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The Stonecutters and Tomb Builders of Lafayette Cemetery No.1, New Orleans, Louisiana

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THE STONECUTTERS AND TOMB BUILDERS OF
LAFAYETTE CEMETERY NO. 1
NEW ORLEANS, LOUISIANA

A Thesis
Presented to
the Graduate Schools of
Clemson University and College of Charleston

In Partial Fulfillment
of the Requirements for the Degree
Master of Science
Historic Preservation

by
Emily Anne Ford
May 2013

Accepted by:
Dr. Robert Russell, Committee Chair
Frances Ford
Dr. Barry Stiefel
ABSTRACT

This thesis explores the building history of Lafayette Cemetery No. 1, established 1833. The historic cemetery, located in what is now the Garden District of New Orleans, Louisiana, was listed on the National Register of Historic Places in 1972, but has continued to experience preservation issues concerning its traditional above-ground tombs and other landscape features.

By investigating the building methods and background of the historic craftsmen who helped develop Lafayette No. 1, the cemetery will be better understood and, thus, better preserved. A combination of structural surveys and archival research, this thesis constructs a dimensional portrait not only of specific craftsmen, but also of their remaining tombs and carved tablets.

Methods employed include a comprehensive database of all work signed by a tomb builder or stone cutter currently present in Lafayette No. 1, from which comparisons regarding construction method, style, materials, and clientele background were drawn. From the nearly three dozen names identified through research and survey, a number of individuals are elaborated upon through documentary research and in-depth study of remaining in situ work. These craftsmen include Gottlieb Huber, Hugh J. McDonald, James Hagan, and H. Lowenstein.

Patterns in construction, style, materials, and clientele within different periods of the cemetery’s one hundred and eighty year history were distinguished in the course of research. Understanding such methods and traditions will equip preservation groups with a more substantial foundation from which to maintain these structures.
ACKNOWLEDGMENTS

New Orleans isn’t too much different now than it was when the stonecutters I’ve written about lived there. People still leave town in the summertime, the roads are still barely paved, and it’s still very difficult to find someone who won’t lend you a hand when you ask for one.

That being true as it has ever been, I would like to extend my sincerest thanks to Angie Green and Amanda Walker at Save Our Cemeteries in New Orleans. Without the opportunities they gave me as an intern and a student, this project would have never become what it is. It is my earnest hope that what this thesis has accomplished will draw attention to their continuing efforts to preserve the cemeteries of New Orleans.

I owe many debts to other residents of New Orleans. To Lonnie Gibbs, Sean Brewington, and Tina Rautio, thank you for your fellowship, stories, couches, and meals while I traveled between Charleston and New Orleans. To Frank Rabalais, thank you for being my confidante and mentor. Special thanks to Donald Dura who, after his careers as a commercial diver, funeral director, and bartender, continues to offer perspective and humor at every turn.

All my gratitude to Dan, Henry, and Blake Alfortish for their memories and voices concerning their family’s history in New Orleans cemeteries. You never know how people are going to accept you when you walk into a cemetery monument business in Gretna on a Tuesday afternoon just to ask questions. Without their recollections and the pride they have in their work, this thesis would have fallen flat.

I would also like to note my appreciation for the good people who work at Tulane University’s Louisiana Research Collection, the Historic New Orleans Collection, and the staff at the New Orleans Conveyance and Mortgage Office who tolerated my awkward presence for two weeks over Christmas 2012. To my thesis committee: Robert Russell, Frances Ford, and Barry Stiefel, thank you so much for your insight and guidance. Finally, thank you to the Notso Hostel for keeping me sane every weekend, and to the many German and French speakers, especially Vincent Buness and Nicolas Kokocinski, for helping with epitaph translations.
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INTRODUCTION

It is said that those who once taste of the water at New Orleans, like those who drink of the Seine at Paris, are haunted by longings to return. People may come to us here, in New Orleans, with the intention never to like us – they may be at mortal terror of that yellow scourge, which was, of yore, our local Demon – but let them linger only for “a year and a day” and they are ours.

New Orleans Times-Picayune, March 3, 1878

The cemeteries of New Orleans are unique landscapes of remembrance. At once stately and eerie, they recall not only a bygone era when burial places were park-like gathering places, but their inscribed names, monuments and tombs serve the imperative function of familial and cultural memory. Among the oldest of these “cities of the dead,” Lafayette Cemetery No. 1 was established in 1833, and has continued to be a sacred site for nearly two hundred years.

Although Lafayette Cemetery No. 1 and its sister cemeteries within New Orleans’ city boundaries are among the crown jewels of the city’s unique history and culture, the majority of research focused on their preservation has been relatively limited in scope. For example, numerous name projects have been conducted in Lafayette No. 1 and other cemeteries in order to provide genealogists with reference materials for their research.¹ In the 1930s, the Historic American Buildings Survey (HABS) completed additional documentation projects in St. Louis Cemeteries No. 1 and 2 that have been of immense aid to researchers ever since. Sixty years later, thorough examination of the materials and construction of tombs in St. Louis Cemetery

¹ These include Fred Hatfield’s 1996 Lafayette Cemetery No. 1 Atlas, www.lafayettecemetery1.com, the 1981 Historic New Orleans Collection/Save Our Cemeteries Survey of Historic New Orleans Cemeteries, Williams Research Collection MSS 360, and a survey completed by the Works Progress Administration in the 1930s, housed at the Louisiana State Museum.
No. 1 was completed by faculty and students from the University of Pennsylvania. However, HABS documentation was never carried out at Lafayette Cemetery No. 1. And while some examination of tomb architectural styles has been completed, much of this is either very general or focused only on one individual builder of unique or high-style tombs, particularly in newer Metairie Cemetery. It is plain that further work can be done to protect this and other historic New Orleans cemeteries through examination of tomb construction and the craftsmen who mastered it.

The preservation movement has been characterized by a progression of themes and concentrations over the course of the past century. As the discipline moves forward in scope and efficacy, more attention is now paid to the craftsmanship used to construct the historic resources preservationists seek to protect. Many efforts that are carried out today are done with a more deferential consideration of the role of traditional craftspeople including masons, timber framers, carpenters, and stonemasons. As this focus on traditional craft develops, the means

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2 Dead Space Project: Saint Louis Cemetery No. 1. cml.upenn.edu/nola [Accessed April 8, 2013].
3 National Register of Historic Places, No. 72000559, listed under the historic person and architecture/engineering criteria.
through which preservationists interact with historic resources must include the history and analysis of methods employed by the craftsmen themselves.

Fortunately, among the tombs and monuments of Lafayette Cemetery No. 1, the names of these historic craftsmen are easily distinguished by their carved signatures located on marble tablets, cement lot stamps, or the bodies of tombs. (Figure 1.2) Without too much difficulty, the preservationist can often identify that the stone he or she is repairing was carved by J.F. Birchmeier or H.J. McDonald. Yet beyond the simple remnant of an inscribed name, few resources are available to discern anything further. Were it possible to do so, the preservationist might be able to customize his or her treatment of the historic tomb’s fabric to the methods and idiosyncrasies of its original craftsman. In a more ambitious light, understanding more about Birchmeier or McDonald, for example, may even allow preservationists to identify an unsigned tomb as either man’s respective work. The vernacular tombs of Lafayette No. 1 and other cemeteries are complicated masonry structures that serve a specific function. If a preservationist would pursue more information regarding the architects and builders of a church or residence, why not explore the same methods for these most reverent and necessary of edifices?

The value of historic tomb builders has been recognized in the past. Florville Foy (1819-1903), a free man of color whose work is present today primarily in the Saint Louis Cemeteries and only barely in Lafayette No. 1, was once the subject of such examination.\(^5\) Daniel Warburg, Jr., who was active in the mid- to late- nineteenth century, was also a free man of color and has been examined to some extent. These studies revealed stylistic attributes, archival information such as the locations of their homes and respective marble yards, and the identification of their work in the landscape of New Orleans cemeteries. In her Master’s thesis, Tulane University’s Ann Masson examined the funerary architecture of Jacques Nicolas Bussière de Pouilly (1804-1875), whose residential and ecclesiastic designs have been lauded in the city for generations.\(^6\)

Yet these three men constitute a very small percentage of the funerary craft of New Orleans in the nineteenth and early twentieth centuries. They are also distinct among their peers in a number of respects. De Pouilly stands out as an architect of high standing whose work was primarily executed in a non-funerary sphere. His tomb designs, although beautiful, were commissioned by the highest class of New Orleanians and not the bulk of those burying their dead in the historic cemeteries. Florville Foy is distinctive in that he was prolific and quite successful. Warburg is not as well documented. However, the bulk of both Warburg and Foy’s work is present in the Saint Louis Cemeteries, which were historically the interment grounds for the Creoles of New Orleans, a topic that has been aggressively explored from many directions.

The more than one dozen craftsmen who signed work in Lafayette No. 1 are almost entirely unexamined by preservationists or historians. One reason may be that Lafayette No. 1 was not always a New Orleans cemetery. Its origins and surroundings lay in the history of Lafayette suburb, a municipality located approximately two miles upriver from the original city of New Orleans. Until 1852, when the city of Lafayette was annexed into New Orleans proper and became the Garden District, Irish Channel, and Central City neighborhoods, the cemetery was not managed by the city of New Orleans.

Scholarly interest in the tomb builders and stonecutters of Lafayette Cemetery No. 1 may also have been lacking partly due to the clientele they served. Over time, Lafayette Cemetery No. 1 became the primary burial ground not only for the wealthy Americans that built handsome mansions on the streets around St. Charles Avenue, but also to the residents of the riverfront district. Over most of the nineteenth century, neighborhoods near Lafayette Cemetery No. 1 were populated by Irish and German immigrants who worked as laborers around Tchoupitoulas and Annunciation Streets, an area that would eventually be known as the Irish Channel. In short, Lafayette Cemetery No. 1 was the burying ground for cultural groups that, while important to the city’s history, were peripheral due to their nationality and economic status. The men who worked to build tombs and carve stones for the deceased members of immigrant families may not have been the same as those who were employed to build the attractive marble-clad tombs.
of affluent Garden District residents, even though in death these individuals were often interred beside each other. This potential relationship was one issue this thesis has sought to address.

Yet outside the more tangential explanations for why the craftsmen of Lafayette Cemetery No. 1 have been neglected by researchers are the inconvenient truths of archival and documentary resources. As is evident even today as craftspeople and preservationists work in closer proximity, the means through which the two professions operate emphasize different values, although the two often reach the same end. However, as skilled a craftsman as James Hagan was, for example, his designs and plans for tombs as well as his business documentation were never accessioned by a New Orleans archive. With very few exceptions, the records of craftsmen engaging in the funerary arts have not been preserved. It is likely that, when they were under the ownership of their descendants, such records were not viewed as valuable and simply discarded, if they were retained and managed at all.  

Even with the paucity of direct documentary evidence of tomb construction carried out by men like Hagan, Birchmeier, McDonald, Weiblen, Alfortish, Kursheedt & Bienvenu, and others, it is still possible to compile valuable information regarding the history of their business, the methods they utilized to construct tombs in Lafayette Cemetery No. 1, and the clientele whom they served. This work will provide a foundation for further study, including the location of all signed work in Lafayette No. 1, details regarding the history and background of four individual case-study craftsmen – James Hagan, H. Lowenstein, Hugh J. McDonald, and Gottlieb Huber – and a descriptive analysis of the materials, construction methods and designs they utilized within the walls of Lafayette Cemetery No. 1.

In order to provide an appropriate context for such information, Chapter Three includes historic information not only concerning the Lafayette suburb and Lafayette No. 1 itself, but also background regarding New Orleans’ funerary traditions. These cultural mores formed the

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7 The Leonard Victor Huber Collection, MSS 465, housed at the Historic New Orleans Collection Williams Research Center, and the Albert Weiblen Marble and Granite Company Collection, Collection 39, housed at Tulane University Southeastern Architectural Archive, are the two exceptions. The Huber Collection was amassed by Leonard Victor Huber, a collector and historian, and the Weiblen Collection is comprised of documents and materials saved by conscientious employees of the Weiblen company; they would have otherwise been discarded.
physical appearance and function of the New Orleans mausoleum structures commonly referred to as tombs. These qualities are crucial to the understanding of each craftsman’s technique. Such critical functions included ease of transferring remains from one area or vault to another, performance of masonry walls in highly humid, semi-tropical environments, and quality versus accessibility of materials like mortar and stone. Chapter Three will examine the materials, styles, and methods of construction as they would have been utilized by craftsmen over time.

Upon this foundation of established knowledge surrounding Lafayette Cemetery No. 1, a survey of all extant carvers’ and builders’ signatures was completed in the summer of 2012. From the original survey, a database was compiled in order to organize entries and identify patterns within these records. A subsequent follow-up survey was completed in the autumn of 2012 in which the tombs and other funerary structures signed by Hagan, Lowenstein, McDonald and Huber were evaluated more closely for dimensional and material characteristics. The methodology of data collection, entry, and interpretation is discussed in Chapter Two.

As has been accomplished with other funerary craftsmen like Florville Foy, these four craftsmen were additionally approached through archival research. Through directory and newspaper resources as well as collections housed at Tulane University and the Historic New Orleans Collection, the details of their origins, places of business, and personal associations were uncovered. The resulting histories of each individual reveal four men with distinctly significant lives as immigrants, politicians, community members, and artisans. Their accomplishments both within and outside the walls of Lafayette Cemetery No. 1 lend an added layer of historic importance to their work. Chapter Five addresses their biographies.

The combination of survey methodology and documentary research allowed for the identification of patterns within the work of each respective craftsman and in relation to each other. From these patterns, numerous conclusions could be drawn regarding progression of building styles, carving methods, symbolism, stone sources, and mortar composition, among other factors. Also, the period through which each craftsman operated his business, and the

8 A biography of Paul Hippolyte Monsseaux (1809-1874) was also completed in 1984 by Charles Mackie. Charles LeJ. Mackie, “Paul Hippolyte Monsseaux: Marble Dealer,” in SOCGram (Save Our Cemeteries Newsletter), Fall 1984, 14-16.
clientele he likely served could be better understood. In all, trends in construction and carving methods, design qualities, consistencies in dimension, and vault assembly were considered. These analyses are presented in Chapter Six.

The goal of this work is to provide researchers, preservationists, and craftspeople with a resource for historic New Orleans tomb builders and stonecutters within the context of Lafayette Cemetery No. 1. As a static record, the survey itself provides an updated chapter in a series of documentation projects for Lafayette No. 1, each of which, sadly, has ever fewer entries than the last due to the deterioration, theft, and collapse of tombs and monuments. Thus, this thesis is also a valuable resource for those who endeavor to repair and preserve those elements of the cemetery that do endure. For those attempt such an undertaking, this work will provide essential context for the original construction method and materials, as well as stylistic elements that, if severely damaged, can be restored appropriately according to the method of the craftsman who originally created them.

In a broader framework, this thesis will serve as a general context for the heritage of Lafayette Cemetery No. 1, its residents and its builders. As is all too well known to preservationists, the traditional methods utilized by masons, tomb builders, and stone carvers in the nineteenth and early twentieth centuries are ever more rapidly being lost to commercialized construction and modern materials. This thesis seeks with optimism to encase some essential qualities of traditional craft in a scholarly format. Such an approach would benefit any cemetery, especially those in New Orleans. The methodology and format of this thesis, then, is meant to provide a template for similar endeavors. With a dual examination of the craftsmen themselves and their enduring funerary structures and artifacts, the preservation of both physical and cultural resources may be better ensured.
CHAPTER TWO: METHODOLOGY

When I am gone, forever gone,
I will be remembered yet,
Then think of me some times, dear friends,
And do not quite forget.

Tomb of Clement Wilkin, 1) 89-90, signed by Birchmeier & Co.¹

In order to best explore the methods, styles and background of the craftsmen whose work is present in Lafayette No. 1, two primary vehicles were utilized. First, an exhaustive identification survey of the cemetery itself was executed from May to December 2012. The results of this survey were entered into a database for analysis, the completed document of which is included as Appendix A. After a thorough familiarity with the surviving work of these craftsmen as it appears in Lafayette No. 1 was established, a selection of stone cutters and tomb builders was researched utilizing primary sources, historic documents, and other resources.

Signature Identification Survey

The Lafayette Cemetery No. 1 Craftsman Survey is a database containing primary information for each signed work in the cemetery, including tablet transcriptions, measurements, and images. It is the product of five months of fieldwork in Lafayette No. 1, executed in phases and verified through a number of means in order to narrow its margin of error.²

The first phase of the survey consisted of visual identification of signatures within each quadrant of the cemetery. Each tomb and plot was inspected utilizing maps researched and developed by Fred Hatfield in 1997 and currently referenced by researchers at Save Our

¹ The numbering system for tombs in Lafayette Cemetery No. 1 (“1) 89-90”) was devised by Fred Hatfield in his 1997 atlas of the cemetery. The quadrant is first designated (in this case, Quadrant One), and the lot number(s) subsequently listed.
² These means included verification of SOC Tomb ID number, Original Map Name, Pediment Name, and other names associated with the tomb itself. Also, tomb numbers were verified by comparing tablet transcriptions from the 1981HNOC/SOC survey to those conducted in this survey.
The Hatfield Atlas maps are based on sexton’s records and early plat drawings of the cemetery housed in municipal and private archives. These maps are divided into the original four quadrants of Lafayette No. 1 and divided by the two main avenues of the cemetery.

The most common locations for signatures have proven to be the lower-right corner of closure tablets, lot stamps, and the lower-right panel of marble-clad tombs. However, signatures were also found in less-common areas – the lower center of closure tablets, edges of pediment stones, and edges of tomb shelves, although each of these types of signature was only identified in one or two instances throughout the cemetery.

Each tomb was inspected for signatures not only by examination of the front façade but also side and rear walls, as closure tablets are often replaced and mounted to a non-primary wall. Broken closure tablet fragments which had been removed and placed in front of or to the side of tombs were also examined for signatures. Detached tablet stones were associated with their respective tombs through name identification and orientation of the detached stone to the associated tomb. Coping tombs, which commonly have a number of associated headstones, were inspected stone by stone in order to identify any possible signed work. Lot stamps, which are usually pressed into a cement pad beside the tomb or coping, were also examined.

3 The original Lafayette Cemetery Atlas by Fred Hatfield is located in the collections of the State Library of Louisiana in Baton Rouge. Copies of this map are also located in the materials held by Save Our Cemeteries.
Any obscuration of a possible signature was removed if it was feasible to do so without harming the stone. For example, bottom-row wall vaults are usually too sunken into the ground for signatures to be visible; also, lot stamps frequently get covered with earth after successive rainstorms. Such barriers to the visibility of signatures were only removed in the event that doing so would not scratch, destabilize, or unnecessarily expose sensitive material. A bright flashlight was utilized at a raking angle to aid in identifying and transcribing signatures. After a signature was identified, the lot number as it corresponded to Hatfield's 1997 map was recorded. This number includes the quadrant number (1, 2, 3 or 4) and the plot number itself.

After the tomb quadrant and lot number were recorded, the tablet inscription was transcribed. As the most common signatures occur on the closure tablets themselves, only the signed tablet was transcribed. This was also the case for signed headstones associated with coping tombs. In instances of lot stamps, marble-clad tombs, and other signature examples not directly located on a carved stone, the oldest-dated tablet stone was transcribed. In the case of coping tombs which were signed via lot stamp, the head stone with the earliest death year was transcribed.

As the purpose of this survey was not to compile a complete tablet survey of all associated stones, but instead to provide reference dates and examples of stonemaking style, the transcription of every associated stone was unnecessary. The earliest date listed on a carved tablet stone does not necessarily indicate the date of construction. However, depending on the number of dates listed on the stone, the style of the carved dates, and other factors, the earliest carved date on a stone can suggest other useful aspects of the stone’s history. For example, a stone with only two names, both listing death dates in 1853 can certainly suggest that the stone itself was not carved before 1853, although the tomb on which it is mounted may have been constructed either before or after that date. These dates were transcribed with constant awareness that such information must be analyzed very carefully.

The method of transcription was primarily based on that utilized by the 1981 survey of Lafayette No. 1 conducted jointly by Save Our Cemeteries and the Historic New Orleans
As the tablet transcriptions were primarily for the purpose of analyzing style and content of carving, special attention was paid to the details of the letters themselves. Thus, any raised lettering was recorded as such, as was centering of inscriptions and the presence of italicized lettering. Each transcription was recorded in a notebook under the tomb number with all of these features indicated. After transcription, each tomb was photographed in high resolution on as many sides as were accessible. The signed tablet was photographed in its entirety with detail images of lettering and a close-up image of the signature itself. The resulting survey comprises 291 individual signature identifications and transcriptions, as well as hundreds of photographs.

**Database**

In order to best present and analyze the signatures as they were identified, as well as verify and add to the information gathered, a database was compiled utilizing Microsoft Access 2010. This program allows not only for the compilation of multi-table databases, but for the translation of database information to alternate formats (tables, forms, reports, etc.). This platform permits the cross-referencing and querying of data. The signature survey as a searchable database helped to discern patterns regarding data collected and, although it is beyond the scope of this project to do so, eventual application to geographic information systems (GIS) format.

The original signature identification survey provided the most basic of information for the Lafayette Cemetery No. 1 Craftsman Survey database. This information includes each signature as it was transcribed, craftsman name, type of interment, location of signature, earliest and latest listed death dates as they are recorded, and place of birth in the instances they were listed on the tablet itself. This last item was recorded separately in order to identify any correlation between the client’s place of origin and the craftsman he or she patronized.

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The method through which data was entered into the Microsoft Access database determined the extent to which the data could be manipulated and queried. In the case of the Lafayette No. 1 Craftsman Survey, each field of data was entered with ease of search and query in mind. Thus, measurement fields are numerical by inch in order to compare relative dimensions; two fields regarding signature were included in order to search by category and by exact written name; and the tablet inscription field is formatted in rich text in order to allow for accurate font, size, and bold/italic indicator. The inscription field suffered one drawback, however: even in rich text format, the program does not allow superscript entries. Consequently, if a name was written onto a tablet as “Wm,” it was entered into the tablet inscription field as “Wm.” While this is a minor drawback of the program, it does take away from some of the analytical potential of the tablet survey as translated to the database.

The database was comprised as one table, as multiple tables were unnecessary for the purposes of this study. By including all information into one table, queries could be easily executed by manipulating and filtering the content of certain columns, although traditional queries through Access were also possible.

In order for a database to serve its function and provide accurate data, each entry must be tied to a unique identifier. The unique identifier, or primary key, must indicate an individual person, item, or lot for which multiple pieces of data are attached. This defines the relationships between the data. For example, the stonecutter Birchmeier is identified as having signed more than eighty individual tombs as defined by this survey, either on his own or with a partner (this includes signatures like: “J.F. Birchmeier,” “Birchmeier & Simpson,” and “Birchmeier & Co.”). Because these signatures vary, utilizing the identifier “Birchmeier” would complicate data relationships and would make filtering only tombs signed “J.F. Birchmeier” difficult. Utilizing a craftsman’s name as a primary key was, indeed, an option, but would limit the flexibility of search options. In this database, the original map name as assigned by Hatfield’s 1997 Atlas is designated the primary identifier. For example, no other tomb in Lafayette Cemetery I can be identified as 3) 81-82, 91-92 but the Stearns tomb. Thus, information can be added to each tomb’s form without the risk of duplicating a record.
<table>
<thead>
<tr>
<th>Field Name</th>
<th>Data Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Map Name (Primary Key)</td>
<td>Text</td>
<td>Identification number as listed in the 1997 Lafayette Cemetery No. 1 Atlas, compiled by Fred Hatfield.</td>
</tr>
<tr>
<td>SOC ID Number</td>
<td>Text</td>
<td>Identification number as assigned by Save Our Cemeteries</td>
</tr>
<tr>
<td>Pediment Name</td>
<td>Text</td>
<td>Name as listed on tomb pediment - this usually indicates the name of the person who commissioned the tomb. Only names inscribed on the tomb’s pediment itself are included.</td>
</tr>
<tr>
<td>Craftsman Signature</td>
<td>Text</td>
<td>Signature as it is carved onto the tablet, tomb, or lot. Brackets [ ] indicate where letters are illegible.</td>
</tr>
<tr>
<td>Craftsman Name</td>
<td>Text (Lookup Menu)</td>
<td>Craftsman name for the purpose of categorization.</td>
</tr>
<tr>
<td>Interment Type</td>
<td>Text (Lookup Menu)</td>
<td>Type of interment (family tomb, coping, step tomb, society tomb, etc.)</td>
</tr>
<tr>
<td>1981 Survey Only</td>
<td>Yes/No (Checkbox)</td>
<td>Indicates that the signature was identified in the 1981 HNOC/SOC survey but can no longer be identified due to loss of stone or staining/weathering.</td>
</tr>
<tr>
<td>Location of Signature</td>
<td>Text (Lookup Menu)</td>
<td>Location of signature on lot (closure tablet, marble cladding, associated tablet, etc.)</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>Number</td>
<td>Earliest year of death as listed on the transcribed tablet (this does not suggest that the earliest year is oriented at the top of the tablet.)</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>Number</td>
<td>Latest year of death as listed on the transcribed tablet (this does not suggest that the latest year is oriented at the bottom of the tablet.)</td>
</tr>
<tr>
<td>Inscription of Tablet</td>
<td>Memo (rich text- allows for maximum text content)</td>
<td>Exact tablet inscription, indicating text orientation (centered, left-justified, etc.) and text type - bold indicates raised or relief-carved lettering, italicized text indicates italicized lettering, brackets [ ] indicate illegible or missing text.</td>
</tr>
<tr>
<td>Inscription Language</td>
<td>Text (Lookup Menu)</td>
<td>Categorized list of inscription languages (French, English, German). This field can include multiple languages, as many tablets display a foreign language (German or French) at the top or first-carved entries and later carved names are usually in English.</td>
</tr>
</tbody>
</table>

Table 2.1  Fields included in Lafayette Cemetery No. 1 Craftsman Database, with definitions.
<table>
<thead>
<tr>
<th>Field</th>
<th>Data Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Place of Birth</td>
<td>Memo (rich text- allows for maximum text content)</td>
<td>Place of birth as listed on tablet. This can include country, county, or town, either United States or elsewhere. Can include as many entries as are listed on tablet.</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>Text (Lookup Menu)</td>
<td>Categorized list of birth countries as listed on table for the purposes of analysis. For example, Place of Birth is “Hessen Darmstadt,” then Country of Birth is categorized as Germany or German States. Can include multiple entries.</td>
</tr>
<tr>
<td>Stone Carving Method</td>
<td>Text (Lookup Menu)</td>
<td>Categorized as either hand carved (manually or with power chisel) or sandblasted.</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td>Text (Lookup Menu)</td>
<td>Categorized list of utilized symbols and sculptural elements as viewed on tomb and tablet, including relief sculpture, decorative elements, border embellishments, etc.</td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td>Text (Lookup Menu)</td>
<td>Geologic type of carved stone (marble, granite, slate, etc.)</td>
</tr>
<tr>
<td>Vault Type</td>
<td>Text (Lookup Menu)</td>
<td>Type of vault construction in the event the closure tablet is missing and vault is visible. “Unknown” entry indicates vault construction is obscured by an intact closure tablet.</td>
</tr>
<tr>
<td>Length (inches)</td>
<td>Number</td>
<td>Length of tomb (not applicable for copings, headstones for belowground interments, etc.)</td>
</tr>
<tr>
<td>Width (inches)</td>
<td>Number</td>
<td>Width of tomb (not applicable for copings, headstones for belowground interments, etc.)</td>
</tr>
<tr>
<td>Height (inches)</td>
<td>Number</td>
<td>Height of tomb to roofline (not applicable for copings, headstones for belowground interments, etc.)</td>
</tr>
<tr>
<td>Tablet height (inches)</td>
<td>Number</td>
<td>Height of closure tablet, headstone, or other tablet stone from base perpendicular to lettering.</td>
</tr>
<tr>
<td>Tablet width (inches)</td>
<td>Number</td>
<td>Width of closure tablet, headstone, or other tablet stone from side parallel to lettering.</td>
</tr>
<tr>
<td>Tablet thickness (inches)</td>
<td>Number</td>
<td>Thickness of closure tablet, headstone, or other tablet stone on lateral face.</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Text (Lookup Menu)</td>
<td>Shape of main roof - separate from shape of parapet.</td>
</tr>
<tr>
<td>Pediment</td>
<td>Yes/No (Checkbox)</td>
<td>Indicates existence of a pediment of any shape.</td>
</tr>
<tr>
<td>Parapet</td>
<td>Yes/No (Checkbox)</td>
<td>Indicates existence of a parapet projecting perpendicularly from roofline, any shape.</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Text (Lookup Menu)</td>
<td>Shape of pediment or parapet.</td>
</tr>
</tbody>
</table>

Table 2.1  Database fields, continued
The only complication arising from the original map number as a primary identifier was that tombs with multiple signatures could not be given multiple records. However, there were very few instances of multi-signature lots. Tomb 2)2 is the most significant example. The tomb, which bears the pediment name of J.B. Mailhes, has a closure tablet at its front signed by G. Huber, as well as two smaller tablets mounted to its rear signed by Florville Foy. For the purposes of this study, it has simply been given a Craftsman Name entry of “Florville Foy & G. Huber,” as this can be taken into consideration when filtering data by Craftsman Name entry. Other tombs in Lafayette No. 1 have signatures of stonemasons on their closure tablets or marble cladding but are situated on a paved lot stamped by Alfortish. The significance of this stamp is unclear, as it very likely was applied during a restoration executed by Alfortish Marble and Granite Company (which is still in business as of this writing and does restoration work on tombs), or was possibly the result of a foundation poured prior to

<table>
<thead>
<tr>
<th>Pilasters</th>
<th>Yes/No (Checkbox)</th>
<th>Projecting column forms on exterior walls of tomb.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scoring to create the appearance of ashlar or stone</td>
<td>Yes/No (Checkbox)</td>
<td>Indicates the presence of lined scoring into plaster, cement, or other finish to create the appearance of stone masonry.</td>
</tr>
<tr>
<td>Brick size (inches)</td>
<td>Number</td>
<td>Average length, width, and height of exposed brick (not including closure bricks, which are commonly removed and replaced.)</td>
</tr>
<tr>
<td>Notes</td>
<td>Memo</td>
<td>Observations of damage, repair, construction technique, details on tomb maintenance, etc.</td>
</tr>
</tbody>
</table>

Table 2.1 Database fields, continued

2.3 Alfortish lot stamp.
or after the tomb’s construction. Tombs which display Alfortish lot stamps in addition to other carver signatures are designated as such by a note entered into their file stating the presence of an Alfortish lot stamp.

The initial signature survey completed in the summer of 2012 provided the data necessary for the preliminary fields of the database table. Other entry fields were added and amended as the data dictated. The table form of the database was best for use as a query and filtering venue. Because of the table’s size and concentration of data, as well as the necessity for images to be included for each individual tomb, a survey form was designed reflecting each primary key’s entry. This form provides the tomb's data, measurements, and images in a more comprehensible format. The form consists of one page, front and back, with all table data in a more reader-friendly layout. The complete database in this format is included as Appendix A.

Consultation of 1981 HNOC/SOC Survey

Lafayette Cemetery No. 1 has nearly one-thousand seven hundred individual lots composing an enormous collection of tombs, copings, headstones, associated tablets, ironwork, and landscape features. Each lot is associated with dozens of names of the deceased, dates, places of birth, and causes of death. The historical and genealogical resources held within the walls of Lafayette No. 1 are nearly boundless. Due to the high concentration of these resources, however, it is difficult to execute any survey with one hundred percent accuracy without re-authenticating entries. Fortunately, a survey conducted in 1981 by Save Our Cemeteries and the Historic New Orleans Collection also identified craftsmen signatures and thus was utilized as a cross-reference.

The HNOC/SOC 1981 survey of Lafayette Cemetery No. 1 is comprised of individual cards regarding interment type, material type, condition, and sculptural elements. The 1981 survey also included a complete tablet survey of all inscribed tablets on each tomb lot. Xeroxed copies of each survey card are on file with Save Our Cemeteries and are cross-referenced based on
SOC ID numbers.\(^5\) SOC ID numbers were verified via pediment name, names on tablets, and the cross-referenced numbers in the SOC Master Database, also in Access format.

With this information, 1981 survey entries were pulled and copied for each signed tomb identified by the 2012 survey. This allowed for authentication of the signature and identification of any changes that may have occurred between 1981 and 2012. Additionally, the entire 1981 survey supplied a reference for the identification of signatures that may have been overlooked by the 2012 survey.

The 1981 survey was revisited in 1996 in order to update inscription and condition information.\(^6\) Many of these tombs and lots that bore signatures in 1981 are noted in 1996 as having lost elements since 1981. Each of the more than one hundred 1981 survey entries that included a craftsman signature and were not recorded by the summer 2012 survey were identified and their locations visited in the fall of 2012. This revalidation allowed the appropriate inclusion of several additional signatures as well as the verification of those no longer present.

After verification of the presence or loss of a signed element that had been documented in the 1981 survey but not in the initial 2012 survey, the results of this examination were recorded into the database. Each of the thirty-one “1981 Survey Only” entries to the Lafayette

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\(^5\) The identification numbers utilized by the 1981 survey were assigned by order along an avenue or row and are not associated with any other numbers.

\(^6\) The revalidation of the 1981 HNOC/SOC survey was conducted by the Historic New Orleans Collection and is expressed by hand-written notes on each original card.
No. 1 Craftsman Survey database indicates a signature that was once identified by the 1981 survey but as of fall of 2012 is not legible, too stained to verify, or completely lost. These entries can only serve as a partial entry into the signing craftsman’s repertoire, as the signature cannot be verified in situ.

Construction Survey

After identification of signed tombs in Lafayette No. 1, a more in-depth study of cemetery craftsmanship could be initiated. The purpose of the survey portion of this project was to identify commonalities and similarities among certain craftsmen’s work. This kind of identification was exceptionally difficult as the construction date of most tombs is not readily discernible. It is also difficult to date tombs by materials used or styles utilized, although both of these features may provide partial verification of a particular period. In order to collect more information that might indicate any exceptional quality specific to a certain stonecutter or tomb builder, a thorough construction survey was conducted in the fall of 2012.

The subjects of this survey were the work of four craftsmen selected from the more than thirty-six individual craftsmen identified by the survey: James and John Hagan, H. Lowenstein (also signed Loewenstein), H.J. McDonald, and Gottlieb Huber. The reasons for their selection include a large enough presence of work within Lafayette No. 1 (between ten and twenty-one signed works), yet a small enough presence that each could be conscientiously examined. These craftsmen also contributed to the overall narrative of the cemetery’s history in a number of ways. Much of James Hagan’s work is typical of the grander style of tombs present in New Orleans in the nineteenth century. The carvings of H. Lowenstein indicated that he may have been active in the 1860s, possibly in association with the German community of the area. The work of Gottlieb Huber was concentrated in large headstones associated with copings, often embellished with relief carvings. The similarities between each of his headstones suggest perhaps a mass-production method or possibly the use of ready-made blanks. This would not be atypical in the late nineteenth century with the industrialization of the stonecutting business, given the modernization of the trade during this time. Finally, H.J. McDonald, like Huber and
Lowenstein, was most likely either an immigrant himself or the child of immigrants. The analysis of his work not only shed more light on stonework techniques but also illustrated the nature of business between immigrants in the Lafayette suburb and the later Garden District and Irish Channel neighborhoods.

Numerous aspects of each craftsman’s signed work were studied in the construction survey. The form utilized for the survey is included as Appendix B. Measurements of tomb and tablet dimensions were taken in inches in order to allow ease of interpretation within the database. Larger stylistic elements such as acroteria, panel carving, pediment and parapet style, and the inclusion of shelves and tablet surrounds were also recorded. The observation of later, sandblasted entries into closure tablets aided to determine the time period in which hand-carving was phased out in Lafayette Cemetery No. 1. All observations were recorded into the Lafayette No. 1 Craftsman database for interpretation and analysis.
CHAPTER THREE: HISTORY OF LAFAYETTE CEMETERY NO. 1

In spite of Lafayette Cemetery’s lack of resemblance to contemporary American burial grounds, the surrounding Garden District was designed by a specifically non-Creole people, “Les Americaines.”

Robert Florence, New Orleans Cemeteries: Life in Cities of the Dead

There is no Death! What seems so is transition:
This life of mortal breath
Is but a suburb of the elysian,
Whose portals we call Death.
Fell Tomb, 1) 255, tablet signed by Birchmeier

Lafayette Cemetery No. 1 has a place in the larger history of New Orleans cemeteries as well as within the history of the city as a whole. Its origins lie in the early expansion of suburbs around the original French settlement.¹ From the cemetery’s founding within one such suburb – the City of Lafayette – the cultural landscape developed around it, changing in population, demographics, and identity. These shifts occurring beyond the cemetery walls were reflected within them. The style and construction of tombs, the men who cared for them, and the individuals interred in them echoed the changes seen in the area over the course of the nineteenth and twentieth centuries. The foundation for the cemetery itself, however, was first established in the earliest aboveground burial places within the old city in the eighteenth century, more than fifty years before Lafayette No. 1.

Origin of Aboveground Burial in New Orleans

The colonial city of Nouvelle Orléans was founded by Jean Baptiste le Moyne, Sieur de Bienville in 1718.² Yet it wasn’t until 1789 that the first formal aboveground cemetery – St. Louis Cemetery No. 1 – was established. In the city’s first seventy years, colonists buried their dead in the levees along the Mississippi River. In the early eighteenth century, without the massive civil engineering efforts that eventually tamed the river two hundred years later, the Mississippi routinely shifted its course and often flooded.³ It was quickly discovered that caskets

¹ Known today as the Vieux Carré or French Quarter
³ Ibid., 177.
buried in the levees would be carried away by the river’s current. Thus, interments were subsequently made in a cemetery just outside the city walls, near present-day St. Peter Street. The city’s wealthiest and most influential citizens, in accordance with the custom of the era, were buried near the Church of St. Louis (present-day Jackson Square), or within its walls. This practice continued until 1784. 4

The cemetery near St. Peter Street was utilized for the city’s burials into the first years of the nineteenth century. Yet the geological realities of belowground burial were certainly real to the people of New Orleans. Even in the original city, which sat approximately five feet above sea level, grave shafts dug at or just above grade would fill with water, making it difficult to properly inter caskets. 5

In his 1852 observations of disease, sanitation, and burial in New Orleans, Dr. Bennett Dowler described the ever-present issues of burying the dead in New Orleans (in this case, the potter’s field known as the “Bayou Cemetery”):

The necessity of this [aboveground] entombment, for all who can afford the expense, is easily explained by referring to the topography of the city…. I have watched the bailing out of the grave, the floating of the coffin, and have heard the friends of the deceased deplore this mode of interment. A young Irish woman, on seeing her husband’s coffin lowered into a grave of welling water, exclaimed repeatedly: “Oh, Mike, it is a dear burying to you to be buried at the Bayou! Oh that you should come to this!” 6

Saint Louis Cemetery No. 1 was established in 1789 after a string of deadly disasters caused the St. Peter Street Cemetery to fill up. However, burials in the St. Peter Street Cemetery did not completely cease. Archaeological excavations in 1985 and 2011 have revealed that belowground interments in the cemetery occurred with such concentration as to have necessitated reuse of burial shafts, resulting in as many as four caskets in one shaft.\textsuperscript{7}

Belowground burials in St. Louis No. 1 were not uncommon either. Recent archaeological investigations have revealed that in-ground interments occurred in the blocks surrounding St. Louis No. 1, with numbers estimated to be in the thousands.\textsuperscript{8}

Thus, even though the elevation and soil of New Orleans made in-ground burials impractical, they were never completely eradicated. Whether due to the family’s inability to purchase a costly tomb, discomfort with the unfamiliar custom of tomb burial, or religious convictions, tradition burial continued in New Orleans, and still does to this day. While prevailing legends explain the tradition of tomb burial as being born entirely out of necessity, this account is only partially true to history.

Tomb burials were actually fairly common in Europe, particularly in France and Spain. As both nations were, in antiquity, part of the Roman Empire, the aboveground tombs so quintessentially exemplified by Rome’s Appian Way were transferred to Spanish and French towns like Seville and Périgueux.\textsuperscript{9} Originally

\textsuperscript{7} Mark A. Rees and Ian W. Brown, \textit{Archaeology of Louisiana} (Baton Rouge: LSU Press, 2010), 278-280; John Pope, “15 coffins unearthed when property owner digs for pool on edge of French Quarter,” \textit{Times-Picayune}, November 20, 2011. All newspapers are printed in New Orleans, Louisiana, unless otherwise noted.


a French colony, Louisiana, and New Orleans with it, became Spanish territory after the Seven Years’ War in 1763. The subsequent four decades of Spanish control before Louisiana was briefly returned to France - and then almost instantly transferred to the United States - were dominated by Spanish culture. It was the Spanish that truly introduced tomb burial to New Orleans. This cultural influence spread throughout not only southern Louisiana but also other parts of the Gulf Coast such as Pensacola.

By the time Lafayette Cemetery No. 1 was established, aboveground burial was traditional in New Orleans. But Lafayette No. 1 was not actually located in New Orleans until 1852. The cemetery’s namesake, the suburb of Lafayette, was for twenty years a separate municipality bordering on the Crescent City, making it significantly separate from New Orleans in a number of ways.

**The Suburb of Lafayette**

Like numerous other cities established under the French colonial system, New Orleans was divided using the French *arpent* system. A unit of measure equating to roughly one acre, the *arpent* was the standard unit of property measurement. The French system sought to maximize each landowner’s exposure to the river, causing the land to be divided into long, thin strips that extended inland away from a small portion of riverfront. Such parcels of land stretched away from the city limits of New Orleans in either direction along the river. In general, it was the gradual absorption of these plantations that gave New Orleans neighborhoods their

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11 Sharyn Thompson, “These Works of Mortuary Masonry: The Aboveground Tombs of St. Michael Cemetery, Pensacola, Florida.” *Southern Quarterly* 32, no. 2 (Winter 1993): 60, 63. A number of tombs and tablets in this Pensacola cemetery bear signatures of craftsmen known to have been based in New Orleans, including Florville Foy, P.H. Monsseaux, Horace Blakesley, J.A. Stroud, and Cully & Cavanaugh.
name and shape; for example, the Faubourg Marigny, downriver from the French Quarter, is the former land of Creole plantation owner Bernard de Marigny.  

The geography of New Orleans as it appears today hinges on this original division of plantation land around the Vieux Carré, bordered by the Mississippi River, Rampart Street, Esplanade Avenue, and Canal Street. As the city and the areas around it are situated along a bend in the Mississippi River, however, the use of cardinal directions is problematic. The original city was situated on a northeasterly axis, and it is more effective in New Orleans to describe areas in reference to whether they are upriver, downriver, river-side or lake-side to each other (lake-side being in relation to Lake Ponchartrain). Within this context, the plantations that would

combine to become the suburb of Lafayette – Religious, Panis or Lafayette, and Livaudais – are better described as being “upriver” (in this case, south-west) of Canal Street and bordering on the Faubourg St. Mary, today part of the Central Business District. Faubourg St. Mary was incorporated into the city of New Orleans after the Louisiana Purchase in 1803. Nearly entirely populated by Americans and dominated by American architecture, the Faubourg St. Mary was eventually known as the “American Sector.”

Faubourg Religious, also referred to as Faubourg Nuns, was located near present-day Claiborne Street and extended to the Mississippi River. Once owned by the Ursuline convent of the city, it was sold parcel by parcel beginning in 1810. The legacy of the nuns, however, was transferred to streets that once comprised their land - Chemin St. Marie, after the Mother Superior of the convent, Chemin St. André after the Depositaire, and Chemin Ste. Felicité after the Mother Superior’s assistant. These streets retain their names today as St. Mary, St. Andrew, and Felicity Streets.

The Faubourg Panis, also known as the Faubourg Lafayette previous to its incorporation into the suburb of Lafayette, was the land of Marguerite Wiltz Panis, who, with her daughter Catherine Milhet Rousseau, parceled the land in 1813 and had sold the entire estate by 1829. It was during these first decades of the nineteenth century that the newly-arrived Americans began to move away from the Faubourg St. Mary and into not-yet incorporated upriver districts. Financial speculation and suburban planning were rapidly transforming former French-Creole plantations into distinctively American neighborhoods. The live oak alley that once led from the riverfront to the Panis plantation, known contemporarily as the Cours Panis, became Jackson Avenue, named after the hero of the Battle of New Orleans. Numerous additional street names remain as a result of the Panis plantation, however, including Philip (formerly Philippe), Soraparu, Rousseau, Adele and Josephine.

The development of uptown areas moved from the relatively small Faubourg Religious through the Panis plantation, roughly past Jackson Avenue and bordering on what is now First Street. The next holding to be sold and developed was that of Marie Celeste Marigny de Livaudais. The plantation was awarded to Mme. Livaudais after her divorce from Jacques Francois de Livaudais in 1826. By this time, all of the individual parcels of the previous two plantations had nearly been sold. Mme. Livaudais thus sold the entire estate to an syndicate of four American investors for $490,000 and subsequently moved to Paris to start a new life as the Marquise de Livaudais.17 The Livaudais plantation was bounded by the Faubourg Lafayette and encompassed what are now the “numbered streets,” First through Ninth Streets, with Washington Avenue taking the place of Fifth Street. Ninth Street, appropriately conforming to the triangular nature of the river’s bend, combines with Harmony Street at the upriver boundary of the historic faubourg.

The uptown districts were primarily home to non-French speaking newcomers. In the midst of real estate speculation and under the influence of new, Northeastern concepts of the idyllic suburb, developers like Samuel Jarvis Peters and others fostered the creation of a definitively non-Creole enclave. Streets were numbered in a way already familiar to Americans. Additionally, some street names had been already assigned in this area by surveyor Bartholemy

17 Ibid.
Lafon at their origin in the Faubourg St. Mary and adjoining Faubourg Annunciation. These streets, as they curved along the river, were given lofty names inspired by contemporary Greek Revival sensibilities: Prytania, Coliseum (alternately called Plaquemine), and Nayades (later renamed St. Charles Avenue).\footnote{John Churchill Chase, *Frenchmen, Desire, Good Children*, 132.} Northward, or lake-side of Nayades, the streets were named (in order) Apollo, Bacchus, and Hercules, later to be known as Carondelet, Baronne, and Rampart.

In 1833, the residents of Faubourgs Religious, Lafayette, and Livaudais incorporated, and had obtained a city charter by April of that year. Thus began the nearly twenty-year history of the City of Lafayette. This history is fundamentally two-sided, with half dominated by wealthy Americans who built handsome houses on large lots, surrounded by gardens. The riverfront portions of the City of Lafayette, along Tchoupitoulas Street and the wharves situated there, were populated almost entirely by immigrants. Famine in Ireland and political upsets in Central Europe during the 1840s had spurred an immense population movement into New Orleans. From this time until the Civil War, New Orleans was second only to New York City in the number of immigrants it received.\footnote{Between 1820 and 1860, more than 550,000 immigrants entered the United States through the port of New Orleans, John Powell, *Encyclopedia of North American Immigration* (Infobase Publishing: 2009), 206.}

The majority of Irish who moved to New Orleans during this time had relocated from devastated rural communities; these immigrants had little background in trade and were primarily laborers, dock workers, and draymen. They often settled in areas near the river in Faubourg St. Mary and, later, the City of Lafayette. Over time, various sections of Tchoupitoulas were given the name “Irish Channel,” originally a derogatory term “probably given by the Americans to some area of poor Irish housing near the river that was constantly inundated by rain.”\footnote{Johnathan White Ericson, “The Environmental Fabric of the Irish Channel” (B.A. Honors Thesis, Tulane University, 1977), 3-4.} The boundaries of the Irish Channel changed over time as the Irish moved upriver from between Canal and Jackson toward Louisiana Avenue along Tchoupitoulas Street. The Irish Channel and its inhabitants, however, were consistently a presence in the City of Lafayette into the 1850s and after incorporation into New Orleans.
The conditions under which the Irish immigrants of Lafayette and New Orleans lived were in many ways abysmal. Numerous accounts and medical reports confirm that immigrants in general, and particularly the Irish, were especially susceptible to diseases like cholera and yellow fever. After weeks-long transport across the Atlantic Ocean, sometimes entire shiploads of immigrants were already consumed by disease by the time they arrived in New Orleans. The records of Charity Hospital show that 33,067 of the 47,632 patients (sixty-nine percent) cared for between 1830 and 1840 were foreign-born. That the Irish overwhelmingly supplied the labor to dig various canals in Lafayette and New Orleans exposed them to mosquito infested, putrid standing water, creating additional sources for rampant yellow fever epidemics among their numbers. Sylvia Pinner describes the Irish Channel in Lafayette:

[By] about 1836 Irish families of the lowest order drifted into that part of town which the keelboatmen had already made rowdy and saloon-infested. During the 1830s a few houses had sprung up near the old Bull’s Head Tavern at St. Mary’s [sic] and Tchoupitoulas Streets. At that time slaughter houses faced the river so that it was not unusual to see steers driven from the landing down the streets. Dogs leaping at the head[s] of stubborn steers inspired the name Bull’s Head, a favorite tavern of the riverboatmen. Opposite the intersection of St. Mary’s [sic] and Tchoupitoulas streets was a landing where flatboats were broken up and sold. The discarded lumber was used for fuel and for building shanties. Here grew a little settlement which became the heart of the Irish Channel.

Occupations among Irish immigrants in Lafayette were primarily restricted to domestic positions for women and general labor among men, which consisted of canal digging, construction, and dock work. The presence of Irish laborers changed the dynamics of the slave economy in New Orleans and Lafayette. The cost of slave ownership was high and, on a strictly economic scale, the continued investment in slaves caused owners to hesitate putting their property’s life or health at risk in dangerous work such as the construction of canals. Also in a

23 Ibid.; Bennet Dowler, M.D. Researches upon the necropolis of New Orleans, with brief allusions to its vital arithmetic (New Orleans: Bills & Clark, 1850), 14. Dowler discusses Charity Hospital in this article and states that it should be named “Germano-Hibernian Charity Hospital,” as it primarily served these immigrants and not the Louisianans who financially supported it.
In strictly economic sense, the cost of employing an Irish laborer on a daily basis was significantly less than the feeding and housing of an enslaved person. Thus, it was common for Irishmen to execute tasks considered too dangerous or costly for slaves to perform. In many cases, slaves who were trained in skilled trades acted as supervisors of unskilled Irish labor. One of the most commonly cited accounts of this phenomenon in New Orleans is that of Frederick Law Olmsted in 1853: “The majority of the cartmen, hackney-coach men, porters, railroad hands, public waiters, and common laborers, as well as of skilled mechanics, appear to be white men... because there is, by the passing and sojourning immigration from Europe, constantly in the city a sufficient number of free laborers...”24 It was among the waves of Irish immigrants flooding into New Orleans in the 1840s and 1850s that James Hagan, his brother John, and a young Hugh J. McDonald arrived.

In addition to the Irish, the second largest proportion of immigrants into New Orleans and Lafayette during this time were German. Spurred by the revolutions and famines taking place in their homeland in the 1840s, the Germans who immigrated to New Orleans settled primarily around Cottonpress (Press) Street on the eastern side of New Orleans, and within the City of Lafayette. While the docks and canals attracted Irish laborers to the area, the Germans occupied a number of different trades including butchery, soap making, brewing, and retail. Germans both Jewish and gentile settled in the Lafayette, opening stores along Magazine Street and establishing places of worship.

The cultural landscape in the suburb of Lafayette reflected the background of its immigrant inhabitants; St. Alphonsus, St. Mary’s Assumption, and Gates of Prayer synagogue served their religious needs. German-language newspapers such as Der Deutsche Courier circulated. A number of benevolent societies and orphan’s homes were established to provide aid to immigrants in dire straits. By 1850, Germans comprised forty percent of the population of

Lafayette with a comparable proportion of Irish. Among these German immigrants was likely H. Lowenstein, and among the children of these immigrants was Gottlieb Huber.

The relationship that Irish and German immigrants and their descendants would have with the cities of Lafayette and New Orleans would shape these areas for generations. The term “Irish Channel,” its derogatory connotation now completely lost, is still applied to the area around Tchoupitoulas Street: much larger than what the original Irish Channel likely ever was. Some have suggested that the public school system adopted by the city of New Orleans in the 1840s was modeled after schools founded by Germans in Lafayette. The impact of these populations helped the city of Lafayette double in population from 1833 to 1848. By the time Lafayette was incorporated into New Orleans as the Fourth District, it was a city of more than ten thousand and culturally distinct from the Creole districts downriver. This cultural infusion would be equally as present in the rows and aisles of Lafayette Cemetery No. 1 as it was in the streets that surrounded its vaulted walls.

The First Decades of Lafayette Cemetery No. 1

Lafayette Cemetery No. 1 was established the same year as the city of Lafayette. Historically, it has been referred to as the Washington Street Cemetery, or simply “Lafayette Cemetery,” as it wasn’t until the mid-1850s that Lafayette Cemetery No. 2 was established. New Orleans is divided into squares bounded by four streets, and planners (namely Benjamin Buisson) followed the same model for Lafayette. Yet the squares of Lafayette were considerably larger than that of its older sister, allowing for the large lot sizes that accommodate the lawns of the Garden District. One of these squares, bounded by Prytania, Sixth, Coliseum Streets and Washington Avenue, was purchased in 1833 from Cornelius Hurst for six thousand dollars and established as the city’s cemetery.

26 Ellen C. Merrill, Germans of Louisiana, 225, 236.
27 Kathryn C. Briede, A History of the City of Lafayette, 43.
3.5 2012 satellite map of Lafayette Cemetery No. 1 and surrounding streets, with red arrow pointing north. The cemetery is divided into four quadrants, with Quadrant One at lower right, Two at lower left, Three at upper right, Four at upper left. *Image Copyright Google Earth, 2013.*
The cemetery’s one city block was divided into four quadrants, delineated by two avenues crossing at its center. Some sources suggest that every wall of the cemetery was lined with wall vaults, also known as *fours*, but surviving documentation only confirms that such vaults were originally located along the Washington Avenue and Sixth Street walls. Along the cemetery’s two avenues, magnolia trees created a park-like atmosphere aesthetically distinct from the crowded and treeless St. Louis Cemetery No. 1. St. Louis No. 2, established 1823, had four original blocks partitioned by avenues and streets, yet it had practically no decorative vegetation, either. Furthermore, as a municipal cemetery, Lafayette No. 1 would accommodate interments of all people regardless of race, free or enslaved status, or religion, unlike the older Catholic and Protestant cemeteries, which were segregated. Thus, Lafayette Cemetery No. 1 was indeed an amalgam between New Orleans’ established cemeteries and funereal customs practiced by the non-Creole people of Lafayette.

In his examination of New Orleans cemeteries, architectural historian Dell Upton singles out Lafayette Cemetery No. 1 as a landscape in transition from urban “graveyards” and to the memorial parks of the mid and late nineteenth century. In his self-devised lexicon, Upton characterizes Lafayette Cemetery No. 1 as a “reform” cemetery, not urban but not yet the romantic park cemetery that would later be epitomized by Metairie Cemetery. Within the greater narrative of cemetery development in the nineteenth century, Lafayette Cemetery No. 1 is indeed distinctive in a number of ways. Upton notes that cemeteries developed in New Haven and Philadelphia around the same time had begun to manifest the low-density, high-greenery, winding-road landscapes that would define memorial parks. It is doubtless that even if many of the Americans who had relocated to Lafayette were not aware of these specific cemeteries, they were at least conscious of the new values associated with them. It was during the 1830s that

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29 Historic New Orleans Collection, “Interments, Lafayette Cemetery, 1841-1843, 1843-1851,” Microfilm Reel 87-37-L. St. Louis Cemetery No. 1 was segregated by race and religion, with the Protestant section composed of in-ground burials to the rear of the cemetery. In 1822, the Protestant cemetery at Girod Street was founded for the burial of members of Christ Church congregation. The Girod Street Cemetery was demolished in 1957.
societies began to view cemeteries as social spaces, the predecessors of the public park, where leisure could be enjoyed. Upton illustrates that, with the exception of All Saints’ Day traditions in New Orleans, Lafayette Cemetery No. 1 was one of the first cemeteries to be designed with these uses in mind. 

The social and economic prevalence of Americans in the Lafayette suburb affected the landscape of the cemetery in other ways. Even though aboveground burial in tombs or wall vaults was accepted as the ideal means of interring the city’s dead, the Americans were accustomed to traditional burials as they were known in the northeast and elsewhere. The Germans and Irish, as well, were often appalled at the practice of interring their dead in tombs. To many, the seemingly exposed nature of their deceased loved one’s interment was abominable. To quote Dell Upton, “For [northerners], death in New Orleans fused the corruption of the natural environment with the decadence of francophone culture.” 

For this reason, many of the first interments into Lafayette Cemetery No. 1 were, in fact, below ground. Numerous primary sources verify that, particularly in times of epidemic, the dead of Lafayette were frequently interred in this way. The terrain on which Lafayette Cemetery No. 1 is situated was more appropriate for below grade burial, which was fortunate due to the large number of people who preferred to be buried. In 1850, Dr. Bennett Dowler wrote: “The Lafayette cemetery is more favorable for inhumation, in the ground, than the New Orleans cemeteries; accordingly, this mode of sepulture is more common in the former.” This trend was also motivated by the

32 “History and Incidents of the Plague in New Orleans,” Harper’s New Monthly Magazine 7 (June-Nov. 1853), 798; Bennet Dowler, Researches upon the necropolis of New Orleans, 22; George Edwin Waring and George Washington Cable, History and Present Condition of New Orleans, Louisiana, and Report on the City of Austin, Texas (Washington, D.C.: Government Printing Office, 1881), 58; John Frederick Nau, The German People of New Orleans, 1850-1900, 15. Nau describes the mass interments during times of epidemic: “The burials were performed in a very careless manner, for the coffins were put down no lower than the level of the ground and covered like potato ridges.”
33 Bennet Dowler, M.D. Researches upon the necropolis of New Orleans, 14.
inability of many Lafayette citizens to pay for the construction or purchase of a tomb. A number of in-ground burials (as opposed to coping burials) remain in Lafayette Cemetery No. 1, including 4) 218 and 4) 91, each of which retain their historic headstones, both signed by Birchmeier.

Secondary sources suggest that Lafayette Cemetery No. 1 filled rapidly with both in-ground burials and tomb interments, so much so that further burials were prohibited. In 1856, the New Orleans city council decreed that “hereafter no person shall be buried within the ground of the cemetery, or the square comprised within Washington, Sixth, Prytania and Plaquemine streets, of the Fourth District.” The ordinance went on to command that no further interments could be made in Lafayette Cemetery No. 1 except by families who already owned lots, vaults, or tombs within the cemetery. It is accepted by historians that the inability of Lafayette No. 1 to accept further interments was the impetus for the founding of Lafayette Cemetery No. 2. However, evidence shows that burials undoubtedly continued within the cemetery not only in tombs and lots already purchased by families but also by those who had purchased lots second-hand, and those who rented wall vaults. Wall vaults could be rented in six month or yearly intervals, with the cost in 1852 being around ten dollars per year.

34 Save Our Cemeteries, Tomb it May Concern: Tour Guide Training Manual, 104. The manual references a City Council meeting in 1847 at which time this was declared.
37 Historic New Orleans Collection, “Receipts for Lots in Lafayette Cemetery, 1851-1852,” Microfilm Reel 87-37-L; “A Singular Case,” Daily Picayune, June 14, 1868, 2. Daily Picayune, February 15, 1855, page 6. This article discusses the conflict regarding the cessation of burials in Lafayette Cemetery No. 1, resolving that any previous prohibitions of further interments in the cemetery be repealed.
That Lafayette Cemetery No. 1 was both simultaneously “full” by the 1850s and also continued to receive additional interments is unsurprising. Rampant epidemics are a primary explanation. New Orleans and its surrounds were inundated over the course of the nineteenth century by outbreaks of cholera, yellow fever, and other illnesses, often resulting in hundreds of interments per day.\textsuperscript{38} It may have been the great yellow fever epidemic of 1853 that caused the prohibition of further burials in Lafayette Cemetery No. 1.\textsuperscript{39} As previously mentioned, such maladies tended to strike immigrant populations particularly hard, not only because immigrants were poorly adapted to the rigorous New Orleans climate but also because they frequently lived in the least sanitary areas, “having access to filthy, wet yards, which have never been filled up, and when it rains are converted into green puddles – fit abodes for frogs and sources of poisonous malaria.”\textsuperscript{40} During the height of epidemics, laborers had to be hired to dig long trenches in which the numerous indigent dead could be interred. A particularly graphic description of a New Orleans cemetery during the epidemic of 1853 describes the inability of cemeteries to accommodate the incoming deceased:

\begin{quote}
At the gates, the winds brought intimation of the corruption working within. Not a puff was not laden with the rank atmosphere from rotting corpses. Inside they were piled by fifties, exposed to the heat of the sun, swollen with corruption, bursting their coffin lids... What a feast of horrors! Inside, corpses piled in pyramids, and without the gates, old withered crones and fat huxter women...dispensing ice creams and confections, and brushing away...the green bottleflies that hovered on their merchandise, and that anon buzzed away to drink dainty inhalations from the green and festering corpses.\textsuperscript{41}
\end{quote}

\textsuperscript{38} \emph{Daily Picayune}, February 15, 1855, 6. In this article, a resolution to prohibit further burials in Lafayette No. 1 was turned down: “Your committee would also state that the ordinance now-before the Board, which has passed the honorable the Board of Aldermen, does not prevent the burial of the dead in Lafayette Cemetery, as it was not deemed objectionable. They therefore submit the following resolution for your approval. \emph{Resolved}, That the resolution No. 1,857, approved on the 24\textsuperscript{th} November, 1854, prohibiting the burial of the dead on the square of ground comprised within Washington, Sixth, Prytania and Plaquemine Streets, in Fourth District, be, and the same is hereby, repealed.”

\textsuperscript{39} New Orleans Board of Health Report of Yellow Fever Interments, \emph{Daily Picayune}, August 15, 1853. On this day, 214 people were interred in the cemeteries of New Orleans, 179 of whom died of yellow fever.

\textsuperscript{40} “History and Incidents of the Plague in New Orleans,” \emph{Harper's New Monthly Magazine} 7 (June-Nov. 1853), 798; Edward Hall Barton, \textit{The Cause and Prevention of Yellow Fever at New Orleans and other Cities in America} (New York: Balliere, 1857), 194-195.

For much of the nineteenth century, it was thought that yellow fever, cholera, and other diseases were caused by "miasmas" or bad air produced by the river, swamps, and cemeteries. One primary motivation for the discontinued use of cemeteries within New Orleans and the establishment of cemeteries near the end of Canal Street, at the edge of city limits, was the thought that they were sanitary hazards when situated close to residences. Edward Hall Barton, in his 1857 report on the yellow fever epidemics of New Orleans, insisted that all cemeteries within the municipality must be closed, as they were thought to propagate disease.\footnote{Edward Hall Barton, \textit{The Cause and Prevention of Yellow Fever at New Orleans and other Cities in America}, 216-217.}

With such high numbers of interments at Lafayette Cemetery No. 1 during times of epidemic, it was natural for tombs to be reused and burial plots filled to capacity. The management of such interments was the responsibility of the cemetery’s sexton. The position of sexton, historically an individual who cared for a church sanctuary and the graveyard surrounding, translated from the ecclesiastical to the secular sphere with the establishment...
of municipal cemeteries. The role of the sexton was, then, to perform and record interments, submit interment records to the city council, and maintain the cemetery grounds. It was also the responsibility of the New Orleans cemetery sexton to enforce the ordinances of the city and state regarding interments and sanitation. For their service, sextons were paid a fee for each interment based on the deceased’s status as colored or white, child or adult, and whether the interment was to be an act of charity. These fees varied from fifty cents to $1.50, with a $3.00 charge for the opening and closing of tombs and vaults, to be paid by the owner.

For many of New Orleans’ impoverished, the cost of burial was prohibitive. Many would bury their dead outside the city limits, in the woods to the north, in order to avoid having to pay the cemetery sexton. City ordinance demanded that the interred be accompanied by a certificate of burial to be obtained from a physician or coroner before being brought to the cemetery. Such a certificate was not always easy to obtain, particularly for those of lesser means. The ordinance also dictated that burial had to occur within forty-eight hours of death; the punishment for noncompliance was one hundred dollars. Thus, the constraints of time and money often led to the abandonment of the deceased as illustrated in the Daily Crescent’s 1853 article quoted above. In another account from the same epidemic, the narrator tells a story in which a cabman was called to retrieve a sixteen year-old girl, sick with yellow fever, and take her to the hospital. By the time the cabman arrived to the hospital, the girl had died. Returning to the girl’s shuttered-up house, no person inside would answer the cabman and claim their daughter:

What could he do with a corpse! They would not receive her at the hospital; her parents refused her – and he could not afford to bury her. At last it occurred to him to take her to the nearest cemetery. Away he started as fast as his wearied horse could drag the cab. Arrived at the cemetery, the sexton was asked to receive a corpse.

44 Ibid.; Currency evaluation oriented around historic standards of living, these costs equate to approximately $20-$40 per interment and $81 (2011 dollars) for the opening/closing of a tomb or vault. (www.measuringworth.com)
45 Mayoralty of New Orleans, Council of Municipality No. 1, “An Ordinance Concerning Burial in the Buying Grounds of Municipality No. 1 of the city of New Orleans,” Daily Picayune, September 9, 1839, 3. This ordinance applied to the rest of New Orleans by the 1850s, after the annexation of the suburb of Lafayette.
“Where is the certificate!”
“I have none.”
“It can’t be done.”
“Here she is!” and the cabman unrolled the blanket.
“What! not even coffined – and no certificate! I’ll have you arrested.”

A situation which undoubtedly occurred too regularly, the cabman could do nothing else than leave the girl’s corpse on the doorstep of her parents’ house until passersby took notice and sent for a “corporation coffin” to bury the girl in.

The first sexton of Lafayette Cemetery No. 1 was most likely B.S. Quinman, who served from 1832 to 1844 according to an 1884 report of the Louisiana State Board of Health, although the report additionally mentions that the records of the cemetery previous to 1843 were destroyed. H.G. Hicks served as sexton following Quinman, from 1844 into the 1850s. Sources conflict as to when H.G. Hicks ceased to act as sexton; the 1884 report cites the end of his duty as 1861, but numerous other sources describe the sexton of Lafayette No. 1 from 1855 to 1861 as Philip Harty (most commonly referred to as Phil Harty). Harty is the earliest of Lafayette No. 1 sextons to sign tombs and tablets within the cemetery that remain to this day, including 3) 258 and 4) 1-2, 45-46. He died August 14, 1861. His obituary, describing his death as sudden, states that Harty was well-known as a sexton and a “hearty, merry fellow up to the very hour of his death. Thousands he has introduced to the narrow house, and now he has gone himself, with scarcely a moment’s warning.”

46 “History and Incidents of the Plague in New Orleans,” Harper’s New Monthly Magazine 7, Issue 39 (August 1853), 800; “Mayoralty of New Orleans, Council of Municipality No. 1,” Daily Picayune, September 9, 1838, 3. With regard to the sexton’s responsibility to collect documentary certificates for each interment, this law enabled the cemetery sexton (here listed as “caretaker”) to seize the horse and cart the undertaker arrived with until the proper documentation was produced.


49 “Sudden Death,” Daily True Delta, August 15, 1861, 3.
Phil Harty’s obituary listed his place of residence as 197 Washington Street. This address would be significant to the history of Lafayette Cemetery No. 1 through the mid-nineteenth and into the twentieth century. The address corresponds to a marble-yard and office located across the street from the Washington Street gate of Lafayette No. 1. Phil Harty lived and worked at this marble yard – as did undertaker and marble worker H. Lowenstein. Into the 1870s, this address would at intervals become the marble yard and office of James Hagan, J.F. Callico, and J. Frederick Birchmeier.50

Historic Landscapes: The Cemetery and its Surroundings

Lafayette Cemetery No. 1 is not only associated with the historic landscape of Washington Avenue but with the notable buildings within and outside its walls. The cemetery today retains one of its historic sexton’s buildings. The cottage located at the rear of the cemetery, in Quadrant Four and facing a cross-aisle, has fallen into severe disrepair and was slated for demolition in 2012 by the City of New Orleans, who now manages the cemetery.51

The buildings associated with sextons in Lafayette Cemetery No. 1 were likely not residences.52 Instead, their homes and workshops were on the streets surrounding the

51 Karen Gadbois, “City Seeks to demolish cemetery cottages, replace them with concrete block structures,” *The Lens*, February 28, 2012. As of January 2013 it has not been destroyed, though decades of neglect and recent hurricanes have left the building in a state of advanced decay, its roof near collapse. It is difficult to discern a date at which this sexton’s cottage was constructed. Additionally, oral histories suggest that there once was a small office located within Quadrant One, near the Washington Street gate and along the center aisle. The lot on which this office once sat is presently vacant.
cemetery. Although it was common for sextons to live in a cottage located within other New Orleans cemeteries, the continued reference to 197 Washington and its surrounds as the residence of sextons and marble workers speaks true. Furthermore, in many cases the sexton of Lafayette Cemetery No. 1 was also responsible for Lafayette Cemetery No. 2. Some sextons and stonecutters like Mathias and Gottlieb Huber, John Hagan, and Peter Cully instead had their places of business and residences nearer to that cemetery along Washington Avenue and

3.9 Lafayette Cemetery No. 1 and its surrounds, 1896. None of the four streets surrounding the cemetery were paved by this year. The marble yard and office of (at this time) of the widow Margaret Birchmeier, her son Frederick G. Birchmeier, and Charles J. Badger, was located across Washington Avenue from the cemetery gates. *Sanborn Fire Insurance Company Map*, 1896, Vol. 3, Sheet 222.
present-day Saratoga Street (historically St. Patrick Street). Besides 197 Washington, numerous other marble yards and stonecutters’ businesses developed around Lafayette Cemetery No. 1, most likely to ease transport of materials from the cutters’ marble yard to the cemetery. Over the years, these businesses included those of James Hagan and J. Frederick Birchmeier, who worked side-by-side at 197 and 199 Washington during the 1860s. J.F. Callico occupied 186 Washington, and Hugh J. McDonald was at 193 Washington by 1872. Many other funerary businesses were located on Washington Avenue, such as “A. Smith, undertaker,” who was situated on Magazine Street near Washington in 1869. When St. Joseph Cemetery No. 1 opened, Matthias Huber opened his business there and became the cemetery’s first sexton. John Alfortish, the first in a long line of Alfortish monument builders, moved to Washington Avenue across from Lafayette No. 2 in the 1860s as well. By 1909, Matthias Huber’s son, Gottlieb, had his business as 2201 Washington (near Saratoga), as did the Alfortish family. The cultural landscape surrounding the Lafayette Cemeteries was consistently shaped by cemetery craftsmen.

An unknown visitor’s account of the Lafayette suburb in the 1830s “described the streets surrounding the cemetery as being dotted with stores marked with the skull and crossbones, with elegant coffins and mortuary ornaments displayed in show windows.” While that may have been the case in the early days of the city of Lafayette, the concentration of non-stonecutter funereal businesses like undertakers, morticians, and casket vendors near Lafayette No. 1 waned by the 1860s. Directory listings and archival research show that undertakers were less interested in being situated nearby a cemetery. Their business tended to be more eclectic, offering not only services for the preparation and transport of the dead, but also carriages for balls and events. F. Johnson & Son, which operated from 1867 into the twentieth century, was

54 *Gardner’s New Orleans Directory for 1869.* (New Orleans: Southern Publishing Company, 1868), 399, 409; Edwards’ Annual Directory...in the City of New Orleans, for 1872 (New Orleans: Southern Publishing Company, 1872), 86, 289. Callico’s residence, however, was at 196 Customhouse, now known as Iberville Street.
located on Magazine Street, and George Geddes’ undertaking business was located on Erato Street in 1882, both within blocks of Lafayette Cemetery No. 1. However, it was just as likely for an undertaker to carry on his business at a location not particularly close to any New Orleans cemetery in the American Sector, within the Vieux Carré, or elsewhere.

On All Saints Day, 1878, the traditional day of honoring and visitation of the dead, the New Orleans Daily City Item described Lafayette Cemetery No. 1: “This cemetery is not only one of the oldest, but one of the most beautiful of the cities of the dead. The principal avenues are shaded on either side by stately magnolias towering above the handsome tombs, for which this cemetery is noted.” The author also described the lush green lawn growing between the tombs, even though the cemetery was crowded with the stately structures. Lafayette Cemetery No. 1 had developed and grown, and the blocks surrounding it had as well. Where in the 1830s the streets surrounding the cemetery had been dominated by the funerary industry, by the late 1870s and early 1880s, the area was primarily residential. A neighborhood drug store was located at the southeastern corner of Washington and Prytania, and a boarding house stood nearby. The building that would become Commander’s Palace restaurant at Washington and Coliseum Streets had already been constructed.

The lots along Prytania, Coliseum, Sixth, and Conery Streets across from Lafayette Cemetery No. 1 remained primarily residential throughout the late nineteenth century. Despite the lack of funerary businesses on these streets, however, the significance to the landscape in relation to stonemasons and tomb builders remained. The McDonald family lived on Conery Street for decades. The nearby streets of Fourth, St. Charles (Nayades), Baronne (Bacchus) and

56 Records of F. Johnson & Son Company, Ltd., MSS 394, Williams Research Center, Historic New Orleans Collection. Folders 39, 45, 47, 48, 52, 57. This company also, frequently purchased cemetery plots as well, paid to have them developed, and subsequently sold them to customers.
57 Daily City Item, November 1, 1878, 1.
Dryades were also long-term homes for these craftsmen. Their presence, though, would fade in the coming decades.

The northeast corner of Prytania Street and Washington Avenue, where James Hagan once had his marble yard, was converted in 1884 to a roller skating rink. The rink, however, did not survive long. By 1893, the corner was home to the livery stable of F. Johnson & Company, the undertaking company that also supplied carriages and event transport. Surviving until approximately 1937, the livery stable was eventually converted into a parking garage with a sixty car capacity and a filling station.

By the 1930s, all of the vestiges of the marble industry near Lafayette Cemetery No. 1 had disappeared. The building across from the cemetery gate that had long been the office and workplace of successive sextons had become a rental property, and the yard beside it a dry cleaning business. The only remnant of any funerary business near Lafayette No. 1 was the presence of a floral shop located at Washington and St. Charles.

Preservation History of Lafayette Cemetery No. 1

By the mid-twentieth century, the relationship between Lafayette Cemetery No. 1 and those who traditionally cared for it had become tenuous. The development of the monument industry, which shifted from small local shops across the street from the cemetery into larger

corporate entities, created a conflicted relationship for sextons who engaged in both cemetery caretaking and monument production.⁶³ The last sextons of Lafayette Cemetery No. 1 were members of the Alfortish family – Henry Alfortish from 1911 to 1942 and his son Edward taking over the position after that.⁶⁴ By 1949, Alfortish Marble and Granite Company relocated to Gretna, across the river from New Orleans. The Alfortish brothers, Edward, Herbert, and Robert, had moved to this area, known generally as the West Bank, as well.⁶⁵

The breakdown of the traditional role of sexton as well as other sociological phenomena took their toll on Lafayette Cemetery No. 1. With increasing population mobility beginning in the 1960s, fewer residents in the Garden District had familial connections with the tombs and vaults of the cemetery. Consequently, they were no longer cared for with the frequency they once were by the families who owned them. Awareness of tomb ownership itself became problematic. Because New Orleans tombs and cemetery plots were never taxed by the city, documentation of ownership was not properly maintained by city offices. The laws of succession concerning tombs are also complicated. Often, the last person who knew the location of a family’s deed to a tomb died before clarifying that ownership.⁶⁶

Confusion concerning ownership was also exacerbated by the long tradition of sextons purchasing and selling plots to new families. Birchmeier and Callico were both active in this practice.⁶⁷ However, Henry and Edward Alfortish were particularly prolific in the turnover of tombs and lots. Due to issues concerning proof of tomb or lot ownership, both Gottlieb Huber

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⁶³ Even those monument shops that remained small typically gravitated toward the cemeteries at the end of Canal Street, where they relocated their showrooms and workshops.


⁶⁶ Louisiana Revised Statutes, Title 8, Sections 801 and 802. Many of these laws additionally leave regulations concerning sextons, administration, division of lots, etc. to the respective municipality; Robert Florence, New Orleans Cemeteries: Life in Cities of the Dead, 27.

⁶⁷ Historic New Orleans Collection, “Miscellaneous Correspondence and Records Pertinent to Lafayette Cemetery No. 1,” Microfilm Reels 87-37-L. Ledgers in this document show, among other transactions, J.F. Callico purchasing lot 1) 79-80 on March 1, 1868, and then sold the same lot later to Wm. T. Purviance. J. Frederick Birchmeier purchased 2) 147 on November 4, 1870, and then sold it to Mrs. S. Wolf on January 15, 1872, and so on.
and the Alfortishes performed deed research at the request of individuals wishing to prove ownership of a tomb. The reissued deeds they compiled for tombs and lots were, for many, the only proof of ownership a family had. Yet, through this same venue, the latter-day sextons could also purchase tombs for resale, a practice that Henry Alfortish engaged in regularly. Surviving sexton’s books show that Alfortish certified many of his transfers through notaries, including lots 1) 270 through 1) 275, which he purchased in 1928 and 1929, and sold by parcel to Sidney J. Legien and Charles Bittenbring, whose names are on these tombs today. Alfortish also listed a number of lots as “open for sale,” citing their last purchase date being 1867 with no transactions afterward. The business of the cemetery sexton had become more assertive.

On December 26, 1929, the wall vaults along Sixth Street were cleared of their remains. From the sixty vaults, eight separate interments and one “metallic casket [sic]” were removed and “placed in grave in Lot F, New Plan Square #4.” It is unclear exactly where Lot F is located in Quadrant Four, as the current maps do not indicate such a lot. The empty wall vaults were then demolished and the space used for new construction, including copings signed by Alfortish and others. It is possible that the Sixth Street wall itself was reconstructed at this time, as well, as no irregularities in the brick courses of the wall today indicate an adjoined structure. Along this wall, the sexton’s cottage remained and was used as a workshop for craftsmen and laborers.

The remaining wall vaults along Washington Avenue were untouched by this demolition but continued to decay. Without regular maintenance, this area of the cemetery declined at a more rapid pace than others. By 1967, “veritable forests of bushes and trees [had] rooted on the roofs, the vaults eventually began to be forced apart.” It was the Washington Avenue wall vaults that galvanized a movement to preserve Lafayette Cemetery No. 1.

In 1966, the New Orleans Department of Property Management planned to demolish the Washington Avenue wall vaults. The plan included the construction of a chain-link fence topped with barbed wire to be placed where the wall vaults once were. After a backlash from

68 Ibid. “General Correspondence,” letters from Henry Alfortish and Gottlieb Huber confirming ownership of tombs and lots.
69 Ibid.
local preservationists, who argued that the vaults were a unique system of burial not employed in any other American city, the city instead utilized the five thousand dollars allocated for the demolition of the vaults to restore them. Active participants in this effort included Leonard Victor Huber, noted cemetery historian, and Mrs. John Manard, who headed the restoration committee.72

The wall vault restoration project proved to be a seed for the improvement of the rest of the cemetery. In 1970, the city’s efforts broadened and, led by the “Advisory Committee on the Renovation and Preservation of Cemetery No. 1,” fifty-eight thousand dollars were dedicated to the cleanup, repair, and landscape maintenance of Lafayette Cemetery No. 1.73 The magnolia trees which lined the avenues in the cemetery had been severely damaged by storms and were replaced with juvenile trees. Families who owned tombs in the cemetery were urged to join the effort and contribute work to the restoration of their property.74 These achievements forged the community foundation that, when the Archdiocese of New Orleans proposed to demolish the wall vaults at St. Louis Cemetery No. 2 in 1974, helped form the non-profit preservation organization Save Our Cemeteries. The wall vaults were saved in St. Louis No. 2 as well, and Save Our Cemeteries, originally led by preservationist Mary Louise Christovich, continued its interest in Lafayette Cemetery No. 1.75

In 1972, Lafayette Cemetery No. 1 was placed on the National Register of Historic Places. However, neglect and decay continued to threaten the cemetery. One of the greatest dangers to the cemetery’s preservation was vandalism. This issue was exacerbated by the dwindling community connection with the cemetery; vandals are much more likely to strike in an area that appears abandoned. Atrocious acts of vandalism occurred in Lafayette Cemetery No. 1 during

73 Lanny Thomas, "$58,000 Project Returns Beauty to Historic Spot," Times-Picayune, April 19, 1970, section 1, 4. Members of this committee were Mrs. John Manard, Nigel E. Rafferty, architect Samuel Wilson, Jr., and Leonard Victor Huber.
74 As is the case with cemeteries everywhere, the issue of plot and monument ownership depends a great deal on state and local laws. In the state of Louisiana and the city of New Orleans, an individual tomb is the irrevocable property of the family who owns it, and no “restoration” or repair work can be performed on it without the permission of all interested parties. This legal reality has been an obstacle for cemetery preservation groups in New Orleans.
the 1960s, ‘70s, and ‘80s. Usually involving the removal of closure tablets and bricks with the intention of disturbing remains inside, the worst of these attacks included the removal of a recently-interred body’s head in 1966, the removal of closure tablets and smashing of tomb urns and vases in 1980, and the complete destruction of some decayed tombs in 1984. The city of New Orleans installed a new gate at the cemetery in 1951 and restored it during its late 1960s-early 1970s restoration efforts, yet vandals continued to break into the cemetery after hours. Other concerns persisted. Decay, neglect, and vandalism caused the traditional apex sculptures to become loose from their bases on tomb pediments and parapets. In some situations these heavy stone sculptures would fall overnight, although sculptures were known to fall on cemetery visitors, a hazard which still presents itself today. Part of Save Our Cemeteries’ activities in the cemetery focused on urging families to secure their tombs for safety and ensure their closure tablets were properly sealed.

In 1981, Save Our Cemeteries partnered with the Historic New Orleans Collection to compile an exhaustive survey of all historic New Orleans cemeteries, including Lafayette Cemetery No. 1. This survey included photographs, transcriptions of every tablet and wall vault, description of the lot, and conditions rating. To this day the 1981 survey provides an indispensable reference for cemetery historians. An additional documentation project was completed by historian Fred Hatfield in 1996. Hatfield’s map of Lafayette Cemetery No. 1 was a great advance in understanding the cemetery’s landscape. By consulting remaining sexton’s records, Hatfield developed an atlas in which each plot was designated by its original map number, a vital resource that allows cross-reference between the plots as they appear today and the sale and interment records kept by sextons.

76 “Vandals Take Head of Body: Enter Tomb in Lafayette Cemetery No. 1,” Times-Picayune, June 27, 1966, 1. The culprits of this attack were later apprehended and the head returned; Times-Picayune, March 22, 1980, 1, 19; Joan Threadway, “Desecration horrifies grave visitors,” Times-Picayune, March 28, 1984, 1.
79 The Works Progress Administration also conducted a survey of New Orleans cemeteries, including Lafayette Cemetery No. 1, in the 1930s. These records are now on file with the Louisiana State Museum at the U.S. Mint, New Orleans. The Hatfield Atlas, along with the index Hatfield also developed including the names of all listed interments, has been digitized and is available with all tablet transcriptions, images, and names via the Internet at www.lafayettecemetery1.com. Primarily oriented toward genealogists, the Hatfield survey and maps were a great leap forward in documentation of Lafayette Cemetery No. 1.
In addition to documentation efforts, city-managed repairs of tombs followed each vandalism attack.\(^{80}\) Save Our Cemeteries joined this endeavor, as well, enacting a restoration program that repaired over two hundred tombs in Lafayette Cemetery No. 1 from the mid-1970s into the mid-1990s. In 1990, the Washington Avenue wall vaults once again became a preservation concern when they were struck by lightning, destroying their marble cladding and exposing vaults. Six years later, the World Monuments Fund placed the cemetery on its watch list of endangered sites.\(^{81}\) It was removed from this list after the wall vaults were stabilized.

In August of 2005, Hurricanes Katrina and Rita further damaged the wall vaults and other structures within Lafayette Cemetery No. 1. Although the cemetery did not flood, a live oak tree outside the cemetery’s gates was destroyed, further harm befell the sexton’s cottage, and a number of tombs were also damaged. The World Monuments Fund once again placed Lafayette Cemetery No. 1 on its watch list. A grant from the WMF amounting to forty thousand dollars was utilized to repair the wall vaults and a number of individual tombs including that of the Taylor and Gerstner families. The wall vaults themselves were finally restored in 2009 with grants from the National Trust for Historic Preservation and the American Express Foundation.\(^{82}\)

Decades of repeated vandalism, damage, and subsequent repair and restoration of tombs and wall vaults in Lafayette Cemetery No. 1 have, to varying degrees, affected their historic integrity. The preservation methods of the 1970s are evident among tombs that


were repaired during this era. The practice of tomb restoration was, and is, not restricted to preservation groups. The Alfortish Marble and Granite Company, which remains a family business today, performed tomb restoration throughout the twentieth century. The fundamental disparity between the approach of present-day masons and those governed by preservationists is evident, however, in the work executed by Alfortish. A company that today works entirely with modern cements and granite, advertisements published by the Alfortish Marble and Granite Company from the 1980s show images of decayed brick-and-mortar tombs being “restored” into quintessentially modern, polished granite tombs. Ironically, it is certain that many of the tombs that received this type of insensitive treatment were originally constructed by the company’s ascendant, John Alfortish, or at the turn of the century by Henry Alfortish.

The rebuilding, remodeling, and restoration of historic tombs utilizing inappropriate techniques like Portland cement and latex paint is dictated by the owner’s preference. Although each tomb is part of a nationally significant landscape, the individual structure remains private property. Complicated ownership laws remain as problematic...
to the preservation of Lafayette Cemetery No. 1 as the continued use by monument companies of inappropriate materials and methods. However, the value of historical perspective concerning the ongoing preservation of Lafayette Cemetery No. 1, particularly from the stance of the craftsmen who operated within it, cannot be overstated. Through these individuals, the cemetery was built and rebuilt for more than a century.

The composition and idiosyncrasies of tomb materials changed throughout the history of Lafayette Cemetery No. 1, from the simplest brick vaults to the massive tombs of the modern era. Each stage in this development reflects the work of the craftsmen who participated in the cemetery’s evolution. Every respective method of construction also requires its own preservation approach. The following chapter discusses the history of tombs as functional structures, including the progression of materials and changes in form over time.

CHAPTER FOUR: FORM AND FUNCTION OF NEW ORLEANS TOMBS

We followed a funeral into Lafayette Cemetery, which is right in the city. It is nearly full of little marble houses, with sloping roofs, and some with porches in front. At the end of a marble slab, contains the names and dates. It is taken down like a door, and in some there is one tier of oven-like receptacles, in others two; these ovens are long and narrow, and if several years elapse coffins can be crowded aside and the later ones put in. They are plastered up before the mourners leave.  

“A Trip to New Orleans, Side Glances,” 
The Friends’ Intelligencer, Vol. 42, May 1885

The tombs of southern Louisiana are unique structures. Not only are they exceptional in the larger necrogeography of the United States, they contrast even with the burials of northern Louisiana, which are shaped more by English traditions. While the previous chapter mentioned the influence of French and Spanish culture on New Orleans burial traditions, these precedents provided only a point of origin for tomb structures. The climate, culture, and materials available during given periods of New Orleans’ history dictated the progression of their construction and style. Although tombs may appear similar to, for example, those seen in Père Lachaise Cemetery in Paris, they were built to serve a variety of functions specific to New Orleans and its surroundings.¹

Tomb Functions

Although the function of the tomb may seem simple – to safely house the remains of the deceased – the nuances of such a function are more complex in light of environmental and practical factors. The harsh climate of New Orleans was always a concern; tombs needed to withstand the long-term material stresses of a high-heat, high-humidity environment, as well as the presence of flooding and poor drainage.² They also had to be secure enough to hinder the efforts of thieves who sought to plunder gravesites for valuables. In New Orleans, larceny

¹ Tadashi Nakagawa, “The Cemetery as a Cultural Manifestation: Louisiana Necrogeography” (PhD Dissertation, Louisiana State University, 1987), 251-254.
continues to be an issue in historic cemeteries. As the previous preservation history of Lafayette Cemetery No. 1 has noted, the threat of vandals who seek to break into tombs and vaults to disturb remains has always been a concern. Finally, New Orleans’ long history of widespread death through floods, fire, and especially disease, created demand for tombs which would not only house multiple remains but could receive each new interment as soon as possible after the last one was made. This required that they be easily opened and closed.

Tombs also needed to serve the commemorative functions performed by all cemetery monuments. Memorials usually require some kind of inscription, if only for name and date. Thus, while acting as structures for the housing of remains, tombs must also have such inscriptions. Furthermore, there are very few cemeteries in American culture that do not also show in their landscape the stratification between those who died wealthy and those who did not. Tombs would, then, develop to serve as status symbols, depending on their size, materials, and design.

The basic form of most tombs served all of these purposes. As Diagram 4.1 shows, tombs were constructed of brick and mortar shaped into vaults. The earliest vaults were constructed as brick arches. Later, the form could either include one or two vaults divided by slabs of stone. By the mid-nineteenth century, the lower courses which supported the vault slabs were an additional wythe thick, creating a step outward in the brick both on the exterior and interior of the tomb (marked in diagram). The slabs were then laid onto this outward step to form the lower vault. In the case of tombs in Lafayette No. 1 as well as others, another course of stone slabs was placed atop the structure to form a ceiling onto which a brick roof would be constructed. Thus, the interior vault space was fitted to receive remains.

To construct the vault opening, a space was left in the front of the tomb and a lintel was placed atop the opening. Onto this lintel additional bricks were laid to complete the front façade. The vault opening was often fashioned to accommodate a marble tablet surround. The surround, which consists of two posts and a lintel piece usually (but not always) supported by a

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3 Most recently, the widespread theft of copper and brass closure pins has been an issue in St. Louis Cemetery No. 1.
shelf at its base, served not only as an opening into which the closure tablet could be fit snugly but also a place into which the receiving end of a closure pin could be inserted. Those tombs without marble tablet surrounds were adapted to house a closure pin thread-piece directly into the brick masonry. (See Diagram 4.3) The pin could then be inserted through the closure tablet and into the threaded end behind, securing the closure tablet in its place. The closure tablet and pin assembly allowed for a secure vault seal that could be opened and closed repeatedly when needed.
Because tombs were meant to house a family’s remains over the course of generations, one or two vaults were not sufficient for long-term use. An additional part of basic tomb construction, the caveau, was formed below grade to receive additional remains. Caveaus below New Orleans tombs were usually shallow depressions below the shelf slabs of a vault above. This orientation between caveau and vault slab can be seen in Diagrams 4.1 and 4.2.

These elements – vault, closure tablet, and caveau – together comprised the most basic aspects of tomb construction, which architects, designers, masons and other craftsmen adapted to suit aesthetic and functional shifts over time. A number of other crucial elements of the New Orleans cemetery landscape also developed based on these basic principles of function. Beginning with smaller, simpler tombs, more complex structures developed and became significant to their respective eras.

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Basic Tomb Types

Tomb typology is an inexact science. Because tombs and similar New Orleans funerary structures are, for the most part, the result of vernacular design, it is difficult to create a taxonomy into which any given tomb can fit. Two scholarly works produced decades apart each attempted to classify tombs in different manners. The work of Maxine Wachenheim in the late 1950s sought to organize different tomb designs chronologically by the complexity of their ornament and the presence of a pediment or parapet. Much later, in 2002, Judith Peters of the University of Pennsylvania developed a slightly different classification system, dividing tombs into two groups – pediment tombs and simple tombs – and creating set of sub-categories under the simple tomb type. Each of these grouping systems is valuable, although both focus primarily on the architecture of St. Louis Cemeteries No. 1 and 2. Because more intricate elements of style concerning the tombs of Lafayette Cemetery No. 1 are discussed in the chapter concerning the assessment of signed work, it is sufficient to discuss here only the more general aspects of tomb types with reference to both scholarly works.

The earliest tomb-like structures were direct adaptations to the city’s unfavorable climate for burials. Tombs visible today in St. Louis Cemetery No. 1 exemplify these adaptations:

6 Maxine T. Wachenheim, “The Stylistic Development of Tombs in the Cemeteries of New Orleans,” Southwestern Louisiana Journal 3 (Fall 1959): 258-281; Judith Peters, “Modeling of Tomb Decay at St. Louis Cemetery No. 1,” 28-30. Peters’ definitions depend on the ratio of the tomb’s height versus its width and length. A pediment tomb has multiple vaults and has a height greater than its width or length. A simple tomb has a length greater than its width or height.
small structures composed of one vault and intended for one burial. In many cases, no grave shaft was even excavated. Instead, the casket was simply laid onto the ground and bricks built up around it. These developed into the earliest step tombs and platform tombs. Platform tombs consisted of the same small, single-casket interment spaces, only with a base or platform constructed to elevate the interment space above grade. Because these were the earliest forms of above-ground burial, dating from the late eighteenth to early nineteenth century, very few of these tomb types appear in Lafayette Cemetery No. 1. Those that do resemble the step tomb style are more developed in their design, have pediments, or are larger in size. These tombs can be classified as step tombs mostly due to their stepped platforms and flat tops.

Wall vaults were also a very early development in New Orleans cemetery architecture. However, unlike the step tomb they continued as an essential element of the cemetery landscape. Known also as oven faults or fours (French: “oven”), wall vaults were built along the perimeter walls of St. Louis No. 1 and provided a cheaper means of interment for those that could not afford tomb burial, or as a temporary interment place for remains before being transferred to a tomb. (Figure 4.1)

The term “oven vault” has a dual origin derives from the arched brick vaulting used in its construction. Arched vault construction, however, was not utilized in the building of the wall

7 Ibid.

vaults at Lafayette Cemetery No. 1. By 1833, stone slabs were instead utilized. ¹⁰ The remaining Washington Avenue wall vaults, as well as similar vaults present in society tombs, are constructed in this stone-slab manner. The closure tablets attached to the wall vaults at Lafayette Cemetery No. 1 were not pinned to the surrounding marble. They were instead fastened in place using mortar as an adhesive. ¹¹

Society tombs resemble wall vaults in their “stacking” of vaults not only vertically but horizontally. Unlike wall vaults, however, they are not usually attached to a perimeter wall and instead stand alone within the landscape of the cemetery. A number of society tombs exist in Lafayette Cemetery No. 1, the most notable of which are those of the Society for the Relief of Destitute Orphan Boys, the Oddfellows Society, Lafayette Hook and Ladder No. 1 and the German Presbyterian Society. ¹²

An unusual hybrid between a society tomb and family tomb can be found in the cruciform Poydras Orphans’ Rest tomb, 4) 319-322, 365-368.

Society tombs were usually constructed by benevolent societies affiliated by religion, nationality, or profession. For their members, these societies would provide free or reduced burial to offset the cost to the family. However, society tombs were not always constructed by such organizations. For example, the society vault at 1) 243-245 was constructed by J. Frederick Birchmeier. Restored by Save Our Cemeteries.

¹⁰ University of Pennsylvania, Program in Historic Preservation, “Tomb and Marker Survey Manual,” [Accessed February 15, 2012]. The University of Pennsylvania’s survey of St. Louis Cemetery No. 1, known as the Dead Space Project, defined these slab-constructed wall vaults as “block vaults.”
¹¹ Because nearly all slab-vault closure tablets in wall vaults and society tombs have been altered through restoration, it is unclear whether slabs would have been originally affixed using a different method.
¹² 4) 68e, 1) 304-306, 325-327, 3) 407-408, and 4) 191-193, respectively.
Birchmeier around 1880. Possibly for the purpose of maximizing his profit from the lot, he sold each vault separately. He engaged in the same practice for the society tomb at 275-277. (Figure 4.2) The vaults of this tomb were sold for seventy-five dollars each by Birchmeier.\textsuperscript{13} Each closure tablet in a society tomb could be carved by a different craftsman, and many were. However, few society tombs in Lafayette Cemetery No. 1 have not been restored in the past fifty years. Thus, it is difficult to ascertain anything specific regarding their individual construction based on their present appearance.

Another element of cemetery architecture, the coping, is not really a tomb. (Figure 4.3) Instead, it was a means of reconciling New Orleans' soil conditions with the preferences of those who sought traditional burial. Discomfited with the “decadent” French and Spanish-influenced tombs, those who preferred to be buried below ground for religious or personal reasons could combat the high water table by raising the grade into which they were buried. A coping essentially raises the grade of a cemetery plot by retaining soil within its walls, usually two to three feet high (although the McLellan coping, 4) 93-96, 151-154, is nearly five feet high). A grave shaft could be dug into a coping at the traditional depth of six feet, if desired, and not venture into wet soil. To mark interments, traditional headstones were mounted to the

\textsuperscript{13} Historic New Orleans Collection, Manuscript Collection MSS 394, F. Johnson & Son Company, Ltd. Folder 48: Bill of payment for vault no. 6 in society tomb 275-276, Quadrant 2, which was purchased by Birchmeier from Isaac Rodriguez at an unknown time. The name of the interment, Mary Isabella Kerr, is still present on this tomb. 4) s17 (Figure 4.3) has been modified with a seal-forever.
rear edge of the coping wall. Like tombs, multiple burials can be made into a coping.\textsuperscript{14} It is not unusual to see a coping with multiple headstones bearing multiple names.

With the exception of copings, wall vaults, and society tombs, the majority of tombs can be classified, generally, as family tombs. Family tombs fall into an array of sub-types depending on appearance and construction. In general, a family tomb is a tomb constructed with one or more vaults, most commonly oriented vertically with each other and sealed with a closure tablet. After the development of step tombs, small family tombs with gable roofs and triangular pediments developed. Lafayette Cemetery No. 1 has a sizable collection of these tombs, particularly in Quadrant No. 2. These tombs can be classified as “pediment tombs,” as can those with barrel roofs and segmental pediments. Many other tombs have gable roofs and ornamental parapets projecting from their primary facades. All of these styles, along with more unusual tombs like adjoined tombs and others, serve the same essential functions.

\textit{The Tomb as a Utilitarian Structure}

Interment into a family tomb is a process embedded in New Orleans tradition. To deposit a casket or remains, the closure tablet is detached by removing the closure pin or pins, usually located at the top of the tablet. Behind the tablet, the vault is usually sealed with loose-stacked bricks and mortar which can easily be removed. With the bricks cleared, a casket is placed atop the slab vault.\textsuperscript{15} Most tombs in Lafayette Cemetery No. 1 have two vaults; thus, after one interment is made a subsequent interment can occur later without disturbing the remains of the earlier. Once these two vaults are filled, the tomb is reused by removing the remains from one of the vaults. New Orleans tradition dictates that remains must rest in a vault space for at least

\textsuperscript{14} More recently, copings have been converted into “seal-forevers,” by adding a cement slab to their raised grade. This feature is popular among clients who are very concerned someone may be buried beside them.

\textsuperscript{15} Stone slab vaulting construction is used in these explanations because it is the most common form of vault construction in Lafayette Cemetery No. 1. Other methods of vault construction included vaulted brick, iron bars, and concrete slabs.
one year and one day before being moved to the caveau, although they may remain longer if the vault is not needed.\textsuperscript{16}

The casket and remains are removed from the vault in a number of ways depending on the vault’s construction. Regardless of method, the remnants of the casket itself are discarded. The decomposed remains are then placed in the caveau below. This is accomplished by either pushing the remains to the rear of the tomb, allowing them to fall into the caveau space via a hole in the vault slabs, or by removing the remains from the front of the vault and depositing them below. Today, this method is still practiced in modern New Orleans cemeteries, although the remains are first deposited into a medical examiner’s body bag, labeled, and then placed into the caveau. The cleared vault can then be utilized for the next interment. This practice allows tombs to be reused, theoretically, in perpetuity. With the exception of wall vaults and society tombs, which usually have no caveau, it is unheard of for a tomb to “fill up.” In Lafayette Cemetery No. 1, the Smith-Dumestre tomb, 2) 37, is assumed to house the largest number of remains, with thirty-eight names inscribed onto its various tablets.\textsuperscript{17}

The ability of a tomb to continually house successive burials is significantly influenced by its materials and structure. In 1852, Bennett Dowler mentioned that the older Catholic and Protestant cemeteries (meaning St. Louis Nos. 1 and 2 and Girod Street Cemetery) had recently ceased to use wood planks for forming vaults. Clearly, the climate would have rapidly deteriorated wooden tomb elements. Of the brick, mortar, and stone tombs in the Protestant, Catholic, and municipal cemeteries of antebellum New Orleans, however, Dowell marveled at how effectively they could accelerate the decomposition of remains: “The body is completely decomposed, the bones separated, and the offensive gasses dissipated in about three months,

\textsuperscript{16} The assumption that the “year and a day” rule was at any time made law by the city of New Orleans, Orleans Parish, or the State of Louisiana, is not supported by any available statute documentation. As of the 1970s and into the present, current cemetery laws do not designate the minimum vault interment for any length of time. See Louisiana Revised Statutes, Title 8.

in the hot season, and in six months in the winter.” Embalming did not become common practice until after the Civil War, and thus the deterioration of remains occurred much more quickly in Dowler’s time. Caskets were frequently built of mahogany or another type of wood which could survive in a tomb a maximum of two years before decaying. A popular trend in the nineteenth century, cast-iron and other metallic caskets complicated the burial practice, but were still utilized. Regardless of material, casket remains were removed when another interment was made. The placement of a corpse and casket into a vault for a period of a year and a day, then, would be sufficient to reduce the remains to little more than bone.

In 1856, the City Council of New Orleans laid out specific ordinances regarding the construction of tombs:

SEC. 3. All tombs must be built of the best kind of brick or stone laid in mortar, with the proper proportion of the best cement and sharp sand, and covered with bitumen on the ground floor of each tomb, with walls not less than nine inches in thickness and plastered. All the tombs must be kept in good order, and it shall be the duty of the sexton to notify the owners thereof to have them repaired; otherwise it shall be done by the city at the expense of the owners, who shall be fined in a sum not exceeding fifty dollars.

All of these regulations were meant to ensure the longevity and effectiveness of tombs in their function. Caveaus were coated with tar or a similar substance (“bitumen” or asphalt) to safeguard against ground seepage of the products of decomposition. The required width of walls equates to approximately two wythes of brick plus the thickness of a typical mortar joint.

20 Bennett Dowler, M.D., “Tableaux, Geographical, Commercial, Geological and Sanitary of New Orleans,” 21. Metal caskets were simply removed and discarded as well in the event of a new interment.
22 The four tombs included in the survey in which bricks were visible for measurement are:
1) 139-140, 145-146 (Jas. Hagan)
1) 19-20 (H.J. McDonald)
2) 112 (Jas. Hagan)
2) 293 (G. Huber)
The average size of these bricks equated to approximately 8 inches long, 4 inches wide, and 2.5 inches high.
Plastering of the exterior of the tomb shielded soft New Orleans brick and lime mortar from damaging humidity, moisture, and salt intrusion.

The deteriorated state of a number of tombs within Lafayette Cemetery No. 1 allows for investigation of interior construction. In every visible instance, the interior of each tomb vault was plastered using the same lime stucco applied to the exterior of the tomb. This may have simply been an effort to remain in accordance with the city’s regulations on tomb construction, or a traditional aspect of the tomb-building process. Obviously, the plastering of the interior of tombs would not have been executed for aesthetic reasons. Regardless of motivation, it would have been well-known among those who built tombs that lime is a natural disinfectant and is additionally effective in the rapid breakdown of flesh. Interior lime plaster would have accelerated decay, mitigated odors, and protected the interior brick joints from the high heat and moisture generated by the closed tomb and its contents.²³

The operation of the tomb, then, was practically that of a miniature crematorium. The brick walls incubated remains and, with the help of lime, caused them to disintegrate more rapidly. The tar coating of the caveau, however, would only have been marginally effective at shutting out ground moisture from wicking into the tomb’s walls and vault spaces. This rising moisture, along with temperature differences between the interior of the tomb and the exterior air, would have caused air and moisture to exit through the porous bricks and soft mortar,

slowly deteriorating the exterior stucco.\textsuperscript{24} Stucco, then, acted as a sacrificial layer protecting the brick and mortar itself. The subsequent lime wash applied to the stucco added protection, as well. The tomb could, in a sense, “breathe” by allowing moisture to escape, although this process would also necessitate the regular maintenance of its mortar joints and exterior coatings.\textsuperscript{25}

Tombs were also occasionally modified over time to accommodate additional burials, or for stylistic purposes. Interesting examples of such modification in Lafayette Cemetery No. 1 include the R.J. Black tomb, 4) 250-251 (Figure 4.5), a typical family tomb with parapet and closure tablet. A small, subordinate tomb-like structure appears to have been added later, bearing the pediment name Stansbury. The original Black tomb also has an additional vault opening in its rear, suggesting that the tomb may have once faced in a different direction and, as the cemetery landscape changed, the closure tablet and vault opening were moved to the front. This is only one illustration of tomb alteration detectable across the Lafayette No. 1 landscape. The Mailhes tomb, 2) 2, with its rear tablets signed by Florville Foy and front tablet signed by Gottlieb Huber, was also modified during the nineteenth century.

While tomb modification may have altered the appearance and materials of an individual structure, the core function of the tomb remained. Over the course of the nineteenth and twentieth century, the materials preferred by and available to craftsmen developed, and tomb construction followed suit. Sources of materials like stone and lime changed as trade

\begin{itemize}
\item \textsuperscript{24} U.S. Department of the Interior, National Park Service, Preservation Assistance Division, \textit{Moisture Problems in Historic Masonry Walls: Diagnosis and Treatment} (Washington D.C.: NPS, 1984), 32-38, 47.
\item \textsuperscript{25} Judith Peters, “The Modeling of Tomb Decay at St. Louis Cemetery No. 1,” 48-49.
\end{itemize}
routes opened and infrastructure developed. The following section discusses these advances and the times in which they occurred. Understanding of where materials like stone, brick, lime, and historic cements were produced and when they were introduced to the New Orleans building trade is essential to the interpretation and further preservation of individual tombs in Lafayette Cemetery No. 1.

*Cemetery Stone: Types, Origins, and Technology*

The geology of southern Louisiana is similar to that of other states along the Gulf of Mexico. Comprised of mostly sedimentary rock, clay, limestone, and sandstone, Louisiana has few stone resources that would be desirable for cemetery monuments. Furthermore, Louisiana sandstone has historically been of poor quality. For example, during the 1850s construction of the Washington Monument in Washington, D.C., requests were made that each state donate a block of native stone to be placed in the interior of the monument. Louisiana sent a block of sandstone that, within the decade, it was so crumbling and decayed that it was replaced with a block of Pennsylvania marble.

Thus, from the eighteenth century onward, the stone used in New Orleans cemeteries was imported from elsewhere. Various types of slates, marbles, and granites were made available as trade routes and quarries opened. By the time Lafayette Cemetery No. 1 was

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established, New Orleans merchants and dealers offered stone from a number of different places. As time went on, the availability and sources of stone widened.

Slate. Although slate is a metamorphic rock, it behaves much like the sedimentary shale it is related to. Usually a dark grey or brown, slate is comprised of thin layers bonded together to form a grain. When cut along the grain, slate can be used for paving, roofing shingles, and headstones.28 Some of New Orleans’ earliest slates were brought from France. By the 1850s, a number of New Orleans streets were paved with slate that had been shipped into the city from the Northeast, usually as ballast.29 In Lafayette Cemetery No. 1, slate was primarily used as vaulting slabs for family and society tombs.

Historic newspapers suggest that slate was imported into New Orleans almost exclusively from Pennsylvania and Wales until around 1850, when slate deposits were discovered in Arkansas around the Ouachita River. Although slate continued to be imported by ship from the Eastern seaboard, the availability of slate in locations accessible by river traffic widened the use of the material as well as lessened its cost.30 Arkansas slate was quarried from areas near the towns of Hot Springs, Little Rock, Benton, Malvern, and Mena. This small vein of quality slate, approximately one hundred miles long, yielded stone of red, gray, green, or black appearance. These quarries operated from the mid-nineteenth century to the turn of the twentieth century, when the Kansas City Slate Company opened in 1904.

Despite the availability of slate in Arkansas, Pennsylvania slate continued to be quarried and shipped to New Orleans. Historic Louisiana newspapers frequently mention the quality and availability of slate from the Bangor quarry in Northampton County. Given the same name as a slate quarry in Wales, the “Old Bangor” quarry had an office in New Orleans by the 1870s. Old Bangor slate is “very dark gray, and to the unaided eye has a fine texture and fine cleavage

28 Graham R. Thompson and Jonathan Turk, *Introduction to Physical Geology* (Rochester, NY: Saunders College Publishers, 1998), 133-137. Slate headstones are found commonly in the Northeast dating to the colonial period. Slate headstones are also present in cemeteries as far south as Charleston, South Carolina and Savannah, Georgia. However, no slate headstones are visible in the cemetery landscapes of New Orleans.


30 *Daily Picayune*, September 27, 1850, 2; *Daily Picayune*, May 2, 1853, 1; *Daily Picayune*, February 28, 1869, 11.
surface, almost without any luster. The sawn edge shows pyrite.” The Williamstown, Franklin, and Pen Arvgl quarries of Pennsylvania also had retail agents in New Orleans, who advertised their slate to be of the same quality as that of Wales.31

Slate was procured from numerous other locations including Vermont, New York, Maine, and Georgia. Slate from Maine was rated highly by the purchasers of New Orleans, who stated the quarry at Bangor (Maine) produced “a quality of slate superior to that from any other quarries, American or foreign. It is a little singular that the slate is cut by Welshmen; Yankees are not patient enough to learn the process.”32

Only one archival resource provides a connection between Lafayette Cemetery No. 1 and any specific type of slate. An 1874 announcement for the construction of St. Patrick’s Hall on Camp Street (led by James Hagan) called for “the best Welsh slate” for the roof’s construction.33 Unlike the other case study craftsmen in Lafayette Cemetery No. 1, James Hagan’s signed tombs typically have vault slabs of marble. That he demanded this high-quality slate for the construction of a grand structure does not indicate that he utilized the same material in his tomb construction, although he may have. Slate is by and large a hidden element within a tomb, only visible when a tomb’s closure tablet is removed.34

Thus, conclusions concerning slate among Lafayette Cemetery No. 1 and its associated craftsmen can only be fairly broad. Slate on the whole became more affordable after the 1850s with domestic slate quarrying, making it possible to use slate for vaulting in the first place. The availability of slate at different times, paired with the fact that many stonecutters sold slate at retail ensures that the slates used in Lafayette Cemetery No. 1 were related to the market at the time.

31 “Alexander Hill, Welsh and American Slates, Slabs, etc.” Morning Star and Catholic Messenger, July 4, 1875, 6. These slates priced from $6.50 to $10 per square; “Slates! Slates! Slates!” Ouachita Telegraph (Monroe, LA), July 22, 1872, 2.
32 New Orleans Tribune, November 10, 1864, 2.
33 “Proposals for Slating St. Patrick’s Hall,” Morning Star and Catholic Messenger, August 23, 1874, 5. St. Patrick’s Hall was completed in the mid-1870s, but was demolished in around 1906. The lot is now occupied by the Fifth Circuit Court of Appeals, adjacent from Lafayette Square in the Central Business District. The Fifth Circuit Court Building is clad in Georgia marble.
Marble New Orleans was an economic center for marble imported and exported from the United States and Europe. Used for closure tablets, shelves, memorial sculpture, apex sculptures, tomb cladding, and other decorative elements, marble was the medium in which cemetery stonecutters primarily worked throughout the nineteenth century. Based on documentary evidence, the quarries of Italy were the primary source of marble into the 1850s. Italian marble was either directly imported from Italy or arrived via northeastern ports like Boston or New York. Florville Foy, who advertised aggressively throughout his career, frequently promoted his most recent shipment from Carrera or Genoa, cut into one, two, and three inch slabs. Paul Hippolyte Monsseaux similarly advertised his Italian marble stock.

Importation of Italian marble continued after the mid-nineteenth century. In the 1870s, John Hagan, brother of James, stocked Italian marble “for sale at a small advance on New York prices.” George Stroud, whose work is also present in Lafayette Cemetery No. 1, cut his own Italian marble at Monsseaux’s steam cutting plant. James Reynolds not only sold his Italian marble in New Orleans but also in Vicksburg, Mississippi. Italian marble, often vernacularly referred to as “Carrera marble” regardless of its quarry of origin, is a stone of high-grade, consistent quality, and a variety of colors including cream, pure white, and blue. As one Alabama quarry owner conceded in 1909, “Italian marble has long been a standard, not only because the

36 Daily Picayune, November 10, 1848, 7; Daily Picayune, February 17, 1848, 3; Cohen’s New Orleans and Lafayette Directory for 1851 (New Orleans: Cohen’s Directory Company, 1851), page AT.
37 Edwards’ Annual Director to the Inhabitants, Institutions....etc., etc., in the City of New Orleans for 1871 (New Orleans: Southern Publishing Company, 1870), 275; Daily Picayune, May 18, 1871, 3.
stone is undeniably high grade, but also because the blocks are so uniform in quality that all the
slabs or pieces from a block can be used together.”

The cost of importing marble in New Orleans from Italy varied over the course of the
nineteenth and twentieth centuries; at times, it actually cost less than marble from Vermont
or Tennessee. Regardless of cost, the presence of the famed marble remained a factor among
monumental craftsmen into the present. For example, in 1914, before Albert Weiblen purchased
his own marble quarry in Georgia, he received a shipment of Italian marble so large it took two
large derricks to lift the fifteen-ton blocks from the steamship it arrived in.

The slow development of infrastructure and quarry technology prevented American
quarries from competing with Italian marble in New Orleans until the 1850s. In 1845, one
of the first marble quarries opened in Talladega County, Alabama. Five years later, another
opened nearby, operated by J.M.N.B. Nix. Using a marketing tactic that would become common
among quarry operators in the United States, the New Orleans Daily Picayune announced that
“Alabama produces marble equal in fineness – that is, purity or clearness and susceptibility of
polish – to any in the world, not excepting the most beautiful Italian, Vermont, or Egyptian.” It
was Nix’s quarry that sent Alabama’s contribution to the Washington Monument. Talladega
marble can appear white, blue, or cream, and often displays black, green, or grey veins, although
it is consistently characterized by the fineness of its grain. Its unpredictability of appearance,
however, made it costly to extract.

Alabama marble remained a presence among New Orleans cemetery craftsmen well into
the twentieth century. One of the most recognizable and imposing monuments within Metairie

38 Committee on Ways and Means, United States Congress, “Marble: The Alabama Marble Company,
Gantts Quarry, Ala., Urges Retention of Duty on Marble,” in Tariff Hearings Before the Committee on Ways
40 “Alabama Marble,” Daily Picayune, October 1, 1845, page 2; Daily Picayune, May 18, 1871, 3.
41 Committee on Ways and Means, United States Congress, “Marble: The Alabama Marble Company,
Gantts Quarry, Ala., Urges Retention of Duty on Marble,” in Tariff Hearings Before the Committee on Ways
Government Printing Office, 1909), 7886-7888. In this year, cost to transport Alabama marble to New
Orleans was 32 cents per cubic foot.
Cemetery, the ornate monument of Eugene Lacosst was crafted by Albert Weiblen from pure white Alabama marble. As always, infrastructure dictated which materials were available in New Orleans at a given time period. In 1851, the Vermont Valley Railroad Company connected towns like Rutland, Vermont, to the greater markets in the East and South. Only two years later, sources in New Orleans commented on the great productivity of the Rutland quarries, remarking that their product had gained “a reputation abroad as well as at home.” Rutland and other Vermont marbles can be white, blue, or black. These quarries also produced pure-white sculpture-grade marble. Blocks of Vermont marble were sold for between one and three dollars per cubic foot in New Orleans, where agents received shipments and distributed orders throughout the South and West. Like Alabama marble, marble quarried in Vermont remained in the stockpiles of New Orleans craftsmen into the mid- and late twentieth century. Vermont not only exported its marble to New Orleans, but its marble cutters as well. One early twentieth century account reflected that the stone cutting yards of New Orleans primarily employed skilled sculptors and polishers from the states of Vermont and Georgia.

By 1916, Georgia was second only to Vermont in its production of quarried marble. Although marble quarrying had existed in Georgia long before, it appears to only have gained

44 *Daily Picayune*, July 15, 1853, page1; *Daily Picayune*, June 16, 1855, 1.
prevalence in the New Orleans market after the Civil War. By 1888, the Georgia Marble Company in Pickens County claimed to be the largest marble quarry in the world. \(^{48}\) Georgia marble is typically coarse-grained and appears in blue-gray, black, white, and Creole, which has dramatic sweeping shades of dark gray, black, and white. \(^{49}\)

Without direct documentation of advertisement or purchase of a type of marble, it is difficult to confirm the larger purchasing patterns of the craftsmen who completed work in Lafayette Cemetery No. 1. However, a few conclusions can be drawn regarding marble work in Lafayette Cemetery No. 1 based on a basic understanding of certain marble qualities as well as when they became available in New Orleans. The signed works of Florville Foy and Monsseaux are most likely Italian marble, based on the fine grain of the stone and the propensity of both of these craftsmen to advertise the origin of their product. James Hagan utilized Italian marble as well. Based on the price and grading system for marble, the pure white slabs used to clad numerous sarcophagus tombs like those of VanBenthalusen and Isaac Randolph would have absolutely communicated to any passerby the immense wealth required to purchase such high-quality stone. Such was likely the intention.

Possibly the most noticeable connection between the historic marble industry and Lafayette Cemetery No. 1 is the popularity of Georgia Creole marble beginning in the 1880s, particularly in tablet surrounds. The signed work of H.J. McDonald shows the presence of this

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48 “Science and Industry,” *The Colfax Chronicle* (Colfax, LA), November 3, 1888, 3. This was not an uncommon claim for many quarries to make; “Georgia Quarries,” *The True Democrat* (Bayou Sara, LA), January 30, 1897, 7.
Georgia Creole marble is commonly seen elsewhere on copings, tombs, and head stones in all New Orleans cemeteries. The work of Gottlieb Huber also displays a great reliance on the blue and Creole marble. Its aesthetic prominence endured into the 1930s, when it was quarried by Albert Weiblen Marble and Granite Company. 51

Although marble is to this day associated with august cemetery monuments, it has a number of disadvantages as a building material. As the Lafayette No. 1 Craftsman Survey has shown, most closure tablets were one to two inches thick. At an average

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50 Tombs with Georgia Creole marble surrounds signed by H.J. McDonald are:
1) 122 (First listed interment date 1895)
1) 292 (n.a.)
2) 22 (1880)
2) c10 (1888)
4) 23d (1871)
4) s11 (1891)

51 Southeastern Architectural Archive, Tulane University Special Collections, Albert Weiblen Collection No. 39, c. 1930 advertising pamphlet.
height of three and a half feet, and only supported by a single closure pin at their upper edge, marble closure tablets warp and bow outward over time, causing cracks and eventually breaking. Additionally, as marble is a metamorphosed type of limestone, it is naturally basic in quality. Thus, exposure to rain, which is naturally slightly acidic, or any other acidic substance will cause marble to granulate and “sugar” over time. Chlorine bleach creates a similar effect. An extreme example of marble deterioration can be found in St. Joseph’s Cemetery No. 1. (Figure 4.11) Trapped moisture within the tomb caused the marble tablet of James M. Rand to warp and distend. Having no other place to escape, outgassing occurred from the soft closure bricks of the vault opening and exerted moisture and pressure onto the tightly-sealed closure tablet, causing it to blow out.

Marble dominated the stone cutting trade throughout the bulk of the nineteenth century for a number of reasons. It fit an aesthetic that went hand-in-hand with Greek and other Classical revival motifs. More than anything else, however, marble was used because it was obtainable and workable. Marble was soft enough to excavate, extract, and sculpt using steam and hand tools, whereas granite is a significantly harder stone and more difficult to quarry. When improved tools made granite more accessible, marble was all but phased out of cemetery craftwork.

Granite Granite was less common than marble but still not unheard of in the cemeteries of New Orleans before the Civil War. Visitors in the early 1850s described seeing granite monuments, and by 1857, quarries in Cape Ann, Massachusetts, were shipping granite paving blocks to New Orleans.52 The rise of pneumatic tools and machinery in the late 1860s galvanized the New England granite industry and widened its market. Around 1880, another innovation – cast iron shot with artificial abrasive – could saw “more than twenty times faster than stone had ever been sawed.”53 These revolutions in quarrying and cutting came at a time when rail infrastructure was also improving by leaps and bounds. Combined with improved

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53 Ibid., 84.
communication among funerary, monument, and masonry communities, these advances created a new industrial age that transformed the landscape of Lafayette Cemetery No. 1.

One of the most noticeable granite tombs in Lafayette Cemetery No. 1 is that of James Hagan himself. Located in Quadrant One along a center aisle, the tomb as it appears today is constructed of pink “butterscotch” granite and enclosed by a cast-iron fence. (Figure 4.12) In 1878, the tomb was mentioned specifically in a newspaper article: “Among the new departures in style and design of construction we were impressed with that of Scotch marble, belonging to James Hagan and John Henderson, Jr.” While there were marble quarries in Scotland, the present-day appearance of the tomb and the popularity of Scotch granite in the United States indicates that the author was mistaken. The tomb was constructed of Scotch granite by James Hagan for the burial of his late wife, Mary Henderson.

By the 1880s and 1890s, stonecutters nationwide were moving away from small shops that depended on local labor and toward conglomerates that served interstate clientele. With greater communication between professional communities, they could order granite from any number of quarries directly, already shaped into tablets and head stones. By 1895, most craftsmen no longer listed their businesses as “marble works,” but instead “marble and granite,” if not simply “granite works.” One of these companies, Hallowell Granite Works, was in fact a New Orleans branch of a granite company based in Maine.

Forming associations and subscribing to numerous journals, stone cutters became monument dealers who ordered their products from the quarry itself. Albert Weiblen operated his business at a steam power plant at the juncture of the Claiborne and Illinois Railroads in New Orleans.

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54 “All Saints’ Day,” The Daily City Item, November 1, 1878, 1.
Orleans, where he cut and polished granite and marble. Weiblen and his contemporaries shifted the paradigm of tomb building from brick-and-mortar construction to one accomplished almost entirely with granite block and concrete.

Another expression of the new preference for granite was an unusual cladding system in which rock-faced granite rubble pieces were adhered to the tomb’s body and pointed with thick semi-circular joints, usually of Portland cement. Not only were new tombs constructed with this cladding system, old tombs were apparently re-clad in it as well. A number of older tombs were modified with this type of cladding. (Figure 4.13)

Albert Weiblen leased his own quarry in Georgia in the 1930s. By this time, granite was considered the standard for monuments and tombs. Perhaps the best illustration of how accessible granite was, as well as its wide variety of sources, is Weiblen’s own collection of stone samples compiled during his purchasing trips of the 1920s and 1930s. In an indexed box, Weiblen documented over fifty quarries in states like New Hampshire, New York, Vermont, South Carolina, Texas, Pennsylvania, Georgia, and Massachusetts, as well as Italy, all of which produced granite. Through technological and infrastructural innovations, granite became the versatile primary stone of the cemetery industry.

New Orleans Brick

From its eighteenth-century founding, New Orleans’ swampy terrain allowed for little local building material other than wood for timber-framed houses. After a series of catastrophic fires in the eighteenth century, brick construction became a necessity. A thorough history
of brick manufacture in New Orleans has yet to be undertaken, but some primary resources illustrate the local industry’s development.

Brick is manufactured by curing clay, molding it, and firing it in a kiln. In New Orleans, two sources of clay provided brick material. Originally, the banks of the Mississippi River were mined for brick clay. This method was still practiced in 1891. Describing the yard of J.A. Blaffer, Carpentry and Building Magazine explains:

This is a river yard, and the clay used by such yards is called “batture.” It is the silt which floats down the river during high water and settles in pockets or eddies formed to catch it. When the water recedes this dries out, and is then carted outside the levees into great banks ready for use... Back from the river the clay is what is called “buckshot,” because when dug it breaks up in little hard, square pieces.

The clay was then cured by adding mud to the mix and tempered in a pug mill. The article continues:

On these yards they use three-brick molds, dumping on narrow pallets split out of hemlock. On one of these yards, run by an old French Creole, he told me that his pallets had been in use over 35 years. 

Brick produced from river clay was soft and red. Compared with bricks manufactured elsewhere in the United States at the time, New Orleans river brick was weak and required protection from the elements. Thus, layers of lime stucco and lime wash were applied to their exterior and interior faces. A number of tombs in Lafayette Cemetery No. 1 which have lost their stucco layers display red-colored river brick. (Figure 4.14)

The northern banks of Lake Ponchartrain and Slidell to the east provided another source of clay for brickmaking. Bricks made from lake clay were slightly more durable and had a tan appearance; sometimes iron deposits in clay would leave dark spots on the face of the brick. Exposed lake brick is also visible in Lafayette Cemetery No. 1, as in the case of the Bokenfohr tomb, 2) 108. While lake brick may be slightly less porous and more durable, all brick was traditionally covered with protective layers of stucco and lime wash. The failure of these

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57 French: sandbank, shoal, or sandbar. This was the traditional term used by New Orleanians to refer to the river’s bank.
59 Judith Peters, Modeling Tomb Decay at St. Louis Cemetery No. 1, 36.
protective layers exposes brick to moisture, vegetation invasion, and, typically freeze/thaw damage, although this is not usually a threat in New Orleans. However, if properly maintained and protected, brick has a nearly indefinite useful life.

New Orleans was a hub of trade by the time Lafayette Cemetery No. 1 was established. Thus, although traditional river and lake brick manufacture was available, it is possible that brick originating from elsewhere was also used in some tombs. However, a number of local brick yards existed near the cemetery and it is most likely that the majority of bricks were locally manufactured.

By 1824, a brick yard was located on Tchoupitoulas Street along the river, near the Faubourg St. Mary. In the 1850s and 1860s, many of the city’s brick yards were situated near the Old Basin Canal and Carondelet Walk. Mr. Blaffer’s company, Delachaise Brick Company, operated on Tchoupitoulas near Foucher Street from 1875 until 1893. Brick yards in the 1890s were located in Harvey, Louisiana, across the river from New Orleans, St. Bernard Parish to the east.

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Stonington, Mississippi, Slidell, Louisiana, and a number of locales on Carondelet Street. By the 1920s, however, craftsmen could purchase machine-made brick from companies like Vulcan Tile and Brick Company, or Standard Brick and Clay Products Co., Inc., instead of those produced by nearby brick yards. Yet the availability of brick by this time was of less consequence than it had been in decades previous. Cement blocks and material for the production of concrete slabs were also available through these suppliers – one 1922 trade catalogue in which New Orleans businesses advertised listed also sources for “concrete brick” in Iowa, Illinois, Missouri, Ohio, Minnesota, Wisconsin and Washington.

Mortars: Lime, Natural Cements, and Portland

Nearly all nineteenth-century tombs in Lafayette Cemetery No. 1 were constructed using local brick bonded with mortar. The earliest mortars in New Orleans were traditional lime mortars created by mixing slaked lime, \( \text{Ca(OH)}_2 \), an aggregate (sand), and water. The lime/aggregate proportion varied depending on the desired strength and appearance of the finished mortar.

Lime is produced by heating material rich in calcium carbonate, \( \text{CaCO}_3 \), which causes a chemical reaction to produce quicklime, or calcium hydroxide, \( \text{CaO} \). This was historically accomplished by heating limestone for long periods of time in kilns. In places like New Orleans, where no native limestone was available, oyster shells were substituted for the process. Yet very early in the city’s history, the demand for lime created a market for producers elsewhere. Furthermore, lime was utilized in the sugar-refining process, an industry that was core to the Louisiana economy. According to historic directories, imported lime was available by the 1853, if not earlier. One of the most successful lime suppliers in mid-nineteenth century New Orleans was also a stone cutter and producer of cemetery monuments.

64 Cohen’s New Orleans Directory Including Jefferson City, Carrolton, Gretna, Algiers and McDonogh for 1853 (New Orleans: Printed at the office of the Daily Delta, 1852), page J; Louisiana Herald (Alexandria, LA), March 20, 1819, 1 makes mention of an “Old Lime Kiln” along the Wabash River in Ohio, which may have also been able to export lime during this time.
Newton Richards operated a monument company from 1841 to 1875. Born in New Hampshire, he trained as a granite cutter in Boston until he relocated to New Orleans in 1831. He invested in lime kilns in Cape Girardeau, Missouri, the products of which could be shipped downriver to New Orleans. Richards’ “Cape Lime” was sold in New Orleans until the 1870s. Among his other business interests, Richards continued to produce granite monuments. The only monument bearing his signature in Lafayette Cemetery No. 1, however, is that of Confederate Captain Charles W. McLellan 4) 93-96, 151-154.

Numerous other suppliers provided New Orleans craftsmen with lime for their masonry projects. These included O’Roarke & Miller on Rampart Street, Kearney Blois & Co. on Magazine Street, Barret & Wiemann on Tchoupitoulas Street, and Shell Lime Company at St. Charles Avenue and Union Street. Traditional lime, lump lime, and quicklime were utilized by craftsmen in New Orleans.

4.16 (above) 1855 advertisement for Richards’ Cape lime, based in Cape Girardeau, Missouri and Stevens, South Carolina. From Cohen’s New Orleans Directory, 1855, Tulane University Special Collections.

4.17 (right) Newton Richards. From Cohen’s New Orleans Directory, 1855, Tulane University Special Collections.

into the mid-twentieth century. However, additional innovations in mortars and binders altered the material landscape beginning in 1870, when new types of cement first appeared in New Orleans.

Hydraulic lime and natural cements were first developed in England after it was discovered that clay-rich limestone, when fired, produced a lime that would harden in the presence of water. The deliberate addition of clay to the lime-firing process resulted in the development of numerous varieties of cements including “Roman” cement, and Rosendale cement from New York. In addition to their hydraulic properties, natural cements were harder and less porous than non-hydraulic lime mortars.67

The first developments in what would become “Portland cement” occurred in England in the early 1820s. Through adding clay to limestone, curing it, firing it, and then firing it once again, early Portland cements hardened quickly and, by the turn of the century, were manufactured with additional minerals including fly ash, which produced a harder mortar than that of natural cements.68 Until 1871, Portland cement had to be imported from England or France. After this date, it was manufactured domestically in the Northeast and Midwest, and by the 1920s dominated the mortar market in the United States.

Some of the earliest sources for natural cements advertised in New Orleans appeared in 1870 and include Union Cement Association of Louisville, Kentucky, Magnesite Cement and Stone Manufacturing Company, and numerous other dealers with offices in the Faubourg St. Mary on Julia, Carondelet, and Gravier Streets.69 These cements would have been available to the craftsmen whose work is present in Lafayette Cemetery No. 1, although no documentation indicates whether they employed them or not.

68 Ibid., 5-6.
Cements advertised as “Portland cement” appear in New Orleans as early as 1866, although this would have been Portland cement imported from overseas. In 1879, Jahnke Cement Company at 208 Delord Street began supplying New Orleans craftsmen with Portland cement. Around this time, it would have been common for masons to add Portland to their regular lime mortar mixtures to add hydraulic and strength properties. Around 1891, although it is likely such operations would have existed earlier, agents from New York and Chicago like Dickinson Brothers & King Company were present in New Orleans selling Portland manufactured overseas. By 1895, builders’ directories included two mortar headings, one for lime and natural cement and another for Portland. One prominent cement supplier, Carolina Portland Cement Company, was located on Clara and Erato Streets by 1909, making it a likely supplier for craftsmen whose workshops were near Lafayette Cemeteries Nos. 1 and 2.

Lime mortar and natural cements remained available among New Orleans’ building suppliers until after World War II, when ready-mix Portland cements became prominent. When asked about their family utilizing lime in their tomb-building and monument business, veteran craftsmen Daniel and Henry Alfortish recalled playing with lump lime as children in the 1930s. It was not until after the war, they recalled, that lime ceased to be used in

70 New Orleans Tribune, November 15, 1866, 3.
mortar at Alfortish Marble and Granite Company. There are a number of reasons why Portland cement would not have been used until later in the twentieth century. A primary reason for this would have been the continued traditional use of lime wash to coat tombs. If families continued to use lime wash to paint their tombs on All Saints’ Day every year, it made sense to continue to use lime mortar and stucco to mortar bricks and patch tombs. Once latex paint replaced lime wash, there would have been less reason for suppliers to stock lime at all.

From a preservation standpoint, Portland cement can be harmful when applied to historic materials. Traditional lime mortar was no harder than the bricks it bonded. It decayed before the bricks did and, if maintained, protected bricks from moisture and other damage. Furthermore, lime mortar reacts to moisture as well. From this property came the understanding that lime mortar could “self-heal.” For example, if a crack formed in the mortar, the free lime elements would react to airborne moisture, thus filling cracks as they appeared. This trait of lime mortar is only true to an extent, however, thus necessitating repointing over time.

Conversely, Portland cements are significantly harder than the porous brick from which most historic New Orleans tombs were built. An excellent example of the unsympathetic material relationship between New Orleans brick and Portland cement is 3) 335. (Figure 4.20) This tomb was likely damaged and subsequently rebuilt using Portland cement as mortar. The nature of Portland cement as nearly impervious to water as well as incredibly hard made the mortar unyielding to variations in moisture and temperature.

differences within and outside the tomb. Porous bricks absorb moisture and expand with temperature variations. Without a soft mortar to allow moisture and air to equalize the interior and exterior conditions of the structure, the bricks of this tomb failed and caused the walls to blow out. Failures caused by unsympathetic repair mortars can be seen throughout Lafayette Cemetery No. 1.

While Portland cement may not have been appropriate for the repair of historic tombs—an issue that will also be discussed in the section concerning exterior stucco—it was appropriate for more modern monuments and tombs. Granite, like Portland cement, is also extremely nonporous and has a high compressive strength. Use of granite and concrete block in modern tomb construction created an effective material system that would not be damaged by hard mortar. In fact, it would benefit from it. This cement has a significantly longer useful life than lime mortar when used in the correct context.

Exterior Coatings: Stucco, Lime Wash, and Modern Materials

In 1845, George Ellis Pugh, a visitor from the north, described one of the Catholic cemeteries on November 1, All Saints’ Day. Remarking on how so many people, black and white, traveled to visit the graves of their loved ones and place immortelles and flowers at the tombs, he also saw traditional yearly maintenance being completed by families and craftsmen alike: “Other parts of the cemetery were thronged with workmen repairing the plaster upon the tombs from the ravages of time and weather—some painting them again, or furbishing up the inscriptions.”

The tradition of repairing tombs on All Saints’ Day was not only a gesture of remembrance for the dead; it was a way of guaranteeing the longevity of the family resting place. The soft brick and lime mortar of tomb walls would decay rapidly if exposed to the elements. Thus, tombs were originally coated in plaster for aesthetic reasons as well as the

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74 In order to compensate for moisture and temperature differentials between the interior and exterior of modern tombs, however, vents are cut into the granite walls of tombs.
75 George Ellis Pugh, The Day of All Saints at New Orleans (Robert Clarke & Co, 1845), 12; Leonard V. Huber, et al., New Orleans Architecture, Vol. III: The Cemeteries, 183-185. Immortelles are wreaths, medallions, and other memorial items made of a variety of materials like beads, metals, and even hair.
practical motivations of preservation and hygiene. In fact, the City Council of New Orleans required in 1856 that all tombs be plastered. Tombs were then coated with multiple layers of lime wash.

These layers of lime wash and stucco, however, would naturally decay over time. Because tombs are defined as individual property and no effective perpetual care existed in Lafayette Cemetery No. 1, sextons were not responsible for re-plastering tombs. During visits on All Saints’ Day, families cleared weeds from the plot, laid flowers on graves, and applied a new coat of lime wash to the family tomb.

Lime wash is made with slaked lime and water, although traditional lime washes also had elements of pigment, linseed oil, or casein. While most tombs in New Orleans today are painted white, it has been accepted by cemetery historians that any number of earth tones, blues, and greens, were also added to lime washes to paint tombs. Lime wash adheres well to the porous plaster coatings of tombs, although numerous coats were traditionally applied at one time. Like the abovementioned “self-healing” quality of lime mortars, the addition of fresh lime to plaster would increase its longevity. Instead of eating away at the vital plaster underneath, the harsh climate of New Orleans would instead take its toll on this sacrificial layer.

While this was once the traditional method of maintaining tombs, the availability of new materials in the early twentieth century allowed for a shift in how exterior coatings were applied. Latex paints became widely available in the 1940s in New Orleans and, because lime wash was typically applied by the families

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76 Daily Creole, December 30, 1856, 4.
77 Lynn Edwards and Julia Lawless, The Natural Paint Book (Emmaus, PA: Rosedale Printing, 2003), 40. Casein is a milk product also used in the production of historic paints.
78 Mary Foster, “Councilman in La. pushes ban on colorful tombs,” The Omaha World-Herald (Omaha, NE), December 23, 2011.
themselves, it became common for tombs to be coated in this paint instead. Latex paint does not behave in the same manner as lime wash, however. Lime wash typically wears away with time, whereas latex paint is much more durable. When latex paint does fail, however, it peels and cracks on the tomb’s exterior. Additionally, latex paints tend to trap moisture between their layers and the stucco they are applied to.79

Although latex paint may not be the most sympathetic material to apply to the exterior stucco of tombs, it can be removed with paint strippers and solvents. Much more detrimental to the historic fabric of tombs is the use of Portland cement instead of lime stucco on tomb exterior walls. With the advances in building materials after the 1940s, the prevailing attitude among craftsmen was that harder stuccoes were inherently more effective. Most “restoration” methods applied to tombs in Lafayette Cemetery No. 1 over the course of the twentieth century involved the application of cement stucco where the original stucco had failed. Numerous issues arose from such applications. As previously mentioned, Portland cement does not absorb water well, which may seem advantageous in that it would not allow moisture to penetrate into a tomb. However, with most tombs having little or no vapor barrier coating their foundations and caveaus, moisture continues to rise from the ground level and into the tomb. Without the capability to exit the tomb via porous mortar and stucco, this moisture tends to collect

4.22 Moisture permeation shows the continued presence of masonry cracks underneath a Portland cement repair. Quadrant One, Lafayette Cemetery No. 1.

within the most vulnerable areas of the tomb – namely the original bricks with which it was constructed. The results of this destructive material relationship are also visible within Lafayette Cemetery No. 1, on tombs where moisture is clearly collecting within bricks and voids behind cement stucco. It has been posed that, after continuous Portland cement “repairs,” the historic structure within would disintegrate altogether, leaving a cement shell with no remaining interior.

**Modern Tomb Construction**

The methods so problematic for historic tombs such as those described above are actually suitable for modern tomb construction. Beginning with monument companies like Weiblen in the 1930s and developing rapidly afterward, mausolea and tombs were constructed using modern materials that, in this context, performed well over time. With the increasing
availability of granite slabs, Portland cement, and vapor barriers like polyethylene plastic sheeting (visqueen), tombs were built with a fundamentally different functional system. Completely devoid of brick-and-mortar in some cases, granite slabs were instead assembled together to form walls, roof, and vaults. They could be replicated in models, with the same tomb appearing in numerous cemeteries; thus, productivity could be increased while maintaining low overhead costs. Portland cement joints between granite slabs functioned well in maintaining the structure.

Family tombs are today assembled and sold by large conglomerates like Stewart Enterprises, Inc., which owns Metairie-Lake Lawn Cemetery in New Orleans, and smaller family businesses like that of Alfortish. From the 1950s onward, tomb designs could be chosen from catalogues, shipped in pieces to any cemetery, and assembled wall by wall. This advance in tomb construction constitutes another phase of the industrialization of the funerary industry. Yet the historic tombs of Lafayette Cemetery No. 1 represent a mode of construction that is precious for its significance, craftsmanship, and functionality.

Conclusion

Every combination of materials and methods discussed in this chapter is represented by at least one tomb in Lafayette Cemetery No. 1. Unlike the older St. Louis cemeteries, which have remained fairly static since the first half of the nineteenth century, it is possible to see in Lafayette Cemetery No. 1 the oldest brick-vaulted tomb situated beside a tomb constructed of polished granite. This diversity of tomb construction is due in no small part to the deterioration of older tombs, which eventually collapsed and were removed. Over time, newer tombs were built in their place. Delayed maintenance and the use of unsympathetic materials will inevitably bring such an end to any historic tomb regardless of its original quality of construction. Greater understanding of the historic availabilities of materials, methods of construction, and overall
tomb function will without a doubt prove beneficial to the continued preservation of Lafayette Cemetery No. 1. It is, also, a cornerstone in the understanding of those historic craftsmen who utilized particular materials and methods.

The next chapter discusses these craftsmen on a biographical level. By focusing on the lives of the four case-study stonecutters and tomb builders researched in this project, the history of tomb construction and development of materials are placed into context.
CHAPTER FIVE: THE STONECUTTERS AND TOMB BUILDERS
OF LAFAYETTE CEMETERY NO. 1

The proposition that “care for the dead keeps pace with civilization” is, generally, true – The more refined and cultivated are a people, the more attention they pay to the performance of the last offices for the departed. The citizens of the United States will not certainly acknowledge themselves second to any nation in point of refinement. But look at their cemeteries.

Joseph Holt Ingraham, The South-west, 1835

As of this writing, the names of nearly forty individual craftsmen can be found on the closure tablets, headstones, marble claddings, tomb shelves, and pavers in Lafayette Cemetery No. 1. It is certain that there were, at one time, even more. To research the lives of each stonemason or tomb builder craftsman would be a task that could easily take years of searching probate records, directories, conveyances, newspapers, and personal archives. Thus, for the purpose of this work, a select number of craftsmen were chosen for closer examination – of both their remaining work and their personal histories. The four discussed below were chosen for a number of reasons. First and foremost, each man’s signature appears on enough tombs in Lafayette Cemetery No. 1 to survey for patterns.\(^1\) Secondly, based on the average first-listed and earliest interment dates, it initially appeared that each of these four craftsmen engaged in his business during a different era of the cemetery’s history. However, upon completion of archival research, it was revealed that their lives and craft were significantly more entwined.

The following biographies are simply pieces in a mosaic not only of the professional world of funerary craftsmen in New Orleans but the story of the city itself. The four men studied here – James Hagan, Hugh Joseph McDonald, Gottlieb Huber, and the craftsman known only as H. Lowenstein – knew each other personally and professionally. They, among others whose names are signed into stone at Lafayette Cemetery No. 1, apprenticed to each other, attended religious services together, and supported each other’s families in times of hardship. Furthermore, they each represent an account of the immigrant experience in New Orleans, spanning from the first quarter of the nineteenth century into the first quarter of the twentieth,

\(^1\) Total signatures for respective craftsman in Lafayette Cemetery No. 1: James Hagan, 16; Gottlieb Huber, 17; Hugh J. McDonald, 20; H. Lowenstein, 10; J.F. Callico, 27; J.F. Birchmeier, 84.
and beyond. In some ways their lives are extraordinary; but in many ways they simply reinforce the greater narratives of the Irish Channel, Garden District, Central City, and Uptown districts of New Orleans.

James Hagan: From Ireland to the Louisiana Capitol

Like many men and women who eventually became significant to the historic fabric of New Orleans, James Hagan’s life began far away from the Mississippi River. He was born in Northern Ireland, in County Armagh or, possibly, County Antrim, around 1830. By the time he was fifteen years old, James Hagan, his parents, and his brothers would likely have suffered the catastrophic effects of famine engulfing Ireland in the 1840s and 1850s. It was in these two decades that the greatest waves of Irish immigrants arrived in New Orleans, although the term “refugees” is possibly more appropriate. For many of those who survived the long voyage on often disease-ridden ships, prospects in New Orleans were only marginally improved from the starvation they had escaped. Among their ranks arrived James Hagan, in about 1851.

It is difficult to determine the specifics of twenty-two year old James Hagan’s trans-Atlantic journey. His brother, John Hagan (born 1833) does not appear in New Orleans documentation until 1858. The younger Hagan brothers, Peter and Patrick, possibly arrived the next year. It is certain that by 1859, James Hagan lived with his brother Peter on First Street near Rampart, and John Hagan lived with his brother Patrick on First Street near Dryades, both in the

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3 Cormac Ó Gráda, Black ’47 and Beyond: The Great Irish Famine in History, Economy, and Memory (Trenton: Princeton University Press, 2000), 21. However, County Antrim would have been less affected than those, for example, in County Mayo, a place name seen frequently on closure tablets in Lafayette Cemetery No. 1.
Faubourg Livaudais. For much of their lives John and James Hagan would live in such a way—barely two blocks away from each other.  

The Hagan brothers quickly developed familial connections in their adopted city. Only months after his arrival in New Orleans, James married Mary Henderson, also a native of Ireland. In March of 1852, their first son, James Peter Hagan, was born. Four years later, their daughter Mary Clara followed. John Hagan married New York-born Jane Murphy at St. Joseph's Church on Tulane Avenue in 1861.

Both James and John Hagan had secured stonecutting positions by 1858. Yet his growing career as a craftsman was only one aspect of James Hagan’s ambition. His relationship with his brother-in-law, John Henderson, rapidly developed into a partnership in land speculation and enterprise. John Henderson, also Irish-born, ran a wholesale liquor business in the Irish Channel neighborhood, yet records show that he was extraordinarily active in real estate ventures. Together, the two men purchased and sold lots, almost always within the bounds of the Fourth District in New Orleans, having a combined value of more than thirty thousand dollars. James Hagan engaged in a number of such ventures independently as well.

6 Daily Picayune, November 11, 1875.
8 Gardener & Wharton’s New Orleans Directory for the Year 1858 (New Orleans: Wharton’s Steam Book and Job Printing, 1858), 143. In this year, James and John lived together on First Street, between Dryades and St. Denis (present day Danneel Street).
10 Parish of Orleans, Office of Conveyances and Mortgages, Abstract Book 96, Page 738; Book 99, Pages 648-649; Book 103, Page 287; Book 104, Page 311; Book 103, Page 325; Book 129, Page 289; Book 135, Page 521. For example, John Henderson and James Hagan purchased thirteen lots in Square No. 19, bounded by Solis, Philip, First and Maunsel Streets, for $1560 in 1859. They proceeded over the next decade to sell each individual lot at a profit.
By the time the Civil War began, James Hagan lived on Philip Street, near the corner of Dryades and about a block away from John and his family.\(^\text{11}\) Both continued their stonecutting occupations. James in particular constructed tombs heavily influenced by the high style of the time and matching the imposing precedents of Père Lachaise. He also spent much of the war purchasing and selling lots in partnership with John Henderson.\(^\text{12}\)

It was after the Civil War ended and Reconstruction came to New Orleans that James Hagan truly distinguished himself as a craftsman, businessman, and politician. He continued to purchase property wholesale and parcel it for profit. In February of 1866, he purchased two lots on Fourth Street between St. Patrick and St. Denis (today Saratoga and Danneel Streets, respectively) for five-hundred and eighty dollars. This may have been motivated by his recent appointment as sexton of both Lafayette Cemeteries No. 1 and 2 – the newer Lafayette Cemetery was established one block away on Washington Avenue between these same two streets.\(^\text{13}\) The Fourth Street purchase may have also been an attempt to annex additional property near his new marble works, which he established at Washington Avenue and Franklin Street (present-day Loyola Avenue), literally around the corner from this property.\(^\text{14}\) The next year, he moved to 197 Washington Avenue, across from Lafayette Cemetery No. 1, although he maintained his Lafayette No. 2 marble yard.

By 1869, he had opened an additional marble works at the northeast corner of Prytania Street and Washington Avenue, although he maintained his Lafayette No. 2 marble yard for another year. Said the New Orleans Crescent of his business on January 9, 1869:

> Builders and others interested will find at Mr. Hagan's Marble Works, corner of Prytania and Washington Streets, marble of every description, German and North river flagging, cement, lime, plaster, fire and lake brick, sand, shells, etc., etc., at the lowest market price and of the very best quality. Mr. Hagan has

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\(^{12}\) Parish of Orleans, Office of Conveyances and Mortgages, Abstract Book 87, Page 64; Book 87, Page 170; Book 86, Page 250; Book 86, Page 359; Book 89, Page 178.


constantly employed the most competent workmen, and is prepared to make, to order, in the most artistic manner, any style of tomb, mantle or grate.\(^{15}\)

On the same day this advertisement printed, James Hagan purchased another lot of land directly across from Lafayette Cemetery No. 2 on Washington Street.\(^ {16}\) He also bought a house on Pleasant Street, where the boundary of the former Livaudais Plantation created a triangular parcel of land between Coliseum, Toledano, and Prytania Streets.\(^ {17}\) He and his family would reside in this house until his death.

In 1869, John Hagan opened his own marble company, Keystone Marble Works, located on Washington Avenue between St. Patrick and St. Denis (across Washington Avenue from Lafayette Cemetery No. 2).\(^ {18}\) Soon, the remaining Hagan brother, Patrick, rejoined the family business and began work as a marble cutter for James at Washington and Prytania. He moved in 1869 to 277 Washington Street from his previous residence closer to the riverfront in the Irish Channel.

These years brought additional prosperity to the Hagan family. James Hagan and John Henderson sat on the board for the Hibernia Insurance Company, and John Hagan opened a new office for his business at St. Charles Avenue and Julia Street in the American Sector.\(^ {19}\)

Like many other stonemasons and tomb builders in New Orleans, James Hagan’s business also offered building supplies like flagstones, lime, cement, and plaster. With his widening presence in the professional circles of New Orleans, as well as his prominence as a successful Irish immigrant, he and John Henderson participated in the construction and development of St. Patrick’s Hall; John Henderson was the building committee’s vice president and James Hagan was superintendent. Construction began on the building, naturally, on St. Patrick’s Day, March

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16 Parish of Orleans, Office of Conveyances and Mortgages, Abstract Book 94, Page 531. This purchase was made for $2000, including the buildings on the lot. The seller, Nicholas Appolonie, had purchased this lot from John Henderson in 1866.
18 \textit{Edwards’ Annual Director to the Inhabitants, Institutions... etc. etc. in the City of New Orleans for 1871} (New Orleans: Southern Publishing Co., 1870), 275; \textit{Edwards’ Annual Directory...in the City of New Orleans for 1872} (New Orleans: Southern Publishing Company, 1872), 185; \textit{Morning Star and Catholic Messenger}, September 26, 1869, 6.
19 \textit{Daily Picayune}, May 26, 1872.
17, 1874, with the cornerstone laid on March 22. The toast held at the cornerstone-laying celebration alludes to the stature to which many Irish immigrants had risen since their arrival in Louisiana:

The naturalized and the unnaturalized Irishman: The former by his industry, perseverance and sagacity, has exchanged his “carpet bag” for school houses, churches, commercial and banking houses, and positions of honor and trust in the land of his adoption. The latter, approaching the shores of our domain (America) is always welcome, “the more the merrier” and better, we will receive them with outstretched arms and joyful hearts.20

St. Patrick’s Hall, located on Lafayette Square at Camp Street, was completed in December of 1874. “Modern French” in style, it was designed by architect James Freret. Its delicately arched windows, grouped fenestration, and unique roof structure distinguished it well against the open space of the Square. As superintendent, James Hagan arranged for the marble cladding and slate roof tiles of the structure. The interior was equally striking. Said the New Orleans Times, “the Grand Ballroom... is the largest in the city – doubtless in the South... At night the ballroom will be brilliantly illuminated by three large sun lights in the ceiling and by two tiers of gas brackets all around the hall.”21

In the year St. Patrick’s Hall was completed, James Hagan remarried. His new wife, Mary Rebecca Randolph, was the Louisiana-born daughter of parents from North and South Carolina. She was fifteen years younger than James. Shortly after their wedding, on November 11, 1875, James P. Hagan, the only son of James Hagan and his first wife Mary Henderson, died suddenly,
leaving his wife Olivia Vinton widowed and his son James Vinton Hagan fatherless.\textsuperscript{22} Both Patrick and John helped support their brother, with John closing his business to work for James, and Patrick continuing to work at Washington and Prytania.\textsuperscript{23}

In 1877, Mary Rebecca gave birth to James’ second son, Randolph Hagan. James Hagan only had three children in his lifetime - James P., Mary Clara, and Randolph. John Hagan, however, had at least six: Mary A., Peter, Kate, Emile, Jenny, and Sarah.\textsuperscript{24}

The summer and fall of 1878 brought one of the worst yellow fever epidemics the city of New Orleans had ever seen. Since the eighteenth century, the city had been plagued by yearly epidemics of the disease, which could cause death within hours of presenting symptoms. The epidemics would usually occur in the summer months, with cases peaking in August and September – a fact clearly visible among the listed death dates in Lafayette Cemetery No. 1. Fear of the disease usually caused those who could afford to leave the city during the summer. However it would stand to reason that with the spike in demand for tombs, and the increase in sexton’s work during epidemics, the Hagan brothers would remain in the city. Their brother Patrick, however, would fall victim to yellow fever on September 9, 1878.

In 1880, James Hagan was elected to represent Orleans Parish in the Louisiana State Senate. His rise to this position occurred shortly after Federal Reconstruction had ceased among the former Confederate states. As a Democrat, James Hagan would have been among the politicians at the time who worked toward reversing advances made by Republicans in civil rights for African Americans. Corruption and nepotism reigned. It is unclear what place Hagan would have had in the larger political landscape of the time. He served a single term until 1884 and the majority of documentation related to his office concerns the restoration of the capitol building in Baton Rouge.

It is worthy of note that James Hagan supervised the construction of St. Patrick’s Hall, which had been utilized as the Louisiana State Capitol during Reconstruction conflicts, and then

\textsuperscript{22} Daily Picayune, November 11, 1875.
\textsuperscript{24} United States Census Bureau, 1870 United States Census, New Orleans Ward 11, Orleans Parish, Louisiana (Washington, D.C.: National Archives and Records Administration), Roll M593-524, page 587A.
subsequently influenced the restoration of the Baton Rouge Capitol. In 1879, when “carpetbag rule” ceased, the state of Louisiana adopted a new constitution that reversed many advances in voting and representation among African Americans. Part of this political “restoration,” Baton Rouge had once again became Louisiana’s capital city by 1882. The old Capitol had been constructed in 1849, an imposing Gothic structure with towers and spires atop its marble and masonry walls. Yet by the late 1870s it was considered no longer fit for use. Various structural issues culminated in the formation of a committee to renovate the structure, with Senator James Hagan as a member.

Among his fellow members of the Capitol restoration committee, James Hagan was remembered as a problematic, stubborn contrarian. In 1880, he proposed to the building council that it would be much more effective to completely rebuild the structure. At this meeting, he produced finished plans for a new building, drawn by an unknown New Orleans architect. Instead, the council chose architect William A. Freret to lead the restoration of the original structure. The desire to preserve the building may have been symbolic as well as practical. Considering the political climate of the day, it would have been important to suggest the preservation of the “old way” instead of reinforcing notions of a New South represented by a new building.

26 Carol K. Haase, Louisiana’s Old State Capitol (Gretna, LA: Pelican Publishing, 2009), 18, 22-23.
By the time bids were advertised for restoration work, Hagan was so opposed that he completely abstained from voting. It appears that his fellow committee members simply noted his reluctance and proceeded without him. Marble company Kursheedt & Bienvenu, owned by Confederate veteran Edwin I. Kursheedt, was awarded the stonework contract. During construction, James Hagan protested that it was “shoddy and unsubstantial.”27 He was not elected for a subsequent term.

At home in New Orleans, Hagan leased his marble yard on the northeast corner of Prytania and Washington to Carver Remington of New York City. Among agreements concerning the property, the lease included the clause: “It is understood that the lessee intends to erect buildings on said premises to conduct therein the business of a Roller Skating Rink.”28 In this act, the Crescent Skating Rink was established. However, the rink was not long-lived. By 1895, it was converted into a livery stable.29

James Hagan relocated his marble business to the northeast corner of Camp and Lafayette Street, across the street from St. Patrick’s Hall.30 In November of 1885, he and his daughter Mary Hagan were forced to sell a number of lots on Philip, Carondelet, Third, Coliseum

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and Jackson at auction for restitution of unpaid taxes.\textsuperscript{31} This happened once again in 1891.\textsuperscript{32} Despite these financial setbacks, he remained living on Pleasant Street.

John Hagan died in Chattanooga on August 14, 1891. The remains of the fifty-eight year-old John Hagan were transported back to New Orleans and a funeral was held at his residence, 66 Claiborne Avenue. His obituary listed him to be interred at St. Joseph’s Cemetery No. 1, where he worked for so many years.\textsuperscript{33} John Peter Hagan, John Hagan’s son, entered the stonecutting trade shortly after his father’s death, advertising his profession until 1895.

By 1898, James Hagan ceased to advertise his marble business. He was appointed Deputy Dock Commissioner by 1900, a token political appointment given to a nearly seventy year-old man. He lost his wife, Mary Rebecca Randolph, on March 15, 1904. She was interred in the same Scotch granite tomb as Mary Henderson in Lafayette Cemetery No. 1.\textsuperscript{34}

In his last years, James Hagan suffered a long illness and was cared for by his daughter, Mary Clara, who appears never to have married. He died on February 27, 1908 at the age of seventy-eight, having survived his two wives, his brothers, and one of his sons. His second son, Randolph, returned from New York to handle his funeral and burial in Lafayette Cemetery No. 1, where he rejoined many of those family members that went before him. The closure tablet bearing his name was re-carved by Edward Alfortish at some time in the 1920s.\textsuperscript{35}

James Hagan’s life was an illustration of the Irish immigrant experience in New Orleans, representing aspects of Reconstruction politics, and the development of the city’s geography and cultural identity in the second half of the nineteenth century. Like many of the craftsmen whose names are found on tombs and tablets in Lafayette Cemetery No. 1, his name appears in more than just marble.

\begin{itemize}
\item \textsuperscript{31} Parish of Orleans, Office of Conveyances and Mortgages, Abstract Book 122, Page 736.
\item \textsuperscript{32} Parish of Orleans, Office of Conveyances and Mortgages, Abstract Book 135, Page 521.
\item \textsuperscript{33} \textit{Times Picayune}, August 15, 1891. Yet as was the case for many of the craftsmen studied here, his remains would not rest permanently at the first cemetery they were interred into. At some point before 1923, his remains were relocated to Cypress Grove Cemetery at the end of Canal Street, where they rest as of 2012 in a granite coping. His widow, Jane Murphy Hagan, continued to live at 66 Claiborne Avenue until her death in 1903. She is also buried at Cypress Grove Cemetery.
\item \textsuperscript{34} \textit{Times-Picayune}, March 16, 1904.
\item \textsuperscript{35} “James Hagan's Death,” \textit{Times-Picayune}, February 28, 1908.
\end{itemize}
The craftsman and undertaker known as H. Lowenstein (also spelled Loewenstein and Löwenstein) was, unlike the members of the Hagan family, a newcomer to New Orleans who abruptly disappeared from the archival landscape shortly after his arrival. His name appears on ten individual tombs in Lafayette Cemetery No. 1, yet it is likely that he lived in New Orleans for barely a decade. In the few directories in which his name is written, his first name was never recorded, and no census includes any Lowenstein, Lewenstein, or Loewenstein with the first initial of “H” living in New Orleans in 1870 or 1880.

Any variety of factors could have caused H. Lowenstein to be less represented in remaining documentation than, for example, James Hagan. It is possible that he was a German immigrant residing in the former suburb of Lafayette, operating mostly among the German-speaking community. Four of his signed tablets are carved in German. The name “Lowenstein,” and the dozens of variations on its spelling have their roots in the Ashkenazic (German Jewish) word “Loewe”, meaning “lion.” That the spelling of his name changed as often as it was listed suggests that he may not have been an English speaker and was instead a newly-arrived German-Jewish immigrant. German newspapers like the Deutsche Zeitung and the Louisiana Staatszeitung may have documented his presence. Yet it is also possible that he never advertised at all, preferring to serve a small local clientele.

Based on tablet inscriptions and directory listings, H. Lowenstein was likely active as a stone cutter between 1861 and 1869. These dates are somewhat problematic for research as they include the Civil War years, when directories were not published in New Orleans and

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37 Neither of these papers are digitized, searchable, or indexed.
populations were in transition. Furthermore, the Jewish communities of southern Louisiana
were often transient themselves. They frequently relocated to other cities in search of
opportunity. New Orleans may not have been the ideal location for H. Lowenstein, and he may
have moved after 1869.

The three directory listings for H. Lowenstein are as follows:
1861: Loewenstein, H. undertaker and marble worker, 466 St. Charles
1866: Loewenstein H., marble worker, 195 Fifth (Washington Street)
1869: Lewenstein H., 186 Washington (listed under “Marble Works”)

All of these addresses would have been located in the Fourth District not far from Lafayette
Cemetery No. 1. Three tablets signed by Lowenstein are also signed with the address 195 (or
197) Washington Street. As discussed in the Chapter Three, this address was significant. Phil
Harty, Lafayette No. 1 sexton from 1855 to 1861, also resided here. In 1867, James Hagan lived
at this address. It is possible that H. Lowenstein knew James Hagan and Phil Harty and could
have aided them with their German-speaking clients. After 1869, no record of H. Lowenstein
remains at all.

In Lafayette Cemetery No. 1, there is a small section in Quadrant Four sometimes
referred to as the “Jewish section,” as it has a concentration of below-ground gravesites with
headstones indicating the interred person was Jewish. Jewish burial traditions do not permit
above-ground burials, even in a place like New Orleans. Yet, in truth, there was no dedicated
Jewish section in Lafayette Cemetery No. 1. Burials of Jewish people occurred in every quadrant
of Lafayette Cemetery No. 1. However, within the Quadrant Four “section” there is a headstone
memorializing a man named Casper Henry Lowenstein, at plot 4) 336. Casper H. Lowenstein
died on December 7, 1867. There is a remote chance, then, that the nondescript brick coping
was the final resting place of the cryptic carver H. Lowenstein.

38 Emily Ford and Barry Stiefel, The Jews of New Orleans and the Mississippi Delta: A History of Life and
42 Tombs 3) 325, 3) 371-372, and 1) 342.
Alternatively, on November 3, 1896, the New Orleans *Daily Picayune* listed among its obituaries a memorial for a man named Henry Lowenstein, who died at the age of fifty-six in Cincinnati, Ohio.\textsuperscript{43} That the newspaper printed an announcement of this man’s death indicates that he once had a connection to New Orleans. His age at death suggests that he could have been a young man in 1861, acting as undertaker and stone carver for the German community of New Orleans’ Fourth District. But this is merely conjecture. No definitive documentation can prove that H. Lowenstein moved to Ohio after 1869, or that he moved anywhere else, or that he died young in New Orleans shortly after the close of the Civil War. In many ways, H. Lowenstein’s story (or non-story) is typical of many who came through the second largest port in the United States from Europe—ephemeral and undocumented.

\textit{Hugh Joseph McDonald: Soldier, Statesman, Apprentice and Mentor}

While James Hagan may have been a shrewd businessman and senator, and H. Lowenstein was wholly undocumented in his time, Hugh J. McDonald was, of the four men included as case studies, possibly the most beloved by the community. The only case study craftsman who may have surpassed McDonald in this field was Gottlieb Huber. Also an Irish...
immigrant, McDonald was two decades younger than James Hagan and, although they lived beside each other (at one time literally next door to each other), they lived very different lives.

Hugh Joseph McDonald was born in County Antrim, Northern Ireland, in April or May of 1848.44 At the age of three, his parents Charles Aloysius and Catherine McDonald brought him and his older brother, Charles Jr., to New Orleans. The two boys had a sister, Kate, although it is unclear whether she was born in Ireland or in the United States. Like many immigrants of all nationalities who flooded into New Orleans in the 1840s and 1850s, the McDonald family did not remain in New Orleans. Instead, they continued on to Pass Christian, Harrison County, Mississippi.45 Hugh McDonald grew up there with his family until the outbreak of the Civil War. When the southern states seceded, he was only thirteen years old. Yet Civil War rosters and other documents confirm that young Hugh ran away to join the Fourth Louisiana Regiment. He fought at Shiloh, where he was wounded. Said the Daily Picayune of his service:

...the boy, fascinated with the prospect of military glory, ran away with the regiment when it started for the front. He was too small to carry the regulation musket, and so a gun was fabricated for him in Paris and brought over by blockade runners... On being released from the hospital, he entered General [James] Longstreet’s corps and served in Virginia, being present at the battle of Chancellorsville, and on the scene when General Stonewall Jackson was killed. He was captured and was in prison at Camp Douglas for three months.46

Hugh McDonald returned to Pass Christian in 1865, but would not stay there long. By September of that year, his name appeared among the names of local New Orleans politicians (and Mayor John T. Monroe), publicly requesting a visit from President Andrew Johnson. The nature of the request bears some background concerning Reconstruction in New Orleans. The era was fraught not only with schisms between radical Republicans, represented in this case by black New Orleanians, and former Confederate Democrats, but also between individual politicians within the city. In 1866, Mayor Monroe had been reinstalled as mayor, an office he held before the Civil War. Struggles continued between those who sought Republican
representation and those who ardently fought against the extension of voting rights to African Americans. These tensions erupted in July of 1866, when black Civil War veterans – who had fought for the Union – marched to the Mechanics Institute building at Dryades and Common Streets and confronted with Democratic conventioners. The riot that ensued resulted in nearly eighty casualties and was considered one of the most brutal riots of Reconstruction.  

When McDonald, Monroe, and others signed this letter to President Johnson, it had barely been six weeks since the riot. Looking to Johnson for “the permanent reconstruction of the Union and the salvation of constitutional liberty on this continent, at the North as well as the South,” it was likely that they hoped to ease the political recoil from the riot and other incidents that propelled the United States Congress to enact punitive measures against ex-Confederates.  

Johnson declined to visit New Orleans in September of 1866, and shortly afterward the city was placed within the Fifth Military District. All those associated with the riot were removed from office.  

McDonald’s role in these events was evidently marginal. His political career would develop successfully over the next twenty years. It would also intertwine with that of James Hagan. Hugh McDonald lived on Melpomene Street in the first years after he moved to New Orleans, between Locust (S. Robertson) and Magnolia Streets. Today, this area is within the Central City neighborhood. He began an apprenticeship with J. Frederick Birchmeier in his shop at 199 Washington Street in 1866. By 1870, he

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48 The New Orleans Invitation to the President,” Daily Picayune, September 15, 1866, 8; “The President will not Visit New Orleans,” New Orleans Tribune, September 13, 1866, 4.  
moved to 193 Washington Street, next to Birchmeier’s shop and also his residence (Birchmeier lived at 195 Washington).\textsuperscript{50} In 1871, if a person were to walk from Coliseum Street toward St. Charles on Washington Avenue, he would pass, first, Hugh McDonald’s residence, then that of J. Frederick Birchmeier, and, before Prytania Street, Birchmeier’s marble yard. On the other side of Prytania Street was James Hagan’s marble yard. If he were to continue such a stroll further, he would pass by the house of John Alfortish at Laurent (Danneel Street), then the residence of John Hagan and, finally, the residence of Mathias Huber, first sexton of St. Joseph’s Cemetery and father of Gottlieb Huber. Such was the landscape of nine blocks of Washington Street in that year.

In about 1872, Hugh McDonald married Louisiana native Mary Jane Condon. By the next year, their first son, Hugh Jr., was born.\textsuperscript{51} They remained living on Washington Avenue across from Lafayette Cemetery No. 1, and Hugh McDonald became foreman of Birchmeier’s shop in 1875.\textsuperscript{52} It was as Birchmeier’s foreman that Hugh McDonald supervised Gottlieb Huber, who had come to the business as an apprentice by 1874. This was not the first time McDonald and Huber would have met, however, as McDonald purchased property from Gottlieb Huber’s father, Matthias, in February of 1873.\textsuperscript{53} Hugh McDonald’s brother Charles Jr. also apprenticed to Birchmeier for a time, although no evidence shows he continued further into the marble business.\textsuperscript{54} Hugh McDonald additionally maintained his presence in politics, acting as a delegate in the 1876 Parish Convention representing the Eleventh Ward of the city, which constitutes a portion of the former Faubourg Lafayette bounded by First and Toledano Streets.\textsuperscript{55}

\textsuperscript{50} Graham’s Crescent City Directory for 1867 (New Orleans: A. Graham, 1866), 99, 224.
\textsuperscript{53} Parish of Orleans, Office of Conveyances and Mortgages, Abstract Book 100, Page 640. This property was located on Seventh Street, between Liberty and Howard Avenue. It is unclear the purpose for which McDonald purchased the two lots.
\textsuperscript{54} Edwards’ Annual Directory...in the City of New Orleans, for 1872 (New Orleans: Southern Publishing Company, 1872), 62, 289.
\textsuperscript{55} “Parish Convention, Revised List of Delegates,” Daily Picayune, September 18, 1876, 1.
The year 1878 would prove a momentous – and tragic – year for McDonald and his family. First, he and Mary Jane Condon, along with their children, moved up Washington Street to a house between South Rampart and South Basin Streets (Danneel and Saratoga, respectively).56 This residence was only a block away from McDonald’s fledgling marble yard. In their new home across the street from Lafayette Cemetery No. 2, Hugh McDonald and Mary Jane Condon had their third son, Edward Leo, that same year. While Edward Leo survived infancy, however, the yellow fever epidemic that claimed Patrick Hagan darkened also the McDonalds’ door. Their two older sons, Robbie Gibson McDonald and James Lee McDonald, died within two days of each other on September 3rd and 5th, 1878. Robbie Gibson was two years old, James Lee was seven. It is unclear where the children were first interred; they were removed to their father’s tomb at some time after 1895.57

Hugh McDonald was also elected to the Louisiana State House of Representatives in 1878, a position in which he would serve three terms.58 Nuances of Reconstruction politics in Louisiana aside, it appears that, although both McDonald and James Hagan were both Democratic representatives, Senator Hagan and Congressman McDonald differed greatly in their views. In 1879, McDonald ran on the ticket of the “Anti-Ring Democratic” party. Its populist platform focused on combatting what its members saw as “personal aggrandizement,” and the “perpetration” of elected officials supporting only their “friends in power.”59 This platform could have seen such negative attributes among both their Democratic and Republican counterparts, and race would have certainly been a factor.60 Yet the platform presented to the New Orleans public in 1879 focused on “a simple patriotic effort in the best interests of our people and their homes,” on a local level: better salaries for public servants like school teachers and policemen, and race would have certainly been a factor.60 Yet the platform presented to the New Orleans public in 1879 focused on “a simple patriotic effort in the best interests of our people and their homes,” on a local level: better salaries for public servants like school teachers and policemen,
with the clever demand that their salaries not be decreased unless the salary of the Mayor was also cut. They additionally sought to abolish commerce licenses and the utilization of convict labor for industry and agriculture.

While these bold demands were the platform of Hugh McDonald’s political colleagues, he mostly focused his efforts as a state congressman in the spheres with which he was familiar, buildings and cemeteries. He was the chairman for the House special committee on cemeteries, which appeared to deal only with New Orleans cemeteries. In his 1880 report, he made a number of recommendations concerning their maintenance and upkeep. While his committee found the St. Louis Cemeteries 1, 2, 3, and 4 (it is unclear what McDonald meant by St. Louis No. 4, or if this was a clerical mistake) and Lafayette Cemetery No. 1 to be in “proper” condition, he stated that the Girod (Protestant) cemetery in the First District “in the event of rain... is always flooded to such an extent that it will affect the sanitary precautions necessary to prevent the contracting or spreading of any diseases.” He recommended that it be closed.  

His further recommendations included a request that no further interments be made in the wall vaults of any of the Lafayette or St. Louis Cemeteries, a request which specifically exempted vaults in society tombs. Available documentation concerning wall vaults in Lafayette No. 1 suggests that this request was granted, and the use of wall vaults was prohibited after 1879.

As a Louisiana state representative, Hugh McDonald also held the position of “Inspector of Drawbridges,” and was a member of the Department of Commerce. In 1880 he joined the contentious proceedings surrounding the old Louisiana State Capitol. This, of course, meant serving side-by-side with his colleague both in politics and profession, Senator James Hagan. Accounts show, however, that McDonald’s efforts concerning the historic Baton Rouge building were nowhere near as passionate or obstinate as Hagan’s. On February 23, 1880, both

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62 Williams Research Center, Historic New Orleans Collection, “Miscellaneous Correspondence and Records Pertinent to Lafayette Cemetery No. 1, Microfilm Reels 87-37-L. Page 124 in untitled sexton’s ledger book. The latest sale of a wall vault by a sexton in Lafayette Cemetery No. 1 dated to 1880. A subsequent record documenting the removal of remains from the Sixth Street wall vaults suggests that the final interment was in Vault No. 3, Peter Hanson, died April 25, 1876.

Hagan and McDonald, with one additional committee member, presented to the Louisiana House of Representatives a pithy report concerning the structure’s woes. Owing to a catastrophic fire that occurred only days before the grand reopening of the capitol building, its walls and foundation were heavily damaged. One of its towers was “split and shattered from fifteen to twenty-five feet [out of plumb].”\(^{64}\) The cast-iron window fittings around interior doorways had cracked at their seams, and the foundation needed to be rebuilt. Even more severe, stated Hagan and McDonald, the “committee was surprised, upon examination of the plans and building, to note the absence of all necessary conveniences, such as water supply, water closets and heating.” The Capitol, as of 1880, had no running water, no heat, and no toilets.

Unlike his colleague, no evidence suggests that Hugh J. McDonald voiced any protest over the restoration of the state capitol. He served as a state representative until 1882, in which year he was nominated, but declined to run for office.\(^ {65}\) He continued his marble cutting and tomb building business in New Orleans, across from Lafayette Cemetery No. 2. Over the next eight years, he engaged in the purchase and sale of real estate in the Fourth District, acquiring

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\(^{64}\) Louisiana State House of Representatives, *Official Journal of the Proceedings of the House of Representatives of the State of Louisiana at the Regular Session, Begun and Held at New Orleans, January 12, 1880* (New Orleans: The New Orleans Democrat Office, 1880), 182-183. The “old” Louisiana state capitol building is, as of 2012, a museum. In 1929, the current Louisiana State Capitol was constructed, designed by New Orleans architects Weiss, Dreyfous and Seiferth. The Art Deco monument is the tallest state capitol building in the United States.

properties on Carondelet, Washington, and Chestnut Streets. In 1890, he paid Marie Sinclair ten thousand and fifty dollars for one lot on Conery Street, which intersects the square bounded by Prytania, St. Charles, Washington and Sixth Street, across from Lafayette Cemetery No. 1. This lot, numbered first 29 Conery Street then, later, 1526 Conery Street, became his family’s home until years after his death.

In 1884, Hugh McDonald followed in the footsteps of his mentor J. Frederick Birchmeier and became sexton of Lafayette Cemeteries No. 1 and 2. He would serve in this post for eleven years, although compared to other sextons preceding and following him, he did not engage in the aggressive purchase and resale of cemetery lots. By the time of his appointment as sexton, he was only thirty-six years old – a veteran, a politician, and a craftsman. He maintained his business near Lafayette Cemetery No. 2.

Hugh McDonald’s civic activities were often highlighted in the press, a recognition he shared with his friend Gottlieb Huber. He was a member of the Old Chalmette Fire Company No. 23 and the Fireman’s Charitable Association, which had founded Cypress Grove Cemetery in 1840, and then Greenwood Cemetery beside it in 1852. He was also a member of the Pike Benevolent Association, a charity which, among other things, administered to the sick throughout the epidemic of 1878. The Jefferson Lodge No. 81 of the Knights of Pythias as well as the Crescent Democratic Club counted Hugh J. McDonald among their members.

70 A History of the Proceedings in the City of New Orleans on the Occasion of the Funeral Ceremonies in Honor of James Abram Garfield, Late President of the United States (New Orleans: A.W. Hyatt, 1881), 209.
On October 21, 1895, Hugh J. McDonald died at his house on Conery Street at the age of forty-seven. The unfortunate nature of his early death was not lost on his friends and family in New Orleans, however. His funeral was “an immense concourse honoring the dead, Rev. Father Clarke of St. Alphonsus’ church, officiated.” Charles A. Orleans, a well-known New Orleans stonemason, acted as a pallbearer. J. Frederick Birchmeier had died in 1889, but it is logical to assume that James Hagan and Gottlieb Huber would have attended McDonald’s funeral. Both the Firemen’s Charitable Association and the Pike Benevolent Association were present in rank.

Hugh McDonald’s funeral is clearly documented. The matter of his burial, however, is more complicated. As was often the case with human remains in New Orleans, Hugh J. McDonald was later moved from his original resting place. To complicate the issue, the original reports of his interment were unclear. His October 21, 1895 obituary announced his burial to be made at St. Joseph Cemetery No. 1, where he naturally would have been buried as a Catholic and as a craftsman who worked in the cemetery for so many years. Yet the report of his funeral printed two days later states that he was interred at Greenwood Cemetery. As he was a member of the Fireman’s Charitable Association, who owned Greenwood Cemetery, this would have also been fitting. His remains are now interred in Metairie-Lakelawn Cemetery. His tomb, in which Hugh J. McDonald, his sons Robbie Gibson and James Lee, grandson Edward Leo Jr. (died 1923, nine years old), wife Mary Jane Condon, and son Edward Leo are all interred, is an imposing structure clad in cement and blue Georgia marble with a heavy portico at its front façade. As of the time of this writing, its closure tablet is badly damaged and bowing.

The events that followed Hugh J. McDonald’s death further reinforce the image that he was a member of a mutually benevolent community of craftsmen. On October 27, 1895, Mary Jane Condon published the following advertisement:

The death of my husband, HUGH J. MCDONALD, will cause no interruption in his business, which will be carried on by my son, Hugh J. McDonald, Jr., and Mr. G. Huber, in my interest – Mrs. HUGH J. MCDONALD.  

71 His brother Charles died in 1888 at the age of forty-four.  
72 “Hugh McDonald’s Funeral,” *Daily Picayune*, October 23, 1895, 12.  
74 *Daily Picayune*, October 27, 1895, 6.
That Gottlieb Huber came to the aid of the McDonald family after its patriarch’s untimely death was not unprecedented. This same support was shown by marble cutter Charles J. Badger to Mrs. Margaret Birchmeier after the death of her husband J. Frederick. Badger and Huber also worked together, as Badger joined Huber’s company in 1901, when Huber had assumed control of the former McDonald marble yard at 2211 Washington Street. Similar to the Birchmeier’s arrangement, it seems as if the purpose was to manage the family business until Hugh McDonald, Jr. was experienced enough as a stonemason and businessman that he could take over.

The two McDonald sons, Hugh J., Jr. and Edward Leo (known in most documentation simply as Leo) only halfway realized this arrangement. By 1897, Hugh McDonald, Jr. opened his own marble works at 212 Morgan Street. But, by 1902, Hugh J. McDonald, Jr., was listed not as a stonemason, but as a machinist instead. In 1898, nineteen year old Leo began listing himself as a marblecutter, although his presence in directories ceased shortly thereafter.

75 Soards’ New Orleans Directory for 1890 (New Orleans: L. Soards Publishing, 1890), 153. In this case, J. Frederick Birchmeier’s son, Frederick G. Birchmeier, took over the family business after Charles Badger went to work for Huber.
76 Times-Picayune, October 6, 1901.
77 Soards’ New Orleans Directory for 1897 (New Orleans: L. Soards Publishers, 1897), 437, 829. The location is curious, as by this date the only street with this name was located on the very river edge of Algiers Point, across the Mississippi River from New Orleans. Hugh Jr. continued to live on Conery Street, but is possible that he may have indeed briefly moved his venture to what is known as the West Bank. S.P. Lafaye, Old Street Names of New Orleans, 17; John Churchill Chase, Frenchmen, Desire, Good Children, 191, 263.
The life of Hugh J. McDonald as seen through the scope of his signed work in Lafayette Cemetery No. 1 serves to illuminate the community of craftsmen in which he operated. Not only can such information explain, perhaps, why his signed work is similar to that of Gottlieb Huber’s, it creates an additional layer in the fabric that makes the cemetery itself significant. Hugh J. McDonald embodied a social and professional discipline that marked the best success stories among Irish immigrants in New Orleans. His life’s accomplishments served to elevate his children and his comrades. It is no wonder that Gottlieb Huber – his student, friend, and colleague – was similarly involved in civic activities as well as the wellbeing of his fellow craftsmen.

Gottlieb Huber: The German-American and His Community

Whereas James Hagan immigrated when he was twenty, and Hugh J. McDonald spent the first few years of his life in Ireland, Gottlieb Huber was one generation removed from the immigrant experience in New Orleans. He was born in the city in 1852, the son of Matthias Huber (born in Prussia) and Barbara Winghert (born in Germany). His father was a central figure in New Orleans cemetery history in his own right. The first sexton to serve at St. Joseph’s Cemetery No. 1, Mathias Huber held this position for fifteen years. Gottlieb had a number of siblings; a brother, George, and at least four sisters, Mary, Barbara, Clara, and Theresa. His mother died in 1868.

The family ties and civic connections that marked Gottlieb Huber’s life were in many ways the legacy of his father. Mathias Huber often engaged in business with family, like his son-in-law Frederick Kirscheheuter, and colleagues, like Hugh J. McDonald. As contemporaries, associates, and fellow German-speakers, Huber would have also known J. Frederick Birchmeier, especially after his son Gottlieb went to work for him in 1873.

The Huber family lived in a house on St. Denis (Danneel) between Washington Avenue and Sixth Street into the early 1880s. The same year that Gottlieb began working for Birchmeier, Matthias Huber married Clara Buchs, born in Baden, Germany. She died three years later in 1876. Gottlieb stayed at this residence while his father served as sexton at St. Joseph Cemetery, even after he became an independent marblecutter the year that Clara Buchs Huber died. He engaged in a few property transactions in the years after he struck out on his own, often collaborating with his father and nearly always purchasing land close to home on Washington, Second, St. Denis and Sixth.

In April or May of 1881, Gottlieb Huber married Bertha Dollie Everett. Their daughter Barbara was born the next January. In December of 1883, their second daughter, Ottilia, was born, and their son John arrived in December of 1885. Gottlieb and Bertha Dollie would have, in all, at least six children, including three more sons, Edward, Mathias, and George.

It is possible that Gottlieb’s brother, George, also worked for McDonald between 1882 and 1883, when Gottlieb was instead listed as a grocer operating at the corner of Washington and St. Denis. By 1886, Gottlieb Huber went to work for Hugh J. McDonald. His work with Hugh McDonald may have been short-lived, as he was listed independently beginning in 1888.

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82 Parish of Orleans, Office of Conveyances and Mortgages, Abstract Book 101, Page 594; Book 100, Page 640.
83 “Our Glorious Pontiff,” Morning Star and Catholic Messenger, June 24, 1874, 1.
84 Parish of Orleans, Office of Conveyances and Mortgages, Abstract Book 107, Page 765.
86 Parish of Orleans, Office of Conveyances and Mortgages, Abstract Book 108, Page 287; Book 107, Page 765; Book 107, Page 772; Book 109, Page 53; Book 107, Page 772.
87 United States of America, Bureau of the Census, Twelfth Census of the United States, 1900 (Washington, D.C.: National Archives and Records Administration), Roll 574, page 7A.
88 Ibid.
The subsequent events of both men’s lives, however, proved that they remained comrades, if not coworkers.

The Huber family continued to live on Washington Avenue between Danneel and Saratoga Streets, one block away from Lafayette No. 2 and St. Joseph’s Cemetery. This address is alternately listed as 322 Washington, then, after a shift in the New Orleans address system, 2028 Washington Avenue. The family would live here for nearly forty years. Mathias Huber is thought to have lived with his son Gottlieb, as well, until his death on November 7, 1892.

Mathias’ probate records show that he had married for a third time in the years leading up to his death, this time to another German woman named Katherina Strickfus. As his widow, she inherited a portion of his property in the Fourth District. Gottlieb himself inherited from Mathias a lot of land on Washington Avenue between St. Patrick and St. Denis (Saratoga and Danneel).


91 Civil District Court for the Parish of Orleans, Succession of Mathias Huber, Parish of Orleans, Office of Conveyances and Mortgages, Abstract Book 152, Page 196.
Gottlieb Huber’s professional life was defined more by the partners he had than his personal achievements. A prime example of this was the aid he offered to Mary Jane Condon, the widow of Hugh J. McDonald, after her husband’s death in 1895. Gottlieb was only four years younger than McDonald, and as a forty-three year old veteran of the stone carving business in New Orleans, he took over McDonald’s business at Washington Avenue and Franklin (now Loyola Avenue). The business, located at 2211 Washington Avenue, became the sole enterprise of Gottlieb Huber after Hugh McDonald, Jr. moved on, and Huber ran the business successfully until 1924.92

Bertha Everett Huber died on November 7, 1898. At this time, all six of their children still lived with Gottlieb on Washington Avenue. He had been a member of the St. George’s Benevolent Society for decades – his son, George, also became involved, performing in German-language plays at the Society’s benefits.93 In May 1901, Gottlieb served on the planning committee for a fair to benefit St. Alphonsus’ Orphan Asylum, indicating that he attended the same church as Hugh McDonald.94

During this same period, Huber became involved with the New Orleans Excursion Club, Ltd., organizing various rail trips to cities in Louisiana, Mississippi, and Texas. Huber sold tickets

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93 “St. George’s Young Men’s Benevolent Association,” Morning Star and Catholic Messenger, September 3, 1897, 1.
at his marble office for these excursions for four dollars, and traveled with the Club at least five separate times between 1901 and 1903.95

Gottlieb Huber served with Theodore H. Kohl and Preston Hall on the mayoral-appointed Washington Avenue Commission in 1905. He was also prominent in the German Catholic community. In addition to St. Alphonsus on Constance Street, he was involved with St. Francis de Sales church, which had been established on Second Street in 1870 to support the German and Irish Catholic immigrant populations of the Fourth District. When Father Nicholas Simon of St. Frances de Sales died, Gottlieb Huber was an honorary pallbearer. Months later, he headed the financial committee of a benefit for St. Frances de Sales, aided by the Knights of Columbus.96


Huber was also involved with the Louisiana Homestead Association; he was listed as its director in January of 1904.  

In 1901, Gottlieb Huber became sexton of Lafayette Cemetery No. 2 and hired Charles J. Badger as a stonecutter. The next year, he succeeded Badger as sexton of Lafayette Cemetery No. 1. Huber served in this capacity at both cemeteries for the next twenty-five years, although in 1911 he took on another notable associate. Henry Alfortish, son of John Alfortish, acted as Huber’s assistant sexton until his death. He also acted as an assistant to Huber and Badger at their marble business. Henry Alfortish’s son, Edward, accepted the position of sexton at St. Joseph’s Cemetery on Washington Avenue in 1915. By the early 1920s, Henry and Edward Alfortish had taken over sextonship of both Lafayette Cemeteries and St. Joseph’s Cemetery.

On January 19, 1926, the same year he was made superintendent of St. Joseph’s Orphanage on Josephine Street, Gottlieb Huber died in his home. His interment was listed as “private,” and thus it is impossible to say whether his current tomb in Greenwood Cemetery was his first place of interment. His brief obituary made no mention of his profession or his philanthropic endeavors, only that he had been the beloved husband of Bertha Everett and father to six children. Yet the man who had been apprentice, partner, and friend to so many of his contemporary New Orleans funerary craftsmen had not failed to pass the torch.

97 “Homestead News of Interest Here,” Times-Picayune, January 24, 1904, 23.
101 Times-Picayune, January 20, 1926, 2. In this obituary, Huber’s son Matthias is referred to as “Matt.”
Conclusion: The Alfortish Era

For years after Huber’s death, Henry Alfortish printed on his billheads (much in the same way that Huber himself had done for Hugh J. McDonald) “formerly with Gottlieb Huber.” Like his predecessors before him, he asserted the quality of his business by using his mentor’s name. It was Henry Alfortish, his son Edward, and his grandsons Daniel and Henry, who brought the craft of tomb building and stone cutting in New Orleans into the twentieth (and twenty-first) century. Under their stewardship and that of others like Albert Weiblen, the informal kinship between cemetery craftsmen in New Orleans developed into trade associations on the local, state, and national levels. This mentorship and culture of mutual aid continues into the present with the Alfortish Granite and Marble Company.

The lives of cemetery craftsmen like McDonald, Hagan, Huber, and even H. Lowenstein are significant because they represented larger cultural events within New Orleans. They were men of their time in a much broader respect than their simple signatures suggest. They embodied the immigrant experience in Louisiana, the intricacies of post-Civil War politics, and the community values of their time and trade.

Yet their personal and professional lives, gleaned from newspapers, archives, and historic journals embody only half of their significance. The craftwork that they produced in Lafayette Cemetery No. 1 supplies the missing pieces. Through an examination of their work in the context of other tombs, tablets, copings, and headstones within the cemetery, their respective characters as artisans are revealed. In the next chapter, these men and others are distinguished by their remaining signed work.
CHAPTER SIX: ANALYSIS OF SIGNED WORK IN LAFAYETTE CEMETERY NO. 1

The cemetery in which I now stand looks as if modeled after a growing city. The tombs have an air of freshness about them which betrays their newness – nothing seems of yesterday – the peculiarity of their structure, their close juxtaposition filling the plats like blocks of buildings, the well-gravelled paths between, the wall about the whole... Even the little slabs of black and white marble, affixed like door-plates to the mouths of the tombs, carved with the names of their occupants... Mephistophiles would laugh till his sides cracked amid the tombs of the cemeteries of New Orleans.

Edward Henry Durell, speaking of Lafayette Cemetery No. 1, New Orleans as I Found It, 1845

The Lafayette Cemetery No. 1 Craftsman Survey answers a number of research questions concerning the relationship of historic craftsmen to their work. These questions included traits based on individual predilection, such as whether Hugh J. McDonald constructed primarily barrel-vaulted tombs, as well as larger-scale trends – for example, the specific time period in which marble-clad sarcophagus tombs become less popular than wall-gable tombs. The 291 various lots surveyed all bore the one similarity of possessing a carved or stamped signature of some kind, but varied with respect to all other physical attributes such as pediment style, stone carving method, symbolic imagery, and construction materials and method.

By quantifying the characteristics of each tomb – paying special attention to the four individual craftsmen utilized as case studies – it was possible to identify more nuanced patterns as well as answer questions concerning more noticeable phenomena in the cemetery’s landscape. The organized data revealed a number of such patterns. On a cemetery-wide scale, it was possible to identify sections where identical tombs were constructed beside one another. Areas where this feature occurs are referred to by individuals familiar with the cemetery as “subdivisions,” a term that will be utilized in this text as well. In a similar aspect, such identical tombs appearing in random lots across the cemetery’s landscape could be more closely examined. These tombs are discussed here as “models.”

Through database analysis, more specific traits of signed tombs including pediment shape, carving style, and incorporated symbolism could be defined as the specific work of one craftsman or group of stonecutters. In most cases, the development of stylistic attributes hinged
on the aesthetics of each respective time period. However, combined with the understanding of each signing craftsman’s period of influence and professional associations, a number of such traits stood out as motives of a specific individual.

The following discussions concerning subdivisions, models, pediment shapes, carving styles, and symbolism together comprise a reference for the historic significance of tombs within the landscape of Lafayette Cemetery No. 1. Through this holistic understanding of the methods of craftsmen working in antebellum, post-bellum, and twentieth-century New Orleans, these structures can be better interpreted by preservationists and historians. Moreover, the specific details of their future repair and maintenance can be more appropriately determined based on the characteristic elements used by their original builder.

Research Caveats

Although the Lafayette Cemetery No. 1 Craftsman Survey database allows for the manipulation of data based on numerous factors (craftsman name, first and last interment date, pediment shape, stone type, carving method, etc.), the interpretation of such information must be supported by additional verifiable research. A particularly problematic data set, the earliest and most recent death dates (interment year) carved onto an individual stone cannot alone indicate the date at which the stone was carved or the tomb was constructed. Research has shown that closure tablets were often replaced after damage or weathering occurred. In some cases, enough names are carved onto a tablet that a new, blank one needs to be installed and the older tablet is mounted to the side of the tomb. Additionally, over the course of New Orleans’ history, it was also common for remains to be interred in one location and moved later to a newly-built tomb, either in the same cemetery or elsewhere. Thus, if the first death date listed on a tomb happens to be 1867, it is unwise to conclude that the tomb itself was constructed in that year. Supplementary investigation must confirm or amend this date, either through examination of the construction materials of the tomb, or comparison with the time

1 For example, the headstones present at 4) 256 and closure tablet at 2) 18 are replacement stones.
2 Examples include 1) 67, 1) 95-96, 125-126, 2) 229-230, 2) 261, 2) 290, 3) 128, 3) 21-22, 39-40, 3) 304, 3) p33-34, 4) 111-112, 135-136, 4) 278-279, 4) 280-281, 4) 297, 4) s11.
period in which the signing craftsmen was active. For example, if the first death year listed on the headstone located at 1) 25i is 1857, and directory listings show that Gottlieb Huber first appeared as a stonemason in 1873, it logical that the stone itself was not actually carved in 1857.

The receipts of sale relevant to a particular tomb or lot are valuable, where they exist. In a few precious instances, the exact construction date of a tomb is carved into body of the tomb itself. (Figure 6.1) A particularly complicated case, the Sewell tomb, 3) 68-70, 103-105, is an excellent example of supplementary investigation clarifying material characteristics of a tomb, as well as of the deceptive nature of relying on listed death dates. (Figures 6.2 and 6.3)

3 Innumerable examples of this trend exist: Frequently, the names listed on a closure tablet are not listed in chronological order by death date (see, for example, 1) 40, in which the first name listed on the closure tablet bears a death date of 1868, and below him his daughters, died 1855 and 1867, respectively). The organization of names and death dates can be influenced by various situations including interment of remains into a wall vault until a tomb is constructed, the time it may take to transport remains from elsewhere, or the complete removal of an entire family’s remains to another cemetery altogether. This final situation is repeated often in the case of Metairie Cemetery, founded 1872. As the prestige of having family buried in suburban, park-like Metairie grew, many families removed their ancestors’ remains from cemeteries like Lafayette No. 1 and 2, St. Joseph No. 1 and 2, and others, and reinterred them in new tombs in Metairie, thus making death dates extremely unreliable in correlation to the construction date of a tomb.


5 Examples of construction date carved into a tomb include 2) 317-320 (1873), 3) 238-240 (1854), 4) 5-7, 40-42 (1860), and 2) 57 (1860). Some original receipts for tomb lot sales are archived on microfilm at the Williams Research Center, Historic New Orleans Collection, Microfilm Reels 87-37L and 87-46-L. Construction receipts from 1863 are published in The Annual Report of the Commissioner of the Department of Public Finance, City of New Orleans, Louisiana (New Orleans: 1864), 46-47.

6 The Sewell tomb has a sandblasted closure tablet, although its inscribed dates range from 1864 to 1882. Sandblasting did not appear in New Orleans until the 1920s and 1930s. Documentation suggests that the original closure tablet was lost previous to a 1976 restoration that included a replacement tablet. Other aspects of the tomb, such as the comparison of the dates inscribed on the tablet with the operational period of James Hagan, who signed it, show that inscribed dates do not necessarily indicate a build date for the tomb.
With caution, it is possible to identify statistical trends among larger groups of tombs using the averages of first death dates combined with the activity dates for their respective craftsmen. This approach is utilized in the discussion of pediment shape below. Yet most helpful among these supplementary techniques is an understanding of the role of the cemetery sexton and each individual sexton’s term of service in Lafayette Cemetery No. 1.

Newspapers, archives, and other records show that the sexton/craftsman relationship was more complicated and interactive than previously assumed. Many individuals were employed as marble workers before and after their appointment as sexton. James Hagan was one such case. Many of the young marble workers whose signed work is still present in Lafayette No. 1 apprenticed with sextons and then, later, became sextons themselves. These findings are more thoroughly described in the Lafayette Cemetery No. 1 history and biographical sections of this work. A chronological list of documented cemetery sextons from 1833 to the mid-twentieth century is also included as Appendix C. From these resources, the landscape of Lafayette Cemetery No. 1 becomes clearer, particularly in relation to repeated styles and modes of construction, the subdivisions and models of tombs.
Subdivisions: Multiple Identical Tombs Situated on Adjoining Lots

The history of the city of Lafayette is defined by the for-profit subdivision of real estate. So, too, were some areas of Lafayette Cemetery No. 1. Multiple identical tombs situated on adjoining lots are thus referred to as subdivisions. The physical attributes and dimensions of each tomb within a subdivision suggest that such a plan was developed in order to sell the lots on which they are situated. Archival evidence shows that cemetery sextons often engaged in the purchase and development of lots in such a manner. There are at least four individual subdivisions located within Lafayette Cemetery No. 1.

1) p1 - 1) p8 These eight tombs comprise possibly the most noticeable subdivision area. Located in Quadrant One of the cemetery along the Prytania Street wall, closest to Washington Avenue, each tomb is approximately 108 inches (9 feet) long, 59 inches (4.9 feet) wide, and are of nearly identical height. Each tomb has a gable roof terminating on the front at a segmental pediment with lateral projections. As is the case with many collections of identical tombs, the most obvious visual testament to their similarity is horizontal – the profiles of their entablatures

6.4 Tombs 1) p1 through 1) p5 – with 1) p5 at left. This section, which stretches to 1) p8, is a primary example of a “subdivision”: multiple tombs with nearly identical characteristics and measurements situated in adjoining lots. 1) p5, the Ecklemann tomb, is at far left.

7 A notable example of the purchase of ready-built tombs, the Daily Picayune, June 14, 1868, 2, reports the unfortunate case in which a Mrs. Klarr was fooled by a “spiritualist” into purchasing a “tomb and lot” in Lafayette No. 1 for one thousand dollars, a purchase that sexton D.F. Simpson confirmed.
8 For the Lafayette No. 1 Craftsman Survey, tombs were measured in inches to find similarities in dimension. It is unclear what unit of measurement any one craftsman would have originally used. Nineteenth-century French measurement, while technically in feet and inches, did not equate to the same units used today. French measure continued to be used by New Orleans craftsmen, regardless of their background, into the early twentieth century. Thus, it is unsurprising that an unusual common dimension (4.9 feet, for example) would be repeated among a number of tombs.
and bases occur at the same height, creating a line of sight along each tomb with the exception of 1) p5. 1) p5, the Ecklemann tomb, appears today to resemble a coping. Yet it retains a number of elements that tie it to its neighbors, including a pediment stone, closure tablet, and side tablets. The closure and side tablets themselves still bear holes where closure pins once held them to a tomb body. 1) p5’s length and width are similar to those of its neighbors. It also still retains the widened base that the other tombs in the Quadrant 1 subdivision each have. One explanation for the unusual appearance of tomb 1) p5 includes the twentieth-century practice of monument companies converting derelict historic tombs into copings. It is possible that the Ecklemann tomb was so neglected that it was beyond repair as a tomb, and thus it was converted and in the process the entire upper portion was removed.

The first interment dates inscribed upon the closure tablets of each of the 1) p1-p8 tombs are noticeably within a certain time period – from the late 1870s and into the early 1880s. The prevalence of the year 1878 on these inscriptions is typical, as one of the worst yellow fever epidemics to hit New Orleans occurred this year. Furthermore, only two of the closure tablets among these eight are signed; 1) p1 by J.F. Birchmeier, 1) p5 by Alfortish. These scant clues, combined with supplementary research, can clarify the appearance of the eight tombs along the Prytania wall.

The years 1876-1879 were marked by a number of sextons who either did not sign their work or did not produce tombs or tablets – Dennis Irvin (1876-1878), Cornelius Donovan (1877),

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9 Another example of the tomb-to-coping transition is 2) 213-214, which has a closure tablet and disembodied pediment stone affixed to its horizontal top.

10 The death years, in order of appearance on each closure tablet, are as follows:

1) p1:  1878, 1878, 1883
1) p2:  1879, 1894, 1897, 1912
1) p3:  1939, 1952, 1965 (this tablet is carved via sandblasting)
1) p4:  1878, 1868, 1866, 1911, 1925, 1930
1) p5:  1876, 1891, 1921, 1928, 1876, 1881, 1887, 1896, 1921
1) p6:  1884, 1897, 1877, 1877, 1907, 1912, 1918, 1924, 1941, 1950, 1953
1) p7:  1885, 1889, 1903, 1920, 1929
1) p8:  The names KARL BUHLER and ROSALIE HERBERT are visible, although paint obscures the rest of the tablet. The Daily Picayune Aug. 25, 1890, page 4, indicates that Rosalie Herbert died on Aug. 23, 1890.

11 John McLeod Keating, A History of the Yellow Fever: The Yellow Fever Epidemic of 1878, in Memphis, Tenn. (Memphis, TN: The Howard Association, 1879), 92-100. In 1) p1 and 1) p2 particularly, the fact that these deaths occurred in August, September, and October is particularly relevant, due to the historic pervasiveness of yellow fever during these months.
and Patrick Gallagher (1878-1879). J. Frederick Birchmeier became sexton of Lafayette Cemetery No. 1 in 1880. Birchmeier had been active as a stonecutter, operating a marble yard across Washington Avenue from Lafayette Cemetery No. 1, since 1866. He served as cemetery sexton until 1883. At least eighty-two tablets and tombs within Lafayette Cemetery No. 1 bear his signature. The breadth of Birchmeier’s activity within the cemetery, paired with the specific range of death years on the 1) p1-p8 tombs, suggests that this subdivision may have been part of Birchmeier’s enterprise as craftsman and sexton. Another suggestion that the tombs may have been built in one campaign by J.F. Birchmeier lies in the records of the sexton himself.

Abundant documentation of sextons purchasing plots and tombs and then subsequently selling each one to a new owner exist within the archives of the New Orleans Board of Health, sextons books, and various receipts held by other funerary and stonecutting enterprises. J. Frederick Birchmeier was particularly active in this practice. Birchmeier purchased numerous lots and sold them afterward. For example, sexton’s record books indicate that he purchased 2) 147 in 1870 and sold it in 1872. He also purchased 2) 343 in 1874, although the record is incomplete regarding to whom he sold it. The sextons books are also incomplete regarding the price of the sale, making it possible that Birchmeier purchased an empty lot or a lot with an abandoned tomb on it and subsequently built a tomb upon it, and then sold it for more than his purchase price. Considering the evidence of his practices as a stonecutter and as cemetery sexton, it is possible that J.F. Birchmeier constructed the tombs located at 1) p1-p8 between 1878 and 1883.

15 The overlapping dates of sextons’ service terms are due to conflicting documentation between directories and the Louisiana State Board of Health reports. Both are presented, as it was common for there to be an “assistant sexton.” Louisiana State Board of Health, Biennial Report of the Louisiana State Board of Health, 1883-84, 40; Soard’s New Orleans Directory for 1877 (New Orleans: L. Soards & Co., 1877), 399; Soard’s New Orleans City Directory for 1878 (New Orleans: L. Soards & Co., 1878), 417; Louisiana State Board of Health, Biennial Report of the Louisiana State Board of Health, 1883-84, 40.
16 Historic New Orleans Collection, “Miscellaneous Correspondence and Records Pertinent to Lafayette Cemetery No. 1,” microfilm reel 87-37-L.
3) 358-360 Located in Quadrant Three, which is bordered by the Prytania and Sixth Street walls, one row back from a cross aisle, these three tombs display remarkable similarities. In addition to having similar heights, pediment shapes (the implied acroteria style, described below), and entablatures, the marble tablet surround for each tomb’s respective closure tablet have identical profiles. While it is possible to draw broader conclusions concerning the relationship between pediment shape and period of construction, little else can be determined regarding these tombs. The closure tablet of the Cushing tomb, 3) 360, is signed by Birchmeier & Co., but the upper portion of the tablet is missing. Without additional information regarding the sale date for each lot, or any documentary evidence suggesting the time period for construction, it can only be concluded that these three tombs were constructed identically and probably within the same time period, likely by the same craftsman.

2) c20-22 Another group of three tombs with identical characteristics and proportions, 2) c20-22 are each double-vaulted parapet tombs. That there are three of these gable-roof tombs with segmental/lateral projection parapets could easily be a matter of happenstance, given the prevalence of this type of tomb within the cemetery.17

Yet, like other subdivisions discussed in this section, the horizontal similarities between these three tombs are difficult to ignore. The pediments and entablature moldings of each tomb

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17 2) c20 and 2) c21 are well-maintained tombs with their closure tablets, side tablets, and tablet surrounds intact. Both even suggest the continued use by the family from the 1870s into the mid-twentieth century, which certainly explains their current state of upkeep. 2) c22, however, has fallen into serious disrepair: the closure tablet and side tablets have been completely lost; the pediment stone has fallen and broken; exposed brick comprises the majority of the front and sides of the tomb as plaster continues to deteriorate, exacerbated by moisture invasion and vegetation growth.
match each other evenly. Each tomb has a similar widened base that rises to a level identical to its neighbor. Each tomb has an identical tablet surround and shelf, as well as marble side tablets. It is clear that, at a time when all three tombs were in good condition, 2) c22 was identical to its two neighbors on the Coliseum Street wall.

While the current state of 2) c22 is regrettable, its exposed construction features allow a rare look into the construction of all three tombs. The exposed brick of 2) c22’s vault shows that the vault is constructed of slate slabs. Like many exposed slate vaults in Lafayette Cemetery No. 1, the visible edge of the slate is evenly corrugated, suggesting that the slab was cut using a steam or other power tool. In the lower vault of 2) c22, the numbers “10-20-92” are scratched into the plaster. It is traditional to mark the date of the last interment into the plaster when re-sealing the vault, and thus these numbers suggest that the vault was last sealed in October of 1892.

The rest of the exposed brickwork of 2) c22 illustrates nuances of tomb construction not usually visible on a plastered tomb. The sides of the tomb indicate that the walls themselves are approximately three wythes thick. This is supported by New Orleans municipal...

18 Images of 2) c22 from 2008 show one remaining side tablet, as well as additional evidence of a deteriorating shelf. Fred Hatfield, “Fred and Heath Hatfield’s Inventory and Cross-Index to Plaques and Tombs: Lafayette Cemetery 1,” 2) c22, Henry Gastrock, http://www.lafayettecemetery1.com/2_abc/2_c22.htm, last modified 2008.

19 A wythe is a unit of masonry measured by the thickness of one brick. Donald Friedman, Historical Building Construction: Design, Materials and Technology (New York: W.W. Norton and Company, 2010), 24.
law of the nineteenth century which dictated that tomb walls be no less than nine inches thick. Tomb 2) c22, like its neighbors and numerous other tombs in Lafayette Cemetery No. 1, has a wider base, the brickwork of which is visible due to the plaster loss from the tomb’s exterior walls. This characteristic is significant because, as has been observed in the interior of other tombs discussed in Chapter Four, this interior step typically accommodates the stone slabs that divide the caveau.

The final notable feature of 2) c22 in relation to its plastered neighbors is its parapet. The parapet shape, here referred to as “segmental with lateral projections,” is one of the most common parapet shapes seen across the landscape of Lafayette Cemetery No. 1. The construction of such a parapet, with its curved apex and insteps to accommodate pediment stones, is more technical for a mason to execute than other styles such as the simple triangular pediment. This subdivision allows the rare opportunity of comparing the bare, degraded parapet with two identical, intact, versions of itself. Each parapet is supported by an entablature crowned with a protracted thumb molding, which is less common than the ovolo shape seen on many other tombs. From
2) c22, the method of construction is detectable in its stepped-out masonry and struck bricks. Finish plaster work would have smoothed the angles of the struck brick and produced the monumental appearance of the completed parapet.

As with 3) 358-360, this subdivision is comprised of only three tombs, one of which has no closure tablet from which to determine first interment date. Although the closure tablet of 2) c21 is signed by J.F. Birchmeier, the sample size is not large enough to assume that all three were produced during his time as sexton or during his career. However, their uniformity proves that they were clearly constructed with a temporal and design relationship to each other.

3) s38-43, s45-49, 3) p45-60 This subdivision consists of twelve tombs located along the Prytania and Sixth Street walls of Quadrant Three. Their uniformity is as striking as their number; each tomb has a barrel-vault roof which forms the segmental pediment at its primary façade. Each pediment is embellished with a lunette pediment stone with broken sides and flanked with plasterwork to complete the lunette’s arc. The tombs are all embellished with simple pilasters that frame each corner, terminating at an elevated base onto which a shelf is mounted. The vault opening of each tomb is sealed by an arched marble tablet and surround. In many cases, even the profiles of the shelves are identical, although the tombs do differ somewhat in that respect, and some shelves are supported by brackets where others are not. Each tomb is situated atop a long coping that stretches the Prytania and Sixth Street walls, dropping off at the termination of either side of the subdivision. The lots adjoining each
terminating end of this subdivision are occupied by individual copings, many of which date to
the 1930s.

One of the most significant and problematic aspects of trying to understand this

group of identical tombs is the evidence that both the Prytania and Sixth Street walls once
accommodated wall vaults similar to those currently part of the Washington Street wall in
Quadrants One and Two. In his exhaustive survey of Lafayette Cemetery No. 1 during the
1990s, historian Fred Hatfield notes that “Where the original wall vaults that lined Prytania,
Sixth, Coliseum and portions of Washington Avenue were replaced by tombs, the identification
numbers have been prefaced by ‘p’, ‘s’, ‘c’, and ‘w’ respectively. Those tombs are identified in the
sexton’s records as the ‘new plan tombs.’” Unfortunately, Hatfield does not cite the sextons’
record books that mention wall vaults on Prytania, Coliseum (once known as Plaquemine Street)
or Sixth Street. No other documentation has been found suggesting the presence of wall vaults
along the cemetery boundary at Coliseum or Prytania. It is certain, though, that wall vaults lined
at least some portions of the Sixth Street wall into the late 1920s, although it is unclear where
along the wall they were located. As discussed in the previous chapter regarding the history of
Lafayette Cemetery No. 1, it is doubtful that the entire Sixth Street wall was comprised of vaults.

However, the presence of newer coping tombs near the gate dating to the 1930s supports the

Fred Hatfield, Historic New Orleans Cemetery Lafayette #1: An Inventory and Cross-index To Plaques
and Tombs (New Orleans: Fred Hatfield, 1997). This atlas is available through the Louisiana State
Archives.
suggestion that the wall vaults were once located in this area. No indication of demolition of masonry structures is evident on the wall itself.

That not one of the barrel-vaulted tombs within this subdivision exhibits a first death date after 1929 suggests that the wall vaults were not located along this section of the Sixth Street wall, and that any wall vaults located on the Prytania wall would have been along a separate section. Much like the Prytania subdivision in Quadrant One, a majority of the closure tablets on these tombs bear a first death date in the 1870s and 1880s: eight out of the twelve tombs included, with a range from 1873-1880. The presence of the 1878 epidemic is also tangible — numerous closure tablets show multiple deaths between July and September of that year, some within days or (in the case of 3) p54-55) hours of each other.

The activity and death dates of the craftsmen who signed these tombs further narrow the possible time frame in which they could have been constructed. Six of the twelve tombs in this subdivision include closure tablets signed by a craftsman. 3) s42-43, 3) s45-47, 3) p56-57, and 3) p52-53 are all signed by Hugh J. McDonald. 3) p54-55 is signed by John Hagan, and 3) p45-46 is signed by J.F. Birchmeier. H.J. McDonald died in 1895, although his son, H.J. McDonald, Jr., continued his father’s

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21 Historic New Orleans Collection, “Miscellaneous Correspondence and Records Pertinent to Lafayette Cemetery No. 1,” microfilm reel 87-37-L. Original sale records, sexton’s record book, page 114, lists a number of vaults and their original purchase, as well as some subsequent conveyances. Another record, dated December 26, 1929, discusses the removal of remains from “Vaults on Sixth St., side 7.” This fascinating document lists 60 vaults in the Sixth Street section, most of which were empty. The “7 boxes of remains and one Metallic casket” were removed from the vaults and deposited in a “grave in Lot F, New Plan Square #4.” Unfortunately, no record corresponds with where “Lot F” could be within Quadrant 4. The mass removal remains (some of which date to the 1850s) suggest that this was done in preparation for the demolition of the Sixth Street wall vaults.

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business for two years afterward.\textsuperscript{22} John Hagan died in Chattanooga, Tennessee on August 14, 1891.\textsuperscript{23} J. Frederick Birchmeier died on June 19, 1889.\textsuperscript{24} Of course, later inscriptions would have been carved by different craftsmen. Yet the presence of dates in the 1870s and 1880s paired with the signatures of craftsmen who were all active during this time period, not one of whom was alive to sign a tablet after 1895, suggests that these tombs were all sold, constructed, and carved within the same time period. Considering that J.F. Birchmeier was sexton of Lafayette Cemetery No. 1 from 1880 to 1883, with Hugh J. McDonald following him as sexton from 1886-1895, it is possible that these tombs were a product of campaigns of construction during these years. These observations are helpful in the understanding of this subdivision's significance as a product of individual artisanship.

A cursory examination of the tombs' dimensions shows that the twelve tombs are not precisely identical in measurement, although different campaigns of plastering, lime washing, repairs and reconstructions could absolutely affect a single tomb's dimensions by the six inch margin across which each tomb ranges. Each tomb is between 104 and 110 inches long, 62 and 68 inches wide, and 87 to 97 inches high to the base of the roof.\textsuperscript{25} Variations in the length, width, and height of tombs could have been affected by the size of the joint being used to bond

\footnotesize
\textsuperscript{23} \textit{Daily Picayune}, August 15, 1891, 4.
\textsuperscript{25} Unusual dimensions may be the result of the craftsman utilizing a version of French measure.
bricks, or the size of the bricks themselves. Fortunately, nearly all of these tombs maintain their protective stucco, although this condition bars measurement of the bricks used to construct them.

The question of whether craftsmen stocked ready-to-install closure tablets cut to a predetermined dimension has been a pressing one throughout this research. The tablets and tablet surrounds of these barrel-vaulted tombs are even more uniform in dimension than the overall dimensions of the tombs themselves. Of the four tablets within this subdivision which are signed by H.J. McDonald, all are between 49.25 inches and 51.75 inches high to the top of their arch and 28.75 to 32.5 inches wide. That they vary in dimension by up to four inches suggests that this may not have been the case, and that instead each tablet was cut for the opening after the tomb was constructed. Other tombs signed by McDonald with arched closure tablets vary even more widely in their tablet dimensions – the P. Kaiser tomb, 1) 19-20, has an arched closure tablet that measures an even six feet tall. It is still unclear whether specifications would have been in place regarding these tomb elements.

What is clear, however, among not only the Prytania/Sixth Street tombs but also the majority of other tombs in Lafayette Cemetery No. 1, is the average thickness of a closure tablet. The development of steam marble works allowed for the precise cutting of a block of marble into a very thin slab. Of those tablets that can be measured for thickness and among all work in Lafayette Cemetery No. 1 signed by Gottlieb Huber, H.J. McDonald, James Hagan, and H. Lowenstein, no tablet is thicker than two inches.

The subdivisions of Lafayette Cemetery No. 1 are the direct result of craftsmen and sextons managing the cemetery as an enterprise. These exceptionally visible remnants of their activity are not only memorials to the deceased but planned landscape features that recall the men who built the cemetery itself. As the biographical section illustrates, Lafayette Cemetery No. 1 was not the only cemetery in which these craftsmen left their mark. Parallels between the subdivisions at Washington Avenue and Prytania Street still remain in its contemporary counterparts to the north.
The trend to build numerous identical tombs in adjoining lots is not exclusive to Lafayette No. 1. St. Joseph Cemetery was founded in 1854 by the St. Joseph German Orphan Asylum Association and is located farther “lake-side” or northward from Lafayette Cemetery No. 1 on Washington Avenue. Many stonemasons whose work is present in Lafayette No. 1 had their offices and marble yards closer to Lafayette No. 2 and St. Joseph Cemetery No.1. Their presence is as strong there as it is in Lafayette Cemetery No. 1. Accordingly, instances of identical tombs have the same effect on their landscapes.

Because most sextons of Lafayette Cemetery No. 1 were also responsible for Lafayette Cemetery No. 2 (established by 1854), it is not surprising that the same tomb styles, signatures, and construction trends are visible in that cemetery as well. Similar designs, materials, and preservation issues appear within all three cemeteries. The two Lafayette cemeteries, for instance, each have significant collections of one model — the wall gable tomb.

Identifiable Overall Construction Styles: Models

Wall Gable Tombs While subdivisions tend to stand out within the landscape of Lafayette Cemetery No. 1, a trend more nuanced but also remarkable is the occurrence of

26 Ibid. 26. Huber et. al. state that it isn’t clear when the cemetery was founded, only that the city constructed vaults on this block by 1858.
tombs with identical characteristics, materials, and measurements scattered across the entirety of the cemetery. An excellent example of a tomb “model” is represented in tomb 2) 127 and its neighbor 2) 128. Not only is it represented in at least seven tombs in Lafayette No. 1. The model is evident among at least one dozen tombs in Lafayette No. 2.27

The wall gable model has a number of defining elements. All examples are two-vault construction with a high base indicating an elevated caveau. Each has a gable roof terminating

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27 Other tombs that follow this model in Lafayette Cemetery No. 1 are 1) 276 (Birchmeier & Co.), 1) 152 (Alfortish), 4) 23a (Alfortish), 1) 259-260 (Birchmeier & Co.), 3) 164-165 (Birchmeier & Co.), 2) 127 (H.J. McDonald), 3) 211-212 (not signed).
at the primary façade in a triangular wall gable parapet, the apex of which has an elevated rectangular shape in order to accommodate an urn or other sculptural element. The wall gable pediment also fits a triangular pediment stone that, unlike other pediment stones which display family names, instead exhibits a carved gothic trefoil or quatrefoil. The family name is engraved upon a lower pediment stone in raised lettering, flanked either with shell-like carvings or separate stones carved to resemble daisies or sunflowers. In all, the style embodies many elements of Victorian Gothic Revival as seen in historic New Orleans houses.²⁸

The façades of these tombs have closure tablets fastened in front of the tablet surround, as opposed to fitting flush into it. Frequently, the closure tablet will have a border of rope with tasseled ends. Every tomb of this model exhibits pilasters at each side of the primary façade onto which long rectangular stones are mounted. Usually, a motif

of ivy is carved into these flanker stones. Each tomb has a shelf, although some examples of this model also have bench-like projections from their bases, creating a larger space for memorials like vases, urns, flowers, et cetera. (Figure 6.17)

The seven tombs in Lafayette Cemetery No. 1 bear enough of a striking resemblance to each other to pique the interest of the casual observer. The addition of more than twelve of the same model in Lafayette's sister cemetery is also fascinating. However, unlike the wall gable tombs in Lafayette No. 1, every tomb of this type in Lafayette No. 2 has a small stone set into its pediment in which a built date is carved. That these are built dates and not the death date of an individual interment is proven by three tombs in adjoining lots, each carved with the date 1894 but with no specific 1894 death date carved onto any closure tablet. (Figure 6.18) It is clear that in at least some (if not all) instances in which this model appears, the builder constructed the tomb prior to selling the tomb and lot to a family.

The general time period in which these tombs were constructed in Lafayette Cemeteries No. 1 and 2, then, is easily determined. In Lafayette No. 2, the earliest constructed date carved onto the tomb is 1893, and the latest 1906. The Lafayette No. 1 wall gable tombs bear earliest death dates from 1865 to 1890. Comparing these dates with those found in Lafayette No.

29 The complete listing of dates is as follows: 1893, three tombs with the date 1894, 1897, two with the date 1898, 1900, 1901, 1902, and 1906.
30 The 1865 inscription, however, is a statistical outlier, although its signing craftsman (Birchmeier & Co.) would have been in business by 1865. The other tombs have first death dates falling between the late 1870s and early 1880s.

Full listing of death date ranges:
1) 276: 1865 – 1895
1) 152: 1871 – 1931
4) 23a: 1878 – 1976
1) 259-260: 1880 – 1963
2) 127: 1890 – 1909
2 could suggest that Lafayette No. 2 may have incorporated these tomb styles later. However, understanding that most craftsmen worked both in Lafayette No. 1 and No. 2, it is possible that the tombs in both cemeteries are contemporary with each other and the interments occurring in Lafayette No. 1 were relocated remains from elsewhere, interred into the new tombs by the 1890s. There is no completely accurate method to establish an exact build date for those tombs not marked with one. Be that as it may, it is clear that this tomb style was popular and replicated throughout a period of approximately thirty years from 1870 to 1900, roughly.

Although the similarity in appearance and build date between these tombs could suggest the same individual constructed each wall-gable model, it is unlikely that this was the case. Signatures on each tomb prove this. Of the wall gable closure tablets located in Lafayette No. 1, three are signed by Birchmeier & Co., two by Alfortish, one by H.J. McDonald, and at least one is unsigned. As previously mentioned, J.F. Birchmeier was active from the 1860s until his death in 1889.\(^{31}\) If Birchmeier constructed the tombs as well as carved the closure tablets, he would not have done so in the case of the Lafayette No. 2 examples, as many were built after 1889. John Alfortish, who would begin the long Alfortish era of sextons and stonecutters, was active as a sexton by 1870.\(^{32}\)

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began his stone cutting career by working for J. Frederick Birchmeier from 1870 to 1878.\textsuperscript{33} However, it is not clear whether H.J. McDonald signed his own name to his work or that of Birchmeier’s during this time. The relationship between the three men as contemporaries and colleagues, however, implies that the wall-gable model was simply part of a common building practice shared among them throughout their respective careers.

**James Hagan and Marble-Clad Tombs** James Hagan is primarily associated with grandiose marble-clad tombs, the likes of which are more frequently found in the older St. Louis cemeteries. Although the suburb of Lafayette was considered the realm of Americans and immigrants, the Creole and French architecture of New Orleans permeated its buildings and its cemetery with Hagan as an agent.\textsuperscript{34}

As discussed in the tomb form and function section, the establishment of Père Lachaise Cemetery in Paris in 1804 created a new level of funerary architecture that directly influenced that of New Orleans.\textsuperscript{35} By the time Lafayette Cemetery No. 1 was established, marble-clad tombs inspired by Père Lachaise and designed by architects (most notably, Jacques Nicolas Bussiere de Pouilly) were a prominent part of New Orleans’ funerary landscape. In the suburb of Lafayette, even some wealthy Americans, Irish, and Germans eventually adopted this lofty type of tomb architecture. While the craftsmen and architects who designed and built these tombs were often of French and Creole background, like P.H. Monsseaux and Florville Foy, it appears that James Hagan also constructed tombs designed to resemble the classical style so popular among


New Orleans’ French speakers. This resemblance varies from vague stylistic influence to nearly direct replications of work designed by J.N.B. de Pouilly.

The high Greek, Egyptian, and Gothic Revival designs that embodied the French Romantic funerary style of the 1850s and beyond required a monolithic appearance only achievable by large blocks of marble. It is no surprise, then, that only very wealthy families could afford the kind of marble-clad tombs James Hagan and others constructed. Until the twentieth century, nearly all tombs were constructed of brick and mortar. Even those with marble cladding had brick masonry interiors that supported the structure. One model that Hagan employed in Lafayette Cemetery No. 1, however, incorporated the monumental façade of a marble-clad tomb but minimized the use of marble except where it was aesthetically necessary. 1) 12-14, 1) 139-140, and 3) 375 are each brick tombs with plastered exteriors and primary facades entirely clad in marble.

The marble-façade models each have a triangular pediment modified to accommodate an apex sculpture. (Figure 6.19) The pediments themselves are complete with interior moldings.

6.19 Marble-facade models. From left to right: 1) 12-14, 37-39, 1) 139-140, 145-146, 3) 375-376.

with a classical entablature beneath. The pediment name is carved in raised lettering within a panel on the frieze and above a foot molding. The side tablets are similarly carved. Each tomb has a simple shelf above a stepped out, marble clad base. The three tombs which display this design are virtually identical in measurement as well as detail; their heights, widths, lengths, and tablet dimensions all fall within a three-inch range.

James Hagan signed each of the three closure tablets in this group, so it is not clear whether he (or someone who worked for him) constructed these tombs. It is evident, however, that the individual or company that constructed one of these tombs likely constructed the other two. 1) 139-140 has an earliest death date of 1857, followed by deaths in 1865, 1866, and 1883. 3) 375-376 lists death dates in order as 1870, 1857, 1872, and 1875. 1) 12-14 is problematic because it is missing the top of its closure tablet. The 1981 HNOC/SOC survey, however, recorded the tomb with some remaining pieces of the broken tablet, including the inscription for Louisa Winchester, wife of Joseph Bowling. Archival research shows that Louisa Winchester Bowling died May 6, 1875, allowing for a more accurate understanding of listed death dates that once were inscribed upon this tablet. The dates on each tomb suggest they were all built during the late 1860s and early 1870s, further indicating that same individual built each one.

The most interesting constructional aspect of the three marble façade tombs lies in the installation of the marble façades themselves. Because much of the process of attaching marble into a brick and mortar structure is accomplished by utilizing weight and gravity, the process through which this façade was attached will be discussed from the bottom up.

As with other tombs discussed previously, the outward step of a tomb’s base usually indicates the extra wythe of brick built to support stone vault slabs. Onto this base, exterior marble base cladding was attached, most likely utilizing simple lime mortar (no pins or pin holes

37 Survey of Historic New Orleans Cemeteries, MSS 360, Williams Research Center, The Historic New Orleans Collection, Lafayette Cemetery No 1, Quadrant One, Tomb 5; Orleans Parish Death Indices 1804-1876, Volume 63, page 506.
are visible to suggest that the marble was pinned into the brick); although it is possible that no adhesive at all was used, as indicated by the missing marble base of 1) 139-140. (Figure 6.20) On the primary façade, marble molding pieces were placed vertically atop the base. The profile of these molding pieces is repeated along the sides and rear of the tomb in stucco. The molding pieces overhang onto the base stone by approximately an inch and, because they are shaped for the corner, create a key into the masonry. The side tablets are mounted on top of the molding and cornerstones, and then closure tablet surrounds are attached to the interior of the side tablets. Then, another molding stone is placed atop the assembly. This molding, which sits below the frieze/pediment name portion of the tomb façade, is comprised of one long piece of marble, the molding of which turns the edge of its sides. As with the base molding stone, the upper stone is somewhat wider than the side tablets or frieze tablet in order to project from the two but also in order to key into the masonry, as is visible in Figure 6.21. All cladding tablets are clearly only attached to the tomb using lime mortar as an adhesive.\(^3^9\) No mortar joint is visible between each marble piece, suggesting that they were dry-fitted.

\[\text{6.20 Marble base pieces. Tomb 1) 12-14, 37-39 (left) retains its original vertical and horizontal marble base pieces. 1) 139-140 has lost some of its marble base work, exposing bare brick to moisture and resulting in fern invasion. The void where the base once was, however, indicates that the slabs were originally fitted onto the tomb by using little or no mortar, and then secured by the stucco molding above.}\]

\(^{39}\) This method of attaching stone cladding to brick masonry is common in funerary architecture as it is common in building construction; Michael Trinkley, *Initial Assessment, Landry Tomb, Donaldsonville, LA* (Chicora Foundation, n.p. May 2009), 4.
The weight of marble slab upon marble slab keeps the tablets in place. This effect is accentuated by the pediment stone, which is approximately twice as thick as the molding stone below it. The pediment stone completes the façade and also exerts a significant downward force onto the rest of the façade assembly. In the case of 1) 12-14, 37-39, a brick from the tomb’s side cornice is missing. In Figure 6.22, the underside view of the void where the brick once was shows the cut marks of the pediment stone, as well as its clean, mortar-less surface. The markings on the base of the stone could either have been produced from the quarrying of the stone or as a masonry key if mortar was ever used to attach it to brick.  

That these three marble façade tombs were not entirely clad in marble was likely a preference of the tombs’ purchasers due to cost concerns, as it seems as if James Hagan was in possession of an excess of marble. The tombs bearing his signature, unlike any other visible example in Lafayette Cemetery No. 1, were constructed with marble vaults. Whereas

the majority of other tombs with visible vaults have those constructed of slate slabs, tombs like 1) 12-14, 37-39 display marble slabs of approximately three inches thickness.\textsuperscript{41} There are numerous possibilities for why Hagan may have employed marble slabs for vaulting. The lime qualities of marble could have accelerated the rate of decomposition of remains while masking any odors that may have escaped the tomb cavity. Marble also has greater comparative strength than slate.\textsuperscript{42} Depending on the quality of either type of stone, marble may have even been cheaper than slate at the time it was purchased.\textsuperscript{43}

Other marble-façade tombs are present within Lafayette Cemetery No. 1, although none resemble this tomb model exactly. The Voelkel tomb, 2) 262, and the Blaum tomb, 4) 334-335, are identical marble-façade tombs with marble front panels, shelves, and inverted torches embellishing the side tablets.\textsuperscript{44} With both tombs bearing first death years in the 1860s and 1870s, and the Voelkel tomb bearing a closure tablet signed by Birchmeier, these two tombs are an indication that the marble-façade style such as Hagan’s was influenced by period design trends. This indication is even more present in Hagan’s other marble models, the marble-clad tombs with sculptural parapets and sarcophagus tombs.

**Marble-clad tombs with Sculptural Parapets** The three types of marble-clad tombs associated with James Hagan embody funerary architecture inspired by French Romanticism and Père Lachaise Cemetery in Paris.\textsuperscript{45} Marble-clad tombs with sculptural parapets such as 3) 3-5, 3) 308-309, 3) 132-134 and 1) 167-168, all signed by James Hagan, or 4) 177-178, 1) 7-9, 3) 81-82, 3) 263-265, and 2) 53-54, all signed by J. Frederick Birchmeier, represent a variation of one of the

\textsuperscript{41} The Pierce tomb, 3) 3-5, 56-58, also has a visible marble slab vault.


\textsuperscript{43} Merrill, *Stones for Building and Decoration*, 520. Merrill’s 1891 chart shows common marble costing $1.50-$2.50 per cubic foot and slates from $2.00-$3.50 per cubic foot. Tennessee marble at this time could cost as little as 75 cents; of course infrastructure, transport, and availability of quarries would also affect price differently in the 1860s. It is difficult to determine the exact cost of stone from different locations in New Orleans at a given time in the nineteenth century.

\textsuperscript{44} The tomb of Thomas McKnight, 1) 141-144 is also extremely similar in style to the Voelkel and Blaum tombs.

most popular French funerary architectural types – the sarcophagus. Tombs signed by Hagan and others that more literally represent the Classical sarcophagus will be discussed below. The prototypical model represented by the sculptural-parapet tombs should also be considered a sarcophagus tomb.

This model is defined by a sculptural marble parapet sitting atop a solid slab marble roof. In the case of those tombs signed by James Hagan, the parapet is defined by sculptural volutes on each side. The brick masonry body of the tomb is clad in marble slabs, usually with a raised panel design into which additional names could be carved. The closure tablet is flush with the marble cladding on the primary façade, and long molding tablets are inserted above and below the paneling. Each tomb has a widened base, most likely for the purpose of accommodating vault slabs.

The tombs of Caspar Auch and Isaac Randolph, 3) 132-134 and 1) 167-168, respectively, are two of the most dimensionally exact tombs in Lafayette Cemetery No. 1 as a whole. (Figure 6.23) Their projecting segmental parapets with sculptural dentils, rope motif, and volutes, are identical with the sole exception of the name carved into the raised panel at their centers. In length, width, and height, they vary by less than two inches. Each closure tablet is carved in relief. Much like many of Hagan’s

46 All of the Birchmeier marble-clad tombs with sculptural parapets have roofs of slab marble, with the unusual exception of 3) 81-82, the Stearns tomb, which has a gable roof.
48 The exact comparative measurements are as follows (measurements in inches):
3) 132-134, 141-143: Length 101.5, Width 54, Height 72.75, Tablet height 46.25, Tablet width 38
1) 167-168: Length 102.75, Width 54.25, Height 72, Tablet height 45, Tablet width 38
other marble-clad tombs, these two tombs are situated on a raised coping with marble-topped edges.

These two identical tombs other were most likely constructed using the same method, measurements, and craftsman. The death dates included on the closure tablet of each tomb indicate that they may have both been built in the 1850s as not only are the earliest dates within that range, but also each tomb has numerous death dates between 1849 and 1860. As previously mentioned, James Hagan began his career as a stone carver and tomb builder in approximately 1854.

The four marble-clad tombs with sculptural pediments signed by James Hagan are similar in construction to a number of tombs of this model signed by J. Frederick Birchmeier. Each tomb is built of brick and mortar with two vaults separated by stone slabs. Each tomb is also clad in marble and roofed with a single large marble slab. Through observation of this group of similarly-built tombs, it is possible to understand the greater practices of those who built them.

The question of how marble cladding slabs were mounted to masonry tombs is answered by the varying degrees of damage some tombs have experienced. The tomb of Charles C. Wright, 3) 308-309, is recorded by the 1981 survey as having been signed by James

49 The tomb of Chas. C. Wright, 3) 308-309 is an exception – instead of one solid slab of marble, it is roofed with a number of individual marble slabs. This tomb also has a slate vault as opposed to one of marble.
Hagan. As of October 2012, it is missing not only its closure tablet but also a number of marble cladding pieces, exposing the brick underneath. The uncovered sides of marble cladding elements affirm what can be observed on other tombs like that of Pierce, Randolph, and Auch: that each piece was fitted into another at angles around each corner, from the base slabs upward, and mostly held in place by the weight of the stone above it. The substantial weight of the roof slabs would stabilize all other cladding pieces. Additionally, the use of cramps to hold cladding elements in place is evident in the Wright tomb, the exposed corner pieces of which display a hollowed space with pin holes, although no pin remains.

**Classical Sarcophagus Tombs** The box-like marble-clad tombs discussed in the previous section are, in terms of design, a variation on the Greek- and Roman-inspired tombs that became popular in Paris’ Père Lachaise Cemetery. Although Père Lachaise was founded in 1804, it was the arrival of French architect Jacques Nicolas Bussiere de Pouilly in 1833 that spurred the widespread use of such designs in New Orleans. Studies of de Pouilly’s sketchbooks have shown that his tomb and monument designs were directly influenced by the architecture of Père Lachaise and, although they were most popular among the Creoles of New Orleans, their stylistic elements were also utilized by craftsmen working in the American and immigrant communities around Lafayette Cemetery No. 1. Tombs like the Foucher tomb in St. Louis Cemetery No. 2, designed by de Pouilly, were nearly identically replicated in Lafayette No. 1. The style born in Paris gained its own life in the Crescent City.

Outside the New Orleans context, sarcophagus tombs rarely actually contain remains, and instead function as elaborate burial markers. (Figure 6.25) However, the sarcophagus style accommodates the function of a New Orleans tomb well, and these tombs with canted sides, 50

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50 The cladding pieces were also likely mortared at their joints, although the Randolph tomb’s joints have been patched with what appears to be household silicone caulk, and thus it is difficult to determine if any mortared joints were original or later repointing campaigns. It would also have been typical for the tomb builder to utilize lead stripping to fill a joint as well.


52 Leonard V. Huber, et. al. *New Orleans Architecture, Vol. III: The Cemeteries,* 78. The authors suggest that, in fact, all tombs not represented as “step-tombs” were directly influenced by the sarcophagus style: “The early brick tomb with pitched roof and triangular pediment was probably a simplified version of the sarcophagus tomb.”

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sculptural elements, ashlar-type scoring, and marble cladding receive remains in the same manner that a simpler brick-and-mortar tomb would.53

Beside the box-shaped, flat roofed examples discussed previously and the “wicket” tombs discussed later in this chapter, there are seven signed tombs within Lafayette Cemetery No. 1 that qualify as sarcophagus tombs. These seven represent the high style seen more frequently in the Catholic cemeteries St. Louis Nos. 1 and 2. Three are marble-clad tombs with canted sides and cross-gable roofs accented with corner acroteria. Another, 3) 263-265, has a flat roof but is distinguished by its dentils, ashlar scoring, and mounted sculpture. Finally, three tombs (two of which are signed by Joseph F. Callico) represent an adaption of the Creole sarcophagus design to the motifs that had become popular in Lafayette No. 1.

The first three sarcophagus tombs – 4) 157-158, 3) 68-70, 103-105, and 3) 113-115, 160-162 – are so strongly related to those seen in the Catholic cemeteries that direct correlations between individual tombs can be drawn. Designs sketched by de Pouilly show that his design for the Foucher tomb in St. Louis No. 2 was not only influenced by Père Lachaise but was subsequently reproduced by other craftsmen in the Sumter Turner, Sewell, and VanBenthuysen tombs.54 Furthermore, the Sumter Turner and Sewell tombs themselves are identical. Each has the exact same arrangement of vertical pilasters and side panels, cross-gable roofs and acroteria designs. The only fundamental difference between the two tombs is sculptural: The acanthus motifs of their acroteria differ slightly in detail.

53 Judith Peters, “Modeling of Tomb Decay at St. Louis Cemetery No. 1,” 12; Douglas Keister, Stories in Stone: A Field Guide to Cemetery Symbolism and Iconography (Salt Lake City: Gibbs Smith, 2004), 27-31. It is significant to note that even the sarcophagus tombs of Père Lachaise that inspired their New Orleans counterparts are not built for housing remains, which are instead interred below the monument. 54 Ann Merritt Masson, “The Mortuary Architecture of Jacques Nicolas Bussiere de Pouilly,” 49.
The Sewell tomb, 3) 68-70, 103-105, is signed by James Hagan. The tomb of Sumter Turner, who died of cholera in 1867, is signed only on its closure tablet by Reynolds.\(^{55}\) (Figure 6.26) The Foucher tomb in St. Louis No. 2 was designed by de Pouilly in 1836 and subsequently built by P.H. Monsseaux.\(^{56}\) A comparison of the activity dates of Hagan and Reynolds, compared with the death dates listed on each tomb suggests that the Turner and Sewell tombs were built significantly later than 1836, most likely in the late 1860s. It is unclear which tomb was built first, but the influence of this design is evident. Hagan was active as a tomb builder before Reynolds, and may have built the Sewell tomb first. Whether the client or James Reynolds was inspired by the tombs of St. Louis No. 2 or the Sewell tomb is uncertain.

The VanBenthuyksen tomb, 3) 113-115, 160-162, is similar in appearance to the Sewell and Turner tombs and is also signed by James Hagan. It diverges from the Sewell tomb in its detail, although they share the same basic construction elements. With its ornately-carved gables and acroteria as well as the detailed sculpture of a draped urn at its apex, the

\(^{55}\) James Reynolds, marble cutter listed in directories from 1866 to 1880.
VanBenthuysen tomb is one of the most-photographed tombs in Lafayette Cemetery No. 1. One of the more striking of its sculptural elements is the elaborate family name located on its primary façade. Although it would appear as if this relief carving were part of the larger entablature piece set into the tomb's cladding, it is actually a separate sculpture joined into the entablature. This may have been a replacement or part of the tomb's original design. The larger elements of the VanBenthuysen tomb such as its monolithic cross-gable roof, however, are similar to the Sewell and Turner tombs.

The marble cladding pieces of the classical sarcophagus tombs are attached into the interior masonry in the same way as the marble-façade and other marble clad tombs. The cladding pieces from the base to the entablature are fitted together at the corners in order to be held by their own weight. Because none of these tombs are missing marble elements, it is difficult to determine whether pins or cramps were also utilized to attach their cladding stones. The Sewell tomb displays staining that would suggest corrosion of a ferrous metal between two of its cladding pieces, but as has been already established, the tomb was restored in the 1970s.
and the introduction of iron pins may have been a result of this restoration.

The cross-gable roofs of these three tombs are each constructed of single slabs of marble and create an added weight which secures the rest of the cladding. (Figure 6.29) The roof stones themselves are remarkable in their mass and detail. Each roof is carved into a cross gable, the corners of which have delicate acroteria. This design not only served an aesthetic function, but also formed an efficient means of moisture drainage, allowing rain to run down the grooves of each gable and exit around the acroteria. A sculptural base is situated at the cross of each stone’s gable. In the case of the Sumter Turner and VanBenthuysen tombs, the sculpture remains. The Sewell tomb has since lost the sculptural urn once situated on its roof, although historic photographs show that one was once present.57 (Figure 6.29)

The tomb of George G. Garner, 3) 263-265, 310-312, also has a draped urn apex sculpture. Its base is dramatic and embellished with a relief carving of a garland, a prominent motif among sculpture found in Père Lachaise. The Greek-inspired dentils of its entablature, the fine acanthus-leaf detail of its molding, and the deep grooves on its side cladding panels in order to create the appearance of ashlar make it a classical sarcophagus tomb. The tomb is signed by Birchmeier & Simpson, which makes it likely that it was constructed between 1866 and the early

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57 John Francis Marion, Famous and Curious Cemeteries, 100-101.
1870s when D.F. Simpson was sexton of Lafayette Cemetery No. 1 and J. Frederick Birchmeier was already active as a stonecutter and tomb builder. It is also clear that the stylistic elements that are present on the Garner tomb were most popular in Lafayette Cemetery No. 1 during the late 1860s and early 1870s, thus placing it into a larger tableau of period funerary styles.

The final classical sarcophagus model represents a design which bridged the gap between the French-influenced tombs of the Creole cemeteries and the simplified, eclectic styles found in Lafayette Cemetery No. 1. They display the canted sides of higher-style tombs, but have the gable roofs and simplified line structure of the archetypical family tombs found throughout Lafayette Cemetery No. 1. Two of the three tombs of this style, 4) 155a-175a and 3) 23-25, have closure tablets signed by Joseph F. Callico, who was active as a stone cutter and sexton from 1857 to the early 1880s. The third tomb, 3) s50, is located at the corner of the Sixth Street and Prytania walls. Surrounded by dense vegetation, it cannot be inspected for signatures. While the other classical sarcophagus tombs discussed could have easily been constructed in cemeteries like Saint Louis Nos. 1 and 2, these three would have been somewhat removed stylistically in any environment other than Lafayette.

Clearly, the classical sarcophagus model represents a series of iterations within a particular lexicon. Their stylistic parallels make these examples significant in the larger concept of tomb models, such as the similarities between the Sewell and Turner tomb, and repeated elements connecting these tombs with those of de Pouilly and the Creole cemeteries. As this examination has shown, the significance of tomb builder or stone cutter is not as strong as the overall period architectural style. That these tombs were signed primarily by Hagan, Birchmeier, and Reynolds speaks more to who was active during this time than to whether a specific tomb builder utilized an exact design. The final example of the sarcophagus tomb, the “wicket” model, echoes this same tendency, although the model itself is significantly more definite.

**Wicket Tombs** The ten tombs of this model comprise another version of the marble-clad tombs with sculptural parapets. They share the same body style, with marble cladding and solid-

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58 It is unclear when D.F. Simpson died, as no obituary is available under this name and no source indicates his full first name. Thus, the latest date in which Birchmeier and Simpson could have been partners is not possible to determine.
slab marble roofs. In fact, due to the location of most of these tombs within Lafayette Cemetery No. 1, they could also qualify as a collective subdivision. Several aspects of their construction, design, and associated craftsmen make them together one of the most visible and defined patterns in the cemetery.

Each of the ten tombs is defined by its sculptural parapet, which exhibits on each end a modified acroteria form. In her 1959 thesis and subsequent scholarly article, Maxine Wachenheim makes special mention of the modified acroteria, referring to tombs “with rounded wicket-type acroteria and carving in panels on each side of the plaque [which] is a departure from the [classical acroteria] style, but no doubt is based upon it.”

All but two of the ten wicket tombs in Lafayette Cemetery No. 1 additionally have three triangular projections from their pediment and a base onto which a sculpture would be mounted. Some tombs, most notably the Christoval Toledano tomb, have relief sculptures carved into their acroteria, although not all do. Some of the most remarkable features of these tombs, however, are their signatures.

59 The ten tombs defined as wicket tombs are as follows: (number, pediment name, signature)
1) 59-60, 81-82, R.M. Campbell, not signed
3) 238-240, J. Peters, signed P.H. Monsseaux 1854
3) 185-190, Taylor, signed A. Barret & Co. 1857
3) 236-237, J.A. Blanc, signed Birchmeier
3) 367-370, R. Charles, not signed
4) 1-2, 45-46, A. Thomas, signed Phil Harty
4) 5-7, 40-42, C. Toledano, signed A. Barret & Co. 1860
4) 106-110, 137-141, D.R. Godwin, not signed
4) 8-10, 37-39, B. Toledano, not signed
4) 3-4, Robert Miller, not signed

60 Maxine T. Wachenheim, “The Stylistic Development of Tombs in the Cemeteries of New Orleans,” Southwestern Louisiana Journal 3 (Fall 1959): 264-266. Her coining of the term “wicket,” refers to the arched hoop through which a ball must pass in the game of croquet. Her characterization of these parapets is apt, as they are defined by this modified acroteria design.
Of the ten wicket tombs, five are signed by craftsmen. Two by A. Barret & Co., and one each by P.H. Monsseaux, Phil Harty, and Birchmeier. That these identical tombs have so many different builders is worthy of note, but more importantly, three of these signatures include build dates. 3) 238-240 is signed “P.H. MONSSEAUX 1854,” 3) 185-190 “A. BARRET & CO. 1857,” and 4) 5-7, 40-42 “A. BARRET & CO. 1860.” In this rare instance, the build date is certain for three out of ten tombs of the same style. The earliest death dates listed on each tomb coincide within a year of the carved signature date. In the case of the other seven tombs, their first listed death dates fall between 1857 and 1870, with the far outlier of 3) 236-237, with a first date of 1878. The majority of these tombs bear a built date or first interment date between the mid-1850s and early 1860s, supporting the indication that this style saw its heyday in this time period. 3) 236-237 is signed on the body of the tomb, as are all the wicket tomb models, which suggests that Birchmeier would have indeed constructed the tomb. Also, it would be unusual for

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61 Earliest listed death dates for undated wicket tombs:
1) 59-60, 81-82, 1867, upper portion of closure tablet broken
3) 236-237, 1878
3) 367-370, 1870
4) 1-2, 45-46, 1858
4) 106-110, 137-141, 1859
4) 8-10, 37-39, 1857
4) 3-4, 1858
the tomb to have been built much earlier than 1878 and then remained vacant until that time.
That Birchmeier did not begin his work as a tomb builder until 1866 suggests the likelihood that
this tomb was built later than the others, possibly to match its neighbors, which are also wicket
tombs.

The location of these tombs is also significant. As mentioned, these tombs could, in
some ways, be classified as a subdivision. (Figure 6.32) Seven of the ten examples of this model
are located on the center aisle between Quadrants Three and Four. The frequency of these
tombs along either side of the aisle is clear to the passerby, particularly the four tombs located
in Quadrant Four beside the sexton’s cottage, which are all located on adjoining lots. That
they were built around the same time suggests that this area of the cemetery may have been
developed at this time.62

No tomb resembling the wicket tomb is evident in published guidebooks and sketches
of Père Lachaise Cemetery at the time, nor does it appear that such a tomb was ever designed
by J.N.B. de Pouilly. Examples of such a design do exist in other New Orleans cemeteries, as
indicated by Wachenheim’s reference to the Zenon Cavalier tomb located in Square Two of
St. Louis Cemetery No. 2. The Cavalier tomb, however, retains distinctive design aspects that
make it part of the St. Louis Cemetery landscape, including an iron enclosure at its front as well

6.32 Map of center aisle between Quadrant 3 and 4 with aisle wicket tombs highlighted. Map adapted
from 1996 Lafayette Cemetery No. 1 Atlas.

62 It is unclear whether the area would have been used previous to the 1850s and redeveloped, although
such a sequence of events is possible.
as a gable roof instead of triangular projections. From these facts, it appears that the style developed in New Orleans and flourished in Lafayette Cemetery No. 1. That so many individual craftsmen executed it indicates further that their work was often dictated by preference of individual clients as well as the prevailing styles of the day.

With regard to all tomb models, the overwhelming physical evidence suggests that certain distinctive designs were often utilized by more than one craftsman within a time period. Even models as specific as the wall gable and wicket tomb were borrowed and replicated in their entirety, even between cemeteries in different neighborhoods. The greater influence of period style prevailed over individual artisanship, which mostly appeared in smaller groups of models like Hagan’s marble-façade tombs, among others. This manifestation of period styles was also observed by Maxine Wachenheim in her 1959 work, although her core methodology assumed that the simplicity of the tomb style indicated earlier, primitive design. These models – the wall gable tomb of the late nineteenth century, the sarcophagus tombs of the mid-nineteenth century and their contemporary variations – suggest that less-complex design does not necessarily indicate time period. The following analyses of specific tomb elements including parapet and pediment style, carving method, funerary symbolism, and vault construction, prove further that the development of style, construction, and method of individual craftsmen were certainly dynamic.

Pediment Styles

The majority of research concerning New Orleans tomb architecture has focused on the Creole-influenced cemeteries of St. Louis Nos. 1 and 2. Later cemeteries located at the end of Canal Street, such as Metairie-Lakelawn, Cypress Grove, Greenwood, Odd Fellows’ Rest, and Masonic Cemeteries have also been thoroughly documented for their grandiose and unique structures. The landscape of Lafayette Cemetery No. 1 is dominated by relatively simple family tombs, most of which were constructed with sort of pediment or parapet. Even the few

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tombs which resemble older-style step tombs have parapets, such as 4) 31. Indeed, Lafayette Cemetery No. 1 is a cemetery of parapets and pediments.

The design of these pediments and parapets can, in some cases, indicate a specialty executed by an individual craftsman within the context of period aesthetics. For the purposes of analysis, a number of categories were assigned to describe pediment and parapet shape. They include: classical triangular pediments, acroteria, segmental parapets with lateral projections, lunettes, and parapets designed to imitate acroteria, here referred to as “implied acroteria.” Based on the information recorded into the Lafayette No. 1 Craftsman Database, a number of patterns emerged vis-à-vis these styles, the craftsmen who constructed them, and the period in which they were most likely constructed.

**Classic Triangular Pediments** The Greek-influenced triangular pediment is very common in the older, Creole cemeteries of St. Louis Nos. 1 and 2. In reality, this pediment is probably the most common among New Orleans cemeteries as a whole. It is simple, classic, and relatively uncomplicated to construct. In Lafayette Cemetery No. 1, a high concentration of simple tombs with triangular pediments is located in Quadrant Three along the interior aisles, although the design can be found elsewhere within the cemetery. It is likely that the triangular pediment, particularly when manifested in the simple, brick and stucco tombs found in all New Orleans cemeteries, was an attempt to emulate grander Greek temple-style tombs designed by de Pouilly and inspired by Père Lachaise.

Like the few step tombs found in Lafayette Cemetery No. 1, it is on these triangular-pediment tombs that signatures of well-known Creole craftsmen like Florville Foy and Paul Hippolyte Monsseaux are found. Yet the names of other craftsmen not associated with French New Orleans are also located on these closure tablets. While the style may have come into use in the early- to mid- nineteenth century, it was certainly continued throughout the decades.

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64 Both 2) 14 and 4) 31 are, incidentally, carved in French. 4) 31 is also the only tomb in Lafayette Cemetery No. 1 signed by Daniel Warburg, the Creole stone cutter and sculptor. As step tombs were much more prevalent in the older St. Louis cemeteries, and thus more familiar to Creole New Orleanians, these few tombs attest to the presence of Creole culture in the predominantly non-Creole cemetery.

following. Of the four craftsmen who were utilized as case studies in the Lafayette Craftsman Survey, H. Lowenstein is best represented among the simple triangular pediment style.

As discussed in the biographical section of this thesis, little can be determined regarding H. Lowenstein other than the location of his business and the dates in which he was certainly active. Fortunately, that small window of dates (1861-1866) displays a microcosm of what would have been popular in his time. Of the tombs signed by Lowenstein, Hagan, McDonald and Huber, twelve represent simple triangular pediments in different variations including simplified, classic (with interior moldings), and those that have been obscured by later repairs. Of these twelve, six are signed by Lowenstein, comprising sixty percent of the work signed by Lowenstein in Lafayette Cemetery No. 1. The remaining signatures associated with a triangular pediment are dominated by James Hagan, whose signature appears on four of the twelve tombs.

The appearance of these types of pediment among Lowenstein and Hagan indicates that the style was significant to the time period in which both these craftsmen worked – the late 1850s and through the 1860s. This conclusion is also supported by

67 Many tombs with triangular pediments have been repaired either by families or by preservation groups. The simple construction of the pediment makes it easy to patch the pediment area, often with Portland cement. Particularly for those tombs which have lost their pediment stone, the entire pediment area can be covered in cement and thus obscures the original construction. An example of this is the tomb of Hugh Grant, 1) 298.
68 There are ten tombs with Lowenstein signatures in Lafayette Cemetery No. 2: 1) 282, 1) 342, 2) 57, 2) 8, 3) 290, and 3) 325 are all associated with triangular pediment tombs. Of the other four, one is located on a headstone associated with a coping, one with implied acroteria, one with segmental with lateral projections, and the final, 1) 68, is also associated with a triangular pediment, although the signature is obscured. This tomb is indicated in the 1981 HNOC/SOC survey as having been signed by Lowenstein.
69 These tombs are 3) 375-376, 1) 139-140, 145-146, 1) 12-14, 37-39, 2) 30-31. This includes the marble-façade tombs which have classic triangular pediments modified to accommodate apex sculpture.
the abovementioned presence of signatures like Florville and Monsseaux on these triangular pediment tombs. The presence of Lowenstein’s name on triangular-pediment tombs only diverges twice among his work in Lafayette Cemetery No. 1: 1) 369, which appears to have possibly been remodeled at some point, and 3) 371-372, which has a pediment shape best described as “implied acroteria.”

Implied Acroteria  The implied acroteria form is similar to other parapet styles in that it rises from a (usually gable) roof and includes an inset to fit a pediment stone. As its title suggests, the style imitates the shape of the high-style marble-clad tombs epitomized in Lafayette Cemetery No. 1 by the work of James Hagan. The center of the parapet is segmental, with projections on each side emulating the shape of acroteria. Simply from its appearance, this parapet style is most likely contemporary with the marble-clad tombs it resembles, usually from the late 1850s through the 1860s. An examination of all signed work including the four case study craftsmen further indicates that this is the case.

While triangular pediments continued in use throughout the nineteenth and early twentieth century, it appears as if the implied acroteria style fell out of fashion at the same time as the sarcophagus tomb. In Lafayette Cemetery No. 1, eleven of the thirteen signed tombs associated with implied acroteria pediments bear first-listed death dates within a the period 1860 to 1866. Two of these tombs, 3) 360 and 4) 33, are statistical outliers with first-listed death dates of 1871 and 1874, respectively. Yet the strong concentration of so many of this type of parapet within such a specific range of dates shows that the style was indeed one of the period.

The predominance of certain craftsmen within this group of thirteen implied acroteria tombs is also significant: James Hagan and H. Lowenstein have already been established as contemporaries during the 1860s. J. Frederick Birchmeier was first listed as being in business with D.F. Simpson in 1866, a business that he may have continued with Simpson under the name Birchmeier & Co., or possibly with another partner. That Simpson partnered with Ludwig in
carving the stone (and possibly building the tomb) for the J.P. Cady tomb, 2) 58, also indicates a pre-1860s build date.\textsuperscript{70}

More complicated due to the very long legacy of the family as stonecutters, the presence of the Alfortish name on three of these tombs is unusual, but not unlikely for the time period.

Related to the modern-day Alfortish Memorials and Monuments Co., the first Alfortish to work in a New Orleans cemetery was most likely John Alfortish, who was listed as a “sexton” in New Orleans directories by 1870.\textsuperscript{71} That he could have signed tombs 4) 59a and 4) 20-21, 26-27, either during the first listed dates or later, is probable.

On both tombs, the name “Alfortish” is signed in a distinctive cursive style, characteristic of Alfortish signatures and clearly hand-carved. Tomb 4) 33, however, is associated with Alfortish based on a lot stamp reading ALFORTISH BUILDER, this stamp is still used by Alfortish Memorials and Monuments Co. in foundation and restoration work. Pressed into the wet concrete of the sidewalk in front of a tomb, this stamp only indicates that Alfortish Co. conducted repairs on the tomb and would not likely have constructed it.\textsuperscript{72}

With such a concentrated grouping of tombs based on death dates and corresponding craftsmen, the implied acroteria parapet style is distinctive as strictly associated with a time

\textsuperscript{70} Gardner’s New Orleans Directory for 1866 (New Orleans: Charles Gardner, True Delta Book and Job Office, 1866), 87. As previously mentioned, D.F. Simpson served as sexton of Lafayette Cemetery No. 1 intermittently from 1863 to 1868. Little is known about H. Ludwig, including when he was active or when he may have died.


\textsuperscript{72} Henry and Daniel Alfortish, Interview with author at Alfortish Memorial Co., Gretna, Louisiana, December 10, 2012.

6.34 The implied acroteria parapet of 3) 371-372. The signature of H. Lowenstein, 197 Washington Street, is carved onto the edge of the tomb’s shelf.
period – from the late 1850s, gaining its height of popularity in the 1860s, and continuing into the first few years of the 1870s. Among parapet and pediment styles, the implied acroteria is rare as being specific to a period, as seen by the examples of the triangular pediment and, later, the segmental parapet with lateral projections.

**Segmental with Lateral Projections** Like all parapet styles, the segmental/lateral projections parapet is usually found at the end of a gable roof. As shown in the previous discussion of subdivisions, it also has a recessed space at its center to accommodate a pediment stone. Its name is self-explanatory; at the center of the parapet, a segmental arch connects two rectangular projections. This parapet style is seen in numerous other New Orleans cemeteries including St. Louis No. 3 on Esplanade Avenue, the St. Patrick Cemeteries, and others located near Canal Street and City Park Avenue. The older St. Louis Cemeteries Nos. 1 and 2 have a few examples of these parapet tombs, but they are rare among the primarily classical triangular pediment tombs.

In Lafayette Cemetery No. 1, the segmental parapet with lateral projections is the most common parapet style. There are very few craftsmen without at least one signature attached to

---

<table>
<thead>
<tr>
<th>Original Map Number</th>
<th>Craftsman Name</th>
<th>First-Listed Death Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>2) 58</td>
<td>Ludwig &amp; Simpson</td>
<td>1850</td>
</tr>
<tr>
<td>4) 49a</td>
<td>Alfortish</td>
<td>1861</td>
</tr>
<tr>
<td>3) 371-372</td>
<td>H. Lowenstein</td>
<td>1861</td>
</tr>
<tr>
<td>2) 112</td>
<td>Jas. Hagan</td>
<td>1862</td>
</tr>
<tr>
<td>4) 130</td>
<td>Birchmeier &amp; Co.</td>
<td>1862</td>
</tr>
<tr>
<td>3) 358</td>
<td>Birchmeier &amp; Co.</td>
<td>1863</td>
</tr>
<tr>
<td>2) 60</td>
<td>Birchmeier &amp; Co.</td>
<td>1864</td>
</tr>
<tr>
<td>2) 113</td>
<td>Birchmeier &amp; Co.</td>
<td>1865</td>
</tr>
<tr>
<td>1) 89-90</td>
<td>Birchmeier &amp; Co.</td>
<td>1865</td>
</tr>
<tr>
<td>4) 168-169</td>
<td>Birchmeier</td>
<td>1866</td>
</tr>
<tr>
<td>4) 20-21, 26-27</td>
<td>Alfortish</td>
<td>1867</td>
</tr>
<tr>
<td>3) 360</td>
<td>Birchmeier &amp; Co.</td>
<td>1871</td>
</tr>
<tr>
<td>4) 33</td>
<td>Alfortish</td>
<td>1874</td>
</tr>
</tbody>
</table>

Table 6.1  Implied acroteria tombs with signature and first-listed death dates.
such tombs, with the exception of those whose work is restricted to one or two tablets, such as Florville, Monsseaux, and Warburg. Among the four craftsmen used as specific case studies in this thesis, each has at least one tomb with a segmental/lateral projection parapet associated with his signature.

Because of the pervasiveness of the design, it is difficult to assign any time period to these parapets. Their design, unlike the implied acroteria design, is seen across nearly every decade of first death dates, with some as early as the 1850s and dating into the early twentieth century. The elements of the style itself suggest its roots in Victorian Italianate style, which would confirm its popularity in the late nineteenth century, examples of which are numerous in Lafayette Cemetery No. 1. Yet the traditional view that Italianate architecture in Louisiana faded out in the mid-1880s does not hold true for funerary design. The segmental parapet with lateral projections certainly remained popular in Lafayette No. 1 for decades after the style was no longer popular among the city’s architects.73 Modernization of tomb construction likely made this style finally obsolete with the development of monolithic, granite-slab and concrete tombs, most of which have flat roofs and nondescript pediment and parapet shape.

Segmental Pediments This style and that of the parapets described above share the same aesthetic relationship to Victorian architecture in New Orleans.74 Yet, although they bear similarities to the segmental with lateral projections style, the segmental pediments of Lafayette Cemetery No. 1 are less common within the landscape and more easily attributed to a time period and specific craftsmen. The style is best represented in the subdivision located along the Sixth Street and Prytania Street walls. Each pediment frames a pediment stone

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shaped into a lunette with truncated edges. Stucco projections on each edge of the lunette complete the D-shaped arc within the pediment. There are, of course, variations of this style among other signed and unsigned tombs within the cemetery; most vary by truncating the horizontal line of the parapet and instead creating the appearance of a “broken” segmental style. All observable instances of the segmental parapet are situated at the terminus of a barrel roof structure. Although this type is common in Lafayette No. 1, its roots lie within the time period of the late 1870s through the 1880s. They are overwhelmingly associated with one craftsman: Hugh Joseph McDonald.

H.J. McDonald was active as a craftsman from 1870 to his death in 1895, although he was an employee of J.F. Birchmeier for the first eight years of his career. It is difficult to determine whether in such an arrangement McDonald signed his own name or that of Birchmeier. He more than likely signed his own name in many situations, however, as six of 6.36 3) p52-53 and 2) c10, both with closure tablets signed by H.J. McDonald. Each tomb’s pediment is a variation on the segmental style. 2) c10 (right) exemplifies a broken segmental parapet.

the fourteen signed tombs with segmental pediments have first death dates listed from 1856 to 1878 and are signed by him. An additional five such tombs are signed by McDonald, thus associating him with approximately seventy-nine percent of signed segmental parapet tombs in Lafayette No. 1. Of the other three, two are signed by J. Frederick Birchmeier – 3) 124 and 3) p45-46. The latter tomb is also part of the Sixth/Prytania subdivision and both tombs have first-listed death dates of 1878 and 1879. It is possible that this style may have been executed by Birchmeier in partnership with McDonald, or vice versa. The final segmental parapet tomb is signed by Charles Weber. 76

With regard to the dates of construction and popularity of the segmental parapet, it appears primarily between the 1875 and 1888, reaching its peak of frequency among tombs with first listed death dates in 1878. 77 As is the case of the subdivision of tombs in Quadrant One along the Prytania wall, and also discussed in the section concerning this subdivision, this year is significant. That numerous tombs needed to be built quickly during a record-breaking yellow fever epidemic may have led to the construction of similar tombs, simply for the purposes of efficiency. Yet that this style continued after 1878 confirms that the segmental parapet was an aspect of period aesthetics, particularly utilized by H.J. McDonald.

76 Signed by Charles Weber, 4) 222a is unusual among the segmental parapet tombs associated with McDonald and Birchmeier. A strikingly tall, three-vault tomb with a lower-pitched parapet and roof as well as an unusual division of vaults and closure tablets, this tomb shares the similarity of its pediment shape but little else.

77 Segmental parapet tombs, signature, and first listed death date:

1) 292, H.J. McDonald, death date n.a.
2) 315, H.J. McDonald, 1856
2) 340, H.J. McDonald, 1858
4) 298, H.J. McDonald, 1875
3) s45-47, H.J. McDonald, 1877
3) p56-57, H.J. McDonald, 1878
3) s42-43, H.J. McDonald, 1878
3) 124, Birchmeier, 1878
3) p45-46, Birchmeier, 1879
3) p52-53, H.J. McDonald, 1880
4) 222a, Chs. Weber, 1880
2) 22, H.J. McDonald, 1880
1) 19-20, H.J. McDonald, 1887
2) c10, H.J. McDonald, 1888
4) s11, H.J. McDonald, 1891
One of the four tomb builders examined as a case study is not particularly associated with any type of pediment or parapet. Gottlieb Huber, who was active from 1873 to his death in 1926, worked for Birchmeier from 1874 to 1876, and with H.J. McDonald as well.\textsuperscript{78} Much of his later work shows little influence from either of his colleagues. Of the thirteen lots associated with Gottlieb Huber, eight are large headstones either mounted onto copings or the sides of tombs. Of the closure tablets signed by Huber, none follow any particular pattern. Many are located on tombs with segmental parapets with lateral projections, which as mentioned above are the most common parapet types in Lafayette Cemetery No. 1. Thus, with regard to many construction-oriented patterns, Huber is often a special case.

In conclusion, parapet or pediment style of a particular tomb can indicate a number of details concerning the tomb’s craftsman. The most fundamental style, the simple triangular pediment, originated in the Creole cemeteries as an adaptation of French temple-form mausoleum design and has been used ever since. Later, as tombs became more ornate and Romantic, less affluent New Orleanians sought to repeat the acroteria design in their own tomb parapets. After the Civil War, tomb building became more institutionalized. Communities of craftsmen interacted with each other and developed each other’s eclectic styles, including the segmental parapet with lateral projections. Some styles were specific to individuals, like H.J. McDonald. The yellow fever epidemic of 1878 also had an effect on parapet styles, as craftsmen and sextons needed to construct tombs quickly and efficiently. From this era, not only did the segmental/lateral projections parapet emerge, but also the classical segmental pediment with its distinctive lunette. The segmental pediment, however, was an trend of the 1870s and 1880s and did not possess the aesthetic longevity seen by some other styles.

Observation of pediment form distinguishes some craftsmen, like H.J. McDonald, while applying less to others, like Gottlieb Huber. This is only one stylistic element that

defines the work of the case study craftsman. Equally substantial are the styles and tools they utilized to carve stones.

**Stone Carving Methods and Styles**

Historically, the carving of letters into stone was executed by hand in New Orleans. While large blocks of stone imported into the area could be split and planed through the use of steam-powered machinery by the 1860s, the artful practice of carving names and inscriptions into headstones and closure tablets continued to be executed using hand tools until sandblasting became common in the 1930s. Thus, for more than a century of history in Lafayette Cemetery No. 1, every name, inscription, and sculptural element was crafted with chisels and mallets.

Even with the relative stasis of carving technology over the nineteenth century, the style of carving letters, symbolism, and design into stone changed over time. An examination of signed tablets and headstones in Lafayette Cemetery No. 1 verifies the generally accepted

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79 Henry and Daniel Alfortish, Interview with author at Alfortish Memorial Co., Gretna, Louisiana, December 10, 2012. As mentioned before, the technique of sandblasting inscriptions is recollected by the Alfortish brothers as having begun in the 1930s. Sandblasted inscriptions in Lafayette Cemetery No. 1 suggest this was the case, although it seems to not have become a widespread practice until the post-World War II era. The earliest “steam marble works” in New Orleans associated with a funerary craftsman was likely that of P.H. Monsseaux, who advertised such an operation in 1866: *Gardner’s New Orleans Directory for 1866* (New Orleans: Charles Gardner, True Delta Book and Job Office, 1866), 322.
progression from long epitaphs, poems, and Bible verses etched into headstones to simpler names and birth/death dates. This trend toward efficiency and away from embellishment is relatively true across the history of any cemetery, although it was particularly utilitarian in New Orleans, where multiple names could be carved successively onto the same closure tablet and thus space was at a premium. What is also noticeable, however, in Lafayette Cemetery No. 1, is that although the length of epitaphs may have dwindled, the careful attention given to each name, if anything, became more detailed. Through an examination of the letter carving styles of H. Lowenstein, James Hagan, Hugh J. McDonald, and Gottlieb Huber, the stylistic arc from the mid-nineteenth century into the mid-twentieth century appears in starker relief.

1833 – 1865: Lowenstein, Hagan, and Others Numerous stones remain from the antebellum period in Lafayette Cemetery No. 1. Many of these are signed by relatively unknown craftsmen who either did not sign a great deal of work or were not active for very long after the Civil War – these craftsmen include G. Beron, J. Schockler, A. Paltenght , and Cully & Cavanagh. This period also included the work of Phil Harty, who was sexton of Lafayette Cemetery No. 1 until his death in 1861. These men produced work that directly resembled counterparts in the Catholic cemeteries were was quite different from the work of post-Civil War stonecutters. From his arrival in New Orleans in 1851, James Hagan was also among these craftsmen. The stone of Telesphore Bourque, signed by James Hagan, and the tomb onto which it is mounted represent a style that existed in Lafayette Cemetery No. 1 from its founding in 1833 through the Civil War years. The tablet mounted to 2) 30-31 is characterized by a number of details that are significant to the period.

Firstly, the stone of Telesphore Bourque encloses only a single vault as opposed to two or more. Other examples of this are Lowenstein's 1) 369, 3) 25, and the petit closure tablet of 2) 8. This is a construction method familiar in St. Louis Nos. 1 and 2; even in tombs with double vaults, each vault is closed by a separate tablet. It has already been noted that older-styled

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81 *Daily True Delta*, August 15, 1861, 3.
tombs were generally smaller until the post-Civil War era, when the double-vault family tomb became more common.

Secondly, a great deal of the stone is carved with engraved lettering, although Borque’s name is carved using raised lettering. Raised lettering appears among some of the older tablets in Lafayette Cemetery No. 1, like 1) 23-24, although it is rare in comparison to the extensiveness of its use in the latter half of the nineteenth century. Another tablet of Hagan’s, dating most likely to the 1860s, 1) wv8 (a closure tablet on the Washington Street wall vaults), shows a typical pre-Civil War epitaph with all lettering engraved.

The engraved lettering of antebellum New Orleans is, in its own way, intricate and complicated. The obvious talents of H. Lowenstein and another contemporary, Anthony Barret, speak well for this tradition. Both Lowenstein and Barret have a high frequency of German-language epitaphs among their signed work. In Barret’s case, these epitaphs are carved not only in German but also utilizing German black letter or Fraktur style. Three of the four examples of black letter in Lafayette No. 1 are carved by Barret and have first listed death dates as 1849, 1851, and 1871, respectively. Additionally, 2) 295-296, has a pediment stone also signed by A. Barret, into which an especially impressive form of black letter is carved. (Figure 6.38)

Although he often carved tablets in German, H. Lowenstein did not necessarily employ black letter carving style. One exception, the closure tablet of the Freudenstein tomb, 1) 342, has one delicate black letter inscription. Two additional closure tablets have a different style

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83 These are 1) wv87, 1) 378, and 3) 332. The fourth is 1) p1, signed by J. Frederick Birchmeier. The tablet for 1) p1, however, is written in English and may better be labeled English Gothic black letter.
of engraved lettering associated with Lowenstein. The tombs of Jacob von Hoven, 2) 290, and Fridolin Hottinger, 2) 57, are carved in a decorative nineteenth-century style that would have been similarly technical to execute. The letters are embellished with center ribbing and flourishes at their bases, creating a distinctly period appearance. In the case of the Hottinger stone, particularly, assigning this style and carving a date is simple, as the date “ERRICHTET A.D. 1860” is carved onto its base.

Another similarity among pre-1865 tablets is visible on the Hottinger, Von Hoven, and Bourque tombs, as well as numerous others. The length of inscriptions was, in this time, much greater, including the number of days as well as the number of years a person lived, where they were from, and what they may have died from. Telesphore Bourque’s tablet reads:

Why do we mourn for dying friends
Or shake at deaths alarms
This but the voice that Jesus sends
To call them to his arms.

Why should we tremble to convey
Their bodies to the tomb
There once the flesh of Jesus lay
And left a long perfume.

6.39 Detail of Klein closure tablet, 1) 378, signed by Barret.
Another example is the inscription of Margaretha Klein, 1) 378, which bears an even more marked similarity to the tombs of St. Louis Nos. 1 and 2, with its wrought iron enclosure fence and low, single-vault closure tablet. The entire tablet is carved for one individual, Mrs. Klein, who was born in Alsace (“Elsaß”), and died in 1851. Each word is written in black letter. At the upper portion of the tablet, Barret carved a meticulous copy of the sculpture Nyx by Danish artist Bertel Thorvaldsen. Barret’s skill in relief sculpture will be discussed below in the symbolism section, but the artistry of the lettering itself is striking, as is the length of it. The Klein tomb is an especially beautiful example of the wordiness of pre-Civil War epitaph carving. (Figure 6.39) It is also an example of antebellum traditions of birthplace and language designation.

Inscriptions: Language and Birthplace Listings  The Klein tomb also represents a trend present among not only German-language epitaphs of this period but also those in French and English. The designation of birth place in epitaphs is noticeable on dozens of tombs within Lafayette Cemetery No. 1. The suburb of Lafayette was a city of immigrants and Americans. This demographic construct manifested itself in the suburb’s cemetery. Historic sociological concepts of identity motivated families to memorialize their dead in their native tongue, in order to draw distinction to themselves from the greater population. Twenty signed epitaphs are written in German or distinguish the dead as being natives of Germany or German states. Numerous others note the deceased as a native of the Northeast or Midwest United States. French nationals frequently had their inscriptions carved in French.

One statistical abnormality among the listing of birthplaces, however, is that of Ireland. Only six of the 291 signed carvings in the Lafayette Craftsman Database indicate the deceased as a native of Dublin, County Cork, or County Mayo, Ireland. Histories of the Irish Channel and other nearby Irish neighborhoods show that the Irish population of the suburb of Lafayette was comparatively large. James Hagan and Hugh J. McDonald themselves were natives of Ireland. Yet a disproportionate number of carvings show such a relationship of immigrants to

their homeland. This may have been due to the historic prejudice against the Irish as a group, making Irish families less likely to want the average passer-by to know the deceased’s country of origin. Historic documentation mentions also that majority of the Irish in New Orleans in the 1850s and 1860s were relatively impoverished, which could have motivated them to bury their dead elsewhere. Furthermore, it is probable that stonecutters charged by the letter, as they do today, and the addition of a birthplace inscription was not affordable for Irish immigrants.

Foreign immigration into New Orleans peaked in the late 1840s. This fact supports the proportionately higher occurrence of birthplace listings from 1833 to 1865. This shift is clear in closure tablets which are written, for example, in French or German at their upper (and thus first-carved) portions but eventually shift into English inscriptions toward their bases (and thus later inscriptions). The relationship of language and birthplace designation to stone carving, then, relates to the question of whether certain immigrant groups tended to patronize the same craftsman. This relationship is most clear in the case of H. Lowenstein, who was active for only a short time and seems to have carved stones for numerous German families. It has already been established that Creole craftsmen like Monsseaux, Florville Foy, and Warburg typically carved for Creole patrons. In the case of other craftsmen, however, this relationship is more complicated and could have simply been the result of a larger population of Germans, Irish, French, or Americans who generally frequented any one craftsman. However, the proportions of German

88 See 1) 332, Henry Klein Sr. tomb.
Of the 291 signed works surveyed in Lafayette Cemetery No. 1, twenty-six bear at least some German language carving. (Table 6.2) An additional twelve are carved in English but designate a birthplace in Germany or a contemporary German principality like Alsace, part of

Table 6.2 Tombs surveyed that indicate birthplace of the deceased as Germany or are written in German.

<table>
<thead>
<tr>
<th>Craftsman Name</th>
<th>First Interment Year</th>
<th>Last Interment Year</th>
<th>Country of Birth</th>
<th>Place of Birth</th>
<th>Inscription Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) wv3-1</td>
<td>1846</td>
<td>1846</td>
<td>German States or Germany</td>
<td>Glückstadt aus den Holsteinischen</td>
<td>German</td>
</tr>
<tr>
<td>1) wv87</td>
<td>1849</td>
<td>1849</td>
<td>German States or Germany</td>
<td>Berlin</td>
<td>German</td>
</tr>
<tr>
<td>2) 295-296</td>
<td>A. Barret &amp; Co.</td>
<td>1850</td>
<td>German States or Germany</td>
<td>Diedesheim, K.P. Bonndorf Schwarzwald</td>
<td>English, German</td>
</tr>
<tr>
<td>3) 355</td>
<td>Barret &amp; Co.</td>
<td>1855</td>
<td>German States or Germany</td>
<td>Hesse-Darmstadt, in Worms</td>
<td>English, German</td>
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<tr>
<td>3) 350</td>
<td>H. Lowenstein</td>
<td>1858</td>
<td>None Listed</td>
<td>English, German</td>
<td></td>
</tr>
<tr>
<td>2) wv25</td>
<td>Barret &amp; Co.</td>
<td>1859</td>
<td>German States or Germany</td>
<td>Bollschweil, bey Freiberg, Baden</td>
<td>German</td>
</tr>
<tr>
<td>2) 262</td>
<td>Ludwig</td>
<td>1860</td>
<td>German States or Germany</td>
<td>Bären Darmstadt</td>
<td>German</td>
</tr>
<tr>
<td>2) 57</td>
<td>H. Lowenstein</td>
<td>1860</td>
<td>German States or Germany</td>
<td>Bergalingen und KATHOL: gelauf in Rickenbach, Bez: Amt Säckingen Unter-Otterbach, Rheinpfalz, Germany</td>
<td>German</td>
</tr>
<tr>
<td>3) 353</td>
<td>Birchmeier &amp; Co.</td>
<td>1864</td>
<td>German States or Germany, United States</td>
<td>Göttingen, Rheinpfalz, Baiern Landau Gretna, LA</td>
<td>English, German</td>
</tr>
<tr>
<td>2) 161-162</td>
<td>CalPco</td>
<td>1865</td>
<td>German States or Germany</td>
<td>Hessen Cassel Hessen-Darmstadt</td>
<td>English, German</td>
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<td>1) 332</td>
<td>Birchmeier</td>
<td>1866</td>
<td>None Listed</td>
<td>English, German</td>
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<td>4) 168-169</td>
<td>Birchmeier</td>
<td>1866</td>
<td>German States or Germany</td>
<td>Giessen, Hessen Darmstadt Biligheim, Rhein, Baiern</td>
<td>English, German</td>
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<td>2) 261</td>
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<td>German States or Germany</td>
<td>Brandau O.A. Maulbronn Salmünster</td>
<td>German</td>
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<td>4) 166-167</td>
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<td>1869</td>
<td>German States or Germany</td>
<td>Klingenmünster, Rheinpfalz, Baiern</td>
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<td>English, German</td>
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<td>3) 342</td>
<td>H. Lowenstein</td>
<td>1875</td>
<td>German States or Germany</td>
<td>Oberschbach, Elsa Freinfrech Württemberg</td>
<td>English, German</td>
</tr>
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<td>1) wv175</td>
<td>Kurscheid &amp; Bienvenu</td>
<td>1877</td>
<td>German States or Germany</td>
<td>Rheinbavn</td>
<td>German</td>
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<tr>
<td>2) 127</td>
<td>H.J. McDonald</td>
<td>1890</td>
<td>German States or Germany</td>
<td>Germany</td>
<td>English, German</td>
</tr>
</tbody>
</table>

89 The fact that Lowenstein was also an undertaker may have had additional bearing on this relationship. The interaction between an immigrant community and morticians/undertakers who were either of the same ethnicity or were familiar with specific funerary traditions of the community is a reality that continues into the present day. Whether this tendency to handle funerary customs within an immigrant community extends to stone cutters and tomb builders is more difficult to determine. Listed below are two scholarly articles that discuss the immigrant community-mortician/undertaker relationship on a nationwide scale: Stephen A. Brighton, “Degrees of Alienation: The Material Evidence of the Irish American Experience, 1850-1910,” *Historical Archaeology* Vol. 42, No. 4 (2008): 132-153; Arthur Aryeh Goren, “Sacred and Secular: The Place of Public Funerals in the Immigrant Life of American Jews,” *Jewish History*, Vol. 8, No. 1-2 (1994): 259-305; Gary Laderman, *Rest in Peace: A Cultural History of Death and the Funeral Home in Twentieth-Century America* (New York: Oxford University Press, 2003), 162. Laderman discusses this same tendency as it continues among traditionally African-American funeral homes.
Germany in the late nineteenth century, and in which German was spoken as well as French. Among these tablets associated with Germany, including the five signed by Barret, eighteen are signed by J. Frederick Birchmeier. Another large portion of German-associated stones are signed by J.F. Callico, who was active between 1857 and 1882. The six stones associated with him range in first-listed death dates from 1853 to 1874. While these numbers are compelling regarding the time period in which it was common to carve German epitaphs, it is difficult to determine whether craftsmen like Birchmeier or Callico served specific German communities or if, instead, they happened to serve a proportional part of the population of Lafayette. Craftsmen with a small number of signed stones and a high proportion of language and birthplace indicators, like Lowenstein and Barret, are more easily distinguished. Florville Foy and P.H. Monsseaux are similarly associated with French epitaphs.

The period from 1833 to 1865 saw many more craftsmen than later decades. Even though there were significantly fewer people in New Orleans before 1865, more individual names appear on carved tablets – like those of Beron, Paltenght, and Cully. Anthony Barret, for example, could invest time into elaborate black letter carving and replications of high-style sculpture because, for one, the market was saturated and, secondly, there were simply fewer people dying than would be the case in the 1870s and 1880s. Thus, inscriptions were longer, particularly regarding place of birth in order to assert individuality in the burgeoning city of immigrants. These styles were functional as well as aesthetic. However, as the town of Lafayette developed and the population grew, these approaches to stonecutting were no longer practical.

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90 Alsace was only categorized as part of the German states in the database if the tablet was carved in German and not French.
91 The six German-associated tablets signed by Callico are (with range of listed death dates):
   4) 280-281 (1853-1886)
   1) 264 (1864-1888)
   4) 309 (1864-1918)
   2) 161-162 (1865-1918)
   2) 291 (1872-1900)
   2) 282 (1874-1930)
92 Louisiana State Board of Health, Biennial Report of the Louisiana State Board of Health, 1883-84, clcxvii. From 1836 to 1866, the population of New Orleans increased from 65,600 to 178,042; Briede, A History of the City of Lafayette, 42. The suburb of Lafayette had a population of over ten thousand by 1848 (four years before its incorporation into the city of New Orleans).
As craftsmen and their community developed, they incorporated new methods of executing their work to meet with new technologies and the tastes of their clientele.

1865 – 1900: McDonald, Hagan, Birchmeier, and Others The last thirty years of the nineteenth century were marked in Lafayette Cemetery No. 1 by the sextonship of Joseph F. Callico, J. Frederick Birchmeier, and Hugh J. McDonald. Their tradition of longtime cemetery stewardship continued into the early twentieth century, first with Charles Badger, who had worked with Birchmeier and Gottlieb Huber over the course of the 1890s and, after Birchmeier’s death in 1889, married his daughter, Margaret Birchmeier. That these men interacted professionally and personally would be an understatement.93

Thus, it is not surprising that their stone carving styles are difficult to distinguish from each other. It was during this period that the trend of carving each name in raised lettering on a banner-shaped field became significantly more popular than engraved lettering. While birthplaces continued to be included in inscriptions, they were less common, most likely attributable to the fact that most of interred were no longer immigrants. As previously illustrated, the epidemic years, particularly 1878, were times of high volume of tomb building and stone cutting. They were also obviously times of great grief among the families interring loved ones in Lafayette Cemetery No. 1, and thus it is common to see additional

93 “In Remembrance of J. Fred Birchmeier, Died June 19, 1889,” Daily Picayune, July 7, 1889, 4; Marriage of Charles John Badger to Margaret Birchmeier, Daily Picayune, February 8, 1891, 4; “I am now with Mr. Gottlieb Huber at 2211 Washington Avenue, Chas. J. Badger,” Times-Picayune, October 6, 1891, 6.
inscriptions for those who died in these years. But, in general, this time of growth for marble and monument companies ushered in a new age of efficiency that would only develop further into the twentieth century.

Variations on the raised or relief-carved lettering styles lie mostly in their borders. Specifically, the banner from which the raised letters are carved can either have “saw teeth” (triangular projections) or an ivy motif. James Hagan employed raised lettering as well, particularly in 3) 375-376. In the case of this tomb, the raised lettering is bordered with a swooping ridged border. These stylistic variances may have been personal to the carver, although if that is the case than many carvers emulated each other. James Hagan and his brother John carved similar-looking inscriptions to those of McDonald or Birchmeier. The skill involved, however, in this manner of carving is admirable. The even tooling marks in the recessed fields of inscribed banners are visible today and testify to the careful work that,
although it was repetitive in terms of style, required great knowledge of the medium and the tools involved.

It is rare to find a stonemason’s mistake on any carved tablet in Lafayette Cemetery No. 1. Where a mistake does occur, it is clear that the value of the large closure tablet was given priority over the quality of the inscription. (Figure 6.43) 3) 371-372, a tomb with an implied acroteria pediment and with a tomb shelf signed by Lowenstein, displays an error made in carving the name Elmira, in which the center projection of the “E” was chipped off and subsequently smoothed out. Another fascinating mistake and successive repair can be found on 3) s42-43, signed by H. J. McDonald. The middle initial of William S. Hansell appears to have been damaged or mis-carved, after which point the letter itself was removed and a replacement letter inserted.94 Executing such a repair on a stone only approximately one inch thick would have required delicacy and aptitude.

The craftsmen of the late nineteenth century represented a community marked by professional cooperation. It is not surprising that this development resulted in similarly-carved work. This trend only continued into the early twentieth century, when technological and trade advances brought about great changes in the style and medium of stone carving.

1900 – 1930: Gottlieb Huber, Henry Alfortish, and Others  Although McDonald died at an early age, and Hagan was much older, both died at the end of an era in which stonemasons and tomb builders exclusively utilized hand-held chisels and mallets to carve their inscriptions. The next years would usher in a period in which production extended beyond local and state venues and into interstate and national markets, all assisted by the development of collaborative associations of stonemasons and tomb builders. By 1902, Gottlieb Huber was sexton of Lafayette Cemetery No. 1, a post he would remain in until 1915. His replacement at Lafayette No. 1 was Henry Alfortish, who ushered the Alfortish family into a more than forty-year era of stewardship of not only Lafayette No. 1 but other cemeteries in New Orleans. The sextonships of Huber and Alfortish from 1900 to 1930 were performed alongside the professional presence of Frederick G. Birchmeier, son of J. Frederick, and others who would shape the future of monument companies.

94 It is unlikely that McDonald himself carved this name into the closure tablet, as William S. Hansell died in 1911, twenty years after McDonald’s own death.
including those of Albert Weiblen, Samuel Gately, and Victor Huber (who was not related to Gottlieb Huber). The industrialization of monument inscription cutting is evident in these individuals’ signed work.

The practice of sandblasting epitaphs was not common in New Orleans until after the 1930s. The development of pneumatic chisels – hand-held cutting tools that exert the force of a mallet via mechanized pumping action – was much sooner. The New Orleans *Daily Picayune* noted in 1891 that craftsmen in Berlin had begun to use such a tool stating, “The workman holds the syringe-like apparatus with both hands and, as he slides of the surface of the stone or metal, the chisel, making 10,000 or 12,000 revolutions a minute, chips off particles.” Although it is understood that Weiblen possessed such tools by the late 1920s, scant documentary or physical evidence suggests when other craftsmen adopted the use of pneumatic chisels, if they ever did at all. Because the shape of the chisel being used is the same for both manual and pneumatic tools, there is no visible difference between inscriptions carved with one or the other, unlike in the case of sandblasting where the method is clearly visible on the final product. Yet the rise in popularity of granite as a monument material suggests that some craftsmen may have utilized such tools to carve that stone, as granite is substantially harder than marble.

The incorporation of monument craftsmen into professional organizations coincided with the development of granite as the monument stone of choice. These associations circulated numerous periodicals through which tradesmen could communicate with each other and develop more efficient means of acquiring stone, cutting it into blocks or slabs, and carving the final inscriptions for the deceased. Early twentieth-century trade journals were saturated with advertisements for companies in the South and Northeast, offering quarrying, steam cutting, polishing, machinery, and other services. It was at this time the business of

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95 *Daily Picayune*, May 22, 1891, 4.
stonemasons ceased to be a local affair. The appearance and style of carving shifted for more modern tastes, as well. The signed work of Gottlieb Huber in Lafayette Cemetery No. 1 is a testament to these period themes.

There are seventeen monuments and tombs in Lafayette Cemetery No. 1 that bear the signature of Gottlieb Huber, who typically signed each work “G. HUBER,” including four monuments which were recorded as having his signature in 1981 but, by 2012, are too badly damaged or destroyed to read. Six of the remaining carved tablets are headstones as opposed to closure tablets. (Figure 6.44) These headstones, with the exception of 4) 23f, which is mounted onto the side of the modern Gay-Jané tomb, are situated instead atop copings.98 In Lafayette No. 1, the popularity of coping tombs in relation to traditional family tombs greatly increased in the early twentieth century. Of thirty-three copings associated with

98 Copings operate like traditional graveyard plots, although the ground level is elevated by retaining walls in order to ensure burial above the high water table.
tomb signatures, the majority were most likely constructed during this time. Gottlieb Huber, along with Henry Alfortish and others, produced headstones to mount onto coping walls. The remarkable similarity between all seven of Huber’s signed headstones is a testament to the growing orientation of stone carving toward volume and away from personalization. Each of Huber’s headstones has a rounded upper edge with a circular relief carving. These carvings depicted clasped hands or a cross-and-crown motif, both common funerary symbols of the period. Huber also included borders on his headstones, carved into the shape of a twisted rope with tassels at each end. No other craftsman produced such stones in Lafayette Cemetery No. 1.

It is possible that Huber (or someone who worked for him) carved each of these headstones individually to order, using a formula that was proven to be desirable to clients. It is just as likely that Huber simply kept these headstones, already carved with their cross-and-crown or clasped hands motif, at the ready. Utilizing such a system, the carver needed only to carve names into the stone and the work would be finished. Huber would have been as interested in

99 With the notable exception of 4) 93-96, 151-154, the McLellan plot, which is a variation on the typical coping style. The monument of Captain Charles W. McLellan was erected by Newton Richards most likely at some time in the 1860s.
efficiency and productivity enough to stage his headstones for their carvings, much as modern monument makers do in the twenty-first century.

Like most of the other closure tablets and headstones in Lafayette Cemetery No. 1, the thickness of the tablets used to make Huber’s headstones may not have been adequate for their long-term preservation. Of the stones that can be measured, most are only two inches thick. This is not uncommon among headstones, although the stones’ height creates a precarious weight distribution that can cause stress to the stone. Two of the six tablets have broken already. The other four range from 4 feet to 5 ½ feet. The stones’ widths are much more uniform, ranging from 21 to 24 inches among all six. Their similarities are undeniable, although it continues to be difficult to conclude that they were carved previous to their specific order by a client.

Gottlieb Huber utilized the same raised lettering he likely learned from Birchmeier and McDonald until his death in 1926. His style mirrored the saw-tooth and ivy borders exemplified by both his predecessors. The same is the case for stones carved by Alfortish. The distinctive relief carving would soon become obsolete with the introduction of sandblasted letter carving.

1930 – 1975: Alfortish, Weiblen, and the Advent of Sandblasting In 1936, Albert Weiblen purchased a granite quarry near Stone Mountain, Georgia. By 1946, Weiblen also owned a quarry near Elberton, Georgia, ninety miles away from Stone Mountain. Although he had been in the stonecutting business for nearly fifty years, it was his purchase of this quarry that truly indicated a shift from the old businesses of Hagan and Lowenstein into the modern era. In the case of Weiblen, rail cars arrived directly into his steam-operated marble-cutting plant, loaded with quarried stone to be cut into slabs and worked into monuments. After being shaped into closure tablets and headstones, fashioned after images in the Weiblen catalogue, the tablets could be inscribed. Often, the monuments and tablets would be inscribed at a

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100 Times-Picayune, January 20, 1926, 2.
101 Southeastern Architectural Archive, Tulane University, Albert Weiblen Marble and Granite Company Collection, Collection39, trade catalogues c. 1930 and 1946.
shop at the quarry itself and then shipped. In either case, the inscription itself was carved via sandblasting. The process was achieved by carving a stencil with the lettering desired, mounting it onto the granite or marble monument, and then pulverizing the stone with a fine sand abrasive. As mentioned before, the resulting inscription has sharp edges and a u-like engraved shape. Later, monument companies would add to their inscriptions by painting them.

Numerous sandblasted inscriptions appear among the tombs in Lafayette Cemetery No. 1. Often, they are visible on flanker tablets on the front of a tomb. Of the case-study closure tablets in Lafayette Cemetery No. 1, and with the exception of the Sewell tomb, three have sandblasted inscriptions. One of the advantages of modern sandblasting practice is the ability to carve the tablet on site. According to the memory of Daniel and Henry Alfortish, who worked with their father Edward in the first half of the twentieth century, craftsmen who hand-carved would make every attempt to remove the closure tablet to their respective workshop in order to carve inscriptions. If it was necessary, the tablet would be carved still mounted to a tomb, although

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103 Tulane University Southeastern Architectural Archive, Collection 39 (Albert Weiblen Collection), Albert Weiblen Granite and Marble Company, advertising pamphlet c. 1930. In this pamphlet, the company is described to have two workshops, the Georgia shop having one of the largest air compressors in the world (to power pneumatic tools).
105 These tombs are 1) 19-20 (McDonald), 2) 330 (Huber), and 4) 317 (Huber).
doing so presented great difficulty. After sandblasting became more available, it was much easier to inscribe a tablet on site.106

With the exception of the lot stamps still utilized by Alfortish Monument Company, and those once used by Weiblen, Armand J. Rodehorst, Sr., and the single lot stamp by H. Weiser, the tradition of signing tombs and closure tablets gradually faded after the 1930s. In general, larger funerary and monument companies grew into corporations that served clients throughout the country, importing stone from China and India.107 The Weiblen family became so successful that, by 1951, they purchased controlling interest in Metairie Cemetery, which remained in the family’s hands until 1969.108 The Weiblen quarry in Georgia was involved not only in carving of the massive Stone Mountain sculpture but also supplied granite for the Jefferson Memorial.109 Albert Stewart entered into cemetery work after 1910, establishing Acme Marble and Granite Company. In 1949, the Stewart family established Lake Lawn Cemetery under the incorporation

106 Henry and Daniel Alfortish, Interview with author at Alfortish Memorial Co., Gretna, Louisiana, December 10, 2012. The habit of painting epitaphs to increase visibility can be seen on a number of closure tablets in Lafayette No. 1. Today, sandblasted inscriptions are finished with Lithochrome paint, a product specifically meant for cemetery monuments.
109 Tulane University, Southeastern Architectural Archive, Weiblen Collection No. 39, 1946 Weiblen catalogue, 2.
of Stewart Enterprises. The company purchased Metairie Cemetery in 1969. From this point, Stewart Enterprises became one of the largest cemetery conglomerates in the world – as of 1997, the company owned 132 cemeteries and 1,101 mortuaries in the United States and elsewhere.\textsuperscript{110} For Lafayette Cemetery No. 1 and all the historic cemeteries of New Orleans, the era of the sexton’s office and marble shop across the street had ended.

It is considered inappropriate, of course, to re-carve a fading inscription; yet many replacement tablets have been commissioned by families in order to better read their ancestors’ names and birth/death dates. In executing such a replacement, or in analyzing a tomb for restoration, it is useful to connect the technologies and methods of the original craftsman to their respective time period and, accordingly, customize treatment. The nuanced aesthetics between an engraved antebellum carving and a saw-toothed, raised lettering turn-of-the-century carving are not trivial. Even more significant are the differences between a hand-carved and sandblasted epitaph, which all too often are ignored in the replacement, stabilization, and repair of tablets. Particularly with the knowledge that, as of 2012, not one monument company employs any kind of hand-carving in New Orleans, understanding of this legacy will further distinguish the importance of what remains from the past.\textsuperscript{111}

\textit{Symbolism}

Sculptural symbolism has been a fundamental aspect of funerary art and craftwork for thousands of years. The symbolism employed by Rome in its burial places greatly influenced the lexicon that would develop in the nineteenth century in Paris and elsewhere. Similarly, the “death’s head” symbol utilized by colonial New England indicated the way that society viewed death; the transition from use of death’s heads on headstones in Massachusetts into softer, winged cherubs indicates a shift from austere, Puritan beliefs regarding death to one more

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\textsuperscript{111} Donald Schellhaas, Cypress Grove Cemetery, interview with author December 10, 2012.
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influenced by the Great Awakening in the eighteenth century. Symbolic art has often been consulted to determine the attitude of a particular culture toward death.

In Lafayette Cemetery No. 1, the relationships of symbolic elements to time period and craftsman are intricate. Like many other cemeteries in New Orleans, the collection of sculpture currently present within the walls of Lafayette No. 1 is significantly smaller than it was a few decades ago and certainly reduced from what would have originally existed in the nineteenth century. With little security or vandalism prevention measures, sculpture has often been stolen from New Orleans cemeteries. Furthermore, the tradition of mounting sculpture onto the apex of tomb façades, while attractive, has caused many to fall from their bases over time, resulting in their being broken or removed. Thus, the body of observable work is smaller than it was historically. Yet the remaining symbolism, mostly carved either via engraving or in relief into closure tablets, offers a glimpse of the artistic preferences of the craftsmen themselves, their clients, and the period in which they lived. Transitions in taste and method are clear from comparing the work of one craftsman of a specific period – Lowenstein, for example – with that of a later stonecutter like Hugh J. McDonald. Few elements of symbolism are clearly the preference of an individual craftsman. Rather, they are indicative of their time, much like the death’s heads.

![Carvings of Easter lilies on closure tablets signed by H. Lowenstein, 1) 225-226 (left) and 1) 342 (right).](image)

and winged cherubs of New England. However, in a scant few cases, certain designs can be associated with a specific carver.

**H. Lowenstein and Anthony Barret** As has been established in the preceding section concerning inscription carving, H. Lowenstein and Anthony Barret were contemporaries who served a high proportion of German immigrants. Their time period, which also included the work of James Hagan, is dominated by floral symbolism. Lowenstein utilized in two of his ten signed tombs a nearly identical carving of a wilted Easter lily.¹¹⁴ This is significant not only for the similarities between the two carvings, but also for the symbolic meaning of the Easter lily. A symbol of purity, its wilted appearance suggests the representation of a young life cut short, although its name also suggests the indication of resurrection to eternal life. This symbol gained prominence during the 1850s throughout American funerary art.¹¹⁵ (Figure 6.47) Hagan utilized floral symbols during this time as well; the pediment stone for William Sander, 1) p17, depicts a broken rose. Furthermore, the tomb of Kaspar Auch, the body of which is signed by Hagan, exhibits an intricate floral wreath on its rear marble cladding. In fact, of the four craftsmen utilized as case studies, the bulk of floral symbolism appears among pre-Civil War work, with the notable exceptions of 2) 330, signed by Gottlieb Huber (first-listed death date 1887) and 1) p24-25, signed by H.J. McDonald, first death date 1905.¹¹⁶

One floral symbolic element is specific to Lowenstein and Anthony Barret. While the symbolism of a floral wreath is visible on closure tablets like that of Kaspar Auch, Barret and Lowenstein depicted on their tablets wreaths of oak and laurel boughs. (Figure 6.48) Wreaths of specifically oak or laurel are common in cemetery iconography. However, there are no other examples of such a symbol in Lafayette Cemetery No. 1 besides two closure tablets signed by Lowenstein, and one signed by Anthony Barret.¹¹⁷ Both men, like Hagan, were active during a time when fine sculpture was the norm and symbolism abounded. Any connection that this

¹¹⁴ 1) 225-226 and 1) 342.
¹¹⁶ The closure tablet of 1) p24-25 was probable carved by Hugh J. McDonald’s son, Hugh Jr., as no date carved onto this stone predates the death of Hugh, Sr.
¹¹⁷ 2) 8 and 1) 369, signed by H. Lowenstein, and 2) 295-296, signed by Barret.
symbol may have with Germans in New Orleans would be founded on speculation, but the preference of these carvers to fashion it is clear.

Anthony Barret, whose two sons Charles and Frederick took over his business after his death around 1875, shows within his work a propensity for fine sculpture. In addition to the wreath carved onto the closure tablet of 2) 295-296, the tomb’s pediment stone bears a relief sculpture of Christ, carved into pure white marble. The artistry of Barret-signed tombs suggests he may have been in the practice of commissioning a skilled sculptor for some cemetery work.

Two additional monuments associated with Anthony Barret display a striking level of sculptural artistry. Even more remarkable, however, is their resemblance to each other. The
wicket tomb of C. Toledano, 4) 5-7, 40-42, and the closure tablet of Margaretha Klein, 1) 378, both depict an intricate relief sculpture of an angel carrying two infants. Carved by Danish artist Bertel Thorvaldsen (1770-1844), it was one half of a pair of relief sculptures entitled “Nyx” (Danish “Nótt” or “Night”) and “Day.” The children that the angel Night carries are her children, Sleep and Death.119 (Figure 6.49) On the wicket spaces of the C. Toledano tomb, the relief carving of “Day” is also depicted. The original Thorvaldsen sculptures were carved in 1815, although they continued to be used in funerary art throughout the United States and Europe for the next eighty years.120 Copies of this sculpture were made into jewelry and medallions as well. As mentioned before, it is possible that Anthony Barret commissioned a sculptor to replicate Thorvaldsen’s work, or he may have sculpted them himself. Either way, Barret’s propensity for the sculpture is evident. These works, in addition to Barret’s carving of Christ, are precious period pieces of art. Many more of these may have existed in the nineteenth century, but it is likely they have since been removed or stolen.121

The works of Lowenstein and Anthony Barret are the product of an aesthetic style characteristic of the 1850s and before. James Hagan’s work during this time is no different. The intricacies of stonework present on the

119 Eugene Plon, Thorvaldsen: His Life and Works (Boston: Roberts Brothers, 1874), 40.
121 Thirty-five of the 291 signed works in the Lafayette Craftsmen Survey constitute carved tablets and sculpture that were recorded in 1981 but are no longer present within the cemetery. While decay may have caused the destruction of many of these works, it is doubtless that theft was an additional contributor. An excellent example of this is a 1) 287, the side tablet (signed by Barret & Co.) included the phrase “Killed by lightning.” Recorded in 1981, the tablet is no longer mounted to this tomb. Curiosities such as these have been found mounted on walls in New Orleans bars or otherwise decorating private homes.
VanBenthuysen tomb, 3) 113-115, 160-162, have already been mentioned. His use of draped urns, floral motifs, and geometric borders on marble panels is appropriate for the period in which the tomb was likely constructed. One symbol common to the period that Hagan executed with particular frequency and skill is the inverted torch. (Figure 6.49)

The inverted torch is a “purely funerary symbol,” representing the extinguishment of earthly existence and, simultaneously, the promise of eternal life. While the inverted torch is visible on other, non-signed tombs, particularly those with marble façades, like the McKnight tomb, the two most artistic and noticeable examples of the inverted torch can be found on Hagan’s VanBenthuysen and Peirce tombs. The delicacy of the flame carved into the Peirce torches is admirable, and the dimensionality of the VanBenthuysen torches is equally as striking. This symbol and level of carving is characteristic also of the time period, with obvious roots in Creole funerary architecture and Père Lachaise designs. The draped urns of multiple other marble-clad tombs are also the result of this stylistic era.

Hugh McDonald and Gottlieb Huber  Cemetery symbolism in the post-bellum period adapted to the high-production monument carving of the time operated. There is a notable decrease in detail and variety of symbolic sculpture in work from this period. Identical motifs propagated among the work of different sculptors like Birchmeier, Callico, McDonald, and Hagan in his later work. While styles were copied and shared among craftsmen of this time, there were, in fact, certain motifs that were particular to Hugh J. McDonald. Ivy, a symbol of immortality, fidelity, and attachment, was common among signed work during the last half of the nineteenth century. McDonald utilized it in such a way as to make it a personal trademark.

Thirteen of the seventeen tombs that display use of ivy are associated with Hugh J. McDonald. The other four are associated with Gottlieb Huber. One particularly distinctive way McDonald utilized ivy in his carvings is seen in the corners of his signed closure tablets. Many craftsmen carved a simple line border around the perimeter of their closure tablets, but McDonald added the embellishment of a single ivy leaf at each of the upper corner. In instances where he did not use this motif, he often carved a simple geometric accent in the same location.

123 Ibid. 57.
Of the six tablets onto which he carved this geometric design, four display some type of ivy symbolism elsewhere on the tomb or tablet. This trademarking is the partial result of period tastes; the work of Gottlieb Huber shows ivy symbolism as well and, as mentioned before, the two men worked together for at least five years. Yet this very specific placement of border corner designs is to be specific to McDonald, a rare example of individual design.

The symbolic work of Gottlieb Huber also shows the inclinations of craftsmen in the late nineteenth century toward replicable design. His headstones with clasped hands and cross-and-crown motifs are regularly punctuated throughout the landscape of Lafayette Cemetery No. 1. As the circular relief-carvings are consistently located in the same upper portion of his headstones, it is possible that Huber had these tall marble monuments carved previous to a specific order and then, subsequently, carved the appropriate inscriptions upon them. From the period in which he was in business (1873-1926) into the mid- and late- twentieth century, staging stones for with ready-made symbolic motifs became the norm.

Modern Techniques. By the 1940s, it was as common for a grieving family to purchase a monument from a company in New York, Vermont, Pennsylvania, or elsewhere as it was for them to purchase one from a local stone cutter like Alfortish. Monuments with symbols like angels, eternal flames, and others, were illustrated in catalogues from which an individual could choose his or her preference. In recent decades, personalized funerary art has developed greatly due to advances in power chisels, laser cutting, and computer technology. Monuments are now

124 Tombs with geometric design only: 2) 108, 1) p24-25.
Tombs with both geometric design and ivy: 1) 292, 2) 340, 2) c10, 4) s11.
carved to suit the interred, whether with portraiture, landscape scenes, symbolism, or literal depictions of the deceased’s hobbies – some modern monuments have been carved with images of deer, sewing machines, knitting needles, baseballs, et cetera.

The notable paucity of modern funerary symbolism within the walls of Lafayette Cemetery No. 1 is most likely due to the very small number of interments occurring within the cemetery in the latter half of the twentieth century. With the exception of a few tombs that appear to have been sold to new owners within the past fifty years, many family tombs are no longer in use. Furthermore, such artistic extravagance that is found in monument carving today simply may not suit the aesthetic of those who want to be buried in the historic cemetery. In this way, the status of Lafayette Cemetery No. 1 as a museum and tourist attraction instead of an active burial place is clear.

The lack of modern funerary art within Lafayette Cemetery No. 1 is, however, appropriate for highlighting the art of the nineteenth century. Through a greater understanding of period symbolism,
particularly in relation to the craftsmen who developed it, the cemetery can be better cared for. Particularly in the case of sculpture associated with Hagan, Lowenstein, and Barret, these items should be recognized for the priceless pieces that they are. Although the older cemeteries at St. Louis Nos. 1 and 2 have their own collections of funerary sculpture, the unique history of Lafayette No. 1 as a variation on the suburban park cemetery, as opposed to the historically urban setting of the St. Louis cemeteries, makes it an irreplaceable landscape illustrating sociological and metaphysical themes of the nineteenth century. Understanding the symbolism and sculpture specifically will empower stewards of the cemetery to care for the most significant examples of period work.

Conclusion

Quantification of tomb traits and database analysis have revealed that the history of Lafayette Cemetery No. 1 is manifested in its craftsmanship. That this craft changed over time is universally recognized. However, with documentary evidence and the capability of utilizing individual signed works as reference, this reality can be supported by the material culture of the cemetery itself. Individual pediment forms, carving styles, and other construction elements are clearly the result of craftsmen working within their period idiom. This evidence shows that a stylistic arc occurred among funerary art over the course of the nineteenth century.

It has long been accepted that New Orleans tomb styles began with the simple step tomb and progressed into more complex designs. However, the Lafayette Cemetery No. 1 Craftsman Database expands the breadth of this understanding by utilizing the landscape of Lafayette Cemetery No. 1 as a collection of examples. In this cemetery, the earliest tombs were simple, small structures with triangular pediments and more detailed, engraved inscriptions. From these stylistic beginnings developed imposing marble-clad tombs with monumental pediments and acroteria. Over the course of the 1860s and after the Civil War, tomb construction and carving styles shifted toward a number of prototypical models that

were reproduced throughout the cemetery. The barrel-vaulted tombs of Quadrant Three and wall gable tomb models served to streamline the practice of funerary craftsmen in times when demand was high. With improved tools and materials, they carved raised-letter inscriptions. These practices finally changed with the introduction of modern methods like sandblasting and granite-slab construction.

The history of tomb architecture in Lafayette Cemetery No. 1 is illuminated by the individuals who created these structures. For them, the cemetery was a workplace and an enterprise. Beyond the preference of any individual tomb owner, they dictated how a tomb would be built and what stylistic elements it would bear. Not only did these elements change over time; so, too, did tombs once they were built. These craftsmen, particularly in their role as sextons, removed collapsed and derelict tombs in order to construct entire subdivisions of new tombs. In this way, the cemetery has always been in transition: a living landscape.

Since Lafayette Cemetery No. 1 was added to the National Register of Historic Places in 1972, the developments it has undergone are primarily those of repair and preservation. At this stage of the cemetery’s existence, it is still in transition. Yet in the same way J.F. Birchmeier learned from D.F. Simpson, Hugh McDonald learned from Birchmeier, Gottlieb Huber learned from McDonald, and Henry Alfortish learned from Huber, it is the responsibility of preservationists to learn from the accomplishments of the craftsmen that built the cemetery in the first place. It has been the goal of this study to encourage the incorporation of the historic building arts into present-day approaches to Lafayette Cemetery No. 1, as well as for this collection of data concerning the cemetery to be utilized as a reference for preservationists.
CHAPTER SIX: CONCLUSION

When I die, I want you to dress me in straight lace shoes
I want a boxback coat and a Stetson hat
Put a twenty dollar gold piece on my watch chain
So the boys’ll know that I died standing pat.

“St. James Infirmary” (traditional song)

Over nearly a year of observation, documentation, and research, this project has brought to light the biographies and building methods of the stonecutters and tomb builders of Lafayette Cemetery No. 1. The details of their lives and work are not simply novelties to be buried in the archives of New Orleans history – they serve as affirmations of an ongoing tradition of stewardship to the historic cemetery and its residents.

When dealing with an historic home or church, preservationists seek to understand the architect and builders who constructed it because, as Henry Glassie asserts, “buildings, like poems and rituals, realize culture.”¹ For historic houses, it is not just the timber frame, slate shingles, and historic masonry we seek to preserve. The culture that created the building is manifested in each of these attributes. For Lafayette Cemetery No. 1, this aspect of preservation is even more vital. This cemetery is a quintessential repository of the city’s historic culture. While an historic home can be rebuilt and occupied as it was in the past, the cemetery’s function depends on its original structures and its original structures alone. We cannot effectively build a new tomb to house the same remains and call it preservation.

The historical descriptions of James Hagan, H. Lowenstein, Hugh J. McDonald, and Gottlieb Huber and their work serve to rebuild these connections between vernacular architecture, historic culture, and contemporary preservation. The methods they utilized to carve tablets and build tombs were specific to their respective eras, a consideration that will improve the mode through which these materials are conserved today. It is just as important, though, to view the cemetery through the lens of their personal involvement in its management. Lafayette Cemetery No. 1 is listed on the National Register of Historic Places under both the architectural and individual significance criteria, including its importance as the burial

ground for a new type of suburb, full of ambitious Americans and European immigrants. The craftsmen themselves are representations of that significance. As the cemetery continues to be interpreted by preservation groups, the legacy of sextons and tradesmen as instrumental shapers of the landscape must be included in this narrative. Without them, the cemetery would not exist as it does.

Simply illustrating the lives of men like Hugh McDonald and James Hagan can only accomplish half of the story of their significance. Meticulous examination of their work has revealed innumerable details of the tombs and landscape of the cemetery as they built it. The Lafayette Cemetery No. 1 Craftsman Database provides a timeline for the development of materials, defines construction methods of tombs and copings, and illustrates the large-scale building methods of sextons and craftworkers. Just as importantly, it provides another phase in the ongoing documentation of the cemetery.

The combined result of personal histories and material investigation is a multifaceted look at the history of the cemetery and its builders. This approach revealed that specific craft traditions were passed on and adapted for successive eras, from the cemetery's 1833 founding through the Civil War, Reconstruction, and the first half of the twentieth century. Some practices were borrowed from the Parisian/Creole tradition — like those of James Hagan. Others were passed on by successive cemetery administrators and adapted over time, such as the wall gable models that were replicated by numerous craftsmen in association with each other. Some cultural relics, like the laurel-and-oak wreaths of Barret and Lowenstein, were abandoned as craftsmen and clients alike assimilated into the larger culture of New Orleans. These conclusions offer an additional layer to the simple aesthetics appreciated by visitors to the cemetery today. The historical significance of a Georgia marble headstone, a brick-and-mortar tomb, or a delicately-carved inverted torch, can be appropriately incorporated into its material conservation.

This study of cemetery craftsmen and their work extends beyond the walls of Lafayette Cemetery No. 1, although the cemetery itself provides a contextual boundary for research. Yet men like Hagan, Birchmeier, and others, did not restrict their work to this cemetery. Nor was the
population of New Orleans cemetery craftsmen inclusive only of those whose work is present in Lafayette No. 1 today. The larger history of stonecutters and tomb builders in relation to their cemetery landscapes has yet to be explored. This work has sought to open that door.

It is critical to understand that, as it has always been, Lafayette Cemetery No. 1 is a dynamic landscape. It is no more static today than it was in the nineteenth century when sextons built and sold tombs within its walls. Today, the most active forces at work are those of decay and ongoing preservation. As preservationists and modern-day craftsmen attempt to conserve the remaining tombs in Lafayette No. 1, an increasing amount of attention is paid to the artisans who originally constructed them. Respect for historic materials is not the only motivation for repairing and maintaining tombs with deference to their history. Preservationists protect historic structures with respect to the people who built them. With understanding of their background, culture, and craft, Lafayette Cemetery No. 1 can continue to be the irreplaceable historic resource that it has been for nearly two hundred years.
APPENDICES
Appendix A:  
The Lafayette Cemetery No. 1 Craftsman Signature Survey Database

The following forms constitute the entire Lafayette Cemetery No. 1 Craftsman Database in document format, organized in alphabetical order by craftsman name. Definitions of each field are listed in Table 2.1, pages 13-15.

A few notes concerning tablet transcriptions:
Each tablet was transcribed exactly as it is carved, including uppercase and lowercase letters, spacing, and justification of text. Bold letters indicate raised lettering. *Italic* letters indicate italicized texts. Brackets [ ] indicate where lettering is too worn to be legible. Signatures are justified in each text field to indicate where on the tablet they are located.
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<td>Pediment Name</td>
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<td></td>
<td>A. BARRET</td>
</tr>
<tr>
<td>Interment Type</td>
<td>Unknown (1981 Survey Only)</td>
</tr>
<tr>
<td></td>
<td>Craftsman Name</td>
</tr>
<tr>
<td></td>
<td>A. Barret</td>
</tr>
<tr>
<td>1981 Survey Only</td>
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</table>

**Inscription**

<table>
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<tr>
<th>Location of Signature</th>
<th>Inscription Language</th>
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<tbody>
<tr>
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<table>
<thead>
<tr>
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<th>Last Interment Year</th>
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<table>
<thead>
<tr>
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<th>Place of Birth</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Tablet Inscription</th>
</tr>
</thead>
</table>
**Page 2. Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Scoring in Plaster</td>
</tr>
<tr>
<td></td>
<td>Pediment</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Brick Size (LxWxH - inches)</td>
</tr>
<tr>
<td></td>
<td>Tablet Stone Type</td>
</tr>
</tbody>
</table>

**Notes**  Tablets all gone since at least 1996. Pediment name listed in 1981 as A. Gaisser. Based off documentary evidence, the tablet now present was placed sometime between 1996 and 2012.

**Photos**

![Image of a tomb](image_url)
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>SOC ID Number</strong></td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
<tr>
<td><strong>Inscription</strong></td>
</tr>
<tr>
<td><strong>Location of Signature</strong></td>
</tr>
<tr>
<td><strong>Inscription Language</strong></td>
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<td><strong>First Interment Year</strong></td>
</tr>
<tr>
<td><strong>Last Interment Year</strong></td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

Hier ruhen [relief carving of angel carrying children] in Frieden
Margita KLEIN
geborne Damron,
geb den 25ten Sept. 1799,
in Gundershoffen in Elsaß
gestorben Den 1ten July 1851.
-----
Gute nacht vertraute Herzen
die mein Abschied traurig macht
Sasset euch bei euren Schmerzen.
Gott hat mich sehr wohl bedacht.
Mein betrubles Willweuleid
ist jetzt iauter Frölichkeit
Nehmt den letzten Muttersegen
allerliebste Kinder hin.
Wandelt auf des herren Wegen
wie ich vergegangen kin
Geid gestrost in Ungemach
folgt mir alle seelig macht.

A. BARRET N.O.
Hier ruhen [relief carving of angel carrying children] in Frieden

MARGtha KLEIN
geb. den 25ten Sept. 1799,
in Gundershoffen in Elsaß
gestorben
Den 1ten July 1851.

-----

Gute nacht vertraute Herzen
die mein Abschied traurig macht
Sasset euch bei euren Schmerzen.
Gott hat mich sehr wohl bedacht.
Mein betrubles Willweuleid
ist jetzt iauter Frölichkeit
Nehmt den letzten Muttersegen
allerliebste Kinder hin.
Wandelt auf des herren Wegen
wie ich vergegangen kin
Geid gestrost in Ungemach
folgt mir alle seelig macht.

A. BARRET N.O.

Notes  Entire tablet written in gothic (blackletter) style.
The image of the angel carrying two children is directly inspired by Bertel Thorvaldsen (1768-1844), Danish sculptor’s work, Nyx or “Night,” (1815) depicting Night as an angel carrying her children Sleep and Death. Copies of this sculpture are common in funerary art. Another example can be found in Mobile, Ala., on a stone dated between 1838 and 1848.

Photos

[Images of the tombstone and its details]
Table: Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
<th>Interment Type</th>
<th>Craftsman Name</th>
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</thead>
<tbody>
<tr>
<td>3) 185-190</td>
<td>LA1-00780</td>
<td>Taylor</td>
<td>A. BARRET &amp; CO. 1857</td>
<td>Family Tomb</td>
<td>A. Barret &amp; Co.</td>
</tr>
</tbody>
</table>

1981 Survey Only: Yes

Inscription:

Location of Signature: Lower Right Marble Cladding
Inscription Language: English

First Interment Year: 1857
Last Interment Year: 1960
Country of Birth: None Listed
Place of Birth: None

Tablet Inscription:

BASILICE TAYLOR, January 10, 1857.
ALFRED DUFILHO Sr July 3, 1907, 74 years

-----

Mrs ALFRED DUFILHO Sr,
Nee Corinne Taylor,
Sept. 4, 1920, 80 years & 3 Months.

JOHN McDONALD TAYLOR, Nov. 19, 1883.

JOSEPH L. DUFILHO, May 10, 1891 – 32 years
A. LEOPOLD DUFILHO, March 19, 1901, 34 years
A. ALFRED DUFILHO, Dec. 26, 1909, 38 years

LOUIS AMÉDÉE TASSIN,
Husband of Jeanne Dufilho,
April 26, 1920, 70 years & 8 Months

MARIE AMÉLIE DUFILHO,
Feb. 28, 1942, 81 years & 3 Months.

WILFRED P. DUFILHO,
Jan. 13, 1894 – Oct. 8, 1954

JOHN McDONALD DUFILHO,
March 8, 1891 – November 13, 1960
<table>
<thead>
<tr>
<th>Plummet Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
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<tbody>
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<td>Length (in)</td>
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<td>Tablet width (in)</td>
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<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
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<td></td>
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</tbody>
</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

---

**Photos**

![Photo 1](image1.png)
![Photo 2](image2.png)
![Photo 3](image3.png)

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---

Original Map Name   4) 5-7, 40-42
SOC ID Number      LA1-00441
Pediment Name      C. Toledano
Craftsman Signature   A. BARRET & CO. 1860
Interment Type   Family Tomb
Craftsman Name      A. Barret & Co.

1981 Survey Only  

Inscription

Location of Signature  Lower Right Marble Cladding
Inscription Language    English
First Interment Year  1859  Last Interment Year  1935
Country of Birth      None Listed
Place of Birth

Tablet Inscription

Departed this life
BASILICE BARBAY,
Consort of Christoval Toledano.
30 November 1859

-----
ELMIRE
21 May 1863

-----
ERNEST TOLEDANO,
21 October 1864.

-----
CHRISTOVAL TOLEDANO,
8th August 1869.
DOROTHEE SENETTE.
Born Toledano.
June 8, 1898.
PALMIRE DUFILHO RICHARDSON,
Died August 26, 1935.
JOSEPH W.A. RICHARDSON,
Born Aug. 1, 1875, Died Dec. 20, 1944
Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
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<tbody>
<tr>
<td>Length (in)</td>
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<td>Height (in)</td>
<td>Tab. thickness (in)</td>
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Parapet/Pediment Shape

<table>
<thead>
<tr>
<th>Roof Type</th>
</tr>
</thead>
</table>

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes  The two relief sculptures featured on the façade of this tomb represent famous work by Danish sculptor Bertel Thorvaldsen, known as "Night" and "Day," sculpted 1815. These are especially detailed replicas.

Photos

![Photo 1](image1.jpg)
![Photo 2](image2.jpg)
![Photo 3](image3.jpg)
![Photo 4](image4.jpg)
### Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012

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<th>LA1-00001</th>
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<tr>
<td><strong>Pediment Name</strong></td>
<td>Math. Wills</td>
<td><strong>Craftsman Signature</strong></td>
<td>A. BARRET N.O.</td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
<td>Family Tomb</td>
<td><strong>Craftsman Name</strong></td>
<td>A. Barret &amp; Co.</td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
<td>☐</td>
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### Inscription

<table>
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<tr>
<th><strong>Location of Signature</strong></th>
<th>Closure tablet detached from tomb</th>
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<tr>
<td><strong>Inscription Language</strong></td>
<td>English, German</td>
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<td><strong>First Interment Year</strong></td>
<td>1850</td>
</tr>
<tr>
<td><strong>Last Interment Year</strong></td>
<td>1926</td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
<td>German States or Germany</td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
<td>Diedesheim, K.P. Bonndorf Schwarzwald</td>
</tr>
</tbody>
</table>

**Tablet Inscription**

[relief carving of oak and laurel wreath with flower at center]

HIER RUHEN
ELISABETH WILL
GEB. HAMMERSTEIN
IN DEIDESHEIM, K.P.
Gest den 10ten Dec. 1850
Alter 33 Jahre.
MATTHIAS WILL,
GEB. IN GRAFENHAUSEN,
AMT BONNDORF SCHWARZWALD
[                           ]
Alter 56 Jahre.
EMMA BOENSEL,
WIFE OF THODORE C. WILL,
Born Dec. 17, 1850,
Died March 29, 1915.
THODORE C. WILL,
HUSBAND OF THE LATE EMMA BOENSEL,
Born Jan 6, 1846, Died Aug. 19, 1926.

A. BARRET N.O.
Pediment stone is also signed A. Barret, N.O.
Location of Signature: Closure Tablet Base
Inscription Language: French
First Interment Year: 1849
Last Interment Year: 1876
Country of Birth: None Listed
Place of Birth

Tablet Inscription:
[cross carving]
Ici repose
M.V. HENRI HERBERT
nee [   ] ALSAPAS
decedee a la N.O. ie 6 Juin 1849
a l’âge de 60 ans.
-----
MARIE L. BROUSEE,
Died Oct. 29, 1875 aged 52 years.
JEAN BROUSSE,
Died Dec. 29, 1876, aged 61 years.

A. PALT[    ]M

**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Parapet</th>
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<tbody>
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<td>Pediment</td>
<td>Parapet</td>
</tr>
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<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
<td>Tab. thickness (in)</td>
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<td>Height (in)</td>
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<td></td>
<td>Tablet Stone Type</td>
</tr>
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</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

**Photos**

![Image 1](image1.png)

![Image 2](image2.png)

![Image 3](image3.png)

![Image 4](image4.png)
<table>
<thead>
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<td><strong>Craftsman Name</strong></td>
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<tr>
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**Tablet Inscription**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
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<tbody>
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<td>Tablet height (in)</td>
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<td>Tab. thickness (in)</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
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<tr>
<td>Roof Type</td>
<td></td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
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</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
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<tr>
<td>Notes</td>
<td></td>
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</table>

### Photos

![Image 1](image1.jpg)
![Image 2](image2.jpg)
![Image 3](image3.jpg)

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![Image 4](image4.jpg)
![Image 5](image5.jpg)
![Image 6](image6.jpg)
<table>
<thead>
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<td>1981 Survey Only</td>
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</tr>
<tr>
<td>Location of Signature</td>
<td>Headstone associated with coping</td>
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<td>Country of Birth</td>
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<td>Place of Birth</td>
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<tr>
<td>Tablet Inscription</td>
<td>IN MEMORY OF LOUIS C. MONROE</td>
</tr>
<tr>
<td></td>
<td>HUSBAND OF ROBERTHA BONGARD, DIED NOV. 3, 1931</td>
</tr>
<tr>
<td></td>
<td>OUR BELOVED FATHER HENRY BONGARD, DIED JUNE 18, 1932</td>
</tr>
<tr>
<td></td>
<td>HOMER P. TREGUE BORN APR. 28, 1881 DIED DEC. 1, 1949</td>
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IN MEMORY OF
LOUIS C. MONROE
HUSBAND OF
ROBERTHA BONGARD,
DIED NOV. 3, 1931
OUR BELOVED FATHER
HENRY BONGARD,
DIED JUNE 18, 1932.

HOMER P. TREGUE
BORN APR. 28, 1881
DIED DEC. 1, 1949
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<td><strong>Location of Signature</strong></td>
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<td><strong>Inscription Language</strong></td>
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<td><strong>First Interment Year</strong></td>
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<tr>
<td><strong>Country of Birth</strong></td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

ADAM WAGNER,  
Sept. 20, 1866, Aged 58 years.  
PETER ADAM WAGNER, JR  
Sept. 27, 1868 – Jan. 17, 1869  
PETER ADAM WAGNER, SR  
Dec. 26, 1848 – Jan. 27, 1880  
JOHN ADAM WAGNER, JR  
Oct. 2, 1901 – May 15, 1902  
CHARLOTTE WALKER WAGNER  
Feb. 7, 1850 – Oct. 15, 1930  
MADELINE G. WAGNER  
Oct. 3, 1870 – Nov. 7, 1952  
JOHN ADAM WAGNER  
Oct. 2, 1873 – July 29, 1953  
ADELINE LAROSE WAGNER  
WIFE OF JOHN ADAM WAGNER  
May 20, 1873 – Nov. 2, 1958
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<thead>
<tr>
<th>Name</th>
<th>Birth Date</th>
<th>Death Date</th>
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<tbody>
<tr>
<td>ADAM WAGNER</td>
<td>Sept. 20, 1866</td>
<td>Aged 58 years</td>
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<tr>
<td>PETER ADAM WAGNER, JR</td>
<td>Sept. 27, 1868</td>
<td>Jan. 17, 1869</td>
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<tr>
<td>PETER ADAM WAGNER, SR</td>
<td>Dec. 26, 1848</td>
<td>Jan. 27, 1880</td>
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<tr>
<td>JOHN ADAM WAGNER, JR</td>
<td>Oct. 2, 1901</td>
<td>May 15, 1902</td>
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<tr>
<td>CHARLOTTE WALKER WAGNER</td>
<td>Feb. 7, 1850</td>
<td>Oct. 15, 1930</td>
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<tr>
<td>MADELINE G. WAGNER</td>
<td>Oct. 3, 1870</td>
<td>Nov. 7, 1952</td>
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<tr>
<td>JOHN ADAM WAGNER</td>
<td>Oct. 2, 1873</td>
<td>July 29, 1953</td>
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<tr>
<td>ADELINE LAROSE WAGNER</td>
<td>May 20, 1873</td>
<td>Nov. 2, 1958</td>
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</tbody>
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**Page 2, Construction Survey**

| Tomb Exterior Construction |  |
|----------------------------|  |
| Tomb Vault Type            |  |
| Length (in)                |  |
| Tablet height (in)         |  |
| Width (in)                 |  |
| Tablet width (in)          |  |
| Height (in)                |  |
| Tab. thickness (in)        |  |
| Scoring in Plaster         |  |
| Pilasters                  |  |
| Pediment                   |  |
| Parapet                    |  |
| Brick Size (LxWxH - inches)|  |
| Tablet Stone Type          |  |

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

---

**Photos**

![Photo 1](image1.png)

![Photo 2](image2.png)

![Photo 3](image3.png)

![Photo 4](image4.png)

![Photo 5](image5.png)
<table>
<thead>
<tr>
<th>Pediment Name</th>
<th>John Mahner</th>
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<tr>
<td>Interment Type</td>
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<th>Closure Tablet Base</th>
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<td>Last Interment Year</td>
<td>1976</td>
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<td>Country of Birth</td>
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<tr>
<td>Place of Birth</td>
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</table>

**Tablet Inscription**

IN MEMORY OF
SAMUEL RED MAHNER,
DIED DEC. 1, 1893, AGED 1 YEAR & 9 MONTHS.

JOHN MAHNER,
NATIVE OF NEW ORLEANS,
DIED OCT. 24, 1895, AGED 45 YEARS.

GEORGIANA M. MAHNER,
DIED OCT. 27, 1904, AGED 18 YEARS & 10 MONTHS

MARY SCHAUF MAHNER,
DIED APRIL 26, 1935. AGED 77 YEARS.

ANNA MARY MAHNER,
BORN JULY 28, 1883, DIED NOV. 21, 1969

CHRISTINA MAHNER,
BORN DEC. 4, 1878, DIED AUG. 14, 1970

ARTHUR F. MAHNER, Sr.
BORN DEC. 29, 1893, DIED MAR. 1, 1972

GERTRUDE P. MAHNER,
BORN APR. 15, 1898, DIED NOV. 19, 1976

Alfortish
IN MEMORY OF
SAMUEL RED MAHNER,
DIED DEC. 1, 1893, AGED 1 YEAR & 9 MONTHS.

JOHN MAHNER,
NATIVE OF NEW ORLEANS,
DIED OCT. 24, 1895, AGED 45 YEARS.

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BORN APR. 15, 1898, DIED NOV. 19, 1976

Page 2, Construction Survey

Tomb Exterior Construction
Tomb Vault Type
Length (in) Tablet height (in)
Width (in) Tablet width (in)
Height (in) Tab. thickness (in)

Scoring in Plaster □ Pilasters □
Pediment □ Parapet □
Brick Size (LxWxH - inches)
Tablet Stone Type

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

![Image 1]

![Image 2]

![Image 3]
IN MEMORY OF
G.F. POHLMANN,
NOV. 23, 1875, AGED 46 YRS.
HEINRICH D. JURGENS,
MAY 8, 1875, JULY 23, 1878.
HEINRICH F. JURGENS,
JULY 4, 1847, OCT. 6, 1883.
HERMANN POHLMANN,
JUNE 21, 1830, APR. 18, 1909.
MARGARETH POHLMANN,
JULY 2, 1909, AGED 76 YRS.
JOHN POHLMANN,
OCT. 26, 1915, AGED 56 YRS.
CATHERINE POHLMANN LENZNER
BORN APR. 2, 1868, DIED NOV. 29, 1934,
AGED 66 YRS.
ELLEN HEUCHERT POHLMANN,
JULY 17, 1864 – FEB. 4, 1938
D. ANNA JERGENS
SEPT. 11, 1855 – OCT. 6, 1885
HENRY LENZNER
DIED JAN. 15, 1944, AGED 77 YRS.
HY. D. POHLMANN,
BORN MAY 4, 1861, DIED OCT. 16, 1947.
IN MEMORY OF

G.F. POHLMANN, NOV. 23, 1875, AGED 46 YRS.

HEINRICH D. JURGENS, MAY 8, 1875, JULY 23, 1878.

HEINRICH F. JURGENS, JULY 4, 1847, OCT. 6, 1883.

HERMANN POHLMANN, JUNE 21, 1830, APR. 18, 1909.

MARGARETH POHLMANN, JULY 2, 1909, AGED 76 YRS.

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D. ANNA JERGENS, SEPT. 11, 1855 – OCT. 6, 1885

HENRY LENZNER, DIED JAN. 15, 1944, AGED 77 YRS.

HY. D. POHLMANN, BORN MAY 4, 1861, DIED OCT. 16, 1947.

---


**Tomb Exterior Construction**

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
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<td></td>
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</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td></td>
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</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td></td>
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</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

---

**Photos**

[Images of tombstones and inscriptions]
<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
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<tbody>
<tr>
<td>Inscription Language</td>
<td>English</td>
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<tr>
<td>First Interment Year</td>
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<td>Last Interment Year</td>
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<td>Country of Birth</td>
<td>None Listed</td>
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<tr>
<td>Place of Birth</td>
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</tbody>
</table>

**Tablet Inscription**

- J.R. ECKELMANN, 1814 – 1876
- MARY ECKELMANN, 1819 – 1891
- HENRY R. ECKELMANN, 1849 – 1921
- DORA ECKELMANN, 1853 – 1928
- HENRY ECKELMANN, 1875 – 1876
- WILLIAM ECKELMANN, 1880 – 1881
- DORA ECKELMANN, 1887 – 1887
- FREDERICKA ECKELMANN, 1895 – 1896
- WILHELMINA ECKELMANN, 1893 – 1921
- RUDOLPH ECKELMANN, 1874 – 1932
- MARY REILLY, 1877 – 1948
- ANNIE ECKELMANN 1883 – 1948
Notes  This tomb now resembles a low coping tomb, but the stones, dimension and setting of the tomb suggests that it was once a full-size family tomb that was "cut down," possibly after a collapse.

Photos
<table>
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<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
</tr>
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<tbody>
<tr>
<td>Inscription Language</td>
<td>English</td>
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<tr>
<td>First Interment Year</td>
<td>1895</td>
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<td>Last Interment Year</td>
<td>1942</td>
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<td>Country of Birth</td>
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<td>Place of Birth</td>
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</table>

Tablet Inscription

In God's Care

M.C. BEYERBACK, 1866 - 1895
NETTIE BEYERBACK, 1864 - 1933
PHILIP P. BEYERBACK, 1866 - 1942
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
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</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Pediment</td>
<td>Parapet</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td></td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
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</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
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<tr>
<td>Scoring in Plaster</td>
<td>Pediment</td>
<td>Parapet</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Tablet Stone Type</td>
<td></td>
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<tr>
<td>Inscription Carving Method (where applicable)</td>
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<tr>
<td>Sculptural Elements and Symbolism</td>
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</tbody>
</table>

Notes

Photos

![Photo 1](image1.jpg)

![Photo 2](image2.jpg)

![Photo 3](image3.jpg)

![Photo 4](image4.jpg)

![Photo 5](image5.jpg)

Original Map Name: 4) 20-21, 26-27
SOC ID Number: LA1-00451
Pediment Name: Henry S. Hall
Craftsman Signature: Alfortish
Interment Type: Family Tomb
Craftsman Name: Alfortish

Inscription

Location of Signature: Closure Tablet Base
Inscription Language: English
First Interment Year: 1858
Last Interment Year: 1937
Country of Birth: None Listed
Place of Birth

Tablet Inscription

HENRY S. HALL,
Aug. 31, 1866
CLARA P. GODWIN,
Wife of Henry S. Hall,
July 24, 1914.
Our Beloved Children.
CORA LEWIS,
Oct. 21, 1858.
WILLIE,
July 7, 1860.
ADA JACKSON,
Sept. 16, 1867.
HENRIETTA S. HALL,
Wife of E.H. Verlander,
Died June 4, 1901.
ELMORE H. VERLANDER,
Died May 27, 1941.
NATHALIE W. HALL,
Died April 1, 1902.
MARY A. GEORGE,
Wife of E.H. Verlander,
Died July 23, 1937.

Alfortish

**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
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<th></th>
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<tbody>
<tr>
<td><strong>Tomb Vault Type</strong></td>
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</tr>
<tr>
<td><strong>Length (in)</strong></td>
<td><strong>Tablet height (in)</strong></td>
<td><strong>Scoring in Plaster</strong></td>
</tr>
<tr>
<td><strong>Width (in)</strong></td>
<td><strong>Tablet width (in)</strong></td>
<td><strong>Brick Size (LxWxH - inches)</strong></td>
</tr>
<tr>
<td><strong>Height (in)</strong></td>
<td><strong>Tab. thickness (in)</strong></td>
<td><strong>Tablet Stone Type</strong></td>
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</tbody>
</table>

**Parapet/Pediment Shape**

- **Roof Type**
- **Inscription Carving Method (where applicable)**
- **Sculptural Elements and Symbolism**

**Notes**

---

**Photos**

- ![Image 1](image1)
- ![Image 2](image2)
- ![Image 3](image3)
- ![Image 4](image4)
- ![Image 5](image5)
- ![Image 6](image6)
**Locatation of Signature**
Closure Tablet Base

**Inscription Language**
English

**First Interment Year**
1839

**Last Interment Year**
1969

**Country of Birth**
United States

**Place of Birth**
Lancaster County, Penn.

**Tablet Inscription**

In memory of

**ANN SULLIVAN,**
Wife of A.W. Cooper.
Died April 27, 1870, aged 54 years.

OUR CHILDREN

**GEORGE,**
Died May 14, 1839, aged 3 mos. & 10 ds.

**SARAH ANN,**
Died Dec. 14, 1840, aged 2 mos. & 16 ds.

**MARY ANN,**
Died July 12, 1850, aged 8 yrs. & 6 mos.

**ASAHEL W. COOPER,**
A native of Lancaster County, Penn.
Born Sept. 5, 1806, Died May 22, 1883.

**ELIZA A. LONEY,**
Widow of Asahel W. Cooper,
Born Oct. 12, 1841, Died May 9, 1910.

**ASAHEL W. COOPER,**
Born Nov. 26, 1874, Died June 16, 1935.

**ELIZABETH COOPER,**
Wife of Henry C. Wallach,

**DOCELEHA RUIZ TROLLE,**
Widow of Asahel Walker Cooper
Born Nov. 16, 1890, Died Sept. 19, 1969.
In memory of
ANN SULLIVAN,
wife of A.W. Cooper.
Died April 27, 1870, aged 54 years.

OUR CHILDREN
GEORGE,
died May 14, 1839, aged 3 mos. & 10 ds.
SARAH ANN,
died Dec. 14, 1840, aged 2 mos. & 16 ds.
MARY ANN,
died July 12, 1850, aged 8 yrs. & 6 mos.
ASAHEL W. COOPER,
a native of Lancaster County, Penn.
born Sept. 5, 1806, died May 22, 1883.

ELIZA A. LONEY,
widow of Asahel W. Cooper,
born Oct. 12, 1841, died May 9, 1910.

ASAHEL W. COOPER,
born Nov. 26, 1874, died June 16, 1935.

ELIZABETH COOPER,
wife of Henry C. Wallach,

DOCELEHA RUIZ TROLLE,
widow of Asahel Walker Cooper,
born Nov. 16, 1890, died Sept. 19, 1969.
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<tr>
<td><strong>Place of Birth</strong></td>
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<td><strong>Tablet Inscription</strong></td>
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<tr>
<td>IN MEMORY OF</td>
</tr>
<tr>
<td>ADELAIDE DESDIER,</td>
</tr>
<tr>
<td>WIFE OF ALFRED MANLEY,</td>
</tr>
<tr>
<td>JUNE 23, 1877 – MARCH 10, 1932</td>
</tr>
<tr>
<td>ALFRED MANLEY,</td>
</tr>
<tr>
<td>DECEMBER 26, 1869, JANUARY 28, 1940</td>
</tr>
<tr>
<td>EUGENE HARDING</td>
</tr>
<tr>
<td>DIED JULY 16, 1950</td>
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<tr>
<td>ALICE MURPHY</td>
</tr>
<tr>
<td>DIED JUNE 22, 1984</td>
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</table>

Signed: Alfortish
Page 2, Construction Survey

Tomb Exterior Construction

Tomb Vault Type
Length (in)       Tablet height (in)   Scoring in Plaster  
Width (in)        Tablet width (in)    Pediment
Height (in)       Tab. thickness (in)  Parapet

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos

![Image 1]
![Image 2]
![Image 3]

![Image 4]
IN MEMORY OF
ROBERT LEE MOOTY,
BELOVED HUSBAND OF
LOUISE SCHMIDT
DIED DEC. 24, 1931 AGED 62 YRS.

LOUISE SCHMIDT,
BELOVED WIFE OF
ROBERT LEE MOOTY
DIED JULY 24, 1935 AGED 65 YRS.

CHARLES H. MOOTY,
DIED NOV. 16, 1945 AGED 48 YRS.

CLARENCE C. MOOTY,
BELOVED HUSBAND OF
HERMANIE C. LANDRY
DIED JAN. 2, 1951 AGED 41 YRS.

JOHN KENTZEL,
BELOVED HUSBAND OF
MILDRED MOOTY
DIED NOV. 18, 1952 AGED 59 YRS.

KATHLEEN S. MCGILL,
BORN JULY 1, 1947, DIED OCT. 30, 1959.

MILDRED MOOTY KENTZEL

ALFORTISH
Page 2, Construction Survey

| Tomb Exterior Construction       | Scoring in Plaster | Pilasters | Pediment | Parapet | Parapet/Pediment Shape | Roof Type | Inscription Carving Method (where applicable) | Sculptural Elements and Symbolism |
|----------------------------------|--------------------|-----------|----------|---------|----------------.........|-----------|---------------------------------------------|----------------------------------|
| Tomb Vault Type                  |                    |           |          |         | Tablet height (in)      |           |                                             |                                   |
| Length (in)                      |                    |           |          |         | Tablet width (in)       |           |                                             |                                   |
| Width (in)                       |                    |           |          |         | Tab. thickness (in)     |           |                                             |                                   |
| Height (in)                      |                    |           |          |         | Tablet Stone Type       |           |                                             |                                   |
| Brick Size (LxWxH - inches)     |                    |           |          |         |                         |           |                                             |                                   |

Notes

Photos

[Images of tombstones]

230
<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
<th>Interment Type</th>
<th>Craftsman Name</th>
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<td>3) p43</td>
<td>LA1-00662</td>
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**Inscription**

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<th>Location of Signature</th>
<th>Inscription Language</th>
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<thead>
<tr>
<th>First Interment Year</th>
<th>Last Interment Year</th>
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<tbody>
<tr>
<td>Country of Birth</td>
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<tr>
<td>Place of Birth</td>
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**Tablet Inscription**

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Roof Type</td>
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<tr>
<td>Scoring in Plaster</td>
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<td>Pilasters</td>
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<tr>
<td>Parapet</td>
<td>☐</td>
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<td>Tab. thickness (in)</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Tablet Stone Type</td>
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</tbody>
</table>

**Notes**  Original Alfortish stone replaced sometime between 1981 and 1996.

### Photos

![Image 1](image1.png)

![Image 2](image2.png)
### Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012

**Original Map Name**: 3) 73-74, 99-100  
**SOC ID Number**: LA1-00712  
**Pediment Name**: N.G. Folger  
**Craftsman Signature**: Alfortish  
**Interment Type**: Family Tomb  
**Craftsman Name**: Alfortish  
**1981 Survey Only**: □

### Inscription

**Location of Signature**: Closure Tablet Base  
**Inscription Language**: English  
**First Interment Year**: 1868  
**Last Interment Year**: 1938  
**Country of Birth**: None Listed  
**Place of Birth**

---

**Tablet Inscription**

CHARLES WM FOLGER,  
1835 – 1868

FREDERICK G. FOLGER,  
1842 – 1870

N.C. FOLGER, Jr  
1838 – 1872

NATHAN C. FOLGER,  
1810 – 1878

ALICE FOLGER,  
Wife of L.B. Vienne,  
1850 – 1878

KATE FOLGER,  
1853 – 1884

GIDEON L. FOLGER,  
1844 – 1888

JAMES L. FOLGER,  
1854 – 1897

MADELINE GODFREY,  
Wife of Nathan C. Folger,  
1819 – 1904

M. GEORGIE KELLER,  
Wife of Gideon L. Folger,  
1842 – 1909

NATALIE VIENNE,  
Wife of William Prentiss Brown,  
1875 – 1919

LOULIE M. FOLGER,  
Wife of Jesse S. Flower,  
1847 – 1935

WM PRENTISS BROWN,  
Husband of Natalie Vienne,  
1868 – 1938
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
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<td>Tablet height (in)</td>
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<td>Brick Size (LxWxH - inches)</td>
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<th>Parapet/Pediment Shape</th>
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<tr>
<td>Roof Type</td>
<td></td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
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</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
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</table>

Notes

Photos
## Inscription

**Location of Signature**  
Closure Tablet Base

**Inscription Language**  
English

**First Interment Year**  
1865

**Last Interment Year**  
1907

**Country of Birth**  
None Listed

**Place of Birth**

---

**Tablet Inscription**

WILLIAM SCHRIEBER,  
1832 – 1865

HENRY EDWARD CLAY,  
1870 – 1873

AMELIA F. BOENSEL,  
1852 – 1885

ALEX F. ASENHEIMER,  
1841 – 1886

GEORGE H. SCHREIBER,  
1849 – 1888

ANNA CATHERINE BENSEL,  
1826 – 1891

WILLIAM SCHREIBER,  
1858 – 1896

LUCY  
1852 – 1899

Wm H. CLAY,  
1841 – 1907
**Page 2, Construction Survey**

<table>
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<th>Tomb Exterior Construction</th>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
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**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

---

**Photos**

![Photo 1](image1.jpg)

![Photo 2](image2.jpg)

![Photo 3](image3.jpg)

Original Map Name 2) 97-98
SOC ID Number LA1-00118
Pediment Name
Craftsman Signature Alfortish
Interment Type Coping
Craftsman Name Alfortish
1981 Survey Only □

Inscription

Location of Signature Headstone associated with coping
Inscription Language English
First Interment Year 1831 Last Interment Year 1970
Country of Birth None Listed
Place of Birth

Tablet Inscription

IN MEMORY OF
HENRY WOHLFAHRT,
1890 – 1931
VICTORIA WEDIG,
1880 – 1933
JULIA FIEGEL,
1857 – 1933
CARRIE HELMSTETTER,
1887 – 1936
CHARLES WOHLFAHRT,
1878 – 1940
ELISE WOHLFAHRT,
1883 – 1970

Alfortish
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<th>Pilasters</th>
<th>Pediment</th>
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<td>Length (in)</td>
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<tr>
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<td>Tablet Stone Type</td>
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**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

**Photos**

![Tomb Exterior](image1)

![Tomb Interior](image2)

![Parapet/Pediment](image3)
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<td>Family Tomb</td>
<td>Alfortish</td>
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**Inscription**

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<td>[  ] LOUIS A. WEISS,</td>
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<td>[  ] S.J. MAGKIE</td>
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<td>[     ] – 1878</td>
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<tr>
<td>[  ] Y E. JONTE,</td>
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<td>[     ] – 1883</td>
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<td>HENR[   ]</td>
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<td>1842 – 1918</td>
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<td>JULIA J. MACKIE,</td>
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<td>1850 – 1938</td>
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<td>CORNELIE H. JONTE,</td>
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<td>1862 – 1943</td>
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<tr>
<td>ALICE JULIA REEDER,</td>
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<td>JAN. 22, 1871 – FEB. 16, 1966</td>
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**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**
<table>
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<tr>
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<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
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<tr>
<td>Tomb Vault Type</td>
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<td>Table width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
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<td>Width (in)</td>
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<td>Height (in)</td>
<td>Tab. thickness (in)</td>
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Parapet/Pediment Shape

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

**Notes**  Closure tablet broken with stone loss.

**Photos**

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<th>4) sE</th>
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<td>Interment Type</td>
<td>Family Tomb</td>
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<tr>
<td>Craftsman Name</td>
<td>Alfortish</td>
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**Inscription**

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</table>

**Tablet Inscription**

MARTHA DOERR,
BELOVED WIFE OF JOHN BIVES,
BORN NOV. 19, 1861, DIED SEPT. 6, 1933,
AGED 71 YRS. 9 MOS. 17 DYS.

JOHN BIVES,
BELOVED HUSBAND OF MARTHA DOERR,
BORN AUG. 22, 1861, DIED JUNE 17, 1939,
AGED 77 YRS. 9 MOS. 25 DYS.
MARTHA DOERR, BELOVED WIFE OF JOHN BIVES, BORN NOV. 19, 1861, DIED SEPT. 6, 1933, AGED 71 YRS. 9 MOS. 17 DYS.

JOHN BIVES, BELOVED HUSBAND OF MARTHA DOERR, BORN AUG. 22, 1861, DIED JUNE 17, 1939, AGED 77 YRS. 9 MOS. 25 DYS.


Tomb Exterior Construction
Tomb Vault Type
Length (in) Tablet height (in) Scoring in Plaster
Width (in) Tablet width (in) Pediment
Height (in) Tab. thickness (in) Parapet

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos
IN MEMORY OF

DR SQUIRE LEA,
Died Feb. 23, 1826, aged 40 years.

MARGARET FRANCES LEA,
Died Oct. 19, 1846, aged 2 years.

HETTY H. LEA,
Wife of James N. Lea,
Died Sept. 14, 1857, aged 36 years.

MRS MARGARET MERCER McNAIR,
Died Jan. 15, 1872, aged 23 years.

MRS SARAH ANN HARPER,
Widow of Samuel H. Harper,
Died June 22, 1873, aged 78 years.

ROSA HETTY LEA,
Died Dec. 8, 1874, aged 27 years.

JAMES N. LEA,
Born Nov. 26, 1815, Died Oct. 26, 1884.
IN MEMORY OF

DR SQUIRE LEA,
Died Feb. 23, 1826, aged 40 years.

MARGARET FRANCES LEA,
Died Oct. 19, 1846, aged 2 years.

HETTY H. LEA,
Wife of James N. Lea,
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ROSALYN LEA,
Died Dec. 8, 1874, aged 27 years.

JAMES N. LEA,
Born Nov. 26, 1815, Died Oct. 26, 1884.

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Page 2, Construction Survey

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<th>Pilasters</th>
<th>Pediment</th>
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<td>Tablet height (in)</td>
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<td>Brick Size (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
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<td>Length (in)</td>
<td>Tablet width (in)</td>
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Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

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<tr>
<td>Place of Birth</td>
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**Tablet Inscription**

IN LOVING MEMORY OF
OUR MOTHER
ELIZABETH S. MEEHAN,
BORN JULY 21, 1853, DIED DEC. 15, 1931
EDWIN MEEHAN, JR
BORN JULY 19, 1885, DIED NOV. 3, 1943
ELIZABETH E. MEEHAN,
NOV. 28, 1882 – JUNE 9, 1959
IN LOVING MEMORY OF
ALVIN FREDERICK
SCHNAUDER
NOV. 3, 1902 – APR. 20, 1980
AND
ANNA MEEHAN
SCHNAUDER
NOV. 3, 1892 – NOV. 14, 1980
WED JULY 10, 1923
DEVOTED ALWAYS
IN LOVING MEMORY OF
OUR MOTHER
ELIZABETH S. MEEHAN,
BORN JULY 21, 1853, DIED DEC. 15, 1931
EDWIN MEEHAN, JR
BORN JULY 19, 1885, DIED NOV. 3, 1943
ELIZABETH E. MEEHAN,
NOV. 28, 1882 – JUNE 9, 1959
IN LOVING MEMORY OF
ALVIN FREDERICK
SCHNAUDER
NOV. 3, 1902 – APR. 20, 1980
AND
ANNA MEEHAN SCHNAUDER
NOV. 3, 1892 – NOV. 14, 1980
WED JULY 10, 1923
DEVOTED ALWAYS
Tablet Inscription

GEORGE GOLDING,
Born Aug. 20, 1871, Died Jan. 27, 1874.
J.E. DOLSEN,
Born Nov. 23, 1861, Died Jan. 31, 1884.
S.C. DOLSEN,
JOHANN GEORGE LEIDELICH,
A Native of Rio Janeiro, Brazil,
Born June 6, 1858, Died April 27, 1901.
WM. GOLDING,
Born June 18, 1838, Died May 28, 1901.
LUELLA V. GOLDING,
Born Mar. 20, 1851, Died July 22, 1925.
SIDNEY JOHN PETERS,
Born Sept. 10, 1885, Died July 11, 1938.
LUELLA GOLDING PETERS
<table>
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<tr>
<td>Length (in)</td>
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<td>Width (in)</td>
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Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

![Photo 1](image1)

![Photo 2](image2)
**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

<table>
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<th>Original Map Name</th>
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<td>4) s12</td>
<td>LA1-00425</td>
<td>Miller</td>
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1981 Survey Only □

**Inscription**

- **Location of Signature**: Closure Tablet Base
- **Inscription Language**: English
- **First Interment Year**: 1891
- **Last Interment Year**: 2009
- **Country of Birth**: None Listed
- **Place of Birth**

**Tablet Inscription**

- EUPHEMIA COCHRANE, 1822 – 1891
- WARREN MILLER, 1903 – 1907
- ANDREW J. MILLER, 1856 – 1909
- ALBERT J. MILLER, 1892 – 1916
- IRENE C. MILLER, 1890 – 1938
- LOUISE RONITZ MILLER, 1864 – 1940
- LEROY MILLER, 1899 – 1944
- NORMAN MILLER, MAR. 14, 1901 – MAY 1, 1982
- CORA MILLER, SEPT. 16, 1898 – OCT. 1988
- NORA C. MILLER, APR. 20, 1937 – NOV. 24, 2009
Page 2, Construction Survey

<table>
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<th>Tomb Exterior Construction</th>
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<td>Tab. thickness (in)</td>
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<td>Width (in)</td>
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<td>Height (in)</td>
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<td>Brick Size (LxWxH - inches)</td>
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**Parapet/Pediment Shape**

- Roof Type
- Inscription Carving Method (where applicable)
- Sculptural Elements and Symbolism

**Notes**

---

**Photos**

![Image 1](image1.png)

![Image 2](image2.png)

![Image 3](image3.png)

![Image 4](image4.png)

![Image 5](image5.png)
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**Tablet Inscription**

LOUISE HALL,
Born April 18, 1855, Died May 29, 1865.

CLINTON MUDGE HALL,
Born Oct. 9, 1849, Died April 25, 1871.

O.E. HALL,
Page 2, Construction Survey

<table>
<thead>
<tr>
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<td>Scoring in Plaster  □  Pilasters  □  Pediment  □  Parapet  □</td>
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<tr>
<td>Inscription Carving Method (where applicable)</td>
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</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
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Notes

Photos

![Image 1](image1.png)
![Image 2](image2.png)
![Image 3](image3.png)
![Image 4](image4.png)

Original Map Name 4) 68b
SOC ID Number LA1-00489
Pediment Name
Craftsman Signature Alfortish
Interment Type Coping
Craftsman Name Alfortish
1981 Survey Only

Inscription
Location of Signature Headstone associated with coping
Inscription Language
First Interment Year 1965 Last Interment Year 1965
Country of Birth None Listed
Place of Birth

Tablet Inscription
[   ]
OSCAR L. FOUI
OCT. 14, 1886 - JUNE 8, 1965
[   ]
Page 2, Construction Survey

### Tomb Exterior Construction

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<thead>
<tr>
<th>Length (in)</th>
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<td>Brick Size (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
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</table>

### Parapet/Pediment Shape

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**  Headstone broken off at base and missing all but one piece with inscription on it. According to 1981 Survey, the remaining inscription is for LILLIE LEMM FOUIIN, beloved wife of OSCAR L. FOUIIN; the birth and death dates are Lillie's.

### Photos

[Images of the tombstone, including different angles and views.]
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
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</tr>
<tr>
<td><strong>Place of Birth</strong></td>
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</tr>
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</table>

**Tablet Inscription**

In memory of

JOHN ADAM MILLER,
1820 – 1861

JOHN MILLER,
1846 – 1883

CAROLINE MILLER,
1845 – 1885

CAROLINE WILTEMUTH,
Wife of John Adam Miller.
1823 – 1895

WILLIAM C. MILLER,
1858 – 1914

*Permanently Sealed*

[Signature] Alfortish
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Scoring in Plaster</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
</tr>
</tbody>
</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

### Photos

![Image 1](image1)
![Image 2](image2)
![Image 3](image3)
![Image 4](image4)
IN MEMORY OF
HUSBAND & CHILDREN
ELMIRA BUSCH,
BORN OCT. 20, 1870, DIED JAN. 20, 1871.
WILHELMINA WALKENHORST,
WIFE OF D. BUSCH
DIED FEB. 7, 1875.
MOTHER
CATHERINE E. BROCKMEIER,
WIFE OF
F.W. WALKENHORST
NATIVE OF WESTPHALIN
BORN MARCH 12, 1826, DIED NOV. 12, 1907.
THEO. J. KOHL,
BELOVED HUSBAND OF MARY WALKENHORST.
BORN JAN. 17, 1851, DIED MAR. 24, 1920.
MARY WALKENHORST,
BELOVED WIFE OF T.J. KOHL,
DIED NOVEMBER 10, 1931.

Whosoever liveth and believeth
in me shall never die. John X1-6

permanently Sealed
IN MEMORY OF
HUSBAND & CHILDREN

ELMIRA BUSCH,
BORN OCT. 20, 1870, DIED JAN. 20, 1871.

WILHELMINA WALKENHORST,
WIFE OF D. BUSCH
DIED FEB. 7, 1875.

MOTHER
CATHERINE E. BROCKMEIER,
WIFE OF F.W. WALKENHORST
NATIVE OF WESTPHALIN
BORN MARCH 12, 1826, DIED NOV. 12, 1907.

THEO. J. KOHL,
BELOVED HUSBAND OF MARY WALKENHORST.
BORN JAN. 17, 1851, DIED MAR. 24, 1920.

MARY WALKENHORST,
BELOVED WIFE OF T.J. KOHL,
DIED NOVEMBER 10, 1931.

Whosever liveth and believeth in me shall never die.     John X1-6

---

**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
</tr>
<tr>
<td>Length (in)</td>
</tr>
<tr>
<td>Width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
</tr>
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</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

**Photos**

---

258
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>SOC ID Number</strong></td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
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<tr>
<td><strong>1981 Survey Only</strong></td>
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</table>

**Inscription**

<table>
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<th>Closure Tablet Base</th>
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<tr>
<td><strong>First Interment Year</strong></td>
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<td><strong>Last Interment Year</strong></td>
<td>1949</td>
</tr>
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<td><strong>Country of Birth</strong></td>
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</tr>
<tr>
<td><strong>Place of Birth</strong></td>
<td>South Carolina</td>
</tr>
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</table>

**Tablet Inscription**

DAN CARPENTER CLARK  
A native of South Carolina  
Died March 25, 1869 aged 61.  
-----  
VIOLET BAYSSET POLKINGHORNE  
Died Feb 6, 1947  
CAMILLE TORTEL HAMNER  
Died June 4, 1949  

Alfortish
Notes  Based on the dimensions of the stones set into this concrete coping structure and the
dimension of the structure itself, it is likely that this plot was once a tomb that collapsed and
was reoriented into its current situation.

Photos
<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Lot Stamp</th>
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<tbody>
<tr>
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<td>First Interment Year</td>
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<td>1994</td>
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<tr>
<td>Country of Birth</td>
<td>None Listed</td>
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</table>

**Tablet Inscription**

HENRY C. HOURBEIGT  
1882 – 1905  
HENRY HOURBEIGT  
1849 – 1912  
BRIDGET COULAHAN HOURBEIGT  
1858 – 1914  
ALICE CARDONA  
1858 – 1928  
JESSE PENROSE WILKINSON  
1878 – 1946  

We have come from the eternal,  
unremembered past, without hurt,  
We shall go to the unexplored,  
eternal future without fear.

MELANIE HOURBEIGT WILKINSON  
1879 – 1951  
MELANIE WILKINSON ROTH  
APRIL 11, 1910 – APRIL 25, 1983  
ANNA PENROSE WILKINSON  
JAN. 1, 1919 – JULY 22, 1994
We have come from the eternal, unremembered past, without hurt,
We shall go to the unexplored, eternal future without fear.

Notes  An older headstone is mounted to the rear of the tomb, most likely moved from elsewhere and mounted after the tomb was constructed.

Photos

Original Map Name 4) 126a-127a
Pediment Name Naffe
Interment Type Family Tomb
1981 Survey Only

Tablet Inscription
HENRY J. NAFFE
BORN DEC. 8, 1931, DIED APR. 8, 1949
PVT. JOSEPH J. NAFFE, JR.
U.S.M.C.
OCT. 27, 1924, NOV. 20, 1943
J.J. NAFFE, SR.
APR. 28, 1895, APR. 1, 1957
VIOLA NAFFE FERRELL
JAN. 29, 1918, APR. 20, 1967
FLORA W. NAFFE
OCT. 29, 1894, JULY 31, 1976
RAY EDWARD FERRELL
JULY 22, 1906 JUNE 23, 1988

SOC ID Number LA1-00531
Craftsman Signature ALFORTISH BUILDER
Craftsman Name Alfortish
Inscription Language English
First Interment Year 1943 Last Interment Year 1988
Country of Birth None Listed
Place of Birth

Location of Signature Lot Stamp

Page 2, Construction Survey

Tomb Exterior Construction
Tomb Vault Type

Scoring in Plaster
Pilasters

Length (in) Tablet height (in)
Pediment
Parapet

Width (in) Tablet width (in)
Brick Size (LxWxH - inches)

Height (in) Tab. thickness (in)
Tablet Stone Type

Parapet/Pediment Shape

Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos
<table>
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<td>Interment Type</td>
<td>Family Tomb</td>
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<td>Craftsman Signature</td>
<td>Alfortish</td>
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<tr>
<td>Craftsman Name</td>
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<td>1981 Survey Only</td>
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### Inscription

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<td>2011</td>
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<tr>
<td>Place of Birth</td>
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</table>

### Tablet Inscription

**ESTELLE MASON,**  
*Beloved Wife of J.J. Ernst, Sr.*  
Born Sept. 14, 1891, Died Feb. 4, 1945

**JOHN J. ERNST, SR.**  
Born Sept. 21, 1887, Died Sept. 30, 1963

**CHARLES ERNST**  
Beloved Husband of  
Audrey Servat  

**JOHN J. ERNST, JR.**  
Born Feb. 16, 1914 Died Nov. 21, 1980

**ALVIRA E. ERNST**  
*Feb. 25, 1912 – March 17, 1990*  
AUDREY SERVAT ERNST  
*NOV. 11, 1927 – OCT. 12, 2011*
Page 2. Construction Survey

Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
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<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Pediment</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Parapet</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Tablet Stone Type</td>
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</table>

Parapet/Pediment Shape

<table>
<thead>
<tr>
<th>Roof Type</th>
</tr>
</thead>
</table>

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes  Stamp on raised cement base.

Photos

![Image 1](image1.png)  ![Image 2](image2.png)

![Image 3](image3.png)  ![Image 4](image4.png)
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
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<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
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<td><strong>Inscription</strong></td>
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<td><strong>Location of Signature</strong></td>
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<tr>
<td><strong>Inscription Language</strong></td>
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<tr>
<td><strong>First Interment Year</strong></td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
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<tr>
<td><strong>Place of Birth</strong></td>
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<td><strong>Tablet Inscription</strong></td>
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</tbody>
</table>
| | Rest in peace.
In memory of
H. JUNGBLUT,
Born March 4, 1876,
Died June 24, 1876.

EMMA JUNGBLUT,
Born November 29, 1874,
Died October 11, 1878.

HENRY JUNGBLUT,
A native of Horn Lippe-Detmold, Germany,
Born April 20, 1837,
Died November 11, 1883.

JACOB ALTHEN,
A native of Gaugr[eiler, Bl[alat]
Died May 7, 1885, aged 67 yrs. & 6 mos.

JOHANNA JUNGBLUT,
(Born Althen)
native of Rochenhausen, Rh. Pfalz
Born Nov. 12, 1839, Died Mar. 25, 18[     

LOUISA AUGUSTA KERN,
(Nee Jungblut.)
Feb. 27, 1867, [   
Jan 4, 1917.

He careth for you.
Rest in peace.

Page 2, Construction Survey

Tomb Exterior Construction
Tomb Vault Type

Length (in)        Tablet height (in)        Scoring in Plaster
Width (in)         Tablet width (in)        Pediment
Height (in)        Tab. thickness (in)      Parapet

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos
<table>
<thead>
<tr>
<th><strong>Location of Signature</strong></th>
<th>Lot Stamp</th>
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<tr>
<td><strong>First Interment Year</strong></td>
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<td><strong>Last Interment Year</strong></td>
<td>1967</td>
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<td><strong>Place of Birth</strong></td>
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</table>

**Tablet Inscription**

- INFANT HAAS – 1944
- INFANT CASEY – 1959
- EVELYN HUGHEY CONRAD
  - 1941 – 1965
- JOSEPHINE HAAS MILAUDON
  - 1902 – 1967
Page 2, Construction Survey

Tomb Exterior Construction

Tomb Vault Type
Length (in)       Tablet height (in)       Scoring in Plaster
Width (in)        Tablet width (in)       Pediment
Height (in)       Tab. thickness (in)     Parapet

Brick Size (LxWxH - inches)
Tablet Stone Type

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos

![Image 1](image1.jpg)
![Image 2](image2.jpg)
![Image 3](image3.jpg)
![Image 4](image4.jpg)

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<td>Craftsman Signature</td>
<td>ALFORTISH BUILDER</td>
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<tr>
<td>Interment Type</td>
<td>Coping</td>
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<tr>
<td>Craftsman Name</td>
<td>Alfortish</td>
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<tr>
<td>1981 Survey Only</td>
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### Inscription

- **Location of Signature**: Lot Stamp
- **Inscription Language**:
- **First Interment Year**:
- **Last Interment Year**:
- **Country of Birth**:
- **Place of Birth**:

**Tablet Inscription**
<table>
<thead>
<tr>
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<td>Tomb Vault Type</td>
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<td>Pediment</td>
<td>□</td>
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<tr>
<td>Tablet height (in)</td>
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</tr>
<tr>
<td>Tablet width (in)</td>
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</tr>
<tr>
<td>Tab. thickness (in)</td>
<td></td>
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<tr>
<td>Brick Size (LxWxH - inches)</td>
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<tr>
<td>Tablet Stone Type</td>
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</table>

Parapet/Pediment Shape

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

![Photo 1](image1.jpg)
![Photo 2](image2.jpg)
![Photo 3](image3.jpg)
![Photo 4](image4.jpg)
Tablet Inscription

[ ]ONS,
[ ] March 21, 185[ ]
[ ] TON SIMMONS
Born Jan. 26, 1859, died July 4, 1859

JOHN GRANT SIMMONS
Born April 7, 1833, died July 23, 1853.

JOSEPH H. SIMMONS,
Born May 4, 1838, was killed in battle
at Resaca, May 14, 1861.

THOMAS M. SIMMONS,
Born Dec. 30, 1825, died July 29, 1878.

JULIA M. SIMMONS,
Born [     ], died Aug. 4, 1878.

RUTH B. LINDSAY,
[ ]
Page 2, Construction Survey

Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
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<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
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<td>Width (in)</td>
<td>Tablet width (in)</td>
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<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
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Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes  Closure tablet broken and pieces missing.

Photos
**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

<table>
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<td>Craftsman Signature</td>
<td>Alfortish BUILDER</td>
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<tr>
<td>Interment Type</td>
<td>Family Tomb</td>
</tr>
<tr>
<td>Craftsman Name</td>
<td>Alfortish</td>
</tr>
<tr>
<td>1981 Survey Only</td>
<td>☐</td>
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**Inscription**

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<td>1878</td>
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<td>None Listed</td>
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<tr>
<td>Place of Birth</td>
<td>None Listed</td>
</tr>
</tbody>
</table>

**Tablet Inscription**

EWALD FREDY AURICH,
Born February 3rd 1859,
Died January 15th 1864.

REINHOLD,
Born Sept. 4, 1869, aged 8 days.

EMILIE,
Born June 15, 1872, aged 11 ms. & 13ds.

WILLIAM,
Born Oct. 28, 1873, aged 11 hours.

ELENORA,
Born Aug. 30, 1878, aged 2 ys. 3 ms. & 14ds.

EMMA M. VOELKEL,
(Born Aurich.)
Born Feb. 22, 1861, aged 20 yrs. 5 mos. & 4 dys.

LOUISE,
Born Sep. 20, 1866, aged 21 yrs.
7 mos. & 25 dys.
EWALD FREDY AURICH, Born February 3rd 1859, Died January 15th 1864.

REINHOLD, Born Sept. 4, 1869, aged 8 days.

EMILIE, Born June 15, 1872, aged 11 mos. & 13ds.

WILLIAM, Born Oct. 28, 1873, aged 11 hours.

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EMMA M. VOELKEL, (Born Aurich.) Born Feb. 22, 1861, aged 20 yrs. 5 mos. & 4 dys.

LOUISE, Born Sep. 20, 1866, aged 21 yrs. 7 mos. & 25 dys.

---


**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th><strong>Tomb Exterior Construction</strong></th>
<th><strong>Inscription Carving Method (where applicable)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tomb Vault Type</strong></td>
<td>Scoring in Plaster □  Pilasters □</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Pediment □  Parapet □</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tablet Stone Type</td>
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</tbody>
</table>

**Parapet/Pediment Shape**

**Roof Type**

**Sculptural Elements and Symbolism**

**Notes**

---

**Photos**

[Images of tombstones]
**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

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<td>ALFORTISH BUILDER</td>
</tr>
<tr>
<td>Interment Type</td>
<td>Family Tomb</td>
<td>Craftsman Name</td>
<td>Alfortish</td>
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<tr>
<td>1981 Survey Only</td>
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**Inscription**

<table>
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<td>Place of Birth</td>
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</tbody>
</table>

**Tablet Inscription**

IN LOVING MEMORY OF

**OTTO HENRY ROEMER, Sr**
DIED MAR. 25, 1936, AGED 71 YRS.

**OTTO HENRY ROEMER, Jr**
DIED MAY 16, 1938, AGED 40 YRS.

**AGNES LOUISE ROEMER,**
BELOVED WIFE OF FRANK CAMPO,
DIED AUG. 21, 1938, AGED 35 YRS.

**JOSEPHINE EISWIRTH,**
BELOVED WIFE OF OTTO ROEMER, Sr
DIED NOV. 18, 1940, AGED 71 YRS.

**CATHERINE ROUSSEAU,**
BORN AUG. 27, 1895, DIED JAN. 7, 1958.
**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
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<tbody>
<tr>
<td>Tomb Vault Type</td>
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<td>Tablet height (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet width (in)</td>
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<td>Tab. thickness (in)</td>
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</tbody>
</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

**Photos**

[Images of tombstones and details]
### Inscription

<table>
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#### Tablet Inscription

WILLIAM C. NICHOLS  
BORN MARCH 6, 1874  
DIED MAY 22, 1944  
WILLIAM E. NICHOLS  
BORN JUNE 23, 1898  
DIED JAN. 29, 1956.  
CLARA M. NICHOLS  
MOTHER  
BORN JAN. 13, 1879  
DIED FEB. 9, 1958  
ELIZABETH NICHOLS  
ANDREWS  
BORN NOV. 19, 1924  
DIED SEPT. 27, 1961  
CLARA T. NICHOLS  
BORN DEC. 7, 1915  
DIED DEC. 18, 1972  
GEORGE J. NICHOLS  
1904 – 1975
#### Page 2, Construction Survey

<table>
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<tr>
<td>Tomb Vault Type</td>
<td>Scoring in Plaster</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
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<td>Width (in)</td>
<td>Tablet width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
</tr>
</tbody>
</table>

**Parapet/Pediment Shape**

- Roof Type
- Inscription Carving Method (where applicable)
- Sculptural Elements and Symbolism

**Notes**

### Photos

![Photo 1](image1.jpg)

![Photo 2](image2.jpg)

![Photo 3](image3.jpg)

![Photo 4](image4.jpg)

Original Map Name: 4) 256
SOC ID Number: LA1-00571
Pediment Name: 
Craftsman Signature: ALFORTISH BUILDER
Interment Type: Coping
Craftsman Name: Alfortish

1981 Survey Only: [ ]

Inscription

Location of Signature: Lot Stamp
Inscription Language: English
First Interment Year: 1921
Last Interment Year: 1944
Country of Birth: None Listed
Place of Birth: 

Tablet Inscription

FRED MEHLE
1850 – JUNE 25, 1921
HANNAH MEHLE
NEE BENSEL
1861 – FEB. 1, 1940
EVA HUSSER MEHLE
DEC. 27, 1887 – MAR. 19, 1941
JAMES JIM MEHLE
MAR. 14, 1886 – DEC. 6, 1944
Page 2, Construction Survey

Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
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<td>Width (in)</td>
<td>Tablet width (in)</td>
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<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
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</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes  Stones mounted at coping tomb appear to be replacements.

Photos

![Photo 1](image1)
![Photo 2](image2)
![Photo 3](image3)

![Photo 4](image4)
![Photo 5](image5)
<table>
<thead>
<tr>
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<tr>
<td><strong>Original Map Name</strong></td>
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<td><strong>SOC ID Number</strong></td>
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<tr>
<td><strong>Pediment Name</strong></td>
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<td><strong>Craftsman Signature</strong></td>
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<tr>
<td><strong>Interment Type</strong></td>
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<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
</tbody>
</table>

**Inscription**

| **Location of Signature** | Lot Stamp |
| **Inscription Language** | English |
| **First Interment Year** | 1951 |
| **Last Interment Year** | 1981 |
| **Country of Birth** | None Listed |
| **Place of Birth** |  |

**Tablet Inscription**

[simple cross carving]

CLINTON
- J -
BOURGEOIS
BORN JAN 3, 1914
DIED JUNE 18, 1851
AGED 37 YRS.
<table>
<thead>
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<th>Value</th>
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<td>Tomb Vault Type</td>
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</tr>
<tr>
<td>Length (in)</td>
<td></td>
</tr>
<tr>
<td>Width (in)</td>
<td></td>
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<tr>
<td>Height (in)</td>
<td></td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>☐</td>
</tr>
<tr>
<td>Pilasters</td>
<td>☐</td>
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<tr>
<td>Pediment</td>
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<td>Parapet</td>
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<tr>
<td>Tablet width (in)</td>
<td></td>
</tr>
<tr>
<td>Tab. thickness (in)</td>
<td></td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td></td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td></td>
</tr>
<tr>
<td>Roof Type</td>
<td></td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td></td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
</tr>
<tr>
<td>Notes</td>
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</tbody>
</table>

**Photos**

![Image 1](image1.png)
![Image 2](image2.png)
![Image 3](image3.png)
<table>
<thead>
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<tr>
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<td>First Interment Year</td>
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<td>Last Interment Year</td>
<td>1998</td>
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<td>None Listed</td>
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<td>Place of Birth</td>
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</table>

**Tablet Inscription**

FRED KRUMMEL  
HUSBAND OF A. WATTIGNY,  
BORN MAY 3, 1873,  
DIED JAN. 16, 1942.  
AUGUSTA WATTIGNY  
KRUMMEL  
BORN DEC. 29, 1884  
DIED DEC. 29, 1976  
FREDERICK E. KRUMMEL  
BORN NOV. 11, 1907  
DIED AUG. 2, 1986  
RUBY JEANSONNE  
KRUMMEL  
BORN JUNE 10, 1917  
DIED AUG. 13, 1998
Page 2, Construction Survey

Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
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<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
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<td>Width (in)</td>
<td>Tablet width (in)</td>
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<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
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Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos
<table>
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### Inscription

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<td>Last Interment Year</td>
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<tr>
<td>Place of Birth</td>
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Tablet Inscription
Page 2. Construction Survey

Tomb Exterior Construction

Tomb Vault Type

Length (in) Tablet height (in) Scoring in Plaster

Width (in) Tablet width (in) Pediment

Height (in) Tab. thickness (in) Brick Size (LxWxH - inches)

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

[Images of tombstones and inscriptions]
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**Tablet Inscription**

Matt F. Boes Jr  
Born Nov. 6, 1927,  
Died April 22, 1943.  
Matthew F. Boes  
July 12, 1903 – Jan. 16, 1968  
Susan E. Boes  
Jan. 15, 1909 – Sept. 28, 1979  
Gary J. Boes  
July 8, 1944 – May 12, 2000
<table>
<thead>
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<tbody>
<tr>
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<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
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</tr>
<tr>
<td>Roof Type</td>
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<tr>
<td>Inscription Carving Method (where applicable)</td>
<td></td>
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<tr>
<td>Sculptural Elements and Symbolism</td>
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</table>

Notes

Photos

![Image 1](image1.png)
![Image 2](image2.png)

![Image 3](image3.png)
![Image 4](image4.png)
IN MEMORY OF
JOHN J. BROCKHOEFT
BORN JAN. 28, 1919
DIED SEPT. 8, 1938
ROSALIE AND MARIE
BETBEZE
CATHERINE DIEHL
LOUIS WM. BETBEZE
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<td>Pilasters</td>
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<td>Pediment</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Parapet</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Brick Size (LxWxH - inches)</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
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<tr>
<td>Roof Type</td>
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<td></td>
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<tr>
<td>Inscription Carving Method (where applicable)</td>
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<tr>
<td>Sculptural Elements and Symbolism</td>
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Notes

Photos

![Photo 1](image1.jpg)

![Photo 2](image2.jpg)

![Photo 3](image3.jpg)

![Photo 4](image4.jpg)
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Tablet Inscription

**Page 2. Construction Survey**

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<th>Pediment</th>
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<td>Tablet height (in)</td>
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<td>Tab. thickness (in)</td>
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<td>Parapet/Pediment Shape</td>
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<tr>
<td>Roof Type</td>
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<td>Inscription Carving Method</td>
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<td>Sculptural Elements and Symbolism</td>
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**Notes**  Alfortish lot stamp. Possibly weathered away.

**Photos**

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<tr>
<td>Coping</td>
<td>Alfortish</td>
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<th>Inscription Language</th>
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<tbody>
<tr>
<td>Lot Stamp</td>
<td>English</td>
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<table>
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<tbody>
<tr>
<td>None Listed</td>
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</table>

**Tablet Inscription**

ANNIE MAY ALICE KLOS KILLIAN
AUG. 11, 1890 – MAY 21, 1948
CHARLES LEO KILLIAN
APRIL 4, 1891 – JULY 6, 1948
ALICE MAE KILLIAN
NOV. 21, 1933 – NOV. 13, 1987
SAFELY HOME

**Bronze Veterans' Administration Issue stone:**

LEO KILLIAN
SN US NAVY
KOREA
FEB 28 1930 [cross] OCT 9 1993
#### Page 2, Construction Survey

| Tomb Exterior Construction |  |
|----------------------------|  |
| Tomb Vault Type            | Scoring in Plaster | Pilasters | Pediment | Parapet |
| Length (in)                | Tablet height (in) |           |          |         |
| Width (in)                 | Tablet width (in)  |           |          |         |
| Height (in)                | Tab. thickness (in)|           |          |         |
| Parapet/Pediment Shape     | Scoring in Plaster | Pilasters | Pediment | Parapet |
| Roof Type                  | Brick Size (LxWxH - inches) |
| Inscription Carving Method (where applicable) | Tablet Stone Type |  |
| Sculptural Elements and Symbolism |  |

**Notes**

**Photos**

![Image 1](image1.png)

![Image 2](image2.png)

![Image 3](image3.png)

![Image 4](image4.png)
AT REST
OUR DARLING HARRY,
Born May 12, 1863, Died Dec. 29, 1873
OUR PEERLESS ROBERT,
Died Aug. 16, 1878, aged 19 years.
OUR MOTHER
ELIZA A. SIBLEY,
Born Sept. 9, 1809, Died Oct. 4, 1884.
ROBERT BRUEN SEARING,
Born May 15, 1821, Died May 2, 1890.
OUR DEAR SISTER
HENRIETTA S. RANDOLPH,
Died Feb. 7, 1892.
OUR BELOVED MOTHER
ARTEMESIA ANN SIBLEY,
Wife of Robert B. Searing,
Born July 31, 1830, Died Jan. 9, 1903.
OUR SISTER
FLORENCE ELIZA,
Died July 11, 1935, Aged 78 yrs.
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td></td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>□</td>
</tr>
<tr>
<td>Pediment</td>
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<td>Parapet</td>
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</tr>
<tr>
<td>Length (in)</td>
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<td>Tablet height (in)</td>
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<td>Tab. thickness (in)</td>
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<tr>
<td>Brick Size (LxWxH - inches)</td>
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<tr>
<td>Tablet Stone Type</td>
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</table>

<table>
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<tr>
<th>Parapet/Pediment Shape</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Roof Type</td>
<td></td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td></td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
</tr>
</tbody>
</table>

**Notes**  Unusual tomb shape. "1869" carved in large lettering between the two tomb sides.

**Photos**

![Image 1](image1.png) ![Image 2](image2.png) ![Image 3](image3.png) ![Image 4](image4.png)
<table>
<thead>
<tr>
<th><strong>Inscription</strong></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Location of Signature</td>
<td>Lot Stamp</td>
</tr>
<tr>
<td>Inscription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1940</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1993</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>None Listed</td>
</tr>
<tr>
<td>Place of Birth</td>
<td></td>
</tr>
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</table>

**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>4) 369</td>
<td>LA1-00398</td>
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<table>
<thead>
<tr>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ALFORTISH BUILDER</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interment Type</th>
<th>Craftsman Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coping</td>
<td>Alfortish</td>
</tr>
</tbody>
</table>

1981 Survey Only

**Tablet Inscription**
<table>
<thead>
<tr>
<th>Field</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Exterior Construction</td>
<td></td>
</tr>
<tr>
<td>Tomb Vault Type</td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td></td>
</tr>
<tr>
<td>Width (in)</td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td></td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td></td>
</tr>
<tr>
<td>Tablet width (in)</td>
<td></td>
</tr>
<tr>
<td>Tab. thickness (in)</td>
<td></td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>☐</td>
</tr>
<tr>
<td>Pediment</td>
<td>☐</td>
</tr>
<tr>
<td>Parapet</td>
<td>☐</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td></td>
</tr>
<tr>
<td>Notes</td>
<td></td>
</tr>
</tbody>
</table>

Photos

![Image 1](image1)

![Image 2](image2)

![Image 3](image3)

![Image 4](image4)

![Image 5](image5)

![Image 6](image6)

![Image 7](image7)

![Image 8](image8)
### Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
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<td>4) 175-176</td>
<td>LA1-00620</td>
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</table>

<table>
<thead>
<tr>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Walter</td>
<td>ARMAND J. RODEHORST</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interment Type</th>
<th>Craftsman Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family Tomb</td>
<td>Armand J. Rodenhorst, Sr.</td>
</tr>
</tbody>
</table>

### Inscription

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Lot Stamp</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lot Stamp</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Inscription Language</th>
<th>English</th>
</tr>
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</table>

<table>
<thead>
<tr>
<th>First Interment Year</th>
<th>Last Interment Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1914</td>
<td>1965</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Country of Birth</th>
<th>Place of Birth</th>
</tr>
</thead>
<tbody>
<tr>
<td>None Listed</td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

WILLIAM C. WALTER  
DIED SEPT. 19, 1914  
AGED 43 YRS.  
KARL H. WALTER  
DIED OCT. 17, 1921  
AGED 19 YRS.  
DORA HUG WALTER  
DIED APR. 1, 1965  
AGED 87 YRS.  

**Lot stamp:**

ARMAND J. RODEHORST  
SR.  
BUILDER  
NEW ORLEANS  
5054 CANAL ST.  
AUDUBON 6768
Page 2, Construction Survey

Tomb Exterior Construction
Tomb Vault Type

<table>
<thead>
<tr>
<th>Length (in)</th>
<th>Tablet height (in)</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Tablet Stone Type</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Parapet/Pediment Shape
Rooft Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes  Identical to 4) 160-161, 170-171, also by Rodehorst.

Photos
<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Lot Stamp</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1882</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1961</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>None Listed</td>
</tr>
<tr>
<td>Place of Birth</td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

RIELLEY
JOHN RIELLEY
DIED 1882
JOHN RIELLEY, JR.
DIED 1892
CECELIA BLEAKLEY RIELLEY
DIED 1839
CECELIA MARY RIELLEY
SEPT. 7, 1881 – MAR. 4, 1961

**Lot Stamp:**

ARMAND J. RODEHORST SR.
NEW ORLEANS
505 CANAL ST.
AUDUBON 6765
**Tomb Exterior Construction**

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster □</th>
<th>Pilasters □</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Pediment □</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Parapet □</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Brick Size (LxWxH - inches)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Parapet/Pediment Shape</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pediment</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Roof Type</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Inscription Carving Method (where applicable)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Sculptural Elements and Symbolism</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Notes</th>
</tr>
</thead>
</table>

**Photos**

![Photos of the tomb](image1)

![Photos of the tomb](image2)
<table>
<thead>
<tr>
<th><strong>Original Map Name</strong></th>
<th>4) 160-161, 170-171</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SOC ID Number</strong></td>
<td>LA1-00622</td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
<td>Nobles Salvant</td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
<td>Family Tomb</td>
</tr>
<tr>
<td><strong>Craftsmen Signature</strong></td>
<td>ARMAND J. RODENHORST,</td>
</tr>
<tr>
<td><strong>Craftsmen Name</strong></td>
<td>Armand J. Rodenhorst, Sr.</td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
<td>☐</td>
</tr>
<tr>
<td><strong>Location of Signature</strong></td>
<td>Lot Stamp</td>
</tr>
<tr>
<td><strong>Inscription Language</strong></td>
<td>English</td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
<td>1918</td>
</tr>
<tr>
<td><strong>Last Interment Year</strong></td>
<td>2001</td>
</tr>
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<td><strong>Country of Birth</strong></td>
<td>None Listed</td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

- THOMAS S. NOBLES
  - DIED OCT. 21, 1918
- MARY CECILIA NOBLES
  - DIED DEC. 17, 1959
- FRANCES NOBLES SALVANT
  - DIED MAY 20, 1970
- GRACE PURVIS SALVANT
  - DIED MAY 31, 1973
- JAMES CECIL SALVANT
  - DIED APR. 16, 1975
- JAMES M. SALVANT
  - DIED FEB. 24, 1999
- JAMES C. SALVANT, JR.
  - DIED AUG. 17, 2001
Page 2, Construction Survey

Tomb Exterior Construction

Tomb Vault Type

Length (in)  Tablet height (in)  Scoring in Plaster  ☐  Pilasters  ☐
Width (in)  Tablet width (in)  Pediment  ☐  Parapet  ☐
Height (in)  Tab. thickness (in)  Brick Size (LxWxH - inches)

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos
<table>
<thead>
<tr>
<th><strong>Original Map Name</strong></th>
<th>1) 287</th>
<th><strong>SOC ID Number</strong></th>
<th>LA1-00949</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pediment Name</strong></td>
<td>Watkins</td>
<td><strong>Craftsman Signature</strong></td>
<td>BARRET &amp; CO.</td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
<td>Unknown (1981 Survey Only)</td>
<td><strong>Craftsman Name</strong></td>
<td>Barret &amp; Co.</td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
<td>☑</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Inscription**

<table>
<thead>
<tr>
<th><strong>Location of Signature</strong></th>
<th><strong>Inscription Language</strong></th>
<th><strong>First Interment Year</strong></th>
<th><strong>Last Interment Year</strong></th>
<th><strong>Country of Birth</strong></th>
<th><strong>Place of Birth</strong></th>
</tr>
</thead>
</table>

**Tablet Inscription**
Roof Type
Pilasters

Tablet once read "Here Lies Andrew Quirk, Borin in New Orleans, March 23, 1833, Killed by lightning, June 8, 1859."

Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes  Tablet once read "Here Lies Andrew Quirk, Borin in New Orleans, March 23, 1833, Killed by lightning, June 8, 1859."

Photos

![Image 1]

![Image 2]

Original Map Name  2) wv25  SOC ID Number  LA1-01235
Pediment Name  Craftsman Signature  BARRET & CO.
Interment Type  Wall Vault  Craftsman Name  Barret & Co.
1981 Survey Only  

Inscription

Location of Signature  Closure Tablet Base
Inscription Language  German
First Interment Year  1859  Last Interment Year  1859
Country of Birth  German States or Germany
Place of Birth  Bollschweit, bey Freiberg, Baden

Tablet Inscription

[simple border with design at corners]
[cross carving]
Hier ruhet in Frieden
FRANZ J. HOFMAN,
geb. in Bollschweit,
bey Freiburg, Baden,
gest. den 15ten Marz 1859,
Alt 47 Jahre.
-----
Vater von fünf gestorben Liche kinder.
Gewitmet von seiner Gattin.

ANNA MARIA

BARRET & CO.
Hier ruhet in Frieden
FRANZ J. HOFMAN,
geb. in Bollschweit,
bey Freiburg, Baden,
gest. den 15ten Marz 1859,
Alt 47 Jahre.

-----
Vater von fünf gestorben Liche kinder.
Gewitmet von seiner Gattin.
ANNA MARIA
BARRET & CO.

---

Page 2, Construction Survey

Tomb Exterior Construction
Tomb Vault Type
Length (in)  Tablet height (in)
Width (in)  Tablet width (in)
Height (in)  Tab. thickness (in)

Scoring in Plaster  Pilasters  Pediment  Parapet

Brick Size (LxWxH - inches)
Tablet Stone Type

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

---

Photos

---
<table>
<thead>
<tr>
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<th>Value</th>
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</thead>
<tbody>
<tr>
<td>Original Map Name</td>
<td>3) 332</td>
</tr>
<tr>
<td>Pediment Name</td>
<td>Familien Gruft von Philip Dr</td>
</tr>
<tr>
<td>Interment Type</td>
<td>Family Tomb</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1871</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1912</td>
</tr>
<tr>
<td>Location of Signature</td>
<td>Closure Tablet Base</td>
</tr>
<tr>
<td>Inscription Language</td>
<td>English, German</td>
</tr>
<tr>
<td>Tablet Inscription</td>
<td>[   ]DRUMM</td>
</tr>
<tr>
<td></td>
<td>geb den 18ten Juli 1818</td>
</tr>
<tr>
<td></td>
<td>gest den 13ten August 1871</td>
</tr>
<tr>
<td></td>
<td>Unser gelieble Vater</td>
</tr>
<tr>
<td></td>
<td>[   ] DRUMM</td>
</tr>
<tr>
<td></td>
<td>geb den 1ten Jan. 1813</td>
</tr>
<tr>
<td></td>
<td>gest den 14ten Jan 1875</td>
</tr>
<tr>
<td></td>
<td>CAROLINA NOLTE,</td>
</tr>
<tr>
<td></td>
<td>WIFE OF THE LATE LOUIS DRUMM,</td>
</tr>
<tr>
<td></td>
<td>BORN NOV. 7, 1850. DIED AUG. 5, 1912.</td>
</tr>
<tr>
<td>Craftsman Signature</td>
<td>Barret &amp; Co.</td>
</tr>
<tr>
<td>Craftsman Name</td>
<td>Barret &amp; Co.</td>
</tr>
<tr>
<td>SOE ID Number</td>
<td>LA1-00884</td>
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<tr>
<td>Incription</td>
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<tr>
<td>1981 Survey Only</td>
<td></td>
</tr>
<tr>
<td>Country of Birth</td>
<td>None Listed</td>
</tr>
<tr>
<td>Place of Birth</td>
<td></td>
</tr>
</tbody>
</table>

Barret & Co.
Unser geliebter Vater

CAROLINA NOLTE,
WIFE OF THE LATE LOUIS DRUMM,
BORN NOV. 7, 1850. DIED AUG. 5, 1912.

Notes  First two German inscriptions are carved in very ornate German blackletter. Very difficult to read.

Photos

Original Map Name  1) wv87  SOC ID Number  LA1-01505
Pediment Name  Craftsman Signature  BARRET & CO.
Interment Type  Wall Vault  Craftsman Name  Barret & Co.
1981 Survey Only  

Inscription

Location of Signature  Closure Tablet Base
Inscription Language  German
First Interment Year  1849  Last Interment Year  1849
Country of Birth  German States or Germany
Place of Birth  Berlin

Tablet Inscription
[carving of laurel wreath]
[simple border with acanthus leaves carved at corners]
Hier Ruht
Johann Friederich Ludwig Filscher
aus Berlin, Gebohren den 7ten
November 1808, Gestorben den
28ten Merz 1849.
-----
Hier hat der Theuere ausgelitten der Vater
lief sich nicht erbitten
-----
Erichticht van tsats Bruder

BARRET & CO
Hier Ruht
Hier-Ruht
Johan ̄Friederich Ludwig Fiescher
aus Berlin, Gebohren den 7tn November 1808, Geſtorben den 28tn Merz 1849.

Hier hat der Theuere ausgelitten der Vater lieſz ſich nicht erbitten

Erichticht van t яats Bruder

BARRET & CO

Entire tablet carved in German blackletter style. It is possible that the letters and word "тnats" as it is carved is a stone cutter's mistake, as there are no such letters in the German alphabet and no immediately obvious word these letters could represent.

Tablet is limestone.

Photos
<table>
<thead>
<tr>
<th><strong>Original Map Name</strong></th>
<th>4) 297</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SOC ID Number</strong></td>
<td>LA1-00544</td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
<td>G.G. Campbell</td>
</tr>
<tr>
<td><strong>Craftsmen Signature</strong></td>
<td>BIRCHMEIER</td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
<td>Family Tomb</td>
</tr>
<tr>
<td><strong>Craftsmen Name</strong></td>
<td>Birchmeier</td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
<td>☐</td>
</tr>
</tbody>
</table>

### Inscription

<table>
<thead>
<tr>
<th><strong>Location of Signature</strong></th>
<th>Closure tablet mounted to tomb (not on vault)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inscription Language</strong></td>
<td>English</td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
<td>1861</td>
</tr>
<tr>
<td><strong>Last Interment Year</strong></td>
<td>1933</td>
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<tr>
<td><strong>Country of Birth</strong></td>
<td>None Listed</td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
<td></td>
</tr>
</tbody>
</table>

#### Tablet Inscription

My Husband

**GEORGE G. CAMPBELL,**
Our Darling

**CHARLIE,**
Died March 12, 1861. Aged 6 years.

**ALFRED H. NORTON,**
Died Nov. 1, 1869. Aged 32 yrs. & 6 mos.

**E. EVARISTE MOISE,**
Born May 23, 1854, Died March 2, 1900.

**MARY EMILY CAMPBELL,**
WIFE OF E. EVARISTE MOISE,
Nov. 1, 1860 – Feby. 16, 1914.

**HELOISE MARIE GARDERE,**
WIFE OF PERCY H. MOISE,

**PERCY H. MOISE,**
Aug. 15, 1883 – Aug. 26, 1933.

**AUGUSTA NORTON,**
WIFE OF GEORGE G. CAMPBELL
Aug. 1, 1835 – Feb. 5, 1904

BIRCHMEIER
My Husband

GEORGE G. CAMPBELL,

Our Darling

CHARLIE,
Died March 12, 1861.  Aged 6 years.

ALFRED H. NORTON,
Died Nov. 1, 1869.  Aged 32 yrs. & 6 mos.

E. EVARISTE MOISE,
Born May 23, 1854, Died March 2, 1900.

MARY EMILY CAMPBELL,
WIFE OF E. EVARISTE MOÏSE,

HELOÏSE MARIE GARDERE,
WIFE OF PERCY H. MOÏSE,

PERCY H. MOÏSE,
Aug. 15, 1883 – Aug. 26, 1933.

AUGUSTA NORTON,
WIFE OF GEORGE G. CAMPBELL
Aug. 1, 1835 – Feb. 5, 1904

Original Map Name  4) 278-279  SOC ID Number  LA1-00557
Pediment Name  Charles H. Luzenberg  Craftsman Signature  BIRCHMEIER
Interment Type  Family Tomb  Craftsman Name  Birchmeier

1981 Survey Only  

Inscription

Location of Signature  Closure tablet mounted to tomb (not on vault)
Inscription Language  English
First Interment Year  1841  Last Interment Year  1988
Country of Birth  United States
Place of Birth  Mobile, Ala.
  New Orleans, La.
  Baton Rouge

Tablet Inscription

ANNA REBECCA CHANDLER,
  Wife of
  CHARLES HENRY LUZENBERG.
  Born at Mobile, Ala. Dec 15, 1841,
  Died at New Orleans, La. Nov. 25, 1869.
  JOHN HENRY,
  Son of
  Charles H. & Anna R. Luzenberg,
  Born Nov. 13, 1869. Died May 21, 1870.
CHARLES HENRY LUZENBERG,
  Born at New Orleans, La., June 20, 1837,
  Died at New Orleans, La., July 20, 1897.
  [geometric design]
WILLIAM HAYWOOD LUZENBERG
  Son of
  Charles H. & Anna R. Luzenberg,
  Born Aug. 26, 1868, Died March 22, 1911
JENNIE McMAIN,
  Wife of Chandler Clement Luzenberg,
  Born at Baton Rouge, Aug. 19, 1870.
  Died at New Orleans, Feb. 6, 1931.
CHANDLER CLEMENT LUZENBERG,
  Husband of Jennie McMain,
  Born at New Orleans, La., April 10, 1867.
  Died at New Orleans, La., Sept. 4, 1950.
CHANDLER CLEMENT LUZENBERG Jr,
  Husband of Josephine Crozat
  Born at New Orleans, La., Jan. 10, 1899
  Died at New Orleans, La., March 8, 1970
KATHERINE HARDY LUZENBERG
  SEPT. 6, 1900 – JUL. 13, 1988

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JOHN HENRY, Son of Charles H. & Anna R. Luzenberg, Born Nov. 13, 1869, Died May 21, 1870.

CHARLES HENRY LUZENBERG, Born at New Orleans, La., June 20, 1837, Died at New Orleans, La., July 20, 1897.

WILLIAM HAYWOOD LUZENBERG, Son of Charles H. & Anna R. Luzenberg, Born August 26, 1868, Died March 22, 1911.


CHANDLER CLEMENT LUZENBERG, Husband of Jennie McMain, Born at New Orleans, La., April 10, 1867, Died at New Orleans, La., Sept. 4, 1950.


KATHERINE HARDY LUZENBERG, Born Sept. 6, 1900, Died July 13, 1988.
<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>2) 316</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOC ID Number</td>
<td>LA1-00237</td>
</tr>
<tr>
<td>Pediment Name</td>
<td>Küpferle</td>
</tr>
<tr>
<td>Craftsman Signature</td>
<td>BIRCHMEIER</td>
</tr>
<tr>
<td>Interment Type</td>
<td>Unknown (1981 Survey Only)</td>
</tr>
<tr>
<td>Craftsman Name</td>
<td>Birchmeier</td>
</tr>
<tr>
<td>1981 Survey Only</td>
<td>✅</td>
</tr>
</tbody>
</table>

## Inscription

<table>
<thead>
<tr>
<th>Location of Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscription Language</td>
</tr>
<tr>
<td>First Interment Year</td>
</tr>
<tr>
<td>Country of Birth</td>
</tr>
<tr>
<td>Place of Birth</td>
</tr>
</tbody>
</table>

Tablet Inscription
<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Scoring in Plaster</td>
<td>Pilasters</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Pediment</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Parapet</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Brick Size (LxWxH - inches)</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Tablet Stone Type</td>
<td></td>
</tr>
</tbody>
</table>

### Roof Type

### Inscription Carving Method (where applicable)

### Sculptural Elements and Symbolism

### Notes

### Photos

![Image 1](image1.png)

![Image 2](image2.png)

![Image 3](image3.png)

![Image 4](image4.png)
**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

**Original Map Name** 3) 236-237  
**SOC ID Number** LA1-00816  
**Pediment Name** J.A. Blanc  
**Craftsman Signature** BIRCHMEIER  
**Interment Type** Family Tomb  
**Craftsman Name** Birchmeier  
**1981 Survey Only** □

### Inscription

**Location of Signature** Lower Right Marble Cladding  
**Inscription Language** English  
**First Interment Year** 1878  
**Last Interment Year** 1904  
**Country of Birth** None Listed  
**Place of Birth**

**Tablet Inscription**

MARIE MYRTHÉ BLANC  
WIFE OF JOHN T. HONECUTT, U.S.A.  
DIED AT FORT MONROE, VA  
MARCH 28, 1878, AGED 26 YEARS  
BENJ. FRANKLIN BLANC  
BORN FEB. 16, 1849, DIED JAN. 12, 1883  
HARIETTE A. BLANC  
BORN MAY 27, 1850, DIED DEC. 31, 1884  
OCTAVIE A. BLANC  
WIFE OF MR. G.V. LAWRASON  
BORN MARCH 15, 1853, DIED JAN. 29, 1885  
MARIA I. PALFREY  
WIFE OF JULES A. BLANC  
BORN DEC. 1, 1828, DIED MAY 9, 1887  
JULES ARNAUD BLANC  
BORN DEC. 26, 1819, DIED JUNE 15, 1904
Page 2. Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
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<td>Pilasters</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Pediment</td>
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<td>Width (in)</td>
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<td>Parapet</td>
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<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Brick Size (LxWxH - inches)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Parapet/Pediment Shape</th>
<th>Tablet Stone Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parapet</td>
<td></td>
</tr>
<tr>
<td>Pediment</td>
<td></td>
</tr>
</tbody>
</table>

**Notes**  Tablet has been replicated. Both old and new tablets are mounted to tomb.

**Photos**

![Image 1]

![Image 2]

![Image 3]

![Image 4]

![Image 5]

![Image 6]

![Image 7]

![Image 8]
<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1880</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1887</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>None Listed</td>
</tr>
<tr>
<td>Place of Birth</td>
<td></td>
</tr>
</tbody>
</table>

Tablet Inscription

MY HUSBAND
WM WICKWARE,
Died April 7, 1881, aged 61 years.
Our children
IRENE WICKWARE,
Wife of J.S. Ford
Died Dec. 26, 1880, aged 21 years.
WM H. WICKWARE,
Died May 26, 1881, aged 23 years.
How many fond hopes lie buried here.
ADDIE L. WICKWARE,
Wife of W.J. Bovard
Died in Aguascalientes, Mexico,
Jan. 5, 1885, Aged 33 years.
ELIZABETH A. APPLEGATE,
Wife of Wm Wickware,
Died Oct. 9, 1887, Aged 55 years.

BIRCHMEIER
MY HUSBAND
WM WICKWARE,
Died April 7, 1881, aged 61 years.

Our children
IRENE WICKWARE,
Wife of J.S. Ford
Died Dec. 26, 1880, aged 21 years.

WM H. WICKWARE,
Died May 26, 1881, aged 23 years.

How many fond hopes lie buried here.

ADDIE L. WICKWARE,
Wife of W.J. Bovard
Died in Aguascalientes, Mexico,
Jan. 5, 1885, Aged 33 years.

ELIZABETH A. APPLEGATE,
Wife of Wm Wickware,
Died Oct. 9, 1887, Aged 55 years.
<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>1) 11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craftsman Signature</td>
<td>BIRCHMEIER</td>
</tr>
<tr>
<td>Interment Type</td>
<td>Unknown (1981 Survey Only)</td>
</tr>
<tr>
<td>Craftsman Name</td>
<td>Birchmeier</td>
</tr>
<tr>
<td>1981 Survey Only</td>
<td>☑</td>
</tr>
</tbody>
</table>

### Inscription

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Inscription Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Interment Year</td>
<td>Last Interment Year</td>
</tr>
<tr>
<td>Country of Birth</td>
<td></td>
</tr>
<tr>
<td>Place of Birth</td>
<td></td>
</tr>
</tbody>
</table>

### Tablet Inscription
Page 2. Construction Survey

| Tomb Exterior Construction | | |
|-----------------------------|-----------------------------|
| Tomb Vault Type             | Scoring in Plaster   |
|                             | Pilasters               |
| Length (in)                 | Tablet height (in)       |
| Width (in)                  | Tablet width (in)        |
| Height (in)                 | Tab. thickness (in)      |
| Parapet/Pediment Shape      | Pediment                 |
|                            | Parapet                  |
|                            | Brick Size (LxWxH - inches) |
|                            | Tablet Stone Type        |

**Notes**  Recorded in 1981: "3 fragments of tablet lie before No. 10 and 11, fallen from its empty niche? Of same dimensions." Listed as "gone" in 1996.

**Photos**
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>SOC ID Number</strong></td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
</tbody>
</table>

### Inscription

<table>
<thead>
<tr>
<th><strong>Location of Signature</strong></th>
<th>Headstone associated with coping</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inscription Language</strong></td>
<td>English, German</td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
<td>1872</td>
</tr>
<tr>
<td><strong>Last Interment Year</strong></td>
<td>1942</td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
<td>None Listed</td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

Hier ruht in Gott
[cross carving]

JACOB KLEIN,
Geb. den 9 Aug. 1823,
Gest. den 27 July 1872.

Ruhe snuff in der Gruft
Ins dich Jesus ruft.

ELIZABETH KLEIN,
Geb. October 1814,
Gest. den 23 April 1885.

PHILIP KLEIN,
Died Jan. 16, 1894,
Aged 47 years.

BENJAMIN F. HULL,
1851 – 1928

ALPHONSE M. HULL,
1888 – 1929

MAGDALENA K. HULL
1849 – 1942

BIRCHMEIER
Hier ruht in Gott

JACOB KLEIN,
Geb. den 9 Aug. 1823,
Gest. den 27 Juli 1872.

Ins dich Jesus ruft.

ELIZABETH KLEIN,
Geb. October 1814,
Gest. den 23 April 1885.

PHILIP KLEIN,
Died Jan. 16, 1894,
Aged 47 years.

BENJAMIN F. HULL,
1851 – 1928

ALPHONSE M. HULL,
1888 – 1929

MAGDALENA K. HULL
1849 – 1942

BIRCHMEIER

Page 2, Construction Survey

Tomb Exterior Construction

Tomb Vault Type

Length (in) Tablet height (in)
Width (in) Tablet width (in)
Height (in) Tab. thickness (in)

Scoring in Plaster Pilasters
Pediment Parapet

Brick Size (LxWxH - inches)
Tablet Stone Type

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>SOC ID Number</strong></td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
</tbody>
</table>

### Inscription

<table>
<thead>
<tr>
<th><strong>Location of Signature</strong></th>
<th>Closure tablet detached from tomb</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inscription Language</strong></td>
<td>English</td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
<td>1851</td>
</tr>
<tr>
<td><strong>Last Interment Year</strong></td>
<td>1925</td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
<td>None Listed</td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Tablet Inscription</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[ ] \texttt{aul},</td>
</tr>
<tr>
<td></td>
<td>[ ] mber 28, 1851.</td>
</tr>
<tr>
<td></td>
<td>[ ] \texttt{nie paul},</td>
</tr>
<tr>
<td></td>
<td>Died August 13, 1877.</td>
</tr>
<tr>
<td></td>
<td>\texttt{LIZZIE PAUL},</td>
</tr>
<tr>
<td></td>
<td>[ ]</td>
</tr>
<tr>
<td></td>
<td>\texttt{MARGARET [ ]}</td>
</tr>
<tr>
<td></td>
<td>\texttt{Wife of John Paul,}</td>
</tr>
<tr>
<td></td>
<td>Died June 26, 1898.</td>
</tr>
<tr>
<td></td>
<td>\texttt{MARGARET J. PAUL,}</td>
</tr>
<tr>
<td></td>
<td>Died Jan. 22, 1925.</td>
</tr>
</tbody>
</table>

BIRCHMEIER
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Width (in)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pilasters</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pediment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Parapet</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Roof Type</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td></td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
</tr>
</tbody>
</table>

**Notes**  Tablet broken and detached from tomb.

**Photos**
Ici repose

JEAN MICHEL,
natif de Perigueux [ ] Depmt
de la Bordogne, France,
Né le 13 Novembre 1817,
Décédé le 20 Mars 1875.
Requiescat in Pace.
Ici repose JEAN MICHEL, natif de Périgueu, Département de la Bordogne, France, Né le 13 Novembre 1817, Décedé le 20 Mars 1875. Requiescat in Pace.

Page 2, Construction Survey

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</tr>
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<tbody>
<tr>
<td>Tomb Vault Type</td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Pediment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Parapet</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Brick Size (LxWxH - inches)</th>
<th>Tablet Stone Type</th>
<th></th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Parapet/Pediment Shape</th>
<th></th>
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<th>Sculptural Elements and Symbolism</th>
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</tr>
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</table>

<table>
<thead>
<tr>
<th>Notes</th>
<th></th>
</tr>
</thead>
</table>

Photos

![Photo 1](image1.jpg)
![Photo 2](image2.jpg)

Original Map Name 2) c21  SOC ID Number LA1-00336
Pediment Name Miss M. Hassinger  Craftsman Signature BIRCHMEIER
Interment Type Family Tomb  Craftsman Name Birchmeier
1981 Survey Only □

Inscription

Location of Signature Closure Tablet Base
Inscription Language English
First Interment Year 1860  Last Interment Year 1892
Country of Birth None Listed
Place of Birth

Tablet Inscription

HENRY HASSINGER,
Died May 11, 1877, Aged 40 yrs. & 6 mos.
LULU GEORGIANA PELTS,
[ ] 18, 1878. Aged 9 yrs. & 8 mos.
[ ] ARGARET HASSINGER
[ ]d April 22, 1881, Aged 39 yrs. & 6 mos.
OUR DEAR MOTHER
MRS. SARAH HASSINGER,
Died March 12, 1885, Aged 80 yrs. 3ms. & 8 ds.
OUR MOTHER
PHILLIPINE KRON,
NEE HASSINGER
Died April 15, 1891, Aged 69 ys. 3ms. & 27 ds.
AMELIA WINTERLER,
NEE KRON
Died Sept. 12, 1892, Aged 23y [ ] & 19ds.
JACOB KRON,
SARAH HASSINGER,
Died [ ]

[ ] BIRCHMEIER
HENRY HASSINGER,
Died May 11, 1877, Aged 40 yrs. & 6 mos.

LULU GEORGIANA PELTS,
[        ] 18, 1878.  Aged 9 yrs. & 8 mos.

ARGARET HASSINGER
[        ]d April 22, 1881, Aged 39 yrs. & 6 mos.

OUR DEAR MOTHER
MRS. SARAH HASSINGER,
Died March 12, 1885, Aged 80 yrs. 3ms. & 8 ds.

OUR MOTHER
PHILLIPINE KRON,
NEE HASSINGER
Died April 15, 1891, Aged 69 ys. 3ms. & 27 ds.

AMELIA WINTELER,
NEE KRON
Died Sept. 12, 1892, Aged 23y [        ] & 19ds.

JACOB KRON,

SARAH HASSINGER,
Died [         ] BIRCHMEIER

---

Page 2, Construction Survey

Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Pediment</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Parapet</td>
</tr>
</tbody>
</table>
| Height (in)         | Tab. thickness (in)| Brick Size (LxWxH - inches)

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

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Photos

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334
| **Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012** |
|---|---|
| **Original Map Name** | 2) 53-54 |
| **SOC ID Number** | LA1-00196 |
| **Pediment Name** | Adam Bensel |
| **Craftsman Signature** | BIRCHMEIER |
| **Interment Type** | Family Tomb |
| **Craftsman Name** | Birchmeier |
| **1981 Survey Only** | ☐ |

**Inscription**

| **Location of Signature** | Lower Right Marble Cladding |
| **Inscription Language** | German |
| **First Interment Year** | 1870 |
| **Last Interment Year** | 1906 |
| **Country of Birth** | None Listed |
| **Place of Birth** | |

**Tablet Inscription**

Hier ruhen in Gott

**ADAM BENSEL,**
Geb. den 28 Juni 1802, Ges. den 12 Mai 1870.

**ELISABETH BENSEL,**
Geb. den 31 Dez. 1806, Gest. den 13 Nov. 1882

**ELISABETH KIEFER,**
Geborne Bensel.
Geb. den 2 Jan. 1831, Ges. den 6 Aug. 1867

**MARIA HANS,**
Geborne Bensel.
Geb. den 16 Mai 1844, Gest. den 22 Nov. 1879.

**LILLIE MARY,**
Tochter von V.R. Bensel & B. Shober,
Geb. den 23 Nov. 1869, Gest. den 4 April 1885.

**FRANZ KIEFER,**
Geb. den 18 Feb. 1824, Gest. den 25 Mai 1891.

**BARBARA BENSEL,**
Geborne Schober,
Geb. den 8 April 1848, Gest. den 14 Juli 1906.
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
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<td>Tomb Vault Type</td>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Pediment</td>
<td>Parapet</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Tablet Stone Type</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

![Image 1](image1.jpg) ![Image 2](image2.jpg) ![Image 3](image3.jpg) ![Image 4](image4.jpg) ![Image 5](image5.jpg)
Tablet Inscription

G.W. PARKER,  
a native of New Hampshire,  
died Dec. 31, 1862, aged [ ] years.

BIRCHMEIER
Page 2, Construction Survey

Tomb Exterior Construction

Tomb Vault Type

Length (in) Tablet height (in) Scoring in Plaster

Width (in) Tablet width (in) Pediment

Height (in) Tab. thickness (in) Parapet

Brick Size (LxWxH - inches)

Tablet Stone Type

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos
Tablet Inscription
JOSEPH AYMAMI,
Born April 27, 1815,
Died Sept. 5, 1864.
HENRY AYMAMI,
Born May 8, 1857,
Died April 15, 1921.
JOHANNETTA KLINDER,
Born June 7, 1830,
Died Nov. 15, 1885.
JULIA AYMAMI,
Wife of Henry Lafrance,
Died Dec. 6, 1912, Aged 32 yrs.
PETER JOHN KERNAN,
Born Dec. 25, 1869, Died Jan. 11, 1911.
AMELIA AYMAMI,
Wife of Peter Kernan,
JEANNETTE KERNAN ORTHMANN,
LOUIS HENRY ORTHMANN,
JOSEPH AYMAMI,  Born April 27, 1815,  Died Sept. 5, 1864.

HENRY AYMAMI,  Born May 8, 1857,  Died April 15, 1921.

JOHANNETTA KLINDER,  Born June 7, 1830,  Died Nov. 15, 1885.

JULIA AYMAMI,  Wife of Henry Lafrance,  Died Dec. 6, 1912,  Aged 32 yrs.

PETER JOHN KERNAN,  Born Dec. 25, 1869,  Died Jan. 11, 1911.


Tablet Inscription

ALFRED REUSCH,
Son of JULIUS & MINNA REUSCH.
Born Oct. 17, 1856, Died June 20, 1863.

EMILIE MANSKE,
Wife of WM. DREWS.
Born May 1829, Died Oct. 28, 1862.
Our Babies PAUL & ALFRED REUSCH.

PAUL REUSCH,

JULIUS REUSCH,
Born Mar. 25, 1822, Died Mar. 12, 1899.

EDWIN J. REUSCH,

MINNA DEMBITZKI,
Wife of JULIUS REUSCH,

FREDERICA C. SCHRIMPFF,
Wife of PAUL REUSCH.

ALFRED J. REUSCH
MAY 24, 1886 – MAY 12, 1966
Page 2, Construction Survey

| Tomb Exterior Construction | | |
|----------------------------|----------------------------|
| Tomb Vault Type | Scoring in Plaster | Pilasters |
| Length (in) | Tablet height (in) | Pediment |
| Width (in) | Tablet width (in) | Parapet |
| Height (in) | Tab. thickness (in) | Brick Size (LxWxH - inches) |
| Parapet/Pediment Shape | Tablet Stone Type |

**Notes**  
Signature badly weathered.

---

**Photos**

![Image 1](image1.png)  
![Image 2](image2.png)  
![Image 3](image3.png)  
![Image 4](image4.png)
<table>
<thead>
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<td><strong>Pediment Name</strong></td>
<td>Woodlief</td>
<td><strong>Craftsman Signature</strong></td>
<td>BIRCHMEIER</td>
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<tr>
<td><strong>Interment Type</strong></td>
<td>Unknown (1981 Survey Only)</td>
<td><strong>Craftsman Name</strong></td>
<td>Birchmeier</td>
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</table>

**Inscription**

- Location of Signature
- Inscription Language
- First Interment Year
- Last Interment Year
- Country of Birth
- Place of Birth

**Tablet Inscription**
Page 2. Construction Survey

Tomb Exterior Construction

Tomb Vault Type

Length (in)  Tablet height (in)  Scoring in Plaster  □  Pilasters  □
Width (in)  Tablet width (in)  Pediment  □  Parapet  □
Height (in)  Tab. thickness (in)  Brick Size (LxWxH - inches)

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

![Image 1](image1.png)
![Image 2](image2.png)

![Image 3](image3.png)
![Image 4](image4.png)
FRIEDRICH MAGNITSKY,
Geb. in Brandau den 23 Jan. 1834
Gest den 28 Juli 1869.

JOHANN ALBERT KUHN,
Aus O.A. Maulbronn [          ]
Geb. den 10 Oct. [          ]

UNSERE KLEINE LOUISE,
Gest. den 10 Sept. 1878, Alt 1 Jahr & 13 Tage.

KARL FRIEDRICH KUHN,

KARL AUGUST KUHN,

KATHERINA KUHN,
Geb. in Maulbronn,
Den 22 Jan. 1808, Gest. den 10 März 1885.

WENDELEN HAGEMANN,
Geb in Salmünster,
Den 6, Jan. 1840, Gest. den 5, Nov. 1885.

BIRCHMEIER
Page 2, Construction Survey

<table>
<thead>
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<td>Tablet width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td></td>
</tr>
<tr>
<td>Pilasters</td>
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</tr>
<tr>
<td>Pediment</td>
<td></td>
</tr>
<tr>
<td>Parapet</td>
<td></td>
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<tr>
<td>Brick Size (LxWxH - inches)</td>
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<td>Tablet Stone Type</td>
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Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

![Photos here]
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<td><strong>Pediment Name</strong></td>
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<td><strong>Craftsman Signature</strong></td>
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<tr>
<td><strong>Interment Type</strong></td>
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<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
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</tbody>
</table>

### Inscription

| **Location of Signature** | Lower Right Marble Cladding |
| **Inscription Language**  | English |
| **First Interment Year**  | 1903 |
| **Last Interment Year**   | 1957 |
| **Country of Birth**      | |
| **Place of Birth**        | |

**Tablet Inscription**

EDWIN LOUIS DOWTY,  
Died June 11, 1903,  
Aged 28 yrs. 11 mos. 14 days.  
MICHAEL BRENNEN,  
Died Nov. 21, 1884.  
ANN JANE BRENNEN,  
Died March 13, 1918.  
Aged 80 yrs. 4 mos.  
ROWENA EVA,  
Passed Away Aug. 26, 1925.  
IDA LUELA BRENNEN,  
Died April 21, 1930.  
EDMONIA LEE DOWTY,  
1875 – 1949  
EDWIN L. DOWTY,  
1901 – 1957
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<tbody>
<tr>
<td><strong>Page 2, Construction Survey</strong></td>
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<tr>
<td><strong>Tomb Exterior Construction</strong></td>
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<tr>
<td>Tomb Vault Type</td>
</tr>
<tr>
<td>Length (in)</td>
</tr>
<tr>
<td>Width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
</tr>
<tr>
<td><strong>Parapet/Pediment Shape</strong></td>
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<tr>
<td><strong>Roof Type</strong></td>
</tr>
<tr>
<td><strong>Inscription Carving Method (where applicable)</strong></td>
</tr>
<tr>
<td><strong>Sculptural Elements and Symbolism</strong></td>
</tr>
<tr>
<td><strong>Notes</strong></td>
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</table>

**Photos**

![Image 1](image1.png)

![Image 2](image2.png)

![Image 3](image3.png)

Original Map Name  2) 389-390
Pediment Name      Lorenz Dusch
Interment Type     Family Tomb
1981 Survey Only  □

SOC ID Number    LA1-00313
Craftsman Signature  BIRCHMEIER
Craftsman Name    Birchmeier

Inscription

Location of Signature  Closure Tablet Base
Inscription Language   German
First Interment Year   Last Interment Year
Country of Birth      None Listed
Place of Birth

Tablet Inscription  [illegible - in German]
Page 2, Construction Survey

| Tomb Exterior Construction | | | |
|---------------------------|--|---|--|---|
| Tomb Vault Type           | | | |
| Length (in)               | Tablet height (in) | Scoring in Plaster | Pilasters |
| Width (in)                | Tablet width (in)  | Pediment            | Parapet   |
| Height (in)               | Tab. thickness (in)| Brick Size (LxWxH - inches) | Tablet Stone Type |

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

![Photo 1](image1.jpg)
![Photo 2](image2.jpg)
![Photo 3](image3.jpg)
![Photo 4](image4.jpg)
Hier ruhen in Frieden

CONRAD BECKER,
Aus Klingemunster, Rheinpfalz, Baiern,
Geb. den 10 April 1830, Ges. den 21 Sept. 1869.

Ach wie ruhig sunft und still,
Schlummer unser [   ] Fater hine
Doch es ist dess Heilands grille
Dass unstre Thranen fliessen dir.

J. BECKER,
Geb. den 20 Sept. 1856, Gest den 21 Sept. 1858

A. BECKER,
Geb. den 15 Marz 1863, Gest. den 3 Nove. 1864

JACOB BECKER,
Geb. den 22 Oct. 1858, Gest. den 1 Apr. 1902.

MRS CONRAD BECKER,
Geborne Ellermann,

CATHERINE BRUNNERT,
Nee Becker – Grosskoff
WIFE OF CHRISTIAN A. BRUNNERT.
Born Dec. 8, 1860, Died Nov. 27, 1911

BIRCHMEIER
Hier ruhen in Frieden
CONRAD BECKER,
Aus Klingenmunster, Rheinpfalz, Baiern,
Geb. den 10 April 1830, Ges. den 21 Sept. 1869.

Ach wie ruhig sunft und stille,
Schlummer unser
[Durchschlag]
Doch es ist dess Heilands grille
Dass unstre Thranen fliessen dir.

J. BECKER,
Geb. den 20 Sept. 1856, Gest den 21 Sept. 1858

A. BECKER,
Geb. den 15 Marz 1863, Gest. den 3 Nove. 1864

JACOB BECKER,
Geb. den 22 Oct. 1858, Gest. den 1 Apr. 1902.

MRS CONRAD BECKER,
Geborne Ellermann,

CATHERINE BRUNNERT,
Nee Becker – Grosskoff
WIFE OF CHRISTIAN A. BRUNNERT.
Born Dec. 8, 1860, Died Nov. 27, 1911

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Page 2, Construction Survey

<table>
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<td>Tablet height (in)</td>
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<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Parapet/Pediment Shape</th>
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<tbody>
<tr>
<td>Roof Type</td>
<td></td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td></td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
</tr>
</tbody>
</table>

| Notes |  |

---

### Photos

![Photo 1](image1)
![Photo 2](image2)
![Photo 3](image3)

![Photo 4](image4)
![Photo 5](image5)
![Photo 6](image6)

<table>
<thead>
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<th>1) 40</th>
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<td>Pediment Name</td>
<td>L.W. Stewart</td>
<td>Craftsman Signature</td>
<td>BIRCHMEIER</td>
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<tr>
<td>Interment Type</td>
<td>Family Tomb</td>
<td>Craftsman Name</td>
<td>Birchmeier</td>
</tr>
<tr>
<td>1981 Survey Only</td>
<td>☐</td>
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**Inscription**

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
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</thead>
<tbody>
<tr>
<td>Inscription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1855</td>
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<td>Last Interment Year</td>
<td>1896</td>
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<tr>
<td>Country of Birth</td>
<td>United States</td>
</tr>
<tr>
<td>Place of Birth</td>
<td>Kentucky</td>
</tr>
</tbody>
</table>

**Tablet Inscription**

LUTHER W. STEWART,
A native of Kentucky,
Died Sept. 28, 1868, Aged 57 years,
& 5 months.
Also his daughters
ADELINE,
Died Sept. 25, 1855, Aged 15 years,
& 8 months.
EMMA,
Died Sept. 27, 1867, Aged 15 years,
& 8 months.
MARY JANE COBB,
WIFE OF S.B.W. RUDDER.
Died Aug. 8, 1894, Aged 72 years.
S.B.W. RUDDER,
Died Aug. 11, 1896, Aged 84 years.

BIRCHMEIER
<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Scoring in Plaster □ Pilasters □</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Pediment □ Parapet □</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tablet Stone Type</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td></td>
</tr>
<tr>
<td>Roof Type</td>
<td></td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td></td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
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<tr>
<td>Notes</td>
<td></td>
</tr>
</tbody>
</table>

**Photos**

![Image 1](image1.png)

![Image 2](image2.png)

![Image 3](image3.png)

![Image 4](image4.png)
Tablet Inscription

EGLÉE VARILLAT,
décédée le 29 Aout 1850, agée de 48 ans.
CAMILLE CASTELLANOS,
décédée le 12 Février 1862, agée de 7 semaines.
RÉGINA CASTELLANOS,
décédée le 20 Aout 1865, agée de 16 mois.
FRANCOIS JOURDAN,
décédé le 1er Octobre 1867, âgé de 38 ans.
HENRI VERILLAT,
décédé le 23 Septembre 1868, âgé de 70 ans.
CLEMENTINE CASTELLANOS,
décédée le 20 Septembre 1872, âgée de 19 mois.
CAMILLE SEARING,
née Varillat,
décédée le 8 Mars 1881.
THEODORE F. SEARING,
Died April 16, 1893, aged 62 years.
CLEMENTINE SEARING,
née Varillat,
décédée le 15 Février 1920.
EDOUARD CASTELLANOS WOGAN
1904 – 1927

BIRCHMEIER
<table>
<thead>
<tr>
<th>Name</th>
<th>Date of Death</th>
<th>Age</th>
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<tbody>
<tr>
<td>EGLÉE VARILLAT</td>
<td>29 August 1850</td>
<td>48</td>
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<tr>
<td>CAMILLE CASTELLANOS</td>
<td>12 February 1862</td>
<td>7 weeks</td>
</tr>
<tr>
<td>RÉGINA CASTELLANOS</td>
<td>20 August 1865</td>
<td>16 months</td>
</tr>
<tr>
<td>FRANCOIS JOURDAN</td>
<td>1 October 1867</td>
<td>38</td>
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<tr>
<td>HENRI VERILLAT</td>
<td>23 September 1868</td>
<td>70</td>
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<tr>
<td>CLEMENTINE SEARING</td>
<td>20 September 1872</td>
<td>19 months</td>
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<tr>
<td>CAMILLE SEARING</td>
<td>8 March 1881</td>
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<tr>
<td>THEODORE F. SEARING</td>
<td>16 April 1893</td>
<td>62 years</td>
</tr>
<tr>
<td>EDOUARD CASTELLANOS WOGAN</td>
<td>1904 – 1927</td>
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Page 2, Construction Survey

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<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
<th>Parapet/Pediment Shape</th>
<th>Roof Type</th>
<th>Inscription Carving Method (where applicable)</th>
<th>Sculptural Elements and Symbolism</th>
<th>Notes</th>
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Photos

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Original Map Name  1) 67  
SOC ID Number  LA1-01148  
Pediment Name  Jacob Mehle  
Craftsman Signature  BIRCHMEIER  
Interment Type  Family Tomb  
Craftsman Name  Birchmeier

1981 Survey Only  

Inscription

Location of Signature  Closure tablet mounted to tomb (not on vault)
Inscription Language  English
First Interment Year  1856  Last Interment Year  1950
Country of Birth  German States or Germany
Place of Birth  Edenkoben, Bavaria  Bavaria

Tablet Inscription

JACOB MEHLE,  
Native of Edenkoben, Bavaria,  
Born Aug. 16, 1804, died Nov. 4, 1856.

LELIA GEORGIANA,  
Born Jan. 6, 1867, died Sept. 4, 1867.

LENA VIOLA,  
Born Dec. 29, 1863, died Oct. 12, 1867.

JOHN M. LAPEYROLERIE,  
Born July 19, 1856, died Dec. 12, 1882.

ANNA M. VERNER,  
A native of Bavaria, Germany,  
Wife of Jacob Mehle,  
Born Dec. 6, 1809, died July 1, 1884.

AMELIA MEHLE,  
Dec. 25, 1850, died Sept. 16, 1923.

ALLEN MEHLE,  
Aug. 21, 1870 – Oct. 12, 1950
Notes  1981 survey lists this tablet as the only one on the lot - broken by 1996. The shattered tablet has since been repaired and mounted on the side of tomb with a new closure tablet for Victoria Smith Fluke, 1951-1995, "A beautiful Uptown lady." Since this tomb is located on a main avenue, it is possible that it was sold.
<table>
<thead>
<tr>
<th><strong>Location of Signature</strong></th>
<th><strong>Inscription Language</strong></th>
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<td><strong>Last Interment Year</strong></td>
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<tr>
<td><strong>Country of Birth</strong></td>
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<td><strong>Place of Birth</strong></td>
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**Tablet Inscription**

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<tr>
<td>J.H. Burmeister</td>
<td>BIRCHMEIER</td>
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**1981 Survey Only**
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<tbody>
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<td>Tomb Vault Type</td>
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</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Tablet width (in)</td>
<td>Tab. thickness (in)</td>
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<tr>
<td>Width (in)</td>
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<td>Brick Size (LxWxH - inches)</td>
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<tr>
<td>Height (in)</td>
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<td>Tablet Stone Type</td>
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</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roof Type</td>
<td></td>
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</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
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<td></td>
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</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Notes

Photos
In memory of our beloved ones

JOHN MEIRER,
A native of New Orleans,
Beloved husband of Louisa Sonnemeyer,
Died Nov. 14, 1901. Aged 55 years & 10 mos.

LOUISA SONNEMEYER,
Beloved wife of John Meirer.

HENRY SONNEMEYER,
A native of Quakenbruick, Hanover,
Died Dec. 18, 1880. Aged 51 years.

CHRISTINA REEB,
A native of Belingen, Alsace
Beloved wife of Henry Sonnemeyer.
Died Dec. 30, 1891. Aged 77 years.

JOHN H. MEIRER,
Beloved husband of Rose Lapour
Died Dec. 21, 1934. Aged 55 years & 4 mos.

BERYL MEIRER LEVY,
Born Nov. 12, 1923, Died Feb. 20, 1952.
In memory of our beloved ones

JOHN MEIRER,
A native of New Orleans,
Beloved husband of Louisa Sonnemeyer,
Died Nov. 14, 1901. Aged 55 years & 10 mos.

LOUISA SONNEMEYER,
Beloved wife of John Meirer.

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A native of Quakenbruick, Hanover,
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Page 2, Construction Survey

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<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
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<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Tablet height (in)</td>
<td>Pediment</td>
<td>Parapet</td>
<td></td>
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<tr>
<td>Length (in)</td>
<td>Tablet width (in)</td>
<td>Brisk Size (LxWxH) - inches</td>
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<tr>
<td>Width (in)</td>
<td>Tab. thickness (in)</td>
<td>Tablet Stone Type</td>
<td></td>
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<tr>
<td>Height (in)</td>
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Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

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Photos

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<table>
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<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey:  May-Dec. 2012</strong></th>
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<tr>
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</tr>
<tr>
<td><strong>Country of Birth</strong></td>
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<td><strong>Place of Birth</strong></td>
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**Tablet Inscription**

In memory of

**JULIA A. GARDNER**

born June 28, 1848.
died Dec. 24, 1860.

BIRCHMEIER
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
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<td>Height (in)</td>
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<td>Parapet/Pediment Shape</td>
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<tr>
<td>Roof Type</td>
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<td>Sculptural Elements and Symbolism</td>
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**Notes**

### Photos

![Photo 1](image1.png)
![Photo 2](image2.png)

Original Map Name  1) wv91  
SOC ID Number  LA1-01509  
Pediment Name  
Craftsman Signature  BIRCHMEIER  
Interment Type  Wall Vault  
Craftsman Name  Birchmeier  
1981 Survey Only  

Inscription

Location of Signature  Closure Tablet Base  
Inscription Language  German  
First Interment Year  1849  
Last Interment Year  1867  
Country of Birth  None Listed  
Place of Birth  

Tablet Inscription

HIER RUHEN IN FRIEDT
FRIEDRICH ECKEL,
Gest. den 8 April 1849, Alt. 39 Jahre.
GEORG BIEBER,
Gest. den 24 Aug. 1861, Alt. 44 Jahre.
CHRISTIAN BLATTER,
Geb. den 18 Feb. 1839, Gest. den 20 Oct. 1867
CHRISTIAN C. BLATTER,
Geb. den 16 März 1866, Gest. den 4 Nov. 1867
LOUISE BLATTER,
Geb den 5 Oct. 1867, Gest. den 1 Dec. 1867

BIRCHMEIER
<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
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<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
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<td>Tablet width (in)</td>
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<td>Tab. thickness (in)</td>
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<td>Pilasters</td>
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<td>Pediment</td>
<td>Parapet</td>
<td></td>
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<tr>
<td>Brick Size (LxWxH - inches)</td>
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<td>Tablet Stone Type</td>
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<tr>
<td>Parapet/Pediment Shape</td>
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<tr>
<td>Roof Type</td>
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<tr>
<td>Inscription Carving Method (where applicable)</td>
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<tr>
<td>Sculptural Elements and Symbolism</td>
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</table>

Notes

Photos

![Photos](image1.jpg)

![Photos](image2.jpg)
AGNES KLEIN,  

ELIZABETH CÖRVER,  

HENRY KLEIN, SR.,  
Geb den 4 Juli 1822, Gest. den 12 März 1883.

MYRTLE ELIZABETH KLEIN,  
Died July 5, 1889, Aged 3 mos. & 27 dys.

LILLIAN MADALINE KLEIN,  
BORN DECEMBER 26, 1899,  
DIED FEBRUARY 24, 1900.

WILLIAM F. KLEIN,  
Born June 5, 1884, Died Oct. 2, 1907.  
Aged 23 yrs. 3 mos. 28 days.

LOST HIS LIFE FROM THE TOP OF GIANT A.S. REFINERY  
AT CHALMETTE AS A STRUCTURAL IRON WORKER.

HENRY KLEIN,  
Born Aug. 4, 1854  Died March 1, 1935.  
Aged 81 yrs.
Hier ruht in Gott
AGNES KLEIN,
ELIZABETH CÖRVER,
HENRY KLEIN, SR.,
Geb den 4 Juli 1822, Gest. den 12 März 1883.
MYRTLE ELIZABETH KLEIN,
Died July 5, 1889, Aged 3 mos. & 27 dys.
LILLIAN MADALINE KLEIN,
BORN DECEMBER 26, 1899,
DIED FEBRUARY 24, 1900.
WILLIAM F. KLEIN,
Born June 5, 1884, Died Oct. 2, 1907.
Aged 23 yrs. 3 mos. 28 days.
LOST HIS LIFE FROM THE TOP OF GIANT A.S. REFINERY
AT CHALMETTE AS A STRUCTURAL IRON WORKER.
HENRY KLEIN,
Born Aug. 4, 1854  Died March 1, 1935.
Aged 81 yrs.

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<tr>
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<th>Pilasters</th>
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<td>Length (in)</td>
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<td>Parapet/Pediment Shape</td>
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<td>Roof Type</td>
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<td>Sculptural Elements and Symbolism</td>
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Notes

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Photos

![Image 1](image1)
![Image 2](image2)
![Image 3](image3)

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Page 2, Construction Survey

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368

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<td>G.A. Spitzfaden</td>
<td>BIRCHMEIER</td>
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<td>Birchmeier</td>
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**Inscription**

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<td>Closure Tablet Base</td>
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<td>Giessen, Hessen Darmstadt, Billigheim, Rhein, Baiern</td>
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**Inscription**

<table>
<thead>
<tr>
<th>Tablet Inscription</th>
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<tbody>
<tr>
<td>JULIA DORA SPITZFADEN, Geb. den 19 Sept. 1865, Gest den 2 Mai 1866</td>
</tr>
<tr>
<td>MAGDALENE BRUMMER, Geborne Schafstaedt,</td>
</tr>
<tr>
<td>Geburtig aus Giessen, Hessen Darmstadt,</td>
</tr>
<tr>
<td>Geb den 16 Mai 1786, Gest. den 17 Oct. 1866.</td>
</tr>
<tr>
<td>GEORGE SPITZFADEN, Geb den 3 Juni 1850, Gest. den 20 Juni 1867.</td>
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<tr>
<td>MARIA SPITZFADEN, Geburtig aus Giessen, Hessen Darmstadt,</td>
</tr>
<tr>
<td>Geb den 12 Dez. 1825, Gest den 21 Juli 1869.</td>
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<tr>
<td>GEORG A. SPITZFADEN, Geburtig aus Billigheim, Rhein, Baiern,</td>
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<tr>
<td>Geb den 22 Nov. 1817, Gest den 20 Nov. 1874.</td>
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<td>GEORG SCHERFF, Geb den 24 Feb. 1869, Gest. den 20 Nov. 1874.</td>
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<td>CHRISTINA SPITZFADEN, Geborne Faber,</td>
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<td>Geburtig aus Giessen, Hessen Darmstadt,</td>
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<td>Geb. den 28 Nov. 1840, Gest. den 20 Juni 1921.</td>
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<tr>
<td>AMELIA SPITZFADEN, 1863 – 1942</td>
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<td>CHARLES A. SPITZFADEN, Born Oct. 13, 1874, Died Feb. 5, 1951</td>
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<tr>
<td>MARGARET HOLDERITH SPITZFADEN</td>
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<tr>
<td>Wife of Chas. A. Spitzfaden</td>
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<tr>
<td>Born Aug. 23, 1876. Died May 18, 1952</td>
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BIRCHMEIER
| Julia Doris Spitzfaden, Geb. den 19 Sept. 1865, Gest den 2 Mai 1866 |
| Magdalene Brummer, Geb. den 16 Mai 1786, Gest den 17 Oct. 1866 |
| George Spitzfaden, Geb. den 3 Juni 1850, Gest. den 20 Juni 1867 |
| Maria Spitzfaden, Geb. den 12 Dez. 1825, Gest. den 21 Juli 1869 |
| George A. Spitzfaden, Geb. den 22 Nov. 1817, Gest. den 20 Nov. 1874 |
| Georg Scherff, Geb. den 24 Feb. 1869, Gest. den 20 Nov. 1874 |
| Gottfried Scherff, Geb. den 15 Juli 1839, Gest. den 6 Oct. 1906 |
| Josephine Scherff, Geb. den 7 März 1847, Gest. den 20 Jan. 1908 |
| Christina Spitzfaden, Geb. Faber, Gebürtig aus Giessen, Hessen Darmstadt, Geb. den 28 Nov. 1840, Gest. den 20 Juni 1921 |
| Amelia Spitzfaden, 1863–1942 |
| Charles A. Spitzfaden, Born Oct. 13, 1874, Died Feb. 5, 1951 |
| Margaret Holderith Spitzfaden, Wife of Chas. A. Spitzfaden, Born Aug. 23, 1876. Died May 18, 1952 |

Page 2, Construction Survey

Tomb Exterior Construction

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<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
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<td>Height (in)</td>
<td>Tab. thickness (in)</td>
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Parapet/Pediment Shape

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<th>Roof Type</th>
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Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

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<th>Location of Signature</th>
<th>Closure Tablet Base</th>
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**Tablet Inscription**

FRANCES ADELAIDE,
Died Feb. 25, 1845.
Aged 2 yrs. 2 mos. & 6 days.

MARGARET ANN,
Died Nov. 28, 1860,
Aged 19 yrs. 4 mos. & 15 days.

JULIA ANN,
Wife of
ROBERT HUYGHE,
Died May 13, 1864.
Aged 42 yrs. 7 mos. & 25 days.

HENRY C. HUYGHE,
Died March 7, 1867.
Aged 19 yrs. & 6 mos.

JOSEPH HUYGHE,
Died June 3, 1868,
Aged 3 mos. & 26 days.

GEORGE W. HUYGHE,
A Native of Baltimore, Md.
Born Aug. 9, 1813, Died Feb. 27, 1877.
Aged 63 yrs. 6 mos. & 18 days.

[ ] their Ashes.
FRANCES ADELAIDE, Died Feb. 25, 1845. Aged 2 yrs. 2 mos. & 6 days.

MARGARET ANN, Died Nov. 28, 1860, Aged 19 yrs. 4 mos. & 15 days.

JULIA ANN, Wife of ROBERT HUYGHE, Died May 13, 1864. Aged 42 yrs. 7 mos. & 25 days.

HENRY C. HUYGHE, Died March 7, 1867. Aged 19 yrs. & 6 mos.

JOSEPH HUYGHE, Died June 3, 1868, Aged 3 mos. & 26 days.

GEORGE W. HUYGHE, A Native of Baltimore, Md. Born Aug. 9, 1813, Died Feb. 27, 1877. Aged 63 yrs. 6 mos. & 18 days.

their Ashes.
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<td>Place of Birth</td>
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**Tablet Inscription**

THOMAS EDGAR ALSTON,
Born March 12, 1832,
Died April 16, 1832.

CATHERINE HOLDSHIP,
Born Jan. 13, 1800,
Died Jan. 29, 1861.

JONATHAN ALSTON,
Born July 10, 1796,
Died July 16, 1873.

ELIZABETH ALSTON,
Born April 6, 1833,
Died October 29, 1892.

ANN ABELLA ALSTON,
Born April 9, 1815,
Died February 28, 1905.

SAMUEL ALSTON,
Born April 16, 1837,
Died June 2, 1908.
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Smoothing in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
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<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Pediment</td>
<td>Parapet</td>
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<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
<td>Tab. thickness (in)</td>
<td>Tablet Stone Type</td>
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<td>Height (in)</td>
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<td>Tab. thickness (in)</td>
<td>Tablet Stone Type</td>
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Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

Photos of the cemetery stones and tomb exteriors.
**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

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**Inscription**

- Location of Signature
- Inscription Language
- First Interment Year
- Last Interment Year
- Country of Birth
- Place of Birth

**Tablet Inscription**
Page 2. Construction Survey

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<tr>
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<td>Scoring in Plaster</td>
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<td>Pediment</td>
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**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**  Tablet too stained to read signature.

**Photos**

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Tablet Inscription

[B ] 1831
Died Nov. 9, 1869

Blessed are the dead who died in the Lord.

OUR JOSIE,
LITTLE WALTER,
Children of
Joseph O. & Laura Neibert.

BIRCHMEIER
Blessed are the dead who died in the Lord.

OUR JOSIE, LITTLE WALTER, Children of Joseph O. & Laura Neibert.
### Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012

**Original Map Name**: 4) 111-112, 135-136  
**SOC ID Number**: LA1-00519  
**Pediment Name**: Rawlins  
**Craftsman Signature**: BIRCHMEIER  
**Interment Type**: Family Tomb  
**Craftsman Name**: Birchmeier  
**1981 Survey Only**: ☐

### Inscription

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Tablet Inscription</th>
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</table>
| Closure tablet mounted to tomb (not on vault) | **SAMUEL WINDSOR RAWLINS, M.D.**  
[cross relief carving]  
Died March 31, 18[ ]0 aged 22 years 11 mos. & 10 dys.  
**JAMES WARREN RAWLINS,**  
Died May 6, 1853, aged 43 years, 1 mo. & 14 dys.  
**LOUIS BERNARD RAWLINS,**  
[ ] aged 2 years & 13 dys.  
[ ] and the Lord hath taken away.  
**MARY MO[ ]AGHAN,**  
Died Oct. 9, 1883, Aged 85 years 11 mos. & 15 dys.  
**SYL. WADDILL,**  
*Wife of John A. Rawlins,*  
Died July [ ] 1902, Aged 29 years.  
**MARGARET C. MOLAGHAN,**  
[ ]  
**SAMUEL W.[ ]S,**  
[ ] days  
**FRANK R. RAWLINS,**  
Died Dec. [ ]1, 1911. Aged 57 yrs. 2 mos. & 5 dys. |

**BIRCHMEIER**
Page 2, Construction Survey

Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Length (in)</th>
<th>Tablet height (in)</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
<th>Brick Size (LxWxH - inches)</th>
<th>Tablet Stone Type</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Width (in)</td>
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<td>Pediment</td>
<td>Parapet</td>
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<td>Height (in)</td>
<td>Tab. thickness (in)</td>
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</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos
<table>
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<tr>
<td>Original Map Name</td>
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<tr>
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<tr>
<td>Interment Type</td>
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<tr>
<td><strong>Inscription</strong></td>
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<tr>
<td>Location of Signature</td>
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<tr>
<td>Inscription Language</td>
</tr>
<tr>
<td>First Interment Year</td>
</tr>
<tr>
<td>Last Interment Year</td>
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<tr>
<td>Country of Birth</td>
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<td>Place of Birth</td>
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<table>
<thead>
<tr>
<th>Tablet Inscription</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOUISE,</td>
</tr>
<tr>
<td>BARBARA,</td>
</tr>
<tr>
<td>Born Dec. 15, 1859, Died June 26, 1864.</td>
</tr>
<tr>
<td>JOSEPHINE,</td>
</tr>
<tr>
<td>Born May 29, 1861, Died June 26, 1864.</td>
</tr>
<tr>
<td>WALTER,</td>
</tr>
<tr>
<td>Born May 27, 1869, Died May 28, 1869.</td>
</tr>
<tr>
<td>HENRY PFESSER,</td>
</tr>
<tr>
<td>Born March 27, 1870, Died May 28, 1870.</td>
</tr>
<tr>
<td>EARHART W. PFESSER,</td>
</tr>
<tr>
<td>Born Oct. 3, 187[ ], Died Aug. 21, 1878.</td>
</tr>
<tr>
<td>CAROLINE HAHN,</td>
</tr>
<tr>
<td>EARHART W. PFESSER,</td>
</tr>
<tr>
<td>Born July 31, 1845, Died Dec. 23, 1891.</td>
</tr>
<tr>
<td>CATHERINE WETZEL,</td>
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</table>

BIRCHMEIER
<table>
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<tr>
<th>Tomb Exterior Construction</th>
</tr>
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<tbody>
<tr>
<td>Tomb Vault Type</td>
</tr>
<tr>
<td>Length (in)</td>
</tr>
<tr>
<td>Width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
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<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
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<tr>
<td>Parapet/Pediment Shape</td>
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<tr>
<td>Roof Type</td>
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<td>Inscription Carving Method (where applicable)</td>
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<tr>
<td>Sculptural Elements and Symbolism</td>
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**Notes**  Tablet broken and no longer mounted to tomb vault.

### Photos

![Image 1](image1.jpg)

![Image 2](image2.jpg)

![Image 3](image3.jpg)

![Image 4](image4.jpg)

![Image 5](image5.jpg)
<table>
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<tr>
<td><strong>Pediment Name</strong></td>
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<tr>
<td><strong>Craftsman Signature</strong></td>
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<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
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<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
<tr>
<td><strong>Inscription</strong></td>
</tr>
<tr>
<td><strong>Location of Signature</strong></td>
</tr>
<tr>
<td><strong>Inscription Language</strong></td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
</tr>
<tr>
<td><strong>Last Interment Year</strong></td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
</tr>
<tr>
<td><strong>Tablet Inscription</strong></td>
</tr>
<tr>
<td>SACRED TO THE MEMORY OF CAROLINE CHARLOTTE, WIFE OF JOHN L. GUBERNATOR. Born in New Orleans, November 21, 1823, Died near Springfield, La. August 30, 1862 “Composed in sufferings, and in joy sedate, Good without noise, without pretension great, Just in thy word, in every though sincere, who knew no with but what the world might hear, of softest manners, unaffected mind, Fond of peace, and friend of human kind! Go then, where only bliss sincere is known! Go where to love and to enjoy are one, yet take these tears, mortality’s relief, and til we share thy joys, forgive our grief. These little rites. a stone, a verse, receive, ‘Tis all a husband, all a friend can give.” Also of ELISABETH ENDERS, Wife of Wm. L. Jackson Born in this City July 12, 1825, Died June 15, 1871. Also of ANNA OTTO, Wife of Charles H. Rosner Born in Germany July 9, 1802, Died May 27, 1879. JOHN L. GUBERNATOR, Born June 18, 1821 Died at McSherry’s town, Adams Co., Pa., February 6, 1895.</td>
</tr>
</tbody>
</table>
SACRED TO THE MEMORY OF
CAROLINE CHARLOTTE,
WIFE OF
JOHN L. GUBERNATOR.
Born in New Orleans, November 21, 1823,
Died near Springfield, La. August 30, 1862

"Composed in sufferings, and in joy sedate,
Good without noise, without pretension great,
Just in thy word, in every though sincere,
who knew no with but what the world might hear,
of softest manners, unaffected mind,
Fond of peace, and friend of human kind!
Go then, where only bliss sincere is known!
Go where to love and to enjoy are one,
yet take these tears, mortality's relief,
and til we share thy joys, forgive our grief.
These little rites, a stone, a verse, receive,
'Tis all a husband, all a friend can give.

Also of
ELISABETH ENDERS,
Wife of Wm. L. Jackson
Born in this City
July 12, 1825, Died June 15, 1871.

Also of
ANNA OTTO,
Wife of Charles H. Rossner
Born in Germany
July 9, 1802, Died May 27, 1879.

JOHN L. GUBERNATOR,
Born June 18, 1821
Died at McSherry'stown, Adams Co., Pa.,
February 6, 1895.

---


**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
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</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Tablet height (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet width (in)</td>
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<tr>
<td>Width (in)</td>
<td>Tab. thickness (in)</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Height (in)</td>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Tablet Stone Type</td>
<td></td>
<td></td>
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**Notes**

---

**Photos**

![Photo 1](image1.png)
![Photo 2](image2.png)
![Photo 3](image3.png)
![Photo 4](image4.png)
![Photo 5](image5.png)

Original Map Name 4) 92  SOC ID Number LA1-00513
Pediment Name Morrison  Craftsman Signature BIRCHMEIER
Interment Type Family Tomb  Craftsman Name Birchmeier
1981 Survey Only □

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<tr>
<td><strong>Location of Signature</strong></td>
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<tr>
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<tr>
<td><strong>Last Interment Year</strong></td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

**MRS. MARY M. MORRISON,**  
(Born Wheeler)  
*A native of Brunswick, N.Y.*  
Died Dec. 19, 1868, Aged 67 years.  
Dearest Mother rest in Peace.  

**IGNACE DUGAS,**  
*A native of Louisiana,*  
Died April 8, 1871, Aged 56 years.  

**ELLEN L. MORRISON,**  
*Wife of Ignace Dugas,*  
Born Feb. 9, 1826,  
Died Jan. 6, 1872.  

**JACOB H. MORRISON,**  
Born Feb. 4, 1818,  
Died Oct. 3, 1875.  

**GILBERT FROST,**  
*Son of Geo. H. Frost & Mary M. Gilbert*  
Born Nov. 25, 1873,  
Died April 9, 1876.  

BIRCHMEIER

**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
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</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Tablet height (in)</td>
<td>Table height (in)</td>
<td>Pediment</td>
<td>Parapet</td>
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<tr>
<td>Length (in)</td>
<td>Table width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
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<tr>
<td>Width (in)</td>
<td>Tab. thickness (in)</td>
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**Parapet/Pediment Shape**

<table>
<thead>
<tr>
<th>Roof Type</th>
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**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

---

**Photos**

[Images of cemetery tombs and inscriptions]
<table>
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<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
<th>Interment Type</th>
<th>Craftsman Name</th>
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<tr>
<td>2) 19-20</td>
<td>LA1-00170</td>
<td>C.W. Wilson</td>
<td>Birchmeier</td>
<td>Family Tomb</td>
<td>Birchmeier</td>
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1981 Survey Only

<table>
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<th>Location of Signature</th>
<th>Incription Language</th>
<th>First Interment Year</th>
<th>Last Interment Year</th>
<th>Country of Birth</th>
<th>Place of Birth</th>
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<tbody>
<tr>
<td>Closure Tablet Base</td>
<td>English</td>
<td>1954</td>
<td>1962</td>
<td>None Listed</td>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>FAMILY TOMB</td>
<td></td>
</tr>
</tbody>
</table>

**Charles W. Hogan**
- Born May 7, 1891
- Died March 17, 1954

**Ernestine C. Hogan**
- Born Dec. 26, 1890
- Died Mary 12, 1962

BIRCHMEIER
FAMILY TOMB
CHARLES W. HOGAN
Born May 7, 1891
Died March 17, 1954
ERNESTINE C. HOGAN
Born Dec. 26, 1890
Died March 12, 1962

Tomb Exterior Construction
Tomb Vault Type
Length (in) Tablet height (in)
Width (in) Tablet width (in)
Height (in) Tab. thickness (in)
Parapet/Pediment Shape

Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos
<table>
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<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
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<td><strong>Interment Type</strong></td>
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<td><strong>Craftsman Name</strong></td>
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</tr>
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<td><strong>Inscription</strong></td>
</tr>
<tr>
<td><strong>Location of Signature</strong></td>
</tr>
<tr>
<td><strong>Inscription Language</strong></td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
</tr>
<tr>
<td><strong>Last Interment Year</strong></td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
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<table>
<thead>
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<tbody>
<tr>
<td>[   ] Jan 25, 1881</td>
</tr>
<tr>
<td>[   ] JARTON,</td>
</tr>
<tr>
<td>[   ] 29, 1889.</td>
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BIRCHMEIER
Tomb Exterior Construction

Tomb Vault Type

Scoring in Plaster ☐ Pilasters ☐

Length (in) Tablet height (in)

Pediment ☐ Parapet ☐

Width (in) Tablet width (in)

Brick Size (LxWxH - inches)

Height (in) Tab. thickness (in)

Tablet Stone Type

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes  Stone is broken, detached from tomb with majority of stone missing. Only very bottom 25% remaining. 1981 survey includes full tablet transcription of mounted and intact tomb. Marble shelf once mounted to tomb now located on ground at tomb’s rear.

Photos

![Photo 1](image1.jpg)  ![Photo 2](image2.jpg)

![Photo 3](image3.jpg)  ![Photo 4](image4.jpg)
<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Tablet Inscription</th>
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</thead>
<tbody>
<tr>
<td>Closure Tablet Base</td>
<td>Mrs. ELIZA B. WEAVER</td>
</tr>
<tr>
<td></td>
<td>Died August 3, 1919.</td>
</tr>
<tr>
<td></td>
<td>AMON J. FRENCH,</td>
</tr>
<tr>
<td></td>
<td>A native of New York,</td>
</tr>
<tr>
<td></td>
<td>Died May 28, 1868.</td>
</tr>
<tr>
<td></td>
<td>Farewell to Earth.</td>
</tr>
<tr>
<td></td>
<td>PERMELIA FRENCH,</td>
</tr>
<tr>
<td></td>
<td>Died May 30, 1855.</td>
</tr>
<tr>
<td></td>
<td>STEPHEN D. HOWELL,</td>
</tr>
<tr>
<td></td>
<td>Died May 26, 1845.</td>
</tr>
<tr>
<td></td>
<td>MARIA SWAIN,</td>
</tr>
<tr>
<td></td>
<td>Died December 31, 1895,</td>
</tr>
<tr>
<td></td>
<td>Aged 79 years.</td>
</tr>
<tr>
<td></td>
<td>ROBERT SWAIN,</td>
</tr>
<tr>
<td></td>
<td>A native of New Jersey,</td>
</tr>
<tr>
<td></td>
<td>Died Aug. 14, 1878, aged 67 yrs.</td>
</tr>
<tr>
<td></td>
<td>MAY SWAIN,</td>
</tr>
<tr>
<td></td>
<td>NETTIE SWAIN,</td>
</tr>
<tr>
<td></td>
<td>Died April 25, 1910.</td>
</tr>
</tbody>
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Birchmeier
Page 2, Construction Survey

| Tomb Exterior Construction |  |
|----------------------------|  |
| Tomb Vault Type             |  |
| Length (in)                 | Tablet height (in) | Scoring in Plaster □ Pilasters □ |
| Width (in)                  | Tablet width (in)  | Pediment □ Parapet □ |
| Height (in)                 | Tab. thickness (in)| Brick Size (LxWxH - inches) |
|                            |                  | Tablet Stone Type |

| Parapet/Pediment Shape      |  |
| Roof Type                   |  |
| Inscription Carving Method (where applicable) |  |
| Sculptural Elements and Symbolism |  |

| Notes |  |

### Photos

[Images of tombstones]
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<td>Pediment Name</td>
<td>Mrs. E. Schuber</td>
<td>Craftsman Signature</td>
<td>BIRCHMEIER</td>
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<tr>
<td>Interment Type</td>
<td>Unknown (1981 Survey Only)</td>
<td>Craftsman Name</td>
<td>Birchmeier</td>
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<tr>
<td>1981 Survey Only</td>
<td>✔</td>
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<td><strong>Inscription</strong></td>
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<tr>
<td>Location of Signature</td>
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<tr>
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<td></td>
<td></td>
</tr>
<tr>
<td>First Interment Year</td>
<td></td>
<td>Last Interment Year</td>
<td></td>
</tr>
<tr>
<td>Country of Birth</td>
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<td></td>
</tr>
<tr>
<td>Place of Birth</td>
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<tr>
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</table>
### Page 2. Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
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</table>
| Tomb Vault Type            | Scoring in Plaster  
|                            | Pilasters  
| Length (in)                | Pediment  
| Tablet height (in)         | Parapet  
| Width (in)                 | Brick Size (LxWxH - inches)  
| Tablet width (in)          | Tablet Stone Type  
| Height (in)                | Tab. thickness (in)  
| Parapet/Pediment Shape     |  

### Roof Type

### Inscription Carving Method (where applicable)

### Sculptural Elements and Symbolism

### Notes

### Photos

![Photo of cemetery marker](image_url)
LOUIS KOPP,
Died March 17, 1869, aged 50 years.
Father thou art gone to thy rest. Father thy toils and cares are over.
ANNA MARIA SCHUBER,
Wife of Louis Kopp,
Born Oct. 6, 1821, died Sept. 25, 1888.

JOHN F. KOPP,

CATHERINE KOPP,
Born Jan. 8, 1815, Died Nov. 9, 1893.

L.F. KOPP,

HENRY KOPP,
Born Aug. 4, 1855, Died Nov. 1, 1898.

ROBERT WILLIAM KOPP,
Born July 20, 1865, Died May 5, 1902.

BIRCHMEIER
LOUIS KOPP,
Died March 17, 1869, aged 50 years.
Father thou art gone to thy rest. Father thy toils and cares are over.

ANNA MARIA SCHUBER,
Wife of Louis Kopp
Born Oct. 6, 1821, died Sept. 25, 1888.

JOHN F. KOPP,

CATHERINE KOPP,
Born Jan. 8, 1815, Died Nov. 9, 1893.

L.F. KOPP,

HENRY KOPP,
Born Aug. 4, 1855, Died Nov. 1, 1898.

ROBERT WILLIAM KOPP,
Born July 20, 1865, Died May 5, 1902.

BIRCHMEIER
Roof Type
Pilasters
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos
### Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012

<table>
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<td>Birchmeier &amp; Co.</td>
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### Inscription

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<th>Closure Tablet Base</th>
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<tr>
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<td>English</td>
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<tr>
<td>First Interment Year</td>
<td>1861</td>
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<tr>
<td>Last Interment Year</td>
<td>1893</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>Ireland, United States</td>
</tr>
<tr>
<td>Place of Birth</td>
<td>Wilmington, North Carolina, Gardiner, Maine, Baley-bay Ireland</td>
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</tbody>
</table>

#### Tablet Inscription

```
GOD IS LOVE
ROBERT COLLINS,
died Nov. 8, 1861,  
aged 52 yrs, 9 mos & 20d’s
native of Wilmington, 
North Carolina.
ELIZA COLLINS,  
Born in Gardiner, Maine,  
Aug. 9, 1819, Died Oct. 27, 1893.

OUR MOTHER
Mrs ELIZA STUART, 
a native of  
Baley-bay Ireland,  
died June 15, 1868,  
aged 79 years.

[              ] a few short years of peace
[              ] by one we’ll come to thee again.
```

BIRCHMEIER & CO.
GOD IS LOVE

ROBERT COLLINS, died Nov. 8, 1861, aged 52 yrs, 9 mos & 20d’s native of Wilmington, North Carolina.

ELIZA COLLINS, Born in Gardiner, Maine, Aug. 9, 1819, Died Oct. 27, 1893.

OUR MOTHER MRS ELIZA STUART, a native of Bale-by-bay Ireland, died June 15, 1868, aged 79 years.

[          ]

[          ]

BIRCHMEIER & CO.


Tomb Exterior Construction

Tomb Vault Type

Length (in) Tablet height (in) Scoring in Plaster

Width (in) Tablet width (in) Pediment

Height (in) Tab. thickness (in) Parapet

Brick Size (LxWxH - inches)

Tablet Stone Type

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos
<table>
<thead>
<tr>
<th><strong>Location of Signature</strong></th>
<th>Closure Tablet Base</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inscription Language</strong></td>
<td>English</td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
<td>1865</td>
</tr>
<tr>
<td><strong>Last Interment Year</strong></td>
<td>1979</td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
<td>None Listed</td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

CHARLES LEVISTONE.
DIED JUNE 28, 1865,
AND HIS WIFE
MELANIE LEVISTONE,
DIED JANUARY 13, 1882

ELISE COULON BROTHERS JR
1893 – 1942

RUTH BREEDOW BROTHERS
1900 – 1979

BIRCHMEIER & CO.
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Rocky Type</th>
<th>Pilasters</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Scoring in Plaster</td>
<td>Pediment</td>
<td>Parapet</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Pediment</td>
<td>Parapet</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Pediment</td>
<td>Parapet</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Pediment</td>
<td>Parapet</td>
</tr>
</tbody>
</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**  Closure tablet carved entirely in relief. Depth of raised lettering suggests three different campaigns of carving.

### Photos

![Photo 1](image1)
![Photo 2](image2)
![Photo 3](image3)

![Photo 4](image4)
### Location of Signature
Closure Tablet Base

### Inscription Language
English

### First Interment Year
1867

### Last Interment Year
1887

### Tablet Inscription
SACRED TO THE MEMORY OF  
**CAPT. RUFUS A. EDWARDS,**  
Died March 22, 1867,  
Aged 68 years.  
**JANE ELIZA EDWARDS,**  
*Wife of Capt. Rufus A. Edwards,*  
Died Aug. 1, 1887,  
Aged 77 years.

BIRCHMEIER & CO.
Page 2, Construction Survey

Tomb Exterior Construction

Tomb Vault Type

Length (in) Tablet height (in)

Width (in) Tablet width (in)

Height (in) Tab. thickness (in)

Scoring in Plaster Pilasters Pediment Parapet

Brick Size (LxWxH - inches)

Tablet Stone Type

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

[Images of tombstones]
LAFFAYETTE CEMETERY NO. 1 CRAFTSMAN SIGNATURE SURVEY: MAY-DEC. 2012

Original Map Name: 1) 89-90  
SOC ID Number: LA1-01136

Pediment Name: Birchmeier & Co.  
Craftsman Signature: Birchmeier & Co.

Interment Type: Family Tomb  
Craftsman Name: Birchmeier & Co.

1981 Survey Only: [ ]

**Inscription**

Location of Signature: Closure Tablet Base
Inscription Language: English

First Interment Year: 1865  
Last Interment Year: 1872

Country of Birth: England, United States
Place of Birth:  
England  
Scott. Co. Missouri

Tablet Inscription

CLEMENT WILKIN,
A native of England,
Died March 6, 1865, Aged 47 yrs.

-----

MY FATHER
A. SEAVERS,
A native of Scott Co. Missouri,
Died April 7, 1868, Aged 57 years.

MISSOURI A. SEAVERS,
a NATIVE OF Scott Co. Mo.
Wife of C. Wilkin,
Died Nov. 7, 1872, Aged 38 years
2 mos. & 19 days.

When I am gone, forever gone,
I will be remembered yet,
Then think of me some times, dear friends,
And do not quite forget.

BIRCHMEIER & CO.
Page 2, Construction Survey

Tomb Exterior Construction

Tomb Vault Type

<table>
<thead>
<tr>
<th>Length (in)</th>
<th>Tablet height (in)</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Pediment</td>
<td>Parapet</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Brick Size (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
</tr>
</tbody>
</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos
### Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Pediment Name</th>
<th>Craftsmen Signature</th>
<th>Interment Type</th>
<th>Craftsman Name</th>
</tr>
</thead>
</table>

1981 Survey Only: [ ]

### Inscription

- **Location of Signature**: Closure Tablet Base
- **Inscription Language**: English
- **First Interment Year**: 1869
- **Last Interment Year**: 1931
- **Country of Birth**: United States
- **Place of Birth**: Charleston, S.C.

**Tablet Inscription**

JAMES TUPPER,  
Born June 26, 1868, Died May 10, 1869  
WILLIAM PALFREY TUPPER,  
Born July 19, 1859, Died Dec. 30, 1890.  
IMOGEN LYONS PENN,  
Daughter of Alfred Penn & Sidney Conrad Tupper  
Born Dec. 26, 1891, Died April 7, 1892.  
SIDNEY ANN PALFREY,  
Daughter of Wm. T. Palfrey & Sidney A. Conrad,  
Wife of Tristram Tupper,  
Born Aug. 31, 1837, Died April 30, 1899.  
TRISTRAM TUPPER,  
A native of Charleston, S.C.  
Born July 4, 1831, Died April 16, 1914.  
ALLEN TUPPER,  
Born June 5, 1861, Died Jan. 16, 1931.

_Birchmeier & Co._
Page 2, Construction Survey

Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Parapet/Pediment Shape

<table>
<thead>
<tr>
<th>Roof Type</th>
</tr>
</thead>
</table>

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

---

Photos

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[Images of tombstones]

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>3) 164-165</th>
<th>SOC ID Number</th>
<th>LA1-00767</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pediment Name</td>
<td>Robt. McGregor</td>
<td>Craftsman Signature</td>
<td>BIRCHMEIER &amp; CO.</td>
</tr>
<tr>
<td>Interment Type</td>
<td>Family Tomb</td>
<td>Craftsman Name</td>
<td>Birchmeier &amp; Co.</td>
</tr>
<tr>
<td>1981 Survey Only</td>
<td>√</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Inscription

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1888</td>
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<tr>
<td>Last Interment Year</td>
<td>1963</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>None Listed</td>
</tr>
<tr>
<td>Place of Birth</td>
<td></td>
</tr>
</tbody>
</table>

#### Tablet Inscription

ROBERT MCGREGOR,
LLOYD MCGREGOR,
Born Sept. 9, 1891, Died June 20, 1934.
ESTHER S. MCGREGOR,
WENONA STOCKWELL,
ERNEST STOCKWELL,

BIRCHMEIER & CO.
Page 2, Construction Survey

Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
<th>Parapet/Pediment Shape</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Notes  Closure tablet broken into three pieces. Two pieces propped up on side of tomb.

Photos

![Photo 1](image1.jpg)
![Photo 2](image2.jpg)
![Photo 3](image3.jpg)
<table>
<thead>
<tr>
<th><strong>Location of Signature</strong></th>
<th>Closure Tablet Base</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inscription Language</strong></td>
<td>French</td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
<td>1887</td>
</tr>
<tr>
<td><strong>Last Interment Year</strong></td>
<td>1887</td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
<td>France</td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
<td>Basse Pyrenees, France</td>
</tr>
</tbody>
</table>

**Tablet Inscription**

EUGENIE RUZHAILLE,  
_Née Basse Pyrenees, France_  
Morte le Juillet 1887.

BIRCHMEIER & CO.
Based on the quality of the carving, it appears that the death day was never entered and instead left as a blank space.

Photos

Original Map Name  3) 149  SOC ID Number  LA1-00759
Pediment Name  Baker  Craftsman Signature  BIRCHMEIER & CO.
Interment Type  Family Tomb  Craftsman Name  Birchmeier & Co.

Inscription

Location of Signature  Closure Tablet Base
Inscription Language  English
First Interment Year  1890  Last Interment Year  1927
Country of Birth  United States
Place of Birth  Pensacola, Fla.

Tablet Inscription

IN LOVING MEMORY OF
ALDEN H. BAKER,
Born in Pensacola, Fla., Aug. 3, 1846,
Lost his life in Honduras, C.A.,
Nov. 13, 1890.
OUR DEAR CHILDREN
DAISY,
Aged 16 years.
MERTIE,
Aged 11 years.
HARRIET SAVERY BAKER,
WIFE OF ALDEN H. BAKER.
Died Aug. 7, 1927, Aged 75 years.

BIRCHMEIER & CO.
IN LOVING MEMORY OF

ALDEN H. BAKER,
Born in Pensacola, Fla., Aug. 3, 1846,
Lost his life in Honduras, C.A.,
Nov. 13, 1890.

OUR DEAR CHILDREN

DAISY, Aged 16 years.

MERTIE, Aged 11 years.

HARRIET SAVERY BAKER,
WIFE OF ALDEN H. BAKER.
Died Aug. 7, 1927, Aged 75 years.

---

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Tomb Exterior Construction
Tomb Vault Type
Length (in) Tablet height (in)
Width (in) Tablet width (in)
Height (in) Tab. thickness (in)

Scoring in Plaster  Pilasters  Pediment  Parapet
Brick Size (LxWxH - inches)
Tablet Stone Type

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

---

Photos

Original Map Name  2) 10  SOC ID Number  LA1-00156
Pediment Name Exsterstein  Craftsman Signature  BIRCHMEIER & CO.
Interment Type Family Tomb  Craftsman Name  Birchmeier & Co.

1981 Survey Only

Inscription

Location of Signature Closure Tablet Base
Inscription Language English
First Interment Year 1876  Last Interment Year 1915
Country of Birth None Listed
Place of Birth

Tablet Inscription

HERMANN EXSTERSTEIN,
Died Dec. 27, 1877, aged 50 yrs.
BERTHA POTTHARST,
Wife of Hermann Exsterstein,
Died July 15, 1891, aged 51 yrs.
MATILDA EXSTERSTEIN,
Wife of Henry H. Cory,
Died Dec. 16, 1897, aged 41 yrs.

HENRY H. CORY,
Died June 9, 1912, aged 76 yrs.
JOHN EXSTERSTEIN,
Died Oct. 27, 1915, aged 54 yrs.
AMELIA EXTERSTEIN
Wife of Leonard F. Edgecombe
Born July 19, 1876 – Died June 17, 1973

BIRCHMEIER & CO.

**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Parapet/Pediment Shape</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Roof Type</td>
<td></td>
</tr>
<tr>
<td>Inscription Carving Method</td>
<td></td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
</tr>
</tbody>
</table>

**Notes**

---

**Photos**

![Image 1](image1.png)

![Image 2](image2.png)

![Image 3](image3.png)

![Image 4](image4.png)

Original Map Name 3) 125-126
SOC ID Number LA1-00750
Pediment Name W. B. Thompson
Craftsman Signature BIRCHMEIER & CO.
Interment Type Family Tomb
Craftsman Name Birchmeier & Co.
1981 Survey Only □

Inscription

Location of Signature Closure Tablet Base
Inscription Language English
First Interment Year 1896 Last Interment Year 1937
Country of Birth None Listed
Place of Birth

Tablet Inscription

WILLIAM B. THOMPSON,
Born May 9, 1823, Died Feb. 4, 1896.
“And this is the promise that He hath promised us,
even eternal life.”

WILLIAM BESS THOMPSON, 2ND
Born March 6, 1878, Died April 11, 1901
“Blessed are the pure in heart, for they shall see God.”

MARY PHALBIE THOMPSON,
Wife of
WILLIAM B. THOMPSON,
Born Sept. 18, 1832, Died April 21, 1907.
“Is the [ ] round about Jerusalem so
the Lord is round about His people from henceforth,
[ ] forever.”

WILLIAM B. THOMPSON,
Sept. 17, 1865 – Aug. 11, 1928.
A wise counselor
A generous, noble spirit.

FLORENCE THOMPSON FULTON,
March 1, 1863 – Oct. 29, 1937
The Gift of God is eternal Life,
Through Jesus Christ our Lord. Rom. 6 – 23

BIRCHMEIER & CO.
WILLIAM B. THOMPSON, Born May 9, 1823, Died Feb. 4, 1896.

“And this is the promise that He hath promised us, even eternal life.”

WILLIAM BESS THOMPSON, 2ND, Born March 6, 1878, Died April 11, 1901.

“Blessed are the pure in heart, for they shall see God.”

MARY PHALBIE THOMPSON, Wife of WILLIAM B. THOMPSON, Born Sept. 18, 1832, Died April 21, 1907.

“Is the round about Jerusalem so the Lord is round about His people from henceforth, forever.”

WILLIAM B. THOMPSON, Sept. 17, 1865 – Aug. 11, 1928.

A wise counselor. A generous, noble spirit.

FLORENCE THOMPSON FULTON, March 1, 1863 – Oct. 29, 1937.

The Gift of God is eternal Life, Through Jesus Christ our Lord. Rom. 6:23

---

**Tomb Exterior Construction**

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Table height (in)</th>
<th>Table width (in)</th>
<th>Tab. thickness (in)</th>
<th>Font Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scoring in Plaster</td>
<td>Pediment</td>
<td>Brick Size (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
<td></td>
</tr>
<tr>
<td>Pilasters</td>
<td>Parapet</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Parapet/Pediment Shape**

- Parapet
- Tablet height (in)
- Tablet width (in)
- Tab. thickness (in)
- Tablet Stone Type

**Notes**

**Photos**

![Photo 1](image1)
![Photo 2](image2)
![Photo 3](image3)

---

Page 2, Construction Survey

Original Map Name  1) 141-144
SOC ID Number  LA1-01041

Pediment Name  Thos. McKnight
Craftsman Signature  BIRCHMEIER & CO.

Interment Type  Family Tomb
Craftsman Name  Birchmeier & Co.

1981 Survey Only  

Inscription

Location of Signature  Closure Tablet Base
Inscription Language  English

First Interment Year  1863  Last Interment Year  1899

Country of Birth  None Listed

THOMAS McKnight,
Born Dec. 1[ ], 18[ ]1, died [ ]8, 1899.

John H. McKnight,
March 22, 1844, died April 18, 18[ ]

Elizabeth T. McKnight,
Born [ ] 18[ ]7, died [ ]1888.

George Whitman McKnight,
Born Oct. 2[ ], 1856, died [ ]

URICE Harris Murphy,
[ ]5, 1856, Died Sept. 21, 1863.

Thomas McKnight, 1809, died Jan. 5, 1889.

CHAS. H. McKnight,
Born Dec. 1[ ], 18[ ]1, died [ ]8, 1899.

BIRCHMEIER & CO.
Page 2, Construction Survey

**Tomb Exterior Construction**

<table>
<thead>
<tr>
<th>Length (in)</th>
<th>Tablet height (in)</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Pediment</td>
<td>Parapet</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Brick Size (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
</tr>
</tbody>
</table>

**Parapet/Pediment Shape**

- Roof Type
- Inscription Carving Method (where applicable)
- Sculptural Elements and Symbolism

**Notes** Closure tablet broken at upper right corner.

**Photos**

![Image of tombstone]

![Image of tombstone]

![Image of tombstone]

![Image of tombstone]
<table>
<thead>
<tr>
<th><strong>Location of Signature</strong></th>
<th>Closure Tablet Base</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inscription Language</strong></td>
<td>English</td>
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<tr>
<td><strong>First Interment Year</strong></td>
<td>1866</td>
</tr>
<tr>
<td><strong>Last Interment Year</strong></td>
<td>1866</td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
<td>None Listed</td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Tablet Inscription</strong></td>
<td></td>
</tr>
</tbody>
</table>

MARY ROSSER PROTHRO,
Died March 14, 1866,
Aged 2 yrs. 8 mos. 11 days.

BIRCHMEIER & CO.
Page 2, Construction Survey

Tomb Exterior Construction
Tomb Vault Type

Length (in) Table height (in)
Width (in) Table width (in)
Height (in) Tab. thickness (in)

Scoring in Plaster □ Pilasters □ Pediment □ Parapet □
Brick Size (LxWxH - inches)
Tablet Stone Type

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos

![Image 1]

![Image 2]
Inscription

Location of Signature  Closure Tablet Base
Inscription Language  English
First Interment Year  1865  Last Interment Year  1895
Country of Birth  Ireland
Place of Birth  Co. Mayo, Ireland

Tablet Inscription  [cross-and-crown relief carving, ivy carved at sides, tasseled rope border]

JAMES E.,
DIED
Apr. 2, 1865, aged 23 yrs. & 9 mos.
WILLIAM SR.,
Died Jan. 23, 1885, aged 85 years.
CHARLES G.,
Died Aug. 16, 1887, aged 21 yrs. & 8 mos.
WILLIAM JR.,
Died Mar. 10, 1889, aged 30 yrs. & 6 mos.
JANE GARDNER,
Wife of William Alexander,
A native of Co. Mayo, Ireland
Born May 11, 1831, died Sept. 5, 1895.

Birchmeier & Co.
JAMES E.,
Died Apr. 2, 1865, aged 23 yrs. & 9 mos.

WILLIAM SR.,
Died Jan. 23, 1885, aged 85 years.

CHARLES G.,
Died Aug. 16, 1887, aged 21 yrs. & 8 mos.

WILLIAM JR.,
Died Mar. 10, 1889, aged 30 yrs. & 6 mos.

JANE GARDNER,
Wife of William Alexander,
A native of Co. Mayo, Ireland
Born May 11, 1831, died Sept. 5, 1895.

Birchmeier & Co.
Roof Type
Pilasters

Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Tablet Stone Type

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos
IN MEMORY OF
OUR DEAR PARENTS
BARBARA YOUNG,
BELOVED WIFE OF
JOHN SCHELLANG,
A native of New Orleans, La.
Born Mar. 17, 1836, Died May 3, 1880.
AGED 44 YEARS.
JOHN SCHELLANG,
A native of Germany,
Born Oct. 17, 1830, Died Feb. 12, 1892
AGED 61 YEARS.
JOHN J. SCHELLANG,
A native of New Orleans, La.,
Died June 29, 1893, aged 10 years.
FREDERICK SCHILLING,
A native of Germany.
Died April 3, 1893, aged 12 years.

BIRCHMEIER & CO.
IN MEMORY OF
OUR DEAR PARENTS
BARBARA YOUNG,
BELOVED WIFE OF
JOHN SCHELLANG,
A native of New Orleans, La.
Born Mar. 17, 1836, Died May 3, 1880.
AGED 44 YEARS.
JOHN SCHELLANG,
A native of Germany,
Born Oct. 17, 1830, Died Feb. 12, 1892.
AGED 61 YEARS.
JOHN J. SCHELLANG,
A native of New Orleans, La.,
Died June 29, 1893, aged 10 years.
FREDERICK SCHILLING,
A native of Germany.
Died April 3, 1893, aged 12 years.

Notes  It is unclear whether the shift from Schellang to Schilling is coincidence, deliberate, or a stonecarver’s error.
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>SOC ID Number</strong></td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
</tbody>
</table>

**Inscription**

| **Location of Signature** | Closure tablet detached from tomb |
| **Inscription Language**  | English |
| **First Interment Year**  | 1922 |
| **Last Interment Year**   | 1922 |
| **Country of Birth**      | None Listed |
| **Place of Birth**        | |

**Tablet Inscription**

```
[                                      ]
RUDOLPH D. BERNHARDT,  
Born Jan. 9, 1862, Died Oct. 6, 1922.  
BIRCHMEIER & CO.
```
Page 2, Construction Survey

Tomb Exterior Construction
Tomb Vault Type
Length (in)  Tablet height (in)  Scoring in Plaster
Width (in)  Tablet width (in)  Pediment
Height (in)  Tab. thickness (in)  Parapet

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes  Tomb shattered on ground. Only approx. Bottom 8” remains. 1981 survey suggests the rest of the tablet was carved in German with birth places in "Herzoythum Hessendarmstadt."

Photos

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
<th>Interment Type</th>
<th>Craftsman Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>2) 113</td>
<td>LA1-00211</td>
<td>A. P. Rodney</td>
<td>BIRCHMEIER &amp; CO.</td>
<td>Family Tomb</td>
<td>Birchmeier &amp; Co.</td>
</tr>
</tbody>
</table>

1981 Survey Only ☐

### Inscription

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Inscription Language</th>
<th>First Interment Year</th>
<th>Last Interment Year</th>
<th>Country of Birth</th>
<th>Place of Birth</th>
</tr>
</thead>
<tbody>
<tr>
<td>Closure Tablet Base</td>
<td>English</td>
<td>1865</td>
<td>1904</td>
<td>United States</td>
<td>Wilkinson County, Miss.</td>
</tr>
</tbody>
</table>

**ELIZA EVELINE**
Wife of
A.P. RODNEY,
*A native of Wilkinson County, Miss.*
Died March 8th 1865,
Aged 34 yrs. 9 mos. & 7 days.

**ALICE M. MAGRUDER**
Born April 21, 1888,
Died June 2, 1891.

**LEONARD S. MAGRUDER**
Born March 9, 1887,
Died July 24, 1904.

BIRCHMEIER &
ELIZA EVELINE
Wife of
A.P. RODNEY,
A native of Wilkinson County, Miss.
Died March 8th 1865,
Aged 34 yrs. 9 mos. & 7 days.

ALICE M. MAGRUDER
Born April 21, 1888,
Died June 2, 1891.

LEONARD S. MAGRUDER
Born March 9, 1887,
Died July 24, 1904.
SACRED TO THE MEMORY OF
MARY CONCEPCION NEGROTTO,
Native of Gibraltar,
Died Aug. 23, 1878, aged 48 years.
DOMINGO NEGROTTO, SR.,
Native of Gibraltar,
Born Aug. 12, 1817, died Feb. 11, 1896.
Aged 79 years.
BRIGIDA ESTELLE NEGROTTO,
1898 – 1900
WILLIAM T. NEGROTTO,
1868 – 1916
MARY NEGROTTO BORK,
1861 – 1932
CATHERINE NEGROTTO,
Died Oct. 16, 1934
ROY J. NEGROTTO
1925 – 1941
EDWARD NEGROTTO,
1863 – 1948
EDMONIA N. STEIMLE,
1891 – 1975

BIRCHMEIER & CO.
SACRED TO THE MEMORY OF
MARY CONCEPCION NEGROTTO,
Native of Gibraltar,
Died Aug. 23, 1878, aged 48 years.

DOMINGO NEGROTTO, SR.,
Native of Gibraltar,
Born Aug. 12, 1817, died Feb. 11, 1896.
Aged 79 years.

BRIGIDA ESTELLE NEGROTTO,
1898 – 1900

WILLIAM T. NEGROTTO,
1868 – 1916

MARY NEGROTTO BORK,
1861 – 1932

CATHERINE NEGROTTO,
Died Oct. 16, 1934

ROY J. NEGROTTO
1925 – 1941

EDWARD NEGROTTO,
1863 – 1948

EDMONIA N. STEIMLE,
1891 – 1975

BIRCHMEIER & CO.

Page 2, Construction Survey

Tomb Exterior Construction

Tomb Vault Type
Length (in) Tablet height (in)
Width (in) Tablet width (in)
Height (in) Tab. thickness (in)

Scoring in Plaster □ Pilasters □ Pediment □ Parapet □

Brick Size (LxWxH - inches)
Tablet Stone Type

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

Original Map Name  3) 128
SOC ID Number LA1-00752
Pediment Name Birchmeier & Co.
Interment Type Step Tomb
Craftsman Signature Birchmeier & Co.
1981 Survey Only □

Inscription

Location of Signature Closure tablet mounted to tomb (not on vault)
Inscription Language
First Interment Year 1891 Last Interment Year 1947
Country of Birth None Listed
Place of Birth

Tablet Inscription

FREDERIC W. OBER
Born Sept. 6, 1814, Died Nov. 14, 1891,
“Blessed are the dead who die in the Lord.”

CHRISTINE W. OBER,
Born May 22, 1817, Died Sept. 24, 1894.
“Asleep in Jesus.”
Entered into rest
February 8, 1900.

MARY WILSON,
Beloved wife of Fred. A. Ober,
and only daughter of
Samuel Wilson and Elizabeth Jane Caldwell
“Faithful unto death.”

FRED. A. OBER,
July 31 – 1841, March 14 – 1913.

IDA C. OBER,
March 11, 1869, Dec. 29, 1947

Birchmeier & Co.
Page 2, Construction Survey

Tomb Exterior Construction
Tomb Vault Type
Length (in)    Tablet height (in)
Width (in)    Tablet width (in)
Height (in)   Tab. thickness (in)

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos
**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
<th>Interment Type</th>
<th>Craftsman Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>3) 227</td>
<td>LA1-00808</td>
<td>John P. Betz</td>
<td>BIRCHMEIER &amp; CO.</td>
<td>Family Tomb</td>
<td>Birchmeier &amp; Co.</td>
</tr>
</tbody>
</table>

**1981 Survey Only** □

**Inscription**

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Inscription Language</th>
<th>First Interment Year</th>
<th>Last Interment Year</th>
<th>Country of Birth</th>
<th>Place of Birth</th>
</tr>
</thead>
<tbody>
<tr>
<td>Closure Tablet Base</td>
<td>English</td>
<td>1858</td>
<td>1862</td>
<td>None Listed</td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

JOHN P. BETZ,
Died June 13, 1858 Aged [ ] years.
ALSO HIS THREE SONS
ALEXANDRA, Aged 13 years.
PHILIP, Aged 11 years.
GEORGE, Aged 9 years.
PHILIP M. BETZ,
[ ] years.
ANNA M. BETZ,
[ ] y[ ]
THOMAS W. BETZ,
[ ]
LOUISA MART[ ]
Born Sept. 27, 1862, Died June [ ]

BIRCHMEIER & CO.
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
</tr>
<tr>
<td>Length (in)</td>
</tr>
<tr>
<td>Width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Parapet/Pediment Shape</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscription Carving Method (where applicable)</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
</tr>
</tbody>
</table>

| Notes |

<table>
<thead>
<tr>
<th>Photos</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Image 1" /> <img src="image2" alt="Image 2" /> <img src="image3" alt="Image 3" /></td>
</tr>
</tbody>
</table>
IN MEMORY OF MY BELOVED HUSBAND
DR. FREDERICK H. KNAPP,
Died June 23, 1883, aged 68 years.
AND MY DEAR SON
DR. FREDERICK J. KNAPP,
Died June 24, 1888, aged 43 years.
SOPHIA A. KNAPP,
Beloved wife of Fred. H. Knapp,
Born July 14, 1814, Died July 3, 1895.
McCUNE
GUSTAVE T. McCUNE
SUE BUROGE McCUNE
ARTHUR ALBERT

May their souls rest in peace

BIRCHMEIER & CO.
IN MEMORY OF MY BELOVED HUSBAND
DR. FREDERICK H. KNAPP,
Died June 23, 1883, aged 68 years.

AND MY DEAR SON
DR. FREDERICK J. KNAPP,
Died June 24, 1888, aged 43 years.

SOPHIA A. KNAPP,
Beloved wife of Fred. H. Knapp,
Born July 14, 1814, Died July 3, 1895.

May their souls rest in peace
Sacred to the memory of
My parents,
J.W. CARSTENS,
Died Sept. 27, 1856, Aged 56 years.
BARBRA CARSTENS,
Died Feb. 18, 1854, Aged 54 years.
CAROLINE B. CARSTENS,
Born Dec. 12, 1853, Died March 13, 1854.

Sleep on dear parents
And take thy rest
Till Jesus call you with the blest.

AT REST
THOMAS CAREY,
Died Sept. 5, 1912, Aged 77 years.
ELIZABETH ALEXANDER,
Died Jan. 8, 1895, Aged 69 years.
GERTRUDE CAREY CLAIRAIN
JAMES LOUIS CLAIRAIN
June 10, 1891 – Dec. 3, 1970

BIRCHMEIER & CO.
Sacred to the memory of
My parents,
J.W. CARSTENS,
Died Sept. 27, 1856, Aged 56 years.
BARBRA CARSTENS,
Died Feb. 18, 1854, Aged 54 years.
CAROLINE B. CARSTENS,
Born Dec. 12, 1853, Died March 13, 1854.
Sleep on dear parents
And take thy rest
Till Jesus call you with the blest.

AT REST
THOMAS CAREY,
Died Sept. 5, 1912, Aged 77 years.
ELIZABETH ALEXANDER,
Died Jan. 8, 1895, Aged 69 years.
GERTRUDE CAREY CLAIRAIN
JAMES LOUIS CLAIRAIN
June 10, 1891 – Dec. 3, 1970

Page 2, Construction Survey

Tomb Exterior Construction
Tomb Vault Type
Length (in)  Tablet height (in)
Width (in)  Tablet width (in)
Height (in)  Tab. thickness (in)

Scoring in Plaster  ☐  Pilasters  ☐
Pediment  ☐  Parapet  ☐
Brick Size (LxWxH - inches)
Tablet Stone Type

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos

438
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>SOC ID Number</strong></td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
</tbody>
</table>

## Inscription

<table>
<thead>
<tr>
<th><strong>Location of Signature</strong></th>
<th>Closure Tablet Base</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inscription Language</strong></td>
<td>English</td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
<td>1853</td>
</tr>
<tr>
<td><strong>Last Interment Year</strong></td>
<td>1915</td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
<td>None Listed</td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
<td></td>
</tr>
</tbody>
</table>

### Tablet Inscription

- **JACOB RICE.**
  - Died Jan. 14, 1853, aged 70 yrs.
- **MARY ANGELINE.**
  - Wife of HENRY RICE,
  - Died July 23, 1864, aged 28 yrs. & 6 mos.
- **PHILLIP RICE, JR.**
  - Born Dec. 10, 1825, died June 11, 1871.
- **CATHERINE RICE,**
- **GILLA A. RICE,**
  - Born Aug. 18, 1862, Died Oct. 28, 1894
- **JAMES MADISON DALLAS,**
  - Beloved husband of Cora A. Rice,
  - Born Feb. 12, 1845, Died July 22, 1904
- **HENRY RICE,**
  - Born June 28, 1830, Died Nov. 18, 1907.
- **CORA A. RICE,**
  - Beloved Wife of James Madison Dallas

BIRCHMEIER & CO.
Page 2, Construction Survey

Tomb Exterior Construction

Tomb Vault Type
Length (in)  Tablet height (in)  Scoring in Plaster  Pilasters
Width (in)  Tablet width (in)  Pediment  Parapet
Height (in)  Tab. thickness (in)  Brick Size (LxWxH - inches)

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

![Image 1](image1.jpg)
![Image 2](image2.jpg)
![Image 3](image3.jpg)
![Image 4](image4.jpg)

440
**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Crafting Signature</th>
<th>Craftsman Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>4) 203</td>
<td>LA1-00603</td>
<td>BIRCHMEIER &amp; CO.</td>
<td>Birchmeier &amp; Co.</td>
</tr>
</tbody>
</table>

**Interment Type**  Coping

**1981 Survey Only**  

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Pediment Name</th>
<th>Incription Language</th>
<th>Country of Birth</th>
<th>Place of Birth</th>
<th>Tablet Inscription</th>
</tr>
</thead>
<tbody>
<tr>
<td>Headstone associated with coping</td>
<td></td>
<td>English</td>
<td>German States or Germany, Holland, Scotland</td>
<td>Holland, Aberdeen, Scotland, Emden, Ostricstand, Germany</td>
<td>SACRED TO THE MEMORY OF JACOB SCHETCHLER, a native of Holland, died Mar. 21, 1866, aged 33 years. ALEXANDER CLARK, a native of Aberdeen, Scotland, died June 3, 1890, aged 53 years. MRS. ALEXANDER CLARK, a native of Emden, Ostricstand, Germany, died Aug. 16, 1891, aged 73 years. BIRCHMEIER &amp; CO.</td>
</tr>
</tbody>
</table>

BIRCHMEIER & CO.
Page 2. Construction Survey

Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

![Image 1](image1.jpg)
![Image 2](image2.jpg)
![Image 3](image3.jpg)
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
</thead>
<tbody>
<tr>
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<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
</tbody>
</table>

### Inscription

| **Location of Signature** | Closure tablet detached from tomb |
| **Inscription Language** | English |
| **First Interment Year** | 1871 |
| **Last Interment Year** | 1879 |
| **Country of Birth** | None Listed |
| **Place of Birth** | |

**Tablet Inscription**

Died May 11, 1871, aged 35 yrs. 5 mos. & 8 ds.

**WILLIAM SOERY,**

Died Dec. 19, 1871, aged [ ] days.

“A loving Husband and kind Father.”

**HENRIETTA A. SOERY,**

Died May 5, 1879, aged 59 yrs [ ] dys.

How many fond hopes lie buried here.

_Birchmeier & Co._
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes  Closure tablet detached and broken. Lying beside front of tomb.

Photos

![Image 1](image1.jpg)  ![Image 2](image2.jpg)

![Image 3](image3.jpg)  ![Image 4](image4.jpg)
### Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Craftsman Signature</th>
<th>Craftsman Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>3) 65-67, 106-108</td>
<td>LA1-00715</td>
<td>BIRCHMEIER &amp; CO.</td>
<td></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Pediment Name</th>
<th>Interment Type</th>
<th>Location of Signature</th>
<th>Inscription Language</th>
<th>First Interment Year</th>
<th>Last Interment Year</th>
<th>Country of Birth</th>
<th>Place of Birth</th>
</tr>
</thead>
<tbody>
<tr>
<td>M.N. Wood</td>
<td>Family Tomb</td>
<td>Closure Tablet Base</td>
<td>English</td>
<td>1855</td>
<td>1904</td>
<td>None Listed</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tablet Inscription</th>
</tr>
</thead>
</table>

Sacred to the memory of the beloved Children of
M.N. & M.M. WOOD.

HENRY,
Born Nov. 28, 1855, Died Dec. 22, 1855.

THEODORE,
Born Nov. 21, 1856, Died July 12, 1857.

FANNY GERTRUDE,
Born May 8, 1858, Died May 31, 1863.

THOMAS B.
Born May 29, 1861, Died June 8, 1861.

JENNIE MARIEN,
Born Feb. 17, 1863, Died July 26, 1864.

Our darling babes have gone to rest,
Their souls to God are given,
We mourn though [ ] was for the best,
As they are now in Heaven.

OUR MOTHER,
[ ] FENIMORE

[Tablet broken, missing approx. 20% of center of stone]

MARSHA M. WOOD,
Feb. 1898

MARION N. WOOD,
Nov. 1904.

OUR FATHER
J. FENIMORE,
April 1872.

BIRCHMEIER & CO.
Sacred to the memory of the beloved

Children of

M.N. & M.M. WOOD.

HENRY,
Born Nov. 28, 1855, Died Dec. 22, 1855.

THEODORE,
Born Nov. 21, 1856, Died July 12, 1857.

FANNY GERTRUDE,
Born May 8, 1858, Died May 31, 1863.

THOMAS B.,
Born May 29, 1861, Died June 8, 1861.

JENNIE MARIEN,
Born Feb. 17, 1863, Died July 26, 1864.

Our darling babes have gone to rest,
Their souls to God are given,
We mourn though [     ] was for the best,
As they are now in Heaven.

OUR MOTHER,

FENIMORE

MARION N. WOOD,
Feb. 1898

OUR FATHER

J. FENIMORE,
April 1872.

BIRCHMEIER & CO.

---

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<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
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<td></td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td></td>
</tr>
<tr>
<td>Pilasters</td>
<td></td>
</tr>
<tr>
<td>Pediment</td>
<td></td>
</tr>
<tr>
<td>Parapet</td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td></td>
</tr>
</tbody>
</table>

Parapet/Pediment Shape

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes  Closure tablet broken at base, all pieces still on site.

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Photos

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**In Memory of**

JACOB H. SCHAFF,
Died Oct. 3, 1863, aged 27 years.
*Native of New Orleans.*

ANDREW SCHAFF,
A Native of Pirmasenz, Germany,
Died July 5, 1864, Aged 76 years.

MARGARET REBECCA ACHOR,
Born Jan. 11, 1805, Died Aug. 12, 1868.

LOUIS JAQUILLARD,

H. SCHAFF,
A *native of Germany*,
Died Sept. 6, 1870, Aged 43 years.

EDWARD LORENCE ACHOR,
Born March 18, 1868, Died Sept. 13, 1873.

Our dear beloved sister

LOUISA ACHOR
*Wife of George Greiner,*
Born June 25, 1852, Died June 24, 1887.

JACOB JAQUILLARD
Died Febr. 22, 1883, Aged 21 years.
*Our dear Parents,*

PETER JAQUILLARD
Born Sept. 12, 1826, Died May 6, 1886.

MARY JAQUILLARD,
Born Oct. 16, 1825, Died June 9, 1887.
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Pediment</td>
<td>Parapet</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
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</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Tablet Stone Type</td>
<td></td>
</tr>
</tbody>
</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

![Photos](image1.jpg) ![Photos](image2.jpg)

![Photos](image3.jpg) ![Photos](image4.jpg)

Original Map Name  4) 91
Pediment Name
Interment Type  In-Ground Burial
1981 Survey Only  

Inscription
Location of Signature  Headstone associated with in-ground burial
Inscription Language  English
First Interment Year  1864  Last Interment Year  1864
Country of Birth  None Listed
Place of Birth

Tablet Inscription
[relief carving of willow & lamb]
MARGARET McKEOWN
DIED JAN. 25, 1864,
AGED 21 YRS. 5 MOS.
& 21 DAYS.

BIRCHMEIER & CO.
<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
</tr>
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<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes** Stone is not attached to anything and may or may not be associated with nearby iron fencing. It could easily move in the future or have been moved in the past.

**Photos**

![Photo 1](image1.jpg)

![Photo 2](image2.jpg)

![Photo 3](image3.jpg)

![Photo 4](image4.jpg)

Original Map Name 4) 130
Pediment Name H. Inbau
Interment Type Family Tomb
1981 Survey Only □

Inscription
Location of Signature Closure Tablet Base
Inscription Language English
First Interment Year 1862 Last Interment Year 1892
Country of Birth United States
Place of Birth Louisiana

Tablet Inscription

MARGARET WILLIAMS,
Died Sept. 3, 1862, aged 58 years.
HORTAIRE E. INBAU,
My sweet Buddy blooms in Heaven
For he to us was lent not given.
WILLIAM WILLIAMS,
Born Dec. 25, 1801, died Aug. 12, 1875.
HORTAIRE INBAU,
A native of Louisiana,
Born Nov. 29, 1829, died June 2, 1877.
ROSINA C. HAFEMIER,
Wife of W.T. Inbau,
Born Sept. 14, 1861, died Nov. 23, 1880.
MARY J. WILLIAMS,
Wife of Hortaire Inbau,
A native of Louisiana,
Born April 9, 1838, died Sept. 1, 1892.
MARY V. INBAU,
Born June 26, 1864, died Aug. 22, 1889.

BIRCHMEIER & CO.
Page 2, Construction Survey

<table>
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<tr>
<th>Tomb Exterior Construction</th>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
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</thead>
<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Pediment (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
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<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Br</td>
<td>Beetle (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
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<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Pel</td>
<td>Beetle (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
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</tbody>
</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

![Image 1](image1.png)

![Image 2](image2.png)

![Image 3](image3.png)

![Image 4](image4.png)

![Image 5](image5.png)

Original Map Name 3) 355
SOC ID Number LA1-00905
Pediment Name Henry Baum
Craftsman Signature BIRCHMEIER & CO.
Interment Type Family Tomb
Craftsman Name Birchmeier & Co.
1981 Survey Only □

Inscription

Location of Signature Closure Tablet Base
Inscription Language English, German
First Interment Year 1855  Last Interment Year 1903
Country of Birth German States or Germany
Place of Birth Hesse-Darmstadt, in Worms

Tablet Inscription

BARBARA BAUM,
Geb. den 2, Feb. 1855
Gest. den 22, Juni 1856.

MATHILDA LOUISA BAUM,
Geb. den 6, Nov. 1859
Gest. den 26, Aug. 1864.

CATHERINE ZIMMER,
Ehefrau von Heinrich Baum,
Gest. den 23, Mai 1873.
Alt. 49 Jahr & 7 Monat.

HEINRICH BAUM,
Aus Hesse-Darmstadt, in Worms,
Geb. den 29 Dec. 1816,
Gest. den 23 Sept. 1873,
Alt 56 Jahr & Monat.

Unser Lieber Vater und Mutter.

GEORGE S. KUNTZ,
A native of New Orleans,
Drowned Sept. 1, 1879, Aged 26 yrs.
He lost his life while in discharge of his duty

CATHERINE BAUM,
Wife of D.W. Lanier,
Born Dec. 15, 1844, Died May 13, 1885.
DIED

FLORENCE H. LANIER, Aug. 25, 1903.
HENRY B. LANIER, Aug. 28, 1903.

BIRCHMEIER & CO.
Page 2, Construction Survey

<table>
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<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
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<td>Pediment</td>
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<td>Tablet height (in)</td>
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</tr>
</tbody>
</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

![Image 1](image1.jpg) ![Image 2](image2.jpg) ![Image 3](image3.jpg) ![Image 4](image4.jpg)

![Image 5](image5.jpg) ![Image 6](image6.jpg)
Tablet Inscription
Hier ruhet in Gott

PHILIPP VOLLMER,
geb. in Gottinge, Rheinpfalz, Baiern,
den 18 Dec. 1805,
gest. den 24, Nov. 1864.

Shau’t aufwärst ruft uns der fromme Glaube,
Der Geist ist dort, die Hülle ruht im Staube.

CATHERINE KISTNER,
Aus Landau,
Ehefrau von Philip Vollmer,
geb. den 31 Dec. 1808,
gest. den 1 Mai 1873.

HENRY HILDENBRAND,
A native of Gretna, La.
Died April 19, 1880,
Aged 37 years 10 months & 23 days.

A model husband and father, a true friend,
a kind neighbor, practicing all the christian virtues,
his was truly an exemplary life.

To the realm of bliss on high,
Where pain and sorrow are unknown,
To the home of the good when they die,
His immaculate spirit has flown.

GEORGE HILDENBRAND,
Died May 7, 1885, aged 7 yrs. 7ms. & 6ds.

GEORGE HILDENBRAND,
Died March 8, 1886, aged 68 yrs. 5ms. & 5ds.

BIRCHMEIER & CO.
Hier ruhet in Gott

PHILIPP VOLLMER, geb. in Gottinge, Rheinpfalz, Baiern, den 18 Dec. 1805, gest. den 24, Nov. 1864.

Shau't aufwärtst ruft uns der fromme Glaube, Der Geist ist dort, die Hülle ruht im Staube.


HENRY HILDENBRAND, A native of Gretna, La. Died April 19, 1880, Aged 37 years 10 months & 23 days. A model husband and father, a true friend, a kind neighbor, practicing all the christian virtues, his was truly an exemplary life.

To the realm of bliss on high, Where pain and sorrow are unknown, To the home of the good when they die, His immaculate spirit has flown.

GEORGE HILDENBRAND, Died May 7, 1885, aged 7 yrs. 7ms. & 6ds.

GEORGE HILDENBRAND, Died March 8, 1886, aged 68 yrs. 5ms. & 5ds.

---

**Photos**

[Images of gravestones and tombstones]
Inscription

Location of Signature  Closure Tablet Base
Inscription Language  English, French
First Interment Year  1865  Last Interment Year  1909
Country of Birth  France
Place of Birth  Périgueux, Dept. Dordogne, France
               Bergerac, France

Tablet Inscription

En Mémoire de

JEAN REDON,
Natif de Périgueux Dept. Dordogne, France,
Décédé 10 Janvier 1865,
age de 62 ans.

MARIA MICHEL,
Native de Périgueux Dept. Dordogne, France,
Epouse de Leon Redon,
Décédée 17 Fevrier 1891,
agée de 62 ans.

LÉON REDON, Sr.,
Natif de Bergerac, France,
Né 1829, Décédé 1901.

LEON REDON,
Born 1860 – Died 1909

BIRCHMEIER & CO.
En Mémoire de
JEAN REDON,
Natif de Périgueux Dept. Dordogne, France,
Décédé 10 Janvier 1865,
age de 62 ans.

MARIA MICHEL,
Native de Périgueux Dept. Dordogne, France,
Epouse de Leon Redon,
Décédée 17 Fevrier 1891,
agée de 62 ans.

LÉON REDON, SR.,
Natif de Bergerac, France,
Né 1829, Décedé 1901.

LEON REDON,
Born 1860 – Died 1909

Page 2, Construction Survey

Tomb Exterior Construction

Tomb Vault Type

Scoring in Plaster □ Pilasters □
Pediment □ Parapet □

Length (in) Tablet height (in)
Width (in) Tablet width (in)
Height (in) Tab. thickness (in)

Brick Size (LxWxH - inches)

Tablet Stone Type

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

[Images of tombstones and inscriptions]
<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Lower Right Marble Cladding</th>
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</thead>
<tbody>
<tr>
<td>Inscription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1863</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1938</td>
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<tr>
<td>Country of Birth</td>
<td>None Listed</td>
</tr>
<tr>
<td>Place of Birth</td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

MARY GRACE,  
Wife of  
G.F. BROTT  
Died Sept. 27, 1863, Aged 30 Yrs. & 9 Ds.  

HENRY STEARNS,  
DIED  
Oct. 5, 1878, Aged 11 Mos. & 16 Ds.  

CHARLES T. STEARNS,  
Died May 22, 1878, Aged 91 years.  
AT REST  

HENRY D. STEARNS,  
Born June 10, 1852, Died June 12, 1919.  

LAURA BROWN STEARNS,  
Born April 14, 1850, Died March 29, 1930.  

SHIRLEY JOHNSON STEARNS,  
Wife of Henry D. Stearns,  
Born July 26, 1858, Died July 7, 1931.  

ELLIS JOHNSON STEARNS,  
MARY GRACE, Wife of G.F. BROTT
Died Sept. 27, 1863, Aged 30 Yrs. & 9 Ds.

HENRY STEARNS, Died Oct. 5, 1878, Aged 11 Mos. & 16 Ds.

CHARLES T. STEARNS, Died May 22, 1878, Aged 91 years.

AT REST

HENRY D. STEARNS, Born June 10, 1852, Died June 12, 1919.

LAURA BROWN STEARNS, Born April 14, 1850, Died March 29, 1930.

SHIRLEY JOHNSON STEARNS, Wife of Henry D. Stearns, Born July 26, 1858, Died July 7, 1931.

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<tbody>
<tr>
<td>Inscription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1847</td>
</tr>
<tr>
<td>Last Interment Year</td>
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<td>Country of Birth</td>
<td>None Listed</td>
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<tr>
<td>Place of Birth</td>
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</tr>
</tbody>
</table>

**Tablet Inscription**

EDWIN SHUMWAY,
Died Nov. 11th 1847,
Aged 43 years.

CHARLES H.P. SHUMWAY,
Died August 9th 1853,
Aged 37 years.

JENNIE SHUMWAY,
Died January 9th 1868,
Aged 8 years & 10 months.

SAMUEL A. SHUMWAY,
Died May 18, 1874,
Aged 61 years.

A DEVOTED WIFE AND MOTHER

JANE E. SHUMWAY,
Died May 31, 1906.

Page 2, Construction Survey

<table>
<thead>
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<th>Tomb Exterior Construction</th>
<th></th>
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<td></td>
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<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
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<td>Pediment</td>
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<tr>
<td>Parapet/Pediment Shape</td>
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</tr>
<tr>
<td>Roof Type</td>
<td></td>
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<tr>
<td>Inscription Carving Method</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>(where applicable)</td>
<td></td>
<td></td>
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<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
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</tbody>
</table>

Notes

**Photos**

- [Image](#)
- [Image](#)
- [Image](#)
- [Image](#)
- [Image](#)
**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>3) 263-265, 310-312</th>
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<td>LA1-00839</td>
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<tr>
<td>Pediment Name</td>
<td>Geo. G. Garner</td>
</tr>
<tr>
<td>Craftsman Signature</td>
<td>BIRCHMEIER &amp; SIMPSON</td>
</tr>
<tr>
<td>Interment Type</td>
<td>Family Tomb</td>
</tr>
<tr>
<td>Craftsman Name</td>
<td>Birchmeier &amp; Simpson</td>
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<tr>
<td>1981 Survey Only</td>
<td>☐</td>
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**Inscription**

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Lower Right Marble Cladding</th>
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<tr>
<td>Inscription Language</td>
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<tr>
<td>First Interment Year</td>
<td>1868</td>
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<tr>
<td>Last Interment Year</td>
<td>1921</td>
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<tr>
<td>Country of Birth</td>
<td>None Listed</td>
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<tr>
<td>Place of Birth</td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

WILLIAM LEWIS WYNN,
Born March 10, 1799. Died May 28, 1868.
Aged 69 years 2 months & 18 days.

LIZZIE GARNER,
Born Nov. 16, 1865, Died Oct. 18, 1871.

GEORGE GIBSON GARNER,
Born May 18, 1830, Died May 28, 1877.

LEWIS E. GARNER,
Born March 27, 1864, Died April 9, 1916.

ANNA ELIZABETH WYNN,
WIFE OF GEORGE G. GARNER,
Born June 2, 1831, Died May 7, 1916.

WILLIAM LEWIS WYNN GARNER,
Born June 13, 1857, Died April 13, 1921.
<table>
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<td><strong>Pediment Name</strong></td>
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<td><strong>Craftsman Signature</strong> Blakesley, Baer &amp; Co.</td>
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<tr>
<td><strong>Interment Type</strong> Unknown (1981 Survey Only)</td>
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<tr>
<td><strong>Craftsman Name</strong> Blakesley, Baer &amp; Co.</td>
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<tr>
<td><strong>1981 Survey Only ✔️</strong></td>
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**Inscription**

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<tr>
<td><strong>First Interment Year</strong></td>
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<tr>
<td><strong>Last Interment Year</strong></td>
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<tr>
<td><strong>Country of Birth</strong></td>
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<td><strong>Place of Birth</strong></td>
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**Tablet Inscription**
#### Page 2. Construction Survey

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<thead>
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<td></td>
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<td></td>
</tr>
<tr>
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<td></td>
<td></td>
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</table>

**Notes**  Too stained to read signature.

### Photos

![Photo 1](image1.png)

![Photo 2](image2.png)

![Photo 3](image3.png)

![Photo 4](image4.png)

![Photo 5](image5.png)
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
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<td><strong>Interment Type</strong></td>
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<tr>
<th><strong>Location of Signature</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>Inscription Language</strong></td>
<td>English</td>
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<tr>
<td><strong>First Interment Year</strong></td>
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<td><strong>Last Interment Year</strong></td>
<td>1908</td>
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<td>United States</td>
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<td><strong>Place of Birth</strong></td>
<td>Louisville, Ky.</td>
</tr>
</tbody>
</table>

**Tablet Inscription**

> Sacred to the memory of
> SAMUEL JEROME BENNETT
> born in Louisville, Ky.
> Sept. 13, 1833 died in N.O.
> Nov. 13, 1859.
> aged 26 yrs. & 2 mos.
> [carved design]

> The light of other days have faded,
> And all their glories past:
> For grief with heavy wing hath shaded,
> The hopes too bright to last.
> May we meet in Heaven.

**ERECTED BY HIS BEREAVED MOTHER.**

ANITA E. SIMON
Born July 18, 1888,
Died Aug. 12, 1908.

C&C 234-236 Camp st. N.O.
Sacred to the memory of
SAMUEL JEROME BENNETT
born in Louisville, Ky.
Sept. 13, 1833 died in N.O.
Nov. 13, 1859.
aged 26 yrs. & 2 mos.

[carved design]

The light of other days have faded,
And all their glories past:
For grief with heavy wing hath shaded,
The hopes too bright to last.

May we meet in Heaven.

ERECTED BY HIS BEREAVED MOTHER.
ANITA E. SIMON
Born July 18, 1888,
Died Aug. 12, 1908.

C&C 234-236 Camp st. N.O.

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<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
<th>Interment Type</th>
<th>Craftsman Name</th>
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<tbody>
<tr>
<td>4) 83</td>
<td>LA1-00507</td>
<td>L.J. Krasig J. Ellerman</td>
<td>C. ZIMMERMAN</td>
<td>Family Tomb</td>
<td>C. Zimmerman</td>
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</tbody>
</table>

### 1981 Survey Only

#### Inscription

<table>
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<th>Location of Signature</th>
<th>Closure Tablet Base</th>
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<td>Inscription Language</td>
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<td>First Interment Year</td>
<td>1888</td>
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<tr>
<td>Last Interment Year</td>
<td>1943</td>
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#### Tablet Inscription

IN LOVING REMEMBRANCE
OF

ARMAND KRASIG,
BORN OCT. 10, 1831, DIED OCT. 30, 1888.

Mrs CATHERINE SPRESEN,
BORN Mar. 10, 1853, DIED APR. 30, 1892.

JOHN LOUIS KRASIG,
BORN JAN. 23, 1896, DIED AUG. 18, 1896.

AMELIA CATHERINE GERSTNER,
BELOVED WIFE OF LOUIS J. KRASIG,
BORN JULY 14, 1872, DIED JAN. 7, 1900.

Mrs MARY KRASIG,
BORN MARCH 7, 1841, DIED APRIL 4, 1907.

JOHN ELLERMANN,
BORN OCT. 5, 1874, DIED JULY 10, 1915.

LOUIS J. KRASIG,
BORN AUG. 28, 1868, DIED AUG. 30, 1943.

C. ZIMMERMAN
**IN LOVING REMEMBRANCE**

**OF**

**ARMAND KRASIG,**

**BORN OCT. 10, 1831, DIED OCT. 30, 1888.**

**MRS CATHERINE SPREEN,**

**BORN MAR. 10, 1853, DIED APR. 30, 1892.**

**JOHN LOUIS KRASIG,**

**BORN JAN. 23, 1896, DIED AUG. 18, 1896.**

**AMELIA CATHERINE GERSTNER,**

**BELOVED WIFE OF LOUIS J. KRASIG,**

**BORN JULY 14, 1872, DIED JAN. 7, 1900.**

**MRS MARY KRASIG,**

**BORN MARCH 7, 1841, DIED APRIL 4, 1907.**

**JOHN ELLERMANN,**

**BORN OCT. 5, 1874, DIED JULY 10, 1915.**

**LOUIS J. KRASIG,**

**BORN AUG. 28, 1868, DIED AUG. 30, 1943.**

---


**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
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<tr>
<td>Tomb Vault Type</td>
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<td>Scoring in Plaster  □</td>
<td>Pilasters  □</td>
</tr>
<tr>
<td>Pediment</td>
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<tr>
<td>Parapet</td>
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---

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

---

**Photos**

---

---
Tablet Inscription

ENTERED IN [ ]

KATIE M. BUFOR [ ]
April 22, 1880 [ ]

MARY ELIZA CLAR [ ]
(Born Prest)
July 30, 1892.

Daughter, Sister, [ ], Friend.

CATHARINE SUTTON CATHCART,
Wife of James Prest,
Oct. 1, 1811 – Mar. 11, 1[ ]

LOUISE ELLEN PREST,
-----

DAJY K.A.M. PREST,
April 7, 1876, Sept. 22, 1880.

EMMA LOUISE PREST,
Jan. 8, 18[ ] 0

LEWIS [ ]ST
March [ ]

C.J. BADGER
Page 2, Construction Survey

Tomb Exterior Construction

Tomb Vault Type

Length (in)  Tablet height (in)  Scoring in Plaster
Width (in)   Tablet width (in)  Pediment
Height (in)  Tab. thickness (in) Parapet

Tomb Vault Type

Length (in)  Tablet height (in)  Scoring in Plaster  □  Pilasters  □
Width (in)   Tablet width (in)  Pediment  □  Parapet  □
Height (in)  Tab. thickness (in)  Tablet Stone Type

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes  Closure tablet broken, missing upper right corner, 50% illegible.

Photos

[Images of tombstones]

Original Map Name  4) 194-195
SOA ID Number   LA1-00609
Pediment Name  Jung
Craftsman Signature  C.J. BADGER
Interment Type  Family Tomb
Craftsman Name  C.J. Badger

1981 Survey Only  

Inscription

Location of Signature  Closure Tablet Base
Inscription Language  English
First Interment Year  1944  Last Interment Year  1965
Country of Birth  None Listed
Place of Birth

Tablet Inscription  Tablet broken with pieces missing -

(upper piece):

[   ] CARL EDUARD[   ]
[   ] CHRISTIAN[   ]
MARIE BAU[   ]
WIFE OF NICHOLAS JUNG [   ]
   NIC[   ]

(lower piece):

[   ]
[   ] HOLAS J[   ]
JULY 2, 1863 – MARCH 30, 1944
NICHOLA JUNG,
SEPT. 8, 1890 – JAN. 31, 1965

C.J. BADGER
Page 2, Construction Survey

Tomb Exterior Construction

Tomb Vault Type

Length (in) Tablet height (in)

Width (in) Tablet width (in)

Height (in) Tab. thickness (in)

Scoring in Plaster □ Pilasters □

Pediment □ Parapet □

Brick Size (LxWxH - inches)

Tablet Stone Type

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes Tablet broken and missing pieces.

Photos
Sacred to the memory of
JOHN S. SIMONDS,
a native of South Carolina
Who died 22nd February 1872,
Aged 65 years.

ALFRED E. TARLETON,
Eldest son of
Marcus A. and Annie N. Tarleton.
Died Dec. 7th 1902.

M.A. TARLETON,
a native of Louisville, Ky.
Who died Dec. 22nd 1888, aged 57 years.

FLORENCE SHELTON,
Aged 5 years and 5 months.

NEVITTE,
Aged 5 months.
Children of Annie M. and M.A. Tarleton
Who died in Alabama in 1863.
Sacred to the memory of
JOHN S. SIMONDS,
a native of South Carolina
Who died 22nd February 1872,
Aged 65 years.

ALFRED E. TARLETON,
Eldest son of
Marcus A. and Annie N. Tarleton.
Died Dec. 7th 1902.

M.A. TARLETON,
a native of Louisville, Ky.
Who died Dec. 22nd 1888, aged 57 years.

FLORENCE SHELTON,
Aged 5 years and 5 months.

NEVITTE,
Aged 5 months.
Children of Annie M. and M.A. Tarleton
Who died in Alabama in 1863.
### Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012

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<th>Pediment Name</th>
<th>Craftsman Signature</th>
<th>Interment Type</th>
<th>Craftsman Name</th>
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<tbody>
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<td>3) 35</td>
<td>LA1-00735</td>
<td></td>
<td>CALLICO</td>
<td>Family Tomb</td>
<td>Callico</td>
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#### 1981 Survey Only
- ☐

### Location

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</tbody>
</table>

### Tablet Inscription

In memory of

**OUR DEAR NELLIE,**

Died Oct. 25, 1867.

[carved design]

May we meet in Heaven.

**LUCY A. NOBLE,**

_Wife of Oliver A. Peirce,_

Died Mar. 27, 1876, aged 35 years 12 days

_Also her son_

**OLIVER,**

Died July 3, 1872, aged 1 year 12 days.

**FRANCIS W. PEIRCE,**

Died Nov. 21, 1889, aged 43 yrs. 3 mos.

**ALBERT L. DEARBORN,**

Died [ ]9, 1890, aged 62 years.

**MARTHA A. PEIRCE,**

Died April 3, 1900

**MRS. A.L. DEARBORN,**

Died Feby. 26, 1906.

**CAROLINE A. PEIRCE,**

Died Nov. 13, 1906.

CALLICO
In memory of OUR DEAR NELLIE, Died Oct. 25, 1867. May we meet in Heaven. LUCY A. NOBLE, Wife of Oliver A. Peirce, Died Mar. 27, 1876, aged 35 years 12 days. Also her son OLIVER, Died July 3, 1872, aged 1 year 12 days. FRANCIS W. PEIRCE, Died Nov. 21, 1889, aged 43 yrs. 3 mos. ALBERT L. DEARBORN, Died [   ]9, 1890, aged 62 years. MARTHA A. PEIRCE, Died April 3, 1900. MRS. A.L. DEARBORN, Died Feby. 26, 1906. CAROLINE A. PEIRCE, Died Nov. 13, 1906.

Original Map Name 2) 161-162          SOC ID Number LA1-00104
Pediment Name J.P. Feldner          Craftsman Signature CALLICO
Interment Type Family Tomb          Craftsman Name Callico
1981 Survey Only □

Inscription

Location of Signature Closure Tablet Base
Inscription Language English, German
First Interment Year 1865          Last Interment Year 1918
Country of Birth German States or Germany
Place of Birth Hessen Cassel
                                   Hessen-Darmstadt

Tablet Inscription

LOUISE JOHNSON,
WIFE OF T. CHAPOTON.  
1881 – 1918.
JEANNETTE MARTIN,
Geb. den 16 Feb. 1845  
Gest. 24 Feb. 1865.
JOHN P. FELDNER,
Gebürtig aus Hessen Cassel 
Geb. den 31 Oct. 1824  
Gest. 21 June 1866.
CHRISTINE BRUMMER,
EFRAU VON 
JOHN P. FELDNER, 
Gebürtig aus Hessen-Darmstadt, 
Geb. den 14 Nov. 1819,  
Gest. den 13 Juni 1891.  
GEO. D. FELDNER, 
Born 1854 – Died 1915.

CALLICO
LOUISE JOHNSON, WIFE OF T. CHAPOTON. 1881–1918.
CHRISTINE BRUMMER, EFRAU VON JOHN P. FELDNER, Gebürtig aus Hessen -Darmstadt, Geb. den 14 Nov. 1819, Gest. den 13 Juni 1891.
GEO. D. FELDNER, Born 1854–Died 1915.

Original Map Name 2) 163-164  SOC ID Number LA1-00103
Pediment Name  Craftsman Signature CALLICO
Interment Type Family Tomb  Craftsman Name Calico

1981 Survey Only □

Inscription
Location of Signature Closure Tablet Base
Inscription Language English
First Interment Year 1874  Last Interment Year 1841
Country of Birth None Listed
Place of Birth

Tablet Inscription
AT REST.
ELIJAH PEALE,
Born July 10th 1810, Died May 11th 1874
MARY N. HENDERSON,
Wife of E. Peale,
Died Dec. 28th 1885, Aged 71 yrs. & 10 mos.
MARY ALICE PEALE,
Born Nov. 8, 1844, Died Sept. 19, 1881.
WILLIAM ALLEN PEALE,
Born June 30, 1850, Died July 11, 1941.

CALLICO
Page 2, Construction Survey

Tomb Exterior Construction

Tomb Vault Type

Length (in)  Tablet height (in)
Width (in)  Tablet width (in)
Height (in)  Tab. thickness (in)

Scoring in Plaster  Pilasters
Pediment  Parapet

Brick Size (LxWxH - inches)

Tablet Stone Type

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

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### Inscription

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**Tablet Inscription**

OUR LITTLE ABEL
[ ]
MATILDA C. SKANNAAL
[ ]
EVERARD JACKSON RAMHIDE
[ ]

CALLICO

**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th><strong>Tomb Exterior Construction</strong></th>
<th><strong>Scoring in Plaster</strong></th>
<th><strong>Pilasters</strong></th>
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<td><strong>Pediment</strong></td>
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<td><strong>Parapet</strong></td>
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<tr>
<td><strong>Height (in)</strong></td>
<td><strong>Tab. thickness (in)</strong></td>
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**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

### Photos

![Photo 1](image1.jpg)
![Photo 2](image2.jpg)
![Photo 3](image3.jpg)
![Photo 4](image4.jpg)
![Photo 5](image5.jpg)

![Photo 6](image6.jpg)
![Photo 7](image7.jpg)
![Photo 8](image8.jpg)

---

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<td>Place of Birth</td>
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**Tablet Inscription**
Page 2. Construction Survey

Tomb Exterior Construction

Tomb Vault Type

Length (in)  Tablet height (in)

Width (in)  Tablet width (in)

Height (in)  Tab. thickness (in)

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes  Too stained to read.

Photos

[Images of tombstones and inscriptions]

Tablet Stone Type

Scoring in Plaster  □  Pilasters  □

Pediment  □  Parapet  □

Brick Size (LxWxH - inches)

Tablet Stone Type

Page 2. Construction Survey

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**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

<table>
<thead>
<tr>
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<td>Knoeringen, Rhein Bavaria, Germany</td>
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**Tablet Inscription**

[relief carving of five-pointed star]

IN MEMORIAM

MRS ELIZABETH STAHR.
WIFE OF LOUIS STAHR,
NATIVE OF KNOERINGEN,
RHEIN BAVARIA, GERMANY,
DIED JAN. 19, 1872,
AGED 51 YEARS.

IN THE MIDST OF HER HAPPINESS
ON EARTH,
GOD REMOVED HER TO A HAPPIER HOME
IN HEAVEN.

MAY HER SOUL REST IN PEACE.

JOHN WILLIAM STAHR,
BORN OCT. 8, 1875, DIED SEP. 19, 1876.
MY DEAR WIFE ANNA WICK,
DIED AUG. 23, 1878, AGED 32 YEARS

-----

ANTON BRUCKERT,
DIED AUG. 20, 1878, AGED 34 YEARS.
LOUIS STAHR,
DIED AUG. 29, 1894, AGED 63 YEARS.
MARTHA ELIZABETH STAHR,
DIED SEPT. 7, 1900, AGED 58 YEARS.

CALLICO
IN MEMORIAM
MRS. ELIZABETH STAHR,
WIFE OF LOUIS STAHR,
NATIVE OF KNOERINGEN,
RHEIN BAVARIA, GERMANY,
DIED JAN. 19, 1872,
AGED 51 YEARS.

IN THE MIDST OF HER HAPPINESS
ON EARTH,
GOD REMOVED HER TO A HAPPIER HOME
IN HEAVEN.
MAY HER SOUL REST IN PEACE.

JOHN WILLIAM STAHR,
BORN OCT. 8, 1875, DIED SEP. 19, 1876.

MY DEAR WIFE ANNA WICK,
DIED AUG. 23, 1878, AGED 32 YEARS

-----
ANTON BRUCKERT,
DIED AUG. 20, 1878, AGED 34 YEARS.

LOUIS STAHR,
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MARTHA ELIZABETH STAHR,
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<tbody>
<tr>
<td>Tomb Vault Type</td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
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<tr>
<td>Width (in)</td>
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<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
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<table>
<thead>
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<th>Parapet/Pediment Shape</th>
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<tbody>
<tr>
<td>Roof Type</td>
<td></td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
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<tr>
<td>Sculptural Elements and Symbolism</td>
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</table>

**Notes**

---

**Photos**

1. ![Image 1](image1.jpg)
2. ![Image 2](image2.jpg)
3. ![Image 3](image3.jpg)
4. ![Image 4](image4.jpg)
Tablet Inscription

ELIZA OTIS SQUIRES,
Wife of CAPT M.T. SQUIRES C.S.A.
Born Augt. 2nd 1837, Died Augt. 3rd 1862.
CAPT M. TAYLOR SQUIRES C.S.A.
Aged 25 years & 7 months.
HARRIET E. MACPHERSON,
Wife of Edward Macpherson
Born Feb. 21st 1816, Died Dec. 28th 1876.
F.R. HARDON.
Born in Mansfield Mass. Aug. 8, 1824
Died in New Orleans, May 7, 1893.
FIDELIA J. SHEPARD,
Wife of F.R. Hardon.
Born in Mass. Oct. 31, 1832,
MARIA L. JENKINS,
Born in Charleston, S.C. 1837,
Died in New Orleans, 1922.
Page 2. Construction Survey

Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
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<tbody>
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</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos
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<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
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<td><strong>Interment Type</strong></td>
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<td><strong>Location of Signature</strong></td>
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<tr>
<td><strong>Inscription Language</strong></td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
</tr>
<tr>
<td><strong>Tablet Inscription</strong></td>
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CALLICO
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
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<tr>
<td><strong>Original Map Name</strong></td>
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<tr>
<td><strong>SOC ID Number</strong></td>
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<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
</tbody>
</table>

**Inscription**

| **Location of Signature** | Closure Tablet Base |
| **Inscription Language** | English |
| **First Interment Year** | 1848 |
| **Last Interment Year** | 1886 |
| **Country of Birth** | None Listed |
| **Place of Birth** | |

**Tablet Inscription**

OUR MOTHERS

MARIA A. STANSBURY,
Died April 21st 1848

ISABELLA MCC. BLACK,
Died November 7th 1857

-----

Our Sister

MARY A. BLACK,
Died October 27th 1850.

-----

Our Dear Ones

NORWOOD,
Died August 22nd 1849.

MARY,
Died December 12th 1854.

-----

MARY JANE,
Wife of R.V. Black,
Born July 4th 1821. Died October 18th 1876

OUR LITTLE DAISY,
Faded May 30th 1880.

ROBERT Y. BLACK,
Born Dec. 1, 1815. Died May 23, 1885.

CARVILLE BOYD GRANT,
*His spirit returned to the God who gave it*
July 19, 1886, aged 11 months.

CALLICO
Page 2, Construction Survey

Tomb Exterior Construction
Tomb Vault Type
Length (in) Tablet height (in) Scoring in Plaster Pilasters
Width (in) Tablet width (in) Pediment Parapet
Height (in) Tab. thickness (in) Brick Size (LxWxH - inches)
Parapect/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes  This tomb may have been added to, as it has a shed-roof "addition" sharing its south wall.

Photos

Original Map Name 4) 249  
SOC ID Number LA1-00573

Pediment Name Bruce  
Craftsman Signature CALLICO

Interment Type Family Tomb  
Craftsman Name Callico

1981 Survey Only  

Inscription

Location of Signature Closure Tablet Base

Inscription Language English

First Interment Year 1867  
Last Interment Year 1867

Country of Birth None Listed

Place of Birth

Tablet Inscription

J.W.H. HILL,  
died Sept. 13th 1867, aged 52 years.  
MARY HILL,  
died Sept. 23rd 1867, aged 17 years.

CALLICO
J.W.H. HILL, died Sept. 13th 1867, aged 52 years.
MARY HILL, died Sept. 23rd 1867, aged 17 years.

---

**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Length (in)</strong></td>
<td><strong>Tablet height (in)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Width (in)</strong></td>
<td><strong>Tablet width (in)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Height (in)</strong></td>
<td><strong>Tab. thickness (in)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Parapet/Pediment Shape**
**Roof Type**
**Inscription Carving Method (where applicable)**
**Sculptural Elements and Symbolism**

**Notes** Closure tablet broken. Also has ALFORTISH BUILDER lot stamp.

---

**Photos**

![Photo 1](image1.jpg)
![Photo 2](image2.jpg)
![Photo 3](image3.jpg)

---

**Page 496**
Tablet Inscription

WM. OHLE,
Died May 9, 1875, aged 17 days.

J. JACOB FORRER,
Native of St. Gall, Switzerland,
Born Jan’y 1, 1810, died Dec. 16, 1877.

CATHERINE GRAU,
Wife of J.J. Forrer,
Born May 22, 1826, died Jan. 1, 1882.

WM. OHLE,
Died Nov. 10, 1882, aged 41 years.

CATHERINE FORRER,
Wife of Wm. Ohle,
Died Sept. 12, 1892, aged 44 years.

CALLICO
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Scoring in Plaster</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Pediment</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Brick Size (LxWxH - inches)</td>
</tr>
</tbody>
</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

![Image 1](image1)
![Image 2](image2)
![Image 3](image3)
Tablet Inscription

WILLIE M. BRUNET,
Born in New Orleans
January 24th, 1840.
Killed at New Hope Church
GEORGIA
May 25th, 1864.
A member of Fenners, La. Battery, C.S.A.

ALICE,
Wife of R.H. Brunet, Jr.
Died March 27th, 1874, aged 27 yrs.

FRANK BRUNET,
Born Nov. 14th, 1850, died Feb. 19th, 1888.

RENE H. BRUNET,
Died July 23rd, 1889, aged 80 yrs.

SUSAN JANE BRUNET,
Died Dec. 10th, 1889, aged 75 yrs.

BURKETT THOMPSON BRUNET,

RENE HENRY BRUNET,
Born March 9, 1888. Died April 7, 1919.

CALLICO

**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Tomb Vault Type</th>
<th>Length (in)</th>
<th>Tablet height (in)</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Pediment</td>
<td>Parapet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**  Closure tablet has a significant crack through the name of Susan Jane Brunet. Signature significantly weathered.

**Photos**

![Photo 1](image1)

![Photo 2](image2)

![Photo 3](image3)

![Photo 4](image4)
### Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>3) 177-178</th>
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<tbody>
<tr>
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<td>LA1-00774</td>
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<td>Pediment Name</td>
<td>Mayo</td>
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<tr>
<td>Craftsman Signature</td>
<td>CALLICO</td>
</tr>
<tr>
<td>Interment Type</td>
<td>Family Tomb</td>
</tr>
<tr>
<td>Craftsman Name</td>
<td>Callico</td>
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</table>

#### 1981 Survey Only

#### Inscription

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1842</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1894</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>United States</td>
</tr>
<tr>
<td>Place of Birth</td>
<td>Plymouth, Mass.</td>
</tr>
</tbody>
</table>

#### Tablet Inscription

MARTHA LeBARON MAYO,
born Aug. 5th 1934,
died July 17th 1842.

WM FESSENDEN MAYO,
died Sept. 30th 1837,
died April 27th 1855.

WILLIE
infant of ROBERT McMILLAN
and NANNIE NYE MAYO

THOMAS MAYO McMILLAN
died Dec. 6th 1868,
aged 3 months & 11 days.

NANNIE NYE MAYO,
wife of ROBERT McMILLAN,
born Oct. 9th 1840, died June 14th 1872

WILLIAM THOMAS MAYO,
born in Plymouth, Mass. July 16, 1808,
died in New Orleans, La. Sept. 7, 1892.

TRYPHOSA FESSENDEN,
wife of WM. T. MAYO,
born Dec. 2, 1810, died May 6, 1894.
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
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<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
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<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>Pediment</td>
</tr>
<tr>
<td>Pilasters</td>
<td>Parapet</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
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<tr>
<td>Tablet Stone Type</td>
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</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

![Image 1](image1)
![Image 2](image2)
![Image 3](image3)
![Image 4](image4)
**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

<table>
<thead>
<tr>
<th>Original Map Name</th>
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<td>LA1-00538</td>
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<thead>
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<th>Pediment Name</th>
<th>Craftsman Signature</th>
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<tbody>
<tr>
<td>W. Welch</td>
<td>CALLICO</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Interment Type</th>
<th>Craftsman Name</th>
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<tbody>
<tr>
<td>Family Tomb</td>
<td>Callico</td>
</tr>
</tbody>
</table>

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<th>1981 Survey Only</th>
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### Inscription

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<th>Inscription Language</th>
<th>First Interment Year</th>
<th>Last Interment Year</th>
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<tr>
<td>Closure Tablet Base</td>
<td>English</td>
<td>1864</td>
<td>1918</td>
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<tr>
<th>Country of Birth</th>
<th>Place of Birth</th>
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<tbody>
<tr>
<td>German States or Germany</td>
<td>Celle Hanover</td>
</tr>
<tr>
<td></td>
<td>Strasburgh, Prussia</td>
</tr>
<tr>
<td></td>
<td>Eidtowerra, Prussia</td>
</tr>
</tbody>
</table>

**Tablet Inscription**

<table>
<thead>
<tr>
<th>Name</th>
<th>Inscription Details</th>
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</thead>
<tbody>
<tr>
<td>ERNEST TH.CH. BENEKE,</td>
<td>Born at Celle Hanover, June 18, 1834, died October 5, 1867</td>
</tr>
<tr>
<td>EMMA BENEKE,</td>
<td>Born May 12, 1864, died Nov. 10, 1864.</td>
</tr>
<tr>
<td>LENA ROSE BENEKE,</td>
<td>Born March 10, 1868, died Sept. 23, 1868</td>
</tr>
<tr>
<td>HENRY W. SARRE,</td>
<td>Born at Strasburgh, Prussia, January 21, 1829, died July 3, 1872</td>
</tr>
<tr>
<td>THEODOR J. WELCH,</td>
<td>Born Nov. 22nd 1881, died Sept. 27th, 1881.</td>
</tr>
<tr>
<td>MONIKA WELCH,</td>
<td>Born Stumpf</td>
</tr>
<tr>
<td>WILLIAM WELCH,</td>
<td>A native of Eidtowerra, Prussia</td>
</tr>
<tr>
<td></td>
<td>Born Oct. 5th 1835. Died Oct. 9th 1891.</td>
</tr>
<tr>
<td>ALICE A. WELCH,</td>
<td>Born July 17, 1889. Died Aug. 29, 1900</td>
</tr>
<tr>
<td>LOUISA WELCH,</td>
<td>Born Sept. 10, 1858. Died March 14, 1918.</td>
</tr>
</tbody>
</table>

CALLICO
Page 2, Construction Survey

Tomb Exterior Construction

- Tomb Vault Type
- Length (in)  Tablet height (in)  Scoring in Plaster  □  Pilasters  □
- Width (in)  Tablet width (in)  Pediment  □  Parapet  □
- Height (in)  Tab. thickness (in)  Brick Size (LxWxH - inches)
- Tablet Stone Type

Parapet/Pediment Shape
- Roof Type
- Inscription Carving Method (where applicable)
- Sculptural Elements and Symbolism

Notes

Photos

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Craftsman Signature</th>
<th>Craftsman Name</th>
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<td>LA1-00510</td>
<td>CALLICO</td>
<td>Callico</td>
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<th>Pediment Name</th>
<th>Interment Type</th>
<th>Location of Signature</th>
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<tbody>
<tr>
<td>A. J. Tardy</td>
<td>Family Tomb</td>
<td>Closure Tablet Base</td>
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<tr>
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<tbody>
<tr>
<td>Location of Signature</td>
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<tr>
<td>Inscripton Language</td>
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<tr>
<td>First Interment Year</td>
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<tr>
<td>1856</td>
</tr>
<tr>
<td>Country of Birth</td>
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<tr>
<td>Place of Birth</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tablet Inscription</th>
</tr>
</thead>
<tbody>
<tr>
<td>REV. A.J. TARDY, Died March 10, 1905.</td>
</tr>
<tr>
<td>FREDERICK ERNEST, Born 20 August 1855, Died 14 April 1856. Aged 7 Months &amp; 25 Days.</td>
</tr>
<tr>
<td>FRANCIS STUART, Born 17 May 1860, Died 31 October 1860. Aged 5 Months &amp; 14 Days.</td>
</tr>
<tr>
<td>GEORGE WALTER, Born 24 March 1857, Died 22 July 1864.</td>
</tr>
<tr>
<td>ELBERT ADDISON, 1862 – 1926</td>
</tr>
<tr>
<td>A.J. TARDY, A native of Augusta, Georgia. Born July 1, 1814, Died July 14, 1874. Aged 60 years &amp; 14 days.</td>
</tr>
<tr>
<td>KATIE TARDY, Born in Mobile, Ala., Died in Minneapolis, Minn. Nov. 25, 1883.</td>
</tr>
<tr>
<td>OUR MOTHER</td>
</tr>
</tbody>
</table>

CALLICO
REV. A.J. TARDY, 
Died March 10, 1905.

FREDERICK ERNEST, 
Born 20 August 1855, 
Died 14 April 1856. 
Aged 7 Months & 25 Days.

FRANCIS STUART, 
Born 17 May 1860, 
Died 31 October 1860. 
Aged 5 Months & 14 Days.

GEORGE WALTER, 
Born 24 March 1857, 
Died 22 July 1864.

ELBERT ADDISON, 1862 – 1926

A.J. TARDY, 
A native of Augusta, Georgia. 
Born July 1, 1814, Died July 14, 1874. 
Aged 60 years & 14 days.

KATIE TARDY, 
Born in Mobile, Ala., 
Died in Minneapolis, Minn. Nov. 25, 1883.

OUR MOTHER 
MARY A. TARDY, 
A native of Gardiner, Maine, 
Died Jan. 4, 1895. Aged 71 years.

-----

Page 2, Construction Survey

Tomb Exterior Construction
Tomb Vault Type
Length (in) Tablet height (in)
Width (in) Tablet width (in)
Height (in) Tab. thickness (in)

Scoring in Plaster Pilasters
Pediment Parapet

Brick Size (LxWxH - inches)
Tablet Stone Type

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos

![Image 1](image1.jpg)
![Image 2](image2.jpg)
![Image 3](image3.jpg)
![Image 4](image4.jpg)

506

Original Map Name 3) 221  SOC ID Number LA1-00802
Pediment Name Vose  Craftsman Signature CALLICO
Interment Type Family Tomb  Craftsman Name Callico
1981 Survey Only □

Inscription
Location of Signature Closure Tablet Base
Inscription Language English
First Interment Year 1852  Last Interment Year 1881
Country of Birth None Listed
Place of Birth

Tablet Inscription
FRANCIS EDWIN VOSE,
Born July 25, 1810.
Died Feby. 23, 1868.

----

ALICE,
Daughter of
HENRY J. & MARY E. VOSE,
Born Sept. 4, 1851
Died Nov. 9, 1852

----

J.E. VOSE,
Born Jan. 9, 1812,
Died Apr. 9, 1881.

CALLICO
FRANCIS EDWIN VOSE,
Born July 25, 1810.
Died Feby. 23, 1868.

ALICE,
Daughter of
HENRY J. & MARY E. VOSE,
Born Sept. 4, 1851
Died Nov. 9, 1852

J.E. VOSE,
Born Jan. 9, 1812,
Died Apr. 9, 1881.

----

Tomb Exterior Construction
Tomb Vault Type
Length (in) Tablet height (in)
Width (in) Tablet width (in)
Height (in) Tab. thickness (in)

Scoring in Plaster □ Pilasters □
Pediment □ Parapet □

Brick Size (LxWxH - inches)
Tablet Stone Type

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes  Tomb has serious masonry damage to rear. Significant masonry loss - vault open at rear.

Photos

Photos
Tablet Inscription

AUGUST BROWN,
Died August 5th 1853, aged 36 years.

CATHARINE BROWN,
Died July 7th 1853, aged 16 years.

THERESA BROWN,
Died July 23rd 1853, aged 10 years.
In memory of

F.W. STACH,
Born January 17th 1840,
Died October 7th 1868.

-----
Sleep dearest Husband in peace
We will come to thee, to join eternal
Happiness.

ELIZABETH BROWN,
native of Hessen Darmstadt, Germany.
Born Gubel.
Died October 6th 1886, aged 66 years.
Page 2, Construction Survey

Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
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<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td></td>
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</tr>
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</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

Original Map Name 3) 23-25, 36-38
SOC ID Number LA1-00729
Pediment Name A.A. Maginnis
Craftsman Signature CALLICO
Interment Type Family Tomb
Craftsman Name Callico

1981 Survey Only

Inscription

Location of Signature Closure tablet detached from tomb
Inscription Language English
First Interment Year 1860 Last Interment Year 1882
Country of Birth None Listed
Place of Birth

Tablet Inscription
LIZZIE,
Born Dec. 24th 1848, Died Dec. 31 [ ]8[ ]8.
LIZZIE JANE,
Born Feb. 16th 1850, Died Jan. 18th 1860.
JULIA C. FASSMANN,
Wife of A.A. MAGINNIS, JR
Died Sept. 24th 1867, Aged 19 years.
ARTHUR AMBROSE MA[ ]NIS,
Born in Baltimore, Md., July [ ] 1815,
 Died Aug. 19th 1877, Aged 62 [ ]rs[ ]
 1 mo. & 2 days.
Blessed are the dead who die in [ ] Lord.
MRS SARAH ARMSTRO[ ]G,
Died March 7th 1882, Aged 85 [ ]rs.

CALLICO
Page 2, Construction Survey

Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Pediment</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Parapet</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Tablet Stone Type</td>
</tr>
</tbody>
</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

Original Map Name: 4) 254-255, 260-261
SOC ID Number: LA1-00567
Pediment Name: Wm. A. Violett
Craftsman Signature: CALLICO
Interment Type: Family Tomb
Craftsman Name: Callico
1981 Survey Only: □

Inscription

Location of Signature: Closure tablet detached from tomb
Inscription Language: English
First Interment Year: 1863
Last Interment Year: 1919
Country of Birth: United States
Place of Birth: New Orleans

Tablet Inscription

[   ] e of A [   ]
Born N [   ] 1st 1812,
[   ] in New Or[   ] ovember 21st 1868
Joy died with thee [   ] sband thy last sigh
Dissolved the cha[   ] disenchant[   ] ears
Lost all her luster
[   ] ild[   ]
BLANCHE, MAY & LAMARTINE,
infant children of
Wm A. & PENELOE VIOLETT
“God’s finger touched them and they slept.”

ELLA,
Beloved daughter of
WILLIAM A VIOLETT [   ] PENELOE A. OLDLAM,
Died [   ] 2[ ]th 1904.
Blessed [   ] the [   ]
God and His [   ] hands.

OLGA,
Infant daughter of
[   ] WOOD VIOLETT [   ]
Born July 2nd 1893, Died March 2nd 1894.
OUR MOTHER

PENELOE A. VIOLETT,
Born Oct. 12th 1825, Died June 19th 1908.

EDWARD R. VIOLETT,
Born April 11, 1856, Died Jan. 5, 1919.
“Peace be with thee.”

CALLICO

513
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
</tr>
<tr>
<td>Length (in)</td>
</tr>
<tr>
<td>Width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
</tr>
</tbody>
</table>

**Parapet/Pediment Shape**

<table>
<thead>
<tr>
<th>Roof Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscription Carving Method (where applicable)</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
</tr>
</tbody>
</table>

**Notes** Closure tablet broken and detached from tomb.

**Photos**

![Image 1](image1)
![Image 2](image2)
![Image 3](image3)
![Image 4](image4)
<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
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<tr>
<td>Inscription Language</td>
<td>English</td>
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<td>First Interment Year</td>
<td>1850</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1916</td>
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</tbody>
</table>

### Tablet Inscription

**CORNELIA CALMES BLACK,**

Born October 14th 1850,

Died September 12th 1868.

-----

*Asleep in Jesus! oh! how sweet.*

**BLANCHE BLACK,**

Born July 8th 1853,

Died June 18th 1876.

-----

*Asleep in Jesus, peaceful rest.*

**WILLIAM WALTON BLACK,**

Died Sept. 19, 1913,

Aged 27 years

**DAVID CALMES BLACK,**

Died May 22, 1916,

Aged 68 years.
CORNELIA CALMES BLACK, Born October 14th 1850, Died September 12th 1868.

-----

Asleep in Jesus! oh! how sweet.

BLANCHE BLACK, Born July 8th 1853, Died June 18th 1876.

-----

Asleep in Jesus, peaceful rest.

WILLIAM WALTON BLACK, Died Sept. 19, 1913, Aged 27 years

DAVID CALMES BLACK, Died May 22, 1916, Aged 68 years.

---


#### Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
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<td>Width (in)</td>
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<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
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</tbody>
</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes** This tomb has closure tablets and surrounds on both front and rear.

---

### Photos

- [Image 1]
- [Image 2]
- [Image 3]
### Inscription

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure tablet mounted to tomb (not on vault)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
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</tr>
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<td>Last Interment Year</td>
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<td>Country of Birth</td>
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<tr>
<td>Place of Birth</td>
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</table>

**Tablet Inscription**

In memory of Our Children

**JAMES WALLACE,**  
Died April 11th 1839, aged 5 Days.

**EMMA,**  
Died April 22nd 1842, aged 5 Days.

**ELEONORA,**  
Died July 3rd 1843, aged 3 years.

**WM HENRY,**  
Died January 2nd 1847, aged 1 year.

**ADA,**  
Died April 28th 1852, aged 13 months.

**BLANCHE,**  
Died May 29th 1860, aged 5 years & 10 months.

**HENRY FASSMANN,**  
Departed this life on the 29th December 1867.  
Aged 58 years.

**ELIZA A.**  
relict of H. Fassman.  
Died April 9, 1875, aged 60 years 7 mos.

**DAMILLIA,**  
Wife of E.V. Fassman,  
Born May 9, 1839, died Nov. 9, 1885.

CALLICO
In memory of Our Children

JAMES WALLACE,  
Died April 11th 1839, aged 5 Days.

EMMA,  
Died April 22nd 1842, aged 5 Days.

ELEONORA,  
Died July 3rd 1843, aged 3 years.

WM HENRY,  
Died January 2nd 1847, aged 1 year.

ADA,  
Died April 28th 1852, aged 13 months.

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DAMILLIA,  
Wife of E.V. Fassman,  
Born May 9, 1839, died Nov. 9, 1885.

---

**Photos**

![Image 1](image1.png)  ![Image 2](image2.png)  ![Image 3](image3.png)  ![Image 4](image4.png)
**Tablet Inscription**

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
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</thead>
<tbody>
<tr>
<td>Inscription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1869</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1952</td>
</tr>
</tbody>
</table>

**Tablet Inscription**

[relief carving of wreath]

SUSAN STONE,
Daughter of T.S. [ ] NIE BARTON
Born November 11th, 1867
Died May 14th, 1869
Aged [ ] day [ ]

WILLIAM NORCOM,
Born April 14, 1840, Died Jan. 11, 1886.

ELLEN S. NORCOM,
Born March 17, 1833, Died Jan. 6, 1891.

THOMAS S. BARTON,
Only Child of
THOMAS BARTON, JR & LILLIAN TARDY,
Died Dec. 31, 1892, Aged 4 yrs. & [ ]mos.
A little Child shall lead them.

THOMAS S. BARTON, JR
Died Feb. 12, 1893, Aged 28 years.

ANNE NORCOM BARTON,
1835 – 1904

HARRIET CAROLINE BARTON,
1862 – 1952
Page 2, Construction Survey

Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
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<td></td>
<td></td>
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</tbody>
</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

[Images of gravestones and inscriptions]

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
<th>Interment Type</th>
<th>Craftsman Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>3) 304</td>
<td>LA1-00868</td>
<td>Jacob Fay</td>
<td>CALLICO</td>
<td>Family Tomb</td>
<td>Callico</td>
</tr>
</tbody>
</table>

1981 Survey Only □

Inscription

Location of Signature Closure tablet mounted to tomb (not on vault)
Inscription Language English
First Interment Year 1867 Last Interment Year 1926
Country of Birth None Listed
Place of Birth

Tablet Inscription

<table>
<thead>
<tr>
<th>Name</th>
<th>Died</th>
<th>Aged</th>
</tr>
</thead>
<tbody>
<tr>
<td>JACOB FAY,</td>
<td>April 13, 1867</td>
<td>57 yrs</td>
</tr>
<tr>
<td>W.B. DOUGLAS,</td>
<td>Sept. 27, 1867</td>
<td>36 “</td>
</tr>
<tr>
<td>E.A. FAY,</td>
<td>17, 1869</td>
<td>20 “</td>
</tr>
<tr>
<td>ROSA AMELIA FAY.</td>
<td>Feby 3, 1870</td>
<td>1 day</td>
</tr>
<tr>
<td>H.J. FAY.</td>
<td></td>
<td>30 yrs.</td>
</tr>
<tr>
<td>F.J. FAY</td>
<td>May 8, 1877</td>
<td>31 yrs.</td>
</tr>
<tr>
<td>G. Jn. FAY</td>
<td>Sept. 7, 1885</td>
<td>32 yrs.</td>
</tr>
<tr>
<td>ANNA M. FAY</td>
<td>May 20, 1894</td>
<td>84 yrs.</td>
</tr>
<tr>
<td>JOHN R. WEDGE.</td>
<td>Jan. 23, 1911</td>
<td>2 yrs.</td>
</tr>
<tr>
<td>A. LYONS</td>
<td>Oct. 28, 1923</td>
<td>78 yrs.</td>
</tr>
<tr>
<td>R. DOUGLAS,</td>
<td>Feb. 15, 1926</td>
<td>86 yrs.</td>
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CALLICO
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<th>Aged</th>
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<td>57 yrs</td>
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<td>1 day</td>
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<td>ANNA M. FAY</td>
<td>May 20, 1894</td>
<td>84 yrs</td>
</tr>
<tr>
<td>W.F. CUMMINGS</td>
<td>Jan. 14, 1909</td>
<td>44 yrs</td>
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<tr>
<td>JOHN R. WEDGE</td>
<td>Jan. 23, 1911</td>
<td>2 yrs</td>
</tr>
<tr>
<td>A. LYONS</td>
<td>Oct. 28, 1923</td>
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**Page 2. Construction Survey**

**Tomb Exterior Construction**

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<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
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<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td></td>
<td></td>
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<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

**Photos**

![Image 1](image1.jpg)
![Image 2](image2.jpg)
![Image 3](image3.jpg)
![Image 4](image4.jpg)
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>SOC ID Number</strong></td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsmen Name</strong></td>
</tr>
</tbody>
</table>

| **1981 Survey Only** | □ |

<table>
<thead>
<tr>
<th><strong>Inscription</strong></th>
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<tbody>
<tr>
<td><strong>Location of Signature</strong></td>
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<tr>
<td><strong>Inscription Language</strong></td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
</tr>
<tr>
<td><strong>Last Interment Year</strong></td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
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<td><strong>Place of Birth</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Tablet Inscription</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Hier ruhet in Frieden</td>
</tr>
<tr>
<td>JACOB FREDERICK WEICK,</td>
</tr>
<tr>
<td>Gest. den 7ten Jan. 1854.</td>
</tr>
<tr>
<td>WILHELMINE WEICK,</td>
</tr>
<tr>
<td>Gest den. 10ten Juli 1866.</td>
</tr>
<tr>
<td>ANNA MARIA BURGER,</td>
</tr>
<tr>
<td>Gest den 9ten Juni 1871.</td>
</tr>
<tr>
<td>Und ihre drei Kinder</td>
</tr>
<tr>
<td>JOHN, GEORG, und AUGUST.</td>
</tr>
<tr>
<td>FRANK P. WEICK,</td>
</tr>
<tr>
<td>WID. ANNA MARIA WEICK</td>
</tr>
<tr>
<td>Gest. den 5. Apr. 1884, alt 70 Jahre.</td>
</tr>
<tr>
<td>JACOB FREDERICK WEICK</td>
</tr>
<tr>
<td>Gest. den 10 Apr. 1888, alt 18 Jahre.</td>
</tr>
</tbody>
</table>

CALLICO
Hier ruhet in Frieden

JACOB FREDERICK WEICK,

WILHELMINE WEICK,

ANNA MARIA BURGER,

Und ihre drei Kinder
JOHN, GEORG, und AUGUST.

FRANK P. WEICK,

WID. ANNA MARIA WEICK
Gest. den 5. Apr. 1884, alt 70 Jahre.

JACOB FREDERICK WEICK
Gest. den 10. Apr. 1888, alt 18 Jahre.

---

Tomb Exterior Construction
Tomb Vault Type
Length (in)                  Tablet height (in)
Width (in)                   Tablet width (in)
Height (in)                  Tab. thickness (in)

Scoring in Plaster         Pilasters         Pediment         Parapet
Brick Size (LxWxH - inches)
Tablet Stone Type

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

---

Photos

Original Map Name 3) 26-27
Pediment Name Auzé
Interment Type Family Tomb

1981 Survey Only

Tablet Inscription

HARRIET S. ARNOLD,
Wife of
THEO. AUZÉ,
Died January 2nd 1871,
Aged 47 years 1 month
and 26 days.
“He giveth his beloved sleep.”
“Gone home to die no more.”

ALETHEA,
Died June 21st 1878.
“Faithful daughter, sister, friend.”

CORINNE,
Died Feb. 8th 1881.
At Rest.

ALICE,
Fell asleep in Providence, R.I.
on August 31, 1883.

MINER W. SMITH JR
July 5, 1873, March 27, 1889.
HARRIET S. ARNOLD, Wife of THEO. AUZÉ, Died January 2nd 1871, Aged 47 years 1 month and 26 days.

“He giveth his beloved sleep.”

“Gone home to die no more.”

ALETHEA, Died June 21st 1878.

“Faithful daughter, sister, friend.”

CORINNE, Died Feb. 8th 1881.

At Rest.

ALICE, Fell asleep in Providence, R.I. on August 31, 1883.

MINER W. SMITH JR July 5, 1873, March 27, 1889.

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Tomb Exterior Construction

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<th>Pilasters</th>
<th>Parapet</th>
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<td>Tablet height (in)</td>
<td>Pediment</td>
<td>Parapet</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
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<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Tablet Stone Type</td>
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Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos
**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

<table>
<thead>
<tr>
<th>Original Map Name</th>
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<td>1) 217-218</td>
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<table>
<thead>
<tr>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
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<tbody>
<tr>
<td>H.A. Parton</td>
<td>CALLICO / BIRCHMEIER</td>
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<table>
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<th>Interment Type</th>
<th>Craftsman Name</th>
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<tr>
<td>Family Tomb</td>
<td>Callico &amp; Birchmeier</td>
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<tr>
<th>1981 Survey Only</th>
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<table>
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<tr>
<th>Location of Signature</th>
<th>Inscription Language</th>
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<tr>
<td>Closure Tablet Base</td>
<td>English</td>
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<th>First Interment Year</th>
<th>Last Interment Year</th>
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<td>1870</td>
<td>1870</td>
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<table>
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<th>Place of Birth</th>
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</thead>
<tbody>
<tr>
<td>None Listed</td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

**[front closure tablet]**

CAPT. H.A. PARTON,
Born March 1844, died June 12th 1870
Aged 29 years.

-----

“God rest thee my darling.”

CALLICO

**[rear-mounted closure tablet]**

H.A. PARTON,
Died June 12, 1870,
Aged 29 years.

BIRCHMEIER
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Tablet height (in)</td>
<td>Tablet width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
</tr>
<tr>
<td>Length (in)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
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Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

![Image 1](image1.png)
![Image 2](image2.png)
![Image 3](image3.png)
![Image 4](image4.png)
![Image 5](image5.png)
![Image 6](image6.png)
![Image 7](image7.png)

Original Map Name 4) 222a
Pediment Name J.F. Lehde
Interment Type Family Tomb
1981 Survey Only

Inscription

Location of Signature Associated (non-closure) tablet - side of tomb
Inscription Language English
First Interment Year 1880 Last Interment Year 1907
Country of Birth England
Place of Birth Liverpool, England

Tablet Inscription

MRS ELLEN ROBINSON, native of Liverpool, England, Died May 12, 1880, aged 85 years. Having a desire to depart and to be with Christ.

MRS. MARY A. ALLEN, Died May 1, 1907, Aged 71 years.

CHS WEBER
MRS. ELLA ROBINSON, native of Liverpool, England,
Died May 12, 1880, aged 85 years.

Having a desire to depart
and to be with Christ.

MRS. MARY A. ALLEN,
Died May 1, 1907, Aged 71 years.

**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Tablet height (in)</td>
<td>Pediment</td>
<td></td>
<td></td>
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<tr>
<td>Length (in)</td>
<td>Tablet width (in)</td>
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<td>Tab. thickness (in)</td>
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<tr>
<td>Height (in)</td>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
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</tr>
</tbody>
</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

**Photos**

![Photo 1](image1.png)

![Photo 2](image2.png)

![Photo 3](image3.png)

![Photo 4](image4.png)

![Photo 5](image5.png)

![Photo 6](image6.png)
Tablet Inscription

TO THE MEMORY OF
J.C. LAWRENCE,
A native of La.,
Died Nov. 7, 18[ ], Aged 38 years.

JAMES LAWRENCE,
[ ]
Died Feb 17, 1871, Aged 34 years.

AMELIA,
Daughter of [ ]
Died Oct. 15, 1878, Aged 9 yrs. & 2 mos.

LILLIAN ROBERTS,
Wife of R.S. [ ]ckwood,
Died March 27, 1922, Aged 25 years.

WILLIAM LAWRENCE,
Born July 28, 1886. Died April 28, 1889.

JAMES R. LAWRENCE,
Born March 3, 1897. Died Sept. 4, 1925.

CATHERINE REITH,
Wife of J.C. Lawrence,
1846 – 1934

VICTOR PRILLEUX, SR.
OCT. 23, 1887 – OCT. 7, 1965

CHS WEBER.
TO THE MEMORY OF
J.C. LAWRENCE,  
A native of La.,  
Died Nov. 7, 18[  
Aged 38 years.  
JAMES LAWRENCE,  
[                      
Died Feb 17, 1871, Aged 34 years.  
AMELIA,  
Daughter of [        
Died Oct. 15, 1878, Aged 9 yrs. & 2 mos.  
LILLIAN ROBERTS,  
Wife of R.S. [     
Died March 27, 1922, Aged 25 years.  
WILLIAM LAWRENCE,  
Born July 28, 1886.  Died April 28, 1889.  
JAMES R. LAWRENCE,  
Born March 3, 1897.  Died Sept. 4, 1925.  
CATHERINE REITH,  
Wife of J.C. Lawrence,  
1846 – 1934  
VICTOR PRILLEUX, SR.  
OCT. 23, 1887 – OCT. 7, 1965  
CHS WEBER.

Page 2, Construction Survey

Tomb Exterior Construction
Tomb Vault Type
Length (in)  Tablet height (in)  Scoring in Plaster  Pilasters  Pediment  Parapet  Brick Size (LxWxH - inches)
Width (in)  Tablet width (in)  Pediment  Parapet
Height (in)  Tab. thickness (in)  Tablet Stone Type  

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes  Each name on closure tablet painted with green or copper-based paint. Tablet is bowed.

Photos
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>SOC ID Number</strong></td>
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<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Craftsman Signature</strong></td>
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<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
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<tr>
<td><strong>1981 Survey Only</strong></td>
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<tr>
<td><strong>Inscription</strong></td>
</tr>
<tr>
<td><strong>Location of Signature</strong></td>
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<tr>
<td><strong>Inscription Language</strong></td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
</tr>
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</table>

**Tablet Inscription**

In memory of

LOUISA McGLOUGHLIN
Consort of
Wm F. MOYNAN,
Died Novr 13th 1858
Aged 25 years.

also her Son GEORGE ALBERT,
Died Novr 24th 1855,
Aged 2 years.

--------

Culley & Co.
In memory of

LOUISA M

CoulGHLIN

Consort of

Wm F. MOYNAH,

Died Nov

r 13th 1858

Aged 25 years.

also her Son GEORGE ALBERT,

Died Nov

r 24th 1855,

Aged 2 years.

Culley & Co.

---


Page 2, Construction Survey

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</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

![Image 1](image1.jpg)

![Image 2](image2.jpg)

![Image 3](image3.jpg)

![Image 4](image4.jpg)
<table>
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<th>Location of Signature</th>
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<td>Last Interment Year</td>
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<tr>
<td>Country of Birth</td>
<td>None Listed</td>
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<tr>
<td>Place of Birth</td>
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</tbody>
</table>

Tablet Inscription

To the memory of
Children of Caleb E. & [ ]
EMELIA LYOLA
died April 20 [ ]
ALICE [ ]
died May [ ]
[ ]
[ ]
[ ]
[ ]

CULLY & KAVANACH
Page 2, Construction Survey

<table>
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Notes

Photos

![Photo 1](image1.png) ![Photo 2](image2.png)
**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

- **Original Map Name**: 2) wv73
- **SOC ID Number**: LA1-01283
- **Pediment Name**: D & Co. N.O.
- **Craftsman Signature**: D & Co.
- **Interment Type**: Wall Vault
- **Craftsman Name**: D. & Co.
- **1981 Survey Only**: [ ]

**Inscription**

- **Location of Signature**: Closure Tablet Base
- **Inscription Language**: French
- **First Interment Year**: 1852  **Last Interment Year**: 1852
- **Country of Birth**: France
- **Place of Birth**: Contal Departement de Ger France

**Tablet Inscription**

Ici Repose
JEAN MARIE SARNIGUET
Native de Contal Departement de Ger France,
décédé le 21 Nov. 1852,
aged de 33 ans.

[ ]D & CO N.O.

**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster □</th>
<th>Pediment □</th>
<th>Parapet □</th>
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<td>Brick Size (LxWxH - inches)</td>
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**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

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**Photos**

![Photo 1](image1.png)

![Photo 2](image2.png)
Inscription

Location of Signature: Closure Tablet Base
Inscription Language: English
First Interment Year: 1872
Last Interment Year: 1992
Country of Birth: None Listed
Place of Birth:

Tablet Inscription:
MARY HENDERSON,
JAN. 23, 1872.
JAMES P. HAGAN,
NOV. 11, 1875.
MARY LUCILLE,
SEPT. 14, 1878.
MARY REBECCA RANDOLPH
MARCH 15, 1904
JAMES HAGAN,
FEB. 27, 1908.
MARY CLARA HAGAN,
OCT. 12, 1930.
JOHN J. HENDERSON
1894 – 1957.
ANNA PEARL HENDERSON
1900 – 1961
FLORENCE E. HENDERSON
1912 – 1992

E. ALFORTISH
<table>
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<th>Pilasters</th>
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</table>

**Notes**  
This tomb is the interment site of James Hagan, marble cutter and tomb designer whose work is present in numerous locations within Lafayette I.

**Photos**

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
<th>Interment Type</th>
<th>Craftsman Name</th>
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<tbody>
<tr>
<td>1) 368</td>
<td>LA1-00964</td>
<td>Godfrey</td>
<td>E. ALFORTISH</td>
<td>Family Tomb</td>
<td>E. Alfortish</td>
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1981 Survey Only  ☐

**Inscription**

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<th>Last Interment Year</th>
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</table>

<table>
<thead>
<tr>
<th>Place of Birth</th>
</tr>
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</table>

**Tablet Inscription**

BARBARA UEBELE,
WIFE OF MICHAEL FRECH,
DIED NOV. 1, 1912, AGED 80 YRS.

WILLIAM FRECH,
DIED OCT. 30, 1930, AGED 67 YRS.

CHARLES W. GODFREY,
DIED APRIL 5, 1932, AGED 71 YRS.

ANNIE F. BROWN,
1866 – 1938

GEORGE E. MANN,
1881 – 1943

GEORGE GODFREY MANN,
DIED JULY 17, 1845, AGED 4 MOS.

ANNA BELLE GODFREY MANN,
1887 – 1965

GODFREY E. MANN
1918 – 1975

E. ALFORTISH
Page 2, Construction Survey

Tomb Exterior Construction

<table>
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<tr>
<th>Tomb Vault Type</th>
<th>Length (in)</th>
<th>Tablet height (in)</th>
<th>Scoring in Plaster</th>
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<tbody>
<tr>
<td></td>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Pilasters</td>
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<td>Parapet</td>
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<tr>
<th>Parapet/Pediment Shape</th>
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<tr>
<td>Roof Type</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
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<tr>
<td>Sculptural Elements and Symbolism</td>
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Notes

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Photos

![Image 1](image1.jpg)
![Image 2](image2.jpg)
![Image 3](image3.jpg)

![Image 4](image4.jpg)
![Image 5](image5.jpg)
![Image 6](image6.jpg)

Original Map Name  3) p45-46  SOC ID Number  LA1-00660
Pediment Name  A. Leitz, Sr.  Craftsman Signature  F. BIRCHMEIER
Interment Type  Family Tomb  Craftsman Name  F. Birchmeier
1981 Survey Only  □

Inscription

Location of Signature  Closure Tablet Base
Inscription Language  English
First Interment Year  1879  Last Interment Year  1945
Country of Birth  German States or Germany
Place of Birth  Baden Baden, Germany

Tablet Inscription

AMBROSE LEITZ, SR.,
Born April 23, 1836, died July 30, 1879.

AMBROSE LEITZ, JR.,
Died June 21, 1893. Aged 34 years.

ANTHONY LEITZ,
Died June 7, 1905. Aged 41 years.

LOUISA ERINGER,
WIDOW OF AMBROSE LEITZ, SR.,
A native of Baden Baden, Germany.
Born Sept. 26, 1835, Died April 27, 1911.

STELLA MAE KNIGHT,

ELIZABETH LEITZ HOGAN
Born Aug. 5, 1867, Died April 27, 1933

MARGARET HOGAN PIQUE
Born May 5, 1899, Died Dec. 14, 1845

F. BIRCHMEIER
AMBROSE LEITZ, SR., Born April 23, 1836, died July 30, 1879.

AMBROSE LEITZ, JR., Died June 21, 1893. Aged 34 years.

ANTHONY LEITZ, Died June 7, 1905. Aged 41 years.

LOUISA ERINGER, WIDOW OF AMBROSE LEITZ, SR., A native of Baden Baden, Germany. Born Sept. 26, 1835, Died April 27, 1911.


ELIZABETH LEITZ HOGAN, Born Aug. 5, 1867, Died April 27, 1933

MARGARET HOGAN PIQUE, Born May 5, 1899, Died Dec. 14, 1945

F. BIRCHMEIER

---


**Page 2, Construction Survey**

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<td>Tablet width (in)</td>
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<td>Parapet/Pediment Shape</td>
<td>Pediment</td>
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**Notes**

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**Photos**

[Images of tombs]

Original Map Name  3) 331  
SOC ID Number   LA1-00883
Pediment Name   
Craftsman Signature   FLORVILLE
Interment Type Family Tomb  
Craftsman Name Florville Foy
1981 Survey Only   

Inscription

Location of Signature Closure Tablet Base  
Inscription Language English, French
First Interment Year 1855  
Last Interment Year 1883
Country of Birth None Listed  
Place of Birth

Tablet Inscription [relief carving of roses, bellflowers and irises]
BASILISE DASPIT, 
VVE MATHIEU HOTARD 
décédée le 12 Juin 1855. 
a l’âge de 57 ans. 
J.H. HOLLAND, 
filz legetime de Celima Hotard 
et de Warren Holland, 
décédé le 9 Novembre 1873, 
a l’âge de 20 ans. 
JULIEN HOTARD, 
Died Feb. 23, 1883, Aged 47 years. 

FLORVILLE
Page 2, Construction Survey

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Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

[Images of tombstones and inscriptions]
<table>
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<td>Florville Foy</td>
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**Inscription**

| **Location of Signature** |  |
| **Inscription Language** |  |
| **First Interment Year** |  |
| **Last Interment Year** |  |
| **Country of Birth** |  |
| **Place of Birth** |  |

**Tablet Inscription**
Page 2, Construction Survey

Tomb Exterior Construction

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<tr>
<td>Scoring in Plaster</td>
<td></td>
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</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
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</tr>
</tbody>
</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes  Florville has been removed and a replacement stone with only the tablet information for Joseph Uzee (1807-1850) carved into it via sandblasting.

Photos
IN MEMORY OF
FRANCOIS VERGEZ,
Died Feb. 24, 1879, Aged 58 years.

MARGARETH KRIER,
Beloved Wife of Francois Vergez,
Died Jan. 25, 1901, Aged 70 yrs. 2 mos. & 25 dys.

JOHN BAPTIST MAILHES,
Died May 18, 1904, Aged 46 yrs. & 7mos.

JOHN BAPTIST MAILHES,
Died May 2, 1906, Aged 19 yrs. 3 mos. & 9 days.

MARIE EMILY GRUNTZ,
Beloved Wife of John Baptiste Mailhes,
Died June 8, 1938, Aged 76 yrs. 7 mos. & 28 dys.

LOUIS ALPHONSE MAILHES,
Died Dec. 12, 1945, Aged 55 yrs. 8 mos & 27 dys.

ANNIE MARIE HEYD,
Beloved Wife of Louis A. Mailhes,
Died July 2, 1953, Aged 62 yrs. 11 mos. & 15 days. G. HUBER

Two tablets mounted on rear:

Ici reposent
MARIA RESEQ
décédée le 13 Mai 1845,
da l’âge de 9 ans:
et sa mère
JNÉ ME DEUSSIE RESEQ,
décédée le 13 Fev. 1850,
a l’âge de 44 ans. FLORVILLE

CORALIE RESEC,
épouse de François Vergés,
décédée le 19 Fév. 1851,
a l’âge de 49 ans.
EUGENE VERGÉS,
décédée le 19 Juin 1851,
a l’âge de 18 mois.
FRANCOIS VERGÉS,
native de France
décédé le 24 Fev. 1879, à l’âge de 58 ans.
Tomb Exterior Construction  Plaster (lime) and brick
Tomb Vault Type  Unknown  Scoring in Plaster  ✔  Pilasters  ☐
Length (in)  107.5  Tablet height (in)  51.25  Pediment  ☐  Parapet  ☐
Width (in)  58  Tablet width (in)  30  Brick Size (LxWxH - inches)
Height (in)  95  Tab. thickness (in)  1  Tablet Stone Type  Marble

Notes  This tomb has three signed tablets, two by Florville and the other by Gottlieb Huber. It is unclear how the Florville tablets got to the back and whether they were ever mounted to the front of this stone. The stone of Coraline Resec shows a familial connection between the Verges and Reseq family.
Grey and white marble tablet surround set back from closure tablet.

Photos
<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
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<tr>
<td><strong>Interment Type</strong></td>
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<tr>
<td><strong>1981 Survey Only</strong></td>
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<tr>
<td><strong>Inscription</strong></td>
</tr>
<tr>
<td><strong>Location of Signature</strong></td>
</tr>
<tr>
<td><strong>Inscription Language</strong></td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
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<tr>
<td><strong>Country of Birth</strong></td>
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<tr>
<td><strong>Place of Birth</strong></td>
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<tr>
<td><strong>Tablet Inscription</strong></td>
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Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
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<tr>
<td>Tomb Vault Type</td>
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</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
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<td>Width (in)</td>
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</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roof Type</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Inscription Carving Method (where applicable)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Notes

**Photos**

![Image 1](image1.png)

![Image 2](image2.png)

![Image 3](image3.png)

![Image 4](image4.png)

![Image 5](image5.png)

![Image 6](image6.png)

Original Map Name  2) 293
Pediment Name  Dr. John B. Henderson
Interment Type  Family Tomb
1981 Survey Only  

Inscription

Location of Signature  Closure Tablet Base
Inscription Language  English
First Interment Year  1880  Last Interment Year  1902
Country of Birth  United States
Place of Birth  Adams County, Miss.

Tablet Inscription

[carving of cross]
DIED
Sunday January 4, 1880.
SARAH RAWLING,
Beloved Wife of Dr. John B. Henderson,
Aged 56 years.
Native of Adams County, Miss.,
A resident of this city for 32 years.
“They which sleep in Jesus
will God bring with Him.”
-----
DR. JOHN B. HENDERSON,
Born Feb. 11, 1819, Died July 15, 1892
“They rest from their labors and
their works do follow them.”
-----
REBECCA M. RAWLING,
Died March 16, 1902, aged 84 years.

[ ] HUBER
Page 2, Construction Survey

**Tomb Exterior Construction**  Plaster (lime) and brick
**Tomb Vault Type**  Unknown
**Length (in)**  108.5  **Width (in)**  62  **Height (in)**  66.5
**Tablet height (in)**  48  **Tablet width (in)**  26.25  **Tab. thickness (in)**  8.25 x 4.25 x 2.5

**Scoring in Plaster**  □  **Pilasters**  □  **Pediment**  □  **Parapet**  □

**Parapet/Pediment Shape**  Simplified Triangular Pediment
**Roof Type**  Pitched / Gable
**Inscription Carving Method (where applicable)**  Hand carved (manual or powered tool)

**Sculptural Elements and Symbolism**  Cross

**Notes**  Nearly complete loss of plaster on front and north side. Tomb has long shelf that runs width of front façade.

**Photos**

[Images of the tomb are shown here, illustrating various aspects of the tomb's construction and design.]
<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Inscription Language</th>
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</thead>
<tbody>
<tr>
<td>First Interment Year</td>
<td>Last Interment Year</td>
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<tr>
<td>Country of Birth</td>
<td>Place of Birth</td>
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<table>
<thead>
<tr>
<th>Tablet Inscription</th>
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</thead>
<tbody>
<tr>
<td>4) c32a</td>
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</table>

**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

- **Original Map Name**: 4) c32a
- **SOC ID Number**: LA1-00363
- **Pediment Name**: Eck & Ries
- **Craftsman Signature**: G. Huber
- **Interment Type**: Unknown (1981 Survey Only)
- **Craftsman Name**: G. Huber
- **1981 Survey Only**: ✓
Tablet is broken and leaning on side of tomb - signature no longer visible. Tablet inscriptions have been copied to new granite closure tablet mounted on tomb.
**Inscription**

- **Location of Signature**: Associated (non-closure) tablet - side of tomb
- **Inscription Language**: English
- **First Interment Year**: 1857
- **Last Interment Year**: 1951
- **Country of Birth**: None Listed
- **Place of Birth**: None Listed

**Tablet Inscription**

[relief carving of cross-and-crown]

BARBARA BECKER,
*WIFE OF JACOB GAY,*
BORN MARCH 13, 1857
DIED FEB 8, 1895.
INFANT CHILD
*OF JACOB GAY & ANNIE KERTZ.*

MARY KERTZ,
*WIFE OF ALVIN EICHHORN,*
BORN AUG. 24, 1870,
DIED MARCH 12, 1900.

JACOB GAY,
*HUSBAND OF ANNIE KERTZ*
BORN OCT. 12, 1853
DIED NOV. 11, 1926

ALVIN P. EICHHORN,
1866 – 1936

ANNA KERTZ GAY,
BORN APRIL 16, 1867,
DIED OCT. 8, 1942

ELIZABETH J. KERTZ,
DIED JAN. 5, 1945,
AGED 83 YRS.

BERNETTA EICHHORN
1897 – 1961

G. HUBER
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Plaster (unspecified) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Unknown</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>Pilasters</td>
</tr>
<tr>
<td>Pediment</td>
<td>Parapet</td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td>64</td>
</tr>
<tr>
<td>Tablet width (in)</td>
<td>24</td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td>Marble</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
</tr>
<tr>
<td>Tab. thickness (in)</td>
<td></td>
</tr>
<tr>
<td>Notes</td>
<td>Tomb also has ALFORTISH BUILDER lot stamp.</td>
</tr>
</tbody>
</table>

### Photos

[Photos of the tomb](#)
IN MEMORY OF
[relief carving of clasped hands with carved ivy at sides & rope border]

JACOB NUNESSESSER,
BORN JULY 18, 1834, DIED FEB. 18, 1881

MARY ANNA FREY,
WIFE OF JACOB NUNESSESSER,
AUG. 4, 1838 – JAN. 16, 1924

JULIE NUNESSESSER,
BORN APR. 1, 1857 – DIED APR. 3, 1882.

GEORGE W. NUNESSESSER,
BORN JULY 22, 1861, DIED APR. 30, 1891

GEORGE H. SCHORAS,
BORN OCT. 5, 1882, DIED APR. 4, 1887.

FRED. NUNESSESSER,
DEC. 7, 1863 – MAY 28, 1917

FRANCES HOFFMAN,
WIFE OF FRED. NUNESSESSER,
BORN JUNE 13, 1867, DIED NOV. 26, 1925.

CAROLINE G. KEHL,
WIFE OF GEORGE W. NUNESSESSER,
APRIL 14, 1861 – NOV. 14, 1928.

REST IN PEACE

G. HUBER
IN MEMORY OF

JACOB NUNGESSER,
BORN JULY 18, 1834, DIED FEB. 18, 1881

MARY ANNA FREY,
WIFE OF JACOB NUNGESSER,
AUG. 4, 1838 – JAN. 16, 1924

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FRANCES HOFFMAN,
WIFE OF FRED. NUNGESSER,
BORN JUNE 13, 1867, DIED NOV. 26, 1925.

CAROLINE G. KEHL,
WIFE OF GEORGE W. NUNGESSER,
APRIL 14, 1861 – NOV. 14, 1928.

REST IN PEACE

G. HUBER

Hand or Hands, Ivy, Rope with tassels

Page 2, Construction Survey

Tomb Exterior Construction  Coping (granite)
Tomb Vault Type  Not Applicable
Length (in)  Tablet height (in)  66
Width (in)  Tablet width (in)  24
Height (in)  Tab. thickness (in)  2
Parapet/Pediment Shape  Not Applicable
Roof Type  Not Applicable (Coping, headstone or other structure)
Inscription Carving Method (where applicable)  Cannot be determined
Sculptural Elements and Symbolism  Hand or Hands, Ivy, Rope with tassels

Notes

Photos

Original Map Name  2) 253-254
SOC ID Number  LA1-00037
Pediment Name  John Braun
Craftsman Signature  G. HUBER
Interment Type  Family Tomb
Craftsman Name  G. Huber

1981 Survey Only  

Inscription

Location of Signature  Closure Tablet Base
Inscription Language  English
First Interment Year  1863
Last Interment Year  1939
Country of Birth  None Listed
Place of Birth

Tablet Inscription

JOHN BRAUN,
1816 – 1863
JEANNETTE BRUN,
WIFE OF JOHN BRAUN,
1817 – 1900
MADELINE BARRETT,
1850 – 1901
DR JOHN M. CULLEN,
1846 – 1880
JOHN M. CULLEN, JR.,
1875 – 1878
MARIAN MEYER,
1833 – 1904
JOSEPHINE BRAUN,
WIDOW OF DR JOHN M. CULLEN,
BORN JULY 6, 1854, DIED OCT. 1, 1939

G. HUBER
Page 2, Construction Survey

Tomb Exterior Construction  Plaster (lime) and brick
Tomb Vault Type  Unknown  Scoring in Plaster  Pilasters  Pilasters
Length (in)  109.5  Tablet height (in)  51  Pediment  Pediment  Parapet  Parapet
Width (in)  67  Tablet width (in)  27.25  Brick Size (LxWxH - inches)
Height (in)  72  Tab. thickness (in)  Tablet Stone Type  Marble
Parapet/Pediment Shape  Triangular Pediment Obscured by Repair
Roof Type  Pitched / Gable
Inscription Carving Method (where applicable)  Hand carved (manual or powered tool)
Sculptural Elements and Symbolism

Notes

Photos

![Photo 1](image1.jpg)
![Photo 2](image2.jpg)
![Photo 3](image3.jpg)

![Photo 4](image4.jpg)

562
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
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<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
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<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
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<tr>
<td><strong>Inscription</strong></td>
</tr>
<tr>
<td><strong>Location of Signature</strong></td>
</tr>
<tr>
<td><strong>Inscription Language</strong></td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

```
JANE KELLY DALY,
Born Cassidy
Native of County Derry, Ireland
Died Mar. 30, 1899, aged 75 years.

WILLIAM J. DALY,
Died July 8, 1903, 43 years.

LESSIE GALLINGHOUSE
WIFE OF W. DALY
1871 – 1956

May their Souls rest in peace, Amen.
```

G. HUBER
**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th><strong>Tomb Exterior Construction</strong></th>
<th>Plaster (lime) and brick</th>
</tr>
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<tbody>
<tr>
<td><strong>Tomb Vault Type</strong></td>
<td>Unknown</td>
</tr>
<tr>
<td><strong>Length (in)</strong></td>
<td>103.25</td>
</tr>
<tr>
<td><strong>Width (in)</strong></td>
<td>54.5</td>
</tr>
<tr>
<td><strong>Height (in)</strong></td>
<td>100</td>
</tr>
<tr>
<td><strong>Scoring in Plaster</strong></td>
<td>✔</td>
</tr>
<tr>
<td><strong>Pediment</strong></td>
<td>□</td>
</tr>
<tr>
<td><strong>Parapet</strong></td>
<td>✔</td>
</tr>
<tr>
<td><strong>Tablet height (in)</strong></td>
<td>53</td>
</tr>
<tr>
<td><strong>Tablet width (in)</strong></td>
<td>29.25</td>
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<tr>
<td><strong>Tab. thickness (in)</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Brick Size (LxWxH - inches)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Tablet Stone Type</strong></td>
<td>Marble</td>
</tr>
<tr>
<td><strong>Parapet/Pediment Shape</strong></td>
<td>Segmental with Lateral Projections</td>
</tr>
<tr>
<td><strong>Roof Type</strong></td>
<td>Pitched / Gable</td>
</tr>
<tr>
<td><strong>Inscription Carving Method (where applicable)</strong></td>
<td>Hand carved (manual or powered tool), Sandblasted</td>
</tr>
</tbody>
</table>

**Notes**  
First two names on tablet hand carved, last name (Lessie Gallinghouse, d. 1956) sandblasted.

**Photos**
IN MEMORY OF
AUGUST DREYER,
NATIVE OF GERMANY
DIED FEB. 5, 1902, AGED 81 YEARS.

CATHERINE OTNOTT,
BELOVED WIFE OF AUGUST DREYER.
NATIVE OF GERMANY.
DIED MARCH 14, 1904, AGED 73 YEARS.

JOSEPH DREYER,
BELOVED HUSBAND OF ANNIE NICKOLAUS.
DIED NOV. 22, 1904, AGED 47 YEARS.

EMMA STEINEL,
BELOVED WIFE OF JOHN DREYER.
DIED NOV. 16, 1905, AGED 29 YEARS.

ANNIE NICKOLAS,
BELOVED WIFE OF JOSEPH DREYER.
NATIVE OF GERMANY.
DIED DEC. 10, 1916, AGED 57 YEARS.

MARGARET MUELLER,
BELOVED WIFE OF PETER H. DREYER,
DIED JAN. 13, 1925, AGED 60 YEARS.

JOSEPHINE DREYER,
DIED JUNE 21, 1928, AGED 60 YEARS.

G. HUBER
IN MEMORY OF

AUGUST DREYER,
NATIVE OF GERMANY
DIED FEB. 5, 1902, AGED 81 YEARS.

CATHERINE OTNOTT,
BELOVED WIFE OF AUGUST DREYER.
NATIVE OF GERMANY.
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DIED JAN. 13, 1925, AGED 60 YEARS.

JOSEPHINE DREYER,
DIED JUNE 21, 1928, AGED 60 YEARS.

---


**Page 2, Construction Survey**

**Tomb Exterior Construction**  Plaster (lime) and brick

**Tomb Vault Type**  Unknown  
**Scoring in Plaster**  ✔  
**Pilasters**  ☐

**Length (in)**  106  
**Tablet height (in)**  51.5  
**Pediment**  ☐  
**Parapet**  ✔

**Width (in)**  58  
**Tablet width (in)**  30  
**Brick Size (LxWxH - inches)**

**Height (in)**  98.5  
**Tab. thickness (in)**  1  
**Tablet Stone Type**  Marble

**Parapet/Pediment Shape**  Segmental with Lateral Projections

**Roof Type**  Pitched / Gable

**Inscription Carving Method (where applicable)**  Hand carved (manual or powered tool)

**Sculptural Elements and Symbolism**  Ivy

**Notes**  Marble tablet surround set behind closure tablet.

---

**Photos**
IN MEMORIAM
MAGDALENA HICKEY
BORN NOV. 3, 1857,
DIED MARCH 23, 1913.

JOHN B. ZELLER
BORN DEC. 30, 1877,
DIED SEPT. 16, 1913.

JOHN M. DELL,
BELOVED HUSBAND OF
LAURA HICKEY,
BORN MAY 11, 1883,
DIED MARCH 2, 1926.

WALTER B. HICKEY,
BORN FEB. 6, 1891,
DIED FEB. 21, 1936.

THOMAS P. HICKEY,
BORN MAR. 27, 1885,
DIED APR. 17, 1940.

FLORENCE H. HICKEY,
BORN APRIL 14, 1892
DIED JUNE 29, 1944.

ROBERT HICKEY
DEC. 9, 1883 – JAN. 17, 1952

LAURA DELL,

G. HUBER
IN MEMORY OF

MAGDALENA HICKEY
BORN NOV. 3, 1857,
DIED MARCH 23, 1913.

JOHN B. ZELLER
BORN DEC. 30, 1877,
DIED SEPT. 16, 1913.

JOHN M. DELL,
BELOVED HUSBAND OF
LAURA HICKEY,
BORN MAY 11, 1883,
DIED MARCH 2, 1926.

WALTER B. HICKEY,
BORN FEB. 6, 1891,
DIED FEB. 21, 1936.

THOMAS P. HICKEY,
BORN MAR. 27, 1885,
DIED APR. 17, 1940.

FLORENCE H. HICKEY,
BORN APRIL 14, 1892
DIED JUNE 29, 1944.

ROBERT HICKEY
DEC. 9, 1883 – JAN. 17, 1952

LAURA DELL,

G. HUBER
Manually carved
Cross & Crown, Ivy
Granite

Entire headstone carved in relief.

Photos

Original Map Name: 3) 404
SOC ID Number: LA1-00687

Pediment Name

Craftsman Signature: G. HUBER

Interment Type: Unknown (1981 Survey Only)
Craftsman Name: G. Huber

1981 Survey Only ✓

Inscription

Location of Signature
Inscription Language

First Interment Year
Last Interment Year

Country of Birth
Place of Birth

Tablet Inscription
Page 2. Construction Survey

Tomb Exterior Construction

| Tomb Vault Type | Scoring in Plaster □ | Pilasters □ |
| Length (in)    | Tablet height (in)   | Pediment □ |
| Width (in)     | Tablet width (in)    | Parapet □  |
| Height (in)    | Tab. thickness (in)  | Brick Size (LxWxH - inches) |

Parapet/Pediment Shape

| Roof Type |

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes  Ledger stone broken off at base since at least 1981. HNOC survey states the stone originally had cross-and-crown motif with ivy at sides and a "border/corner design." Signature is not visible at all but can be felt when touched.

Photos

![Image of tombstone](image1.jpg)

![Image of tombstone](image2.jpg)
<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>2) c30</th>
<th>SOC ID Number</th>
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<tr>
<td>Pediment Name</td>
<td>John Jung</td>
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<td>G. Huber</td>
</tr>
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<td>Interment Type</td>
<td>Unknown (1981 Survey Only)</td>
<td>Craftsman Name</td>
<td>G. Huber</td>
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**1981 Survey Only ✓**

### Inscription

<table>
<thead>
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<th>Location of Signature</th>
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<tbody>
<tr>
<td>Inscription Language</td>
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</tr>
<tr>
<td>First Interment Year</td>
<td>Last Interment Year</td>
</tr>
<tr>
<td>Country of Birth</td>
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<td>Place of Birth</td>
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Tablet Inscription
Page 2. Construction Survey

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<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Scoring in Plaster □  Pilasters □</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Pediment □  Parapet □</td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td>Brick Size (LxWxH - inches)</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet Stone Type</td>
</tr>
<tr>
<td>Tablet width (in)</td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td></td>
</tr>
<tr>
<td>Roof Type</td>
<td></td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td></td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
</tr>
</tbody>
</table>

**Notes** Table completely gone.

**Photos**

![Photo of cemetery structure](image-url)
### Inscription

**Location of Signature**  
Closure tablet detached from tomb

**Inscription Language**  
English

**First Interment Year**  
1887

**Last Interment Year**  
1972

**Country of Birth**  
German States or Germany

**Place of Birth**  
Hannover, Germany

**Tablet Inscription**

```
IN MEMORY [   ]

EDO [   ]

NATIVE OF HANNOVER, GERMANY,
BORN JULY 28, 1827, DIED JAN. 20, 1857.

ANNA JENSEN,
BELOVED WIFE OF EDO MINTKEN,
NATIVE OF HANNOVER, GERMANY,
BORN AUG. 27, 1827, DIED SEPT. 2, 1908.

CHARLOTTE E. HUG,
WIFE OF H.S. MINTKEN,
DIED MAY 27, 1925.

HIO S. MINTKEN,
DIED JUNE 5, 1928.

THEODORA G. MINTKEN,
DIED DEC. 16, 1937.

GUSTAVE E. MANSKE,
HUSBAND OF THEODORA A. MINTKEN
DIED MAR. 12, 1942.

NORAH JULIETTE SANDERSON
NEE MINTKEN 1898 – 1965

ANNA THEODORA MANSKE
NEE MINTKEN 1881 – 1967

OSCAR M. SANDERSON, SR.
HUSBAND OF NORAH 1902-1972
```

G. HUBER
### Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Marble cladding over masonry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Slab (Slate)</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>No</td>
</tr>
<tr>
<td>Pilasters</td>
<td>No</td>
</tr>
<tr>
<td>Pediment</td>
<td>No</td>
</tr>
<tr>
<td>Parapet</td>
<td>Yes</td>
</tr>
</tbody>
</table>

| Length (in)                | 107                         |
| Tablet height (in)         | 52                          |
| Width (in)                 | 58                          |
| Tablet width (in)          | 29.75                       |
| Height (in)                | 87                          |
| Tab. thickness (in)        | 2                           |

<table>
<thead>
<tr>
<th>Brick Size (LxWxH - inches)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

| Tablet Stone Type            | Marble                      |

| Parapet/Pediment Shape       | Wall Gable                  |

| Roof Type                    | Pitched / Gable             |

| Inscription Carving Method (where applicable) | Hand carved (manual or powered tool), Sandblasted |

| Sculptural Elements and Symbolism | Draped Urn, Rose |

### Notes
- Stone detached, one pin receiver remains at right side, left receiver broken.
- All letters on closure tablet carved in relief in different stages. Bottom portion of stone sandblasted.
- Tomb cladding appears to be both marble and granite.

### Photos

![Photo 1](image1.png)

![Photo 2](image2.png)

![Photo 3](image3.png)

![Photo 4](image4.png)

![Photo 5](image5.png)

Original Map Name 2) 335  
SOC ID Number LA1-00258

Pediment Name  
Craftsman Signature G. HUBER

Interment Type Coping  
Craftsman Name G. Huber

1981 Survey Only □

Inscription

Location of Signature Headstone associated with coping
Inscription Language English
First Interment Year 1902  
Last Interment Year 1986
Country of Birth United States
Place of Birth New Orleans, L.A.

Tablet Inscription

[relief carving of clasped hands]  
IN MEMORY OF  
CHARLOTTE DOWTY,  
BELOVED WIFE OF W.A. WHITELY,  
NATIVE OF NEW ORLEANS, LA.,  
BORN MARCH 14, 1878,  
DIED JAN. 28, 1902.  
CLARA GRACE WHITELY,  
BORN NOV. 6, 1901,  
DIED JAN. 17, 1903.  
W.A. WHITELY,  
BORN OCT. 5, 1874,  
DIED APRIL 4, 1948.  
ELMIRE M. AYMAMI WHITELY SEXTON  
1886 – 1967  
EARL BRAIDEN WHITELY  
AUG. 9, 1911 – MAY 4, 1981  
ELIMIRE WHITELY KOHLER  
JULY 30, 1938 – MARCH 3, 1986

G. HUBER
IN MEMORY OF
CHARLOTTE DOWTY,
BELOVED WIFE OF W.A. WHITELY,
NATIVE OF NEW ORLEANS, LA.,
BORN MARCH 14, 1878,
DIED JAN. 28, 1902.

CLARA GRACE WHITELY,
BORN NOV. 6, 1901,
DIED JAN. 17, 1903.

W.A. WHITELY,
BORN OCT. 5, 1874,
DIED APRIL 4, 1948.

ELMIRE M. AYMAMY
WHITELY SEXTON
1886 – 1967

EARL BRAIDEN WHITELY
AUG. 9, 1911 – MAY 4, 1981

ELIMIRE WHITELY KOHLER
JULY 30, 1938 – MARCH 3, 1986

**Photos**

---


**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Coping (granite)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Not Applicable</td>
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<tr>
<td>Scoring in Plaster</td>
<td></td>
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<tr>
<td>Pilasters</td>
<td></td>
</tr>
<tr>
<td>Parapet</td>
<td></td>
</tr>
<tr>
<td>Pediment</td>
<td></td>
</tr>
</tbody>
</table>

**Length (in)**

<table>
<thead>
<tr>
<th>Tablet height (in)</th>
<th>48.25</th>
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</thead>
<tbody>
<tr>
<td>Tablet width (in)</td>
<td>22</td>
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<tr>
<td>Tab. thickness (in)</td>
<td>2.75</td>
</tr>
</tbody>
</table>

**Parapet/Pediment Shape**

<table>
<thead>
<tr>
<th>Not Applicable</th>
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</table>

**Roof Type**

Not Applicable (Coping, headstone or other structure)

**Inscription Carving Method (where applicable)**

<table>
<thead>
<tr>
<th>Hand or Hands</th>
</tr>
</thead>
</table>

**Sculptural Elements and Symbolism**

<table>
<thead>
<tr>
<th>Hand or Hands</th>
</tr>
</thead>
</table>

**Notes**

Stone fell (or was pushed over) between July 2012 and October 2012.
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Map Name</td>
</tr>
<tr>
<td>Pediment Name</td>
</tr>
<tr>
<td>Interment Type</td>
</tr>
<tr>
<td>1981 Survey Only</td>
</tr>
</tbody>
</table>

### Inscription

- Location of Signature
- Inscription Language
- First Interment Year
- Last Interment Year
- Country of Birth
- Place of Birth

Tablet Inscription
Page 2. Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td></td>
</tr>
<tr>
<td>Width (in)</td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td></td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td></td>
</tr>
<tr>
<td>Tablet width (in)</td>
<td></td>
</tr>
<tr>
<td>Tab. thickness (in)</td>
<td></td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td></td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td></td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td></td>
</tr>
<tr>
<td>Pediment</td>
<td></td>
</tr>
<tr>
<td>Parapet</td>
<td></td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
</tr>
</tbody>
</table>

### Inscription Carving Method (where applicable)

### Sculptural Elements and Symbolism

**Notes**  
Stone broken at base with remaining portion leaning against base. Signature not visible. Possibly buried in coping.

### Photos

![Photos](image1.png) ![Photos](image2.png)
THEODORE COPPERSMITH,
BORN DEC. 21, 1805, DIED JAN 22, 1867.

JOHN COPPERSMITH,
BORN OCT. 15, 1855, DIED AUG. 5, 1877.

THEODORE COPPERSMITH, JR.
BORN JULY 20, 1844, DIED JAN. 7, 1888.

HENRY COPPERSMITH,
BORN JAN. 27, 1850, DIED SEPT. 8, 1899

SUSIE COPPERSMITH,
BORN NOV. 27, 1857, DIED MAY 14, 1901.

DORA MARIA STEUSE,
BORN SEPT. 12, 1827, DIED SEPT. 18, 1903.

EDWIN S. GAUTIER,
BORN FEB. 8, 1873, DIED APRIL 22, 1932.

AMELIA MILBANK,
BORN FEB. 18, 1861, DIED JULY 18, 1932.

JOSEPH P. MILBANK,
BORN [ ]EB. 27, 1882, DIED JUNE 30, 1939.

EMILE EDWIN GAUTIER, SR
BORN MAR. 7, 1902, DIED FEB. 18, 1945.

EDWARD WILLIAMS
BORN MAY 29, 1878, DIED JAN. 8 1951.

GONE BUT NOT FORGOTTEN.

G. HUBER
Page 2, Construction Survey

Tomb Exterior Construction  Coping (masonry and plaster)
Tomb Vault Type  Not Applicable  Scoring in Plaster  □  Pilasters  □
Length (in)  □
Width (in)  □
Height (in)  □
Tablet height (in)  65.5  Pediment  □
Tablet width (in)  24  Parapet  □
Tab. thickness (in)  2  Tablet Stone Type  Marble
Parapet/Pediment Shape  Not Applicable
Roof Type  Not Applicable (Coping, headstone or other structure)
Inscription Carving Method (where applicable)  Cannot be determined
Sculptural Elements and Symbolism  Cross & Crown, Rope with tassels

Notes  Headstone broken from base and lying within coping.

Photos

![Photo 1](image1)
![Photo 2](image2)
![Photo 3](image3)
![Photo 4](image4)
in memory of

**CATHERINE LORCH,**

_Native of New Orleans,_

Died July 1, 1904 Aged 58 years & 9 mos.

**MARGARET LORCH,**

_Beloved Wife of J.C. Clemmensen,_

Died June 22, 1909, Aged 62 years.

**CATHERINE LORCH RONGERR,**

_A native of Kaiserlautten, Germany,_

Died Feb. 23, 1912, Aged 89 years.

_Rest in peace._

G. HUBER
In memory of
CATHERINE LORCH,
Native of New Orleans,
Died July 1, 1904  Aged 58 years & 9 mos.
MARGARET LORCH,
Beloved Wife of J.C. Clemmensen,
Died June 22, 1909, Aged 62 years.
CATHERINE LORCH RONGERR,
A native of Kaiserlautten, Germany,
Died Feb. 23, 1912, Aged 89 years.

Rest in peace.

---


**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Plaster (portland or other cement) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Unknown</td>
</tr>
<tr>
<td></td>
<td><strong>Scoring in Plaster</strong></td>
</tr>
<tr>
<td>Length (in)</td>
<td>105.75</td>
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<tr>
<td>Tablet height (in)</td>
<td>51</td>
</tr>
<tr>
<td>Pediment</td>
<td></td>
</tr>
<tr>
<td>Width (in)</td>
<td>58</td>
</tr>
<tr>
<td>Tablet width (in)</td>
<td>30</td>
</tr>
<tr>
<td>Parapet</td>
<td>☑</td>
</tr>
<tr>
<td>Height (in)</td>
<td>92</td>
</tr>
<tr>
<td>Tab. thickness (in)</td>
<td>1</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td>Marble</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Segmental with Lateral Projections</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Pitched / Gable</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td>Hand carved (manual or powered tool)</td>
</tr>
</tbody>
</table>

**Sculptural Elements and Symbolism**

**Notes**  Tomb is leaning severely enough that it is approximately 3” away from neighboring tomb's pediment as of October 2012.

**Photos**

---

582

Original Map Name  2) 303-304  SOC ID Number  LA1-00247
Pediment Name  Craftsman Signature  G. HUBER
Interment Type  Coping  Craftsman Name  G. Huber
1981 Survey Only  

Inscription

Location of Signature  Headstone associated with coping
Inscription Language  English
First Interment Year  1887  Last Interment Year  1899
Country of Birth  None Listed
Place of Birth

Tablet Inscription  [central relief carving, too worn to identify, tasselled rope border]

JOHN ALLEN
BORN APRIL 3, 1852
[ ] MARCH 2, 1[ ]
[ ] ALLEN, [ ]
[ ] RN DECEMBER 13, 1887.
[ ] ED MAY 17, 1896.
J[ ] SEPHINE ALLEN
[ ] AUGUST [ ] 1881
[ ] SEPTEMBER 26, 1899
[ ]
BORN [ ]
DIED [ ]

G. HUBER
Page 2, Construction Survey

<table>
<thead>
<tr>
<th><strong>Tomb Exterior Construction</strong></th>
<th>Coping (masonry and plaster)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tomb Vault Type</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>Length (in)</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>Width (in)</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>Height (in)</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>Tablet height (in)</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>Tablet width (in)</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>Tab. thickness (in)</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>Inscription Carving Method</strong></td>
<td>Cannot be determined</td>
</tr>
<tr>
<td><strong>Sculptural Elements and Symbolism</strong></td>
<td>Cross &amp; Crown, Rope with tassels</td>
</tr>
</tbody>
</table>
| **Notes**                     | Headstone fallen and broken into five pieces.  
                                Creole marble base. |

**Photos**
JOHN FREDERICK VERGEZ,
Died Sept. 13, 1895, aged 24 years; A native of New Orleans.

CHARLES FREDERICK HUMBRECHT.
Died April 12, 1893, aged 48 years; A native of New Orleans.

MARY LOUISE MARINE HUMBRECHT,
Died Dec. 28, 1872, aged 22 years; A native of Barcelona, Spain.
ALSO HER CHILDREN
CHARLES FREDERICK, aged 5 months & CHRISTINE, aged 5 years.
Natives of New Orleans.

G. Huber
Builder
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Plaster (lime) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Unknown</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td></td>
</tr>
<tr>
<td>Pediment</td>
<td></td>
</tr>
<tr>
<td>Parapet</td>
<td></td>
</tr>
<tr>
<td>Pilasters</td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td>103</td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td>22.25</td>
</tr>
<tr>
<td>Pediment</td>
<td></td>
</tr>
<tr>
<td>Parapet</td>
<td></td>
</tr>
<tr>
<td>Brim Size (LxWxH - inches)</td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>116</td>
</tr>
<tr>
<td>Tab. thickness (in)</td>
<td>43.5</td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td></td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Segmental with Lateral Projections</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Barrel</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td>Cannot be determined</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td>Decorative Leafwork</td>
</tr>
</tbody>
</table>

Notes  
The Humbrecht tomb was restored by Chaux Vive in 2003, at which time the iron cross was added to the pediment.

Photos

![Image 1](image1.png)  
![Image 2](image2.png)  
![Image 3](image3.png)
**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

<table>
<thead>
<tr>
<th><strong>Field</strong></th>
<th><strong>Value</strong></th>
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<tbody>
<tr>
<td>SOC ID Number</td>
<td>LA1-00154</td>
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<tr>
<td>Craftsman Signature</td>
<td>[ ] Loewen [ ]</td>
</tr>
<tr>
<td>Craftsman Name</td>
<td>H. Lowenstein</td>
</tr>
<tr>
<td><strong>Inscription</strong></td>
<td></td>
</tr>
<tr>
<td>Location of Signature</td>
<td>Closure Tablet Base</td>
</tr>
<tr>
<td>Inscription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1849</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1878</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>None Listed</td>
</tr>
<tr>
<td>Place of Birth</td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

[relief carving of oak and laurel wreath]

IN MEMORY

of

ELIAS,

SON OF [ ] & ELIZABETH McNEIL

DIED JANUARY 11, 1852.

JOHN McNEIL


Born June 27, 1866, Died Sept. 9th 1878.

Weep not for me, O parent [ ]

I am not dead, but sleeping here,

My E[ ]u know, my Grace you see,

Prepare yourselfe, to follow me.

-----

Ea[ ]

Lowen[ ]

195 Washington St.
IN MEMORY

of

ELIAS,

SON OF 

& ELIZABETH M

DIED JANUARY 11, 1852.

JOHN M


Born June 27, 1866, Died Sept. 9

th 1878.

Weep not for me, O parent 

I am not dead, but sleeping here,

My E 

u know, my Grace you see,

Prepare yourselfe, to follow me.

-----

Lowen

195 Washington St.

Cannot be determined

Masonic/Society Symbol, Oak and Laurel Wreath

Marble

Parapet/Pediment Shape Triangular Pediment Obscured by Repair

Roof Type Pitched / Gable

Inscription Carving Method (where applicable) Cannot be determined

Sculptural Elements and Symbolism Masonic/Society Symbol, Oak and Laurel Wreath

Notes Portlant cement roof patching.

Closure tablet has been painted numerous times, obscuring carving method.

Large obelisk tops tomb. Masonic ruler and compass carved into pediment stone.
Sacred to the memory

of

NELS ANDERSON,
Born in Gottenburg, Sweden
on the 8th Feb. 1809
Departed this life
on the 29th Aug. 1860

SOPHIE ANDERSON Died Aug. 22, 1907
CARLOTTA E. COLLINS,
Died June 24, 1935.

H. LOEWENSTEIN 197 WASHINGTON ST.
Sacred to the memory

of

NELS ANDERSON,

Born in Gottenburg, Sweden

on the 8th Feb. 1809

Departed this life

on the 29th Aug. 1860

-----

SOPHIE ANDERSON
Died Aug. 22, 1907

CARLOTTA E. COLLINS,
Died June 24, 1935.

H. LOEWENSTEIN
197 WASHINGTON ST.

---


**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Plaster (unspecified) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Unknown</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td></td>
</tr>
<tr>
<td>Pilasters</td>
<td></td>
</tr>
<tr>
<td>Parapet</td>
<td></td>
</tr>
<tr>
<td>Pediment</td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td>108</td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td>25</td>
</tr>
<tr>
<td>Tablet width (in)</td>
<td>28.75</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>69</td>
</tr>
<tr>
<td>Tab. thickness (in)</td>
<td>25</td>
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<tr>
<td>Tablet Stone Type</td>
<td>Marble</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Simplified Triangular Pediment</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Pitched / Gable</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td></td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
</tr>
</tbody>
</table>

**Notes**  Two closure tablets and two shelves. Signature located on lower tablet.

---

**Photos**

![Image 1](image1.png)

![Image 2](image2.png)

![Image 3](image3.png)

![Image 4](image4.png)
To the Memory of
JOSEPH BENSON,
Born January 20, 1819,
Died Sept 18, 1860.
ELIZABETH ANN BENSON,
Born July 15, 1795. Died Augt 7, 1817.
ELIZA POWELL,
wife of Joseph Benson.
Died Sept 1849. Aged 27 Years.
JOSEPHINE CLARA,
Second child of Joseph and Mary Ann Benson
JOSEPH BENSON
Born Decr 16, 1860. Died July 17, 1864.
Aged 3 Years, 7 Months.
Our Angel Boy
MARY ANN BENSON
Wife of John Croly.
Died Sept. 9, 1867. Aged 41 Years.
JENNIE V.
Daughter of F. Neuroth & B. Benson.
Wife of W. Rea Boazman.
Died April 17, 1905.
LUCILE.
Youngest daughter of F. Neuroth & B. Benson.
MAMIE.
Eldest Daughter.
FRED. W. NEUROTH,
Only son of
Fred W. Neuroth & Bell Benson
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Plaster (portland or other cement) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Unknown</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>☐</td>
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<tr>
<td>Pilasters</td>
<td>☐</td>
</tr>
<tr>
<td>Parapet</td>
<td>☐</td>
</tr>
<tr>
<td>Pediment</td>
<td>☑</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Triangular Pediment Obscured by Repair</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Pitched / Gable</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td></td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
</tr>
</tbody>
</table>

**Notes**  Marble tablet surround with fillets.
Tomb has shelf.

**Photos**
Tablet Inscription

ELMIRA F. KEEN,
Beloved Wife of
A.C. WEAVER.
Died July 29, 1864,
aged 28 years, 6 months and 19 days.

Our Daughter,
LOUISA BELLE,
Died September 29, 1861,
aged 2 years, 8 months and 25 days.

OUR DARLING IMO.

H.D. KEEN,
Died May 14, 1881, aged 77 years
7 mos. & 20 days.

HARRIET ISABELLA,
Died May 23, 1881, aged 42 yrs & 20ds

A.C. WEAVER,
Born in Barnegat, N.Y. Dec 17, 1829
Died Mch. 22, 1900.

MRS. H.D. KEEN,
Born Aug. 26, 1818, Died Mch. 23, 1895
ELMIRA F. KEEN, Beloved Wife of A.C. WEAVER.
Died July 29, 1864, aged 28 years, 6 months and 19 days.

Our Daughter, LOUISA BELLE,
Died September 29, 1861, aged 2 years, 8 months and 25 days.

OUR DARLING IMO.

H.D. KEEN,
Died May 14, 1881, aged 77 years 7 mos. & 20 days.

HARRIET ISABELLA,
Died May 23, 1881, aged 42 yrs & 20ds

A.C. WEAVER,
Born in Barnegat, N.Y. Dec 17, 1829
Died Mch. 22, 1900.

MRS. H.D. KEEN,
Born Aug. 26, 1818, Died Mch. 23, 1895
IN MEMORY OF
ELLEN,
Consort of J.G. RODGERS,
Died May 18, 1851,
Aged 19 years.
-----
CAROLINE M. REEVES,
Born April 19, 1799,
Died June 11, 1860.
Aged 61 years 1 month 22 days.
-----
OLIVIA L. BROWN,
Died July 12th 1860,
Aged 1 year 6 months 19 days.
-----
CAROLINE M. SUTHERLAND,
Died April 5, 1878 aged 4 years.
PETER F. SUTHERLAND,
Died November 22, 1878, aged 35 yrs.

H. LOEWENSTEIN
IN MEMORY OF

ELLEN,
Consort of J.G. RODGERS,
Died May 18, 1851,
Aged 19 years.

-----

CAROLINE M. REEVES,
Born April 19, 1799,
Died June 11, 1860.
Aged 61 years 1 month 22 days.

-----

OLIVIA L. BROWN,
Died July 12
th 1860,
Aged 1 year 6 months 19 days.

-----

CAROLINE M. SUTHERLAND,
Died April 5, 1878 aged 4 years.

PETER F. SUTHERLAND,
Died November 22, 1878, aged 35 yrs.

----

Hand carved (manual or powered tool)
Flower - Unspecified, Oak and Laurel Wreath
Marble tablet surround has fillet.
Two stacked vault openings instead of one large.
Tablet extends to grade level.

Photos

Original Map Name  3) 290  SOC ID Number LA1-00856
Pediment Name  Craftsman Signature  H. Lowenstein
Interment Type  Family Tomb  Craftsman Name  H. Lowenstein

1981 Survey Only  

Inscription

Location of Signature  Closure Tablet Base
Inscription Language  English, German
First Interment Year  1858  Last Interment Year  1929
Country of Birth  None Listed
Place of Birth

Tablet Inscription

Hier ruhen
D. JACOB von HOVEN,
gest den 29ten October 1858,
alt 9 Iahre, 11 Monate, 16 Tage.
-----
WILHELM von HOVEN,
gest. den 29ten October 1858,
alt 4 Iahre, 2 Monate.
Soehne von
MARGARETHA UND JACOB VON HOVEN.
-----
FRIEDERICH VON HOVEN,
alt 26 Monate, 16 Tage.
-----
MARGARETHA,
Ehfrau von Jacob von Hoven,
Gest. den 27ten [     ] 1866, alt. 39 Iahre, 11 Mo.
-----
IACOB DANIEL RIESCH.
Geb. den 29ten Sept. 1816, Gest den 1ten Jun. 1862.
-----
ELIZABETH VON HOVEN,
Wife of Albert Barlow,
Born May 17, 1859, Died Mar. 28, 1890.
R.I.P.
MAGDALENA VON HOVEN,
WIFE OF EDW. J. ENGELBRACHT,
BORN JULY 18, 1852, DIED FEB. 20, 1925.
EDW. J. ENGELBRACHT
1848 – 1929

H. LOEWENSTEIN
Page 2, Construction Survey

Tomb Exterior Construction  Plaster (lime) and brick
Tomb Vault Type       Unknown   Scoring in Plaster  ☐   Pilasters  ☐
Length (in)           109     Tablet height (in)  54   Pediment  ☑   Parapet  ☐
Width (in)            57.5    Tablet width (in)   26   Brick Size (LxWxH - inches)
Height (in)           71      Tab. thickness (in) 1   Tablet Stone Type  Marble
Parapet/Pediment Shape  Simplified Triangular Pediment
Roof Type           Pitched / Gable
Inscription Carving Method (where applicable)  Hand carved (manual or powered tool)
Sculptural Elements and Symbolism  Masonic/Society Symbol

Notes  Pediment stone bears the masonic symbol of V.A.O.D., the United Ancient Order of Druids. Symbol shows a stone temple on top of which is depicted an eternal flame, spear and scythe.

Photos
Hier ruhen
FRIDOLIN HOTTINGER
Geboren den 8ten November 1807,
in Bergalingen und Kathol: gelauf
in Rickenbach, Bez: Amt Säckingen,
Groshergothum Baden.
Gestorben den 6ten Februar 1884.

ANNA MARY NIST
Ehefrau von Fridolin Hottinger,
Geboren in Unter-Oterbach, Rheinpfalz,
Germany den 22ten Dezember 1822,
Gestorben den 29ten April 1901.

JOSEPH HOTTINGER
Geb den. 12ten Novr 1856, gest. den 31ten Mai 1858.

ELISABETH HOTTINGER
Geb. den 3ten April 1858, gest den 24ten Sept. 1859.

GEORG HOTTINGER
Geb. den 22ten Juni 1860, gest. den 30ten Juni 1860.

THEODOR JOS. HOTTINGER
Geb. den 10 Sept. 1861, gest. den 18 Juni 1900.

MARY TRAUB,
Born Oct. 20, 1853, Died Mar. 6, 1919.

GEORGE STEVENS HOTTINGER,
Born March 25, 1865, Died Dec. 10, 1928.

CATHERINE LANGENSTEIN,
Born Feb. 16, 1846, Died Nov. 29, 1932.

REGINA TRAUB LAURET,
Born Feb. 5, 1891, Died Nov. 9, 1938.

JOSEPH TRAUB, SR.
Born Sept. 20, 1884, Died April 4, 1960
FRIDOLIN HOTTINGER
Geboren den 8ten November 1807,
in Bergalingen und Kathol: gelau-
ſt in Rickenbach, Bez: Amt Säckingen,
Grosherzogthum Baden.

ANNA MARY NIST
Ehefrau von Fridolin Hottinger,
Geboren in Unter-Oterbach, Rheinpfalz,
Germany den 22ten Dezember 1822,
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Geb. den 10 Sept. 1861, gest. den 18 Juni 1900.

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Born Feb. 16, 1846, Died Nov. 29, 1932.

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Born Feb. 5, 1891, Died Nov. 9, 1938.

JOSEPH TRAUB, SR.
Born Sept. 20, 1884, Died April 4, 1960

Original Map Name 1) 342
SOC ID Number LA1-00917
Pediment Name John Freudenstein
Craftsman Signature H. LOWENSTEIN 195 WASH
Interment Type Family Tomb
Craftsman Name H. Lowenstein
1981 Survey Only □

Inscription

Location of Signature Closure Tablet Base
Inscription Language English, German
First Interment Year 1875 Last Interment Year 1953
Country of Birth German States or Germany
Place of Birth Obersechbach, Elsar Frenreich
 Württemberg

Tablet Inscription

[relief carving of broken lily]
Hier ruhen in Frieden
MARGARETHA JOSEPHINA FREUDENSTEIN.
Geboren den 6ten Juni 1848. Gestorben den 7ten Juli 1849.
HEINRICH ADAM FREUDENSTEIN.
Geboren den 3ten October 1854. Gestorben den 7ten Dezember 1862.
Martin Hagelberger.
Geboren den 18ten Mai 1786, in Obersechbach,
Elfar Frankreich. Gestorben den 14ten November 1864.
Johannes Freudenstein
Geboren den 24 März 1811.
Gestorben den 18 Dezember 1875.
ELIZABETH HAGELBERGER,
Ehfrau von Johann Freudenstein,
Geboren den 16, October 1818,
Gestorben den 8, Dezember 1889.
REV. J.J. KIENLE,
Gebürtig aus Württemberg,
Geboren den 14, Dezember 1850,
Gestorben den 24, Januar 1894.
JOHN M. FREUDENSTEIN,
Geboren den 21, Januar 1845,
Gestorben den 31, Dezember 1898.
CAROLINE FREUDENSTEIN
Wife of Rev. J.J. Kienle,
Born Nov. 12, 1842,
Died Nov. 5, 1902.
WILLIAM F. FREUDENSTEIN.
Born Feb. 15, 1852,
Died Aug. 8, 1918.
WILLIAM A. FREUDENSTEIN
Born Aug. 17, 1877 Died May 27, 1853

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Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Plaster (lime) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Slab (Slate)</td>
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<tr>
<td>Scoring in Plaster</td>
<td></td>
</tr>
<tr>
<td>Pilasters</td>
<td></td>
</tr>
<tr>
<td>Pediment</td>
<td>√</td>
</tr>
<tr>
<td>Parapet</td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td>110</td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td>56</td>
</tr>
<tr>
<td>Width (in)</td>
<td>54</td>
</tr>
<tr>
<td>Tablet width (in)</td>
<td>26</td>
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<tr>
<td>Brick Size (LxWxH - inches)</td>
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<tr>
<td>Height (in)</td>
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<tr>
<td>Tab. thickness (in)</td>
<td>1.25</td>
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<tr>
<td>Tablet Stone Type</td>
<td>Marble</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Triangular Pediment Modified</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Pitched / Gable</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td>Hand carved (manual or powered tool)</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td>Lily - Wilted or Broken</td>
</tr>
</tbody>
</table>

**Notes**  Marble tablet surround

**Photos**

![Photo 1](image1)

![Photo 2](image2)

![Photo 3](image3)

![Photo 4](image4)

![Photo 5](image5)
<table>
<thead>
<tr>
<th>Property</th>
<th>Details</th>
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<tbody>
<tr>
<td>Original Map Name</td>
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<tr>
<td>Pediment Name</td>
<td>Simon Maltry</td>
</tr>
<tr>
<td>Interment Type</td>
<td>Family Tomb</td>
</tr>
<tr>
<td>Location of Signature</td>
<td>Closure tablet detached from tomb</td>
</tr>
<tr>
<td>Inscription Language</td>
<td>English, German</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1892</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1944</td>
</tr>
<tr>
<td>Tablet Inscription</td>
<td>[relief carving of weeping willow]</td>
</tr>
<tr>
<td></td>
<td>HIER RUHEN IN GOTT</td>
</tr>
<tr>
<td></td>
<td>[ ] Gelibler Va[ ]er</td>
</tr>
<tr>
<td></td>
<td>[ ] OB ANDRES</td>
</tr>
<tr>
<td></td>
<td>Und [ ] Kinder VA [ ]</td>
</tr>
<tr>
<td></td>
<td>[ ] EMILIA, MA [ ]</td>
</tr>
<tr>
<td></td>
<td>Geb den [ ]</td>
</tr>
<tr>
<td></td>
<td>SIMON MALTRY,</td>
</tr>
<tr>
<td></td>
<td>Geb den 15 Apr. 1817, Gest. den 17 Nov. 1892</td>
</tr>
<tr>
<td></td>
<td>ELIZABETH MALTRY,</td>
</tr>
<tr>
<td></td>
<td>Geb. den 16 Oct. 1816, Gest. den 26 Dec. 1896</td>
</tr>
<tr>
<td></td>
<td>CATHERINE DECKER</td>
</tr>
<tr>
<td></td>
<td>1842 – 1923</td>
</tr>
<tr>
<td></td>
<td>MARGURITE R. MAFFE,</td>
</tr>
<tr>
<td></td>
<td>(NEE MALTRY)</td>
</tr>
<tr>
<td></td>
<td>Born July 30, 1903, Died April 4, 1924.</td>
</tr>
<tr>
<td></td>
<td>GEORGE DECKER,</td>
</tr>
<tr>
<td></td>
<td>1872 – 1944</td>
</tr>
<tr>
<td></td>
<td>LOUIS A. BEHRENS,</td>
</tr>
<tr>
<td></td>
<td>1864 – 1944</td>
</tr>
<tr>
<td></td>
<td>H. LUDWIG</td>
</tr>
<tr>
<td>SOC ID Number</td>
<td>LA1-00501</td>
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<tr>
<td>Craftsman Signature</td>
<td>H. LUDWIG</td>
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<tr>
<td>Craftsman Name</td>
<td>H. Ludwig</td>
</tr>
<tr>
<td>Place of Birth</td>
<td>None Listed</td>
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Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
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<tbody>
<tr>
<td>Tomb Vault Type</td>
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</tr>
</tbody>
</table>
| Length (in)               | Tablet height (in) | Scoring in Plaster
| Width (in)                | Tablet width (in)  | Pilasters
| Height (in)               | Tab. thickness (in)| Pediment

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th></th>
</tr>
</thead>
</table>
| Length (in)               | Tablet height (in) | Scoring in Plaster
| Width (in)                | Tablet width (in)  | Pilasters
| Height (in)               | Tab. thickness (in)| Pediment

<table>
<thead>
<tr>
<th>Parapet/Pediment Shape</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Roof Type</td>
<td></td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td></td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
</tr>
</tbody>
</table>

**Notes** Closure tablet broken and laying in grass beside tomb.

**Photos**

[Images of the tomb]
Tablet Inscription

AT REST
[relief carving of cross with ivy at each side]
[Woodmen of the World emblem]
GEORGE C. BAUMANN
BELOVED HUSBAND OF JULIA WAHL
DIED OCT. 27, 1916, AGED 49 YRS.
MEMBER OF OLIVE CAMP NO 137 W.O.W.
JULIA WAHL
BELOVED WIFE OF GEORGE C. BAUMANN
DIED OCT. 27, 1938, AGED 68 YRS.
HERMAN KOLLIN,
BELOVED HUSBAND OF
FLORENCE BAUMANN
DIED JUNE 1, 1938, AGED 34 YRS.
FLORENCE BAUMANN
BELOVED WIFE OF HERMAN KOLLIN
BORN AUG. 5, 1905, DIED JUNE 7, 1976
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Scoring in Plaster</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
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</table>

### Parapet/Pediment Shape

<table>
<thead>
<tr>
<th>Roof Type</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>Inscription Carving Method (where applicable)</th>
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</table>

### Sculptural Elements and Symbolism

<table>
<thead>
<tr>
<th>Notes</th>
</tr>
</thead>
</table>

### Photos

1. ![Image 1](image1.jpg)
2. ![Image 2](image2.jpg)
3. ![Image 3](image3.jpg)
4. ![Image 4](image4.jpg)
5. ![Image 5](image5.jpg)
6. ![Image 6](image6.jpg)
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
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<tr>
<td><strong>SOC ID Number</strong></td>
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<tr>
<td><strong>Pediment Name</strong></td>
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<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
<tr>
<td><strong>Inscription</strong></td>
</tr>
<tr>
<td><strong>Location of Signature</strong></td>
</tr>
<tr>
<td><strong>Inscription Language</strong></td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
</tr>
<tr>
<td><strong>Last Interment Year</strong></td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

In memory of

**WILLIAM F. BOKENFOHR,**
Died July 25, 1886, aged 63 years.

**HENRY MERKEL,**
Died July 25, 1852, aged 43 years.

**GEORGE W. BRAND,**
Died Oct. 15, 1882, aged 32 years.

**KATHERINE A. VIRGIN,**
(née Merkel)
Died March 7, 1898, aged 58 years.

**JACKSON BOKENFOHR, JR**
Born July 8, 1896. Died May 12, 1899.

**HENRY MERKEL,**
Born Dec. 16, 1845, Died July 25, 1904.

**MAGDALENA MERKEL BOKENFOHR,**
née Gerentz,
Born Dec. 6, 1823, Died Aug. 18, 1913.
receive the mothers last blessing,
as her spirit is taking its flight,
to the realms of the land of the living,
where each dear one will soon be in sight,
and a home in a mansion of bliss will be built,
that will never more know any parting.

H.J. [NALD]
In memory of
WILLIAM F. BOKENFOHR,
Died July 25, 1886, aged 63 years.
HENRY MERKEL,
Died July 25, 1852, aged 43 years.
GEORGE W. BRAND,
Died Oct. 15, 1882, aged 32 years.
KATHERINE A. VIRGIN,
(né Merkel)
Died March 7, 1898, aged 58 years.
JACKSON BOKENFOHR, JR
Born July 8, 1896.  Died May 12, 1899.
HENRY MERKEL,
Born Dec. 16, 1845, Died July 25, 1904.
MAGDALENA MERKEL BOKENFOHR,
né Gerentz,
Born Dec. 6, 1823, Died Aug. 18, 1913.
receive the mothers last blessing,
as her spirit is taking its flight,
to the realms of the land of the living,
where each dear one will soon be in sight,
and a home in a mansion of bliss will be built,
that will never more know any parting.

Photos
**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
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</thead>
<tbody>
<tr>
<td>4) 23d</td>
<td>LA1-00457</td>
<td>John B. Heno</td>
<td>H.J. McDonald</td>
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</table>

<table>
<thead>
<tr>
<th>Interment Type</th>
<th>Craftsman Name</th>
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<tbody>
<tr>
<td>Family Tomb</td>
<td>H.J. McDonald</td>
</tr>
</tbody>
</table>

1981 Survey Only ❑

### Inscription

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Inscription Language</th>
<th>First Interment Year</th>
<th>Last Interment Year</th>
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<tbody>
<tr>
<td></td>
<td>1871</td>
<td>1953</td>
</tr>
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<table>
<thead>
<tr>
<th>Country of Birth</th>
<th>Place of Birth</th>
</tr>
</thead>
<tbody>
<tr>
<td>United States</td>
<td>Alexandria, La.</td>
</tr>
</tbody>
</table>

#### Tablet Inscription

MARY KATE HENO,
WIFE OF ROBERT HODGE.
BORN SEPT. 17, 1852. DIED MARCH 16, 1871.
AGED 18 YEARS 5 MONTHS AND 29 DAYS.

JOHN B. HENO,
A NATIVE OF ALEXANDRIA, LA.
BORN OCT. 25, 1822, DIED MARCH 27, 1895.
AGED 72 YEARS 5 MONTHS AND 2 DAYS.

MARY ELLEN RAWLINS,
WIFE OF JOHN B. HENO
BORN APRIL 25, 1825. DIED FEB. 18, 1904.
AGED 78 YEARS 9 MONTHS AND 23 DAYS.

CHARLES A. FOSTER,
BORN IN 1848. DIED AUGUST 16, 1903.
AGED 55 YEARS

NELLIE FRANCOIS KING
1888 – 1919

ERMINA CHAUVIN FRANCOIS,
1856 – 1924

ANDREW FRANCOIS,
1854 – 1925

MARY NICHOLSON AUFRÉCHT,
BORN FEB. 17, 1903, DIED AUG. [ ]3, 1930

ALBIN H. SWANSON Sr.
BORN NOV. 18, 1881, DIED NOV. 12, 1953

H.J. McDonald
MARY KATE HENO, WIFE OF ROBERT HODGE. BORN SEPT. 17, 1852. DIED MARCH 16, 1871. AGED 18 YEARS 5 MONTHS AND 29 DAYS.

JOHN B. HENO, A NATIVE OF ALEXANDRIA, LA. BORN OCT. 25, 1822, DIED MARCH 27, 1895. AGED 72 YEARS 5 MONTHS AND 2 DAYS.

MARY ELLEN RAWLINS, WIFE OF JOHN B. HENO. BORN APRIL 25, 1825. DIED FEB. 18, 1904. AGED 78 YEARS 9 MONTHS AND 23 DAYS.

CHARLES A. FOSTER, BORN IN 1848. DIED AUGUST 16, 1903. AGED 55 YEARS.

NELLIE FRANCOIS KING. 1888 – 1919

ERMINA CHAUVIN FRANCOIS, 1856 – 1924

ANDREW FRANCOIS, 1854 – 1925

MARY NICHOLSON AUFRECHT, BORN FEB. 17, 1903, DIED AUG. 3, 1930

ALBIN H. SWANSON SR. BORN NOV. 18, 1881, DIED NOV. 12, 1953

Hand carved (manual or powered tool)

Marble

Ivy

Two newer stones, one on side and one above signed stone, both sandblasted.

Photos
### Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
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<td>1) 19-20</td>
<td>LA1-01179</td>
<td>Closure Tablet Base</td>
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<thead>
<tr>
<th>Pediment Name</th>
<th>Craftsman Name</th>
<th>Interment Type</th>
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<tbody>
<tr>
<td>P. Kaiser</td>
<td>H.J. McDonald</td>
<td>Family Tomb</td>
</tr>
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</table>

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<thead>
<tr>
<th>First Interment Year</th>
<th>Last Interment Year</th>
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<tr>
<td>1887</td>
<td>1953</td>
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<table>
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<tr>
<th>Country of Birth</th>
<th>Place of Birth</th>
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<tbody>
<tr>
<td>German States or Germany</td>
<td>Kausloss, Hessen Darmstadt</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Location of Incription</th>
<th>Closure Tablet Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tablet Inscription</td>
<td>ELISABETH SCHMIDT, WIFE OF PETER KAISER</td>
</tr>
<tr>
<td></td>
<td>Born in Kausloss, Hessen Darmstadt, May 9, 1923, Died Dec. 27, 1887. Aged 64 years, 7 months &amp; 18 days.</td>
</tr>
<tr>
<td></td>
<td>WILLIAM PETER KAISER, Born July 20, 1877, Died July 25, 1931.</td>
</tr>
<tr>
<td></td>
<td>ADA J. KAISER ANDRUS, Born Dec. 11, 1874, Died Jan. 9, 1946.</td>
</tr>
<tr>
<td></td>
<td>JOHN S. KAISER, Born 1842 – Died 1927</td>
</tr>
</tbody>
</table>

H.J. McDonald
Page 2. Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Plaster (lime) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Unknown</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>□</td>
</tr>
<tr>
<td>Pilasters</td>
<td>□</td>
</tr>
<tr>
<td>Parapet</td>
<td>□</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Barrel</td>
</tr>
<tr>
<td>Incription Carving Method</td>
<td>Hand carved (manual or powered tool), Sandblasted</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
</tr>
</tbody>
</table>

**Notes**
As of 2012, painted with latex paint.
Segmental arch has stylized keystone at apex.
Entire stone handcarved, last inscription (died 1927) is sandblasted.

**Parapet/Pediment Shape**
Segmental with Interrupted Lunette

**Tablet Stone Type**
Marble

**Length (in)**
107

**Width (in)**
75.5

**Height (in)**
108

**Tablet height (in)**
72

**Tablet width (in)**
41

**Brick Size (LxWxH - inches)**
8 x 4 x 2.5

**Tab. thickness (in)**
1

**Pediment**

**Parapet**

**Tablet**

Page 2. Construction Survey**

**Photos**

---

612
<table>
<thead>
<tr>
<th>Incription</th>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
<th>Inscription Language</th>
<th>English</th>
<th>First Interment Year</th>
<th>1887</th>
<th>Last Interment Year</th>
<th>1930</th>
</tr>
</thead>
</table>
IN MEMORY OF

LOUISA F. KISSGEN,
DIED JUNE 10, 1887. AGED 1 YEAR & 6 MOS.

PETER KISSGEN,
DIED MARCH 4, 1893. AGED 40 YRS. & 5 MOS.

CHARLES F. KISSGEN,
DIED JUNE 3, 1900, AGED 23 YRS. & 10 MOS.

EVELYN T. KISSGEN,
DIED APRIL 25, 1909. AGED 2 YRS. 8 MOS. 15 DAYS.

LOUIS K. FRANK,
DIED MAY 17, 1917. AGED 7 MONTHS 10 DAYS.

CHRISTINE C. KISSGEN,
DIED APRIL 1, 1920, AGED 45 YRS & 3 WEEKS.

HENRY C. KISSGEN,
DIED DEC. 31, 1922, AGED 44 YRS. 11 MOS. 15 DAYS.

ELIZABETH SOMMER,
WIFE OF PETER KISSGEN,
DIED JAN. 16, 1927, AGED 72 YRS. 6 MOS. 2 WKS.

ADAM L. FRANK,
DIED JAN. 18, 1930, AGED 40 YRS. 1 MO. 3 WKS.

H.J. McDONALD
Hand carved (manual or powered tool)

Tablet Stone Type
Marble

Tablet height (in) 54.25
Tablet width (in) 31.25
Brick Size (LxWxH - inches)

Parapet/Pediment Shape
Segmental with Lateral Projections

Parapet/Pediment Shape
Segmental with Lateral Projections

Notes

Original Map Name 4) s11
SOC ID Number LA1-00424
Pediment Name F. Michel
Craftsman Signature H.J. McDonald
Interment Type Family Tomb
Craftsman Name H.J. McDonald
1981 Survey Only

Inscription

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure tablet mounted to tomb (not on vault)</th>
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</thead>
<tbody>
<tr>
<td>Inscription Language</td>
<td>English, French</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1891</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1907</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>France, United States</td>
</tr>
<tr>
<td>Place of Birth</td>
<td>Périgueux, dept. de la Dordogne France</td>
</tr>
<tr>
<td></td>
<td>New Orleans</td>
</tr>
<tr>
<td></td>
<td>Terrebonne Parish, La.</td>
</tr>
</tbody>
</table>

Tablet Inscription

EN MÉMOIRE DE
FRANCOIS MICHEL,
Natif de Périgueux, dept. de la Dordogne France.
Décédé le 6 Février 1891, agé de 66 ans.

SAMUEL J. MICHEL,
Born November 10, 1855, Died May 15, 1895.

SUSAN MICHEL,
Born November 25, 1824,
Died September 21, 1898.

LOUIS E. MICHEL,
A Native of New Orleans,
Born September 10, 1858,
Died April 2, 1903.

Mme LOUIS E. MICHEL,
Native of Terrebonne Parish, La.
Died Nove. 19, 1907, aged 53 yrs.

H.J. McDonALD
Page 2, Construction Survey

Tomb Exterior Construction  Plaster (lime) and brick
Tomb Vault Type  Unknown  Scoring in Plaster  □  Pilasters  □
Length (in)  108  Tablet height (in)  56  Pediment  ✓  Parapet  □
Width (in)  58.25  Tablet width (in)  29.5  Brick Size (LxWxH - inches)
Height (in)  107  Tab. thickness (in)  Tablet Stone Type  Marble
Parapet/Pediment Shape  Segmental with Interrupted Lunette
Roof Type  Barrel
Inscription Carving Method (where applicable)  Hand carved (manual or powered tool)
Sculptural Elements and Symbolism  Geometric accents on border corner, Ivy, Sunflower

Notes  Ivy on pediment stone and on decorative side stones. Sunflowers below pediment. Stone affixed to side of tomb. New marble closure tablet mounted to vault openings.

Photos

![Photo 1](image1.jpg)
![Photo 2](image2.jpg)
![Photo 3](image3.jpg)
![Photo 4](image4.jpg)
<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>4) c35</th>
<th>SOC ID Number</th>
<th>LA1-00367</th>
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<tr>
<td>Pediment Name</td>
<td>A.J. Ward</td>
<td>Craftsman Signature</td>
<td>H.J. McDonald</td>
</tr>
<tr>
<td>Interment Type</td>
<td>Unknown (1981 Survey Only)</td>
<td>Craftsman Name</td>
<td>H.J. McDonald</td>
</tr>
<tr>
<td></td>
<td>1981 Survey Only ☑</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Inscription

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Inscription Language</th>
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<td>First Interment Year</td>
<td>Last Interment Year</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Country of Birth</th>
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</thead>
<tbody>
<tr>
<td>Place of Birth</td>
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</tbody>
</table>

Tablet Inscription
<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Sculptural Elements and Symbolism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>Pediment</td>
</tr>
<tr>
<td>Pilasters</td>
<td>Parapet</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td></td>
</tr>
<tr>
<td>Roof Type</td>
<td></td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td></td>
</tr>
</tbody>
</table>

**Notes**  Tablet too stained to read.

**Photos**

![Photo 1](image1.png)

![Photo 2](image2.png)

![Photo 3](image3.png)

![Photo 4](image4.png)

Original Map Name: 1) 122  
SOC ID Number: LA1-01106  
Pediment Name: Roth & Beauvais  
Craftsman Signature: H.J. McDONALD  
Interment Type: Family Tomb  
Craftsman Name: H.J. McDonald  
1981 Survey Only: [ ]

Inscription

Location of Signature: Closure Tablet Base
Inscription Language: English

First Interment Year: 1895  
Last Interment Year: 1958
Country of Birth: None Listed  
Place of Birth:

Inscription

Tablet Inscription

IN MEMORY OF
MARY FRANCIS ROTH,
Beloved Wife of
WILLIAM C. BEAUVAIS,

CHRISTINE CELESTINE WEISS,
Beloved Wife of
JEREMIAH J. ROTH,

JEREMIAH J. ROTH, SR.
Born Oct. 11, 1844. Died March 1, 1914.

W.C. BEAUVAIS,
1856 – 1910

W.J. BEAUVAIS,
1907 – 1934

GEORGE J. ROTH,
1880 – 1935

JOHN J. ROTH,
1875 – 1938

CECILE BEAUVAIS ROTH,
Beloved Wife of JOHN J. ROTH,
Born Apr. 28, 1874, Died Aug. 6, 1958.

H.J. McDonald
#### Page 2, Construction Survey

| **Tomb Exterior Construction** | Plaster (lime) and brick |
| **Tomb Vault Type** | Unknown |
| **Scoring in Plaster** | □ |
| **Pilasters** | □ |
| **Parapet** | □ |
| **Length (in)** | 107.25 |
| **Tablet height (in)** | 51 |
| **Pediment** | □ |
| **Parapet** | □ |
| **Width (in)** | 58 |
| **Tablet width (in)** | 30.5 |
| **Brick Size (LxWxH - inches)** |  |
| **Height (in)** | 85.5 |
| **Tab. thickness (in)** | 0.75 |
| **Tablet Stone Type** | Marble |
| **Parapet/Pediment Shape** | Segmental with Lateral Projections |
| **Roof Type** | Pitched / Gable |
| **Inscription Carving Method (where applicable)** | Hand carved (manual or powered tool) |
| **Sculptural Elements and Symbolism** | Ivy |

**Notes**
- Granite tablet surround set back from tablet.
- Ivy embellishment on pediment.
- Plaster spalling and “bubbling” on sides.

### Photos

![Photo 1](image1)
![Photo 2](image2)
![Photo 3](image3)
![Photo 4](image4)
Tablet Inscription

JOHN GERSTKAMP,
DIED
JUNE 26, 1877, AGED 33 YRS.
FREDERICK GEIS,
BORN OCT. 25, 1850,
DIED FEB. 10, 1905,
AGED 55 YRS.
THERESA SCHOEMAKER,
Wife of Frederick Geis,
BORN SEPT. 18, 1854, DIED DEC. 24, 1910.
MRS. A.J. SCHROEDER,
Nee Geis,
Died Dec. 31, 1924, Aged 46 years.
HENRY GEIS,
BELOVED HUSBAND OF CARRIE GERSTKAMP.
Died Sept. 10, 1926, Aged 53 years.
CARRIE GERSTKAMP,
WIFE OF HENRY GEIS
Died Nov. 27, 1948, Aged 76 years.

H.J. McDonald
### Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Plaster (lime) and brick, Plaster (portland or other cement) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Unknown</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>☑</td>
</tr>
<tr>
<td>Pilasters</td>
<td>☐</td>
</tr>
<tr>
<td>Length (in)</td>
<td>105.5</td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td>50</td>
</tr>
<tr>
<td>Pediment</td>
<td>☐</td>
</tr>
<tr>
<td>Parapet</td>
<td>☑</td>
</tr>
<tr>
<td>Width (in)</td>
<td>58</td>
</tr>
<tr>
<td>Tablet width (in)</td>
<td>26.25</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>81</td>
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<tr>
<td>Tab. thickness (in)</td>
<td>1</td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td>Marble</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Segmental with Lateral Projections</td>
</tr>
</tbody>
</table>

**Notes**
- Portland cement patching on roof and rear cornices. Tomb is otherwise brick and lime plaster construction.
- Closure tablet cracked at midpoint. Marble tablet surround.
- Tomb situated on coping approx 5” above grade.

**Photos**

![Tomb Exterior](image1)
![Tomb Exterior](image2)
![Tomb Exterior](image3)
![Tomb Exterior](image4)
<table>
<thead>
<tr>
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<tr>
<td><strong>Original Map Name</strong></td>
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<tr>
<td><strong>Pediment Name</strong></td>
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<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
</tbody>
</table>

**Inscription**

| **Location of Signature** | Closure Tablet Base |
| **Inscription Language** | English, German |
| **First Interment Year** | 1890 | **Last Interment Year** | 1909 |
| **Country of Birth** | German States or Germany |
| **Place of Birth** | Germany |

**Tablet Inscription**

Hier ruhet in Frieden  

**JOHN H. LANDWEHR, JR.,**  
Geb. den 1 April 1860, Gest. den 1 April 1890.  
**MARIA OTTMAN,**  
*Ehfrau von John H. Landwehr,*  
Geb. in Germany den 4 Sept. 1836,  
Gest. den 13 Jan. 1901.  
**JOHN H. LANDWEHR, SR.,**  
Gest. den 9 Dez. 1906, alt. 70 Jahre.  
**CATHERINE A. CLARCK,**  
*Beloved Wife of William H. Landwehr,*  
Born Feb. 20, 1876, Died Jan. 5, 1909.

H.J. McDonald
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Plaster (lime) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Unknown</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>☐</td>
</tr>
<tr>
<td>Pilasters</td>
<td>☑</td>
</tr>
<tr>
<td>Pediment</td>
<td>☐</td>
</tr>
<tr>
<td>Parapet</td>
<td>☑</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
</tr>
<tr>
<td>Tablet width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td>Marble</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Wall Gable</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Pitched / Gable</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td>Hand carved (manual or powered tool)</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td>Sunflower</td>
</tr>
</tbody>
</table>

**Notes**  
Tomb stands beside another, nearly identical tomb, on which nothing is signed. Marble tablet surround.

**Photos**

![Tomb Exterior](image1)
![Tomb Exterior](image2)
![Tomb Exterior](image3)
![Tomb Exterior](image4)

---

624
<table>
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<td>John Hohn</td>
<td>Craftsman Signature</td>
<td>H.J. McDonald</td>
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<tr>
<td>Interment Type</td>
<td>Unknown (1981 Survey Only)</td>
<td>Craftsman Name</td>
<td>H.J. McDonald</td>
</tr>
<tr>
<td>1981 Survey Only</td>
<td>☑</td>
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<td><strong>Inscription</strong></td>
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<tr>
<td>Location of Signature</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Inscription Language</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>First Interment Year</td>
<td></td>
<td>Last Interment Year</td>
<td></td>
</tr>
<tr>
<td>Country of Birth</td>
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<tr>
<td>Place of Birth</td>
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</tr>
</tbody>
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Tablet Inscription
Page 2. Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Plaster (unspecified) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Unknown</td>
</tr>
<tr>
<td>Length (in)</td>
<td>106.5</td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td>52.5</td>
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<tr>
<td>Width (in)</td>
<td>59</td>
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<td>Tablet width (in)</td>
<td>28.5</td>
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<tr>
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<tr>
<td>Pediment</td>
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</tr>
<tr>
<td>Parapet</td>
<td>☐</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
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<tr>
<td>Pilasters</td>
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</tr>
<tr>
<td>Scoring in Plaster</td>
<td>☐</td>
</tr>
<tr>
<td>Pilasters</td>
<td>☐</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Broken Segmental</td>
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<td>Roof Type</td>
<td>Barrel</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td>Hand carved (manual or powered tool)</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td>Geometric accents on border corner, Ivy</td>
</tr>
</tbody>
</table>

**Notes**
Heavy staining, signature no longer visible.
Granite tablet surround. Tomb has shelf.
Tablet beginning to bow inward.

### Photos

![Image 1](image1.jpg)
![Image 2](image2.jpg)
![Image 3](image3.jpg)


<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>2) 315</th>
<th>SOC ID Number</th>
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<td>Pediment Name</td>
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<td>H.J. McDonald</td>
</tr>
<tr>
<td>Interment Type</td>
<td>Family Tomb</td>
<td>Craftsman Name</td>
<td>H.J. McDonald</td>
</tr>
<tr>
<td>1981 Survey Only</td>
<td>☐</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Inscription**

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1856</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1908</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>None Listed</td>
</tr>
<tr>
<td>Place of Birth</td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

[simple border, single ivy leaf at upper right and left corners]

OLIVIA ADA ELMER,
Born March 15, 1882. Died Aug. 8, 1890.

LORETTA MARY ELMER,
Born June 16, 1884. Died Sept. 7, 1890.

AUGUSTUS HENRY ELMER,
Born July 4, 1877, Died Dec. 17, 1877.

ALIDA ROSE ELMER,

OUR LITTLE DARLING

OLIVIA HELENA ELMER,
Born October 3, 1892. Died Dec. 20, 1901.

AUGUSTUS ELMER,

CORINTHA EUNICE THOMPSON
Wife of Alphonse Elmer,
Born March 1, 1885. Died Jan. 25, 1908.

OLIVIA H. MILLER,
Wife of August Elmer,
Born March 26, 1856, Died Dec. 19, 1928

H.J. McDonald
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Plaster (lime) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Unknown</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>✓</td>
</tr>
<tr>
<td>Pilasters</td>
<td>□</td>
</tr>
<tr>
<td>Length (in)</td>
<td>106</td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td>56.25</td>
</tr>
<tr>
<td>Pediment</td>
<td>✓</td>
</tr>
<tr>
<td>Parapet</td>
<td>□</td>
</tr>
<tr>
<td>Width (in)</td>
<td>58</td>
</tr>
<tr>
<td>Tablet width (in)</td>
<td>27.5</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>99.5</td>
</tr>
<tr>
<td>Tab. thickness (in)</td>
<td></td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td>Marble</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Segmental with Interrupted Lunette</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Barrel</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td>Hand carved (manual or powered tool)</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td>Ivy</td>
</tr>
</tbody>
</table>

Notes  Single ivy leaf carved into upper corners.

Photos

![Photo 1](image1.jpg)
![Photo 2](image2.jpg)
![Photo 3](image3.jpg)
![Photo 4](image4.jpg)

Original Map Name  3) p52-53
Pediment Name      M.T. Ducros
Interment Type     Family Tomb

SOC ID Number      LA1-00656
Craftsmen Signature H.J. McDonald
Craftsmen Name     H.J. McDonald

1981 Survey Only  

Inscription

Location of Signature Closure Tablet Base
Inscription Language  English
First Interment Year  1880 Last Interment Year  1896
Country of Birth     None Listed
Place of Birth 

Tablet Inscription

MARCEL T. DUCROS, JR.,
AGED
13 MONTHS & 14 DAYS.
MRS. FANNY W.J. INNERARITY,
Died January 22, 1880, aged 63 years
MARCEL T. DUCROS,
Born August 28, 1837,
At rest February 27, 1896.

H.J. McDONALD
MARCEL T. DUCROS, JR.,
AGED 13 MONTHS & 14 DAYS.

MRS. FANNY W.J. INNERARITY,
Died January 22, 1880, aged 63 years

MARCEL T. DUCROS,
Born August 28, 1837,
At rest February 27, 1896.

---

Tomb Exterior Construction   Plaster (lime) and brick
Tomb Vault Type             Unknown

Scoring in Plaster □ Pilasters  □

<table>
<thead>
<tr>
<th>Length (in)</th>
<th>Tablet height (in)</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>108</td>
<td>50.25</td>
<td>□</td>
<td>□</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Width (in)</th>
<th>Tablet width (in)</th>
<th>Brick Size (LxWxH - inches)</th>
</tr>
</thead>
<tbody>
<tr>
<td>67.75</td>
<td>32.5</td>
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</table>

<table>
<thead>
<tr>
<th>Height (in)</th>
<th>Tab. thickness (in)</th>
<th>Tablet Stone Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>97</td>
<td>3.5</td>
<td>Marble</td>
</tr>
</tbody>
</table>

Parapet/Pediment Shape   Segmental with Interrupted Lunette
Roof Type                Barrel

Inscription Carving Method (where applicable)   Hand carved (manual or powered tool)
Sculptural Elements and Symbolism     Ivy

Notes
Singly ivy leaf at each upper corner of tablet.
Tomb shows effloescence on sides.
Tablet stone beginning to crack at center.

---

Photos
<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1877</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1892</td>
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<td>Country of Birth</td>
<td>None Listed</td>
</tr>
<tr>
<td>Place of Birth</td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

OUR DARLING!

JOHN TAYLOR,
BORN JULY 15, 1876, DIED DEC. 24, 1877

JULIA,
BORN SEPT. 22, 1880, DIED NOV. 2, 1880.

JULIA TAYLOR,
Wife of Christopher Chaffe, Jr.,
BORN MARCH 8, 1854, DIED MARCH 14, 1887.

CHRISTOPHER CHAFFE, JR.,
BORN JULY 17, 1851, DIED JULY 31, 1892.

H.J. McDonald
OUR DARLING!

JOHN TAYLOR, BORN JULY 15, 1876, DIED DEC. 24, 1877

JULIA, BORN SEPT. 22, 1880, DIED NOV. 2, 1880.

JULIA TAYLOR, Wife of Christopher Chaffe, Jr., BORN MARCH 8, 1854, DIED MARCH 14, 1887.

CHRISTOPHER CHAFFE, JR., BORN JULY 17, 1851, DIED JULY 31, 1892.

Hand carved (manual or powered tool)

Ivy

Marble

Plaster (lime) and brick

Unknown

Scoring in Plaster

Pilasters

Parapet

Pilasters

Tablet Stone Type

Marble

Tomb Exterior Construction

Tomb Vault Type

Length (in)

Width (in)

Height (in)

Tablet height (in)

Tablet width (in)

Tab. thickness (in)

Brick Size (LxWxH - inches)

Parapet/Pediment Shape

Segmental with Interrupted Lunette

Roof Type

Barrel

Inscription Carving Method (where applicable)

Hand carved (manual or powered tool)

Ivy

Sculptural Elements and Symbolism

Notes

Single ivy leaf at upper tablet border.

Tomb is fourth in a line of five identical barrel-vaulted tombs.

 Entire series of five tombs all on same raised coping that extends to 6th Street enclosure wall.

 Tomb has marble shelf.

Photos


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Tablet Inscription

SACRED TO THE MEMORY

OF

RACHEL ELLIOTT SHAW,
WIFE OF JAS. P. LONGLEY,
Born May 25, 1827, Died March 22, 1890.

SEYMOURA LONGLEY RIVERS,
Born August 4, 1845, Died October 23, 1875.

LURLINE LONGLEY ARMS,
Born August 25, 1861, Died March 22, 1891.

LIDA LONGLEY RIVERS,
Wife of Robert Eldridge Rivers,
Born March 21, 1852, Died April 25, 1932.

MONITA RIVERS WILDER

H.J. McDonald
SACRED TO THE MEMORY
OF
RACHEL ELLIOTT SHAW,
WIFE OF JAS. P. LONGLEY,
Born May 25, 1827, Died March 22, 1890.
SEYMOURA LONGLEY RIVERS,
Born August 4, 1845, Died October 23, 1875.
LURLINE LONGLEY ARMS,
Born August 25, 1861, Died March 22, 1891.
LIDA LONGLEY RIVERS,
Wife of Robert Eldrige Rivers,
Born March 21, 1852, Died April 25, 1932.
MONITA RIVERS WILDER

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Plaster (unspecified) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Unknown</td>
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<tr>
<td>Scoring in Plaster</td>
<td>☑</td>
</tr>
<tr>
<td>Pediment</td>
<td>☑</td>
</tr>
<tr>
<td>Parapet</td>
<td>☐</td>
</tr>
<tr>
<td>Length (in)</td>
<td>107.25</td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td>57.75</td>
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<tr>
<td>Tablet width (in)</td>
<td>27.5</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
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<tr>
<td>Height (in)</td>
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<tr>
<td>Tab. thickness (in)</td>
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<tr>
<td>Tablet Stone Type</td>
<td>Marble</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Segmental with Interrupted Lunette</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Barrel</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td>Hand carved (manual or powered tool)</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td>Simple Scrollwork on border corner</td>
</tr>
</tbody>
</table>

Notes  Marble tablet surround.

Photos
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
<tr>
<td><strong>Inscription</strong></td>
</tr>
<tr>
<td><strong>Location of Signature</strong></td>
</tr>
<tr>
<td><strong>Inscription Language</strong></td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
</tr>
<tr>
<td><strong>Tablet Inscription</strong></td>
</tr>
</tbody>
</table>
**Tomb Exterior Construction**

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
<th>Brick Size (LxWxH - inches)</th>
<th>Tablet Stone Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**  Base of tomb very stained. Signature no longer visible.

**Photos**
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
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<tr>
<td><strong>SOC ID Number</strong></td>
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<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
</tbody>
</table>

**Inscription**

- **Location of Signature**: Closure Tablet Base
- **Inscription Language**: English
- **First Interment Year**: 1888
- **Last Interment Year**: 1893
- **Country of Birth**: None Listed
- **Place of Birth**:

**Tablet Inscription**

IN MEMORY OF
MARY McNEFF,
Died May 26, 1888, aged 20 years.
BARTHOLOMEW McNEFF,
Died Jan. 17, 1893, aged 52 years.

H.J. McDONALD
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Plaster (portland or other cement) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Unknown</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>☑</td>
</tr>
<tr>
<td>Pediment</td>
<td>☑</td>
</tr>
<tr>
<td>Parapet</td>
<td>☐</td>
</tr>
<tr>
<td>Length (in)</td>
<td>107</td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td>56.5</td>
</tr>
<tr>
<td>Width (in)</td>
<td>58.5</td>
</tr>
<tr>
<td>Tablet width (in)</td>
<td>29.5</td>
</tr>
<tr>
<td>Height (in)</td>
<td>107</td>
</tr>
<tr>
<td>Tab. thickness (in)</td>
<td>1</td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td>Marble</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Segmental with Interrupted Lunette</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Barrel</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td>Hand carved (manual or powered tool)</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td>Geometric accents on border corner, Ivy, Sunflower</td>
</tr>
</tbody>
</table>

**Notes**
Ivy motif on side stones and pediment lunette.
Tomb beside this tomb is nearly identical.

**Photos**

[Images of tombstones and inscriptions]
<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscripton Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1878</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1949</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>None Listed</td>
</tr>
<tr>
<td>Place of Birth</td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

HETTY WOLFE,
[carved design]
DIED APRIL 4, 1878, AGED 72 YEARS.

HENRY J. WOLFE,
BORN IN NEW ORLEANS
JANUARY 1, 1868, DIED DECEMBER 19, 1890.

JOSEPH BEVERLY WOLFE,
BORN IN NEW ORLEANS
DECEMBER 5, 1874, DIED NOVEMBER 25, 1897.

JOSEPH BENJAMIN WOLFE,
BORN IN RICHMOND, VA.
NOVEMBER 15, 1834. DIED APRIL 10, 1905.

JENNIE de BARDELEBEN WOLFE,
BORN JUNE 17, 1842, DIED APRIL 14, 1924.

CHARLES GILBERT WOLFE,
JAN. 10, 1880, AUG. 13, 1949

H.J. McDonald
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Plaster (lime) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Unknown</td>
</tr>
<tr>
<td>Score in Plaster</td>
<td>Scoring in Plaster</td>
</tr>
<tr>
<td>Pilasters</td>
<td>Pilasters</td>
</tr>
<tr>
<td>Pediment</td>
<td>Pediment</td>
</tr>
<tr>
<td>Parapet</td>
<td>Parapet</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Segmental with Interrupted Lunette</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Barrel</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td>Hand carved (manual or powered tool)</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td>Ivy</td>
</tr>
</tbody>
</table>

Notes: Single ivy leaf at each upper tablet corner.
All of Quadrant 3 Prytania wall has similar barrel-vaulted tombs.
Tablet is attached but very loose to touch, pin receiver probably broken.

Photos

![Image 1](image1.jpg)
![Image 2](image2.jpg)
![Image 3](image3.jpg)
**Tablet Inscription**

HERE RESTS IN PEACE

BERTHA L.J. FELDNER,
BELOVED WIFE OF WM. H. FELDNER,
DIED NOVEMBER 9, 1880, AGED 44 YEARS.

HENRIETTA A. FELDNER,
BELOVED WIFE OF LOUIS A. DUCKERT
DIED MAY 3, 1893, AGED 33 YEARS & 9 MOS.

E.T. DUCKERT,
DIED MARCH 7, 1906, AGED 47 YEARS.

E.W. DUCKERT,
DIED APRIL 30, 1908, AGED 77 YEARS.

MRS E.W. DUCKERT,
DIED SEPT. 20, 1914, AGED 84 YEARS.

H.J. McDonald
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Plaster (lime) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
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</tr>
<tr>
<td>Scoring in Plaster</td>
<td>No</td>
</tr>
<tr>
<td>Pilasters</td>
<td>No</td>
</tr>
<tr>
<td>Pediment</td>
<td>Yes</td>
</tr>
<tr>
<td>Parapet</td>
<td>No</td>
</tr>
<tr>
<td>Length (in)</td>
<td>107</td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td>55</td>
</tr>
<tr>
<td>Width (in)</td>
<td>57.5</td>
</tr>
<tr>
<td>Tablet width (in)</td>
<td>33</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>102</td>
</tr>
<tr>
<td>Tab. thickness (in)</td>
<td>1</td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td>Marble</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Segmental with Interrupted Lunette</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Barrel</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td>Hand carved (manual or powered tool)</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td>Ivy</td>
</tr>
</tbody>
</table>

**Notes**
Georgia surround set behind tablet. Tomb shelf also grey and white marble.
Ivy motif carved into decorative side stones.

**Photos**

![Image 1](image1.png)
![Image 2](image2.png)
![Image 3](image3.png)

![Image 4](image4.png)

642
<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1858</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1940</td>
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<tr>
<td>Country of Birth</td>
<td>None Listed</td>
</tr>
<tr>
<td>Place of Birth</td>
<td></td>
</tr>
</tbody>
</table>

Tablet Inscription

SACRED TO THE MEMORY OF

JOSEPH GRITHER,
Died July 26, 1858, Aged 44 years.

ANNA M. GRITHER,
Died Mar. 13, 1898, Aged 84 yrs. 7 mos. & 15 dys

And our Children

CAROLINE GRITHER,
Died Nov. 18, 1886, Aged 43 years.

FREDERICK GRITHER,
Died Feb. 22, 1926, Aged 86 yrs, 6 mos.

L.A. GRITHER,
Died Jany 7, 1901, Aged 54 years.

HANNAH D.
Wife of G.M. Goodspeed,
Died Nov. 16, 1907, Aged 40 years.

VICTOR V. BAROUSSE,
Husband of Emma Grither,
Died Aug. 11, 1927, Aged 55 years.

ALMA M. GRITHER,
Wife of Gaston C. Bertoniere,
Died Dec. 3, 1934, Aged 44 years.

GASTON C. BERTONIERE
Died Feb. 12, 1940, Aged 49 years.

H.J. MCDONALD
SACRED TO THE MEMORY OF

JOSEPH GRITHER,
Died July 26, 1858, Aged 44 years.

ANNA M. GRITHER,
Died Mar. 13, 1898, Aged 84 yrs. 7 mos. & 15 dys

And our Children

CAROLINE GRITHER,
Died Nov. 18, 1886, Aged 43 years.

FREDERICK GRITHER,
Died Feb. 22, 1926, Aged 86 yrs, 6 mos.

L.A. GRITHER,
Died Jany 7, 1901, Aged 54 years.

HANNAH D.
Wife of G.M. Goodspeed,
Died Nov. 16, 1907, Aged 40 years.

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Husband of Emma Grither,
Died Aug. 11, 1927, Aged 55 years.

ALMA M. GRITHER,
Wife of Gaston C. Bertoniere,
Died Dec. 3, 1934, Aged 44 years.

GASTON C. BERTONIERE
Died Feb. 12, 1940, Aged 49 years.

H.J. McDONALD
Hand carved (manual or powered tool)
Geometric accents on border corner, Ivy, Sunflower

Page 2, Construction Survey

Tomb Exterior Construction  Plaster (unspecified) and brick
Tomb Vault Type  Unknown
Scoring in Plaster  ☐
Pilasters  ☐
Length (in)  107
Tablet height (in)  54
Pediment  ☑
Parapet  ☐
Width (in)  58.25
Tablet width (in)  29.75
Brick Size (LxWxH - inches)  
Height (in)  112
Tab. thickness (in)  1
Tablet Stone Type  Marble
Parapet/Pediment Shape  Segmental with Interrupted Lunette
Roof Type  Barrel
Inscription Carving Method (where applicable)  Hand carved (manual or powered tool)
Sculptural Elements and Symbolism  Geometric accents on border corner, Ivy, Sunflower

Notes

Photos

Original Map Name  2) 251-252  SOC ID Number  LA1-00038
Pediment Name  Thos. Flynn  Craftsman Signature  [       ]ALD
Interment Type  Family Tomb  Craftsman Name  Illegible signature

1981 Survey Only  □

Inscription
Location of Signature  Closure Tablet Base
Inscription Language  English
First Interment Year  1858  Last Interment Year  1896
Country of Birth  Ireland
Place of Birth  Co. Cork, Ireland

Tablet Inscription

JOHANNA QUINN,  
WIFE OF  
THOMAS FLYNN.  
A native of Co. Cork, Ireland.  
Died March 24, 1858, aged 30 years.  
HER SON  
THOMAS,  
Aged 15 months.  
JOHN FLYNN,  
Died May 11, 1888, aged 73 years.  
THOMAS FLYNN,  
A native of Co. Cork, Ireland,  
Died Nov. 28, 1896, aged 84 years.  
MARGARET,  
BELOVED WIFE OF JAMES T. FLYNN  
Aged 28 years.  

May their souls in Peace.

[       ]ALD
Page 2, Construction Survey

Tomb Exterior Construction

Tomb Vault Type

Length (in)  Tablet height (in)  Scoring in Plaster
Width (in)  Tablet width (in)  Pilasters
Height (in)  Tab. thickness (in)  Pediment

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

[Images of tombstones and inscriptions]
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>SOC ID Number</strong></td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
</tbody>
</table>

### Inscription

- **Location of Signature**
- **Inscription Language**
- **First Interment Year**
- **Last Interment Year**
- **Country of Birth**
- **Place of Birth**

### Tablet Inscription
### Page 2. Construction Survey

#### Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Parapet/Pediment Shape

<table>
<thead>
<tr>
<th>Parapet/Pediment Shape</th>
<th>Tablet Stone Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scoring in Plaster</td>
<td>Pediment</td>
</tr>
<tr>
<td>Pediment</td>
<td>Parapet</td>
</tr>
<tr>
<td>Pediment</td>
<td>Parapet</td>
</tr>
</tbody>
</table>

#### Inscription Carving Method (where applicable)

- Sculptural Elements and Symbolism

#### Notes

It is unclear whether "H.B." was listed in the 1981 survey as a signature or if this was simply a mistake in the transcription of the survey. The letters are not visible on the closure tablet as of 2012.

#### Photos

![Image 1](image1.png)
![Image 2](image2.png)
![Image 3](image3.png)

Original Map Name   3) 347
Pediment Name       E.L. Trudeau
Interment Type      Family Tomb

SOC ID Number
Craftsman Signature JAMES [   ]
Craftsman Name     Illegible signature

1981 Survey Only  □

Inscription

Location of Signature Closure Tablet Base
Inscription Language     English
First Interment Year    1854          Last Interment Year  1854
Country of Birth        None Listed
Place of Birth

First Line of Tablet Inscription
ADA,
Died July 29, 1854, aged 7 years.

Second Line of Tablet Inscription
JAMES H[   ]
Page 2, Construction Survey

### Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Property</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
</tr>
</tbody>
</table>

### Parapet/Pediment Shape

<table>
<thead>
<tr>
<th>Property</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scoring in Plaster</td>
<td></td>
</tr>
<tr>
<td>Pilasters</td>
<td></td>
</tr>
<tr>
<td>Pediment</td>
<td></td>
</tr>
<tr>
<td>Parapet</td>
<td></td>
</tr>
</tbody>
</table>

### Roof Type

<table>
<thead>
<tr>
<th>Property</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td></td>
</tr>
</tbody>
</table>

### Sculptural Elements and Symbolism

<table>
<thead>
<tr>
<th>Property</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tablet Stone Type</td>
<td></td>
</tr>
</tbody>
</table>

### Notes

### Photos

![Image 1](image1.jpg)

![Image 2](image2.jpg)

![Image 3](image3.jpg)

![Image 4](image4.jpg)

![Image 5](image5.jpg)

![Image 6](image6.jpg)
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>SOC ID Number</strong></td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
</tbody>
</table>

### Inscription

<table>
<thead>
<tr>
<th><strong>Location of Signature</strong></th>
<th>Closure Tablet Base</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inscription Language</strong></td>
<td>German</td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
<td>1849</td>
</tr>
<tr>
<td><strong>Last Interment Year</strong></td>
<td>1849</td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
<td>None Listed</td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Tablet Inscription</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>ANNA MARIA</td>
</tr>
<tr>
<td>KLEINHAGEN,</td>
</tr>
<tr>
<td>unboren Iuli 29, 1848,</td>
</tr>
<tr>
<td>gestorben Iuni 11, 1849.</td>
</tr>
<tr>
<td>-----</td>
</tr>
<tr>
<td>S. [ ]</td>
</tr>
</tbody>
</table>
Page 2, Construction Survey

Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Parapet/Pediment Shape

<table>
<thead>
<tr>
<th>Roof Type</th>
<th>Inscription Carving Method (where applicable)</th>
</tr>
</thead>
</table>

Sculptural Elements and Symbolism

Notes

Photos

![Photo 1](image1.jpg)
![Photo 2](image2.jpg)
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>SOC ID Number</strong></td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
</tbody>
</table>

**Inscription**

| **Location of Signature** | Closure Tablet Base |
| **Inscription Language** | German |
| **First Interment Year** | 1846 |
| **Last Interment Year** | 1846 |
| **Country of Birth** | German States or Germany |
| **Place of Birth** | Glückstadt aus den Holsteinischen |

**Tablet Inscription**

CLAUS NAGEL,
bei Glückstadt
aus den Holsteinischen,
gestorben den 5ten November 1846,
 im Alter 24 jahr 10 monar
und 23 Tage.

-----

IVLAU
CLAUS NAGEL, bei Glückstadt aus den Holsteinischen, gestorben den 5ten November 1846, im Alter 24 jahr und 23 Tage.

---

Page 2, Construction Survey

Tomb Exterior Construction

Tomb Vault Type

Length (in) Table height (in) Scoring in Plaster ☐ Pilasters ☐
Width (in) Table width (in) Pediment ☐ Parapet ☐
Height (in) Tab. thickness (in) Brick Size (LxWxH - inches)

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

---

Image of tombstone and surrounding area.
<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1878</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1943</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>None Listed</td>
</tr>
<tr>
<td>Place of Birth</td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

SALLIE CHAFFE,  
BORN DEC. 23, 1873, DIED AUG. 8, 1878.  
MAGGIE HANSELL,  
BORN JAN. 16, 1858, DIED AUG. 12, 1878.  
HENRY H. HANSELL,  
BORN SEPT. 11, 1817, DIED AUG. 16, 1878.  
SARAH M. RICHARDSON  
WIFE OF HENRY H. HANSELL  
BORN OCT. 3, 1825, DIED OCT. 18, 1908.  
WILLIAM S. HANSELL,  
BORN APRIL 17, 1849, DIED DEC. 27, 1911.  
MORRIS E. HANSELL,  
DECEMBER 24, 1866, SEPTEMBER 26, 1943.

J. McDONALD
Tomb Exterior Construction  Plaster (lime) and brick, Plaster (portland or other cement) and brick
Tomb Vault Type  Slab (Unknown material)
Length (in)  104
Width (in)  62.5
Height (in)  86.5

Tablet height (in)  51.75
Tablet width (in)  28.75
Tab. thickness (in)  1

Scoring in Plaster
Pediment  
Parapet
Pilasters

Brick Size (LxWxH - inches)
Tablet Stone Type  Marble
Notes  Portland cement repairs and patches on roof.
Tablet still pinned but pulled out from vault by base along marble shelf.
The carved name of William S. Hansell appears to have a corrected mistake in middle initial.

Photos

656
**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>1) wv171</th>
<th>SOC ID Number</th>
<th>LA1-01589</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pediment Name</td>
<td></td>
<td>Craftsman Signature</td>
<td>J. SCHOCKLER</td>
</tr>
<tr>
<td>Interment Type</td>
<td>Wall Vault</td>
<td>Craftsman Name</td>
<td>J. Schockler</td>
</tr>
<tr>
<td>1981 Survey Only</td>
<td>☐</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Inscription**

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>Incription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1851</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1851</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>None Listed</td>
</tr>
<tr>
<td>Place of Birth</td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

In Memory of
HENRIETTA,
infant daughter of
Jas. G. and Elizabeth B. Fanning,
Born Feb. 23d., Died June 2d, 1851.

"Is it well with the child?" "It is well."

J. SCHOCKLER.
In Memory of
HENRIETTA,
infant daughter of
Jas. G. and Elizabeth B. Fanning,
Born Feb. 23d., Died June 2d, 1851.

-----
"Is it well with the child?" "It is well."

J. SCHOCKLER.

Page 2, Construction Survey

Tomb Exterior Construction
Tomb Vault Type

Length (in) Tablet height (in)
Width (in) Tablet width (in)
Height (in) Tab. thickness (in)

Scoring in Plaster ☐ Pilasters ☐
Pediment ☐ Parapet ☐
Brick Size (LxWxH - inches)
Tablet Stone Type

Parapet/Pediment Shape
Roof Type

Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
</tbody>
</table>

**1981 Survey Only** [✓]

### Inscription

<table>
<thead>
<tr>
<th><strong>Location of Signature</strong></th>
<th><strong>Inscription Language</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First Interment Year</strong></td>
<td><strong>Last Interment Year</strong></td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
<td><strong>Place of Birth</strong></td>
</tr>
</tbody>
</table>

**Tablet Inscription**
Tomb Exterior Construction

Tomb Vault Type
Length (in)          Tablet height (in)
Width (in)           Tablet width (in)
Height (in)          Tab. thickness (in)
Scoring in Plaster   Pediment
Brick Size (LxWxH - inches)
Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes   Tablet has been reset in cement. If signature is still extant, it is covered by setting material.

Photos
<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure tablet mounted to tomb (not on vault)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1863</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1927</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>None Listed</td>
</tr>
</tbody>
</table>

**Tablet Inscription**

J. JOST GERSTNER,
born March 3, 1799, died Sept. 15, 1866.

ELIZABETH GERSTNER,
born October 7, 1812, died May 13, 1892.

STONEWALL J.N. GERSTNER,

KATIE GERSTNER,
born June 26, 1864, died Aug. 28, 1865.

STEPHENV. GERSTNER,
born Dec. 25, 1870, died Oct. 20, 1872.

LAWRENCE E. GERSTNER,
born June 21, 1876, died May 16, 1879.

FRANK GERSTNER, SR.,
born Nov. 4, 1833, died Feb. 21, 1886.

FRANK Y. GERSTNER, JR.,
born May 24, 1860, died March 12, 1890.

SOPHIA GERSTNER,
born Nov. 19, 1837, died May 10, 1915.

JOSEPH C. BUTZ,
born Aug. 18, 1878, died March 12, 1927.

J.F. B[   ]
<table>
<thead>
<tr>
<th>Tablet Stone Type</th>
<th>Parapet/Pediment Shape</th>
<th>Roof Type</th>
<th>Sculptural Elements and Symbolism</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parapet</td>
<td>Pediment</td>
<td>Bricks</td>
<td>Plaster</td>
<td></td>
</tr>
<tr>
<td>Pediment</td>
<td>Parapet</td>
<td>Scooping</td>
<td>Tab. thickness</td>
<td></td>
</tr>
<tr>
<td>Bricks</td>
<td>Tab. thickness</td>
<td>Scoring</td>
<td>Height (in)</td>
<td></td>
</tr>
<tr>
<td>Scooping</td>
<td>Height (in)</td>
<td>Width</td>
<td>Tablet width (in)</td>
<td></td>
</tr>
<tr>
<td>Scoring</td>
<td>Width (in)</td>
<td>Tab.</td>
<td>Tablet height (in)</td>
<td></td>
</tr>
<tr>
<td>Scooping</td>
<td>Tab. thickness (in)</td>
<td>Pediment</td>
<td>Pediment</td>
<td></td>
</tr>
<tr>
<td>Tab. thickness</td>
<td>Pediment</td>
<td>Tablet</td>
<td>Pediment</td>
<td></td>
</tr>
<tr>
<td>Tablet</td>
<td>Tab. thickness</td>
<td>Parapet</td>
<td>Parapet</td>
<td></td>
</tr>
<tr>
<td>Tab. thickness</td>
<td>Parapet</td>
<td>Scooping</td>
<td>Scooping</td>
<td></td>
</tr>
<tr>
<td>Scooping</td>
<td>Tab. thickness</td>
<td>Scooping</td>
<td>Scooping</td>
<td></td>
</tr>
</tbody>
</table>

**Photos**

![Image 1](image1.png)
![Image 2](image2.png)

![Image 3](image3.png)
![Image 4](image4.png)
### Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Pediment Name</th>
<th>Craftsman Name</th>
<th>Craftsman Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>4) 218</td>
<td>LA1-00588</td>
<td></td>
<td>J.F. Birchmeier</td>
<td>J.F. Birch</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interment Type</th>
<th>Location of Signature</th>
<th>First Interment Year</th>
<th>Last Interment Year</th>
<th>Country of Birth</th>
<th>Place of Birth</th>
</tr>
</thead>
<tbody>
<tr>
<td>In-Ground Burial</td>
<td>Headstone (in-ground burial)</td>
<td>1879</td>
<td>1879</td>
<td>United States</td>
<td>Charleston, S.C.</td>
</tr>
</tbody>
</table>

#### Inscription

<table>
<thead>
<tr>
<th>Tablet Inscription</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALBERT M. LEVY,</td>
</tr>
<tr>
<td>Born in Charleston, S.C.</td>
</tr>
<tr>
<td>October 29, 1852</td>
</tr>
<tr>
<td>Died in New Orleans [ ]</td>
</tr>
<tr>
<td>Jun. [ ] 1879.</td>
</tr>
<tr>
<td>One of God’s [ ]</td>
</tr>
<tr>
<td>The will of Heaven</td>
</tr>
<tr>
<td>My will shall be</td>
</tr>
<tr>
<td>I bow to the d[ ]ence</td>
</tr>
<tr>
<td>To God’s behest.</td>
</tr>
</tbody>
</table>

J.F. BIRCH [ ]
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Scoring in Plaster □ Pilasters □</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Pediment □ Parapet □</td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td>Brick Size (LxWxH - inches)</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet Stone Type</td>
</tr>
<tr>
<td>Tablet width (in)</td>
<td>Tab. thickness (in)</td>
</tr>
<tr>
<td>Height (in)</td>
<td></td>
</tr>
</tbody>
</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

---

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### Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) wv195</td>
<td>LA1-01613</td>
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<table>
<thead>
<tr>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
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<tbody>
<tr>
<td></td>
<td>J.F. BIRCHMEIER[ ]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interment Type</th>
<th>Craftsman Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wall Vault</td>
<td>J.F. Birchmeier</td>
</tr>
</tbody>
</table>

| 1981 Survey Only | □ |

#### Inscription

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
</tr>
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<tbody>
<tr>
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<table>
<thead>
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<table>
<thead>
<tr>
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<th>Last Interment Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1878</td>
<td>1878</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Country of Birth</th>
<th>England</th>
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<tbody>
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</table>

<table>
<thead>
<tr>
<th>Place of Birth</th>
<th>Birmingham, England</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Tablet Inscription

JOSEPH B.P. VINCENT,  
Native of Birmingham, England,  
Born Nov. 29, 1829,  
Died in New Orleans Oct. 25, 1878.

J.F. BIRCHMEIER[ ]
Page 2. Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Tablet height (in)</td>
<td>Tab. thickness (in)</td>
<td>Tablet width (in)</td>
<td>Tablet Stone Type</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Pediment</td>
<td>Brick Size (LxWxH - inches)</td>
<td>Parapet</td>
<td></td>
</tr>
<tr>
<td>Width (in)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Parapet/Pediment Shape

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
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<td></td>
<td>J.F. BIRCHMEIER</td>
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</table>

<table>
<thead>
<tr>
<th>Interment Type</th>
<th>Craftsman Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family Tomb</td>
<td>J.F. Birchmeier</td>
</tr>
</tbody>
</table>

1981 Survey Only  

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
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</thead>
<tbody>
<tr>
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</table>

<table>
<thead>
<tr>
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<th>English</th>
</tr>
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<tbody>
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</table>

<table>
<thead>
<tr>
<th>First Interment Year</th>
<th>Last Interment Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1878</td>
<td>1883</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Country of Birth</th>
<th>Place of Birth</th>
</tr>
</thead>
<tbody>
<tr>
<td>England</td>
<td>Earnscliffe, Blundell-sands, Liverpool, England</td>
</tr>
<tr>
<td></td>
<td>Liverpool</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tablet Inscription</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Sacred Rest</td>
</tr>
<tr>
<td>of</td>
</tr>
<tr>
<td>Our Best Beloved One</td>
</tr>
<tr>
<td>William Anderton</td>
</tr>
<tr>
<td>of</td>
</tr>
<tr>
<td>-----</td>
</tr>
<tr>
<td>“He being dead, yet speaketh.” Heb. XI-4</td>
</tr>
<tr>
<td>-----</td>
</tr>
<tr>
<td>Jonathan Banks Barber</td>
</tr>
<tr>
<td>Born at Liverpool, July 30th 1853, Died in New Orleans, October 11th 1878.</td>
</tr>
<tr>
<td>-----</td>
</tr>
<tr>
<td>“Of whom the world was not worthy.”</td>
</tr>
<tr>
<td>-----</td>
</tr>
</tbody>
</table>

J.F. BIRCHMEIER
The Sacred Rest

of

Our Best Beloved One

William Anderton

of Earnscliffe, Blundell-sands, Liverpool, England,

Who died in New Orleans, La.

September 19th 1878

Aged 48.

---

"He being dead, yet speaketh." Heb. XI - 4

---

Jonathan Banks Barber

Born at Liverpool,

July 30th 1853,

Died in New Orleans,

October 11th 1878.

---

"Of whom the world was not worthy." -

---

Edward Webster Anderton

Son of William Anderton,

Who died in Philadelphia

January 5th 1883, Aged 25.

---

J.F. BIRCHMEIER

Roof Type

Entire tablet carved in English blackletter style.

Tablet Stone Type

Scoring in Plaster

Pilasters

Pediment

Parapet

Brick Size (LxWxH - inches)

Tablet Stone Type

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes  Entire tablet carved in English blackletter style.

Photos

[Images of tombstones]

668

Original Map Name  4) 177-178, 197-198  SOC ID Number  LA1-00607
Pediment Name  Hart  Craftsman Signature  J.F. BIRCHMEIER
Interment Type  Family Tomb  Craftsman Name  J.F. Birchmeier
1981 Survey Only  □

Inscription

Location of Signature  Lower Right Marble Cladding
Inscription Language  English
First Interment Year  1988  Last Interment Year  1988
Country of Birth  None Listed
Place of Birth

Tablet Inscription  FLORENCE HAUSEY
                   MAY 19, 1908 – SEPT. 7, 1988
#### Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Roof Type</th>
<th>Inscription Carving Method (where applicable)</th>
<th>Sculptural Elements and Symbolism</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tomb Vault Type</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Tablet width (in)</td>
<td>Tab. thickness (in)</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Br. Size (LxWxH - inches)</td>
<td>Pediment</td>
<td>Parapet</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tablet Stone Type</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>Pilasters</td>
<td>Pediment</td>
<td>Parapet</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>Pilasters</td>
<td>Pediment</td>
<td>Parapet</td>
</tr>
</tbody>
</table>

**Notes**: 1981 Survey transcribes the closure tablet once mounted to the vault of this tomb, which is no longer on site.

### Photos

![Image 1](image1.png)

![Image 2](image2.png)

![Image 3](image3.png)

![Image 4](image4.png)

![Image 5](image5.png)

![Image 6](image6.png)
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
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</table>

**Inscription**

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inscription Language</strong></td>
<td></td>
</tr>
<tr>
<td>First Interment Year</td>
<td>Last Interment Year</td>
</tr>
<tr>
<td>Country of Birth</td>
<td></td>
</tr>
<tr>
<td>Place of Birth</td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**
Page 2. Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Parapet/Pediment Shape</td>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Roof Type</td>
<td>Tablet Stone Type</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos

![Photo 1](image1.jpg)
![Photo 2](image2.jpg)
Inscription

Location of Signature  Closure Tablet Base

Inscription Language  English

First Interment Year  1870  Last Interment Year  1930

Country of Birth  None Listed  Place of Birth

There is no Death! What seems so is transition:
This life of mortal breath
Is but a suburb of the elysian,
Whose portals we call Death.

AMÉLIE MACMURDO
Infant dauther of
Gertrude & John R. Fell,
Died August 20, 1870, aged 9 mos. & 8 days

GERTRUDE H. MACMURDO,
Wife of John R. Fell,
Died Sept. 23, 1879.

ROSALIE DUNBAR,
Beloved daughter of
P.R. & Margaretta W. Fell,
Died Sunday, May 23, 1880.

OLIVE BLAKE,
Beloved Wife of Wm S. Fell
July 21, 1930.

WILLIAM SUTTON FELL,
July 24, 1930.

J.F. BIRCHMEIER
There is no Death! What seems so is transition:
This life of mortal breath
Is but a suburb of the elysian,
Whose portals we call Death.

AMÉLIE MACMURDO
Infant daughter of
Gertrude & John R. Fell,
Died August 20, 1870, aged 9 mos. & 8 days

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Wife of John R. Fell,
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Beloved daughter of
P.R. & Margaretta W. Fell,
Died Sunday, May 23, 1880.

OLIVE BLAKE,
Beloved Wife of Wm S. Fell
July 21, 1930.

WILLIAM SUTTON FELL,
July 24, 1930.

J.F. BIRCHMEIER


Tomb Exterior Construction
Tomb Vault Type
Length (in) Tablet height (in) Scoring in Plaster
Width (in) Tablet width (in) Pilasters
Height (in) Tab. thickness (in) Pediment
Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos

Original Map Name  4) 328-329  SOC ID Number  LA1-00412
Pediment Name  Louis Schwarz  Craftsman Signature  J.F. BIRCHMEIER
Interment Type  Unknown (1981 Survey Only)  Craftsman Name  J.F. Birchmeier
1981 Survey Only  

Inscription

Location of Signature
Inscription Language
First Interment Year  Last Interment Year
Country of Birth
Place of Birth

Tablet Inscription
Page 2. Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Roof Type</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td></td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
</tr>
</tbody>
</table>

**Notes**  Tablet base too stained to read. 1981 survey records very bottom tablet as having been signed.

**Photos**

![Photo 1]

![Photo 2]
Mary H. Wilkinson,
Wife of John Prochaska,
Died Oct. 14, 1881, aged 48 years.

John Prochaska,
Died Feb. 5, 1888, aged 60 years.

John Prochaska, Jr.
Born April 27, 1859, Died Feb. 20, 1900.

Gertrued Ellen Prochaska,
Born April 22, 1861, Died Dec. 30, 1951.

J.F. Birchmeier
Page 2, Construction Survey

| Tomb Exterior Construction |  |  |
|----------------------------|  |  |
| Tomb Vault Type           | Length (in) | Tablet height (in) | Scoring in Plaster | Pilasters | Parapet |
|                           | Width (in)  | Tablet width (in)  | Pediment          |           |         |
|                           | Height (in) | Tab. thickness (in)| Brick Size (LxWxH - inches) |           |         |
| Parapet/Pediment Shape    |  |  |
| Roof Type                 |  |  |
| Inscription Carving Method (where applicable) |  |  |
| Sculptural Elements and Symbolism |  |  |

Notes

Photos

![Photo 1](image1.jpg)  ![Photo 2](image2.jpg)

![Photo 3](image3.jpg)

678
<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Inscription Language</th>
<th>First Interment Year</th>
<th>Last Interment Year</th>
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<tbody>
<tr>
<td>Location of Signature</td>
<td>Inscription Language</td>
<td>First Interment Year</td>
<td>Last Interment Year</td>
</tr>
<tr>
<td>Country of Birth</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Place of Birth</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Tablet Inscription
Page 2. Construction Survey

Tomb Exterior Construction

Tomb Vault Type

Length (in) Tablet height (in)
Width (in) Tablet width (in)
Height (in) Tab. thickness (in)

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos
Tablet Inscription

OUR DARLING LULU
CAPT. EWING W. MORGAN
C.S.A. Aged 26 years
Killed in DeSoto, La., May 30, 1864,
while in performance of his duty.
DANIEL MORGAN
Died Nov. 22, 1879, aged 69 years.

He that believed in me although he be
dead, shall live. John C.11 V.25

MARY E. MORGAN,
WIDOW OF THE LATE DANIEL MORGAN,
Died June 30, 1894, aged 70 years.

JOSEPHINE R. HOSKINS,
Released Oct. 16, 1883.
He giveth His beloved Sleep.
AT REST

ADA HOSKINS JORDAN,
August 26, 1890.

JAMES HAGAN
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Coping (masonry and plaster)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>No</td>
</tr>
<tr>
<td>Pilasters</td>
<td>No</td>
</tr>
<tr>
<td>Parapet</td>
<td>No</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Table height (in) 52</td>
</tr>
<tr>
<td>Pediment</td>
<td>25</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td>Tablet width (in)</td>
</tr>
<tr>
<td>Marble</td>
<td>Tab. thickness (in) 0.75</td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td>Marble</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Not Applicable (Coping, headstone or other structure)</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td>Hand carved (manual or powered tool)</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
</tr>
</tbody>
</table>

Notes Stone has closure pin hole in it. Is now mounted horizontally to a base but likely was once attached someplace vertically.

Photos

![Photo 1](image1.jpg)
![Photo 2](image2.jpg)
![Photo 3](image3.jpg)
![Photo 4](image4.jpg)
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
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<tr>
<td><strong>SOC ID Number</strong></td>
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<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
</tbody>
</table>

**Inscription**

| **Location of Signature** | Lower Right Marble Cladding |
| **Inscription Language** | |
| **First Interment Year** | Last Interment Year |
| **Country of Birth** | None Listed |
| **Place of Birth** | |

| **Tablet Inscription** | J.S. SMITH |
Page 2, Construction Survey

Tomb Exterior Construction  Marble cladding over masonry
Tomb Vault Type  Unknown
Length (in)  112.5  Tablet height (in)  Scoring in Plaster  Pilasters
Width (in)  62.25  Tablet width (in)  Pediment  Parapet
Height (in)  85.25  Tab. thickness (in)  Brick Size (LxWxH - inches)
Parapet/Pediment Shape  Marble Pediment with Acroteria
Roof Type  Cross Gable
Inscription Carving Method (where applicable)  Hand carved (manual or powered tool)
Sculptural Elements and Symbolism  Angel, Decorative Leafwork, Draped Urn, Inverted Torch

Notes
Heavily decorated marble pediment elements.
Tomb is situated on large flat slab spanning entire lot. Tomb also has large masonry and plaster base with steps in front, approximately 18" above slab. Slab is stamped ALFORTISH BUILDER. Discussion with members of Alfortish Monument Company has led to the conclusion that the tomb was once situated on a raised coping, which was stripped down and replaced with a lower, poured concrete foundation constructed by Alfortish. The original grade of the coping appears to have been at the level of the marble base, approximately 19" above the current foundation.

Photos
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Map Name</td>
</tr>
<tr>
<td>Pediment Name</td>
</tr>
<tr>
<td>Interment Type</td>
</tr>
<tr>
<td>1981 Survey Only</td>
</tr>
</tbody>
</table>

### Inscription

- **Location of Signature**
- **Inscription Language**
- **First Interment Year**
- **Last Interment Year**
- **Country of Birth**
- **Place of Birth**

### Tablet Inscription
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Page 2. Construction Survey</td>
</tr>
</tbody>
</table>

**Tomb Exterior Construction**

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Parapet/Pediment Shape**

<table>
<thead>
<tr>
<th>Pediment</th>
<th>Tablet Stone Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
</tr>
</tbody>
</table>

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

**Photos**

![Photo of a tomb]

![Photo of a tomb]

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
<th>Interment Type</th>
<th>Craftsman Name</th>
<th>1981 Survey Only</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) 139-140, 145-146</td>
<td>LA1-01042</td>
<td>E.H. Harris</td>
<td>JAS. HAGAN</td>
<td>Family Tomb</td>
<td>Jas. Hagan</td>
<td></td>
</tr>
</tbody>
</table>

**Inscription**

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Inscription Language</th>
<th>First Interment Year</th>
<th>Last Interment Year</th>
<th>Country of Birth</th>
<th>Place of Birth</th>
</tr>
</thead>
<tbody>
<tr>
<td>Closure Tablet Base</td>
<td>English</td>
<td>1857</td>
<td>1916</td>
<td>Canada, United States</td>
<td>Chesterfield, N.H.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Quebec, Canada</td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

THOMAS MOULTON,
Died October 15th 1857,
aged 11 months

JANE BOWLES,
Died March 16th, 1865
aged 1 year & 10 months.

WARREN STONE,
Died Sept. 13th 1866
aged 8 year & 10 months.

-----

“It is well with the child.”

ERASTUS H. HARRIS,
Born in Chesterfield, N.H. 1823,
Died Jan. 12th 1883.

MAY CRUMHORN,
WIFE OF JNO A. HARRIS,
Born Sept 25, 1862, Died June 30, 1893.

ADELAIDE McGAUGHY,
WIFE OF E.H. HARRIS.
Born in Quebec, Canada, 1834,
Died Jan. 6, 1907.

E. HORTON HARRIS,
Died Aug. 3, 1914, Aged 24 years.

ISABELLA HARRIS FREDERIC,

JAS. HAGAN
Page 2, Construction Survey

Tomb Exterior Construction  Marble cladding over masonry, Plaster (lime) and brick, Plaster (portland
Tomb Vault Type  Unknown  Scoring in Plaster  Pilasters
Length (in)  104.25  Tablet height (in)  52.25  Pediment  Parapet
Width (in)  55.5  Tablet width (in)  27.75  Brick Size (LxWxH - inches)  8 x 4 x 2
Height (in)  86  Tab. thickness (in)  0.75  Tablet Stone Type  Marble
Parapet/Pediment Shape  Triangular Pediment Modified
Inscription Carving Method (where applicable)  Hand carved (manual or powered tool)
Sculptural Elements and Symbolism  Geometric accents on tomb body or cladding
Notes  Tomb on marble-topped coping approx. 10" wide, 1" thick and 9" above grade. Tomb also situated on large marble base.
Portland cement roof patches over lime plaster. Marble-clad facade.
Pediment broken at apex to accommodate base for sculpture (no longer present at site).
Marble cornicework and base profile match plasterwork around sides and rear.
Tomb once had marble base, significantly lost as of 2012.
Similar to Hagan tomb 1) 12-14, 37-39 and possibly others.

Photos

---

688
**Tablet Inscription**

JOSEPH ERNEST,
DIED APRIL 26, 1849, AGED 18 MONTHS
DAVID
DIED AUG. 5, 1850, AGED 21 DAYS
JOHN,
DIED FEB. 21, 1855, AGED 1 DAY.
PHILIP ST. JOHN,
DIED SEPT. 12, 1855, AGED 3 YRS, 4 MOS & 12 DAYS
OUR MOTHER, MRS. ROSANA ZABLE,
BORN DEC. 1791, DIED FEB. 1869.
“BLESSED ARE THE PEACE MAKERS, FOR THEY SHALL
BE CALLED THE CHILDREN OF GOD.”

----

HENRY KASPAR AUCH,
BORN IN THIS CITY MARCH 28, 1845,
DIED JAN. 20, 1871, AGED 25 YRS. & 10 MOS.

----

BUT WHY INDULGE THESE NOTS OF GRIEF
WHY SHOULD WE THUS COMPLAIN?
WHAT NOW TO US IS LOSS SEVERE,
IS KASPARS’S ETERNAL GAIN
WE BOW SUBMISSIVE TO THE ROD,
IT RAISED A SAINT TO DWELL WITH GOD.

----

ANNA MARIA ELIZABETH KIESKAMP
WIFE OF KASPAR AUCH, BORN IN HANOVER, GERMANY,
DIED JAN. 6, 1886 AGED 70 YEARS.

Tomb Exterior Construction  Marble cladding over masonry
Tomb Vault Type  Unknown
Scoring in Plaster  □  Pilasters  □
Length (in)  101.5  Tablet height (in)  46.25  Pediment  □  Parapet  ✔
Width (in)  54  Tablet width (in)  38  Brick Size (LxWxH - inches)
Height (in)  72.75  Tab. thickness (in)  Tablet Stone Type  Marble
Parapet/Pediment Shape  Sculptural Marble with Volutes
Roof Type  Slab
Inscription Carving Method (where applicable)  Hand carved (manual or powered tool)
Sculptural Elements and Symbolism  Rope with tassels, Wreath

Notes  Each façade of tomb carved with raised lettering.
Rope with tassels onto ornamental parapet, floral wreath carved onto rear panel.
Tomb is on marble-topped coping 11" wide, 4" thick and 18" above grade. Tombs foundation is masonry and plaster.

Photos

Original Map Name: 1) 12-14, 37-39
SOC ID Number: LA1-01155
Pediment Name: Bowling
Craftsman Signature: JAS. HAGAN
Interment Type: Family Tomb
Craftsman Name: Jas. Hagan
1981 Survey Only: [ ]

Inscription

Location of Signature: Closure Tablet Base
Inscription Language: English
First Interment Year: 1894  Last Interment Year: 1942
Country of Birth: United States
Place of Birth: Maryland

Tablet Inscription

[ ] BOWLING, NATIVE OF MARYLAND.
Requiescat in Pace.
I.H. CHARLES
Born Mar. 9, 1858, Died Dec. 7, 1925.
LOUISA BOWLING CHARLES
Born Jan. 25, 1858, Died Nov. 4, 1936.
BENJAMIN WINCHESTER BOWLING
Died Jan. 17, 1942.

JAS. HAGAN
Page 2, Construction Survey

Tomb Exterior Construction  Marble cladding over masonry, Plaster (lime) and brick
Tomb Vault Type  Slab (Marble)  Scoring in Plaster  ☑  Pilasters  ☐
Length (in)  104.75  Tablet height (in)  28.5  Pediment  ☐  Parapet  ☐
Width (in)  56.5  Tablet width (in)  82  Brick Size (LxWxH - inches)  0.75  Tablet Stone Type  Marble
Height (in)  56.5  Tab. thickness (in)  28.5  Pediment  ☐  Parapet  ☐
Parapet/Pediment Shape  Triangular Pediment Modified

Inscription Carving Method (where applicable)  Hand carved (manual or powered tool)
Sculptural Elements and Symbolism  Geometric accents on tomb body or cladding, Wreath

Notes  Tablet broken. Top half missing. Copper pin receiving end still in place, tablet surround cracked at pinhole.
Body of tomb brick masonry and plaster, clad in marble at façade, all sides of base, rear cornice, and cornerpieces.
Pediment modified to accommodate base for sculpture. Sculpture no longer present at site.
Tomb set on marble-topped coping 9" wide, 2" thick, and approximately 13" above grade.
Tomb also situated atop marble slab base, approx. 6" above coping grade.

Photos
Tablet Inscription

NATHANIEL WILLIAMSON
BORN
October 10, 1819,
DIED
November 11, 1870
-----
CLARA,
Born January 21, 1856,
Died September 30, 1857
-----
MARY FLORIDA,
Born Nov. 15, 1854,
Died Nov. 24, 1872.
-----
ALICE FAIRCHILD,
Born Aug. 26, 1851,
Died Dec. 12, 1875.
JULIA LOUISE GREEN
Died Oct. 18, 1948.

JAS. HAGAN
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Marble cladding over masonry, Plaster (lime) and brick</th>
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</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Unknown</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>☐</td>
</tr>
<tr>
<td>Pilasters</td>
<td>☐</td>
</tr>
<tr>
<td>Length (in)</td>
<td>108</td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td>56</td>
</tr>
<tr>
<td>Pediment</td>
<td>☑</td>
</tr>
<tr>
<td>Parapet</td>
<td>☐</td>
</tr>
<tr>
<td>Width (in)</td>
<td>58.25</td>
</tr>
<tr>
<td>Tablet width (in)</td>
<td>30</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>89</td>
</tr>
<tr>
<td>Tab. thickness (in)</td>
<td>0.75</td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td>Marble</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Triangular Pediment Modified</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Pitched / Gable</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td>Hand carved (manual or powered tool)</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td>Geometric accents on tomb body or cladding</td>
</tr>
</tbody>
</table>

**Notes**
Front façade clad in marble. Tomb on raised, marble-topped coping, much of which has fallen or broken inward.

**Photos**

![Photo 1](image1)
![Photo 2](image2)
![Photo 3](image3)
![Photo 4](image4)
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
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<tr>
<td><strong>SOC ID Number</strong></td>
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<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
</tbody>
</table>

### Inscription

<table>
<thead>
<tr>
<th><strong>Location of Signature</strong></th>
<th>Closure Tablet Base</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inscription Language</strong></td>
<td>English</td>
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<tr>
<td><strong>First Interment Year</strong></td>
<td>1862</td>
</tr>
<tr>
<td><strong>Last Interment Year</strong></td>
<td>1888</td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
<td>None Listed</td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

```
[ ]
ANN [ ]
Wife of J.C. Dowty.
Born March 26, 1811,
Died June 15, 1866.

JEFFIE RODNEY DOWTY,
Born Nov. 9, 1861,
Died Sept. 11, 1862.

EULALIE DOWTY,
Born Jan. 20, 1863,
Died May 6, 1864.

WILLIAM LEDYARD ALEXANDER,
Lent to us, Sept. 1, 1860.
Recalled from us, Dec. 28, 1888.

COASHTIE DARK,
Born May 17, 1802
Died July 14, 1866.
```

**JAS. HAGAN**
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Plaster (lime) and brick, Plaster (portland or other cement) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Slab (Unknown material)</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>☐</td>
</tr>
<tr>
<td>Pilasters</td>
<td>☐</td>
</tr>
<tr>
<td>Pediment</td>
<td>☐</td>
</tr>
<tr>
<td>Parapet</td>
<td>☑</td>
</tr>
<tr>
<td>Length (in)</td>
<td>103.5</td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td>25</td>
</tr>
<tr>
<td>Width (in)</td>
<td>55.25</td>
</tr>
<tr>
<td>Tablet width (in)</td>
<td>25</td>
</tr>
<tr>
<td>Height (in)</td>
<td>76.5</td>
</tr>
<tr>
<td>Tab. thickness (in)</td>
<td>1</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td>8.5 x 3.25 x 2.5</td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td>Marble</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Implied Acroteria</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Pitched / Gable</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td>Cannot be determined</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
</tr>
</tbody>
</table>

Notes
Stone broken and separated from tomb.
Roof replaced with Portland cement.
Approximately 1' of the tomb's west wall is adjoined to the coping beside it. Side tablets still attached.

Photos

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<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
<th>Interment Type</th>
<th>Craftsman Name</th>
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</thead>
<tbody>
<tr>
<td>1) wv8</td>
<td>LA1-01426</td>
<td></td>
<td>JAS. HAGAN</td>
<td>Wall Vault</td>
<td>Jas. Hagan</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Inscription

- **Location of Signature**: Closure Tablet Base
- **Inscription Language**: English
- **First Interment Year**: 1850
- **Last Interment Year**: 1878
- **Country of Birth**: None Listed
- **Place of Birth**: None Listed

**Tablet Inscription**

ROBERT HENRY STEPHENS.  
departed this life July 10, 1850,  
aged 20 years 11 mos. & 12 days.  

-----

CATHERINE C. STEPHENS.  
Consort of J.C. Huey,  
departed this life Febry. 13, 1865,  
In the 13 year of her age.  
J.C. HUEY,  
Infant Son of R.L. Huey,  
died March 27, 1878, aged 4 mos.

JAS. HAGAN
ROBERT HENRY STEPHENS.  
departed this life July 10, 1850,  
aged 20 years 11 mos. & 12 days.

CATHERINE C. STEPHENS.  
Consort of J.C. Huey,  
departed this life Feby. 13, 1865,  
In the 13 year of her age.

J.C. HUEY,  
Infant Son of R.L. Huey,  
died March 27, 1878, aged 4 mos.

---


**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Not Applicable - Headstone or Wall Vault</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>□</td>
</tr>
<tr>
<td>Pilasters</td>
<td>□</td>
</tr>
<tr>
<td>Pediment</td>
<td>□</td>
</tr>
<tr>
<td>Parapet</td>
<td>□</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in) 19</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in) 23</td>
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<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
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<tr>
<td>Parapet/Pediment Shape</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td>Marble</td>
</tr>
</tbody>
</table>

**Inscription Carving Method (where applicable)**  
Hand carved (manual or powered tool)

**Sculptural Elements and Symbolism**

**Notes**

**Photos**

![Image 1](image1.jpg)

![Image 2](image2.jpg)

Original Map Name 3) 68-70, 103-105  SOC ID Number LA1-00714
Pediment Name E.W. Sewell  Craftsman Signature JAS. HAGAN BUILDER
Interment Type Family Tomb  Craftsman Name Jas. Hagan
1981 Survey Only □

Inscription

Location of Signature Lower Right Marble Cladding
Inscription Language English
First Interment Year 1864  Last Interment Year 1882
Country of Birth Ireland
Place of Birth Avoca, Co. Wicklow, Ireland

Tablet Inscription

THERESA J. MURRAY, WIDOW OF E.W. SEWELL
Sheepwalk, Avoca, Co. Wicklow, Ireland
Born October 15, 1817, Died Feb. 22, 1882.
Have pity on me, have pity on me,
At least you my friends, because the hand
Of the Lord has touched me.

Job, XIX. 21

Died
On the 12th May, 1864, at Shreveport, La.
an Exile from his home
EDWARD W. SEWELL
aged 60 years
a native of Cork (Ireland) and for
thirty three years a resident of New Orleans
On the 28th of the same month in the same
year, was killed at the battle of New Hope Church
Corporal
WILLIAM WASHINGTON SEWELL
of the 5th Co. Washington Art’y, C.S.A.
only son of Theresa J. Murray and Edward
W. Sewell, aged 22 years and 11 months
a native of New Orleans, leaving his widowed mother childless

D.M. JOHNSON
of Millmount, Avoca, Co. Wicklow, Ireland
Born March 28, 1847, Died Oct. 21, 1878
THERESA J. MURRAY, WIDOW OF E.W. SEWELL
Sheepwalk, Avoca, Co. Wicklow, Ireland
Born October 15, 1817, Died Feb. 22, 1882.
Have pity on me, have pity on me,
At least you my friends, because the hand
Of the Lord has touched me.

Job, XIX. 21

Died
On the 12th May, 1864, at Shreveport, La.
an Exile from his home
EDWARD W. SEWELL
aged 60 years
a native of Cork
(Ireland) and for
thirty
years a resident of
New Orleans
On the 28th of the same month in the same
year, was killed at the battle of
New Hope Church
Corporal
WILLIAM WASHINGTON SEWELL
of the 5th Co.
Washington Art'y, C.S.A.
only son of Theresa J. Murray and Edward
W. Sewell, aged 22 years and 11 months
a native of
New Orleans,
leaving his widowed mother childless

D.M. JOHNSON
of Millmount, Avoca, Co. Wicklow, Ireland
Born March 28, 1847, Died Oct. 21, 1878
Sandblasted Cross, Decorative Leafwork

Page 2, Construction Survey

Tomb Exterior Construction  Marble cladding over masonry
Tomb Vault Type  Slab (Unknown material)
Scoring in Plaster  Pilasters
Length (in)  99  Tablet height (in)
Pediment  Parapet
Width (in)  50  Tablet width (in)
Brick Size (LxWxH - inches)
Height (in)  83  Tab. thickness (in)
Tablet Stone Type  Marble
Parapet/Pediment Shape  Marble Pediment with Acroteria
Roof Type  Cross Gable
Inscription Carving Method (where applicable)  Sandblasted
Sculptural Elements and Symbolism  Cross, Decorative Leafwork

Notes  Tomb was restored at some time in the 1970s.
Roof is very low-sloped cross gable.
Tomb is also missing urn or other sculptural element once mounted at cross-gable.

Photos
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>SOC ID Number</strong></td>
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<tr>
<td><strong>Pediment Name</strong></td>
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<tr>
<td><strong>Craftsman Signature</strong></td>
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<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
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</tbody>
</table>

### **Inscription**

| **Location of Signature** | Lower Right Marble Cladding |
| **Inscription Language** | |
| **First Interment Year** | **Last Interment Year** |
| **Country of Birth** | |
| **Place of Birth** | |

**Tablet Inscription**
Tomb Exterior Construction  Marble cladding over masonry
Tomb Vault Type  Slab (Marble)  Scoring in Plaster  [x]  Pilasters  [x]
Length (in)  102.5  Tablet height (in)  Pediment  [x]  Parapet  [x]
Width (in)  54.5  Tablet width (in)  Brick Size (LxWxH - inches)
Height (in)  74.25  Tab. thickness (in)  Tablet Stone Type
Parapet/Pediment Shape  Sculptural Marble with Volutes
Roof Type  Slab
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism  Geometric accents on tomb body or cladding, Inverted Torch

Notes  Missing closure tablet.
Tomb sits on raised marble-topped coping 9” wide, 2” thick and 9” above grade. Also situated on a masonry foundation with marble slab top.

Photos

Original Map Name  3) p33-34
SOC ID Number  LA1-00669
Pediment Name  H.P. Walter
Craftsman Signature  John Hagan
Interment Type  Family Tomb
Craftsman Name  John Hagan
1981 Survey Only  

Inscription

Location of Signature  Closure tablet mounted to tomb (not on vault)
Inscription Language  English
First Interment Year  1862  Last Interment Year  1911
Country of Birth  German States or Germany
Place of Birth  Nidda
Stammheim, Wurttemberg

Tablet Inscription

HENRY WALTER,
Born in Nidda August 1, 1851.
Died March 1, 1862.
MAX PHILIP, EMILY BRUNO &
ALBERT DIETTEL.
Aged resp. 6 mos, 6mos, & 3 years 7 mos.
EVA CATHERINA RITTER,
Wife of H.P. Walter,
Born in Stammheim, Wuerttemberg,
Sept. 16, 1827, Died Sept. 17, 1886.
Aged 59 years & 1 Day.
JOHN P. WALTER,
Beloved Husband of Amy Luck.
Born July 8, 1856, Died Nov. 30, 1900.
PAULINE H. ASMUS,
Beloved Wife of Charles F. Walter,
Born March 23, 1876, Died Sept. 15, 1908.
WILHELMINA G. WALTER,
Wife of Albert Diettel,
Born April 19, 1852, Died April 17, 1909.
ALBERT DIETTEL,
Born Mar. 12, 1858, Died Mar. 7, 1911.

---- JOHN HAGAN ----
Page 2, Construction Survey

Tomb Exterior Construction
Tomb Vault Type
Length (in) Tablet height (in)
Width (in) Tablet width (in)
Height (in) Tab. thickness (in)

Scoring in Plaster  □  Pilasters  □  Pediment  □  Parapet  □

Brick Size (LxWxH - inches)  Tablet Stone Type

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes  Tablet has been broken and shows a number of successive repairs.

Photos
**Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012**

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
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<td>LA1-00655</td>
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<table>
<thead>
<tr>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
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</thead>
<tbody>
<tr>
<td>R. Turney</td>
<td>JOHN HAGAN</td>
</tr>
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<table>
<thead>
<tr>
<th>Interment Type</th>
<th>Craftsman Name</th>
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<tbody>
<tr>
<td>Family Tomb</td>
<td>John Hagan</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>1981 Survey Only</th>
<th></th>
</tr>
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**Inscription**

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
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<table>
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</thead>
<tbody>
<tr>
<td>English</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>First Interment Year</th>
<th>Last Interment Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1864</td>
<td>1937</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Country of Birth</th>
<th>Place of Birth</th>
</tr>
</thead>
<tbody>
<tr>
<td>None Listed</td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

RUDOLPH TURNERY,  
Born Jan 24, 1864, died May 6, 1864.  
RUDDY and WILLIE,  
Both died within Two Hours  
October 21, 1878.  
CATHERINE CAROLINE AUER,  
Wife of Fred. Turney, M.D.,  
Born July 24, 1867, died August 8, 1890.  
RUDOLPH TURNERY,  
Born June 18, 1890, died May 21, 1891.  
PHILOMINA RUH,  
Wife of Rudolph Turney,  
Died April 9, 1908, aged 69 years.  
FRED. TURNEY, M.D.,  
Died Feb. 16, 1928, Aged 62 years.  
DORA TURNLEY CHAMBERLAIN,  
Died Dec. 15, 1933, Aged 61 years.  
HENRY F. SPREEN, 1937.

---JOHN HAGAN---
<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td></td>
</tr>
<tr>
<td>Length (in)</td>
<td>Table height (in)</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>Pilasters</td>
</tr>
<tr>
<td>Pediment</td>
<td>Parapet</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
</tr>
</tbody>
</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

**Photos**

[Images of tombstones]
Tablet Inscription

EMMA SUTTON,  
DIED NOV. 5, 1859 AGED 8 MONTHS.
-----
ISAAC HENRY,  
DIED JULY 5, 1858, AGED 21 YEARS & 9 MOS.
-----
ELMINA,  
WIFE OF ISAAC RANDOLPH,  
DIED AUG. 4, 1867. AGED 53 YEARS.
-----
ISAAC RANDOLPH,  
BORN JUNE 10, 1812. DIED NOV. 21, 1884.
-----
JOHN F. RANDOLPH,  
BORN APRIL 23, 1838, DIED OCT. 3, 1888.
-----
NELLIE S. RANDOLPH,  
BORN JULY 31, 1856, DIED MARCH 3, 1901.
-----
ELIZABETH RANDOLPH,  
WIFE OF WM. KILPATRICK,  
BORN SEPT. 24, 1852,  
DIED NOV. 18, 1911.
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Marble cladding over masonry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Unknown</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>☐</td>
</tr>
<tr>
<td>Pilasters</td>
<td>☑</td>
</tr>
<tr>
<td>Pediment</td>
<td>☐</td>
</tr>
<tr>
<td>Parapet</td>
<td>☑</td>
</tr>
<tr>
<td>Length (in)</td>
<td>102.75</td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td>45</td>
</tr>
<tr>
<td>Tablet width (in)</td>
<td>38</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>72</td>
</tr>
<tr>
<td>Tab. thickness (in)</td>
<td>2</td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td>Marble</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Sculptural Marble with Volutes</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Slab</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td>Hand carved (manual or powered tool)</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td>Rope with tassels</td>
</tr>
<tr>
<td>Notes</td>
<td>Some scoring/guidelines visible on closure tablet.</td>
</tr>
<tr>
<td></td>
<td>Parapet has base for sculpture at apex, although no sculpture persists at site.</td>
</tr>
<tr>
<td></td>
<td>Tomb set on marble-topped coping 10&quot; wide, 3&quot; thick, and 19.5&quot; above grade. Coping stones clamped to cement coping fill with ferrous metal clamps.</td>
</tr>
<tr>
<td></td>
<td>Metal screws in shelf indicate 2 vases or urns once mounted.</td>
</tr>
<tr>
<td></td>
<td>Cladding has been caulked at joints, some evidence of lime mortar between joints. No visible fasteners, lead spacers or clamps in marble cladding.</td>
</tr>
</tbody>
</table>

### Photos

![Image 1](image1.jpg)
![Image 2](image2.jpg)
![Image 3](image3.jpg)
![Image 4](image4.jpg)

708
LA1-01192

**Location of Signature**
Closure Tablet Base

**Inscription Language**
English

**First Interment Year**
1847

**Last Interment Year**
1906

**Tablet Inscription**

OUR FATHER
Wm. SANDER,
Died Dec. 18, 1868, Aged 45 years.

-----

OUR MOTHER
A. SANDER,
Died Sept. 15, 1869, Aged 48 years.

-----

MEME SANDER,
Born Oct. 22, 1851, Died Aug. 23, 1900.

MARY ANNA SANDER,
Wife of C.G. Marks
Died Jan. 23, 1905, Aged 56 years.

CATHERINE SANDER,
Died Aug. 18, 1906, Aged 54 years.

CLARENCE G. MARKS,
Born Dec. 30, 1847, Died Nov. 4, 1911.

EDNA MARKS,
Wife of J.W. Bensel.

HAGAN
OUR FATHER
WM. SANDER,
Died Dec. 18, 1868, Aged 45 years.

OUR MOTHER
A. SANDER,
Died Sept. 15, 1869, Aged 48 years.

MEME SANDER,
Born Oct. 22, 1851, Died Aug. 23, 1900.

MARY ANNA SANDER,
Wife of C.G. Marks
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CATHERINE SANDER,
Died Aug. 18, 1906, Aged 54 years.

CLARENCE G. MARKS,
Born Dec. 30, 1847, Died Nov. 4, 1911.

EDNA MARKS,
Wife of J.W. Bensel.

Page 2, Construction Survey

Tomb Exterior Construction  Marble cladding over masonry, Plaster (lime) and brick
Tomb Vault Type  Unknown
Length (in) 106.75  Tablet height (in) 50.5
Width (in) 59  Tablet width (in) 26
Height (in) 82  Tab. thickness (in) 0.75
Tablet Stone Type  Marble
Inscription Carving Method (where applicable)  Hand carved (manual or powered tool)
Parapet/Pediment Shape  Segmental with Lateral Projections
Notes  Lime plaster and brick body, marble-clad front façade.
Tablet surround and side tablets made of marble.
Tomb has shelf - square edges, approx. 2" thick.
Closure tablet bowing severely inward.

Photos
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Map Name: 2) 30-31</td>
</tr>
<tr>
<td>SOC ID Number: LA1-00178</td>
</tr>
<tr>
<td>Pediment Name: T. Borque</td>
</tr>
<tr>
<td>Craftsman Signature: J. Hagan</td>
</tr>
<tr>
<td>Interment Type: Family Tomb</td>
</tr>
<tr>
<td>Craftsman Name: John or James Hagan</td>
</tr>
<tr>
<td>1981 Survey Only: ☐</td>
</tr>
</tbody>
</table>

### Inscription

| Location of Signature: Closure Tablet Base                    |
| Inscription Language: English                                  |
| First Interment Year: 1866                                    |
| Last Interment Year: 1866                                     |
| Country of Birth: None Listed                                 |
| Place of Birth:                                               |

#### Tablet Inscription

TELESPHORE BOURQUE  
Born Dec. 29\textsuperscript{th} 1830, Died April 11\textsuperscript{th} 1866.  
-----  
Member of Jefferson Home Hook & Ladder Co No 1  
-----  

\begin{verbatim}
Why do we mourn for dying friends  
Or shake at deaths alarms  
This but the voice that Jesus sends  
To call them to his arms.
\end{verbatim}

\begin{verbatim}
Why should we tremble to convey  
Their bodies to the tomb  
There once the flesh of Jesus lay  
And left a long perfume.
\end{verbatim}

-----  

J. HAGAN
<table>
<thead>
<tr>
<th><strong>Tomb Exterior Construction</strong></th>
<th>Plaster (lime) and brick, Plaster (portland or other cement) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tomb Vault Type</strong></td>
<td>Unknown</td>
</tr>
<tr>
<td><strong>Scoring in Plaster</strong></td>
<td>□</td>
</tr>
<tr>
<td><strong>Pilasters</strong></td>
<td>□</td>
</tr>
<tr>
<td><strong>Length (in)</strong></td>
<td>103</td>
</tr>
<tr>
<td><strong>Tablet height (in)</strong></td>
<td>28.25</td>
</tr>
<tr>
<td><strong>Tablet width (in)</strong></td>
<td>25</td>
</tr>
<tr>
<td><strong>Brick Size (LxWxH - inches)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Height (in)</strong></td>
<td>43.75</td>
</tr>
<tr>
<td><strong>Tab. thickness (in)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Tablet Stone Type</strong></td>
<td>Marble</td>
</tr>
<tr>
<td><strong>Pediment</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Parapet</strong></td>
<td>□</td>
</tr>
<tr>
<td><strong>Roof Type</strong></td>
<td>Pitched / Gable</td>
</tr>
<tr>
<td><strong>Inscription Carving Method (where applicable)</strong></td>
<td>Hand carved (manual or powered tool)</td>
</tr>
<tr>
<td><strong>Sculptural Elements and Symbolism</strong></td>
<td>Masonic/Society Symbol</td>
</tr>
<tr>
<td><strong>Notes</strong></td>
<td>Portland cement patches on roof and sides.</td>
</tr>
<tr>
<td></td>
<td>3 interlocking rings carved on pediment stone (possibly Oddfellows Society).</td>
</tr>
<tr>
<td></td>
<td>Tomb has square-edged shelf.</td>
</tr>
</tbody>
</table>

### Photos
![Tomb Exterior](image1.jpg)
![Tomb Interior](image2.jpg)
<table>
<thead>
<tr>
<th>Inscription</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Location of Signature</td>
<td>Closure Tablet Base</td>
<td></td>
</tr>
<tr>
<td>Inscription Language</td>
<td>English</td>
<td></td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1861</td>
<td>Last Interment Year</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>France</td>
<td></td>
</tr>
<tr>
<td>Place of Birth</td>
<td>Plain de Valley, France</td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

- **John Deniger,**
  *a native of*
  Plain de Valley,
  FRANCE
  Born November 3, 1815,
  Died August 18, 1861,
  aged 45 years 9 months & 15 days.
  *May his soul rest in peace.*

- **Catherine Deniger,**
  *A native of New Orleans & late Wife of*
  FRANK HEUER,
  Born June 7, 1812, Died Sept. 18, 1869.

- **Frank Heuer,**
  *Eldest son of*
  FRANK HEUER & CATHERINE DENIGER.
  Born July 27, 1863, Died Aug. 18, 1867.
  *They sleep together side by side*
  *The mother and her fair young child,*
  *Their bodies rest beneath the sod*
  *Their spirits dwell [ ] trust with God.*

- **Eve Andes,**
  *Wife of John Deniger,*
  *A native of Alsace, France,*
  Born Dec. 7, 1819, Died Jan. 2, 1899,
  Aged 79 years.
  *At Rest.*

J. HAGAN N.O.
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Plaster (lime) and brick, Plaster (portland or other cement) and brick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Unknown</td>
</tr>
<tr>
<td>Scoring in Plaster</td>
<td>□</td>
</tr>
<tr>
<td>Pilasters</td>
<td>□</td>
</tr>
<tr>
<td>Pediment</td>
<td>□</td>
</tr>
<tr>
<td>Parapet</td>
<td>☑</td>
</tr>
<tr>
<td>Length (in)</td>
<td>105.75</td>
</tr>
<tr>
<td>Tablet height (in)</td>
<td>69.25</td>
</tr>
<tr>
<td>Tablet width (in)</td>
<td>25.5</td>
</tr>
<tr>
<td>Brick Size (LxWxH - inches)</td>
<td></td>
</tr>
<tr>
<td>Height (in)</td>
<td>96</td>
</tr>
<tr>
<td>Tab. thickness (in)</td>
<td>0.75</td>
</tr>
<tr>
<td>Tablet Stone Type</td>
<td>Marble</td>
</tr>
<tr>
<td>Parapet/Pediment Shape</td>
<td>Segmental with Lateral Projections</td>
</tr>
<tr>
<td>Roof Type</td>
<td>Pitched / Gable</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
<td>Hand carved (manual or powered tool)</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
</tr>
</tbody>
</table>

**Notes**  
Tomb is patched on roof and sides with Portland cement.  
Vault opening has low marble shelf and marble slab set in front portion of lot.

**Photos**

<table>
<thead>
<tr>
<th>Photos</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.jpg" alt="Image 1" /></td>
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<tr>
<td><img src="image2.jpg" alt="Image 2" /></td>
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<tr>
<td><img src="image3.jpg" alt="Image 3" /></td>
</tr>
<tr>
<td><img src="image4.jpg" alt="Image 4" /></td>
</tr>
<tr>
<td><img src="image5.jpg" alt="Image 5" /></td>
</tr>
<tr>
<td>Location of Signature</td>
</tr>
<tr>
<td>---------------------------</td>
</tr>
<tr>
<td>Inscription Language</td>
</tr>
<tr>
<td>First Interment Year</td>
</tr>
<tr>
<td>Last Interment Year</td>
</tr>
<tr>
<td>Country of Birth</td>
</tr>
<tr>
<td>Place of Birth</td>
</tr>
</tbody>
</table>

Tablet Inscription

IN MEMORY OF
JOSEPH MEIBAUM,
Born July 15, 1828,
Died Jan. 4, 1882.
Aged 54 yrs. 6 mos.
LOUISA MEIBAUM,
Born Aug. 15, 1858,
Died Oct. 16, 1878,
Aged 20 Yrs, 2 mos.
BERNARD MEIBAUM,
Born Nov. 19, 1868,
Died Aug. 11, 1872,
Aged 4 Yrs. 8 mos.
MARY MEIBAUM,
Born Dec. 2, 1864,
Died Dec. 19, 1864.
Aged 17 days.
LOUIS MEIBAUM,
Born July 27, 1871,
Died Aug. 5, 1895.
Aged 25 Yrs. 10 days.
MARY E. APKEN,
WIFE OF JOSEPH MEIBAUM,
BORN OCT. 18, 1839. DIED JULY 15, 1927.
AGED 87 YEARS, 8 MOS. 27 DAYS.

KRON & HAUSCHILDT
619 ST. MARY ST.
IN MEMORY OF

JOSEPH MEIBAUM,
Born July 15, 1828,
Died Jan. 4, 1882.
Aged 54 yrs. 6 mos.

LOUISA MEIBAUM,
Born Aug. 15, 1858,
Died Oct. 16, 1878,
Aged 20 yrs, 2 mos.

BERNARD MEIBAUM,
Born Nov. 19, 1868,
Died Aug. 11, 1872,
Aged 4 yrs. 8 mos.

MARY MEIBAUM,
Born Dec. 2, 1864,
Died Dec. 19, 1864.
Aged 17 days.

LOUIS MEIBAUM,
Born July 27, 1871,
Died Aug. 5, 1895.
Aged 25 yrs. 10 days.

MARY E. APKEN,
WIFE OF JOSEPH MEIBAUM,
BORN OCT. 18, 1839. DIED JULY 15, 1927.
AGED 87 YEARS, 8 MOS. 27 DAYS.

---


**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
</tr>
<tr>
<td>Length (in)</td>
</tr>
<tr>
<td>Width (in)</td>
</tr>
<tr>
<td>Height (in)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Brick Size (LxWxH - inches)</th>
<th>Tablet Stone Type</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Parapet/Pediment Shape</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roof Type</td>
</tr>
<tr>
<td>Inscription Carving Method (where applicable)</td>
</tr>
<tr>
<td>Sculptural Elements and Symbolism</td>
</tr>
</tbody>
</table>

**Notes**

---

**Photos**

![Image 1](image1)

![Image 2](image2)

![Image 3](image3)

![Image 4](image4)

![Image 5](image5)
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>SOC ID Number</strong></td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>Craftsman Name</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
</tbody>
</table>

### Inscription

| **Location of Signature** | Closure Tablet Base |
| **Inscription Language** | English |
| **First Interment Year** | 1857 |
| **Last Interment Year** | 1936 |
| **Country of Birth** | Ireland, Switzerland, West Indies |
| **Place of Birth** | Berne, Switzerland |
| | Dublin |
| | Antigua, W.I. |

**Tablet Inscription**

Dr. J.R.S. ZEHENDER,
A native of Berne, Switzerland
Died Nov. 11, 1879.
His only daughter
ADÉLE MINA,
Feb. 5, 1892,
His wife
AUGUSTA VIRGINIA DOSH,
Wife of Daniel D. Ewing,
1874 – 1936
ANNA M. PITT,
Wife of WM Hardenbrook
A native of Dublin
Died Dec. 28, 1857.
WM HARDENBROOK,
A native of Antigua, W.I.
Died Oct. 16, 1868.

KURSHEEDT

**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
<th>Parapet/Pediment Shape</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Tablet height (in)</td>
<td>Tablet width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
<td>Pediment</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Tablet width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
<td>Pediment</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Tablet width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
<td>Pediment</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Tab. thickness (in)</td>
<td>Brick Size (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
<td>Pediment</td>
</tr>
</tbody>
</table>

**Photos**

![Image 1](image1)

![Image 2](image2)

![Image 3](image3)
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
</tr>
<tr>
<td><strong>Pediment Name</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
</tr>
<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
</tbody>
</table>

**Inscription**

<table>
<thead>
<tr>
<th><strong>Location of Signature</strong></th>
<th>Closure Tablet Base</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inscription Language</strong></td>
<td>English</td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
<td>1884</td>
</tr>
<tr>
<td><strong>Last Interment Year</strong></td>
<td>1884</td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
<td>None Listed</td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Tablet Inscription**

REBECCA M. LEVY,
Born Feby. 2, 1809,
Died Nov. 15, 1884.

KURSHEEDT & BIENVENU
Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Tablet height (in)</td>
<td>Pediment</td>
<td>Pediment</td>
<td>Parapet</td>
</tr>
<tr>
<td>Length (in)</td>
<td>Tablet width (in)</td>
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<td>Width (in)</td>
<td>Tab. thickness (in)</td>
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<tr>
<td>Height (in)</td>
<td>Tablet Stone Type</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**  Tomb has two vault openings (one upper, one lower). Upper closure tablet (now missing) is listed in 1981 survey as having two interments listed: Lional L. Popham, 1852-1856, and Leah Philippa Levy, 1828-1908. The tablet was lost sometime between 1996 and 2012.

**Photos**

![Photo 1](image1.png)

![Photo 2](image2.png)

![Photo 3](image3.png)

![Photo 4](image4.png)
Tablet Inscription

Died of Yellow Fever
SERCY,
Born Aug. 29th 1878,
Died Aug. 30th 1878.
MARY LOVE,
Born Oct. 7th 1876
Died Aug. 30th 1878.
EDWIN GIVEN,
Born Dec. 3rd 1873,
Died Aug. 31st 1878.

Of such the Kingdom of Heaven.

KURSHEEDT & BIENVENU
Died of Yellow Fever

SERCY, Born Aug. 29th 1878, Died Aug. 30th 1878.

MARY LOVE, Born Oct. 7th 1876, Died Aug. 30th 1878.

EDWIN GIVEN, Born Dec. 3rd 1873, Died Aug. 31st 1878.

Of such the Kingdom of Heaven.

KURSHEEDT & BIENVENU

---

Photos

---
| **Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012** |
| --- | --- |
| **Original Map Name** | 4) 81-82 |
| **SOC ID Number** | LA1-00506 |
| **Pediment Name** | J.G. Schriever |
| **Craftsman Signature** | KURSHEEDT & BIENVENU |
| **Interment Type** | Family Tomb |
| **Craftsman Name** | Kursheedt & Bienvenu |
| **1981 Survey Only** | ☐ |
| **Inscription** |  |
| **Location of Signature** | Non-closure tablet set into lot |
| **Inscription Language** | English |
| **First Interment Year** | 1878 |
| **Last Interment Year** | 1879 |
| **Country of Birth** | None Listed |
| **Place of Birth** |  |
| **Tablet Inscription** | J. GEO. SCHRIEVER,  
Born December 28th 1874,  
Died September 3rd 1878.  
BENJ. N. SCHRIEVER,  
Born July 10, 1878,  
Died May 5, 1879.  |

KURSHEEDT & BIENVENU
#### Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Sci</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td></td>
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<td></td>
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<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Scoring in Plaster</td>
<td>Pilasters</td>
<td>Pediment</td>
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<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
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<td>Height (in)</td>
<td>Tab. thickness (in)</td>
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<tr>
<td>Parapet/Pediment Shape</td>
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<tr>
<td>Roof Type</td>
<td></td>
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<tr>
<td>Inscription Carving Method (where applicable)</td>
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<tr>
<td>Sculptural Elements and Symbolism</td>
<td></td>
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</tr>
</tbody>
</table>

**Notes**

**Photos**

![Photo 1](image1.jpg)  ![Photo 2](image2.jpg)  ![Photo 3](image3.jpg)  ![Photo 4](image4.jpg)  ![Photo 5](image5.jpg)  ![Photo 6](image6.jpg)  ![Photo 7](image7.jpg)  ![Photo 8](image8.jpg)  ![Photo 9](image9.jpg)  ![Photo 10](image10.jpg)

Original Map Name  1) wv175
SOC ID Number  LA1-01593
Pediment Name
Craftsman Signature  KURSHEEDT & BIENVENU
Interment Type  Wall Vault
Craftsman Name  Kursheedt & Bienvenu
1981 Survey Only  

Inscription

Location of Signature  Closure Tablet Base
Inscription Language  German
First Interment Year  1877  Last Interment Year  1877
Country of Birth  German States or Germany
Place of Birth  Rheinhavern

Tablet Inscription

Hier [     ] Gott
ANNA MARIA OFFENBACHER,
Khefrau von
MATHIAS WEATER,
Geb. in Bel[    ] Rheinhavern
Gest. [     ] 1877,
in Al[      ] Yahren.

KURSHEEDT & BIENVENU
### Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
<th></th>
</tr>
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<tr>
<td>Tomb Vault Type</td>
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<td></td>
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<tr>
<td>Height (in)</td>
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<td></td>
</tr>
</tbody>
</table>

|  | Scoring in Plaster | Pilasters | Pediment | Parapet |
|  | □ | □ | □ | □ |

|  | Tablet height (in) | Tablet width (in) | Brick Size (LxWxH - inches) |
|  | □ | □ | □ |

|  | Tab. thickness (in) | Tablet Stone Type |
|  | □ | □ |

**Parapet/Pediment Shape**

- **Roof Type**
- **Inscription Carving Method (where applicable)**
- **Sculptural Elements and Symbolism**

**Notes**

### Photos

![Image 1]

![Image 2]
<table>
<thead>
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<tr>
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<tr>
<td><strong>1981 Survey Only</strong></td>
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**Inscription**

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<tr>
<td>Place of Birth</td>
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**Tablet Inscription**
Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Parapet</th>
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<td>Tablet height (in)</td>
<td>Pediment</td>
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<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
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<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Tablet Stone Type</td>
<td></td>
</tr>
</tbody>
</table>

Parapet/Pediment Shape

Notes  Recorded in 1981 as having signed closure tablet, already broken into at least five pieces. Pieces no longer present at site by 1996.

Photos

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728
<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>1) 68</th>
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<th>LA1-01149</th>
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<td>Pediment Name</td>
<td></td>
<td>Craftsman Signature</td>
<td>H. Loewenstein</td>
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<td>Interment Type</td>
<td>Unknown (1981 Survey Only)</td>
<td>Craftsman Name</td>
<td>Loewenstein</td>
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### Inscription

<table>
<thead>
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<tr>
<td>Last Interment Year</td>
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<tr>
<td>Country of Birth</td>
<td></td>
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<td>Place of Birth</td>
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</tr>
</tbody>
</table>

**Tablet Inscription**
Page 2. Construction Survey

Tomb Exterior Construction
Tomb Vault Type
Length (in)      Tablet height (in)      Scoring in Plaster  □  Pilasters  □
Width (in)      Tablet width (in)      Pediment  □  Parapet  □
Height (in)     Tab. thickness (in)     Brick Size (LxWxH - inches)

Parapet/Pediment Shape
Pediment

Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes  Closure tablet moved to side of tomb, painted too many times - signature no longer visible.

Photos

[Images of tomb exteriors and close-ups of tablet stones]
<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Headstone associated with coping</th>
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<tbody>
<tr>
<td>Inscription Language</td>
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<td>First Interment Year</td>
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<td>Last Interment Year</td>
<td>1930</td>
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<td>Country of Birth</td>
<td>None Listed</td>
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<tr>
<td>Place of Birth</td>
<td></td>
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</table>

**Tablet Inscription**

[relief carving of wilted lily] 

In memory of  
MARGARET A,  
born May 26, 1858,  
died July 2, 1859.  
LOUISIANA,  
born Nov. 7, 1860,  
died Jan. 2, 1866,  

*daughters of*  
Margaret & John Diamond.  
JOHN DIAMOND,  
1826 – 1892  
MARGARET DIAMOND  
1827 – 1900  
JASPER DIAMOND,  
1855 – 1930  

[ ] LOEWENSTEIN.
In memory of
MARGARET A,
born May 26, 1858,
died July 2, 1859.
LOUISIANA,
born Nov. 7, 1860,
died Jan. 2, 1866,
daughters of
Margaret & John Diamond.

JOHN DIAMOND,
1826 – 1892
MARGARET DIAMOND
1827 – 1900
JASPER DIAMOND,
1855 – 1930

[relief carving of wilted lily]

Notes  Cement-finished slab coping with cast-iron fencing set in perimeter. Site appears to have been heavily modified and repaired (setting stones in concrete, setting iron in concrete, etc.)
### Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
<th>Interment Type</th>
<th>Craftsman Name</th>
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<tbody>
<tr>
<td>2 262</td>
<td>LA1-00029</td>
<td>John Voelkel</td>
<td>[ ]UDWIG</td>
<td>Family Tomb</td>
<td>Ludwig</td>
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</table>

#### 1981 Survey Only

#### Inscription

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
<th>First Interment Year</th>
<th>Last Interment Year</th>
<th>Country of Birth</th>
<th>Place of Birth</th>
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<tbody>
<tr>
<td></td>
<td>Closure Tablet Base</td>
<td>1860</td>
<td>1915</td>
<td>German States or Germany</td>
<td>Baiern, Darmstadt</td>
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<table>
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<tbody>
<tr>
<td>HIER RUHEN IN FRIEDEN</td>
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<tr>
<td>-----</td>
</tr>
<tr>
<td>HEINRICH,</td>
</tr>
<tr>
<td>-----</td>
</tr>
<tr>
<td>ANNA,</td>
</tr>
<tr>
<td>JOHN VOELKEL,</td>
</tr>
<tr>
<td>KATHARINA VOELKEL,</td>
</tr>
<tr>
<td>Aus Darinstadt</td>
</tr>
<tr>
<td>Geb. den 2 Sept. 1865, gest. den 28 Sept. 1897.</td>
</tr>
<tr>
<td>AMELIA BENEKE,</td>
</tr>
<tr>
<td>WILLIAM EDWARD VOELKEL,</td>
</tr>
<tr>
<td>Aus Darinstadt</td>
</tr>
<tr>
<td>Geb. den 19 Dec. 1815, gest. den 31 Mai 1873.</td>
</tr>
<tr>
<td>WILLIAM E. VOELKEL, JR.</td>
</tr>
<tr>
<td>Geb. den 2 Sept. 1865, gest. den 28 Sept. 1897.</td>
</tr>
<tr>
<td>Ruhen [ ]</td>
</tr>
<tr>
<td>Ris [ ] Jesus [ ]</td>
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</table>

[ ]UDWIG
Page 2, Construction Survey

Tomb Exterior Construction

<table>
<thead>
<tr>
<th>Tomb Vault Type</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
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<tbody>
<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Pediment</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Parapet</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Brick Size (LxWxH - inches)</td>
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Parapet/Pediment Shape

<table>
<thead>
<tr>
<th>Pediment</th>
<th>Tablet Stone Type</th>
</tr>
</thead>
</table>

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos
IN MEMORY OF
CORNELIUS RAINS,
died Sept 21st. 1849, aged 52 years.
M. LIZZIE CADY,
died August 9th, 1863, aged 36 years.
Also Infant Children of
JOHN P. & M. LIZZIE CADY,
EMMA ROSALIE,
died Jany. 26th, 1850
CORNELIA,
died Nov. 10th, 1850.
LAURA
died Nov. 30th, 1855.
HERBERT CLARK,
died Dec. 9th, 1855.
CORNELIA 2ND
died May 31st, 1858.
JOHN RAINS,
died July 17th, 1858.
PHILIP BRENTON,
died May 14th, 1860.

LUDWIG & SIMPSON
### Page 2, Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
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<th>Parapet</th>
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<td>Brick Size (LxWxH - inches)</td>
<td>Tablet Stone Type</td>
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<td>Tablet width (in)</td>
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<tr>
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</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

### Photos

![Image 1](image1.jpg)

![Image 2](image2.jpg)

![Image 3](image3.jpg)
<table>
<thead>
<tr>
<th>Original Map Name</th>
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<td>Craftsman Signature</td>
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**Inscription**

<table>
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<tr>
<th>Location of Signature</th>
<th>Inscription Language</th>
<th>First Interment Year</th>
<th>Last Interment Year</th>
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<tr>
<td></td>
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<tr>
<td>Country of Birth</td>
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<tr>
<td>Place of Birth</td>
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</tbody>
</table>

Tablet Inscription
Page 2. Construction Survey

Tomb Exterior Construction
Tomb Vault Type
Length (in)  Tablet height (in)
Width (in)  Tablet width (in)
Height (in)  Tab. thickness (in)
Parapet/Pediment Shape

Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos

- **SOC ID Number**: LA1-00882
- **Pediment Name**: MONSSEAUX
- **Interment Type**: Family Tomb
- **Craftsman Name**: Monsseaux
- **Location of Signature**: Closure Tablet Base
- **Inscription Language**: French
- **First Interment Year**: 1855
- **Last Interment Year**: 1855
- **Country of Birth**: France
- **Place of Birth**: Grenoble (France)

**Tablet Inscription**

[cross carving]

LOUIS MELCHIOR MALLEIN,
ne a Grenoble (France,)
le 6 Février 1792
décédé le 22 Sept. 1855.

MONSSEAUX
LOUIS MELCHIOR MALLEIN, ne a Grenoble (France,) le 6 Février 1792 décédé le 22 Sept. 1855.

Page 2. Construction Survey

Tomb Exterior Construction

Tomb Vault Type

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<thead>
<tr>
<th>Length (in)</th>
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<td>Parapet</td>
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Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

[Images of the tomb's exterior and a close-up of the inscription]

Tablet Stone Type

Parapet/Pediment Shape

[Images of the tomb's parapet and pediment]

Tablet height (in)

Tablet width (in)

Tab. thickness (in)

Brick Size (LxWxH - inches)

[Images of the tablet's dimensions and the brick size]
Sacred to the memory of HARRIET-ANGELIQUE PETERS wife of JULES A. BLANC, died Aug. 28th 1854 aged 29 years.

-----
MYRTHE-ELIZABETH PETERS died March 26th 1854 aged 26 years.

-----
SAMUEL JARVIS PETERS, died August 11th 1855 aged 54 years.
MARIANNE ANGEliQUE de SILLY his wife died May 31st 1860 aged 63 years.

-----
 JULES A. BLANK Jr. died Oct. 1st 1867, aged 21 years.

-----
SAMUEL F. WILSON died March 11th 1870, aged 65 years.
MARIE FELICIE PETERS died July 15, 1871, aged 3 yrs. & 7 mos.
JOSEPH LE MONNIER, SAMUEL JARVIS & BENJAMIN FRANKLIN PETERS. EVELINA COMMUNY, died October 8, 1882, aged 65 years.
SACRED
to the memory of
HARRIET-ANGELIQUE PETERS
wife of JULES A. BLANC,
died Aug. 28th 1854 aged 29 years.

MYRTHE-ELIZABETH PETERS
 died March 26th 1854 aged 26 years.

SAMUEL JARVIS PETERS,
 died August 11th 1855 aged 54 years.

MARIANNE ANGELIQUE de SILLY
his wife
 died May 31st 1860 aged 63 years.

JULES A. BLANK Jr.
died Oct. 1st 1867, aged 21 years.

SAMUEL F. WILSON
died March 11th 1870, aged 65 years.

MARIE FELICIE PETERS
 died July 15, 1871, aged 3 yrs. & 7 mos.

JOSEPH LE MONNIER, SAMUEL JARVIS
& BENJAMIN FRANKLIN PETERS.

EVELINA COMMUNY,
died October 8, 1882, aged 65 years.

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Page 2, Construction Survey

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<td>Parapet</td>
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<td>Tablet height (in)</td>
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<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
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<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Tablet Stone Type</td>
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</table>

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism
Notes

Photos
IN MEMORY OF
CAPT. CHAS. W. McLELLAN
Co. F. 18th REGMT. LA. VOL. INFNTY.
SON OF
W.H. & LEONORA McLELLAN
BORN MAY 9TH 1842,
KILLED IN DEFENCE OF RICHMOND VA
JUNE 1ST, 1864,
AGED 22 YEARS & 22 DAYS
HE FELL WITHOUT FEAR
AS MANY LOVED ONES FELL
IN DEFENCE OF OUR RIGHTS.

N. RICHARDS

**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th></th>
<th></th>
</tr>
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<td>Pilasters</td>
</tr>
<tr>
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</tr>
<tr>
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<td>Tablet width (in)</td>
<td>Parapet</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Tablet Stone Type</td>
</tr>
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</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

---

**Photos**

![Photo 1](image1)

![Photo 2](image2)

![Photo 3](image3)

![Photo 4](image4)

![Photo 5](image5)
Inscription

Location of Signature: Closure Tablet Base
Inscription Language: English
First Interment Year: 1866  Last Interment Year: 1915
Country of Birth: None Listed
Place of Birth:

Tablet Inscription

GEORGE MELVIN,
Eldest Son of George & Josephine Folsom
born March 28, 1858, died Nov. 9, 1866
“Of such is the Kingdom of Heaven.”
JUDITH E. TATE
After a long and painful illness
died Nov. 19, 1866, aged 38 years.
FREDERICK HODGE FOLSOM
born April 25, 1860, died Nov. 2 1867.
The Lord giveth and the Lord taketh away,
Blessed be the Name of the Lord.
JOSEPHINE GENTIN.
Wife of Geo. Folsom
Died Nov. 6, 1870, aged 30 years.
GEORGE FOLSOM.
Born June 13, 1831. Died Nov. 21, 1890.
GEORGINA M. FOLSOM,
HENRIETTA A. GENTIN
2nd wife of Geo. Folsom

[ ] BARR.
GEORGE MELVIN, Eldest Son of George & Josephine Folsom born March 28, 1858, died Nov. 9, 1866

"Of such is the Kingdom of Heaven."

JUDITH E. TATE After a long and painful illness died Nov. 19, 1866, aged 38 years.

FREDERICK HODGE FOLSOM born April 25, 1860, died Nov. 2 1867.

The Lord giveth and the Lord taketh away, Blessed be the Name of the Lord.

JOSEPHINE GENTIN. Wife of Geo. Folsom Died Nov. 6, 1870, aged 30 years.

GEORGE FOLSOM. Born June 13, 1831. Died Nov. 21, 1890.


Tomb Exterior Construction

Tomb Vault Type
Length (in) Tablet height (in) Scoring in Plaster
Width (in) Tablet width (in) Pilasters
Height (in) Tab. thickness (in) Pediment

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

---

746
Tablet Inscription

[Bottom closure tablet]
DR. D.T. SCOTT,
died April 13, 1867,  
of Apoplexy.  
Aged 61 years  
& 10 days.  
Beloved by all.

P. BARR
Tomb Exterior Construction

Tomb Vault Type
Length (in) Tablet height (in)
Width (in) Tablet width (in)
Height (in) Tab. thickness (in)

Scoring in Plaster  □  Pilasters  □
Pediment  □  Parapet  □
Brick Size (LxWxH - inches)
Tablet Stone Type

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos

Page 2, Construction Survey
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<td>Pediment Name</td>
<td>Isaac Bogart</td>
<td>Craftsman Signature</td>
<td>P. HARTY</td>
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### Inscription

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<th>Inscription Language</th>
<th>First Interment Year</th>
<th>Last Interment Year</th>
<th>Country of Birth</th>
<th>Place of Birth</th>
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</table>

Tablet Inscription

749
Page 2. Construction Survey

Tomb Exterior Construction
Tomb Vault Type
Scoring in Plaster □ Pilasters □
Length (in) Tablet height (in)
Pediment □ Parapet □
Width (in) Tablet width (in)
Brick Size (LxWxH - inches)
Height (in) Tab. thickness (in)
Tablet Stone Type

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos

<table>
<thead>
<tr>
<th>Location of Signature</th>
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<td>Inscription Language</td>
<td>English</td>
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<tr>
<td>First Interment Year</td>
<td>1858</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1892</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>France, German States or Germany, United States</td>
</tr>
<tr>
<td>Place of Birth</td>
<td>France</td>
</tr>
<tr>
<td></td>
<td>Germany</td>
</tr>
<tr>
<td></td>
<td>New Orleans</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tablet Inscription</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANDREW THOMAS</td>
</tr>
<tr>
<td>[arched lettering, curved around relief carving of cross &amp; numerous symbolic flowers and bees]</td>
</tr>
<tr>
<td>NATIVE OF FRANCE</td>
</tr>
<tr>
<td>DIED AUG. 16, 1858. AGD. 56 YRS. 1 MO. 16 DS.</td>
</tr>
<tr>
<td>----</td>
</tr>
<tr>
<td>Thou art gone dear father, but we will not deplore thee. Whose God was thy redeemer, thy guardian and guide. He gave thee, He took thee, and He will restore thee, And death hath no sting, for the Savior hath died.</td>
</tr>
<tr>
<td>----</td>
</tr>
<tr>
<td>MARTIN BIHLI,</td>
</tr>
<tr>
<td>Died July 28, 1861. Aged 71 years, 8 Months</td>
</tr>
<tr>
<td>NATIVE OF GERMANY</td>
</tr>
<tr>
<td>----</td>
</tr>
<tr>
<td>CAROLINE THOMAS,</td>
</tr>
<tr>
<td>Born in New Orleans, La. November 9, 1829, Died March 7, 1866.</td>
</tr>
<tr>
<td>----</td>
</tr>
<tr>
<td>CAROLINA THOMAS,</td>
</tr>
<tr>
<td>NATIVE OF GERMANY,</td>
</tr>
<tr>
<td>Died Aug. 26, 1887. Aged 76 years, 9 months.</td>
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<tr>
<td>----</td>
</tr>
<tr>
<td>ELIZABETH THOMAS, WIFE OF R.A. BRIARD</td>
</tr>
<tr>
<td>Died June 26, 1889, JOHN COSGROVE, Died July 25, 1892</td>
</tr>
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</table>

**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
<th>Parapet/Pediment Shape</th>
<th>Roof Type</th>
<th>Inscription Carving Method (where applicable)</th>
<th>Sculptural Elements and Symbolism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomb Vault Type</td>
<td>Length (in)</td>
<td>Tablet height (in)</td>
<td>Pediment</td>
<td>Parapet</td>
<td>Parapet/Pediment Shape</td>
<td>Roof Type</td>
<td>Inscription Carving Method (where applicable)</td>
<td>Sculptural Elements and Symbolism</td>
</tr>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Pediment</td>
<td>Parapet</td>
<td>Parapet</td>
<td>Pediment/Pediment Shape</td>
<td>Roof Type</td>
<td>Inscription Carving Method (where applicable)</td>
<td>Sculptural Elements and Symbolism</td>
</tr>
<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Pediment</td>
<td>Parapet</td>
<td>Parapet</td>
<td>Pediment/Pediment Shape</td>
<td>Roof Type</td>
<td>Inscription Carving Method (where applicable)</td>
<td>Sculptural Elements and Symbolism</td>
</tr>
<tr>
<td></td>
<td>Tablet Stone Type</td>
<td>Pediment</td>
<td>Parapet</td>
<td>Parapet</td>
<td>Pediment/Pediment Shape</td>
<td>Roof Type</td>
<td>Inscription Carving Method (where applicable)</td>
<td>Sculptural Elements and Symbolism</td>
</tr>
</tbody>
</table>

**Photos**

![Photo 1](image1.jpg)

![Photo 2](image2.jpg)

![Photo 3](image3.jpg)

![Photo 4](image4.jpg)

![Photo 5](image5.jpg)

![Photo 6](image6.jpg)

<table>
<thead>
<tr>
<th>Original Map Name</th>
<th>SOC ID Number</th>
<th>Pediment Name</th>
<th>Craftsman Signature</th>
<th>Interment Type</th>
<th>Craftsman Name</th>
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<tbody>
<tr>
<td>1) wvK</td>
<td>LA1-01673</td>
<td></td>
<td>J. REYNOLDS</td>
<td>Wall Vault</td>
<td>Reynolds</td>
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1981 Survey Only ☐

**Inscription**

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Inscription Language</th>
<th>First Interment Year</th>
<th>Last Interment Year</th>
<th>Country of Birth</th>
<th>Place of Birth</th>
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<tr>
<td>Closure Tablet Base</td>
<td>English</td>
<td>1867</td>
<td>1869</td>
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</table>

Tablet Inscription

HENRY CAMPMAN
Born Dec. 28, 1864,
Died Oct. 26, 1867.

-----

*Our Darling has gone to Heaven.*

ROBERT F. CAMPMAN
Born Dec. 5, 1868,
Died Oct. 26, 1869.

J. REYNOLDS
HENRY CAMPMAN
Born Dec. 28, 1864,
Died Oct. 26, 1867.

-----
Our Darling has gone to Heaven.

ROBERT F. CAMPMAN
Born Dec. 5, 1868,
Died Oct. 26, 1869.

---

Page 2, Construction Survey

Tomb Exterior Construction
Tomb Vault Type
Length (in) 
Width (in) 
Height (in) 
Scoring in Plaster 
Pediment 
Parapet 
Pilasters 

Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos

---

Photos
<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Closure Tablet Base</th>
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<tr>
<td>Inscription Language</td>
<td>English</td>
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<tr>
<td>First Interment Year</td>
<td>1867</td>
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<tr>
<td>Last Interment Year</td>
<td>1897</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>None Listed</td>
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<tr>
<td>Place of Birth</td>
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</tbody>
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**Tablet Inscription**

> SUMPTER TURNER,
> DIED OF CHOLERA OCT. 27, 1867.
> AGED 65.
> HARRY C. WOOD.
> ELIZABETH BALDWIN,
> WIFE OF SUMPTER TURNER,
> DIED APRIL 11, 1879.
> STANTON DAYE AUTEY, JR.,
> BORN MARCH 13, 1866,
> DIED MARCH 26, 1884.
> MARY A. FOUCHER,
> DIED AUGUST 10, 1892.
> STANTON DAYE AUTEY,
> DIED JUNE 26, 1897.
> EMMA TURNER AUTEY,
> MONROE AUTEY SEAY,

J. REYNOLDS
SUMPTER TURNER,
DIED OF CHOLERA OCT. 27, 1867.
AGED 65.
HARRY C. WOOD.
ELIZABETH BALDWIN,
WIFE OF SUMPTER TURNER,
DIED APRIL 11, 1879.
STANTON DAYE AUTEY, JR.,
BORN MARCH 13, 1866,
DIED MARCH 26, 1884.
MARY A. FOUCHER,
DIED AUGUST 10, 1892.
STANTON DAYE AUTEY,
DIED JUNE 26, 1897.
EMMA TURNER AUTEY,
MONROE AUTEY SEAY,
J. REYNOLDS

Original Map Name  1) 186  SOC ID Number  LA1-01082
Pediment Name  H.C. Weymouth  Craftsman Signature  REYNOLDS
Interment Type  Family Tomb  Craftsman Name  Reynolds

1981 Survey Only  

Inscription

Location of Signature  Associated (non-closure) tablet - rear of tomb
Inscription Language  English
First Interment Year  1868  Last Interment Year  1868
Country of Birth  United States
Place of Birth  New Orleans

Tablet Inscription

[relief carving of rose]
In memory of
CHARLES S. HOFFMAN,
Born in New Orleans
Feb. 21, 1844.
Died in Shreveport, La.
Aug. 12, 1868.
AGED
24 yrs. 5 mos. & 21 days.

“The loveliest star at morning’s Dawn
Sets earliest [                    ]
And leaves the world in night.”

-----

Children of
H.C. & H.E. Weymouth.
HARRY. NAOMI. JENNIE.

REYNOLDS
In memory of
CHARLES S. HOFFMAN,
Born in New Orleans
Feb. 21, 1844.
Died in Shreveport, La.
Aug. 12, 1868.
AGED
24 yrs. 5 mos. & 21 days.

"The loveliest star at morning’s Dawn
Sets earliest
And leaves the world in night."

Children of
H.C. & H.E. Weymouth.
HARRY. NAOMI. JENNIE.
Tablet Inscription

NORA THERESA,
Daughter of M.cHg [       ] Louisa E. Irwin,
Died Nov. 1st 1871,
in her 3rd year.

REYNOLDS

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Scoring in Plaster</th>
<th>Pilasters</th>
<th>Pediment</th>
<th>Parapet</th>
<th>Brick Size (LxWxH - inches)</th>
<th>Tablet Stone Type</th>
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<tbody>
<tr>
<td>Tomb Vault Type</td>
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<tr>
<td>Length (in)</td>
<td>Tablet height (in)</td>
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<td>Pediment</td>
<td>Parapet</td>
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<td></td>
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<td>Width (in)</td>
<td>Tablet width (in)</td>
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<td>Height (in)</td>
<td>Tab. thickness (in)</td>
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</table>

Parapet/Pediment Shape

Roof Type

Inscription Carving Method (where applicable)

Sculptural Elements and Symbolism

Notes

Photos

![Image 1](image1.png) ![Image 2](image2.png)
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
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<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
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<tr>
<td><strong>Pediment Name</strong></td>
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<td><strong>Interment Type</strong></td>
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<td><strong>Country of Birth</strong></td>
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<tr>
<td><strong>Place of Birth</strong></td>
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**Tablet Inscription**

761
Page 2. Construction Survey

Tomb Exterior Construction
Tomb Vault Type
Length (in)  Tablet height (in)  Scoring in Plaster  
Width (in)  Tablet width (in)  Pediment
Height (in)  Tab. thickness (in)  Parapet

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes  Tablet has broken and detached from tomb since 1981. Signature is not readable.

Photos
### Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012

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<tr>
<td>Holmes</td>
<td>STROUD N.O.</td>
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<tr>
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### Inscription

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<th>First Interment Year</th>
<th>Last Interment Year</th>
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<table>
<thead>
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<table>
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### Tablet Inscription
#### Page 2. Construction Survey

| Tomb Exterior Construction |  |
|----------------------------|  |
| Tomb Vault Type            |  |
| Scoring in Plaster         | ☐ |  |
| Pilasters                  | ☐ |  |
| Pediment                   | ☐ |  |
| Parapet                    | ☐ |  |
| Length (in)                |  |
| Tablet height (in)         |  |
| Pediment                   | ☐ |  |
| Tablet width (in)          |  |
| Bricket Size (LxWxH - inches) |  |
| Height (in)                |  |
| Tab. thickness (in)        |  |
| Parapet/Pediment Shape     |  |

#### Notes
Total of three signed stones recorded in 1981, all no longer present at site. Closure tablet signed STRoud N.O., two additional tablets broken and found between tombs (although not broken tablet seen in photograph), one signed REYNOLDS, one BIRCHMEIER & CO.

#### Photos
<table>
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<tr>
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<tr>
<td><strong>Pediment Name</strong></td>
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<td><strong>Craftsman Name</strong></td>
<td>T. Donlen</td>
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<td><strong>1981 Survey Only</strong></td>
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**Inscription**

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<th><strong>Location of Signature</strong></th>
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<tr>
<td><strong>Inscription Language</strong></td>
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<tr>
<td><strong>First Interment Year</strong></td>
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<td><strong>Place of Birth</strong></td>
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**Tablet Inscription**
Page 2. Construction Survey

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
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<tbody>
<tr>
<td>Tomb Vault Type</td>
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</tr>
<tr>
<td>Scoring in Plaster</td>
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<td>Pilasters</td>
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<td>Parapet/Pediment Shape</td>
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<td>Tablet Stone Type</td>
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<td>Scorings in Plaster</td>
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<td>Pediments</td>
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</tr>
<tr>
<td>Parapets</td>
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</tbody>
</table>

- **Notes**  
  Headstone set in lot in front of tomb.  
  1981 survey suggests tablet carved in English with interments born in County Tipperary, Ireland. Signature no longer visible.

### Photos

- ![Image 1](image1.png)
- ![Image 2](image2.png)
- ![Image 3](image3.png)
- ![Image 4](image4.png)
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey: May-Dec. 2012</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
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<tr>
<td><strong>SOC ID Number</strong></td>
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<td><strong>Pediment Name</strong></td>
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<tr>
<td><strong>Craftsman Signature</strong></td>
</tr>
<tr>
<td><strong>Interment Type</strong></td>
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</tr>
<tr>
<td><strong>Location of Signature</strong></td>
</tr>
<tr>
<td><strong>Inscription Language</strong></td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
</tr>
</tbody>
</table>

Tablet Inscription

[relief carving of cross in circular field]

FAMILLE
B. BARDE
C. ZEARS.

WARBURG
**Page 2, Construction Survey**

<table>
<thead>
<tr>
<th>Tomb Exterior Construction</th>
<th>Tomb Vault Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scoring in Plaster</td>
<td>Pilasters</td>
</tr>
<tr>
<td>Pediment</td>
<td>Parapet</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Length (in)</th>
<th>Tablet height (in)</th>
<th>Pediment</th>
<th>Parapet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Width (in)</td>
<td>Tablet width (in)</td>
<td>Brick Size (LxWxH - inches)</td>
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<tr>
<td>Height (in)</td>
<td>Tab. thickness (in)</td>
<td>Tablet Stone Type</td>
<td></td>
</tr>
</tbody>
</table>

**Parapet/Pediment Shape**

**Roof Type**

**Inscription Carving Method (where applicable)**

**Sculptural Elements and Symbolism**

**Notes**

**Photos**

[Images of cemetery tombs and inscriptions]
**Inscription**

<table>
<thead>
<tr>
<th>Location of Signature</th>
<th>Associated (non-closure) tablet - front of tomb</th>
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</thead>
<tbody>
<tr>
<td>Inscription Language</td>
<td>English</td>
</tr>
<tr>
<td>First Interment Year</td>
<td>1889</td>
</tr>
<tr>
<td>Last Interment Year</td>
<td>1893</td>
</tr>
<tr>
<td>Country of Birth</td>
<td>England, United States</td>
</tr>
<tr>
<td>Place of Birth</td>
<td>Indiana</td>
</tr>
<tr>
<td></td>
<td>Leeds, England</td>
</tr>
</tbody>
</table>

Tablet Inscription

[carving of two forget-me-nots with berries]

**CHRISTINA M. HOFER**
Wife of
**CHARLES E. RHODES**
A native of Indiana.
Died in New Orleans
Oct. 28, 1889
Aged 48 yrs.

**CHARLES E. RHODES**
A native
OF
Leeds, England,
Died in New Orleans
Jan. 1, 1892,
Aged 54 years.

**JULIA MARIE HOFER,**
DIED
June 7, 1893.
Aged 45 years.

A. WEIBLEN 233 BARONNE ST.
CHRISTINA M. HOFER
Wife of
CHARLES E. RHODES
A native of Indiana.
Died in New Orleans
Oct. 28, 1889
Aged 48 yrs.

CHARLES E. RHODES
A native
OF
Leeds, England,
Died in New Orleans
Jan. 1, 1892,
Aged 54 years.

JULIA MARIE HOFER,
DIED
June 7, 1893.
Aged 45 years.

A. WEIBLEN 233 BARONNE ST.

Original Map Name 1) 203
SOC ID Number LA1-01048
Pediment Name
Craftsman Signature WEIBLEN
Interment Type Coping
Craftsman Name Weiblen
1981 Survey Only □

Inscription

Location of Signature Headstone associated with coping
Inscription Language English
First Interment Year 1892 Last Interment Year 1923
Country of Birth German States or Germany
Place of Birth Wurtemburg, Germany

Tablet Inscription

[counter-relief carving of simple cross]
SOPHIA LIEB
WIFE OF H.F. KLUMPP
DIED DEC. 2, 1892.
AGED 52 YRS.

HERMANN F. KLUMPP
BORN IN WURTEMBURG GERMANY
JAN. 27, 1827
DIED DEC. 31, 1894.
LOUISA S. KLUMPP
ELDEST DAUGHTER OF
HERMANN F. KLUMPP AND SOPHIA LIEB
BORN NOV. 1, 1857 DIED JUNE 18, 1923.

WIEBLEN
Page 2, Construction Survey

Tomb Exterior Construction
Tomb Vault Type

Length (in)  Tablet height (in)  Scoring in Plaster  Pilasters
Width (in)  Tablet width (in)  Pediment  Parapet
Height (in)  Tab. thickness (in)  Brick Size (LxWxH - inches)

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos
Tablet Inscription

HENRY P. FELMEDEN  
1862 – 1865  
JOHN WALSTER  
1822 – 1867  
DOROTHEA WALSTER  
1800 – 1870  
JOHN H. FELMEDEN  
1825 – 1877  
OTTO A. FELMEDEN  
1871 – 1878  
LOUIS A. FELMEDEN  
1867 – 1894  
LOUISA WALSTER  
WIFE OF  
JOHN H. FELMEDEN  
1836 – 1906  
EMELIA D. FELMEDEN  
1857 – 1907  
WALTER J. SOMMERS  
1864 – 1918  
HENRIETTA L. FELMEDEN,  
WIFE OF  
WALTER J. SOMMERS,  
1865 – 1929  
CHAS. A. FELMEDEN,  
1874 – 1931  
EMMA A.V. FELMEDEN,  
1859 – 1933  
PERMANENTLY SEALED  
AT REST
Page 2, Construction Survey

Tomb Exterior Construction
Tomb Vault Type
Length (in)  Tablet height (in)
Width (in)  Tablet width (in)
Height (in)  Tab. thickness (in)

Scoring in Plaster  Pilasters
Pediment  Parapet

Brick Size (LxWxH - inches)
Tablet Stone Type

Parapet/Pediment Shape
Roof Type
Inscription Carving Method (where applicable)
Sculptural Elements and Symbolism

Notes

Photos
<table>
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<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
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<td><strong>Pediment Name</strong></td>
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<tr>
<td><strong>Interment Type</strong></td>
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<tr>
<td><strong>1981 Survey Only</strong></td>
</tr>
<tr>
<td><strong>Inscription</strong></td>
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<tr>
<td><strong>Location of Signature</strong></td>
</tr>
<tr>
<td><strong>Inscription Language</strong></td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
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<td><strong>Place of Birth</strong></td>
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</table>
In memory of Our Infant Children

GEORGE SIM, DAVID, MAGGIE INGLES, DAVID McLEOD, A native of Glasgow, Scotland, Died June 5, 1872, Aged 65 years.

MARGARET INGLIS SIM, Widow of David McLeod, A native of Glasgow, Scotland, Died September 7, 1913, Aged 85 years.

WILLIAM CHARLES McLEOD, March 11, 1866, Oct. 26, 1938.

---

**Notes**  A new granite stone sits atop this coping, carve with an exact transcription of the older stone plus one additional interment: "KENNETH McLEOD, BORN APRIL 10, 1897 – NOVEMBER 17, 1989."

---

**Photos**
<table>
<thead>
<tr>
<th><strong>Lafayette Cemetery No. 1 Craftsman Signature Survey:</strong> May-Dec. 2012</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Original Map Name</strong></td>
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<tr>
<td><strong>Pediment Name</strong></td>
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<tr>
<td><strong>Interment Type</strong></td>
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<td><strong>1981 Survey Only</strong></td>
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**Inscription**

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<tr>
<th><strong>Location of Signature</strong></th>
<th>Lot Stamp</th>
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<td><strong>Inscription Language</strong></td>
<td></td>
</tr>
<tr>
<td><strong>First Interment Year</strong></td>
<td>Last Interment Year</td>
</tr>
<tr>
<td><strong>Country of Birth</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
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</tr>
</tbody>
</table>

**Tablet Inscription**
Page 2. Construction Survey

| Tomb Exterior Construction |  |  |
|----------------------------|  |  |
| Tomb Vault Type            |  |  |
| Length (in)                |  |  |
| Width (in)                 |  |  |
| Height (in)                |  |  |
| Parapet/Pediment Shape     |  |  |
| Roof Type                  |  |  |
| Inscription Carving Method (where applicable) |  |  |
| Sculptural Elements and Symbolism |  |  |

**Notes**  Missing closure tablet.

**Photos**

(Images of various tomb exteriors and details)
# Lafayette Cemetery I Craftsman Signature Survey:
## CONSTRUCTION SURVEY

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<tr>
<th>Field</th>
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<td>Original Map Number (quadrant and number)</td>
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<tr>
<td>Pediment Name (if applicable)</td>
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<tr>
<td>Surveyor name</td>
<td></td>
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<tr>
<td>Date</td>
<td></td>
</tr>
<tr>
<td>Craftsman Name (as written on tomb)</td>
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</tbody>
</table>
| Tomb Exterior Construction    | □ Plaster (lime) and brick  
□ Plaster (portland or other cement) and brick  
□ Plaster (unspecified) and brick  
□ Marble cladding over masonry  
□ Rough-hewn granite with thick joints  
□ Coping (poured concrete)  
□ Coping (masonry and plaster)  
□ Coping (unspecified)  
□ Other:                      |
| Tomb Vault Type                | □ Slab (Slate)  
□ Slab (Unknown material)  
□ Masonry Vault  
□ Iron Bars  
□ Unknown  
□ Other:                      |
| Scoring to create appearance of ashlar or stone | □ Yes  
□ No |
| Pilasters                      | □ Yes  
□ No |
| Roof Type                      | □ Pitched / Gable  
□ Barrel  
□ Flat / Slab  
□ Hip  
□ Stepped  
□ No roof (coping, wall vault, or other type of interment)  
□ Other:                      |
<table>
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<tr>
<th>Pediment Shape</th>
<th>Triangular</th>
<th>Rectangular</th>
<th>Winged semicircle</th>
<th>Other:</th>
<th>No Pediment</th>
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<table>
<thead>
<tr>
<th>Length (front to rear):</th>
<th>Width (of front):</th>
<th>Height (to pediment edge):</th>
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<th>Tablet Thickness:</th>
<th>Tablet Width:</th>
<th>Tablet Height:</th>
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<th>Average Brick Size:</th>
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<th>Inscription Carving Method:</th>
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<table>
<thead>
<tr>
<th>Tablet Stone Type:</th>
<th>Marble</th>
<th>Granite</th>
<th>Sandstone</th>
<th>Limestone</th>
<th>Unspecified</th>
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<thead>
<tr>
<th>Sculptural elements and symbolism</th>
<th>(Write whatever applies)</th>
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</thead>
<tbody>
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<table>
<thead>
<tr>
<th>Notes and Comments:</th>
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</thead>
</table>
APPENDIX C
CHRONOLOGICAL LIST OF LAFAYETTE CEMETERY NO. 1 SEXTONS
Appendix C: Chronological List of Lafayette Cemetery No. 1 Sextons

The dates and names listed below were determined based on directories, newspaper listings, and the records of the Louisiana State Board of Health. As sources vary, some dates overlap.

1832 – 1844  B.S. Quinman
1844 – 1861  H.G. Hicks¹
1855 – 1861  Phil Harty²
1862     Olivier Rice³
1863 – 1865  D.F. Simpson⁴
1865 – 1867  James Hagan⁵
1867 – 1869  J.F. Callico⁶
1868     “Mr. Simpson”⁷
1869 – 1871  Jim Tracey⁸
1871 – 1875  J.F. Callico⁹
1874 – 1877  Cornelius Donovan¹⁰
1876 – 1878  Dennis Irvin¹¹

¹ Louisiana State Board of Health, Biennial Report of the Louisiana State Board of Health, 1883-84, 40; J.C. Edmonds, M.D. “Sanitary Conditions of New Orleans,” in Southern Medical Reports, ed. Erasmus Darwin Fenner (B.M. Norman, 1851), 213
³ Ibid., 40.
⁵ Ibid., 40; Graham’s Crescent City Directory for 1867, 571.
⁷ Daily Picayune, July 14, 1868, 2.
⁹ Ibid., 40; Edwards’ Annual Directory...in the City of New Orleans for 1872, 86; Edwards’ Annual Directory for New Orleans 1873, 90; Soards’ New Orleans City Directory for 1875, 179.
1878 – 1879  Patrick Gallagher\textsuperscript{12}
1879   John Barrett\textsuperscript{13}
1880 – 1883  J.F. Birchmeier\textsuperscript{14}
1886 – 1895  H.J. McDonald\textsuperscript{15}
1896   H.J. McDonald, Jr.\textsuperscript{16}
1897 – 1901  Charles J. Badger\textsuperscript{17}
1902 – 1921  Gottlieb Huber\textsuperscript{18}
1911   Henry Alfortish, assistant sexton\textsuperscript{19}
1919-1940  Henry Alfortish\textsuperscript{20}
1942 – 1954  Edward Alfortish\textsuperscript{21}

After 1954  Sextons no longer listed in directories. Alfortish Marble Company moves to Gretna.

\textsuperscript{12} Soards' New Orleans City Directory for 1878, 417.
\textsuperscript{13} Soards' New Orleans City Directory for 1879, 410.
\textsuperscript{14} Soards' New Orleans City Directory for 1880, 456; Soards' New Orleans City Directory for 1882, 142; Soards' New Orleans Directory for 1883, 452.
\textsuperscript{16} Soards’ New Orleans City Directory for 1896, 510.
\textsuperscript{17} Soards’ New Orleans City Directory for 1897, 504; Soards’ New Orleans City Directory for, Vol. XXV, 478; Soards’ New Orleans City Directory, Vol. XXVI, 1899, 483; Soards’ New Orleans City Directory for 1901, Vol. 505.
\textsuperscript{19} Soards’ New Orleans City Directory for 1911, Vol. XXVII, 74.
APPENDIX D
SUMMARY OF PROPERTY CONVEYANCES RELATED TO CASE-STUDY CRAFTSMEN
Appendix D: Summary of Conveyances Related to Case-Study Craftsmen

The following summaries are compiled from abstracts housed at the Orleans Parish Conveyance Office located at 1340 Poydras Street, New Orleans, Louisiana. For each abstract, the original document is held on file at the Notarial Archives Division Research Center, located at the same address. Abstracts archived at the Conveyance Office primarily document transfers of property and, prior to 1865, slaves. No documentation illustrating the transfer of tombs or cemetery property is associated with James Hagan, Hugh J. McDonald, or Gottlieb Huber. Transactions of property involving their family members (siblings, parents, children), are also included. No document among these archives could be associated with H. Lowenstein. Abstract book and page are included for each record.

**JAMES HAGAN**

1858 December 15
Book 77, Page 61

*Grantor:* Cornelius Sweeney

*Grantee:* James Hagan and John Henderson, Jr.

*Notary:* Wm. J. Castell

*Price:* $1700

*Summary:* Cornelius Sweeney sold to James Hagan and John Henderson, Jr. (purchasers in equal proportion) two lots with buildings and improvements in the Fourth district, square bounded by First, Dryades, and St. Denis and the dividing line between the late Faubourg Livaudais from the late Faubourg Lafayette. Each lot measured 30’ front on St. Denis, 150’ deep, sold for $1700.

1859 March 8
Book 76, Page 599

*Grantor:* James Hagan

*Grantee:* James Clarke

*Notary:* Pae Cuvellier

*Price:* $1475

*Summary:* James Hagan of New Orleans sold to James Clark (also of New Orleans) property and buildings thereon in the Fourth District of the city, in square bounded by First, Dryades, St. Denis and Philip Streets. 30’ on First, 100’ deep, No. 7 in square no. 140 in a plat by Charles F. Gimpell. $1475.

1859 May 10
Book 80, Page 104

*Grantor:* Gerard Stith, mayor of New Orleans, LA and Brantz Mayer William S. Peterkin of the City of Baltimore, MD

*Grantee:* James Hagan

*Notary:* Edward Barnett

*Price:* $2250

*Summary:* “Gerard Stith, mayor of the city of New Orleans and representing her [New Orleans], and Brantz Mayer William S. Peterkin of the City of Baltimore state of Maryland have sold unto the following named persons the following described property” – John Marr Farrell bought 18
lots in square bounded by Fourth, Solis, Jacob and Washington, sold $2250. Other buyers – John Purcell, John Benjamin Fitch. All sales of lots in the Fourth District.


1861 December 24
Book 86, Page 189
*Grantor:* James Hagan
*Grantee:* Octavius Webber and Jeremiah Baxter
*Notary:* Pierre Charles Cuvellier
*Price:* $325
*Summary:* James Hagan of this city sold to Octavius Webber and Jeremiah Baxter, both of New Orleans, property in the First District in square bounded by Common, Banks, Dorgenois and Broad, 35’ front on Common Street, 105’ deep. $325

1861 July 23
Book 87, Page 64
*Grantor:* James Hagan and John Henderson
*Grantee:* Andrew Schmelt
*Notary:* William Joseph Castel
*Price:
*Summary:* Sale of property from James Hagan and John Henderson to Andrew Schmelt. Bounded by Philip, First and Maunsel Streets. Lots 1-6 on a sketch signed by all parties. Framing the corners of Philip and Solis Streets. See also Book 86, Page 359.

1861 December 3
Book 87, Page 170
*Grantor:* William Alfred Freret
*Grantee:* James Hagan
*Notary:* P.C. Cuvellier
*Price:* $420
*Summary:* William Alfred Freret sold to James Hagan, a lot in the First District in square bounded by Common, Bank, Dorgenois and Broad. Measuring 25’ front Common and bounded on the lower side by Manassas Alley. $420.

1862 February 6
Book 87, Page 250
*Grantor:* James Hagan and John Henderson
*Grantee:* Mrs. Mary Ann B. Rogers, wife of John Hardwick
*Notary:* Pierre Charles Cuvellier
*Price:* $1100
*Summary:* Sale of property from James Hagan and John Henderson to Mrs. Mary Ann B. Rogers (wife of John Hardwick), in the square bounded by First, Solis, Manuel and Philip, fronting 91’ on Solis & 150’ on First. Sale $1100.
1862 April 5  
Book 86, Page 359  
Partition of Property  
Notary: Pierre Charles Cuvellier  
Summary: Partition of property between John Henderson and James Hagan. “On Dec. 15, 1858, the two men purchased jointly two lots with buildings in the Fourth District, designated as lots 11 and 12 of Square 140, bounded by First, Dryades, St. Denis and the line dividing the late Faubourg Livaudais from the late Faubourg Lafayette [Philip Street], each lot with 30’ front on St. Denis and 150’ deep.”  
James Hagan’s portion is 611’ front on Philip Street, and itself was valued at $1200. Mr. Henderson’s property was valued at $500 and James Hagan paid Henderson the difference of $700.

1862 April 5  
Book 86, Page 359  
Grantor: John Henderson  
Grantee: James Hagan  
Notary: Pierre Charles Cuvellier  
Price: $75  
Summary: John Henderson sold to James Hagan a lot in the Fourth District in square bounded by Dryades, First, St. Denis and the division line between Faubourgs Livaudais and Lafayette—now Philip Street. The rear portion of a lot, fronting on First. Henderson’s wife is Elizabeth Burke. Sale $75.

1864 April 23  
Book 88, Page 66  
Grantor: James Hagan  
Grantee: John Henderson  
Notary: Hugh Madden  
Price: $250  
Summary: James Hagan sold to John Henderson a square of ground in the Fourth District designated as 101 on a plan of L.H. Pilie (1859). Bounded by Third, Fourth, Rocheblave and Dorgenois Street, divided into 18 lots. Sold for $250.
1865 July 29
Book 89, Page 178
Grantor: John Henderson and James Hagan
Grantee: Frederick Mendes
Notary: Pierre Charles Cuvellier
Price: $1500
Summary: John Henderson and James Hagan sold to Frederick Mendes, property in the Fourth District in the square bounded by Solis, Philip, First and Marguerite Streets. Magnolia was once Maunsel Street. Measuring 182’ on on Magnolia by 100’ in depth and front on each Philip and First Streets. Being part of Square 19 on the L.H. Pilie map. Mary Henderson, wife of James Hagan, renounced rights. John Henderson’s wife at the time of this sale was Elizabeth Burke. Sale $1500 to be paid via down payment and mortgage.

1865 December 19
Book 89, Page 340
Grantor: James Hagan
Grantee: Jacob Friedrich
Notary: William Joseph Castell
Price: $1300
Summary: James Hagan sold to Jacob Friedrich, land on First, Philip, St. Andrew and St. George (Fourth District), $1300. Sold in conjunction with a larger portion of land.

1866 January 29
Book 91, Page 45
Grantor: Charles H. Chase and Louis Lay
Grantee: Gerald Farrell and James Hagan
Notary: James Wood Breedlove
Price: $2260
Summary: Several acts of sale from Charles H. Chase and Louis Lay in First, Third and Fourth districts. Gerald Farrell and James Hagan bought 11 lots with buildings and improvements in Square 18 bounded by Philip, First, Solis and Jacob Streets. Lots 3-13 on Pilié map. Forming corners First and Jacob, First and Solis, Solis and Philip. Chase and Lay purchased this property from the cities of New Orleans and Baltimore. $2260.

1866 February 21
Book 91, Page 75
Grantor: Emilie Bradford, wife of James Hamilton Burton
Grantee: James Hagan
Notary: J.W. Breedlove
Price: $580
Summary: Emilie Bradford, wife of James Hamilton Burton, sold to James Hagan 2 lots, Fourth District, square bounded by Washington, Fourth, St. Patrick, St. Denis, fronting 30’ front on Fourth Street. $580.
1866 February 12  
Book 90, Page 613  
**Grantor:** James Hagan  
**Grantee:** John Huey  
**Notary:** P.C. Cuvellier  
**Price:**  
**Summary:** James Hagan sold to John Huey land in the Fourth District, suburb Livaudais, within the square bounded by Washington Avenue, Fourth, Dryades and St. Denis. Fronting 24’ on Fourth. Sold with mortgage.

1866 March 14  
Book 90, Page 394  
**Grantor:** Peter John Poelman  
**Grantee:** Gerald Farrell and James Hagan  
**Notary:** Chas. Stringer  
**Price:** $3525  
**Summary:** Peter John Poelman sold to Gerald Farrell and James Hagan one undivided half each of one lot with all the buildings thereon in square bounded by St. Mary, Prytania, Felicity Road, and Coliseum Street. 63’ front St. Mary.

1866 April 11  
Book 89, Page 503  
**Grantor:** Bernard O’Neill  
**Grantee:** James Hagan  
**Notary:** P.C. Cuvellier  
**Price:** $300  
**Summary:** Bernard O’Neill sold to James Hagan a lot in the Fourth District in Faubourg Livaudais, square bounded by Washington, Fourth, Dryades and St. Denis. 24’ front on Fourth Street. $300.

1866 October 23  
Book 92, Page 95  
**Grantor:** Alexis Dumestre  
**Grantee:** James Hagan  
**Notary:** William Joseph Castell  
**Price:** $700  
**Summary:** Alexis Dumestre sold to James Hagan 3 lots, Fourth District, in square bounded by Washington, St. Patrick, Sixth and St. Denis. Lot 17 measures 30’ front St. Patrick, Lot 18 measures 50’ front Sixth Street, Lot 22 Measures 30’ front on 6th. $700.
1866 November 21
Book 91, Page 572
Grantor: Gustave Bouligny
Grantee: James Hagan
Notary: P.C. Cuvellier
Price: $2000
Summary: Gustave Bouligny sold to James Hagan one lot in square bounded by Sixth, Seventh, Camp and Chestnut Streets, designated by the letter A on a sketch by J.N.B. de Pouilly, dated 29 August 1866 and forms corner of Seventh and Chestnut Streets. 30’ Seventh, 127’ Chestnut with buildings and improvements thereon. $2000.

1866 November 30
Book 92, Page 161
Grantor: John Huey
Grantee: James Hagan
Notary: P.C. Cuvellier
Price: $400
Summary: John Huey sold to James Hagan a portion of ground in square bounded by Washington, Fourth, Dryades, and St. Denis. Measuring 34’ on Fourth. $400.

1866 December 28
Book 91, Page 637
Grantor: John T. Willson
Grantee: James Hagan
Notary: Charles Stringer
Price: $9000
Summary: John T. Willson sold to James Hagan one lot in the Fourth District, square bounded by Washington, Fourth, Jacob, and Solis Streets, forming corners of Washington Ave, Jacob and Solis Streets. 90’ Jacob, 90’ Solis, 277’ Washington. $9000.

1867 January 24
Book 93, Page 33
Grantor: George W. Church
Grantee: James Hagan
Notary: P.C. Cuvellier
Price: $1500
Summary: George W. Church sold to James Hagan a lot of land in the Fourth district, square bounded by Sixth, Seventh, Camp and Chestnut, designated by the letter B in a sketch by J.N.B. de Pouilly. 40’ front on Seventh.
1867 February 14
Book 92, Pages 300-301
Grantor: Numerous
Grantee: Numerous
Notary: E. Barnett
Price: $2000
Summary: Large sale of property to approximately 14 purchasers from J. Hall, Lorinda Isabella Hall, Virginia Harrison Hall, etc. James Hagan buys 4 lots in the Fourth district, square bounded by Jackson, Josephine, Benton or Franklin, and White Streets. Measuring each 27’ on Jackson Street. $2000.

1867 April 9
Book 92, Page 391
Grantor: Marx Kaufman
Grantee: James Hagan
Notary: J. Cohn
Price: $440
Summary: Marx Kaufman sold to James Hagan 2 lots, Fourth district, square bounded by Jackson, Race, Philippe and White. Each 26’ front on Philippe St. $440

1867 April 27
Book 93, Page 197
Grantor: George Wrigg
Grantee: James Hagan
Notary: Andrew Hero, Jr.
Price: $1800
Summary: George Wrigg sold to James Hagan 2 lots in the fourth district, square bounded by Carondelet (Apollo), Baronne (Bacchus), Third and Fourth. 30’ on Fourth by 125’ depth. $1800.

1867 May 16
Book 92, Page 465-466
Grantor: J. Hall et. al (see above Hall transaction)
Grantee: James Hagan
Notary: Edward Barnett
Price: $580
Summary: Same square as above Hall family transaction, 27’ on Jackson. $580.
1867 June 11
Book 92, Page 577
Grantor: Charles Briggs
Grantee: James Hagan
Notary: Adolphe Mazman
Price: $800
Summary: Charles Briggs sold to James Hagan, 1 lot, Fourth District, square bounded by Plaquemine (now Coliseum), Pleasance [sic], Prytania and Toledano. 107’ front on Pleasance. Corner Toledano? $800.

1867 July 6
Book 92, Page 319
Grantor: Patrick Hanley
Grantee: Dennis Hagan
Notary: Andrew Hero
Price: $325
Summary: Patrick Hanley sold to Dennis Hagan 1 lot, First District, square bounded by Palmyra, Banks, Dorgenois and Broad. 25’ front on Palmyra. $325. No mention of buildings on lot.

1867 August 21
Book 92, Page 615
Grantor: William Sidney Mount
Grantee: James Hagan
Notary: P.C. Cuvellier
Price: $5000
Summary: William Sidney Mount sold to James Hagan 3 lots with improvements thereon, Fourth District, square bounded by Prytania, Coliseum, Fourth and Washington (Square 123). 2 lots, 23’ each on Prytania, forming Corner of Washington & Prytania. “Lots 2 & 3 have each 25 feet, 9 inches, 4 lines front on Prytania [illeg] by the [illeg] depth of by 125 feet in depth between parallel lines. Lot 2 has 25 feet 10 inches front on Prytania Street by the like depth of lots 2 and 3, front on Washington Avenue...” very difficult to read. $5000.

1869 January 9
Book 94, Page 531
Grantor: Nicholas Appolonie
Grantee: John Hagan
Notary: E.G. Wells
Price: $2000
1869 January 18
Book 95, Page 634
Grantor: Richard Pritchard
Grantee: James Hagan
Notary: P.C. Cuvellier
Price: $2112
Summary: Richard Pritchard sold to James Hagan 1 lot with buildings, Fourth district, square 20, bounded by Pleasant, Coliseum, Prytania and Toledano. 107’ front on Pleasant, 107’ front on Toledano, 60’ front on Coliseum and bounded on lot 2. $2112.

1870 May 30
Book 96, Page 738
Sheriff’s Sale
Summary: Sheriff’s sale, from something involving Congregation Chenerai Chassed [sic – Gates of Prayer Synagogue] and others involving a writ of seizure. James Hagan bought property in square bounded by Jackson, Race, Philip and White Streets. Ten lots adjoining fronting on Jackson. No amount listed.

1871 July 1
Book 99, Pages 648-649
Grantor: Agt. Alphie Ingraham
Grantee: James Hagan
Notary: P.C. Cuvellier
Price: $9000
Summary: Agt. Alphie Ingraham, representing the Bank of Kentucky, sold to James Hagan 5 lots with buildings in the Fourth District, square bounded by Washington, Nayades (now St. Charles), Fourth and Prytania. Lots No. 5, 6, 7, 8, 9. Lots No. 5, 6, and 7 measure each 32’ front on Prytania by 123’ in depth between parallel lines. Lot No. 8 forms the corner of Prytania and Washington, 33’ front on the former, 123’ front on the latter. $9000.

1871 December 30
Book 101, Page 54
Grantor: Thomas McGorran
Grantee: Patrick Hagan
Notary: W.J. Castell
Price: $441
Summary: Thomas McGorran sold to Patrick Hagan 1 lot, first district, square bounded by Gasquet, Tonti, Palmyra and Rocheblave. Lot measures (American measure). 27’ on Gasquet by 105’ deep. No mention of buildings. $441.
1873 July 4
Book 104, Page 39
Grantor: Miss Mary Hagan
Grantee: John Henderson
Notary: W.I. Castell
Price: $300
Summary: Miss Mary Hagan sold to John Henderson, liquor merchant, corner of Lafayette and Tchoupitoulas Street, a lot of ground in the 6th District in the square bounded by Louisiana, Constance, Delachaise and Magazine, designated as #30 in a plat in E.G. Gottschalk’s office. Acquire May 10, 1871. Sold for $300.

1874 February 21
Book 104, Page 311
Grantor: Bernard H. Flaspeller, executor of the estate of William Clark Lee
Grantee: James Hagan
Notary: John F. Coffey
Price: $2850
Summary: Bernard H. Flaspeller, acting as executor of the estate of William Clark Lee, sold to James Hagan 3 lots, Fourth District, square bounded by Pleasant, Harmony (or Ninth), Chestnut, and Coliseum. Each lot fronts 24’ on Coliseum. $2850.

1874 April 9
Book 103, Page 287
Grantor: John Charles Colley
Grantee: James Hagan
Notary: John F. Coffey
Price: $1825
Summary: John Charles Colley sold to James Hagan 2 lots, with buildings, Fourth District in square bounded by 8th, Harmony, Chestnut and Coliseum – forming corner of Chestnut and Harmony and along Chestnut. $1825.

1874 April 30
Book 104, Page 311
Grantor: John Henderson
Grantee: James P. Hagan
Notary: P.C. Cuvellier
Price: $23000
Summary: John Henderson sold to James P. Hagan 4 lots in the Fourth District, square bounded by Sixth, Prytania, St. Charles and Washington (now intersected by Conery), adjoin each other and front on Sixth Street approx. 30’ each and form corner of Sixth and Prytania. $23,000. John Henderson’s wife is Elizabeth Burke.
1874 May 6
Book 103, Page 325
Grantor: Successors of Christian Roselins
Grantee: James P. Hagan
Notary: M.T. Dueros
Price: $800
Summary: James P. Hagan purchased from the Successors of Christian Roselins lots on Levee (Napoleon, Waters, Jena), & 3 lots on Water and Napoleon. $800.

1874 July 23
Book 104, Page 429
Grantor: Heirs of Mr. and Mrs. R. Morris
Grantee: James P. Hagan (represented by his attorney, John Henderson)
Notary: P.C. Cuvellier
Price: $1000
Summary: Heirs of Mr. and Mrs. R. Morris sold to James P. Hagan (represented by his attorney, John Henderson) one undivided half of 7 lots of ground with improvements thereon in 6th district, square bounded by Napoleon, Water, Jena, and Levee. Fronting Napoleon, Water and Levee. Sold for $1000.

1875 March 27
Book 104, Page 661
Grantor: Alfred Penn
Grantee: James P. Hagan
Notary: Geo. W. Christy
Price: $9000
Summary: Alfred Penn via lawyer, interdicted, sold to James P. Hagan 3 lots, first district, in square bounded by Camp, St. Mary, Girod and South. 20’ each on Camp Street and forming corner of Camp and Girod. $9000.

1876 December 5
Book 107, Page 890
Grantor: Succession of James P. Hagan (Olivia Clara Vinton)
Grantee: Clara Mary Hagan (and James Hagan)
Notary:
Price:
1876 December 20
Book 107, Page 930-931
Confirmation of Title
Summary: Confirmation of title between James Hagan and John Baer. Seizure and sale at public auction for payment of unpaid taxes for the years 1874-1875. Baer bought this property at auction.
1) Portion of ground in square No. 189, bounded by Pleasant, Chestnut, Coliseum and Harmony, fronting on Pleasant.
2) Portion of square No. 188, bounded by Chestnut, Harmony, Coliseum and 8th Street, fronting on Chestnut and Harmony.

1876 December 28
Book 108, Page 940
Grantor: Successor of James Peter Hagan, Olivia Clara Vinton
Grantee: Boyle J. Henderson
Notary: W.J. Castell
Price: $5000
Summary: Successor of James Peter Hagan, Olivia Clara Vinton, sold to Boyle J. Henderson 4 blocks within the square bounded by Sixth, Prytania, St. Charles and Washington (now intersected by Conery). Fronting on 6th and forming corner of 6th and Prytania. $5000.

1884 October 17
Book 118, Page 818
Lease
Summary: James Hagan leased his property to Carver Remington of New York City, a lot in square bounded by Washington, Prytania, Fourth and St. Charles – NW Corner Prytania and Prytania. Remington may take down fences but must replace them later. “It is understood that lessee intends to erect buildings on said premises and to conduct therein the business of a Roller Skating Rink.”

1885 November 18
Book 122, Page 736
Grantor: Miss Clara Mary Hagan and James Hagan
Grantee: James Prevost
Notary: Joseph Hall Spearing
Price:
1886 July 15
Book 126, Page 141
Summary: Olivia Vinton and James P. Hagan had son James Vinton Hagan. Olivia Married Charles N. Golden and sold No. 438 Baronne (between Terpsichore and Euterpe) to Miss Mary Clara Boulemet. $2550.

1888 July 9
Book 129, Page 289
Grantor: Miss Clara Mary Hagan
Grantee: Longshoremen Protection Union and Benevolent Association
Notary: Andrew Hiro
Price: $2500
Summary: Miss Clara M. Hagan sold to the Longshoremen Protection Union and Benevolent Association, 2 lots in square bounded by Jackson, Basin, Franklin & Josephine Street. Front on Jackson St. $2500.

1891 March 24
Book 135, Page 521
Seizure of Property for Unpaid Taxes
Summary: Large seizure of property from more than 1 dozen individuals for unpaid city taxes, James Hagan – cor. of Chestnut and Harmony (Coliseum and 8th St.), Clara Mary Hagan – 3 lots on Jackson (White, Franklin, Philip).

1895 May 21
Book 158, Page 428
Grantor: James Vinton Hagan
Grantee: Bernard Picard
Notary: Felix Dreyfous
Price: $3000
Summary: James Vinton Hagan, resident of Harrison County, MS, sold to Bernard Picard a lot in 6th District, square bounded by Napoleon, Berlin, Chestnut and Coliseum (late Plaquemines St.), front on Chestnut. Approx. 120' from Berlin. Acquire 1892, book 144, page 244. $3000. [This land was sold to James Vinton Hagan by his mother Olivia in book 144, page 244, in which he's listed as an emancipated minor. She sold it to him for $3000.]
HUGH JOSEPH McDonald
1889 April 13
Book 129, Page 774
Grantor: Hugh Joseph McDonald
Grantee: Henrietta Reid, wid. Richard Jones
Notary: Frederick Zengel
Paid: $3600
Summary: Hugh Joseph McDonald solds to Henrietta Reid, widow of Richard Jones, one portion of ground in the Fourth District in a square bounded by Carondelet, Baronne, Washington and 6th Streets. 75’ front on Carondelet, commencing 100’ from the corner of Washington St. for a depth of 150’ American measure. H.J. McDonald purchased this land from Adelaide Helena Welham, widow of Frederick W. Kirchoff, Dec. 9, 1886, book 124, page 474. $3600 cash.

1890 October 21
Book 136, Page 229
Grantor: Hugh J. McDonald
Grantee: Maurice Generelly
Notary: R. Ker
Paid: $2300
Summary: Hugh J. McDonald sold a lot of ground with the buildings and improvements thereon, situated in the Fourth District and designated by the No. 15 on the original Faubourg Livaudais plan in the office of G.R. Stringer, late notary, in square bounded by Chestnut, Sixth, Washington and Coliseum measuring 50’ front on Chestnut. Sold $2300.

1884 January 7
Book 118, Page 640
Grantor: Michael Desmond
Grantee: Hugh Joseph McDonald
Notary: William Joseph Castell
Paid: $700
Summary: Michael Desmond sold to Hugh Joseph McDonald 1 lot, Fourth Dist., in square bounded by Washington, St. Patrick, Sixth and St. Denis. 30’ front on Washington, 119’ deep with buildings. $700.

1886 December 9
Book 124, Page 474
Grantor: Mrs. Adelaide Helena Welham, wid. Frederick W. Kirchoff
Grantee: Hugh Joseph McDonald
Notary: N.B. Trist
Paid: $3000
Summary: Mrs. Adelaide Helena Welham, wid. Frederick W. Kirchoff sold to Hugh Joseph McDonald 1 lot, Fourth District, square bounded by Carondelet, Baronne, Washington and Sixth. 75’ front on Carondelet. $3000.
1890 January 7
Book 132, Page 264
Grantor: John J.A. Williams
Grantee: Hugh Joseph McDonald
Notary: Joseph P. Taylor
Paid: $1600
Summary: John J.A. Williams sold to Hugh Joseph McDonald 1 lot with buildings and improvements situated in the Fourth District in square bounded by Chestnut, Sixth, Washington and Coliseum, Square Number 13 in original Livaudais plan. 50’ front on Chestnut, 128’ deep. $1600.

1890 October 23
Book 137, Page 235
Grantor: Marie Sinclair, widow of Dayton Daniels
Grantee: Hugh Joseph McDonald
Notary: J. Bendernagel
Paid: $1050
Summary: Marie Sinclair, widow of Dayton Daniels, sold to Hugh Joseph McDonald 1 lot with buildings in the Fourth district in square bounded by St. Charles, Sixth, Prytania and Conery, measuring 30’ on Conery by 100’ in depth between parallel lines, American measure. $1050.

1896 April 1
Book 160, Page 410
Grantor: George L'Hote and Mrs. Octavie Maillot, widow of George L'Hote
Grantee: Mrs. Mary Condon, widow of Hugh McDonald
Notary: George C. Preot
Paid: $2200
Summary: George L’Hote and Mrs. Octavie Maillot, widow of George L’Hote sold to Mrs. Mary J. Condon, widow of Hugh J. McDonald, 1 lot in the Fourth district, square 218 bounded by “Conrey [sic]”, Prytania, Sixth and St. Charles, designated lot 30, measuring 30’ on Conrey 100’ deep. $2200.
GOTTLIEB HUBER
1872 December 18
Book 101, Page 594
Grantor: Frederick J. Kirschenheuter
Grantee: Mathias Huber
Notary: J. Fahey
Paid: $300
Summary: Frederick J. Kirschenheuter sold to Mathias Huber 2 lots of ground with the improvements thereon in 4th District, square bounded by Sixth, Seventh, Liberty and Howard Streets. 30’ front on Seventh Street by 125’ in depth. Sale for $300. Frederick Kirschenheuter is married to Mary Huber.

1872 December 18
Book 101, Page 596
Grantor: Stephen Brinkmeyer
Grantee: Mathias Huber
Notary: J. Fahey
Paid: $375
Summary: Stephen Brinkmeyer sold to Mathias Huber one lot in square bounded by Washington, St. Patrick, St. Denis, & Sixth. 30’ front on 6th St. $375.

1873 February 10
Book 100, Page 640
Grantor: Mathias Huber
Grantee: Hugh J. McDonald
Notary: James Fahey
Paid: $425
Summary: 2 lots of property (and all the improvements thereon) in the Fourth District, situated in square bounded by Sixth, Seventh, Liberty & Howard, designated by the letters A and B on a sketch annexed to an act of partition of property between the heirs of the late Henry N. Palfrey, deceased, passed before P.C. Cuvellier dated 11th May 1869. Said lots measuring each, according to said sketch 30’ front on 7th St. by 125’ in depth between parallel lines. Lot A forming the corner of 7th and Liberty Street. Acquired 18 Dec. 1872. Title registered in Book 101, Page 594. This sale was made for $425 cash. Clara Buchs, Mathias Huber’s wife, renounces rights.
1875 May 26
Book 105, Page 780
Grantor: Mrs. Catherine Sneider, widow of Samuel Thompson
Grantee: Gottlieb Huber
Notary: W.J. Castell
Paid: $950
Summary: Mrs. Catherine Sneider, widow Samuel Thompson, has sold unto Gottlieb Huber one lot of ground with the buildings thereon in the Fourth District, square bounded by St. Denis, St. Patrick, First and Second Streets. 34’ on St. Denis St. and 110’ deep. Lot No. 5, square 142 in original plan of Faubourg Livaudais.

1876 October 17
Book 107, Page 765
Act of Court designating heir and legatee in possession of succession of Clara Meyer, widow by first marriage of Charles Meyer and by second marriage wife of Mathias Huber. Contested by her daughter Louise Meyer, wife of Jacob Walsch, who was designated heir, assuming possession of all real or personal property of Clara Meyer’s, excluding real estate. Mathias Huber got the real estate – a lot or portion of a lot fronting on Ninth Street, in square bounded by Ninth, Annunciation, Jersey and Harmony.

1876 October 19
Book 107, Page 772
Mathias Huber sold to Mrs. Jacob Walsch land on Ninth Street near Annunciation and part of the block with Laurel and Harmony (unsure if same lot as listed October 17). Sold $1250. Also, Mrs. Jacob Walsch sold to Mathias Huber two lots –
1. on Sixth Street in the square bounded by Sixth, Washington, St. Patrick and St. Denis
2. on Philip Street in square bounded by First, St. Patrick, St. Denis. For $1000.

1876 January 26
Book 108, Page 287
Grantor: Gottlieb Huber
Grantee: George Schaub
Notary: James Fahey
Paid: $900
1877 April 30
Book 109, Page 53
Grantor: Mathias Huber, acting as agent and attorney for Gottlieb Huber
Grantee: Michael Howley
Notary: James Fahey
Paid: $1000
Summary: Mathias Huber, herein acting as agent and attorney in fact of Gottlieb Huber, has sold to Michael Howley, a lot within the square bonded by Berlin, Prytania, Pitt and Napoleon forming the corner of Napoleon and Berlin. Sale $1000.

1877 October 19
Book 107, Page 772
Grantor: Ferdinand E. Rüdinger
Grantee: Mathias Huber
Notary: J. Fahey
Paid: $1500
Summary: Ferdinand E. Rüdinger sold to Mathias Huber one lot in the Fourth District, square bounded by Washington, Sixth, St. Patrick and St. Denis, 30’ front on Washington Street, 149’ deep. Sold for $1500.

1881 March 21
Book 115, Page 245
Grantor: Gottlieb Huber
Grantee: A.M. Schneider
Notary: James Fahey
Paid: $820
Summary: Gottlieb Huber sold a portion of ground with the buildings thereon in the Fourth District in the square bounded by St. Dennis, St. Patrick, First and Second Street, bounding on St. Dennis. $820.

1882 April 6
Book 117, Page 215
Grantor: Edgar Lerue & C.E. Girardy
Grantee: Mathias Huber
Notary: Theo. Guyol
Paid: $1800
Summary: “Edgar Larue has, in completion of the adjudication made by C.E. Girardy, sold to Mathias Huber 2 lots with buildings &c in 4th District, square bounded by Washington, Rousseau, Fourth and Fulton Streets forming corner of Washington and Rousseau and 31’ on Washington.” $1800.
1882 July 21
Book 117, Page 501
Grantor: Mathias Huber
Grantee: Jean Marie Gelé
Notary: Benj. Ory
Paid: $1500
Summary: Mathias Huber sold one lot of ground in square bounded by Washington, Sixth, St. Patrick, and St. Denis, front on Washington to Jean Marie Gelé of New Orleans. $1500.

1886 November 9
Book 127, Page 168
Grantor: George Leitz
Grantee: Gottlieb Huber
Notary: Benj. Ory
Paid: $1800
Summary: George Leitz sold to Gottlieb Huber one lot, Fourth District, in square bounded by Washington, St. Patrick, Sixth and St. Denis. 30’ on 6th Street. $900 Also, another lot, Fourth District, square bounded by Philip, First, St. Patrick and St. Denis measuring 34’ on Philip and bounded by an alley. $900.

1897 August 16
Book 163, Page 785
Grantor: Gottlieb Huber
Grantee: Louisiana Homestead Association
Notary: M. Griffin
Paid: $800
Summary: Gottlieb Huber sold lots to the Louisiana Homestead Association 1 lot and improvements thereon in the Fourth District, square 283, bounded by Washington, Patrick, Sixth and St. Denis, 30’ of Sixth Street and 119’ deep. Bought from Geo. Leitz. Sale $800.

1897 August 16
Book 163, Page 785
Grantor: Louisiana Homestead Association
Grantee: Gottlieb Huber
Notary:
Paid: $800
Summary: Tied to a transaction between Gottlieb Huber and the Louisiana Homestead Association. Gottlieb sold the Association property on Sixth St. (Washington/St. Patrick/St. Denis) for $640. Association then sold the same property back to Gottlieb – on the same day – for $800, made payable in six years at six percent per annum.


Dowler, Bennett. Researches upon the necropolis of New Orleans, with brief allusions to its vital arithmetic. New Orleans: Bills & Clark, 1850.


Hatfield, Fred. Lafayette #1 Atlas and Inventory and Cross-Index to Plaques and Tombs. N.p.: Fred Hatfield, 1997.


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Thomson, Thornton. Circa 1845 watercolor plan of Square 197, District 4, located near Lafayette Cemetery No. 1. Image courtesy Notarial Archives Division, New Orleans, Louisiana. Plan Book 64, Folio 25 (064.025) undated.


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