NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

205

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **Oak Hill Cemetery**

other names/site number 163-196-51459

2. Location

street & number 1400 E. Virginia St. N/A ☐ not for publication

city or town Evansville N/A ☐ vicinity

state Indiana code IN county Vanderburgh code 163 zip code 47711

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☒ statewide ☐ locally. (☐ See continuation sheet for additional comments.)

J.C. Sh 1·28·04

Signature of certifying official/Title Date

Indiana Department of Natural Resources

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

☒ entered in the National Register.
☐ See continuation sheet.

☐ determined eligible for the National Register
☐ See continuation sheet.

☐ determined not eligible for the National Register

☐ removed from the National Register

☐ other, (explain:) _____

Signature of the Keeper Date of Action

Edson H. Beall 3/22/04

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☐ private
- ☒ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property
(Check only one box)

- ☐ building
- ☐ district
- ☒ site
- ☐ structure
- ☐ object
- ☐ landscape

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
3	5	buildings
1	0	sites
1	0	structures
0	0	objects
5	5	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

FUNERARY:	Cemetery
FUNERARY:	Mortuary

Current Functions
(Enter categories from instructions)

FUNERARY:	Cemetery

7. Description

Architectural Classification
(Enter categories from instructions)

19th & 20th c. REVIVALS:	Classical Revival
19th & 20th c. REVIVALS:	French
19th & 20th c. AMER.:	Bungalow/Craftsma
19th & 20th c. REVIVALS:	Italian Renaissance

Materials
(Enter categories from instructions)

foundation	CONCRETE
walls	BRICK
	STONE: Limestone
roof	TERRA COTTA
other	STONE
	METAL

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☒ **A** Property is associated with events that have made a significant contriibution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)
Property is:

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or grave.
- ☒ **D** a cemetery.
- ☐ **E** a reconstructed building, object, or structure.
- ☐ **F** a commemorative property.
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance
(Enter categories from instructions)
ARCHITECTURE
COMMUNITY PLANNING &
LANDSCAPE ARCHITECTURE
SOCIAL HISTORY

Period of Significance
1853-1953

Significant Dates
1853
1877
1903

Significant Person
(Complete if Criterion B is marked above)
N/A

Cultural Affiliation
N/A

Architect/Builder
Harris & Shopbell (architects)
John S. Goodge (superintendent)
William Halbrooks (superintendent)

9. Major Bibliographic References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☒ Local government
- ☐ University
- ☐ Other

Name of repository:

City of Evansville: Historic Preservation Office; Oak Hill

Oak Hill Cemetery
Name of Property

Vanderburgh IN
County and State

10. Geographical Data

Acreage of Property 110 acres

UTM References (Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing
1	16	452440	4203880
2	16	452440	4204250
3	16	452790	4204980
4	16	453400	4204460

☐ See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Eliza Steelwater, Ph D

organization _____ date 10-03-2003

street & number 4541 Stidd Lane telephone 812/ 334-1107

city or town Bloomington state IN zip code 47408

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white** photographs of the property.

Additional items
(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name City of Evansville/ Larry Faulkenburg, Cemetery Superintendent

street & number Oak Hill Cemetery, 1400 Virginia Avenue telephone 812/ 435-6045

city or town Evansville state IN zip code 47711

7. Narrative Description

SUMMARY

Oak Hill Cemetery, a 110-acre designed landscape begun in 1853 and still an active burial ground, lies two miles northeast of the historic Ohio River downtown of Evansville, Indiana. The site boundary, within a somewhat larger land parcel, has been set to reflect the area delineated by historical plats. The city established the cemetery in a little-developed area, but the site is now located one to two blocks east of U. S. Highway 41 amid residential districts on the west, north, and east and a commercial and light industrial area on the south. The compact, comma-shaped cemetery site contains approximately 63,000 burials aligned generally in rows among winding, single-lane asphalt drives. Burials are set among lawn and approximately 966 trees, most of which are mature. The cemetery also contains two ponds c. 1900 as well as hedges, scattered shrubs, and seasonal herbaceous material. Elevations range from about 370 to 430 feet on two small loess and sandstone hilltops and their surrounding apron of more gradually sloping land. The cemetery's siting and layout exemplify the Romantic or Picturesque landscapes of the Rural Cemetery movement during the early- to mid-19th century. Over time, influences on buildings, monuments, and plantings came from the Late Victorian style period, the Lawn Cemetery movement, early twentieth century revival styles, and the Memorial Park. The cemetery also contains a Civil War military burying ground. Within the cemetery are four individually contributing resources: the French Renaissance administration building (1899), the Classical Revival receiving vault (1911), the Italian-Renaissance-inspired roofed entry gate (1901; with wall 1917-1936), and the equipment building (1928) also with stylistically mixed details. The site also contains a noncontributing chapel and mausoleum complex of five buildings (1961-1984). Historically significant buildings, monuments, and landscaping are currently well maintained in a good state of integrity with generally appropriate refurbishing, and recent changes are limited to a parking lot, pond, and veterans' monument east of the entrance. The cemetery wall, which is adjacent to roads, has undergone some damage and replacement but is still a strong component of the site's integrity, as are the interior drives retaining near-original layout.

ARCHITECTURAL AND LANDSCAPE CHARACTER AND PRESENT CONDITION

Setting and Site Characteristics

Evansville, Indiana, is located on the north bank of the Ohio River some 50 air miles east and upstream from the Ohio's confluence with the Wabash. Formerly dominated by annual flooding and deposition from the rivers and creeks, the region is one of warm, moist climate and long growing season. In former times, much of Vanderburgh County was densely forested with a range of tree species self-selected for the elevation and drainage of any one spot--for example, shellbark hickory, silver maple, sycamore, green ash, hackberry, and a variety of oak species, with canebrakes and baldcypress occupying swamp sites. Topography in and near Evansville, ranging from about 360 to

450 feet of elevation, includes swampy bottomlands, loess and sandstone bluffs, and elevated "flats." Glaciers did not reach the area, which retained hillocks like the ones on which the cemetery was built. The site of Oak Hill cemetery is one of the higher-lying, relatively level areas whose naturally poor drainage was occasioned by annual periods of standing water. The name "Oak Hill" was apparently bestowed for promotional purposes on an originally 56-acre tract that, at its purchase by the City Council in 1852, was unused and covered with underbrush.[1]

The present land parcel includes both the nominated site, which is composed of a grid of mostly platted blocks that are numbered or lettered, and space for other uses. North and northeast of the burial ground and excluded from the nomination are a 68-acre tract leased long-term for farming and small plots for community gardening and cemetery maintenance. The parcel as a whole is a compact, irregular area shaped like a comma. It is enclosed by a brick wall supplemented at the north end by chain-link fence. The parcel is loosely bordered by the arterials of Morgan Avenue on the north, Weinbach Avenue and Oak Hill Road on the east, Virginia Street on the south, and U. S. Highway 41 running at a diagonal to the cemetery at one to two blocks west. Adjacent to the cemetery's indented western boundary are the less-trafficked Harlan Avenue, Columbia Street, and Willow Road. To the north, east, and west are predominantly residential neighborhoods with some commercial use along the arterials. On the south are low-rise commercial and industrial sites.

The Designed Landscape

Overview

The proposed Oak Hill Cemetery National Register site includes approximately 110 acres of designed landscape with a period of historical significance from 1853 to 1953. A site map and marked topographic map enclosed with this text show the site's features and boundaries. The site includes four individually contributing features described below. The site is contained on three sides within a four-foot brick wall (1917-1936) and is bounded on the north by a line running irregularly west-east from the northwest terminus of the brick wall and along interior drives to the northeast terminus of the brick wall. On the south is the cemetery's public entrance, a 1901 roofed gate set back from Virginia Street and spanning the drive to the Administration Building (1899). On the west, at Columbia Street and Willow Road, is a secondary opening that may mark the cemetery's original public entry. The present gate is composed of undated limestone block posts and a closing

[1] For natural history, D. Brian Abrell, "A Taste of the South," 177-183, and Roger L. Hedge, "Sandhills and Old Till," 184-188, in Marion T. Jackson, ed., *The Natural Heritage of Indiana* (Bloomington: Indiana University Press, 1997). The following text is based on a written draft and extensive collection of ephemera by Joan Marchand, Preservation Specialist (1978-1986) and Historic Preservation Officer (1986-1997) of the city of Evansville until her death. Dennis M. Au, the city's current Historic Preservation Officer, provided research assistance, generous access to Marchand's materials, and many historical and current maps. Larry Faulkenburg, Superintendent of Cemeteries, Shawn Dickerson, Arborist, and several staff members furnished added information about the cemetery's plantings and history.

arm. Photographs 1 and 22-27 accompanying this text show the cemetery wall and gates as seen from bordering streets on the east, south, and west.[2] Photographs 5 and 14 (foreground) show long views inside the original cemetery plat (1853), photos 7, 8, and 10 inside the area developed c. 1864-1880, photos 15-18 inside the Western Addition of 1903, and photos 11, 12, and 21 the 1930s to 1950s. Additions to the Oak Hill site after the period of historical significance are located on the south and east between Goldenrod Drive and the Virginia Street cemetery wall. The mausoleum complex (1961-1984; photo 21, right background) stands opposite Maryland Street. Recently developed, a parking area and a decoratively finished drainage pond with a veteran's memorial monument (photo 14, right background) are located east of the entry drive.

Oak Hill's 1853 plat encompassed the hill lying east of the later-added Administration Building. Cemetery administrators filed major new plats in 1877, including the cemetery's second large hill northeast of the first, and 1903, the Western Addition forming a toe-shaped plot of land at Oak Hill's southwest corner. A system of winding, intersecting internal drives, one lane wide and paved in asphalt, closely traces the hill contours. These drives are the cemetery's salient feature when seen on a map (Fig. 7-1A). Cemetery management maintained the original scale and meandering effect of the drives by consistently platting additions with roads drawn as freehand loops. The drives along the site's north boundary (1936-1956) form a scalloped edge, providing for future road additions to perpetuate the drives' historical pattern. Within the cemetery, the looping roads intersect or overlap to form variably sized lobes containing lawn, trees, and burials. Certain intersections, treated as circles or diamonds, enclose and display some of the cemetery's prominent monuments (photo 9). The longest stretches of interior drive run roughly parallel to the cemetery's walls on the east, south, and west, resolving the picturesque irregularity of the interior into the straight-edged boundary wall. On flat land near the walls and north boundary are sections dedicated to African-American burials and a potter's field, marked by sunken ground resulting from coffin burial without a sarcophagus. A visual contrast within the cemetery is the centrally located Civil War military burying ground (1864). Uniform, evenly spaced, government-issued markers in lawn, framed by shade trees, emphasize the burial's sloping topography.

Oak Hill as Urban Forest

The plantings in Oak Hill include some 966 trees of over 60 species (Table 7-1).[3] Of these trees, the city tree survey lists fewer than two percent in poor condition. Trees in average to excellent condition, about 950 specimens, are those likely to continue making a landscape contribution for some years. Roughly ten percent of these 950 trees are needled evergreens--hemlock (*Tsuga*

[2] All photo locations are shown on the enclosed site map. Tables and figures are at end of this section.

[3] Evansville Department of Public Works, unpublished tree survey dated 2002. Available as interactive maps and lists online at http://www.evansvillegis.com/arborist/viewer.htm.

canadensis), spruce (*Picea spp.*), pine (*Pinus spp.*), and northern white cedar or arborvitae (*Thuja occidentalis*)--and ten per cent a native broadleaf evergreen, American holly (*Ilex opaca*). The small number of flowering ornamental trees are mostly dogwood (*Cornus florida*), ornamental cherry (*Prunus spp.*) and crabapple (*Malus spp.*). American holly and spruce are the most common evergreens. The remainder of the cemetery's trees, about seventy-five per cent, are deciduous shade trees. Among the most numerous examples by species are maples (*Acer spp.*), oaks (*Quercus spp.*), black cherry (*Prunus serotina*), black walnut (*Juglans nigra*), ash (*Fraxinus spp.*), gingko (*G. biloba*), flowering dogwood (*Cornus florida*), baldcypress (*Taxodium distichum*), catalpa (*C. speciosa*), white oak (*Quercus alba*), and basswood (*Tilia americana*). About one-fourth of all trees, mostly broad-growing deciduous species, have canopies extending 50-90 feet around a single or multiple trunk. About half of all trees in the cemetery have canopies of 25-49 feet. These include both younger shade trees and mature specimens of slow-growing, narrow-growing, or naturally small trees, such as American holly, baldcypress, and flowering dogwood. The remaining twenty-five percent of the cemetery's trees, with canopies up to 24 feet, are mostly young trees of many species.

Figure 7-2, an enhanced aerial photograph (2002), maps selected trees by location and relative canopy size. The figure furnishes examples of designed planting and some that could have occurred naturally. The figure also shows that distribution of tree species throughout the cemetery varies widely by species, from artfully scattered arrangements to broad groups of uneven density to small clusters and single examples. Generally, row plantings and groups of mixed species of similar size suggest deliberate planting, as do scattered distributions of even density such as that of the evergreen blue spruce (*Picea pungens*, an exotic). An example of row planting is the 65-year old baldcypresses along the cemetery's northeastern boundary.[4] Another example, possibly dating from the 1950s, is the silver maples (*Acer saccharinum*, a native species) along Glassfords Lane at the northwest edge. A contrasting pattern is broad distributions of uneven density, such as the black walnut, which is represented by about 30 specimens with a canopy range from 72 feet down to 10 feet located in loose clusters across the western half of the cemetery from north to south. The Black cherry, American holly, and flowering dogwood are also numerous and unevenly distributed. Any of these species could combine surviving self-sown examples of several generations with added intentional planting.

Clusters of limited extent and varied size, by contrast, could have self-sown from a spontaneous or planted original specimen. Two examples are catalpas and red oaks (*Quercus ruber*), in the northeast portion and southern Western addition respectively. A mammoth red oak is designated under Indiana's State Champion Tree program and has a 90-foot canopy. The cemetery's edges were developed later than the central portions, suggesting that some specimens such as the two massive white oaks on the north and south boundaries occurred naturally and were left uncleared.

Perhaps the most noteworthy historical concentration of mature trees of mixed species is located on

[4] A felled baldcypress in this border supplied the tree-ring count, made by Shawn Dickerson.

the hilltop at the northern edge of the cemetery's original parcel. Among the species in the group are gingko (two, with canopies of 81 and 62 feet), black cherry (79 feet), red oak (51 feet), and flowering dogwood (38 feet). These are North American native species except for the gingko, a native of China that came into use before 1850 and naturalizes readily. This group of trees of mixed species could have been planted as a whole, or could have been built up around a surviving planted or naturally occurring specimen, but the group as a whole is unlikely to have occurred naturally. About ten other mature gingkos are concentrated near the Virginia Street boundary, another focus of large examples of different species also including a tulip tree (*Liriodendron tulipifera*, 89-foot canopy) and sweet gum (*Liquidambar styrafluca*, 82-foot canopy).

The design of plantings in Oak Hill developed under the direction of two long-serving superintendents 1852-1897 and 1898-1932. Ample tree planting for replacement and increased density seems to have continued into the 1950s or 1960s, but new tree planting has apparently slowed since then. Interior drives, now mostly named for trees and flowers, may have been nameless until about 1900, and aren't closely related to present plantings. Theoretically, some of the largest trees in Oak Hill could date from the 1850s or earlier. Virtually all species were in horticultural use by that time period. However, with no known, surviving period planting plans and few dated photographs, planting dates of most trees can only be roughly estimated. The close relationship of trees to interior drives and boundary walls, as well as some exotic species used, suggest that most specimens were purposely planted. Some design features, like the mixed tree groups described above, probably date from the Late Victorian period circa 1880-1900. Actual specimens from this period could include the two fine baldcypresses flanking the entry drive south of the building (photo 2). Constructing the Administration Building in 1899 occasioned the creation of an ornamental pond and probably the planting of these two trees.[5] A postcard dated sometime around 1907, with a view of the Administration Building from the north, shows a young weeping willow, a small conifer, and the top of one baldcypress rising above the building's roof on the south. A later postcard shows both baldcypresses, the mature weeping willow (*Salix spp.*) and several conifers including a cedar (*Juniperus spp.*). Now only a large weeping cherry (*Prunus spp.*), perhaps a more manageable substitute for the willow, is located south of the pond. Other exotic species in the cemetery include the Amur cork tree (*Phellodendron amurense*) and princess tree (*Paulownia tomentosa*).

An aerial photograph dated 1958 shows that many of today's trees were present, some already at very large sizes. Because the photograph was taken in summer, evergreen and deciduous species can't be distinguished. The distribution of trees was similar to today's, but with more emphasis on row planting along the cemetery boundaries and drives. Border planting extended beyond the nominated site along Willow Road and Morgan Street on the north, and the northernmost interior drives had rows of relatively small trees. Stretches of Poplar and Goldenrod drives that are now open lawn also

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The pond is mentioned in the *Courier Press*, August 6, 1899. For Victorian plantings, see Philip Pregill and Nancy Volkman, *Landscapes in History* (New York: Van Nostrand Reinhold, 1993), 500.

had small trees. The interior of the Western Addition of 1903 was, and remains, thickly planted in a mostly clustered pattern.

Architectural Style Periods of Oak Hill: Landscape, Buildings, Structures, and Grave Markers

The layout of Oak Hill's original plat (Fig. 7-1B) was probably modeled on the Romantic Era designs of Rural Movement pioneers such as Mt. Auburn Cemetery (Cambridge, Massachusetts, 1831), Laurel Hill Cemetery (Philadelphia, 1836), and Green-Wood Cemetery (New York, 1838). Plats added to Oak Hill kept the scheme of winding roads fitted to the site's topography, so that road layout remained consistent. Planting, built features, and monuments, however, incorporated both the Civil War military burial ground and changes in cemetery fashion after the Romantic Era. Succeeding fashions sprang from Late Victorian architectural styles and the garden of display, the Arts and Crafts influence, early twentieth century revival styles, the Lawn Cemetery, and the Memorial Park.

The cemetery as a whole is counted as a contributing site. It contains three contributing buildings--the Administration Building, Receiving Vault, and Equipment Building--and one contributing structure, the Main Entry Gate with attached brick wall. A group of five mausoleum buildings within the wall are non-contributing because of their post-historical dates, 1961-1984.

Romantic Era Landscape Architecture

The Romantic or Mid 19th Century style period flourished circa 1830-1870 in the United States. The first Romantic burial styles coincided with the Rural Cemetery Movement of the 1830s.[6] The movement's leaders advocated replacing small urban graveyards and churchyards with large, parklike cemeteries away from the city. Their designs reflected the Romantic enthusiasm for collecting exotic tree species and strong taste for irregular, asymmetric landforms and winding ways leading to vales and vistas. Most monuments were to be inconspicuous, with larger monuments at intervals acting as focal points. In contrast to the visible Romantic influence is the near-invisible reality of the cemetery as real estate--the land's division into roughly equal-sized plots, mapped but not marked on the land. This grid, at odds with the irregularity of roadways, has continued little changed into the present. In many parts of the cemetery, trees, sloping terrain, unoccupied plots, and scattered, vertically oriented monuments draw the eye away from the grid layout (Fig. 7-3).

Oak Hill's earliest burials are scattered through the cemetery's platted blocks on the hillside east of the entry drive. Romantic cemetery design called for grave markers and monuments of marble, limestone, or sandstone with Classical and Baroque motifs, which continued to inspire graveyard

[6] Naomi Remes, "The Rural Cemetery," *19th Century Magazine* (Winter 1979), 52-55; also Pregill and Volkman, *Landscapes in History*, 394-397.

memorials throughout the Victorian period. The popular obelisk, combining a four-sided "Egyptian" shaft with multi-tiered Greco-Roman base, reflected Romantic interest in antiquities and conveyed the idea that the deceased was worthy of commemoration. Beginning in the 1860s in Oak Hill, memorial makers also applied Baroque lines and shapes and Greek classical details such as garlands, urns, and draperies (Fig. 7-4; photo 8). In spite of designers' preference for vistas, some patrons of Oak Hill cemetery evidently continued the churchyard custom of enclosing family plots with a fence or coping, planting the grave site, and placing souvenirs of the deceased. A city ordinance reported in the newspaper on May 24, 1856, mandated open fences only, "so that the view from without shall not be obstructed." Fig. 7-4 (top) shows flat limestone slabs, bordered by a metal post-and-chain fence, marking the burial of two Evans family members. These graves are reburials from the previous city graveyard. The Evans family's monument, left of photo in Fig. 7-4 (top) with Evans family death dates of 1842 and 1836, is typical of slender, rather plain marble-shafted memorial obelisks of the Romantic Era. Modest burials were marked by an engraved tablet, both memorial and marker, sometimes detailed with a Baroque curve along the top. The oldest known marker, also a reburial, is the sandstone tablet of Elizabeth Harrison, who died in 1816 (Fig. 7-4, bottom).

An end point to Romanticism in Oak Hill is the **Civil War burying ground** (1864) of distinctive appearance. It is a military-style burial of over 572 Union soldiers and about 30 Confederate soldiers located south of the intersection of Central Drive and Poplar Drive (photo 7).[7] The headstones, 518 of which are recent replacements, are closely set in a striking grid pattern within a gently sloping, wedge-shaped plot of lawn between two drives. The rows of small, new, bright-white marble tablets, of similar size, shape, and carving to the older ones, probably replicate the burial's original appearance quite closely. The burial is surrounded by a black-painted boundary fence consisting of chains connected by either upended cannon barrels or replica posts. Two mounted cannons, several mortars, and a pile of cannonballs also stand in an aisle within the site. Soldiers of other eras, many under federally provided headstones like those in the Civil War area, are buried throughout the cemetery. Union and Confederate monuments placed after the turn of the century are described below.

From about 1870 on, **Late Victorian architectural styles** and the **Late Victorian taste for display** marked Oak Hill's burial grounds. Around 1890, both **neoclassical formalism** and the **Arts and Crafts movement** modified Victorian fashion. Photography, prefabrication, easy communications and rail transport, and Beaux Arts training for many American architects meant that a plethora of stylistic ideas, visual images, materials, and objects became available to the public for use in cemeteries as in other settings.

The Late Victorian Style Period

[7] *Evansville Courier*, "New Markers for Civil War Soldiers," June 1, 1993. See Sec. 8 below for a different count of graves.

Late Victorian landscape features "emphasized variety rather than site unity, buildings rather than landscape, and strong contrast between horizontal and vertical planes rather than transitions." The Romantic preference for subtlety and "natural" landscapes gave way, especially in popular taste, to the "Gardenesque" effusion of effects promulgated by J. C. Loudon, an important influence on American designer Andrew Jackson Downing. Late Victorian designers employed realistic forms, detailed surfaces, and individual objects in isolation, whether in a planting, an object, a structure, or a building.[8]

Though parklike in layout, Oak Hill cemetery circa 1870-1890 acquired many large, florid monuments and markers. Fortunes made from trade and industry spurred the purchase of multi-parcel family plots and the erection of imposing monuments using architectural details and/or realistic images including fully sculpted objects and figures (e.g., photo 9, Viele monument, c. 1880). Variants of the obelisk remained popular. The well-to-do also chose monuments styled as Gothic church spires, finished with a hipped or cross-gabled "roof"--actually a reference to Romanticism that lingered on in Oak Hill into the 1880s. Other markers displayed incised ornament reminiscent of the Queen Anne/Eastlake style. Monument makers still used marble for some full-round figure carving and simpler markers, but colored granite became an increasingly available high-status material (Fig. 7-5, top right and bottom). Both imposing markers and simple ones included stylized representations such as the willow for grief, a draped urn for the body in death, or a hand with finger pointing heavenward (Fig. 7-5, top left). Horticultural taste continued to feature exotic trees in scattered plantings, but these were supplemented by displays of shrubbery and carpet bedding. This preference survives in the cemetery's road names, as first recorded in the plat of 1903, such as Lily, Rose, and Pansy near the administration building. Other flower names are Iris and Goldenrod. Excluding the Western Addition, separately described below, period tree names of drives in the cemetery include Linden, Willow, Orange (now part of Evergreen), Beech (now north extension of Central), Maple, Cherry, and Oak (all now part of Hillside).

The rival monuments to the Confederacy (1904; just visible at center rear of photo 5) and the Union (1909) reflect a Victorian taste in the literalism of their statues. Similar to others in cemeteries nationwide, each depicts in bronze a uniformed soldier with a rifle attached to a granite marker or shaft. The Confederate monument (1904) closes a vista north from the administration building (center background of photo 5); the much taller Grand Army of the Republic monument with its row of military headstones (1909) is located north of the Civil War burying ground. Only the rustic touch of rock-faced stone detailing each monument's base calls attention to the monuments' post-Victorian dates of erection.

[8] Pregill and Volkman, *Landscapes in History*, 502-506; 500 for quotation. Some historians discuss architectural Romanticism as "Early Victorian" (1820s-1850s) and prefer "High Victorian" for the period of the 1850s to 1880s.

Architectural Eclecticism 1893-1928

The Columbian Exposition or World's Fair held in Chicago in 1893 launched the City Beautiful movement, which ignited public interest in designs taken from both Classicism and Arts and Crafts styles. The Columbian Exposition's director of construction, Daniel H. Burnham of Burnham and Root, Chicago, stated that the site was intended to illustrate what cities could look like if design ideas were applied to entire landscapes rather than isolated pieces of architecture. The fair's main buildings, forming a unified design arranged around the "Court of Honor" and formal pool, were grand-scale, white-stuccoed expressions of Classical and Renaissance formalism by firms such as McKim, Mead, and White. It's sometimes forgotten, however, that the heirs of architectural and landscape Romanticism also made an appearance. Louis Sullivan and his partner Dankmar Adler designed the polychromed Transportation Building, and Frederick Law Olmstead created a picturesque lagoon and pleasure island as part of his design for the fair's landscape.[9] Twentieth-century historical revival styles continued popular into the 1930s, as did outcomes of the Arts and Crafts movement--the Chicago School and Craftsman styles. Oak Hill's designers expressed these influences, respectively, in details taken from Classical, Renaissance, and Baroque originals and in rustic design references. William Harris and Clifford Shopbell of Evansville, the architects of Oak Hill's individually-contributing administration building and entry gate, included Renaissance details. But the structures have low-to-the-ground volumes and are finished with expanses of textured material rather than decorated surfaces. These characteristics suggest an Arts and Crafts influence akin to the Prairie and Craftsman styles that were developing around 1900. All three of Oak Hill's individually contributing buildings and its individually contributing structure were constructed during the years 1899-1928. The cemetery's Western Addition, the location of most family mausoleums, was platted in 1903.

The Administration Building (1899; renovations 1917, 1999), individually contributing with significant interior, is located at the uphill end of Central Drive (photos 2, 3, 4; Fig. 7-6). The one-story building has a basement and central two-story bell tower, now containing chimes (1966). The building measures about 45 by 78 feet in footprint with beveled corners, a porch wrapping three sides, and a porte-cochère on the east. The building is finished on the exterior in random-ashlar, rock-faced limestone. A 1999 replacement roof, replicating the original, is covered in machine-formed red clay tile. The building's bell tower has French Renaissance or Chateauesque details including its four-sided roof with belcast eaves.[10] The tower window has a basket-handle arch with ogee molding. Elsewhere on the building, the south and north openings of the porte-cochère are also ogee arches. Steep dormers on three sides of the main roof, serving as ventilators, also suggest the

[9] See William H. Wilson, *The City Beautiful Movement* (Baltimore: Johns Hopkins University Press, 1994).

[10] Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1992), 372-377.

French Renaissance influence. The building's main and porch roof silhouette, however, is at odds with these details--low to moderate in pitch with beveled ends. The deep, three-sided veranda, with a closed rail and simple limestone posts, makes a bungalow-like impression and evokes the utilitarian need to accommodate a larger crowd than would fit into the building's interior. Concrete stairs with limestone cheek walls lead to the front or south door, the porte-cochère, and the ornamental pond northwest of the building (probably c. 1900). The distinctive entry consists of a two-batten door, lighted with a groined seven-light transom and set in a round arch of three limestone trim courses.

The building's construction material is machine-pressed Cleveland Hydraulic Pressed brick, a rose-colored brick exposed on the interior. The finely detailed interior contains a vestibule, two five-sided administrative rooms with twelve-foot ceilings, and a central room below the bell tower (Fig. 7-7; photos 3 and 4). The tower's original ground-floor interior arches are bricked in. Both stories below the belfry are connected by an iron circular stair and used for record storage. Originally, the ground floor central room, open to the end rooms via arches, was a chapel, then a receiving vault. The west room was a waiting and reception room; the east room, with original wooden counter, has always been an office. Features of the brick-walled interior include a stepped chimney breast with painted limestone trim in the board room, baseboard, chair-rail, and cornice courses of decorative brick having a raised, stylized-floral profile, and a "coffered" ceiling formed by crossing the dark-stained matchboard ceiling with decorative rafters. Tall sash on end walls is 1/1, tall interior doors four-paneled with single upper light and transom; sash and doors are dark-stained oak.

The roofed Entry Gate (1901; Fig. 7-8; photo 1), is set back from Virginia Street and spans Central Drive leading to the Administration Building. The gate and attached wall (described below) form an individually contributing structure. The gate prepares the visitor visually for the administration building of similar materials but is dissimilar to it in style. The gate's round-arched pedestrian opening and coffered soffits are somewhat generic Italian Renaissance details, while the knee braces and emphasis on textured materials suggest the Arts and Crafts influence. The random-ashlar limestone gate, painted white at an unknown date, is approximately 20 feet tall by 30 feet wide. The asymmetrical design comprises vehicular and pedestrian openings. The vehicular opening is framed by square piers supporting an exposed, double center beam to which the roof structure is attached. The roof is also supported by pairs of exposed knee braces projecting from three sides of each pier. The pedestrian opening is a stone wall pierced by a round arch under separate, lower roof. The flat top of the wall supports this roof. Both roofs are finished with coffered soffits and machine-formed terra cotta tiles of the same design as those on the roof of the Administration Building. Ironwork gates are replacements of appropriate design.

Two curved wing walls connect the gate to the brick perimeter wall (1917-1936) on either side. The wall, of textured brown brick like that of the Receiving Vault and Equipment Building (described below), is approximately four feet high and has posts capped with limestone. Glazed earthenware tile caps most of the stretcher runs. A few parts of the wall have been replaced with non-historical brick

and with concrete caps in place of limestone or tile.

The 1911 Receiving Vault, a pleasing Classical Revival design of custom-formed, matte-finish, cream terra cotta and textured brown brick (an Arts and Crafts touch), was designed by Clifford Shopbell. The building, about 20 feet long by 10 feet wide, is located between the Administration Building and the south entry gate (photos 6 and background of 26). No longer in use, the Receiving Vault is one story tall with a basement and has iron-pipe storage cribs for up to nine encoffined bodies awaiting burial. The building's principal elevation displays two tiled Tuscan columns *in antis* below a tiled pediment decorated with a roundel and triangles formed by molding. A tiled entablature supports the roof, which is a front-facing gable covered in green-glazed tile. Windows on either side are nonopenable 3/3 steel sash with pebbled glass. The two bronze battens of the entry door, set in a rusting iron frame, are three-paneled with the upper panel of grillwork.

Cemetery management carried out two other construction projects using brown brick similar to that of the Receiving Vault. One is the cemetery wall, described above. The other is the individually contributing, eclectically styled Equipment Building (1928; photo 13), a storage area for mechanized equipment that illustrates the maintenance aspects of professional cemetery management. The building's green-tiled, hipped roof has two ventilators styled as barrel-roofed dormers. A limestone belt course above the headers unifies double-hung single and paired windows and the entry and machinery doors. This building is similar in footprint and the presence of overhead-door openings to another maintenance building, of similar date but with alterations, located outside the designated site.

Individual grave markers circa 1890-1925, such as those in photo 10, showed rustic touches including rock facing (memorial cross in center background of photo) and logs with bark (Arnold marker at center foreground), and carved Arts and Crafts corner details (Wilder headstone at left of photo). Short granite shafts and sarcophagi trimmed with Sullivanesque incised bands in stylized floral motifs were also popular (Fig. 7-9).

The Western Addition and Architectural Eclecticism

The Western Addition of Oak Hill Cemetery, platted in 1903, is the most clearly defined early twentieth century sector of the cemetery. The addition occupies a contiguous square of land added at the southwest corner of the main cemetery tracts. The addition's layout of drives as a "five-leafed clover" blends with the mid-nineteenth-century Picturesque main layout. Names of the addition's drives included Aspen, Hawthorn, and the vaguely classical Laurel, Naiad, Hyacinth, Acacia, Cypress, Hemlock, and Daphne. The lawn cemetery concept, discussed below as an heir of Romanticism, influenced the addition's landscaping and some of its monuments. However, as the Western Addition began filling with burials, its centerpiece lake-and-island section acquired a formal, architectural character based on the lasting popularity of Classical and exotic revival styles and the presence of most of the cemetery's private mausoleums. Rows of granite mausoleums are

somewhat reminiscent of the closely spaced display buildings of the Chicago Exposition's "white city." By contrast, the centerpiece lagoon, "Willow Lake," evokes the F. L. Olmstead design for the exposition's informal grounds. Willow Lake contains a stone footbridge leading to an island (photos 17 and 18). The central E. Mead Johnson memorial (1934) on the island is a Classical Revival domed granite peristyle with fluted columns and quasi-Ionic capitals. Surrounding the monument are stepping stones, curved sitting benches, and the slab-topped burials of family members.

Plots near the artificial lake were oriented to it and built up largely with family mausoleums, about 8-12 feet on a side (photos 18 [background], and 19); some have the tall proportions and overscaled details of small temples. Mausoleums in a second row surrounding the lake are oriented to roads (photo 17). Most of Oak Hill's mausoleums were built between World War I and World War II, when neoclassical, exotic, and Sullivanesque styles were all popular choices. An example from just after World War II illustrates the persistence of Sullivan's influence--the gray granite Henry F. Koch mausoleum northwest of the lagoon (Fig. 7-10). Erected in 1953 on a lot purchased in 1949, the mausoleum has decorative bands of stylized plant forms patterning the bronze openwork double doors. Similar bands incised in pink granite are set into the wall exteriors. Two squat planter-like jars, presumably representing fuel containers for an eternal flame, flank the doors. The granite Egyptian Revival Wertz mausoleum, adjacent on the west, is finely proportioned and detailed (1929; photos 19 and 20). The main elevation, facing the water, is decorated with a pair of columns *in antis*, having simplified plant-motif capitals and a heavy entablature topped by a cavetto cornice and containing a bas-relief winged sun-and-serpent disc above the family name. Urns flank the step up, and the grills of the bronze double doors are worked with stylized flowers. On the back wall, visible through the doors and lighting the interior, is a stained-glass panel with the family initial. The cemetery's largest mausoleum until 1961 is the 32-crypt William F. Denton mausoleum (1931), located just inside the Western Addition west of Central Drive. A local group led by Denton financed the 28- by 20-foot granite mausoleum, which has a notable art glass window and serves as the burial place of the investors' family members and others.

The Lawn Cemetery Movement and the Memorial Park

German-born landscape gardener Adolph Strauch created a nationwide fashion for the Lawn Cemetery, a variant on Romantic Era landscapes, when he redesigned Spring Grove Cemetery in Cincinnati, Ohio, in 1866. Although Victorian ostentation later captured public taste, the Lawn Cemetery remained influential with professionals at least through the 1930s. Strauch emphasized a feeling of openness through less dense placement of monuments, smaller monuments, sweeps of lawn, and removal of cluttered plantings as well as fences around graves. Strauch advocated professional cemetery management for ease of maintenance and uniformity of taste--recommending granite over softer stone, controlling grave furnishings, and discouraging the use of sentimental decor or plant species suggesting mourning, such as the pine, fir, poplar, or weeping willow.

Belatedly, the Lawn Cemetery appears to have shaped the appearance of Oak Hill's newer sections after about 1900. In 1907, the second of Oak Hill's two long-term superintendents gave a newspaper interview. The article's headline referred to "the beautiful city of the dead," inviting speculation that the reporter had the City Beautiful in mind.[11] However, superintendent William Halbrooks stated that the Western Addition and the cemetery's newer northern half would be developed to appear "as much like a lawn as possible." He attributed this goal to Adolph Strauch's ideas. Halbrooks may also have been aware of the design of Hollywood Memorial Park Cemetery (1899), discussed below. The newspaper reporter mentioned that the Oak Hill trustees forbade grave site boundary markers except for curbing set flush to the ground, and discouraged the placing of mementos such as a child's toy on graves. Unity of design and a restrained taste were concepts common to Strauch's ideas and those of City Beautiful's popularizers. Oak Hill's planting arrangement today isn't markedly different in older and newer sections of the cemetery. Both are planted as open expanses of lawn broken by groups of trees. For burials within the prosperous middle class, grave markers vary more by age than by location, with the smallest being most recent. Photo 15 in the north central portion of the Western Addition shows an intermediate stage of taste for smaller monuments, dating c. 1920s to 1940s.

The designers of Memorial Parks, a variant of the Lawn Cemetery, saw themselves as making fuller use of Adolph Strauch's ideas.[12] The Memorial Park took the focus of the cemetery away from individual gravesites. "Park" burials were intended to create a collective atmosphere of sylvan peace into which the souls of the dead would presumably be released. Economically, the design permitted more intensive land use and lower maintenance costs. The aesthetic ideal was uniform, small grave markers of bronze on a stone or concrete base set almost level with extensive lawn. This landscape was paired with a communal mausoleum centered on a chapel and offering tiered burial crypts. An early example is Hollywood Memorial Park Cemetery (1899) in Los Angeles. Forest Lawn, built in 1917 in Hollywood Hills/Glendale, California, also incorporated the Romantic idea of sculptural or landscape "attractions"--though inflated to grandiosity in the case of the Hollywood Forest Lawn--to enhance the mourners' sense of destination when visiting their loved ones.

The memorial park idea, only partially developed in Oak Hill, dates to a planned mausoleum announced by the cemetery management for spring 1930. The marble- and limestone-faced Art Deco building was to include a chapel and space for 648 burials, mostly in tiered wall crypts. Perhaps because of the intervening economic depression, the cemetery did not acquire a communal mausoleum until 1961, when a differently designed "Rest Haven" (non-contributing to the cemetery by reason of its recent date) was built on approximately the site chosen in 1930. A chapel was added

[11] Interview with William Halbrooks in "Beautiful City of the Dead Has a Population of 20,000," *Evansville Courier*, May 19. 1907.

[12] Becky Bishop, Nomination of Hollywood Memorial Park Cemetery to the National Register of Historic Places, 1999.

in 1967, and more crypt space in a later addition and three more buildings (1970-1984).

In Oak Hill, the historically significant memorial park design is represented by the proximity to the mausoleum site of a large section of burials under low-rise markers that are regularly spaced and uniformly oriented (photo 21). During the 1930s especially, some markers featured fired ceramic portrait photos. The prevailing design of the marker is a rectangular slab of colored granite, rock-faced on the sides, inscribed and highly polished on the upper face. A similar style and arrangement of grave markers can also be found among newer burials in other parts of the cemetery, notably sections 48-52 along Evergreen Drive at the northern end of the platted ground (photo 11). This type of monument can be found on burials from the 1930s until the present.

Table 7-1. Tree Species in Oak Hill Cemetery.

Acer spp.
- *campestre* -hedge maple
- *#negundo* - box elder
- **palmatum* - Japanese maple
- *platanoides* - Norway maple
- ***#rubrum* - red maple**
- ***#saccharum* - sugar maple**
- ***#saccharinum* - silver maple**

#Aesculus glabra - Ohio buckeye
**Ailanthus altissima* - tree of heaven
**#Betula nigra* - river birch
**Broussonetia papyrifera* - paper mulberry
***#Catalpa speciosa* - northern catalpa**
Carya species
- **#illinoinensis* - pecan
- **#tomentosa* - mockernut hickory

#Celtis occidentalis - hackberry
Cornus florida - flowering dogwood
**#Diospyros virginiana* - persimmon
Fraxinus species
- ***#americana* - white ash**
- *#pennsylvanica* - green ash

***Gingko speciosa* - gingko**
#Ilex opaca - American holly
Juglans species
- *#cinerea* - butternut
- ***#nigra* - black walnut**

***#Liquidambar styrafluca* - sweet gum**
***#Liriodendron tulipifera* - tulip tree**
**Malus pumila* - crabapple
Magnolia species
- *#grandiflora* - Southern magnolia
- **x soulangiana* - saucer or Japanese magnolia

Morus species
- *alba* - white mulberry
- *#rubra* - red mulberry

**#Nyssa sylvatica* - black gum
**#Oxydendrum arboreum* -sourwood
**Paulownia tomentosa* - princess tree
**Phellodendron amurense* - Amur corktree
Picea species
- *abies* - Norway spruce
- *glauca* - white spruce
- *pungens* - blue spruce

Pinus species
- *echinata* - shortleaf pine
- *mugo* - Swiss mountain pine
- **nigra* - Austrian pine
- *#palustris* - longleaf pine
- *#strobus* - Eastern white pine
- **sylvestris* - Scotch pine

***#Platanus occidentalis* - sycamore**
Prunus species
- *unnamed* - various flowering fruit species
- ***#serotina* - black cherry**

Quercus species
- ***#alba* - white oak**
- *>>#bicolor* - swamp white oak
- ***coccinea* - scarlet oak**
- ***>>#imbricaria* - shingle oak**
- **#macrocarpa* - bur oak
- **pagodafolia* - cherrybark oak
- **#phellos* - willow oak
- ***#palustris* - pin oak**
- ***#rubra* - red oak**
- **stellata* - post oak

**#Sassafras albidum* - sassafras
#Taxodium distichum - baldcypress
#Thuja occidentalis - northern white cedar or arborvitae
Tilia species
- *#americana* - basswood
- **cordata* - littleleaf linden

**Tsuga canadensis* - Eastern hemlock
Ulmus species
- *#americana* - American elm
- *pumila* - Siberian elm

Source: City of Evansville tree survey, 2002. Asterisk* = 1-3 specimens; species not starred are represented by 4 or more specimens. Pound sign # = species native to eastern North America. **Names in bold type** = species represented by at least one individual with a tree canopy of 70 feet or more.

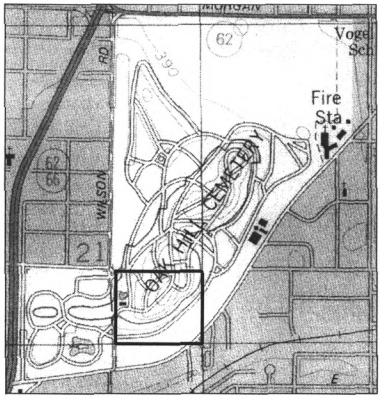

Fig. 7-1A. Elevation, topography, and interior drives (USGS, 1999). Added box marks original plat.

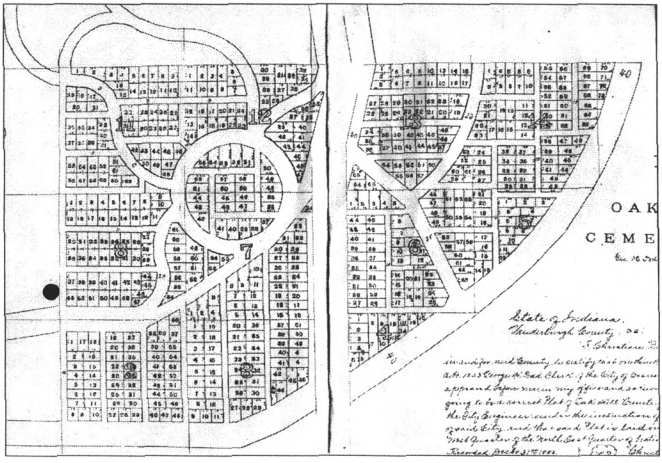

Fig. 7-1B. First plat (1853, re-recorded 1897). Added dot marks administration building (1899).

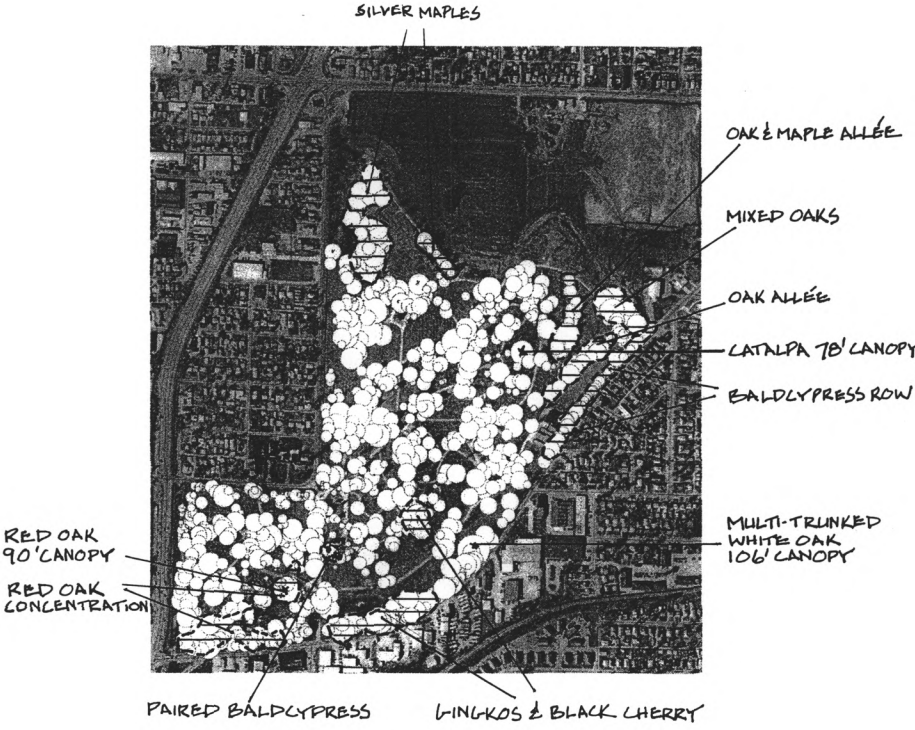

Figure 7-2. Tree canopy map noting selected examples and groups. Size of circle indicates relative size of canopy. Dashed lines associated with a single species indicate groups in which the species is numerous, but other species are also present. Source map: Evansville GIS Department.

Figure 7-3. Landscape detail with late 19th and early 20th century memorials and grave markers. Joan Marchand photograph, 1993.

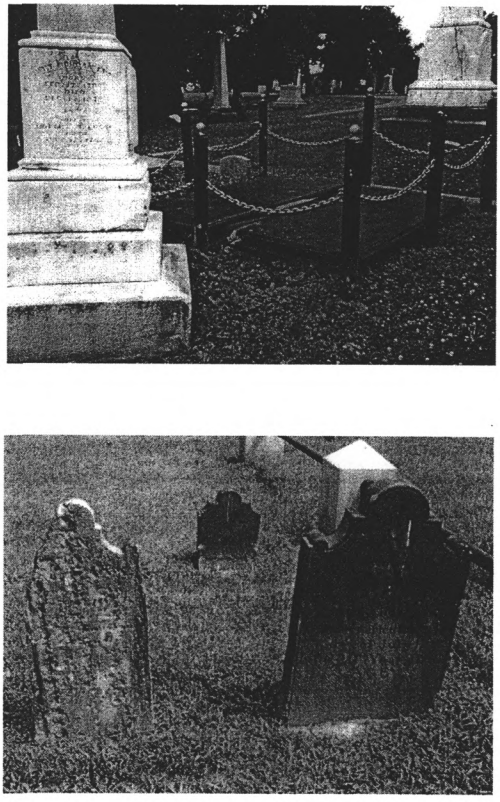

Figure 7-4. Top: Detail of Evans family marble obelisk (left) and fenced vault slabs (right), 1830s-1850s. Bottom: Tablets, circa 1820, probably moved from previous cemetery. Joan Marchand photographs, 1993.

Fig. 7-5. Top left: Tablet markers c. 1875. Top right: Walker monument (1887) with granite base and full-round marble figure depicting Grief. Bottom: Granite Rathbone monument (1883) with draped "funerary urn," Gothic Revival decorative arch and Gothic/Romanesque corner columns; granite and brass border fence. Joan Marchand photographs, 1993.

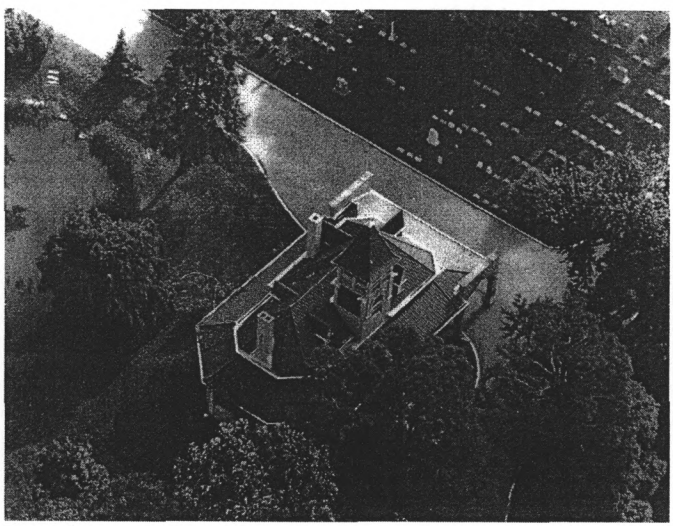

Fig. 7-6. Aerial view of Administration Building from the southwest; ornamental pond at left of photo, taken 1982.

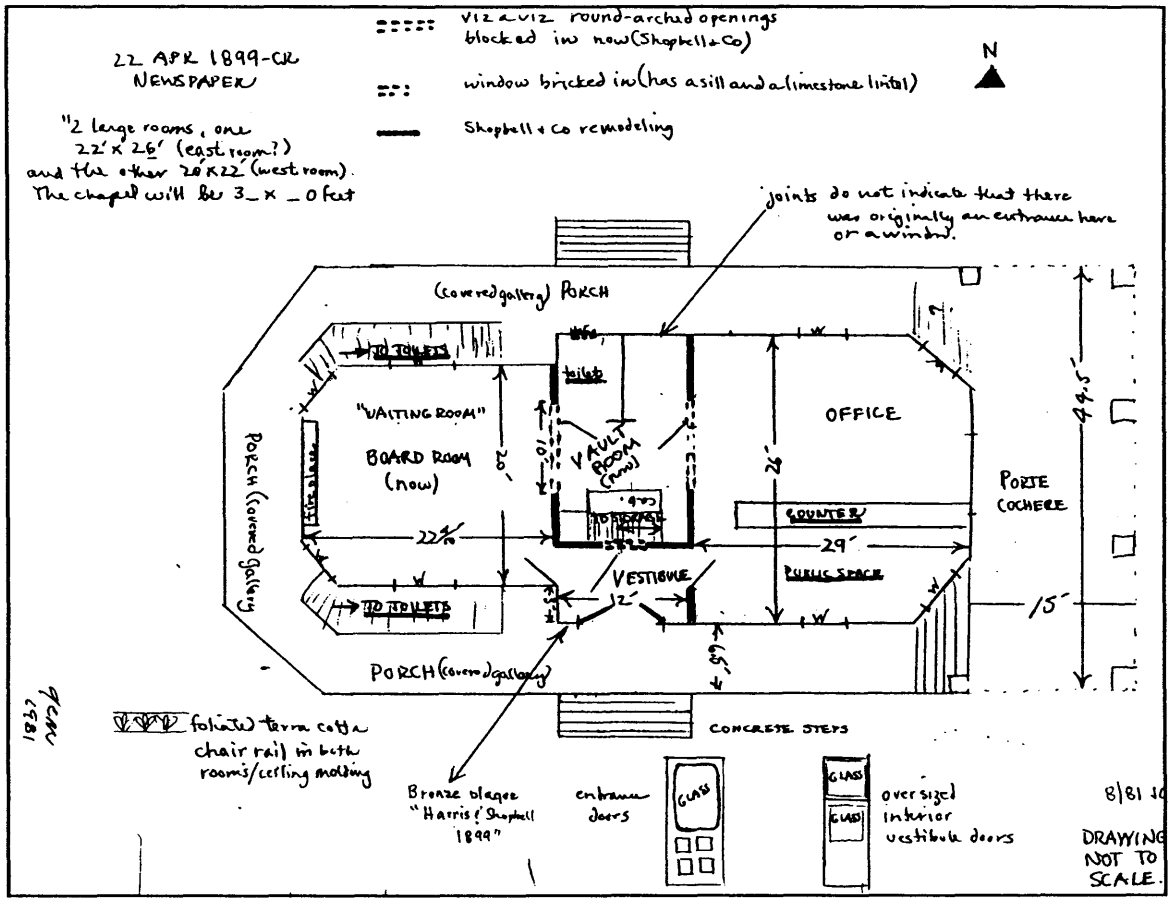

Fig. 7-7. Plan of administration building drawn by Joan Marchand, 1981, showing original configuration (1899) and modifications (1917).

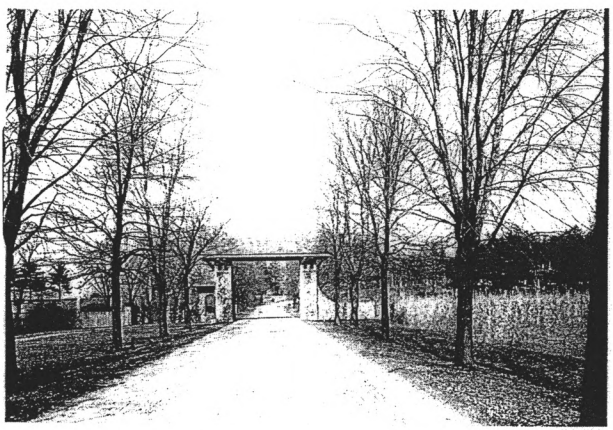

Fig. 7-8. Entry gate photographed from cemetery exterior in 1909.

Fig. 7-9. Monument with Sullivanesque carved detail, c. 1900-1910.

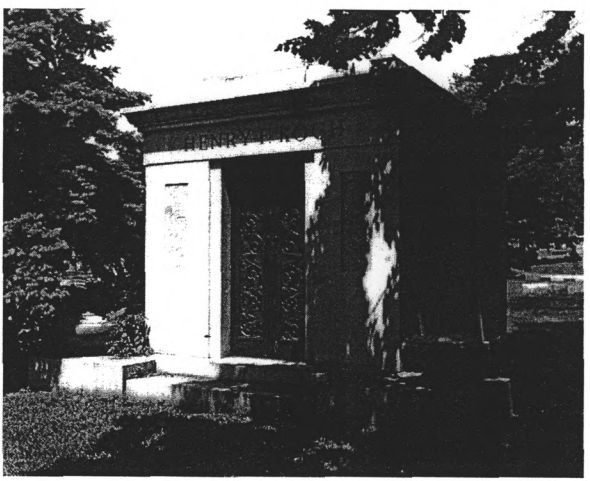

Fig. 7-10. Mausoleum of gray granite with stylized foliar decoration bands on bronze doors and in pink granite wall panels (1953).

8. Narrative Statement of Significance

SUMMARY

The Oak Hill Cemetery in Evansville, with a period of significance from 1853 to 1953, is one of Indiana's oldest municipal cemeteries. Oak Hill is a strong exemplar of successive cemetery fashions influenced by Romanticism, turn-of-century Neoclassicism, and Modernism. In keeping with the Rural Cemetery movement (1830s-1850s in the United States), Oak Hill Cemetery was deliberately established outside the then-limits of the city on a hilly plot much larger than that of Evansville's previous burying ground. Nineteenth century epidemics and the Civil War contributed many burials, and the cemetery is still active. The city of Evansville, chartered in 1847 with a population of about 3,000, prospered over the next 100 years as an Ohio River port, railroad stop, and manufacturing center. By 1900, the population had grown to 59,007 with a cemetery population of some 20,000. The city's historical growth and diversity are reflected in Oak Hill burials, which range from the imposing monuments of local merchants, speculators, manufacturers, and officeholders to a potter's field. Evansville's Roman Catholics may be somewhat underrepresented after 1872, when St. Joseph Cemetery opened. However, those buried in Oak Hill are representative of Evansville's ethnicities, for example, German-American, African-American, and one clan of English Gypsies.

The cemetery constitutes a historical designed landscape with two circa-1900 ponds and mature trees of many species. Bordered on three sides by an individually contributing 1906 entry gate and attached brick wall (1917-1936), the cemetery contains a Civil War military burying ground (1864) and individually significant administration building (1899), receiving vault (1911), and equipment building (1928). Five buildings forming the public mausoleum, built 1961-1984, are non-contributing because of their late construction date. Oak Hill Cemetery is significant under Criterion A in the areas of community planning and social history, and under Criterion C in architecture and landscape architecture. Criteria consideration D applies to Oak Hill as a cemetery deriving its significance from age, distinctive design features, and association with historic events.

HISTORICAL BACKGROUND, PRE-HISTORY TO 1853

Oak Hill Cemetery occupies land in southern Vanderburgh County that was never reached by glaciers, but was formed in part by Ice Age lake and river deposits including the sedimentary hillocks on which the cemetery is sited. The larger Evansville area was probably used more or less continuously from at least 8000 B.C. by nomadic hunters, then by cultivators. Southeast of the city of Evansville and Oak Hill Cemetery is Angel Mound, Indiana's largest site of the Mississippian culture (c. 1000-1450 AD). These remains represent a fortified town covering about 100 acres--roughly the size of Oak Hill Cemetery--and constituting one of a series of related settlements. Arrival of white explorers, traders, and the military in southwestern Indiana initiated depopulation,

migration, and social-political change among the Indian nations.[1] By the late 1700s, members of the Delaware, Piankeshaw and Shawnee peoples lived on or near the land that would become Evansville and took part both for and against the British during the American Revolution. By 1804, the Americans considered themselves titular owners of present-day Vanderburgh and other future counties of southwestern Indiana.

Land survey of the Indiana Territory as called for under the Land Ordinance of 1785 began circa 1805. With Native American resistance broken after the battle of Tippecanoe (1811), European-American settlers came quickly. In 1812, speculator Col. Hugh McGary, Jr., purchased the 200-acre riverfront parcel on which Evansville was founded, and Vanderburgh County was organized in 1818. Evansville obtained a town charter in 1819. At this time, the now-small town of Corydon, about 75 miles east of Evansville near Louisville, Kentucky, was Indiana's state capital (1816-1824). Nearly all of Indiana's population lived in southern Indiana, and its three largest towns were New Albany, Madison, and Evansville--all, like Louisville, situated on the Ohio River. Evansville's earliest European-American settlers came mostly from Virginia, Kentucky, and other states of the upper South, from England, and from Ireland. In the 1830s, however, the city's largest and longest-lasting immigration began--that of the Germans. As late as 1870, they formed nearly one-fourth of the Vanderburgh County population, and they remained a majority of the county's foreign-born population until about World War II (Table 8-1).

Land speculation, trade, and early manufacturing caused Evansville to prosper during the 1830s, and by the 1840s it was probably the most important port on the Ohio River below Louisville.[2] Evansville's, and Indiana's, fortunes suffered a setback with the financial failure of the Wabash and Erie Canal project in 1842. With a county-financed railroad in the planning stages by 1847, however, Evansville attained a population of 3,000 and its leaders successfully sought a city charter. The settlement then occupied about five city blocks back from the riverfront between Chandler Avenue and Court Street. A municipal burying ground of two-and-one-half acres was located within the settlement on Mulberry Street. Well-to-do early residents of Evansville built houses during this era in Romantic styles such as Federal and Greek Revival. An example is the 1849 Greek Revival house of Willard Carpenter (1818-1883), a pioneer speculator and merchant and founder of the Willard Library. Many survivors of the era, like Carpenter, would live on to be buried under magnificent Late Victorian monuments in Oak Hill Cemetery, which opened in 1853. During the cemetery's 100-year period of significance, Oak Hill's development was influenced by the Rural Cemetery Movement, the Civil War, intensive immigration, and Progressive Era trends as

[1] C. Russell Stafford, "Prehistoric Peoples of Indiana," in Marion T. Jackson, ed., *The Natural Heritage of Indiana* (Bloomington: Indiana University Press,1997), 361-367;Charles C. Mann, "1491,"*The Atlantic Monthly* (March 2002),41-53.

[2] Details of Evansville's founding and development are taken from selected articles by Lisa Wiesjahn, Bill Fluty, and Patrick W. Wathen from the series 150 Years of History, *Evansville Courier*, July - November 1995. Also see Historic Southern Indiana, a project of the University of Southern Indiana, online at http://www.usi.edu/hsi/trivia/history.asp. For dates and other biographical information in this section, see links at the Willard Library's Vanderburgh County Biography Index, http://www.evcpl.lib.in.us/, and A Little History of Vanderburgh County, online at http://www.usgennet.org/usa/in/county/vanderburgh. All sites accessed Sept. 2003.

diverse as professional management of cemeteries and the coming of Jim Crow laws.

THEMES OF SIGNIFICANCE IN THE DEVELOPMENT OF OAK HILL CEMETERY, 1853-1953

1. The Rural Cemetery Movement, 1830s-1850s, and the Founding of Oak Hill[3]

The mid-nineteenth century saw development of three major new landscape forms--the rural cemetery, the public park, and the suburb. During an age where European and American views of the city were changing, all three forms provided domesticated or pastoral rural images for urban consumption. Rural areas were no longer seen as wilderness to be tamed but as unspoiled landscapes to provide peace of mind, relaxation, and quiet contemplation--a contrast to the noise, smells, strangers, crowds, and fast pace of city life. For Americans, Thomas Jefferson's ideal of the yeoman farmer cultivating his "native" soil gave way to an ambivalent embrace of urban citizenship, with its economic and cultural opportunities and the escape it allowed from rural poverty, drudgery, and monotony.[4]

At the same time, headlong growth in size and density of the urban population accentuated fears of epidemic diseases, which were believed to originate partly in the "miasmas" rising from graves. Real-estate speculation put economic pressure on land to produce a higher return than could be yielded by churchyard burials, the keeping of livestock, or other village-scale uses. Desirable residents near such disamenities might insist that city authorities change the land use, and an amenity use could also spark fashionable residence. An example is Washington Square Park at the foot of Fifth Avenue in Manhattan. The park is a former potter's field and gallows site that changed use beginning in 1826 to a military drill field, then a pedestrian common, then a park, with a marble entry arch by Stanford White erected in 1892. In Evansville, the former cemetery land extended from Southeast Fourth to Southeast Sixth street between Mulberry and Chandler, now in the vicinity of the Brentwood Nursing and Rehabilitation Center.

The rural cemetery movement in this country seems to have sprung full-blown from the minds of those who founded Mt. Auburn Cemetery (1831), which was placed on a 72-acre parcel four miles from Boston in then-rural Cambridge, Massachusetts.[5] The mayor of Boston had expressed public health concerns about urban burial grounds as early as 1825, and these concerns probably added support when a coalition of prominent Boston residents calling themselves the Massachusetts

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[3] Development of the Rural Cemetery Movement theme and contextual information for this time period are based on a draft written in 2002 by Duncan Campbell, Preservation Development, Inc., Bloomington, Indiana.

[4] David Schuyler, *The New Urban Landscape: The Redefinition of City Form in Nineteenth-Century America* (Baltimore MD: The Johns Hopkins University Press, 1986), 24-56, for this and following discussion.

[5] Janet L. Heywood, National Historic Landmark Nomination of Mount Auburn Cemetery, March 16, 2001, 1-20. The nomination document, pages 26-29, includes a comprehensive bibliography on the subjects of cemetery design and the culture of death.

Horticultural Society, led by Henry A. S. Dearborn, Edward Everett, and Jacob Bigelow, located and designed Mt. Auburn. The founders cited as their most important model the Père Lachaise Cemetery (1804) in Paris. The Père Lachaise, though it also has grid-patterned sections, originated as an estate garden laid out in the eighteenth-century English or Picturesque landscape style with winding roads, ponds, scenic vistas, statuary and small buildings, and an exotic plant collection. From this point Picturesque cemetery style--whose emphasis on a spiritually uplifting melancholy made it a natural model for the cemetery--apparently evolved in parallel between the United States and England, which produced such contemporaneous examples as Kensal Green (1831) and Highgate (1839). In the United States, the rural cemetery became enormously popular over the next three decades as both burial ground and recreational destination. Rural cemeteries soon served as inspiration to create another heretofore unknown landscape form: the large, naturalistic public park, whose most famous example is Central Park in Manhattan, designed in 1858.

An important distinction between English cemeteries in this period and American ones is that English cemeteries were typically dividend-paying, for-profit enterprises owned by private companies.[6] American cemeteries such as Mt. Auburn were more often owned by not-for-profit groups such as the Massachusetts Horticultural Society, although Green-Wood Cemetery (1839) in Brooklyn, New York, was originally intended to make profits for shareholders. Previous to these examples, burial grounds that were not exclusive to one family had been owned by churches or the city government. Mt. Hope Cemetery in Rochester, New York, organized in 1838, is the first known city-owned rural cemetery. Public ownership has continued into the present as a less frequent alternative to private ownership in many localities, including Evansville, Indiana, where the city owns both Oak Hill and Locust Hill cemeteries. (Locust Hill, founded in 1855 in a separate town, only later fell within Evansville city limits.) The Mt. Auburn example of corporate-held not-for-profit ownership, guided by a board of trustees, appears to have served as the model for public management of rural cemeteries such as Oak Hill, which opened in 1853.

The minutes of Evansville's Common Council meeting of August 12, 1850, record that a committee was formed to reconnoiter the surrounding countryside for a new cemetery site. By 1852, the city had acquired 56 acres located one-and-one-half miles northeast of town. Lots were soon offered for sale in the platted area, which reached from the present Goldenrod Drive on the south and east, north to a line extending east from the cemetery's present rear gate, and slightly west of the present entry drive (Central) to the boundary of the later-purchased Western Addition. Oak Hill's first sexton (equivalent to superintendent) was **John S. Goodge** (1816-1897), a native of England with unknown previous work experience. Goodge had managed Evansville's previous burial ground since 1848, and managed Oak Hill from its origins until his death at age 81. He is credited with extensively planting the cemetery site, and could conceivably have established the clusters of ginkgos and other species found on the hilltop at the northern edge of the cemetery's original parcel and near the Virginia Street entrance. The first interment, of a child named Ellen Johnson, took

[6] Barbara Rotundo, "Mount Auburn: Fortunate Coincidences and an Ideal Solution," *Journal of Garden History* 4:3 (1984).

place on February 18, 1853. Evansville's namesake, **Robert M. Evans** (1783-1842; Fig. 7-4 above), and members of his family were among those whose burials were moved from the original cemetery to Oak Hill.

2. The Civil War and the Bureaucracy, 1862-1899

An estimated 618,000 soldiers died in the Civil War--some 204,000 in battle and 414,000 from disease.[7] So numerous and widely scattered were the dead that Congress found itself legislating the purchase of military burial grounds as early as July 17, 1862. By the end of 1864, some 27 burial grounds were designated "national cemeteries." A federal program to identify graves and relocate the war dead raised the number of these cemeteries to 73 by 1870.

Participating cemeteries established during the war had diverse origins. Casualties during the Civil War, unless their survivors were able and willing to reclaim the remains for burial at home, tended to be buried where they fell, gathered into impromptu battleground cemeteries, or added in among burials at a cemetery nearest to one of the war's numerous field hospitals. The Soldiers' Home and Alexandria, Virginia, cemeteries were existing burial grounds that quickly filled with war dead. (Arlington National Cemetery [1864], the former property of Robert E. Lee, was specifically opened for military interment after these two existing cemeteries had no more space.) In Evansville, the federally operated Marine Hospital (1856), built to serve merchant mariners, was pressed into service for Civil War casualties. Those who died in the Marine Hospital were buried in what was then the city's only public cemetery, Oak Hill.

It isn't known whether these dead were buried together from the beginning in their present location. As federal policy developed, government representatives traveled through all former war zones seeking to locate and rebury the war dead in order to commemorate their sacrifice and prevent desecration of their graves. On July 17, 1868, the *Evansville Daily Journal* mentioned a visit from an official who proposed to remove the Civil War dead of Oak Hill to a designated national cemetery at New Albany, Indiana. This 1868 article referred to a "soldiers' lot" in Oak Hill. A federal inspection of the burial conducted on February 25, 1869, reported that "the graves are well arranged and in good order. They are sodded and have headboards. The drainage is good." Whether this notation describes the present grid layout, uniformity of markers, and number and identity of interments in Oak Hill's military burial ground is unknown. The burial section, numbered 24, is first shown on a plat dated 1877, but on this and later plats the military area is not marked with individual lots. The 1869 federal count was 596 interments, though recent counts specify 570 or 572. Oak Hill would later add two other veterans' burial sections, and other veterans' graves are

[7] Estimates vary, but a good source is Thomas L. Livermore, *Numbers and Losses in the Civil War* (Bloomington IN: Indiana University Press, 1957). The following discussion is based on Edward Steere, "Early Growth of the National Cemetery System," *Quartermaster Review*, March-April 1953 online at http://www.qmfound.com/early_growth_of_the_national_cemetery_system.htm, and National Cemetery Administration, Dept. of Veterans Affairs, "History and Development of the National Cemetery Administration," online at http://www.cem.va.gov/ncahistfact.htm; both accessed Sept. 10, 2003.

scattered through the cemetery. Eventually, the federal government would undertake to furnish permanent headstones for all deceased veterans, the latest replacements at Oak Hill having been installed in 1994.[8]

The Secretary of War's report also stated that the Evansville plot had been purchased by the general [i.e., federal] government for 300 dollars. However, known records don't show that this property transfer ever took place. By February 8, 1898, the *Evansville Courier* reported that the Civil War graves were "sunken and the grounds badly in need of improvement." The Evansville City Council minutes for June 5, 1899, recorded that Congress had appropriated $1,000 for "improving the graves, walks, etc.," on condition that the city care for and preserve the improvements.[9] The concluding notation read, "City accepts such trust." Documents archived at the Historic Preservation Office, City of Evansville, include a letter of July 8, 1983, from Evansville's congressional representative requesting information on "appropriate legislative remedies" for the failed transfer of the military lot to the federal government. However, no known further action was taken. While Crown Hill Cemetery in Indianapolis contains a 1.4 acre, federally owned national cemetery, the status of Oak Hill's military burial ground is similar to that of the military cemetery of the Soldiers' Home in Washington, D.C.--not a national cemetery because it is still owned today by its local governing body, rather than by the federal government as stipulated in Congressional acts as early as 1862.

3. Immigration, Population Growth, and the Bourgeoisie in the Late Victorian Domestication of Death, 1870-1909

By 1870, America's postwar industrial economy of railroads, mining, and manufacturing was heating up. In spite of periodic depressions, industry would soon bring vast wealth to the Robber Barons and prosperity to an expanding class nationwide of professionals, merchants, and skilled laborers. The opening of Oak Hill Cemetery took place only a few years after the city acquired its 1847 charter and built a railroad, the Evansville and Crawfordsville Railroad (later Evansville and Terre Haute [1877], then part of the Chicago and Eastern Illinois system [1911]). These three events were early signs of Evansville's transition from frontier settlement to the most significant manufacturing and trade center on the Ohio River downstream from Louisville, Kentucky.

Recent immigrants from abroad were an integral part of this economic growth, serving as entrepreneurs, elected officials, workers, and consumers of the products of industry and trade. In 1870, some 28 percent of Vanderburgh County's population were foreign born, and the great majority (78.27 percent) were from Germany--7,297 Germans of 9,323 foreign born in a total

[8] The inspection is reported in Executive Document 62, 41st Congress, 2nd Session, Letter of the Secretary of War, March 12, 1870, 82-83. Also see "New Markers for Civil War Soldiers," *The Evansville Press*, July 1, 1993, and "Restoration Project Educates Scout," *Evansville Courier*, Aug. 15, 1994.

[9] For the appropriation, see *Congressional Record-- House* 31 (February 7, 1898), 1594. For Soldiers' Home cemetery, see (above) Steere, "Early Growth of the National Cemetery System," 1.

county population of 33,145 (Table 8-1). No other immigrant group came close to these numbers. Further research would probably disclose that the county's foreign population was an even larger percent in earlier decades, since in 1870 two-thirds the native-born population still had one or more immigrant parents, and German inscriptions appear on grave markers with death dates in the 1870s. The continued majority of Germans among Evansville's immigrants, and the number of German institutions that flourished in Evansville, suggest that a roll of those buried in Oak Hill would include a large percentage of persons of German birth or heritage up to the present day. Other than German-language texts or names, these monuments aren't easily distinguished from those of individuals of any other ethnicity. What is notable, perhaps, is the fact that the height of Evansville's German culture coincided with the Late Victorian age of cemetery display, stretching from the 1870s until 1910 or later. Several graves with German-language inscriptions are located along Central Drive north of the Administration Building, for example, the Decker family monument, which records the date of immigration: "Kammen Nach America, 1837." The remains of immigrant **William Heilman**, who founded a machine works and was a member of Congress 1879-1883, and whose son was an Evansville mayor, repose under an 1892 monument that includes a full-sized statue of St. John. Mayor Heilman represents the next generation, as does **Frederick W. Lauenstein, Jr.** (1879-1926), the son of and successor to the founder of the *Evansville Demokrat*, a German-language newspaper that closed at the beginning of World War I.

The leader in bourgeois tastes and values, both in and beyond England, was Queen Victoria (b. 1819), who placed her domestic life and later widowhood on conspicuous display during her long reign 1837-1901. Victoria herself was of Hanoverian ancestry, but a more immediate Germanic link was her cousin and husband, Prince Albert (1816-1861), a younger son of the Duke of Saxe-Coburg-Gotha who was educated in Brussels and Bonn before marrying Victoria in 1840. Victoria, mother of nine, was an exemplar of family values, as opposed to what might be called strictly dynastic values (such as those of the Medicis), and she made her family's public activities visible to an unprecedented degree through train travel, newspaper coverage, and news photography. As a widow for 40 years, Victoria appeared only in black. She had the Frogmore Royal Mausoleum erected at Windsor for her burial beside Albert under a Gothic-inspired sarcophagus carved with her and his recumbent effigies. The inscription she wrote expresses a hope of Christian resurrection and reunion with her late husband that is characteristic of the Victorian-period view of death. The monument--with its allusions to a historical time--the inscription, and the attention to the minutiae of mourning reveal a yearning for legitimacy, a desire to deny death its finality, a literalist aesthetic, and a cataloger's love of details and their collection. Victorian orientation to family as a property-owning institution appears in the use of fences around each family plot, and their competitive displays of wealth in the prominent placement and grandeur of their monuments.

At north center in Oak Hill Cemetery, the Viele family monument, probably dating from the late 1870s, stands alone within a circular drive that forms the hub of several roadways. The monument, thickly inscribed with family names and dates on four sides, is a tall obelisk detailed in the manner of Gothic Revival architecture and surmounted by the fully dimensional figure of an angel. **Charles Viele** (1818-1901), the family patriarch and son of a manufacturer in upstate New York,

immigrated to Evansville in 1836. Just north of the Viele monument is Juniper Circle, containing a group of monuments begun around 1880. Examples among prominent Evansville pioneers buried in Juniper Circle include attorney, railroad investor, and patriarch **John Ingle** (1811-1875), **Willard Carpenter** (1818-1883), banker **Samuel Bayard** (1825-1898), and at least one mayor of Evansville. Victorian symbolism of marriage and family can be found in a range of Oak Hill's monuments and markers dated around 1870-1890. A typical modest spousal tablet is carved with clasped hands (Fig. 7-5 above, top left photo). The cemetery also has sixteen examples of a more elaborate, unusual style featuring a two-columned pier arch (Fig. 8-1). Thirteen of these monuments are inscribed in German. Further comparison research would be needed to generalize about the style and its origins, but in Oak Hill it is associated with married couples, often described as "*Vater-Mutter*," and may refer to the religious belief that, in marriage, two persons become as one flesh.

Pragmatically, Late Victorians were the first to be able to satisfy their desire for display through the wide availability of stock monument designs--such as those published in *Palliser's Memorials and Headstones* (1851), by a New York architectural firm--and manufactured products. Photographic portraits that could be mortared to stone originated in France in 1855 and became common in the United States during the 1890s. These portraits were available through the Sears, Roebuck catalog some ten years later, but may not have appeared on Oak Hill grave markers until about 1930. Manufactured artifacts such as these placed cemetery display within reach of a growing middle class. Many "pre-designed" monuments in Oak Hill Cemetery were produced by the long-lived Scholz Monument Works, established in 1868. At a later date, it is not unlikely that the "lifelike" bronze figures of the Confederate (1904) and Union (1909) monuments in Oak Hill Cemetery are based on molds that produced more than one copy for various cemeteries and parks at the end of the nineteenth century. These statues also reflect the turn-of-century popularity of cast-metal monuments generally around the same time that cast-iron storefronts were used.[10]

4. Professionalization, Progressivism, and Racial Prejudice in Cemeteries, 1880s-1930s

The Progressive Era, from about 1890 to 1920, was marked by social unrest and reform movements in reaction to the Gilded Age exploitation of labor, the widespread corruption of governments, and the kinds of public health and crime problem that stemmed from urban poverty. A sincere if sometimes condescending spirit of reform coincided with the fear of immigrants and people of color generally. Progressive years were also a high-water-mark of American imperialism (including the takeover of the Panama Canal) and Jim Crow laws. The effects of these events remained for decades after World War I quenched much of the Progressive spirit.

Progressive thought emphasized expertise as a way to solve social problems, and professions rose

[10] Elisabeth Walton Potter and Beth M. Boland, National Register Guidelines for Evaluating and Registering Cemeteries and Burial Places (National Register Bulletin 41, U.S. Department of the Interior, National Park Service National Register, History and Education, 1992) online at http://www.cr.nps.gov/nr/publications/bulletins/nrb41/index.htm, Sept. 2003. Also see Kenneth T. Jackson and Camilo José Vergara, *Silent Cities: The Evolution of the American Cemetery* (New York: Princeton Architectural Press, 1989), 46-47.

to a more prestigious position than they had held during most of the nineteenth century. Traditional professionals such as doctors, lawyers, architects, and college professors were banding into associations. The middle class was coming to include not only traditional professions but new professions, such as urban planners, landscape architects, and accountants, and also the new employment category of college-trained managers (who might also belong to one of the just-mentioned professions) in private and public corporations. As families became smaller or less cohesive, war veterans' associations, labor unions, and fraternal organizations assumed a larger role in insuring deaths and conducting burials. Oak Hill Cemetery contains burial areas organized by the Grand Army of the Republic and Reed Lodge Masons, and individual markers can be seen bearing inscriptions of Masonry, the Benevolent and Protective Order of the Elks, and the Woodmen of the World. The latter, one of four organizations founded by the same individual around 1891, is a burial insurance society still in existence.[11]

A focus of attention for both upper and middle class was the city, not so much as a place to live (although nearly half of all Americans, many among the poorest, were urban dwellers by 1910), but in the Classical sense of a means to the good life. The City Beautiful movement, whose influence appears to have extended to cemetery design, contained explicit reform goals, as design authorities claimed on vague foundations that physical urban beauty would inspire citizen loyalty and better morals, bring the prosperous from their suburban homes to the city for business and pleasure, and gain the respect of European peers.

Professionalization and the cult of public space reached the cemetery in great measure through the influence of Adolph Strauch (1822-1883), an experienced botanist and landscaper from Prussia who came to Cincinnati in 1852 to design an estate garden. Not only did Strauch's "lawn cemetery" design establish a nationwide fashion, but also his management practices became the goals and guidelines of a new profession, cemetery administration. Strauch's innovations, discussed in Section 7 above, emphasized economic feasibility through a "streamlined" design that made maintenance less costly, and tight control of the cemetery's appearance so that it could be promoted as an amenity location both for lot-holders and for the city in which it was located. In 1896, a writer for *Park and Cemetery* magazine paid tribute to Adolph Strauch: "When he began to remove the fences around the graves and otherwise to change, I should say revolutionize, the graveyard in accordance to the 'park plan' . . . letters threatening his life were sent to him, and article after article appeared in the Cincinnati papers condemnatory of his course." However, three decades after Strauch's design for Spring Grove Cemetery, and largely because of his influence, the Association of American Cemetery Superintendents (1887) was formed in Cincinnati. Frank Eurich, first superintendent (1886-1900) of Woodlawn Cemetery in Toledo, Ohio, was the association's first president and, during a long and distinguished career, aided in creating about twenty-five lawn-plan

[11] Information about the Woodmen, associated organizations, and founder Joseph Cullen Root can be found at http://www.phoenixmasonry.org/masonicmuseum/fraternalism/woodmen.htm and http://www.woodmen.com.

cemeteries.[12] In due course, Strauch's work at Spring Grove received the ultimate accolade desired of City Beautiful practitioners when a visiting commission from the French government pronounced Spring Grove "the most beautiful of all cemeteries."[13]

The influence of Strauch came belatedly to Oak Hill through its second superintendent, **William Halbrooks**, who served from 1898 to his death in 1932.[14] (Halbrooks is buried in the Western Addition under a monument of Barre granite with a bronze tablet ordered from McDonnell and Sons, Buffalo, New York). Halbrooks, who may have been active in the cemetery superintendents' association, presided over the platting and development of Oak Hill's Western Addition (1903). In a 1907 newspaper interview, Halbrooks pointed to Adolph Strauch's work as the greatest influence on Oak Hill. Halbrooks interpreted Strauch's principles--besides the discouragement of Victorian ornament and planting--as including maintenance issues such as the use of granite for durability, avoidance of exotic plant species, prohibition of gravesite fences, and regulation of individual decorations. Large monuments and individual mausoleums, particularly in the Western Addition, appear intended as "city-scale" gestures by Evansville's elite. An example from the main part of the cemetery is the monument of **Frederick Washington Cook** (1832-1913) near Viele Circle. The monument is a granite excedra, inscribed "Love Never Dies" in Latin. The more modest burial site of **Samuel L. May** (1872-1927), a dam builder and Progressive politician, is located in the central triangle of the Western Addition. The grandest and latest-dated gesture of Progressive-style civic display is the 32-crypt mausoleum (1931; described in Sec. 7 above), located in the Western Addition near Central Drive.

In contrast to the civic reform aspect of the Progressive Era was the treatment of African-Americans and African-American burials. A few free and escaped black persons settled in the Evansville area as early as the 1820s, but Indiana's 1851 law against African-American settlement resulted in a population of fewer than 100 African-Americans in the Evansville area by 1860. From 1870 to 1930, the black population of Vanderburgh County was actually large in relation to Indiana's average, though smaller than the United States average. Census counts in Vanderburgh County ranged from 2,151 (6.49 percent of whole population) in 1870 to 9,167 (5.71 percent) in 1930 (Table 8-1). Oak Hill as a public cemetery could have had African-American burials from the time it opened, but the first to be noted were those of 30 "colored" soldiers mentioned in the 1869 government document describing Oak Hill's Civil War burial ground. By the 1920s or earlier, sections 62-64 of the cemetery, nearest its lowest lying and most remote northwest corner, were set aside for the burial of African-Americans (photograph 12). Individual graves bearing military

[12] Nomination of Woodlawn Cemetery to the National Register of Historic Places (no author or date), narrative portions online at http://www.attic.utoledo.edu/att/wood/woodlawnNPS.html , Sept. 2003. Also see Margaret A. Sambi, Nomination of Spring Grove Cemetery to the National Register of Historic Places, 1975; for quotation by (John Peaslee), Pregill and Volkman, *Landscapes in History*, 398-399.

[13] Quoted without source in Jackson and Vergara, *Silent Cities*, 23.

[14] Interview with William Halbrooks in "Beautiful City of the Dead Has a Population of 20,000," *Evansville Courier*, May 19, 1907.

headstones, and markers with porcelain photographs, are found in this area, as is the c. 1927 mausoleum of the Frank Mayes family at the intersection of Hemlock Lane and Holly Drive (Fig. 8-2).

Interestingly enough, gypsies--though marked out for prejudice in many localities--were able to stage publicly noted burials in Oak Hill. An *Evansville Sunday Journal* article of January 2, 1902, asserted that "the Gypsies of this country" regarded Evansville as their headquarters, and detailed several burials and the raising of a monument in the plot owned by the Harrison and Stanley clans of English gypsy descent. The plot contains the remains of Richard Harrison, a gypsy leader who died in 1900, and members of his family.

OAK HILL CEMETERY IN COMPARISON TO OTHER CEMETERIES AT THE END OF THE HISTORICAL PERIOD OF SIGNIFICANCE, 1953

The Great Depression of the 1930s marked the end of elaborate cemetery markers for most people. Further, the elites who had been the mainstay of cemetery prestige were identifying themselves less and less with a single city of residence. An example is the 22-acre Vanderbilt "family cemetery" on Staten Island, landscaped by Frederick Law Olmstead, with a Richard Morris Hunt mausoleum from 1886, that has been permanently closed, even to sealing the mausoleum's doors and windows.[15] The development of public parks and the trend to professional cemetery management may already have reduced the role of burial grounds in the everyday life of the consumer. Moreover, as formerly rural cemeteries became surrounded by the city, the cost of real estate as well as of tombstone maintenance became a deterrent to expansion. These trends may have been reflected in Oak Hill's 1930 plan to build a 648-crypt public mausoleum, reflecting such earlier examples as that of Hollywood Memorial Park Cemetery, Los Angeles (1919-1922). In the event, Oak Hill's mausoleum complex with chapel was not begun until 1961, and the cemetery's management never embraced the fully developed, Forest Lawn style "memorial park" scheme of markers flush to the lawn, for ease of mowing, and statuary to enhance mourners' sense of destination. However, Oak Hill remained an active burial ground at the end of the period of significance, 1953, has vacant land for expansion, and is still accepting burials today.

As shown in Table 8-2, Oak Hill is one of several Indiana cemeteries of Rural Movement design origins. Among others are Beech Grove (1841, Muncie), Crown Hill (1860, Indianapolis), and Highland Lawn (1884, Terre Haute, superseding the Woodlawn Cemetery of 1839). Oak Hill Cemetery may be the earliest Indiana cemetery fully designed in the Picturesque manner, since Beech Grove's early date reflects the presence of a gridded section, and the Picturesque layout of its land west of the railroad tracks was installed on an addition begun in 1902.[16] Of the four cemeteries cited above, only Crown Hill is privately owned. The larger size of Crown Hill and its location in

[15] Jackson and Vergara, *Silent Cities*, 62-63.

[16] Laura Renwick Dreistadt, Nomination of the Beech Grove Cemetery to the National Register of Historic Places, 1997.

Indiana's capital suggest that a powerful concentration of wealthy local leaders was needed to instigate and carry through a private cemetery, even if the managing corporation was not-for-profit in structure. Eventually, both the management style and the layout of some Rural Movement cemeteries under municipal ownership were modeled on that of private not-for-profit cemeteries. An example contemporaneous with Oak Hill is the city-owned Cambridge Cemetery (1854) adjacent to Mt. Auburn and styled similarly but more simply.

Arguably, the entire Rural Cemetery Movement originated in the seemingly inexhaustible influence of Mt. Auburn (1831) as a single example. Mt. Auburn's characteristics were exported first to closer and wealthier localities, examples being the 1838 Green-Wood in Brooklyn and Laurel Hill in Philadelphia. (Rural Romanticism reached the west coast in Frederick Law Olmstead's 1863 design for Mountain View Cemetery in Oakland, California.) A second generation of the Mt. Auburn influence included cemeteries located in the Ohio River region, such as the 1848 Cave Hill (Lexington, Kentucky) and Spring Grove (Cincinnati, Ohio). Oak Hill, with somewhat less elaborate monuments and landscaping, comes at the end of the Mt. Auburn period of influence, while it predates the lawn-cemetery influence of Adolph Strauch beginning in the later 1850s. Strauch's lawn cemetery concept was disseminated from a midwestern origin and influenced later designers such as Ossian Cole Simonds, who redesigned Graceland Cemetery, Chicago, in 1878. It could be said that Strauch's influence has not been outgrown, but simply taken to its logical conclusion, in the public mausoleums and flat monuments of the memorial park cemetery.

Table 8-1. POPULATION OF VANDERBURGH COUNTY, SELECTED CHARACTERISTICS										
	1870		1890		1910		1930		1950	
	#	%	#	%	#	%	#	%	#	%
TOTAL POPULATION	33,145	100.00	59,809	100.00	77,438	100.00	113,320	100.00	160,422	100.00
AFRICAN-AMERICAN	2,151	6.49	6,080	10.17	6,548	8.46	7,228	6.38	9,167	5.71
FOREIGN BORN	9,323	28.13	8,448	14.12	7,457	9.63	2,254	1.99	1,323	0.82
NATIVE; ONE OR BOTH PARENTS FOR. BORN	21,931	66.17	20,873	34.90	19,370	25.01	14,939	13.18	unavail-able	---
NON-NATIVE: GERMAN BORN	7,297	22.02	6,775	11.33	3,738	4.83	1,403	1.24	476	0.30
% OF FOREIGN WHO WERE GERMAN-BORN	---	78.27	---	80.20	---	50.26	---	62.24	---	35.98

Source: *United States Historical Census Data Browser.* University of Virginia Geospatial and Statistical Data Center. Online at http://fisher.lib.virginia.edu/census, accessed Sept. 10, 2003. County rather than city populations are used for ease of comparison over time. Census designers may have defined the above population characteristics differently at different dates, creating totals less than 100 percent and a degree of imprecision in the comparisons.

Table 8-2. SELECTED INDIANA HISTORICAL CEMETERIES, 1840s-1880s					
DATE ESTABL.	NAME & LOCATION	PUBLIC OR PVT.	LANDSCAPE DESIGNER(S)	BUILDING STYLE(S)	HIST. / N.R. AREA
1841	Beech Grove Muncie IN	public	unknown	Gothic Revival (1910)	105 acres
1853	**Oak Hill** **Evansville IN**	**public**	**unknown**	**Italian Renaissance (1899)**	**110 acres**
1864	Crown Hill Indianapolis IN	private	unknown	High Victorian Gothic (1875-1885)	374 acres
1884	Highland Lawn Terre Haute IN (cf Woodlawn, 1839)	public	Joseph Earnshaw (1831-1906) Surveyor/Eng, Cincinnati	Rom. Revival (1892) Classical Rev. (1894; W. H. Floyd)	138 acres

See text for sources of the above information.

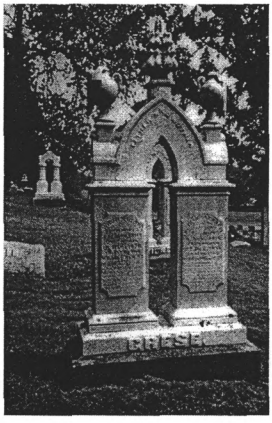

Fig 8-1. Three twin-column markers of married couples, c. 1880. Joan Marchand photo, 1993.

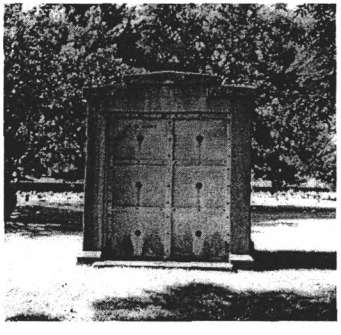

Fig. 8-2. Mayes mausoleum, c. 1920. West wall of cemetery at centerline of background. Joan Marchand photo, 1993.

9. Major bibliographic references

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(8-86)
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

10. Geographical Data

VERBAL BOUNDARY DESCRIPTION

The boundary of the Oak Hill Cemetery is shown as a dashed line on the site map accompanying this application. The site map is based on aerial photography (1999) and base maps furnished by the Department of Public Works, City of Evansville.

BOUNDARY JUSTIFICATION

The boundary of the Oak Hill Cemetery is drawn within a larger parcel owned by the city of Evansville and shown as a white area on the USGS topographic map (enclosed; marked with boundary). The site boundary is drawn along cemetery-side street edges on the east, south, and west of the cemetery to include portions of the cemetery that are enclosed by a 1917-1936 brick wall and 1901 entry gate. On the north, the boundary is drawn between the northwest and northeast limits of the brick wall, following a curving course along the north edge of the cemetery's northernmost internal roadways. These roadways are partially or fully indicated on plats drawn during the period of significance, 1853-1953, and the areas they enclose are largely occupied by burials dating 1953 or earlier.

National Register of Historic Places Continuation Sheet

Photographs

Name of property: Oak Hill Cemetery
County and State: Vanderburgh, Indiana

Photographer: Eliza Steelwater
Date of photographs: August 29, 2002
Location of negatives: Indiana Division of Historic Preservation and Archaeology
402 W Washington St, W274
Indianapolis, IN 46204

NR#	VIEWS (N= 27)	ROLL&NEG
1	View northwest from outside the cemetery: Virginia Street to main entry drive, cemetery wall, and gate	2317-1A
2	View northeast inside cemetery, Central Drive to Administration Building, principal or entry facade	2317-2A
3	Interior of Administration Building, view west to fireplace in board room	2318-3
4	Interior of Administration Building, view east to interior door in board room	2318-4
5	View north inside cemetery, Central Drive to Confederate monument	2318-14
6	View southwest to Receiving Vault	2318-16
7	View southwest inside cemetery, Civil War military burial ground	2317-22A
8	View east inside cemetery, monuments 1869-1875	2317-18A
9	View west inside cemetery, Viele Circle	2317-11A
10	View west inside cemetery from Hillside Drive toward Juniper Circle, section 45	2317-9A
11	View southwest inside cemetery from intersection of Evergreen and Central drives	2317-7A
12	View north inside cemetery from Hemlock Drive, section 64-3 on left	2317-4A
13	View southwest inside cemetery to Equipment Building	2317-3A
14	View southeast from veranda of Administration Building to new pond	2318-11
15	View northeast inside Western Addition from Magnolia Drive	2318-20
16	View south inside Western Addition from Hawthorne Drive, section E at right, F at left of photo	2318-21
17	View southeast inside Western Addition to bridge, Johnson Island at left of photo	2318-24
18	View northeast from Johnson Island inside Western Addition	2318-27

National Register of Historic Places Continuation Sheet

NR#	VIEWS (N= 27)	ROLL&NEG
19	View west inside Western Addition, Wertz mausoleum	2318-23
20	Interior of Wertz mausoleum, view west inside Western Addition	2318-22
21	View northeast inside cemetery toward mausoleum complex	2318-32
22	View southwest from outside cemetery: Virginia Street at Hercules to northeast corner of site; cemetery east wall begins at center of photo and runs along Virginia toward left of photo	2317-0A
23	View northwest from outside cemetery: Virginia Street to southwest corner of site, Harlan Avenue at center rear of photo, cemetery wall at right of photo	2317-26A
24	View north from outside cemetery: Harlan Avenue to cemetery west wall and southwest corner of site at right of photo	2317-29A
25	View east from outside cemetery: Columbia Street at Harlan Avenue to northwest corner of cemetery wall enclosing Western Addition at right of photo	2317-32A
26	View southeast from outside cemetery: Columbia Street to rear gate of cemetery, receiving vault at center rear of photo	2317-35A
27	View northeast from outside cemetery: Willow Road and Louisiana Street toward end of cemetery wall and northwest corner of site	2318-1

OAK HILL CEMETERY

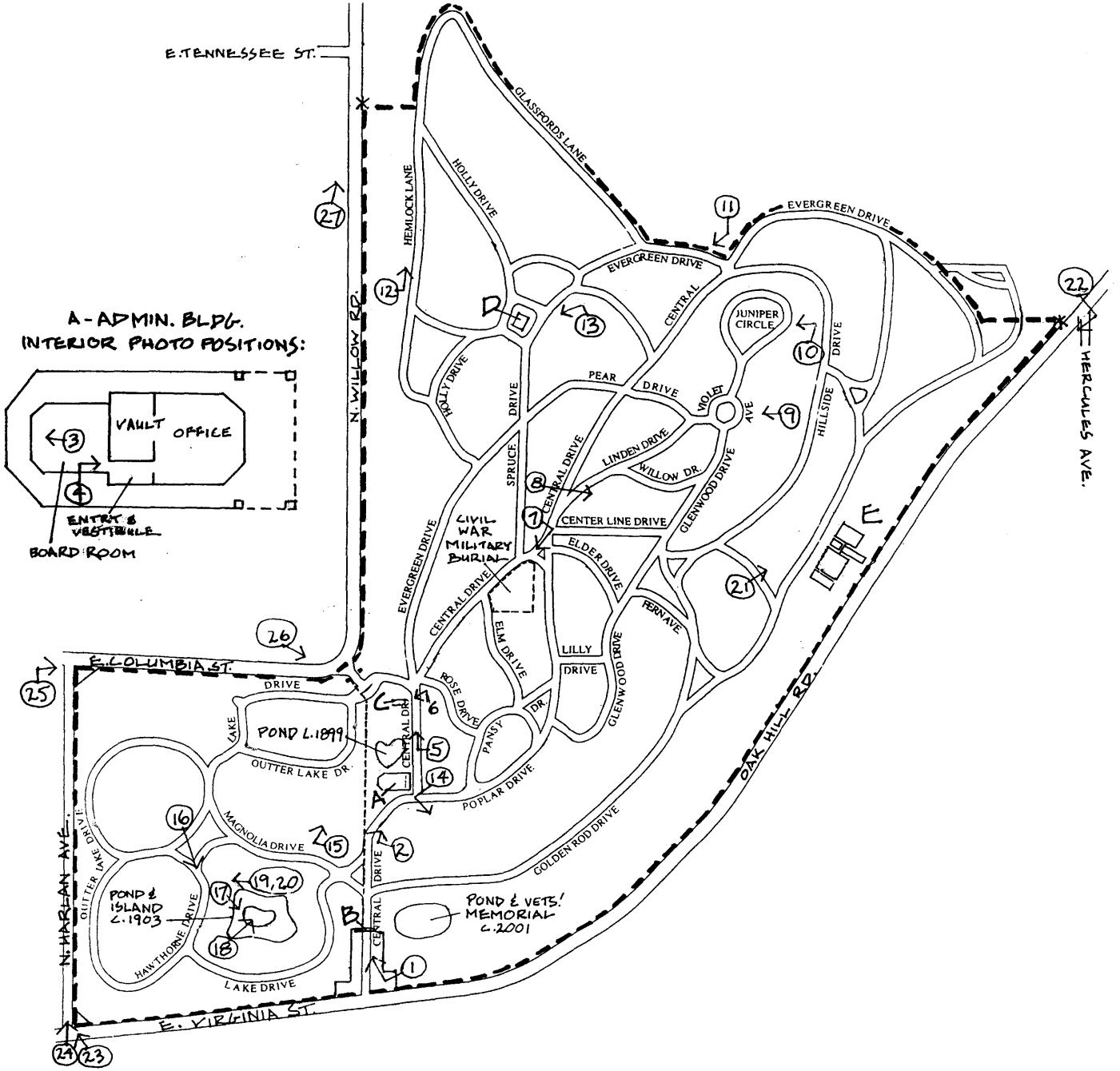
Evansville (Vanderburgh County) Indiana

INDIVIDUALLY CONTRIBUTING FEATURES
A - Administration Building (1899)
B - Entry Gate (1901) and Wall (1917-1936)
* = northwest and northeast end points of wall
C - Receiving Vault (1911)
D - Equipment Building (1928)

NONCONTRIBUTING FEATURES
E - mausoleum complex (five buildings, 1961-1984)

heavy dashed line = site boundary
light dashed line = east boundary of Western Addition
numbered arrows indicate photo positions

Inset map (1982) shows division of parcel into numbered or lettered sections with projected future expansion. Courtesy of cemetery administration.



0 200 400
approximate scale in feet