

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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DEC 28 1975

DATE ENTERED

APR 28 1976

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORMSEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS**1 NAME**

HISTORIC



Oakland Cemetery

AND/OR COMMON

Same

**LOCATION**

STREET &amp; NUMBER

248 Oakland Avenue, S. E.

-- NOT FOR PUBLICATION

CITY, TOWN

Atlanta

VICINITY OF  
CODE

CONGRESSIONAL DISTRICT

5 - Andrew Young

STATE

Georgia

CODE

13

COUNTY

Fulton

CODE

121

**CLASSIFICATION****CATEGORY** DISTRICT  
 BUILDING(S)  
 STRUCTURE  
 SITE  
 OBJECT**OWNERSHIP** PUBLIC  
 PRIVATE  
 BOTH  
**PUBLIC ACQUISITION**  
 IN PROCESS  
 BEING CONSIDERED**STATUS** OCCUPIED  
 UNOCCUPIED  
 WORK IN PROGRESS  
**ACCESSIBLE**  
 YES: RESTRICTED  
 YES: UNRESTRICTED  
 NO**PRESENT USE** AGRICULTURE  
 COMMERCIAL  
 EDUCATIONAL  
 ENTERTAINMENT  
 GOVERNMENT  
 INDUSTRIAL  
 MILITARY  
 MUSEUM  
 PARK  
 PRIVATE RESIDENCE  
 RELIGIOUS  
 SCIENTIFIC  
 TRANSPORTATION  
 OTHER:**OWNER OF PROPERTY**

Cemetery

NAME

City of Atlanta

STREET &amp; NUMBER

City Hall, Mitchell Street

CITY, TOWN

Atlanta

VICINITY OF

STATE

Georgia

**LOCATION OF LEGAL DESCRIPTION**COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Fulton County

STREET &amp; NUMBER

Pryor Street

CITY, TOWN

Atlanta

STATE

Georgia

**6 REPRESENTATION IN EXISTING SURVEYS**TITLE Survey of Historic Structures, Sites and District-Category I  
Atlanta Urban Design Commission

DATE

November 1973

 FEDERAL  STATE  COUNTY  LOCALDEPOSITORY FOR  
SURVEY RECORDSAtlanta Urban Design Commission  
Atlanta City Hall

CITY, TOWN

Atlanta

STATE

Georgia

# 7 DESCRIPTION

## CONDITION

EXCELLENT       DETERIORATED  
 GOOD             RUINS  
 FAIR              UNEXPOSED

## CHECK ONE

UNALTERED  
 ALTERED

## CHECK ONE

ORIGINAL SITE  
 MOVED      DATE \_\_\_\_\_

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Oakland Cemetery is an 88 acre hilly area in the southeastern section of Atlanta which contains the City's oldest extant burial grounds. A brick wall, built in 1896, encloses the cemetery with a pattern of brick pilasters, recessed panels and corbels. Clay capping panels have replaced a partial iron fence along the top of this wall. The Hunter Street gate, the only one now open for public use and guarded, is composed of one large central archway for the passage of vehicles flanked by two smaller archways for pedestrians. The central archway is framed between two brick pilasters on which a construction plaque is set in the base reading, "Established 1851." On the right side of the gate is inscribed the name of the contemporary mayor, Porter King, the names of the members of the cemetery committee, and the names of the architects, Bruce and Morgan. Above the horizontal band of polished granite is inscribed the name, Oakland, in block letters. The keystone of the arch, also of polished granite indicates the construction date, 1896. Intricate iron gates hang in each archway. Gates from Memorial Drive and Boulevard have been closed to traffic. The Boulevard edge of the cemetery grounds is now situated eight feet above street level due to the lowering of the Boulevard.

Inside the cemetery, a few yards to the left of the entrance is a late Victorian one-room brick watch house whose architect and specific date of construction are not known. This small octagonal structure, presently painted white, has four windows and a small porch whose floor, like that of its interior, is lined with octagonal tiles. The late Victorian brick main office building, located further inside of the grounds, but visible from the entrance, was designed in 1899 by a local architect who is not well-known, G. W. Smith. This is a two-story modified Romanesque Revival structure with arched openings, corbelling and crenellations along its cornice edges and an arched and crenellated corner tower. Near the office is a small bronze fountain composed of two children holding an umbrella that is mounted on an iron base. The fountain, made in 1910 in Philadelphia, has subsequently been used as a planter.

Fifty miles of brick streets and walkways were built to provide leisurely and orderly accessibility to the various sections of the grounds. Along these pathways and throughout the cemetery are a variety of old trees, including Magnolia and Chestnut trees. Contributing to the image of the cemetery as a restful haven, there are a few extant iron benches from the 1860's and 1870's which display the fern and rambling rose motifs. Some plots, as that of the Murray family immediately to the left of the entrance, are still surrounded by intricately designed iron fences with urn-like finials and swinging gates.

# 8 SIGNIFICANCE

| PERIOD  | AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW |   |  |  |
|---|--|---|--|--|
| <input type="checkbox"/> PREHISTORIC          | <input type="checkbox"/> ARCHEOLOGY-PREHISTORIC  | <input type="checkbox"/> COMMUNITY PLANNING     | <input checked="" type="checkbox"/> LANDSCAPE ARCHITECTURE | <input type="checkbox"/> RELIGION  |
| <input type="checkbox"/> 1400-1499            | <input type="checkbox"/> ARCHEOLOGY-HISTORIC     | <input type="checkbox"/> CONSERVATION           | <input type="checkbox"/> LAW                               | <input type="checkbox"/> SCIENCE   |
| <input type="checkbox"/> 1500-1599            | <input type="checkbox"/> AGRICULTURE             | <input type="checkbox"/> ECONOMICS              | <input type="checkbox"/> LITERATURE                        | <input checked="" type="checkbox"/> SCULPTURE                              |
| <input type="checkbox"/> 1600-1699            | <input type="checkbox"/> ARCHITECTURE            | <input type="checkbox"/> EDUCATION              | <input type="checkbox"/> MILITARY                          | <input type="checkbox"/> SOCIAL/HUMANITARIAN                               |
| <input type="checkbox"/> 1700-1799            | <input checked="" type="checkbox"/> ART          | <input type="checkbox"/> ENGINEERING            | <input type="checkbox"/> MUSIC                             | <input type="checkbox"/> THEATER   |
| <input checked="" type="checkbox"/> 1800-1899 | <input type="checkbox"/> COMMERCE                | <input type="checkbox"/> EXPLORATION/SETTLEMENT | <input type="checkbox"/> PHILOSOPHY                        | <input type="checkbox"/> TRANSPORTATION                                    |
| <input checked="" type="checkbox"/> 1900-     | <input type="checkbox"/> COMMUNICATIONS          | <input type="checkbox"/> INDUSTRY               | <input type="checkbox"/> POLITICS/GOVERNMENT               | <input checked="" type="checkbox"/> OTHER (SPECIFY)<br>Cultural<br>history |
|   |  | <input type="checkbox"/> INVENTION              |  |  |

SPECIFIC DATES 1850-1925

BUILDER/ARCHITECT

## STATEMENT OF SIGNIFICANCE

Oakland Cemetery exists as an important historical and cultural statement for the City of Atlanta. As the City's oldest extant burial ground, its monuments and markers are a record of its citizens, great and small, who have been laid to rest there since 1850. The grounds of the cemetery are an expression of the nineteenth century landscape ideal of a cemetery-park and provide a luxuriant setting for its profusion of fine Victorian cemetery art.

Oakland Cemetery was founded on June 6, 1850, with the purchase of a six-acre tract of land that is now the southwestern corner of the cemetery. Additions were made to this nucleus in 1855, 1857 and 1866, and Oakland remained the City's only burial ground until 1871. Subsequently additional tracts of land brought the cemetery to its present size of 88 acres. In 1896, the present brick wall, and the Hunter and Fair Street (Memorial Drive) gates were built. In 1907, a Cemetery Committee, elected by the City Council, was created to supervise the activities of the grounds. In 1932, the Cemetery Committee was dissolved and Oakland placed under the City Park Board. It is now supervised by the Bureau of Parks and Recreation. No lots have been available for purchase, except from lot owners, since the early decades of the century. The interment records, which are complete back to 1853, together with the grave markers, provide a chronology of Atlanta citizens that stretches from the first mayor, Moses Formwalt to the generation of author, Margaret Mitchell Marsh and golfer, Bobby Jones. Included are some of the City's most prominent citizens, black and white, Christian and Jewish. Since Oakland's lots were originally laid out on a segregated basis, the grounds, with their visually distinct sections, are a social, as well as historical statement.

The physical environment of the cemetery, originally located just outside of the city limits and now surrounded by busy streets, expresses not only social and historical patterns, but equally as important, the cultural attitudes of the country at the time the cemetery was founded. Following the tradition of the rural cemetery movement that had been established by Mount Auburn in Boston in 1831, Oakland reflects a transition in attitudes toward death and the deceased. Instead of shunning the dead once they

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Franklin Garrett, Atlanta and Environs, I (New York, 1954)  
 Edmund V. Gillon, Victorian Cemetery Art (New York, 1972)  
 John Reys, The Making of Urban America (Princeton, 1965)  
 "An American Idea in Landscape Art," Country Life in America IV (1903)  
 Miscellaneous cemetery records and research materials provided by  
 the staff of Oakland Cemetery, September-October, 1975.

# 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 38 acres  
 UTM REFERENCES

|   |      |         |          |     |      |         |   |      |         |          |     |      |         |
|---|------|---------|----------|-----|------|---------|---|------|---------|----------|-----|------|---------|
| A | 1,6  | 74,3    | 8,2,5    | 3,7 | 3,7  | 4,2,5   | B | 1,6  | 74,3    | 8,2,5    | 3,7 | 3,6  | 9,8,5   |
|   | ZONE | EASTING | NORTHING |     | ZONE | EASTING |   | ZONE | EASTING | NORTHING |     | ZONE | EASTING |
| C | 1,6  | 74,3    | 1,5,0    | 3,7 | 3,6  | 9,8,5   | D | 1,6  | 74,3    | 1,5,0    | 3,7 | 3,7  | 4,2,5   |
|   | ZONE | EASTING | NORTHING |     | ZONE | EASTING |   | ZONE | EASTING | NORTHING |     | ZONE | EASTING |

## VERBAL BOUNDARY DESCRIPTION

Area bounded by Memorial Drive, Boulevard Drive, Oakland Avenue and the Georgia Railroad.

## LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

| STATE | CODE | COUNTY | CODE |
|-------|------|--------|------|
| STATE | CODE | COUNTY | CODE |

# 11 FORM PREPARED BY

|                 |  |           |                |
|-----------------|--|-----------|----------------|
| NAME / TITLE    | Diana Williams Combs, Research Assistant and Elizabeth A. Lyon, Consultant |           |                |
| ORGANIZATION    | Atlanta Urban Design Commission  | DATE      | October 1975   |
| STREET & NUMBER | City Hall, Mitchell Street   | TELEPHONE | (404) 656-2840 |
| CITY OR TOWN    | Atlanta  | STATE     | Georgia        |

# 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL  STATE  LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE *David M. Sherman* DATE 12/16/75  
 TITLE Chief, Historic Preservation Section

|  |                     |
|--|---------------------|
| FOR NPS USE ONLY   |                     |
| I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER |                     |
| DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION                 | DATE <u>4/28/96</u> |
| ATTEST: <i>Shirley D. King</i>   | DATE <u>4-28-76</u> |
| KEEPER OF THE NATIONAL REGISTER  |                     |

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

|                  |             |
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CONTINUATION SHEET Description ITEM NUMBER 7 PAGE 1

The major area of Oakland Cemetery is made up of many privately owned lots containing a varied collection of Victorian cemetery art. In addition, three of the oldest sections set aside for specific groups have visually distinct environments.

The Confederate section, occupying six acres of high ground is marked by an obelisk of 1873 and a monument to the unknown dead. The granite monument shows a wounded lion lying on a furled Confederate flag. Traditional military marble markers in rows produce a distinct setting. The Jewish section dating to 1860 and traversed by roadways bearing the names of prominent Atlanta Jewish citizens, is crowded with elaborate monuments and mausolea bearing inscriptions in both Hebrew and English. In the northern end of the cemetery on sloping ground that looks toward the historic east-side black community and the Fulton Bag and Cotton Mill, is the six-acre section set aside for Atlanta's black population. Here the landscape is less crowded and the markers generally less elaborately detailed.

Traditional marble and granite stones can be found throughout the cemetery. These range from simple, unadorned flat granite markers to grandly scaled obelisks and mausoleums. Both round and low-pitched arched stones with a variety of tympanum motifs dating from the mid-nineteenth century are particularly prevalent. Markers in the shape of urns, occasionally displaying a common eighteenth century motif of winged cherub or soul figure, are also typical. Other notable and typically Victorian figure motifs found in the cemetery include a sleeping child or cherub in a shell, the weeping wife or mother bowed in grief with palm leaf or laurel wreath in hand, angel figures and the solemn classical figure who may be clinging to a cross, standing by an urn or holding an inverted torch. Other common marker forms include anchors bound with rope, rough hewn rocks covered with ivy and lilies, tree trunks from which all limbs have been removed, crosses bedecked with flowers and portrait stones. These last are often enclosed in meticulously detailed architectonic frames.

Frequently family plots and graves are marked by large and elaborately carved monuments. One of the oldest, the Dougherty monument of 1855, signed by an Atlanta builder, J. J. Mullan, displays a common nineteenth century Oakland theme in its Gothic architectural motifs which are here combined with classical

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images. Just above the base are Gothic windows carved in stone and framed by pointed arches. A victory laurel wreath appears above this section flanked by engaged Corinthian columns, infused with ivy, and topped by a cornice of oak leaves. At the pinnacle is a rustic wooden cross carved in stone to which a toga clad young man clings in profound sorrow. An example of a stone which elaborates on a common motif is the Kate Malone Sullivan stone, 1901. Here, the tasselled drapery frequently found folded over a funeral urn in earlier examples, has been laid over the top of the stone, a tassell at each corner. On the front of the stone a niche has been carved with a cross inside a crown. Lilies in deep relief surround the cross and also cover the drapery. Sometimes, stones are highly individualized as, for example, that of Augustus Thompson, master blacksmith and founder of two black benevolent societies in Atlanta. His grave is marked by a rectangular shaft on which is mounted a carefully crafted stone anvil.

Two family monuments are particularly notable and grandly scaled examples of both typical and unique Oakland motifs. The Peck Memorial incorporates many of the significant and characteristic motifs of the cemetery. Two marble piers, one honoring Annie Peck and the other her husband, Willis, are joined together by a narrow but massively constructed arch. A decorated flaming urn with handles and mourning drapery stands on the pedestal above the central pointed arch above two identical flanking closed urns set on pedestals that rest on perpendicular small side arches. Laurel leaves frame clasped hands and the carved words Father and Mother under the arch, and acanthus leaves decorate the inscription plaques on the posts. The family name is carved in letters of high relief on the base. The Kontz Memorial, formed as a post and lintel opening, carries the family name on the top member. Horizontal and vertical lines, suggesting massive stone slabs, have been carved into the stone slabs on either side. Curved lines intersecting each other in a multi-rainbow effect decorate the bottom slab on each post. Stylized flowers, in blossom and bud, grow from elongized straight stems on these slabs. Above the family name is a pair of wings from a central orb flanked by serpents. Granite memorial plaques have been placed on the inner sides of the narrow archway, under a recessed panel carrying a jewelled crown and cross on a sunburst.

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CONTINUATION SHEET    Description    ITEM NUMBER    7    PAGE    3

Among the notable mausolea in the cemetery is one of the oldest such vaults, that of Jaspar Smith. Constructed of massive rough hewn slabs of granite and signed by the sculptor, C. G. Crouch, the facade is elaborated by corbel vault detailing along the gable, an iron gate with a spear design and the full-size sculptured figure of Smith complete with vest and top hat and comfortably seated in an armchair. Later vaults combine contemporary architectural features and complex ornamentation. The Richards mausoleum, for example, represents the use of Gothic motifs. Conceived as a small chapel with spire, quatrefoil stained glass windows, pointed arches, gargoyles and archivolted entranceway, the structure is constructed of smooth and rusticated granite slabs.

The Rawson mausoleum of 1880 combines Eastlake ornament with classical motifs such as anthemions in a typically High Victorian forcefully massed pile. In the 1888 Grant mausoleum Italiante details such as quoins, pediments, pilasters, and a swag-decorated entablature running around the building are carried out in vari-colored and textured stonework that includes highly polished pink and grey marble. This sizeable structure was built on a Greek cross plan with a pyramidal roof at the crossing. The Philip Dodd tomb of the early nineties, like many in the cemetery, is classically detailed. A columned porch is the entrance for an elliptical structure defined by pilasters. Stained glass windows are inserted in a rough textured masonry wall between the classical elements. Both the Jacobs and Henson-Parris mausolea are later examples of a Beaux-arts application of classical details. In the c. 1920 Jacobs mausoleum, the doorway is framed by stocky columns flanked by wide square piers, both elaborated by Corinthian capitals under an anthemion frieze and broken pediment. The structure, which sits on a high, rough hewn masonry base, is approached by steps flanked by urns. The Henson-Parris tomb is a small temple complete with paired Ionic columns and a simplified entablature under a triangular pediment in which the date, 1925, is inscribed in a medallion.

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CONTINUATION SHEET Significance ITEM NUMBER 8 PAGE 1

were buried, which had been the pattern in rapidly growing urban areas, family and friends came to regard the cemetery as "a sleeping place," a pleasant place which encouraged visitation and reflection through a carefully composed natural landscape. Oakland's grounds are an expression of this ideal. The landscape, together with its walls and buildings also provides a characteristically romantic setting for its Victorian tombs and monuments. Although a part of the grounds was laid out on a rectangular grid plan, the dominant visual impression has been formed by the use of the typical romantic landscape features such as hilly topography, winding drives, secluded groves and naturalistic clumps of trees and foliage.

The period landscape setting is enhanced by the wall and its gates of typical late nineteenth century brick detailing, and that of the gate house and office building. Unfortunately, much of the mid-century iron work has been lost to theft and vandalism, but some particularly fine examples of lot fencing and gates remain. In addition there are a few extant cast iron benches in typical Victorian patterns and a few finely detailed zinc grave markers.

While the grounds reflect nineteenth century attitudes toward landscape and death, the outstanding feature of Oakland Cemetery is its rich collection of Victorian cemetery art. This richness is displayed not only in the fine examples of cast iron work, but in the endless examples of typical Victorian motifs and craftsmanship in monuments ranging from simple stones to elaborate mausolea. The range of motifs and details reflects the sequence of styles common to American art and architecture from the mid-nineteenth century to the early twentieth. The oldest monuments, like the Dougherty marker and the Richards mausoleum carry Gothic motifs, while the later examples, such as the Hirsch and Jacobs mausolea are detailed in classical captials, laurel swags, anthemion cornices and classically draped figures. The Rawson mausoleum of 1880 combines classical motifs with Eastlake ornamentation, while the Grant tomb, with its vari-colored stonework reflects the picturesque desire for variety in color and texture. Particularly noteworthy is the Kontz Memorial with its unique Egyptian detailing that reflects the late nineteenth century fascination with Egyptian funerary motifs. Predominant for monuments and mausolea

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CONTINUATION SHEET Significance ITEM NUMBER 8 PAGE 2

from the turn of the century are classical motifs, variously interpreted, from strict geometric and simplified forms to elaborate Beaux-arts treatments. Many tombs from various periods contain fine examples of stained glass, from the Gothic windows of the Richards Mausoleum of the 1880's to windows carrying an amber cross, a jewelled crown and lily motifs in the classically detailed Philip Dodd tomb of c. 1890 and the rose designs in the relatively recent Henson-Parris temple form of 1925. Stained glass windows can be found in numerous other mausoleums throughout the cemetery. Not only do the monuments, large and small, of Oakland Cemetery provide a melange of styles and forms of late nineteenth and early twentieth century America, but also a collection of the valued symbolic memorabilia of these periods. The range of motifs and generally high level of craftsmanship provide an important cultural record.

The variety and quality of the tombstone art that is concentrated within the old walls of Oakland Cemetery combines with the romanticism of the cemetery-park landscape to produce a rich cultural landmark site. Presently (1975) a program of restoration and museum activity based on a recognition of this significance has been initiated by the City in Oakland. One of the goals of the program is, through the collection and display of the records and the restoration of the monuments and structures, to emphasize the cemetery as a tangible link with Atlanta's history. Tours and a museum are being developed to carry out this goal. In addition, the program presents Oakland as a pleasant park space in the now crowded urban setting, thus linking the present program to the original impetus for the rural cemetery movement out of which Oakland Cemetery was developed.

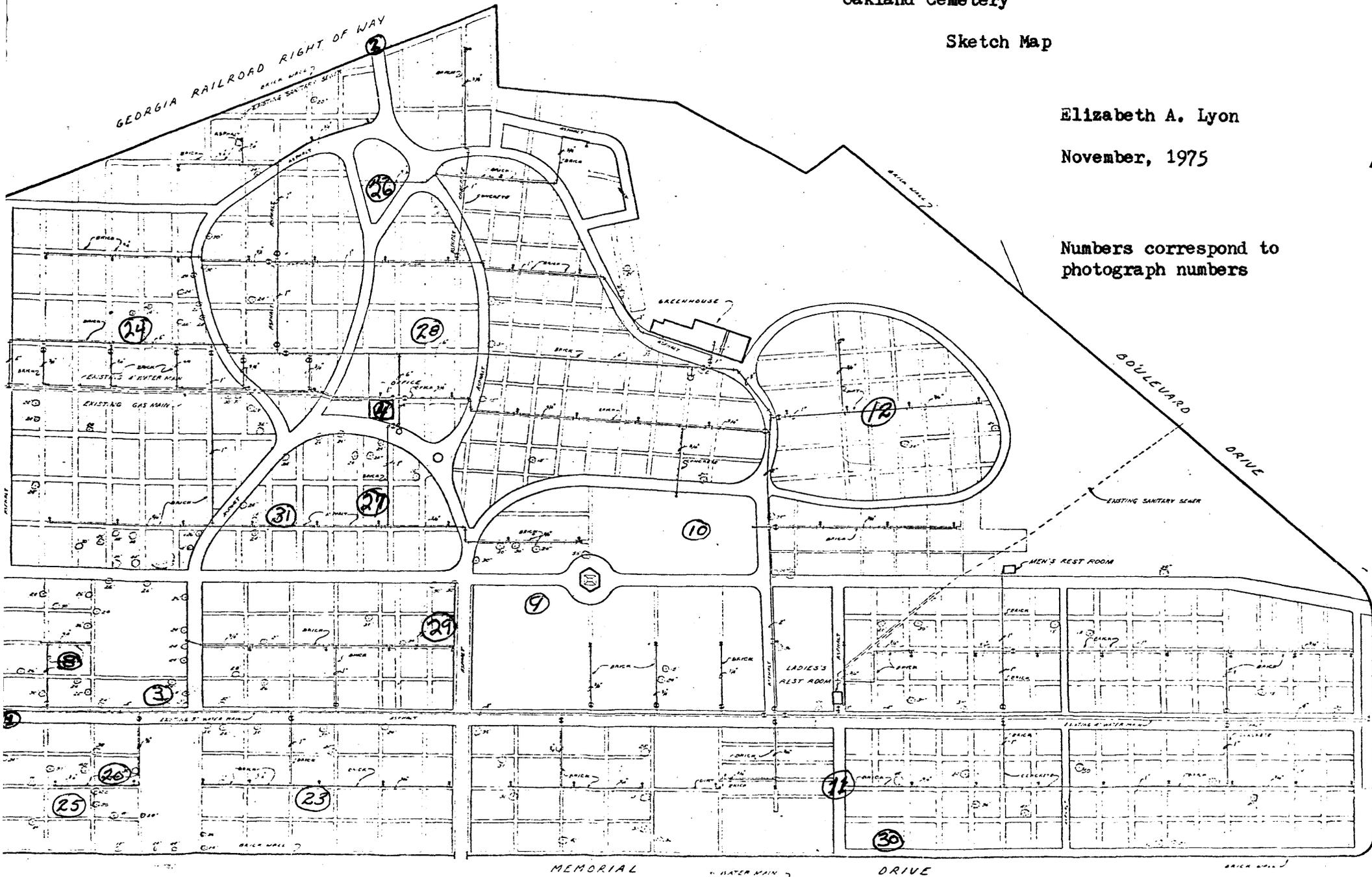
Oakland Cemetery

Sketch Map

Elizabeth A. Lyon

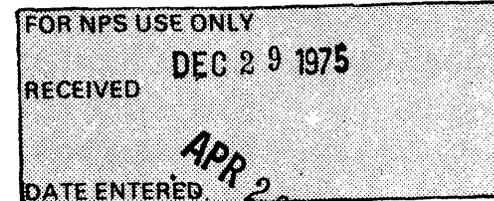
November, 1975

Numbers correspond to  
photograph numbers



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
PROPERTY MAP FORM**



SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES -- ENCLOSE WITH MAP

**1 NAME**

HISTORIC Oakland Cemetery

AND/OR COMMON same

**2 LOCATION**

CITY, TOWN Atlanta

VICINITY OF

COUNTY Fulton

STATE Georgia

**3 MAP REFERENCE**

SOURCE Sketch Map on Cemetery Water System Base Map

SCALE

DATE November, 1975

**4 REQUIREMENTS**

TO BE INCLUDED ON ALL MAPS

1. PROPERTY BOUNDARIES
2. NORTH ARROW
3. UTM REFERENCES

