H.W.S. Cleveland's landscape for Oak Hill Cemetery: A design analysis

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H.W.S. Cleveland’s landscape for Oak Hill Cemetery:

A design analysis

by

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Abstract

Oak Hill Cemetery in Cedar Rapids, Iowa is one of H.W.S. Cleveland’s early Midwestern cemetery landscapes that is relatively intact. This case study of Oak Hill Cemetery highlights how Cleveland communicated his design ideas through landscape. Specifically, the design analysis of Oak Hill Cemetery reveals Cleveland’s design aesthetic in the landscape.

Cleveland was influenced by ideas about the affective quality of the landscape found in early American literature. Consequently, he studied the natural environment in the places where he worked to find inspiration for his designs. Cleveland’s belief in the transformative power of the landscape, together with the 19th century rural cemetery movement, shaped his professional practice in landscape architecture. This cultural movement that swept across America influenced the Board of the Oak Hill Cemetery Association as well. Its effect is revealed in the history of Oak Hill.

Cleveland’s design aesthetic was conveyed through a general design philosophy that he discussed in his written work; he rarely stated specific principles of design. Therefore, the principles explicated in this case study are the author’s own interpretation of Cleveland’s approach to design. These principles provide a framework for the design analysis of Cleveland’s landscape for Oak Hill Cemetery. The analytical description offers insight into how Cleveland communicated his design aesthetic. Furthermore, it shapes our understanding of his work and contributes to the larger body of knowledge about this pioneer landscape architect.
Foreword

Catching a glimpse of Oak Hill Cemetery through the lens of Google Earth, one sees green space with beautiful curvilinear drives, an expanse of lawn, and stands of both deciduous and evergreen trees. One might be tricked into thinking this parcel of land is just one of many neighborhood parks located throughout the city of Cedar Rapids, Iowa. However, the aerial view shows an active, Midwestern rural cemetery dating back to the mid-19th century.

I first learned about Oak Hill Cemetery from Professor Heidi Hohmann in 2007. I was a new graduate student in landscape architecture at Iowa State University. During a history lecture on the 19th century rural cemetery movement, Hohmann mentioned Oak Hill Cemetery in Cedar Rapids, Iowa and its designer, the pioneer landscape architect Horace William Shaler Cleveland (1814-1900). I made a mental note to one day visit Oak Hill and that first visit happened two years later in November 2009.

Since then, I have expended hundreds of hours and driven over a thousand miles researching the cemetery landscape. I now have “new eyes” for these Midwestern rural cemeteries. However, on that bleak, rainy day in 2009 when I first pulled into Oak Hill Cemetery, I possessed none of my present knowledge or understanding; it was only my intuition that told me this was a very special place.

In a blog entry written after my first road trip to Cedar Rapids, I described the cemetery landscape as the “Grande Dame of Cemeteries, looking every bit her 155 years.” I wanted to learn all I could about this old, but still-active cemetery. Unable to find information on the cemetery, I turned to the papers, pamphlets, and books written by and about Oak Hill’s designer, H.W.S. Cleveland. I was curious how it came to be that he was commissioned to
design this particular cemetery in eastern Iowa; he was from the East Coast, born and raised in
Massachusetts. What was his connection to the Midwest, to Iowa, to Oak Hill Cemetery?

The initial research turned up only bits and pieces of history, but it wasn’t long before I
realized that this exploration of Oak Hill Cemetery could be the subject of my thesis that was
both personally satisfying and academically productive. My first impression of Oak Hill
Cemetery told me to pay attention to this cemetery landscape; it had a story to tell. In the
process of weaving together these pieces of history, I have discovered a treasured story to share
about H.W.S. Cleveland’s landscape for Oak Hill Cemetery.
Introduction

Oak Hill Cemetery in Cedar Rapids, Iowa is one of Horace William Shaler Cleveland’s early Midwestern landscapes and provides the opportunity for an interesting case study that highlights how Cleveland communicated his design ideas through landscape. The key piece in the process of the design analysis of Oak Hill Cemetery, indeed to the study of all his design work, is Cleveland’s body of written work. Therefore, we must turn to his writings for insight into his ideas and beliefs about the landscape.

Over the years, there have been a handful of scholars who have written about Cleveland, but generally, his design work has not been well explicated. There are several reasons for this lack of scholarly analysis of his design work. First, very few original designs of H.W.S. Cleveland exist today. The ones that do remain have been altered over the years. Therefore, it is important to study Cleveland’s remaining landscapes so that we can better understand his design aesthetic and the principles that guided his work. Second, landscape architectural history, within the larger discipline of architectural history, is a young field and to date has primarily focused on the development of the profession—and its designers—on the East Coast (Tishler, 2000, p. 1). As a result, the landscape architects such as Cleveland, who practiced in the frontier region of the Midwest, have largely been overlooked. Third, there are few archival resources available for much of Cleveland’s work. His office was small; he maintained loose partnerships with his colleagues and an occasional partnership with his son Ralph. When Cleveland’s health failed, there was no one to carry on his practice and the “subsequent destruction of his office records further obliterated his impact” (Tishler, 2000, p. 36). And fourth, even though he was a prolific writer, Cleveland emphasized a general design
philosophy in his written work and rarely stated in writing the specific design principles that guided his work.

Clearly, Cleveland’s work deserves closer scrutiny. Oak Hill Cemetery is one of Cleveland’s relatively intact Midwestern-designed landscapes and the study of its design adds to the larger body of knowledge about Cleveland and his place in landscape architectural history.

In this thesis, I examine the designed landscape of Oak Hill Cemetery within the framework of Cleveland’s written and physical design work. In the first chapter, I provide a contextual account of his life as he becomes a landscape architect. In the second chapter, I explore Cleveland’s design aesthetic and those influences that shaped his fundamental beliefs and subsequently, his design work. In the third chapter, I discuss the 19th century rural cemetery movement, which provides a foundation for Cleveland’s design practice. With the fourth chapter, I introduce Oak Hill Cemetery and tell the story of the landscape and its design. In the fifth chapter, I develop a set of design principles that are my interpretation of Cleveland’s approach in his design work. These principles are explicated for the purpose of a design analysis. And finally, in the sixth chapter, I analyze Cleveland’s design for the Oak Hill landscape as a physical expression of his design aesthetic. Based on the set of principles that I introduced in Chapter Five, this analysis shapes our understanding of how Cleveland applied his design ideas to the landscape of Oak Hill Cemetery.
Chapter 1. Biography of Horace William Shaler Cleveland (1814–1900)

H.W.S. Cleveland was born and raised in Massachusetts during the early 19th century, when the United States nation was discovering its “truly American” aesthetic (Nadenicek, 1997, p. 65). The young Cleveland was an avid reader whose aesthetic development was greatly influenced by the literary works of his day, particularly those of the transcendentalists who believed that nature provided a connection to the higher truth (Nadenicek, 1993, pp. 7-9).

Early on, the writing of Washington Irving (1783–1859) contributed to Cleveland’s boyhood understanding of the affective qualities of the landscape. As Cleveland became a young man, the works of Henry Wadsworth Longfellow (1807–1882) informed Cleveland’s thinking about social responsibility and moral improvement in the individual that would, in turn, elevate the standards of society and advance civilization. The essays of Ralph Waldo Emerson (1803–1882) promoted the ideals of American Transcendentalism and helped shape Cleveland’s ideas about art inspired by nature (Nadenicek, 1993, p. 9). Emerson also promoted the idea of a new profession—landscape gardening—that would lead society in its settlement across the landscape of the western frontier. Consequently, Emerson encouraged the study of engineering, scientific agriculture, geology, forestry, and architecture (Neckar, 1995, p. 74). Emerson’s philosophy, probably more than any of the others, informed Cleveland’s fundamental beliefs in the communicative and restorative powers of nature and the landscape.
Over a lifetime of writing, lecturing, and design work, H.W.S. Cleveland embraced these Emersonian ideals for his design inspiration (Nadenicek, 1993, p. 9).

In 1835, armed with a solid education grounded in early 19th century literature that encouraged the study of nature and the landscape, Cleveland set off for the frontier region of Illinois where he “explored [the] wild lands in the employ of others” (Cleveland, 1872, n.p.). He returned for a second time in 1837 to work on a survey crew. These new experiences on the Midwestern prairie made a lasting impression on the young man from the East Coast. They also offered him “the most favorable opportunities for becoming familiar with the country and the people” and served him well in the years ahead (Cleveland, 1872, n.p.).

Upon completion of the survey work, Cleveland returned to the East and pursued a life guided by his ideals of social responsibility and the advancement of civilization. He purchased a small New Jersey farm in 1841, where he engaged in scientific farming that combined the practical aspect of modern farming techniques with an aesthetic appreciation of the landscape. His experiments in fruit production led him into the membership of the state horticultural society and provided him with an opportunity to publish essays in Andrew Jackson Downing’s journal The Horticulturist. Cleveland’s articles about the rural pursuits were his first attempt to fulfill what he perceived as his responsibility to society; his writing communicated ideas that “enlightened [the] average farmer about sound agricultural practice as well as aesthetic taste” (Nadenicek, 1997, p. 63).

By the 1850s, all of Cleveland’s life experiences—the literary influences, the engineering skills acquired from surveying, the scientific farming practices, his horticultural society engagements, and his writing—appear to have coalesced and, subsequently, led him to pursue a
career in landscape architecture. The profession offered Cleveland the opportunity to use his knowledge, skills, passion, and art “to interpret and render legible to the popular mind the lessons [that nature] convey[ed]” (Cleveland and Copeland, 1856, p. 3). Following Emerson’s ideal of artist as “lightning rod” to connect with the higher truth, Cleveland accepted the responsibility of this leadership role (Nadenicek, 1993, p. 9).

In 1854, Cleveland entered the practice of landscape and ornamental gardening with a like-minded scientific farmer Robert Morris Copeland (1830–1874) (Figure 2). One of their first commissions in 1855 was for the design of Sleepy Hollow Cemetery in Concord, Massachusetts. Ralph Waldo Emerson served on the Concord Cemetery Committee that hired the partners. Emerson, in his consecration address for the new cemetery, praised Cleveland and Copeland’s design and proclaimed it as the “physical expression of [Emerson’s] aesthetic theories” (Nadenicek, 1997, p. 72).

Following the successful design of Sleepy Hollow Cemetery, the new practice flourished with design work that encompassed plans for cemeteries, public squares, pleasure grounds, farms and gardens (Hubbard, 1930, p. 94; Tishler, 2000, p. 27). However, with the advent of the Civil War, the partners dissolved their practice. Copeland joined the Union army; Cleveland, too old to serve, became involved in the formation of rifle clubs that trained young men in the art of marksmanship (Neckar, 1995, p. 77).
Figure 2. Announcement for the professional practice of H.W.S. Cleveland and Robert Morris Copeland, circa 1855. Source: Hubbard, 1930, p. 95.
After the war, Cleveland worked at a variety of jobs in the East, but none proved long lasting. In 1868, referred by a mutual friend, Cleveland was hired by the firm of Olmsted and Vaux as planting supervisor of Prospect Park in Brooklyn, N.Y. (Tishler, 2000, p. 27). The struggling landscape gardener welcomed the horticultural work, but more importantly, Cleveland’s employment with the firm provided him the opportunity to work alongside Olmsted. As a result, they formed a lifelong friendship (Haglund, 1976, p. 67; Roper, 1973, pp. 333-335).

In early 1869, Cleveland moved to Chicago. Some biographers propose that as a continuation of his work with the Olmsted and Vaux firm, Cleveland traveled west acting as their “consulting field employee” (Neckar, 1995, p. 77). Other scholars believe his motivation to move west was the result of a lack of steady work in New England. There appeared to be the promise of commissions in the Midwest based on his connections to East Coast land speculators and railroad entrepreneurs (Tishler, 2000, p.28). Still others suggest that Cleveland was motivated by his ideals and the belief that “his calling was in the West, the land in transition” (Nadenicek, 1993, p. 11) (Volkman, 2005, pp. 46-47).

Most likely compelled by a combination of reasons, in March 1869 Cleveland stepped off the train from the East Coast to establish his new office at No. 16 Shepard Building in Chicago (Vernon, email, 2.13.2011; Tishler, 2000, p. 25). With the turn of a key, Cleveland not only opened the door to one of the first landscape architecture practices on the western frontier, but he also crossed the threshold into an opportunity to define the landscape of the emerging Midwest (Neckar, 1995, p. 78).
According to landscape architectural historian Nancy Volkman, Cleveland was arguably the “most admirably suited [landscape architect] to practice” in the new frontier (Volkman, 2005, p. 91). Cleveland arrived in Chicago with an organic approach to design—one that drew inspiration from the natural features of a site (Nadenicek, 1997, pp. 78-79). From his childhood education, he developed observational skills by studying the landscape with sketching and map-making. During his experience as a surveyor in Illinois, he became familiar with the prairie landscape. His life as a scientific farmer provided him with a solid horticultural and agricultural knowledge base. Cleveland’s successful Boston practice allowed him the opportunities to experiment with his ideas about design. He arrived in Chicago confidently armed with the skills, the vision, and the conviction to practice the art and science of landscape architecture on the frontier prairie landscape of the United States.

Indeed, Cleveland was soon confronted with the difficulties inherent in re-locating his practice to the Midwest. His personal correspondence, written well over a year after his arrival in Chicago, revealed his frustrations…but also his determination.

“The trial of my life here is the necessity of flaunting my own merits in the eyes of the world as a means of getting business. I could not do it at the East, but I came here with the determination to blow my own trumpet loud enough to be heard and I have been doing it with all my might, but am all the while trampling upon my own feelings in doing it” (Cleveland in personal correspondence to French, dated 8.13.1870).

Despite these frustrations, Cleveland used several approaches to market his new practice. Initially, he posted classified ads in regional publications, as shown by Figure 3, where he listed his skills related to the design work related to various landscape types. He also linked his name to the better-known designers of New York’s Central Park.
Increasingly, Cleveland utilized his writing skills to compose elaborate handbills for distribution. A more formal announcement, shown in Figure 4, publicized the establishment of his Midwestern practice. The projects Cleveland included in this flier were commissioned works, mostly cemeteries, from his East Coast practice. He alluded to several early Midwestern projects through an impressive list of regional references. The names included several new clients—Lathrop, Fletcher, Ranney, and Weare—associated with documented projects initiated circa 1870.
Another lengthier handbill published a few years later revealed an effort to market the expansion of his professional services to include the planning and design for larger landscapes. In particular, he listed land development projects he was commissioned to lay out, such as Brookside and Oak Hill Suburbs in Indianapolis, Indiana (1500 acres; 1870-72); St. Anthony Park Addition, St. Paul, Minnesota (1200 acres; 1873); and the State House Grounds of Madison, Wisconsin (1872) (Cleveland, 1873b, n.p.).

H.W.S. Cleveland also published several essays as promotional pieces for marketing his practice. In his first pamphlet written in 1869, “Public Grounds of Chicago: How to Give Them Character and Expression,” Cleveland subtly introduced the idea of hiring the services of a trained professional for the design of a park system. Further into the piece, he began to sell his services by offering specific design ideas for the Chicago Park and Boulevard system (Cleveland, 1869c, p. 10, pp. 12-17).

As the rural cemetery movement crossed the prairies of the western frontier, Cleveland tied his marketing efforts to this cultural trend in the planning and design of these burial landscapes. In October 1869, as a follow-up to the “Public Grounds” piece, Cleveland composed a second essay focusing on his design work with rural cemeteries. “A Few Hints on the Arrangement of Cemeteries” was a timely article used to promote his design aesthetic as a fit for rural cemeteries located in natural settings. For example, an offer was couched in the statement that the “cemetery ought, and may easily be made an object of attractive interest in every town” (Cleveland, 1869a, p. 187). He continued with a warning that alluded to the design assistance of a professional.
“With so many beautiful examples as are now to be found throughout the land, it cannot be other than a bad omen of the character of any place to find that no attention has been paid to [the cemetery’s] tasteful arrangement and decoration” (Cleveland, 1869a, p. 187).

Just as Cleveland wielded the pen to promote his design practice, he also used the lectern and soon gained recognition as an effective speaker, garnering many speaking engagements. In February 1872, Cleveland delivered his address “Landscape Gardening as Applied to the Wants of the West,” first in Minneapolis and then in St. Paul (Haglund, 1976, p. 69). Within the month, he travelled to Indianapolis where he had been retained for two years in the development of the Brookside Suburb. In a letter to his partner W.M.R. French, he wrote, “I am rather startled at the idea of lecturing at Indianapolis, but will not shrink” (Cleveland, personal correspondence to French, dated 3.21.1872). Cleveland delivered another lecture, “Our Streets: How They are to Be Beautified By Tree-Planting” to the Chicago Literary Club and then later to the Sunday-Lecture Association of Chicago. A local newspaper, in turn, reprinted the text of his address and provided Cleveland with an ever-expanding audience to whom he could market his services by promoting his vision for the landscape of the Midwest (Cleveland, 1874, n.p.).

Initially, Cleveland’s practice was a one-man shop, but in 1870 as his workload increased, he formed loose partnerships with two successful practitioners (Figure 5) (Cleveland and French, 1871, p. 2). These associations further expanded his professional range (Tishler, 2000, p. 31). The first affiliation was with Samuel Sewall Greeley (1824–1916), a former Bostonian who was an established land surveyor. Cleveland’s new office in the Shepard Building adjoined Greeley’s. The second association was with William Merchant Richardson
French (1843–1914), a civil engineer who had relocated from New England in 1867 (Cleveland, 1874–1879). Through these partnerships—with Greeley conducting the survey work and French engineering the drainage and roads—Cleveland was able to devote his time to his design work, writing, traveling to job sites, and seeking new projects throughout the Midwest.

Figure 5. Letterheads used in the practice of H.W.S. Cleveland with his two partners. Source: Greeley (top) Harvard University, Frances Loeb Library, Graduate School of Design. French (bottom) from The University of Chicago, John Crerar Library.

1 In 1882, W.M.R. French, the brother of sculptor Daniel Chester French, served as the first director of the Art Institute of Chicago (AIC). In 1893, Cleveland wrote to Mrs. Von Tauppeler mentioning that he was delivering his oldest granddaughter to AIC for her first year of study with W.R.M. French. Source: “H.W.S. Cleveland letters,” personal correspondence to Von Tauppeler, 11.11.1893. Northwest Architectural Archives, Manuscript Division, Elmer L. Andersen Library, University of Minnesota, Minneapolis, MN.
As his reputation grew throughout the early 70s, Cleveland continued writing to promote his ideas and market his practice. In 1871, he and his partner French issued a pamphlet featuring two essays—a first attempt to promote the expansion of the scale and the scope of the practice (Figure 6). Cleveland’s “A Few Hints on Landscape Gardening in the West” was the lengthier of the two essays and offered something more than an overview of his work to explain in more detail how his design principles applied to a broader range of landscapes, such as towns and subdivisions, private estates and cemeteries.

Cleveland also spelled out the particulars of the design process and touched on the economics of value and costs associated with hiring a professional. This essay reflected a subtle shift in the focus of his work, one that emphasized planning on a larger scale as he began to understand the potential for the landscape architect to plan and design for the future (Nadenicek and Neckar, 2002, p. xi). Cleveland also used this publication to offer testimonials from prominent businessmen—some who had been listed on his earlier flier. W.M.R. French’s essay, “The Relation of Engineering to Landscape Gardening” offered insight into the details of engineering skills required in the design process and further strengthened Cleveland’s
argument for the balance between the science of engineering and the art of landscape gardening (Hubbard, 1930, p. 99).

Despite these efforts to promote his profession, Cleveland expressed frustration over his inability to use his landscape practice to guide the settlement of the Midwest. During the 1840s and 1850s, the publication of Cleveland’s articles and essays in notable periodicals such as the Christian Examiner and the Atlantic had given him a credible voice in New England, which was reflected in his growing practice on the East Coast. However, with his move to Chicago, Cleveland continually struggled with the acceptance of his ideas in shaping the frontier. Even as late as 1888, Cleveland wrote of his continual annoyance with the Midwesterner’s lack of understanding of his profession. “It is true enough that there is no appreciation of landscape gardening in Chicago—or in the West—and for that matter most of which passes for rural taste anywhere in the country is twaddle” (Quoted in Favretti, 2007, p. 125).

However frustrated Cleveland might have become, in a letter written in 1872 to French, Cleveland revealed his resolve to make his voice heard in the Midwest. He had set his sights on writing a book that would define the expanded role of landscape architecture in this changing nation, and described the project to French with these passionate words: “Am writing for dear life and am more and more confident of achieving a success. Don’t want to lecture any more, but rather put the whole force of the charge into the book....I feel as if the work I am engaged [in is] of sufficient importance to warrant my postponing other work for it” (Cleveland to French in personal correspondence, 3.25.1872).
Published in 1873, Cleveland’s book *Landscape Architecture as Applied to the Wants of the West* defined the essential role of the profession of landscape architecture. “By whatever name it may be called, the subdividing and arrangement of land for the occupation of civilized men, is an art demanding the exercise of ingenuity, judgment and taste, and one which nearly concerns the ...welfare and happiness of all future occupants” (Cleveland, 1873a, p. v.). Many noted landscape architectural historians agree that Cleveland’s book was the “seminal work on the developing profession of landscape architecture” (Birnbaum and Karson, 2000, p. 64; Nadenicek and Neckar, 2002, p. xiv; Tishler and Luckhardt, 1985, p. 282).

*Landscape Architecture as Applied to the Wants of the West* was written at a “watershed moment” in the history of the nation as the frontier was expanding at a rapid pace (Nadenicek and Neckar, 2002, p. xi). This book reveals an ever-sharper focus of his design ideals. Before writing *Wants of the West*, Cleveland initially struggled with finding inspiration in the flat and monotonous Midwestern prairie landscape as revealed in his early essay “Public Grounds....” However, he found solutions in his design strategies that suggested a continued reliance on his fundamental belief in his design aesthetic of planning—no matter the scope or scale—and an organic approach to design that embraced the natural character of the land (Nadenicek and Neckar, 2002, p. liv). As Cleveland’s Midwestern practice grew with increasingly complex projects over a wider geographic area, he continued to develop his design aesthetic through his writings and his design work.

Even though Cleveland had expressed a desire to concentrate his efforts on writing his book, one lecture delivered in Minneapolis in 1872 did, in fact, set the stage for the next phase in his life. In 1886, when Cleveland turned 72, he made the decision to close his office in
Chicago and set up practice in Minneapolis. His move to the Midwest in 1869 had been a turning point in his career. However, his next move to Minneapolis offered Cleveland the recognition that was long overdue. This final chapter of his career lasted barely ten years, but his planning of parks and boulevard systems in Minneapolis, as well as Omaha, NE and Quincy, IL, allowed him the opportunity to finally carry out his visionary planning for the larger Midwestern landscape (Nadenicek and Neckar, 2002, p. xxxix; Parker, 1917, p. 27).

In 1898, HWS Cleveland returned to Hinsdale, IL to live with his son Ralph. Cleveland died two years later on December 5, 1900. His body was returned to Minneapolis, where it was interred under the majestic oaks in Lakewood Cemetery.

Figure 7. Grave marker for H.W.S. Cleveland in the family plot at Lakewood Cemetery, Minneapolis, MN. Source: D. L. Cooper, 2010.
Chapter 2. The Design Aesthetic of H.W.S. Cleveland

The young Horace Cleveland immersed himself in the world of 19th century American literature, where he discovered the power of the landscape. The works of Irving, Longfellow, and Emerson helped to shape Cleveland’s design aesthetic. “The earliest appreciative experience that I can recall of a keen sense of literary enjoyment was...as a schoolboy [when] I made my first acquaintance with Washington Irving’s Sketch Book of Geoffrey Crayon (and its “Legend of Sleepy Hollow”) as well as Tales of a Traveller” (Cleveland, 1888a, pp. 44-45).

These books, along with Henry Wadsworth Longfellow’s recently published Hyperion, opened Cleveland’s eyes to the affective qualities of the landscape and the role that nature could play in the moral development of the individual. In particular, Cleveland’s design aesthetic emerged from the aesthetic principles Ralph Waldo Emerson espoused through his Transcendentalist philosophy. Emerson’s writings promoted three aesthetic ideals of truth and beauty. First, art should be derived from nature and discovered through direct observation of the natural world. Second, art should reveal an integrity that eschewed artificial embellishment; there should only be a purity of form, or “essential rightness” (Neckar, 1995, p. 70). Third, the role of the artist was to “present the landscape to the people for purposes of communication” of nature’s lessons (Nadenicek, 1993, p. 9) (Nadenicek, 1997, pp. 67-70).

In keeping with his belief in Emerson’s ideals, Cleveland fulfilled his role as artist in two ways. First, his chosen profession of landscape architecture provided him the opportunity to communicate his design aesthetic as a physical expression on the landscape. Second, he used writing to promote “through the public press, and otherwise, as opportunity offered,” the principles of the art of landscape architecture (Cleveland, 1873a, pp. 16-17).
Cleveland’s most significant piece of writing was his book *Landscape Architecture as Applied to the Wants of the West* (LAAWW), published in 1873. This manifesto ultimately defined Cleveland’s ideas about both the scope and scale of landscape architecture and laid out the essential doctrine of his art (Cleveland, 1873a, p. 17). To that end, Cleveland offered two precepts as fundamental to his philosophy of landscape architecture. The first concept entailed planning (Cleveland, 1873a, p. 16). This in turn led to the second concept, the organic approach to design (Nadenicek, 1997, pp. 67-78).

The foundation of Cleveland’s design aesthetic was based on the preliminary work of planning. He believed it was “justly the province” of the landscape architect. More importantly, planning was the “essentially important part of [the professional’s] art which [gave] character and expression to the whole” (Cleveland, 1873a, p. 16). Cleveland felt planning should address several important considerations.

On the larger scale of town and city planning, Cleveland challenged civic leaders that “the work is not for to-day or for this generation, but for centuries—in fact, for all future time while the city continues to exist” (Cleveland and Copeland, 1856, p. 1). Cleveland encouraged decision-makers to plan for the eventual growth of their city through the purchase of outlying parcels of land identified as having natural features of beauty (Cleveland, 1888b, pp. 11-12). Forethought in planning allowed for the purchase of land when it was affordable and before development destroyed the natural character of the landscape (Cleveland and Copeland, 1856, p. 1). Connections of urban areas to these outlying public spaces established a framework that facilitated the growth of the city and allowed for any number of uses for this land. In
particular, the city would hold this land until needed for such things as parks, cemeteries, or residential subdivisions.

On the smaller scale of planning, Cleveland stressed to the private developer the value of hiring a landscape architect for the arrangement of their land. The “discipline of study and experience” of the professional would yield a satisfactory plan that addressed both function and aesthetics (Cleveland, 1873a, p. 19). These considerations increased the value of land that, in turn, more than paid for the services of the landscape architect. Forethought in planning also encouraged a unity of design. Thoughtful and deliberate planning provided “an expression of grace and beauty to the whole by the harmonious blending of its parts” (Cleveland, 1873a, p. 19). If the work was to be completed in phases, due to financial or other considerations, an overall plan would ensure consistency in the design over the years.

The second concept fundamental to Cleveland’s design aesthetic was an approach to design seeking inspiration from nature and one modeling natural form (Nadenicek, 1997, p. 67). Based on Emerson’s idea that nature inspired all art, Cleveland wrote that it was the designer’s responsibility to study the landscape for inspiration and then “interpret and render legible to the popular mind [those] lessons” of nature (Cleveland, 1856, p. 3). Cleveland believed that an organically-inspired approach to design enhanced and preserved the natural features of the site, for it was there that the beauty and character of the land was found. Artificial ornamentation only distracted from the natural expression of the landscape. Therefore, a light hand in the arrangement of the land was the artist’s greatest contribution.

These two concepts of planning and organic design formed the core of Cleveland’s design aesthetic. From his early years as a young practitioner until the final months writing his
last published work, Cleveland believed in the restorative qualities of the landscape and the power of nature to transform the individual. Indeed, it was Cleveland’s trust in the natural character of the American landscape that ultimately guided and inspired his design work.
Chapter 3. The Rural Cemetery and H.W.S. Cleveland

The 19th C. Rural Cemetery Movement

In the early 1800s, horticultural societies invited scientific farmers—those engaged in the rural pursuits that blended artistic design with agricultural practices—to join their memberships. Through the influences of the upper-class farmers, the issue of aesthetics became an important item on the agendas of the plant societies. In 1831, the Massachusetts Horticultural Society embraced the idea of aesthetic design in the landscape with the formation of the committee that addressed the deplorable conditions of Boston’s stark and overcrowded churchyard burial grounds. In an effort to design a more tasteful burial landscape, a group of civic leaders founded Mount Auburn Cemetery, America’s model “rural” cemetery (Nadenicek, 1993, p. 8). Members of horticultural societies in Philadelphia, Baltimore, and New York followed the lead of their cohorts in Massachusetts and soon established their own rural cemeteries. Consequently, they set in motion a cultural movement that swept the nation throughout the 19th century (Potter and Boland, 1992, pp. 4-6).

The rural cemetery was so named because of the rural location of its expansive, garden-like landscape that contrasted with the urban location of the bleak and crowded burial ground (Sloane, 1991, p. 88). The ambiance of the cemetery’s natural setting served to relieve the grief of the bereaved, but the site also actively engaged the visitor in an aesthetic experience of enlightenment through a connection to nature and, therefore, a higher truth (Sloane, 1991, pp. 75-76). The built elements of the rural cemetery—the memorials, monuments, and statuary—offered lessons to the living of the moral character of those who passed before. The artwork, arboretums, and experimental gardens made these designed landscapes destination
sites that drew sightseers from far and wide (Historic American Buildings Survey-HABS, 1999, p. 53).

Typically, citizens associated with founding rural cemeteries set up a private company with oversight by a board of directors. The board would hire a landscape designer who selected a site beyond the city limits with both picturesque features and ample space to accommodate the future needs of a growing community. The designer’s landscape plan enhanced the site’s natural beauty with plantings that were selected for a melancholy effect; a “fluid, curvilinear network of carriage roads and paths” laid upon a varied topography that offered a sequence of views (with some directed back toward the city); and water features that added beauty while facilitating drainage to increase the number of burial plots (Massachusetts Department of Conservation and Recreation, 2009, p. 8). The design of most rural cemeteries also included a gatehouse that fronted the property and ornate fencing that enclosed the grounds. Both of these features suggested permanence and security (Sloane, 1991, p. 88).

The two premiere rural cemeteries of the 19th century were Mount Auburn Cemetery (1831) located outside of Boston and Laurel Hill (1836) outside of Philadelphia. Each of these landscapes displayed the characteristic features of the new style of burial grounds. For example, the site chosen for Mount Auburn Cemetery was a 72-acre farm located four miles west of Boston. The natural topography suggested a series of delineated spaces; defined the circulation system of curvilinear drives and paths; and contributed to an extensive network of ponds and wetlands. The country setting, with its mature forest of native oak, beech, cedar and pine shaped the cemetery’s unique rural character and offered picturesque scenery with views within and beyond the property (Heywood, 2001, p. 4; Linden-Ward, 1989, p. 178). The
landscape of Mount Auburn also contained built elements such as mausoleums, monuments, and sculptures that lent it a unique character. The cultural icons displayed in these built elements encouraged the visitor to contemplate his or her mortality in an “uplifting spirit of melancholy.” Overall, the embellishments on monumentation (Figure 8) reflected general 19th century attitudes toward death and the grieving process (HABS, 1999, p. 53).

Figure 8. Embellishments found on monumentation in Sleepy Hollow Cemetery, Concord, MA. These are similar to those seen in Mount Auburn. The oak leaf and acorn (A) symbolized strength, endurance, and eternity. The broken rose shrub (B) symbolized the life cut short. Source: H. Hohmann, circa 1992.
The site chosen for Laurel Hill Cemetery, the second major rural cemetery in the U.S., was a private estate located three-and-one-half miles north of downtown Philadelphia (HABS, 1999, p. 4). The estate’s natural setting offered the opportunity to create a quiet place of contemplation (Figure 9). With a dramatic rise of 120 feet above the Schuylkill River, the property’s 74 acres provided panoramic views throughout, as well as ample space for future burials (HABS, 1999, p. 2). Romantic landscaping added “fine evergreens, ornamental shrubs and fruit trees” that further enhanced the natural features of the site—a river overlook, forested slopes, and mounds of glacial rubble that dotted the landscape (HABS, 1999, p. 13). The main entrance, tastefully adorned with a Roman Doric gatehouse, iron gates, and sandstone piers welcomed visitors who had arrived to “experience the artfully controlled nature” and to view the monumentation that mixed “piety and patriotism [with] education and entertainment” (HABS, 1999, p. 1).
The Cemetery Design Practice of HWS Cleveland

Given the impact of the rural cemetery movement on the 19th century American landscape during his years of practice, it is not surprising that cemetery design work became a mainstay of Cleveland’s career (Nadenicek and Neckar, 2002, p. xlviii). His pursuit of cemetery projects is evident in the promotional materials he published, which consistently listed cemeteries as a specialty of his practice. For example, the 1854 professional announcement of his new practice with Copeland offered to “furnish plans for the laying out and improvement of Cemeteries...” (Figure 2) (Hubbard, 1930, p. 95). When he moved to Chicago in 1869, Cleveland published a handbill listing earlier commissions, specifically, his eight East Coast rural cemeteries (Figure 4). Even as late as 1881, when his work focused on the planning of larger-scale landscapes such as the Twin Cities park system, he published A Few Words on the Arrangement of Rural Cemeteries. This 12-page pamphlet, most certainly circulated as promotional material for his cemetery design services, further promoted this profitable segment of his practice.

Cleveland’s pursuit of cemetery design work as a significant share of his practice is also evident in the number of commissions he received for these designed landscapes. He is credited with twenty-two (22) known cemetery designs (Table A2) (Luckhardt, 1983, “Chronology”; The Cultural Landscape Foundation, 2010, “Rural Cemeteries of H.W.S. Cleveland). In fact, many of Cleveland’s earliest projects were cemeteries, and these landscapes proved to be a testing ground where he could experiment with techniques and landscape effects. His first cemetery design was for Sleepy Hollow Cemetery (1855) in Concord, Massachusetts. His plan for the site addressed the location of the grounds as part of a larger
system of open spaces; the cemetery was situated to provide a direct route that connected the town to the outlying natural areas beyond the property (Figure 10). The design also embraced the natural features of the site. The cemetery was placed within a bowl of a natural amphitheater with the walks and drives carefully laid out to reveal the topography of the site (Figure 11). The natural quality of the design was further revealed in the native vegetation left in place for the picturesque effect.

The success of the design was evident in the 1855 consecration address for the new cemetery. Ralph Waldo Emerson praised the aesthetics of the design inspired by the “lay and look of the land” and one that “has shown that there is no ornament, no architecture alone, so sumptuous as well disposed woods and waters, where art has been employed...[to] bring out the natural advantages” (Figure 11) (R.W. Emerson, 1855, Consecration address).
Following the success of Sleepy Hollow Cemetery, Cleveland and his newly-found partner R.M. Copeland subsequently furnished designs for a succession of rural cemeteries (Tishler, 2000, p. 27; Vernon, 2011, p. 72) (Table 1). One design was for Oak Grove Cemetery in Gloucester, MA, as seen in Figure 12. This 1855 plan is one of the few extant drawings of a Cleveland-designed cemetery.
Figure 12. 1855 plan of Oak Grove Cemetery, Gloucester, MA. Source: Potter and Boland, 1992, p. 21.

Figure 13. The 1886 map of Gloucester, MA shows the location of Oak Grove Cemetery beyond the town limits (callout from Google Earth 2010). ✯ marks the general location of the Old Bridge Street Burying Grounds. Source: USGS Maps, Historic topographic maps, http://docs.unh.edu/nhtopos/Gloucester.htm (computer-enhanced image by author).
Oak Grove Cemetery was founded in 1854 in response to overcrowding in the Old Bridge Street Burying Ground in Gloucester (Massachusetts Department of Conservation and Recreation, p. 7). Figure 13 clearly shows the outlying location of the new cemetery, which was situated adjacent to a public thoroughfare that provided access from town. It is not clear if Cleveland and his partner were involved in the search for the chosen site. The cemetery was situated on gently rolling hills, above the low coastal plain, at an elevation just high enough to provide views back to the town and out over the bay. Cleveland and Copeland consequently laid out curvilinear drives that followed the topography and wound through the native trees that dotted the site. They also shaped the burials sections, and left boulders, relics from another age, in place to retain the site’s natural character. The importance of the boulder fields in the aesthetic character of the design is apparent in their demarcation in Sections 4, 5, and 6 of the 1855 plan. A gatehouse and section of ornate fencing were drawn on the document to delineate the placement of the formal entrance; together these features suggested permanence and security of the cemetery.

With the widespread impact of the rural cemetery movement on the 19th century American landscape, Cleveland recognized early on that cemetery design work would benefit his chosen career in landscape architecture. Indeed, these cemetery projects formed a substantial share of his practice over the years and contributed to Cleveland’s professional success as a landscape architect.
Chapter 4. History of Oak Hill Cemetery

Early History

August 2d, 1841...“left prairies and entered timber...land prairie part rolling and rich—timberd part 2d rate. White oak, Black oak and Hickory. Set qtr sect post at white oak and elm” (Government Land Office field survey notes, 1841, p. 106).

This entry found in the Government Land Office (GLO) field notes is the earliest recorded description of Oak Hill Cemetery. A long, sinuous line, drawn on the survey map submitted with the notes, graphically describes the area’s transition from prairie to wooded canopy (Figure 14). The survey map also reveals a large meander of the Red Cedar River that loops across the southern edge of the section.
In 1841, while the GLO conducted its survey, the town of Cedar Rapids was platted and the Village Cemetery was laid out (Andreas, 1875, p. 355; Brewer & Wick, 1911, p. 358). By the early 1850s, the town council realized that the cemetery was situated on land in the heart of the business district that was a prime location for development. As a result, city leaders began to look for a place to relocate the cemetery (Brewer & Wick, 1911, p. 358).

The site chosen for the new cemetery (Figure 15) was a parcel of land located outside the city limits of Cedar Rapids, Iowa and situated on the eastern edge of the Gabriel Carpenter farm. The site’s location clearly presented several advantages. Mount Vernon Road, a major east-west thoroughfare through Cedar Rapids, ran along the north edge of the property and provided access from town to the cemetery. In addition, inexpensive land surrounded the parcel to the east and the south, providing opportunity for future expansion. Last, and
perhaps most important, the upland oak savannah that blanketed the rolling landscape was visible from several vantage points so that every potential resident would see the scenic beauty of the new cemetery as they traveled by on Mount Vernon Road.

Gabriel Carpenter and Freeman Smith agreed to ownership and management of the new burial ground, referred to at this time as Washington Cemetery. They also contracted to lay out the cemetery (Brewer & Wick, 1911, p. 358). Sometime between 1853 and 1857, the name for the cemetery was changed from Washington to Oak Hill Cemetery, and the new ground was ready to receive the remains from the old Village Cemetery (Cedar Rapids Democrat, 10.7.1856).

The rectilinear plan, shown in Figure 16, offered the most convenient and efficient method for the two farmers to stake out. They arranged the plats in rows of ten blocks by six blocks. Each block was fifty-five feet in length and thirty feet in width, and was divided into four lots of equal size, twenty-five feet in length and sixteen feet in width. Between the blocks

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Figure 16. The recorded plat of Oak Hill Cemetery. Source: Linn County Iowa Recorder’s Office, Vol. V., p. 352 (computer-enhanced image by author).

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2 Carpenter and Smith were required to lay out the cemetery and then deed back to the city three acres of land for a potter’s field. Eventually referred to as City Cemetery, the potter’s field was used for the burial of unknown or indigent people and was located directly south of Washington Cemetery. The city of Cedar Rapids still owns and maintains City Cemetery.
was a central north-south drive clearly marked as Washington Avenue. Thirty feet in width, the main avenue extended north “to the public road running from Cedar Rapids to Mount Vernon” (Linn County Iowa Recorder’s Office, Vol. V, p. 350). In contrast, the east-west and outer perimeter drives were narrowed in width to only twenty feet with the alleys between the blocks even narrower, at ten feet.

The Transformation of Oak Hill Cemetery

By the second half of the century, most communities in America were proudly advertising their new rural cemeteries, and Cedar Rapids was preparing to join their ranks (Sloan, 2010, p. 4). The story of Oak Hill Cemetery as a rural cemetery began in 1858 when a well-respected banker named John Weare, Jr. buried his first wife. The recorded plat for Oak Hill Cemetery documents the grid-style plan that Carpenter and Smith originally laid out. However, the plat does not reveal the state of decline that had befallen the burial grounds when Weare laid his wife to rest, nor does it reflect the stigma that was attached to the town because of this eyesore (Cedar Rapids Times, 9.24.1868). “[Oak Hill Cemetery] was without any particular design or method except to provide and care for a resting place for the dead….The need for a more perfect organization, and more systematic and comprehensive plans [became] apparent before long” (OHC minutes, 4.30.1891). Out of his desire to improve the cemetery design, as well as concern with its mismanagement, Weare opened a discussion with his business associates about organizing a privately-owned cemetery company (Brewer & Wick, 1911, p. 71).

Nine years after the death of his wife, John Weare and his business colleagues gathered in the mayor’s office to further explore forming a cemetery company to privately manage Oak
Hill Cemetery. These civic leaders with “heart and capital” wanted to procure adjoining land for expansion, fence the entire property, clear the underbrush, and plant ornamental trees and shrubs to “...make the place pleasant to look at” (Cedar Valley Times, 5.7.1868). Before the next winter, Weare and his associates did, in fact, establish a privately-held cemetery association. The Cedar Rapids Times carried the official notice of incorporation for the Oak Hill Cemetery Company “with a perpetual-charter and capital of $50,000.” The announcement credits the “assiduity and enterprise of John Weare, Esq.” in garnering support for the establishment of the town’s new rural cemetery (Cedar Rapids Times, 9.24.1868; OHC Minutes, 10.1.1868).

The Cedar Rapids Times, in congratulating the founders of the cemetery company, proclaimed that there was no more eligible location or more beautiful spot than that selected for the new Oak Hill Cemetery (Table A1). Assurances were made to the public that additional land would be purchased and “competent engineers would be secured to lay out the grounds after the latest and best improved plans” were drawn up. “No pains [or] expense would be spared to make Oak Hill Cemetery loved.” However, a stern reproach was couched within the lengthy column. For too long there had been a “stigma which [had] so long been attached to Cedar Rapids”; anyone who saw the current burying grounds most assuredly had experienced “feelings of disgust and horror” (Cedar Rapids Times, 9.24.1868). The beautiful and improved Oak Hill would remedy the situation thus making the citizens of Cedar Rapids proud.

Over the next five months, additional land—“not to exceed fifty acres”—was purchased for a larger setting for Oak Hill Cemetery (OHC Minutes, 9.15.1868). Negotiations resulted in the acquisition of 37 acres of new ground east of the existing grid. In addition, the Board
purchased the existing cemetery grounds (the grid), as well as a “portion of land lying [to the north] between the old cemetery and Mount Vernon Road” giving direct access to the thoroughfare (OHC minutes 10.6.1868; 10.19.1869; LCR: Land deeds, Vol. V, p. 350).

By March of 1869, the boundaries for Oak Hill Cemetery had grown beyond the small grid-style burial grounds. The newly-acquired land would soon become the rural cemetery that had been promised the citizens of Cedar Rapids. In developing the grounds, general clean-up of the property was needed. Wood debris would have to be cleared for the installation of fencing around the perimeter of the property. In addition, the board reminded lot owners in the grid portion of the cemetery of their responsibility to remove the weeds and brush and also to attend to the paint or repair of fencing or railings that enclosed their family plots (Cedar Rapids Times, 5.27.1869).

Along with general clean-up of the Oak Hill property, an issue of cemetery access came to light. Over the course of the year, several newspaper articles drew attention to access concerns. In March of 1869, a plea was made to the city fathers asking that they open “a good road” for passage from downtown to the cemetery (Cedar Rapids Times, 3.4.1869). Later, a second column revisited the concern over a general lack of good roads in the growing city. In particular, access to Oak Hill Cemetery was highlighted; the passage to this “sacred spot...[was] a disgrace...of a narrow, miry alley” (Cedar Rapids Times, 7.22.1869). Up until this point, Harrison Street provided an indirect route to the cemetery, as shown in Figure 49. By August, “the agitated question [was] settled”; the city council finally moved on the relocation of the street so it directly aligned with Mount Vernon Road, thereby “giving good thoroughfare to Oak Hill Cemetery” (Cedar Rapids Times, 8.26.1869). The Cedar Rapids Times continued by
recounting that the citizens “...rejoice that we are to have a convenient and respectable thoroughfare to our...Cemetery” (Cedar Rapids Times, 8.26.1869).

Also in August, John Weare was elected chair of the Committee on Grounds, and subsequently was assigned the duty of superintendent (OHC Minutes, 8.1.1869). Shortly thereafter, Weare reported that he had “employed a landscape engineer Mr. H.W. S. Cleveland of Chicago to lay off and plat a portion of [land for] 216 new lots, [with] ample ground reserved...for streets and for ornamental purposes” (OHC minutes, 10.19.1869).

H.W.S. Cleveland’s Chicago practice on Monroe Street had been open for only a short time when John Weare hired him for the redesign of Oak Hill Cemetery. The commission for the cemetery was one of Cleveland’s first Midwestern design projects and was most likely his first Midwestern rural cemetery design (C. Vernon e-mail, 2.13.2011; Tishler, 2000 p. 29). Cleveland’s plan, which would transform Oak Hill Cemetery from the rectilinear grid to a curvilinear landscape, represented the arrival of the rural cemetery movement to Cedar Rapids.

There is no mention in the company minutes, or other archival sources, as to how John Weare came to know of Horace Cleveland and his practice. However, it is documented that both Weare and Cleveland had ties to the new railroads that were expanding throughout the Midwest (Brewer & Wick, 1911, p. 71; Tishler, 2000, p. 38). Early on, Cleveland traveled the new rail lines soliciting work (Jackson, 1972, p. 84; Nadenicek and Neckar, 2002, p. xxxiv). Perhaps the connection was as simple as Cleveland stepping off the train to make a cold call while traveling through the newly-established railroad hub of Cedar Rapids. Then again, Cleveland’s advertisements placed in regional journals might have caught Weare’s notice. Regardless, when Weare hired this pioneer Midwestern landscape architect, Oak Hill
Cemetery was poised to become a source of pride and admiration for the citizens of Cedar Rapids, Iowa.

By late October in 1869, Cleveland’s design of Oak Hill Cemetery was in John Weare’s hands (Cedar Rapids Times, 10.28.1869). According to the Cedar Rapids Times, the plan was a “beautifully-diversified landscape” that improved access to and throughout the grounds. The newspaper also lauded the plan as the work of “one of the best artists in Chicago who [had] taken great pains and exhibited much skill” (Cedar Rapids Times, 10.28.1869). From a logical standpoint, the plan required the Committee on Grounds to process and to record the new grave sites, which were numbered as new blocks from “61 upward,” as continuation of the 60 blocks of the existing grid. The new blocks were to be priced by the committee and offered for sale through public notice (OHC Minutes, 10.19.1869).

In early February, John Weare explained in detail what he thought was necessary “to carry out the improvements to the grounds as designed by Mr. Cleveland.” The Board voted to direct forty (40) percent of lot sales “to improve the grounds and to establish a greenhouse and ornamental nursery” (OHC minutes, 2.9.1870). This idea of a greenhouse and nursery was most likely based on a recommendation from Cleveland who would have been familiar with this practice from his involvement with the horticultural societies that helped found many of the rural cemeteries in the East. As a practical means to keep down costs, on-site nurseries were used to grow and supply the trees, shrubs, and ornamental plants for use throughout the

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3 There are no extant plans for Oak Hill Cemetery; Cleveland’s 1869 plan was most likely destroyed in the 1871 Chicago fire. Furthermore, the Linn County Recorder’s office in Cedar Rapids, IA has no record of any plat recorded for either of Cleveland’s designs in 1869 or 1880. The only two graphic images are the 1864 plat of the grid portion of Oak Hill and a plat of the cemetery, circa 1907, that was included in the 50th Anniversary Map of the City of Cedar Rapids, 1907.
cemetery grounds (Spring Grove Cemetery, 2011). The facilities were also sometimes used to grow ornamental plant material offered for sale to visitors with the proceeds used to support the day-to-day operations of the cemetery (Linden-Ward, 1989, p. 197). Now that Oak Hill Cemetery had expanded its footprint, there would be room to build such a facility on the new grounds. The idea of an additional source of income for the new company as well as reduced costs for plant material probably piqued the Board’s interest. 4

By March of 1870, bids had been solicited “through correspondence” for the grading of Oak Hill’s roads and burial sections, but Weare felt the returned bids were too high and suggested that the company “hire a suitable gardener” to carry out Cleveland’s plan, improve the lots and walks, and start the nursery for ornamental trees and plants. Weare wrote a letter to Cleveland requesting assistance in finding “a man to take charge of the cemetery grounds,” and although there is no record of Cleveland’s response, in May 1870 the Board voted to “employ a competent person to take charge of the grounds at a salary of $40 per month including house rent” (OHC Minutes, 5.2.1870).

It appears that the man eventually hired for the position was H.A. Shipp, who by July of 1870 is referred to in a newspaper announcement as “Superintendent of the grounds” (Cedar Rapids Times, 7.14.1870). It is possible that Shipp was hired on the recommendation from Cleveland; Cleveland wrote in several of his essays about the importance of hiring an 4

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4 Board President Judge George Greene was the owner of the Mound Nursery, one of two nurseries established in 1856 and still in operation in 1870 (Brewer and Wick, 1911, p. 330).
experienced person to see through the designs of landscape architects (Cleveland, 1869a, p. 187; Cleveland, 1871, p. 8). However, there is no known connection between the two men.5

The actual laying out of the new portions of the grounds started in April 1870. In his publication *Landscape Gardening in the West*, Cleveland introduced a letter from John Weare stating that the work had commenced (Cleveland, 1871, p. 13).

In addition to hiring a competent superintendent to begin the work of laying out Cleveland’s design for Oak Hill, the board attended to several other matters with regard to the opening of their new cemetery. In May of 1870, the Board adopted a pamphlet containing the Code of Rules and Regulations, the By-Laws, and the Articles of Association. Five hundred copies of the pamphlet were printed for distribution and contained a laundry list of rules governing both the business end and the social use of the cemetery grounds. Concerning matters of business, the code addressed interment details as well as those things that would affect the overall appearance of the grounds, such as the style and dimensions of built elements and the types of plant materials.

The rules also addressed the social use of Oak Hill Cemetery with the issuance of the booklet, a reflection of a prevalent attitude about the cemetery landscape as a precursor to the urban park. Visitors were allowed onto the grounds during posted hours. No smoking, drinking, or picnic parties were allowed in the cemetery. No children, horses, or dogs were to

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5 The *Cedar Rapids Times* provides the name of H.A. Shipp. His name appears in the *Congressional Record of 1869-70* as a horticulturalist who practiced in the southeastern United States; it also appears in a report published by the Department of Agriculture on tea as a cash crop in the U.S. (*Congressional Record 1869-70*, p. 237). Apparently, Shipp was experienced in setting up nurseries and laying out the grounds of plantations for these horticultural purposes. The circle of practitioners in horticulture, scientific farming, and landscape design was an exclusive group at the time, so it is possible Cleveland knew Shipp, or at least knew of his work.
be left unattended. Removal of any vegetation, wild or cultivated, was prohibited and no one was allowed to walk, sit, or lie upon any grave. Only lot owners and their families were allowed on Sundays—and only if they held an official ticket for admission (OHC minutes, 5.14.1870).

By July 1870, burial lots in the new sections of the cemetery were ready for viewing. A notice in the newspaper revealed that the superintendent of the grounds would be available to “exhibit lots and give prices to all wishing to make [their] selections” (Cedar Rapids Times, 7.14.1870). This notice would indicate that Shipp had been hired to oversee the cemetery and, most likely, had carried out the “work upon the ground.” Interestingly, Superintendent Shipp’s employment at Oak Hill lasted less than a year, and there is no reason given for his departure, perhaps indicating that he was hired solely for the work of laying out the cemetery grounds. The newspaper announcement also revealed a clever marketing strategy to push the sale of lots. By extending the invitation to visit the grounds after the improvements were made, management enticed potential lot owners to experience the newly-designed landscape of Oak Hill Cemetery while selecting their lot for purchase.

The revenue from the sale of lots was steady. This income was supplemented by an additional source of revenue from the sale of wood to the city school district, presumably from the trees cleared in laying out the grounds. The proceeds from the school orders were designated as payments on the notes held by Gabriel Carpenter and Simon Archer for the purchase of their land for the cemetery grounds (OHC Minutes, 2.9.1871).

The transformation of Oak Hill Cemetery with Cleveland’s design proved to be a resounding success, both financially and socially. By 1873, the Board reported in the minutes that the company “would soon be out of debt,” and by 1876, the cemetery was running out of
lots available for sale. There was an increased demand for a variety of lot sizes, so additional land was laid off and platted that accommodated single graves as well as larger family plots. The large debt for the purchase of land had been retired several years previously, and the coffers were full. Over the years, the percent of lot sales earmarked for grounds improvement ranged from 10% to 40%. As revenues grew, so did the monies set aside for improvements. These funds were used for the building and maintenance of drives, walkways, and lawns and the planting of new trees, shrubs, and ornamentals. The company also paid handsome dividends to the founders of the company, as well as salaries for their secretary-treasurer ($350 per year) and the sexton ($50 per month plus house rent), who had been hired in early spring 1871 for “embellishing the grounds for the coming season” after Shipp left (OHC Minutes, 2.9.1871).

Socially, the cemetery gave a boost to the community. Oak Hill Cemetery bestowed a certain status on the town; its presence reflected the refined tastes and higher standards of the citizens of Cedar Rapids. Civic pride in the new cemetery was evident in John Weare’s letter written to Cleveland (Cleveland, 1871, p. 13) (Figure 17).
In perhaps another show of community pride, in 1880 the cemetery made an important addition to the grounds—a receiving vault (Figures 18 and 19). These structures, used to store bodies prior to burial, were important in rural cemeteries because they added convenience, income, and aesthetics to the cemetery. Moreover, the vault imparted a level of prestige to the cemetery, which in turn reflected positively on the community. The presence of the vault in Oak Hill Cemetery provided all these amenities, but it especially communicated the prosperity of the cemetery association.

Figure 17. Testimonial letter written by John Weare to Cleveland. Published by Cleveland. Source: Cleveland, 1881, p. 9.
Because it was considered architecturally ornamental, the vault was visible from the entrance, which promoted the idea of security and permanence to all who entered the grounds. Its proximity to the entrance also provided accessibility. The new vault, which held 20 bodies, was constructed of limestone and built into the slope of the hill along the grid’s
northern edge (The Weekly Times, 10.28.1880). This common 19th century practice helped to
regulate the temperature inside the vault. The structure was completed in the early 1880s at a
cost of approximately $1000 (Figure 19) (OHC minutes, 2.9.1880).

Weare traveled to Chicago to obtain construction plans for the receiving vault (OHC
minutes, 2.9.1880). It is unclear whether or not the vault was part of Cleveland’s 1869 plan; it
most certainly might have been given Cleveland’s practical approach in his design work for
phased improvements. The vault was probably built when revenues supported its
construction. What is clear, however is that the construction of the vault heralded a second
phase of construction of the cemetery, one intended to increase its visibility in the community.
And once again, the Board turned to Cleveland to generate the design for the second
expansion of Oak Hill. It’s likely that Cleveland recommended to the Board that this
functional structure finally be built. A short time later, The Weekly Times announced that a “...
large, substantial public vault is in the process of construction. This vault..., when completed,
will be highly ornamental and as substantial as stone and cement can make it” (Weekly Times,
10.28.1880).

Cleveland’s second commission for Oak Hill, in February 1880, expanded the grounds
east of his 1869 design. The new design tripled the size of Oak Hill Cemetery. Crews were
busy throughout the spring and summer transferring Cleveland’s design upon the ground with
avenues, pathways, burial sections and lots taking shape. The drives were graded and
macadamized.
The most outstanding feature of Cleveland’s new design for Oak Hill Cemetery was a lake that he included in his plan. Cleveland situated the water body in a low-lying area of a natural drainage swale that creased the landscape from northeast to southwest. The plat shown in Figure 20 reveals the lake’s location within the new grounds. By May 1883, workers were putting the finishing touches on this most recent amenity of the cemetery in preparation for the yearly Decoration Day service. “The new artificial lake is [almost] complete and the water, which comes from a spring in a hill a quarter mile south of the cemetery, will be turned on in a couple of days” (Cedar Rapids Evening Gazette, 5.7.1883). Cleveland designed the small, ornamental water feature with a curvilinear shoreline edged in ashlar limestone coping (Figure 21; Figure 22).6

6 In 1896, the lake was removed due to seepage through the sandy-loess soils. The Board discussed lining the bottom of the lake with concrete to prevent leakage. Eventually it was decided to tile the area and convert the ground for burials (OHC minutes, 1.30.1884/5.2.1896; Rogers, 1997, appendix: “soil tests”, p. 16). The coping that edged the lake was stored on site with the blocks crushed into gravel for top-dressing the drives and walks. In 1932-33, a young Grant Wood, later a world-renowned painter from Cedar Rapids, was part of a local crew building Pleasant Hill, the Armstrong family home several miles from Oak Hill. Wood spotted the stones being crushed and offered to trade a load of gravel for the remainder of the limestone block. The garden seat and front gate curbs at Pleasant Hill were constructed from the recycled lake edging (Cedar Rapids Gazette, 7.14.1991).
The stone was a local material excavated and shipped from a quarry in Stone City, Iowa (Cedar Rapids Gazette, 7.14.1991).

Figure 21. Etching of Cleveland's design for the lake in Oak Hill Cemetery. Source: Cedar Rapids Evening Gazette, 5.30.1893.

Figure 22. The limestone block shown in this image was salvaged from the coping used along the edge of the lake in Oak Hill Cemetery. Source: D. L. Cooper, 2011.

The rest of Cleveland’s 1880 plan was characterized by a more open sweep of lawn dotted with groupings of trees and massing of shrubs. In 1883, the Cedar Rapids Evening Gazette described the “grass [as] thick and healthy” and the “trees are putting forth their leaves abundantly” (Cedar Rapids Evening Gazette, 5.7.1883). Cleveland preferred particular species of trees, such as oak, elm, and maple because of their unique characteristics of color, form,
texture, and seasonal interest. The *Evening Gazette* also referred to Oak Hill as a “lovely spot surrounded by old oaks, elms, and other varieties of trees...” (*Evening Gazette*, 5.7.1883). Specifically, Cleveland grouped three to five maples for the best display of color and texture: “The enduring maples whose supple branches reach forth to spread fragrance and beauty...” (*Cedar Rapids Evening Gazette*, 8.6.1912).

Perhaps as a result of its beauty, by the end of 1883, the cemetery was posting record lot sales. The grounds provided space for an estimated 4,000 graves in 1883—a quarter of the population of Cedar Rapids (*Cedar Rapids Evening Gazette*, 5.7.1883). Such expansion also demanded more time and attention of the officers. Revenues were great enough that for the first time since the organization of the cemetery, salaries were paid to other board officers besides the secretary-treasurer. In 1884, the President of the Board of Directors was paid $150 per year and the Chair of Committee on Grounds $150 per year (*OHC minutes*, 1.17.1884).

In an effort to promote Cleveland’s 1880 lawn plan, the Board declared that the visual encumbrances of family lots with their individual railings and plantings cluttered the landscape and were “injurious to the general appearance of the ground” (*OHC Minutes*, 6.19.1884). Accordingly, the cemetery rules and regulations were rewritten to promote the general landscape effect of Cleveland’s design. By mid-summer 1884, management had banished all “iron work, benches, coping, hedges, or any kind of [e]nclosures...in the new part of the cemetery.” There was strict enforcement on materials, dimensions, and the number of markers and monuments per lot. The Board also discouraged private vaults, “believing with the landscape gardeners of today that [private structures] are generally injurious to the appearance of the grounds...unless they [are] of exceptionally good construction and the
structure [contributes] to the architectural ornamentation of the Cemetery” (OHC Minutes, 6.19.1884).

The cemetery company enjoyed steady profits over the years as management stayed committed to reinvesting a portion of revenues from lot sales into the improvement of the grounds (OHC Minutes, 10.9.1885). The cemetery’s fiscal success was due in no small part to the design work of H.W. S. Cleveland and his vision for the grounds that began with his first design in 1869 and carried forward with his second plan in 1880. In addition, John Weare, “more than any other person,” promoted Oak Hill Cemetery and Cleveland’s design for the grounds. Weare was responsible for the selection of the location, the “organization of this Company, the work already accomplished, and the future plans to be developed” (OHC Minutes, 4.30.1891). Together, Cleveland and Weare transformed Oak Hill Cemetery from a small, rectilinear grid into the most “beautiful...cemetery in the state...” (The Weekly Times, 10.28.1880).

After the deaths of John Weare in 1891 and H.W.S. Cleveland in 1900, the Board continued to implement the design according to Cleveland’s master plan. In 1901, about an acre of land was acquired along the northwest corner of the property and used to

Figure 23. View of new approach with gated entry drive, gatehouse, wall, and ornamental fencing. Source: D. L. Cooper, 2011 (computer-enhanced photograph by author).
reconfigure the entrance to accommodate a gatehouse (Figure 23) (OHC Minutes, 6.29.1901). The cemetery expansion also allowed for a redesigned approach into the grounds. The new gated entry provided access through Block 52 of the acquired property as seen in Figure 24. The drive included a curvilinear alignment, macadam surface with curb and gutter, and ornate fencing along the front entrance to Oak Hill Cemetery. The boulder gatehouse and wall was designed by the local architectural firm of Josselyn and Taylor (Cedar Rapids Daily Republican, 3.24.1908).

Figure 24. Relocation of the Oak Hill Cemetery entrance to the northwest corner of the property. Source: 50th Anniversary Map of Cedar Rapids, IA, 1907, p. 28. Linn County Genealogical Society Library, Cedar Rapids, IA (computer-enhanced image by author).

Figure 25. New driveway profiles for Oak Hill Cemetery. Title block indicates OSC+Co., Chicago, 1911. Source: Oak Hill Cemetery Archives, 2010.
After the final 1901 expansion of Oak Hill, the Board turned to O.C. Simonds, another noted landscape gardener from Chicago. In early 1911, Simonds prepared a design for the eastern third of the cemetery property, and subsequently, the grounds were laid out for the sale of burial lots. A blueprint of new driveway profiles is the only extant document that ties Simonds to Oak Hill Cemetery (Figure 25). The landscape of this eastern-most section of Oak Hill reveals an early-20th century design reflecting the memorial park cemetery. The smoother topography, along with flush markers, larger burial sections, small-scale sculptural plantings, and less sweeping curves all contribute to a less dramatic landscape. There is a visible contrast between this eastern portion of Oak Hill laid out with O.C. Simonds’ design and the grounds to the west laid out with Cleveland’s plan for the rural cemetery.

Today, Oak Hill is a cemetery landscape in decline. Issues with circulation, monumentation, building and structures, edge treatment, and vegetation management plague the cemetery company. Over the years as the grounds have degraded, revenue from lot sales has fallen. Consequently, the company lacks sufficient funds for upkeep and improvements to Oak Hill Cemetery, which increasingly threatens one of the few extant Cleveland-designed cemetery landscapes.
Chapter 5. Interpretation of the Principles of Design

Throughout his professional career, Horace Cleveland rarely missed an opportunity to promote his design aesthetic. Whether he was writing about arranging towns or laying out the rural cemetery, Cleveland applied his aesthetic to all scales and forms of landscapes (Cleveland, 1855; Cleveland and French, 1871). Cleveland’s aesthetic, based on planning and organic design, was conveyed through a general design philosophy discussed in his written work, but rarely stated as specific design principles. Therefore, the principles explicated below are my own interpretation of Cleveland’s approach to design. Their “correct application...to the arrangement of rural cemeteries” will be the focus of discussion in the following pages (Cleveland, 1881a, p. 3).

Three categories were chosen to give a loose structure to the design principles. First are a set of social principles based on Cleveland’s belief in the landscape’s affective power to shape individual character and elevate community standards and tastes. Second are a set of Cleveland’s site-planning principles; his pragmatic approach to design work suggested a component of economic value for his client. And third are a set that explores Cleveland’s physical design principles based on the changes he made to the site through the physical arrangement of topography, roads, water, vegetation, and built structures. Altogether there are thirteen design principles that are interpreted from Cleveland’s written work and presented below as a framework for exploring Cleveland’s design work.

Cleveland published an extensive body of written work in which he consistently “endeavored to impress upon his readers” these ideals and the principles that guided his art in the design of landscapes (Cleveland, 1873a, p. 19). However, there are three documents in the
collection of Cleveland’s writings that discuss the application of his “principles of taste” to his cemetery design work (Cleveland, 1881a, p. 3). The first, “A FewHints on the Arrangement of Cemeteries,” was originally published in 1869just after the re-location of Cleveland’s practice from the East to the Midwest. As a follow-up to the 1869 cemetery article, Cleveland dedicated a short section of his 1871 pamphlet *A Few Hints on Landscape Gardening in the West* to the design of cemeteries. The publication, which he co-authored with engineer William Merchant Richardson French, offered testimonial letters from several cemetery clients. A decade later the third essay, *A Few Words on the Arrangement of Rural Cemeteries*, was published as a repurposed piece taking from both previously written cemetery essays. This final document on cemetery design was unique in that Cleveland offered details of his design work, including information on how cemeteries could be planned, financed, and physically constructed.

**Two Principles for Social Good**

1. “*Look forward for a century...*” in *planning for the rural cemetery* (Minneapolis Parks, 2011).

Whether Cleveland was writing about his design work for the landscapes of towns, subdivisions, parks, or cemeteries, he believed that planning was an essential tool in the process of design. As described in Chapter 2- Design Aesthetic, Cleveland’s precept of long-term, large-scale planning formed the foundation of his design aesthetic. Throughout his career, Cleveland counseled those who embarked on improvements in the landscape that planning was the first step in the design process, for “all future generations are to inhabit the cities and towns, to seek recreation in the parks, and to go to their final rest in the cemeteries, of which we are laying or preparing to lay the foundation” (Cleveland and French, 1871, p. 6).
Unlike architecture with its impermanent structures, the profession of landscape architecture “…in all the essential features of arrangement, the village, the park, the cemetery…must remain for all future time as they [were] first laid out” (Cleveland and French, 1871, p. 15).

Planning for the rural cemetery in the context of town settlement was especially critical. In “A Few Hints on the Arrangement of Rural Cemeteries,” his first publication devoted exclusively to cemetery design, Cleveland suggested to those “engaged in the work of laying out new towns” that planning for the “selection and improvement of a suitable location for the cemetery” was an “absolute necessity…so obvious as to require no argument…” (Cleveland, 1869a, p. 187). Thoughtful planning of the town cemetery avoided “injudicious selection” when “demand [became] imperative” (Cleveland, 1869a, p. 187). Cleveland warned that the day would come when the town’s old burying ground would have to be expanded or re-located. If there was adjoining land available for expansion, Cleveland suggested that the new tract would likely be more systematically and aesthetically laid out, leaving the original burying ground forever the “ugly blotch” in the midst of the more tastefully adorned cemetery which adjoined it (Cleveland, 1869a, p.187). If the original burial ground were relocated, the dead would have to be re-interred...“a process bordering always on the sacrilegious” (Cleveland and French, 1871, p. 7).

2. Design the rural cemetery as a reflection of the civilized society.

Cleveland championed his fundamental belief in the power of the landscape to shape the moral and religious character of the individual that, in turn, elevated the standards of society. As early as 1855 with the publication of his essay “Landscape Gardening,” Cleveland asked, “...is it not incumbent upon us to search out the secret of [the power of the beautiful in
nature] and strive to develop to the utmost its capacity to elevate and strengthen and refine our natures?" (Cleveland, 1855, p. 395). Later, in his 1869 essay, “A Few Hints on the Arrangement of Cemeteries,” Cleveland carried the idea of the transformative power of the landscape into the realm of cemetery design. The Rural Cemetery Movement provided the momentum, and the landscape of the rural cemetery became the canvas for the physical expression of Cleveland’s design aesthetic in his efforts toward the betterment of society. Cleveland promoted the properly-located and tastefully-arranged rural cemetery, with its emblematic physical elements, as the landscape that would influence character and refine society but also reflect back the civic pride and educated tastes of the citizens of towns and cities across 19th century America. “The cemetery ought, and may easily be made an object of attractive interest in every town, and with so many beautiful examples as are now to be found throughout the land, it cannot be other than a bad omen of the character of any place to find that no attention has been paid to its tasteful arrangement and decoration” (Cleveland, 1869a, p. 187).

Cleveland continued to endorse the idea of society becoming more civilized through improvements to the landscape in his 1871 publication Landscape Gardening in the West. He expanded his appeal to a more general audience of real estate developers who were building the estates, cemeteries, subdivisions, and towns in the Midwestern frontier. He offered that the developers held the power of “...exerting an abiding influence upon the future character of the country and its inhabitants, and that their truest interest [lay] in addressing the love of natural beauty, whose development [was] at once the result and the index of the cultivation and refinement of the people” (Cleveland and French, 1871, p. 2). The sentiment Cleveland
expressed revealed a heartfelt and steadfast conviction he carried throughout his career. In his 1881 publication *A Few Words on the Arrangement of Rural Cemeteries*, Cleveland reaffirmed his belief in the power of the landscape to shape and reflect the character of the town’s citizenry. “The cemetery of every town and village should be the spot most sacred to the hearts of the residents, and the one they should seek to render most attractive in its aspects, and take most pride in exhibiting, since it certainly affords the best criterion of the degree of refinement and culture to which they have attained” (Cleveland, 1881a, p. 4).

These social principles demonstrate Cleveland’s ideas that planning was an essential tool for the permanent settlement of the community and the larger frontier. Moreover, the properly-located and tastefully-arranged cemetery in the context of settlement influenced as well as reflected the moral character, educated tastes, and cultural values of a refined society and a civilized nation.

**Five Principles for Site-Planning**

At the time of the 1881 publication of *Words...*, Cleveland had established a successful practice spanning a quarter of a century; created a portfolio that included designs for twenty rural cemeteries throughout the East and Midwest; and published an extensive body of written work that included his cemetery essays (Table A2). Cleveland’s cemetery writings addressed the “prevailing ignorance” of the “correct application of the principles of taste to the arrangement of rural cemeteries” (Cleveland, 1881a, p. 1). Moreover, these essays focused on the second set of principles—those of site-planning. The principles included: 1) studying the site to adapt the natural features in the design; 2) preserving the intrinsic beauty of the landscape—false embellishment ruined the essential character of the place; 3) hiring qualified
professionals to develop the design and implement the plan; 4) offering economic value to the client in the improvements to the land; and 5) preparing a master plan to guide the transfer of the design to the ground.

3. Study and adapt the natural features of the site in the design of the rural cemetery

Cleveland’s first impressions of the land were paramount to his design process in site planning; careful study offered ideas for adapting natural features in his design work. “The...design of arrangement [must be] in harmony with the character of the situation, so that its beauty is the result of the convenient and graceful adaptation of the natural features to the object of its creations...” (Cleveland and French, 1871, p. 6). Clients often viewed certain natural features—the hilly topography, a steep ravine, a stand of timber, or a wet area—as constraints to the development of the site chosen for their cemetery. Cleveland, however, embraced the natural character of the landscape as a source of inspiration and a resource for the adaptation of features to his design. He appealed to his clients that “...where [I am] expected to design artistic improvements, no planting, grading, building, or clearing should be done beforehand” (Cleveland, 1873b, p. 3).

4. Preserve the intrinsic beauty; false embellishment ruins the essential character of the place.

Cleveland believed that the goal of all site-planning — the functional as well as the aesthetic — was to respect the natural features of the site, an idea ultimately based on R.W. Emerson’s aesthetic philosophy that design (art) was inspired by the natural environment, which had no superfluous parts. Emerson referred to this design quality as “fitness” (Nadenicek, 1997, p. 68). In designing cemeteries, Cleveland promoted his own version of Emerson’s fitness with the principle that embraced the inherent beauty of the site. He felt that
“the only beauty worth having...[was] intrinsic and independent of exterior ornamentation...” (Cleveland and French, 1871, p. 7).

Despite his sentiment concerning exterior ornamentation, Cleveland expanded on Emerson’s “fitness” philosophy in another way. Cleveland’s approach as a landscape architect involved the delicate balance of blending his improvements with the landscape in his design work. “...[In] order to secure [beauty], the artist must take part in the original design so that the work may possess ...a symmetry, out of which external decoration may seem appropriately to spring as its natural and fitting exponent” (Cleveland and French, 1871, p. 7). Cleveland’s sentiment reveals an understanding that by the very nature of his work as a landscape architect there was always some degree of exterior ornamentation added to the landscape. It seems, in Cleveland’s mind, that the adornment was acceptable as long as the improvements highlighted the landscape’s beauty and never the work of the designer. Cleveland wrote in the editorial section of the Christian Examiner that the work of the landscape designer was in “developing [Cleveland’s emphasis] and rendering more obvious to the popular eye the attractive charms which exist[ed] on every site, and to do this in such a manner that no evidence of art [would] be perceptible...” (Cleveland, 1881b, n.p.).

5. **Hire competent professionals to design and implement the plan.**

   The importance Cleveland placed on planning led him to encourage clients to hire competent people, including himself. Cleveland believed that his years of experience and study of the landscape made him qualified to provide satisfactory service and economic value to his clients. For Cleveland, the landscape architect was the one professional who possessed the “means of providing for [human] wants which an inexperienced person would never think
of” (Cleveland, 1873a, p. 19). “The attempt to economize by employing an engineer or surveyor who has no appreciation of the objects of the landscape architect is almost sure to result in disappointment and loss” (Cleveland and French, 1871, p. 2). Cleveland readily admitted that the “designs of the landscape architect [were] necessarily more costly...” but “I am happy to say that I have never yet heard a complaint from an employer, that his property was not proportionally enhanced in value by tasteful development of its natural capacities” (Cleveland and French, 1871, p. 10).

When Cleveland was not on-site to direct the work, he assured the client that his plans and written instructions would “enable the intelligent workman to transfer the design to the ground” (Cleveland, 1881a, p. 7). Cleveland was, however, adamant that his plan be carried out according to his specifications. He stressed the importance of hiring an educated man “who [was] competent to carry out the original design” rather than using an “…uneducated [laborer] (even though [he] may be [a] good [gardener], and accustomed to gardening and road building and all similar works)” (Cleveland, 1869a, p. 187; Cleveland and French, 1871, p. 8). The person carrying out the plan needed experience to oversee the primary work of operations such as grading, drainage, pond construction, road building (Cleveland and Copeland, 1856, p. 6). With regard to plantings, Cleveland was especially unyielding about hiring a qualified plantsman who was familiar with soil preparation, selection of plant material, its placement for effect, and the follow-up care of transplanted vegetation (Cleveland and Copeland, 1856, p.6; Cleveland, 1873a, p. 71).
In his organic approach to design, Cleveland believed that the thoughtful incorporation of natural features contributed aesthetic value to the landscape but also financial benefits for his clients. He wrote that “objects of utility or convenience may often be secured by availing one’s self of natural advantages, which it would require a large outlay to attain by artificial means” (Cleveland, 1873a, p. 19).

Financial benefits for the client would accrue in several ways. First, Cleveland reminded his clients that any upfront expenses in the improvement of tracts of land would be easily recovered. “[The] cost of procuring a tasteful and attractive design of arrangement [was] amply repaid by the increased value of the property arising from the demand for lots” (Cleveland, 1881a, p. 6). One of the testimonial letters written by the president of Union Cemetery (1881) in Lincoln, IL stressed that “...lots in the addition are taken rapidly, at prices ten times higher [emphasis included] than those paid for lots of like size in the old ground...” (Cleveland, 1881a, p. 11).

To prove the value of his services in laying out a properly-arranged cemetery, Cleveland often resorted to the mathematical calculations of a simple break-even analysis. For example, Cleveland noted that although his general fee of $10 per acre for the preparation of a cemetery design seemed expensive, the costs would easily be recouped (Cleveland, 1881a, p. 7; Cleveland, 1873b, p. 2).

“An area of five or ten acres [would] suffice for the immediate wants of a population of twelve to fifteen hundred. Ten acres at, say, $150 per acre [would come to] $1,500. Supposing one-half of it to be taken up with roads, paths, and ornamental spaces (an excessive estimate), the remainder [would] suffice to make seven or eight hundred lots of ample size and
many more if it [was] desirable to make them small and close together. At an average of $25 a lot, sixty lots [would] pay for the land, and sixty more [would] cover all expenses of plans, fencing, and construction” (Cleveland, 1881a, p. 5-6).

Stated more succinctly, Cleveland sold clients on the idea that revenue from the sale of higher-priced lots in the tastefully-designed cemetery would conveniently cover all the expenses associated with the improvements. Cleveland made it readily apparent that the return of money invested in his professional services would turn a handsome profit for the developer.

Cleveland offered several other suggestions that discussed how his approach to site planning and design could add to the client’s bottom line in the development of their cemetery property. Some methods lowered costs, some increased revenues, but all the ideas that Cleveland proposed accrued value to the land.

First, from the most basic economic standpoint, Cleveland said a properly-prepared plan for laying out a cemetery prevented “...an unnecessary waste of land” (Cleveland and French, 1871, p. 8). Experience had taught Cleveland the most economical methods for the sub-division of the grounds; the proper placement, width, and frequency of roads and paths; the size and shape of burial sections and lots; and the width of borders along the road and between lots (Cleveland, 1881a, p. 6). Sharing these ideas with clients helped them utilize their land to the fullest.

Attention to grading and drainage was a second method where Cleveland told clients they could save money. In his marketing flier circa 1873, Cleveland described how careful study and adaptation of the natural topography of a tract of land could reduce costly cut and
fill in re-grading the site. Moreover, the natural character of the ground suggested to Cleveland the easiest grades for road placement.

Third, Cleveland’s designs increased revenues by transforming “unsightly and forbidding” areas that were of little use as burial space into ornamental common space that added economic value to the property (Hubbard, 1930, p. 106). Cleveland wrote to French that “I have started some new ideas which cannot be controverted especially that of seizing upon poor tracts of land of little value for ordinary purposes and making ornamental areas of them as a means of giving value to adjacent property” (Cleveland in personal correspondence to French, dated 1.25.1872). More importantly for the developer, burial lots with scenic views were in demand and, consequently, commanded higher prices. Similarly, soggy ground was obviously unsuitable as burial space; furthermore, these areas were potential eyesores in the tastefully-adorned rural cemetery. As a result, Cleveland recommended converting this space into ponds or lakes that added visual interest to the cemetery—and more importantly at very little cost. In addition, such improvements created more scenic lots with views extending to the water, which surely would demand higher prices.

Fourth, Cleveland considered existing vegetation to be an asset that would further contribute to the bottom line of the cemetery developer. When left on-site, rather than cleared from the land, extant trees and shrubs provided a no-cost foundation of plantings that created an immediate general effect of the organic aesthetic (Cleveland, 1873a, p. 14). Having to purchase, plant, and patiently await the growth of new trees required a substantial investment of money and time. Furthermore, if a stand of trees required thinning for the contrast of light and shade, or to open ground for a new burial section, revenue from the sale of wood would
contribute to the developer’s bottom line. Existing vegetation also saved on labor costs associated with the operations of the cemetery. For example, Cleveland noted that perennials, vines, or flowering shrubs required less maintenance: “simple objects of natural beauty...[took] care of themselves” (Cleveland, 1869a, p. 188).

And finally, with respect to saving money on plantings, Cleveland’s practical side also promoted the establishment of an on-site, low-cost nursery, one which was not relegated to an unseen service area, but was rather incorporated into a naturalistic pattern throughout the grounds (Volkman, 2005, p. 54; Cleveland and Copeland, 1856, p. 4; Cleveland, 1869c, p. 16-18). Cleveland believed that “Every group [of trees]... planted [would] serve as a nursery to furnish trees for further plants...” (Volkman, 2005, p. 56). Stock from the nursery in the form of low, flowering shrubs and perennials were suitable for sale to the patrons, thereby producing yet another source of revenue for cemetery operations.

7. **Prepare a master plan for the rural cemetery before any work is undertaken on the ground.**

Once Cleveland completed the study of the site and planned his approach to adapting the site’s features, he prepared his master plan. A properly-prepared master plan “showing avenues, paths, and lots...drawn to scale” was one of the essential tools that graphically documented Cleveland’s decisions in planning the site (Cleveland, 1881a, p. 7). Cleveland argued passionately for the necessity of a finished plan—in hand—before any work commenced on the ground. Cleveland’s advice was especially relevant for the burial landscape. “The attempt....to lay out an extended piece of work like a cemetery, directly upon the ground, without ...a plan is certain to result...[in] failure to secure effects of convenience and beauty which might and ought to have been foreseen” (Cleveland and French, 1871, p. 8).
Accompanying the master plan were documents that provided the exact design for the cemetery’s arrangement. These supplements included “carefully prepared letters of instruction [that explained] the plans, and [gave] directions for their execution” (Cleveland, 1873b, p. 2). In addition, Cleveland provided detailed specifications and a list of trees and shrubs that provided an “explanation of all matters that [could not] be represented in drawings” (Cleveland, 1890, p. 459). An ornamental plan, sometimes included in the document set, was drawn and colored “[showing] all that [was] necessary for a thorough comprehension of the arrangement and final effect” (Cleveland, 1873b, p. 2).

Cleveland intended his cemetery designs, furnished as plans and written instructions, to guide the client in their improvements over a number of years. This was necessary because as the city’s population grew, it was inevitable that the burial grounds would likewise grow. He therefore ensured that his plans provided for phased improvements as well as future expansions. Cleveland believed that “one of the chief advantages of a previously prepared design of arrangement…[was] that the work [could] be arranged in order of its importance, the most important portions performed as required from year to year with the knowledge from the outset that it is always progressing to the accomplishment of the determined end, the unity of design being preserved throughout” (Cleveland, 1873a, p. 65; Volkman, 2005, p. 51-52; Cleveland and French, 1871, p. 8).

Cleveland’s site-planning techniques that reinforced a phased approach to the construction and management of the cemetery also allowed for improvements to be carried out as time and money allowed. Essential work like grading and drainage always came first; then road building and pond excavation followed by planting (Cleveland and Copeland, 1856, pp.
6-7). When planting was finished, Cleveland advised that “further outlay for improvements may be postponed or expended from year to year” (Cleveland, 1873a, p. 66). Cleveland instructed his clients that the “essential work should be completed before lots were offered for sale...” Patrons were more likely to purchase higher-priced lots when they could “readily see the character of the different sections...” (Cleveland, 1869a, p. 187).

Six Principles for Physical Design

Although Cleveland’s plans addressed broader social and economic goals, as a designer he worked with the physical medium of landscape: trees, soil, and water. Cleveland defined landscape architecture as the convenient, economic, and graceful arrangement of ground. This idea was the basis for the design of all his landscapes, including cemeteries (Cleveland, 1873a, p. 17). Indeed, he noted that the “first question in the mind of a landscape architect should be... ‘How can an area be divided so as to secure the best disposition of the different departments whose necessities can be [foreseen] and provided for?’”(Cleveland, 1873a, p. 34). Cleveland weighed every decision that affected the cemetery’s physical layout, asking “How can any naturally attractive features...be made to minister to the beautiful or picturesque character of the place?” and “How can the [avenues and paths] be best adapted to the natural shape of the ground...?” (Cleveland, 1873a, p. 34). Both of these sentiments characterize the scope of deliberations Cleveland made in adapting the existing character of the landscape to his constructed design. The third and final set of principles examine Cleveland’s design work through his use of topography, roads, water, vegetation, views, and built structures in the physical arrangement of his cemetery landscapes.
8. “Discover the simplest and most convenient manner in which the natural topography can be adapted” (Cleveland, 1883, p. 1).

In the “creation of a cemetery on the most correct and tasteful principles of landscape-gardening,”...“[green] grass and a tasteful disposition of trees and shrubbery, with a graceful adaptation of the roads and paths to the natural contours of the ground are the elements chiefly relied upon for producing pleasing effects” (Cleveland, 1881a, p. 6). Cleveland’s advice captures the essence of his approach as a designer working with landscape features—particularly topography. In the physical design of cemeteries, topographical manipulation was a major tool in Cleveland’s toolbox.

Cleveland revealed his frustration with the “cemetery committee, ignorant of the...possibilities of [a]esthetic effect,” who, with the aid of a surveyor, laid down a rectilinear cemetery grid “...without the least regard to topographical features, or the opportunities for tasteful effects which the natural position may afford” (Cleveland, 1881a, p. 4). For Cleveland, the natural character of the ground provided the canvas on which he created his landscape art. Through careful study and planning, he avoided expensive cut and fill of soil that wasted or defaced the land. He utilized the existing topography in laying out roads, facilitating drainage, and crafting views and vistas that offered aesthetic experiences throughout his designed cemetery landscapes (Cleveland, 1873b, p. 1).

9. Arrange the roads to fit the natural surface.

For Cleveland, the design of topography correlated with the design of roads and walkways in the cemetery’s circulation system. He skillfully arranged the roads to fit the natural contours and, thereby, created graceful curves that visually defined those contours.
The elegant S-curves fashioned into Cleveland’s signature curvilinear drives and paths are an identifying characteristic of his design work.

Cleveland also used roads to organize space. His cemetery plans utilized a hierarchy of roads that identified the functional arrangement of individual areas. As revealed in two of Cleveland’s designed cemetery landscapes of Oak Grove Cemetery in Massachusetts and Highland Cemetery in Kansas, the main road formed a loop which defined the general boundary of the grounds and established the cemetery’s central space. This road also provided access to the public areas and directed traffic away from service areas. Relatively wide and paved in a durable surface such as macadam, the primary road connected to the secondary roads, which defined the boundary of the burial sections and also offered access to the smaller, less expensive lots. The ancillary roads were used less frequently; therefore, they were narrower with a less well-defined surface such as gravel or cinders. The secondary roads, in turn, provided connections to grass walkways and lesser paths throughout the grounds. They also joined with service roads that were strictly functional, both defining and accessing the private work areas (Massachusetts DCR, 2009, p. 21; Volkman, 2005, p. 47).

10. “Water is to the landscape as the eye to the face” (Cleveland, 1855, p. 394).

Topographical design, for Cleveland, also directed the design of water on site, both functionally and aesthetically. From a functional standpoint, Cleveland recognized that topography, in particular, controlled the direction and flow of water. Surface drainage was important in a cemetery because, as Cleveland put it, families of the deceased would be “horror-stuck” at the thought of soggy gravesites (Cleveland, 1881a, p. 5). In contrast, a well-graded cemetery channeled surface water into catch basins in low areas of poorly-drained soils.
unsuitable for burials. Consequently, Cleveland often worked with an engineer to ensure a properly-drained site. In *Landscape Gardening in the West* Cleveland announced his association with W.M.R. French, the expert who would “take charge of any works of surveying or agricultural engineering...required in the preparation or execution of my designs” (Cleveland and French, 1871, p. 2).

Cleveland also recognized that the topographic control of surface drainage could provide aesthetic benefits, and he often used natural drainage patterns to integrate a water feature into the functional drainage system. As a result, an attractive body of water was a characteristic feature in Cleveland’s landscape designs. He believed that “water [was] to the landscape as the eye to the face—the feature which impart[ed] life and expression to all other.” “It [gave] a vital power to all the surrounding scenery” (Cleveland, 1855, p. 394). With an engineer’s expertise in “earthwork and dam building necessary in making artificial lakes,” Cleveland fashioned “the bank[s of these lakes]...in gentle curves and varying slopes” (Cleveland and French, 1871, p. 17). The transformed drainage ponds provided beauty and visual interest to Cleveland’s cemetery landscape.

11. “Planting...is the most essential object of [a]esthetic improvement” (Cleveland, 1873a, p. 66).

Planting was the most important feature of Cleveland’s design strategies, and he used plantings in many ways. Cleveland’s first essay on rural cemetery design focused on plantings in all forms, but trees and their effect on the character of the burial landscape received his greatest consideration (Cleveland, 1869a, p. 187). He stated that it was impossible to achieve any character within the cemetery without the contrast of light and shade—an effect created by the “proper mingling of wood and lawn” (Cleveland, 1869a, p. 187). A verdant lawn was
beautiful when viewed against the backdrop of woods, and the beauty of a grove of trees was secured when the eye swept across the open lawn. One without the other produced a monotonous landscape that lacked visual interest.

For his designed landscapes, Cleveland thought also it was “desirable to secure a position on which there [was] already a natural growth of trees...” (Cleveland, 1855, p. 393). His idea was especially relevant for the rural cemetery. Cleveland viewed established trees and shrubs as advantageous, contributing to the immediate effect of form, color, and texture in his cemetery design; mature vegetation also contributed significantly to the early sale of burial lots (Cleveland, 1869a, p. 187; Cleveland and Copeland, 1856, p. 4). If the stand was too dense, thinning helped to create the desired contrast of light and shade. Gradual thinning of trees also provided young transplants for other sections of the grounds; mature trees provided a revenue stream from the sale of logs to fund the cemetery association (OHC minutes, 2.9.1871).

Cleveland chided cemetery managers who allowed lot owners to plant trees within their family lots. As the trees matured, they failed to develop their natural beauty due to overcrowding; moreover, the heavy tree canopy created a depressing atmosphere in the cemetery that spoiled the general effect of the design. Opposite this somber mood, Cleveland’s contrast of light and shade secured a bright and cheerful expression, which he viewed as a true expression of Christian sentiment (Cleveland, 1869a, p. 187). However passionately Cleveland felt about tree planting in the lots, he made allowances for perennials, vines, and low shrubs, which “would not interfere with the general character of the open space.” He stated that their luxuriant growth would “add materially to the cheerful aspect of the place” (Cleveland, 1869a,
Cleveland even specified the plants he approved for use in the cemetery—lilies of the valley, periwinkle, and the specific shrubs *Deutzia graciles* and *Spirea prunifolia* (Cleveland, 1869a, p. 187).

Cleveland relied extensively on trees in his designs, both for their aesthetic appeal as well as their effectual utility in his designs. In Cleveland’s mind, the combination and arrangement of varieties of trees was truly an aesthetic art that required the trained and observant eye of the professional (Cleveland, 1855, p. 393). Many of the designed landscapes of his day used plantings with exotic form and color for impact. In contrast, Cleveland’s organic design sensibilities and his keen eye for the intrinsic beauty of the site informed the naturalistic style in his planting designs, which replicated the overstory and understory appearance and function of the native plant communities. Cleveland preferred irregular massing of evergreen and deciduous trees and shrubs selected for their natural character of form, color, texture, and seasonal interest (Emerson, 1855, n.p.; Cleveland, 1873a, p. 67). He proclaimed that plant health and vigor were always more important than individual beauty (Volkman, 2005, p. 54).

Cleveland believed that a tree’s form gave an aesthetic expression to the landscape. If a tree were “symmetrical, its trunk well-proportioned to the mass of branches and spray which it [had] to support, and its foliage luxuriant and vigorous...it [was] always a beautiful object and never [failed] to excite an emotion of pleasure” (Cleveland, 1873a, pp. 69-70 ). Cleveland called out elms and maples as single specimens that exhibited the most graceful form and praised their color and textured foliage as providing the best display when they were planted in groups (Cleveland, 1855, p. 392). As for numbers of trees in a grouping, Cleveland suggested
no more than three or four so as to not block views. He was opposed to firs and spruce performing “sentry duty” lining a drive or border, noting their picturesque outlines begged for an informal arrangement to stage their natural beauty (Cleveland, 1855, p. 392). If one variety of tree was used to line the road, a random allée was preferred over the straight-line march (Volkman, 2005, p. 54).

In addition to their aesthetic appeal, plantings also offered utility in their placement in a design, and Cleveland also used trees and shrubs to create and enhance dramatic views and vistas throughout a cemetery. Cleveland often created the extended view—“which comprises the chief charm of a landscape”—by arranging the plantings in a forced perspective that added apparent depth to selected focal points (Cleveland, 1873a, p. 22; Cleveland, 1855, p. 400; Cleveland, 1869a, p. 187). He also used trees and shrubs to frame the ends of a more expansive panorama. A stand of timber, with its “fringe of wild shrubbery” served as background for both lawn and water; evergreens created picturesque backdrops for monuments and mausoleums (Cleveland, 1890, p. 459). As screening, a mass planting of shrubs provided privacy for the grieving, but also concealed objectionable views or objects. Cleveland, ever the pragmatic designer, also thoughtfully positioned vegetation to provide comfort from prevailing winds or the hot sun (Cleveland, 1855, p. 393).

Finally, in his planting designs, Cleveland used native materials because they expressed the inherent beauty and natural character of the site. In contrast, other landscape gardeners of his time were often seduced by exotic plants available from foreign lands. As a result, flamboyant colors, textures, and forms of individual plants played a prominent role in many American parks and cemeteries, as seen in Figure 26, a cemetery in La Crosse, WI.
Cleveland was horrified by these displays. In a letter to the editor of *Garden and Forest*, Cleveland bemoaned the fact that his name had been associated with the ornamental flower beds of the Chicago parks; he referred to them as “floral eccentricities” and a “form of monstrosity” (Cleveland, 1889, p. 370).

12. *Craft views and vistas by engaging topography, roads, water, and vegetation for a holistic experience of the landscape*

The interpretation of Cleveland’s design principles in this paper so far has endeavored to categorize his approach to design into separate practices applied to the site or landscape. However, Cleveland intended for these actions to work in unison to create an overall impression and experience of the landscape. For Cleveland, this experience was largely conveyed through visual means. Stated another way, the intrinsic beauty Cleveland observed in the natural features offered an opportunity to create views and vistas that heightened the
visitor’s experience as they moved through his designed landscape. He wrote, “Imagine...the paths to wind among irregular groups of trees, sometimes clothed with a thick undergrowth of shrubbery...the combinations and divisions of the different masses, as we change the point of vision...now affording a glimpse of the lake through a vista whose perspective is increased by the arrangement of objects...[or] through the pendant boughs of weeping elms and birches...” (Cleveland, 1855, p. 400).

Cleveland’s visually-sensitive approach to design allowed him to craft views and vistas by manipulating topography, arranging roads, and positioning vegetation that, subsequently, created holistic landscape experiences. For example, Cleveland’s skill at adapting roads to the contours offered new experiences with every turn. For the carriage passenger, Cleveland would create a visual experience with sequential views along his signature curvilinear roads. His ascending drives provided other viewpoints of the landscape scenery. In addition to the visual, Cleveland offered other sensory experiences such as the graceful movement of the carriage ride over the rolling landscape. Cleveland staged views of commemorative sections of the cemetery by running the main drive alongside these areas. Accordingly, visitors were offered the opportunity for moments of personal reflection in connecting with a higher truth.

Besides the manipulation of topography and arrangement of roads, Cleveland positioned plantings to direct views that created a more holistic experience of the landscape. For instance, at Highland Cemetery (1870), Cleveland established an immediate visual connection to the cemetery landscape from the approaching road through a heavily-vegetated entrance into the grounds (Figure 27). Cleveland positioned plantings that also defined the
entrance space. As stated in his own words in a letter to the citizens of Junction City, KS, Cleveland “endeavored to secure a picturesque effect by thick plantations of evergreens on each side [of the entrance], which [would] increase its apparent depth, and [would] at once arrest the attention of the visitor on approaching the entrance” (Volkman, 2005, p. 54).

Similarly, at Eastwood Cemetery (1872) in Lancaster, MA, Cleveland used the heavily-planted entrance to frame several long views out onto picturesque stands of timber scattered around the periphery of the cemetery property (Nadenicek, 1997, p.79). With the design, Cleveland’s strategy was to create sightlines through the gateway that offered the visitor both visual and emotional connections to the cemetery landscape.

Figure 27. 1871 plan of Highland Cemetery, Junction City, KS shows direct view into grounds. Source: Volkman, 2005, p. 45 (computer-enhanced image by author).

Figure 28. Undated plan for J. Young Scammon Estate, Chicago, IL shows corner entrance. Source: Cleveland and French, 1871, p.1 (computer-enhanced image by author).
Indeed, entries—which defined the visitor’s first impression of his design—seem to be the location where Cleveland used all his design techniques to create a strong sense of experience. For example, Cleveland’s plans for Hyde Park, the Scammon Estate in Illinois, and Oak Grove Cemetery (1855) in Massachusetts both reveal his preference for a corner placement of the formal entry, adjacent to the public road and oriented toward the flow of traffic (Figure 28; Figure 29).

At the entry of Oak Grove Cemetery, Cleveland’s design plan reveals his thoughtful manipulation of space, roads, and vegetation to provide an overall sensory experience. His orientation of the corner entrance to the public road and traffic flow offered an immediate visual connection to the cemetery before entry. Furthermore, Cleveland’s arrangement of space allowed for the efficient and fluid access into the site. His alignment of the widened entrance drive to on-coming traffic provided a graceful transition from the public road into the private, sacred space of the cemetery. In addition, Cleveland’s dense stand of evergreens just inside the entrance created a visual effect of depth that directed a sightline into the grounds.
Lastly, Cleveland’s curvilinear main drive, “so arranged to fit the natural surface,” visually beckoned the approaching visitor into the rolling landscape of the grounds (Cleveland, 1873a, p. 58). With the design of Oak Grove Cemetery, Cleveland successfully called into service his design techniques that created visual impressions at the entrance which contributed to a holistic experience of the landscape.

13. “Architectural structures and ornamental works of art can be added...as long as they can be tastefully introduced...” (Cleveland, 1873a, p. 66).

Cleveland’s emphasis on natural features in creating landscape designs did not discount the need for functional structures such as gatehouses, sexton cottages, receiving vaults, and horse stables situated in public or private areas of the cemetery grounds. His approach to these structures, however, was one of practical consideration in their placement within the cemetery landscape; Cleveland strove “...to best facilitate the convenient and economical performance of the object of use or pleasure...” (Cleveland, 1873a, p. 19). For example, the 1855 plan of Oak Grove Cemetery shows an ornate structure, most likely a

Figure 30. Plan showing ornate gatehouse located at entrance of Oak Grove Cemetery, MA. Source: Potter and Boland, 1992, p. 21 (computer-enhanced image by author).
gatehouse, located at the main entrance as shown in Figure 30. The presence of the gatehouse gave a cemetery landscape the appearance of permanency; the structure also served as a landmark for visitors approaching the outlying rural cemetery. Because of the gatehouse’s functional aspects, the proximity to the formal entrance established its importance and reinforced its many roles, since the cemetery’s business office or the sexton residence were also sometimes found there.

The receiving vault was another functional structure located in the cemetery’s formal entry space, usually set to the side and positioned for accessibility. If architecturally acceptable, the vault would also be clearly visible; if not, it could be hidden by topography or vegetation. In Cleveland’s plan for Highland Cemetery, for example, the vault was set off to the side of the main entrance behind a mass of tall shrubs (Figure 31). It was fully accessible by way of a service drive, but hidden from view (Volkman, 2005, p. 45).

The stable was also a necessary, functional structure in the horse-powered cemetery operation. Cleveland believed that the stable and service areas “should be convenient of access, yet not so near [public areas] as to be in any way offensive; [and] not prominently conspicuous” (Cleveland, 1873a, p. 22). As a result, the stable was set apart from the formal entrance, near a secondary service entrance, and positioned away from the public eye—and nose.
In addition to functional structures, Cleveland also addressed the siting and use of small scale features such as gravestones, fences, monuments, mausoleums, and benches in the rural cemetery. Despite the growing interest in elaborate funerary monumentation that generally accompanied the rural cemetery movement in the late 1800s, Cleveland eschewed any form of “false” embellishment of his burial landscapes. He objected to decorative railings and fences, as well as hedges and curbing, that were often used to define the boundaries of individual family lots. These ornate enclosures were quite common during the Victorian era. Cleveland, however, found the “endless succession of square pens, enclosed with fences of every imaginable form and color” distasteful; he felt they served no real purpose and only added visual clutter that distracted from the general landscape effect (Cleveland, 1869a, p. 187). Cleveland also targeted incongruous monuments and markers that added to the visual chaos of the cemetery. Despite a reluctant acceptance of these memorials to the dearly departed, Cleveland found many of them to be ostentatious and offensive to good taste. “[A] vine wreathing itself lovingly around a simple monument” displayed more integrity in Cleveland’s mind than “fanciful ornaments of stone or iron.” Cleveland abided by the general rule that “…artificial decorations [were] less attractive than simple objects of natural beauty...” (Cleveland, 1869a, p. 188).

In 1891, when the elderly Cleveland was advising on a tract of land that was being considered for a park in Quincy, IL, he gently explained to his clients, “It is a park already; all it needs is a few roads through it” (Parker, 1917, p. 36). This quote captures Cleveland’s overarching principle of design revealed throughout his writings and in his design work: stay true to the landscape in the art of its arrangement. Cleveland respected the single line that
followed the contour of the land; he cherished the stroke that outlined the form of a majestic tree; and he forever endeavored to impress upon his readers that the design was in the landscape.
Chapter 6. Design Analysis of Oak Hill Cemetery

In October 1869 when Cleveland’s first essay on the design of rural cemeteries appeared in *American Builder and Journal of Arts*, he had recently completed the design for Oak Hill Cemetery, most likely his first Midwestern rural cemetery (OHC Minutes, 10.28.1869) (C. Vernon, email 2.13.2011; Vernon, 2011, p. 75-77; Neckar, 1995, p. 70). Cleveland had begun work on Oak Hill Cemetery in the late summer-early fall of 1869, so he was probably writing his cemetery essay at about the same time. It seems that both projects might very well have been a learning process for Cleveland given his new Midwestern surroundings.

Consequently, the close time frame of Cleveland’s Oak Hill design work and his cemetery essay “A Few Hints on the Arrangement of Rural Cemeteries” provides a unique opportunity for an interesting case study. Other cemetery projects soon followed and this design specialty became a profitable and significant part of Cleveland’s professional practice. Despite Cleveland’s completion of twenty-two (22) known rural cemetery designs, very few of his cemetery landscapes have been examined in detail. To date, only Daniel Nadenicek’s 1997 study of Sleepy Hollow (1855), Nancy Volkman’s 1987 analysis of Highland Cemetery (1870), and Roberta Kessler’s 1995 thesis on Eastwood Cemetery (1872) have been published (Nadenicek, 1997) (Volkman, 2005) (Kessler, 1995). Accordingly, a closer examination of Oak Hill Cemetery in the context of Cleveland’s written body of work is worth exploring.

Because there are no extant plans for Oak Hill Cemetery, the following analysis will be based on a plan redrawn from a 1907 Cedar Rapids city plat; the hand-written minutes of the OHC Association, 1868-1917; archival newspaper accounts from the local Cedar Rapids press, 1868-1917; and a Cleveland-published testimonial letter written by the general manager of
Oak Hill Cemetery. The landscape of Oak Hill Cemetery also provides its own documentation. The drawing shown in Figure 33 represents Oak Hill Cemetery in 1885, after H.W.S. Cleveland completed his second design.

The design analysis of Oak Hill Cemetery will examine the cemetery landscape as a physical expression of Cleveland’s aesthetic. Based on a set of principles developed from my interpretation of Cleveland’s approach to design, the following design analysis (1) states the individual design principle explicated in Chapter 5; (2) summarizes the principle’s effects that Cleveland endeavored to achieve in his design work; and then (3) presents a graphic-supported narrative that documents how the Oak Hill Cemetery landscape exemplified the specified principle of design.

**Principles for Social Good**

Cleveland championed the belief that the landscape shaped the character of society. As an essential component of the community, the rural cemetery landscape reflected the standards and tastes of the citizens. Therefore, long-term planning for the permanent location and thoughtful arrangement of the cemetery was essential to the settlement and culture of 19th century America.

1. “Look forward for a century...” in planning for the rural cemetery (Minneapolis Parks, 2011).

The first principle stresses long-term planning for the situation of the town’s cemetery as the initial step in the design process. As a sacred place in the community, a properly-located rural cemetery had a significant influence on the settlement and culture of the American frontier.
Long-term planning by Cedar Rapids civic leaders for the location of Oak Hill Cemetery was reflected in several decisions regarding access from town and available land for future expansion. The town council had, indeed, engaged in the thoughtful selection of a satisfactory cemetery location with access from town. The newspaper declared that “[a] more eligible location for a cemetery could not have been secured...along the Mount Vernon Road” (Cedar Rapids Times, 9.24.1868). The outlying land acquired for Oak Hill Cemetery was southeast of the city and served by a major east-west public thoroughfare.

The Board of the newly-formed Oak Hill Cemetery Association (OHCA) further reinforced Cleveland’s belief in long-term planning through their purchase of a suitable site that offered abundant land for future development. In 1869, the OHC Board acquired 37 acres of land adjacent to the old cemetery grid, ensuring its future expansion (OHC minutes, 10.19.1869). The Cedar Rapids Times approved of the Board’s actions in planning for the future land needs of Oak Hill Cemetery, describing in an editorial that “The [new] area of ground is amply sufficient to meet the requirement of this community for long years to come...” (Cedar Rapids Times, 9.24.1868). Twenty-two years later, the prescience of this purchase was appreciated by a second generation of OHC board members, who in 1891 noted that the original “...development...of the grounds...calculated for the future as well as the present needs of the city” (OHC Minutes, 4.30.1891).

To further promote the idea of the cemetery’s permanence, Cleveland’s 1869 design for Oak Hill Cemetery visually reinforced perpetuity. Cleveland oriented the roads, burial sections, and views toward an open sweep of undulating prairie. The view of this purchased,
but undeveloped land offered a visual reminder that the future of Oak Hill Cemetery was secure.

2. **Design the rural cemetery as a reflection of the civilized society.**

   The second principle highlights Cleveland’s belief that the landscape had a powerful influence on the moral and religious character of society. The tastefully-arranged rural cemetery landscape reflected the educated tastes, higher standards, and civic pride of citizens in communities across 19th century America.

   The Oak Hill landscape fulfilled Cleveland’s belief that the rural cemetery reflected a town’s refined tastes and promoted civic pride. The prospect of a new rural cemetery was a civic rallying point for the citizens of Cedar Rapids as documented in the *Cedar Rapids Times*. An editorial from 1868 bluntly pointed out the past neglect and disrepair of the old grid-style grounds and noted that the cemetery had become “a stigma...attached to Cedar Rapids...which characterized her citizens” (*Cedar Rapids Times*, 9.24.1868). This very circumstance was the same concern Cleveland raised in his own writings: in Oak Hill Cemetery, Cedar Rapids had its own “ugly blotch” of ground (Cleveland, 1869a, p. 187). However, the editorial continued with praise for the public pressure brought to bear in the improvement of Oak Hill stating “...we can look and think...with pride...that we have done our duty in rearing this tribute to the memory of those who have gone before us...” (*Cedar Rapids Times*, 9.24.1868).

   The citizens of Cedar Rapids also believed that the newly-designed landscape would, indeed, reflect their refined tastes and high standards. In 1869, while the cemetery was being constructed, the *Cedar Rapids Times* reported that “...our citizens can rest assured that the long and anxiously looked for improvement...of this sacred spot...is being done with
much...liberality...and the managers of the Association will spare no pains in making it what it should be.” The newspaper continued its piece by announcing the “intention of the Association to make Oak Hill one of the most beautiful and attractive burial places in the West” (Cedar Rapids Times, 9.30.1869).

Such speculative descriptions clearly indicated the pride of the community; just one month later, the Cedar Rapids Times boasted about the work of “one of the best artists in Chicago, who has taken great pains and exhibited much skill in so arranging the plat that the landscape is beautifully diversified...” They concluded the article by stating, “This important improvement...[is]...a work of which every citizen of Cedar Rapids may be justly proud” (Cedar Rapids Times, 10.28.1869).

The town was also prepared to boast about their new cemetery beyond the community boundaries. In October 1870, shortly after Cleveland’s plan was implemented, the superintendent of grounds wrote a testimonial letter intended for publication in one of Cleveland’s promotional pieces. In it, John Weare declared the “admiration of the citizens...” for the new cemetery arrangement. He further stated that the community had been “largely benefitted” by Cleveland’s plan and which the community was “ready to challenge the State to equal” (Cleveland, 1881a, p. 9; Cleveland and French, 1871, p.13-14).

The design of Oak Hill Cemetery also achieved Cleveland’s intent of using the cemetery landscape to influence moral character. Citizens viewed Oak Hill Cemetery as a sacred place of quiet contemplation—a landscape for introspection (Figure 32). In a
front-page column written for the *Cedar Rapids Evening Gazette*, a reporter stated that “…there is no better place for reflection than [Oak Hill Cemetery]...” where a person can “…walk and reflect upon and consider the course he is pursuing in regard to his everyday life” (*Cedar Rapids Evening Gazette*, 5.7.1883).

![Monuments of founding fathers seen in the grid portion of Oak Hill Cemetery. Source: D.L. Cooper, 2011.](image)
Figure 33. Plan represents Oak Hill Cemetery in 1885 after Cleveland completed the second design. Source: Plan drawn by D.L. Cooper, 2011.
Cleveland affected the use of landscape for moral impact in other ways. As shown in Figure 33, his arrangement of drives and paths physically and visually connected the 1869 plan to the grid where the town’s founding families were buried. According to the Cedar Rapids Evening Gazette, the original grid had been placed on a high point within a grove, so one could walk among the graves “where all the earthly fathers rest[ed].” This was important “for a great majority of people to keep their memory as a guard and a governor over their natural inclination to wander from the straight and narrow path” (Cedar Rapids Evening Gazette, 5.7.1883). Cleveland linked his design to this experience, the layout of his roads and burial sections embracing the rectangular grid on the north and east. The new design established a visual connection to the original cemetery as well; from the middle of Cleveland’s sweeping, monument-studded lawns, was a commanding view back up toward the original hill and grove. Both the physical and visual connections fostered ties to the past, which in turn reminded the living of the moral character and good deeds of those individuals who passed before.

Perhaps as an extension of Cleveland’s sentiments about the moral impact of cemeteries, Oak Hill eventually reflected the town’s patriotism. National pride was evident in the burial landscape by the prominent location of the Civil War section, an area later designated as the Grand Army of the Republic (GAR).
military block (Figure 34). At the time of Cleveland’s 1869 plan, the war was still fresh in the minds of every U.S. citizen. Cleveland accomplished the effect of ceremonial display for the GAR burial section by selecting a corner block of ground on a slightly tilted plane. He most likely designated this area along a graceful curve of the main drive because of its strong visual presence as well as its proximity to the primary road. Cleveland’s arrangement of this commemorative space offered visitors an opportunity to reflect on the sacrifices of the fallen heroes symbolized by the precise rows of military markers.

The ceremonial display of patriotism at Oak Hill Cemetery was also evident on a much larger scale (Figure 35). The designed cemetery landscape, as a whole, played an important role in the civic lives of the townspeople. During the late 1800s and early 1900s, annual, day-long Decoration Day activities were held at Oak Hill Cemetery (Cedar Rapids Evening Gazette, 5.21.83/5.29.89/5.30.90). During this event, described in newspapers as “a glorious custom,” “one hundred and sixty school children presented wreaths and flowers,” and “civic societies and citizens turned out...to decorate the graves of our fallen heroes who sleep in Oak Hill Cemetery” (Cedar Rapids Evening Gazette, 5.7.83; Cedar Rapids Evening Gazette 5.30.1890; Cedar Rapids Times, 6.3.1869). Veterans and their families marched from town to the cemetery and proceeded to “the grove adjacent to Oak Hill Cemetery,” where Cleveland’s
design offered them a natural setting for a solemn day of patriotic remembrance (Cedar Rapids Evening Gazette, 5.21.1883).

Principles for Site-Planning

3. Study and adapt the natural features of the site in the design of the rural cemetery.

The third principle describes another aspect of Cleveland’s approach to his design work. Cleveland’s first impressions of the land were paramount to his process in site-planning. Careful study offered Cleveland inspiration for adapting the natural features into his designs. Cleveland’s initial study of the Oak Hill Cemetery landscape revealed a gently rolling landscape of oak savannah with a thick stand of oak and hickory timber on the far south edge of the property and an extensive upland prairie creased by a large swale running northeast to southwest (GLO, p. 106). Cleveland drew inspiration from his first impression of the site, later describing the site as “one of great natural beauty, and admirably adapted to the purpose” (Cleveland and French, 1871, p.13).

Cleveland’s sentiment in the above quote revealed his deeply held conviction about Oak Hill’s inherent beauty as inspiration for his design. His words also suggested confidence in his adaptation of the site’s natural features to the design of Oak Hill.

The natural landscape of Oak Hill Cemetery served as a resource for the components of his design. The gently-
rolling topography defined his arrangement of roads, paths, and burial sections. The stand of hardwood timber on the southern periphery of the grounds became the focal point in Cleveland’s extended view (Figure 36). Moreover, the mixed timber of the distant hill served as backdrop for the open expanse of undulating prairie. The large drainage swale played an important role in Cleveland’s design of a water feature for the cemetery landscape of Oak Hill.

4. Preserve the intrinsic beauty; false embellishment ruins the essential character of the place.

The fourth principle of design reinforces another of Cleveland’s fundamental beliefs that the goal of all site-planning was to respect the natural features of the landscape. Cleveland’s designs highlighted the site’s natural beauty and never the designer’s work. He rejected artificial ornamentation in the landscape.

At Oak Hill Cemetery, Cleveland’s light hand in his design was evidence of his fundamental belief in the power of natural beauty. The existing rolling topography and native vegetation comprised his design. Cleveland did not level hills or clear large stands of oak and hickory trees to supplant what nature offered. Oak Hill’s design preserved the effect of the open sweep of prairie. The oak savannah provided the requisite contrast of light and shade. The drives and paths of Oak Hill Cemetery fit the natural contours and accentuated the curves and inequalities of surface.

The Board of the Oak Hill Cemetery Association adopted Cleveland’s recommended ban on artificial embellishments in the cemetery for the sake of preserving the natural beauty of Oak Hill landscape. The updated Rules and Regulations stated that the Board reserved the right to exclude or remove “…any headstone, monument, or other structure, tree, plants, or other object…injurious to the general appearance of the grounds.” “There was no iron work of
any kind allowed nor any seats or benches within the family plots. All coping, hedges, or any kind of [enclosures] were prohibited”... “in that part of the cemetery laid out on the lawn plan.” All artificial materials were banned in the construction of monuments and headstones; only cut stone or real bronze was permitted. Even burial vaults were frowned upon. “The directors...discourage the building of vaults, believing with the best landscape gardeners of today, that they are generally injurious to the appearance of the grounds...” (OHC minutes, 6.19.1884). Cleveland seemed to have impressed on the Board that an uncluttered appearance of the grounds was essential for the general landscape effect he designed for Oak Hill.

5. Hire competent professionals to design and implement improvements to the land.

The fifth principle presents Cleveland’s belief that a qualified person with expertise, education, and a judicious eye should be employed to create or implement the landscape design. The Board’s decision to employ a landscape architect for the improvement of the cemetery reflected their level of commitment to a professionally-designed rural cemetery. The Board hired “a landscape engineer Mr. H.W. S. Cleveland of Chicago to lay off and plat a portion of these [newly-purchased] lands” (OHC minutes, 10.19.1869). Chairperson Weare reported that he been “corresponding with different parties to find a man qualified to take charge of the grounds and carry out the improvements according to the plan” (OHC minutes, 3.7.1870). Weare presented a letter from H.W.S. Cleveland in this regard “concerning a man to take charge of the Cemetery grounds” (OHC Minutes 5.2.1870). The Board authorized the Committee on Grounds “to employ some competent person to take charge of the grounds...” (OHC minutes, 5.2.1870). Weare and his fellow Board members were actively seeking
Cleveland’s counsel with regard to hiring experienced, competent professionals for the work at Oak Hill Cemetery.

For a second time, the Board of OHC followed Cleveland’s advice of employing a professional for the design and implementation of improvements to the grounds. In 1880, the Board discussed another expansion for Oak Hill Cemetery, and subsequently they hired Cleveland to plat as much additional ground as needed (OHC minutes, 2.9.1880).

6. **Offer economic value to the client in the improvements to the land.**

The sixth principle of design expresses Cleveland’s pragmatic attitude that the organic approach to design provided economic benefits for the client. Cleveland incorporated the site’s natural features into his design work as a means to lower development costs, avoid waste and defacement of land, and increase property value. Design fees plus the upfront expenses of improvements to the grounds were recouped through increased demand for higher-priced lots. Moreover, Cleveland’s expertise provided clients with practical management techniques that added to the bottom line of cemetery operations.

In his design for the cemetery, Cleveland “admirably adapted to the purpose” Oak Hill’s “great natural beauty” (Cleveland and French, 1871, p.13). His comment about the 1869 design implied an economic benefit for the client in that there were no costly replacements of natural features with more expensive design elements. Quite simply, Cleveland capitalized on Oak Hill’s inherent beauty for the purpose of the design, and the Board, all astute businessmen, responded positively to his strategy as a means to lower their development costs.
In addition to adapting the natural features to the design to lower costs, Cleveland also
used his expertise to economically sub-divide the grounds to avoid the unnecessary waste of
land. According to the Cedar Rapids Times, Cleveland had “…taken great pains and exhibited
much skill in so arranging the plat...[so that] access to the grounds and each particular lot [is]
easy and convenient” (Cedar Rapids Times, 10.28.1869).

Furthermore, areas of Oak Hill Cemetery unsuitable for burials were featured as
ornamental spaces that added value to the property. A large stand of dense timber and
underbrush located on the far edge of the property would have been prohibitively expensive to
develop. Instead, Cleveland used this hillside of oak and hickory trees as a focal point in a
dramatic vista within the cemetery (Figure 36). By highlighting the wooded hillside, Cleveland
added both aesthetic and economic value to the cemetery property.

Cleveland’s promise of economic benefit from the
improvement of the grounds
paid off for others who owned
land beyond the boundaries of
Oak Hill. The city profited from
new, property tax revenues when
adjacent land was developed for
residential neighborhoods. In
addition, several businessmen

Figure 37. 1907 plat of Cedar Rapids identifies the surrounding
properties once owned by the founders of Oak Hill Cemetery.
Source: 50th Anniversary Map of Cedar Rapids, Iowa-1907, p. 28.
Linn County Genealogical Society Library, Cedar Rapids, IA
(computer-enhanced image by author).
who were founders of the cemetery association benefited economically as land speculators and real estate developers. As the city grew to the southeast toward Oak Hill Cemetery, the surrounding land became more valuable as the demand for development increased. As shown on the 1907 city plat, the names on adjacent plat additions are those of early board members of Oak Hill Cemetery, including Carpenter, Bever, Daniels, Greene, and Weare (Figure 37).

The Board, in support of their periphery land investments, in turn, actively invested in the land inside the boundaries. They resolved to set aside 40% of lot sales for improvement of the grounds, suggesting a business acumen that recognized Cleveland’s professionally-designed plan for Oak Hill Cemetery as a safe return on investment (OHC Minutes, 2.9.1870). The expenses incurred with improvements to the grounds would be recouped through increased revenues from higher-priced lots.

In addition to responding to Cleveland’s economic improvement strategies, the Board also followed several of Cleveland’s suggestions regarding additional sources of revenue for the operation of the cemetery. For example, the Board discussed the establishment of a greenhouse and an on-site nursery for ornamental trees and shrubs (OHC minutes, 2.9.1870; 3.7.1870). Volkman’s 1987 study of Highland Cemetery (1871) corroborates that Cleveland made a similar suggestion for such an enterprise; the nursery he proposed within the grounds of that cemetery would “furnish stock for further plantings” and “[supply] the wants of lot owners...” with the added revenue to go toward cemetery operations (Volkman, 2005, p. 56).

The Board also pursued another source of income when they entered into a contract for the sale of wood to the local school district. The ongoing orders for wood appeared in the minutes around the same time Cleveland’s design for the cemetery was being transferred to the
ground. It is likely that Cleveland had recommended the judicious thinning of trees in the
cemetery to open up the grounds for new burial sections, to frame views, and to create his
characteristic effect of light and shade (OHC Minutes, 2.7.1871). It thus seems logical that
Cleveland might have suggested that management take advantage of the clearing process and
sell the wood. Always the pragmatist, Cleveland could have pointed out that the revenue
generated from wood sales would help recover some of the upfront costs of improvements to
Oak Hill Cemetery.

7. Prepare a master plan for the rural cemetery before any work is undertaken on the ground.

The seventh principle of design states the obvious—a finished plan, in hand, was an
indispensable document for transferring Cleveland’s design ideas, as instructed, onto the
ground. The master plan also provided harmony in the overall design when phased
improvements and future expansions were carried out as time and money allowed.

In late 1869, Cleveland provided to the Board a master plan for his Oak Hill Cemetery
design (OHC minutes, 10.19.1869; 2.9.1870; Cleveland and French, 1871, p.13; Cedar Rapids
Times, 10.28.69). Evidence of the use of Cleveland’s master plan was revealed through the
successful connections between the old grid portion of Oak Hill and Cleveland’s 1869 design
that gave harmony to the overall landscape of the cemetery. Cleveland’s design, when
transferred onto the ground according to his finished plan, was visible in the gracefully-curved
drives that braided the rigid avenues coming off the old grid-style layout into the curvilinear
arrangement of roads, paths, and burial sections of the expanded grounds.

Cleveland understood at the time of his 1869 commission that the plan for Oak Hill
would have to accommodate its future expansion, given the growing population of the city.
The strongest evidence of Cleveland’s completion of a master plan for Oak Hill was an entry in the minutes that documented the Board’s implementation of Cleveland’s ideas from a “well-designed and elaborate plan...calculated for the future as well as the present needs of the city” (OHC Minutes, 4.30.1891). The Oak Hill plan completed after Cleveland’s second commission in 1880 suggested a seamless extension of his earlier 1869 plan. The design that was transferred to the ground revealed Cleveland’s skill and talent in the successful integration of his two designs. The connections were flawless; it was difficult to delineate where the 1869 plan ends and the 1880 plan begins. The general landscape effect that Cleveland endeavored to create for Oak Hill Cemetery was intact and reflected a harmony in the design accomplished by working from a master plan.

Principles for Physical Design

In Cleveland’s mind, the spatial organization in the design of the rural cemetery was the landscape architecture of the physical place. The physical arrangement of topography, roads, water, vegetation, views, and built structures influenced the convenience, economy, and grace of his cemetery landscapes.

8. “Discover the simplest and most convenient manner in which the natural topography can be adapted” (Cleveland, 1883, p.1).

The eighth principle of design reflects Cleveland’s basic approach to physical design—convenience, economy, and beauty through the manipulation of the ground surface. In the physical design of cemeteries, Cleveland believed in a light hand when adapting the topography. The natural inequalities of surface provided the underpinning for laying out roads, facilitating drainage, and crafting views and vistas.
Cleveland used the natural topography, more than any other feature of the site, in his design of Oak Hill Cemetery, and this was most evident in the stark contrast between the arrangement of the grid-portion of Oak Hill and Cleveland’s curvilinear design (Figure 38). A rectilinear arrangement such as Oak Hill’s grid was not an uncommon approach to early cemetery design. However, Cleveland railed against this practice of imposing the grid on a landscape without any regard for its topographic features (Cleveland, 1881a, p. 4).

When the Board of Oak Hill Cemetery Association hired Cleveland for the expansion of their cemetery, he was inspired by the existing topography of the site and admirably adapted the natural surface in several ways. First, the undulating landscape gave definition to his curvilinear roads, which, in turn, outlined his characteristic burial sections. Second, the rolling hills shaped swales and depressions that formed his ornamental water feature. And third, the inequalities of the surface of the Oak Hill landscape provided the vantage points for his viewscapes throughout the grounds.

9. Arrange the roads to fit the natural surface.

For Cleveland, the design of topography related directly to the design of the cemetery’s circulation system. The ninth principle offers the identifying characteristic of Cleveland’s
cemetery design work: an arrangement of roads and paths adapted to the natural contours of the site.

Keeping with this principle that guided Cleveland’s design of roads, Oak Hill Cemetery’s most unique topographic design feature was the network of curvilinear drives carved into the land. The circulation system Cleveland laid out in his plan served three purposes: the system (1) provided spatial organization of the grounds; (2) performed as a conduit for surface drainage of burial sections; and (3) contributed visual interest to the cemetery landscape.

The 1885 re-drawn plan, shown in Figure 33, reveals a hierarchy of roads that spatially organized the grounds into separate functions including entry, access, boundary, public spaces, burial sections, and service areas. The main road formed a loop which defined the general boundary of the grounds and established the cemetery’s central space. It also provided access to the public areas of Oak Hill and directed traffic away from the service areas. Rather than running the main road near the sexton’s cottage and barnyard, Cleveland arranged the road along a lower contour that set apart this work area from the viewing public.

The heavily-used main road was the widest in the road hierarchy and was paved with a durable surface of macadam. The Board allocated $1,000 for grading and macadamizing this primary road (OHC minutes, 2.9.1880; The Weekly Times, 10.28.1880). The main road connected to the secondary roads, which defined burial sections and provided access to smaller, less expensive lots as well as to a secondary entrance off Lombard Avenue. Because these secondary roads were used less frequently, they were narrower with a less well-defined surface of gravel and cinders. The ancillary roads, in turn, linked to grass walkways throughout
the grounds as well as to the service roads. The smallest roads in the circulation system provided access to the private work areas.

The second purpose served by the road network in Oak Hill Cemetery was that of conduit for surface drainage. A system of tile drains, lateral drains, road culverts, and storm drains were installed to direct the flow of storm water on the grounds (OHC minutes, 4.30.1886; 1.29.1890; 5.2.1896). Through careful study of drainage patterns formed by the topography, Cleveland laid out the main roads to work in concert with the drainage system. The curb and gutter system installed along the primary road network channeled the water draining off burial sections, which were graded to slope toward the road. The storm water then flowed into storm drains situated along the main drives.

The third purpose served by the roads in Oak Hill Cemetery was to contribute visual interest to the burial grounds. Cleveland’s arrangement of Oak Hill’s drives was the most unique topographic feature of the cemetery. The 1885 Oak Hill redrawn plan revealed a close alignment of roads to topography, which gave remarkable definition to the existing contours and created sweeping S-curves that flowed along the ground. The roads in Oak Hill were purposefully placed; there were no superficial effects or false curves in Cleveland’s arrangement. For example, when Cleveland situated the main road running from the entrance of the cemetery, he wound the drive along the toe of the slope that defined the northern edge of the grid.
(Figure 39). He also navigated through a grove of native oak trees located at the formal entrance. As shown in the background of Figure 39, the road follows along the contour that defines the toe of the slope on the other side of the drive before it gently ascends to a high point in the cemetery (Figure 40). Cleveland’s ever pragmatic approach to design assigned organizational and drainage functions to the circulation system. However, Cleveland never lost sight of the aesthetic potential of the curvilinear drive that highlighted the natural contours of the site and therein, bestowed upon Oak Hill its most unique design feature.

10. “Water is to the landscape as the eye to the face” (Cleveland, 1855, p. 394).

This tenth principle of design offers Cleveland’s belief that the design of water on site contributed both functionally and aesthetically to the landscape. Through the study of the natural drainage patterns formed by topography, Cleveland often integrated scenic water features with the functional drainage system as part of his cemetery design work.

In his 1880 design plan, Cleveland featured an ornamental water body situated at the low end of a large swale. The water feature served as a catch basin for the functional drainage system yet also offered visual expression to the Oak Hill landscape (Figure 41). The small, ornamental lake was one of the most distinguishing features in the designed landscape of
Oak Hill Cemetery (Cedar Rapids Evening Gazette, 5.7.1883). In keeping with the curvilinear design of the cemetery’s paths, Cleveland’s design featured a gently-curving shoreline (Figure 42) (Cedar Rapids Evening Gazette, 5.30.1893). Cleveland presented the lake in a park-like setting with a tree-dotted lawn.

Its reflective surface added another dimensional quality to the scenic beauty of the plan.
11. “Planting...is the most essential object of [a]esthetic improvement” (Cleveland, 1973a, p. 66).

The eleventh design principle stresses Cleveland’s belief that a naturalistic style of planting, with contrast of light and shade, secured the best effect in the rural cemetery. For Cleveland, a site with a natural growth of trees provided an immediate effect in the design of the cemetery. His emphasis on massing to highlight form, color, and texture was an important design strategy to express the inherent beauty and character of the landscape. In addition, plantings also offered utility in Cleveland’s designs.

At Oak Hill, Cleveland used the existing trees for their immediate effect. He incorporated a stand of century-old trees—“great trees, some of them a 100 years in growing” in a native oak savannah at the highest point in the cemetery as both a gathering space and a focal point of the landscape (Figure 43) (Cedar Rapids Evening Gazette, 5.7.1883; Cedar Rapids Evening Gazette, 8.6.1912). Cleveland also used the native oaks as landmarks at the entrance of Oak
Hill. Evident on the 1907 plat, Cleveland arranged the entry space and main drive to take advantage of the towering trees (Figure 47).

Cleveland’s naturalistic style of planting was evident in Oak Hill with the irregular massing of deciduous and evergreen trees and shrubs seen in Figure 44. A loosely-structured arrangement of plants contributed to his organic design. By changing the character of the massing—the form, color, or texture—Cleveland’s plan added variety in the landscape. Less-dense groupings opened up views in the grounds (Figure 45).

Through proper mingling of wood and lawn, Cleveland’s planting plan for Oak Hill achieved what he considered the best effect of landscape scenery for the rural cemetery—the contrast of light and shade (Figure 45).

Cleveland’s skill in “so arranging the grounds with the proper division of wood, lawn, and
shrubbery] that the landscape [of Oak Hill Cemetery was] beautifully diversified…” (Cedar Rapids Times, 10.28.1869).

Cleveland believed that vegetation was essential for aesthetic improvement, but he also used vegetation in attractive arrangements that served other purposes. Throughout Oak Hill Cemetery, Cleveland used vegetation to direct sightlines, to screen and shelter, and to separate public and private spaces. Using trees and shrubs, Cleveland established sightlines into the grounds, back to the city, and across the Oak Hill landscape (Figure 47).

Figure 46. A view back to the city framed by picturesque evergreens. Source: D.L. Cooper, 2010.
By re-aligning the entry drive, Cleveland captured the inherent beauty of the native oaks when he directed the sightline—as well as the main drive—through the stand of trees and into the grounds. As shown in Figure 46, Cleveland positioned a row of picturesque evergreens near the western boundary of the cemetery to frame the panoramic view back to the city. He also arranged a loosely-structured allee of trees and shrubs in the middle ground that directed a sightline from the main drive, across an area of lawn, over the lake, and to the stand of hardwood timber on the southern edge of the property.

Figure 47. Planting arrangements that established sightlines and provided screening in Oak Hill Cemetery. Source: 50th Anniversary Map of Cedar Rapids, IA. 1907, p. 28. Linn County Genealogical Society Library, Cedar Rapids, IA (computer-enhanced image by author).
Cleveland’s plan for Oak Hill used vegetation for screening throughout the cemetery. His arrangements of plantings screened service areas, provided protection from the wind and sun, and established the physical boundaries of the grounds. To screen the area of the farmstead, Cleveland used a heavily-planted belt of trees along a public drive (Figure 47). Cleveland’s plan also achieved a screening effect with a pine walk, similar to the one Cleveland included in his design plan for Sleepy Hollow Cemetery (1855). The Oak Hill pine walk created a vegetation screen along Mount Vernon Road that offered shelter from traffic and weather. Furthermore, the pine walk established a physical and visual connection between town and areas to the east (Figure 48).

Documented on the 1907 plat, Cleveland used the undeveloped areas of Oak Hill Cemetery (area to the north and east) as the cemetery’s on-site nursery (Figure 47). Cleveland pointed out that trees were a product of time, so early planting ensured faster results for his designs. His planting arrangement accomplished several goals. First, the trees were planted as source material to supply the grounds as improvements were carried out. Second, the trees provided...
screening along the edges of the grounds. And third, their arrangement suggested a thoughtful planting design for a general landscape effect of woods and lawn that promoted Cleveland’s naturalistic-style of design.

12. Craft views and vistas by engaging topography, roads, water, and vegetation for a holistic experience of the landscape.

The twelfth principle describes Cleveland’s practices of physical design that worked in unison to create an overall impression and experience of the landscape. Cleveland’s visually-sensitive approach to design allowed him to craft views and vistas by manipulating topography, arranging roads, and positioning vegetation that provided a holistic experience of the landscape. There are two notable situations in Oak Hill Cemetery that exemplify Cleveland’s design techniques to fashion views that offered these all-inclusive landscape experiences for the cemetery visitor. The first of these impressions originated outside Oak Hill’s entrance with the approach to the cemetery grounds. The re-alignment of Harrison Street with Mount Vernon Road provided Cleveland the opportunity to manipulate the entrance space with its topography, main drive, and majestic trees to create an overall experience of approach and entry (Figure 49) (Cedar Rapids Times, 8.26.1869). By re-orienting the perpendicular entry drive shown on the 1864 plat to align with the public road and traffic
flow, Cleveland’s design of the entry space established a visual connection to the entrance—specifically to the grove of towering oaks that marked the entrance. Moreover, his plan established a physical connection to the main entrance drive that provided a graceful transition from the public road into the cemetery grounds. Cleveland’s idea to create a more generous and accessible entrance space achieved a visually and physically appealing experience for the visitor. Inside the cemetery entrance, Cleveland used the dense stand of oaks to create a visual effect of depth that extended the view into the cemetery landscape (Figure 50). To further build on this view, his thoughtful arrangement of the curvilinear drive over the natural contours beckoned the visitor into the grounds. Oak Hill’s approach and entry constitute one example of how Cleveland used the principle of crafting visually-rich impressions of the Oak Hill Cemetery landscape.

The second area where Cleveland achieved the desired effect of an overall landscape experience was evident from a position in the central space of the grounds. This visually-rich impression of Oak Hill captures the essence of Cleveland’s organic design aesthetic. Moreover, this particular place in the landscape of Oak Hill reveals Cleveland’s consummate skill in...
organizing space, manipulating topography, arranging roads, siting a water feature, and positioning vegetation.

The 1885 plan of Oak Hill Cemetery reveals a site that offered Cleveland a stand of old growth, hardwood timber and a rolling topography that influenced his placement of the roads and the ornamental water body. These two features of the landscape inspired Cleveland’s design to craft a visually-rich experience that begins with the ascent from the entrance along the gracefully curved main drive to the crest of a hill (Figure 51).

Cleveland used one of the higher points in the cemetery to fashion a bird’s eye view of open lawn dotted with monuments and groupings of trees. The Cedar Rapids Evening Gazette described the view as “the picture of nature itself...” (Cedar Rapids Evening Gazette, 5.30.1890). By positioning a loosely-structured linear arrangement of trees, Cleveland’s design created a vista toward the
lake but offered only a glimpse of water through the foliage (Figure 52; Figure 47). With Cleveland’s plan, views over the tree canopy captured the scenic timbered hillside with its thick growth of underbrush. The native hardwoods served as backdrop in Cleveland’s crafted view that mingled lawn, water, and woods.

Cleveland’s design offered an experience in the descent from the ridge when a view to the water opened to reveal the reflection of trees surrounding the lake, similar to the postcard image of a cemetery water feature seen in Figure 53. This mirroring effect added yet another facet to the visually-rich experience of the landscape. At water’s edge, the design offered another perspective of the hillside of hardwood vegetation. The viewpoint from below now takes in a more sharply-defined stand of oak and hickory trees (Figure 36).

These two situations in Oak Hill Cemetery—one with approach and entry at street grade, the other from the crest of the hill—exemplified Cleveland’s crafting of visually-sensitive landscape experiences using topography, roads, water, and vegetation. In the Cedar Rapids Evening Gazette, Balder writes, “In passing through the cemetery, the eye cannot help but be astonished at the elaborate beauty…” (Cedar Rapids Evening Gazette, 12.17.1907). The natural character of the site inspired Cleveland to fashion the views and vistas that, in turn, captured...
the inherent beauty and offered those who entered the grounds a truly holistic experience of
the designed landscape of Oak Hill Cemetery.

13. “Architectural structures and ornamental works of art can be added...as long as they can be tastefully
introduced...” (Cleveland, 1873a, p. 66).

The thirteenth principle of design discusses Cleveland’s tolerance of the functional
structures for the day-to-day management of the rural cemetery. His approach to these
structures, however, was one of practical consideration in their placement within the grounds.
Cleveland recognized the necessity for small scale features in the cemetery such as markers,
monuments, mausoleums, but eschewed any form of “false” embellishment to the burial
landscape.

Cleveland’s plan allowed for several architectural
structures, which appeared on the 1907 plat for Oak Hill
Cemetery—a receiving vault, a
sexton’s cottage, a stable, and
barn as shown in Figure 54.
The receiving vault was built as part of 1880 expansion plans
for Oak Hill, probably
Cleveland’s recommendation to the Board (OHC minutes, 2.9.1880). The plan reflected
Cleveland’s practical approach in its placement—near the cemetery’s formal entry space, set off
to the side and positioned for accessibility (Figures 55 and 56) (The Weekly Times, 10.28.1880). Because this structure was considered ornamental, it was framed with, rather than screened by, vegetation.

![Figure 55. Location of receiving vault near entrance. Source: 50th Anniversary Map of Cedar Rapids, IA. 1907, p. 28. Linn County Genealogical Society Library, Cedar Rapids, IA (computer-enhanced image by author).](image1)

![Figure 56. Postcard image of receiving vault, circa 1910. Source: Carl Thoresen, Superintendent of Oak Hill Cemetery, 2010 (computer-enhanced image by author).](image2)

In addition to the vault, three other existing structures were incorporated into Cleveland’s plan—a house, a stable, and a barn. These were clustered in the service area along Mount Vernon Road. Cleveland addressed these structures in his placement of roads and vegetation with a distinct physical and visual separation of this private work area from the public areas of the cemetery. This arrangement followed Cleveland’s suggestion that the stable and barn be conveniently accessed, but not conspicuous or offensive. The nearest cemetery road was set apart from the buildings, which were also screened by densely-planted vegetation. Convenient access was provided through a secondary service entrance to Mount Vernon Road by way of a narrow service drive into the cemetery grounds.

With the implementation of Cleveland’s 1880 “lawn plan” design for Oak Hill Cemetery, the Board adopted a revised set of cemetery regulations (OHC minutes, 6.19.1884).
Cleveland more than likely recommended a ban on all visual clutter that spoiled the general landscape effect of Oak Hill. There were restrictions on materials, size, and number of burial monuments and structures within the cemetery grounds. The *Cedar Rapids Evening Gazette* announced these changes at Oak Hill Cemetery with a front-page article describing and approving the new rules (*Cedar Rapids Evening Gazette*, 5.7.1883).

Cleveland’s consideration of architectural structures and ornamental works of art in their placement within the grounds of Oak Hill Cemetery addressed both their functional aspects as well as their aesthetic appeal. Cleveland showed little tolerance of anything that was “offensive to good taste” (Cleveland, 1869, p. 188). Simple objects of beauty enhanced his design so it was this sort of unpretentious ornamentation that Cleveland recommended to the Board of Directors of Oak Hill Cemetery.
Conclusion

Oak Hill Cemetery is one of Cleveland’s early Midwestern landscapes that exemplifies his design aesthetic and offers a design that illustrates the principles that guided his work. The case study of Cleveland’s design for Oak Hill Cemetery involved a process that initially identified those influences that shaped Cleveland’s life and character and, in turn, formed the design aesthetic that guided his work. Building on the exploration of Cleveland as a landscape architect, this paper has discussed the rural cemetery movement and its effect on his professional practice as well as presented the narrative history of Oak Hill Cemetery in the context of his work.

The research underlying my thesis has been both a challenge and a measured process. There are no extant plans, hand-written instructions, or stated design principles from Cleveland himself. Essential evidence for this case study did, however, come from Cleveland’s body of written work. The thirteen (13) principles of design explicated in Chapter Five are my interpretation of Cleveland’s approach to design. These principles provided a structural basis for the design analysis of Cleveland’s landscape for Oak Hill Cemetery.

This case study advances the academic research on H.W. S. Cleveland and his professional work in several ways. First, it shapes our understanding of Cleveland’s cemetery landscapes and his overall physical design work. Second, the research expands the knowledge base of Cleveland and his contributions to the history of landscape architecture. Third, the paper itself adds a relevant piece of literature to the limited body of scholarly analyses of his cemetery design work. Only Volkman, Nadenicek, and Kessler have published papers
addressing some aspect of Cleveland’s cemeteries. Fourth, this study suggests a next step: an all-inclusive analysis of Cleveland’s twenty-two (22) rural cemetery designs. Fifth, and opportunely, this case study provides an analytical model based on a framework of design principles. Sixth, the process used throughout this research paper documents those principles; no one has ever developed or interpreted them. Seventh, and most importantly, this analytical research demonstrates that the landscape of Oak Hill Cemetery does indeed exemplify the design aesthetic of H.W. S. Cleveland and reflects the principles that guided his rural cemetery design work.
Archives and Repositories Consulted

Art Institute of Chicago, Ryerson and Burnham Libraries, Archival Collection, Chicago, IL
Cleveland, office records for Cleveland-French partnership: 1874-1879.

Harvard University, Widener Library, Archival Collection, Cambridge, MA

Linn County Genealogical Society Library, Cedar Rapids, IA
50th Anniversary Map of Cedar Rapids, Iowa-1907.

Linn County Recorder’s Office (LCR), Cedar Rapids, IA

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Appendix

The Founders of Oak Hill Cemetery

The names carved upon the most prominent markers and monuments of Oak Hill Cemetery are also the names of men whose stories fill the pages of history books written about Linn County and Cedar Rapids, Iowa. These men are also listed as the founding officers and board members of Oak Hill Cemetery. As businessmen, they joined together in their efforts to build a prosperous town and contribute to the settlement of Iowa. They understood that, in order to survive, the little village platted along a river in eastern Iowa needed the connection of the railroad, the financial support of banks, and the establishment of businesses, churches, and schools. The town of Cedar Rapids also needed a proper cemetery to bury its dead.

Judge George Greene was a man of will. He arrived in 1840 by way of New York State, one of the first settlers in Linn County. Left an orphan at an early age, Green raised his younger brothers, working to support his siblings while a student of the seminary, then the law. When he finished his studies, he headed west to Iowa and found employment as a surveyor. He eventually moved on to Linn County where he taught school and continued to study law. His hard work paid off; he was elected to the Iowa legislature, then to the Iowa Supreme Court. He was also a United States district judge. Greene was involved in banking, the newspaper business, and railroad construction. His investments in the town extended to nearly every business and institution in Cedar Rapids. Local history has it that Judge Greene built his estate Mound Farm atop the highest point in town. He was laid to rest in Oak Hill Cemetery in 1880 with Masonic honors; the Greene monument, positioned on the highest point there as well, commanded a sweeping view back toward his beloved city (B&W, p4-7) (Atlas of Linn County 1907 p. 162).

Nathaniel Brodhead Brown was the son of a New Jersey millwright; he, in turn, became a millwright. In 1839 he passed through what was to become Cedar Rapids but kept traveling north. He returned in 1840 and, together with Judge Greene, he recorded the first plat for the town of Cedar Rapids in 1841. They were listed as the sole owners of all the town property in 1842 (Atlas of Linn County 1907 p. 162). Brown “improved the water fall” by building the first dam on the Red Cedar River and tapping into what was described as the finest water power in the country (Atlas 1875, p.359 ). Like his father, Brown established himself as a

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7 All information on the founders of Oak Hill Cemetery came from The Biographical Record of Linn County, Iowa, Illustrated. and Brewer & Wicks History of Linn County Iowa, From Its Earliest Settlement to the Present Time, Illustrated, Volume I & II.
millwright, owning and operating several mills. Brown was also active in real estate dealings and, for a short time, found himself the owner of a distillery — the first and only in Linn County. It was not long after Judge Greene was buried in 1880 at Oak Hill Cemetery that Nathaniel B. Brown joined him there.

John Weare, Jr. arrived in Cedar Rapids from Michigan in 1845; several members of his family had already settled here. Weare brought with him the first steel plow to Linn County; it came from the Deere implement factory in Illinois. Like his fellow businessman N.B. Brown, he was involved in building a dam across the Red Cedar to power a saw and grist mill. In 1846, once he was established, Weare brought his family to Linn County. He then opened the first land office and bank in the county. He was instrumental in establishing the railroad from Clinton to Cedar Rapids and served on the boards of various railroads throughout his lifetime. John Weare, Jr. was a “careful and shrewd observer of social and business movements and a thorough student of men and motives” (Brewer and Wicks: 66-72). He was credited, more than any other citizen of Cedar Rapids, for the organization of Oak Hill Cemetery Company and served as its president for 13 years. It was his vision for the cemetery that led to the hiring of H.W.S. Cleveland, the noted landscape architect from Chicago.

The Honorable Charles Weare was encouraged by his older brother John, Jr. to settle in Cedar Rapids. He arrived in 1848. Weare held interests in the lumber business and then entered into the building of railroads as they pushed their way through Iowa. Charles Weare was a founding member of Oak Hill Cemetery Association. His keen sense of business led him into politics where he served one term in the Iowa legislature, held the office of Linn County supervisor, and served as mayor of Cedar Rapids (B&W p.16-20).

Dr. John S. Ely, trained in both civil engineering and medicine, arrived in Cedar Rapids from New York in 1848 to attend to the affairs of his deceased brother Alexander. In addition to his medical practice, he purchased several mills and was invested in railroad construction, where his training in civil engineering served him well. He became director of the company that brought the first rail line to Cedar Rapids. He served as a commissioned surgeon during the Civil War. He also served as treasurer of the State Agricultural College in Ames, IA for a term. Dr. Ely and one other brother were married to two sisters of John Weare, Jr. (B&W p.824-827).

Lawson Daniels, the third of four Daniels brothers, arrived in Cedar Rapids in 1848 to help establish the family merchandising business of L. Daniels & Co. The enterprise was housed in the first brick storefront west of the Mississippi River (B&W p.61-64). Lawson Daniels became Cedar Rapids’ first postmaster. He was instrumental in establishing both the municipal water works and the public transportation company. Lawson founded a savings and loan and also
held interests in the railroad. Lawson and the youngest brother Lowell were passionate advocates for city parks and bequeathed land to the city for Daniels Park. He served as secretary of Oak Hill Cemetery from the time of its organization until he assumed the presidency shortly before his death in 1906. His service to Oak Hill Cemetery was memorialized in the granite gatehouse and wall built in 1908. The Daniels family plot has one of the more interesting layouts. Three large, identical monuments mark the graves of the Daniels family— with Harriet S. Weare Daniels lying between her two husbands—the brothers Lowell and Lawson Daniels (B&W p.61-64).

Gabriel Carpenter arrived from Pennsylvania in 1852 and bought 300 acres of land adjacent to the town of Cedar Rapids. He farmed the land, but also entered into the banking, utilities, and real estate development—laying out seven housing additions in the southern portion of Cedar Rapids. Too old to serve in the Civil War, he offered a town lot to the first man who voluntarily enlisted. His son Seymour married John Weare, Jr.’s sister Sarah. He was an active Mason. In the mid-1850s, Carpenter and a partner laid out the town’s new grid-style cemetery on a parcel of his farmland (B&W p 755-758).

Sampson C. Bever settled in Cedar Rapids in 1852, moving from Ohio to invest in Iowa farmland. His success in land speculation led him into banking. He served on the town council and held office on the board of several railroads in the Midwest. He was a founding member of the board of Oak Hill Cemetery (B&W p. 805).
Table 1. Listing of Cleveland’s Rural Cemeteries.

<table>
<thead>
<tr>
<th>Date</th>
<th>Cemetery</th>
<th>Location</th>
<th>Nat’l Register</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1855</td>
<td>Sleepy Hollow Cemetery</td>
<td>Concord, MA</td>
<td>1998-428037</td>
<td>Designed with Copeland</td>
</tr>
<tr>
<td>1855</td>
<td>Oak Grove Cemetery</td>
<td>Gloucester, MA</td>
<td>1975-368388</td>
<td>One of the few extant cemetery plans; designed with Copeland</td>
</tr>
<tr>
<td>1850s</td>
<td>Mountain Cemetery</td>
<td>Yarmouth, Nova Scotia, Canada</td>
<td></td>
<td>Designed with Copeland</td>
</tr>
<tr>
<td>1850s</td>
<td>Mount Hope Cemetery</td>
<td>Bangor, ME</td>
<td>1974-366153</td>
<td>Expansion of existing grounds; home of the family of Mary Ann Dwinell, Cleveland’s wife</td>
</tr>
<tr>
<td>1857</td>
<td>Mount Feake Cemetery</td>
<td>Waltham, MA</td>
<td>1989-412622</td>
<td>Designed with Copeland; lithograph drawn by Copeland offered for sale (Waltham Sentinel, 9.18.1857).</td>
</tr>
<tr>
<td>circa1857</td>
<td>Wyoming Cemetery</td>
<td>Melrose, MA</td>
<td></td>
<td>Designed with Copeland</td>
</tr>
<tr>
<td>1850s</td>
<td>Mount Prospect Cemetery</td>
<td>Bridgewater, MA</td>
<td></td>
<td>Expansion; designed with Copeland</td>
</tr>
<tr>
<td>1850s</td>
<td>Milton Cemetery</td>
<td>Milton, MA</td>
<td>2004-352194</td>
<td>Cleveland’s first Midwestern cemetery design</td>
</tr>
<tr>
<td>1869</td>
<td>Oak Hill Cemetery</td>
<td>Cedar Rapids, IA</td>
<td></td>
<td>Expansion; design involvement most likely limited to planting plan (Vernon, 2011, p. 77).</td>
</tr>
<tr>
<td>1870</td>
<td>Graceland Cemetery</td>
<td>Chicago, IL</td>
<td>2001-1628</td>
<td>Overlook with exceptional views out to river</td>
</tr>
<tr>
<td>1870</td>
<td>Highland Cemetery</td>
<td>Junction City, KS</td>
<td></td>
<td>Son Ralph was draftsman on plan (Cleveland, “Dear French”, 1.25.1872)</td>
</tr>
<tr>
<td>1873</td>
<td>Eastwood Cemetery</td>
<td>Lancaster, MA</td>
<td></td>
<td>Located on an island in Lake Menonomie</td>
</tr>
<tr>
<td>1873</td>
<td>Glenwood Cemetery</td>
<td>Geneva, NY</td>
<td></td>
<td>Located on an island in Lake Menonomie</td>
</tr>
<tr>
<td>1874</td>
<td>Oakland Cemetery</td>
<td>St. Paul, MN</td>
<td>St. Paul Heritage Preservation Site</td>
<td>Rolling oak savannah preserved in circulation and burial section design</td>
</tr>
<tr>
<td>1874</td>
<td>Evergreen Cemetery</td>
<td>Menomonie, WI</td>
<td></td>
<td>Located on an island in Lake Menomonie</td>
</tr>
<tr>
<td>1878</td>
<td>Oaklawn Cemetery</td>
<td>Dwight, IL</td>
<td></td>
<td>Located on an island in Lake Menonomie</td>
</tr>
<tr>
<td>1880</td>
<td>Oak Hill Cemetery</td>
<td>Cedar Rapids, IA</td>
<td></td>
<td>Expansion of 1869 HWSC design; 1880 design referred to as “lawn plan” (OHC minutes, 6.19.1884).</td>
</tr>
<tr>
<td>1881</td>
<td>Union Cemetery</td>
<td>Lincoln, IL</td>
<td></td>
<td>Expansion and improvement to grounds (Luckhardt, 1983, “Chronology)</td>
</tr>
<tr>
<td>1881</td>
<td>Oak Hill Cemetery</td>
<td>Lake Geneva, WI</td>
<td></td>
<td>Design for Catholic cemetery (Favretti, 2007, p. 125)</td>
</tr>
<tr>
<td>Pre-1886</td>
<td>Mount Greenwood</td>
<td>Merrionette Park, IL</td>
<td></td>
<td>Access improvement with extension of Blackstone Blvd <a href="http://www.swanpointcemetery.com/history.asp">www.swanpointcemetery.com/history.asp</a></td>
</tr>
<tr>
<td>1886</td>
<td>Swan Point Cemetery</td>
<td>Providence, RI</td>
<td>1977-372236</td>
<td>Overlook with exceptional view to urban center</td>
</tr>
<tr>
<td>1890</td>
<td>Hillside Cemetery</td>
<td>St. Paul, MN</td>
<td></td>
<td>Overlook with exceptional view to urban center</td>
</tr>
</tbody>
</table>
Figure 57. Timeline for Oak Hill Cemetery. Source: D. L. Cooper.