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National Register of Historic Places Registration Form

Nat. Register of Historic Places
National Park Service

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.

1. Name of Property

Historic name: **Ridgewood Cemetery**
Other names/site number: **Andover Cemetery**
Name of related multiple property listing: **NA**

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

2. Location

Street & number: **177 Salem Street**
City or town: **North Andover** State: **Massachusetts** County: **Essex**
Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property 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

Applicable National Register Criteria:

A ___ B C ___ D

<i>Brona Simon</i>		<i>December 16, 2015</i>
Signature of certifying official/Title: Brona Simon, SHPO		Date
State or Federal agency/bureau or Tribal Government		

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

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:)

Jon Edson W. Beall 2-8-16
Signature of the Keeper Date of Action

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

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>3</u>	<u>2</u>	buildings
<u>2</u>	<u> </u>	sites
<u>6</u>	<u> </u>	structures
<u>20</u>	<u> </u>	objects
<u>31</u>	<u>2</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Funerary: cemetery

Current Functions

(Enter categories from instructions.)

Funerary: cemetery

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

Vernacular
Mid 19th Century/Gothic Revival
Late 19th/Early 20th-Century American Movements/Bungalow/Craftsman

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Wood (shakes and clapboards), granite, brownstone, limestone, slate, marble, bronze, cast iron, zinc

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Ridgewood Cemetery is an active, 46.11-acre cemetery established in 1849 by the Andover Cemetery Association, a private organization. The first burial and earliest headstone was for a five-year-old child, Sarah Jane Long, who died on October 16, 1850. In its 163-year history the cemetery has expanded southward through land acquisition, from an eleven-acre property to one comprising nearly 50 acres and containing nearly 3,000 markers. Open lawn and limited shade trees comprise most of the cemetery landscape, except for several wetland and woodland areas at its perimeter. The oldest portion of the cemetery, which includes about one half the area of the developed site, is set in rolling terrain and maintains the visual character of an historic garden cemetery with a complex pattern of monuments, family plots, vegetation, and rectilinear lanes and paths. The newer portions have more gentle topography and feature curvilinear circulation routes, a more uniform layout of graves and markers, and several areas of untended natural landscape. The cemetery retains a high level of historic integrity.

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

Narrative Description

The cemetery occupies an irregularly shaped, oblong property bounded by Salem Street on the north, Marbleridge Road on the east, Abbott Street on the south, and Johnson Street on the west. It is located approximately one-half mile southeast of North Andover's historic town center and green, and two miles southeast of the modern town center. The property extends southward toward Abbott Street from its highest elevation at the northern boundary and main entrance on Salem Street. The cemetery slopes dramatically to its midsection, where it is crossed by a small stream, and then ascends to higher ground and evens out to a relatively level lawn at its southern portion. The curving stream bisects the cemetery and embraces the historic northernmost portion.

A dry-laid granite **fieldstone wall** (Photo #1), completed in 1853, defines the Salem Street edge of the cemetery. The stone wall contains a two-leaf bronze entry gate, installed in 1909, marking the cemetery's **main entrance** (Photos #1, 2). The gate is anchored in a section of stepped, mortared wall, flanked by pillars of coursed, dressed granite, which are surmounted by spherical stone finials. The gate panels are fabricated of cast statuary bronze, brass, and iron, and contain the inscribed words: J.A. SCHWEINFURTH, ARCHITECT MCMIX and WILLIAM H. JACKSON CO. FOUNDERS, NY. Each panel features a standing angel clothed in drapery with full wings and holding a sword, accented by wreathes of oak and laurel leaves. The angel on the west panel holds a laurel frond, and the one on the east, a bouquet of poppies. The doors are bordered at the top edge with a row of classical Greek palmetto motifs, and contain an inscription reading: UNTIL THE DAY BREAK AND THE SHADOWS FLEE AWAY. ERECTED BY GEORGE H. GILBERT IN LOVING MEMORY OF HIS AUNT LAVINIA FARNHAM. The gates were removed for restoration and reinstalled in 2013.

There is a second, un gated, entrance further east on Salem Street at the bottom of the hill. A low drystone wall defines the eastern perimeter of the cemetery along Marbleridge Road. The drystone wall is broken near its midpoint by the freestanding **Atkins Gate entrance** (Photo #11), installed in 1944. It is constructed of mortared walls and pillars of random fieldstone capped by rough-cut stone, with a simple wood and wrought-iron gate. There are split-rail fence gateways along Marbleridge Road and Johnson Street. A second low, drystone wall borders the stream at the western boundary of the historic portion of the cemetery.

The site is comprised primarily of rolling lawn and shade trees, except at low-lying wet areas and where woodland acreage abuts Marbleridge Road at the eastern border. **Circulation** (Photos #1, 4, 7-11, 15, 16, 24) consists of a combination of paved and grassy lanes and footpaths; these paths are more rectilinear in the older, northern portion of the cemetery, and have a more circular arrangement in the newer, southern portions. The main thoroughfares in the oldest section have nature-derived names, including Cedar, Tulip, Chestnut, Heath, Highland, Meadow, and Sumac.

The cemetery contains five zones, each with a distinct visual character, as defined for convenience by Blair Hines Design, landscape architects, in a 2010 historic landscape master plan. The zones, as shown on the map in Figure 1, include the Historic Zone, the Early 20th-Century Zone, the Recent Development Zone, the Undeveloped Lawn Zone, and the Woodland and Wetland Zone. Trees in the cemetery consist of irregularly placed mature shade trees, pines, and specimen trees concentrated in the Historic, Early 20th-Century, and Woodland and Wetland Zones. The newer zones are primarily composed of open lawn and have a limited number of shade trees.

Ridgewood Cemetery

Name of Property

Essex, Massachusetts

County and State

The Historic Zone (Photos #1-7, 12, 13, 15-22, 24-28) at the northernmost portion of the cemetery is bounded by the historic stone wall and has a complex pattern of monuments, lanes, and paths. It contains the mound **receiving tomb** (installed near the main gate just north of the administration building in 1855 and no longer in use, Photo # 22) and the oldest markers in the cemetery, many of which are high-style Victorian-era monuments arranged in family lots enclosed with curbing. This area also includes several unique metal markers and original cast-iron fencing. The earliest headstones in the cemetery, for **Sarah Jane Long** (October, 1850) and **Captain Francis Ingalls** (November, 1850, Photo #26), are in this zone; the Historic Zone also contains two sections for war veterans and their families (the **GAR area**, Photo #25, and the veterans family annex), and a wooded glade that contains river-rock gravemarkers and a rustic **stone memorial bench** (Photo #5). A walk from the oldest portions of the cemetery towards the newer portions traces a change in monument style, as well as a decreasing emphasis on family plots and plot boundaries.

The Early 20th-Century Zone (Photos #8, 9, 14, 23), located south of the simple **stone bridge** (Photos #8, 23) crossing the stream, has similarly complex topography but more curvilinear circulation routes than the Historic Zone. Both the layout of graves and the marker characteristics are more uniform in this section. The Woodland and Wetland Zone (Photo #10) lends untended character to the cemetery, and includes an expanse of natural landscape at the eastern edge of the property and a smaller portion abutting the western edge, which includes part of a pond. The manmade pond, currently hidden by vegetation, was installed in the 20th century as part of the irrigation system for the Recent Development Zone, and is no longer used. The wooded area at the eastern perimeter along Marbleridge Road and the Atkins Gate entrance has been developed as a cremation garden, and features several rough-quarried **granite monoliths** (Photo #10).

The Recent Development Zone at the southern extent of the cemetery is largely open, and contains graves currently available for sale. It comprises two large sections with two circular roads on a gently graded ground plane. The Undeveloped Land Zone at the southernmost portion of the property is open lawn blending into the rear yards of abutting residential properties. The Early 20th-Century Zone and recently developed areas of the cemetery host a variety of stone memorial benches.

Buildings

Contributing buildings at the cemetery include the **administration building** (Photos #12, 22), **storage shed** (Photo #14), and **three-bay garage** (Photo #13). The administration building (the original cemetery gatehouse) is located just inside the main entrance gate on Salem Street, and dates to the 1920s. It is rectangular in plan with a hipped roof, slightly flared corners, deep eaves, shallow projecting piers separating two bays at the façade, and distinctive, segmentally arched windows. Built in the Craftsman style and clad in wood shingles, it originally consisted of a single bay with a central door and flanking windows joined under a segmental arch. A second bay incorporating three windows of similar design was added in a 2010 renovation and expansion of the building.

The three-bay garage, now sited off South Meadow Avenue, was the Hearse House, built in 1855 near the Salem Street main entrance and the receiving tomb, and relocated in 1894. Gothic Revival in style, the original hearse house was a single bay constructed of vertical boards with a steep-pitched roof, carved bargeboards, and a hinged, two-leaf, vertical-board garage door. Gable-roofed and shed-roofed additions were made at either side of the building at unknown dates. The garage retains its Gothic Revival trim at both the center block and the south wing.

The building that is now called the storage shed is situated near the stream that separates the Historic Zone from the 20th-Century Zone. It is a modest, clapboarded outbuilding with a gabled roof, a small

Ridgewood Cemetery

Name of Property

Essex, Massachusetts

County and State

shed-roofed addition, and two doors and a 6/6 window at the façade. A 19th-century building, it originally served as Pond's Store near the historic town center, and was moved to the cemetery site in the 1930s or 1940s to provide shelter for visitors.

Noncontributing buildings at the site include a maintenance building constructed in the 1960s, and a shed built in 2005.

There are welcoming site identification signs at the main cemetery entries at Salem Street and Marbleridge Road.

The only active cemetery in North Andover, Ridgewood is managed by a nine-member, volunteer board of trustees, and maintained by a small staff. It has received Community Preservation Act funding for restoration of the original gatehouse and the bronze entrance gates.

Distinctive monuments and ornamental features

Ridgewood Cemetery contains nearly 3,000 burial markers and monuments, fabricated in a range of materials. The oldest portion of the cemetery (the Historic Zone) contains an abundance of varied funerary art, mostly made of marble or granite, and numerous enclosed family plots. Classical Revival and Victorian-era monument forms and features are well represented in the Historic Zone, and include obelisks, pedestals, columns (broken and intact), and urns. Many headstones are richly ornamented with common funerary symbols like garlands, wheat sheaves, ferns, and hands pointing heavenward, and Christian symbols including crosses, wreaths, scrolls, and Bibles.

The family lots typically contain a large central monument or obelisk, with ensembles of individual head or footstones. One of the most ornate of these family lots, the **George H. Gilbert plot** (1894, Photo #3), contains a tall, multitiered, Gothic-spired monument embellished with turrets, crockets, and coats of arms. The monument and three elegant sarcophagi are enclosed by granite curbing and approached by stone steps with curved step walls.

The Gilbert plot is adjacent to the **Farnham-Johnson plot** (1853, Photos #16, 27), the largest family plot in the cemetery and the only one surrounded by cast-iron fencing. Terraced with two levels, the plot is bisected by a stone pathway that contains two sets of steps with step walls. This plot contains one of several tree-stump markers in the cemetery (**Susan Farnham Smith**, d. 1880, Photo #27), romantic in character, and popular in the Victorian era as representations of lives ended or cut short.

The **Davis family plot** (1874, Photo #15) includes the only figural sculpture in the cemetery. Marking the graves of George L. Davis (d. 1891) and his wife Harriet K. (d. 1889), the marble statue of a woman clad in Classical drapery holds an anchor, a symbol of hope or eternal life. She stands on a pedimented square pedestal at the center of the granite-curbed plot, surrounded by eight family-member markers with ornate vegetal carvings. The enclosed **J. M. Stone family plot** (1887), which faces the Davis family plot across Central Avenue, contains a central monument topped with a draped urn and six elaborately carved family-member headstones, including one draped with ivy (meaning friendship) and one covered by a scroll (denoting the scriptures).

The earliest headstones in the cemetery, those of **Sarah Jane Long** (d. October, 1850) and **Captain Francis Ingalls** (d. November, 1850, Photo #26), are located not far from the main entrance gate. The simple marble tablet marker for Sarah Jane Long contains a poem reading: "The first that died was little

Ridgewood Cemetery

Name of Property

Essex, Massachusetts

County and State

Jane, in bed she moaning lay, till God released her from her pain, and then she went away.”¹ The Ingalls headstone identifies him as “the first adult buried in this Cemetery.”

A cast-iron, Gothic-arched tablet identifying the grave of **Susan Farnaham** [sic] (d. 1855, her last name, “Farnham,” is spelled incorrectly on the marker) has a matching foot marker (Photo #19). A small adjacent headstone for “Sportie” may mark the grave of a pet.

One of the most unusual monuments in the cemetery is the massive, unadorned sculpture marking the grave of civil engineer **Phineas Stevens** (d. 1864, Photo #17). The four-part monument, which has a strikingly modern appearance, features a granite cube topped respectively by a cylinder, a sphere and finally, a cone. The cone has toppled from the monument and rests on the ground beside it.

The **Grand Army of the Republic** section of the cemetery, established in the late 19th century and marked by a pair of stone steps carved with the letters “G.A.R.,” contains the graves of veterans (Photo #25). Relatives of veterans are interred in a second area in the northwestern portion of the Historic Zone.

The distinctive Victorian-era monument for **William H. Phelps** (d. 1894) and his two wives, Annie and Caroline, is a rustic, rectangular pillar constructed of random, textured stones and topped by a highly polished granite sphere engraved with the Masonic symbol.

A rare zinc pedestal monument marks the grave of **Ellen Wallwork** (d. 1919, Photo #20). The tablet marker for **John Ford Tyler** (d. 1919) is also fabricated of zinc (Photo #21).

The tablet marker for poet **Richard Hovey** (d. 1900) features a restrained but stunning Arts and Crafts design with Celtic interlacing patterns (Photo #18). The surname “Hovey” is of Welsh-Gaelic origin, so this is likely a reference to his family heritage.

A quiet glade on the wooded embankment near the northwest corner of the Historic Zone contains simple rustic memorials for the **Allen** and **Kunhardt families** that contrast with the formal Victorian-era markers seen elsewhere in this part of the cemetery. They include river rocks with bronze plaques, a stone bench set into the bank, and irregular, flush-set stone slabs commemorating Ethan Allen (d. 1932) and Alice R. B. Allen (d. 1913, Photo #5). The nearby boulder incised with the name “Kittredge” marks the corner of the **Kittredge family plot** (Joseph Kittredge, 1878, Photo #28).

Markers from the 1930s frequently reflect modernist influences. The distinctive pair of flush slabs for **Anne Russell Chickering** (d. 1935) and her husband is made of black slate, and contains large, carved Celtic crosses in a streamlined design. The headstones for **Frank Frisbee** (d. 1934) and his family and **John W. Metcalf** (d. 1937) and his wife, both located in the Early 20th-Century Zone, are simple granite tablets with floral motifs typical of contemporary book illustration.

Twentieth-century monuments exclusively occupy the Early 20th-Century and Recent Development Zones of the cemetery. Arranged in uniform rows of consistent sizes, they are typically of polished granite in gray, red, or occasionally black. Most are substantial half-arched tablets with simple carvings and inscriptions, although some dating from the 1990s and later are personalized with etched illustrations and photographs of the deceased, their homes, and meaningful objects.

¹ The inscription, not visible since the marker has sunk into the ground, is found in the cemetery inscription inventory: *Burials – Ridgewood Cemetery, North Andover, Mass, n.d.*

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

Marker styles in the recently developed Cremation Garden comprise rounded blocks of cut granite contrasting with undressed fieldstones.

Archaeological Description

While no ancient Native American sites have been identified in the cemetery, sites may exist. Four sites have been found in the general area (within one mile); all are located along the southern shoreline of Lake Cochichewick. Environmental characteristics of the cemetery represent locational criteria (slope, soil drainage, proximity to wetlands) that are favorable for the presence of ancient sites. The cemetery occupies a sloping terrain that includes several well-drained, level to moderately sloping hilltop and lower land surfaces, located in close proximity to wetlands. The cemetery slopes dramatically to its midsection, where it is crossed by an unnamed stream, and then ascends to higher ground and evens out to relatively level lawn at its southern portion. A wetland area is also present where the cemetery approaches Marbleridge Road at its eastern border. The cemetery lies within the overall Merrimack River drainage. Given the above information, the size of the cemetery (46.11 acres), known patterns of Native American settlement in the Shawsheen/Merrimack River drainage, and the presence of nearly 3,000 burial markers, some of which may mark multiple burials, a low to moderate potential exists for locating significant ancient Native American resources at the Ridgewood Cemetery. Grave excavations, grading, roadways, and other cemetery construction would have destroyed or severely affected the integrity of any Native resources located in the vicinity of the cemetery. Any ancient resources that were present were likely limited to smaller, special-purpose, temporary sites and rock shelters, including windbreaks. Most potential ancient sites that may have been present have been destroyed, or their integrity severely impacted, by grave excavations and alterations to the cemetery landscape.

A high potential exists for locating significant historic archaeological resources at the Ridgewood Cemetery. Additional historical research, combined with archaeological survey, testing, and monitoring of grave excavations, may locate archaeological evidence of buildings no longer extant associated with the administration, maintenance, and operation of the cemetery. While several structures associated with these functions are extant at the cemetery today, earlier sites for these and other buildings with similar functions may also survive. For example, noncontributing buildings at the cemetery are extant, including a maintenance building and shed constructed in the 1960s, and a soil compost shed; however, sites of earlier examples of these building types are also expected. Contributing buildings at the cemetery include the administration building (original cemetery gatehouse, 1920s), a storage shed (19th century), and a three-bay garage (1855, 1894). Earlier and/or additional examples of these building types may also be present. Structural evidence of those buildings may exist, as well as similar remains of outbuildings associated with the operation and maintenance of the cemetery. Occupational-related features (trash areas, privies, wells) may also be present.

The Hearse House that stands today as a three-bay garage (see above) off South Meadow Avenue may also survive as an archaeological site at its original construction site, near the Salem Street main entrance. The Hearse House was relocated in 1894. Structural evidence of the building may survive, as well as occupational-related features.

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

Additional historical research, combined with archaeological survey and testing, can help locate unmarked graves and gravemarkers, and document the associations between existing gravestones and actual graves. Known and unmarked graves represent the most common archaeological resources in the cemetery. Unmarked graves are expected, especially in the older, Historic Zone of the cemetery, where the oldest gravemarkers are present, and where some gravestones may have been lost over the years. Unmarked graves, however, could occur anywhere in the cemetery or its immediately surrounding area. Both known and unmarked graves may contain stratigraphic evidence of a burial shaft, a coffin, skeletal remains, and personal clothing and property of the deceased. Funerary objects, including coffin remains and artifacts associated with the initial interment and later memorials, may also be present, with both individual and multiple interments. Commemorative graves may lack below-ground burial features, and contain burial monuments only. Archaeological testing may also identify head and footstones that are overgrown and presently not visible on the surface. Post molds and buried courses of stone may also be present from older fence lines and stone walls that marked the boundaries of the cemetery, as well as groups of graves within it over time.

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- 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

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

Areas of Significance

(Enter categories from instructions.)

Community Planning & Development

Landscape Architecture

Architecture

Art

Social History

Period of Significance

1850 - 1965

Significant Dates

1850 – cemetery established

1909 – bronze gates installed

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Joseph C. Foster

Julius A. Schweinfurth

Harlan Kelsey

Horace Hale Smith/McCracken Brothers Engineers

Ridgewood Cemetery

Name of Property

Essex, Massachusetts

County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Ridgewood Cemetery (formerly the Andover Cemetery, renamed Ridgewood Cemetery in 1875) in North Andover, Massachusetts, is eligible for listing in the National Register of Historic Places, meeting Criteria A and C at the local level. It is significant under Criterion A as the third-oldest, and only continuously active, cemetery in North Andover Old Center, for its early expression of the Garden Cemetery aesthetic in America, and for its associations with landscape architect Harlan P. Kelsey, engineer/landscape architect Ernest W. Bowditch (whose plans for the cemetery were never executed), and architect Julius A. Schweinfurth. Interred notables include Civil War hero Frank S. Gile, poet Richard Hovey, and territorial governor Major General Isaac Ingalls Stevens. The cemetery is significant under Criterion C for retention of its original design and materials, and for its artistic late 19th- and early 20th-century markers, monuments, and curbed family plots. The period of significance extends from the cemetery's founding in 1850 to 1965, the 50-year cutoff for National Register purposes. The Ridgewood Cemetery retains integrity of location, design, setting, materials, feeling, association, and workmanship.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Founding of cemetery and 19th century growth

The Andover Cemetery Association was organized in 1849 when 22 subscribers, virtually all members of the founding families of the North Parish portion of Andover, Massachusetts, pledged financial support of up to \$100 each to establish a new burial ground.² After successfully petitioning the Commonwealth of Massachusetts for a warrant, the founders were granted incorporation in January of 1850. There were two established cemeteries in the North Parish at the time: the Old North Burying Ground on Academy Road (NAD.800), established prior to 1651 and fully occupied by 1845, and the North Parish Burial Ground (NAD.801)³, established in 1817 and associated with the North Parish Unitarian Church. The second burial ground was active into the 20th century; North Parish Church was Andover's first, and for many decades only, church.

Andover's North Parish was growing rapidly in the mid 19th century, due in large part to the thriving textile and associated manufacturing industries in nearby Lawrence, Massachusetts, whose owners and operators resided in the attractive rural community of Andover. As the population increased, so did the need for conveniently located burial grounds. Another factor that may have compelled the founders of the Andover Cemetery to establish a new burial ground was the establishment of the Trinitarian Congregational Church in North Andover in 1834, founded by former members of North Parish Church who had left over theological differences. Many of the founding trustees of the Andover Cemetery were associated with the Trinitarian Congregational Church, and it is possible that they desired an alternative to the Unitarian North Parish Burial Ground. In 1875, the cemetery was renamed Ridgewood Cemetery to

² The founders included: Otis Bailey, Josiah Crosby, Edmond Davis, George L. Davis, Jedediah Farnham, Daniel Foster, Moses Foster, George French, Charles Furber, George Hodges, Charles Ingalls, Samuel Johnson, Jr., Samuel T. Johnson, Thomas H. Kimball, Henry Osgood, Peter Osgood, Henry Phelps, Jesse Sargent, Farnham Spofford, Nathaniel Stevens, Moses A. Stevens, and Warren Stevens.

³ Both cemeteries are listed in the National Register of Historic Places as part of the North Andover Center Historic District (1979).

Ridgewood Cemetery

Name of Property

Essex, Massachusetts

County and State

reflect the separation of the town of North Andover from Andover, which had occurred in 1855. By the late 19th century, Ridgewood Cemetery had become the principal Protestant burial ground in North Andover, welcoming all denominations.

After considering several lots of ground for the cemetery, the founders settled on farmland owned by Nathaniel Berry, a property of about eleven acres located less than a mile from the center of the parish. Advantages of the Berry property included its ease of access, good drainage, and the fact that the road leading to it was “never obstructed by the drifting of snow.”⁴ Berry was paid \$871 in several installments for the land. The property was surveyed and the cemetery laid out by Joseph C. Foster (b.1829), identified as an engineer in the cemetery association meeting minutes and listed as an architect in the Beverly town directory in 1860. Foster was related to the Kittredge family, whose generations of physicians were well known in North Andover and are buried at the cemetery. Foster received \$118 for his services. Cemetery expenditures in that year also included the purchase of trees and printed plot deeds and notices.

The vision for the cemetery put forth and later executed by its founders was clearly influenced by the Garden Cemetery Movement that by the mid 19th century was firmly established in New England. The cemetery was to be:

“...far enough [from the parish center] to be removed from the noise and bustle of business, and near enough to make the distance a pleasant walk. The place where the remains of the dead repose should be retired from the tumults of business. For that feeling of respect, which we all have for the dead, accompanies them to their last resting place and makes that spot hallowed ground. It becomes the favorite retreat of the mourner and the lesson which it imparts is important to all. It should then be retired and a fitting place for meditation. It should be adorned by nature and by art, that it may be an agreeable retreat to all, in every state of feeling, to the sorrowing and the happy, to the old and the young.”⁵

The design precepts of the garden, or rural, cemetery held sway in America from the founding of the prototypical garden cemetery early in the new republic’s history, Mount Auburn (Cambridge and Watertown, NR 1975, NHL 2003) in 1831, through the 1860s. Representing important public open spaces, these cemeteries functioned both as retreats for meditation and reflection, and pleasure grounds for recreation.⁶ They were carefully designed to appear pastoral and naturalistic and, like Andover Cemetery, were conceived as tranquil places where visitors could both commemorate their loved ones and socialize in a natural setting surrounded by handsome works of art. Rural cemeteries diminished in popularity through the last quarter of the 19th century due to the introduction of public parks (pastoral landscapes without graves) and the immense casualties of the Civil War, which according to historian Blanche Linden-Ward, had “shattered much sentimentalism and melancholy that had permeated mass culture.”⁷

The bylaws for Andover Cemetery stated that the cemetery lot proprietors had the right to erect stones, monuments, sepulchral structures, and rustic benches, and to cultivate trees, shrubs, and plants on this former farmland. Lot owners could enter the grounds in vehicles or on horseback, but visitors were

⁴ Andover Cemetery Association minutes, March 14, 1850.

⁵ Ibid.

⁶ Blanche Linden-Ward, “Strange but Genteel Pleasure Grounds: Tourist and Leisure Uses of 19th Century Rural Cemeteries,” in *Cemeteries and Gravemarkers: Voices of American Culture*, ed. Richard Meyer (Logan, UT: Utah State University Press, 1992).

⁷ Ibid.

Ridgewood Cemetery

Name of Property

Essex, Massachusetts

County and State

required to enter on foot and confine themselves to the avenues and paths. Roaming cattle were banned from the cemetery, along with the discharge of firearms and any attempt to destroy birds or wildlife.

Andover Cemetery was consecrated on October 10, 1850. The event was marked by an address on the history of burial places by Reverend William T. Briggs, former minister at the Trinitarian Congregational Church,⁸ the participation of the Reverends Bailey Loring and Peter Osgood, and the singing of a hymn written for the occasion by Mrs. A.D.T. Whitney, "the noted writer."⁹ Historian Sarah Loring Bailey described the occasion in her 1880 history of Andover and North Andover:

It was the afternoon of a mild autumn day; the trees were beginning to fade from their brilliant hues into the sere and yellow tint that remind of the decay of the year and of mortal life. The large assembly, listening to the voice of prayer and the consecration (a service scarcely till then known in the town) of this peaceful spot where, ere many years, nearly all would lie down in their last rest, were hushed into solemnity.¹⁰

Immediately after the ceremony, cemetery lots were made available for sale at \$15 each, cash only. The first burial in the cemetery occurred the week following its dedication, when Sarah Jane Long, age five, was interred after her death on October 16. The first adult burial was Captain Francis Ingalls, who died November 9, 1850.

Physical improvements to the cemetery were noted with regularity in the cemetery records, with ongoing references to the purchase of trees, flowers, and stone posts, and to fence repairs. In 1853 the stone wall on Salem Street was completed, and the following year a hearse was acquired, a hearse house constructed, and a receiving tomb installed near the entrance gate. The latter was used for temporary storage of bodies during the winter months when interments were prevented by frozen ground. In 1894, the hearse house was moved from its original location, near the cemetery entrance on Salem Street, to a location further south at the western boundary of the Historic Cemetery Zone, where it now serves as a garage.

In 1855, the cemetery was expanded with the gift of two acres of farmland from Benjamin Armstrong Farnham, a relative of founder Jedediah Farnham, then living in Philadelphia. Additional adjoining acreage was acquired from Moses Foster in 1876, and from John and Martha Farnham in 1899. Subsequent additions of land were not well documented, but the cemetery grew in a southwesterly direction and by the 1960s occupied almost 40 acres. The final addition to the cemetery, the Undeveloped Lawn Zone, took place in the 1980s through the acquisition of a cornfield.

References in the trustee meeting minutes to several new surveys and cemetery plans relate to recent or prospective land purchases. In the 1880s, plans were produced by hydraulic/civil engineer Richard Augustus Hale of Lawrence (1852-1928) for new lots and improved circulation in an undeveloped part of the cemetery. In 1926, Horace Hale Smith and the McCracken Brothers Engineers created a new plan that was implemented in phases until 1949, when it was replaced by smaller, sectional plans made under the direction of Henry J. Stevenson.

⁸ *Andover, Massachusetts: Proceedings at the celebration of the 250th anniversary of the incorporation of the town.* May 20, 1896. (Andover, MA: The Andover Press, 1896).

⁹ Green Book of Burials.

¹⁰ Sarah Loring Bailey, *Historical Sketches of Andover Comprising the Present Towns of North Andover and Andover* (Cambridge, MA: Houghton, Mifflin & Co. 1880), 509.

Ridgewood Cemetery

Name of Property

Essex, Massachusetts

County and State

In 1875, the name of the cemetery changed from Andover Cemetery to Ridgewood Cemetery Association in North Andover. This reflected the separation of the town of North Andover (North Parish) from Andover (South Parish) that had taken place 20 years earlier, in 1855. "Ridgewood" most likely made reference to the topography of the site.

Cemetery in 20th century – landscape design

As Ridgewood Cemetery expanded over time, its landscape design took on the prevailing cemetery styles of the day, and by the middle of the 20th century its newer portions exhibited characteristics of a "lawn" cemetery with regularly placed, uniform markers.

A plan dated 1903 (Figure 2) shows a proposed layout for a new section of the cemetery by landscape architect Ernest W. Bowditch (1850-1918). It is not known why the plan was not executed. Bowditch was a versatile and prolific designer who started his career as a civil engineer, but switched to landscape after working with well-known landscape architect Robert Morris Copeland. Bowditch laid out a portion of Mount Auburn Cemetery in Cambridge and was also responsible for the landscapes at the Lorillard Estate at Tuxedo Park, New York, the Vanderbilt Estate in Newport, Rhode Island, and the grounds extension around the Massachusetts State House in Boston.¹¹

Bowditch was known to the cemetery association through Moses T. Stevens, the woolen mill owner and cemetery president (1892-1908), for whom he designed site plans for a country house.¹² His penchant for curvilinear forms as expressed in the Stevens design was noted by town historian Stephen Roper, who stated that a "gracefully winding walk was made to circumscribe this velvet lawn, flanked intermittently by curvilinear beds of flowers or shrubs."¹³ The Bowditch plan for the cemetery expansion was similarly characterized by curvilinear forms and may have subtly influenced the ultimate design of the newer area, which has smaller-scaled spaces and more curved road layouts than the earlier historic area.

A second notable designer contributed his talents to the Ridgewood Cemetery in 1944: Harlan P. Kelsey (1872-1958), landscape architect, urban planner, and horticulturalist, was engaged to design a new stone gate entrance on Marbleridge Road. Kelsey had collaborated with Frederick Law Olmsted, Jr. in planning and implementing the landscape along the entire 105-mile length of Skyline Drive in Shenandoah National Park. He was appointed to a five-person commission established by Congress to establish national parks in the eastern US and was President of the Appalachian Trail Conference (ATC).¹⁴ Nearer to his Massachusetts home, he designed the landscape for Salem 1630: Pioneer Village, a Colonial Revival initiative and America's first living history museum, and established the Kelsey Arboretum in Boxford, Massachusetts. The Atkins Gate at Marbleridge Road was funded by the estate of Ida A. Atkins, who left the proceeds of the sale of her house and land to the Ridgewood Cemetery for construction of a "suitable entrance."¹⁵ The entrance area is planted with ornamental rhododendrons, a favorite of Kelsey, who introduced two types of hardy rhododendrons into cultivation.¹⁶

¹¹ *The National Cyclopaedia of American Biography*, Vol. 29.

¹² Steven J. Roper, *A Good Inland Town: Buildings and Landscapes in North Andover, Mass. From 1640–1940* (North Andover, MA: North Andover Historical Society, 2001).

¹³ *Ibid.*

¹⁴ Reed Engle, "Shenandoah: Wilderness by Design?" National Park Service, http://www.nps.gov/shen/historyculture/wilderness_by_design.htm.

¹⁵ Andover Cemetery Association Minutes, July 24, 1943.

¹⁶ Photographs of the entrance area before the installation of the Atkins Gate are held at the Kelsey archives at the Boxford Historic Document Center.

Ridgewood Cemetery

Name of Property

Essex, Massachusetts

County and State

Artistic significance – sculpture and monuments

The cast-bronze main entrance gates with bas-relief sculpture were a posthumous gift to the cemetery in 1909 by George H. Gilbert, in memory of his aunt, Lavinia Farnham. The gates were designed by architect Julius A. Schweinfurth (1858-1931), whose signature appears on the gate with the date 1909.

Schweinfurth, who started his training in the office of the Boston firm of Peabody & Stearns, was the son of Charles J. Schweinfurth, a German immigrant woodcarver, and was one of four architect brothers. He was a skilled artist and graphic designer as well as an architect, and made a special study of early Greek and Etruscan sculptures.¹⁷ An “artist architect” more than a “builder architect,” he was “caught up in the excitement of the Beaux Arts movement and contributed frequently to architectural magazines.”¹⁸ His best-known local commissions include several dormitories on the Wellesley College campus in Wellesley, Massachusetts, and private homes in the Boston area. At his death in 1931, Schweinfurth left an endowment for an art center in his hometown of Auburn, New York, which opened as the Schweinfurth Memorial Art Center in 1981.

The bronze gates were cast at the William H. Jackson Foundry in New York City. William H. Jackson & Co. began making heating grates in 1827 and expanded into architectural metalwork, becoming one of the largest manufactories of its kind in the United States.¹⁹ The company created fine metalwork for dozens of hotels, banks, and department stores nationwide, and did residential installations for some of America’s wealthiest families, including the Vanderbilts, Woolworths, Mellons, Rockefellers, and Astors.²⁰ The company continues to operate in 2015, and focuses on fireplace accessories.

As noted in Section 7 of this nomination, there are a number of unusual and distinctive monuments and markers in the cemetery, including the rare zinc pedestal monument for Ellen Wallwork. Also called “white bronze” markers, these affordable zinc markers were manufactured by the Monumental Bronze Company in Bridgeport, Connecticut, and were popular from the 1870s through World War I. The components were cast in sand, clamped together, and fused with molten zinc; the surface was then sandblasted to create a granite-like texture and chemically treated to produce a blue-gray coating of zinc carbonate. The design for the Wallwork monument at Ridgewood Cemetery is pictured in an undated Monumental Bronze Company catalog.

Most cemeteries in the United States contain only one or two zinc monuments. Historian Barbara Rotunda attributes their rarity to several factors. They were sold from catalogs by sales agents, most of whom were moonlighting and realized little profit. Agents were also faced with an unspoken boycott of white bronze markers by marble and granite dealers and the reality that “taste setters never accepted zinc as an artistic material.”²¹ Mount Auburn Cemetery in Cambridge, the ultimate garden cemetery “taste setter,” went so far as to pass a regulation against metal markers.

Cast-iron gravemarkers, like that for Susan Farnham [*sic*] at Ridgewood Cemetery, were even less common than zinc markers. Popular for about 40 years, particularly during and after the Civil War,²² they

¹⁷ Schweinfurth designed book jackets and illustrations and produced a handsome sketchbook of architecture and antiquities, *Sketches Abroad*, published by Ticknor & Company Publishers, Boston, 1888.

¹⁸ Mary-Peale Schofield, “The Schweinfurth Brothers – Architects” in *Nineteenth Century*, Vol. 11-12, 1992-93.

¹⁹ Walter Grutchfield, <http://www.waltergrutchfield.net/jacksonwmh.htm>.

²⁰ W.H. Jackson Company: Artisans in All Metals – Bronze, Brass, Iron. Catalogue Number 22.

²¹ Barbara Rotunda, “Monumental Bronze: A Representative American Company” in *Cemeteries and Gravemarkers: Voices of American Culture*, ed. Richard Myer. (Logan, UT: Utah State University Press, 1992).

²² Laurel K. Gable in email communication, 11.12.13.

Ridgewood Cemetery

Name of Property

Essex, Massachusetts

County and State

are seen more frequently in the southern and western United States than in New England. In 1866, Quartermaster General Montgomery C. Meigs proposed standardizing markers for Civil War veterans with "small cast-iron monument(s), to be protected from rust by a coating of zinc, to have in raised letters cast in solid, the name, rank, regiment and company of each soldier or officer."²³

Cast-iron markers identical in design to the Farnham [*sic*] marker are seen at several cemeteries in New Hampshire. Like the Farnham [*sic*] marker, several have oval, copper wreath frames intended to hold daguerreotypes. The New Hampshire markers are signed "Greenleaf & Newman," a small metalworking partnership in Hillsborough, NH. Quoted in an article by William Lowenthal on cast-iron grave markers, historian Barbara Rotundo theorized that the molds for these markers were produced by a firm in Philadelphia or New York City, and then sold to local foundries like Greenleaf & Newman.²⁴ Traces of white enamel found on several New Hampshire iron markers suggest that they may have been protected with paint both to retard oxidation and to resemble white marble.²⁵

Notables buried at Ridgewood Cemetery

All of the original trustees of the cemetery "repose in this spot, in which they had spent so much time and thought to adorn and make attractive."²⁶ Many of these men were members of Andover's founding families, and all were powerful community leaders, with surnames like Johnson, Stevens, Davis, Foster, Ingalls, Phelps, Farnham, Hodges, Kittredge, and Osgood.

George H. Gilbert (1841-1908), son of the founder of the eponymous woolen manufacturing company and grandson of Cemetery Association founder Jedediah Farnham, worked in several woolen goods brokerage firms with ties to the family business. His large family plot is the most elaborate at the cemetery and contains, per the directives in his will, only the bodies of himself, his mother, and his aunt. In addition to dedicating the bronze gates to his aunt, Lavinia Farnham (1806-1894), who raised him from infancy after the death of his mother, George published a 91-page tribute to her memory.

Isaac Ingalls-Stevens (1818-1862), a general in the Union Army, distinguished himself on multiple fronts. He served in the Mexican-American War, as head of the Northern Pacific transcontinental railroad survey, as a delegate to the US Congress, as the state of Washington's Superintendent for Indian Affairs, and as the first governor of the Washington Territory. Ingalls-Stevens was directly involved in the policy and politics of America's westward expansion, and according to biographer Kent D. Richards, "left an indelible mark on the destiny of the nation's great new region."²⁷

In the mid 19th century, Phineas Stevens (1800-1864) was considered one of the most important millwrights of his generation. Designer of the 1848 Bay State Mills in Lawrence, he was associated with a distinctive mill form that was twice as high as it was wide and had a high, steep roof.²⁸

²³ Fred Smoot, "Cast Iron Grave Markers," <http://www.tngenweb.org/darkside/cast-iron.html>.

²⁴ Barbara Rotundo in William Lowenthal, "Gothic Cast-iron Gravemarkers of New Hampshire" in *Annual Journal of the Association for Gravestone Studies*, ed. Richard E. Meyer & Gary L. Collison (Greenfield, MA: Association for Gravestone Studies, 2008).

²⁵ Ibid.

²⁶ Sarah Loring Bailey, *Historical Sketches of Andover Comprising the Present Towns of North Andover and Andover*, 511.

²⁷ Kent D. Richards, *Isaac Ingalls-Stevens: Young Man in a Hurry*.

²⁸ Peter Stott, *Find a Grave Memorial #148796640*,

<http://www.findagrave.com/cgibin/fg.cgi?page=gr&GSsr=41&GSvcid=505054&GRid=148796640&>

Ridgewood Cemetery

Name of Property

Essex, Massachusetts

County and State

Frank Sampson Gile (1847-1898), a machinist and member of the Union Navy during the Civil War, won the Congressional Medal of Honor for his actions in 1863 helping to free the *U.S.S. Lehigh*, which was grounded under heavy enemy fire in Charleston Harbor. At age 18, he was one of the youngest Medal of Honor recipients in U.S. history.

Richard Hovey (1864-1900) was a nationally known poet, playwright, journalist, and translator of the Symbolist plays of Maurice Maeterlinck. Son of Civil War general Charles E. Hovey and North Andover native Harriet Spofford Hovey, Richard spent summers visiting his grandparents in North Andover. A nonconformist, he resisted the literary standards of the time as well as the social ones, entering into a scandalous secret marriage with an older woman.²⁹ Hovey was a Dartmouth graduate and was popular among his classmates as a “gifted writer of college, fraternity and drinking songs.”³⁰ Hovey was proclaimed Poet Laureate of Dartmouth at a graveside memorial service on May 4, 1957, when a bronze plaque set in granite was installed next to the 1900 grave marker.³¹ Hovey’s grave marker is unique at Ridgewood Cemetery for its striking Arts and Crafts design.

Andrew Smith (1838 -1933) was a more infamous than inspirational character in North Andover’s history. After serving as Town Treasurer for more than a decade, in 1880 he turned himself in to authorities and admitted to defrauding the town of a “small” amount of money. The small amount turned out to be nearly \$30,000, a significant sum at a time when the annual town budget was \$19,000, obtained through a pyramid scheme involving loans. Smith was unable to explain how the money was spent, but he had six years to consider his crime in the Concord State Prison.³²

Stewardship of the cemetery

Ridgewood Cemetery has been conscientiously maintained by its governing trustees for more than a century and a half. In 2009, the Ridgewood Cemetery Association initiated a program to preserve and celebrate the cemetery’s historic and aesthetic character, and expressed this intention in an organizational mission statement:

To celebrate and honor the heritage of the past ... and to anticipate and plan for the challenges of the future by preserving, maintaining and improving the natural, architectural, cultural and historic resources of the Cemetery for the benefit of families, friends and the community as a non-profit entity.³³

A landscape master plan adopted by the trustees in 2010 is currently guiding a multiyear program of improvements, many of which have already been accomplished. These include restoration of the administration building (the former gatehouse), a gravemarker survey and conservation plan, a records preservation project in conjunction with the town clerk, assessment and restoration of the main bronze gate and adjoining stone walls, preservation of the Atkins Gate, and preparation of a National Register nomination. These projects have been supported in part with funds from the North Andover Community Preservation Act and public and private foundations. Future work will include stabilization and preservation of the historic walkways, stone wall repairs, conservation of deteriorated monuments, and restoration of designated historic landscape areas with a tree-planting program focused on native varieties.

²⁹ Allen Houston MacDonald, *Richard Hovey – Man and Craftsman*.(Durham, NC: Duke University Press, 1957).

³⁰ Ibid.

³¹ “Poet Hovey Program At Cemetery Sunday,” Unidentified newspaper clipping, May 9, 1964.

³² Ted Tripp, “Recalling North Andover’s Forgotten Past – The Great Defalcation,” *North Andover Citizen*, November 5, 2005.

³³ Ridgewood Cemetery website, Accessed August 2013.

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

Archaeological Significance

Since patterns of ancient Native American occupation in North Andover are poorly understood, any surviving sites could be significant. Ancient resources in the Ridgewood Cemetery may contribute information on the subsistence and settlement role of sites along the primary Merrimack River drainage corridor, as well as sites along its tributary streams and rivers in more inland locales. Ancient sites in this area can be part of a larger regional pattern that focused on areas such as the nearby fall lines on the Merrimack River. Such locales have been recognized as regionally important settlement locations or cores, especially during later Woodland Periods. Ancient sites in this area may also contain information that can contribute to a greater understanding of regional trade patterns, especially between interior and coastal locales. For both the prehistoric and historic periods, the Merrimack River represents a regionally important transportation corridor inland from the Atlantic Ocean.

Historic archaeological resources described above have the potential to contribute detailed information on the social, cultural, and economic patterns that reflect North Andover's community history throughout much of the 19th and 20th centuries. Archaeological resources can be especially important for contributing information on North Andover's resident population, from its working class to more affluent citizens. The first area of the Ridgewood Cemetery to be laid out, ca.1850, was in the northernmost part of the cemetery. Additional documentary research, combined with archaeological survey and testing within and around the current boundary of the cemetery, may identify the full range of graves present at the Ridgewood Cemetery. Unmarked graves may exist, and the current pattern of the gravestones may not, in every instance, reflect their actual placement. Gravestones were frequently removed from older cemeteries and then later reset, at times in different locations. Discrepancies between head and footstones have also been explained by their relocation, possibly in the course of replacing vandalized stones. Gravestones were also erected as commemorative markers, without grave shafts, by descendants of individuals after their deaths. This scenario has been observed at other burial grounds in Massachusetts, and may have been used for some burials at the Ridgewood Cemetery. Archaeological research can help identify these graves, as well as later unmarked graves resulting from stolen, damaged, and overgrown stones. Nineteenth- and early 20th-century unmarked graves representing paupers and unknown persons may also be present. Archaeological research can also be used to help test the accuracy of existing boundaries at the cemetery. Existing bounds may not accurately represent the cemetery's actual boundaries. Some burials, possibly those of unknown persons, paupers, or other indigent persons, may have been intentionally buried outside the cemetery boundary. Artifact distributions may also be present associated with funerary or memorial services for specific individuals at their times of death, or individuals and groupings of individuals (possibly families) at a later date.

While the sites for some nonextant structures are historically known for the cemetery, and other structures are still extant, additional documentary research, combined with archaeological survey and testing, may locate structural evidence of barns, stables, maintenance buildings, and outbuildings associated with the operation and maintenance of the cemetery. Occupational-related features (trash pits, privies, wells) may also be present. Detailed analysis of the contents of these features may contribute important information on the social, cultural, and economic characteristics of cemetery workers and North Andover residents who came to the Ridgewood Cemetery to pay their respects to the dead.

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

Much of the above information can be obtained through unobtrusive archaeological research. That is, information can be obtained by mapping artifact concentrations and the locations of features, such as grave shafts and post molds, without disturbing actual skeletal remains. Remote-sensing research techniques might also contribute useful information. Social, cultural, and economic information relating to the 19th- through 20th-century North Andover settlement can be obtained in this manner; however, more detailed studies can be implemented through the actual excavation of burials and their analysis. Osteological studies of individuals interred at the cemetery have the potential to contribute a wealth of information relating to the overall physical appearance of the town's inhabitants, as well as their occupations, nutrition, pathologies, and causes of death. This information can also be used to determine the actual number of individuals interred at each cemetery. Osteological information can provide detailed information about the inhabitants of a community during periods when written records are rare or nonexistent. The paucity of written records is especially true for minority members of the community, if they were present, including Native Americans, African Americans, and European immigrants. The overall context of the grave, including material culture remains, can contribute information on burial practices, religious beliefs, economic status, family structure, and numerous other topics relating to individuals, their socioeconomic groups, and the overall settlement.

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Ridgewood Cemetery

Name of Property

Essex, Massachusetts

County and State

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Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

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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: _____

Historic Resources Survey Number (if assigned): NAD.345-349, 804, 925-951

10. Geographical Data

Acreege of Property 46.11

Use either the UTM system or latitude/longitude coordinates

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- A. 42.680826 -71.103710
- B. 42.679530 -71.105020
- C. 42.677524 -71.104213
- D. 42.674380 -71.103873
- E. 42.673245 -71.102783
- F. 42.673303 -71.101613
- G. 42.673944 -71.099825
- H. 42.675323 -71.099833
- I. 42.678184 -71.099615
- J. 42.679859 -71.100732

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

Verbal Boundary Description (Describe the boundaries of the property.)

Ridgewood Cemetery occupies an irregularly shaped oblong property, bounded by Salem Street on the north, Marbleridge Road on the east, Abbott Street on the south, and Johnson Street on the west. It consists of three parcels: #210/037.D-0018-0000 on Salem Street (31.58 acres), #210/037.D-0024-0000 (12.96 acres), and #210/037.D-0027-0000 (1.57 acres).

Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses the entire 46.11-acre cemetery, established in 1850 and expanded incrementally over time from the original eleven-acre property.

11. Form Prepared By

Name/Title: Lynn Smiledge, Preservation Consultant, with Betsy Friedberg, National Register Director, MHC
Organization: Massachusetts Historical Commission
Street & Number: 220 Morrissey Boulevard
City or Town: Boston state: MA zip code: 02125
e-mail: betsy.friedberg@sec.state.ma.us
Telephone: 617-727-8470
Date: December 2015

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

The photographs of Ridgewood Cemetery were printed to archival standards as follows:

Epson Stylus Pro 7880 printer
Epson Ultra Chrome K3 archival ink
Ink Press Glossy archival paper 10.4

Photo Log

Name of Property: Ridgewood Cemetery
City or Vicinity: North Andover
County: Essex State: Massachusetts
Photographer: Lynn Smiledge
Date Photographed: August 1, 2013

1. View across Salem Street of cemetery main entrance, camera facing southwest.
2. Right bronze gate panel at main entrance, camera facing west.
3. View of George Gilbert family plot and Historic Zone, camera facing south.
4. View of Historic Zone from main entrance, camera facing south.
5. Wooded knoll in Historic Zone containing Allen and Kunhardt memorials, camera facing north.

Ridgewood Cemetery

Name of Property

Essex, Massachusetts

County and State

6. View towards main entrance of Historic Zone, camera facing northeast.
7. View of Historic Zone, camera facing east.
8. Stone bridge and Early 20th-Century Zone beyond, camera facing southwest.
9. View of Early 20th-Century Zone, camera facing west.
10. Granite obelisk in cremation garden in Woodlands/Wetlands Zone, camera facing east.
11. Atkins Gate off Marbleridge Road in Woodlands/Wetlands Zone, camera facing west.
12. South elevation of administration building (original gatehouse) near main entrance, camera facing north.
13. East (façade) and south elevations of garage (original Hearse House) in Historic Zone, camera facing northwest.
14. South elevation (façade) of storage shed in Early 20th-Century Zone, camera facing north.
15. Davis family plot with figural sculpture monument, camera facing north towards administration building.
16. Farnham/Johnson family plot with cast iron fencing, camera facing north.
17. Phineas Stevens monument in Historic Zone, camera facing north.
18. Richard Hovey marker in Historic Zone, camera facing south.
19. Susan Farnham [*sic*] cast-iron marker in Historic Zone, camera facing north.
20. Ellen Wallwork zinc marker in Historic Zone, camera facing west.
21. John Ford Tyler zinc marker in Historic Zone, camera facing northeast.
22. View of receiving tomb and administration building behind Davis marker, camera facing north.
23. Stone bridge between Historic Zone and Recently Developed Zone, camera facing southeast.
24. View across family plots in Historic Zone, camera facing south.
25. GAR section of cemetery in Historic Zone. Camera facing south.
26. Capt. Francis Ingalls marker in Historic Zone, camera facing south.
27. Susan Farnham Smith marker in Historic Zone, camera facing south.
28. Kiittredge boulder in Historic Zone, camera facing northeast.

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 100 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.

Ridgewood Cemetery
 Name of Property

Essex, Massachusetts
 County and State

DATA SHEET: Key and Representative Resources

NAME	LOCATION	DATA #	PHOTO #	DESCRIPTION	DATE	TYPE	STATUS	MACRIS #
Ridgewood Cemetery	All sections	1		Rural Cemetery-style landscape	1850	Site	C	NAD.804
Circulation System	All sections	2	1, 4, 7, 8, 9, 10, 11, 15, 16, 24	System of paved/unpaved vehicular and pedestrian paths	19 th & 20 th c.	Struct	C	NAD.925
Perimeter Walls	All sections	3	1, 2, 11	Dry-laid fieldstone walls, split-rail fence gates	Salem St. wall 1853	Struct	C	NAD.926
Main Entrance Gate	Historic Zone	4	1, 2	Mortared granite, bronze gates	1909	Struct	C	NAD.927
Atkins Gate	Woodland Zone	5	11	Stone pillars, wood/wrought-iron gate	1944	Struct	C	NAD.928
Receiving Tomb	Historic Zone	6	22	Stone, bank built	1854	Struct	C	NAD.929
Bridge	Between Historic & Early 20 th -c. Zones	7	8, 23	Stone		Struct	C	NAD.930
Monoliths	Woodland Zone	8	10	Granite	Late 20 th c.	Object	C	NAD.931
Administration Building	Historic Zone	9	12, 15, 22	Wood clapboard, Arts & Crafts	1920s	Bldg	C	NAD.345
Three-bay Garage (Hearse House)	Historic Zone	10	13	Wood clapboard, Gothic Revival	1854	Bldg	C	NAD.346
Storage Shed	Early 20 th -c. Zone	11	14	Wood clapboard, vernacular	19 th c.	Bldg	C	NAD.347
Maintenance Building	Historic Zone	12		Wood	1960s	Bldg	NC	NAD.348
Shed	Historic Zone	13		Wood	2005	Bldg	NC	NAD.349
George Gilbert Family Plot	Historic Zone	14	3	Marble monument, stone sarcophagi, stone curbing	1894	Object	C	NAD.932
George Davis Family Plot	Historic Zone	15	15	Marble monument w/statue, stone markers, stone curbing	1874	Object	C	NAD.933
Farnham/Johnson Family Plot	Historic Zone	16	16, 27	Stone markers, stone steps and walkway, cast-iron fence	1853	Object	C	NAD.934
J. M. Stone Family Plot	Historic Zone	17		Stone monument, stone markers, granite curbing	1887	Object	C	NAD.935

Ridgewood Cemetery
 Name of Property

Essex, Massachusetts
 County and State

NAME	LOCATION	DATA #	PHOTO #	DESCRIPTION	DATE	TYPE	STATUS	MACRIS #
GAR Area	Historic Zone	18	25	Granite steps and markers	Late 19 th c.	Site	C	NAD.936
Allen & Kunhardt Family memorials	Historic Zone	19	5	Rustic stone bench, flush slab markers	Early 20 th c.	Object	C	NAD.937
Kittredge Family Plot	Historic Zone	20	28	Stone markers, boulder marker	Late 19 th c.	Object	C	NAD.938
Sarah Jane Long Marker	Historic Zone	21		Stone, 1 st cemetery burial	d. 1850	Object	C	NAD.939
Capt. Francis Ingalls Marker	Historic Zone	22	26	Stone, 2 nd cemetery burial	d. 1850	Object	C	NAD.940
Susan Farnham Smith Marker	Historic Zone	23	27	Stone	d. 1880	Object	C	NAD.941
Phineas Stevens Monument	Historic Zone	24	17	Granite	d. 1864	Object	C	NAD.942
Richard Hovey Marker	Historic Zone	25	18	Stone	d. 1900	Object	C	NAD.943
William Phelps Marker	Historic Zone	26		Stone	d. 1894	Object	C	NAD.944
Susan Farnaham [sic]Marker	Historic Zone	27	19	Cast iron	d. 1855	Object	C	NAD.945
Ellen Wallwork Marker	Historic Zone	28	20	Zinc	d. 1919	Object	C	NAD.946
John Ford Tyler Marker	Historic Zone	29	21	Zinc	d. 1919	Object	C	NAD.947
Anne Russell Chickering Marker	Historic Zone	30		Slate	d. 1935	Object	C	NAD.948
Frank Frisbee Marker	Early 20 th -c. Zone	31		Granite	d. 1934	Object	C	NAD.949
John W. Metcalf Marker	Early 20 th -c. Zone	32		Granite	d. 1937	Object	C	NAD.950
Memorial Benches	All sections*	33		Stone	20 th c.	Object	C	NAD.951

* majority in Recent Development Zone

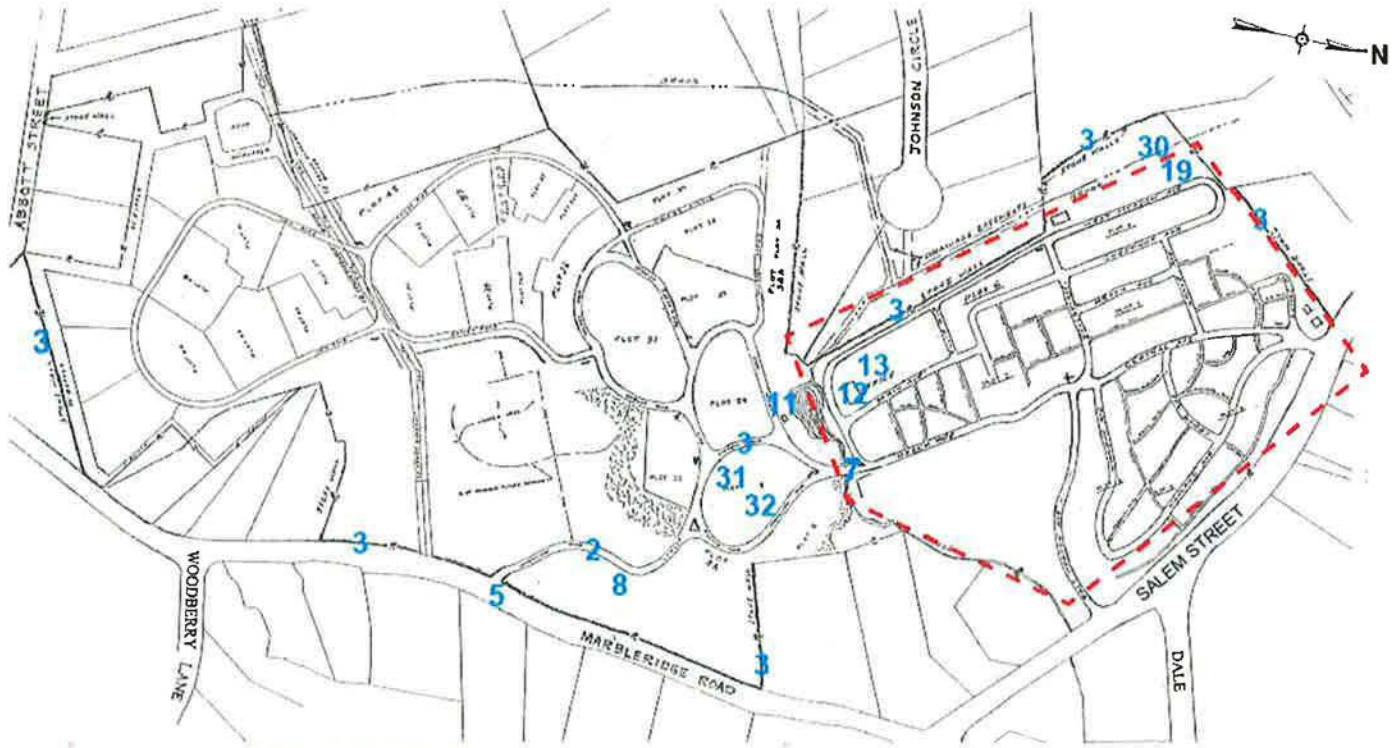
**TOTALS: 3 contributing buildings, 2 noncontributing buildings
 2 contributing sites**

**6 contributing structures
 20 contributing objects**

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

Sketch Maps



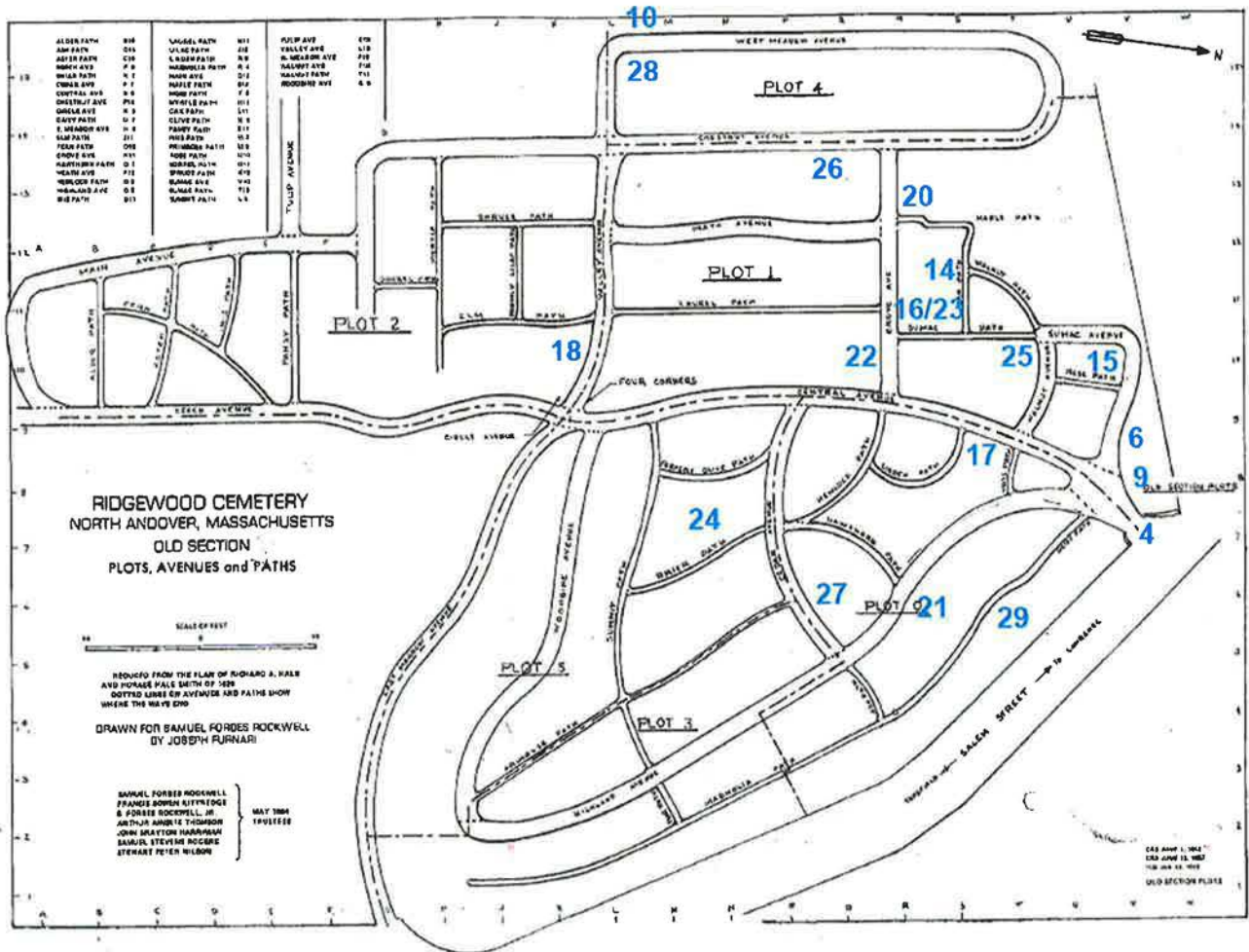
Ridgewood Cemetery
North Andover, MA

1

Sketch Map A. **Data Sheet Locations.** Historic area outlined in red is seen enlarged on the following page.

Ridgewood Cemetery
 Name of Property

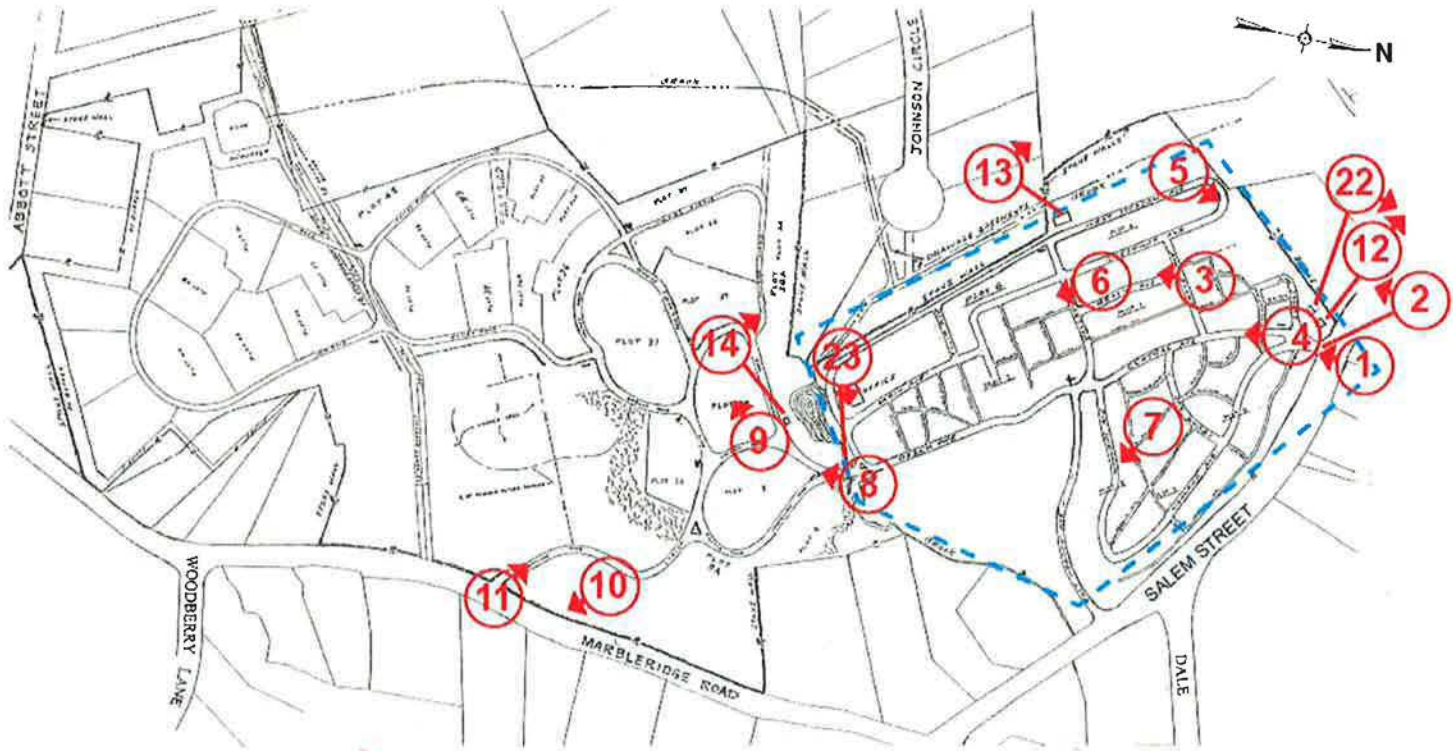
Essex, Massachusetts
 County and State



Sketch Map B. Data Sheet Locations. Enlarged historic section of the cemetery.

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

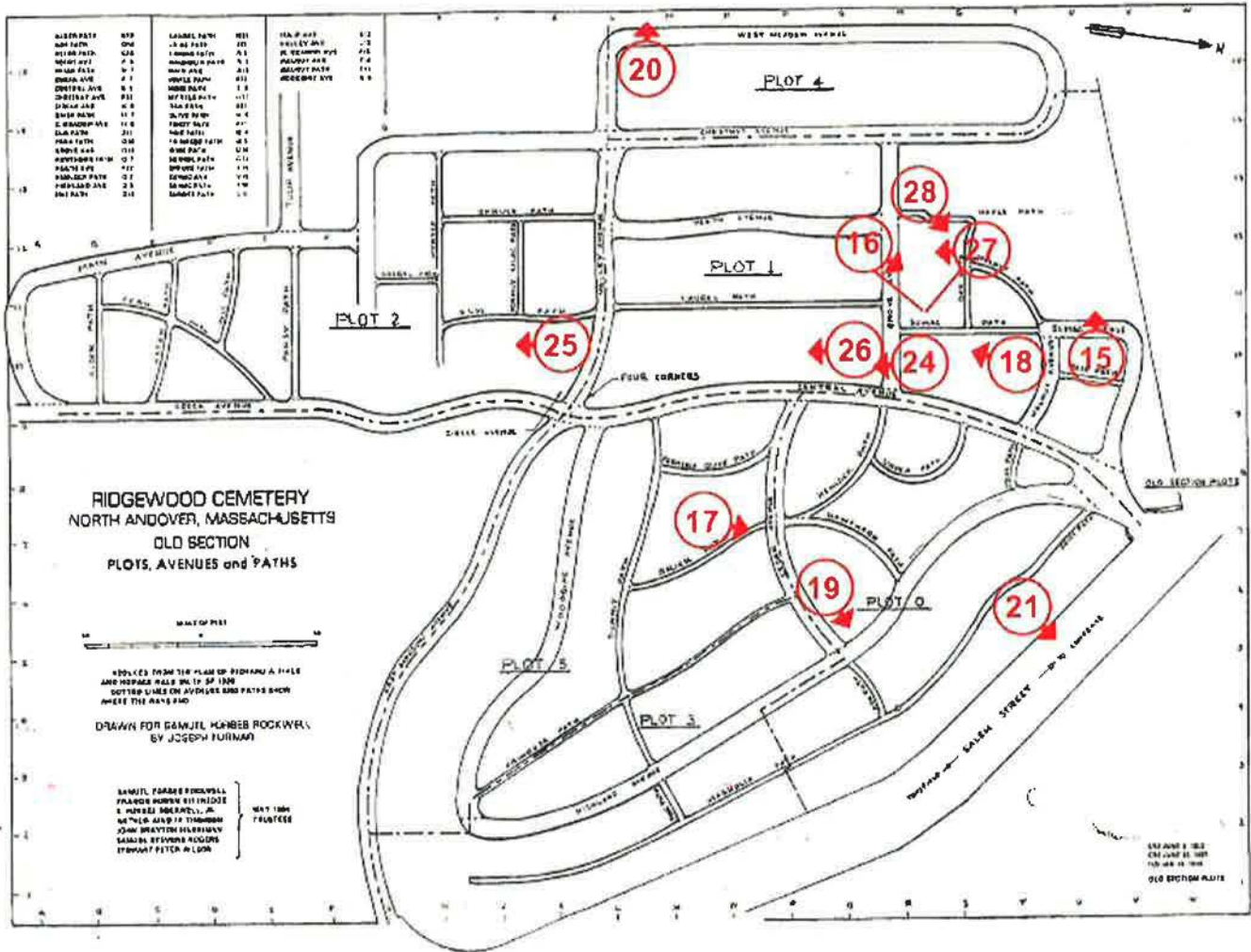


Ridgewood Cemetery
North Andover, MA

Sketch Map A. **Photograph Locations.** Historic area outlined in blue is seen enlarged on the following page. The arrows indicate camera direction.

Ridgewood Cemetery
 Name of Property

Essex, Massachusetts
 County and State



Sketch Map B. Photograph Locations. Enlarged historic section of the cemetery.

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

Figures



Figure 1. Historic Zone (purple), Early 20th-Century Zone (blue), Recent Development Zone (light blue), Undeveloped Lawn Zone (light green), Woodland/Wetland Zone (green). Map source: Blair Hines Design.

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

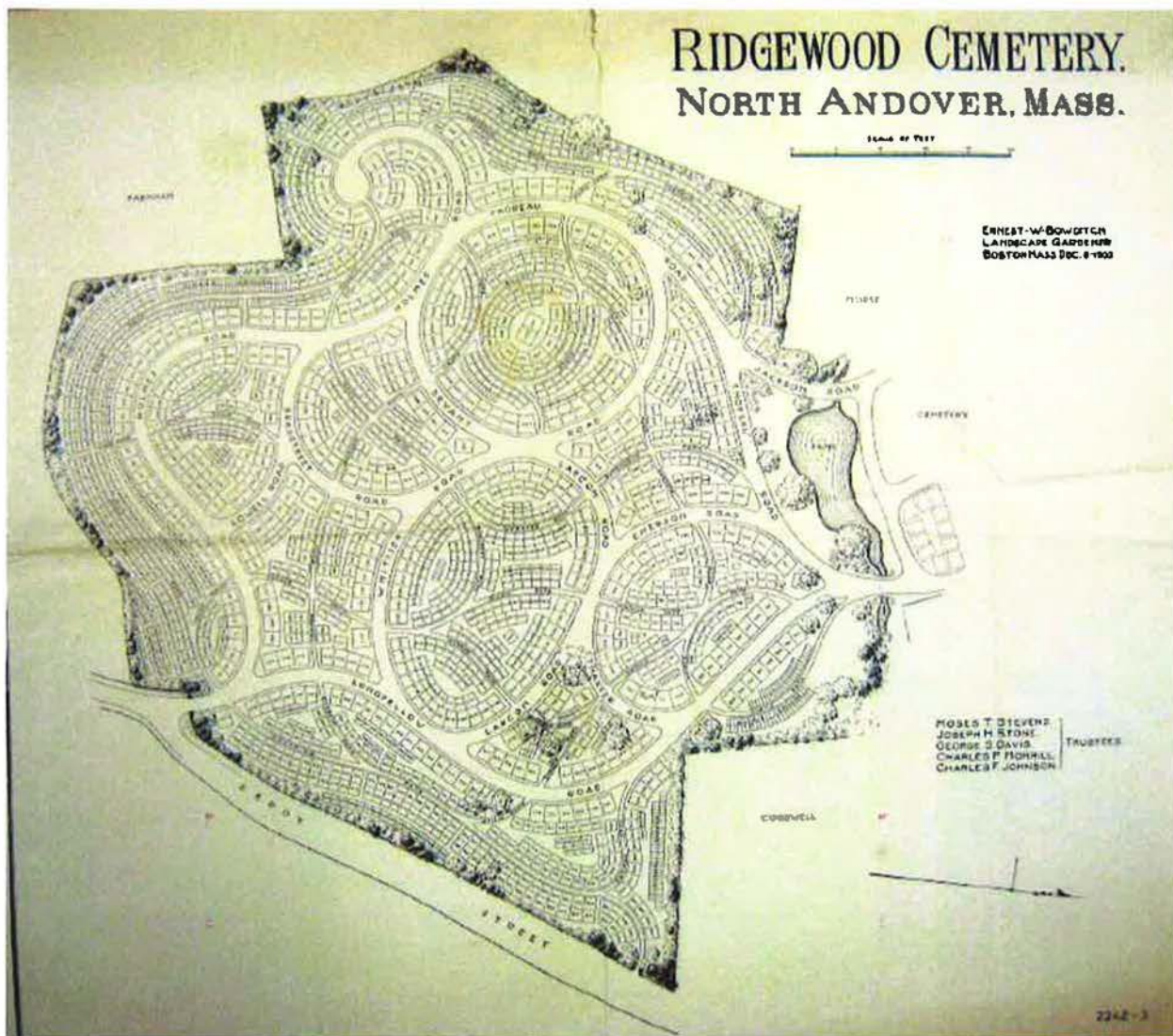
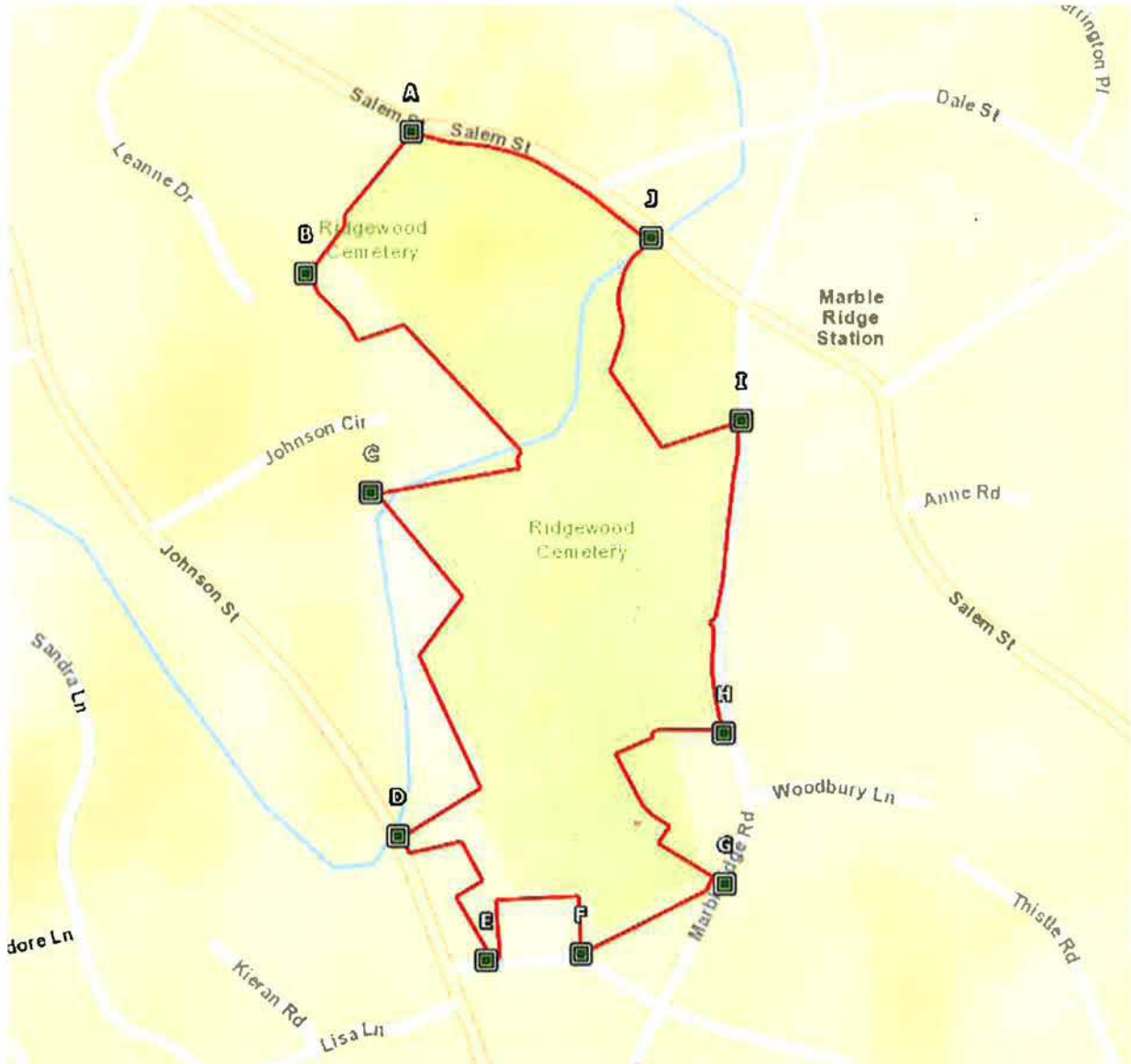


Figure 2. Bowditch proposed plan for new cemetery section, 1903. Not executed.

Ridgewood Cemetery
Name of Property

Essex, Massachusetts
County and State

USGS Map



Coordinates:

- | | |
|--|--|
| A. 42.6808265201864, -71.1037103762913 | F. 42.6733031465487, -71.1016138030132 |
| B. 42.679530127412, -71.1050205970794 | G. 42.6739446656128, -71.0998250838774 |
| C. 42.6775242204217, -71.1042139898544 | H. 42.6753239091768, -71.0998338093366 |
| D. 42.6743808947939, -71.1038736969457 | I. 42.6781849400751, -71.0996156728566 |
| E. 42.6732454095081, -71.1027830145458 | J. 42.6798591593909, -71.1007325316341 |





THE SHADOWS FLEE AWAY

BERTIN LOVING
W. W. FARNHAM































P. STEVENS
1864

RICHARD

DOVEY



MDCCCLXIII
MDCCCC



MUSLIM
WINTERBROOK

JERRY & MAE
FARMERS

DIED
JULY 10, 1955
1902



ELLEN
WALLWORK,
MARCH 31,
1838,
MAY 14,
1919.

WALLWORK

JOHN S. FINE





JOHN FORD TYLER

BORN IN CAMBRIDGE
NOVEMBER 17 1856

DIED IN BOSTON
JANUARY 10 1919



JAMES H. DAVIS

CAROLINE

DAVIS







GEORGE W. AMBROSE
MAY 15 1895
OCT 15 1969

JOSEPH C.
GAUDET
MAY 15 1895
OCT 15 1969



CAPE FRANCIS INGALLS

DIED

Nov. 9, 1850.

AGE 57

The first tablet buried in this cemetery.

INGALLS.
DIED
1872.
SEVENTY



SUSAN FARNHAM SMITH
WIFE OF ALFRED S. WARREN
BORN OCTOBER 10, 1826
DIED MAY 8, 1890
HOME GRAVE



KIT TREDGE

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Ridgewood Cemetery

MULTIPLE NAME:

STATE & COUNTY: MASSACHUSETTS, Essex

DATE RECEIVED: 12/24/15 DATE OF PENDING LIST: 1/21/16
DATE OF 16TH DAY: 2/05/16 DATE OF 45TH DAY: 2/08/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15001049

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 2-8-16 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

RIDGEWOOD CEMETERY ASSOCIATION

P.O. BOX 22
NORTH ANDOVER, MA 01845
(978) 682-5786
ridgewood.cemetery@verizon.net

BF
RECEIVED

JUL 01 2013

MASS. HIST. COMM

Trustees

James R. Lafond, *President*
Charles A. Salisbury, *Treasurer*
Dr. Robert Atwood, *Clerk*
William B. Duffy, Jr., Esq.
Benjamin G. Farnum
Joseph M. Pelich
David C. Rand
John T. Smolak, Esq.
Bradford B. Wakeman

Superintendent

Scott J. Polumbo
Salem Street Grounds
(978) 685-5027

Secretary

Nancy Leonardi
Cemetery Gatehouse
177 Salem Street
(978) 682-5786

June 14, 2013

Betsy Friedberg
National Register Director
Massachusetts Historical Commission
220 Morrissey Boulevard
Boston, MA 02125

RE: Ridgewood Cemetery – Request for Evaluation for Eligibility for National Register

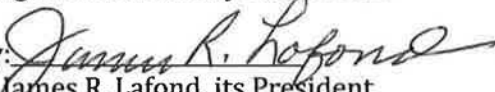
Dear Ms. Friedberg:

The purpose of this letter is to inform you that the Trustees of Ridgewood Cemetery hereby request that the cemetery grounds, having an address of 177 Salem Street, North Andover, Massachusetts, be evaluated for eligibility for the National Register of Historic Places.

Please feel free to contact me or any one of the Ridgewood Board members should you have questions.

Respectfully submitted,

Ridgewood Cemetery Association

By: 
James R. Lafond, its President

cc. Brona Simon, State Historic Preservation Officer, MHC
Philip Bergen, Preservation Planner, MHC
Lynn Smiledge, Preservation Planner, SPENCER & VOGT GROUP (via email)
Board of Trustees, Ridgewood Cemetery Association
Scott Polumbo, Superintendent, Ridgewood Cemetery



RECEIVED 2280

DEC 24 2015

Nat. Register of Historic Places
National Park Service

The Commonwealth of Massachusetts
William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

December 16, 2015

Mr. J. Paul Loether
National Register of Historic Places
National Park Service
1201 Eye Street, NW 8th floor
Washington, DC 20005

Dear Mr. Loether:

Enclosed please find the following nomination form:

Ridgewood Cemetery, 177 Salem Street, North Andover (Essex), MA

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owner of the property was notified of pending State Review Board consideration 30 to 45 days before the meeting and were afforded the opportunity to comment.

One letter of support has been received.

Sincerely,

A handwritten signature in blue ink that reads "Betsy Friedberg".

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: James Lafond, Ridgewood Cemetery Association
Kathleen Szyska, North Andover Historical Commission
Tracy Watson, North Andover Board of Selectmen
John Simons, North Andover Planning Board
Lynn Smiledge, Spencer and Vogt Group