

157

United States Department of the Interior
National Park Service

FEB 23 2011

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name EVERGREEN CEMETERY

other names/site number FMSF#DU14270

2. Location

street & number 4535 North Main Street N/A not for publication

city or town Jacksonville N/A vicinity

state Florida code FL county Duval code 031 zip code 32206

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 nationally statewide locally. (See continuation sheet for additional comments.)

Barbara C. Mattick/DSHPO 2/16/2011
Signature of certifying official/Title Date

Florida Department of State, Division of Historical Resources, Bureau of Historic Preservation
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
 - See continuation sheet
- determined eligible for the National Register
 - See continuation sheet.
- determined not eligible for the National Register
 - See continuation sheet.
- removed from the National Register.
- other, (explain) _____

Edson H. Beall Signature of the Keeper Date of Action 4-8-11

Evergreen Cemetery
Name of Property

Duval Co., FL
County and State

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)

- buildings
- district
- site
- structure
- object

Number of Resources within Property

(Do not include any previously listed resources in the count)

Contributing		Noncontributing	
17	5	buildings	
1	0	sites	
7	1	structures	
86	0	objects	
111	6	total	

Name of related multiple property listings

(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

Current Functions

(Enter categories from instructions)

FUNERARY: cemetery

7. Description

Architectural Classification

(Enter categories from instructions)

N/A

Materials

(Enter categories from instructions)

foundation N/A
walls N/A

roof N/A
other _____

Narrative Description

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

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 1

Evergreen Cemetery
Jacksonville, Duval Co., Florida

SUMMARY

Evergreen Cemetery is located at 4535 North Main Street, three miles north of downtown Jacksonville, Duval County, Florida. Covering 167 acres, the cemetery contains approximately 70,000 burials. The National Register boundary, which encompasses the historic sections of the cemetery, contains approximately 135 acres and approximately 55,000 burials. Brick walls fashioned with pointed caps and anchored by columns extend along the east, south, and west property boundaries, which coincide with Evergreen Avenue, Main Street, and Winona Drive. Established in the 1880s, the cemetery developed over time without an initial master plan, with the oldest section extending from the southeast corner of the site. The cemetery contains many winding avenues that define irregularly shaped burial blocks. Over time, the addition of burial sites farther north and west, and the incorporation of adjacent cemeteries to the west introduced still more landscape shapes and designs into the overall plan. Some avenues reflect the names of the original cemetery incorporators and later directors, such as Angus, Barnett, Bowden, Buckman, Cummer, Daniel, Drew, L'Engle, Mills, and Stockton. Other street names are of flora, trees, and saints. Some of those names reflect the cultural origins of other cemeteries integrated into Evergreen Cemetery: Woodlawn Cemetery, a commercial cemetery; Mt. Olive Cemetery of African-American ethnic heritage; and St. Mary's Cemetery of Catholic heritage. Adjacent to, but outside the Evergreen boundary are the Ahavath Chesed Cemetery and the Jacksonville Jewish Center Cemetery.

A broad range of markers and funerary art are located within Evergreen Cemetery. Along with picturesque avenues, asymmetrical grass pathways wind through the cemetery and some plots are bracketed by paved sidewalks. Most graves have an east/west axis with the feet aligned to the east. Because of the various shapes of burial spaces, some graves face adjacent avenues with different orientations. In one area, designed as a figure-8, grave markers face all points of the compass.

SETTING

Duval County lies in north Florida, with Jacksonville serving as the seat for a consolidated city and county government. The population of Duval County is 879,235, with only the beaches area and the City of Baldwin outside the consolidated city-county government system. The St. Johns River wends its way through the city, forming a series of dramatic turns and providing picturesque views of the water and the urban landscape. A port city and railroad center, Jacksonville supports United States highways 1, 17, 23, and 90; interstates 10 and 95; and the headquarters of CSX railroad. The downtown lies along the north bank of the river, where the waterway assumes an easterly course. Extending north-south through the downtown, Main Street is also designated United States Highway 17. Farther north is the Springfield Historic District (NR 1987). The North Jacksonville area extends beyond Springfield to include the neighborhoods of Brentwood, Norwood, Panama Park, and Pearl Court, Evergreen Cemetery, and the Jacksonville Zoological Park.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 2

Evergreen Cemetery
Jacksonville, Duval Co., Florida

Located approximately forty blocks north of Jacksonville's downtown, Evergreen Cemetery extends northeast of the intersection of Main Street North and Winona Drive. The cemetery is bounded roughly by Main Street North on the west. The north boundary extends along West Evergreen Drive west of the railroad tracks and then runs north along the east side of the railroad tracks to East 44th Street, then east along East 44th Street to the intersection of East 44th Street, Evergreen Avenue, and Buffalo Avenue. The curvilinear alignments of Evergreen Avenue and Winona Drive roughly form the east and south boundaries. The Ahavath Chesed Cemetery and Jacksonville Jewish Center Cemetery (Photo #1), located south of Evergreen Cemetery between the railroad tracks and Gate 5, is not included in the boundaries of the Evergreen Cemetery. Located immediately north of West Evergreen Drive is the Center Memorial Park (Photo #2), which is separated from Evergreen Cemetery by a chain link fence. Also north of West Evergreen Drive is a non-historic section of the current Evergreen Cemetery accessed via Gate 6.

Supporting industrial and shipping facilities in Jacksonville's Eastside and Talleyrand sections, the main line CSX railroad tracks extend roughly through the middle of the cemetery on a north-south axis (Photo #3). Near the south boundary, Woodlawn Avenue provides east to west access between the two areas of the cemetery divided by the tracks (Photo #4). A drainage canal extends in a northwest-southeast alignment through the cemetery, converging with the railroad right-of-way near Woodlawn Avenue (Photo #5). Long Branch, a narrow creek, and two public green spaces—Evergreen Park and Jennings Park—occupy sites outside the cemetery to the south and east (Photo #6). Residential suburbs of Jacksonville lie to the north and commercial buildings are located on Main Street to the west. A prominent local landmark, Andrew Jackson High School, is located several blocks to the south. Approximately one mile north is the mouth of the Trout River, a tributary of the St. Johns River; approximately one-quarter mile to the east is the St. Johns River, where docks, terminals, and railroad tracks support Jacksonville's shipping industry.

PHYSICAL DESCRIPTION

Access to the cemetery is gained through six entrance gates, five located on the south side of the cemetery on Evergreen Avenue, Main Street, and Winona Drive, and one located to the north on 44th Street. Rising approximately four feet, curving brick walls with gable cresting and supporting square columns extend along the property line of the cemetery. The primary gate, Gate 1, is at the intersection of Main Street and Winona Drive. Having a winding alignment, Woodlawn Avenue serves as the primary east-west corridor through the cemetery and Magnolia Avenue is the primary north-south drive.

The layout of the cemetery is irregular due to innovative designs undertaken as the cemetery association opened new areas for burials, and to the association's incorporation of adjacent cemeteries into the overall plan. Evergreen incorporated the preexisting Mt. Olive Cemetery, an African-American burial ground; St. Mary's Catholic Cemetery; and Woodlawn Cemetery. The original Evergreen Cemetery extended east of the railroad tracks, while the three other cemeteries occupied sites west of the tracks. The burial spaces include

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 3

Evergreen Cemetery
Jacksonville, Duval Co., Florida

conventional rectangles and squares, and asymmetrical curvilinear, modified triangle, elongated- and semi-circular, figure-8, kidney, and oval shapes. The variety of shapes was used to accent the natural contours of the land and provide for interesting views from within the cemetery. Consequently, while many burials have a conventional east-west axis, a tradition followed in most American cemeteries, many gravestones face an adjacent road and orient to different points on the compass. The most unconventional departure from the east-west plan occurs in a figure-8 shaped plot, where gravestones are distributed in a circular pattern facing outward toward the corresponding circular drives.

Vegetation consists of camphor, cedar, dogwood, live oak, and magnolia, many planted along avenues and drives during historic-period improvement and beautification projects. Linear alignments of mature cedar, magnolia, and oak trees provide evidence of intentional landscape architecture during the historic period. These mature trees provide ambiance, canopies, and shade throughout the cemetery. Sago and sable palms are distributed across the site. Smaller plantings include azaleas, boxwoods, camellias, coonties, crepe myrtles, gardenias, junipers, ligustrum, podocarpuses, roses and ivy. Bamboo, shrubs, and trees obscure from view the railroad tracks, which are also protected by a fence. Various types of border and lawn grasses accent some family plots and individual gravesites.

Ethnic & Social Character of Cemetery Plan

Evergreen Cemetery provides an exceptional representation of the funerary, ethnic, and social character of the City of Jacksonville. The two sections of Evergreen Cemetery, East and West Evergreen Cemetery, are divided by the railroad tracks.

The original Evergreen Cemetery located east of the railroad is a traditional commercial cemetery used by citizens of the Protestant denominations. It includes curving drives toward the south end, and rectilinear blocks and plots at the north. It contains a wide variety of headstones, a large concentration of mausoleums, memorials, and obelisks that indicate that it served Jacksonville's upper, upper middle, and middle classes.

The West Evergreen Cemetery section contains the Catholic St. Mary's Cemetery, Woodlawn Cemetery, and the African-American Mt. Olive Cemetery. St. Mary's Cemetery is small, and the plan has a central oval and rectilinear blocks. Representing a high degree of wealth, a small number of mausoleums and obelisks are combined with headstones.

To the west and north is Woodlawn Cemetery, another commercial cemetery. Having an irregular plan, it is bounded by Cherry Drive, Columbine Drive, Fern Drive, Gardenia Drive, West Evergreen Drive, and Woodlawn Avenue. Containing a figure-8 drive and curvilinear roads, it contains burials primarily of Jacksonville's working and middle class. Woodlawn has few mausoleums or obelisks.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 4

Evergreen Cemetery
Jacksonville, Duval Co., Florida

To the north of Woodlawn Avenue is Mt. Olive Cemetery, the African-American burying ground. The smallest of the burying grounds within Evergreen, the cemetery has a rectangular shape bounded by Columbine Drive, Gardenia Drive, Mt. Olive Drive, and Woodlawn Avenue. Mt. Olive Cemetery contains hand-carved headstones, handmade barrel-arch sepulchers, and a few commercial headstones, memorials, and obelisks.

Markers

Evergreen Cemetery's oldest markers include commercial headstones¹ and tablets² fashioned in concrete and marble by local monument dealers with birth and death information and carved designs displaying popular burial and after-life themes. Manufactured in 1899, the Eleanor Tremere tablet (Photo #7) rises approximately two feet east of Magnolia Avenue north of Walnut Drive, and bears a rose motif cast in a recessed circle. The rose symbolizes beauty, devotion, love, and majesty. In funerary art, the greater the number of open petals on a rose, the longer the life lived by the buried individual.

The popular clasped hands motif in an oblong recess panel appears on the Emma Kornahrens tablet (Photo #8), which rises approximately four feet west of Magnolia Avenue south of Walnut Drive. Clasped hands in funerary art symbolize unity and affection even after death and a welcome into heaven. Carved from marble in 1899, the Isabel Brown tablestone³ (Photo #9) displays curved beveled edges and is mounted on a stepped foundation. Manufactured in concrete in 1911 and located in the St. Mary's Cemetery section, the John B. Ciancaglioni table stone (Photo #10) displays a tripartite top edge adorned with a central dove and olive branch in a circular recessed panel flanked by long-stemmed lotus reeds in narrow recessed panels. Referencing the biblical Genesis story, the dove and olive branch symbolizes peace and purity. Carved in marble in 1881, the "Little Jerome" Bettes marker (Photo #11) on Angas Drive just south of Holmes Drive is typical of simple nineteenth century markers in the oldest section of the cemetery. It has significance as one of the oldest headstones in the cemetery and coincides with the founding date of Evergreen Cemetery.

Located north of Daniel Drive, the Spencer family plot (Photo #12) from the late nineteenth century, combines contrasting materials. Marking the extent of the plot, concrete coping supports a decorative wrought-iron fence. Carved in 1885, a square white marble column with a tasseled cloak and stepped foundation rises approximately five feet in the center of the plot to mark the burial site of Dr. J. A. Spencer. A marble footstone⁴ bearing the initials "JAS" rises several inches above-grade north of the memorial headstone. Near the south line of the enclosure are two marble tablets carved in 1882 and 1891. They rise approximately one foot and are accented with cradles.⁵ Each headstone has a curve top edge and a circular recessed panel with a broken stem and broken

1 "Headstones" are burial markers at of the head of the grave often including information of the person.

2 "Tablets" are vertical slabs, usually not more than 3" thick.

3 "Tablestones" are stone slabs usually 3'x6' supported horizontally by six pillars located above the burial.

4 "Footstones" are small stone markers indicating the foot of the grave.

5 "Cradles" are masonry edges that outline the burial and appear as low sides of a cradle.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 5

Evergreen Cemetery
Jacksonville, Duval Co., Florida

ring motif, respectively. The cloak-and-tassel motif in funerary art symbolizes the weary traveler at rest. The broken stem and broken ring motifs symbolize a life cut short and the breaking of earthly bonds.

Located on Bedell Drive east of Magnolia Avenue, the Bailey family plot (Photo #13) is significant for its series of marble headstones carved between the 1880s and 1920s. Installed over several decades, the markers are sited in an asymmetrical pattern but use a similar white marble carved in different tablet styles. The funerary symbolism within the family plot reveals a variety of themes: the scroll-and-ivy motif symbolizes knowledge and immortality, respectively. Emblematic of the deity, a keystone-circle-triangle design appears in a recessed disc the upper panel of the 1888 Edward Bailey marker. The keystone is symbolic of locking in place or completion. The triangle within a circle has various symbolic meanings: the seal of Solomon and the Trinity. The weeping willow in funerary art is a symbol of immortality and a tearful remembrance of the dead.

The Stockton family plot (Photo #14) is accented with a central granite rectangular memorial marker resting on a foundation. Installed about 1912, it bears the family name in relief inside a heavily molded oval panel accented with a hyacinth motif. In addition to its decorative appeal, the latter in funerary art symbolizes games, sports, and rashness. Facing north on Osborne Drive and installed between 1912 and 1934, four beveled granite grave markers bracket the cenotaph⁶ in a tightly held symmetrical design. The markers have similar design and material features cast in military and religious themes. Those symbolic themes include a crossed sword and key in a circle bracketed by an eagle and wreath; crown-and-crossed cannons in a circle with an eagle and wreath; and a Greek cross.

The Barnett family plot (Photo #15) stands at the northeast corner of Bedell Drive and Magnolia Avenue. Rising at the center of the plot is a semi-circular quarry-faced cenotaph, with the family name carved in rustic relief lettering. Carved by the Southern Monument Company of Jacksonville, six headstones extend from the memorial, quarried and carved from a similar granite material between 1903 and 1936.

Typical of grave ledgers,⁷ the H. H. Buckman marker (Photo #16) covers the grave of a former state senator and the "father of higher education in Florida." Rising approximately two inches above grade and oriented to the west toward Magnolia Avenue, the stone slab measures approximately nine feet in length and three feet wide, has quarry-faced edges, and a polished surface that bears Buckman's birth and death dates and an epitaph near the foot.

On a more whimsical note, the Campbell ledger (Photo #17) dating to 1926, stands east of West Evergreen Drive and north of Honeysuckle Drive. Similar in size and shape to the Buckman ledger and headstone, the granite stone records Campbell's birth and death dates. The memorial headstone displays a Corinthian pilaster, a scroll bearing the Campbell name intertwined with ivy and vines, and a carved alligator basking on the top

⁶ "Cenotaphs" are monuments honoring a person or persons not buried there; literally "empty tomb."

⁷ "Ledgers" are large rectangular grave markers, usually stone, laid even with the ground to cover the burial.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 6

Evergreen Cemetery
Jacksonville, Duval Co., Florida

edge. A column in funerary art is a metaphorical heraldic symbol of fortitude and the support of others who are weak. Ivy is symbolic of remembrance. While lambs are common funerary symbols, generally referencing the death of a child, an alligator is uncommon in funerary art. Emblematic of a dragon, the alligator is a symbolic warning of dark desires and powers. However, with the proximity of Jacksonville to Gainesville, which is home to the popular University of Florida, it is likely that the alligator represents the university mascot and the loyalty of the deceased to his alma mater university. The alligator is also a ubiquitous symbol of the state of Florida as a whole, and may represent an expression of local pride.

A good example of an early twentieth century barrel-arch sepulcher⁸ and headstone (Photo #18) is located in the historic African-American Mt. Olive Section of Evergreen Cemetery. Located east of Gardenia Drive and built in 1905 with bricks and cement, the vault lies on an east-west axis with the head facing west. Stepped ends bracket the cover with the higher step at the west end. A cement headstone with a pointed arch top identifies the burial with Isabella Clayton.

Stone carver B. D. Love executed and installed the headstone of Catherine Maxwell (Photo #19) in Evergreen's Mt. Olive Section in 1909. Located near the south end of Gardenia Drive and rising approximately eighteen inches above grade, the cement marker is an excellent example of a handmade headstone: an offset bell arch, straight rules or lines, and a combination of irregular hand-drawn and die cut lettering. The date of the Maxwell headstone coincides with the organization of African-American cemeteries elsewhere in Jacksonville by A. L. Lewis.

At the southeast corner of the Mt. Olive Section, the William A. Johnson headstone (Photo #20) assists in documenting the early history of the African-American section. Manufactured in 1882, the cement headstone has a curvilinear top edge accenting a lily-of-the-valley in a trefoil recessed panel. One of the first flowers to bloom each spring, the lily-of-the-valley in funerary art symbolizes renewal, innocence, and purity. The use of lilies at funerals symbolizes the restored innocence of the soul at death. The marker also has hand tooling by a local carver, who used differing lettering styles for the birth and death dates and scripture verse.

East of Mt. Olive Drive stands the Mamie Johnson marker (Photo #21), one of the largest monuments in the African-American section. Carved in 1901 and rising approximately five feet, the granite memorial has a flared and molded hip cap, a square column with recessed identification shield, a stepped foundation, and a supporting cradle.

Typical of standard issue United States military markers widely distributed across the cemetery, the Smith Morgan marker (Photo #22) is located near the intersection of Honeysuckle Drive and Gardenia Drive. Carved

⁸ "Sepulcher – 1) tomb/place of burial [vault/crypt/cave]; 2) receptacle for religious relics within an altar.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 7

Evergreen Cemetery
Jacksonville, Duval Co., Florida

from white marble in 1950, it has a simple arched top, a Latin cross in a recessed circle, and Morgan's vital information and abbreviated military record.

Approximately 45 Woodmen of the World (WOW) markers stand in Evergreen Cemetery. Organized in the early 1890s and based in Omaha, Nebraska, the WOW intended to provide gravestones bearing the Woodmen's symbols and the deceased's epitaph carved by stonecutters in the form of a tree stump with sawn limbs and cordwood stacks at a central facility and shipped to cemeteries. In practice, however, the home office contracted with monument dealers in cities and towns to cut the markers. In the process, a stone cutter's personal preferences and creativity resulted in unique and varied designs, which often reflected the individualism of the cutter and the deceased's heirs.

Tree monuments were an important part of Victorian funerary sculpture. The tree symbolized life and the love of God while the tree stump symbolized a life cut short, similar to a broken column. Monuments often stood four to five feet in height with sawn or broken limbs, additional symbols of a life cut short. Flowers rising along the base, ferns and delicate vines intertwining the trunk, and peeled or hewn bark often embellished Woodmen markers. The WOW symbols included a dove with an olive branch, broken chain symbolizing peace and a life cut short; an arch with open gates symbolizing the entrance into heaven; and an axe, beetle, and wedge or axe, mallet, and wedge symbolizing simple tools, workmanship, and the progress of culture. By the 1920s, cost concerns prohibited the creation of fanciful markers and the WOW discontinued its marker program. Some member offices continued supplying grave markers to their members, but gradually the once distinctive markers diminished in size, form, and detail. Consequently, some WOW markers are not in the form of a tree trunk and only bear the WOW seal. The distinctive Woodmen form attracted the attention of many stonecutters who provided several tree trunk markers imitating WOW markers. Consequently, not all tree trunk markers are WOW markers and only those with the official Woodmen emblem are legitimate agency markers. Because Jacksonville had one of the largest and most active WOW camps in the country, the cemetery contains a veritable encyclopedia of Woodmen markers that convey the heritage of WOW headstone culture over several decades. Of those, approximately 35 are fashioned in the familiar tree-stump motif while the remaining headstones are conventional commercial markers bearing the WOW seal.

Among the oldest and largest is the Burnham marker (Photo #23), which rises approximately ten feet on the east side of Magnolia Avenue north of Walnut Drive. Fabricated in marble, it forms a vertical tree stump motif mounted on a cut-log rectangular foundation. Carved on a lower bough, a scroll-and-beaded rope display the family name and WOW symbol, the earliest versions of which bear the symbols of a broken chain, dove-and-olive branch, and log-axe, sledge, and wedge, and an epitaph with the Latin phrase "dum tacet clamat," roughly translated as "though silent he speaks." An unusual and intriguing model of a WOW marker, the stump has a fork at its peak and four truncated boughs that bear the carved names of family members who died between 1898 and 1955. The WOW set the marker in 1898 upon the death of William A. Burnham. With the subsequent deaths of three other family members (1907, 1909, 1955), the marker was temporarily removed to a

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 8

Evergreen Cemetery
Jacksonville, Duval Co., Florida

local monument dealer, who polished the underside of another "cut bough" to include the epitaphs of the recently deceased. The distinctive marker is complemented by a concrete cradle.

Another late nineteenth century model, the John F. Lloyd WOW marker (Photo #24), located between St. Paul Drive and St. Joseph Drive in the St. Marys Section, rises approximately seven feet. Manufactured in marble in 1895, the monument displays a tree stump with a split top and deeply grooved bark lines and a scroll. Ferns adorn the base of the marker. In funerary art, the scroll symbolizes knowledge and ferns symbolize humility, sincerity, and solitude. The W. P. Anders WOW marker (Photo #25), near the southeast corner of Magnolia Avenue and Walnut Drive, is a good example of how the Woodmen turned to standardized commercial markers for their members in the opening decade of the twentieth century. Manufactured in 1906, the granite marker rises approximately five feet, has a cross-gabled peak, squared shaft, and stepped foundation with a polished panel epitaph carved with "AT REST." Even the WOW symbol has become less elaborated than earlier models, bearing only a tree stump, leafy twigs, and the original Latin epitaph.

Several examples of WOW markers resembling the J. H. Conken tree stump (Photo #26) are distributed across the cemetery. Rising approximately five feet along Chestnut Drive, the Conken marker was manufactured in 1913. It displays a random checkered bark pattern, rather than the linear groove patterns found on earlier markers. The traditional seal and shield bear the WOW symbol and epitaph. Truncated limbs project from the stump and a calla lily-fern-ivy motif adorns the cordwood base. In funerary art, the calla lily is symbolic of fidelity and marriage, ferns symbolize humility, sincerity, and solitude, and ivy symbolize remembrance.

The L. A. Fritz marker (Photo #27) located west of Gordonia Drive and the James Wyre marker (Photo #28) located west of Gardenia Drive embodies other common WOW patterns found in the cemetery. Each was manufactured and installed in 1918. The markers rise approximately six feet and display the familiar tree stump bark-and-sawn-bough features, WOW symbols, and shields bearing the deceased's demographics. Cord wood foundations are accented by an axe, mallet, and wedge in relief with a cradle projecting out from the Fritz marker. Although similar in design and size, even the Fritz and Wyre markers differ with regard to simulated decayed bark at the stump's top, the location of limb stubs, and bark patterns.

An example of a pre-World War I commercial granite marker with a WOW association is located east of West Evergreen Drive in the Woodlawn Section. Rising approximately four feet above ground, the Henry Geiger marker (Photo #29) has quarry-faced edges that yield to a central polished panel bordered by beaded molding and floral designs. Geiger's epitaph and the WOW emblem appear in relief on the polished panel.

Popular during the second decade of the twentieth century, the stacked cordwood WOW motif appears in approximately seven locations in the cemetery. Stacked cordwood in funerary art symbolizes hard work in a life well lived. The marker style represents a blend of the original tree stump design and a commercial headstone. Typical of the style, the Arthur Demeritt marker (Photo #30) is located north of Woodlawn Avenue between

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 9

Evergreen Cemetery
Jacksonville, Duval Co., Florida

Balsam Drive and Boxwood Drive, was carved from granite in 1917, and rises approximately four feet. Bearing Demeritt's vital statistics, a flowing shield is draped over the logs with the WOW seal appearing at the top.

Another transition form between the WOW tree stump and the commercial headstone, several models of the single log genre also appear in the cemetery. One of those, the James J. Wynn marker (Photo #31), is located south of Honeysuckle Drive between Balsam Drive and Boxwood Drive. Manufactured from granite in 1918, the marker consists of a conventional rectangular polished stone with a log and chocks carved out of the top, enhanced by a beveled surface under the log. The WOW seal appears at the top of the face of the polished stone with Wynn's demographics beneath and the epitaph HUSBAND carved along the length of the log.

Located east of Formosa Drive in the Woodlawn Section, the Frederick Wolff marker (Photo #32) represents the fading presence of the WOW with its tree-stump and log motifs in America's cemeteries. Fashioned from marble in 1928 and standing approximately three feet high, the headstone is mounted on a stepped base and displays a small log-and-cradle design at the top. The Woodmen seal, crossed ferns symbolizing humility, sincerity, and solitude, and Wolff's statistics are carved into the face of the stone.

Family and Commemorative Memorials

Numerous family commemorative memorials dot the cemetery. Some rise only a few feet above the landscape while others soar to thirty feet. Most are cenotaphs with associated family members buried in nearby graves. Materials consist of granite, marble, and zinc. Typical of zinc, or white bronze, markers, the Crawshaw family memorial (Photo #33) stands on Parkhill Drive, west of Daniel Park. Built about 1905 and bearing the names of four Crawshaw family members deceased between 1885 and 1905, the monument rises approximately four feet high. It has an urn that rests upon a molded cap beneath which extends a tapered, four-sided pedimented column with rosettes, ribbons, and inset nameplates. Other symbols include an anchor representative of hope and a nautical heritage; a crown-and-cross symbolizing passion and the sovereignty of God; and a lily representing beauty, chastity, and purity. Creative castings of the zinc memorial are a smooth polished block bearing the Crawshaw name and a rusticated foundation. The graves of the family members noted on the memorial are distributed to the south of the cenotaph.

The most distinctive military symbol in the cemetery is a large sculptured monument of a Civil War Union soldier. The sculpture is fashioned in white bronze (Photo #34), facing north at the intersection of Cummer Drive and Osborne Drive. During the Civil War, Jacksonville, an important port, was invaded four times by Union troops. The city served as the Union's staging area for the Battle of Olustee, and played an important role in Federal Reconstruction. The statuary commemorates those contributions and the presence of large numbers of Union veterans residing in Jacksonville after the Civil War. Installed in 1891 by members of Jacksonville's Grand Army of the Republic (GAR), the commemorative statuary rises approximately eighteen feet on a segmental base. Trimmed with a forage cap and great coat, the infantry soldier stands at parade rest with a

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 10

Evergreen Cemetery
Jacksonville, Duval Co., Florida

Springfield rifle. A stone block with classical elements upon which the statuary rests displays popular Federal emblems of the period, including an eagle-shield-and-crossed flags motif, Grand Army of the Republic veteran medal-and-ribbon pin, mounted cavalry trooper, and a ship's anchor. Beneath the block lies a rectangular pad inscribed with lettering identifying the installation of the memorial by the O. M. Mitchel Post No. 4, Department of Florida, G.A.R. on May 30, 1891. Other faces of the rectangular pad are lettered with traditional epitaphs and phrases associated with the American Civil War: "WITH MALICE FOR NONE, WITH CHARITY FOR ALL," "IN MEMORY OF OUR COMRADES WHO DEFENDED THE FLAG OF THE UNION, ON LAND AND SEA, 1861-1865," and "FRATERNITY, CHARITY, LOYALTY." A granite foundation supports the metal statuary, block, and pad. No similar statuary or memorial exists in the cemetery to commemorate Confederate history. Themes in Confederate and southern history are portrayed best through the J. J. Dickison granite memorial (Photo #35) in the Woodlawn Section. Installed by the Florida Division of the United Confederate Veterans (UCV) about 1905, the marker is located west of Spirea Drive and the figure-8 design in the St. Mary's section of Evergreen.

Carved in white marble in 1910, the Clarkson memorial (Photo #36) stands on L'Engle Drive. Representative of commercial columnar monuments of the early twentieth century, it rises approximately ten feet with a tasseled cloak draped over a round shaft. The monument symbolizes the weary traveler at rest. A tiered block mount-and-foundation system identifies the family names and dates of birth and death.

Installed and carved by the Southern Monument Company in 1923, the Jennings memorial (Photo #37) is among the most distinctive columnar memorials in the cemetery. Located east of Durkee Drive, the monument marks the family plot associated with the graves of Florida's eighteenth governor, William Sherman Jennings, and his wife, May Mann Jennings. May Jennings was a leader in the women's rights movement in Florida and the national conservation movements of the early twentieth century. Rising approximately eighteen feet, the memorial consists of a fluted column capped with a decorative bowl adorned with grape vines. The column bears a nameplate inscribed with the Jennings name, and is supported by an octagonal block accented with fern carvings. The grapevine motif carved on the bowl symbolizes fertility, good harvest, and new life, and is an ancient death symbol associated with the blood of Christ.

Other unusual memorials stand in the Wilkie and Crosby family plots. Inspired by Egyptian funerary art, the Wilkie plot contains a pylon-and-cinerary-urn and a nearby vase (Photo# 38). The memorial rises approximately nine feet above ground. Carved in pink marble and installed by W. F. Eudaley in 1934, the primary statuary is derived from an ancient pylon, or a framed doorway or portal, of an Egyptian temple. Located near the confluence of Coachman Drive and Perry Drive, the memorial displays a coved cornice accented by a winged sun disk, a gorge, or cavetto, and slender lotus reeds in flower on the flanking walls. Partially filled by a decorative cinerary urn carved with a lotus flower motif, a hollow rectangular opening emphasizes the verticality of the monument. A three-foot high vase (Photo #39), also carved in pink marble and accented by similar Egyptian Revival patterns, stands nearby.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 11

Evergreen Cemetery
Jacksonville, Duval Co., Florida

The lotus in Egyptian funerary art symbolizes birth, dawn, and the purity of the soul within the material world. The imagery is taken from the lotus flower, which closes at night and sinks underwater to re-emerge and bloom again. A symbol of rebirth, the lotus is closely related to the imagery of the funerary and Osirian cult. In Egyptian art, the four sons of Horus were frequently shown standing on a lotus in front of Osiris, a god of the earth and vegetation. The Egyptian Book of the Dead contains spells for transforming oneself into a lotus and thus fulfilling the promise of resurrection. The symbolism of the winged solar disc with snakes involves multiple Egyptian beliefs. The Egyptian moon god Thoth used his magic to turn Horus Behudety, god of the midday sun, into a winged solar disc with splendid outstretched wings and attached cobras in his battles with Seth, the lord of Upper Egypt. Uniting with Horus, the goddesses Nekhbet and Vazetin formed the cobras, who had the fiery eye of Ra, the sun god.

In contrast to the ornate Wilkie cinerary urn, the nearby Crosby urn (Photo #40) rises approximately fifteen feet in a small triangular green space located at the confluence of Coachman Drive and Perry Drive. Carved by the Harrison Granite Company in 1950, the statuary has a flared molded lip, long slender neck with squared flanking handles, tapered shoulder, and an elongated body. A horizontal leaf pattern is near the shoulder and vertical sunken relief striations are near the rounded foot.

Four sided tapering shafts, obelisks are a popular form of Egyptian-inspired funerary or commemorative monument in the nation's cemeteries and parks. Conveying various architectural themes and rising to various heights, several obelisks stand in Evergreen Cemetery. Carved in the 1840s and relocated from Old City Cemetery to Evergreen Cemetery following the Great Fire of 1901, the Hart family obelisk (Photo #41) is among the oldest cultural resources remaining in Jacksonville and Duval County. In May 1901, a fire swept past this obelisk and the nearby Hart mausoleum in Jacksonville's downtown, blackening the memorials and charring the human remains. The fire and earlier vandalism prompted the family to remove the bodies and markers to Evergreen in 1902. Easily the oldest marker in Evergreen Cemetery, the marble obelisk rises approximately four feet and bears the names of Isaiah D. Hart, Jr. and Benjamin King Jones. The memorial is mounted on a concrete base.

Carved from marble about 1899, the St. Andrew's Lodge obelisk (Photo #42) is a good example of a memorial associated with Jacksonville's African-American community. Located in Mt. Olive Cemetery west of Mt. Olive Drive, the obelisk rises approximately seven feet and reveals commemorative funerary art. It displays a sunflower, symbolizing devotion to God, and a three-ring chain with the initials "FLT" inscribed in recessed panels, which symbolizes friendship, love, and truth. Representing the three links of fraternity, the three-ring chain is a traditional fraternal society symbol and is the traditional symbol of the Grand United Order of Odd Fellows (GUOOF) and Independent Order of Odd Fellows (IOOF). Those English-based fraternal organizations established chapters in the United States for African-Americans and whites, respectively, prior to the Civil War.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section Number 7 Page 12

**Evergreen Cemetery
Jacksonville, Duval Co., Florida**

Mounted on a stepped base, the obelisk marks the burial grounds for members of Jacksonville's St. Andrew's Lodge No. 1464 Grand United Order of Odd Fellows.

The Pierce obelisk (Photo #43) is mounted on a stepped base northwest of the GUOOF marker. Carved from marble in 1903, the obelisk rises approximately seven feet. The monument marks the remains of one the Jacksonville's prominent African-American physicians, Andrew L. Pierce. The doctor's vital statistics are accented by a fleur-de-lis.

Carved out of granite by J. F. Manning & Company of Washington, D.C. about 1890, the L'Engle obelisk (Photo #44) is typical of late nineteenth and early twentieth romantic shafts. By then, the Manning Company had designed, carved, and installed statuary in the White House, monuments at Congressional Cemetery and Glenwood, Oak Hill, and Rock Creek cemeteries in Washington, D.C., Arlington National Cemetery, the Naval Academy Cemetery at Annapolis, Maryland, and in Culpeper and Fairfax, Virginia. Located north of Stockton Circle, the L'Engle monument rises approximately twelve feet, with the obelisk mounted on a classic block inscribed with demographics of various L'Engle family members.

Typical of larger obelisks and standing 25 feet above St. Peter Drive in the St. Marys Section, the Lane family obelisk (Photo #45) was installed about 1914. Superbly proportioned and executed in granite, the memorial faces east. Approximately six feet above grade, the obelisk yields to a molded stepped foundation, with the Lane family name appearing on a tapered concave pedestal accented by palmette corner flourishes and beaded half-round molding. The palm symbolizes victory, success, eternal peace, and a symbol of Christ's victory over death. Dating from the 1930s, the Champlain obelisk (Photo #46) faces Baker Drive. Rising approximately 30 feet above ground, the memorial has a long shaft with Art Deco inspired papyrus flourishes at its base, approximately two feet above grade. Assembled with a series of rectangular blocks, the low base is carved with the Champlain family name. In contrast to these taller polished monuments, the shorter Bryan family obelisk (Photo #47) has a rustic quarry-face. Overlooking Barnett Drive west of Magnolia Avenue, the tripartite monument displays quarried features on its foundation, mount, and shaft with the mount bearing the Bryan family name in relief on a polished panel. This site commemorates the adjacent burial locations of two of Florida's United States Senators: William James Bryan and Nathan P. Bryan.

Immediately north of the Bryan plot and facing north onto Bedell Drive is the Duncan U. Fletcher stele (Photo #48). Carved in a white-pink marble in 1937, the vertical tablet rises approximately nine feet and displays a stepped top. A slender groove inset along the top and side edges provides relief from the marble slab. Executed in 1909 by Sarasota artist Charles Adrian Pillars, a sculpted bronze disc accented by a laurel wreath bears the profile of Fletcher upon his election to the United States Senate. Affixed to the memorial in 1937, the disc is emblematic of a funerary art death mask accented by the laurel wreath, which is symbolic of victory.

Installed in 1927 by William F. Eudaley, the Colledge stele (Photo #49) is located in a small green space formed

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 13

Evergreen Cemetery
Jacksonville, Duval Co., Florida

by Archibald Drive, Durkee Drive, and Perry Drive. Carved from granite, the memorial rises approximately eight feet and displays a stepped top edge with vertical and horizontal grooves that accentuate its height, a pineapple-box-circle geometric design, and the Colledge name. The boxed circle, or mandala, is a concentric diagram that has spiritual and ritual significance in both Hindu and Buddhist traditions. The term is of Hindu origin and appears in the Rig Veda as the sections of the writing, but is also used in other Indian religions, particularly Buddhism. In the Tibetan branch of Vajrayana Buddhism, mandalas have been developed into sand paintings. They are also a key part of meditation practices. In various spiritual traditions, mandalas may be employed for focusing attention, as a spiritual teaching tool, for establishing a sacred space, and as an aid to meditation. Carl Jung, the founder of analytical psychology, associated the mandala as a representation of the unconscious self. In funerary art, the boxed circle is symbolic of the cosmos and heavens. Renaissance humanists likened it to God from its perfect shape and the creative principle of the earth. The pineapple in funerary art represents eternal friendship.

An ancient symbol and ornamental device, crosses appear in various forms and sizes in the cemetery. The cross in the Catholic and Protestant traditions symbolizes faith and resurrection. It is interpreted as the perfect symbol of Christ's sacrifice at Calvary. Common variations of the cross include Celtic, Eastern, Greek, Latin, and Maltese crosses.

Accented by the previously discussed rustic style obelisk, the Bryan family plot (Photo #47) has two crosses of various vintages. Executed in granite, each displays a conventional Latin cross plan. More specifically, they are cross pattée designs with flared ends emblematic of the Maltese cross and Iron cross of the crusades, Teutonic Knights, and later Prussia. Marking the burial of United States Senator William James Bryan and installed in 1908, the cross on the west, displays flared ends on the crossbar and the top and base of the upright. By way of contrast, the William Allen Bryan cross to the east, carved by Atlantic Memorials, Inc., of Jacksonville, in 1937, has a similar flaring pattern on the crossbar and top of the upright, but flares out at the base to form a foundation.

Typical of several paneled Celtic crosses carved and installed in the 1940s and 1950s at Evergreen Cemetery, the Banon cross (Photo #50), located along Cummer Drive north of Holmes Drive, rises approximately nine feet high. Adapted from the eighth century St. Martin's Cross on the Isle of Iona in Scotland, Presbrey-Leland, Inc., of New York City designed the memorial in 1945. The company's template for Celtic crosses, such as the Banon memorial, derived from sculptor A. Stirling Calder of New York City. Calder set a new standard for paneled Celtic cross memorial designs with the General William Joyce Sewell cross in Camden, New Jersey. The Presbrey-Leland company carved and installed the Sewell cross in 1901. Decades later, the Presbrey-Leland company still turned to Calder's artwork for its memorial crosses. In 1945, the company carved the Banon cross using "Smith's Light Pink Westerly Granite" from its Vermont quarries. The tall tapered upright contrasts with the short crossbars accented by semicircular cutouts united by a circle. Adorned with a series of

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 14

Evergreen Cemetery
Jacksonville, Duval Co., Florida

panels, the upright and face of the cross bears sunken relief Celtic designs and lettering memorializing the Banon family.

Carved and installed in 1913 by E. O. Painter's Florida Granite & Marble Works of Jacksonville, the Painter family memorial (Photo #51) unites the cross motif with another popular cemetery statuary theme: the angel. Generally interpreted in the Hebraic, Christian, and Islamic faiths as a messenger from God, the angel is a heraldic symbol for dignity, glory, and honor. The cross-and-angel Painter memorial, located at the intersection of Magnolia Avenue and Osborne Drive, rises approximately fifteen feet in height. The deep massing of the granite quarry-faced Latin cross contrasts with the smooth polished white marble lines of a six-foot angel mounted on a stepped foundation. The Painter name appears in raised lettering on a rectangular block. The grave markers of E. O. Painter, Martha Painter, and Okle Painter Williams are inscribed across the front of the memorial. It was carved and installed by Painter's granite and marble works company following Painter's death.

A popular theme in many burying grounds, angels appear in single and paired arrangements in the cemetery. Installed in 1904 and 1906, the Clark and Coleman memorial angels provide picturesque relief and historical interest on Elmwood Drive. One of the most compelling statuary west of the railroad tracks, the Coleman memorial (Photo #52) rises approximately fifteen feet, terminating in a white marble angel with an outstretched arm pointing upward and the other cradling a fern stem. Facing east, the statuary expresses a silent humble majesty, with its head slightly lowered and its fully formed wings extended. The statuary rests on a segmental rough-hewn tapered column with the Coleman name appearing on the lower section in block lettering. The angel stands at the graves of family members Gertrude, Lindza, and W.W. Coleman. At the west end of the Coleman plot is the Clark angel (Photo #53), a white marble statue that faces west. Complemented by a cradle and crenellated tower, the Clark angel appears in the form of a cherub with praying hands. It measures two feet high and stands on a block identifying the name and information of a child buried at the site. The contrasting back-to-back Coleman-Clark angel stands out from the neighboring low headstones.

Mausoleums

There are 25 family mausoleums of various sizes, stylistic influences, and manufacturers located in the grounds of the cemetery. Designed by Jacksonville architect Henry J. Klutho in 1901, the St. Clair-Abrams mausoleum (Photo #54) stands on St. Marks Drive, west of St. Peter Drive. Facing south and fashioned with Georgia marble in the Colonial Revival Style, the well-proportioned structure has a flat roof with a roofline balustrade, a central bracketed parapet surmounted by a cross, and carefully crafted dimension stonework. The walls display a traditional random-range dressed-faced ashlar masonry pattern. The central entrance is bracketed by a pair of Doric columns and accented by a gable pediment. Wrought-iron grills protect the entrance and flanking rectangular openings beneath the eaves. A tarp has been installed over the mausoleum to prevent leaks through the roof system.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 15

Evergreen Cemetery
Jacksonville, Duval Co., Florida

Constructed about 1910 on Cummer Drive north of Roe Drive, the Cummer mausoleum (Photo #55) is reminiscent of an Egyptian temple. It has inward slanting sidewalls and a pair of massive round columns accented with flared papyriform capitals and papyrus leaf patterns at the bases. The Egyptian Revival theme continues with a coved cornice embellished with a winged disc and snake motif. Scored bead moldings accent the tilted walls fabricated with polished granite masonry work laid in horizontal panels. Papyrus, a triangular reed that symbolizes ancient Lower Egypt, is a light, strong, thin, and durable plant that grows in freshwater marshes along the River Nile. Emblematic of the best of ancient Egypt, the papyrus reed became the preferred medium for writing during Egypt's first dynasty and endured until about the 11th century A.D., with the advent of paper. Besides its use for writing, papyrus was also used for mattresses, building chairs, tables, and other furniture, mats, baskets, boxes, sandals, utensils, rope, and boats. Furthermore, the papyrus root was an Egyptian source of food, medicine, and perfume. On the Cummer mausoleum, Egyptian gorge moldings provide relief between the door and walls, and accent the transom, which bears the name "Cummer." An inset entrance is protected by a solid granite door devoid of any piercings or decoration. A stepped parapet obscures the flat roof.

Built in a secluded area east of the railroad tracks and the intersection of Oak Drive and Osborne Drive, the c. 1911 John Dodd mausoleum (Photo #56) displays eclectic Classical and Mission Revival Style influences. The mausoleum has a gable roof obscured by a curved segmental parapet with a keystone, beneath which extends an arched panel. The arched panel and segmental parapet display polished granite that contrasts with walls fabricated from coursed quarry-faced ashlar granite. Bracketed by half-sized Corinthian columns, the distinctive central entrance exhibits a pair of bronze doors with solid lower panels and star grills on the upper panels. The doors are enhanced with a blind arched transom and a simple frieze, which originally displayed the name "Dodd".

Built in 1917 with variegated polished white marble, the Pons mausoleum (Photo #57) is located on St. Matthew Drive, east of St. Peter Drive. Exhibiting the influences of the Classical Revival style, the mausoleum has a front-facing gable roof, a slanted cross in the tympanum, and a central entrance accented by four Ionic columns and a pair of bronze doors. The doors consist of single clear lights protected by grills in the top half and closed panels in the lower half, accented with wreaths and a capital letter "P." The Pons family name appears along a wide frieze, which extends around the mausoleum, and the date of the mausoleum's construction appears on the doorstep. Protected by bronze grills, rectangular openings appear on the upper-front walls of the east and west elevations, respectively.

Built about 1918, the Buffalow mausoleum (Photo #58) is located on Durkee Drive. Fashioned with granite in the Classical Revival genre, the four-crypt mausoleum stands well above grade on an articulated foundation. Its front-facing gable roof is accented with the Masonic compass-square emblem in the tympanum. The emblem contains two of the principal symbols found in a Masonic lodge: the square and the compass. Some lodges explain these symbols as lessons in conduct. For example, that Masons should square their actions by the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 16

Evergreen Cemetery
Jacksonville, Duval Co., Florida

square of virtue and to learn to circumscribe their desires and keep their passions within due bounds toward all mankind. A wide frieze band bears the Buffalow name flanked by roundels. Deeply inset on the facade and bracketed by Ionic columns, a pair of narrow bronze doors has clear glass panels protected by ornamental wrought-iron grills. Quarry-faced walls on the rear and side elevations contrast with the polished features on the facade. High on the rear elevation is a leaded stained glass window protected by a rectangular blind opening that is covered by a veneer of granite and ornamental bronze work.

Built about 1923, the William C. Cooper mausoleum (Photo #59) is located on St. Peter Drive north of St. Mark Drive. The two-crypt structure displays a pair of Tuscan columns that bracket a frieze with the family name. Manufactured in bronze, a distinctive central door is embellished with leaded stained art glass protected by a grill and ornamental fretwork. The mausoleum has a rectangular plan, front-facing gable roof accented by a slanted cross on the gable front, rough-hewn quarry-faced walls, and steps with flanking stem walls and urns.

Completed in 1926, the two-crypt Mills mausoleum (Photo #60) is located on Mills Drive near the confluence of Forest Drive and Towers Circle. It has a shallow-pitch gable roof, quarry-faced granite horizontal walls, and a polished frieze with the name "Mills" carved into the facade. A bronze door with grills and fretwork protecting the upper lighted panel is accented by two steps with curved flanking stem walls. Polished engaged columns are trimmed with festoons.

Built with granite about 1926, the three-crypt Swartz mausoleum (Photo #61) stands west of Perry Drive. It displays a flat roof, offset panel bronze door with a quatrefoil-circle grill, and quarry-faced granite horizontal walls. Flanked by consoles, a polished frieze bears the Swartz name. Projecting articulated foundation walls support planters. The west elevation features a leaded glass fixed window.

Designed and built by the McNeel Marble Company of Marietta, Georgia, in 1927, the F.A.P. Jones mausoleum (Photo #62) is located on Osborne Drive west of Cummer Drive. Displaying a rustic motif with Classical flourishes, the mausoleum has a gable roof with an accented ridge conveying the impression of a keystone and a tympanum with a wreath-and-ribbon cartouche with a central "J". A slender frieze has the name F.A.P. Jones. Quarry-faced granite horizontal walls contrast with polished areas of the tympanum and frieze. A deeply inset entrance is accented by truncated square columns, benches, polished granite surround, and bronze doors with solid lower panels with quatrefoil designs and upper panels with grills.

Typical of small simple mausoleums associated with the Great Depression, the Mullaney mausoleum (Photo #63) stands south of St. Matthew Drive. Built in 1940 by William F. Eudaley, the mausoleum has a stepped roof plan, quarry-faced granite horizontal walls and pilasters, and a bronze grill. A frieze and pilasters with rough-hewn faces embrace the grill, which protects the interior white marble crypt panels. A polished plate bearing the Mullaney name provides relief from the overall rustic-hewn features of the mausoleum.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 17

Evergreen Cemetery
Jacksonville, Duval Co., Florida

Designed and installed by the Presbrey-Leland Studios of New York City, in 1943, the Macduff mausoleum (Photo #64) stands at the intersection of Angas Drive and Coachman Drive. It has the bilateral symmetry and well-proportioned lines of the Greek Revival style. The inset temple front has a pair of Ionic columns and a pair of bronze doors with solid lower panels and hand-wrought star-and-ring grills in the upper panels. The mausoleum has a low-pitch gable roof with shallow eaves, wide frieze with the "Macduff" name carved in the front facade, and solid polished granite walls.

Installed in 1948 by Clark Memorials, Inc., the Yerkes mausoleum (Photo #65) is located at the convergence of Cranford Drive and Perry Drive. The mausoleum has a shallow-pitched gable roof, a tympanum with the Yerkes name inscribed upon it, a floriated stringcourse, and white marble walls. Quarter-round engaged fluted columns bracket a pair of bronze doors with floral patterns.

Ancillary Structures

Referencing elliptical curving colonnades and pergolas associated with Greek and Roman antiquity, the Streater colonnade (Photo #66) is typical of well-designed garden-type monuments offered by the Presbrey-Leland Studios, Harrison Granite Company, and other commercial architectural stonecutters and memorial dealers during the early twentieth century. The Streater memorial consists of four Tuscan columns supporting an entablature accented with urns. The entablature bears the names of the Frank and Emily Streater, who were interred in the accompanying grave lots. The central columns embrace a bench with the upright identifying the family name.

Located along Cummer Drive across from the Cummer mausoleum is the Cummer exedra (Photo #67). Designed and installed in 1911 by the Harrison Granite Company of New York City and Vermont, the elongated memorial bench is sixteen feet long, eight feet wide, and six feet high. The granite structure has three steps, curved stem walls, and a central plate that displays the names of Wellington W. Cummer and Ada Gerrish Cummer and an epitaph that reads: "An oak has fallen—in the time of changing leaves and somber haze, a man has fallen in his prime. And this the triumph o'er the tomb: The man who slumbers does not die his life doth others lives illumine."

Completed about 1927, a restroom structure is located south of Parkhill Drive (Photo #68). Similar in design and size to the mausoleums in the cemetery, the restroom has a gable roof surfaced with ceramic pantiles and smooth stucco walls. Arched entrances at the east and west ends are accented with heavily molded hoods, consoles, and wrought-iron grills. The building features six-light hopper windows protected by wrought-iron grills.

Used for the temporary storage of bodies prior to formal interment, two receiving vaults face southeast onto Evergreen Avenue north of Gate 5. Built about 1913 by W. F. Miller & Company, the smaller fifteen-crypt

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 7 Page 18

Evergreen Cemetery
Jacksonville, Duval Co., Florida

vault (Photo #69) has a gable roof, Mission Revival shaped parapet with statuary niche, and course granite ashlar walls. Wrought-iron gates protect fifteen marbled faced crypt doors, white tiled walls, and a coved ceiling. Immediately to the north stands a larger thirty-crypt receiving vault (Photo #70). Built in 1927, the vault has a gable roof obscured by a straight parapet, course granite ashlar walls, and bronze grills protecting the interior. A transom above the entrance is carved with the Roman numerals MCMXXVII. Vines cover the exterior walls of each vault, giving them ambiance and the impression of antiquity.

Landscape Features

The curving alignment of a brick wall that encloses the cemetery boundaries contributes to the ambiance and offers protection for the cemetery (Photos #71-74). Constructed in the 1920s and 1930s, the wall has a uniform height of forty inches with supporting square columns. The vast majority of the wall has a modified Flemish bond pattern joined to pointed arch caps by a simple corbel course. Protected by gable caps, columns are spaced approximately fifteen feet apart. In contrast, across the southern section of the cemetery (Photo #75), the column spacing is approximately nine feet apart. Along that section, the walls have the American common bond pattern, accented by central Latin crosses fashioned from projecting bricks laid on their beds. A two-step corbel course connects the walls to flat caps. The columns are accented with stepped caps and inset rectangular panels.

Entrance gates anchor the walls and provide access into the cemetery at various locations. The most elaborate of those, Gate 1 (Photo #76) is located at the intersection of Main Street and Winona Drive. Part of a landscape architecture initiative undertaken in 1948 and replacing an older wall and entrance system in 1950, Gate 1 provides access onto Woodlawn Avenue, the winding east-west corridor through the cemetery. Reflecting the oblique angle of the avenue, the gates are set at a 45-degree angle to the adjacent public roads, presenting an unusual contrast to the rectilinear grid system along Main Street. The gate consists of monumental square brick columns enhanced with limestone and rising approximately fifteen feet. Anchoring arched wrought-iron work bearing the inscription Evergreen Cemetery, the columns have an unusual alternating inset header bond pattern and molded limestone bases and capitals finished with urns. Used to protect the drive, decorative wrought-iron gates are mounted onto the brick columns. Extending out from the columns are twelve-foot high walls pierced with arched pedestrian passages anchored by smaller companion columns rendered with a similar bonding pattern. Protected by wrought-iron gates, the arches are accented with keystones and imposts. Curved wing walls connect the oblique gate system to the brick walls along Main Street and Winona Drive.

Developed in the 1940s and 1920s, respectively, Gate 2 (Photo #77) and Gate 4 (Photo #78) are representative of the remaining vehicular entrances used to embellish and protect the avenues and drives into the cemetery. Each has a pair of corbelled brick columns that rise approximately twelve feet to anchor wrought-iron gates. Built about 1910, Gate 5 (Photo #79) protects the original Evergreen Avenue entrance into the cemetery. The

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section Number 7 Page 19

Evergreen Cemetery
Jacksonville, Duval Co., Florida

gate has a pair of eight-foot tall columns finished with random quarry-faced ashlar stone, a bronze plaque, and wrought-iron gates.

A remnant from early twentieth century municipal improvements, vitrified brick pavement (Photo #80) associated with Evergreen Avenue leads up to Gate 5, beyond which common hard-fire brick laid by the association in 1918 forms the south end of Magnolia Avenue. Extending along a slight grade to the northeast, the entrance road is protected by a brick wall on the northwest elevation and a rough-faced cast block wall on the southeast elevation. The latter terminates into a staircase (Photo #81) with flanking cast block walls built about 1913 leading to the receiving vaults.

Upon entering the cemetery, the various landscape architecture programs implemented by the association in the early twentieth century are evident to the visitor. Avenues and drives wend across the landscape at virtually all directions. Some drives are paved with brick, others in asphalt or shell, and still others appear as dirt lanes. Complementing the road system, mature trees include camphor, cedar, live oak, magnolia, oak, and pine. Along Magnolia Avenue (Photos #82-84), which originally was a shell lane but now has brick and asphalt surfaces, rows of evenly spaced mature magnolia trees rise high above the drive, evidence of landscaping programs. Some paved drives, such as Houghton Drive (Photo #85), display mature live oak and magnolia trees rising above sago palms and azaleas. Established in the 1910s and 1920s as part of the landscape plan, and bordered by mature live oak and cedar trees, respectively, Oak Drive (Photo #86) and Chestnut Drive (Photo #87) remain paved with shell and covered by fallen leaves.

An oval drive near the center of the St. Mary's section encloses a passive use green space (Photo #88). Created about 1885, the landscape feature contains no burials, but is enhanced at its north end by a pair of mature cedar trees that bracket granite statuary depicting the passion of Jesus.

Designed about 1899, a figure-eight plan (Photo #89) in the Woodlawn section surrounds numerous graves that face all directions. Located just north of Gate 3, the unusual landscape design supports memorial markers, headstones, and ornamental statuary. The markers are distributed in a pattern of concentric rings, reflecting the circular alignments of the adjacent Evergreen Circle and Woodlawn Circle that comprise the figure-eight plan.

A teardrop shaped burial plot (Photo #90) is formed by Barnett Drive, which is a "divided boulevard" between Magnolia Avenue and the confluence of Bedell Drive and Holmes Drive. In contrast to burial plots to the north and south, respectively, where headstones and memorials face Barnett Drive, the headstones within the teardrop landscape design face east.

A triangular burial plot, Daniel Park (Photo #91), is formed by Daniel Drive, L'Engle Drive, and Magnolia Avenue. Populated with mature trees, the plot contains headstones and memorials associated with the Daniel family that face east toward Magnolia Avenue.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section Number 7 Page 20

Evergreen Cemetery
Jacksonville, Duval Co., Florida

There is a small landscaped island located within the circle created by the intersection of Forest Drive, Walnut Drive and Perry Drive (Photo #92). The centerpiece of the landscaped circle is an artistically manicured bush surrounded by smaller shrubbery (Photo #93). The general landscaping of this area is more open, with one road (Forest Drive) extending north of the circle and one road (Walnut) extending west and fewer trees planted north of the circle.

The most prominent feature of the northeast section of the cemetery is the Historical Tree and Garden Path (Photo #94). This architectural landscape feature was laid out in 1959 by Robert Angas. It consists of winding gravel nature trails that extend from near the cemetery boundary line at the intersection of Evergreen Avenue and East 44th Street westward near the end of Magnolia Avenue. The eastern portion of the trail features an artificial pond bisected by a wooden footbridge. Live oak trees, which feature prominently throughout the trail, are older and denser in the western section of the trail (Photos #95-96). The western section of the trail is a kidney-shaped circle, which contrasts with the more random winding path to the east. This area has non-historic markers, but is notable for its historic landscape design.

NON-CONTRIBUTING RESOURCES

Several non-contributing buildings and structures stand inside the cemetery. They consist of historic period resources that have been altered and resources constructed outside the period of significance. Designed by architect Charles F. Irish in 1968, the main office (Photo #97) is located directly inside Gate 1. The one-story building has an irregular plan with a cross-gable roof system, brick exterior walls with corbelled eaves, and an entrance porch with a shed roof and quarry-faced ashlar support walls. Fenestration is asymmetrical but entirely of 6/6-light double-hung sash windows.

Irish also designed a garden cloister and carillon tower (Photo #98) that stand north of the office. Planning began in 1957, and the project was completed in 1971. Having an irregular plan, the building contains a chapel, aboveground crypts and niches for burials, and a carillon tower. Built with reinforced concrete and marble, the one-story pointed arch cloister arcade screens the crypts and niches lining the adjacent walls. Recessed pointed arch panels accent the haunch and crown lines of the arcade. Rising approximately seven stories, the carillon is mounted above the chapel. Accenting the tower's verticality are recessed narrow panels that terminate in pointed arches and projecting corner pilasters with cross-gable caps. Gothic detailing is added by a balustrade with pointed arch piercings that encircles the roof of the carillon.

**United States Department of the Interior
National Park Service**

National Register of Historic Places Continuation Sheet

Section Number 7 **Page** 21

**Evergreen Cemetery
Jacksonville, Duval Co., Florida**

A shop building (Photo #99) stands south of Parkhill Drive. Constructed about 1940 and expanded about 1990, the one-story building has a corrugated metal panel roof and exterior walls, and a central bay extending the length of the building. A one-and-one-half-story addition with a flat roof and steel metal exterior panels projects at the west end of the building. To the north stands a one-story garage (Photo #100). The concrete block structure has a rectangular plan, shed roof finished with corrugated metal panels, concrete block walls, and open bays with enclosed bathrooms.

Constructed about 1990, a locker room building (Photo #101) for employees is located west of the shop and garage, which are south of Parkhill Drive. It has an irregular plan, gable-on-hip roof with a cross-hip extension, brick exterior wall fabric, and fixed windows.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section Number 7 Page 22

Evergreen Cemetery
Jacksonville, Duval Co., Florida

RESOURCE LIST

CONTRIBUTING

<u>Resource Name</u>	<u>Location</u>	<u>Date</u>	<u>Style/Marker Type</u>
Buildings			
Pump House	Woodlawn Avenue	1945	Masonry Vernacular
Receiving Vault #1	Perry Drive	c.1913	Mission Revival
Receiving Vault #2	Perry Drive	1927	Mission Revival
Restroom Building	Parkhill Drive	c.1927	Mediterranean Revival
Mausoleums			
Buffalow mausoleum	Durkee Drive	c.1918	Classical Revival
Cummer mausoleum	Cummer Drive	c.1910	Egyptian Revival
F.A.P. Jones mausoleum	Osborne Drive	1927	Masonry Vernacular
John Dodd mausoleum	Oak Drive	c.1911	Classical Revival
MacDuff mausoleum	Angas Drive	1943	Greek Revival
Miller mausoleum	Magnolia Avenue	c.1924	Masonry Vernacular
Mills mausoleum	Mills Drive	1926	Masonry Vernacular
Mullaney mausoleum	St. Matthew Drive	1940	Masonry Vernacular
Pons mausoleum	St. Matthew Drive	1917	Classical Revival
St. Clair-Abrams mausoleum	St. Marks Drive	1901	Colonial Revival
Swartz mausoleum	Perry Drive	c.1926	Masonry Vernacular
William C. Cooper mausoleum	St. Peter Drive	c.1923	Classical Revival
Yerkes mausoleum	Perry Drive	1948	Masonry Vernacular
Structure			
Barnett family plot fence	Bedell Drive	c.1903	Granite masonry fence
Brick roadway	Magnolia Avenue	c.1918	Brick roadway
Cummer Exedra	Cummer Drive	1911	Cenotaph
Evergreen Cemetery wall		c.1925	Brick wall
Memorial flagpole	Woodlawn Avenue	c.1950	Flagpole
Spencer family plot fence	Daniel Drive	c.1885	Wrought iron fence
Streater colonnade	Durkee Drive	c.1920	Cenotaph

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section Number 7 Page 23

Evergreen Cemetery
Jacksonville, Duval Co., Florida

Objects

Amelia Blum marker	Barnett Drive	c.1963	Tablet
Ann Thomas Bailey marker	Bedell Drive	c.1882	Tablet
Annie Douglass Broward marker	Holmes Drive	c.1953	Tablet
Arthur Demeritt marker	Woodlawn Avenue	c.1917	Stacked Cordwood
August Blum marker	Barnett Drive	c.1912	Tablet
August Blum, Jr. marker	Barnett Drive	c.1933	Tablet
Banon memorial	Cummer Drive	c.1945	Cross
Barnett family memorial	Bedell Drive	c.1903	Cenotaph
Blum family memorial	Barnett Drive	c.1912	Cenotaph
Brian Jennings marker	Durkee Drive		
Bryan family obelisk	Barnett Drive	c.1936	Obelisk
Burnham marker	Magnolia Avenue	1898	Tree Stump
Catherine E. Maxwell marker	Gardenia Drive	1909	Tablet
Champlain obelisk	Baker Drive	c.1930	Obelisk
Chas. A. Stockton marker	Osborne Drive	c.1915	Tablet
Clarkson memorial	L'Engle Drive	1910	Column
Coleman family memorial	Elmwood Drive	1906	Sculpture
Colledge stele	Archibald Drive	1927	Cenotaph
Crawshaw family memorial	Parkhill Drive	c.1905	Cenotaph
Crosby family memorial	Perry Drive	1950	Urn
Dr. Andrew L. Pierce marker	Mount Olive Drive	1903	Obelisk
Durkee family memorial	Durkee Drive	c.1905	Cenotaph
E.O. Painter marker	Magnolia Avenue	c.1913	Tablet
Edward F. Bailey marker	Bedell Drive	c.1892	Tablet
Edward S. Bailey marker	Bedell Drive	c.1882	Tablet
Edwin M. and Julia A. Randall marker	Osborne Drive	1895	Tablet
Eleanor Tremere tablet	Magnolia Avenue	1899	Tablet
Emma Kornahrens tablet	Magnolia Avenue	c.1890	Tablet
Frances M. Colledge marker	Archibald Drive	c.1952	
Frederick Wolff marker	Spirea Drive	1928	Tablet
G.A.R. Civil War Union memorial	Osborne Drive	1891	Sculpture
Gen. J.J. Dickison marker	Spirea Drive	c.1905	Tablet
George W and Margaret R. Bailey marker	Bedell Drive	c.1917	Tablet
Gladys Clark marker	Elmwood Drive	1904	Sculpture
Governor George F. Drew marker	Parkhill Drive	c.1900	Tablet
Governor Napoleon B. Broward marker	Holmes Drive	c.1910	Tablet

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section Number 7 Page 24

Evergreen Cemetery
Jacksonville, Duval Co., Florida

Governor Ossian Hart marker	Parkhill Drive		Tablet
Governor William Sherman Jennings marker	Durkee Drive	c.1923	
H.H. Buckman marker	Magnolia Avenue	c.1914	Ledger
Henrietta Cutino Dozier marker		1947	Tablet
Henry P. Geiger marker	West Evergreen Drive	c.1914	Tablet
Hubert Ian Campbell marker	West Evergreen Drive	1926	Ledger
Isabel Brown tablestone	Sycamore Drive	1899	Tablestone
Isabella Clayton vault	Gardenia Drive	1905	Sepulcher
Isaiah D. Hart burial vault	Parkhill Drive	c.1845	Sepulcher
Isaiah D. Hart obelisk	Parkhill Drive	c.1840	Obelisk
J.H. Conken marker	Chestnut Drive	1913	Tree Stump
James A. Wyre marker	Gardenia Drive	1918	Tree Stump
James J. Daniel marker	L'Engle Drive	c.1888	Column
James J. Wynn marker	Honeysuckle Drive	1918	Tablet
Janet George Allan Bryan marker	Barnett Drive	c.1932	Tablet
Jennings marker	Durkee Drive		
Jennings memorial	Durkee Drive	1923	Cenotaph
John B. Ciancaglioni tablestone	St. Peter Drive	1911	Tablestone
John F. Lloyd marker	St. Paul Drive	1895	Tree Stump
John N.C. and Fannie Baker Stockton marker	Stockton Circle	1925	Tablet
Julia Elizabeth Stockton marker	Osborne Drive	c.1918	Tablet
Kenneth S. Clark marker	Elmwood Drive	c.1928	Tablet
L.A. Fritz marker	Gordonia Drive	1918	Tree Stump
Lane family obelisk	St. Peter Drive	c.1914	Obelisk
L'Engle obelisk	Stockton Circle	c.1890	Obelisk
Little Jerome Bettes marker	Angas Drive	1881	Tablestone
Mamie A. Johnson marker	Mount Olive Drive	1901	Column
Martha Painter marker	Magnolia Avenue	c.1920	Tablet
Martin family memorial	Mills Drive	c. 1958	Cenotaph
Mary Kate Hobson marker	Woodlawn Circle	1904	Ledger
May Mann Jennings marker	Durkee Drive	c.1923	
Memorial fountain	Fern Drive	c.1950	Coquina fountain
Okle Painter Williams marker	Magnolia Avenue	c.1918	Tablet
Painter family memorial	Magnolia Avenue	1913	Sculpture
St. Andrew's Lodge obelisk	Mount Olive Drive	c.1899	Obelisk
Senator Duncan U. Fletcher stele	Bedell Drive	1937	Tablet
Senator James P. Taliaferro	Angas Drive	1934	Tablet
Senator Nathan P. Bryan marker	Bedell Drive	c.1935	Bronze []

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Evergreen Cemetery
Jacksonville, Duval Co., Florida

Section Number 7 Page 25

Senator William Allan Bryan marker	Barnett Drive	c.1936	Cross
Senator William James Bryan marker	Barnett Drive	c.1908	Cross
Smith M. Morgan marker	Gardenia Drive	c.1950	Tablet
Spencer family memorial	Daniel Drive	1885	Cenotaph
Stockton family memorial	Osborne Drive	c.1912	Cenotaph
Stockton marker	Osborne Drive	c.1912	Tablet
Thomas H. & Annie Dorcas Broward Starrett marker	Holmes Drive	c.1928	Tablet
Wilkie family memorial	Coachman Drive	1934	Urn
William A. Colledge marker	Archibald Drive	c.1927	
William A. Johnson marker	Gardenia Drive	1882	Tablet
William M. Stockton marker	Osborne Drive	c.1934	Tablet
W.P. Anders marker	Magnolia Avenue	1906	Column

NONCONTRIBUTING RESOURCES

Buildings

Garage (POS)	Parkhill Drive	c.1990	Masonry Vernacular
Garden Cloister & Carillon Tower (POS)	Birch Drive	1971	
Locker Room Building	Parkhill Drive	1990	Masonry Vernacular
Main Office Building (postdates POS)	Woodlawn Avenue	1968	Masonry Vernacular
Shop Building (altered)	Parkhill Drive	1940	Metal Vernacular

Structures

Historic Tree Garden and Path footbridge	Laurel Drive	c.1990	
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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.)

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 36) 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

Areas of Significance

(Enter categories from instructions)

SOCIAL HISTORY

LANDSCAPE ARCHITECTURE

COMMERCE

ART

Period of Significance

1881-1959

Significant Dates

1881

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Builder: Eudaley, William F.

Builder: Presbrey Leland, Inc.

Primary location of additional data:

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

Name of Repository

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 1

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

SUMMARY

Evergreen Cemetery is nominated under Criteria A and C and Criterion Consideration D at the local level in the areas of Commerce, Landscape Architecture, Art, and Social History for listing in the National Register of Historic Places. Under **Criterion A**, Evergreen Cemetery has a significant **Commercial** history. The Jacksonville Cemetery Association was chartered in 1880, and in 1881 acquired property, named the site Evergreen Cemetery, and initiated a landscape plan and burials. The establishment of the cemetery coincided with Jacksonville's emergence as a major Florida gateway city. Organized by some of Jacksonville's leading bankers, businessmen, and politicians, the cemetery enjoyed commercial success as the city's largest private burying ground and is still in full operation today. In 1910, a new generation of Jacksonville professionals created the non-profit Evergreen Cemetery Association, which absorbed the Jacksonville Cemetery Association. In 1912, the association purchased and integrated the adjacent Woodlawn Cemetery into Evergreen Cemetery. Investors and early directors held investments in Jacksonville's funeral homes, commercial monument carving, and supply companies, creating a vertical integration of allied industries. Annual reports show the cemetery yielded substantial profits even during the Great Depression.

Under **Criterion A**, the cemetery has significance in the area of **Social History**. Because of laws prohibiting Black burials in Jacksonville's white cemeteries, the Jacksonville Cemetery Association established the Mt. Olive Cemetery in 1881. Created as an African-American burying ground west of Evergreen Cemetery, it was expanded in 1890. African-American burials included plots for the members of St. Andrew's Lodge, a fraternal chapter of the Grand United Order of Odd Fellows (GUOOF) in Jacksonville. Black interments in Mt. Olive Cemetery diminished following the 1909 establishment of the first of three black cemeteries by Abraham Lincoln Lewis, a prominent African-American Jacksonville businessman.

Adding further significance in the area of Social History is St. Marys Cemetery, which was established in 1881 and operated by the Catholic Diocese of St. Augustine. The association later acquired the Catholic burying ground and integrated it into the operations of Evergreen Cemetery. Part of the cemetery's significance in the area of Social History is also derived from the significant public figures buried there and marked by distinctive memorials. Isaiah D. Hart, the founder of Jacksonville, was reburied in 1902 after the great fire of 1901 damaged Old City Cemetery in downtown Jacksonville where he had been buried. In addition, Evergreen Cemetery contains the burial places and memorial markers of five Florida governors, four United States Senators and state senators, and one chief justice of the Florida Supreme Court. Many other notable individuals in local and state history are buried here. Additional Social History is derived from the activities of various groups associated with the cemetery and their markers and memorials. Organized in 1894, a local chapter of the fraternal Woodmen of the World (WOW) began installing their distinctive markers. The WOW also held annual WOW memorial services at the cemetery into the 1920s. The cemetery is a veritable encyclopedia of their tree stump markers. In 1891, the Grand Army of the Republic (GAR), a fraternal organization of Union veterans of the American Civil War, held a ceremony at the cemetery. The GAR installed a distinctive white

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 2

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

bronze soldier sculpture. The United Daughters of the Confederacy (UDC) and United Confederate Veterans (UCV) also held ceremonies in the cemetery and assisted in the burial of deceased Confederate Civil War veterans. Installed between 1882 and 1939, 242 markers identify Confederate veterans.

Association records and cemetery markers reflect larger patterns and pivotal events in Florida and United States history: the yellow fever epidemic of 1888, the Spanish-American War, the demise of Civil War veterans in the late nineteenth and early twentieth centuries, the sinking of the *Titanic*, World War I, the 1918 influenza epidemic, and World War II. The cemetery contained 2,500 burials by 1900; 22,000 burials by 1944; and 30,000 burials by 1957.

Under **Criterion C**, the cemetery has significance in the areas of **Art** and **Landscape Architecture**. In the area of **Art**, the cemetery has distinctive memorials and monuments that are good representatives of their stylistic type or period and methods of construction or fabrication. Some artwork represents the work of master artists, designers, and craftsmen. Memorial arts in all materials and configurations are present, from handmade concrete markers to masterfully carved marble, obelisks, statuary and mausoleums.

In the area of Landscape Architecture, the cemetery has significance for its irregular plan developed in stages by three landscape architects, civil engineers, and cemetery superintendents between the 1880s and 1950s. The cemetery incorporated three other organized cemeteries, which added greater diversity in landscape design. The cemetery has an overall irregular plan with a series of curvilinear drives that define many irregularly shaped burial sections, which contrast to the rectangular sections. The least conventional is a figure-8 section. The diverse shapes used to accent the natural contours of the land provides for interesting vistas. Various plots were dedicated to local fraternal groups, including the Elks, Grand Army of the Republic (GAR), Masons, Odd Fellows, and the United Daughters of the Confederacy (UDC).

HISTORICAL CONTEXT

Located on a narrow bend of the St. Johns River, the Jacksonville area was once an important fording point used by Indians, Spanish explorers, and British colonists. During the Second Spanish period (1784-1821), the area, then known as Cows Ford, was the site of several large land grants. Little development occurred until after the United States acquired Florida from Spain in 1821. Isaiah D. Hart, who emigrated from the St. Mary's River area, surveyed and laid out the town of Jacksonville in 1822. The plan included the site of a prehistoric Native American mound and white burials. Charles Willey, a steamboat captain, donated a four-acre site to the municipal government in 1852 for use as a public cemetery. Various known as the Willey Cemetery and Old City Cemetery, the burying ground was expanded over time to fifty acres and remained the primary place of Jacksonville's burials until after the Civil War. Despite a devastating fire in 1845 and the effects of the Civil War, Jacksonville experienced steady economic growth as a major shipping port with the lumber and tourism industries playing prominent roles in the local economy. Beginning in the 1880s, rail and steamship service to northern

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 3

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

markets transformed the city into the gateway to Florida's peninsula. During the Spanish-American War, thousands of troops were bivouacked in Jacksonville, some in camps north of Evergreen Cemetery. Jacksonville's population grew steadily throughout the nineteenth century, increasing from 17,201 in 1890 to 28,429 in 1900 and then 57,699 in 1910, making it the state's largest city. In 1900, African-Americans represented 57 percent of the population. Annexation of the surrounding suburbs of Brooklyn, East Jacksonville, LaVilla, Riverside, and Springfield markedly increased the size of the original town. The population increase and development trends compelled several businessmen to create a second major cemetery in the city. Known as Evergreen, the cemetery was located north of downtown and the Springfield suburb. Interest in the picturesque site compelled the Catholic diocese and a Hebrew congregation to acquire sites adjacent to Evergreen Cemetery.

Although fires consumed large sections of downtown Jacksonville in 1888 and 1891, neither of those compared with the conflagration of May 1901, when flames covered 466 acres, destroyed 2,368 buildings in 148 blocks, and accounted for \$15,000,000 in losses in the downtown. The fire destroyed twenty-three churches and swept across Old City Cemetery, damaging vaults and mausoleums, and charring many of the human remains buried in aboveground crypts. Leaving 8,677 people homeless, the fire gave Jacksonville an opportunity to rebuild a modern twentieth century city with fireproof materials of brick, stone, concrete and steel. Architects flocked to the city and designed buildings that reflected contemporary national trends. Some architects designed mausoleums in cemeteries. Railroads and streetcar companies built new systems into the city. Developers launched an intensive building boom. Between 1920 and 1930, the city's population increased from 91,558 to 129,549, thereby preserving its ranking as the state's largest city. The city's industrial sector expanded through shipbuilding, an automobile assembly plant, and railroad companies. In 1923, the city annexed Murray Hill into its municipal limits. By the time of the collapse of the Florida land boom in 1926, much of Jacksonville was developed, with an urban core surrounded by residential neighborhoods and industrial sectors. The city continued to grow, albeit at a slower pace, during the Great Depression, especially in the fashionable suburbs of San Jose and San Marco. The development of Naval Air Station (NAS) Jacksonville helped lift the city out of the lingering effects of the Depression, and military activities during World War II provided residents thousands of jobs. In the 1950s, the Arlington neighborhood became the fastest growing section of the city, spurred, in part, by the relocation of Jacksonville University. In the mid-1950s, NAS Jacksonville stood as one of three major fleet operating bases on the east coast. The Atlantic Coast Line Railroad moved its corporate headquarters to Jacksonville in 1965, providing still more high-paying jobs. Concerns over managing growth and the increasing population of Jacksonville prompted the consolidation of the city with Duval County in 1968, creating one of the nation's largest consolidated governments.

African American Community of Jacksonville

Evergreen Cemetery contains the Mt. Olive section, an African-American cemetery laid out in 1881 and expanded in 1890. By the late 19th and early 20th centuries, Jacksonville had a large black working class comprised primarily of former slaves and their descendants. The African Methodist Episcopal Church played an important role in Jacksonville's black heritage, with some of its pastors, including John R. Scott, serving

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 4

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

prominent roles in the community. Prominent Jacksonville African-American businessmen and politicians included Thomas V. Gibbs and James Weldon Johnson. By 1898, Johnson had earned degrees from Atlanta University, studied law in Jacksonville, and was admitted to the Florida bar in 1898. Dismayed with the racism he experienced in North Florida and seeking better opportunities, Johnson resigned as president of the Florida State Teacher's Association and left for New York in 1901. Johnson represented a growing trend among black professionals and common laborers who made an exodus out of the South. Between 1845 and 1880, blacks represented nearly one-half of Florida's population. Beginning about 1910, the migration of blacks from the rural countryside to the state's towns and cities and into the urban North contributed to a significant demographic shift. Within a brief period, over 40,000 black Floridians migrated to the Midwest and Northeast. In 1910, African Americans comprised more than 50% of the population in ten Florida counties. By 1920, African Americans comprised less than one-third of Florida's residents. In Jacksonville, the African-American population fell from 50% to 45% between 1910 and 1920. The decline accelerated, reaching 37% in 1930 and 35% in 1940.

Between 1909 and 1928, Abraham Lincoln Lewis, a prominent African-American businessman, helped organize the Memorial Cemetery Association, which established Pinehurst Cemetery, Memorial Cemetery, and Sunset Memorial Cemetery in traditionally African-American neighborhoods. Lewis helped establish these African-American cemeteries to provide burial plots to Jacksonville's blacks, who were denied plots in white cemeteries. In addition, the Duval County Paupers Cemetery and Potters Field were developed in Jacksonville's traditionally black neighborhoods. The relative scarcity and small size of early headstones marking graves in the Mt. Olive Cemetery Section of Evergreen Cemetery reflects the poverty of the black community.

Catholicism in Jacksonville

Although Catholicism dates to 1513 in Florida, the first Roman Catholic Parish in Jacksonville was not established until 1854, when the Immaculate Conception Parish was organized. Previously, various priests from Savannah and St. Augustine periodically visited Jacksonville to conduct mass. Immaculate Conception burned down during the Civil War, was rebuilt in 1874, and burned again in 1901 before a new sanctuary was completed in 1907. In 1906, the census bureau reported that Florida supported 59 Catholic churches and 17,507 parishioners. That year, however, Jacksonville still only supported one Catholic Church, Immaculate Conception, although the census reported that 1,700 persons in Jacksonville claimed a Catholic faith. Catholicism grew in North Florida during the 1910s and 1920s, with subsequent Jacksonville parishes organizing under the names of Assumption (1913), Our Lady of the Angels (1917), St. Pius V (1921), Holy Rosary (1921), and St. Paul (1923). The organization and distribution of headstones in the St. Mary's Cemetery Section of Evergreen Cemetery represents the growth of Catholicism in Jacksonville.

Judaism in Jacksonville

The nearby Ahavath Chesed and Jacksonville Jewish Center cemeteries add additional cultural significance to the adjacent Evergreen Cemetery. In 1763, at the beginning of Florida's British period, three Sephardic Jews

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 5

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

migrated from New Orleans to Pensacola. Moses Elias Levy was among the most prominent early Jews to settle in Florida. In 1820, he acquired land in North Florida on which he developed Pilgrimage Plantation and helped established Micanopy. His son, David Levy Yulee, became the father of Florida's railroads and the first United States Senator from Florida in 1845 after Florida attained statehood. One of Florida's oldest Jewish cemeteries is located in Jacksonville, established in 1857. The first synagogue in Florida was established in Pensacola in 1876. In the late-1880s, Jews escaping pogroms in Hungary, Russia, and eastern European countries immigrated to the United States, some of whom filtered into Jacksonville. In 1882, Ahavath Chesed congregation was formed in Jacksonville. In the late nineteenth century, the population figures on Florida Jews were collected in a dozen cities and towns by a single Jewish individual residing in Jacksonville. In 1901, Jacksonville Jews organized a second congregation, Orthodox B'nai Israel. In 1906, the census counted 300 Jews, divided equally between the Orthodox synagogue and the Reformed temple, Ahavath Chesed. In 1907, the Orthodox congregation acquired their own building with the help of sympathetic Christians. In 1911, Jacksonville Jews from the same town in a small Eastern European village formed their own hometown mutual aid society. Lay leader Morris Dzialynski rose to political prominence and was elected the city's mayor and then a municipal judge. For a brief period, Jacksonville was the center of Florida Jewry, but was eventually replaced by Miami. By 1921, approximately 7,000 Jews resided in Florida, many of those in Dade County and Miami, but some were also in Jacksonville, which claims the oldest operating Jewish congregation in the state.

Cemetery Context

Among the nation's most enduring landscape features, America's cemeteries are associated with religious rites and burial patterns derived from Christian and Jewish customs. Relatively resistant to change, some cemeteries have suffered neglect, intentional destruction, and relocation. Cemeteries display various influences in design and cultural context, such as folk, garden, modern, rural, and transition forms. Etymological forms of the word cemetery, such as churchyards, burying-grounds, and graveyards, yielded to the designation cemetery in the 1830s. Americans embraced the word, in part, to soften the association of the place with death, and, in part, in recognition of the religious belief in resurrection. A revision in religious doctrines, romantic affections for nature, and commercial growth prompted citizens, churches, and municipal governments to develop alternatives to older, overcrowded, and often unhealthy burying grounds. During the interval, professional landscape architects developed the garden or rural cemeteries in tandem with the public parks movement. Refinements often included broad walkways and drives, elaborate entrances, lawns, and gardens, and even extended to their names, such as Greenwood, Laurel Hill, and Spring Grove. Established in 1831, Mount Auburn in Boston heralded the age of new rural cemetery designs (Farrell 1980:101-102, 111; Meyer 1989:107-108).

Industrialization, the new wealth of America's middle class, and the professionalization of undertakers and cemetery superintendents prompted the creation of the lawn-park cemetery, which began to replace the garden or rural cemetery in the late nineteenth century. Organized in 1887, the Association of American Cemetery Superintendents began to direct the stylistic influences of cemeteries. Superintendents often blamed the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 6

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

“personal selfishness and bad taste” of the public for the “disorder” of older cemeteries and advocated organizing cemeteries more as a business enterprise and less for rest and recreation. They placed emphasis on providing for the care of lawns and a unified landscape uncluttered by irregular markers, iron fences, and cement or stone coping outlining family plots. The lawn cemetery of the early twentieth century emerged from this marriage of aesthetic ideals and the gospel of efficiency (Farrell 1980:119-120).

Undertaking became a profession in the 1850s and began to free families from their reliance on the community upon the death of a loved one. The change made “...funeral preparation and ritual a matter of cash rather than custom.” Undertakers arranged for the grave digging, purchased central funeral wreaths, made or purchased a casket, ordered or cut the headstone, and sometimes supplied food for a wake. Some undertakers began their careers as monument marker manufacturers and later learned the skills of undertaking (Pike and Armstrong 1980:116).

The most visible features of cemeteries are the headstones and memorial markers. Early headstones and markers consisted of a variety of materials, including metal, stone, and wood. Expensive and elaborate markers were often fabricated in slate while poor families often relied on wood or concrete markers. In the mid-nineteenth century, middleclass Americans increasingly turned to large memorials to recognize family members on one marker, a luxury previously available only to the wealthy. Many of these markers were fabricated in stone, especially marble. In addition to granite, marble, and slate, a new trade emerged that used various metals, including aluminum, bronze, iron, and zinc, for monuments. The Monumental Bronze Company of Bridgeport, Connecticut, manufactured the vast majority of the zinc monuments and grave markers in America’s cemeteries. The company employed the term white bronze to help popularize its products, which it sold between the 1870s and the 1930s. Typically displaying a bluish-gray color, these markers were fabricated with hollow cores and pure zinc skins coated with a film that helped oxidize the surface. The coating changed the color of the metal from white to blue, and helped protect the metal from deterioration (Pike and Armstrong 1980:116; Meyer 1989:263-288).

Popular journalism and public interest in honoring fallen political and military leaders helped make classically inspired funerary memorial objects fashionable in the nineteenth century. In 1881, the *American Architect and Building News* contrasted two of the most popular memorial forms—columns and obelisks. An arbiter of taste and style, T. H. Bartlett associated classical columns with great significance, which struck a close relationship between human sentiment and modern monumental art. Classical columns offered designers a product with good presence, height, and stability using simple construction techniques. Early examples from the 1860s include civic memorials marking the graves of Henry Clay and Stephen A. Douglas. The popularity of classical columns soared in the post-Civil War era. Between 1870 and 1900, commercial stonecutting companies manufactured the majority of columns in America’s cemeteries. By contrast, the first obelisk used as a monument in America was installed on the estate of the French consulate in 1792. Derived from Egyptian influences, obelisks possessed an austere purity and solid lines, characteristics that made the objects popular

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 7

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

with designers. Obelisks possessed appeal for their universal interest, peculiar in origin and purpose. Like classical columns, obelisks were easily adapted to small solid shafts and large hollow structures, such as the Washington Monument. Installed in 1833, the Thomas Jefferson obelisk at Monticello was among the earliest and best-known examples of the burial monument type in America. Dedicated in 1874, the grave of Abraham Lincoln was topped with a large obelisk. Elevated on a square base, the obelisk was a monument type installed in America's cemeteries with great frequency during the nineteenth century. Both marker types often memorialized several members of the same family (McDowell and Meyer 1994:72-74, 135-139).

Most of America's oldest cemeteries sprinkle the eastern Seaboard. Some of Florida's oldest burying grounds occupy sites in Pensacola and St. Augustine, dating from the second Spanish period. Municipal governments in some of Florida's oldest cities have maintained public graveyards for over 170 years. In some cases, private cemeteries developed into public burying grounds, such as Jacksonville's Old City Cemetery, which began as Willey's Cemetery in the antebellum period. Florida's Territorial Council established Tallahassee's Old City Cemetery in 1829 and then turned it over to the Tallahassee city government several years later. In some smaller communities, cemeteries were operated privately until the owner sold the site to an association or the local municipal government. In some cases, poor burial practices and lack of maintenance prompted changes in ownership and management. In rural regions, family graveyards became integral parts of farms, plantations, and settlements. Rural churches often dedicated burying grounds adjacent to a sanctuary (Thompson 1989:3-4, 20; Meyer 1989:109, 113; Edwards 1956:127).

HISTORICAL SIGNIFICANCE

In September 1880, a consortium of political leaders and businessmen organized the Jacksonville Cemetery Association, the predecessor of the Evergreen Cemetery Association, to provide a new burying ground to augment the old City Cemetery in downtown Jacksonville. Meeting in the Florida Savings Bank, five Jacksonville businessmen incorporated the Jacksonville Cemetery Association. Set within the backdrop of Jacksonville's emergence as Florida's gateway city, the incorporators—A. B. Campbell, J. J. Daniel, J. C. Greeley, G. B. Griffin, and Henry Robinson—represented an intricate network of well-connected Jacksonville professionals from the fields of business, law, politics, and real estate. In addition to the cemetery, the leaders worked together to create the Springfield suburb, construct area railroads, and develop properties in Jacksonville and northeast Florida. They incorporated the association "...to purchase and hold Real Estate in the County of Duval aforesaid for a public Park and Cemetery or burying ground..." The charter provided for 200 shares valued at \$100 each. The initial directors consisted of incorporators Daniel, Greeley, Griffin, and Robinson, and T. E. Buckman, M. W. Drew, and Calvin Oak. The charter limited the initial indebtedness to \$10,000 (Minutes, 21 September 1880, Jacksonville Cemetery Association (JCA)).

A partner in the prominent law firm of Sanderson & Daniel and then Fleming & Daniel, James J. Daniel served as the association's president. The founder and president of Jacksonville's Board of Trade in 1884 and owner of

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section Number 8 Page 8

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

the *Florida Times Union*, Daniel aggressively promoted Jacksonville during the Gilded Age. He extolled the virtues of improving river navigation and fostering increased trade and business. As president of the Florida Publishing Company and the *Times Union*, Daniel guided the development of the state's leading newspaper, placing him within the state's highest circles of politics and influence. He married into Jacksonville's L'Engle family, providing him with important connections through Jacksonville physicians Dr. R. P. Daniel and Dr. John C. L'Engle. Daniel helped promote the site for Evergreen Cemetery north of Long Branch, in part, by donating a small tract of land to the association. The property stood to the west of his Millwood Plantation, which extended farther east along the banks of the St. Johns River. Nearby Palmero Plantation belonged to the family of John and Susan Fatio L'Engle. Daniel conceived of Evergreen Cemetery, offering Jacksonville's residents a picturesque suburban alternative that contrasted to the older urban City Cemetery surrounded by buildings in the downtown (Webb 1885:134, 149; *Florida Times Union*, 4 October 1888).

Daniel worked closely with several prominent men, including Jonathan C. Greeley, a developer, merchant, and politician who had been elected Jacksonville's mayor in 1873 and served as president of the Florida Savings Bank, where the association initially met. In 1883, Jacksonville's voters elected Greeley to the state senate and then in 1885 as a member of the state constitutional convention. Greeley organized the Green Cove Springs & Melrose Railway in 1881 and helped establish the Jacksonville & Atlantic Railroad in 1882 to construct tracks to Duval County's Pablo Beach community. Part owner of Fort George Island and well connected politically, he sponsored development projects across the city, including the Springfield Company in the 1870s, which laid out a residential suburb north of downtown. Greeley worked closely with George Griffin to establish Springfield and the railway, purchasing land along the route for sales and speculation.

A former Chicago real estate agent, Griffin moved to Jacksonville in 1877 and assisted A. B. Campbell with the creation of Campbell's residential Addition to Jacksonville. Griffin, who had an eye for successful real estate projects, played a pivotal role in the success of this development.

Henry Robinson, a prominent physician and politician, built a medical practice and drug store in downtown Jacksonville. A graduate of the University of Pennsylvania, Robinson moved to Jacksonville in 1868, where voters elected him to the county commission for several terms, including chairman of the commission in the 1880s.

Calvin Oak, a Jacksonville funeral home director, acquired stock in the association and became a cemetery director primarily as a business investment to ensure a seamless death-to-grave process for his clients. Oak had organized an embalming business in 1856, and over the following decades had relied upon the vicissitudes of uncertain burial locations in the municipal cemetery.

A native of Ontario, Canada, A. B. Campbell had moved to Jacksonville about 1868, where he opened a piano and organ store in 1878. Several years later, he moved into the Reed Block, a fashionable address on Bay

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 9

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

Street. Campbell maintained a staff of twelve salesmen who traveled throughout Florida selling musical instruments, sheet music, and musical publications. The largest stockholder in the cemetery association, Campbell initially held 76 shares worth \$7,600 with the remaining fourteen stockholders owning between ten and two shares. Campbell also invested in real estate, part of which Griffin helped him convert into a residential development. The impetus for the formation of the cemetery association centered on Campbell agreeing to sell the organization some of his holdings in the Walker Grant Subdivision west of the St. Johns River and north of Long Branch. Through the advice of Daniel, Greeley, and Griffin, Campbell conveyed 200 acres to the association adjacent to Daniel's donated property and at the edges of the nascent Springfield and Panama Park suburbs, a picturesque site with mature live oaks approximately two miles from the downtown (Webb 1885:134, 149; *Florida Times Union*, 4 October 1888).

Using the combined skills of its directors, the association acquired the property from Campbell. Daniel and Greeley then negotiated with officials from the Jacksonville & Fernandina Railroad on a right-of-way through the property, which now belongs to CSX. They settled on \$1,000 and the construction of a depot at the cemetery for residents to use while visiting the site. One of the first signs of development occurred in October 1880, when a rough picket fence was built on the east, north, and west sides of the property. In 1881, the association hired Cabbs, Kennedy, and McClure, civil engineers and surveyors, who divided the property into plots, lots, and roads in a piecemeal, organic fashion over the next several years. Following the initial subdivision at the southeast corner, the association advertised burial lots for sale. As part of the initial design, curvilinear roads arced across the landscape and formed an irregular system of sections. The association set the initial prices for lots at \$20.00 to \$25.00 and single graves at \$5.00.

In 1881, after conducting a preliminary survey, consulting property owners, and receiving approval from the county commission, the association built a road from the city limits to the cemetery, the genesis of Evergreen Avenue, which provided access to its gate and extended along the east side of the site. That same year, the grounds committee set aside a one-acre burial section for African-Americans west of the railroad tracks, the genesis of the Mt. Olive Cemetery Section. In 1890, the association added to the Mt. Olive Section.

In April 1881, the association named its property Evergreen Cemetery, and then executed the sale of lands west of the railroad tracks and southeast of the Mt. Olive Section to the Catholic Diocese of St. Augustine in June 1881. This was the genesis of St. Mary's Cemetery. The diocese created a design with a central oval for a green space around which radiated rectilinear burial blocks. A curvilinear drive provided access around the east, north, and west perimeter, uniting the blocks and oval of the cemetery. The diocese named the drives for the saints Andrew, Ignatius, James, Joseph, Jude, Luke, Mark, Paul, Peter, Philip, and Stephen (Minutes, JCA, 15, 26 October, 11 November 1880, 11 January, 25 February, 15 March, 15 June, 20 July, 2 August, 11 October 1881, 10 January, 29 July 1882, 1 July 1890).

In July 1882, Bouten reported to the directors that since September 1, 1881, he had supervised 62 burials.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section Number 8 Page 10

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

Bouten's landscaping improvements included planting 300 cedar trees, 175 live oaks, 75 magnolias, and 100 rose bushes. In addition, the superintendent maintained wild olive trees in the cemetery's nursery for planting. The following year, Bouten began planting grasses throughout the cemetery. Small adjustments made to the original plan included widening Central Avenue, the initial name of Magnolia Avenue, to the east line of Section B to twenty-five feet. Seeking to increase sales, the association approached the city council about purchasing lots in which to create a paupers' section, but the local government indicated it had insufficient funds for such a purpose. In 1883, the association donated lots to the Odd Fellows and Free Masons for the interment of indigent members. In the white section, the Masons' and Odd Fellows' plots radiated to the southwest of Cummer Drive and Holmes Drive. In addition, the association provided a plot to Jacksonville's fire department for the burial of indigent firemen (Minutes, JCA, 15 June, 20 July 1881, 10 January, 6 July, 30 October 1882, 27 February, 7 August 1883, 8 January 1889).

Mt. Olive Cemetery Section

In the Mt. Olive Section, the Odd Fellows' section occupied a site near the northwest corner of Mt. Olive Drive and Woodlawn Avenue. In 1899, the Grand United Order of Odd Fellows (GUOOF), an English-based fraternal organization associated with the International Order of Odd Fellows (IOOF), installed a commemorative obelisk at the GUOOF burial plot. The IOOF and GUOOF established chapters in the United States for African-Americans and whites, respectively, prior to the Civil War. Jacksonville's African-Americans founded St. Andrew's Lodge No. 1464 Grand United Order of Odd Fellows in April 1871, one of the first GUOOF lodges in Florida. Other GUOOF lodges organized by African-Americans in Florida during the late nineteenth century include Key West (1875), Tallahassee (1877), and Apalachicola (1879). Early burials at Mt. Olive Cemetery included William A. Johnson (1882), Mamie Johnson (1901), Isabella Clayton (1905), and Catherine Maxwell (1909). A notable recent burial is of John Irvin Kennedy, October 12, 1926 to April 27, 1998. Kennedy was a baseball player who helped open the racial barrier in professional sports. A native of Jacksonville, an Edward Waters football player, shortstop for the Birmingham Black Barons, and Kansas City Monarchs, Kennedy was the first African-American player for the Philadelphia Phillies, debuting on April 22, 1957.

Yellow Fever Epidemic

In 1888 and 1889, yellow fever epidemics swept through Florida and the South. In Jacksonville, 427 people died in 1888 from the disease and dozens more died in 1889. Many were buried at various locations in Evergreen Cemetery. Although virulent in Key West, Tampa, and other large cities of the period, the epidemic was particularly intense in Jacksonville. In one twenty-four hour period in October 1888, the *Florida Times Union* reported ten deaths and ninety-nine new cases. Several leading citizens died during the epidemic, including James J. Daniel. His body was interred in Evergreen's Daniel Park in October 1888, with a simple marker and distinctive memorial installed later that year (Photo #102). By January 1889, because of the yellow fever epidemic, a shell road between Jacksonville and the cemetery was built to transport hundreds of bodies for burial. Abel Seymour Baldwin, Daniel, Governor Francis Fleming, and Dr. J.C.L. L'Engle, among others, were leading citizens who developed and supported the various actions taken during the yellow fever epidemic.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section Number 8 Page 11

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

Marked with distinctive memorials, the remains of Baldwin (1898), Richard P. Daniel (1915), and J. C. L'Engle were later interred at Evergreen (Minutes, JCA, 8 January 1889; *Florida Times Union*, 2 October 1888, 13 April 1915; Tebeau 1971:290-291; Davis 1925:181-185).

The opening and improvement of Evergreen Cemetery occasionally caught the attention of newspapers. In April 1889, on the heels of the first yellow fever epidemic, hundreds of burials, and nearly a decade of improvements, the *Florida Times Union* ran a column entitled "City of Silence: A Day with the Dead in Beautiful Evergreen Cemetery." Composed by an unknown correspondent, the article revealed a brief history of the cemetery and conveyed in typical Victorian hyperbole, metaphors, and imagery the cemetery's canopy of trees, clinging vines, broad walks, narrow homes, tiny graves, and tall shafts. Describing a pastoral scene, the author led readers to "The approaches are wild and romantic where nature, assisted by her hand-maiden, art, has woven a roadway through grand old forest trees hung with the rich drapery of gray moss." Embroidered with parallel construction, the prose conveyed that the "...merchant has closed his ledger, the student forsaken his books, the soldier dropped his sword, the mechanic hung up his instruments of his trade for the last time, the politician put his drums aside..." In a repetitious theme of "two hundred acres and two thousand dead," the narrative contrasted ostentatious memorial markers with simple burials of the poor. In 1896, the correspondent B.G.S. reflected on "The Silent City" that had become Evergreen Cemetery. Stories revealed encounters over several Sundays with a newly-married widow, grieving parents, or friends mourning and visiting lost loved ones. Beyond the physical process of ceremonies and burials, the cemetery had stories of transformation from a "wooded patch of ground, unattractive to the eye" to a popular site where trains ran regularly to deliver a stream of visitors. Despite the modern transportation system, the vast majority of memorial and burial processions were led by horse along Evergreen Avenue in the 1890s. The author confirmed that a building boom had ensued in the "thickly populated district," in part, because of cemetery improvements. In 1900, the association embarked on a paving program that resulted in two miles of shell paved roads and irrigation supplied from an artesian well. Grasses, shrubs, and plants complemented maturing cedars, live oaks, and magnolias. By then, the cemetery contained approximately 2,500 graves (*Florida Daily Times*, 11 January 1882; *Florida Times Union*, 1 April 1889, 10 May 1896, 3 March 1900).

Linking early beautification and preservation activities, the association became concerned in 1900 about the appearance of the cemetery and maintenance of the grave markers. By March 1901, the directors had acted to remove black jack oak trees "...from sections A, B & E for the reason that the falling leaves were a nuisance and came at the expense in the cleaning of the grounds and the pollen from them falling on monuments discoloring and damaged both granite and marble." By 1900, few of the original incorporators or directors remained in the association. The death of J. J. Daniel in 1888 removed the initial guiding light of the association and within a year, a new generation of younger shareholders and directors assumed control. Only Campbell, Greeley, and Robinson survived more than the first decade of the association's corporate existence. Comprised of young influential businessmen who later gained statewide significance, William B. Barnett, Joseph H. Durkee, C. S. L'Engle, and J.N.C. Stockton emerged as the new leaders, with Durkee serving as

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section Number 8 Page 12

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

president between 1889 and 1901; his tenure as association president spanned the important years between the yellow fever epidemic and the 1901 fire (Minutes, JCA, 8 January 1889).

Durkee died in New York on August 11, 1905. Initially, his family buried the body at Stony Point Cemetery in New York, and later that year, removed and reinterred his body at Evergreen between Durkee Drive and Magnolia Avenue, where a simple headstone and elaborate memorial were installed (Photo #103). Durkee played an important role in the Grand Army of the Republic (GAR), installing a white bronze cast soldier in Evergreen's GAR plot in 1891. (Chapin 1914 2:595; Cutler 1923:253-254; *Florida Times Union*, 12, 15 August 1905).

A simple headstone identifies Stockton's burial site; a distinctive memorial (Photo #104) was carved and installed at Evergreen in 1925 by the Harrison Granite Company of New York City, using quarries and monumental works in Barre, Vermont. (Chapin 1914 2:192-194; Proctor 1950:50, 60, 190; Cutler 1923 3:117-118). Stockton's heirs turned to the Harrison Company for his memorial, in part, because of the superior materials and craftsmanship offered by the company.

Isaiah D. Hart and his wife are among the most prominent burials in Evergreen Cemetery. Acknowledged as the founder of Jacksonville in the 1820s and the father of Florida governor Ossian Hart, Isaiah D. Hart died in 1861. Isaiah Hart along with his wife, Nancy Hart, were originally buried in a family vault in the Old City Cemetery. In 1901, a fire heavily damaged the Hart vault and obelisk and charred the remains. In 1902, his descendants had the remains, markers and obelisk (Photo #105) reinterred at Evergreen Cemetery, which by then had gained the status of a safer, better maintained, and more attractive cemetery than the Old City Cemetery. The interment of Isaiah Hart's son and former Florida governor Ossian Hart's remains at Evergreen followed on the heels of the burial of George F. Drew, a Hart descendant and the first governor buried in the cemetery (*Florida Times Union*, 15 July 1896; Davis 1925:57-58).

In the opening decade of the twentieth century, the cemetery's reputation grew through the burials and markers associated with persons of a statewide significance, including three governors, one United States Senator, and a Chief Justice of the Florida Supreme Court. By the 1950s, that number had increased to five governors and four United States Senators. The first of those was Edwin M. Randall (1895), one of the longest serving chief justices of the Florida Supreme Court (1869-1885) (Photo #106). The first of the governors buried there was George Franklin Drew (1881-1884; died 1900) (Photo #107), followed by Hart, Napoleon Bonaparte Broward (1905-1909; died 1910) (Photo #108), William Sherman Jennings (1901-1904; died 1920) (Photo #37), and John Wellborn Martin (1921-1925; died 1958) (Photo #109). In 1923, May Mann Jennings, "Florida's genteel activist," commissioned the Southern Monument Company of Jacksonville to carve and install the unusual Jennings memorial at the grave plot of her husband William Jennings. In October 1957, one the eve of his death, John W. Martin signed a cemetery permit in shaky handwriting, authorizing the installation of a large

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 13

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

marble memorial in the family plot that he had purchased from the Southern Monument Company of Jacksonville.

Drew, Hart, Broward, Jennings, and Martin served as governors of Florida between the 1873 and 1925. Their terms in office reflect a broad spectrum of accomplishments and activities in Florida politics. Florida's first native-born governor, Hart died after serving only fourteen months in office. Drew was a compromise candidate who briefly united Democrats and Republicans at the close of Reconstruction. Jennings rescued 3,000,000 acres of state lands from railroad claims and initiated Florida's primary election law. Broward, perhaps best known for his filibustering trips piloting the *Three Friends* to Cuba, reorganized higher education and initiated Everglades reclamation. Martin served during the height of the Florida Land Boom, expanded the state's highways and financed public schools by direct state appropriations. As an indication of their significance, the names of two governors—Broward and Martin—were later memorialized in the naming of counties in 1915 and 1925. Few of Jacksonville's stories of love and death are as compelling as that of Governor Drew and his wife, Amelia. Married for 48 years, the Drews were characterized in typical Victorian hyperbole of the period as the happiest and most contented couple in the state by the *Florida Times-Union and Citizen*. On the afternoon of September 27, 1900, after a brief illness, Amelia Drew suddenly died in the bedroom of their Riverside home. Several hours after attending to her affairs and while friends and physician were still in her room, George Drew stepped out onto the veranda, sat down in a rocking chair to relax, and "...was seen to draw a long breath, gasped once, after which his head fell to the back of the chair and he immediately became motionless. Anxious friends watched and waited for a few moments, expecting that he would open his eyes again and speak to them, but a closer examination showed that they had been closed forever in death, the sleep that knows no awakening, and from which no wanderer has ever yet returned." Friends, family, and newspaper accounts surmised that upon his wife's death, the governor had simply sat down and died of a broken heart (*Florida Times-Union and Citizen*, 27 September 1900).

United States Senators buried at Evergreen include the brothers William James Bryan (1908) (Photo #47) and Nathan Philemon Bryan (1935) (Photo #110), James P. Taliaferro (1934), (Photo #111), and Duncan U. Fletcher (1936) (Photo #48). In 1936, the Edwin Stanton George Studios of Philadelphia and New York City fabricated the bronze marker placed at the grave of Nathan P. Bryan. In 1934 and 1937, William Fryar Eudaley carved and installed the monuments and headstones of senators Taliaferro and Fletcher. Florida's longest-serving United States Senator, Fletcher was a native of Georgia, graduated from Vanderbilt University with a law degree, and began practicing law in Tennessee. In 1881, he moved his practice to Jacksonville, Florida. In the 1890s, he served as Jacksonville's acting mayor and voters elected him to the state legislature in 1893. In 1909, Fletcher was elected to the United States Senate, a post to which Floridians reelected him until his death in June 1936. During the 1930s, Fletcher strongly endorsed the Roosevelt Administration and the New Deal, exercising veto power over Works Progress Administration (WPA) projects in Florida and influencing the number of projects and the direction of the Public Works Administration (PWA) in the state. In 1909, following his election to the United States Senate, Fletcher commissioned artist Charles Adrian Pillars with the design of a bronze profile, which was applied

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 14

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

to Fletcher's marble stele in 1937. Few Florida cemeteries contain the markers of as many high ranking elected officials as Evergreen Cemetery. Each governor's burial service at Evergreen Cemetery consisted of hundreds of mourners and military honors from the Florida National Guard because of their former capacity as the commander-in-chief of the guard (Flynt 1971:166-189).

Evergreen Cemetery Association

The demise of many of the organizers of the original association prompted the creation of a new cemetery association led by a new generation of investors. In December 1910, Jacksonville businessmen Charles S. Adams, George Bedell, Courtland Buckman, Walter Coachman, Arthur G. Cummer, Jay H. Durkee, C. D. Mills, Arthur F. Perry, and Telfair Stockton organized the Evergreen Cemetery Association. Cummer served as chair for the inception of the association and then as its first president. C. D. Mills, a prominent Jacksonville wholesale florist, served as secretary and general manager. In February 1911, the newly established association paid \$33,200 to the stockholders of Jacksonville Cemetery Association for the assets and property associated with Evergreen Cemetery. In a smooth transition of ownership, none of the original organizers maintained an investment in the cemetery (Minutes, ECA, 7 December 1910, 14 February 1911).

Organized in Michigan by Jacob H. Cummer in 1897, J. Cummer & Sons based their southern operations in Jacksonville, Florida, where the company built its first sawmill. Soon the company added a box and crate sawmill, a cypress sawmill, and then phosphate storage and loading facilities along the St. Johns River near the mouth of the Trout Creek and north of Evergreen Cemetery. Jacob Cummer served as president until his death on 7 November 1904. His son, Wellington W. Cummer, succeeded him and grandsons Arthur Gerrish Cummer and W. E. Cummer served in other corporate posts. In 1909, after the death of W. W. Cummer, Arthur G. Cummer (1873-1943) became the company's president, a post he held until his death in 1943. His leadership placed the association on a solid financial foundation and guided it through periods of expansion and improvement through World War I, the Great Depression, and into World War II. Arthur Cummer considered his three-decade long involvement in Evergreen Cemetery Association as "one of his chief civic interests" (Dovell 1952 3:212-213; *Florida Times Union*, 16 March 1899, 22 April 1908, 29 August 1909, 29 April, 19 August 1910, 17 May 1915, 30 September 1917; Pettengill 1952:100-101; Wood 1989:370; Crooks 1991:74; White 1944:479). In 1911, upon the death of Wellington W. Cummer, his wife, Ada G. Cummer, contracted with the Harrison Granite Company of New York City and Barre, Vermont, to design, carve, and install an exedra on the family plot across from the mausoleum her son had recently built for his deceased daughter (Photo #67).

Charles D. Mills, the secretary and general manager of the association between 1910 and the early 1920s, worked closely with Cummer to develop and improve the cemetery. A native of New Hampshire, Mills moved to Jacksonville about 1881 and developed a business known as Mills the Florist, Inc., which became one of the largest wholesale florist enterprises in the state. At his Panama Park estate, he developed a beautiful garden and grounds with an eye to detail that he used to help plan beautify and manage Evergreen Cemetery. Mills was a

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 15

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

charter member of the Palmetto Camp No. 3 Woodmen of the World (WOW) and served as the chapter's first clerk and secretary. Rising to the rank of consul commander of the local chapter and then sovereign watchman of the grand camp, Mills traveled extensively, promoting his florist business and Evergreen Cemetery and attending national Woodmen functions (*Florida Times Union*, 12 October 1922).

Cummer, Mills, and other association members expressed various concerns about the cemetery, including perfecting its organic development pattern into an overall comprehensive design and expanding the entire site. Mills, Cummer, and realtor Courtland Buckman comprised the Grounds Committee. They suggested that for the association to "...avoid repeating some of the mistakes of the past, it is absolutely essential that we have some definite idea, some general plan toward which all work done from now on, should tend, the more we look over the situation, the more we are impressed with the possibilities before us." In response, the association hired a landscape architect, who created a plan with curvilinear avenues and drives. The name of the landscape architect was not disclosed in the association's minutes or records. In 1911, the main entrance (Photo #79) was reorganized, placing it closer to Evergreen Avenue and decreasing the grade between the city street and cemetery drive. Maintenance crews trimmed low-lying limbs, providing for the first time sweeping vistas of the entire grounds. Working with a surveyor, the superintendent replaced wooden stakes with more permanent terra cotta plot markers. In addition, dirt lanes yielded to shell roads and then clay drives, and several were brick paved. Roads later extended through sections F and H at the north end of the cemetery. Serviced by a well, an irrigation system dating to the late nineteenth century was upgraded and extended throughout the cemetery. Extending from the main entrance, or Gate 5, the long sweep of Magnolia Avenue bisected many shorter drives. At the south end of the plan, streets with arcing alignments were named for organizers and investors, such as Barnett, Buckman, Cummer, Daniel, Durkee, L'Engle, Mills, and Stockton. Farther north, roads reflected a rectilinear pattern and bore tree names such as Cedar, Chestnut, Laurel, Magnolia, Mimosa, Oak, Sycamore, Walnut, and Wild Olive. The association also financed the construction of an attractive superintendent dwelling (demolished) northwest of the gate that also included an office. By 1913, the association had built a receiving vault (Photo #69) with a fifteen-crypt capacity near the entrance and created a public park south of the cemetery on land too low to support graves. (ECA, Minutes, 26 February, 7 March, 25 April 1911, 14 January 1914; *Florida Times Union*, 28 September 1911).

The association hired William F. Miller & Company to construct its receiving vault. The contractor apparently also assembled the entrance gates, retaining wall, and steps that lead between the main entrance and receiving vault. A native of Ohio born about 1872, Miller moved to Jacksonville in the 1890s, where he developed a stone and marble contracting business. He constructed several buildings in downtown Jacksonville and his ornamental stone and marble products were applied to many others. A mausoleum (Photo #112) was built in Evergreen Cemetery to contain his remains following his demise in 1924 (Census Bureau 1910; ECA Minutes).

The cemetery supported the graves and markers of numerous Civil War veterans. Some graves displayed headstones of the Grand Army of the Republic (GAR) and others of the Confederate States of America (CSA).

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 16

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

The first Civil War veteran was buried here in 1882 and the last in 1939. One inventory of CSA soldier and sailor burials indicate that 242 veterans' headstones were installed at Evergreen between January 1882 and December 1939. Following a typical pattern in southern history, the largest number of Civil War veteran interments came during the 1910s, reflected by 73 markers. The distribution of markers reflects a traditional bell curve graph, with 133 markers installed between 1900 and 1919 and the peak coming about 1912. Only 22 veteran markers date from the 1880s, while thirteen are from the 1930s. Many of those are sprinkled across the landscape. One of the most notable burials is the 1902 marker associated with the celebrated Confederate cavalry officer J. J. Dickison (Photo #35). In 1897, the Martha Reid Chapter No. 19 of the United Daughters of the Confederacy (UDC) established a plot (Photo #113) at the intersection of Magnolia Drive and Walnut Drive for their members. Reflecting a significant Union presence in Jacksonville during the Civil War and following the conflict, the descendants of former Union troops organized the O. M. Mitchell Post No. 4 of the Grand Army of the Republic (GAR) in Jacksonville. In May 1891, they installed a commemorative marker (Photo #34) at the intersection of Cummer Drive and Osborne Drive. Fabricated by the Monumental Bronze Company of Bridgeport, Connecticut, with a Union soldier standing at parade rest, the marker soon anchored a number of standard issue military headstones identifying the remains of former Union soldiers (Williams Santayana Pace 1998).

Woodlawn Cemetery

In January 1912, the Evergreen Cemetery Association acquired Woodlawn Cemetery, a burial ground west of the railroad tracks and adjacent to St. Mary's Catholic Cemetery. Organized in 1899, Woodlawn Cemetery Association was incorporated with \$10,000 in capital stock by real estate developer and monument dealer George W. Clark and businessmen G. A. Clark and T. M. Burns. An overall plan provided for burials in a distinctive central figure-eight design bracketed by two curvilinear drives out from which radiated a conventional rectilinear plan. Burials began in 1899. Perhaps the most distinctive early marker in the cemetery is the 1904 grave of Mary Kate Hobson (Photo #114). Displaying an angel pedestal lily tablet stone and statuary motif, the artwork marked the burial site of a child who died in a tragic "unavoidable streetcar accident" in downtown Jacksonville. Elsewhere in Woodlawn Cemetery, other angel artwork followed later in 1904 with the death of another child, Gladys Clark (Photo #53), and the Coleman memorial angel (Photo #52) in 1906 (*Florida Times Union*, 29, 30 December 1894, 18, 20 June, 7 July 1904; Minutes, Stockholders of Woodlawn Cemetery Prior to Transfer to Evergreen Cemetery, 3 October 1899 to 1 January 1912).

By 1910, Woodlawn contained approximately 22 acres. George Clark's interest in cemetery development stemmed, in part, from his monument business and involvement with a Jacksonville funeral home. Located in downtown Jacksonville, the George W. Clark Company offered real estate and granite and marble headstones and monuments, iron fencing, borders, grates, copings, and tilings for cemetery graves and plots. Clark's cemetery supply business was among the first to be rebuilt in downtown Jacksonville after the devastating 1901 fire. Operated by his brother, Charles A. Clark, the Clark Funeral Home had been established under a different

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 17

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

name before the Civil War by Calvin Oak, an early director of the Jacksonville Cemetery Association. In addition, George W. Clark helped guide the development of the North Springfield and Panama Park suburbs. His creation of Woodlawn Cemetery ensured a picturesque green space adjacent to his residential developments. In c. 1911, after attempting to sell their interests in Woodlawn to several businessmen, the Clarks and Burns sold their shares in Woodlawn Cemetery to Arthur G. Cummer and C. D. Mills. In turn, Cummer and Mills sold the subdivided and planned eastern part of Woodlawn Cemetery to the Evergreen Cemetery Association. This was the association's first major expansion project since the 1880s. The association combined the two cemeteries under one management. Cummer continued to hold the undivided western part of Woodlawn Cemetery that extended to Main Street for later sale. The association renamed Woodlawn as West Evergreen Cemetery, but as a practical matter combined the day-to-day operations into the workings of Evergreen Cemetery. Although changing the original name, the association retained the former Woodlawn Cemetery's overall landscape plan, with its distinctive figure-8 feature, the Woodlawn name for its central drive, and other original names for the ancillary roadways (Minutes, ECA, 19 July, 12 December 1911, 14 January 1914, 12 January 1915; Minutes, Stockholders of Woodlawn Cemetery Prior to Transfer to Evergreen Cemetery, 3 October 1899 to 1 January 1912; Wood 1989:59).

Reverend Robert Bateman

One of the more notable burials in Evergreen Cemetery is that of the Rev. Robert Bateman, who achieved notoriety for his actions during the sinking of the *R.M.S. Titanic* on April 15, 1912. Of the four Jacksonville residents who were on the ship, only Bateman perished. After the *Titanic* struck an iceberg, Bateman escorted his sister-in-law, Ada Balls, to the deck and into the final lifeboat launched from the sinking ocean liner. She later recalled his final words: "If I don't meet you again in this world, I will in the next." Bateman distinguished himself in his final moments aboard the stricken ocean liner by opening the gates that permitted passengers in steerage to reach the main deck; suggesting the band play "Nearer My God, To Thee"; and leading men at the rear of the ship in the Lord's Prayer. He was buried in Section B of Evergreen Cemetery in the Masonic section. Bateman's life insurance policy through the Woodmen of the World (WOW) yielded a distinctive marker installed in Section F of Evergreen Cemetery (Mulhern 1998:1-9; Lord 1955:78).

Woodmen of the World

Woodmen of the World markers are among the most distinctive headstones installed in the cemetery. Founded by Joseph Cullen Root in 1890, the Woodmen of the World (WOW) provided life insurance within the framework of a fraternal society. An attorney and businessman, Root chartered the WOW in 1893. Under his leadership, the WOW offered a fraternal association with monthly and annual meetings for members and simple term life insurance with death and monument benefits. Social gatherings hosted by the WOW included excursions by trains or steamboat, picnics, and log-rollings. Based in Omaha, Nebraska, the WOW provided gravestones bearing the Woodmen's symbols and the deceased's personal information carved by monument

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section Number 8 Page 18

**Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance**

workers and stonecutters in the form of a tree stump with sawn limbs and cordwood stacks at a central facility and shipped to cemeteries. The home office contracted with monument dealers in cities and towns to cut the markers. In the process, a stone cutter's personal preferences and creativity resulted in unique and varied designs, which often reflected the individualism of the cutter and the deceased's heirs. Initially provided free-of-charge with the life insurance policy, the WOW modified its terms in the early twentieth century to include a \$100 rider for the marker. Monuments often stood four to five feet in height with sawn or broken limbs to indicate a life cut short. Flowers rising along the base, ferns and delicate vines intertwining the trunk, and peeled or hewn bark often embellished the Woodmen markers. The WOW symbols included a dove with an olive branch, a broken chain, or an arch with open gates symbolizing the peace of heaven and an axe, beetle, and wedge or axe, mallet, and wedge indicating workmanship and the progress of culture. By the 1920s, cost concerns prohibited the creation of fanciful markers, and the WOW discontinued its rider and marker program. Some member lodges continued supplying grave markers to their members, but gradually the once distinctive markers diminished in size, form, and detail. Consequently, some WOW markers are not in the form of a tree trunk. The distinctive Woodmen form influenced many stonecutters, who provided several tree trunk markers imitating WOW markers. Consequently, not all tree trunk markers are WOW grave markers, and only those with the official Woodmen emblem should be considered legitimate WOW markers (Karrick 1996:1-2).

Organized in February 1893, the Jacksonville WOW chapter, designated as Palmetto Camp 3 Woodmen of the World, reflected the larger fraternal patterns and burial rites practiced within the national association. By 1918, Jacksonville's WOW Palmetto Camp counted 1,500 members, making it the eighth largest WOW camp in the nation and the largest in the South. Evergreen Cemetery's general manager, C. D. Mills, held several WOW posts in the Palmetto Camp, serving twelve years as clerk and several terms as sovereign watchman in the national association. Between the 1890s and 1930s, the Woodmen installed several dozen WOW granite monuments at Evergreen Cemetery. Members met monthly and each June they gathered for an afternoon memorial service. The annual event unfolded with members convening in Woodmen Hall at the corner of Main Street and Orange Avenue and then traveling by automobiles to each cemetery where Woodmen placed evergreen wreaths on existing WOW markers and unveiled and dedicated newly-installed markers. The Woodmen's primary annual ceremony centered at Evergreen Cemetery, which easily contained the largest collection of WOW markers in the city. Jacksonville's Woodmen established a youth division of the WOW known as Boys of Woodcraft (BOW). In February 1911, the BOW installed its first monument on the grave of Cadet R. S. Marsden at Evergreen Cemetery. Unlike other secret societies, the Woodmen invited the public to its meetings and ceremonies, mindful of developing new business. By 1911, the WOW had installed 28 markers in Evergreen Cemetery. In contrast, the Old City Cemetery contained only two WOW markers. The presence of Mills as the cemetery's general manager and his participation in Jacksonville's Woodmen camp had a direct correlation to Evergreen Cemetery containing one of the largest and most varied concentrations of WOW markers in the South and the nation. The cemetery contains a veritable encyclopedia of Woodmen markers that convey the heritage of WOW headstone culture over several decades (Photos #23-32) (*Florida Times Union*, 5 June 1909, 6 June 1910, 2 February, 5 June 1911, 12 June 1916, 11 June 1917, 21 April 1918).

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 19

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

The installation of one of the cemetery's most ornate and largest statuary occurred in 1913. The carved marble artwork was associated with the prominent Jacksonville fertilizer manufacturer Edward Okle Painter. A native of New York, Painter moved to DeLand, Florida, in 1877, where he established a printing company, published the *Florida Agriculturist*, and created a fertilizer business. In 1898, Painter moved the fertilizer company to Jacksonville. While serving on Jacksonville's Board of Port Commissioners, Painter helped develop the City's municipal docks and terminals. The first president of the Jacksonville Manufacturer's Association and a director of Stetson University, Painter organized the Florida Granite & Marble Works of Jacksonville, which maintained an office on East Bay Street and specialized in stone and tile carvings and supplies for buildings and cemetery monuments. Many of Painter's products were carved and installed at burial plots in Evergreen Cemetery, including headstones and statuary in his family's plot (Photo #51) (Johnston 1996:1-28; *Florida Times Union*, 23, 25, 26 May, 9 October 1913; *Volusia County Record*, 18 June 1913).

Painter's monument works competed against several other local monument works and cemetery supply companies, including George Clark and William Eudaley's businesses, Atlantic Memorial, Jacksonville Monument Works, and Southern Monument Company. Most maintained an office in downtown Jacksonville with works adjacent to the cemetery on Main Street or Liberty Street. Each of these monument works maintained pneumatic tools to carve names and epitaphs into the faces of prepared headstones manufactured from larger quarry and monument works in Georgia, Tennessee, Vermont, and elsewhere. In some cases, however, they ordered the raw material from a quarry and prepared carvings from plans supplied by a customer or from stock plans in their files. Beyond headstones and memorials, the companies supplied customers with benches, copings, ornamental fences, and statuary that they installed in local cemeteries (ECA files; Polk 1915; Polk 1933).

In 1914, responding to growth and new needs, the association surveyed, divided, and opened sections G and I, reserving the former for perpetual lot sales. The following year, the association reoriented lot lines for unsold plots of sections F and H to an east-west alignment, providing every half-lot a front, or driveway, exposure. The alteration yielded a denser burial pattern and better visual locations for memorials and monuments.

World War I brought other unexpected surprises for general manager C. D. Mills, especially "...the scarcity of labor, the inefficiency of such labor as we were able to get...has made it very difficult to keep up a working organization, or get the work done systematically." During a three week period in October 1918, the cemetery staff and management did little else than bury the dead. That month, at the height of the influenza epidemic, 563 deaths occurred in Jacksonville, with more than half of those victims buried at Evergreen. In contrast, in October 1917, the city had reported only 132 deaths. (Minutes, ECA, 19 July 1911, 14 January 1914, 12 January 1915, 18 January 1918, 30 January, 15 May 1919, 27 January 1920; *Florida Times Union*, 1 November 1918).

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 20

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

In 1919, the association spent \$40,000 to purchase the remaining undivided sections of Woodlawn Cemetery from Arthur G. Cummer. In November 1919, the association hired James Ogilvie as its superintendent. A native of Florida, Ogilvie became a prized employee of the association. Soon after beginning work at Evergreen, Ogilvie was praised by Arthur Cummer, who believed "...the cemeteries at the present time are in as clean and attractive condition as at any time since we have been operating." At the same meeting, the association took the initiative to prevent overcrowding of gravesites by banning the use of permanent cradles on single graves, two grave lots, or any lot containing less than 200 square feet. Beyond daily maintenance and preparing burial sites, one of Ogilvie's first activities was to lay out burial plots in undivided areas of sections G and H. In section G, the association directed Ogilvie to provide "...lots of the uniform width east and west of 18 feet, and north and south of 22 feet, with roads and walks..." Located immediately north of the older section B, section G employed curvilinear lines for drives, roads, and walkways similar to those found in the nineteenth century sections of the cemetery. In section H, however, which is located north of section G, the association directed the use of a rectilinear plan that contrasted from the sweeping curves and irregular design farther south. In maximizing all of the available space in the plan for section H, the association gained 31 more lots in the same space than if they had used the old layout. The association further stipulated "...that all burials in this section shall be required to be made lengthwise of the lots, head to the north." Ogilvie created these spaces in the early 1920s, marking plots and lots, creating roads and walkways, and planting grasses and shrubbery. In 1924, Ogilvie cleared and leveled the spaces east of sections C and I, "...leaving only the desirable trees, which adds greatly to the general appearance of the cemetery." Ogilvie served as Evergreen's superintendent until his retirement in May 1948 (Minutes, ECA, 18 January 1918, 30 January, 15 May 1919, 27 January 1920, 28 January 1921, 22 January 1924, 14 May 1948).

George H. Wall, who replaced Mills as general manager and secretary of the association, helped to supervise the installation of numerous headstones and memorials during the era, including the William F. Miller mausoleum (Photo #112). Built in 1924, the four-crypt mausoleum was designed and assembled by the McNeel Marble Company of Marietta, Georgia. As designed, carved, and installed by the McNeel Company, the Miller mausoleum at Evergreen Cemetery in Jacksonville consisted of a one piece roof, 4" interlocking walls, heavy square columns at each corner, and a 18" thick concrete foundation. The introduction of the interlocking wall system prompted the association to waive its requirement of 10" inch walls for mausoleums (Minutes, ECA, 5 August 1924; *New York Times*, 22 February 1931, 23 April, 16 July 1933; McNeel 1924).

The installation of the Miller mausoleum in 1924 came near the height of the mausoleum movement at Evergreen Cemetery. It appears that between 1901 and 1946, no fewer than fifteen family mausoleums were installed in the cemetery, with most of those constructed in the 1920s (Photos #54-65). Built about 1918, the Buffalow mausoleum (Photo #58) on Durkee Drive, with its Doric columns, frieze with the family name emblazoned on it, and a tympanum with a Masonic crest, displayed more classical influences than most of those from the 1920s. Born in 1861, Ransom Buffalow learned the construction trade in his native state of North Carolina, moved to Virginia where he built more homes and later plied his craft in Washington State. By 1910,

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 21

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

Buffalow lived in Knoxville, Tennessee, where the census bureau recorded his occupation as a building contractor and noted his ethnicity as mulatto. Buffalow relocated to Jacksonville in 1911, where he continued to build homes. It appears that Buffalow installed the mausoleum at Evergreen Cemetery about 1918, following the death of his son, Dr. William C. Buffalow. The presence of the Buffalow mausoleum in the white area of Evergreen, rather than in the historic African-American section, demonstrates some blurring of ethnic lines in Northeast Florida. Buffalow remained in Jacksonville and completed his home in the Riverside neighborhood in 1922 just before his death. Prompted by increased visitation to the cemetery, the association used their collection of mausoleums as models for the design a restroom structure (Photo #67), which was completed about 1927 near Parkhill Drive at the southwest corner of Evergreen Cemetery (Minutes, ECA 25 January 1927; *Florida Times Union*, 27 August 1922; Wood 1989:8; Crooks 1991:146-147).

In 1925, general manager Wall reported that sections A, B, and C were "...practically sold out" and advised completing the lay out of sections farther north. In 1924, the association hired an engineering firm to prepare a topographical map for the undivided north end of the cemetery east of the railroad tracks. The following year, a landscape architect whose name was undisclosed laid out the plans for section G. To the west of the railroad tracks, the association laid out section 7 for Jewish burials and received the approval for the design from the Hebrew congregation in 1924. Since the early 1920s, the directors and the Roman Catholic Diocese of St. Augustine had discussed the association taking over possession and management of St. Mary's Catholic Cemetery, property that the association had deeded to the diocese nearly fifty years earlier. In 1926, the diocese hired the Jacksonville engineering firm of Ellis, Curtis, and Kooker to survey the property and correct errors in the original plan. The company completed its engineering work later that year. In 1927, following Ellis, Curtis & Kooker's formal resurvey of St. Mary's Cemetery, the Evergreen association negotiated a management contract with the Catholic Diocese to supervise its lot sales (Minutes, ECA, 25 January 1927, 24 January 1928, 15 January 1929; Cutler 1923 2:33-34, 63; *Florida Times-Union*, 4 November 1916).

In 1928, the association completed a new thirty-crypt receiving vault north of the older structure (Photo #70). Overall improvements that year included a drainage sewer and the completion of section G. In 1929, the association began the construction of a brick perimeter wall (Photos #71, 72, 74). That year, they completed 2,400 linear feet from the main gate to Phoenix Park and by January 1932, the brick wall extended from the railroad tracks to the park. By then, the association had 22,880 linear feet or 4 1/3 miles, of roads and drives paved with shell (Minutes, ECA, 24 January 1928, 23 May 1929, 28 January 1930, 27 January 1932).

In 1934, during the Great Depression, the association acquired an 8.5-acre site near the south end of the cemetery that had been used as a greenhouse facility by Mills the Florist, Inc., for several decades. In 1935, the association deeded the Cemetery B'Nai Israel along Winona Drive to the Jacksonville Jewish Center, an Orthodox Hebrew congregation. The congregation had conveyed the cemetery to the association in 1924, but concerns over maintenance and burial rites prompted the association to return the property to the Jewish Center, which had been organized in the intervening decade. In 1939, the association completed its brick wall system,

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section Number 8 Page 22

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

reporting that it stretched from the north end of its Main Street holdings to the entrance at West Evergreen (Minutes, ECA, 9 February, 28 December 1934, 31 January 1935, 2 January 1937, 3 March 1939).

During World War II, the association invested some of its savings in war bonds. Burials also increased, reaching 423 in 1942, 452 in 1944, and 550 in 1945. During the conflict, several lot owners contracted with the Presbrey-Leland Studios of New York City for memorials. The studio designed, carved, and installed the Macduff mausoleum (Photo #64) in 1943 and the Banon paneled Celtic cross (Photo #50) in 1945. Memorials developed by Presbrey-Leland for persons of national significance included Senator John C. Calhoun, President Warren G. Harding, George H. Putnam, R. J. Reynolds, John D. Rockefeller, Jr., Elihu Root, and General Anthony Wayne. Architects with whom the company consulted and executed designs included Grosvenor Atterbury, Carrere & Hastings, Hunt & Hunt, McKim, Mead & White, Kenneth Murchison, and Olmsted Brothers. By 1932, the company had quarried, carved, and installed over 30,000 memorials and 1,300 mausoleums, most of those in New England. The company classified its products into ten categories: columnar monuments, crosses, exedra, formal garden themes, obelisks, pedestal monuments, sarcophagi, screens, sculptured memorials, and tablets. By 1932, the company had designed, carved, and installed only 37 memorials in nineteen Florida cities. Jacksonville had the highest concentration of Presbrey-Leland monuments of any Florida city (6) and all of those were located in Evergreen Cemetery. By the close of the 1940s, approximately ten additional Presbrey-Leland memorials had been installed in Evergreen Cemetery (Minutes, ECA, 25 February 1942, 17 March 1943; 17 March 1944; ECA files; Presbrey-Leland 1932:1-20, 168-169).

In the 1940s, the association closed a north-south road between the West Evergreen and St. Mary's sections and divided it into lots for burials. Beautification improvements included planting evergreen trees along the north boundary and planting 100 dogwood trees, 80 holly trees, 25 redbud trees, and approximately 700 azaleas. The association completed a pump house (Photo #115) in 1945, the same year that the city dredged a canal that extended across the north end of West Evergreen. In 1949, the association reached an agreement with the Seaboard Air Line Railway to develop a private crossing across the railroad tracks and built protective retaining walls on the road extending across the canal (Photo #116) (Minutes, ECA, 25 February 1942, 17 March 1943; 17 March 1944; 28 February 1946, 28 April 1949).

One of the prominent women buried at Evergreen in the late 1940s was Henrietta Cuttino Dozier (Photo #117). Jacksonville's first female architect, Dozier was born in Fernandina Beach, studied at Pratt Institute, and was graduated from the Massachusetts Institute of Technology (MIT) in 1899. By 1900, she had moved to Atlanta, where she became a member of the American Association of Architects and opened a practice in the Peters Building. One of her early commissions in Atlanta came in 1903 with the design of St. Phillip's Episcopal Church on North Pearl Street in Jacksonville, Florida. In 1906, she completed the plans for All Saint's Episcopal Chapel in Atlanta and later the Southern Ruralist Building for the Episcopal Church, also in Atlanta. In November 1914, she moved to Jacksonville, initially working in the City's engineering department, but then returned to private practice with a studio in the Bisbee Building and then the Barnett Building. She became the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 23

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

117th architect to register with the Florida State Board of Architecture to practice in the industry. Most of her design work consisted of apartments, small churches, and dwellings. An early project was the plan for St. Paul's Episcopal Church on Newnan Street, an African-American sanctuary. One of her largest projects came in the 1920s, with the design of the Federal Reserve Bank Building in Jacksonville, which was completed in 1924. Residences attributed to Dozier include the Adams and Welshans House, and the homes at 2512 Dellwood Street, 1819 Goodwin Street, 2579 Herschel Street, and 2328 and 2523 Park Street in Jacksonville. In 1939, when Rose Shepherd of the Federal Writer's Project in Jacksonville interviewed Dozier, the architect revealed many challenging moments competing against men in a male dominated profession and contracts she lost because of political bargaining. In 1947, Dozier was buried in the family's plot at Evergreen Cemetery, which had been acquired by the family in the 1920s (*Atlanta Constitution*, 6 April 1906, 16 January 1913; Shepherd 1939; ECA files).

In the late 1940s, Robert Angas laid out a plan for developing a landscape plan for the western section of Evergreen Cemetery, and a new main entrance at the corner of Main Street and Winona Drive. After preparing a topographical plan and sketching in a road system he consulted with cemetery landscape architect Ray Wyrick. Born about 1883 in Iowa, Wyrick studied architecture in his native state and opened a practice in Des Moines. Specializing in cemetery designs, he operated his landscape practice from Iowa's capital city for several decades. Important projects completed by Wyrick include a new entrance and memorial gardens at Forest Cemetery in Oskaloosa, Iowa in the late 1940s. Work at Evergreen Cemetery began in 1948 with the development of avenues and drives, and a new main gate was completed in 1950 (Photo #76). By then, William E. Foster served as the cemetery superintendent. A native of Ohio born about 1893, Foster directed a crew of twenty-five men in clearing land, building roads, planting shrubs and trees, and overseeing the masons constructing the new gate system. A recent graduate in landscape architecture from Georgia Tech, William Stringfellow helped refine the plan laid out by Angas. To enhance the entrance, the association hired the architectural firm of Marsh & Saxelbye to draft plans for a memorial flagpole in an oval entrance design (Photo #118), which had been laid out by Angas, and a memorial coquina fountain (Photo #119). In 1957, the association launched its plans for a new office building and garden cloister and carillon tower, structures completed in 1968 and 1971, respectively. In 1959, Angas laid out plans to open new areas of Evergreen along Evergreen Avenue and 44th Street, an area that historically is part of the original Evergreen Cemetery property (Photo #94). Although it has modern burials, its late 1950s landscape plan remains intact (*Florida Times Union*, 19 February 1950, 27 May 1957; ECA Vault).

Landscape Architecture Significance

Evergreen Cemetery possesses significance in the area of Landscape Architecture for its landscape plan developed between the 1880s and 1950s. An organic process, the cemetery was designed piecemeal over time in an effort to integrate the differentiated landscape into a unified whole. Sweeping curvilinear roads were employed in areas with a rolling terrain and in some cases yielded to rectilinear systems in adjacent flat terrain.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section Number 8 Page 24

**Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance**

In other areas an oval, figure-8 and winding roads were created to add interest and ambiance to the flat terrain. The Evergreen Association did not design or lay out the cemetery as a singular event. Instead, as the association required additional plots in which to bury the dead, it invested resources to develop plans executed by various landscape architects, civil engineers, and cemetery superintendents. Among them were civil engineers and surveyors such as Angas, Cabbs, Kennedy, and McClure, and landscape architect Ray Wyrick and two other unnamed landscape architects hired by the association. The works of civil engineers, landscape architects, and superintendents resulted in a creative design with named avenues and drives forming the general shapes and sizes of blocks and plots containing gravesites. Conventional rectangle and square designs contrast with other shapes, including asymmetrical curvilinear, modified triangle, elongated- and semi-circular, figure-8, kidney, and oval. A variety of designs was used to accent the natural contours of the land and provide for interesting views from various angles within the cemetery. Consequently, while many burials display a conventional east-west axis with markers facing east and heads at the west, a design tradition followed in most American cemeteries, many burials and gravestones face an adjacent road rather than conforming to the conventional east-west orientation. One of the most radical departures from the conventional east-west burial plan occurs in a figure-8 shaped plot, where gravestones are distributed in a circular pattern facing outward toward the corresponding circular drives. Beyond the system of avenues, drives, and burial plots, evidence of landscape architecture remains in the form of mature trees and historic ornamental plantings implemented.

Art and Architecture

Art and architecture evident in the cemetery include examples of works of funerary art, mausoleums, and memorials. There are also examples of well-executed artwork in the form of a bronze profile sculpture, angels, columnar monuments, and obelisks. The presence of various materials such as bronze, concrete, granite, marble, and zinc, contributes to the ambiance and significance of the cemetery. Funerary artwork includes symbols such as the anchor, axe-wedge mallet, clasped hands, cloak-and-tassel, crown-and-crossed cannons, crossed sword-and-key, Celtic and Latin crosses among many others. The artwork and memorials possess associations with several important artists, architects, and prominent national monument companies, including Harrison Granite Company, Henry J. Klutho, J. F. Manning Company, McNeel Marble Company, Charles Adrian Pillars, and Presbrey-Leland, Inc. Some memorials were popular monument forms of the late 19th and early 20th century derived from Egyptian sepulchral artwork. Classically inspired mausoleums and columnar monuments also sprinkle the cemetery's landscape. Carved in granite and marble, unusual Woodmen of the World tree stump markers provide picturesque contrast with surrounding grave markers and provide an encyclopedic study of stylistic changes in the monument form between the 1890s and 1920s.

Artists, Sculptors, Architects

The artists, monument companies, and studios creating the markers associated with these famous Floridians represent a broad spectrum of creative and talented professionals.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 25

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

Harrison Monuments

Organized in the 1848 as J. E. Harrison & Company, the monument works initially operated its quarries and works in Adrain, Michigan. In 1895, the business reorganized as the Harrison Granite Company and in 1902 moved its executive offices to New York City. James E. Harrison's son, William H. Harrison sold the Michigan properties and acquired the quarries and works of the American Granite Company of Barre, Vermont. In addition to its Vermont quarries, the company often turned to marble and granite quarries in Georgia, Massachusetts, and Tennessee for its material. In some cases, the company designed, quarried, carved, and installed a monument. In other cases, it used plans drafted by an architect and marble or granite supplied and carved by another company, and simply assembled and installed the monument. Notable monuments designed, carved, and installed by the Harrison company included the McKinley mausoleum in Canton, Ohio; Maryland's Soldiers Monument at Antietam Battlefield in Hagerstown, Maryland; Wisconsin's Civil War Soldiers Monument in Milwaukee; Battle Creek Michigan's Civil War Memorial; Camp Merritt Memorial in New Jersey; the Charles Pfizer family memorial in Greenwood Cemetery, New York City; the General Sherman Monument in Washington, D.C.; the General Sheridan Monument in Somerset, Ohio; the General Forrest Monument in Rome, Georgia; and the exedra and statuary associated with Baroness Von Zedtwitz in Cave Hill Cemetery in Louisville, Kentucky (*Washington Post*, 26 August 1906, 28 September 1907; *New York Times*, 28 December 1908, 10 March 1943; *Los Angeles Times*, 31 May 1900; Stone 1902:260, 267; Stone 1895:88).

It is believed that the Harrison Company also supplied the materials and carving for the Barnett memorial (Photo #15). A native of Virginia, William B. Barnett initially worked in harness shops in Indiana and Ohio before opening a general merchandise store in Kansas. After honing his skills in business, Barnett opened a bank in Kansas, and then moved to Florida in 1877 to open the Bank of Jacksonville. In 1888, Barnett reorganized the private institution into the National Bank of Jacksonville. The business eventually became Barnett National Bank. Shunning politics for business, the banking magnate served as a director of the cemetery association for a brief period and died on October 21, 1903, and was buried at Evergreen several days later. In addition to the founder of Barnett Bank, the family plot also contains the remains and headstones for other banking giants in Florida history, including William D. Barnett (1920) and Bion Hall Barnett (1958) (Chapin 1914 2:30; Ginzl 2000:26-46).

McNeel Marble Company

Incorporated in Marietta in 1892 by N. L. McNeel, the McNeel Marble Company became a national authority in marble stonework and large cemetery statuary and memorials in the early twentieth century. Its rise from obscurity was initially tied to the Confederate monument movement and the popularity of family mausoleums and memorial shafts in cemeteries. For some large projects, the company supplied marble to sculptors and then installed the finished artwork. For other contracts, the company used its own designers and sculptors to quarry, carve, and install the finished product and artwork. In Florida, the company designed and installed the Confederate Monument in Lakeland's Munn Park. In Jacksonville, the artist Allen G. Newman designed the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 8 Page 26

Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance

Monument to Women of the Confederacy, which was constructed by the McNeel Marble Company. Unveiled in 1915, the monument was the focal point of Jacksonville's Confederate Park.

Charles Adrian Pillars

A native of Illinois, Pillars studied art under Daniel French and E. C. Potter before exhibiting sculpture at the World's Columbian Exposition of 1893 in Chicago. In 1894, he moved to Jacksonville, Florida, where he produced art works and resided until 1919. That year, he moved to St. Augustine, establishing a studio at 16 May Street, and resided at Homwold Estate in Nelmar Terrace. While in Florida, Pillars won \$10,000 state competitions to sculpt statues of Dr. John Gorrie and General Edmund Kirby-Smith, both installed in the Hall of Fame in Washington, D.C. In 1920, he sculpted a bronze memorial flagstaff in St. Augustine, followed by Jacksonville's Citizen's Memorial Statue and another statue of William B. Barnett in Jacksonville. In 1924, he helped organize St. Augustine's Pen and Brush Club and later scholars counted him among the ranks of St. Augustine's "lost colony of artists." He left northeast Florida in the early-1930s. In Lakeland, he sculpted the Spivey Memorial on the Florida Southern College campus. During the 1930s, Pillars taught sculpture classes at the Ringling School of Art in Sarasota, Florida, where he died 1937.

William F. Eudaley

A native of Tennessee born about 1877, William F. Eudaley established a monument works in Nashville about 1900. Using native materials in Tennessee and Georgia for his grave markers, Eudaley moved to Chattanooga in the 1910s, and later opened a branch office in Jacksonville in the late-1920s. Finding a larger market for his monumental products in northeast Florida, he soon relocated his main monumental works to Jacksonville, but continued to obtain many of his monument materials from Georgia and Tennessee. The monuments for Taliaferro and Fletcher were among Eudaley's early works; eventually, he made and installed several hundred headstones and monuments in Evergreen (Evergreen Cemetery Association (ECA), Foundation and Burial Plot Files; Marquis 1943:974; Census Bureau 1910, 1920, 1930).

Several Jacksonville architects prepared the plans for structures in the cemetery. Mausoleums were among the most distinctive resources developed in Evergreen during the opening decade of the twentieth century.

Henry J. Klutho

Designed and fabricated in 1901, the St. Clair-Abrams mausoleum (Photo #54) was installed in St. Mary's Catholic Cemetery north of St. Marks Drive following the death of JoAnna St. Clair-Abrams on October 7, 1901. Her husband, Alexander St. Clair-Abrams, was a prominent Jacksonville attorney who had helped to develop the Tavares, Orlando & Atlantic Railroad in 1885 and served in the Florida Senate in 1893. In 1901, St. Clair-Abrams hired Jacksonville architect Henry J. Klutho to design the family mausoleum. Arriving shortly after the May 1901 fire, Klutho had been working in Jacksonville only three months when he received what is believed to be his smallest commission—the Classical Revival St. Clair-Abrams Mausoleum. Klutho later described the Georgia marble and copper cornice structure with "...ten air-tight compartments, all laid up in

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section Number 8 Page 27

**Evergreen Cemetery
Jacksonville, Duval Co., FL
Significance**

concrete and Portland cement. The floor of the interior is of marble tile, and entrance door of wrought iron, as are also the grills in openings at both sides of door. Cost was \$3,000." A pioneer in modern Florida architecture, Klutho had worked in the New York firm of Kimball and Smith before moving to Jacksonville. His designs incorporated clean lines with precise ornamentation. In 1904, several years after completing the St. Clair-Abrams Mausoleum, Klutho began experimenting with the Prairie style. In 1907, he became a member of the American Institute of Architects, the first member in the prestigious institution from Florida. Klutho gained a good reputation for his public buildings and dwellings reflecting a variety of stylistic influences, but most notably the Prairie genre. This mausoleum has also been attributed as a scaled down model of Jacksonville's Free Public Library, which Klutho designed in 1903. In contrast to the classicism of the St. Clair-Abrams mausoleum, farther east on Cummer Drive the Cummer mausoleum (Photo #55) was built about 1910 reflecting the influences of the Egyptian Revival style. The exotic structure was assembled after the death of DeEtte Holden Cummer, the daughter of Arthur G. and Ninah Holden Cummer, who were later buried there. The Cummer's choice of features for the mausoleum made it one of the few Egyptian Revival structures in Jacksonville (Davis 1925:203; Wood 1989:137, 369, 370; Pettengill 1952:55-56).

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number 9 Page 1

Evergreen Cemetery
Jacksonville, Duval Co., FL
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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section Number 9 Page 2

Evergreen Cemetery
Jacksonville, Duval Co., FL
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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section Number 9 Page 3

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Jacksonville, Duval Co., FL
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Evergreen Cemetery
Name of Property

Duval Co., FL
County and State

10. Geographical Data

Acreeage of Property approx. 135 acres

UTM References

(Place additional references on a continuation sheet.)

1	1	7	4	3	7	2	0	0	3	3	6	0	0	6	0
	Zone		Easting					Northing							
2	1	7	4	3	8	5	2	0	3	3	6	0	0	4	0

3	1	7	4	3	8	5	2	0	3	3	5	9	1	2	0
	Zone		Easting					Northing							
4	1	7	4	3	7	1	8	0	3	3	5	9	1	2	0

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Johnston, Sidney/Robert O. Jones, Historic Preservationist; Andrew Waber, Historic Sites Specialist

organization Bureau of Historic Preservation date September 2010

street & number 500 South Bronough Street telephone 850-245-6333

city or town Tallahassee state FL zip code 32399-0250

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

(check with the SHPO or FPO for any additional items)

Property Owner

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

name Evergreen Cemetery Association

street & number 4535 North Main Street telephone 904.353.3649

city or town Jacksonville state FL zip code 32206

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 amend 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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Evergreen Cemetery
Duval County, FL

Section Number 10 Page 1

VERBAL BOUNDARY DESCRIPTION

See attached scaled site plan. The boundary encloses approximately 135 acres within the larger 167-acre Evergreen Cemetery. From the point of beginning at Gate 1, which is at the intersection of Main Street and Winona Drive, the boundary runs north along the east side of Main Street North to immediately north of the carillon tower; thence, it extends east along the north side of the carillon tower; thence, north to a point just north of 39th Street. The boundary then runs east along the north side of West Evergreen Drive to the east side of the CSX Railroad tracks thence north along the east side of the CSX Railroad to East 44th Street; thence, it runs east along the south side of East 44th Street to the intersection of East 44th Street, Evergreen Avenue, and Buffalo Avenue; thence, south along the west side of Evergreen Avenue to the east property line of the Ahavath Chesed Cemetery. The boundary then runs north and west along the Ahavath Chesed property line to the west side of the CSX Railroad; thence, south along the west side of the CSX Railroad tracks to Winona Drive; thence, west along the north side of Winona Drive to the point of beginning.

The boundary takes in all or parts of property described in legal descriptions and maps associated with parcel numbers 111070 0000, 029914 0000, 084017 0000, 084019 0000, 029901 0000, 031380 0000, 031390 0000, and 029903 0000, as provided by the Duval County Property Appraiser.

BOUNDARY JUSTIFICATION

The boundary encloses the areas historically associated with the Evergreen Cemetery during its period of significance from 1881 to 1959 and containing a concentration of significant historical resources and landscapes.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section Number ____ Page 1

**Evergreen Cemetery
Jacksonville, Duval Co., FL
List of Photographs**

List of Photographs

1. Evergreen Cemetery
2. Jacksonville (Duval County), Florida
3. Andrew Waber
4. December 24, 2010
5. Florida Bureau of Historic Preservation
6. View of entrance to Ahavath Chesed Cemetery, facing north
7. Photo 1 of 119

Numbers 1-5 are the same for the following photographs:

6. View of Center Memorial Park, facing north
7. Photo 2 of 119

6. View of CSX Railroad from Woodlawn Avenue, facing south
7. Photo 3 of 119

6. View of Woodlawn Avenue railroad crossing, facing east
7. Photo 4 of 119

6. View of Drainage Canal, facing southeast
7. Photo 5 of 119

6. View of Long Branch, facing south
7. Photo 6 of 119

1. Evergreen Cemetery
2. Jacksonville (Duval County), Florida
3. Sidney Johnston
4. 2007
5. Bland & Associates, Inc., Jacksonville, FL
6. View showing Eleanor Tremere tablet, facing east
7. Photo 7 of 119

Numbers 1-5 are the same for the following photographs:

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section Number Page 2

**Evergreen Cemetery
Jacksonville, Duval Co., FL
List of Photographs**

-
6. View showing Emma Kornahrens tablet, facing west
7. Photo 8 of 119
6. View showing Isabel Brown tablestone, facing east
7. Photo 9 of 119
6. View showing John B. Ciancaglini tablestone, facing west
7. Photo 10 of 119
6. View showing "Little Jerome" Bettes marker, facing north
7. Photo 11 of 119
6. View showing Spencer family plot, facing northwest
7. Photo 12 of 119
6. View showing Bailey family plot, facing northwest
7. Photo 13 of 119
6. View showing Stockton family plot, facing south
7. Photo 14 of 119
6. View showing Barnett family plot, facing north
7. Photo 15 of 119
6. View showing H. H. Buckman grave ledger, facing east
7. Photo 16 of 119
6. View showing Campbell ledger and marker, facing east
7. Photo 17 of 119
6. View showing Isabella Clayton barrel-arch sepulcher and headstone, facing southeast
7. Photo 18 of 119
6. View showing Catherine Maxwell headstone, facing east
7. Photo 19 of 119
6. View showing William A. Johnson headstone, facing east
7. Photo 20 of 119

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section Number Page 3

**Evergreen Cemetery
Jacksonville, Duval Co., FL
List of Photographs**

6. View showing Mamie Johnson marker, facing west
7. Photo 21 of 119

6. View showing Smith Morgan marker, facing east
7. Photo 22 of 119

6. View showing Burnham marker, facing west
7. Photo 23 of 119

6. View showing Lloyd marker, facing northwest
7. Photo 24 of 119

6. View showing Anders marker, facing west
7. Photo 25 of 119

6. View showing Conken marker, facing southeast
7. Photo 26 of 119

6. View showing Fritz marker, facing west
7. Photo 27 of 119

6. View showing Wyre marker, facing west
7. Photo 28 of 119

6. View showing Geiger marker, facing southeast
7. Photo 29 of 119

6. View showing Demeritt marker, facing southeast
7. Photo 30 of 119

6. View showing Wynn marker, facing southeast
7. Photo 31 of 119

6. View showing Wolff marker, facing east
7. Photo 32 of 119

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

**Evergreen Cemetery
Jacksonville, Duval Co., FL
List of Photographs**

Section Number ____ Page 4

6. View showing Crawshaw, facing northwest

7. Photo 33 of 119

6. View showing Grand Army of the Republic (GAR) memorial, facing southwest

7. Photo 34 of 119

6. View showing J. J. Dickison memorial, facing west

7. Photo 35 of 119

6. View showing Clarkson memorial, facing south

7. Photo 36 of 119

6. View showing Jennings memorial, facing east

7. Photo 37 of 119

6. View showing Wilkie pylon, facing south

7. Photo 38 of 119

6. View showing Wilkie cinerary urn, facing west

7. Photo 39 of 119

6. View showing Crosby cinerary urn and bench, facing northeast

7. Photo 40 of 119

6. View showing Hart obelisk, facing southwest

7. Photo 41 of 119

6. View showing St. Andrew's Lodge obelisk, facing northwest

7. Photo 42 of 119

6. View showing Pierce obelisk, facing southeast

7. Photo 43 of 119

6. View showing L'Engle obelisk, facing southwest

7. Photo 44 of 119

6. View showing Lane obelisk, facing southwest

7. Photo 45 of 119

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section Number Page 5

**Evergreen Cemetery
Jacksonville, Duval Co., FL
List of Photographs**

-
6. View showing Champlain obelisk, facing northwest
7. Photo 46 of 119
6. View showing Bryan obelisk and family plot, facing northeast
7. Photo 47 of 119
6. View showing U. S. Senator Duncan U. Fletcher stele and bronze profile engraving, facing south
7. Photo 48 of 119
6. View showing Colledge stele, facing northwest
7. Photo 49 of 119
6. View showing Banon cross, facing southwest
7. Photo 50 of 119
6. View showing Painter cross, angel, and family plot, facing west
7. Photo 51 of 119
6. View showing Coleman angel, facing northwest
7. Photo 52 of 119
6. View showing Clark angel, facing southeast
7. Photo 53 of 119
6. View showing St. Clair-Abrams mausoleum, facing northwest
7. Photo 54 of 119
6. View showing Cummer mausoleum, facing southwest
7. Photo 55 of 119
6. View showing Dodd mausoleum, facing west
7. Photo 56 of 119
6. View showing Pons mausoleum, facing northwest
7. Photo 57 of 119
6. View showing Buffalow mausoleum, facing northwest
7. Photo 58 of 119

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number ____ Page 6

Evergreen Cemetery
Jacksonville, Duval Co., FL
List of Photographs

- 6. View showing Cooper mausoleum, facing northeast
- 7. Photo 59 of 119

- 6. View showing Mills mausoleum, facing northwest
- 7. Photo 60 of 119

- 6. View showing Swartz mausoleum, facing northwest
- 7. Photo 61 of 119

- 6. View showing Jones mausoleum, facing northwest
- 7. Photo 62 of 119

- 6. View showing Mullaney mausoleum, facing northwest
- 7. Photo 63 of 119

- 6. View showing Macduff mausoleum, facing east
- 7. Photo 64 of 119

- 6. View showing Yerkes mausoleum, facing south
- 7. Photo 65 of 119

- 6. View showing Streater colonnade, facing east
- 7. Photo 66 of 119

- 6. View showing Cummer exedra, facing east
- 7. Photo 67 of 119

- 6. View showing restroom, facing northeast
- 7. Photo 68 of 119

- 6. View showing 15-crypt receiving vault, facing west
- 7. Photo 69 of 119

- 6. View showing 30-crypt receiving vault, facing west
- 7. Photo 70 of 119

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section Number Page 7

**Evergreen Cemetery
Jacksonville, Duval Co., FL
List of Photographs**

-
6. View showing brick wall along Evergreen Avenue, facing northeast
7. Photo 71 of 119
6. View showing brick wall along Evergreen Avenue, facing southwest
7. Photo 72 of 119
6. View showing brick wall along Evergreen Avenue with receiving vaults in background, facing northwest
7. Photo 73 of 119
6. View showing brick wall east of Gate 1 along Winona Drive, facing east
7. Photo 74 of 119
6. View showing brick wall east of Gate 4 along Winona Drive, facing north
7. Photo 75 of 119
6. View showing Gate 1 (front entrance), facing northeast
7. Photo 76 of 119
6. View showing Gate 2, facing north
7. Photo 77 of 119
6. View showing Gate 4, facing northwest
7. Photo 78 of 119
6. View showing Gate 5, facing north
7. Photo 79 of 119
6. View showing brick paved Magnolia Avenue with brick and rough-face cast block walls, facing north
7. Photo 80 of 119
6. View showing steps adjoining receiving vaults and Magnolia Avenue, facing northwest
7. Photo 81 of 119
6. View showing Magnolia Avenue at Osborne Drive, facing south
7. Photo 82 of 119
6. View showing Magnolia Avenue at Osborne Drive, facing north
7. Photo 83 of 119

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section Number ___ Page 8

**Evergreen Cemetery
Jacksonville, Duval Co., FL
List of Photographs**

-
6. View showing Magnolia Avenue north of Laurel Drive, facing south
 7. Photo 84 of 119

 6. View showing Haughton Drive at Magnolia Avenue, facing northwest
 7. Photo 85 of 119

 6. View showing Oak Drive at Cedar Avenue, facing south
 7. Photo 86 of 119

 6. View showing Chestnut Drive at Walnut Drive, facing north
 7. Photo 87 of 119

 6. View showing oval green space in St. Mary's section, facing north
 7. Photo 88 of 119

 6. View showing circular distribution of memorials and markers in figure-8 design, facing southeast
 7. Photo 89 of 119

 6. View showing Barnett Drive, facing northeast
 7. Photo 90 of 119

 6. View showing Daniel Park, facing south
 7. Photo 91 of 119

 1. Evergreen Cemetery
 2. Jacksonville (Duval County), Florida
 3. Andrew Waber
 4. December 24, 2010
 5. Florida Bureau of Historic Preservation
 6. View of intersection of Walnut, Forest, and Perry drives, facing northwest
 7. Photo 92 of 119

Numbers 1-5 are the same for the following photos:

6. View of landscaped circular island at Walnut, Forest, and Perry drives, facing south
7. Photo 93 of 119

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section Number Page 9

**Evergreen Cemetery
Jacksonville, Duval Co., FL
List of Photographs**

6. View of Historical Tree and Garden Path trail footbridge, facing northwest

7. Photo 94 of 119

6. View of Historical Tree and Garden Path landscape, facing northeast

7. Photo 95 of 119

6. View of Historical Tree and Garden Path landscape, facing northeast

7. Photo 96 of 119

1. Evergreen Cemetery

2. Jacksonville (Duval County), Florida

3. Sidney Johnston

4. 2007

5. Bland & Associates, Inc., Jacksonville, FL

6. View showing association office, facing northwest

7. Photo 97 of 119

Numbers 1-5 are the same for the following photographs:

6. View showing garden cloister, mausoleum, and carillon tower, facing north

7. Photo 98 of 119

6. View showing shop, facing west

7. Photo 99 of 119

6. View showing garage, facing northwest

7. Photo 100 of 119

6. View showing locker room building, facing south

7. Photo 101 of 119

6. View showing J. J. Daniel memorial, facing southwest

7. Photo 102 of 119

6. View showing Durkee family plot, facing north

7. Photo 103 of 119

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section Number ____ Page 10

**Evergreen Cemetery
Jacksonville, Duval Co., FL
List of Photographs**

6. View showing John N. C. and Fannie Baker Stockton double monument, facing south

7. Photo 104 of 119

6. View showing Hart family plot, facing south

7. Photo 105 of 119

6. View showing Randall memorial, facing north

7. Photo 106 of 119

6. View showing Governor George F. Drew marker & Drew family plot, facing west

7. Photo 107 of 119

6. View showing Napoleon Bonaparte Broward marker and cradle, facing southeast

7. Photo 108 of 119

6. View showing Governor John Martin marker and family memorial, facing northeast

7. Photo 109 of 119

6. View showing U. S. Senator Nathan P. Bryan bronze marker, facing northwest

7. Photo 110 of 119

6. View showing U. S. Senator James P. Taliaferro memorial and family plot, facing north

7. Photo 111 of 119

6. View showing William F. Miller mausoleum, facing west

7. Photo 112 of 119

6. View showing United Daughters of the Confederacy plot, facing west

7. Photo 113 of 119

6. View showing Mary Kate Hobson angel, facing northeast

7. Photo 114 of 119

6. View showing pump house, facing northeast

7. Photo 115 of 119

6. View showing retaining walls at drainage canal, facing west

7. Photo 116 of 119

**United States Department of the Interior
National Park Service**

National Register of Historic Places Continuation Sheet

Section Number ____ Page 11

**Evergreen Cemetery
Jacksonville, Duval Co., FL
List of Photographs**

6. View showing Henrietta Dozier marker, facing northeast
7. Photo 117 of 119

6. View showing memorial flagpole and oval entrance landscape, facing northeast
7. Photo 118 of 119

6. View showing memorial coquina fountain, facing southeast
7. Photo 119 of 119

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Evergreen Cemetery
NAME:

MULTIPLE
NAME:

STATE & COUNTY: FLORIDA, Duval

DATE RECEIVED: 2/23/11 DATE OF PENDING LIST: 3/17/11
DATE OF 16TH DAY: 4/01/11 DATE OF 45TH DAY: 4/10/11
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 11000157

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 4-8-11 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.



Evergreen Cemetery

Deval Co., FL

1 of 119



Evergreen Cemetery

Deval Co., FL

2 of 119



Evergreen Cemetery

Duval Co., FL

3 of 119



RAILROAD CROSSING

LOOK OUT FOR THE CARS

STOP

STOP

Evergreen Cemetery

Duval Co., FL

4 of 119



Evergreen Cemetery
Duval Co., FL
5 of 119



Evergreen Cemetery
Duval Co., FL
6 of 119



Evergreen Cemetery
Duval Co., FL

~~1 of 119~~
7 of 119



Evergreen Cemetery

Deval Co., FL

2 of ~~119~~ 119




WILLIAM
MAY

Evergreen Cemetery

Deval Co., FL

9 of 119



ELIZABETH M.

1870 — 1948

Evergreen Cemetery

Duval Co., FL

10 of 119



THE BURIAL
OF
MRS. BETTEN
DIED
DECEMBER
1851
7 YEARS

Evergreen Cemetery

Duval Co., FL

11 of 119



Evergreen Cemetery

Duval Co., FL

12 of 119



EMILEY

EMILY BORN
EMILY BAILEY
BORN
DIED

EMILY BAILEY

EMILY BAILEY

BORN
DIED

EMILY BAILEY
BORN
APRIL 6 1861
DIED
OCT. 1895

Evergreen Cemetery

Duval Co., FL

13 of 119



Evergreen Cemetery

Duval Co., FL

14 of 119



Evergreen Cemetery

Duval Co., FL

15 of 119

WALTER W. WELLS
VETERAN
1888-1964

HOME IS THE SAILOR, HOME FROM THE SEA,
AND THE HUNTER HOME FROM THE HILLS.

Evergreen Cemetery
Deval Co., FL

16 of 119



W. CAMPBELL

MARY C. ROSS
1850-1910

W. CAMPBELL
BORN [illegible] 1850
DIED [illegible] 1910
[illegible]

Evergreen Cemetery
Duval Co., FL

17 of 119



Evergreen Cemetery
Duval Co., FL

18 of 139

HERBERT E. MAXWELL
Born in Mississippi, Fla.
Died Jan 23, 1903.

Executed by ED LORR

Evergreen Cemetery

Duval Co., FL

19 of 119

LIVIA J. JONES
WIFE OF
WALTER G. JONES
MARCH 8 1844
DIED IN
JACKSONVILLE FL
JUNE 19 1882

South ALA

Evergreen Cemetery

Duval Co., FL

20 of 119



Evergreen Cemetery

Duval Co., FL

21 of 119

SMITH M
MORGAN

MISSISSIPPI

SGT

307 SERVICE BN OMC

WORLD WAR I

MARCH 18 1888

JULY 10 1950

MORGAN

Evergreen Cemetery
Duval Co., FL

22 of 119



Evergreen Cemetery

Duval Co., FL

23 of 119



Evergreen Cemetery
Duval Co., FL

24 of 119



W. H. ANDERSON
BORN
JULY 2 1833
DIED
APRIL 25 1904

AT REST

Evergreen Cemetery
Duval Co., FL

25 of 119



Evergreen Cemetery

Duval Co., FL

26 of 119



P. FRITZ
BORN
MAY 15 1878
DIED
JUNE 25 1919

Evergreen Cemetery
Duval Co., FL

27 of 119



JAMES A. WYRR
1873 - 1918



Evergreen Cemetery

Duval Co., FL

28 of 119



HENRY F. GEIGER

OCT. 19, 1876

OCT. 22, 1914



Gone, but not forgotten.

Evergreen Cemetery

Duval County, FL

29 of 119



THE GREAT SEAL OF THE
UNITED STATES OF AMERICA

BORN

MAR 20 1848

DIED

MAY 20 1918

AGE 70

DEPARTED

THIS DAY

AT 10 O'CLOCK

AFTER A SHORT

ILLNESS

AT HIS HOME

IN THE CITY

OF NEW YORK

STATE OF NEW YORK

DEPT

OF HEALTH

RECORDS

Evergreen Cemetery

Duval Co., FL

30 of 119

STANTON

HUSBAND
JAMES L. WATSON
SEPT. 10, 1871
MAY 18, 1918
AT REST

Evergreen Cemetery
Duval Co., FL

31 of 119



FREDERICK WOLFF

BORN

MAY 30, 1876

DIED

MAY 22, 1928

Evergreen Cemetery

Duval Co., FL

32 of 119



Evergreen Cemetery
Duval Co., FL

33 of 119



Evergreen Cemetery
Duval Co., FL

34 of 119



SEN. J. M.
DICKISON
CAPT. CO. 2
2ND FLA. INF.
FLORIDA'S GREAT
PARTISAN
LEADER

MAR. 27, 1816,
AUG. 29, 1867

JOHN & WOODSON

Evergreen Cemetery

Duval Co., FL

35 of 119



ENTERED THE ARMY
SEPTEMBER 1861
SERVED IN THE
WAR OF THE REBELLION
DIED FEBRUARY 1865
AT FORT MONROE

CLARKSON

Evergreen Cemetery

Duval Co., FL

36 of 119



Evergreen Cemetery
Duval Co., FL

37 of 119



WILKIF

32
Evergreen Cemetery
Duval Co., FL

38 of 119



Evergreen Cemetery

Duval Co., FL

39 of 119



Evergreen Cemetery
Duval Co., FL

40 of 119



Evergreen Cemetery

Duval Co., FL

41 of 119



Evergreen Cemetery

Duval Co., FL

42 of 119



Evergreen Cemetery

Duval Co., FL

43 of 119



THE
GRAND
GRAND
GRAND

Evergreen Cemetery

Duval Co., FL

44 of 119



Evergreen Cemetery

Duval Co., FL

45 of 119



Evergreen Cemetery
Duval Co., FL

46 of 119



Evergreen Cemetery
Duval Co., FL

47 of 119



DUNCAN J. LETCHER
JAN 16 1858 — NOV 17 1936

Evergreen Cemetery
Duval Co., FL

48 of 119



COLLEDGE

WILLIAM A. COLLEDGE
1858 — 1927

FRANCIS M. COLLEDGE
1870 — 1952

Evergreen Cemetery

Duval Co., FL

49 of 119



Evergreen Cemetery

Duval Co., FL

50 of 119



Evergreen Cemetery
Duval Co., FL
51 of 119



Evergreen Cemetery
Duval Co., FL

52 of 119



Evergreen Cemetery
Suval Co., FL

53 of 119



Evergreen Cemetery
Duval Co., FL

54 of 119



GUMMER

Evergreen Cemetery

Deval Co., FL

55 of 119



Evergreen Cemetery
Duval Co., FL
56 of 119



Evergreen Cemetery
Duval Co., FL

57 of 119



BUFFALOW

Evergreen Cemetery
Duval Co., FL

58 of 119



WILLIE & FRANCES



WILLIE



FRANCES

Evergreen Cemetery

Duval Co., FL

59 of 119



Evergreen Cemetery
Duval Co., FL

60 of 119

SWARTZ



Evergreen Cemetery

Duval Co., FL

61 of 119



Evergreen Cometary
Duvall Co., FL

62 of 119

MULLANEY

DORINE J. MULLANEY

1871 — 1943

APR 17 1943

MAY 11 1943



Evergreen Cemetery

Duval Co., FL

63 of 119

MACDUFF



Evergreen Cemetery
Duval Co., FL

64 of 119

YERKES

Evergreen Cemetery
Duval Co., FL

65 of 119



1868 - 1920

STREATH

Evergreen Cemetery
Duval Co., FL

66 of 119



Evergreen Cemetery
Deval Co., FL

67 of 119



Evergreen Cemetery
Duval Co., FL

68 of 119



Evergreen Cemetery
Duval Co., FL

69 of 119



Evergreen Cemetery

Duval Co., FL

70 of 119



Evergreen Cemetery

Davel Co., FL

71 of 119



Evergreen Cemetery
Dade Co., FL

72 S 119



Evergreen Cemetery
Doral Co., FL

73 of 119



Evergreen Cemetery
Duval Co., FL

74 of 119



Evergreen Cemetery 69
Doral Co., FL

75 of 119



Evergreen Cemetery
Duval Co., FL

76 of 119



EVERGREEN
CEMETERY
GATE

Evergreen Cemetery
Devel Co., FL

77 of 119



Evergreen Cemetery
Duval Co., FL

78 of 119



GARDEN
CENTER
1915

Evergreen Cemetery
Duval Co., FL

79 of 119



Evergreen Cemetery
Duval Co., FL

80 of 119



Evergreen Cemetery
Duval Co., FL

81 of 119



Evergreen Cemetery
Duval Co., FL

82 of 119



Evergreen Cemetery
Duval Co., FL

83 of 119



Evergreen Cemetery
Duval Co., FL

84 of 119



Evergreen Cemetery
Doral Co., FL
85 of 119



Evergreen Cemetery
Dadel Co., FL

86 of 119



Evergreen Cemetery
Duval Co., FL

87 of 119



Evergreen Cemetery

Duval Co., FL

88 of 119



Evergreen Cemetery
Duval Co., FL

89 of 119



Evergreen Cemetery
Dade Co., FL

90 of 119



Evergreen Cemetery
Doral Co., FL

91 of 119



Evergreen Cemetery
Duval Co., FL
92 of 119



Evergreen Cemetery

Duval Co., FL

93 of 119



Evergreen Cemetery
Doral Co., FL

94 of 119



Evergreen Cemetery

Duval Co., FL

95 of 119



Evergreen Cemetery

Doral Co., FL

96 of 119



Evergreen Cemetery
Duval Co., FL

97 of 119



Evergreen Cemetery
Doral Co., FL

98 of 119



Evergreen Cemetery
Duval Co., FL

PA OF 119



Evergreen Cemetery
Duval Co., FL

100 of 119



Evergreen Cemetery
Dural Co., FL

101 of 119



Evergreen Cemetery
Duval Co., FL

102 of 119



Evergreen Cemetery
Duval Co., FL

103 of 119

JOHN N C STOCKTON
NOV 17 1857 — JAN 9 1932

FANNIE BAKER STOCKTON
MAR 6 1862 — JAN 22 1960

JOHN STOCKTON & FANNIE
MAY 18 1857 — JAN 22 1960

Evergreen Cemetery
Duval Co., FL

104 of 119



ISAIAH D. HART

THE 18th REG'T I.

94
Evergreen Cemetery
Duval Co., FL

105 of 119



ADAM RANDALL
—WIFE—
CHIEF JUSTICE OF THE SUPREME COURT
OF FLORIDA 1865—1865

JULY 1865

RANDALL

Evergreen Cemetery
Duval Co., FL

106 of 119



Evergreen Cemetery
Duval Co., FL

107 of 119

STARRETT

BORN [illegible]
DIED [illegible]
[illegible]

KIENAS

BORN [illegible]
DIED [illegible]
MARCH 18, 1907
FEBRUARY 7, 1953

B

Evergreen Cemetery
Duval Co., FL

108 of 119



MARTIN

Evergreen Cemetery
Duval Co., FL

109 of 119

NATHAN PHILEMON BRYAN

1872

1935

FIRST CHAIRMAN OF THE BOARD OF CONTROL
OF STATE EDUCATIONAL INSTITUTIONS OF FLORIDA

1905

1909

UNITED STATES SENATOR FROM FLORIDA

1911

1917

UNITED STATES CIRCUIT JUDGE FOR THE FIFTH CIRCUIT

1920

1935

Evergreen Cemetery

Duval Co., FL

110 of 119



Evergreen Cemetery
Duval Co., FL
111 of 119



Evergreen Cemetery
Duval Co., FL
112 of 119



MARTHA REID

1848 - 1912
MAY 15 1848
OCTOBER 15 1912
CONSECRED BY THE

Evergreen Cemetery

Duval Co., FL

113 of 119



Evergreen Cemetery

Duval Co., FL

114 of 119



Evergreen Cemetery
Duval Co., FL

115 of 119



Evergreen Cemetery
Duval Co., FL
116 of 119

HENRIETTA DOZIER

Blessed are the pure in heart
For they shall see God.

Evergreen Cemetery
Dove Co., FL

117 of 119



137
Evergreen Cemetery
Duval Co., FL

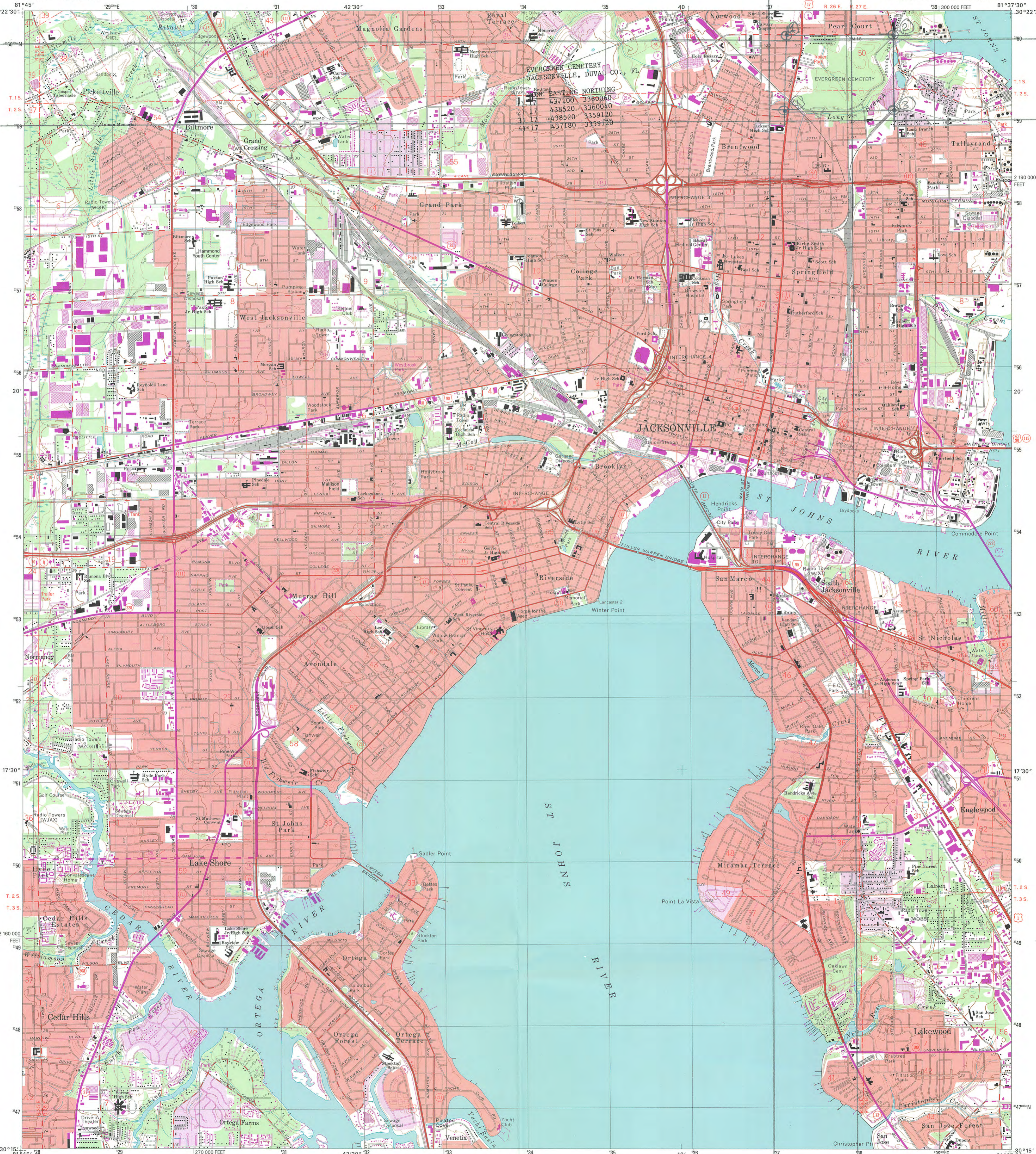
118 of 119



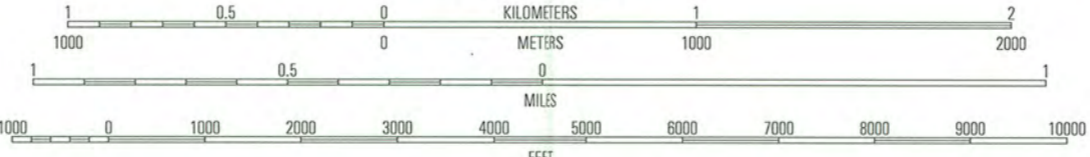
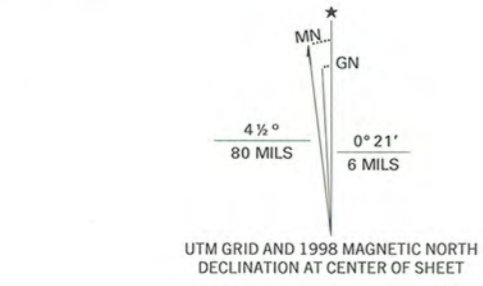
Evergreen Cemetery

Duval Co., FL

119 of 119



Produced by the United States Geological Survey
Topography compiled 1948. Planimetry derived from imagery taken 1992 and other sources. Photocopied using imagery dated 1994; no major culture or drainage changes observed. PLSS and survey control current as of 1964. Boundaries verified 1998
North American Datum of 1927 (NAD 27). Projection and 10 000-foot ticks: Florida coordinate system, east zone (Lambert conformal conic)
1000-meter Universal Transverse Mercator grid, zone 17
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software
Red tint indicates areas in which only landmark buildings are shown
Information shown in purple may not meet USGS content standards and may conflict with previously mapped contours



CONTOUR INTERVAL 5 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



QUADRANGLE LOCATION

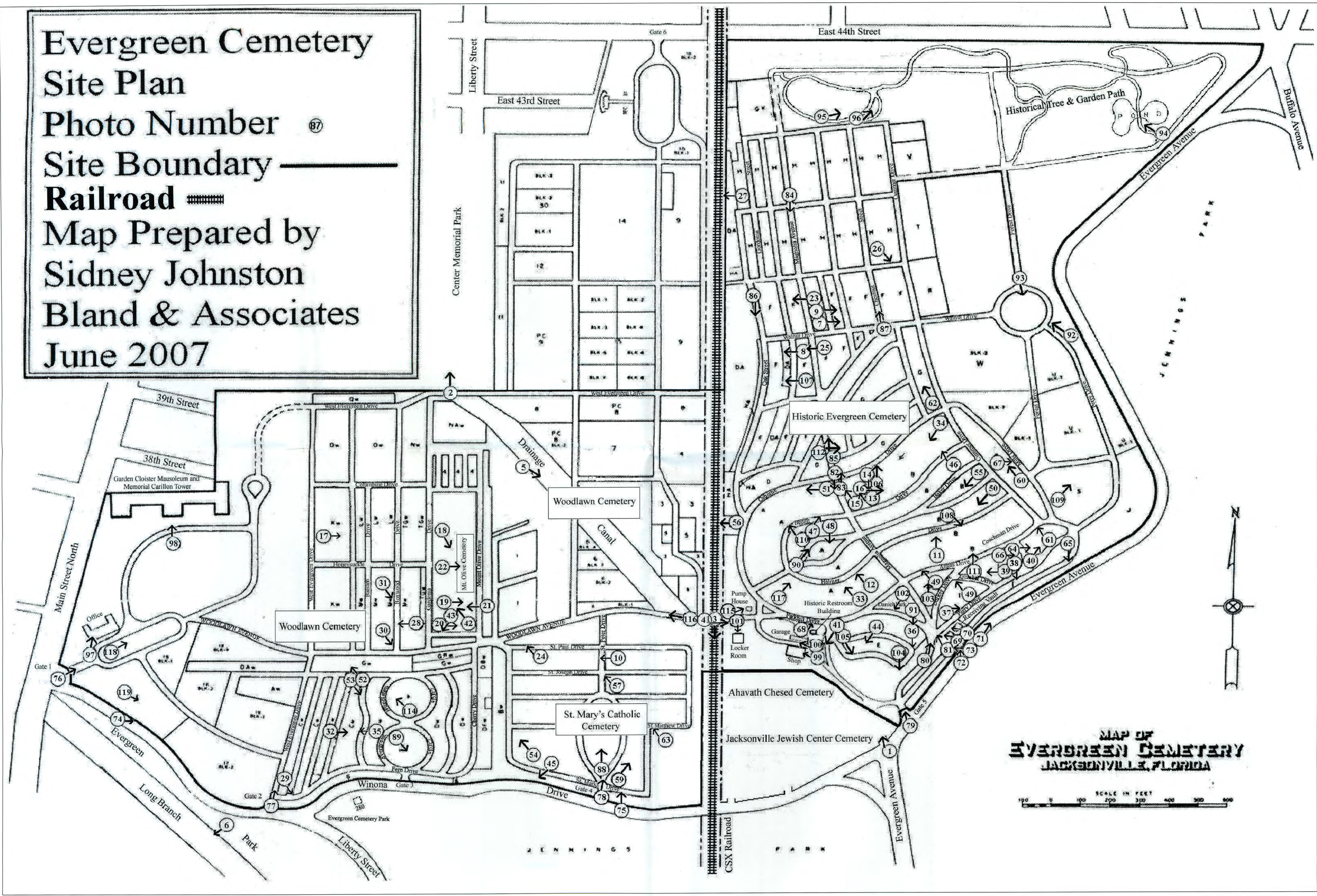
ADJOINING 7.5' QUADRANGLE NAMES

1	2	3	1 Dinsmore
			2 Trout River
			3 Eastport
			4 Marietta
4	5		5 Arlington
			6 Jacksonville Heights
			7 Orange Park
			8 Bayard
6	7	8	

ROAD CLASSIFICATION

Primary highway hard surface	Light-duty road, hard or improved surface
Secondary highway hard surface	Unimproved road
Interstate Route	U.S. Route
	State Route

Evergreen Cemetery
Site Plan
Photo Number 87
Site Boundary ———
Railroad ■■■■■
Map Prepared by
Sidney Johnston
Bland & Associates
June 2007



MAP OF
EVERGREEN CEMETERY
JACKSONVILLE, FLORIDA

SCALE IN FEET
 100 0 100 200 300 400 500 600



FLORIDA DEPARTMENT OF STATE
Kurt S. Browning
Secretary of State
DIVISION OF HISTORICAL RESOURCES

February 16, 2011

Ms. Carol Shull, Keeper
National Register of Historic Places
Department of Interior
1201 Eye Street, N.W., 8th Floor
Washington, D.C. 20005

Dear Ms. Shull:

Enclosed is a request to nominate the following property from the National Register:

Evergreen Cemetery, Jacksonville, Duval County, Florida

Please do not hesitate to contact me at (850) 245-6364 if you have any questions or require any additional information.

Sincerely,

Barbara E. Mattick, Ph.D.
Deputy State Historic Preservation Officer
for Survey & Registration

Enclosures

500 S. Bronough Street • Tallahassee, FL 32399-0250 • <http://www.flheritage.com>

Director's Office
(850) 245-6300 • FAX: 245-6436

Archaeological Research
(850) 245-6444 • FAX: 245-6436

Historic Preservation
(850) 245-6333 • FAX: 245-6437