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FALL 2016 • VOLUME 6, NUMBER 2

A Four Year Labor of Love

Conservation Team Painstakingly Restores Nace Monument

In Section K of Hollywood Cemetery, a marble, cathedral-style monument honors a woman who passed away at the tender age of 25. The memorial is a “husband’s tribute” from Matthew Nace to his wife, Evaline, who was born January 1, 1829 and died of pneumonia in Lynchburg on May 5, 1854.

“It was one of the most expensive monuments you could buy at the time,” says Robert Mosko, chief conservator of Mosko Monument Services in Hanover, Pennsylvania. “You see them throughout Europe. They were inspired by Notre Dame and other great cathedrals.”

The conservator is completing the restoration of the Gothic Revival monument, notable for its chiseled arches and cathedral spires. He estimates that Nace would have spent \$160,000 to \$180,000, in today’s dollars, for the work.

Under the direction of Hollywood’s management, Mosko undertook an assessment of all of the cemetery’s monuments beginning in 2007. He began his restoration work in 2010, and of the Nace monument specifically in spring 2013. Assisting him were a team of interns from VCU, led by grounds man William Oakes, trained by Mosko in restoration.

Mosko’s 16-year-old son, Evan, also helped. “We used him for his size. He’s very agile and is able to maneuver around ladders and retrieve tools,” he says—a big help, as the monument stands 13 feet tall. The crew built its own gantry to reach the upper portions, though “it took some brute



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Nace Monument (continued)

strength to set the spires into place. That was the hardest part.” Each of the five spires weighs 150 pounds.

The project experienced delays. Mosko had to divide his time between clients back home and Hollywood Cemetery, where he was also completing the Palmer Fence in Presidents Circle.

“The end result, however, is well worth the wait,” says General Manager David Gilliam. “In addition, the intern program that he started with VCU has allowed the cemetery to address its restoration needs at a cost less than projected.”

Mosko, who has restored more than 6,200 graves and tombstones, says the Nace Monument is the oldest piece he has worked on of this size. It required disassembling, restoring, and reassembling 100 pieces.

Support Compromised

When he first encountered the memorial, it was falling apart. Many of the joints had gaps of up to one to two inches. “Some of the joints were so loose, you could take them apart with your hand--and they were load bearing. It also had seedlings growing out from it. The monument’s structural integrity was dangerously compromised,” he says, noting that the cap alone weighs 600 pounds. The statue had little support from the hollow core, which was filled with bricks and other debris and mortar.

Many of the monument’s individual pieces of stone were crafted by hand; others, mass produced. “They did not have the technology to cut the pieces symmetrically,” he says. Mosko’s team used a scope to look inside of one of the cracks, and saw signs of water damage. “When you get exposed joints you’re talking about root wedging, ice wedging, and things starting to push away—that’s what we’re trying to avoid.”

The team took the monument down to two feet above its granite base. Once disassembled, Mosko took many of the pieces back to his shop where they were repaired or in some cases, crafted anew. Some of the larger pieces were repaired onsite. All work was completed in compliance with the standards of preservation of the Secretary of the Interior and the National Park Services Standards, as well as the code of ethics and standards of practice of the American Institution for the Conservation of Historic and Artistic Works.

A key focus of the reconstruction involved creating a new cinderblock tower in the center to give the monument more stability. In between the cinder blocks, an 8”x 8” hollow core was left for “breathability.” The monument was then reassembled, piece by piece. “It was like a puzzle,” says Mosko, noting that he numbered each of the individual panels. After assembly, the interior was filled with hand-packed mortar to provide even more support.

A Mystery Solved

During the monument’s restoration, the team solved at least one mystery. Mosko had wondered about a concrete container located at the front of the monument and assumed it was a planter. When the team took apart the monument, they discovered its real use: it was the base for a small headstone. “We found a scroll monument inside,” he says.

The small headstone is for the Nace’s daughter, also named Evaline, who died in Botetourt County in June 1854, at the age of six weeks shortly after her mother. The back of the headstone is signed by the team of masons that placed it there, perhaps after a restoration of the monument in 1912.

Many mysteries remain, such as why the husband is not buried on the site. But one thing about the majestic monument is certain, says Mosko: “This guy really loved his wife.”

The Inscription

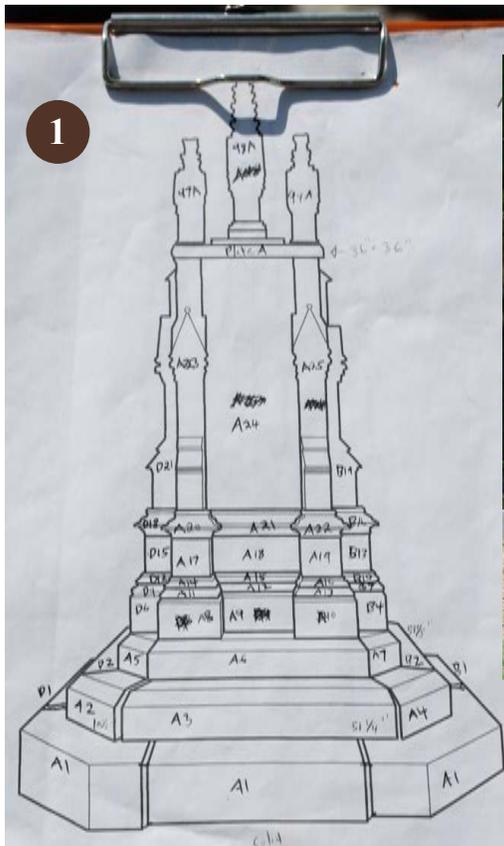
The inscription on the Nace Monument is a “Husband’s Tribute” to his wife and reads as follows:

*To the memory of Mrs. Evaline Augusta Fuqua
Born Jan. 1, 1829
Died May 5, 1854
Wife of M.H. Nace
A faithful & devoted wife
A fond & affectionate mother
A fine friend
And an exemplary Christian*

Robert Mosko first became interested in conservation as a teen, when he volunteered his time repairing headstones at a church cemetery at the end of his parents’ road in Hampstead, Maryland. The cemetery, which dates to the 1700s, includes the burial sites of Revolutionary War soldiers. “The church liked my work and then others started calling,” he says.

For a time, he continued his hobby, while pursuing a career as a Physician’s Assistant at Johns Hopkins and as a flight medic with the Maryland National Guard. Then, as demand grew, he left those positions and established Mosko Monument Services in 1998. He also teaches classes in Basic Cemetery Conservation as an Adjunct Professor at Harford Community College.

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1. Before disassembling the Nace monument, every element of the structure was identified and numbered.
2. A portion of the original core of the monument is visible. For several years, most of the 100 structural elements of the monument were visible to passersby on the ground at its base.
3. To give the monument greater stability, a cinder block core was created to which the original structural elements would be attached.
4. A team photograph: William Oates (left), Robert Mosko (center rear); Evan Mosko (center foreground); and Luke Arnn (right)

Meet Bob Olsen—Grave Finder Extraordinaire

Bob Olsen is a familiar visitor to Hollywood. He's usually found at the cemetery on Tuesdays, scribbling notes on a clipboard or taking photos. Parked nearby is his white SUV with "FNDA GRV" on the license plates.

Olsen volunteers with Find A Grave, a volunteer organization committed to helping individuals locate their ancestors' final resting places. Each week, the volunteers "claim" a number of requests from around the world, posted on *FindAGrave.com*, which they commit to fill within two weeks.



Bob Olsen on one of his many Hollywood grave finding missions.

"I love genealogy. I love history. And I love Hollywood Cemetery. So this gives me all of the things that I enjoy," he says.

2,400 Requests Fulfilled

Since retiring as a crane operator in December, 2013, he first visited Hollywood while doing tree removal in the 1990s. He has fulfilled over 2,400 requests and taken over 8,000 pictures of graves. All of it, for free. "I take a picture of the headstone and also a landscape view of the plot, in order to provide the setting," he says. "If there is no headstone, then I photograph the plot cards."

Located in Hollywood's files, the cards often provide information about names, birth and death dates, and

sites of those buried in the cemetery. When trying to locate soldiers, he also draws information from Chris Ferguson's book, *Southerners at Rest: Confederate Dead at Hollywood Cemetery*, which provides a guide to the military grave sites. "Based on the row markers, I can figure out within a foot or two of where they're located."

Ninety percent of the soldiers buried in Hollywood do not have headstones, he says. But these challenging gravesites hold special appeal to Olsen who served with the U.S. Army Corps of Engineers as a heavy machinery instructor during the Vietnam War. Once he finds the grave, he also notifies families about how to receive a free headstone through the Veterans' Administration. Military headstone requests to Hollywood have tripled since he began his work—with 27 stones arriving in the prior week alone.

Section 22 Documented

One of Olsen's special projects involved documenting all of the persons buried in Section 22, which is located on the far side of Hollywood, near Riverview Cemetery. He photographed every headstone and plot card for the section, and used a map created by Mabel Toney, who previously worked grounds in Hollywood. "There were originally about 536 burials listed. Now we know that there are over 554," he says. The project took Olsen about 1,000 man hours to complete.

"Bob has been meticulous and incredibly devoted in his research, particularly in Section 22. We are so grateful to him for all of his hard work," says Friends of Hollywood Cemetery Executive Director Kelly Jones Wilbanks.

Olsen says he's drawn to the work because he enjoys solving mysteries. One of his larger Find A Grave requests involved a relative of the Munford family from California. After locating the relative's grave, "I told her, 'Oh by the way, there are 23 boxes of info on your family at the Virginia State Library.'" He ended up visiting the library to photograph documents, letters and family pictures for a stranger—all told, about 300 megabytes of documents. "It gets very addictive," he says, with a laugh.

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Bob Olsen on Genealogy

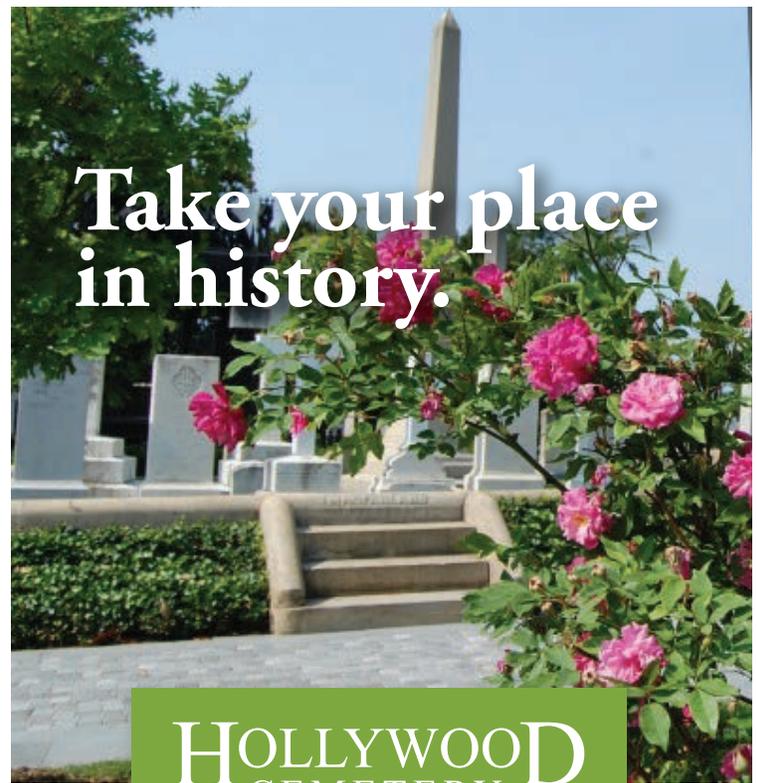
In addition to his work with Find A Grave, Bob Olsen has long enjoyed genealogical research. He has over 8,000 entries in his family tree, and has traced his roots back to the 1400s in Norway. He has also traced his wife Diane's family back to the 1400s in England.

Olsen grew up in Lombard, a suburb of Chicago, but has roots in Richmond. His colorful great-grandfather, James Flammia, an Italian immigrant, operated the Union barber shop at the corner of Cary and Cherry Streets. According to newspaper articles, says Olsen, "He must have been a real character."

Flammia and his wife raised 16 children, including Olsen's grandfather. They were honored with the prize of "dinner and a movie" at the old Loew's Theatre for having "the largest family in Richmond" as part of a 1929 WRVA promotion.

Flammia once shot a lion that had escaped from a circus train near Parker Field (the current Diamond) in 1934. "They called him 'James the Lion Killer,'" says Olsen.

When researching family trees, "What you really want are the stories. So I tell people all the time, 'get a tape recorder, find the oldest person in your family and just sit down and talk to them.'"



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Monroe Crossing the Delaware

What more vivid image from the Revolutionary War springs to mind than *Washington Crossing the Delaware*, Emanuel Leutze's massive, heroic canvas, now at the Metropolitan Museum of Art? Ragtag Continental soldiers in little boats brave ice and cold on Christmas night 1776 in a desperate bid to reverse months of heartbreaking defeat. Everyone recognizes the father of our country standing grim-faced in the prow of one craft. But few can identify the officer just behind Washington gripping the flag of the new nation: Lieutenant James Monroe, who had left school to join the colors and was already a combat veteran at eighteen. On that December

resolution of their quarrel with Britain. After the great Declaration of '76, however, there was no turning back. The Americans forced the British to evacuate Boston, but that autumn a string of disasters in the face of growing British strength harried them out of New York City in headlong retreat across New Jersey toward Philadelphia. Washington despaired of the cause. Providentially for the patriots, the British chose to halt their offensive, go into winter quarters, and consolidate their hold on New Jersey.

Washington then seized the chance for an audacious strike back across the Delaware River to surprise the enemy at



night, his young life, like that of his country, reached a turning point, immortalized by Leutze's creation.

Because some of Hollywood's permanent residents, like Monroe, died long before the cemetery was founded but were later transplanted here, their stories enable us to tell the whole history of the United States of America, going back even as far as the Revolution itself.

Born in 1758 in Westmoreland County on the Northern Neck, James was the son of Spence and Elizabeth Jones Monroe. He inherited his father's small plantation and a few slaves in 1774. That same year he enrolled at William and Mary but dropped out to join the newly formed Continental Army.

Despite the blood shed at Lexington and Concord and Bunker Hill, some patriots still hoped for a peaceful

Trenton on Christmas night. From the outset, however, the plan began to fall apart. At two of the three main river crossings, the Americans turned back, thwarted by ice. Only Washington's contingent, far behind schedule, made it across.

Even so, the Americans completely surprised Hessian mercenaries at Trenton as they charged into town through a snow squall. In the attack's vanguard were Virginians led by Capt. William Washington and Lt. James Monroe. When the captain fell wounded, Monroe took command and captured enemy artillery at a vital crossroads. The Hessians fought bravely for two hours but could not match the tenacity of the Americans and struck their colors when their position became hopeless.

In the melee, a musket ball struck Monroe in the left shoulder and severed an artery. He nearly bled to death

on the field. Luckily for him, on the march from the river to Trenton, a New Jersey doctor had volunteered to join his unit. He was on hand to tie off the artery just in time to save Monroe's life.

Victory at Trenton galvanized flagging patriot morale and disabused the British of their belief that the rebellion was on its last legs. If Washington had failed in his daring attempt to cross the ice-choked Delaware, there would have been no battle of Trenton, no turning point in the first year of the war. It is not surprising that a painting of that dramatic event should become the totemic image of the Revolution in our collective mind's eye. How that came to pass, however, stemmed from events not in America but across the Atlantic.

In 1848 spontaneous revolts threatened absolutist rule throughout Europe and became, especially for Germans, the fountainhead of democracy that resonates with them to this day. Emanuel Leutze, a young German-American painter, who had learned his trade in Philadelphia but had returned to his homeland, was inspired by the risings. He hoped to energize fellow European democrats with a painting about the American Revolution. Before Leutze could finish, the forces of reaction put down the Revolutions of 1848. Yet he persisted with his giant canvas and even recruited American tourists to serve as models.



James Monroe (White House Portrait by Samuel Morse (1819))

When he finished, a fire in his studio partially damaged the painting. Even so, it was celebrated across the Continent. Leutze completed a second full-size version and sent it to America, where it electrified the public even more than the original had done in Europe. (The British eventually got symbolic revenge for *Washington Crossing the Delaware*: in 1942 Leutze's smoke-damaged first version of his painting, then owned by the Bremen Art Museum, was destroyed when the Royal Air Force bombed the city.)

The painting's many modern critics may be right that some details are wrong: the crossing took place at night, the flag held by Monroe wasn't adopted until the next year. But in its larger themes, the picture accurately captures the desperation patriots felt at the time. In endlessly replicated popular prints and engravings,

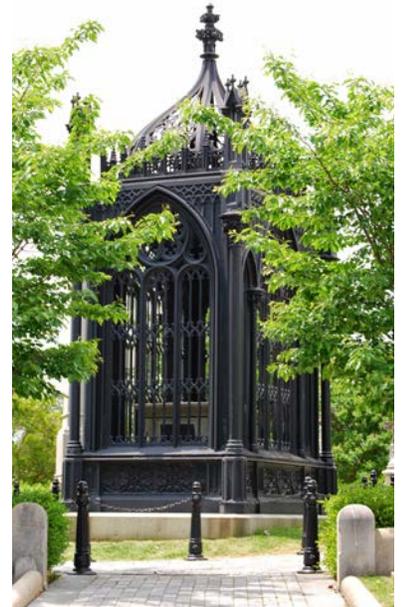
Leutze's painting became familiar to Americans everywhere.

Monroe's wound required lengthy recuperation and kept him from seeing further combat. He studied law under George Mason and Thomas Jefferson and was elected to the House of Delegates and then to Congress under the Articles of Confederation. He led the "federalists who are for amendments" during the fight over ratifying the Constitution. Thereafter the honors and appointments followed in quick succession: U.S. Senator, minister to France, Virginia governor, minister to Great Britain, House of Delegates again, governor again, secretary of state, secretary of war. He reached the pinnacle of American politics with election to the presidency in 1816 and again in 1820.

After his second term ended, Monroe returned to private life. Decades of public service left him deeply in debt. When his wife Elizabeth died in 1830, he moved to New York City to live with his daughter, Maria Hester Monroe Gouverneur, who had been the first child of a president to be married in the White House.

Monroe died the following year on the Fourth of July and was buried in New York City's Marble Cemetery. In death, however, he continued to serve his country because of his celebrated reburial twenty-seven years later.

With approval by the family, Monroe's remains were disinterred in 1858, placed in a new mahogany coffin, and borne in a glass-sided hearse through the streets of New York, accompanied by militiamen. From Manhattan, the regiment and a party of dignitaries escorted the casket by steamship to Virginia, where they were met at Rocketts Landing by militiamen of the Richmond Grays. A lengthy procession of citizens followed the hearse to Hollywood, where the coffin was laid to rest in a new tomb in the center of what became Presidents Circle.



Monroe's final resting place in Presidents Circle

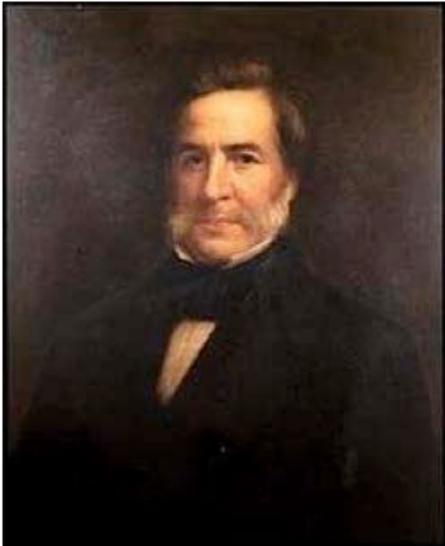
Monroe's familiar iron memorial is being completely renovated and will soon be reinstalled at Hollywood. Monroe, clutching the flag at Washington's back, was the focal point of Leutze's famous painting. Just as famously, his tomb is the cemetery's most recognized symbol.

Nelson D. Lankford, Ph.D.
Board of Directors, Hollywood Cemetery

John Notman (1810-1865)

Arriving in Philadelphia, November 2, 1831, aboard the Thames, was 21 year old John Notman from Edinburgh, Scotland. Having received a classical education at the Edinburgh School of Arts, served an apprenticeship, and worked as a designer and builder, the young Notman sailed for opportunities in the new nation and became one of America's leading architects and landscape designers of the mid-19th century. During his 34-year career, his works included designs and layouts for rural cemeteries, estate grounds and public parks, churches, residences, and commercial, municipal and institutional buildings in Pennsylvania, New Jersey, Delaware, Maryland, Ohio, and Virginia.

Notman was awarded his first major commission in 1836



John Notman

for the design and layout of Philadelphia's new rural cemetery Laurel Hill. Situated on a high bluff overlooking the Schuylkill River, this naturally beautiful site with its gardens, circulating roadways, meandering walks, and commanding views of the countryside quickly became a public attraction. The popularity, success, and fame of Laurel Hill soon brought Notman other landscape commissions including four in Virginia.

Hollywood Cemetery

In 1847, Notman was engaged to embellish and improve the promenading grounds and walks of the popular summer resort Huguenot Springs, a mineral springs spa in Powhatan County, Virginia. Learning of his work for the Springs, the Hollywood directors requested Notman to prepare a plan for the new 43 acre rural cemetery in Richmond once part of the Harvie family estate. After the completion of a grounds survey, Notman visited the site in the fall of 1847, and in February, 1848, the Hollywood directors received Notman's plan for the design and layout of the South's first garden cemetery park. Harvie's Woods, once part of the Belvidere estate of William Byrd III, was soon transformed from

a hunting and dueling ground into one of the most picturesque Romantic cemetery parks in the nation.

Now at the peak of his career, Notman was prepared for the challenges of the Hollywood site. In a detailed report accompanying the grounds layout, Notman articulated both his practical goals to satisfy the directors and his "artistical" vision of "bringing out all the beauties with which the site was endowed." The extensive growth of holly trees on the grounds inspired Notman to name the cemetery Holly Wood. The main valley area, damp with creeks and streams and unavailable for burial, Notman designed as an ornamental feature planted with flowering trees and shrubs in English landscape style, charming and inspiring visitors entering the grounds and those viewing the valley from the hills and carriage paths to the west. To surround visitors with privacy, Notman suggested densely planted cemetery borders. Tall tapering evergreens would create a cathedral of green. Bridges over the water courses were to be made from the trunks of trees that had been cut down and the railings made from the bark-covered branches. Numerous curvilinear roadways, necessary for ascending the steep hills, would provide easy access to the grave sites, create many corner lots popular for the display of monuments, and create many picturesque drives through the grounds. So popular and successful was Notman's naturalistic design, that in 1851 he was appointed to re-design Richmond's Capitol Square grounds.

Capital Square

By 1850, the formal geometric design of Capitol Square, executed by Maximilian Godefroy in 1816, had deteriorated. Notman's plan required filling the ravines, grading and terracing the grounds from Bank Street, replacing the linear rows of ornamental trees with irregularly spaced native species, and replacing the rectangular walks with meandering paths that would open to views of the Capitol and the Washington Monument. Ten additional gates were installed in the fences allowing greater access to and use of the grounds for pleasure. Once again, Notman proved his genius for developing and transforming a difficult site. Richmond's Capitol Square was one of the first public parks in America designed in the English picturesque style.

Notman was also recognized for his talent as an architect. Thomas U. Walter, Dean of American Architecture

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from 1820-70, said of Notman: “My own impression is that John Notman is the best architect in Philadelphia. His works that I have seen indicate taste, genius, and practical skill”. In Richmond, Notman designed the Gustavus Myers House (1849) at 227 Governor Street facing Capitol Square. Pictured in Mary Wingfield Scott’s *Old Richmond Neighborhoods*, the house, now demolished, was designed as an Italianate Villa, a residential style Notman introduced to the United States.

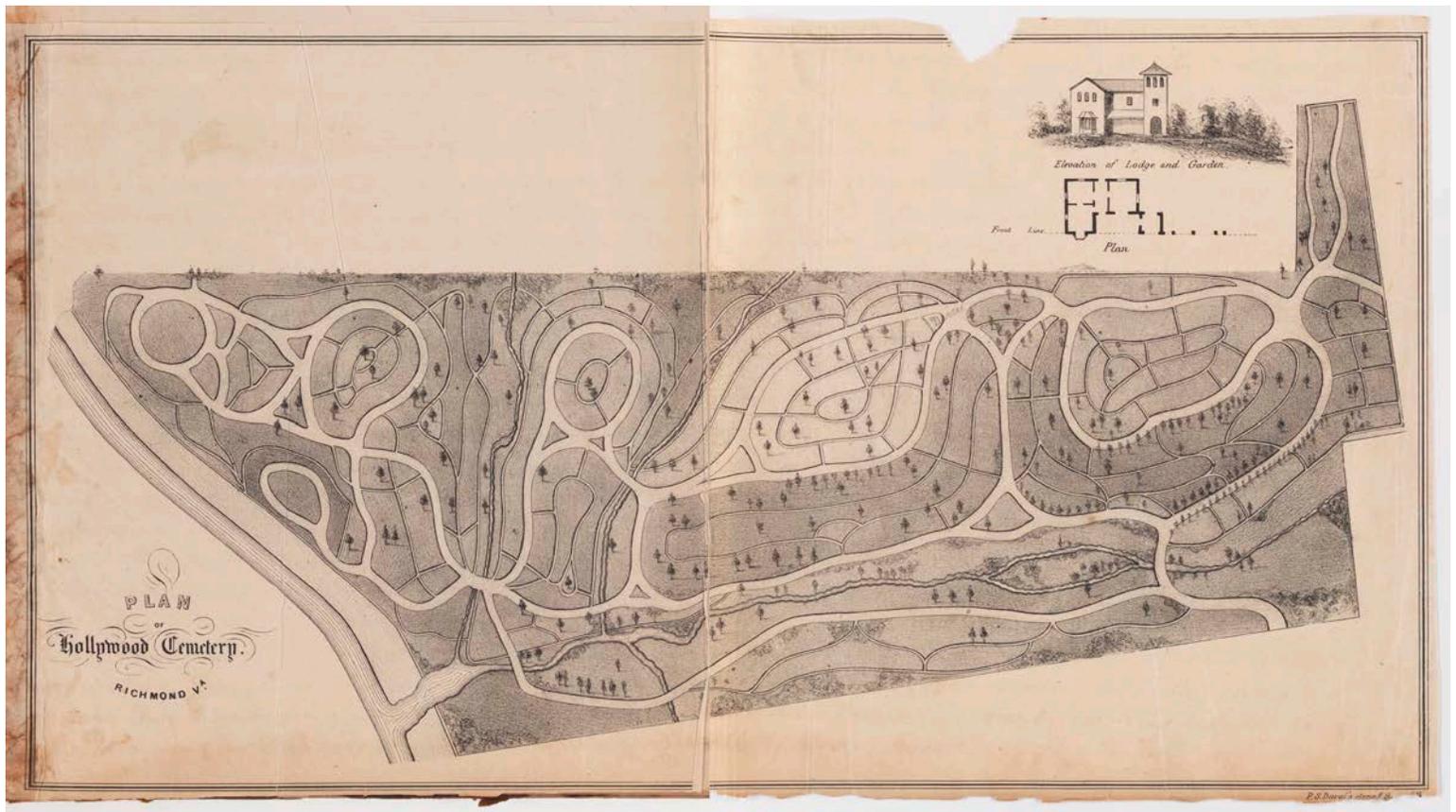
Many Varied Commissions

Also in his inventory of buildings are: the New Jersey State House in Trenton; the Athenaeum of Philadelphia; numerous churches including St. Clement’s, St. Mark’s, and Holy Trinity in Philadelphia celebrated for their Romanesque and Gothic Revival designs; buildings for Princeton University, Princeton Law School and Princeton Theological Seminary. Two of his New Jersey residential estate designs were featured in Andrew Jackson Downing’s 1841 publication *A Treatise on the Theory and Practice of Landscape Gardening*. Notman’s plan for a small Tuscan Italianate cottage,

Design IX, was published in Downing’s *Model Cottages and Gardens* in 1842.

Captivated by the beauty of Notman’s landscape work, it is easy to assume these sites are the accidental works of nature. As we become aware of the development of the grounds, the groupings of the plantings, the design and placement of the roads and walks, we begin to appreciate the talent and skill of this Scottish architect. In 1855, following his successes in Richmond, Notman was engaged to design Spring Hill, Lynchburg’s first rural cemetery. Notman died in Philadelphia in 1865 and is buried at Laurel Hill. Today, we appreciate the wisdom of Hollywood’s founders for engaging John Notman and we celebrate Notman’s practical and “artistical” genius in the creation of Hollywood Cemetery.

Kathryn L. Whittington
November, 2016

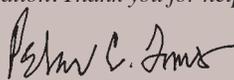


John Notman’s grounds plan for Hollywood Cemetery (1848). The plan required only minor changes to the natural terrain of the 43 acre tract.

Courtesy of the Virginia Historical Society

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