

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Westview Cemetery
other names/site number West View Cemetery (1884-1951)

2. Location

street & number 1680 Ralph David Abernathy Boulevard, SW

N/A
N/A

 not for publication
city or town Atlanta vicinity
state Georgia code GA county Fulton code 121 zip code 30310

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
 national statewide local

Signature of certifying official/Title: Dr. David C. Crass/Historic Preservation Division Director/Deputy SHPO Date
Historic Preservation Division, Georgia Dept. of Natural Resources
State or Federal agency/bureau or Tribal Government

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

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

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register determined eligible for the National Register
- determined not eligible for the National Register removed from the National Register
- other (explain:) _____

Signature of the Keeper _____ Date of Action _____

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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only **one** box.)

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

- private
- public - Local
- public - State
- public - Federal

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

Contributing	Noncontributing	
5	2	buildings
2	0	sites
24	7	structures
5	0	objects
36	9	Total

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Current Functions
 (Enter categories from instructions.)

FUNERARY: Cemetery

FUNERARY: Cemetery

7. Description

Architectural Classification
 (Enter categories from instructions.)

Materials
 (Enter categories from instructions.)

Late 19th and 20th Century Revivals: Romanesque
Revival, Spanish Plateresque (Renaissance,
Renaissance Plateresque, Spanish Renaissance),
Spanish Gothic, Classical Revival

foundation: Concrete, stone, brick
 walls: Stone, brick, concrete, marble
 roof: Asphalt, asphalt shingles, Spanish tile
 other: Metal, cast-iron, granite

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Located approximately four miles west of downtown Atlanta, Westview Cemetery is a sprawling, 582-acre private cemetery. Bounded on its northern side by Martin Luther King Jr. Boulevard and Interstate 20, Westview Cemetery's expansive, rolling terrain is helmed in on its eastern side by Ralph David Abernathy Boulevard and on its southern and western side by 19th and 20th century neighborhoods; only about half of the property has been developed with approximately 300 acres available for future burials. Established in 1884 to provide burial space for Atlantans after the city's Oakland Cemetery was full, Westview (originally West View) was patterned after then-popular lawn-park cemetery Woodlawn in the Bronx, New York. Fifty-seven years after it opened, then-owner Coca-Cola scion Asa Candler Jr. introduced the memorial park to Atlanta at Westview by opening up several acres in the style of the cemetery made popular by Hubert L. Eaton at Forest Lawn Memorial Park in Glendale, California, a few decades earlier. As such, the cemetery, today, which is traversed by nearly 19 miles of curvilinear roads, contains hundreds of acres of family plots – some dominated by family monuments surrounded by individual markers and others containing flush-to-the-ground bronze markers – as well as single grave sections and organizational sections such as the Salvation Army, Elks and Masonic sections. Within the cemetery are numerous family mausoleums, such as that of journalist, orator and “Spokesman of the New South” Henry Grady's and Havertys furniture founder J.J. Haverty's, as well as elaborate sculptures, such as *Achievement* for railroad magnate Jesse Parker Williams, which was sculpted by Daniel Chester French. Several other types of markers exist, such as obelisks – one of the largest erected for Coca-Cola founder Asa Candler Sr. – tree stumps, Woodmen of the World monuments, angels – of which numerous are associated with Irish Travelers – masonic and several other standardized types, including rock-face boulders like the one over author Joel Chandler Harris's family plot. Aside from these sections in the main cemetery, Westview's once black-only section, Rest Haven, and pauper section, God's Acre, which houses more than 5,000 graves, are located on the cemetery's southeastern and southern sides, respectively. In addition to containing one of Atlanta's oldest buildings – Westview's 1890 Romanesque-revival gatehouse – the cemetery contains the massive 11,444 crypt Spanish Plateresque Westview Abbey. The abbey is composed of two buildings: an administration building and a mausoleum. The latter building contains the Spanish Gothic Florence Candler Chapel, complete with its fan-vault ceiling, numerous stained-glass windows, walnut reredos and paintings by Hungarian-born painter Bartholomew Mako. The property also has an 1888 granite and marble receiving vault; an 1889 Confederate veteran's burial ground, which contains a twenty-foot tall marble and granite sculpture; an approximately 110-foot tall crenelated water tower, which was once part of the largest greenhouse operations in the south, the Westview Floral Company, where the Burford Holly was discovered; and the remains of a 1947 streamline moderne power-generating plant and service building. The property also contains two fountains, Fritz Paul Zimmer's twenty-six-foot-long bas-relief *Last Supper* and remnants of American Civil War earthworks. Today, the cemetery is still active; individuals are buried almost daily.

Narrative Description

Established in 1884, Westview Cemetery is located approximately four miles west of downtown Atlanta. At 582-acres, the private cemetery is one of the largest in the United States and is believed to be the largest civilian cemetery in the south.

Bounded on its northern side by Martin Luther King Jr. Boulevard and Interstate 20, Westview Cemetery's expansive, rolling terrain is helmed in on its eastern side by Ralph David Abernathy Boulevard and its southern and western sides by the nineteenth and twentieth century neighborhoods of Westview, Westwood Terrace, Beecher Hills and Florida Heights, as well as the City of Atlanta parks and nature preserves of Lionel Hampton Park and Lionel Hampton-Beecher Hills Park.

With a general elevation of approximately fifty-eight feet higher than downtown Atlanta, the cemetery garnered its name for its view of the city from the west. Of Westview's 582 acres, only approximately 300 have been developed. Within those 300 acres, nearly 19 miles of curvilinear roads follow hilly topography through more than fifty sections laid out in two very distinct cemetery styles: the lawn-park style (1884-present) and the memorial park style (1940-present).

The first of those styles, the lawn-park (examples: Section 1, 5, 14; photos 1-2), contains monumental and ordinary family monuments surrounded by individual footstones, and/or family mausoleums – all made of granite and marble. The second

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style, the memorial park (example: Garden of the Good Shepherd; photos 3-4) contains flat bronze markers, which often surround central garden features representing biblical figures. Each of these different types of sections also contains single grave plots.

Interspersed among these lawn-park and memorial park sections are various types of pine, oak, holly, dogwood, magnolia and other trees; Burford hollies (discovered circa 1895 and propagated on site by the cemetery's head gardener and plant namesake Thomas W. Burford, photo 5); prize-winning ginkgo, catalpa (catawba) and red oak trees; and numerous types of shrubs and other plants.

Within the nearly 282 undeveloped, forested acres of the cemetery to the south and west of the lawn-park and memorial park sections is a stream – a tributary of North Proctor Creek. It was blocked by the erection of a thirty- by eight-foot concrete dam in 1946 to create two lakes, the larger one, now known as Lake Palmyra, measures seven acres in size (photo 6). The two lakes were originally created to supply water to a third lake (since removed from the property in the 1970s) and underground sprinkler systems. At the dam's northern end, the outer walls of a fieldstone pavilion and pump house that was never completed stand, slowly being reclaimed by the forest (photo 7).

Cemetery property open to the public

Entering Westview Cemetery's stone and iron main gate (built in 1976, photo 8) from the east off of Ralph David Abernathy Boulevard, one is afforded an expansive view into the cemetery.

Immediately on the left is Westview Cemetery's current, 17,000-square-foot, modern-style, fieldstone-clad, large porte-cochere fronted **administration building**, which was built in 1975 and designed by AIA architect Henry Howard Smith (photo 9). Smith was the son of famed Atlanta architect Francis Palmer Smith.

Directly in front of the entrance and straight ahead upon entering is a double drive and landscape island (also constructed in 1976, photo 10), which leads west to several cemetery sections – first passing through memorial park sections created in the mid-twentieth century upon land that was originally part of the Westview Floral Company's greenhouse complex and original park land, and then second skirting older lawn-park sections.

Several feet from the right of the main entrance is Westview Cemetery's **1890 gatehouse** (photos 11-12), which also fronts Ralph David Abernathy Boulevard. This structure served as the main entrance into the cemetery from 1890 until 1976.

When the cemetery opened in 1884, there was no sexton or gatehouse on the property. All sales and cemetery business, with the exception of burials, of course, took place at Westview's office at 15 North Broad Street in downtown Atlanta. This, however, changed in the summer of 1890. On June 2, construction workers started building the 1890 gatehouse. Designed by architect Walter T. Downing of Wheeling and Downing, the approximately \$3,900 Romanesque Revival structure was created to keep with the general plan of the cemetery, presenting a broad rather than high appearance (approximately 101 feet long by 22 feet wide at its widest point).

On the left side of the gatehouse (viewing the front of the building from Ralph David Abernathy Boulevard) is a superintendent's office, which is capped by a belfry. A twenty-three-foot-wide, twelve-foot-high, six-foot-thick arch connects it to a secretary's office and waiting room, which originally had an open-timbered roof and toilet rooms, on the right side of the structure. For years, one would have to present a lot-owner card at these offices and arch to be admitted into the cemetery.

The entire gatehouse structure is adorned in rough-hewn stone, which was quarried on site, and fitted with leaded windows, wooden doors and a 2,500-pound bell inscribed with "West View Cemetery Association 1890 – McShane Bell Foundry, Baltimore, MD 1890." Over the years, ivy was allowed to grow and cover the structure; it has long since been removed.

In November 1934, M.W. Newbanks & Co. was hired to construct an addition to each end of the original gatehouse (photo 13). Done in 1935 and closely matching the original rough-hewn stone, one of those additions housed an office for eccentric Coca-Cola heir and one-time Westview Cemetery owner Asa Griggs Candler Jr. (These additions expanded the gatehouse in size to approximately 140 feet long by 48 feet wide at its widest point.)

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During the middle of the nineteenth century, Westview Cemetery owners operated a florist shop replete with a plate-glass window from the gatehouse. When Westview Abbey was being constructed in the 1940s, a cast-stone entrance door was added to the front left side of the 1890 gatehouse; prior to that, the gatehouse could only be accessed on its western (back) side from within the cemetery. Eventually, the gatehouse was abandoned from everyday use in 1975.

The gatehouse's original slate roof was removed in 1990 and replaced with asphalt shingles. The inside of the structure is currently in a gutted state, with remnants of a drop-roof and other mid-century additions scattered about. It does, however, still contain a double arched, leaded-glass window in the building's waiting room (photo 14).

Across a small parking lot from the gatehouse, westward, in the Last Supper memorial park section between roads leading to multiple other sections, sits Westview Cemetery's **Last Supper** sculpture (photo 15). Unveiled on Palm Sunday, April 2, 1950, the piece originally sat behind a Novalux 15 Projector Electric Fountain that had been built in the mid- to late-1940s; the fountain was subsequently removed in the 1970s (a nearly duplicate fountain, photo 16, still exists, *also see below*). Collectively, the *Last Supper* and fountain were known as the Fountain of Life Memorial and served as a site for numerous Easter Sunrise services in the 1950s and 1960s.

At twenty-six-feet long, the main five-panel, bas-relief, 1¼-life-size *Last Supper* – modeled after Leonardo Da Vinci's *Last Supper* painting – is flanked on its left side with a panel inscribed with verses from Luke 22:14, 17–18, and on its right side with a panel inscribed with verses from Luke 22:19–20 and 1 Corinthians 11–26. Of particular interest are some German spellings and Old Testament verbiage on the panels, which can perhaps be attributed to its designer, Fritz Paul Zimmer.

Born in Germany in 1884, Stuttgart native Zimmer was an internationally known architectural sculptor whose patrons included the king and queen of Wurttemberg and Graf Ferdinand von Zeppelin, inventor of the airship. Some of Zimmer's other work can be found on buildings at Agnes Scott College in Atlanta; on the grounds at Atlanta's Botanical Gardens; on the United States Post Office and Courthouse in Columbus, Georgia; and on the Edward Hull Crump Memorial in Overton Park, Memphis, Tennessee.

Leaving the *Last Supper* and continuing to head west into the cemetery proper, passing through memorial park sections added in the mid-twentieth century that contain central garden features – biblical Carrara marble statues from the Lavanini Studios in Carrara, Italy, placed upon Tennessee pink split-face marble designed by the McNeel Marble Co., or its successors, of Marietta, Georgia (photo 3) – one reaches Westview Cemetery's **Confederate Veterans ground** and **Confederate sculpture** (photo 17).

By 1888, burials in Atlanta's Oakland Cemetery had stopped unless they were for individuals who owned lots on the property. Confederate soldiers – who were advancing in age and health and seeking a proper place to be buried – were thus barred from the cemetery's Confederate section. Because of this, they began petitioning the Fulton County Confederate Veterans' Association to help them find a suitable, historic place to be interred with their compatriots. In response to the soldiers' requests, the veterans' association began negotiating a deal with the West View Cemetery Association to obtain suitable land. Eventually a spot was obtained and a sculpture erected in honor of the Confederate Veterans in November 1889.

The approximately twenty-foot-tall **Confederate sculpture** (photo 18), which now stands in the cemetery's Trinity section, consists of an infantry soldier wearing a great coat, which was carved in Carrara marble and shipped from Italy to Georgia, standing on a base of oolitic limestone, which was sculpted in Atlanta by artist J.J. Mullins over the course of six months.

On the base are sculpted cannons and cannonballs upon which the soldier stands and cannons on each corner with their muzzles pointing downward. Between the corner cannons, a dedication ("Erected by the Confederate Veterans' Association of Fulton Co. Ga. in Memory of Our Dead Comrades") and scripture ("they shall beat their swords into ploughshares and their spears into pruning hooks; nation shall not lift up sword against nation, neither shall they learn war any more") from Isaiah 2:4 and Micah 4:3 are etched. Also carved on the base between the cannons is part of a stanza ("of liberty born of a patriot's dream of a storm-cradled nation that fell") from Major Sidney Alroy Jonas's poem "Lines on a Confederate Note."

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Accompanying those etchings are four symbols whose “meanings” were recorded in an 1890 history on the Confederate Veterans’ Association of Fulton County.¹ Above the dedication is a carved serpent with his tail in his mouth, representing eternity and the “enduring devotion of the living for their dead comrades.” An hourglass is above the monument’s crossed swords and a plow. It represents the passage of time and “the coming of that time when the sword shall be superseded by the plow.” Above the crossed muskets with bayonets and a pruning hook is a winged globe, which represents the divine, that peace will reign supreme and “that the time for their use in war will end.” A butterfly symbol sits atop the Confederate battlefield grave scene. It represents immortality and suggests that “the dead shall rise from their graves in which the fortunes of war placed them.”

During the last two months of 1889 and into 1890, final touches were added to the Confederate lot. Made by the American Marble Company of Marietta, twenty-five granite cannonballs resting in the mouths of granite cannons were placed in a circle around the statue, which spell out “Confederate Veterans Ground.” Over time, additional land, two mortar guns, a walkway from the edge of the grounds to the monument and a flagpole were added to the original **Confederate grounds** area, which now contains 360 Confederate burials.

Down the hill from which the Confederate monument stands, westward, is one of Westview Cemetery’s most prominent structures: a **water tower** (photo 19). With its crenelated top, the approximately 110-foot-high, fifty-thousand-gallon tank, twenty-thousand-gallon settling basin reinforced concrete structure was built in 1921 at a cost of approximately \$4,500. The tower was once part of the Westview Floral Company’s (established 1891) massive greenhouse structures – the largest in the southeast at one time – which stretched southeast of the tower’s base.

In 1947, then-Westview Cemetery owner Asa Candler Jr. constructed an administration and office structure around the base of the water tower. Within that structure was Candler’s 4,800-square-foot private trophy room, which was often open for Atlanta school children to visit so that they could view big-game trophies from Africa and Alaska. This entire structure, however, sans the still-standing octagonal wall that contains an old, walk-in safe, was torn down in 1973 when construction plans started on Westview’s current 1976 administration building. Westview’s floral business had been shuttered years earlier.

Today, atop the water tower is a bronze, triangulation station disk (DG2675, N 33° 44.757 W 084° 26.677) placed by the U.S. Coast and Geodetic Survey for its national coordinate system. Surrounding the tower is open park land.

Fanning northwest of the water tower along curvilinear roads are mid-century memorial park sections and the start of Westview’s original nineteenth century lawn-park sections. In one of those lawn-park sections (Section 4) is the cemetery’s **receiving vault** (photo 20) built into one of the cemetery’s highest hills.

Constructed in 1888 for \$1,795.15, Westview’s receiving vault served as a temporary storage space for bodies until families could pick out a suitable burial plot or, as in the case of winter, store a body until the cemetery grounds were thawed and traversable by horse-drawn carriages.

The twenty-five-foot-long, thirty-foot-wide, eighteen-foot-high, thirty-six-body maximum, rough-hewn granite-clad receiving vault received its first body, one-year-old Lyman Hall Jr., on October 26, 1888, who was eventually moved to a grave site on the property. By January 1890, the original wooden doors of the vault had been replaced by marble ones. Fifty-five years later, in 1945, the vault was permanently sealed, as there was storage space for bodies in the then–newly constructed Westview Abbey.

An inscribed tablet detailing the vault’s history was placed over its door in 1951. It states: “Great service to the community was rendered by this vault during the winter of 1917–1918 when Atlanta’s Influenza epidemic claimed hundreds of lives. Victims were brought here awaiting burial.” Many have suggested these lines indicate that hundreds of victims were brought to Westview, stored in the vault and then buried on the property. Unfortunately, the dates are wrong. The Spanish influenza pandemic hit Atlanta in late 1918 and early 1919, not a year earlier, as recorded. Additionally, the number of flu victims buried at Westview during 1918 and 1919 mirrors those in the years immediately preceding and following them that died of various other flu strains.

Traveling the road up and around the hill that the receiving vault is in, the expanse and grandeur of Westview Cemetery is revealed; also revealed are original lawn-park sections – Sections 1, 2, 3, 4, 5, 9, 10, 11, 12, 13, B, etc. – which are full of simple and monumental funerary art (photos 21-22). From the roads surrounding the cemetery, and even the 1890

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gatehouse and cemetery entrance, these sections are obscured by the large, flat, park-like settings of the memorial sections, which were added to Westview in the twentieth century.

In the lawn-park sections, monuments of many different styles of granite and marble can be seen: obelisks, such as those of Grant Park namesake L.P. Grant's and Coca-Cola founder Asa Candler's; crosses; angels, such as those belonging to Irish Travelers (photo 23); columns; tree stumps; urns; rock-faced boulders, such as that of author Joel Chandler Harris; Woodmen of the World monuments; and various other standardized headstones. Numerous footstones, including pillow markers, are also in these sections. Additionally, many family mausoleums dot the northern edges of these lawn-park sections, including those of journalist, orator and "Spokesman of the New South" Henry Grady and Havertys furniture founder J.J. Haverty (photo 24).

It's between Grady and Haverty's mausoleums in Section 5 that Westview's most famous monument stands – **Achievement (the Williams Memorial)**. Erected by 1917 for Jesse Parker Williams – a lumber and railroad magnate and president of the Florida, Georgia and Alabama Railroad who had died four years earlier – the monumental Tate, Georgia marble sculpture is of a woman with outstretched arms resting on pillars, one hand holding a winged globe, representing the divine, and the other grasping a laurel wreath, representing immortality (photo 25). The piece was conceived and created in 1914 by noted sculptor Daniel Chester French, along with collaborator and architect Henry Bacon, and carved and completed in 1917 by the Piccirilli Brothers.

French, Bacon and the Piccirilli Brothers would go on to garner international acclaim for their work on the Lincoln Memorial in Washington, D.C.; specifically, French was noted for his design of Abraham Lincoln, Bacon for creating the building to house Lincoln and the Piccirilli Brothers for actually carving Lincoln in Tate, Georgia marble.

Leaving the central lawn-park sections of Westview Cemetery and spreading out to the north, west and south are the memorial park sections that Coca-Cola scion Asa Candler Jr., who controlled Westview in various roles from 1930 to 1952, introduced in 1941 and continued building for another decade (photo 26).

Modeled after memorial park creator Hubert L. Eaton's Forest Lawn Cemetery in Glendale, California, Candler constructed his version of Eaton's memorial park at Westview, which he called the Garden of Memories. Originally consisting of fifty acres at its start in the summer of 1941, the "Garden of Memories" would eventually be expanded to encompass the sections that are today known as Sections 30–43 and Terraces A–F on the north and west sides of the cemetery's developed property.

In these sections – which had individual names such as the Garden of Time, the Serpentine Garden, the Rainbow Garden or the Boxwood Garden – extravagant, manicured shrubs and flowers were maintained. Interspersed between them was statuary, such as the bronze figures representing spring, summer, fall and winter that once stood in the Garden of Seasons in Sections 33 and 34. Unfortunately, only the bronze *Childhood of Tacitus*, a scaled replica of French sculptor Eugene-Antoine Aizelin's nineteenth-century *L'Enfance De Tacite* (Childhood of Tacitus) in Section 38, exists today (photo 27); the others were stolen or removed because of damage over the years. Yet the stone bases that supported these sculptures, as well as some of the low stone borders that delineated the gardens, are still intact.

In 1946, Candler created a new "memorial park entrance" off of Gordon Road (now Martin Luther King Jr. Drive) on the north side of the cemetery to enter these new sections (photo 28). This entrance's iron gates and stone piers led to a double-tiered Crab Orchard stone fountain, which at the time was filled with goldfish and pond lilies and surrounded by flagstone walkways, benches and flower beds (photo 29). Over the years, these elements were removed, and the fountain now stands filled with dirt and grass.

Not everything that Candler envisioned for Westview in the 1940s was created. A couple years after America became involved with World War II, Asa and Florence Candler announced to the public they would be erecting a small, Gothic chapel between the zigzag stone terraces that were constructed in what is now Section 41 of the cemetery at its northwestern corner. It, as well as a crematory-chapel-columbarium-cloister-crypt structure with a colonnade planned for Section 45 and an urn garden along the border of the original Lake Palmyra in Terrace E, were never built.

What was built in the memorial park, however, and what still stands today as Westview's crown jewel and Asa Candler Jr.'s lasting legacy to Atlanta, is **Westview Abbey** (photo 30). (*The following description is heavily borrowed from my book Atlanta's Historic Westview Cemetery, History Press, 2018.*)

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Westview Abbey, which includes the main mausoleum building as well as an administration building, was designed by California-based architect Clarence Lee Jay and mausoleum builder Cecil E. Bryan, who had worked together on numerous projects, including the Mountain View Mausoleum in Altadena, California, and the Sunnyside Mausoleum in Long Beach, California. The style they designed Westview Abbey in was that of the Spanish Plateresque, which is noted for detailed and extensive ornamentation around doorways, windows and arcades, much like the craftsmanship of a silversmith or *platero* in Spanish. Some refer to this style as Renaissance, Renaissance Plateresque or Spanish Renaissance.

In promotional material, it was stated that this style was chosen as a nod to Spanish explorer Hernando de Soto, who had explored Georgia circa 1540 and whom Georgians had commemorated with quadricentennial anniversary celebrations in 1940. Conveniently, however, Jay and Bryan used many of the same architectural styles and elements at Westview that they had used in their California work, which was located in climates similar to those on the coasts of Spain.

While never completely finished in either concept or construction, Westview Abbey (photos 31-37) is approximately five hundred by three hundred feet in size – equivalent to a little less than a football field and a half long by a football field across. It has five-foot-thick walls at their base, is three stories tall and contains 11,444 crypts; these dimensions make it one of the country's largest community mausoleums.

Construction on the abbey started in October 1943. That month, crews started moving earth and quarrying the rock on site to reuse it in cladding the steel-reinforced concrete structure that was soon to rise among Westview's newest memorial park sections. Within eight years, most of the abbey that stands today was built, but marble flooring and marble-faced crypt work continued on for more than two decades, with a northern wing and most of the third floor never being finished.

The front exterior of the **abbey mausoleum** on its eastern side consists of intricate cast concrete made to look like carved stone. At its apex is a "WA" symbol for West View Abbey. Below that are four State of Georgia seals running across the top, separated by two "Pax" symbols, meaning peace. On the bottom loggia exterior, below the Georgia seals, are four City of Atlanta seals (photo 38).

On the north side of the mausoleum are the carvings *Omnia mutantur nos et mutamur in illis*, which is Latin for "all things change, and we change with them"; lines from William Cullen Bryant's 1817 "Thanatopsis"; the inscription *Dominus Vobiscum*, which is Latin for "The Lord be with you"; and lines from Robert Lewis Stevenson's 1881 "Virginibus Puerisque" and John Greenleaf Whittier's 1866 "Snow-Bound: A Winter Idyl."

On the west side of the mausoleum are lines from Alfred, Lord Tennyson's 1863 "Flower in the Crannied Wall" (photo 39). And on the south side of it, where a parking lot is located above garden crypts, is a seal carved with "WV," for West View, and "AC" for Asa Candler Jr. (photo 40). Above the door entering the building under the arched bridge is the Mizpah Benediction from Genesis 31:49.

Accompanying the carved writings on the abbey mausoleum's exterior walls are tiled murals by Gladding, McBean & Co., the same company that did the tile work within the mausoleum's stairwells. The artwork these murals were based on was created by Belgian-born illustrator J. Semeyn in 1948. He had been commissioned to paint mockups of the murals and to send those to Westview. Once they were reviewed and approved, the paintings were then sent to Gladding and translated into tile pieces. Upon manufacture, the tile pieces were sent in crates back to Westview and assembled on site, piece by piece.

Never officially named, the murals consist of the "Good Shepherd" (photo 41) on the bottom level and "The Graces," surrounded by tiled pieces containing lines from Albert Kennedy Rowswell's 1935 "Should You Go First," on the top level of the loggia on the front, east façade (photo 42). On the opposite side of the mausoleum on the west loggia is the "Sailboat" mural with lines from Alfred, Lord Tennyson's 1889 "Crossing the Bar." To the right of it on a southern wall is the "Woman on a Path" mural. Facing north, it, like the "Graces" piece, contains lines from Rowswell's "Should You Go First."

The exterior of the mausoleum was completed to its present state with the construction of a chime tower – never fitted with chimes but topped by a 3/16-inch bronze weather vane made by R.F. Knox Co. in 1947 – and large garden piers and balustrades installed on the northern side of the abbey, designed in 1951 by Detroit, Michigan-based architects Harley, Ellington & Day, Inc. (photo 43). Between the tower, piers and balustrades was to have been a formal English garden, but

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it was never planted. On the eastern side of that space now is a 360-niche, polished granite, McCleskey Mausoleums–designed garden columbarium that was added in 2005.

The inside of the mausoleum consists of three floors: the Lower Chapel Floor (bottom), Chapel Floor (main) and Mezzanine (top). Within these floors are single crypts, double-depth and double-length crypts, companion crypts, couch crypts, Westminster crypts, columbaria spaces – including one for children on the Lower Chapel Floor – and private family rooms on the Chapel Floor’s northwestern corridor (photos 44-45). The floors – except for the terrazzo-covered Lower Chapel Floor – as well as the crypts are covered in more than thirty-five different types of marble, such as Notre Dame, Belgian Black, Castino Rose, Alabama Cloud, White Cherokee, Etowah Pink and Vertes Issorie, from all over the world, including Africa, Belgium, Italy, Spain and the United States. The ceiling is of plaster, except for a drop-ceiling added in the late twentieth century to part of the third floor.

Adorning the corridors of crypts and the overall mausoleum are more than seventy stained-glass windows by several different companies (photo 46). Decatur, Georgia–based Llorens Stain Glass Studios was the maker of the “Matthew,” “Mark,” “Luke,” “John,” “The Ark,” “The Ten Commandments,” “The Scroll,” “The Star of David” and the “Ark of the Covenant” windows on the Chapel Floor, as well as other windows throughout the complex that were installed over several years. The company also created the mausoleum’s interior light well windows and the 7.4- by 6-foot stairwell skylight, which was installed in 1952 (photo 47). The Monastery of the Holy Ghost Stained Glass Studios in Conyers, Georgia, produced the mausoleum’s four interior geometrically designed stained-glass windows in 1971. The most ornate windows, however, were made by the Los Angeles Art Glass Co.

Originally, Los Angeles Art Glass was going to replicate famous landscapes in a few of the mausoleum’s windows, such as Yosemite Falls, or native Georgia scenes, but those plans were scrapped and replaced with religious-themed windows. On the western wall of the mausoleum is the company’s “The Brook” window over the George T. Linnen sarcophagus. Based on a Tennyson poem, the window was to have been used in the mausoleum’s Florence Candler Memorial Chapel narthex, but Los Angeles Art Glass Co. officials convinced Candler to use another window instead.

Los Angeles Art Glass did make windows in 1949 for the Chapel of the Garden, which included five nave windows: “Angel of Victory,” “Righteousness,” “Adoration,” “Mercy” and the central “Christ in the Garden”; and the family room window, “The Descending Dove.” Unfortunately, this was all that was built of the small chapel located on the western side of the abbey complex. Its eight to twelve rows of pews; ribbed ceiling; wooden altar, retablo, gate and grill; vitrified tile floor; and cartouches filed with various carvings of poems were never completed due to ballooning construction costs and lawsuits that would plague the cemetery in the early 1950s.

In the stair hall area, just off the arched bridge doorway connecting the mausoleum to the administration building, a barreled ceiling was originally intended. It was scrapped because of a jog in the wall at the elevator shaft, and a flat coffer ceiling was installed instead. The hall’s Colorado-quarried Colorosa Travertine staircase – made in California by Edmund B. Lohr Marble & Tile – was installed in 1948 and was part of the abbey’s original plans (photo 48).

In the Great Hall – which is adorned with four panels inscribed with verses from Isaiah, John and Revelation and lighted by a large “rose” stained-glass window – the original bridge spanning the room and balconies were to have had wrought-iron railings (photo 49). Because of war iron shortages during the 1940s, precast concrete was chosen instead. Hanging in this hall are three large chandeliers that are duplicates of chandeliers hanging in Asa Candler Jr.’s Briarcliff Road mansion’s 1,700-square-foot music room, DeOvies Hall in Atlanta.

Off the Great Hall is a narthex that leads to Westview Abbey’s Florence Candler Memorial Chapel (photos 50-51). Named after Asa Candler Jr.’s second wife, Florence Adeline Stephenson, the Spanish Gothic–style chapel, which was officially dedicated on May 8, 1949, is considered by many to be Westview Cemetery’s pièce de résistance. It was originally intended by Candler to be used not only for funerals but also for weddings and christenings.

The chapel has a traditional nave and side aisles, separated by concrete piers made to look like carved stone to support concrete arches and an intricately patterned fan-vaulted ceiling. Hanging from the fan-vaulted ceiling are four 6- by 4.5-foot-wide, silver plate and gold bronze, thirteen-light chandeliers designed by Los Angeles–based Leo Dorner, Co. in 1947 and installed between the end of 1948 and the first few months of 1949. Leo Dorner also provided the three lanterns that hang in the narthex.

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At the eastern end of the chapel is the apse, flanked by robing quarters for a priest to the north and a smaller "chapel" to the south for immediate family members during the time of services. Within the apse, no permanent altar was ever built, which allowed for the greater arrangement of whatever ceremonial pieces were needed for the services at hand. A large and intricate 1949 walnut pulpit and Bible stand – designed by the Krueger Manufacturing Co. and originally used in this space – has been lost.

Alongside the walnut pulpit in this area, the chapel's original pipe organ console was housed. The thirty-stop Aeolian organ, which had originally been designed and built for Candler's Briarcliff home as the "solarium organ," had sixteen sets of pipes housed behind the intricate walnut reredos within the apse. That organ was replaced years later with a Hammond electric organ.

The reredos (photos 52-53) was executed by Atlanta's Randall Brothers, Inc., the company responsible for the chapel's other woodwork – grilles, doors and pews. It had also been hired to do intricate carvings for the narthex, but that work was halted by Candler due to expense.

Within the upper part of the reredos are paintings by Hungarian-born artist Bartholomew (Bart) Mako, who had immigrated to the United States in 1923 and made a name for himself in California producing commercial art, sculptures and murals, including plaques for the 1932 Olympic Games and two principal murals for the 1939–40 San Francisco World's Fair. His tie to West View came from his association with its builder, Cecil Bryan; the two had worked together on various mausoleums in California.

Mako, who devoted 1948 to the planning – visiting Atlanta twice for this purpose – and the execution of the paintings for Westview Abbey, was paid \$9,500 for his efforts. Twenty-one of his paintings reside in the reredos. The three larger ones are known as *Faith*, *Hope* and *Charity*. Those three – one of which has four accompanying panels – are surrounded by fourteen narrower panels consisting of the twelve apostles, Moses and King Solomon.

In the narthex, seven additional Mako paintings – *The Good Shepherd*, *The Prodigal Son*, *Christ and the Rich Man*, *The Sower*, a cherub and two floral paintings – grace the walnut-paneled walls (photo 54). Mako's paintings were completed by November 1948 and installed before the chapel's dedication ceremony six months later.

Across the southern end of the chapel's nave are twenty-seven stained-glass panels in three large windows, each approximately 20 by 8.5 feet in size and created by the Los Angeles Art Glass Co. They show in panoramic view the entire life of Jesus, from nativity to resurrection, to his final appearance as "Christ the King." The company was paid \$7,785 for the three windows, which were originally to have depicted angels (photo 55). Several smaller stained-glass windows complete the chapel, including windows in the family space on the south side of the nave. In the narthex, accompanying Mako's paintings, is the Los Angeles Art Glass Co.'s "The Good Samaritan" stained-glass window.

The mausoleum building of the abbey also contains restrooms, an elevator, workrooms, storage rooms and flower rooms – two of which are located on the second floor of the east loggia on either side of the tiled *The Graces* mural – where water could be retrieved for the flower vases affixed to the front of most crypts. During the Cold War, lower levels of the mausoleum, including the tunnel running from it to the administration building, were designated as a fallout shelters.

Connected to Westview Abbey's three-story mausoleum by a thirty-two-foot-long, double-arched bridge containing five offices and a restroom and a tunnel containing an electrical room is the **abbey administration building** (photos 56-58). Built alongside the mausoleum, the three-story building was to have made Westview Cemetery a "one-stop shop" for death, containing sales offices to sell cemetery plots, mortuary services to prepare the body of the deceased and a Family Room for wakes and viewings.

In January 1951, however, the Georgia legislature started to introduce laws prohibiting cemeteries from operating mortuaries on their premises, measures that some say were directly targeted directly at Candler. As such, Westview Abbey's administration building was never completed as planned.

On the bottom level are garages, a boiler room and work spaces. Originally, it also was to have had a receiving room where family or friends would have identified the deceased recently brought in by an ambulance or hearse, as well as a crematorium. The crematorium was to have had adjoining offices finished with marble floors, staff ceilings and cornices.

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On the main level is an entrance hall and elevator lobby with an ornate coffer ceiling (photo 59); several sales, administration and executive offices, the latter having walnut paneling and extensively decorated plaster ceilings; a men's room; a women's room with a parlor; and a large Family Room for viewings, wakes and receptions (photo 60). The Family Room contains a massive concrete-made-to-look-like-carved-stone fireplace and a large arched window that overlooks Terraces D and E and Lake Palmyra when it existed. Over the door in the elevator lobby heading into this room is detailed "stone" work matching that found elsewhere on the complex.

The top floor of the administration building contains a "records room" on the western side, which had originally been intended to be a "moving picture" room for Candler to screen movies, hence its having no windows; an elevator lobby; an apartment intended for the cemetery's mortician, complete with a main living space, separate kitchen and separate bathroom; an office; staff bathrooms with lockers; and a mortician work space, which contained two metal beds with drains for embalming. Even though a mortician had moved onto the property by the end of the 1940s, the beds were never used because the mortuary was never allowed to operate. (photos 61-62)

As had been the case with the mausoleum, World War II, financing and lawsuits curtailed much of Candler's plans for the administration building. Decorative wall tile, wood paneling, marble stairs, terrazzo floors and stained-glass windows that had been planned for the space were never installed. The elevator shaft in the building was never fitted with an elevator and remains empty.

Today, Westview Abbey – whose first interment was that of Elizabeth Allan in March 1946 – contains more than nine thousand remains but still has spaces available in its completed sections to be filled. Funerals as well as musical concerts are held in the Florence Candler Memorial Chapel, which is also used by Hollywood and various television studios as a filming location. The administration building is no longer used on a day-to-day basis, but its ornate executive offices have also been used as filming locations. Its Family Room is used for special events, such as lectures and receptions.

Immediately to the south of the abbey administration building is a Novalux 15 Projector Electric Fountain in Terrace D (photo 16). Installed between 1947 and 1949 – along with a second one in front of the cemetery's *Last Supper* sculpture that has since be destroyed – the fountain originally featured not only water movement but also lights that changed colors. The fountain has not worked in decades and its electronic equipment has been removed.

West of this fountain across Terrace E, which used to house Lake Palmyra (drained in the 1970s), stands the ruins of Westview Cemetery's **power-generating plant and service building** (photos 63-64). Designed by Atlanta architects Cooper, Bond and Cooper, this streamline moderne building, built circa 1947, once housed power equipment and other machinery needed for cemetery operations, as well as two apartments and a locker room for cemetery workers; it is approximately 193 feet long by 107 feet wide at its widest points, and at its front end is three stories tall with a hipped roof, approximately 60 feet in height. The building has not been used since the mid-1980s and is all but in ruins at this point. Only exterior walls, the roof and some internal structural elements remain intact at the site.

Moving to the southeast from the power-generating building, several early twentieth century monument sections exist. While resembling Westview's earlier lawn-park sections, most of the grave plots in these later sections – Sections 15-20 (photo 65) – are two-person lots, with some larger four, six-person, etc. spots interspersed. Scattered throughout these sections are numerous types of monuments, with most of them being more uniform in appearance than older ones standing in the cemetery's nineteenth-century sections. There are a few family mausoleums here as well.

Further east and to the southern edge of the developed portion of Westview's southern boundary are the cemetery's newest monument sections – Sections 25-27, 27A, 28, 70, 71 and 72 (photo 66). These sections are very similar in nature to those of Sections 15-20. Notable in Section 70, however, is the grave of Edward Peter Clingman, a first lieutenant in the Confederate army, who is buried against the base of some Civil War-era breastworks (photos 67-68). Approximately 150-feet long, the breastwork curves at an approximate 90-degree angle in its middle (l-r: running west to east, then north to south). In its current state, its north slope is approximately seven feet in length reaching a summit approximately 16-feet across. Its east slope is approximately 11 feet across. At the southern and western bases of the main hill is an approximate four-foot-wide trench that terminates at the northern and eastern base of a much smaller hill with a five-foot slope and seven-foot-wide summit. Clingman had been killed in Cambellton, Georgia, trying to keep Sherman's troops from severing rail lines headed into Atlanta. His removal in July 1961 from a lone grave near Cambellton, Georgia, to Westview was done to coincide with the centennial start of the American Civil War; it was also done with great fanfare, including speeches, rifle salutes and the playing of musical anthems.

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To the east of Section 70, heading back towards Westview Cemetery's 1975 administration building are five mid-century memorial park sections created not by Asa Candler, Jr. but by Frank Bowen, who along with others in 1952, bought Westview from Candler and other business interests. These sections contain Carrara marble biblical statues from the Lavanini Studios in Carrara, Italy, placed upon Tennessee pink split-face marble designed by the McNeel Marble Co., or its successors, of Marietta, Georgia. Bronze grave makers flush to the ground surround them. (photos 3, 69)

Cemetery property closed to the general public

To the south of Westview Cemetery's main entrance and tucked into the extreme southeast corner of the property is **Rest Haven** (photo 70).

Created in 1884 at the same time as the main cemetery, Rest Haven was reserved for black burials. The name of the section is a play on words after Gilbert Haven, a white bishop in the Methodist Episcopal Church who was a racial equalitarian, social reformer and author. He had come to Atlanta in 1872 for a few years, where he became an early benefactor of Clark College, later Clark University, which had been founded in 1869 by the Freedmen's Aid Society of the Methodist Episcopal Church to educate freedmen or former black slaves.

Rest Haven's original entrance is believed to have been located just steps away to the southwest of a service entrance that was created in 1970 off of Ralph David Abernathy Boulevard. That service entrance – which is spanned by a forty-foot gate (photo 71) – opened onto a service road that wound between Rest Haven and God's Acre [see below] and the main portions of Westview before reaching a commercial refuse landfill that had been operated by Westview during the 1970, 80s and early 90s (photos 72-73).

Rest Haven abuts commercial property on its eastern side, the Westview neighborhood on its southern side and the service road on its northern end. Its several acres of relatively flat ground were designed so that graves were clustered around three avenues – East Haven and Central Avenues forming an oval with West Haven Avenue running parallel to it.

Graves within Rest Haven could be purchased in the same manner that white graves were available in the main portion of the cemetery: family plots with a central stone and footstones marking individuals, or a single plot. Yet likely due to the lack of financial resources to do otherwise, few graves are marked with monuments (photo 74).

The opening of Atlanta's South-View Cemetery in 1886 seriously curtailed the sale of graves within Rest Haven, and as Rest Haven was not a part of Westview's perpetual care system created in 1907, this historic section is now heavily overgrown with trees and shrubs and is maintained only periodically. As such, it is closed to the general public.

Immediately to the west of Rest Haven is **God's Acre** (photo 75). Operated by Westview, this section actually served as the City of Atlanta pauper grounds from 1884 to 1925. Bounded on its south by the Westview neighborhood, the west by forest on Westview Cemetery's main property and the north by the service road mentioned above, this section contains the graves of 5,153 people.

Unlike the carefully laid out family or single burial plots in Westview's main cemetery section or Rest Haven, those buried in God's Acre were buried in rows, one next to the other based on the date of their death; the only distinguishing difference was race. Whites were buried in certain rows and blacks in other rows. Most of the graves are unmarked; however, there are a few marble monuments scattered throughout the section (photo 76). Like Rest Haven, God's Acre was not included in Westview's 1907 perpetual care plan; therefore, it has been intermittently maintained, reclaimed by the forest, and is not open to the general public due to safety concerns.

Contributing and Noncontributing Resources

Westview Cemetery is a historic property where the overall landscape design (lawn-park and memorial park sections) – including the roadways, landscape features and monuments (grave markers) – is counted as one historic district.

The 1890 gatehouse, 1943 Westview Abbey (both buildings – mausoleum and administration building), 1946 power plant and service building, 1970s landfill check-in station, and 1975 administration building are counted as five contributing buildings.

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The 1888 receiving vault, 1921 water tower, 1946 dam, 1946 entrance gates, 1976 entrance gates, and 19 family mausoleums (Anderson/Therrell, Beyer, Bricker, Burt, Candler, Clay, Gann, Grady, Haverty, Hawkes, James, Lowenstein, McDonald, Payne, Ralph Williams, Read, Rhodes, Sanders/Lancaster, Weiblen) are 24 contributing structures.

The 1889 Confederate statue, 1917 *Achievement* sculpture, 1950 *Last Supper* bas-relief and two late-1940s-era fountains are five contributing objects.

The cemetery (including God's Acre, Rest Haven, and 1889 Confederate grounds) and the 1946 pavilion and pump house ruins are two contributing sites.

Two mid- to late-twentieth century maintenance structures are counted as two noncontributing buildings. Seven family mausoleums (Adams [2], Daniel, Marks [3], and Prier) are counted as seven noncontributing structures because their construction falls outside the period of significance of 1976.

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

Architecture

Art

Landscape Architecture

Commerce

Ethnic Heritage: Black

Ethnic Heritage: Irish

Period of Significance

1884-1976

Significant Dates

1884 – Cemetery, Rest Haven/God's Acre opened

1888 – Receiving vault constructed

1934 – Asa Candler, Jr. elected as director of the cemetery

1943 – Westview Abbey construction began

Significant Person

(Complete only if Criterion B is marked above.)

Asa Candler, Jr.

Cultural Affiliation

N/A

Architect/Builder

Thomas C. Veale, Clarence Lee Jay,

W.T. Downing (Wheeling and Downing)

Cecil E. Bryan, Cooper, Bond and Cooper,

Henry Howard Smith

Period of Significance (justification)

The period of significance begins in 1884, when West View Cemetery (now Westview) was established, and continued through 1976 (last significant construction within the cemetery).

Criteria Considerations (explanation, if necessary)

Westview Cemetery meets National Register Criterion Consideration D because it derives its primary significance from its distinctive landscape architecture (including two cemetery styles – the lawn-park and the memorial park), funerary markers and architecture. Though private, Westview was Atlanta's preeminent burial ground from its founding through the mid-twentieth century.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Westview Cemetery is significant at the state and national level of significance under National Register Criteria A and C. In the areas of art and architecture the numerous forms of decorative burial monuments reflect funerary traditions from the mid-nineteenth century to 1976. Architectural styles, such as Greek Revival, Gothic Revival, High Victorian Gothic, and Egyptian Revival appear in many of the mausoleums, obelisks, headstones, and other markers. The 1890 gatehouse is an excellent example of a Romanesque-Revival office/public building structure. The 1943 Westview Abbey is a rare, large (11,444 crypts) and excellent example of a Spanish Plateresque community mausoleum. Westview Cemetery is significant in the area of commerce because of Atlanta businessman Asa Candler Jr.'s dramatic impact on the property. He made the cemetery a profitable business venture, greatly expanded its built environment and introduced a new burial style to the South, the memorial park. The cemetery is significant in the area of landscape architecture because its plan is characteristic of a lawn-park cemetery (which were popular throughout the nation by the late nineteenth century – modeled after Adolph Strauch's Cincinnati, Ohio's Spring Grove Cemetery) and a memorial park cemetery (which was popular throughout the nation by the middle of the twentieth century – modeled after Hubert L. Eaton's Glendale, California's Forest Lawn Cemetery). The first of these types of cemeteries (lawn-park) features meandering roads that follow the cemetery's topography, ornamental plantings, and family plots, which are marked with a single monument surrounded by footstones. The second of these types of cemeteries (memorial park) features burial sections (or "gardens") with a central, often biblical sculpture, surrounded by flat bronze markers. The cemetery is significant in the area of black ethnic heritage because it includes a segregated section for black burials. The cemetery is also significant in the area of Irish ethnic heritage because of the burial practices of Irish Travelers on the property for more than half a century.

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

Westview Cemetery is significant in the area of architecture because the gatehouse, built in 1890, is an excellent example of a Romanesque-Revival office/public building structure. The one-story structure, capped with a belfry on its eastern side, contains a superintendent's office connected with a twenty-three-foot arch to a secretary's office and waiting room. Additions were made to each end of the structure in 1935. The entire building is adorned by stone quarried on site. The cemetery's 1943 Westview Abbey, which contains a mausoleum building and an administration building, is an excellent example of a Spanish Plateresque community mausoleum. The massive structure, also clad in stone quarried on site, as well as cast-stone decorative panels and details, contains 11, 444 crypts spread out on three floors, 35 different types of marble, more than 70 stained glass windows, and an exquisite Spanish Gothic chapel replete with a fan-vault ceiling and walnut reredos, which contains multiple original oil paintings.

Westview Cemetery is also significant in the area of architecture for its mausoleums. Many of these are designed in distinctive architectural styles, such as Greek and Classical Revival (Clay, Lowenstein and Grady mausoleums) and Art Deco (Haverty mausoleum).

The cemetery is significant in the area of art because the numerous forms of decorative burial monuments reflect funerary traditions from the mid-nineteenth century to 1976 (based on the last date for Register relevance). Several monuments are excellent examples of funerary sculpture, including the Williams (*Achievement*), Gordon, Ryan, Harris, Stevens, Crenshaw, King, Woodruff, Hentz, Garrett, Egleston, High, Sherlock and O'Hara monuments. Some of the early monuments feature imagery associated with mourning, such as shrouded obelisks, tree stumps and broken columns. Later markers, such as the Woodmen of the World monuments and memorial park bronze plates, were standardized designs.

Westview Cemetery is significant in the area of commerce because of Coca-Cola heir and prominent Atlanta businessman Asa Candler Jr.'s dramatic impact on it and its place among other Atlanta cemeteries. Though Candler became involved with the cemetery in 1930, it wasn't until he was elected as a director in 1934 that his influence would come to the forefront of Westview operations. That year and up into the early 1940s, Candler restructured a by-then-barely-sustainable Westview Cemetery into a profitable enterprise for its stockholders. Throughout the 1940s, he greatly

expanded and enhanced Westview's physical property – building Westview Abbey among other projects – and introduced the successful memorial park-style cemetery to the South via Westview's "Garden of Memories." Unfortunately, so grand were Candler's ambitions that by the end of the decade multiple lawsuits and a 1951-introduced Georgia Senate Bill (1952 Senate Bill 78), which many state was created to specifically thwart Candler's cemetery business efforts, would put an end to his involvement with Westview Cemetery.

The cemetery is significant in the area of landscape architecture because its plan is characteristic of two distinct cemetery styles: the lawn-park cemetery – modeled after Adolph Strauch's Spring Grove Cemetery – and the memorial park cemetery – modeled after Hubert L. Eaton's Forest Lawn Cemetery. The first style, characterized by curvilinear roads, ornamental plantings, and family plots marked with a single monument surrounded by footstones, was popular throughout the nation by the nineteenth century. The second style, characterized by several burial sections (referred to as "gardens") with a central religious sculpture or piece of art surrounded by flat bronze markers, was popular by the middle of the twentieth century. Westview is an exceptional example of both cemetery styles and was the first cemetery in the city to incorporate both of them. (For academic definitions, descriptions and further details see: Sloane, David Charles. *The Last Great Necessity: Cemeteries in American History*. Baltimore, MD: Johns Hopkins University Press, 1991.)

Additionally, the cemetery is significant in the area of black ethnic heritage because it includes a racially segregated section for blacks, Rest Haven, which contains more than 225 graves. That section was the first burial ground of its kind created in Atlanta; at other local cemeteries, blacks were relegated to the back or undesirable sections of white cemeteries. Also worthy of a mention is that Westview was one of the first cemeteries in Atlanta to desegregate. In 1970, cemetery officials started allowing blacks to be buried anywhere on the property; however, burials did continue in Rest Haven into the late 1900s. (see "Rest Haven" section in Developmental history below)

The cemetery is significant in the area of Irish ethnic heritage because of the distinctive designs of the burial markers (usually angels) in the family-owned Irish Traveler sections (primarily located in Sections 5, 7 and 10), as well as the group's historical association to the Irish community of the South. From 1884 to the end of the 1960s, Irish Travelers (Irish horse traders; pejoratively, gypsies) held yearly mass burials on April 28 at Westview. This event was a part of the nomadic group's annual ritual of meeting in Atlanta for funerals, weddings and socializing. Over nearly 80 years, several dozen family graves were marked. (see "Irish Horse Traders" section in Developmental history below)

Developmental history/additional historic context information (if appropriate)

West View Cemetery (now Westview Cemetery) was created out of the need of the city of Atlanta to find a suitable place to bury its dead. The city, which had been established as a railroad junction in 1837 and had two prior names – Terminus and Marthasville – before being incorporated as Atlanta in 1847, had quickly outgrown its first two burial grounds – the Atlanta city cemetery and Oakland Cemetery.

On May 26, 1884, twenty-seven leading Atlanta citizens, including L.P. Grant, W.P. Inman, E.P. McBurney, Jacob Elsas, H.I. Kimball and L. DeGive, petitioned the Superior Court of Fulton County to create a body corporate and politic to be named the West View Cemetery Association. A little over a month later, on June 28, the petition was granted. This organization would be led by secretary and general manager Edward P. McBurney, who was a leading developer, capitalist and financier in Atlanta.

Over the summer and for the rest of the year, members of the West View Cemetery Association, under the supervision of city officials, cobbled together properties from more than a handful of owners approximately four miles west of downtown Atlanta on Green's Ferry Road (now Martin Luther King Jr. Drive). The properties, located beyond Atlanta's then-affluent West End neighborhood and near the city's poorhouse or almshouse, consisted of approximately 577 acres of farms, homesteads and undeveloped land, which the association obtained for roughly \$25,000.

On August 6, 1884, the Atlanta public got its first glimpse – in the form of a lengthy newspaper article – of what West View Cemetery was to look like. The day before, an *Atlanta Constitution* reporter had toured the property. He noted that West View was to be patterned after Woodlawn in the Bronx, New York, which was established as a lawn-park cemetery in 1863 and created in the image of Adolph Strauch's 1855 Spring Grove Cemetery redesign in Cincinnati. As such, hundreds of acres of pine forest at West View would be cleared of undergrowth and, along with a few cultivated fields, would be prepared for the laying out of grave lots. On those lots, shrubs and flowers would be allowed and cared for by the cemetery association, but no fences could be constructed. Family monuments would be erected in the middle of the plots, with footstones marking each individual family member who had passed away.

On August 30, a little over three weeks after the *Atlanta Constitution* article was published, landscape gardener, architect and civil engineer Thomas C. Veale arrived in Atlanta from New York. The following day, he would immediately start his employ at West View by arranging the grounds and beautifying the property as he had done managing several cemeteries in New York, as well as a stint twenty years earlier designing Elmwood Cemetery in Columbia, South Carolina.

Surprisingly, Veale would stay at West View for only thirteen months before resigning in October 1885 for undisclosed reasons. But through his initial work in 1884, West View Cemetery had opened its main section for whites, which was ready for its first burial, and two other sections – Rest Haven and God’s Acre – for blacks and paupers, respectively.

Rest Haven

West View Cemetery’s Rest Haven section for black burials was named as a play on words after Gilbert Haven, a white bishop in the Methodist Episcopal Church who was a racial equalitarian, social reformer and author.

Born in Malden, Massachusetts, in 1821, Haven came to Atlanta in 1872 on assignment from his church’s governing body. While there, he became an early benefactor of Clark College, later Clark University, which had been founded in 1869 by the Freedmen’s Aid Society of the Methodist Episcopal Church to educate freedmen or former black slaves. Haven helped the college purchase land in Atlanta and raise funds for the endowment and construction of buildings for its new campus, which would open eight years after his arrival.

Haven was not in Atlanta for long. Many white citizens thought he was too controversial and would make their race look bad; additionally, his own church was dealing with how to navigate the racial issues of the day. Therefore, because of these views and Haven’s staunch and often vocal opposition to them, he was sent by the Methodist Episcopal Church to Liberia in 1876. A year later, he returned to the United States, working in the New York, Pennsylvania and Massachusetts area, before dying in the latter state in 1880 from numerous illnesses. Haven, though, would be forever linked to Atlanta’s West View Cemetery when his name was chosen for its black burial section. (In addition to Rest Haven at West View, a library was named in 1889 in Bishop Haven’s honor at the Gammon Theological Seminary next door to Clark University.)

Rest Haven is located in the southeastern corner of the cemetery. Its several acres were designed so that graves were clustered around three avenues—East Haven and Central Avenues forming an oval with West Haven Avenue running parallel to it. A separate entrance for the burial ground was created several hundred feet south from the main West View entrance.

Graves within Rest Haven could be purchased in the same manner that white graves were available in the main portion of the cemetery: family plots with a central stone and footstones marking individuals, or a single plot. Yet due to the lack of financial resources to do otherwise, blacks were sometimes buried two to a grave and two to a coffin, though this was an exceedingly rare practice.

One of the first burials in Rest Haven was that of Adeline Jones on October 27, 1884. She would be joined by several others over the years, perhaps the most famous being Andrew Hill in 1916 and his wife, Lula Leigh Hill, in 1949; both had been born into slavery but, once freed, became prominent citizens within Atlanta’s black community and owned several properties. (After emancipation and as a young man, Andrew Hill organized and was captain of the black Fulton Guards and served as a lieutenant in the Governor’s Volunteers. For the last twenty-five years of his life, he worked as a janitor for Peters Land Company and accumulated a considerable amount of personal property. Lula Hill, after being freed, taught school, helped found Central Church and established a student loan fund at Clark University. She was known among the whites in Atlanta as Polly Peachtree, serving as a leading dressmaker to Governor John Slaton, the Inman family and others. The couple’s children would go on to become physicians, pharmacists and a school principal.)

Another famous individual “partially” buried in Rest Haven was educator Edmond Asa Ware. A white man, Ware was one of the founders and the first president of the historically black Atlanta University, now part of Clark Atlanta University. On September 29, 1885, he was buried in West View in a thirty-foot-diameter lot that straddled Rest Haven and the bordering white section of the cemetery; the association had given this lot to his widow. Nine years later, however, he would be

exhumed and reinterred on the Atlanta University campus, eventually being covered with a seventeen-thousand-pound boulder from his hometown of North Wrentham, Massachusetts.

In addition to single or family plots, certain religious or civic groups could purchase sections to bury their dead within Rest Haven, such as the 1,400-square-foot lot the Ladies Home Missionary Society, later the Women's Society of Christian Service, purchased in 1892. In the white sections of West View, many groups such as the Benevolent and Protective Order of the Elks would carry out the same practice.

Two years after Rest Haven opened, it fell out of favor with black Atlantans. After years of asking for their own burial ground, the City of Atlanta finally granted a petition in 1886 for the establishment of a black cemetery to be named South-View. Now, blacks could be buried in ground strictly theirs, instead of being relegated to a small section in the back or side of one of Atlanta's two larger cemeteries, Oakland or West View.

Needless to say, the opening of South-View seriously curtailed the sale of graves within Rest Haven. Yet despite the competition, blacks continued to be buried—however infrequently—within the section into the later part of the twentieth century.

Unfortunately, when the West View Cemetery Association established a perpetual care system in 1907 for the upkeep of its white section, which was desegregated sixty-three years later, Rest Haven was not included in the arrangement. As such, this historic section with more than 225 graves is maintained only periodically and is closed to the general public.\

God's Acre

On October 28, 1884, Dr. George W. Wilson was buried as the first pauper in West View Cemetery's potters' field known as God's Acre. He had died two days earlier in a boardinghouse on Marietta Street downtown. Sadly, no family or friends came to claim his body; therefore, he was buried at the expense of the City of Atlanta.

Less than a month later, on November 19, Atlanta officials adopted an ordinance that directed all city paupers, white or black, to henceforth be buried in God's Acre. A deal had been brokered where the City of Atlanta would pay two dollars for the burial of the deceased and the West View Cemetery Association would provide the land, as well as the labor to bury the dead and keep up the graves.

Unlike the carefully laid out family or single burial plots in West View's main cemetery section or Rest Haven, those buried in God's Acre along the southern border of the cemetery were buried in rows, one next to the other based on the date of their death; the only distinguishing difference was race. Whites were buried in certain rows and blacks in other rows.

When South-View Cemetery opened in 1886, its owners wanted to take over the burying of the city's black paupers. Atlanta's Cemetery and Relief Committee, however, was initially against this request based on the objections of West View officials and a contract that existed between the two entities. Eventually, the committee changed course and allowed for black paupers to be buried in South-View in 1888.

Unfortunately, West View and the City of Atlanta had a somewhat contentious relationship regarding pauper burials over the decades. In 1892, West View stated its contract with city officials for pauper burials was null and void since the city had reopened portions of Oakland Cemetery for burials. Sixteen years after that, West View threatened to stop burying paupers unless the city paid what it was paying to open and close graves in Oakland. On each occasion, the two sides reached amicable resolutions.

Most of the 5,153 graves within God's Acre are unmarked; however, there are a few marble and granite grave monuments scattered throughout the section.

By 1925, the City of Atlanta had stopped using God's Acre as a place to bury its paupers. The section, like Rest Haven, was not included in West View's 1907 perpetual care plan; therefore, it has been intermittently maintained and is not open to the general public due to safety concerns.

On Thursday, October 9, 1884, fifty-year-old Helen Livingston Haskins, the wife of Charles R. Haskins, was laid to rest on a knoll not too far from the main entrance of the cemetery in what today is Section 4. She was the cemetery's first burial. A few months later, by the end of the 1885 winter, the cemetery was being advertised as one of the largest in the country.

West View Cemetery opened a permanent receiving vault in 1888. The vault, built into the side of a hill in Section 4, would serve as a temporary storage space for bodies until families could pick out a suitable burial plot or, as in the case of winter, store a body until the cemetery grounds were thawed and traversable by horse-drawn carriages. (The twenty-five-foot-long, thirty-foot-wide, eighteen-foot-high, thirty-six-body maximum, rough-hewn granite-clad receiving vault was used for 55 years before it was permanently sealed, as there was storage space for bodies in the then–newly constructed West View Abbey.)

A year after the vault opened, West View Cemetery officials had discussions with a Jewish congregation about opening up a dedicated Jewish burial ground within the cemetery. The ten-acre spot at \$500 an acre was to have been located at the cemetery's northwestern corner, with six hundred feet of it bordering on what is now Martin Luther King Jr. Drive. At the time, the "Hebrew congregation" – unnamed in cemetery records – owned Jewish plots within Oakland Cemetery and would use them until they were filled or a particular member specifically requested to be buried at West View. For undocumented reasons, however, the plans to open this section never materialized, and discussions about it ceased by 1891. (As such, while Jewish burials have occurred at Westview since it opened, it is, today, one of the few major cemeteries in Atlanta without a dedicated Jewish section.)

Additionally, in the fall of 1889, a Confederate sculpture was erected and a Confederate burial ground was established within West View to commemorate the Confederate dead of the American Civil War. Their completion ended years of failed attempts to memorialize the war, specifically the Battle of Ezra Church (July 28, 1864; *see below*), which had partially taken place on the northern and northeastern boundaries of the cemetery.

The completed, approximately twenty-foot-tall Confederate sculpture, which stands in the cemetery's now-labeled Trinity section, consists of an infantry soldier wearing a great coat, which was carved in Carrara marble and shipped from Italy to Georgia, standing on a base of oolitic limestone (see above "Narrative Description" for more details). Over the years, 360 Confederate soldiers were laid to rest around the sculpture.

The Battle of Ezra Church

The Battle of Ezra Church on July 28, 1864, was a major battle fought during the Atlanta Campaign of the American Civil War. The battle was named after a small Methodist church that existed north of Lick Skillet Road, now Martin Luther King Jr. Drive, in what today is the southeast corner of Mozley Park just northeast of Westview Cemetery. In the summer of 1864, however, this area was sparsely populated and was between downtown Atlanta, approximately three miles to the east, and the small community of Lickskillet, later Adamsville, near the Chattahoochee River to the west.

Union major general William T. Sherman and his armies had entered into Georgia two months prior to the Battle of Ezra Church in May 1864 and had steadily advanced toward Atlanta, the industrial center of the Confederacy, with the hopes of cutting its rail supply and capturing the city. The Confederacy under General Joseph E. Johnston had continually failed to stop Sherman's advancements in a series of battles, such as those in Resaca, New Hope Church, Dallas or Kennesaw Mountain, throughout May and June; therefore, Confederate president Jefferson Davis, in a controversial move, replaced Johnston with General John Bell Hood, who was deemed more aggressive and who, it was thought, might change the tide of events.

On July 20, Hood launched his first offensive maneuver toward Sherman's advancing army in a sudden assault at Peachtree Creek just north of Atlanta; yet his troops were repulsed. Two days later, on July 22, Hood – in what became known as the Battle of Atlanta – launched a second sudden attack against Sherman's armies but was once again thwarted. Sherman, slowed but undeterred, sent troops west and south of Atlanta over the following days to try to sever the last rail lines coming into the city from Macon, Georgia.

Sometime between mid-morning and noon on July 28, the Union soldiers who were sent southwest encountered Confederate troops at Ezra Church. The Confederates had been assembling in the area to stop anticipated Union movement southward and to carry out flank attacks. One of the Confederate's corps commanders who showed up to the area late that morning decided, however, to attack immediately instead of simply block Union advancement.

Over the course of five to six hours, Confederate troops were progressively repulsed back from the church and ridge line, which now lies beneath Interstate 20, to Lick Skillet Road. South of the road in what is now the northern part of Westview Cemetery is where Confederate cavalry and infantry rallied and fought until eventually being pushed back from there and southeast toward a poorhouse, or almshouse, which stood near the cemetery's current gatehouse. When the fighting was done – and estimates vary – 3,000 Confederate and 632 Union soldiers were killed, wounded or missing out of a combined 20,000-plus group of fighting men from both sides.

By the following day of July 29, Confederate forces had left the area and retreated farther south to join other soldiers in other skirmishes. Union troops, on the other hand, ensconced themselves in the area over the next several days and constructed breastworks and a redoubt to defend the ground they had obtained against future attacks. It is believed that some of these breastworks are the ones still intact in Westview Cemetery's Section 70.

Eventually, Sherman's armies cut the last of the rail lines south of Atlanta and drove the Confederacy from Jonesboro, Georgia, on September 1. As a result, the Confederacy, fearing another attack on Atlanta, evacuated the city; Union troops moved in and occupied it on September 2. Two and a half months later, Sherman would launch from Atlanta his infamous March to the Sea, capturing Savannah in December 1864, before turning northward to unify his armies and ultimately end the war.

In 1890, West View officials built the cemetery's first permanent building; it's 1890 gatehouse. Designed by architect Walter T. Downing, the rough-hewn stone clad Romanesque Revival structure contains a superintendent's office; a twenty-three-foot-wide, twelve-foot-high, six-foot-thick arch; a secretary's office and waiting room; and toilet rooms (see above "Narrative Description" for more details). (For years, the arch and surrounding offices became the cemetery's main entrance, where one would have to present a lot-owner card to be admitted into the cemetery. In 1935, additions were added to each end of the original gatehouse.)

The following year, 1891, West View Cemetery associates and others incorporated the Westview Floral Company. The new company would grow flowers at greenhouses on West View Cemetery's property and sell them to lot holders and to the public from a showroom at 71 North Pryor Street in downtown Atlanta, as well as carry out contracted landscape gardening for wealthy residents and businesses in the city. The company even ran advice columns in the *Atlanta Constitution*.

Over time and through various incarnations (and owners), the Westview Floral Company became the largest greenhouse operator in the south until it was completely shuttered and all its buildings at Westview removed by 1973. All that stands today is the approximately 110-foot-high water tower built in 1921 (see above "Narrative Description" for more details).

Yet despite the greenhouses no longer existing, a plant accidentally discovered in them flourishes the world over: the *Ilex cornuta* "Burfordii," or Burford holly. Once established, this easy-to-care-for shrub or tree grows to approximately fifteen to twenty-five feet tall with a diameter of about the same and has a symmetrical canopy. Known and prized by gardeners across the country for its glassy, dark green leaves with a single terminal spine, white flowers in the spring and long-lasting red berries (fruit) in the fall and winter, the plant was a "sport" – or mutation – discovered by the plant's namesake, West View Cemetery head gardener Thomas W. Burford, an Englishman who came to Atlanta in the early 1890s.

In 1896, however, four years after the incorporation of the Westview Floral Company, West View Cemetery was being described more like a well-taken-care-of manicured park rather than a city of the dead. Approximately seven miles of roads intertwined throughout more than four thousand graves, which were surrounded by Bermuda grass; weeping beech, maple and mountain ash trees; and large flower beds. To maintain all of this was a crew of over fifty men who worked five horses whose carts, lawnmowers and wagons were housed in a "Yankee-style" barn on the property. Those animals were also used to plow fields on the grounds to raise crops, particularly grain for them to eat.

The dawning of the twentieth century posed no new, sweeping changes to West View Cemetery's management or its physical property. A decade and a half of interments and successful operations since its founding had squarely placed the necropolis at the apex of preferred burial properties within the city of Atlanta.

In 1907, the West View Cemetery Association established a perpetual care fund for the cemetery, excluding its Rest Haven and God's Acre sections. When the cemetery was established, plans to set aside 20 percent of lot sales for the

maintenance of the property had been discussed. Those plans, however, were never carried out. In 1891, cemetery officials tried a perpetual care plan on one hundred acres set aside for such purpose; that venture proved to be successful, but it would be another sixteen years before the plan was carried out in full scale at the cemetery.

By 1912, Westview had a total of more than eleven thousand interments and nearly four thousand pauper graves opened in God's Acre. Financially, the cemetery had a small fortune on hand with more than \$31,000 in its coffers that January.

In 1913, Jesse Parker Williams – a lumber and railroad magnate and president of the Florida, Georgia and Alabama Railroad – died and was buried in West View. Williams's wife, who would die eleven years later and make history in her own right when she took over as president of her husband's railroad, erected on their grave site the most famous sculpture in Westview Cemetery: *Achievement* (the Williams Memorial). The monumental Tate, Georgia marble sculpture was created in 1914 by noted sculptor Daniel Chester French, along with collaborator and architect Henry Bacon, and carved and completed in 1917 by the Piccirilli Brothers (see above "Narrative Description" for more details).

In 1919, John Sherlock died on November 12; his grave would eventually house one of Westview's more ornate monuments: an angel on a pedestal flanked by porcelain plaques adhered to the monument's stone of him and his wife, Minnie. Of interest, however, is not so much the monument that marks his grave but the fact that he was not buried until April 28, five months after his death, because of a custom significant to a group he belonged to: the Irish Horse Traders.

Irish Horse Traders (Irish Travelers)

Irish horse traders, also known as Irish travelers or, pejoratively, gypsies, came to the United States from Ireland sometime between the latter half of the Irish potato famine, circa 1850, and before the outbreak of the American Civil War in 1861. As a group of about fifty individuals that consisted mainly of the O'Hara, Riley, Darty, McNamara, Gorman, Sherlock, Carroll and Costello families, they settled in Washington, D.C., where they set up a livery stable business and operated it with moderate success. City life, however, was not for the traders, and as such, under the leadership of patriarch Pat O'Hara, the group sold their business and headed south.

By the early 1880s, the families of horse traders had discovered Atlanta; Nashville, Tennessee; and Fort Worth, Texas, as places to headquarter different sects of their families. For the families such as the McNamaras, O'Haras and Sherlocks, Atlanta was chosen to be the epicenter of their activities, partly because it had Roman Catholic priests, who were not terribly common in other areas of the South at the time, but also because it had bustling rail and livestock yards.

In the fall, the traders would buy their livestock at auction and then travel into South Carolina, middle and south Georgia, Alabama and parts of Mississippi to sell horses and mules, the latter making up to 90 percent of their trade. Originally, the families traveled from town to town by horse and buggy, but once the automobile rose to prominence, the horses and buggies were replaced with expensive cars and trailers.

When the families reached a town or area where they wanted to do business for an extended period, they would set up camp, populating them with two-room tents, measuring twelve by fifteen square feet a room, which were carpeted with fresh straw and outfitted with real furniture, such as mahogany four-poster beds replete with store-bought mattresses. And while cooking stoves and "kitchens" were set up outside, the families ate on Haviland china.

These camps were almost always closed off to outsiders, except for business. The Irish men, women and children who populated them were related almost exclusively by blood or marriage, often lacked formal schooling and spoke in a southern English dialect peppered with an Irish brogue. While men tended to livestock transactions within the camp or elsewhere, women often garnered additional income for the family by bartering handmade lace with farmers' wives for eggs, chickens, hams, jellies, butter, vegetables and other items. Most girls within the camp were married by sixteen and the boys by eighteen or nineteen.

Every April, despite how far families had spread into the South for business, they all came back to Atlanta for once-a-year funerals, a practice that had started as early as 1881. That year, one of the Irish horse traders, John McNamara, died while in town. His family bought burial lots at Oakland Cemetery. Three years later, when Oakland Cemetery was full and no longer selling plots, the Irish traders wanting to bury their dead in Atlanta turned to the newly opened West View Cemetery to acquire burial grounds. Over time, they would amass numerous family plots in Sections 5, 7 and 10, often erecting some of the cemetery's most elaborate monuments, primarily consisting of sculpted angels.

While the details of the traders' annual spring visits to Atlanta varied over the years – from staying at a camp with 150 to 200 tents at the intersection of Bellwood Avenue and Ashby Street (now Donald Lee Hollowell Parkway and Joseph E. Lowery Boulevard) to lodging in later years at the Cherokee Rose Court or Dogwood Tourist Court on Northside Drive – a mass funeral was always held on April 28 at the Church of the Immaculate Conception (now the Catholic Shrine of the Immaculate Conception). Following the funeral service, a procession of coffins filled with the deceased would wind its way through the streets to West View, where the deceased would all be buried on the same day.

From the 1910s to the mid-1940s, those buried were individuals who had usually died in cities scattered throughout the South and had then been shipped to Atlanta for temporary storage by mortician Edward F. Bond Sr.; he was an owner of Greenberg & Bond Funeral Home, which later became Brandon-Bond-Condon Funeral Home and was bought by the West View Cemetery Association in 1944.

By some accounts, it was Bond who kept alive the annual funeral tradition of the Irish horse traders. By his death in 1950, he had been the subject of a *Reader's Digest* article on the group and had been sought by movie companies to serve as a technical advisor for films they had planned on the nomadic traders. (*Reader's Digest* 39, no. 23 [July 1, 1941]).

After the funerals and burials on April 28, the Irish did not simply mourn; they celebrated life. In the days following interment services at West View, mass engagements and weddings took place, barbecues and dances were held and business deals were done throughout Atlanta before the traders once again took to the road. Their nomadic way of life, however, was not to last.

The Depression of the 1930s and the rise in new farming technology, specifically the tractor, would put an end to horse and mule trading. By the 1950s and '60s, the Irish had begun to settle down and ply other trades, such as floor-covering salesmen, contract painters and construction laborers. By the end of the 1960s, burials at Westview, which included several dozen family groups, had petered out. By 1970, the horse traders, now referred to as "travelers," had settled in Murphy Village, a still-active enclave of the group just outside North Augusta, South Carolina.

On August 30, 1930, ten months after the start of the Great Depression, the West View Cemetery Association announced to the public the first significant changes in its management's history since the cemetery had been founded forty-six years earlier. No longer was E.P. McBurney, secretary and general manager, helming the institution. After trying to purchase the cemetery three years earlier, Atlanta real estate mogul Frank Adair was now in charge of the property. His ascension to the position had started several months earlier and had been backed by Coca-Cola scion Asa Candler Jr., who had buried his father a year earlier at West View and was looking for real estate investment opportunities. Frank, as president of West View, was joined by his brother Forrest Jr., who would act as West View's vice president.

As notice was made to Atlantans about the new management structure at West View, they were informed that there were no changes in cemetery policies. The new staff was simply seeking to enhance the cemetery grounds with new roadways and general grounds keeping measures, such as the installation of new water lines and storm drains.

Three years later, however, the Great Depression was in full swing and affecting business profits across the country; the Adair brothers' businesses, including West View, were not immune. While people were still dying and needed to be buried, many families could no longer pay for grand funerals or elaborate grave monuments.

As such, in June 1933, the Adairs were reporting net losses for West View and were seeking to borrow \$565,000 in exchange for a mortgage or security deed to be given to the lender. By December, it was over for the two brothers. On the thirtieth of that month, Frank and Forrest Adair relinquished control of West View, resigning as directors and officers of the company. Eccentric Coca-Cola heir Asa Griggs "Buddie" Candler Jr. would take full control of the cemetery and usher it into its golden age.

In a January 27, 1934 stockholder meeting, Candler, acting as chairman, officially accepted the resignations of the Adair brothers. In the same meeting, Candler; his wife, Florence; another family member; and two other associates were elected as directors of the cemetery.

Almost immediately, Candler and the new directors of West View tried to reverse the financial course of the cemetery; an immediate decision was made to sell a triangular piece of property across the street from its entrance for \$2,000 to help

defray outstanding costs. Candler also cut cost by getting rid of rent for the cemetery association's office by moving it back to the Candler Building (family owned) from the Healey Building in Atlanta, where Frank Adair had moved it two years earlier.

By November 1934, Candler wanted to further cut costs and consolidate all of the cemetery's operations onto the physical grounds of West View, eliminating the association's downtown office. To that end, he proposed to the board of directors that M.W. Newbanks & Co. be allowed to construct office additions to West View's 1890 gatehouse. The board agreed to the plan, and in 1935, two additions, whose stones closely match the original structure's, were added – one on the south end, which would contain an office for Candler, and one on the north end.

Within a year of the additions, the cemetery was starting to turn a profit. By that point, the Salvation Army had purchased a large plot in Section 25, which would be used to bury Salvationists from across the Southeast. Three years after the Salvation Army's purchase, West View was once again being touted in newspapers as one of the most beautiful places to visit in Atlanta.

On January 5, 1940, West View's founder and longtime secretary and general manager E.P. McBurney died after an extended illness. He was buried in his own private family lot, which houses one of the largest obelisks on the property, deeded to him years earlier by the West View Cemetery Association. His death symbolically marked a change in what West View Cemetery had been and what it would become.

Twenty-three years before his death, former metallurgical engineer Hubert L. Eaton had become the general manager of Forest Lawn Cemetery in Tropic, California, now part of Glendale. Over time, he transformed that run-down property into the model for a new type of cemetery, the memorial park, which was being emulated in cities across the country over the 1920s and 1930s. The memorial park plan did away with family monuments and corresponding footstones and replaced them with expansive lawns or "gardens," which would contain a central garden feature. That feature would then be surrounded by graves marked only with bronze markers placed flush to the ground.

Beginning in 1940 and stretching across the decade, Asa Candler Jr. constructed his version of Hubert L. Eaton's memorial park at West View, the Garden of Memories. Originally consisting of fifty acres at its start in the summer of 1941, the "Garden of Memories" would eventually be expanded to encompass the sections that are today known as Sections 30–43 and Terraces A–F (some of these originally known as the West View Abbey Gardens) on the north and west sides of the cemetery's developed property.

In 1942, a bronze tablet commemorating the American Civil War's Battle of Ezra Church, which occurred on the northern portion of the cemetery's property in 1864, was unveiled between Sections 35 and 39 on June 28, 1942. Under the auspices of the United Daughters of the Confederacy, the tablet's content was written by Atlanta artist and historian Wilbur G. Kurtz, who was a co-founder of the Civil War Round Table of Atlanta and who would help erect more than four hundred historical markers across northeast Georgia before his death twenty-five years later. (Now, the cemetery is included in Georgia Battlefield tours and is marked on its northern end with multiple historical plaques from various groups.)

In October 1943, construction started on what many believe to be the crown jewel of Westview Cemetery – Westview Abbey. While never completely finished, Westview Abbey, designed by California-based architect Clarence Lee Jay and mausoleum builder Cecil E. Bryan, contains 11,444 crypts and is designed in the Spanish Plateresque architectural style – referred to by some as Renaissance, Renaissance Plateresque or Spanish Renaissance. The massive structure is composed of two buildings – the abbey mausoleum and the abbey administration building (see above "Narrative Description" for more details) and is still used to this day for not only burials but also special events and as a location for Hollywood movies.

A little more than a year after construction started on the abbey, the West View Cemetery Association bought the Brandon-Bond-Condon Funeral Home in Atlanta, which at that time was the oldest undertaking establishment in the city. Within months of purchase, the name of the funeral home was changed to West View Peachtree Chapel. After World War II, the chapel also operated an ambulance facility. Through the facility, twenty-four-hour ambulance service for distress calls or transportation to and from a hospital was provided via a Cadillac ambulance equipped with the latest in then-modern furnishings.

By 1945, West View Cemetery employed more forty men and women salespeople who that year sold more than \$1.2 million in lots and crypts. The following year, they were racking up more than \$250,000 a month in sales. Their efforts

over the decade allowed for several new 40s-numbered sections along the north and northeastern edges of the cemetery to be added. Numerous planners, designers, civil engineers and landscape architects, such as Carlisle Butler, L.H. Fitzpatrick, Tom F. Fleming, William B. Wise and A.J. Stooghill, seemed barely able to keep up with demand.

In December 1945, Candler consolidated the West View Cemetery Association, the West View Peachtree Chapel and his Briarcliff Incorporated investment business into the West View Corporation. At the start of 1946, the corporation had common stock valued at \$1 million, including assets of West View Cemetery's perpetual care fund that exceeded \$400,000.

The new West View Corporation continued expanding its physical presence at West View Cemetery over the following two years by adding a streamline moderne power-generating plant and service building designed by Atlanta architects Cooper, Bond and Cooper. Additionally, West View's greenhouse complex was expanded to include twelve forty-two- by one-hundred-foot units. Each of these was partitioned off and contained its own electrically operated thermostat, which allowed for the year-round growing of numerous plants.

On undeveloped acreage on the western side of the cemetery during this time, a stream was blocked by the erection of a new thirty- by eight-foot concrete dam to create two lakes, the larger one measuring seven acres in size. They were built to supply water via pipes to a third lake being constructed, Lake Palmyra, near West View Abbey, as well as underground sprinkler systems throughout the rest of the cemetery. At the dam's northern end, a fieldstone pavilion and pump house was to have been erected with a lookout tower. Only the outer walls of the complex were built before plans were changed because of construction costs and priorities, and the building was abandoned.

In 1947, Lake Palmyra, located in Terrace E, just southwest of West View Abbey, was completed. Named after Palmyra, the biblical "city of palms" in Syria that had been fortified by King Solomon, Lake Palmyra had at its western end a stone pier directly across the street from a decorative wall element in Section 43. On the other end of the lake stood a marble sculpture, the *Lady of the Lake* (believed to be an original Harriet Hosmer *Zenobia in Chains*, which had been purchased by Asa Candler in 1943).

A little over two decades after Lake Palmyra was created, it would be drained because of maintenance issues and the cost of upkeep. Now, only the eastern stone edge of the lake and the decorative wall across from where the pier was still exist. The *Lady of the Lake* was put into storage. Over subsequent decades, the name "Lake Palmyra" was reapplied to the seven-acre lake in the western undeveloped part of West View's property.

During the construction of these lakes, West View officials also created three fountains. The first one was erected in 1946 just inside West View's new Gordon Road (now Martin Luther King Jr. Drive) entrance. The double-tiered Crab Orchard stone fountain was filled with goldfish and pond lilies. Between 1947 and 1949, two more fountains were installed that featured not only water movement but also lights that changed colors (see above "Narrative Description" for more details).

Between the summers of 1947 and 1948, construction crews added onto the northwestern end of West View's greenhouse complex an administration building built out of cinder blocks covered with fieldstone masonry. Part of that building wrapped around the greenhouse's 1921 water tower. Within the structure were administration offices, a reception room, a large flower display room, a public cafeteria, restrooms and perhaps its most famous space, Asa Candler Jr.'s Trophy Room.

Once completed, Candler's Trophy Room, at eighty by sixty feet, was billed as one of the largest private trophy rooms in North America. Over time, he added to the room's walls trophies from the Grand Tetons, the Talkeetnas and Ugashik Lake in Alaska, the Canadian Rockies, Siberia and Africa. More than seventy-four trophies of animals, in whole or in part, ranging from an Alaskan moose, goat and polar bear to an African buffalo, hippo, rhino, giraffe and elephant tusks, were placed in the room. Some of the smaller animals that were mounted in whole were placed within recesses in the room's walls that had been painted to look like the landscape from which the animals came. (This structure was torn down in 1973.)

The completion of the administration building in 1948, however, capped the end of West View's golden age. Candler's ambitious plans for the cemetery would be quelled by numerous lawsuits, business dealings and legislative action that started in July 1949. (Eventually, the lawsuits against Candler and the West View Corporation wound their way through the legal system.)

In 1950, Candler unveiled West View's Fountain of Life Memorial on Palm Sunday, April 2, in front of hundreds of spectators. Conceived by Candler, the memorial in the Last Supper section consisted of a Novalux 15 Projector Electric Fountain, which had been installed a few years earlier, surrounded on its western side by a bas-relief depiction of the *Last Supper* as painted by Leonardo Da Vinci. While the *Last Supper* – created by Fritz Paul Zimmer (see above "Narrative Description" for more details) – still exists, the fountain was demolished two decades after the memorial was unveiled.

In 1951, the Georgia Senate introduced Senate Bill 78 that stipulated all cemeteries were to now operate under the supervision of the new Georgia State Cemetery Board. The bill would also make it illegal for a corporation or other entity operating a cemetery to engage in operating a mortuary or undertaking establishment and to sell caskets or other mortuary and undertaking supplies. Therefore, becoming law in 1952, the bill, along with Candler's advancing age – at this point a septuagenarian – effectively became the death knell for Candler's active involvement with West View.

In January 1951, Asa Candler Jr. sold Westview to Lou O. Minear, Chester J. Sparks and Grover A. Godfrey Jr. for approximately \$2 million. Minear became Westview, Inc.'s president, Sparks its vice president and Godfrey its secretary and treasurer. The latter two had been hired by Candler eleven months earlier, along with then-director of public service Harold W. Brown, to help reshape the public's perceptions about West View as a result of all the pending lawsuits. Minear (at this time also president of Fort Lincoln Cemetery in Washington, D.C.) had known Candler personally for years.

Within weeks of the three new owners taking control of Westview Cemetery, Inc. – though Candler still had a vested interest in the place, owning numerous shares of stock – new promises were made to the Atlanta public. Within the existing monumental sections, the cemetery's special care and planting services that had been discontinued under Candler's operation (such as scheduled cut-flower placement at regular intervals, holidays or anniversaries; weeding; shrubbery trimming; or in-ground planting of flowers and shrubbery at family or individual grave sites) would be restarted; the most significant change, however, was that the name "West View Cemetery" was changed to "Westview Cemetery."

In July 1951, the cemetery had started construction on Acacia Lawn. The new development in a triangular lot between Sections 45, 46, 48, 48A, 50 and 51 would provide approximately three hundred family lots for use exclusively by Masons and their families.

By all outward appearances, Atlantans thought the new owners of Westview were turning things around. Construction of the abbey continued, new sections were opening and Easter and Christmas special activities had been held. However, Minear, Sparks and Godfrey would soon leave Westview (as they were really looking for a quick buy, sell and profits when they bought the place), and Asa Candler's reign over the place was soon to end, permanently.

In March 1952, local Atlanta businessmen Frank C. Bowen and Raymond B. Nelson purchased all of Westview Cemetery, Inc.'s outstanding common stock from Minear and members of his family, as well as Sparks and Godfrey. With their purchase of the cemetery, which was made public on March 22, the two took over a company that had no financial obligations except operating expenses and outstanding nonvoting preferred stock held by Asa Candler Jr. Bowen would become president and Nelson secretary and treasurer of Westview Cemetery.

Six months later in September 1952, Bowen and Nelson – now acting as Westview Cemetery, Inc. – executed a promissory note for twenty years for \$2,430,000 with Candace, Inc., to purchase outright Westview Cemetery from Candler. Security for the note was guaranteed with the actual real estate of the cemetery, and in exchange for the twenty-year first mortgage, Candler gave up all of his preferred stock. Outside of the loan, he was no longer associated with Westview Cemetery, having no say in its operations and future plans; the Candler era had officially ended. (The note was paid off in full in 1972.)

A month after the promissory note was executed, Westview Cemetery, Inc. was liquidated and all the assets from the former company were transferred to The Westview Cemetery, Inc. The new company was made a nonprofit – no stock would be issued, it would not be owned or operated for pecuniary gain or profit and a board of trustees would oversee its operations.

One of the first things the new board of trustees did was sell off the company's Westview Funeral Home on Peachtree Street purchased by Candler in 1944. Another matter that The Westview Cemetery, Inc. had to immediately attend to after its recent formation was the death of Asa Candler Jr. Less than four months after he had surrendered his stock and relinquished control of Westview Cemetery, Candler died at Emory University Hospital after a long illness on January 11, 1953; he was seventy-two. His body was laid in state for an hour and a half in Westview's Florence Candler Memorial Chapel before his funeral service was held.

After Candler's death, The Westview Cemetery, Inc. settled into the business of running a cemetery. By the end of 1953, an extensive map had been designed showing new roadways to be constructed on Westview's approximately three hundred acres of undeveloped land. Those roadways, which incorporated earlier plans Candler had drafted in the 1940s, particularly the construction of roads and burial plots around two lakes not open to the public, were never constructed.

Starting in 1954 and over the next seven years, eight new memorial park-style sections: Garden of Devotion, Garden of the Savior, Garden of the Resurrection, Garden of Gethsemane, Garden of the Sermon on the Mount, Garden of the Good Shepherd, Trinity Garden and the Garden of Everlasting Life were opened. Just like the memorial sections Candler had created in the 1940s, these new sections would contain a central garden feature surrounded by graves marked only with bronze markers placed flush to the ground.

By the end of the 1950s, under Frank Bowen's management, Westview was thriving, averaging 1,200 interments a year. In total, the cemetery contained 120 acres of monument sections, 100 acres of memorial park sections and 362 acres of undeveloped land. Traversing all of this were 19.8 miles of paved roads.

Yet despite the improvements of the cemetery under Bowen and The Westview Cemetery, Inc., change within the neighborhoods surrounding it, as well as the broader world, would impact the future of the cemetery. In the early 1950s against the backdrop of the Cold War and the Korean War, American city demographics were changing, and Atlanta's were no exception. The influx of white Atlantans leaving the city core after World War II to settle in newly created suburbs and blacks moving into the neighborhoods they left behind was in full swing. Westview became an unofficial dividing line between the two populations.

By the 1960s, as was happening across the South where whites were losing the fight to keep segregation, many gravitated to and had a renewed interest in the "Lost Cause" – a romanticization of the "Old South" and the Confederacy. In 1961, three months after a Confederate Memorial Day celebration at Westview, the Sons of Confederate Veterans reinterred Edward Peter Clingman, a first lieutenant in the Confederate army, in Section 70 against the base of some Civil War-era breastworks on July 30. Clingman had been killed in Cambellton, Georgia, trying to keep Sherman's troops from severing rail lines headed into Atlanta. His removal from a lone grave near Cambellton to Westview was done to coincide with the centennial start of the American Civil War.

By the end of the 1960s, Westview was a predominantly white cemetery in the middle of predominantly black neighborhoods. This changed, however, on April 2, 1970, when Westview's board of trustees under Bowen's guidance declared it no longer the policy of the cemetery to restrict burial within its main grounds to whites. Blacks, now no longer limited to interment only in Westview's Rest Haven section, had an all-inclusive cemetery in their own backyard.

For the whites who had moved away from the cemetery to suburbs predominantly on the northern side of Atlanta, a new interstate roadway system provided them easy access to Westview. Interstate 20, which bisects Atlanta, runs parallel to the cemetery along its northern and northeastern sides and has exits that begin or end only a few hundred feet from the cemetery's entrances.

Moving into a new decade, the 1970s, Frank Bowen, charted Westview into new territory. For the first time, the cemetery was truly integrated – a milestone many other cemeteries in Atlanta had yet to do, either on their own or by law.

During this time, there was talk of completing the third floor of the abbey – unfinished at this point for more than a quarter of a century – and carrying out necessary maintenance on several other buildings and the expansive grounds that had been developed over the past eighty-six years. To increase sales, cemetery staff advertised in local newspapers that it had plenty of room to expand – more than three hundred acres – and that it offered not only memorial park-style lots but also new monument sections. Bowen and others also had another plan for raising capital: starting a new business venture, Westview Landfill, Inc.

Westview Landfill, Inc., incorporated in November 1970, was a special-use landfill, mainly for commercial refuse. It consisted of approximately eighty acres of unused land at the back of Westview Cemetery's property. To reach the landfill, Westview's owners built a road off what is now Ralph David Abernathy Boulevard south of the cemetery's main entrance. The road wound between the cemetery's main section and its Rest Haven and God's Acre sections before reaching the landfill. Along it, a brick check-in station was built to monitor the city, independent and commercial haulers bringing refuse in and out of the property.

By 1971, the landfill was in business as one of three private landfills in the city, and it very quickly proved to be a profitable enterprise. However, despite successfully operating for years, complaints and periodic protests from people in the neighborhoods bordering the landfill finally convinced the Bowen family to cease its operations. In 1989, the landfill that had helped Westview Cemetery personnel maintain their expansive burial grounds during times of stiff competition with suburban cemeteries ceased operations. (In the nearly three decades since its closure, the property containing the landfill has reforested itself and can be used for future burials.)

In 1973, Westview staff moved the cemetery's administration offices from the building they had occupied since 1948 around the water tower to Westview Abbey's administration building. Then, the water tower buildings were torn down as a new administration building – designed by Henry Howard Smith, an AIA architect who was the son of famed Atlanta architect Francis Palmer Smith – was to be built near that spot. Plans were changed, however, and the building was built on its current site near Ralph David Abernathy Boulevard, south of Westview's 1890 gatehouse.

Built by Marthame Sanders & Co. during 1974, Westview officials moved into the new seventeen-thousand-square-foot administration building in September 1975, a year after Frank Bowen stepped down from running the cemetery and his son, Charles Sr., took over.

The new two-story, approximately \$738,000 modern-style, fieldstone-clad building fronted by a large porte-cochère, contained a waiting room, sales offices, a kitchen and employee lounge, conference rooms, a drafting room, a microfilm room, a switchboard, a pneumatic tube system, bathrooms, garages and a courtyard. Decorative elements – such as the cast-iron grills from the Lorio Iron Works of New Orleans near the front door – and other items were not in place until the first half of 1976. The entire new complex was officially dedicated on June 6, 1976.

Three months into the following year, another substantial change came to Westview Cemetery: the death on March 3, 1977, of the chairman of the board and former president, Frank Bowen. Two days after his death, he was laid to rest in Section C. Bowen had ushered Westview through twenty-five years of steady growth and tremendous societal change.

Seven years after Frank Bowen's death, cold weather damaged many of the mature, century-old trees on Westview's property in the winter of 1984–85. In particular, the cemetery lost more than thirty deodar cedars, an evergreen species native to the western Himalayas that can grow to 164 feet tall by 10 feet wide.

Continuing into the 1980s since the takeover of the cemetery from Candler (Minear, *et. al.*), lot plantings had been phased out. No longer were families allowed to put shrubberies around individual graves or plant flowers. In fact, most of the shrubberies that had been planted over the past one hundred years had been removed. Families that had once cared for them had moved away and abandoned them, creating grounds maintenance issues. In addition, root systems would often dislodge, upend or crack family monuments.

A handful of lots with shrubbery around or on them still exist; the most well-preserved – and probably one of the most elaborate that existed – is the lot of prominent pharmacist James Glenwell Dodson and his wife at the corner of Section B facing Sections 4 and 6A. This lot, with its massive double Ionic column monument, has shrubbery around it as well as evergreen groundcover over the actual graves of Dodson and his wife.

In 1987, two years after storms had decimated trees and landscaping at Westview, Bowen and other cemetery staff commissioned lauded Atlanta historian Franklin M. Garrett for \$1,000 to write a brief history on Westview. Within the year, Garrett, noted for his massive two-volume, two-thousand-plus-page *Atlanta and Environs: A Chronicle of Its People*, published a brief essay titled "WEST VIEW: An Atlanta Beauty Spot of Peaceful Repose." Garrett's work was the first piece outside of newspaper articles that had been written about Westview. It also included the names of 570 people buried at the cemetery, names he had gathered over decades of researching and writing necrologies.

The following year, Westview management opened a 264-niche columbarium inside Westview Abbey on the Lower Chapel Floor. Designed by McCleskey Mausoleum Builders, this would be the second columbarium to be opened on the property (the first one had been built within the abbey during initial construction).

Also in 1988, Westview's maintenance building on the western end of the property was expanded with an addition designed by then-Westview vice president of the board Charles Bowen Jr., who had a degree in civil engineering. The metal building contained an office, mechanical shop, break room and lockers for cemetery maintenance crew.

Outside of a few unusual incidents (such as Atlanta police officer S.F. Patterson crash-landing a police helicopter into the cemetery on the night of January 15, 1994, after experiencing mechanical trouble with its new engine) or the burials of individuals whose deaths had been highly publicized in the press (such as the tragic death of Centennial Olympic Park bombing victim Alice Stubbs Hawthorne in 1996 or Buckhead office shooting victim All-Tech Investment Group day trader Joseph Dessert in 1999) the 1990s were an uneventful decade for Westview leaders.

At the start of the new millennium, Westview Cemetery received an Award of Appreciation from Trees Atlanta for the efforts its grounds crews put into making Atlanta greener. Not only were the crews responsible for burying the dead and maintaining graves and monuments, but they were also responsible for the upkeep of the cemetery's many prize-winning trees, which include the massive, century-old Red Oak in the Trinity Section, the smaller fifty-five-foot-tall ginkgo tree in Section 4 and the forty-seven-foot-tall catalpa (or catawba) tree in Section 12. In 2000, the ginkgo tree was named winner of the Trees Atlanta Big Tree Contest.

In 2004, Bowen Sr. executed a contract with Associated Tribute Sys., Inc. for a new garden niche columbarium to be built and placed next to the abbey's mausoleum; Associated was a division of McClesky Co., which had sixteen years earlier executed a columbarium for the cemetery inside the mausoleum. Officially named the Garden Niches at the Abbey, the \$100,000-plus 360-niche columbarium of polished stone opened in November 2005. It was placed on the north side of Westview Abbey within a courtyard where Asa Candler Jr. had originally intended to build the abbey's Memorial Room or the Court of the Transfiguration.

After nearly forty years of service as The Westview Cemetery, Inc.'s president, Bowen Sr. relinquished control of the cemetery to his son, Charles Bowen Jr., on January 1, 2014. Later that year in October, Bowen Jr. and other cemetery employees held events to celebrate Westview Cemetery's 130th anniversary. In the weeks prior to these events, John Bayne's book *Atlanta's Westview Cemetery* was self-published (Atlanta: Vanity Press, 2014). In addition to brief histories on the cemetery under different owners, it also contains the short bios of more than 150 people buried in the cemetery. Those bios are accompanied by photographs of the deceased's graves and, in some instances, other relevant photographs. At the end of the book, Franklin Garrett's 1987 essay "WEST VIEW: An Atlanta Beauty Spot of Peaceful Repose" is included.

In February 2015, the Westview cemetery board vowed to explore the historical and cultural aspects Westview Cemetery had to offer to Atlanta citizens. To that end, Bowen and the board opened up the cemetery's grounds for tours to be led by the Atlanta Preservation Center.

During the Atlanta Preservation Center's annual 2015 Phoenix Flies Celebration of Historic Sites, regularly scheduled walking tours of Westview Cemetery began. Because of the size of the cemetery, two tours were developed – the Nineteenth-Century Tour and the Candler-Era Tour – both of which are led by trained volunteer guides on alternating schedules between March and November. The Nineteenth-Century Tour starts at the 1890 gatehouse and winds through the earlier established sections of the cemetery. The Candler-Era Tour starts at the double-tiered Crab Orchard stone fountain in Westview's memorial park sections and traverses the areas Candler added in the 1940s. Westview Abbey is also explored during both of these tours.

In 2016, Westview officials created the Friends of Historic Westview Cemetery. One of the first projects the new organization wants to occur is the rehabilitation of Westview's 1890 gatehouse. They plan to not only restore the structure to its original grandeur but also install in it a gift shop, a small museum on the cemetery and public bathrooms. The group is currently formalizing its plans. Once completed, Friends of Historic Westview Cemetery will use the gatehouse as a starting point for Atlanta Preservation Center tours of the property.

In June 2016, Westview Cemetery became a certified bird sanctuary by Atlanta Audubon Society. Within months of that certification, brown-headed nuthatch nest boxes were added to the property and a "wildlife sanctuary" sign was placed near the cemetery's 1890 gatehouse.

Not quite two years later, Jeff Clemmons's *Atlanta's Historic Westview Cemetery* (Charleston: History Press, 2018) was published. The book, a comprehensive history on the property, contains 68 black and white photos and a list of more than 200 notable burials within the property.

Today, in addition to being a still-active cemetery with plenty of land available for future expansion, Westview has become quite popular with Hollywood. Numerous films and television shows have been filmed on the cemetery's grounds as well as in its abbey.

* This section contains information borrowed heavily, at times verbatim, from Jeff Clemmons's book *Atlanta's Historic Westview Cemetery, who is the preparer of this form.*

ⁱ. *History, Confederate Veterans' Association, of Fulton County, Georgia*, compiled by Robert L. Rodgers, historian, CVA, published by V.P. Sission in 1890.

9. Major Bibliographical References

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Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67 has been requested)

Primary location of additional data:

State Historic Preservation Office
 Other State agency

previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Federal agency
 Local government
 University
 Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property Approx. 582 acres
(Do not include previously listed resource acreage.)

Latitude/Longitude Coordinates
Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1. Latitude: 33.7506084212648	Longitude: -84.46585820184521
2. Latitude: 33.75101876962461	Longitude: -84.44039867387585
3. Latitude: 33.73988514416255	Longitude: -84.4400124357777
4. Latitude: 33.73946895228995	Longitude: -84.46579577990752

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

The National Register boundary is indicated by a heavy black line on the attached Google Earth Map and heavy red line on the attached Google Earth Satellite Map. (other, older topographical and boundary maps are included for reference)

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the entire, intact historic Westview Cemetery.

11. Form Prepared By

name/title Jeff Clemmons, historian and author
organization On behalf of The Westview Cemetery, Inc. date October 31, 2018
street & number 1680 Ralph David Abernathy Boulevard telephone (404) 488-4432
city or town Atlanta state GA zip code 30310
e-mail jeffldc@yahoo.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Westview Cemetery

City or Vicinity: Atlanta

County: Fulton State: Georgia

Photographer: Andrew P. Wood and Jeff Clemmons

Date Photographed: February 2017 and April 2018

Description of Photograph(s) and number:

1 of 76. Haskins family plot (Sec. 4), the first in Westview, photographer facing east.

2 of 76. Lawn-park Sections 3 and 13 as seen from 10, photographer facing southwest.

3 of 76. Garden of the Good Shepard memorial park section, photographer facing east.

4 of 76. 1946 Westview memorial park entrance, photographer facing northwest.

5 of 76. Burford Holly (Sec. 39), photographer facing northeast.

6 of 76. Lake Palmyra, photographer facing north.

7 of 76. Pump house on Lake Palmyra, photographer facing north.

8 of 76. Main entrance, photographer facing northwest.

9 of 76. 1975 administration building, photographer facing southeast.

10 of 76. Landscape island (near main entrance), photographer facing northwest.

11 of 76. 1890 gatehouse (front), photographer facing southwest.

12 of 76. 1890 gatehouse (back), photographer facing northeast.

13 of 76. 1890 gatehouse (back) 1935 addition, photographer facing northeast.

14 of 76. Interior of 1890 gatehouse's original waiting room, photographer facing northeast.

15 of 76. 1950 *Last Supper*, photographer facing northwest.

16 of 76. Novalux 15 Projector Electric Fountain, photographer facing southwest.

17 of 76. Confederate burial grounds with Confederate statue (left), and Westview water tower (right) in background, photographer facing southwest.

18 of 76. 1889 Confederate statue and base, photographer facing west.

19 of 76. 1921 water tower, photographer facing northwest.

20 of 76. 1888 receiving vault, photographer facing northwest.

21 of 76. Section 5, photographer facing southwest.

22 of 76. King monument (Sec. 5), photographer facing northwest.

23 of 76. Sherlock monument (Sec. 5), photographer facing southwest.

24 of 76. Haverty family mausoleum (Sec. 31), photographer facing southwest.

25 of 76. *Achievement* (Williams monument) (Sec. 5), photographer facing southwest.

26 of 76. Memorial park (Sec. 42), photographer facing south.

27 of 76. *L'Enfance De Tacite* (Childhood of Tacitus, Sec. 38), photographer facing northeast.

28 of 76. 1946 Westview memorial park entrance from outside cemetery, photographer facing southwest.

29 of 76. Crab orchard fountain, photographer facing west.

30 of 76. Westview Abbey, photographer facing northwest.

31 of 76. Westview Abbey front-detail, cast stone, photographer facing northwest.

32 of 76. North side of Westview Abbey from Sec. 42, photographer facing south.

33 of 76. Westview Abbey tower, photographer facing southwest.

34 of 76. The Chapel of the Garden, Westview Abbey, photographer facing northeast.

35 of 76. West side of Westview Abbey, photographer facing east.

36 of 76. Westview Abbey mausoleum (left) and administration building (right), photographer looking southeast.

37 of 76. Bridge connecting Westview Abbey administration building (left) with mausoleum building (right), photographer facing northwest.

38 of 76. Westview Abbey, City of Atlanta seal, photographer facing northwest.

39 of 76. Lines from Tennyson's "Flower in the Crannied Wall," photographer facing southeast.

40 of 76. Westview Abbey seal, photographer facing northeast.

41 of 76. Good Shepherd mural, photographer facing northwest.

42 of 76. The Graces mural, photographer facing northwest.

43 of 76. Balustrades, north side of Abbey, photographer facing southwest.

44 of 76. Mausoleum Chapel Floor, photographer facing southeast.

45 of 76. Mausoleum family rooms, photographer facing northeast.

46 of 76. Peacock stained-glass window, photographer facing northeast.

47 of 76. Stairwell skylight, photographer facing upward and southeast to the bottom right.

48 of 76. Colorosa Travertine stairwell, photographer facing northwest.

49 of 76. Great Hall, photographer facing northeast.

50 of 76. Front of Florence Candler Chapel, photographer facing southeast.

51 of 76. View of family chapel and southern wall of Florence Candler Chapel, photographer facing southwest.

52 of 76. Florence Candler Chapel reredos, photographer facing southeast.

53 of 76. Bartholomew Mako paintings in reredos, photographer facing southeast.

54 of 76. Narthex's west wall detail, photographer facing northwest.

55 of 76. Twenty-seven stained glass panels by Los Angeles Art Glass Co., photographer facing southwest.

56 of 76. Westview Abbey bridge and administration building (right), photographer facing southeast.

57 of 76. North side of Westview Abbey administration building, photographer facing southeast.

58 of 76. East side of Westview Abbey administration building, photographer facing northwest.

59 of 76. Lobby's coffered ceiling seen from inside Family Room, photographer facing northeast.

60 of 76. Family Room in abbey administration building, photographer facing south.

61 of 76. Mortician's apartment, abbey administration building, photographer facing east.

62 of 76. Mortician workspace, photographer facing south.

63 of 76. Front of 1947 power-generating plant and service building, photographer facing west.

64 of 76. Back of 1947 power-generating plant and service building, photographer facing northeast.

65 of 76. View of Secs. 16-19 (many two-person lots), photographer looking southwest.

66 of 76. View of Secs. 70 and 72, photographer looking southeast.

67 of 76. Clingman monument and Civil War-era breastworks (Sec. 70), photographer looking south.

68 of 76. Civil War-era breastworks (Sec. 70), photographer looking southeast.

69 of 76. Jesus sitting with bent knee, Garden of the Sermon on the Mount, photographer facing northeast.

70 of 76. Rest Haven, photographer facing southwest.

71 of 76. Service road and entrance that led to Westview landfill, photographer facing west.

72 of 76. Service road (on right) with check-in station for landfill, photographer facing east.

73 of 76. Westview landfill, now reclaimed by forest, photographer facing south.

74 of 76. Pullin grave, Rest Haven, photographer looking southwest.

75 of 76. God's Acre, reclaimed by forest, photographer facing west.

76 of 76. Constantine grave, God's Acre, photographer facing southeast.

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