

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Easton Cemetery

other names/site number N/A

2. Location

street & number 401 North Seventh Street

city, town Easton

state PA

code PA

county Northampton

code 095

zip code 18042

N/A not for publication

N/A vicinity

3. Classification

Ownership of Property

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

Category of Property

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

Number of Resources within Property

Contributing	Noncontributing	
<u>4</u>	<u>2</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>4</u>	<u>0</u>	structures
<u>7</u>	<u>0</u>	objects
<u>16</u>	<u>2</u>	Total

Name of related multiple property listing: N/A

Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of certifying official _____

Date _____

State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official _____

Date _____

State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is:

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

Signature of the Keeper _____

Date of Action _____

6. Function or Use

Historic Functions (enter categories from instructions)

Funerary|Cemetery

Current Functions (enter categories from instructions)

Funerary|Cemetery

7. Description

Architectural Classification

(enter categories from instructions)

Gothic

Greek Revival

Late Victorian

Materials (enter categories from instructions)

foundation earth

walls granite, marble

roof slate, tin

other cast iron, cast concrete

Describe present and historic physical appearance.

Currently, the total holdings of Easton Cemetery are comprised of ninety-nine acres of landscaped and graded cemetery parkland located on a hill brow, plateau and vale within the Bushkill Creek Corridor within the City of Easton. The nominated portion of the cemetery consists of two sections: the original 1849 land section and the "New Section" begun in the 1870's. Excluded from the nominated area are the adjacent northwest sector which was begun in the 1950's and the Rosewood Garden which was recently opened in 1981 and lies immediately northeast of the original 1849 land purchase.

The historic areas of Easton Cemetery are a complex cultural resource. As a district, Easton Cemetery is composed of parklike cemetery landscape design based upon the picturesque romantic style traditions of the early and later 19th century. This landscaping is set with thousands of examples of funerary artwork in varying decorative styles that span from Greco-Roman Revival, Gothic, Victorian, Arts Craft, Art Deco and variations of varying Central European and Mediterranean folk traditional designs. Interspersed throughout the grounds of the district are well preserved examples of masonry buildings, structures and objects that act as important elements and/or focal points of the total historic landscape environs. The masonry buildings are composed of a Gothic Revival Gatehouse and Office, Stable, Cemetery Chapel and Easton Memorial, as well as a Gothic frame workshop. In addition four structures are set within the district, a bridge across the Bushkill Creek, masonry Classic Revival style gates at the Bushkill Creek entry area, a poured concrete wall and a gateway along the southwesterly boundary of the cemetery, a large monumental Gothic Revival masonry gate at the Seventh Street entrance. In conclusion, there are seven objects including a Greek Revival cemetery vault and four individual family mausoleums of varying architectural styles. All of these elements combine to form a cohesive whole as a historic cultural resource. The following is a description of these features as they developed and exist within the historic areas of the district.

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The original 1849 area is set within the thirty-four acres of the first purchase of land to establish the Easton Cemetery. The general mass of lanes and burials are oriented on a northeasterly to southwesterly axis. The locale of the burial plots is placed on a plateau, generally 300' above sea level. This plateau is flanked by a steep slope on the east and a moderate slope due north. The east slope is heavily wooded with a mixed native deciduous growth. The east slope then moves easterly into an open grass area immediately due east of Ascension Avenue. Ascension Avenue is a switchback funerary avenue. The upper half of this avenue is set with a high dry limestone retaining wall along its east face. Its lower eastern half is a relatively level roadway flanked by a low, dry limestone retaining wall along the Bushkill Creek. Ascension Avenue terminates at its eastern intersection with Bushkill Creek. Here there is a double set of wrought iron gates and course rubble lay limestone walls with pier gateways (constructed around 1900). These gates lie immediately due west of a girder plate bridge across the Bushkill Creek which is included in the nominated area. Located at the switchback turn of Ascension Avenue is a Greek Revival style funerary vault (circa 1850's) built of dressed Allentown limestone (refer to detailed building and structure description, Section 7, page 11).

Overlaying the northeastern edge of this area is the bridging and road decking of State Route 22 (built circa 1954). Generally, this structure is over 25' above the ground level. (Refer to attached map for exact location).

The visual impact of this highway is minimal along the northern and northeastern portions of the cemetery due to a barrier of dense tree growth and/or topography. However, the visual impact of the bridgework in the area of the Bushkill Creek Bridge and entrance is significant. Here the highway bridging has a direct physical presence in this area and impairs on the historic view from these two features that had originally existed prior to the highway's construction.

The northern edge of the 1849 section is flanked by the Rosewood

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Gardens. This area is generally open and sown with a grass lawn. The northern and northwestern edges of the 1849 section are covered by a mature stand of mixed native deciduous growth.

The lineal burial plot mass of the 1849 cemetery is situated on a relatively level plateau. This area includes the current designated sections C,D,E,F,G,H,I,K,L,Z, parts of M and sections of N,O. In addition there are three single interment areas A,B, and C. All of these sections are irregular in form. These entities are all separated by a series of primarily winding funerary lanes in the romantic style. Currently, these lanes are crowned shaped and covered with macadam. These lanes were originally dirt, but were paved around 1910 to accommodate automobile use.

All the side drainage ditches retain their original (1849-1850's construction period) Allentown limestone, random laid gutters. These gutters drain to a number of covered storm sewer boxes. Many of these basins retain white marble covers (dating from the 1850's). All of these lanes and sections were laid out by James Charles Sidney, civil engineer and architect, of Philadelphia in 1849. There are indications that Ascension Avenue was laid out around 1856 by James Charles Sidney along with the Bushkill Creek entranceway area. The initial individual burial plot areas were initially designated by Sidney, but continued by subsequent engineers in terms of individual plotting.

The burial sections are raised earthen flats that are occasionally traversed by a series of straight and/or winding walkways. These walkways are currently lawn covered and retain their general original (c. 1849) crown graded profile. These walkways may have originally been cindered. The burial plots are divided primarily by straight east to west footpaths, by generally every two plots. The paths in section O and parts of M and C due to their siting run northeast to southwest with one east to west.

The plot areas of the single interment sections are not set with these patterns of footpaths and walkways. It appears that these smaller footpaths were only laid out as the individual burial

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plots were purchased and utilized. It is clear that their overall symmetry was intended as part of the original plan.

Within the individual burial areas of the 1849 section, there are two types of plantings, formal and vernacular. The formal plantings are inclusive of trees within the burial plot areas and along lanes and adjacent to the larger buildings and dispersed through the individual plot areas. The vernacular plantings are concentrated within the individual burial plots. These plantings are composed of trees, vines, shrubs and perennials typically planted by family of the deceased. These plantings are reflective of romantic landscaping motives and/or folk religious beliefs and values.

The formal tree plantings are comprised of the remains of the retained pre-1849 wooded cover, 1849-50's tree plantings and later 19th century lane plantings and replacement of earlier removed trees. In 1849 James Charles Sidney was instructed to selectively cut the wooded growth of the northeast sections of the 34 acre parcel. Sidney was then instructed to plant areas in the cemetery with a selection of trees. Although the exact types of trees are not identified, physical evidence indicates that a number of these trees do survive in the northeast quarter of the cemetery by size and age characteristics. These trees are of three types: Red Oak (*Quercus Rubra*); Red Maple (*Acer Rubrum*) and White Pine (*Pinus Strobus*). What other composition these early tree plantings may have been is unknown. In 1869, a boundary planting of Osage Orange trees (*Malcura Pomifera*) was affected to form an impenetrable enclosure. This planting phase also was used to infill an earlier boundary (planting date unknown) of Osage Orange trees where plantings had died. These trees do not survive. In the fall of 1871, 61 Horse Chestnuts (*Aesculus Hippocastanum*) and 61 Sugar Maples (*Acer Saccharum*) were planted 24' apart throughout the cemetery. A major part of this planting was directed along the western line of the cemetery (most of these trees survive) and were also planted along the "New Lane" on the then far western boundary of the cemetery grounds. (This area lies outside the proposed district, refer to boundary justification.) The planting of these trees established a practice of planting along the main lanes with Horse Chestnut

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and Sugar Maple throughout the current cemetery and later expansions. The first known photo documentation of the cemetery grounds dates from 1891. These photos indicate that the 1849 section and 1870 new section were fitted with a general mature growth of Horse Chestnuts and Sugar Maples fully lining the main lanes. The interior burial plots are interspersed with plantings of what were considered more shapely ornamental trees, Red Cedar (*Juniperus Virginiana*), White Pine (*Pinus Strobus*), Red Maple (*Acer Rubrum*), Red Leaf, Japanese Maple (*Acer palmatum*), *Atroropurpurem Dissectum*, Norway Spruce (*Picea Abies*) Hemlock (Hemlok) and an occasional Pin Oak (*Quercus Palustris*).

This status of plantings have served the grounds for the remaining years. There have been occasional removals and replacements due to disease and lightning. The only additional trees that appear to have been added in the early 20th century are an occasional Pink (*Cornus Florida Rubra*) and White (*Cornus Florida*) Dogwoods in burial plot areas.

The planting of shrubs and perennials have been almost the sole activity of the families of deceased. These plantings reflect at times a social and/or ethnic group values. About six flowering shrubs appear to date as early as before the Civil War due to size and age characteristics.

Within the single interment areas A, B, and C, there appears to be a healthy survival of a series of established perennial flowering plants. The burials in this area tend to coincide with the first internments by a new ethnic group in the area and/or child death. Pending further research, there may be symbolic associations with some of these plants as it relates to folk beliefs of the deceased and their family. As such, these plantings have been respected by the ground crew and conserved through years of careful cutting.

The funerary art of the 1849 section is composed of grave markers made of white marble, Vermont granite, sandstone (possibly Yardley type), local red shale fieldstone, cast concrete, steel, cast iron, zinc and terra cotta. The funerary art of the first period of burials 1849-1870's was composed of marble, local shale

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fieldstone and sandstone materials. . By the 1870's a greater use of granite occurred with the infusion of the other stated materials. The funerary art is placed within the context primarily of family plots with single person interments occurring in single interment areas A, B, and C. Practically all the burials are below ground. There are two family mausoleums and a larger communal mausoleum within the 1849 section. The upper socio-economic class burial plots are generally larger and are frequently set with a larger central monument shaft or marker surrounded by lower headstone markers in accordance with cemetery rules. These plots are occasionally enclosed with low fences of metal and/or dressed masonry boundary enclosures.

The monuments themselves represent the work of a number of known monument makers. During the period of 1849-1860's Isben Benedict was known to have created the first range of marble markers and crypts in the cemetery. Between 1850 through the 1860's C. Ippich, Vandorbeck and Smith of Phillipsburg, NJ, Hava (?) H. Viliarch of Philadelphia, PA; Struthers of Philadelphia, PA, Vito Brothers of Philadelphia, PA and T. Delahunty, Laurel Hill, Philadelphia, all created marble Gothic monument markers, crypts and funerary statuary. Beginning in the 1870's the makers of funerary monuments shifted locally. Throughout the 1870's to early teens of the twentieth century, Hartzell and Smith of Easton, D. J. Howell and Sons of 212 South Front Street of Easton, began to provide, initially, granite Victorian style monuments. Their works represent excellent high style examples of Late Victorian and Classic Revival styles shafts, headstones and boundary fences. Other works were installed during this period by J. Pollock and Dicksons of Jersey City, NJ. The instance of identified makers of monuments throughout the cemetery is an exception especially during the period of 1849-1870. From 1870 up to the 1940's, the occurrence of identification of monument makers becomes more frequent. At all times, the occurrence of an identified maker coincides with the burial of an upper socio-economic class family of financial means.

The 1849 section of Easton Cemetery contains two instances of cast bronze sculptures. Both works were sculpted by the artist,

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Harry Lewis Raul, initially of New York City, NY, then Easton, PA. His first work was the commemorative statue of Dr. Trail Green founder of the cemetery, erected on May 20, 1911. His later work is the Arts and Craft inspired figurine of the Raul family monument erected in 1934.

In and around 1870, the Easton Cemetery had expanded its holdings by fourteen acres to the west of the original 1849 tract of land. Beginning in 1870, William Sebring, engineer, of 215 Northampton Street, Easton, PA laid out this new section. It was landscaped similarly to the general lane, pathway and tree planting characteristics established in the adjacent 1849 area. This "new section" includes section areas M, Q, R, W, S, P, T and V.

The section areas of Q and V and the eastern half of P were laid out as larger family burial plots. These plots were purchased by the upper socio-economic class for family burials. The tradition of marking each family plot with a central shaft or large marker with subsequent individual headstones continued. The use of low masonry boundary fences was utilized until about the period beginning in the late 1880's. At this time the "lawn system" of cemetery landscape design began to become popular and was adopted by the Easton Cemetery. The effect of the "lawn system" philosophy was the discouragement of a profusion of low masonry boundary fences and/or enclosures on individual plots. In fact, a number of pre-existing mid to later 19th century boundary plot enclosures appear to have been removed beginning at this time. Of all the minor alterations in the cemetery, this action was the most substantive. The "lawn system" encouraged the reduction of markers and features on family plots in order to allow a more general, open lawn to develop. The practical motive was to reduce labor costs in maintenance. The "lawn system" aesthetic was to create a more open lawn like environment that related to the growing popular desire for lawn areas that were promoted in the initial suburban development movement at the time.

The section areas of T and S, and parts of P and V, developed as burial sites for mostly the middle class of the community. The grave markers tend to be of a medium scale. In section W, the majority of the burials tend to be of mostly Italian origin

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interspersed with some Central European origin family burials.

Practically, all of funerary art in the "new section" is of Vermont granite of what appears to be local origin of design and manufacture. The identifiable stone carving firms are: D. J. Howell and Sons, 212 South Front Street, Easton, PA and Hartzel and Smith, Cemetery work, Spring Garden and Front Streets, Easton, PA.

The "new section" was quickly utilized by the community between the period of 1870 to 1910. The City of Easton was growing rapidly during this period in terms of industrial and commercial activity. The social economic profile of those buried within the "new section" directly reflects the character of the city during this period.

The plantings of the "new section" were inclusive of a major "along the lanes" planting of Horse Chestnut and Silver Maple trees in the 1870's at 25' centers. At present, over 80% of these trees survive within this area. The previous practice of tree planting within the section areas did not occur due to the "lawn system" philosophy.

Throughout both the 1849 portion and the "new section", there is a significant survival of a collection of funerary lawn furniture. Beginning around 1856 up until the 1880's, many pieces of decorative furniture were purchased and placed throughout the cemetery. Such items as cast iron urns, benches, seats and settees were purchased. A series of early (1880-1890) cast concrete urns were placed throughout the cemetery for ornamentation and annual plants. Over 97 of the total items purchased survive on the site. This represents approximately 70% survival of items purchased, based upon original inventories.

The cemetery holdings have been enhanced with structures and buildings throughout its history. Initially a wooden gate was constructed at the Bushkill Creek entrance of the cemetery in the 1850's (removed late 19th century). In the 1850's a Greek Revival style masonry cemetery vault was built along Ascension Avenue (still standing). In 1869, a Mr. Horn designed "plans"

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for a "neat cottage" to serve as the superintendent's office at the 7th Street entrance (removed 1899). This building was a wood frame and sided Gothic style building. By the later 19th century more permanent structures and buildings were begun that survive to this date and contribute to the integrity of the cemetery.

The current principal entrance to the property is provided through the monumental arched gateway (c. 1882) at Seventh Street. Additional entrances are provided by a cast concrete multi-pier and wrought ironwork entrance (c. 1913) at Ninth Street and masonry multi-pier and wrought ironwork entrance (c. 1900) on the Bushkill Creek eastside at Ascension Avenue. The Gate House and Office (c. 1900-1901) are situated immediately due southeast of the Seventh Street gate. Other major buildings located within the cemetery are as follows: due east of the Gate House is the Stable/Toolhouse (c. 1883) and attached Garage (c. 1960's). Located within the cemetery grounds are a Gothic Revival Chapel (c. 1875), Easton Memorial Mausoleum (c. 1917-18). Additional objects are individual family mausoleums placed throughout the cemetery grounds:

Kunsmann Family (c. 1860's) - 1849 section (original section)
Abel Family (c. 1886) - 1870's section (new section)
Case Family (c. 1908-09) 1870's section (new section)
Chipman Family (c. 1930) - 1870's section (new section)
Rodenbaugh Crypt (c. 1870's) - 1849 section (original section)

The following is an inventory of contributing and noncontributing resources:

Seventh Street Gate

Date: c. 1882
Architect: Jacques _____ ?
Engineer: Mr. Bradey, contractor
Prior and West of Trenton, NJ, contractor
Condition: Good
Integrity: Unaltered, recently conserved

Currently, the Seventh Street entrance is set with a monumental Gothic Revival gateway. This free-standing masonry structure is composed of four turreted piers braced

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by Norman buttresses. These separate the large central Gothic arch flanked by two small Gothic arched footpath entrances. All arched openings are set with open wrought iron gates. The body of the masonry is composed of rough Trenton sandstone set in a Broken Range pattern. All the arch stone trim, pier capital, water tables, turret caps and finial and date stone are made of rubbed and/or patent hammered Ohio stone. The gateway is flanked by short sections of low curveilinear masonry walls. This gateway is located at the primary visual axis with the surrounding neighborhood and serves as the cemetery's primary entrance.

Gate House and Office

Date: 1900-01
 Architect: William Michler
 Contractor: L.E. Morgenstem
 Condition: Excellent
 Integrity: Exterior: minor alterations, repointed alteration to Seventh Street porch
Interior: unaltered with exception of bathrooms and kitchens

This large masonry structure is designed in an eclectic "Old English" style with battlemented cornices. This three story building is approximately 52' by 52' with circular tower window of 7 feet radius on the southwest corner. It was built to house the superintendent and provide an office and waiting room.

Stable/Toolhouse/Addition

Date: c. 1883
 Architect: Unknown
 Contractor: Unknown
 Integrity: Fair

This one-story course masonry building is surmounted by a hip roof fitted with a simple cupola. The stable is built into a bank. The lower floor is used for storage. The main upper floor was used to house horses; but currently it is used to store mowers. Adjacent to this stable is a one story braced frame and wood sided toolhouse. The exact date of this is unknown, but it appears to be contemporary to the stable.

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The masonry stable has been added onto by a one story cinderblock masonry garage in the 1960's. The instance of this addition detracts from the historic stable as per its northerly elevation to such an extent as to rank the integrity of this complex as to fair.

Cemetery Chapel

Date: c. 1875
Architect: I. H. Loenholdt
Contractor: Hellick and Lerch, Easton
Integrity: Excellent

This course masonry structure is built in an English mode of the Gothic Revival style. The Chapel is a 1 1/2 story, 3 bay wide by 4 bay long structure with an attached one story prespiortory. The Chapel is entered on the east peak gable. The sanctuary is lined on both the north and south walls by sets of four gothic arched stained glass windows.

Bushkill Creek Bridge

Date: 1920's
Designer: Unknown
Condition: Excellent
Integrity: Excellent

The Bushkill Creek entrance to the cemetery is provided by a steel plate girder bridge. The sides of the bridge are composed of solid riveted web plates approximately 4 feet high set with intermediate stiffeners. The deck of the bridge is covered with a cast concrete base supported by a gusset plate and transverse bracing.

Bushkill Creek Entrance

Date: 1900
Architect: Unknown
Condition: Good
Integrity: Good. Unaltered, wrought iron gateway damaged due to vandalism.

Currently, the Bushkill Creek entrance is composed of two vehicular gates asymmetrically flanking a central pedestrian gate. These gates are set with simple Classic Revival detailed wrought ironwork set into matching course limestone

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masonry piers. Adjacent and running between these three entrances is a system of low course limestone masonry walls that serve to enclose the whole forward lane area in front of (due east) of these three entrances.

Ninth Street Entrance

Date: 1913
Architect: Unknown
Condition: Good to fair
Integrity: Good, unaltered, excepting removal of low wrought iron fence work that topped the adjacent cast concrete walls. Removed during World War II metal scrap drive.

The Ninth Street entrance is composed of a full vehicular entrance and flanking pedestrian entrance set within a layout of four cast concrete piers. These entrances are fitted with Classic Revival detailed wrought iron metalwork. The concrete piers retain minor Classic Revival details. The adjacent cast concrete walls run along the full length of the southern boundary of the cemetery from its southwest corner through to the stone masonry work of the Seventh Street entrance gateway.

Easton Memorial

Date: c. 1917-18
Contractor: York Mausoleum Company, York, Pa.
This structure is a monolithic one story granite mausoleum. It is entered by a central portico. The outer wings are fitted with panels of six short columns. The interior is fitted in fine white marble. The window openings and ceiling are set with fine examples of tiffany style stained glass.

Greek Revival Cemetery Vault

Date: 1850's
Designer and Contractor: Unknown
Integrity: Excellent
Condition: Good

The three bay wide structure is a large arched course masonry vault faceted with a hammered stone finish Greek

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Revival style limestone facing.

Kunsman Family Mausoleum

Date: 1860's
Designer: Unknown
Condition: Good
Integrity: Excellent

This object is the first single family mausoleum erected within Easton Cemetery. It is built of Vermont granite, composed of massive rectangular course granite block walls supporting a series of dressed tier granite roofing slabs that compose its peaked roof form. The entrance is set with a course granite entablature set with an open wrought iron gate to this one story object.

Abel Family Mausoleum

Date: 1886
Designer: Unknown
Condition: Excellent
Integrity: Excellent

This mausoleum is a one story object built of highly dressed rectangular limestone blocks. The entrance is composed of an extended portico supported by two turned columns supporting a single block peaked porch roof set with a Christian cross. The actual central door entry is flanked by two engaged columns fitted with an open wrought iron gate. The mass of the mausoleum is fitted with quoin masonry corners that lead up to the peaked roof composed of massive masonry slabs that are highlighted by two gable end final urns.

Case Family

Date: (c. 1908 - 09)
Designer: Unknown
Condition: Excellent
Integrity: Good - original windows filled in with later matching masonry

This one story mausoleum is composed of massive course

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Vermont granite rectangular blocks that support two massive masonry slabs that compose the low peak roof. The cornice line is set off by small projecting course stone brackets. The entry is composed of an extended porch form set with two course stone columns supporting the short projecting gable. The central Greco-Roman inspired wrought iron entry doors are approached by a set of full slab steps in granite of this object.

Chapman family Mausoleums and Monument

Date: 1930's
Designer: Unknown
Condition: Excellent
Integrity: Excellent

The Chapman family plot is unique in that it contains two mausoleum objects that act as a major visual focus within the northeast section of the district. Mausoleum A (refer to district map) is a one story object composed of course dressed slabs of Vermont granite walls. These support a low peaked roof of dressed stone slabs. The entry facade is composed of two full Classic Revival style columns supporting a Greco - Roman detailed gable end. The central entry is set with two Greco-Roman detailed wrought iron doors.

Mausoleum Monument B (refer to district map) is a distinct object in that it is not an enclosed mausoleum. It is composed of four masonry columns supporting a small flat roof fitted with Greco-Roman details. This open arrangement covers a symbolic marble funerary marker. On either side are two matching solid Greco-Roman styled benches.

Rodenbaugh Crypt

Date: Possibly 1870's
Designer: Unknown
Condition: Good
Integrity: Good. The cast iron fencing has been removed.

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The family plot has been fitted with a fully submerged masonry crypt whose entrance is composed of an exposed finished masonry entry. Cut into a steep bank, the entrance is comprised of a dressed sandstone facing fitted with a central solid wrought iron plate door. The adjacent masonry walls are composed of dressed limestone masonry. The plot above the crypt is set with later early 20th century granite markers memorializing the deceased.

Overall the contributing buildings, structures, and objects within the district maintain a high level of integrity and condition. However, the grouping of the historic stable and toolhouse is compromised by the presence of a detracting garage addition to the stable and adjacent non-contributing outhouse and workshop. The removed topographic setting of this general group of buildings from the general setting of the cemetery significantly reduces their negative visual impact on the overall character of the district.

NON-CONTRIBUTING BUILDINGSCinderblock WorkshopDate: 1945-1950
Architect: Unknown

This low one story cinderblock building was built as a workshop for the maintenance of vehicles and lawnmowers and general repairs for items in the cemetery.

Outhouse

Date: 1950's

This small cinderblock structure is located along the walk between the workshop area and the gatehouse.

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In 1848 Dr. Trail Green of Easton conducted a personal tour of communities in Pennsylvania to view how they cared for their dead. Dr. Green and the leading citizens of Easton began to organize efforts to establish a public cemetery by 1849. Prior to that time, the dead were buried in small family or church grounds in unregulated conditions. Severe land development pressure within the then borough necessitated the creation of a large public cemetery. The release of land vacated these scattered plots for new construction and development. The cemetery provided a picturesque and modern regulated sanitary place of burial for the community.

Easton Cemetery was incorporated on April 5, 1849 by the granting of a charter by the State General Assembly. Its founding board was comprised of twelve prominent citizens of the time. Dr. Trail Green, John J. Burke, Samuel Ludwig, Samuel Drinkhouse, John Green, Jr., Philip Mixsell, Ward F. Stewart, George Field, Thomas T. Miller, Theodore Mixsell, Peter S. Michler and George W. Housel. A grounds' committee was established on March 15, 1849 to select a series of possible sites in the borough area for the cemetery location. In May, 1849 James Charles Sidney, civil engineer of Philadelphia, was retained and visited Easton, and recommended this potential site over the others considered. Sidney is reputed to have stated that this site "...is admirably adapted to the purposes of a cemetery, and the best as a whole that he has seen..." Work began immediately on the laying out the cemetery. The appearance of this 1849 plan is indicated in the contract specifications, September 18, 1849, between Easton Cemetery and James Charles Sidney. It is known that James Charles Sidney was the landscape architect for the Laurel Hill Cemetery South Addition, Philadelphia, in 1849. Sidney was also the landscape architect for an approved plan for a Fairmount Park addition in 1859 in partnership with Andrew Adams. This plan was not implemented due to the Civil War. Also in that partnership, they designed Oaklands Cemetery in West Chester, Chester County in 1853.

The use of the cemetery was immediately successful. Easton Cemetery became the primary place of burial within the Easton

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area (1849-1940's period). It also served as the place for reinterment of moved graves from other earlier urban burial areas of the community. Another major contribution was provided to the community through the strict and careful stewardship by the cemetery board and its adherence to Sidney's original landscape plan and aesthetic precedence. It became a place of not only mortal reflection, but passive park-like recreation as well. Contemporary written accounts and references (1850's to 1910) in the minutes of the board clearly indicate the success of the cemetery in becoming the primary place of Sunday promenading and passive recreation of families of all socio-economic means of the community. By defacto, the Easton Cemetery grounds and its picturesque landscaping is the earliest formal park-like environs in the Easton and Lehigh Valley Region. The park-like grounds to this day still provide a significant area of passive recreation and mortal reflection for the immediate community and burial site visitors.

By 1870 the grounds of the 1849 section were becoming full and a "new section" was added. The landscape design of this area was the work of William Sebring, engineer, of 215 Northampton Street. Mr. Sebring's plans basically reflected the general aesthetic character and qualities established in James Charles Sidney's landscaping plan in 1849. The areas laid out by William Sebring are inclusive of sections M, Q, P, W, V, T, R and an area of U. With this expansion of the cemetery holdings, adequate burial sites were provided for the community needs throughout the period of 1870 up until the 1920's.

By 1900 the plantings and erection of family monuments had encompassed most areas of both the "new section" and original 1849 parcel. During the period of 1900 to 1920 the grounds, buildings and landscaping of these areas reached their full mature landscaped character which survives significantly today.

The cemetery is of regional significance in terms of its funerary art. Beginning in 1849 with the first burials, the families of the deceased followed a precedent of erecting fine examples of crypts, markers and full sculptural monuments. The actual full statuary in the cemetery are by date the first known examples of

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full sculptural art work that were erected in the Easton area (1850's to 1860's). This sculpture was one of the early attractions for the general community's desire to promenade on Sundays throughout the grounds.

Some of the outstanding examples of the funerary artwork are the following in terms of the elite formal styles. The Able family (1857) monument is a fine white marble marker in the Federal Revival style. The tall base is surmounted foliated pediment that leads to a full three dimensional allegorical funerary urn. Easton Cemetery is noteworthy for its broader installation of High Gothic style marble monuments. Outstanding examples are the McKeen family crypt (1860's); Porter family crypt (circa 1860's); Reeder family monument and associated coffin style covers (circa 1860's). The Yohe family monument retains an outstanding three dimensional female allegorical figure (circa 1860's). The singular Anna Bunstein-Stover marker is a rare allegorical urn with three dimensional vines of roses cascading on its sides (c 1860's).

The cemetery's primary monument material changed in the 1880's to Vermont granite. During the period of 1880-1910 several noteworthy monuments were erected in initially the High Victorian and later Classic Revival styles. The Brown and Fraley family plots are outstanding examples of High Victorian carving. Their architectonic forms are highlighted by highly refined stylized floral and geometric details etched by acid. The Knight family monument represents the highest quality of acid etched Classic Revival style architectonic detailing within the cemetery. While the Crater family monument and the massive Bruch family monument represent the finer architectonic, allegorical figure monuments within the cemetery, the Smith family monument represents the highest order of allegorical figure carving of the late Victorian mode in the area.

The quality of funerary monuments continued through the late 19th century into the early 20th century up until 1940. In the early 20th century many examples of Classic Revival style granite monuments were installed. Beginning in the 1920's through to the 1930's several Art Deco and Arts Crafts movement inspired

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monuments were erected of singular quality. The Moon Family marker is a unique Art Deco marker. While the Raul Family monument bronze figurine monument is the best example of a late Arts Crafts inspired monument marker. Through the 1930's up until 1940 academic detailed markers reflecting the Greco-Roman styles were mainly erected with the Chipman family mausoleums being the best examples of this trend.

The inventory of formal style monument markers is enhanced by a general collection of ethnic style monuments. Located primarily in the single interment sections F and G of the the 1849 portion of the cemetery, the folk motifs of Greek, Italian, Ukrainian nationalities are exhibited. The primary folk design elements represent stylistic variations of the Christian cross symbol. The collection is enhanced by poignant homemade markers of young and stillborn children in fieldstone, cast cement and steel marked by welding rod, by fathers or immediate family members.

In total, the funerary art of Easton Cemetery covers the inception of decoration funerary carving (1850's) and its stylistic evolution up until 1940. It also contains the largest single concentration of ethnic/folk style funerary markers within the vicinity of the city. The cemetery monuments serve as a primary evolutionary record of styles and taste of the local population both formal and vernacular.

Throughout the cemetery grounds are the resting places of many of the influential families of the Easton area as well as the gravesites of a number of famous persons associated with local, state and national events of transcendent importance. Of those noted persons buried in the Easton Cemetery, the following are of national and state importance:

George Taylor: One of the signers of the Declaration of Independence and a leading iron industry entrepreneur of the 18th century.

Samuel Sitgreaves: United States Commissioner to Great Britain under President John Adams and responsible for the draft of the Constitution of the Commonwealth of Pennsylvania.

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George Wolf: Governor of Pennsylvania and familiarly regarded as the "Father of the Common School System" in Pennsylvania.

James M. Porter: United States Secretary of War and an early national political leader against the growth of monopolies during the first half of the 19th century.

Andrew H. Reeder: First Governor of the State of Kansas during the pre-Civil War period termed "Bloody Kansas".

Thomas Coates: Regarded familiarly as the "Father of American Band Music".

Numerous others were state chief justices, county judges, members of the state General Assembly as well as persons recognized in the arts, sciences and humanities.

As a cultural resource, Easton Cemetery represents a collection of cultural resources that make it of local and state significance. Easton Cemetery expresses the rise of the romantic and picturesque landscape aesthetic of the mid-19th century. The cemetery is part of the initial group, nationally, of park-like settings for burial grounds. It is the earliest and best preserved example, regionally, of a Romantic style cemetery within the Lehigh Valley area. It contains an outstanding collection of funerary art and is the burial location of noteworthy historic individuals in local, state and national affairs of transcendent importance. The Easton Cemetery expresses the aesthetic principles related to Victorian funerary design. This includes its well preserved landscape plan of 1849 as designed by James Charles Sidney and the "New Section" addition of 1870 laid out by William Sebring. This is further expressed in the survival of significant components of the picturesque landscaping scheme, its plantings, statuary, sculpture, fencing and buildings. Though expanded over time from its original layout, the Easton Cemetery retains its mid-19th century romantic picturesque ambience and sylvan character. The Easton Cemetery is a fine Pennsylvania example of this type

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picturesque romantic style cemetery of that period.

9. Major Bibliographical References

See continuation sheets

Previous documentation on file (NPS):

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

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property 58.5 acres

UTM References

A 18 481400 4505130
Zone Easting Northing

B 18 481700 4505210
Zone Easting Northing

C 18 481880 4504870

D 18 481490 4504620

E 18 481190 4504750

See continuation sheet

Verbal Boundary Description

Refer to attached map for boundary delineation

See continuation sheet

Boundary Justification The proposed boundaries incorporate all the areas of the original 1849 designed plots, lanes and subsequent landscape form of the original James Charles Signey plan of 1849. The boundaries also include the "New Section" laid out in 1870 just due west of the 1849 section. Within these areas survive the sylvan romantic style landscape parkline cemetery environs, monuments and structures that contribute to the integrity of the cemetery for the period of 1849-1940.

See continuation sheet

11. Form Prepared By

name/title Thomas E. Jones, Preservation Consultant
 organization City of Easton
 street & number 650 Ferry Street
 city or town Easton

date 5/1/90
 telephone 215-250-6721
 state PA zip code 18042

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Section number 9 Page 1**BIBLIOGRAPHY**

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Dwelling and Office Erection, 8/2/1900.
 4. Easton Semi-Weekly Free Press
Construction of House and Office, 8/3/1900.
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Easton
 Cemetery
 Northampton
 County
 Zone 15
 Easton Quad

- A E481400
N4505130
- B E481700
N4505210
- C E481500
N4505150
- D E481100
N4504620
- E E481100

42°30"
 4507
 4506
 4505
 5065 1/2 MI. N. FARMERSVILLE 3.3 MI.
 (NAZARETH)

