

Another Major Restoration Project

Thanks to a financial gift from the Eugene Masonic Lodge, we are finally doing the restoration of the McClanahan/Hudson plot's cast iron fence, a project that has been on our to-do list for about fifteen years. The plot, near the southeast corner of the cemetery, has a twenty-foot square cast iron fence and a wonderful monument.

As with so many other restoration projects, this one required quite a bit of physical work, along with some research. The story begins in the 1980s, when a mower ran over a corner post and left only a snag of a cast iron post sticking up. Additionally, several of the connecting pipes and their cast iron attachments were damaged. In a separate event, the cast iron gate was stolen, but, mysteriously reappeared on the Hope Abbey porch about thirty years later. The problem we had to solve was how to put the fence and gate back in order

and refinish them.

Initially we had to fully define what was needed to complete the restoration. We found a local foundry that could replicate the missing post, but we needed to dig up a single post to take to the foundry for mold-making and casting. Most of the posts were still connected to the pipes with a complicated system of old screws and square nails that resisted disassembly. We finally dug up the one post that was not connected to the pipes, cleaned it, and delivered it to the local foundry. Once they complete their work and we have all the new or repaired parts, we will reassemble the fence as it appeared originally.

The recovered post that we took to the foundry became an interesting part of the research into this 1884 installation. On the post we found markings indicating that it came from the E. T. Barnum Wire

and Iron Works in Detroit, Michigan (not thought to be related to the P.T. Barnum circus family). Online we found their 1873 catalog advertising the very fence and posts we have on this plot. This fencing, along with the plot's cast zinc monument (often dressed up by calling it "white bronze") from a different Detroit Foundry, makes it pretty special. The Masonic Cemetery has only two plots with cast iron fences and five "white bronze" monuments.

After the repairs and installations, the final phase for completion is to remove the heavy coat of lichen from the entire fence and apply a fresh coat of paint. As of this writing, it will be several months before the cast parts are completed. Expect slow progress, but the results will be worth the wait.

— Denny Hellesvig,
Board Member



Detail of fence post



Denny Hellesvig, Diego Llewellyn-Jones and Don Peting working on the McClanahan fence

Chris Calise, Mason Liaison

When Mason Rich Maris retired from the EMCA Board in 2020, EMCA hoped that we would continue our relationship with Eugene Lodge, Number 11. Happily, the Lodge Master recommended lodge member Chris Calise as the new liaison between EMCA and the Masons.

Chris is no stranger to EMCA, having served in a similar capacity in 1997, shortly after EMCA took over the cemetery from the Masons. At that time, he was new to working with a non-profit board, and the board was just beginning the extensive restoration of the cemetery. It was an

exciting time. More recently, Chris has become involved with three non-profit boards, all of which are in earlier stages of development than the EMCA board. He enjoys attending our board meetings and learning how a well-established board operates.

In 1988, Chris arrived in Eugene from southern Oregon. Soon after, he met his wife, and they are now enjoying their grandchildren. Until he retired, Chris worked as a Cisco router engineer



and traveled all over the world to meet with neurosurgeons at research institutions.

In addition to travel, Chris has at least two other passions: he's a devoted Deadhead (follower of the Grateful Dead band) and a foodie.

His love of food began with his Italian grandmother and has grown, so that he now has a Facebook group, Eugene Foodies, with about 30,000 members. His love of food influences his charitable work as he helps feed hungry people through his involvement with the Burrito Brigade. Recently Chris took up the challenge of restoring his heirloom motorcycle, a Harley Davidson Sportster, which he rides in a cool denim vest.

EMCA is delighted that Chris is once again involved with the cemetery, and we appreciate his sharing of what we do with the rest of the Eugene Masons of Lodge, Number 11.

— Caroline Forell, Board President

The Roz Slovic Bench

Many people knew Roz Slovic because of her involvement for more than fifty years with many causes and organizations in our community, focusing on families and the environment. As one example, she was an active force in helping resettle refugees to our area from Vietnam, Southeast Asia, and Afghanistan. The Eugene Masonic Cemetery Association board was blessed to have her as an active member from 2010 until her death last March.

Responding to the desire of her fellow board members to create a lasting tribute to Roz, I designed a one-of-a-kind custom bench made from two large redwood slabs. The simplicity of the design and the

minimal structure let the beauty of the two slabs and their natural edges be the central focus. The wood was salvaged from a backyard in Springfield by Oregon Wood Slabyrinth, a company Dan and Mandy Shultz founded in 2014, with a focus on milling wood slabs and lumber from salvaged trees that would otherwise end up in the landfill or chipper.

Tony Archer, a Eugene-based custom furniture maker, sanded and assembled the slabs and base, translating the design concept into a beautiful finished work.

The bench is tucked under a mature native vine maple overlooking the Public Square in a shady spot from which Roz's final resting place is just visible.

The plaque on it reads:

*In remembrance
of cemetery
board member
Roz Slovic
1939-2022*

Friend to All the World.

— Sheri Pyron,
Board Member



Eugene Masonic Cemetery Association

(541) 684-0949

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*The IRS Form 990 is available for
inspection upon request.*

www.eugenemasoniccemetery.org

We acknowledge that the cemetery stands on land formerly inhabited by the Kalapuya tribe. We honor the care they provided for the land.

From the President

Another summer has passed. Fall is here with its crisper days. Looking back over the past few months in the cemetery, it's been great to see new plantings, repaired and cleaned markers, and work proceeding on the McClanahan plot. We are now officially an arboretum as well as a cemetery, and our plans to celebrate this status next year include new arboretum signage. Music-wise, we had our full contingent of *Music to Die For* concerts along with the Oregon Brass Society playing for Music on the Square.

In thinking about what to write, I decided to review a sunny afternoon I spent at the cemetery, attending the wonderful September *Music to Die For* concert by Mike and Carleen McCornack with Dale Bradley on cello. To me, the couple hours I spent that day are representative of much of what makes the cemetery and abbey so very special.

I arrived early with my husband, Richard, and our lawn chairs. After setting up the chairs, I suggested that we walk up the carriage road, so I could show him the new bench in honor of Roz Slovic. It's very popular. Sure enough, there was a young couple and their dog happily lounging on it. On the way back down the road, we decided to visit my mother's grave so I could show

Richard the newest heart rock on her marker, a gift from our grandson. With the grass mowed, her marker was now easy to find, and I made sure that the phrase "Born in Tasmania" was surrounded by heart stones. Satisfied, we headed back down to Hope Abbey as it began to fill with people.

Richard decided he'd like to sit inside, while I chose to join a friend outside, where the concert can still be heard quite well. I greeted various folks that I knew, and was particularly delighted when our landscape manager Diego arrived with his mother, who was visiting from Ecuador. She beamed as each board member whom Diego introduced her to commented on how wonderful her son is. Before the start of the concert, a man and his young daughter and their large dog arrived. His daughter sat in a chair just outside the door of the abbey and looked in. Her dad explained to me that she is learning the cello and wanted to see it played by an expert, and Dale Bradley is such a person. Her dad and the dog sat next to me, watching her enjoy the concert.

There was laughter during the

concert as Mike McCornack told entertaining stories about the various pieces they performed. Folks walked and biked by, peeked in, and lingered to listen. A mom and her adult daughter were among them. The mom explained that the last time she was at the cemetery her daughter was in utero. They were there this time to visit relatives in the cemetery and wandered up the carriage road to do so. As I sat outside listening, some of the children who had been inside came out to play and were joined by a toddler who had arrived with his mom by bike. What struck me was how much folks inside and outside the abbey were enjoying themselves. So much happiness made my heart full.

The Eugene Masonic Cemetery has something for everyone. It's a great place to visit any time of the year. We want to be sure it stays that way, and need your help to do so. Please consider donating to help EMCA continue to make this beautiful site available for everyone. We welcome whatever financial support you can offer.

— Caroline Forell,
Board President



Caroline Forell

To Our Readers

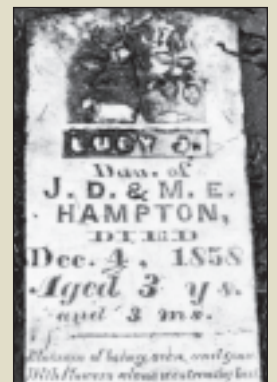
If you would like to receive EMCA's monthly eNewsletter, contact John Bredesen, board member and publisher, at jarthurbredesen@gmail.com. This newsletter keeps you up to date on *Music to Die For* concerts, work parties, and special events at the cemetery.

If you would prefer reading the twice-a-year print newsletter online, it is available at EMCA's web site, www.eugenemasoniccemetery.org. And if you then would like to unsubscribe from the printed version, contact board member and webmaster Charley Wright at wright@uoregon.edu.

Photos Wanted

Sally Dietrich, EMCA administrator, and those working on marker restoration, are particularly interested in turn of the century photos, although any old photos are welcome.

If you have any, you may contact Sally at emca1859@gmail.com.





1997



2022

HOPE ABBEY REPRISÉ

Twenty five years ago, the Eugene Masonic Cemetery Association started out on what seemed like the daunting task of restoring Hope Abbey to its original glory, with golden light streaming in through its stained-glass windows. Now, after all these years, we can say that the job is done, but to appreciate what Hope Abbey is now, we need to appreciate what it was like in 1997.

Included here are pictures of the north wing and the entrance doors as they looked when we acquired the cemetery. The entire interior was wet—water coming through the roof and the exterior walls. The window openings were infilled with brick. There were no water,



1997

electricity or sewer connections, and vandals had damaged almost every surface. The floor, which was thought to be dirt, turned out to be two inches of mud over terrazzo.

Where to start?

We carefully planned the work for each subsequent step. First, dry out the building, get rid of the lead paint and bring in modern electrical service. We installed a complete foundation drainage system and waterproofed the lower walls. New roofing and metal flashing were next. We now had a dry space to work, and we could see what we were doing.

The interior restoration entailed about twenty individual projects.



2022

The replication of the stained windows took the longest, running from 2001 to 2016. It involved breaking out the brick infill of the openings, installing exterior security windows and replicating the seventy-seven original stained-glass windows. We now had the golden light back.

One of our goals was to make the mausoleum accessible to disabled visitors. This required several projects. First was adding a wheelchair ramp to the porch reconstruction. Second was constructing an accessible restroom, which needed a new water supply, sewer, and a widened doorway.

Some of the other projects involved marble restoration, terrazzo floor polishing, interior and exterior cast stone repair, painting and more. The details are too many to list here.

Look at the other photos which show how twenty-five years of work have restored Hope Abbey to its original beauty, or come to a Last Sunday open house every month except December, to see the mausoleum in person. Many, many thanks to all the donors to the projects, to all the volunteers for their time, and especially the contractors for their generosity and high quality of work. Well done.

— Denny Hellesvig, Board Member

Grave Marker Restoration

I have a long association with Eugene Masonic Cemetery's grave markers. The first work I did at the cemetery was in 1994, as a volunteer laborer. I remember working on a shaft monument in the southeast corner of the cemetery. I used a large drill to bore out a new hole in which to place a nylon pin. The nylon pin was a new concept in headstone repair at the time. It was thought that the nylon pin would be more forgiving than a metal pin if the stone were to be toppled again.

Fast forward nearly thirty years. Currently, my partner, Bernadette Niederer, and I are replacing twenty of those nylon pins. The pins just didn't work. Mortar and epoxy did not adhere to the pins. It is humbling to see something I worked on as a student, applying a new material to an ancient practice, and later finding it did not work as anticipated.

It is likely that the nylon pins did not contribute to the failure of the



We picked off the epoxy in preparation for lime mortar. — with Bernadette Niederer.

joints. It's more likely that the stones repaired with nylon pins were in locations susceptible to repeat vandalism. However, the nylon pin is something I will always associate with the idea that traditional materials, developed over centuries by craftspeople, almost always turn out to be the best method.

During 2022, we repaired ninety-six grave markers out of the approximately 2,100 markers in the Eugene Masonic Cemetery. We did a big push to finish all the marker repairs we identified during our survey of the entire cemetery in 2020–21. Over the past three years, we have repaired a total of 180 grave markers.

The cemetery has come a long way since I started my career in historic preservation there in 1994. There may have been a setback or two (like the nylon pins) over the decades, but I've always used the Eugene Masonic Cemetery as an example of preservation succeeding through sheer willpower. I was pretty skeptical in 1994 that a



Finishing the mortar. Almost all the stones we work on have lost their arris (i.e., their sharp edges) since they have usually been knocked down once or twice. Therefore, our joints don't come out as sharp lines as we fill the gap to the stone's contours.



Hopefully the monument will stay upright and stable for years to come.

group of neighbors could come together and somehow wrangle a ten-acre property into a stellar attraction within Eugene. I'm impressed it worked, and I'm pleased to be involved.

— David Pinyerd, Consultant,
Historic Preservation Northwest



Lowering the marker onto the plinth

View the slideshow for the Elizabeth C. Dimmitt grave marker on facebook.
<https://www.facebook.com/media/set/?set=a.4524081930939467&type=3>

Masonic Remembrance

I had more than a little trepidation moving to the “city” after spending most of my adult life in the country, where there are huge trees, expansive views of the night sky, the eerie silence of land left to become itself. But a pretty house on Elinor Street convinced me that I should give it a try—although it was a bit close to the Eugene Masonic Cemetery.

The cemetery is the place you remember from childhood, where things go bump in the night—things that should no longer have the power to go bump. Cemeteries are the places you are drawn to on Halloween—but dare not go. At first, I didn’t visit. Who walks a dog in a cemetery? Maybe Yupi would be afraid of the “ghosts” in there?

But my fears were unfounded. He sensed the aliveness of everything there, the sweet pea trying to take over the wild grasses, the trees having stood there longer than any of us have been on this earth. Watching him respond to this spooky, sacred place opened up my sense of awe: that nature could live in our crazy cement midst—and thrive.

I work at home, and when I have been at my desk too long, in the virtual world of glowing words on a screen, I feel nature beckon. I hear something as palpable as the faint sound of the wind in the enormous trees, or something nearly inaudible, but beckoning just the same. Out the door we go, to be reminded of the wild—and the wild nature in ourselves. Very few people know that what Thoreau said was “In *wildness* (not wilderness) is the preservation of the world.”

If all of us city dwellers could hear this call—and respond to it—we’d walk in old cemeteries more. Standing under tall trees, we could tap into something larger, that part of the world we live in that “knows.” The way we ourselves used to know, by the direction of the wind or the slant of the sun. The way Eugene Skinner knew, as he made his way here and ultimately

came to rest here. The way Prior and Eleanor Blair knew the wild, producing grain and fruit, before coming to rest here. The way Catherine Davis instinctively knew how to bind a wound and minister to the sick, before she came to rest here. The way Yupi knows as he stops to smell some given clue, slowing my hurried pace by his fascination with how nature speaks to the senses, if we only listen.

For all this, I am grateful. Grateful to Eugene Skinner for thinking, “Yes, this is just the place to stop.” Grateful to the early Masons for thinking, “This is a grand and enveloping place to bury our dead, where they will one day be protected by tall trees—and have a view of this burgeoning new city.” Grateful to Lord Nelson Roney for creating so much of that beautiful city. Grateful to all who have come to rest here.

— by Willa Koretz, a poetry performance artist and founder of a poetry reading series

This is a reprint of an article from the 2009 Monumental News



Camus field with Hope Abbey in background

Mausoleum History

“Mausoleum” takes its name from King Mausolus of Halicarnassus, for whom his wife built a magnificent tomb in 353 BC. The tomb is one of the seven wonders of the ancient world.

Mausoleums became fashionable in late 19th century America, as knowledge of, and enthrallment with antiquity swept the country, and tycoons resolved to leave the world like rulers of ancient times. Their grandiose mausoleums were placed in the rural cemeteries that had become the burial places of choice.

In 1912, the Portland Mausoleum Company sent representatives to Eugene to persuade Masonic leaders that they needed to build an up-to-date, elegantly designed, above ground mausoleum. The Masons bought into this fashionable new concept, and Hope Abbey Mausoleum was built in 1913–14, at a cost of \$40,000.

In 1980, Hope Abbey was placed in the National Register of Historic Places due to the excellence of the building and the rarity of Egyptian Revival architecture in Oregon.

Recent Contributions

The following individuals and organizations contributed gifts between April 1 through October 1, 2022. We thank you all.

Monumental Giver (\$2,500+)

Alice Adams
William and Christina Bradshaw
Eugene Masonic Lodge No. 11
Catherine Kordesch Larson Family Foundation

Monument Rebuilder (\$500-\$2,499)

Virginia Anderson
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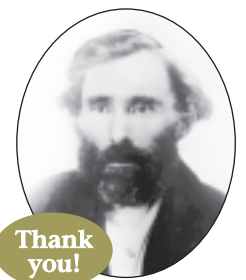
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Sandra Martin
Marsha McCloskey



Thank you!

Eugene Skinner

Steve McQuiddy
Vicki Morgan and Michael Duran
Jean and CL Murphy
Sara Nagler
Donna O'Neil
Randy Painter
Sheila Patterson
Suzanne Peterson
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Marily Walker
Mark Zorn

Consider your place in history...

The Eugene Masonic Cemetery has burial rights to sell. We can accommodate cremated remains and caskets. Your purchase provides a beautiful and meaningful place for your family to visit and helps support the cemetery.

For more information, please contact Sally at 541-684-0949 or emca1859@gmail.com.

Gifts in Honor and in Memory

Between April 1 and October 1, 2022, the Eugene Masonic Cemetery Association received gifts from the following. We wish to thank all who contributed and regret any errors or omissions.

Monumental Giver (\$2,500+)

Alice Adams for the Landscape Endowment
William and Christina Bradshaw for the Endowment
Larson Family Foundation in memory of Charles and Deborah Larson

Monument Rebuilder (\$500-\$2,499)

Bob and Alex Brokaw in memory of Barbara and Harold Butler and Olivia Helene Brokaw
Marvin and Joan Cypress for the Landscape Endowment in memory of Mary Ann Beauchamp

Brigid Flannery for the Landscape Endowment in memory of Dan Slovic
Hallis for the Endowment
Chan Beals and Kate Nicholls in memory of Barbara and Roger Nicholls
Karen Offen in memory of Samantha Almira Cornell McAlister and in honor of Karen Seidel
Margaret Paris for the Endowment in honor of Caroline Forell

Preserver (\$250-\$499)

Richard Larson and Barbara Cowan in memory of Roz Slovic
Fuki Hisama in memory of Dr. Toshiaki Hisama

Rebecca Weedon Lacy in memory of Bob, Jonnie and Sam Lacy
Susan Little in memory of Mary Skinner
Whitey Lueck for the Landscape Endowment
Michael and Sharon Posner in memory of Roz Slovic
John S. Reynolds in memory of Roz Slovic
Jan Vitus in honor of Vitus family members
Warren Wong in memory of Bella

Sponsor (\$100-\$249)

Ann and Ray Adams in memory of Murray Adams
Mark and Regina Agerter in memory of Joan Herbranson Agerter
Sandra Austin in memory of Fred Austin
Patricia Bishop in memory of James and Jimmy Bishop
Gale Fiszman in memory of Rachele and Joseph Fiszman
Betsy Halpern and John Bredesen in memory of Roz Slovic
Lavonne Hoyt in memory of Laurie Hoyt
Sarah Klinghammer in memory of Daniel Klinghammer
Lucile McKenzie in memory of A. Dean McKenzie

Alice Parman for the Endowment in memory of Jane Brinkley
Paul Sakamoto in memory of the Eastland family
Sharon Schuman in memory of David Schuman
Paul Slovic for the Landscape Endowment
Rene Speer in memory of Noel Wicks and Roz Slovic
Dorothea Yellott in memory of Martha Dorman, Geary Smith and Arthur M. Geary

Supporter (less than \$100)

Libby Bottero in honor of Caroline Forell
Adrienne Colaizzi in memory of Patrick Colaizzi
Sally Green in memory of Eli and Irene Bangs
Stephen and Lynn Greenwood in memory of Roz Slovic
Doreen Kilen in memory of C. Bruce Kilen
Jean and CL Murphy in memory of John Dinsmore
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Helmut Plant in memory of Carol Hamrick Plant
Robert B. Stein in memory of Muriel Weyl
Lyndal Stella in memory of John A. and Mary M. Ewing
Mary Darold Tanner in memory of Gloria Semon

Recent In-kind Contributions

We happily acknowledge the in-kind services and discounts afforded to us by the following.

Dale Forrest
Lane Forest Products
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PayPal waives its standard monthly fee because EMCA is a nonprofit organization.

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*Newsletter by Betsy Halpern
and Beneda Design*

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So who were the McClanahans buried in the plot being repaired?

Ed McClanahan (1844–1928) was called “Lord Chesterfield,” due to his dapper dress and long white beard. Born in Missouri, McClanahan had no formal schooling, but was self-taught. He came to California in 1859 with his mother and two brothers.

In 1864, Ed McClanahan ran a stagecoach line between Eugene and Oakland, the Oregon town sixty

miles to the south. Upon arriving in Eugene City, he unloaded his passengers at the St. Charles Hotel, the liveliest and best place to eat in town.

After a stint driving a stage from California to Nevada, he drove the main line from Sacramento to Portland, carrying such passengers as Mark Twain, Ben Holladay and Horace Greeley. “Them was good old days,” he remarked in later years.

A versatile entrepreneur, he dealt in real estate, construction, saw milling and farm produce. McClanahan acquired a nationwide reputation in the poultry business due to his invention of a revolutionary chicken incubator.

McClanahan lived for sixty years in Eugene on the south bank of the Millrace. When canoeing on the waterway became popular around the turn of the century, he rented out pleasure boats, largely to university students. He was one of Eugene’s more picturesque characters, his long white beard reminding people of Santa Claus.



Photo courtesy of the Lane County History Museum.