

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Forest Lawn Memorial Park

Other names/site number: _____

Name of related multiple property listing:
_____ N/A _____

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

2. Location

Street & number: 5400 Market Street

City or town: Boardman State: OH County: Mahoning

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Applicable National Register Criteria:

___ A ___ B X C ___ D

DSHPO for Inventory & Registration	
Signature of certifying official/Title:	Date
<u>State Historic Preservation Office, Ohio History Connection</u>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
Signature of commenting official:	Date

Title :	State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>1</u>	buildings
<u>1</u>	<u> </u>	sites
<u>2</u>	<u> </u>	structures
<u>12</u>	<u> </u>	objects
<u>16</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Funerary/Cemetery

Current Functions

(Enter categories from instructions.)

Funerary/Cemetery

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19th & 20th CENTURY REVIVALS: Late Gothic Revival

OTHER: Memorial Park Cemetery

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Sandstone, Iron, Copper, Slate

Narrative Description

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

Summary Paragraph

Forest Lawn Memorial Park is 141 acres of pastoral land, with mature trees and landscaping, divided into 38 blocks of below-ground burials. It is adjacent to the historic neighborhood of Forest Glen Estates (National Register listed 1998, NR# 98000565), near the Youngstown City/Boardman Township border, in a residential area. There are sixteen contributing resources and one noncontributing resource. The two contributing structures are of the Late Gothic Revival style: the multi-arcaded arched entryway (sandstone block, with iron embellishments), approximately 60' wide by 12' deep and the shelter shed (sandstone block, with iron embellishment). The contributing building is the Late Gothic Revival Style rusticated sandstone block, "Little Church," which is approximately 58' wide by 84' deep. The floor plan is a "1-armed cross," which is due to the 20' x 30' south entrance. Twelve objects are also contributing. Seven of the objects were in the original plan. While five were added in the 1950s, they are also contributing due to their integrity in relation to the original design. The cemetery itself is being counted as a contributing site. There is one non-contributing building on the site. Forest Lawn Memorial Park remains largely the same as when designed, is in excellent condition, and maintains historic integrity.

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Narrative Description

Landscape and Setting: The designed landscape of the Forest Lawn Memorial Park Cemetery is a contributing site.

The entire memorial park started out as roughly 140 acres of landscaped, tree-lined winding lanes, with several contributing features and stone statuary and approximately 45,000 grave sites, which was designed by William Pitkin, Jr. and Seward M. Mott from Cleveland, Ohio. Each section has a feature of its own, which may have been utilized as points of reference, as there are no above ground grave markers to assist with locating individual graves. The idea and design for the park was conceived after Earl McBride, one of the developers, visited the Hubert Eaton-designed Forest Lawn Memorial Park in Hollywood Hills, California.

The present topography, as originally intended, still creates a series of well-defined spaces (photos 1-4). The site includes a variety of knolls and dells. The topography is somewhat varied, giving the area a distinctly romantic air. A network of avenues and paths meandering throughout the property created a special rural character in 1930. These components of the landscape were critical in the original site choice and design intent, remaining visible and obvious today.

Most of the original circulation system and a sizable number of large native trees are still present. The curbed winding roads and paths follow the natural contours of the site, keeping with the horticultural interests of the park's founders. Successive generations have added discernable historical layers to the original landscape, resulting in a complex tapestry that reveals the ideals and values of nearly a century. The park's overall design was to serve as an example, consoling the bereaved and inspiring visitors to contemplate their mortality in an uplifting spirit of melancholy.

The entrance to Forest Lawn Memorial Park Cemetery is via the "Road to Remembrance" past a sign (contributing object ca. 1935) made of sandstone with recessed panels that have the name of the cemetery attached in wrought iron (photo 5), as well as a highly decorated flagpole (contributing object ca. 1935). The Road to Remembrance flagpole (photo 6) has a sandstone base with bronze plaques in remembrance of those who fought in the Revolutionary War, the Civil War, and the First World War. Carved into each corner of the base are totem style eagles. On top of the sandstone base is a carved sandstone hexagon. The base of the metal pole is set on it and has stars and stripes as details. The top of the pole is capped with a round finial. Visitors then proceed through a Late-Gothic Revival, arcaded, rusticated sandstone block archway.

Constructed 1930-1935, the entrance gate (contributing structure) is comprised of two large, steeply pitched slate-roofed, obtuse angled arched sections that flank four smaller arches, forming an arcade. The large arched openings are for the passage of automobiles in and out of the cemetery. The north arch is primarily utilized as the entry and the south side, the exit (photos 7-9). The entrance gate structure is constructed out of rusticated sandstone block, with black iron embellishments and copper gutters. Each large arch has a base of sandstone with a carved dentil

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pattern, leading to the arch itself. The outside edges of the large arches are graduated stone, giving the appearance of buttresses. Each entrance arch contains a narrow round-arch opening below the gable peak and heavy stone finials on the ridgeline at each gable end. The inscription "Where the Memory of Beautiful Lives Will Be Kept Beautiful Always" is carved in the stone spandrel above the arcaded portion of the structure. A band of carved stone in a dentil pattern tops the spandrel. The interior of both vehicular entrances has three gothic-arch openings, resembling windows that are grouped together on the respective outside walls (photo 8). The ceiling of each entrance has exposed wood framing including wood brackets. A large, inoperable black iron light fixture hangs from the ceiling (photo 9). The inside of the entrances also have a gothic arch leading to a small garden area with stone benches located directly behind the arcade (photos 10-11).

Beyond the entrance gate, Memorial Boulevard runs east and west. Parkland Drive branches off to the north, while Memorial continues and separates into Glenwood Drive (which continues through the park to Glenwood Avenue) and Fountain Drive at the "fountain" area (fountain removed in 1993-94) in front of the Little Church. Fountain intersects with Parkland, as Parkland winds around back to Glenwood Drive, with Central Drive, Overlook Drive (north/south) and Woodland Drive branching off and looping back to Glenwood Drive. Central Drive is the only portion that does not connect to Glenwood Drive and runs east/west between Fountain Drive and Overlook Drive. At the end of Glenwood Drive there are two original pylons (contributing objects) that serve as the Glenwood Avenue Entryway. They are made from rusticated sandstone and capped with smooth ashlar (photo 12). Each section of the cemetery is named for the drive it is accessed by (i.e. "South Boulevard," "North Chapel," "East Parkland," "Central Park," etc.). Each block within the different sections also has markers similar to street signs as guides to finding the interred.

Each section of the cemetery contains a special "feature," which was noted on the original blue prints from 1930, but was constructed as funds were made available. The shelter shed (contributing structure), as well as the bird sanctuary and sundial features (contributing objects) are believed to be built between 1934-35, as they were mentioned in newspaper articles and the materials match the ones used in the chapel and archway. One other feature on the plan was the Zodiac lead basin planter (contributing object). While that was not mentioned in the newspaper articles, there is a space for it on the original plan and it is included in the original blue prints. However, it was originally used as a bird bath. All of the evidence suggests that the original Zodiac design was complete by 1940 and it was in the blue prints, so that is the reasoning for including it as a contributing resource.

The c.1935 shelter shed has a sandstone floor (photos 13-14). In the middle of the floor there is a bench, with the back made of rusticated sandstone and the seat made of hardwood. There are four L-shaped sandstone columns with uniquely decorated buttresses all made of rusticated sandstone that supports the ceiling and roof. The roof is hipped and made of slate. The copper gutters are missing, but the wrought iron gutter holders are still intact. The eaves of the roof are made of heavy beams. Under each eave, between the span of the columns on all four sides, there is another wood beam with scallops carved into them, as well as curved wooden brackets with

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decorative details. On the interior, there are two heavy beams joined eave to eave in a T-shape with one beam joined in the middle vertically going to the highest point of the ceiling. The three of these beams are held together with wrought iron brackets that are bolted into the vertical post.

The c.1935 bird sanctuary is an interesting piece (photo 15). The base of the bird sanctuary is made of smooth sandstone tapering toward a column of rusticated sandstone. Each side of the column features a recess with wrought iron floral details. There are two rows of alternating dentils before the beginning of the actual bird house, which has flat sandstone tiles with round arches as doorways for birds to enter. It features a hipped roof made of slate with a wrought iron weather dial on top.

The c.1935 sundial features a sandstone base with an intricate circular design on each side. The sandstone tapers upward to where a wrought iron sundial is attached (photo 16).

The 1930s Zodiac lead basin planter is round and has a sandstone walkway leading up to it and around it. There are two sandstone steps leading up to the planter. The planter is made of lead and features two rows of zodiac signs in relief and a band of grapes at the top. The discoloration is from the oxidation of the lead (photo 17).

Prior to his death in 1951, Earl McBride, one of the original founders, had petitioned for the addition of religious gardens and features, as they were the new trend in memorial park cemetery design. However, none of gardens or features were mentioned as being completed any earlier than 1952. This was not a unanimous decision and great care was taken to be sure that the design of the new garden features by Felix Pesa and Sons did not overpower the intent of the original design of the cemetery. By looking at the cemetery minutes, all of the new gardens and features were constructed from 1952-1958.

The Lord's Prayer (contributing object) was constructed in 1952. The prayer is engraved on the left side of a book made of bronze. The right side of the bronze book has the Lord. The bronze book sets on a sandstone base (photo 18).

The Good Shephard (contributing object), constructed in 1952, is made of rough cut sandstone. The Good Shephard scene is raised with the background recessed on a large piece of honed sandstone. The scripture is engraved above and below the scene on sandstone (photo 19).

The Garden of Devotion (contributing object), constructed in 1952, is surrounded by what appear to be nine cherry trees. The walls of the garden are made of rusticated sandstone and are at bench height. While there is grass within the walls, there is also a sandstone walkway. On one end, there is a concrete planter. On the other end, there is a large area with sandstone and sandstone stairs out of the garden. There is also an angel setting on or attached to a bowl-shaped planter, with lion's heads as decoration, on a sandstone base (photo 20).

The Garden of the Apostles (contributing object), constructed in 1955, has a sandstone walkway with two sandstone steps and a sandstone base. The feature is made of rusticated sandstone

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except for the depiction of the four apostles on each side. Those are carved on honed sandstone. The names of each apostle are underneath, as well as a brief history (photo 21).

The Garden of Gethsemane (contributing object), constructed in 1958, has a sandstone walkway leading to it and a viewing area in front of it. It is made of honed sandstone and capped with sandstone blocks. All of the scenery, details, and scripture are engraved in this piece (photo 22).

Flush lawn markers allowed cemetery planners to create open park-like vistas with no visible monuments (photo 23). The lawn markers reduce vandalism as well as maintenance costs since a mower can mow over them. These uniform-shaped markers are made of bronze, slate or granite. Looking closely at these twentieth century markers reveals the words and images that are chosen for them. Many of these markers have been designed with great attention to detail. Many reveal the personality of the person buried by showing what the person liked. Often these personal emblems represent hobbies, reflecting a tendency to define ourselves by what we do in our leisure time.

The growing interest in cremation in the early twentieth century represents the acceptance of an alternative treatment of the body after death. Concerned with over-development of its landscape, the cemetery has developed a wide variety of interment space for cremation. In the early 1980s, Forest Lawn employees noticed that the number of cremations was increasing in the area. It was decided in 1984, that Forest Lawn would have a section specifically for those cremated who still wished to be buried. In 2005 an additional section, the “niche area,” was created for the burial of cremated remains with markers slightly above ground due to a change in burial preferences. In order to make it more appealing to plot purchasers, the cemetery planted two small trees, bushes, and flowers.

Chapel

The chapel, known as the Little Church, was constructed in 1935 at a cost of \$100,000 and was patterned after a church in Castlecombe Wiltshire, England, which was built in the 12th century. The nave design was copied from a church in Iffley, Oxfordshire that was constructed by Norman invaders at the end of the 11th century. While historic documents claim the design to be of “Norman” influence, it is actually Late Gothic Revival.

The Little Church (contributing building, parcel number 29-063-0-018.01-0) is constructed out of rusticated sandstone block, with black iron embellishments, copper gutters and a slate roof (photos 24). The main entrance to the chapel is on the east elevation (photo 25). There are six steps with a wrought iron handrail leading to a vestibule. The projecting vestibule features a parapet wall and a pointed archivolt with a hood moulding, continuing seamlessly above the archivolt. Metal sconces flank each side of the hood moulding. The walls of the vestibule have an opening on each side with cut sandstone spindles. The walls have wrought iron hooks attached near the opening to keep the church doors open. The porch ceiling is made of wood with heavy beams (photo 26). There is also an original copper lantern hanging from the ceiling. Above the main entrance is a “Catherine Wheel” type stained-glass window.

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There is a second entrance on the south side of the building (photo 27). There are two steps with wrought iron handrails that lead to the wooden double door in the shape of a gothic arch. The door features wrought iron handles, hinges, and details. There is a pointed archivolt with a hold moulding continuing seamlessly above the archivolt very similar to the main entrance on the east elevation. There are two places for wrought iron hooks on the wall to keep the doors open. One hook is missing. To the left of the door is a metal sconce and to the right is a wrought iron sign that says office. There is a unique decorative clock made of wrought iron with its numbers and lines engraved into the sandstone centered in the gable of the south elevation.

There are also three separate entrances on the west side of the chapel (photo 28). To the left, an exterior set of sandstone stairs leads to a below grade basement door. Above this set of stairs, there is an interesting window made of 16 individual pieces of glass placed into a sandstone grid. There is a buttress to the left of these stairs as well. In the middle, there is a wooden double door, in the shape of a gothic arch, featuring wrought iron handles, hinges and details. The archivolt is much less pronounced than the ones on the south and east sides of the chapel, but it does still feature a similar hood moulding. There is a sconce to the left of the door that is the same as the one on the south elevation. It is also a vestibule-type foyer with a parapet wall. There is also a stained-glass flowered shaped window above this foyer. To the right of the foyer is an entrance, with an ADA access ramp, as well as a buttress.

The church foundation features a mix of smooth dressed and rusticated sandstone with a cut sandstone water table. The south side of the foundation has five windows and the north side features four windows to let light into the basement.

The exterior walls of the church feature a random ashlar pattern with a combination of smooth dressed, sawn, rusticated, and hammered stone treatments. The north and south walls of the church feature four buttresses on the south side and five buttresses on the north side (photo 29).

The church features recessed casement style windows with diamond paned glass. They feature sloped sills and plain stone lintels that are flush with the exterior walls.

The roof is steep pitched with slate tiles in deep brown and gray tones. It also features copper gutters with wrought iron brackets. On the northwest side of the church there is a spire with cupola and finial (photo 28).

On the interior, the chapel area is entered through a heavily embellished iron gate (photo 30). There are 10 rows of pews on either side of the nave (photos 31). The chancel is recessed in sandstone gothic arches that almost reach the ceiling. The roof line inside the chancel has a wooden beam arch that mimics the shape of the Gothic arch. There are two steps that lead to an integrated pulpit (photo 32). The wood organ, chairs, alter table, pulpit and railings all feature exquisite hand carvings and are original to the chapel. To the south of the chancel there is a hallway that leads to the chapel's storage room and the wheelchair access ramp. To the north, there is an ADA compliant restroom. The restroom used to be a storage room accessed from the chapel or chancel. The original features of the room, such as the doors and windows were kept

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intact. However, they changed the original flooring and lighting, along with adding the toilet, sink, and bars in 2005 (photo 33).

The stained-glass “Flower-Shaped” window is over the alter area on the west side of the main structure (photo 32). The Catherine wheel window is on the east side of the main structure (photo 31). The chapel features three sets of rectangular-shaped, diamond paned, double casement windows with leaded color glass that open outward on the south side (photo 34). There are also three on the north side, as well as one triple casement window, which is located in the foyer. The windows are surrounded in sandstone masonry and are recessed in sandstone gothic arches that almost reach the ceiling (photo 31). Smooth sandstone covers a little over half of the walls from the floor up.

There is a rectangular-shaped set of windows made of leaded colored glass in the foyer vestibule on the south side of the chapel. The foyer is decorated with ornate wrought iron embellishments, including hanging light fixtures and door hardware (photos 35, 37). The foyer has a slate floor and plaster ceiling. There is a floral decorative molding along the whole foyer that is level with the casement windows below the ceiling. There are wood railings with stairs leading down to the business office in the basement to the front/left of the foyer. Entry to the chapel is on the right (photo 36).

The church’s interior has had some minor modifications over the years, as the basement space of the church was converted to an office (photos 38-39), when the original park office was demolished in 1959. When descending the stairs, there is a single-pane fixed window to the right and wood door straight ahead. Upon entering the basement there is a large room with two glass block windows on each side. The walls are painted a cream color and appear to be made of brick. Behind what is referred to as the office window, is a vault. Directly across from the vault is the hallway. Roughly halfway down the hall, there is a room on the right, also used as office space. Just past a water cooler is the original furnace room on the left. Upon entering that room, there is another doorway that is a storage room. When exiting that room, there are two restrooms on the left side of a hallway that leads to the last room. This last room has a table and old filing cabinets, as well as an access door in the wall.

The only other large modification to the overall site is the addition of a maintenance building (non-contributing building). It has had sections added on multiple occasions. A 60’ x 28’ section of it was built in 1959. The rest was built in 1991. The building is in the northwest corner of the property away from burial sites and is largely not visible. The maintenance building is a steel building with metal siding. The foundation is cement block. It has a gabled roof with asphalt shingles. There are three garage doors and one entry door (photo 40).

Historic Integrity

Forest Lawn Memorial Park retains most of its historic integrity from its period of significance, 1930 to 1958. The cemetery exists in its original location and has not had to expand. While the management has sold some of the original acreage, it has not interfered with the original plan.

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The cemetery's management wanted to build a separate office in 1958, but after accepting bids they found it was too expensive to keep the feeling and craftsmanship similar to the existing design elements of the cemetery so they decided against it. According to meeting minutes, they opted to move it to the chapel basement, which Dennis Peters said was supposed to be the original location for the office.¹ The cemetery office that was razed in 1959 was an old farm house that had been on the property when the land was purchased. While the building was razed, it does not affect the historical integrity of the cemetery, since it was meant to be a temporary office and it was not of the same craftsmanship, feel, design, and association as the cemetery. Along the same lines, the maintenance building was added in 1959. It is secluded from the rest of the property, so it too, does not affect the historic integrity of the property.

The chapel, entrance gate, and shelter shed also retain their historic integrity and reflect the craftsmanship and materials of the era of construction. While routine maintenance has always been completed at Forest Lawn Memorial Park, very few alterations have been made. At the chapel, minor alterations include the ADA bathroom, converted from an old storage room, and the exterior wheelchair access ramp, as well as the basement office conversion. The entrance gate remains intact, but without the original electricity running to it. The copper gutters were replaced in 2014. However, they were replaced in keeping with the craftsmanship of the period, as one would never be able to tell. The shelter shed has had no known alterations. The few alterations that have been completed do not affect the overall historic integrity of the property.

The removal of the fountain in 1993-1994 was a loss for the cemetery, as was the pond feature in 2005. However, the cost to fix the fountain was going to be \$50,000, and the owners determined that it was not financially feasible for them to make the necessary repairs. The removal of the fountain and pond, while a loss of two features, does not affect the overall landscape design due to the sheer size of the cemetery and number of contributing resources, as well as the cemetery's efforts to always re-landscape in keeping with the original designers' intent of beautifying the cemetery.

With the exception of some landscaping additions, such as the niche area, replacing the copper gutters on the archway (2014) and removing the fountain, pond and original office, there have been few significant changes or alterations, other than routine maintenance (arches repointed 2014), since the original construction of Forest Lawn Memorial Park. As a result, the property has retained its historical integrity. Forest Lawn Memorial Park has a largely intact landscape design throughout the cemetery originating from 1930. The designs of the chapel and structures have excellent craftsmanship, and the materials used are of the best quality. The contributing objects from the 1930s and the 1950s are also reflective of the design, craftsmanship and materials used in their respective era of construction. All of these elements illustrate why Forest Lawn is a great example of an early-mid 20th century memorial park, and the entire site maintains its feeling, association, location, and setting.

¹ Dennis Peters was one of the founders of Forest Lawn Memorial Park and was on the board of the Mill Creek Park Association until his death.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE
LANDSCAPE ARCHITECTURE

Period of Significance

1930-1958

Significant Dates

1930
1931
1935
1950-1958

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Copper Jr., Munroe (Architect)
Pitkin Jr., William and Mott, Seward (Landscape Architects)
Lawrence, Carol (Landscape Architect)
Felix Pesa & Sons (Stonemasons)
Hadlock-Krill Company (Builders)

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

Forest Lawn Memorial Park is eligible for inclusion on the National Register of Historic Places under Criterion C for landscape architecture and architecture. Forest Lawn Memorial Park was designed by Cleveland architect Munroe Copper, Jr., and landscape architects William Pitkin Jr. and Seward Mott, who co-incidentally designed the adjacent residential development of Forest Glen Estates. Forest Lawn is also notable as being one of the first cemeteries in Ohio to use grave stones flush with the ground. The period of significance begins in 1930 due to the start of construction of the cemetery and ends in 1958, because it represents the last major era of construction at the cemetery. Forest Lawn Memorial Park meets Criteria Consideration D because of its significance in architectural, landscape, and cemetery design. The property's primary significance is related to its design features and its reflection of cemetery development trends, as a representative of the evolution from lawn park cemeteries to memorial parks that occurred in the early twentieth century.

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

The Book-Ludt Organization and Peters & McBride were two prominent real estate companies in Youngstown, Ohio in the 1920s. The founders of each of the those companies, Dennis T. Peters, Earl McBride, Raymond Book, and Paul Ludt, partnered to form the Parkland Development Company. The property that became Forest Lawn Memorial Park was originally known as the Baldwin Farm (early 19th century-ca. 1910), then the Bonnell Farm. In 1928, the Parkland Development Company purchased the 200 acres of the Bonnell Farm and another 20 acres from Dr. D. E. Montgomery. According to Dennis T. Peters, the cemetery was 'an accidental development.' He and his partners invested over \$15,000, which included the purchase of the land and the creation of maps for a housing development—then the Stock Market Crash came and the ensuing Great Depression. Peters said, 'we could not give it [the land] away.'² Someone suggested to him that they divide the house lots into cemetery plots and they began selling them at \$100 each. Because of the economic crisis, there was little money in circulation and the bankbooks were being used for cash. Luckily for Peters and his investors, the banks did reopen and their investment was secured.

At the time that Parkland Development purchased the property, this area of Boardman Township was starting to develop. The city of Youngstown, which by the 1920s boasted a population of 170,000, was flourishing as a center of steel production and related industries. Due to the nature of steel production, these facilities remained in the center of the urban area, hugging the banks of the Mahoning River. The residential areas near the mills were home to the large number of immigrants from southern and eastern Europe and African Americans from the South. As with

² "Dennis T. Peters Dies; Realtor for 65 Years," *The Youngstown Vindicator*, August 5, 1975.

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other urban areas, those with means moved further and further away from the city center. The “street car suburbs” that emerged at the beginning of the twentieth century gave way to the automobile as the principal form of transportation out of the city center. Boardman Township which borders Youngstown on the south began to grow in the early twentieth century, peopled by those who wanted to move out of the city and into a more parklike, “rural” environment.

The development of Forest Glen Estates (NRHP 98000565, 1998) is emblematic of the new suburban development in the Youngstown area. Parkland Development Co., which originally intended to build a new residential community, was no doubt inspired by the success of Forest Glen Estates. Due to the Great Depression, the planned housing development gave way to the new Forest Lawn Memorial Park. The development and management arrangement at the cemetery had Parkland Development Co. providing all of the funding for Forest Lawn’s development in exchange for the ability to sell a certain number of lots, while the Mill Creek Memorial Park Association was responsible for the management, design, and selling of lots. However, the owners of Parkland Development Co. were also heavily involved with the Mill Creek Memorial Park Association, and a judge ruled in 1936 that the two businesses were essentially one and the same in terms of operating the cemetery. Parkland Development Co. had to divest itself of its interests in the cemetery. It gave all of its rights to Mill Creek Park Memorial Association “even though they had not been paid back.”³ Dennis Peters and Earl McBride were active members on the board of the Mill Creek Park Memorial Association, helping to manage the cemetery as non-paid employees, until their deaths. Construction started in 1930 and the cemetery had its first interment in 1931. The chapel and early features were crafted in the 1930s, and additions to the cemetery occurred from 1952 to 1958. Since the same company crafted all of the features from 1930 into the 1950s and they add to the overall feel of the cemetery, the period of significance includes everything built from 1930 to 1958 and 1958 marks the last major era of construction at the cemetery.

The cemetery carefully sought to balance the financial issues of the upkeep of such a massive amount of space, as well as stay true to the original plan of the cemetery designers. After much discussion over several years in the 1950s, the cemetery sold acreage that was not intended to be used as part of the original plan. It made good financial sense and stayed true to the original design. A large plot of land was sold to the Ohev Tzedek Shaarea Tora Synagogue in 1956, which also included the residential parcel next to it on Glenwood Avenue. The synagogue has since sold that parcel. It was also noted in the cemetery’s minutes that land on the northern edge of the property was sold. However, it does not say how much acreage. It took years of negotiations for that to take place, occurring sometime after the 1960s. In total, 78.96 acres were sold, resulting in the current 141.04 acre site. There was never an entrance planned from Shields Road. However, there was a road on the original plan that ran along Cranberry Run. It appeared to be more of a scenic route or cut through for the cemetery, but it was not constructed.

Cemetery/Memorial Park Development

³ The Mill Creek Park Memorial Park Association, “Meeting Minutes” (Youngstown, Ohio, August 15, 1936).

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Forest Lawn is an example of the memorial park cemetery movement of the early twentieth century. Prior to that, the “garden” or “rural” cemetery was one of the predominate places for burial of the deceased, followed by the landscape-lawn plan and the lawn park cemetery. The concept of the rural cemetery in the United States took hold during the early nineteenth century. As cities grew and became denser, the graveyards associated with churches were becoming overcrowded. Moving the burial grounds away from the center seemed like the ideal solution. It was also a time, especially in the United States, where there were few urban parks and cultural institutions like museums. These rural cemeteries exemplified a kind of back to nature movement, providing relief from the city. The inspiration was Paris’ Pierre Lachaise Cemetery, which opened in 1804. Even earlier, English architect Sir Christopher Wren espoused the idea of burial grounds outside of the city limits. Boston’s Mt. Auburn Cemetery (1831; NHL 75000254, 2003) is considered the first such burial ground in the United States. The template was repeated in cities across the United States. These rural cemeteries created a park-like environment, totally unrelated to the old church graveyards that were a hallmark of urban burial sites. The winding trails, trees, and architectural features made for a splendid afternoon outing for people seeking relief from the city. The cemetery monuments and tombstones also moved away from traditional religious iconography, as well as the depressing death’s heads and other frightful symbols of human mortality, and into more classically inspired architectural features, like obelisks, and life-like representations of the deceased. The result of these cemeteries with their many monuments and mausoleums often meant that only those of means could find their final resting places here. On the other hand, however, the rural cemeteries were deliberately designed for the public, who could enjoy a stroll in a natural environment, while surrounded by the artistry of the monuments.

By the 1850s critics were already arguing that “rural cemeteries were becoming crowded and cluttered” with monuments. Responding to this criticism, cemetery designers made significant changes to these properties, making them “more formal and less picturesque” according to David Charles Sloane, author of *The Last Great Necessity: Cemeteries in American History*.⁴ An important Ohio example is Cincinnati’s Spring Grove Cemetery (1844; NR 76001440, 1976), which was redesigned starting in 1855 by Adolph Strauch, who ultimately influenced future cemetery designers in the landscape-lawn design, which led to the lawn park cemetery. Strauch applied European concepts of park planning to that of cemetery design in Spring Grove Cemetery. These same European concepts are what also influenced the designers of the new urban parks. Strauch’s plan “limited marker size, thinned trees and shrubs, and, most importantly, opened up the cemetery landscape.”⁵ He also took the plot owners ability to decorate their spaces away to eliminate the possibility of overcrowding. Strauch became known as the creator of the modern cemetery and a leader in the professionalization of cemetery management. His influence is clearly seen in the later memorial park cemeteries.

By the last quarter of the 19th century, landscape and park design influenced cemetery design more heavily. It began in the rural cemeteries in the 1850s when Adolph Strauch was asked to redesign Spring Grove Cemetery in Cincinnati (which is definitely seen as a move toward a lawn

⁴ David Charles Sloane, *The Last Great Necessity: Cemeteries in American History* (Baltimore: The Johns Hopkins University Press, 1991), p.97.

⁵ Sloane, p.97.

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park type cemetery) and became more formalized in the late 1880s and early 1890s when a new type of burial place emerged: the lawn park cemetery. Also influenced by the City Beautiful movement of the 1890s, the lawn park cemetery combined an expansive lawn with monuments. Following Strauch's design ideas, rather than permitting individual plot owners to put up their decorations and memorials, the lawn park movement emphasized a holistic design integrating the landscape with the structures. Yet, these lawn park cemeteries still managed to contain a plethora of monuments, thus interrupting the view of the landscaping it was intended to highlight. The lawn park movement lasted from roughly 1870 to 1920. However, it really didn't have much success until the 1880s. Like the rural cemetery movement before it, it took time for people to get used to the concept. However, it wasn't just the new principles of landscaping that people had to get used to, but the new way that death was handled. It was far less personal and much more business-like than how rural cemeteries operated.

Tastes in architecture and planning continued to impact cemetery design; by the time of World War I, a new aesthetic began to emerge in cemetery design—the memorial park. Hubert Eaton, who was hired in 1913 to manage a failed Forest Lawn Cemetery in Los Angeles, quickly turned it around, and four years later, his renamed Forest Lawn Memorial Park was a going concern. Eaton revolutionized the cemetery business by providing one stop shopping, including functioning as funeral director and monument dealer. He encouraged people to use the installment plan to purchase plots (pre-need planning) and offered financial incentives for anyone who purchased flush markers. Memorial parks also reflected changing tastes in architecture. By the 1920s, Beaux Arts Classicism was giving way to a more modern aesthetic with the emergence of Art Deco and streamlining in architecture, interior design, and even clothing and jewelry. In the memorial park cemetery, the rolling lawn was once again the centerpiece of the property; although there were monuments, their design was strictly controlled and limited. The memorial park also reflected the trend toward streamlining—right down to the business of burying the dead. Memorial parks in reality avoided any references to death; as Eaton wrote in the *The Builder's Creed* (1917) "I shall endeavor to build Forest Lawn as different...a great park. Devoid of misshapen monuments and other customary signs of earthly death, but filled with towering tees, sweeping lawns, splashing fountains, singing birds, beautiful statuary, cheerful flowers, [etc]."⁶ L.A.'s Forest Lawn was the benchmark for the new memorial park, inspiring countless cemetery developers around the United States, including the new Forest Lawn Memorial Park in Boardman Township, Ohio.

Memorial park cemeteries were designed to hold, in many cases, several thousands of people. Trusts were created to ensure their care through a perpetual care fund. The very nature of the sales aspect of the memorial park cemetery that Hubert Eaton espoused created a situation in which no other type of cemetery would be necessary, if run properly. Memorial park cemeteries mark the final type of cemetery development, but they have had to make adjustments through the decades to accommodate changes in the preferences of plot purchasers. For instance, there are more references to death through religious sculpture seen in memorial parks created in the 1950s

⁶ Hubert Eaton, *The Builder's Creed*, <http://www.huberteaton.com/the-builders-creed.html> (accessed October 23, 2018.)

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and 1960s. Also, they have contended with an increase in cremations since the early 1960s that have impacted the sales of plots. In order to incorporate non-traditional burial types, memorial parks have added cremation sections, mausoleums, and niches. Most recently, green burials, where remains return to the earth, have become an option. Only one of the memorial parks in Ohio has created a section specifically for green burials, but with more publicity, more might follow.

Analyzing the websites of memorial park cemeteries developed in Ohio, Forest Lawn in Boardman Township, Ohio is one of the earliest cemeteries that exclusively used flush markers for the grave sites. From 1920 to 1930, there were five memorial park cemeteries in Ohio that chose to only have flush markers. These include Acadia Masonic Memorial Park in Cleveland (1927), Hillcrest Memorial Park in Bedford Heights (1928), Forest Lawn Memorial Gardens in Columbus (1928), Whitehaven Memorial Park in Mayfield Village (1928), and Rest Haven Memorial Park in Cincinnati (1929). Equally as popular, there were five new memorial park cemeteries created during the same period featuring a mix of flush markers and standard gravestones. These include Toledo Memorial Park (1922), Dayton Memorial Park (1923), Hillside Memorial Park in Akron (early 1920s), Sunset Memorial Park in North Olmstead (1929), and Lima Memorial Park (1929). The cemetery types were split in the 1920s. However, it appears that the memorial park cemeteries that featured both flush markers and standard gravestones were much more organized than previous types of cemeteries due to the influence of Hubert Eaton on cemetery planning. The next two cemeteries built were Forest Lawn Memorial Park in Boardman (1931), which uses flush markers and Rose Hill Memorial Park in Massillon (1931), which uses a combination of flush markers and standard gravestones. Up until this point, the exclusive use of flush markers could not be more split. In Ohio, memorial park cemeteries remained popular until around 1970. However, there was a surge in naming them memorial gardens. The premise remained the same with features within the cemetery, but with a more religious theme, and flush markers. Only two of the memorial parks found and built between 1934 and 1970, did not feature flush markers.

Architects and Builders - Forest Lawn Memorial Park

Designer of Forest Lawn's entrance gate and church, Munroe Copper Jr. (1895-1985) was an important Cleveland architect known for his residential designs. A native of Philadelphia, Copper studied at the Pennsylvania School of Industrial Art before attending the University of Pennsylvania for a brief time, leaving in 1920. During the 1910s, he worked in several Philadelphia architectural firms, but moved to Cleveland in 1920, seeking greater opportunity. He worked for one of the most renowned Cleveland firms, Walker and Weeks, and then for Howell and Thomas, before striking out on his own in 1924 in the firm of Copper and Dunn. His firm was later known as Copper and Conrad, then Copper, Wade and Peck, Copper and Wade, and finally Copper, Wade, Copper & Rhaynes. According to the Cleveland Landmarks Commission, Copper "designed over 2,000 homes, 59 churches, 11 restaurants, and nine commercial buildings." Besides the nearby Forest Glen Estates in Boardman Township, he designed a number of residences in Cleveland's upscale Shaker Heights community (NR 84003650 & 84003882, 1984).

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Serving as landscape architects for Forest Lawn Memorial Park, Seward Mott and William Chase Pitkin Jr. were both from Rochester, NY. Mott attended classes in mechanical arts at the University of Rochester. While he did not complete his degree, the skills he acquired were useful to Pitkin Jr. Pitkin Jr. attended Cornell University, where he studied horticulture and landscape architecture. However, his connection to and influence by Bryant Fleming and Warren Henry Manning “appears to have strongly influenced Pitkin’s specialization in residential design.”⁷ Mott and Pitkin’s skills were very complementary, as Mott was a self-described ‘land-use engineer’ and Pitkin Jr. was a landscape architect.⁸ This allowed the pair to work on large projects that combined the influences of Garden City Planning and the City Beautiful movement. After their early success at Upper Arlington near Columbus, OH, Cleveland Heights, and Shaker Heights, demand for their services increased. The partners gained a reputation for creating exquisite “estate grounds and residential subdivisions.”⁹ They had commissions across the Midwest and as far south as Florida. While known for their estate and subdivision designs, landscape architects Pitkin Jr. and Mott also created various “park, country club, and small garden designs”, as well as landscape designs for universities, swimming pools, and one cemetery.¹⁰

The firm of Mott and Pitkin Jr. was involved with architect Munroe Copper Jr. in two previous projects. Shaker Heights, a suburb of Cleveland, and Forest Glen Estates, a suburban housing development in Boardman, Ohio, bordering Youngstown. All of their subdivisions “featured curvilinear roads following the natural contours of the land, deep setbacks, and abundant parks and open space.”¹¹ Copper Jr. and Pitkin and Mott would also collaborate on the Forest Lawn Memorial Park project. Forest Lawn Memorial Park appears to be unique in both firms’ collection of works as the only cemetery designed by either firm. When looking at the design of Forest Lawn, it mimics, in many ways, the design of Forest Glen Estates. Forest Glen Estates features gently curving streets, “landscape islands or parks at some intersections,” low curbs, cast iron details and large trees.¹² Pitkin Jr. and Mott designed the landscape for the cemetery in much the same way as Forest Glen. The cemetery features curvilinear streets and large trees with special features in each section. Similar to their subdivision projects, Pitkin Jr, Mott, and Copper Jr. divided Forest Lawn Memorial Park in sections. They also had fairly strict requirements on the material and design used on gravesite markers, as well as the selling of private lots.

In 1934, Pitkin and Mott hired landscape architect Carol H. Lawrence of Flint, Michigan to supervise the purchase and planting of 4,000 trees and shrubs at Forest Lawn Memorial Park. Pitkin and Mott, as well as Copper Jr., were aware of, and potentially worked with Lawrence, as she completed several landscaping projects in Shaker Heights, Ohio. While her career is not

⁷ Charles A. Birnbaum and Stephanie S. Foell, *Shaping the American Landscape: New Profiles from the Pioneers of American Landscape Design Project* (Charlottesville: University of Virginia Press, 2009), p.267.

⁸ Birnbaum and Foell, p.216.

⁹ Birnbaum and Foell, p.269.

¹⁰ Birnbaum and Foell, p.268.

¹¹ Birnbaum and Foell, p.270.

¹² Forest Glen Estates Historic District, NR 98000565 (Boardman, OH:1998), p. 9.

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outlined very well in historical research, prior to working at Forest Lawn, she worked for General Motors and the DuPonts in Baltimore.

There is not a lot of information about the builders, Hadlock-Krill Company. The company formed in 1932 in Cleveland, Ohio and still exists as The Krill Co., Inc. They were involved in a number of projects in Cleveland and also participated in some renovations.

The firm of Felix Pesa and Sons did the stonework and created the features for Boardman's Forest Lawn Memorial Park cemetery. Pesa was born in Italy in 1877 and immigrated to the United States in 1901, settling in Youngstown, Ohio. Pesa was a stonemason and he founded the company bearing his name in 1909. From looking at the *Youngstown City Directory*, Felix Pesa was one of the first Italian owned contractor firms in Youngstown. Even as the Italian population grew to 22.5% in Youngstown in the 1930s, only between eleven and thirteen percent of contractor firms were Italian owned. Felix Pesa was one of two contractors that specialized in cut stone and both firms were Italian. His sons, Edward, William, George, and Arthur also joined their father in the firm. While he had an untimely death, being run over by a car, in 1933, the level of craftsmanship that was taught to his sons was carried on in the work they did on the Forest Lawn chapel and the cemetery features. Felix Pesa and Sons also bid on the garden feature projects at Forest Lawn Memorial Park cemetery in the 1950s, and the quality of the craftsmanship was just as good as what was completed in the 1930s, continuing the company's legacy at the site.

Summary

Forest Lawn Memorial Park meets Criterion C and Criteria Consideration D for its significance in landscape and architectural design. Forest Lawn Memorial Park is significant in the realm of landscape architecture, as representative of the trend toward memorial parks that developed out of lawn park cemeteries in the early twentieth century. The cemetery has flush markers making upkeep relatively simple, which is one of the attributes of a well-designed memorial park cemetery. It also features large trees and a sprawling landscape that is very peaceful. The cemetery features are substantial, but not overpowering, which adds to the beauty of the cemetery's park like atmosphere. Forest Lawn Memorial Park remains an intact example of the design work of Cleveland architect Munroe Copper, Jr. and landscape architects William Pitkin Jr. and Seward Mott.

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The Youngstown Vindicator, *Forest Lawn Gets "Write Up,"* (July, 1934).

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The Youngstown Vindicator, *Over Half-Million Is Spent In Improving Memorial Park*, (7 May, 1933).

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property 141.04

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Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 17 | Easting: 527541 | Northing: 4543684 |
| 2. Zone: 17 | Easting: 528310 | Northing: 4543680 |
| 3. Zone: 17 | Easting: 528313 | Northing: 4543211 |
| 4. Zone: 17 | Easting: 527542 | Northing: 4543213 |

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

The nominated boundary includes two parcels as defined by the Mahoning County Auditor: Parcel ID# 29-063-0-018.00-0 (the 138.92-acre cemetery) and Parcel ID# 29-063-0-018.01-0 (the separate 2.12-acre parcel for the chapel).

Boundary Justification (Explain why the boundaries were selected.)

The nominated boundary includes the two parcels associated with the property during the period of significance, 1930-1958. Forest Lawn Memorial Park was originally 220 acres, but 78.96 acres were later sold - some during the period of significance and some c.1970. The

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nominated property includes the remaining 141.04 acres, encompassing the original design and contributing resources that have historically been part of Forest Lawn Memorial Park.

11. Form Prepared By

name/title: April Caruso-Richards, M.A. – Consultant, Donna DeBlasio, Ph.D., & Doreen Moore
organization: _____
street & number: 323 East Lincoln Way
city or town: Lisbon state: OH zip code: 44432
e-mail amcaursorichards@yahoo.com
telephone: 330-609-4200
date: August 2018

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

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

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Photo Log

Name of Property: Forest Lawn Memorial Park

City or Vicinity: Boardman

County: Mahoning

State: Ohio

Photographer: Doreen Moore (Photos 8-14, 23-25)
April Caruso-Richards (Photos 1-7, 15-22, 26-40)

Date Photographed: Doreen Moore's on October 2, 2013 and December 29, 2014
April Caruso-Richards' on July 15, 2016, August 17, 2017, May 2, 2018 and May 3, 2018.

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 40 Landscaping from Memorial Boulevard (camera facing west).
- 2 of 40 Landscaping from Parkland Drive (camera facing southwest).
- 3 of 40 Landscaping from Woodland Drive (camera facing southwest).
- 4 of 40 Landscaping from Glenwood Avenue (camera facing east).
- 5 of 40 Forest Lawn Memorial Park Sign (camera facing south).
- 6 of 40 "Road of Remembrance" Dedicated Flagpole (camera facing south).
- 7 of 40 Arched Entryway Arcade (camera facing southwest).
- 8 of 40 Arched Entryway arcade Detail (camera facing south).
- 9 of 40 Arched Entryway Interior Detail (camera facing west).
- 10 of 40 Entryway Garden Area (camera facing south).
- 11 of 40 Entryway Garden Area (camera facing west).
- 12 of 40 Glenwood Avenue Entrance Stone Pylons (camera facing east).
- 13 of 40 Stone Shelter Shed (camera facing east).
- 14 of 40 Stone Shelter Shed detail (camera facing east).
- 15 of 40 Stone Bird "Sanctuary" (camera facing southwest).
- 16 of 40 Sundial – Restored, 2014 (camera facing west).
- 17 of 40 "Zodiac" Lead Basin Planter (camera facing west).
- 18 of 40 Open Bible "Lord's Prayer" (camera facing northwest).
- 19 of 40 Good Shepherd (camera facing northwest).
- 20 of 40 Garden of Devotion (camera facing south).
- 21 of 40 Garden of Apostles (camera facing southeast).
- 22 of 40 Rock of Gethsemane (camera facing southeast).
- 23 of 40 Example of Flush Marker (camera facing south).
- 24 of 40 Chapel East Elevation (camera facing southwest).

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- 25 of 40 Chapel East Elevation (camera facing west).
- 26 of 40 Chapel Porch Detail (camera facing west).
- 27 of 40 Chapel South Elevation (camera facing north).
- 28 of 40 Chapel West Elevation (camera facing east).
- 29 of 40 Chapel North Elevation (camera facing south).
- 30 of 40 Interior Arch from Nave (Chapel), (camera facing south).
- 31 of 40 Nave (Chapel), camera facing east.
- 32 of 40 Chancel (Chapel), camera facing west.
- 33 of 40 Restroom (Chapel), camera facing west.
- 34 of 40 Double Casement Windows, Interior Nave (Chapel), camera facing south.
- 35 of 40 Triple Bulb Black Iron Light Fixture, Interior Foyer, camera facing south.
- 36 of 40 Eight Bulb "Wheel" Black Iron Light Fixture, Interior Nave (Chapel), camera facing north.
- 37 of 40 Black Iron Door Plate, Interior Foyer, camera facing north.
- 38 of 40 Vault Door, Basement Office (Chapel), camera facing south.
- 39 of 40 Office Room off of hallway to the right, Basement Office (Chapel), facing east.
- 40 of 40 Maintenance Building (camera facing southwest).

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.