

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: Cedar Grove Cemetery

Other names/site number: _____

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: 638 Broad Street

City or town: New London State: CT County: New London

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

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

___ national **X** statewide ___ local

Applicable National Register Criteria:

X **A** ___ **B** **X** **C** ___ **D**

_____ Signature of certifying official/Title:	_____ Date
_____ State or Federal agency/bureau or Tribal Government	

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

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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

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>14</u>	<u>1</u>	buildings
<u>1</u>	<u> </u>	sites
<u>8</u>	<u> </u>	structures
<u>4</u>	<u>2</u>	objects
<u>27</u>	<u>3</u>	Total

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

FUNERARY/cemetery

Current Functions

(Enter categories from instructions.)

FUNERARY/cemetery

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7. Description

Architectural Classification

(Enter categories from instructions.)

Mid-19th Century/Gothic Revival

Late Victorian/Gothic

Late 19th Century and

20th Century Revivals/

Beaux Arts/Classical Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Sandstone, Brownstone, Marble, Granite, Slate

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

Cedar Grove Cemetery is an approximately 76-acre burial ground established in 1851 and located at the far western edge of New London, Connecticut bordering the town of Waterford. It is bounded on the north by Broad Street (Route 65); the east by a wooded buffer between the cemetery and Bishop Street and an area known as Willow Park; and the south and west by Jefferson Avenue. The cemetery is divided into roughly 40 numbered sections and currently includes approximately 17,000 burials (Figure 3). The current appearance reflects its gradual development over the last 150 years and changing attitudes towards burial customs, cemetery and landscape design, and funerary art and architecture. Over the course of its history, Cedar Grove served its principal purpose as a burial ground, but also functioned as a town park, an arboretum, and a bird sanctuary. The edge of the cemetery is planted with several varieties of mature cedar, pine, maple, oak, and elm trees.

The 804 markers dating from the late Colonial Period (1793-1820) reflect the styles and artistic motifs most prevalent in the Late Colonial Period and were taken from the Second Burial ground. The second set of markers, some of which were taken from the City's Third Burial Ground, reflect the Early Victorian Period (1821-1870) and total 3,484 in number. The Late Victorian Period (1871-1910) includes 3,578

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markers and the Early Modern Period (1910-1945) 2,463. Finally, the number of Modern markers dating from (1945-present) is 4,233.

Narrative Description

Setting

The main entrance to Cedar Grove is through the Palmer Memorial Gate on Broad Street. A second gate is located at the corner of Jefferson and Broad Streets and is functional but rarely used. The perimeter of the cemetery is defined by a wrought iron fence along Jefferson Avenue and low stone walls along Broad Street. Walls defining the interior boundaries of the parcel are constructed of fieldstone and are set back into a wooded buffer (they are clearly visible on aerial images). On the west side of Jefferson Avenue is Saint Mary's Catholic Cemetery, which is approximately the same size as Cedar Grove. Cedar Grove is located approximately one mile west/northwest of New London's municipal center and one-and-one-half miles northwest of New London Harbor. The surrounding area is suburban in nature with mixed commercial and residential development along Route 1 and Broad Street. The topography of Cedar Grove includes Prospect Hill which rises to a height of approximately 180 feet near the middle of the grounds. The highest point of the cemetery is found at the far northwestern corner near the intersection of Broad Street and Jefferson Avenue where the land climbs to a level plateau of 220 feet. The elevation along Jefferson Avenue remains steady but slopes downward approximately 60 feet to the east and south to reach the lowest portion of the cemetery at its southeastern end. In this location is the spring-fed water feature known as Willow Pond or Spring Pond.

Landscape Design of the Cemetery

The earliest sections (1-23) were planned to reflect the popular Rural Cemetery movement with winding carriage roads, serpentine pathways, native and specimen plantings, and carefully planned views incorporating a naturalistic, yet highly controlled landscape highlighted by monumental sculptures, mausoleums, and memorial buildings (Photograph 1). Starting in 1891 the cemetery was expanded to include "the Annex". The design of this area consciously adhered more closely to the newly emerging style of cemetery landscape design known as the Landscape Lawn Plan. Fencing, curbing, individual planting schemes, and mounds were eliminated, in favor of a more controlled arrangement of burials plots, monuments, and plantings. In 1899 another expansion included Sections 24 to 28, once again using the more rectilinear placement of sections and uniform lot sizes favored by the Lawn Plan. Beginning in 1923, a new administration building, entrances, walls, and fences as well as several new sections were added south of the Grand Army of the Republic (GAR) lot. The Olmsted Brothers completed a landscaping and planting plan for Sections A-D at the northwest corner of Jefferson and Broad streets. The design of the roadways, drainage, plotting and planting schemes in these new areas was planned by landscape architect Edward Whiting and reflected an evolved take on the lawn plan that incorporated the Picturesque style emblematic of Whiting's work for the Olmsted firm. Olmsted Brothers also completed plans for the laying out of plots, plantings, and roadways for the area east of Dogwood Avenue and north of the maintenance buildings (Sections 1A-6A).

There were several buildings constructed within the grounds including: one administration building, two chapel/receiving vaults, two service buildings and 16 mausoleums. They are all listed within the table and

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described in detail below. The several thousand funeral markers in the cemetery are constructed of brownstone, marble, granite, and limestone. Several natural boulders fitted with bronze plaques have been incorporated into or used as monuments. Many of the monuments adhere to a specific architectural style or were carved by a known artist. As mentioned, some of the funerary markers found within the cemetery reflect a period much earlier than the opening of Cedar Grove since around 1,700 bodies and their corresponding markers were relocated here from the New London's three earliest burials grounds.

The cemetery was originally designed by Dr. Horatio Stone and developed in sections that are numbered according to when they were developed – Sections 1-23 were laid out first and follow the tenants of the Rural Cemetery movement. This portion of the cemetery is topographically varied to create sweeping vistas highlighted by clusters of plantings and carefully placed engineered structures. At the time it was possible to see the New London Harbor from the highest point in the cemetery known as Prospect Hill. Many of the family plots in these early sections incorporate stones from earlier burials grounds that were moved to this cemetery shortly after it was opened (Photograph 2).

Some of the earliest areas to be developed in Cedar Grove are located on the south end of the cemetery near what was the original main entrance leading from Cedar Grove Avenue (since abandoned). This portion of the cemetery features all the hallmarks of rural or garden cemetery design: serpentine paths creating dramatic vistas, sections arranged in amorphic patterns to accommodate the natural rise and fall of the landscape, and a pond enhanced by a rocky manmade surround and plantings. Stone designed each of these sections with sharply curving drives and paths. These wind between the grassy areas filled with elaborate burial lots delineated by stone curbing or fencing (Photograph 3). The names of the roadways – Vista Avenue, Labyrinth Avenue, Dell Avenue - all evoke the setting of the cemetery. Nothing is laid out in a grid, rather all engineered features emphasize the natural topography of the site, making use of the existing plantings and creating striking vistas. The size and shape of the family plots were laid out by Stone in his initial drawings. Some are nestled along the edge of Spring Lake, while others faced the major thoroughfares. Many of the earliest plots are outlined in granite curbing or are accessed with steps leading to the central monument, often situated atop a mound (Photograph 4). Throughout the original section of the cemetery, the original pathways are extant beneath overgrown grass, particularly in Sections 7, 8, and 9 (Photograph 5). Since many of the graves were mounded, these early circulation patterns can clearly be discerned.

Vistas anchored by a water feature known as Spring Lake were crucial to Stone's designs, as were the wooded glens formed by natural and manmade groupings of trees (mainly cedars) found throughout the landscape. Several burial crypts are located along the sides of this pond and are sheltered by the surrounding trees (Photograph 6). Oak, elm, and other deciduous trees were also planted in planned groups along with flowering bushes. (Photograph 7). This created expanses of shade and open space meant to create visual interest and offer protected areas of repose for visitors in all seasons (Photograph 8). A forested buffer provides a visual boundary along the perimeter of the property in this southern area (particularly on the eastern and southern ends of the cemetery).

Throughout this early portion of the cemetery there are mausoleums and large monuments that create focal points within large family plots. Along the perimeter of this older area, in the linear Sections 13 and 22, which hug the perimeter of the parcel, plots are arranged in a more uniform way. Two receiving vaults and chapels were constructed in this early portion of the cemetery: the first on Dell Avenue near the original entrance from Cedar Grove Avenue dates from 1877 (Photograph 9). The gateway is still in

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place but has been closed and the piers and belltower appear to be in poor condition. A stone wall made of dry-laid granite block that was constructed along the eastern boundary of the parcel also is visible but has been partially toppled and is in poor condition. Alongside the wall there was a raised walkway and granite curbing that is still visible (Photograph 10). Groupings of rock outcrops and trees can be found around corners of the curved roadways in this part of the cemetery particularly in the area around Willow/Spring Pond (Photograph 11).

The combined administration building and chapel known as the Beckwith Building is located near the main gate off Broad Street. To the south, an island containing a modern columbarium surrounded by low bushes separates the roadways as they branch off to the east and west. To the east is the Grand Army of the Republic (G.A.R) plot honoring veterans of the Civil War as well as military plots dedicated to naval officers and World War II veterans (Photograph 12). The reinternments from the Third Burial Ground line Broad Street at the far northern end above the G.A.R. lot. This area is shaded by mature cedars. To the east are the more modern sections of the cemetery and to the west and south are the original sections and early expansions dating from before 1900.

Annex

The next areas to be developed were known as "The Annex" and included what are now Sections A-G and Sections 24-30. This expansion of the cemetery was added in 1891 and 1892 as a gift from Charles Williams. For several years this section operated as a separate cemetery. It was designed in the style of the newly fashionable Landscape Lawn plan or "Lawn Plan" by Superintendent Henry Clay Fuller who was previously employed as a landscape gardener for many of the Cedar Grove plots. This section has is arranged in a grid-like pattern that contrasts with more irregular, rounded lines of the Stone-designed sections.

Monuments are uniform in scale but chosen to provide a sense of variety in their design. There was an understanding that maintenance was difficult and therefore furniture, curbing mounding of graves and fencing were all prohibited. Mausoleums were discouraged in this era. The reinternment of bodies from the Second Burial Ground is in Section B. Lot owners in Cedar Grove were permitted to remove bodies and stones when the burial ground was abandoned in 1885. The stones included in this section, which was set aside for this purpose, are those not claimed by relatives. The stones are arranged in tight, ridged rows which differ greatly from the arrangement in the surrounding sections (Photograph 13). The Annex also included graves from the Third Burial Ground, but unlike those reinterred from the Second Burial Ground, these were arranged in a much more naturalistic way with paths and plantings incorporated into the layout. This period of expansion corresponded with the industrial development of New London and a continued increase in the population of the city due to an influx of new workers and residents. In addition to sections dedicated to the relocated graves from the Second and Third Burial Grounds, the new Annex included a section for military graves and new burials. This area is immediately east of the entrance and is separated from the Third Burial Ground by an ancient row of cedar trees that shade the roadway (Photograph 14).

A triangular lot located east of the Broad Street entrance is dedicated to the Grand Army of the Republic (G. A. R.), a fraternal organization operated by veterans of the American Civil War in the branches of the Union Army, Navy, and Marines. It was dedicated in 1900 to New London soldiers who died in the Civil War. At the center of this plot is the Comrades Monument, a 23-foot monument constructed of granite

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(Photograph 15). It consists of a base, dado, and shaft decorated by swags and molded trim, and is surmounted by the figure of a Union soldier holding a rifle at his side. The monument is inscribed with the dates 1861 – 1865, and the words, “IN MEMORY OF OUR COMRADES ERECTED BY W.W. PERKINS POST (arranged in an arch), NO 47, G.A.R.” It is flanked by 31 individual grave markers, arranged in two rows and each with a segmental arched top. They date from the early 20th century, and are inscribed with the name, unit, date of death, and the words “CIVIL WAR” in capital letters. Sixteen smaller markers commemorating World War II veterans are found in an adjacent row.

The adjacent Naval Burial Section dates from 1936 but is located on a lot that was originally purchased in 1919. The stones in this area are low, white markers with arched tops like those found at military cemeteries throughout the country. They are each marked with either a cross or star of David in a recessed circle above their names and dates (see Photograph 12).

The monuments constructed in these areas range from Late Victorian to Early Modern and they are in more open areas with plantings carefully grouped to provide visual interest and privacy. Mature trees are found throughout this portion of the cemetery (see Photograph 7). The Olmsted Brothers completed planting plans for much of this section in the 1920s-1940s.

Olmsted Era

The third phase of construction and replanting at the cemetery took place after 1919 when Ernest Rogers became president of the Association. The portions of the cemetery constructed during the third period of development included a parcel at the corner of Broad and Jefferson that now includes Sections A-D as well as the plantings around the Beckwith memorial building and the Palmer Entrance. They were also responsible for the layout of roads, plots, plantings, and drainage in Sections 31-34 south of the Veteran’s graves and Section 1A-6A west of Dogwood Lane.

The Olmsted Brothers of Brookline, Massachusetts, under the direction of Landscape architect Edward Whiting, were responsible for the design of the plantings in Sections A, B, C, D and G and the roadways, plotting, and plantings in Sections 31-34 and 1A- 6A in the far northwest corner as well as plantings around the entrance and administrative building. These plans reflect the Olmsted aesthetic that conforms to a sophisticated naturalistic style that incorporates picturesque elements, while maintaining original plantings and landforms wherever possible (Photograph 16).

In Sections 31-34 the planting plan included oaks, beech, dogwood, ash, and pepperidge trees – all of which are still visible today (Photograph 17). The far northwestern corner of the cemetery was envisioned as a place of repose by Association President Ernest Rogers (whose family plot was adjacent and included in the design). Rogers also had an interest in attracting birds to the cemetery and hoped that a simple, sculptural birdbath and benches would create a place of sanctuary for visitors and birds alike (Photograph 18).

The planting plan for this area, completed in 1924, included alternating plantings of Blue Spruce and Hemlock along the perimeter with maples lining the interior drives, and privet hedges lining the perimeter walls on the interior of the fence line. All these features are extant (Photograph 19).

Modern Era 1960-Present

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The most recent period of development at Cedar Grove incorporated the societal trend toward cremation and other contemporary ways of arranging burials according to the Memorial Park style of cemetery design. A cremation garden is in Section 37 north of the Maintenance Building and a columbarium was installed near the entrance on Broad Street in the 1990s (Photograph 20). These both show the trend toward cremation over burials which shows the movement toward cremation that steadily grew after 1960.

The modern sections K through L date from after 1974 and are located east of the Maintenance Building and south of Sections 1A-6A. They are visually distinct from the older portions of the cemetery. The monuments are more uniform in style and size and are arranged individually on much smaller and more regularly arranged lots that contain one or two graves represented by a single stone (see Photograph 16). Markers in this section are almost uniformly bevel or slab markers less than two feet in height. There are variations in the typeface and finish employed, but the result in an open area dotted with trees planted only along the roadways.

Descriptions of Buildings, Objects and Landscape Features

Descriptions of each of the significant landscape features are found below followed by Table 1 below listing them along with their dates and contributing or non-contributing status.

Entrance Gates

There are three entrances to the cemetery: the main entrance is located on Broad Street, at the north end of the property; the Jefferson Avenue gate, located on the south side of Jefferson Avenue is accessible but little used; and the former entrance on the former Cedar Grove Avenue has been closed but the gate structure remains intact.¹

Palmer Memorial Entrance/Broad Street Gate (1925, Contributing)

The Palmer Memorial entrance (Photograph 21) was designed by local architect Dudley St. Claire Donnelly (1870-1937). It is marked by two squared pillars of carved granite blocks with wide joints. They are approximately ten feet in height, and each set on a square base. They are lined along the top edge by a wide architrave topped by a projecting cornice. Each pillar is surmounted by a large Grecian urn set atop its own square base. The urns are encircled with a foliate design incorporating oak leaves and acorns and have scrolled handles and domed caps topped by acorn finials. The wrought iron gate of this entrance is much more elaborate than the one found on the Jefferson Street entrance and includes offset beveled pickets and scrolls along the top rail.

Newcomb Entrance/ Jefferson Avenue Gate (1926-1927, Contributing)

Located on the south side of Jefferson Avenue, this entrance gate was built with funds donated by Mrs. Harriet Newcomb (Photograph 22) who encouraged the Association to choose a simple Rustic design for the gate, walls, and fencing. It consists of a pair of stone piers constructed of rough-cut stone blocks set

¹ The gates and perimeter walls are considered one structure for the purpose of resource counting.

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on granite bases. They are approximately nine feet in height and are topped by stepped pyramid-shaped caps with rounded bases, also executed in granite. The left pier is marked by a square stone tablet outlined in simple raised band that reads, "CEDAR GROVE CEMETERY" in raised block letters. The wrought iron gate is simple in design with a bowed top rail which is mirrored in a second cross rail below. Each vertical member alternates to meet the top and lower rail at its terminus where it is elaborated by iron scrolls. Along the bottom edge of the gate an alternating circle pattern completes the design. It is flanked on either side by the stone walls that continue to line the street along this portion of the cemetery. The gates are closed most of the time but remain accessible to the public. The interior road leading from the entrance is lined by dense row of hedges (Photograph 23).

Cedar Grove Avenue Entrance/Chappell Memorial Entrance (1877, Contributing)

This Gothic-Revival-style entrance was given to the Association as a memorial gift from Mrs. Richard H. Chappell in honor of her late husband Richard H. Chapell, who held the position of secretary-treasurer for the Association from 1852 to 1874. A ca. 1905 postcard shows the original entrance set within a darkly shaded Cedar Grove (Figure 4). The entrance features an arched gate for foot traffic found beneath a belltower topped by a gabled roof. A series of buttresses with pointed caps flanks the opening. The other side of the entrance to the carriage path includes a wide, rough-cut square pier with a stepped pyramidal cap. The pier is inscribed with the words "Cedar Grove Cemetery" and the incorporation date. This connects to a low stone wall and lines a sidewalk delineated from the roadway by stone curbing. The sidewalk is found on both sides of the entrance. This entrance was closed when the Jefferson Avenue gate was constructed. It is currently closed but the outline of the former structure remains (see Photograph 9).

Walls and Fencing

Wall and Walkway Along Cedar Grove Avenue (1877, Contributing)

When the entrance to Cedar Grove was constructed, it connected to stone walls that are extant along the north side of the roadway. These are connected to a raised path that is also visible in the ca. 1905 postcard and remains in place today although in poor condition (see Photograph 10).

Stone Wall on Broad Street (1932, Contributing)

As the road transitions to Broad Street, it is lined by a low wall made of hammered stones and topped by a rustic, dressed granite cap (Photograph 24). The wall gradually increases in height along Broad Street from around three feet at the corner of Jefferson and Broad to approximately four feet near the entrance gates. Approximately four feet to the northwest of the entrance there is an opening in the wall that includes a recessed alcove directing pedestrians to the walkway leading directly to the administration building from Broad Street. This walkway is flanked by low, but mature shrubbery.

Wrought Iron fence along Jefferson Avenue (1932, Contributing)

A wrought iron fence approximately six feet in height lines Jefferson Avenue along its full extent. This simple fence has slender, squared posts capped with ball finials and straight pickets (Photograph 25).

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Buildings

Beckwith Chapel/Office/Administration Building (1924, Contributing)

This Rustic-style chapel and administration building is constructed of rough-dressed pink granite blocks set in an irregular pattern (Photograph 30). The building is composed of two adjoined sections: the first is one-story in height and cruciform in plan, while the other is two-stories with a jerkinhead roof. The building displays a variety of Rustic, Tudor, and Gothic Revival-style elements as designed by New London architect Dudley St. Clair Donnelly (1870-1937). It is arranged with the ridge of the main block in a north-south direction. The main entrance is on the western elevation is Tudor in design, while the other primary elevation on the south displays more classical revival influences. The main entrance on the western elevation is found beneath a graduated belltower pierced by gothic arched opening reminiscent of the one found at the original Cedar Grove entrance. The tower is lined and topped by limestone coping including a limestone sill at the base of the belltower opening. Below this feature is a projecting portico with a flat roof lined by a stepped limestone cornice. At the center is a granite plaque that reads "Beckwith Memorial." An angled belt-course of limestone encircles the portico above the doorway which is recessed within a Gothic arched portal which is also executed in limestone. The corners of the portico are buttressed with limestone caps. The double door is composed of vertical boards that match the arched opening. Elaborate wrought iron strap hinges which resemble anchors (Photograph 31). An eyebrow dormer extends through the slate roof just north of the tower. The roof is lined by a wide band of chamfered trim and a brick chimney is located centrally along the ridge. There is a narrow overhang at the eaves, which have exposed rafter tails and brackets. Windows are six-over-six double-hung sash with wooden storms and granite sills set in recessed surrounds. A tripartite window is located to the left of the main entrance, which is recessed beneath a gabled portico with an arched opening. The same wide sprung arch is found on all the openings. The interior spaces incorporate a chapel, administrative office, meeting room, and restroom on the first floor and a rentable apartment space on the second.

Loomis Memorial Chapel/Receiving Vault, 1881 (Section 7 Contributing)

Perhaps the most elaborate and largest of the mausoleums found in this cemetery is the Loomis Mausoleum built for Lieutenant Governor Francis B. Loomis in 1881 (see Photograph 32). It was designed by Charles F. Stoll of New London to be used for funeral services and as a receiving vault. The building measures 36' x 30' and has a cruciform plan measuring 36 by 30 feet and is constructed of Groton granite in the Gothic style. The receiving vault contains nine catacombs of Tennessee marble located in one of the transepts.² It features Gothic arched windows and buttressed corners. The slate roof has wide coping along the gable ends and there is terra cotta coping along the ridge topped by a Celtic Cross. The roof ridge is further decorated by finials composed of obelisks set within flowering lilies and a cross is carved above the main entrance. The main entrance is topped by a tall gothic arch supported by engaged Corinthian columns flanking the recessed doorway. The column shafts are constructed of pink granite. The name Loomis is carved in an elaborate Germanic font above the double doors. An oculus window is found in the gable end above the door. All the openings feature the same pointed Gothic arch (Photograph 32).

² "Handsome Memorial Chapel," *The Day* (New London, CT), Dec. 22, 1881.

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According to an article in *The Day*, Charles F. Stoll was both the mason and general contractor responsible for the completion of the chapel. The article describes the chapel as having windows of the finest stained glass,³ a receiving vault with nine catacombs made of Tennessee marble in one transept, and an altar and chancel in other.⁴

Chapell Mortuary Chapel/Receiving Vault (1890, Contributing)

This building was constructed as a memorial to Richard H. Chapell by his widow Cornelia Wetmore Chapell along with the nearby entrance gates to Cedar Grove. The architect is unknown. This is a two-story, Gothic Revival-style building with a steeply pitched gabled roof arranged with the gable end facing inward toward the cemetery and entrance road. The walls are constructed of rough-cut granite blocks and buttressed piers are found at each corner. The roof, which appears to have once been slate, is covered in asphalt shingle and the front peak is decorated by a ball finial set atop a band of molded coping lining the rake. There is vegetation growing out from the eaves and ridge at the peak. A recessed entrance is centered on the gable end and is topped by a Gothic arched transom set above a paneled door. The transom has been boarded shut. When constructed, the chapel provided space for 100 people to hold funeral services and served as a receiving vault equipped with 21 receptacles⁵ (Photograph 33).

Service House (1903, Contributing)

This Rustic-style, hipped-roof building is clad in cobble stone (Photograph 36). It has wide, overhanging, boxed eaves and an exterior stone chimney which is arranged off center on the western elevation. The northern elevation has two tall, narrow windows arranged symmetrically around an oval opening at the center. These are all leaded and set within stone surrounds. Openings to supply light at the basement level have roughly cut arches above each rectangular window. The windows and corners are decorated by larger stones which give a quoining effect on the corners. The eastern elevation has wide, double-height openings at grade to accommodate machinery. The western elevation has a vertical board door topped by a transom that has been boarded shut. It is accessed by a concrete ramp at the northwest corner. To the south of the chimney are three regularly spaced windows, all of which have been boarded shut and feature straight lintels of granite and shouldered sills. Openings are deeply recessed on all sides. A bronze plaque found north of the door on this elevation states that it was given by "the legacy of Herbert Steward" (1847-1899). Steward is buried in Section 9 at Cedar Grove in his family plot.

Maintenance Building/Garage (1985) (Non-contributing)

This simple, modern, steel-framed building on a concrete slab has a gabled roof and is rectangular in plan. It is sheathed in sheet metal on the walls and roof (Photograph 39).

Mausoleums

³ The stained glass windows were removed because of vandalism in 19XX and have since been at the Lyman Allen Museum.

⁴ "Handsome Memorial Chapel," *The Day* (New London, CT), Dec. 22, 1881.

⁵ Percy Coe Eggleston, *Cedar Grove Cemetery, vol. I* (New London: New London Cemetery Association, 1921), 62-63.

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Palmer Mausoleum, 1917 (Section 30, Contributing)

This Classical Revival-style structure built for Frank Loomis Palmer (1851-1917) is dominated by a central portico featuring a central pediment lined by a projecting cornice. A wide frieze is inscribed centrally above the doors with the name Palmer in capital letters. The portico is supported by paired Tuscan columns. An incised panel simulating a transom tops the pair of double-height bronze doors decorated by Roman crosses in the upper lights and panels decorated with inverted torches on the bottom. The doors are topped by a shouldered surround and are accessed by a set of three granite steps. The smooth granite blocks are carefully carved to represent corner pilasters, a frieze beneath the projecting cornice lining the roof and an elevated foundation. Large, recessed panels decorate each wing flanking the entrance (Photograph 40). A leaded glass window depicting Saint Cecelia from 1917 was believed to have been produced by the Tiffany Studios but it was later shown not to be (it is on permanent loan to the Lyman-Allyn Art Museum).⁶

Connor-Weinberg Mausoleum, ca. 1910 (Section 31, Contributing)

This relatively small, simple eclectic mix of revival styles building is almost entirely devoid of ornamentation apart from the Classical Revival-style bronze doors with Roman crosses in the upper half and panels in lower half. Dressed granite blocks form the exterior walls, and a stepped parapet designates the façade. A rough-cut granite foundation encircles the building and two granite steps with low side walls lead to the entrance. The hyphenated names of “Connor-Weinberg” are centered above the door in block capital letters (Photograph 41).

Charles Augustus Williams Mausoleum, ca. 1900 (Section 2, Contributing)⁷

This gable-roofed, Gothic Revival-style structure is constructed of rough granite blocks offset by dressed granite blocks surrounding the arched opening of the door and forming a frieze band along the eaves. Above the door is a long smooth block carved with the name “Charles Augustus Williams” in Germanic lettering. The gabled roof is constructed of granite and is lined by a projecting cornice featuring a decorative line of rough-cut granite on the gable ends. A series of buttresses adds to the heft of the otherwise narrow structure. The roof is decorated to resemble rows of slate and has triangular shaped ice breakers near the eaves. Details such as the arch above the door and a frieze lining the roofline are called out in smooth granite (Photograph 44). William Williams, who died in 1947 is buried here.

Charles H. Klinck Mausoleum, 1909 (Section 24, Contributing)

This Classical Revival-style structure was constructed of ashlar cut granite blocks for Charles H. Klinck (1852-1922), his wife Mary (1850-1914) and son George (1875-1915), but also includes members of the Clarke, Crandall and Wies families (Photograph 45). Their names are inscribed on the steps leading to the front portico along with the date the structure was completed. It has a pedimented gabled roof, lined by a broad cornice with a wide frieze beneath the eaves. A portico on the gabled façade is supported by four Ionic columns of polished granite decorated with woven boughs between the scrolls. The name “C. H. Klinck” is centered on the frieze above the entrance and is flanked by two swathes of

⁶ “Tiffany in New London,” *CT Explored*, Winter 2017-2018.

⁷ His burial is listed under an obelisk.

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woven grass. The double door is constructed of bronze with a copper panel on the bottom third and a copper grate above. The doorway is trimmed with a wide molded surround of polished granite.

Schwartz Mausoleum ca. 1894 (Section B, Contributing)

This mausoleum was built for Joseph Michael Schwartz (1841-1894) and daughter Hattie Michael Schwartz who only lived for a month in 1894. The low, gabled building has a granite roof made of three pieces of solid stone – one forming the ridge, and two others forming the roof with slight overhangs at the eaves. The front-facing gable end is free of ornament apart from a frieze band which runs along the top of the structure and reads SCHWARTZ in large block letters above the entrance. The walls are constructed of large ashlar cut granite blocks that have been slightly rounded on the corners. The structure rests on a slightly raised granite foundation. Two stylized urns flank the path leading from the road to the recessed entrance of the building which is protected by two steel doors decorated with panels featuring Roman crosses. The entrance is lined by a simple band of molded trim (Photograph 49).

Sheffield Mausoleum, 1907 (Section 24, Contributing)

This mausoleum was dedicated to seven-year-old Katherine Cecil Sheffield (1899-1907) who died after being thrown from her pony. It has a square plan and a pedimented gable roof constructed of dressed granite blocks. The wide cornice continues around the eaves and the name Sheffield is depicted in capital letters along the tall frieze of the façade. The door is recessed within a shouldered surround of molded granite and is accessed by two steps leading to paired copper doors, which feature Roman crosses set within six panels (Photograph 50).

Rovensky-Hayward-Plant Mausoleum, 1941 (Section 31, Contributing)

This Art Deco-style mausoleum was erected in honor of Philip Manwaring Plant (1901-1941), son of Mae Caldwell Manwaring Plant Hayward Rovensky (1880-1956). At the time of her death, Mae Rovensky was one of the wealthiest women in the United States thanks to her previous marriage to Mortan Freeman Plant who died in 1918 (he is also buried at Cedar Grove in Section 17, lot 29). Mae's husbands William Hayward (1877-1944) and John Edward Rovensky (1880-1977) also are interred in this building. The mausoleum has a flat roof with a stepped central tower. A tall, blocky lintel with chamfered corners features the names Rovensky Hayward-Plant centered within a square-edged recessed panel above the double doors. The doors are set within a graduated surround featuring a series of vertical lines and are constructed of bronze with three-quarter lights featuring a central floral arrangement with stylized scrolls above and below. The chamfering motif on the frieze is carried throughout the building adding to its geometric appearance. The structure is constructed of pink-hued "Stony Creek" granite quarried from nearby Mount Coral in Stony Brook. The slabs are arranged so that the veining in the stone is set at an angle facing the center to create a specific design using the stone itself. This was most likely constructed by the Bottinelli Monument Company of New London, which was charged with the long-term maintenance of the structure and the surrounding grounds (Photograph 51).

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Astheimer Mausoleum, ca. 1906 (Section 24, Contributing)

The mausoleum dedicated to William Astheimer has a gabled roof with an integral portico at the front supported by two composite columns decorated with acanthus leaves in the capitals. These columns are set on plinths extending from the elevated foundation of the structure which is composed of smooth dressed granite blocks. The name of William Astheimer is carved in capitals across the frieze lining the façade. Above this is a panel featuring acanthus leaves. The entrance to the mausoleum is accessed by a stone path flanked by stylized urn-shaped planters set on granite blocks (Photograph 52).

Sizer Mausoleum, ca. 1894 (Section 7, Contributing)

This box-like, Rustic-style mausoleum is built into a sloping hillside with a flat roof lined by rough-cut stone. The blocks forming the walls are formed of irregularly shaped red granite. A wide lintel above the entrance reads the name "SIZER" in block capitals. The building is otherwise devoid of ornamentation. A six-paneled door covered by a wrought iron gate leads to the inner sanctum. It was built to house the remains of Rial Royal (1826-1894) and Harriet Sizer (1832-1909) (Photograph 53).

Baxter Mausoleum, ca. 1900 (Section 22, Contributing)

This flat-roofed, square-shaped mausoleum is composed of rough-cut granite blocks with the name Baxter written in simple block capitals over the doorway. The central entrance is recessed and is protected by a double metal door with a wrought iron grate. The roof is lined by rough-cut stone coping and the structure rests on a low stone foundation (Photograph 54).

Structures

Allyn Crypt, 1862 (Section 9, contributing)

The crypt for Captain Francis Allyn (1791-1862) is made of a Greek Revival-style pediment crafted of smooth marble and set directly into a large boulder near the original entrance to the cemetery. This, of all the monuments in Cedar Grove, best represents the ethos of the rural cemetery movement emulated by its founders. The face of the monument features a projecting denticulated cornice set above a proscenium arch flanked by Tuscan columns. The main section of the monument simply reads Allyn's name and death date. The plinth on which the monument stands reads, "President of this association from its inception to his death. He rests in the shades sanctified by his labors..." (Photograph 42).

Columbarium (ca. 1990) (Non-contributing)

As one enters the cemetery there is a small island referred to on some maps as a "parklet" on which the octagonal columbarium was constructed of pink granite. It is set on an octagonal stone pad and is surrounded by low bushes like rhododendron and boxwood planted at the time of construction (see Photograph 20).

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Beckwith Crypt, 1874 (Section 7, Contributing)

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This mausoleum is set into the hillside overlooking Spring Pond. The dark granite face is set with six arched marble tablets. This lower portion was rebuilt at an unknown date after the original brick structure became unstable. A lighter granite is carved with the name "E. P. Beckwith" set within a plaque. This is topped by a wide projecting cornice topped by a scrolled parapet featuring acanthus leaves and scrolls inset with rosettes. The date of the original mausoleum (1874) is carved between the two central scrolls (Photograph 43).

Palmer Tumulus/Crypt, ca. 1934 (Section 8, Contributing)

This crypt is built into a rocky outcrop near the edge of Spring Pond. It features a number of boulders arranged naturally around a Classical Revival-style crypt containing two burials for George Smith Palmer (1855-1934) and Priscilla Palmer Holmes (1909-1943) daughter of Geroge and Neva Fenno Palmer. Palmer was a local manufacturer of linen who operated one of the largest such concerns in the country. Palmer died in New York, but his body was returned to New London for burial. The pedimented roof is lined by a narrow frieze band and is supported by Tuscan columns flanking two marble doors inscribed with the names of the deceased. The name Palmer is inscribed in block capitals along the front of the pediment (Photograph 46).

McVicker Crypt ca. 1894 (Section 8, Contributing)

Built for Malcolm McVicker, this mausoleum is built into a rocky hillside and incorporates rough cut stone with natural rock and a gabled slab that forms a roof. On the gable end of the stone slab above the entrance to the tomb is a simple Roman cross carved into the stone. A tablet forms the door to the crypt and is inscribed with the name of the deceased and his dates (Photograph 47).

Payne Tumulus/Crypt ca. 1870 (Section 4, Contributing)

This mounded monument (commonly referred to as a tumulus) was built for Charles W. Payne 1810-1887, his first wife Amy N. B. Payne d. 1872, and his second wife Elizabeth. It is lined by low granite block retaining walls. The entrance to the tomb is low and accessed by a path lined by low knee walls that slope toward the roadway. The entrance to the tomb is constructed of large granite blocks topped by a wide lintel. The lintel is in turn topped by a carved octagonal urn flanked by elaborate scrolls set with rosettes and leaves. The "doors" to the tomb are two arched panels separated by a Tuscan arcade carved in marble. Each panel depicts the names of those buried within along with their dates and a brief passage from the Bible in script (Photograph 48).

Landscape Elements

Curbing and steps

The granite curbing lining the roadways in some of the older sections is an important element (Photograph 26). Similarly, the steps that are found leading between sections in certain areas of the cemetery are important since they contribute to the overall aesthetic as planned by the designers

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(Photograph 27). Dudley St. Claire Donnelly produced plans for the curbing in the cemetery in 1924 as part of a road enhancement program.

Plot Fencing

In many cases there are cast iron fences surrounding family burial plots. The fences range in design from molded to scalloped, but most are scalloped variations on the picket fence style with paneled or turned posts. The Lawrence family plot in Section 12, is perhaps one of the best examples. It is fully intact with an intact and operational gate. Other examples include the Barnes family plot (Photograph 28) and the plot of Dr. Ulysses Dow in Section 4 (Photograph 29).

Willow Pond/Spring Pond, Contributing

A cut stone wall surrounds the edge of the pond, which appears to have been a natural feature that was later enhanced as part of Stone's plan (Photograph 34). A small island is found within the pond that may have been constructed to provide visual interest. On the western side there is a stone bench set in front of some steps and a retaining wall leading down to the pond. This may have been the "Titan wall" depicted in Stone's original plans. A portion of the endowment provided by Mrs. Chapell funded a concrete retaining wall and dam at Spring Pond ca. 1936. Weeping willows planted around the pond add to the scenic appeal of the site and a modern bench is located near the dam (Photograph 35). The cemetery association kept swans in the pond for several decades but stopped in the 1970s because they were being taken or killed at a rate that made it impossible for them to be replaced.

Markers for sections and streets (ca. 1920, Contributing)

Neoclassical bronze street markers can be found throughout the cemetery indicating the names in capital letters with a simple border (Photograph 37). Bronze shields outlined in the same band of flat trim indicate section numbers and are set atop copper stakes (Photograph 38).

Burial Markers & Monuments

There is a great variation in the style and type of grave markers used at Cedar Grove. They reflect a broad range of materials from sandstone and brownstone to polished granite and represent over 200 years of funerary art, ranging from the late 17th century to the present. Markers include 18th century tablets, early Victorian obelisks, later 19th century figurative sculpture monuments, and 20th century modern granite markers. Figural art is prevalent in the Late Victorian and Early Modern eras. Gothic Revival and Rustic markers are also well represented at Cedar Grove – choices made no doubt to match the landscape in which they were placed. As of August 2006, the cemetery held over 27,200 interments and over 50,000 monuments and markers. They have been divided into four periods: the Late Colonial Period (1739-1820); the Early Victorian Period (1821-1870); the Late Victorian Period (1870-1910), and the Early Modern Period (1910-1945).⁸ Each group of monuments is counted as one object for the purposes of the nomination.

Colonial: 1690-1820

⁸ These periods were determined through research into the major influences on funerary art and landscape design, which mainly derived from Europe and the United Kingdom.

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The earliest gravestone in the cemetery belongs to William Chapel and dates from 1690. The origin of this stone is not known, but it predates the founding of the Second Burial Ground. While there are several examples of early 18th century markers, the vast majority of those found among the reinternment areas date from after 1793 when the Second Burial Ground was established. When Cedar Grove opened in 1851, relatives began removing burials from the Second Burial Ground to Cedar Grove. Within a few years about 600 burials had been relocated into family plots at Cedar Grove; the rest were moved through the 1880s and 1890s.

Colonial markers consist of flat or arched tablets. Some have tripartite arches with a central arch flanked by flat or curved shoulders. Tablets are almost exclusively decorated with either a depiction of a soul effigy or an urn and willow design. One example of a soul effigy can be seen on the grave of Elizabeth Sizer, wife of Jonathan Sizer, who died in 1793. The carver for this tripartite arched stone chose to use a stylized version of an angel's face with a radiating crown flanked by rounded wings. The carver used block letters on the upper part of the stone and script on the bottom third to write several lines of verse (Photograph 55).

An example of a Willow and Urn motif can be found on the grave of Mary Ann Deshon who died in 1798. This sandstone tablet has an arched top with scrolled sides. A stylized pair of willow trees flank a Grecian urn at the center which contains a lit flame (Photograph 56).

In the Second Burial Ground there are several graves identified as those of formerly enslaved people. One example is the grave of Bathsheba Freeman who died on April 27, 1819, at the age of 76. Her tombstone reads: "Born in Africa, taken about eight years of age into a family of the Brainards. There treated as a child, died in a branch of the same family, a hopeful and professing Christian."⁹

Early Victorian: 1821-1870

During the early part of the Victorian romantic movement natural forms and symbolism were commonly used to express grief and hope. Flora and fauna were depicted on gravestones and were symbolic of deeper meanings – oak leaves, ivy, laurel, and flowers were common. Lambs were commonly used to represent the death of a child. Figural depictions tended to depict natural rather than religious figures or symbols such as a pointing hand to indicate that the soul had risen. It was during this time that the symbol of the broken column or tree stump came into fashion to represent a life cut short. Ancient classical influences taken from contemporary archaeological findings in Greece and Pompeii also contributed to a fixation on classical forms and the use of classical orders. Obelisks and mausoleums all came into fashion during this period because of archaeological findings and an association with ancient and enduring forms. The full variety of styles popular during this period are exhibited at Cedar Grove including the Gothic Revival that was so closely associated with the Romantic movement. The older sections of the cemetery dating from ca. 1851 – 1870 display a mix of Victorian style tablets and obelisks executed in granite and marble, as well as more naturalistic or Rustic style monuments dating from the late 19th century. Many of the marble markers have significantly deteriorated so that the inscriptions and iconography are undecipherable.

⁹ Since it is unclear how many of the bodies were moved during the removal/reinternment process, further research is required to determine how many of the bodies including those of the formerly enslaved people were moved to Cedar Grove.

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An example of a Gothic Revival-style monument is the central spire dedicated to the Brandegee Family (ca. 1860) in Section 10. This is dedicated to United States Congressman Augustus Brandegee (1828-1904) and other members of his family including father John (d. 1859). It is a Gothic spire resting on a tiered sandstone base. The second tier displays the family name in Gothic-style lettering topped by a Gothic arched arcade featuring engaged columns at each corner. The octagonal tower is topped by a rooked spire that is surmounted by a finial (Photograph 57).

The first monument to be constructed in the cemetery, erected by the Massachusetts Society of Cincinnati, was in honor of General Henry Burbeck. It is a 14-foot obelisk of native Groton granite set atop a die supported by a vase. It is an excellent example of the simple adaptation of an Egyptian form meant to symbolize hope in the form of a sun's ray.

The importance of the maritime industries and their associated trades, and in particular the whaling industry's impact on New London's society, can be seen in the many headstones of ship's captains, merchants and others who made their living from the maritime trades. Captain Giles Harris (1788-1864) is one example. His white marble monument is set on a gray granite base. On the face of the die is a plaque with the names and dates of Harris and wife Rebecca. It is elaborated by an egg and dart border and acanthus leaves at the corners. A scrolled plaque with a depiction of his ship sailing on waves is arranged beneath a tall column topped by a cornice that is further decorated with acanthus leaves. A laurel wreath tied with a bow decorates the front of the column. The column has been discolored a shade of blue by mineral deposits (Photograph 58). A similar obelisk also completed in white marble was built for Captain Franklin Harris who died in 1855. This monument is skillfully carved with an anchor line and dock tie above a plaque bearing his name and decorated with carved ivy leaves and elaborate scrollwork (Photograph 59).

Although not specifically related to maritime industries, a memorial at the center of the Third Burial Ground commemorates the Walton Family (John, Jane and their four children) and 30 others who lost their lives when the steamer *Atlantic* was wrecked on Fisher's Island November 27, 1846. The monument was originally erected by public subscription of the people of New London in the Third Burial Ground. It was removed to Cedar Grove in 1890.¹⁰ The monument consists of a simple base, plinth, and square pillar all of which are inscribed with vertical lines (Photograph 60).

Children's graves from this era often include figural imagery of angels, lambs, or budding flowers to represent the innocence of a life unlived. The grave of Thomas Williams (1853 to 1858) is found in Section 2 and is a short plinth set on a base. Atop the plinth is a scalloped shell on which a baby is depicted sleeping on a soft pillow and partially covered by a drape. It is all carved of a single piece of granite (Photograph 61). The grave of Emma (1835-1836) and Edward (1833-1835) Smith can be found in Section 5. These two children of Orrin and Emma Smith are depicted as lambs lying down and facing opposite directions atop a curved plinth. The face of the plinth is inscribed with their first names (Photograph 62).

A good example of a simple yet typical early Victorian-era monument featuring a floral design can be found on the stones of Sarah and Nathan Beckwith which dates to 1865. These consist of a simple stone

¹⁰ Percy Coe Eggleston, *Cedar Grove Cemetery, vol. I* (New London: New London Cemetery Association, 1921), 51.

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with an arched top, rounded edge border, and a wreath with flowering ribbons fully surrounding the name.

Many plots dating to this period are large family plots with a central marker surrounded by individual graves. Some family plots, like that of the Lawrence family, are encircled by intricate wrought iron fencing. This oval-shaped plot has a large Gothic Revival-style monument at the center with a Gothic pointed arch topped by a finial. Smaller versions of this same arch design form the tops of individual grave markers in granite.¹¹ A wrought iron gate leads to the plot (see Photographs 28 and 29).

Late Victorian 1871-1910

The monuments completed during the Late Victorian era constitute the largest grouping of burial markers in the cemetery. A rise in manufacturing concerns in New London brought a new wave of prosperity to the citizens of New London. With that came a need to display this wealth through elaborate monuments and generous memorial bequests. By the 19th and early 20th century, monuments are constructed largely of granite quarried in Barre Vermont and locally in Groton.

The Mead family plot is in Section 21. It is encircled with a low granite curb/retaining wall and is accessed by a set of three steps leading to the central mound and monument. The steps are flanked by curved knee walls and flanked by large ball finials set on bases. The monument is encircled by a series of raised tablet stones representing various family members. The monument features a stepped base on which the family name is written. Atop this sits a die that is, in turn topped by a wide square plinth topped by a decorative frieze beneath the top cornice. This cornice forms a base on which a female figure stands looking up to the sky in a draped gown with her hand to her chest and a heart and cross in the right hand (Photograph 63).

One of the most prominent of all the monuments in the cemetery is the Harris Monument dedicated to Jonathan Newton Harris (1815-1896). Harris made his fortune by a "patent medicine" and served as former mayor of New London in 1856 and 1862. He and his wife had nine children of which only three survived beyond childhood and none survived him. He had no grandchildren. He left his significant fortune to his wife and to several organizations including Cedar Grove.¹² The monument is on its own island and is composed of eight slabs of white granite purchased from the quarries of T. W. Casey in Groton, Connecticut. When constructed it weighed a total of 37 tons and is 10 feet wide at the base. The name "J. N. HARRIS" is displayed in polished letters. On the corners of the heavy stone which forms the die are plinths, columns, and caps carved into solid granite. On the capital which surmounts the die are inscribed the polished letters in Germanic text, "I am the Resurrection & the Life." The front and back gables of the cap are decorated by relief carvings of oak and ivy and shaft of wheat being culled by a scythe. Surmounting the entire decorated plinth is an angel in a draped robe with her eyes raised to the sky and holding a trumpet (Photograph 64).

Gothic markers are represented by the Lewis family group in Section 11 dates from the 1880s is another example of a Gothic Revival-style central monument surrounded by low hip tombs all of which mimic the Gothic Revival style of the central tower. The monument is constructed of a large square base on

¹¹ It is unusual that so many of the fences remain intact at Cedar Grove. Cemetery fences were often the first things to be melted down during World War II.

¹² "Sudden Death of J. N. Harris," *The Day* (New London, CT), Oct. 19, 1896.

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which the base of the tower rests and is inscribed with the family surname in Gothic lettering. An arcade of Corinthian columns topped by Gothic arched supports a trefoil opening beneath a gabled "roof" on each side. This roof, carved to look like slates is, in turn, topped by a budded cross on a pedestal (Photograph 65).

Less ostentatious examples of memorials from this period include a touching group of marble obelisks belonging to the Jewell family in Section 12. Dr. Oliver Jewell (d. 1895), his first wife Esther who died in childbirth (1868), and their four children, all of whom died before the age of four. The third tall obelisk is Oliver's second wife Hannah. The octagonal marble obelisks are all lined up in a row on sandstone bases with those of children and adults differentiated by their heights (Photograph 66).

Several examples of rustic monuments were completed during this time period. A shaped, rustic stone boulder carved for James Ingersoll Day (1812-1895) and his wife Sarah, serves as the central marker for their family plot in Section 7. It features circular shield carved with a *crux dissimulate* (cross and anchor) behind a heart. This is encircled with the words, "the Greatest of These is Charity" (Photograph 67).

Perhaps the most uniquely designed family plot in the older section belongs to the family of Russell Hobron (1803-1888) in Section 6. Hobron was a butcher who along with wife Martha had seven children, many of whom are buried in the family plot. The entire plot is encircled by an iron chain with swags held up by *faux bois* posts carved of granite. A large boulder at the center of the plot is inscribed with the family names along with their birth and death dates arranged in blocks that are barely visible due to lichen growth. This is surrounded by several unusual and disparate monuments (some were moved from the Third Burying Ground to this site). A stack of stones with a carved granite drape on the side forms Russell's marker (Photograph 68). The earliest marker stone in this grouping is dedicated to Mary Isabella Hobron (1833-1863). It is a beveled tablet on which her name and age at death (30) is inscribed in wavy block letters (Photograph 69).

Another monument to Hobron/Gumble family is another example of a unique carving. Like the natural stone mentioned above an ovoid upright natural boulder is placed beside a rectangular bench and is carved with polished sections indicating names and dates. A low bench holding a small woven picnic basket and a cushion invite the mourner to sit for a while. The pillow is inscribed with the name Ellen and the Surnames are carved in relief across the front of the base. (Photograph 70).

The family plot erected for Captain Thomas A. Scott (1830-1907) in Section 16 features a central, carved granite pedestal inscribed with a subtle Greek key design decorating the frieze lining the top edge. Raised plaques decorate each side and the name Scott is inscribed below the front plaque in capitals. The pedestal is topped by a massive anchor. Individual headstones encircle the central monument, but there is no curbing (Photograph 71).

Of note, at the northeastern corner of Section 18, the "Jewish Section" is encircled by granite pylons connected by a double row of tubular cast iron rails. It includes graves inscribed in both Hebrew and English, dating from the 1880s to the 1940s (Photograph 72). Among the earliest of these are the simple arched marble markers of Abraham Salomon (1823-1888), and Isador Salomon (1823-1889), both employed as tailors. Members of the Samuelsohn, Labensky, Baruch, and Brasch families are included within the fenced area, which is labeled by Hale as being the "Jewish Section."

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In this period, the wealth and status of the city's industrialists and established families is expressed in one of two ways depending on their tastes. Monuments of this period were created in a wide variety of styles that reflected an eclectic mix ranging the rough-hewn granite of the Rustic style to Beaux Arts Classicism. Also popular in this period were more streamlined and stylized versions of familiar forms such as crosses. These reflect the increasing ethnic diversity of the residents in New London – although most Catholic burials took place across the street in St. Mary's Cemetery after 1928.

An example of a monument designed in a style that is commonly associated with residents of Italian descent is the stone of Samuel Duca (1910-1917) in Section 23, which is crafted from pink granite and sits on a base of rough-cut stone. The edges of the monument remain rough but there are three spaces on the polished face for burials and spaces above each name for pictures to be displayed (a common custom). Two additional spaces are provided in an arched stone placed on top of the lower plinth – this features the family emblem and is topped by a roughhewn cross (Photograph 73). One of the more striking monuments from this period is the gravestone of Theodore Bodenwein (1864-1939). Bodenwein was the long-time owner and editor of *The Day* newspaper. His marker is a simple granite slab supported by a segmented base (Photograph 74). The headstone is flanked by stepped, vertical Art Deco-style carvings on each side. It is inscribed across the top with a partially unfurled newspaper featuring the masthead of *The Day* and his name is inscribed in sans serif letters within a bordered plaque at the center. His birth and death dates are inscribed below. This simple design sums up the importance of the man in relation to his greatest accomplishment and readily evokes the Art Deco style that signaled modernity and forward thinking at the end of the 1930s. Another example is the Art Deco style Rovensky-Hayward-Plant Mausoleum completed ca. 1941. A simple monument dedicated to the Muir Family features a smooth granite headstone squared and the corners with no decoration beyond the surname in capital sans serif letters and a quartered cross below (Photograph 75).

The family plot of the man responsible for many of the changes in the 20th century was Ernest Rogers (1866-1945). His family plot is marked by simple granite block central marker with scrolled top on a square base. This is at the center of the family plot with three headstones lining the front, each mimicking the central marker (Photograph 76).

Late Modern Markers (1960-present)

This group of memorials date from after 1960; they are therefore outside of the period of significance for Cedar Grove and non-contributing to the overall significance of the site. These monuments are generally low bevel, tablet, or slab markers less than three feet in height (see Photograph 16). They are primarily constructed of granite in various colors and with some modification in finish and engraving style. Inscriptions tend to include just names and dates, but some incorporate small engravings of flowers, or other personalized imagery. This group also includes the columbarium constructed near the Broad Street entrance which was constructed in the 1990s.

Integrity

Cedar Grove retains integrity in the aspects of design, location, setting, material, workmanship, feeling and association. It displays the evolution of the burial ground from a high style Rural Cemetery made

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popular in the 1850s to an example of the Lawn Plan and the eventual adoption of the Memorial Park plan. Most of the character defining features remain intact including the original plans of streets, plantings and perimeter walls, thus representing each period of development. Buildings erected on site to serve utilitarian functions and as places to commemoration are also in place and retain their individual integrity. The plantings also retain integrity, and several mature examples of trees and shrubs remain in place throughout the grounds. The modern section of the cemetery is in a discrete location and does not take away from the overall appearance or integrity of the grounds that were developed in phases during the period of significance. Although the surrounding area has been developed into a mixed use and dense commercial and residential area, the calm afforded within the parklike setting of the cemetery grounds remains intact.

TABLE 1: Cedar Grove Cemetery - Contributing and Non-Contributing Resources

Resource Name	Date	Resource Type	Contributing/Non-contributing	Photograph Number	Map ID
Cemetery Landscape	1851-1960	Site	C		
Broad Street Gate	1925	Structure	C	21	A
Jefferson Avenue Gate	1926-27	Structure	C	22	
Cedar Grove Ave (closed)	1877	Structure	C	9	
Stone wall along Cedar Grove Avenue	1877	Feature	C	10	
Broad Street Stone Wall	1932	Feature	C	24	
Wrought Iron Fencing along Jefferson Avenue	1932	Feature	C	25	
Curbing and Steps Throughout	ca. 1924	Feature	C	3, 4, 11, 26, 27, 63	
Plot Fencing	1851-1890	Feature	C	28, 29	
Beckwith Building	1924	Building	C	21, 30, 31	B
Loomis Memorial Chapel/Receiving Vault (Section 7)	1881	Building	C	32	C
Chapell Memorial Chapel/receiving Vault (Section 9)	1890	Building	C	33	D
Willow/Spring Pond, with walls and steps	1851	Feature	C	34, 35	
Service House (Section GA B)	1903	Building	C	36	E

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Resource Name	Date	Resource Type	Contributing/Non-contributing	Photograph Number	Map ID
Street and Section markers	ca. 1920	Feature	C	37, 38	
Maintenance Building/Garage (Section GA B)	1895	Building	NC	39	F
Columbarium (No Section)	ca. 1990	Object	NC	20	G
Palmer Mausoleum (Section 30)	1917	Building	C	40	H
Connor-Weinberg Mausoleum (Section 31)	Ca. 1910	Building	C	41	I
Allyn Crypt (Section 9)	1862	Structure	C	42	J
Beckwith Crypt (Section 7)	1874	Structure	C	43	J
C. A. Williams Mausoleum (Section 2)	ca. 1900	Building	C	44	K
Charles H. Klinck Mausoleum (Section 24)	1909	Building	C	45	L
Palmer Tumulus/Crypt (Section 8)	Ca. 1934	Structure	C	46	J
McVicker Crypt (Section 8)	Ca. 1894	Structure	C	47	J
Payne Tumulus/Crypt (Section 4)	Ca. 1870	Structure	C	48	J
Schwartz Mausoleum (Section B)	Ca. 1894	Building	C	49	M
Sheffield Mausoleum (Section 24)	1907	Building	C	50	N
Rovensky-Hayward-Plant Mausoleum (Section 31)	Ca. 1941	Building	C	51	O
Astheimer Mausoleum (Section 24)	Ca. 1906	Building	C	52	P
Sizer Mausoleum (Section 7)	1894	Building	C	53	Q
Baxter Mausoleum (Section 22)	ca. 1900	Building	C	54	R
Late Colonial Period Markers, 804	1739-1820	Object	C	13, 55, 56	Throughout

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Resource Name	Date	Resource Type	Contributing/Non-contributing	Photograph Number	Map ID
(Throughout, Section B, G, "The Annex")					
Early Victorian Period Markers, 3,484 (Sections 1-22)	1821-1870	Object	C	57-59	Throughout
Late Victorian Period Markers, 3,578 (Sections 1-22, "The Annex")	1871-1910	Object	C		Throughout
Early Modern Period Markers, 2,463 (Sections 31-34, 1A-6A)	1910-1960	Object	C		Throughout
Late Modern Period Markers, 4,233 (Section I-K)	1961-present	Object	NC		Throughout

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8. Statement of Significance

Applicable National Register Criteria

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

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

Art: Funerary

Landscape Architecture

Period of Significance

1851-1960

Significant Dates

1851: Cemetery Established

1891: First expansion of Annex

1924: First phase of Olmsted Brothers work completed

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Stone, Horatio

Whiting, Edward (Olmsted Brothers Landscape Architects)

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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.)

Cedar Grove Cemetery is eligible for National Register of Historic Places listing at the state level under Criterion C, in the categories of Funerary Art and Landscape Architecture. The cemetery meets Criterion C in the areas of Landscape Design and Funerary Art as the only cemetery in the city that displays three major periods of development that correspond to specific movements in cemetery design: the original Rural Cemetery plan designed by Dr. Horatio Stone (1808-1875) in 1851; the Annex and further expansion in the 1890s which expressed the design of the Lawn Cemetery movement under the supervision of local “nurseryman” Henry Clay Fuller (1842-1947); and the 1920s-1960 era designs of the eastern sections and north-western corner as executed by Edward Clark Whiting (1881-1962) of the Olmsted Brothers firm¹³ (Figure 3). The physical landscape reflects these three periods of development and their associated ideas relative to cemetery design in the monument styles and types, engineered features, buildings, and landscape elements visible throughout. The period of significance extends from 1851 when the cemetery was established to 1960, when the last designs by the Olmsted firm were implemented. From 1960 to the present, the most notable changes to the cemetery’s design were the expansion of additional burial plots in one distinct set of sections (I-K). The 1960 culmination date also corresponds to a general shift away from the use of family plots to single burials and an increase in cremation burials, which is demonstrated in the cremation garden (Section 37) and Columbarium (ca. 1990), located near the Broad Street entrance.

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

Criterion C: Cemetery Design and Landscape Architecture

Cedar Grove Cemetery is significant under Criterion C at the state level in the areas of Cemetery Design and Landscape Architecture with a period of significance between 1851 to 1960. During that time, it has undergone three distinct periods of development. Each period is associated with a style of landscape and cemetery design beginning with the Rural Cemetery, transitioning to the Lawn Cemetery, and ultimately a more refined variation on the lawn plan during the mid-20th century. Two of the periods are associated with the work of well-known landscape architects – Horatio Stone, and Edward Whiting of the Olmsted Brothers Landscape Architects. In between these two well-known designers stood Superintendent and “nurseryman” Henry Clay Fuller. Fuller was a gardener and worked alongside President Newcomb to transform Cedar Grove from a Rural Cemetery to a Lawn Cemetery. All three styles remain evident in the physical landscape of the cemetery.

The physical appearance of the cemetery reflects the changing socio-ideological attitudes to ideas of death, burial practices, and the evolving business of cemetery operation. Many of the monuments and burial markers are dedicated to locally and regionally significant citizens.

¹³ The more regular, grid-like plan of the modern era, which is expressed in an area of individual graves located southwest of the Maintenance Buildings does not follow the initial design provided by the Olmsted Brothers firm in 1960; and therefore, it is does not contribute to the significance of the cemetery. This was completed in 1972.

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The perimeter of the cemetery is lined with stone walls and wrought iron fences along the main streets with mature trees and bushes planted along the interior to provide privacy. Plantings of native and specimen bushes and trees have been artfully arranged to create artful groupings and shaded allées throughout the grounds. These provide both areas of respite for mourners and points of visual interest. Character-defining landscape features found in Cedar Grove include the perimeter walls and fences, curbing, gates, fencing around plots, markers, roadways, paths, and plantings. The most common trees employed are oaks, elms, hemlocks, maples, cedars, and pines. A wide variety of specimen trees such as European privet and yew, Japanese maples, tulip trees, and magnolias are also included. These are planted to offset the placement of lots on which memorials have been placed.

The Rural Cemetery Movement

Early New England colonial planned landscapes and gardens mirrored a desire on the part of the European settlers to visually manipulate and control nature.¹⁴ Gardens were arranged using geometric plans arranged in rigid rows which gave colonists a sense that they could tame the natural world by imposing a strict order. This same attitude was applied to the creation of colonial era burial grounds. Burial grounds were typically located alongside the meetinghouse, which was situated at the center of the settlement. Bodies were arranged with the head to the west to meet the rising sun upon resurrection. As towns and cities expanded, these burial grounds became overcrowded; markers were placed wherever space could be found and there was little to no extra space available for walkways or plantings.¹⁵ The result was a bleak, scattered, and unpleasant place. In many cases, bodies were stacked upon one another, or bones removed to make way for the reuse of burial plots.

These burial practices changed little over the course of the 17th, 18th, and early 19th centuries. During the Industrial Revolution (1760-1840) New England's rural towns began to transform into industrial centers. Influxes of workers and the first waves of immigration saw a rapid increase in population growth. This was reflected in the expansion of the urban landscape: more industrial buildings were created and new infrastructure emplaced; public buildings were expanded or built new to support growing governments and administration; residential neighborhoods were created and rapidly became densely packed; many city graveyards became overcrowded, and bodies were often moved to make room for new burials. Independently established family plots were likewise affected and had to be incorporated separately into the infrastructure of the city.¹⁶ As embalming did not become common practice until after the Civil War (1865),¹⁷ the burial and decomposition of corpses was problematic, causing unhygienic conditions capable of spreading diseases. Outbreaks of yellow fever and cholera were often blamed on the presence of centrally located cemeteries¹⁸ which were soon viewed as a public health concern. In Connecticut, there was one exception to the chaos of early burial grounds. Grove Street Cemetery in New Haven (designated as a National Historic Landmark in 1997) opened in 1796. The cemetery was the

¹⁴ James Cothran and Erica Danylchak, *Grave Landscapes: The Nineteenth Century Rural Cemetery Movement* (Columbia, SC: University of South Carolina Press, 2018), 24.

¹⁵ Another reason why plantings were not used in burial grounds was because the intrusion of nature into a sacred space was considered evil and occupied space that was precious for burials. See James Cothran and Erica Danylchak, *Grave Landscapes: The Nineteenth Century Rural Cemetery Movement* (Columbia, SC: University of South Carolina Press, 2018), 4-5.

¹⁶ Allison C. Meier, "When Cemeteries Became Natural Sanctuaries," *JStor Daily*, April 11, 2019, <https://daily.jstor.org/when-cemeteries-became-natural-sanctuaries/>.

¹⁷ "Embalming and the Civil War," *National Museum of Civil War Medicine*, February 20, 2016, <https://www.civilwarmed.org/embalming1/>.

¹⁸ Allison C. Meier, "When Cemeteries Became Natural Sanctuaries," *JStor Daily*, April 11, 2019, <https://daily.jstor.org/when-cemeteries-became-natural-sanctuaries/>.

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first of its kind in the United States: it was established on the outskirts of town to replace burials on the Town Green, had named streets, incorporated landscape planning into its design, and used family plots.¹⁹

Boston was the first city in New England to address the public health concern of centrally located burial grounds. In 1831, Dr. Jacob Bigelow, a physician with an interest in horticulture, U.S. Supreme Court Justice Joseph Story, and a group of private citizens purchased 74 acres of land approximately four miles outside of Boston in Cambridge, MA to create a new cemetery. Dr. Bigelow and Henry Dearborn, along with the newly formed Massachusetts Horticultural Society, designed the cemetery's landscape with the intent of creating a space that would not only be a pleasant place for the living to mourn the dead amongst a scenic parklike setting, but also provide a suitable place for the dead to be laid to rest. This cemetery, named Mount Auburn, was the first in the nation to be described as a "cemetery" instead of "burying ground." It was also the first rural cemetery with a curated landscape informed by the founders' Unitarian beliefs that not only could rational people exercising free will save themselves, but also that God is in nature.²⁰

Rural cemeteries involved efforts to beautify the landscape, but their designers also used plants, and specifically trees, to evoke feelings of melancholy, grief, sublime, or respite while also acknowledging the existential. This practice was not new but had already been employed for centuries. Willows, for instance, are associated with the act of mourning and were actively incorporated into not only cemetery design, but also funerary art. Evergreens, such as Cedars, are associated with hope of eternal life while the use of deciduous trees (e.g. sugar maples, tulip trees, oaks) allowed for a changing environment that evokes the loss and death of fall and rebirth in spring. Exotic trees were often added to enhance the landscape. Cemeteries became arboretums and escapes from the close quarters of city living. Spring Grove Cemetery in Cincinnati, Ohio went so far as to provide a catalogue of trees for visitors in 1857.²¹

While the creation of Mount Auburn Cemetery was the start of the Rural Cemetery Movement, it was also an indicator of social changes associated not only with public health concerns of a growing urban society, but also of attitudes toward death. During the mid-19th century, religion and art began linking the concepts of nature and the divine. The severe 17th and 18th century Puritan depictions of life and death were replaced by more romantic ideas that were softer and more consoling.²² Proponents of the Romantic Movement viewed death as a transition – a deliverance of the living from the earth – with nature having the innate ability to bring "moral, intellectual, poetic and spiritual growth."²³ Transcendental writers suggested that nature was the embodiment of "God All Around Us." Ralph Waldo Emerson (1809-1882), perhaps the best-known of the Transcendental writers, believed that nature taught the Divine and that death was a natural occurrence much like a season to be mourned as well as celebrated.²⁴ Washington Irving (1783–1859), one of the earliest writers of the American Romantic movement, went further, painting cemeteries as places where lost loved ones should be

¹⁹ Bruce Clouette, *National Historic Landmark Nomination for Grove Street Cemetery*, September 29, 1999.

²⁰ It should also be mentioned that while the landscape features prominently in the rural cemetery movement, the idea of planting trees in a rural landscape also ideologically harkened back to a rural agrarian past that carried with it a sense of morality and peace perfect for a cemetery. See James Cothran and Erica Danylchak, *Grave Landscapes: The Nineteenth Century Rural Cemetery Movement* (Columbia, SC: University of South Carolina Press, 2018), 30.

²¹ *Ibid.*, 158.

²² *Ibid.*, 11.

²³ *Ibid.*, 26.

²⁴ *Ibid.*

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celebrated: "The grave should be...surrounded by everything that might inspire tenderness and veneration. It is the place not of disgust and dismay, but of sorrow and meditation."²⁵

The Rural Cemetery Movement incorporates many of the ideas propagated by Romantic writers and also combines the practical needs of growing municipalities. The physical characteristics of rural cemeteries stressed the need for natural, pastoral settings with the ability to expand to avoid overcrowding. Optimal sites for the establishment of a new cemetery often were between 50 and 300 acres and removed from an urban core to avoid the creation of unsanitary conditions, while also providing a peaceful location for the dead and a consoling environment for the living. Chosen sites usually had existing landscapes that were in keeping with Picturesque ideal including, spring fed ponds, rocky features, naturally growing trees, and vistas. These landscapes would be further curated with native plantings and specimen plants and curvilinear pathways that maximized viewsheds to accentuate the natural beauty and enhance visitor experience. Carriageways were named for native plants and landforms. Entrance gates and perimeter fencing had the dual purpose of reinforcing the idea that one was passing from the outside world into a sacred environment and protecting the area from vandals. Land was divided into family plots, many of which were multi-generational, and guidebooks produced for larger cemeteries aided visitors in their journey through the park-like settings. Buildings and other structures constructed at the time of initial planning were often executed in Gothic Revival style to further impart a Romantic and sacred sensibility.²⁶ As rural cemeteries had beautiful park-like settings, they became places of public recreation and sometimes tourist destinations. Such is the case with Mount Auburn Cemetery, Laurel Hill Cemetery in Philadelphia, Pennsylvania and Greenwood Cemetery in Brooklyn, New York.

The establishment of rural cemeteries also marked a change in administration. As these cemeteries were non-sectarian, they were not tied to a church or religious institution and were, instead, run by associations. By 1847, New York realized that these entities needed some legal authorization governing their work. The legislature passed the Rural Cemetery Act that year, making the burial of human remains a commercial operation.²⁷ Many other state governments did not instate specific legislation, although cemetery associations start becoming ubiquitous in the 1840s and 1850s throughout the country. In Connecticut, several cemetery associations were created prior to 1855, which eventually lead to the establishment of state statutes to govern them.²⁸

Cedar Grove Cemetery fits into this national movement. Founded by the incorporated non-profit, non-sectarian New London Cemetery Association, the committee in charge of its establishment hired Dr. Horatio Stone to create a bucolic park-like setting.

Horatio Stone

The members of the New London Cemetery Association sought the best when searching for a landscape architect. On the recommendation of members from the Mountain Grove Cemetery Association in

²⁵ Ibid., 27.

²⁶ Ibid., 198.

²⁷ Kevin Williams, "Why the Brooklyn-Queens Border Is Full of Dead People," *New York Times*, April 27, 2017.

²⁸ Carl Skaats, *Statutes Concerning Cemetery Associations Research Report*, Office of Legislative Research (Hartford: Connecticut General Assembly, 2017), <https://www.cga.ct.gov/2017/rpt/pdf/2017-R-0089.pdf>

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Bridgeport, they chose Dr. Horatio Stone (1808-1875), a sculptor, medical doctor, poet, and landscape gardener from New York City to lay out the new cemetery.

Stone was a physician residing in New York City in the 1840s, practicing medicine by day, and studying art and sculpting clay in his spare time. In 1848 Stone relocated to Washington, DC, and in the following year his work was exhibited at the National Academy of Design in New York. In 1850, he turned his attention to his first cemetery design and responded to a request for design services in Pittsfield, Massachusetts to create a new cemetery, possibly modelling his design after that of Mount Auburn Cemetery (1831).²⁹ In 1857, he moved to Italy to study marble sculpting and over the course of the next decade created medallions, busts, and statues of American political and historical figures. Some of his most famous statues are on display in the U.S. Capitol building and include a statue of John Hancock and busts of Senator Thomas Benton and Chief Justice Roger Taney. Stone was co-founder and president of the Washington Union Art Association and advocated for the establishment of a national gallery of art, the creation of which occurred in 1860.³⁰ His works today are found in the collections of Harvard and Yale Universities.³¹

Dr. Stone adamantly believed that cemeteries were important spaces that could be used to display art which would enhance sacred aspirations and elevate sentiment. He became interested in landscape design and was the designer of least four cemeteries within a three year period: Mountain Grove Cemetery in Bridgeport, Connecticut in 1849, Indian Hill Cemetery in Middletown, Connecticut and Pittsfield Cemetery in Pittsfield, Massachusetts in 1850, and Cedar Grove Cemetery in New London, Connecticut in 1851.³² All of these cemeteries were created incorporating hallmarks of the Rural Cemetery Movement including meandering pathways, mature trees, the integration of natural elements, and the careful placement of monuments and markers within his pastoral landscape to underline the harmonious balance between nature and memory.

Although Mountain Grove was his first cemetery, over the course of the next two years, Stone applied the same design approach to each of his other three cemeteries and all had later phases which adhered to the basic tenants of the Rural Cemetery Movement. Mountain Grove and Cedar Grove share several important characteristics: both incorporate two distinct periods of cemetery design – the Rural Cemetery and the Lawn Cemetery – and both have elaborate entry gates, winding pathways, gently sloping hills, carefully planned trees to create vistas and shade, and lakes and ponds to break up the many monuments.³³

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On January 6, 1851, the first stockholders' meeting of the New London Cemetery Association was held in the mayor's office and the directors of the Association were chosen - Francis Allyn, Henry P. Have, Enoch V. Stoddard, Nathaniel Shaw Perkins, Jr., and William Albertson. Francis Allyn was chosen to be President of the Association and Charles Butler served as Secretary and Treasurer. Although the Association would not be officially incorporated under Public Acts of 1841 and 1847 until April 30 of that

²⁹ Patricia Weslowski, *National Register Nomination for Mount Auburn Cemetery*, February 17, 1975; Janet L. Heywood. *National Historic Landmark Nomination for Mount Auburn Cemetery*, May 27, 2003.

³⁰ "Obituary," *The Art Journal* 1, no. 11 (1875), 349.

³¹ "Horatio Stone," *Harvard Art Museums*, Accessed November 23, 2023, <https://harvardartmuseums.org/collections/person/29973>.

³² Martha Lyon, Gregory Farmer, et al. *National Register Nomination for Pittsfield Cemetery*, January 2007.

³³ Ernest Stevens Leland, "Mountain Grove Cemetery in Bridgeport," *Modern Cemetery* 30, no. 10 (1920).

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year,³⁴ the officers and directors almost immediately hired Dr. Horatio Stone to plan their new cemetery. Stone visited a total of six different parcels of land in New London on February 28, 1851, along with the Association directors. Of these, a 50-acre site known as “The Cedars” was determined to be the best suited to the Association’s needs and Stone’s plans for a Rural Cemetery; its physical characteristics included naturally growing cedar trees, rocky outcroppings, and a steep drop in topography which led down to a spring-fed pond. Stone estimated that it would cost \$3,000 (\$121,687.79 today) and take three months to prepare the grounds. Hearing this, the directors voted unanimously³⁵ to purchase the Cedars Lot for \$2,000 (\$81,125.19 today).³⁶ The planning, grading, and preparation of the site began immediately.³⁷ As rocks and stones were cleared from the soil, they were repurposed to help drain the cemetery by being redeposited at a depth of six feet.³⁸ In late June, the Association extended the bounds of the cemetery by purchasing another four acres of land from David Lewis.³⁹ Stone gave the new cemetery a Gothic Revival style entrance with a rustic-style Gothic arch with a belltower connected to a rough-cut stone wall (Figure 4) and a Rustic-style gate on the west side of the cemetery.

The section plans for Cedar Grove were carefully drawn by Stone and can be found in a book entitled “Descriptive book records of the Cedar Grove Cemetery, New London. H. Stone Designer & Esquire, 1851” located in the archives of the New London Cemetery Association. Sections numbered 1 through 7 and 9 through 23 appear to have been built in accordance with his sketches (Figure 5). Section 8, however, seems to have been altered from the originally intended layout. According to the original sketches, the section to the south known as “Fountain Terrace” should have included a circular pool. This pool, labelled “Glen Fountain,” either was never built, or if it was built, is no longer extant. Stone’s sketches also indicate that Spring Pond had a much more irregular border and a “Titan Wall” on the eastern side (Figure 6). Many the designs found in Stone’s notebook can be seen on aerial images outlined in granite or iron. A practical aspect of cemetery fencing was that it delineated the real estate purchased by a family – it literally set the bounds of the family plot. These boundaries are still visible today in the many of the oldest portions of the cemetery.

Stone’s original designs for Cedar Grove do not appear to have included any design for a chapel or receiving vault. Both were functional buildings that also served to enhance the Picturesque aesthetic. These were gifted in 1890 by Mrs. Richard Chapell,⁴⁰ nearly 40 years after the opening of the cemetery, and located near the stone gateway at the Cedar Grove Entrance.⁴¹ The chapel could accommodate 100 people and the receiving vault was equipped with 21 receptacles.⁴² The building was executed in the Gothic Revival style.

³⁴ Ibid, 34.

³⁵ Ibid, 53.

³⁶ Waterford Land Records, Book 9, Page 315.

³⁷ Percy Coe Eggleston, *Cedar Grove Cemetery, vol. I* (New London: New London Cemetery Association, 1921), 53. According to this source, within three weeks the Association hired 20 men who proceeded with the work for two weeks.

³⁸ Ibid, 5.

³⁹ Waterford Land Records, Book 9, page 316.

⁴⁰ Mrs. Chapell’s husband, Richard, was the secretary-treasurer for the New London Cemetery Association between 1852 and 1874. The whaling industry and associated maritime trades were the dominant economic drivers of New London and produced an impressive amount of wealth. Richard Chapell made his fortune as one of the originators of the Alaska Company, operator of whale and seal fishing fleets, who also developed resources in the Arctic. See Hamilton Hurd, *History of New London County, Connecticut with Biographical Sketches of Many of Its Pioneers and Prominent Men* (Philadelphia: J. W. Lewis & Co, 1882).

⁴¹ Mrs. Chapell also paid for this gate which was built in 1877.

⁴² Percy Coe Eggleston, *Cedar Grove Cemetery, vol. I* (New London: New London Cemetery Association, 1921), 62.

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Cedar Grove Cemetery was consecrated on October 8, 1851; the dedication began with a procession from the city center that included local dignitaries, civil servants, and soldiers and culminated in a solemn ceremony.⁴³ During the consecration exercises, however, several of the speakers referred to the landscape elements already present at the site. Francis Manwaring Caulkins said that from the high ground of Prospect Hill one could see the New London Harbor. This was reflected in the naming of the roadways which included Vista Avenue, Spring Avenue, and Bay View Avenue. Caulkins also stated, "I would rather lay then here, where the winged songsters make their nests in these overhanging boughs and chant a requiem to the dead buried beneath."⁴⁴ Mayor Hiram Wiley suggested that the cemetery would have an important effect on the residents of New London: "[the] moral influence which this Cemetery will exert on the minds of the community...We shall all of us often resort here, and few of us will go away from it without having formed some new resolution, or received some instruction which will tend to fit us for another and better state of being."⁴⁵ At the end of the month, President of the New London Cemetery Association Francis Allyn wrote to Stone praising him on "the work so beautifully commenced...It is already an ornament to our City, reflects great credit upon yourself and will be duly appreciated by our citizens."⁴⁶

Although several sections had been completed and between 500 and 600 lots available for purchase, it should be noted that Dr. Stone's plans were not fully realized at the time the cemetery was dedicated. Work on the grounds continued and by the end of October 1851, it was clear that the roads to the cemetery were too indirect. To address this, land was purchased from Joseph Bishop⁴⁷ and Thomas Fitch 2nd.⁴⁸ This road became Cedar Grove Avenue and was maintained privately by the New London Cemetery Association until 1921, at which time the road became a public highway and its maintenance assumed by the city.⁴⁹ The plans created by Dr. Stone were fully realized by the end of 1851, when the layout of the initial 39-acres of the Rural Cemetery was completed.

Lawn Cemetery and Perpetual Care

By the 1870s, it became clear that many of the mid-19th century garden cemeteries were difficult to maintain. Since lots were individually owned and maintained, care became the responsibility of individual owners and, subsequently, their heirs. As the owners and heirs died or moved away, the lots fell into disrepair. Coupled with the introduction of public parks, people began visiting and enjoying the clean and well-kept public parks more than the rural cemeteries. As a result, the rural cemeteries were used for leisure less than they had been two decades earlier. Cedar Grove was no exception. Maintenance costs were high, particularly as many of the early lots were sold at bargain prices. Citizens published letters to the Superintendent of Cedar Grove in the local newspaper, *The Day*, to complain about the general maintenance of the cemetery and bemoan the horrible conditions of the pathways

⁴³ Ibid, 56.

⁴⁴ Francis Manwaring Caulkins. *History of New London, Connecticut: From the First Survey of the Coast*, 665.

⁴⁵ Wells Eggleston Wadleigh, *Cedar Grove Cemetery 1851-1976* (New London: New London Cemetery Association, 1976), 21.

⁴⁶ Letter from Francis Allyn to Horatio Stone October 30, 1851, in Archive of New London Cemetery Association.

⁴⁷ Waterford Land Records Book 11, Page 250.

⁴⁸ New London Land Records Book 49, page 203.

⁴⁹ Percy Coe Eggleston, *Cedar Grove Cemetery, vol. I* (New London: New London Cemetery Association, 1921), 58.

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and chambers.⁵⁰ With the relocation of the Second Burial Ground to “The Annex,” New London established a new public park – Williams Park.⁵¹

Because of the extensive maintenance of lots and the provision of public parks, the rural cemetery movement progressively fell out of favor. After the Civil War, new cemeteries and extensions of older ones were created with pastoral, open lawn settings which not only were smaller in scale, but also less picturesque than their rural forerunners. These not only were easier to maintain but were also more formal in appearance. This movement, called the Lawn Cemetery Movement, was accompanied by a change in attitude toward death supported by a more formalized and institutional handling of the dying and the dead via hospitals and professional funeral homes.⁵²

The first Lawn Cemetery in the United States was established in 1855. Spring Grove Cemetery in Cincinnati, Ohio was designed by Prussian-born, English-trained landscape architect Adolph Strauch (1822-1883). The Lawn Cemetery was characterized by a more uniform plan with a controlled design. The desired result was a green park or lawn with more standardized monuments rather than a variable natural landscape interspersed with ornate and tall monuments. Enclosed or mounded plots were eliminated as were individual plantings (e.g. shrubbery) and objects (e.g. benches and iron fencing) in order to create pleasing clusters of plantings that were easy to maintain.⁵³

The Lawn Cemetery Movement continued to gain momentum and numerous lawn cemeteries were established in the mid-19th century. One of the main proponents of this design was Swiss-born landscape architect Jacob Weidenmann (1829-1893). After completing his education in Munich and working throughout Europe and South America, Weidenmann immigrated to the United States in 1856. He worked with Frederick Law Olmsted and Calvert Vaux on various projects including the Hartford Retreat for the Insane in Hartford, Connecticut, Prospect Park in New York, and the U.S. Capitol grounds. Independently, Weidenmann designed Harford’s Bushnell Park (1861) and Cedar Hill Cemetery (1864). This new way of designing cemeteries in a more pared down and modern style eschewed the use of copings, fences, or benches to delineate plots. Instead, open space was left for planting trees and shrubs throughout the cemetery.

Weidenmann published *Cemeteries: An Essay on the Improvement and Proper Management of Rural Cemeteries*, in 1888, in which he popularized the use of the “Lawn Plan.”⁵⁴ A year before this important publication, the cemetery business officially became a profession when the Association of American

⁵⁰ In 1891, *The Day* reported that Cedar Grove “of late years...has been disgracefully neglected, and for the past few weeks has apparently been used as a pasture for cattle.” See “Cedar Grove Cemetery.” *The Day* (New London, CT), October 19, 1891.

⁵¹ Despite the competition from the new park, Cedar Grove remained a popular destination for picnicking and was considered a stop not to missed when visiting New London as a tourist.

⁵² “1900-Present: Lawn-Park Cemeteries and Memorial Parks,” *Pennsylvania Historical & Museum Commission*, Accessed November 27, 2023, <http://www.phmc.state.pa.us/portal/communities/cemetery-preservation/development/1900-present.html#:~:text=The%20Lawn%20Park%20Cemetery%20movement,that%20also%20served%20as%20parks.>

⁵³ James Cothran and Erica Danylchak, *Grave Landscapes: The Nineteenth Century Rural Cemetery Movement* (Columbia, SC: University of South Carolina Press, 2018), 24.

⁵⁴ “Jacob Weidenmann,” *The Cultural Landscape Foundation*, Accessed November 27, 2023, <https://www.tclf.org/pioneer/jacob-weidenmann.>

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Cemetery Superintendents (AACCS) was established.⁵⁵ The Lawn Cemetery Movement lasted until the early 1920s when it was surpassed by the Memorial Park phase of cemetery development.⁵⁶

The Annex: 1891-1899

Charles Augustus Williams (1829-1899) was a wealthy businessman who gained his fortune as one of the principals of Williams & Haven, one of the largest whaling fleets in the United States.⁵⁷ By 1887, he had become president of the New London Cemetery Association, and also served as mayor of New London between 1885 and 1888.⁵⁸ During his term as mayor, several manufacturing concerns were brought into the city and along with them came a sharp increase in the number of workers in need of essential services like parks, schools, and housing. The first of these issues was addressed in 1885, when upon taking office, Williams proposed to have the Second Burial Ground, a municipal cemetery established in 1793, discontinued and its land turned into a park. It was overcrowded and had little room to accommodate new burials. Williams proposed that if the Council agreed, he would personally pay to remove the bodies, grade the site, and pay for all additional expenses related to reinterment at Cedar Grove.⁵⁹ The city accepted the offer. A notice in the newspaper requested that those who wished to have friends and family members moved to their private lots contact the Cedar Grove's superintendent, Henry Fuller.⁶⁰

Arrangements were made for the exhumation and reinterment of the bodies⁶¹ in a six-acre triangular parcel of land that Williams owned. This land was situated at the corner of Broad Street Extension and Jefferson Avenue and connected to Cedar Grove Cemetery; it would later become known as "The Annex." Some local accounts state that in cases where no relatives or friends were identified, the bodies were left undisturbed and the graves were levelled and graded, while others say that all of the bodies were moved to the new section identified for this use at Cedar Grove.⁶² The project cost \$8,000 and,

⁵⁵ "Our History," ICCFA, Accessed November 27, 2023,

<https://icdfa.com/about/#:~:text=Founded%20in%201887%20as%20the,and%20operations%20of%20their%20properties>.

⁵⁶ "1900-Present: Lawn-Park Cemeteries and Memorial Parks," *Pennsylvania Historical & Museum Commission*, Accessed November 27, 2023,

<http://www.phmc.state.pa.us/portal/communities/cemetery-preservation/development/1900-present.html#:~:text=The%20Lawn%2DPark%20Cemetery%20movement,that%20also%20served%20as%20parks>.

⁵⁷ Charles E. Beveridge et al., *The Papers of Frederic Law Olmstead: The Early Boston Years* (Baltimore, MD: The Johns Hopkins University Press, 2013), 216.

⁵⁸ *Picturesque New London and Its Environs* (New London: American Book Exchange, 1901), 74.

⁵⁹ Given the conditions at the three existing burial grounds, some family members had already chosen to move relatives in the decades after Cedar Grove had opened.

⁶⁰ Fuller was a landscape gardener and superintendent of the cemetery in the 1880s and 1890s. "Notice," *The Day* (New London, CT), May 13, 1885.

⁶¹ While research is on-going, there were several enslaved or emancipated individuals in the Second Burial Ground. It is unclear whether their original plots in the municipal burial ground were segregated, but their headstones if not their bodies as well, were integrated with all others moved to Cedar Grove in 1885. Among the known enslaved or emancipated individuals was Rosana Cato (1756-1812, enslaved), Rose Froud Pease (emancipated 1796), Philis Cone (emancipated 1791), Eder and Cesar Shaw (Cesar was emancipated in 1792). There was also a Haitian immigrant, Madam L'Epinet, who came to New London for health-related reasons. Her race is unknown. Personal communication with Gail McDonald, November 6, 2023.

⁶² There is some question as to whether the bodies were all removed. While Eggleston suggests that some were left undisturbed, the newspaper notice on May 13, 1885, suggests that unclaimed bodies unclaimed remains would be placed in "a division of Cedar Grove cemetery most favorably located and especially appropriated for this purpose." Likewise, an 1898 newspaper article also reports that when excavations for a monument base were underway in Williams Park, bones and a coffin plate bearing the inscription "John Merrill Age 43" were found. These were reburied in "The Annex" at Cedar Grove. See "Notice," *The Day* (New London, CT), May 13, 1885; "Bones Dug Up at the New Park." *The Day* (New London, CT), Sept. 14, 1898; also Percy Coe Eggleston, *Cedar Grove Cemetery, vol. I* (New London: New London Cemetery Association, 1921), 51.

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while Williams provided much of the money, both the Honorable Henry P. Haven and Mrs. Richard H. Chapell also contributed. The park was rededicated as Williams Memorial Park.⁶³

The second issue, the need for land on which to establish a grammar school, was addressed quickly after the Second Burial Ground was moved.⁶⁴ In 1835, the City of New London purchased a plot of land for \$1,200 situated on the corner of Williams Street and Lincoln Ave. It opened as the Third Burial Ground and was divided into free plots and family plots.⁶⁵ Like the Second Burial Ground, the Third Burial Ground was overcrowded and had little capacity for expansion; it also was identified as an ideal spot for a school.⁶⁶ After contacting the families and friends of those buried in the cemetery, bodies were removed⁶⁷ (except those who died of yellow fever or smallpox) and reinterred in "The Annex" at Cedar Grove Cemetery by 1890. The site of the Third Burial Ground was graded and levelled, and the Nathan Hale Grammar School was built in 1891.⁶⁸

On September 17, 1891, Charles Augustus Williams relinquished his ownership of "The Annex" and transferred it to The New London Cemetery Association. According to the deed, this transfer carried with it restrictions on fences and mounds and required a perpetual care package to make maintenance easier for the Association going forward. The perpetual care requirement may have been a reaction to maintenance issues in the cemetery. Areas of Cedar Grove Cemetery seem to have fallen into disrepair according to newspaper articles. There were regular reports of livestock entering the property and public complaints about the overgrown appearance and unkempt lots in the older sections. By 1895, there was a movement underway to provide a cemetery fund for Cedar Grove. The reporter noted that the fund was needed to protect one of New London's greatest assets. He stated, "In no city, great or small, in this country is there to be found a more beautiful resting place for the dead, none where nature and art have so happily combined to make the most of the advantages of the place..."⁶⁹

In addition to space for the Second and Third Burial Grounds, "The Annex" also held a plot which was owned by GAR Post Number 47, W. W. Perkins Post. While this plot had been delineated and assigned, it was not officially turned over to the GAR until 1899.⁷⁰ They erected the Comrades Monument on the land circa 1900.⁷¹

With the transfer of the six-acre, triangular "Annex" in 1891, Cedar Grove Cemetery added a large parcel of land which had a distinctly different layout to its original 39-acres of rural cemetery design. "The Annex" incorporated five avenues 14' wide and deed restrictions stated that no curbing or stone, iron or other material fence can be erected around, about, or within any lots platted on this property. Likewise, no mounds or other earthen elevations that would interfere with mowing would be permitted.⁷² Proper

⁶³ Percy Coe Eggleston, *Cedar Grove Cemetery, vol. I* (New London: New London Cemetery Association, 1921), 51.

⁶⁴ Ibid.

⁶⁵ Francis Manwaring Caulkins, *History of New London, Connecticut: From the First Survey of the Coast* (New London: Published by the Author, 1852), 661.

⁶⁶ The Union School District came into possession of the land thanks to a vote by the court of common council of the city of New London on January 7, 1889. See "Third Burial Ground, the Removal of Bodies to be Commenced," *The Day* (New London, CT), Oct. 28, 1889.

⁶⁷ Percy Coe Eggleston, *Cedar Grove Cemetery, vol. I* (New London: New London Cemetery Association, 1921), 51; see also Francis Manwaring Caulkins, *History of New London, Connecticut: From the First Survey of the Coast*, 624-5 and 665.

⁶⁸ Ibid.; Percy Coe Eggleston, *Cedar Grove Cemetery, vol. III* (New London: New London Cemetery Association, 1921), 193.

⁶⁹ "For a cemetery Fund," *The Day* (New London, CT), Dec. 5, 1895.

⁷⁰ Percy Coe Eggleston, *Cedar Grove Cemetery, vol. I* (New London: New London Cemetery Association, 1921), 60-61.

⁷¹ David Ransom, SOS! Survey Questionnaire, June 26, 1994; Wells Eggleston Wadleigh, *Cedar Grove Cemetery 1851-1976* (New London: New London Cemetery Association, 1976), 83.

⁷² Waterford Land Records Book 23, 49-50.

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drainage was also addressed during the initial layout of this area; the sloping land coupled with shade from the cedar trees meant that many of the sections in the lower part of "The Annex" remained wet. Gutters were put into place in the fall of 1895 to remediate this issue and several associated roadways were improved.⁷³ The contract to complete the plans for this area was awarded to Henry C. Fuller.⁷⁴ The Annex was described as follows in *The Day*, "An entirely new plan will be followed little attention paid in previous portions of the cemetery - this will be known as a "lawn cemetery."⁷⁵

When the Lawn Cemetery section was opened, any lots that were sold, were sold with perpetual care packages. Unsold lots would be maintained by the Association to ensure the Cemetery would continue to have a park-like appearance.⁷⁶ By 1903, Cedar Grove had 8,712 internments and the institution of more stringent requirements was necessary to maintain upkeep of both the monuments and the grounds. The high cost of maintenance of earlier lots with annual care packages, made certain monuments, e.g. mausoleums, cost prohibitive. Anyone interested in building a mausoleum was required to make satisfactory provisions for perpetual care. Additional recommendations were made by the Association to convert neglected lots where there were few or no memorial stones for use as flower and planting beds. That same year, the Association replanted many of the native cedars which were dying.⁷⁷ Most of the lots at Cedar Grove were individually designed and maintained by landscape gardeners or by "nurserymen" like Henry Fuller as was the custom in the late 19th and early 20th century. By 1900, many of the plots were encircled with tall bushes which grew out of control once money or family connections ran out. In 1903, the cemetery passed laws banning any independent contractors from performing work on monuments or the landscape. Mr. Fuller and others who have had lots in their care will turn them over to the association and will be employed as before only under the management of the cemetery.⁷⁸ The importance of the landscape was emphasized by the fact that the Cemetery operated its own nursery on the property beginning in around 1900 until it closed in 1925 (see below). There is no remnant of the nursery in the current landscape, but it occupied the area along Broad Street north of the Maintenance Building now known as Sections 1A-4A.

Henry Clay Fuller (1843-1927)

According to the 1870 Federal census, Henry Clay Fuller was a florist originally from New York City. He became Superintendent at Cedar Grove in 1887 and served in that capacity until 1919. By 1900, Fuller lived on Jefferson Avenue in New London with his wife Lucretia and daughter Nellie.⁷⁹ After becoming Superintendent at Cedar Grove Fuller also worked for the City as Superintendent of Parks⁸⁰ and regularly attended the meetings of the American Association of Park Superintendents.⁸¹ It was under his supervision that Cedar Grove transitioned from a rural cemetery plan to incorporating new sections

⁷³ "Cedar Grove Cemetery," *The Day* (New London, CT), Oct. 31, 1895.

⁷⁴ "Adding to Cemetery," *The Day* (New London, CT), Oct. 27, 1899.

⁷⁵ "Hon. C. A. Williams' Generous Gift." *The Day* (New London, CT), November 3, 1899.

⁷⁶ *Ibid.*

⁷⁷ "Year's Work in Cemetery Shown by the Reports." *The Day* (New London, CT), October 27, 1909.

⁷⁸ "To Improve Cedar Grove Cemetery," *The Day* (New London, CT), Feb. 17, 1903.

⁷⁹ 1900 Federal census record.

⁸⁰ "Untitled," *American Gardening* 25, (1903), 76.

⁸¹ "Untitled," *Park and Cemetery Landscape Gardening* 14 (1905), 79.

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adhering to a lawn cemetery design. He was responsible the reinterments of the Second and Third Burial Grounds and for laying out the plan of the rest of the sections in the Annex (A-G and 24-30).⁸²

The construction of Broad Street around the turn of the century brought about a need for a new entrance. The Beckwith Family had made provisions in their wills to pay for both the entrance and a new administrative building with attached chapel. Concurrent with these additions, the Cedar Grove Avenue entrance was closed, and additional areas of the cemetery were opened. These newly arranged areas adhered to the lawn plan.

Annual letters issued by the Association between 1920 and 1925, demonstrate that efforts to beautify the cemetery resulted in the planting of numerous trees, including Hemlocks, Blue Spruces, Elms, and other trees grown in the Cemetery's nursery, along Broad Street and Jefferson Avenue.⁸³ Weeping willows were planted around the pond.⁸⁴

Beckwith Building and the three phases of beautification: 1900-1925

In 1900 the Association came under the leadership of President Frederic Seymour Newcomb (1852-1919). Newcomb was an engaged president and regularly attended meetings of the Association of American Cemetery Superintendents to hear the newest ideas relative to cemetery management and design. He established a nursery on the property which was used to grow trees and shrubs to replace those that had died, were diseased, otherwise needed to be uprooted. Additional plants grown could be used for general beautification of the cemetery.⁸⁵

The Association was able to fund the maintenance and care of the older lots through various means, but one was through private donations that would boost the "Neglected Lot Fund." However, donations also served for generalized aggrandizement of buildings and expansion of the cemetery itself. One of the largest changes came from the Beckwith family, who made provisions for beautifying Cedar Grove. In her will, dated December 15, 1898, Annie E. Beckwith bequeathed The New London Cemetery Association the store and lot on State Street which she inherited from her father, Benjamin F. Beckwith. Her will established a fund that would be invested, and the money used for specific projects. It said that the Association would use:

"...The balance of said income shall be accumulated, year by year, until the amount of such accumulations shall reach not less than Ten Thousand (10,000) dollars; and thereafter, as soon as may be, said accumulated sum, together with such additional sum...for the erection...of a Pavilion building, for the accommodation of visitors to

⁸² The New London Cemetery Association continued to expand Cedar Grove as the 19th century ended and, in 1899, they voted to purchase a 9.5-acre parcel to the east of "The Annex" near the Broad Street Entrance to keep up with "large demands in recent years for lots." That same year, Williams donated \$10,000 to beautify and prepare a 1.875-acre piece of land in "The Annex" for platting. The land was covered with underbrush, tree stumps, and the soil inundated with stones. Henry Clay Fuller was hired to clear the land, dig to a depth of four and a half feet, clear all stones from the soil and remove tree roots and stumps. The area was then platted to accommodate 155 plots approximately 20' by 20' in size. Waterford Land Records Book 97, Page 307; "Adding to Cemetery," *The Day* (New London, CT), Oct. 27, 1899; "Hon. C. A. Williams' Generous Gift." *The Day* (New London, CT), Nov. 3, 1899.

⁸³ Annual Letter from the President of The New London Cemetery Association to Lot Owners, April 1, 1922.

⁸⁴ Annual Letter from the President of The New London Cemetery Association to Lot Owners, April 1, 1935.

⁸⁵ Percy Coe Eggleston, *Cedar Grove Cemetery, vol. I* (New London: New London Cemetery Association, 1921), 61-63. The nursery, initially composed of two acres of cemetery land, was increased to four acres in 1923. See Annual Letter from the President of The New London Cemetery Association to Lot Owners, April 1, 1923.

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said Cemetery, upon the design already prepared at my father's insistence by Architect G. W. Cole..."⁸⁶

The investment fund was started in 1905, but the Cemetery Association did not sell the B. F. Beckwith building until 1920. They sold it for \$75,000 to Joseph Fine of the Joseph Fine Company⁸⁷ to pay for the pavilion building,⁸⁸ later known as the Beckwith Building. It was several years until the Association was ready to implement Annie Beckwith's desire to build the structure, however.

The New London Cemetery Association began soliciting competitive bids for the design of a combined Rest-House, Chapel, and Administration building to be situated near the Broad Street entrance and GAR memorial and plot early in 1923. While the Beckwiths had already made provisions for the building by commissioning architect G. W. Cole to draw plans,⁸⁹ the Association decided to obtain other plans and asked local architectural firms Bilderbeck & Langdon, Inc.⁹⁰ and Dudley St. Claire Donnelly to create designs. They decided to hire Donnelly.

Dudley St. Clair Donnelly was born in Barbados, West Indies in 1870. He immigrated with his family in 1875 and completed his education in Yonkers, New York in 1888. Upon finishing high school, Donnelly became an apprentice in the prestigious New York-based firm of Benjamin Silliman. In 1891, he moved to Boston to work for Arthur F. Gray. The job was short-lived; within the year he returned to New London and was hired as a draftsman for Cole & Chandler who needed someone to complete work left unfinished after George Warren Cole, a principal of the firm, died suddenly.⁹¹ By 1899, Donnelly had established a partnership with Louis R. Hazeltine. When the partnership dissolved in 1906, Donnelly began to live and work part-time in Coral Gables, Florida. He retired there permanently by 1925. After the Hurricanes of 1928 and 1929 impacted New London, however, Donnelly returned to serve as the city's building inspector, construction supervisor, and construction supervisor for WPA funded projects.⁹²

Donnelly was a member of the American Institute of Architects from 1921-1929. His aesthetic, which drew from historical styles, was eclectic and contained elements of both Colonial and Gothic Revival. His preferred style, however, was Renaissance Revival. Donnelly was responsible for several significant buildings in New London, including The Savings Bank of New London (1903-1905), The Day Building (1907), the Manwaring Building (1913) and the YMCA (1915), as well as several private residences in the area. He was also active in the surrounding area, completing designs for the Groton Congregational Church in 1902, and several buildings for Morton Freeman Plant including an office building and hunting lodge in East Lyme.⁹³

⁸⁶ Last Will and Testament of Annie E. Beckwith dated August 7, 1891 and filed at the Court of Probate on February 17, 1905, 116-117.

⁸⁷ Minutes of the Special Meeting of the Directors of New London Cemetery Association, Cedar Grove Cemetery Association Archives, May 3, 1920; Letter from Ernest E. Rogers to Mr. Joseph Fine, May 3, 1920.

⁸⁸ House Joint Resolution No. 163. Authorizing The New London Cemetery Association to locate a Pavilion Building.

⁸⁹ It is not clear why they did not proceed with the plans Benjamin F. Beckwith had commissioned and Annie E. Beckwith had deposited with her trustee.

⁹⁰ Letter to Messrs Bilderbeck & Langdon, Inc. from The New London Cemetery Association, January 12, 1923.

⁹¹ Sandra L. Tatman, "Donnelly, Dudley St. Clair (1870-1937)," *Philadelphia Architects and Buildings*, Accessed November 30, 2023, https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/1158832.

⁹² Benjamin Tinkman Marshall, *A Modern History of New London County*, Volume 3 (New York: Lewis Historical Publication Company, 1922) p 289-290.

⁹³ Benjamin Tinkman Marshall, *A Modern History of New London County*, Volume 3 (New York: Lewis Historical Publication Company, 1922) p 289-290.

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After the Association hired Donnelly, the project quickly advanced. By October, he had solicited bids from contractors, received approvals from the Cemetery Association's board and extended contracts to builders The H. Wales Lines Co. of Meriden, Connecticut,⁹⁴ plumber John H. Newman,⁹⁵ and engineer Earl Sexton would install a septic tank.⁹⁶ Once the exterior of the building was finished, additional contracts were executed with William G. Yorkel, for the design, manufacture, and installation of the stained-glass memorial windows and bronze grilles and screens,⁹⁷ the Otis Elevator Company,⁹⁸ Olde Stonesfield Roods and The John D. Emack, Co. for stone flagging for the Chapel floor,⁹⁹ Manitowoc Church Furniture Company for the chapel pews and furniture,¹⁰⁰ The Hawthorne Sash and Door Co. for fitted screens,¹⁰¹ and decoration of the rest room, office, waiting room, hall, and entrance hall of the Beckwith Building completed by Muirhead's Shops of Meriden, Inc.¹⁰² Light fixtures were purchased from The Bradley & Hubbard Manufacturing Company.¹⁰³ When the building was completed, it cost a total of \$45,607.41, of which \$12,665.52 had to be borrowed.¹⁰⁴ It was made of native granite and had a slate roof.¹⁰⁵ On August 21, 1925, the City of New London officially recognized the building and assigned it a number, 638.¹⁰⁶

The construction of the Beckwith Building was associated with a large-scale "beautification" program initiated under the direction of President Ernest Elias Rogers (1866-1945). Rogers also served as Mayor of New London (1915-1918) and Lieutenant Governor for Connecticut (1929-1931). It was under his watch that the Beckwith building was constructed, and he was responsible for hiring the Olmsted Brothers firm to help realize the exterior gardens and landscaping of several new sections as well as the design of objects, such as a bird bath and benches executed by the Bottinelli Monumental Company¹⁰⁷ at the far north-western corner of the cemetery near his own family plot.¹⁰⁸ Information about the construction of many of these elements is extant in the New London Cemetery Association's archives:

⁹⁴ Letter from Dudley St. C. Donnelly to Robert Symington, General Superintendent for The H. Wales Lines Co., October 3, 1923; Letter from Dudley St. C. Donnelly to Sen. Ernest E. Rogers, October 4, 1923.

⁹⁵ Letter from Dudley St. C. Donnelly to John H. Newman, October 24, 1923; Invoice from J. H. Newman to The New London Cemetery Association, July 1, 1924; Invoice from J. H. Newman to The New London Cemetery Association, September 18, 1924; Invoice from J. H. Newman to The New London Cemetery Association, October 11, 1924.

⁹⁶ Letter from Earl Sexton to Dudley St. C. Donnelly, November 22, 1923. The installation of the septic tank was completed by December 15, 1923. See Invoice from Earl Sexton to The New London Cemetery Association for \$491.00.

⁹⁷ Letter from William G. Yorkel to The New London Cemetery Association, July 17, 1924.

⁹⁸ Letter from Otis Elevator Company to The New London Cemetery Association, October 16, 1924; Letter from Otis Elevator Company to The New London Cemetery Association, January 14, 1925; Letter from Otis Elevator Company to The New London Cemetery Association, February 14, 1925.

⁹⁹ Letter from The John D. Emack Co. to The New London Cemetery Association, November 10, 1924.

¹⁰⁰ Letter from Manitowoc Church Furniture Co. to Putnam Furniture Co., August 28, 1925; Letter from The Putnam Furniture Co. to Manitowoc Church Furniture Co., August 31, 1925; Delivery receipt, Manitowoc Church Furniture Co., February 20, 1925. The pulpit and platform were the gift of Samuel M. Prentis in memory of his parents, See Annual Letter from the President of The New London Cemetery Association to Lot Owners, April 1, 1928.

¹⁰¹ Invoice from The Hawthorne Sash and Door Co. to Cedar Grove Cemetery Association, August 15, 1925.

¹⁰² Invoice from Muirhead's Shops of Meriden, Inc. to Mr. E. E. Rogers, March 13, 1925.

¹⁰³ Invoice, The Bradley & Hubbard Manufacturing Co., August 12, 1924. Other electricals, like washing machines and vacuums were purchased from Bruce Electrical Company, see Invoice, Bruce Electrical Company, August 1, 1924.

¹⁰⁴ Annie E. Beckwith Memorial Building Financial Sheet, Cedar Grove Cemetery Archives, n.d. The building was paid in full by 1930, see Annual Letter from the President of The New London Cemetery Association to Lot Owners, April 1, 1930.

¹⁰⁵ "Beckwith Memorial Chapel, One of Best in State, First of Three Steps Improving Cedar Grove Cemetery," *The Day* (New London, CT), February 20, 1926.

¹⁰⁶ Letter from George Hatten, City Engineer, City of New London to Hon. Ernest E. Rogers, August 21, 1925.

¹⁰⁷ Letter from Bottinelli Monumental Company to Ernest E. Rogers, December 16, 1924; Letter from Ernest E. Rogers to Percy c. Eggleston and William H. Reeves, Finance Committee, The New London Cemetery Association, December 27, 1924.

¹⁰⁸ Olmsted Brothers Blueprint for Full Size Detail for Bird Bath, August 29, 1924, File No. 7256, Plan No. 26, Cedar Grove Cemetery Association Archives.

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stones for the exterior walkways to the flower gardens were produced by Olde Stonesfield Roods and The John D. Emack, Co.,¹⁰⁹ and the Hawthorne Sash and Door Co. made two garden trellises.¹¹⁰

This beautification project took many resources and required much planning with input offered by various stockholders and interested parties. During this time, several of the Cemetery's gates, entrances and boundary walls were reconsidered.¹¹¹ The Broad Street entrance, financed by Louisa Townsend Palmer (1851-1925),¹¹² was redesigned, and the plans approved by mid-June 1925.¹¹³ Bids were solicited from eligible firms. Around the same time, the Stick-Style trolley waiting station was moved from outside the cemetery and into the grounds where it stood until 1986, after the Palmer entrance was built.¹¹⁴ Once the Broad Street entrance was completed in 1926,¹¹⁵ the Cemetery Association turned their attention to the Jefferson Avenue entrance.¹¹⁶ However, discussions about the Jefferson gate and fence had begun prior to the start of the project.

On June 18, 1925, Mrs. Harriet W. C. Newcomb wrote a letter to Mr. Ernest Rogers about the new entrance to the Cemetery. It is clear from this letter that the entrance had been discussed at some length and the association and its members were carefully considering its appearance and architecture. Mrs. Newcomb stated that she would like to see the old entrance closed as soon as the roadworks on Broad Street were completed. An appropriate new gateway, she suggests, should be simple and/or semi-rustic, rather than an elaborate one with a cut stone wall, with a harmonious fence, potentially made from reworking the iron one which was present.¹¹⁷ Ultimately, it was Mrs. Newcomb who financed the Jefferson Avenue gate.¹¹⁸

The construction of new gates and boundary walls and fences for the Cemetery amounted to \$52,939.09 and included: new walls on Broad Street and Jefferson Avenue (\$13,409.91), new roads in and around the cemetery property (\$25,736.11), a new fence on Jefferson Avenue (\$2,672.08), new gates and repointing for the Cedar Grove Avenue entrance (\$825.00), and the exaction, fill, grading, seeding and stone steps in a newly opened area of the cemetery (\$10,298.99).¹¹⁹ N. Benvenuti & Sons completed the associated rebuilding of roadways throughout the cemetery.¹²⁰ Although Mrs. Elizabeth Russell inquired about the cost of providing new walls, it is unclear whether she helped finance their construction.¹²¹

Concurrent with the large-scale construction and associated landscaping, the New London Cemetery Association began moving from annual care packages to perpetual care. Annual letters to lot owners at

¹⁰⁹ Letter from The John D. Emack Co. to The New London Cemetery Association, September 24, 1924.

¹¹⁰ Letter from Dudley St. C. Donnelly to The Hawthorne Sash and Door Co., October 29, 1924.

¹¹¹ "Trolley Station in Danger" in *New London Landmarks Union Railroad Station Trust, Inc.*, Vol IX, No. 1, Fall 1984-Winter 1985, pg. 2.

¹¹² Annual Letter from the President of The New London Cemetery Association to Lot Owners, April 1, 1926.

¹¹³ One lot owner to finance the new Broad Street gate. See Annual Letter from the President of The New London Cemetery Association to Lot Owners, April 1, 1924; Annual Letter from the President of The New London Cemetery Association to Lot Owners, April 1, 1925.

¹¹⁴ "Trolley Station in Danger" in *New London Landmarks Union Railroad Station Trust, Inc.*, Vol IX, No. 1, Fall 1984-Winter 1985, pg. 2.

¹¹⁵ Annual Letter from the President of The New London Cemetery Association to Lot Owners, April 1, 1926.

¹¹⁶ Letter from The New London Cemetery Association to Mrs. Frederic C. Newcomb, June 18, 1925; Annual Letter from the President of The New London Cemetery Association to Lot Owners, April 1, 1925; Letter from Elizabeth M. Russell to The Hon. Ernest Rogers, April 20, 1925.

¹¹⁷ Letter from Mrs. Harriet W. C. Newcomb to Ernest Rogers, June 18, 1925.

¹¹⁸ Annual Letter from the President of The New London Cemetery Association to Lot Owners, April 1, 1927.

¹¹⁹ Financial document with itemized costs, Cedar Grove Cemetery Association archives, n.d.

¹²⁰ Letter to Ernest Rogers, August 8, 1923; Letter from N. Benvenuti & Sons to Mr. Ernest E. Rogers, October 24, 1925; Letter from The New London Cemetery Association to N. Benvenuti & Sons, November 4, 1925.

¹²¹ Letter to Ernest Rogers from Mrs. Elizabeth Russell, April 10, 1925.

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this time stress the importance and cost of maintenance and forethought in the continued upkeep of plots after their death.¹²²

Olmsted Brothers Influence and Edward Clark Whiting

The Olmsted Brothers Landscape Architects was a continuation of an earlier firm started by internationally known landscape designer Frederick Law Olmsted (1822-1903). In 1898, Olmsted's sons, Frederick Law Olmsted, Jr. (1870-1957) and John Charles Olmsted (1852-1920), assumed control of the firm. Following his brother's death in 1920, Frederick managed the firm on his own until 1950. Over the course of their careers, the three Olmsted's and their associated firm completed thousands of commissions for cemeteries, city plans, campuses, subdivisions, and residences. They are the most prolific and recognizable landscape architects in American history.¹²³

Edward Clark Whiting (1881-1962) joined the Olmsted Brothers in 1905, a year after completing a degree in landscape architecture at Harvard University.¹²⁴ Aside from a short period working as a landscape architect for the United States Government in World War I, he spent his entire professional career with the firm and was promoted to partner in 1920. He worked alongside Frederick Law Olmsted, Jr. on planning work and later trained with Percival Gallagher on private estate commissions. A nationally known landscape architect, two of his most famous works include the design of Rock Creek Park in Washington, D.C. and Maryland, and the Hartford Arboretum in Hartford, Connecticut.¹²⁵ Like the Olmsted Brothers, Whiting utilized the Picturesque style of landscape architecture which preserved the natural features of a site and strongly believed that park and cemetery planning should preserve as much natural scenery as possible while also serving the public need. His approach was traditional and is noted as writing that unity, balance, harmony, and rhythm should be the guiding tenants of landscape design as they were in fine art. Whiting was active in the American Society of Landscape Architects and became a Fellow in 1930. After the death of Frederick Jr., Whiting partnered with colleagues Artemas Richardson, Joseph Hudak and William Marquis to form Olmsted Associates. He remained active with this firm until his death in 1962.¹²⁶

Two years after becoming a principal in the Olmsted Brothers firm, Whiting was contacted by the New London Cemetery Association, who was beginning the construction process of building a Chapel and rest house (later named the Beckwith Building and Memorial Chapel) on the grounds of Cedar Grove Cemetery. They realized quickly that this new building would need landscaping and contacted the Olmsted Brothers Landscape Architects, who was recommended to them by Walter Briggs of Woodlawn Cemetery in Massachusetts. Ernest Rogers wrote to the Olmsted Brothers on October 13, 1922, and began an open dialog about similar projects completed nearby, including Swan Point Cemetery in Providence, Rhode Island, Hillside Cemetery in Torrington, Connecticut, and Sleepy Hollow Cemetery in

¹²² Annual Letters from the President of The New London Cemetery Association to Lot Owners, 1924-1929.

¹²³ Frederick Law Olmsted, *The Papers of Frederick Law Olmsted* (Baltimore: The Johns Hopkins University Press, 2013), 202-203; *Olmsted in Connecticut: Landscape Documentation Project*, Accessed April 30, 2024, chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://portal.ct.gov/-/media/decd/historic-preservation/01_programs_services/olmsted-in-connecticut-landscape-documentation-project-report.pdf

¹²⁴ "Edward Clark Whiting," *National Park Service*, Accessed November 15, 2023, <https://www.nps.gov/people/edward-clark-whiting.htm>.

¹²⁵ A survey conducted in 2022 identified a total of 139 sites in Connecticut on which the Olmsted firm worked. *Olmsted in Connecticut: Landscape Documentation Project*, Accessed April 30, 2024, chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://portal.ct.gov/-/media/decd/historic-preservation/01_programs_services/olmsted-in-connecticut-landscape-documentation-project-report.pdf

¹²⁶ "Edward Clark Whiting," *The Cultural Landscape Foundation*, Accessed November 15, 2023, <https://www.tclf.org/pioneer/edward-clark-whiting>.

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Sleepy Hollow, New York.¹²⁷ By the following September, Whiting provided a proposal for the landscaping around the new chapel, design of a new entrance, and a detailed planting plan for this 1.875-acre portion of the cemetery (Figure 8). The estimated cost for services was approximately \$300.¹²⁸ The Cemetery Association were so pleased that they voted to proceed immediately instead of waiting to begin the project in the spring as originally planned.¹²⁹

In 1924 the Olmsted Brothers completed planting plans for the far northwest corner of the cemetery near the intersection of Jefferson and Broad Streets (Sections B, C, and D). These designs included a bird bath and curving benches as President Ernest Rogers¹³⁰ wanted to make Cedar Grove a sanctuary for birds as well as an arboretum. The bird bath – a simple, wide, low-profile circular basin - was sculpted by the Botinelli Monumental Company of New London to the Olmsted Brothers' specifications (Figure 9). Additional planting plans for rose and flower gardens and other landscaping around the Beckwith Building and Memorial Chapel and the new entrance on Broad Street were also submitted to the Association for consideration.

While plans were generally accepted and realized as presented, members of the Association and Whiting discussed at length the gateway design for the Palmer Entrance. The Association wanted a more grand, monumental gateway, while Whiting felt that a more rustic and "less showy" design would be better for the cemetery's main entrance on Broad Street. Although the Olmsted firm made several attempts to find a happy medium, the Association - who wanted something more like the entrance to Fort Griswold - was still not pleased. Not being able to reach a compromise, Whiting finally suggested that Mr. Donnelly, the Association's architect for the Beckwith building, would be better able to complete the design. The Association took his advice and Donnelly completed the design as it stands today. The Olmsted Brothers focused and executed the planting plan surrounding the entrance (Figures 10 and 11).

In 1936-1937, eleven years after the Beckwith Building and surrounding landscaping had been completed, President Rogers announced that the Association would once again focus on the beautification of the grounds. As part of this program, roads would be paved, and drainage systems incorporated throughout the cemetery. The Association once again hired Whiting to complete drainage plans and locate roadways in the area was used as the cemetery's nursery. At the same time, May 1936, the U.S. Navy began making inquiries about securing an additional plot of land specifically to be used for burials of sailors. The New London Cemetery Association offered the Navy a plot of land adjacent to the GAR section at half price and for a small additional cost, the cemetery association would clear the plot of stones. The price for perpetual care of each lot was cut from the standard rate of 50 cents per square foot to 37.5 cents. The income from the permanent fund would be used in cleaning the headstones of 80 sailors, which would equal \$800. The total sum for this plot would be \$4,354.51 inclusive.¹³¹ The Navy objected to the price¹³² and the Cemetery returned a new offer which waived the additional cost of cleaning the ground, a deduction of \$475.00 from the original price.¹³³ An agreement does not appear to

¹²⁷ Letter from Ernest Rogers to the Olmsted Brothers, October 13, 1922.

¹²⁸ Letter from the Olmsted Brothers to Ernest E. Rogers, September 28, 1923.

¹²⁹ Letter from the Olmsted Brothers to Ernest E. Rogers, October 22, 1923.

¹³⁰ Included in these plans was a lot for President Rogers himself.

¹³¹ Letter from The New London Cemetery Association to Chaplain G. L. Markle, U. S. Submarine Base, New London, June 3, 1936.

¹³² Memorandum from The Chief of the Bureau of Medicine and Surgery to the Senior Medical Officer, Naval Submarine Base, New London, July 2, 1936.

¹³³ Letter from The New London Cemetery Association to Commander H. L. Jensen, M.C., Senior Medical Officer, Submarine Base, New London, July 14, 1936.

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have been reached and the Navy did not purchase extra plots. However, by 1943, the original Navy plot was almost full, having only two graves open to accommodate interments. The Navy reopened discussions¹³⁴ and Cedar Grove Cemetery offered the additional plot originally reviewed in 1936 and honored the \$3,879.51 price offered 10 years previously.¹³⁵

The cemetery underwent two more periods of expansion during the period of significance: the first was in 1940 when the Association hired the Olmsted Brothers Landscape Architects to prepare plot and planting plans for the property east of Dogwood Lane. Portions of these plans were realized over the course of several years. A second phase of expansion saw the arrangement of a parcel of land lying north of the 1940 layout (including Sections 1A-6A) organized and landscaped.¹³⁶

By January 1940, the Association once again hired the Olmsted Brothers and asked them to create full plans for the development of the four-acre former nursery parcel which lay to the east of Dogwood Avenue and south of Broad Street. Whiting divided the land into Sections 1A through 6A with another set of lots located to the south of the service building which incorporated the use of more closely set graves (Figure 12 and 13).¹³⁷ The Olmsted plans in this southern section were not followed. Instead, the Association asked Whiting to revisit the plans in 1944 and again in 1960.

In 1960 the firm produced the last and final plan for the section, which included a planting plan and a full list of plants used ranging from native Mountain Laurel to specimen trees such as Japanese Pagoda Tree, Snow Azaleas and European Privet. This last revision dated September 7, 1960, was realized (Figure 14). Aerial images from 1965 show that these sections were built out gradually in the following years and appear as designed today (Figure 15).¹³⁸

The 1938 Hurricane downed 473 trees, and damaged another 1,022, which resulted in the need to reset or cable 175, and the trimming of another 374.¹³⁹ Over the past 50 years, continuous maintenance of the grounds and planting plans following the basic guidelines set forth by previous landscape architects have been undertaken. The shift toward a Memorial Park style featuring open lawns dotted with regular rows of low stones can be seen in Sections G-K, which were built in 1972. This area as well as the open, undeveloped area located on the southeast side of the parcel is outside the period of significance and therefore does not contribute to the significance of the district.

The cemetery continues to be an active burial place and several sections were added in the latter part 20th century to accommodate new burials immediately east of the maintenance buildings along and Dogwood Avenue (Section G-K). Some of these are individual graves dedicated to children under 10 and babies. A portion of the area to the north of the maintenance buildings is used as a cremation garden.

¹³⁴ Letter from Capt. L. O. Stone, Senior Medical Officer, Naval Submarine Base, New London to The President of New London Cemetery Association, September 16, 1943.

¹³⁵ Letter from The New London Cemetery Association to Capt. L. O. Stone, Senior Medical Officer, Naval Submarine Base, New London, September 20, 1943.

¹³⁶ 1965 Photographic Aerial Survey of Connecticut.

¹³⁷ While what was eventually built is like what the Olmsted firm proposed, this area to the south of the Service Buildings (Sections I-K) was not completed until 1972, after the period of significance. It has 252 lots.

¹³⁸ 1965 Photographic Aerial Survey of Connecticut.

¹³⁹ In addition, monuments and grave markers were blown down or broken. The cemetery erected stones on lots where owners could no longer be located and fixed others in the hopes that lot owners would reimburse these efforts. Annual Letter from the President of The New London Cemetery Association to Lot Owners, April 1, 1939.

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An expanse of open land remains available at the southeast corner of the property, which means that Cedar Grove can continue to be active for many generations to come.

Criterion C: Funerary Art

The monuments and memorials found at Cedar Grove Cemetery reflect the evolution of funerary art between the late-17th century and the mid-20th century and represent a change in burial customs and practices that coincided with the way society dealt with death and dying. The earliest examples of mortuary markers are from the 17th century and consist of simple headstones with or without “death’s head” motifs. Boxed tomb slabs or headstones became common by the end of the 18th century with a wider variety of monument styles proliferating throughout the 19th and early 20th century. By the 1920s, Art Deco-style designs are common which eventually give way to the common headstone preferred during the modern period.

As Cedar Grove is a rural cemetery, it must be acknowledged that monuments in rural cemeteries were often composed of materials and incorporated design elements that differed significantly from earlier periods. Marble and granite were favored as mediums for the sculptural and figural monuments of the mid-19th century. These types of markers and mausoleums were meant to emulate figures that would have been dotted throughout English landscape gardens, sculptures, follies, and small buildings. In this way, rural cemeteries were meant to evoke ideas of a Picturesque and Romantic park while also showcasing distinctive commemorative memorials reflective of individual preference and style. A good example is the Smith monument, located in Section B of the Annex and dedicated to the memory of James Smith who died in 1877. Like the memorial to Captain Thomas Scott, this pedestal features classical revival details such as a broad, projecting cornice and is topped by a massive granite anchor (Photograph 77).

Interestingly, while Cedar Grove was established securely as a rural cemetery, “The Annex” was arranged to accept reinterments from New London’s earlier Second and Third Burial Grounds. Additionally, when Cedar Grove was first opened, internments were accepted from all cemeteries in town including small family plots and Ye Antientist Burial Ground which dated from ca. 1645. This presents an unusual situation in the cemetery whereby some of these earlier markers are incorporated into later family plots.

Late Colonial Era Markers: 1690-1820

The Great Awakening (1720-1740s) was a period of spiritual and religious revival and emphasized the importance of the personal and individual religious experience. By the early 1800s, the idea of death resulting in eternal suffering had been replaced by the idea of gaining personal salvation through a combination of divine grace and good deeds that were undertaken during one's life.¹⁴⁰ Burial markers became less grim and more focused on the idea of the soul ascending to heaven and the idea of life everlasting.

The iconography of the mid-17th through late-18th century burial markers was influenced by the harsh Puritanical belief system which include the doctrine of predestination and an overarching severe view of

¹⁴⁰ James Cothran and Erica Danylchak, *Grave Landscapes: The Nineteenth Century Rural Cemetery Movement* (Columbia, SC: University of South Carolina Press, 2018), 10.

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death where no one could be confident in salvation. The gravestones in early New England burial grounds reflected this belief by incorporating memento mori in various forms, e.g. "As you are now, so I once was," "Remember, too, that you must die," and "Hours are fleeting." Iconography commonly included skull and crossbones and death's head symbols.

Many of the headstones from the Second Burial Ground have such iconography. While some display symbols such as "death's head" (a stylized skull with wings), others feature a soul effigy (a winged cherub head). These symbols are not separated by chronology and do not appear to indicate changing religious philosophies.¹⁴¹ However, by the 19th century, Romantic views of death led to the adoption of the willow (a symbol of mourning) and urn iconography. This transition, unlike the death's head and soul effigies is representative of a transition from the severe Puritan belief system to the 19th century's more romantic and consoling ideas of death. In contrast to the markers from the Second Burial Ground, headstones from the Third Burial Ground are very simple arched marble slabs with little to no iconography. There are a few examples of a willow and urn and Hand of God iconography. The Hand of God symbols are all pointing skyward, indicating the righteousness of the deceased and a confirmation of the life of the soul after death.¹⁴² A later example of a marble marker with a tripartite shouldered arch dating from 1809 is found in the Second Burial Ground. The headstone of Mr. Abishai Woodward is an excellent example of an introduction of the use of Neoclassical forms like the classic arch enclosing a masonic symbol overlaying a book. A rounded plaque of polished marble lies centrally on the face of the dressed marker. A bough of laurel branches serves as further decoration (Photograph 78).

There are several carvers active in the area during the Colonial Period, including William Stancliff, John Hartshone, the John Stevens Shop, and Joshua Hempstead. It is not clear, however, if any of these carvers are responsible for any of the headstones and markers subsequently moved into Cedar Grove. No documentation was found to indicate who carved individual stones, and this is further complicated by the fact many carvers imitated or copied each other.

Early Victorian Markers: 1821-1871

By the middle of the 19th century, America was beginning to recognize a growing pride in its collective history. The decline of Puritanism allowed for more ostentatious memorials to commemorate heroic achievements and individual lives. Following the Revolutionary War, America began to build an identity structured around defining itself from its British roots. The war also had produced war heroes that needed to be recognized for their sacrifices while working to create the Republic. Large monuments were created, one of the earliest of which was The Bunker Hill Monument, a 220-foot obelisk constructed in Boston in 1823. Many of these monuments are Classical in style and are contemporary to many of the Classical architecture public buildings produced throughout the country at the time. The adoption of Classical styles is associated with the new ideals of the American Republic and meant to invoke Ancient Rome which was seen as an ideal society structured around the highest morals and class of citizenry.¹⁴³

¹⁴¹ "Iconography of Gravestones at Burying Grounds," *City of Boston*, Accessed November 27, 2023, <https://www.boston.gov/departments/parks-and-recreation/iconography-gravestones-burying-grounds>

¹⁴² Jessie Lie Farber, "Symbolism on Gravestones," *Association for Gravestone Studies*, Accessed November 27, 2023, <https://www.gravestonestudies.org/knowledge-center/symbolism#:~:text=of%20the%20shell,-,Hands,confirmation%20of%20life%20after%20death>.

¹⁴³ Mark Gelernter, *A History of American Architecture* (Hanover, NH: University Press of New England, 1999), 114-115.

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Although not unknown in the early 19th century, new archaeological discoveries in Greece and Rome popularized the use of mausoleums or above ground burial chambers in the 1840s and 1850s, particularly after the start of non-sectarian and rural cemeteries. While the years following the Civil War saw a decrease in the construction and use of mausoleums for family burials, new interest was stimulated at the turn of the century and first two decades of the 20th century. Often temple-like in form, these structures were seen as elegant, timeless, and aesthetically pleasing.¹⁴⁴ Since mausoleums are more difficult to care for than traditional markers, they need to have extra provisions made to ensure their maintenance.¹⁴⁵ Consequently, by the early 20th century many cemeteries began requiring substantial future planning made by subscribing for perpetual care.¹⁴⁶ A premium was paid for the installation of mausoleums and they were more heavily vetted than monuments. The crypt of Francis Allyn is an excellent example of a monument that typifies the ideals of the Rural Cemetery movement. Built into the side of a natural boulder, the Greek Revival detailing on the face of the chamber is nestled within a rocky outcrop that is in turn surrounded by grass and moss.

Late Victorian/Romantic Era Markers: 1871-1910

The symbolism of the art and architecture used in the Rural Cemetery during this period reflected the hopeful nature of a continued and better life after this one. Cherubs were common as were depictions of the Seven Virtues - with Faith, Hope, and Charity being the most popular. Oak leaves were used to symbolize immortality, poppies for sleep, and acorns for life. It is worthy to note that there was a potter's field in Cedar Grove that was owned by the city. While newspaper articles indicate this was in place by 1902,¹⁴⁷ it is unclear when it was first established. Additional research needs to be completed to locate this parcel and determine, if possible, who is buried there.

During the mid-19th century, companies began mass producing markers and monuments could be ordered via mail. One of the main mass producers was Palliser, Palliser & Co. from Bridgeport, CT, who produced a catalogue called *Palliser's Notable Memorials and Headstones* first published in 1851. While many markers were marketed through marble and other manufacturer's catalogues, some of the most popular styles were made of metal which was cheaper than marble or granite and could be more elaborate.¹⁴⁸ The end of the century numerous mail order catalogues like *Monumental Bronze Company's White Bronze Monuments* (c. 1882), which advertised markers and monuments made of zinc, and *Excelsior Statuary Book* (1895) offered a series of standardized marker forms which lead to a more uniform cemetery landscape for lack of a variety of funerary art forms.¹⁴⁹ The rise of large monument companies brought a need to have monuments vetted before installation to ensure a variety of types and styles employed.¹⁵⁰

Despite the ubiquity of mail order grave markers and monuments, several monuments in Cedar Grove were made by specific sculptors and firms including John Salter & Son, W. E. O'Haver, D. Buckley, and DeAvignon & Sayles. One of the most striking monuments in Cedar Grove Cemetery is in Section 3. This

¹⁴⁴ Peggy McDowell and Richard E. Meyer. *The Revival Styles in American Memorial Art* (Bowling Green, OH: Bowling Green State University Popular Press, 1994), 24-25.

¹⁴⁵ "The Mausoleum designs Published." *American Stone Trade* 13, no. 10 (1914), 10.

¹⁴⁶ "Year's Work in Cemetery Shown by the Reports." *The Day* (New London, CT), Oct. 27, 1909.

¹⁴⁷ "In Nameless Grave," *The Day* (New London, CT), Jun. 9, 1902.

¹⁴⁸ Elisabeth Walton Potter and Beth M. Boland, *Guidelines for Evaluating and Registering Cemeteries and Burial Places* 41 (1992), 13.

¹⁴⁹ James Cothran and Erica Danylichak, *Grave Landscapes: The Nineteenth Century Rural Cemetery Movement* (Columbia, SC: University of South Carolina Press, 2018), 141.

¹⁵⁰ Examples of this can be found in the annual report letters throughout the 1920s.

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monument, erected for mason, builder, and contractor Edward Prest (1813-1893) at the center of the Prest family plot, is 20 feet tall and made of red granite and carved at the Spittal Granite Works by the Aberdeen, Scotland-based firm Bower & Florence. The monument was imported and installed in 1883. The octagonal shaft rests on a plinth with engaged columns at each corner and is topped by a polished urn capped by a finial¹⁵¹ (Photograph 79). Bower & Florence was formed by James Haddon Bower (1831-1901) and John Florence (1837-92) and became one of the most important granite firms in Aberdeen, producing architectural work as well as cemetery monuments.¹⁵²

John Salter & Son

John Salter & Son was a Groton-based maker of specialty granite and marble monuments headed by J. Frank Salter who was in operation between at least 1886 and 1948.¹⁵³ Although the firm likely made their own monuments, newspaper articles mention that they also purchased rights from other companies to produce replicas of their monuments.¹⁵⁴ Their monuments are noted in cemeteries throughout the north-eastern United States including Pennsylvania,¹⁵⁵ Maryland,¹⁵⁶ and New York.¹⁵⁷ Several monuments in Cedar Grove were made by John Salter & Son. For instance, they were responsible for a handsome cottage monument for G. T. Marshall (1823-1899).¹⁵⁸ The monument, located in Section 7, has a stepped plinth die has composite columns with acanthus leaves in each corner and oak and ivy carvings in the frieze which is surmounted by a cross-gabled pediment supporting a pedestal topped by a large ball finial.

Other examples are found in Section 13 where the Bindloss family plot is located. The monument marking the grave of Thomas Palmer Bindloss (1829-1913) is composed of two bases with the family surname cut into heavy block letters on the second base. The bases support a die which is polished and decorated with leaf and Romanesque carvings on all sides, above which is a plinth consisting of a rich moulding composed of stylized leaves. A figure on the pedestal depicting Charity is shown as female figure baring her left breast (Photograph 83). Another earlier Bindloss family monument with a similar design is topped by the figure of "Hope" holding and anchor. A granite, chamfered post with the letter B on two sides is placed at each corner of the lot.¹⁵⁹

In 1900, John Salter & Sons created a memorial for Mary Lavinia Thompson. This one has an idealized portrait of Faith with her right hand pointing upward and left clasping a bible. The eyes of the sculpture are uplifted, and her robes show symmetrical folds of fabric flowing around a large rough cross at the back. The figure and cross rest on two rustic bases. The newspaper praised the monument by saying "the location is such that with the luxuriant foliage and trees in the immediate background with lights and shadows from the light coming through the leaves."¹⁶⁰

¹⁵¹ "New London Notes," *The Day* (New London, CT), Jul. 2, 1883.

¹⁵² Gary Nisbet, "Bower & Florence (fl. 1862-1963)," *Glasgow- City of Sculpture*, Accessed November 1, 2023, http://www.glasgowsculpture.com/pg_biography.php?sub=bower-florence.

¹⁵³ "Find Fault with His Monument," *The Day* (New London, CT), Apr. 29, 1910; "Legal Notices," *The Day* (New London, CT), May 27, 1886; Herman N. Bunderson, "You and Your Health," *The Day* (New London, CT), Aug. 13, 1948.

¹⁵⁴ "Art Controversy Interesting Here," *The Day* (New London, CT), Feb. 9, 1909.

¹⁵⁵ "A Fine Monument," *The Day* (New London, CT), Feb. 7, 1898.

¹⁵⁶ "Find Fault with His Monument," *The Day* (New London, CT), Apr. 29, 1910.

¹⁵⁷ "Huge Granite Block Quarried," *The Day* (New London, CT), Feb. 11, 1914.

¹⁵⁸ "Groton," *The Day* (New London, CT), Nov. 20, 1891.

¹⁵⁹ "Fine Work of Art." *The Day* (New London, CT), Aug. 17, 1898.

¹⁶⁰ "Handsome New Monument in Cedar Grove Cemetery with photograph." *The Day* (New London, CT), Aug. 4, 1900.

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W. E. O'Haver

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O'Haver came from Lafayette, Indiana and, after settling in New London, purchased the established yard of Charles F. Stoll in 1895 and sourced granite from nearby quarries in Groton, Millstone, Barre, and Quincy. Within the year, he began publishing advertisements in the newspaper which marketed his "monuments: headstones, markers, posts, lettering and repairing"¹⁶¹ which could be ordered from his stand at the "entrance Cedar Grove Cemetery." O'Haver was not new to the business and accounts indicate that he had been in the monument business since the end of the Civil War.¹⁶² Interestingly, Cedar Grove Cemetery was not his only commercial location; O'Haver seems to have had a similar arrangement at Woodlawn Cemetery in Bronx, New York and regularly ran advertisements that indicated he created a "Moss killer" to clean stones without acid.¹⁶³ In 1900, he held a close out sale at his "old stand in Cedar Grove Cemetery," and moved his operation entirely to Woodlawn in the Spring of that year.¹⁶⁴

Examples of O'Haver's work are found in Section 7 on the family plot owned by Captain Alvan Fengar (1835-1896).¹⁶⁵ The Fengar headstones are each decorated with a Gothic stepped arch meant to represent a roof and are topped by a tall ridge. Each stone is carved along the side with a chamfered zig-zag motif, and each of the family members are represented by a different floral tribute above their names and dates: Captain Fengar has a bundle of oak leaves, Mary Fengar a Calla Lilly, and their son Allie Fengar, who died at age four in 1880, a posey of roses.

M. D. Buckley

The New London-based firm of M.D. Buckley's Monumental Works, located at 84 Bank Street, was a purveyor of granite and marble monuments and statuary. Buckley was responsible for several monuments in Cedar Grove including the Gothic family memorial dedicated to W. P. Smith (1822-1915). Made of Groton granite, the monument was hammered all over with only the face polished and featured a raised cross and the family name.¹⁶⁶ The firm also completed a handsome tablet erected over grave of Mrs. Lewis Crandall (1813-1884)¹⁶⁷ as well as a monument for Benjamin B. Blydenburgh (1824-1888).¹⁶⁸

DeAvignon & Sayles

Advertisements show that the local firm of DeAvignon & Sayles, which was located on Grand Street, worked in both marble and granite with a specialty in lettering and carving with steam polishing also offered.¹⁶⁹ The firm of DeAvignon & Sayles constructed some "very handsome monumental works in the Cedar Grove {cemetery},"¹⁷⁰ including one of red Scottish granite for Captain Franklin Keeney.¹⁷¹ They

¹⁶¹ "Monumental," *The Day* (New London, CT), Oct. 21, 1896.

¹⁶² "Old Business Sold." *The Day* (New London, CT), Mar. 19, 1895.

¹⁶³ "Mr. Ohaver's Branch." *The Day* (New London, CT), Apr. 4, 1899.

¹⁶⁴ "Monuments Headstones." *The Day* (New London, CT), Mar. 19, 1900.

¹⁶⁵ "Untitled," *The Day* (New London, CT), Jan. 25, 1897.

¹⁶⁶ "Erected a Handsome Monument." *The Day* (New London, CT), Mar. 16, 1894.

¹⁶⁷ "City and Vicinity," *The Day* (New London, CT), Jul. 17, 1888.

¹⁶⁸ "General City Notes," *The Day* (New London, CT), May 2, 1884.

¹⁶⁹ "Monumental," *The Day* (New London, CT), Oct. 17, 1891.

¹⁷⁰ "Handsome Monumental Work," *The Day* (New London, CT), Feb. 23, 1892.

¹⁷¹ "Fine Monumental Work." *The Day* (New London, CT), Jun. 6, 1893.

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also completed several naturalistic stone markers using existing boulders, like that made for Confederate soldier Gustavus Woodson Smith.¹⁷²

Early Modern Sculpture: 1911-1945

While there is some continuation of earlier styles and types of funerary monuments until about 1930 (e.g. mausoleums and Neo-Classical-style, larger-scale memorials, as time wore on, modern architectural styles and tastes begin to predominate funerary design. By the early 20th century, modern tombstones were progressively more and more of a commodity to purchase rather than a design to be commissioned.¹⁷³ The first decade of the 20th century saw a proliferation of catalogues including *Modern Monument and Where to Buy Them* (1900) and *Catalogue of Memorial Art in Granite and Marble* which was published by Sears, Roebuck & Co. in 1906. Additional catalogues from companies like the Vermont Marble Co. (1919),¹⁷⁴ Georgia Marble Co. (1928),¹⁷⁵ McNeel Marble Works (1932)¹⁷⁶ and others added more diversity and option to the already growing list of purveyors of monuments and memorial stones. Regardless, as time progressed, monuments became sparer in their design and rely on Classical forms to convey a sense of solidity and permanence. At Cedar Grove, most of the monuments dating from this period are constructed of granite.

The Lyon Holmes Monument, dated circa 1910, is a fine example of a monument inspired by the Beaux-Arts movement. It features a female figure in a draped dress reaching forward with one hand and holding a wreath by her side in the other. She stands next to a sarcophagus set on a tiered base. It is decorated with an elaborate projecting cornice featuring egg-and-dart molding set above a line of dentils. A central projection features the names Lyon and Holmes separated by a quartered cross. A monogram on a shield that sits within a spray of palm leaves featured the letters L and H intertwined. This projection is flanked by laurel wreathes tied with furled ribbons (Photograph 80).

The Newcomb family constructed a Neo-Classical style arcade. Frederic Seymour Newcomb (1852-1919), a President of the New London Cemetery Association, had a significant influence on the appearance of Cedar Grove. The monument, set within its own circular island consists of two steps leading to a rectangular base on which four fluted Doric columns are set. These support an elevated box topped by a wide, projecting cornice, and decorated by a tall frieze elaborated by triglyphs (Photograph 81). The headstone for Cornelia Wetmore Chapell Porter (1866-1906), situated at the center of Elm Street in section 12, features a stylized Celtic Cross with an enlarged nimbus surrounding a cross with a knot. The cross is divided into paneled sections and rests on a graduated base. The names of Cornelia and her husband George (1856-1921) are inscribed beneath quartered crosses (Photograph 82).

¹⁷² Ibid.

¹⁷³ Mike Jackson, "Memorable Memorial and Monument Trends of the 20th Century," *Architect Magazine*, January 7, 2021, https://www.architectmagazine.com/technology/memorable-memorial-and-monument-trends-of-the-20th-century_o.

¹⁷⁴ Vermont Marble Co. *Price list of Rutland White, Vermont Blue, Sutherland Falls, Pittsford Valley, Pittsford Italian, Riverside, Brandon Italian* (Proctor, VT: Vermont Marble Co., 1919).

¹⁷⁵ Georgia Marble Co. *Memorials Today for Tomorrow* (Tate, GA: Georgia Marble Co., 1928).

¹⁷⁶ McNeel Marble Works. *Almost Half a Century Devoted to Creating and Building Fine Monuments and Mausoleums* (New York, NY: McNeel Marble Works, 1932).

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9. Major Bibliographical References

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Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 72.89

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 41°22'03.31 N Longitude: 72°07'33.32 W

2. Latitude: 41°21'59.93 N Longitude: 72°07'07.14 W

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3. Latitude: 41 °21'36.19 N Longitude: 72°07' 14.00 W
4. Latitude: 41 °21'52.32 N Longitude: 72°07'31.17 W

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.)

The portion of the cemetery parcel included in the boundary follows the boundaries of the sections as shown on the Map prepared by Chandler & Palmer surveyors of Norwich in 1975 for the New London Cemetery Association. The boundaries follow Jefferson and Broad Streets on the north, west and the majority of the south side of the property. A stone wall on the south and southeast side of the parcel denote the boundary between the cemetery and Willow Park to the south and a wooded buffer to the east. The northeastern corner of the parcel has been excluded since it remains undeveloped.

Boundary Justification (Explain why the boundaries were selected.)

The boundary of the property was chosen to encompass the portions of the cemetery parcel that have been developed to date and the majority of which fall within the period of significance. This includes a portion of the cemetery that is considered non-contributing since the landscape plan and plot placement falls outside of the period of significance.

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11. Form Prepared By

name/title: Daryn Reyman-Lock, Ph.D. and Stacey Vairo

organization: Sawdust & Strata

street & number: 515 Stillson Road

city or town: Fairfield state: CT zip code: 06824

e-mail: daryn@sawdustandstrata.com

telephone: 203-524-5289

date: December 2, 2023

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.)

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GRAPHICS

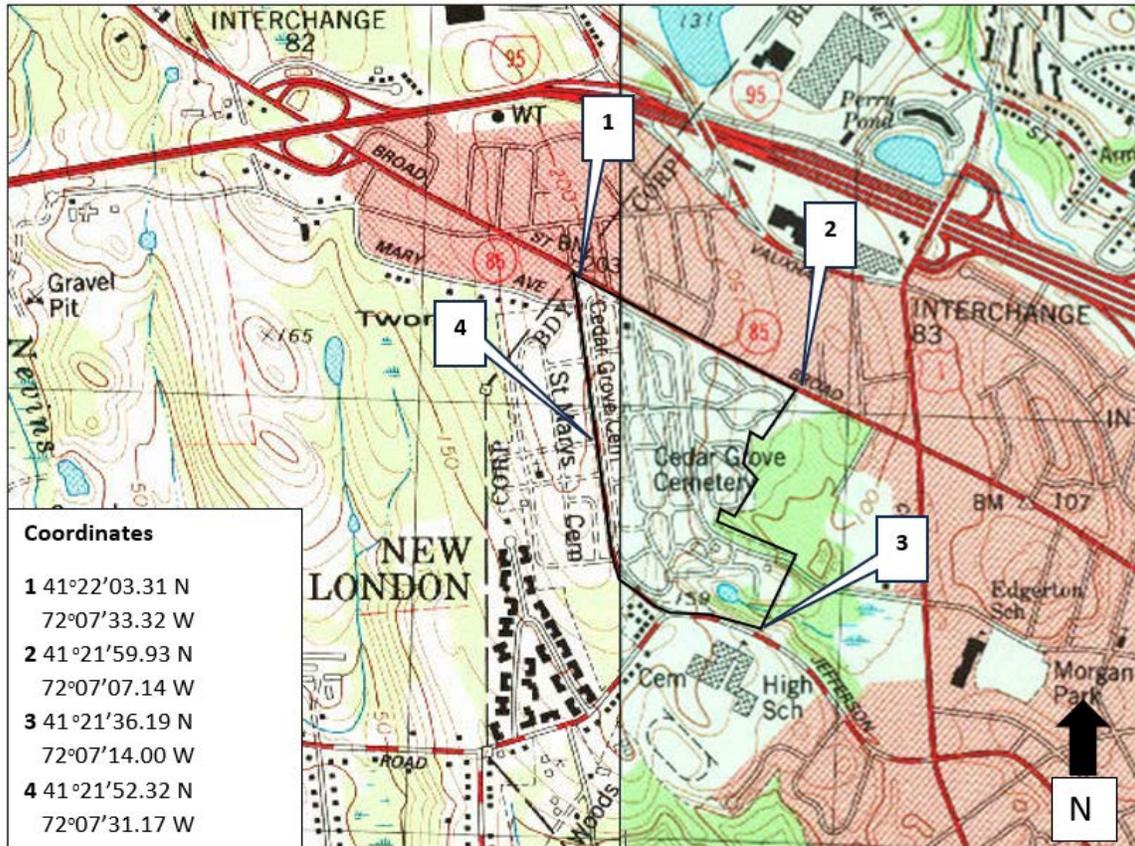


Figure 1. USGS Topographical Map for Cedar Grove Cemetery (Niantic 1983 left and New London 1984 on right) 1:24 in Scale.

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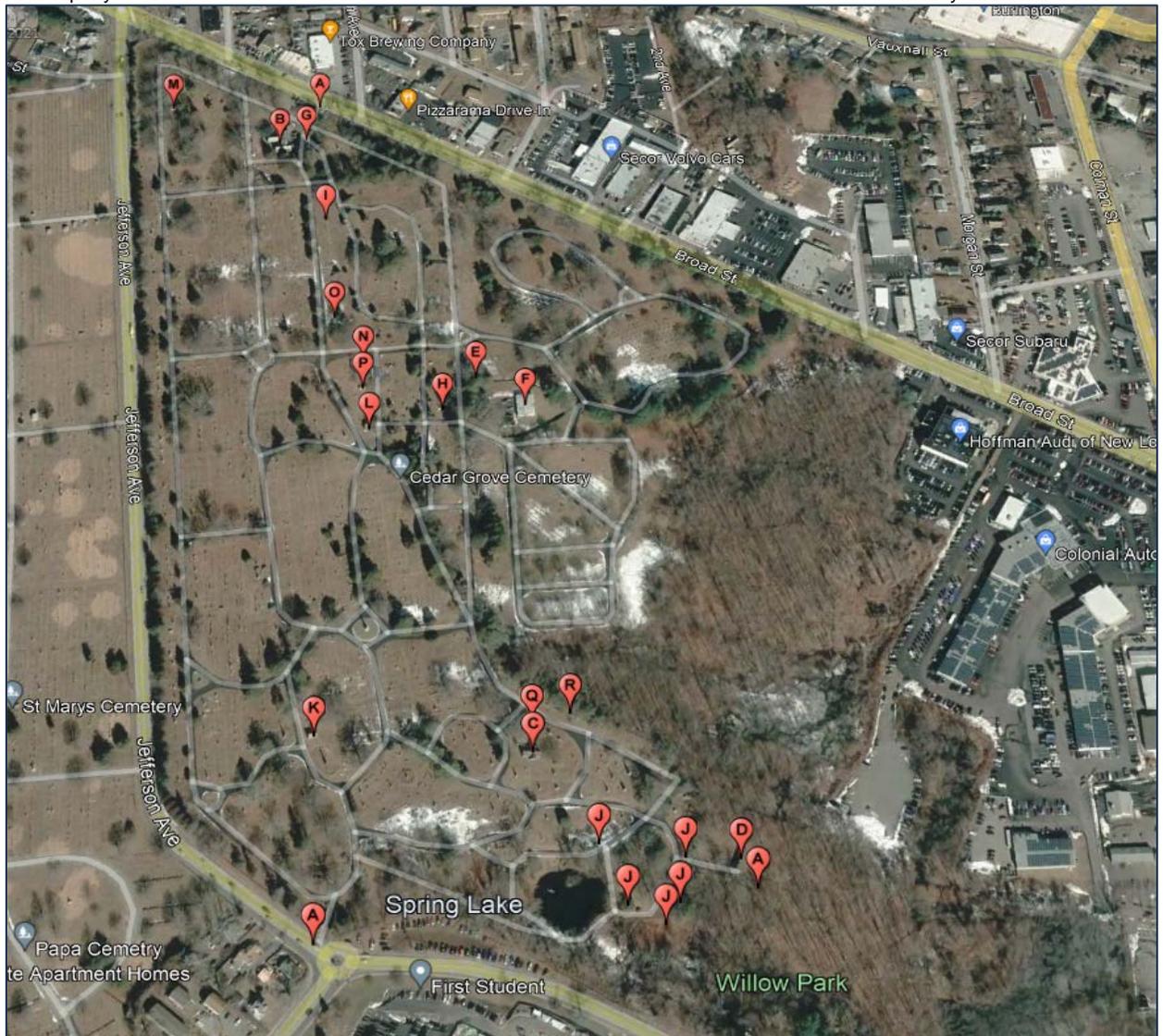


Figure 2. Google Earth map of Cedar Grove Cemetery (Source: Google Earth).

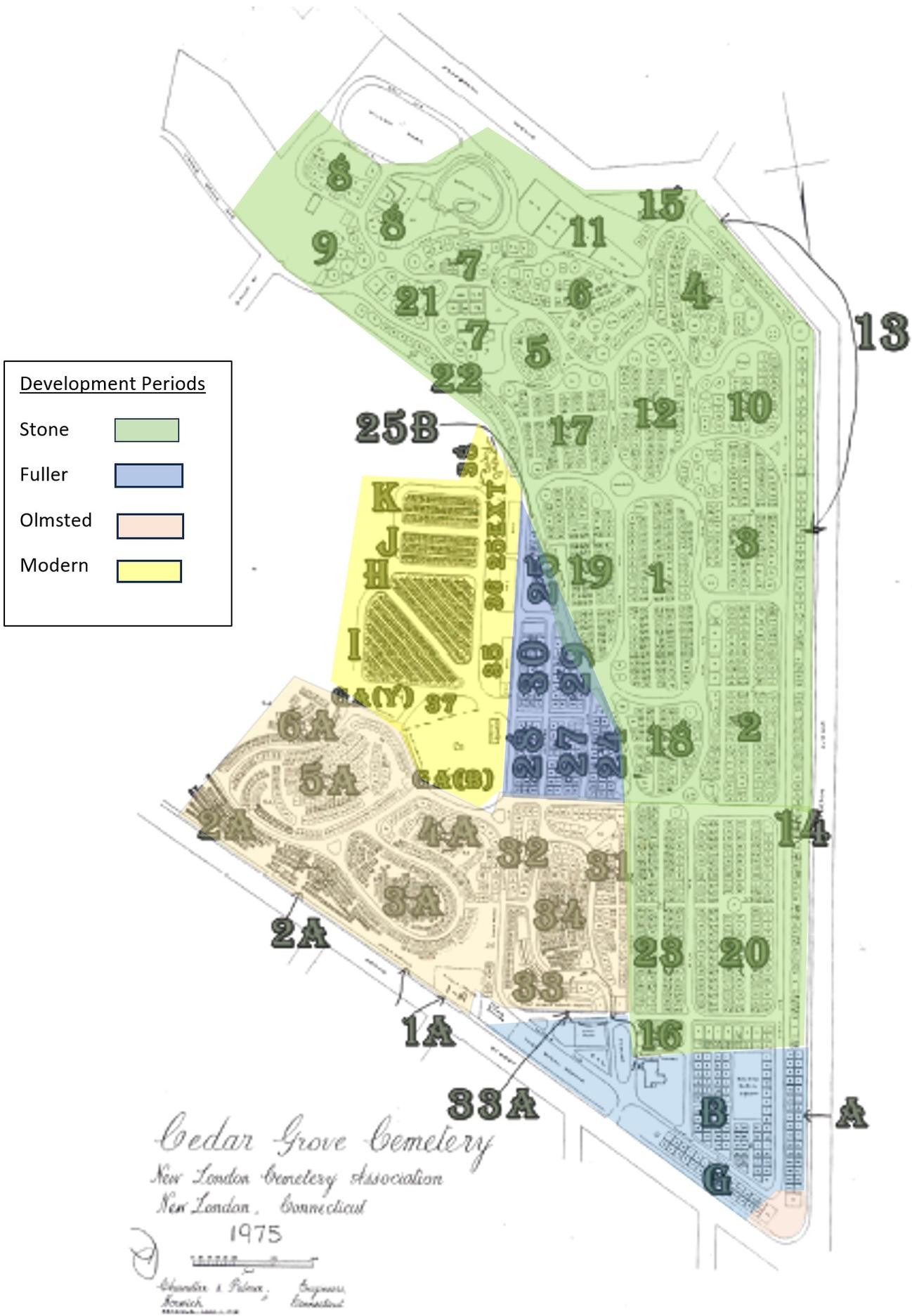


Figure 3. Cedar Grove Cemetery Map (Source: Archives, New London Cemetery Association)

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Figure 4. Postcard of the original entrance gate.

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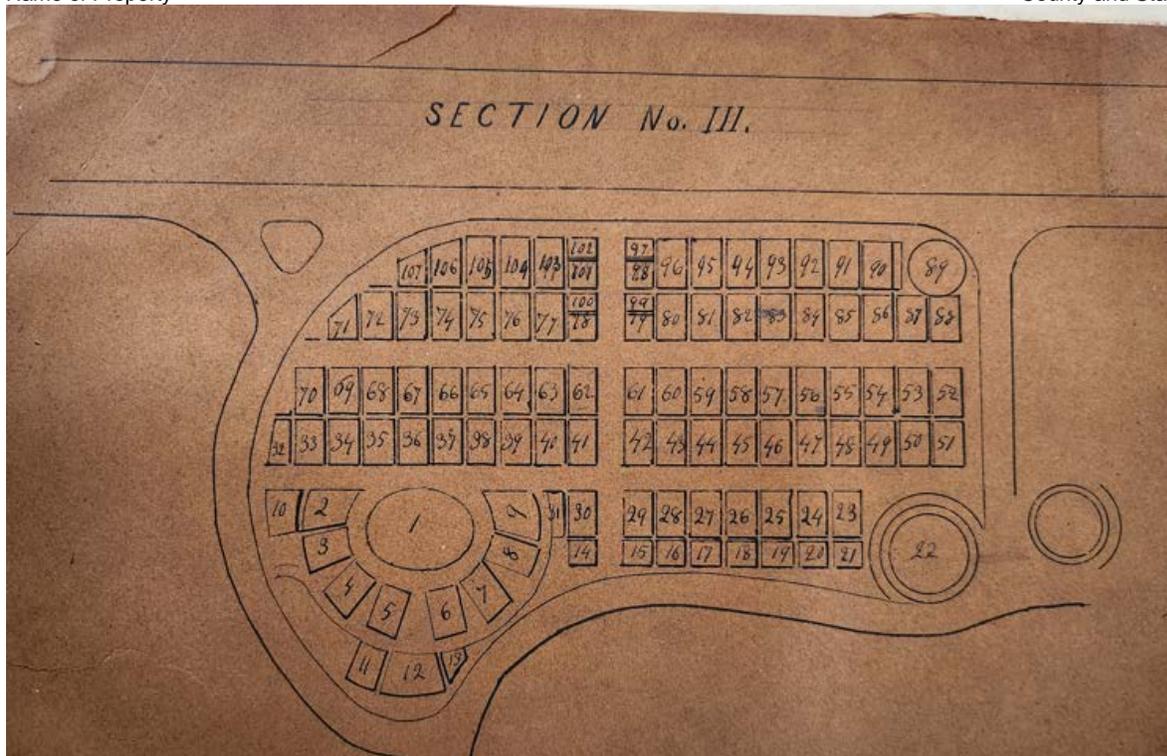


Figure 5. Image of Section 3 taken from the notebook of Horatio Stone, 1851.

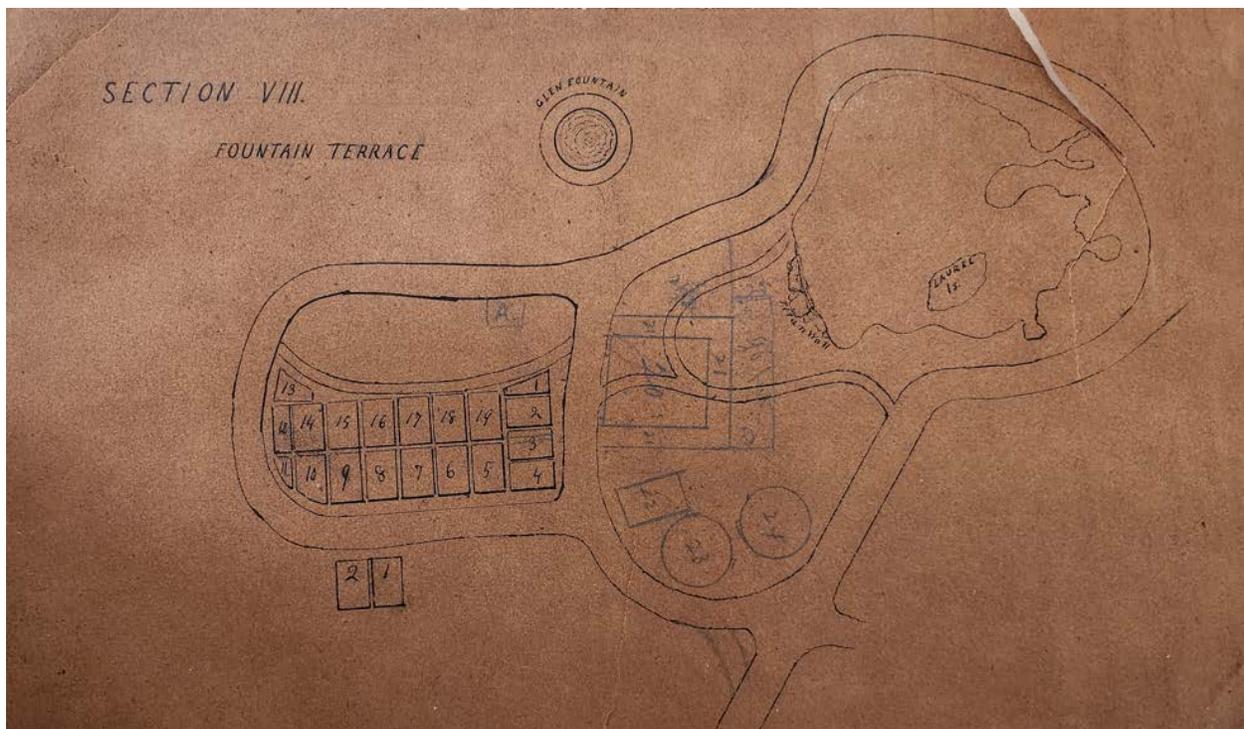


Figure 6. Plan of Section 8 from notebook of Horatio Stone showing plan of Spring Lake with "Titan Wall" "Laurel Island" and "Glen Fountain."

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Figure 7. Photograph of Cemetery.

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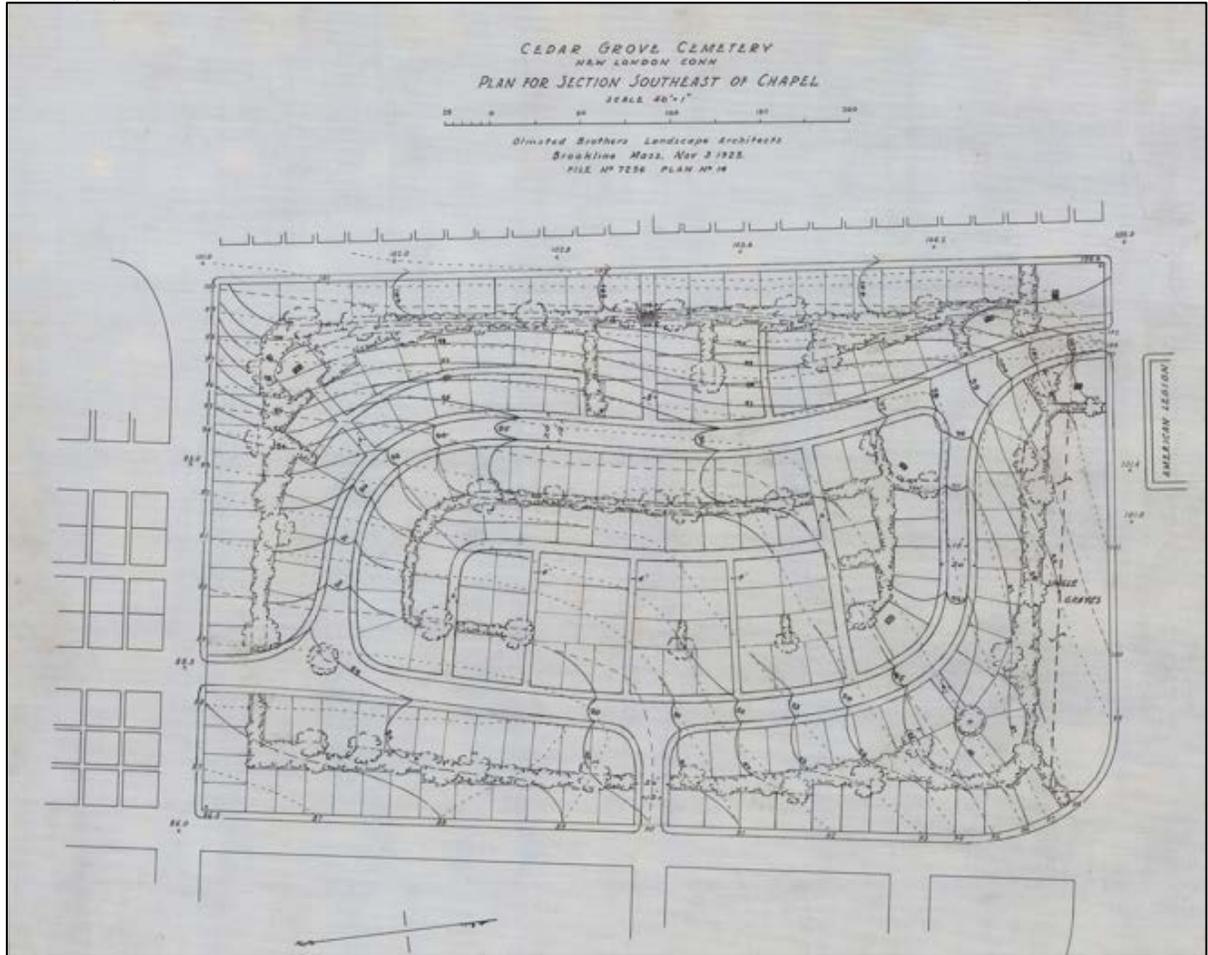


Figure 8. Olmsted plan for Sections 31-33A, File 7234, Plan No. 14.

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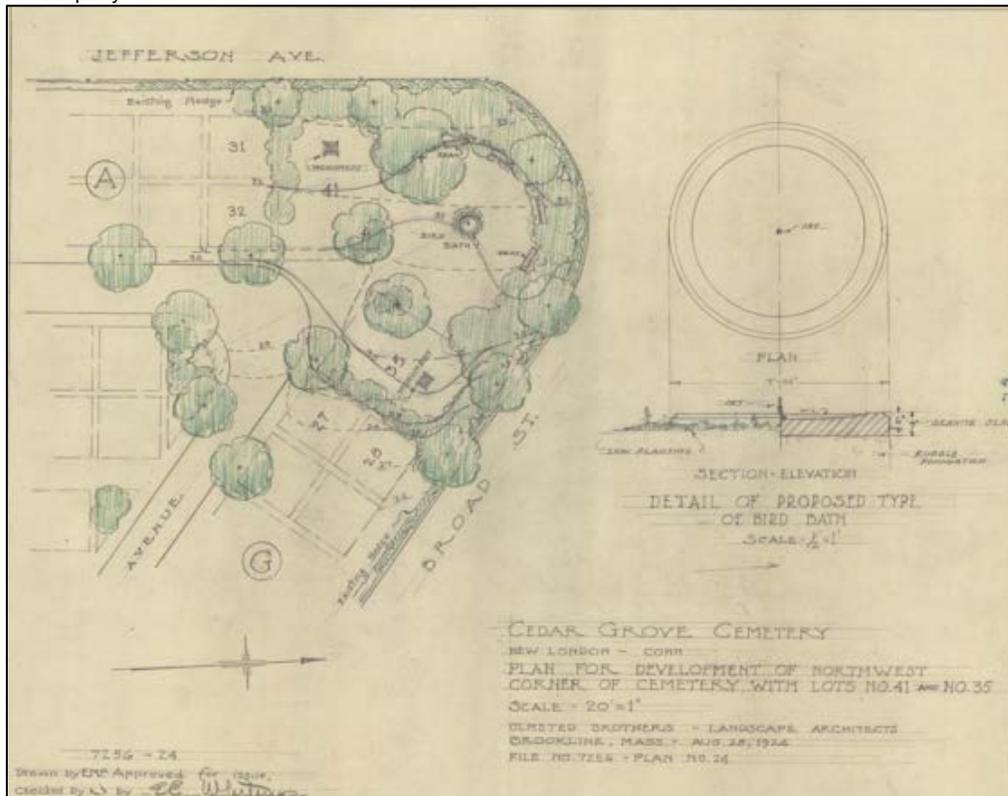


Figure 9. Plan for the Development of Northwest Corner of the Cemetery with Lots No. 41 and No. 35 (File No 7256, Plan No 24).

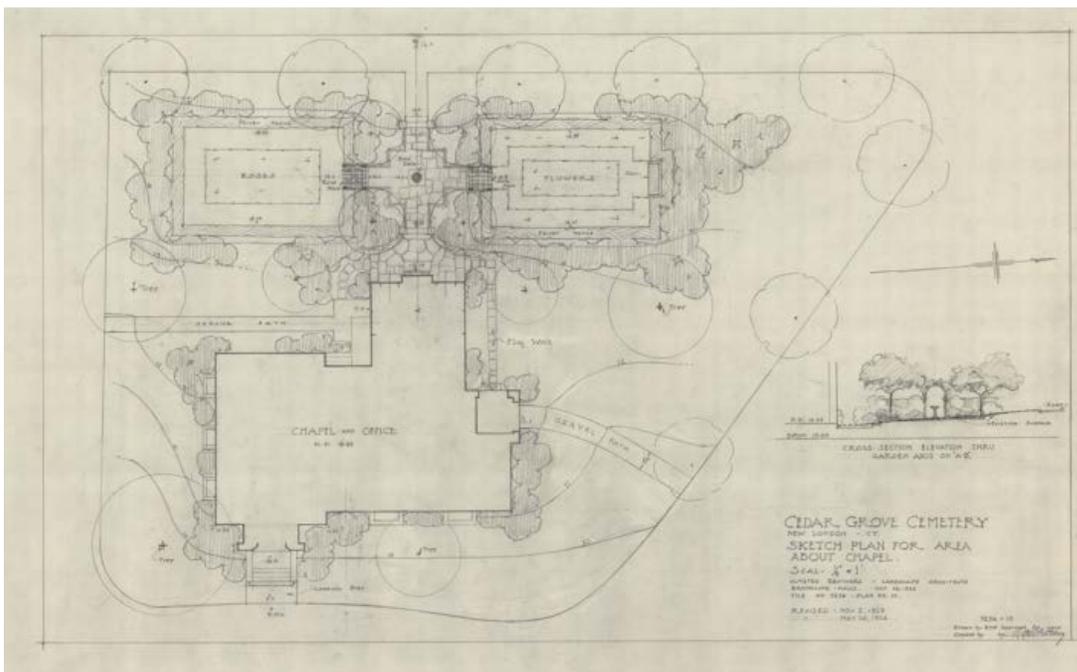


Figure 10. Cedar Grove Cemetery Job File 7256, Plan 20 from the Olmsted Archives. Completed by E. Whiting.

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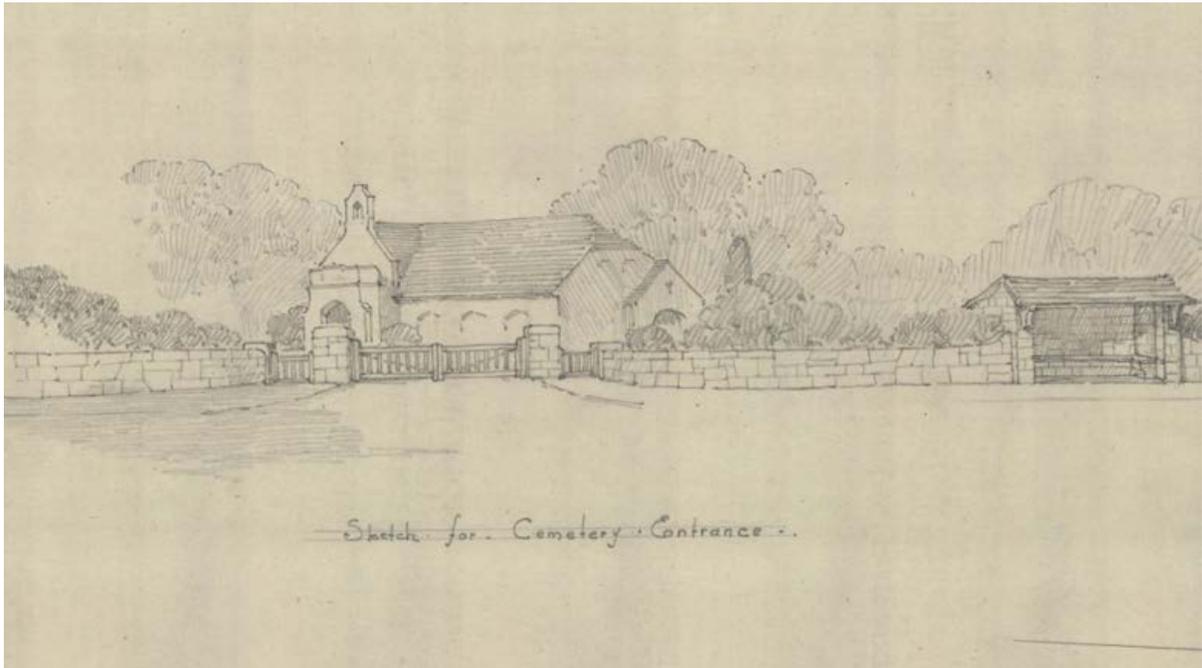


Figure 11. Olmsted Brothers suggestion for the gate at Cedar Grove, which was rejected.



Figure 12. General Study and of Cedar Grove Cemetery 7256 Plan 32, File April 14, 1944.

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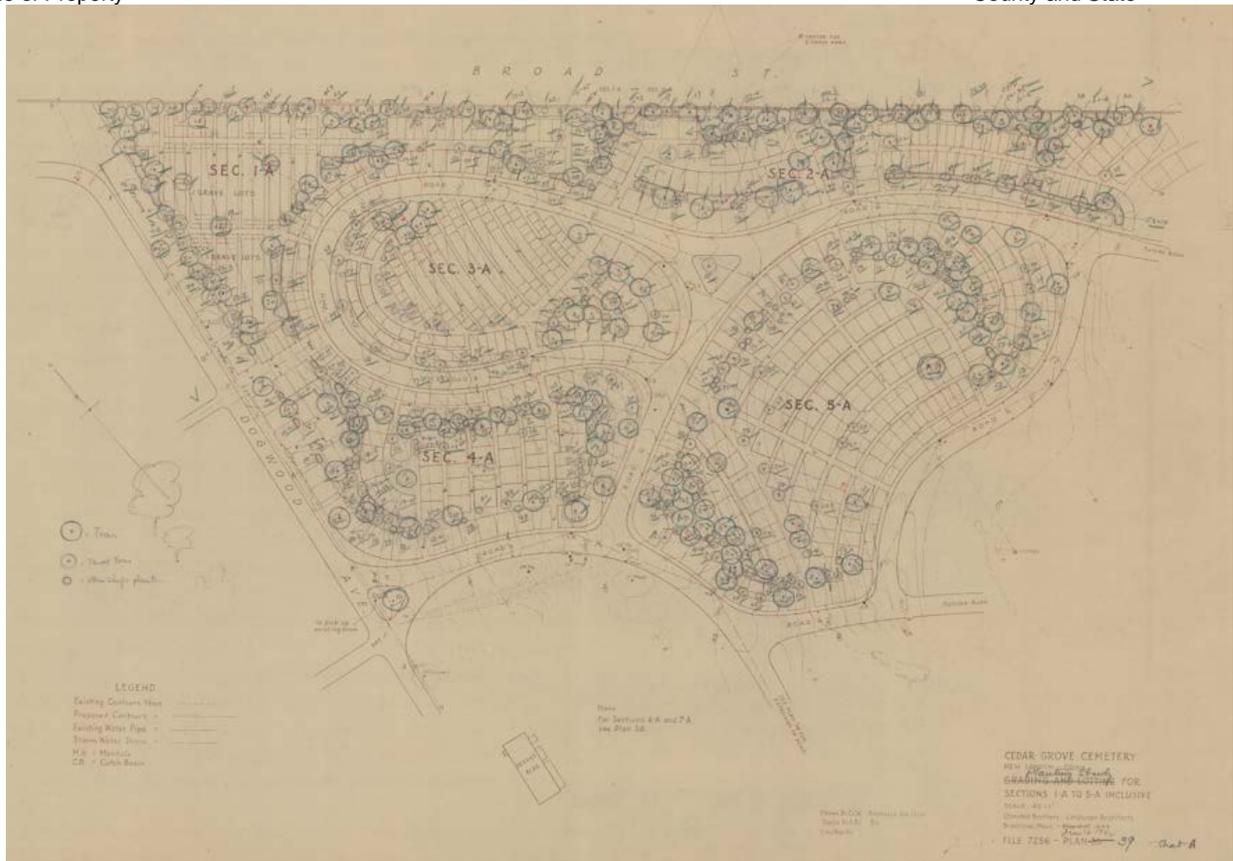


Figure 13. Sections 1-A to 5-A Inclusive, File June 16, 1944. File 7256, Plan 39.

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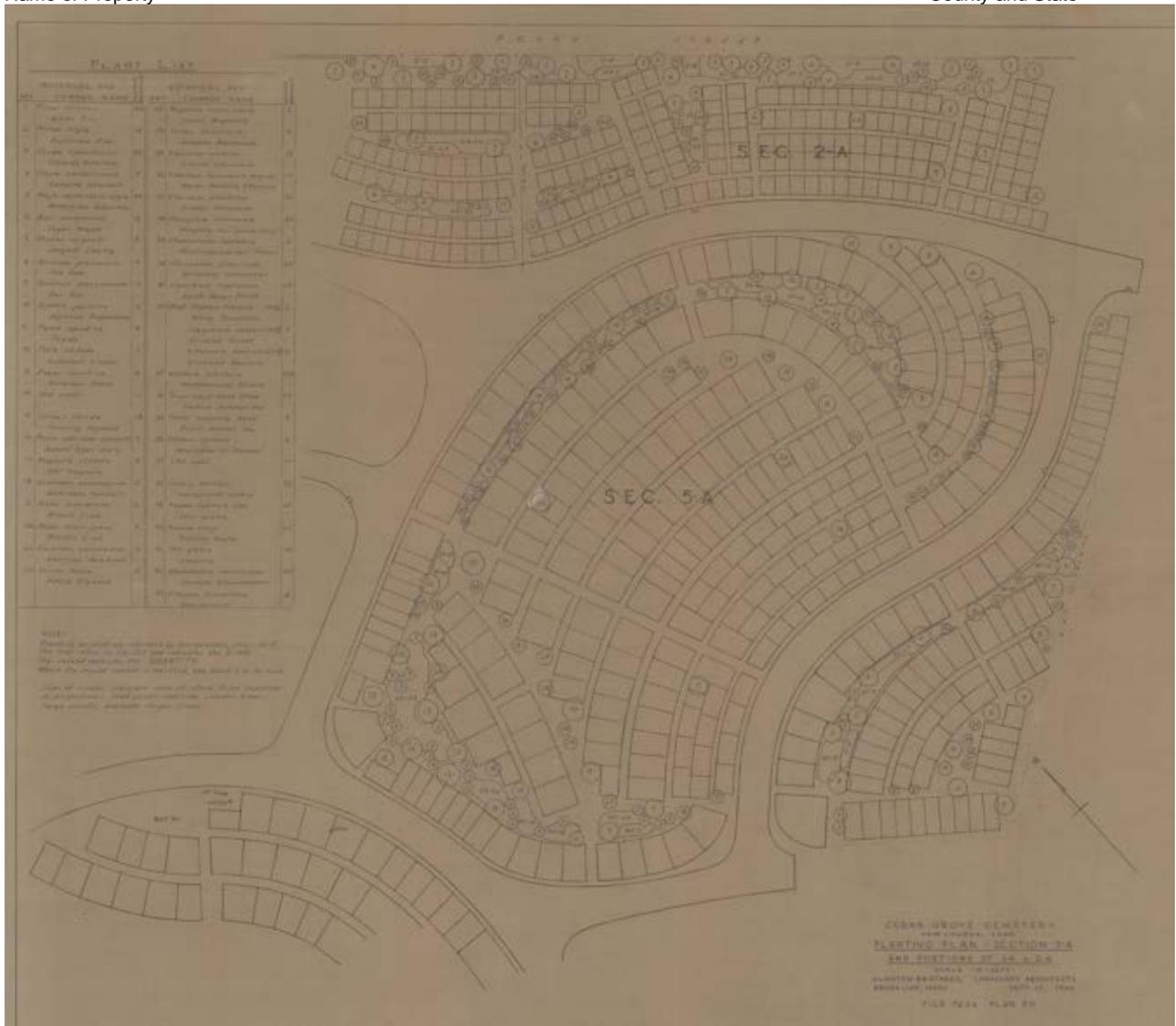


Figure 14. Lot and planting plan prepared by Olmsted Brothers for Sections 5A, 2A and 6A. September 15, 1960. File 7256, Plan 50.

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Figure 15. Aerial image from 1965 showing the developing areas of 1A-6A.

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: Cedar Grove Cemetery

City or Vicinity: New London

Cedar Grove Cemetery
Name of Property

New London, CT
County and State

County: New London

State: CT

Photographer: Daryn Reyman-Lock and Stacey Vairo

Date Photographed: October 16, 2023

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 83. Serpentine pathways between Sections 6 and 11, view southeast.

2 of 83. Section 8, view southeast. Examples of mid-19th century family plots which incorporate headstones from earlier burial grounds that were removed to Cedar Grove.

3 of 83. Austin family plot with curbing in Section 16, view northeast.

4 of 83. Circular Tinker family plot in Section 7, view north. It has granite curbing and steps leading from one of the main roadways.

5 of 83. Original pathway in Section 6, view northeast.

6 of 83. Burial crypt to the north-east of Spring Pond in Section 8, view south.

7 of 83. An original maple tree located along one of the main roadways through the cemetery, view northeast.

8 of 83. Section 8, view north. Shade provided by the trees offer protected areas of repose for visitors in all seasons.

9 of 83. The original Cedar Grove Avenue gate (1877), view southeast. The bell from the tower is no longer extant.

10 of 83. The wall and raised walkway along the path from the Cedar Grove Avenue gate, view northeast.

11 of 83. Rock outcrops and trees near Spring Pond, view southwest.

12 of 83. The Grand Army of the Republic (GAR) plot and in the foreground, U.S. Navy plot, view northeast.

13 of 83. Second Burial Ground internments, view southwest.

14 of 83. Cedars-lined roadway between the Third Burial Ground (left) and the GAR plot (right), view southeast.

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- 15 of 83. The Comrades Monument at the center of the GAR plot, view south.
- 16 of 83. Section H, view southeast.
- 17 of 83. Sections 32-34, view south.
- 18 of 83. Olmsted designed birdbath and bench, view northwest.
- 19 of 83. Alternating plantings along Maple Avenue, view southeast.
- 20 of 83. Columbarium near the Broad Street entrance, view north.
- 21 of 83. Palmer Memorial Entrance and the Beckwith Memorial Building as seen from Broad Street, view southwest.
- 22 of 83. Jefferson Avenue Entrance from Jefferson Avenue, view northeast.
- 23 of 83. Jefferson Avenue Entrance as seen from inside the cemetery grounds, view southwest.
- 24 of 83. The perimeter wall along Broad Street, view southwest.
- 25 of 83. The iron perimeter fence along Jefferson Avenue as seen from inside the cemetery, view west.
- 26 of 83. Granite curbing in Section 8, view south.
- 27 of 83. Stairs leading between grassy areas in Section 23, view east.
- 28 of 83. Barnes family plot, view north.
- 29 of 83. Ulysses Dow's plot in Section 4, view north.
- 30 of 83. Northwestern elevation (administrative entrance) of the Beckwith Memorial Building, view east.
- 31 of 83. Northeastern façade (chapel entrance) of the Beckwith Memorial Building, view northwest.
- 32 of 83. Gothic-style Loomis chapel and receiving vault, view northeast.
- 33 of 83. Chapell Mortuary Chapel and Receiving Vault in Section 9, view north.
- 34 of 83. Cut stone leading to Spring Pond, view south.
- 35 of 83. Pond with surrounding weeping willows and a bench, view north.

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- 36 of 83. Service House, view south.
- 37 of 83. An example of a Neoclassical bronze street marker.
- 38 of 83. Bronze shield-shaped section marker.
- 39 of 83. Modern maintenance building/garage, view north.
- 40 of 83. Palmer Mausoleum (1917), view west.
- 41 of 83. Connor-Weinberg Mausoleum (1910), view west.
- 42 of 83. Allyn Crypt (1862), view south.
- 43 of 83. Beckwith Crypt (1874), view west.
- 44 of 83. Mausoleum of Charles Augustus Williams (ca. 1900), view east.
- 45 of 83. Charles H. Klinck Mausoleum (1909), view north.
- 46 of 83. Palmer Tumulus/Crypt (c. 1934), view south.
- 47 of 83. McVicker Crypt (ca. 1894), view southeast.
- 48 of 83. Payne Tumulus/Crypt (ca. 1870), view northwest.
- 49 of 83. Schwartz Mausoleum (ca. 1894), view southeast.
- 50 of 83. Sheffield Mausoleum (1907), view west.
- 51 of 83. Rovensky-Hayward-Plant Mausoleum (1941), view northeast.
- 52 of 83. Astheimer Mausoleum (ca. 1906), view west.
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- 55 of 83. Headstone of Elizabeth Sizer with soul effigy and a memorial carved with block letters for the identification and underlying script for verse, view southwest.
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57 of 83. Gothic Revival-style monument with a central spire dedicated the Brandegee Family (ca. 1860), view north.

58 of 83. Memorial for Captain Giles Harris which is discolored by mineral deposits, view east.

59 of 83. Obelisk for Franklin Harris (1855) discolored by mineral deposits, view northwest.

60 of 83. Memorial for the 30 passengers who died in the wreck of the steamship Atlantic in 1846, view northeast.

61 of 83. Example of a child's funerary monument utilizing imagery of a resting infant, view north.

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65 of 83. Gothic markers in the Lewis family plot in Section 11, view south.

66 of 83. Marble obelisks of the Jewell family, view north.

67 of 83. An example of a rustic monument completed for James Ingersoll Day and his wife, Sarah, view north.

68 of 83. Stack of stones with a carved granite drape on the Russell Hobron's tombstone, view northeast.

69 of 83. Beveled tablet marking the grave of Mary Isabella Hobron, view northeast.

70 of 83. Hobron/Gumble monument showing a low bench with a small woven basket and a cushion, view.

71 of 83. Family plot erected for Captain Thomas A. Scott which has a Greek key frieze topped by a massive anchor. It is surrounded by simple markers. view northwest.

72 of 83. "Jewish Section" demarcated by posts and iron rail, view west.

73 of 83. Pink granite family stone for the Duca Family, view west.

74 of 83. Monument for the owner and editor of The Day, Theodore Bodenwein, view east.

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75 of 83. An example of an Art Deco monument, view northwest.

76 of 83. Family plot of Ernest Rogers, a former President of the New London Cemetery Association, view northwest.

77 of 83. Photograph 77 Classical Revival-style monument with a broad projecting cornice and granite anchor, view west.

78 of 83. Headstone for Abishai Woodward with the use of Masonic symbol and early Neoclassical forms, view east.

79 of 83. Prest family monument made of red granite and carved by Aberdeen, Scotland-based firm of Bower & Florence, view east.

80 of 83. Lyon-Holmes monument with Classical forms and figure, southwest.

81 of 83. Greco-Roman architectural-styled monument for Frederic Newcomb, northwest.

82 of 83. Stylized Celtic cross and monument for Cornelia Wetmore Chapell Perter and her husband, George Porter, view south.

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Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

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Cedar Grove Cemetery Photographs, October 16, 2023



Photograph 1. Serpentine pathways between Sections 6 and 11, view southeast.



Photograph 2. Section 8, view southeast. Examples of mid-19th century family plots which incorporate headstones from earlier burial grounds that were removed to Cedar Grove.



Photograph 3. Austin family plot with curbing in Section 16, view northeast.



Photograph 4. Circular Tinker family plot in Section 7, view north. It has granite curbing and steps leading from one of the main roadways.



Photograph 5. View of an original pathway in section 6, view northeast.



Photograph 6. Burial crypt to the north-east of Spring Pond in Section 8, view south.



Photograph 7. An original maple tree located along one of the main roadways through the cemetery, view northeast.



Photograph 8. Section 8, view north. Shade provided by the trees offer protected areas of repose for visitors in all seasons.



Photograph 9. The original Cedar Grove Avenue gate (1877), view southeast. The bell from the tower is not extant.



Photograph 10. The wall and raised walkway along the path from the Cedar Grove Avenue gate, view northeast.



Photograph 11. Rock outcrops and trees near Spring Pond, view southwest.



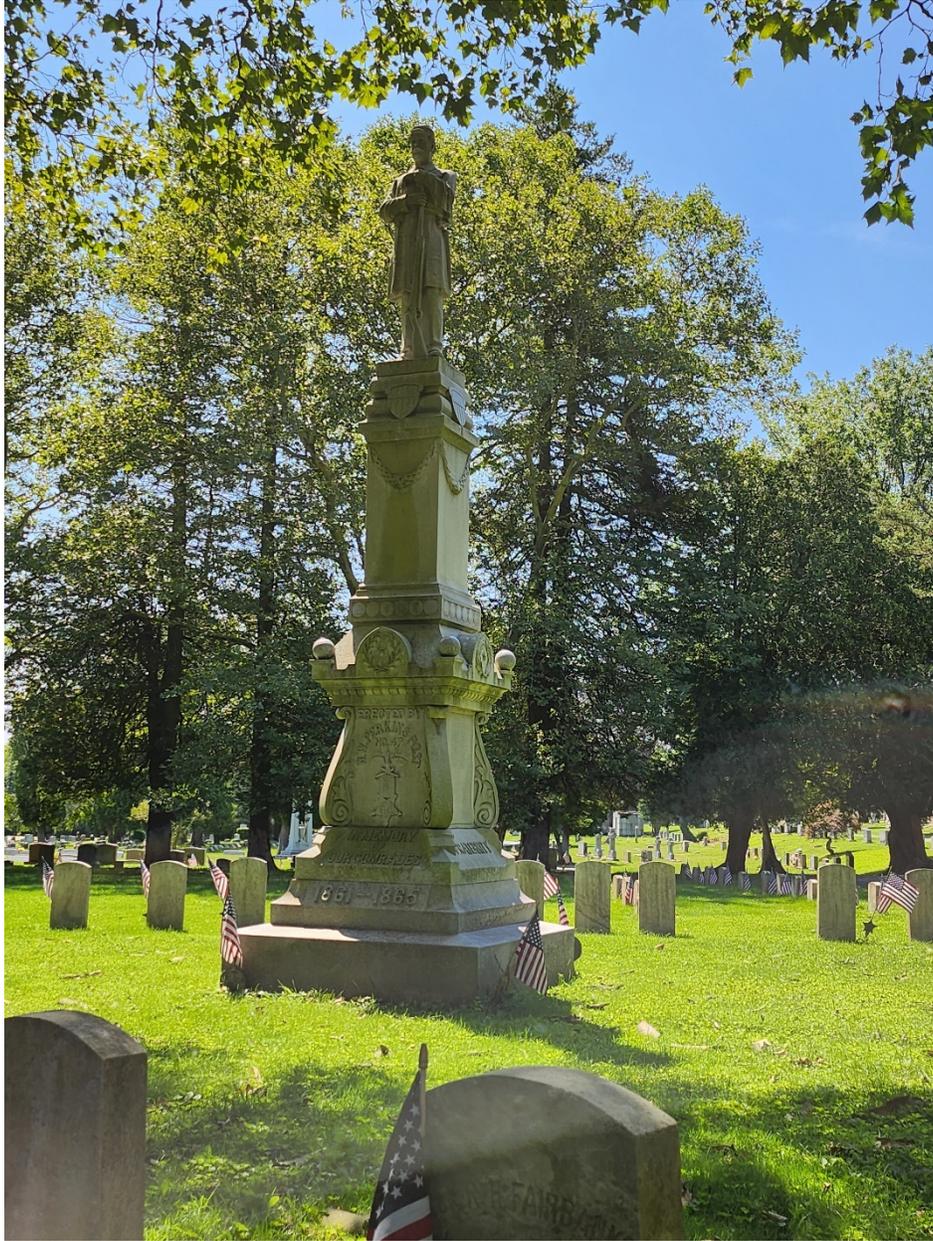
Photograph 12. The Grand Army of the Republic (GAR) plot and in the foreground, U.S. Navy plot, view northeast.



Photograph 13. Second Burial Ground internments, view southwest.



Photograph 14. Cedar-lined roadway between the Third Burial Ground (left) and the GAR plot (right), view southeast.



Photograph 15. The Comrades Monument at the center of the GAR plot, view south.



Photograph 16. Section H, view southeast.



Photograph 17. Sections 32-34, view south.



Photograph 18. Olmsted-designed birdbath and bench, view northwest.



Photograph 19. Alternating plantings along Maple Avenue, view southeast.



Photograph 20. Columbarium near the Broad Street entrance, view north.



Photograph 21. Palmer Memorial Entrance and the Beckwith Memorial Building as seen from Broad Street, view southwest.



Photograph 22. Jefferson Avenue Entrance from Jefferson Avenue, view northeast.



Photograph 23. Jefferson Avenue Entrance as seen from inside the cemetery grounds, view southwest.



Photograph 24. The perimeter wall along Broad Street, view southwest.



Photograph 25. The iron perimeter fence along Jefferson Avenue as seen from inside the cemetery, view west.



Photograph 26. Granite curbing in Section 8, view south.



Photograph 27. Stairs leading between grassy areas in Section 23, view east.



Photograph 28. Barnes family plot, view north.



Photograph 29. Dr. Ulysses Dow's plot in Section 4, view north.



Photograph 30. Northwestern elevation (administrative entrance) of the Beckwith Memorial Building, view east.



Photograph 31. Northeastern façade (chapel entrance) of the Beckwith Memorial Building, view northwest.



Photograph 32. Gothic-style Loomis chapel and receiving vault, view northeast.



Photograph 33. Chapell Mortuary Chapel and Receiving Vault in Section 9, view north.



Photograph 34. Cut stone leading to Spring Pond, view south.



Photograph 35. Spring Pond with surrounding weeping willows and a bench, view north.



Photograph 36. Service House, view south.



Photograph 37. An example of a Neoclassical bronze street marker.



Photograph 38. Bronze shield-shaped section marker.



Photograph 39. Modern maintenance building/garage, view north.



Photograph 40. Palmer Mausoleum (1917), view west.



Photograph 41. Connor-Weinberg Mausoleum (1910), view west.



Photograph 42. Allyn Vault (1862), Section 9, view south.



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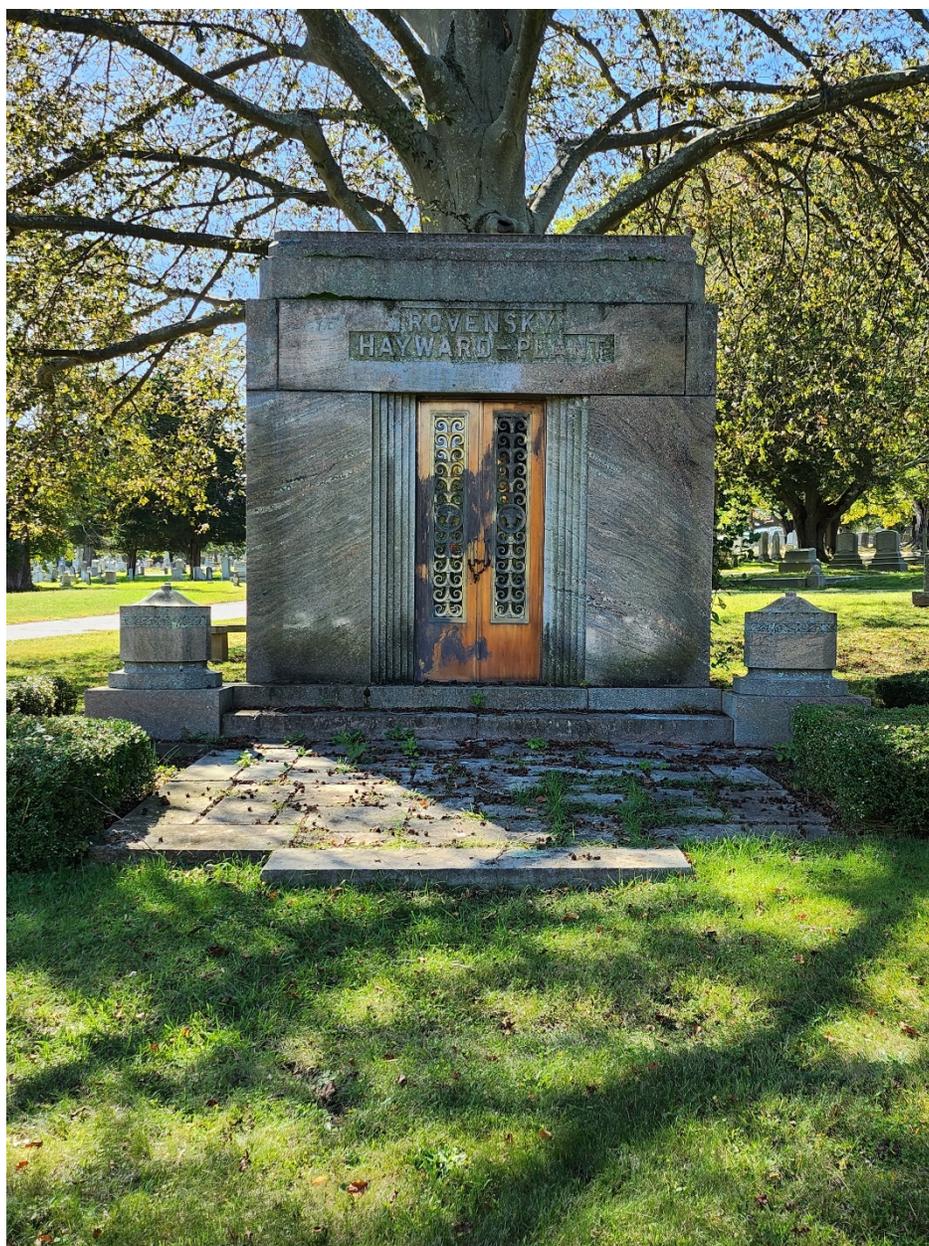
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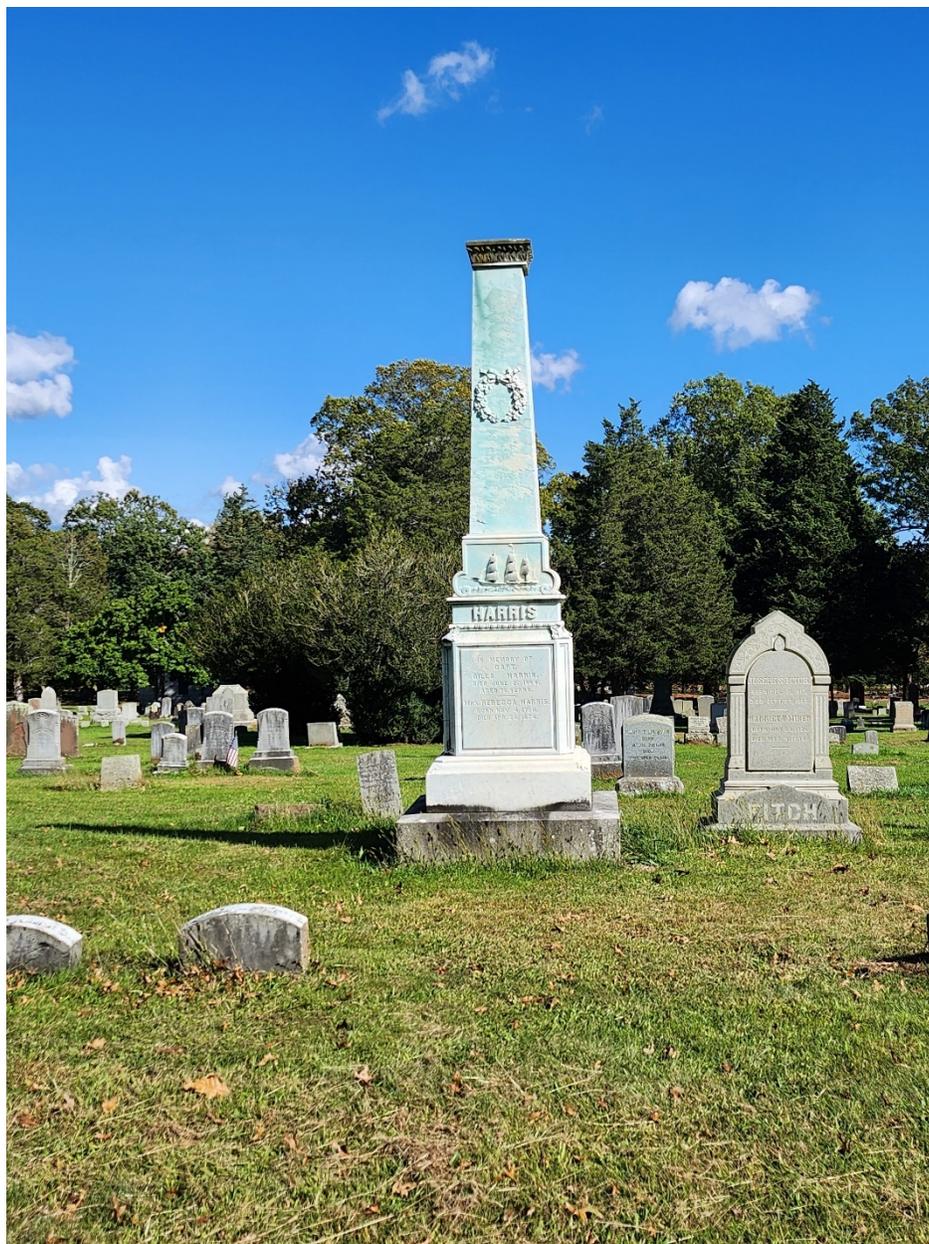
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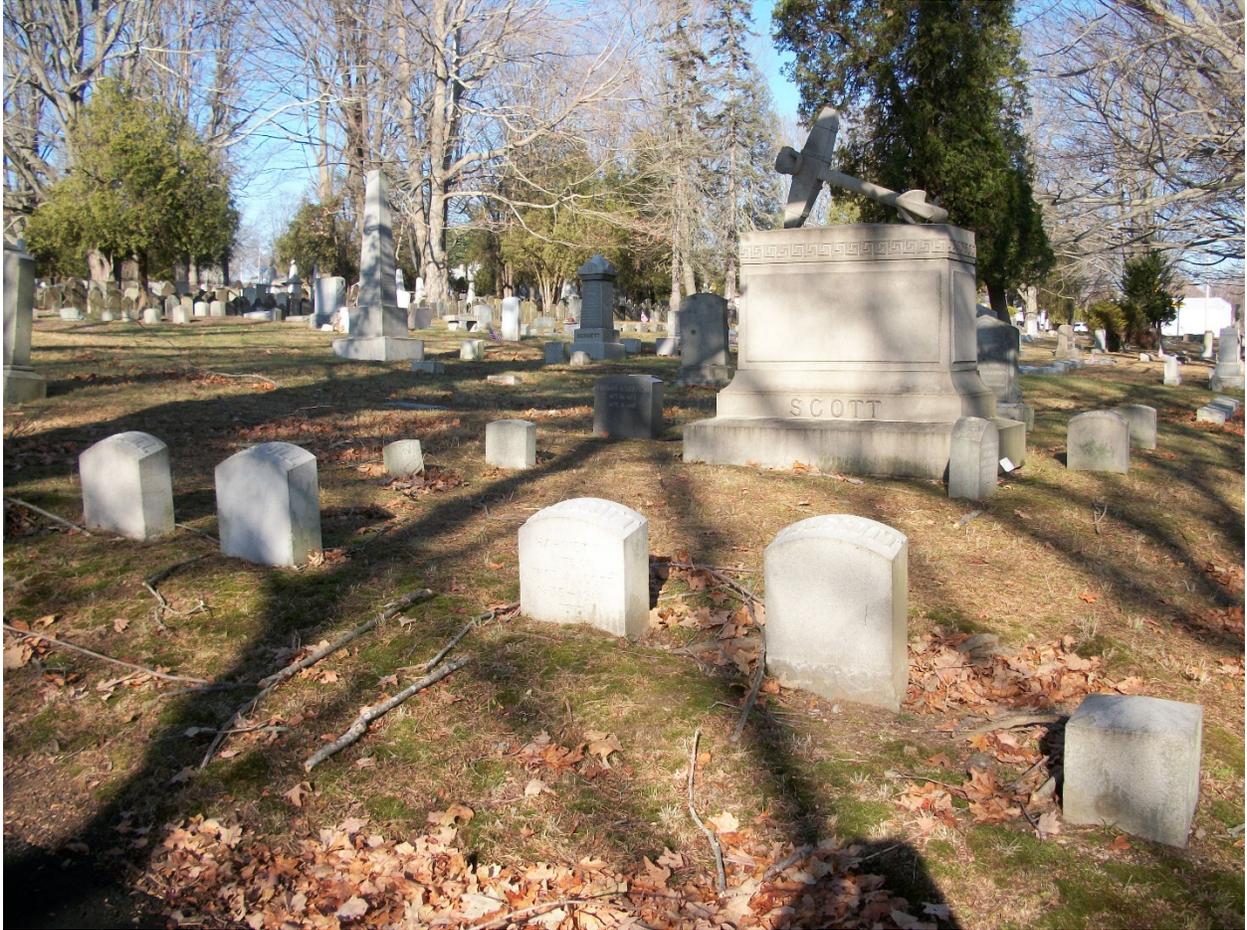
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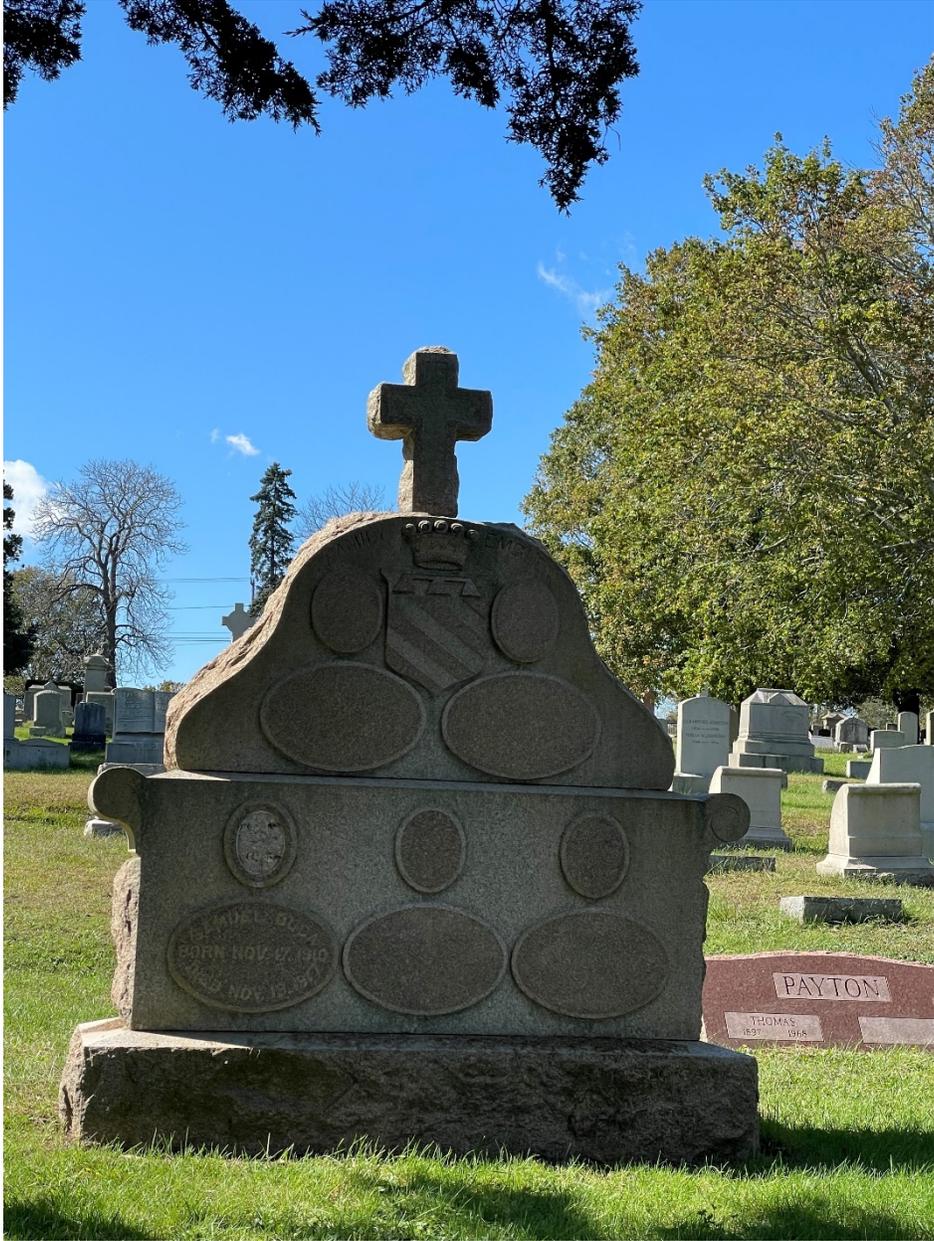
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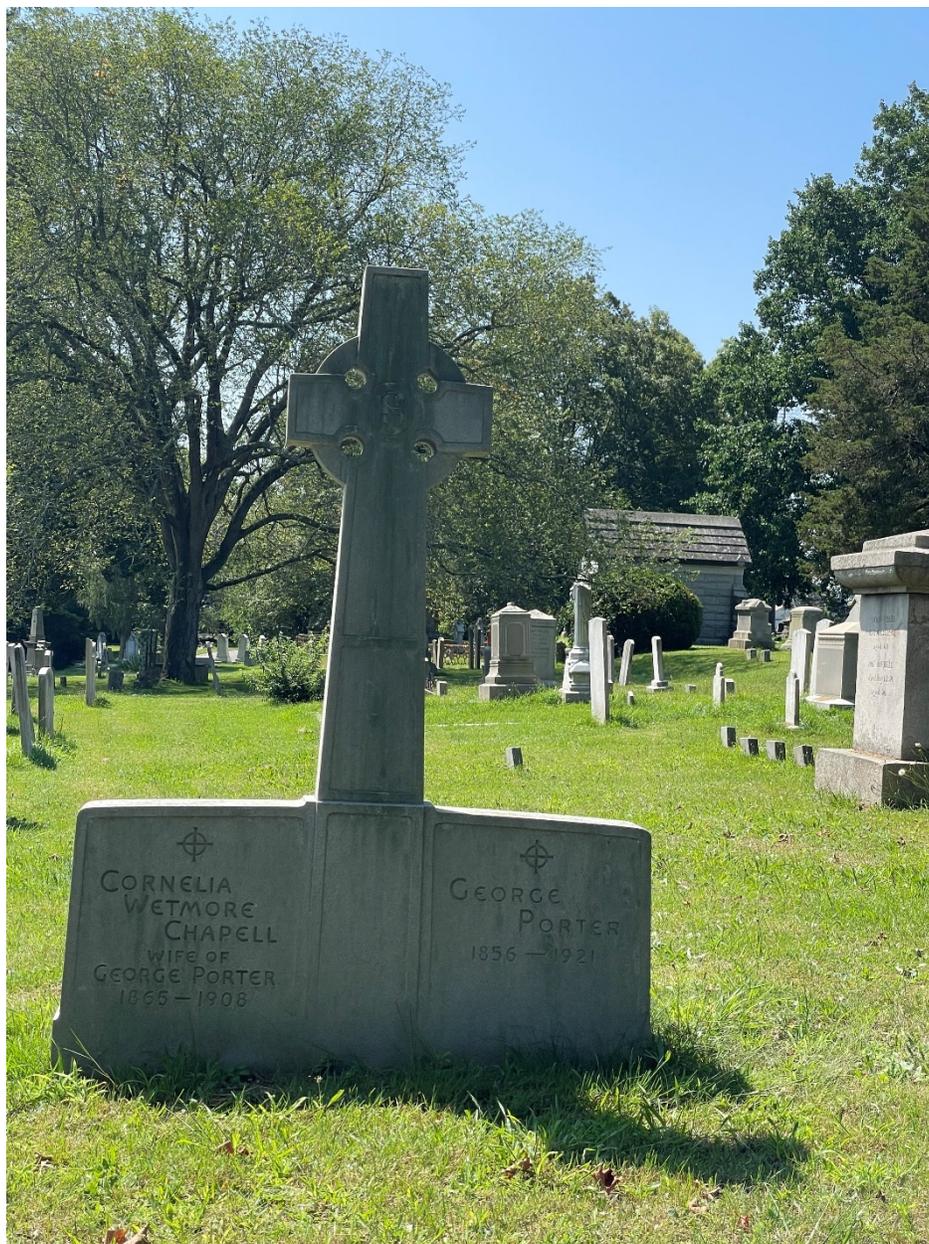
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