5026

NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Highland Cemetery
Other names/site number: N/A
Name of related multiple property listing:
N/A
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: 943 North River Street
City or town: Ypsilanti State: Michigan County: Washtenaw
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

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

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

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

___national ___statewide X local
Applicable National Register Criteria:

X A ___B X C ___D

David D. Maloney 1/16/2020

Signature of certifying official/Title: **Date**

Michigan SHPO

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper — Date of Action: 3.4.2020

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	X
Public – Local	X
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	
District	X
Site	
Structure	
Object	

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

Contributing	Noncontributing	
3	4	buildings
5	1	sites
4	1	structures
3	0	objects
15	6	Total

Number of contributing resources previously listed in the National Register 0

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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.)
_Stick/Eastlake_____
_Romanesque_____
_Late Gothic Revival__
_Classical Revival____
_Other: Rustic_____
_____
_____

Materials: (enter categories from instructions.)
Principal exterior materials of the property: _____
Wood: weatherboard/shingle
Stone: sandstone, limestone, granite, marble

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

Summary Paragraph

Highland Cemetery is an approximately fifty-acre burial ground that has been owned and operated by the Highland Cemetery Association since its founding in 1863-1864. The largest part, with its topography that varies from gently undulating to steeply sloping, with knolls, valleys, ravines, and steep bluffs; its woods and large, old trees interspersed with areas of lawn; and its winding drives that embrace the landscape, exemplifies in fine form the Rural Cemetery ideal, first defined by Mount Auburn Cemetery in Massachusetts, founded in 1831. An addition laid out in 1924 on more level ground displays Lawn-Park and Memorial Park characteristics. Highland's grounds feature 1880-1925-period buildings and structures that contribute strongly to its visual interest and historic significance, including nineteenth-century gate lodge and chapel and early twentieth-century ornamental gates and community mausoleum. The grounds contain Ypsilanti's 1895 Civil War Soldiers' Monument and display a broad variety of funerary monuments and markers dating from the 1820s to the present, including many monuments moved from earlier, long ago abandoned burial grounds. Highland remains in use today as Ypsilanti's primary cemetery.

Narrative Description

Highland Cemetery Historic/Non-Historic Resources:

Contributing: 15

Sites
- Original part of cemetery laid out 1863-64
- Quirk/southeast addition laid out 1924
- Soldiers' Lot
- Plot containing markers from older cemeteries laid flat in ground
- Potters Field

Buildings
- Lodge/Office (older caretaker house)
- Starkweather Memorial Chapel
- Community Mausoleum

Structures
- Brayton Mausoleum
- Morris Mausoleum
- Gerganoff Mausoleum
- Leetch Memorial Gates/Fencing (counts as 1)

Objects
- Civil War Soldiers' Monument
- Civil War Monument to Unknown Soldiers
- Worden Fountain

Non-Contributing: 6

Sites
- Blocks 170-73 area

Buildings
- Office-Garage
- Unheated Storage-Utility Shed
- Caretaker House
- 3-bay garage

Structures
- Highland Cemetery sign standard in front of gates

DESCRIPTION

Highland Cemetery is located in the northeast part of Ypsilanti on high ground overlooking the Huron River, which cuts through the city in a generally northwest-southeast direction, and the old part of the city a short distance to the south and southwest. The grounds are fronted on the east by River Street, which here runs on a slightly east of due north alignment, and extend along

the street for more than two thousand feet. Forest Street, which forms the north edge of the oldest part of the city, intersects River one quarter mile to the south. River's west side north from Forest displays a few houses, but a large tract of fenced-in open space adjoins the cemetery grounds on the south. Single-family residential development runs along River's east side from Forest north to and just beyond the cemetery entrance. A monument business has its quarters almost directly opposite the entrance. North of the nominated Highland Cemetery property is additional undeveloped cemetery property (not included in this nomination) extending north another five hundred feet to Clark Road, an east-west road, and, beyond, open space. This property currently contains, at its north end, a DTE Energy solar collector array that, installed in 2016, provides income to the cemetery association. North of the monument business on River's east side are a few more houses and a short interval of woods. Beyond, St. John's Cemetery, Ypsilanti's Catholic cemetery, founded in the 1880s, has its own long frontage extending north to Clark.

The nominated part of the Highland Cemetery property (see Plan 1) is 2,125 feet in length, north-south, with its east side fronting on River Street. Parallel north and south boundaries run due west from River to the west/rear boundary, a north-south line. Because of the slight eastward course of River Street as it runs north, Highland's north boundary has a length of about 1350 feet while the south boundary length is about 1000 feet. The property was originally selected because of its location atop high ground elevated about seventy-five feet above and overlooking the Huron River and the city of Ypsilanti. The cemetery grounds stand atop a bluff on their southwest side and span high ground and intervening ravines along their west and northwest edges. The undulating topography, with its low hilltops and shallow ravines, extends back/east more than half the cemetery's depth from the western bluffs and steep slopes toward River Street. This back/west part of the grounds, with its curvilinear roadway pattern and abundance of large, old trees, comprises, with an entrance boulevard extending in from River Street, the bulk of the cemetery as originally laid out and developed in 1863 and 1864. The eastern part of the grounds, extending back roughly 400-500 feet from River, is more nearly level and contains additional sections of burial plots laid out in the early and later twentieth century. The cemetery grounds are fronted along River Street by plain green-tinted cyclone fencing except for the area near the main entrance, located approximately 700 feet north of the cemetery's lower edge, where ornamental iron gates, with stone posts, and iron fencing present a more formal public face.

Highland Cemetery contains the following key property components:

- The original grounds as laid out in 1863-64 – this forty-two-acre tract still comprises the largest part of the cemetery. It comprises the entrance boulevard from River Street, the western half of today's cemetery with its rural cemetery plan and undulating topography, and part of today's office/service area adjacent to the entrance boulevard.
- Southeast, approximately six-acre portion of the grounds, added in 1901 and developed in a Park-Lawn and Memorial Park form beginning in 1924.
- Northeast, approximately three-acre tract, comprising Blocks 170-73, fronting on River Street north of the service area, developed in the 1960s and later.

ORIGINAL CEMETERY LAID OUT IN 1863-1864

The 1863-1864 Landscape Design (see Plan 2)

The Highland Cemetery Association retained Niles, Michigan, civil engineer James L. Glen in 1863-1864 to plan and develop its cemetery. The primary part of the grounds, selected because of the picturesque topography and abundant trees and oriented north-south along the edges of high ground overlooking the city and Huron River, formed the head to the cemetery's very broad T-shaped form (picture the T tipped over on its left side). It lay well back/west from the nearest road, today's River Street, beyond lower, flatter ground nearer the road. A very roughly square tract, forming the very short shaft of the T-shaped cemetery property, provided the only access from River. Glen's plan provided for a boulevard leading from River back/west through this shaft of the T to the east front of the main part of the grounds.

Passing through the only very gently rolling eastern side of today's cemetery that extends for several hundred feet back from the entire River Street front of the grounds, the entry boulevard **(Photos 1-5)** rises very gently to the west to its end in front of the broadly teardrop-shaped chapel plot, which occupies higher ground at the front of the undulating, often hilly topography on which the larger western side of the cemetery is located. The boulevard's centerline is aligned with those of the Starkweather Memorial Chapel and its teardrop plot. The chapel plot forms the central focal point of Glen's 1863-1864 plan. In front of the chapel plot the road splits, with drives angling off north and south and a broader drive encircling the chapel plot itself, from which additional drives split off in several directions. From this central focal point curving narrower drives radiate outward in directions ranging from south and southwest to west, northwest, and north throughout the rolling, often hilly grounds in the original western part of the cemetery.

As part of his plan Glen provided **(Photos 6-19)** a drive that splits off from the entrance boulevard on either side of the chapel plot and runs in highly circuitous fashion roughly around the circumference of this upland western part of the cemetery, alternately running along high ground and through shallow valleys or ravines that cut into the steep slopes on the south, west, and northwest edges overlooking the Huron Valley. To the south from the chapel this drive leads to the most dramatic part of the cemetery's topography, bluffs and steep hillsides at the cemetery's southernmost end from which views south and southwest to central Ypsilanti and the Eastern Michigan University campus area to its west can still be had during the winter months when the large deciduous trees on the high ground are bare of leaves. Today when the foliage is out, the view is completely obscured.

Myriad additional narrow drives angle off from the chapel plot **(Photos 20-38)**, this outer drive, and each other and curve through the grounds, forming sections of cemetery plots typically of highly irregular form. Glen's plan labelled the circumferential drive Highland Avenue. It named some of the interior drives, using names typically inspired by the wooded setting – Oak Ridge, Dell Wood, Burr Oak Avenue, etc. – but left many others unnamed, perhaps in the expectation the cemetery association would adopt additional names over time **(see map of the cemetery as platted in 1863-1864).** This apparently did not happen, and the original naming system seems to

have fallen out of use. Within recent years all drives have been given names and signs installed for the first time. Glen's names, where he provided them, were used in some cases, but in other cases have been supplanted by newly coined ones. The circumferential drive retains the original Highland Avenue name in part, but the sections south of the chapel have become Soldiers Row leading to the Soldiers' Monument and Glacier Way around the rest of the south end. In the cemetery's northwest section parts of the original drive have gone into disuse; former interior drives that now complete the circuit have been renamed as parts of Highland Avenue. The names used in this nomination reflect the current names as shown on the current map (Plan 1).

The alignments of drives embrace the hilly topography, curving around areas of slightly higher elevation that were set aside for monument plots, and cutting gently through steeper slopes when needed to provide access, such cuts necessitating short stretches of shallow embankments. Because of the topography two small parts of Glen's plan were never carried out or have been little used over the years. Along the south and southwest edge, Glen's plan shows a drive angling southwest from triangular Block 89 steeply downhill and then curving around to the southeast to provide access to low ground below the bluff – this part of the cemetery was never developed and today remains woods and wetland. Near the cemetery's northwest corner a second small section of grounds that slopes steeply downward from the adjacent high ground also remains little used – the planned drives laid out are only visible today as two-tracks to and through the low ground, with only a scattering of markers in the nearby lots **(Photos 14-16)**. Parts of the drive system more heavily used today have been paved in blacktop, but many less heavily used drives still retain dirt surfaces. Many former drives are no longer in use; though now given over to grass, their locations remain evident because of the patterns of grave markers to either side. Unlike some cemeteries, Highland has not apparently sold off burial plots in these former drive locations.

Glen's plan provided for irregularly shaped sections or "blocks" of burial plots that, where the shape and size of the section permitted, contained two or more often curving but parallel banks of double rows of grave plots, each double row separated from those to either side by a narrow pathway. These pathways, typically named for flowering plants – Tulip Path, Heath Path, etc. – were described in the 1881 county history as surfaced in gravel, but now simply form parts of the lawn, their locations evident only because of the adjacent pattern of grave markers. As with the drives, Glen provided names for only a part of these pathways. These names are not currently in use, if they ever were.

Geometric Figures (Photos 39-52)

Part of Glen's original landscape plan for Highland was its provision for five areas of burial plots arranged in geometric patterns with clusters of burial plots outlined by the narrow pathways. Three of the figures – a five-sided star near the south end, Maltese cross (named "Prospect Hill" in the plan) to the north, and horseshoe form north of it – occupy low knolls or areas of high ground overlooking the steep drop-off along the cemetery's southwest and west sides. The other two figures – cloverleaf and six-pointed Star of David (named "Snow Flake Hill" in the plan) – are positioned near the northeast corner of the original cemetery grounds on their own low knolls overlooking less dramatically descending topography to their west. All but the horseshoe focus on a small central circle of mounded ground. It seems likely that each of these central mounds

was intended to be the site of a large monument; in fact, all but the horseshoe acquired large central monuments relatively early in the cemetery's history. Although standing out prominently in the cemetery plan, these geometric features today are not readily evident to the casual visitor but only to the patient observer, looking carefully for them with plan in hand. The narrow pathways forming the designs today read only as shallow depressions in the lawn surfaces between the sections of plots. Only the scattered monuments arranged facing in different directions along the locations of the pathways reveal the geometric patterns.

Canopy of Shade

In the cemetery's original 1863-64 grounds the more level ground, away from the apparently always wooded steep slopes along the south and west edges, may have in 1863 contained few trees. This largely open ground contrasts very sharply with today's landscape with its luxuriant vegetation of large deciduous trees and conifers and clusters of large shrubs that encompasses most of the ground. Whether Glen's work included any tree and shrub plantings, and who else subsequently contributed to the surviving "rural" landscape and when cannot be determined today. Highland's canopy of large, old trees in a broad variety of native species that covers most of the 1863-64 part of the cemetery contributes strongly to the cemetery's historic Rural Cemetery landscape. One highly visible landmark is an old copper beach, located in Block 52, with an especially broad trunk, liberally carved with initials and various inscriptions, and generous height and outward spread of low, sheltering branches **(Photos 28, outstretched branches on left, and 127, right).**

Entry/Entrance Boulevard (Photos 1-5)

The Entrance Boulevard from River Street is shown in the original plan for Highland Cemetery made in 1863 by James L. Glen. In Glen's plan a broad and shallow semi-circular access from River funnels into a short single drive that then, beyond the entrance proper, quickly transitions into a twin-drive boulevard, with narrow greenbelt between. At its west end the boulevard terminates before a broad, teardrop shaped plot that, outlined by drives, shows in Glen's plan as the planned future site of a chapel and today contains the Starkweather Memorial Chapel, built in 1888-89. In the plan what appear to be narrower pedestrian pathways parallel the entry boulevard's two drives on the outer sides.

Today's entry and boulevard embody early twentieth-century refinements of Glen's plan in the entry itself and ornamental entry gates and fencing. From River Street, a pair of curving drives form a Y merging into a single drive that passes through a formal gateway, set well back from the street, and then, inside the gate, divides to form the boulevard. The curving drives outside the gate create a small island between them. The blacktop-paved drives, with approximately fifteen-foot wide greensward between, are lined on their outer sides by two parallel rows of large deciduous trees that form a fine shady canopy – although some trees have been lost, especially in the inner south-side row. A 1906 plan and c. 1909 photo show these tree rows already well established.

Leetch Memorial Gates/Fencing (1912; Stewart Iron Works Co. – Photos 1-4)

Highland is entered through a formal gate, with two square-plan piers of rock-face uncoursed ashlar fieldstone on either side of the drive, a taller and broader pier flanking the drive on each

side and lower, slightly narrower one to either side spanning a pathway width opening. The inner piers are forty-two inches square and fourteen feet tall and the outer twenty-eight inches square and seven and three-quarters feet tall. The inner piers are topped by four-foot square stone slabs, twelve inches thick with rock-face sides with dressed edges, each then surmounted by a three-step stone, hipped cap with a tiny spherical finial. The tops of the smaller, outer piers also have rock-face caps, but topped only with truncated hips. All three openings between piers have black ornamental metal gates. The drive entrance is fitted with ornamental double-leaf black iron gates, the pathway ones with single-leaf gates. The top rail of each gate leaf for all three openings between piers has a concave downward curve on each side with part of it being flat at its hinged side. The center pair has their tops curving downward forming a concave arc of a quarter circle when closed. The masonry of the piers is of broken ashlar, rectangular fieldstone blocks with no through horizontal joints and having the color of its stones and pattern of coursing matching the stone work of the Starkweather Chapel beyond the end of the entry boulevard. The gate structure's main south pier displays a stone plaque:

HIGHLAND CEMETERY
MEMORIAL ENTRANCE
GIFT OF
LOIS V. LEETCH 1912

From the outer piers' outer, eastern corners, six feet tall, curved runs of black metal fencing of more simple design extend along the outer sides of the Y entrance drive out to River Street to the juncture with the cyclone fencing that fronts the rest of the grounds. The fencing is fabricated in three-quarter-inch square metal pickets spaced on six-inch centers with two cross bars, one six inches down from pointed picket tops, the other six inches up from their bottom ends, being about six inches above grade, with the panels framed in one-inch square posts.

Entrance Signage (2017 – Non-contributing because of recent construction – Photos 1-2)
The roughly triangular island within the Y entry drive contains a decorative openwork black metal sign standard that, handsomely complementing the gate's metalwork, displays the HIGHLAND CEMETERY name and the cemetery's dedication date of 1864. Formed of an openwork grill pier at each end that supports more grillwork displaying the name and date, it stands on a low rectangular stone-faced concrete base displaying its own plaque noting the structure was "Donated In Honor Of Betty & James Campbell [and] Mary Lou & Herbert Linke Jr." The metal sign structure on its stone-faced base was donated in mid-2017, and erected in June-August 2017. Ron Bishop of Bishop Designs in Ypsilanti Township fabricated the wrought iron work (Highland Cemetery Facebook page).

Office/Service Area
The Office/Service Area occupies a several-acre, roughly rectangular parcel fronting south on the entrance boulevard and east on River Street. It contains the former gate lodge and cemetery office, now attached and forming a single building; a combined office/main garage building; an adjacent utility/storage shed; a second house; and a three-bay garage. Separate narrow drives run north from the entrance boulevard just inside the gate and west from River Street about 200 feet north of the gate. The north-south drive provides access to a small paved visitors' parking lot

and, just north of it, the office/main garage building. This drive, passing between these buildings on the west and the old gate lodge/office on the east, runs back northwest to provide access to the smaller storage/utility shed located just north of the office/main garage. The present office/main garage and adjacent storage/utility shed both face east.

The east-west drive from River passes just behind/north of the old gate lodge/office building and intersects the north-south drive just beyond that building's northwest corner. The second house and the three-bay garage to its immediate east stand across this drive north from the old gate lodge/office and face south.

Old Gate Lodge and Office (1880; Julius Hess, Detroit, architect – Photos 53-56)
These two buildings, now attached and forming a single building, form a key historic feature of Highland Cemetery. Fronted to the south and east by a deep amply tree-shaded lawn, the gate lodge/office stands on an east-west alignment with its north side near the south edge of the east-west drive and west end of the office section near the east edge of the north-south drive. The building comprises a south-facing two-story side-gable frame house with one-story rear/north ell (the house being the "gate lodge") and, attached to its west end, a much smaller one-story gable-roof frame building with its gable end to the west (the "office"). The gate lodge has a four-bay south front, with center entrance, and stands on a coursed ashlar fieldstone foundation, while the former office section stands on a concrete block foundation.

The historically separate buildings are designed in a matching Eastlake style – described as "Swiss" at the time – with smooth boarded lower stories, with raised wooden boarding strips outlining the building corners and framing the window openings. The lodge's second-story walls, above low panels of narrow flush boarding below window sill level, are finished in octagon-butt shingling, the east and west end gables in more octagon-butt shingling above an arched motif that, spanning paired windows in the ground and second story ends, displays raised applique quatrefoils inside circles in an upper band and keystone shaped applique forms, each with a cut-out plant form seemingly inspired by the decorative designs of Christopher Dresser. The lodge's most distinctive feature is a four-bay wood porch that spans nearly the entire south front. It has square posts supporting open arch-head stickwork lintels that span the openings and support the slanting roof, a continuation of the steeply pitched main side-gable roof. The porch's open ends display tall half-circle stickwork arches. A porch along the north/rear ell's east side facing River continues the arched open stickwork lintel design, though with a single very broad and low arch. Its roof is also a continuation of the ell's main roof slope. The house's broadly projecting eaves all display plain molded bargeboards with descending ball-finial-terminated drops at the lower corners.

The 1880 office is a small one-story building with the peak of its gable roof oriented along the longer east-west alignment. It has been attached to the west narrow end of the gate lodge, its south front set back far enough to avoid blocking light coming in the paired windows in the lodge's west end, and north side projecting beyond/north of the back of the lodge (a low-roofed one-story room with large window has been inserted on the lodge's north side between the office portion and the lodge's north ell). The 1880 office has the same steep roof slope and broadly projecting eaves, though with a stickwork west gable ornament in addition to the bargeboards

and ball finial pendentives. The facades continue the lodge's stickwork and flush-boarded finish and the west gable end the paired windows and the lodge's decorative arch treatment in the gable. The office contains a single exterior entrance at the west end of the north side.

The trustee minutes for January 12, 1880, record the appointment of a committee to secure plans and specifications for a lodge and gateway. At a follow-up meeting on March 16, "After full discussion of the plans and specifications submitted by Julius Hess, Architect, Detroit, Mich., for a permanent Gate-Lodge and Keepers Office at the entrance of Highland Cemetery," the plans for those buildings were approved by the board. The June 12, 1880, *The Ypsilanti Commercial* noted that the cemetery association "is putting up two very tasty buildings. On the south side of the entrance a dwelling and on the north side an office. … They are being built on the Swiss plan and the artist who designed them is Mr. Hess of Detroit. The house will be occupied by the keeper of the grounds." The Gate Lodge was long ago moved north to its current location. The board authorized moving the building in 1906, and the cut fieldstone (rather than concrete or concrete block) foundation beneath it suggests the work may have been done about that time. In any event, a 1917 photo shows the house not apparently at its original location, and a 1931 plan shows it in its present location.

The office was originally sited alongside the north edge of the entrance boulevard near the entrance from River Street, straight south of today's lodge location. Sometime before the mid-1950s the cemetery office function was moved into the lodge, which continued to serve as the superintendent's residence (see minutes for 7/25/1955), but at a meeting on October 7, 1957, the board agreed that the former office "shall be moved northward and made a part of the residence, and that it should be arranged for office work as originally designed…." The part of the lodge used as the office would now return to use as part of the superintendent's residence. The office had been moved and attached to the lodge by February 4, 1958 (as noted in minutes for that date).

Office/Main Garage (1966), Storage/Utility Shed (Non-Contributing – Photo 57)
These two utilitarian gable-roof vertical metal siding-clad buildings stand in a north-south row west of the 1880 gate lodge/office building. The main garage, much larger than the office section and a story and a half in height, has a gable roof with gabled east front containing side-by-side vehicular and pedestrian doors at the north end (there is also a rear/west vehicle doorway providing access to a short service drive leading into the cemetery). The single-story tall office part has its gable roof at a right angle to the garage, and a door at the south end of the east front. The office facades are pierced by various windows; the garage has none.

A second, smaller service/utility shed, side-gable with a broad east front containing a vehicular doorway at the north end and pedestrian one at the south, stands just north of the main garage.

Caretaker's House (c. 1951?; R. S. Gerganoff, Ypsilanti, architect? – Photos 58)
This two-story side-gable frame house of the "Garrison Colonial" type, with three-bay front and slightly projecting second-story facade, stands on the north side of the east-west drive and faces south toward the 1880 office. It has a small hip-roof central front door porch and, on the west side, a brick chimney stack and side entry with shed-roof canopy. The Highland Cemetery

Association retains two blueprint floor plan sheets for this house, dated June 22 and 27, 1951, by Ypsilanti architect R. S. Gerganoff. This suggests the house was built around that time and that Gerganoff was the architect (though the trustee minutes shed no light on Gerganoff's services being retained or the house being built then). Gerganoff was a leading architect in southern Michigan in the 1950s, known particularly today for his many large and architecturally distinguished examples of the International style, including Washtenaw County's courthouse in nearby Ann Arbor; this modernized, typical house of its day is clearly not an important example of his work.

Garage (late 1960s – Photo 58)
Located just east of the 1951 house and, like it, facing south on the east-west drive, this garage is a side-gable concrete block-wall building with three garage door bays. The gable ends are faced in wide exposure wood siding.

Quirk Memorial Receiving Vault (1906; Donaldson & Meier, Detroit, architect; Batchelder & Wasmund, Detroit, builder – Photos 59-61)
A little beyond/west of the office/service area off the entrance boulevard's north side near its west end, the Quirk Memorial Receiving Vault stands in its own area visually separated from the service area. The low rectangular-plan structure faces southwest toward the Starkweather Memorial Chapel in its circular plot at the end of the entrance boulevard. The Quirk Vault is fronted by a small, level area of lawn and backs up into a low mound or embankment so that its unadorned back half rises much less above grade. The vault's ornamental front and front part of the side facades are Gothic in style and faced in random ashlar stone described at the time of dedication as "greyish white canyon sandstone," the blocks smooth-faced at corners and around openings and more rough-tooled elsewhere. The front is dominated by a projecting, gabled entry with low pointed-arch head and brass grate doors. A carved stone plaque in the gable displays the name HIGHLAND in raised letters. A bronze plaque to the entry's left reads THE GIFT OF D.L. QUIRK; another, to the right, reads ANNO DOMINI MDCCCCVI. In the lower back part of the vault arched roof structures span the central part of the space in both directions, resting on arched central portions of the back end's side and rear walls. Low retaining walls of the same stonework extend outward for about ten feet to either side of the façade. Beyond them on either side columbaria niches of the same height were added in 1994-95.

The September 15, 1906, *Ypsilanti Daily Press,* in a story on the dedication of the vault to take place the following day, listed the architect as Henry J. Meier of the firm of Donaldson & Meier and the contractors as Batchelder & Wasmund of Detroit. The vault was donated by long time trustee and previous cemetery benefactor Daniel L. Quirk. The dedication article notes that the vestibule gates are of oxidized brass and the transom and grill above of "solid brass. … The interior of the building contains twenty-four crypts, the doors and entire fronts of which are of polished marble with bronze fittings."

The receiving vault, unused since the 1960s, was reconditioned in 1994 as a second public mausoleum, with twenty-three crypts. At the same time, in addition, a three-horizontal-tier columbarium structure, the same height as the low stone retaining wall on either side of the

vault's front, was constructed just beyond the end of the retaining wall at each end. The two contain fifty-four niches for cremains (Evans, "Highland mausoleum opens," *Ann Arbor News*).

Starkweather Memorial Chapel (1888-1889; Mason & Rice, Detroit, architects – Photos 62-67)

The chapel is a one-story hip-roof building, with two-story tall hip-roof rear tower, of Richardsonian Romanesque design, faced in random ashlar fieldstone with red Lake Superior sandstone trim. The east-facing front portion, about thirty feet wide by twenty deep, comprises the chapel itself. A square-plan tower, with semicircular stairway enclosure along its south flank, rises from the center of the back side to a deck from which rises an enclosed hip-roof structure. The rear angles between the sides of the tower and back of the chapel proper each contains a low nearly square-plan hip-roof appendage with outside entrance.

Dormers in both the north and south chapel room roof planes terminate in stone framed gables containing the largest of the building's eleven windows. These contain inscriptions to benefactor Starkweather's family and two former ministers of Ypsilanti's First Presbyterian Church. The gables of these dormers extend above the eaves of the chapel on the outside and are flanked by foliated pinnacles. The center of the exterior front east wall of the chapel has two projecting parallel, exterior masonry wing walls with their facing walls canted to funnel inward, forming an entry alcove to thick white oak double doors in the plane of the front wall. The left/south wing wall contains a rectangular stone plaque:

ERECTED 1889, BY
MRS. MARY A. STARKWEATHER,
TO THE MEMORY OF HER HUSBAND.
PRESENTED TO
HIGHLAND CEMETERY ASSOCIATION

These wing walls, in turn, support a cantilevered hip-roof canopy sheltering the chapel's entry alcove. Spanning the entry alcove's front above the opening is a large, twenty-four-inch tall, red sandstone lintel with a frieze bearing carved foliation, intertwined with capital letters spelling out the building's name, Starkweather Memorial Chapel.

The building's exterior is fashioned in a robust Richardsonian Romanesque style with a diversity of forms sheathed with masonry walls of two wythes. The exterior wythe is of large blocks of rough-cut fieldstone, in several gray tones from charcoal to mist, laid in random ashlar form, with the various forms articulated with uniform-height red sandstone bandings and carved red stone trim around doors and windows. The interior wythe is brick back-up finished with wood lath, plaster, and paint. The exterior fieldstone wythe of the chapel proper cants inward six inches as it rises from grade to a height of sixty-four inches up to a horizontal twelve-inch tall red stone band. Above this band the wall rises plumb up to another red stone band, twenty-four inches tall, directly below the eaves. The side and rear walls of the two corner rear spaces flanking the tower/apse cant inwardly four inches from grade to a height of four feet to a lower red stone band. Their upper fieldstone walls rise plumb to another red stone band below the eaves. The

door openings in each rear corner space are flanked on either side by four side-by-side red sandstone colonettes, with foliated capitals, that rise from the lower red stone band.

On the outside the stacked combination of the apse with the observation deck above forms a square, three-story tower, with inwardly sloping walls to the height of the observation floor deck. From there the walls flare out to a flat-top fifteen feet ten inches tall encircling sill, twenty-four inches deep, to support a peristyle of eight short piers formed of red stone colonettes, in clusters of four each (seven at each corner), supporting a red stone perimeter lintel. The space between each pair of piers was originally an unglazed opening on three sides of the tower for viewing the cemetery grounds. Before long, however, windblown rain and snow took their toll, and the openings were enclosed with fixed glazed sash. A steep hip roof caps the observation deck. A new red clay tile roof complementing the building's red Lake Superior sandstone trim was installed during the early months of 2019. Early photos show what appears to have been a tile roof. The roof was clad in reddish asphalt shingling prior to installation of the new tile roof.

The larger hip-roof main front section of the building forms the chapel's audience room, with space that could contain seating for mourners. The base of the tower contains an apse that, opening off the room, provided a space for display of the deceased's casket. The building's low northwest corner space was intended as a winter holding vault for the deceased until spring. The south side of the apse has a door to a common area serving as a landing to a spiral stair leading to an upper level room overlooking the grounds, and to a side door permitting discreet entries and exits by attending dignitaries.

The chapel room, twenty-nine feet wide by eighteen feet deep, has three arches, two of which are blind recesses in its west/rear wall, the outer pair being smaller to accommodate shallow spaces serving utility needs. The larger, center arch is open to an apse to display a casket, with surrounding space. The room is defined by a steep hip roof supported by two large exposed king-post trusses, mostly sheathed and plastered but with half round sections open with their ornamental center posts and flat bottom chords exposed. Each truss is supported on ornamental brackets cantilevering out from supporting masonry piers. The ceiling is no longer plaster-finished due to water infiltration from a leaking roof over many years. Restoration is planned in the near future.

The chapel and apse contain eleven stained and art glass windows, one on either side of the front entry, three in each side wall, and three tall and narrow ones in the apse's west end. The central window in each side is a double-panel one, with round window in its upper part, and is twice the width of the rest of the front and side windows. The south window's circular upper portion displays cherubic angel heads, with wings, outlining what appears to be a lamp or lantern, surrounded by a glow of light. The lower panels each features a multi-hued pattern of vines and flowers framing a central light-colored glass rondelle. The large central north window is currently boarded up for protection while the room serves as a shop space for the roof project – thus could not be viewed for this project. The other smaller square-head front and side windows contain brightly hued mottled glass in large to tiny pieces. The three tall and narrow round-arch-head apse windows display in the uppermost panels abstract designs framing religious symbols – Alpha in the south window, IHS in the center, and Omega in the north – and geometric floral

patterns just below them. The large central north and south side windows were made by the Tiffany Glass Company, of New York City, the commercial art glass enterprise of Louis Comfort Tiffany (1848-1933) from 1875 to his death (Biographical Publishing Co., 196; Tiffany Census, Starkweather Memorial Chapel).

The chapel is approached from the drive in front to the east via two symmetrically aligned paths that, forming a broad semicircle, merge into a wider walk at the base of two steps leading onto the entry porch. This left an almond-shaped green for a flag standard aligned axially with the chapel and entrance boulevard. The present flagpole is a white-painted thin cylindrical metal pole capped by a ball finial.

A scrapbook of pictures of work by architect George D. Mason contains a photograph of the chapel, with date given as 1887. This may reflect the year when his firm received the commission. But construction of the chapel likely didn't begin until 1888. A paragraph in *The Ypsilantian* of December 13, 1888, stated that "Starkweather Memorial Chapel at Highland Cemetery is now practically completed" and noted the then recent installation of the windows, remarking particularly on the north and south side pairs of decorative memorial windows. The first reference to the chapel in the trustee minutes is under date of May 3, 1889, when the board voted to accept "with earnest and grateful thanks" the completed building from Mary Ann Starkweather. Mrs. Starkweather (Mary Ann Theresa (Newberry) Starkweather (1819-1897)) had had the chapel constructed on the chapel site designated by James Glen in his 1863 plan as a memorial to her deceased husband, John Starkweather (1809-83).

Brayton Mausoleum (1913-1914; Zachmann & Arnet, Ann Arbor, contractors – Photos 25, 68)

Sited on level ground along Sweet Brier Path (as labeled in Glen's 1863 plan) in cemetery Block 64 in the central part of the original cemetery northwest of the chapel, the northeast-facing mausoleum is a square-plan structure built with walls of massive rough-hewn blocks of gray Vermont granite topped by a solid, low spherical dome built with lower and upper sections. Its walls are constructed of four rough-cut, oversized granite block courses with a thirty-six-inch tall base course canted inwardly eight inches from a twelve and one-half-foot footprint. The two courses directly above this base are twenty-two inches in height, the top course twenty inches. The four courses have smooth, engaged Tuscan corner columns with their drums integrally carved from their corner blocks and the bottom course having the drums emerging from the canted, rough stone corners. The top two column drums taper slightly inward toward their upper ends to obtain a true but subtle entasis, topped with flattened Tuscan capitals.

Capping the columns and walls is a three-part thirty-inch tall entablature. Its base is an architrave, eleven and two-thirds feet square and six inches thick, displaying a five-inch tall label, J.R. BRAYTON, centered over the entry below. The architrave's outer edges project four inches beyond the walls below. The second layer is a sixteen-inch thick granite cornice slab of circular form, with sixteen-foot diameter, so that it projects well beyond the wall plane below in the center of each façade, but with projections that provide right-angle corners extending out to top the structure's four corners. These corners align with the abacuses of the column capitals below the six-inch architraves. The resulting circular segments between the projecting right-

angle corners are eight and one-quarter feet long and cantilever twenty inches beyond the architrave on each of the structure's four faces. This cornice slab is articulated from the architrave below with a smooth integral *cyma reversa* molding carved into the edge of the architrave slab. The top stone on which the dome rests is circular, rough edged, and aligned concentrically with the dome.

The front façade contains a deeply recessed thirty-six-inches wide centered entryway with a pair of bronze doors, each having an elongated window, formerly with leaded art glass, but retaining original bronze protective bar grille. Two stone steps ascend to the floor level of the interior. Flanking the doorway opening in the center of the façade on either side is a forty-four-inch tall narrow blind niche, eight inches wide, with a square ventilation grille at its top and a taller bronze grille below matching those of the doors. The rear façade contains a center window, forty-one inches tall by thirty-one inches wide, glazed with opalescent leaded floral art glass and screen protected with its original bronze grille. Interior surfaces are veneered with Italian travertine marble.

The July 30, 1913, *The Daily Ypsilantian-Press* reported that a mausoleum on the Brayton lot "will be erected in a few days." A follow-up *Ypsilantian-Press* story on January 2, 1914, reported that Zachmann & Arnet, Ann Arbor monument dealers, were building the mausoleum. The story's headline described the mausoleum as the "First in the County." The article stated, "A part of the monument was so large that it was necessary to send out of the city for apparatus to unload it from the car on which it was shipped and transport it to the cemetery."

Morris Mausoleum (c. 1922 – Photo 69)
Facing east toward the 1924 section teardrop on gently sloping ground, the Morris Mausoleum is a nine-foot by twelve-foot gable-front structure with walls faced in coursed ashlar grayish limestone. The roof is formed of a single-piece raised ridgepole with the roof slope to either side also each a single slab five inches in thickness. "The integrity of the roof slabs and the ridge with no indication of expansion joints, suggests their being of large concrete slabs rather than of stone construction" (Schmiedeke draft nomination). The simply detailed structure takes the form of a diminutive classical temple, sans columns except for a six-inch-diameter smooth colonnette at each end of the front. The base and top of each colonnette terminates in a squared-off stone block, six inches by twelve inches, suggestive of a column base and capital. The front contains a single double-door entry set on a plain stone slab sill but without any detailing around the square-head opening. Narrow bronze doors, each with an ornamental window at the top, have been welded shut for vandal-proofing. A single window in the rear façade has also been blocked up with concrete masonry units with a steel grillage secured on the outside. The structure's front gable contains the family name, MORRIS, in large raised letters carved in the stone. The front also presents a stone plaque to either side of the front entry displaying the names and birth/death dates of those interred there – husband Webster J. Morris (1840-1931) and wife Ann (1841-1921). Mrs. Morris' death took place in late 1921 and presumably precipitated the purchase of the lot on April 21, 1922, and the subsequent construction of the mausoleum (Mann, "The Morris Mausoleum").

Gerganoff Mausoleum (c. 1961-62 – Photo 59)

Located a short distance off the north side of the entry boulevard nearly in front of the Quirk Mausoleum, the Gerganoff Mausoleum is a rectangular two-stacked-crypt structure with white marble facades. The flat-topped lintel above the marble slab entry at the narrow front facing the boulevard displays raised Gothic detailing, the structure's only decoration. Trustee minutes for October 2, 1961, noted a request from Ralph S. Gerganoff to exchange a plot he already possessed for a new location near the Quirk Mausoleum on which he could place a two-burial mausoleum. The minutes for October 30, 1961, indicate the board's authorization for the superintendent to complete arrangements with Gerganoff, who was to pay an extra $1000 for the new site. The present structure presumably was built soon after. The mausoleum contains the remains of Gerganoff, who died in 1966, and wife Mary Louise Pace Gerganoff, who died in 1996. Bulgaria-born, Ypsilanti-based architect R. S. Gerganoff practiced between 1920 and his death and is especially known for his important International style buildings, particularly his seven Michigan county courthouse buildings built in the 1954-68 period – including Washtenaw County's 1954-1955 one in nearby Ann Arbor (Koyl 1962, 244; *Michigan History,* July-Aug. 1982, 37-47).

Soldiers' Lot (1884; Monument to Unknown Soldiers, c. 1885 – Photos 70-72)
A rectangular plot ranged north-south and located near the southeast corner of the original 1863-64 cemetery grounds contains west-facing marble markers for forty-one soldiers arranged in four rows – seven in the front row on the west, two in the second, nine in the third, and twenty-three in the last/easternmost. Seven of the back row's markers are for unknown soldiers and marked "U. S. Soldier, 27th MI Inf." Two clusters of red cedars form a backdrop to the rear row. Near the plot's south end stands a granite boulder whose north face displays in raised letters, carved on a downward slant from the left, UNKNOWN. A small flagpole stands a few feet back behind the boulder.

The 1880 Chapman history notes regarding Highland that "Of all who went forth from this city in defense of the principles and integrity of the Republic [in the Civil War], only one or two rest there. The greater number of fallen comrades found graves on the ensanguined fields of Virginia, Tennessee, and Georgia" (1160). The Ypsilanti unit of the Grand Army of the Republic (GAR), Carpenter Post No. 180, was established in 1883, and on December 10, 1884, the cemetery association donated Lot 31 in Block 94 to the Carpenter Post to serve as a soldiers' burial plot (Deed, copy in cemetery working file, MI SHPO). The lot was formally dedicated as the GAR cemetery on Memorial Day in 1885, and dedicatory remarks by the Rev. I. E. Springer refer to a stone placed on the lot "as a promise of the fitting monuments hereafter to be reared in honor of departed worth" (*Ypsilanti Commercial,* June 6, 1885). The *Commercial'*s account of the 1886 Memorial Day observances makes note of "an humble monument, erected by the G. A. R.[,] and twelve tablets" (June 4, 1886). The monument is presumably the "UNKNOWN" boulder standing at the lot's south end. The October 25, 1889, *Commercial* noted the arrival of "Another lot of headstones … from Rutland, Vt., for the Union veteran lot, which have been placed at the graves of soldiers buried there." The markers in the Soldiers' Lot include some for veterans from the Spanish-American War, World War I, and World War II. The Michigan 27th Infantry was gathered at Ypsilanti in April 1863 and fought in Mississippi, Tennessee, and Kentucky and in Virginia at Petersburg and in other places at the end of the war. It suffered 159 battle-related deaths and 77 additional disease-related fatalities during the war (Chapman, 400).

Soldiers' Monument (1895; Smith Granite Company, Westerly, RI – Photos 73-75)
Standing atop a broad mound in a circular plot outlined by a drive and located adjacent/west of the Soldiers' Lot on the high ground overlooking the city, the Civil War Soldiers' Monument is an approximately twenty-two-foot tall gray Westerly, Rhode Island, granite structure comprising a pedestal of cylindrical segments topped by a "Standard Bearer" soldier figure. The bottom layer of the pedestal's base is an octagonal granite slab, 12.5" thick and 8' wide, with rockface faces, dressed angles, and edges with smooth, unpolished tops. The next layer is a plain round slab, 11" thick and 66" in diameter. The top layer of the base is round, with two profiles. Its lower part, cylindrical, 53.5" in diameter and 13.5" tall, displays the same raised two-line epitaph, on the front, northeast-facing side and rear, southwest side:

THEY DIED TO MAKE THEIR
COUNTRY FREE

This layer's short upper portion forms a transition to a tall cylindrical mid-level section of the pedestal that comprises the primary feature of the pedestal portion of the monument. Its front face displays a rectangular cast bronze plaque of Michigan's Great Seal plus memorial inscriptions in raised letters and numerals in the polished, darker surface of the drum set against etched light gray backgrounds cut into the stone. To either side of the state seal plaque are etched waving banner forms containing raised polished inscriptions – 1861 on the left and 1865 on the right. Below the state seal plaque is another, much larger rectangular (with cut out quadrant corners) inscription panel:

ERECTED BY THE WOMAN'S
RELIEF CORPS OF YPSILANTI
IN MEMORY OF THE MEN WHO IN
THE WAR OF THE REBELLION
FOUGHT TO UPHOLD THEIR
COUNTRY'S FLAG

MEMORIAL DAY 1895

Topping this tall drum is an unpolished white band with 44 darker polished stars, signifying the number of states in the nation in 1895, and capping this central-height portion of the pedestal is a broader frieze and projecting cornice. A lower two-step tall structure above serves as the base for the granite figure of a soldier in Civil War-era uniform holding the furled-up flag at his side. The height of the figure to the top of his flag standard appears to be about ten feet.

The site selected for the monument, on high ground near the southeast corner of the original, 1863-64 part of the cemetery, is located next to an already existing Soldiers' Lot and was a site already in use for Memorial Day observances for the area's Civil War dead. Fund-raising for a permanent monument began in 1891 but languished until well into 1894 when Mary Ann Starkweather offered to donate $1000 toward a monument if the Woman's Relief Corps could raise another $1000 within six months. The goal was reached, but then the designs reviewed for a

$2000 monument proved unsatisfactory, and additional funds were required to increase the budget to $3000. By late 1894 the local Woman's Relief Corp, with substantial assistance from Mrs. Starkweather, had raised the needed funds. The cemetery association trustee minutes for January 18, 1895, show the appointment of a committee to "decide on a site for the location of the proposed Soldiers' Monument." The monument was designed and built by the Smith Granite Company of Westerly, Rhode Island. Surviving company records show the order was placed January 7, 1895, and the monument shipped May 17, 1895. Craftsmen at Smith involved in the monument's creation included:

- Sculptor – Edward Pausch
- Statue carver – Joseph Bedford
- Carver – John Davey
- Letter cutters – Alexander McFarland, Alfred Wells
- Polishers – John Phillips, Walter Fitzgerald
- Stonecutters – John Murphy, John Doust

The completed monument was dedicated on Memorial Day, May 30, 1895 (Babcock-Smith House Museum, "Ypsilanti, MI Civil War Monument"; "History of the Monument," *Ypsilanti Commercial,* May 31, 1895; Mann, "The Soldiers' Monument").

Plot containing markers from older cemeteries set in the ground (Photos 76-78)
The downward-sloping ground along Highland Avenue's north side near the northeast corner of the 1863-64 cemetery contains marble tablet markers moved from older cemeteries and placed on their backs side by side in rows parallel with Highland Avenue itself. The markers – at least one of them dating from the 1820s and another from the 1830s – are placed flat on their backs in the ground in two parallel rows, with a short third row at the west end. There are two groups of visible markers, with lawn separating the two groups that *may* conceal additional ones. The westerly group contains twenty-one visible markers in all set in two rows plus a short four-marker third row, and a larger easterly group contains another fifty-one visible markers in two rows. All the markers whose inscriptions remain legible show burial dates preceding Highland's 1864 opening. These markers – and possibly remains beneath them – were presumably moved from Ypsilanti's earlier cemeteries to Highland during the cemetery's early years, presumably between about 1865 and 1900. Many families apparently elected to relocate remains of family members to their lots in scattered locations throughout Highland during that cemetery's early years. The markers in this plot (and any associated remains) were likely moved to this common location at the city's behest after abandonment of the earlier cemeteries when relatives did not come forward.

Potters Field (used 1860s?-c. 1940s; Photo 78)
Directly behind/northeast of the rows of markers from older cemeteries, occupying the northeast corner of the original cemetery, is a small area of sloping lawn that reportedly contains Potters Field remains dating from before the 1940s, when the cemetery began burying indigent dead and unclaimed remains in other locations in the cemetery (Tina Atkinson-Kalusha, Highland

Cemetery office manager, April 5, 2019). This area of lawn contains only four small old markers set well back from the drive.

QUIRK/SOUTHEAST ADDITION (1924 – See Plan 1, lower left; Photos 79-88)

What is now the southeast part of the cemetery grounds – the approximately six acres bounded by River Street on the east, on the north by a line parallel with and about 100 feet south of the entry boulevard's south side, on the west by a north-south line east of the adjacent section of the Soldier's Row drive, and south by the cemetery's south edge – was not part of the original cemetery established in 1863-64. This tract was acquired from long-time cemetery association trustee Daniel L. Quirk. The trustee minutes for January 11, 1901, record the association's acceptance of Quirk's offer of the property for $2,000. This tract constituted the first expansion of the cemetery property since purchase of the original property in 1863-64.

This nearly level parcel, roughly 500 feet in north-south length by 300-400 feet deep, east-west, is bounded on the north by the slightly more elevated entry boulevard, with its double tree line on the south side, and on the west by the more elevated and rolling ground of the original cemetery. Its system of drives connects with the 1863-64 cemetery road plan only at two points – one midway along the south side of the entry boulevard and a second at the central intersection in front of the chapel where the entry boulevard ends. The drive from the central, chapel intersection curves gently southeast and soon divides into two drives to outline a teardrop-shaped island of burial plots nearly in the center of this part of the grounds. The easterly drive from the entrance boulevard curves more gently southward til it intersects the other drive at the easternmost point of the teardrop form. A scattering of mature maples and other trees, with a few apple trees, frames the drives along the teardrop's longer sides, though set well back from the drive's edges. The central north-south "axis" of the teardrop is open lawn, thus providing a vista south from the tree rows on the entry boulevard's south side to the broad front of the community or public mausoleum, which stands opposite the south end of the teardrop and faces north. The Quirk grounds are laid out in two-row sections or blocks (similar to the older part of the cemetery) but running in straight lines, generally in a more or less east-west direction (except in the sections near River Street, which range north-south), with narrow pathway strips between.

No action on developing this property as part of the cemetery apparently took place until 1906. At a board meeting held September 6, 1906, a plan for this and the adjoining entrance boulevard area by O. C. Simonds & Co., landscape gardeners, of Chicago (see Plan 3) was presented and, the record suggests, approved. At the same meeting the board authorized the executive committee "to move the buildings at entrance of the Cemetery" in accordance with Simonds' plan. The gate lodge, at least, was likely moved to its present location as shown in the Simonds plan within the next few years. With this exception, Simonds' plan for the former Quirk property was never implemented.

No further board action regarding additional development of the grounds is noted in the minutes until October 26, 1923. The board then first authorized what seems to have been a stopgap measure of opening up "the top row of lots in the new addition to the cemetery" – apparently a new row against the row on Soldier's Row's east side near the original east cemetery boundary –

and getting its lots "in shape to sell." This is followed up with a vote at the same meeting "to take action on the laying out" of the Quirk addition, "to employ someone to lay out the new plot so that it would harmonize with the rest of the grounds," and to "take into consideration a place or space for a public mausoleum in platting of the new addition."

At a follow-up meeting on February 19, 1924, "Mr. Bassett of the Landscape Department of the Greening Nursery" in Monroe offered to provide a plan (only) for $80 or to "lay out roads, plant trees and shrubs and furnish four blueprints for $950." The board approved the $950 proposal. Bassett moved forward without delay: the minutes for a meeting on June 23 contain the report that the laying out of this "New Division" had been completed and the nursery been paid the $950. It seems likely that the road plan of this part of the grounds, with the two drives running south from the entrance boulevard and forming a teardrop-shape central feature, and the informal arrangement of now large trees recessed in from both sides of the drive edging the teardrop and leaving the teardrop's central space open to provide a vista to the future public mausoleum site date from this time.

The teardrop area contains only ground-level markers, but it is not clear whether or not this policy resulted from a recommendation from Mr. Bassett's plan; not until a meeting on January 26, 1948, did the board impose a specific regulation that only "level markers" with bronze plates could be used in this area.

Nor did development of the entirety of the Quirk area take place at one time. The plan included Blocks 127-134, which occupy the space between the two southward drives from the entry boulevard's south side to where they join, but this section of burial plots was apparently not laid out until 1935 – the minutes for January 14, 1935, report that "The Superintendent stated that it would be necessary to lay out blocks #127 to 134, inclusive…" And Blocks 136-74 between the River Street frontage and the easterly drive running south to the teardrop from the entry boulevard's south side was apparently not developed until 1956 (plansheet, Highland Cemetery office).

Community Mausoleum (1925-26 – Photos 85-86)

Located at the cemetery's south end in the southeast part of the cemetery grounds acquired from Daniel L. Quirk in 1901, the community mausoleum fronts on the south narrow end of the open teardrop area platted in 1924 and faces northward toward the entrance boulevard about 500 feet away. Informal arrangements of trees shading the longer east and west sides of the teardrop frame a vista from the tree-shaded entry boulevard southward across the open teardrop to the mausoleum, with its backdrop of shrubs and trees along the cemetery's south edge.

The mausoleum is a rectangular building with ground dimensions of eighty-two feet, east-west, by thirty and one-half feet, north-south, and a height of sixteen and one-half feet. The Neoclassical exterior is faced in six-inches thick dressed Indiana limestone in a coursed running bond ashlar over a concrete block bearing wall. Its two long facades, facing north and south respectively, are each ordered in a tripartite composition, with a five-bay center section flanked by single-bay outer sections that, eighteen and one-half feet wide and sixteen feet tall, project eight inches outward from the central bays. All sides of the structure rest on a low smooth stone

sillcourse, its top matching the level of the interior floor. Articulating the center bay on the north (front) façade is a recessed alcove with double bronze entry doors. Flanking this entry and delineating the five central bays are engaged piers eleven and one-third feet tall and capped with flat Roman Doric capitals. The piers support a simply detailed classical entablature with broad, twenty-eight-inches tall, architrave/frieze band and a parapet above the cornice that is flat-topped except for the portion of parapet centered over the entry. This has a very shallow-pitch gabled cap and displays in incised letters the structure's date of construction – AD MDCXXV. The front's end bays are more simply detailed, without piers at the corners and with only a simple sixteen-inches tall frieze below the cornice.

Shorter, plain end facades are each punctuated with a pair of centered, deeply recessed windows, each twenty-four inches wide and six feet tall, separated by an eight-inch wide stone mullion with the window sills set five feet above grade. The windows are filled with polychromatic leaded art glass lights. The end facades are finished like the front's end sections, with the same sixteen-inches tall frieze below the cornice and parapet.

The rear, south façade is also a tripartite composition with the five-bay middle section set back eight inches from the faces of the outer, end bay. The center bay displays two windows of form and dimensions identical to those in the ends.

The entry doors open into a short foyer, twelve feet wide by eight feet deep, meeting the midway point of a concourse or corridor running the length of the structure. The concourse is interrupted only by the foyer and a complementary space opposite the foyer. This complementary space and the ends of the concourse each feature a pair of art glass windows. The central space takes on the environment of a mini-chapel with its high ceiling illuminated with natural light from the southern exposure. Light colored materials throughout the interior maintain a naturally lighted ambience most days without artificial lighting. The floor is white porcelain hexagonal tesserae tile, edged in a one-inch wide black Greek fret border encircling the interior corridors eight inches out from a six-inch tall recessed tile wall base. Four gridded banks of eleven crypts stacked five high sheathe the walls, with white marble casket enclosures with subtle gray veining.

When the cemetery board late in 1923 voted to "employ someone to lay out" the south end of the property obtained from Daniel L. Quirk in 1901 at the southeast corner of today's cemetery grounds, it stipulated that in planning the addition consideration should be given to including a site suitable for a public mausoleum (Minutes, 10/26/1923). The new division had been laid out by the end of June 1924 (Minutes, 2/19 and 6/23/1924). The trustee minutes for January 12, 1925, report a request by Messrs. Flowers and Lee of the Flowers Mausoleum Company of Toledo, Ohio, for a location in the cemetery on which the company could erect a community mausoleum. The board appointed a committee to investigate and, if appropriate, move forward. Mausoleum companies financed community mausoleum projects through the sale of crypts in the planned structures, and the size and capacity of the building was dictated by the number of crypts sold. Highland Cemetery's files contain a diagram of the planned building with the crypts and their purchasers shown – the final plan shows only a small number of crypts not already sold.

Highland's community mausoleum was built under the direction of the Flowers Mausoleum Company. Who actually designed and built it is unclear (see discussion under Community Mausoleum in Architecture section of Significance section). Construction of the mausoleum apparently began in mid-1925 and was completed early in 1926.

Worden Memorial Fountain (1922 – Photos 87-88)

Located southeast of Starkweather Chapel and facing east toward the west drive leading to the teardrop drive in the cemetery's southeastern section, the fountain is a tall, square-plan gray stone structure resting on a concrete pad. The lower third is of granite with a hewn-look rock-face finish. From the top of each face projects a semi-round basin resting on a pedestal, with semi-round base, displaying the same hewn stone finish. The upper two-thirds of the square-plan structure is of smooth-finished limestone. A round hewn stone basin, supported on a short pedestal atop a broad rounded base rising from the square structure's flat top, caps the structure. The fountain's east face bears a bronze plaque stating:

IN MEMORIAM
OF
W. W. WORDEN
1854-1918

Directly below, carved in the stone, is a second inscription:

GRANDFATHER OF
WORDEN E. GEER

A special meeting of the board was held early in August 1922 to consider Mrs. William W. Worden's proposed gift of a fountain for the cemetery and to decide the "style of fountain to be erected." The board voted that "sketch No. 2 be accepted" and that "Mr. Arnet must submit specifications to the Board" once the location was established. The monument was erected during the latter part of 1922, since the board at a meeting on January 8, 1923, voted its thanks to Mrs. Worden for the fountain "which she has erected." Mr. Arnet, who may have designed the fountain, was Joseph L. Arnet, of the Arnet monument firm. The fountain has never functioned, never having been connected to a water supply.

BLOCKS 170-73 AREA (Photos 89-90)

The most recently developed large area of graves at Highland, this nearly rectangular several-acre area of level ground is located at the cemetery's northeast corner, north of the office/administration area, east of the north part of the 1863-64 cemetery grounds, and west of River Street. This area is approached via drives that run due east from the curving Highland Avenue along the north and south edges of Blocks 170, 171, and 172. Additional drives running north-south, at right angles to the east-west end drives, separate Block 170 on the west from 171 and Block 172 from 173, which extends east out to River Street. Planning of the first part of this area, Block 170, may have begun in 1962 (Minutes for September 17 and 29, 1962), but trustee meeting minutes after 1962 that might shed more light on the developmental history of this area are not available. Block 170 is laid out in five tiers of rows without any pathways or spaces

between – different from Blocks 171-73 to its east. Block 170's oldest burials noted date from 1966. Blocks 171, 172, and 173 were laid out later, perhaps in the 1970s, and monuments display death dates primarily from 1995 and later.

This area in **Non-contributing**: With its prosaic rectilinear planning, out of character with the rest of the cemetery's designed landscape, and its monuments that are nearly all less than fifty years old, this part of the cemetery appears not to possess historic significance in terms of any of the National Register criteria or areas of significance defined for the cemetery.

FUNERARY ART: MONUMENTS AND MARKERS

A 1989 newspaper story contained then Highland Cemetery caretaker/superintendent Charles Leitshuh's estimate that the cemetery then housed approximately 23,000 graves (Allen). Given the passage of thirty years since that time, the total may now be 25,000 or more. How many monuments and markers stand within the grounds is unknown, but must be many thousands. Highland displays a broad variety of individual and family markers and monuments dating from the 1820s and 30s to the 1965 end of the period of significance. This includes many – perhaps 200 or more – pre-1864 markers and monuments moved from Ypsilanti's three earlier cemeteries. The monuments and markers are fashioned from white and blue marble, brownish sandstone, limestone, granite in a variety of hues, and, in one case, "white bronze" or cast zinc. The oldest, dating generally from the 1830s to the 1860s, are predominantly simple vertical tablets without bases, pedestals, and obelisks. The vastly larger number of later nineteenth and early twentieth-century monuments and markers exemplify nearly all of the general design types illustrated in the hefty catalogs of an industry leader at the time, the Rutland, Vermont-based Vermont Marble Company. The most common types – both in the pages of the catalogs and at Highland – are the tablet (typically now set on bases and with more distinctive modeling than the earlier simple slab ones) and pedestal types, but those present also include obelisks; columnar ones (including single, paired, or square-plan four-column ones with arches or flat caps spanning between the columns); horizontal sarcophagus-form ones; slant-face front, roll-topped, cross-form, and rustic. Among the pedestal monuments are a number with tall urn-topped shafts set atop the pedestal base (sometimes the pedestal itself is elongated) that in this nomination will be described as of the "pedestal-and-shaft" type.

The late nineteenth and twentieth-century ones also exemplify most of the ten broad monument design types described and illustrated in the 1932 *The Book of Presbrey-Leland Memorials* produced by Presbrey-Leland Studios, a leading monument firm based in New York (see 19-20, 52-136), and the eleven types recognized by the American Monument Association in their 1947 publication *Memorial Symbolism, Epitaphs and Design Types* (45-59) – the two slightly different classification systems cover exactly the same ground. Markers and small tablets, larger granite tablets, and pedestal types predominate, but obelisk types and columnar monuments are also present, along with small numbers of others of most of the recognized types such as ledger stones, sculptural and garden type memorials, and the exedra, sarcophagus, and screen types. Monuments from the late nineteenth and early twentieth centuries also include a small number of the massive boulder type.

Highland's monuments and markers also display a wide range of the memorial symbolism characteristic of American funerary art of the nineteenth and early twentieth centuries, from weeping willows with and without urns or obelisk monuments to open books/Bibles and partly opened gates to upward-pointing and clasped (husband and wife) hands to flowers, vines, and foliage to doves to recumbent children and lambs and more. There are also a few unusual examples such as ones with cannon barrels and relief depiction of a sailing ship. A great many examples are present of monuments capped by draped or undraped urns. Several monuments are topped by mourning figures or large spherical or globe forms.

Monuments and markers, or groups of them, that stand out visually for their distinctive design and/or visually prominent size or siting include (but are not limited to) the following:

White marble monuments, Blocks 90-93 (Photos 91-97): This broad teardrop area spanning the gentle hillside descending to the southwest from the chapel "island" contains many large and fine nineteenth-century marble monuments, including a dozen – the greatest concentration – of the cemetery's nineteenth-century marble obelisks, along with one of the cemetery's marble columnar monuments (Yeckley, c. 1874), an outstanding example of the urn-topped, tall pedestal-and-shaft type (Worden, c. 1876), an early Greek Revival pedestal monument (Jenness, c. 1849), and many others. In this area also stands a tall pedestal-and-shaft monument that is the cemetery's only example in white bronze (Lee, c. 1882).

Starkweather-Voorhees-Leetch-Conklin-Swift monument row, Block 87 directly west of chapel (Photos 98-100): Standing in a curve alongside the drive is this grouping of unusually large granite – except for the marble Voorhees – monuments. The tall urn-topped pedestal-type gray granite Starkweather Monument (c. 1885), accompanied by an apparently life-size granite representation, labelled "Watch," of John Starkweather's favorite dog, marks the south end of the row, and the obelisk-on-pedestal-form dark granite Conklin Monument stands near the north end, flanked by the massive broad and low granite Leetch and Swift horizontal slab monuments.

McKinstry Monument, Block 84 (Photos 44-45): Visible from a distance because of its siting on high ground ("Prospect Hill") in the center of one of Glen's geometric figures, the Maltese cross, directly west of the Starkweather row, the McKinstry Monument is an obelisk-on-pedestal-form structure that contains a raised shield-form inscription panel in each face. The monument stands out not only for its large size but also for its material, a brown sandstone that is most unusual in Highland. Low headstones frame the monument in a partial circle; one of them, for U.S. Navy Commodore James Patterson McKinstry (c. 1876), stands out from the rest in displaying an image in relief of "a man of war under full sail" (*Ypsilanti Commercial*, September 2, 1876).

Edwards-Cross Monument Cluster, Block 77 (Photos 12, 121): The tall gray granite Edwards-Cross pedestal-and-shaft monument stands out on its high-ground site overlooking Highland Avenue. A cluster of markers about the monument includes a side-by-side tablet marker pair for Mary and Jason Cross, notable for their urn and willow depictions – the cemetery's outstanding examples – with batwing details in the upper corners; diminutive marble tree trunk rustic marker; and a distinctive low marker of arch form for "Our Children."

Pedestal-and-Shaft and Obelisk Monuments, Blocks 58, 59, 60, 61, 62, 64, and 72 (Photos 26, 103-106, 132): This area, northwest of the chapel and east and northeast of the Maltese cross, with its mostly level ground and large trees and bordered by drop-offs on the west and north, houses a concentration of many of Highland's largest and most artistic nineteenth-century monuments of the pedestal-and-shaft type – including the Follett, Moore, Dodge, Bickford, and Tyler monuments (all probably late 1860s or 70s) – and three granite obelisks, for the Sanders, Rice-Case, and Watling families. The Sanders, with its pencil-thin shaft, is Highland's tallest obelisk, while the Rice-Case obelisk stands out for its use of contrasting pink and gray granite. An obelisk-on-pedestal monument like Rice-Case, it is flanked by a low marble marker, topped by a reclining lamb figure, for "Winnie," or Winnifred, the Watlings' daughter (d. 1884).

Elijah Grant Monument (c. 1870), Block 64 (Photos 106-07): This and the Bennett Monument, another large granite structure, flank the Brayton Mausoleum on either side, forming an imposing row and one of the cemetery's visual highlights. The pedestal-and-shaft-type gray granite Grant Monument is Highland's tallest and the only monument in the cemetery topped by a bronze figure. An article in the July 23, 1870, *Commercial* described the figure as "life size, clothed in tasteful drapery, representing a woman, the countenance beaming with religious devotion, clasping to her breast a cross, emblematic of faith."

Bennett Monument (c. 1880s; Photos 106, 108): Though much shorter than the Grant, the dark granite Bennett monument stands out for its multi-hued color scheme and intricate form, with column-supported gablet in each face supporting a massive draped urn at the top.

Edwin F. and Alice Follett Uhl Monument (1901), Block 62 (Photos 109): This sarcophagus-type monument – not apparently a true sarcophagus since separate markers for the Uhls stand before it – is Highland's only canopy-type monument. Standing on a three-step high platform, it has two rows of three unfluted Ionic columns topped by a tall flat-top entablature richly detailed with dentil band and frieze carved with a repeating pattern of flowers and vines.

Roberts Monument, Block 53 (Photos 110): A highly distinctive example of sarcophagus-type monuments, the Roberts monument displays a short stylized classical column at each corner of the rectangular form supporting an entablature topped by a scroll-end cushion.

Norris Markers, Block 93 (Photos 111-12): Nine closely spaced massive rough-hewn gray granite slab or tablet markers for members of the Norris family form a visually impressive row – Ypsilanti's answer to Stonehenge – overlooking a drive coming up a steep incline near the cemetery's west edge. Two of the markers – those for Cornella Abbott Norris (d. 1913) and Lucy Whittelsey Norris (d. 1908) – stand out as fine examples of the intricate decorative effects that could be achieved by talented granite-carvers following the advent of pneumatic tools.

Gilbert-King Monument/Markers, center of Cloverleaf Figure (photos 47-48, 134): The large, square granite pedestal-form Gilbert-King Monument stands at the center of a double-circle cluster of closely spaced low granite markers that include a variety of ones of highly distinctive form, in addition to conventional tablet ones. These include a pair of large and low

markers each displaying a bulky open Bible or Book of Life resting on gently inclined plane; cradle-form marker with lamb on cushion at its foot; a gently inclined cross resting on a short pedestal at its lower end and taller one below the crossing; a pair of side-by-side small ledger stones each with a pillow-like scroll inscription panel at its head; and a number of larger-than-normal slant-fronted markers, on low bases, of form reminiscent of old-fashioned cash registers.

Mortimer Rosecrants Monument (c. 1849), Block 46 (Photos 27, 113): This tall, tablet-form white marble monument, standing alone in its own triangular island at the intersection of several drives, stands out for its design, which features a carved depiction of a cannon barrel flanking either end of the large low-gable and entablature-capped tablet containing inscriptions to Rosecrants, Brevet Capt. 5th Regiment of the U.S. Infantry (1818-48), celebrating his "virtue as a Man and his gallantry as a Soldier."

Ferrier Monument, Block 15 (Photos 50-52): Standing on the raised circle in the center of Glen's six-sided "Snow Flake Hill" figure at Highland's north end, the brownish limestone urn-topped pedestal-type Ferrier Monument stands out for its large size in an area of mostly low and small-scale monuments and markers and for its finish of deeply scored raised rock-face panels in the base, pedestal, and even in the four gabled panels below the urn cap.

Stewart Monument, Block 1 (Photo 114): Another of the cemetery's numerous white marble obelisks, the c. 1871 Stewart Monument is a highly visible landmark because both of its unusual size in an area of the cemetery that contains few large-scale monuments and its siting at a prominent curve and intersection. The monument's form, a broad and low obelisk set atop a tall pedestal base, is distinctive among Highland's many marble obelisks.

Lawrence Monument (Block 111; Photo 115): Prominently sited hard by the drive leading from Starkweather Chapel toward the Community Mausoleum, the Lawrence monument is a tall vertical tablet-form structure that stands out for its Art Deco design and the light pink granite from which it is built.

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.)

- [X] 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.
- [X] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark “x” in all the boxes that apply.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [X] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
Architecture
Art
Community Planning and Development
Landscape Architecture
Social History

Period of Significance
1863-1965

Significant Dates
1863, 1864, 1880, 1889, 1901, 1906, 1912, 1924, 1925

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

Cultural Affiliation
N/A

Architect/Builder
Glen, James L.
Bassett, Ray E.
Hess, Julius
Mason and Rice
Donaldson and Meier
Herman and Simons
Batterson, Canfield & Co.
Ames Manufacturing Company
Smith Granite Company

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

Highland Cemetery meets National Register Criteria A and C and Criteria Donsideration D at the local level of significance. The cemetery meets Criterion A under Community Planning and Development as Ypsilanti's oldest cemetery, containing monuments and burials moved there from three earlier, no longer existing cemeteries. Highland's development in 1863-1864 was a carefully thought out response by influential, public-spirited citizens to the inadequate space and poor condition of the older cemeteries and the encroaching development of the town around their once secluded locations. The cemetery remains Ypsilanti's primary burial place and retains its historic sense of isolation from the now much larger nearby city despite the passage of 150 years. Highland also meets Criterion A under Social History as the focus of Ypsilanti's annual public observances of Memorial Day beginning in 1881 and continuing to the present time. The cemetery meets Criterion C under Landscape Design in that the largest part of the grounds, dating from Highland's founding in 1863-1864 and planned by James L. Glen of Niles, forms an outstanding example of the Rural Cemetery type in the Michigan context. The cemetery's southeast section, developed in 1924, also contributes to the cemetery's historic character as a representative example of the later Park-Lawn and Memorial Park Cemetery types. In addition, Highland Cemetery meets Criterion C under Architecture and Funerary Art. The cemetery's five 1880-1926-period buildings and structures include ones by important Detroit architects Julius Hess, Mason and Rice, and Donaldson and Meier; a gate lodge, chapel, receiving vault, and family mausoleum structure that each stand out for their distinctive architecture and as early or outstanding examples of their property types; a public mausoleum that in its form and design is representative of the Neoclassical genre so characteristic of these structures in the 1910s and 1920s; and entrance gate and associated fencing that form an outstanding example of the ornamental gates/fencing of the time produced by a national leader, the Stewart Irons Works Co. The cemetery's 1888-1889 Starkweather Memorial Chapel is notable both for its fine Richardsonian Romanesque architecture and also for its original stained glass windows produced by the Tiffany Glass Company. In terms of its funerary art, Highland Cemetery meets Criterion C for its collection of nineteenth and early twentieth-century monuments and markers that match in variety and quality those found in southern Michigan's larger and older cemeteries outside of a few larger city cemeteries. One monument stands out as the work of firms and people of national prominence in the field of funerary art and others stand out for special design qualities or associations with a leading early Ypsilanti monument business.

The defined Period of Significance begins with the cemetery's establishment and ends in 1965 – an arbitrary date but intended to encompass construction of the Gerganoff Mausoleum (presumably built in the early 1960s), the burial place of a highly important Michigan architect, and to conclude prior to the development of the Blocks 170-173 area in the late 1960s and after.

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

Ypsilanti

In the early nineteenth century the future site of Ypsilanti, thirty miles west-southwest of the center of Detroit, like the rest of Washtenaw County and nearly all of the then Michigan Territory, was a wilderness inhabited only by scattered bands of American Indians and a small number of whites engaged with them in the trade for furs. The French-Canadian fur trader Gabriel Godfrey with two assistants were the first whites to locate at Ypsilanti's future site, establishing in 1809 a trading post on the Huron River's west bank near the present corner of Huron and Pearl streets that served the transient bands of Indians passing through the area. Located along an Indian path known as the Pottawatomie Trail that ran along the Huron River to its mouth on Lake Erie, the post was abandoned by about 1820 (Chapman, 117, 528, 1092-93, 1108-09).

Permanent white settlement at the future Ypsilanti began in 1823 with the arrival of Benjamin Woodruff and others, who located east of the river about a mile southeast of today's downtown in a pioneer settlement soon named Woodruff's Grove. Within the next few years a thin scattering of settlers became more widely distributed across the area (Chapman, 1096).

Settlement of southeast Michigan picked up dramatically in the late 1820s and 1830s with the 1825 completion of New York state's Erie Canal and the rapid expansion of steam-powered navigation on Lake Erie – both developments greatly reducing the time and costs involved in migrating from the East to Michigan and other Midwest destinations. Also facilitating settlement was construction of a federal road from Detroit across southern Michigan and adjacent Indiana to Chicago. The road was surveyed from the Detroit end beginning in 1825 and built over the next few years. It crossed the Huron River at what was to become the heart of the city of Ypsilanti, a mile northwest of Woodruff's Grove (Chapman, 532, 1096).

In 1825, in the wake of the locating of the road's alignment, investor-owners of the lands on either side of the river through which the road would run – Judge August Brevoort Woodward, John Stewart, and William H. Harwood – together platted their Village of Ypsilanti. Subsequent settlement gravitated toward this location along the Chicago Road (today's Michigan Avenue), overshadowing and soon supplanting Woodruff's Grove. Woodward, chief justice of Michigan Territory 1805-24, came up with the new village's name in honor of Demetrius Ypsilanti or Demetrius and his brother Alexander, both patriots in the 1821-1829 Greek War of Independence from the Ottoman Empire that was then current news – and a popular cause among Americans looking back only a few decades to their own successful struggle for independence (Chapman, 1103, 1109; Woodward, 7-8, 138).

Michigan Territory's Legislative Council established boundaries for a future Washtenaw County in 1822, before a single Euro-American resided in the area. In 1826, with a small but rapidly growing population, the county was formally established as a governmental unit. The following

year Ypsilanti Township was created as one of three townships in the county (three other townships were soon carved from it). The platted village grew rapidly into a small town, and in 1832 it was incorporated with village government separate from the township's. Two years later a second large plat, the Norris and Cross Addition, including areas on both sides of the river, was laid out north of the original one (Chapman, 123-24; Colburn, 80). The Blois *1838 Gazetteer of the State of Michigan* (383) states that the town then contained "a bank and banking association, 2 churches, one each for Presbyterians and Methodists; a flouring mill with two run of stone, 2 saw mills, a woollen factory, carding machine, iron foundery, tannery, a druggist, 8 or 10 stores, 5 lawyers, and 4 physicians," with a population estimated at about one thousand.

In addition to the Chicago Road, of great importance as a trade and immigration/settlement route leading inland in its early years, Ypsilanti also drew great benefit from the railroad. Construction of a cross-state railroad running west from Detroit began at Detroit in 1836 and was opened to Ypsilanti early in 1838. It was extended to Kalamazoo in 1846 and then, sold and reorganized as the Michigan Central, finally completed through to Chicago in the early 1850s. The Michigan Central, with its connections to the east coast through Canada and New York state and to Chicago, became Michigan's pre-eminent railroad line, and Ypsilanti's location along this main line contributed strongly to its growth and development. The line passed through Ypsilanti's east side on a southeast-to-northwest slant, cutting across the River/Cross Streets intersection and spanning the Huron River well north of the central part of town.

Separate commercial districts developed on Ypsilanti's west side along the Chicago Road near the Huron River – today's central business district – and on the east side along Cross and adjacent River streets near the Michigan Central depot northwest of the intersection of those streets – an area today called Depot Town. Industrial development along the Huron River that began with saw and grist mills in the late 1820s expanded over the years with woolen, planing, and paper mills, foundries, and more. Another prime development in ensuring the growing village's future was the establishment there of the state Normal School, now Eastern Michigan University, which went into operation in 1853. The 1854 state census recorded a total population of 3468 for Ypsilanti Township, including the village (*Census and Statistics … May, 1854,* 355), most of this presumably from the village. The separate incorporated villages of Ypsilanti and East Ypsilanti were combined in 1858 to become today's City of Ypsilanti (Chapman, 341-43, 1110, 1127-28; Colburn, 151). The 1860 federal census showed a population of 3955.

Much of the oldest part of Ypsilanti on both sides of the Huron River has long been included in the Ypsilanti Historic District, listed both in the National Register of Historic Places and as a local historic district. The large district, encompassing both the old downtown and surrounding residential neighborhood on the west side and the old east-side business district and nearby neighborhood, retains a vibrant historic character.

Earlier Cemeteries in Ypsilanti

Ypsilanti's first cemetery was a small burial ground at the Woodruff's Grove settlement containing a few graves. The 1881 Chapman history states that the first death to take place in the new settlement of Ypsilanti was that of Walter Oakman. "John Phillips and Walter Oakman, two Irishmen, are said to have gone to Detroit to celebrate the day [4th of July 1824] there. The

season of chills and fever arrived in August following. Oakman died. … Walter Oakman died in 1824 and David Beverly in 1825, being the two white men for whom the first graves were excavated" (1100). Oakman's burial place formed the beginning of this Woodruff's Grove Cemetery (Colburn, 38).

Upstate New Yorker Judge Jacob L. Larzelere, an early investor in Ypsilanti land and development, deeded property to the public in 1830 for the Ypsilanti Cemetery, Ypsilanti's first formal cemetery. Called in its latter days the West or Western Cemetery, it was a small tract located at the northwest corner of the Chicago Road/Michigan Avenue and Summit Street at the southwest edge of town. "It was a rude burial place, unfenced until 1847. There were between 150 and 200 persons buried there" (Chapman, 1129, 1159). The city formally vacated the cemetery May 29, 1871, and ordered that any remains not removed by the "20th day of October next" would be removed to Highland Cemetery by the city (City Council meeting minutes, May 29 and Sept. 18, 1871; Ridenour, "Summit Street Cemetery"). This cemetery shows in the 1864 Geil map and 1874 Everts & Stewart atlas, but not in the 1895 Geo. A. Ogle & Co. atlas.

In 1842 or 1843 a five-acre site east of the river was set aside for a new cemetery. Soon expanded to nine acres, this city cemetery occupied the present site of Prospect Park, located between Cross and Oak streets east of Prospect Street. "Its location was so far away from the village of that day, it was judged the city would never extend so far. It is said that over one thousand persons have been interred there" (Chapman, 1159). This cemetery was used much less after Highland opened and became neglected as families moved remains to Highland and there were few new burials. Colburn states that the cemetery had "grown up to weeds and bushes and was a great nuisance" (270). Discussions about converting it into a park that had reportedly gone on for years came to fruition beginning in the early 1890s with the city agreeing with lot owners to remove remains to Highland at the city's cost in return for owners surrendering their lots. By about 1895 development of the park was well under way (*ibid.*).

Founding and Development of Highland Cemetery

The 1856 and 1864 maps show that Ypsilanti's eastward expansion had already resulted in subdivisions and a scattering of houses just west, across Prospect, from the new cemetery established less than fifteen years earlier. To the more prescient among the community's citizens it must have seemed clear that this cemetery was already too small and too close to the city.

The first move toward establishing a new cemetery came in 1858 when Chauncey Joslin, the first mayor of the newly incorporated city, proposed that the city purchase what subsequently became the Highland Cemetery property on the high ground overlooking the Huron northeast of the city to create a new city-owned cemetery. The Chapman history (1159) reports that "Messrs. [Benjamin] Follett, [[Robert] Lambie, [Adonijah S.] Welch, [Charles] Stuck, [David] Edwards, and Dr. Town were members of the council that year, and co-operated with him; but owing to the dissatisfaction expressed by the people, the project was allowed to drop." Public opposition likely centered on using tax money to purchase and develop the grounds – a newspaper story several years later suggests the concern that, if public funds and oversight were employed, the funds "would, with fair certainty, be squandered by officials with little fitness for the duties

assigned them, aside from that found in their political creed" ("Highland Cemetery," *Ypsilanti True Democrat,* 4/22/1864).

Following the failure of efforts toward creation of a new city cemetery, on July 2, 1863, eleven Ypsilantians, including leading citizens such as Benjamin Follett, Chauncey Joslin, and Daniel L. Quirk, formed a joint stock cemetery association for the purpose of purchasing and improving cemetery grounds. Formal articles of association for "The Highland Cemetery Association of the City of Ypsilanti" were adopted July 10. They authorized the sale of stock for $50 a share to raise a fund not to exceed $10,000 for the initial purchase and development of the cemetery.

From the start the association seems to have had in mind for the cemetery the same site atop the eastern bluffs overlooking the Huron that then Mayor Chauncey Joslin had proposed in 1858. On July 23, 1863, only a few weeks after the association's founding, the association voted to retain James L. Glen for $250, presumably to create a plan.

An article on the cemetery in the April 22, 1864, *Ypsilanti True Democrat* following up on a visit the previous day summarized the qualities of the site and the progress made thus far in developing it into cemetery grounds:

> No more desirable spot for cemetery purposes could be found. It is perfectly dry, is sandy and easily excavated, has every variety of slope and exposure, is gently and pleasantly undulating in surface, is partly open and partly wooded, is sufficiently retired from the city never to be crowded upon by busy life, yet while far enough away to possess the "quiet of the grave," is still in fair view from much of the city.
>
> The surveyor seems to have done his work admirably, so as to add to, or rather to develop the natural fitness and beauty of the landscape. There are no monotonous straight lines, no successions of squares and blocks as near alike as art can make them, and tiring by their uniformity. The spectator is well pleased with what he sees around him, yet constantly led on by the novelties ever coming under observation. – There are nearly five miles of carriage drives, with an endless interlacing of walks and alleys upon these grounds. These drives are twenty feet wide – the walks and alleys of course narrower. The burial lots are not yet laid off. We find a large force of men and teams on the ground working out the designs of the surveyor, fast adducing form and symmetry from the seemingly inexplicable labyrinth of stakes. The work is going on rapidly, yet several months yet will be needed to put the premises in proper condition to be opened for use.

Highland Cemetery was formally dedicated to public use July 14, 1864. The dedication ceremonies, witnessed by a crowd estimated at 600-800, included scripture reading and prayer by local ministers, congratulatory remarks by Mayor David Edwards and others, an address by Professor Adonijah S. Welch, principal of the state Normal School, and music under the direction of professor Frederic H. Pease from the school (Chapman, 1160).

The progress of the cemetery's development in its early years is summed up in a brief passage in the 1881 Chapman county history: "On laying out this cemetery, Col. Glenn [sic], of Niles, was employed as architect. His design centered in the beautiful confusion of curved and circled paths and drive-ways leading through vistas already formed by the oak groves, and others, at that time prospective. Since Mr. Glenn's labors on the lovely plateau, the cypress, willow, pine and cedar have been added to the groves, the roads and terraces he designed now run through the green parterres, and the capital has been placed upon the plans of the master gardener." Nearly 550 deeds for burial plots had been issued by then. "The monuments are numerous, and some of them are works of art, marking the sepulchers of the Folletts, Norrises, Grants, Hawkinses, Dows, Rexfords, McKinstrys, Moores, Van Cleves. The small monuments placed over the graves of two of Mr. Joslin's children are beautiful in design, and add much to a cemetery already made beautiful by nature" (Chapman, 1160). The one nineteenth-century view of the cemetery grounds is a drawing on stone from the c. 1890 *Souvenir of Ypsilanti,* appearing to be made from a viewpoint southwest of today's Starkweather Memorial Chapel and looking west-northwest. It depicts woods in the background along the high ground toward the cemetery's west edge and many monuments with a scattering of young trees and shrubs in open lawn in the foreground.

In the 1880s buildings that remain today as the oldest standing on the cemetery grounds were constructed. In 1880 ornamental frame gate lodge and cemetery office buildings, both "gotten up in the *chalet* style of architecture" (Chapman, 1160), were constructed flanking either side of the entrance drive, and in the 1888-89 period a fine Richardsonian Romanesque chapel was built in the central location set forth in the 1863-64 plan as the future chapel location.

Even before Highland Cemetery's opening, the trustee board at a meeting on June 13, 1864, established a set of rules governing the construction and placement of monuments and fencing and the planting of trees and other plantings by lot owners on their lots.

- No wall on a lot could be thicker than one foot and more than two feet tall. If a wall was topped by a railing, the railing must be of iron and the total height of the structure no more than four feet six inches.
- Hedges could be no more than three feet tall.
- No tombs, vaults, or wooden structures could be erected.
- No trees could be planted or removed without prior approval.

The trustees apparently made no attempt to regulate the size or design of monuments beyond taking steps to ensure monuments were placed on solid foundations. There was apparently an expectation that, as in other cemeteries developed during the then-recent past, many lot owners would install fencing and hedges outlining or marking their lots. Despite the policy of permitting walls, fencing, and hedges, the one nineteenth-century illustration of the cemetery grounds from the c. 1890 *Souvenir* shows none. The prohibition on tombs and vaults probably reflected the experiences of other rural cemeteries with offensive odors given off by some improperly constructed early examples (see Bigelow, 128-29, concerning this issue at Mount Auburn Cemetery in Massachusetts).

The trustee meeting minutes show no changes in these regulations until 1899, when the trustees voted that "No new fences, steps, hedges, coping, or curbing about lots will be allowed and all now on the cemetery grounds will be removed from time to time as the trustees shall determine"

(June 20, 1899). This decision could have reflected not only the deteriorating conditions of any such features dating from the cemetery's earlier years but also the growing popularity by then of the lawn-park cemetery aesthetic of more open lawn landscaping without what was increasingly being viewed as the clutter of such visual separations of lot from lot. Today Highland displays none of these features that had existed in its early days.

A major event in Highland's physical development was the acquisition of property that now forms the southeast part of the grounds, fronting on River Street and south of the entrance boulevard. Long-time trustee Daniel L. Quirk's offer of the property for $2000 – viewed as well below its value – was accepted by the trustees at their January 11, 1901, meeting. Subsequent meeting minutes reflect no discussion of developing this land until, at a meeting held September 6, 1906, plans by O. C. Simonds & Co., Landscape Gardeners, of Chicago, were presented to the board. The board approved payment of Simonds' $150 bill, but the main part of his plan, for the Quirk property south of the entrance boulevard, was never implemented (see Lawn-Park and Memorial Park Cemetery section under Landscape Design Significance, farther along in Significance section). Development of that part of the grounds did not take place until 1924.

Simonds' plan also included relocating the gate lodge and office, then flanking either side of the entrance boulevard, to new locations "indicated on the plan." At the same 1906 meeting the board authorized the executive committee "to move the buildings at entrance of the Cemetery in accordance with the plans of Mr. Simmons." Pursuant to this plan, the gate lodge was moved to its present location well back to the north of the entrance boulevard. This was done at some now unknown time prior to 1917, when a published photo of the gate shows that the lodge had already been moved (see Leetch Memorial Gates discussion under Architectural Significance). The office also does not show in the 1917 photo and may have already been moved a first time from its original location. In any event, in the late 1950s the office building was moved to its present site and attached to the lodge building. Meeting minutes subsequent to those of September 6, 1906, make no further references to the Simonds plan.

Highland Cemetery's historic character is substantially enhanced by two gifts made in the 1906-12 period. In 1906 Daniel L. Quirk provided the cemetery with a new receiving vault for the then necessary wintertime storage of caskets. This structure (now serving as a second public mausoleum), built into the side of mounded ground, presents a refined Gothic-inspired stone front facing the entrance boulevard near the Starkweather Chapel. Another donation only a few years later further enhanced the entrance boulevard environment. This was the gift of Lois V. Leitch, first reported in 1910 and completed in 1912, of the still serving entrance gateway, with fieldstone piers and ornamental wrought iron gates and fencing.

In 1924 development of the property acquired in 1901 from Daniel L. Quirk finally began. The trustee board voted on October 26, 1923, to "open up the top row of lots in the new addition to the cemetery and get them in shape to sell." This was followed by a vote at the same meeting to take action on the laying out of the addition donated by Quirk and "to employ someone to lay out the new plat so that it would harmonize with the rest of the grounds" and to "take into consideration a place or space for a Public Mausoleum in platting of the new addition." The board voted February 19, 1924, to hire "Mr. Bassett of the Landscape Department of the

Greening Nursery" of Monroe – Raymond or Ray E. Bassett – to "lay out roads, plant trees and shrubs and furnish four blue prints" for $950. This work, which included laying out the teardrop-shape drive to the public mausoleum and the two drives to it from the entrance boulevard and providing the trees that still shade them, was evidently completed by June 23, when the board authorized payment of the $950 to the "Monroe Nursery Co." The actual lots in this southeast part of the cemetery grounds were laid out as needed, the area between the two roads leading to the teardrop in 1935 and the area nearest River Street not until 1956 (minutes, Jan. 14, 1935; plansheet for Blocks 136-64).

Planning of the area, with its site set aside for a public or community mausoleum, had barely been completed when, on January 12, 1925, representatives of the Flowers Mausoleum Company of Toledo approached the board about building just such a building. Arrangements with Flowers were made by some time in the spring, and the present public mausoleum was completed by early February 1926 (minutes, Feb. 9, 1926).

Subsequent additions to Highland's platted area have been few. New blocks for single burials adjoining Block 1's east edge (now labeled Blocks 166 and 166.5), located just west and northwest of the office area, were platted in 1962 by superintendent/caretaker Stanley T. Waters. Planning of Blocks 170-73, a more substantial area behind/east of Block 1 and extending east to River Street near the cemetery's north end, seems also to have begun in 1962 (see minutes for Sept. 17 and Oct. 29, 1962), but trustee meeting minutes after 1962 that might shed more light on the developmental history of this area are not available. The oldest markers in this part of the cemetery (in Block 170) date from the later 1960s.

Still owned and managed today by the Highland Cemetery Association, Highland remains Ypsilanti's primary cemetery.

NB: This narrative of Highland Cemetery's physical development and evolution over the years does not include discussion of the numerous replattings of small areas for single burials, "Babyland," etc., that have taken place. This is because these changes seem of minor importance in terms of Highland Cemetery's broader history and historic significance.

SIGNIFICANCE UNDER THE NATIONAL REGISTER OF HISTORIC PLACES CRITERIA

Criterion A: Community Planning and Development

Highland Cemetery is today Ypsilanti's oldest. Its grounds contain burials and a great many monuments and markers from three earlier, no longer existing cemeteries, moved there early in its history. The development of this new cemetery in 1863-64 was a carefully thought out response by public-spirited citizens to the inadequate space and apparently poor condition of the older burial grounds and the encroaching development of the town around their once secluded locations. A few days before Highland's dedication, one of the Ypsilanti newspapers had the following to say about the goals of those who projected and carried out the cemetery project:

> The desirableness of more commodious and tasteful, not to say more respectable, burial grounds, has long been felt and conceded in this community. The question how to supply what all have seen to be needed, has occasioned some discussion, and developed some contrariness of opinion. … A few months since, several of our most substantial and worthy business men having associated under the name of the Ypsilanti Highland Cemetery Association for that purpose, purchased about forty acres … and are now improving preparatory to opening it as a burial place of the dead. … The association has a stock of seven thousand dollars. Half this sum will be consumed in the purchase and preparation of the grounds, before a lot will be offered for sale. And this does not include chapel, sexton's lodge, and receiving vault, and other subsequent improvements within the design of the association. It is proper to say that this is no speculation on the part of the stockholders. They hope by the sale of burial lots to reimburse their actual outlay with interest. Beyond this, it is not supposed the income from sales will exceed current expenses of the cemetery, and the completion of contemplated improvements on the premises (*Ypsilanti True Democrat,* July 8, 1864).

The early history of the cemetery presented in the section "Founding and Initial Development of Highland Cemetery" above shows that the property developed into Highland in 1863-64 had been viewed as an ideal cemetery site since at least 1858. The original stockholders in the cemetery association, established in 1863, and those who signed revised articles of association adopted in 1865 included many leading businessmen and civic leaders, among them former mayor Chauncey Joslin; banker and entrepreneur Benjamin Follett; paper manufacturer Cornelius Cornwell; railroad contractor and banker Daniel L. Quirk; doctor/druggist A. F. Kinne; foundry/machine shop proprietor Philo Ferrier; and Adonijah S. Welch, principal of the state Normal School. The early minutes of the association's trustee board show that the founders, by their selection to plan the cemetery of the same designer who had planned Forest Hill Cemetery in nearby Ann Arbor, had a clear vision of the kind of cemetery they wanted for their community. Highland has remained throughout its history to the present time the city's primary cemetery. An inspired, highly successful piece of civic planning, Highland retains its sense of physical isolation from the nearby city more than 150 years after its establishment.

Criterion A: Social History

Highland Cemetery meets national register Criterion A in the Social History context as the focus of Ypsilanti's annual public observances of Memorial Day beginning in the early 1880s and continuing to the present time **(Photos 70-75)**.

The editor of the *Ypsilanti Commercial* prefaced his account of one of the early Memorial Day ceremonies at Highland Cemetery – that of 1888 – with his own brief account of the history of Memorial Day:

> The custom of decorating the soldiers' graves originated first in the South, where in the spring of every year the friends and relatives of the dead Confederates would place upon the tombs that marked the spot where their noble sons rested, wreaths of flowers, and scatter mosses around the graves. The beautiful poem, "The Blue and the Gray," aroused the people of the North and South to the debt which they owed their brave defenders. The custom advanced until the 30th of May was set aside as a National holiday for the purpose… (June 1, 1888).

Memorial Day was a response to the immense human carnage resulting from America's 1861-65 Civil War. The beginnings of Memorial Day can be traced back to several sources. One important beginning – the one to which the *Commercial's* editor refers – was the efforts women of the South made even in the midst of the war to mark and decorate the graves of Southern soldiers, often hastily buried on the battlefields where they died. Federal cemeteries for Union Civil War dead were established at the Gettysburg, Pennsylvania, battlefield site – the Gettysburg National Cemetery dedicated by President Abraham Lincoln with his "Gettysburg Address" on November 19, 1863 – and other places even before the end of the war, and in 1866 Congress enacted a large-scale program to locate the remains of Union soldiers from Southern battlefields and relocate them to a rapidly expanding collection of national cemeteries. But the national cemeteries, and the program, specifically excluded the remains of soldiers from the defeated Confederacy, and stories of the disregard and disrespect shown Confederate remains in the process of removing the Union dead from the same battlefields created both outrage and the determination on the part of Southern women to better care for and memorialize the Confederate dead and the service and sacrifices they made. In numerous cities across the South local women organized to mark and decorate with flowers the graves of the Southern soldier dead. Often these efforts went further, to create new cemeteries or sections of existing ones, to which the remains could be moved and reinterred together, and, later, build commemorative monuments. Numerous local ladies' memorial associations were created in Virginia and across the South beginning in 1865 and 66 (see Janney, 36-52). Such associations paid for the removal from battlefield sites and reburial in designated soldiers' plots of many thousands of sets of Confederate soldiers' remains – one such ladies' organization, the Hollywood Memorial Association of Richmond, Virginia, founded early in May, 1866, was responsible for the re-interment of nearly 3000 Confederate dead from the Gettysburg battlefield site in Richmond's Hollywood Cemetery in 1872-73 (Coco, 138-41; Mitchell, 64, 85-92). Many Southern cemeteries, such as Hollywood, set aside separate sections for soldiers' burials early in the war – Hollywood contains the remains of

over 18,000 Confederate soldiers (DuPriest, Jr., 14). Overlooking its Confederate section stands a ninety-foot tall pyramid monument of large unmortared blocks of rough-cut granite built in 1868-69 by the Hollywood Memorial Association (Janney, 95-96; Mitchell, 73-74).

Several communities, including a few in the North, claim to be the founding place of Memorial Day. One town whose early commemoration of the soldiers' service came soon after the war's end was Columbus, Mississippi. There the Friendship or Odd Fellows Cemetery contained the graves of about 1500 Confederate plus 100 Union soldiers. On April 26, 1866, local women "met and marched in procession to the burial ground, where they cleared and decorated with flowers the graves of both Confederate and Union soldiers" (Federal Writers' Project, *Mississippi,* 188). Although the women of Richmond, Virginia, similarly decorated Union soldiers' graves along with the much larger number of Confederate ones at that city's Hollywood Cemetery in their first Memorial Day observance on May 31, 1866 (Mitchell, 64-72), and there were likely other instances, the Columbus women's demonstration of care and respect for the dead of both sides was the one that caught the attention of Ithaca, New York, academic Francis Miles Finch. He was inspired to write "The Blue and the Gray," with its themes of equality in death and forgiveness of former enemies – the final stanza reads:

No more shall the war cry sever,
Or the winding rivers be red;
They banish our anger forever
When they laurel the graves of our dead!
Under the sod and the dew,
Waiting the judgment day,
Love and tears for the Blue,
Tears and love for the Gray.

Published in the *Atlantic Monthly* in 1867, the poem received wide attention, including that of the *Commercial's* editor.

Former general John B. Logan, "commander-in-chief of the northern veterans' association, the Grand Army of the Republic (GAR), instituted the first 'Union Memorial Day.' In General Order No. 11, May 5, 1868, Logan called on GAR posts throughout the country to organize ceremonies on May 30 in which they might honor the Federal dead" (Janney, 76-77). GAR posts across the North soon came to adopt the notion of a specific Memorial or Decoration Day for honoring the war's Union dead and May 30th as the day. Southerners, who at first often saw the GAR's action in adopting a springtime date for Decoration Day as a usurpation of what was to them an existing Southern custom, gradually came to accept May 30 as well, though there were – and apparently are still today – some holdouts who hold to other days.

A brief note in the June 5, 1869, *Ypsilanti Commercial* called attention to the lack of any Memorial Day observances in Ypsilanti: "This day, which was observed generally throughout the country last Sunday, was not observed in our own city. Rev. Mr. Randall, in his opening prayer Sabbath morning, feelingly alluded to it. Many in the audience were affected to tears."

Despite this commentary, the *Commercial* in its issues immediately following Memorial Day each year made no mention of any local observances for years to come.

Memorial Day observances in Ypsilanti began in 1881. A lengthy story on "Decoration Day" under "Normal [i.e. Normal School] Items" in the June 4, 1881, *Commercial* begins, "For the first time in the history of Ypsilanti, Decoration day was observed last Monday." The observances were instigated by Normal School students and faculty – the story noted that "One hundred Normal boys went from Ypsilanti to the war." Led by John Jackson, a student and former soldier, as marshal, a procession that included students, the Ypsilanti Band and the Light Guard, and "leading citizens, in carriages," in the rear marched from the Baptist church along Cross Street to the city cemetery (now the location of Prospect Park) and then to Highland. "The line," the paper said, "extended unbroken from the railroad crossing to the top of the Cross street hill. Hundreds of people followed along the sidewalk." Soldiers' graves from the Civil War and earlier wars at the city cemetery and then at Highland were decorated by a decoration committee of "young ladies" from the school – many of them reported to be the daughters or friends of Union soldiers – and by the public. The decorated graves included those of fifteen identified soldiers at the two cemeteries and twenty-six unknown soldiers in the Potter's Field in the southeast corner of the old cemetery (the story gives a total of twenty-eight unknown soldiers whose graves were decorated – thus two of them may have been interred at Highland by then). The observances included prayers, music, and remarks/speeches made at both cemeteries.

Normal School students again led in observing Memorial Day in 1882, but by 1883 their impetus was apparently no longer necessary. The observances were postponed by rain for a day. "Led by the Ypsilanti Band and a number of the surviving soldiers of the civil war, a large company marched to Highland Cemetery," where a "band circular platform" had been set up near the entrance (*Commercial,* June 3, 1882; June 2, 1883). The Memorial Day 1883 and subsequent accounts make no further mention of the old city cemetery. Whether this means the remains of the unknown soldiers had been removed to Highland during the previous year is unclear.

In 1883 a local post of the GAR, Carpenter Post No. 180, was established. (Two years later a Ypsilanti Woman's Relief Corps (WRC) auxiliary began. Ypsilanti's WRC women came to have, Harvey Colburn stated in his 1923 history, as a primary function the "beautiful ministration of Decoration Day" (Colburn, 225).) The *Commercial* noted in its coverage of Memorial Day 1884 the "first appearance of members of Carpenters' Post in a body before our citizens. The army took charge of the memorial day services according to their ritual, quite impressive" (June 7, 1884).

The Highland Cemetery Association in 1884 granted Carpenter GAR Post the right of burial in Lot 31 of Block 94, located just east of the 1895 monument site (Deed, dated Dec. 10, 1884). The Memorial Day observances in 1885 included the formal dedication of the lot as the GAR cemetery. Remarks by the Rev. I. E. Springer make note of a stone: "We now deposit this stone upon the plot, as a promise of the fitting monuments hereafter to be reared in honor of departed worth" (*Commercial,* June 6, 1885). By the time of next year's Memorial Day observance the lot contained twelve markers in addition to the "humble monument, erected by the G. A. R." – presumably the "Unknown" boulder (*Commercial,* June 4, 1886).

In 1887 the Memorial Day program began with a service at noon at the Methodist Episcopal church, with a GAR address by Major George Hopkins of Detroit. Then, the streets lined with people, "The procession, headed by the City Band, with the Guards, G. A. R., and the Woman's Relief Corps following, started for the cemetery."

> As the cemetery came in sight the band played a dirge, and the protectors of home and land, with measured tread entered the portals of the dead's resting place, advancing to the graves of the twelve unknowns, who stood among the boys from Michigan in the Civil War. The Guards arranged themselves at the heads of the buried, above whom an arch decked with flowers was raised, and after prayer by Rev. J. L. Cheney, and a poem by Dr. O. E. Pratt, the graves were decorated and the homeward march begun (*Commercial,* June 1, 1888).

(A "Local" item in the October 25, 1889, *Commercial* notes that "Another lot of headstones has been received from Rutland, Vt., for the Union veteran lot, which have been placed at the graves of soldiers buried there.")

Newspaper accounts of Ypsilanti's Memorial Day observances at Highland Cemetery in the later 1880s (see Bibliography) reveal the rapidly growing importance of the occasion for city residents. The city's Memorial Day observance at Highland Cemetery in 1895 took on added significance because of the dedication that day of the community's new Civil War Soldier's Monument. As reported in the *Commercial* of May 31, 1895, "Ypsilanti was inundated with such a crowd of people yesterday, Decoration Day, as was never before seen on its streets. The announcement that a magnificent monument to the patriotic soldiers was to be unveiled and dedicated, in addition to the accustomed memorial rites, depopulated the adjoining towns, and drew large delegations from neighboring cities."

> A little past 2 o'clock the march commenced, the van consisting of 100 cyclists, gay with banners and bunting and red-and-white ribbons, followed by the comrades of Carpenter Post G. A. R. and visiting comrades from neighboring cities, the military companies of Ann Arbor and Ypsilanti, the members of the Woman's Relief Corps, Pingree & Smith's Band of Detroit, the Maccabee Band of Ypsilanti, 2000 school children in holiday attire, city officials and citizens, on foot and in carriages….

Music, a history of the monument by WRC President Florence S. Babbitt, an address by Comrade E. P. Allen, and singing of "My Country 'Tis of Thee" followed.

Memorial Day observances evolved over the years, by the 1920s recognizing, in common with such observances across the nation by this time, the deceased of all wars. In 1925, for example, a parade formed at the GAR Hall downtown and marched to Pease Auditorium at the Normal School, where a ceremony was held that included a patriotic address, and then to Highland. "At the cemetery the regular G. A. R. Memorial service was carried out. Graves of old veterans were decorated by Boy Scouts from Troop 8. Mr. Shaw offered prayer and the G. A. R. Memorial

service was impressively carried out." A hymn and "Tribute to the Unknown" were performed, along with a reading of "The Boys in Blue and Khaki Too." "A salute was fired by the Signal Corps firing squad and taps sounded, closing the service." The seven-member Signal Corps detail also fired a salute at the grave of Leroy Harrington, the only Ypsilantian killed in World War I to be buried in the cemetery (*Daily Ypsilantian-Press,* June 1, 1925).

Program booklets for 1930 and 1931 Memorial Day observances at Highland Cemetery preserved in the Ypsilanti Historical Society's Archives show that the organizations involved in the observances in both years included not only Civil War veteran-related organizations (GAR, WRC, and the Daughters and the Sons of Union Veterans of the Civil War) but also a broad variety of organizations for veterans and their descendants from earlier and later wars – particularly from World War I. These included the Daughters of the American Revolution, the American Legion and its Auxiliary, and others. The Boys and Girl Scouts and Masons were also listed among the participating orders. In 1930 the American Legion Fife and Drum Corps participated, in 1931 the Odd Fellows and Rebekahs.

A photo of the "Memorial Day remembrances" in 1982 shows a crowd gathered around the Soldiers' Monument with a speaker addressing them from an adjacent podium. "In Ypsilanti, a Memorial Day Parade ended at Highland Cemetery where state Rep. Gary Owen and Mayor George Goodman were among the speakers. Randy Jackson, a Ypsilanti High School student[,] read the Gettysburg Address. Ypsilanti cub scouts decorated the graves of soldiers buried in the cemetery" (*Ann Arbor News,* June 1, 1982). Similar observances have continued at Highland Cemetery down to the present time.

Criterion C: Landscape Design

Highland meets National Register Criterion C under Landscape Design. The largest part of the cemetery grounds, dating from the cemetery's founding in 1863-64 and planned by James L. Glen of Niles, forms an exemplary example of the Rural Cemetery type in the Michigan context. The cemetery's southeast section, purchased in 1901 and developed in 1924, also contributes to the cemetery's historic character as a representative example of the Park-Lawn and Memorial Park Cemetery types characteristic of the late nineteenth and early twentieth centuries.

Rural Cemeteries

The beginnings of the rural cemetery movement in the early nineteenth century coincided with growing concerns about the effect on the public health of overcrowded burial grounds commonly located near or in the midst of towns. There was a growing belief that various health issues, particularly the yellow fever epidemics that struck New York and other East Coast cities with growing frequency in the early nineteenth century, were the direct result of "putrid exhalations arising from grave-yards," as an 1822 pamphlet expressed it (Francis Allen, quoted in Sloane, 37). Pere-Lachaise, a cemetery outside Paris established in 1804, was an early European response to similar issues of overcrowding and disease concerns. It greatly influenced American and European cemetery design in the nineteenth century. The cemetery's design embodied the English eighteenth-century aesthetic theory of the "picturesque." The new school of landscape design embraced and enhanced the natural setting with its features such as hills, rock outcrops,

and other topographical variations, wooded areas, and ponds and streams, and vistas. "The picturesque balanced art and nature. Nature was manipulated in such a way as to allow civilization to be present, but without disturbing the grandeur and power of the natural setting" (Sloane, 49). Spread across a hilltop, Pere-Lachaise combined the natural beauty of the site with man's artifice in the way of curving drives that took maximum advantage of the topography in providing scenic vistas. It quickly became a tourist attraction widely visited by Americans.

At the same time, in the late eighteenth and early nineteenth century there was a growing concern with memorializing the dead. In America the early years of the new republic following the successful War for Independence saw the beginnings of what became an ongoing movement to build monuments to preserve the memory of American heroes such as George Washington and important historic events such as the Battle of Bunker Hill. Linden-Ward cites as early and key examples the 1790 Monument to American Independence in Boston and 1794 Masonic monument to Gen. Joseph Warren at the Bunker Hill Battlefield site in nearby Charlestown, Massachusetts, and Baltimore's 1815-25 Battle Monument (in memory of citizens who died in the defense of the city at the Battle of Fort McHenry in the War of 1812) and 1815-29 Washington Monument. This movement coincided with the beginnings of a broader movement among Americans in general to provide for more secure and permanent memorialization of deceased family members than was provided by the typical older cemeteries with their crowded and unmaintained monuments and unkempt grounds (Linden-Ward, 109-10, 123-27, 136-38, 152).

New Haven, Connecticut's New Burying Ground (now Grove Street Cemetery), established in 1796-97, seems to have marked a first step in what was then a new concept of cemetery in which the grounds were both sited at a location away from the built-up part of town and laid out in a spacious plan that provided for drives with specific defined plots that, easily reached from them, could be purchased to become permanent sites for family monuments and markers. Its ownership by a privately owned cemetery association – the first of this type, later exemplified in Ypsilanti's Highland Cemetery Association, in the nation – was established to purchase the property and manage the cemetery (Linden-Ward, 136-38).

Although revolutionary in concept, the New Burying Ground was laid out on level ground and on a grid plan of straight drives and rectangular blocks or sections of grave plots. The first example of an American cemetery planned in accordance with rural cemetery concepts based in the picturesque aesthetic was Mount Auburn Cemetery in Cambridge and Watertown, Massachusetts, just outside of Boston. Established in 1831, it was planned in association with the Massachusetts Horticultural Society as an "experimental garden" or "garden of graves." Gen. Henry A. S. Dearborn, a horticulturalist, landscape gardener, and civil engineer, and a leading member of the society, was the primary force in charge of planning and developing the cemetery grounds. Dearborn had overseen the defense of Boston in the War of 1812 and also superintended the construction of harbor fortifications at Portsmouth, New Hampshire. Linden-Ward (178) describes the site's natural qualities thus:

> The natural qualities of the land resembled the ideal landscape achieved only through considerable artifice in an English landscape garden. Several acres of

> "wildwood," with large and varied forest trees, were separated from each other by lawns, ponds, old orchards, and rugged slopes and valleys. A glacial moraine crossed the property, creating a varied terrain of hills, grassy knolls, dells, bogs, rambling ponds, bosks, copses, and clearings.

Dearborn's work in laying out Mount Auburn Cemetery "first required formation of avenues curving to fit the site's remarkably varied topography and providing easy access to all portions of the grounds for horse-drawn hearses and carriages. He simply followed the natural features of the land in positioning avenues and paths 'to run them as nearly level as possible by winding gradually and gracefully through the valleys and obliquely over hills, without any unnecessary or unavoidable bend, and especially to avoid all sinuosities.' In order to create a picturesque landscape, he used elliptical or parabolical curves to replace 'stiff circular lines which are incompatible with elegance of form and pleasing effect'" (Linden-Ward, 199, summarizing and containing quoted material from "Plan of the Avenues of Mount Auburn and Plan of the Cottage of the Gardener of Mount Auburn and Report of the Garden and Cemetery Committee of the Massachusetts Horticultural Society" (Sept. 17, 1834)).

To avoid the crowding of large monuments side-by-side that by the early 1830s had already greatly compromised Pere-Lachaise's originally rural setting, Dearborn established minimum setbacks of six feet between lots and adjacent drives (labeled "avenues") and paths and minimum three-foot separations between adjacent lots. Natural features of hills, knolls, and ponds were given names – Mount Auburn, Laurel Hill, Juniper Hill, Garden Pond, Forest Pond, etc. – and the drives named mostly after tree species and paths after flowering plant species – Cedar, Locust, Willow avenues; Azalea, Ivy, Rose paths, etc. The drives were surfaced in fine gravel, the paths in smoothed dirt. Lot owners were to be allowed and encouraged to add plantings in their own lots, but Dearborn also manipulated the landscape by bringing trees from his own nursery to decorate open areas near the cemetery's front and also carrying out some thinning of the woods in places "to admit sunshine in 'lawns' or clearings…" (Linden-Ward, 199-200).

Mount Auburn's success inaugurated a rural cemetery movement throughout the East and Midwest over the next several decades. A table in David Charles Sloane's *The Last Great Necessity* (56) lists thirty-two rural cemeteries in the United States established by 1865, located from the Northeast south to Georgia and west to Missouri. This list is presumably a select one of only the better-known examples; for Michigan it includes Elmwood in Detroit, Michigan's first rural cemetery (founded 1846), but not other less well-known Michigan ones including Kalamazoo's Mountain Home (1850), Flint's Glenwood (1857), Ann Arbor's Forest Hill (1858), Grand Rapids' Greenwood (1859-1860), Jackson's Mount Evergreen (1864; earlier "non-rural" part 1843) – and Highland. The above-cited characteristics of Mount Auburn's planning and design served as a model for American rural cemetery design for years to come. In fact, the design and planning of Ypsilanti's Highland Cemetery strongly reflects the model provided by Mount Auburn.

Laurel Hill Cemetery in Philadelphia, Pennsylvania, founded in 1836, is widely regarded as the second oldest rural cemetery in the United States. Philadelphia architect John Notman laid out Laurel Hill's original section (known today as North Laurel Hill) and designed several buildings,

structures, and monuments (Greiff, 53-60). In 1848 Notman designed a second cemetery, Hollywood in Richmond, Virginia, another outstanding example of the type (Greiff, 142-45). Laurel Hill's grounds display substantial relief, with sharp knolls toward the back and steep bluffs and hillsides sloping down to the Schuylkill River along the rear edge, and, as at Mount Auburn, Notman's system of drives and pathways curves through the grounds at the most gentle slopes feasible. One feature Notman devised for Laurel Hill that has no parallel at Mount Auburn is a large geometric figure labelled "The Shrubbery." Located on the hillside in the center of the original north part of the cemetery, it is created by paths that form an outer circle plus a more interior circle pathway and an innermost circle path surrounding a small circular plot in the center. Pathways arranged in six evenly spaced lens-shaped configurations run from the outer to the innermost circular drive, intersecting the middle circle path at their broadest midpoints (see plan, Greiff, 54). The figure's path system creates a series of irregular areas of non-rectangular burial plots. Geometric figures such as Notman's The Shrubbery in Laurel Hill seem to be uncommon, almost unknown, in examples of the rural cemetery type.

Landscape Design Significance of Highland Cemetery as an Example of the Rural Cemetery Type (see Plan 2 showing cemetery as designed and developed in 1863-1864)

Ypsilanti's Highland Cemetery was designed in 1863 and developed in the 1863-1864 period in a manner strongly inspired by the rural cemetery ideal embodied in Mount Auburn. While Highland has had several additions over the years, the area developed in 1863-1864 still forms the largest part of the cemetery and continues to strongly reflect its historic rural cemetery characteristics. Like Mount Auburn, Laurel Hill, and other rural cemeteries, Highland's grounds display a variety of topography and scenery, with low knolls and shallow valleys, areas of open lawn, wooded bluffs overlooking the Huron River on the south and southwest, and wooded dells along the west side farther north and interspersed here and there through much of the grounds. Most of the 1863-1864 grounds feature a magnificent canopy of large and often old trees, primarily deciduous but including smaller numbers of conifers as well – much of the canopy presumably resulting from long ago tree plantings by lot owners. Lawns cover much of the surface except where the trees are too thick. The high ground around the south and southwest edges historically offered fine views; these views are now obscured by foliage in the warm-weather months due to tree growth over the years, but can still be had when the foliage is off.

As at Mount Auburn and other rural cemeteries, Highland's plan of drives was designed to serve the practical purpose of providing ready access to the burial plots while harmonizing with the topography. The drives curve gently through the lower ground between hills and knolls, avoiding as much as possible cutting through steep slopes. As at Mount Auburn, the burial plots were laid out with setbacks from the drives and pathways and separated from one another to avoid future crowding of monuments – the drives as platted were to be twenty feet wide (few have been maintained at that width), and the plan appears to show the blocks of lots with about a five-foot setback from the drives and paths and the lots separated by about the same distance from each other. As at Mount Auburn, the drives ("avenues") were originally given descriptive names – Wood Side, Oak Ridge, Mound Ridge, etc. – or named for tree species – Hazel Wood, Cedar, Oak Wood, Maple, Burr Oak, etc. – and the pathways named mainly for flowering plants – Tulip Path, Violet Path, Heath Path, etc.

One of Highland's distinctive plan features is its five geometric figures – a Maltese cross form, labelled "Prospect Hill" in the original plan; six-pointed star, labelled "Snow Flake Hill"; five-pointed star; cloverleaf; and horseshoe. These geometric figures have no prototype at Mount Auburn. But it seems possible that Highland's Snow Flake Hill design could have been inspired by Laurel Hill Cemetery's "The Shrubbery," with its lens forms radiating out from a small central circle. It seems possible, in fact, that the whole concept for geometric figures that Highland's designer incorporated into his plan could have been suggested by Laurel Hill's figure. This seems all the more possible in that the designer of Highland Cemetery's 1863-64 original section, James L. Glen, was born and grew up in the Philadelphia, Pennsylvania, area. Glen's last will and testament, made just prior to his death, lists heirs in Philadelphia and New Jersey (Pennington, 4-5), whose presence could have prompted visits to the city over the years. It seems very possible Glen might have known of, or even have been familiar with, Laurel Hill Cemetery.

James Lewis Glen, Highland's Designer

The Highland Cemetery board minutes make clear, as noted in the early cemetery history presented above, that James L. Glen designed the part of the cemetery that still forms the main part of its grounds. James Lewis Glen (1814-76) was born in Philadelphia, Pennsylvania. His father, physician Dr. James Glen, was a native of Savannah, Georgia, his mother, Mary (Lewis), from Holmesburg, Pennsylvania. What facts regarding his youth that have survived are primarily known from an 1879 letter from his widow to the Rev. Robert McMurdy, then the rector of Trinity Episcopal Church in Niles, Michigan, of which Glen had long been a member, extensively quoted in McMurdy's history of the church and parish. (Information about Glen's early life, presented in his obituary in the *Niles Republican,* is less specific, and differs in details from that presented in the letter; one has to think Glen's widow would be the more reliable source.)

Glen never attended college, Mrs. Glen's letter states, but at the age of sixteen, "began to learn engineering, and was engaged on the Penn. Railroad in the neighborhood of Paoli" [PA]. Glen apparently worked on the railroad project from about 1830 to 1832. In the late 1820s the State of Pennsylvania had begun development of a "Main Line of Public Works," a cross-state canal-railroad system running west from Philadelphia that would include a railroad line between Philadelphia and Columbia, on the Susquehanna River. Construction on the eastern twenty miles between Philadelphia and Paoli began in 1828 and work on the whole line west to Columbia was under way during 1829. A single line of track west as far as Malvern, a few miles west of Paoli, was completed in the latter part of 1832, and the whole double-tracked Philadelphia-Columbia line opened in 1834. Major John Wilson of the U.S. Topographical Engineers served as Chief Engineer on this project and in 1829 John Edgar Thomson, who was to become the Pennsylvania Railroad's Chief Engineer in 1846 and was serving as the road's President in 1857 when it acquired the state system, became Wilson's Principal Assistant Engineer (McCullough and Leuba, 69-70; Messer, 12-15, 19-24). Whatever was Glen's specific role in the project, he apparently had – and took – the opportunity to acquire a strong knowledge of surveying and engineering under men who were quickly becoming masters in the field of civil engineering.

In 1832 Glen migrated west to Michigan, and his brother, Edward Jones Glen (1810-50), followed two years later. They stayed briefly in St. Joseph, Michigan, and then Chicago, but settled at Niles, Michigan, in 1834 (McMurdy, 47-48, 76). James soon afterward removed to Cass County's Ontwa Township, settling on a farm on the south side of Beardsley Prairie twelve miles southeast of Niles. He lived there twelve years "as a practical and successful farmer" (Mathews, 279; McMurdy, 76; Ensign, 157).

Glen was elected one of the township supervisors for Ontwa Township for the terms of 1839, 40, and 41, as Cass County sheriff for the period 1842-44, and state representative for 1845-46 and 1846-47 (Mathews, 74, 275; Rogers, 126, 128). During his term as sheriff took place the one and only muster and training day for the Cass County contingent of the state militia. The training day, required statewide by an act of the state legislature, took place in Cass County in October 1842. Glen was appointed or elected colonel in charge of Cass County's state militia, the mustered militia reportedly numbering nearly 1000. The county histories make clear that, like many a militia training day, with apparently only one with any military background either among those to train or be trained, the result was less than a successful exercise in military science. Cold, wet weather and an abundance of mud reportedly contributed to a general demoralization. Heavy drinking resulted in hilarity that degenerated into fighting, and the event, in Rogers' words, "terminated in a general debauch" (Mathews, 160; Rogers, 126-28). From that time forward Glen was often addressed – perhaps to his own amusement – as "Colonel" Glen.

Beginning with his work for the railroad in his youth in Pennsylvania, Glen came to take up the profession of civil engineer. What work in that line came his way prior to 1847 is unknown today, but in 1847, likely through the connections made as a legislator, Glen was appointed by the state of Michigan as one of three commissioners to select the site for and carry out the construction of a state capitol and other buildings and develop a town site at the location – now Lansing – just designated by the legislature as Michigan's new state capitol city. As lead or "acting commissioner," he directed the planning and surveying of the new capital city and the erection of the first capitol building there (Durant, 73-74; Ensign, 157). The Rev. McMurdy in his biography of Glen (76) states (some of this copied *verbatim* from the obituary): "This appointment was in the line of his profession, and he accepted it with alacrity. The time allowed him was about eight months, and the site of the new city was a school section, one mile square, in the depths of the wilderness, covered by dense forest mainly of oak, maple, elm and walnut, and almost inaccessible. … Overcoming all obstacles he accomplished his task in due time, displaying surprising executive ability and economy. … In nine months from the location by the Legislature there was a frame building erected, 60 by 100 feet, two stories high, to accommodate the Representatives and Senators." The *Detroit Free Press* of May 13, 1847, carries Glen's request, dated May 8, for sealed proposals for specified quantities of materials and for the building of the "State Building" or capitol, the plans and specifications for which were available at the Auditor General's Office in Detroit and Seymour's Mill in Lansing Township. A *Free Press* story of June 28, 1847, on "Sale of Lots at the Capitol" reports on the auction of lots in the newly platted townsite a few days earlier – 500 of the total 1200 lots were offered and "57 were bid off at nearly $5000" – and notes that "A map of the lots for sale with the minimum price, will be found in the hands of Hon. James L. Glen, at his office in that town [i.e. Lansing], who will readily give the inquirer any information he may desire." Glen's February 1848 report to the

legislature on his actions as Acting Commissioner states that he had expended a total of $12,450.31 on building the capitol, a "tenant house," and outbuildings and developing the capitol grounds and estimated another approximately $5200 would be needed to complete the buildings and grounds and for "improving streets, building bridges, and some other improvements on the plat" (*Detroit Free Press,* March 3, 1848 – copied from Jackson *Patriot*).

Following this success, Glen was appointed assistant state engineer for the construction of the first St. Mary's Falls Canal at Sault Ste. Marie, serving throughout the construction of the canal in 1853-56. He worked under Capt. Augustus Canfield of the U.S. Corps of Topographical Engineers, the canal's designer, who served as the state's engineer until his death in 1854, and then under John T. Clark. The role of the state's engineer, and of Glen as assistant, was to monitor the work and approve any changes to the project proposed by the canal's contractors (Dickinson, 59, 72, 82, 117, 121). An item from the Sault Ste. Marie *Journal* published under the title "Saut Canal Engineer for the State" in the Jan. 1, 1854, *Detroit Free Press* offers strong praise for Glen's work:

> The important trust of State Engineer, on the Saut Canal work, since the death of Capt. Canfield, has devolved on Col. Glen, and it could not have fallen into more capable or faithful hands. The Colonel was associated with Capt. C. from the first in this business, and has been not only familiar with the plans of the work, but has been on the ground and directed the progress of the work from the beginning to the present time, and we presume he will be duly commissioned as the first and, in fact, the only engineer on the part of the State to carry out the plans for the completion of this extensive work. It is important that this supervision should remain in the hands of an engineer firm and true to the interests of the State, and, from the valuable service Col. Glen has already rendered on this work, we have the best assurance, that this Ship Canal will be finished in a style creditable to the country and to himself.

(Chauncey Joslin, who served as one of the state's commissioners in charge of overseeing the canal project beginning in 1853 (Chapman, 1213), was a Ypsilanti resident, and became one of the initial Highland Cemetery Association stockholder/members; Joslin may have been instrumental in Glen's selection to plan Highland.)

The obituary and the Rev. McMurdy make note of the still-standing Trinity Episcopal Church in Niles, "the church where he worshipped," as a product of Glen's "mechanical genius and skill" (obituary; repeated in McMurdy, 77). Glen's association with the church began in 1842 or before – in that year he was first elected a vestryman – and he served the church as warden or vestryman for much of the time thereafter until his death (McMurdy, 2-4). Glen's precise role in the planning and building of the church – whether he actually designed it or was somehow directly involved in its construction – is not clear. Hungerford (157) states only that "He built the Episcopal church in Niles…," whatever that means. The Rev. McMurdy's history (96) notes that on August 12, 1856, "the vestry adopted a church plan, appointed a building committee (Messrs. Paine, Woodruff and Glen), and commenced work with a subscription of $3,000." The building was completed during 1858 (McMurdy, 97). (In 1868 Glen was also appointed part of a three-member committee "to prepare a plan, specifications, and estimate of the cost of an enlargement

of the church." The committee reported a plan and estimate, but further discussion ensued over the next few years. The church was enlarged and extensively renovated in 1871-72, the changes evidently being much more extensive than those proposed by the 1868 committee (McMurdy, 109, 115-18).)

The obituary also makes note of "the water-power, the gas works, [and] the substructure of the bridge" in Niles as products of Glen's "mechanical genius and skill." The "water-power" was a dam and associated structures on the St. Joseph River intended to power new industrial development. The Niles Hydraulic Company, with Glen as its president, was established after years of earlier efforts had failed, and work on a 320-foot long dam to provide an eight or ten-foot head was begun in 1866 or 1867. A race on either side of the river was planned (*Detroit Free Press,* Sept. 15, 1866, p. 2; McMurdy, 109). This company soon became "financially embarrassed," and a new Niles Manufacturing Company, established in 1867 both to develop the power and market industrial sites, completed the dam and a related race and head gates around 1870. The Niles Gas-Light Company, chartered in 1868, also with Glen as its first president, built its gas works that year (Hungerford, 168-70). The bridge referred to was the Main Street crossing of the St. Joseph built in 1868. The substantial masonry abutments and central pier on which the two-span metal truss bridge rested presumably formed the "substructure" to which the obituary refers. Glen thus was described as having played a significant if not key role in the planning of these structures.

James L. Glen's work as a designer and civil engineer included the planning of two known cemeteries in southern Michigan – Forest Hill Cemetery, Ann Arbor, and Highland Cemetery, Ypsilanti – and possibly a third, a Rural Cemetery addition to Silverbrook (or Silver Brook) Cemetery in Niles.

Ann Arbor's Forest Hill Cemetery, like Ypsilanti's Highland, was established by a privately owned cemetery association, this one founded in 1856. Glen's plan for the original part of the cemetery grounds is dated 1858. The cemetery was dedicated on May 19, 1859 (Ann Arbor District Library, "Forest Hill Cemetery"). Forest Hill occupies hilly topography, with only small areas of level ground, located primarily along parts of the south frontage along Geddes Road. As at Highland, Glen's plan admirably embraces the topography, the curving drives following the gentlest courses through lower ground between the knolls that cover nearly the entire site. The plan provided for two ponds (apparently never created) and showed an oval site for a chapel on a low rise labelled "Chapel Hill" well in from the entrance to the grounds. The chapel was also never built, and the site long ago turned over for burials. Forest Hill is, like Highland, an outstanding example of the rural cemetery type in Michigan and important for its association with James L. Glen.

Niles' Silverbrook (historically, Silver Brook) Cemetery began with a six-acre tract obtained in 1836 and laid out in rectangular block form in 1838 (Hungerford, 166). The cemetery with its large new addition in rural form was consecrated under the Silver Brook name October 26, 1863 (McMurdy, 152; Phillips). Solid documentation in the form of a surviving plan or through city records or newspapers that Glen designed Silverbrook's large rural addition was sought as part of this nomination project, but not found. Two pieces of information support the attribution to Glen:

One is the well thought out and polished rural design of the west part of the cemetery itself that offers similarities to Forest Hill and Highland. The second is the biographical sketch of Glen in the Rev. McMurdy's history of Trinity Church (77); prepared only a short time after Glen's death and by someone who clearly knew him well, it states that, along with "the church where he worshipped, … the cemetery where he sleeps bear[s] witness to his mechanical genius and skill." Glen's grave is located in the west, rural part of the cemetery.

In contrast to Forest Hill, the western portion of Silverbrook occupies much more gently rolling topography, with low relief and sharp, though short, descents from higher to lower ground only along the south edge near Silverbrook Creek and toward the section's southwest corner. The plan has a system of curving drives around the edges and cutting through the grounds at the points of the gentlest of the never-very-steep grades and, within that framework, narrower parallel curving pathways outlining the curving blocks of grave plots. As at Highland, a circular drive runs around the base of one of the points of higher topography, a low knoll overlooking the creek near the center of the south edge of this part of the grounds, and provided a small central circle within that may have been planned to become the location of a large family monument. There are also two smaller circles on flat ground at what may have been thought of as visual focal points – one at the northwest corner and another along the west edge on axis with a short entrance drive from 11th Street, running along the cemetery's west side. The plan for this part of Silverbrook responds to and embraces the low-relief topographical features of the site. This rural addition to Silverbrook is a well-designed example of the type, but forms only a small part of the much larger cemetery. It is thus, seemingly, not National Register-eligible on its own. But Silverbrook as a whole, with its early sections containing a remarkably large (in the southern Michigan context) collection of 1840s-50s tablet markers, its rural section containing an 1869 receiving vault, very old in the Michigan context, and later section with its fine early twentieth-century community mausoleum ("Silverbrook Abbey") and fieldstone carillon tower, may be National Register-eligible.

At Highland Glen utilized many of the same features as at Forest Hill and Silverbrook, but the isthmus of cemetery property between the street to the east and the main north-south cemetery grounds necessitated planning an entrance road there. It was likely Glen who conceived it as a divided formal boulevard terminating in a large circle that could contain a future chapel that, standing on ground rising toward the rear, would face the boulevard and entrance directly. Glen planned a curving road system that, similar to other rural cemeteries, embraced the topography and natural features. His design for Highland provided drives along the south and southwest bluff crests that offered views to the southwest of Ypsilanti's downtown and the Normal School (now Eastern Michigan University) campus, as they still do in the winter months when the foliage is absent. Interior drives curved around the low knolls or cut through as gently as possible the banks of ravines and depressions. Highland's low knolls provided Glen more of an opportunity than the topography at either Forest Hill or Silverbrook to create his series of geometric form burial plot section layouts that, except for the horseshoe, each focused on a small circular central plot that Glen must have intended as the site of a larger family monument. At Highland Glen mounded the ground in these central circles as if to further emphasize their visual pre-eminence. Glen's careful planning of the system of drives provides an unending progression of picturesque, often very intimate, landscapes to the visitor.

Lawn-Park and Memorial Park Cemeteries

Highland's Lawn-Park and Memorial Park Cemetery component is an addition to the original 1863-64 cemetery. Occupying only a few acres, it forms only a small part of the total cemetery grounds, being much less than one-quarter the size of the original cemetery. Its stature as a small component of a much larger landscape does not give it the landscape design significance the 1863-64 area possesses. But, its design, centered in a teardrop-shaped roadway plan whose open space framed by tree plantings defines a fine view of the community mausoleum at its far end, and with the teardrop central part containing only ground-level markers, does constitute a well-planned, if small-scale, representative example of Lawn-Park and Memorial Park Cemetery design. It thus contributes to Highland's overall landscape design historic character and significance under Criterion C.

The Quirk Property Acquisition and Initial (Unexecuted) Planning by O. C. Simonds & Co. (see Plan 3, unexecuted Simonds plan)

The southeastern part of today's cemetery property now developed as the Park-Lawn and Memorial Park Cemetery component was acquired from Daniel L. Quirk in 1901. Subsequent meeting minutes reflect no discussion of developing this land until, at a meeting held September 6, 1906, "Mr. King presented the plans of Mr. Simmons for laying out the land bought of Mr. Quirk and changes in the location of the building, and recommended that the building be removed substantially to the location indicated on the plans."

"Mr. Simmons" named in the minutes was the Chicago-based landscape-gardener/architect Ossian Cole Simonds (1855-1931). In her study of Simonds' life and career, *Low-Key Genius,* Barbara Geiger summarizes Simonds' historical importance thus: "As a major contributor to the establishment of an informal, naturalistic style of landscape design in the Midwest and to the development of landscape architecture as a profession in the United States around the turn of the twentieth-century, Simonds is a key figure in the history of American landscape architecture" (Geiger, 2).

Born on a farm near Grand Rapids, Michigan, Simonds was graduated from the University of Michigan in 1878 with a degree in civil engineering, having studied under William Le Baron Jenney (who made visits to Ann Arbor to teach while maintaining his Chicago practice as an architect, landscape architect, and engineer) in the new architecture program of the School of Engineering. Following his graduation, Simonds initially became Jenney's assistant on engineering work for an expansion of Chicago's Graceland Cemetery. This began an association with Graceland that continued for years: in 1883 he was appointed superintendent, and by 1885 he had assumed the roles of superintendent, landscape-gardener, engineer, and surveyor. Simonds' early experience at Graceland brought him into contact with leading American landscape-gardener/architects including Adolph Strauch, William Saunders, Horace W. S. Cleveland, Jacob Weidenmann, and Frederick Law Olmsted, whose writings and work strongly influenced his own. He became one of the founders of the Association of American Cemetery Superintendents in 1887. In 1898 he resigned from Graceland to establish his own general practice. Simonds' enormously productive landscape design practice under the O. C. Simonds & Co. name broadened the reach of his landscape principles through an estimated 1000 projects

throughout the Midwest and beyond, including parks, cemeteries, small home grounds to large estates, housing subdivisions, and community plans. Simonds' influence was further broadened by his wide range of writings over the years, culminating in his *Landscape-Gardening,* published in 1920 – an early article of his on cemeteries, "Rural Cemeteries," appeared in the April 1886 *The Michigan Horticulturalist* (summarized from Geiger, 12-58). Professor Robert E. Grese states that through his work at Graceland and numerous other cemeteries, Simonds acquired a "reputation as dean of cemetery design" (Grese, 74).

Having attended the University of Michigan in the 1870s, O. C. Simonds was well acquainted with the Ann Arbor area. And even before 1906 when his firm's plan for the Highland Cemetery addition in nearby Ypsilanti came before the board, his professional landscape design work was bringing him back to the area. Barbara Geiger's list of Simonds' known projects in *Low-Key Genius* lists work on Ann Arbor parks in the 1905-10 period and seven estate and home grounds projects Simonds carried out for Ann Arbor clients in the 1903-06 period (Geiger, 312-14). In 1906 Simonds was retained by the University of Michigan to begin planning for a botanical garden that subsequently, under Aubrey Tealdi's direction, became the Nichols Arboretum. Simonds was instrumental in the establishment in 1909 of a professional program in landscape design at the university (Geiger, 152-53; Whittemore: Aubrey Tealdi biography (background on Simonds), 2; Letter to Mara Goldbloom on Simonds).

Simonds' 1906 plan for the Quirk addition to Highland Cemetery, labeled "O. C. Simonds & Co., Landscape Gardeners" – now apparently only preserved in a somewhat indistinct old lantern slide held by the University of Michigan's Bentley Historical Library – shows a single drive curving off the entrance boulevard near Starkweather Chapel and looping around toward the Quirk grounds' outer east and south edges and then curving west to connect with the Soldier's Row drive in the original part of the cemetery near the Civil War Soldiers' Monument. The plan also seems to show the already existing twin-roadway boulevard entrance drive reduced to a single drive and perhaps slightly realigned at its east end near River Street.

Except for moving the gate lodge from its old location near the entry to its current site well back north from it, as shown in the plan, Simonds' plan was never implemented. Thus Highland Cemetery's design reflects in only the most tangential way the hand of Ossian Cole Simonds.

Development of the Southeast Part of the Cemetery under the 1924 Bassett Plan (See Plan 1 showing area (lower left) as laid out in 1924; Photos 79-88)

This approximately six-acre southeast part of Highland Cemetery obtained from Quirk in 1901 remained undeveloped until 1924 when, as reported in the general cemetery history above, it was laid out largely in its present form and trees and shrubs installed under the direction of Raymond or Ray E. Bassett, a landscape-gardener/designer then with the Greening Nursery located in Monroe, Michigan, about twenty-five miles southeast of Ypsilanti.

The Greening nursery business dated back to the 1850s. The founder, John C. W. Greening (1829-1908), trained from the age of fourteen as a gardener in Prussia, migrated to America in 1852 and soon came to Monroe. He and Thomas Whelpley ran a nursery in Monroe from 1856 to 1863, when Whelpley retired and Greening became sole owner. In the late 1880s John's sons

George A. and Charles E. Greening took charge of the business, which became Greening Brothers. In 1902 the business was incorporated as the Greening Nursery Company, and about that time Charles E. Greening became sole owner. Charles' son Benjamin J. Greening, intending to continue the nursery as a family business, attended Harvard University in 1904, completing a "special course in botany and landscape gardening." But he never completed his studies, having to drop out in order to help out at the nursery because of his father's impaired health (Bulkley, II, 641-42, 644-45, 911). (A company history, "The Story of the Nursery," in Greening's *America More Beautiful: Greening's Book of Nursery Products* (c. 1921) gives slightly different dates – Greening's founding in 1850, Charles and George taking charge in 1883.) Benjamin J. Greening died in 1941 (*Detroit Free Press,* July 11, 1941), and the Greening nursery remained in business only a few years after that – Edward Greening, the last owner, moved to California and became president of Miramar Films, which in 1949 filmed scenes for a movie, "Sparky," on the streets of Monroe (see entries for September 15 and December 8, 1949, *et al*., in Poupard, 18, 24).

When the Greening Nursery established its own Landscape Department is unclear, but the specialized landscape architecture service may have been established by Charles E. Greening. Bulkley in his 1913 history alludes to Charles' strong interest in landscape gardening, calling attention to his "beautiful summer home and private parks [that] make the place one of enchanting beauty on every hand, as art has effectively been called to the service of nature in most attractive landscape gardening and in the propagation of the bewildering masses of beautiful shrubbery and flowers" (II, 642). That 1913 history lists among the company's staff A. Ferdine Langlois, who served both as advertising manager and landscape architect (II, 641). *America More Beautiful* (c. 1921) devotes several pages to the Landscape Department and the services it could offer. The Landscape Department section of the book focused on planning home grounds, laying out and landscaping everything from the small bungalow house lot to large estates. The department's staff then included T. Clifton Shepherd, Jr., as "Professional Landscape Designer" and Charles M. Anspach as "Artist and Draftsman" (76).

T. Clifton Shepherd (1867-1951) was the son of another landscape architect of the same name, who went by the name Thomas C. Shepherd. T. Clifton Shepherd's obituary states that he and his father "were associated in landscape architecture in Illinois and they built parks in a score of cities across the nation." T. Clifton had become employed by Greening by 1917, when he "started to build Irving park [in Battle Creek] … for the Greening Nursery Co. of Monroe, which he then served as landscape architect." He is listed in the 1923-24 Monroe directory, and worked for Greening on the Irving Park project until 1924. He was then employed directly by the City of Battle Creek to develop that city's Leila Arboretum, work that continued until 1932 (*Battle Creek Enquirer*, September 6, 1951). As Greening's primary designer, T. Clifton Shepherd may have played an important role in, or perhaps overseen, the 1924 Highland Cemetery work. But he may have left the Greening firm about the time Highland's addition was planned.

Charles M. Anspach is listed as landscape artist or draftsman in the 1917-18 to 1923-24 Monroe directories and apparently also worked for Greening through most of that time. He could also have had some role in the 1924 Highland work.

The "Mr. Bassett" referenced in the Highland board minutes of January 24 and February 19, 1924, was Raymond or Ray E. Bassett. Bassett was hired by the City of Ann Arbor as city forester soon after his 1913 graduation from the University of Michigan's Forestry program, and by early 1914 was also serving as the city's park superintendent. He held these positions until about August 1919 (*Michiganensian Nineteen Thirteen,* 46; Ray E. Bassett Scrapbook). A note from Bassett in the October 12, 1922, *The Michigan Alumnus* reports his recent employment by Greening and move to Monroe. By 1925 Bassett had moved on, and was working with Charles M. Anspach in a Bassett and Anspach landscape architecture practice in Monroe. Anspach likely left the firm about 1929; the 1931 Monroe directory (the previous one was published in 1929) no longer lists his name. Bassett then had his own landscape architecture practice. One of his firm's projects during this time was the planning and development of Cadillac Memorial Park (now Cadillac Memorial Gardens West) cemetery in the western Detroit suburb of Westland (*Detroit Free Press,* September 15, 1929). He is listed as a landscape architect in the 1934 and 36 Ann Arbor directories, but by 1935 seems to have begun a long career with the U. S. Forest Service. A 1935 newspaper story has him in charge of recreational development for the Forest Service region headquartered in Milwaukee (*The Rhinelander Daily News,* June 7, 1935), and a note in the August 15, 1936, *The Michigan Alumnus* (521) has him then working in the North Central Region in southern Missouri. By 1948 he was called "regional chief of recreation" for the Forest Service at Milwaukee (*The Escanaba Daily Press,* August 27, 1948). Little information seems to be available on Ray E. Bassett's landscape design work beyond the work done at Cadillac Memorial and Highland.

Bassett's plan for the small-scale 1924 addition to Highland, simple – but very suitable for the property – exemplifies the lawn-park type of cemetery planning that initially came into being with the work of landscape-gardener Adolph Strauch in redesigning Cincinnati, Ohio's Spring Grove Cemetery beginning in 1855. Under Strauch's direction Spring Grove evolved from a rural cemetery similar in its embracing of the aesthetic of the picturesque to Mount Auburn (and Highland) to a more open, restful, pastoral type that Strauch labeled the "landscape lawn" plan. In this lawn-park type of cemetery open space came into greater prominence – lawn areas were more expansive and plantings of trees and shrubs became subservient to an overall planned, quietly naturalistic aesthetic. Strauch saw the typical practices of lot owners in erecting too many and too large monuments and adding fencing, coping, and hedges and other plantings to their lots as resulting in visual clutter and the disruption of the overall pastoral aesthetic that, he felt, cemetery grounds should possess. He transformed Spring Grove by requiring that each plot contain no more than one primary monument and that all headstones within the plot rise no more than six inches above ground level. Fences, copings, and hedges that marked out lot boundaries were to be avoided and any plantings were to be done only with the approval of cemetery officials. In the way of enhancing the lawn-park aesthetic, Strauch turfed over the dirt pathways between plots and, reducing the number of drives to what he felt adequately served the cemetery, converted the abandoned drives to lawn as well (Sloane, 99-103).

Strauch's innovations became widely accepted in the later nineteenth and early twentieth century and resulted in the proliferation of cemeteries of the lawn-park type. The original 1863-64 part of Highland Cemetery, like many cemeteries developed under the rural cemetery model begun by Mount Auburn in 1831, has felt the impact of lawn-park cemetery planning principles (as noted

above in the Rural Cemetery section) in the removal of whatever fencing, coping, and hedges that once existed in the lots and by the turfing over of the originally gravel-surfaced pathways and many of the former drives. The Association of American Cemetery Superintendents, established in 1887, in 1890 adopted a set of model rules that strongly reflected Strauch's by then widely held views on the need for cemetery trustees and their superintendents to have full authority over all actions affecting the appearance of cemetery grounds, including monuments and markers, structures such as private mausoleums, and trees and other plantings. The model rules also included prohibitions on any kinds of lot copings or enclosures and a restriction to no more than one monument on a plot (Sloane, 11-12). New rules adopted by Highland's trustee board at a meeting on June 20, 1899, implemented some of these model rules.

Bassett's plan for the 1924 addition to Highland provided, in the absence of any topographical features on this level piece of ground, a single drive outlining a teardrop-shaped central area plus two short access drives to it from the cemetery's entrance boulevard – this roadway configuration providing ready access to the lots in all parts of the site and to the planned community mausoleum site set aside at the south-central edge of the grounds. An informal scattering of trees flanking the wide part of the teardrop set at a regular distance to either side of the drives seems to have been part of Bassett's 1924 landscaping work; the trees frame a vista from the entrance boulevard south through the teardrop to the location set aside for a community mausoleum, where the existing community mausoleum structure was soon after built. The now large trees that extend along the south edge of the grounds may also have been part of Bassett's 1924 landscaping (later, bushes were also planted along the south edge of this part of the grounds (Minutes, January 7, 1929)). The artfully curving teardrop drive system, the use of trees to frame the vista over the teardrop to the mausoleum site and to demarcate the cemetery's south edge and shelter it from the adjoining property, and also the (almost) uniformly low height of the monuments in the areas surrounding the teardrop central section all reflect the lawn-park principles first put into practice by Adolph Strauch.

The 1924 addition also reflects the impact of the Memorial Park concept that first came to fruition in 1917 with the opening of Forest Lawn Memorial Park in Glendale, California, by Hubert Eaton. Forest Lawn was the first cemetery to adopt as a universal practice having ground-level markers in place of any above-ground monuments or markers. The cemetery was extraordinarily successful, adding the nation's largest mausoleum structure in the 1920s and expanding to 200 acres by 1929. As a result, by 1935 there were more than 600 memorial park cemeteries across the nation (Sloane, 159-60). In addition, Sloane notes (161), existing cemeteries also began adding new sections set apart for ground-level monuments/markers only. The central teardrop section of Highland's 1924 addition exemplifies this Memorial Park Cemetery practice. The requirement for ground-level markers (only) in that area (Blocks 117-26) was adopted by the board at its January 24, 1948, meeting; this may reflect when this area was actually developed.

Criterion C: Architecture

Highland Cemetery contains four buildings that possess significance under the context of Architecture, as defined below:

The Lodge and Office (Photos 53-56)

The sexton's lodge and office buildings, now attached and forming a single building, were built in complementary style in 1880 from plans by Detroit architect Julius Hess. The buildings with their intact exteriors exemplify a crisp Eastlake/Stick Style aesthetic, with stickwork and bargeboard-trimmed gables, stickwork outlining window bays and marking horizontal subdivisions in the upper facades, panels of diagonal flush-boarded siding and ornamental shingling, and, most dramatically, the house's front porch with its open stickwork arches spanning the openings. Though the house is really a basic two-story side-gable building with center entry and one-story rear ell, in the seeming lighthearted playfulness of its details it (with the attached side wing that was the former office) stands out from anything else one can think of across Michigan except perhaps a few cottages at summer resorts such as Bay View near Petoskey. The designer, Detroit architect Julius Hess, may have been selected – this is speculation only – because of his having planned the Michigan Building for the Centennial Exposition of 1876 in Philadelphia. The Stick Style was at the height of its popularity across the nation in the later 1870s, and many of the exposition's buildings, large and small, were wooden Stick Style ones (McCabe, see pp. 66, 110, 112, 218, 222, 225, 230-31, 235-36, 238, 260, 267, 269). Michigan's (McCabe, 225) was a domestic-looking Stick Style building, although towered and much more elaborate in design and finishes than Highland's lodge. Thousands of Michiganders attended the Centennial Exposition, and many if not most must have stopped in at the Michigan Building. It seems no stretch of the imagination to think that among the many Michiganders upon whom the building made a strong favorable impression were some from Ypsilanti. Hess may have been best known during his time for the Michigan Building. His large advertisement in the 1879 Detroit directory (812), proclaiming "Plans and Specifications for all classes of Buildings made on Short Notice," displays an illustration of it, and his obituaries in the Detroit papers twenty years later both make note of that apparently well remembered building in their short lists of the architect's works (it is the only building listed in the *Free Press* obituary).

Julius Hess was born in Switzerland in 1841 and arrived in America just before or during the Civil War. One obituary states that he "served with honor during the civil war, and came out with the rank of lieutenant." Hess worked for prominent Milwaukee architect Edward Townsend Mix (1831-90) and then in 1870 established an office there in partnership with Henry Koch (1841-1910), whose family had migrated from the area of Hanover, Germany, to Milwaukee in 1842. In 1871 or 72 Hess moved to Detroit. His name first appears there in the 1872-73 city directory, listed as an architect. The 1877 directory (only) shows him in partnership with Louis Mendelssohn. The next, 1879 directory, the one with the large advertisement showing the 1876 Michigan Building, lists him again on his own. By 1884 and until about 1891 Hess was senior partner with the German-born Richard E. Raseman (1855-1944), at first in Julius Hess & Co. and then Hess & Raseman. Hess then practiced on his own until his death in 1899.

Hess is best known today for his castle-like GAR Building in Detroit, under construction at the time of his death in 1899. Other Detroit buildings designed by him include the St. John's German Protestant Church and School, built 1873-74; St. Mary's Catholic Church Rectory, 1875-76, and Trumbull Avenue Presbyterian Church, 1886-87. For Ypsilanti, Hess also designed the imposing twin-towered Renaissance Revival reconstruction of the First Presbyterian Church, built in 1898-

99 utilizing the brick walls, but little else, of the church's previous building ("His Life Is Ended," Detroit *Evening News,* July 19, 1899; "Julius Hess Dead," *Detroit Free Press,* July 20, 1899; Eckert, 73, 77; Hope, Chapter III, no. 27; Mantz; Withey, 423-24, 497). Among the known surviving work of Julius Hess and in terms of Michigan's surviving nineteenth-century architecture, the Highland Cemetery lodge/office seems a unique example of the Stick Style.

Starkweather Memorial Chapel (Photos 62-67)
The Starkweather Chapel contributes strongly to Highland Cemetery's historic and architectural significance under Criterion C in the following ways:

With its low and compact form, massive construction of fine materials, and well-crafted detailing, Starkweather is an outstanding example of the late nineteenth-century beefy variety of Romanesque-inspired architecture popularized by Boston-based architect H. H. Richardson in his buildings, beginning primarily with his Trinity Episcopal Church, Boston, built in 1873-77 (Ochsner, 114-17), and ending with his death in 1886. Features of Richardsonian Romanesque most capably displayed in Starkweather include the massive rock-face stone masonry, with trim in stone of contrasting hue, the round-arch window openings capped with overscale voussoirs, and the clustered Romanesque columns ornamenting the front and south side entries and tower canopy piers (another particularly fine feature, though not specifically Romanesque, is the intricately carved front entry frieze with large letters spelling out the name STARKWEATHER MEMORIAL CHAPEL intertwined with vines and foliage). Richardson's work resulted in a plethora of "Richardsonian Romanesque" churches and public and commercial buildings across the nation and in Canada and even abroad that continued from the 1880s into the early twentieth century. The 1884 Mary W. Palmer Memorial Methodist Episcopal Church in Detroit, designed by Mason & Rice (see Farmer, 572), who were soon to create Starkweather Chapel, may have been Detroit's (and Michigan's) first example of Richardsonian Romanesque.

Starkweather is an early example of a cemetery chapel in the Michigan context. Prior to the advent of rural cemeteries, Blanche Linden-Ward points out (273), services for the dead were usually held at home or perhaps in church, but the new rural cemeteries' attractive surroundings encouraged graveside services. A chapel permitted services for the dead to be held at the cemetery even in inclement weather. Early examples of cemetery chapels include a no longer standing Gothic one at Philadelphia's Laurel Hill Cemetery – the city's first rural cemetery and one of the first in America – planned c. 1837 by John Notman, who laid out the cemetery grounds, and another, still standing, at Cambridge, Massachusetts' Mount Auburn, America's first rural cemetery. Also in Gothic style, Mount Auburn's chapel was constructed in 1845-46 but rebuilt in 1853-58 because of defective construction (Linden-Ward, 272-76). Other early examples include Gothic chapels in Washington, D.C.'s Oak Hill Cemetery, built in 1850 (James Renwick, architect), and, closer to Michigan, in Indianapolis, Indiana's Crown Hill Cemetery, designed by D. A. Bohlen and built in 1875-77 (Eggener, 181-83).

A chapel in Detroit's Elmwood Cemetery built in 1855 or 56 was likely Michigan's first such building. A Norman Gothic chapel built with walls of quarried limestone, it has ground dimensions of thirty-four by twenty feet (Farmer, 56). Not until 1911, when Woodmere's was built, did another Detroit cemetery acquire a chapel (Hershenzon, 20). Elsewhere in Michigan

cemetery chapels built before 1900 seem to be uncommon, even rare. A domed, Gothic chapel at Saginaw's Forest Lawn Cemetery, built in 1889, is a landmark among such structures (see Eggener, 186). Designed by Saginaw architects Haug and Scheurmann – known today only for a few, but highly accomplished, buildings in Alma, Owosso, and other central Lower Peninsula cities – it is clearly modelled after the 1882-83 Allyn Memorial Chapel in Hartford, Connecticut's Spring Grove Cemetery, which the Saginaw architects could have known from its being published in the May 16, 1885, issue of *American Architect and Building News* (see Lewis and Morgan, 34, 144). Two other architecturally distinguished nineteenth-century Michigan cemetery chapels are the pyramid-roof Richardsonian Romanesque 1891-92 chapel in Bay City's Elm Lawn Cemetery and the Gothic 1898 Buckland Memorial Chapel in Pontiac's Oak Hill Cemetery. The Saginaw and Bay City chapels, at least, also contained below-ground receiving vault space. An 1886 rock-face stone, hip and cross-gable-roof building at Albion's Riverside Cemetery, described as a "receiving vault," also seems to have served as a chapel as well (Passic, 13-14), and there are some other buildings across the state that may have served the same dual purpose.

The 1856 plan for Flint's Glenwood Cemetery and James L. Glen's plans for both Forest Hill Cemetery in Ann Arbor and Highland set aside sites for future chapels. No chapel was ever built at Glenwood or Forest Hill, and the oval site at Glenwood contains a century-old family mausoleum while that at Forest Hill long ago became simply another section of burials. Highland may be unique among Michigan's rural cemeteries in having a chapel built at a location set aside for it by its designer. For most communities, the need for such a structure may not have been considered imperative. And most communities certainly lacked a wealthy sponsor interested in not only providing such a structure but in making a first-class job of it.

Mary A. Starkweather had the chapel built as a memorial to her deceased husband, John A. Starkweather. She provided $7000 to the cemetery association through her will, signed and sealed August 17, 1886, for building a chapel as well as providing for perpetual care for the nearby Starkweather plot, and designated her executors to carry out the chapel project. But Mrs. Starkweather lived until 1897 and was able to – and presumably did – make all decisions regarding the chapel herself. As her vision of such a chapel evolved – her will spoke only of the chapel being "constructed of brick, with stone cornices, sills and caps" – she added substantially to the project budget (the John Starkweather biography in the county *Portrait and Biographical Album* reports the chapel's cost as $10,000 (196)). The rear tower, which provided a prospect west over the cemetery grounds – incidentally directly toward the Starkweather plot, presumably already marked by the tall granite monument to her husband, who had died in 1883 – must have been Mary Ann Starkweather's idea. She also must have selected the architects, Detroit architects Mason & Rice, though perhaps after consultation with the two executors she had selected. One was James McMillan (1838-1902) of Detroit, her brother John S. Newberry's long-time personal friend and business partner and, like Newberry, a leading Michigan businessman with railroad, shipping, and manufacturing interests – McMillan was also a U.S. Senator in 1889-1902. McMillan may have had knowledge of Mason & Rice's work in Detroit, and may have been aware of their above-mentioned 1884 Palmer Memorial Church, Detroit's first Richardsonian Romanesque church building. Her other executor was Ypsilanti businessman Robert W. Hemphill, a key figure in the Ypsilanti Savings Bank, whose large building by those

architects had just (1887) been erected at the southeast corner of Michigan and Huron (Colburn, 224; photo in George D. Mason's photo album of work).

Who designed the chapel is only known through the presence of a picture of it in George D. Mason's photo album of work, fortunately preserved at the Bentley Historical Library. And when construction began has also been difficult to establish. The photo in the Mason scrapbook bears the date 1887, which may reflect the date of the commission. One of the local newspapers, *The Ypsilantian,* reported December 13, 1888, that the chapel "is now practically completed," with the windows having "recently been put in." The building is not mentioned in the cemetery board minutes until under date of May 3, 1889. At that meeting the board voted "to consider the acceptance of the Memorial Chapel erected by Mrs. Mary Ann Starkweather on the Highland Cemetery grounds and which she proposed to donate to the Association." This suggests the building had been fully completed by then. Thus it seems most likely the chapel was constructed in 1888-89.

The building was designed during the early years of the Mason firm, 1878-98, when he had as partner Zachariah Rice. George D. Mason (1856-1948) was born in Syracuse, New York, and settled in Detroit in 1870. Prior to opening his own architectural firm in 1878, Mason worked with two prominent and accomplished Detroit architects – Mortimer L. Smith during the summer of 1872, before finishing high school, and Henry T. Brush from 1873 to 1878. Mason and Zachariah Rice formed their own firm in 1878 and continued in practice together until 1898, when the partners split up (Rice maintained his own practice for years after, but information about him or his work after Mason seems to be scant). After 1898 Mason had his own firm until 1920, except for 1902-03 when he and Albert Kahn, who had worked for Mason in the past and soon became one of the city's leading architects in his own right, briefly partnered. In 1920 Mason established George D. Mason & Co., with a group of partners. He continued as an architect until his death in 1948. Mason was known for his large architectural library, for his lengthy trips to Europe to refresh his talents by architectural study, and his office's long history as a training ground for architects who later made successful careers for themselves. A sampling of key commissions of the Mason office includes the Grand Hotel on Mackinac Island (1887) and Hiram Walker & Sons office building in Walkerville, Ontario (1892) and, in Detroit, the First Presbyterian Church (1889, Detroit's landmark example of a Richardsonian Romanesque church), Trinity Episcopal Church (1893), Pontchartrain Hotel (1907), Detroit Yacht Club (1920), and Masonic Temple (1922-26), as well as the previous temple (1893). Clarence M. Burton in his 1922 *The City of Detroit* (III, 696) labelled Mason "the dean of Michigan architects." George W. Stark, "Town Talk" columnist for *The Detroit News,* used the same title in a 1942 story, and it was again given in Mason's obituary in the *Michigan Society of Architects Weekly Bulletin.* This obituary stated, "No person has had a more profound influence on the advancement of architecture in Michigan, on his community's physical development, as well as upon its cultural growth" (*Compendium of History and Biography,* 604; "George D. Mason, Dean of Architects Passes"; Stark, 12-13; Withey and Withey, 396-97). Starkweather is a jewel-like early example of the work of this highly important and influential Detroit and Michigan architectural firm.

Starkweather's Stained Glass Windows

The chapel's eleven stained and art glass windows contribute strongly to the building's visual interest and historic significance. The chapel's primary windows, the broad round-arch-head central ones, with their round upper sections and paired lowers, in the north and south sides were made by Louis Comfort Tiffany's Tiffany Glass Company of New York and installed late in 1888 as the chapel neared completion (Biographical Publishing Co., 196; Tiffany Census, Starkweather Chapel; *The Ypsilantian,* December 13, 1888). The windows survive as relatively early examples of stained glass work by this important American artist. They deserve full study and evaluation by experts knowledgeable in Tiffany's stained and art glass work. Whether the chapel's other windows were also made by Tiffany – the sources note only the central memorial ones as being Tiffany products – is currently unknown.

Quirk Memorial Receiving Vault (Photos 59-61)

The 1906 Quirk Receiving Vault contributes to Highland Cemetery's significance under Criterion C. It stands out among the cemetery receiving vault structures of southern Michigan for its highly finished Gothic-inspired front faced in bush-hammered random ashlar sandstone, with smooth-finished stones at corners and flanking the angles, and displaying ornamental oxidized brass gates and transom and hammered copper doors. In its architectural distinction Quirk stands a cut above many other examples of this type of funerary architecture often found in Michigan cemeteries dating from the nineteenth and early twentieth centuries when caskets of the deceased were commonly stored during the winter months because of the difficulty of excavating burial places in frozen soil before the advent of readily available power equipment.

Southern Michigan cemeteries in Battle Creek, Charlotte, Detroit, Dowagiac, Hudson, Jackson, Leslie, Marshall, Mason, Monroe, Niles, Owosso, Perry, and a host of other places retain later nineteenth or early twentieth-century receiving vaults. The 1869 structure in Niles' Silverbrook Cemetery may be one of the older surviving ones. As with all types of cemetery buildings and structures in Michigan, there has been no systematic attempt over the years to gather comparative data on this structure type. Most of these structures appear to fall into two general types. In one common type, the structure is built into a hillside or sloping or mounded ground, often with only the front, faced in brick, stone, or concrete block (or a combination of materials), exposed and the sides, back, and roof structure typically covered by the rising ground into which the structure is inserted. The front is typically capped by a gable with its peak directly above the entrance. Fieldstone-front structures built in 1880 in Battle Creek's Oak Hill Cemetery and 1901 in Charlotte's Maple Grove Cemetery are fine examples of this genre. A second common type, generally built on level ground, is a freestanding above-ground, gable or hip-roof masonry structure with the door at one narrow end. The small arch-roof fieldstone vault in Rose Lawn Cemetery in Shiawassee County's Perry Township, bearing a 1900 datestone, is one typical example, another the equally small gable-roof brick vault, its front displaying a modicum of Gothic trim, in Hudson's Maple Grove Cemetery. (As noted above in the discussion of Highland's Starkweather Chapel, some of these receiving vault structures, such as the one in Albion's Riverside Cemetery, seem to have been built to do double duty as chapels as well as receiving vaults.)

The 1906 Quirk Receiving Vault at Highland exemplifies more the first than second type, but it stands out from most other southern Michigan receiving vaults: while its full-height front is built

into ground that rises in elevation toward the rear, the gently sloping topography is such that not only the front but also the upper third and roof of the structure's back portion rise above ground level.

Highland Cemetery may have had a receiving vault in its early years but, if so, the board minutes make no mention of such a structure. In 1894 the board considered construction of a receiving vault, but instead voted to use Starkweather Chapel for the purpose until they could better afford to build one. In 1906 long time Highland trustee Daniel L. Quirk donated this receiving vault. Quirk had five years earlier sold to the cemetery association, reportedly for well below its market value, the property that became the southeast part of the cemetery grounds. He, it was stated in the *Ypsilanti Daily Press* the day before the receiving vault's September 16, 1906, dedication, had "long cherished the plan of providing the cemetery with a capacious and permanent receiving vault…." The structure was dedicated with appropriate ceremonies that included addresses and music and the presentation of the keys by Quirk to Charles E. King, president of the cemetery association (*Ypsilanti Daily Press,* September 15 and 17, 1906).

The September 15, 1906, *Ypsilanti Daily Press* article reports that the vault was designed by Henry J. Meier of the Detroit architectural firm Donaldson & Meier and built by another Detroit firm, Batchelder & Wasmund. Donaldson & Meier was established in 1880 by Meier and John M. Donaldson. Henry J. Meier remained Donaldson's partner until his death early in 1917; son Walter R. Meier then took his place. Donaldson & Meier are not known, as far as can be determined, for any other receiving vaults, but they did design the 1911 Gothic chapel at Detroit's Woodmere Cemetery (Hershenzon, 20). They were best known for their great many churches in southeast Michigan. Two early church commissions were the still standing former 1st Unitarian Church in Ann Arbor, built in 1881-82, and the now demolished 1st Unitarian Church of 1889-90 in Detroit, but the greatest number of their churches were for Catholic parishes. These included, among many others, some of the most august of old Catholic churches of Detroit, such as the 1891-92 St. John the Baptist, 1901-02 St. Anthony, c. 1906 Annunciation/now Our Lady of Sorrows, 1919-30 St. Catherine of Siena/now SS. Augustine and Monica, 1921-26 Most Holy Redeemer, 1922-24 St. Hyacinth, and 1930 St. Aloysius. They also designed such landmark buildings and structures as Detroit's 1923 Sacred Heart Seminary, the Detroit Archdiocese's 1924 Chancery Building in downtown Detroit, and the 1928 Beaumont Tower at Michigan State University in East Lansing (Architects File, MI SHPO; many are illustrated in Roman Godzak's *Make Straight the Path*; *Archdiocese of Detroit*; and *Catholic Churches of Detroit*).

The Batchelder & Wasmund stone business that constructed Quirk was founded by John W. Batchelder (no known relation to another Batchelder stoneyard and monument firm in Ypsilanti), whose stone yard in Detroit first appears in the 1867-68 state gazetteer. The 1875 gazetteer lists Batchelder & Cook, 1877 through 1883 Batchelder & Long, with J. W. Batchelder and Charles F. Long. The business then became Batchelder & Read, with John L. Read.

The 1895 state gazetteer lists the Batchelder, Read & Co. stone yard business for the first time with Lebrecht Wasmund as one of the partners. Wasmund, born in the province of Brandenburg, Germany, in 1863, came to Detroit with his parents in 1870. His biography has him joining the

firm in 1895, and the 1897 gazetteer lists the business with both him and John W. Batchelder's son Charles as additional partners. The 1903 gazetteer is the first to identify the firm as Batchelder & Wasmund, with Charles Batchelder and Lebrecht Wasmund as sole partners. The business was incorporated as the Batchelder-Wasmund Co. in 1911 and was still in business as late as 1931 with Lebrecht Wasmund as president and Fred W. Wasmund as vice-president (Marquis, 513; *State Gazetteer and Business Directory,* 1856-1931 editions). Google searches under the firm name result only in sidewalk contracts in Detroit. Given the quality work on the Quirk Receiving Vault façade, they must have been doing other – but thus far unknown – fine monumental and architectural work in the Detroit area.

Brayton Mausoleum (Photo 68)

Highland contains three family mausoleum structures built within the cemetery's period of significance, all three of them contributing to the historic architectural character of the cemetery. But of them the Brayton Mausoleum is the outstanding example in terms of architectural significance and also for its status – as was reported at the time of its construction in 1913-14 – as the first such mausoleum to be built in the entirety of Washtenaw County (true as far as we have been able to determine).

The mausoleum, designed to provide an above-ground final resting place for the dead, has a heritage dating back to ancient times. The Mausoleum of King Mausolus at Halicarnassus in what is today Turkey (built 353 B.C.), considered by the ancients as one of the Seven Wonders of the World, gave birth to the word *mausoleum* (Keister, *Going Out in Style,* 11-12). Americans built few mausoleums before the early nineteenth century. The family mausoleum came into greater acceptance and popularity after the advent in the 1830s-60s of the new "rural" type of cemetery with its promise of permanence through the purchase of a family burial plot. The post-Civil War years and into the early twentieth century saw a rapid growth in the building of private mausoleums. Sloane states that the mausoleum became more popular in the wake of the notorious theft of the remains of New York merchant A. T. Stewart "from a Manhattan churchyard in 1878. The thieves eventually settled for twenty thousand dollars in ransom…" (122). Almost certainly another important spur to this growing interest in family mausoleums was the construction of massive tomb/mausoleum structures for important and widely revered public figures – for Presidents Abraham Lincoln in 1868-74 in Springfield, Illinois, Ulysses S. Grant in 1891-97 in New York City, James Garfield in 1885-90 in Cleveland, Ohio, and William McKinley in 1901-07 in Canton, Ohio – during the time period.

The square rock-face granite Brayton structure with its low domical stone slab roof and Tuscan columns seemingly emerging in primordial fashion from the stone at the corners is a fine example of a Rustic impulse in funerary art that in the same period spawned the many granite cemetery monuments that look hewn from the stone – sometimes with architectural elements such as columns emerging from one or more of the corners. Many of the family mausoleums built at the end of the nineteenth and into the twentieth century feature massive rock-face stonework. Such masonry may reflect a glance back toward the Richardsonian Romanesque architecture of the then recent past – some examples displayed Romanesque-inspired features, particularly Romanesque columns flanking the entry. But in the best of the Rustic mausoleums whatever "style" was present – whether Romanesque, as in the Sheffield mausoleum in Benton

Harbor's Crystal Springs Cemetery (A. Black & Son, 28) or Classical, as in the Rothschild mausoleum in Detroit's Woodmere Cemetery (Hershenzon, 54), Austin-Allen mausoleum in Grand Rapids' Oak Hill Cemetery (Dilley, 235), or the Brayton mausoleum – such styling is visually overwhelmed by the rock-face Rustic masonry displayed in the walls, entablatures, and roof edges.

The c. 1901 domed-roof Gov. John Tanner Mausoleum in Springfield, Illinois' Oak Ridge Cemetery, with its peristyle of fat "classical" columns fronting all four sides – the base, walls, dome, and columns all fashioned from massive rough-hewn blocks – seems the poster child for such Rustic mausoleums. The Rothschild mausoleum (see Hershenzon, 54) in Detroit's Woodmere Cemetery is certainly one of Michigan's pre-eminent examples of Rustic mausoleums in its commanding bulk and massive appearance. Another southeastern Michigan example of the Rustic type is the Wiggins Mausoleum in Detroit's Woodlawn Cemetery (see Northup, 26). Presumably pre-dating the Brayton Mausoleum, since Enoch Wiggins died in 1907, the nearly identical Wiggins may have been the prototype for Brayton. Be that as it may, Brayton is somewhat broader across the front, giving it more aesthetically pleasing proportions. Outside of the Rothschild and perhaps a few other top-of-the-line structures, the Brayton Mausoleum is an outstanding example of the Rustic-style mausoleum type of the early twentieth-century period in the context of southern Michigan cemeteries.

Two stories in the *Daily Ypsilantian-Press* in 1913-14 celebrated the planned construction and near completion of the mausoleum, which the paper in its January 2, 1914, edition labeled the "First in the County." Both articles cite the local firm of Zackmann and Arnet as the contractors. A history of the still-operating firm, today Arnet's, states that Arnet's started with Vincel Arnet, a stonemason from Pilsen, Bohemia, who began working for the Lockbridge monument business in Ypsilanti in 1887. Arnet's displays a receipt dated October 25, 1887, toward the price of a monument to be installed "at the Cemetery in Ypsilanti" signed by Wenzel or Vincel Arnet.

The firm is first listed in the Ann Arbor city directory in 1905 under the name of Arnet and Zachmann, with partners Joseph L. Arnet and Gustav V. Zachmann. Company histories report that Joseph Arnet, Vincel's son, bought out Zachmann in 1904 (Arnet, Shackman). "Joseph built the business into quite a success. His work can still be appreciated in the local cemeteries including mausoleums and significant monuments" (Arnet). Son Frederick Arnet began working for the firm in 1931 and took charge in 1935 or 37. In addition to monuments, he branched out into producing stone facings and other architectural work. In 1933 Arnet's moved into its fine new limestone-front building at 924-36 N. Main in Ann Arbor (they moved elsewhere in 1960, but the building remains well preserved). Frederick's son Larry took over in 1965 and Caryl J. Arnet in 1997. Since December 2016 Arnet's has operated as a part of the Patten Monument Company of Grand Rapids, Michigan, with the monuments made at a plant in Comstock, Michigan (Arnet, Hansen, Shackman). (Unfortunately, future documentation of the work of this more-than-century-old monument firm will be made difficult if not impossible by the discarding of all of Arnet's older business records at the time of the sale (Caryl J. Arnet, verbal communication, Dec. 19, 2018).)

Community Mausoleum (Photos 85-86)

Highland's public or community mausoleum contributes to the cemetery's historic significance under Criterion C as a representative example of this genre of funerary buildings built in substantial numbers across southern Michigan and the nation beginning in the early twentieth century.

The Flowers Mausoleum Company, responsible for Highland's 1925-26 public mausoleum, provided the following definition of such a structure as part of its promotional literature:

> A mausoleum is an above ground structure containing compartments used as permanent repositories for the dead. A community mausoleum is such a structure containing a large number of such compartments. These are sold to members of the community where the mausoleum is to be erected. Each compartment is large enough to receive one casket ("Community Mausoleum to be Erected by Flowers Mausoleum Company in Highland Cemetery," *Daily Ypsilantian-Press,* February 26, 1925).

Before the early twentieth century nearly all American mausoleum structures were private, built for the exclusive use of individuals or families. Exceptions were the wall vaults with their tiers of burial vaults found in old cemeteries in a few places such as New Orleans (Keister, 16, illustrates a wall vault structure at New Orleans' St. Louis Cemetery No. 1). Such wall vaults reflected a continuation of a much older form of burial found in some parts of Europe.

Michigan's first example of a public mausoleum may be the one built in Detroit's Elmwood Cemetery in 1895. The structure, built into the side of the ravine or valley that is the cemetery's primary natural feature so that little more than the pedimented Doric column portico *in antis* front is visible, was built by the trustees as a response to a proliferation of family mausoleums that they felt threatened to "mar the rural beauty of the place" (Olmsted, 34 [Addendum, not part of the Olmsted report forming the bulk of the volume]).

The fully above-ground public or community mausoleum of the type represented by Highland seems to have its origins in the very early twentieth century. A 1914 article in *The National Magazine* cited the origins of the community mausoleum type in a patent for a "Sanitary Crypt, or Community Mausoleum" issued to W. I. Hood and J. W. Chesrown in 1907 and in a first mausoleum built under that patent that year in Ganges, Ohio, a small town southwest of Cleveland, Ohio, and north of Mansfield (Jenkins, 644). The gable-front rock-face stone or concrete block structure (illustration, 647) apparently contained a block of tiered crypts on either side of a central passageway.

Michigan's earliest example of such a community mausoleum building may have been one in Morenci's Oak Grove Cemetery, built in 1908. An old post card view shows a narrow-fronted and deep concrete block structure with gabled front towers flanking an arched entry guarded by iron gates and a tiered arrangement of crypts on either side of a central corridor. The structure was condemned and demolished in 1954 ([Morenci] Michigan Bicentennial Commission, *Our Journey in Time,* 65).

The following is a (probably far from complete) list of standing southern Michigan examples of public/community mausoleums built in the period 1910 to World War II:

- Albion, Riverside Cemetery, Riverside Abbey Mausoleum. 1914; W. H. Hamilton.
- Alma, Riverside Cemetery. 1921.
- Belding, River Ridge Cemetery. 1922
- Berkley, Roseland Park Cemetery. 1914; Louis Kamper, architect.
- Detroit, Woodlawn Cemetery. 1941; Harley, Ellington & Day, architects (source: Northup, 82-83).
- Eaton Rapids, Rosehill Cemetery. 1920.
- Elsie, Riverside Cemetery
- Flint, Glenwood Cemetery. 1914.
- Fowlerville, Greenwood Cemetery. 1919.
- Fulton Township (Gratiot County), Payne Cemetery. 1919.
- Grand Ledge, Oakwood Cemetery. 1921.
- Grand Rapids, Graceland Memorial Park Cemetery. Graceland Mausoleum. 1923-25; Colton & Knecht, architects; Palmer Construction Co., builder.
- Greenville, Forest Home Cemetery. 1922.
- Ionia, Highland Park Cemetery. 1924.
- Ithaca, Ithaca Cemetery. 1917.
- Jackson, Woodland Cemetery. Woodland Abbey. 1917.
- Lansing, Deepdale Memorial Park. 1922
- Mt. Pleasant, Riverside Cemetery. 1923
- Muskegon, Evergreen Cemetery.
- Nashville, Lakeview Cemetery. 1920.
- Niles, Silverbrook Cemetery. Silverbrook Abbey. 1926
- Ovid, Maple Grove Cemetery.
- Owosso, Hillcrest Memorial Gardens. 1923.
- Port Huron, Lakeside Cemetery.
- Saginaw, Oaklawn Cemetery.
- St. Johns, Mount Rest Cemetery. 1919.
- St. Joseph, City Cemetery. 1914.
- Saline, Oakwood Cemetery. 1914.
- Tecumseh, Brookside Cemetery. 1913.
- Troy, White Chapel Memorial Park Cemetery. Temple of Memories. Late 1920s; Alvin E. Harley,
  Architect, C. Kenneth Bell, associate (*Through the Ages,* May 1930, 52; July 1930, p. 63).

The purpose of such public/community mausoleums was to provide an alternative to ground burial. The literature provided the public by the promoters of public mausoleums contrasted the "horrors" of ground burial with the benefit of interment in such structures. The St. Joseph-based Michigan Mausoleum Company, for example, in their c. 1915 booklet *Mausoleum* prefaced its explanation of benefits this way:

The Aftermath of Loss

> Only those who have been through it all can ever appreciate the poignancy of the grief that comes over one at the burial of a near and dear friend or relative – a wife or husband, a father or son, a mother or daughter.
>
> To see that loved and hallowed form lowered into a grave and covered with desecrating earth, to know that it is to remain there, buried in the damp and the cold, the mortal clay compelled to share all the physical states of the surrounding earth, a prey to damp mold and decay; this seems a veritable knife-thrust in the heart of one who is already bowed with indescribable grief.
>
> One wonders if there might not be a better way, some safer, sunnier, happier place to lay the mortal form that must always represent in our eyes the real personality of the one whose spirit has fled, some way to avoid adding to the sorrow of death the additional horrors of grave burial.

The mausoleum literature touted first and foremost the grave's freedom from dampness: "Picture to yourself the bottom of a grave after a period of long continued rains; the dampness, the mold and decay. Compare this with the interior of a Mausoleum where each casket, resting on a rug in a solid concrete compartment high above ground, is removed from even the remotest influence of dampness…" (Michigan Mausoleum Co., 12).

Among other benefits cited were:

- The permanence of construction of the building itself through solid construction and the use of substantial materials, in contrast to cemetery grounds and monuments, which often become neglected over time; the financing for the mausoleum typically included establishment of an endowment fund for maintenance.
- The incorporation into the building of open space suitable for use as a chapel.
- "Absolute Safety of Bodies" from "every sort of despoilers, whether human [i.e. grave robbers or body-snatchers] or the lower forms of life that infest the earth" through air-tight sealing (Jenkins, 645-47; Michigan Mausoleum Co., 12-17).

The Toledo, Ohio-based Flowers Mausoleum Company responsible for the Highland Mausoleum was but one of a number of firms that, operating in Michigan during the 1910s and 20s, specialized in public/community mausoleum projects. Other firms that, active during this time period, were encountered in the research for this nomination include:

- Michigan Mausoleum Company of St. Joseph, which built public mausoleums in St. Joseph, Benton Harbor, and other places (see *The Reporter,* Aug. 1914, 23, and *The Herald-Press,* Nov. 4, 1914, 4).
- W. H. Hamilton/Jackson Mausoleum Company of Battle Creek and Jackson, responsible for built mausoleums in Albion and Battle Creek and a planned but never built one in

Marshall in the early 1910s (see *The Marshall News-Statesmen,* Feb. 27, 1915, and Passic, 15-16).

- The Lansing-based Peninsular Mausoleum Company, responsible for the 1922 mausoleum in that city's Deepdale Memorial Park Cemetery (see *Lansing State Journal,* May 21, 1921).
- I. N. Latchaw/Latchaw & Co. of Findlay, Ohio, who were reported to be planning the mausoleum at Belding and contracting for the mausoleum in Greenville's Forest Home Cemetery (*Michigan Contractor & Builder,* April 8, 1922 (Belding); June 24 and July 1, 1922 (Greenville)).

These and other similar firms actively sought out opportunities to promote community mausoleum projects through contacts with public and cemetery officials. They would, once they had approval of a site in a community, promote the mausoleum plan through meetings and dissemination of promotional literature. The company would finance construction of the structure through the sales of crypts, a portion of the purchase price typically (as at Highland) planned for setting aside as an endowment fund turned over with the completed structure to the owners (usually the cemetery association or governmental unit in charge of the cemetery). The number of crypts sold established the size of the building. The company would be responsible for developing the plan and for all phases of construction.

Testimony in July or August 1914 by President Hoag of the Michigan Mausoleum Company at a Muskegon City Council meeting is revealing about the design and construction processes for some if not many of these mausoleums. As of August 1914, Michigan Mausoleum had recently built a mausoleum in Benton Harbor, had another under construction at nearby St. Joseph, and was now one of three contenders for construction of a mausoleum in Muskegon's Evergreen Cemetery. Mr. Hoag stated: "The foremost mausoleum architect and engineer in the country is C. E. Bryan of Chicago. … He is the engineer for our company. He makes the plans and supervises the construction work for ten per cent of the cost of the building. It is his machinery we use in construction work. One crew of his men comes here to put in the foundation with one batch of equipment and then moves on to the next job. A second crew follows to put up the stone, etc." Hoag stated that C. E. Bryan was also the engineer for the People's Mausoleum Company, Waterloo, Iowa, also one of the contenders for the Muskegon job (*The Reporter,* Aug. 1914, quoting a *Muskegon Chronicle* article). Bryan's firm, Cecil E. Bryan, Inc., of Chicago, in 1917 issued a booklet, *Community Mausoleums,* illustrating numerous examples of their public mausoleums in Illinois, Indiana, Iowa, Michigan, Minnesota, Wisconsin, and as far away as Arkansas, and including the St. Joseph mausoleum built by Michigan Mausoleum.

Highland's Community Mausoleum

At Ypsilanti's Highland Cemetery, space for a future public mausoleum was set aside in the 1924 plan for the southeast part of grounds pursuant to the board's wishes stated at its October 26, 1923, meeting. The platting and development of this area had barely been completed when the Flowers Mausoleum Company addressed the board at its January 12, 1925, meeting about obtaining a location in the cemetery on which to build a community mausoleum. Flowers Mausoleum Company was established December 12, 1919, at Toledo, Ohio, by Joseph W. and Edgar M. Flowers, Doris F. Hubbard, Nicholas J. Walinski, and H. A. Draper ([Ohio] Secretary

of State, New Corporations, 631). Joseph W. Flowers, born in 1863 and married in 1886 to Frances T. (Hovey), born in 1869, had gotten into the mausoleum business in Toledo sometime between 1900 and 1910 (1900 and 1910 federal censuses) and was president of the mausoleum company when it was formed. Edgar M. Flowers (born 1888), the Flowers' only son, was a Toledo attorney in association with Nicholas J. Walinski and was serving as the mausoleum company's president by 1923. Walinski (born 1884), in addition to his involvement in Flowers Mausoleum, was also as of 1923 serving as president of several Toledo businesses – the Opieka Savings Bank Company, General Plumbing and Electrical Company, and National Oil Purifier – and as vice-president and attorney for the Toledo Glove Manufacturing Co. (Killits, vol. 2, 535-36; vol. 3, 262-63). Information about the company and its work has been hard to find, but the Flowers Mausoleum Company was responsible for building public mausoleums in Alma's Riverside Cemetery in 1921 and Mount Pleasant's Riverside Cemetery in 1923 and at least planned one for Hamilton, Ohio's Greenwood Cemetery in 1926 (*Alma Record,* Oct. 7, 1920, April 6, 1921; City of Mount Pleasant – cemetery; *Hamilton Evening Journal,* January 11, 1926).

At its January 12, 1925, meeting the Highland board appointed a committee to investigate the mausoleum question and move forward if appropriate. The committee must have given its approval since Flowers got the local newspaper, the *Daily Ypsilantian-Press,* to publish a story, "Community Mausoleum to be Erected by Flowers Mausoleum Company in Highland Cemetery," in its February 26, 1925, edition. The "story" was presumably an advertisement "plant" paid for by Flowers: the text and even the title (except for the cemetery name change) are the same as those subsequently used a year later to promote the Hamilton project. According to the article, crypt sales would begin March 1.

A board vote on April 7 to authorize "parties now owning lots in Highland Cemetery" to "contract for crypts from the Flowers Mausoleum Co." is hard to understand. Did it mean that owning a lot at the cemetery was a pre-requisite to being able to obtain a crypt in the planned mausoleum? Or that Highland lot owners who purchased crypts from Flowers could then sell their unused lots back to Highland? The first seems unlikely and, regarding the second, the approved motion reported in the minutes contains no suggestion that Highland's board was making such an offer. Perhaps it simply responded to a question a lot-owner had whether they could also purchase crypts.

Crypt sales must have moved forward rapidly after that, and construction may have begun before the end of spring. The Highland Mausoleum was completed by early February 1926, with the minutes for a February 9 meeting showing the cemetery association's receipt of a check for $4600, or $20 per crypt, from Flowers to serve as an endowment fund for future maintenance. A crypt plan provided by Flowers, presumably when the completed structure was turned over to the cemetery association, shows that the building's four sections of crypts, each containing fifty-five crypts in five tiers of eleven crypts each, were all but sold out, with only a few crypts left unsold.

Who was responsible for the Highland Mausoleum's design is not entirely clear. The structure's exterior closely resembles that shown in a perspective sketch for an unidentified mausoleum by Detroit architects Aloys Frank Herman and Howard T. Simons – their name block at the lower right corner reads:

ALOYS FRANK HERMAN
ARCHITECT
HOWARD T. SIMONS
411 OWEN BLDG. DETROIT, MICHIGAN

The only variation between Highland's mausoleum and the design presented in the Herman and Simons drawing is that the design shows two banks of windows on the side, indicating double the depth/size of the Ypsilanti structure. And the drawing appears to be dated 1928, thus well after Highland was built. (The source of the copy of this drawing – perhaps enlarged from some newspaper story – could not be located; it forms part of Highland Cemetery working file material at the Michigan SHPO gathered over several decades.)

Aloys Frank Herman served as draftsman and then designer for leading Detroit architects Smith, Hinchman & Grylls and C. Howard Crane in the 1918-19 period before forming a partnership with Howard T. Simons in 1919 that endured for decades. Herman & Simons are shown as still in practice in 1955, though Simons then ran a separate office as well. The firm had a general practice but seems to have been best known for its Catholic and other churches in the Detroit area and northwest Ohio (Koyl 1955, 243, 508; McCormick). Herman and Simons are not known for mausoleum designs, but at least one other Flowers project, the 1921 Alma mausoleum, appears to be their work based on a perspective drawing for that building that displays what seems to be the same four-line name tag, with each line the same length in relation to the others (as shown above), in the lower right-hand corner (*Alma Record,* Oct. 7, 1920). The label in the microfilm copy of this Alma mausoleum perspective drawing is too indistinct to read.

The Highland working file material also contains a set of "Specifications for Mausoleum Building To be Erected at _____ Michigan [name of the town heavily crossed out but may be Muskegon] By The Flowers Mausoleum Company" that references "the drawings prepared … by Langdon, Hohly and Gram architects of Toledo, Ohio." Vermont native Charles A. Langdon (born 1866) settled in Toledo in 1884 and opened his architectural office in 1897 after a variety of other work experiences. In 1899 he was joined by Otto H. Hohly, and Ralph S. Gram later also became an associate (Killits, vol. 3, 325-26). The firm seems to be best known today for the former First United Church of Christ (completed in 1915), Toledo, a Prairie School design seemingly inspired by Frank Lloyd Wright's Unity Temple and Midway Gardens in Chicago (Johannesen and Dickes, 194-95; Speck, *1890-1914*, 144); the 1927 Toledo Blade Building, an eye-catching Spanish Renaissance design (Speck, *1914 to Century's End*, 61); and the Marsh Foundation School's complex of Jacobethan buildings in Van Wert, Ohio, built in the mid-1920s (McCormick, 26-28). Langdon's biography in Killits lists as among the firm's key commissions the Rickey Memorial Hospital at the Masonic Home in Springfield, Ohio; Epworth Methodist, First Reformed, and Memorial Reformed churches in Toledo; the plant of the Toledo Machine Tool Co.; and "many fine residences," along with the Marsh Foundation School.

While the specs are generic for a mausoleum structure, they do refer specifically to the use of "smooth faced Bedford or Indiana lime stone" on the exterior – the material used on Highland. Thus, while the close resemblance of the Highland mausoleum's exterior to the Herman and

Simons drawing seems strong evidence of that firm being the designers, the existence of the Langdon, Hohly and Gram set of specifications raises a question of whether they may have previously produced for Flowers some form of standard design for which Herman and Simons developed this particular exterior design. This lack of information about who actually designed and built Highland's community mausoleum seems to be a common situation for these structures because the planning and construction process for them was so often carried out completely under the auspices and in the name of a mausoleum firm that projected and oversaw the construction process from beginning to end.

The Highland Cemetery Mausoleum stands today as an intact representative example of the early twentieth-century generation of these structures. These structures characteristically follow one of two basic forms/plans: one narrow-fronted and deep, with tiers of crypts on either long side flanking a central corridor extending back from a central entry, the second having a broad front façade and shallow depth, with a foyer and, often, chapel area in the center inside the center entrance and a central corridor, flanked by crypts, extending along the long axis parallel with the front. In larger examples of this second type, a second crypt-flanked corridor runs behind the first – its presence given away by a second set of side windows. Highland's community mausoleum exhibits the broad-fronted second form, with a single transverse corridor flanked by tiers of crypts.

The vast majority of early twentieth-century community mausoleums exhibit Neoclassical or Neoclassical-inspired finishes, while only a comparatively small number display other stylistic influences such as Gothic or Art Deco. All eighteen designs illustrated in the 1917 Cecil E. Bryan, Inc., *Community Mausoleums* publication are Neoclassical. Of the thirty southern Michigan community mausoleums listed above, all but three exhibit Neoclassical styling. Like twenty-seven of these thirty other examples, the Highland structure is Neoclassical in its styling.

Leetch Memorial Gates (Photos 1-4)

The cemetery's gates leading into the entrance boulevard and adjacent fencing flanking the entry to the cemetery on either side contribute strongly to the cemetery's architectural significance as high-quality examples of the decorative metal entrance gates and associated fencing of the early twentieth-century period. The gates, donated by Lois Voorhees Leetch as a memorial entrance to the cemetery in honor of her deceased husband, Andrew J. Leetch (Minutes, Dec. 9, 1910; Freeman, 1, 3), were "Designed, Made and Erected" by the Stewart Iron Works Company of Cincinnati, Ohio (*Park and Cemetery and Landscape Gardening,* June 1917, photo, cover, and text, 115), with the stone piers apparently built by local mason William Wilson (Freeman, 3). The gate structure's components exemplify "Drive Gate No. 52-A" and "Walk Gate No. 52-A," illustrated in Stewart's Catalog No. 60-A, *Iron Fences, Entrance Gates and Ornamental Iron Work* (c. 1920s), and presumably in earlier catalogs not readily available.

The Stewart Iron Works Company's page in the 1906 '*Sweet's' Indexed Catalogue of Building Construction* lists Stewart as "Manufacturers of Iron and Steel Fence, Entrance Gates, Cemetery Arches, Iron Reservoir Vases, Lawn and Park Settees, Lawn and Drinking Fountains, Tree Guards, Hitching Posts, Wire and Iron Office and Balcony Railings, Window Guards, Cast-Iron Cresting, Stable Fittings, Cemetery Vault Gates, Wrought Iron Grills, and a general line of Plain

and Ornamental Work of this class" and crows that "We have the largest Iron Fence factory in the world, … Capacity over 1,000,000 lineal feet of Iron Fence per annum" (319). The company, established in 1886, though with roots going back several decades earlier, made a particular specialty of gates and fencing. The front pages of other 1917-18 issues of *Park and Cemetery and Landscape Gardening* illustrate additional executed examples of the firm's ornamental cemetery gate work – for Hillcrest Cemetery in Savannah, Georgia; Mount Hope Cemetery in Florence, South Carolina; Smithfield Cemetery in Pittsburgh, Pennsylvania; Walnut Grove Cemetery in Booneville, Missouri; and Earlham Cemetery, Richmond, Indiana – this apparently designed, and the stone piers provided by, the Piqua Granite and Marble Co., Piqua, Ohio (March, May, August, November, and December 1917 and January 1918, respectively). The company's five-page spread in the 1923 Sweet's catalogue emphasized the ornamental iron fence and gate business, with numerous illustrations of examples – Highland's gate is one of the examples illustrated (708).

Stewart was but one of many companies that produced ornamental iron gates and fencing during the early twentieth century designed for estates, educational campuses, and parks as well as cemeteries. The Midwest seems to have been an important center for this kind of work along with architectural metalwork of all kinds. But the numerous fine examples of ornamental gates and fencing illustrated in the company's Catalog No. 60-A and other advertising as well as the pictures in the 1917-18 volume of *Park and Cemetery and Landscape Gardening* (this volume searched because it contained Highland's gate) clearly indicates that Stewart was a leader – if not *the* leader – in the field. Highland's Leetch Memorial Gate is a fine example of the genre.

Monuments

Civil War Soldiers' Monument (Photos 73-75)
Located in Highland Cemetery, Ypsilanti's 1895 Soldiers' Monument, better financed than many of the Michigan Civil War soldiers' monuments through the generosity of the same Mary Ann Newberry Starkweather who had donated the Starkweather Memorial Chapel a few years earlier, stands taller than many such monuments, features a "Standard Bearer" soldier figure, less often used than the typical "Soldier at Parade Rest," and was designed by the Smith Granite Company of Westerly, Rhode Island, a firm that was a leader in creating these monuments (http://www.babcocksmithhouse.org/GraniteIndustry/MapUS/MI/YpsilantiCiviWar.html).

Soldiers' monuments were erected in public spaces in many Michigan communities and across much of the North to commemorate those who fought and died in defense of the Union in the Civil War of 1861-65 (Southerners, of course, built very many similar monuments to commemorate the defenders of the Confederacy). The first monuments began to appear even before the end of the war. A thirty-three-foot tall sandstone monument in the Franklin Township Cemetery in Tipton, Lenawee County, that was dedicated on July 4, 1866, to honor township residents who served, was the first Civil War monument erected in Michigan (May, 48). Michigan's pre-eminent example, Detroit's Soldiers' and Sailors' Monument, designed by sculptor Randolph Rogers of Rome (a one-time resident of Ann Arbor), was constructed in 1871-72, except for several figures not obtained until 1881 (Farmer, 311-12; May, 5).

The greatest number of Michigan Civil War monuments date from the period of the early 1880s to the beginning of World War I. While a few Michigan communities erected much larger and more elaborate monuments, the typical Michigan monument consisted of a figure of a soldier, most commonly portrayed at parade rest, with rifle butt resting on the ground, set atop a square-plan stone pedestal. In smaller communities surplus Civil War ordinance or boulders with bronze tablets often served.

Smith Granite Company

In 1845 Orlando Smith of Westerly, Rhode Island, discovered the granite formation on his property that subsequently was worked first by his own Smith Granite Company and later also by James G. Batterson and his New England Granite Works, which acquired part of the property a few years after Smith's 1859 death (see Grant Monument under **Family/Personal Monuments and Markers**, below). Smith Granite operated until the late 1940s. They produced cemetery and public monuments, but in the late nineteenth and early twentieth centuries made a specialty of Civil War monuments. Smith Granite had its own monument designers and sculptors, who designed much of the works' products in-house. David B. Ransom, historian for a study of Connecticut's Civil War monuments, states that "The overall amount of work turned out by Smith was vast. More than 60 Smith Granite Company monuments are on the Gettysburg battlefield alone" (Ransom, *Connecticut's Monumental Epoch,* Vol. 58, 29). Hawthorne's *Gettysburg: Stories of Men and Monuments* discusses and illustrates fifteen of what are presumably the most important ones. Smith Granite produced five of the nine Michigan monuments at Gettysburg, with some additional small associated markers, all dedicated in 1889 (*Michigan at Gettysburg,* 5, 8, 17). Smith Granite also produced no fewer than seven of the eleven monuments, plus thirteen markers, installed at the Chickamauga, Chattanooga, and Missionary Ridge battlefield sites in Tennessee and Georgia in 1895 (Belknap, 22-26, 240-87).

Ransom lists eleven Civil War soldiers' monuments by Smith Granite in Connecticut (summary list, Vol. 58, 45). A Westerly Granite website run by the Babcock-Smith House Museum (located in Orlando Smith's home) lists three Smith Granite Civil War soldiers' monuments in Michigan, including Ypsilanti's. The additional ones are:

- Saginaw (1888?), Oakwood Cemetery, Saginaw Twp.: a typical Civil War monument with a soldier at parade rest atop a square-plan pedestal.
- Big Rapids (1893), courthouse lawn: tall cylindrical base and flag bearer figure.

Smith Granite records also list two Civil War monuments in neighboring Ohio, at Tiffin (1884-85) and Cambridge (1902-03), both with Edward Pausch (the sculptor for the Ypsilanti monument) as sculptor.

Family/Personal Monuments and Markers

Highland also meets National Register Criterion C at the local level in the context of Art for its display of funerary art. The cemetery features a collection of nineteenth and early twentieth-century monuments and markers that overall match in variety and quality those found in southern Michigan's larger and older cemeteries – outside of cemeteries in Detroit and a few other of the state's largest cities notable for containing some of the state's most opulent examples. While most of the cemetery's monuments and markers typify in their types, styles, and use of materials

examples of funerary art found elsewhere in southern Michigan, one monument stands out as the work of firms and people of national prominence in the field of funerary art and others stand out for their special design qualities or for their associations with a leading early Ypsilanti monument business.

Before Highland Cemetery was even two decades old, newspaper stories and even the author of an early county history were already calling attention to the many large and artistic monuments placed there. The 1881 Washtenaw County history, in its discussion of Highland's then short history, makes note of its monuments, "some of them … works of high art, marking the sepulchers of the Folletts, Norrises, Grants, Hawkinses, Dows, Rexfords, McKinstrys, Moores, Van Cleves. The small monuments placed over the graves of two of Mr. Joslin's children are beautiful in design…" (Chapman, 1160).

Grant Monument (Photos 106-07)

The Elijah Grant Monument stands out as the single most significant monument in Highland Cemetery from the standpoint of art and association with significant figures in the field of funerary art and architecture. The apparently then newly installed Grant Monument is featured in a story in the July 23, 1870, *Ypsilanti Commercial.* The grayish Westerly, Rhode Island, granite shaft of this thirty-two-foot tall monument is crowned, in the *Commercial's* words, by a bronze figure, "life size, clothed in tasteful drapery, representing a woman, the countenance beaming with religious devotion, clasping to her breast a cross, emblematic of faith." The story identifies the maker ("contractor") as the Hartford, Connecticut-based firm Batterson, Canfield & Co. and states that the bronze figure was cast at the "Ames Foundry" (i.e. Ames Manufacturing Company foundry) in Chicopee, Massachusetts. The monument is thus associated with at least some among several figures well known in the field of public and funerary art in the latter part of the nineteenth century, James G. Batterson, Charles B. Canfield, Carl H. Conrads, and Silas or Melzar H. Mosman.

Batterson, Canfield & Co./James G. Batterson

James G. Batterson (1823-1901), the founder of the firm responsible for the Grant Monument, was born in Connecticut and learned the stone trade working in his father's stone yard in New Preston. In 1845 he opened his own business in Hartford as an "importer and dealer in granite and marble" (one biography states that he took over his father's business and moved it to Hartford (*National Cyclopaedia,* 10-11)). Batterson's firm began as a stoneyard and stone-carving shop, doing cemetery monuments and ornamental stonework for buildings, but before 1860 was expanding into designing and contracting for large monuments and also contracting for building construction, employing designers including Charles B. Canfield from 1852 until about 1884, George Keller (later a leading Hartford architect) from 1865 to 1872, and Carl H. Conrads from 1866 to 1903. Batterson began development of granite quarries at Westerly, Rhode Island, in 1867 and by 1890 also had another granite quarry in Concord, New Hampshire. The firm became Batterson, Canfield & Co. (sometimes listed as Batterson & Canfield as well), with Charles B. Canfield as associate, by 1868, and the New England Granite Works in 1871 (Ransom, *Connecticut's Monumental Epoch,* Vol. 58, 22-26).

By the mid and late 1860s Batterson's company was taking on contracts for large-scale building projects, providing and erecting the stonework or serving as general contractor for entire buildings and structures. As a building contractor he was best known for serving as the contractor for the stone work or as the general contractor for many important buildings: the Connecticut State Capitol at Hartford in 1873-79, the Connecticut Mutual Life Insurance Co. Building in Hartford in 1869-70, the rebuilding/expansion of the Equitable Life-Assurance Society ("Equitable") Building in New York in 1886-89 (the granite work of the original 1868-70 building and its 1875-76 expansion *may* also have been his work), W. K. Vanderbilt "summer house" (Marble House) at Newport, Rhode Island, in 1888-92, and the Library of Congress, Washington, D.C., in 1890-97 (Ransom, *George Keller,* 12; *National Cyclopaedia,* 10-11; *Hartford Courant,* February 23, 1886; *The New York Times,* Sept. 19, 1901. See also Landau and Condit, 62-75, about the Equitable Building). Batterson biographies call attention to his technical innovations in working with granite: "Mr. Batterson was the first in this country to use machinery for polishing granite, and his practical mind has devised numerous other labor saving improvements" (*National Cyclopaedia,* 10-11). "He invented a lathe for turning out polished columns, and the columns of the Capitol at Albany were a product of his skill" (Obituary, *The New York Times,* Sept. 19, 1901).

But clearly an important part of the firm's bread and butter was its monument business, which from an early date included public as well as funerary works. Ransom illustrates a large sphere-topped obelisk monument Batterson produced in 1854 for Hartford's American School for the Deaf (*Connecticut's Monumental Epoch,* Vol. 58: 22, 25), and in 1857 Batterson produced the Gen. William Jenkins Worth Monument, a fifty-one-foot tall granite obelisk that, containing a bronze equestrian relief of Worth, stands in New York's Worth Square (*Ibid.,* 22; Worth, General William Jenkins, Monument). Another structure whose importance must have done even more to advance Batterson's prominence in the field of monuments was the Soldiers' National Monument at Gettysburg, Pennsylvania, constructed in 1865-69. The monument was designed, apparently including its five figures, and built by "James G. Batterson," though the five figures were executed in marble by American-born sculptor Randolph Rogers in Rome (Rogers, Jr., 97). James G. Batterson's obituary in the *Times* also lists the following additional large granite monuments with figures in bronze or stone as products of his firm: Alexander Hamilton Monument in New York's Central Park (1880); General Sylvanus Thayer Monument at West Point (1883); Soldiers' Monument at Antietam National Cemetery in Maryland (1874-80); Texas Heroes Monument at Galveston (dedicated 1900); and Halleck Monument, San Francisco. Perhaps beginning with the 1865-69 Gettysburg monument, Civil War soldiers' monuments formed a staple of Batterson's business. *Connecticut's Monumental Epoch: A Survey of Civil War Memorials* lists eleven soldiers', plus two other Civil War-related monuments, in that state provided by the company (Vol. 58: 45). Monuments at Braintree, Massachusetts (dedicated 1874), and Norwich, Connecticut (dedicated 1875), are similar to many others Batterson's firm designed and built in having a figure of a Union soldier, standing at parade rest, atop a granite pedestal.

As the head of the firm, James G. Batterson tended to receive credit for everything designed by it, and it is for the most part impossible to determine what was Batterson's own role in designing the great many of the firm's monuments that were designed in house *versus* by other talented

designers who worked with him. David F. Ransom's monograph on Hartford architect George Keller (1842-1935), who had worked for Batterson in the late 1860s when the firm designed the Soldiers' National Monument at Gettysburg, credits Keller with that monument's design (117), though his rationale is not clear.

Charles B. Canfield

Neither Ransom's Connecticut Civil War monument survey report nor his *George Keller* make any mention of Charles B. Canfield. Canfield (1830-1908) came to work for Batterson in 1852 as bookkeeper and salesman and became his associate in Batterson, Canfield & Co. by the later 1860s while the Gettysburg monument was being built. He worked with Batterson for thirty-two years, until about 1885, when he established his own New England Monument Co. in New York. An 1896 story on "Charles B. Canfield and His Work" as well as Canfield's 1908 obituary, both in the trade journal *The Monumental News,* point to Canfield having been a leading designer of public and funerary monuments going back to the Batterson, Canfield & Co. days. The 1896 article illustrates a sampling of fine examples of his work, and states that his work was to be found in cemeteries not only in the Northeast and Midwest but throughout the country. No examples of work that can be specifically attributed to his design during his Batterson, Canfield years, however, have been identified.

Carl H. Conrads

Ransom also barely mentions Carl H. Conrads (1839-1920), who (as reported above) worked as a sculptor for Batterson beginning in 1866. Conrads (1839-1920) was born in Germany and arrived in New York in 1860. He is associated with the "Antietam Soldier," the granite soldier figure (1874) for the Antietam monument, which served as the model for a great many later examples, and with the figures for the 1880 Alexander Hamilton Monument in New York, 1883 Gen. Sylvanus Thayer Monument at West Point, and figures of Daniel Webster and Horace Bushnell at the Connecticut State Capitol in Hartford, and Ransom attributes to him the soldier figures in several of the Connecticut monuments (Ransom, *Connecticut's Monumental Epoch,* 58: 23-24). It seems a reasonable assumption that Conrads created the female figure for Highland Cemetery's c. 1870 Grant Monument that was cast in bronze at the Ames Foundry. Either Charles B. Canfield or George Keller – or James G. Batterson himself – could also have had a hand in designing the monument. Whoever in Batterson's company was responsible, the bronze figure-topped monument stands out as the outstanding piece of funerary art in Highland Cemetery and as a fine piece of work in the broader Michigan context.

Ames Manufacturing Company Foundry/Silas and Melzar H. Mosman

The story in the *Commercial* reports that the Grant Monument's bronze female figure was cast by the "Ames Foundry" in Chicopee. Massachusetts. This gives the monument a direct association with one or both of two highly important artists at the foundry who were key parts of the foundry operation at the time c. 1870 when the monument's bronze figure was cast. These were Silas Mosman, Jr., head of the statuary department of the foundry at the time the figure was cast, and his son Melzar H. Mosman, who worked in the foundry but around this time was transitioning into an important and talented artist both as founder and sculptor.

The "Ames Foundry" was a part of the Ames Manufacturing Company operation. The company was begun by Nathan P. Ames, Sr., in Chelmsford, Massachusetts, in 1791, but moved to Chicopee in 1829. The company made a variety of products over the years, but in 1830 or 31 also began producing swords for the U.S. Army and Navy. The firm was incorporated as the Ames Manufacturing Company in 1834 and grew rapidly, expanding into various lines. As of 1855 its business was described as consisting of "the manufacture of cotton machinery, heavy tools, iron and brass castings, and swords and bronze cannon for the United States Government, rich swords for presentation, and swords for the market, together with gilt and plated ware in great variety" (Holland, Vol. II, 48-49). The company went into a decline in the late nineteenth century and closed by 1908, but the factory complex in Chicopee, with its buildings constructed mainly in the period 1847 through the Civil War, remains standing today and is listed in the National Register of Historic Places (Durant, "Chicopee," 974; Strahan, 4-5).

Ames Manufacturing established its foundry in 1836, at first for casting bronze cannons for the government (*ibid.*). It "produced munitions during both the Mexican War and the Civil War. The Civil War in particular brought prosperity, and [Ames] … became one of the war's leading producers of swords, light artillery, and heavy ordnance. During this period, the company also began casting bronze statues, beginning in 1853" (Strahan, 4; see also Durant, "Chicopee," 974).

> About the year 1853 they began making statuary and other bronze works of art, and it is needless to say that in this branch also the Ames works have achieved a world-wide reputation, as the bronze figures made at this establishment may be seen in very many of the large parks and squares throughout the States, while the soldiers' monuments made here are numerous in the various sections of the country, the mechanical execution of which is very generally admired. Among the prominent works are the colossal statue of De Witt Clinton, in Greenwood Cemetery, New York; the equestrian statue of Washington, in Union Square, New York; Franklin's statue and the equestrian statue of Washington, at Boston, Mass.; and the bronze doors of the Capitol, at Washington (Durant, "Chicopee," 974).

Father and son Silas Mosman, Jr., and Melzar H. Mosman played leading roles in the Ames Manufacturing Company's bronze foundry operations from before 1860 until 1884, and Melzar Mosman continued as a sculptor and founder of his own firm in Chicopee well into the twentieth century (Strahan, 4).

Silas Mosman, Jr., Jendrysik states, was made the head of the Ames foundry operation in 1853, and the bronze figure of the 1856 Benjamin Franklin Monument in front of the Old Boston City Hall, sculpted by Richard S. Greenough and presumably cast under Mosman's direction, was the company's first major bronze monument commission (Jendrysik, 4). In any event, Silas Mosman, Jr., first came into prominence for his casting of the bronze Senate doors of the U.S. Capitol in Washington, D.C. (the Senate doors are described and illustrated in Architect of the Capitol, *Art in the United States Capitol,* 348-49). American artist Thomas Crawford, working in Rome, was selected to create clay models for bronze doors for both the Senate and House of Representatives chambers just before the Civil War. He completed the Senate doors model, but died in 1857 without completing the House doors, whose models were completed by his former

assistant, William H. Rinehart. The doors with their intricately detailed panels were to be cast in Munich, but that plan fell through and the models were then shipped back to the United States. Both sets of models were severely damaged in transit. Silas Mosman, Jr., took on the task of restoring the models. He completed this work and superintended the casting of the Senate doors, which was completed in November 1868 (Keim, 88-89; Ransom, *Connecticut's Monumental Epoch,* 58: 35). Mosman's artistry on this important project went beyond restoring and casting the Senate doors themselves:

> The several portions of the work outside of the artist's models are worthy of all praise…. Of these may be noticed the bronze castings, the neat and chaste designs of Mr. Silas Mosman, the superintendent of the Statuary department, which form a very appropriate outer frame to the elaborate sculptures of the panels; and the soffit, or open work ceiling over which the doors swing, ornamented with 743 rosettes of bronze, and seeming to let down an aurated light on the shining backs of the doors when closed; and the perfect hanging appliances which enable the ponderous weights to be swung with comparatively little exertion of strength; and, lastly, the air-tight joint with which the narrower door joins a fixed facing and completes itself to correspond with the wider when both are entirely swung open (*Delaware Gazette,* Nov. 20, 1868, copied from Springfield (MA) *Republican*).

About the same time the Senate doors were being completed, Silas was also involved in the casting of a bronze equestrian figure of George Washington as part of a monument for Boston's Public Garden. The monument, dedicated in 1869, comprised the figure, sculpted by Thomas Ball, atop a Quincy granite pedestal designed by Boston architect Hammett Billings (O'Gorman, 173-74). Silas Mosman, Jr., who died in 1883, was in charge of Ames' statuary foundry operation at the time when the Grant Monument's bronze figure was cast.

Melzar H. Mosman (1843-1926) was associated with the Ames foundry from 1860 to 1884, except for Civil War service in 1862-64. Reportedly his first work was producing "drawings for presentation swords." Jendrysik (6) reports that he went "to Europe to study sculpture in Paris and Rome" in 1867. Melzar became highly proficient as a founder through working with his father in the foundry, and became known both as an accomplished founder and as a sculptor and designer of monuments. Civil War soldiers' monuments in Middletown (1873) and Bridgeport (1874-76), Connecticut, were among monuments early in his career for which he not only provided the overall designs but also sculpted figures that were then cast by the Ames foundry (*The Boston Globe,* Jan. 11, 1873; Ransom, *Connecticut's Monumental Epoch,* 59: 25-29 (Middletown); 58: 102-06 (Bridgeport)). The Bridgeport monument is a particularly elaborate example of the genre, fifty-four feet in height and featuring soldier and sailor figures and a crowning female figure of "American Republic." A "Personals" item in *The Boston Globe* of April 16, 1875, reveals the scope of the artist's involvement in creating the monument: "Melzar H. Mosman, the sculptor, who went to Rome, last fall, expecting to be engaged two years upon the Bridgeport soldiers' monument, writes that he is making such unexpectedly rapid progress with his work that he hopes now to be able to return home this fall." The monument was dedicated in August 1876.

Melzar H. Mosman is known for the following (and other) important commissions:

- Bronze Artillery and Cavalry groups for Abraham Lincoln Tomb, Oak Ridge Cemetery, Springfield, IL, 1881-82, installed in 1882-83 (*Vermont Journal,* Nov. 5, 1881; *The Daily Commonwealth,* March 1, 1882; *The Boston Globe,* July 17, 1882; *Decatur Weekly Republican*, July 27, 1882; *New Ulm Review,* Sept. 13, 1882; *Belle Plaine News,* March 24, 1883). These were the final groups of bronze sculpture for the tomb. (A bronze statue of Abraham Lincoln was cast and set in place in 1874 [*St. Albans Weekly Messenger,* September 11, 1874; *St. Albans Weekly Messenger,* November 6, 1874]. A Naval group was cast in 1875 and, after being displayed at the Centennial Exposition in Philadelphia, it and an Infantry group were installed in 1877 [*New Orleans Republican,* May 5, 1877]. All of these earlier, 1874-77-period, figures were cast by Ames, though whether under Silas or Melzar's supervision is not clear.) These military groups, each dramatically posed in the heat of the action of battle, were some of the largest and most complex bronze sculpture casting jobs ever done up to this time on this side of the Atlantic. These figures/groups were all sculpted by Vermont sculptor Larkin G. Meade at his studio in Florence, Italy.
- Statue of Nathan Hale, in front of Connecticut State Capitol, Hartford, 1887. The sculptor was Karl Gerhardt (*Boston Post,* June 14, 1887).
- Saugus, Massachusetts, Soldiers' Monument, 1890. The monument, designed by Melzar Mosman, features bronze soldier and sailor figures and a granite "heroic" female figure (*The Boston Globe,* July 5, 1895).
- Ulysses S. Grant Monument, Lincoln Park, Chicago, unveiled 1891. This equestrian figure of Grant was designed by sculptor Louis T. Rebisso and stands on a stone base designed by Chicago architect Francis M. Whitehouse (Bach and Gray, 132-33; Ransom, *Connecticut's Monumental Epoch,* 58: 104).
- Bronze doors for House wing of U.S. Capitol, Washington, D.C., 1903-05. Complementing the Senate doors cast by his father at the Ames foundry and installed in 1869, these were also part of the same design commission awarded to sculptor Thomas Crawford and completed by William H. Rinehart. Like those for the Senate, the clay models for these were also damaged in shipping back to the United States from Rome and were restored by Silas Mosman. The House doors models were stored away until 1903, when M. H. Mosman was commissioned to execute the doors (*Evening Star,* June 4, 1905). Like the Senate doors, each contains five panels of intricately detailed scenes of American history. M. H. Mosman's being awarded this highly important project reflected the celebrity the artist had acquired as a founder and sculptor (these House doors are also described and illustrated in Architect of the Capitol, *Art in the United States Capitol,* 346-47).

Melzar H. Mosman appears to have worked in the Ames statuary foundry under his father's direction during the period when the Grant Monument's figure would likely have been cast and may have been directly involved in this work.

Highland's Significance in Funerary Art in the Local Context

Highland Cemetery displays an impressive array of monuments and markers that reflect the variety of types, styles, and materials characteristic of funerary art in cemeteries in the older-settled areas of southern Michigan.

Highland is unusual in that its grounds contain so many monuments and markers that predate the cemetery's actual founding. There may be as many as 200 of these whose inscriptions and dates can still be read; many others whose inscriptions are too worn to read could also perhaps predate 1864. These (presumably along with the related remains) were moved from earlier Ypsilanti cemeteries in the years after Highland's opening in 1864.

Materials: Marble, Sandstone, Limestone, Granite, White Bronze

Marble: Most of southern Michigan's early cemetery monuments and markers, dating from the second quarter of the nineteenth century to the 1880s, appear to be fashioned from marble. Across the eastern and northeastern United States the fashion for white marble began to supplant previously popular materials like sandstone and slate in the late eighteenth century. Migrants from the eastern United States and Canada and the British Isles who formed the bulk of the pre-Civil War era settlers in Michigan brought the new fashion with them. In the United States Vermont was an early center of marble production. The 1931 Vermont Marble Company catalog illustrates examples of marble tablet markers in Vermont dating from the late 1700s, and quarrying at the key locations of West Rutland and Proctor (originally Sutherland Falls) began by the early nineteenth century. Vermont Marble, the state's leading producer in the late nineteenth and early twentieth centuries, was organized in 1880 as an amalgamation of businesses dating back to 1857 and before (Gale, 95-115). It seems likely that much, perhaps even most, of the marble used in Michigan in the second half of the nineteenth century after through railroad connections were established came from Vermont. The predecessor Vermont Marble Company, one of the firms merged into the expanded company of the same name, began manufacturing its own line of monuments in 1876, and the amalgamated company – the national industry leader – produced a succession of thick monument catalogs thereafter (Gale, 95-115). A thorough investigation of Highland's marble monuments might identify a number of their products. Marble began to lose some of its popularity toward the end of the nineteenth century, overtaken by the more wear-resistant granite.

Sandstone
Highland contains few sandstone monuments; the c. 1865-70-period McKinstry obelisk monument is the primary one **(Photo 44)**. At the time the McKinstry Monument was created, sandstone for building purposes was available from several Michigan sources, but these were mostly small-scale local operations. The Ionia quarries and those in the western Upper Peninsula, soon to become major producers, were then only in their early stages of development. The source of the solid-tone brown sandstone from which the McKinstry Monument was made is not certainly known, but the color seems a close match to the Connecticut Valley sandstones from Connecticut and Massachusetts that were so much in use for building purposes in the Northeast and beyond by this time. Detroit's Elmwood Cemetery and some other cemeteries in southeastern Michigan contain some monuments that appear to be fashioned from the same kind of stone.

Limestone (Photos 51-52, 116-17)
Monuments constructed of brownish-gray limestone are few in Highland, but several of the cemetery's examples stand out for their distinctive and assertively jagged, rough-hewn finish, more rock-face than rock-face ever thought of being, but with the rough-hewn panels outlined by smooth margins. The Ferrier Monument (c. 1880s-90s) in the center circle of the six-sided star ("Snow Flake Hill") figure, with its urn-topped cross-gabled "lantern" atop the tall pedestal, is a prime example. Another, the McCready Monument in Block 39, stands out for displaying on one of the pedestal faces a carved relief of what appears to be a hunting scene (perhaps the deceased's favorite activity) with a rifle leaning against a tree stump and a small stack of birds (the results of the hunt) at the left and a large, perhaps pointer, dog walking before a grove of trees (with raised, highly sculptural foliage) to the right.

Granite
Marble as a material for cemetery monuments was popular in the nineteenth century because of the beauty of its light color and the ease of cutting and carving detail in it. But marble has the long recognized disadvantage that its carved surfaces erode significantly over time with exposure to weather. Much harder than marble, granite has the advantage of maintaining crisp, carved detailing far, far better over time. By the late nineteenth century the advent of pneumatic equipment made cutting, carving, and polishing granite much easier and cheaper than in earlier times. Previously, although granite had been used for monuments for decades, it was used almost exclusively for larger and more costly ones, such as Highland's Grant Monument. Even in such monuments, with their large blocks of stone, carved decoration tended to be simple.

Pneumatic equipment revolutionized the carving of even relatively small markers by facilitating craggy rock-face finishes – "hewn from the living stone" – and intricately carved decoration such as plant and floral detail and architectural elements **(Photos 111-12, 118)**. The row of nine closely spaced bulky granite tablets for members of the Norris family are testimony to the changes that pneumatic tools made possible. The most intricately carved in the row are the markers for Lucy Whittelsey Norris (d. 1908) and Cornella Abbott Norris (d. 1913). Lucy Norris' tablet displays a daffodil plant with high-relief flowers curving along one edge of an inscription panel with irregular edges where the stone is hewn back. The Cornella Norris marker has a high-relief lily plant along its left edge, partly draped over a raised inscription panel with scrolled right edge. The stone itself is artfully rough-finished in the extreme. Other outstanding examples of these granite tablets in the cemetery include those of Elizabeth Gromie Morrow (d. 1902), with another intricately detailed lily and scroll-form inscription panel; Paine-Gardsay monument, Block 52, with raised oak twig detail and scroll-end inscription panel; and Childs monument, Block 87, with its carved daisies and other flowers and square column, carved into one corner of the otherwise rock-face tablet.

White Bronze
Highland contains only one example of "white bronze," but it is one of the larger cemetery monument models produced by the industry **(Photo 97)**. Public and cemetery monuments of white bronze, or pure zinc, were produced in the United States from the 1870s until after World War I. The benefits claimed for white bronze were two-fold: durability and low cost. White

bronze was not subject to wearing down and, as an article in the November 15, 1885, *Scientific American* stated, "it is free from the discoloring influences of trees or growths of moss or mildew, and is not affected in the least by the elements of the atmosphere, so destructive to stone." This testimony is borne out more than a century later by the generally excellent condition of the finish of these monuments in hundreds of cemeteries and public places from Nova Scotia to Nevada, California, and British Columbia. Regarding cost, testimonials from white bronze monument purchasers published in white bronze advertising material from the 1880s make numerous references to the cost of white bronze monuments being much less than for stone ones of similar size and degree of elaborateness (Monumental Bronze Co., *Testimonials*).

The white bronze monument industry leader was the Monumental Bronze Company of Bridgeport, Connecticut, the successor to Wilson, Parsons and Company, the firm that in 1874 pioneered in the business. Monumental Bronze and a small group of subsidiary or associated companies that existed for various periods of time in Detroit, Chicago, Des Moines, Philadelphia, and St. Thomas, Ontario, produced nearly all American and Canadian white bronze public and cemetery monuments. The Detroit Bronze Company, the first of these associated firms, was incorporated on February 5, 1881 (Farmer, 811), and operated until about 1886, initially having as its territory (separate from Monumental Bronze) Michigan and all points west (Monumental Bronze Co., *Testimonials*; Rotundo, 264-67, 270-73). Highland's only white bronze monument almost certainly was made by Detroit Bronze.

Monument Types and Significant Examples in Highland Cemetery

Tablets

Most of the cemetery's oldest, nineteenth-century markers are thin upright marble tablets. Highland features an unusually large number and variety of 1830s-70s tablet markers in the southern Michigan context.

The cemetery contains the upright marble tablet marker for Walter Oakman, whose death in 1824 was the first among Ypsilanti's early settlers **(Photo 119)**. Oakman's marker, moved to Highland from the early Woodruff's Grove cemetery, bears no decoration beyond the artfully done inscription. The marker's top has a central segmental-arch tympanum flanked by concave shoulders – a form unique in Highland and certainly rare across southern Michigan. This possibly oldest Highland Cemetery marker bears the makers' name, W. E. Peters of Detroit. Peters' name is not found in the earliest, 1837 Detroit directory, but the first, 1856-57, and second, 1859-60, state gazetteer and business directories list the William E. Peters marble factory or works, Michigan Avenue just west of Woodward Avenue (there is also a Samuel or S. E. Peters marble shop or works at 13 Congress). This *could* mean that Oakman's marker was made well after his death, or simply that somehow Peters' name didn't get into the 1837 directory. Nothing is currently known about these early Detroit monument makers.

Monuments and markers in Michigan cemeteries dating from before the 1830s are rare. Known examples include a small number of markers from the 1820s in one of the Sault Ste. Marie cemeteries for soldiers who died while serving at Fort Brady, and a marker in Coldwater's Lake View Cemetery for Dr. Jesse Beech, who died in 1829. The small number – doubtless there are

more than just these – may reflect not only the paucity of residents but also the early residents' lack of means to afford tombstones as well as the lack of stonecarvers in the territory. Before the completion of the Erie Canal in 1825 and the development of lake transportation, shipping stone for monuments into Michigan from more eastern places from which it presumably would have come would have been difficult (and expensive).

Most common among the cemetery's oldest tablet markers, and typical of those in other early Michigan cemeteries, are the ones with square heads **(Photos 77, 120-21)**. Often these display no decoration but a rectangular panel that, framed by a raised molding, contains only the inscription in raised letters, as in the marker for Charity Pullen (d. 1850). Other early square-head tablets display the deceased's name in raised letters within a shallow arched ribbon form cut into the stone, with the rest of the inscription simply incised below, as in the matching, side-by-side markers for Jonathan and John Ellis Courtland (d. 1836 and 1845, respectively). A number display intricately sculptural carved representations of the weeping willow – representing death, mourning, sorrow, and grief – set into shallow recesses below the head, sometimes without but more often with a representation of an urn, suggestive of sorrow but also immortality, as well. Outstanding examples are the matching stones for husband and wife Jason and Mary Cross (d. 1845 and 1846, respectively), in which the willow, with trunk on the left, overarches the centrally positioned large urn and these depictions are set within shallow recesses with fan or "batwing" forms projecting into the recesses' upper corners. Square-head markers displaying round panels containing depictions of flowers, such as the matching stones for "Little" Homer and Solon Newell (both d. 1845), and scroll forms with upraised hands with finger pointing to the inscriptions "Our Father" and "Our Mother" carved into the scrolls (Samuel and Rebecca Vail, d. 1870 and 1864, respectively).

Markers of the early slender tablet type, but with segmental-arch heads, are also common **(Photo 122)**. There are some, such as the adjoining Eli and Abigail Parke Dickinson markers (d. 1867 and 1865, respectively) that feature round or oval panels displaying an upraised hand with finger pointing into an open book (symbolically the Bible or sometimes Book of Life), others with upraised hand and finger pointing to a ribbon bearing the legend "At Rest" – for example, the marker for Laura Sisson (d. 1871) – and clasped husband and wife's hands – for example, a dual marker for Samuel and Catharine Fraine (d. 1883 and 1880, respectively). The markers for pioneer settler and businessman Mark Norris and his wife, Roccena B. Norris (d. 1862 and 1876, respectively), along with a few others, have caps with low projecting classical pediments.

A few of these tablet markers from the 1860s and 1870s are taller and display much more elaborate carving **(Photos 123-25)**. That for Annette S. Wright and her daughter Louisa A. Wright (d. 1860 and 1864, respectively) features the arched central tympanum and concave shoulder head, with raised molding across the top and down the shoulders, and the inscriptions for the deceased on a raised shield form topped by tassel-fringed circle containing the upraised hand with finger pointing out "At Rest" inscribed on a scroll. Another, for Helen May (d. 1868), displays a stylized broken pediment cap and elaborately carved foliage and flowers framing a raised oval inscription panel and overshadowed by a large bird with outstretched wings swooping down as if to clasp the deceased's soul and carry it heavenward. Directly adjacent a small low horizontal marker with reclining sculptural figure of a child labeled "Little Harry"

marks the grave of Harry May (d. 1864, "Aged 11 Ms."). A third of these markers, for Morris T. Barton (d. 1871), has an elaborately molded cap and displays below it a large slightly off-center obelisk form sheltered by a willow.

There are also a few marble tablets of Gothic-inspired design **(Photo 126)**. That for Ruth A. Gerry, M.D. (d. 1876), with its gabled top and pointed arch inscription panel, is an outstanding example for its fine carving that includes flowers carved in high relief below the arch's peak.

The most unique of Highland's marble tablet monuments is that for Mortimer Rosecrants, Brevet Captain of the 5th Regiment of U.S. Infantry in the Mexican War, who by chance died in Ypsilanti in 1848 while traveling **(Photos 27, 113)**. The monument, built "by the Corporation of Ypsilanti through the Generosity of the Officers of his regiment in testimony of their high regard for his virtue as a Man and his Gallantry as a Soldier," is a tall marble slab flanked by upward-pointing cannon barrels, the whole topped by a pediment-capped classical cornice. Presumably erected soon after Rosecrants' death, the monument and the captain's remains were moved to the present highly visible triangular plot in the intersection of two drives donated by the cemetery board in 1866 (Mann, "Monument for Mortimer Rosecrants"). One parallel to Rosecrants' distinctive monument can be found in an 1847 monument to Lt. John T. McLaughlin of the U.S. Navy in Washington, D.C.'s Congressional Cemetery. It features an upright cannon barrel flanked around the base by four cannon balls (Johnson, "'The Memory of the Community,'" 41).

Pedestals

Pedestal monuments, in which a low base supports a typically not very tall square-plan pedestal structure containing inscription spaces on its faces, form another monument type commonly erected in the nineteenth century. Linden-Ward illustrates parallels between imaginary urn-topped monuments in early nineteenth-century mourning pictures and the pedestal monuments beginning to appear in American cemeteries in that time period. *Silent City on a Hill* also illustrates views of monuments from early guidebooks to Pere-Lachaise and Mount Auburn that show pedestals as well as other monument types such as columnar and obelisk; these and other such view books may have played a substantial role in the proliferation of these and other forms of classical derivation in American cemeteries (see Linden-Ward, 135-36 and 215-55).

Of Highland's earlier marble pedestal monuments, one in particular, the Jenness Monument (Martha Jane Jenness, d. 1849) in Block 93 stands out as significant in artistic terms for its overtly Greek Revival character – highly unusual in southern Michigan **(Photo 93)**. It displays in simplified form a classical pediment, with acroteria-decorated ends, above a molded classical cornice capping each face of the pedestal and the whole structure topped by a large classical urn resting on its own base. This is another of the few "signed" early monuments in the cemetery, displaying a hard-to-read carver or firm name, perhaps Halpin S. Dimit or Halpin & Dimit, from Detroit.

The Champion-Skinner Monument (Theodore Champion, d. 1854, George N. Skinner, d. 1850), which marks the center of the cemetery's five-pointed star figure, is a second fine marble example notable for its imposing size, its relief carving of plant forms above the raised inscription plaques, and large draped urn cap **(Photo 41)**.

Built, it appears, of several different kinds of limestone, the Hawkins Monument (Block 52) is one of the most distinctive of Highland's pedestals **(Photo 127)**. Its tall pedestal displays in each face a vertical pattern of twig-like forms in high relief around a centered cartouche-like name plaque. The two-step base is faced in a rock-face pattern carved to read like irregularly shaped small stones. The monument is capped by a spherical or globe form.

Among the granite pedestal monuments, the Starkweather Monument (John Starkweather, d. 1883) in Block 87 is an outstanding example **(Photo 98-99)**. Towering, it seems, over other pedestal monuments in Highland, the massive gray granite structure has attenuated composite columns set into niches at the corners flanking the tall inscription panels and an inordinately tall draped urn crowning the steeply sloping pointed cap. (The Starkweather plot also features the apparently life-sized granite representation of the favorite of John Starkweather's dogs.)

Like the Starkweather Monument, the c. 1880s-90s granite Bennett Monument in Block 64 is also a significant artistic achievement in Highland Cemetery **Photo 108)**. In it the pedestal with its four faces is sheltered by a projecting gabled structure with short Romanesque columns at the corners supporting the four gables. A small pedestal above the cross gable supports a massive draped urn. A special highlight of the monument's design is the contrasting hues of the stonework – the darker polished finish of the BENNETT lettering on the base; columns, sillcourse, and panels of the pedestal; ivy vines and script B in the pedestal gable in each face; and panels in the urn's base against the monument's preponderant lighter gray unpolished granite finish.

Obelisks

Several dozen obelisks dot Highland's grounds. The obelisk has its origins in ancient Egypt. Napoleon Bonaparte's occupation of Egypt in 1798-1801 with the investigations of ancient Egyptian culture and the thousands of artifacts brought back – most of the artifacts, captured by the British Navy, ended up in the British Museum – resulted in a growing interest in things Egyptian in Europe and America in the early nineteenth century. In the United States this inspired a spate of Egyptian Revival public buildings including courthouses, jails, and even churches in the 1830s and 40s but also began a more long-term interest in ancient Egypt-inspired funerary art and architecture including Egyptian Revival gate structures and mausoleums. But the most prolific manifestation of the fascination with ancient Egypt was obelisk-form monuments, which began to appear in American cemeteries in the early nineteenth century and remained a popular form for cemetery monuments into the twentieth century. Boston's 1825-42 Bunker Hill Monument – 220 feet tall, vastly larger than the Egyptian obelisks, which were each built from a single block of stone – must have done much to popularize the obelisk as a form for cemetery monuments. Washington, D.C.'s 555-foot tall Washington Monument, built in 1848-84, must have served as a further encouragement to a later generation of granite obelisk cemetery monuments, often much taller than the earlier ones, which had been typically built of marble (Federal Writers' Project, *Washington,* 320-22; Warren, 146-52, 183-89, 304). As noted above, illustrations in early guidebooks to rural cemeteries such as Pere-Lachaise and Mount Auburn may also have had a significant impact on promoting obelisk – and other – types of monuments inspired by the monuments of classical antiquity.

Of Highland's more than two dozen nineteenth-century marble obelisks, a dozen of them are concentrated in the teardrop-shaped area that, located nearby southwest of the chapel, includes blocks 90-93 (**Photos 91-92, 94)**. These obelisks are typical of those from the pre-Civil War era found in cemeteries across southern Michigan in their marble material and variety of forms that more often than not vary from a "true" obelisk with four sides that slant slightly inward as they rise from ground level to a pointed, pyramid cap. In Highland's obelisk monuments, the obelisk form typically rises either from a very low, projecting base – as in the George Hall (d. 1860) monument – or atop a taller square-plan pedestal, as in the Peck monument in Block 92 or Luella/Jessie/Freddie Stewart (all d. 1871) monument in Block 1. Within the basic obelisk form, there are innovations: for example, a number display canted edges in the upper part of the obelisk.

The larger obelisk monuments are of granite – the exception is the obelisk-on-pedestal form, 1864-1870 period McKinstry Monument (Block 84), unique in the cemetery for its construction of brownish sandstone (**Photos 25-26, 44, 104-06, 129)**. The Dow Monument (Block 64), noticed in an 1870 newspaper story, may be the oldest of the cemetery's granite obelisks. Like the nearby Rice-Case obelisk (Block 65), it exemplifies the obelisk-on-pedestal form, with raised shield-shaped inscription panels on the pedestal and two step tall base. Like these, the Watling Monument (Block 58) also displays a similarly imposing austerity of form, with unembellished obelisk atop severely square-plan pedestal and two-step base.

On the other hand, the Conklin Monument (Isaac N., d. 1884, Harriet G., d. 1885) in Block 87 illustrates a new decorative sense **(Photo 100).** Although of a form that fits into the obelisk-on-pedestal pattern, it takes on greater complexity in its polished and unpolished granite finishes that impart contrasting hues and in its form, with a tall base with concave inward-slanting sides and the obelisk divided into a tall shaft and a short cap, decorated with tassels hanging from the apex.

The Conklin also illustrates the growing height the cemetery's granite obelisks were attaining. The tallest obelisk, the Sanders Monument (Josiah F., d. 1890, Caroline H., d. 1888) in Block 58, displays a low pedestal base whose gracefully concave sides form a sleek transition into a tall and especially slender obelisk – a form of obelisk monument widely built in the coming years **(Photo 26)**. Monument designer Charles B. Canfield's Goodrich obelisk of this form in a Chicago cemetery was illustrated in "Charles B. Canfield and His Work" (*The Monumental News,* Jan. 1896) as a prime example of Canfield's monumental work.

Columnar Monuments

Monuments of "columnar" form – in which a classical column serves as the primary feature – date back to Roman times and include Trajan's Column and the Column of Marcus Aurelius in Rome itself and "Pompey's Pillar" in Alexandria, Egypt. Europeans took a new interest in these structures in the seventeenth, eighteenth, and nineteenth centuries, and the result was that the Roman monuments were adopted as models for many new ones commemorating important events and people. What was likely the first columnar monument in the United States was built in Boston in 1790-1791 to commemorate that city's important role in the American Revolution.

Designed by Charles Bulfinch, the (long ago demolished) monument with its sixty-foot tall Doric column rested atop an eight-foot tall square pedestal that contained inscription tablets on all sides. Another early – and far larger – example is Baltimore's still standing monument to George Washington. Built in 1815-1829 but not fully completed until 1842, the monument, a Doric column topped by a figure of Washington, has a height of 180 feet. These first American columnar monuments were the forerunners of a great many such large columnar commemorative monuments built across the nation in the nineteenth and early twentieth centuries.

Like the obelisk monuments, the large-scale columnar monuments had as their offspring a vast array of typically much smaller-scale marble columnar cemetery monuments in cemeteries across the land. Highland Cemetery contains numerous examples **(Photos 96, 101)**. The c. 1874 Yeckley monument in Block 92 is similar to a great number of examples in southern Michigan's cemeteries, with an urn-capped unfluted Tuscan column rising from a square pedestal base. In sharp contrast to Yeckley's modest size and simplicity of finish is the splendid artistic achievement that is the Benjamin Follett Monument (erected during the 1864-1870 period) in Block 63. Above a tall octagonal pedestal, its four broader faces capped by arches supported on pendentives, an octagonal shaft or column rises from a molded base to an elongated "capital" displaying elaborately carved detail. At the top is a large and also elaborately detailed classical urn form. The front of the shaft presents a raised shield-like form displaying additional inscriptions beyond those in the pedestal. (The Follett plot also contains two elaborately carved marble markers of tablet and console or scroll form.)

Pedestal-and-Shaft Monuments

What we are calling the "pedestal-and-shaft" type, in which a pedestal supports a taller upper shaft not of columnar or obelisk form, was widely built in the nineteenth century but only rarely after the early twentieth century. Twentieth-century monument trade publications don't include them as one of the standard types of monuments. Highland's pedestal-and-shaft monuments include some of the cemetery's finest pieces of funerary art. Most appear to date from the 1860s to 80s **(Photos 12, 95, 102-03, 132-33)**. Outstanding marble examples include the Moore Monument (Adeline, d. 1868; Charles, d. 1870) in Block 70, c. 1873 Dodge Monument in Block 69, and Worden Monument (Chauncey Worden, d. 1876) in Block 92. The Moore Monument displays Gothic touches, its pedestal with gabled faces and slightly recessed Gothic arch inscription panels – an ivy vine in relief in the head of each arch – and the shaft above displaying recessed pointed arch upper and lower panels in each face. The Dodge's square-plan pedestal and shaft display incised detailing that outlines panels and includes trefoil shapes. The Worden Monument's pedestal has tall gables, supported by console brackets at their lower ends, sheltering oval saucer-like (with raised edges) inscription panels, and an urn-topped octagonal shaft with gable forms capping the four broader faces. Notable granite examples are the c. 1880s Edwards-Cross Monument, Block 77, and Morton Monument, Block 86, the latter displaying drip mold-capped arched inscription panels in the pedestal and a draped shaft.

One final example of the pedestal-and-shaft monument type is the c. 1882 Lee Monument in Block 91, Highland's only example of the White Bronze/cast zinc monuments widely used in cemeteries across the United States and Canada from the 1870s into the early twentieth century **(Photo 97)**. At twelve feet ten inches in height, the monument was one of the taller standard

cemetery monument models offered by the Monumental Bronze Company of Bridgeport, Connecticut, and its affiliated companies including the Detroit Bronze Company, which, operating in the 1881-1886 period, almost certainly cast and fabricated this one. The c. 1883 *Catalogue of the Detroit Bronze Co.* (81) illustrates this monument design as no. 214, priced at $395 (inscription panels cast to order would add to the price).

Canopy Monuments

The American Monument Association's *Memorial Symbolism, Epitaphs and Design Types* describes the canopy type as a "columnated monument usually enshrining an underground vault" (52). Like other monument types, it dates back to classical antiquity. Monuments placed beneath canopies finished in classical dress appeared at Pere-Lachaise in the early nineteenth century and at Mount Auburn by 1847 (see Linden-Ward, 95, 98, 252). The 1901 Edwin F. and Alice Follett Uhl Monument in Block 62 is a fine example of the canopy monument, and Highland's only example **(Photos 109)**. In it two parallel rows of columns support a roof structure that shelters a raised platform (such structures sometimes rest atop the deceased's remains, but here separate headstones in front of the monument suggest the Uhls are buried there rather than beneath the platform). Standing on a three-step high base, the Uhl Monument is an elegant granite structure with intricately carved Ionic columns supporting a classical entablature formed of low architrave and a taller frieze displaying curvilinear foliage forms and centered 1901 date. There is a projecting classical cornice above a band of dentils. The monument is very close in design to another, possibly earlier monument, for Michigan Central Railroad magnate James F. Joy, in Detroit's Elmwood Cemetery (see Frank, Photo 11). Joy died in 1896.

Sarcophagus Monuments

The Roberts Monument in Block 53 is Highland's pre-eminent example of the sarcophagus type **(Photos 110)**. The type is supposed to have had its "origin in the stone coffins of antiquity, notably in Egypt" (American Monument Association, 55). More modern-day sarcophagus monuments are large and low, horizontal structures that include not only ones that actually contain the remains of the deceased but also ones that, while not housing any remains, are patterned after them. The Roberts Monument, like Uhl, presents a display of classical architecture, with attenuated composite columns at the corners supporting a classical entablature with cushion-topped cornice. The monument's design seems to have been very broadly inspired by the most famous ancient Roman example, the Scipio Sarcophagus, or tomb of Cornelius L. Scipio Barbatus, now preserved in the Vatican Museum (see American Monument Association, 55; Presbrey-Leland Studios, 90). This Roman monument has served as the model for American sarcophagus monuments going back at least to the one built in the mid-1840s for Commodore Isaac Hull's remains in Philadelphia's Laurel Hill Cemetery (*Guide to Laurel Hill Cemetery* (1847), 33).

Batchelder Bros.: Hiram, Don Carlos, and Norman Batchelder

A story, "Highland Cemetery and its Monumental Attractions," in the July 23, 1870, *Ypsilanti Commercial* begins by stating that in the cemetery stand "several monumental works of art bearing the inscriptions, Follet[t], Dow, Quirk, Moore, McKinstry, &c. [by means of which] Batchelder Bros. [a local monument works] have here indicated their skill." The 1870 newspaper

story and 1881 history list some of the same monuments, and many of them still stand out today as outstanding examples among the cemetery's thousands of monuments and markers.

Another article in the *Commercial,* dated September 2, 1876, celebrated the then recently placed marker for Commodore James Patterson McKinstry, which it called "Probably one of the finest headstones in the State…" **(Photos 44-45)**. (The large brown sandstone McKinstry obelisk monument in the same plot at the center of the Maltese cross/Prospect Hill figure was presumably the McKinstry monument named in the 1870 article, though Commodore McKinstry's headstone was also the work of the Batchelder firm.)

> The [Commodore McKinstry] headstone – in accordance with the wish of his sister, Mrs. Ann Van Cleve, widow of the late Judge Van Cleve – presents a man of war under full sail, representing the ship he was accustomed to command. The ship is cut on the face in relief nine inches thick, with the shoulder-straps, stars and anchor on top, the insignia of his rank. It is designed and executed by Mr. D. C. Batchelder, marble manufacturer in this city. It is manufactured of Italian marble. … It is a great attraction, almost daily being surrounded by crowds of visitors, and receiving high encomiums.

The above 1870 and 1876 stories in the *Commercial* refer to Ypsilanti's Batchelder monument works as producers of outstanding examples of the funerary art of the time at Highland Cemetery. The Batchelder business was established in Ypsilanti in 1850 by Hiram Batchelder, who was born in 1827 in Strafford, Orange County, Vermont. Hiram had migrated to Albany, New York, at the age of fourteen and then after a few years to West Rutland, Vermont, where he learned the "trade of marble cutting" (Pierce, 292). One of Hiram's younger brothers, Don Carlos (born 1834), joined him as an apprentice in 1852. "He [D. C.] became quite proficient as a letterer and carver, and in 1855 went to Janesville, Wis., where he entered in business for himself" (*ibid.*), but came back to Ann Arbor in 1859 and to Ypsilanti in 1863 after two years' service in the Civil War. Another brother, Norman (born 1831), joined Don Carlos in the business in Janesville, but joined Hiram in Ypsilanti about 1859 when Don Carlos left Janesville for Ann Arbor. The 1860 Hawes' state gazetteer and business directory lists H. Batchelder, "manufacturer and dealer in monuments, tombstones, furniture, &c., of the Rutland, Vermont and Italian marble." The Batchelder & Bro. (Hiram and Norman) marble works is listed in the next, 1863-64 and 1867-68 editions, but sometime in the early 1870s Norman dropped out of the marble business, moving to Boston and entering the field of insurance (Pierce, 292). Don Carlos Batchelder, who seems to have returned to his father's business in the 1860s, is listed as proprietor in the 1875 and 1877 gazetteers, but soon after also dropped out, becoming involved in real estate and banking. He became president of the newly formed Ypsilanti Savings Bank in 1879.

Pray's 1878-79 Washtenaw County directory contains a large advertisement (253) and also illustration for Batchelder & Co., whose partners were by then Hiram Batchelder along with George W. Loughbridge and James H. Wilcox. The illustration (252) shows the firm's two-story brick Italianate block on North Washington Street in downtown Ypsilanti with a fine display of their monuments out front and alongside the building. The 1881 Chapman history said of

Batchelder & Co., "From Detroit to Jackson, each cemetery holds a testimonial to the excellent quality and style of the monuments sent from their shops. In Wayne, Pontiac, Jackson, Lenawee and many other counties the monuments of this shop are well known" (1140). Hiram, too, dropped out of the marble business in the early 1880s, having become increasingly involved in the carriage building trade since the late 1860s. Loughbridge and Wilcox and later Loughbridge alone continued the former Batchelder monument business at least into the 1890s (Chapman, 1193; Colburn, 131, 195, 231; Pierce, 292).

The Batchelder works' monuments listed in the 1870 and 1876 newspaper stories include some of the finest of those dating from Highland's early days. These include the marble Follett columnar and Moore pedestal-and-shaft monuments and McKinstry and Dow sandstone and granite obelisk monuments discussed above in the sections devoted to those monument types, the Commodore McKinstry marker noted above, and also the Quirk, another early granite monument, likely the first erected of the cemetery's broad and massive horizontal tablet-type monuments (**Photos 44-45, 101-03, 128-29)**. Another marble marker that, with fine detail including an abundance of intricately carved flowers across the top, was almost certainly the Batchelders' creation was that for Don Carlos Batchelder's wife, Maria Morton Batchelder (d. 1876) **(Photo 131)**.

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Previous documentation on file (NPS): N/A

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

Primary location of additional data:
__X_ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property _About 57 acres_____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)
1. Latitude: 42.259035 Longitude: -83.612656

2. Latitude: 42.259259 Longitude: -83.607772

3. Latitude: 42.253360 Longitude: -83.608740

4. Latitude: 42.253290, Longitude: -83.612500

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone:	Easting:	Northing:
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

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

All that part of the W ½ of the NE ¼ of Section 4 of T3S, R7E, west of North River Street and extending north 2125 feet from the south line of said NE ¼ of Section 4.

Boundary Justification (Explain why the boundaries were selected.)

This includes all that part of the cemetery property that has been developed for cemetery use. It also includes a fringe of wooded property along and below the steep slopes along the west and south sides of the property purchased for the cemetery in 1863 but never developed and now to be transferred to public ownership for future preservation as natural areas. It does not include the north end of the property owned by the cemetery association that has never been developed or is currently occupied by the DTE Energy solar array.

11. Form Prepared By

name/title: _Robert O. Christensen_____
organization: _Consultant_____
street & number: _645 S. Grand Ave._____
city or town: _Lansing_____ state: _MI_____ zip code: _48933_
e-mail: _christensenro49@gmail.com_____
telephone: _(517) 525-4988_____
date: _September 2019_____

Additional Documentation

Submit the following items with the completed form:

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

Plans

Plan 1: Current plan of the entire nominated part of the cemetery property.

Plan 2: Plan of the cemetery as laid out in 1863-64.

Plan 3: Unexecuted 1906 Plan by O. C. Simonds & Co. for Quirk/southeast addition.

Photographs

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

Photo Log

Name of Property: Highland Cemetery
City or Vicinity: Ypsilanti
County: Washtenaw State: Michigan
Photographer: Robert O. Christensen
Date Photographed: Various dates in 2018-2019 – see list
Description of Photograph(s) and number, include description of view indicating direction of camera:

PHOTOGRAPHS

Entrance Area

1 of 134: Entrance from River Street looking WNW. August 2018.
MI_Washtenaw County_Highland Cemetery_0001

2 of 134: Entrance close-up looking NW. 2017 sign standard in foreground, 1912 gates/fencing to its left. August 2018.
MI_Washtenaw County_Highland Cemetery_0002

3 of 134: 1912 entrance gates/fencing looking WNW. Starkweather Chapel in right rear. August 2018.
MI_Washtenaw County_Highland Cemetery_0003

4 of 134: 1912 entrance gates detail looking NW. August 2018.
MI_Washtenaw County_Highland Cemetery_0004

5 of 134: Entrance boulevard from near Starkweather Chapel looking E toward River Street. August 2018.
MI_Washtenaw County_Highland Cemetery_0005

Around outer edges of 1863-64 Cemetery

6 of 134: Soldier's Row from near Civil War Soldiers' Monument looking NNE toward Starkweather Chapel, Morris Mausoleum in center right background to right of drive. August 2018.
MI_Washtenaw County_Highland Cemetery_0006

7 of 134: Glacier Way at bend near Civil War Soldiers' Monument looking W, steep drop-off to S in trees on left. August 2018.
MI_Washtenaw County_Highland Cemetery_0007

8 of 134: Glacier Way rounding bend at SW corner of cemetery looking N. September 2018.
MI_Washtenaw County_Highland Cemetery_0008

9 of 134: Looking SW on Glacier Way toward bend at SW corner of cemetery showing wintertime prospect (old Ypsilanti water standpipe in center-right distance). April, 2019.
MI_Washtenaw County_Highland Cemetery_0009

10 of 134: Looking ESE on Highland Avenue toward intersection with Glacier Way going SW to right and NE toward Starkweather Chapel to left. September 2018.
MI_Washtenaw County_Highland Cemetery_0010

11 of 134: Looking W along Highland Avenue from Blocks 90-91. Maltese Cross/Prospect Hill figure in distance to far right, Glacier Way heading toward Starkweather Chapel in right foreground. September 2018.
MI_Washtenaw County_Highland Cemetery_0011

12 of 134: Highland Avenue W of Maltese cross/Prospect Hill figure looking N, Edwards-Cross Monument on right. September 2018.

MI_Washtenaw County_Highland Cemetery_0012
13 of 134: Highland Avenue from S of Cedar Avenue looking N, Oak Avenue at right (Cedar not visible), hillside along W cemetery edge on left. September 2018.
MI_Washtenaw County_Highland Cemetery_0013
14 of 134: Curve on Highland Avenue near NW corner of cemetery between Blocks 25 and 29, looking NE. Course of old little-used part of former Highland Avenue runs through gap in trees near left edge. September 2018.
MI_Washtenaw County_Highland Cemetery_0014
15 of 134: Little-used part of former Highland Avenue along N edge of cemetery looking W from Block 18 where current Highland Avenue comes in from SW. April 5, 2019.
MI_Washtenaw County_Highland Cemetery_0015
16 of 134: Highland Avenue at northernmost bend near Block 18 looking WSW. Old course of Highland Avenue angles to right to area shown in Photo 15. September 2018.
MI_Washtenaw County_Highland Cemetery_0016
17 of 134: Highland Avenue from N of Woodside, east edge of original 1863-64 part of cemetery, Stewart Monument in center, looking SSW. September 2018.
MI_Washtenaw County_Highland Cemetery_0017
18 of 134: Looking N on Highland Avenue at intersection with Cloverleaf Lane, Cloverleaf figure area upper left, Stewart Monument in center right. September 2018.
MI_Washtenaw County_Highland Cemetery_0018
19 of 134: Highland Avenue looking SSE from position E of Cloverleaf figure and N of S drive of Evergreen to Blocks 170-73. SW corner of Blocks 170-73 to left. September 2018.
MI_Washtenaw County_Highland Cemetery_0019

Interior Drives in 1863-64 Cemetery
20 of 134: Looking NW along Cedar Avenue from Glacier Way W of Starkweather Chapel. September 2018.
MI_Washtenaw County_Highland Cemetery_0020
21 of 134: Glacier Way behind Starkweather Chapel looking SW toward Highland Avenue in the right distance, Maltese Cross/Prospect Hill figure in distance off to right. September 2018.
MI_Washtenaw County_Highland Cemetery_0021
22 of 134: Oak Avenue looking SW toward Cedar Avenue (horizontally, across center of view). September 2018.
MI_Washtenaw County_Highland Cemetery_0022
23 of 134: Looking N across Cedar Avenue from center of Maltese cross figure. September 2018.
MI_Washtenaw County_Highland Cemetery_0023
24 of 134: Looking NW on Birch Run from NW of Starkweather Chapel, Blocks 66 and 65 (left) and 53 (right). September 2018.
MI_Washtenaw County_Highland Cemetery_0024
25 of 134: Looking WNW over Blocks 64, 65,62, 58. Grant Monument far left; Brayton Mausoleum to its right; Bennett Monument to its right; Watling Monuments at far right. March 2019.
MI_Washtenaw County_Highland Cemetery_0025
26 of 134: Sanders obelisk monument, Block 58, looking W, December 2018.
MI_Washtenaw County_Highland Cemetery_0026
27 of 134: Looking NNE toward Rosecrants Monument, Block 38, McCready Monument on right, Cloverleaf figure just out of view to right. September 2018.
MI_Washtenaw County_Highland Cemetery_0027
28 of 134: Orchard Avenue looking W, Cedar Avenue to right, Birch Run intersecting from left. September 2018.

MI_Washtenaw County_Highland Cemetery_0028
29 of 134: Looking WSW from Cloverleaf figure, Highland Avenue horizontal to right, Clover Leaf Avenue left. September 2018.
MI_Washtenaw County_Highland Cemetery_0029
30 of 134: Looking SE over Blocks 35 and 36 on left to Block 56, Clover Leaf Avenue coming down to Highland Avenue, right edge, and Orchard Avenue, in distance (center). September 2018.
MI_Washtenaw County_Highland Cemetery_0030
31 of 134: Looking ESE from south side of Horseshoe figure toward Cloverleaf figure in far distance. Blocks 34, 35, and 36 on left and Blocks 29, 55, and 49 on right, September 2018.
MI_Washtenaw County_Highland Cemetery_0031
32 of 134: E of Block 23 looking SE on Woodside Avenue. September 2018.
MI_Washtenaw County_Highland Cemetery_0032
33 of 134: Clover Leaf Avenue at Woodside Avenue intersection N of Horseshoe looking E on Woodside Avenue. September 2018.
MI_Washtenaw County_Highland Cemetery_0033
34 of 134: Looking W along Woodside Avenue at intersection NW of Cloverleaf figure, Rosencrants Monument in intersection at left center. September 2018.
MI_Washtenaw County_Highland Cemetery_0034
35 of 134: Highland Avenue near Block 21 looking NE. September 2018.
MI_Washtenaw County_Highland Cemetery_0035
36 of 134: Looking SSE along Orchard Avenue toward Quirk Receiving Vault (center right in distance) and Administration Area Shed (left in background), Block 52 (right) and 51 (left). September 2018.
MI_Washtenaw County_Highland Cemetery_0036
37 of 134: Looking NNW from position just N of Starkweather Chapel, Orchard Avenue in center distance, Highland Avenue angling to right. September 2018.
MI_Washtenaw County_Highland Cemetery_0037
38 of 134: Looking NW on Birch Run Avenue from position just N of Starkweather Chapel. September 2018.
MI_Washtenaw County_Highland Cemetery_0038

Geometric Figures
39 of 134: Five-Pointed Star figure from distance looking SW, tracks in lawn outlining one point of star in foreground. August 2018.
MI_Washtenaw County_Highland Cemetery_0039
40 of 134: Five-Pointed Star figure with Champion Monument in circle in center looking E. August 2018.
MI_Washtenaw County_Highland Cemetery_0040
41 of 134: Champion Monument looking NW. August 2018.
MI_Washtenaw County_Highland Cemetery_0041
42 of 134: Maltese Cross/Prospect Hill, with McKinstry Monument in center rear, looking W. September 2018.
MI_Washtenaw County_Highland Cemetery_0042
43 of 134: Looking ESE across Maltese cross/Prospect Hill figure, McKinstry Monument in center. September 2018.
MI_Washtenaw County_Highland Cemetery_0043
44 of 134: McKinstry Monument looking NW. September 2018.
MI_Washtenaw County_Highland Cemetery_0044
45 of 134: Commodore McKinstry marker looking W. September 2018.
MI_Washtenaw County_Highland Cemetery_0045

46 of 134: Looking NE toward Cloverleaf figure, Orchard Avenue in foreground. March 2019.
MI_Washtenaw County_Highland Cemetery_0046
47 of 134: Gilbert-King Monument and center circle of Cloverleaf figure looking E. September 2018.
MI_Washtenaw County_Highland Cemetery_0047
48 of 134: Gilbert-King Monument and center circle of Cloverleaf figure looking SW. September 2018.
MI_Washtenaw County_Highland Cemetery_0048
49 of 134: Horseshoe figure looking SW. September 2018.
MI_Washtenaw County_Highland Cemetery_0049
50 of 134: Looking E at Ferrier Monument in Star of David/Snow Flake Hill figure center circle. September 2018.
MI_Washtenaw County_Highland Cemetery_0050
51 of 134: Looking NNE at Ferrier Monument in Star of David/Snow Flake Hill figure center circle. September 2018.
MI_Washtenaw County_Highland Cemetery_0051
52 of 134: Ferrier Monument looking NE. September 2018.
MI_Washtenaw County_Highland Cemetery_0052

Buildings and Structures in 1863-64 Cemetery

53 of 134: 1880 Gate Lodge/Office (office is low left-hand wing) looking NW. August 2018.
MI_Washtenaw County_Highland Cemetery_0053
54 of 134: 1880 Gate Lodge looking W. August 2018.
MI_Washtenaw County_Highland Cemetery_0054
55 of 134: 1880 Gate Lodge/Office (office at left) looking ENE. April 2019.
MI_Washtenaw County_Highland Cemetery_0055
56 of 134: 1880 Gate Lodge/Office (office at right) looking SE. August 2018.
MI_Washtenaw County_Highland Cemetery_0056
57 of 134: Current Office/Garage and Storage Shed, with corner of 1880 office at far right, looking NW. August 2018.
MI_Washtenaw County_Highland Cemetery_0057
58 of 134: 1951 Caretaker's House (left) and 3-bay Garage (right) looking NE. August 2018.
MI_Washtenaw County_Highland Cemetery_0058
59 of 134: Gerganoff Mausoleum (left foreground) and Quirk Memorial Receiving Vault (background) looking NNE. August 2018.
MI_Washtenaw County_Highland Cemetery_0059
60 of 134: Quirk Memorial Receiving Vault looking ENE, columbarium niches at either end of low retaining walls. August 2018.
MI_Washtenaw County_Highland Cemetery_0060
61 of 134: Quirk Memorial Receiving Vault entry detail looking N. August 2018.
MI_Washtenaw County_Highland Cemetery_0061
62 of 134: Starkweather Memorial Chapel looking WSW. August 2018.
MI_Washtenaw County_Highland Cemetery_0062
63 of 134: Starkweather Memorial Chapel looking WNW. August 2018.
MI_Washtenaw County_Highland Cemetery_0063
64 of 134: Starkweather Memorial Chapel looking NE. August 2018.
MI_Washtenaw County_Highland Cemetery_0064
65 of 134: Starkweather Memorial Chapel looking SE. August 2018.
MI_Washtenaw County_Highland Cemetery_0065
66 of 134: Starkweather Memorial Chapel front entry detail looking NW (doors being restored). April 2019.

MI_Washtenaw County_Highland Cemetery_0066
67 of 134: Starkweather Memorial Chapel interior looking SE. S side center Tiffany window at right. April 2019.
MI_Washtenaw County_Highland Cemetery_0067
68 of 134: Brayton Mausoleum looking W. September 2018.
MI_Washtenaw County_Highland Cemetery_0068
69 of 134: Morris Mausoleum looking SW. August 2018.
MI_Washtenaw County_Highland Cemetery_0069

Soldiers' Lot and Civil War Soldiers' Monument

70 of 134: Soldiers' Lot looking NE from near Soldiers' Monument, Monument to Unknowns center foreground. December 2018.
MI_Washtenaw County_Highland Cemetery_0070
71 of 134: Soldiers' Lot looking SE toward Monument to Unknowns. March 2019.
MI_Washtenaw County_Highland Cemetery_0071
72 of 134: Soldiers' Lot, Monument to Unknowns, looking S. August 2018.
MI_Washtenaw County_Highland Cemetery_0072
73 of 134: Civil War Soldiers' Monument looking SSW, Highland Avenue making bend at right center. August 2018.
MI_Washtenaw County_Highland Cemetery_0073
74 of 134: Civil War Soldiers' Monument looking SSW. August 2018.
MI_Washtenaw County_Highland Cemetery_0074
75 of 134: Civil War Soldiers' Monument detail of base looking SSW. August 2018.
MI_Washtenaw County_Highland Cemetery_0075

Plot Containing Markers Moved from Earlier Cemeteries/Potters Field

76 of 134: 1820s marker, looking NNE. April 2019.
MI_Washtenaw County_Highland Cemetery_0076
77 of 134: Pair of markers, looking NNE. April 2019.
MI_Washtenaw County_Highland Cemetery_0077
78 of 134: Row of markers looking E, Potters Field just beyond. April 2019.
MI_Washtenaw County_Highland Cemetery_0078

1924 Quirk Addition

79 of 134: Looking SSW along W side of teardrop figure, teardrop figure with at-grade burials to left, large trees along teardrop drive showing on left side of view. View looking SSW from 1924 addition into the eastern edge of the 1863-64 cemetery shows the seamless transition between the two – the Civil War Soldiers' Monument showing in the distance near the center and the right-hand edge grounds are in 1863-64 area. August 2018.
MI_Washtenaw County_Highland Cemetery_0079
80 of 134: Looking SSE along W teardrop drive across teardrop figure to Community Mausoleum in background. August 2018.
MI_Washtenaw County_Highland Cemetery_0080
81 of 134: Looking N across teardrop figure from position in front of Community Mausoleum, intersection of E and W teardrop drives in center right. August 2018.
MI_Washtenaw County_Highland Cemetery_0081
82 of 134: Looking NNE along E drive of teardrop figure, with teardrop figure to left, from NE of Community Mausoleum. August 2018.
MI_Washtenaw County_Highland Cemetery_0082

83 of 134: Looking S across teardrop figure, drive closing off teardrop's N end in foreground, Community Mausoleum framed by trees. August 2018.
MI_Washtenaw County_Highland Cemetery_0083
84 of 134: Looking S across Blocks 127-34 from S edge of entrance boulevard tree line, teardrop with at-grade burials in distance in front of Community Mausoleum. August 2018.
MI_Washtenaw County_Highland Cemetery_0084
85 of 134: Community Mausoleum looking SE. August 2018.
MI_Washtenaw County_Highland Cemetery_0085
86 of 134: Community Mausoleum entrance looking S. August 2018.
MI_Washtenaw County_Highland Cemetery_0086
87 of 134: Worden Memorial Fountain at left, looking NW toward Starkweather Chapel. August 2018.
MI_Washtenaw County_Highland Cemetery_0087
88 of 134: Worden Memorial Fountain looking SW. December 2018.
MI_Washtenaw County_Highland Cemetery_0088

Blocks 170-173
89 of 134: General view of Blocks 170-73 area, looking NE from Highland Avenue toward lower edge. September 2018.
MI_Washtenaw County_Highland Cemetery_0089
90 of 134: Looking NE across Blocks 170-73 from E edge of Original cemetery near Highland Avenue. September 2018.
MI_Washtenaw County_Highland Cemetery_0090

Monuments
91 of 134: Blocks 92 and 93 looking NNE toward Starkweather Chapel. March 2019.
MI_Washtenaw County_Highland Cemetery_0091
92 of 134: Blocks 90-93 looking N. March 2013.
MI_Washtenaw County_Highland Cemetery_0092
93 of 134: Jenness pedestal monument, Block 93, looking NW. September 2018.
MI_Washtenaw County_Highland Cemetery_0093
94 of 134: Obelisk monuments, Blocks 90-93 area, looking E. September 2018.
MI_Washtenaw County_Highland Cemetery_0094
95 of 134: Worden Monument looking NW. September 2018.
MI_Washtenaw County_Highland Cemetery_0095
96 of 134: Yeckley columnar monument, Block 92, looking ESE. September 2018.
MI_Washtenaw County_Highland Cemetery_0096
97 of 134: Lee white bronze monument looking NW, September 2018.
MI_Washtenaw County_Highland Cemetery_0097
98 of 134: Starkweather Monument, Block 87, looking WNW. September 2018.
MI_Washtenaw County_Highland Cemetery_0098
99 of 134: Starkweather Monument – Watch looking NW. September 2018.
MI_Washtenaw County_Highland Cemetery_0099
100 of 134: Voorhees-Leetch-Conklin-Swift monuments, N of Starkweather Monument in Block 87, looking NW. September 2018.
MI_Washtenaw County_Highland Cemetery_0100
101 of 134: Benjamin Follett columnar monument, Block 63, looking NW. September 2018.
MI_Washtenaw County_Highland Cemetery_0101
102 of 134: Moore pedestal-and-shaft monument, Block 70, looking NNW. September 2018.
MI_Washtenaw County_Highland Cemetery_0102

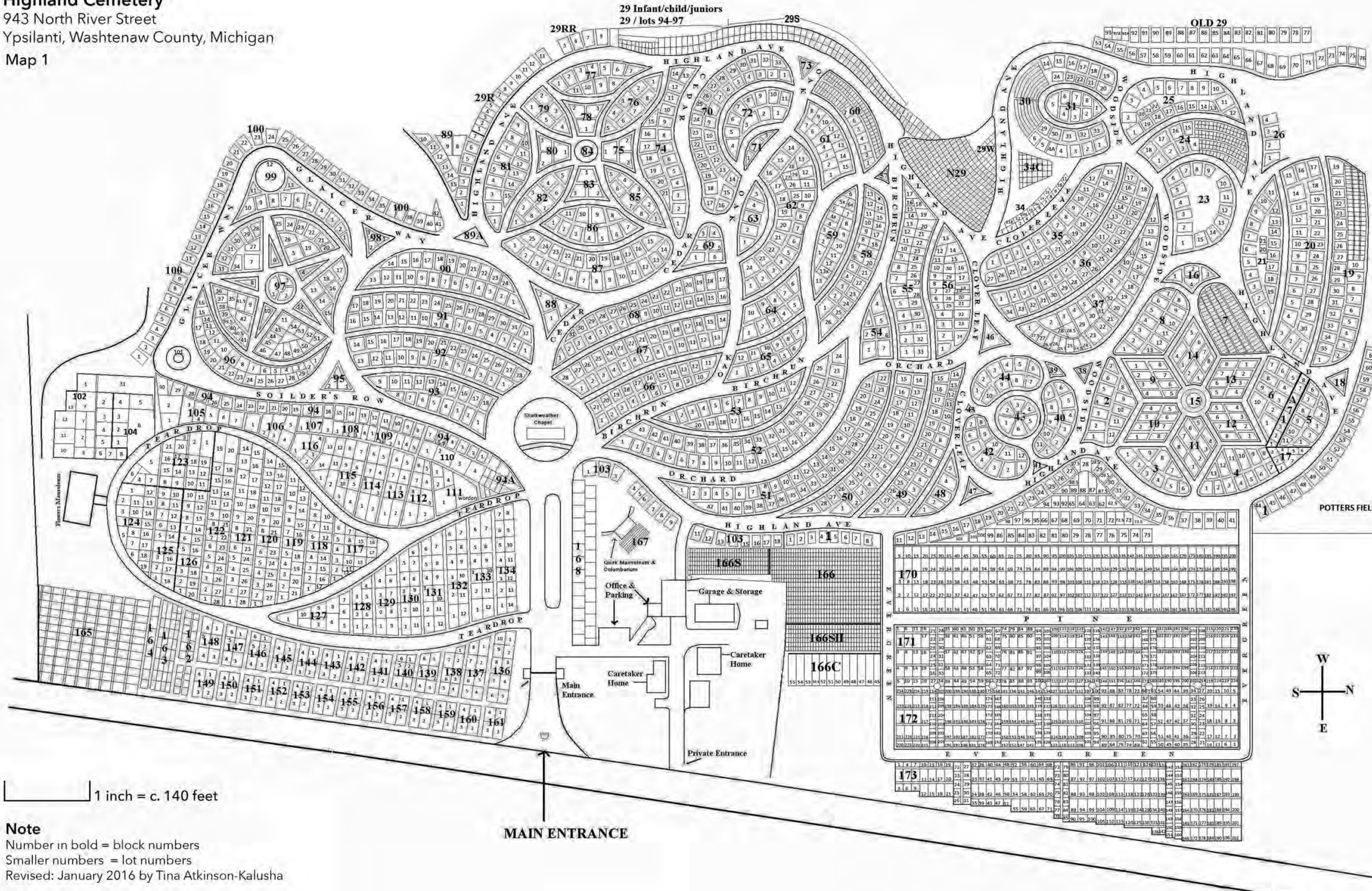
103 of 134: Dodge Monument in foreground, Follett and Uhl monuments to right, Blocks 69, 63, and 62, looking NNW. September 2018.
MI_Washtenaw County_Highland Cemetery_0103
104 of 134: Watling obelisk monument and "Winnie" Watling headstone, Block 58, looking W. September 2018.
MI_Washtenaw County_Highland Cemetery_0104
105 of 134: Winifred ("Winnie" Watling headstone looking SE. September 2018.
MI_Washtenaw County_Highland Cemetery_0105
106 of 134: Blocks 65 and 64 looking WSW. Grant Monument (tall figure-topped one) toward left; Brayton Mausoleum in center; Bickford pedestal-and-shaft monument to Brayton's immediate left; Rice-Case obelisk monument to Brayton's immediate right; Bennett Monument to Rice-Case's right in background. Uhl Monument in far background at far right. March 2019.
MI_Washtenaw County_Highland Cemetery_0106
107 of 134: Grant Monument looking SW. September 2018.
MI_Washtenaw County_Highland Cemetery_0107
108 of 134: Bennett Monument looking SW. September 2018.
MI_Washtenaw County_Highland Cemetery_0108
109 of 134: Uhl Monument, Block 62, looking N. September 2018.
MI_Washtenaw County_Highland Cemetery_0109
110 of 134: Roberts Monument looking NE. September 2018.
MI_Washtenaw County_Highland Cemetery_0110
111 of 134: Norris family monuments, Block 63, looking NW. September 2018.
MI_Washtenaw County_Highland Cemetery_0111
112 of 134: Cornelia Abbott Norris tablet marker looking N. September 2018.
MI_Washtenaw County_Highland Cemetery_0112
113 of 134: Rosencrants Monument N side looking SE. September 2018.
MI_Washtenaw County_Highland Cemetery_0113
114 of 134: Stewart obelisk monument, Block 1 opposite drive between Cloverleaf and Snow Flake Hill figures, looking NW. September 2018.
MI_Washtenaw County_Highland Cemetery_0114
115 of 134: Lawrence Monument, SE of Worden Memorial Fountain, looking NW. August 2018.
MI_Washtenaw County_Highland Cemetery_0115
116 of 134: McCready Monument, Block 39, looking N. December 2018.
MI_Washtenaw County_Highland Cemetery_0116
117 of 134: McCready Monument relief looking S. December 2018.
MI_Washtenaw County_Highland Cemetery_0117
118 of 134: Paine-Garnsay Monument, Block 52, looking SE. September 2018.
MI_Washtenaw County_Highland Cemetery_0118
119 of 134: Walter Oakman marker (Oakman's was the first death (in 1824) among Ypsilanti's early settlers). September 2018.
MI_Washtenaw County_Highland Cemetery_0119
120 of 134: Charity Pullen marker (d. 1850), Five-Pointed Star figure area, looking NE. September 2018.
MI_Washtenaw County_Highland Cemetery_0120
121 of 134: Mary and Jason N. Cross tablet markers (d. 1846/1845), Block 77, Maltese cross figure area, looking E. September 2018.
MI_Washtenaw County_Highland Cemetery_0121
122 of 134: Abigail and Eli Dickinson tablet monuments, Five-Pointed Star area, looking NNE. September 2018.
MI_Washtenaw County_Highland Cemetery_0122

123 of 134: Annette S. and Louisa A. Wright tablet monument. December 2018.
MI_Washtenaw County_Highland Cemetery_0123
124 of 134: Harry May headstone/Helen May tablet marker, Block 64, looking NNW. September 2018.
MI_Washtenaw County_Highland Cemetery_0124
125 of 134: Morris T. Barton tablet marker, Block 57, looking SSE. September 2018.
MI_Washtenaw County_Highland Cemetery_0125
126 of 134: Ruth A. Berry, M.D., marker, Block 20, looking N. September 2018.
MI_Washtenaw County_Highland Cemetery_0126
127 of 134: Hawkins pedestal monument, Block 52, looking NE. September 2018.
MI_Washtenaw County_Highland Cemetery_0127
128 of 134: Quirk Monument, left; Dow Monument, center; Follett Monument, far right. Oak Avenue in foreground and angling to right, Cedar Avenue in left center. September 2018.
MI_Washtenaw County_Highland Cemetery_0128
129 of 134: Dow Monument, Block 62, looking N. December 2018.
MI_Washtenaw County_Highland Cemetery_0129
130 of 134: Quirk Monument, Block 62, looking N. December 2018.
MI_Washtenaw County_Highland Cemetery_0130
131 of 134: Maria Batchelder marker, Block 86, looking SE. December 2018.
MI_Washtenaw County_Highland Cemetery_0131
132 of 134: Bickford pedestal-and-shaft monument, Block 64, Brayton Mausoleum behind, looking NE. December 2018.
MI_Washtenaw County_Highland Cemetery_0132
133 of 134: Morton pedestal-and-shaft monument, Block 86, looking NE. December 2018.
MI_Washtenaw County_Highland Cemetery_0133
134 of 134: Near Gilbert-King Monument at center of Cloverleaf figure, showing adjacent cradle, inclined cross, ledger stone with inscription scroll, and open book/Bible markers, looking WNW. April 2019.
MI_Washtenaw County_Highland Cemetery_0134

Highland Cemetery

943 North River Street
Ypsilanti, Washtenaw County, Michigan

Map 1



Note

Number in bold = block numbers
Smaller numbers = lot numbers
Revised: January 2016 by Tina Atkinson-Kalusha

PLAN OF HIGHLAND CEMETERY YPSILANTI MICH 1863

Meadow Marsh

Sunny Side Av

Harbor Side Way

Highland Av

Highland

Prospect Hill

Highland Av

Side Hill Av

Wood

Oak Ridge Av

Wood Land Av

Dell Wood Fountain

Dell Wood

Burr Oak Av

Oak Wood Av

Highland

Hillside Av

Red Grove Side Av

Meadow Av

Meand

Cedar Av

Central

Orchard Av

CHAPEL

Highland

Block No 1

Highland

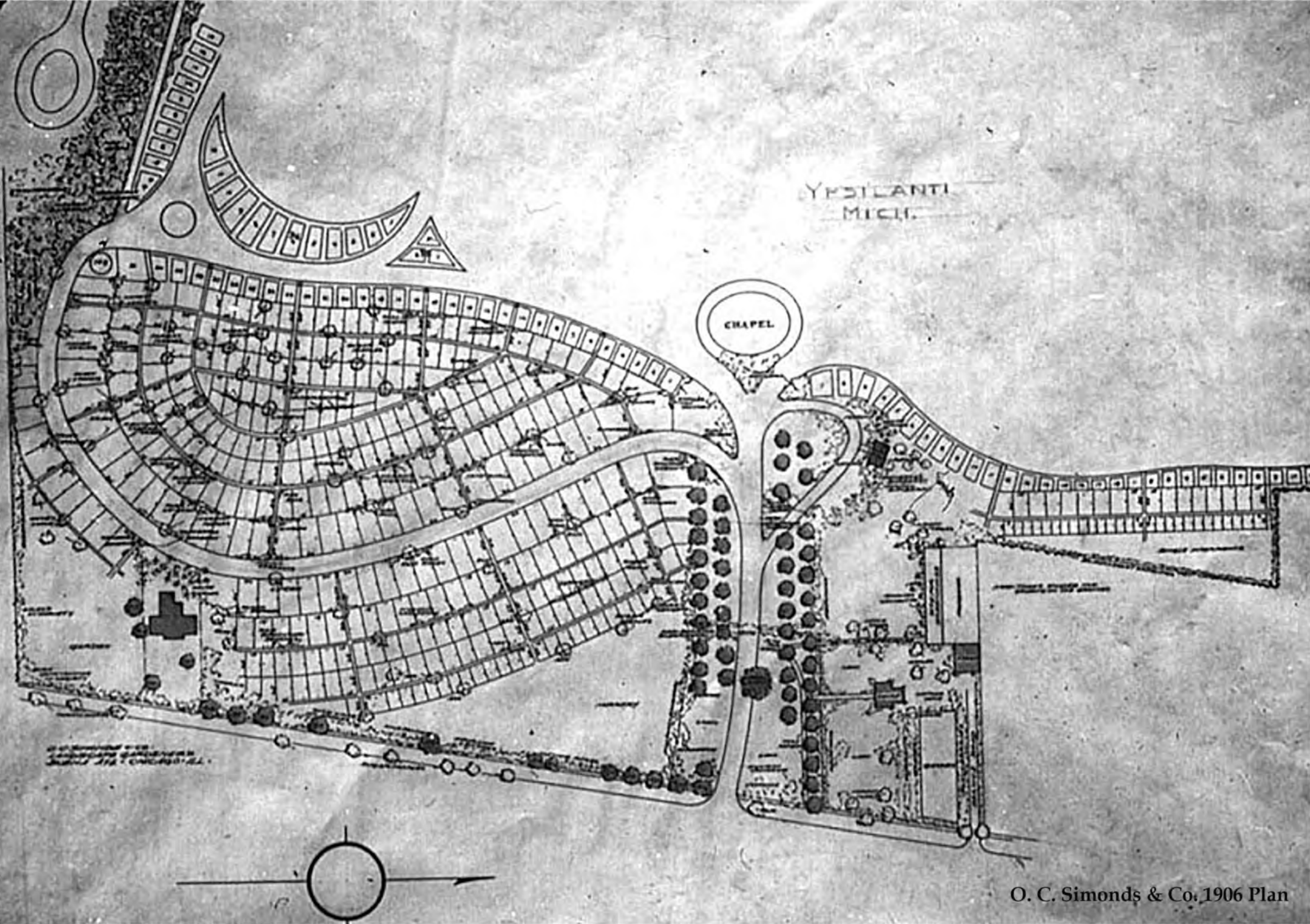
Highland

Av

NORTH

STREET

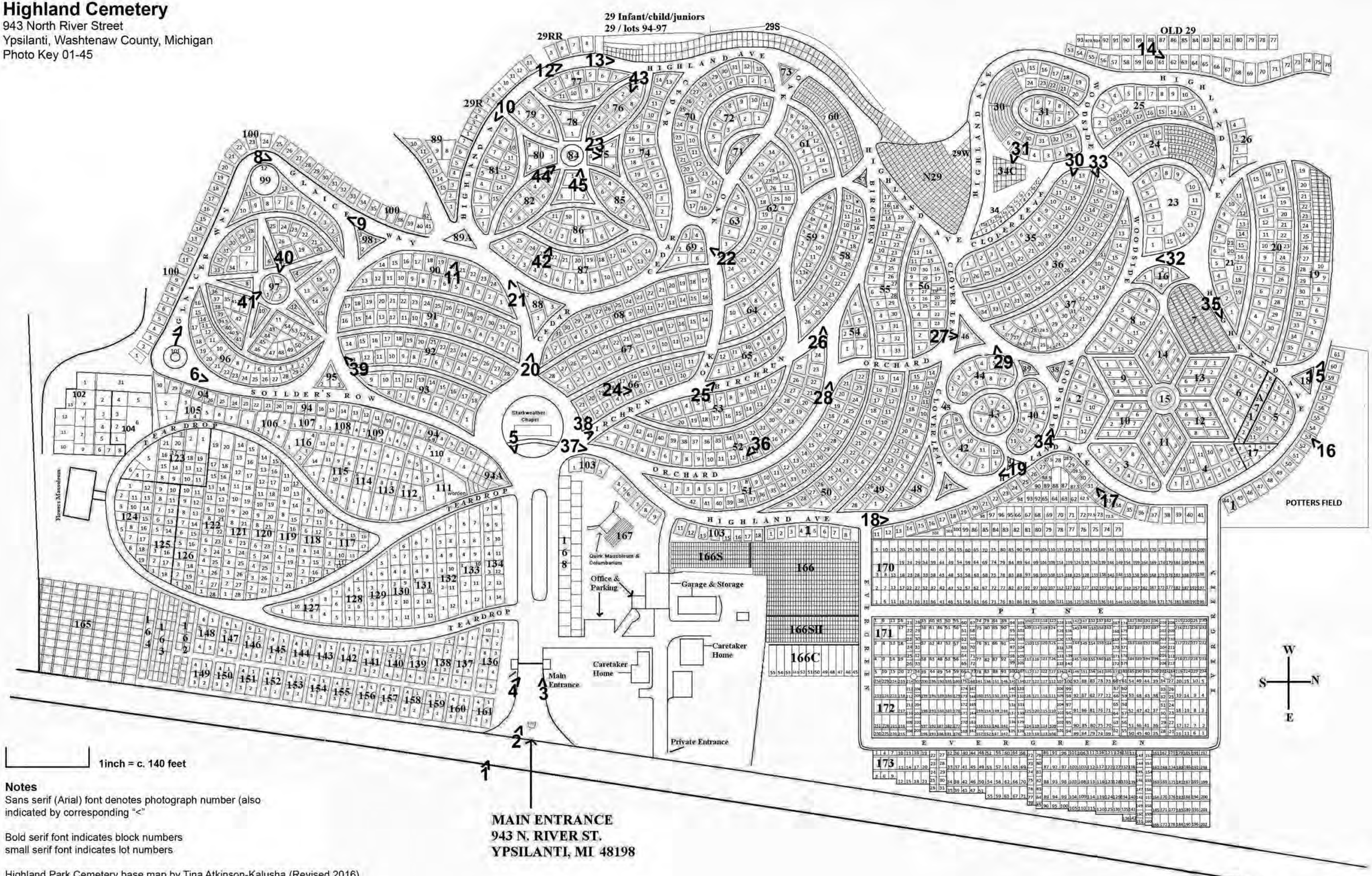
Scale 4 rod To Inch



O. C. Simonds & Co. 1906 Plan

Highland Cemetery

943 North River Street
Ypsilanti, Washtenaw County, Michigan
Photo Key 01-45



Notes

Sans serif (Arial) font denotes photograph number (also indicated by corresponding "<"

Bold serif font indicates block numbers
small serif font indicates lot numbers

Highland Park Cemetery base map by Tina Atkinson-Kalusha (Revised 2016)

Highland Cemetery

943 North River Street
Ypsilanti, Washtenaw County, Michigan
Photo Key 46-90

29 Infant/child/juniors
29 / lots 94-97

HIGHLAND AVE
WOODSIDE
CLOVERLEAF
ORCHARD
BIRCHRUN
TEARDROP
GLACIER WAY
SOILDER'S ROW
POTTERS FIELD
Flowers Mausoleum
Quinn Mausoleum & Columbarium
Garage & Storage
Office & Parking
Caretaker Home
Caretaker Home
Main Entrance
Private Entrance
EVERGREEN

1inch = c. 140 feet

Notes
Sans serif (Arial) font denotes photograph number (also
indicated by corresponding "<"

MAIN ENTRANCE
943 N. RIVER ST.
YPSILANTI, MI 48198

ghland Cemetery

3 North River Street
silanti, Washtenaw County, Michigan
hoto Key 53-58

29 Infant/child/juniors
29 / lots 94-97

29S
29RR
29R
29W
N29
34C
HIGHLAND AVE
WOODSIDE
CLOVERLEAF
ORCHARD
BIRCHRUN
OAK
TEARDROP
SOILDER'S ROW
GLACIER WAY
Starkweather Chapel
Quire Mausoleum & Columbarium
Flowers Mausoleum
Garage & Storage
Office & Parking
Caretaker Home
Caretaker Home
Main Entrance
Private Entrance
POTTERS FIELD
PINE
EVERGREEN

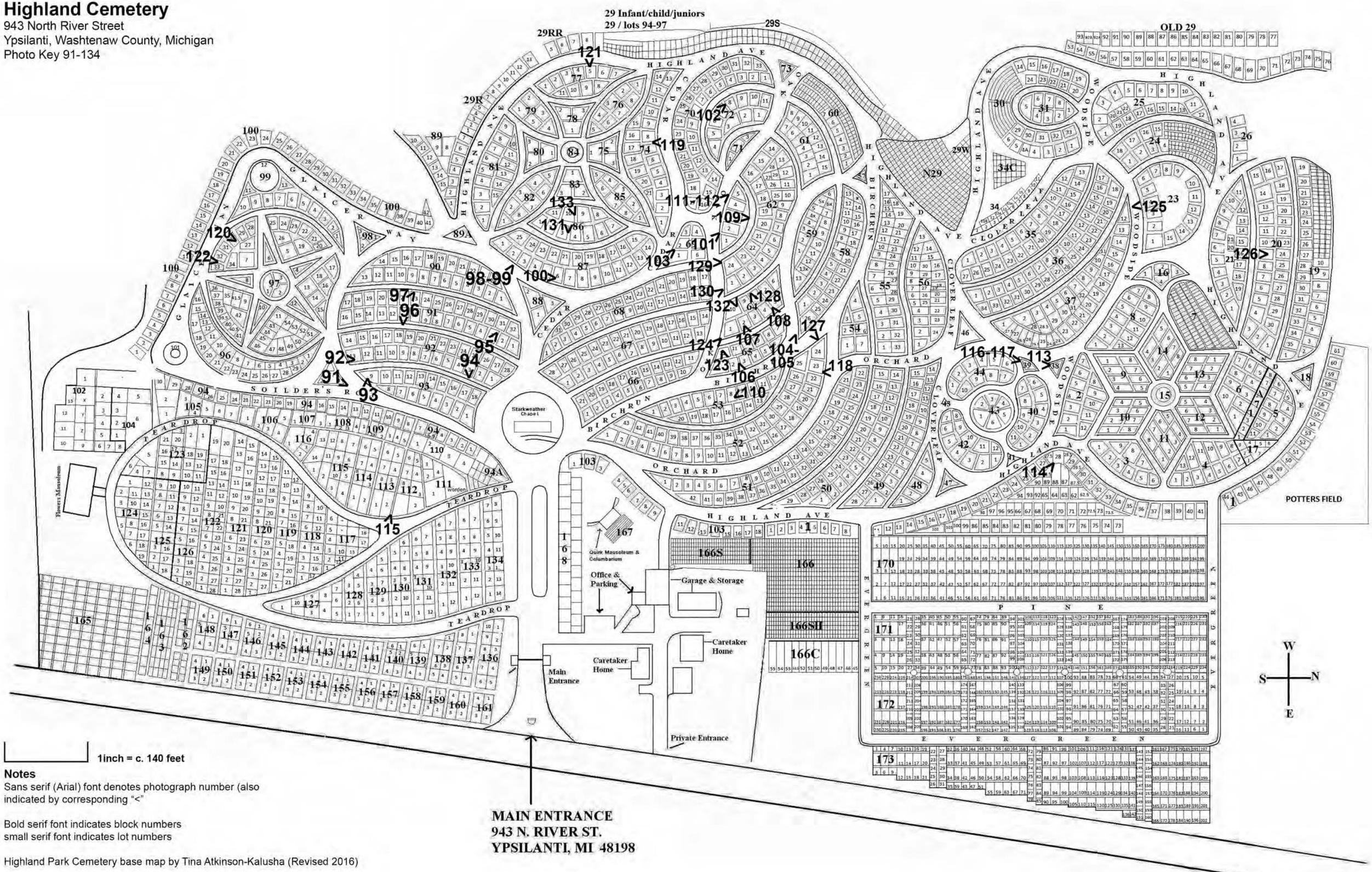
1inch = c. 140 feet

Notes
Sans serif (Arial) font denotes photograph number (also
indicated by corresponding "<"

MAIN ENTRANCE
943 N. RIVER ST.
YPSILANTI, MI 48198

Highland Cemetery

943 North River Street
Ypsilanti, Washtenaw County, Michigan
Photo Key 91-134



1inch = c. 140 feet

Notes

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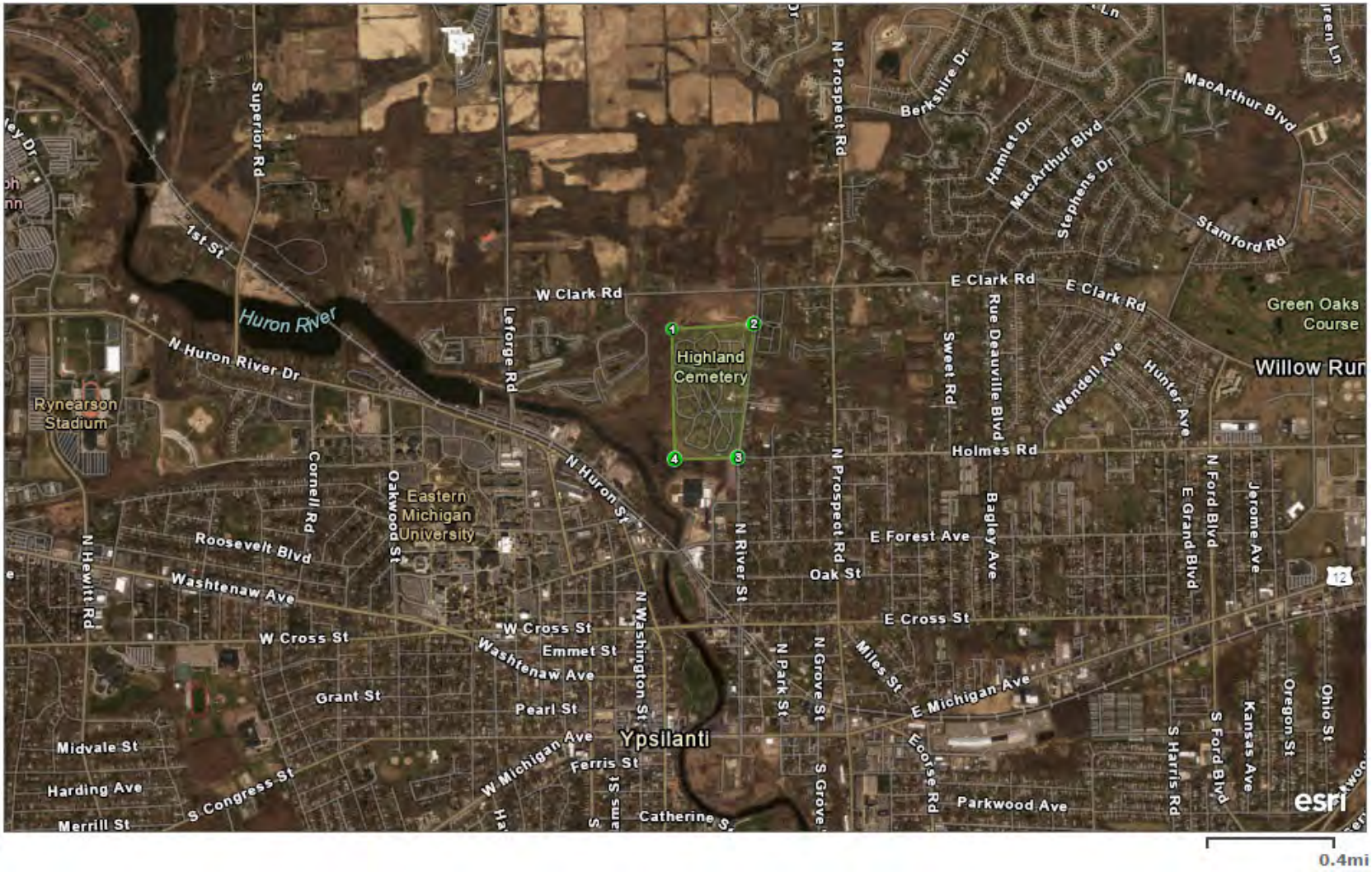
Highland Park Cemetery base map by Tina Atkinson-Kalusha (Revised 2016)

MAIN ENTRANCE
943 N. RIVER ST.
YPSILANTI, MI 48198

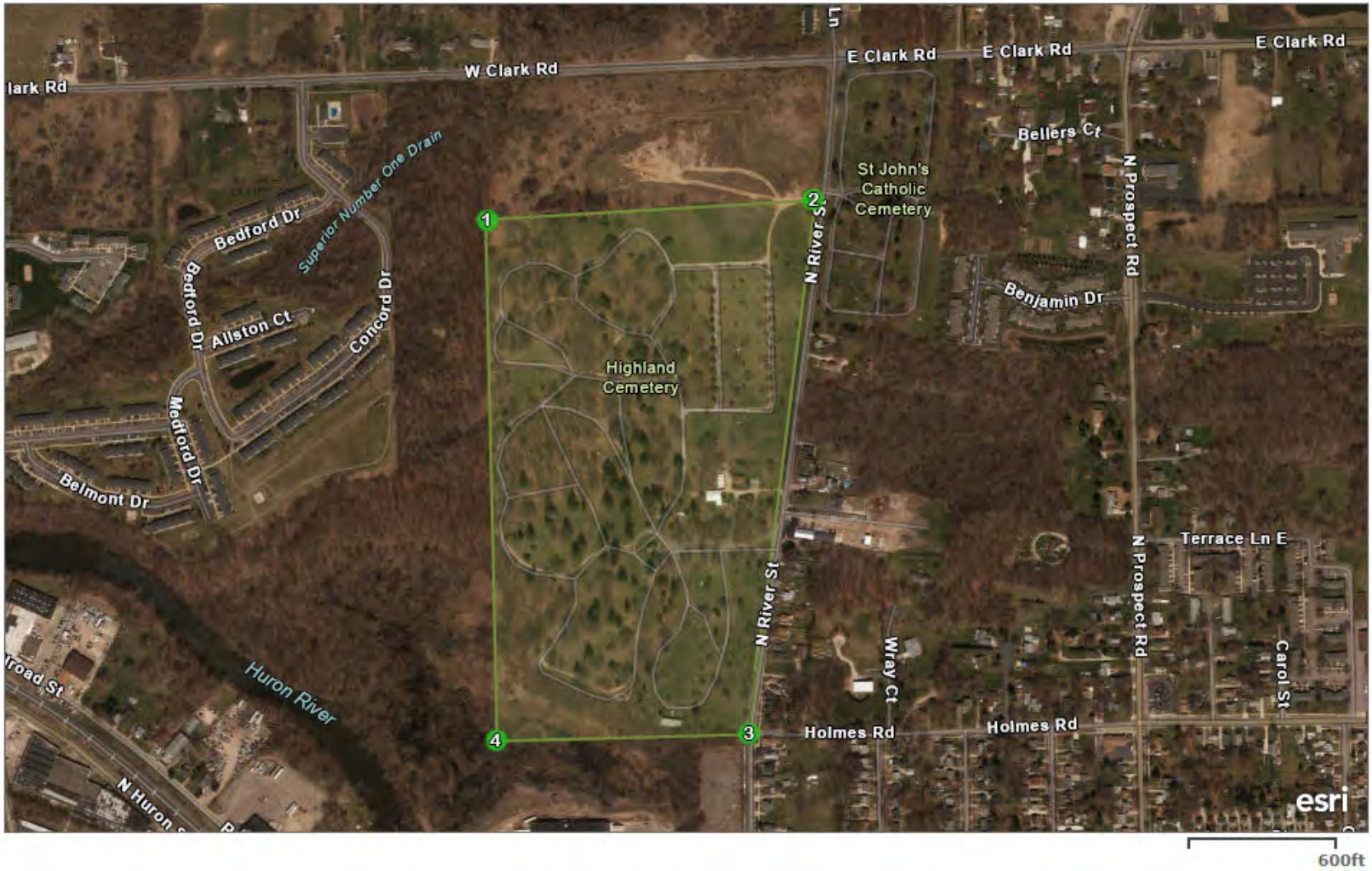


Highland Cemetery

943 North River Street, Ypsilanti, Washtenaw County, Michigan

1: 42.259035, -83.612656
2: 42.259259, -83.607772
3: 42.253360, -83.608740
4: 42.253290, -83.612500

MICHIGAN SHPO STATE HISTORIC PRESERVATION OFFICE



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1: 42.259035, -83.612656
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4: 42.253290, -83.612500

MICHIGAN SHPO STATE HISTORIC PRESERVATION OFFICE


HIGHLAND
CEMETERY


HIGHLAND
1854
CEMETERY
Donated In Honor Of
Betty & James Campbell
Mary Lou & Herbert Linke Jr.


HIGHLAND CEMETERY
MEMORIAL ENTRANCE
GIFT OF
LOUIS V. LESTER
Welcome


OFFICE


BEAVER
E. LAMB
APR 1951


EDWARDS


WOODSIDE LN


CLOVERLEAF LN


CEDAR LN


SHERWOOD


BRAISTED


SANDERS


ORCHARD LN


BONSTEEL


BONSTEEL


THEODORE CHAMPION,
DIED
AUG. 3, 1854,
AGED 41 YRS.


DIED
MAY 4, 1871
AGED 6


McKINSTRY


84


PERKIN


KING
GEORGE R.
KING
1855—1892
EFFIE M
KING
WIFE
1866—1892


POST

PHILO FERRIS
1820 – 1912


EXIT
OFFICE
HIGHLAND
CEMETERY


HIGHLAND
CEMETERY
EXIT


EXIT

GERGANOFF

RALPH STEPHANS
JAN 19 1887
NOV 25 1966

MARY LOUISE PACE
APR 23 1921
FEB 12 1996


CHESHIRE


HIGHLAND


J.F. PAYTON
M. B. G.


MORRIS
SHIER


UNKNOWN


UNKNOWN


HARVEY
McDONALD
REED


1861
ERECTED BY THE WOMAN'S
RELIEF CORPS OF
IN MEMORY OF THE MEN WHO
THE WAR OF THE GREAT REBELLION
FOUGHT TO UPHOLD THEIR
COUNTRY'S FLAG
MEMORIAL DAY
THEY DIED TO
COUNTRY FREE

1861

1865

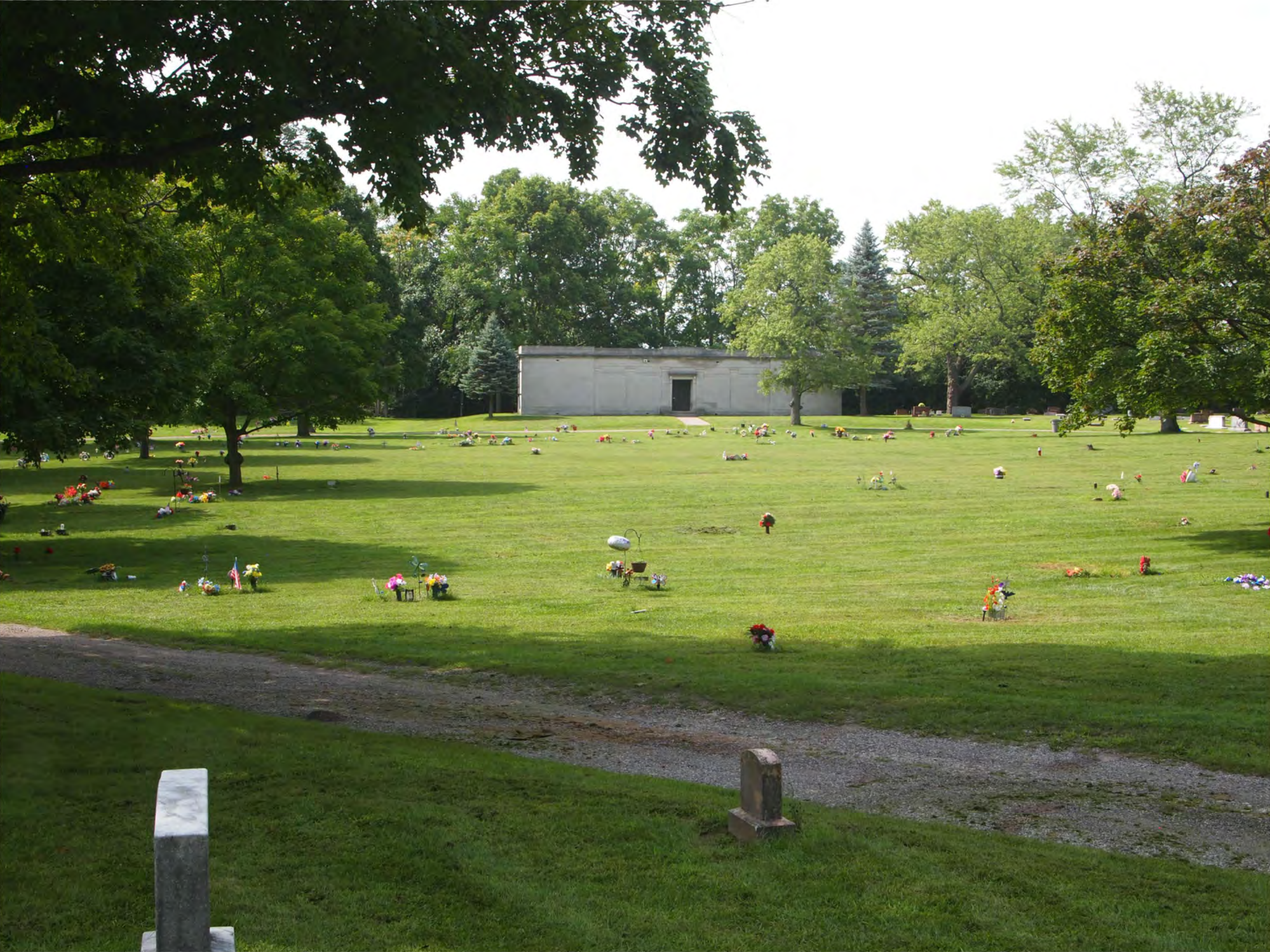
ERECTED BY THE WOMAN'S
RELIEF CORPS OF YPSILANTI
IN MEMORY OF THE MEN WHO IN
THE WAR OF THE GREAT REBELLION
FOUGHT TO UPHOLD THEIR
COUNTRY'S FLAG

MEMORIAL DAY 1895

THEY DIED TO MAKE THEIR
COUNTRY FREE


NANCY
WIFE OF
DANIEL BIRD
DIED
Jan 28 1851


HARRIS
YOUNG




BOWNS

AD MCMXXV


LEWIS
GRANDFATHER OF
WORDEN E. GEER
Bailey

IN MEMORIAM
— OF —
W. W. WORDEN
1854 — 1918

GRANDFATHER OF
WORDEN E. GEER

HEWENS

ABBEY


FRIDELL


LUCY JANE
J.S. JENNESS
JENNESS

LUCY JANE
wife of
J. S. JENNESS
DIED
Aged 51 yrs.

OUR MOTHER
DIED
Sept. 1871
Aged 51 yrs.

JENNESS

EMMA
SISTER
HAROLD
SAYLE
1851

MARGARET DERBY
DIED
AGED
75 Years.

SARAH
Wife of
Henry Compton
DIED
AGED
60 Yrs. 9 Ms.


GERTRUDE SNYDER
WIFE OF
ADAM YECKLEY.
DIED
Aug. 2. 1879.
AGED
73 YEARS.
YECKLEY


STARKWEATHER
WATCH


WATCH


VOORHEES
LEETCH
LOIS VOORHEES LEETCH
MOORHEES


CHARLES
MOORE
DIED
JULY 12, 1870
AGED
62 Yrs. 11 Mo. 26 Ds.
MOORE


DAVID B. DODGE
DIED
FEB. 16, 1873.
AGED
65 Yrs. & 10 Mos.
DODGE


LAKE
WINNIE
WATLING
DOROTHY HARRY
1937


Died Feb. 10, 1864


GRANT
BENNETT

ELIJAH GRANT.
BORN
MAY 26, 1801.
DIED
MARCH 25, 1851.

GRANT

BENNETT


EDWIN F. UHL
ALICE POLLETT UHL


ROBERTS


MARIA W. NORRIS
JAN. 25. 1856.
FEB. 4. 1938

CORNELIA ABBOTT

WIFE OF

MARK MORRIS

DEC. 11, 1858

JAN. 26, 1913

This Monument
is erected to the memory
of
Capt. Rescarick
by the
Corporation of Ypsilanti
through the
Generosity
of the Officers of his
regiment
in testimony of their
high regard
for his virtues as a
Man
and his gallantry
as a
Soldier.

LUELLA STEWART
Born February 21, 1858
Died April 6, 1871
Aged
13 Years 1 Month 16 Days

JESSIE STEWART
Born December 17, 1863
Died April 7, 1871
Aged
6 Years 3 Months 20 Days

FREDDIE STEWART
Born May 12, 1860
Died April 13, 1871
Aged
10 Years 11 Months 1 Day


LAWRENCE


MCCREADY


PAINE
EARNEST

THRONE

WALTER OAKLAN

CHARITY,
DAUGHTER OF
J. & S. PULLEN
DIED
MAY 29, 1850,
AGED 38 YRS.

MARY,
wife of
JASON CROSS, Sen.
Died Sept. 14.
1846.
AE. 73 years.

JASON CROSS, Sen.
Died
Jan. 3. 1845.
AE. 78 years.

CHARLES W.
DICKINSON

ABIGAIL PARKE

WIFE OF

Eli Dickinson

DIED

May 2nd 1865.

ELI DICKINSON

ANNETTE S. WRIGHT
DIED
Feb. 18, A.D. 1860.
AGED 42.

LOUISA A. WRIGHT
DAUGHTER
DIED
Nov. 14, A.D. 1864.
AGED 22.

Rev. Royal N. Wright

HELEN,
WIFE OF
A. J. MAY.
DAUGHTER OF
E.D.L. & A.M.S. KINNEY
DIED
Dec. 20, 1868.
AGED
[illegible] Yrs. 8 Ms.

HARRY MAY
DIED
SEPT. 2, 1864.
AGED 4 MS.

MORRIS T. BARTON

AGED

Gone but not forgotten

MILLER

RUTH ALBERT M.D.

BORN

DEC. 8, 1876,

DIED

43 YEARS.

ERECTED BY THE LADIES HOSPITAL ASSOCIATION
OF WHICH HERSELF WAS FOUNDER.

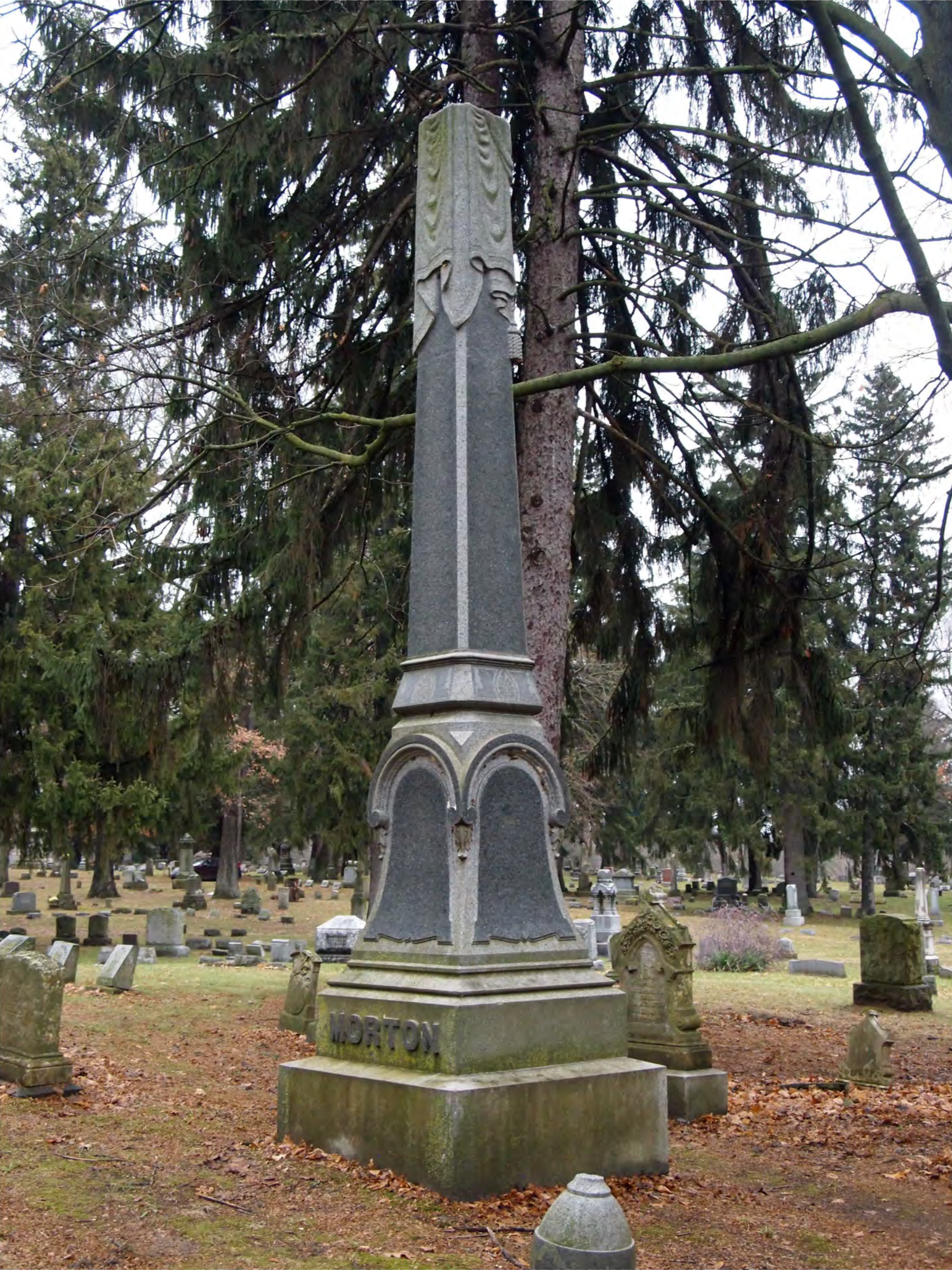

HAWKINS
HAWKINS


A.DOW


BURK


MARIA E. MORTON
WIFE OF
D.C. BATCHELLER
SEPT. 7. 1876.
AGED
YEARS


BICKFORD


MORTON


GILBERT

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:	Nomination
Property Name:	Highland Cemetery
Multiple Name:	
State & County:	MICHIGAN, Washtenaw

Date Received:	Date of Pending List:	Date of 16th Day:	Date of 45th Day:	Date of Weekly List:
1/23/2020	2/10/2020	2/25/2020	3/9/2020	

Reference number:	SG100005026
Nominator:	SHPO
Reason For Review:	

__X__ Accept _____ Return _____ Reject __3/4/2020__ Date

Abstract/Summary Comments:	Well researched nomination for a "rural cemetery" with excellent design integrity. The chapel is an outstanding work of late Victorian architecture, the cemetery is replete with funerary art of the Victorian era, and the facility represents the city's consolidation of various smaller cemeteries as teh town grew.
Recommendation/ Criteria	Accept / A & C

Reviewer Jim Gabbert Discipline Historian

Telephone (202)354-2275 Date

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

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

MICHIGAN ECONOMIC
DEVELOPMENT CORPORATION

Thursday, January 16, 2020

Ms. Joy Beasley, Keeper
National Park Service
National Register of Historic Places
1849 C Street, NW, Mail Stop 7228
Washington, DC 20240

Dear Ms. Beasley:

The enclosed discs contain the true and correct copy of the nomination for the **Highland Cemetery, Ypsilanti, Washtenaw County, Michigan**. This property is being submitted for listing in the National Register of Historic Places. This nomination is a __X__ New Submission ____ Resubmission ____ Additional Documentation ____ Removal.

__1__ Signed National Register of Historic Places Registration Form (Disc 1)
__2__ Locational maps (Disc 1, incl. with nomination)
__7__ Sketch map(s) / figures(s) / exhibits(s) (Disc 1, incl. with nomination)
__2__ Pieces of correspondence (Disc 1)
__134__ Digital photographs (Discs 2 & 3)
_____ Other:

COMMENTS:

_____ Please ensure that this nomination is reviewed.
_____ This property has been certified under 36 CFR 67.
_____ The enclosed owner objections constitute a majority of property owners.
_____ Other:

Questions concerning this nomination should be addressed to Todd A. Walsh, National Register Coordinator, at (517) 335-9854 or walsht@michigan.gov.

Sincerely yours,

Brian D. Conway
State Historic Preservation Officer

Certified Local Government
National Register Nomination Review Report

Michigan State Historic Preservation Office
Michigan State Housing Development Authority

Complete and return to: National Register Coordinator, Michigan State Historic Preservation Office, Michigan State Housing Development Authority, 735 East Michigan Avenue, PO Box 30044, Lansing, Michigan 48909

Name of Property: Highland Cemetery
Address: 943 North River Street
Owner: Highland Cemetery Association
Date Complete Nomination Approved by the SHPO: June 26, 2019

****

The Certified Local Government (CLG) agrees with the SHPO to expedite the review period for this nomination.

YES X (date of agreement) 6-27-2019 NO ____

Signature of CLG Commission Chairperson — Date 8/16/19

Signature of Elected Chief Official — Date 8/16/19

****

Date(s) of commission meeting(s) when the nomination was reviewed: 8/13/2019

Date of written notice to property owner of commission meeting: 8/9/2019

The CLG provided the following opportunities for public participation in the review of this nomination: YES

Were any written comments received by the CLG? YES ____ NO X

Was the nomination form distributed to CLG commission members? YES X NO ____

Was a site visit made to the property by CLG commission members? YES X NO ____
If yes, when? Not as a group. But Commissioners visited the site independently.

Did the CLG seek assistance of the SHPO in evaluating the eligibility of this property for the National Register? YES X NO ____

VERIFICATION of Professional Qualifications of Commission in accordance with 36 CFR 61, Appendix 1, of Michigan's Certified Local Government Program.

List those commission members who meet the 36 CFR 61 qualifications required to review this type of resource.

Commission Member	**Professional Qualifications**
1. Erika Lindsay	Historic Architect
2. Anne Stevenson	Architectural Historian
3.	
4.	
5.	
6.	
7.	

Was an outside consultant used? YES X NO ____

If yes, provide the name and list the 36 CFR 61 qualifications the person meets:

Robert O. Christensen Historian / Architectural Historian

The CLG Commission finds that the property meets the following National Register criteria of significance: A, C

The CLG Commission finds that the property meets the National Register standards of integrity.
YES X NO ____

Recommendation of CLG Commission:
APPROVAL X
DENIAL ____ (specify reasons on a separate sheet of paper)

Signature of Chief Elected Official — Date: 8-20-19

Date of transmittal of this report to the SHPO 8-20-2019

Date of receipt of this report by the SHPO ____