three days to pour the mold and have it cure. Further setbacks were encountered when the clay, necessary to build a dam around the tablet so the mold material would not gush out all over the table, was forgotten. Another oversight resulted in the undercuts on the rubber mold to be untrimmed, which caused the plaster mother mold to become

permanently fused to the mold material.

Removal had to be done by breaking it and the mother mold had to be completely redone. This was not an example of

a smooth mold making process, but it was an excellent, albeit, long, learning process. The moral of this tale is, be well prepared and DO NOT RUSH. Do not start making a mold if things are going to be rushed. If working with other people, stress to them that mold making will take three times longer than they think it should. The following checklist was developed for mold makers when working away from their usual work-space.

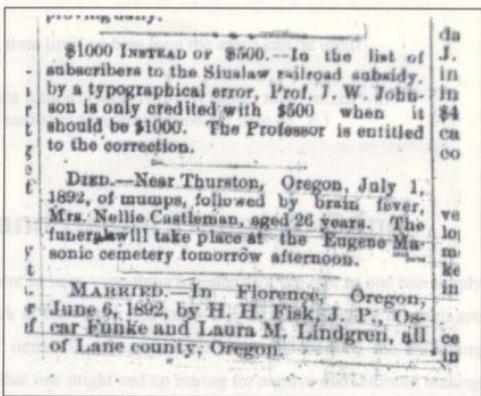


Figure 2.3
Nellie Castleman's obituary is sandwiched between a marriage announcement and a typographical correction. She was buried the next afternoon, not surprising when the same newspaper that reported her death was also reporting the unusually warm weather and the increase in ice sales. (The Eugene Daily Guard, July 9, 1892.)

Questions To Ask:

- 1.) Does the work place have electricity? (Will work be done after dark? Is it necessary to bring a lantern or other light source. Is there enough light to take pictures of the process?)
- 2.) Is there running water? (for cleanup and mixing plaster.)
- 3.) Is there a work table or counter?

- Heat source (A heat lamp costs about \$12 - \$15, if the work place is outdoors)
- 4.) Can materials be left out overnight?
 - Sharp screwdrivers (for tightening cured mold material)
- 5.) Can cars be parked close to the work site? (Remember, there is a truckload of materials to be hauled around.)
- 6.) Is there a time limit on how long the space can be used?
- 7.) Is the place heated? (Most two-part rubber mold mixes will have trouble curing in temperatures colder than 65° F.)

Materials and Useful Things to Bring

It is convenient to keep everything together in a big box so one can simply throw it into the back of their truck and know it is all there. Most of the tools are standard household items. Price approximants are included on the following checklist for things that one might end up buying for a grave marker mold making kit. The Salvation Army or Goodwill Stores are excellent places for purchasing things like spatulas, pouring measuring cups, mixing containers and buckets. It is a good idea to have tools exclusively for mold making so that they can be kept together and will not be contaminated (or vice versa) with other materials.

Mold Making Checklist

- Distilled water (\$2 a gallon) and soft bristled brush, (\$2) either nylon or natural bristles (for cleaning tablets)
- Spray on **mold release** (\$5 to \$9)
- Clay**, preferably an oil-based clay like "Plastilina," (Plastina costs about \$1 a pound, or \$10 for a 20 lbs. bag of water based clay.)
- Two part mold system** (\$29 to \$50 for 2 quarts)
- Measuring cups** with pour spouts or a scale (depending if your mold material needs to be measured by volume or by weight)
- A **spatula** or two (for mixing and mixing and mixing mold material)

Figure 2.4
Christopher
and Andrew
Rodgers help
with pouring
a mold.

- Heat source** (A heat lamp costs about \$12 - \$15, if the work place is below 65° F, a heat lamp will be needed for the mold to cure)
- Sharp scissors** (for trimming cured mold material)
- Plenty of **plaster** (\$10 for a 20 lbs. bag. There are different grades of plaster. For making mother molds, high quality plaster is not needed, so purchase the least expensive. Always take more than is needed.)
- 2 gallon **plastic bucket** or container for mixing plaster (\$2 - \$3)
- Mold boards and clamps** (mold boards can be made for about \$12, for pouring plaster mother mold)
- Newspapers or plastic trash bags** (for easy clean up of the work surface)
- Camera**
- Hand towels**
- A roll of **paper towels**

Brushable vs. Pourable

Mold material is classified as "pourable" and "brushable." Pourable mold material has the viscosity of motor oil and is much easier to mix. Brushable mold material has the consistency of peanut butter and is difficult to mix and hard to measure by volume. Both will work well, but the pourable is much easier to work with. Brushable mold material is the only way to take tablets of a vertical surface, unless a special box is built that can be securely strapped to the surface of a grave marker and filled with pourable mold material.

Pouring the Mold

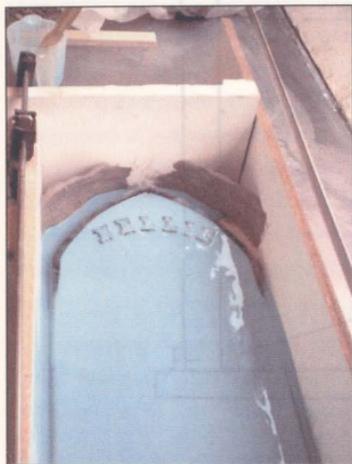
Before pouring mold material onto an irreplaceable grave marker tablet, practice the process on something else. This



Figure 2.4
Christopher
and Andrew
Rodgers help
with pouring
a mold.

exercise is simply to become familiar with the mold material so that problems can be anticipated before they happen when working on a zinc tablet. *Figure 2.5*

Place the tablet, inscription side up, on a smooth table. Push the clay or Plastilina into the crack between the bottom of the tablet and the table. This will prevent mold material from seeping underneath the tablet and making it difficult to remove. Next, either pinch a clay dam around the tablet about one inch away



from the edge of the tablet and about one inch above the highest point of the tablet, or set up moldboards for nice clean edges. (See figure 2.6) Liberally spray the entire tablet, the tabletop and the moldboards or pinched clay dam with mold release. (Petroleum jelly is an effective mold release but its thickness makes it difficult to apply without losing surface detail, so it is not recommended.) Carefully measure or weigh and mix the mold material. Keep mixing it. Mix it some more. Nothing is worse

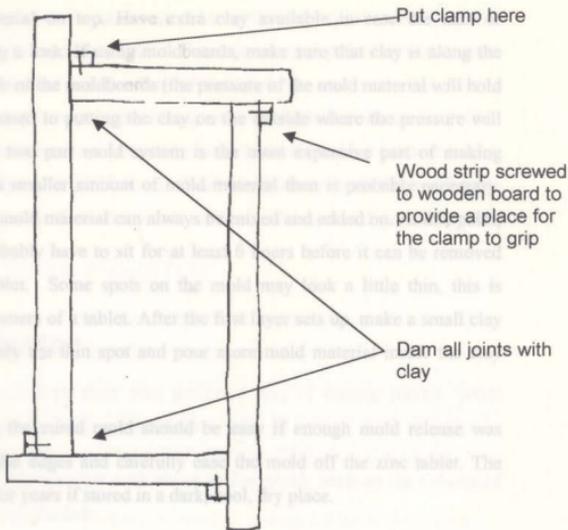
than setting up a mold for three days and then peeling it off to discover the inside is a gooey uncured mess. Most mold material has a working life of at least 15 minutes, usually longer, before it starts firming up, so there is plenty of time to make sure it is mixed thoroughly. A paint mixer attachment for an electric drill will work well for mixing large volumes of mold material, but it also introduces air bubbles into the mold material. Experiment first to see how much it reacts. Always tap the bottom of the measuring cup or container holding the mixed mold material vigorously against a hard surface for a minute or two to try to dislodge bubbles.

Figure 2.5

The first brushed on coat of mold material is allowed to set up until tacky. The use of mold boards will make for clean, straight edges.

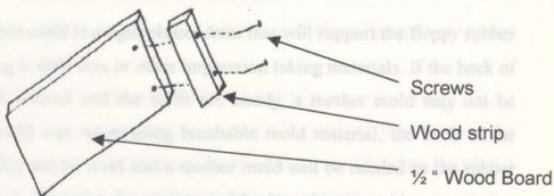
... Carefully brush on the first coat of liquid mold material over the tablet until it is completely covered. Make sure it sticks into every nook and corner and is not too thick. This is the layer that is going to capture the impression. Make sure the first layer has no visible air pockets and then steadily brush on the second coat. Have extra clay available to use as needed. Make sure that clay is along the edges of the mold of the moldboard (the pressure of the mold material will hold it in place as opposed to the clay on top where the pressure will push it off). The two purpose of the clay is to seal the joints of the moldboard, so make a smaller amount of mold material than is possible. Develop much of mold material can always be removed and added on as needed. The mold will probably have to sit for at least 24 hours before it can be used. Some spots on the mold may be a little thin, this is common at the corners of the tablet. After the first layer sets, make a small clay dam surrounding only the thin spot and pour more mold material into this area.

Figure 2.6
Making
Moldboards



Making the Mother Mold

The mother mold will support the floppy rubber moldboard while it is being used. If the back of the mother mold is not flat, a mother mold may not be needed. If the back of the mother mold is not flat, a mother mold will be needed. To make the mother mold, place the zinc tablet, inscription side up, on a flat surface. Make a clay dam around the edge of the tablet where it meets the surface to prevent plaster from



Carefully brush on the first coat of liquid mold material over the tablet until it is completely covered. Make sure it sticks into every nook and cranny. The first coat is most important. This is the layer that is going to capture all of the detail. Make sure the first layer has no visible air pockets and then steadily pour the rest of the mold material on top. Have extra clay available in case the dam or moldboards spring a leak. If using moldboards, make sure that clay is along the edges on the *inside* of the moldboards (the pressure of the mold material will hold it in place as opposed to putting the clay on the outside where the pressure will push it off.) The two part mold system is the most expensive part of making molds, so make a smaller amount of mold material than is probably necessary. Another batch of mold material can always be mixed and added on. At this point, the mold will probably have to sit for at least 6 hours before it can be removed from the zinc tablet. Some spots on the mold may look a little thin, this is common at the corners of a tablet. After the first layer sets up, make a small clay dam encircling only the thin spot and pour more mold material inside the clay dams.

Removing the cured mold should be easy if enough mold release was applied. Start at the edges and carefully ease the mold off the zinc tablet. The mold should last for years if stored in a dark, cool, dry place.

Making the Mother Mold

The mother mold is a rigid plaster form that will support the floppy rubber mold when filling it with wax or other impression taking materials. If the back of the rubber mold is level and the walls are sturdy, a mother mold may not be needed. If the mold was taken using brushable mold material, the back of the mold will probably not be level and a mother mold will be needed so the rubber mold will be level. To make the mother mold, place the zinc tablet, inscription side up, on a table. Fit the rubber mold on top of it. Make a clay dam around the edge of the rubber mold where it meets the tabletop to prevent plaster from

seeping underneath. Spray everything with mold release. The plaster will be applied to this surface, and there can be no undercuts if it is to ever come off. Set up the moldboards about two inches away from the edge of the rubber mold. Use clay on the inside of the moldboards to dam up all the joints between moldboards and the table, as well as the joints at the meeting of vertically placed moldboards. (This is important, unless of course, one enjoys having plaster gush out all over the table and onto the floor.) Mix the plaster (instructions on mixing plaster follow) and fill the moldboards up until the highest point on the rubber mold is covered by about three inches of plaster. It should be hard in about half an hour and have fully cured in 12 hours. Once the plaster is hard, the moldboards should come off easily. Turn the plaster mother mold over and peel the rubber mold off.

Making a Wax Positive

Mixing Plaster

Everyone develops their own preferred way of mixing plaster. Some traditional guidelines for mixing plaster are as follows:

- 1.) Fill a bucket with about half as much water as the volume of plaster needed.
- 2.) Sift any lumps out of the plaster before adding it to the water.
- 3.) Steadily add the powdered plaster to the water by sifting in handfuls of plaster, one at a time.
- 4.) Continue to add plaster until a small mound appears above the water line.
- 5.) Let the concoction sit about 5 minutes.
- 6.) Without introducing air, thoroughly mix the plaster and water until there are no lumps. (The consistency is right when the plaster is thick enough to stick to the hairs on your arm.)
- 7.) If the mixture seems too thin, quickly add more water before it starts to set up. If too thick, quickly add a little more water.

8.) Pour the plaster immediately after mixing. Foundry availability does not allow for an aluminum or zinc tablet, then a urethane tablet should be used.

Once poured, the plaster will need to cure in a warm, dry area for about half an hour. Plaster sets by a chemical reaction. You will know the reaction is taking place when the plaster becomes warm to the touch. Once the plaster cools, it has reached its maximum strength. It may still feel damp. Plaster can be further dried by placing it in the oven on the "low" setting. Do not put plaster in an oven on a higher setting, too much heat, too fast, can cause water in the mold to expand and will crack the mold.

Making a Wax Positive

To recreate a missing or lost zinc tablet in metal, it must first be made in wax. If one does not have knowledge of foundry work, or cannot enroll in a metal casting class at a local university or community college, it is possible to take a wax tablet to a commercial foundry and have it cast by them. A large foundry will probably not be interested in doing a small custom order job, but there are many smaller, privately owned foundries that would be happy to accommodate a custom order. Depending on their investment system, casting set up and workload, a metal tablet could be produced from a wax model in two to four days for about \$500.

The first preference in historic preservation is to replace historical material in kind. A zinc reproduction is the best and most authentic choice and if money allows, this should be the material in which a tablet is recreated. If zinc casting is not available, a good compromise is to have the tablet cast in aluminum. Aluminum is the metal that most resembles zinc in appearance, especially when sand blasted. Aluminum is also very close to zinc in terms of being noble. (See Table 2.1) When a more noble and a less noble metal are in contact with each other and in the presence of water, a slight electrical current will be created that will cause corrosion of the less noble metal. This is something that one will not

² Adapted from information provided on the PolyPlaster website: www.polyplaster.com.

have to worry about with zinc and aluminum. If funding or foundry availability does not allow for an aluminum or zinc tablet, then a urethane tablet should be considered.

There are thousands of different varieties of wax. Different formulas have different qualities of mold-ability, brittleness, melting points, strength, flexibility, degrees of stickiness and ability to take a finely detailed impression. A microcrystalline "casting wax" is most appropriate to this type of work and can be purchased at craft stores or through the internet. Paraffin wax that can be purchased at grocery stores for canning is not appropriate. It is possible to pour paraffin wax into a mold to create a tablet, but it does not have the best impression taking quality or strength and a metal casting foundry will not work with it.

Gold	More Noble ↑ ↓ Less Noble
Palladium	
Silver	
Copper	
Lead	
Tin	
Nickel	
Cadmium	
Iron	
Zinc	
Aluminum	
Magnesium	Less Noble

Table 2.1⁶

The tools needed for working with wax are mostly common household cooking devices: a crock pot for melting large blocks of wax, an electric griddle to melt surfaces (such as wax letters) until they are level, and a meat thermometer to monitor the heat. These can all be purchased at second hand stores. Once they are used for wax, it is not advised that they be used for anything else.

⁶ Adapted from information provided on the PolyPhaser website: www.polyphaser.com.

Everyone will develop their own repertoire of wax working tools but some staples are a utility knife with a small blade, a propane torch to heat large areas of wax and to warm metal tools, and a low wattage soldering iron for melting small areas of wax. Having a soldering iron with the lowest possible wattage is important. When microcrystalline wax overheats, it starts to smoke and the smoke is poisonous to inhale. Wax smoke inhalation can cause severe headaches and nausea. Overheating is also not good for the wax. Repeated overheating will break down the structure of the wax and it will lose strength and become difficult to work with. Wax should not be heated over 250° F and should be poured into the rubber mold at about 180° F.

It is important to keep wax clean. Impurities such as plaster and dust can leave imperfections in the cast surface. Hardened wax can be cleaned with water or rubbing alcohol and a section cut off of a nylon. If, after working with one crock pot of wax for awhile, the castings seem more brittle and contain more imperfections, it is probably time to replace the old wax with new wax.

Prepare the rubber mold for pouring by cleaning it with rubbing alcohol. It can be cleaned with water as well, but keep in mind that every droplet of water left in the mold will show up as a bubble in the cast wax positive. Alcohol evaporates more quickly and reduces the risk of bubbles. The clean, dry rubber mold should be laid on a flat, level surface. When the wax liquefies and reaches 180° F it is ready for pouring. Pour the wax in one spot in a slow steady stream until the rubber mold is full.

Another method that is better at preventing air bubbles is to brush on the first layer of hot wax making sure it fills up every groove and indent. Immediately pour the rest of the wax on top of the brushed on layer until the mold is full. If the brushed on layer cools too soon, it may not bond with the poured on wax and may not make a clean impression.

Knowing when to pull the wax out of the mold will take careful observation. It must be done when the wax is hard, but when it still retains some flexibility to ease it out of the mold without breaking it; too soft and it will still be liquid on the inside and ruin the impression when moved, too hard and the thin

edges may crack when it is removed from the mold. It usually takes about 45 minutes to an hour for wax to cool off enough to be removed.

Once removed, the wax tablet can be cleaned with rubbing alcohol and a section of nylon. Imperfections such as air bubbles can be filled in with a very soft type of wax specifically made for the purpose. Bumps can be cut off with a hot utility knife or sanded down with sanding paper.

Plastilina vs. Clay

Plastilina is an oil based clay and has many advantages over regular clay; however, it does cost more than water based clay (expect to pay about \$1 per pound.) Plastilina is clay mixed with oil instead of water so that it will not dry out if left exposed to the air. It can be reused indefinitely, and in the long run will be cheaper than clay. To soften the consistency, simply knead in mineral oil.⁷ Store plastilina in a sealed bag, it should stay good for decades. Water based clay must be constantly spritzed with water and sealed in plastic bags. It also shrinks. A section of clay that fits perfectly to a partial wax tablet will shrink about 10% if allowed to dry. The perfect fit that probably took hours to achieve cannot be regained by re-hydrating. Plastilina will never shrink.

Recreating Missing Sections of a Tablet with Plastilina

The most common areas to break on a zinc tablet are the areas surrounding the bolts. This is especially a problem when the original zinc bolts have been lost and replaced with iron bolts. When iron is exposed to air and water, it oxidizes, and the iron molecules expand up to seven times. This is called iron-jacking and the expanding iron will snap off the corners of a brittle zinc tablet.

⁷ Do not try kneading in cooking oil, it will rot.

Figure 2.7
Original zinc fragments are embedded in clay to recreate the entire tablet.

Figure 2.8
A rubbing was made of a complete tablet on the Castleson monument that had the same shape as "Helle Castleson's" tablet. This rubbing served as a template for recreating the new tablet out of clay.

Regardless of how much or how little is missing from the original zinc tablet, the repairing process is the same. Place the wax tablet, or the original fragment, on a board that is the size of what the tablet will be when repaired. The wax tablet can be kept stable by holding it in place with small blocks of wood screwed to the board.

Measure the thickness of the original tablet. Most tablets have a rounded raised border around the edges. Do not count the border when determining the thickness of the tablet. Roll out your clay to this thickness, if a clay press is not available, place the lump of Plastilina between two boards of the desired thickness and roll over them with a rolling pin. The boards will prevent the clay from being rolled too thin. Cut the slab to the general shape of the finished tablet and attach it to the wax tablet. Once attached, cut the Plastilina section to the exact dimensions of the finished tablet using a straight edge as a guide. The result should be a complete tablet made of a compilation of wax (or zinc) and Plastilina. Depending on the amount of damage to the original tablet, letters may need to be fabricated to complete epitaphs, bas relief emblems added or missing borders completed.

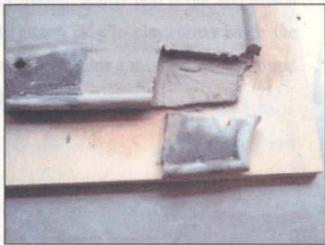


Figure 2.7
Original zinc fragments are embedded in clay to recreate the entire tablet.



Figure 2.8
A rubbing was made of a complete tablet on the Castleman monument that had the same shape as Nellie Castleman's tablet. This rubbing served as a template for recreating the new tablet out of clay.

Recreating Borders

The best way to add the rounded border to the edge of the clay tablet is to use the rubber mold to take an impression of a segment of the border. Push clay into the negative space of the border on the rubber mold. With a clay tool, scrape away the excess until it is flush with the background, gently pull it out and attach it to the edge of the clay tablet. To securely attach clay to clay, cross hatch the surfaces to be connected with a clay tool, wet them with a mixture of water and clay (this is the "glue") and push them together.

Recreating Emblems

It is best to cast the bas relief emblems taken from the rubber molds in wax, even if you are attaching them to a recreated clay tablet. The wax to clay attachment just needs to be strong enough so that when pouring the rubber mold material over the completed recreated tablet, the bas relief image will not move. A bas relief formed out of clay or Plastilina will stick in the rubber mold and will not result in a clean image. Clay is also much more delicate than wax and could be easily scratched or crushed. When casting emblems out of wax, follow the same instructions as casting a tablet out of wax. The back, flat side of an emblem can be further smoothed or leveled as needed by melting it for a few seconds on an electric griddle. If connecting a wax emblem to a wax tablet, it will be necessary to melt the back of the emblem so that the hot wax will glue the emblem to the tablet.

Recreating Letters

The Monumental Bronze Co. used a large assortment of letter sizes, but only about three different lettering styles. The most typical font is a simple, sans serif block lettering. A more decorative style was a 19th century ornamented type

that in modern popular culture has come to evoke the old west. They also used a rustic lettering that resembled twigs. These more ornamented lettering styles were typically used to highlight names, whereas the sans serif block lettering was used for most of the birth and death dates and epitaphs.

All letters are raised. Raised lettering had two advantages: It resembled lettering on more expensive stone monuments, and it was faster and less work intensive to produce in the foundry. In stone monuments, raised lettering is much more difficult to execute and takes a great amount of skill compared to incised lettering, and thus, cost more. In the Monumental Bronze plaster rooms there were probably several bins of different sizes and styles of plaster letters that workers could add to a plaster tablet. If inscriptions were incised, that would mean that workers would have had to manually carve each inscription.

All letters are capital. The only instance in the survey of zinc monuments in Eugene and surrounding areas where lowercase letters were used, was on a marker's mark manufactured by Detroit Bronze. In that case, the factory name was displayed in small raised letters on the base and read: "Detroit Bronze / Ann Arbor, MI."⁸ The mixed use of upper and lowercase letters was common on stone grave markers contemporary with zinc grave markers, and the choice to use only capital letters was to simplify the production process.

The tools needed to recreate letters are: a low wattage soldering iron, a utility knife with a small blade, a propane torch (to heat the utility knife), an electric griddle and patience. Look for letters of the same size on epitaphs in other zinc monuments and use a brush on mold material to take an impression of them.

Because this is a brush on mold, the back will be uneven and making a plaster mother mold necessary to level the rubber mold. Clean the rubber mold as described in the above section, "Making a Wax Positive." Pour hot wax into the mold. When the wax is hard, pull it out of the mold. All that is needed are the raised wax letters, not the wax background. Lay the flat back of the wax on a hot

⁸ This was on the Hudson family monument in the Eugene Masonic Cemetery. It is the only monument in surveyed that bears the Detroit Bronze maker's mark.

Figure 2.8
Lettering on
the tablet
style double
font marker
for Norman
Dewey, buried
in the Laurel
Cave,
showing the
typical without
first name
and a
capital
justification.

electric griddle to melt away most of the background. Roughly cut out each individual letter with a heated utility knife. By carefully spearing the top of the letters with a utility knife and holding their back against an electric griddle, the back can be melted away until all that is left is the raised letter. Do this for every letter needed for the recreated epitaph. If all of the letters needed cannot be found in another epitaph, it is easy to doctor similar letters into the needed letters. A little cutting with a utility knife warmed in the flame of a propane torch and an "E" can become an "F" or an "L." Punctuation can be made this way as well.

Putting the recreated lettering onto a blank wax or clay tablet is a little like old-fashioned type setting. Lay the finished letters on top of the tablet to determine spacing and line breaks. Once determined, remove the lettering and line them up in the proper order next to the blank wax or Plastilina tablet. Place a straightedge of strips of cardboard, thick paper or thin wooden strips to mark where the first row of lettering needs to be lined up. To affix wax letters to a wax tablet, spear the letters with a utility knife, melt the back just until it is liquid and quickly press it into place, so that the bottom of the letter is flush with the straightedge. To affix wax letters to a Plastilina tablet, press the wax letters slightly into the Plastilina.

The Monumental Bronze Company spaced letters and lines differently for each monument. As a general rule: for large blocks of text, the lettering was placed flush left with a ragged right hand justification. Dates and shorter epitaphs were centered. First names were commonly presented in a large ornamental lettering style that arched at the top of the tablet.



Figure 2.9
Lettering on
the tablet
style double
front marker
for Norman
Doane, buried
in the Laurel
Grove,
showing the
typical arched
first name
and a
centered
justification.

Taking a Mold of the Completed Composition Tablet

Take a rubber mold of the completed tablet. Follow the instructions presented above in the section, "Pouring the Mold." Remember to spray the recreated tablet with a mold release. Moldboards will make a nice clean edge and are recommended for use in this, the most important mold, that will be used many times. From this mold, wax tablets can be made as well as urethane tablets.

Pouring Urethane Tablets

Urethane casting systems consist of a liquid prepolymer that is mixed with a liquid curative. The combination results in a chemical reaction that causes the urethane to harden. Different urethane casting systems cure in different amounts of time. The longer the urethane takes to cure, the stronger it will be. It will also be more expensive. Two quarts of urethane material that sets up in three minutes will cost about \$30, while two quarts that set up in 15 minutes will cost about \$60. Durable castings can be made from a quick curing urethane system, but a longer curing time is preferred for strength, as well as ease of use.

When the manufacturer's instructions for preparing a urethane casting say the mold will be hard in three minutes, they really mean three minutes. There is no grace period on pouring urethane. If using a quick curing urethane, a stopwatch is a necessity. First mix the curative and the prepolymer separately in their own containers by gently rotating the container in which they came. When the curative and prepolymer are combined, spend only about 30 seconds mixing the curative with the prepolymer, while still being very thorough and trying not to introduce air bubbles. Then pour the mixed material into the rubber mold *very quickly*. Some urethane casting systems measure the ratio of prepolymer to curative by volume, some by weight. Most people find mixing ratios determined by volume as the easier method.

One of the good qualities of urethane is that it bonds to almost anything. The down side is, if mold release is not liberally used on *everything*, it will bond with things that it should not. Spray, not only the inside of the mold with mold release, but also the top and back. Spray the table top of the work area. Even measuring cups and stirring sticks (if they are not disposable) should be sprayed.

Urethane casting chemicals are toxic and should only be used in a well ventilated area. Inhalation of urethane casting fumes can cause nausea and headaches. Prolonged exposure can cause brain cell damage. Wearing a respirator is highly recommended. Urethane, like mold material, needs a warm, dry climate to cure. Urethane should be poured at temperatures above 65° F.

When the chemical reaction is taking place between the curative and prepolymer the material will become very hot to the touch. Do not try to remove it from the rubber mold until it has cooled. Urethane will harden quickly, but it may not achieve its full strength for 15 to 30 minutes. Once fully cured, it can be sanded, sawed or drilled, just like wood. An electric hand held die grinder works very well for knocking off bubbles and imperfections.

Coloring Cast Urethane Tablets

Urethane for casting is usually white or clear when it dries. A coloring agent can be mixed in to the urethane curative and prepolymer. Adding a coloring agent to the mold is advised for urethane casts that will be painted to resemble zinc. If the surface paint is scratched, it will be less obvious if the interior of the urethane tablet is a similar color to the zinc.

If painting the surface, an acrylic paint made for outdoor exposure is advised. The paint should be UV and fade resistant. "Metallic" acrylic paints resembling aluminum or pewter are available at most craft stores and can be used for a more authentic metallic look. If at all possible, paint the tablet in the field next to the zinc monument body to which it will be attached. This way, the color

will be the most authentic. If that is not possible, several color photographs taken in different lighting conditions will have to serve as a guide.

The preferred method of coloring a cast urethane tablet is to add zinc or aluminum filings to the curative and prepolymer mixture. This will change the mixing ratios of the curative and prepolymer so always check with the manufacturer's instructions. When real metal filings are added to a urethane cast tablet, the resulting cast can be finished with a cold patina if needed.

Casting Decorative Bolts in Cast Urethane

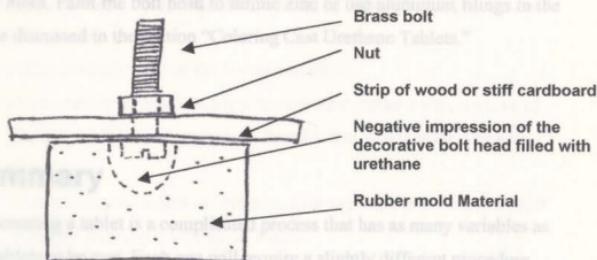


Figure 2.10

Diagram showing how to attach a brass bolt to a cast urethane decorative bolt head by holding the brass bolt head in place in the liquid urethane until it hardens around the brass bolt.

- 1.) Prepare the tablet as described in the previous section.
- 2.) Receive permission from cemetery authorities to work on the tablet.
- 3.) Prepare the tablet by filling in missing sections with clay.

Whether a recreated tablet is made of zinc, aluminum or of urethane, the decorative bolts will be the same. The Monumental Bronze Company used quarter inch brass bolts with national fine threads attached to a decorative zinc heads. A good substitute that is easy to make are quarter inch brass bolts with national fine

threads set in a cast urethane decorative head. Take a rubber mold of a decorative bolt head. Try to take a mold of a bolt head in good condition with crisp detailing. After spraying the mold with mold release, pour a small amount of urethane casting mixture into the mold. Set the proper sized brass bolt into the liquid urethane casting mixture. (See Figure 2.10) The bolt needs to be held upright without touching the edge of the rubber mold. To do this, drill a quarter inch hole in a thin strip of wood or stiff cardboard. Push the bolt through the hole in the strip, then attach a nut to the back of the bolt. Place the strip horizontally over the rubber mold. If the surface of the mold is uneven, small wooden blocks will hold the wood level with the bolt head extending down into the liquid urethane mixture. Adjust the nut on the back to either lower the bolt head further into the urethane or raise it up from the urethane. Let this setup sit until the urethane is completely cured. Pull the bolt and attached decorative urethane bolt head out of the rubber mold. Paint the bolt head to mimic zinc or use aluminum filings in the urethane as discussed in the section "Coloring Cast Urethane Tablets."

In Summary

Recreating a tablet is a complicated process that has as many variables as there are tablets to be cast. Each one will require a slightly different procedure depending on its condition. Following is a summary of the entire recreation process for a tablet when only broken fragments are available.

- 1.) Find a monument that needs a tablet recreated.
- 2.) Receive permission from cemetery stewards to work on the tablet.
- 3.) Reassemble the tablet by filling in missing sections with clay.
- 4.) Recreate missing borders.
- 5.) Recreate missing letters.
- 6.) Find another zinc monument epitaph that uses the same size

and style of letters.

- 7.) Take a rubber mold of the epitaph.
- 9.) Pour hot wax into the epitaph mold to make a positive of the letters.
- 10.) Cut out each letter until you have enough letters to recreate the missing epitaph.
- 11.) Affix the wax letters to the clay by gently pushing them into the clay.
- 12.) Recreate Missing Emblems.
 - 13.) Take a rubber mold of the desired emblem from another zinc monument.
 - 14.) Pour hot wax into the rubber mold to make a positive image of the emblem.
 - 15.) Attach the emblem to the tablet by gently pushing it into the clay.
- 16.) Take a rubber mold of the completed tablet.
- 17.) If recreating the tablet in aluminum or zinc, make a wax positive of the recreated tablet for use by a foundry that will cast the tablet in metal.
- 18.) If recreating the tablet in urethane, pour urethane into the mold after liberally spraying it with mold release.
- 19.) Clean up the urethane tablet with an electric die grinder tool.
- 20.) If aluminum or zinc filings were not added to the liquid urethane mixture, paint the tablet to exactly match the other zinc tablets on the monument that the tablet will be attached.

PART III

CAST ZINC GRAVE MARKER SURVEY EUGENE & SURROUNDING AREAS



Why Survey?

The Association for Gravestone Studies claims that "the single most important service that an individual or group can do for an old cemetery is to carefully record everything that remains."¹ Surveys are the first step in preserving a cemetery, or in our case, preserving zinc grave markers. Cemeteries are not static. They change all the time due to human and natural interferences. Most destructive are vandals, but pollution, acid rain, storms, theft, neglect, and good old fashioned apathy all take their toll. Documenting the condition and placement of grave markers with photographs and sketches makes repairs easier. Surveys can also highlight specific problems a cemetery is experiencing and initiate action to correct the problems. Surveys can be done with volunteers and require no specialized tools. The most expensive aspect is the cost of developing photographs, but if a digital camera is used, that can be avoided all together.

Methodology and Findings

The survey of the cast zinc monuments in the Eugene and surrounding areas was conducted with two objectives in mind; first, to locate and record all of the cast zinc monuments in the cemetery; and secondly, to evaluate their condition. Information was gathered by a visual inspection, a digital camera, a compass, a GPS, and a tape measure. All measurements are with the English system. Following each plot survey is a map of the plot. All Photographs were taken with a Samsung Digimax 800K digital camera. Information was entered into a laptop computer while still in the field. Maps are not drawn to scale. All measurements should be considered approximate. Map plots were drawn in the field, and then transcribed into the computer. These computer-generated maps were rechecked in the field and revised. While not drawn to scale, the space relationships between markers are representative of the actual plot.

¹ Quoted by William Clendaniel in his article "America's Urban Historic Cemeteries: An Endangered Species." Published in Historic Preservation Forum. Vol. 11, No. 4, Summer 1997. Page 13.

All the cemeteries surveyed were included, even when they did not contain zinc grave-markers. Because it was not possible to survey every cemetery in the area, the reader should know which cemeteries contained zinc markers in them, as well as which ones definitely did not. Including every cemetery surveyed also gives the reader a more balanced view of how common cast zinc markers are in this region. Most public pioneer cemeteries (generally those founded c. 1840 – 1890) contain one or two zinc markers, usually in the form of a small pillow marker or a medium sized marker. The State of Oregon defines a pioneer cemetery as any cemetery having six or more people buried in it who died before 1906. This survey covers eleven cemeteries in Eugene and the surrounding areas. Of those, nine contained a total of 76 cast zinc grave markers.

The Eugene Pioneer Memorial Cemetery is the richest repository of cast-zinc grave-markers in Eugene. It contains 41 zinc markers ranging from small footstones to elaborate sculptural columns over 11 feet tall. There must have been an unusually manic Monumental Bronze Salesman in this area. The Eugene Pioneer Memorial Cemetery was established by the Odd Fellows and some of the zinc monuments bear the symbol of the International Order of Odd Fellows, three links of chain with the letter F, L or T inside each chain link, standing for "Faith," "Love" and "Truth." Another symbol that showed up on a few zinc grave markers in this cemetery was for the Woodsmen of the World.

How many Monumental Bronze salesman could a region support? The 1892 Eugene City Directory lists two stone monument dealers: E. C. Lake and W.W. Martin. In 1910, the population of Eugene was between 12,000 and 13,750.² At that time, Lake was still operating but Martin was not listed and may have been replaced by The Oregon Granite Co.³ People could also order grave stones from Salem, Portland, the East Coast, or even through a special Sears and Roebuck monument mail order catalog. As we examine the break down of the number of zinc markers to the approximate number of stone or bronze markers in historic cemeteries, it is important to keep in mind that cast zinc markers were not

² Polk's Eugene City and Lane County Directory. Vol IV, 1910. Portland: R.L. Polk and Co., 1910.

³ Ibid, Page 3.

Figures 3.1 & 3.2

The Monumental Bronze Co. had to compete with other mail order businesses companies such as the Sears and Roebuck Catalog (Top) A footstone from the 1901 Sears & Roebuck monument catalog advertising their "handmade ornamented footstones" for \$25.75

Reprinted from Ruth M. Little's *Stones and Slaves: Three Centuries of North Carolina Gravemakers* Chapel Hill: The University of North Carolina Press, 1995. Page 24. Courtesy of the Wrentham Museum, Printed book and Periodical Collection. (Bottom) *Nacoochee Daily's* (1877).

1919 zinc monument in the Oak Hill Cemetery looks suspiciously similar to the Sears and Roebuck footstone. The gates of heaven opening up was a very popular motif at the turn of the century.

However, there are inherent limitations with this calculation. What if cemeteries went out of use for a number of years? The average number of burials could be greatly altered by disease epidemics, or, as the population surrounding the cemetery increased, so the number of burials per year would also increase, also, the approximate number of graves may not be accurate because there may be unmarked graves or, as in the case of the Luper Cemetery, which is completely overgrown, more zinc grave markers may be concealed under vegetation. *This is not a scientific statistic.* The highest percentage of zinc grave markers is found in the Eugene Pioneer Cemetery and the Mt. Vernon Cemetery. The percentage of zinc monuments in the Pioneer Cemetery during the historic period is 3.0%. In Mt. Vernon 2.6% to 5.1% of the burials were commemorated with cast zinc grave markers during the historic period. The lowest percentage is 0% in the, Milliom, and West Lawn Memorial Cemetery where there were no zinc grave markers.

Cemetery	Year	Historic Period Burials	Percentage of Zinc Markers	Notes
West Lawn Memorial Cemetery	1877	22 during historic period	0%	Cemetery, no modern burials
Milliom Cemetery	1862	900 - 1,000 during historic period	0%	Cemetery, no modern burials
Eugene Pioneer Cemetery	1872	4,000 / 21 per year (1,204 during historic period)	3.0%	Burials stopped in 1920
Mt. Vernon Cemetery	1875	500 - 1,000 / 4 - 8 per year (178 - 352 during historic period)	2.6% - 5.1%	Burials Continue
West Lawn Memorial Cemetery	1877	5,000 / 38 per year (1,672 during historic period)	0%	Burials Continue
Milliom Cemetery	1862	500 - 2,000 / 4 - 16 per year (160 - 640 during historic period)	0% - 3.6%	Burials Continue
West Lawn Memorial Cemetery	1877	5,000 / 38 per year (1,672 during historic period)	0%	Burials Continue

Table 2.4

Dating Grave Markers

Cemetery, Location	Date of First Burial or Date Cemetery Was Established	Approximate No. of Graves / No. of burials per year (Approximate No. of Burials During Historic Period 1874-1914)	Number of Cast Zinc Markers / % of Markers that are Zinc	Notes
Rest Lawn Memorial Park, Eugene	1841	2,000 - 6,000 / 12 - 37 per year (528 - 1628 during historic period)	1 .19% - .06%	Burials Continue
Oak Hill Cemetery, West Eugene	1850	600 / 12 per year (528 during historic period)	2 .38%	Burials Continue
Eugene Masonic Cemetery, Eugene	1859	2,000 / 14 per year (616 during historic period)	12 1.9%	Burials Continue
Luper Cemetery, North of Eugene	1859	100 - 200 during historic period	3 3% - 1.5%	Family cemetery, no modern burials
Milliorn Cemetery, Junction City	1859	22 during historic period	0 0%	Family Cemetery, no modern burials
Mulkey Cemetery, West Eugene	1862	600 - 1,000 during historic period	9 1.5% - .9%	No modern burials
West Lawn Memorial Cemetery, Eugene	1871	5,000 / 38 per year (1,672 during historic period)	0 0%	Burials Continue
Eugene Pioneer Cemetery, Eugene	1872	4,000 / 31 per year (1,364 during historic period)	41 3.0%	Burials stopped in 1930
Mt. Vernon Cemetery, Springfield	1873	500-1,000 / 4 - 8 per year (176 - 352 during historic period)	9 2.6% - 5.1%	Burials Continue
Laurel Grove, Glenwood	1878	500 - 2000 / 4-16 per year (169 - 640 during historic period)	1 .59% - .16%	Burials Continue
Mt. Calvary Cemetery, Eugene	1893	3,000 / 28 per year (700 during historic period)	2 .34%	Burials Continue

Table 3.1

Adapted from M. Sparks and Young, *Black Cemeteries of North Carolina Graveyards*, Chapel Hill: The University of North Carolina Press, 1996.

This data is only a multiple approximation for the Jennings family and the earliest date is actually 1869 for Mary Jennings who died in age one. The marker reads "BURIED IN 1874" Since Mount Vernon Cemetery did not even exist until 1874, and since Mary was buried in 1869, we know the marker was installed. The earliest date after 1874 is 1880 and the latest date on the multiple person marker is 1917.

Dating Grave Markers

Of all historic artifacts, grave markers should be the easiest to determine the date it was made. Most grave markers were erected on the gravesite within a year of death. Sometimes a modest marker was erected with the intention of replacing it later when the family could afford something more expensive. It was common to save up money and purchase grave-markers for an entire plot all at once.⁴ When you see plots with one taller multiple-person zinc marker nicely situated in the middle of the plot and a neat row of evenly spaced zinc pillow markers, it is probably because all of the markers were purchased at the same time.

▲ Mrs. Viola McClanahan 1857-1920 (the former Mrs. Hudson)

Cemetery	Earliest Zinc Marker Date	Latest Zinc Marker Date
Eugene Masonic Cemetery	1884	1920
Eugene Pioneer Memorial Cemetery	1890 ⁵	1952
Laurel Grove Cemetery	1890	1890
Luper Cemetery	Unknown	Unknown
Mount Calvary Cemetery	1909	1938
Mount Vernon Cemetery	1906	1932
Mulkey Cemetery	1900	1910
Oak Hill Cemetery	1904	1919
Rest Lawn Memorial Cemetery	1903	1903

Table 3.2

The unique thing about zinc grave-markers is that, unlike stone markers, you can add on tablets after people died, so the dates on the deceased's tablet does not necessarily reflect the date the monument was set up. Many tablets are backdated and may commemorate someone who is not even buried in that plot.

⁴ Little, Ruth M. *Sticks and Stones: Three Centuries of North Carolina Gravemarkers*. Chapel Hill: The University of North Carolina Press, 1998.

⁵ This date is on a multiple person marker for the Jennings family and the earliest date is actually 1869 for Mary Jennings who died at age one. Her tablet reads "BURIED IN IOWA" Since Monumental Bronze did not even exist until 1874, and since Mary was buried in Iowa, we know the tablet was backdated. The earliest date after 1874 is 1890 and the latest date on the multiple person marker is 1917.

Such as the Jennings family monument that contains a tablet that reads: "MARY JENNINGS/
... / BURIED IN IOWA. / HAPPY INFANT EARLY / BLEST".

The general trend seems to be that cast zinc markers enjoyed a brief popularity in this region of Oregon that spanned from 1900 to 1920. However, there are some monuments that throw the curve, such as the Hudson Family monument in the Eugene Masonic Cemetery. There are four people commemorated on this large obelisk style monument:

- 1.) An unknown child (dates unknown)
- 2.) George Hudson 1851-1884
- 3.) Ella Hudson 1879-1884 and
- 4.) Mrs. Viola McClanahan 1857-1920 (the former Mrs. Hudson).

At first glance, 1884 seemed odd for this region and that the monument was probably purchased after Viola died in 1920. However, the bodies did not have



another grave marker, there was just the large zinc marker. If the zinc marker was purchased long after the others had died, one would expect to see individual markers as well. Also, Ella, the daughter of George and Viola, died in 1884 and just 5 months later, on the day after Christmas, her father, George, passed away. It makes sense that Viola would erect a monument for both of them at the same time.

The clues all pointed towards the earlier date, but what proved that the monument was dated to the 1880s was the manufacturer's mark. Most zinc markers in this region were made by the White Bronze Monument Co. subsidiary that was located in Des Moines, IA. The Hudson monument is marked with "Detroit Bronze Co. / Detroit Mich." on the lower right hand corner of the second tier on

Figure 3.3

The very ornate zinc marker belonging to the Hudson Family and located in the Eugene Masonic Cemetery. It was manufactured by the Detroit Bronze Company c. 1885, the earliest zinc marker in this survey.

the north side⁶. Detroit Bronze was probably the shortest lived of the Monumental Bronze Company subsidiaries. It was established in 1881 and handled all of the orders for Michigan, Indiana, Kentucky, Tennessee and all western states except Texas.⁷ It was disbanded around 1886, proving that the Hudson monument must have been purchased before 1886 (and probably during 1885) given the dates of death. Unfortunately, the death date for the other Hudson child is unknown. His or her tablet is lost. One can conclude that this child died before the monument was erected because on the tier below the missing tablet is the inscription: "BENEATH THIS STONE, IN SOFT REPOSE / IS LAID A MOTHER'S DEARERST PRIDE, / A FLOWER THAT SCARCE HAD WAKED TO LIFE / AND LIGHT AND BEAUTY, ERE IT DIED." This epitaph is a part of the monument body and could not have been placed there after the child died.

Looking at the epitaphs on the tiers is a good way of telling if the monument was made with that person in mind. Generic epitaphs like "AT REST" or "NOT GONE, BUT GONE BEFORE" do not offer much information. Epitaphs like "MOTHER" is more personal but still may have been erected before the mother died in anticipation. References to children's death are the most reliable.

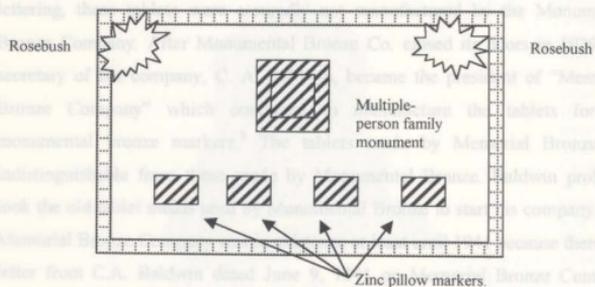


Figure 3.4
Layout of a typical Victorian cemetery plot with one centrally located family monument and pillow markers on individual graves. This kind of orderly arrangement usually indicates that all of the monuments were purchased at one time.

⁶ The Hudson monument is the only zinc grave marker surveyed that has the Detroit Bronze maker's mark.

⁷ Meyer, Richard E. *Cemeteries & Gravemarkers: Voices of American Culture*. "Monumental Bronze: A Representative American Company" by Barbara Rotundo. Ann Arbor: UMI Research Press, 1989.

There are some unusual cases of tablets dating long after the Monumental Bronze Company and all of its subsidiaries were defunct. The Haines monument in the Eugene Pioneer Cemetery has six tablets. Two of them immediately stand out,



quite literally, because they are bowed like they were made of warm wax and someone had pushed them out from the inside. Their inscriptions are more tacit than is usual on a zinc tablet. They read "WM. W. HAINES / 1828 - 1922" and "JOHN A. HAINES / 1866 -

1952." The typeface is a serif, and Monumental Bronze Company used exclusively sans serif for the majority of their lettering and a distinctive "ornamental" style or a "Rustic" style where the letters resembled twigs⁸, for words they wanted to highlight. Because of the 1952 date and the incongruous lettering, these tablets were assuredly not manufactured by the Monumental Bronze Company. After Monumental Bronze Co. closed its doors in 1939, the secretary of the company, C. A. Baldwin, became the president of "Memorial Bronze Company" which continued to manufacture the tablets for the monumental bronze markers.⁹ The tablets made by Memorial Bronze are indistinguishable from those made by Monumental Bronze. Baldwin probably took the old tablet molds used by Monumental Bronze to start his company. The Memorial Bronze Company was in existence at least until 1941 because there is a letter from C.A. Baldwin dated June 9, 1941 on Memorial Bronze Company

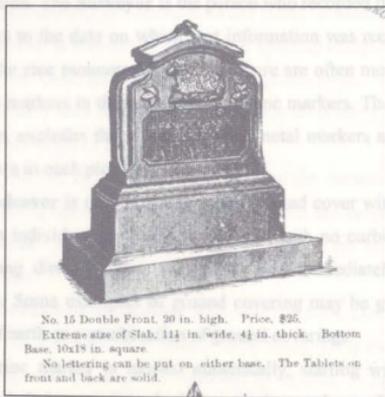
Figure 3.5
Haines Monument in the Eugene Pioneer Cemetery showing creep and white carbonate. These tablets were not made by the Monumental Bronze Company and were probably cast in the 50s by a local foundry.

⁸ As discussed in Section I: Recreating Letters.

⁹ Meyer, Richard, Ed. *Cemeteries and Gravemarkers: Voices of American Culture*. "Monumental Bronze: A Representative Company." By Barbara Rotundo. Ann Arbor: UMI Research Press, 1989. Page 266.

Letterhead owned by Ernest Knight of Raymond, Maine.¹⁰ The Haines family must have found a foundry to make a custom order. Unfortunately, something was wrong with their zinc mixture. It probably contained impurities.

It seems that, in addition to casting the tablets, the Memorial Bronze Company also cast smaller individual grave markers as well. The grave marker of Helen Goaracke (1925-1938) is a modestly sized zinc tablet located in Mt. Calvary Cemetery and is constructed using a technique that the Monumental Bronze Co. catalog calls, "double front" work." (See figure 3.6 and 3.13) It is made from casting a front section and a back section and fusing them together, rather than having four sides to fuse together. There are no removable tablets so all of the emblems, epitaphs, names and dates were cast directly on the tablet, meaning that the body of the tablet had to have been erected during or after 1938 when Helen died. There is no maker's mark on Helen's grave marker, but the only possible explanation of a 1938 zinc grave marker is that it was made by the Memorial Bronze Company.



No. 15 Double Front, 20 in. high. Price, \$25.
Extreme size of Slab, 11 1/2 in. wide, 4 1/2 in. thick. Bottom
Base, 10x18 in. square.
No lettering can be put on either face. The Tablets on
front and back are solid.

Figure 3.6
Helen Goaracke's monument was probably made in 1938 by the Memorial Bronze Co., yet the style must have been a popular one. Here is an illustration of the exact same monument in the c. 1893 Monumental Bronze Catalog. The price was \$25. Compare this illustration with figure 3.13.¹⁰ Reprint courtesy Winterthur Museum Library.

¹⁰ Mr. Knight shared this information with Barbara Rotundo. Meyer, Richard, Ed. *Cemeteries and Gravemarkers: Voices of American Culture*. "Monumental Bronze: A Representative Company." By Barbara Rotundo. Ann Arbor: UMI Research Press, 1989. Page 289.

Explanation of Survey

Each survey form starts with the name of the family plot. The name of the plot is usually the most recurring name in the plot. If there is a larger marker with the family name inscribed on it, that name is used, even though another name might occur more often. If there are two prominent names, they will be combined in no particular order, such as Kitchen-Kompp, or Hartley-Atkinson. Each plot is either a "Family Plot" or an "Individual Plot." A family plot is usually marked by curbing. Even if only one grave-marker is in a curbed plot that is large enough for more than one person, it is called a family plot on the assumption that the plot was intended for more than one person, or the other family members' grave-markers are no longer there. Individual Plots, such as the Fred W. Johnson Plot in the Eugene Pioneer Cemetery, do not have curbing and are not buried next to any apparent relatives. This individual plots may not have an accompanying map of the grave site.

The name of the plot is followed by the name of the cemetery and the cemetery location. The **Surveyor** is the person who recorded the information, and the **Date** refers to the date on which that information was recorded. This survey records only the zinc monuments, although there are often more traditional kinds of stone grave markers in the same plot with zinc markers. The **Total Number of Zinc Markers**, excludes the stone and other metal markers and tells how many zinc markers are in each plot.

Groundcover is only referring to the ground cover within the curbing. In the case of an individual plot, or a family plot with no curbing, it refers to the ground covering directly above the graves and immediately surrounding the grave-markers. Some examples of ground covering may be grass, ivy, concrete, gravel, packed earth or a combination of ground coverings.

Each zinc marker is labeled numerically, starting with one. Only zinc markers are labeled, even though there may be markers of other materials in between them. The **Type of Marker** refers to a broad terminology that will identify the general shape, size or type of marker. A marker may be defined as

multiple person, shaft, obelisk, block, pillow marker, individual marker, tablet marker (to be differentiated from "tablet" that refers to the removable tablets on the body of a hollow zinc marker), familial status marker, or sculptural.

The **Material** for all the surveyed grave-markers is cast zinc, also known by the trade name White Bronze. **Decorative Motifs** refers to the pictures and decorations that were used on the grave marker, such as doves, roses, hourglasses, Masonic symbols, cloth drapery or crosses.

Except for the double front type of marker, all cast zinc grave markers have at least four sides. The **No. of Sides Inscribed** refers to how many sides have writing on them. It may be an epitaph, a person's name, the family name or a single word like "FAITH" or "HOPE"

Inscriptions are recorded exactly as they appear on the monument, including abbreviations, punctuation spelling, and spacing. New lines are denoted by a backslash (/). Some words are not on the monument but are listed under the "inscription" heading to describe a decorated tablet or tell where the inscription is located, e.g. *on base*. These will be denoted by being italicized and in lower case letters. It is noted whether the inscriptions are raised or incised in the monument. All zinc monuments in this survey have raised lettering exclusively.

A written **Description** augments the photographs of each monument. Descriptions usually start at the foundation of the monument and work up. They describe the basic shape of the monument

There will be, at the least, an overall height measurement (from grave level to the existing top of the marker) and the width and length of the base listed under **Dimensions**. Other dimensions included may be the length and width of a second or third tier.

The **Condition of the Marker** may either be poor, fair, good, or excellent. A marker in poor condition will usually have some disfiguring damage to it, it may be missing a tablet, severely cracking or broken. A fair marker may be cracking, missing many of the original decorative bolts suffering from heavy biological growth or efflorescence. A marker in good condition may have hairline cracks along the seams, some discoloration from moderate to light biological

Figure 3.7
An epitaph
decorating the
hollow monument
in the Eugene
Masonic
Cemetery

Figure 3.8
Three plaques on
the Rand family
monument in
the Mulkey
Cemetery

growth. A marker in excellent condition will have no cracks, retain all original tablets and the majority of decorative bolts. It may have light biological growth and no discoloration.

The marker's condition is further elaborated on under **Damage**. Here the damage is noted in more specific terms, telling the number of bolts missing, the severity of biological growth and efflorescence, missing tablets, etc.

Notes is included as a place to throw in information that is important or interesting but does not seem to fit anywhere else. It may also explain a unique feature or comment on the grave marker or if anything is known about the person.

Definitions



for the purposes of this study.

Anthemion: A decoration inspired by Greek ornamentation that resembles a stylized honey sickle or palmette. Used singly or as a running ornament on friezes.¹¹ (Figure 3.7)

Ballflower: Describing the type of decorative bolts used on zinc grave-markers that take the shape of a "spherical ornament composed of three conventionalized petals enclosing a ball."¹²



Figure 3.8
Three bands on the Reed family monument in the Mulkey Cemetery.

¹¹ Harris, Eyril, Ed. *Illustrated Dictionary of Historic Architecture*. New York: Dover Publications, Inc., 1977. Page 20

¹² *Ibid.* Page 42.

Band: horizontal flat section that projects slightly from the wall plane.¹³ (Figure 3.8)

Base: The portion of the zinc monument closest to the ground. The equivalent of a plinth in architecture. The part mounted into the foundation, usually the first tier.

Battered: Pyramidal. When the sides of a shaft or column lean in towards each other like an obelisk.

Block: a marker that is shorter than it is wide. Larger than a pillow marker and more massive feeling.

Chip-carving Style: Shallow, one-dimensional carving, usually of stylized floral motifs. The style was popular during the Victorian era and commonly for decorating wood architectural elements and furniture as well as on zinc grave markers. (Figure 3.9)



Figure 3.9
Chip carving style decoration on the Leather's family monument in the Mulkey Cemetery.

Body: The main structure of a cast zinc grave marker to which the tablets are bolted.

Familial Status: An inscription that describes the position one held in a family, such as Father, beloved mother, infant daughter or Grandma.

Foundation: The concrete block that the zinc is mounted on and is buried underground to support the monument above. May be completely buried or raised to give height and form another decorative tier at the base of the monument.

Cabling: An ornament formed like a cable, showing twisted strands.¹⁴



Figure 3.10
Egg and Dart Molding

¹³ Ibid. Page 42.

¹⁴ Harris, Eyril, Ed. *Illustrated Dictionary of Historic Architecture*. New York: Dover Publications, Inc., 1977. Page 82.

Celtic Cross: A cross with a circle surrounding the intersection of the vertical shaft and horizontal arm.

Egg and Dart Molding: A convex egg shaped ornament alternating with a dart-like ornament. (Figure 3.10)

Family Marker: A marker that prominently bears the family name. This marker is usually larger than all the other grave-markers and often placed in the center of the plot. It may also bear individual names and thus also be considered a multiple person marker.

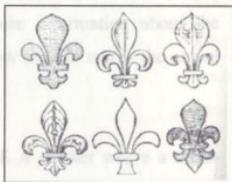


Figure 3.11
Flower Marker for Harry Miller in the Eugene Pioneer Cemetery.

Figure 3.11
Various styles of fleur-de-lys

Festoons: a swag of flowers tied at the ends.

Fleur-de-lys: Stylized representation of the French royal lily. (Figure 3.11)

Floriated: "Decorated with floral patterns."¹⁵

Multiple Person: A monument that marks the grave or memory of more than one person.

Obelisk: Four sided stone shaft with tapering sides. Usually ending in a pyramidal tip.

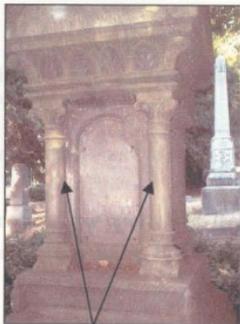


Figure 3.12
Pilaster's on the Frank Monument in the Eugene Pioneer Cemetery. Note the obelisk stone marker in the background.

Pilaster: Pillars that are connected to the main wall plane and appear as a projection. (Figure 3.12)

¹⁵Harris, Eyriel, Ed. *Illustrated Dictionary of Historic Architecture*. New York: Dover Publications, Inc., 1977. Page 217.



Pillow Marker: A small, low marker, usually rectangular with just enough room for a first name or to list the family status, i.e. Mother, Father. Usually a pillow marker is not used by itself but in addition to a larger family/multiple person marker that gives more information about the person while the pillow marker marks the actual

spot that the person was buried. (Figure 3.13)

Figure 3.13
Pillow Marker
for Mary Miller in
the Eugene
Pioneer
Cemetery.

Sculptural: More three-dimensional than a bas relief. A marker where a three-dimensional figure is prominent. A highly three dimensional marker.

Shaft: a vertical marker with a square base. The sides may taper as with an obelisk, or they may be straight as with a column. The body of a shaft monument is stouter than an obelisk.

Rusticated: Made to look like rough chiseled stone.

Tier: Distinctive layers stacked on top of each other and getting progressively smaller the higher they go, like the tiers on a wedding cake.

Tablet Marker: A marker that is taller than it is wide and thinner than its width.

Tablet: The removable section on a white bronze monument that usually holds the deceased's name and information or a bas relief picture. These tablets are held in with bolts.

Eugene Masses & Calvary Cemetery Surveys



Figure 3.14
Helen Goracke's
"double front" Tablet
marker in the Mt.
Calvary Cemetery

Emblems

2nd Tier

1st Tier (Base)

Foundation

- ◆ Millom Cemetery, Junction City (no zinc)
- ◆ Mt. Calvary Cemetery, Eugene
- ◆ Mt. Vernon Cemetery, Springfield
- ◆ Mulkey Cemetery, Eugene
- ◆ Oak Hill Cemetery, West Eugene
- ◆ Rest Lawn Memorial Park, Eugene
- ◆ West Lawn Memorial Cemetery, Eugene (no zinc)

Eugene Masonic Cemetery

Cemetery Surveys



- ◆ Eugene Masonic Cemetery, Eugene
- ◆ Eugene Pioneer Cemetery, Eugene
- ◆ Laurel Grove Cemetery, Glenwood
- ◆ Luper Cemetery, North of Eugene
- ◆ Milliorn Cemetery, Junction City (no zinc)
- ◆ Mt. Calvary Cemetery, Eugene
- ◆ Mt. Vernon Cemetery, Springfield
- ◆ Mulkey Cemetery, Eugene
- ◆ Oak Hill Cemetery, West Eugene
- ◆ Rest Lawn Memorial Park, Eugene
- ◆ West Lawn Memorial Cemetery, Eugene (no zinc)

Eugene Masonic Cemetery

No. of Zinc Grave markers:

Location: T 18S, R 3W, Sec 5

Number of Graves: 2,000

Acres Covered: 10

Closest Town: Eugene

Year Established: 1859

How Cemetery is Tended: Fully, employs a full time groundskeeper

Still in Use?: Yes

Grave Orientation: Mostly East-West

Landscape: Cemetery is surrounded by residential neighborhood. It is in a wooded area on top of a hill. Walking paths wind through the cemetery. There are many native and wild plants. The Masonic Cemetery does an excellent job of maintaining a natural wooded environment while not letting it become overgrown.



Directions to Cemetery:

(From University of Oregon) Drive south on Agate. Turn right (west) on 25th Avenue. Cemetery is at 25th and University streets

Notes: One of the oldest Caucasian burial grounds in Lane County and on the National Register of Historic Places. Contains Hope Abbey Mausoleum, designed by Ellis F. Lawrence. Hope Abbey one of the few examples of the Egyptian Revival style in an Oregon cemetery.

Contact: (541) 684-0949

Inscriptions: (trans)

A. (north, left hand side)

This panel is completely missing. Two lower left anchors are also broken off. It should be the panel for Philip Castleman, Jantha's husband.

B. (north, right hand panel)

*SPRUNG FROM HEAVEN / LETTERS AND FASTENED TO THE SKIES / JANTHA
JANE / WIFE OF / PHILIP F. / BLESSED ARE THE TRAIL / WHICH DIE IN THE
LORD - / THAT THEY MAY REST FROM / THEIR LABORS / REV. XIV - 13.*

below that: CASTLEMAN

Castleman Family Plot

Eugene Masonic Cemetery
Eugene, OR

Surveyor: Elizabeth Fagin
Date: November 3, 2001
Total No. of Zinc Markers: 4
Ground covering: Dirt, volunteer scrub

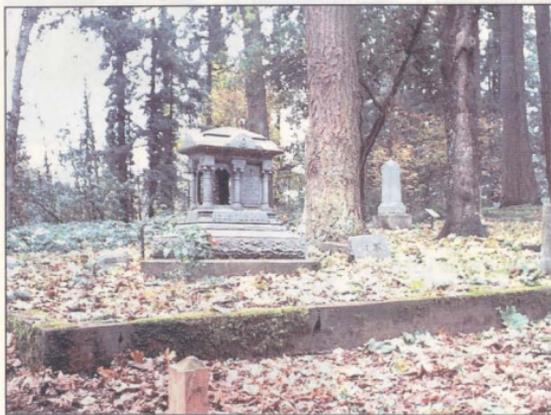


Figure 3.15
View of the north
side of the
Castleman
monument and
plot. Photo taken
11/03/01.

Marker No. 1: Philip, Iantha Jane and Nellie Castleman

Type of Marker: Family, multiple person, sculptural

Decorative Motifs: Sun with face, mason symbol

Inscriptions: (raised)

A. (north, left hand side)

This panel is completely missing. Two lower bolt anchors are also broken off. It should be the panel for Philip Castleman, Iantha's husband.

B. (north, right hand panel)

SPRUNG FROM HER / FETTERS AND FASTENED / TO THE SKIES, / IANTHA
JANE / WIFE OF / PHILIP F. // BLESSED ARE THE DEAD / WHICH DIE IN THE
LORD - / THAT THEY MAY REST FROM / THEIR LABORS. / REV. XIV : 13.
below that: CASTLEMAN



- C. (east)
panel blank. *Have all of*
- D. (south, left hand side)
panel missing: Lower left
bolt anchor broken off.
- E. (south, right hand side)
right hand panel missing:
Lower left bolt anchor
broken off.
- below panels D and E:
CASTLEMAN

Figure 3.16
North side of
the Castleman
monument.



- F. (west)
panel missing: two lower bolt anchors
broken off. In small letters on first
tier:
WESTERN WHITE BRONZE CO. /
DES MOINES IOWA

[The following inscription is from a
fragment of panel located in the Hope
Abbey Mausoleum. It was found
buried, about 75 feet away from the
Castleman monument.]

Figure 3.17
Detail of
Masonic
emblem on the
north side of the
Castleman
Monument. The
Monumental
Bronze Co.
catalog called this
emblem the
"Past Master's
Jewel."

NELLIE / WIFE OF / STEPHEN F. / CASTLEMAN / DIED JULY 1. 1892, / AGED 25
YRS. 11 MOS. / LEAVES HAVE THEIR TIME /

[The rest is of the panel is broken so the epitaph cannot be read. But it is the
first line of the poem "The Hour of Death" by Felicia Dorothe Hemans. The full
stanza reads: "Leaves have their time to fall, / And flowers to wither at the North
wind's breath, And stars to set; - but all, / Thou hast all seasons for thine own, O
Death!"]

Description: Concrete foundation. First rectangular tier is rusticated. Castleman
name is above 1st tier on the north and south side. The tablets are bordered by
round pilasters. A Mason protractor and sun with face emblem decorates the
north side.

Measurements: concrete Base: 5' 5" x 4' 1"; first tier: 4' 9" x 3' 4"; height:(from
ground) 4' 9"

Condition: Poor

Damage: Four missing tablets, needs cleaning. Remaining tablets have all of their bolts.

Notes: The Masonic Cemetery landscaper found the missing tablet for Nellie Castleman.

Iantha Castleman was the daughter of Catherine Davis (pioneer nurse). Philip Castleman was a studio photographer. The family lived near Thurston.

Missing:

- Tablet for Phillip
- Tablet for Mary
- Tablet for Nellie (have upper half)
- Tablet for Stephen.

Figure 3.16
Pillow marker
for Mary
Castleman
Photo taken
11/03/01

Marker No. 2: Mother (lantha Castleman)

Type of Marker: Pillow, Individual

Condition: Excellent

Inscription: (raised, on top):
MOTHER

Description: Concrete base flush with ground. Rusticated stone tier. Mother inscription on top with decorative circular indents above and below.

Measurements: 17" x 10" at base, height: 8"

Condition: Excellent

Damage: Tilted, biological growth

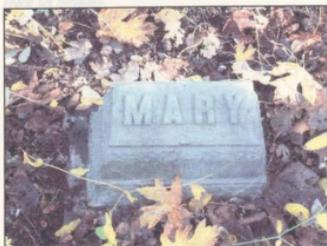


Figure 3.18
Pillow
marker for
lantha
Castleman.
Photo taken
11/03/01.

Figure 3.20
Pillow
marker for
Stephen
Castleman
Photo taken
11/02/01.

Marker No. 3: Mary Castleman

Type of Marker: Pillow, Individual



Inscription: (*raised, on top*) MARY

Description: Concrete base flush with ground. Rusticated stone tier. "Mary" inscription on top with decorative circular indents above and below.

Measurements: 17" x 10" at base, height: 8"

Condition: Excellent

Damage: Biological growth

Notes: Mary is the daughter of Phillip and Iantha Castleman

Figure 3.19
Pillow marker for Mary Castleman.
Photo taken 11/03/01.

Marker No. 4: Stephen Castleman

Type of Marker: Pillow, Individual

Condition: Excellent



Inscription: (*raised, on top*)
STEPHEN

Description: Concrete base flush with ground. Rusticated stone tier. "STEPHEN" inscription on top with decorative circular indents above and below.

Measurements: 17" x 10" at base, height: 8"

Damage: Concrete base is deteriorating, biological growth

Notes: Stephen was the son of Phillip and Iantha Castleman, he was married to Nellie.

Figure 3.20
Pillow marker for Stephen Castleman.
Photo taken 11/02/01.

Castleman Family Plot

Eugene Masonic Cemetery, Eugene, OR
(Not to Scale)

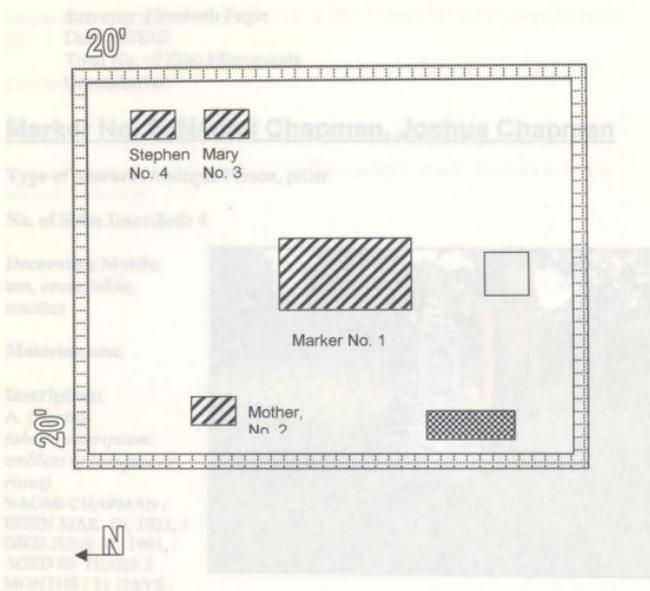


Figure 3.21
Multiple person
monument
commemorating
Nancy and
Joshua
Chapman.
Photo taken
6/22/02.

NANCY CHAPMAN /
BORN MAR. 11, 1821 /
DIED JULY 1, 1861 /
AGED 40 YEARS 3
MONTHS / 11 DAYS /

B. (East)

(Above inscription: embossed on a plucked rose)

JOSHUA B. CHAPMAN / BORN JAN. 12, 1816 / DIED OCT. 15, 1899 /
AGED 83 YEARS 9 MONTHS / 3 DAYS

C. (West)

(Above inscription: embossed on a ribbon)

BLESSED ARE THE DEAD / WHO DIE IN THE LORD / REST ON DEAR
PARENTS / BELOVED AND TRUE / A CROWN IN HEAVEN / IS WAITING
YOU.

D. (South)

tablet is missing

Chapman Family Plot

Eugene Masonic Cemetery
Eugene, OR
Lane County

Surveyor: Elizabeth Fagin
Date: 6/08/02
Total No. of Zinc Monuments:
Groundcover:

Marker No. 5: Naomi Chapman, Joshua Chapman

Type of Marker: Multiple Person, pillar.

No. of Sides Inscribed: 4

Decorative Motifs:
urn, cross, bible,
rosettes

Material: zinc

Inscription:

A. (North)

(above inscription:
emblem of bouquet or
roses)

NAOMI CHAPMAN /
BORN MAR. 10, 1921, /
DIED JUNE 21, 1901, /
AGED 80 YEARS 3
MONTHS / 11 DAYS /

B. (East)

(above inscription: emblem of a plucked rose)

JOSHUA B. CHAPMAN / BORN JAN. 12, 1816, / DIED OCT. 15, 1899. /
AGED 83 YEARS 9 MONTHS / 3 DAYS.

C. (West)

(Above inscription (emblem of bible)

BLESSED ARE THE DEAD / WHO DIE IN THE LORD / REST ON DEAR
PARENTS, / BELOVED AND TRUE / A CROWN IN HEAVEN / IS WAITING
YOU.

D. (South)

tablet is missing



Figure 3.21
Multiple person
monument
commemorating
Naomi and
Joshua
Chapman.
Photo taken
6/08/02.

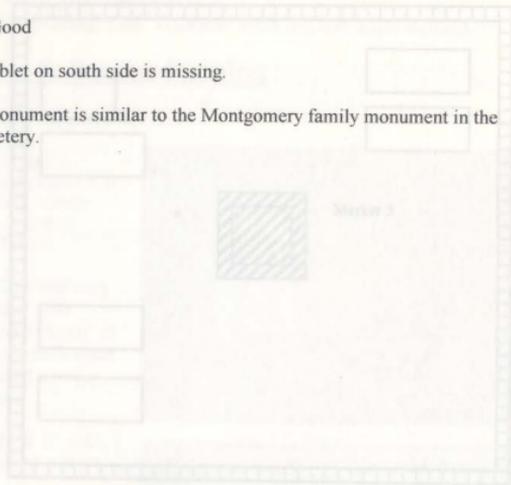
Description: Raised concrete foundation is scored to mimic ashlar. First zinc tier is rusticated "stone." 2nd tier has the CHAPMAN name cast on it. Square shaft holds tablets. Tablets peak to a gothic arch. Above them is a cross. The monument is topped with a square urn.

Dimensions: concrete foundation: 33" x 22"; 1st tier: 22" x 22"; overall height: 85"

Condition: Good

Damage: Tablet on south side is missing.

Note: This monument is similar to the Montgomery family monument in the Mulkey Cemetery.



Chapman Family Plot

Eugene Masonic Cemetery
(Not to Scale)

Surveyor: Elizabeth Fagan
Date: November 3, 2001
Total Number of Plots: 1

Marker No. 5 - George Fanning

Type of Marker: Individual

Inscriptions:
INFANT SON OF
LOLA FANNING
JUNE 16 1901 AGE 4
MONTHS, 12 DAYS

Description: 1' x 18"
rectangular stone
inscriptions to be
used on the plot
at the base of the
around

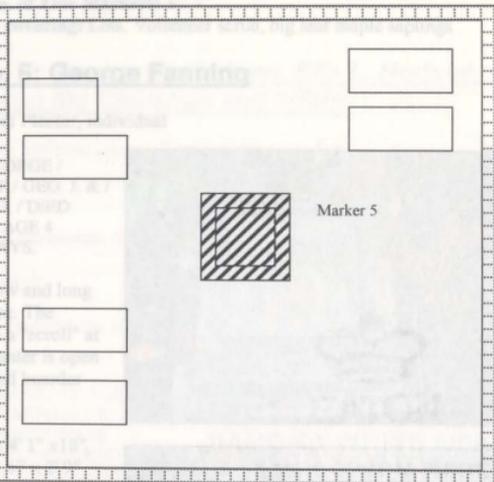
Measurements: 1' x 18"
plaster approx.

Conditions: Excellent

Damages: Overgrown and
needs cleaning. Disconnected
from concrete foundation.

Notes: This is an infant marker and was not recorded in the 1983 survey. The marker was completely missing. It is located downhill from Garson Hrisow's grave. The zinc section is not attached in any way to the concrete. It is just a rim so that plants can grow in it. The marker can actually be lifted completely off its base with little effort. A sapling is growing out of the planter and the groundskeeper has decided to leave it there (until it becomes too large) to prevent theft.

20'



20'

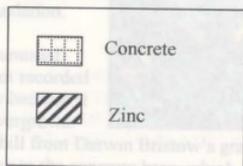


Figure 5.22 & 5.23

The grave marker for baby George Fanning doubles as a planter. The concrete foundation is not a slab, but a border, so that the planter's roots can grow.

George Fanning Individual Plot

Eugene Masonic Cemetery
Eugene, OR
Lane County

Surveyor: Elizabeth Fagin

Date: November 3, 2001

Total No. of Zinc Markers: 1

Ground covering: Lots. Volunteer scrub, big leaf maple saplings

Marker No. 6: George Fanning

Type of Marker: Planter, individual

Inscription: GEORGE /
INFANT SON OF / GEO. J. & /
LOLA FANNING. / DIED
JUNE 16 1901. / AGE 4
MONTHS, 12 DAYS.

Description: Low and long
rectangular shape. The
inscription is on a "scroll"
at one end. The planter is open
at the top. Pleated boarder
around the base.

Measurements: 4' 1" x 18",
planter opening: 6" x 2' 9"

Condition: Excellent

Damage: Overgrown and
needs cleaning. Disconnected
from concrete foundation.

Notes: This is an unusual
marker and was not recorded
in the 1985 survey because it
was completely overgrown.

It is located downhill from Darwin Bristow's grave. The zinc section is not attached in any way to the concrete base, which is just a rim so that plants can grow in it. The marker can actually be lifted completely off its base with little effort. A sapling is growing out of the planter and the groundskeeper has decided to leave it there (until it becomes too large) to prevent theft.



Figures 3.22 & 3.23

The grave marker for baby George Fanning doubles as a planter. The concrete foundation is not a slab, but a border, so that the plant's root can grow.



Hudson Family Plot

Eugene Masonic Cemetery
Eugene, OR
Lane County

Surveyor: Elizabeth Fagin

Date: 4/06/02

Total No. of Zinc Monuments: 1

Groundcover: grass

Marker No. 7: George A. Hudson, Ella L. Hudson, Viola Hudson Mc Clanahan and Infant

Type of Marker: Multiple Person, Family Marker, obelisk

Material: Zinc

Number of sided decorated: 4

Inscription: (raised)

A. (West)

on obelisk: rose bud with the bud
snapped off

panel is missing

on second tier: BENEATH THIS
STONE, IS SOFT REPOSE / IS LAID A
MOTHER'S DEAREST PRIDE, / A
FLOWER THAT SCARCE HAD
WAKED TO LIFE / AND LIGHT AND
BEAUTY, ERE IT DIED.

B. (South)

on obelisk: broken chain

on base just below start of obelisk (4th tier): HUDSON

GEO. A. HUDSON

BORN DIED

APRIL 18, 1851. - DEC. 26, 1884

on 2nd tier: I SHALL KNOW THE LOVED WHO HAVE GONE BEFORE, / AND
JOYFULLY SWEET WILL THE MEETING BE, / WHEN OVER THE RIVER, THE
PEACEFUL RIVER, THE ANGEL OF DEATH SHALL CARRY ME.

C. (East)

on obelisk: flying dove

ELLA L. / DAUGHTER OF / VIOLA & GEO. A. HUDSON / DIED / JULY 24, 1884.
AGED 5 YRS 3 MOS. & 17 DYS.



Figure 3.24

The Hudson monument is in very good condition except for one missing panel.

on 2nd tier: THIS LOVELY BUD - SO YOUNG, SO FAIR, / CALLED HENCE BY
EARLY DOOM, / JUST CAME TO SHOW HOW SWEET A FLOWER / IN
PARADISE WOULD BLOOM.

D. (North)

on obelisk: *Jesus with three children*

panel: MRS. VIOLA / MC CLANAHAN, / BORN APRIL 19, 1857, / DIED SEPT. 2,
1920.

On lower right corner of 2nd tier: Detroit Bronze Co. / Detroit Mich.

Description: Submerged concrete foundation. First zinc tier is rusticated with smooth borders. Second tier is smooth with inscriptions on it. Third tier holds tablets secured with ball flower type decorative bolt heads. The tablets have no borders. Fourth tier or the base of the obelisk is smooth with the family name on the south side. The obelisk is extremely decorated with three dimensional bas relief images. Around the base is a three-dimensional symbolized frieze. The obelisk is "draped" with fringed "fabric" with cord tassels at each corner. Above that is another three-dimensional frieze. Topped with a four-sided pyramid.

Dimensions: 1st tier: 33" x 33"; 2nd Tier: 24' x 24"; 3rd Tier: 19" x 19"; 4th tier: 15.5" x 15.5" Height: from ground: approx. 94"

Condition: Good

Damage: Dirty, missing panel on west side. Missing two lower bolts on north panel.

Note: Use of ball flower bolts and manufacturers mark of "Detroit Bronze Co. / Detroit, Mich." This is the only zinc monument surveyed that uses lower case letters. Are the ball flower bolts something that the Detroit Bronze Co. used? This family plot has a very beautiful cast iron fence surrounding it.



Hudson Family Plot

Eugene Masonic Cemetery, Eugene, OR
(Not to Scale)

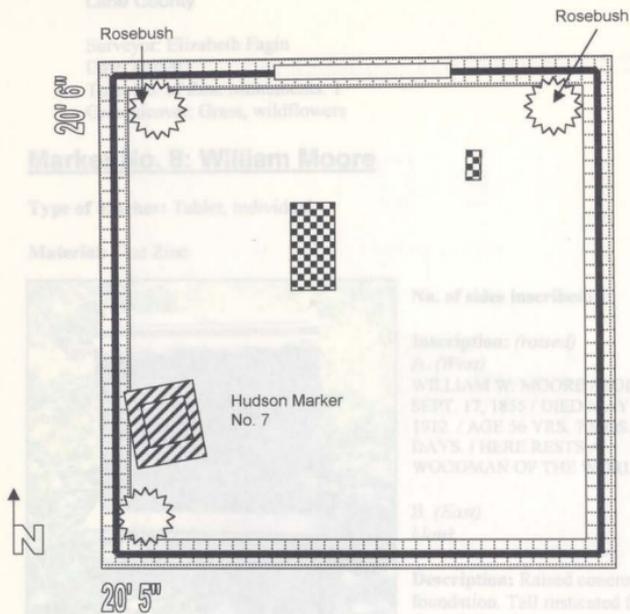


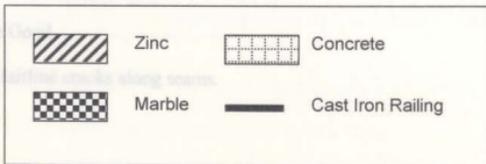
Figure 3.25
Movement
for William
Moore. There
is no table on
this marker,
the space is
cast onto the
body of the
marker. Photo
taken
6/28/02.

Inscription: (Facing N. (West))
WILLIAM W. MOORE
SEPT. 17, 1855 / DIED
1912 / AGE 56 YRS.
DAYS / HERE RESTS
WOODSMAN OF THE

Dimensions: Height 48", width 34" x 16"

Condition:

Damage: None noted along years.



Moore Family Plot

Eugene Masonic Cemetery
Eugene, OR
Lane County

Surveyor: Elizabeth Fagin
Date: 6/08/02
Total No. of Zinc Monuments: 1
Groundcover: Grass, wildflowers

Marker No. 8: William Moore

Type of Marker: Tablet, individual

Material: Cast Zinc



No. of sides inscribed: 1

Inscription: (raised)

A. (West)

WILLIAM W. MOORE / BORN
SEPT. 17, 1855 / DIED MAY 16,
1912. / AGE 56 YRS. 7 MOS. 29
DAYS. / HERE RESTS A
WOODMAN OF THE WORLD

B. (East)

blank

Description: Raised concrete foundation. Tall rusticated first tier. The section with the

inscription is topped with a replication of a log, around the inscription are "vines." Horizontal rectangle.

Dimensions: Height: 45"; width: 34" x 16"

Condition: Good

Damage: Hairline cracks along seams.

Figure 3.25
Monument
for William
Moore. There
is no tablet on
this marker,
the name is
cast onto the
body of the
marker. Photo
taken
6/08/02.

Moore Family Plot Eugene Masonic Cemetery (Not to Scale)

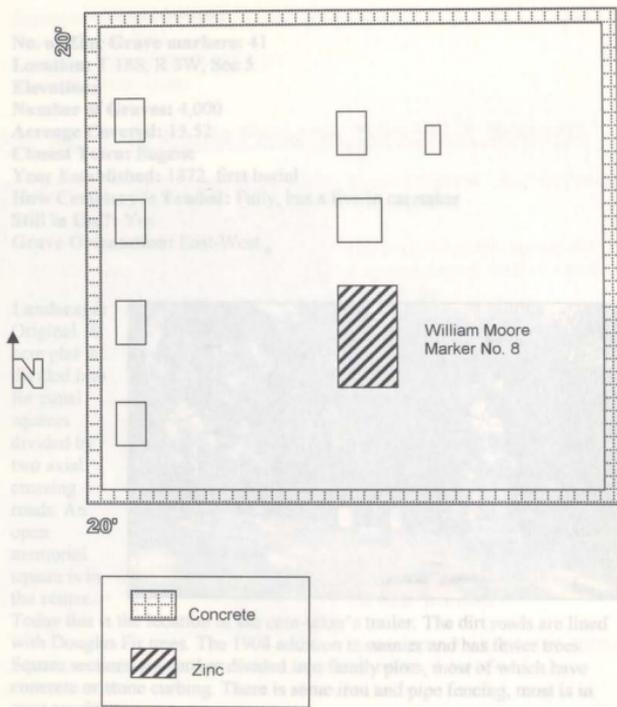


Figure 3.28
View of the
Keech-
Keop family
plot in the
Eugene
Masonic
Cemetery.

Directions to Cemetery: At corner of University and E. 18th Street
 Notes: Listed on the National Register of Historic Places
 Contact: Pioneer Memorial Park Association, (541) 244-7723

Eugene Pioneer Memorial Cemetery (I.O.O.F. Spencer Butte Lodge Cemetery)

No. of Zinc Grave markers: 41

Location: T 18S, R 3W, Sec 5

Elevation:

Number of Graves: 4,000

Acreage Covered: 15.52

Closest Town: Eugene

Year Established: 1872, first burial

How Cemetery is Tended: Fully, has a live-in caretaker

Still in Use?: Yes

Grave Orientation: East-West

Landscape:

Original 10 acre plat is divided into for equal squares divided by two axial crossing roads. An open memorial square is in the center.



Figure 3.26
View of the
Kitchen-
Komp family
plot in the
Eugene
Pioneer
Cemetery.

Today this is the location of the care-taker's trailer. The dirt roads are lined with Douglas Fir trees. The 1908 addition is sunnier and has fewer trees. Square sections are further divided into family plots, most of which have concrete or stone curbing. There is some iron and pipe fencing, most is in poor condition.

Directions to Cemetery: At corner of University and E. 18th Street

Notes: Listed on the National Register of Historic Places

Contact: Pioneer Memorial Park Association, (541) 344-7723

Bonnett Family Plot

Pioneer Cemetery
18th Street & University Street
Eugene, OR
Lane County

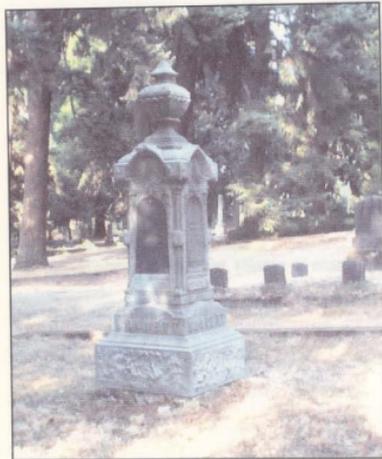
Surveyor: Elizabeth Fagin

Date: July 28, 2001

Total No. Zinc of Markers: 4

Ground Cover: Grass

Marker No. 9: A. Annis Parsons, Samuel J. Bonnett



Type of Marker: Multiple Person,
Family marker

Decorative Motifs: Square urn,
draperies, bound sheaf of wheat
with scythe

Dimensions: Zinc base: 30" x 30";
height: approximately 90"

No. of Sides Inscribed: 4

Material: Cast Zinc

Inscription:
A. ANNIS PARSONS / - / WIFE OF /
SAMUEL J. BONNETT / BORN /
OCT 1, 1822. / DIED / JAN. 29. 1902.
/ AGE / 79 YRS. 3 MOS. / 28 DAYS.
on base: BONNETT

B. SAMUEL J. / BONNETT / BORN

/ APRIL 8, 1814 / DIED / APRIL 21, 1904 / AGE / 90 YEARS 13 DAYS.
on base: BONNETT

C. has relief emblem of a sheaf of bound wheat and a scythe, below that: AT REST
on second tier: BONNETT
on first tier in small letters: WHITE BRONZE MONUMENT CO. / DESMOINES, IA

Description: Square shaft on rusticated "stone" base, on all four sides of the second tier is the inscription "BONNETT." Tablets are fixed to the shaft. Their shape is rectangular with slightly tapered sides, a flat bottom and rounded top. The tablets are

Figure 3.28
Martha Bonnett's
zinc marker

Figure 3.27
Bonnet family
marker with
decorative urn
termination.
Photo taken
9/11/01.

a darker color, almost like bronze. Above the tablets are fringed draperies and a gothic arch. A square urn decorated with stylized leaves is on top.

Condition of Marker: Good

Damage: Dirty, some green efflorescence. The concrete foundation is eroding.

Marker No. 10: Martin Bonnett

Type of Marker: Tablet

Decorative Motifs: None

No. of Sides Inscribed: One,
top

Material: Cast Zinc

Inscription: (on top) MARTIN

Description: Simple tablet marker in concrete foundation, tapering sides, raised inscription on slightly rounded top, raised chevron on front. (Same as markers No. 11 and No. 12)

Dimensions: Concrete foundation: 16" x 8.5"; zinc base: 4.25" x 11.75"; height: 9"

Condition of Marker: Excellent

Damage: Dirty



Figure 3.29
A. Anna Pascoe
Bonnett's tablet
marker. Photo
taken 9/11/01.

Figure 3.28
Martin Bonnett's
tablet marker.
Photo taken
9/11/01

Marker No. 11: Mother (A. Annis Parsons Bonnett)

Type of Marker: Familial Status, Tablet

Decorative Motifs: None

No. of Sides Inscribed: One, top

Material: Cast Zinc

Inscription: (on top) MOTHER

Description: Tablet in concrete foundation, tapering sides, raised inscription on slightly rounded top, raised triangle on front. (Same as markers No. 10 and No. 12)



Figure 3.20
A. Annis Parsons
Bonnett's tablet
marker. Photo
taken 9/11/01.

Dimensions: Concrete base: 16" x 8 1/2", zinc base: 4.25" x 11.75", height: 9"

Condition of Marker: Excellent

Damage: Dirty

Marker No. 12: Father (Samuel J. Bonnett)

Type of Marker: Familial status tablet

Decorative Motifs: None

No. of Sides Inscribed: One, top

Material: Cast Zinc

Inscription: (on top) FATHER

Description: On concrete base, tapering sides, raised inscription on slightly rounded top, raised triangle on front (Same as markers No. 10 and No. 11.)

Dimensions: Concrete base: 16" x 8 1/2", zinc base: 4.25" x 11.75", height: 9"

Condition of Marker: Excellent

Damage: Dirty

Bonnett Family Plot
 Pioneer Cemetery, Eugene, OR
 (Not to scale)

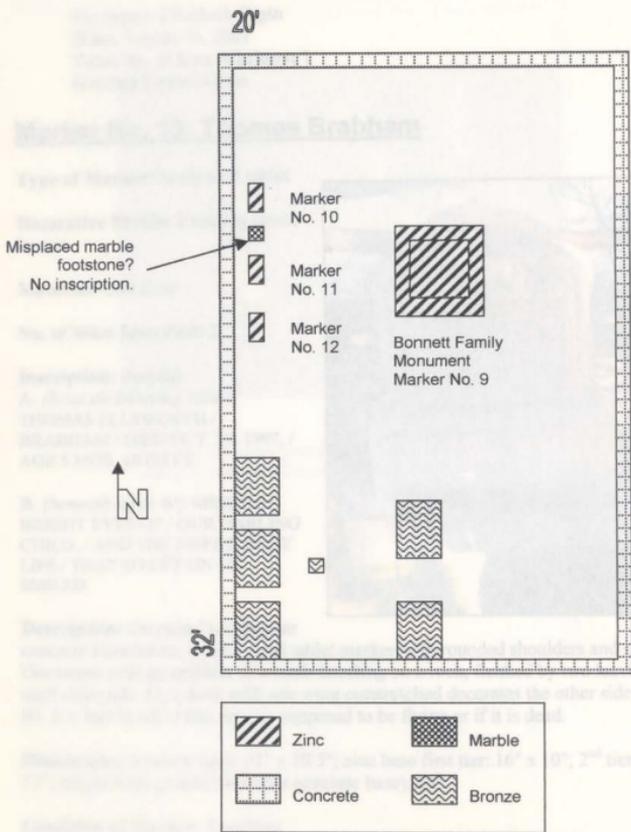


Figure 3.38
 Front of
 Thomas
 Bonnett's
 monument.
 Photo taken
 8/20/01.

Brabham Family Plot

Eugene Pioneer Cemetery

Eugene, OR 97403

Lane County

Surveyor: Elizabeth Fagin

Date: August 26, 2001

Total No. of Zinc Markers: 1

Ground Cover: Grass

Marker No. 13: Thomas Brabham

Type of Marker: Sculptural tablet

Decorative Motifs: Kneeling lamb,
leaves

Material: Cast Zinc

No. of Sides Inscribed: 2

Inscription: (raised)

A. (beneath kneeling lamb)
THOMAS ELLSWORTH /
BRABHAM / DIED OCT. 19, 1907, /
AGE 5 MOS., 18 DAYS.

B. (beneath bird) WE MISS THE
BRIGHT EYES OF / OUR DARLING
CHILD, / AND THE SWEET, ROSY
LIPS / THAT SO OFT ON US
SMILED.



Figure 3.30

Front of
Thomas
Brabham's
monument.
Photo taken
8/28/01.

Description: On raised rectangular concrete foundation, child's sized tablet marker with rounded shoulders and sides. Decorated with an emblem of a lamb kneeling on a rock, flanked by two leaves on each side (side A), a dove with one wing outstretched decorates the other side (side B). It is hard to tell if this dove is supposed to be flying or if it is dead.

Dimensions: concrete base: 21" x 10.5"; zinc base first tier: 16" x 10"; 2nd tier: 6" x 13"; height from ground (includes concrete base): 26"

Condition of Marker: Excellent

Damage: Some bird droppings, discoloration. Douglas Fir tree is growing too close to it. The lower branches need to be limbed up about 4 feet. The concrete foundation is cracking.

Notes: Thomas' brother, aged 4 months died in 1916. His marker is similar in size and shape, it has a kneeling lamb carved on it (head knocked off), but is made of stone.

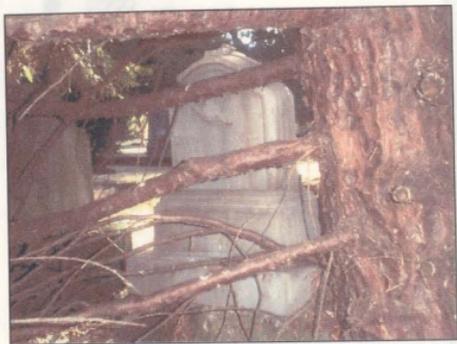


Figure 3.31

Back side of Thomas Brabham's monument. Some of these limbs have been cut off since this picture was taken on 8/28/01.



Brabham Family Plot

Pioneer Cemetery, Eugene, OR
(Not to Scale)

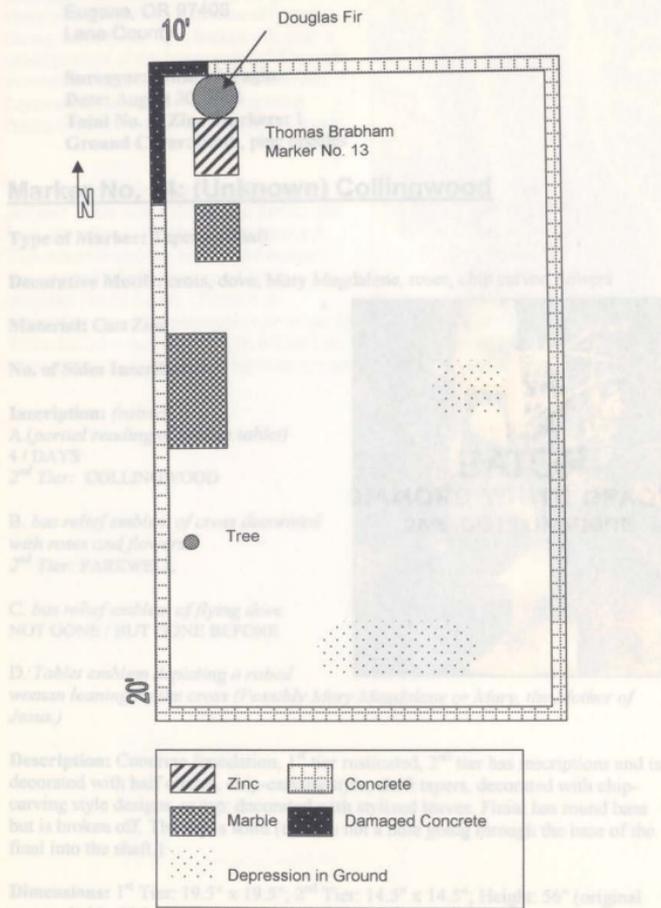


Figure 3.32
The missing tablet on the Collingwood monument leaves us no clue as to who is buried here. In a case like this, cemetery records might reveal the identity.

Collingwood Family Marker

Pioneer Cemetery
18th Street & University Street
Eugene, OR 97403
Lane County

Surveyor: Elizabeth Fagin
Date: August 30, 2001
Total No. of Zinc Markers: 1
Ground Cover: Earth, pine needles

Marker No. 14: (Unknown) Collingwood

Type of Marker: Tapering Shaft

Decorative Motifs: cross, dove, Mary Magdalene, roses, chip carved flowers

Material: Cast Zinc

No. of Sides Inscribed: 3

Inscription: (raised)

A. (partial reading of broken tablet)

4 / DAYS

2nd Tier: COLLINGWOOD

B. has relief emblem of cross decorated with roses and flowers.

2nd Tier: FAREWELL

C. has relief emblem of flying dove

NOT GONE / BUT GONE BEFORE

D. Tablet emblem depicting a robed woman leaning on the cross (Possibly Mary Magdalene or Mary, the Mother of Jesus.)

Description: Concrete foundation, 1st tier rusticated, 2nd tier has inscriptions and is decorated with half circles, chip-carving style, shaft tapers, decorated with chip-carving style designs, at top: decorated with stylized leaves. Finial has round base but is broken off. The top is solid (there is not a hole going through the base of the finial into the shaft.)

Dimensions: 1st Tier: 19.5" x 19.5"; 2nd Tier: 14.5" x 14.5"; Height: 56" (original was probably 60 inches.)

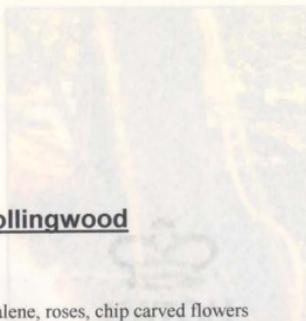


Figure 3.32
The back side of the Collingwood monument is reflecting beneath roses and vines. Photo taken 7/20/01



Figure 3.32
The missing tablet on the Collingwood monument leaves us no clues to who is buried here. In a case like this, cemetery records might reveal the identity.

Condition of Marker: Poor

Damage: Heavy green biological growth on three sides, top finial is broken off, west facing tablet (side A) is broken off, only a small portion of the lower part held in with two bolts remains. The concrete base has become exposed and is chipping away. Being taken over by a very large rose bush.

Notes: Was this intended for just one person? There is not the typical family plot here. No other Collingwoods are around. The concrete curbing family plot behind does not include Collingwood or the neighbor David Smith. (There is an interesting primitive pineapple carved on the south side of David Smith's stone.) When this plot was revisited on 6/10/02 the large rose bush and other vegetation had been pruned so that this marker is no longer buried under plants.



Figure 3.33
The back side of the Collingwood monument is suffocating beneath roses and vines. Photo taken 8/30/01.

	Zinc
	Marble
	Concrete
	Damaged Concrete

Collingwood Monument

Pioneer Cemetery, Eugene, OR

(Not to Scale)

University & 10th Street

Eugene, OR

Lane County

Recorded by: Elizabeth Fagin

Date: August 8, 2001

Total Number of Zinc Markers:

Ground Coverings: Grass

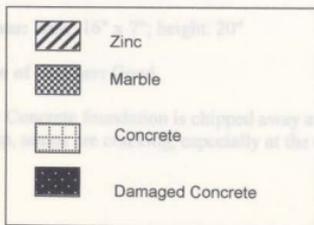
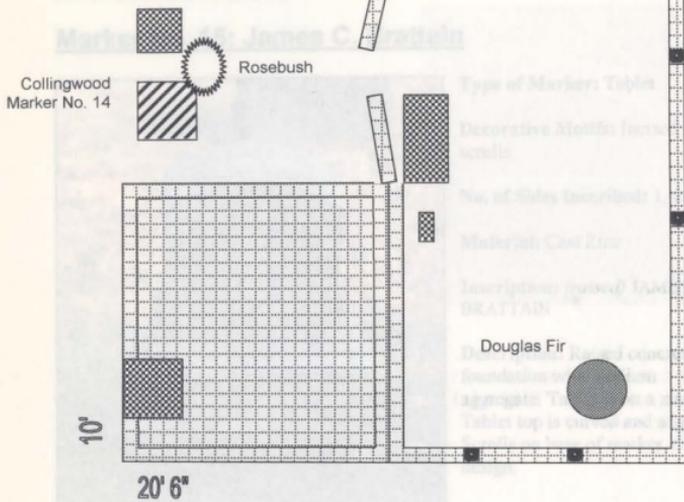


Figure 3.24

James

Monument's

Plan (not

to scale)

Ebert-Brattain Family Plot

Pioneer Cemetery
University & 18th Street
Eugene, OR
Lane County

Recorded by: Elizabeth Fagin

Date: August 8, 2001

Total Number of Zinc Markers: 2

Ground Covering: Grass

Marker No. 15: James C. Brattain



Type of Marker: Tablet

Decorative Motifs: Incised scrolls

No. of Sides Inscribed: 1, top

Material: Cast Zinc

Inscription: (raised) JAMES C. / BRATTAIN

Description: Raised concrete foundation with medium aggregate. Tablet is on a zinc tier. Tablet top is curved and angled. Scrolls on base of marker. Simple design.

Figure 3.34
May
Brattain's

Figure 3.34
James
Brattain's
monument.
Photo taken
9/11/01.

Dimensions: Base: 16" x 7"; height: 20"

Condition of Marker: Good

Damage: Concrete foundation is chipped away at SW corner, brownish stains around top, seams are cracking, especially at the top.

Marker No. 16: Mary Brattain

Type of Marker: Pillow marker

Decorative Motifs: None

No. of Sides Inscribed: 1, top

Material: Cast Zinc

Inscription: (raised) MARY / BRATTAIN

Description: Raised concrete foundation, single zinc tier, angled and curved top. Has a more horizontal than vertical feeling.

Dimensions: Base: 9.75" x 19.5"; height of zinc: 15"

Condition of marker: Excellent

Damage: Dirty, concrete foundation is chipped.

Note: There are no dates on Mary's marker but the granite family pillar lists a Mary Brattain as born "MAR. 17. 1834" and dying "APR. 10, 1910"



Figure 3.35
Mary Brattain's monument. Photo taken 9/11/01.

Frank-Miller Family Plot

Ebert Brattain Family Plot

Pioneer Cemetery, Eugene, OR

(Not to Scale)

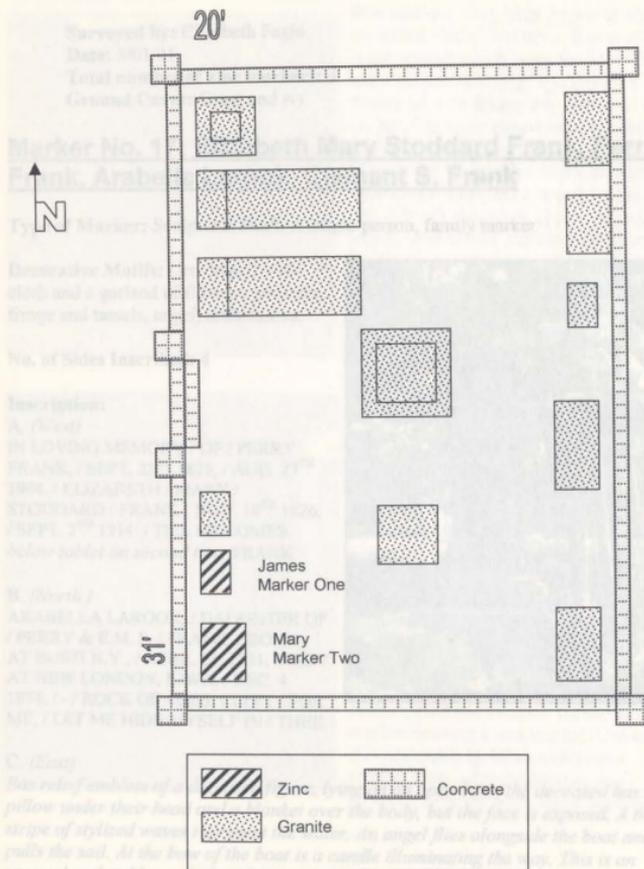


Figure 3.30 West side of Frank family monument commemorating Frank Perry. Note the contrary plate appearing at the lower right of the monument. Photo taken 9/11/01

Frank-Miller Family Plot

Pioneer Cemetery
Corner of University and 18th Street
Eugene, OR 97403
Lane County

Surveyed by: Elizabeth Fagin
Date: 8/01/01
Total number of zinc markers: 4
Ground Cover: Grass and ivy

Marker No. 17: Elizabeth Mary Stoddard Frank, Perry Frank, Arabella Larook, Clement S. Frank

Type of Marker: Sculptural Shaft, multiple person, family marker

Decorative Motifs: Urn draped with cloth and a garland of flowers, pilasters, fringe and tassels, angel, anthemions.

No. of Sides Inscribed: 4

Inscription:

A. (West)

IN LOVING MEMORY / OF / PERRY
FRANK, / SEPT. 23RD 1825, / AUG. 27TH
1904. / ELIZABETH / MARY /
STODDARD / FRANK / NOV. 19TH 1826,
/ SEPT. 2ND 1914. / TILL HE COMES.
below tablet on second tier: FRANK

B. (North)

ARABELLA LAROOK, / DAUGHTER OF
PERRY & E.M. S. / FRANK, / BORN /
AT BUSTI N.Y., / APRIL 21, 1851, DIED /
AT NEW LONDON, IOWA, / DEC. 4,
1874. / - / ROCK OF AGES, CLEFT / FOR
ME, / LET ME HIDE MYSELF IN / THEE.

C. (East)

Bas relief emblem of a deceased figure, lying on an open boat, the deceased has a pillow under their head and a blanket over the body, but the face is exposed. A thin stripe of stylized waves represent the water. An angel flies alongside the boat and pulls the sail. At the bow of the boat is a candle illuminating the way. This is an unusual and richly symbolic tablet.

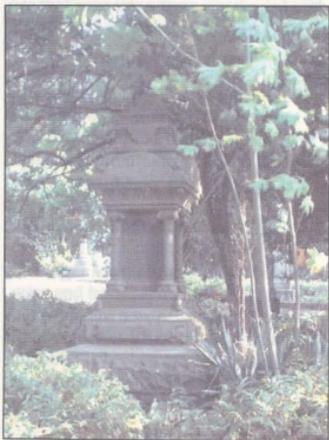


Figure 3.36
West side of
Frank family
monument
commemorating
Frank
Perry. Not the
century plants
growing at the
lower
right of the
monument.
Photo taken
9/11/01.

D. (South)

ELIZABETH / M. / FRANK / MAY 30, 1845 / APRIL 12, 1933 / - / CLEMENT S. /

FRANK / NOV. 8, 1847 / DEC. 6, 1936

(the lower right corner is chipped off, the original bolts have been replaced with iron ones, rusting out.)

Description: Very large imposing square sculptural shaft. First tier is rusticated, as is the second which bears the FRANK name on the west side. The third tier is decorated with fringes and tassels at the corner. The square shaft has a Corinthian pilaster at each corner framing the tablets. Tablets are rectangular with a straight bottom and sides and a rounded arch on top. A heavy cornice is above the shaft and decorated with anthemions. Another tier that supports a large urn draped with "cloth" and a garland of flowers (roses) is above that.

Dimensions:

First tier: 48.5" x 48.5"; Second tier: 35.5" x 35.5"; Third tier: 27.5" x 27.5"; Height: approximately 102" to base of urn, approximately 135" to top of urn.

Condition of Marker: Good

Damage: Most of the original bolts are gone and have been replaced by iron bolts that are now rusting out. Lower right corner of Elizabeth M. Frank (Side D) tablet is broken off. Moderate biological growth. Hairline cracks in seams.

Note: Could not evaluate the top of the marker because it was too tall. One tablet (D) was made by Memorial Bronze around 1936, after the Monumental Bronze Company went out of business.

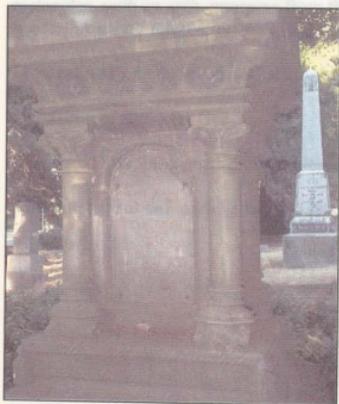


FIGURE 3.37
Figures 3.37 & 3.38
 (Top) Detail of urn and top of Frank monument. Photo taken 9/11/01.
 (Bottom) Tablet for Perry Frank. Photo taken 8/30/01.

Marker No. 18: John G. Miller, Mary E. Miller

Type of Marker: Sculptural Tablet, Family, multiple person

Decorative Motifs:

Anthemions

No. of Sides Inscribed: 2

Inscription: (raised)

A. (West)

JOHN G. MILLER / - / JAN. 26,
1820, / AUG. 5, 1895
on base: MILLER

B. (East)

MARY E. MILLER, / - / SEPT. 1,
1818, / JUNE 14, 1903
on base: MILLER

Description: rusticated "stone" base, Tablet is rusticated, with a leaf frieze across the top and an anthemion in the center. Tablets are horizontal rectangles, with an arch emerging from the middle of the top side. Simple raised border. Concrete foundation with large aggregate.

Dimensions: Zinc base: 35 3/4" x 20", height: approx 42"

Condition of Marker: Good

Damage: Dirty, biological growth, tilting to the east, hairline cracks in seams.

Note: numerous oak sapling, need to be cut down.

No. of Sides Inscribed: 1, sep

Inscriptions: (raised) ANTHEMION

Description: on rectangular concrete foundation, one rusticated top, with scallop design around the base, top of marker where the inscription is trapezoidal shaped with the rounded section at the top. (Same as marker No. 18.)

Dimensions: base: 12" x 19", height: 42"

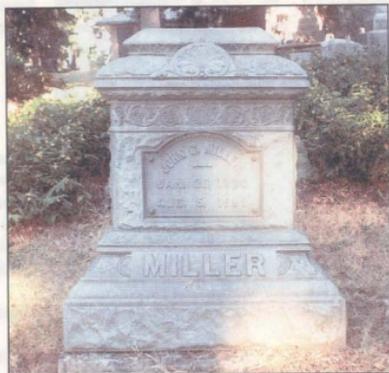


Figure 3.39
West side of
Miller
Monument.
Photo taken
8/30/01.

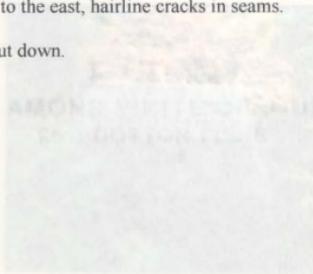


Figure 2.41
Mary Miller's
yellow marker.
Photo taken
8/11/01.

Marker No. 19: Father (John G. Miller)

Type of Marker: Familial Status, pillow marker

Decorative Motifs: Scallops around base and inscribed swirls on sides

No. of Sides Inscribed: 1, top

Inscription: (*raised*) FATHER

Description: on rectangular concrete foundation, one rusticated tier, with scallop design around the base, top of marker where the inscription is trapezoidal shaped with the smaller section at the top. (Same as marker No. 20.)

Dimensions: Base: 12" x 19", height: 12.5"

Condition of Marker: Excellent

Damage: biological growth, overtaken by vines, dirty



Figure 3.40
John Miller's pillow marker. Photo taken 9/11/02.

Marker No. 20: Mother (Mary E. Miller)

Type of Marker: Familial Status, pillow marker

Decorative Motifs: scallops around base and inscribed swirls on sides

No. of Sides Inscribed: 1, top

Inscription: (*raised*) MOTHER

Description: on rectangular concrete foundation, one rusticated tier, with scallop design around the base, top of marker where the inscription is trapezoidal shaped with the smaller section at the top. (Same as marker No. 19.)

Dimensions: Base: 12" x 19", height: 12.5"



Figure 3.41
Mary Miller's pillow marker. Photo taken 9/11/01

Condition of Marker: Excellent

Damage: biological growth, overgrown by vines.

Walter County, Oregon, OR
2004-2005



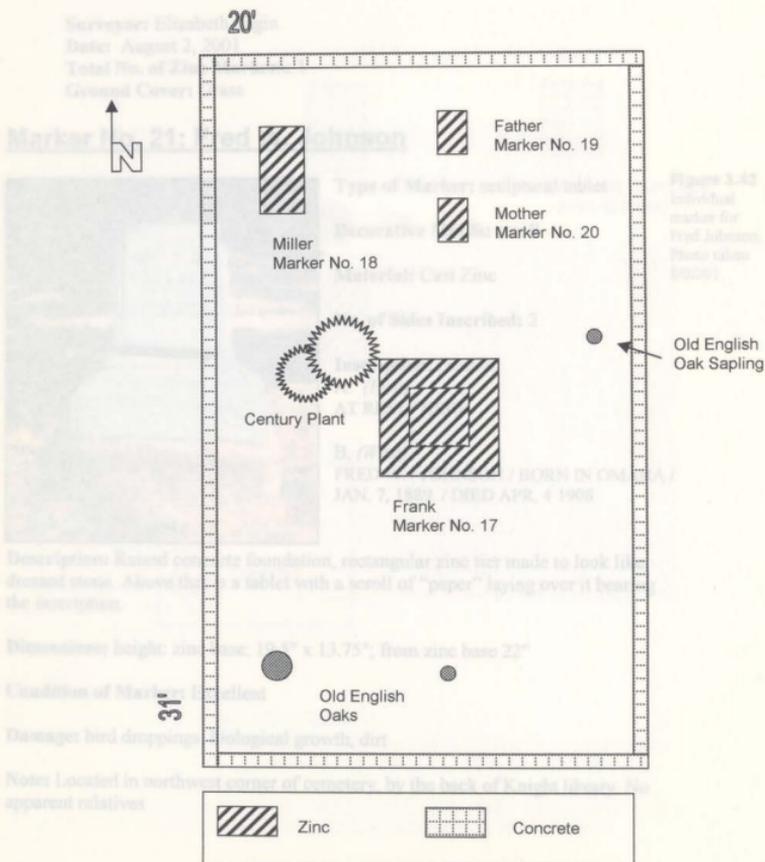
Old English
Oak Sapling

Fred W. Johnson Individual Plot

Frank-Miller Family Plot

Pioneer Cemetery, Eugene, OR

(Not to Scale)



Fred W. Johnson Individual Plot

Pioneer Cemetery
18th Street & University
Eugene, OR 97403
Lane County

Surveyor: Elizabeth Fagin

Date: August 2, 2001

Total No. of Zinc Markers: 1

Ground Cover: Grass

Marker No. 21: Fred W. Johnson



Type of Marker: sculptural tablet

Decorative Motifs: scroll

Material: Cast Zinc

No. of Sides Inscribed: 2

Inscription: (raised)

A. (East)

AT REST / HERE

B. (West)

FRED W. / JOHNSON / BORN IN OMAHA /
JAN. 7, 1889. / DIED APR. 4 1908

Figure 3.42
Individual
marker for
Fred Johnson.
Photo taken
8/02/01.

Description: Raised concrete foundation, rectangular zinc tier made to look like dressed stone. Above that is a tablet with a scroll of "paper" laying over it bearing the inscription.

Dimensions: height: zinc base: 19.5" x 13.75"; from zinc base 22"

Condition of Marker: Excellent

Damage: bird droppings, biological growth, dirt

Note: Located in northwest corner of cemetery, by the back of Knight library. No apparent relatives

Haines Family Plot

Fred W. Johnson Individual Plot

Pioneer Cemetery, Eugene, OR

(Not to Scale)

Surveyor: Elizabeth Fagin

Date: July 28, 2001

Total number of site markers: 4

Ground Covers: Grass

Concrete Foundation
(Missing stone)

Tree

Fred Johnson
Marker No. 21

Marker No. 22: Mary P. Haines, William W. Haines, John A. Haines, Margaret Haines, Anna M. Haines

Type of Marker: Family marker, no

Decorative Motif: Egg and

dot, unified with

border, circular

No. of Sites Inscribed: 4

Material: Cast Zinc

Inscription: (read)

A. (East left hand)

MARY P. HAINES

NOV. 28, 1839 / D.

JUN. 10, 1920 / YRS.

DAS. / PIONEER

B. (West right hand)

W. W. HAINES / M.

JAN. 10, 1842 / D.

MAY 10, 1922

C. (North)

JOHN A. HAINES / 1808 - 1952

Below which is the inscription: PIONEER 1851

Note: This gravestone is different from tablet A, marble? Were there two pioneers?

D. (East left hand side)

TAKE THEM, O FATHER, IN THINE / ARMS, / AND MAY THEY HENCEFORTH BE / A MESSENGER OF PEACE BETWEEN / OUR HUMAN HEARTS AND THINE.

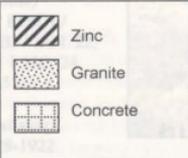


Figure 2.42

Status:
Family
Monument
Photo taken:
9/11/01

Haines Family Plot

Pioneer Cemetery
18th Street & University
Eugene, OR 97403
Lane County

Surveyor: Elizabeth Fagin
Date: July 28, 2001
Total number of zinc markers: 5
Ground Cover: Grass

E. (East, right hand side)
MARGARET BLAINE /
WIFE OF / SAMUEL
BLAINE / BORN OCT. 15,
1862 / DIED / MAR. 17,
1879 / AGE 17 YRS. 18
MON. 2 DAS.
Below both tablets is the
inscription: HAINES

Figure 3.44
Tablet "E,"
containing
Margaret
Blaine,
Pioneer
Cemetery
Photo taken
9/11/01

Marker No. 22: Mary P. Haines, William W. Haines, John A. Haines, Margaret Blaine, Anna M. Haines

Type of Marker: Family marker, multiple person

Decorative Motifs: Egg and
dart, stylized vines and leaf
borders, Corinthian type pilasters

No. of Sides Inscribed: 4

Material: Cast Zinc

Inscription: (raised)

A. (West, left hand side)
MARY P. HAINES / BORN /
NOV. 28, 1839 / DIED / JAN. 22,
1910 / AGE 70 YRS. 1 MO. 24
DAS. / PIONEER 1852

B. (West, right hand side)
WM W. Haines / 1828-1922
below both tablets is the inscription: HAINES

C. (South)
JOHN A. HAINES / 1866 - 1952
below tablet is the inscription: PIONEER 1851
note: this pioneer date is different, from tablet A, mistake? Were there two pioneers?

D. (East, left hand side)
TAKE THEM, O FATHER, IN THINE / ARMS, / AND MAY THEY HENCEFORTH BE /
A MESSENGER OF PEACE BETWEEN / OUR HUMAN HEARTS AND THEE.



Figure 3.43
Haines
Family
Monument.
Photo taken
9/11/01.



E. (East, right hand side)
MARGARET BLAINE /
WIFE OF / SAMUEL
BLAINE / BORN OCT. 15,
1802 / DIED / AUG. 17,
1876 / AGE 73 YRS. 10
MOS. 2 DAS.
Below both tablets is the
inscription: HAINES

F. (North)
ANNA M. HAINES / BORN
MAY 28, 1867 / DIED /
DEC. 13, 1886 / AGE 19
YRS. 6 MOS. 15 DAS.
Below tablet is the

Figure 3.44
Tablet "E,"
commem-
orating
Margaret
Blaine.
Notice the
severe
efflour-
essence.
Photo taken
9/11/01.

inscription: PIONEER 1852

Description: Rectangular rusticated stone base. There are four short pillars at each corner framing the inscriptions, "PIONEER 1852" and "HAINES." Above that are the tablet sections, set in a rusticated stone frame. The tablets are square except for the top, which starts out square and then makes a curve in the mid-section. The cornice overhangs the tablets, has a rounded gabled roof, with stylized palm-like fronds extending from along the ridges.

Dimensions: Base: 51" x 32", Tablet Section: 37" x 18", height 54"

Condition of marker: Poor

Damage: Dirty, biological growth, the base and frame structure are in good condition but the tablets are suffering. Tablet A: water stains and some efflorescence, decorative zinc bolts have been replaced with iron sextagonal bolts.
Tablet B: Most severe damage: looks like a fault in the metal casting process, the metal is sagging outward, the surface is badly pitted. Efflorescence.
Tablet C: This tablet is also sagging outward, moderately pitted, efflorescence.
Tablet D: Efflorescence
Tablet E: Efflorescence
Tablet F: Efflorescence

Note: Tablet C was made in the 50's and tablet B resembles it in the type font, size and the type of metal damage. This seems to imply that they were made around the same time by the same company, but were not made very well.

Dimensions: Concrete base: 24" x 16.3", zinc base: 18" x 11", height: 9.5"

Condition of Marker: Excellent

Damage: Dirty, biological growth

Figure 3.45
Zinc
marker for
Anna Haines.
Photo taken
9/11/01.

Marker No. 23: Grandma (Margaret Blaine)

Type of Marker: Familial Status, Pillow Marker

Decorative Motifs: Imitation stone

No. of Sides Inscribed: 1, top

Material: Cast Zinc

Inscription: (raised) GRANDMA

Description: On concrete foundation, rusticated "stone" base. Inscription on top, slightly tilted, decorative circular indentions above below and to the left and right of inscription.

Dimensions: Concrete base: 24" x 16.5", zinc base: 18" x 11", height: 9.5"

Condition of Marker: Good

Damage: water stained, dirty, some efflorescence



Figure 3.45
Familial status pillow marker for Margaret Blaine. Photo taken 9/11/01.

Marker No. 24: Anna M. Haines

Type of Marker: Individual, Pillow marker

Decorative Motifs: Stone imitation

No. of Sides Inscribed: 1, top

Inscription: (raised) ANNA

Material: Cast Zinc

Description: On concrete foundation, rusticated "stone" base. Inscription on top, slightly tilted, decorative circular indentions above below and to the left and right of inscription.

Dimensions: Concrete base: 24" x 16.5", zinc base: 18" x 11", height: 9.5"

Condition of Marker: Excellent,

Damage: Dirty, biological growth



Figure 3.46
Pillow marker for Anna Haines. Photo taken 9/11/01.

Dimensions: Concrete base: 24" x 16.5" zinc base: 18" x 11", height: 9.5"

Marker No. 25: Mother (Mary P. Haines)



Type of Marker: Familial Status, Pillow marker

Decorative Motifs: Stone imitation

No. of Sides Inscribed: 1, top

Material: Cast Zinc, concrete foundation

Inscription: (*raised*) MOTHER

Description: On concrete foundation, rusticated "stone" base. Inscription on

top, slightly tilted, decorative circular indentions above below and to the left and right of inscription.

Dimensions: Concrete base: 24" x 16.5", zinc base: 18" x 11", height: 9.5"

Condition of Marker: Excellent

Damage: Water stains

Figure 3.47
Familial status pillow marker for Mary Haines. Photo taken 9/11/01.

Marker No. 26: Father (William W. Haines)

Type of Marker: Familial Status, Pillow marker



Decorative Motifs: Stone imitation

No. of Sides Inscribed: 1, top

Material: Cast Zinc, concrete foundation

Inscription: (*raised*) FATHER

Description: On concrete foundation, rusticated "stone" base. Inscription on top, slightly

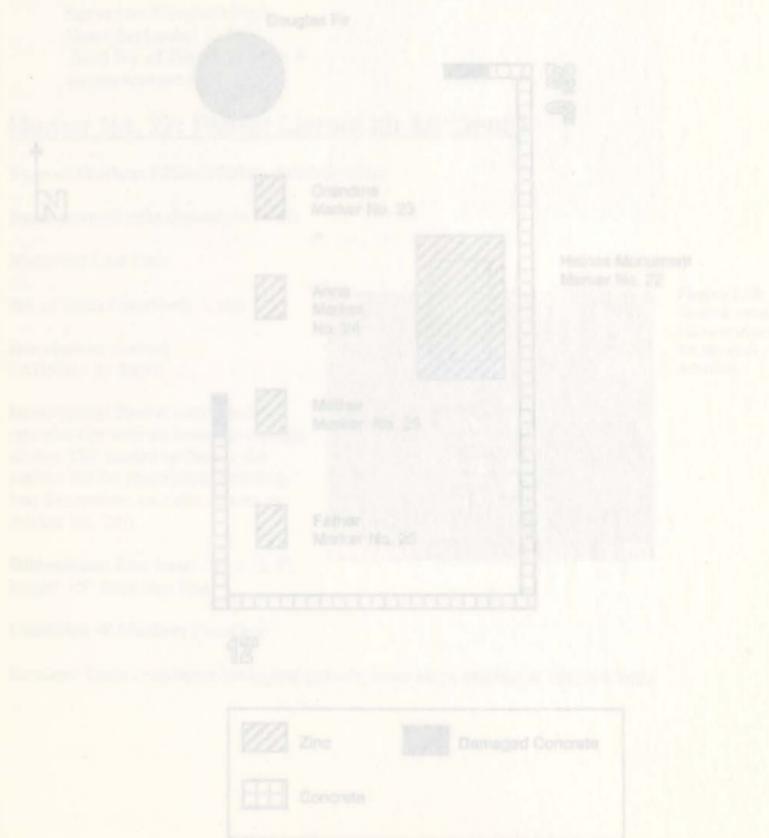
tilted, decorative circular indentions above below and to the left and right of inscription.

Figure 3.48
Familial Status pillow marker for William Haines. Photo taken 9/11/01.

Dimensions: Concrete base: 24" x 16.5", zinc base: 18" x 11", height: 9.5"

Condition of marker: Excellent

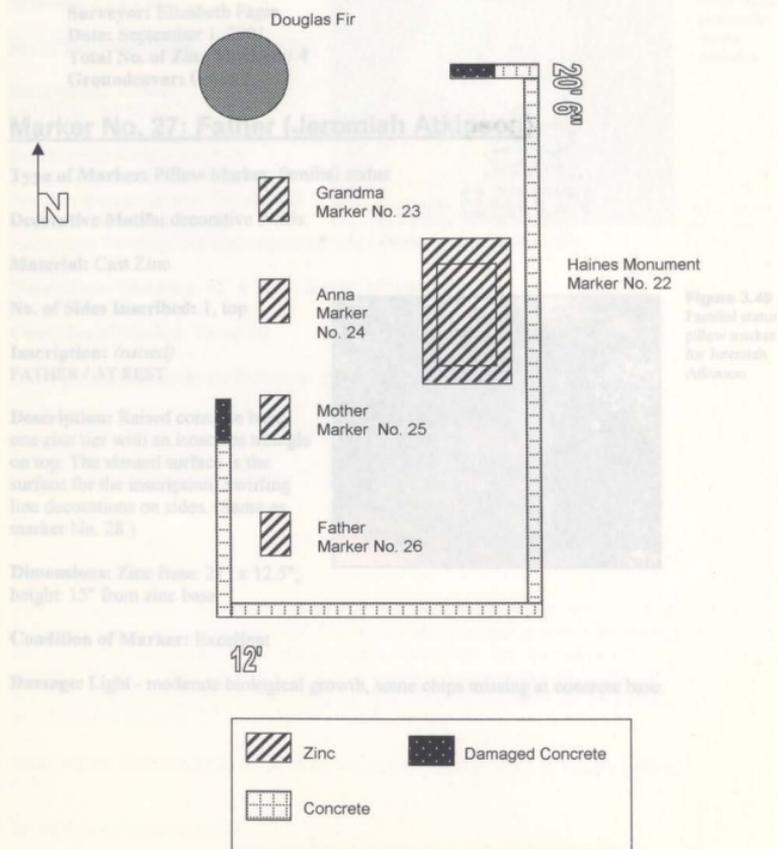
Damage: Dirty



Hartley-Atkinson Family Plot

Haines Family Plot

Pioneer Cemetery, Eugene, OR
(Not to Scale)



Hartley-Atkinson Family Plot

Pioneer Cemetery
18th Street & University Street
Eugene, OR
Lane County

Surveyor: Elizabeth Fagin
Date: September 1, 2001
Total No. of Zinc Markers: 4
Groundcover: Grass

Figure 3.40
Familial
status pillow
marker for
Atkinson
Atkinson

Marker No. 27: Father (Jeremiah Atkinson)

Type of Marker: Pillow Marker, familial status

Decorative Motifs: decorative swirls

Material: Cast Zinc

No. of Sides Inscribed: 1, top

Inscription: (raised)
FATHER / AT REST

Description: Raised concrete base, one zinc tier with an isosceles triangle on top. The slanted surface is the surface for the inscription. Swirling line decorations on sides. (Same as marker No. 28.)

Dimensions: Zinc Base: 21" x 12.5";
height: 15" from zinc base

Condition of Marker: Excellent

Damage: Light - moderate biological growth, some chips missing at concrete base.



Figure 3.49
Familial status
pillow marker
for Jeremiah
Atkinson.

Marker No. 28: Mother (Annie Atkinson)

Type of Marker: Pillow marker, familial status

Decorative Motifs: swirls

Material: Cast Zinc

No. of Sides Decorated: 1, slanted top

Inscription: (raised)
MOTHER / AT REST

Description: Raised concrete foundation, one zinc tier with an isosceles triangle on top. The slanted surface is the surface for the inscription. Swirling line decorations on sides. (Same as marker No. 27)

Dimensions: Zinc Base: 21" x 12.5"; height: 15" from zinc base

Condition of Marker: Excellent

Damage: Light to moderate biological growth,



Figure 3.50
Familial status pillow marker for Annie Atkinson.

style monument. The crown of the pillow markers for Earl G. Atkinson may be seen on the right and the pillow marker for Annie Atkinson is on the left.

D. (Good)

EARL G. ATKINSON / MAR 23, 1894 / NOV. 26, 1972 / ONE FROM / OUR HOME / BUT NOT FROM / OUR HEARTS

Description: Raised Concrete foundation, zinc tier is rusticated zinc with the family name on it, the top edges are rounded. The square shaft has tablets with a flat bottom and parallel sides and curved top. Above that is a block of zinc. The cornice is curved. There is a slight square rim on top. The tablets appear darker than the rest of the monument (different composition, is this why the new iron bolts are not rusting at much as the others?)

Dimensions: Concrete base: 26" x 26", Cast zinc base: 21.5" x 21.5"; Height approx. 67"

Condition of Marker: Good

**Marker No. 29: James W. Hartley, Annie Atkinson,
Jeremiah Atkinson, Earl G. Atkinson**

Type of Marker: Square shaft

Decorative Motifs: vines



Material: Cast Zinc

No. of Sides Inscribed: 4

Inscription: (raised)

(West)

A. JAMES W. / HARTLEY, /
BORN / JAN.30,1879, / DIED /
OCT. 8, 1910. / LOVED BY ALL
/ WHO KNEW HIM.

Below that: HARTLEY

B. (North)

ANNIE / ATKINSON / JAN. 29,
1852, / AUG. 23, 1929. / THE
MORN COMETH.

C. (East)

JEREMIAH / ATKINSON / OCT 10,
1852 / MARCH 1, 1932 - /
GATHERED / HOME

D. (South)

EARL G. / ATKINSON, / MAR. 23, 1891. / NOV. 10, 1927. / GONE FROM / OUR HOME
/ BUT NOT FROM / OUR HEARTS.

Description: Raised Concrete foundation. First tier is rusticated zinc with the family name on it, the top edges are rounded. The square shaft has tablets with a flat bottom and parallel sides and curved top. Above that is a frieze of vines. The cornice is curved. There is a squat square urn on top. The tablets appear darker than the rest of the monument (different composition, is this why the new iron bolts are not rusting as much as in others?)

Dimensions: Concrete base: 26" x 26"; Cast zinc base: 21.5" x 21.5"; Height approx: 67"

Condition of Marker: Good

Figure 3.51

The Hartley family pillar style monument. The corner of the pillow markers for Earl G. Atkinson can be seen on the right and the pillow marker for Annie Atkinson is on the left.

Figure 3.52
Pillow marker for Earl G. Atkinson.

Damage: North tablet for Annie Atkinson: Missing top bolt. South tablet for Earl Atkinson: Missing all original bolts. East tablet for Jeremiah Atkinson: missing all original bolts (Replacement bolts do not seem to be rusting as badly as one would expect). Heavy biological growth needs to be cleaned. It is unusual for this much moss to be growing directly on the zinc. There must be some coating of barrier on top of the zinc that prevents the zinc from killing off the moss.

Notes: Family relationships are difficult to figure out with this plot, especially with the two different last names. Annie Atkinson might have been the mother, but why does she the Atkinson name, not Hartley? Was she remarried?

Speculation:

Mother: Annie Atkinson

Father: Jeremiah Atkinson

Son: Earl Atkinson

Uncle?: James Hartley

a Samuel Hartley is at the other side in granite: 1869-1952

Marker No. 30: Earl G. Atkinson

Type of Marker: Pillow marker

Decorative Motifs: line swirls

Material: Cast Zinc

No. of Sides Inscribed: one, top

Inscription: (*raised*) EARL

Description: pillow marker, in concrete foundation, rusticated base, decorative tiers leading up to slanted top with inscription.

Dimensions: Base: 19" x 11.5"; Height: 11"

Condition of Marker: Excellent

Damage: Light to moderate biological growth



Figure 3.52
Pillow
marker for
Earl G.
Atkinson.

Jennings Family Plot

Hartley-Atkinson Family Plot

Pioneer Cemetery, Eugene, OR
(Not to Scale)

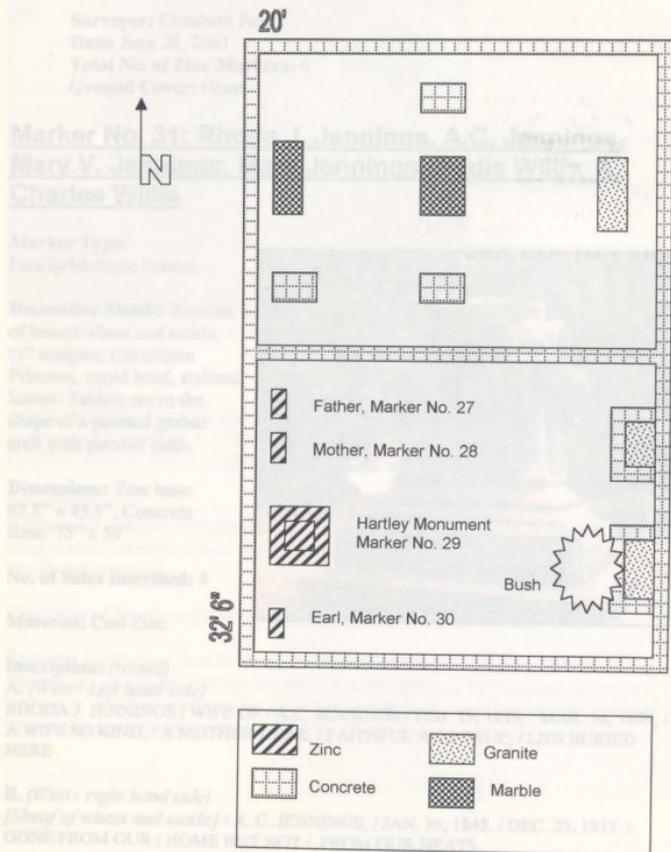


Figure 2.53
East side of
Jennings
multiple
person
monument

Jennings Family Plot

Pioneer Cemetery
18th Street & University
Eugene, OR 97403
Lane County

Surveyor: Elizabeth Fagin
Date: June 28, 2001
Total No. of Zinc Markers: 6
Ground Cover: Grass

Marker No. 31: Rhoda J. Jennings, A.C. Jennings, Mary V. Jennings, Mary Jennings, Addie Willis, A. Charles Willis

Marker Type:
Family/Multiple Person

Decorative Motifs: Sheaves of bound wheat and sickle, "J" insignia, Corinthian Pilasters, cupid head, stylized leaves. Tablets are in the shape of a pointed gothic arch with parallel sides.

Dimensions: Zinc base:
62.5" x 45.5", Concrete
Base: 75" x 59"

No. of Sides Inscribed: 4

Material: Cast Zinc

Inscription: (raised)

A. (West / Left hand side)

RHODA J. JENNINGS / WIFE OF / A.C. JENNINGS / FEB. 19, 1849, / MAR. 16, 1899, /
A WIFE SO KIND, / A MOTHER DEAR, / FAITHFUL AND TRUE, / LIES BURIED
HERE

B. (West / right hand side)

[Sheaf of wheat and sickle] / A. C. JENNINGS, / JAN. 16, 1845. / DEC. 23, 1917. /
GONE FROM OUR / HOME BUT NOT / FROM OUR HEATS.



Figure 3.53
East side of
Jennings
multiple
person
monument.

C. (South)

MARY V. / JENNINGS / WIFE OF / A.C. JENNINGS / JAN. , 1854 / NOV. 2, 1907 / A
 FAITHFUL AND TRUE / CHRISTIAN WIFE.
 [missing lower right hand decorative bolt]



women of Woodcraft emblem, bird on broken tree stump: "COURAGE HOPE
 REMEMBERANCE"

D. (East / left hand side)
 MARY JENNINGS /
 DAUGHTER OF A.C. &
 R.J. JENNINGS / JAN. 11,
 1869, / FEB. 22, 1869, /
 BURIED IN IOWA. /
 HAPPY INFANT EARLY
 / BLEST, / REST IN
 PEACEFUL / SLUMBER
 REST / [cherub face
 surrounded by wings]*
 E. (East / right hand
 side)

RHODA J. / JENNINGS /
 PACIFIC CIRCLE No. /
 16, EUGENE, OREGON /
 DIED MAR. 16, 1899. /

Figure 3.54
 Detail of "J"
 insignia on
 Jennings
 family
 monument.

F. (North)

ADDIE WILLIS / DAU. OF / A.C AND R.J. / JENNINGS / JAN.6, 1870 / JAN.23,1890. /
 A. CHARLES / SON OF A.C. AND R.J. / JENNINGS / SEPT. 19, 1885 / AUG. 20, 1913. /
 LOVING AND DUTIFUL / CHRISTIAN CHILDREN.

Description:

Rectangular concrete foundation, topped with a rusticated base, topped with the exaggerated Corinthian style pilasters, on west and east side is "J" insignia, half round arches above.

Condition of Marker: Good

Damage: Light moss growth, dark discoloration from being under a pine tree. Superficial; cracks on concrete foundation, some spalling. Missing one decorative bolt cover. There is some graffiti done with a pencil. Some efflorescence on cracks in concrete base. Needs cleaning. * White efflorescence around cherub head

Description Small:

rectangular name marker with
 rusticated base and slightly tilted top with the inscription. Four round decorative
 bolts are above, below and to the left and right of the name. Laid up on a base of
 concrete, medium sized smooth aggregate.

Figure 3.55
 Pillar
 marker for
 Addie Willis

Marker No. 32: A. Charles Jennings

Marker Type: Pillow Marker

Decorative Motifs: Rusticated stone

Dimensions: Base is 16" x 9",
height: 9"

No. of Sides Inscribed: 1, top

Material: Cast Zinc

Inscription: (raised) CHARLEY

Description: small, rectangular name marker with rusticated base and slightly tilted top with the inscription. Four round decorative dents are above, below and to the left and right of the name. Laid up on a foundation of concrete, medium sized smooth aggregate.

Condition of marker: Excellent

Damage: Scuff-marks on name from being stepped on. Dirty.



Figure 3.55
Pillow
marker for
Charles
Jennings.

Marker No. 33: Addie Willis

Type of Marker: Pillow Marker

Decorative Motifs: Rusticated
stone

Dimensions: Base is 16" x 9",
height: 9"

No. of Sides Inscribed: 1, top

Material: Cast Zinc

Inscription: (raised) ADDIE

Description: Small, rectangular name marker with rusticated base and slightly tilted top with the inscription. Four round decorative dents are above, below and to the left and right of the name. Laid up on a base of concrete, medium sized smooth aggregate.

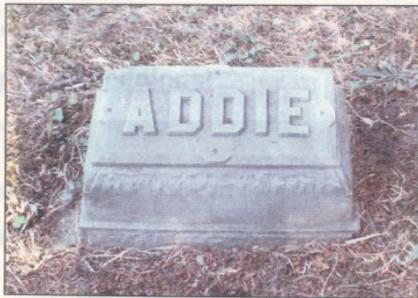


Figure 3.56
Pillow
marker for
Addie Willis.

Condition of marker: Excellent

Damage: The upper left hand corner above the "A" looks like the metal has been scrapped off; probably damage from a lawnmower. Needs cleaning.

Marker No. 34: Mother (Rhoda J. Jennings)

Type of Marker: Pillow Marker, familial status marker

Decorative Motifs: Rusticated stone

Dimensions: Base: 16" x 9", height: 9"

Material: Cast Zinc

No. of Sides Inscribed: 1, top

Inscription: (raised)

MOTHER

Description: Small, rectangular name marker with rusticated base and slightly tilted top with the inscription. 4 round decorative dents are above, below and to the left and right of the name. Laid up on a base of concrete, medium sized smooth aggregate.



Figure 3.57
Familial status pillow marker for Rhoda Jennings.

Condition of marker: Excellent

Damage: Scuff-marks on inscription from being stepped on, dirty

Marker No. 35: Father (A. C. Jennings)

Type of Marker: Familial Position, pillow marker

Decorative Motifs: Rusticated stone

Dimensions: Base: 16" x 9", height: 9"

No. of Sides Decorated: 1, top

Material: Cast Zinc

Inscription: (raised)

FATHER



Figure 3.58
Familial status pillow marker for A. C. Jennings.

Description: Small, rectangular name marker with rusticated base and slightly tilted top with the inscription (The top of this marker is more level than the others). Four half round decorative tabs extend above, below and to the left and right of the name. Laid up on a foundation of concrete.

Condition of marker: Excellent

Damage: light moss growth, top has scuff-marks from being stepped on, dirty.

Marker No. 36: Mary V. Jennings

Type of Marker: Pillow Marker

Decorative Motifs: Rusticated stone

Dimensions: Base: 16" x 9", height: 9"

No. of Sides Inscribed: 1, top

Material: Cast Zinc

Inscription: (*top, raised*)
MARY V.



Figure 3.59
Pillow marker
for Mary V.
Jennings.

Description: Small, rectangular name marker with rusticated base and slightly tilted top with the inscription. Four round decorative dents are above, below and to the left and right of the name. Laid up on a base of concrete, medium sized smooth aggregate.

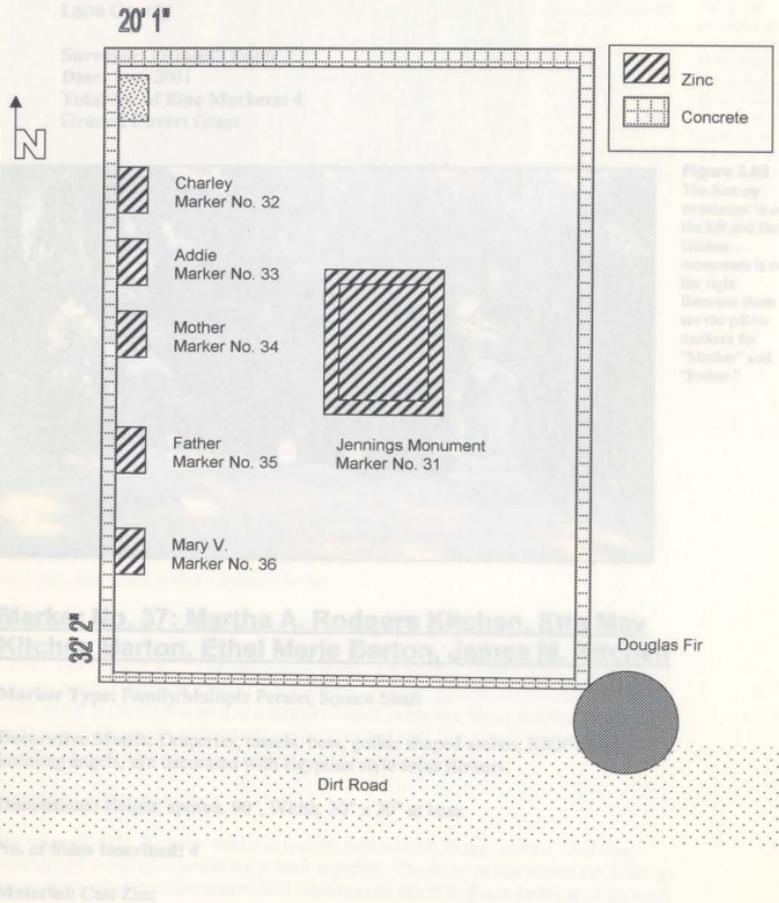
Condition of marker: Excellent

Damage: Light moss growth, Scuff marks on name from being stepped on, dirty.

Jennings Family Plot

Pioneer Cemetery, Eugene, OR

(Not to Scale)



Kitchen-Kompp Family Plot

Pioneer Cemetery
18th Street & University
Eugene, OR 97403
Lane County

Surveyor: Elizabeth Fagin
Date: June 2001
Total No. of Zinc Markers: 4
Ground Cover: Grass



Figure 3.60
The Kompp monument is on the left and the kitchen monument is on the right. Between them are the pillow markers for "Mother" and "Father."

Marker No. 37: Martha A. Rodgers Kitchen, Etta May Kitchen Barton, Ethel Marie Barton, James M. Kitchen

Marker Type: Family/Multiple Person, Square Shaft

Decorative Motifs: Draperies, tassels, bow, gothic shaped arches, IOOF chain, kneeling angels, urn decorated with Egyptian style lotus flowers.

Dimensions: Height: approx. 90", Width: 30" x 30" at base

No. of Sides Inscribed: 4

Material: Cast Zinc



Inscription: (raised)
A. (West)
MARTHA A. /
RODGERS /
BELOVED WIFE
OF / J.M.
KITCHEN /
APR. 22, 1854 /
MARCH 19,
1914. / 59 YRS.
10 MS, 27DS. /
GONE BUT NOT
FOR- / GOTTEN
on base:
KITCHEN

**Figures 3.61
& 3.62**

(Left) The tablet for Martha A. Rodgers is in very poor condition and is not connected to the body of the monument at all. Unless it is secured, it will only be a matter of time before someone carries it off. (Right) The east side of the Kitchen monument.

B. (North)

ETTA MAY / KITCHEN / WIFE OF / J.T. BARTON / BORN JUNE 28, 1874, / DIED
APRIL 20, 1902 / ETHEL MARIE / BARTON / BORN JULY 6, 1901. / DIED JULY 2,
1902.

on base: U.A.

C. (East)

[Bas relief of two kneeling angels]

AT REST

on base: A.O.U.W.

small letters on first tier: WHITE BRONZE MONUMENT CO / DES MOINES, IA

D. (South)

JAMES / M. / KITCHEN, / OF MISSOURI / PIONEER OF 1865, / NOV. 11, 1847, JULY
18, 1923, / 75 Y'RS, / 8 MO., 7 DAYS.

on base: Bas relief of three linked chains

Description: Gothic style shaft with urn on top. Rusticated square imitation stone base topped with the family name and initials above that ("KITCHEN," IOOF Chain, "U.A." and "A.O.U.W.") The removable tablets are simple, square at the bottom with slightly tapered sides meeting at a curved top. A single groove outlines them. Above each tablet in the Gothic arch is a drapery edged in tassels, being held up by a bow from which two cords with tassels on the end descend. The square urn on top is highly decorated with stylized flower motifs and fleur de lei.

Condition of Marker: Poor

Damage: Martha Rodgers' tablet is broken horizontally in the middle. This was repaired by welding or soldering it back together. The three points where the bolts go in are chipped off, no decorative bolt head covers. Graffiti: Jason [with an X through

it] "leave me / alone / forever." Monument is on a concrete base and tipping slightly south. Six lost decorative bolt heads.

Marker No. 38: Ella M. Kitchen Kompp

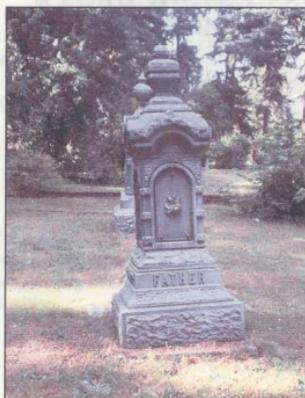
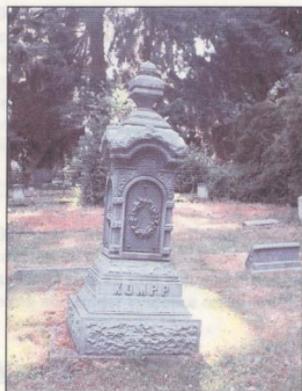


Figure 3.63 & 3.64
 (Left) East side of Kompp monument.
 (Right) South side of Kompp monument. The Kompp monument was intended for more than one person, but for some reason only Ella M. Kitchen Kompp has a tablet. Obviously the patriarch of the family was also supposed to be commemorated

Marker Type: Multiple Person

Decorative Motifs: Festoon of immortelles with bow, rose buds and bloom, wreath of roses and flowers tied with a bow

Dimensions: Height: approx. 80"
 Base: 30.5" x 30.5"

No. of Sides Inscribed: 4

Material: Cast Zinc

Inscription: (raised)

A. (West)

Festoon of immortelles / I HAVE TURNED EVE- / RYTHING OVER TO / THE LORD.
 / WHAT MORE CAN I DO.
 on base: KOMPP

B. (North)

ELLA M. / KITCHEN / WIFE OF / C. K. KOMPP / BORN / JULY 17, 1882 / DIED / JAN.
 21, 1909 / AGE 26 YRS. 6 MOS. 4 DAYS

C. (East)
oval wreath of flowers on base: KOMPP

D. (facing south)
roses, on base: FATHER

Description: Similar to the KITCHEN monument, rusticated "stone base" tablets with square bottoms, straight parallel sides going up to a curved top. More decorative rustication above that and a square urn with ovoids and leafy scrolling chip carving design.

Condition of Marker: Fair

Damage: "X" graffiti with chalk, tilting about 20 degrees north. Sliding off of concrete base. Missing 3 decorative bolt heads. Top one on Ella's tablet has been replaced with an iron bolt and is rusting out, staining nearby zinc. On Ella's tablet, break and solder evidence on lower half of tablet.

Condition of Marker: Good

Marker No. 39: Mother

Marker Type: Pillow marker, familial status marker

Decorative Motifs: None

No. of Sides Inscribed: 1, top

Material: Cast Zinc

Inscription: (top, raised)
OUR MOTHER / AT REST

Dimensions: Base: 23" X 14"
Height: 12.5"

Description: rusticated "stone" base, top curves, single rectangle groove around inscription, no ornamentation.

Condition of marker: Excellent

Damage: No damage



Figure 3.65
The iron bolt holding in Ella's tablet is rusting out and damaging the surrounding zinc.



Figure 3.66
Pillow marker for a mother. It is unknown who this marker is for.

Marker No. 40: Father

Marker Type: Pillow marker, familial status marker: Father

Decorative Motifs: stylized leaf/scrolls

No. of sides Inscribed: 1, slanted top

Material: Cast Zinc

Inscription: (raised)

FATHER / REMEMBER, FRIENDS, AS YOU PASS BY, / AS YOU ARE NOW SO
ONCE WAS I. AS I AM NOW, YOU SOON SHALL BE / PREPARE FOR DEATH AND
FOLLOW ME.

Dimensions: base: 23.5" x 13.5", height: 12"

Description: Wedge shaped, scrolling acanthus type decoration on triangular sides.

Condition of Marker: Good

Damage: Some graffiti, an attempt to clean it up has been made.



Figure 3.67 and 3.68

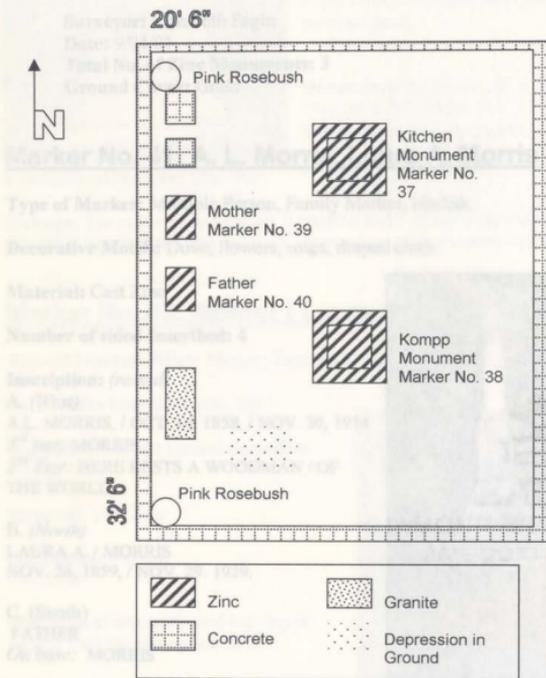
The epitaph on this father's marker and its numerous variations has been popular for centuries.

"Remember, friends, as you pass by, as you are now so once was I. As I am now, you soon shall be prepare for death and follow me."

Kitchen-Kompp Plot

Pioneer Cemetery, Eugene, OR

(Not To Scale)



Description: Exposed concrete foundation of large aggregate (smooth stones) 1' square (sic); rusticated, 2nd tier is blank except for the west side, says "HERE RESTS A WOODSMAN OF THE WORLD." The third tier is inscribed with the family name "MORRIS" on each side. The shaft is tapering and square, above the name plates is a

Morris Family Plot

Pioneer Cemetery
18th Street & University Street
Eugene, OR 97403
Lane County

Surveyor: Elizabeth Fagin
Date: 9/04/01
Total No. of Zinc Monuments: 3
Ground Cover: Grass

Marker No. 41: A. L. Morris, Laura A. Morris

Type of Marker: Multiple Person, Family Marker, obelisk

Decorative Motifs: Dove, flowers, roses, draped cloth

Material: Cast Zinc

Number of sided Inscribed: 4

Inscription: (raised)

A. (West)

A.L. MORRIS, / OCT. 14, 1858, / NOV. 30, 1914
3rd tier: MORRIS
2nd Tier: HERE RESTS A WOODMAN / OF
THE WORLD.

B. (North)

LAURA A. / MORRIS
NOV. 26, 1859, / NOV. 29, 1929.

C. (South)

FATHER
On base: MORRIS

D. (East)

Bas relief emblem of Flying Dove.
On base: MORRIS



Figure 3.69
The Morris
Family's
sculptural
obelisk
Monument
and a pillow
marker for
Laura A.
Morris in
front.

Description: Exposed concrete foundation of large aggregate (smooth stones) 1st square tier: rusticated, 2nd tier is blank except for the west side, says "HERE RESTS A WOODMAN OF THE WORLD." The third tier is inscribed with the family name "MORRIS" on each side. The shaft is tapering and square, above the name plates is a



festoon of roses and flowers, above that is a secondary shaft decorated on the west side with the round emblem for the woodman of the world (dove with palm frond in its beak flying over log with hatchet in it) The top of this secondary shaft has "cloth" draped from the edges and ends in a pyramid peak.

Figure 3.70
Detail of
Woodmen of
the World
emblem on the
Morris family
monument.

Dimensions: First tier: 30" x 30"; Second Tier: 24" x 24"; Third Tier: 17.75".
Height: from ground: approximately 88"

Condition of Marker: Excellent

Damage: The concrete foundation is eroding away. Bush is growing too closely around it. Some of the original bolts are missing and have been replaced.

Condition of Markers: Excellent

Marker No. 42: Mother (Laura A. Morris)

Type of Marker: Pillow Marker, Familial Status

No. of Sides Inscribed: one, top

Decorative Motifs: incised decorative scrolls

Material: Cast Zinc

Inscription: (raised)
MOTHER

Description: one rusticated tier: top is slanted with the inscription on it

Dimensions: Base: 12" x 19"; height: 12"

Condition: Excellent

Damage: light biological growth, concrete foundation is in good shape



Figure 3.71
Familial status
pillow marker
for Laura A.
Morris.

Marker No. 43: Father (A. L. Morris)

Type of Marker: Pillow Marker,
Familial Status

No. of sides Inscribed: one, top

Material: Cast Zinc

Inscription: (raised)
FATHER

Description: One rusticated tier; top is
slanted with the inscription on it

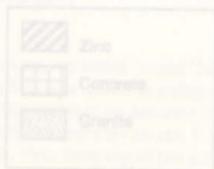
Dimensions: Base: 12" x 19"; Height: 12"

Condition of Marker: Excellent

Damage: light biological growth, concrete foundation is in good shape



Figure 3.72
Familial status
pillow marker for
A.L. Morris.



Morris Family Plot

Pioneer Cemetery, Eugene, OR

(Not to Scale)

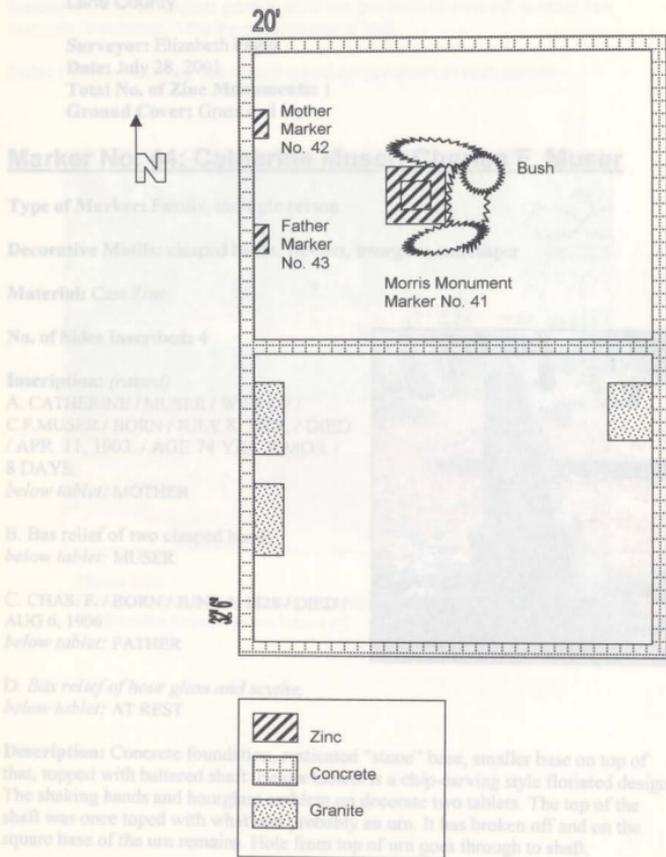


Figure 3.73
Site "D" of
the Morris
Family
Monument.
Note the
broken final
on top and
dotted fill.

Muser Family Plot

Pioneer Cemetery
18th Street & University
Eugene, OR 97403
Lane County

Surveyor: Elizabeth Fagin

Date: July 28, 2001

Total No. of Zinc Monuments: 1

Ground Cover: Grass and ivy

Marker No. 44: Catherine Muser, Charles F. Muser

Type of Marker: Family, multiple person

Decorative Motifs: clasped hands, flowers, hourglass and reaper

Material: Cast Zinc

No. of Sides Inscribed: 4

Inscription: (raised)

A. CATHERINE / MUSER / WIFE OF /
C.F.MUSER / BORN / JULY 8, 1828, / DIED
/ APR. 11, 1903. / AGE 74 YRS. 9 MOS. /
8 DAYS.

below tablet: MOTHER

B. Bas relief of two clasped hands

below tablet: MUSER

C. CHAS. F. / BORN / JUNE 4, 1828 / DIED /
AUG 6, 1906

below tablet: FATHER

D. Bas relief of hour glass and scythe,

below tablet: AT REST

Description: Concrete foundation, rusticated "stone" base, smaller base on top of that, topped with battered shaft. Below tablets is a chip-carving style floriated design. The shaking hands and hourglass emblem on decorate two tablets. The top of the shaft was once topped with what was probably an urn. It has broken off and on the square base of the urn remains. Hole from top of urn goes through to shaft.



Figure 3.73
Side "D" of
the Muser
family
monument.
Note the
broken finial
on top and
distinct tilt.

Dimensions: Zinc base: 18" x 18", base of shaft: 8 3/4" x 8 3/4", height: 41"
(originally was probably approximately 49")

Condition of Marker: Poor

Damage: Dirty, biological growth, atop urn has been broken off, unstable on concrete foundation. Missing one decorative bolt.

Note: Concrete curbing has square raised cornerstones at each corner



Figure 3.74

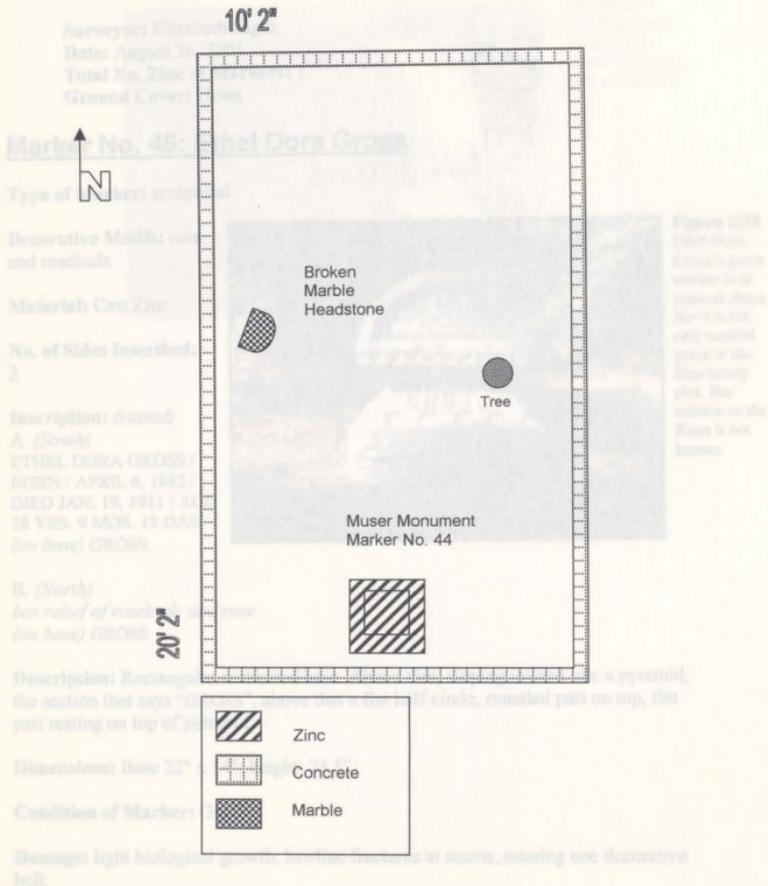
Full view of the Muser family plot. The family's monument stood taller before the decorative termination was broken off.



Muser Family Plot

Pioneer Cemetery, Eugene, OR

(Not to Scale)



Rice-Gross Family Plot

Pioneer Cemetery
18th Street & University Street
Eugene, OR
Lane County

Surveyor: Elizabeth Fagin
Date: August 26, 2001
Total No. Zinc of Markers: 1
Ground Cover: Grass

Marker No. 45: Ethel Dora Gross

Type of Marker: sculptural

Decorative Motifs: rose
and rosebuds

Material: Cast Zinc

No. of Sides Inscribed:
2

Inscription: (raised)

A. (South)
ETHEL DORA GROSS /
BORN / APRIL 6, 1882 /
DIED JAN. 19, 1911 / AGE
28 YRS. 9 MOS. 13 DAS.
(on base) GROSS

B. (North)
bas relief of rosebuds and rose
(on base) GROSS

Description: Rectangular rusticated base. Above that, sloping inward like a pyramid, the section that says "GROSS", above that a flat half circle, rounded part on top, flat part resting on top of pyramid.

Dimensions: Base 22" x 14"; height: 24.5"

Condition of Marker: Good

Damage: light biological growth, hairline fractures at seams, missing one decorative bolt.



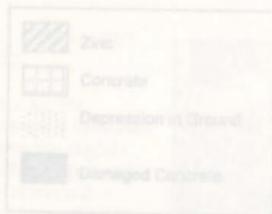
Figure 3.75
Ethel Dora
Gross's grave
marker is an
unusual shape.
Her's is the
only marked
grave in the
Rice family
plot. Her
relation to the
Rices is not
known.

Notes: Unusual shape. This is the only headstone in this plot but there is a dent in the ground next door. The concrete curbing is inscribed with the name "RICE" and detailed to look like stone. All other graves in this section are oriented East-West. Dora's grave is facing south.



Figure 3.76

The backside of Ethel's grave marker displays a broken rose bud.



Rice-Gross Family Plot

Pioneer Cemetery, Eugene, OR

(Not to Scale)

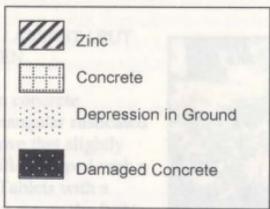
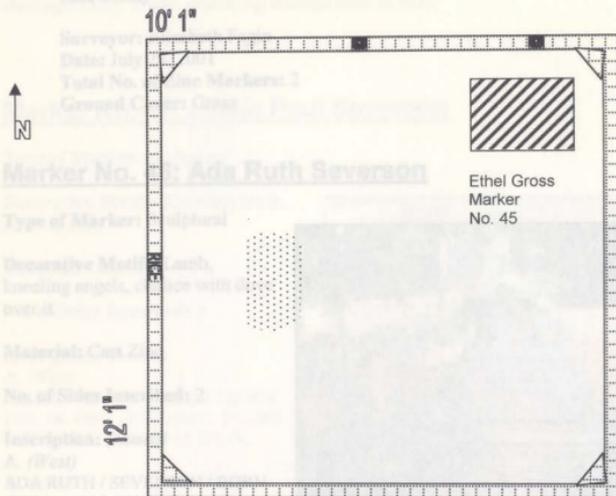


Figure 3.77
West side of Ada
Severson's monument.
Photo taken 7/28/01

Figure 3.78
East side of Ada
Severson's monument.
Photo taken 7/28/01

Severson-Samuelson Family Plot

Pioneer Cemetery
18th Street & University Street
Eugene, OR 97403
Lane County

Surveyor: Elizabeth Fagin
Date: July 28, 2001
Total No. of Zinc Markers: 2
Ground Cover: Grass

Marker No. 46: Ada Ruth Severson

Type of Marker: Sculptural

Decorative Motifs: Lamb, kneeling angels, chalice with dove over it.

Material: Cast Zinc

No. of Sides Inscribed: 2

Inscription: (raised)

A. (West)

ADA RUTH / SEVERSON / BORN
JUNE 2, 1902 / DIED JUNE 27, 1908
/ AGE SIX YRS, 25 DAYS

B. (East)

OUR DARLING / ABSENT / BUT
NOT FORGOTTEN

Description: On concrete foundation. Rectangular rusticated "stone base" above that slightly battered short pillar, topped with a kneeling lamb. Tablets with a raised inscription are on the front and back, on both the sides is a depiction of the profile of two kneeling angels with a communion chalice in between then and the dove of the holy spirit above. Identical to marker No. 47



Figure 3.77
West side of
Ada
Severson's
monument.
Photo taken
7/28/01.



Figure 3.78
East side of
Ada
Severson's
monument.
Photo taken
7/28/01.

Dimensions: Zinc base: 15" x 18", height: about 20" to lamb's head.

Condition of Marker: Fair

Damage: Dirty, seams separating through head of lamb

Marker No. 47: Leslie Paul Severson

Type of Marker: Sculptural

Decorative Motifs: Kneeling lamb, plucked rose

Material: Cast Zinc

No. of Sides Inscribed: 2

Inscription: (raised)

A. (West)

LESLIE PAUL SEVERSON / BORN
FEB. 16, 1896. / DIED DEC. 27, 1902. /
AGE 6 YRS. 10 MOS. 11 DAYS.

B. (East)

OUR DARLING / SAFE, SAFE AT HOME

Description: On concrete foundation. Rectangular rusticated "stone base" above that slightly battered short pillar, topped with a kneeling lamb. Tablets with a raised inscription are on the front and back, on both the sides is a depiction of a plucked rose, this is not on an attached tablet. Identical to marker No. 46.

Dimensions: Zinc base: 15" x 18", height: about 20" to lamb's head.

Condition of Marker: Good

Damage: Seams splitting along lambs head, dirty.

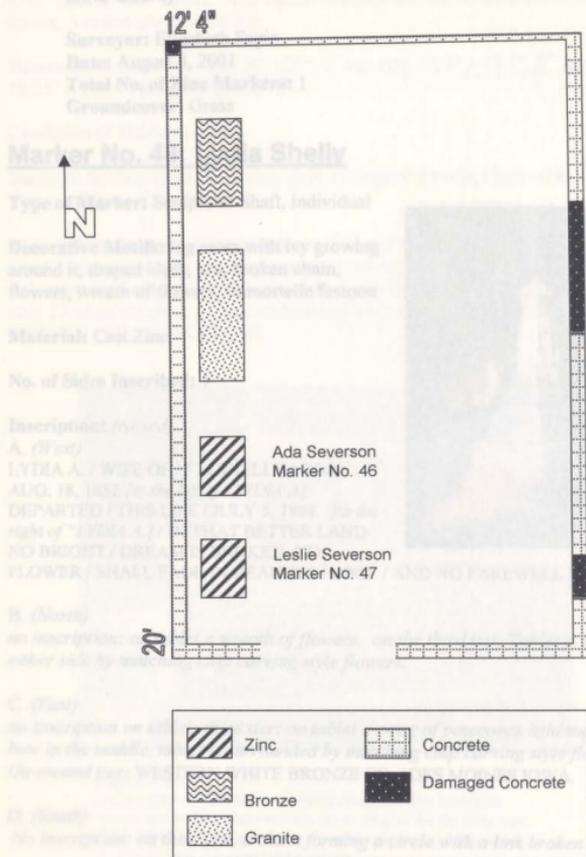


Figure 3.79
Leslie Severson's lamb grave marker. Leslie's obituary reports that he died of complications after an appendicitis operation.

Severson-Samuelson Family Plot

Pioneer Cemetery, Eugene, OR

(Not to Scale)



Shelly Family Plot

Pioneer Cemetery
18th Street & University
Eugene, OR 97403
Lane County

Surveyor: Elizabeth Fagin

Date: August 8, 2001

Total No. of Zinc Markers: 1

Groundcover: Grass

Marker No. 48: Lydia Shelly

Type of Marker: Sculptural Shaft, individual

Decorative Motifs: log cross with ivy growing around it, draped cloth, urn, broken chain, flowers, wreath of flowers, immortelle festoon

Material: Cast Zinc

No. of Sides Inscribed: 1

Inscription: (raised)

A. (West)

LYDIA A. / WIFE OF / J M SHELLY / BORN
AUG. 18, 1852 [to the left of "LYDIA A.],
DEPARTED / THIS LIFE / JULY 5, 1884. [to the
right of "LYDIA A. / IN THAT BETTER LAND
NO BRIGHT / DREAM IS BROKEN. NO
FLOWER / SHALL FADE IN BEAUTYS HAND. / AND NO FAREWELL BE SPOKEN.

B. (North)

no inscription: on tablet a wreath of flowers, on the third tier. Tablet is framed on either side by matching chip carving style flowers.

C. (East)

no inscription on tablet: third tier: on tablet a swag of pinecones held together by a bow in the middle, tablet is surrounded by matching chip carving style flowers.
On second tier: WESTERN WHITE BRONZE CO. / DES MOINES IOWA.

D. (South)

no inscription: on third tier, a chain forming a circle with a link broken

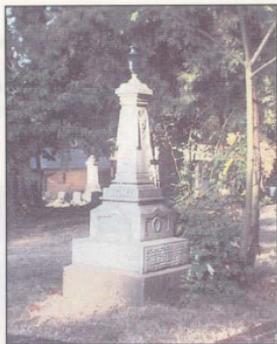


Figure 3.80
Monument
for Lydia
Shelly.

Description: Three base tiers. The first one is dressed stone (probably sandstone, has flakes of mica in it) The next is zinc, made to mimic vermiculated stone. The next tier contains the inscription and supports the square shaft which is decorated with an ivy covered cross on the west side, around the top of the shaft are swags of "cloth" with "tassels" and "beads." The capital has chip carving style flowers and stylized leaves. A round urn is at the top.

Dimensions: sandstone base: 29" x29", 1st tier zinc: 25.5" x 25.5"; 2nd tier zinc: 18.25" x 18.25"; height: approx. 76"

Condition of Marker: Good

Damage: hairline cracks at seams, dirty, biological growth, crack all the way around the top of the urn's pedestal.

Note: All the decorative bolts are there. This is the kind of shaft monument that is usually associated with a multiple person marker. The plot is small, it looks like they only intended to have just the husband and wife buried there. No children? Wife was only 32 when she died, no date on husband's stone. Only: 1st SGT. / JAS M. SHELLEY / CO. A / . 1 ORE. INF.



Figure 3.81

Lydia's grave marker is in very good condition. The rusticated "stone" and broken chain emblem are as crisp as the day they were made. Lydia's is the only zinc grave marker surveyed that was set up on a stone base. All others are concrete.

Shelly Family Plot

Pioneer Cemetery, Eugene, OR

(Not to Scale)

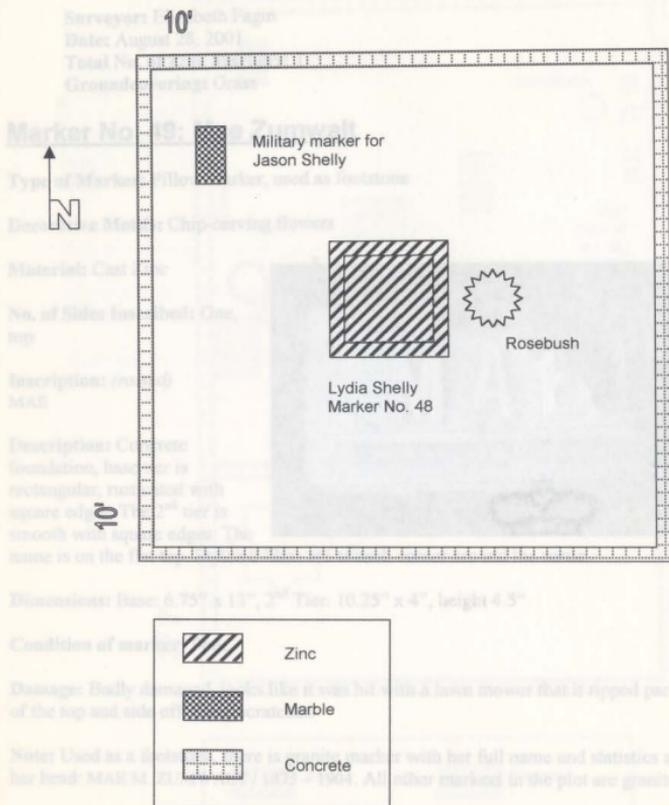


Figure 3.22
 The Zumwalt's yellow marker is used as a tree stone. The head stone is made of granite. The severe damage was probably caused by a lawnmower.

Zumwalt Family Plot

Pioneer Cemetery
18th Street & University
Eugene, OR
Lane County

Surveyor: Elizabeth Fagin
Date: August 28, 2001
Total No. of Zinc Markers: 1
Groundcovering: Grass

Marker No. 49: Mae Zumwalt

Type of Marker: Pillow marker, used as footstone

Decorative Motifs: Chip-carving flowers

Material: Cast Zinc

No. of Sides Inscribed: One,
top

Inscription: (raised)
MAE

Description: Concrete foundation, base tier is rectangular, rusticated with square edges. The 2nd tier is smooth with square edges. The name is on the flat top. Stylized lilies are at each corner around the name.

Dimensions: Base: 6.75" x 13", 2nd Tier: 10.25" x 4", height 4.5"

Condition of marker: Poor

Damage: Badly damaged, looks like it was hit with a lawn mower that it ripped part of the top and side off. Deep scratches.

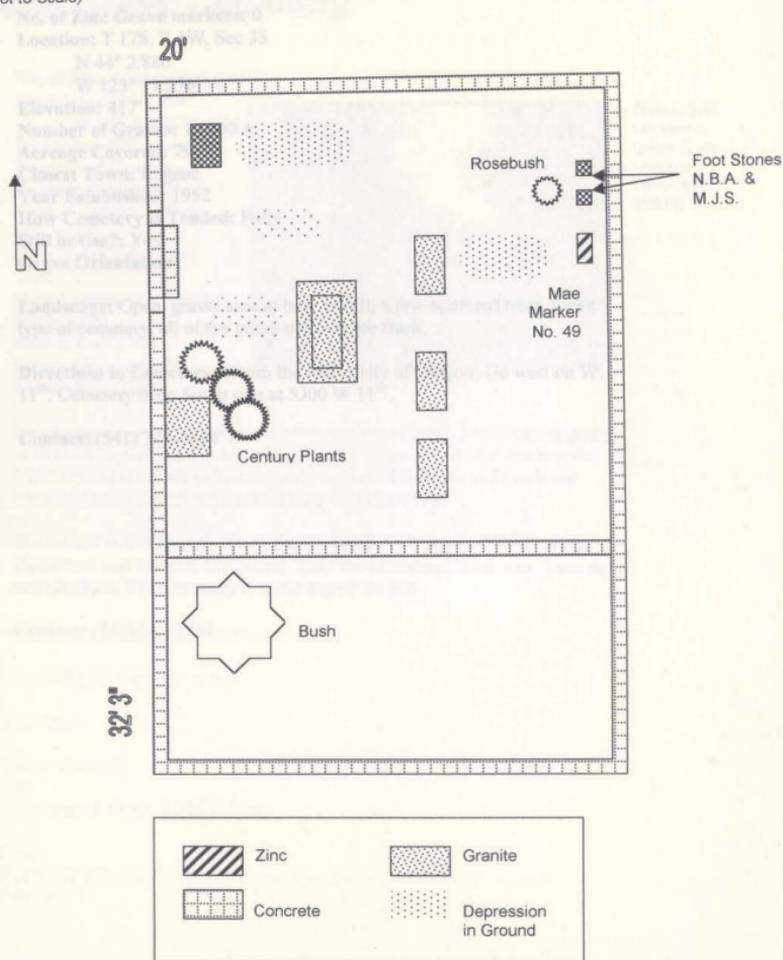
Note: Used as a footstone, there is granite marker with her full name and statistics at her head: MAE M. ZUMWALT / 1875 - 1904. All other markers in the plot are granite.



Figure 3.82
Mae Zumwalt's pillow marker is used as a footstone. Her headstone is made of granite. The severe damage was probably caused by a lawnmower.

Zumwalt Family Plot

Pioneer Cemetery, Eugene, OR
(Not to Scale)



Lane Memorial Gardens

Lane Memorial Gardens

No. of Zinc Grave markers: 0

Location: T 17S, R 4W, Sec 33

N 44° 2.886'

W 123° 11.296'

Elevation: 417'

Number of Graves: 10,000 +

Acreage Covered: 79

Closest Town: Eugene

Year Established: 1952

How Cemetery is Tended: Fully

Still in Use?: Yes

Grave Orientation:

Landscape: Open, grassy area at base of hill, a few scattered trees. Lawn type of cemetery, all of the grave-markers are flush.

Directions to Cemetery: (From the University of Oregon) Go west on W. 11th. Cemetery is on South side at 5300 W 11th.

Contact: (541) 343-1684

Directions to Cemetery: (From the University of Oregon) Take Franklin Boulevard east towards Glenwood. Take the Glenwood Blvd. exit. Turn right onto Judkins. The Cemetery is at the top of the hill.

Contact: (541) 343-1684

Figure 5.83

Location of

Lane Memorial

Cemetery

Photo taken

6/28/02

Doane Family Plot

Laurel Grove Cemetery
Glenwood-Goshen, OR
Lane County

Surveyor: Elizabeth Fagin

Date: 6/08/02

Total No. of Zinc Monuments: 1

Groundcover: Concrete

Marker No. 50: Norman W. Doane



Figures 3.84 & 3.85

(Left) The west side of Norman Doane's marker.
(Right) The east side of Norman Doane's marker with a sheaf of wheat emblem, a Christian symbol for the harvest of the faithful.

Type of Marker: Individual, tablet

Number of sides Inscribed: 3, front, back and top

Decorative Motifs: Sheaf of wheat

Material: Zinc

Inscription: (raised)

A.) (East)

on tablet: sheaf of wheat, RESURGAM.

B.) (West)

NORMAN / W. DOANE, / BORN / JAN. 12, 1833, / DIED / NOV. 9, 1890.

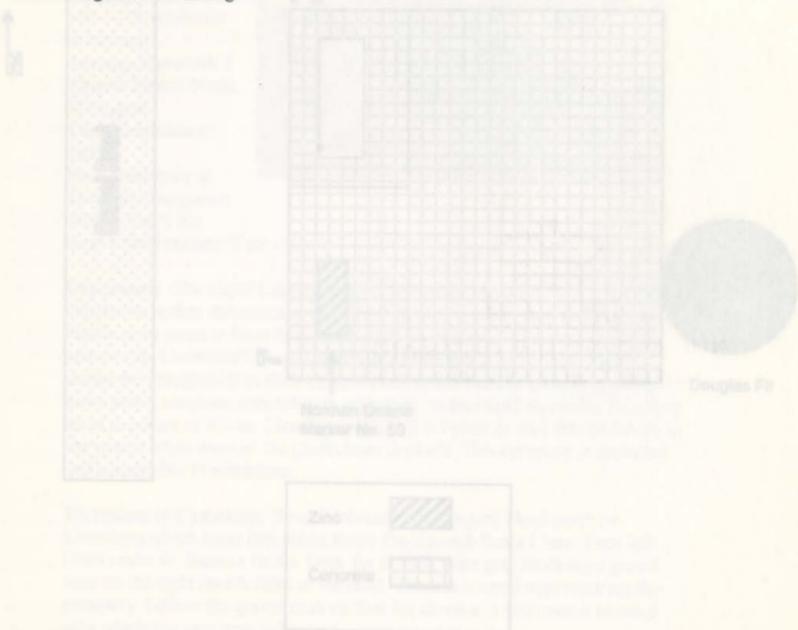
Top: DOANE

Description: Ball flower screws, tablet with rusticated background. Double front work, seam going along middle of monument. Low. Rusticated first tier with sloping shoulders. Set into concrete.

Dimensions: foundation height: 3.5," overall height: 27.5," 1st tier width: 13.5 x 22," tablet width: 13.5 x 5.5

Condition: Fair

Damage: On the east side, two lower bolts have been replaced with iron bolts, top bolt missing. On west side, lower right corner cracked all the way through, lower left bolt missing. Needs cleaning.



Luper Cemetery (AKA: Irving - IOOF Cemetery, Baker Cemetery)

No. of Zinc Grave markers: 3, possibly more

Location: T 16S, R 4W, Sec 33

N 44° 7.974'

W 123° 9.339'

Elevation: 367'

Number of Graves:

100 - 200 (Difficult to estimate)

Acreage Covered: 2

Closest Town: North of Eugene

Year Established: 1859

How Cemetery is

Tended: Overgrown

Still in Use?: No

Grave Orientation: East - West



Figure 3.86

View of the overgrown and neglected, Luper Cemetery. Photo taken 6/30/02.

Landscape: The Luper Cemetery is in a copse of trees in a field. The thick vegetation makes determining the layout of the cemetery very difficult, but family plots seem to have been used. Tombstones are suffocating under ivy and weeds. The overall condition of the tombstones is very poor. Many stones are snapped off at their base, broken in half, or completely missing. At some point, someone attempted to restore or protect tombstones by mounting them in pillars of bricks. (See Figure 3.83) It is better to visit this cemetery in the winter when most of the plants have died off. This cemetery is secluded and susceptible to vandalism.

Directions to Cemetery: (From University of Oregon) Head north on Chambers which turns into River Road. Go through Santa Clara. Turn left (west) onto W. Beacon Drive. Look for a white pipe gate blocking a gravel road on the right (north side) of the road. There is a small sign marking the cemetery. Follow the gravel road on foot for about a 1/2 mile into a wooded area where the cemetery is located.

Dimensions: 1st tier: 22" x 22", square pillar: 13" x 13", height: 88"

Bond Family Plot

Luper Cemetery
North of Eugene, OR
Lane County

Surveyor: Elizabeth Fagin

Date: 6/30/02

Total No. of Zinc Monuments: 3

Groundcover: Concrete

Marker No. 51: Bond Family Plot

Type of Marker: Shaft, multiple person

No. sides Inscribed: One

Decorative motifs: Crosses

Material: Cast Zinc

Inscription:

A. (East) Tablet is broken out and missing. A fragment remains in the lower right hand corner that reads "S."

B. (North)

Tablet is broken out and missing. Below missing tablet on the 2nd tier is the family name: BOND

C. (West)

Tablet is broken out and missing.

D. (South)

Tablet is broken out and missing.

On 1st tier is the maker's mark: WESTERN WHITE BRONZE CO. / DES MOINES IOWA

Description:

The foundation is the flush concrete slab covering the entire family plot. First zinc tier is rusticated "stone." 2nd tier has the BOND name cast on the north side. A square shaft holds one tablet on each side. The tablets are all missing but they would have peaked to a gothic arch with parallel sides. Above each tablet is a Celtic cross. The monument use to be topped with an urn but that has been broken off.

Dimensions: 1st tier: 22" x 22"; square pillar: 13" x 13"; height: 88"



Figure 3.87

Bond Family monument. The identity of the Bond family members is unknown because every one of the tablets has been broken out and is missing.

Marker No. 57: Mother

Condition: Poor

Damage: All four tablets are broken out and missing. Some of the decorative bolts remain and fragments of the corners of the tablets. It looks like a tree might have fallen on the south side. The decorative termination on top of the monument is snapped off and the cross just below it is crushed.

Notes: The body of this monument is the same style as the one for the Montgomery family in the Mulkey Cemetery and the Chapman monument in Eugene Masonic Cemetery. There is a different type of decorative bolt on the east side (See Figure 3.85). It is a flower-like design and the other bolts have a triangle in the middle. This flower type of screw has not been seen on any other monument surveyed.

It is decorated with a scallop design. The top is slanted and holds a round inscription.



Figure 3.89
Flower marker
for mother
Inst. Photo
taken 07/00

Figure 3.89 & 3.90

Detail of damage on the Bond family Monument.

(Left) Tablet missing except for corner fragments on the east side.

The decorative bolt heads on this side are different from those on the rest of the monument.

Probably because this tablet was placed on the monument after it had initially been put up and the manufacturer sent a different set of bolts with which to secure it.

(Right) The top of the monument sustained severe damage, probably from a tree falling on it or vandals.

No. sides inscribed: One, top

Decorative motif: none

Material: Cast Zinc

Inscription: (Painted, top) FATHER

Description: Flower marker, first tier is decorated with a scallop design. The top is slanted and holds a round inscription.

Dimensions: base: 12" x 19", height: 12"

Condition: Excellent

Damage: None

Marker No. 52: Mother

Type of Marker: Pillow marker, familial status

No. sides Inscribed: One, top

Decorative motifs: none

Material: Cast Zinc

Inscription: (*raised, top*) MOTHER

Description: Pillow marker, first tier is decorated with a scallop design. The top is slanted and holds a raised inscription.

Dimensions: base: 12" x 19"; height: 12"

Condition: Excellent

Damage: None



Figure 3.91
Pillow marker for mother Bond. Photo taken 6/30/02.

Marker No. 53: Father

Type of Marker: Pillow marker, familial status

No. sides Inscribed: One, top

Decorative motifs: none

Material: Cast Zinc

Inscription: (*raised, top*) FATHER

Description: Pillow marker, first tier is decorated with a scallop design. The top is slanted and holds a raised inscription.

Dimensions: base: 12" x 19"; height: 12"

Condition: Excellent

Damage: None

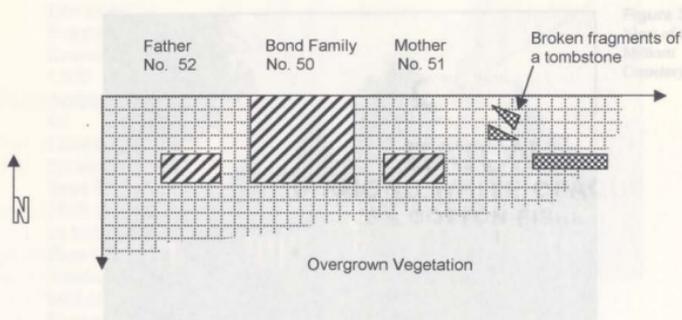


Figure 3.92
Pillow marker for father Bond. Photo taken 6/30/02.

Bond Family Plot

Luper Cemetery
(Not to Scale)

Junction City Pioneer Cemetery (Richard Washburne Cemetery, Pickett Cemetery)



No. of Zinc Grave markers: 3

Location: T 15S, R 5W, Sec 36

Elevation:

Number of Graves: 23

Arrange Graves:

Closest Town: Junction City

Year Established:

How Cemetery:

Still in Use?: Possibly, no more burials

Grave Orientation: West (parallel to the adjacent road)

Zinc	
Concrete	
Marble	

Landscape: Flat rectangular grassy area with a rusted out flagpole, iron flag in the middle. The earliest grave is marked 1859, the most recent is 1912.

There are probably a few unmarked graves. Seems to have been divided into family plots, some have stone or concrete curbing. The majority of the stones are damaged.

Directions to Cemetery: On High Pass Road, NW of Junction City. This small cemetery is directly across from a church at 1705 High Pass Road and next door to the residence at 1740 High Pass Road. There is no sign identifying the cemetery.

Milliorn-Junction City Pioneer Cemetery (Richard Washburne Cemetery, Pickett Cemetery)



Figure 3.93
View of the
Milliorn
Cemetery.

No. of Zinc Grave markers: 0

Location: T 15S, R 5W, Sec 36

Elevation:

Number of Graves: 22

Acreage Covered: .25

Closest Town: Junction City

Year Established: 1859

How Cemetery is Tended: Moderately

Still in Use?: Possibly, no recent burials

Grave Orientation: Southeast-Northwest (Parallel to the adjacent road)

Landscape: Flat rectangular grassy area with a rusted out flagpole, sans flag, in the middle. The earliest grave is marked 1859, the most recent is 1912. There are probably a few unmarked graves. Seems to have been divided into family plots, some have stone or concrete curbing. The majority of the stones are damaged.

Directions to Cemetery: On High Pass Road, NW of Junction City. This small cemetery is directly across from a church at 1705 High Pass Road and next door to the residence at 1740 High Pass Road. There is no sign identifying the cemetery.

Mt. Vernon Cemetery

No. of Zinc Grave markers: 9

Location: T 18S, R
2W, Sec 4

Elevation:

Number of
Graves: 500 –
1,000

Acreage Covered:
4-5

Closest Town:
Springfield

Year Established:
1873, earliest date
on tombstone

How Cemetery is
Tended: Fully

Still in Use?: Yes

Grave Orientation: East to West



Figure 3.94
View of Mt.
Vernon Cemetery.
Photo taken
3/30/02.

Landscape: Mt. Vernon is a flat open grassy area on a hill. There are a few scrub oaks and Douglas Firs but there is no visible landscape plan. The graves are in neat linear rows oriented east to west. A single gravel road loops through the cemetery.

Directions to Cemetery: In Springfield, head east on (Main street) turn right (south) on 57th Street. Follow 57th until it comes to an end. Turn right on Mt. Vernon Road. The cemetery is at the corner of Mt. Vernon Road and 57th.

Description: Natural granite foundation. Full top has rounded shoulders, corrugated tier. Tablet is vertical in facing, odd shaped tablet. Ball flower type base. This marker is exactly the same style as the marker for John Wasing.

Dimensions: foundation height 7," foundation width 28" x 17," overall height 46.5", width of 1" tier 22" x 11"; width of tablet 5" x 16.25"

Condition: Good

Damage: Fracture on corner, no missing bits, chipped section on SWW corner of base.

Mary Blakely Individual Plot

Mt. Vernon Cemetery
Springfield, OR
Lane County

Surveyor: Elizabeth Fagin
Date: 6/08/02
Total No. of Zinc Monuments: 1
Groundcover: Grass

Marker No. 54: Mary Blakely

Type of Marker: Individual tablet

No. sides Inscribed: One

Decorative motifs: Roses, immortelles

Material: Cast Zinc

Inscription:

A. (East) on tablet: wreath of roses, above wreath is a festoon of immortelles.

B. (West)

MARY L., / WIFE OF / T. J. / BLAKELY, / BORN AUG. 32, 1870, / DIED DEC. 7, 1898.

Description: Raised concrete foundation. First tier has rounded shoulders, corrugated tier. Tablet is vertical in feeling, odd shaped tablet. Ball flower type bolt. This marker is exactly the same style as the marker for John Winfrey.

Dimensions: foundation height 7," foundation width: 28" x 17," overall height: 46.5"; width of 1st tier 22" x 11"; width of tablet 5" x 16.25"

Condition: Good

Damage: Fractures on seams, no missing bolts, chipped section on SWW corner of flange.

Dimensions: Concrete foundation height: 8.5", Concrete foundation width: 23" x 23"

1st tier: 19" x 19," height (from ground) 53"



Figure 3.95

Tablet style marker for Mary Blakely. Photo taken 6/08/02.

Joseph H. Carter Individual Plot

Location: Mt. Vernon Cemetery
Springfield, OR
Lane County

Surveyor: Elizabeth Fagin
Date: 6/08/02
Total No. of Zinc Monuments: 1
Groundcover: Grass

Marker No. 55: Joseph H. Carter

Type of Marker: Individual, sculptural Shaft.

No. of sides Inscribed: 4



Decorative Motifs: Lily of the valley, wreath of roses, bouquet of roses

Material: Cast Zinc

Inscription:

A. (North)

on tablet: bouquet of roses emblem

B. (East)

on tablet: wreath of flowers emblem

A PIONEER OF / 1852

C. (West)

THIS IS OUR / FATHER, JOSEPH H. /
CARTER, / DIED / SEPT. 20, 1910, / AGE 71

YEARS, / 2 MOS., 11 DAYS.

On base: CARTER

D. (South)

on tablet: lily of the valley emblem

Description: Square, raised concrete foundation. First tier rusticated. Battered rusticated shaft with battered tablets. The urn or decoration on the top is broken.

Dimensions: Concrete foundation height: 8.5", Concrete foundation width: 23" x 23"

1st tier: 19" x 19," height:(from ground) 53"

Figure 3.96
A. 3.96
Death of
Joseph Carter's
monument
Springfield, OR
6/08/02

Figure 3.96
Tapered shaft
monument
for Joseph H.
Carter. Photo
taken
6/08/02.

Condition: Fair

Damage: Top finial is broken off. Just above east tablet, the body has been smashed, cracking. East tablet: missing lower right hand bolt.

Lane County

Surveyor: Elizabeth Page

Date: 3/20/02

Total No. of Zinc Monuments: 1



Figures 3.97 & 3.98
Details of Joseph Carter's monument. (Left) Side "C," west. (Right) Side "D," south.

A. (West)
on book: BLESSED ARE ALL / THEY
THAT TAKE REFUGE / IN HIM
on tablet: *two relief of bouquet of flowers*
on base: DONALDSON

B. (South)
J. T. / DONALDSON / JAN. 27, 1848 / DEC.
25, 1932

C. (East)
On tablet: *emblem of harp*

D. (North)
ELIZABETH / WIFE OF / J. T.
DONALDSON, / DIED / APRIL 4, 1896, / AGED 55 YEARS, / 10 MOS., 15 DAYS.

Description: Exposed concrete foundation. First zinc tier is rusticated "stone" with the top edges rounded. Above that is a short tier with the family name "DONALDSON" inscribed on it. The main square pillar of the monument is rusticated except for the rectangular shaped tablets on each side. The tablets are rectangular. The monument is topped with a triangular roof, like a gable roof. On the west slanted side rests an open book with an inscription on it. On the east slanted side is a large emblem.

Discussion:

Figure 3.99
Grave marker for J.T. and Elizabeth Donaldson. J.T. died in 1932 and his tablet must have been made by the Memorial Bronze Co.



Donaldson Family Monument

Directions: Mt. Vernon Pioneer Cemetery, both sides. Top flint is broken at base.
Notes: See page 10 for a zinc tablet to be made (Side B). Must have been made by Memorial Bronze Co.

Surveyor: Elizabeth Fagin

Date: 3/30/02

Total No. of Zinc Monuments: 1

Groundcover: grass, not in a family plot

Marker No. 56: J.T. and Elizabeth Donaldson

Type of Marker: Pillar, Multiple Person, Family Marker

Material: Zinc

No. of Sides Decorated: 4

Inscription: (raised)

A. (*West*)

on book: BLESSED ARE ALL / THEY
THAT TAKE REFUGE / IN HIM.
on tablet: *bas relief of bouquet of flowers*
on base: DONALDSON

B. (*South*)

J. T. / DONALDSON / JAN. 27, 1848 / DEC.
25, 1932

C. (*East*)

On tablet: *emblem of harp*

D. (*North*)

ELIZABETH, / WIFE OF / J. T.
/DONALDSON, / DIED / APRIL 4, 1906, / AGED 55 YEARS, / 10 MOS., 15 DAYS.



Figure 3.99
Grave marker
for J. T. and
Elizabeth
Donaldson. J. T.
died in 1932
and his tablet
must have been
made by the
Memorial
Bronze Co.

Description: Exposed concrete foundation. First zinc tier is rusticated "stone" with the top edges rounded. Above that is a short tier with the family name "DONALDSON" inscribed on it. The main square pillar of the monument is rusticated except for the rectangular shaped tablets on each side. The tablets are rectangular. The monument is topped with a triangular roof, like a gable roof. On the west slanted side rests an open book with an inscription on it. On the east slanted side is a large anthemion.

Dimensions:

Condition: Excellent

Kelsay Individual Plot

Damage: Missing tablets on north and south sides. Top finial is broken at base.

Notes: 1932 is a late date for a zinc tablet to be made (Side B). Must have been made by Memorial Bronze Co.

Surveyor: Elizabeth Fagin

Date: 6/24/02

Total No. of Zinc Monuments: 1

Groundcover: Grass, not in a family plot

Marker No. 57: Martha Kelsay

Type of Marker: Tablet, individual

Number of sides inscribed: 2.

Decorative Motifs: Roses with leaves, wreath of roses

Material: Zinc

Inscription:

A. (East)

on tablet: bouquet of flowers

B. (West)

MARTHA J. / WIFE OF ROBERT

B. / KELSAY, / DIED / JUNE 6,

1904 / AGE 42 YEARS, / 3 MOS, 20

DAYS



Figure

3.150

Date "A" of

the tablet

style number

for Martha

Kelsay, Plot

56A

60802

Description: Vertical tablet. Raised concrete base, corrugated first tier with rounded ruffled shoulders, smooth tablet body with embossing of roses above and at the side of the tablet. Peaked top. Ball flange bolts. Zinc not submerged into concrete, mounted on top.

Dimensions: foundation height 3.5," foundation width: 17" x 24," height (from ground) 39," width of 1" tier 22" x 11"

Condition: Excellent

Damage: small fractures at seams, crack at top, north clearing

Notes: This marker is the only one of this style for Martha J. Kelsay, although the 20

Martha J. Kelsay Individual Plot

Mt. Vernon Cemetery
Springfield, Eugene
Lane County

Surveyor: Elizabeth Fagin

Date: 6/08/02

Total No. of Zinc Monuments: 1

Groundcover: Grass, not in a family plot

Marker No. 57: Martha Kelsay

Type of Marker: Tablet, individual

Number of sides Inscribed: 2

Decorative Motifs: Roses with leaves, wreath of roses

Material: Zinc

Inscription:

A. (East)

on tablet: bouquet of flowers

B. (West)

MARTHA J., / WIFE OF / ROBERT
B. / KELSAY, / DIED / JUNE 6,
1904, / AGE 42 YEARS, / 3 MOS., 20
DAYS.



Figure 3.100

Side "A" of the tablet style marker for Martha Kelsay. Photo taken 6/08/02.

Description: Vertical tablet. Raised concrete base, corrugated first tier with rounded rusticated shoulders, smooth tablet body with emblems of roses above and to the side of the tablet. Peaked top. Ball flower bolts. Zinc not submerged into concrete, mounted on top.

Dimensions: foundation height 3.5," foundation width: 17" x 28," height: (from ground) 39," width of 1st tier 22" x 11"

Condition: Excellent

Damage: small fractures at seams, crack at top, needs cleaning

Notes: This marker is the same style as the one for Martha J. Kelsay, also in the Mt. Vernon Cemetery.

E. W. Michael Individual Plot

Mt. Vernon Cemetery
Springfield, OR
Lane County

Surveyor: Elizabeth Fagin
Date: 6/08/02
Total No. of Zinc Monuments: 1
Groundcover: Grass

Marker No.58: E. W. Michael

Type of Marker: Tablet *Individual*

No. sides Inscribed: 2

Decorative motifs: None *with*

Material: Cast Zinc

Inscription: *(raised)*

A. *(East)*

A PRECIOUS ONE FROM / US HAS GONE, /
A VOICE WE LOVED IS / STILLED, / A
PLACE MADE VACANT / IN OUR HOME,
CAN NEVER MORE BE / FILLED.

B. *(West)*

E.W.MICHAEL, / DIED / MAY 15, 1911, /
AGE / 55 YEARS, / 8 MONTHS, / 15 DAYS.



Figure
3.102
Side "B" of
the tablet
style marker
for E. W.
Michael.
Photo taken
6/08/02.

Description: Vertical tablet. Raised concrete base, corrugated first tier with rounded rusticated shoulders, smooth tablet body with emblems of roses above and to the side of the tablet. Peaked top. Ball flower bolts. Zinc not submerged into concrete, mounted on top.

Dimensions: Foundation height 6.5," foundation width: 28" x 17," overall height: 41," width 1st tier: 11" x 22"

Condition: Excellent

Damage: fractures along seams, cut on right hand of 'west side

Notes: This marker is the same style as the one for Martha J. Kelsay, also in the Mt. Vernon Cemetery.

Vaughn Family Plot

Mt. Vernon Cemetery
Springfield, OR
Lane County

Surveyor: Elizabeth Fagin
Date: 6/08/02
Total No. of Zinc Monuments: 2
Groundcover: Grass

Marker No. 59: Ray Vaughn

Type of Marker: Tablet, individual

No. of sides Inscribed: 1

Decorative motifs: Roses with flowers, cross with flowers

Material: Cast Zinc

Inscription: (raised)

A. (East)
on tablet: cross with flowers.

B. (West)

RAY E. / VAUGHN / BORN /
MAR. 1, 1893, / DIED / NOV. 3,
1911.



Figure 3.103
Side "C" of tablet style marker for Ray Vaughn
Photo taken 6/08/02

Description: Vertical tablet. Corrugated first tier with rounded rusticated shoulders, smooth tablet body with emblems of roses above and to the side of the tablet. Peaked top. Ball flower bolts. Concrete, mounted on top. One long concrete foundation that is flush with the ground serves as the foundation for all of the Vaughn family members.

Dimensions: 1st tier: 22" x 11. height 33," tablet: 5" x 16,"

Condition: Excellent

Damage: Has all bolts, some round discoloration along seams, metal putty filler? Previous repairs on hairline cracks.

Figure 3.100

Even though the Mt. Vernon Cemetery is set up so that all graves are laid top to bottom, the Vaughn family has improved and made their own "plot" by setting all of the family graves in the same concrete foundation.

Vaughn Family Plot
Mt. Vernon Cemetery, Eugene, OR

Marker No. 60: Ellis B. Vaughn

Type of Marker: Pillow, individual

Number of sides Inscribed: 1, top

Decorative motifs: Scrolls

Material: Zinc

Inscription: (raised)

A. (top facing west)

ELLIS B. VAUGHN, / DIED APR. 17,
1908, / AGE 17 YEARS, / 2 MOS., 7
DAYS.



Figure 3.104

Pillow marker for Ellis B. Vaughn. Photo taken 6/08/02.

Description: Small pillow marker, rounded top like a scroll. Decorated with a floriated motif on the sides. All of the Vaughn family markers share one concrete foundation that is flush with the ground.

Dimensions: Width: 18" x 12," overall height 13"

Condition: Excellent

Damage: Previous repairs on cracks, recent mower damage on SW and SE corners



Figure 3.100

Even though the Mt. Vernon Cemetery is set up so that all graves are lined up in rows, the Vaughn family has improvised and made their own "plot" by setting all of the family graves in the same concrete foundation.

Vaughn Family Plot

Mt. Vernon Cemetery, Eugene, OR
(Not to Scale)

Springfield, OR
Lane County

Surveyor: Elizabeth Fagin
Date: 6/28/82
Total No. of Zinc Markers:
Groundcovers: grass, etc.

Marker No. 61: John Vaughn

Type of Marker: Tablet, individual

Number of sides inscribed: 3

Decorative Motif: Cross with flowers, chrysanthemum

Material: zinc

Inscriptions:

A. (East)
on base: BIRTHDAY

on tablet: SPRING with flowers, base of cross

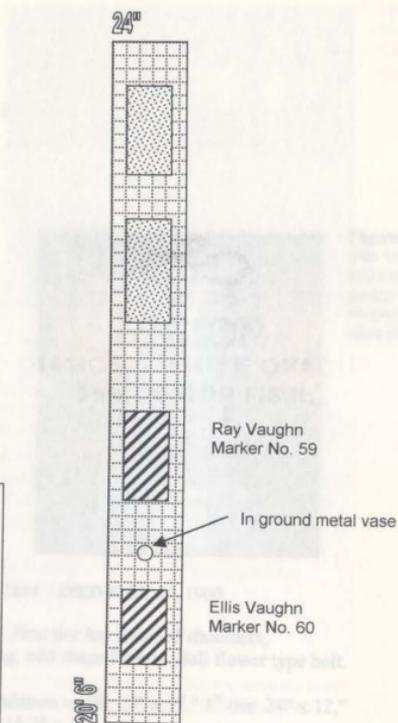
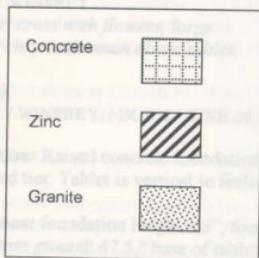
B. (West)
JOHN G

Description: Rectangular zinc marker with decorative motif on top and bottom. Tablet is set in ground. Base is square type bolt.

Dimensions: Foundation: 12" x 12" x 4" (height of base of marker). Marker: 12" x 12" x 12" (height of marker).

Condition: Excellent

Damage: None, needs cleaning



John G. Winfrey Individual Plot

Mt. Vernon Cemetery
Springfield, OR
Lane County

Surveyor: Elizabeth Fagin
Date: 6/08/02
Total No. of Zinc Monuments: 1
Groundcover: grass, dirt

Figure 3.108
View of Mt.
Cahoon
Cemetery.

Marker No. 61: John Winfrey

Type of Marker: Tablet, individual

Number of sides Inscribed: 2

Decorative Motifs: Cross with flowers,
chrysanthemum,

Material: Zinc

Inscription:

A. (East)

on base: WINFREY

on tablet: cross with flowers, large
abstract chrysanthemum above tablet.

B. (West)

JOHN G. / WINFREY, / BORN / JUNE 24, 1864, / DIED JULY 20, 1900.

Description: Raised concrete foundation. First tier has rounded shoulders, corrugated tier. Tablet is vertical in feeling, odd shaped tablet. Ball flower type bolt.

Dimensions: foundation height 9.5", foundation width: 28" x 17", 1st tier: 24" x 12", Height from ground: 47.5," base of tablet 16.25 x 5"

Condition: Excellent

Damage: None, needs cleaning



Figure 3.105
Side "A" of
tablet style
marker for John
Winfrey. Photo
taken 6/08/02.

Mt. Calvary Catholic Cemetery

No. of Zinc Grave markers: 2

Location: T 18S, R 3W, Sec 7

Elevation:

Number of Graves: 3,000 +

Acreage Covered: 5 acres

developed, 12.5 total

Closest Town: Eugene

Year Established: The land

was donated in 1889 and the

first burial was in 1893

How Cemetery is Tended:

Fully

Still in Use?: Yes

Grave Orientation: East-West



Figure 3.106
View of Mt.
Calvary
Cemetery.

Landscape: Open grassy clearing on a hill in a wooded area. The grounds are meticulously kept. The cemetery is still in use. An office, chapel and restrooms are on the premises. Grave markers are arranged in rounds, no family plots. A few old (70+ years) Douglas Fir Trees are scattered around the cemetery. The cemetery is in a residential neighborhood located at 220 Crest Drive. A few stones are broken. There is evidence of repair attempts. I saw 5 deer when I visited here, it is a very lovely location.

Directions to Cemetery: (From University of Oregon) Head South on Willamette Street. Turn right (west) on Crest Street.

Contact: (541) 686-8722

Notes: The cemetery is thinking about having the two zinc monuments reset on their bases by Northwest Monument Company in Junction City. (998-8895, Jim Watkins)

Dimensions: Base: 16" x 10", height 19"

Condition of Marker: Excellent

Damage: Biological growth, some hairline cracks at corners

Figure 3.107
Double zinc
tabular marker
on base.
Cremette was
produced by
Monument
Bronze Co. in
1928.

Helen Goracke Individual Marker

Mt. Calvary Cemetery
220 Crest Drive
Eugene, OR

Surveyor: Elizabeth Fagin
Date: January 12, 2002
Total No. of Zinc Markers: 1
Ground Cover: Grass

Marker No. 62: Helen Margaret Goracke

Type of Marker: Individual, tablet

Decorative Motifs: Kneeling
lamb

Material: Cast Zinc

No. of Sides Inscribed: 2

Inscription: (raised)

A. (West)
HELEN MARGARET /
GORACKE / AUG. 27, 1925 /
JAN. 31, 1938

B. (East)

on tablet: emblem of a robed
female figure leaning on the
cross



Figure 3.107
Double front
tablet marker
for Helen
Goracke was
produced by
Memorial
Bronze Co. in
1938.

Description: Slightly raised concrete foundation. Hollow child's sized tablet with rounded shoulders and sides. Decorated with a lamb kneeling on a rock, flanked by two leaves on each side. On back is a bas relief of Mary Magdalene leaning on the cross.

Dimensions: Base: 16" x 10", height 19"

Condition of Marker: Excellent

Damage: Biological growth, some hairline cracks at seams

Notes: It is interesting to note that both of the Goracke children which are buried in this cemetery (though related they must be from different families as they are separated in death by 29 years) had the image of Mary Magdalene leaning on the cross chosen for their grave-marker. This marker with no removable tablets could not have been produced by the Monumental Bronze Co.

Lewis County

Surveyor: Elizabeth Pagan

Date: January 12, 2003

Total No. of Zinc Markers: 1

Ground Covers: Grass

Marker No. 63: Frances M. Goracke

Type of Marker: Individual, tablet

Decorative Motifs: cross, Mary Magdalene, chrysanthemum

Material: Cast Zinc

No. of Sides Inscribed: 2

Inscription: (front)

A. (West)

FRANCES M., / DAUGHTER OF F.A. &
E.L. / GORACKE, / DIED JULY 21, 1909, /
AGE 19 YEARS, / 7 MOS., 29 DAYS.

B. (East)

on tablet: emblem of Mary Magdalene
leaning on cross

Description: (below "double-front"
tablet topped with a cross. In the center
of the cross is an inscribed
chrysanthemum. On the back of the
tablet is a bas relief of Mary Magdalene
leaning on the cross.

Dimensions: Base: 17 7/8" x 8", height
40 25"

Condition of Marker: Poor

Damage: Cracking on shoulder. Cross was broken off and repaired, it is still wobbly.
Severe breakage at base. Concrete foundation is eroding, monument is unstable and
detached from foundation.



Figure
3-10B

Frances
Goracke's
grave marker
is in good
condition
except for the
cross toppling
in which her
arm breaks
off at some
point in time
and repaired.
Unlike most
zinc repairs,
this one was
done quite
subtly.

Frances M. Goracke Individual Marker

Mt. Calvary Cemetery
220 Crest Drive
Eugene, OR
Lane County

Surveyor: Elizabeth Fagin
Date: January 12, 2002
Total No. of Zinc Markers: 1
Ground Cover: Grass

Figure
3.108
The West
Sentry just to
the Military
Cemetery

Marker No. 63: Frances M. Goracke

Type of Marker: Individual, tablet

Decorative Motifs: cross, Mary Magdalene, chrysanthemum

Material: Cast Zinc

No. of Sides Inscribed: 2

Inscription: (raised)

A. (West)

FRANCES M., / DAUGHTER OF / A. &
M. / GORACKE, / DIED JULY 21, 1909, /
AGE 19 YEARS, / 7 MOS., 20 DAYS.

B. (East)

on tablet: emblem of Mary Magdalene
leaning on cross

Description: Hollow "double-front"
tablet topped with a cross. In the center
of the cross is an inscribed
chrysanthemum. On the back of the
tablet is a bas relief of Mary Magdalene
leaning on the cross.

Dimensions: Base: 17.75" x 8", height
40.25"

Condition of Marker: Poor

Damage: Cracking on shoulder. Cross was broken off and repaired, it is still wobbly. Some breakage at base. Concrete foundation is eroding, monument is unstable and detached from foundation.



Figure
3.108

Frances
Goracke's
grave marker
is in good
condition
except for the
cross topping
it which has
been broken
off at some
point in time
and repaired.
Unlike most
zinc repairs,
this one was
done quite
subtly.

C. R. Adams Individual Plot

Mulkey Cemetery

No. of Zinc Grave

Markers: 9

Location: T 18S, R 4W,
Sec 2

N 44° 2.224'

W 123° 8.273'

Elevation: 579'

Number of Graves: 212
family plots

Acreage Covered: 2

Closest Town: Eugene

Year Established: 1862

How Cemetery is

Tended: Moderately

Still in Use?: Yes

Grave Orientation: East-West



Figure 3.109

The Reed family plot in the Mulkey Cemetery.

Landscape: The Mulkey Cemetery is at the top of a hill in a residential neighborhood that used to be a fruit orchard. Old apple trees can still be seen throughout the neighborhood. The cemetery is divided into 212 family plots, some with concrete or stone curbing. Many gravestones are badly damaged, broken in half, set in concrete or knocked off their foundation. There were no recent burials. The cemetery association has erected a decorative metal entrance gate and an informational sign about the history of the cemetery.

Directions to Cemetery (From the University of Oregon) Head west on W. 18th St. Go a little past Westmoreland Elementary School. Turn left (South) at Hawkins Street. Hawkins curves up a hill. (If you pass McCornack Elementary School you've gone too far.) Cross Broadview, Hawkins becomes S. Lambert. Go about one block. Turn right onto a dead end street also called S. Lambert. The Cemetery is at the end at the very top of the hill.

Contact: Kay Holbo, (541) 344-0959

C. R. Adams Individual Plot

Mulkey Cemetery
Eugene, OR
Lane County

Surveyor: Elizabeth Fagin
Date: 3/30/02
Total No. of Zinc Monuments: 1
Groundcover: Grass, ivy

Marker No. 64: C.R. Adams



Type of Marker: Individual,

No. of Sides Decorated: 2

Material: Zinc

Inscription:

A. (West)
FATHER / C.R. ADAMS / BORN AUG. 18,
1839 / DIED JULY 4, 1912. / AGE 72 YRS. 10
MOS. 16 DAYS.

B. (East) *sheaf of wheat tied, with sickle*

Description: Concrete foundation is above ground. The foundation has a foundation of

hollow CMU. The concrete foundation has a large aggregate and you can still see where the mold boards were laid.

Dimensions: Concrete foundation: 39" x 1", Zinc base: 33" x 13", tablet: 27" x 7", height of zinc marker 36" (excluding concrete foundation). Height from ground 51" (including concrete foundation.)

Condition: Good

Damage: Hairline cracks along seams, water stains

A. (West)
NOT DEAD / BUT RESTING
*has relief of an anchor and chain
on base: LEATHERS*

Figure 3.110
Large individual marker for C.R. Adams in the Mulkey Cemetery. Photo taken 3/30/02.

Leathers Family Plot

Mulkey Cemetery
Eugene, OR
Lane County

Surveyor: Elizabeth Fagin

Date: 3/30/02

Total No. of Zinc Monuments: 1

Groundcover: Grass

Marker No. 65: Joycy and Nicholas Leathers



Figures 3.111 & 3.112

(Left) South side of Leathers monument commemorating Joycy Leathers (Right) West side of Leathers Monument.

Type of Marker: Family Marker, Pillar

No. of Sides Decorated: 4

Material: Zinc

Inscription:

A. (West)

NOT DEAD / BUT RESTING

has relief of an anchor and chain

on base: LEATHERS

B. (South)

JOYCY S. / LEATHERS / BORN / FRB. 17, 1831, / DIED / JUNE 18, 1904, / AGE 73
YRS. / 4 MOS. 1 DAY.

on base: MOTHER

on first tier: WHITE BRONZE MONUMENT CO. / DES MOINES, IA

C. (East)

on tablet: *bas relief of clasped hands*

AT REST

on base: PREPARE TO MEET / THY GOD.

D. (North)

NICHOLAS / LEATHERS / BORN / DEC. 15, 1830. / DIED / SEP. 12, 1900. / AGE 69
YRS. / 9 MOS. 27DYS.

on base: FATHER

Description: submerged concrete foundation. First zinc tier is rusticated with smooth borders. Second tier has family name, "Mother", "Father" and "Prepare to meet thy God" inscribed on it. Above that a square pillar with tapered sides. A square urn finial on top. The tapered pillar is decorated with chip carving style designs of flowers and under a gothic arch.

Dimensions: first tier: 18" x 18"; 2nd tier: 13" x 13"; tapered pillar (as widest) 9" x 9"; height: 46.5"

Condition: Excellent

Damage: In excellent condition. Monument is completely intact. A few hairline cracks along seams, some white efflorescence.

Montgomery Family Plot

Leathers Family Plot

Mulkey Cemetery, Eugene, OR

(Not to Scale)

Surveyor: Elizabeth Page

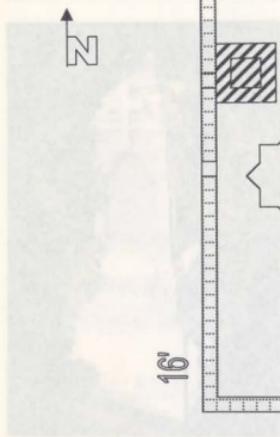
Date: 1/29/02

Total No. of Graves: 10

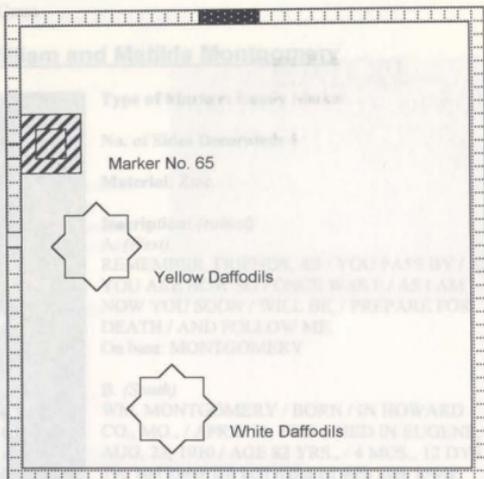
Ground Cover:

16'

Marker No. 65: William and Matilda Montgomery



16'



Type of Marker: Family Marker

No. of Sides: One-sided

Marker No. 65

Material: Zinc

Yellow Daffodils

White Daffodils



C. (East)

AT REST

we shall see relief of sleep
on face. MONTGOMERY

D. (West)

MATILDA, BELOVED WIFE OF W. M. MONTGOMERY / BORN MARCH 15, 1828 / DIED FEB. 24, 1901 / AGED 72 YRS. 11 MO. 9 DYS.

Description: raised concrete foundation. First side tier is reinforced with vertical borders.

Square pillar. Tablets are sloped in a gothic style arch. A Celtic cross is centered above tablet on each side/square are filled.

Dimensions: Concrete Base: 36" x 36", first side tier: 21.5" x 21.5", square pillar: 13" x 13", height from ground: 9"

Figure 3.113

The Montgomery family monument is identical (except for the white) to the Chapman monument in the Memorial Cemetery (Marker No. 3) and the Bond monument in the Leaper Cemetery (Marker No. 21)

Figure 3.114

Figure 3.115

Figure 3.116

Figure 3.117

Figure 3.118

Figure 3.119

Figure 3.120

Figure 3.121

Figure 3.122

Figure 3.123

Figure 3.124

Figure 3.125

Figure 3.126

Figure 3.127

Figure 3.128

Figure 3.129

Figure 3.130

Figure 3.131

Figure 3.132

Figure 3.133

Figure 3.134

Figure 3.135

Figure 3.136

Figure 3.137

Figure 3.138

Figure 3.139

Figure 3.140

Figure 3.141

Figure 3.142

Figure 3.143

Montgomery Family Plot

Mulkey Cemetery

Eugene, OR

Lane County

Surveyor: Elizabeth Fagin

Date: 3/29/02

Total No. of Zinc Monuments: 3

Ground Cover: Grass

Marker No. 66: William and Matilda Montgomery



Type of Marker: Family Marker

No. of Sides Decorated: 4

Material: Zinc

Inscription: (raised)

A. (West)

REMEMBER, FRIENDS, AS / YOU PASS BY / AS
YOU ARE NOW SO / ONCE WAS I; / AS I AM
NOW YOU SOON / WILL BE, / PREPARE FOR
DEATH / AND FOLLOW ME.
On base: MONTGOMERY

B. (South)

WM. MONTGOMERY / BORN / IN HOWARD
CO., MO., / APRIL 11, 1828 / DIED IN EUGENE, /
AUG. 23, 1910 / AGE 82 YRS., / 4 MOS., 12 DYS.
Top and lower left bolt replaced with iron, lower
right corner broken

C. (East)

AT REST

on tablet: has relief of sheaf of wheat, tied with sickle.
on base: MONTGOMERY

D. (North)

MATILDA, / BELOVED WIFE OF / WM. MONTGOMERY / BORN MARCH 15, 1828 /
DIED FEB. 24, 1901 / AGED 71 YRS. 11 MOS. 9 DYS.
lower left bolt replaced with iron

Description: raised concrete foundation. First zinc tier is rusticated with smooth borders. Square pillar. Tablets are shaped in a gothic style arch. A Celtic cross is centered above tablet on each side/ square urn finial.

Dimensions: Concrete Base: 28" x 28", first zinc tier: 21.5" x 21.5", square pillar: 13" x 13", height from ground: 99"

Figure
3.114

Figure 3.113

The Montgomery family monument is identical (except for the tablets) to the Chapman monument in the Masonic Cemetery (Marker No. 5) and the Bond monument in the Luper Cemetery (Marker No. 51)

Figure
3.115

William Montgomery's yellow marble is shown below. Smooth is horizontal back.

Condition: Good

Damage: original bolts missing on north and south side. Lower left corner of north tablet is broken off. Good concrete foundation

Marker No. 67: Mother (Matilda Montgomery)

Type of Marker: Pillow marker, Familial Status

No. of Sides Decorated: one, top

Material: Zinc

Inscription: (top) MOTHER

Description: Concrete base, slightly raised. Rusticated tier. Top is slanted with the inscription on it. Decorative circular indents above, below and to the left and right of the raised inscription.

Dimensions: Base: 18" x 11.5"; Height: 9.5"

Condition: Excellent

Damage: Chips on concrete base



Figure 3.114
Pillow marker for Matilda Montgomery.

Marker No. 68: Father (William Montgomery)

Type of Marker: Pillow Marker, Familial Status

No. of Sides Decorated: One, top

Material: Zinc

Inscription: (top) FATHER

Description: Concrete base, slightly raised. Top is slanted with the inscription on it. Decorative circular indents above, below and to the left and right of the raised inscription.

Dimensions: Base: 18" x 11.5"; Height: 9.5"

Condition: Excellent

Damage: Completely grown over by boxwood.



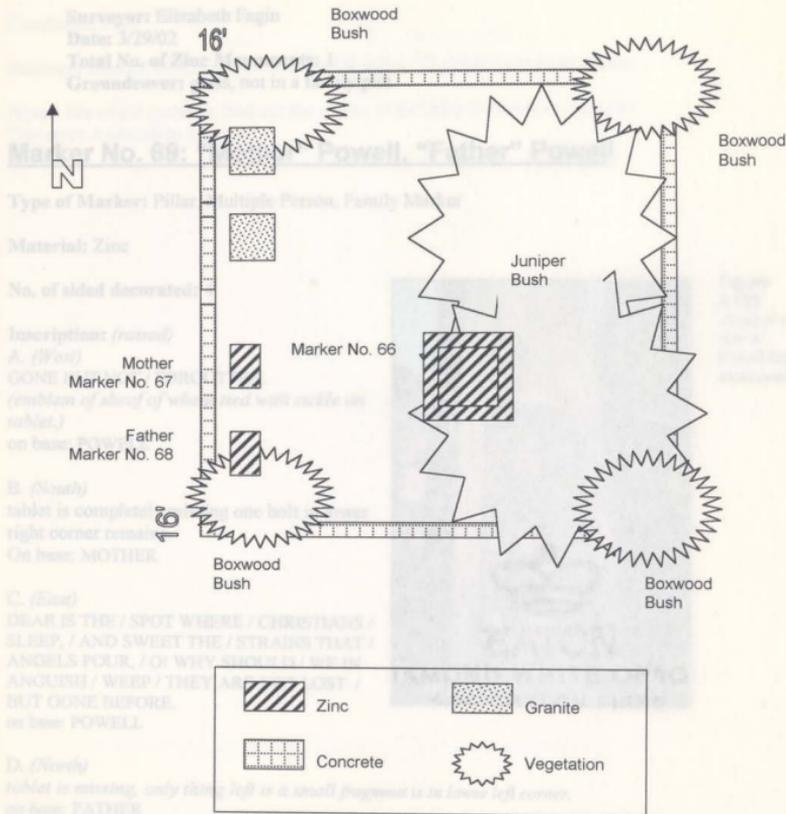
Figure 3.115
William Montgomery's pillow marker is almost hidden beneath a boxwood bush.

Powell Family Monument

Montgomery Family Plot

Mulkey Cemetery, Eugene, OR

(Not to Scale)



Description: Concrete foundation is below ground. First tier is rusticated with smooth buries. The 2nd tier contains the family name and "MOTHER" and "FATHER". There is a decorative line inscribed around "MOTHER" and

Powell Family Monument

Mulkey Cemetery
Eugene, OR
Lane County

Surveyor: Elizabeth Fagin

Date: 3/29/02

Total No. of Zinc Monuments: 1

Groundcover: grass, not in a family plot

Marker No. 69: "Mother" Powell, "Father" Powell

Type of Marker: Pillar, Multiple Person, Family Marker

Material: Zinc

No. of sided decorated: 4

Inscription: (raised)

A. (West)

GONE BUT NOT / FORGOTTEN.

(emblem of sheaf of wheat tied with sickle on tablet.)

on base: POWELL

B. (South)

tablet is completely missing one bolt in lower right corner remains.

On base: MOTHER

C. (East)

DEAR IS THE / SPOT WHERE / CHRISTIANS / SLEEP, / AND SWEET THE / STRAINS THAT / ANGELS POUR, / O! WHY SHOULD / WE IN ANGUISH / WEEP / THEY ARE NOT LOST. / BUT GONE BEFORE.

on base: POWELL

D. (North)

tablet is missing, only thing left is a small fragment in lower left corner.

on base: FATHER

Description: Concrete foundation is below ground. First tier is rusticated with smooth borders. The 2nd tier contains the family name and "MOTHER" and "FATHER". There is a decorative line inscribed around "MOTHER" and



Figure 3.116

Detail of west side of Powell family monument.

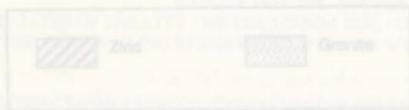
"FATHER." Pillar is decorated with chip style carvings. The round finial has been broken off at the base.

Dimensions: 1st tier: 19.5" x 19.5"; 2nd Tier: 14.5" x 14.5"; base of square pillar: 10.5" x 10.5" Height: from ground: approx. 52" (remember top is broken off)

Condition: Poor

Damage: Missing tablets on north and south sides. Top finial is broken at base.

Notes: We could probably find out the names of the folks buried here from the Cemetery Association records.



Reed Family Plot

Powell Family Marker

Mulkey Cemetery, Eugene, OR

(Not to Scale)

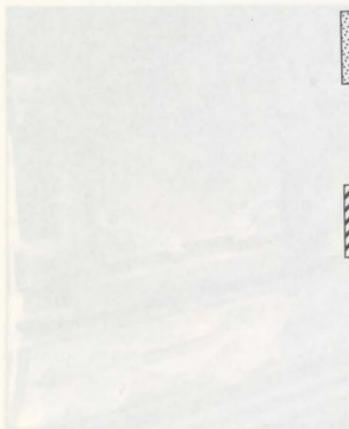
Surveyor: Elizabeth Fagan
 Date: January 12, 2002
 Total No. of Zinc Markers: 4
 Grand Covers: Open



Powell Family Member

Marker No. 70: Kenneth Reed

Marker Type: Family Multiple Person, Square Pillar



Powell Family Member



Marker No. 69

Figure 3.117
 Detail of damage on the East side of the Reed family monument. A pine sapling pole leans against the base probably kept the corners from becoming lost.

MEET HIM THERE / THE GATES OF THE CITY / WE COULD NOT SEE, / OVER THE RIVER, OVER / THE RIVER / NO STANDING / WELCOME ME.



Zinc



Granite

on base: 1900
 on first tier: WHITE

C. (East)

KENNETH / C. REED / BORN SEPT. 28, 1905 / DIED OCT. 3, 1905 / AGED 2 YEARS, 4 DAYS.

on base: FATHER

Reed Family Plot

Mulkey Cemetery
Eugene, OR
Lane County

Surveyor: Elizabeth Fagin
Date: January 12, 2002
Total No. of Zinc Markers: 4
Ground Cover: Grass

Marker No. 70: Kenneth Reed

Marker Type: Family/Multiple Person, Square Pillar



Decorative Motifs: rusticated
"stone," square urn

Dimensions: Base: 30.25" x 30.25";
Height: 75"

No. of Sides Inscribed: 4

Material: Cast Zinc

Inscription:

A. (West)

on tablet: bas relief of wreath of
flowers

on base: MOTHER

B. (North)

DARLING KENNETH / THE ANGELS
CALLED HIM. / [emblem of flying dove])
WE SAW NOT THE ANGELS / WHO

MET HIM THERE. / THE GATES OF THE CITY / WE COULD NOT SEE, / OVER THE
RIVER, OVER / THE RIVER, / MY DARLING STANDS WAIT- / ING TO WELCOME
ME.

on base: 1906

on first tier: WHITE BRONZE MONUMENTAL CO. / DES MOINES, IA

C. (East)

KENNETH / C. REED / BORN SEPT. 28, 1903, / DIED OCT. 3, 1905, / AGED 2 YEARS.
5 DYS.

on base: FATHER

Figure 3.117

Detail of
damage on the
East side of the
Reed family
monument. A
poor repair job
looks unsightly
but has
probably kept
the corners
from becoming
lost.

Marker No. 72: J.A. Reed

Marker Type: Pillow marker

Decorative Motifs: stylized flowers

No. of Sides Inscribed: 1, top

Material: Cast Zinc

Inscription: (top)
J.A.R

Dimensions: Base: 12.5" x 20.5"; Height: 7.5"

Description: No visible foundation.

Condition of marker: Excellent

Damage: No damage



Figure 3.119
Pillow marker for J.A. Reed.

Marker No. 73: Kenneth C. Reed

Marker Type: Pillow marker

Decorative Motifs: Stylized lilies

No. of sides Inscribed: 1, top

Material: Cast Zinc

Inscription: (top)
K.C.R

Dimensions: base: 7" x 13.25", height: 4.5"

Description: No visible foundation. Flat rectangle first tier topped with a slightly smaller rectangle with initials centered. Small stylized lilies decorate corners.

Condition of Marker: Poor

Damage: Top left corner broken through. There is a 3" long straight cut all the way through the top of the marker. Looks like it was done with a saw.



Figure 3.120
Kenneth Reed's pillow marker has some unusual damage. It looks like someone has cut across the top of his marker with a saw.

Oak Hill Cemetery Individual Plot

No. of Zinc Grave-markers: 2

Location: T 17S, R 5W, Sec 25

N° 44 3.863'

W° 123 13.787'

Elevation: 385'

Number of Graves:

approx. 600

Acreage Covered: 10

Closest Town: Eugene

Year Established: c.

1850

How Cemetery is

Tended: Fully

Still in Use?: Yes

Grave Orientation:

East-West



Pearl Duffy

Naomi Duffy

Figure

3.121

View of Oak Hill

Cemetery showing the proximity of Naomi and Pearl Duffy's grave markers.

Landscape: The cemetery is in a clearing in the woods on the side of a hill. A few older trees (60+ years) are scattered around the cemetery, mostly maples and madrones. There are no family plots, instead markers are arranged in neat rows. The grounds are well-maintained. There is a care-takers house nearby. Many of these gravestones are badly damaged.

Directions to Cemetery: (From University of Oregon) Head west on Royal Avenue. Go past Green Hill Road. Turn left (south) on Oak Hill Cemetery Road. The address is 88558 Oak Hill Cemetery Road.

Contact: (541) 342-8281

Notes: According to local legend, the large oak tree in this cemetery was the hanging tree of pioneer times. Condemned men dug their own graves and then were hung and buried in the cemetery. It is also said that this site used to be a Native American graveyard.

Dimensions: Base: 16" x 20", 2nd Tier 12" x 16", Height: 30"

Condition of Marker: Fair

Naomi C. Duffy Individual Plot photo taken

Oak Hill Cemetery
Oak Hill Cemetery Road
West Eugene, OR
Lane County

Surveyor: Elizabeth Fagin
Date: January 14, 2002
Total No. of Zinc Markers: 2
Ground Cover: Grass

Marker No. 74: Naomi C. Duffy



Type of Marker: Individual

Decorative Motifs: Open gates of heaven, flying dove, stars, closed book, ivy

Material: Cast Zinc

No. of Sides Inscribed: 1

Inscription: (raised)

A. (West)

NAOMI C. DUFFY / BORN MARCH 29,
1877 - DIED FEB. 15 1919. / AGE 35
YRS. 10 MOS. 16 DYS.

Figure 3.122

The northwest side of Naomi C. Duffy's grave marker. Photo taken 1/14/02.

B. (East)
Blank

Description: Flush concrete base. Tablet with a bas relief of the gates of heaven opening up, a dove is flying above them and a banner proclaiming "AT REST" is suspended above. A shining star is in the top left and right corner of the tablet. The back is blank. The top of the tablet is slanted and holds a sculpture of a closed book.

Dimensions: Base: 16" x 20", 2nd Tier 12" x 16"; Height: 30"

Condition of Marker: Fair

Damage: Seams are cracking, especially around the top. The name plate looks like it was fused onto the base of the piece and it is creaking off.



Figure 3.123

A dove, a symbol for the soul, flies through the open gates of heaven on Naomi Duffy's grave marker.

Figure 3.124

Front of Duffy's pillow marker. Pearl was one year and four months old when she died.

Marker No. 78:

Type of Marker:

Decorative Motifs:

Material: Cast Zinc

No. of Sides Inscribed:

Inscriptions (front):

A. (top)
PEARL B. DUFFY / BORN APR. 3,
1903 / DIED AUG. 18, 1904

Description: Rectangular pillow marker with stylized lilies in the corners. The concrete foundation is poured around the marker (rather than under it) and connects to the neighboring cast zinc tablet of Naomi Duffy.

Dimensions: Base: 18.5" x 10.75"

Condition of Marker: Good

Page: Marker is in good condition except for being set in concrete (it should be set on top of the concrete and bolted down.)

Notes: Could this be Naomi Duffy's baby. Which would explain why the two markers are connected by single concrete base rather than separate. She was 26 when she had Pearl.

Pearl P. Duffy Individual Plot

Oak Hill Cemetery
Oak Hill Cemetery Road
West Eugene, OR
Lane County

Surveyor: Elizabeth Fagin
Date: January 14, 2002
Total No. of Zinc Markers: 1
Ground Cover: Grass



Figure
3.124
Pearl P. Duffy
Monument
Plot at
Oak Hill

Marker No. 75: Pearl P. Duffy

Type of Marker: Individual, pillow

Decorative Motifs: flowers

Material: Cast Zinc

No. of Sides Inscribed: 1, top

Inscription: (raised)
A. (top)
PEARL P. DUFFY / BORN APR. 9,
1903 / DIED AUG. 18, 1904



Figure
3.124
Pearl P.
Duffy's
pillow
marker. Pearl
was one year
and four
months old
when she
died.

Description: Rectangular pillow marker with stylized lilies in the corners. The concrete foundation is poured around the marker (rather than under it) and connects to the neighboring cast zinc tablet of Naomi Duffy.

Dimensions: Base: 18.5" x 10.75"

Condition of Marker: Good

Page: Marker is in good condition except for being set in concrete (it should be set on top of the concrete and bolted down.)

Notes: Could this be Naomi Duffy's baby. Which would explain why the two markers are connected by single concrete base rather than separate. She was 26 when she had Pearl.

Rest Lawn Memorial Park *Gravestone*

Rest Lawn Memorial Park

No. of Zinc Grave markers: 1
Location: T 15S, R 4W, Sec 31
Elevation:
Number of Graves: approx. 2,000
– 6,000
Acreage Covered: 10
Closest Town: Junction City
Year Established: c. 1841
How Cemetery is Tended: Fully
Still in Use?: Yes
Grave Orientation: East-West



Figure 3.125
Rest Lawn Memorial Park at sunset.

Type: **Landscape:** Open grassy hill. Pastureland surrounds the cemetery. Graves are arranged in rows in an east-west orientation. Large old Douglas Fir trees line the road through the cemetery.

Directions to Cemetery: Rest Lawn Cemetery is located north west of Eugene, at the corner of Territorial and High Pass Road.

Contact: (541) 342-8281, Answering Service: (541) 998-5810

Inscriptions: (raised)

A. (facing west)
ERECTED TO THE / MURKIN DE / WM.
H. H. / HOGAN, / BORN OCT. 26 / 1814 /
DIED APRIL 19 / 1861. / - / (On base) HOGAN

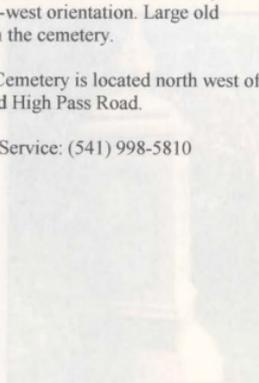
B. (facing north)
Bas relief of cross with garland
(on base) HOGAN

C. (facing east)
Bas relief of sheaf of wheat and sickle
(on base) HOGAN

D. (facing south)
Bas relief of flying dove
NO PAIN, NO GRIEF, NO / ANXIOUS FEAR / CAN REACH OUR LOVED / ONE
SLEEPING HERE.
(on base) HOGAN

Description: Concrete foundation in flush. A corrugated frieze surrounds the base. Above that is a battered rusticated section. The square pillar rises from this.

Figure 3.126
The north side of William Hogan's grave marker.



William H. H. Hogan Individual Plot

Rest Lawn Memorial Park
Territorial Road
.5 miles north of High Pass Road
Junction City, OR (closest town)
Lane County

Surveyor: Elizabeth Fagin

Date: January 11, 2002

Total No. Zinc of Markers: 1

Groundcover: Grass

Marker No. 76: William H. Hogan

Type of Marker: square pillar, sculptural, individual

Decorative Motifs: Fleur-de-lys, floriated design, cross, sheaf of wheat

Material: Cast Zinc

No. of Sides Inscribed: 4

Inscription: (raised)

A. (facing west)

ERECTED TO / THE / MEMORY OF / WM.
H. H. / HOGAN, / BORN OCT. 26, / 1818, /
DIED APRIL 19, / 1903. / - / GONE TO REST.
(On base) HOGAN

B. (facing north)

Bas relief of cross with garland
(on base) HOGAN

C. (facing east)

Bas relief of sheaf of wheat and sickle
(on base) HOGAN

D. (facing south)

Bas relief of flying dove

NO PAIN, NO GRIEF, NO / ANXIOUS FEAR / CAN REACH OUR LOVED / ONE
SLEEPING HERE.
(on base) HOGAN

Description: Concrete foundation is flush. A corrugated frieze surrounds the base. Above that is a battered rusticated section. The square pillar rises from this.



Figure 3.126

The north side of William Hogan's grave marker.

The tablets are rectangular with a rounded top and straight sides. Overhanging cornice topped with a slender spindle-like finial.

Dimensions: Base: 20" x 20"; pillar: 11.5" x 11.5", height: 53 "

Condition of Marker: Excellent

Damage: The marker is in excellent condition but has slipped off of the concrete base. You can actually see one of the metal bolts used to bolt it into the concrete. The marker is discolored by dust making it a sandy reddish color. The south side has white corrosion on it. Some seams are opening up on the top of the marker. None of the bolts are missing.

Notes: The finial on top is unusually delicate and spindle-like. Usually they are a stouter urn shape.



Figure 3.127
South side of William Hogan's grave marker. The epitaph reads: "No, pain, no grief, no anxious fear, can reach our loved one sleeping here."

Name Index for Cemeteries

The individuals whose grave markers are recorded in the Zinc Monument Survey are listed below, followed by the name of the family or individual plot they are listed under, the name of the cemetery in which their markers are located, the number assigned to each marker in the survey and the page number. For example: "Willis, Addie (Jennings, Eugene Pioneer Cemetery, No. 31 & 33, p. 120, 122)" means that Addie Willis' grave marker is found in the Jennings family plot located in the Eugene Pioneer Cemetery. She has two monuments with her name on them and their numbers are 31 and 33 and they appear on pages 120 and 122. If a monument is damaged or missing panels so that the individual's name is not known, their family name will be listed followed by "Unknown" and any identifying information, i.g., father, infant, wife of _____.

A

- Adams, C.R. (Adams, Mulkey Cemetery, No. 64, p. 178)
Atkinson, Annie (Hartley-Atkinson, Eugene Pioneer Cemetery, No. 28, p. 116)
Atkinson, Earl G. (Hartley-Atkinson, Eugene Pioneer Cemetery, No. 29 & 30, p. 117, 118)
Atkinson, Jeremiah (Hartley-Atkinson, Eugene Pioneer Cemetery, No. 27 & 29, p. 115, 117)

B

- Barton, Ethel Marie (Kitchen-Kompp, Eugene Pioneer Cemetery, No. 37, p. 126)
Barton, Etta May Kitchen (Kitchen-Kompp, Eugene Pioneer Cemetery, No. 37, p. 126)
Barton, J.T. (Kitchen-Kompp, Eugene Pioneer Cemetery)
Blaine, Margaret (Haines, Eugene Pioneer Cemetery, No. 22 & 23, p. 109, 111)
Blaine, Samuel (Haines, Eugene Pioneer Cemetery, No. 22, p. 109)
Blakely, Mary (Blakely, Mt. Vernon Cemetery, No. 54, p. 162)
Bond, [unknown - father] (Bond, Luper Cemetery, No. 51 & 53, p. 156, 158)
Bond, [unknown - mother] (Bond, Luper Cemetery, No. 51 & 52, p. 156, 158)
Bonnet, Martin (Bonnet, Eugene Pioneer Cemetery, No. 10, p. 89)
Bonnet, Samuel J. (Bonnet, Eugene Pioneer Cemetery, No. 9 & 12, p. 88, 90)

- Brabham, Thomas Ellsworth (Brabham, Eugene Pioneer Cemetery, No. 13, p. 92)
Brattain, James C. (Ebert-Brattain, Eugene Pioneer Cemetery, No. 15, p. 98)
Brattain, Mary (Ebert, Brattain, Eugene Pioneer Cemetery, No. 16, p. 99)

C

- Carter, Joseph H. (Carter, Mt. Vernon Cemetery, No. 55), p. 163
Castleman, Iantha (Castleman, Eugene Masonic Cemetery, No. 1 & 2, p. 73, 75)
Castleman, Jane (Castleman, Eugene Masonic Cemetery, No. 1, p. 73)
Castleman, Mary (Castleman, Eugene Masonic Cemetery, No. 3, p. 76)
Castleman, Nellie (Castleman, Eugene Masonic Cemetery, No. 1, p. 73)
Castleman, Philip (Castleman, Eugene Masonic Cemetery, No. 1, p. 73)
Castleman, Stephen (Castleman, Eugene Masonic Cemetery, No. 4, p. 76)
Chapman, Josiah (Chapman, Eugene Masonic Cemetery, No. 5, p. 78)
Chapman, Naomi (Chapman, Eugene Masonic Cemetery, No. 5, p. 78)
Collingwood, [unknown] (Collingwood, Eugene Pioneer Cemetery, No. 14, p. 95)

D

- Doane, Norman, W. (Doane, Laurel Grove Cemetery, No. 50, p. 152)
Donaldson, Elizabeth (Donaldson, Mt. Vernon Pioneer Cemetery, No. 56, p. 165)
Donaldson, J.T. (Donaldson, Mt. Vernon Pioneer Cemetery, No. 56, p. 165)
Duffy, Naomi C. (Duffy, Oak Hill Cemetery, No. 74, p. 193)
Duffy, Pearl P. (Duffy, Oak Hill Cemetery, No. 75, p. 195)

F

- Fanning, George (Fanning, Eugene Masonic Cemetery, No. 6, p. 81)
Frank, Arabella (See Larook, Arabella Frank)
Frank, Clement S. (Frank-Miller, Eugene Pioneer Cemetery, No. 17, p. 101)
Frank, Perry (Frank-Miller, Eugene Pioneer Cemetery, No. 17, p. 101)
Frank, Elizabeth M. (Frank-Miller, Eugene Pioneer Cemetery, No. 17, p. 101)
Frank, Elizabeth Mary Stoddard (Frank-Miller, Eugene Pioneer Cemetery, No. 17, p. 101)

G

- Goracke, Frances M. (Goracke, Mt. Calvary Cemetery, No. 63, p. 176)
Goracke, Helen Margaret (Goracke, Mt. Calvary Cemetery, No. 62, p. 174)
Grandma (Haines, Eugene Pioneer Cemetery)
Gross, Ethel Dora (Rice-Gross, Eugene Pioneer Cemetery, No. 45, p. 139)

Leathers, Nicholas (Leathers, Mulkey Cemetery, No. 65, p. 179)

H

- Haines, Anna M. (Haines, Eugene Pioneer Cemetery, No. 22 & 24, p. 109, 111)
Haines, Mary P. (Haines, Eugene Pioneer Cemetery, No. 22 & 25, p. 109, 112)
Haines, William W. (Haines, Eugene Pioneer Cemetery, No. 22 & 26, p. 109, 112)
Haines, John A. (Haines, Eugene Pioneer Cemetery, No. 22, p. 109)
Hartley, James W. (Hartley-Atkinson, Eugene Pioneer Cemetery, No. 29, p. 117)
Hogan, William H. H. (Hogan, Rest Lawn Memorial Park, No. 76, p. 197)
Hudson, Ella L. (Hudson, Eugene, Masonic Cemetery, No. 7, p. 82)
Hudson, George A. (Hudson, Eugene Masonic Cemetery, No. 7, p. 82)
Hudson, [unknown - child] (Hudson, Eugene Masonic Cemetery, No. 7, p. 82)
Hudson, Viola - see *McClanahan*

J

- Jennings, A.C. (Jennings, Eugene Pioneer Cemetery, No. 31 & 35, p. 120, 123)
Jennings, Mary V. (Jennings, Eugene Pioneer Cemetery, No. 31 & 36, p. 120, 124)
Jennings, Mary (Jennings, Eugene Pioneer Cemetery, No. 31, p. 120)
Jennings, Rhoda J. (Jennings, Eugene Pioneer Cemetery, No. 31 & 34, p. 120, 123)
Johnson, Fred W. (Johnson, Eugene Pioneer Cemetery, No. 21, p. 107)

K

- Kelsay, Martha J. (Kelsay, Mt. Vernon Cemetery, No. 57, p. 167)
Kitchen, Ella M. (See Komp, Ella M. Kitchen)
Kitchen, Etta May (See Barton, Etta May Kitchen)
Kitchen, James M. (Kitchen-Kompp, Eugene Pioneer Cemetery, No. 37, p. 126)
Kitchen, Martha A. Rodgers (Kitchen-Kompp, Eugene Pioneer Cemetery, No. 37, p. 126)
Komp, C.K. (Kitchen-Kompp, Eugene Pioneer Cemetery)
Komp, Ella M. Kitchen (Kitchen-Kompp, Eugene Pioneer Cemetery, No. 38, p. 128)
Larook, Arabella (Frank-Miller, Eugene Pioneer Cemetery)

L

- Larook, Arabella Frank (Frank-Miller, Eugene Pioneer Cemetery, No. 17, p. 101)
Leathers, Joycy (Leathers, Mulkey Cemetery, No. 65, p. 179)

Leathers, Nicholas (Leathers, Mulkey Cemetery, No. 65, p. 179)

M

- McClanahan, Viola (Hudson, Eugene Masonic Cemetery, No. 7, p. 82)
Michael, E.W. (Michael, Mt. Vernon Cemetery, No. 58, p. 168)
Miller, John G. (Frank-Miller, Eugene Pioneer Cemetery, No. 18, p. 103)
Miller, Mary E. (Frank-Miller, Eugene Pioneer Cemetery, No. 18, p. 103)
Montgomery, Matilda (Montgomery, Mulkey Cemetery, No. 66 & 67, p. 182,183)
Montgomery, William (Montgomery, Mulkey Cemetery, No. 66 & 68, p. 182,183)
Morris, Laura (Morris, Eugene Pioneer Cemetery, No. 41 & 42, p. 132, 133)
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- Parsons, A. Annis (Bonnet, Eugene Pioneer Cemetery, No. 9 & 11, p. 88, 90)
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- Reed, J.A. (Reed, Mulkey Cemetery, No. 72, p. 190)
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Reed, [Unknown - father] (Reed, Mulkey Cemetery, No. 71, p. 189)
Rodgers, Martha A. (see Kitchen, Martha A. Rodgers)

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- Severson, Ada Ruth (Severson-Samuelson, Eugene Pioneer Cemetery, No. 46, p. 142)
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Shelly, Jason M. (Shelly, Eugene Pioneer Cemetery, p. 147)*
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V

- Vaughn, Ellis B. (Vaughn, Mt. Vernon Cemetery, No. 60, p. 170)
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Willis, A. Charles (Jennings, Eugene Pioneer Cemetery, No. 31 & 32, p. 120, 122)

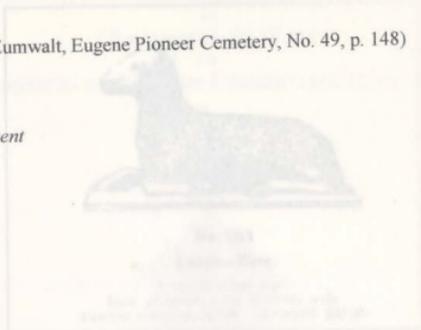
Willis, Addie (Jennings, Eugene Pioneer Cemetery, No. 31 & 33, p. 120, 122)

Winfrey, John G. (Winfrey, Mt. Vernon Cemetery, No. 61, p. 172)

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Zumwalt, Mae E. (Zumwalt, Eugene Pioneer Cemetery, No. 49, p. 148)

* *Not a zinc monument*



✦ Excerpts from *White Granite Gravestones, Flower Medallions, Busts, Statues and Designs for Artistic Cemeteries and Private Memorials* by William Bridgeport: The Monumental Gravestone Company, 1883.

Courtesy of the Winterthur Library.

✦ *Illustrated Catalogue and Price List of Zinc Monuments, Deer, Dogs, Lions, Etc.* New York: J.W. Plunkett Works, 1877.

Courtesy of the Winterthur Library.

✦ Excerpt from Rev. Samuel Osgood's *A History of the Old Town of Stratford and the City of Bridgeport, Connecticut, Part I*. Fairfield, Fairfield County Historical Society, 1888.

✦ Obituaries from *The Daily Eugene Guard*.

Appendices



- ◆ Excerpts from *White Bronze Statuary, Portrait Medallions, Busts, Statues and Ornamental Artwork for Cemeteries and Private Grounds or Buildings*. Bridgeport: The Monumental Bronze Company, c. 1883.
Courtesy of the Winterthur Library.
- ◆ Illustrated Catalogue and Price List of *Zinc Animals Deer, Dogs, Lions, Etc.* New York: J.W. Fiske Iron Works, 18??.
Courtesy of the Winterthur Library.
- ◆ Excerpt from Rev. Samuel Orcutt's, *A History of the Old Town of Stratford and the City of Bridgeport Connecticut, Part II*. Fairfield: Fairfield County Historical Society, 1886.
- ◆ Obituaries from *The Daily Eugene Guard*

White Bronze

*Statuary, Portrait Medallions, Busts, Statues,
And
Ornamental Art Work
For
Cemeteries and Private Grounds and Buildings*



Manufactured by
The Monumental Bronze Company
Bridgeport, Conn.

*Pages 1 - 10, 16, 20, 22, 23, 43, and 124 - 127
The Winterthur Museum Library
NB 1800 M81* TC*

WHITE BRONZE
MONUMENTAL STATUARY, PORTRAIT MEDALLIONS, BUSTS, STATUES
MONUMENTAL ART WORK
OFFICES OF THE GREAT BRITAIN OF THE KINGDOM OF GREAT BRITAIN
COURTESY, PUBLIC AND PRIVATE GARDENS AND BUILDINGS

THE MONUMENTAL BRONZE CO.

*If you need information more than this
catalogue gives I will call at your house
if requested by postal*

*Joel Sadler Agent
N. Locke
Conn.*

❖ **WHITE BRONZE** ❖

MONUMENTS, STATUARY, PORTRAIT MEDALLIONS, BUSTS, STATUES,

—AND—

❖ **ORNAMENTAL ART WORK** ❖

—FOR—

Cemeteries, Public and Private Grounds and Buildings,

MANUFACTURED BY

THE MONUMENTAL BRONZE CO.

❖ OF ❖

BRIDGEPORT, CONN.

Our Bronze is composed of Pure Cast Zinc, which differs materially from the commercial article, being REFINED especially for our own use, and it is also an entirely different article from sheet zinc, which is an amalgam, whilst ours is a PURE METAL like gold, silver and copper: and for information as to the ENDURING NATURE of this metal, please consult the STANDARD WORKS ON METALLURGY as well as the testimonials of acknowledged scientists.

The beautiful surface finish on all our work is produced by the PATENTED "SAND BLAST" PROCESS, of which we have the exclusive control for this class of work, and by means of which we impart a finish closely resembling granite, and the material (being of a LIGHT GRAY COLOR) is more pleasing to the eye in the form of STATUES and MONUMENTS than is the DARK or ANTIQUE BRONZE (which is an amalgam of zinc, tin and copper), and this improvement in finish and color justly entitles our goods to their TRADE NAME of "White Bronze."

The "TINTED SQUARE," on first leaf of this book, is printed with ink resembling the color of White Bronze is closely as possible at the time of printing.

Stone has proved itself an unfortunate failure in this country as a material for enduring records, and for proof of this we simply invite an inspection of the work in any twenty-year old cemetery.

SOME OF THE ADVANTAGES IN FAVOR OF THE WHITE BRONZE
FOR MONUMENTS, STATUES, &c.

- 1st.—Age will not impair their beauty.
- 2d.—There being no deterioration in their value, you always have in these your money's worth; while, with marble, or even granite, what you obtained at great expense, may, in a few years, become of little or no value, as defective headstones and monuments in every cemetery bear witness. Is it not then the part of wisdom to invest where you will always feel satisfied with your purchase, and also give better satisfaction to coming generations?
- 3d.—Our designs are far more elaborate and beautiful than can be made in stone at double the cost.
- 4th.—Beautiful Bas-relief emblems, full of meaning, can be selected from our large list of models, and cast solidly on the monuments without any additional cost.
- 5th.—The most delicate lines and sharpest letters will not chip nor lose a particle of their beauty.
- 6th.—The inscriptions, without additional expense, are all in RAISED LETTERS which cannot be broken off, while the action of the frost and constant disintegration on letters of stone ultimately obliterate them.

By means of REMOVABLE TABLETS our monuments can be made to present a finished appearance at all times, WITH NO BLANK TABLETS, for each one can be filled with inscriptions, mottoes, or emblems at time of erection, WITHOUT EXTRA COST, and then be removed at any time when circumstances require additional inscriptions to occupy their places. This pleasing feature is not available in stone work. When in the future extra tablets are needed, they can be had with inscriptions complete, for a much less price than the lettering would cost if cut in stone.

We now feel that we can truthfully and conscientiously say, without fear or favor, and PROVE IT BY SCIENTIFIC FACTS, as well as HISTORICAL DATA, that the White Bronze Monuments and Statues are the *BEST IN THE WORLD*.

Thousands of purchasers already bear witness to the above, and for further particulars please read the following endorsements. If they are not fully convincing, we will increase such testimony by mailing you an extensive list on application.

— SCIENTISTS. —

There is no class of men more careful than Scientists in giving their views on subjects of which they are supposed to be familiar, yet there has been no hesitation on the part of all such who have examined the material of which our Monuments are composed, and their universal verdict is like one mighty voice proclaiming their unchangeable and everlasting beauty. And while we have pages of such testimonials, we will defy any one to prove that each and all are not from a high and trustworthy source.

Certificate of Prof. S. P. Sharples, Assayer of Metals for the State of Massachusetts, the highest authority in the East:

I consider the White Bronze Monuments practically indestructible. They will not blacken or become dingy with age. Moss will not adhere or grow upon their surface as upon marble, and the color will remain unchangeable while the monuments endure. In my opinion these monuments will outlast the stone foundation on which they stand.

S. P. SHARPLES,

114 State Street, Boston.

Imperishable by nature, and ever enduring in beauty.

JAS. R. BLANEY,

G. A. MARRINER,

Analytical Chemist, Chicago.

M. DE LA FONTAINE,

C. G. WHEELER,

Prof. Chemistry, Chicago High School.

Prof. Chemistry, University, Chicago.

Watt's DICTIONARY OF CHEMISTRY, the unquestioned authority of the scientific world, says:

"Zinc, when exposed to the air or placed in water, its surface becomes covered with a gray film of oxide, which does not increase. This film will resist the chemical effects of the atmosphere for all time."

Prof. F. L. Bartlett, of Portland, State Assayer of Maine, says:

"I take great pleasure, and feel no hesitation, in recommending these monuments to the public as filling every requirement for cemetery purposes."

I can see no good reason why these monuments should not last as long as the Pyramids of Egypt.

These monuments will, in my opinion, last for ages.

Prof. J. W. ARMSTRONG,
N. Y. State Normal School.

Prof. B. F. CRAIG,
U. S. Government Chemist.
Judging from a chemical and scientific standpoint, these monuments will last thousands of years.
Prof. S. P. DUFFIELD,
State University, Mich.

Profs. Falkenau & Reese, San Francisco, State Assayers for California, say:

"We believe the 'White Bronze' Monuments to be equally enduring as the dark or olive bronze, which has withstood the action of the elements for ages. In comparison to the durability of marble they are infinitely superior, as they will not disintegrate and crumble to pieces like stone."

E. P. Harris, Professor of Chemistry, Amherst College, Mass., says:

"I have examined the material for making monuments, manufactured by the Monumental Bronze Co. It is well adapted in all respects for use in monuments. It will not be altered by the action of any constituents of the atmosphere, nor will it absorb the moisture and become coated with green cryptogamous plants."

When marble, sandstone and granite have crumbled to atoms, these monuments will remain untouched by the destroying hand of time.

See "Ure's Dictionary" on the durability of zinc when exposed in the open air to all varieties of weather.

FROM THE PARTIES THAT SUPPLY US WITH ZINC.

For the benefit of those not familiar with the metal known as refined zinc, we state that zinc is not an amalgam or an alloy, but a pure metal, just the same as gold, silver, copper, &c. The zinc we furnish you is not an adulterated article, but is refined by the severest chemical tests known to science, and is absolutely as pure as metallurgical methods can produce.

We distil a special quality of Zinc for casting the White Bronze Monuments made by the Monumental Bronze Company.

MANNING & SQUIER,

Agents Passaic Zinc Co., 113 Liberty St., N. Y.

We have been making the White Bronze monuments for nearly nine years, with a constantly increasing business, and have already sold over 11,000.

OUR WHITE BRONZE STATUES, when desired in combination with stone pedestals, can be used with absolute confidence that they will never stain or discolor the structure on which they stand, even if it be of the softest and most delicate marble. This fact renders our statues superior for this purpose to any that have ever yet been produced. Stone statues are too frail to have any practical value, although more costly than any other kind. "Dark or antique bronze statues" will throw off discoloring matter which will ruin a stone pedestal in a very few years, and either of the above kinds are far more costly than ours. Our statues and monuments can be used together in an almost endless variety of combinations. Patterns of statues, monuments and emblems already completed, afford combinations of over 3,000 different styles.

List of Bas-Relief Emblems, such as we will cast solid on the monuments WITHOUT ANY EXTRA COST to purchasers, who can feel free to select from this list such as they may desire for ornamenting the appropriate spaces on the monument selected.

In addition to these Emblems we have bas-relief heads, right and left, feminine "Mourning" for Women.
Also bas-relief heads, right, left and center, feminine "Mourning."
Also large and small, like the "Children of Israel."



- | | |
|----------------------------------------|---------------------------------|
| Single Rose Bud | No. 1 Sheaf of Wheat, 4 1/2 in. |
| Rose Bud and Leaf | No. 1 Lily, 6 1/2 in. |
| No. 2 Rose with Broken Stem, 4 1/2 in. | No. 1 Doves, 5 1/2 in. |
| No. 2 " " " " 4 1/2 in. | No. 2 " " 5 1/2 in. |
| No. 1 " " " " 6 1/2 in. | No. 3 " " 6 1/2 in. |

In addition to No. 1 Lily, we have a No. 2 Lily, which is slightly different in form, right and left, which may be specified separately for "Orders."



- | |
|------------------------------|
| No. 3 Baby's Hand, 3 1/2 in. |
| No. 2 " " 4 1/2 in. |
| No. 1 " " 6 1/2 in. |



- | |
|--------------------------|
| No. 1 Wreath, 6 1/2 in. |
| No. 2 Wreath, 5 1/2 in. |
| No. 3 Chalice, 4 1/2 in. |



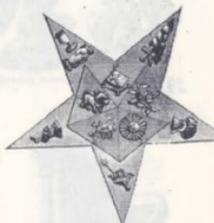
- | |
|-----------------------------------------|
| No. 1 Hour Glass and Scepter, 4 1/2 in. |
| No. 2 Hour Glass, 4 1/2 in. |
| No. 3 " " 6 1/2 in. |
| No. 2 Hour Glass and Scepter, 5 1/2 in. |



- | |
|----------------------------------|
| No. 1 Monogram, I H R, 6 1/2 in. |
| No. 2 " " 3 1/2 in. |
| No. 3 " " 3 1/2 in. |
| No. 1 Flag, 6 1/2 in. |
| No. 2 Holy Bible, 3 1/2 in. |
| No. 3 " " 3 1/2 in. |
| No. 4 " " 3 1/2 in. |



- | |
|--------------------------------------|
| No. 1 Foliage Leaves, 6 1/2 in. |
| No. 2 " " 6 1/2 in. |
| No. 4 " " 3 1/2 in. |
| No. 3 Grasses and P. Live, 5 1/2 in. |



No. 1 Emblem Easter Star, 4 1/2 in.



No. 1 Knowing Angels, 4 1/2 in.

List of Bas-Relief Emblems, such as we will cast solid on the monuments WITHOUT ANY EXTRA COST to purchasers, who can feel free to select from this list such as they may desire for ornamenting the appropriate spaces on the monument selected.



No. 1 Tomb, 34 1/2 in.



Third Degree, 25 1/2 in.



No. 1 Square and Compass, 21 1/2 in.
No. 2 " " " " 15 1/2 in.
No. 3 " " " " 12 1/2 in.

The Emblem "Three Links," when desired, can be placed under any of the above described squares and compass for a conventional Emblem.



Past Master's Jewel, 7 1/4 in.



Knights Templar Emblem, 12 1/2 in.



No. 1 Skull and Bones, 12 1/2 in.



No. 1 Bundle of Rods, 11 x 10 1/2 in.



No. 1 All-seeing Eye, 5 1/2 in.
No. 2 " " " " 6 1/2 in.



No. 1 Scythe, 7 1/2 in.

List of Reliefs, Emblems, such as we will cast mold on the monument WITHOUT ANY EXTRA COST to purchasers, who can best select from this list such as they may desire for ornamenting the appropriate spaces on the monument selected.



No. 1 Turn Links, 24x41 in.
No. 2 " " 24x47 1/2 in.
No. 3 " " 24x51 in.



No. 2 Crown, 5x12 1/2 in.
No. 4 " " 8x11 in.
No. 5 " " 8x13 in.



No. 1 Broken Chain, 24x51 in.
No. 2 " " 41x51 1/2 in.
No. 3 " " 3x25 in.



No. 1 Bunches, 27x49 in.
No. 2 " " 41x51 in.



No. 1 Anchor, 41x61 in.
No. 2 " " 51x67 1/2 in.
No. 3 " " 61x71 1/2 in.



No. 1 Hope, 51x12 in.
No. 2 " " 41x9 in.
No. 3 " " 24x6 in.



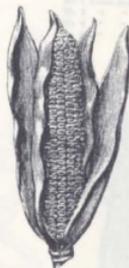
No. 1 Wreath, 41x61 in.
No. 2 " " 41x61 in.
No. 3 " " 61x61 in.
No. 4 " " 81x61 in.



No. 1 Golden Sheaf, 29x41 in.
No. 2 " " 41x51 in.
No. 4 " " 51x61 in.



No. 1 Plow, 74x61 in.
No. 2 " " 41x71 in.
No. 3 " " 3x6 in.



No. 1 Ear of Corn, 61x31 in.
No. 2 " " 41x21 in.
No. 3 " " 24x14 in.
No. 4 " " 41x10 in.

List of Bas-Relief Emblems, such as we will cast solid on the monuments WITHOUT ANY EXTRA COST to purchasers, who can feel free to select from this list such as they may desire for ornamenting the appropriate spaces on the monument selected.



No. 1 - "Father Little Children," 6x11 in.
No. 2 " " " " 6x9 in.



No. 8 Flower Wreath Cross, 4x6 in.
No. 9 " " " " 6x12 in.
No. 10 " " " " 6x9 in.



No. 1 Ivy Cross, 4x9 in.
No. 2 " " " " 3x5 in.
No. 3 " " " " 6x11 in.
No. 4 " " " " 5x9 in.



No. 2 Faith, 6x11 1/4 in.
No. 3 " " " " 3x7 in.
No. 4 " " " " 4x9 in.



No. 1 The Last Voyage, 5x12 in.
No. 2 " " " " 6x9 in.
No. 3 " " " " 3x6 in.



No. 1 Crown and Cross 4x4 in.
No. 2 " " " " 6x8 in.
No. 4 " " " " 4x6 in.
No. 5 " " " " 7x12 in.



No. 1 Rock of Ages, 12x7 in.
No. 2 " " " " 6x4 in.
No. 3 " " " " 7x5 in.



No. 1 Hand and Cross, 4x11 in.
No. 2 " " " " 2x9 in.
No. 3 " " " " 4x9 in.



No. 2 Crucifix, 4x7 in.
No. 3 " " " " 8x12 in.
No. 4 " " " " 6x9 in.

then let each as they may desire for ornamenting the appropriate spaces on the monument selected

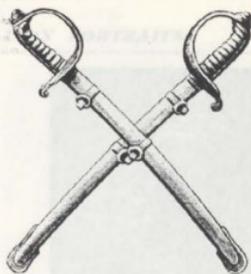
9



No. 1 Soldier Boy Medallion, 1 life size,
7x12 in.



No. 1 Flag, 31x65 in.
No. 2 " " 43x52 in.
No. 3 " " 21x5 in.



No. 1 Crossed Swords, 11x11 1/2 in.



No. 1 Lincoln Medallion, full life size,
7x10 in.



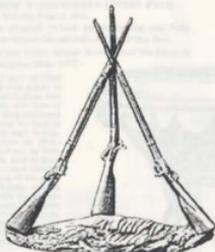
No. 1 Flags, Drum, Ac., 12x14 in.



No. 1 Lily of the Valley, 2 1/2 x 5 in.
No. 2 " " " 3 1/2 x 5 in.
No. 3 " " " 6 1/2 x 12 in.



No. 1 G. A. R. Badge, 6 1/2 x 12 in.



No. 1 Stack of Arms, 7 1/2 x 13 1/2 in.



No. 1 Mounted Soldier, 11 1/2 x 17 in.
No. 2 " " " 9 1/2 x 10 in.

10

WILHELM BRONZE MEDALLION PORTRAITS.



A LIFE SIZE MEDALLION OF WASHINGTON

IN DAB-NEUBER,

Modeled and Cast in White Bronze

BY THE MONUMENTAL BRONZE COMPANY

HOUDON'S ORIGINAL BUST,

WHICH WAS MODELED FROM WASHINGTON'S LIVING FACE.

This admirable copy of the original (which no engraving can fully portray) expresses in a remarkable degree the animation of a living face.

Baron Taylor thus speaks of the White Bronze Medallion of Washington in *The New York Tribune*, of September 29th, 1877:

"This medallion is a careful and skillful rendering of the original, which was made at Mount Vernon in 1785, when Washington was in his fifty-fourth year, and before the loss of one tooth had given his mouth that craggy and somewhat rigid character which we find in later portraits. The force, clarity and beauty of the face are very attractive in Houdon's bust. Its language representation, in height, weight and effect pounds, and is thus extremely adapted to the parlor and library wall. The color is very nearly that of the gray cast which sculpture uses in modeling, and the entire surface is finished with the sandblast, which removes all unpleasant hardness of the lines without diminishing their strength, the general effect is much preferable to that of ordinary bronzes. For a work designed to be popular, it is stamped by unusual taste and artistic merit."

The advantages Medallions possess over oil paintings are obvious. Paintings fade, and ultimately become obliterated by age.

This "Washington" bust shows what we can produce for any individual. We have one of the finest medallions and sculptures in our works, at our works, who can model any likeness from life or from a photograph. And then these medallions can be cast solid on the monuments, thus securing the likeness for



Extreme Measurement of plate, 17x11 in. Price, in a Walnut Frame, \$18.

Life size medallion of Pope Pius IX, modeled and cast in Bronze by the Monumental Bronze Co., the value of which is made by the following letter from Archbishop Wood, of Philadelphia, Pa., to

Archbishops of Philadelphia, Cathedral, Locust Street Philadelphia, February 23, 1878.

Dear Sir:—I have seen and admired your beautiful Medallion of Pope Pius IX. The likeness is most striking and the whole excellent taste. It is certainly a most agreeable souvenir of the Pontificate. I am, very respectfully,
Your obedient servant,
JAMES F. WOOD
Archbishop Philadelphia

We are prepared to produce correct pictures of individuals in the form of medallion portraits, half, three-quarter or life size, which we can obtain using photos or the living subject, having competent artists run at our works, who are also skilled in producing portrait busts and portrait statues. Statuary work is now a leading feature of our business and on all staple pieces, such as are not special orders, we will fix a price the same as on the monuments, but special orders—by which more portrait busts, statues and medallion portraits gotten up to necessarily cost largely in advance of staple pieces, as the models and patterns only be used a few times to fill such orders, whilst our "staple patterns" need hundreds of times, and the cost charges reduced accordingly. Cost of bust portraits, statues and busts to be made known on application, send photo of the subject to be reproduced in Bronze. In addition to the "Washington" and "Pope" medallions we have

Wm. C. Bryant, life size in Walnut Frame, \$18.
Gen. R. E. Lee, " " " " " "

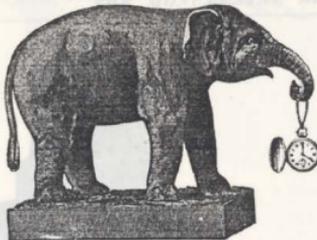
Each of the above will be sent on application by turning to design No. 7, on page you will see the monument is finished Medallion Portrait, and in this case these medallions have their greatest value in the way only can we hope to preserve the features of our friends will pass away. We cast them solid, in the talcous or space, and nearly all our designs have suitable spaces for these portraits. Cost of modeling these busts and casting them on the monuments is on application, asking no price



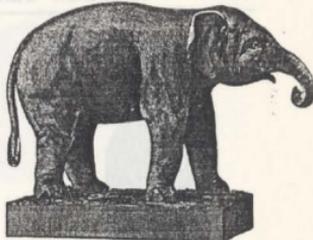
WHITE BRONZE,

16

For Fountain Statues is the best, and will never need painting.



"Baby Elephant," holding a Watch and Chain, showing how it can be utilized as a sign for many kinds of business. Price, without the Watch and Chain, \$100.



Baby Elephant Statue. Price, \$100. Extreme height of this Bronze Cast is 26 in., which includes the Base, which is 15 x 34 in. square and 4 in. thick. Extreme length of the figure is 35 in.

This cut is from a photo, taken from the *Bronze Cast* of "BABY ELEPHANT," born in Bridgeport, Conn., February 2, 1882. The model, in size and form, is a correct representation of the little baby when it first saw the light of day, and is endorsed by Messrs. HANSEN, BILNEY & HERRINGSON, proprietors of the *Living Elephant*.

It is cast in "White Bronze" only at the Art Foundry of the Monumental Bronze Company, of Bridgeport, Conn., sole owners of the historic model, which will grow more and more interesting and valuable as the little original develops into a *Master Elephant*, making the contrast in size so great as to be almost incredible.

This interesting, *life-size Statue* is intended for exclusive Trade Mark, Ornamental Business Signs, or for Fountains and Lawn Embellishment. Only one will be furnished in each city, and the party who is first to perceive the benefit to be derived from such an advertising sign will show true enterprise, for such an exclusive advertising card has never before been for sale. With the *Bronze Cast* we furnish free of charge an electrotype of either of these cuts. The *White Bronze* of which this "Baby Elephant" is made, is the natural *Elephant color*, and will never need painting. It can be placed permanently over the entrance to stores, and on its trunk can be suspended any sort of sign or card your fancy or business calls for. (See the watch and chain for illustration.)

The weight is over 200 lbs., hence it should be placed permanently, either in doors or out, instead of moving it from the store to the sidewalk and back every day, as is usually done with such advertising statues.

Price of the *White Bronze* "Baby Elephant," boxed and free on board at Bridgeport, Conn., is \$100. If arranged holding a basket of *roses* in its trunk, (the *roses* being made of the same material as the elephant,) the price will be \$110. If arranged for a fountain (with the trunk turned up as is natural with elephants when throwing water,) and a pipe running through the pedestal, from top to trunk, ready for connecting with the water supply of any fountain, the price will be \$115 - and a more beautiful, appropriate and interesting Fountain Statue cannot well be invented, to say nothing of the historic value of a correct model of such a pet and curiosity as P. T. Burnham's wonderful *Baby Elephant* named "Bridgeport."

Sample of *life-size Portrait Busts* such as we are prepared to model from photos or sketches, and cast in *White Bronze* for \$200, duplicates \$100. Height 20 in. When possible, views of front, right, back and left sides are desirable, also a few measurements, which will enable the artist to get correct size of head. This already popular method of perpetuating the likeness and memory of individuals, can now be made more attractive than ever before, owing to price, appropriate color, and durability of the material we use. These busts can be placed on our monuments or on those of marble and granite.

"Baby Elephant," as a Fountain Statue. Price, thus arranged, \$115.



THE MONUMENTAL BRONZE CO.'S DESIGNS.



No. 15 Double Front, 20 in. high. Price, \$25.
 Extreme size of Slab, 1 1/2 in. wide, 4 1/2 in. thick.
 Bottom Base, 10 1/2 in. square.
 No lettering can be put on either base. The Tablets on front and back are solid.



No. 16 Double Front, as shown with Cross, is 20 in. high. Price, \$34.
 Without the Cross, 20 in. high. Price, \$30.
 The Slab is 1 1/2 in. wide, 3 1/2 in. thick. Bottom Base, 10 1/2 in. square.
 No lettering can be put on either base.



No. 20, 16 ft. 3 in. high. Price, \$1000.
 Bottom Base, 42 1/2 in. square. The Slab is 7 1/2 in. square, 3 1/2 in. long, with four removable Tablets.
 No 1 Central Plait will be furnished in place of Kneeling Figure if desired. The lower columns are round and fluted, 20 in. long. Upper column is octagon and fluted.

11 ft. 10 in. high. Price, \$250.
 Bottom Base, 30 1/2 in. square.
 Inscriptions can be put on shaft when desired. The four Tablets are made removable.



No. 21

THE MONUMENTAL BRONZE CO.'S DESIGNS

25



No. 75. 42 1/2 in. high. Price \$240.
Bottom Base 47 1/2 in. square.
The 4 Diamond Tablets on upper. The one for Enrichment
inscriptions and will be made removable, unless indicated.



The 4 Tablets on lower base will be made removable.



No. 76. 24 in. high. Price \$100.
Bottom Base 12 1/2 in. square.
The Tablets on front and back will be made removable.



No. 77. 24 in. high. Price \$100.
Bottom Base 12 1/2 in. square.
The Tablets on front and back will be made removable.

MONUMENTAL BRONZE CO. has been manufacturing and repairing cast zinc grave markers for over 50 years. The company's products are made of the finest quality materials and are designed to last for generations. The company's products are made of the finest quality materials and are designed to last for generations. The company's products are made of the finest quality materials and are designed to last for generations.

No. 78. 24 in. high. Price \$100.
Bottom Base 12 1/2 in. square.
The Tablets on front and back will be made removable.



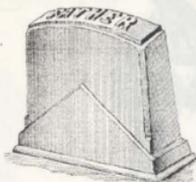
No. 79. 24 in. high. Price \$100.
Bottom Base 12 1/2 in. square.
The Tablets on front and back will be made removable.

THE MONUMENTAL BRONZE CO.'S DESIGNS.

43



No. 121 Head Marker, 4 in. thick. Price, \$3.
Extreme size of Base, 10 1/2 x 19 in.
Space on top for lettering, 4 x 11 in.
No lettering can be put on the Base.



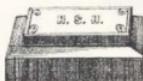
No. 123 Head Marker, 7 1/2 in. high. \$7.50.
Extreme size of bottom, 4 1/2 x 19 in. square.
Space on top only for single name. No
lettering or ornaments can be put on the sides
or ends.



No. 126 Head Marker, 5 1/2 in. thick. \$13.
Extreme size of Base, 13 x 24 in.
Space on top for lettering, 7 1/2 x 18 in.
No lettering can be put on the Base.



No. 124 Foot Marker, 4 1/2 in. thick. Price, \$4.
Extreme size of Base, 7 1/2 x 12 in.
Space on top for lettering, 3 1/2 x 9 in.
No lettering can be put on the Base.



No. 125 Foot Marker, 5 in. thick. Price, \$7.
Extreme size of Base, 8 1/2 x 15 in.
Space on top for lettering, 4 x 11 in.
No lettering can be put on the Base.



No. 122 Head Marker, 5 in. thick. Price, \$10.
Extreme size of Base, 12 x 19 in.
Space on top for lettering, 7 1/2 x 15 in.
No lettering can be put on the Base.



No. 127 Head Marker, 6 1/2 in. thick. Price, \$16.
Extreme size of Base, 13 1/2 x 25 in.
Space on top for lettering, 7 1/2 x 22 in.
No lettering can be put on the Base.

HORIZONTAL TABLETS are intended to lay flat on the foundation. For cheapness, as well as durability, this plan of Horizontal Tablets has advantages over all others. The foundations can read less, the inscriptions are more easily read than on low upright slabs, and the expense can be brought so low that persons in the humblest circumstances can mark the graves of their dead with full inscriptions, in elegant raised letters, on imperishable tablets of beautiful design and finish. No extra charge made for lettering to the extent of all the tablet will hold.

In the lettering of horizontal work, we claim the greatest advantage over stone, for the material, ("White Bronze") possesses the strength and durability that allows the using (even on the cheapest tablets we produce), of beautiful raised letters, which in stone would fill with water and crack off with the first freezing weather, whilst cast-iron letters in stone would soon be destroyed by filling with dirt and vegetation; thus in either case failing to give a lasting proof. For each "Tablet Head Marker" we make a "Foot Marker," in some style of ornamentation, but smaller in size, giving separate price for each, so that parties can have one or both, as their fancy or purse may dictate.

No skill is required in placing the tablets in position, our regular plan of anchoring being adopted. For Catholic orders, a thin silver cross will be furnished on the tablet, varying in size as the amount of lettering will permit.

No lettering or ornaments can be put on the sides or upright parts of these tablets, for the manner of cutting them will not admit of it.

These tablets are not intended to go lengthwise of the grave, but are to be placed across the head if used singly, and across head and feet when both markers are used. Only the initials, or a single name, should give the first marker.

Extreme low cost, combined with beauty and durability, is what we claim for our Horizontal Tablets.

No. 125 Foot Marker, 4 1/2 in. thick. Price, \$6.
Extreme size of Base, 7 1/2 x 15 in.
Space on top for lettering, 4 1/2 x 10 in.
No lettering can be put on the Base.



No. 127 Foot Marker, 5 1/2 in. thick. Price, \$9.
Extreme size of Base, 8 1/2 x 16 in.
Space on top for lettering, 7 1/2 x 11 in.
No lettering can be put on the Base.





No. 201. 13 ft. 2 in. high. Price, \$1500.
Bottom face, 70x70 in. square.
The four Tablets in the top will be made removable. "War Emblems" are furnished without any additional cost, and should be placed on the "Tablets." The statue on our No. 220 (see page 14) (see statue, No. 220) can be used in place of the soldier for a Family Monument, and the price would be \$1500.

AGENTS' OUTFIT LIST

OF

Elegant Models, Bas relief Emblems, etc. from which Agents should select an "Outfit," so they can clearly show their customers the color and finish of our work, and explain about "Double Front Work," Square Monuments, Medallion Portraits Bas-relief Emblems, etc., etc.

These SPECIMENS will be furnished in "WHITE BRONZE," having the SAME FINISH and WORKMANSHIP as applied to all our BRONZE WORK.



No. 2 "Wreath of Roses," in "Double Front" Work, with walnut frame, 95.



No. 4 "Golden Bowl" in "Double Front" Work, with walnut frame, 95.



No. 3 "No. 3" Model, representing our "Double Front" Work, in "White Bronze," the Agents are a perfect reproduction of the original, and the workmanship will show for itself in every detail, and the material will show for itself in every detail. These models are made in our factory, and are ready for order by first class artists and workmen.



MEDALLION PORTRAIT.

FROM HENRY'S CHRONICLE, BOOK OF WESTMINSTER.

CAST LIFE SIZE IN "WHITE BRONZE"

Price, in a walnut frame, \$15.



No. 1 "Hope," in "Double Front" Work, with walnut frame, 95.



No. 2 "No. 2" Model, representing our "Double Front" Work, in "White Bronze," the Agents are a perfect reproduction of the original, and the workmanship will show for itself in every detail, and the material will show for itself in every detail. These models are made in our factory, and are ready for order by first class artists and workmen.



No. 1 "Agents' Tablet," size 11x14 1/2 inches. This shows the beauty of our relief finishing, as well as the perfection in which our casting can be reproduced in "White Bronze."



AGENTS' OUTFIT LIST

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(CONTINUED FROM PAGE 124)



No. 5. "Flower Wreath Cross," in Bas-relief. Price, with walnut frame, \$6.



No. 1. "The Last Voyage," in Bas-relief. Price, with walnut frame, \$12.



No. 2. "Iry Cross," in Bas-relief. Price, with walnut frame, \$6.



No. 2. "Anchor," in Bas-relief. Price, with walnut frame, \$6.



No. 3. "Lyre," in Bas-relief. Price, with walnut frame, \$6.



No. 1. "Rock of Ages," in Bas-relief. Price, with walnut frame, \$6.



No. 1. "Ear of Corn," in Bas-relief. Price, with walnut frame, \$6.

In addition to these Illustrated Specimens, we furnish BROKEN PIECES, to show the material through and through. Price, per lb., 25 cts., and if by mail, 40 cts.; also Corner Pieces to show the manner of *fining* the joints, 35 cts., and if by mail, 45 cts. each.

The Engravings in this book were made from PHOTOS TAKEN FROM THE FINISHED BRONZE WORK, hence are strictly accurate, but as some people are naturally incredulous, we are prepared to furnish the ORIGINAL PHOTOS, when wanted, and we have a nicely

126

AGENTS' OUTFIT LIST

(CONCLUDED)



No. 1. "Soldier Boy Medallion" 1 1/2 inch size. Price, with walnut frame, \$12



No. 4. "Dove," in Bas-relief. Price, with walnut frame, 40.



No. 3. "Crucifix," in Bas-relief. Price with walnut frame, 45.



No. 1. "Mounted Soldier," in Bas-relief. Price, with walnut frame, \$12.



No. 2. "Flag," in Bas-relief. Price, with walnut frame, 35.



No. 5. "Hand and Cross," in Bas-relief. Price, with walnut frame, 45.

bound 12x14 inch Album, containing the designs mounted on thick card leaves. These Photos cost 12 cents each, and the Album costs 24. By having this Album of Photos, an Agent is prepared to prove the correctness of the Engravings, at any time, when the fate of an order depends on such proof, for no one has a right to doubt the truthfulness of Photographic copies taken from finished monuments.

Printed Blanks for orders we furnish free, on application. They are a sure guide in filling out inscriptions, so that there will be no chance for errors.

Successful work requires good tools, and the "Agents Outfit List" we have prepared with that in view, placing these Art Specimens at your disposal for less than *one-tenth* the price you would have to pay for them in marble.

J. W. FISKE IRON WORKS
78 and 80 Park Street New York

ILLUSTRATED
CATALOGUE AND PRICE LIST

OF



ZINC ANIMALS

Deer, Dogs, Lions, Etc.

Manufactured By

J. W. FISKE IRON WORKS

78 and 80 Park Place

New York

New York

J. W. FISKE IRON WORKS, 79-80 PARK PLACE, N. Y. C.



The
interthur
library

No. 406

Stag—Zinc

9 feet high to top of horns

Base, 70 inches long, 29 inches wide

Painted one coat, \$500.00; Bronzed, \$530.00

Also used on a display fountain as shown on cover of this catalogue.

4

ILLUSTRATED CATALOGUE AND PRICE LIST.



No. 292

Fawn—Iron

4 feet high. Base, 48 inches long 17 1/2 inches wide.
Painted one coat, \$26.00. Bronzed, \$110.00.



No. 421

Reclining Deer—Zinc

3 feet 10 inches high. Base, 4 feet 4 inches long,
18 inches wide.
Painted one coat, \$180.00. Bronzed, \$200.00.

J. W. FISKE IRON WORKS, 78 & 80 PARK PLACE, NEW YORK.

5



No. 293

Reclining Deer—Zinc

3 feet 9 inches high. Base, 43 inches long, 15 inches wide.
Painted one coat, \$130.00. Bronzed, \$140.00.



No. 422

Reclining Deer—Zinc

3 feet 10 inches high. Base, 4 feet 4 inches long, 18 inches wide.
Painted one coat, \$170.00. Bronzed, \$190.00.

6

ILLUSTRATED CATALOGUE AND PRICE LIST



No. 291 1/2
Standing Deer—Zinc

3 feet 9 in. high. Base, 32 in. long, 14 in. wide
Painted one coat, \$150.00. Bronzed, \$160.00



No. 291
Reclining Deer

3 feet 4 in. high. Base, 30 in. long, 14 in. wide
Painted one coat, \$150.00. Bronzed, \$160.00



No. 294
Standing Deer—Iron

3 feet 4 in. high. Base, 47 in. long, 17 1/2 in. wide



Nos. 296 and 296
Stag's Head—Life Size—Zinc

No. 296, Stag's Head, Life Size. No. 296 1/2, Stag's Head
19 1/2 in.
296. Painted one coat, \$80.00. Bronzed \$90.00.

J. W. FISKE IRON WORKS 78 & 80 PARK PLACE, NEW YORK



No. 281
French Dog—Left—Zinc

1 foot 7 inches high
Base, 27 inches long, 16 inches wide
Painted one coat, \$55.00 — Bronzed, \$63.00



No. 282
French Dog—Right—Zinc

1 foot 7 inches high
Base, 27 inches long, 16 inches wide
Painted one coat, \$55.00 — Bronzed, \$63.00



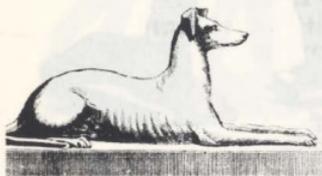
No. 270
Grey Hound—Zinc

1 foot 6 inches high
Furnished with base, 40 inches long, 12 inches wide
Painted one coat, \$55.00 — Bronzed, \$60.00

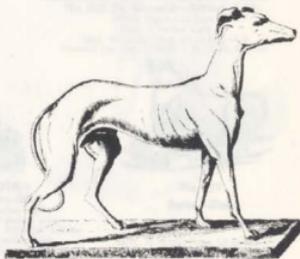


No. 283
Lamb—Zinc

1 foot 8 inches high
Base, 21 inches long, 9 inches wide
Painted one coat, \$26.00 — Bronzed, \$33.00



No. 269





No. 272
Italian Grey Hound—Zinc

1 foot 6 inches high.
Base, 1 foot 3 inch long, 7 1/2 inches wide.
Painted one coat, \$20.00. Bronzed, \$24.00.



No. 274
Setter—Zinc

1 foot 10 inches high.
Base, 43 inches long, 15 inches wide.
Painted one coat, \$65.00. Bronzed, \$74.00.



No. 275 Scotch Terrier—Zinc

11 inches high.
Base, 25 inches long, 11 inches wide.
Painted one coat, \$40.00. Bronzed, \$45.00.



Nos. 276 and 276 1/2
Scotch Terrier—Zinc

No. 276, 1 foot 8 inches high.
Base, 16 inches long, 8 inches wide.
Painted one coat, \$44.00. Bronzed, \$49.00.
No. 276 1/2, 1 foot 11 inches high.
Base, 19 1/2 inches long, 8 1/2 inches wide.
Painted one coat, \$50.00. Bronzed, \$55.00.



No. 273
Terrier—Black and Tan—Zinc

1 foot 8 inches high.
Base, 14 inches long, 7 1/2 inches wide.
Painted one coat, \$30.00. Bronzed, \$34.00.



No. 428 St. Bernard—Sitting (Left)

Made Right and Left.
3 feet 4 inches high.
Base, 40 inches long, 19 inches wide.
Painted one coat, \$150.00. Bronzed, \$160.00.



No. 277
Spitz—Zinc

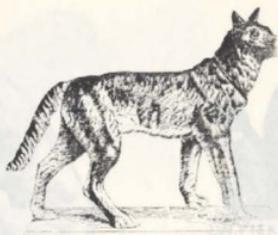
1 foot 3 inches high.
Base, 24 inches long, 12 inches wide.
Painted one coat, \$40.00. Bronzed, \$45.00.

W. W. FISK, IRON WORKS, 75 & 76 PARK PLACE, N.Y.C. 10003.



No. 278
Newfoundland—Zinc

2 feet 9 inches high
Base: 40 inches long, 17 inches wide
Painted one coat, \$15.00; Bronze, \$12.00



No. 297
Wolf Dog—Zinc

2 feet 2 inches high
Base: 21 inches long, 10 inches wide
Painted one coat, \$9.00; Bronze, \$10.00



No. 271
French Blood Hound—Right and Left—Zinc

3 feet 10 inches high
Base: 46 inches long, 19 inches wide
Painted one coat, \$18.00; Bronze, \$16.00



No. 280
Game Dog—Zinc

2 feet 9 inches high
Base: 27 inches long, 13 inches wide
Painted one coat, \$9.00; Bronze, \$10.00

10

ILLUSTRATED CATALOGUE AND PRICE LIST



J.W. FISKE, N.Y.

No. 409
Rabbit

14 1/2 inches high
Painted Natural Whites \$9.00



J.W. FISKE, N.Y.

French Game Dog—Two Sizes—Zinc

No. 425. 2 feet high. Base, 15 inches long, 18 inches wide (oval)
Painted one coat, \$140.00. Bronzed, \$155.00.
No. 426. (without bird on base) 2 feet 7 inches high. Base, 14 1/2
inches long, 12 1/2 inches wide.
Painted one coat, \$110.00. Bronzed, \$120.00.



J.W. FISKE,

No. 408
Squirrel

9 1/2 inches high
Painted Natural (Green)



J.W. FISKE, N.Y.

French Game Dog—Two Sizes—Zinc

No. 425. 2 feet high. Base, 17 inches long, 20 inches wide (oval)
Painted one coat, \$150.00. Bronzed, \$160.00.
No. 424. 2 feet 7 inches high. Base, 24 1/2 inches long, 12 inches wide
(oval)

J. W. FISKE IRON WORKS, 79 & 80 PARK PLACE, NEW YORK

11



No. 387

New Foundland—Right and Left—Zinc

3 feet 3 inches high. Base, 45 inches long, 19 inches wide.
Painted one coat, \$120.00. Bronzed, \$165.00.



No. 267

Antique Dog—Right and Left—Zinc

4 feet high. Base, 48 inches long, 27 inches wide.
Painted one coat, \$180.00. Bronzed, \$230.00.



No. 284, 285, 285½

Lion

No. 284. 2 feet high. Base, 39 inches long, 12 inches wide—Zinc

Painted one coat, \$120.00. Bronzed, \$135.00.

No. 285. 1 foot 7 inches high. Base, 34 inches long, 11 inches wide (iron)

Painted one coat, \$70.00. Bronzed, \$80.00.

No. 285½. 1 foot 5 inches high. Base, 24 inches long, 9 inches wide—Zinc

Painted one coat, \$50.00. Bronzed, \$55.00.



No. 295

Bull's Head—Half Life Size—Zinc

Painted one coat, \$30.00. Bronzed, \$50.00.



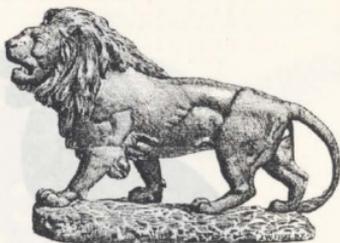
No. 298

Tiger—Zinc

3 feet 6 inches high. Base, 80 inches long, 24 inches wide

Painted one coat, \$500.00. Bronzed, \$525.00.

J. W. FISKE IRON WORKS, 78 & 80 PARK PLACE, NEW YORK.



No. 407

Lion

7 feet 9 inches high, 3 feet 10 inches long.
Base, 39 inches long, 14 inches wide.
Painted one coat, \$150.00 Bronzed, \$165.00



No. 427

Standing Lion—Zinc

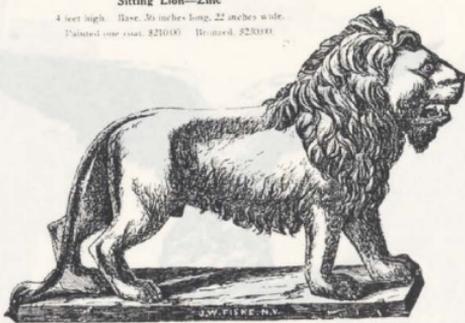
7 feet 6 inches high, 4 feet 4 inches long.
Base, 73 inches long, 26 inches wide.
Painted one coat, \$180.00 Bronzed, \$215.00



No. 288

Sitting Lion—Zinc

4 feet high. Base, 36 inches long, 22 inches wide.
Painted one coat, \$210.00. — Bronzed, \$230.00.



No. 286

Standing Lion—Zinc

4 feet 3 inches high; 6 feet long.
Base, 73 inches long, 25 inches wide.
Painted one coat, \$450.00. — Bronzed, \$475.00.

ILLUSTRATED CATALOGUE AND PRICE LIST.



No. 288

Eagle—Zinc

3 feet 6 inches, spread of wings.
Base, 12 inches wide, 13 inches deep.
Painted one coat, \$60.00. Engraved, \$75.00.



No. 289

Eagle—Zinc

6 feet 7 inches, spread of wings.
Painted one coat, \$150.00. Engraved, \$190.00.

A HISTORY

J. W. FISKE IRON WORKS, 78 & 80 PARK PLACE, NEW YORK.

13



No. 429
Eagle on Rock—Zinc

7 feet 6 inches Spread of Wings.

9 feet Spread of Wings.

Base, 22 inches diameter.

7 feet 6 inches. Painted one coat, \$300.00. Bronzed, \$380.00.

9 feet Painted one coat, \$330.00. Bronzed, \$375.00.



No. 265
Griffin—Zinc

3 feet 8 inches high.

Base, 24 inches deep, 11 inches wide.

Painted, one coat, \$180.00. Bronzed, \$145.00.



No. 266
Griffin—Zinc

5 feet high.

Base, 23 inches deep, 23 inches wide.

Base made square on a taper.

Painted one coat, \$180.00. Bronzed, \$200.00.

A HISTORY
OF THE
Old Town
OF
STRATFORD
AND THE CITY OF
BRIDGEPORT
CONNECTICUT.

BY
REV. SAMUEL ORCUTT,
AUTHOR OF THE HISTORIES OF WOLCOTT, TORRINGTON, NEW MILFORD,
DERBY AND INDIANS OF THE DOUGLASS VALLEY.

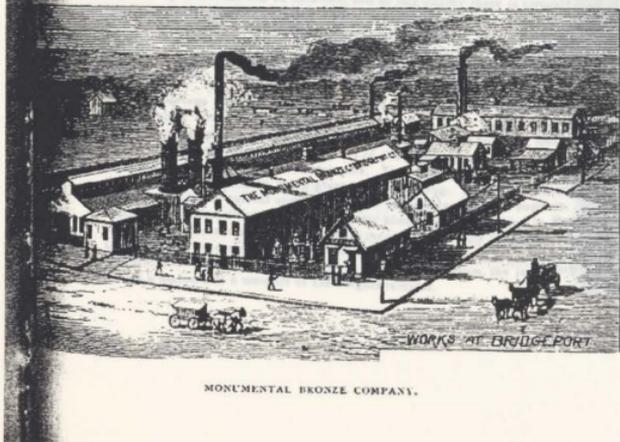
PART II.

PUBLISHED UNDER THE AUSPICES OF THE
FAIRFIELD COUNTY HISTORICAL SOCIETY.
1886.

WINDMILL PUBLISHING COMPANY.

afterwards in Lafayette street at the head of Liberty street. He was well known as a man of strong religious principles, of strict integrity in all his business transactions, and of active Christian benevolence. For ten years he was a city and town assessor, and for eight years clerk of the First Congregational Church. He died November 6, 1872, at the age of sixty-six years.

The Monumental Bronze Company was organized and established in this city in the early part of the year 1874, located on corner of Barnum and Hall-streets, and has proved a successful enterprise. About the year 1868 Mr. M. A. Richardson was placed in charge of the Sherman cemetery grounds in Chautauque county, N. Y., and during several years of service there became impressed with the need of something more durable than stone for monumental use. His studies in the matter led him first to investigate the qualities of stone china as an article for such use, but after three journeys to Trenton, N. J., and other researches in the matter, turned his attention to the practicability of using galvanized iron for this purpose. In testing this material he made at Buffalo a small monument, placing stained glass tablets upon it with an inscription, but after three years he found the stained glass, which he had been told would endure against the weather, peeled off, and hence was of no value in this kind of work. During this time his investigations, by a chance observation, were directed to the qualities of cast or molded zinc, and soon after he came to the conclusion that this was the article to meet his purposes, and with this he galvanized his monument and took it to his home in Sherman and began to solicit capital, for the purpose of producing this kind of monument. He found Mr. O. J. Willard willing to become partner in the business, and they went to Patterson, N. J., in May, 1873, where they contracted with a firm to manufacture this kind of monu-



MONUMENTAL BRONZE COMPANY.

ment. Mr. Willard made a trip into the country and obtained about thirty castings, but at this point the work ended, because the contractors failed to produce good castings. Another experiment was made in Brooklyn, N. J., to obtain the same castings, but it failed. After several other failures, these persevering men, at last, put in a furnace, hired a molder, and at the end of three weeks produced some very good castings for their purpose, which astonished the other parties. Some efforts being made to interest capital having failed, the matter was given up as dead, and to be buried without a monument. Soon, however, a contract was made with Mr. Wm. Walter Evans of Patterson, N. J., cashier of the great locomotive works, giving him the exclusive right to manufacture for the United States to sell the same to Mr. Richardson's and Willard's agents at a stipulated price. He proceeded with the business about a year when he sold his interest to Wm. Parsons and Company of Bridgeport, in the early part of the year 1874. From the enterprise began in Bridgeport, it is said one man could do all the work to be done, and the full development of the present methods had not been obtained, but by various experiments previous and afterward the system was perfected. Soon after the company came here Mr. Daniel Schuyler was admitted partner, and the firm of Wilson, Schuyler and Company continued until the year 1877, when Mr. A. S. Parsons became a partner and the name was known as Schuyler, Parsons, Landon and Company, and the business increased rapidly until 1879, when it was formed into a stock company with a full paid capital of \$300,000, under the title of the Monumental Bronze Company. Since then the business has rapidly increased, and the company are now able to produce anything in the monumental or statuary line, however great the size. The company have established manufactories in the following places: one at Chicago, known as the American White Bronze Company; the Western White Bronze Company at Des Moines, Iowa; the St. Thomas White Bronze Monument Company, at St. Thomas, Can.; and the New Orleans White Bronze Works, at New Orleans.

The one great claim of the company in favor of their work, is durability beyond any stone that can be obtained, and of this quality there is certainly no need as exhibited by the decaying stones in all the cemeteries and burying places in the United States. The present officers of this company are: President, A. S. Parsons, formerly contractor in the Wheeler and Wilson Sewing Machine Company; Vice-President, E. N. Sperry, of New Haven; Treasurer, W. O. Cornell, from New York; Secretary, R. E. Parsons, from Norwich, Ct.

Lieberum Brothers are cabinet makers, at 315 Water street. They commenced their business here in 1865, occupying one floor, 100 feet by 25, where their manufactory now stands, and now they use the whole building, four stories for manufacturing, besides three stories of the building at 3 and 5 State street, each floor being 120 by 54, as salesrooms. They produce all styles of goods in their line, special attention being given to upholstering. A skillful undertaker is also employed, and careful attention is given to this branch of the business. The brothers came from Germany to this country about 1855 and resided in Birmingham, Conn., for seven years, and came thence to this city in 1861. William Lieberum has represented the First Ward, in which he resides, in the Common Council, and is a mason and odd fellow. August Lieberum, the junior brother, is also a mason and a member of the knights templar.

Obituaries from The Daily Eugene Guard

\$1000 INSTEAD OF \$500.--In the list of subscribers to the Siuslaw railroad subsidy, by a typographical error, Prof. J. W. Johnson is only credited with \$500 when it should be \$1000. The Professor is entitled to the correction.

DIED.--Near Thurston, Oregon, July 1, 1892, of mumps, followed by brain fever, Mrs. Nellie Castleman, aged 26 years. The funeral will take place at the Eugene Masonic cemetery tomorrow afternoon.

MARRIED.--In Florence, Oregon, June 6, 1892, by H. H. Fisk, J. P., Oscar Funke and Laura M. Lindgren, all of Lane county, Oregon.

Nellie Castleman's obituary from *The Daily Eugene Guard*.
Vol. 24, No. 38, page 1. June 9, 1892

Nellie Castleman's is buried in the Eugene Masonic Cemetery. In the survey of Cast Zinc Grave Markers, her family monument in Marker No. 1.

R. W. Waters, a merchant of Cottage Grove, was married last Wednesday to Miss Dora Bohm at Drain. The ceremony was performed by Rev. Frederick M. Brooke, at the home of the bride's parents. The happy couple will reside in Cottage Grove.

DIED

In Eugene June 27, 1908, Ada Ruth daughter of Mr. and Mrs. Charles Severson, aged six years and 24 days. The funeral was held at the family residence on South Willamette Street Sunday afternoon and the remains were interred in the I. O. O. F. cemetery, Rev. D. H. Trimble officiating.

TEA

How little it is! How little it adds to the weight of the cup! It has covered the sea with ships for a hundred years.

Your grocer weighs your money if you don't like Schilling's Best: we pay him

Ada Ruth Severson's obituary from the Daily Eugene Guard, June 29, 1908, page 8.

Ada is buried next to her brother, Leslie, in the Eugene Pioneer Memorial Cemetery.

The survey number for her monument is Marker No. 46.

to sign as she was registered. The result was a long trip for Marshal Stiles and Mr. Overton. The people were found at Kilmira. The matter was explained and now all is serene. The case against the supposed forgers will be dismissed.

Lester Severson's Death.

Little Lester Severson, the six year old son of Mr and Mrs. L. H. Severson, who reside on Blair street, died last Saturday at home.

The funeral was held this morning at 10 o'clock at the Methodist church, conducted by Dr B F Rowland. Interment was made in the Odd Fellows' cemetery. The little boy could not survive the effects of an operation performed for appendicitis.

Dick Smith Captain.

Report comes from Columbia College, New York, that Dick Smith, the famous Oregon football player, who played half on the Columbia team this year, has been elected captain of the team for next year.

His many friends in Eugene and all over the state will be glad to hear of this honor so deservedly conferred upon him.

Lester "Leslie" Paul Severson's obituary from *The Daily Eugene Guard*. Vol. 21, No. 31, December 29, 1902.

Leslie is buried next to his sister, Ada, in the Eugene Pioneer Memorial Cemetery. The survey number for his monument is Marker No. 47.

Monument in Marker No. 47

Professor Glen did stunts on first base and Professor Young was catcher. The umpire, "Pat" McArthur, played an excellent game for both sides.

Died.

Mrs. Geo. Miller, mother of Mrs. C. S. Frank and Mrs. John Strank, died at Milwaukie, Oregon, Sunday, June 14, 1903, aged 84 years.

The funeral will be conducted from the residence of her daughter Mrs. C. S. Frank, 189 East Ninth street, Eugene, Wednesday, June 17th, at 10 a. m. Friends of the family respectfully invited to attend.

Vanilla, chocolate, strawberry ice cream; pineapple ice and frozen berries, at Otto's the leading confectioner.

The obituary for Mary E. Miller from *The Daily Eugene Guard*. Vol. 21, No. 118. June 16, 1903. Mary is buried in the Eugene Pioneer Memorial Cemetery. She shares a zinc monument with her husband, George Miller. The survey number for their monument is Marker No. 18.

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