APPENDIX A: MARKERS, MATERIALS, AND SYMBOLS

Upton Cemetery, Coffee County.

MARKER MATERIALS

- Stone
- Metal
- Cementitious
- Ceramic
- Wood

MARKER FORMS & FEATURES

- Informal Markers
- Formal Markers Forms
- Formal Markers Bases
- Grave Covers
- Appliqués
- Marker Embellishments
- Maker's Marks
- Temporary Markers

SYMBOLS

- Crosses
- Clan, Tribe, and Family Symbols
- Professions and Hobbies
- Organizational Symbols

MARKERS

There is almost an infinite number of burial options available to an individual just in the type of marker material, form, feature, and symbols available. This appendix describes the large variety of marker forms, styles, materials, and decorations, with a discussion of symbolism and other cemetery-related accessories. Although the term "monument" is commonly used in the mortuary industry to refer to a commercially made grave marker, this context uses the general term "marker" to refer to all objects used to denote the presence of a grave. These are subdivided into informal markers, which are made by a family or community member, and formal markers, which refer to a commercially available marker. For each of the items described in this section, date ranges are provided when possible. Due to a high degree of variation, and styles persisting for decades, these ranges are often very broad. Ranges are based on field observations unless otherwise noted.

Oakland Cemetery, Fulton County.

Materials

Markers are made from a wide variety of materials. The type of material used can inform researchers about when and where the marker was made and the person or community responsible for its production.

STONE

Granite

- Early use in the 1830s in Georgia, but became more popular and common after the 1880s. Remains popular today.
- Most of the granite used for commercially manufactured gravestones in Georgia comes from Stone Mountain-Lithonia quarries in DeKalb County and quarries in Elbert, Oglethorpe, and Madison counties.
- Available in fine, medium, and coarse grains in a variety of colors including white, gray, beige, pink, blue, green, gold, brown, red, and black.
- Granite from the Stone Mountain-Lithonia area is generally noted for its uniform light gray color and coarse or medium grain size.[1]
- Granite from the Elberton quarries varies in color from blue-gray to light gray and is fine to medium grained.
- Monuments made from non-local granites are imported from Minnesota, North Carolina, South Dakota, Texas, Vermont, and Wisconsin. This granite may be brought into Georgia as finished monuments or uncut stone.

Marble

- Marble was most popular in Georgia during the 19th century.
- Georgia marble (metamorphosed limestone from north Georgia) is pure white with a more crystalline grain than other marbles. It is more resilient against erosion due to its interlocking grains.[2]
- The Georgia Marble Company was founded in 1884. Before then, extremely high quality marbles were sometimes imported from domestic quarries in Indiana, Massachusetts, Tennessee, and Vermont or from quarries in Italy, France, and the Middle East.
- Georgia marble also comes in red, pink, blue, yellow, gray, green, or black varieties when mineral impurities are present.[3]
- Popular varieties of Georgia marble during the 20th century included stones that were pure white, opaque dark gray or speckled, and bluish-gray.[4]
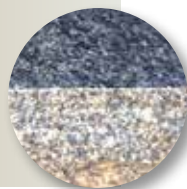
Gray granite exhibits distinct grains of quartz, mica, and feldspar that make the stone appear speckled. Chupp Cemetery, DeKalb County.

Red Granite gets its color primarily from a high content of feldspar. Corinth Cemetery, Gwinnett County.

Black Granite monuments are made from stone likely imported from Minnesota. Melwood Cemetery, DeKalb County.

Although it is found in many colors, the marble used for markers is often white in color with a very small grain. When eroded, the grains become distinct and can be easily dusted off, a condition known as sugaring. Chupp Cemetery, DeKalb County.
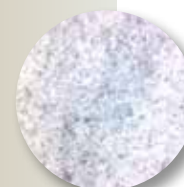
Georgia Marble has large irregular interlinked grains. Decatur Cemetery, DeKalb County.

A-2

STONE (CONTINUED)

Slate

- Most common from the late 18th to early 19th centuries in Georgia.
- A metamorphosed form of shale or mudstone.
- Gravestone quality slate was generally imported from the Northeast, although small deposits were found in northeastern Georgia and may have been used for non-commercial markers.

Slate gravestones were not commercially made in Georgia. Most likely came from quarries in New York, Pennsylvania, Vermont, Virginia, and the United Kingdom, transported by ship, cart, or train depending on the time period. Midway Cemetery, Liberty County.

Sandstone

- Use began in the late 18th century and was used until it fell out of popularity prior to the Civil War.
- Sandstone outcrops can be found in northern Georgia, but little to any of it is a construction-grade material; most were imported from quarries in the Northeast.[5]
- Sedimentary stone composed largely of quartz granules held together with silica, clay, or calcite.
- Sandstone markers possess a coarse, sandy texture.
- Sandstone markers are most common along the coast as they were imported by ship.

Sandstone markers come in a variety of colors ranging from yellow to deep reddish grays. Midway Cemetery, Liberty County.

Soapstone

Handmade soapstone markers can be found in rural North Georgia cemeteries. They have a waxy texture, linear grains, a slightly greenish color, and their surfaces exhibit an opalescent shine. Wahoo Baptist Church, Hall County.

- Use seems to date to the first half of the 19th century, but its popularity had decreased by the 1880s and is rarely seen after 1900.
- Numerous deposits of soapstone scattered across North and Central Georgia; most of these outcrops are of limited value as gravestone material. It was never quarried commercially by the monument industry.
- Also known as steatite (metamorphic rock composed largely of talc and schist).
- Gravestones and tab-and-slot box crypts in Lumpkin, Hall, and White counties were made from locally obtained soapstone and tend to be large with simple decorations.[6]
- More intricately carved soapstone markers were manufactured in the mid- to late 18th century from quarries in the foothills of North and South Carolina.[7]

Fieldstone

- Fieldstone markers can consist of many types of rocks. Granite, schist, gneiss, quartzite, or feldspar are common, and limestone may be used as well.
- Fieldstone for markers was collected locally and often found close to the cemetery.
- Occasionally, these may be hand inscribed.

Collected locally, fieldstone markers make use of rocks found close to the cemetery. (Left to Right) Little-Terry-Strickland Cemetery, Forsyth County and Bellhaven Cemetery, Forsyth County.

METAL

Iron

- Associated with the Victorian and Romantic Movements of the mid- to late 19th century.
- No known commercial manufactures in Georgia, typically ordered from catalogs.
- Cast markers are uncommon in smaller cemeteries. Found most often in larger Rural Garden style and Municipal type cemeteries.
- Without maintenance, ferrous metals (including iron and steel) will flake apart from exposure to the natural elements.
- Common medium for folk markers. Vernacular objects including iron sheet plating, bars, and tools are sometimes used as markers.

Bronze

- Rarely used for primary markers before the early 20th century. Early forms were susceptible to corrosion and patination; however, modern bronze markers are made of new alloys and stand up to adverse weather conditions better than earlier forms.
- Occasionally used for decorative elements such as urns and statuary.
- Solid cast bronze markers are relatively easy to make, are cheaper than stone, and can have considerable detail in the design.
- Polished surfaces have a yellow, brass-like appearance.
- Common in Memorial Park cemeteries.

Zinc

- First produced in 1873 and most were manufactured by the Monumental Bronze Company. Popular medium for statuary and gravestones from the mid-19th to the mid-20th century.[8]
- Also referred to as 'white bronze.'
- Weathers well, resistant to corrosion, and tends to retain its original bluish-white color.
- Relatively lightweight and cheaper than bronze.
- Markers are hollow with bolts and pins holding them together. The joints are soldered by molten zinc.
- Some featured fully personalized plates, while others incorporated stock elements on the panels.

A-4

Iron allows highly ornate decoration to be cast. Oakland Cemetery, Fulton County.

Weathered bronze markers exhibit a blue-green patina, while less weathered forms have a brassy yellowish-gold finish. Melwood Cemetery, DeKalb County.

Complex decorative designs can be cast into zinc, making it an ideal medium for monument production. Cedar Hill, Terrell County.

CEMENTITIOUS

Cement, Concrete, and Tabby

- Emerged in the late 19th century when packaged dry cement became available.
- Cement markers are made by mixing sand, lime, calcium carbonate, and water.
- Concrete markers contain the same base mixture of concrete; however, they have a larger-grained aggregate, usually pebbles, added for strength.
- Varying the aggregates' grain size and adding dyes creates different textures, surfaces, and colors.
- Some markers were molded in stages to provide dimension and complexity, and some were molded to resemble common marker forms.
- Colored glass, marbles, tiles, and stones were added to the surface in the final drying stages to add color and symbolism.

- Tools, ornamental metal, and hand prints were sometimes pressed into the marker's surface, leaving only an impression of the object behind.
- Inscriptions were made with templates, or they were hand-inscribed with a stylus once a surface was almost dry.[9]
- Finished markers were also frequently painted or whitewashed to cover erosion or mildew, giving the entire stone a uniform finish.
- Tabby markers were made by using shell as the aggregate and were largely confined to coastal areas. Most common in the 19th century.
- Natural colored concrete and cement markers tend to be gray.
- Markers are frequently painted or whitewashed.
- Many markers made by Eldren Bailey were dyed to provide contrast between the inscription panel and the rest of the stone.
- The presence of shell mixed into the matrix as an aggregate is an important indication that a marker is made of tabby.

An upright concrete tablet marker. Stone Mountain Cemetery, DeKalb County.

A tabby marker with visible shell aggregate. Butler Cemetery, McIntosh County.

A-6

CERAMIC

- Southern funerary tradition includes sporadic use of pottery as grave markers.
- These may have been more common in Georgia, but are easily broken and frequently stolen.
- Usually turned cylinders topped with a cone.
- May be unglazed or coated with alkaline glaze.
- Frequently decorated, but rarely inscribed with the individual's name.
- Well-executed stoneware tablet markers were occasionally produced in Baldwin County.
- These are thought to have emerged during the post-Civil War depression, when many families were unable to afford other marker forms.[10]
- Used through the early 20th century.[11]

WOOD

- Readily available, inexpensive marker.
- Most were simple plank panels or crosses, but anthropomorphic figures or sculpted markers were occasionally used.
- Many were also painted and/or carved.
- Not many have survived due to decomposition, though isolated 19th- and early 20th-century examples have survived.
- Along the coast, durable woods including live oak, cypress, and cedar were used.[12]
- Wood has largely been abandoned as a medium for permanent markers.

(Left) Locally available brick clay was used to make ceramic markers in Baldwin County. Memory Hill, Baldwin County. (Far Left) Different shaped stoneware markers, sometimes called 'torpedo markers' were manufactured in Washington and Crawford counties.[13] Image courtesy Atlanta History Center.

Wooden markers were sometimes made from planks cut to look like stone tablets. Laurel Grove Cemetery, Chatham County.

MARKER FORMS & FEATURES

Informal grave markers, also referred to as folk markers, include modified and unmodified everyday objects that have been drafted into use as markers. For some communities, the vernacular marker can express ideas or information that more mainstream, commercial markers may not.[13] Recognition and interpretation of a folk marker frequently entails an understanding of local community cemetery traditions.

VERNACULAR (FOLK)

- Vernacular statuary provides an opportunity for artistic expression outside of gravestone norms.
- Non-traditional use of materials not originally intended for use as gravestone markers.
- May reflect work on an individual or cottage-industry production scale, sometimes mimicking traditional, commercially available forms.

(Left) Vernacular markers present opportunities for the freedom of artistic expression. Stone Mountain Cemetery, DeKalb County. (Middle) In some cases, vernacular markers may seek to imitate wooden forms. This one is reminiscent of wooden plank markers. Upton Cemetery, Coffee County. (Right) Vernacular forms provide the opportunity for personal expression, such as this marker for Eldren Bailey's grave, which was created by his son. South View Cemetery, Clayton County.

VERNACULAR WITH MAINSTREAM FORMS

- Vernacular markers can be made that reflect the forms of mainstream, commercially available markers.
- Concrete is commonly used to create marker forms typically constructed from stone.
- The writing is usually freehand, as opposed to stenciled.

(Far Left) A Vernacular Marker Handmade in the Composite Form Typical of Commercial Markers, Snellville Historical Cemetery, Gwinnett County. (Left) Tablet Form. Douglas City Cemetery, Coffee County.

A-8

NATURAL FIELDSTONE

- Rock obtained from local sources.
- These fieldstones have been left in their natural state; they are not modified.

New Bethany Baptist Church Cemetery, Hall County.

DRESSED FIELDSTONE

- Many fieldstones are chosen because their natural shape approximates the tablet shape of traditional grave markers.
- Dressed markers exhibit any modification of the original stone's shape.
- Fieldstones can occasionally be observed with hammer dressed or pecked margins. Plain/simple, arched, and gabled tops are common dressings.

Old Roswell Cemetery, Fulton County.

BALLAST STONE

- Stones formerly used as ship's ballast have been used as grave markers.
- Most common in coastal areas.
- Often appear as river-worn, non-local rocks.

Bonaventure Cemetery, Chatham County.

QUARTZITE

- Chunks of quartzite are common fieldstone markers.
- In African American communities, its white or milky color symbolizes the innocence and purity of newly released spirit.[14]

Wesley Chapel Cemetery, Carroll County.

CERAMIC/POTTERY

- Stoneware storage vessels were occasionally used as markers.

Cedar Hill Cemetery, Terrell County.

MASONRY (CINDERBLOCKS)

- Materials, including roofing slate and cinderblocks, were used as head and foot stones.

Cinderblock markers. New Bethany Baptist Church Cemetery, Hall County.

MASONRY (BRICK)

- Single bricks were used as head and foot stones.
- Common commericially-available marker forms may also have been constructed in vernacular style using bricks.

Brick Marker. An additional marker was added later to identify the individual. Wahoo Baptist Church, Hall County.

METAL

- Iron and iron tools were sometimes fashioned into marker forms.
- Metal was likely seen as a more durable vernacular marker than ceramic or wood.

Screwjack used as a marker. Old School Cemetery, Wilkes County.

CONCRETE

- Concrete was sometimes molded into shapes that did not follow typical gravestone forms.

The concrete 'T' marker is used to convey traditional West African concepts of the underworld .[16] Old School Cemetery, Wilkes County.

TILE

- Drainage pipes made from ceramic, plastic, or concrete were sometimes used as vernacular markers.
- Drain tile markers associate water, a traditional African mortuary symbol, with the grave.[15]

Old School Cemetery, Wilkes County.

ARCHITECTURAL STONE

- Stone initially prepared for use on a building, furniture, or cabinet/counter installation was sometimes used as a marker.
- Pieces of marble were occasionally salvaged from furniture and structures for use as grave markers.

Dunwoody Cemetery, McIntosh County.

SHELL

- In coastal areas, large shells, particularly conchs and whelks, were sometimes used as grave markers.

Eugenia Cemetery, Chatham County.

COMPOSITE

- Constructed using a variety of commonplace materials.

This composite marker was made from cement, brick, and an iron boiler or fireplace cover. Resthaven Cemetery, Wilkes County.

Formal Markers

Formal grave markers are those markers that are manufactured commercially to be used to mark graves. They typically adhere to forms that are popular in the culture using them, as well as to any restrictions that may be imposed by the cemeteries where they are located. The markers are loosely grouped into three categories for this context: tablets, laminar, and composite. Additionally, there can be bases or foundations added, as well as grave coverings. It is important to note that some graves may incorporate different individual components. For example, one could describe a marker as a plain tablet marker with an effigy of a lamb, mounted on a simple base. Keeping to this segmented description, prevents having a typology of hundreds of marker types that would be necessary to describe the diversity of marker types in Georgia.
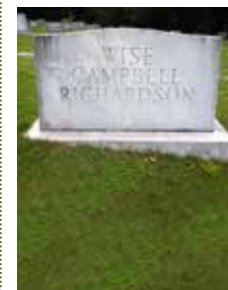
Tablets

SQUARED

ROUNDED

IONIC
(Post-Victorian)

GABLED

CROWNED
(18th and 19th centuries)

MODERN CROWNED
(20th century)

POINTED
(Victorian)

DIAMOND
(Early 20th century)

SILHOUETTE
(20th century)

CAPSTONE
(Modern)

NOTCHED
(Modern)

BOULDER
(Modern)

IRREGULAR
(Modern)

CIRCULAR
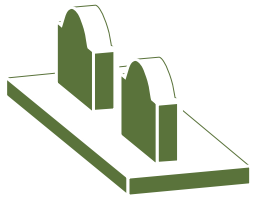(Modern)

ASYMMETRIC
(Modern)

BLOCK
(Post-Victorian)

Composite

COMPOSITE

(Modern)

WINGED COMPOSITE

(Modern)

NOTCHED COMPOSITE

(Modern)

ARCHED COMPOSITE

(Modern)

SHARED COMPOSITE

(Modern)

Laminar

FLUSH

(Modern)

FLAT-TOP

(Post-Victorian)

ARCHED-TOP

(Post-Victorian)

BEVELED

(Post-Victorian)

Some markers, particularly tablets, are installed directly into the ground and, lacking a base, rely on their weight, the surrounding soil, and gravity to hold them upright. Many, however, are mounted onto a base or a foundation. Bases range from simple stone or concrete blocks to more elaborate combinations, such as socket or key style, or compound bases involving more than one component. Bases are typically installed above ground, although, over time, may become buried. Foundations are intended to be below ground, but in some cases, due to erosion or soil removal, become visible.

SIMPLE

- Made from a single stone, with the monument placed on top.
- Lack sockets or keyholes.
- Monuments are affixed to the bases via dead weight, pins, or adhesives.

This Herren family monument is mounted onto a simple base. East View Cemetery, DeKalb County.

SOCKET OR KEYED

- Socket and keyed bases appear almost identical with a stone standing upright and are often only recognizable when the associated tablet has been separated from the base or has fallen over.
- A socket base has a shallow indentation or bed cut into the base's center to give the monument a more secure footing.
- Pins are sometimes used to attach the monument to the base.
- Keyed bases have sockets as well, but typically are associated with keyed tablets with elongated tabs.
- Popular in the late 19th and early 20th centuries.

(Right Top) Myrtle Hill Cemetery, Floyd County. (Right Middle) Clay Cemetery, DeKalb County. (Right Bottom) Keyed Table, Resthaven Cemetery, Wilkes County.

A-12

COMPOUND

- Composed of two or more blocks stacked between the foundation and the monument.
- Serves a dual purpose of providing a more secure foundation to a heavy or complex monument, and adds height, giving a greater sense of size and grandeur.

(Right) This shared tablet marker is installed on a two-tiered composite base with "Father" and "Mother" inscribed on the top tier. Smyrna Methodist Church, Wilkes County.

ABOVEGROUND FOUNDATION

- While most foundations are built below ground level, monuments are sometimes built on top of foundations to provide a stable surface that distributes the weight of the monument evenly, preventing the marker from tilting, sinking, or cracking.
- Foundations vary by the size and weight of the overlying base and monument. They are most commonly made from concrete, gravel, rubble, fieldstone, or brick.
- More common in coastal areas.

(Above Left) Brick foundation. Flemington Presbyterian Church, Liberty County.
(Above Right) Rubble and fieldstone foundation. Oakland Cemetery, Fulton County.

PILLARS

Pillars are vertical stones that rise at least twice the length or breadth of the marker from the ground surface. They come in two forms, columns and obelisks; are typically made of stone; and are usually mounted on a base. Drapes or palls are occasionally sculpted over their tops to symbolize death. These were popular during the Victorian movement in the 19th century and, based on field observations, tend to replace box tombs as markers.

Columns

Columns are circular in cross-section. They may include capitals (Doric, Ionic, Corinthian), bases, and pedestals. Sides of the column may be fluted or smooth.

Plain *(Victorian)*
- Lacking decorative elements on top of the capital.
- The plain column can have an ornate corinthian or ionic capital, but would lack a finial atop the capital.

Broken *(Victorian)*
- Intentionally sculpted to appear as ruins.
- Symbolizes a life cut short.[17]
- May be draped with a sculpted pall (cloth covering) or undraped.

Finialed *(Victorian)*
- Represents the top-most decorative element of a column.
- Ranging from simple turned designs to more complex objects such as birds, urns, or acorns.

(from Left to Right) **Plain**. Westview Cemetery, DeKalb County. **Broken**. Magnolia Cemetery, Richmond County. **Finialed**. Midway Cemetery, Liberty County.

Obelisks

Obelisks are typically square or rectangular in cross-section. Straight-sided pillars exhibiting six or eight sides are also classified as obelisks.

Plain *(Victorian)*
- Flat tops.
- Intentionally left undecorated.
- Not to be confused with a damaged monument.

Cross-Gabeled *(Victorian)*
- Characterized by crossed top-ridges.
- Ridges appear as gables on each side of the obelisk and may be straight or arched.
- Often mimics church windows.

Pointed *(Victorian)*
- Have a four-sided, pyramid-shaped top.
- Inspired by Egyptian revival architecture.[18]
- This example also sports a pall.

Finialed *(Victorian)*
- Obelisks are sometimes topped with a decorative finial.
- Common forms include turned finials, urns, balls, and the Hand of God, pointing upward and emphasizing the ascent of the soul to heaven.[19]

(from Left to Right) **Plain**. Magnolia Cemetery, Richmond County. **Cross-Gabeled**. Westview Cemetery, Richmond County. **Pointed**. Lithonia Cemetery, DeKalb County. **Finialed**. Magnolia Cemetery, Richmond County.

A-13

Grave Covers

Grave Covers are placed on top of a grave to define, honor, and protect it. It has been suggested that grave covers originated in the British Isles, although analogues can be seen in many cultures.[20] Durable grave covers are often inscribed and decorated and can act as the primary gravestone or complement other grave markers. These other grave markers should be described independently. For example, the grave can be described as having an inscribed concrete ledger covering with an accompanying, rounded tablet headstone on a simple base and a flat-top footstone.

SCRAPED (Ubiquitous)

- Flattened and barren from constant sweeping, scraping, and weeding. These actions define the grave area and prevent it from falling into disrepair.
- The act of scraping or sweeping emphasized that the community has not forgotten the dead.

Old School Cemetery, Wilkes County.

MOUNDED (Ubiquitous)

- Soil is intentionally mounded continuously to emphasize the grave's presence and show that the dead have not been forgotten.
- Usually oval, linear, or cigar shaped and may be either grass-covered or kept vegetation-free.

Basket Creek Primitive Baptist Church Cemetery, Douglas County.

CAIRN (Ubiquitous)

- Piles of rocks that have been mounded on top of a grave to mark and protect it.
- Generally composed of field or undressed stone and piled randomly.

Old Bethel Primitive Baptist Church, Butts County.

PAVEMENTS (Ubiquitous)

- Can consist of loose elements such as sand, pebbles, rock, or brick that are arranged on top of a grave or square or rectangular paved areas.
- Limited to the surface area of the grave.
- Not intended to be elevated above the ground surface.

Pebble Grave Cover. Sandy Plains Baptist Church Cemetery, Cobb County.

LEDGER (18th century to present)

- Large, flat, durable cover that protects the entire surface of the grave.
- Placed directly on top of the ground or installed to leave the stone flush with the ground.
- Frequently made from stone, concrete, or brick.

Some African American artisans incised wavy lines on concrete ledger stones as symbols of water and crossing to the land of the dead. Old School Cemetery, Wilkes County.

MOUNDED LEDGER (Late 19th to early 20th century)

- Cement ledger stones will occasionally have an arched or flat-topped linear mound of concrete added to the surface, intended to imitate the surface of a grave mound.
- Also referred to as concrete or cement cairns.

New Haven Independent Baptist Church Cemetery, Crawford County.

HIPPED LEDGER (20th century)

- Follows the architectural roof style of the same name.
- All four sides slope down from a central midline.
- Occasionally, the short ends of the cover may not be slanted forming a triangular gable at each end.
- More complex forms appear as stylized caskets, houses, or church sanctuaries.

Linwood Cemetery, Muscogee County.

TABLE STONE (19th century)

- Ledgers that have been placed on top of small pillars so that space beneath the ledger is open and the grave can be seen.

Bonaventure Cemetery, Chatham County.

Grave Covers (continued)

Box tombs (sometimes referred to as false crypts) are constructed above ground using ledger stones typically supported by stone panels. They are usually hollow and do not contain human remains, though historically there have been exceptions, particularly in crowded cemeteries or damp environments. Four general types of box tombs are found in Georgia: milled, unmilled, fieldstone, and slot and tab. Other types of grave covers are noted below.

MILLED BOX TOMB (Mid- to late 19th century)

- Commercially produced.
- Made from brick or slabs of marble or granite and topped with a ledger stone.
- Ornate decorations are common.

St. Paul's Church Cemetery, Richmond County.

UNMILLED BOX TOMB (Mid- to late 19th century)

- Constructed with large, thick (3-6 inches) slabs of granite and soapstone.
- Rarely inscribed; found north of the Fall Line.
- Range from hammer dressed to polished finishes.
- Often built on stone rails to distribute weight evenly across the grave site.

New Hope Methodist Church Cemetery, Fulton County.

FIELDSTONE BOX TOMB (Mid- 19th century)

- Constructed using stacked fieldstones.
- Found north of the Fall Line.
- Built using dry or wet masonry techniques.

Old Bethel Cemetery, Butts County.

SLOT AND TAB BOX TOMB (Victorian)

- Ledger stone has slots, which fit over the head and foot panels like a puzzle and lock the structure together.
- Found in rural northeastern Georgia, built with soapstone by Baptist English and Scottish communities.[21]
- They were most popular between the 1840s and 1880s.

Wahoo Baptist Church Cemetery, Hall County.

COMB GRAVES (Predominately 19th century)

- Made by placing slabs in a tent-like arrangement, with pitched roofs and gable ends.
- Found in northern Alabama, Central and East Tennessee and are likely present in North Georgia.
- Also referred to as tent graves.

Ray Hutchinson 2013; Mount Pisgah Cemetery, Putnam County, Tennessee.

VAULT COVERS (18th to 20th century)

- Slightly above, or slightly below, ground surface level.
- Serves as both ledger and cover for below-ground burial vaults.
- 20th-century vault covers are frequently made of concrete, while 18th- and 19th-century versions consist of a brick vault.
- Extends from the subsurface chamber to the surface with a marble or granite lid.

Old School Cemetery, Wilkes County.

GRAVE SHELTERS (Late 19th century to late 20th century)

- Provides protection from the elements.
- Unrestricted access to the enclosed graves from the sides.
- Lack exterior walls.
- Late 19th through the modern period.[22]

Chupp Family Cemetery, DeKalb County.

GRAVE HOUSES (Late 18th to early 19th century)

- Provides protection from the elements.
- Sides in the form of fences or walls frequently restrict access to the enclosed graves.
- Some forms have exterior walls.
- While still in use today, their greatest use was between 1880 and 1930.[23]

Oklahoma Baptist Church, Wilcox County.

A-15

Appliqués

Appliqués are features applied to a marker or grave. They can be purely decorative, commercial products or they can possess deeply personal, sometimes cultural meanings. Appliqués should be considered separate components from the marker because they can be added to standard forms of commercial markers with identified forms or vernacular markers.

URNS (Victorian)

- Designed to be simply decorative or to hold cut flowers and potted plants.
- Can be permanently affixed to the monument.

Corinth Baptist Church Cemetery, Gwinnett County.

PAINTED (Late 19th century to present)

- Paint is used to make the marker look clean and tidy and possibly protect it from the elements. There also may be times where different colors have a cultural meaning.
- Whitewash may be applied to cover stains and provide a white finish to markers; most commonly observed on concrete monuments and ledgers.
- In some African American communities, the color red may be viewed as a means of protecting a grave from malevolent, supernatural power.[25]

(Left) Hopkins-Belleville Cemetery, McIntosh County. (Right) Alta Vista Cemetery, Hall County.

PHOTOS (1890s to present)

- Ceramic disks bearing black and white photographs of the deceased have been available for application to Georgia markers since the 1890s.[26]
- Color versions emerged during the last quarter of the 20th century.

The Mattison Mausoleum bears photos of the individuals interred within. Southview Cemetery, DeKalb County.

FIGURINES (18th century to present)

- Figurines and small statues that were not included as part of the original marker design are sometimes added later by the family and friends.

This small ceramic angel was glued to the top of an individual open-vault mausoleum. Dorchester Cemetery, Liberty County.

EMBEDDED OBJECTS
(Late 19th century to present)

- Marbles, colored glass, shells, pebbles, tools, architectural ironwork, and other objects can be easily embedded in concrete markers during production.
- They provide color, texture, or information about the deceased and often carry hidden meaning.
- For example, in some African American communities shells are tangible metaphors for the water separating the lands of the living and the dead.[24]

Old Roswell Cemetery, Fulton County.

PLAQUES (Modern)

- Ceramic and bronze plaques with text or illustrations may be added to the gravestone.

This particular marker exhibits ceramic and bronze plaques, as well as a photograph and urns. Melwood Cemetery, DeKalb County.

TILE (20th century)

- Ceramic architectural tile is sometimes added to concrete markers to add color or a more durable ornamental surface to the monument.

Salem-St John Baptist Church Cemetery, Glynn County.

Marker Embellishments

These accessories provide minor alterations to the general shape of the tablet. They accentuate larger, more important marker forms, but do not replace the principal features used to define a general marker form.

CAPS/EARS

- Old European marker element, which can be traced back to at least the Roman period.[27]
- Usually found in the shapes of circles, lunettes, gables, or scrolls.
- Project upward from the shoulders of tablets.
- May be classified by the tablet shape and presence of caps, i.e. rounded capped, gabled capped, crowned capped, etc.

Midway Cemetery, Liberty County.

EFFIGY

- Typically a plain/simple tablet form with the addition of a sculpted figure at or near the top.
- Most common forms are doves, lambs, children, angels, and urns.
- Most common on stones for children and women.
- Cut, sculpted, or molded from the same material as the marker, rather than an appliqué.
- Appear to be most common on mid- to late 19th to early 20th century monuments.

(Abve Left) Westview Cemetery, Richmond County. (Above Right) Oakland Cemetery, Fulton County.

Maker's Marks

Markers provide an advertising opportunity for individuals or companies that either provided the stone, carved the marker form, decorated or inscribed the marker, or distributed it. Carvers, for example, occasionally signed their works, placing their name, sometimes including the company and/or city along the base or other unobtrusive place. The term "fecit," Latin for "made by," was sometimes added after the name to indicate that this was the work of a particular sculptor.[28] Concrete and bronze markers frequently provided the funeral home's name on the inscription panel. Carver/distributor signatures can provide valuable research data on not only who made a marker, but also time period and whether the marker was imported or obtained locally.

FUNERAL HOME

This bronze marker from Polk County advertises the name of a Floyd County Funeral Home. Mrs. Taylor's remains were either returned to Polk County for burial after living in Floyd County, or the marker was obtained from a Floyd County mortician. Aragon Cemetery, Polk County.

STONE CARVER SIGNATURES

Stone carver, Samuel B. Oatman, signed the front base of the Atkins Family monument to help market his work. Oakland Cemetery, Fulton County.

DISTRIBUTOR SIGNATURES

This stone was imported to Atlanta from New York City. Oakland Cemetery, Fulton County.

MANUFACTURER SIGNATURES

Iron fence manufacturer Stewart Iron Works was a prominent national source for iron cemetery fences. Smyrna Presbyterian Cemetery, Wilkes County.

Temporary Markers

Temporary markers (most often called funeral home markers) are commonly provided by the funeral home with the intention that they will be replaced with a more permanent marker.[29] Temporary markers consist of an identity box mounted on pegs or spikes, which are used to secure the marker to the ground. They minimally provide the decedent's name, date of death, and officiating organization. These are thought to be a 20th century tradition.

A-18

FLUSH
(20th century)

- Rectangular identity box with triangular spikes mounted on the short ends for insertion into the ground.
- Designed to lay flat on the ground surface.
- Flush to facilitate maintenance.

Crescent Baptist Church, McIntosh County.

SPIKE/PEG
(Mid-20th century)

- Usually made of zinc alloys finished in gold, copper, silver, or chrome finishes.

Wesley Cemetery, Terrell County.

SPIKE/PEG
(Mid-20th century)

- Information box mounted at the top of a single vertical spike or peg.
- Positioned vertically or canted at an angle to make it easier to read.
- Sometimes cross-shaped.
- Many peg markers possess die cast information boxes with slots designed to insert embossed letters and dates.

Hudson Cemetery, McIntosh County.

VERTICAL
(Post 1990)

- Polymer plaque supported on two pegs.
- Usually etched with the individual's information.
- More weather resistant than spike and flush forms.

Eternity Hills Cemetery, Gwinnett County.

SYMBOLS

Information provided on a marker is not limited to the inscription; many also include other decorations like flowers or images, which convey a myriad of meanings. Symbols provide a means of combining multiple ideas into a single concept through the use of metaphor, pictograms, and artistic rendition. Symbols are meant to be easily interpreted by both literate and non-literate audiences. To be effective, symbolism requires that the artist and the audience both understand the meaning behind an image. While many common symbols are understood by Americans as a whole, others may be exclusive to a particular audience. Symbols frequently convey multiple meanings, are borrowed and used interchangeably between communities, and meanings are prone to change through time. Their meanings, therefore, must be treated as dynamic and grounded on the deceased's social context.

Wedded Hands
(19th to 20th century)

Empty Shoes
(19th to 20th century)

Here Lies (Hebrew)
(18th century to the Present)

Chain Hand
(19th to 20th century)

Wheat
(19th century)

Willow
(18th to 19th century)

Lilies
(19th century)

Praying Hands
(19th to 20th century)

Star
(18th century to the Present)

Gate of Heaven
(Mid-19th to 20th century)

Crosses

Crosses are one of the more commonly used symbols in American cemeteries. While most commonly associated with Christian religions, various cross forms can denote specific ideas, organizations, and specific branches within Christianity.

CALVARY

- Simple cross situated on a three-tiered base.
- Steps represent faith, hope, and love, or alternately the Holy Trinity.[30]

Westview Cemetery, Fulton County.

CELTIC

- Distinguished by a circle intersecting the cross's arms.
- The Celtic Cross is a largely Catholic symbol.[31]
- Popular in the late 19th century.[32]

Westview Cemetery, Fulton County.

CROSS IN CIRCLE

- Symbol for the West African cosmogram.
- On these crosses, the terminus of each arm intersects with an encompassing circle.
- Circle represents the path of the sun through the cosmos.
- Represents four moments: sunrise (birth/rebirth), midday (adult hood), sunset (death), midnight (afterlife).[33]

Old Smyrna Cemetery, Harris County.

CRUCIFIX

- This cross depicts the body of Christ at his crucifixion.
- Most frequently used by Catholic, Lutheran, Anglican and Eastern Orthodox Christians.[34]

Westview Cemetery, Fulton County.

ORTHODOX CROSS

- Three cross arms.
- Upper arm symbolizes the title board for the inscription "INRI" on Jesus' cross.
- Center arm represents the board where Christ's arms were nailed.
- Lower board, usually depicted at a slant, is the footboard.
- Commonly used by Russian and Greek Orthodox, and Greek Catholic faiths.[35]

Sunset Hills Cemetery, Lowndes County.

FLEUR

- Side and top arms terminate in fleur-de-lis or liliform end caps
- In Christianity, the lily represents the Holy Trinity.[36]
- Widely accepted origin of use of the fleur-de-lis is associated with 12th-century French Catholicism.[37]

Westview Cemetery, Fulton County.

GREEK

- Four arms of equal length.
- Used especially by the Eastern Orthodox Church and early Christianity.
- Also known as the crux immissa quadrata.

Westview Cemetery, Fulton County.

WESTERN

- Most common symbol of Christianity.
- Single bar a third of the way down from the top.
- In Protestant cemeteries, symbolizes resurrection.[38]

Westview Cemetery, Fulton County.

MALTESE

- Variant of the Greek Cross with arms that taper into the center.
- Outer ends of each arm are forked to create eight points.
- Arms symbolize arrows.
- Commonly used in military iconography.[39]
- Confederate Cross of Honor is based on the Maltese Cross.

Decatur Cemetery, DeKalb County.

T

- Represents the West African cosmogram's vision of afterlife.[40]
- Side arms represent death and rebirth; vertical element symbolizes life in the world of the dead.

Hopkins-Belleville Cemetery, McIntosh County.

Clan, Tribe, and Family Symbols

Heraldry, family crests, emblems, and coats of arms are groups of symbols used on graves to identify family heritage. In Europe, Asia, and other parts of the world, pedigree and the right to display a family crest defined rights and status and came with obligations to both the living and the dead. In America, however, most rights and obligations have fallen by the wayside, and these symbols are used largely to solidify a family's place in history. They are sources of family pride and provide social and geographic ties. European heraldry was originally designed as battle emblems and confirmed allegiances in Medieval societies.[41] Since families were often associated with specific geographical regions, family and town crests often share the same symbols. Care, however, should be taken in extracting historical meaning from these symbols as many crests and forms of heraldry are relatively recent inventions and not deeply tied to the past. In Britain, the law protects many symbols, and the use of heraldry is controlled by the College of Arms. These restrictions do not exist in the United States.

FAMILY CRESTS

- Tends to be placed in a prominent place on the monument, usually in close association with the surname.
- In this example, the McArthur family crest was positioned at the very top of the monument.
- Some families have more than one coat of arms.
- This crest is one of more than 80 designs associated with the King family.[42]

(Left Above) Westview Cemetery, Fulton County.
(Left Below) Dorchester Cemetery, Liberty County.

MON

- Historic Japanese crests, referred to as mon (emblem), identified clan status and showed alliances to military or political leaders.[43]
- Tend to be relatively simple, highly stylized, and are frequently drawn from designs in nature.[44]
- Identified both families and individuals
- Kamon represent inherited family crests and identify an individual's ties to a specific lineage.[45]
- Individuals can also invent a personalized mon.
- Either form (or both) may appear on a monument.
- Mon are often placed within circles.

Japanese Cemetery, San Mateo, California.

Common heritage symbols can solidify communities into a united network. For example, symbols associated with ancient clans or tribes help to unite Jewish families. Jewish history recognizes all Jews as having ties to one of four ancient tribes and/or to the Kohanim (priests). An animal or object represents each tribe (or division). The most common symbols linked with Traditional Jewish Groups are:

Symbol	Affiliation
Cohanim Hands	Kohanim (Priests)
Water Pitcher	Tribe of Levi
Deer	Tribe of Naphtali
Lion	Tribe of Judah
Wolf	Tribe of Benjamin

COHANIM HANDS

- Indicates ties to the Kohanim or priestly sector of Jewish society, as well as symbolizing a spiritual blessing.

Decatur Cemetery, DeKalb County.

LEVI

- Water pitchers and hands pouring water are symbols for members of the Levi tribe.

Oakland Cemetery, Fulton County.

Professions and Hobbies

During the latter half of the 19th and early 20th centuries, the profession and hobbies of the deceased became important pieces of information to record on their monument. Anchors, for example, defined a maritime profession, and books implied scholarly pursuits. Towards the latter end of the 20th century, improved stone-etching technologies and increased use of cast monuments meant that more complicated designs could be added to a monument. Today, computer-aided etching has paved the way for photographic quality images to be included on the monument, some of which are even in color.

- This individual has an anchor with a rope flanked by the letters U and S, which indicates that he was a member of the United States.
- This construction worker has a crane, hammer, and wrench included on his monument.

A-22

(Left) Westview Cemetery, Fulton County. (Right) Resthaven Cemetery, Wilkes County.

Organizational Symbols

Organizational memberships are frequently included on markers. Membership can include involvement in a wide variety of social, civic, political, and vocational groups. Many organizations have formalized crests or use particular objects, sometimes referred to as jewels, as symbols for their more important ideals. Among the Odd Fellows, for example, three linked chains stand for friendship, love, and truth.[46] Jewels can sometimes appear as part of a larger more complex motif. There are thousands of organizations in Georgia.

KIWANIS CLUB

MASON/ODD FELLOW

WOODMAN JEWELS

SHRINER

(Above) Examples of Organizational Symbols, Westview Cemetery, Fulton County.

ENDNOTES FOR APPENDIX A

1   Leo Anthony Herrmann, *Geology of the Stone Mountain-Lithonia District, Georgia*, The Geological Survey Bulletin 61 (Atlanta, GA: State Division of Conservation, Department of Mines, Mining, and Geology, 1954), 84–85.

2   Atlanta Marble Company, "Georgia White Marble (Sales Pamphlet)" (Franklin Printing and Publishing Co., n.d.), Business Files for Franklin Gold, Pyrite and Power Company, Atlanta History Center; Andrew Bauer et al., "Distribution in Time, Provenance, and Weathering of Gravestones in Three Northeastern Ohio Cemeteries," *Ohio Journal of Sciences* 104, no. 4 (2002): 82–96.

3   The Georgia Marble Company, *Yesterday, Today, and Forever, the Story of Georgia Marble* (Tate, GA: The Georgia Marble Company, n.d.), 22, http://quarriesandbeyond.org/states/ga/pdf/ga-yesterday_today_and_forever.pdf; Samuel W. McCallie, *A Preliminary Report on the Marbles of Georgia,* 2nd and rev. ed., Geologic Survey of Georgia Bulletin 1 (Atlanta, GA: George W. Harrison State Printer, 1907).

4   Aurelius S. Furcron et al., *Mineral Resources of Georgia* (Atlanta, GA: Georgia Department of Natural Resources, Division of Mines, Mining and Geology, Geologic Survey of Georgia, 1938), 67, http://babel.hathitrust.org/cgi/pt?id=uc1.b79669;view=1up;seq=9; Georgia Marble Finishing Works, "Georgia Beauties Number Twenty-Two" (Atlanta, GA: Higgins-McArthur Printers, ca 1947), 39, http://quarriesandbeyond.org/states/ga/pdf/ga-georgia_beauties_no_22_monument_catalog.pdf.

5   Mary Gage and James Gage, *The Art of Splitting Stone, Early Rock Quarrying Methods in Pre-Industrial New England 1630-1825*, 2nd ed. (Amesbury, MA: Powwow River Books, 2005), 1.

6   Tom Kunesh, "Slot and Tab Tombs of Northeast Georgia," 2012, http://www.darkfiber.com/tomb/; Kristen Morales, "Unique Tomb Tell Story of North Hall's History," *Gainesville Times*, July 17, 2010, http://www.gainesvilletimes.com/archives/35403/.

7   Jasper L. Stuckey, *North Carolina: Its Geology and Mineral Resources* (Raleigh, NC: Department of Conservation and Development, 1965), 455–56.

8   Carol A. Grissom, *Zinc Sculpture in America: 1850-1950* (Newark, DE: University of Delaware Press, 2009).

9   Anne Chance, "Documentation of Folk Grave Marker Tools," *Association of Gravestone Studies Bulletin 34*, no. 1 (2010): 12–14

10 John A. Burrison, *Brothers in Clay: The Story of Georgia Folk Pottery* (Athens, GA: The University of Georgia Press, 1983), 68.

11 Cinda K. Baldwin, *Great and Noble Jar: Traditional Stoneware of South Carolina* (Athens, GA: University of Georgia Press, 1993), 184.

12 Cornelia Bailey, Interviewed by Greg Smith, Sapelo Island, Georgia, June 27, 2012; Samuel B. Detwiler, "The Bald Cypress," *American Forester* 22, no. 274 (1916): 577–85; Mary

13 Hugh B. Matternes and Staci Richey, "I Cry 'I Am' for All to Hear Me: The Informal Cemetery in Central Georgia," in *Natural Expressions of the African Diaspora*, ed. Akinwumi Ogundaran and Paula Saunders (Bloomington, IN: University of Indiana Press, 2014), 258–79.

14 Robert F. Thompson and Joseph Cornett, *The Four Moments of the Sun, Kongo Art in Two Worlds* (Washington DC: National Gallery of Art, 1981), 40, 43.

15 Matternes and Richey, "I Cry 'I Am' for All to Hear Me: The Informal Cemetery in Central Georgia."

16 Kara Ann Morrow, "Bakongo Afterlife and Cosmological Derivation: Translation of African Culture in North Florida," *Athanor* 20 (2002): 108–9.

17 Douglas Keister, *Stories in Stone: A Field Guide to Cemetery Symbolism and Iconography* (Salt Lake City, UT: Gibbs Smith, 2004), 129.

18   Carol Griffith and Michael Sullivan, *Places to Remember: Guidance for Inventorying and Maintaining Historic Cemeteries* (Phoenix, AZ: Arizona State Parks, 2012), 20.

19   Keister, *Stories in Stone*, 108.

20   Herrmann, *Geology of the Stone Mountain-Lithonia District, Georgia*, 85.

21   Kunesh, "Slot and Tab Tombs of Northeast Georgia."

22   Gregory D. Jeane, "Southern Graveshelters and English Lych-Gates: The Search for Culture Trait Origins," *Tributries: Journal of the Alabama Folklife Association 3* (2000): 9–27.

23   Ibid.

24   Matternes and Richey, "I Cry 'I Am' for All to Hear Me: The Informal Cemetery in Central Georgia."

25   Newbell Niles Puckett, *Folk Beliefs of the Southern Negro* (Chapel Hill, NC: University of North Carolina Press, 1926), 168, https://archive.org/stream/folkbeliefsofsou00puck#page/n9/mode/2up; Timothy Ruppel et al., "Hidden in View: African Apiritual Spaces on North American Landscapes," *Antiquity* 77, no. 296 (2003): 328.

26   Lisa Montanarelli, "Forgotten Faces," *History Channel Club*, June 17, 2009, https://www.thehistorychannelclub.com/articles/articletype/articleview/articleid/219/forgotten-faces.

27   Alan I. Ludwig, *Graven Images: New England Stonecarving and Its Symbols, 1650-1815*. (Middletown, Connecticut: Wesleyan University, 1966), 275.

28   Georgia Society of Colonial Dames (Compiler), *Some Early Epitaphs in Georgia, Compiled by the Georgia Society of the Colonial Dames of America with a Forward and Sketches by Mrs. Peter W. Meldrim* (Durham, NC: The Seeman Printery, 1924).

29   John W. Clauser, Jr., "The Southern Folk Cemetery in Piedmont North Carolina," *North Carolina State Historic Preservation Office Newsletter*, Fall (1994): 5.

30   Joy Neighbors, "The Different Types of Crosses in the Cemetery," *A Grave Interest*, 2011, http://agraveinterest.blogspot.com/2011/04/different-types-of-crosses-in-cemetery.htm.

31   David Stiver, "Crosses: Forms and Topics," *The Cross Crucifix*, 2011, http://www.crosscrucifix.com/glossaryhome.htm.

32   Neighbors, "The Different Types of Crosses in the Cemetery."

33   Hugh B. Matternes et al., "Shimmering Glimpses of the Spirit World: Archaeological Recovery of Two Historic Cemeteries (9CH875 and 9CH1168) at Hunter Army Airfield, Chatham County Georgia," Prepared for the U.S. Army Corps of Engineers, Technical Report No. 1737 (Stone Mountain, GA: New South Associates, Inc., 2010).

34   Neighbors, "The Different Types of Crosses in the Cemetery."

35   Beth Santore, "Gravestone Symbolism," *Grave Addiction*, 2013, http://www.graveaddiction.com/symbol.html.

36   Joy Neighbors, "The Different Types of Crosses in the Cemetery," *A Grave Interest* (blog), 2011, http://agraveinterest.blogspot.com/2011/04/different-types-of-crosses-in-cemetery.htm.

37   Stiver, "Crosses: Forms and Topics."

38   Neighbors, "The Different Types of Crosses in the Cemetery."

39   David Stiver, "Crosses: Forms and Topics," The Cross Crucifix, 2011, http://www.crosscrucifix.com/glossaryhome.htm.

40   Morrow, "Bakongo Afterlife and Cosmological Derivation: Translation of African Culture in North Florida."

41   Keister, *Stories in Stone*.

42   My Family Silver, "King Family Crests. Which King Is Your Family?," 2014, http://www.myfamilysilver.com/crestfinder-search/king-family-crest.

43   F.W. Seal and C.E. West, "Sengoku Biographical Dictionary," *The Samurai Archives Samwiki*, 2005, http://samurai-archives.com/dictionary/index.html.

44   Keister, *Stories in Stone*, 160.

45   Wafuku, "Mon and Kamon – Japenese Crests – Japanese Kinomos," 2009, http://wafuku.wordpress.com/2009/03/04/mon-kamon-%E2%80%93-japanese-emblem-crests-%E2%80%93-vintage-antique-japanese-kimonos/.

46   Independent Order of Odd Fellows, "About Us," 2013, http://www.ioof.org/IOOF/About_Us/IOOF/About.aspx?hkey=0a2032f6-b188-477c-a8c6-9a4afeb90d17.