

7. MATHEW BRADY MEMORIAL ON PHOTOGRAPHY HILL

Erected to honor Mathew Brady and his photography, it focuses as well on his other attributes across entrepreneurship, the development of photography and American history. From the 1840’s, through the 1860’s Civil War, and for decades thereafter, Mathew photographed the rich and famous; politicians and soldiers; and everyday men and women—across the races. His telling images impacted society; they still resonate.

The bronzes of Abraham Lincoln and Frederick Douglass standing here are based on his images. Great luck revealed, to photo-historian Larry West, two buildable plots close to Mathew’s own burial plot, in the Handy family plot [next to this memorial]. Walk right up next to Mathew’s simple headstone and reflect on how difficult a life, and death, he endured. Buried next to Mathew is his lifelong loving wife, Julia Handy. Notice the period camera lens below.

Next to the memorial bronze of Frederick Douglass is Douglass’ often-unrecognized wife, and Underground Railroad Stationmaster, Anna Douglass. Both of these ladies are examples of accomplished women—in their own right and as facilitators for their husbands. Here are 85 historic photograph reproductions, most by Mathew or his team. These represent categories of American history: Mathew, his family and photography teams; famous historical personalities; African-American history; President Lincoln; and the use of photography in U.S. Postal commemoratives. Among these are people now buried at Congressional Cemetery. The Memorial has three primary components: below ground, on-ground, and above ground. The below and on-ground cement foundation was poured in mid-2020. Its underground construction is based on structural engineering designed to last at least 200 years, including steel rebar rod webbing, and 15’ steel helical screws, with earthquake resistance

The COVID-19 pandemic, both in the U.S. and Italy, struck at multiple parts of the construction, delaying completion until mid-2021. All memorial



component manufacturing was contracted with U.S. based Matthews International. The granite columbarium and related parts were mined and built in Elberton, Georgia. The bronze statues and Brady camera were crafted by Matthews Foundry artisans in Italy. The life size porcelain portrait of Mathew, and the porcelain photographs, are from a third-generation Italian foundry studio, utilizing historic artisan expertise. Their philosophy includes [in their own words]: *“producing photo-ceramics is not an exact science, but an art that try to bring together principle of “photography”, “decorative porcelain” and “graphic arts”, using digitized equipment always in development. Printed with ceramic pigments, mined from the earth, which are chemically inert to the effects of UV light. In normal printers the inks are of organic nature. In ours (for color) we substitute an inorganic patented oxide. Porcelain is a ceramic product made of a mixture of kaolin and aluminum silicate. When oven fired at a temperature around 1500°F (about 800°C), they vitrify and become a frosted white solid material. Photo-porcelain was invented by the Chinese between VII and VIII centuries B.C.E; and produced in Europe only in the XVII century.”*

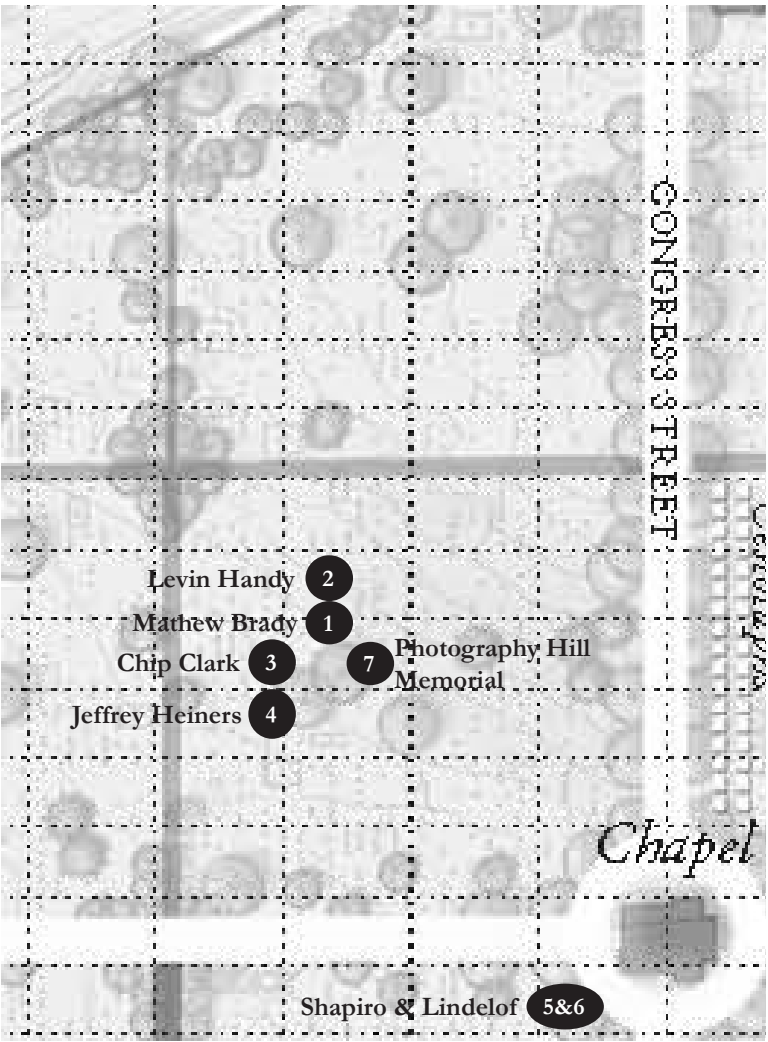
These memorial images are reproductions of actual historic photographs, engineered to last more than 200 years, with high resistance to UV light. Of the best, new photo-technology, for outdoors, Mathew would be proud.

Our memorial team, largely of photo-historians, is honored to be buried within this memorial, close to Mathew. View the team photographs in porcelain, of: *Ariadna, Chitrane, Danny, Diana, Grant, Larry, Robert, and Suzanne*

Larry West worked on conception, design, financing, and construction of this memorial from 2018-2021, with team counsel, and that of engineers, designers, granite experts, historians, and construction workers - including a recent female graduate of the Naval Academy at Annapolis as field manager. Historic Congressional Cemetery President Paul Williams provided monitoring, approvals, key counsel, and immense help during the entire process.

Honor his memory

Use your creative skills and love of photography! Take photographs **within** the memorial. Include yourself, then share the images with family and friends. Tag us! #CongCemetery Like Mathew, continue to record and preserve America’s people and history—across the races. Pose between President Lincoln and Frederick Douglass, with the Emancipation Proclamation; or in front of Mathew and his camera. Or, between Frederick and Anna Douglass. Finally, photograph our **surprise feature**, as it appears ready to jump down on you. Do you really know it’s fascinating history? You should! *HINT: it is right above Edgar Allen Poe*



**A WORD OF CAUTION:** The centuries have made many grave markers and sites unstable. Please be careful near grave markers and watch where you step: depressions and sink holes lie hidden in grass, and footstones and corner markers can trip the unwary.

*Revised 01.07.2021*



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Funding for the preservation and maintenance of Historic Congressional Cemetery is provided in part by the Congressional Cemetery Endowment, which was created with matching funds provided by the Congress of the United States and administered by the National Trust for Historic Preservation. The property is owned by Christ Church Washington Parish.

CONGRESSIONAL CEMETERY

ESTABLISHED 1807

Association for the Preservation of Historic Congressional Cemetery

Walking Tour

PHOTOGRAPHY HILL

History comes to life in Congressional Cemetery. The creak and clang of the wrought iron gate signals your arrival into the early decades of our national heritage. Surrounding you are the men and women who shaped the new capital and gave substance to the new nation – congressmen and tradesmen, diplomats and domestics, explorers and architects, soldiers and musicians. Congressional Cemetery is the final resting place of a number of photography pioneers. These men, and women, recorded events in American history and created visual elements to share those events with the rest of the world. Working in a variety of mediums: daguerrotypes, tintypes, ambrotypes, paper prints, celluloid, digital and film, these visual storytellers helped to document and disseminate the events that made up American life, often risking life and limb to capture essential elements of the American, and sometimes, global story. Some of the most iconic photographs were captured in extreme conditions, especially wartime photography, showing the truth of life in conflict zones. The camera does not serve as a shield for those documenting the collective story.

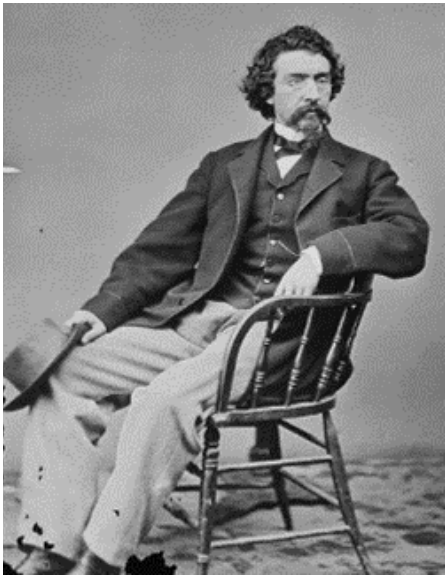
This PHOTOGRAPHY HILL TOUR highlights just a few of the hundreds of fascinating people buried in Congressional Cemetery. As you walk the trail of this self-guided tour, note the artistry and craftsmanship of the memorial stone carvings and try to decipher the cultural language of the iconography.



The following are numbered to correspond with the map on the back. Please also refer to the Range (R) and Site (S) grid numbers to help locate each grave site.

1. MATHEW BRADY (1822–1896)

Mathew Brady was one of the most outstanding early photographers in American history. His work, recording and preserving American history, as the father of photojournalism, spanned from 1844 to 1895. In the early 1840's, Americans fell in love with photography. This drew thousands of people to become first daguerreotypists, later ambrotypists, tintypists, and paper printers. The number of photographers, and rapid process changes, led to competitive pricing, especially in high volume cities like Washington, DC, and New York, where Brady located his galleries. Over the decades, Mathew was a business entrepreneur, proprietor, gallery photographer, merchant, photo-team leader, photo-process innovator, and recorder of history. At times, he was better at some than others, especially in periods of under-capitalization, which led him, and competitors, to bankruptcy. He developed teams of assistants, in the field and gallery, including Alexander Gardner, Timothy O'Sullivan, George Barnard, and Anthony Berger. These employees and field teams often performed actual camera operation, due to his deteriorating eyesight. But he was a strong supervisor and posing artist. His brand, *Photo by Brady*, in both America and Europe, was established by his ability to secure sittings, capture the essence of the subject matter, manage people, and innovate as photo-technologies changed. Over five decades in business, he sold daguerreotypes, ambrotypes, tintypes, paper prints, and photographic jewelry. During the 1861-1865 period, Mathew was a photographer of the Civil War. This placed him at higher risk, going from gallery financing to battlefields with cannons. He and his team jeopardized life and limb to capture



Mathew Brady, 1861

source:

the horror of war, brutality and death and then bring it into public view. In his ceramic self-portrait, shown here, he wears the sword given him for self-protection—at the devastating 1861 Battle of Manassas—occurring only 35 miles from here. Consider his colossal task of successfully preserving the tens of thousands of images. The physical and financial burdens were massive. His lifetime of work creates a riveting picture of American heritage. Mathew wanted to be seen and remembered as an artist, using the camera as the eye of history. He did so—leaving a strong record of the American legacy.

R72/S120

2. LEVIN CORBIN HANDY (1855–1932)

Mathew Brady's nephew, he apprenticed under Mathew and started making daguerreotypes, at the age of 12. He learned from and worked for Mathew for decades. Becoming very successful in his own right, he later photographed the Library of Congress Thomas Jefferson Building construction. Levin also provided photo-duplication services to the Library and other federal agencies for decades. His name can be found on thousands of records at the Library of Congress. When Mathew was in extreme financial hardship in later years, Levin financed and housed both Mathew and Julia, and was even a Brady bankruptcy creditor. The filing for this, with Levin's name, can be seen in one of the porcelain images on the memorial. Levin eventually inherited the Brady photography business. In late 1895, after Mathew was hit by a streetcar in New York, he died January 16, 1896. Mathew's



Library of Congress, LC-BH8277-650 [P&P]



Library of Congress, Jefferson Building construction. Photo by Levin C. Handy.

source?

funeral was financed by veterans of the 7th New York Infantry. Levin had him interred here in the Handy family site next to Julia. Cemetery records show the cost was \$5.

R72/S121



Levin Handy with two of his younger sisters

source?

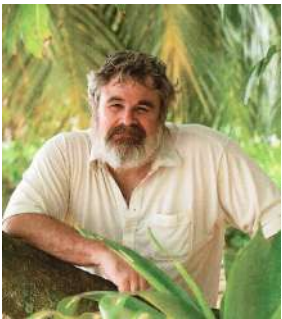
3. ROY E. "CHIP" CLARK, JR. (1947–2010)

A graduate of Virginia Tech, Roy Edward "Chip" Clark, Jr. taught high school science at Menchville H.S. in Newport News before moving to northern Virginia in 1972. He was Senior Scientific and Studio Photographer at the Smithsonian's National Museum of Natural History, where he served for almost 38 years, photographing the nation's treasures, scientific expeditions around the world, exhibitions and members of the museum community at work. He was a freelance photographer for the National Geographic Society, National Wildlife Federation, and publishers of Scientific American. He was also a long-standing member of the National Speleological Society and renowned cave photographer. His work



Kodachrome film and detail of bat in the cave of Clarke's tombstone

Photos by Larry West



Chip Clark on assignment

Photo added by SWF, findagrave.com

included photography at this cemetery documenting disinterments of historic remains.

R73/S138a

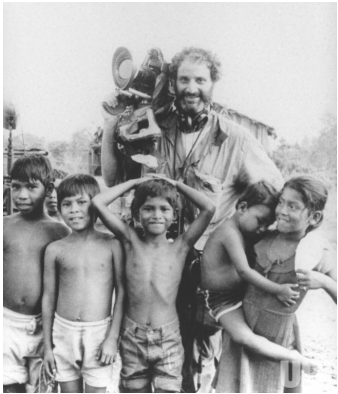
4. JEFFREY ALAN HEINERS (1954–1990)

According to his cousin Elaine, Heiners was a photojournalist for Gannett, travelling all around the world. He used to answer his phone with the message on his gravestone when telemarketers would call. Hence the inscription, "Mistah Heinah He No Home." At age 37, he came home one day, laid down for a nap and never woke up according fiancé of Catherine T. Lykes.

R73/S138b

5. LEE DITTMAN SHAPIRO (1949–1987)

An American documentary filmmaker, Shapiro was a graduate of the Unification Theological Seminary, as well as the London Film School and the University of Colorado. He also attended medical school at the University of Oklahoma. His filmmaking was supported by CAUSA International, a church-related anticommunist organization. In 2006, the documentary film *Shadow of Afghanistan*, by Suzanne Bauman and Jim Burroughs, was released. It incorporated



Lee Shapiro in Nicaragua in 1984 with Miskito Indian children

UPI Photo

footage originally shot by Shapiro. *Blood on the Lens: A Filmmaker's Quest for Truth in Afghanistan* by Jim Burroughs provides a detailed account of the circumstances surrounding Shapiro's death and the search for his remains, as well as an excellent report on Soviet-occupied Afghanistan.

R60/S174b

6. JAMES T. LINDELOF (1957–1987)

A 1975 graduate of Folsom High School, Lindelof played varsity basketball as starting center. He attended UCLA then went to Afghanistan for humanitarian reasons, to help the victims of war. For Lindelof, this was his third trip into Afghanistan. He first went in 1985 to aid wounded mujaheddin as a paramedic. He served as the camera soundman on Shapiro's project, carrying on the tradition of Mathew Brady by venturing into the field of battle, facing dangers to capture and tell the story that needed to be told, to others who could never witness it for themselves.

R60/S174b