

56-1804



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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Forest Hill Cemetery
other names/site number N/A
related multiple property listing N/A

2. Location

street & number 2201 Oneida Street N/A not for publication
city or town Utica N/A vicinity
State NY code 36 county Oneida code 065 zip code 13501

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this X 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 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Roger Daniel G. 9/20/17
Signature of certifying official/Title Date
Deputy SHPO
State or Federal agency/bureau or Tribal Government

In my opinion, the property X meets ___ does not meet the National Register criteria.

Signature of commenting official Date
Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:
 entered in the National Register ___ determined eligible for the National Register
___ determined not eligible for the National Register ___ removed from the National Register
___ other (explain:)

Alexander 11/9/17
Signature of the Keeper Date of Action

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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(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
5	3	buildings
1	0	sites
16	0	structures
18	0	objects
40	3	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
BUSINESS: Office building
DOMESTIC: Single dwelling

Current Functions
(Enter categories from instructions.)

FUNERARY: Cemetery
FUNERARY: Mortuary
BUSINESS: Office building
DOMESTIC: Single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

MID-19th CENTURY: Gothic Revival
MID-19th CENTURY: Italianate
EARLY 20th CENTURY: Classical Revival

Materials
(Enter categories from instructions.)

foundation: STONE; CONCRETE
walls: STONE; BRICK; WOOD
roof: SLATE; ASPHALT; METAL
other:

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Narrative Description

Summary Paragraph

Forest Hill Cemetery occupies a large parcel to the east of Oneida Street within the city of Utica, New York. The nomination includes the cemetery (one contributing site) as developed since 1849, with its landscape features, 48,246 marked graves, and more than 60,000 burials; chapel (contributing building); superintendent's residence (contributing building); entrance gate and office (contributing building); two-story frame barn (contributing building); receiving vault (contributing building); pavilion (contributing structure); pump house (contributing structure); fourteen freestanding mausoleums (contributing structures); eighteen grave markers with exceptional artistic merit (contributing objects); and three non-contributing garages/maintenance buildings. The initial landscape design was developed by Almerin Hotchkiss in 1849-1850, and many of its early plantings of tulip trees, pine oaks, and hydrangea survive, as well as its original ponds and roads. Another section added later to the cemetery was designed by George H. Miller in 1918. Overall, Forest Hill Cemetery has outstanding integrity and is an exceptional example of the mid-nineteenth century rural cemetery movement and the later evolution of American cemetery style.

Narrative Description

Most of the roads and landscaping of Forest Hill Cemetery in Utica, Oneida County, New York, were created in the mid-to-late nineteenth century when the property was initially developed as a rural cemetery. Another section added to the east of cemetery in the late nineteenth century was developed as a "lawn park" after 1918.¹ Most of the cemetery's late-nineteenth and early-twentieth century buildings survive, along with a strong collection of mausoleums and funerary monuments.

SITE

Forest Hill Cemetery is a designed landscape in the rural cemetery tradition, situated on a hill within the city of Utica on the south side the Mohawk Valley. Its earliest part dates to 1849. Elevated above the city, the property affords grand views of Utica's urban neighborhoods and expansive views through the Mohawk Valley to the west and east. To the north, across the wide valley, can be seen the Deerfield hills and, in the distance, the foothills of the Adirondack Mountains. The cemetery's elevation at its highest point – almost 900' above sea level – is 200' above its lowest point at its entrance. The eastern end of the cemetery is noticeably flatter and more open to take advantage of this view.

BOUNDARIES

The cemetery is an irregularly shaped property of approximately 180 acres in the southeastern sector of the city of Utica. The current acreage was achieved in a series of three purchases – the initial 37 acres in 1849, expanded to 105 acres in 1865, and completed with a farm of 148 acres in 1885 – and one sale – 70 acres transferred to cemetery trustee Thomas R. Proctor for his development of the adjacent public park system. In

¹ David Charles Sloan, *The Last Great Necessity: Cemeteries in American History* (Baltimore: Johns Hopkins University Press, 1991), 127.

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2017, starting from the main entrance on Oneida Street at the northwest corner of the property, the cemetery's northern boundary parallels Master Garden Road. Its eastern boundary abuts the Valley View Golf Course (part of the Utica park system), and its southern boundary is bordered by the Roman Catholic Calvary Cemetery, House of Israel Cemetery, and Hillcrest Manor Apartments. Its western boundary is Oneida Street.

Master Garden Road follows the path of an early farm road and runs past the New Forest Cemetery (a separate organization created to compete with this Forest Hill Cemetery) and Utica Zoo on the north. The Valley View Golf Course on the east was designed in 1941 by golf course landscape architect Robert Trent Jones. The south boundary also forms the boundary between the city of Utica and town of New Hartford with the Hillcrest Manor Apartments in Utica and the House of Israel Cemetery and Calvary Cemetery in New Hartford.

Around 1870, the entire cemetery was enclosed, but it is not known if the iron fence there now is the same enclosure. In the late nineteenth century, several secondary gates, now permanently closed, provided access to the cemetery's north side along Master Garden Road. In 1929, in order to prevent erosion along the steep incline of cemetery property adjacent to Oneida Street along the western boundary, a cement wall was installed under the direction of civil engineer Clifford Lewis Jr.

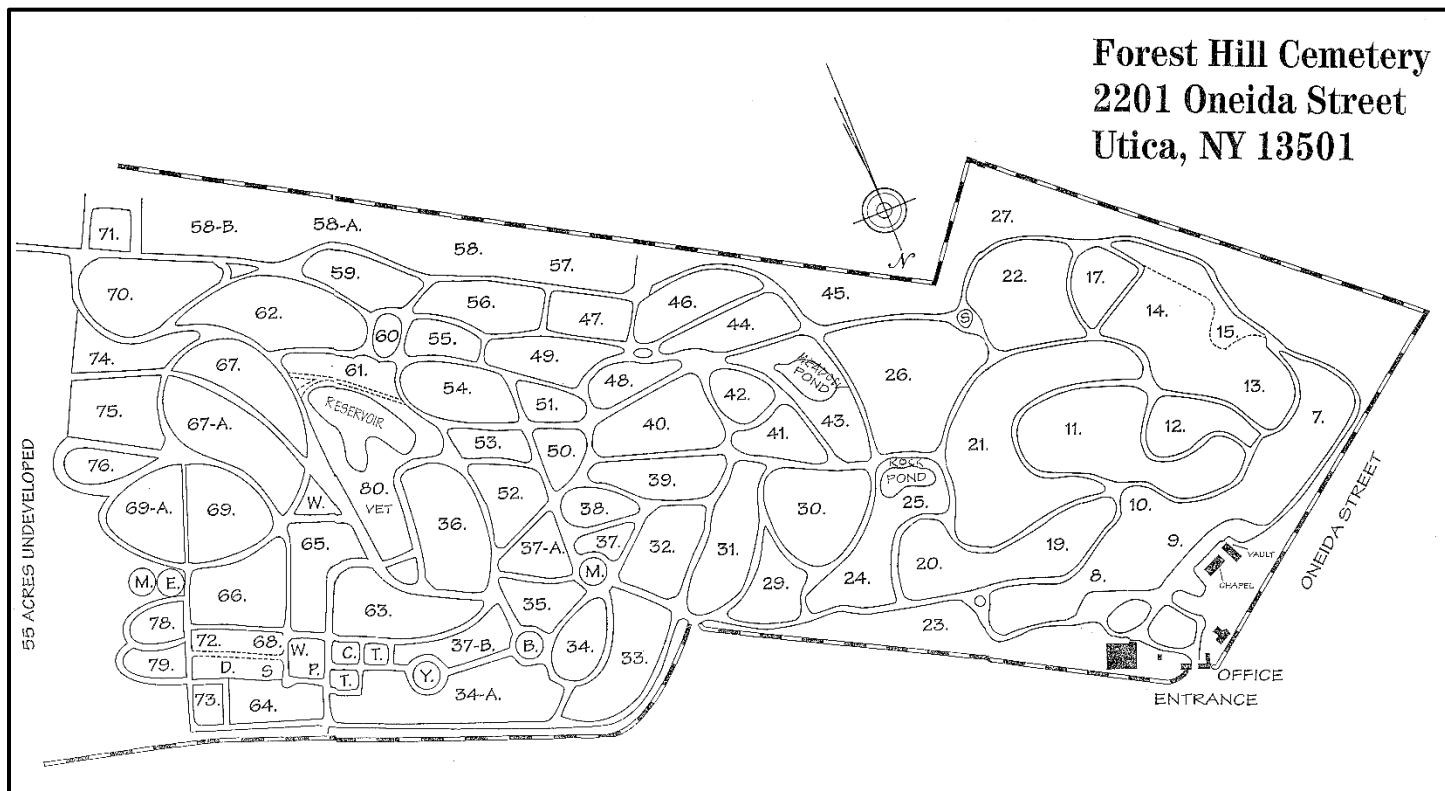


Figure 1. Map of Forest Hill Cemetery (2016). **NOTE:** Direction is reversed – north is at the bottom of the map.

GEOLOGY

The cemetery property forms the southern edge of an area of post-glacial water erosion. Utica shale, which is 400' to 600' thick at this location, forms the underlying bedrock. This shale is exposed in a stream cut, visible from what is called the "western avenue" in the oldest area of the cemetery. The land also incorporates some

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slightly fossiliferous areas, and several glacial erratic boulders are scattered throughout.

TERRAIN AND TREES

The cemetery landscape, which is gradually revealed to the visitor as the elevation increases, comprises undulating and varied terrain, including a steep wooded hillside, shallow cascading creek, gently-sloped conifer grove, three ponds, two ravines, and expansive lawns at the rear.

The following species can be seen in the oldest areas: basswood, American beech, ash, black cherry, catalpa, cedar, English oak, fern leaf beech, black birch, ginkgo, hemlock, hickory, hop hornbeam, hydrangea, Japanese maple, Norway maple, Norway spruce, pin oak, red oak, red juniper, shad, silver maple, spruce, sugar maple, tulip, yew, and white pine.

Some of the healthy trees of enormous height appear to date back to 1849-50, when the initial cemetery plan of Almerin Hotchkiss was adopted.² The careful placement of huge pin oak trees flanking the curved carriage path between sections 20 and 25 (See Fig. 1) is shown in Hotchkiss's early landscape plan. There are specimen plantings of tulip trees beside the road between sections 20 and 23. Hydrangea plantings also survive in a number of sections from the early years of the cemetery.

A grove of white pines in section 27 was planted during the 1930s by the Civilian Conservation Corps.

ROAD CONFIGURATION

The earliest roads in Forest Hill Cemetery were laid out in 1849-1850, on the first 37 acres of land acquired by the cemetery trustees. The Hotchkiss plan created a spacious entrance leading to principal avenues and linking to secondary roads and paths. A short distance into the grounds, the entrance avenue (known as "the Tour") divides into east and west branches that lead in opposite directions to the elevated areas. The avenue leading east into the cemetery interior gradually ascends a moderate grade. In contrast, the west avenue ascends a long steep incline, and the road is carried over a stream cut where Utica shale is exposed along the banks.

The main avenues link into a complicated configuration of curving roads as they approach the top of the ridge; since no road or path intersections in the earliest sections are perpendicular, all the junctions have acute or obtuse angles and most of the cemetery sections are asymmetric and biomorphic-shaped. These sections are divided into lots that vary in elevation, shape, size, and surface terrain, providing both level and sloping sites for sculpture, monuments, and headstones. Some of the earliest burial sites in the cemetery are located in areas only accessible today to pedestrians. The old cemetery road near the western boundary close to Oneida Street curves around the heavily-forested lower elevation and is now a pedestrian path.

² Gerard Waterman, Superintendent of Forest Hill, has seen similar arrangements of trees in Bellefontaine Cemetery, St. Louis, where Hotchkiss moved in the 1850s after completing the design of Forest Hill.

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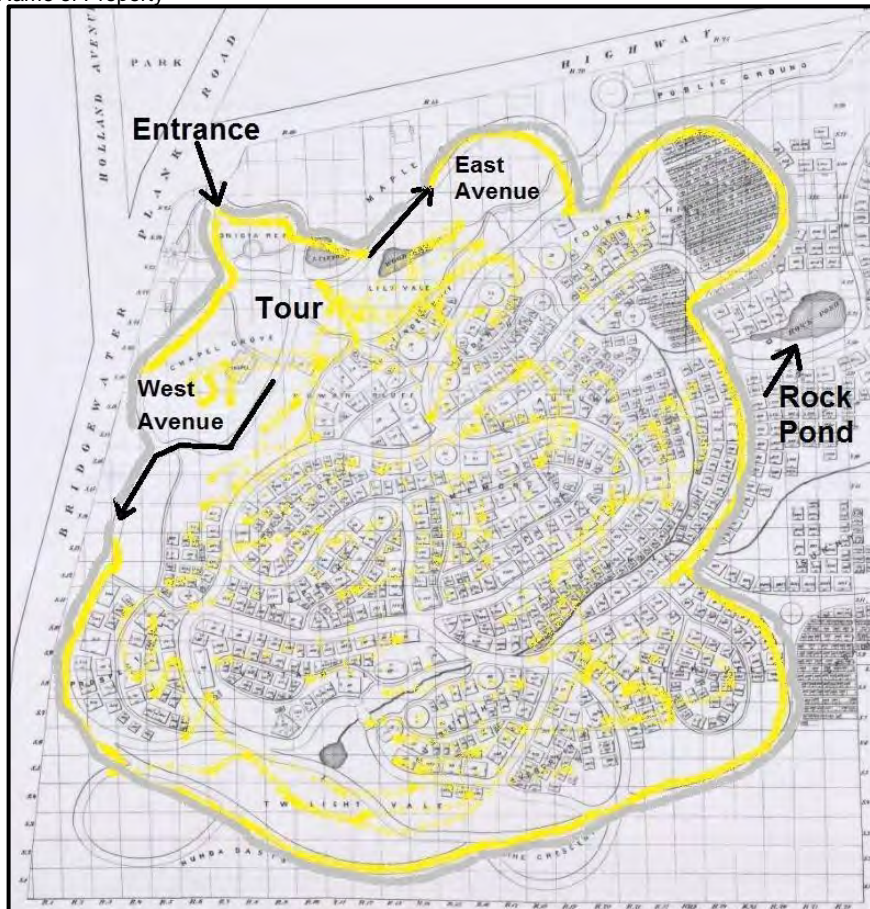


Figure 2. Oldest part of Forest Hill Cemetery with original paths designed by Almerin Hotchkiss, 1849-1850. Egbert Bagg. "Plan of Forest Hill Cemetery, Utica, NY." In *Forest Hill Cemetery. Rules and Regulations and Catalogue of Lot Holders* [Pamphlet]. (Utica: Curtiss & Childs, 1872). NOTE: Individual plots are also marked.

Newer roads were added to the original part of the cemetery later in the 19th century; these are at the top of the hill, less dramatically curved, and surround smaller parcels of land. The border between the mid-nineteenth century and late-nineteenth century plots is visually distinct – older parcels are much more densely set with monuments, and the placement of the monuments themselves is irregular.

George H. Miller introduced his plan for the eastern end of the cemetery in 1918. These roads have a stronger geometric character to accentuate the level lawns of this section and a new avenue for vaults.

PONDS AND DRAINAGE SYSTEM

There are three spring-fed ponds included within the cemetery boundaries. Rock Pond, which is located in Section 25 in the oldest part of the cemetery, was part of Almerin Hotchkiss's original design in 1849-50. Meadow or Summer House Pond is located just to the east in section 43; this is part of the second section of the cemetery, added in 1865. By 1879, the pond had been deepened and enlarged several times.³ The Reservoir, which is enhanced by water sprayed from a central fountain, is in section 80 of the portion of the cemetery. In the past, two or three different sets of water lines were established to distribute water around the cemetery to additional ornamental water features. Almost all traces of these – particularly near the entrance – are gone.

³ Utica Cemetery Association Board of Trustees, "Annual Meeting Minutes" (April 15, 1879), 135. (Forest Hill Cemetery Archives)

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To channel stormwater into catch basins, flagstone curbing was installed along the roadsides during various phases of construction in the nineteenth century; much of this attractive curbing remains and continues to effectively handle runoff. About 115 catch basins in the central and eastern parts of the cemetery channel water into an underground drainage system. A detention basin in section 8 collects stormwater from higher elevations to be carried to the main entrance and into the city sewer system.

BUILDINGS

A variety of buildings have been constructed over the history of the cemetery to support its functions. Eight survive – six from the period of significance and two from the late twentieth century. One of the six early buildings – a maintenance building – has been extensively modified and no longer contributes to the historic character of the cemetery. The other five contributing buildings consist of three major structures – Childs Chapel (1868-1869), Superintendent's Residence (1884), and Entrance Gate (1900-1901)/Administrative Office (1925) – and two contributing service buildings – Frame Barn (circa 1850) and Receiving Vault (1905). (See sketch map in Section 11 for their relative locations.) Several buildings have been lost – most notably, an 1875 glass and wood chapel/conservatory and the 1926 steel and glass conservatory that replaced it.

CHILDS CHAPEL (1868-1869)

The chapel was designed by Forest Hill's landscape designer Almerin Hotchkiss and architect Thomas Birt, and constructed in 1868-9 of local sandstone quarried in Clinton, New York.⁴ The building is 60 feet long, 20 feet wide, and 35 feet high. A pitched roof of green and purple/red scalloped slate covers the tall central section of the building. The one-story side aisles are covered with metal standing-seam roofing. Slate siding covers the exterior nave walls that extend above the aisles. Six pairs of Gothic-arched clerestory windows are located on the side walls of the nave. A set of iron gates and Gothic-arched paired wooden doors are found at the entrance. Along the exterior aisle walls and at the corners are sandstone buttresses. Finely-dressed limestone appears in the buttress caps, window sills, and jambs and surrounding the entrance. A stone Latin cross extends above the peak of the gable over the entrance.

The chapel was originally intended to serve several functions. The central nave and transept were planned to serve as a small chapel, while the side aisles – originally separated from the nave by a row of heavy doors on either side of the building – were equipped to store about 140 bodies through the winter months. On the west end of the building, above a stone retable, is an arched stained-glass window that measures six feet wide and seventeen feet tall. On the east end, another large colorful stained-glass window fills the space over the entrance. Herbert W. Lewis & Co., 13 Plant Street, Utica, created both windows.

⁴ Dr. Herman Muskatt, Utica College Professor of Geology, identified the location of the quarry.

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Figure 3. Childs Chapel.

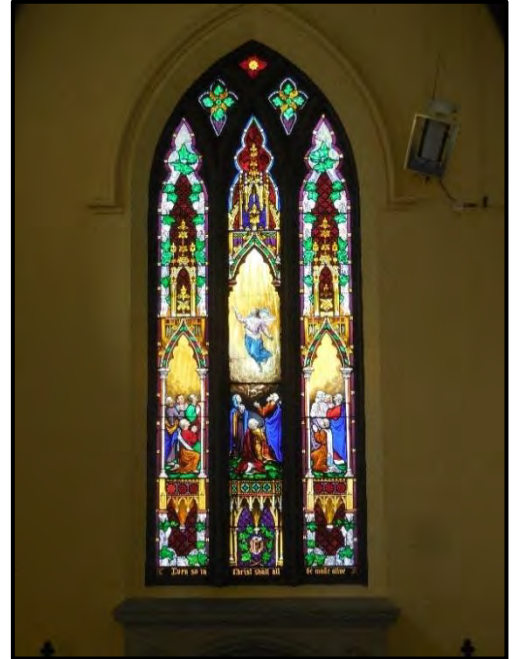


Figure 4. Herbert W. Lewis & Co Stained-glass Window in Childs Chapel.

The original configuration of the chapel proved unsuitable for winter funerals. In 1875, ceremonies were moved to an innovative glass and wood conservatory (demolished and replaced, 1926). In 1905, a separate Receiving Vault was built. In 1977, following demolition of the second conservatory, the chapel was rehabilitated for year-round funerals by removal of the aisle doors and addition of a heating system.

Recent modifications to the interior have not reduced the chapel's character and integrity. One bay on each side of the nave, which originally stored coffins during winter months, has been adapted to hold niches for cremains.

SUPERINTENDENT'S RESIDENCE (1884)

A Queen Anne style residence of two and one-half stories was built on cemetery property to the southwest of the main entrance in 1884 to house the superintendent and family. It is constructed of red brick, laid up in common bond, above a high limestone foundation. A wide decorative band of corbeled brick encircles the building beneath a wooden cornice that incorporates dentil molding. The wood shingle gable on the south side supports a projecting hood at the gable peak. The east gable incorporates a semi-circular window; wood shingles fill the peak. An open wood-frame porch was later added to the front entrance on the north side. The rear entrance on the east side is marked by the later addition of a one-story, enclosed wood-frame porch, raised five steps above the ground and covered by a simple pitched roof.

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Figure 5. Superintendent's Residence, North Side.

The original plan of the interior, the staircase, interior doors, door and window casings, mantels on the first and second stories, and one-over-one window sash on the second story all remain intact; in particular, the stair remains in excellent condition. Although the treads have been painted, the finish of the rest of the staircase and decorative balustrade survive in the stair hall.

Original plaster walls appear to be intact throughout much of the building. Second-floor windows remain; first-story windows have been

replaced. Original flooring survives in good condition in many rooms with linoleum applied over the wood in the kitchen and entrance hall.

ENTRANCE GATE (1900-1901) / ADMINISTRATION OFFICE (1925)

The entrance into the cemetery is marked by an imposing, arched, limestone Gothic Revival gate with a hipped-roof room on each side – a women's waiting room on the east and the original superintendent's office on the west. The Entrance Gate was authorized by the trustees in 1900 and constructed during 1900-1901 from a design by architect J. Redfield Metcalf.⁵ Heavy decorative wrought-iron gates protect the entrance, and elaborately-curved wrought-iron door hinges contribute to the Gothic style. The original streetcar waiting room for women includes a restroom. On the west side, the original superintendent's office is square, with Arts and Crafts motifs.

The building is constructed of rock-faced limestone ashlar, laid in alternating courses of narrow and wide stone; the architectural details are created from dressed limestone. The arch of the central gate is heightened and embellished by heavy stone finials and crockets mounted on square buttresses. Shorter buttresses, which extend from the ground to the cornice, also appear on the waiting room and office portions of the building. In addition, the tall central arch has highly-finished vaulting and quatrefoil ornamentation, and a decorative crenelated parapet ornaments the flanking arches. Limestone steps and sills lead into the side rooms. A steep black asphalt

⁵ "Towns & Cities: 100 Years Ago, in 1900," *Utica Observer-Dispatch* (July 23, 2000), 3C.

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shingle roof covers the building.

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Figure 6. Entrance Gate.

The interiors of the side rooms retain their original materials and design elements – decorative timber ceilings, natural buff brick walls, maple flooring, and (in the superintendent’s office) a chimney piece. The window openings feature stone surrounds with sloping stone sills; both plain and colored art-glass panes are divided by lead comes.

In 1925, the cemetery trustees hired the Utica architectural firm of Bagg and Newkirk to design a new business office to connect to the existing superintendent’s office.⁶ This addition, constructed of rock-faced limestone ashlar exterior walls, repeats the stone pattern of the 1900 entrance structure and contains one room with a large meeting table, safe, and file cabinets full of historic records. It too has a black asphalt shingle roof.

The interior window surrounds in the addition are constructed of canted stone blocks. The original metal casement windows have been replaced. However, the original windows were retained and are stored in the former women’s streetcar waiting area.

FRAME BARN (Circa 1850)

The two story-frame barn, which is located within the cemetery property and raised on a knoll to the east of the entrance gates, is a rare early building and may date to the initial construction of the cemetery in 1849-50. The board and batten siding, early windows, and early trim survive; however, the exterior walls show evidence of

⁶ Utica Cemetery Association Board of Trustees, “Annual Meeting Minutes,” (June 3, 1925). (Forest Hill Cemetery Archives)

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changes to window and door locations during the building's existence.

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Figure 7. Frame Barn.

The interior of the first story is divided into two sections by a board-and-batten wall. Early rough-hewn plank floors survive in these spaces. It is believed that horses were housed in the western section on the ground level; a large barn door provides access to this interior space.

The second story housed cemetery employees beginning about 1874 and has been divided into several rooms.⁷ It is accessed by a narrow flight of stairs located along the south wall of the barn. Both floors of the barn are currently used for storage.

RECEIVING VAULT (1905)

This two-story rectangular building dates to 1905 and is covered with a pitched roof. End gables extend above the roof to form a parapet protected by stone coping. The walls are constructed of quarry-faced ashlar masonry laid in broken courses. Narrow ribbon joints separate the stone blocks. The ground level of the south façade incorporates a large opening filled with an overhead door. A stone sill, which survives in the ground below the overhead door, suggests the opening was originally narrower – possibly holding a double door. Above the overhead door opening, the gable wall is dominated by a window opening surrounded by cut stone jambs, lintel, and sill and divided by a heavy stone mullion. A large cupola with hip roof extends above the roof peak. Asphalt shingles cover the roof.

The interior west side wall of the vault incorporates a large, steel-frame divided-light window that today is blocked with opaque material (on the interior) to prevent views of the interior. Shelving for winter storage of caskets is located along the west wall. The original stairs to the upper level have been removed. Large excavating equipment is housed in the building.

During construction, 309 tons of stone and more than 100 barrels of Portland cement were purchased. The masonry firm of McDermott & Lancaster and carpenter Charles F. Clark constructed the building.⁸

⁷ "Forest Hill Cemetery. Great Improvements Taking Place," *Utica Daily Observer* (November 5, 1874).

⁸ "Summary of Expenses for Constructing Vault" [1905]. (Forest Hill Cemetery Archives).

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Figure 8. Receiving Vault.

STRUCTURES

There are two smaller utilitarian structures within Forest Hill Cemetery – the Pavilion at Meadow Pond (circa 1915) and the Pump House (1932). In addition, there are fourteen mausoleums, which as individual monumental tombs are considered structures. The Pavilion and Pump House are described here, along with the fourteen mausoleums described as a group. Details on individual mausoleums are in Appendix A.

PAVILION (Circa 1915)

This rectangular pavilion is located in section 43 on Meadow (Summer House) Pond and incorporates a hipped roof that overhangs four stone support columns composed of cut sandstone. The exposed beams and rafters of the roof frame contribute to the rustic Arts and Crafts character of the structure. Rolled asphalt forms the roof; a concrete floor has been added for a base. A lawn surrounds the circular pond located beside the pavilion. Architect Frederick H. Gouge designed the structure, which initially was known as Shelter House.

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Figure 9. Pavilion and Meadow Pond.



Figure 10. Pump House.

PUMP HOUSE (1932)

This small one-story structure located in section 63 was constructed of glacial erratics in 1932 to house a water pump. A roof of red slate covers the structure, and the lintel over the wood door is composed of a row of small field stones.

MAUSOLEUMS

Fourteen contributing stone mausoleums are located in two different parts of the cemetery. Thirteen are located randomly in the early sections designed by Hotchkiss. A fourteenth is located in section 68 and became the anchor for a group of later, non-contributing mausoleums arranged along a single avenue laid out in 1918 and developed later in the century. Overall, these mausoleums exhibit a wide variety of stone and surface finishes, as well as an array of roof shapes, entrance materials, and stained-glass window designs appropriate to the dates of their construction. However, one distinction can be made – four of the five earliest (built before 1860) are built into the hillside, while the rest are freestanding. While not as dramatic as the many notable monuments in the Forest Hill Cemetery, these mausoleums enabled the use of plots across generations.

Individual mausoleums are described in Appendix A.

OBJECTS

INDIVIDUAL MONUMENTS

Most of the people buried in Forest Hill Cemetery are interred individually in family plots. A rich and remarkable variety of art historical traditions – including Egyptian, Greek, Roman, Gothic, Romanesque, Art Nouveau, Celtic, Second Empire, and Art Deco – is exhibited in the myriad monuments located in private plots throughout the cemetery. Simple and complex commemorative markers from the mid-nineteenth century to the present can be seen – among them, natural stone boulders, ledgers, altar tombs, tomb chests, sarcophagi, steles,

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prisms, baldachins, canopies supported by columns, ciboria, tablets, exedras, obelisks (both tall and truncated), crosses, benches, cottages, columns and broken columns, pedestals, piers, pinnacles, urns, draped urns, and three-dimensional and bas-relief stone sculptures representing allegorical, religious, and secular figures.

Individual monuments of significant artistic value are described in Appendix B.

GROUP BURIALS

At the other end of the spectrum is a series of group burials associated with charities, a disaster, veterans, fraternal organizations, and the unknown. In the nineteenth century, indigents were buried in unmarked graves in the "Public Grounds" to the east of the cemetery gate. Several charitable and civic organizations in Utica bought sections and lots to provide a more respectful burial for the poor. Two orphanages – the Utica Orphan Asylum (nondenominational Protestant, founded 1826, section 21) and the House of the Good Shepherd (Episcopal, founded 1872, section 23) – provide an interesting contrast. The Utica Orphan Asylum plot holds a single tall granite obelisk, mounted on a three-tiered pedestal that reads, "IN MEMORY OF THE ORPHANS," and individual burials are unmarked. By contrast, the plot for the House of the Good Shepherd holds a Celtic cross raised above multiple rows of low, segmental-arched headstones.

Other burial groups include the Welsh Benevolent Society (section 47 A), which features a tall central granite obelisk with its name in raised lettering and 21 low headstones; Faxton Street Home (plot developed in 1866, section 27) with another tall obelisk, surrounded by numerous low segmental-arched grave markers; and the Home for Aged Men (and Couples) and Home for Homeless Men (later Sunset Home) with even rows of low slant-type headstones filling much of section 42.

An unusual group burial dates from 1911 (section 54) – the result of a train disaster. An excursion train full of teachers from Utica, Syracuse, and Waterville jumped the tracks in Martin's Creek, New Jersey. Four cars of the Delaware, Lackawanna & Western Railroad train caught fire and thirteen people died. The remains of five women could not be identified so they were buried in a single grave; their names are listed on the front of the monument with explanatory text on the reverse.⁹

Veteran burials are also an important part of the cemetery. The plot of the Bacon Post of the Grand Army of the Republic (Soldiers' Monument Association) holds 289 grave markers of various styles, flanking a large glacial erratic boulder and flagpole. The headstones provided by the federal government for veteran burials have changed over time. Many of the markers are upright with round or slightly pointed-arch tops and are mounted on low pedestals. Other markers have an upright rectangular design with a polished face and rusticated sides and reverse. Most of the veterans' markers incorporate a flag incised within a circle.

Several social groups erected commemorative markers to their members. There are two granite monuments for different lodges of the Rebekahs – the female branch of the Independent Order of Odd Fellows. Both use a circular emblem that incorporates the letter "R," three links of chain, a dove, crescent moon, and seven stars. No one is buried under either marker – apparently, members are buried in family plots with their husbands.

Finally, two areas of the cemetery hold unmarked multiple burials. A plot on the line between sections 57 and

⁹ "Burned in Wreck of Excursion Train," *New York Times* (April 30, 1911), 1; "Thirteen Deaths from the Wreck," *Utica Sunday Tribune* (May 7, 1911).

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58, along the fence on the south edge of the cemetery, was used to re-inter remains from the Water (Potter) Street Cemetery. According to Superintendent Gerard Waterman, due to the condition of the original burials, more 3800 people are in a single mass grave. A second, smaller mass burial is associated with the closure of part of the New Hartford Cemetery.

NON-CONTRIBUTING BUILDINGS

Three buildings are considered non-contributing. Two mid-twentieth century, frame, one-story, two-stall garages, both with overhead doors, are located inside the cemetery property near the entrance. A one-story frame maintenance building located northeast of the contributing Frame Barn dates to greenhouse operations that ended in 1977, but has been modified extensively over the years.

VANISHED RESOURCES

Forest Hill Cemetery has evolved over the years. In the process, some historic structures have replaced others and some early buildings have become archaeological sites. Many of the buildings constructed in 1849 have disappeared, among them a frame bridge over the ravine, holding vault, superintendent's lodge with shingle siding, simple gate, and bell tower.

A stone arch bridge replaced the frame bridge in 1855. (That stone bridge has also been destroyed; however, slight evidence of its foundation piers remains in the ravine.) Childs Chapel was constructed in 1868-1870, which led to the disappearance of the original vault built into the hill. The brick Superintendent's Residence was constructed in 1884, apparently replacing the original shingled lodge. The early gate to the cemetery was removed when the Gothic Revival entrance was constructed in 1900-01. The date when the bell tower disappeared is not known, but the bell itself is now hung in a small structure near the entrance to the chapel.

Two additional buildings were significant. Childs Chapel, though impressive, was not an appropriate place for winter funerals due to the need to keep stored bodies cold. An innovative glass and wood chapel/conservatory was built 1875 as an alternative funeral site and to house an extensive collection of tropical plants and trees. It was demolished in 1926 and replaced by a steel and glass conservatory. This building functioned until its demolition in 1977; a concrete slab used for parking is now all that remains. (See Section 11 for two historic photos of the two conservatories.)

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Figure 11. Stone Arched Bridge (1872).



Figure 12. 1875 Conservatory.

Some family burial structures have also been lost. The William C. Johnson Mausoleum is depicted in a line drawing in the Forest Hill Lot Book, section 13. The drawing shows a structure built into the side of the hill; however, this mausoleum no longer stands. Today, a large ornamental granite cross, shown in the Forest Hill Lot Book drawing above the mausoleum, can be found on the ground near several Johnson family monuments. Perhaps the mausoleum roof structure, covered with earth, collapsed and caused its demolition. Some surface irregularities in the hillside on the Johnson lot may be related to the lost structure.

The Harvey Barnard Monument, which commemorates Harvey Barnard's wife, Ellen Barnard, was erected in 1874 on the Tour in section 43, where it still stands. However, the original marble bust, "Faith," created by the American sculptor Hiram Powers and originally located in the arched opening in the monument, has vanished.¹⁰

In the 1990s, several cast-iron urns and two heavy cast-iron benches with Utica makers' markings were stolen from the cemetery grounds. In 1992, stained-glass windows were stolen from the Green, Capron, Reynolds-Rutter, and Boyle mausoleums.

The Oneida Stone, a culturally significant object for the Oneida Nation, was located on a stone pedestal near the entrance of the Forest Hill Cemetery for more than a hundred years; it was returned to the nation in 1974.

INTEGRITY

The overall integrity of Forest Hill Cemetery as a rural cemetery is very strong despite the expansion of the city of Utica around it. Before 1920, single family residential developments began to be located on newly developed streets to the west of the cemetery and to the west of Oneida Street. However, because the north, south, and east sides of the cemetery are bordered by the city park system, Valley View Golf Course, and two other cemeteries, the setting of Forest Hill retains much of its original character.

Within the cemetery grounds, unpaved carriage paths and grassy allées remain. Extensive stretches of early limestone curbing and limestone gutters have been unearthed, repositioned, and restored to function and

¹⁰ "A Midsummer Ramble," *The Fanciers Journal*, III: 49 (December 18, 1876), 585; "Utica," *Rockland County Journal* (December 1, 1877), 1; "Forest Hill Cemetery. Midsummer Beauty of the City of the Dead," *Utica Daily Observer* (August 24, 1889).

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contribute significantly to the aesthetic character of the grounds. Fine old trees survive, creating a majestic canopy over the historic landscape designed by Almerin Hotchkiss. Later land purchases were smoothly integrated with the earliest cemetery design through careful planning of roads and appropriate choices of new vegetation planted on cleared farmland.

On May 1, 2005, March Associates, a regional engineering firm in Central New York, completed a master plan for the cemetery. This plan was done with the explicit intention of retaining and maintaining its rural cemetery character during projected further development. In particular, the historic structures, including Childs Chapel, the Superintendent's House, Entrance Gate, Frame Barn, Receiving Vault, Pavilion, and Pump House, as well as the mausoleums and monuments located throughout the cemetery are being maintained to preserve their historic character. In 2012, to remedy deterioration on one of its most significant monuments, Forest Hill received a grant to repair the Mather monument from New York State Division of Cemeteries. Further grants will be sought as required to maintain the integrity of the cemetery.

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8. Statement of Significance

Applicable National Register Criteria

- A Property is associated with events that have made a significant contribution 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.

Areas of Significance

(Enter categories from instructions.)

SOCIAL HISTORY
LANDSCAPE ARCHITECTURE
ARCHITECTURE
FUNERARY ART

Period of Significance

1849-1967

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Criteria Considerations

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 old or achieving significance within the past 50 years.

Architect/Builder

Architects: Thomas Birt, J. Metcalf Redfield,
Frederick H. Gouge, Egbert Bagg, Clement R.
Newkirk; Landscape Architects: Almerin
Hotchkiss, George H. Miller

Period of Significance (justification): The period of significance begins with the initial development of the landscape design by Almerin Hotchkiss of New York City (1849) and includes the cemetery's subsequent expansions in compatible landscape styles through the early twentieth century. The period ends in 1967 (fifty years from the present). The cemetery continues in operation and all burials are compatible with the original design and aesthetic.

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Criteria Considerations – Criterion D: Forest Hill Cemetery derives its primary significance from social history, landscape design, architecture, and funerary art. It also contains the graves of many important public figures who helped build the infrastructure of Utica in the second half of the nineteenth and in the early twentieth centuries.

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Statement of Significance Summary Paragraph

Forest Hill Cemetery is locally significant under **Criterion A** for its **Social History** – both in terms of the development of the cemetery beginning in 1849 and for the information associated with its burials. In addition, it is significant under **Criterion C** for the quality, character, and integrity of its rural cemetery **Landscape Architecture** and **Buildings** and for its large collection of distinctive mid-nineteenth to mid-twentieth century **Funerary Art**.

The Utica Cemetery Association was founded in 1848 to provide a dignified burying ground for the people of Utica, once room for burials within the city grew increasingly limited. From inception to present, a volunteer board of trustees composed of community leaders has governed cemetery policy, and people from all walks of life have been buried in this non-sectarian cemetery. The trustees almost immediately delegated management of the grounds and operations to professional superintendents and qualified staff, whose training and experience included civil engineering, horticulture, and specialized fields.

One of the association's first tasks was to purchase land and lay out the cemetery. To this end, it hired Almerin Hotchkiss of New York City, who created the initial landscape design in 1849. Hotchkiss had begun his career at Green-Wood Cemetery in Brooklyn, which was designed by David Bates Douglass around 1839 and was one of the earliest rural cemeteries in the country. He based his design on the landscape ideals and goals he had experienced and practiced there in eleven years as superintendent. In the 1840s Hotchkiss worked with Zebedee Cook to expand Douglass's original 178-acre design, incorporating more than 200 additional acres in a manner harmonious with Douglass's original intent. Hotchkiss was subsequently selected to design the Bellefontaine Cemetery in St. Louis, the first large-scale rural cemetery to be designed west of the Mississippi.

Thus, most of Forest Hill embodies the most current concepts in picturesque rural cemetery design being practiced in 1849. Late in the 1860s, when Hotchkiss extended the design for new roads to be built on newly-acquired farmland, the basic pattern was maintained. However, in the next expansion – bought in 1882 and designed in 1918 – a contrasting element was added. George H. Miller, a Boston landscape architect, proposed a more formal scheme of roads on new land added at the back of the cemetery. This design, more aligned to the ideals of the City Beautiful movement, was only partially implemented; however, some cemetery features reflect this more formal mode.

Forest Hill is also significant for the wide variety and high quality of design and craftsmanship of its architecture and sculpture. Its buildings and structures reflect a variety of styles and materials. The earliest is a simple frame barn with board and batten siding from the mid-nineteenth century. Childs Chapel was designed in the Gothic Revival style by Utica architect Thomas Birt and landscape architect Almerin Hotchkiss in 1868-1869. The Gothic Revival style cemetery entrance was designed by architect J. Metcalf Redfield in 1900. Frederick H. Gouge, FAIA, who designed many of Utica's important buildings, designed a limestone vault in 1905 and, about ten years later, the Arts and Crafts style open pavilion (originally called Shelter House) on Meadow Pond. The Utica architectural firm Bagg & Newkirk, composed of Egbert Bagg and Clement R. Newkirk, designed the business office extension to the Gothic Revival entrance building in 1925.

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Finally, notable structures and objects are found throughout the grounds of Forest Hill. Its mausoleums and monuments form an immense open-air gallery of stone funerary art in a variety of historical styles and scales. Artists with national reputations designed original works of art for Forest Hill – they include the sculptor David Richards, who created the life-size marble figure of John Butterfield; sculptor Karl Bitter, who created the marble memorial to musician Louise Dellmayer in 1915; and Clara Miller Burd, prolific illustrator and stained-glass window designer, who was associated with Tiffany Studios and created the window in the Sherman mausoleum. Since it remains an active burial ground and burials continue to respect the original plan, the period of significance runs from 1849 to 1967. This period does not include the earliest dated stones, which were moved from an earlier cemetery, but it does include all the extant contributing buildings, structures, and objects and expanded acreage purchased during the late nineteenth century and developed in 1918.

Developmental history

CRITERION A: SOCIAL HISTORY

GROWTH OF UTICA

By the 1840s, Utica had evolved from its eighteenth-century origins as Old Fort Schuyler, the colonial frontier outpost at the fording point on the Mohawk River, into a growing city that incorporated in 1832. From early times, the community was a crossroads on the main route between the Great Lakes and the Hudson River valley and was made the starting point for the Seneca Turnpike, which led west. Construction of the Erie Canal (1817-1825) through Utica was an important impetus to its growth as a marketing center.

However, it was the construction of the Chenango Canal in 1837 and the coal that was transported from Pennsylvania to Utica via the canal that hugely impacted economic growth in Utica and dramatically increased prosperity; soon, the railroads followed. The introduction of coal made possible the operation of steam-powered mechanical looms in cotton and woolen textile mills. By the late 1840s, Utica Globe Mill Woolen Company, Utica Steam Woolen Company, and the Utica Steam Cotton Factory had been constructed and were employing hundreds of people and manufacturing millions of yards of cloth.¹¹ Textile operations and related ready-made clothing production would continue to flourish and be a major source of much of the community's wealth and employment for the next seventy-five years. The population of Utica grew from 12,190 in 1845 to 17,565 in 1850, a gain of over 40 percent in five years – and from 1850 to 1900, it grew to 56,383, more than three times its earlier size.

Utica's citizens were able to look to the future with optimism. In 1848, as they realized the need for a new cemetery, Utica's leaders sought to provide a large, beautiful, healthy open space for city residents. The popularity and reputations of other recently-developed picturesque rural cemeteries promised substantial public benefit. Mount Auburn near Boston (1831), Green-Wood in Brooklyn (1838), Mount Laurel in Philadelphia (1836), Green Mount in Baltimore (1838), and Mount Hope in Rochester (1838) were worthy examples. Utica's urban parks of the 1840s included Steuben Park (1827), Johnson Park (1849), and the three-acre

¹¹ Bildad Merrell, Jr., *Utica City Directory for 1849-50* (Utica, NY: D. Bennett, 1850), 183.

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Chancellor Park (1849); all were limited public spaces surrounded by cityscape. Forest Hill gave city leaders the opportunity to provide the community with rural park-like cemetery grounds located outside the population center. The spacious new cemetery would serve as a place for individuals to enjoy time relaxing amid cultivated landscapes that overlooked expansive views of the Mohawk Valley.

UTICA'S EARLIEST BURYING GROUNDS

Utica's first burying ground at the intersection of Potter and Water streets was a one-acre plot deeded to the village of Utica in 1806 by Stephen Potter, although burials had occurred on the land as early as 1793. The agreement allowed Potter to continue to pasture sheep and calves on the land, which the village agreed to enclose with a fence.¹² The burying ground, known as "Potter's Field," expanded as need arose; however, the space increasingly was encroached upon by dwellings, streets, and, after 1836, the railroad.

This early burying ground had been "non-confessional" – open to all. In this regard, it differed from what remains a familiar pattern in the development of Utica, burial grounds established in association with one or another faith, parish, or congregation. About 1830 the first Roman Catholic burying ground in Utica, known as Corn Hill Cemetery, was established on Steuben Street on land provided by the Devereux family.¹³ In the early 1840s, land was acquired on Mohawk Street by St. John's Roman Catholic Church to accept additional Roman Catholic burials. In 1869, St. Agnes Cemetery was incorporated, taking over the Mohawk Street burying ground and adding more acreage. Around 1903, more than 600 graves were moved from the Corn Hill Cemetery to St. Agnes to allow for construction of Addington Place.¹⁴ The oldest Jewish burial ground in Utica is located between Watson and Waverly Place.¹⁵

FOUNDING THE UTICA CEMETERY ASSOCIATION

In April 1847 the New York State Legislature passed a bill enabling the incorporation of rural cemeteries, and the next year Utica leaders made the bold decision to purchase extensive property for a new cemetery and abandon Potter's Field. Utica leaders gathered on April 19, 1848, at the office of attorney Thomas R. Walker to form the private, not-for-profit Utica Cemetery Association for the purpose of creating a rural cemetery for the growing city.¹⁶ Funds to accomplish the project were raised from individuals who as a group subscribed about \$7,500 for the initial work.¹⁷ By April 1849, the trustees had acquired thirty-seven hilly and wooded acres just beyond Pleasant Street, at that time the southern boundary of the city, and bordering the newly opened Bridgewater Turnpike, a plank road that became Oneida Street and Old Route 8.

¹² "A Hamlet of the Dead," *Saturday Globe* (May 10, 1902).

¹³ John Walsh, *Vignettes of Old Utica* (Utica, NY: Utica Public Library, 1982), 20; Samuel W. Durant, *History of Oneida County* (Philadelphia: Everts & Fariss, 1878), 333.

¹⁴ "Auspicious Day for Catholics," *Saturday Globe* (September 12, 1903).

¹⁵ On the west side of Forest Hill in the Town of New Hartford, is the House of Israel Cemetery, established for conservative Jewish burials sometime between 1904 and 1919.

¹⁶ "Utica Cemetery Association," *Utica Daily Gazette* (April 22, 1848).

¹⁷ Subsequently, sales of the lots, contributions from lot owners, and philanthropic gifts have contributed funds to sustain the private, non-profit operation.

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In seeking a cemetery designer that spring, the trustees considered three candidates: David Bates Douglass, Almerin Hotchkiss, and a “Mr. Renwick, Jr.”¹⁸ Douglass was well known for his design of Green-Wood Cemetery in Brooklyn. Hotchkiss had been hired when Green-Wood opened as its first superintendent. Mr. Renwick Jr., was probably James Renwick Jr. (1818-1895), who had worked on the Croton Aqueduct and was at that time designing the Oak Hill Cemetery chapel in Georgetown, District of Columbia. On June 22, 1849, the Forest Hill trustees hired Hotchkiss.

ALMERIN HOTCHKISS – FOREST HILL CEMETERY LANDSCAPE DESIGNER

When Almerin Hotchkiss (1816-1903) was hired, he had been employed at Green-Wood Cemetery in Brooklyn for about eighteen years. Hotchkiss first worked with David Bates Douglass, until Douglass left Green-Wood in 1841 to become president of Kenyon College in Ohio. In 1849, when Forest Hill trustees contacted Douglass to explore his interest in the Utica cemetery project, he was teaching at the Geneva Academy and unavailable. In between, Douglass had designed Albany Rural Cemetery.

Hotchkiss was fully qualified. He had participated in the 200-acre expansion of Green-Wood during the 1840s, working alongside Zebedee Cook, president of Green-Wood (1841-1844), who had earlier worked at Mt. Auburn Cemetery in Boston. This experience prepared Hotchkiss for the Forest Hill challenges of clearing hillsides, excavating steep inclines, carving sharp curves into hills, and creating drainage systems to control erosion.

Hotchkiss was specifically charged by the Utica trustees with “projecting of the Tour or principal avenues of the cemetery grounds and the superintendence of the labor of laying out the same.”¹⁹ He immediately began studying the terrain, then formed a vision for the cemetery design and staked out the pattern of roads and configuration of individual land parcels. Hotchkiss was in Utica during the summer of 1849 to direct numerous local laborers who used saws, picks, shovels, wheelbarrows, horses, and wagons to fell trees, remove roots, and excavate and move many tons of earth. In August, the *Utica Daily Observer* reported, “The work is being pushed with rapidity, over a mile and a half of the main avenue being now completed. Every day’s labor adds to the beauty of the grounds. As the cemetery is but a short distance from the city, many visitors are attracted to them, who are unanimous in their approval of the grounds selected.”²⁰

In short course, Hotchkiss brought to fruition the cemetery’s first major phase of development, creating the framework for a sinuous, organic network of curvilinear, meandering carriage and vehicular avenues, pedestrian paths, and allées. Nowhere do perpendicular intersections occur when roads meet in the oldest section of the cemetery. Not far from the entrance, Hotchkiss focused his attention on water features by constructing a small pond to collect water that cascaded down a narrow ravine cut into the steep hill.

Several structures were built during that summer of 1849 including a “tasteful rustic Lodge” to house the

¹⁸ Utica Cemetery Association Board of Trustees, “Minutes” (June 13, 1849), 19. (Forest Hill Cemetery Archives)

¹⁹ Utica Cemetery Association Board of Trustees, “Minutes” (June 22, 1849), 21. (Forest Hill Cemetery Archives)

²⁰ “Utica Cemetery Association,” *Utica Daily Observer* (August 23, 1849).

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caretaker, bell tower to summon workers and toll for the dead, receiving tomb in the side of the steep hill near the entrance, wooden bridge across the ravine on the southern side of the cemetery, and fence with stone columns and iron picket gate surrounding the perimeter of the grounds. (With the possible exception of the fence, all of these buildings and structures were replaced by the turn of the twentieth century.) The trustees purchased a bell from Green-Wood to suspend in the tower; today that bell is mounted near the entrance to Childs Chapel. The early iron picket gate supported by stone columns stood for about fifty years until the creation of the elaborate Gothic Revival stone entrance in 1900-1901.

Hotchkiss' picturesque landscape at Forest Hill was well planned for the introduction of artistic mausoleums, statuary, tombs, and monuments; his design for the rural cemetery made a majestic contribution to Utica's core institutions. When Hotchkiss finished directing construction in early autumn 1849, the appreciative trustees wrote:

The Association is highly gratified with the manner in which the services of Almerin Hotchkiss as engineer in charge of its grounds have been performed, and that [sic] it is deeply indebted to him for the economy, style and taste employed in fitting them for their intended purpose.²¹

On August 22, 1849, while still in Utica, Almerin Hotchkiss received a telegram from St. Louis advising him of his permanent appointment as the first superintendent of the recently-formed Bellefontaine Cemetery (NR 2014).²² After arriving in St. Louis, he designed the 333-acre Bellefontaine, directed its construction, and oversaw cemetery operations for the next forty-six years. Hotchkiss remained in the city until his death in 1903 and consulted on other cemetery projects in the Middle West, including the design of Chippianock Cemetery, Rock Island, Illinois, in 1855. His 1857 design for the Lake Forest (NR 1976) suburban community (including Lake Forest College and Lake Forest Cemetery) is one of the earliest designs for a planned suburban community in the United States.²³ Although his significant contributions to American landscape design were not well known for years, Almerin Hotchkiss is now beginning to receive credit for his pioneering work in this field.²⁴

FOREST HILL OPENING DAY AND THE RELOCATION OF THE ONEIDA STONE

In the final months of 1849, Forest Hill trustees published a pamphlet to advertise their initial accomplishments, create enthusiasm, and generate financial support before the official dedication in June, 1850. (Those *Rules and Regulations of Utica Cemetery Association* include text directly taken from a Green-Wood publication.)²⁵ On opening day, June 14, 1850, city residents, dignitaries, and special guests gathered in the cemetery for the official ceremony. The site for the ceremony appears to have been the glen area in the southwestern corner of

²¹ Utica Cemetery Association Board of Trustees, "Minutes" (September 4, 1849). (Forest Hill Cemetery Archives)

²² Hotchkiss received the telegram in Utica via The New York, Albany and Buffalo Telegraph Co. (Forest Hill Cemetery Archives)

²³ Lake Forest Preservation Foundation, "LFPF & the City of Lake Forest Partnering on Restoration of 1857 Town Plan." *Preservation* 8:1 (Early Spring 2015), 7.

²⁴ William H. Tishler, *American Landscape Architects, Designers and Places* (Washington, DC: Preservation Press, 1988), 121.

²⁵ Forest Hill Cemetery, *Rules and Regulations of the Utica Cemetery Association* [Pamphlet] (Utica, NY: 1849).

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the cemetery. To provide a level place for the choir to gather, a platform was built below the recently constructed wooden bridge that spanned the ravine. A parade was held with an address by William Tracy, local historian and lawyer.

A highpoint of the celebration was the official relocation of the historic Oneida Stone from Primes Hill in neighboring Madison County to a site close to the entrance of the cemetery. The stone, a glacial erratic boulder, was a culturally significant object for the Oneida Indian Nation but, in 1849, many of the nation were living on a reservation in Wisconsin. There was no known objection when the Oneida Stone was moved to Forest Hill, and two hundred Oneida and Onondaga people living in Madison and Onondaga counties participated in the ceremony, which concluded with speeches by elders of the two nations.

The Oneida Stone was placed on a stone pedestal and immediately became a unique and celebrated feature of Forest Hill. Anthony Wonderley, Oneida Indian Nation of New York historian and author of *Oneida Iroquois Folklore, Myth, and History*, discusses the mid-nineteenth century context of the tribal stone:

In sum, the Oneida tribal symbol, placed prominently within a new nonnative cemetery visibly connected Utica to a local native past. What was known of the stone was elaborated and romanticized to the extent that it became a new Oneida Stone legend. Asserting the Indians had had their day but were now gone, the myth conformed with popular thinking justifying expansion at Indian expense and appropriation of the stone. Because surviving but distant Indians had requested it, people of Utica were the appropriate custodians of the stone and the stone's past.²⁶



The Oneida Stone was returned to the custody of the Oneida Nation in 1974 and today rests at an undisclosed location on Oneida Nation land.²⁷ The original stone base upon which the Oneida Stone rested still stands near the cemetery entrance.

Figure 13. The Oneida Stone on Display at Forest Hill Cemetery.

²⁶ Anthony Wayne Wonderley, *Oneida Iroquois Folklore, Myth and History* (Syracuse, NY: Syracuse University Press, 2004), 30.

²⁷ Mrs. Mecomber, "The Oneida Stone and Things Worth Knowing About Oneida County" [Blog] (November 29, 2009). Online resource: <http://newyorktraveler.net/the-oneida-stone-and-things-worth-knowing-about-oneida-county/>

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REVOLUTIONARY WAR HEROES REBURIED AT FOREST HILL

Forest Hill Cemetery raised its profile by continuously focusing on ways to make links with historic events. The relocation of the Oneida Stone in 1850 was one way to push its history back in time. A special ceremony that celebrated nationally-important individuals took place June 17, 1875, to commemorate the 25th anniversary of Forest Hill and the 100th anniversary of the Battle of Bunker Hill. On that day, the remains of two notable Revolutionary War veterans, Colonel Benjamin Walker and Dr. John Cochran (with their wives), were reburied in Forest Hill.

Walker had served during the Revolutionary War as aide-de-camp to Baron Friedrich von Steuben who trained colonial forces at Valley Forge. Because the Baron did not speak English, he and Walker conversed in French, and Walker translated into English Steuben's *Regulations for the Order and Discipline of the Troops of the United States*. Col. Walker subsequently became aide-de-camp to General George Washington from January 1782 until the end of the war and later became secretary to New York Governor George Clinton. In 1788, with Alexander Hamilton, Walker served as administrator of Steuben's affairs including management of Steuben's lands north of Utica.

Walker settled in Utica in 1798, owning property on Genesee Street. By that time, he also was the official representative for Sir William Pulteney, a Scottish attorney and Member of Parliament, whose significant investment in the vast Genesee Tract in western New York State included the present counties of Ontario, Steuben, and Yates and parts of Allegany, Livingston, Monroe, Schuyler and Wayne. Walker served as a member of Congress from 1801 to 1802. He died at age 65 in 1818, a year after the death of his wife, Mary.²⁸

John Cochran, M.D. (1730-1807) received his medical education as an apprentice to a physician in New Jersey. In 1766 he was one of three founders of the Medical Society of New Jersey. In 1777 during the Revolutionary War, his plans for the army medical department were accepted by General George Washington, who appointed Dr. Cochran physician and surgeon general. His efforts in preventative medicine in Philadelphia prior to the war had included vaccinating patients against smallpox. In his official capacity during the war, he provided vaccinations to soldiers at the Valley Forge military encampment. In 1781 he became the first Director General of the Hospitals of the United States.

Dr. Cochran is remembered today for using new approaches to medicine and for advancing military medical services.²⁹ The John Cochran Veterans Administration Medical Center, St. Louis, is named for Dr. Cochran, who was living in Palatine in Montgomery County when he died at age 77 on April 1, 1807. Initially, he was buried there, but descendants moved the grave to Utica, their place of residence, about 1817.

The cemetery celebrated the reburial of these notable citizens in style:

²⁸ M. M. Bagg, *Pioneers of Utica* (Utica, NY: Curtiss & Childs, 1877), 66-67.

²⁹ Robert L. Trelstad, "A Brief History of Medical Education in New Jersey," *Rutgers Robert Wood Johnson Medical School* [website]. Online resource: www.rwjms.umdnj.edu/about_rwjms/hist_meded/index.html

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The removal was made the occasion of an elaborate and effective ceremony. Fourteen of Utica's most venerable and respected citizens acted as pall bearers, and the military companies of the day acted as escort. The procession was headed by General Dering and his staff and six companies of militia followed. The hearses were attended by guards of honor selected from the Utica Citizens' Corps and the Bacon Cadets, and were followed by numerous carriages of relatives, members of the City Council, of the Cemetery Association, and of citizens. It was a long and imposing procession. Arriving at the cemetery grounds, the soldiers formed a hollow square and, after appropriate prayers, addresses were delivered by Judge William J. Bacon, President of the Association, and the Hon. Erastus Clark. The burial service was read and a volley fired.³⁰

FOREST HILL POLICY OF INCLUSION

Forest Hill stands out as a non-sectarian and inclusive civic institution that, throughout its history, has filled a community need and accepted all who wished interment. When Forest Hill opened in 1850, many remains were moved immediately from the old Potter's Field burying ground on Water Street, and by 1872 about 3,500 re-interments had occurred in the new cemetery in marked plots.³¹ In the early years, the policy of the trustees was to bury indigents in the area parallel to the fence along the north side of the cemetery grounds and east of the main entrance – identified as "Public Grounds" on the early maps. There are no monuments located in this section. In 1866 the last will and testament of cemetery trustee Silas D. Childs allocated \$5,000 to the cemetery for the care for his own lot and the improvement of the cemetery.³² As reported by the *Rockland Journal* on December 1, 1877, part of Silas Childs' gift was spent caring for graves of the poor. Since 1940, the cemetery has followed a policy of distributing the graves of indigents throughout the cemetery.

Civic organizations and institutions in Utica acquired substantial lots to contain numerous graves. The varied location of these plots is evidence of the cemetery trustees' inclusive policies. To the east of the entrance, on the Tour or central avenue, the House of the Good Shepherd (Episcopal care organization, founded 1872) acquired a sizable lot for poignant rows of small headstones marking orphan burials. Other benevolent institutions that established group burial sites were the Utica Orphan Asylum, Welsh Benevolent Society, Old Ladies' Home (Faxon Street Home), St. Luke's Home, and the Home for Aged and Couples and Homeless Men (Sunset Home). The Bacon Post of the GAR (The Soldiers' Monument Association) also purchased a large plot and offered burial space to Civil War veterans who had served in the Grand Army of the Republic.³³

EXPANSION OF FOREST HILL CEMETERY IN 1865

The purchase in 1865 of the 65-acre G.G. Robert's farm, adjacent to the east side of the original cemetery land,

³⁰ *Forest Hill Cemetery: Utica, New York* [Pamphlet] (Utica, NY: Utica Cemetery Association, [1938]).

³¹ These burials are distinct from the mass interment of remains that occurred later.

³² Silas Childs, "Last Will and Testament," March 11, 1868, 696P. (Oneida County Surrogate Court records)

³³ The Bacon Post, established in 1867, was named for Adjutant William K. Bacon who died in 1862 in Virginia. In recent years, two more group plots have been established. The ARC has acquired lots beside Meadow Pond near the pavilion, and Westminster Presbyterian Church has purchased a plot, named Westminster Gardens, where members of that church may be buried.

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allowed significant enlargement of the cemetery property. Ten acres were immediately added to the active burying grounds, and the remaining land was leased by lodge keeper and sexton John Palmer, whose son George, operated a dairy farm on the property for a few years.³⁴ Almerin Hotchkiss was invited to visit Utica from his home in St. Louis in 1867 to continue his involvement and to lay out a design for the “entire farm in avenues conformable to those he had first made.”³⁵

Almost twenty years had passed since Hotchkiss created the original landscape, which included the land west of section 43, and his design for the newly acquired land differs slightly from the design for the original acreage. In the early landscape, the terrain was a constraining factor. Hotchkiss’s original plan reflected the need to traverse a steep hill and uneven land and included numerous tight or hairpin curves; his long sinuously winding avenues enclosed large biomorphic-shaped sections. The new parcel involved less dramatic topography. As a result, Hotchkiss divided the land into smaller segments, still asymmetrically shaped, surrounded with gently curving roads. Again, he avoided perpendicular intersections. The new design allowed easier access to cemetery plots from several directions and greater flexibility of vehicular and pedestrian movement through the cemetery.

As roads were constructed in the new section, efforts also were made through the 1870s to reduce wetlands and improve drainage patterns and ground conditions. Superintendent Roderick Campbell laid clay drainage pipes and reshaped land to eliminate hollows where water could accumulate in stagnant pools. Meadow Pond and Rock Pond were deepened and enlarged.



Figure 14. Egbert Bagg. “Plan of Forest Hill Cemetery, Utica, NY.” In *Forest Hill Cemetery. Rules and Regulations and Catalogue of Lot Holders* [Pamphlet]. (Utica: Curtiss & Childs, 1872).

³⁴ Utica Cemetery Association Executive Committee, “Minutes” (April 27, 1866), 51. (Forest Hill Cemetery Archives)

³⁵ Forest Hill Cemetery, *Rules and Regulations and Catalogue of Lot Holders* [Pamphlet] (Utica, NY: Curtiss & Childs, 1872), 24.

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In 1872, a map of the cemetery (Figure 14) was published which included labels with such bucolic and naturalistic names as Chapel Grove, Oniota Rest, Lily Pond, Wood Pond, Maple Grove, Autumn Hill, Beech Dell, Sunset Hill, Vista Hill, Twilight Vale, Linden Bluff, Prospect Hill, Hope Hill, and Peace Dell. These place names evoked a mood or highlighted a special natural character in each of these open spaces, which resonated with lot owners and cemetery visitors in the Victorian era.

In 1875 Forest Hill trustees constructed an innovative and seemingly transparent wood and glass structure on cemetery land near the entrance to serve as a warm chapel setting for winter funerals and also as a conservatory.

CEMETERY EXPANDED WITH PURCHASE OF FARM IN 1882

In 1882 an additional 148 acres of elevated land were added to the eastern side of the cemetery with the purchase of the Devereux farm (including an early farmhouse and other buildings) for \$6,000.³⁶ Master Garden Road, which today borders the northern edge of the cemetery, appears to follow the path of the early road into the Devereux farm. The farm buildings were soon demolished. In 1889, a large, 5,000,000 gallon reservoir with a spray fountain and irregular design in the picturesque style was constructed in the southeastern part of the cemetery.³⁷ Its development was in line with Hotchkiss's principles, and it remains a cool and quiet open space that attracts birds and wildlife and collects spring water and water running off the neighboring hillside.

In 1905, some land was lost when cemetery trustee Thomas R. Proctor purchased 70 acres of wooded land on the eastern edge of the property for \$7,000 from the cemetery association. He added this property to adjacent farms that he was quietly acquiring to create a public park system for the city of Utica (NR, 2008). In 1906-1908, Proctor hired Olmsted Brothers Landscape Architects of Brookline, Massachusetts, to design that system, which he donated to the city in 1908.³⁸ In 1908, Frederick Law Olmsted Jr., and Edward C. Whiting submitted a plan that incorporated the ideals of the City Beautiful Movement, first introduced at the World's Columbian Exposition in Chicago in 1893.³⁹

³⁶"Forest Hill Cemetery," *Utica Morning Herald* (April 18, 1882).

³⁷"Forest Hill Cemetery. Midsummer Beauty." The reservoir was enlarged in the early twentieth century.

³⁸ Library of Congress Manuscript Division, Olmsted Brothers Records, Forest Hills [sic] Cemetery, Job. No. 03395; Utica Cemetery Association Board of Trustees, "Minutes" (October 1, 1907), 61. (Forest Hill Cemetery Archives)

³⁹ Raymond W. Smith, *Utica Parks and Parkway Historic District* [National Register Nomination] (Waterford, NY: New York State Historic Preservation Office, 2008), 8: 2-4.

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The Olmstead park plan seems to have influenced George H. Miller, a Boston landscape architect, who was hired in 1916 by the Utica Cemetery Association to develop roads for the Devereux land. In addition, he incorporated ideas associated with contemporary “lawn park” cemeteries that were based on a sparer aesthetic, minimized the size of monuments, encouraged vaults, and were designed for mechanical lawn mowers and cars.⁴⁰

Miller published his land use plan in an article entitled “Plan for Extension to Utica Cemetery” in the July 1918 issue of *Park and Cemetery*.⁴¹ The symmetry, formality, and precise geometry of Miller’s design were implemented only in part, but contrast with Forest Hill’s earlier informal and picturesque rural cemetery pattern.

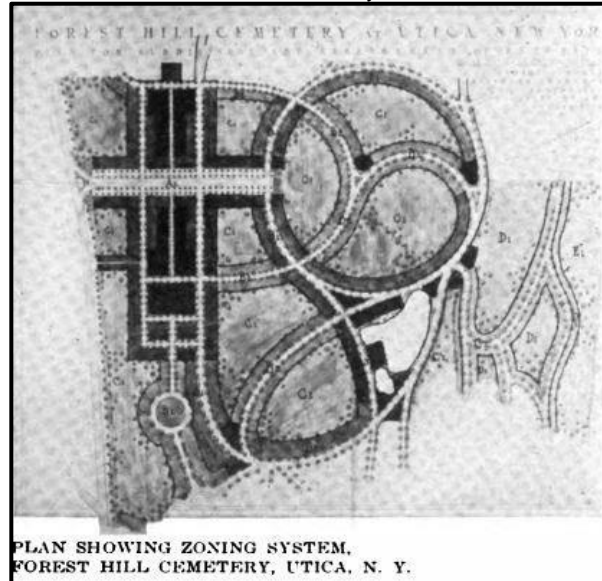


Figure 15. George H. Miller, “Plan for Extension to Utica Cemetery.”

Meanwhile, on the other side of the plateau against the southern boundary fence, the cemetery accepted the remains of the last people buried in the former Water (Potter) Street cemetery. In 1902, Potter Street School (today’s Insight House) was built on a portion of the old burying ground. Upon the dissolution of the cemetery in 1916, city officials removed a final 4,000 unclaimed bodies and placed them in an unmarked mass grave in sections 57-58 at Forest Hill Cemetery.

NOTABLE UTICA BURIALS

In addition to the prominent Uticans who commissioned impressive mausoleums and monuments, there are many other people buried in the Forest Hill Cemetery who made significant contributions to the community. Their monuments provide a great deal of information about genealogy, family life, and relationships between Utica families. A partial list of some of the most interesting burials is included in Appendix C.

CRITERION C: LANDSCAPE ARCHITECTURE (THE RURAL CEMETERY MOVEMENT)

The original portion of Forest Hill Cemetery is an outstanding example of the rural cemetery movement that swept across the United States in the second quarter of the nineteenth century.⁴² In a period when urban parks were limited in number and size, landscaped cemeteries provided pleasant escapes for the inhabitants of crowded cities. On a more exalted level, Forest Hill and other landscaped cemeteries were a ‘new Eden,’ a

⁴⁰ Sloane, Chapter 5, *passim*.

⁴¹ George H. Miller, “Plan for Extension to Utica Cemetery,” *Park and Cemetery* XXVIII: 5 (July, 1918), 112-114.

⁴² Dr. Rand Carter contributed this information on rural cemeteries, adapting it from his *A Walking Tour of the Forest Hill Cemetery*, published by the Landmarks Society of Greater Utica, 1997.

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visible sign of the paradise that was humankind's original home and spiritual destination.

Healthy burial practices were an essential part of the rural cemetery movement. Burial in ancient Rome had been *extra muros* ("outside the city walls") for hygienic reasons. But from the seventh or eighth century, Christians buried their dead inside parish churches or within adjacent churchyards. This was a result of the conviction that burial within the sacrosanct precincts of a church or in a location close to a martyr's grave (or to his or her relics under an altar stone) afforded security for the body of the deceased and forgiveness of sins.

By the late eighteenth century, as changing economic conditions contributed to the rapid growth of the urban population, overcrowding of old churchyards became acute – and in many cases decidedly unsanitary. The startling number of yellow fever deaths in the vicinity of New York City's Trinity Church graveyard in 1822 forced citizens to recognize the hazards of intramural burials. When a world-wide epidemic of cholera – believed to be spread by 'foul air' of the type rising from overcrowded burial grounds – reached North America, it was clear that reform was critical. Urban reform principles that originated in eighteenth-century Europe were soon adopted in the United States. Such reforms improved public health by providing reliable supplies of pure water, the timely removal of waste from populated areas, and the removal of burial grounds (as well as hospitals and slaughterhouses) from crowded urban areas to more open sites on city peripheries. More spacious cemeteries with ample land to expand began to be built. Early examples in Europe include Père Lachaise in Paris (1804) and the Necropolis in Glasgow (1832) – with Mount Auburn Cemetery near Boston (1831) becoming the first example in this country.

CONTRIBUTIONS OF ANDREW JACKSON DOWNING

The ideas and writings of horticulturalist Andrew Jackson Downing, influential advocate for the preservation and creation of picturesque landscapes, were quickly applied to these new cemeteries. In his writings about how to create attractive grounds, Downing wrote admiringly of irregular and asymmetrical plans, undulating surfaces, winding walks, diversity of vegetation, and the dramatic visual effects created by contrasting dense trees and thickets with open lawns.⁴³ In Utica, Downing's ideas were already well known among the class of men who established the Utica Cemetery Association. In the autumn of 1842, Downing had been contacted by the board of managers of the New York State Lunatic Asylum (Utica Psychiatric Center, NR, 1971) to lay out the fifteen-acre grounds associated with the monumental limestone Greek Revival building then under construction.⁴⁴

*...last evening it was suggested that you should be solicited to do the managers and the public the favor of drawing a plan for the laying out of the grounds contiguous to the building. The managers are induced to make this request from a desire to render the ground about this institution as beautiful as the most cultivated and refined taste could desire.*⁴⁵

⁴³ A. J. Downing, *Treatise on the Theory and Practice of Landscape Gardening* (New York: Wiley and Putnam, 1841), *passim*.

⁴⁴ The New York State Lunatic Asylum was a pioneering institution under the leadership of Dr. Amariah Brigham, where mental illness was treated as a curable condition.

⁴⁵ Letter from C.A. Mann to A. J. Downing (September 10, 1842). (New York State Lunatic Asylum papers, Oneida County History Center, Utica, NY)

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Within about six weeks, Downing had supplied a design and a planting list of trees.

Silas D. Childs was both a member of the New York State Lunatic Asylum Board of Managers and a trustee of the Utica Cemetery Association; further, in 1846, he was president of the Utica Horticultural Society, at whose fair he exhibited forty kinds of roses.⁴⁶ Childs' experience with Downing's plans for the asylum grounds and his personal knowledge of gardening suggest that he would have been a leading advocate at cemetery trustees' meetings for the creation of a picturesque cemetery environment. Other Uticans also knew of Downing's work from his books, such as *Cottage Residences* (1842), and practical guides, which included residential elevations, floor plans, and construction advice. At least one – attorney J. Wyman Jones – had taken Downing's ideas to heart and built his board-and-batten home at Rutger Park from a Downing design.⁴⁷

When the first trustees selected the site for Forest Hill Cemetery, their decision to purchase a challenging, hilly, undeveloped, and wooded site was definitely in harmony with Downing's precepts. At about the same time that Forest Hill was being constructed, Downing published an article about "Public Cemeteries and Public Gardens," that celebrated rural cemeteries as appropriate sites for applying the principles of picturesque design:

*The true secret of the attraction lies in the natural beauty of the sites, and in the tasteful and harmonious embellishment of these sites by art. Hence to the inhabitant of the town, a visit to one of these spots has the united charm of nature and art – the double wealth of art and moral associations. Indeed, in the absence of great public gardens, such as we must surely one day have in America, our rural cemeteries are doing a great deal to enlarge and educate the popular taste rural embellishment.*⁴⁸

Green-Wood Cemetery in Brooklyn was an exemplar of Downing's ideas. As mentioned before, Almerin Hotchkiss, with his long experience maintaining and constructing additions to the rural cemetery landscape at Green-Wood, was thus an excellent choice to lay out and guide the construction of Forest Hill Cemetery on the basis of Downing's principles – both in 1849 when the initial parcel was bought and in 1865 when the cemetery underwent its first expansion.

DESIGN OF INDIVIDUAL LOTS

At first, individual lot owners had a great deal of flexibility in deciding how to develop their lots. The 1849 *Rules and Regulations* followed Green-Wood's model and suggested hedge plantings of boxwood, red cedar, low white cedar, arbor vitae, privet, and hawthorn. Iron chains, subject to rust, were discouraged, but iron railings were acceptable. Posts of unstratified stone (e.g., granite) were recommended, while marble posts, which were liable to stain from connected iron railings, were discouraged. The regulations provided detailed instructions for painting iron. To remedy the loss of trees from initial excavations and road construction in 1849 (and subsequent wind damage), lot owners in the early years were encouraged to plant trees and

⁴⁶"Utica Horticultural Society" [Report of first exhibition of the society], *Utica Daily Gazette* (ca.1848). (Utica Horticultural Society clipping file, Utica Public Library Archives)

⁴⁷ The building no longer stands; however, the site of the house is within the Rutger-Steuben National Register district in Utica.

⁴⁸ A. J. Downing, "Public Cemeteries and Public Gardens," *The Horticulturalist* (July 1849), 9-12. This article forms Chapter IX in A. J. Downing, *Rural Essays* (New York: Geo. A. Leavitt, 1869).

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shrubby, with advice to harmonize or contrast varieties.⁴⁹ Buyers of ungraded lots could even determine the inclination and relative height of their property. However, very soon, by 1853, cemetery officials assumed grading decisions to ensure “harmony of grade.”⁵⁰

More restrictions followed. Within about twenty years, Forest Hill officials determined that enclosures of family plots interfered with their desired aesthetic of an open park-like setting, so they established new rules that forbade iron railings, wooden fences, and hedges. Trees and shrubs were allowed only if placed well within the lot. The cemetery association would cut grass at least twice a season, and additional cuttings could be arranged for a fee.⁵¹ Professional management of the cemetery landscape became more focused on ease of maintenance and unified design.⁵²

Lot owners subsequently removed railings and fences. Today, only the iron railing and stone posts surrounding the Thorn mausoleum of 1852 in the oldest area of the cemetery survive to indicate the type of enclosure that once separated many family plots from one another and from the surrounding landscape.

RECREATION

Those with Romantic sensibilities began to visit Forest Hill Cemetery after its opening; its landscape and artistic monuments clearly created an environment that delighted many. The second edition of the cemetery’s *Rules and Regulations* (1872) promised visitors a rich experience discovering nature and art; for example, it claimed that the cemetery’s winding road was “so tortuous in its course as to afford the tourist views of every part of the interior, with occasional glimpses of the scenery beyond, and yet deceptive as to the actual extent of the grounds.”⁵³

In 1879, the yearly attendance of all Sunday visitors included 14,660 individuals, and 611 carriages were driven through the grounds. In 1889, attendance on a single Sunday exceeded 2,000. Lot owners were always admitted freely, but on Sundays and holidays, others required tickets that could be obtained from a trustee. Rules for visitors prohibited food, dogs, untethered horses, firearms, and the picking of wild or cultivated flowers. The 1900 Entrance Gate added a Women’s Waiting Room to shelter women who had visited the cemetery and were awaiting the local streetcar back to town.

In 1901 automobiles were prohibited from the cemetery grounds. This ban appears to have continued until 1913 when owners were admitted for “one trip only.” The following year, automobiles were banned again, probably due to their effects on the cemetery’s roads. In May of 1917, the trustees lifted this second ban – but established a committee to study how to harden the roads and create an appropriate road circulation system. In June 1918, eight regulations were adopted, banning automobiles on Sundays and Memorial Day and whenever roads were soft. A year later, the trustees gave up the fight. In May, they bought the cemetery its first car and built a

⁴⁹ Forest Hill Cemetery, *Rules*, 1849.

⁵⁰ Forest Hill Cemetery, *Rules*, 1872, 20.

⁵¹ Forest Hill Cemetery, *Rules and Regulations of Forest Hill Cemetery* [Pamphlet] (Utica, NY: Curtiss & Childs, 1877).

⁵² Sloan, 109-112.

⁵³ Forest Hill Cemetery, *Rules*, 1872, 10.

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garage; in June, they resolved that “all rules regarding the admission of motor cars be and are hereby revoked and that the automobile being the vehicle now in common use be admitted the same as carriages.”⁵⁴

TWENTIETH CENTURY DESIGNS FOR THE LANDSCAPE

When the Devereux farm was first added to Forest Hill Cemetery in 1882, little in the design of the cemetery changed. Hotchkiss’s design was well established; trees planted in the 1850s had matured; and enough plots were available that the Utica Cemetery Association could bank the land and wait to develop it. However, by the beginning of the twentieth century, cemetery leaders felt that it was time to do something new. They wanted a new landscape plan for the eastern end of the high plateau overlooking the city of Utica. It needed to be in the more contemporary lawn park style that would co-ordinate with the Olmstead plan for the adjoining Utica park system. In October 1916, they hired George H. Miller, a Boston landscape architect, for a general study of the elevated property in the northeastern area.⁵⁵ Miller had designed the model industrial town of Fairfield, Alabama, which was founded in 1910, and would become chief designer for the Westchester County Park Commission from 1924 to 1926.

The Miller plan focused on the importance of the view to the north from the high elevation, which overlooks the city of Utica. In the immediate foreground, beyond the cemetery boundary fence, is the point in Roscoe Conkling Park where Maria Proctor later installed a monumental bronze eagle in 1920.⁵⁶ Section 72 already included the large mausoleum (built 1913, facing north) holding the remains of Vice President James S. Sherman, so Miller incorporated it into his plan as an avenue with additional vaults. A new cemetery entrance on the northeastern boundary would lead to an axis road that would end at a terminal wall incorporating a bas-relief sculpture, pillars, and a cornice. Miller also proposed an east-west “turf path...to be terminated at one end by the Munson lot where the beautiful [Celtic] cross is an object of interest...and...at the other end...a shaft would be...appropriate.”⁵⁷ Other man-made features would include a semi-circular pergola incorporating seating, which would be shaded by rafters. Miller specified planting double rows of Lombardy poplars, which would provide a “religious suggestion related somewhat to that of the Gothic spire” and introduce additional height to the site. Cemetery lots would be formed by straight and parallel roads with perpendicular intersections. Miller’s plan intentionally differed significantly from Almerin Hotchkiss’s picturesque plan.

Although neither the grand new entrance, the pergola, nor the planting of poplars were accomplished, some of the land on the highest elevation was subdivided and the roads were paved according to Miller’s rectilinear grid design. His plan for a row of mausoleums anchored by the 1913 Sherman Mausoleum was realized; however, the size of the later twentieth-century mausoleums does not match the scale he envisioned.

⁵⁴ Utica Cemetery Association Board of Trustees, “Minutes,” Book 2 (October 22, 1901), 10; (January 7, 1913), 95; (May 9, 1914), 98; (May 7, 1917), 116-117; (June 7, 1918), 118-119; (January 7, 1913), 95; (May 19, 1919), 128; (June 19, 1919), 129. (Forest Hill Cemetery Archives)

⁵⁵ Utica Cemetery Association Board of Trustees, “Minutes,” Book 2 (October 13, 1916), 112, and (October 28, 1916), 113. (Forest Hill Cemetery Archives)

⁵⁶ Maria Proctor commissioned this bronze eagle with outstretched wings mounted on a tall pedestal from sculptor Charles Keck to commemorate her late husband, Thomas R. Proctor, the visionary benefactor of the Utica park system.

⁵⁷ Miller, 113.

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TWENTIETH CENTURY LANDSCAPE REFLECTS CHANGING ATTITUDES

As the twentieth century continued, the focus for burials shifted to the area around the reservoir in section 80 in the southeastern quadrant of the cemetery. The design of this area reflects evolving twentieth-century attitudes to death and changing expectations of the role of the cemetery in the life of the community and in the lives of individual lot owners.

The roads near the reservoir are gently curved to accommodate automobiles, which had become the principal transportation by 1920. The plots and monuments are more regular; earlier random placement of monuments, with low and tall monuments juxtaposed in a haphazard fashion, was not continued. Cemetery policies of the twentieth century apparently codified the types of grave markers suitable for each section to encourage a more unified and harmonious effect. The newer sections are characterized by neat rows of monuments parallel to roads, with many monuments being small and simple in design and detail. The influence of the lawn park approach to cemetery design is evident in the number of low monuments – some are nearly level with the surface of the ground or embedded in the ground.

Not only did the look of the cemetery change, so did its use. The prominent role that the cemetery played in the social and recreational life of Uticans ended when the enclosed private automobile became their primary transport; no longer did pedestrians and individuals riding in open carriages interact and share the opportunity to socialize. In the twentieth-century areas, there was little demand to create wide grassy paths for pedestrians to stroll while leisurely admiring monuments and the landscape. People had new options for recreation. Women could enjoy more active sports, including tennis and bicycle riding, and the new public park system offered plenty of hiking opportunities. The changing role of the cemetery as a social center and as a center for personal recreation was combined with the “professionalization of death” and a rise in the use of undertakers and funeral homes. People became increasingly isolated from personal experiences of death and burial and no longer sought solace through communion with their dead.⁵⁸

All these factors led to a decline in interest in people purchasing elaborate, tall, and expensive monuments and in the reduced choice of materials, designs, and scale of monuments made available by monument companies for marking grave sites. These changing attitudes are also reflected in the trustees’ decisions not to build new buildings after 1905.

CRITERION C: ARCHITECTURE

Forest Hill Cemetery contains a number of buildings that are significant for their architecture as well as for their social history, all of them constructed in the late nineteenth or early twentieth centuries. The first campaign of building took place in late 1849-50, when the site was developed; buildings of record include the Superintendent’s Lodge (1849), a bell tower, and a receiving vault built into the hill near the entrance (all subsequently demolished). Additional buildings were constructed through the early twentieth century. Most

⁵⁸ Sloane, 119-120.

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prominent among them are Childs Chapel (1868-1869), the Superintendent's Residence (1884), and the Entrance Gate (1900-1901)/Administration Office (1925). Of the service buildings, the Frame Barn (circa 1850) is believed to date from the development of the site, and the Receiving Vault (1905) was added in the early twentieth century to better manage winter burials. A stone bridge (1872) and two conservatories (1874 and 1926) were also built to enhance the site; however, they are no longer extant.

CHILDS CHAPEL

The sandstone Gothic Revival style Childs Chapel was built in 1868-9 to function as a chapel and also to fill a long-standing need for a dry, roomy, and attractive receiving vault. It could store 140 caskets in compartments in the aisles when the ground was frozen during the winter. To function properly, the building required a controlled interior atmosphere – as cool as possible with excellent ventilation throughout the interior. To meet these needs, openings were located along foundation walls to allow cold air to enter the building, then rise and exit the upper area through a series of cupolas projecting from the roof ridge. Because of the necessity for maintaining its chill temperature, the chapel was never a comfortable setting for winter funerals.

A design for the chapel was created initially by Utica architect Thomas Birt. According to cemetery records, Almerin Hotchkiss at that time resided in St. Louis; however, he returned to Utica briefly in 1867 to lay out the landscape design of the new 65-acre Roberts farm and reviewed the plans for the chapel. Hotchkiss suggested changes which transformed Birt's Romanesque design into a Gothic Revival design.⁵⁹

Thomas Birt was born in England in 1834 and emigrated as a child to America. He learned to be a mason and worked in Utica with Azel J. Lathrop, master builder and architect. Birt was practicing architecture in central New York by 1866. In 1868 he designed a handsome marble structure to house the A. D. Mather family bank located on Genesee Street, Utica. He also designed the Reynolds Building, a large brick manufacturing structure located on the corner of John and Catherine Street, Utica, where Richard S. Reynolds, a sponsor of the Reynolds-Rutter Mausoleum, and his brothers produced women's shoes. Birt created designs for Calvary Episcopal Church in Utica (1872; NR 2008), the City Hospital in Rome (1878), the Clinton Liberal Institute at Fort Plain (1878), and several Utica schools in the 1880s. In 1888 he became a charter member of the Western New York State Association of Architects.⁶⁰ When he died in 1893, he was buried in Forest Hill near the graves of his parents.

Herbert W. Lewis created the stained-glass windows for Childs Chapel; he operated his glass company at 13 Plant Street, Utica, from 1868 to 1879. The trustees awarded construction of the building to Chauncey Palmer (1807-1884), a cabinet maker who operated the first machine to plane wood in the region. Palmer's enterprises also included the Phoenix Iron Works foundry, which he built near his carpentry shop on Blandina and First Street in Utica.⁶¹ Palmer served as a director of the Utica and Black River Railroad along with several founding cemetery trustees, and he, too, is buried at Forest Hill.

⁵⁹ Utica Cemetery Association Board of Trustees, "Minutes" (December 28, 1867). (Forest Hill Cemetery Archives)

⁶⁰ "Western New York State Association," *The Inland Architect and News Record* (October 1888), 39.

⁶¹ M. M. Bagg, *Memorial History of Utica* (Syracuse, NY: D. Mason & Co., 1892), 306; John J. Walsh, *From Frontier Outpost to Modern City: A History of Utica from 1784 to 1920* [Unpublished manuscript, 1978], Oneida County History Center, 316.

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The walls of coursed rubble sandstone were obtained from a quarry in Clinton, New York, and are complemented by limestone window sills, door sills, window surrounds, and buttress caps. Simmons & Day, which operated the Forest Hill Cemetery Marble Works at 21-23 Bleecker Street and a limestone yard on Washington Street, furnished the dressed limestone window and door trim.⁶² Jones & Howarth, manufacturers of drain, sewer, and culvert pipe, supplied clay tile that channeled the water draining off the steep hill to the south around the structure. Keeping water away from the chapel was essential for the building to function effectively as a vault.

Soon after completion of the chapel and receiving vault, Roxana Parker Childs donated about \$16,000, the cost of the structure, in memory of her husband, Silas D. Childs, who had served as a cemetery trustee. She stipulated that the building would forever be open and free of cost to all. A short time later, on July 19, 1870, Mrs. Childs herself died. A large white marble tablet, created by Evan R. Jones of Central Marble Works in Utica, was mounted in the chapel by cemetery trustees to commemorate her generosity.

Today the chapel is primarily a site for funerals and weddings but, in 1979-80, in response to changing social attitudes and practices, cemetery leaders expanded the services offered at Forest Hill and niches were built along the interior walls to hold cremains.

SUPERINTENDENT'S RESIDENCE (1884)

The cemetery trustees resolved to erect a new home for the cemetery superintendent in the spring of 1884; a site was selected and a plan for a brick structure was adopted.⁶³ The restrained Queen Anne style building incorporates a high limestone foundation, brick walls, shingle gables, and a decorative brick cornice. The building has continued to house the superintendent or another employee to the present time.

MAIN ENTRANCE (1900-1901) AND ADMINISTRATION OFFICE (1925)

The Gothic Revival entrance to the cemetery, which was planned by the trustees in 1900 to replace the original simple stone posts and iron pickets, neared completion in the autumn of 1901. The architect of the structure was J. Metcalf Redfield. He resided in Utica between 1897 and 1902 while overseeing construction of the Savings Bank of Utica on Genesee Street, which was designed by the New York City architectural firm of Robert Williams Gibson.⁶⁴ Redfield's office in Utica was located in the Winston Building on Genesee Street. In 1902, he and his wife moved to Los Angeles.⁶⁵

The structure is distinguished by its monumental design and by its finely carved stone details and wrought-iron gate. The similarity of this gate to architect Richard Upjohn's Green-Wood cemetery entrance, built 1861-63, has been noted, with the assumption that the Forest Hill trustees again looked to Green-Wood for inspiration.

⁶² "About Two Live Uticans" [D.L. Simmons and H.E. Day], *Clinton Courier*, (June 25, 1868). 1.

⁶³ Utica Cemetery Association Executive Committee, "Minutes" (May 6, 1884). (Forest Hill Cemetery Archives)

⁶⁴ "Towns and Cities," 3C.

⁶⁵ "Architects' Removals," *American Architect and Architecture*, 76 (June 7, 1902), 62.

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A special feature of the ornate limestone entrance is the square structure attached to the east side of the gate to shelter women waiting for the streetcar that ran along present-day Oneida Street. This waiting area balances the superintendent's office on the west side of the gate. Decorative transparent art glass, stained in pale colors and divided by lead comes, fills the arched windows in both the superintendent's office and women's waiting room.

In 1925 trustees approved construction of an office wing to be connected to the back of the superintendent's office and hired the Utica architectural firm of Bagg and Newkirk.⁶⁶ This limestone ashlar wing replicates the material used in the entrance gate. Before 1925, the business office for the cemetery was situated in various locations in downtown Utica.

FRAME BARN (Circa 1850)

The frame barn, with board and batten exterior siding, is located to the east of the entrance and dates to the early years of the cemetery – indeed, it appears to be the oldest extant building in the complex. A board and batten interior wall divides the first story into two parts. Horses appear to have been housed in the western half of the first story, while the eastern half may have functioned as a tool shed or workshop. A number of changes to openings, both windows and doors, have occurred in this building over the years. After 1874 the upper level of the building was redesigned to house a gardener, and radiators survive from a former steam heating system.⁶⁷ The decision to provide housing for a gardener on cemetery grounds coincides with the decision to construct the conservatory in 1875. Kitchen improvements in the gardener's quarters occurred a few years later.⁶⁸ These quarters today provide storage space.

RECEIVING VAULT (1905)

The limestone vault was constructed in 1905 to provide winter storage for caskets awaiting spring burial, replacing this use of Childs Chapel; today, it remains in use and Forest Hill offers winter storage to other cemeteries in the region. The design was created by Utica architect Frederick Hamilton Gouge. The limestone, which was purchased from Fuller's Stone Works in Utica, was shipped in ten railroad cars and then hauled to the cemetery by horse-drawn wagons. Seventy loads of sand were shipped to the site from the nearby Town of Deerfield during construction.⁶⁹ The gable ends of the vault extend above the roofline to form decorative parapets. These parapets repeat the parapets of Childs Chapel. An additional similarity in details of the vault and Childs Chapel is the use of a cupola. The large cupola, which is positioned above the center of the roof, recalls the multiple smaller cupolas placed above the pitched roof of Childs Chapel.

LOST LANDMARKS: CONSERVATORIES

Two buildings that enhanced the character and quality of the cemetery grounds of the past are mentioned here as evidence of the depth of the early trustees' commitment to the creation of a unique and picturesque

⁶⁶ Utica Cemetery Association Board of Trustees, "Minutes" (June 3, 1925). (Forest Hill Cemetery Archives)

⁶⁷ "Forest Hill Cemetery. Great Improvements."

⁶⁸ "Forest Hill Cemetery," *Utica Morning Herald and Daily Gazette* (April 16, 1878).

⁶⁹ "Accounting of Vault Expenditures" (1905). (Forest Hill Cemetery Archives)

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In 1875 Forest Hill trustees constructed an innovative and seemingly transparent wood and glass structure on cemetery land near the entrance to serve as a warm setting for winter funerals and also as a conservatory. (See Figure 12.) Thomas Hopper, the cemetery trustee most supportive of this project, guided the design and helped fund the construction. The building featured a 25' high central space under a semi-circular vault. Two lower 13' high arched spaces extended the interior space to each side of the central space. On the east side of the building was a 24' high octagonal tower with a 20' diameter. The interior structure incorporated unusually large arched wood supports, which may have been created by steaming and laminating pieces of wood. The complicated structural system was entirely visible through the conservatory glass, so that the interior vertical posts, arches, and timber roof framing functioned both as structural supports and integral ornament. (See Additional Documentation.) The conservatory immediately became a centerpiece of the cemetery, and stereoscopic views were created of both the interior and exterior. In addition, the building became widely known in the horticultural community.

Lush tropical plants and trees flourished there in the ideal atmosphere of abundant daylight and heat generated by coal-fueled boilers in the tower basement. Roderick Campbell, a native of Scotland, was hired as cemetery superintendent in 1875, and he applied his extensive horticultural knowledge to the operation of the conservatory until 1896. In 1889, as an attraction inside the conservatory, Campbell created a miniature lake and waterfall.⁷⁰ The building was replaced in 1926 by a contemporary 86' by 48' steel and glass conservatory. (See Additional Documentation.) That building was demolished in 1977.

CRITERION A: FUNERARY ART (ARTISTIC STYLES AND MONUMENT TYPES)

Forest Hill contains a rich variety of monuments and funerary sculpture.⁷¹ In addition to those with familiar Christian imagery, such as angels, crosses, Solomonic seals, and so forth, there are many with classical motifs that derive from the Renaissance tradition of Christian Humanism.

The association of Egyptian forms with immortality produced a virtual forest of obelisks in Forest Hill. They recall those of pharaonic Egypt tipped with electron-plated pyramidions, which burst into life with the reflected light of the rising sun as a potent image of rebirth. There is also one pyramid-shaped monument in Forest Hill, the Davies monument in section 32, but it is more classical than Egyptian, with the vertical appearance of Roman funerary monuments such as the Pyramid of Caius Cestius (18-12 BCE). These Roman tombs were inspired by the pyramids of the pharaohs and reflect a fashion in Roman funerary monuments that arose after the Roman conquest of Egypt in 31 BCE. Thomas Jefferson and his successors looked to the monuments of ancient Greece and Rome for inspiration and as a means of inculcating the virtues of the classical republics into the citizens of the new American republic. Roman tomb designs made their way to North America the same

⁷⁰ "Communications - Forest Hill Cemetery," *The Gardener's Monthly and Horticulturist*, 18 (October 1875); "Roderick Campbell," *The American Florist* (May 9, 1896), 1120; "A Conservatory Chapel," *The Gardner's Chronicle*, V (December 11, 1875), 744-6; "A Conservatory Chapel," *The Building News and Engineering Journal*, (September 24, 1875), 336.

⁷¹ Dr. Rand Carter adapted his text for *A Walking Tour of the Forest Hill Cemetery* for this discussion of imagery.

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way they made their way across Europe – through the numerous archeological publications that achieved wide circulation during the decades of Neo-classicism and beyond. Among the best-known publications on Roman funerary art were the 1706 works of Pietro Santi Bartoli and Francesco Bartoli and Luigi Canina's 1842 book on ancient architecture. The Pyramid of Cestius was well illustrated in the etchings of Piranesi and Giuseppe Vasi. In addition, many Americans had begun to travel widely in Europe, with Rome being one of the most visited locations and the tomb of Cestius being a major site on the itinerary of all Americans in the city. It was greatly admired by visiting architects, eulogized by the poets Percy Bysshe Shelley and Thomas Hardy, and became the major inspiration for pyramidal monuments and obelisks in rural cemeteries like Forest Hill.

Other classical emblems of death abound at Forest Hill Cemetery. A broken column and an extinguished torch (or inverted flambeau) can be found on the Murray family monument in section 40. Classical cinerary urns – figurative rather than actual — are placed atop many of the stones. The monument of George E. Perkins (1812-1876) is in the form of a Roman “altar tomb” – modeled on that of the third century BCE consul Scipio Barbatus on the Via Appia, a popular prototype after its excavation in the late eighteenth century.⁷² Another Roman prototype is the so-called “schola tomb,” a monument in the form of an exedral (outdoor) bench. Located at the top of the hill far from the entrance to Forest Hill, an early twentieth-century exedral bench commemorated several members of the Maynard family and offers a welcome place to sit. In this case, the Roman bench is combined with a Christian angel rising above the center, with reassuring text inscribed on the back rest – “Until the day break and the shadows disappear.”

Most of the rest of the funerary art at Forest Hill Cemetery utilizes Christian symbolism. More than one child's grave is marked with a tiny lamb, alluding both to the tender age of the deceased and to Christ as the Good Shepherd. Among the graves of the family of Horatio Seymour is a white marble lily (damaged), symbol of purity, marking the interment site of a young girl who died at the age of twelve. The sculpted broken mast and anchor on the grave of Captain James Hopper (1758-1818) makes an obvious allusion to his naval career, but the anchor has a more specific Christian meaning as a sign of hope and steadfastness – “which hope we have as an anchor of the soul, both sure and steadfast.”⁷³ Such an anchor accompanies a female personification of Hope on the Isaac Maynard family monument.

One of the most moving of all the monuments in Forest Hill is that of “the beloved physician,” Dr. William Kelly. His ship was bound for Le Havre in December 1853, but foundered in a storm and was wrecked off the coast of Cape May, New Jersey. On one face of the cubic plinth is a relief carving of a storm-tossed ship, not only recalling the circumstances of Dr. Kelly's death, but symbolic of the vessel (the church) that carries the soul through all the trials and tempests of this earthly life to its ultimate destination on that farther shore. Atop the plinth is a broken column, symbolic of severed strength, out of which a cross emerges as a sign of faith. Christian symbolism also dominates the monument to Theodore S. Faxton (1794-1881), one of many prominent businessmen and philanthropists of the nineteenth century buried in Forest Hill. On each of the four sides of the upper part of Faxton's impressive monument is a Christian symbol: a cross; a Solomonic seal; the letters IHS

⁷² Perkins was the principal of Utica Academy, principal and professor of Albany Normal School, a regent of the State University of New York, and the author of a series of math textbooks.

⁷³ *St. Paul's Epistle to the Hebrews*, 6:19.

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superimposed and deriving from the first three letters of Jesus's name in Greek; and the first and last letters of the Greek alphabet, A and Ω.⁷⁴

St. John the Evangelist appears as a life-size statue on the most imposing architectural monument of Forest Hill, that of the prominent banker A.D. Mather (1823-1880). The saint stands within a marble ciborium, pen in hand in a moment of divine inspiration.

Surprisingly, in a cemetery replete with allegorical figures and angels, the only effigy of a deceased is the full-length statue of John Butterfield (1801-69), the work of the Welsh-born Utica sculptor, David Richards (1828-97). Butterfield and his business partner, Theodore Faxton, and other New Yorkers saw the potential of Samuel F.B. Morse's invention of the telegraph and formed the New York, Albany, and Buffalo Telegraph Company. The first commercial telegraph message was sent from Utica. Their company later joined with others to become Western Union.

Finally, of special artistic importance in Forest Hill is the monument to Louise Dellmayer (1859-1913), a noted cellist who emigrated from her native Vienna to Utica. Her husband, Utica interior designer John Greene Kasson, commissioned Austrian-American sculptor Karl Bitter (1867-1914) to carve the white marble figure of a shrouded woman rising above the grave. An inscription on the base reads, "Fear not the night, thy soul is awake with the stars." One of the most important sculptors of his day, Bitter collaborated frequently with architect Richard Morris Hunt, including on Hunt's Metropolitan Museum in New York City. A decade before the Dellmayer monument, Bitter had carved the Caen stone reredos in Utica's Grace Episcopal Church, executed when the son of the original architect, Richard Upjohn, was enlarging the church's chancel.

LOCAL MONUMENT MAKERS AND LOCAL ARTISANS

The opening of Forest Hill was significant in promoting Utica as an active center for monument making. Since the early nineteenth century, it had already been a location for cut stone. In 1828 – prior to Utica becoming a city in 1832 – the *Utica City Directory* noted the existence of "two extensive manufactories of cut stone: Hyde, Allyn & Joslin and S. H. Butler, proprietors."⁷⁵ By 1850, steam-powered machinery was in use to cut and polish stones. Although a plentiful supply of building stone, including Trenton limestone and Clinton and Frankfort sandstone, was available from quarries in the region, marble and granite were preferred for cemetery monuments and were transported to Utica from considerable distances. Such transport was facilitated by the Erie, Chenango, and Black River Canals and, later, the railroads.

At first monuments were cut elsewhere and transported to Utica. William G. Allyn's advertisement in the 1826 *Utica Observer* offered obelisks and table tombs created from marble quarried in Washington, Connecticut, and Lanesboro, Massachusetts.⁷⁶ After the development of Forest Hill Cemetery, a community of local stone cutters, artisans, and owners of stone yards emerged. They lived in Utica and were active from the early 1850s into the

⁷⁴ "I am the Alpha and the Omega, the beginning and the ending saith the Lord, which is, and which was, and which is to come, the Almighty." *Book of the Revelation of St. John*, 1:8.

⁷⁵ Elisha Harrington, *Utica City Directory for 1828* (Utica, NY: 1828), 81.

⁷⁶ "Marble. Wm. G. Allyn" [Advertisement], *Utica Daily Observer* (March 14, 1826), 1.

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twentieth century; many are buried in Forest Hill.

Among the group is William R. Holden (1828-1903), who was born in England and worked in Utica and Rome, beginning in the early 1860s. He was called a “monumental architect,” and his business office was in the Tibbitts Block in Utica. At various times during the 1860s to 1880, he was associated with the local Excelsior Monumental Works, Rea & Holden, Hughes & Evans Marble and Granite Works, and Forest Hill Marble Works. In the late 1860s, Holden visited granite quarries in Scotland. There, he saw finished monuments that Scottish quarries were exporting with lettering to be added at the final destination; he brought that idea home. Holden regularly advertised his business in local newspapers.⁷⁷ He received significant local recognition in 1878 for his creation of the imposing Theodore S. Faxton monument with granite from the Clark Island quarry in St. George, Maine. That monument is one of the largest and most complex stone monuments to have been shaped and fabricated in nineteenth-century Utica.⁷⁸ Holden died in 1905 and was buried in Forest Hill, section 21.

Lewis L. Lewis (1800-1863) was born in Wales and emigrated to Utica. He was listed in the 1848 Utica City Directory as a stonecutter, and in 1858 he was operating the Steam Marble Works at 21 and 23 Bleecker Street, a block south of the Erie Canal. Lewis took over a business that prior to 1850 had been called H. Crandell’s Steam Marble Works; Owens & Newland also operated the company. These companies used a steam engine to saw stone blocks and scour stone surfaces.⁷⁹ By 1860, Lewis’s company was operating under the name Forest Hill Cemetery Marble Works. He advertised in the Utica City Directory in 1863, the year of his death, that he sold monuments created from Italian and American marble, granite, and New Jersey freestone. An impressive granite monument marks Lewis’s grave in Forest Hill in section 21 E.

Duane L. Simmons, a native of Oneida County, worked as superintendent of Lewis L. Lewis’s company during the 1850s and eventually took over the Forest Hill Cemetery Marble Works following the death of Lewis. Horace E. Day joined him in business.⁸⁰ Simmons and Day created monuments of Quincy granite, Fitz William silver granite, and Aberdeen (Scotland) granite. They supplied the limestone for the buttress caps and sills of Childs Chapel at Forest Hill and stone for residences and commercial structures throughout Oneida County.⁸¹ Both Simmons and Day are buried in Forest Hill Cemetery.

Rufus C. Dodge (1820-1878) was a granite and marble dealer and stone cutter who created cemetery monuments in Utica beginning in 1855. In 1870 his business was located on the corner of John and Catherine Streets, near the Erie Canal. The elaborately carved marble monument that marks his grave in Forest Hill, section 21F, incorporates an urn supported on a tall pedestal. Ornamental relief carving on the die depicts a branch of oak leaves joined with an olive branch. The names of numerous family members, which are carved into the sides of the monument, cover all flat surfaces. Rufus W. Dodge (1865-1920), who is buried in section 11 at Forest Hill, followed his father’s vocation. In 1912 he employed five men in his monument business at the

⁷⁷ “Rea & Holden’s Marble Works,” *Utica Daily Observer* (December 16, 1869).

⁷⁸ “The Faxton Monument,” *Utica Morning Herald* (January 26, 1878), 2.

⁷⁹ “Lewis L. Lewis Steam Marble Works” [Advertisement], *Utica Morning Herald* (July 5, 1858).

⁸⁰ “Lewis Marble Co., D. L. Simmons, General Agent” [Advertisement], *Utica Weekly Herald*, (March 22, 1864).

⁸¹ “About Two Live Uticans.”

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intersection of Prospect St. and Holland Avenue near the entrance to the cemetery.⁸²

CONCLUSION

*If such be His will, let me lie in Forest Hill
Surrounded by tasteful tombs that mark
The resting places of our City's famous dead;
Midst incense-scented shrub and flowers,
Lulled by the pure, sweet song of birds;
Where lofty trees stand sentinels on guard
And spread their arching arms to form cathedral naves.
Here, by His grace, may I rest eternally in peace.
L.D.*

[*Forest Hill Cemetery: Utica, New York* [Pamphlet]. Utica, NY: Utica Cemetery Association, [1938].

Forest Hill Cemetery is a rich and intact cultural complex that has evolved since 1849 and consists of designed landscapes, architecture, funerary sculpture, and monuments that exhibit a wide range of stylistic traditions. The cemetery preserves the significant rural cemetery landscape shaped by its original designer Almerin Hotchkiss, as well as the expansion by George H. Miller that reflects early twentieth century landscape design. The architectural landmarks located in the cemetery are significant as the work of noted architects, including several Uticans. Stone mausoleums, funerary monuments, and commemorative grave markers demonstrate the high quality of design, craftsmanship, and skill of the artists who designed them and the sculptors and artisans who created them. Forest Hill also provides an expansive record of the social history of the Utica community because here are located the graves of men and women who contributed to its development and creativity. Finally, with its well-preserved features, the cemetery is also a remarkable record of changing burial practices from 1848 to 1967, the period of its significance.

⁸² Henry J. Cookinham, *History of Oneida County, New York: From 1700 to the Present Time* (Chicago: S. J. Clarke Pub. Co., 1912), 565-6.

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Robert Wood Johnson Medical School at Rutgers University:
www.rwjms.umdjn.edu/about_rwjms/hist_meded/index.html

Fulton News: www.fultonhistory.com

Lake Forest Preservation Foundation: <http://lfpf.org/>

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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

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

Name of repository: Forest Hill Cemetery, Utica

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreeage of Property 177.12 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 18N 480086 4769681
Zone Easting Northing

4 18N 479009 4769294
Zone Easting Northing

2 18N 480343 4769528
Zone Easting Northing

5 18N 478631 4769511
Zone Easting Northing

3 18N 480041 4769040
Zone Easting Northing

6 18N 478923 4769805
Zone Easting Northing

Verbal Boundary Description

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification

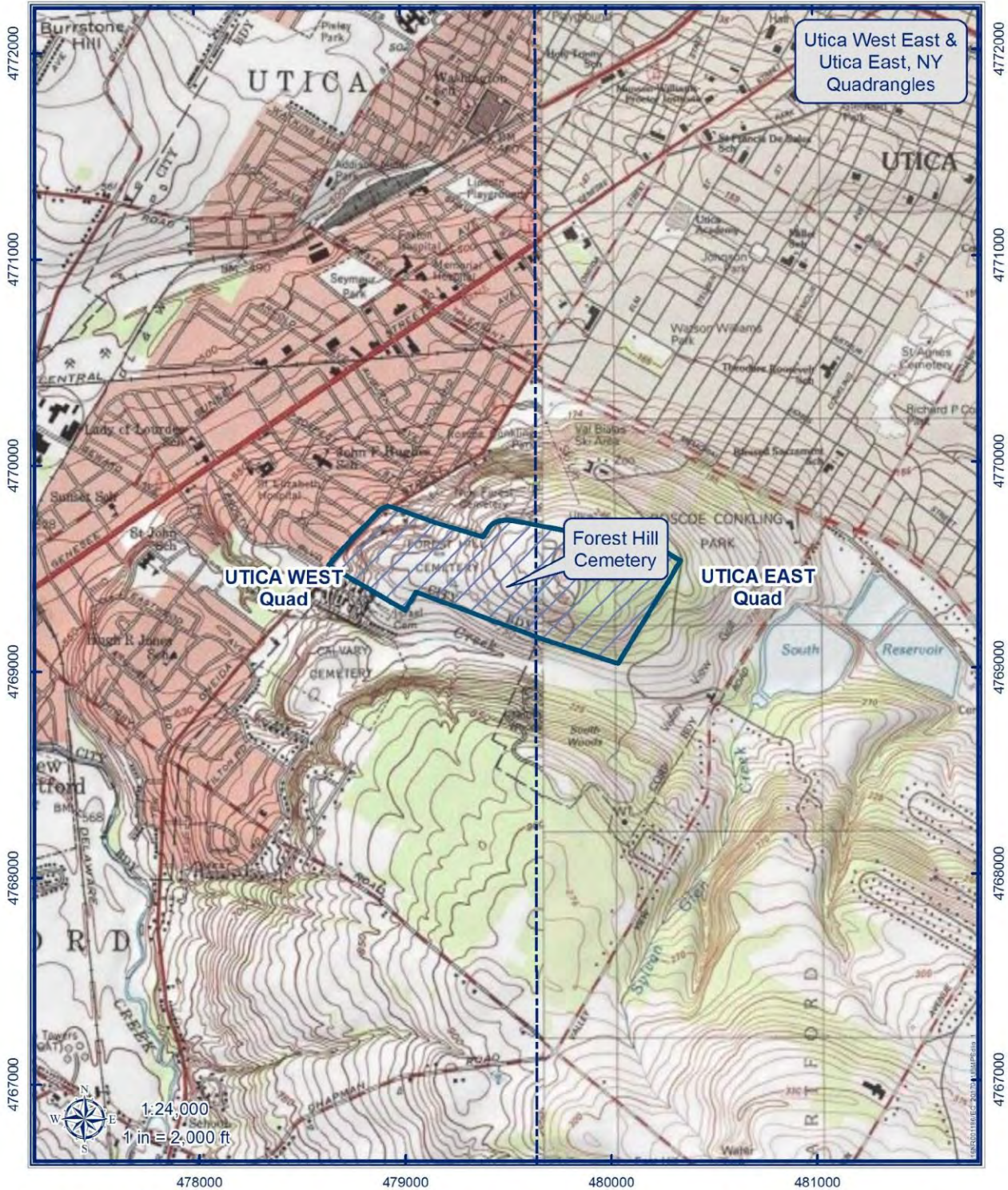
The boundary encompasses the land currently associated with the cemetery. This land was acquired in three purchases between 1849 and the late nineteenth century; one sale was made in 1905. The boundary has remained the same since the end of the period of significance.

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City of Utica, Oneida Co., NY

2201 Oneida Street
Utica, NY 13501



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



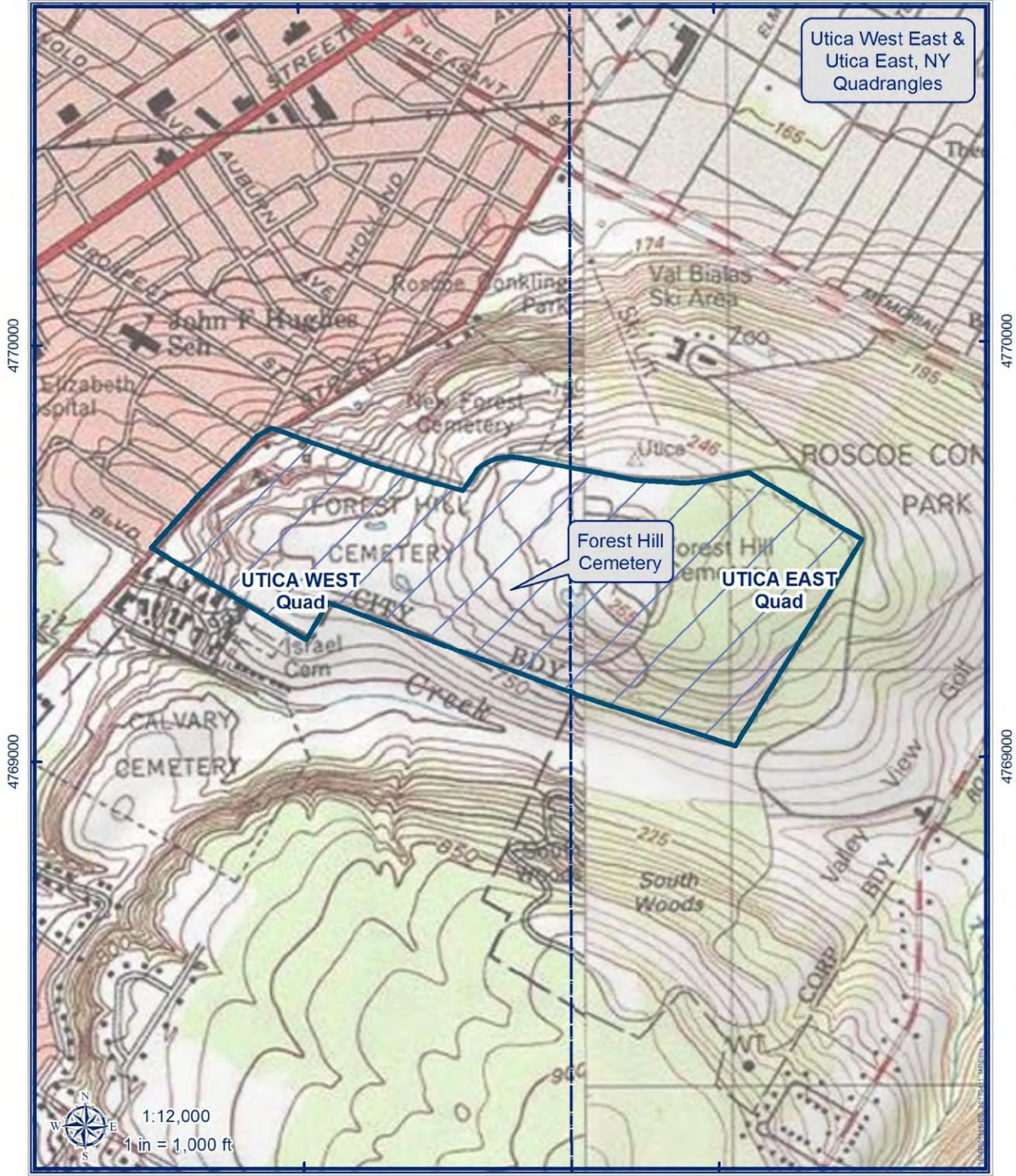
Parks, Recreation
and Historic Preservation

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Forest Hill Cemetery
City of Utica, Oneida Co., NY

2201 Oneida Street
Utica, NY 13501



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



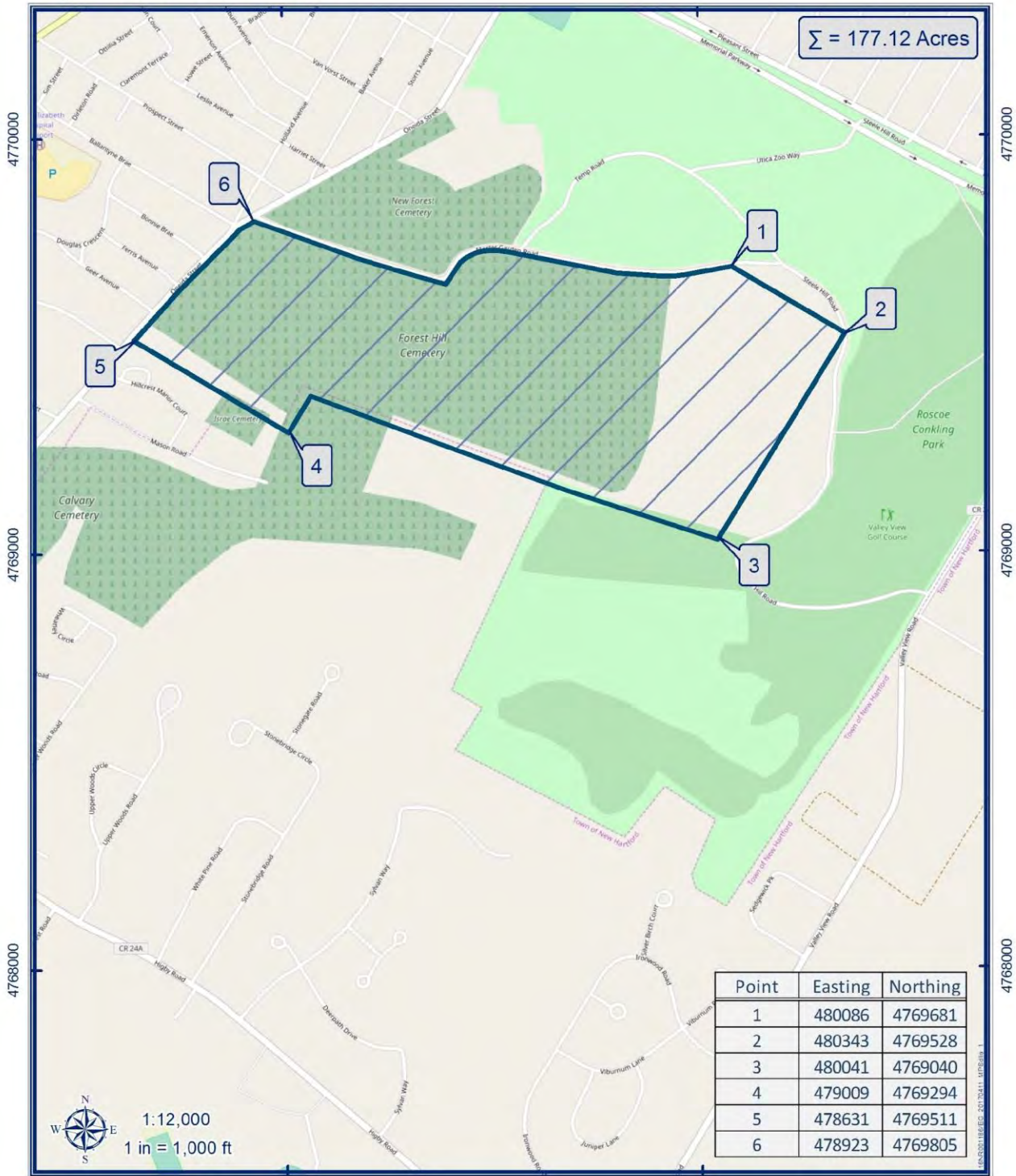
Parks, Recreation
and Historic Preservation

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Forest Hill Cemetery
 City of Utica, Oneida Co., NY

2201 Oneida Street
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Coordinate System: NAD 1983 UTM Zone 18N
 Projection: Transverse Mercator
 Datum: North American 1983
 Units: Meter



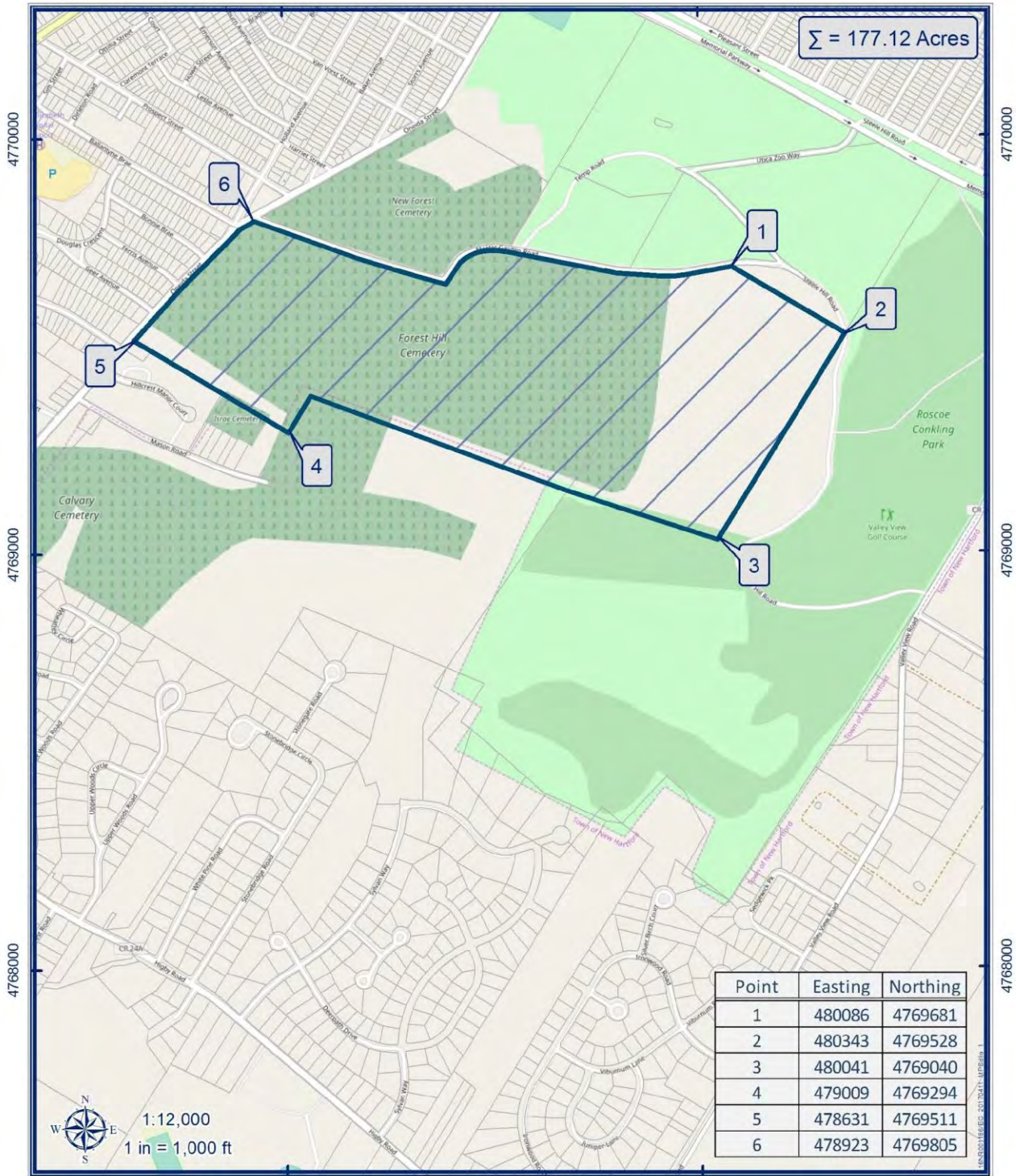
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2201 Oneida Street
 Utica, NY 13501



1:12,000
 1 in = 1,000 ft

479000

480000

Coordinate System: NAD 1983 UTM Zone 18N
 Projection: Transverse Mercator
 Datum: North American 1983
 Units: Meter



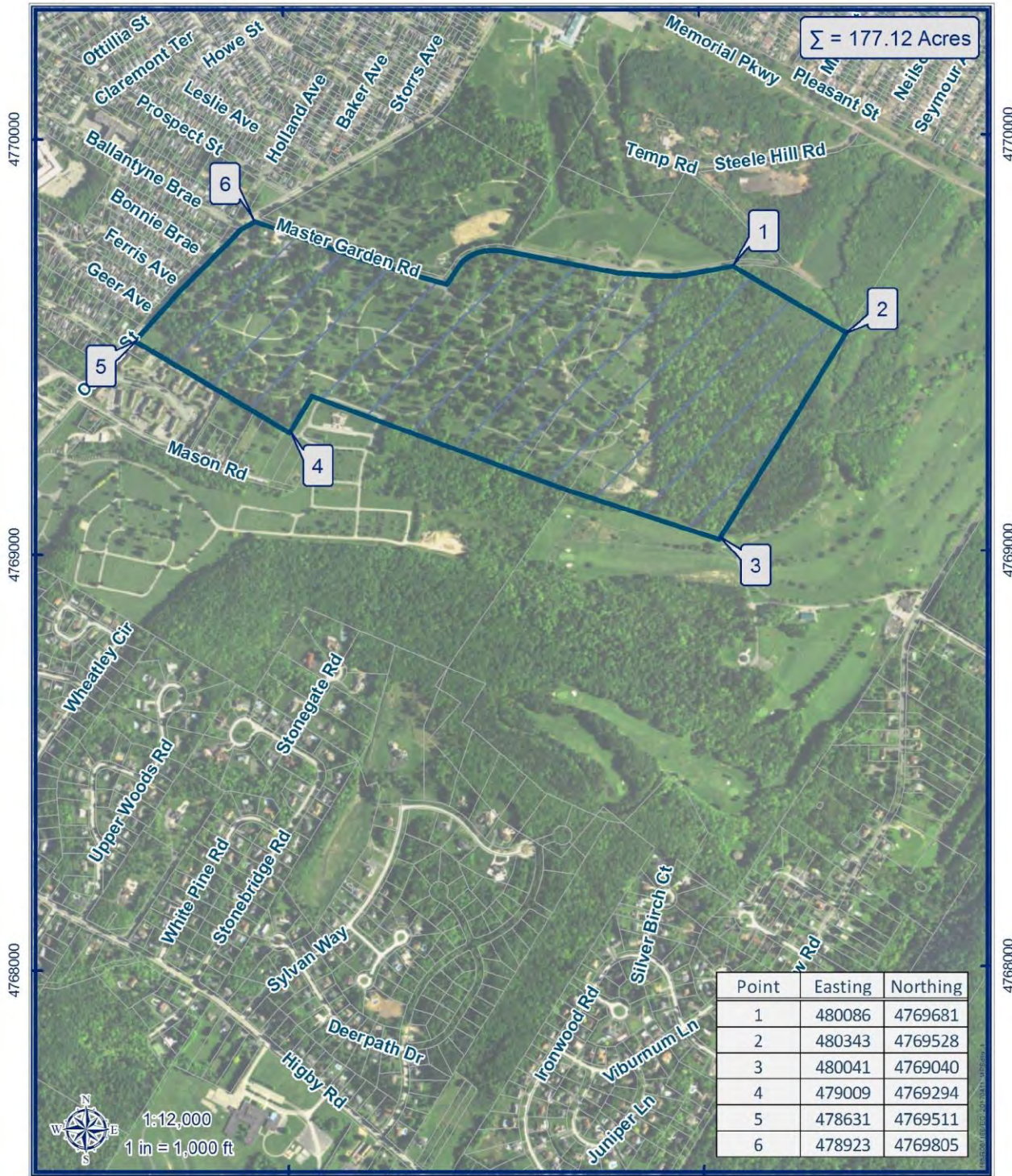
Parks, Recreation
 and Historic Preservation

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Forest Hill Cemetery
 City of Utica, Oneida Co., NY

2201 Oneida Street
 Utica, NY 13501



1:12,000
 1 in = 1,000 ft

479000 480000
 0 312.5 625 1,250 Feet
 Units: Meter

Coordinate System: NAD 1983 UTM Zone 18N
 Projection: Transverse Mercator
 Datum: North American 1983
 Units: Meter



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11. Form Prepared By

name/title Virginia Kelly (with information from Dr. Rand Carter and edits by Emilie W. Gould, Historic Preservation Analyst, NYSHPO, Peebles Island, Waterford, NY)

organization Independent historian date September 2016

street & number 10 Foery Drive, apt. 305 telephone 315 865-8350

city or town Utica state NY zip code 3501

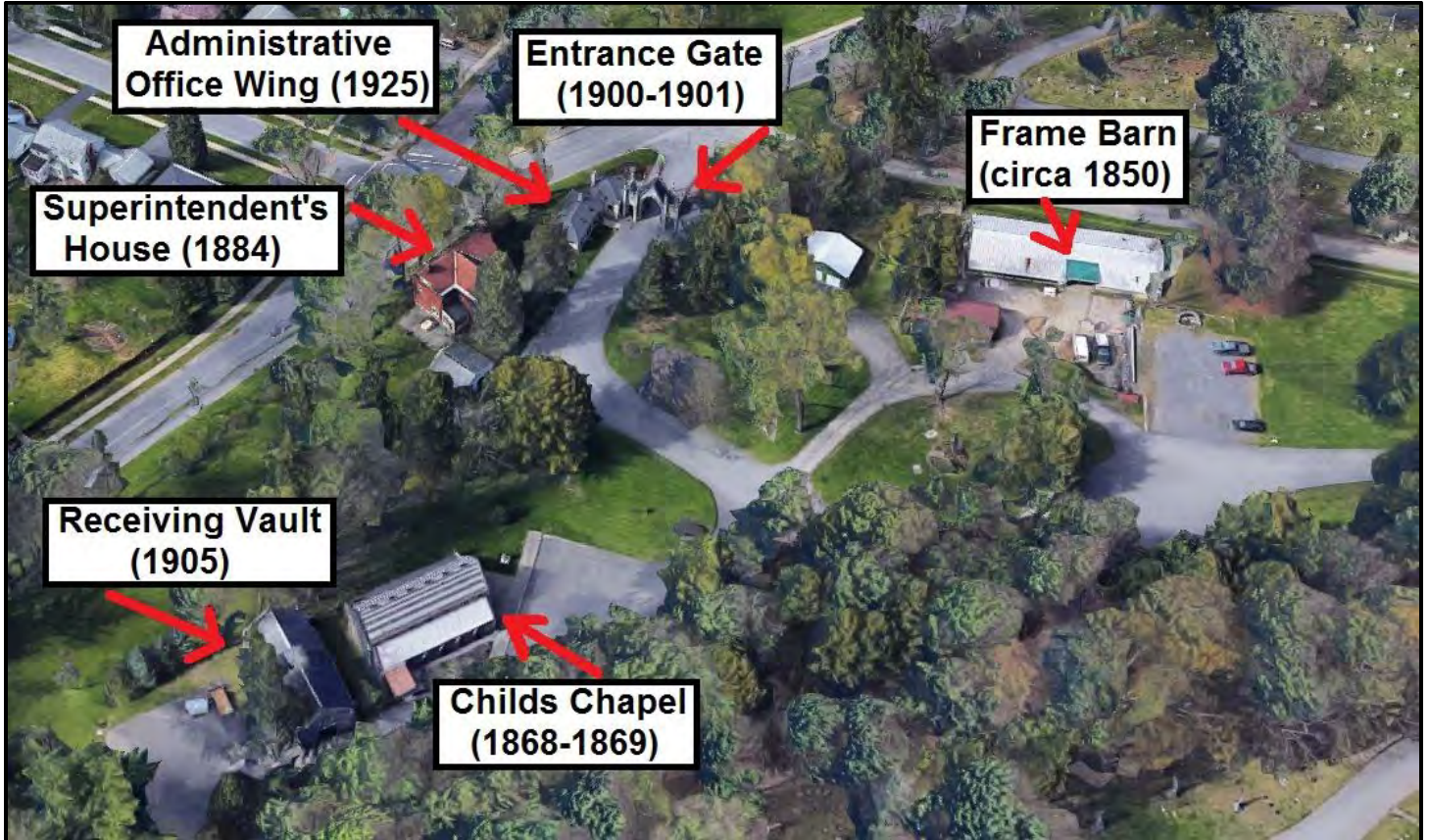
e-mail virginia.kelly43@gmail.com

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Additional Documentation

Sketch Map:



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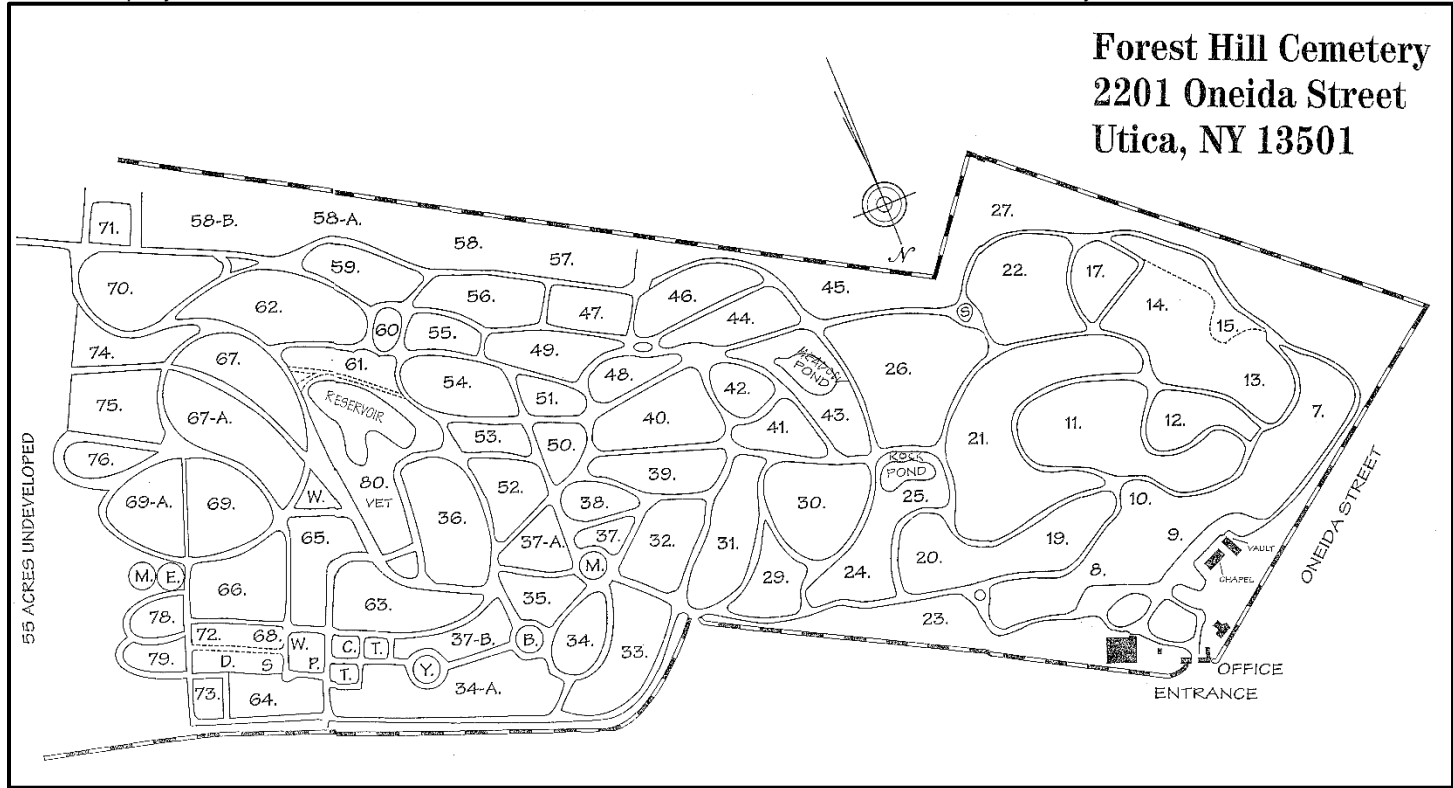
Additional Figures: Maps



Egbert Bagg, "Plan of Forest Hill Cemetery, Utica, NY." In *Forest Hill Cemetery, Rules and Regulations and Catalogue of Lot Holders* [Pamphlet]. (Utica, NY: Curtiss & Childs, 1872).

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Map of Forest Hill Cemetery, 2016

Additional Photos



1875 Conservatory Interior

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1926 Conservatory Exterior

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Appendix A: MAJOR CONTRIBUTING STRUCTURES – MAUSOLEUMS

A group of fourteen stone mausoleums was built between 1851 and 1931. The five earliest are clustered close to the entrance, and four are built into the hill. The rest are located on flatter sections of the cemetery at the top of the hill, with several placed at intersections to enhance their importance. The following chronological list includes descriptions of the mausoleums and information on the significance of the families that built them.

COZZENS MAUSOLEUM (1851)



Figure 16. Cozzens Mausoleum.

This limestone ashlar mausoleum is built into the base of the steep hill that rises near the cemetery entrance. Above the limestone cornice, a stone plaque incorporates the name, “COZZENS,” in raised lettering; the date, “1851,” is carved into the keystone over the entrance arch. The decorative cast-iron gate, which incorporates a row of three hourglass shapes, remains intact. The original cemetery organization vault (now vanished), where officials stored caskets awaiting burial, was also built into the base of this hill.

Levi Cozzens (1787-1873), who established this family mausoleum – the first in Forest Hill – was a tanner. He operated a tavern when he first located in Utica from Providence, Rhode

Island. and later established a lumber yard near the Erie Canal on Broadway. Cozzens was a founder of the Utica Mechanics Association, serving as chairman of the building committee when its historic Mechanics Hall was erected on Liberty Street in 1837; he became president of the organization in 1846.⁸³ He owned shares of the Utica and Schenectady Packet Boat Co., which operated on the Erie Canal from 1823 until about 1841, when it was replaced by the railroad.

William Jones, a master mason who had emigrated from Wales in the 1830s, constructed both the Cozzens and the Stocking mausoleums. In addition, Jones worked on the monumental stone structures of the New York State Lunatic Asylum and the obelisk monument at the Oriskany Battlefield.

SAMUEL S. THORN MAUSOLEUM (1852)

The granite Thorn mausoleum was the first freestanding mausoleum constructed in the cemetery. The central structure, covered with a shallow, pitched, stone-slab roof, is flanked by sarcophagus-style side extensions or

⁸³ Bagg, *Pioneers*, 512.

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wings. The slanted roof over each wing is created of one piece of stone that measures 10' long by 2'10" deep by 3" thick. Entrance to the interior is permanently sealed by double stone doors fastened with a rusty metal bar. The interior is ventilated by a 3" wide x 27" high vertical opening in each side wall. Each precisely-cut granite block in the walls of the building has a 1" border of dressed stone, framing a rusticated central portion.

To form a circular enclosure around the cemetery lot, seventeen finely detailed granite posts (each 1' square by approximately 3' high) are placed a distance of 65" apart. To fill the open space between the granite posts, two sections of horizontal iron pipe (12" apart) are fitted into openings drilled into the posts. The original octagonal granite entrance posts and iron swinging gates survive intact. This fence is the sole surviving example in Forest Hill of the type of enclosure that was permitted in the earliest years of cemetery operation, but soon prohibited when the governing board determined that fences and boundary markers detracted from the desired character of a rural cemetery. *Forest Hill Cemetery: Rules and Regulations*, published by the cemetery in 1872, includes a photograph of this mausoleum with its surviving stone and iron enclosure.



Figure 17. Samuel S. Thorn Mausoleum (2016).



Figure 18. Samuel S. Thorn Mausoleum (1872).

The remains of several Thorn family members were reinterred in the mausoleum in 1852. Samuel S. Thorn (1797-1865) was interred in 1865; his wife Ann M. Thorn (1800-1867) was interred two years later.

STOCKING MAUSOLEUM (Circa 1854)

The rear section of the limestone ashlar Stocking mausoleum is built into the hillside in the oldest area of the cemetery, along the early road (now, a footpath) next to the site of the stone bridge that once spanned the

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ravine. Gracefully-curved stone coping leads from the path to the side walls of the mausoleum. The intact mausoleum roof is composed of several layers of limestone slabs. The large flat stone blocks are joined to adjacent blocks with metal bands, and the joints appear to be intact. The mausoleum entrance was sealed at an undetermined time with a concrete block wall.



Figure 19. Stocking Mausoleum.

Samuel Stocking (1777-1858) came to Utica from Ashfield, MA, and became a prosperous leader of the mercantile community, manufacturing hats, caps, and fur hats. He also invested in the Utica and Schenectady Packet Boat Co., which was established in 1823 and operated on the Erie Canal until 1841.

His wife Phoebe, who was interred in the mausoleum in 1854, joined the Presbyterian Church in 1814 during a period of revival enthusiasm. Stocking was a member of the building committee in 1826-7 that oversaw construction of the First Presbyterian Church building designed by architect Philip Hooker.⁸⁴

Samuel Stocking also offered early vocal support for the abolition of slavery and was treasurer of the Utica branch of the American Home Missionary Society. The Stocking family resided in one of Utica's finest early Federal style homes at the northeast corner of Broad and First streets.

BUTLER MAUSOLEUM (Circa 1858)



Figure 20. Butler Mausoleum.

This sandstone ashlar mausoleum with shallow pitched roof is built into a steep bank near the western perimeter in the oldest area of the cemetery. This is the sole Italianate style mausoleum in the cemetery. The stone bracketed cornice on the façade extends along the sides. The early oxidized copper roof covering the projecting portion of the structure is a rare surviving variant of a type of standing seam roof. The stone wall on each side of the center entrance incorporates a blind arch ornamented by an inverted torch in bas relief.

⁸⁴ Mary P. Ryan, *Cradle of the Middle Class* (Cambridge: Cambridge University Press, 1981) 82.

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Truman K. Butler (1810-1888) was a leading citizen and drugstore merchant who operated a wholesale grocery business. He was an early benefactor in 1869 of St. Luke's Hospital and St. Luke's Home for indigent women. Butler was the second individual to purchase a lot in the cemetery. He served as trustee and treasurer of the Utica Cemetery Association from 1851 to 1869 and purchased property in the cemetery in 1876 for the use of St. Luke's Home.⁸⁵ Nellie Butler was the first burial in the mausoleum in 1858.

SMITH MAUSOLEUM (1859)



Figure 21. Smith Mausoleum.

As a family group, Pratt and Giles Smith and other family members purchased this cemetery lot, erected an obelisk, and built this limestone ashlar mausoleum on a prominent site where the main Tour divides into the eastern and western avenues. The structure is built into the base of a steep hill leaving only the entrance façade visible. The cast-iron entrance gate on the Smith mausoleum is the same as the gate to the Cozzen mausoleum, built eight years earlier.

The Smith family descended from Timothy Smith, who settled in 1800 on what is now Smith Hill in the Town of Deerfield, on the north side of the Mohawk River opposite

Utica. Giles Smith, grandson of Timothy, owned a large tract of Deerfield land where he operated a dairy farm and manufactured cheese during the second half of the nineteenth century. Giles' son, Pratt (1858-1938), sold agricultural implements, dairy supplies, and seeds in Vermont and Utica, before he organized the White Lake Ice Company in the southern Adirondack Mountains. Pratt Smith gave more than twenty acres of land to the Girl Scouts of Utica for a day camp named for his mother, Eliza Cole Smith, who died 1871 and is interred in the mausoleum.⁸⁶

VEDDER-BROWER MAUSOLEUM (1874)

The Vedder-Brower mausoleum may be the most impressive family mausoleum in Forest Hill. Built in 1874 of dressed red granite, it has two larger than life-size marble angels that stand on pedestals about five feet in front of the mausoleum and beckon visitors to enter through a pair of matched bronze doors. The angels stand approximately eight feet high – one holds a book and the other, a trumpet. There is a small, round stained-glass window with a cross above the doors, which are recessed in a Gothic niche flanked by smaller recessed blind

⁸⁵ Bagg, *Memorial History*, 37-8.

⁸⁶ "Pratt Smith" [Obituary], *Utica Observer-Dispatch* (July 29, 1938); *Mercantile and Manufacturing Progress in the City of Utica* (Utica, NY: Commerce Publishing Co. 1888), 63.

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arches. Polished Ionic columns and a vault, surmounted by a stone cross, complete the façade. The back replicates the front, minus the doors.

Numerous members of the two families are entombed in the large subterranean space directly below the thirteen by fifteen feet mausoleum. Oxidized copper ventilation stacks are located about eight inches above ground level, several feet from each corner of the mausoleum.

Both the Vedder and Brower families were engaged in international trade in seventeenth-century Dutch New Amsterdam. Both families accumulated land holdings in the Schenectady-Albany area during the Dutch period and lived there in the 18th century. Dr. Abram Giles Brower, M.D. (1840-1907) was born in Schenectady and briefly practiced medicine in Utica in 1861-1863, before leaving his medical career to manage the substantial Utica business interests of Nicholas F. Vedder, the father of his wife Jennie. Vedder (1794-1873) owned interests in water and gas utilities; the New York, Albany and Buffalo Telegraph Co.; and the Utica & Black River Railroad.



Figure 22. Vedder-Brower Mausoleum.

Dr. Brower became president of both the Utica Steam Cotton Mills and the Utica Water Works Co. In addition, he owned cotton mills in Indiana and a 10,000-acre plantation in Mississippi. Dr. Brower was also one of the organizers of the United States Transportation Company; in December 1901, a steamship built by the American Shipbuilding Co. of Chicago, named the "A. G. Brower," was launched. The ship was 346' long with a 48' beam and 26' deep, and was built to haul iron ore and grain on the Great Lakes.⁸⁷

In August 1873, the bodies of Nicholas and Cornelia Vedder and their young granddaughters Jennie Brower (d. 1871) and

Helena (Lena) Brower (d. 1872) were interred in the newly built mausoleum, which bears the date 1874 in stone above the entrance. The structure received the bodies of Dr. Brower in 1907 and his wife Jennie Vedder Brower in 1912 and has continued to receive family burials, the most recent in 1971.

REYNOLDS-RUTTER MAUSOLEUM (Circa 1902)

Stone steps and a walk lead to this stately 12' wide by 13' deep, Greek Revival, rusticated granite mausoleum. Its double bronze doors, with vertical grille, are flanked by two dressed, *in antis*, Ionic columns. The matching

⁸⁷ "Launches," *Marine Engineering* 7 (1902), 140.

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pair of dark lidded stone urns at the base of the columns, along with the dark bronze doors, provide a strong contrast to the light granite. This mausoleum, which received its first burial in 1902, is situated across from scenic Rock Pond, which nurtures water lilies. The Presbrey-Leland Studios cleaned the mausoleum in 1935 and created granite covers for the two urns, which suggests that the company may have constructed the mausoleum.⁸⁸ In 1992 thieves stole the stained-glass window.

The cemetery lot was purchased by Richard Reynolds (1802-1878), who was born in Wales and settled in New Hartford, New York, in 1826 to work as a superintendent in the Wolcott & Campbell cotton mills in New York Mills. His son, Richard Samuel Reynolds (1838-1922), learned to operate a telegraph as a young man and traveled west with John Butterfield when the U.S. Congress awarded Butterfield and associates the contract to operate the U.S. mail coach from St. Louis to San Francisco.



Figure 23. Reynolds-Rutter Mausoleum.

Reynolds worked in Arkansas and Colorado telegraph offices, took charge of a 400-mile stretch of the express coach route, and worked as a miner before returning to Utica in 1865. He then began a successful business with his brothers manufacturing women's shoes; at its height, the operation produced 1,200 pairs of shoes each day.

For years Richard S. Reynolds maintained ties to Colorado where he owned land, but he finally settled permanently in Utica in 1900 at the home of his widowed niece, Mary Ella Hopkins Rutter, whose mother was Jane Reynolds Hopkins. Mary Ella Hopkins had married William P. Rutter in 1890, but he died four years later.⁸⁹

Richard Samuel Reynolds was interred in the mausoleum in 1922, while Mrs. Rutter, the last survivor of Reynolds' family, was interred in 1941.

BABCOCK-MOORE MAUSOLEUM (1912)

The rock-faced, Barre granite, Babcock-Moore mausoleum features low side wings, 2'8" wide x 7' high, which flank a central section 7'8" wide and 11' high. A single piece of stone forms the roof over the center section. The interior ceiling and sides are composed of white Italian marble. A colorful stained glass window features a pink and white lily design. The J. J. Nelbach & Sons monument company of Utica erected the building to a

⁸⁸ "Correspondence with Presbrey-Leland Studios" (April 25, 1935). (Reynolds file, Forest Hill Cemetery Archives)

⁸⁹ Cookinham, 1: II (1912), 616-617.

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design selected by Ellen Babcock (Mrs. Lewis Babcock) and her daughter, Louise Babcock Moore.⁹⁰

Lewis H. Babcock (1836-1905), who purchased the cemetery lot, was an attorney who operated the Lewis & Babcock Tool Company. It manufactured hoes and forks in Oneida County and Nashville, TN, in the 1880s and became one of the largest such companies in the country. Louise, daughter of Ellen Sherrill Babcock and Lewis Babcock, married Thomas M. Moore of Somerville, New Jersey, who invented a pivoted wheel cultivator.⁹¹ Another daughter, Carrie, married James S. Sherman, who served as U.S. congressman and was Vice President of the United States at his death.



Figure 24. Babcock-Moore Mausoleum.



Figure 25. Stained Glass Window in Babcock-Moore Mausoleum.

Ellen Babcock was interred in the new mausoleum in 1912. On November 2, 1912, U.S. President William H. Taft helped place James Schoolcraft Sherman's casket in the mausoleum, where it remained for a year while the Sherman mausoleum was being constructed.⁹²

SHERMAN MAUSOLEUM (1913)

On the high elevation in Forest Hill overlooking the city of Utica stands the somber mausoleum of James Schoolcraft Sherman, Vice President of the United States at the time of his death in 1913. Sherman's

⁹⁰ "Final Resting Place, Beautiful Mausoleum" [Babcock-Moore Mausoleum], *Utica Herald Dispatch* (November 2, 1912), 8; "Continue to Thrive Under Changed Name" [J. J. Nelbach & Sons], *Utica Observer-Dispatch* (December 18, 1923).

⁹¹ Thomas M. Moore received a patent for his pivoted wheel cultivator on May 11, 1897.

⁹² Cookinham, 1: II, 557.

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mausoleum was constructed of rusticated Barre granite weighing over 25 tons by the Presbrey-Coykendall Co. of New York. A wide path leads to three large stone blocks located in front of the entrance where two massive rusticated columns with raised crosses flank double bronze doors ornamented with a wheat motif. "James Schoolcraft Sherman" is carved on the entablature above the doors. Narrow, one-story wings project from both sides of the structure.



Figure 26. Sherman Mausoleum.

Set into the rear wall of the building and visible from the entrance is a stained-glass window designed by Clara M. Burd, of Montclair, NJ. She was known for her illustrations for magazine covers and children's books, as well as for her stained-glass designs. The simple design of Easter lilies is surrounded by ruby colored glass with a border of white lilies. On the exterior of the building, a bronze grill protects the ornamental window.

James Sherman (1855-1912) was an attorney who served as mayor of Utica and was president of Utica Trust and Deposit Co. He became one of the most influential politicians of his time, serving ten terms as a U.S.

Congressman from 1886 to 1909. He then served as vice president of the United States under President William H. Taft, dying before Taft completed his term in March 1913.

GREEN MAUSOLEUM (1914)

A sloping stone walk and steps lead to this unusual Art Nouveau mausoleum. The structure, created of rusticated, light gray Barre granite, was constructed in 1914 by McDonnell & Sons of Buffalo on the cemetery lot purchased by the Green family in 1885. The McDonnell firm had operated granite fabricating facilities and finishing plants in Barre, VT, and Quincy, MA, since 1857 and in 1884 opened a branch in the Buffalo area. Two decorated stone urns flank the arched entrance, which is composed of heavy bronze doors that are beautifully designed with raised, curved bronze ornamentation.

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Figure 27. Green Mausoleum.

The name “GREEN” appears in raised carved granite lettering located over the entrance. The granite corner blocks incorporate raised carved floral designs, and the door and rear window are framed with layers of carved curves. Enormous blocks of curved stone create the transition between the walls of the mausoleum and its flat roof. The interior is lined in marble and a Tiffany stained glass once filled the window opening before being stolen in 1992.⁹³

Walter Jerome Green Sr. (1842-1885) briefly worked as an attorney. He acquired his sizable wealth from profits from his family’s extensive involvement in the hops industry, investments around the United States, and private banking. Green’s involvement in the local hops industry helped establish Waterville, New York, as the center of the national hops market during the late nineteenth century. Green also was president and owner of the Jacksonville, St. Augustine, and Halifax Railroad in northern Florida, which was sold to Henry M. Flagler in 1886, the year after Green’s death.

In the early 1880s, Green Sr. purchased the Utica residence at 1 Rutger Park (NR listed, Rutger-Steuben Park Historic District, 1973). This house had been designed by architect Alexander Jackson Davis for the John Munn family and constructed in 1854. Walter Jerome Green Jr., a youth when his father died, continued to live in Utica and was responsible for building the mausoleum in 1914. (Initially, the grave of Walter Jerome Green Sr. featured a sarcophagus raised on a pedestal.)⁹⁴ As vice president of the Savage Arms Corp. Green Jr. followed his father in supporting the growth of Utica business and industry. He lived in his Rutger Park home until his death in 1950.

CAPRON MAUSOLEUM (1916)

In 1916, the Presbrey-Coykendall Studios erected this Greek Revival Barre granite mausoleum with white marble interior walls and stained glass. In 1937 and 1953, the Presbrey-Leland Co., successors to the earlier company, worked on the building.⁹⁵ The stained-glass window was stolen in 1992.

⁹³ “History – McDonnell & Sons / Stone Art Memorial Co,” *Buffalo Architecture and History*. Online resource: Buffaloah.com/h/mcd/hist/hist.html

⁹⁴ M. M. Bagg, *Historical Sketch of Forest Hill Cemetery, Utica* (Utica, NY: L. C. Childs & Son, 1895).

⁹⁵ “Notes from the Stone Fields,” *Stone: An Illustrated Magazine*, 37 (December 1916), 656; “Correspondence with Presbrey-Leland Co.” (Capron file, Forest Hill Cemetery Archives)

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Figure 28. Capron Mausoleum.

John S. Capron (d. 1924), who around 1865 became a partner in J.B. Wells & Co. dry goods establishment in Utica, likely erected the mausoleum. His son, C. Gray Capron M.D. (1867-1948), practiced medicine from 1890-1925 and was president, secretary, and treasurer of the Oneida County Homeopathic Medical Society. Caroline Capron (1893-1916), Dr. Capron's first wife, was the first interment in the mausoleum.

DAIKER MAUSOLEUM (Circa 1920)

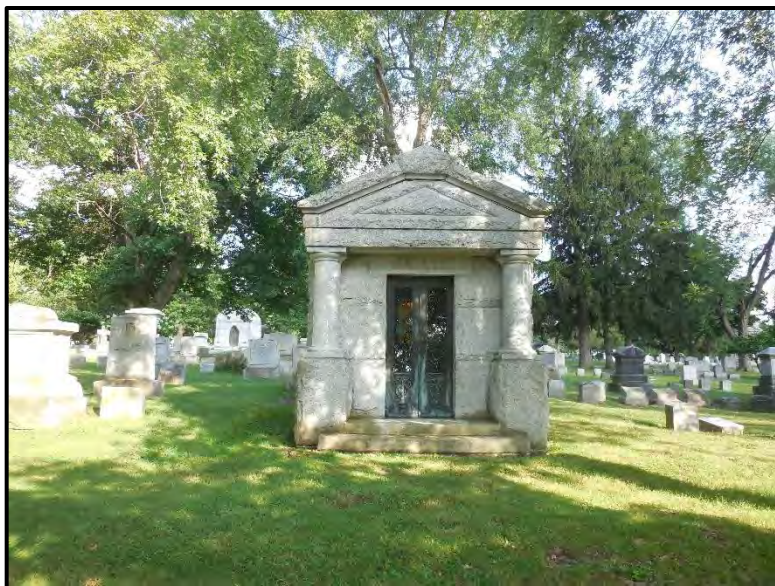


Figure 29. Daiker Mausoleum.

The Daiker mausoleum is a square, approximately 11' x 11,' neoclassical granite structure. The name, "DAIKER," is carved into the lintel over the entrance. The bottom sections of the paired bronze doors feature inverted torches and wreaths in bas relief. The upper portions of the doors incorporate bronze filigree in front of clear glass panels. Polished granite columns at the corners of the façade contrast with the large rusticated granite blocks that form the side and rear walls. A colorful stained-glass window in the wall opposite the entrance depicts a dove in flight.

About 1863, George Daiker (1844-1925) emigrated from Germany to New York City. Daiker's German grandfather had taught him cabinetry and, in New York City, he carried on the manufacture of furniture for about twenty years. He was one of the first in the United States to introduce machines into the making of parlor furniture.⁹⁶ Daiker sold his furniture to areas distant from New York City, shipping it around the tip of South

⁹⁶ Cookinham, Part II, 149-151.

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America to San Francisco.

Daiker increased his wealth in New York City when he began constructing brick and stone residences. He also constructed apartment buildings, including the seven-story Majestic Building, located at the corner of St. Nicholas Avenue and 145th Street, the first fireproof apartment building constructed on the Upper West Side.⁹⁷

In 1907 George Daiker, with his wife, Mina, and their three children settled in Utica in the former John Butterfield residence near the southeast corner of Genesee Street and Pleasant Street. A strip of land was purchased by the city from the Daikers to become the new Parkway Boulevard, built parallel to Pleasant Street as part of the Utica park system designed by the Olmsted Brothers. The Daiker property extended east along the route of the new Parkway to Holland Avenue, and Daiker became one of the first developers of today's South Utica residential neighborhood when he divided his previously rural tract into numerous small lots that he sold to individuals.⁹⁸ George Daiker was interred in the mausoleum in 1925 and Mina Daiker in 1949.

BOYLE MAUSOLEUM (1924)



Figure 30. Boyle Mausoleum.

The John W. Boyle mausoleum, which cost \$35,000 when built in 1924 by the Presbrey-Leland Co., stands alone on a large grassy mound seventy-two feet in circumference.⁹⁹ The entire structure, including the dome, is dressed and polished dark granite. Its clean, simple lines convey dignity and stability. The door is bronze with a softly draped maiden in bas relief. In 1945 vandals destroyed the Tiffany stained-glass window and damaged interior details.¹⁰⁰

The interior holds the remains of John W. Boyle and his wife. Boyle, who was a native of Scotland and an attorney, helped guide the transition of Utica's horse-drawn streetcar system into the Belt Line Electric Railway Company during the period 1886 to 1894.

⁹⁷ "The Real Estate Field: \$1,000,000 Deal Involving New Seventy-ninth Street Apartment and St. Nicholas Avenue Building," *New York Times*, (October 16, 1915).

⁹⁸ "Recalls Busy Days. Proposed Remodeling of Old Butterfield Mansion," *Utica Saturday Globe* (April 6, 1907).

⁹⁹ Scott Fiethumel and Lou Parrotta, *Forest Hill Cemetery: The Stories Behind the Epitaphs* (Utica, NY: Self-published, 2012).

¹⁰⁰ "Letter from Utica law firm Miller, Hubbell, Evans to Robert H. Emendorf, Irving Trust Co., New York City" (June 17, 1947). (Boyle File, Forest Hill Cemetery Archives)

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HOWARD DANA MAUSOLEUM (1931)

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Figure 31. Howard Dana Mausoleum.

This granite Classical Revival style mausoleum was erected in June 1931 by Smith Brothers, a monument contracting business established in 1883 in Cobleskill, New York. The interior features marble floors, slate walls, and marble trim.¹⁰¹ Light enters the interior through the glass in the entrance doors and a stained-glass window.

Howard Dana manufactured men's clothing in Cobleskill, New York, prior to 1909. That year he moved with his wife, Anna Marie, to Utica, where their sons, Homer King Dana (1883-1918) and Doile Dudley Dana (1885-1936), opened a law office in the Utica City National Bank Building. In 1915, as an

investment in Oneida Square, Howard Dana constructed a two-story commercial building, designed by architect Egbert Bagg, to house retail shops on the first floor with apartments on the upper floor.¹⁰²

The two sons died and were interred in the mausoleum prior to the interment of both Anna Marie and Howard Dana in 1937.

¹⁰¹ "Mausoleum Blueprints" [n.d.]. (Howard Dana file, Forest Hill Cemetery Archives)

¹⁰² "Will Build Block at Oneida Square," *Utica Observer* (April 23, 1915), 12.

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Appendix B: MAJOR CONTRIBUTING OBJECTS – MONUMENTS

DR. WILLIAM KELLY MONUMENT (1858)

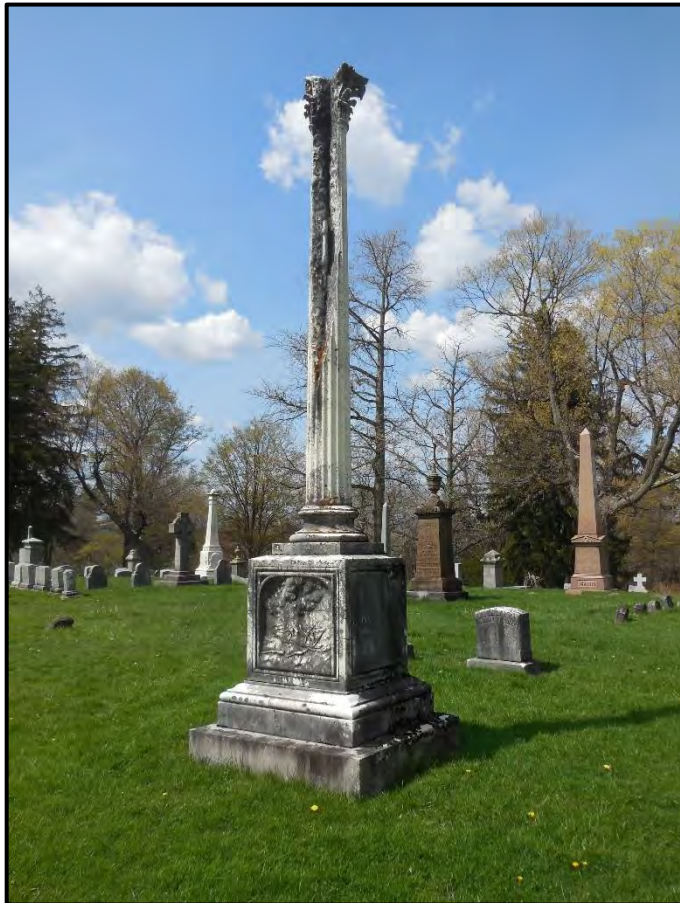


Figure 32. Kelly Monument.

This marble monument stands 16' high in the central part of the oldest area of the cemetery. The 49" square granite base supports a marble cube that holds a Corinthian column approximately 12' high. This column is carved to appear as though one side had been shattered vertically by a bolt of lightning. A dramatic bas relief scene of a ship floundering in high seas is carved on one side of the cube. Into a second face of the cube is carved, "The Beloved Physician." A third face is carved with text detailing the stormy shipwreck, although weathering has damaged the legibility of that text.

This monument graphically commemorates the death at sea of Dr. William Kelly when the packet boat *Constitution* bound for Le Havre was wrecked during a storm off Cape May, New Jersey, on December 31, 1853. Dr. Kelly had served as a physician at New York City's Bellevue Hospital and Blackwell's Island Hospital (renamed Roosevelt Island in 1971) until his resignation in October 1853. Dr. Kelly, who was traveling with Dr. Churchill of Utica, intended to tour Europe and investigate medical topics in Paris.

The monument was designed by Dr. Fessenden Nott Otis (1825-1900), who was known as the "artist surgeon." It was carved at the New York City marble yard of Inslee & Co., located at the corner of Bowery and 3rd Street.¹⁰³ Dr. Otis, who was born in Ballston Spa, New York, first attended Union College and then studied medicine at New York University. He worked as an intern at Blackwell's Island Hospital in the early 1850s when Dr. Kelly was there. Dr. Otis is recognized as a pioneer in treating urological disorders, and he invented surgical devices that were used widely.¹⁰⁴ He taught at Columbia University College of Physicians and Surgeons from 1862 to 1890, and in 1861 he was elected a Fellow of New York Academy of Medicine. He published many articles on medical topics. Before studying medicine, Otis had studied art and taught drawing.¹⁰⁵ Frederic Church, the landscape painter, was a patient and friend of Dr. Otis. The latter, in 1871,

¹⁰³"Editorial and Miscellaneous," *American Medical Monthly*, 10 (1858), 156-158.

¹⁰⁴"Fessenden Nott Otis," *The University Magazine*, 7 (August 1892), 402-3.

¹⁰⁵ New York Academy of Medicine, "A Letter from Benjamin Franklin" [Manuscript]. Online resource: <https://nyamcenterforhistory.org/tag/fessenden-nott-otis/>

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commissioned Church to paint *Catskill Mountains from the Home of the Artist*.¹⁰⁶

JOHN BUTTERFIELD MONUMENT (1871)

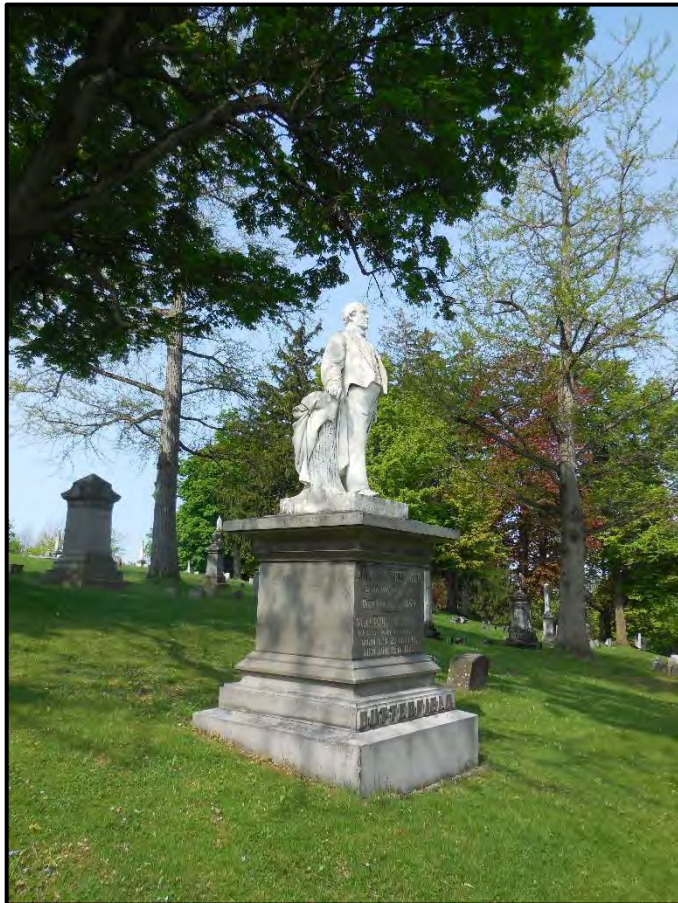


Figure 33. Butterfield Monument.

The name, “BUTTERFIELD,” appears in raised limestone letters on the top riser of the flight of steps that approaches the John Butterfield monument. The life-size white marble figure of Butterfield as a mature man stands on a 6’6” high granite pedestal. Butterfield’s marble overcoat is draped over a tree stump to his right side. Butterfield faces north toward the city of Utica.

Sculptor David Richards (1829-1897), creator of the Butterfield monument, was born in northwest Wales and came as a youth to the Welsh-American community in Remsen, New York. After several years of work as a farmhand, Richards moved to Utica, located 15 miles south of Remsen, where, in the 1850s, he learned to cut stone with Lewis L. Lewis at his Lewis Marble Company (later named the Forest Hill Cemetery Marble Works), one of the oldest monument businesses in Utica. The stone yard was located in Utica on Bleecker Street near the Erie Canal. Richards moved to New York City, and in 1867 he traveled to Europe to spend several years in Rome. The Butterfield statue was created in 1871 following Richards’s return to the United States.

Some of Richards’s other patrons included Jay Gould, Cornelius Vanderbilt, and George Pullman. Richards’s bust of Walter Jerome Green of Utica (location unknown) was admired by the Seymour family and, consequently, Richards was commissioned to create a posthumous bust of Horatio Seymour, who had died in 1886. Today, a bronze cast of that bust is displayed in the front lawn of the Oneida County History Center.

Richards also worked with public monument contractor Maurice J. Power, who established a bronze casting foundry in New York City in 1869, one of the first in the nation.¹⁰⁷ Richards created life-size sculptural figures for Civil War monuments that were cast in Power’s foundry and today are located in Augusta, ME; Manchester, NH; and Lawrence, MA. Richards’s work with Power also includes a Confederate monument in Savannah. His

¹⁰⁶ Evelyn D. Trebilcock and Valerie A. Balint, *Glories of the Hudson* (Ithaca, NY: Cornell University Press, 2009), 69.

¹⁰⁷ As a young child, Maurice J. Power had emigrated from Ireland, and his family lived in Utica for a few years before moving to New York City. Power’s National Fine Art Foundry was located at 218 East 35th Street, New York City.

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bronze statue, *Newsboy*, situated at the intersection of Route 41 and Maple Street in Barrington, MA, is a popular example of his genre figures.¹⁰⁸

John Butterfield (1801-1869), born near Albany, was one of the many creative and energetic individuals living in Utica whose work impacted the development of business and industry in the wider nation. Butterfield first worked in Utica for Jason Parker's stage coach operation and later created a network of stage coach lines through central New York. He invested with other Uticans in packet boats on the Erie Canal and steamboats on Lake Ontario and was involved in establishing an early horse-drawn streetcar company in the city. Butterfield was involved in building the Utica & Schenectady Railroad which began operating in 1835 and was one of the Uticans who constructed and managed the Utica and Black River Railroad which incorporated in 1853. He was also involved in the Utica, Chenango, and Susquehanna Valley Railroad which formed in 1866, and the Utica, Clinton, and Binghamton Railroad which incorporated in 1862.

Butterfield took advantage of the opportunities that grew from Samuel F. B. Morse's invention of the telegraph in the mid-1840s. Along with Theodore Faxton and Hiram Greenman of Utica and other New Yorkers, Butterfield helped build the New York, Albany, and Buffalo Telegraph Co. In the 1860s, that company was consolidated with other telegraph companies into Western Union.

Butterfield's railroad freight delivery company, called Butterfield, Wasson, and Co., joined with Henry Wells of New York and William G. Fargo of Buffalo to form the American Express Co. in 1850.¹⁰⁹ From 1857 until the beginning of the Civil War in 1861, Butterfield ran the Overland Mail organization that had the contract with the federal government to carry mail twice weekly over the 2,800-mile route between St. Louis and San Francisco. In 1865 Butterfield served as the mayor of Utica.¹¹⁰

LEWIS LAWRENCE MONUMENT (Circa 1871)

Elaborate decorative carving, predominantly in geometric designs, enhances the arches that frame the central open space of Lewis Lawrence monument on four sides. In an early photograph of the monument, published in Forest Hill Cemetery's 1872 *Rules and Regulations*, the monument is surrounded by open space with hills to the east clearly visible. Since this part of the cemetery was an active farm until it was acquired by the cemetery trustees in 1865, no trees had grown in the vicinity for some time, but vegetation was soon planted to enhance the cemetery landscape.

¹⁰⁸ D. I. Jones, "David Richards, the Sculptor," *Cambrian: A Magazine for Welsh Americans* (Utica, NY: Rev. E. C. Evans, 1893); "David Richards" [Obituary], *Utica Semi-Weekly Herald* (November 30, 1897).

¹⁰⁹ "American Express Company. Capital \$150,000" [Classified advertisement], *Utica Morning Herald* (April 6, 1850).

¹¹⁰ Bagg, *Memorial History*, 372-375.

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Figure 34. Lewis Lawrence Monument (2016).

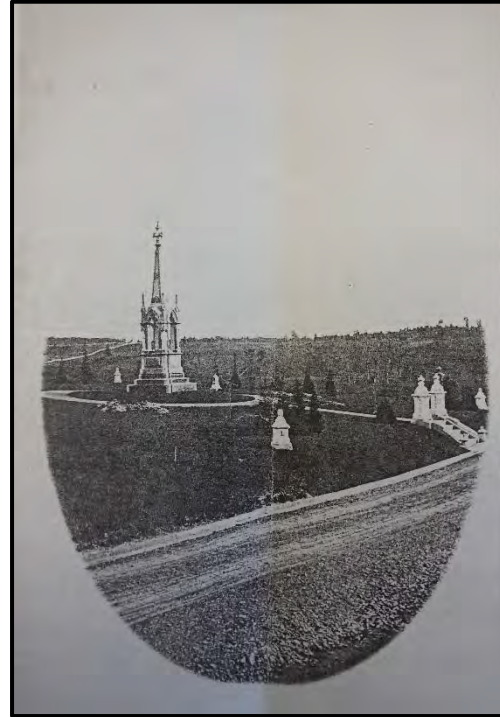


Figure 35. Lewis Lawrence Monument (1872).

Lewis Lawrence (1806-1886) spent his youth in Otsego County and came to Utica in 1828 with some construction experience. He sold lumber in Utica from 1834 to 1865 and, with Chauncey Palmer, set up the first machine wood planer in the region. Lawrence manufactured sash, blinds, and doors. In 1865 he organized with others to construct the Utica, Chenango, and Susquehanna Valley Railroad, which was completed in 1870. Soon the railroad was leased to the Delaware, Lackawanna, and Western Railroad, and coal was transported from Pennsylvania to Utica.¹¹¹ Lewis Lawrence became vice president of Forest Hill Cemetery in 1874.

FARWELL MONUMENT (1872)

The Farwell monument is a 29' high Westerly granite shaft with a finial mounted on a pedestal, created by the New England Granite Works of Westerly, Rhode Island.

¹¹¹ Daniel E. Wager, *Our County and Its People: A Descriptive Work on Oneida County, NY* (Boston: Boston History Company, 1896), 161-2; Bagg, *Memorial History*, 28-29.

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Figure 36. Farwell Monument.

Samuel Farwell (1800-1875), native of Oneida County, received construction contracts for numerous major public works including Erie Canal aqueducts and culverts, Delaware and Hudson Canal locks, an aqueduct and dam on the Mongaup River, Lehigh Canal masonry, the Beacon Hill reservoir (Boston waterworks), Brooklyn waterworks, New York and Erie Railway, Utica and Black River Railroad, and 105 miles of the Great Western Railway in Canada. He also worked on the Flint and Père Marquette Railroad in Michigan from 1854 until his death in 1875.

FAXTON MONUMENT (1878)



Figure 37. Faxton Monument.

The 8' high base of this tall square monument involves several tiers. The square pedestal or die above the base incorporates a carved entablature including decorative acanthus leaves and a band of text in a frieze that extends around all four sides of the monument. A raised symbol appears at the top of each side of the center shaft. These include overlapping alpha and omega Greek letters (symbols for the beginning and the end of life), IHS (the first three Greek letters of Jesus's name), a cross, and Solomon's seal (often used as a Christian symbol to represent divine protection). A tapered octagonal cap with several tiers completes the monument.

In 1878 William R. Holden, Utica stone artisan, designed this monument, which was created locally from granite shipped from the Clark Island quarry in St. George, Maine. This is one of the few monuments in the cemetery that can be attributed to a specific local artisan.

Well before his death, Theodore Faxton purposefully arranged for his monument to be created in Utica and

erected in Forest Hill. The *Utica Morning Herald's* description of the monument noted that Faxton assiduously "patronized home industry for supplying his every want...Mr. Faxton is content to be known as a Utican who

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has faith in Utica, and patronizes Utica's industries.”¹¹²

In his early years after Faxton (1794-1881) arrived in Utica in 1812, he drove a stage coach for Jason Parker and began investing in real estate with Silas Childs, Jason Parker's bookkeeper. Quick to recognize the future of transport, Faxton partnered with John Butterfield and Hiram Greenman to run Erie Canal packet boats; with Alfred Munson and others, he invested in the first line of steamboats on the Great Lakes and St. Lawrence River; and he was part of the Utica group that constructed and managed the Utica and Black River Railroad. He also became involved in telecommunication developments following Samuel F.B. Morse's invention of the telegraph, joining with John Butterfield, Hiram Greenman, and with other New York State investors in 1846 to form the New York, Albany, and Buffalo Telegraph Co. The world's first commercial telegraph message was sent between Utica and Albany on Jan 31, 1846.¹¹³ Faxton served as the first president of the organization that became part of Western Union in 1864. Later, he helped form the Associated Press.

Faxton was also involved in the textile industry, including the Globe Woolen Company Mills (NR 2015) and the Utica Steam Cotton Mill. He was a trustee of New York State Lunatic Asylum and active in the Utica Water Works. As one of Utica's most generous benefactors, he gave money and land for the Faxton Street Home (Old Ladies' Home) in 1867. Other charities included Faxton Hospital, Faxton Hall, and the Home for Aged Men and Couples (built on Sunset Avenue in 1890 and now united in the Heritage Home).¹¹⁴

HOPPER MONUMENT (1878)

This elaborate 25' high, 8'square stone shaft commemorating the Hopper family is one of the most unusual monuments in Forest Hill. It was delivered from the New England Granite Works of Rhode Island in 1878. The base and die are relatively unadorned; however, the cap or upper area is extremely complex. A flying buttress extends from each corner to meet the central column, and a pinnacle rises vertically at each corner. An anchor is carved into the side of the monument. Nearby on the lawn, a stone anchor and broken mast are mounted on a low base to commemorate the life and adventurous maritime career of James Hopper (1758-1816) and his wife, Rebecca (1772-1842), whose remains were reburied in Forest Hill.

¹¹² "Faxton Monument."

¹¹³ Ellis Roberts in Charles Arthur Conant, Ed., *Progress of the Empire State*, (New York: Progress of the Empire State Company, 1911), 273.

¹¹⁴ Bagg, *Memorial History*, Part II, 9-10.

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Figure 38. Hopper Monument.

James Hopper was born in England and commanded English merchant vessels that traveled the world. He once was captured with his ship and taken to France before a diplomatic exchange secured his release. Another incident resulted in the destruction of his ship although he survived. James Hopper arrived in the United States in 1801 to pursue restitution for losses for which he blamed Americans. His lawsuit was unsuccessful, but the trip did result in his settling in Utica where he invested in land and lost money when the Utica Glass Co. failed.¹¹⁵ The broken mast may refer to maritime losses, or perhaps to the death of the Hoppers, while the anchor positioned over the mast can be interpreted to represent both hope and James Hopper's career at sea.

Thomas Hopper, who sponsored the monument with his sister, Mary Hopper McClure, did attain the financial security that eluded his father. Most notably, he was the founder and president of the Utica Water Works Company in 1848, which created a water system with reservoirs and distribution lines to serve the expanding city. To survey the

terrain, Hopper hired Squire Whipple, a creative civil engineer then living in Utica who later devised a revolutionary truss system for building railroad bridges.

Thomas Hopper was a founding member of the cemetery's board of trustees. He contributed the concept and generous funding for the innovative glass and wood conservatory erected in 1875 on cemetery property (demolished and replaced, 1926) and was elected president of the cemetery in 1888.

¹¹⁵ Pomroy Jones, *Annals and Recollections of Oneida County* (Rome, NY: 1858), 518; Bagg, *Pioneers*, 126-7.

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ISAAC MAYNARD MONUMENT (Circa 1880)

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Figure 39. Isaac Maynard Monument.

This 20' high Blue Westerly granite monument by the Smith Granite Company in Rhode Island features a large anchor encircled by the arm of the allegorical female figure who represents Hope. Isaac Maynard (1805-1885) manufactured soap and candles and also operated a wool and pelt business in Utica. With others, he was instrumental in constructing and managing the Utica and Black River Railroad. In addition, Maynard was president of Utica Steam Woolen Company.

His son, Isaac N. Maynard (1849- 1936), was active in Chicago in the grain and flour business and in the James S. Kirk & Co. soap manufacturing operation. He returned to Utica in 1882 and became president of Forest Hill Cemetery, president of Utica City National Bank, and board member for the Utica Steam and Mohawk Valley Cotton Mills. Mrs. Maynard served on the Board of Managers of the Faxon Street Home (Home for the Homeless) in 1889-1890.

HENRY J. WOOD MONUMENT (1882)

This 29' high monument, with a square base measuring 8'6" wide, was created at the Smith Granite Company in Westerly, Rhode Island, and erected in Utica in 1882. The female allegorical figure, who represents Faith holding a cross embellished with flowers, was created of white Westerly granite by stone cutter Joseph Bedford.¹¹⁶ The Victorian Gothic architectural character of the monument is informed by the elaborate detail of the pointed arches, decorative spandrels, and capitals above the columns.

Henry J. Wood (1829-1907) grew up on a farm near Clinton, NY, where he attended school. In Utica in 1853 he found employment with Rynier Van Evera Yates, who manufactured ready-to-wear clothing. In 1855, Wood purchased Yates' business and continued successful manufacturing operations until 1875, when he sold the company.

Wood served as a trustee of Forest Hill Cemetery along with Thomas Hopper, whose monument was erected in 1878 on an adjoining lot; Wood was elected president in 1894. Wood and Hopper also worked together at the Utica Water Works; Wood served as a director when Thomas Hopper was president. Wood is credited with introducing an aerating fountain to improve the water quality in the reservoirs on Pleasant Street in Utica. Wood is believed to have been inspired by an artesian well he saw in Florida. The Utica fountain system forced water

¹¹⁶ Babcock-Smith House, "Westerly Granite in New York: Forest Hill Cemetery, Utica NY." Online resource: <http://www.babcocksmithhouse.org/GraniteIndustry/MapUS/NY/UticaIndex.html>

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forty feet into the air and was illustrated in the *Scientific American Supplement* in 1891.¹¹⁷



Figure 40. Henry J. Wood Monument on left with Mather Monument on right.



Figure 41. Mather Monument.

MATHER MONUMENT (1882)

This extremely elaborate blue Westerly granite monument, which is located at the apex of the central avenue of the Tour, weighs more than 102 tons. New England Granite Works fabricated the work, which features a 7' heroic marble figure of St. John the Evangelist sheltered by a baldachin canopy. A domed rotunda forms the upper portion of this complex monument.

In 1847 Asaph D. Mather (1823-1880) operated a grocery store with his brother Joshua and invested in real estate. In 1866, on the site of his former grocery at the corner of Genesee and Bleecker Streets, Mather built A.D. Mather & Co.'s Bank, a private banking enterprise until it became a state bank in 1890. After Mather's death in 1880, the A.D. Mather Co. took a financial interest in the Utica Belt Line Street Railroad Company when electricity was introduced into Utica's streetcar system.¹¹⁸

¹¹⁷ "The Aeration of Water," *Scientific American Supplement*, 812 (July 25, 1891), 12976; Bagg, *Memorial History*, 57.

¹¹⁸ Walsh, *From Frontier Outpost*, 275-6; American Society of Check Collectors. Online resource: www.ascheckcollectors.org.

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MIDDLETON MONUMENT (1883)

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This Blue Westerly granite column, 41 feet in height, is one of the tallest monuments in the cemetery and was created by the Smith Granite Co. in Westerly, Rhode Island, for Robert Middleton. An allegorical female figure holding a garland of flowers stands at the pinnacle of the monument. More than ten employees have been identified as working on the monument at the Rhode Island stone works, including Joseph Bedford, the cutter of the statue.



Robert Middleton (1825-1902) was born in Scotland and emigrated with his family in 1840 to Massachusetts. He worked in carpet and woolen mills in Lowell, MA, before being hired by Theodore Faxton in 1857. He became superintendent of the Globe Woolen Mills Company in 1859.¹¹⁹ Following the death of Faxton in 1882, Robert Middleton became president. A worsted mill was added to the operation in 1886, and, at one time, more than 1,000 people were employed. Middleton was credited with operating an innovative company that continually added new equipment and increased productivity to manufacture high-quality woolen and worsted fabrics.

The Globe Woolen Company Mills were added to the National Register in 2015.

Figure 42. Middleton Monument.

WHEELER MONUMENT (1884)

This 21' high monument was fabricated from blue Westerly granite by the Smith Granite Co. in Westerly, Rhode Island. The sculptural figures on the high base include a clothed woman and naked infant (putti); both are overshadowed (or sheltered) by an ascending angel carrying a trumpet. Although the angel's feet are above ground, she is connected closely to the other figures by voluminous stone drapery. The tableau commemorates the death of Vanetta A. Wheeler, the six-month-old daughter of Louisa and Frank E. Wheeler, from cholera in August 1882.

¹¹⁹ The Globe Mill was listed on the National Register in 2015.

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Figure 43. Wheeler Monument.

At the Eagle Foundry – and later at Russel Wheeler & Son – Russel Wheeler (1820-1895) manufactured heating equipment in the second half of the nineteenth century that helped make Utica a national center in the production of stoves and furnaces. Frank E. Wheeler (1852-1913) joined his father in manufacturing iron stoves for parlor and cooking use, hot air furnaces, hot water heaters, agricultural furnaces, and boilers. The business expanded to employ as many as 200 men at peak periods and exported products to South America and Great Britain. Frank E. Wheeler continued to develop the company and eventually became president of International Heater Co.¹²⁰ Wheeler also

served as a director of Utica Steam & Mohawk Valley Cotton Mills, the largest manufacturing operation in Utica in 1911.

ROSCOE CONKLING MONUMENT (Circa 1888)



Figure 44. Roscoe Conkling Monument.

The stately granite sarcophagus above a pedestal commemorates Roscoe Conkling and is located in one of the oldest areas of the cemetery. Roscoe Conkling (1829-1888) was born in Albany. Alfred Conkling, his father, was a federal judge. Roscoe was admitted to the New York State Bar in 1849 and became the Oneida County District Attorney in 1850. He was elected mayor of Utica in 1858 and, from 1859 to 1867, served in the U.S. House of Representatives. From 1867 and 1881 he represented New York in the U.S. Senate. During the years 1875 to 1881, Conkling, a Republican, was joined in the Senate by another Utican, Democrat Francis Kernan.

¹²⁰ Wager, Pt III, 370; *Mercantile and Manufacturing Progress*, 56.

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Conkling supported Abraham Lincoln during the Civil War and, during the period of Reconstruction, advocated for the Fourteenth Amendment and for civil rights. In 1873 Conkling refused the invitation of President Ulysses S. Grant to accept a seat on the Supreme Court.

Conkling was married to Julia Seymour, sister of Governor Horatio Seymour. The Conklings became estranged and Julia moved to Utica and lived at 3 Rutger Park, where she died in 1893 and was buried in the family plot. She had founded the Oneida Chapter of the Daughters of the American Revolution earlier that year, the fourth chapter in the national organization after it was established in 1890. Today her house is a National Historic Landmark.

HUTCHINSON MONUMENT (Circa 1888)

The unusual Hutchinson Monument consists of a mourning female figure kneeling beside a sarcophagus. The heroic figure (larger than life) wears unadorned contemporary clothing and holds a funeral wreath to symbolize memory or victory over death.

Charles Webster Hutchinson (1826 -1896) worked for the Syracuse and Utica Railroad and then became a manufacturer and dealer in cotton and woolen manufacturing supplies. He also sold machine cards and leather and rubber belting and was an agent for Commerce Insurance.¹²¹ For several years in the late 1860s, he traveled with his wife through Europe. He was elected mayor of Utica in 1875 and officiated at the reunion that year of the Northern Army of the Cumberland, which was attended by U.S. President Grant, Vice President Henry Wilson, justices of the Supreme Court, Governor Samuel Tilden, Senator Roscoe Conkling, and other dignitaries.



Figure 45. Hutchinson Monument.

Hutchinson was also president and owner of the Utica & Mohawk Railroad and a trustee of the Holland Trust Co. in New York City. He owned the Utica Driving Park in east Utica and, in 1889, sold the spacious property to the Masonic community. Today, the extensive Masonic research laboratory and rehabilitation center are located on the property.

Charles Hutchinson was a student of local history, including that of the Haudenosaunee confederation. He owned a collection of Native American artifacts and, in 1884, was adopted into the Seneca Nation. He was a

¹²¹ Andrew Boyd, *Boyd's Utica City Directory, 1863-4* (Utica, NY: Curtiss & White Printers, 1863), 32.

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founder of the Oneida Historical Society and president from 1891-1896. He also served as a member of the committee that erected the Oriskany Monument in 1884.

Holmes Hutchinson, (1794-1865) father of Charles, is also buried on the lot. He is remembered for his work as village surveyor of Utica in 1824 and for his work as civil engineer on the original Erie Canal, having been appointed in 1819. He was chief engineer for the enlargement of the Erie Canal from 1835 to 1841. He surveyed and made maps of the Erie, Black River, Champlain, Blackstone (Rhode Island) and other canals in New York State and New England. Holmes Hutchinson was a director of the Ontario and St. Lawrence Steamboat Company, the Syracuse and Utica Railroad, and the Syracuse and Oswego Railroad.¹²²

THOMAS FOSTER MONUMENT (1894)

On the Foster plot, a Celtic cross of red Westerly granite from the Smith Granite Company of Rhode Island is carved on four sides and extends 20 feet above the ground. Around the cross, a group of low family grave markers is coordinated in scale and design. The cross and gravestones are richly and inventively embellished with Art Nouveau style designs incorporating Celtic forms.

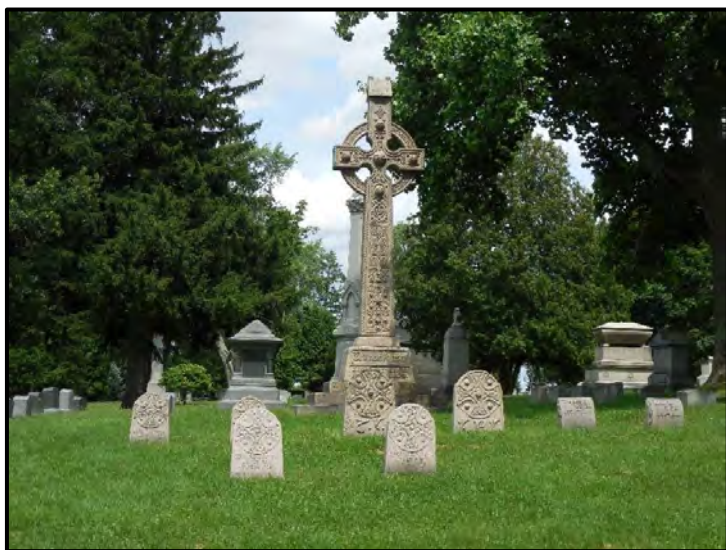


Figure 46. Thomas Foster Monument.

Thomas Foster & Sons, established in 1846 in Utica, was a thriving mercantile operation into the early twentieth century. The company sold iron and steel, hardware, wagon makers' supplies, contractors' and builders' supplies, agricultural implements and machinery, and powder, shot, and sporting equipment.

The company also sold coal that it housed in sheds at the crossing of Genesee Street and the West Shore Railroad. Company salesmen traveled throughout the state and the company published a handsome illustrated catalog.¹²³

Thomas Foster was a director of the Utica and Black River Railroad in 1868, and his name was emblazoned on a wood-burning engine built by the Schenectady Locomotive Works in 1873.¹²⁴

¹²² Bagg, *Pioneers*, 585-6.

¹²³ *Mercantile and Manufacturing Progress*, 71.

¹²⁴ Harney I. Corwin, *Lewis County, N.Y.: Images of America* (Charlestown, SC: Arcadia Publishing Co., 2012), 55.

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MURRAY MONUMENT (Circa 1895)

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Figure 47. Murray Monument.

The fine, elaborately-carved Murray stele incorporates a bas relief sculpture depicting a recumbent winged angel, partially covered by drapery. From the angel's outstretched arm, a wreath of oak leaves dangles to signify endurance or victory over death; the inverted torch is a symbol for extinguished life. The star carved in the stone above the figure represents a spirit rising to heaven. The phrase, "UNTIL THE DAY BREAK," is carved above the star below a decorative frieze border at the top of the stele.

Frances A. Murray (1831-1911) purchased the cemetery lot after the death of her husband, Edwin R. Murray (1823-1876). Their son, John L. Murray (1851-1889) is also buried on the lot; he was a partner in Charles Millar & Son, manufacturers of lead pipe, dairy apparatus, and steam fitter supplies and importers of tin plate. The Millar company continues to operate in Utica as Pacemaker Steel.

MUNSON-WILLIAMS-PROCTOR MONUMENT (1895)

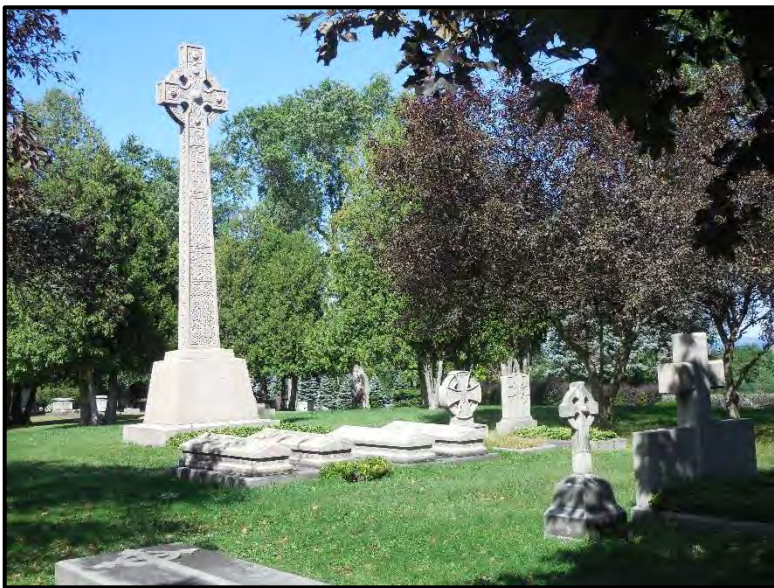


Figure 48. Munson-Williams-Proctor Monument.

This large family plot, which was established in 1895 by Maria Proctor and Rachel Proctor, commemorates four generations of the extended family. The plot is situated on the elevated northeastern section of the cemetery. Within the plot are situated several styles of low tombs incorporating ornamental lettering and decorative carving.

The tall carved Celtic cross that dominates the plot specifically commemorates Alfred Munson, his wife Elizabeth, and son Samuel, whose remains were moved here from another spot in Forest Hill. Alfred's daughter, Helen Munson Williams (1824-1894), and her husband, James Watson Williams (1810-1873), are interred in a pair of low tombs.

In 1921 the Gorham Co. of New York City created the grave markers for Thomas and Maria Williams Proctor after the death of Thomas Proctor in 1920. Maria Proctor (1853-1935) contracted with the company to make the

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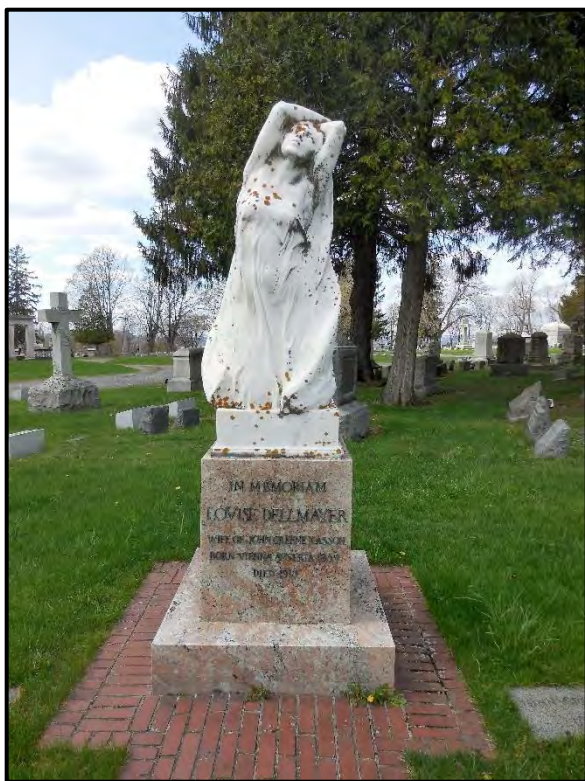
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“double crib” of pink Westerly granite.¹²⁵ Numerous ornamental fruit trees and low groundcover enhance the plot.

Alfred Munson (1793-1854), founder of the Utica family, manufactured French burr stones and mill equipment and invested in local cotton and woolen textile industries and rail and steamboat transportation. Frederick and Thomas Proctor located in Utica about 1869, when they purchased Bagg’s Hotel; they later acquired the Butterfield House and a large farm in east Utica that produced food for both hotels. The two brothers married two sisters, Maria and Rachel Williams, granddaughters of Alfred Munson.

The family members of all three generations contributed their considerable wealth, energy, and creativity to the betterment of Utica. The city park system was the gift of Thomas and Maria Proctor, and the family created and endowed the Munson-Williams-Proctor Arts Institute on the family’s residential property in the center of Utica. The institute began operating after the death of Maria in 1935. Both their residence, Fountain Elms (1850), and the Museum of Art (1960) are listed on the National Register.

LOUISE DELLMAYER KASSON (1915)



In this unusual monument, the life-sized figure of a veiled woman seems to struggle upward as if rising from a grave. The sculpture, with its sinuous organic forms, derives from the Art Nouveau movement. A base of highly-polished variegated reddish marble supports the white marble figure while a brick path leads across the cemetery lawn to the work.

John G. Kasson, a Utica interior designer, commissioned internationally known sculptor Karl Bitter to create the work in memory of his wife, Louise Dellmayer Kasson, a well-known cellist, who died in 1913. Both Kasson and Bitter were natives of Vienna who had emigrated to the United States. This work was completed in 1915 shortly before Bitter’s death.¹²⁶

Figure 49. Louise Dellmayer Kasson Monument.

¹²⁵ Maria Proctor Papers, MSS.1, PRO.2, AGR.1. (Oneida County History Center)

¹²⁶ “Bitter, Sculptor, Known in Utica,” *Utica Herald-Dispatch* (April 12, 1915).

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SAMUEL R. MAYNARD MONUMENT (1923)

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Figure 50. Samuel R. Maynard Monument.

A 6' angel, descending a step in the center of a 20' wide granite exedra, extends a rose with one hand and carries a palm frond with her other. Her wings, which together measure almost 4' in width, are richly carved with feather designs. Gracefully curved scrolls, which create the outside ends of the exedra bench, are embellished with carved floral forms including passion flowers. The words, "UNTIL THE DAY BREAK AND THE SHADOWS DISAPPEAR," are carved across the back of the bench.

The monument design was created by the J & R Lamb Studio, a decorative arts company established in 1857 in New York City. The stone for this Westerly Blue granite monument was obtained from the Sullivan Granite Company in Bradford, Rhode Island and cut by Joseph Gervasini, John Milby, and others.¹²⁷ The contract for creating the monument was awarded to Joseph Newall & Co. in New York City. (In 1916 Joseph Coduri Granite Co. had purchased the Newall Co. but continued using the Newall name.)¹²⁸ Joseph Newall & Co. was also involved in setting Samuel Maynard's low grave marker in June 1932 and, in 1946, the company determined the exedra required cleaning and repointing.

An early photograph of this monument reveals that ground cover enclosed by a low 12" wall once filled the space in front of the exedra and extended approximately 12' into the cemetery.¹²⁹ Today, no evidence remains of that enclosure. Instead, four low individual grave markers are placed directly on the ground in a row in front of the exedra.

Samuel R. Maynard (1867-1932) and Marion Bawtinheimer Maynard (1883-1960), who married in 1915, purchased this monument, which is in section 36 near the monument of Isaac Maynard, Samuel's father.

¹²⁷ Babcock-Smith House, *Built from Stone*, 45. Online resource: <http://www.babcocksmithhouse.org>

¹²⁸ Samuel Maynard file, letter from Joseph Newall & Co. to Mrs. Samuel Maynard (October 2, 1946). (Forest Hill Cemetery Archives)

¹²⁹ Babcock-Smith House, "Westerly Granite in New York: Forest Hill Cemetery, Utica NY" [Samuel R. Maynard monument record]. Online resource: <http://www.babcocksmithhouse.org/GraniteIndustry/MapUS/NY/UticaIndex.html>

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Appendix C: ALPHABETIZED LIST OF PROMINENT BURIALS

Many of the people buried in the Forest Hill Cemetery made significant contributions to the community, but are not marked with prominent or artistic memorials. Among these are:

Ezekial Bacon (1776-1870), a lawyer, was a Member of Congress from Massachusetts, 1807-1813. President James Madison appointed him Comptroller of the U.S. Treasury for 1814-15. He moved to Utica in 1817, where he owned a packet boat company on the Erie Canal and wrote editorials for Utica newspapers.

Sophia Derbyshire Bagg (1778-1832), born in England, was the wife of Moses Bagg, Jr., owner of Bagg's Hotel. She provided opportunities for women to address Utica's social needs by helping to organize the Female Society of Industry, the Utica Infant School, the Orphan Asylum Society, as well as the Oneida Female Missionary Society. The Missionary Society's revival in 1824 featured evangelist Charles G. Finney, Oneida County native, who was beginning his national preaching career.¹³⁰ Mrs. Bagg's remains were moved from the early burying ground on Water Street to Forest Hill where her grave is located near several generations of her descendants.

Samuel Livingston Breese (1794-1870) was born in Utica and served as an officer in the U.S. Navy during the War of 1812, Mexican-American War, and Civil War. He commanded ships in the Mediterranean Sea and the Atlantic Ocean, and during his distinguished career he rose to the rank of Rear Admiral. Breese's grave in section 9, which is marked by a large anchor, was moved to Forest Hill from Green-Wood Cemetery in 1873.

Amariah Brigham, M.D. (1798-1849) contributed to international health care. He reformed methods of treating mental illness as the first director of the New York State Lunatic Asylum, which was opened in Utica in 1843. Brigham believed it was possible to cure mental illness, and he set up a farm, print shop, dairy, weaving shop, and other operations where patients could find useful occupation to facilitate their recovery. He founded the American Psychiatric Association and was founder and first editor of *The American Journal of Psychiatry*. Brigham died during construction of the cemetery; however, his wish to be buried there was honored when lots became available. His lot, which is recorded as the first to be sold, is located on the hillside near the Tour/east branch of the main avenue.¹³¹

Silas D. Childs (1794-1866) was a founding trustee of the Utica Cemetery Association, who made the first major bequest to the Forest Hill Cemetery trust fund and whose wife funded the cost of the cemetery's Childs Chapel. Upon arriving in Utica in 1816, Childs worked in the business office of stagecoach owner Jason Parker and then married Parker's daughter Roxana. With Theodore Faxton, Childs invested in real estate. He also invested in the Utica Steam Cotton Mills, the Globe Woolen Mills, American Express Co., and Flint and Pèrè Marquette Railroad (Michigan). Childs served on the executive board of the Oneida County Agricultural Society and became president of the Utica Horticultural Society, horticulture being his main leisure pursuit. His

¹³⁰ Ryan, 94.

¹³¹ Forest Hill Cemetery, *Rules*, 1872.

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generous bequest to Hamilton College established a Professorship of Agricultural Chemistry.¹³²

Samuel W. Chubbuck (1799-1875) was one of the Uticans who significantly contributed to the telecommunications technology of mid-nineteenth century America. As a young man, Chubbuck worked as a goldsmith and silversmith. In Utica, Chubbuck developed some of the first telegraph instruments, which were used by Samuel F. B. Morse in his invention of telegraphic communications. For years, Chubbuck and his son, Arinaldo S. Chubbuck, manufactured telegraphic equipment for companies around the nation. Chubbuck also receives credit for his work with Squire Whipple, noted bridge designer, on the invention of a lift bridge that was built in Utica over the Erie Canal at Hotel Street.¹³³

Charles F. Cleveland (1845-1908) received the Medal of Honor for his bravery at the Battle of Antietam during the Civil War. He was a member of Company C, 26th New York Infantry. In Utica he worked as a carpenter and then, for 34 years, served as a policeman and became the Chief of Police.

Samuel Dove was born into slavery in Richmond, Virginia, in 1822. When he was ten years old he was sold to Sheriff George Dove in Richmond and later sold to Joseph Meek. Meek's son-in-law John Munn became Dove's next owner, and Munn and his wife Mary Jane brought Samuel Dove and his wife to Utica before 1850, thereby freeing them. Several of Utica's leaders, including Horatio Seymour and Silas Childs, raised \$500 to purchase the couple's son and unite the Dove family in Utica. Samuel Dove remained in Utica for the remainder of his life until his death in 1904. He served as a volunteer firefighter in No. 4 Company of Utica.¹³⁴

Harold Frederic (1856-1898), began his newspaper career as proofreader for a Utica newspaper, and in 1882 he became editor-in-chief of the *Albany Evening Journal*; later he moved abroad as the London correspondent for the *New York Times*. Scholars consider his realistic fiction to be among the most important works in late-nineteenth century American literature. *The Damnation of Theron Ware* is his best-known work, while *The Copperhead* became a motion picture in 2013.

James G. Grindlay (1840-1907) was an officer in the Union Army when he received the Medal of Honor for his bravery during the Civil War Battle of Five Forks. "He was the first to enter the enemy's works, where he captured two flags." During the last year of the war, he became the commander of his unit, the 146th New York Volunteer Infantry Regiment. Later Grindlay served as United States Consul to Kingston, Jamaica, in 1874-5.

Chauncey Goodrich (1801-1864) was a chaplain at the New York State Lunatic Asylum in Utica. In response to the international and widespread potato blight in the 1840s, Goodrich experimented for sixteen years with healthy tubers from South America and especially with potatoes native to the Andes Mountains. His work produced the Garnet Chili, a very significant potato variety that is the genetic taproot for several hundred varieties of potatoes, including the very popular Russet, which are widely grown today. Goodrich published 130

¹³² *Transactions of the New-York State Agricultural Society* (Albany, NY: 1846), 156; Will of Silas Childs, 696P, Oneida County Surrogate Court Records.

¹³³ "The End of a Useful Life Drawing Near, A Man of Peculiar Genius" [Samuel Chubbuck], *Utica Morning Herald* (June 23, 1875); Bagg, *Memorial History*, 262.

¹³⁴ "Samuel Dove" [Obituary], *Utica Herald-Dispatch* (April 25, 1904).

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articles in agricultural and scientific journals.¹³⁵

Cornelius Harding (1803-1893) was an African-American barber in Utica who enlisted with the Fifty-Fourth Regiment, Massachusetts Volunteer Infantry. Commanded by Colonel Robert Gould Shaw, this regiment was the first official African-American unit in the Union army and was comprised of volunteers from New England, Michigan, Ohio, and Pennsylvania.

Wilford Bacon Hogatt (1865-1938) was a naval officer, attorney, and coal mining executive. When he served as the sixth Governor of the District of Alaska from 1906-1909, having been appointed by Theodore Roosevelt, Hogatt moved the capital to Juneau. He surveyed coastal waters of southeastern Alaska with the U.S. Coast Guard and Geodetic Survey. His wife's association with Utica resulted in his burial at Forest Hill.

Horrocks family members, who are buried in Forest Hill, began manufacturing fishing rods and tackle in Utica in the late 19th century. The company incorporated in 1909 as Horrocks-Ibbotson and expanded to manufacture the world's largest line of fishing tackle.

Ward Hunt (1810-1886) served as mayor of Utica in 1844, Chief Judge of the New York Court of Appeals from 1868 to 1869, and associate justice of the United States Supreme Court from 1872 to 1882. Ward is remembered for his opposition to women's suffrage – and especially for the guilty verdict and \$100 fine (never collected) that he imposed on Susan B. Anthony after the closely-watched trial (*United States v. Susan B. Anthony*) that resulted when she voted in the 1872 election.

Alexander Bryan Johnson (1786-1867), a philosopher and president of the Ontario Branch Bank from 1819 to 1855, and his wife **Abigail Adams Johnson** (1798-1836) are both buried at Forest Hill cemetery. Abigail was a granddaughter of President John Adams; her father was Charles Adams, the president's son. Johnson and Adams were married October 1814. Abigail Adams Johnson's grave and tablet marker were moved to Forest Hill from the old burying ground on Water Street. Some years later, the fifth son of Alexander Bryan Johnson, named William C. Johnson, married another member of the Adams family. His wife Mary Louise Adams was the granddaughter of John Quincy Adams.

Spencer Kellogg (1786-1871) was a dry-goods merchant, mayor of Utica, school board member, and early abolitionist in Central New York. When the first state convention of abolitionists gathered in Utica in October 1835, Kellogg was attacked physically by an opposing mob of Utica citizens. The next day, the convention moved to safety at Gerrit Smith's home in Peterboro, New York, where Kellogg was elected treasurer and member of the executive committee of the New York State Anti-Slavery Society, while Smith was elected president.¹³⁶ On December 29, 1836, Kellogg publicly intervened to secure safety for two people fleeing from slavery in Virginia. In 1845, Kellogg and several Uticans devised the plan to establish steam-powered textile factories in Utica using coal shipped from Pennsylvania on the Chenango Canal. Within a few years Utica became a leading center of textile production. Kellogg was interested in the manufacture of steam engines in

¹³⁵ Bagg, *Memorial History*, 278-9.

¹³⁶ *Proceedings of the New York Anti-Slavery Society* (Utica, NY: Standard & Democrat Office, 1835).

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Utica and served on the board of the Utica & Black River Railroad.¹³⁷

Azel J. Lathrop (1813-1880) was a Utica architect who designed the Globe Woolen Company structures on Court Street in Utica in 1872-1873 (NR 2015) for owner Theodore S. Faxton. Lathrop designed other landmarks including the Dodge-Pratt House in Boonville, N.Y. (NR 1979), the building that houses the Boonville municipal offices (NR 1979), and several large residences in Utica including 296 and 307 Genesee Street, both landmarks with distinctive Second Empire style Mansard roofs. Lathrop designed the Butterfield House, Utica's largest hotel, which was owned by John Butterfield.¹³⁸

Henry Winters Luce (1868-1941) and Elizabeth Root Luce (1870-1948), who are both buried at Forest Hill, lived for thirty-one years as missionaries in China following Henry Luce's appointment by the Presbyterian Board of Foreign Missions. Luce served as professor in Shantung Christian (Cheeloo) University and as vice-president of Yenching University in Peking and published five books in Chinese. Elizabeth Root Luce was born in New Hartford near Utica and became a social worker for the YWCA in Scranton, PA, which is where she met Henry Luce. Henry R. Luce, a son of Henry and Elizabeth Luce, was founder and editor-in-chief of the Time-Life publishing enterprise.¹³⁹

Orsamus B. Matteson (1805-1889) was the first city attorney of Utica in 1832 and served in the U.S. House of Representatives from Utica in 1849-1859. He owned large tracts of land in Iowa, Texas, and the Adirondack Mountains and was interested in the construction of St. Mary's Ship Canal, lumbering in Forestport, New York, and iron manufacturing.¹⁴⁰

Eleanor Ecob Morse (1837-1921) and Jonathan Bradley Morse (1835-1899) both studied at Oberlin College where they met and married. Both husband and wife were recognized for their oil and watercolor paintings. Jonathan also graduated from Auburn Theological Seminary and served as a Presbyterian minister in the Middle West and eventually in Whitesboro, New York. Eleanor was born on the island of Corfu to English parents. In Utica, she was a charter member of the women's New Century Club – she officially welcomed Susan B. Anthony during that nationally-known suffragette's visit to the club in 1894.

George R. Perkins (1812-1876) taught at the Liberal Institute in Clinton, N.Y. in the 1830s and then at the Utica Female Academy from 1841 to 1844. In 1844, Perkins was the first faculty member hired at the newly established New York State Normal School in Albany. He taught mathematics and served as principal of the school in 1848-1852. Perkins then oversaw the construction of the Dudley Observatory, built on Dudley Heights in Albany and dedicated in 1856. He became Deputy State Engineer and Surveyor from 1858-60. In 1862 until his death in 1876, Perkins served on the Board of Regents for the State University of New York. He

¹³⁷ Wager, Part II, 182-3.

¹³⁸ Walsh, *From Frontier Outpost*, 316.

¹³⁹ John M. Frank, "Distant Voices: 19th and early 20th Century American Diplomats, Missionaries, and Adventurers in East Asia" [PowerPoint presentation]. Online resource: <http://www.bdcconline.net/en/stories/l/luce-henry-winters.php>

¹⁴⁰ Bagg, *Memorial History*, 195; Biographical Directory of the United States Congress, "Orsamus B. Matteson." Online resource: www.bioguide.congress.gov

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wrote a series of mathematics textbooks.¹⁴¹

Ellis Roberts (1827-1918) was a native of Utica and editor and owner of the *Utica Morning Herald* from 1851 to 1889. He served as a Member of Congress (1871-1875) and Treasurer of the United States (1897-1905) during the William McKinley and Theodore Roosevelt administrations.

Harry W. Roberts (d.1967) eliminated the flooding of Utica railroad tracks and Bagg's Square when he successfully straightened and redirected the route of the Mohawk River at Utica in 1907. His construction company also created the first paved highways in central New York. In the 1920s he began developing garden suburbs on the eastern edge of Utica, including Parkway East, Sherman Hills, and Hills Drive, following landscape designs and site plans created for him by Olmsted Brothers Landscape Architects of Brookline, MA.

Horatio Seymour (1810-1886) served as private secretary to New York Governor Marcy in 1833. Eight years later, he was elected to the Assembly for New York State and in 1842 he was elected mayor of Utica. Seymour served as Governor of New York in 1853-55 and again in 1863-65. As the nominee of the Democratic Party for President of the United States in 1868, Seymour was defeated by Ulysses S. Grant. Seymour's sister, Julia, who was the wife of Roscoe Conkling, a national leader in the Republican Party, is also buried at Forest Hill with her husband.

Louisa A. Shepherd (d. 1900) was an active leader in the Ladies' Soldiers Relief Association, which sent supplies to Union troops during the Civil War. Subsequently she was active in delivering social services to Uticans through the Presbyterian Benevolent Society. A night school in English for immigrants, instruction for women in dressmaking, an industrial school, and a library were among the services offered to Uticans through Shepherd's organization. Shepherd received a \$500 salary as City Missionary of the Presbyterian Church in 1865.¹⁴²

Thomas R. Walker (1806-1880). The first meeting for the development of Forest Hill cemetery took place in Walker's law office. Walker served as mayor of Utica in 1849-50, was a partner of Roscoe Conkling, and an early patron of sculptor Erastus Dow Palmer. Walker's wife was a relative of Samuel F. B. Morse, who was a frequent guest in the Walker's 3 Rutger Park home. That residence was later the home of U. S. Senator Roscoe Conkling and today is a National Historic Landmark owned by the Landmarks Society of Greater Utica.

Lucy Carlisle Watson (1855-1938) was a social reformer who worked for years as the leading advocate and organizer in Central New York to advance the cause of women's suffrage. She also was a philanthropist and civic leader and worked to improve the health of children and reduce infant mortality.¹⁴³

¹⁴¹ Geoffrey P. Williams, "Chronological History of the University at Albany, SUNY, 1844-2008." Online resource: www.library.albany.edu/archive/chronology; "George R. Perkins" [Obituary] *New York Herald-Tribune* (August 23, 1876).

¹⁴² Ryan, 210-213.

¹⁴³ T. Wood Clarke, *Utica for a Century and a Half* (Utica, NY: Widman Press, 1952), 196; Erin Twomey, "Utica, New York: The Suffrage Movement through the eyes of Lucy Carlisle Watson" [Essay]. Online resource: <https://www.utica.edu/academic/ssm/history/victorian/Erin%20Twomey.pdf>

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Abijah Jewel Williams (1805-1886) was a capitalist in the local cotton and woolen textile industry. As a manufacturer of supplies for cotton and woolen factories, he received a patent for his invention of a wire heddle that was used on woolen and cotton looms worldwide. He also received a patent for the machinery that fabricated the heddle.¹⁴⁴

William Williams (1787-1850) was a Utica printer, publisher, engraver, and bookseller. He published the first *Utica Directory* in 1817 and the *Utica Patriot and Patrol* from 1810 to 1824. The wide range of publications he produced helped Utica become an important printing center. Williams trained many who became noted journalists and printers, including Thurlow Weed.¹⁴⁵ Samuel Wells Williams, (1812-1884) son of William Williams, traveled to China in 1833 (aged 21) as printer for the American Board of Foreign Missions; he then served as the chargé d'affaires for the United States in Beijing from 1860-1876 and became the first professor of Chinese language and literature at Yale University in 1877.

¹⁴⁴ Wager, Part II, 138-9.

¹⁴⁵ John Camp Williams, *An Oneida County Printer: William Williams, Printer, Publisher, Editor with a Bibliography of the Press at Utica, Oneida County New York from 1803-1830* (New York: Charles Scribner's Sons, 1906), *passim*.

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Index of Figures:

All figure images were taken at various times in 2016 by Virginia Kelly (as below, Photographs):

Figure 1. Map of Forest Hill Cemetery (2016). **NOTE:** Direction is reversed – north is at the bottom of the map.

Figure 2. Oldest part of Forest Hill Cemetery with original paths designed by Almerin Hotchkiss, 1849-1850.
Egbert Bagg. “Plan of Forest Hill Cemetery, Utica, NY.” In *Forest Hill Cemetery. Rules and Regulations and Catalogue of Lot Holders* [Pamphlet]. (Utica: Curtiss & Childs, 1872).

Figure 3. Childs Chapel.

Figure 4. Herbert W. Lewis & Co Stained-glass Window in Childs Chapel.

Figure 5. Superintendent’s Residence, North Side.

Figure 6. Entrance Gate.

Figure 7. Frame Barn.

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Figure 12. 1875 Conservatory.

Figure 13. The Oneida Stone on Display at Forest Hill Cemetery.

Figure 14. Egbert Bagg. “Plan of Forest Hill Cemetery, Utica, NY.” In *Forest Hill Cemetery. Rules and Regulations and Catalogue of Lot Holders* [Pamphlet]. (Utica: Curtiss & Childs, 1872).

Figure 15. George H. Miller, “Plan for Extension to Utica Cemetery.”

Figure 16. Cozzens Mausoleum.

Figure 17. Samuel S. Thorn Mausoleum (2016).

Figure 18. Samuel S. Thorn Mausoleum (1872).

Figure 19. Stocking Mausoleum.

Figure 20. Butler Mausoleum.

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Figure 22. Vedder-Brower Mausoleum.

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Figure 25. Stained Glass Window in Babcock-Moore Mausoleum.

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Figure 27. Green Mausoleum.

Figure 28. Capron Mausoleum.

Figure 29. Daiker Mausoleum.

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Figure 39. Isaac Maynard Monument.

Figure 40. Henry J. Wood Monument on left with Mather Monument on right.

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Figure 46. Thomas Foster Monument.

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Figure 48. Munson-Williams-Proctor Monument.

Figure 49. Louise Dellmayer Kasson Monument.

Figure 50. Samuel R. Maynard Monument.

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Photographs:

Name of Property: Forest Hill Cemetery

City or Vicinity: Utica

County: Oneida State: New York

Photographer: Virginia Kelly

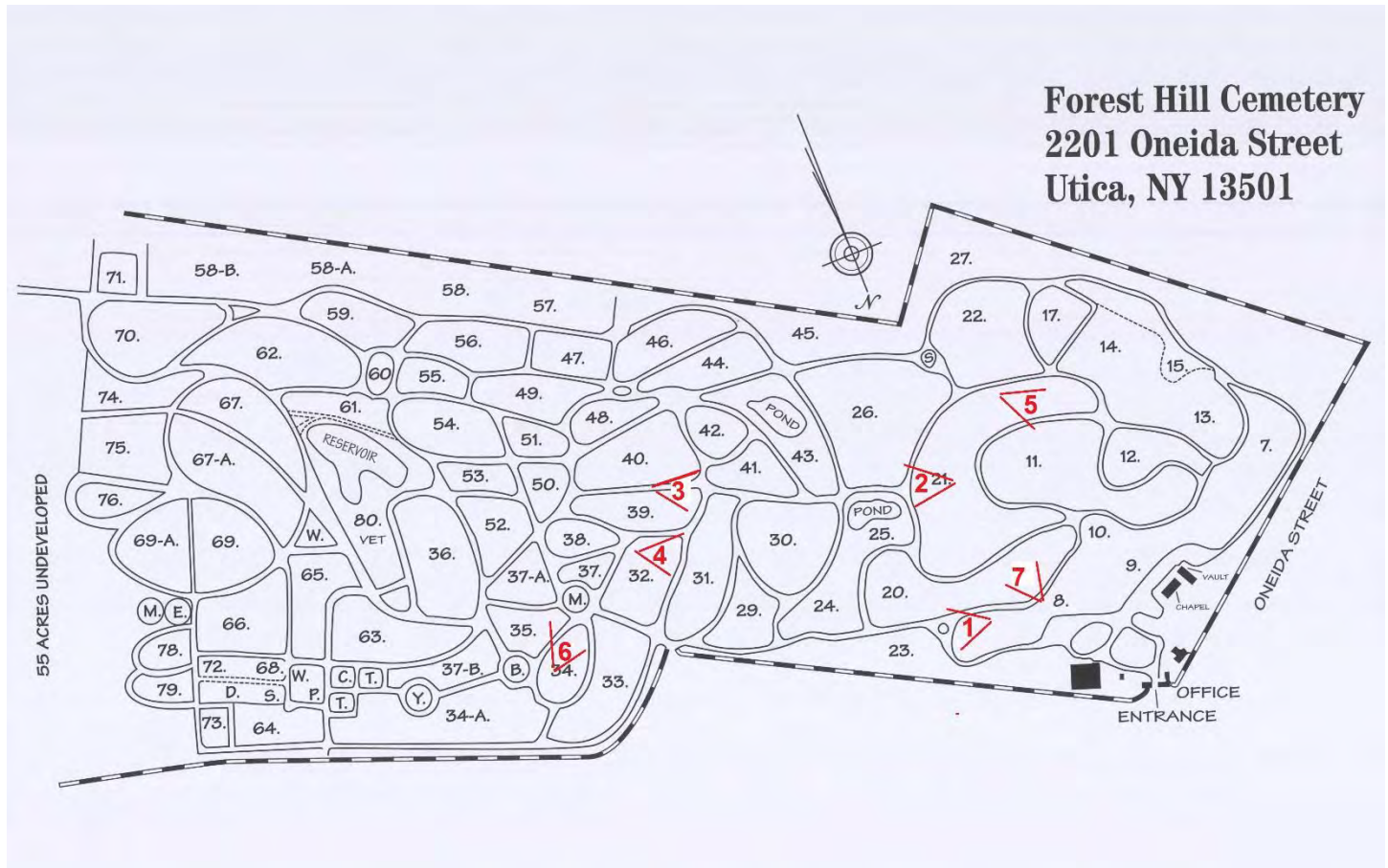
Date Photographed: Various (2016)

Description of Photograph(s) and number:

- 0001. Tour circle where the Tour divides to East and West Avenues.
- 0002. Tour looking east from section 21 with Rock Pond on left.
- 0003. Tour looking west from Vedder-Brower Mausoleum.
- 0004. View looking west from section 32.
- 0005. Unpaved road in hilly earliest section of Forest Hill Cemetery, section 11.
- 0006. Forest Hill Cemetery added gentle sloping land and a higher elevation in 1865 land purchase, section 37.
- 0007. Utica shale exposed in the stream cut at Forest Hill Cemetery, section 19.

Forest Hill Cemetery
Name of Property
Photo Key:

Oneida County, NY
County and State



Property Owner:

name _____
street & number _____ telephone _____
city or town _____ state NY zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.













ROSE MARY HACKEN
1838 - 1949

MARY ELIZABETH
1877 - 1969

MARY E. H.
1834



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 9/25/2017 Date of Pending List: 10/26/2017 Date of 16th Day: 11/13/2017 Date of 45th Day: 11/9/2017 Date of Weekly List: 11/9/2017

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 11/9/2017 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Alexis Abernathy Discipline Historian

Telephone (202)354-2236 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

Utica Cemetery Association
Forest Hill Cemetery
2201 Oneida Street
Utica, New York 13501



(315) 735-2701
Fax (315) 735-7746
Foresthilccemetery.org

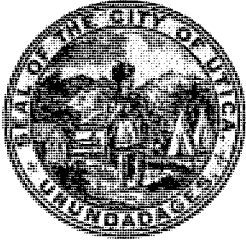
June 28, 2016

In 2014, The Board of Trustees of the Utica Cemetery Association, which is the legal overseer of Forest Hill Cemetery, appointed a committee to prepare an application for the cemetery to be considered for approval as a site included in the National Register and State Register of Historic Places.

The committee's works has continued to this date and, after our application is submitted, if we should be selected as such a site, it would be an honor and privilege to accept such a designation.

Sincerely,

Robert Nichols Sheldon
President, Utica Cemetery Association



ROBERT M. PALMIERI
MAYOR

CITY OF UTICA

URBAN & ECONOMIC DEVELOPMENT

1 KENNEDY PLAZA, UTICA, NEW YORK 13502

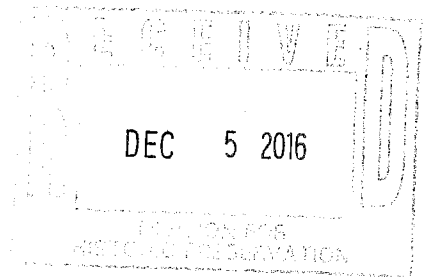
PH. 315-792-0181 | FAX. 315-797-6607

BRIAN THOMAS, AICP
COMMISSIONER

November 30, 2016

Ms. Emilie Gould
Historic Preservation Program Analyst
State Historic Preservation Office
PO Box 189, Peebles Island Resource Center
Waterford, NY 12188

Re: Forest Hill Cemetery, 2201
Oneida Street, Utica, NY 13501



Dear Ms. Gould:

The City of Utica Scenic and Historic Preservation Commission, at our November 21, 2016 Commission meeting, unanimously endorsed the formal designation of the Forest Hill Cemetery in Utica to be placed on the National Register of Historic Places.

We very much appreciate your efforts and all those involved at SHPO in this meaningful designation of the Forest Hill Cemetery to the National Register of Historic Places. The Commission strongly supports approval of this designation by New York State at the upcoming NYS hearing and then the designation application going forward with the National Park Service to secure final National Register Historic Place designation.

Please keep us informed on the status of this designation. If we can be of any further assistance, please do not hesitate to contact us. Thank you again for your efforts in recognizing one more of the Historic Places in our fine City.

Sincerely,

ROBERT A.W. HEINS, A.I.A., Architect
Chairman, City of Utica Scenic and Historic Preservation Commission



ROBERT M. PALMIERI
MAYOR

CITY OF UTICA
SCENIC AND HISTORIC PRESERVATION COMMISSION
1 KENNEDY PLAZA, UTICA, NEW YORK 13502
PH. 315-792-0181 | FAX. 315-797-6607

March 20, 2017

Mr. Michael F. Lynch, PE, AIA
Deputy State Historic Preservation Officer and Director
Division for Historic Preservation
P.O. Box 189
Waterford, New York 12188-0189

Re: National Register Nomination for Forest Hill Cemetery
2201 Oneida Street, Utica, New York

Dear Mr. Lynch:

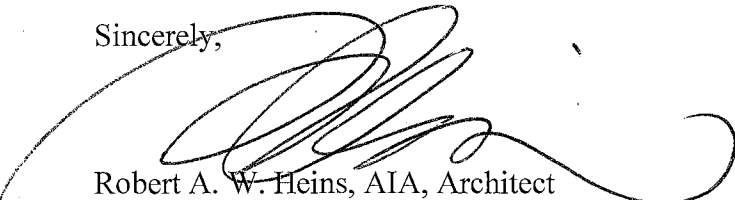
The City of Utica Scenic & Historic Preservation Commission has reviewed your communication of January 20, 2017 with enclosures.

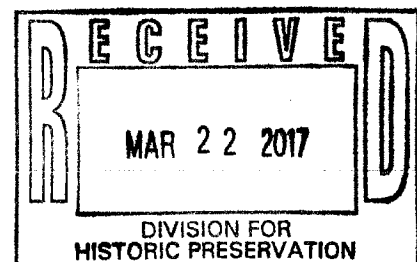
The City of Utica Scenic & Historic Preservation Commission on March 13, 2017 voted to advise you and the State Historic Preservation Office that the Commission fully and totally confirm that the National Register Nomination for Forest Hill Cemetery meets the full criteria for listing at this time on the State and National Registers.

We look forward to your advisement that the New York State Board for Historic Preservation approves the nomination of the Forest Hill Cemetery for listing on the New York State and National Registers at their upcoming March 23, 2017 meeting.

Many thanks to you and your staff for your continued efforts and support of this significant National Register nomination.

Sincerely,


Robert A. W. Heins, AIA, Architect
Chairman
City of Utica
Scenic & Historic Preservation Commission





THE ASSEMBLY
STATE OF NEW YORK
ALBANY

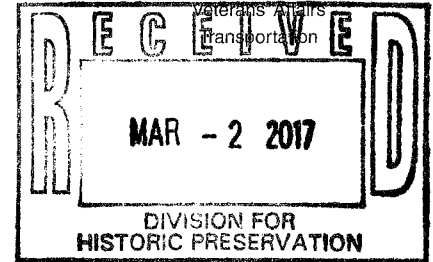
CHAIR
Subcommittee on
Volunteer Emergency Services

COMMITTEES
Economic Development, Job Creation,
Commerce and Industry
Higher Education
Aging
Education
Veterans' Affairs
Transportation

ANTHONY BRINDISI
119th Assembly District

February 28, 2017

Mr. Michael F. Lynch, P.E., AIA
Director, Division for Historic Preservation
New York State Office of Parks, Recreation, and Historic Preservation
Peebles Island, P.O. Box 189
Waterford, NY 12188-0189



Dear Mr. Lynch:

I am writing to you in strong support of the proposed nomination of Forest Hill Cemetery in Utica for nomination to the National and State Registers of Historic Places. Nomination of the site will be formally considered at the March 23rd meeting of the New York State Board for Historic Preservation.

This site is a treasure trove of history that truly deserves state and federal recognition. Some of the most noted military, business and political figures of the 19th and early 20th Centuries are buried at Forest Hill honored with architecturally significant monuments. The landscaping design of the cemetery is unique. Taking a walk through the cemetery offers a memorable way to learn more about the history of the Mohawk Valley, as well as to enjoy panoramic views of the Utica area.

Forest Hill Cemetery is one of the points of pride of the Mohawk Valley region, and it deserves to be eligible for state and federal tax credit program and grants available for historic sites. It is a landmark that should be preserved for future generations to enjoy.

Again, I am in strong support of the proposed nomination of Forest Hill Cemetery for the National and State Registers of Historic Places. If you have any questions, please feel free to call my office.

Sincerely,

Anthony Brindisi
Anthony Brindisi
Member of Assembly



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

22 September 2017

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to submit the following twelve nominations, all on disc, to be considered for listing by the Keeper of the National Register:

Holy Cross African Orthodox Pro-Cathedral, New York County
Bethel Christian Avenue Historic District, Suffolk County
Old Bethel Cemetery, Suffolk County
Spear and Company Factory, Queens County
Saugerties and New York Steamboat Company Warehouses, Ulster County
Lefferts Manor Historic District (Boundary Increase), Kings County
Ellis Squires Jr, House, Suffolk County
William A. Farnum Boathouse, Suffolk County
Warren-Benham House, Ontario County
Oswego & Syracuse Railroad Freight House, Oswego County
Forest Hill Cemetery, Oneida County
Caffe Cino, New York County

Please note that the last nomination, Caff  Cino, is the fourth of five nominations submitted under our Underrepresented Communities grant for LGBT sites in New York City. The fifth is scheduled for review at our next board meeting in December.

In addition, I am also enclosing a CD with better photos of the Charles and Anna Bates House, Suffolk County, as requested. Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office

