Green Hill Cemetery
Waynesville, Haywood County, HW0634, Listed 05/31/2018
Nomination by J. Daniel Pezzoni, Landmark Preservation Associates
Photographs by J. Daniel Pezzoni & Annie McDonald, February 2016, October 2016, & March 2018
Name of Property

Historic name: Green Hill Cemetery
Other names/site number: HW0634
Name of related multiple property listing: N/A
(Enter "N/A" if property is not part of a multiple property listing)

Location

Street & number: Veterans Circle
City or town: Waynesville State: North Carolina County: Haywood
Not For Publication: Vicinity: N/A

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

Applicable National Register Criteria:

__A__ __B__ __C__ __D__

Signature of certifying official/Title: Date
North Carolina Department of Natural and Cultural 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
Green Hill Cemetery

4. National Park Service Certification
   I hereby certify that this property is:
   ___ entered in the National Register
   ___ determined eligible for the National Register
   ___ determined not eligible for the National Register
   ___ removed from the National Register
   ___ other (explain:) _____________________

   Signature of the Keeper   Date of Action

5. Classification
   Ownership of Property
   (Check as many boxes as apply.)
   Private:   
   Public – Local   X
   Public – State   
   Public – Federal   

Sections 4-5 page 2
Green Hill Cemetery
Name of Property

Category of Property
(Choose only one box.)

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

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

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<th>Noncontributing</th>
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Number of contributing resources previously listed in the National Register _N/A_____

6. Function or Use

Historic Functions
(Enter categories from instructions.)
FUNERARY: cemetery

Current Functions
(Enter categories from instructions.)
FUNERARY: cemetery
7. Description

Architectural Classification
(Enter categories from instructions.)
N/A

Materials: (enter categories from instructions.)
Principal exterior materials of the property: STONE, METAL, CONCRETE

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a summary paragraph that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph
In its entirety, Green Hill Cemetery occupies approximately forty acres on the top and sides of a hill located south of the historic town center of Waynesville, North Carolina. The cemetery’s street address is given variously as Veterans Circle, the name of one of the principal interior drives, and Golden Drive. The nominated area of approximately thirteen acres includes the oldest part of the cemetery, the cemetery’s northern end, which was in existence by 1826. To the north of the nominated area is a mostly unobstructed view toward downtown Waynesville; to the west is the wooded tree-lined approach road, Hillview Circle, which ascends to the cemetery roughly parallel to South Main Street; to the south is a newer section of the cemetery; and to the east is a subdivision mostly screened from view by woods. The mountains surrounding Waynesville are visible from the cemetery, especially to the south. Historically the cemetery was approached on its west side, the side closest to downtown, and the historic entrance is still very much in use although the expansion of the cemetery has resulted in other points of entry. On the west side the cemetery is entered from Hillview Circle, a landscaped drive which branches from South Main Street and ascends to a decorative iron and stone entrance archway erected in 1920 before continuing on to private residences. The driveway through the arch becomes an inner loop drive which encircles the cemetery’s oldest section, lying along an eastward-trending ridgetop. The inner loop drive is in turn encircled by an outer loop drive known as Veterans Circle. Both loop drives are paved and are narrow in width. In 1949 the double-stepped burial platform known as the Veteran’s Memorial section or simply the Veterans Section was dedicated on the south side of Veterans Circle (this section lies outside the nomination boundaries). The cemetery contains a
diversity of monument types, styles, materials, and sizes (the monument dates in the inventory to follow are mostly based on the death dates that appear on the grave markers, although it is possible some markers were installed a number of years after the death of the interred). Many grave plots are delineated by stone and/or concrete borders and retaining walls. Ornamental plantings occur throughout the cemetery. More modern parts of the cemetery extend to the south, outside of the nominated area, toward Shelton Street.

Narrative Description

Description

Hillview Circle, the formal historic entrance to the cemetery, ascends through a park-like setting to the cemetery’s entry archway (inventory #31). Hillview Circle is lined on the west side by a row of mature maples. On the east side are a sidewalk, a low stone retaining wall (for part of the way), and a moss- and grass-covered slope shaded by large deciduous and evergreen trees. The slope rises to the edge of the burial area. The archway, erected by the Waynesville Civic League, is supported by pillars constructed of river cobbles set in concrete mortar and capped with concrete. The arch is constructed of slender curved angle-iron sections with the inscription “Green Hill” in green-painted iron letters at the top and wrought iron curlicue flourishes filling the arch and forming a crested and pendant decoration.

River cobble masonry similar to that used for the archway and a variety of other forms of stonework are used to create low rectangular walls around some of the family grave plots. Other grave plot walls are poured concrete and one plot has a decoratively cast concrete block retaining wall. On steep ground, such as along the north part of Veterans Circle, these walls are sometimes accompanied by stone and/or concrete steps.

Family grave plots are roughly rectangular in form although some are more irregular. The greatest irregularity is seen in a swale sloping down toward the north at the center of the ridge top. Grave plots became more regular over time, culminating in the regimented order of the 1949 Veterans Section located directly south of the nominated area. Cemetery plantings include mature maples, dogwoods, hollies, spruces, and other deciduous and evergreen trees. A clump of yuccas borders the western edge of the cemetery and a solitary yucca grows in the planting bed extension of one grave. A group of arbor vitae stands near the cemetery’s west end. Plantings were established at the entrance to the Veterans Section in the late 1940s; the current plantings there presumably preserve a vestige of the historic scheme.

Gravemarkers include a range of types, styles, materials, and sizes indicative of the varying tastes and economic means of plot purchasers and representative of the cemetery’s development from the early nineteenth century to the present. Scattered around the cemetery are a few

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1 Parenthetical references following specific features in the Section 7 and Section 8 narratives will refer to the inventory list, which begins on Section 7, page 7.
uninscribed fieldstone markers, that is, unmodified stones from the vicinity standing upright over graves. Some fieldstone markers may be early although most observed dated examples date to the early twentieth century. The earliest dated markers of any kind, which date to around 1850, tend to be finely crafted tabular marble headstones produced by workshops outside the area. A few of these have curved tops in forms that were common for elite monuments of the first half of the nineteenth century. The tombstone of Laura Anne Johnston (1844-49) (#4), for example, features a top with a half-round tympanum flanked by sloping concave “shoulders.” Laura Anne’s sister Mary Ann Johnston (1833-34) (#5) was given a tombstone with a shallow segmental arched top, a restrained classical treatment. Segmental tops characterize a trio of headstones (#6) for members of the Benners family who died in the 1850s. Though these and other tombstones have antebellum obit (death) dates, it is possible some of the stones were made after the Civil War. Several large monuments from the late nineteenth and early twentieth century take the form of columns (round-section shafts) and obelisks (tapering square-section shafts). Obelisks might have unadorned shafts or they might be draped, that is, carved as though draped with a funeral pall complete with tassels and fringes.

Green Hill Cemetery has several fine examples of figural carving such as statues of young women and angelic winged children. One is the freestanding statue of a woman in classical garb holding a wreath of flowers which marks the grave of Ina Otelia Davies (1874-99) (#7). The grave of Virginia Majette Welch (1879-1910) (#8) is also graced by the statue of a young woman in classical garb. The base of the Welch monument features a bathtub-like raised planting bed and various turned marble pieces. A similar, smaller planting bed marks the adjacent grave of Welch’s son, William Welch (1904-06) (#9). The William Welch grave marker and one other, the marker of Rebecca May Bright (1905-07) (#10), feature statues of angelic winged children.

The Davies and Welch monuments were carved from marble, extending use of the material into the early twentieth century, although the period saw the increasing popularity of granite, a more durable material and one less prone to discoloration, but harder to carve. Most early granite markers have a light gray coloration but a few are carved from pink granite, such as the marker of Elizabeth Mull Francis (1884-1917) (#11), or black granite, such as the marker of William Henry McClure (1891-1918) (#12). Most of the cemetery’s granite monuments from the mid-twentieth century to the present tend to have a bluish-gray cast suggesting they are Elberton granite from Georgia.

As the twentieth century progressed, marble gave way to granite as the preferred material. Granite headstones became more standardized with the long, low, rectangular form predominating, a form that allowed ample room for the side-by-side names and vital statistics of a married couple and a fittingly large and uncomplicated backdrop for floral and holiday displays. Despite the trend of the period toward simplicity and conformity, some monument purchasers opted for bold decorative accents such as Gothic tracery, urns with elaborately scrolling smoke ascending to heaven, classical florets, and Moderne fluting. The Way family plot (#13) features a large central monument that is stylistically coordinated with the six smaller individual grave markers that cluster near it through the use of cruciform palmette carvings. The
grave marker of Ella Mae Davis Marr (1894-1921) (#14) recesses boldly carved lilies into a modernistic pylon-like form, a mix of old and new treatments.

**Integrity Assessment**

The nominated area of Green Hill Cemetery retains good overall historic integrity. In the oldest sections, located along the ridge from the entrance to the back of the cemetery, historic markers (1945 and earlier) predominate. The cemetery’s grave markers are in overall good condition with little evidence of vandalism. Broken pieces, especially if they have inscriptions, are set into the ground to preserve their identifying function or are propped by the base. The cemetery possesses good overall integrity of setting, its immediate surroundings largely wooded with the exception of the north side where tree clearance in early 2016 increased views to commercial development on South Main Street. There are views of distant suburban development to the south and east over modern parts of the cemetery, although the overall impression of the southeast view is of Waynesville’s scenic mountain setting. Green Hill Cemetery is impeccably maintained by the Town of Waynesville.

**Inventory**


(Not numbered – Balance of grave markers and other small-scale resources. Contributing object.)
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.
- [x] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark “x” in all the boxes that apply.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [x] 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.)
ART
Green Hill Cemetery
Name of Property

Haywood Co., N.C.
County and State

Period of Significance
Ca. 1850-1945

Significant Dates
1920

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

Cultural Affiliation
N/A

Architect/Builder
Bolch and Harris (monument carver and/or supplier)
Connell, Arthur J. (landscape architect)
Couper Marble Works (monument carver and/or supplier)
Haywood Monument Company (monument carver and/or supplier)
Wolfe, William Oliver (monument carver and/or supplier)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Green Hill Cemetery, located in Waynesville, North Carolina, was established by 1826 on a hill overlooking the town. Over the course of the nineteenth century and the first half of the twentieth the cemetery developed into a significant assemblage of funerary art. The oldest inscribed monuments date to the period around 1850 and were made at professional monument workshops located outside the area. The number of burials increased after the Civil War, in concert with rapid population growth in Waynesville. Monuments from this later period include marble statues purchased from Asheville monument dealer W. O. Wolfe, whose son Thomas Wolfe wrote Look Howard Angel, a title inspired by the statues that stood outside the Wolfe tombstone shop. In the twentieth century marble gradually gave way to granite as a preferred monument material. Other markers were made from concrete with decorative pebble finishes; these relate to North Carolina’s tradition of folk concrete funerary art. A decorative iron and stone archway was
erected at the entrance to the cemetery in 1920 during a period of cemetery beautification that included the construction of a landscaped entry drive. Green Hill Cemetery meets National Register Criterion C in the art area of significance as a distinguishable entity made up of a significant array of grave markers and monuments representing the common artistic values of a historic period. The cemetery meets National Register Criterion Consideration D since it derives its primary significance from distinctive design features. The period of significance spans from ca. 1850, the presumed period of production of the earliest dated tombstones in the cemetery, until 1945, a date that precedes the formation of the cemetery’s Veterans Section marking a new phase in the cemetery’s development.

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

**Historic Overview**

Waynesville, Green Hill Cemetery’s host community, was founded in 1809 as the county seat of Haywood County, which was created in 1808. By 1810, the town had acquired a courthouse, jail, and three taverns, but population growth was slow through the mid-nineteenth century; during the Civil War, only seventy-five people made the town their home. The earliest reference to the graveyard that would become Green Hill Cemetery dates to 1826. That year Thomas Love sold land on the south side of Waynesville to Ezekiel Brown “with an exception of eight acres hereby conveyed to the trustees of Green Hill Academy including the graveyard.”

The number of dated grave markers increased after the Civil War in concert with population growth in Waynesville. In 1871, the year of Waynesville’s incorporation, the population approached 200, increasing to 455 in 1890, 1,307 in 1900, 2,000 in 1910, and 2,940 in 1940. In 1883 the cemetery was overseen by a “Committee of Ladies who represent Green Hill

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2 Waynesville’s founder, Revolutionary War veteran Col. Robert Love (1760-1845), is buried in the cemetery. The story of Col. Love, one of the region’s most influential and colorful early personages, is told by Ann Davis Melton and Angela Dove in their book on the cemetery, Green Hill Cemetery (Waynesville, N.C.: 2015), 53-59. The preparation of this report was assisted by many individuals, among them the project contact, Elizabeth Teague, Development Services Director with the Town of Waynesville. Historian Ann Davis Melton graciously provided her insights on the cemetery’s history. Her book Green Hill Cemetery was a primary source. Others who provided assistance included the past and current Cemetery Superintendents with the Town of Waynesville Public Services Department, Fred Rathbone and Lonnie Higgins; Waynesville Purchasing Supervisor Julie Grasty; Waynesville GIS intern Kevin Teater; Darlene Richardson, Historian, Veterans Health Administration; Jackie Holt, Museum Curator, National Park Service, Blue Ridge Parkway; Zoe Rhine, Pack Memorial Library; Alex McKay; Bette Sprecher; and Annie Laurie McDonald and Michael Southern with the N.C. State Historic Preservation Office.

3 Sybil Argintar Bowers, “Waynesville Main Street Historic District” (National Register of Historic Places Registration Form, 2005), 17.

4 Haywood County Deed Book B, p. 390.


Cemetery,” so described in a deed of that year. The circumstance of the deed was an attempt by one J. A. Ferguson, assisted by the county surveyor, to sort through an accumulation of overlapping claims in order to facilitate the fencing of the cemetery. Ferguson’s account is accompanied by sketch plans, one showing the boundary of the claims, as best as Ferguson and the surveyor were able to determine, and the other depicting the 6.25-acre area to be fenced, an irregular polygon that roughly corresponds with the older section of the cemetery as portrayed on later maps. Ferguson’s account reads in part: “The original eight acres of land was conveyed to the trustees of Green Hill Academy in 1811 and in 1835 by act of General Assembly they exchanged a portion of the northwest side of the original tract to Samuel Fitzgerald for the lands on which they were then erecting a school house . . . Afterwards the trustees conveyed to the trustees of [the] Church one half acre on which the school house now stands . . . this is the half acre that we have not located.”

Continued population growth in the twentieth century led to the expansion of the cemetery beyond its original ridgetop site. The North Addition was platted in 1946 and extends down a slope to South Main Street. The many local soldiers who lost their lives in World War II inspired the creation of Green Hill Cemetery’s Veterans Section in the late 1940s. The Veterans Section originated as an initiative of the local branch of the Gold Star Mothers, an organization of mothers of service personnel killed in action during the war. The local American Legion and Veterans of Foreign Wars also aided the effort. In November 1948, the Waynesville Mountaineer reported that construction of the “Memorial Plot” would soon be finished with “grading, building walls, walks, and erecting a marker in the plot” underway or planned for what the paper opined would be “an impressive spot when completed.” “Rustic” stone retaining walls would form two level burial terraces. The section was already in use with ten or so burials, the first interment being Henry Clay Dunavant in December 1947. The Veterans Section was dedicated on May 29, 1949, with an estimated 3,000 people in attendance.

Green Hill Cemetery was the principal cemetery for Waynesville’s white population during the pre-World War II period. Hillcrest Memorial Gardens (also known as Garrett-Hillcrest Cemetery or Memorial Park), located in the northern part of the community, was established in 1947. The cemetery notes that it features flush bronze memorial plaques, private mausoleums, and a crypt (the Chapel of Serenity Mausoleum). A third historic-period cemetery in the community is the African American Dix Hill Cemetery located on Pigeon Street to the southeast of the downtown. Dix Hill Cemetery has numerous uninscribed fieldstone markers, some likely dating to the nineteenth century, others to the twentieth, as well as a range of marble, granite, and concrete markers similar to grave marker forms in Green Hill Cemetery. These include examples of concrete markers with shallow bas relief ornament and typewriter-like inscriptions and concrete

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7 Haywood County Deed Book Q. p. 600. The identity of the church mentioned in the text is not clarified.
8 Waynesville Mountaineer, November 16, 1948.
11 Garrett Funeral Home and Garrett-Hillcrest Cemetery website.
markers with pebble decoration like the Swyngim/Swayngim (#30/#31) headstones in Green Hill Cemetery.¹²

Art Context

Green Hill Cemetery developed within the artistic tradition of Appalachian graveyards. As the author notes in the *Encyclopedia of Appalachia* (2006), “Appalachian cemetery sculpture and graveyard traditions are shaped by many influences, among them location and resources, ethnicity, societal status, religion, technology, and artistic taste. The region’s graveyards range from small family burial plots to large, professionally managed urban cemeteries, and grave monuments run the gamut from humble fieldstones and wooden markers to imposing mausoleums and marble statuary.”¹³  The cemetery’s earliest dated grave markers are antebellum, though there are also some fieldstone markers of indeterminate date that, based on material and location, may date to the mid-nineteenth century. Slender marble tombstones with 1850s obit dates erected for members of the Benners family (#6) are representative of refined grave markers of the era. The tombstones of John A. Benners (1849-52) and Edward Ira Benners (1852-53) mark the graves of young children and are adorned with similar floral carving in recessed panels. The carving shows a stem with leaves, a blooming flower (possibly a rose), and a drooping or broken bud symbolic of the children’s young deaths. Families like the Benners looked beyond the borders of Haywood County in order to obtain the classically inspired, professionally carved marble monuments, originally gleaming white in color, that typified the elite culture of the era. This assumes the markers with antebellum obit dates were made soon after the death of the deceased rather than backdated, although the form and detail of the headstones suggest they are indeed antebellum in date. In her study of North Carolina grave marker traditions *Sticks & Stones: Three Centuries of North Carolina Gravemarkers* (1998), researcher Ruth Little cites the opening of the Buncombe Turnpike in 1827 as a factor in bringing elite, non-local taste in funerary art and other aspects of material culture to the region.¹⁴ The Western Turnpike, which by the end of the antebellum period linked Waynesville to Buncombe County, one county to the east, was probably one route by which refined grave markers like those erected by the Benners family reached the area.

The Benners monuments and others to follow were produced in an artistic context which is the focus of Peggy McDowell and Richard E. Meyer’s study *The Revival Styles in American Memorial Art* (1994). The nineteenth century, McDowell and Meyer write, ushered in “an age of dramatic, sumptuous public and private monumentation, often on a grand scale, and . . . increasingly under the dominating influence of what has come to be called the ‘revival styles.’” Waynesville’s wealthier families aspired to such grandiosity, as much as they were able within the means of a small western North Carolina mountain community, and of the principal stylistic categories listed by McDowell and Meyer—classical, medieval, and Egyptian/Near Eastern—

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¹² Pezzoni, “Jones Temple AME Zion Church.”
Green Hill Cemetery has representation from all three, in particular the classical (columns and classically-inspired sculpture) and Egyptian (obelisks).15

A preference for artistry in this traditional art-historical sense became more pronounced after the Civil War as Waynesville embarked on a period of sustained population growth. The preference is in part a product of this growth: a growing community resulted in an increase in the number of wealthy families who could afford artistic monuments, and more interments translated into more markers in general.16 Some postbellum tombstones are similar in character to ones with antebellum obit dates; the headstone of Wade Hampton Love (d. 1878) (#15), for example, has the same half-round tympanum and concave shoulders form as the headstone of Laura Anne Johnston (1844-49) (#4). Generally, however, the postbellum stones are more ornate both in form and carving. The tombstone of Mary E. Smathers (d. 1872) (#16), for example, has an arched top somewhat similar to antebellum designs but with foliated, book end-like console brackets and a recessed panel with the carved depiction of a bible. Monuments from the period are full of stock graveyard images such as bibles as well as clasped hands symbolizing the reunion of husband and wife in the hereafter; doves; and flowers, either in masses reminiscent of funeral displays or in smaller bunches held in female hands with downward pointing fingers. Of the flower-embellished monuments, one of the most ornate is that of John Clarkson Moody (1891-94) (#17), which has boldly carved lilies and other flowers in a heavily molded lancet-arched Gothic Revival frame with angled colonnettes. Another high-relief floral display appears in the tympanum of the tombstone of Lilly Johnston (1865-1887) (#18). Lambs signify the graves of infants and small children and remained in use well into the twentieth century even after other nineteenth-century imagery faded away.

Of the column and obelisk monuments described in section 7, several are of particular note. Three adjacent columnar markers identify the graves of Love family members (#19), featuring smooth shafts with molded bases and caps above chamfered inscription plinths. The trio may have begun with the column of James R. Love (1798-1863), which differs from the others in detail. One of the Love markers is inscribed with the name of its maker, W. O. Wolfe of Asheville, and one bears the Masonic compass and square emblem on its shaft. Nearby, the double-column monument of Col. Robert Love (1760-1845) and his wife, Mary Ann Love (1766-1842) (#20), is joined at the top by an arched element crowned by a flaming urn. The monument was carved by W. O. Wolfe many decades after Robert and Mary Ann’s deaths. A ca. 1890s monument dedicated to members of the Clark family (#21) is one of a few that feature a broken fluted column symbolic of death.

Of the cemetery’s obelisk and obelisk-like markers, some have the simple pyramidal caps of their Egyptian progenitors, whereas others are more decorative in character. Of the latter, the

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16 One of the more historically significant individuals buried in the cemetery during the era was Col. William Holland Thomas (1805-93), who is described on a Civil War Trails marker in the cemetery as “the first and only white man to serve as a Cherokee chief.” During the Civil War Thomas headed Thomas’s Legion, also known as the Highland Rangers, composed of over 2,000 Confederate soldiers of whom 400 were Cherokee.
monument of E. C. Sensabaugh (1816-75) (#22) is especially interesting. Its faces are ornamented with delicate floral carving and unusual checkered borders formed of alternating full and diagonally bisected squares. Also of note is the obelisk-like monument of Samuel B. Francis (1868-92) (#23) which has a pedimented cap with classical palmette and scroll carving in the four triangular pediments. Another upright form found in the cemetery is the Woodmen of the World tree trunk monument type, representatives of which mark the graves of Osborne D. Buckner (1857-1912) (#24) and Robert O. Buckner (1885-1912) (#25). The Buckner markers have sawed-off limbs and bear circular Woodmen insignia and shield-like inscription panels. They stand on bases carved to represent stacked logwood. Ferns, lilies, and ivy tendrils are carved on the bases, the tendrils continuing up onto the trunks. A shorter, stump marker, also provided by the Woodmen of the World, marks the grave of Charles Milford Dunn (1884-1917) (#26). These Woodmen of the World markers represent another tradition in period cemetery art, the evocation of natural forms characteristic of the Rustic style.

Of the several monument carvers or dealers who are known to have provided monuments to lot purchasers during the late nineteenth and early twentieth century period, Asheville’s William Oliver Wolfe is the best known. Wolfe was a Pennsylvania native who trained at a marble yard in Baltimore, relocated to Raleigh about 1870, and moved to Asheville in 1880 where he carved monuments and retailed monuments carved by others until 1921. Wolfe’s association with Green Hill Cemetery is documented by signed work and by an 1883 Asheville newspaper clipping which states: “Mr. W. O. Wolfe is now engaged in turning out from his marble yard in this place the most beautiful specimen of work ever seen in this section of country. The monument of Vermont white marble, is double-column, mounted on a very handsome marble pedestal (#20), and is intended to be placed over the grave in Waynesville of the late Col. Robert Love, and his wife Mary Ann Love.”

Wolfe was the source of the two statues of young women placed over graves in Green Hill Cemetery, although he did not carve the statues. The statue monument of Ina Otelia Davies (1874-99) (#7) was carved from Carrara marble and imported from Italy in the mid-1890s. The statue stood at Wolfe’s workshop for several years before it was purchased by Davies’s father, Judge Davies. The other statue, at the grave of Virginia Majette Welch (1879-1910) (#8), is also thought to have been purchased from Wolfe, although its base is inscribed “Couper, Norfolk, Va.” and hence would have come from a different workshop. The Virginia Welch statue is carved in high relief against a naturalistic stone backing, unlike the Davies statue which is freestanding. Also in the cemetery are two statues of children with wings. One of these stands beside Virginia Welch’s monument and marks the grave of her son, William Welch (1904-06) (#9). The winged children are related to the putti of Renaissance art which derived from the

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17 Little, Sticks & Stones, 226.
18 Semi-Weekly Citizen, March 10, 1883. The Loves died in the 1840s; their 1883 memorial is therefore an example of backdating.
19 Little, Sticks & Stones, 230.
21 Ann Melton personal communication with the author, May 2016; Melton and Dove, Green Hill Cemetery, 100, 103.
classical god Cupid/Eros, although by the turn of the twentieth century the symbolism expressed “the widespread belief that children turned into angels after death.”

Other stone carvers with work in the cemetery include Bolch and Harris of Hickory, whose name appears on the marker of Jane Welch (d. 1883) (#27); and the Haywood Monument Company, which carved the memorial in the 1949 Veterans Section and other granite monuments from the mid-twentieth century period. Bolch and Harris, also known as Harris and Bolch, were described as “marblemen” in an 1891 Hickory newspaper. The cemetery’s tree trunk/stump monuments were provided by the Woodmen of the World insurance agency which offered such markers to policyholders. The Woodmen of the World disseminated a variety of monument types but the Rustic-style monument type depicting a broken- or cut-off tree trunk was the most popular. Many were carved from Indiana limestone by the firm of Cross and Rowe in Bedford, Indiana, although other carvers in other states also produced examples. Un-weathered parts of the 1912 Buckner Woodmen monument have a sugary white appearance that looks more like marble than limestone.

The Haywood Monument Company opened in Waynesville in 1937 and by the 1970s it was providing perhaps two-thirds of the cemetery’s monuments, according to former Cemetery Superintendent Fred Rathbone who began work at Green Hill Cemetery in 1976. The monument company’s general manager was Herbert B. Angel, who it was reported in 1937 “has worked in this territory for several years as a monument salesman, and says he has erected monuments in all parts of the county.” In 1937 the company specialized in Elberton (Georgia) Blue Granite.

Carved stone monuments occupied the broad upper range of the spectrum of grave marker possibilities, whereas fieldstone were the grave markers of necessity for those at the lower end of the socioeconomic hierarchy. The oldest of the cemetery’s mostly uninscribed fieldstone markers likely date to before 1900, in keeping with practices elsewhere in the south. One grave is marked by an uninscribed slate slab, possibly a roof slate, in a concrete socket (#28): a found object repurposed for grave memorialization. Exemplifying the form’s currency into the early twentieth century crudely inscribed fieldstone of tabular form marking the grave of J.N. Peacock (no dates, but likely early twentieth century), which includes the inscription “Gone Not Forgotten” [sic] (#29). All four Ns on the tombstone are backwards. This is one of several markers of similar treatment in the cemetery. These simple fieldstone markers embody the same basics of durable material, upright placement, and epitaph as their carved stone kindred, and they possess a dignity and poignancy equal to the finest obelisk and marble statue.

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23 Press and Carolinian, December 17, 1891.
25 Fred Rathbone personal communication with the author, February 2012.
26 Waynesville Mountaineer, February 4, 1937.
Concrete emerged as an alternative gravemarker material in the early twentieth century. Adaptable and cheap, the material was popularized through its use in building and road construction. North Carolina’s concrete gravemarker traditions have been documented by Ruth Little, who writes, “Concrete is a plastic medium that encourages deviation from the rigid stylistic norms governing gravestone design in stone, and creative concrete headstones form the largest body of twentieth-century traditional gravemarkers in North Carolina.”²⁷ Concrete markers ranged from simple to ornate. An example of the latter in the cemetery is the marker of Mrs. G. C. Swyngim (1888-1935) (#30). The Swyngim marker is decorated with neat rows and columns of rounded pebbles framed with smooth concrete borders. It has a beveled top and a recessed inscription panel with letters that have a stamped appearance. Under the inscription is a rectangular niche that may have served to hold flowers or other mementos. Next to the marker is a smaller one of cast concrete that identifies the grave of Wilsie Swayngim (whose dates were 1906-07, although the marker may have been made decades after the infant’s death) (#31). Both monuments are painted silver and are regularly repainted to the present.

The Swyngim/Swayngim monuments stand in Section Three, a steeply sloping rear section of the cemetery that may have been less expensive than more prominent and level sections and hence more attractive to lower-income plot purchasers. Section Three’s monuments are generally smaller and simpler than others in the cemetery and include a higher percentage of concrete grave markers. The same artisan who created the Swyngim/Swayngim markers probably made the marker for Odeil Stamey (February 1936-September 1936) (#32), which has a peaked top, a stamped inscription (including the phrase “Our Darling at Rest”), and traces of silver paint. The artisan may also have made a series of concrete markers with beveled tops like the G. C. Swyngim headstone and surface-mounted or recessed marble inscription panels. These include the markers of C. M. Caldwell (1908-1939; the panel ornamented with a border of drilled dots) (#33) and Addie Warren (1851-1945) (#34). Also in Section Three is a row of four small tabular markers made by layering concrete and quartz pebbles in a mold so that the pebbles create decorative bands (#35). The markers have canted tops ornamented with pressed-in pebbles and they stand next to a low concrete retaining wall that probably helps protect the delicate markers from toppling or other damage.

The concrete grave markers discussed above have the hallmarks of local craftsmanship. Another marker type present in the cemetery is one Ruth Little describes as a “mass-produced concrete headstone” with neatly stamped inscriptions.²⁸ The cemetery contains several examples of these distinctive markers which have been observed by the author throughout North Carolina and adjacent parts of Virginia. The marker of the infant James E. Davis (1929-29) (#36) is one, identified by its wafer-thinness, shallow bas relief floral ornament, and typewriter-like inscription. Concrete was also used for grave plot borders, retaining walls, and steps and as mortar for the cemetery’s many varieties of stonework including such prominent features as the buttressed retaining walls around the 1949 Veterans Section and the support pillars for the 1920 entry archway. The latter is the best dated early example of cemetery beautification at Green Hill.

²⁷ Little, Sticks & Stones, 242.
²⁸ Ibid.
Cemetery and ornaments the entrance drive from Main Street which preceded it by a decade or two (the drive is labeled “New Drive” on an early twentieth century cemetery plan). The entrance drive was improved in the twentieth century by a stone retaining wall and trees which create a park-like entry for the cemetery.

The vocation or other personal attributes and affiliations of the deceased were often expressed through the form and artistry of monuments. Veterans from the Revolutionary War through the Vietnam War buried outside the Veterans Section are memorialized in various ways. Many, if not all, of the graves of Confederate veterans are marked by Confederate Iron Crosses similar in form to the United Daughters of the Confederacy (UDC) Southern Cross of Honor medal. The Maltese cross marker bears a wreath, the beginning and end dates of the conflict (1861 and 1865), and the Latin motto Deo Vindice meaning “God our vindicator.” The other side has the initials CSA for Confederate States Army and the Confederate Battle Flag in a wreath. The granite monument of John H. Mull (1836-1926) and Adlie Medford Mull (1848-1927) (#37) is carved with the Confederate Battle Flag. A number of monuments are carved with the United States flag including the aforementioned McClure marker, which also has the US Marine Corps emblem, and the tombstone of Charles Jones Jr. (1895-1932) (#38), whose headstone documents his numerous achievements in World War I. With the creation of the cemetery’s Veterans Section in the late 1940s most subsequent veteran burials were made in the new section. The Veterans Section is the location of Green Hill Cemetery’s first recorded African American interment, which dates to 1984. The work of memorializing veteran graves in the non-veteran sections of the cemetery continues with the recent installation of marble tombstones marking the graves of Swanger family members.

Ornamental masonry retaining walls and plot borders collectively represent an important element of the cemetery (#2). In this respect the cemetery relates to construction practices in the Waynesville community at large where property owners erected stone retaining walls to define, reinforce, and beautify hilly building sites. Rounded sandstone and quartz stream cobbles were the most common wall-building stone in the cemetery (as in the town), but several walls are faced with marble in white, cream, and pink hues, possibly castoff slabs from an area monument maker. Concrete was also used, in some instances decoratively scored. Both concrete and stone were used for steps. In places, such as along Hillview Circle and the north side of the inner loop drive, stretches of stone retaining wall give the cemetery a citadel-like quality.

Among Green Hill Cemetery’s personalized avocational monuments are two with transportation-related imagery. Former Cemetery Superintendent Fred Rathbone has learned the facts surrounding the death of Tom Potter (1892-1915) (#39), whose tombstone is carved with a

29 “The Greenhill Cemetary [sic], Waynesville. N.C.”
30 Melton and Dove, Green Hill Cemetery, 124, 167.
31 The Mountaineer, January 8, 2015. One of the best known military interments of recent years was that of General Carl Epting Mundy Jr. (1935-2014), who served as US Marine Corps Commandant from 1991 to 1995 and was a Purple Heart and Bronze Star recipient. Mundy, though he lived in Virginia at the time of death, was buried with his wife, Linda Sloan Mundy of Waynesville (Melton and Dove, Green Hill Cemetery, 66-68; United States Marine Corps website).
depiction of a train engine. According to Potter’s relatives, the young man worked for a logging train engaged in lumbering activities in the Allens Creek area of the county. The regular engineer was taken sick and Potter volunteered to drive the train but it got away from him on a mountain grade and wrecked, killing him. The monument of Samuel B. Francis (1868-92) (#23) has a faintly etched locomotive and tender on its base. The circumstances surrounding Francis’s death are unknown, although clearly he had some association with the railroad.

Religious imagery is for the most part general enough that it does not provide a clue to the individual’s creed, with one possible exception. The tombstone of Maebell Clement Walls (1877-1920) (#40) is carved with a crucifix, a motif common on Catholic grave markers of the era but rare on Protestant grave markers. The Walls gravesite has two other notable features: a concrete-encased mound over the grave (earthen mounds are reported to have once been common in the cemetery) and a now-missing porcelain photo plaque (the oval recess for the plaque survives). Military service, trade or occupation, and religious affiliation expressed in the form and ornament of grave markers referenced the biography of the deceased and served to keep a spark of their personality alive. They are yet another dimension of the artistry that characterizes Green Hill Cemetery.

32 Fred Rathbone personal communication, February 2016.
33 Melton and Dove, Green Hill Cemetery, 10.
9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)


Carolina Mountaineer (Waynesville, N.C.).

Franklin Press and Highlands Maconian (Franklin, N.C.).


“The Greenhill Cemetary [sic], Waynesville. N.C.” Undated map in Green Hill Cemetery superintendent’s office, Waynesville, N.C. The map is also stored as Map Cabinet B.67 at the Haywood County Courthouse with the associated date 1940.

Haywood County deeds and maps. Haywood County Courthouse, Waynesville, N.C.

Higgins, Lonnie, personal communication with the author, February 2016.


Miller, George Augustus. “Cemeteries and Family Graveyards in Haywood County, Book 1.” Notebook (compiled in 2001 and 2002) at the Haywood County Public Library, Waynesville, N.C.


The Mountaineer (Waynesville, N.C.).
Green Hill Cemetery

Name of Property

Haywood Co., N.C.

County and State


*Press and Carolinian* (Hickory, N.C.).

Rathbone, Fred, former Green Hill Cemetery Superintendent, personal communication with the author, February 2016.


“Thomas’s Resting Place.” Civil War Trails marker, Green Hill Cemetery, Waynesville, N.C.

*Waynesville Mountaineer* (Waynesville, N.C.).


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**Previous documentation on file (NPS):**

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

____ previously listed in the National Register

____ previously determined eligible by the National Register

____ designated a National Historic Landmark

____ recorded by Historic American Buildings Survey #____________

____ recorded by Historic American Engineering Record # __________
Green Hill Cemetery
Name of Property

Haywood Co., N.C.
County and State

____ recorded by Historic American Landscape Survey # ____________

Primary location of additional data:
_X__ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
  Name of repository: _____________________________________

Historic Resources Survey Number (if assigned): _HW0634_____

10. Geographical Data

Acreage of Property  _approximately 13 acres_

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)
Datum if other than WGS84: ________
(enter coordinates to 6 decimal places)
1. Latitude:   Longitude:
2. Latitude:   Longitude:
3. Latitude:   Longitude:
4. Latitude:   Longitude:

Or

UTM References
Datum (indicated on USGS map):

☐ NAD 1927   or   ☒ NAD 1983
1. Zone: 17  Easting: 319590.866  Northing: 3928617.832
2. Zone: 17  Easting: 319600.908  Northing: 3928490.499
3. Zone: 17  Easting: 319403.005  Northing: 3928393.204
4. Zone: 17  Easting: 319590.866  Northing: 3928617.832
5. Zone: 17  Easting: 319378.585  Northing: 3928678.585

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

The boundary of the nominated area is shown on the 1:175-scale map that accompanies the nomination.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary encompasses the core historic areas of the cemetery and excludes the area of the cemetery outside of Veterans Circle, much of which is modern in character. At the northwest side, the boundary extends to the east (southeast) side of South Main Street to include Hillview Circle, the historic approach to the original entrance to Green Hill Cemetery.

11. Form Prepared By

name/title:  J. Daniel Pezzoni
organization:  Landmark Preservation Associates
street & number:  6 Houston St.
city or town:  Lexington state:  VA zip code:  24450
e-mail  gilespezzoni@rockbridge.net
telephone:  (540) 464-5315
date:  November 8, 2016

**Additional Documentation**

Submit the following items with the completed form:
Green Hill Cemetery

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

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

Additional items: (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs
Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn’t need to be labeled on every photograph.

Photo Log
Name of Property: Green Hill Cemetery
City or Vicinity: Waynesville
County: Haywood State: North Carolina
Photographer: J. Daniel Pezzoni (1-13) and Annie McDonald (14-20)
Date Photographed: February 2016 (all photos February 2016 unless otherwise noted)
Description of Photograph(s) and number, include description of view indicating direction of camera: Old or ridge-top area of cemetery.

View facing west. Photo 1 of 20.

Grave markers of William Welch (left) and Virginia Majette Welch (right). View facing northwest. Photo 2 of 20.


Veterans Section, located adjacent to the nominated area. View facing southwest. Photo 7 of 20.


Cemetery overview with newer sections in foreground and older sections on side and top of ridge. View facing northwest. Photo 12 of 20.


Green Hill Cemetery
Waynesville, Haywood Co., N.C.

Heavy line indicates nomination boundary.
Triangular markers indicate number and direction of view of nomination photos.
Scale: 1 inch equals approximately 175 feet.

UTM Points (numbered) Encompass NR Boundary (bold line)  All Points: NAD 1983  Zone: 17

1.) E: 319590.866, N: 3928617.832
2.) E: 319600.908, N: 3928490.499
3.) E: 319403.005, N: 3928393.204
4.) E: 319590.866, N: 3928617.832
5.) E: 319378.585, N: 3928678.585
6.) E: 319480.104, N: 3928582.013
Green Hill Cemetery
Waynesville, Haywood County, NC
Inventory Map

Numbers correspond to the resource inventory on Section 7 Pages 7-8.

Heavy black lines indicate perimeter retaining walls, punctuated by steps leading from the road to the burial grounds.