

Oakwood Cemetery Annex

Description

Oakwood Cemetery Annex is in east Austin, just east of Interstate Highway 35. Bought from various private property owners in 1915, the 18.8-acre lot is bounded by Martin Luther King, Jr. Boulevard to the north, Leona Street to the east, East 14th Street to the south, and Comal Street to the west. The cemetery is in close proximity to the historic Swedish Hill neighborhood and district, as well as other older historic neighborhoods in Austin. The site's integrity is intact, remaining in its original configuration except for the addition of a water sprinkler system in 1970. The still active cemetery has more than 13,000 interments, including a large Hispanic section and infant section, as well as numerous prominent Austin citizens. Three contributing buildings are on site – a small brick gatehouse building and two granite mausoleums. The entry building is structurally sound, but the roof needs replacing. The two mausoleums appear in excellent condition.

The 'rural cemetery' and City Beautiful movements of the 1800s influenced the Annex's layout, as seen in its radial hub design with curvilinear roadways to the north and south in a pseudo-bowtie pattern. The Annex is laid out in sections labeled on the site map as A, B, C, D, E, F, and G. The cemetery lacks unusual natural landscape features with its relatively even terrain that slopes ever so gently to the southeast. The graves mostly face the easterly direction, as per Christian tradition. The exceptions to the east-facing direction are the graves near the roadways and in the north and south sections. The roadside graves tend to face toward the curving roadways, while the north and south sections mostly face south, probably due to site constraints.

Enclosed by a six-foot-high chain link fence with a west entry consisting of two brick piers and decorative iron gates at the midsection on Comal Street, the rectangular site is laid out with a central hub and two looping driveways to the north and south. On site, one small building and two structures are the main contributing resources. The small gatehouse building, just to the south of the gates, consists of a small rectangular block with smaller wings on either side. It shows signs of bungalow influence with its overhanging eaves and exposed rafter ends, along with simple wood brackets on the entry gable. The symmetrical building is constructed of light brown brick on a concrete foundation. The concrete slab to the rear of the building appears to have had a brick wall structure on it at one time. A soldier-coursed row of darker brown brick denotes the base. Decorative detailing of dark brick outlines rectangles on the two end walls. Smooth-cut stone sills support the windows. The back door and a rear side window have been blocked up with cement-stuccoed brick and the other windows have been boarded up. A small brick chimney stands at the rear. The orange asphalt shingles on the roof desperately need replacing. The building has been closed for more than 20 years, according to the Austin Parks and Recreation Department. It currently stores rusted ornamental fencing and misplaced headstones from both Oakwood Cemetery and the Annex.

The other two structures on site are mausoleums belonging to the Rather and Wooten families. Located prominently in section E, the Rather mausoleum (section E, lots 1-2, 138-139) is a gabled Roman temple built in rusticated ashlar gray granite. Facing the cemetery entrance to the southwest, it sits on a plinth with three steps leading up to the pair of bronze doors with window grills. Two stout columns on pedestals and two urns flank the doorway set within a smooth granite door surround. The lintel over the doorway displays the family name, while the tympanum features a lovely floral vine carving. Seen through the mausoleum's doors, a decorative yellow art glass window brightens the wall on the far side. The mausoleum houses nine people of the Rather family, including Charles Taylor Rather and his wife

Ella Gertrude Grubbs Rather, whose initials are featured on the grillwork of the doors. Old cedar trees demarcate the family plot. The cedars are only four in number now, but were more numerous in the past, as evidenced by trunk remains. These old cedars would have formed a solid dark green wall behind the building, furthering its visual dominance.

Situated in section G on the inside west-facing curve, the Wooten mausoleum (section G, lot 63) is also of gray granite, but is in smooth ashlar blocks. The mausoleum has a small terrace in front on the north side, paved in red, green, and brown flagstones. Two low urns flank the doorway. The imposing Moderne-influenced building features cut corners with fluting and a stepped roofline. The bronze door has a Greek key motif border and a window consisting of four small 'X' lights. Egg-and-dart moulding and other borders accent the doorway. The lintel displays 'Goodall H. Wooten' across it. The interior has colorfully patterned terrazzo flooring. The building houses four people of the Wooten family, Goodall Harrison Wooten, his wife Ella Newsome Wooten, and their two children.

With continuous interments since the early 20th century, numerous examples of significant markers, ranging from family monuments to colorful hand-made folk art, portray different time periods of interments, cultural attitudes, and economic status of the persons buried there. The grander family markers tend to be in sections E, F, G, and in sections A and B near the gate, probably due to more visibly prominent positions and lot sizes. Some examples of high art include the Masterson, Moore, Reed, Stark, and Watson family monuments. Reverend Masterson and his wife Elizabeth have a joint marker of a towering wheel-headed Celtic cross in gray granite (section E, lot 480). The horizontal Moore family marker (section F, lot 5) has masses of carved irises and volumes of text. Carved roses ramble across the Reed family monument (section B, lot 134) with two large planters in front. The Stark husband and wife marker (section A, lot 138) exhibits heavily carved ferns. The Watson family monument (section F, lot 20) features a tall Gothic-style family marker with individual family member markers etched with Gothic script. A truly distinct headstone is the small sculpted one for Guy Kirtley (section B lot 156) – a true work of modern sculpture.

Folk art finds its home in the Hispanic areas in the lower sections of C and D and the southeastern section of G, as seen in tiled ledgers and crosses, *relicaritos*, concrete markers with hand-lettered epitaphs, and a cast cowboy boot. The small limestone rectangular marker for Senorita Menchac (section C) has two simple eight-petal flowers under a Latin cross. The *relicarito* of Francisca V. de Carde (section G) has a hand-incised concrete faux stonework base with a deep *nicho* housing a now-headless religious statue. At one time, it was brightly painted in green and pink with a sky blue interior. This type is also known as a *hornito* as it resembles a Hispanic bread oven. The colorfully tiled ledger of Encarnacion Peres (section G, lot 35) and cross of Gonzalez (section G) demonstrate the artistic abilities of community or family members left behind. Frank Gorman's nephew, E. Euresti commissioned Bobby Gonzales to make a cast of a cowboy boot because Gorman always wore cowboy boots, according to the nephew's note in the small plastic whiskey bottle in the boot.

The infant section in the southern part of section A has many interments dating from 1920s to 1950s. Although most of the small grave markers are manufactured catalog types in granite and marble, the sheer numbers are heartbreaking as they reveal the tiny graves and short periods of time the children lived. Every spring, masses of bluebonnets and other wildflowers cover this area.

Throughout the Annex, the vegetation includes trees (cedar, crape myrtle, holly, live oak, magnolia, pecan, privet, red bud, red oak, Texas mountain laurel), shrubs (boxwood, nandina, oleander), and flowers (iris, lily of the valley, narcissus, wildflowers). Except for the large number of oaks scattered around, the vegetation seems to be planned. Many of the cedars and crape myrtles outline family plots or stand guard

by husband and wife headstones. Cedar trees appear to be the most popular vegetation for marking plots. The best example of this is the Rather mausoleum with its four remaining cedars outlining the back borders of the plot. As mentioned earlier, it had more cedars at one time that would have formed an impressive wall behind the granite mausoleum. Four tall cedars mark the corners of the Creighton plot (section G, lot 345). The Tobin husband and wife plot (section G, lot 108) has its markers guarded by three cedars, which form a sheltering canopy overhead. The second most popular tree seems to be the flowering crape myrtle. The Nalle plot (section G, lot 7) has three remaining crape myrtles at its corners. Problems occur when the plants are used inappropriately, as seen in the following examples. At the Annex, trees and shrubs are probably the main cause of damage to headstones by upheaval or overgrowth. The overgrown boxwood hedges that densely surround the Johns family plot (section B, lot 6) make entry into the plot itself a struggle and the individual markers are underneath the hedges. The Fowler family marker (section B, lot 206) has two holes cut into the plinth with pecan trees planted in them. The pecans will soon outgrow the holes, causing upheaval and cracking of the marker, as has already happened to the Harrell family marker (section F).

Overall, the Annex retains its integrity. A systematic maintenance program was instigated in 1970. Since then, a local professional landscape company maintains the Annex landscaping, in addition to the other four city cemeteries. The company's responsibilities include mowing and trimming the vegetation and removal of dead vegetation. However, they are not responsible for major maintenance of shrubs and trees of individual plots or for repair and maintenance of headstones.

Typically a major cause of cemetery damage is vandalism. However, vandalism, which occurs across the street in Oakwood Cemetery, does not seem to happen as frequently at the Annex, probably due to fewer tall monuments – always a tempting target for toppling. Since most of the Annex's markers are granite and marble, both durable stones, the majority are still intact and legible. The few limestone markers have experienced some degradation, mostly due to lawn mowers and weed trimmers. Other markers that have undergone deterioration are the handcrafted ones, especially the Hispanic markers. Tiled crosses and ledgers are missing tiles or have cracked tiles, due to weather conditions. Concrete markers have undergone cracking due to rusting metal rebar and their hand-lettered or stamp-lettered epitaphs are mostly illegible due to weathering and lack of depth. The three buildings on site are in good condition. The gatehouse building is the only one experiencing deterioration, but that seems to be localized in the roof. According to the Austin Parks and Recreation Department, the roof is supposed to be replaced this year.

Statement of Significance

Oakwood Cemetery Annex is in east Austin, just east of the original Oakwood Cemetery. The City of Austin purchased the Oakwood Cemetery Annex land from various property owners in 1915. The 18.8-acre Annex provided additional grave spaces for Oakwood Cemetery. The Annex is within the area designated in the *Historic Resources of East Austin* Multiple Property Submission, with associated properties nominated to the National Register since 1985. The *Historic Resources of East Austin* area includes Oakwood Cemetery (started in 1839), Texas State Cemetery (started in 1851), the historic Swedish Hill neighborhood and district, the Willow-Spence Streets Historic District, and the Rainey Street Historic District. The Annex is laid out in a curvilinear roadway design, directly influenced by the 'rural' cemetery and City Beautiful movements of the 1800s. With continuous interments since 1915, the Annex has more than 13,000 burials including a large Hispanic section and infant section, as well as a number of prominent Austin citizens. The cemetery meets National Register Criterion C, and Criterion Consideration D at the local level of significance as a cemetery with distinct design features in the areas

of art and landscape architecture for the final resting place for a significant group of distinguished citizens.

The City of Austin was established in 1839 as the new capital of the Republic of Texas. Edwin Waller laid out the plats under the direction of President Mirabeau Lamar. The platting consisted of a grid with a north-central square where major crossing axes terminated. Also four lesser squares highlighted the plan. The main grid was part of a larger tract of land that included what would become East Austin. The eastern part of this tract remained undeveloped in the early stages of Austin's history, except for the City Cemetery (1st burial 1839; land acquired from the State of Texas in 1856; later known as Oakwood Cemetery), the Texas State Cemetery (land acquired from Andrew Jackson Hamilton in 1851), and the French Legation on Robertson Hill.

After a slow start, construction in Austin increased after 1850. Commercial, educational, residential, religious, and government buildings multiplied quickly, resulting in construction throughout the city grid and into the undeveloped tract of land to the east. After a brief slowdown of construction and economy due to the Civil War and Reconstruction periods, railroad arrivals in 1871 and 1876 brought explosive growth in areas close to the railroad lines, including east Austin. The remaining undeveloped land was subdivided into large parcels with few roads. The resulting development created a mixed-use area with a multi-ethnic population.

Historical east Austin lies to the east of downtown and to the north of the Colorado River. One of the city's first outlying areas to be developed, east Austin lay only about a mile from central downtown along the Bastrop Road and the first railroad after 1871. Suitable for building residential housing, the land gradually rises from the Colorado River becoming a series of small hills between East 6th Street and today's Martin Luther King, Jr. Blvd. The land was at one time thickly wooded but had city views from the hilltops. By the turn of the century, east Austin was well developed commercially, institutionally, and residentially.

Cemeteries in Austin

The east Austin area included two large and important burial grounds: Oakwood Cemetery and the Texas State Cemetery. These two cemeteries demonstrate two different types of cemetery planning. Oakwood Cemetery was Austin's first city cemetery with its first burials occurring in the fall of 1839. Formally laid out in traditional graveyard grid patterns within grid patterns, Oakwood includes two Jewish sections, a large African-American section with mostly unmarked graves, and two paupers' fields. The public cemetery is the final resting place of dozens of citizens prominent in the areas of architecture, art, education, government, land development, political reform, and science; and locally prominent families including the Zilkens, Bergstroms, Hoggs, Swishers, Littlefields, Hamiltons, and Peases, to name just a few. The rusticated stone chapel on the grounds is a prime example of the Gothic Revival Style, attributed to Arthur O. Watson, a prominent local architect buried within the cemetery.

The Texas State Cemetery started in 1851 with the burial of Edward Burlison who founded the Waterloo settlement that later became the City of Austin. In contrast to Oakwood Cemetery, Texas State Cemetery is laid out in the design of the City Beautiful 'rural' parks movement with undulating landscape, curvilinear roadways, and picturesque views. Although the State Cemetery also reads as a Who's Who of Austin and Texas, the interments are restricted to those who have served Texas in the Legislature or as elected or appointed officials, or by having contributed to the State of Texas in some manner as to receive a governor's proclamation or a concurrent resolution by the Texas Legislature. The cemetery is broken down into sections with most of the markers in the Confederate Soldiers sections and the Republic Hill

sections. The State Cemetery underwent extensive restoration in the 1990s under the leadership of then Lieutenant Governor Bob Bullock, who died in 1999 and now is buried in the cemetery.

Development of the Oakwood Cemetery Annex

By the early 1900s, Oakwood Cemetery began to run out of available lots. After much debate by concerned Austin citizens about where to set up a new cemetery, land directly to the east of Oakwood Cemetery was purchased by the City of Austin from various owners in 1915 for the total amount of \$41,925.85, less the sale of the houses on the properties. The land, called Oakwood Cemetery Annex, was divided into lots in 1916 and 1917, with most of the lots selling by 1943.

One of Austin's most elaborately laid out burial grounds, Oakwood Cemetery Annex follows the early 19th century cemetery design advocated by Dr. Jacob Bigelow. Dr. Bigelow was convinced that the traditional churchyard burying ground was a menace to public health. After joining forces with the Massachusetts Horticultural Society, they "received from the State Legislature the authority to dedicate real estate for a 'rural cemetery.'" (Newton 268). Mt. Auburn Cemetery was the first of such types in 1831. The 'rural cemetery' had its roots in the English 'natural' landscape gardening of the 18th century, seen in the works of Lancelot 'Capability' Brown and William Kent, among others. This type of landscape gardening involved enormous amounts of labor to revamp the natural landscape to create more picturesque views – to improve upon nature itself. Typically established around elevated sites at the city outskirts, these cemeteries became places of recreation and rest for the living and eventually evolved to become a movement for urban parks and large public and private landscapes advocated by Andrew Jackson Browning, Calvert Vaux, and Frederick Law Olmsted. The artificial 'natural' landscape became more widespread after the sprawling World's Columbian Exposition of 1893 in Chicago. This 'natural' landscape evolved eventually into the City Beautiful movement. Olmsted had much to do with the development of the City Beautiful movement. His three major contributions to the movement were "the planning of comprehensive, multiple-purpose park and boulevard systems"; advocating that "parks raised surrounding land values, contributing to private enterprise and returning their costs through increased municipal real estate taxation"; and touting their "restorative, recreative influences of natural landscape on city-bound people". (Wilson 10). The main force of the City Beautiful movement was from around 1900 to 1910 and it involved a cultural agenda, a middle-class environmentalism, and aesthetics expressed as beauty, order, system, and harmony. The ideal found physical realization in urban design. With its roots in the 19th century, the City Beautiful influence extends into the late 20th century. It was a nationwide movement led by prominent planners and lay organizations.

Perched on a gentle southeast-facing slope, the Annex demonstrates this picturesque aesthetic. Set up in a pseudo-bowtie plan, it has a single entry and a central hub flanked by two looping sections surrounded by outlying areas in a curvilinear roadway design. Although the cemetery has an elaborately designed layout, it lacks unusual landscape features with its relatively even terrain that slopes to the southeast with mature trees scattered around the grounds.

On site, one small building and two structures are the main contributing resources. The small circa 1915 gatehouse building, just to the south of the gates in section A, shows signs of bungalow influence with its low-pitched hipped roof, wooden overhanging eaves, and exposed rafter ends, along with simple wood brackets supporting the entry gable. Fashionable from 1905-1930s, the bungalow or Craftsman Style gained popularity due to the Californian brothers Charles Sumner Greene and Henry Mather Greene, who were influenced by the English Arts and Crafts movement, oriental wooden architecture, and their early training in the manual arts. The style is identified by low-pitched roofs, either gabled or hipped, with wide unenclosed eave overhangs, exposed roof rafters, decorative beams or braces, and porches.

Located prominently in section E, the circa 1922 Rather mausoleum looks nothing less than a simplified, rusticated version of Maison Carrée in Nimes with its rising steps, flanking columns, and triangular pediment. Influenced by ancient Roman and Greek architecture, the Classical Revival Style was popular from 1895-1940 and featured symmetry, classical order columns, low-pitched roof gables with triangular pediments. The Rather mausoleum houses the family of Charles Taylor Rather (6/20/1855-10/10/1931). Rather was a prominent cotton businessman, plantation owner, and civic leader of Gonzales, Texas. In 1911, he moved with his family to Austin. He became involved in local interests, serving on the board of directors of both the Citizens State Bank and the Texas Bank and Trust Company, as well as the board of stewards and the building committee of the First Methodist Church.

Situated in section G facing north towards the entry, the imposing circa 1941 Moderne Style Wooten mausoleum was probably influenced by Paul Philippe Cret, as he and Goodall Wooten were both connected with the University of Texas' Texas Memorial Museum of 1937. Having previously worked in the Beaux-Arts Classical Style in the 1920s, the following decade Cret abstracted and simplified this classicism until he achieved a definitive expression of Modern Classicism. This style is typified by block massing with articulated wall planes, often with the allusion to classical orders resting on a base and supporting an entablature, such as with fluted piers as seen on Texas Memorial Museum and the Wooten Mausoleum. This Modern Classicism greatly influenced American architecture in the 1930s. The Wooten mausoleum provides final rest for the family of Goodall Harrison Wooten (11/25/1869-1/30/1942). Wooten came from Paris, Texas, and a family of doctors and became a prominent Austin physician. He was active in Travis County community affairs, becoming the president of the Austin Chamber of Commerce in 1936 and 1937. He was instrumental in the founding of the Texas Memorial Museum on the University of Texas campus.

Other prominent citizens buried in the Oakwood Cemetery Annex are: John Andrewartha (prominent local architect), John W. Baker (banker and state treasurer), Harry Benedict (University of Texas president 1927-1937 and namesake for Benedict Hall on UT campus), Dr. Robert John Brackenridge (telegraph and telephone entrepreneur), Edgar Bramlette (United States consul in Germany, superintendent of the Texas School of the Blind), George Waverly Briggs (state commissioner of insurance and banking, the director of the Dallas Morning News), Lilia Casis (UT dean of women, language scholar, namesake for Casis Elementary School along with her sister Josephine Casis), Arthur Fehr and his son Kilian Fehr (prominent local architects), Walter E. Long (businessman and civic leader, founder of the Lower Colorado River Authority), Johan Udden (director of Bureau of Economic Geology and Technology, noted geologist), Lala Fay Watts (labor and temperance reformer, first state child welfare inspector), and George Wickline (prominent Texas Highway Department bridge engineer).

With continuous interments since the early 20th century, numerous examples of significant markers, ranging from family monuments to colorful hand-made folk art, portray different time periods of interments, cultural attitudes, Southern traditions, and economic status of the persons buried there. The age of the burials tends to go in a clockwise manner in the north part of section C going south through section D. This gradation of age also occurs in the south infant section with the 1920s over in the east side of the south part of section A going west through 1930s, 1940s, and 1950s. The grander family markers tend to be in sections E, F, G, and in sections A and B near the gate, due to more visibly prominent positions and lot sizes. These sections tend to have varying dates of interments, due to purchasing of family plots as opposed to individual or paired plots.

Some examples of high art include the Bass, Masterson, Moore, Reed, Stark, and Watson family monuments. The Bass family monument (section G, lot 576) features carved climbing ivy with a copper sundial disk atop the central tablet. The interesting things about the Bass plot are the individual markers'

engravings of the person's signature and border inscriptions about that person's character. Reverend Masterson and his wife Elizabeth have a joint marker of a towering heavily carved wheel-headed Celtic cross, complete with religious symbols (section E, lot 480). The horizontal Moore family screen memorial, a central tablet with wing elements resting on a continuous base, (section F, lot 5) has masses of hand-carved irises on the two wings and volumes of text on both sides of the central tablet. Carved roses ramble across the Reed family monument (section B) accompanied by two urn planters in front. The large Stark husband-and-wife slant marker (section A, lot 138) exhibits heavily carved ferns, lilies, and roses on its steeply sloped front. The Watson family monument (section F, lot 20) features a tall, slim Gothic-style group marker with individual family member markers etched with Gothic script. A distinct headstone is the small sculpted stone for Guy Kirtley (section B, lot 156) – a work of modern sculpture. Another different stone marker is George W. Warren's (section B, lot 172), featuring three horizontal logs supporting a vertical tree trunk. Although tree logs and trunks are relatively common due to the Woodmen of the World organization and other similar associations, this particular design is unusual.

The A. Stasswender Marble and Granite Works made many of the stone markers at the Annex. The originator of the family-owned company was Anton Stasswender (1886-1954), who immigrated to the United States in June 1913 from Munich, Germany. He learned his trade in Germany and Italy and studied architecture at a trade school. His son, Tony Stasswender (1919-1977), took over the family business and in turn handed it over to his sons, Jim and Bob. The sons split the company into two. Jim took the monument business and Bob took the architectural stone business. According to family tradition, the Stasswenders constructed the Wooten mausoleum and erected the Rather one after it was shipped down from Barre, Vermont. The Stasswender name can be found on many headstones in the Annex, as well as other cemeteries in Austin.

Folk art finds its home in the Hispanic areas, in the lower sections of C and D and the southeastern section of G. The folk art is seen in colorfully tiled ledgers and crosses, *relicaritos*, concrete markers with hand-lettered epitaphs, and a cast cowboy boot of cementitious material. The Hispanic markers show heavy influence of the Catholic faith, as seen in the prolific variety of crosses, cruciforms, and Virgin Mary and Christ images. Hispanic ethnic influence also shows with the use of color – tile, paint, and flowers. The small limestone rectangular marker for Senorita Menchac (section C) has two simple eight-petal flowers under a Latin cross. The *relicarito* of Francisca V. de Carde (section G) has a hand-incised concrete faux stonework base supporting a deep *nicho* with a now-headless religious statue within. At one time, it was brightly painted in green and pink with a sky blue interior. This type is also known as a *hornito* as it resembles a Hispanic bread oven. Another example of a *relicarito* is Mariaana Salas' (section G, lot 37) with its pink granite rubble veneered concrete shell that shelters a wall plaque of the Virgin Mary and Mariaana's bevel marker. There are several examples of tiled ledgers, such as Fermina A. de Carillo (section G), Dolores Guardiola (section D, lot 381), and the colorful one of Encarnacion Peres (section G, lot 35). Other tiled markers are the Latin crosses of Nanez (section G, lot 38) and Gonzalez (section G), demonstrating the artistic abilities of family or community members left behind. Two unusual examples of folk art are the ones for Frank Gorman (section G), an unknown person (section C), and Dr. W. Neal Watt. Frank Gorman's nephew, E. Euresti commissioned Bobby Gonzales to make a cast of a cowboy boot because Gorman always wore cowboy boots, according to the nephew's note inside the small plastic whiskey bottle in the boot. A handcrafted metal cross with a five-point star at the top of the cross marks the burial site of an unknown person. The star seems to have been an inscription plate, but is no longer legible. A non-Hispanic folk item is the carriage stone marker for Dr. W. Neal Watt (section F). The carriage block from his residence on 9th Street now has a prominent place in the central hub, inscribed with his name on one side and the block's origin on the other. It is uncertain if the carriage block marks his burial site or not, as it does not have dates on it and no other Watt family members are nearby.

The infant section in the southern part of section A has many interments dating from 1920s to 1950s. As previously stated, the ages of burials start on the east side in the 1920s and moves west through to the 1950s. The styles of markers do not change much during those time periods, except for the type of lettering – hand-carved to sand-etched. Although most of the small (most only 10” by 15”) grave markers are manufactured catalog types in granite, the sheer numbers are heartbreaking. A few infant graves have statues of angels or children, but most are plain bevel markers. A stone angel stands over Elizabeth Addcox’s grave (section A, lot 168). The grave of little Penny Lynn Young (section A) is painstakingly scraped and remounded periodically. Every spring, masses of bluebonnets and other wildflowers envelop the infant area in color and scent.

Oakwood Cemetery Annex grew along with the City of Austin. Made necessary by shortage of space at the original city cemetery, the Annex provides final resting places for Austin’s citizens. The cemetery becomes a silent document of Austin’s history for its community and citizens. The Annex embodies the distinct characteristics of the ‘rural cemetery’ and City Beautiful movements of the 19th century with its sinuous roadways and picturesque landscape. It possesses examples of fine architecture in the two mausoleums and gatehouse, as well as many examples of high art in the wide range of stone monuments. The Hispanic section demonstrates ethnicity and religious beliefs in the use of symbols and color.

The Oakwood Cemetery Annex is nominated at the local level under Criterion C, in the areas of Art and Landscape Architecture, as a cemetery that, in its grave markers and monuments, exhibits stylistic and design elements representing artistic trends of the early to mid 20th century. Oakwood Cemetery Annex also meets Criterion Consideration D at the local level of significance as a cemetery with distinct design features, and as the final resting place for a significant group of distinguished citizens. Those buried in the cemetery include persons of individual and collective importance that shaped the city’s urban development.

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