

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

SENT TO D.C.
4-19-2001

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **Lake Forest Cemetery**
other names/site number **Evergreen Cemetery; Forest Cemetery**

2. Location

street & number **1525 North Lake Road** _____ Not for publication
city or town **Lake Forest** _____ vicinity
state **Illinois** code **IL** county **Lake** code **097** zip code **60045**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally _____ statewide locally. (_____ See continuation sheet for additional comments.)

William C. Arthur / SHPO

Signature of certifying official

4-10-01

Date

Illinois Historic Preservation Agency

State or Federal agency and bureau

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

Signature of commenting or other official

Date

State or Federal agency and bureau

American Indian Tribe

Lake Forest Cemetery
Name of Property

Lake County, Illinois
County and State

4. National Park Service Certification

~~1~~ **0** I hereby certify that this property is:

	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain):	_____	_____

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing
<input type="checkbox"/> 0	<input type="checkbox"/> 0 buildings
<input type="checkbox"/> 1	<input type="checkbox"/> 0 sites
<input type="checkbox"/> 17	<input type="checkbox"/> 2 structures
<input type="checkbox"/> 131	<input type="checkbox"/> 1 objects
<input type="checkbox"/> 149	<input type="checkbox"/> 3 Total

Number of contributing resources previously listed in the National Register **1**

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

N/A

Lake Forest Cemetery
Name of Property

Lake County, Illinois
County and State

6. Function or Use

Historic Functions (Enter categories from instructions)

FUNERARY/cemetery

Current Functions (Enter categories from instructions)

FUNERARY/cemetery

7. Description

Architectural Classification
(Enter categories from instructions)

Gothic Revival
Classical Revival
Art Deco

Materials (Enter categories from instructions)

Foundation **Stone**

Roof **Stone**

Walls **Stone**

other **Iron**
Wood

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

Lake Forest Cemetery
Name of Property

Lake County, Illinois
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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 a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Landscape Architecture

Art

Architecture

Period of Significance **1857-1950: Landscape Architecture**
 1906-1934: Architecture
 1874-1950: Art

Significant Dates **1857**
 1882
 1901

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

Cultural Affiliation
N/A

Architect/Builder
Simonds, Ossian Cole, Landscape Architect
Hotchkiss, Almerin, Landscape Engineer

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

9. Major Bibliographical References

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

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 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 # _____

Primary Location of Additional Data

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

Name of repository

10. Geographical Data

Acreage of Property **15 Acres**

UTM References (Place additional UTM references on a continuation sheet)

	Zone Easting	Northing	Zone Easting	Northing			
1	<u>16</u>	<u>431360</u>	<u>4678730</u>	3	<u>16</u>	<u>431520</u>	<u>4679500</u>
2	<u>16</u>	<u>431650</u>	<u>4679690</u>	4	<u>16</u>	<u>431270</u>	<u>4679490</u>
<input type="checkbox"/> See continuation sheet.							

Lake Forest Cemetery
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Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

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

11. Form Prepared By

name/title **Marilyn K. Alaimo, Commission Chairman**

organization **City of Lake Forest** date **December 1, 2000**

street & number **530 North Lexington Drive** telephone **847-234-0426**

city or town **Lake Forest** state **Illinois** zip code **60045**

Additional Documentation

Submit the following items with the completed form:
Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location.
- A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

- Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

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

name **City of Lake Forest**

street & number **220 East Deerpath** telephone **847-234-2600**

city or town **Lake Forest** state **Illinois** zip code **60045**

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Section 7 Page 1

The Lake Forest Cemetery
Lake, Lake Forest

First identified in records as Evergreen Cemetery and later, Forest Cemetery, Lake Forest Cemetery is a property of approximately 23 acres. There have been three important individuals who have played a role in its development. When he laid out the village plat in 1857, landscape engineer Almerin Hotchkiss selected the site as having the potential for a naturalistic design that was representative of the Rural Cemetery Movement. In 1882, architect William Le Barron Jenney revised the plat that had first been laid out; he established the road system that exists today. Ossian Cole Simonds developed the landscape according to the Prairie Style of Landscape Gardening. Simonds is considered responsible for its ultimate design. A portion of Lake Forest Cemetery (15 acres) is a contributing resource in the Lake Forest Historic District that was listed in the National Register on January 26, 1978.

Lake Forest is located 34 miles north of Chicago on the shores of Lake Michigan. The Lake Forest Cemetery is on the north boundary of the City of Lake Forest along the bluffs above Lake Michigan. The main entrance to the cemetery is at the north end of Lake Road, a roadway that runs north and south just west of the bluffs along the eastern portion of the city. The Gatehouse, an administrative / maintenance facility, is located outside the boundaries of the Historic District at 520 East Spruce Avenue on the southwest corner of the property, just east of the junction of Sheridan Road and Spruce Avenue.

Prior to the 1835 treaty with native Americans, the property, including the ravines, was heavily wooded and provided habitat for native fauna, such as deer, wolf, fox, and beaver, whose trails ran down the ravines toward the lake. Because of the nature of the site, the banks of the ravines eroded over time, due to rain and regular drainage. Early settlers, mainly Irish immigrants, considered the microclimate along the bluffs as too damp, and thus, the property was less desirable than land farther west in the township.

The physical appearance of the landscape was originally that of gently rolling terrain that was crossed by ravines. Lots 1 and 7 in the village plat were west of a ravine that ran diagonally from southwest to northeast across the site; midway, this ravine branched westward, dividing Lot 1 into two portions. Another ravine formed the northern and eastern boundary toward the lake, and then near the southern edge of the eastern boundary it curved inward and extended as far west as the vicinity of Lake Road to the south of the property boundary.

The original site of approximately 32 acres was an "L" shaped strip of land that runs west from the bluff above the lake. It consisted of Lots 1, 2, 3, and a portion of Lot 7 in the village plat; Lots 1 and 7 formed the base or widest width of the. Approximately 9 acres on the west side of the original site (the original portion of Lot 7 and a part of Lot 1) were deeded to the Catholic Bishop of Chicago in 1883; this is not included in this application. The section just north of the Catholic Cemetery that was originally the northern part of Lot 1 on the village plat is not included in the boundaries because it was not in the original design by Ossian Cole Simonds in 1901. All of the remaining acres adjacent to the lake can be classified as a contributing site.

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The Lake Forest Cemetery
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Contributing features include: the site which includes the roadway systems; the collection of approximately 100-year-old specimen trees; an iron picket fence; 1 stone and wrought iron entrance gate (erected ca.1919); 15 structures consisting of 1 entrance gate and wing walls, 10 private mausoleums, 1 private columbarium, 1 Roman style funerary temple, 1 picket fence and low stone walls in 'estate era gardens' in Section R; and 131 objects (sculptures, monuments, gravestones).

Non-contributing features include: 1 built stone columbarium wall with stone paving, stone memorial garden walls and retaining walls; and 1 natural stone pool with fountain jet in the garden; and 1 object (flagpole with memorial).

Site Selection

In 1857, Almerin Hotchkiss selected the site of Lake Forest Cemetery. Hotchkiss had been directed by the members of the Lake Forest Association to lay out the cemetery in the northern part of the village. In doing so, he selected acreage that went from the western limits of the new community all the way eastward to the bluff above the lakeshore. He incorporated views toward the lake and the natural scenery of the ravines into the site.

The major road in the new community was University Avenue. It led to the cemetery and formed its southern boundary. Thus, the cemetery became a focal point for the community, a place not only for burials but also a recreational site during Victorian times, when family members regularly visited gravesites.

The site he selected contained the characteristics appropriate for a design in the naturalistic style. It had topography with gently rolling changes in grade, ravines that added a rugged dimension, and a vista toward the lake.

Nothing further could be done at the time until the village founders addressed organizational and financial matters, relating to the new cemetery. The site was not surveyed until 1860, at which time a plat was recorded with the county. Part of the site, the area west of the diagonal ravine that consisted of Lots 1 and 7 in the village plat, was then cleared for burials.

Roadway System

In 1882, William Le Baron Jenney revised the original plat for the area that was east of the diagonal ravine. He moved the entrance to Lake Road, and he established an outer circulation roadway system that wound around the site. He divided the land in the center into two segments with an internal roadway system that wound diagonally from the entrance gate on Lake Road to a proposed bridge to the northwest of the site. This crossing road was designed like a boulevard; parallel strips of land flanked it and served as buffers for parallel roads that ran around the adjacent burial sections. He included a path system in Section A, but this was never implemented. It is unlikely that the proposed bridge and boulevard were ever developed; they were eliminated from a revised plat in 1892. Although a few changes occurred later near the entrance, the roadway, as it exists today, was essentially established at that time.

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The plan also shows a short access road, just east of the entrance, that led to a proposed chapel with adjacent vault, just inside this entrance and to the east of the entry roadway. The vault for the temporary storage of bodies was completed by 1883, but no chapel was ever built. This building was razed ca. 1951 when it was no longer needed, due to technological advances that allowed in-ground interments the year-round.

Landscape Development

In 1900, Ossian Cole Simonds was selected to develop the site further and is responsible for its design in the Prairie Style. He perfected its beautiful graded surface, its broad open spaces, and its simple groups of trees, often with branches sweeping to the ground. Simonds used other techniques in the development of a landscape. He created outdoor rooms that opened one into the other. Mystery was added to the design by his use of plantings that hide what lay beyond; he forced the visitor to seek out what was on the other side in the next 'room.' He used plantings to frame attractive vistas, to provide emphasis on a focal point, to create harmonious effects through color, to contrast light and shadow, and provide pleasing natural outlines. He developed 'sun openings' to emphasize the light and shadow in the pastoral landscape.

Whereas the site had previously been open like a park, he enclosed the property with plantings, providing a feeling of privacy for the bereaved. The location of the cemetery on the bluff above the lake and surrounded by ravines provided a natural setting for quiet meditation that he emphasized through plantings. Unlike other cemetery sites that have been overtaken by urbanization, Lake Forest Cemetery still retains the character that Simonds emphasized through his plantings.

Collection of Trees

He selected the trees and shrubs for the site and oversaw their planting. Although there is no existing planting list, the collection of mature trees that remain indicate that he mainly selected native materials. He also used exotics, such as Norway Spruce, if they were appropriate for his purposes.

In recent years the Commission has addressed the condition and care of the collection of historic trees on site. With the assistance of City staff, an inventory of trees was compiled in 1994. Records indicate that, based on the size of the individual tree caliper, many of these large canopy trees appear to be from the original plantings by Simonds in 1901 or shortly after. At least 50 trees remain from the early plantings. These are a testament to his tenet that trees should be planted on account of their hardiness and character. The tree species include: White Oaks; Sugar Maples; Shagbark Hickory; and Norway Spruce.

As the canopy trees matured, the understory plantings died out because of the increasing shade. Soil conditions have changed over time, too, due to the introduction of cement vaults for burials in the 1930's. Moisture does not percolate downward as quickly through the shelf of cement that now lays beneath much of the surface. Therefore, soil in more recent burial areas remains wet longer, a condition to which many trees are not tolerant.

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Recognizing that damp soils would be a continuing issue, a list of replacement species was compiled from trees that would accept both wet and dry conditions, and would be suitable replacements. For example, Swamp White Oak would replace White Oak that is less tolerant of the changed conditions.

Where conditions are such that indigenous materials, especially understory materials, can no longer survive under the heavy canopy of mature trees or wet conditions that now exist, species that are more tolerant have been incorporated into the plantings. The goal of the Commission is to maintain the integrity of the site in a manner that respects the landscape traditions of the past.

Iron Picket Fence

There is a portion of an iron picket fence, perpendicular to the stone wall and west of the Barrell Entrance Gate, as well as a portion of an iron picket fence along Spruce Avenue near the new Gatehouse. These appear to predate the 1901 work by Simonds.

There are bills, dated 1882, for barbwire fencing and stakes for installing it on the site. This protective fencing served the immediate need to secure the property from wandering stock, but this 'stock fence' was likely replaced a few years later when funds became available for a more esthetic means of security. Although there is no specific direction regarding the iron picket fence, as the Commission Meeting Minutes of the 1890-91 years are missing, there is a report in the Cash Receipt Book of a payment of \$739.27 to Alexander Laing, the Sexton, for an unspecified contract. On January 10, 1891 he was paid \$172.50, an amount that is separate from labor of \$101.87. On November 12, 1891, he was paid an additional \$637.40, again on contract. It is believed that this was for the installation of a cast iron fence on the property; this assumption is based on the money involved, a sizable amount for the period, and that this is clearly not a part of Laing's salary as a sexton. On December 1, 1892, the Treasurer paid a bill of \$23.10 for cast iron hitching posts, a fact that would support this assumption.

In 1932 the Commission approved the installation of an iron picket fence along the then new southerly boundary line by the Chicago Fence and Wire Company; it is surmised that this was for an extension of the existing fence. However, given the economic situation at the time and the fact that galvanized fencing was less costly and did not require regular maintenance by painting, it is believed that the galvanized fence was substituted and placed along the new boundary line.

Entrance Gate

The Barrell Memorial Entrance Gate is a gothic style gate of gray limestone, erected in 1919 as a memorial to the drowned son of the donor. Its verticality reflects a spiritual quality that is fitting as a memorial. Although the gate is massive, soaring more than thirty feet above the ground, it frames the view of the landscape beyond and sets a tone of dignity to the visitor's experience. The imposing gateway can be seen from a great distance along Lake Road, signaling the importance of the site.

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The Barrell Memorial Gate is constructed of striated gray limestone, set in an ashlar pattern. In the center it rises from its base to a peaked coping; the high point of the peak is embellished with a delicate crab or gable flower on the hip knob. The structure proper is 38 feet in length from west to east and approximately 37 feet high at the peak. A pair of buttresses, set beside the structure at its ends, jut outward on both the south and north facades. A 10-foot high wall continues for 24 feet from both these terminals and ends in piers. The wall to the west continues straight, but the one to the east is set at a northeast angle along the property line. A Tudor style doorway for pedestrian traffic pierces the east section of wall; this portal contains an unadorned black wrought iron gate. The total length of the structure and continuing walls is 86 feet.

The gothic portal with a pointed arch is wide enough to allow for single lane vehicular traffic; it is embellished with slim carved gothic composite pillars as jambshaft, set beside the black wrought iron gate. Above the arch and inside a crenellated niche there is a young oak tree; its height is cut off, symbolizing the death of the donor's son. A decorated band around the arch on the south front is terminated with carved angels holding tablets, inscribed with the year of the gate's construction and the donor's initials. On the north side plain shields, set high on the structure's face, repeat the year and donor's initials.

The massive black wrought iron gate is a work of art and contrasts handsomely with the pale gray of the stone portal. Along its height, vertical grilles with both fluted and straight-sided rails rise to terminate in graceful floral motifs. The pair of symbolic wrought iron angels that top the structure stand above the Latin words, *Lux Et Veritas* (Light and Truth). Inscribed next to these figures is "In Loving Memory of John Witbeck Barrell" and the dates of his birth and death. A figure of St. Peter serves as a doorknocker that is set in the panel beside the lock on the gate.

Memorials

There are approximately 7,000 full burials and 4,000 cremain burials in Lake Forest Cemetery today. By 1950, there were approximately 2,377 recorded burials with 1,622 memorials. A record of persons from the early burial period provides insight into those who first came to the community and shows the diversity of their backgrounds. Lake Forest Cemetery is fortunate to have some excellent examples of cemetery artwork and architecture as memorials. Because the community has from its beginning been a gathering place for wealthy, conservative Presbyterians, the early memorials are tasteful examples of funerary art. A tour map of selected *Memento Mori* is available for visitors. Lake Forest Cemetery is a regularly featured tour by the Chicago Architecture Foundation, because of its tranquil beauty and its memorials.

Architecture

Although undated with the exception of the Barrell Gate and the Childs columbarium, evidence indicates that these were constructed between 1906-1934, based on the dates of deaths of family members of lot owners or the apparent age of the monument. Notations in Cemetery Records about family lots, such as

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the establishment of perpetual care funds for the structure or its plantings, are not necessarily indicative of the date of construction of the structure. A specific endowment fund may have been set up years after construction. There is no record of cemetery staff actually being involved in the construction of the individual mausoleums, other than to report on the proposed planting plan for the Burrows plot in 1928 or the size of the Childs lot in 1934.

With the exception of the white marble Cramer Roman style funerary temple or shelter, the structures are all constructed of gray granite, so their individual character is expressed in their form and decorative details. Family names of the lot owners are inscribed over the individual doorways, adding unity to the memorials.

Simpson Mausoleum (ca. 1906): The oldest mausoleum on site, both in age and stylistically, is the Simpson mausoleum. It is constructed of embossed, rough-cut granite. A pair of Tuscan style columns stand besides the rectangular portal that contains stone doors, set on bronze hinges. A bronze grille with a laurel wreath motif in the center of the lower portion serves as a gate to the doorway. A bronze grille protects the small stained glass window in the rear of the structure. At the sides of the single step at the entrance there are stone blocks that contain pedestal urns. The roof consists of stacked slabs of stone, formed from a single stone set on the seam above two slabs that are laid atop the walls.

Swift Mausoleum (ca. 1922): The smooth finished stone surface of the front contrasts with the other sides that have rough-cut stone blocks. Above the Roman style portal the stone arch is rough-cut, too. Beneath the arch are squat, square-sided engaged columns set on flared bases; the capitals are decorated in a leaf pattern, reminiscent of the Arts and Crafts style. Three Roman style engaged pillars with similar capitals are set above large rough-cut blocks in the wall on each side of the entranceway. In contrast to the rough-hewn surface of the structure, the bronze door over glass is of woven latticework with a *fleur de lis* motif; it is surprisingly elegant in contrast to the rest of the structure. There are vertical pulls on the center-opening door. The rear window has an iron grille attached. Beneath the hip roof there is a plain frieze.

The influence of the Columbian Exposition of 1893 can be seen in the following mausoleums and temple that resemble classical Greek and Roman temples, reminiscent of the "White City" at the Chicago event.

Clayton Mark Mausoleum (ca. 1915): With its walls constructed of single slabs of finished stone, this mausoleum features four Doric columns across its front facade, set beneath a hip roof, made from a single slab of stone. It has a plain frieze and simple cushion capitals on the columns. Roman style grilles cover the glass panels in the upper portion of the bronze, center-opening door. Bronze lion heads with large circular rings in their mouths serve as handle pulls. Heckelman Brothers of Chicago constructed the mausoleum.

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Barrell Mausoleum (ca. 1916): The smallest of these mausoleums features a Greek style portal with a plain, incised surrounding band; a similar band is repeated horizontally on the wall near the top of the portal. The building is built with large slabs of finished stone, set on their sides; the pitched roof from a single piece of stone is set upon the four slab walls. The bronze door opens in the center; it has a pair of circular pulls and small apertures set high on the door panels. On either sides of the single step at the entrance are square blocks of stone for the placement of floral containers that are maintained through an endowment for perpetual care.

Burrows Mausoleum (ca. 1925): A pair of fluted Doric columns stand beside the rectangular portal of this mausoleum that has its walls constructed from large finished slabs of stone. The hip roof is built from a single slab of finished stone. Possibly the most austere of the mausoleums, the entrance has a simple rectangular portal with a bronze paneled, center-opening door. The only decorative element is the small stained glass windows or apertures behind the Roman style bronze grilles in the top panels. It also has a pair of plain, horizontal pull handles.

Fisher Mausoleum (ca. 1929): The mausoleum walls are constructed from large finished slabs of stone that are rough-cut in a band around their edges. It has a stacked slab roof. A pair of Tuscan style columns is set next to the rectangular portal. The center-opening bronze door has some unusual features. A pair of wide horizontal pulls separates the inset panels below from the grilles in the upper portions. These grilles, inset over glass, feature a motif of a Roman style lamp in relief. In the rear there is a small stained glass window covered by an iron grille.

Wm. V. Kelley Mausoleum (ca. 1930): Similar in design to the Clayton Mark structure, this mausoleum is distinguished by greater refinement in embellishments. Beneath the hip roof, there is a decorated frieze and, below that, there are engaged square columns at the building's corners. There is a pair of bronze lion heads with circular rings on the doors; the pulls have decorative incising.

Jelke Mausoleum (ca. 1931): This structure has the most embellishments of all the mausoleums. There are four fluted Ionic columns before the front façade. Behind these there are two fluted square engaged Ionic columns. On each of the other three sides, there are four fluted square engaged Ionic columns along their facades. The hip roof is a single slab of stone. The center-opening, paneled door is made of bronze and glass with a bronze grille with *fleur de lis* motif. A pair of stone urns, modeled with a lion-footed tripod stand and a sculpted eternal flame motif, is set before the building. On the rear wall a Roman style grille covers a stained glass window.

The following existing structures are in Art Nouveau and Art Deco styles:

John R. Thompson Mausoleum (ca. 1927): A pair of Tuscan style columns stands beside the rectangular portal. The flat roof is set on finished slabs that have engaged square columns on the corners of the building. On each side of

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the step there are tall water jar with decorative bands, serving as urns. The bronze and glass center-opening door is decorated with an Art Nouveau style grille that has twining vines and leaves. This motif is repeated on the grille on the stained glass window in the rear of the building. There are two bronze lion head handles with circular rings for pulls.

Robinson Mausoleum (ca. 1927): This structure is in the Art Deco style in its finished stone slabs with incised columns as the main decorative element. On the front façade there are four columns and, behind them, four engaged square columns, set beside the portal. There is a step roof of three stone slabs. The center-opening door is of bronze and glass, protected by a bronze grille with rosette and leaf motifs. The window in the rear of the structure is of pebbled glass that is covered by a grille with rosette decoration. A pair of incised stone urns is set beside the steps of the entrance; these have bronze covers.

Childs Columbarium (ca. 1934): This private columbarium was designed in Art Deco style by Presbry Leland Studios of New York; it is made of finished stone slabs. The joined corners provide a vertical line that is repeated in the portal. The bronze door, cast by the Gorham Company, has the figure of a woman in low relief; she appears to be knocking on the door. The rear window is in stained glass, protected by a bronze grille. The small structure has low wing walls.

Granger Farwell Mausoleum (ca. 1909): No longer standing today, there are remnants of the mausoleum that previously stood on the Granger Farwell lot. Designed by James Gamble Rogers, the brick building was reported to have deteriorated to a condition that required it to be razed ca. 1939. Left behind on the lot is a pair of carved stone urns, decorated with swags and flame finials.

Cramer Temple (ca. 1927): A Roman style funerary temple or shelter is set on a rectangular base on the Cramer lot. The structure has four Doric style columns and a hip roof, all in white marble. Set in the center is a small white marble bench.

The continuing goal of the Commission has been to preserve the integrity of Simonds' plan. The Commission took action on the construction of mausoleums in 1925 when it stated that "all plans for mausoleums should first be submitted to the Commission and approved by the Commission before erected." 1

The earliest record of the Commission exercising its authority over plantings occurred when it rejected the planting plans of one lot owner in 1927. However, it did allow small gardens on larger lots, if maintained regularly by private gardeners of the lot owners. A remnant of the local Estate Era in the early part of the 20th century, this practice is remarkable among cemeteries. In 1928 when the Commission rejected a planting plan for a mausoleum, it again emphasized its purpose and authority to control plantings, even on larger lots. The Commission Meeting Minutes stated that "if planting of this kind was allowed on all of the mausoleum lots, it would grow to such a height that the desired open effect of the Cemetery would be affected." 2

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Artwork

The Cemetery Commission reserves the right to control the size, shape, mass, embellishment and decoration of any memorial, statuary or other structure to be installed on cemetery property. The Commission must approve all funerary artwork. It is varied in content and materials, and is generally of high artistic quality. It can be classified during this period in the following categories: a freestanding sculpture; a monument that includes sculpture; a monument with art in relief; and memorials of certain general types. These memorials include but are not limited to chest markers, altar tombs, grave markers, tablets, flush ledgers, table markers, and landscape furnishings, such as benches, obelisks and columns, urns, crosses, and rocks or boulders, as well as stone slabs, upright or horizontal. Artistic embellishments often add distinction; a selection is included in documentation. The earliest memorial, dated 1874, is a white marble tablet gravestone with crown and ivy in low relief on the grave of Maria Randall in Section A

Sculptures during the period under consideration range in style. They are in bronze, marble, and lead. There is a classical figure of a man, a Victorian style cherub, and two angels, one reminiscent of the Art Nouveau style and the other of the Art Deco style. On the Ryerson lot there is a bronze statue of a standing angel. The sculptor was Anna Pell Woollett of Massachusetts; the Gorham Company cast the statue. On the Stanley field lot there is a lead statue of a classical figure of a man, set on a carved stone base; this piece was removed from the garden of the Field estate and placed here by his heirs for sentimental reasons. The lot is planted as an intimate garden with shrubs, groundcovers, and wildflowers. Herbert Adams of New York created the bronze statue of a standing angel that is holding a garland for the Blair family lot in 1932; this was a memorial to a young daughter who died in a horse accident. A white marble statue of a cherub graces the memorial to a young toddler in the Barney family. A World War I helmet in bronze tops the carved wreath on the McKinlock chest marker; this memorial is to a soldier who was killed in action.

Granite is the most common material used for other memorials; some are also in cast metal, marble, and basalt. With the exception of Section E that is not considered in this application and where only flush markers are permitted, funerary artwork is distributed throughout the cemetery and not limited to one area or section. Flush markers are more prevalent in the newer sections (C, D, and F) than in Sections A, B, and R, the older sections where slant markers were commonly used to indicate individual graves. There is a sprinkling of crosses over the landscape; their styles range from Celtic, Latin, Calvary, and Cross Formé to the more simple crosses on cairns. These provide a degree of unity to the landscape scheme through such repetition.

Non-Contributing Features

Columbarium Wall and Memorial Garden

In recent years, the Commission and City have successfully worked toward the goal of extending the viability of the site and further improving its beauty. The maintenance building/garage and storage area that was set adjacent to the Barrell Gate was removed and replaced by a major improvement. The Columbarium

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Wall and the Memorial Gardens were dedicated in June 2000. Erected east of the Barrell Gate on a triangular piece of land that was formerly occupied by the razed building and storage yard, the white limestone and black granite Columbarium for above ground burial of cremains was connected with the gate and is of similar appearance in its details. It extends 260 feet eastward from the east wall pier.

The pale gray stone of the Columbarium wall repeats the gothic style of the older structure and the granite niche fronts, the dark surface of the wrought iron gate. Approximately 8 feet in height, the wall has occasional arched buttresses that divide its length into separate segments. Piers regularly break up this wall into segments in order to produce a more human scale to the structure. The niches for cremains are set between the piers; the niches have black granite stone facing. Adjacent to the wall there is a series of intimate garden rooms that are entered through the arched buttresses supporting the wall; these buttresses, which are perpendicular to the wall, repeat the architectural details of both the wall and gate with their piers and iron clair voyee'. A stone pool is also located in the garden area.

Veterans Memorial

On the triangular island, just north of the entrance gate, there is a small bronze marker, erected in 1988 in memory of all Veterans. Adjacent to the flagpole is a brick path that extends to the roadway. Memorial services are held here regularly during the year.

Development of New Grave Lots

As smaller residences became more common in town after the turn of the century, there was also a similar need for single grave and small family lots in the cemetery. The Commission noted in their records that by the 1940's, fewer families were willing to make long term commitment over their residence in the town, so there was less demand for large family lots after World War II. Continual problems with the ravine embankments and drainage led to the eventual placement of large tiles and then soil to fill in a portion of two ravine areas. Such work provided the Commission with additional land inventory for new lots that were smaller. These changes did not affect Simonds' design.

By 1943 a roadway was installed in section R leading westward from the circulation road toward the area of Lot 1 of the Village Plan; this burial area was named Section E and is outside the boundaries.

Prior to 1950, the ravine area that was directly south of the circulation road in Section A and east of the vault was tiled to correct serious erosion problems and then filled in with soil. In 1953, this area, named Section F, was opened for burials.

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Section 7 Endnotes:

1. Lake Forest, Illinois, Minutes of the Cemetery Commission, Vol. 3, March 1, 1910-Dec. 31, 1954.
2. Ibid.

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Lake Forest Cemetery is eligible for listing in the National Register of Historic Places under Criterion C under the areas of significance of Landscape Architecture, Architecture, and Art. Almerin Hotchkiss selected the site for its natural beauty for a public cemetery in 1857 when he laid out the village plat of Lake Forest in the naturalistic style. William LeBaron Jenney laid out an efficient, winding roadway system in 1882 and Ossian Cole Simonds developed the Prairie Style landscape scheme in 1901 that continues to serve the site today. The period of Significance for Landscape Architecture is from 1857 to 1950. The end of the period of significance reflects the fifty-year cut-off date established by the National Register. The period of significance for Architecture is from 1906-1934; this represents the period of construction of contributing structures on the site. The period of significance for Art, 1874 to 1950, presents the period from which selected contributing objects date. As Lake Forest Cemetery embodies the principles of the Rural Cemetery Movement, contains notable examples of Gothic Revival, Classical Revival, Art Nouveau, Art Deco, and Richardson Romanesque style architecture, and includes a significant array of gravemarkers and monuments of the highest artistic quality throughout the designated period, it meets the requirements of Criteria Consideration D.

**Rural Cemetery Movement
Background**

Prior to the 19th century, the situation of cemeteries abroad had become notorious for their unhealthy conditions and impact on community health. Church land was not subject to secular sanitary laws. Over time, overcrowding became a serious condition, so much so that by the 18th century, churches and the small spaces around them were crammed with coffins. The neighborhoods of cemeteries were unhealthy and their sight intolerable to passersby. ¹ The history of Pere Lachaise Cemetery in Paris relates conditions at the beginning of the 19th century.

"The oldest of the existing cemeteries, Pere Lachaise, opened in 1804 at the behest of Napoleon (who became Emperor the same week). At that point Paris was in desperate need of new burial places. Skeletons protruding from churchyard ground could be seen by passersby and pressure from the two thousand bodies in Cimetiere des Innocents had broken through an adjacent apartment house, spewing corpses into its basement. After the scandal broke-and the odor nearly asphyxiated local residents-legislation closed city cemeteries and churchyards for further burials. A quarry south of Paris was opened in 1786 to store the overflow of bones." ²

Similar conditions existed in London and other large towns in Great Britain. As a result, "the churchyards were with a few exceptions, finally closed by law in 1855. The Burial Acts of 1855 marks the start of general development of cemeteries in Great Britain and Ireland. Burial within the limits of cities and towns was almost everywhere abolished, and where it was still allowed it was surrounded by safeguards that made it practically innocuous." ³

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As a reaction to the changing attitudes toward death and dying in the 19th century, there arose an interest in creating burial places that had a more therapeutic effect on the bereaved through the beauty of nature. The Rural Cemetery Movement in America can trace its origins to Père Lachaise Cemetery in Paris, where its planners broke from the traditional grid system of cemetery design to a new mode where the landscape scheme made use of the natural topography of the site. Set on a hill outside the city limits at that time, the cemetery was laid out with a roadway system that gradually wound up the hillside. From its summit, visitors could view the city to the southwest. Although walls surrounded the property, its planners visually borrowed the scenery beyond to enhance the vista. An engraving of the period shows trees dotting the grassy landscape, providing a canopy over the graves.

Cemetery development in Great Britain appears to have gone in the direction of efficiency in dealing with the masses of the population and, at the same time, of perpetuating the class system. "One of the largest 19th-century projects was England's Brookwood, organized by the London Necropolis Company. It had a private railway station in London and two in the cemetery, its own telegraphic address, and special areas for different religions, nationalities, social organizations, and professions." 4

Although cemeteries abroad generally continued in a grid form of design, the English garden journalist, William Robinson, heralded the beauty of the Rural Cemetery Movement when he praised them in *Parks and Gardens of Paris* in 1876.

Cemetery Movement in America

Landscape historian Malcolm Cairns summarizes this different management method for dealing with the disposal of the dead that developed in America, beginning with the design of a rural or garden cemetery at Mt. Auburn Cemetery in Boston in 1831.

"The American Rural, Romantic, or Garden Cemetery Movement evolved in part as a reaction to overcrowded, often unsanitary conditions in church and public graveyards. Concerns for healthful and sanitary conditions, a changing attitude toward death and dying, and the recognition of the therapeutic effect of natural scenery on the bereaved resulted in the design of cemetery landscapes which provided both adequate sanitary conditions for the burial of the dead and a consoling landscape for the living. The naturalistic landscape design forms of these rural cemeteries were characterized by flowing lines of drives and paths, and the massing of plants into picturesque and pastoral groupings, creating directed views. Many of the designs for these cemetery grounds also downplayed the prominence of individual grave markers in favor of larger monuments or allegorical structure, which punctuated the idyllic landscape scenery." 5

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Cairns further related that "the planting and architectural development of the cemetery linked views of romantic structures with the landscape, emulating the designs for English gardens such as Stowe and Stourhead." 6

His additional comments expand on the development of this Movement.

"These cemetery landscapes are similar to the park estate landscape that preceded them; they were often managed and modified by successive generations of expert landscape gardeners and superintendents. Almerin Hotchkiss expanded the landscape of Greenwood Cemetery and went on to design other rural cemeteries such as Bellefontaine Cemetery in St. Louis. Adolph Strauch, as superintendent at Spring Grove, developed a 'landscape lawn' plan for the cemetery, eliminating many markers, monuments, and fences in deference to the creation of a pastoral landscape of lawns, lakes, and massed plantings, which created vistas and directed views of the romantic landscape." 7

An additional statement concerns those persons who were directly concerned in the design of Lake Forest Cemetery.

"In Chicago, O.C. Simonds continued this 'landscape lawn' tradition established by Strauch in his expansion and modification of Graceland Cemetery, the original design of which is attributed to both H.W.S. Cleveland and William Le Baron Jenney. Simonds became a national advocate for the design of garden cemeteries, and additionally applied landscape design principles, which urged the creation of a Midwestern style of landscape design." 8

The Rural Cemetery Movement ultimately led to the creation of the memorial park cemetery, designed without vertical grave markers, "completing the triumph of landscape spaces and scenery over funeral architecture and monuments." 9

Early Designs In American Rural Cemetery Movement

Mt. Auburn Cemetery in Cambridge, Massachusetts, designed in 1831 by Henry Dearborn and Jacob Bigelow, is an early example of the design of the Rural, Romantic, or Garden Cemetery in America. "Based on that of Père Lachaise cemetery in Paris, the layout for Mt. Auburn was modeled as a rural landscape." 10

Maintaining the integrity of the original design became a challenge over time. A photograph, taken in 1870, shows this site had gradually developed into a romantic pastoral landscape scheme with structures, monuments, and specimen trees, placed to achieve picturesque views. However, in the foreground of the photo, floral beds, laid out in concentric circles in a formal planting, surround a circular formal pool. By this time, the seminal "rural cemetery" that relied on the natural landscape to achieve beauty had been infiltrated by the "gardenesque" style of landscape design in floral displays. "These cemetery landscapes are similar to the park estate landscapes that preceded

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them; they were often managed and modified by successive generations of expert landscape gardeners and superintendents." 11

"Others examples of American rural or garden cemeteries of this era include Laurel Hill (1836) in Philadelphia, designed by John Notman, Greenwood Cemetery (1838) in New York City, designed by Major David Douglas, and Spring Grove Cemetery (1845) in Cincinnati, laid out by Howard Daniels." 12 Almerin Hotchkiss, who laid out the village plat of Lake Forest, expanded the landscape of Greenwood Cemetery and designed other rural cemeteries such as Bellefontaine Cemetery in St. Louis and Chippianock Cemetery, at Rock Island, Illinois.

An Evolving Site

In March 1857, the Lake Forest Association, an organization of business and religious leaders, purchased land for the purpose of development of a Presbyterian university and its supporting community. Approximately 2,000 acres of land was bought over time for this project; this purchase was 30 miles north of Chicago on the bluffs above Lake Michigan.

When planning the new community, the leadership of the Association appears to have profited from the past experiences of Chicago where early, unregulated burials and later poor site selection for the community cemeteries had created hazardous health conditions.

Recognizing that public health was a critical issue in marketing the new community of Lake Forest, authorities had the vision to plan ahead to provide an essential service to its citizens. The Association passed a resolution stating: "The trustees be and are hereby instructed to lay out the cemetery grounds in the north portion of the lands belonging to the Lake Forest Association in the best manner for the interest of the Association." 13

The Association approached an engineer and experienced cemetery designer from St. Louis, Almerin Hotchkiss, to plan the village plat of Lake Forest. The town plan that developed in 1857 drew inspiration from the natural beauty of the American landscape, and its winding roads provided park-like settings for the homes of the wealthy. Following the general directive to locate the cemetery in the north portion of the town, Hotchkiss selected a site at the edge of town along the bluff, overlooking the lake. Traversed by ravines, the cemetery was on high ground to prevent water contamination so that potential buyers of lots in the new community could be assured that town planners had public health as a major consideration. Ease of access to the cemetery was evident in his plan, too. A connecting link from north to south in the community plan was University Avenue, later to be renamed Sheridan Road. At its northern end it turned eastward toward the lake and formed the southerly boundary of the site that was designated for the development of the cemetery. This major roadway ran past the area set aside for the University and the Presbyterian Church, assuring easy travel to the cemetery from the buildings where regular burial services might be held. Through his work as community planner, Hotchkiss influenced the vision for the cemetery by recognizing the potentials of the site.

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On December 11, 1859, the Forest Cemetery Association was organized, according to an 1855 legislative act requiring the incorporation of cemetery associations. Subscriptions were taken up among the project's supporters in order to fund the proposal. On August 24, 1860, the Trustees of the Forest Cemetery Association "resolved to fence lots 1 and 7 with a picket fence, five feet high, and, that the east side of lot 2 be fenced with a temporary board fence and that lot 7 and part of lot 1 be cleaned up as far as practicable for immediate use." 14 After the subscribers to the cemetery fund had selected their lots in accordance with the condition of their subscription, the price of all lots sold thereafter was set at the rate of six cents per superficial foot at the Board of Trustees' meeting of October 16, 1860.

1860 Plan

Samuel F. Miller, a civil engineer with the Chicago and Milwaukee Railroad and the First Principal of Lake Forest Academy, completed a survey of the site by October 19, 1860. A. M. Hirsch created a map that included a series of sections, identified by letters from "A" to "Z". Many were laid out in irregular, unrelated forms, such as found in the design of floral displays in the gardenesque style of landscape design. These were treeless and without shrubs; at two intersections of internal roadways there were triangular islands containing seasonal floral displays that were supplied by the local horticulturist and gardener, Francis Calvert. At least one bridge was laid out over the ravines to connect the interior roadways. Section "L" along the northern perimeter of the former Lot 1 was set aside for strangers and the indigent; it was known as Potters Field. The entrance on University Avenue (east of the diagonal ravine and west of Lake Road) was open to view. From there, the internal roadway led directly to an area that contained a structure, possibly a crypt or vault for the temporary storage of bodies when the ground was too frozen for digging.

The floral displays in a gardenesque style highlight the fact that cemetery associations during this period had to have attractions in order to be economically feasible. Their methods of operation were no different than the practices of Père Lachaise Cemetery, which became a burial place of celebrities in order to attract customers.

Although the gardenesque style design was represented in the division of the property into forms that were too impractical for accomplishing full use of the land, the plan was functional from the standpoint that each grave was only a few steps from the horse-drawn hearse. It was easy for the sexton and church elders to convey the coffin from the hearse to the grave.

This first plan for these grounds was wasteful of the land. The survey map shows a series of burial sections of varying size and form. With so many

sections it would have created confusion and, thus, problems for visitors who were seeking the grave of a loved one. Many of the grave lots were too irregular in shape for their full space to be used. A high proportion of the land was utilized for the internal roadway system, yet traffic and parking would have been difficult when there were many visitors to the site. Most

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land was utilized for the internal roadway system, yet traffic and parking would have been difficult when there were many visitors to the site. Most significantly, plots were generally too small for wealthier citizens who wanted more land on which to bury their immediate family and descendants and on which to place imposing monuments and mausoleums. The early subscribers had selected the larger, more desirable lots in the cemetery, so there were too few to satisfy potential buyers.

Lake Forest Cemetery Commission Established (1881)

On July 13, 1863, the Trustees of the Forest Cemetery Association adopted a resolution to transfer the cemetery property to the City of Lake Forest. First called "Evergreen Cemetery" and then "Forest Cemetery," the property was finally renamed "Lake Forest Cemetery" with this property transfer. A Lake Forest City Council ordinance created a *Cemetery Commission* on June 6, 1881. The Commission's first members were: Ezra J. Warner, Simeon Reid, Calvin Durand, James Anderson, and Nathaniel Sawyer. This Board quickly made operational changes. The recording of burials in lots officially began on August 14, 1882; the information on each burial consisted of the date, name of deceased, age, and lot number. Earlier burials appear on the current listing, but whether these burials occurred originally on site in the older areas or were transfers is unknown. The first Cash Receipt Book indicated that the City of Lake Forest provided an appropriation of \$600.00; henceforth, the Cemetery had separate financial records. One of the Commission's first actions was to initiate the redesign of the cemetery; the first disbursement of funds was to William Le Baron Jenney (1832-1907), a prominent architect and civil engineer who was among the first Americans to receive his professional training abroad.

Jenney enrolled at the Ecole Centrale des Arts et Manufactures in Paris in 1853. "The evidence is persuasive, therefore, that the empirical and pragmatic spirit that Jenney later brought to architectural practice in Chicago was instilled in him directly and indirectly by French theorists." ¹⁵ They taught that the structural system embodied in a building and its formal architectural dress are interdependent aspects of the building art. Architectural design must evolve from the materials of construction and the function for which the building is intended. He handed down this concept to some of the most influential architects who were trained in his studio; these included such notables as Louis H. Sullivan, William Holabird, Martin Roche, Daniel H. Burnham, and Enoch H. Turnock.

Jenney's works included the design of the Leiter Building in 1879; the Home Insurance Building, the first skeleton frame construction leading to the skyscraper, in 1884-85; and the Ludington Building in 1891-92. "Jenney served as the landscape engineer for the West Park District of Chicago in 1870-1871, when he played a major role in planning the once distinguished boulevard system."¹⁶ He is reportedly responsible, along with H.W.S. Cleveland, for the initial design of Graceland Cemetery in Chicago. This site was completed later by O.C. Simonds.

1882 Plan of Cemetery

Jenney was paid \$25.00 to design a revised plan of the cemetery. This new

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essentially the original Village Lot 7 and part of Lot 1 to the west and 2 and 3 to the east of the rugged topography. Approved by the City Council on April 4, 1882, the revised plat for Lake Forest Cemetery was filed with the Lake County Recorder's office on July 11 by its Superintendent, A. Lang. It was noted on the plat that the cemetery was also known as "Evergreen Cemetery."

Jenney placed the entrance to the cemetery on "Lake Avenue." This north-south road ran parallel to private property along the bluff and, at its north end, met University Avenue. University Avenue continued to serve as the cemetery's southerly border, west of Lake Avenue. The southerly border, east of Lake Avenue, was the former northern edge of University Avenue; the roadway itself became incorporated into the adjacent property.

Totally ignoring the previous plan, Jenney initiated a new concept for the cemetery's design. He prepared the framework of road systems for the site, but only a portion of the cemetery was platted for development. He established the idea of "phased development." This method of development would allow the Commission to meet the changing needs of the community over time.

The strategy was particularly appropriate at this period when city and cemetery officials were faced with a major religious, social, and political problem in cemetery planning. When the cemetery was originally designed in 1860, the founding fathers had not considered the needs of a large portion of the town's population, the trades people and domestic staff of the wealthy residents. A high proportion of these were Irish Catholics, reflecting the demographics of the original settlers and immigrants to Lake Forest.

Similarly, the effect of the expansion of town limits in 1873 to include land that had been first settled and was still populated by the Irish increased the town's Roman Catholic population who wished to be buried in consecrated ground. In 1876, St. Mary Church was built on Green Bay Road in Lake Forest; several prominent Protestant families generously donated toward its construction. To fill the position of curate, the Catholic Bishop of Chicago removed the priest from St. Patrick Church, the early mission parish, founded by settlers, just west of town, leaving this unhappy congregation with a consecrated building, an historic burial ground, and no regular pastor. Whereas this parish outside the city limits was without a parish priest, the Catholic parish in town was without a burial ground. There was a great deal of acrimony over this situation. This issue had not been resolved by the City Council when Jenney prepared his plan.

Set directly north and approximately 200 feet from the entrance, the first area to be platted by Jenney was Section A. It was a curvilinear, treeless, open field, approximately 240 feet from north to south and 570 feet from east to west at its greatest dimensions. It was separated from the surrounding ravines by a curving roadway. Large grave lots were placed around the perimeters of the open field and along the ravine side of the roadway to the north and east. In the center of the section there was a circle with pie-shaped grave lots around it. Serpentine pathways for strolling went from east to west through the field and around the circle of graves. This design is

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reminiscent of Jenney's 1871 work in Chicago's west parks.

The plan also shows a short access road, just east of the entrance, that led to a proposed chapel with adjacent vault, just inside this entrance and to the east of the entry roadway. The vault for the temporary storage of bodies was completed by 1883, but as previously mentioned, no chapel was ever built.

The roadway system had several unusual features. A boulevard roadway was envisioned but never installed. There was a circular focal point at the junction of the entry road and the circulation roadway that encircled Section A. Just to the north in Section A; there was another circle with grave lots around it. Paths wound from east to west, going around this focal point.

In 1892, the plat was revised with only one major change to Jenney's design. The boulevard was removed and the two roads between Sections A and C combined into one. The additional area was mostly added to Section C; the circle at the intersection became a triangle. It is evident in the following years that the growing vehicular traffic was fast becoming a problem and the Commission no longer wanted a roadway through the cemetery to the adjacent community.

The City Council adopted this plat of a section of the cemetery on August 8, 1892. To resolve the religious and political issue relating to the burial of the large Catholic population, a portion of the site, approximately nine acres (most of the original Lot 7 and a portion of Lot 1, as noted above), was deeded to the Catholic Bishop of Chicago on March 23, 1883 with the requirement that these grounds be maintained permanently by Catholic authorities. The official ordinance vacating this part of the plat of Lake Forest Cemetery was passed on August 8, 1892, more than nine years later. This portion of the site was surveyed and its plat revised in 1885; it was west of the ravine that traversed the western portion of the site and south of the connecting branch. In time the bridge over the ravine, connecting the Catholic and municipal cemeteries, deteriorated and only some remnants of cement foundation remain today.

The Contribution of William Le Baron Jenney

Although a little more than two decades had elapsed since it was first planned in 1860, it was evident in that short time that design changes were needed to the property. Increased population had proved that the original design was not appropriate for a growing community. Road repair was a serious expense with the increase in traffic. Lakeside property owner's riparian rights were in contention with the city for many years and legal decisions would later restrict the use of the nearest source of gravel; no longer could gravel be taken from the nearby beach for road repairs.* Road conditions became an important issue in cemetery design and road repair impacted all planning.

*The Supreme Court of Illinois finally decided against the city and in favor of abutting lot owners and claimants in a decision in 1909.

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William Le Baron Jenney completely revised the plan for Lake Forest Cemetery in order to make vehicular traffic more tolerable and to use the least amount of land for the internal roadway system. He established two circulation roads that were wide enough for vehicles to pass each other. This was a major improvement to internal traffic.

He also incorporated an 'expressway' in the form of a boulevard that cut between the two circulation roads; this road was meant to start near the gate and continue diagonally northward into the adjacent community. It would connect the communities, increasing traffic.

When Jenney's design was revised in 1892, one of the goals of the Commission had apparently changed. The boulevard was removed in order to eliminate outside traffic through the cemetery. The circulation roadway system that remained provided the master landscape gardener Ossian Cole Simonds with a framework on which he would base his design on the land. There is no evidence that the pathway that traversed Section A in the 1882 plan was ever installed; it was no longer illustrated on the plan, so the concept of the cemetery as a park for strolling had declined.

Ossian Cole Simonds: A Master of Cemetery Design

At the May 17, 1900, meeting of the Board, action was taken to employ someone to make improvements to the grounds. Ossian Cole Simonds, the landscape gardener who advocated the design of garden cemeteries and urged the use of native plant material, promoting landscape design of a Midwestern character, was selected to complete the work.

In his biography of pioneer landscape gardener O.C. Simonds in *American Landscape Architecture: Designers and Places*, landscape historian Robert E. Grese notes that the designer of Lake Forest Cemetery was considered the "dean of cemetery design." ¹⁷ Simonds, with Jens Jensen and Walter Burley Griffin, also was an initiator of the Prairie Style of Landscape Gardening. In 1915, Wilhelm Miller of the University of Illinois Landscape Extension credited the origin of the style to Simonds and his work at Graceland Cemetery.

Like several other pioneers in the field of landscape gardening, such as Frederick Law Olmsted and Jens Jensen, Simonds was raised on a farm and gained from this experience an early appreciation of nature. Born near Grand Rapids, Michigan, on November 11, 1855, he was intimately acquainted with both forest and field. He studied Civil Engineering and Architecture at the University of Michigan, graduating in 1878. While attending the university, he became acquainted with William Le Barron Jenney, a professor of architecture and practicing Chicago architect.

After graduation, Simonds went to work as a civil engineer in Jenney's office in Chicago. Sent by Jenney to do the surveying work for a lagoon in Graceland Cemetery, he met Bryan Lathrop, the President of the Graceland Cemetery Association. From 1880 to 1883 he was a member of the firm of Holabird, Simonds and Roche, and during that time his work expanded. He was hired as an engineer when the cemetery acquired more land and Lathrop persuaded him to

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become a landscape gardener. In 1881, he became Superintendent of Graceland where Miller said he created "the most famous example of landscape gardening designed by a western man." ¹⁸ He served as superintendent there until 1898. He continued his connection with the site, as a member of the Board of Managers and as consulting Landscape Gardener.

From his base at Graceland, Simonds developed his practice. His work at Graceland brought him renown and other commissions. Known to have carried out about one thousand commissions, less than one hundred are known today because a fire at Graceland destroyed most of the drawings and records. He designed parks and estates throughout the Midwest and the rest of the nation. Among his documented works are currently included the Dawes mansion in Evanston, the J. Ogden Armour estate in Lake Forest, and the Morton Arboretum in Lisle. The fact that he had designed the landscape at Lake Forest Cemetery was not revealed until May 2000 when an investigation of old records revealed his plan and work on the site.

In 1903 he founded his firm, O.C. Simonds & Co., which later became Simonds and West. He was one of the twelve founding members of the American Society of Landscape Architects in 1899, the year before his work on Lake Forest Cemetery began. It is interesting to note that Simonds still used the title, "Landscape Gardener", when he signed his 1901 plan for Lake Forest Cemetery.

Like several other founding members, he saw no distinction at the time to the title, "landscape architect," and preferred the term "landscape gardener." Bryan Lathrop, whom Simonds respected, feared "the tendency for landscape architects to introduce into landscape-gardening a formalism based on architectural lines and principles which, if not checked, will soon debase and degrade it."¹⁹ Simonds was elected a Fellow of the ASLA and served as its President in 1913.

Simonds was also active in other groups; these include the American Civic Association, the Western Society of Engineers, the Chicago City Club, and the Cliff Dwellers (Chicago). He was also President (1895-96) of the Association of American Cemetery Superintendents. His honors include a Silver Medal by the Paris Exposition of 1900 for his design at Graceland Cemetery and a Gold Medal by the Architectural League (1925). He was awarded an honorary Masters of Arts from the University of Michigan in 1929.

In 1909, Simonds became a founder of the first four-year professional landscape architecture program in the Midwest, established at the University of Michigan. Although he is best known as the "foremost cemetery designer during his lifetime," his commissions were extensive; they included parks, residences, college campuses, a military installation, as well as cemeteries. ²⁰ "At the time of his death, he was said to have practiced in every state in the country." ²¹ Simonds died in Chicago on November 20, 1931.

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Comparison of Simonds and Jensen

Mara Gelbloom in "Ossian Simonds: Prairie Spirit in Landscape Gardening" touched upon the interesting contrast in personalities between Simonds and Jens Jensen who is the more well known of the proponents of the Prairie style. "His [Simonds'] professional and personal attitude stood in extreme contrast to that of Jensen who 'attacked' Eastern practitioners and resigned from the ASLA after a brief membership." 22

Unlike Jensen who projected a strong personality, Simonds appears more modest in his writings and speeches, not taking credit for his ideas and theories. Wilhelm Miller credits Simonds as the innovator in the use of native plants in the landscape, beginning with his work at Graceland Cemetery where he transplanted from the wilds the common Illinois species of oak, maple, ash, hornbeam, and others. "The guiding spirit was that respect for the quieter beauties of native vegetation..." 23 He used what would later be termed "stratified" plants in his work in order to achieve the feeling of the native prairie. In 1895, Simonds did the first recognized "restoration," recreating the spirit of disappearing types of American scenery in the park system at Quincy, Illinois. Simonds also used "repetition," another of the "principles" cited by Miller as important to the Prairie style.

Miller stated that Jensen was "the first designer who consciously took the prairie as a leading motive." 24 Jensen used prairie flowers at an estate at Lake Geneva in 1901, more than twenty years after Simonds began his work at Graceland. As an immigrant to America, Jensen came with a propensity for discovering what was new. He developed a great appreciation for the indigenous plants in their natural scenery. His 'botanizing' trips in the countryside around Chicago awakened an interest that would lead to his fine work in the conservation movement.

The point of contention with Jensen's peers that led to his resignation from ASLA was his ardent, vocal commitment to the use of native plants exclusively in designs. (He did veer from this position on occasion, often due to clients' demands.) Although Simonds had introduced the concept, he did not create the waves of controversy, for he used exotic plants when these appeared appropriate in a plan. Simonds would advise designers that "nature is the best teacher." 25 In an address to the Landscape Gardening students at the University of Illinois in 1922, he stated: "To be sure, one will wish to use some plants that come from other countries such as lilacs, barberries, mock orange, azaleas and so on, but he can usually judge the best plants to use when he knows that they have done well in the neighborhood of certain American plants with which he should be familiar." 26 His words are not so different from those of William Robinson who advised English gardeners earlier to use synoptic plantings in *The Wild Garden*.

To be sure, Simonds' more moderate stand on the issue would make him more popular with the members of the horticultural community who were connected with new plant introduction and landscape professionals who gained greater income from the use of exotic or 'novelty' materials. It is likely that his

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posture on this issue and the fact that he was connected closely with professionals and academic training made greater impact in the long run than that of Jensen.

However, the one thing that both men had in common is that although they worked with nature, it worked against them. Over the years, it has become more and more difficult to distinguish what is natural scenery and what is a landscape designed by a master of the Prairie School.

Greatest Influence on His Work

Although both Jenney and Lathrop were instrumental in the direction of his career, Simonds credits Adolph Strauch with the greatest influence on his work. Lathrop took Simonds to see important cemeteries and parks. In Cincinnati, Ohio, he met Strauch. As superintendent at Spring Grove, Strauch developed a "landscape lawn" plan for the cemetery, eliminating many markers, monuments, and fences in deference to the creation of a pastoral landscape of lawns, lakes, and massed plantings, which created vistas and directed views of the romantic landscape.

Simonds considered Spring Grove Cemetery as "the most beautiful cemetery in the world," and he learned from its designer the techniques to achieve such distinction. ²⁷

"The charm of Spring Grove was due to its beautiful graded surface, its broad open spaces, its simple groups of trees, often with branches sweeping to the ground, its border plantations of shrubbery and its lakes margined by foliage." ²⁸
He applied these principles in his work at Graceland and later, at Lake Forest Cemetery.

Simonds used other techniques in the development of a landscape. He created outdoor rooms that opened one into the other. Mystery was added to the design by his use of plantings that hide what lay beyond; he forced the visitor to seek out what was on the other side in the next 'room.' He used plantings to frame attractive vistas, to provide emphasis on a focal point, to create harmonious effects through color, to contrast light and shadow, and provide pleasing natural outlines.

In "The Planning and Administration of a Landscape Cemetery" in the September 1903 issue of *Country Life in America*, Simonds stated some basic tenets on cemetery design.

"There should be good drainage, well-built roads, skilful grading, artistic planting, and some provision for perpetual maintenance...No more roads should be built than are needed. Trees should be planted that are suitable on account of their hardiness and character, even though they may cost little, rather than on account of their supposed novelty." ²⁹

He summarized his thoughts when he said:

"The ideal cemetery, from its quietness, its freedom from intrusion, its safe refuge for birds, its refreshing contrast

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to city streets and buildings, and its beauty as a whole, must be a most valuable possession of any city." 30

In a chapter in *Landscape-Gardening* he provided the following guidelines for cemeteries.

"A road should pass within about 150 feet of every lot. The width of the roadway should vary according to the size of the cemetery and the probable amount of driving... Walks should usually be left in grass and form part of a continuous lawn, being of better appearance and more easily maintained than those of gravel. The location of the drives will determine the shapes and size of the sections, the ideal size being from 250 to 300 feet in width and 700 or 800 feet in length. The plan should be made after a careful study of the ground in question, the drives being placed so they will have easy grades, command good views and be as few as possible when spaced approximately 300 feet apart...They [roads] should nearly always be curved to produce the most pleasing result, a curved driveway being advisable because: (1) when the margins are properly planted, certain portions of the ground are always hidden, thus becoming more interesting' (2) they insured varied effects of light and shade; (3) they make the average distance from the cemetery entrance to the lots shorter than if one follows straight lines and turns right angles." 31

Comparison of Graceland and Lake Forest Cemeteries

It is interesting to note that the cemetery in Lake Forest is slightly older than Graceland Cemetery, which was established in 1860 and chartered in 1861. In size, Graceland is currently 119 acres versus the more modest 23 of the Lake Forest property. Because of their location in 1860 near the city limits of Chicago, both Graceland and Rosehill Cemeteries were popular burial places for many early settlers, business barons, and celebrities from their beginnings. Once families committed a member to a burial site, a family tradition was created. Such actions delayed the development of Lake Forest Cemetery.

Although the slow lot sales may have caused economic problems at the time, the delay in development actually worked to the advantage of the Lake Forest site. When Jenney redesigned the cemetery road system in 1882, he had a free hand in making extensive revisions, for there were relatively few burials that would prevent changes because most of the earlier burials were located in the property west of the ravine. He could establish an outer circulation and inner roadway system that gradually curved and did not abruptly stop, as some roads did at Graceland. The elimination of the internal boulevard that was to connect the two communities of Lake Forest and Lake Bluff added a broader open space for Simonds to create a pastoral landscape.

Unlike Graceland where the older sections provide a strong contrast to those designed later by Simonds, Lake Forest Cemetery has a greater unity in its design. One section flows smoothly into the next, so that there is little

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distinction between the lots of the more affluent and the single graves of those who are less wealthy. The roadway appears to flow around curves and baffles of plantings, adding interest to the design. The canopy trees provide varying patterns of light and shade. The land and roadways are so skillfully drained that the site appears as an open park, and all grave plots are under the maximum distance from the roadway, as suggested in Simonds' guidelines. Lake Forest Cemetery fulfills all of his requirements and goals. It is the quintessential work of a master.

1901 Design for Lake Forest Cemetery

Simonds' design was accepted by the Cemetery Commission, and a City Council ordinance, authorizing the Board to change the public entrance to the cemetery, to construct sewers and drainage for the cemetery, to lay out and maintain walks and drives, and to subdivide the ground not now occupied for burial purposes into lots, was approved on June 3, 1901. Despite the fact that his plan was accepted quickly, it took several years to complete the drainage and water systems, make improvements to the roadways and walks, and to subdivide the ground for burial purposes. Jenney's strategy of "phased development" in the subdivision of tracts of land is still in use.

Although approved by the Council, there is no evidence that the main entrance was moved from Lake Avenue to a site, west of this entry, on University Avenue. There are several reasons that may have prevented this removal. First, the lots of the original subscribers and early settlers were located in Section A, east of the Lake Avenue entrance. The placement of headstones

indicated that the earliest burials in Section B faced this nearby entrance. Therefore, most of the funeral traffic was close to Lake Avenue. Second, there were several practical issues. If the entrance were moved farther west, more roadway would require regular surfacing, both within the cemetery and on University Avenue, a city-maintained roadway that was used mainly by cemetery traffic; no residences accessed this road from Spruce Avenue northward. The Cash Receipt Book indicates that, other than the Sexton, there was no labor force during the winter to clear the roads of snow. If the entrance were moved, there was a long road to clear to the vault where bodies were stored during the winter. The vault was just inside the Lake Avenue gate, a short distance from the public roadway, so that there was ready access at all times during the winter season from Lake Avenue that was regularly maintained by city personnel.

However, Simonds vision for the site was implemented elsewhere. The most dramatic change to the cemetery was his introduction of the concept of privacy. Where formerly the grounds were open to view like a park, it now became a place for meditation. Within the framework of greenery, Simonds developed a panorama of idyllic beauty. He formed pastoral scenes and directed visitors' views to varying focal points as they moved along the roadways. Existing vegetation was integrated with new plantings through repetition of native plants and synoptic compositions, e.g. plants that would grow in the local environment.

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Even though the roads were gently flowing, the road system is direct and uncluttered, generally following the form that Jenney had laid down and that was revised in 1892. Vehicular traffic (both horse and buggy and motorized car) could move and turn at corners effortlessly without problems of congestion. Similarly, water and drainage systems could be incorporated easily into the cemetery, as these lines did not have to cross roadways repeatedly.

In his plan Simonds created an open space, a short distance from the entrance. This arrangement was used at the entrance on Lake Avenue, later to be called Lake Road. A brightly-lit "sun opening," a device of the Prairie Style of Landscape Gardening contrasted dramatically with the dark woodland through which the visitor first passed. The viewer's eye tends to focus on the triangular island and plantings, opposite the entranceway. Triangular compositions were featured at the other roadway intersections.

Continuing through the rest of the cemetery, the designer directed visitors' sight lines to pastoral views by alternating the placement of plant compositions on opposite sides of the road. In this manner he developed a degree of rhythm on relatively flat plane. If there was a heavy woodland or woody ravine behind a grouping of lots, he generally kept the lots free of plantings in order to create a "meadow" in his pastoral scheme. His meadow views were either lengthy or broad in aspect.

Although no structure (other than the common vault for the temporary storage of remains) appears on the map, his plan suggests that he anticipated the buildings and structures that would eventually be erected on private lots. He divided up the individual sections into lots of varying size, specifically grouping larger lots together. The lots along the ravine (Section R) were large enough to accommodate mausoleums.

Recognizing that most lot owners wished to be able to utilize all of the lot area for graves, trees were placed along lot lines whenever possible. He kept most of the larger lots free of plants, anticipating the installation of family mausoleums and large monuments. Behind lots of more modest size, he placed deciduous shrub borders to soften the effect of the many gravestones.

Upon approval of the Simonds' plan by the City Council, the Commission approved \$200.00 to be spent on plantings with the specific direction that Mr. Simonds be in charge. No plant list survives, if one ever existed. The mature plant collection speaks for itself. The trees that remain from this planting period indicate that Simonds did not rely exclusively on native materials. He used mainly native, but also included exotic plants in his selection to achieve the effect he wanted. There are mature oaks, hickories, maples, and Norway Spruce of a size to suggest that they are from his original plantings or shortly after.

He used few evergreens in his plan for the cemetery. Those that remain from the plantings made by Simonds are Norway Spruce, a species that was particularly popular during that period. These were placed near the bluff,

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providing a buffer to winds, and near the entrance, to add imposing stature and permanent greenery.

Commission Meeting Minutes record the fact that shrubs did exist along the edge of the ravine for erosion control and that there was a maximum height (5 feet) for these. Only deciduous materials appear in his plan. No shrubs or understory trees remain from these early plantings. This is probably due to the deep shade the canopy trees now cast over much of the grounds, limiting the amount of sunlight needed for growth. Shrubs and understory materials also mature and decline more quickly than slower growing canopy trees.

There were three areas where the designer apparently took into consideration existing or proposed monuments and the prominence of the lot owners in the community. In Section A behind Block 61 through 64, there is a towering obelisk of gray granite; Simonds introduced a large plant composition behind this memorial to the Durand family.

Simonds also manipulated the views on the north road by having the plantings come close to the road from the ravine; west of this baffle, there is another sun opening where one can view in the distance the beautifully carved Celtic cross on the Dwight lot. Further on, Simonds placed a pair of trees near the center of the Swift lot where there is now a mausoleum; these trees frame the rough-cut beauty of the structure.

Section R, the area adjacent to the westside Ravine, was apparently opened in 1898, despite the fact that no official plat had been filed with the Lake County Recorder. Here lots were large and their owners wealthy. Although the small individual gardens that developed along the westside ravine properties were not a part of his plan *per se*, it is likely that Simonds recognized the future intrusion of private structures and plantings into his design, because the families had discretionary income. Other than groupings of deciduous shrubs at the rear along the edge of the ravine, placed there to prevent soil erosion, he left most of the ground free for future development by the individual lot owners. As a result, the wealthy planted these spaces with formal hedges and gardens; they were also filled with mausoleums, sculpture, low stone walls, and other structures. Remnants of the Estate Era in Lake Forest, these are unique as symbols of the time when the personal estate gardeners would care for the grave lots of the wealthy. *

Internal roadway maintenance has been a continuing issue for the Commission. Records indicate that only gravel was laid upon the roadways up through the 1880's, but by 1902 efforts were begun to finish the roadways with macadam. Not only was Simonds responsible for the revised design of the cemetery, he was also was responsible for approving all plantings, as well as the plans and

* Even before 1900, the wealthy residents of Lake Forest employed professional gardeners as permanent staff on their estates. Many of the estates began to be broken up by the 1950's, as indicated by the significant rise in population, as estate land became available for housing development.

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specifications, prepared by James Anderson, for drainage and driveway on the unimproved part of the cemetery. In 1904 the Commission approved the revised plat for a portion of Section A, which was prepared by J.V. Layne, and again in 1905, another revision to a previous plat was approved in order to make these lots more saleable. The integrity of Simonds' general concept for a pastoral landscape has been upheld in these and subsequent plat revisions.

On September 3, 1907, the City Council approved an act to amend the 1861 charter of incorporation. The articles set forth various directives that related to the cemetery, including method and terms of appointment of the Cemetery Commissioners and the extent of their authority.

Development Through 1950

In 1909 the members of the City Council considered changes to the northerly boundary of the cemetery; apparently, the resolution from the Commission that it be informed before action was taken prevented any changes to this property line.

Although Jenney was likely selected in 1882 because of his design of the boulevard systems in Chicago parks, a feature that encouraged the public to drive through those sites, it is speculated that vehicular traffic became a problem early in the history of Lake Forest Cemetery, as the traffic from casual sightseers disturbed those grieving at graves. In 1892 the boulevard drive in Jenney's plan was eliminated. As automobiles became more common, speeding cars and 'joy riding' became a target for law enforcement in the community. In 1916 a pair of Bedford stone piers was constructed at the entrance with a hanging chain and lock for security purposes. In 1920 the new Barrell Gate, a stronger barrier to traffic, played a role in a speeding escapade by trapping car thieves at the end of Lake Road.

Over time, the cemetery's southerly boundary and entrance road changed. When construction of the Barrell Memorial Entrance Gate began in 1919, the Commission asked the City to vacate the road directly south of the cemetery, originally known as University Avenue and later called Elder Path, for use by the cemetery. There was a public walk that ran along this avenue, extending eastward to a stairway leading into the ravine near the lake. The City Council passed an ordinance vacating this property on January 8, 1934, but it is likely that Cemetery authorities had already taken action on this matter.

The need for moderately priced lots became a concern by 1921. City Engineer Neil Campbell was asked to plat the land opposite Section B. On September 30, 1922, the Commission passed a motion that "the original plat of O. C. Simonds dated in 1900 in regard to Section 'C' of Lake Forest Cemetery be adopted as platted in so far as the first two rows of lots are platted in said plat, with the exception of that part already platted and accepted, and that necessary levels be taken for grading and draining, and that we proceed at once to have it tiled and drained." ³² In 1924 the Commission instructed Campbell "to lay out a plat in Section 'C' to harmonize with Section 'A' and to so lay it out that the mausoleums would come in the center of the plat." ³³ Subdivision and replatting has continued since then in order to fill the changing needs of the

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community. Section C was opened for burials in 1922 and Section D along the west ravine in 1926.

Campbell was responsible for the plans for a new tool house, built in 1926, and its addition in 1932; these were later razed. It is likely that he designed the maintenance building/garage that was altered in 1948, based on a plan by Stanley D. Anderson. A member of the Commission and an architect, Anderson also prepared plans for a chapel that was never built. The garage was removed in 1999.

With the introduction of new equipment for use in preparation of graves year-round, the vault was no longer needed. It was razed in the fall of 1951. This structure was originally located on a cul-de-sac road, just east of the entrance road from the Barrell Gate. In the 1882 plan by Jenney, this drive ran east west and was set a short distance from the gate. In 1901, Simmonds introduced a north-south road in the area of Block 2 and 3 in Section A, so that the road was then off the circulation road, farther from the gate. It was in use only a brief time (between 1904 and 1921), according to the placement and dates of gravestones. After 1921, access was again close to the main gate.

Continual problems with the ravine embankments and drainage led to the eventual placement of large tiles and then soil to fill in a portion of the west ravine. A cul-de-sac road was built connecting Lot 1 of the original village plat to the eastern portion of the cemetery. The Commission determined in 1942 that "no monument or mausoleum should be allowed in this section of the Cemetery and that all head stones should be of similar sizes and set level with the ground." 34 He prepared the survey plat for this new Section E by July 30, 1943. A road, cut through one of the ravine lots, winds around a grouping of young trees, which integrate the wooded ravine with the grave area, and down the hillside and around a grouping of trees that are featured in the center of the cul-de-sac. The open lawn of the 20th century style memorial park has occasional specimen trees, making it compatible with the landscape tradition of Simonds' plan.

Lake Forest Cemetery Architecture and Art

The massive gothic revival style stone gate makes an impressive portal to the cemetery. Most visitors immediately recognize that this is a special place of tranquility and beauty, entering the grounds as they would a church.

The gothic revival style was in vogue for public buildings during the period before and at the time this landscape feature was built. In the 19th century it was popular for it had the spiritual quality that John Ruskin and his followers demanded for moralizing buildings. In the 20th century, Revivalists admired the scale and beautiful proportions of the gothic. Many major educational institutions, such as the University of Chicago, favored this style in the construction of their new facilities. Architects found the gothic style appropriate, too, in the design of skyscrapers, as it emphasized their soaring heights. In 1923, from the 189 entries in the architectural competition, the prize for the design of the Tribune Building on Michigan

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Avenue was won by a gothic style design; the building was appropriately named the 'Tribune Tower.'

James Roy Allen of Chicago was the architect of the stone work on the Barrell Memorial Gate; his carved initials are hidden above the portal. Although he was listed as a licensed architect in 1914, rather little is known of him during his career. The records of Samuel Yellin show that he and Allen also worked together at the Charles H. Schweppe residence at [now] 405 Mayflower Road, Lake Forest in 1927. Previously, Yellin had executed the hardware for this residence that was designed by Frederick Wainwright Perkins in 1916. Eleven years later, Allen designed the elaborate stone and brick entranceway to the estate, and Yellin completed the ironwork on the entrance gate. Yellin also did the garden gates. The entranceway that survives today is a mixture of 17th and 18th century styles with stone urns set atop columns. Although Allen's design is much later historically in style than Perkin's Tudor design for the residence, it is compatible because he reflected a similar exuberance in embellishment and used the same materials.

The foremost master metal craftsman who designed the black wrought iron gate, set within the stone, was Samuel Yellin (1885-1940) of Philadelphia. Born in a village in Galicia, he was apprenticed at age 12, certified as a master at the age of 17, and was a graduate of workshops in England, France and Belgium. He immigrated to America in 1906 where he settled in Philadelphia. His daughter recalled that he was "an artist of such skill that his fellow smiths described him as 'the Devil with a hammer in his hand.'" 35

He opened his first shop in 1909. By 1928, more than 250 smiths were employed to fill the orders for his work. Yellin won commissions in thirty-eight states. The list of his patrons is lengthy; it includes J.P. Morgan, as well as the Fricks, and Vanderbilts. Some of his best work can be seen in churches, businesses, financial and educational institutions. The National Cathedral, Washington, D.C. is decorated with his sconces, candelabra, door pulls, screens and grilles in its chapels and nave. Universities featured his gates at their main entrances; Yale has ten of his gates. Banks favored his security gates because they also pleased the eye. "There are more than 200 tons of his decorative iron display in New York City's Federal Reserve." 36

In 1995, an exhibition entitled "Iron Magic: The Amazing Artistry of Samuel Yellin" was a feature at the Washington National Cathedral. This was a visual testament to his artistry. American Heritage magazine of October 1995 cited him as "America's greatest iron master." 37

GUIDELINES FOR MEMORIALS

The excessive use of monuments in older cemeteries was not esthetically pleasing to landscape historian Wilhelm Miller. In 1903, he confided that "the fundamental objection to the old-time cemetery, on the esthetic side, is that it does not present a pleasant or restful picture...The modern cemetery points straight to nature." 38 In the same issue of *Country Life in America*, Simonds apparently agreed when he remarked that a cemetery might become as beautiful as the Garden of Eden or even Heaven itself, if "there would be no monuments

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of stone exhibiting the weakness of egotism..." 39 Since this was written just a few years after the Getty and Ryerson tombs, both massive pieces of architecture, had been completed at Graceland Cemetery, these edifices must have been foremost in his mind when he stated this displeasure. By 1920, Simonds indicated that he was reconciled to the fact that monuments were acceptable, providing lot owners observed certain guidelines.

Never the less, Simonds did anticipate memorials when he laid out the plan for Lake Forest Cemetery in 1901. His division of grave space into varying sizes from single grave to large plot is indicative that the type and size of these stones were in his planning. Larger plots were usually placed in the front row in order to sell at a greater price and also to limit the 'clutter' from many smaller grave markers; small lots were usually placed at a greater distance from the roadway. The 1901 plan also shows that he located larger plots in Section R along the ravine, anticipating many more structures than were actually built. Instead of large mausoleums or monuments, several families turned their plots into small gardens that their personal estate gardeners maintained until recent years.

The period (1857-1950) considered in this application covers the time when the artwork and architecture contained the greatest variety. During this era the population rose from ca. 300 in 1860 in the original city limits to 7,819 in 1950 at which time the limits extended much further west and south, taking in a greater part of Shields township and part of Deerfield township.

The Cemetery Commission has regulated the size, style, and number of memorials over the years, so that the site still appears as a grassy lawn with monuments to add interest. It is fortunate that after the deaths of the early founders of the community, their families remembered them with monuments that were esthetically pleasing and conservative in taste. They set the tone of the artwork and architecture that was to follow over the generations throughout the cemetery.

Selection of Memorials

Memorials occasionally illustrate the interests of permanent residents. Structures and oversized monuments generally reflect greater financial status than more modest ones. However, size does not always guarantee a higher quality of artistry. For example, the slant grave markers (ca. 1902) for Samuel Blackler and other members of his family have more distinction because of the acanthus leaf motif on their corners than several unadorned larger monuments that are nearby.

Because of the additional costs for work involved, polished stone is often considered of better quality than rough-cut. However, rough-cut stone may be suggestive of the sturdy character of the individual(s) buried there. There are several memorials that seem to fit the attributes and life story of those

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remembered, as for example, the memorials to Sam Dent and to the Anderson Family.*

However, the cheaper cost for rough-cut stone over plain or polished, was not always a reason for its use. Memorials with rough-cut stone appear to have been quite favored during the early period (1890-1920), possibly reflecting the prominence of certain well-known artworks at Graceland Cemetery or the importance of the Richardsonian Romanesque style of the Durand Institute at Lake Forest College in directing esthetic thought. The earliest mausoleum, the Simpson (ca. 1906), is of rough-cut stone, but it is more expressive of early forms of entombment, rather than a favored architectural style.

The rough stone exterior of the Swift mausoleum (ca. 1922) suggests the character of an early figure in the meatpacking industry when it is compared with monuments of later generations in the meat-packing business. The lots of Agar, Armour, and Swift that are located farther south along the west circulation road have monuments of axed stone with little adornment, serving as strong contrast to the Swift mausoleum.

The type of stone selected is occasionally revealing. There are very few grave markers and only one structure, the Cramer funerary temple, made of white marble. With few exceptions, granite is the common material, as it is more durable than marble; gray is the predominant color. Red granite was selected often to contrast with its surroundings or similar objects. The Farwell obelisk that was installed ca. 1908 on the ravine on the west end was carved from red granite from Scotland. A striking contrast to the surrounding gray granite memorials is the red granite altar tomb on the McClanahan lot (ca. 1889). The Westerly pink granite of the Warren Celtic cross distinguishes this focal point as the circulation road curves around the east end of Section A. Beautifully carved motifs and decorative work relieve several of the plain stone memorials on lots of early families. The gray tomb monument (ca. 1891) on the Smith lot has thistle and lily motifs. Sylvester Lind for whom Lake Forest College was first named has a gray granite tomb monument with thistle motif (ca. 1892). There are examples of Greek, Roman, Art Nouveau, and Art Deco style in the decorative patterns on memorials; some of these are listed in the description of selected monuments in documentation.

* A memorial to Sam Dent, a Civil War veteran and former slave, was raised by the citizens of Lake Forest in his memory; he was the local liveryman who was highly valued for his service to the community. James Anderson, born July 11, 1831, Aberdeenshire, Scotland, ran the General Store. He was Town Supervisor from 1862 to 1905 and served as Secretary-Treasurer of the Cemetery Commission, managing the site for many years. At his death, he was lauded for his dedicated service to the community. He died in 1919, and is buried in Section A., Lot 8, with other family members including his son, James Anderson, Jr., a surveyor and Lake Forest City Engineer for many decades.

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The Lake Forest Cemetery
Lake, Lake Forest

Symbolism in Funerary Art

The bereaved regularly used symbolism to express their feelings permanently in stone; they were usually religious and/or floral. Floral motifs have been popular embellishments over the years. One of the earliest expressions of funeral symbolism through flowers can be found in the practice of the Greeks; women in the household regularly planted containers with bulbs as a symbol of Adonis who would rise from the dead in the spring. The 'language of flowers' was many centuries old, appearing in manuscripts and paintings as a means to identify an individual to the illiterate or to convey a thought to viewers.

It was not until the 17th century that grave markers were used by those not of the privileged classes. By the 18th century embellished gravestones began to appear in the British Isles; by then, it was recognized that every man is equal in the sight of God, and irrespective of rank among men, had the right to communicate directly with his Maker and Judge. Employing an elaborate religious symbolism in their craft, the gravestone makers in New England executed remarkable works of art.

Besides crosses, there are occasional examples of religious motifs in Lake Forest Cemetery. The tablet marker for Albert Morgan Day, who was a native of Massachusetts, was executed in the 18th century New England style. Under the central arch is the symbol of a winged soul, a popular emblem of immortality; the side panels contain a floral motif in falling swags. A heart was regularly used to represent the greatest of the three Pauline virtues, that of charity. It also stood for secular love and fidelity. The hearts that appear on the memorials of young people may refer to the words from the Bible, 'Blessed are the pure in heart: for they shall see God.' The gravestone of George Milos (ca. 1918) has a cross that is enclosed in a heart shape. Crowns symbolize an innocent life. A crown and ivy can be found on the white marble grave marker of Maria Randall (d. 1874).

During the Victorian era floral symbolism was revived and elaborated, going beyond the goal of simply decorating gravestones. The oak, a symbol of strength, and lily, of purity, were popular embellishment on many memorials during the early period of burials in the cemetery, along with twining vines and ivy for fidelity and fruitfulness. The Keith gray granite monument with side screen (ca. 1916) has a remarkable climbing rose carved on it. The Lambert granite monument (ca. 1939) has a depiction of an unusual species, a hollyhock motif in low relief. Among the most beautiful and the most notable is a gray granite double ledger with twining leaves and wreaths that can be found on the North lot. Tiffany Studios designed it in 1931.

In classical times winning athletes were usually crowned with wreaths, a symbol of glory and victory. Floral wreaths in funerary artwork may also celebrate individual character or attribute, such as fidelity or purity. The rather severe gray granite altar marker on the White lot has a carved wreath of laurel leaves with flowing ribbons attached, set between two Roman grille motifs. A wrought iron wreath adorns the grille in the gate of the Simpson mausoleum. There are bronze wreaths on the flat grave markers in the Granger Farwell lot. Around the bronze World War I helmet that is mounted on the

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The Lake Forest Cemetery
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altar tomb monument on the McKinlock lot, there is a carved stone wreath to salute the fallen hero. One of the wreaths on the North ledger is carved with lilies; the other has oak leaves and acorns.

Figures are also part of the symbolism on memorials. Along with a lily and a passionflower, a kneeling angel appears on the cast metal grave marker of Harry Brown (d. 1908). A dove in flight is atop the tablet grave marker at the graves of Malinda and Elmer Lighthall (ca. 1881). Clasped hands were symbols of farewell on the gravestones of Alice Shaffer (d. 1880) and Ellen Rose (d. 1880). The Whyte memorial (ca. 1949) is unusual because it has a small bronze figure in low relief of a kneeling woman holding a wreath that is set on a stippled granite memorial.

Inanimate objects are illustrative. Gray granite, carved as a pillow, serves to mark the last resting-place of Anne Walters (d. 1898). As a curtain descends on a stage at the last act, there is a symbolic curtain draped along one side of a white marble column that is in memory of John Stephens (d. 1911). Leonard Double, an English cement contractor who built the first cement home in this country in 1869 in Lake Forest, fabricated a fallen tree trunk to mark his mother's grave (d. 1891). Individual motifs on similar gravestones can be seen on the Douglas and nearby Cramer lots; in addition to trees, birds, and flowers, there are pilot's wings and a shell to tell of the interests of the individuals. There is an eternal flame motif carved on the urns in the Granger Farwell lot; this motif is also sculpted on the urns beside the entrance to the Jelke mausoleum.

Memorials as Design Elements

Simonds apparently took into consideration the placement of some *momento mori* that were already there or under consideration when he executed the site plan. Adjacent to a towering Sugar Maple that was planted ca. 1901 is a low boulder, a memorial (1890) to the Floyd family in Section A. Simonds made use of this naturalistic element to emphasize the texture of the tree's bark. These make a pleasing artistic composition in combination with the rough-cut chest marker that is nearby on the Winchester lot (ca. 1911).

The designer introduced a combination of plantings, including evergreens (Norway Spruce) and several canopy trees, immediately west of the Durand obelisk as a means of visually reducing the starkness of its height. Like columns in a church, a pair of White Oaks frames the Dwight Celtic cross (ca. 1905) at the west end of the north road; the name of the lot owner is noted on the copy of the 1901 plan, suggesting that this cross was an integral part of the landscape plan. The plantings along the north road clearly are placed so that this tall cross is a focal point at its westerly end.

Set along the west end of the internal roadway between Sections A and C are several mausoleums executed in the classical style. Those in Section A are in an open field, one of the pastoral landscapes that Simonds included in his plan. The ambience of Elysian scenery is further suggested by an altar tomb

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The Lake Forest Cemetery
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(Leonard*), a classical exedra (Niblack ca. 1920), the White monument with Roman motifs, and another carved bench (Griffith-Hoffman (ca.1948).

At the west end of Section B there is open area where red granite memorials in all styles emphasis the sun-opening created by Simonds. Red granite memorials also serve as focal points in several areas in Section A. Unusual forms also draw attention to the landscape's design. In the midst of a shady clearing on the east end of the center of Section A, there is a large boulder (Fessenden, ca. 1924) in bold contrast to the towering canopy trees around it, but entirely suitable to the naturalistic scheme.

Three sculptures from the period, located on the Ravine lots to the west of Section C, use the naturalistic landscape as background. Placed at the back of the lots, the statues stand on stone bases on or near low stone walls in individual gardens; the stonewalls are typical of the Prairie style. The sculptures have a background of tree foliage during the spring and summer and branches provide the setting after the leaves fall. The figures all appear as if they are emerging from the native woodland.

All the memorials, including structures, are in good proportions and appropriate scale to their particular sites; they do not overpower the surrounding landscape. Unlike other cemeteries where monumental sculpture often overwhelms the viewer and nature only serves as a backdrop, the artwork and architecture are compatible companions with the landscape scene. They have a high artistic quality that is recognized by art and architectural historians, and they have been placed with care in their particular setting.

Since 1882, there has been phased development of the cemetery, as different parts of sections are opened up, one at a time. This has created a pleasing degree of unity in the type of memorials. *Memento mori* of the same type and/or color are often grouped together. There are the gray granite altar tombs and chest markers in Section A, red granite grave memorials of different types in Section B, and several pink and gray granite stones in Section C. This phased development also resulted in persons of the same time period being buried in the same area of a section, so that the history of the locale, the region, and the nation can be traced through their accomplishments.

Although no historical events can be immediately traced to the locale, but if historical importance is considered to extend to the permanent residence of men and women whose actions shaped the history of the state, region, and nation, then Lake Forest Cemetery certainly qualifies in this respect. It contains not only the remains of the early founders who made their wealth on supplying lumber and provisions to the growing metropolis of Chicago, but also

*The memorial that was originally planned in the 1920's was to be a mausoleum, but after the lot owner went bankrupt, an altar tomb was built. The actual date of construction is unknown.

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The Lake Forest Cemetery
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those of more recent times who made their wealth in manufacturing, publishing, transportation, and finance.

Because this is a city cemetery, there is a great mixture in the backgrounds and interests of the cemetery's permanent residents. *Memento mori* often reflect ethnic origins, particularly that of the founders, mainly Presbyterians from Scots descent. At their graves may be found thistle motifs, Celtic crosses, and red granite from Scotland.

The rules, recommended by the Association of American Cemetery Superintendents in 1890, and which Simonds circulated in his book, *Landscape Gardening*, have provided the guidelines by which the Commission has operated over the years. The major goal of the Cemetery Commission has been that all artworks be executed with conservative good taste in order that no monument vies with the natural beauty of the cemetery.

SUMMARY

Lake Forest Cemetery is a site that has been associated with some of the most prominent professionals in the field of architecture and landscape architecture. If not the oldest example of the Rural Cemetery Movement in Illinois, the site is part of an early work by Almerin Hotchkiss in a naturalistic style. Around the same time that Almerin Hotchkiss designed Chippiannock Cemetery, he prepared the village plat for Lake Forest and located the cemetery at a site that has retained its naturalistic character over the years. William Le Baron Jenney executed the basic form of the roadway system that made the best use of the topography for a Rural Cemetery. Ossian Cole Simonds created the landscape in the Prairie Style, compatible with the Rural Cemetery Movement in America.

As a forerunner of the Prairie Style of Landscape Gardening, Ossian Cole Simonds created one of his most brilliant compositions in the design of Lake Forest Cemetery. He continued the landscape lawn tradition of the Rural Cemetery Movement's early leaders in cemetery design by eliminating fences and many grave monuments, by creating vistas, and by directing views of the pastoral landscape. The cemetery artwork and structures that provide focal points in the pastoral scenes enhance his design. The collection of mature trees is a living representative of Simonds' great work.

Executed soon after Simonds had received an international award for cemetery design, Lake Forest Cemetery is a product of Simonds' more mature years by which time he had had the opportunity to refine his skills. Because he was recognized by then as a master landscape gardener, his works were more greatly appreciated. From its beginning and over the years great control has been exercised over retention of the character of the original design and surrounding environment. Outside influences have been few on his original scheme: the character of the surrounding ravines still survives; the view toward the lake is still edged by trees; the roadway system continues to wind through the property around the sections; and a large collection of trees remains from his original plantings. The memorials that have been added enhance his scheme, because the site's management kept to Simond's specific

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The Lake Forest Cemetery
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guidelines. What Simonds and the others left to the citizens of the community is a landscape treasure that is still honored.

Section 8 Endnotes:

1. *The New Encyclopaedia Britannica*, 15th ed., s.v. "cemetery."
2. Culbertson, Judi and Tom Randall, *Permanent Parisians: An Illustrated Biographical Guide to the Cemeteries of Paris*. London: Robson Books, 2000. p7
3. *Britannica* op. cit.
4. *Ibid.*
5. Alaimo, Marilyn K., et al. edit. *Stewards of the Land: A Survey of Landscape Architecture and Design in America*. St. Louis: National Council of State Garden Clubs, pp. 188-189
6. *Ibid.*
7. *Ibid.*
8. *Ibid.*
9. *Britannica* op. cit.
10. Alaimo, Marilyn K., et al. edit., *Stewards of the Land: A Survey of Landscape Architecture and Design in America*. St. Louis: National Council of State Garden Clubs, pp. 188-189.
11. *Ibid.*
12. *Ibid.*
13. Minutes of the Forest Cemetery Association, Lake Forest, Illinois, 24 August 1860.
14. *Ibid.*
15. "William Le Baron Jenney." *Macmillan Encyclopedia of Architects*. New York: Macmillan Publishing Co., 1982. pp. 694-6.
16. *Ibid.*
17. Tishler, William H. edit., *American Landscape Architecture: Designers and Places*, Washington, D.C.: Preservation Press, 1989. Quoted by Julia Sniderman Bachrach in *Midwestern Landscape Architecture* by William H. Tishler edit. Urbana, IL: University of Illinois Press, 2000, pp. 80-97.
18. Miller, Wilhelm. *The Prairie Spirit in Landscape Gardening* (Circular 184). Urbana, IL: Agriculture Experiment Station, Univ. of Illinois, 1915, pp 1-6.
19. Simonds, Ossian C. and Robert Grese. *Landscape-Gardening*. Amherst, MA: University of Massachusetts Press, 2000, p. 327
20. Tishler, op. cit.
21. Birnbaum, Charles A. and Lisa Crowder, edit. *Pioneers of American Landscape Design: An Annotated Bibliography*. U. S. Department of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division, Historic Landscape Initiative, Washington, D.C. 1993. Pp.113-115.
22. Gelbloom, Mara. "Ossian Simonds: Prairie Spirit in Landscape Gardening." *The Prairie School Review*. 1975. Pp. 5-18.
23. Miller op. cit.
24. *Ibid.*
25. Simonds, Ossian.C. "Nature Is The Great Teacher", An Address to Landscape Gardening Students, University of Illinois, January 12, 1922.
26. *Ibid.*

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27. Ibid.
28. Ibid.
29. Ibid.
30. Ibid.
31. Simonds and Grese, op. cit., pp. 293-296.
32. Lake Forest, Illinois, Minutes of the Cemetery Commission, Vol. 3, March 1, 1910-Dec. 31, 1954.
33. Ibid.
34. Ibid.
35. Paul Richards, "Ironwork's Man of Steel-The Superhuman Feats of Samuel Yellin," "Amazing Artistry of Samuel Yellin," Address Notes, Lake Forest, Illinois to Lake Forest-Lake Bluff Historical Society and Lake Forest Preservation Foundation, October 20, 1996.
36. Ibid.
37. Jane Colihan, "The Salt and Pepper of Architecture," *American Heritage* magazine, October, 1995. Quoted by Clare Yellin in "Iron Magic: The Amazing Artistry of Samuel Yellin," Address Notes, Lake Forest, Illinois to Lake Forest-Lake Bluff Historical Society and Lake Forest Preservation Foundation, October 20, 1996.
38. Miller, Wilhelm. "An American Idea in Landscape Art." *Country Life in America*. September 1903, pp. 349-350.
39. Simonds, Ossian C. "The Planning and Administration of a Landscape Cemetery." *Country Life in America*. September 1903, p. 350.

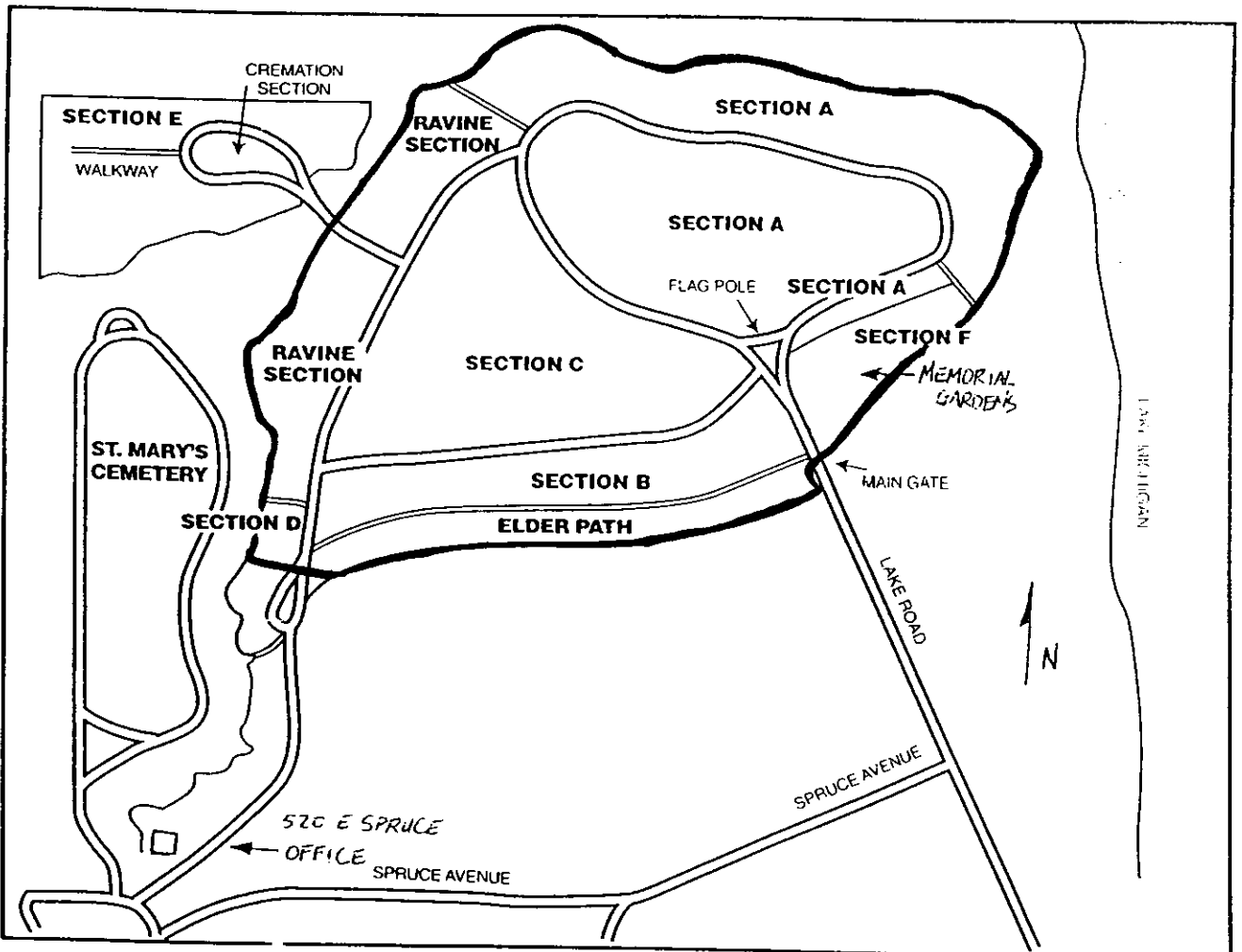
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The Lake Forest Cemetery
Lake, Lake Forest

General Plan of Lake Forest Cemetery (2000) with sections. The heavy line indicates the boundaries of the nominated property.



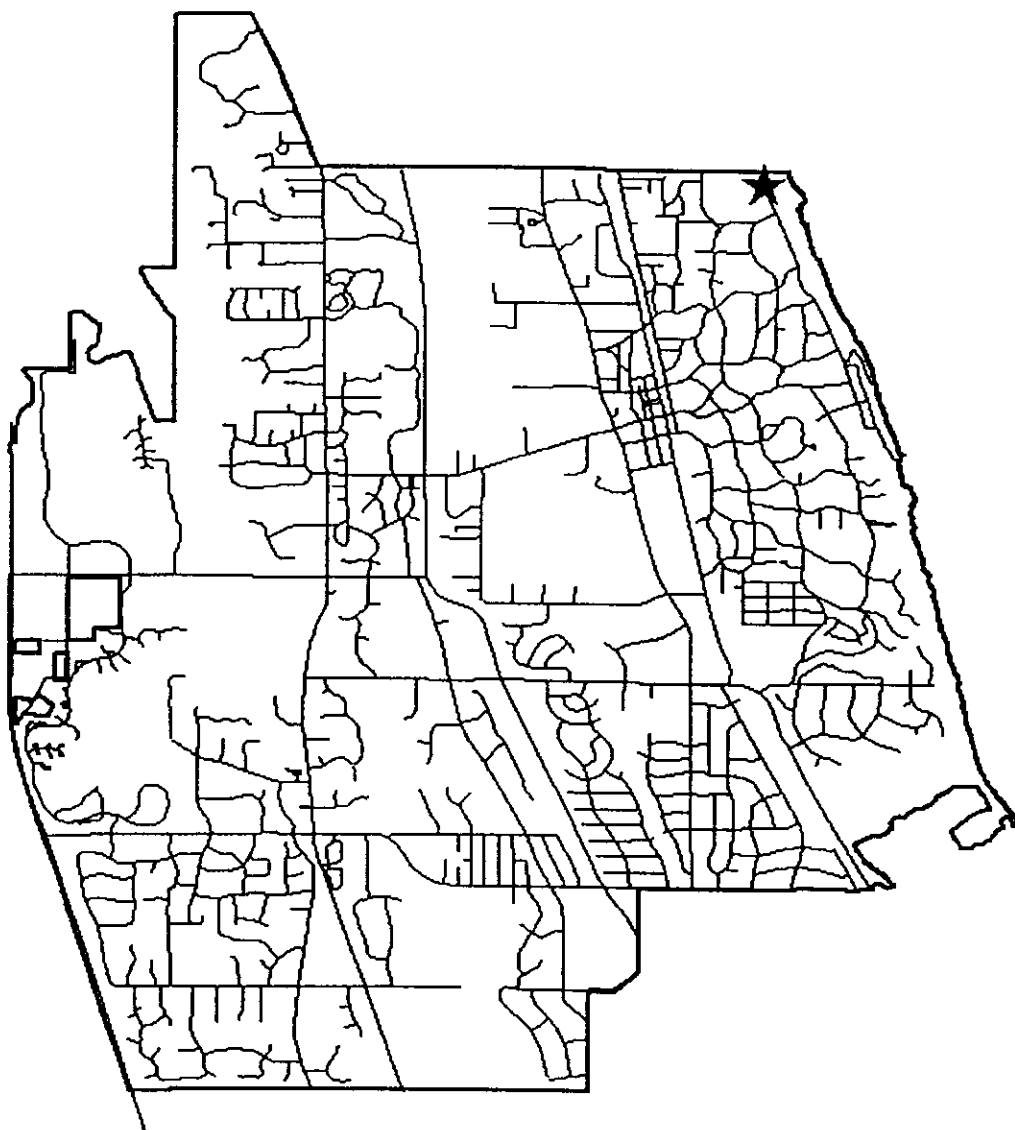
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The Lake Forest Cemetery
Lake, Lake Forest

Map of Lake Forest
*Lake Forest Cemetery



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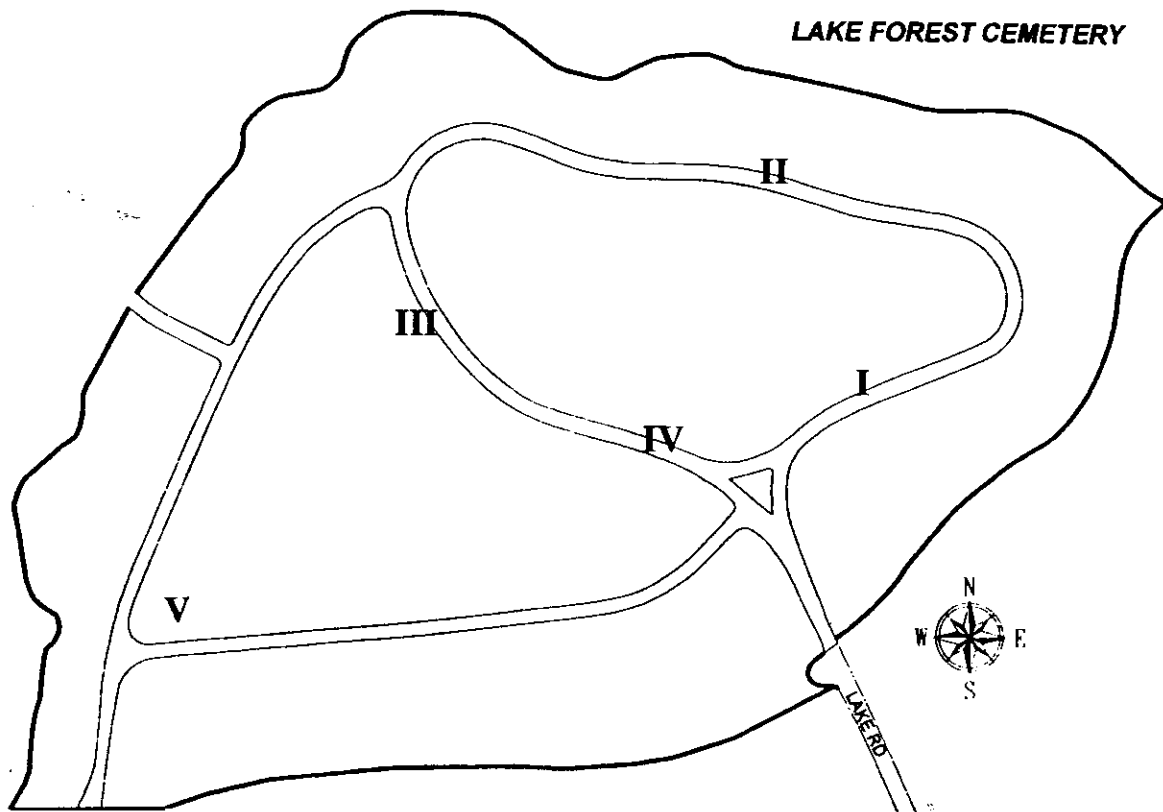
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The Lake Forest Cemetery
Lake, Lake Forest

Map of Boundaries and Viewpoints of Photographs

Scale: 1"=200'

Boundary: 



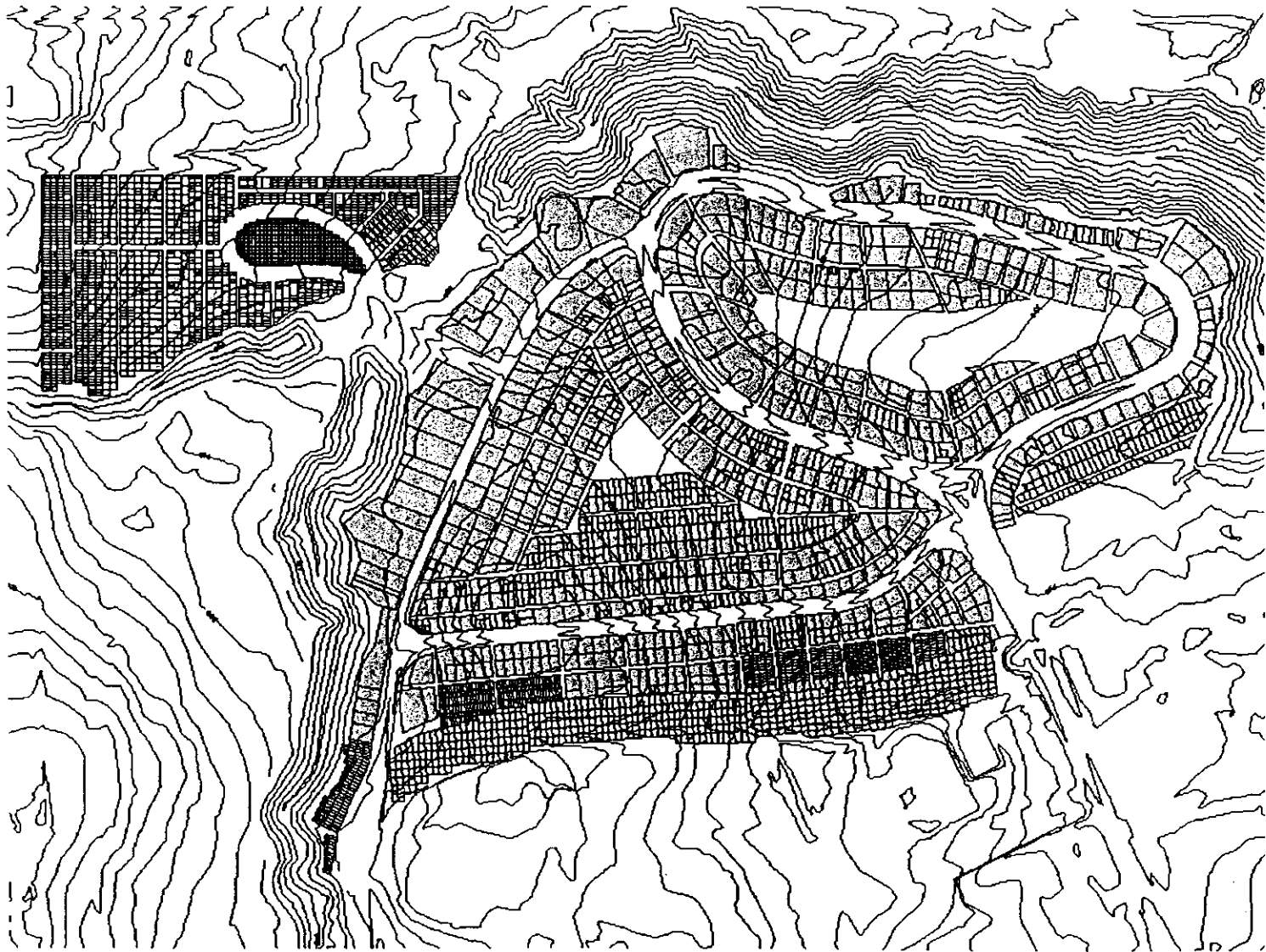
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The Lake Forest Cemetery
Lake, Lake Forest

Topographical Map of Lake Forest Cemetery



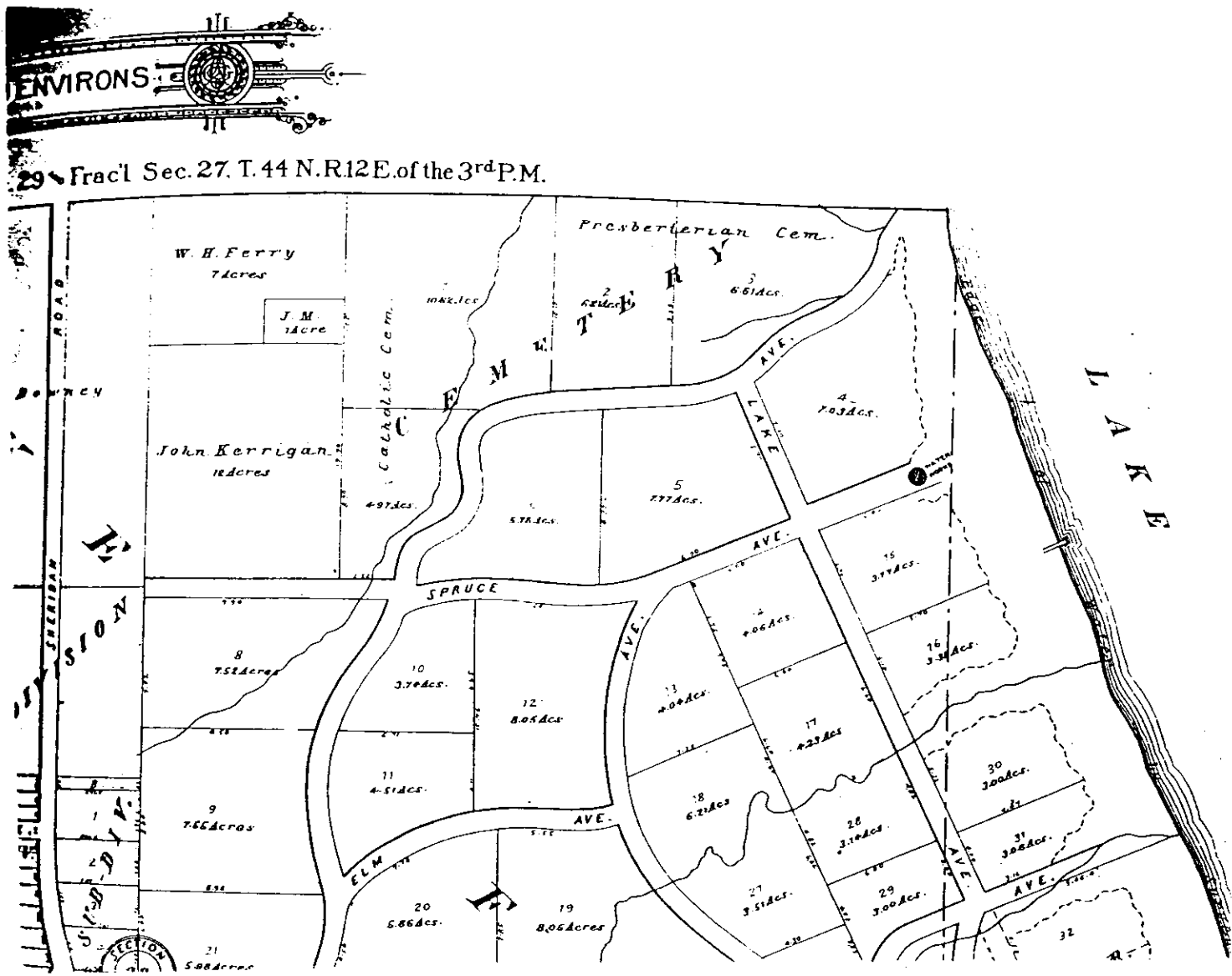
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The Lake Forest Cemetery
Lake, Lake Forest

Lots 1, 2, 3, and 7 on Village Plan, Lake Forest, illustrating Lake Forest Cemetery after deeding a portion of land for a Catholic Cemetery
Section of Map, Standard Atlas of Lake County, Illinois
Chicago: George A. Ogle & Co., 1907



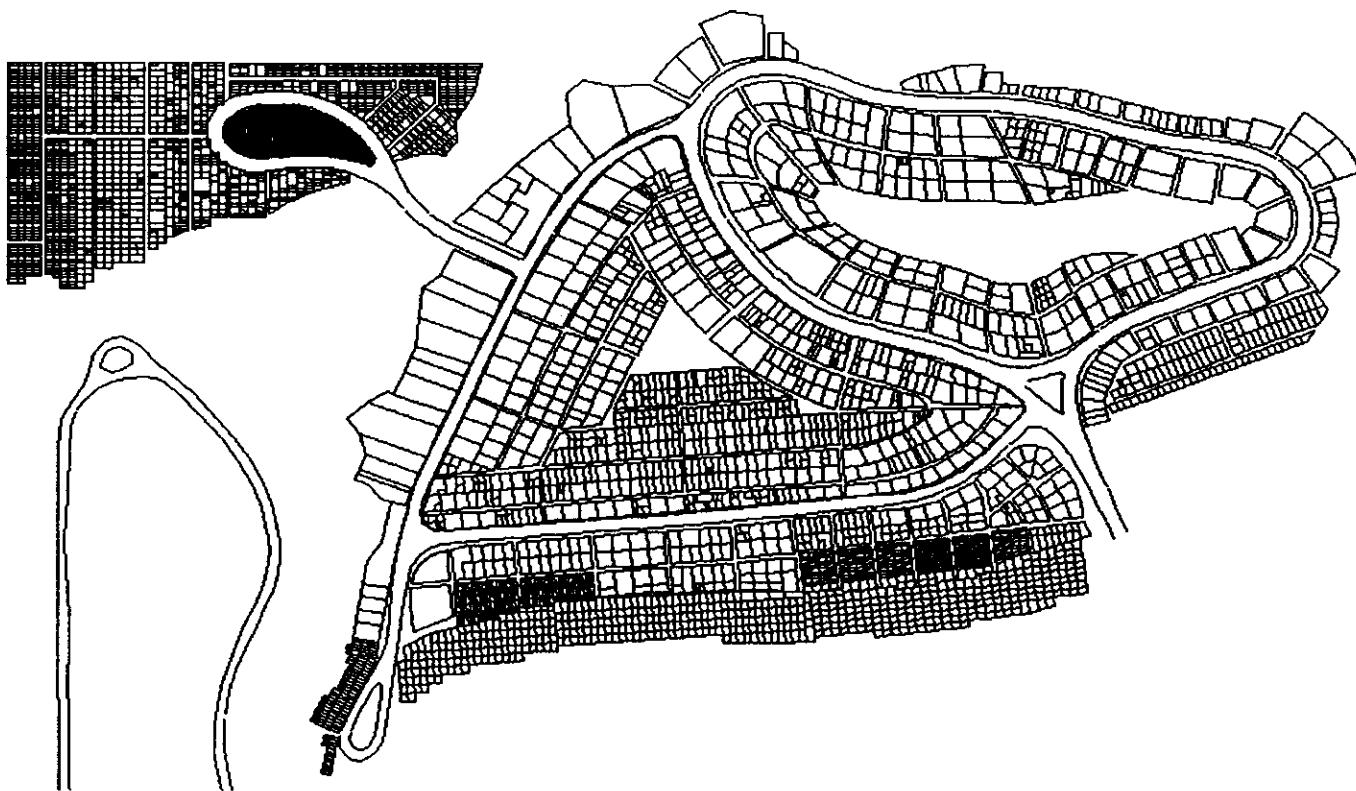
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The Lake Forest Cemetery
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Map of Lake Forest Cemetery, showing Plots



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The Lake Forest Cemetery
Lake, Lake Forest

Aerial View of Cemetery ca. 1998
Before construction of Columbarium Wall and Memorial Gardens



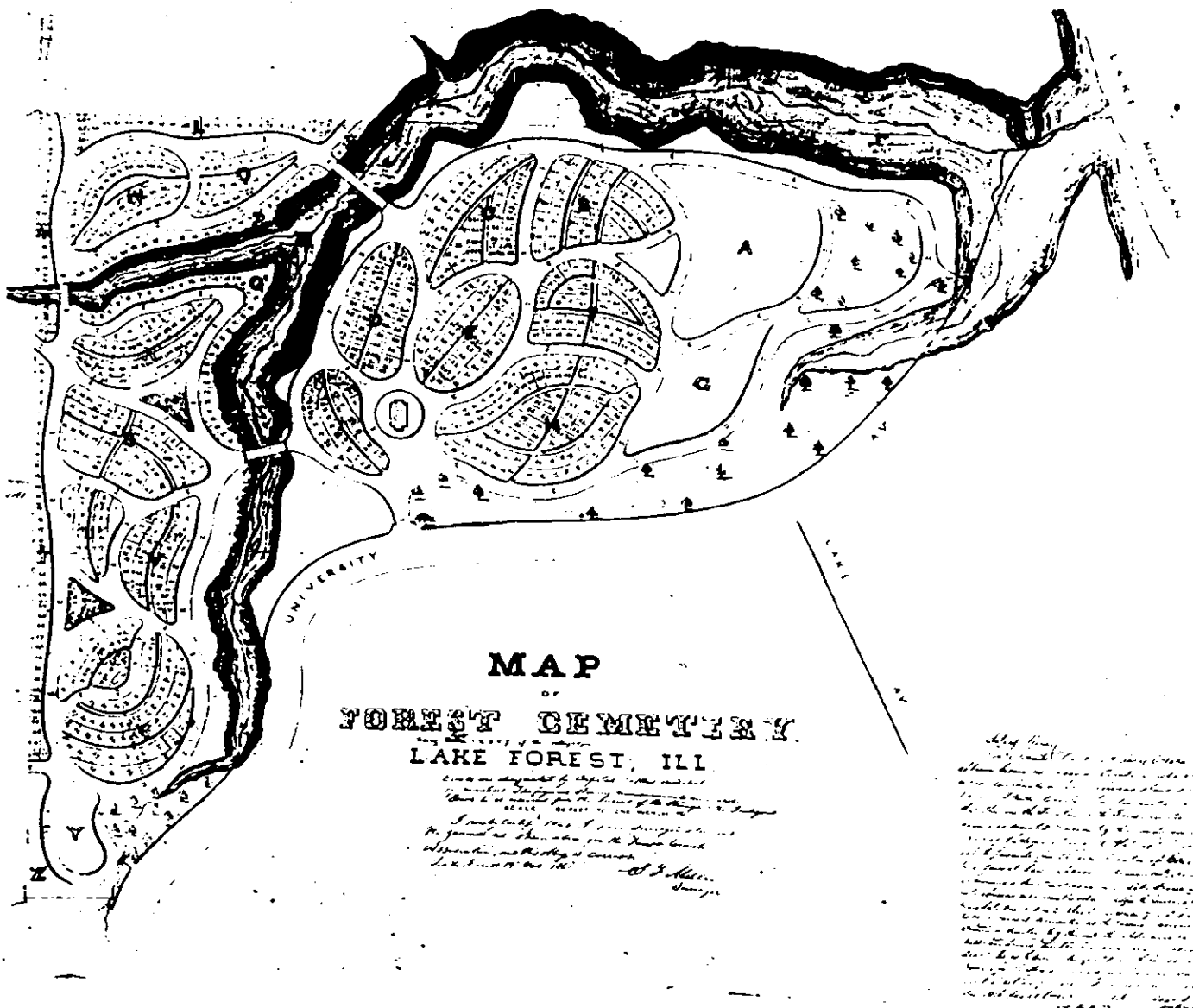
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The Lake Forest Cemetery
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Map of Cemetery (1860)



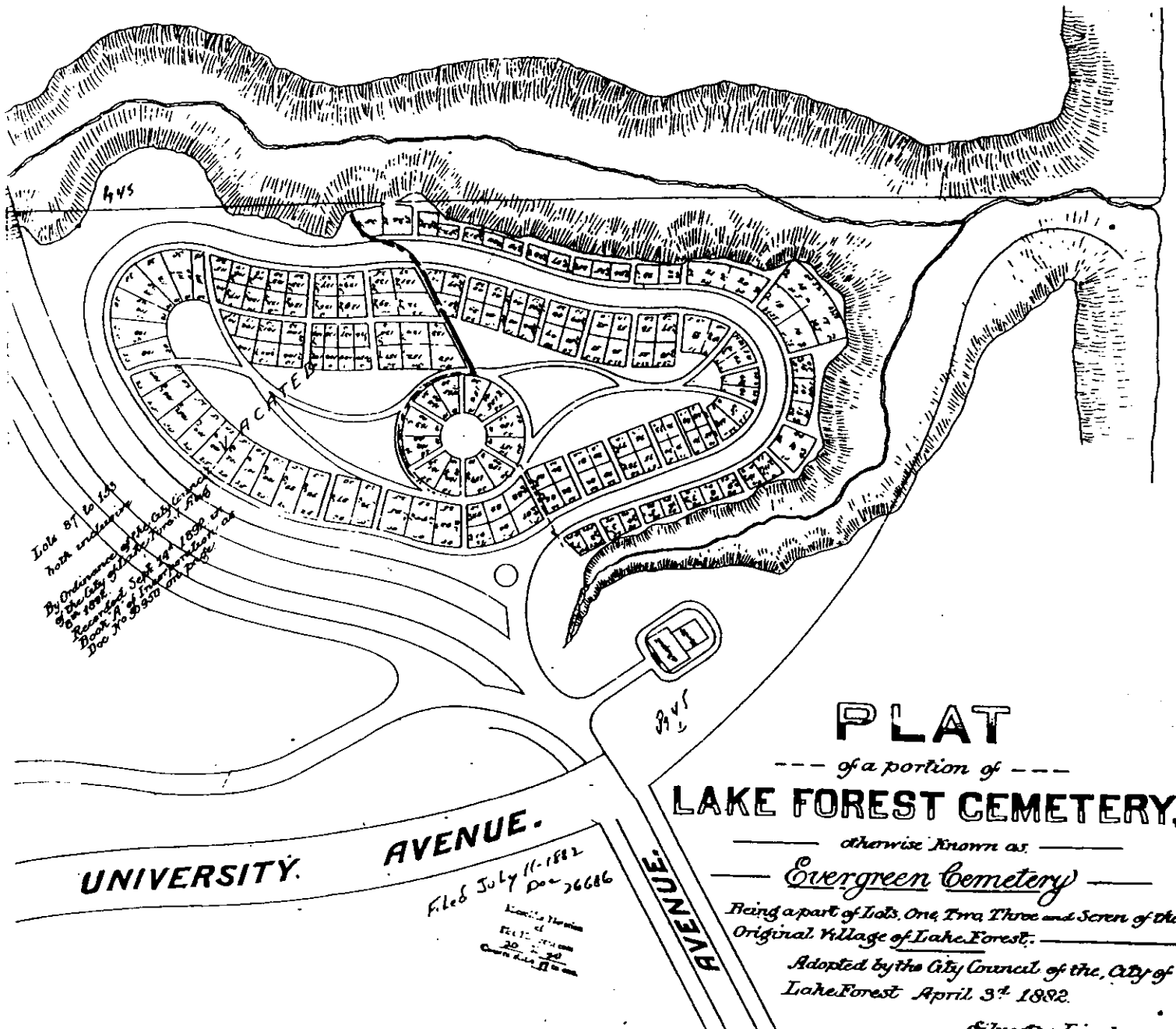
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The Lake Forest Cemetery
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Plan of Cemetery (1882)
Designer: William Le Baron Jenney
(Part 1 of 2), east side



Lots 87 to 106
have enclosure
By Ordinance of the City Council
of the City of Lake Forest, Ill.
Recorded Sept 19, 1882
Book 1 of the same at
Doc. No. 26550 and 26551

Filed July 11-1882
Doc 26686
County of Winnebago
Ill.
20
Clerk of the Court

PLAT
--- of a portion of ---
LAKE FOREST CEMETERY,
otherwise known as
Evergreen Cemetery
Being a part of Lots One, Two, Three and Seven of the
Original Village of Lake Forest.
Adopted by the City Council of the City of
Lake Forest April 3rd 1882.

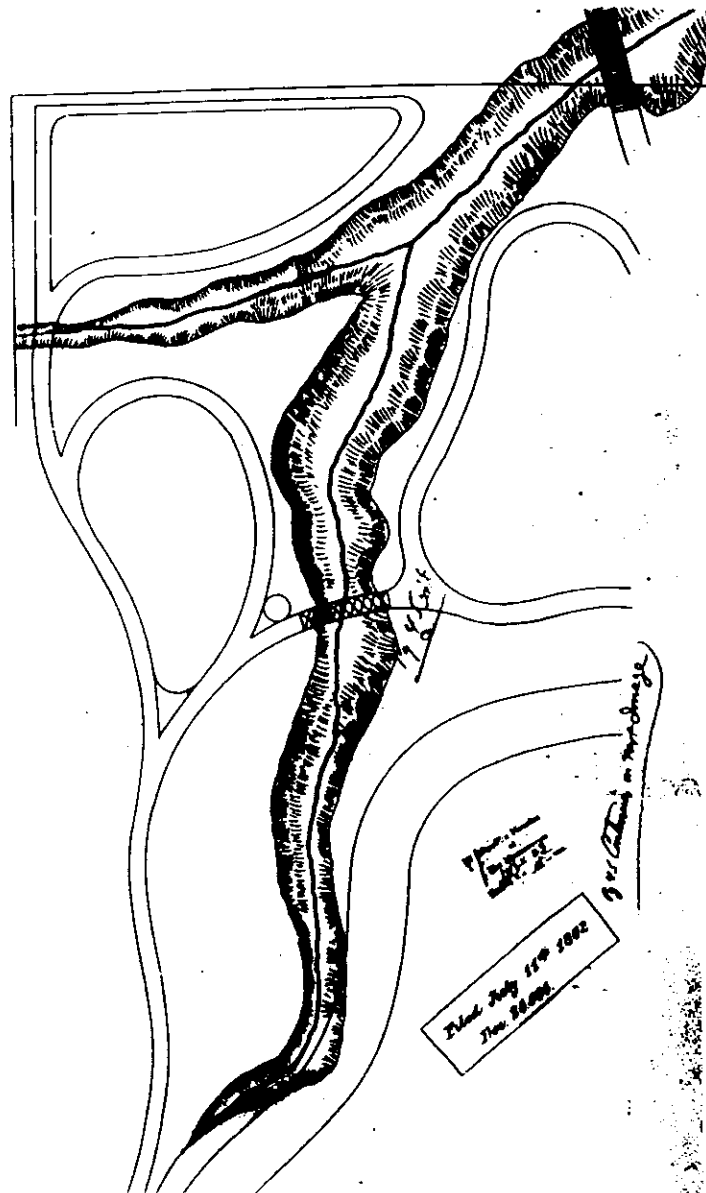
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The Lake Forest Cemetery
Lake, Lake Forest

Plan of Cemetery (1882)
Designer: William Le Baron Jenney
(Part 2 of 2), west side



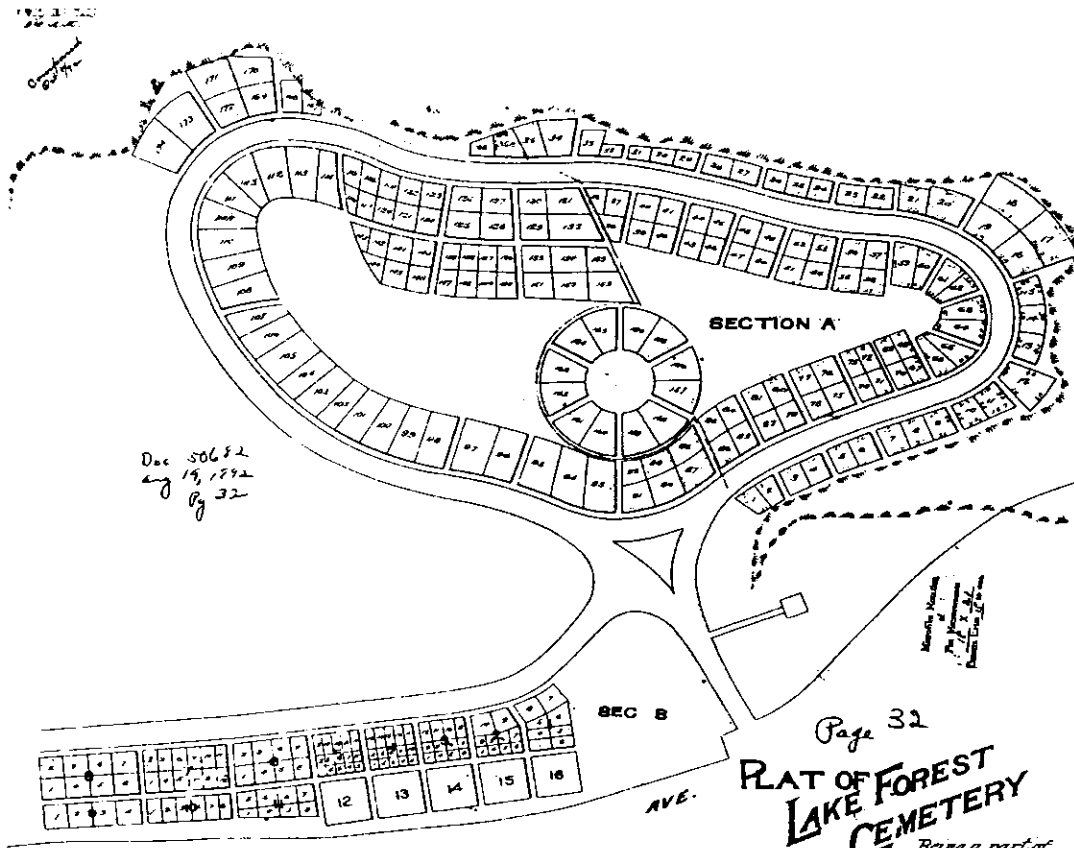
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The Lake Forest Cemetery
Lake, Lake Forest

Plat Revision of Cemetery (1892)
Showing removal of boulevard and pathways.
Note change in form of island at intersection



UNIVERSITY

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PLAT OF FOREST
LAKE CEMETERY

Being a part of
lots one, two, three and seven of the
original village of Lake Forest.

Alvin Irving & Son
Surveyors.

Scale 50 ft. = 1 inch.

Approved May 5th 1892
Cyrus Darnall
Mayor.

Recorded August 20th 1892
George F. Foster
City Clerk.

State of Illinois
Lake County

I, *Alvin Irving*, Notary Public, in and for and re-
siding in said County, do hereby certify that *Cyrus Darnall*, Mayor,
and *George Foster*, City Clerk of the City of Lake Forest, who are personally
known to me to be the same persons whose names are appended to the above
plat, appeared before me this day in person and acknowledged that they
executed said Plat at the time and voluntarily did, and the same volun-
tarily and of said City of Lake Forest, pursuant to a resolution of the City
Council of said City adopted and passed May 5th A.D. 1892.

Given under my hand and Notarial Seal this 5th day of
August A.D. 1892.

MicroNote
18921
159000

Alvin Irving
Notary Public.



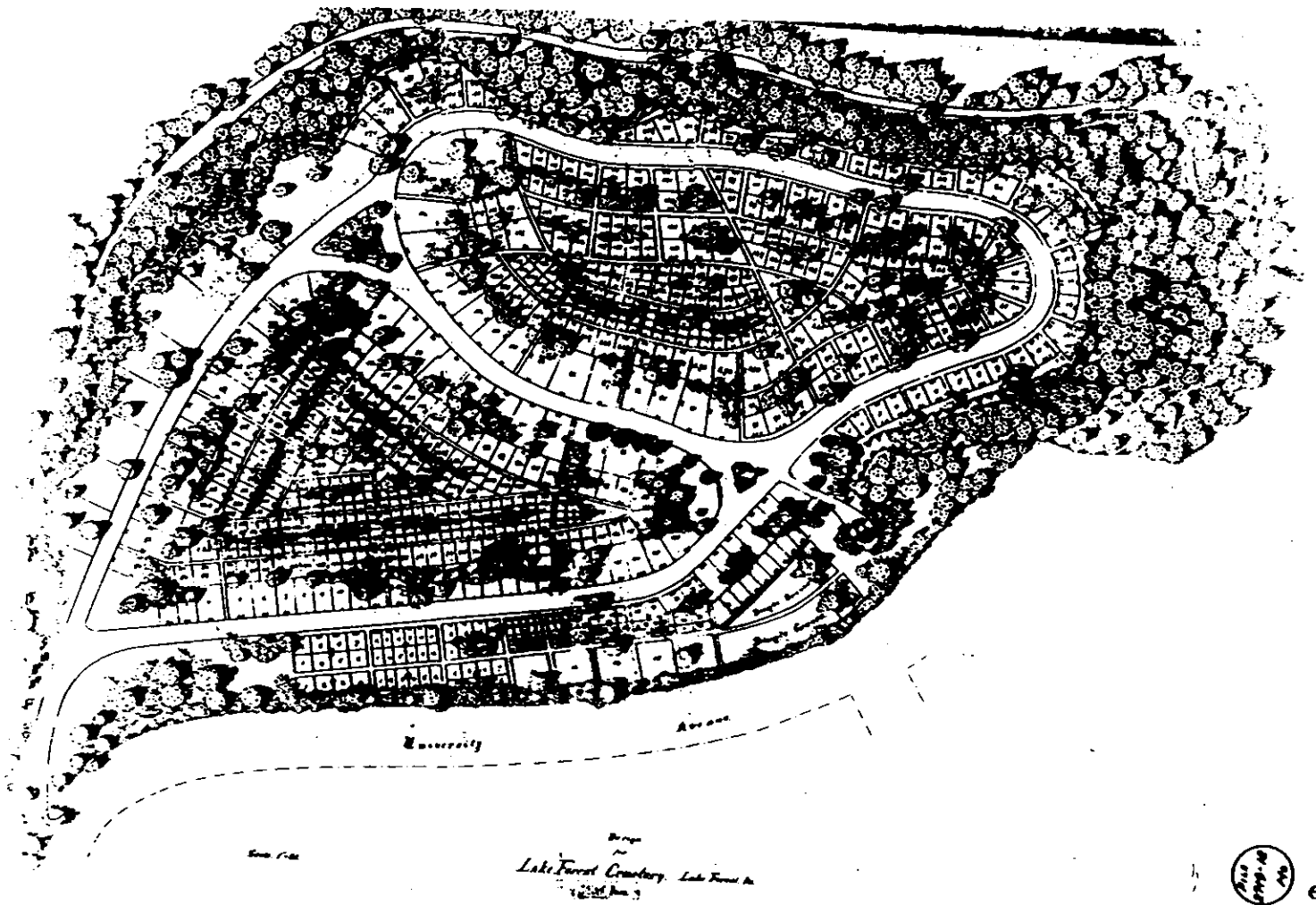
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The Lake Forest Cemetery
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Plan for Lake Forest Cemetery (1901)
Designer: O.C. Simonds, Landscape Gardner



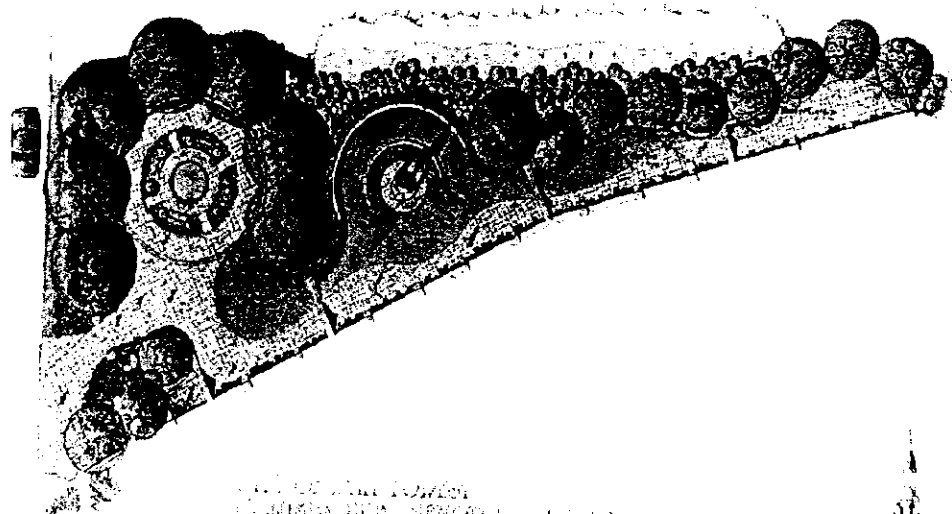
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The Lake Forest Cemetery
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Plan for Memorial Gardens (2000)
Designer: Jacobs/Ryan Associates



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The Lake Forest Cemetery
Lake, Lake Forest

Site Section, Columbarium Wall and Gardens



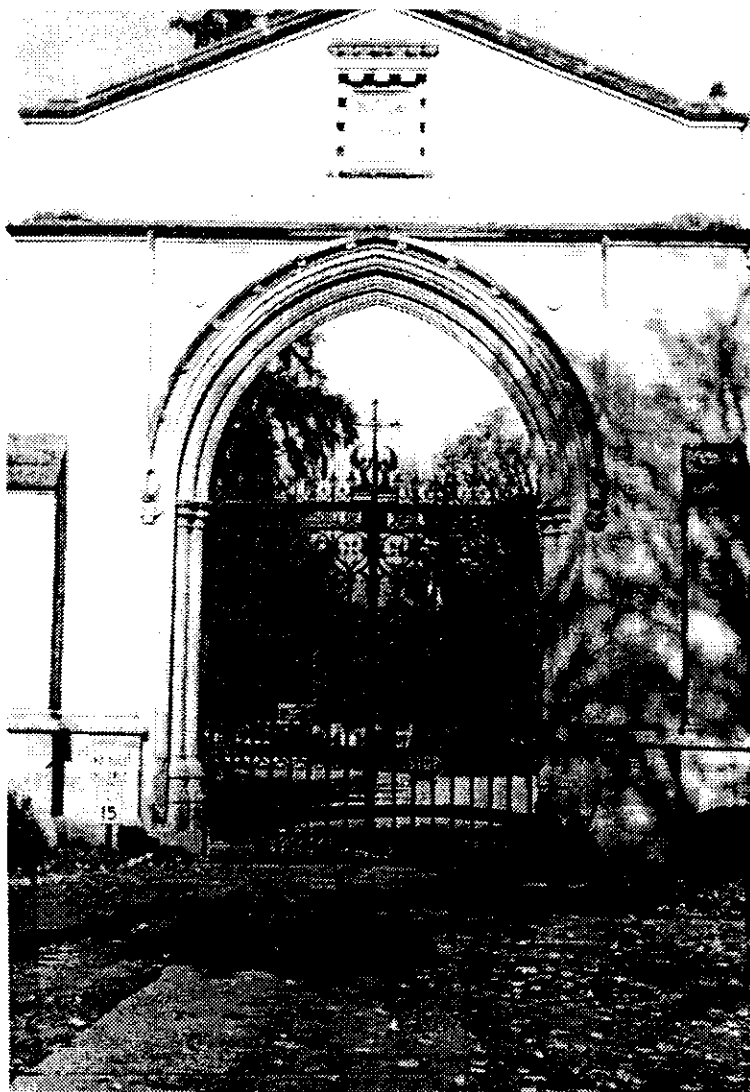
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The Lake Forest Cemetery
Lake, Lake Forest

Barrell Memorial Entrance Gate
Photographer: Marilyn K. Alaimo



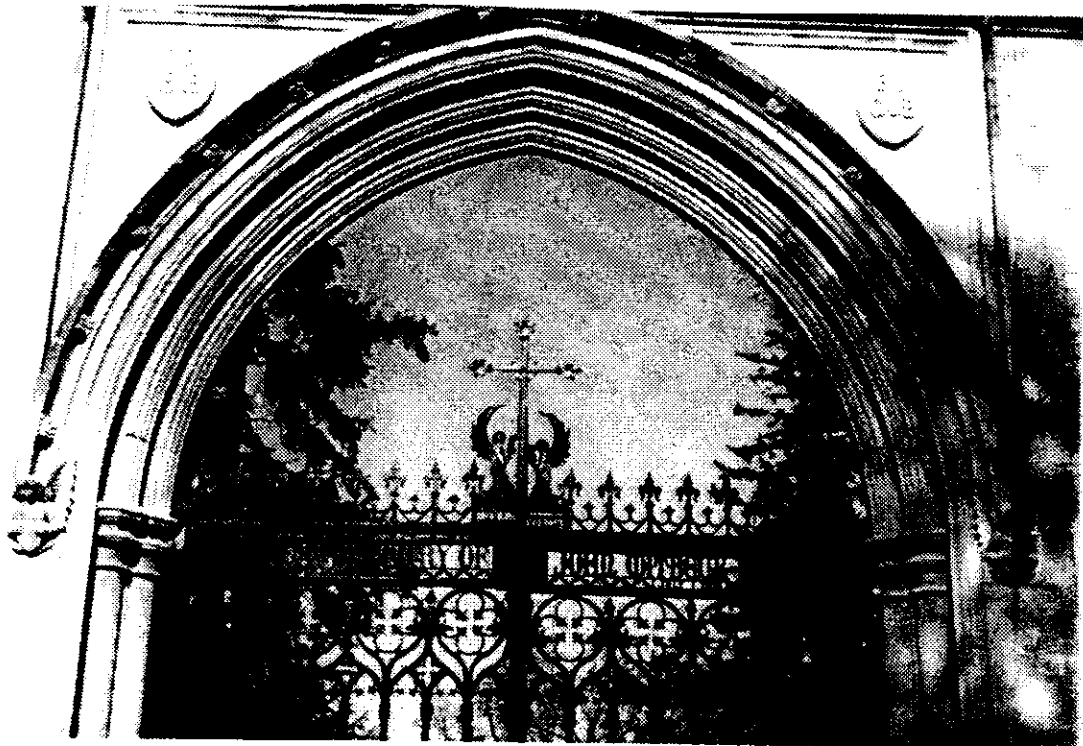
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The Lake Forest Cemetery
Lake, Lake Forest

Barrell Memorial Entrance Gate
Upper portal and ironwork
Photographer: Marilyn K. Alaimo



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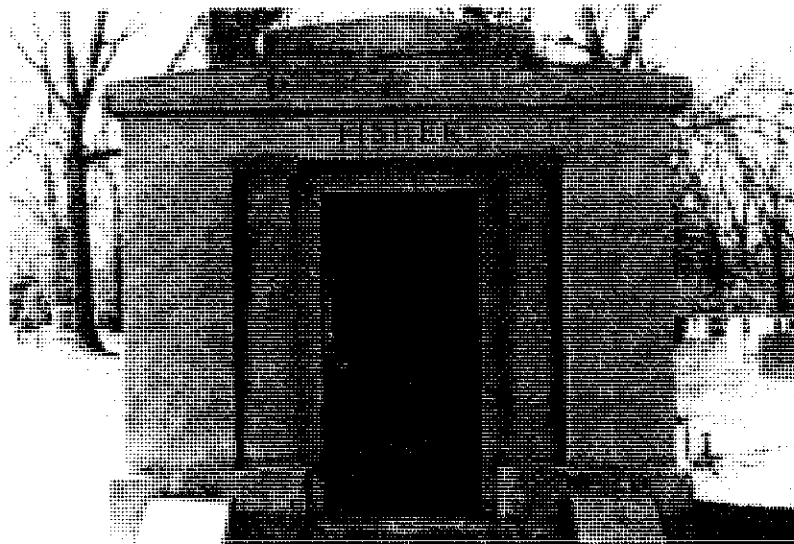
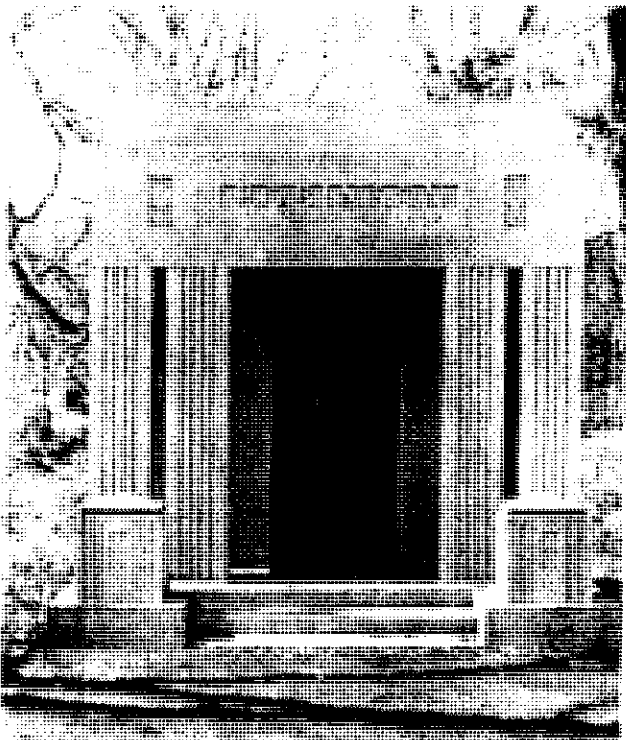
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The Lake Forest Cemetery
Lake, Lake Forest

Mausoleums

(L. to R.) Top row: Robinson; Burrows; Below: Fisher
Photographer: Marilyn K. Alaimo



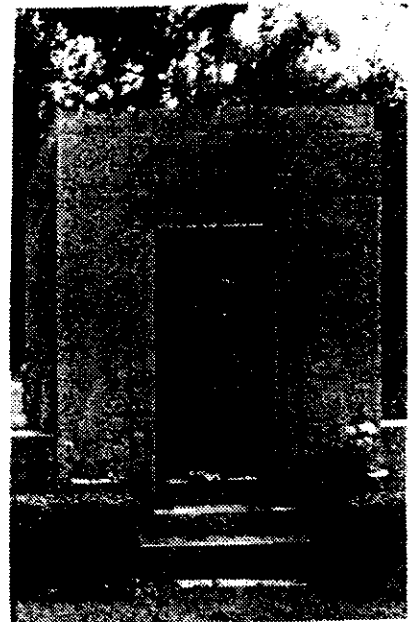
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The Lake Forest Cemetery
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(left) Cramer Temple; (right, top) Childs Columbarium;
(right, bottom) Mark Mausoleum
Photographer: Marilyn K. Alaimo



Childs Columbarium



Mark Mausoleum

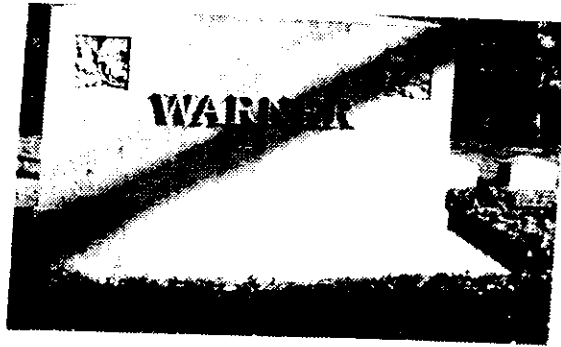
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The Lake Forest Cemetery
Lake, Lake Forest

(top) Warner Memorial; (bottom) North Ledger
Photographer: Marilyn K. Alaimo



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The Lake Forest Cemetery
Lake, Lake Forest

Sculpture and Cross:

Top (l. to r.) Blair statue; Field statue, Ryerson statue. Below Dwight cross
Photographer: Marilyn K. Alaimo



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The Lake Forest Cemetery
Lake, Lake Forest

Placement of Structures, Artworks, and Memorials

Sections	Plat Registered: Opened for Burials
A (including East Ravine and part of North Ravine Bluff)	1882
B*	1892
C	1922
D	1926
E	1942
F	1953
R (West Ravine Bluff): includes small gardens	1898

*Either new burials or reinterments from other sites (from within the property or from abandoned common burial grounds in the township) occurred in Section B prior to 1892.

A section letter and then at least one number for either the block or lot list each memorial; additional numbers may be included for individual graves. The Section letter and another letter, signifying the lot identity, as example R-A identifies burials in a lot (Swift) in Section R.

Date of Installation of a Memorial

(...)= year of installation

(ca.)= If actual installation year is unknown, the approximate date of installation, based on the date of oldest adult death or the apparent age of monument.

Placement of Mausoleums, Temple Shelter, and Columbarium

A-200: Simpson (ca. 1906)
A-188: Kelley (ca. 1930)
A-186: Barrell (ca. 1916)
A-176/178: Mark (ca. 1915)
B-3-A3: Childs (1934)
C-2: Fisher (ca. 1929)
C-3: Burrows (ca. 1925)
R-A: Swift (ca. 1922)
R-G: Jelke (ca. 1931)
R-J: Thompson (ca. 1927)
R-K: Cramer (ca. 1927)
R-L: Robinson (ca. 1927)

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**Descriptions of Memorials of Distinction
(A Selection from Memorials)**

Monuments with Art in Relief

- A-126:** *Maria Randall* grave: White marble tablet gravestone with crown and ivy (1874)
B-3-11: *Lambert* lot: Hollyhock motif on gray granite monument (ca. 1939)
B-4-13-3: *Alice Shaffer* grave: White marble tablet gravestone with carved "Farewell" and clasped hands (ca. 1880)
B-8-3: *Malinda & Elmer Lighthall* grave: Gray granite tablet gravestone with a dove in flight (ca. 1881)
B-2-A6: *George Milos* grave: White marble tablet gravestone with a cross enclosed in a heart (ca. 1918)
B-8-13-4: *Ellen Rose* grave: White marble tablet gravestone with clasped hands (ca. 1880)
B-13-16-3: *Harry Brown* grave: Kneeling angel with lily and passion flower motifs on cast metal grave marker with silver finish (ca. 1907)
C-12-2: *Sligh* lot: Gray granite monument with eternal flame motif (ca. 1943)

Chest Markers and Altar Tomb Monuments

- A-5:** *Winchester* lot: Rough-cut, gray granite chest marker (1911)
A-7: *Calvert* lot: Gray granite chest marker with classical Greek motif (1917)
A-9: *Taylor* lot: Gray granite chest marker (ca. 1929)
A-12: *Smith* lot: Gray granite tomb monument with thistle and lily motifs (1891)
A-16: *Reid* lot: Gray granite tomb monument with pillars (ca. 1892)
A-18: *Ward* lot: Polished gray granite chest marker with rough-cut base and cursive inscription (ca. 1906)
A-19: *Warner* lot: Grey granite tomb monument with oak leaf motifs (1905)
A-21: *Sawyer* lot: Gray granite chest marker (ca. 1890)
A-26: *Dent* lot: Rough-cut, gray granite chest marker (1890)
A-27: *Harder* lot: Gray granite chest marker (1889)
A-33: *Alexander* lot: Gray granite chest marker with Art Deco floral motif (1935)
A-34: *Boynton* lot: Rough-cut, gray granite monument (1923)
A-35: *Dusenberry* lot: Gray granite chest marker (1894)
A-39: *Grant* lot: Polished red granite chest marker (1884)
A-44: *James* lot: Rough-cut and polished red granite chest marker (1893)
A-48: *Lind* lot : Gray granite tomb monument with thistle motif (ca. 1892)
A-56: *Murdoch* lot: Gray granite tomb monument with pillars (ca. 1889)
A-66: *McClanahan* lot: Red granite tomb monument with shield motif (ca. 1889)
A-69: *Holt* lot: Gray granite monument with cross formee' motif (1899)
A-71: *Atteridge* lot: Gray granite chest marker (1888)
A-73: *Calloway* lot: Gray granite chest marker
A-76: *Barrett/Brigham* lot: Gray granite chest marker (1937)
A-81: *Gorton* lot: Gray granite chest marker (1935)
A-83: *Lasher* lot: Gray granite chest maker (1902)
A-85: *Messinger* lot: Gray granite chest marker with acanthus leaf motif (ca. 1930)

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- A-88:** Collyer lot: Rough-cut, gray granite chest marker (1929)
A-122: Platt lot: Gray granite chest marker (1898)
A-125: Pattison lot: Gray granite chest markers with egg & dart motif around lid (1908)
A-131: Mosely lot: Gray granite chest marker with lid (1894)
A-135: Viles lot: Gray granite chest marker (1913)
A-138: Buckley lot: Polished gray granite chest marker with rough-cut base (1916)
A-153: Wilder-Hurlbut lot: Partly polished chest marker with rough-cut base (ca. 1915)
A-172: George Alfred Rose lot: Polished gray granite on rough-cut base (1911)
A-194: Letts-Whipple lot: Gray granite chest marker with cross motif (1924)
A-204: Crosby lot: Gray granite chest marker (1914)
B-6-1: Archer lot: Rough-cut, gray granite chest marker (1919)
B-6-3: Eggenah lot: Gray granite chest marker with meander pattern (ca. 1900)
B-7-10: Frye lot: Red granite chest marker with gabled lid (1912)
B-13-5: Barry lot: Gray granite tomb monument (1895)
A-4: Cushing lot: Gray granite chest marker (1918)
A-Hall lot: Gray granite chest marker (1931)
B-2: Rasmussen lot: Red granite chest marker with a floral pattern and Mason's symbol (ca. 1913)
R-R: McKinlock lot: Gray granite square chest marker with wreath, matching soldier's marker (ca. 1937)

Monuments, Grave Stones & Markers

- A-74:** Blackler lot: Gray granite slant grave markers with classic Greek motif (1902)
A-79: Gladys Beebe Gilroy grave: Slant grave marker with carved lily (ca. 1911)
A-109: White lot: Granite monument with Roman style grille and wreath motifs (1931)
A-117: Clooney lot: Gray granite monument, 7 ½' high, with a pair of Doric columns and carved cross (oldest grave, 1913)
A-126: McDougall lot: Red granite monument with vine and cursive inscription (1910)
A-137: Parliament lot: Gray granite monument, 9' high, with classic egg & dart motif and acanthus leaf corners (ca. 1917)
A-137: Parliament lot: Pair of gray granite slant markers with acanthus leaf corners, matching above (earlier grave, 1917)
A-139: Cushman lot: Gray granite monument with frontal wings (1913)
A-140: Kreidler lot: Gray granite chest marker with meander pattern (1908)
A-143: Keith lot: Carved climbing rose on gray granite screen monument (ca. 1916)
A-145: Knox lot: Gray granite monument with acanthus leaf motif; ht., 6 ½' (ca. 1917)
A-149: Skinner lot: Gray granite chest marker (1913)
A-190: Addington lot: Marker stones with individual motifs of flowers, oak or ivy leaves (oldest grave, ca. 1922)

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- A-193: Arthur Dean Bevan** lot: Gray granite monument with side posts, carved with gothic style arch and Christian symbols (1943)
- A-198: Day** lot: 18th cent. New England style tablet gravestone with winged soul motif (ca. 1926)
- A-198: Albert Day Rogers** grave: Gray granite tablet grave marker with carved spray of flowers (1906)
- B-: Jessie E. Double** grave: Gray cement marker of fallen tree trunk with 'mother' inscribed (1891)
- B-3-A4: McLennan** lot: Gray granite screen memorial with floral motif (ca. 1940)
- B-6-12-2: Joseph McMullen** grave: Black basalt grave marker (ca. 1904)
- B-7: Mondon** graves: Two white marble slant grave markers, sculpted to resemble rocks, and placed on similar risers (earlier grave, 1896)
- B-12-12: Whyte** lot: Stippled gray granite monument with inlay of bronze figure of a kneeling woman holding a wreath (ca. 1949)
- B-14-5: Anne Walters** grave: Gray granite pillow as marker (ca. 1898)
- B-20-A6: John Stephens** grave: White marble column with drape (1911)
- B-C-15: Alexander Low** lot: Gray granite tablet monument with floral motif (1936)
- C-8: Agar** lot: Tablet gravestone with floral and leaf motif (ca. 1935)
- C-20-2: Ketchion** lot: Green marble monument with incised rose branch, set on rough-cut gray granite base (1923)
- C-22-1: Harold Congdon** grave: Red granite monument with lily motif (1925)
- R-D: Granger Farwell** lot: Ten circular stone markers with bronze wreaths (oldest grave, 1894)
- R-E: John Farwell Ferry** grave: Gray granite slant grave marker with carved bird and floral bouquet (1910)
- R-E: Abby Farwell Ferry** grave: Gray granite slant grave marker with carved lily of the valley motif (1932)
- R-K: Cramer** lot: Four white marble tablet markers with individual motifs - flower, wings, fleur de lis. (oldest grave, 1927)
- R-S: Douglas** lot: Individual motifs on similar tablet gravestones: shell, Air Force wings, rose, tree, thistle, bird (oldest grave, 1930)

Flush Ledgers and Table Marker Monuments

- A-10: Millard** lot: Rough-cut gray granite table marker (1887)
- A-17: Reid/McDonald** lot: Gray granite ledger (1887)
- A-49: Culbertson** lot: Polished gray granite ledger with rough-cut sides (1896)
- A-53: Learned** lot: Two gray granite ledgers (older grave, 1892)
- A-63: Durand** lot: Two gray granite ledgers (older grave, 1894)
- A-182: North** lot: Granite double ledger with twining leaves and wreaths
Artist: Tiffany Studios, Copyright 1931
- B-12: Sears** lot: Rough-cut, gray granite table marker (1912)
- C-10-14: Martin** lot: Grey granite ledger with Art Deco style oak leaf motif set in incised band (ca. 1929)
- R-B: Bennett** lot: Nine rose granite ledgers (oldest grave, 1898)
- R-I: Cudahy** lot: Two gray granite ledgers (older grave, 1947)
- R-M: Ryerson** lot: Two pink granite ledgers (older grave, 1928)

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Urns

- A-162: Griffith-Hoffman** lot: Gray granite pedestal urns before bench (ca. 1939)
A-186: Barrell mausoleum: Pair of gray granite pedestal urns (ca. 1920)
A-200: Simpson mausoleum: Pair of gray granite pedestal urns (ca. 1906)
R-D: Granger Farwell lot: Pair of gray granite urns with swags and eternal flame finials from mausoleum (ca. 1909) that was razed. Architect: James Gamble Rogers
R-G: Jelke mausoleum: Pair of gray granite urns with tripod legs, lion-paw feet, and eternal flame motif (ca. 1932)
R-J: John R. Thompson mausoleum: Pair of gray granite water jar urns with Art Nouveau style decorative band (ca. 1927)
R-L: Robinson mausoleum: Pair of square, gray granite incised urns with Art Deco floral motif and bronze covers (1927)

LAKE FOREST CEMETERY
Inventory of Older Trees

SECTION A		SECTION B		SECTION D	
<u>Description</u>	<u>Diameter</u>	<u>Description</u>	<u>Diameter</u>	<u>Description</u>	<u>Diameter</u>
Arborvitae	29-30"	Norway Maple	31"	Norway Maple	39"
Shagbark	30"	Sugar Maple	31"	Red Oak	29-30"
Hickory					
Norway Maple	29-30"	White Oak	31"	Sugar Maple	29-30"
Norway Spruce	30-31"	White Oak	32"		
Norway Spruce	30-31"				
Red Oak	37"				
Sugar Maple	30"	SECTION C		SECTION E	
Sugar Maple	33"	<u>Description</u>	<u>Diameter</u>	<u>Description</u>	<u>Diameter</u>
Sugar Maple	33"	Norway Maple	37"	Sugar Maple	29-30"
Sugar Maple	29-30"	Norway Maple	29-30"	White Oak	39"
Sugar Maple	33"	Norway Spruce	30-31"	White Oak	31"
Sugar Maple	29-30"	Norway Spruce	30-31"	White Oak	33"
Sugar Maple	31"	Norway Spruce	30-31"		
White Oak	29-30"	Sugar Maple	29-30"	SECTION F	
White Oak	29-30"	White Oak	29-30"	<u>Description</u>	<u>Diameter</u>
White Oak	33"	White Oak	31"	Sugar Maple	33"
White Oak	33"	White Oak	31"	Norway Spruce	30-31"
White Oak	37"	White Oak	31"		
White Oak	29-30"	White Oak	29-30"		
White Oak	35"	White Oak	31"		
White Oak	33-34"	White Oak	29-30"		
White Oak	37"	White Oak	29-30"		

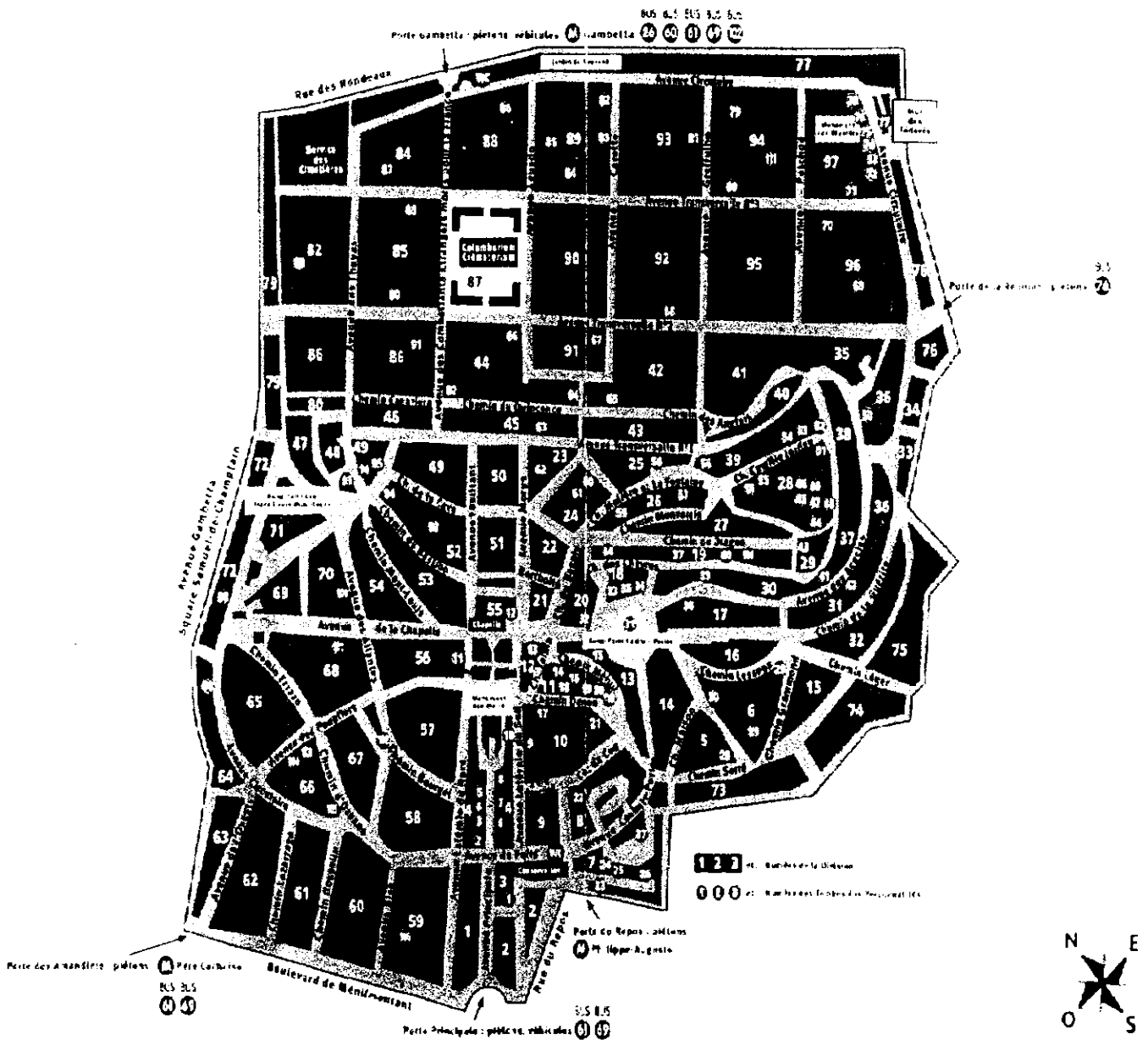
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The Lake Forest Cemetery
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Plan of Pere Lachaise Cemetery, Paris



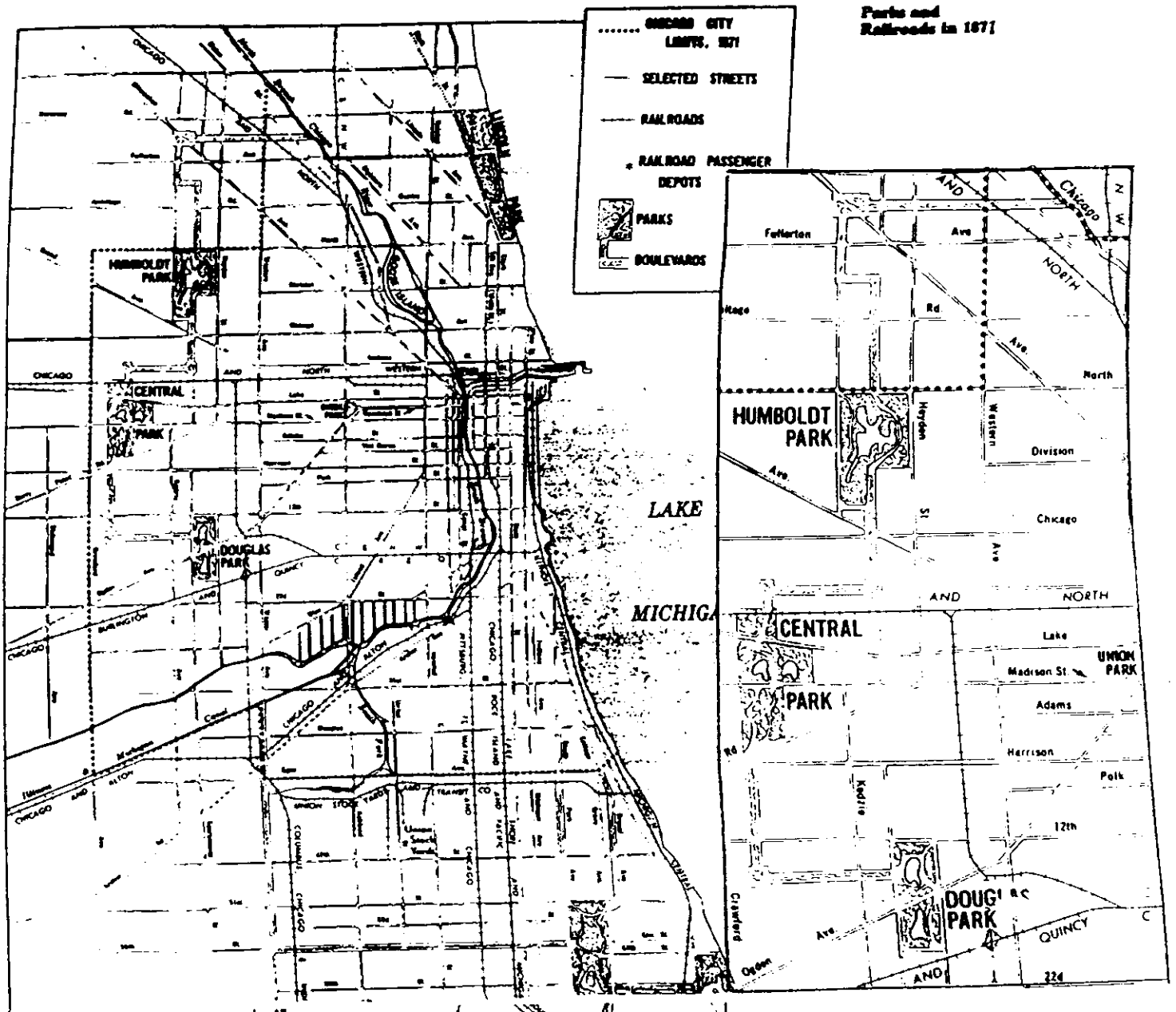
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The Lake Forest Cemetery
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Chicago West Parks, as designed by William Le Baron Jenney
With connecting boulevard system of roadways
From *Chicago: Growth of a Metropolis*, By Harold M. Mayer and Richard C. Wade,
Chicago: University of Chicago Press, 1969.



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The Lake Forest Cemetery
Lake, Lake Forest

Geographical Data

Boundary Description

Commencing at Lake Road, the boundary extends W along the property line toward the ravine that bisects the property to the W, then N along this partially filled-in ravine toward the northern property line, then E along this property line to the property line on the ravine that forms the eastern border of the property; it then curves west, extending along the southerly property line to Lake Road.

Boundary Justification

The boundaries of the part of Lake Forest Cemetery being nominated contain the original sections designed by Ossian Cole Simonds; it has a triangular shape with a broad base. The topography of the land is gently rolling with ravines that form several of its boundaries. The road system, as laid out by William Le Baron Jenney and generally retained in its entirety by Simonds, consists of a circulation road around the property and an interior diagonal road that winds from the entrance road on the southeast to join with the circulation road on the northwest. Section E, west of the partially filled-in ravine that bisects the cemetery, is not included in the nomination; this area was not included in Simonds' 1901 plan. It is laid out in the style of a memorial park with occasional specimen trees and plantings, and only flush markers are permitted; the roadway that connects it with the rest of the cemetery winds down the hillside around a cul-de-sac that is planted with specimen trees. It is compatible with the cemetery proper, as it continues the landscape lawn tradition of the Rural Cemetery Movement.

Likewise, the current service road to the Gatehouse and the adjacent strip of land that connects the cemetery to Spruce Avenue are not included in the nomination. This strip of land, formerly known as University Avenue and then Elder Path, continues south along the ravine from the cul-de-sac on the southwest corner of the cemetery proper to Spruce Avenue. The Gatehouse, which serves as an administrative/maintenance facility, is located on this portion of land on Spruce Avenue. This portion of land retains the naturalistic character of the adjacent ravine. The nominated section of the cemetery contains approximately 15 acres of the 23 acres of Lake Forest Cemetery.



United States Department of the Interior

NATIONAL PARK SERVICE

1849 C Street, N.W.

Washington, D.C. 20240

JUN 15 2001

Preservation Services

IN REPLY REFER TO:

The Director of the National Park Service is pleased to send you the following announcements and actions on properties for the National Register of Historic Places.

For further information contact Edson Beall via voice (202) 343-1572,
fax (202) 343-1836, regular or e-mail: Edson_Beall@nps.gov

Visit our award winning web site: www.cr.nps.gov/nr

JUN 8 2001

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 5/28/01 THROUGH 6/01/01

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number, NHL, Action, Date, Multiple Name

ARIZONA, MARICOPA COUNTY, Phoenix Indian School Historic District, 300 E. Indian School Rd., Phoenix, 01000521, LISTED, 5/31/01

ARIZONA, PINAL COUNTY, Brewer Site, Address Restricted, Coolidge vicinity, 01000565, LISTED, 5/30/01

CALIFORNIA, PLACER COUNTY, Woman's Club of Lincoln, 499 E St., Lincoln, 01000331, LISTED, 5/30/01

FLORIDA, BAY COUNTY, SS Tarpon (Shipwreck), 7.8 nautical mi. offshore Panama City, Panama City vicinity, 01000527, LISTED, 5/31/01

FLORIDA, BROWARD COUNTY, SS COPENHAGEN (shipwreck), Pompano Drop-Off S of Hillsboro Inlet, Pompano Beach vicinity, 01000532, LISTED, 5/31/01

FLORIDA, DADE COUNTY, HALF MOON (shipwreck), Outside Bear Cut off Key Biscayne, Miami vicinity, 01000531, LISTED, 5/31/01

FLORIDA, DIXIE COUNTY, CITY OF HAWKINSVILLE (shipwreck), Suwannee R. 100 yds S of Old Town RR trestle, Old Town vicinity, 01000533, LISTED, 5/31/01

FLORIDA, ESCAMBA COUNTY, USS MASSACHUSETTS--BB-2 (shipwreck), 1. mi. SSW of Pensacola Pass, Pensacola, 01000526, LISTED, 5/31/01

FLORIDA, MONROE COUNTY, SAN PEDRO (shipwreck), 1.25 mi. S of Indian Keys, Islamorada vicinity, 01000530, LISTED, 5/31/01

FLORIDA, ST. LUCIE COUNTY, URCA DE LIMA (shipwreck), 200 yds offshore Jack Island Park, N of Ft. Pierce Inlet, Ft. Pierce vicinity, 01000529, LISTED, 5/31/01

IDAHO, BONNER COUNTY, Olson, Charles A. and Mary, House, 401 Church St., Sandpoint, 01000566, LISTED, 5/30/01

IDAHO, MINIDOKA COUNTY, Empire School, 300 South 50 East, Rupert vicinity, 01000568, LISTED, 5/30/01 (Public School Buildings in Idaho MPS)

ILLINOIS, COOK COUNTY, Chicago Telephone Company Kedzie Exchange, 17 S. Homan Ave., Chicago, 01000594, LISTED, 5/30/01

ILLINOIS, LAKE COUNTY, Lake Forest Cemetery, 1525 N. Lake Rd., Lake Forest, 01000597, LISTED, 5/30/01

ILLINOIS, LAKE COUNTY, Paddock, Henry I., House, 346 Sheridan Rd., Winthrop Harbor, 01000596, LISTED, 5/30/01

ILLINOIS, MARION COUNTY, Bachmann, Charles and Naomi, House, 401 S. Walnut St., Salem, 01000598, LISTED, 5/30/01

ILLINOIS, RANDOLPH COUNTY, Piney Creek Site, Address Restricted, Campbell Hill vicinity, 01000601, LISTED, 5/31/01 (Native American Rock Art Sites of Illinois MPS)

ILLINOIS, RANDOLPH COUNTY, Piney Creek South Site, Address Restricted, Campbell Hill vicinity, 01000602, LISTED, 5/31/01 (Native American Rock Art Sites of Illinois MPS)

ILLINOIS, RANDOLPH COUNTY, Piney Creek West Site, Address Restricted, Campbell Hill vicinity, 01000600, LISTED, 5/31/01 (Native American Rock Art Sites of Illinois MPS)

ILLINOIS, RANDOLPH COUNTY, Tegtmeier Site, Address Restricted, Campbell Hill vicinity, 01000599, LISTED, 5/31/01 (Native American Rock Art Sites of Illinois MPS)

KENTUCKY, GREENUP COUNTY, General U.S. Grant Bridge, Ohio R.-Chillicothe and Second St., South Portsmouth, 01000560, LISTED, 5/31/01

LOUISIANA, ST. JAMES PARISH, Mather House, 5666 LA 44, Convent vicinity, 01000569, LISTED, 5/30/01 (Louisiana's French Creole Architecture MPS)

MICHIGAN, MASON COUNTY, Scottville School, 209 N. Main St., Scottville, 01000571, LISTED, 5/30/01

MICHIGAN, WAYNE COUNTY, New Amsterdam Historic District, 435, 450 Amstersam;440, 41-47 Burroughs;5911-5919, 6050-6160 Cass; 6100-6200 Second; 425 York, Detroit, 01000570, LISTED, 5/30/01

NEW YORK, ALBANY COUNTY, Newtonville United Methodist Church, Loudon Rd. at Maxwell Rd., Colonie, 01000580, LISTED, 5/30/01

NEW YORK, ALBANY COUNTY, Van Derheyden House, 823 Delaware Ave., Delmar, 01000582, LISTED, 5/30/01

NEW YORK, DELAWARE COUNTY, Skene Memorial Library, Main St.--Old NY 28, Fleischmanns, 01000576, LISTED, 5/30/01

NEW YORK, SCHOHARIE COUNTY, Gallupville Methodist Church, Factory St., Schoharie vicinity, 01000584, LISTED, 5/30/01

NEW YORK, SENECA COUNTY, Wilson, Aaron, House, 2037 Wilson Rd., Ovid, 01000577, LISTED, 5/30/01

NEW YORK, ST. LAWRENCE COUNTY, Childwold Memorial Presbyterian Church, Bancroft Rd., Piercefild, 01000585, LISTED, 5/30/01

NEW YORK, STEUBEN COUNTY, St. Ann's Federation Building, 38 Broadway, Hornell, 01000552, LISTED, 5/29/01

NEW YORK, SULLIVAN COUNTY, First Methodist Episcopal Church of Parksville, 10 Short Ave., Parksville, 01000575, LISTED, 5/30/01

NEW YORK, SULLIVAN COUNTY, Hebrew Congregation of Mountaintale Synagogue, NY 55, Mountaintale, 01000578, LISTED, 5/30/01

NEW YORK, ULSTER COUNTY, Jenkins--DuBois Farm and Mill Site, Jenkinstown Rd., Gardiner, 01000581, LISTED, 5/30/01

NORTH DAKOTA, WALSH COUNTY, State Bank of Edinburg, 300 Main Ave., Edinburg, 01000588, LISTED, 5/30/01

OHIO, CLERMONT COUNTY, Harmony Hill Dairy House, 299 S. Third St., Williamsburg, 01000592, LISTED, 5/30/01

OHIO, COLUMBIANA COUNTY, Diamond Historic District, Market and E. Sixth Sts., East Liverpool, 85003508, ADDITIONAL DOCUMENTATION APPROVED, 5/30/01 (East Liverpool Central Business District MRA)