

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**

1. Name of Property

historic name Mount Hope Cemetery
other names/site number N/A

2. Location

street & number 1215 Lemay Ferry Road [n/a] not for publication
city or town Lemay [n/a] vicinity
state Missouri code MO county St. Louis County code 189 zip code 63125

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this
 nomination request for determination of eligibility meets the documentation standards for registering properties in
the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part
60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property
be considered significant nationally statewide locally. (See continuation sheet for additional comments [].)

Signature of certifying official/Title Mark A. Miles/Deputy SHPO Date _____

Missouri Department of Natural Resources
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments [].)

Signature of certifying official/Title _____

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date
<input type="checkbox"/> entered in the National Register See continuation sheet [].	_____	_____
<input type="checkbox"/> determined eligible for the National Register See continuation sheet [].	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other, explain see continuation sheet [].	_____	_____

5. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		contributing	noncontributing
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	<u>2</u>	<u>2</u> building
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>2</u>	<u>0</u> sites
<input type="checkbox"/> public-state	<input checked="" type="checkbox"/> site	<u>1</u>	<u>0</u> structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>0</u>	<u>0</u> objects
	<input type="checkbox"/> object	<u>5</u>	<u>2</u> total

Name of related multiple property listing.

N/A

Number of contributing resources previously listed in the National Register.

0

6. Function or Use

Historic Function
FUNERARY
Cemetery

Current Functions
FUNERARY
Cemetery

7. Description

Architectural Classification
Late 19th and 20th Century Revivals
Classical Revival
Beaux Arts Classicism
Neo-Classical Revival
Other: Lawn-park Cemetery

see continuation sheet [].

Materials
foundation Concrete

walls Stone
Terra Cotta
roof Metal
Asphalt
other _____

see continuation sheet [].

NARRATIVE DESCRIPTION

See continuation sheet [x]

8. Statement of Significance

Applicable National Register Criteria

- 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

Property is:

- 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 of age or achieved significance within the past 50 years.

Areas of Significance

- Architecture
- Landscape Architecture
- Commerce
- Ethnic Heritage, European
- _____
- _____

Periods of Significance

- 1912-1930
- _____
- _____

Significant Dates

- N/A
- _____
- _____

Significant Person(s)

- N/A
- _____

Cultural Affiliation

- N/A
- _____

Architect/Builder

- Kinsey, Edmund Raymond
- Hayden, George F.
- Lovell, Sidney

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographic References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

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
- # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other:
- Name of repository: _____
- _____

10. Geographical Data

Acreage of Property 48 acres

UTM References

(Place additional boundaries of the property on a continuation sheet.)

1 1/5 7/3/6/4/0/0 4/2/6/8/4/0/0
 Zone Easting Northing

2 1/5 7/3/6/1/3/0 4/2/6/7/9/8/0
 Zone Easting Northing

3 1/5 7/3/5/7/6/0 4/2/6/8/2/9/0
 Zone Easting Northing

4 1/5 7/3/6/1/0/0 4/2/6/8/6/4/0
 Zone Easting Northing

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Ann Morris
 organization _____ date Mar. 12, 2003
 street & number 60 Lake Avenue telephone (207) 594-4601
 city or town Rockland state Maine zip code 04841

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Mount Hope Cemetery and Mausoleum Company
 street & number 1215 Lemay Ferry Road telephone (314) 544-2000
 city or town Lemay state MO. zip code 63125

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Section 7 Page 1

Mount Hope Cemetery
St. Louis County, Missouri

Narrative Description

Mount Hope Cemetery is located on Lemay Ferry Road in the town of Lemay in south St. Louis County. The cemetery contains five contributing and two non-contributing resources. Contributing resources include the 48-acre cemetery (site); a Serbian Orthodox burial section (site); two mausoleums (buildings); and a monumental entrance gate (structure.) Non-contributing resources include a small maintenance complex and a modern mausoleum (buildings.) Mount Hope Cemetery was established and laid out in 1912, the entrance gate was constructed from 1926 to 1927, and the mausoleum was constructed from 1926 to 1930. The period of significance for the cemetery is 1912-1930, the years during which the major design elements and architectural features were created. The gate and the monumental mausoleum are examples of the Classical architecture that was typical in modern commercial cemeteries in the 1920s. The cemetery has been in constant use since it opened, and while it contains modern grave markers and other new mortuary related objects, they have not affected the overall design, feeling, setting or workmanship of the cemetery.

A resource count for the Mount Hope Cemetery nomination includes:

- 2 Sites: Mount Hope Cemetery, as a whole (1912-1930) — contributing.
the Old Serbian Orthodox Section (1914-1922) — contributing.
- 1 Structure: the Beaux Arts Classical entrance gate (1927) — contributing.
- 4 Buildings: the small, vernacular Fox mausoleum (1926) — contributing.
the monumental Neo-classical mausoleum (1926-1930) — contributing.
the modern mausoleum (1972) — non-contributing.
the vernacular maintenance complex (1940s, 1972) — non-contributing.
- Numerous Objects: numerous grave markers — non-contributing because of ages.
7 memorial section monuments — non-contributing because of ages.

Mount Hope Cemetery contains five contributing elements that, in addition to its history, contribute to its eligibility for listing on the National Register of Historic Places. The site also contains two buildings that are integral to the function and continuing use of the cemetery, yet because of their construction dates do not contribute to the cemetery's significance. The contributing and non-contributing resources are described below.

Mount Hope Cemetery (contributing site)

Mount Hope Cemetery spreads through a valley between hills that were once open farmland along Lemay Ferry Road. Landscape engineer E. R. Kinsey laid out Mount Hope Cemetery as a modern lawn-park cemetery, emphasizing the beauty and harmony of the hills and vales, open lawns and classical architecture. One enters Mount Hope Cemetery through a monumental Beaux Arts Classical entrance gate across the

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northeast corner of the nearly rectangular property. Simple asphalt roadways curve to fit the natural contours of the land and divide the cemetery into approximately 19 irregular sections. A large hill sprinkled with rows of granite grave markers slopes down to a creek, and a second hill rises on the south side of the cemetery, its open greensward crowned with a monumental Neo-classical mausoleum.

From the north edge of the cemetery a small creek flows south across the back of the cemetery. It flows into a larger creek that runs from a culvert under Lemay Ferry Road west to the edge of the cemetery at Gravois Creek. Originally, the creek emerged from a large pond near the center of the cemetery, but the pond was filled in in the 1960s. A roadway crosses the creek over a culvert at the back of the cemetery.

Mature sycamores form a colonnade along the road on the north side of Mount Hope, providing shade in summer and stately order in winter. Mature pines, cedars, oaks, ashes, maples, and ornamental plums are scattered throughout the main part of the cemetery. Pollard catalpa trees, popular at the turn of the century, create a unique landscape feature across two central sections, like six-foot high umbrellas stuck in rows across the side of the hill. A narrow woods shelters the creek in the center of the cemetery, while a wooded area filled with tall, old locust trees forms a buffer along the western edge of Mount Hope, and a simple chainlink fence encloses the two sides and the back of the cemetery.

Mount Olive Road runs along the north edge of Mount Hope Cemetery, and across the road the old Sigerson Nursery has gradually reverted to a woods. Two old cemeteries established by the city of Carondelet in 1849, Mount Olive Cemetery for Catholics and Oak Dale Cemetery for Protestants, lie behind Mount Hope Cemetery, off of Mount Olive Road.

The Old Serbian Orthodox Section (contributing site)

The Old Serbian Orthodox Section, part of Section 3 in the back northwest corner of the cemetery, dates from 1914. Its unusual, tall, square granite grave markers stand close together on the grassy hillside, unique reminders of an important ethnic minority in St. Louis. The square granite shafts, sometimes five or six feet tall, sit on top of square bases or plinths, and terminate in helm roofs with Latin crosses or Russian Orthodox crosses on top. Until recently crosses were only found on Catholic grave markers, as Protestants disdained using the symbol associated with Catholicism. Similar tall, square, shaft-shaped grave markers with helm roofs are found at Chesed Shel Emeth, a Jewish cemetery established by immigrants from Russia and Central Europe. Tombstones in the old Serbian Section at Mount Hope Cemetery are inscribed with letters of the Cyrillic alphabet, invented by St. Cyril, the ninth century Greek Orthodox missionary to the Moravians in Central Europe. Many of the grave markers display small, oval, black and white, enameled photographs of the deceased. The tall, old sycamore trees along the edge of the old Serbian Section create beautiful dappled patterns of sunlight between the tall, Serbian tombstones.

Fox Family Mausoleum (contributing building)

The Fox family built the only family mausoleum in the cemetery in 1926. That small, square,

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vernacular structure of rough granite blocks with a granite gable roof and a stone cross at the peak of the roof stands among the traditional grave markers near the center of Section 1 on the north side of the cemetery. It is typical of modest family mausoleums erected in rural church cemeteries in the region, from the 1890s to the 1930s.

The Mount Hope Mausoleum (contributing building)

Architect Sidney Lovell of Chicago designed the monumental Neo-classical Mount Hope Mausoleum in 1926, and it was dedicated in 1930. Lovell built three monumental Neo-classical mausoleums in the St. Louis area, the only community mausoleums in the county for many years. Two of them were built for the American Necropolis Company, and all three of them were similar. They all stand like temples on top of broad hillsides. They are long, rectangular buildings of ashlar limestone blocks with plain facades containing tall narrow windows. Each has a tall projection in the center containing the main entrance and a few simple classical details.

The Mount Hope Mausoleum sits on the top of the southwestern hill, facing east across the cemetery, toward the entrance gate. The monumental Neo-classical structure is built of light buff-colored ashlar limestone from Carthage, Missouri. Long, flat, rectangular wings run northwest and southeast, each with a low, concrete, hip roof covered with copper sheeting, making a soft blue-green line along the top of the facade. A square cornice, a frieze, and a second square cornice form an entablature at the roof line. Tall narrow windows are beveled into the flat walls on the main floor and into the raised, half-story, basement level.

A central section, a half-story higher than the wings, projects from the center of the mausoleum and contains the main entrance. It resembles an enclosed Greek temple portico without columns. A subtle limestone entablature containing an architrave and a frieze runs around all sides of the enclosed temple portico under the eaves of the roof. On the front side, the words "MOUNT HOPE MEMORIAL" are carved into the frieze. A low, front-facing gabled roof with a cornice and full pediment, typical of a Greek temple, sits atop the center projection, and Greek acroteria decorate the apex and ends of the pediment. The roof of the center temple section is also of concrete covered with copper sheeting, but the copper roofs were covered with a new metal roof with a blue-green copper patina in 1998.

In the center of the temple projection, a tall, narrow, bronze, double door with fancy bronze grill-work and a bronze grill top-light forms the main entrance. The door case is composed of classical moldings topped by a carved entablature supported on either side by scrolled volutes.

On the back of the mausoleum the temple section projects from the center, with a curved center bay that contains three lovely, watery, decorative stained glass windows, each picturing an urn and vines and a shield with a cross and an angel.

Inside, the mausoleum contains two stories with white marble walls and floors and ornate bronze gates and stair railings. On the main floor, large Tuscan columns of white marble line the center temple

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section and lead the eye back to the decorative stained glass windows.

An addition was made to the southeast end of the Mount Hope Mausoleum in 1968. It appears to be of the same style and material as the original and its joining is not noticeable. The entablature containing a square cornice, a frieze, and a second square cornice was continued around the roof line of the addition. The south end of the addition contains modern glass double doors with a glass light above. The modern doors and light are framed in bronze. The doors open from the main floor, above the half-story basement, and a double circular stairway with bronze railings leads down to a small, triangular, formal garden with a fountain in the center. Similar glass double doors open out from the basement level under the circular staircase. Concrete stairs lead from the basement doors to the formal garden. A square, flat concrete roof projects from the cornice of the entablature forming a porch over the doors.

Monumental Entrance Gate (contributing structure)

Architect George F. Hayden designed the monumental Beaux Arts Classical entrance gate in 1926, and it was dedicated in 1927. Inspired, perhaps, by the gleaming white plaster Beaux Arts Classical structures of the 1904 Worlds Fair and the monumental Beaux Arts Classical entrance gate at Lake Charles Burial Park on St. Charles Rock Road designed by Gabriel Ferrand in 1922, Hayden created a thirty-foot high, gracefully symmetrical structure covered with gleaming, buff-colored terra cotta.

The central feature of the gate is a massive frontispiece containing an aedicule framed by fluted Corinthian pilasters and topped with a dentilled cornice and a scrolled broken pediment with a center urn. The plaque in the aedicule reads:

MOUNT HOPE CEMETERY

PERPETUAL CARE
MCMXXVII

The aedicule is sheltered by a projection of the entablature and frieze which forms a canopy supported by two pairs of tall Corinthian columns.

On either side of the central frontispiece, twenty-foot high, square openings allow cars to enter and exit the cemetery. Spreading from these openings like welcoming open arms, curved colonnades of four Tuscan columns each, extend to massive piers with wall returns on either side. A three-foot high podium raises the frontispiece, spreading colonnades, and massive piers to sit level along the gentle slope at the entrance.

A massive parapeted entablature extends across the entire structure, across the piers, the colonnades, the openings and the frontispiece. The frieze of the entablature contains a pattern of urns and swags and acanthus leaves above the frontispiece and the openings over the driveways, and it contains a carved rosette

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**Mount Hope Cemetery
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above each Tuscan column. A cornice runs between the frieze and the parapet. A second cornice with dentils and a second parapet raise the height of the entablature over the frontispiece and the driveway openings in the center of the entrance gate.

The buff colored terra cotta tiles cover the entire entrance gate in a consistent pattern of wide and narrow tiles, creating a subtle pattern of stripes.

A square, one-story, buff-colored brick office building with a flat roof is attached directly behind the massive central frontispiece of the entrance gate. The office has a cornice and parapet above the walls, and four evenly spaced urns sit on top of the parapet along each side of the office. The wall on each side contains a center door and windows on each side of the door. The doors and windows are arched with volute keystones in the center of the arches. Four evenly spaced pilasters run up the walls on each side of the office. The windows and the pilasters sit on a high podium, level with the podium of the entrance gate, and the pilasters rise to a cornice below the frieze of the parapet entablature. Buff-colored terra cotta articulates the keystones in the arches, the high podium, the cornices along the roof-line, and the bases and capitals of the pilasters. On the back side of the office, the parapet has an arched broken pediment in its center with an urn in the center of the pediment.

The office space was essentially doubled in 1946, when the Hendricks Construction Company added a simple, rectangular, buff-colored brick addition with a low hip roof onto the back of the office. It has a large plate glass picture window looking out over the cemetery.

Chapel of Prayer (non-contributing building)

In 1972, the Acme Marble and Granite Company of New Orleans constructed a second building, called the Chapel of Prayer, in front of the original mausoleum, but below it on the hill. The new building is of matching, buff-colored, ashlar limestone and is the same length as the original mausoleum. Although it is a non-contributing element, its modern lines and flat walls and roof compliment the Neo-classical design of the original mausoleum.

An asphalt roadway runs between the two buildings, and the buildings are connected by a modern porte-cochere across the roadway. The porte-cochere steps down from the main entrance in the center of the Mount Hope Mausoleum, in three steps of flat concrete roof with a copper band along the edge, to the main entrance in the center of the Chapel of Prayer. Straight, square columns faced with ashlar limestone support the flat roofs of the porte-cochere on large, projecting cross beams, suggesting a Classical Japanese or Frank Lloyd Wright influence.

Maintenance Complex (non-contributing building)

A complex of low, light tan, maintenance buildings stands at the back of the cemetery, on the north side, blending into the scenery under some old sycamore trees. The oldest part of the complex, from the 1940s, is made of concrete blocks and has a corrugated metal gable roof. A Quonset hut from 1972 houses

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some of the tractors. Smaller sheds went up in 1988. The maintenance complex is non-contributing.

Grave Markers and Monuments (non-contributing objects)

Grave markers in the large north central sections of Mount Hope Cemetery are the common gray granite blocks, tablets, and slant markers sold by modern commercial cemeteries during the twentieth century. The seven sections on the south hillside are memorial sections and contain flush grave markers that create an open, pastoral landscape with expansive green lawns. Each memorial section contains one large monument. The Garden of Gethsemane contains a large, carnelian granite screen carved with an illustration of Christ in the Garden of Gethsemane, erected in the 1950s. The Garden of the Last Supper contains a gray granite screen carved with an illustration of the Last Supper, erected in the 1950s. The Garden of the Christus contains a Carrara marble statue of Christ, 8-10 feet tall, erected in the 1950s. The Hilltop of Memorials contains two large granite panels, back to back, with the Lord's Prayer inscribed on the front and back, erected in the 1950s. The Garden of the Good Shepherd contains a monumental screen of carnelian granite carved with a shepherd tending his flock on the front and the Beatitudes on the back, erected in the 1960s. The Garden of the Apostles contains a large, square monument made of rough carnelian and gray granite carved with one of the four Apostles on each side, erected in the 1970s. The Garden of Faith contains a large, square monument of carnelian and gray granite, carved with various scenes from the Bible, erected in the 1970s. The seven monuments are non-contributing because of their ages.

Mount Hope Cemetery has been in continuous use and well cared for since its beginning in 1912. Although it has new grave markers, a second community mausoleum, and additions to its maintenance complex which are non-contributing, they do not adversely affect the historic integrity of the cemetery. New grave markers and memorials were part of the original design and intent of the cemetery. The new mausoleum is sympathetic and complementary to the original mausoleum. Mount Hope Cemetery remains a significant example of an early modern commercial cemetery. Its open lawn-park landscape design and its contrasting Classical architecture are the typical features promoted by the Modern Cemetery Movement as the clearest and grandest expressions of art.

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Mount Hope Cemetery
St. Louis County, Missouri

Statement of Significance

Mount Hope Cemetery, located on Lemay Ferry Road in the town of Lemay in South St. Louis County, is eligible to be listed on the National Register of Historic Places under Criterion A, as one of the first cemeteries of the Modern Cemetery Movement in the country. It is eligible under Criterion C, because of its lawn-park landscape design, because of its Neo-classical Mount Hope Mausoleum designed by architect Sidney Lovell, and because of its monumental Beaux Arts Classical entrance gate designed by architect George F. Hayden. Mount Hope Cemetery is also eligible under Criterion Consideration D, deriving its primary significance from its distinctive landscape and architectural design features, from its historical significance, and from graves of transcendent importance found in the Old Serbian Orthodox Section. Mount Hope Cemetery has significance in the areas of Architecture, Landscape Architecture, Commerce (because of its contribution to the Modern Cemetery Movement,) and European Ethnic Heritage. Mount Hope Cemetery has local significance, because one of its developers, Charles Blackburn Sims, greatly influenced cemetery development in the region, and because of the beauty and uniqueness of the entrance gate, the Mount Hope Mausoleum and the Old Serbian Orthodox Section. The period of significance for Mount Hope Cemetery is 1912 to 1930, because those were the years during which the major design elements were created.

Early Cemetery Development in St. Louis

Sacred Green Space: A Survey of Cemeteries in St. Louis County was completed for the Missouri State Office of Historic Preservation in 2000. Based on research conducted at historical societies, genealogical societies, libraries, with cemetery records, and in interviews with cemetery professionals, it describes cemetery development in the St. Louis region and gives a description and history for each of the 106 cemeteries in St. Louis County. *Sacred Green Space* outlines the following history.

The earliest cemeteries in the St. Louis region were small churchyards or pioneer family graveyards. Since Catholics were the first religious group in the area, their tradition of burying the dead in rows running north and south with their tombstones facing east became the traditional layout for churchyards and family graveyards in the St. Louis area. Families cared for the graves of family members and church sextons cut the grass in churchyards.¹

In 1823 health concerns caused the city of St. Louis to pass an ordinance prohibiting the burial of the dead within the city limits. People believed that a miasma, a poisonous gas, emanated from crowded cemeteries and caused yellow fever and the terrible cholera epidemics that became the scourge of St. Louis summers. In 1823 the western boundary of St. Louis was Seventh Street. In 1841 the city limits were expanded to 18th Street; in 1855 the city limits were expanded to one block west of Grand Avenue; and finally in 1876 the city limits were moved to where they are now, along Skinker Avenue. Each time new city limits were established, the cemeteries inside those limits were closed to new burials, and new cemeteries were established beyond the city limits.²

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In the old cemeteries the dirt sank over the coffins, the ground became uneven, and the weeds grew tall. Development pressure on the land led families and church officials to re-inter bodies from old cemeteries into new cemeteries in St. Louis County and sell the old cemetery properties.³

The Rural Cemetery Movement provided a way to cope with the unattractiveness and possible health hazards of old cemeteries. Beginning with Mount Auburn Cemetery in Cambridge, outside of Boston, in 1831, businessmen in major American cities built large rural cemeteries beyond the city limits. They were elaborate works of engineering and horticulture with rolling hills, picturesque vistas, winding roadways, planned landscape, and many unique family monuments. A carriage ride along the winding roadways of a large rural cemetery became a popular pastime, and after the Civil War the large rural cemeteries inspired the creation of our great urban parks. St. Louis businessmen established three early rural cemeteries: Bellefontaine Cemetery on Bellefontaine Road, north of St. Louis, in 1849; Calvary Catholic Cemetery, north of Bellefontaine Cemetery, in 1867; and Oak Hill Cemetery, in Kirkwood, in 1868.⁴

Sacred Green Space describes cemeteries of other distinctive types that survive in St. Louis County from the late nineteenth century and the early twentieth century. They include eighteen family graveyards, three municipal cemeteries, fourteen Catholic churchyards, one Catholic rural cemetery, twenty-one Protestant churchyards, twelve Protestant rural cemeteries, six Jewish cemeteries, twelve African American cemeteries, three fraternal cemeteries, and one national cemetery. A small Jewish cemetery was laid out in 1949 for survivors of the Holocaust, and a larger Jewish cemetery was laid out in 1969. One large Catholic cemetery was created in west St. Louis County in 1986. Otherwise, all of the cemeteries in St. Louis County date from before 1930.⁵

The Modern Cemetery Movement

Sacred Green Space points out that St. Louis is the birthplace of the Modern Cemetery Movement. In the early part of the twentieth century, a handful of St. Louis businessmen took some of the attractive elements of rural cemetery design, streamlined those elements for maintenance, expanded services, and promoted it all for a profit. Charles Blackburn Sims established Valhalla Cemetery on St. Charles Rock Road in north St. Louis County in 1911, and Mount Hope Cemetery on Lemay Ferry Road in south St. Louis County in 1912. It was at these two cemeteries that he developed his revolutionary ideas of pre-need sales; perpetual care endowment costs determined by life insurance actuarial formulas; large, elegant, community mausoleums; additional profits from the sales of grave markers, flowers and funeral services; and cemeteries that are beautifully maintained parks containing classical architecture and references to noble virtues and eternal life, rather than sorrow and death.⁶

C. B. Sims, originally a lawyer from Chicago, became involved in cemeteries while working in the bond department of a large bank in Mobile, Alabama. He established Pine Crest Cemetery there in 1905. He came to St. Louis, where, in 1910, he incorporated the National Securities Company of St. Louis with Charles S. Marsh, vice president of the Bankers Trust Company of St. Louis. The National Securities

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Company of St. Louis purchased two hundred acres along the streetcar line on St. Charles Rock Road in 1911, and hired E. R. Kinsey, a landscape engineer, to design Valhalla Cemetery with gently winding roads and open lawns blanketing the hills.⁷

In January of 1912 the National Securities Company of St. Louis deeded Valhalla Cemetery to the Valhalla Cemetery Association, to separate the non-profit from the profit aspects of the business. The two businesses shared an office in the National Bank of Commerce, downtown, for several years. One business managed the perpetual care endowment securities, and the other business managed the non-profit cemetery.

Sims created the American Necropolis Company, "Experts in Cemetery Origination," and in 1912 Sims and the American Necropolis Company helped Fred Hoffmeister establish Mount Hope Cemetery on 33 acres along the streetcar line on Lemay Ferry Road in south St. Louis County.⁸

The American Necropolis Company furnished engineers, superintendents, and sales managers on commission, for new or financially troubled cemeteries. In addition to Pine Crest Cemetery in Mobile, Alabama; and Valhalla and Mount Hope cemeteries in St. Louis, Missouri; Sims established Greenwood Cemetery and Lincoln Cemetery in Montgomery, Alabama; Peach Tree Hills Cemetery in Atlanta, Georgia; Fair Lawn Cemetery in Decatur, Illinois; and Valhalla Cemetery in Milwaukee, Wisconsin. In 1913 his American Necropolis Company purchased Oak Lawn Cemetery in Seattle, Washington, and reorganized it as Washelli Cemetery; and he took over the nearly bankrupt Forest Lawn Cemetery outside of Los Angeles, California.⁹

That same year, 1913, Hubert L. Eaton, a college friend of Charlie Marsh, came to work for the American Necropolis Company, selling cemetery lots, door to door, in St. Louis. Recognizing Eaton's persuasive sales ability, Sims and Marsh sent him to California as general manager for Forest Lawn Cemetery. Applying Sims' philosophy of pre-need sales, perpetual care endowment fund formulas, easy maintenance memorial park landscape design, and an emphasis on a happy, eternal life; Eaton turned around the fortunes of Forest Lawn Cemetery. Beginning in 1916, Eaton bought out the interests of Sims and the American Necropolis Company. Eaton went on to make Forest Lawn the fantastic tourist attraction that it is today.¹⁰

Cemetery historians such as David Charles Sloane in his *The Last Great Necessity: Cemeteries in American History* credit Hubert Eaton as the creator of the Modern Cemetery Movement around 1917. Sloane describes the modern commercial cemetery as a multifaceted business which offered a wide variety of services to its customers. He said that Eaton combined the function of the funeral director, the cemetery, and the monument dealer within the memorial park and established a suburban pastoral environment by restructuring the grounds to expand the lawns and eliminate the family monuments, thus removing most traces of death. Sloane describes Eaton's innovative pre-need sales campaign and his easy maintenance memorial park sections with flush markers, as part of the Modern Cemetery Movement. Sloane also describes the Forest Lawn Mausoleum as the nation's largest mausoleum, containing a large collection of statuary and stained glass windows, providing for a greatly enhanced number of internments, and offering funeral services

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in the chapel. Sloane says that Forest Lawn captured the attention of the nation; as cemetery managers flocked to see Eaton's landscape, learned about his methods, and then imitated him throughout the nation. Sloane says that by 1935 there were over six hundred memorial parks in the United States. He says that Americans purchased over \$400 million worth of lots and crypts in memorial parks from 1925 to 1935.¹¹

But the original ideas for the Modern Cemetery Movement, including pre-need sales, easy maintenance lawn-park cemeteries with memorial park sections, great mausoleums with beautiful details, the sale of monuments provided by the cemetery, and the financial set up of the cemetery for tax purposes, were all the ideas of C. B. Sims. Eaton mastered those ideas when he was selling pre-need cemetery lots door to door for Sims in St. Louis in 1913. He further developed those ideas as the general manager of Forest Lawn Cemetery, which was owned by Sims until Eaton bought him out in 1917.¹²

Sims inspired a wealth of commercial cemeteries in St. Louis County during the boom years before the Great Depression. Those commercial cemeteries share fundamental similarities. They were all established in unincorporated areas, since farmland was cheap and municipalities often prohibited cemeteries for health reasons. They were developed along streetcar lines or railroads to provide easy access for city residents. The modern commercial cemeteries are large, with open expansive lawns and contrasting classical architectural forms. Winding roads compliment the topography of hills and valleys, and tall specimen trees provide shade. The commercial cemeteries sell their own granite grave markers and flowers for the graves. The standardized grave markers make grass cutting easy, while memorial park sections, in which grave markers lie flush to the ground, accommodate large riding mowers. The monumental, Neo-classical mausoleums created in the 1920s by Sidney Lovell at Valhalla, Mount Hope, and Oak Grove, and the newer community mausoleums at Memorial Park, Sunset Burial Park, Mount Lebanon, and Bellerive Cemetery greatly increase the capacity of each cemetery.¹³

According to *Sacred Green Space*, cemetery developers in the St. Louis area followed Sims' example and set up real estate trusts, usually called securities companies, to manage perpetual care endowment securities funds (for profit) separately from the management of the cemetery (non-profit.) C. B. Sims established Valhalla Cemetery, owned by the National Securities Company of St. Louis, in 1911, and Mount Hope Cemetery, owned by Mount Olive Realty Company, in 1912. Charles Schrader established Park Lawn Cemetery, owned by the Southern Securities Company, in 1912. John P. McDermott established Memorial Park Cemetery, owned by Arlington Securities Company, in 1919; and his brother, Philip A. McDermott, established Lakewood Park Cemetery, owned by Fairmont Securities Company, in 1920. Andrew H. Watson established Washington Park Cemetery, owned by Washington Securities Company, in 1920. John Chrisman established Sunset Burial Park, owned by Chrisman Real Estate and Development Company, in 1921. Earl and Dale Stanza established Oak Grove Cemetery, owned by Glendale Investment Company, in 1922. Carlton Haizlip established Lake Charles Cemetery, owned by Carlton Securities Company, in 1922. Walter Herral established Laurel Hills Cemetery, owned by Plymouth Securities Company, in 1922. Otis Clonts established Mount Lebanon Cemetery, owned by United Development Company, in 1925. Hugo Essen

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established Hiram Cemetery, owned by Mason Securities Company, in 1925.¹⁴

The cemetery developers purchased large tracts of farmland, and, by using the properties as cemeteries, removed them from the tax rolls. Cemeteries did not pay property taxes. The cemetery owner could develop half of the land as a cemetery, leaving the other half as a picturesque, natural background for the cemetery. Later, the undeveloped half could be sold, after it had appreciated in value. The new state constitution of 1945 changed the law, so that today only truly non-profit cemeteries are tax-exempt. Today, commercial cemeteries are taxed at a rate between that for residential property and farmland. Community mausoleums are considered religious buildings; and, if they are owned separately from the cemetery, they are tax-exempt.¹⁵

The Setting --- Lemay Ferry Road

Originally, the area around Mount Hope Cemetery served the residents of the city of Carondelet as their common fields, where residents obtained wood for fuel and fencing. Title to the Carondelet Commons was in dispute for many years, because Anton Soulard's equipment broke while he was making the survey of the Commons. Eventually the Commons was all sold using lot boundaries from 1838. French and German families from South St. Louis moved to the area; their vineyards, truck farms, and small fruit farms dotting the hills and valleys. In later years the area supported bootleggers and the largest producer of horseradish in the world.¹⁶

Beginning in the 1830s Francois Lemay operated a ferry across the Meramec River, south of the area where the cemetery is today. The ferry operated until a bridge was built across the river during the Civil War. The road leading to the ferry was known as Lemay Ferry Road and it became the main north south route between St. Louis and the far reaches of St. Louis County. Another bridge was built across the River Des Peres at the north end of Lemay Ferry Road in 1861. Scattered businesses grew up along Lemay Ferry Road: blacksmiths, barbershops, merchants, and saloons.¹⁷

The Sigerson brothers, John, James, and William, purchased one thousand acres in the Carondelet Commons and founded the Sigerson Nursery, orchards of fruit trees and berries. In 1849, when the Great Cholera Epidemic caused many cemeteries in St. Louis to fill up and close, John Sigerson gave 32 acres just west of Lemay Ferry Road to the city of Carondelet to use as a cemetery. The property was divided in half, with the northern portion dedicated to burials in sanctified ground by Catholics, and the southern portion dedicated to burials by Protestants. The cemeteries remain today: Mount Olive Cemetery for Catholics and Oak Dale Cemetery for Protestants. They lie just behind Mount Hope Cemetery, on its western boundary, accessible from Mount Olive Road. In the 1870s the Sigersons suffered financial reverses and most of their orchards were subdivided and sold at public auction. When Henry Zeiss began operating a quarry on the north side of Mount Olive Road, the Sigerson family moved the contents of their private family graveyard, next to the quarry, to the New St. Trinity Cemetery on Lemay Ferry Road. The German Evangelical Lutheran Congregation of the Augsburg Confession of the City of Carondelet had established New St.

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Trinity Cemetery in 1863. It holds the graves of many German Union soldiers from the Civil War.¹⁸

Shortly before the turn of the century, other quarries were founded on Green and Parke Road, west of where the cemetery is today: the National Brick and Quarry Company and the Continental Cement Company, which changed its name to the Alpha Portland Cement Company. The National Brick and Quarry Company provided company-owned housing for its laborers, but the employees of the Alpha Portland Cement Company needed transportation to homes and shopping in the city.¹⁹

A streetcar line was proposed along Lemay Ferry Road, and in 1908 tracks were laid and poles were erected. But financial problems stopped construction, and the original St. Louis, Monte Sano & Southern Electric Car Line went out of business before it even started operation. Then in 1912 Fred Herkert and George Baumhoff purchased the line, finished construction, and began operating the Grand View Railroad. It ran from the Broadway Electric Car Line at the River Des Peres, south along Lemay Ferry Road, to where it turned west and followed the Missouri Pacific tracks to the Alpha Portland Cement Plant. The popular streetcar line provided easy access to the cemeteries in the area, Oak Dale, Mount Olive, and New St. Trinity. It would lead Charles Schrader to lay out Park Lawn Cemetery on Lemay Ferry Road in 1912, and it was the ingredient that C. B. Sims was waiting for before establishing a modern commercial cemetery in south St. Louis County.²⁰

The Significance of Mount Hope Cemetery

Historical Origins

Mount Hope Cemetery was the second modern commercial cemetery in the St. Louis region, and it was one of the first cemeteries of the Modern Cemetery Movement in the country. In 1910 Francis Doyle and Fred Hoffmeister established the New Mount Olive Realty Company and purchased Block 79 of Carondelet Commons for a cemetery. The 33 acres lay adjacent to the cemeteries John Sigerson donated to the city of Carondelet: Mount Olive for Catholics and Oak Dale for Protestants.²¹

Fred Hoffmeister was a young lawyer whose family was preeminent in the funeral business. His grandfather, Christian Hoffmeister, came to St. Louis from Hanover, Germany, in 1844. In 1855 he established the Great Western Livery Stable in Carondelet, and soon he was providing hearses and carriages for funeral processions. He began making caskets, and he sold ice to preserve bodies waiting to be buried. He became St. Louis' first undertaker and funeral director. Christian's son, Jacob (Fred's father,) took over Hoffmeister Mortuary from his father. Fred's brothers, Richard and George, were the third generation to run the business. Thus, it was logical for C. B. Sims to interest young Fred Hoffmeister in setting up a modern commercial cemetery in an unincorporated area along a streetcar line south of St. Louis. Hoffmeister created Mount Olive Real Estate Company as a real estate trust to manage the perpetual care endowment securities separately from the management of Mount Hope Cemetery.²²

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Landscape Design

Sims and the American Necropolis Company employed landscape engineer Edmund Raymond Kinsey to lay out Mount Hope Cemetery. E. R. Kinsey was born in Iowa and raised in St. Louis. His father was an attorney, a member of the U. S. Congress, and a Circuit Judge in St. Louis. Kinsey graduated from the St. Louis Manual Training School and attended Washington University. From 1901 to 1904 he was the engineer in charge of grading and design of streets, lagoons, and bridges for the 1904 World's Fair in St. Louis. Kinsey designed Valhalla Cemetery for Sims in 1911 and Mount Hope Cemetery in 1912. He designed Sunset Burial Park, also a lawn-park cemetery, for John Chrisman in 1921. In 1913 he was elected President of the St. Louis Board of Public Improvements, and after the department became the Board of Public Service, he was appointed president of the board every year for twenty years. As President of the Board of Public Service, Kinsey directed work that changed and improved the face of St. Louis.²³

Kinsey's design for Mount Hope Cemetery is an important example of a lawn-park cemetery, replacing the irregularity of the picturesque rural cemetery with the order and pastoral gentleness of a park. The lawns are not cluttered with individual monuments, coping, wrought iron fencing, or bushes, as in a rural cemetery. Instead, his streamlined design combines the beauty of open lawns with the artistry of classical architecture. The standard granite markers sold by the cemetery make cemetery maintenance easier for modern lawnmowers. Kinsey designed the main entrance to be on an axis with a broad open hillside across from it, and planned for a monumental community mausoleum to crown the hill in the distance. He retained a creek that meanders through the cemetery and created a pond that has since been filled in. His roads curve to follow the topography of the land and cross the creek over a simple culvert at the back of the cemetery. He planted sycamores to form stately colonnades to shade the roads. But the most important features are the open lawns and the contrasting classical architectural forms which the Modern Cemetery Movement promoted as the clearest and grandest expression of art.²⁴

Old Serbian Orthodox Section

The first burials took place in the new cemetery in 1912, and in 1914 the Holy Trinity Serbian Eastern Orthodox Church in south St. Louis purchased a part of Section 3 at the back of Mount Hope Cemetery and consecrated it for the Orthodox burials of its members. Serbians had begun immigrating to St. Louis before the turn of the century. They came from several different areas of Serbia and retained a strong interest in their cultural heritage. They founded a singing society and a tamburitza orchestra, and in 1909 the Orthodox Church-School Congregation of Holy Trinity. Serbians from St. Louis fought in the Balkan War and in World War I in Serbia.²⁵

The Old Serbian Orthodox Section expanded to include much of the western half of Section 3. It contains tall, square, granite shafts with helm tops surmounted by Latin crosses and Russian Orthodox crosses, typical of grave markers from Eastern Europe. The only other cemetery in the St. Louis area to have

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such grave markers is Chesed Shel Emeth, a cemetery for Orthodox Jews from Russia and Central Europe. The tall granite shafts at Chesed Shel Emeth have Stars of David on top. The Serbian Orthodox grave markers at Mount Hope Cemetery are inscribed with letters from the Cyrillic alphabet, invented by St. Cyril, the ninth century Greek Orthodox missionary to the Moravians in Central Europe. Many of the grave markers contain small, oval, enameled, black and white photographs of the deceased.²⁶

When the Old Serbian Orthodox Section, part of Section 3, had filled up and expanded; the Holy Trinity Serbian Eastern Orthodox Church purchased Section 4, the New Serbian Section, in 1922. Each spring, on the Sunday after the Eastern Orthodox Easter, members of Holy Trinity Serbian Orthodox Church consecrate the graves in their sections of Mount Hope Cemetery with lovely tamburitza music, candles, flowers, and a picnic. It is a beautiful reminder of a cultural heritage that is illusive, yet important to St. Louis. Many refugees from Bosnia and Serbia immigrated to St. Louis during the war in Bosnia in the 1990s, because of the well-established, cohesive, vibrant Serbian community in St. Louis, a community that treasures its heritage. The Old Serbian Orthodox Section provides a lasting reminder of the transcendent importance of this otherwise ephemeral ethnic heritage.²⁷

The Mausoleums

In 1917 Fred Hoffmeister sold the cemetery to Benjamin G. Brinkman, an officer of First National Bank of St. Louis. Brinkman reorganized the ownership under the name of Mount Hope Realty Company. Nine large, modern, commercial cemeteries were established in the early 1920s, and Brinkman and Sims proceeded with plans to enlarge and beautify Mount Hope Cemetery. In 1925 the Mount Hope Realty Company purchased Blocks 53 and 78 of the Carondelet Commons from Alexander DeMenil, tripling the size of the cemetery. E. R. Kinsey, the original landscape architect, completed the layout for the enlarged cemetery.²⁸

The Fox family built the only family mausoleum in the cemetery in 1926. That small, square, vernacular structure of rough granite blocks with a granite gable roof and a stone cross at the peak of the roof stands among the traditional grave markers near the center of Section 1 on the north side of the cemetery. Maurice and Lola Fox moved their daughter, Ruth, into the little mausoleum from Sts. Peter and Paul Cemetery in St. Louis in July of 1926. Maurice and Lola were entombed there in 1959 and 1970. While elaborate family mausoleums were popular among the wealthy from the 1880s through the 1920s, upper middle class families used this modest style of mausoleum here and there in rural church cemeteries and commercial cemeteries of St. Louis County and throughout the country from the turn of the century through the 1920s.²⁹

In 1926 Sims brought architect Sidney Lovell from Chicago to design a monumental Neo-classical community mausoleum for the cemetery. Lovell, born in Wisconsin in 1867, had become an apprentice at age fourteen to Colonel Wood, an architect in Chicago. Wood and Lovell formed a partnership and were known for their theaters. They designed the Los Angeles Grand Opera House; the Lafayette Square Opera House in

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Washington, D. C.; and theaters in Riverside, California; Portland, Oregon; Denver, Colorado; and in Yosemite National Park. Lovell next formed a partnership with his son, F. McDonald Lovell. Lovell and Lovell became masters of the large community mausoleum during the boom years of the Modern Cemetery Movement. In 1914 Sidney Lovell designed the Rosehill Mausoleum, with beautiful marble halls and Tiffany stained glass windows, in Chicago. He designed large theatrical community mausoleums for cemeteries in Mississippi, Florida, and Washington, D. C. He designed the monumental Neo-classical mausoleum for Sims at Valhalla Cemetery on St. Charles Rock Road in north St. Louis County in 1916; and, with architect Tom Barnett of St. Louis, he designed the monumental Neo-classical mausoleum for Oak Grove Cemetery next door to Valhalla Cemetery.³⁰

At the turn of the century, young American architects, including many from the Washington University School of Architecture, went to Paris to study Classical architecture at the Ecole des Beaux Arts. At the same time, journalists were writing about squalid conditions in American cities. Inspired by the Columbian Exposition in Chicago in 1893 and the McMillan Commission's redesigning of Washington, D. C. in 1901, the City Beautiful Movement swept over the country and sought to influence urban planning to include Classical architecture for public buildings and parks where once there had been squalor.³¹

Thus it was inevitable that Classical architecture would appear in the park-like settings of modern cemeteries, to complement the open lawns. To draw people into the cemeteries, monumental entrance gates were created with Classical symmetry and elaborate re-creation of Greek and Roman orders and ornate decoration. However, when the Classical approach was used for monumental community mausoleums, the buildings needed to be more sedate because of their solemn function. Architects turned to Neo-classical architecture which is solid and rather severe. They hoped to communicate a belief that architecture, like society, is at its purest and best in its simplest, most primitive, form. Neo-classical architecture uses pure geometric forms: in the case of a mausoleum, a large, plain rectangle. Masses are rigidly defined. Walls are smooth and flat. Decoration is restrained and sometimes eliminated altogether. In *The Machine Age in America, 1918-1941*, Richard Guy Wilson describes Neo-classical architectural design taken to the extreme as "Stripped Classical." He says Stripped Classical architecture is balanced and symmetrical and may have Classical moldings or cornices, but it is streamlined; it is stripped and clean. He says that Stripped Classicism dominated the PWA building program in the 1930s and gave us buildings similar to public buildings erected in Germany, Italy, Russia, and France in the 1930s. The great mausoleums created by Sidney Lovell for C. B. Sims in the 1920s suggest a transition from Neo-Classicism to the Stripped Classicism of the 1930s.³²

Lovell situated the Mount Hope Mausoleum at the crest of the southern hill, across from the proposed entrance gate, from where it could dominate the landscape with its size, simplicity and classic symmetry. A massive, enclosed temple portico with a low, front-facing gable containing a cornice and full pediment projected from the center of the long, rectangular building of gleaming ashlar limestone. Tall, double doors with fancy bronze grillwork and a bronze grill top-light formed the main entrance in the center of the enclosed temple portico. And Lovell designed simple classical details to enrich the facade. Those

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details include: a subtle limestone entablature containing an architrave and a frieze running around all sides of the enclosed temple portico, the full pediment above the entablature, Greek acroteria at the apex and ends of the pediment, classical moldings surrounding the door, and a carved entablature supported by scrolled volutes above the door.

Inside the mausoleum, Lovell built walls and floors of white marble and lined the chapel hall with massive white marble Tuscan columns. He used bronze railings, bronze gates, bronze chandeliers, a gilded coffered ceiling, and stained glass windows to embellish the chapel. At the west end of the chapel, on the curved wall, above the stained glass windows, large gold letters spell out: "IN MEMORIAM Greater love hath no man than this, That a man lay down his life for his friends." Other inscriptions in gold remind the reader of the courage and sacrifice of those who gave their lives during World War I. Lovell, Sims, and others of the Modern Cemetery Movement preferred references to noble virtues to those of sadness and death. Lovell's monumental mausoleum provides an important example of Classical architecture, as other local examples, such as banks and churches, are replaced by modern, functional buildings.

Beaux Arts Classical Entrance Gate

As Lovell was building his mausoleum, in 1926, the Mount Hope Realty Company hired architect George F. Hayden to build a monumental Beaux Arts Classical entrance gate. Hayden had started out as a draftsman for Wilbur T. Trueblood's architectural firm and was working on his own in 1926. He designed a gate of Beaux Arts Classical splendor to stand diagonally across the northeast corner of the cemetery on an axis with the Neo-classical mausoleum on top of the far hill. Gleaming buff-colored terra cotta covers the thirty-foot high, gracefully symmetrical structure. The massive frontispiece contains an aedicule framed by fluted Corinthian pilasters and topped with a dentilled cornice and a scrolled broken pediment. Two pairs of tall Corinthian columns support a canopy projection of the entablature sheltering the aedicule. Twenty-foot high openings enhance the symmetry and allow cars to enter and exit the cemetery, while curved colonnades of four Tuscan columns each extend on either side like welcoming, open arms.³³

Such elegant, Beaux Arts Classical details were all the rage in St. Louis from the turn of the century through the 1920s. Students from the Washington University School of Architecture went to Paris to study at the Ecole des Beaux Arts, and Gabriel Ferrand, an architect from Paris was the dean of the Washington University School of Architecture. Ferrand had designed a similar Beaux Arts Classical entrance gate for Lake Charles Cemetery on St. Charles Rock Road in 1922. In 1927 Benjamin Shapiro designed a Neo-classical entrance gate for Chesed Shel Emeth Cemetery on Olive Street Road. Other Classical entrance gates include the entrance to Kingsbury Place on Union Avenue designed by Barnett, Haynes and Barnett in 1900 and the entrance to Flora Place on Grand Avenue designed by Weber and Grove in 1904. Barnett, Haynes and Barnett designed a triumphal arch as an entrance to Lewis Place in 1894, and Benjamin Shapiro designed three monumental Art Deco entrance gates for cemeteries in the 1930s. Otherwise, St. Louis has few examples of these extraordinary art forms.³⁴

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Non-contributing Elements

Financial difficulties during the Depression caused Mount Hope to be taken over by Metropolitan Properties Company in the 1930s. James W. Foristel was the president. In 1941 Foristel sold the southeast corner of the cemetery to create the Lemay Gardens Subdivision. After World War II George R. Smith III purchased Mount Hope Cemetery and Mausoleum Company. In 1955 John Milton Litzinger purchased Mount Hope Cemetery and Mausoleum Company, and his family has owned and operated the cemetery for almost fifty years. The Litzingers built an addition to Sidney Lovell's Neo-classical mausoleum in 1968. They built a modern, non-contributing mausoleum parallel to the original one in 1972. In 1985 they built a house for themselves on the eastern edge of the cemetery on Lemay Ferry Road, and in 1991 they leased land next to the house on Lemay Ferry Road to Hoffmeister Mortuary, Inc., for a funeral home. The house and the funeral home are non-contributing elements and are not included inside the boundaries of the National Register nomination.³⁵

It is important to recognize and preserve this sacred green space in the far southern reaches of St. Louis County. It was the second cemetery of the Modern Cemetery Movement established by C. B. Sims in the St. Louis region, and one of the first in the country. E. R. Kinsey's design for Mount Hope Cemetery is an important example of a lawn-park cemetery, replacing the irregularity of the picturesque rural cemetery with the order and pastoral gentleness of open lawns and the artistry of Classical architecture. George F. Hayden's monumental entrance gate is an extraordinary example of the Beaux Arts Classical style, made popular by the Washington University School of Architecture during the first third of the twentieth century, of which too few examples survive today. Sidney Lovell's monumental mausoleum is an important example of Neo-classical architecture situated on the crest of a hill. And finally, the crowded Old Serbian Orthodox Section, containing tall granite shafts topped with Latin crosses and Russian Orthodox crosses and sometimes displaying black and white enameled photographs, provides a haunting reminder of an important ethnic minority in St. Louis.

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2. Ibid. p. 2.

Ordinance of the City of St. Louis, Jan. 20, 1823. Missouri Historical Society Cemetery Files.

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3. Morris; *Sacred Green Space*. p. 1-2.
Newspaper Clippings, Missouri Historical Society Cemetery Files.
4. Morris; *Sacred Green Space*. p. 2-4.
5. Ibid; Cemeteries of St. Louis County Chronologically by Type. (Un-numbered pages at the beginning of the survey.)
6. Ibid. p. 14.
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7. Morris; *Sacred Green Space*. p. 14.
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8. American Necropolis Company letterhead stationery; located in the "Cemeteries of St. Louis County Collection" located at the Western Historical Manuscript Collection, University of Missouri-St. Louis.
9. Morris; *Sacred Green Space*. p. 15.
Valhalla News.
10. Morris; *Sacred Green Space*. p. 15.
Hancock, Ralph; *The Forest Lawn Story*. Los Angeles: Academy Publishers, 1955. p. 49-57.
11. Sloane; *The Last Great Necessity*. p. 126-127, 157, 159-160.
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Hancock; *The Forest Lawn Story*. p. 49-57.
13. Morris; *Sacred Green Space*. p. 15.
14. Ibid. p. 15-16.
Information from Subdivision Plats at St. Louis County Recorder of Deeds Office.

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15. Morris; *Sacred Green Space*. p. 15.

Conversation with Ward Fickie, attorney for the Cemetery Management Association of Greater St. Louis, September 1998.

16. Lindenbusch, John; "Lemay: an Architectural and Historical Survey," 1981. p. 4-5, 16, 18. Located at the Missouri Historical Society.

Pitzman, Julius; *Atlas of the City and County of St. Louis, Missouri*. Philadelphia: A. B. Holcombe & Co., 1878. p. 57.

17. Ibid. p. 9-11.

Schertel, Vernon; *Historic Lemay, 1700-1945*. St. Louis: Nabor News Print, Inc., 1995. p. 3, 5-7, 42.

18. Ibid. p. 59.

Morris; *Sacred Green Space*. Oak Dale Cemetery, Mount Olive Cemetery of Lemay, and New St. Trinity Cemetery. (Histories with un-numbered pages.)

19. Lindenbusch; "Lemay: an Architectural and Historical Survey." p.12, 17.

Schertel; *Historic Lemay*. p. 24.

20. Ibid. p. 8-10.

21. Morris; *Sacred Green Space*. Mount Hope Cemetery. (History with un-numbered pages.)

Plat Book of St. Louis County, Missouri. Des Moines, Iowa: Northwest Publishing Company, 1909. p. 50-51.

St. Louis County Recorder of Deeds Book 246, p. 369.

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22. Morris; *Sacred Green Space*. Mount Hope Cemetery. (History with un-numbered pages.)

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"Mercantile and Manufacturing Scrapbook, Volume 4-5;" Missouri Historical Society. p. 143.

"Managing Death;" *St. Louis Commerce*; September 1993. p.31-32.

23. Morris; *Sacred Green Space*. Mount Hope Cemetery. (History with un-numbered pages.)

Gill; *The St. Louis Story*. p. 777-778.

St. Louis County Recorder of Deeds Plat Book 11, p. 29.

St. Louis County Recorder of Deeds Plat Book 28, p. 43.

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24. Sloane; *The Last Great Necessity*. p. 121-122, 126-127, 157.
25. *Serbian 1976 Almanac*. St. Louis: Holy Trinity Serbian Orthodox Church, 1976. p. 129-130.
26. Morris; *Sacred Green Space*. Chesed Shel Emeth Cemetery. (History with un-numbered pages.)
27. Ibid; Mount Hope Cemetery. (History with un-numbered pages.)
Information from Barry Litzsinger at Mount Hope Cemetery.
Serbian 1976 Almanac; p. 130.
28. Morris; *Sacred Green Space*. Mount Hope Cemetery. (History with un-numbered pages.)
St. Louis County Recorder of Deeds Book 249, p. 107.
St. Louis County Recorder of Deeds Plat Book 28, p. 43.
29. Mount Hope Cemetery Records, 1926, 1959, 1970, from Barry Litzsinger.
During research for *Sacred Green Space: A Survey of Cemeteries in St. Louis County*, I came across similar, small, vernacular family mausoleums, from around the turn of the century, in large rural cemeteries in St. Louis County, such as at Oak Hill Cemetery, New St. Marcus Cemetery, Bethlehem Lutheran Cemetery, Zion Cemetery, Mount Olive Cemetery, and St. Paul Churchyard.
30. Phone conversation with researcher at the Chicago Historical Society Research Center, January 9, 2003.
Phone conversation with researcher at the Ryerson and Burnham Libraries at the Chicago Art Institute, January 9, 2003.
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Mount Hope Cemetery
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Boundaries

The boundaries for the nominated property, known as Mount Hope Cemetery at 1215 Lemay Ferry Rd., include the northeast half of Lot 78 of Carondelet Commons and all of Lot 79 of Carondelet Commons, except for 3.1 acres on Lemay Ferry Rd. which include the modern ranch house at 1415 Lemay Ferry Rd. and the Hoffmeister South County Chapel at 1515 Lemay Ferry Rd., both of which are excluded from the nomination. That part of Mount Hope Cemetery which is nominated to the National Register is bounded on the southwest by the Lemay Gardens Subdivision, on the west corner by the cemetery road around the Garden of the Apostles, on the northwest by Oak Dale Cemetery and Mount Olive Cemetery, on the northeast by Mount Olive Rd., and on the southeast by Lemay Ferry Rd., with 3.1 acres cut out on Lemay Ferry Rd.¹

The boundaries for the nominated property enclose an area of 48 acres. The boundaries are shown on the site map as a heavy dark line enclosing the areas labeled: Section 1, 2, 3, 4, 9, 11, 12, 14, 15, and 17, and Faith, Apostles, Hilltop, Christus, Last Supper, Gethsemane, Good Shepherd, Mount Hope Mausoleum, Non-contributing Mausoleum, and the large center section containing the main creek. Ten acres of undeveloped woodland extending to Gravois Creek on the northwest are not included. The Southcrest Section (1.3 acres) and Southcrest Addition (1.6 acres) are not included.

The boundaries of the 3.1 acre omission along Lemay Ferry Rd. are described as follows: Beginning at a point on Lemay Ferry Rd., 730' southwest of the intersection of Mt. Olive Ave. and Lemay Ferry Rd., proceeding 250' northwest along a line perpendicular to Lemay Ferry Rd., proceeding 540' southwest along a line parallel to Lemay Ferry Rd., proceeding southeast 250' along a line perpendicular to Lemay Ferry Rd., and proceeding 540' northeast along Lemay Ferry Rd. to complete the rectangle at the point of beginning.

Boundary Justification

The nominated property includes all of the landscape and buildings of Mount Hope Cemetery that were developed between 1912 and 1930 and that maintain historic integrity. 3.1 acres on Lemay Ferry Rd. containing a non-contributing modern mortuary and a non-contributing modern ranch house are excluded because of the ages of the buildings. The boundaries also exclude the Southcrest Section (1.6 acres), Southcrest Addition (1.3 acres), and the undeveloped part of the cemetery (10 acres), because those areas were not included in the original landscape plans. Whereas the entire Mount Hope Cemetery contains 64 acres, these boundaries, excluding the undeveloped part of the cemetery and the 3.1 acres on Lemay Ferry Rd., enclose 48 acres.

1. St. Louis County Tax Assessor's abbreviated Legal Description, St. Louis County Department of Revenue.

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Mount Hope Cemetery
St. Louis County, Missouri

Photographs

All photographs are of Mount Hope Cemetery, 1215 Lemay Ferry Road, located in St. Louis County, Missouri. All negatives are located in the Historic Division of the St. Louis County Parks Department.

1. Photographer: Ann Morris.
Date: October 10, 2002.
View of Mount Hope Cemetery entrance gate from across Lemay Ferry Road. The camera is facing southwest.
Photo No.: 1.
2. Photographer: Ann Morris.
Date: October 10, 2002.
Close-up view of Mount Hope Cemetery entrance gate showing center frontispiece with aedicule. The camera is facing southwest.
Photo No.: 2.
3. Photographer: Ann Morris.
Date: October 10, 2002.
View of south side of Mount Hope Cemetery office building located behind the monumental entrance gate, showing the modern addition. The camera is facing north.
Photo No.: 3.
4. Photographer: Ann Morris.
Date: October 10, 2002.
View across Section 14 of Mount Hope Cemetery, showing traditional twentieth century grave markers and winding road. The camera is facing south.
Photo No.: 4.
5. Photographer: Ann Morris.
Date: October 10, 2002.
View across Section 14 of Mount Hope Cemetery from bottom of hill, showing traditional twentieth century grave markers. The camera is facing north.
Photo No.: 5.

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**Mount Hope Cemetery
St. Louis County, Missouri**

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6. Photographer: Ann Morris.
 Date: October 10, 2002.
 View of Section 1 of Mount Hope Cemetery showing traditional twentieth century grave markers and the back of the Fox mausoleum. The camera is facing west.
 Photo No.: 6.

7. Photographer: Ann Morris.
 Date: October 10, 2002.
 View of roadway to maintenance complex and Serbian sections in Mount Hope Cemetery, showing colonnade of sycamore trees. Sections 11 and 12 are on the left, and sections 1 and 2 are on the right. The camera is facing west.
 Photo No.: 7.

8. Photographer: Ann Morris.
 Date: October 10, 2002.
 View of Old Serbian Orthodox Section, Section 3, of Mount Hope Cemetery, showing Serbian grave markers with Latin crosses and Russian Orthodox crosses on top. The building in the background is the maintenance building in Mount Olive Cemetery, on the other side of the chainlink fence. The camera is facing west.
 Photo No.: 8.

9. Photographer: Ann Morris.
 Date: October 10, 2002.
 View of Serbian Orthodox grave markers in Section 3 of Mount Hope Cemetery, showing shaft markers with helm tops and crosses on top. Some markers have letters from the Cyrillic alphabet, and some markers have small, oval, black and white enamel photographs of the deceased. The camera is facing west.
 Photo No.: 9.

10. Photographer: Ann Morris.
 Date: October 10, 2002.
 Close-up view of a modern Serbian grave marker, showing letters from the Cyrillic alphabet and small, oval, black and white enamel photographs of the deceased. Older Serbian shaft markers stand in the background. The camera is facing west.
 Photo No.: 10.

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11. Photographer: Ann Morris.
Date: October 10, 2002.
Close-up view of Mount Hope Mausoleum main entrance, showing bronze double door and part of the porte cochere. The camera is facing west southwest.
Photo No.: 11.
12. Photographer: Ann Morris.
Date: October 10, 2002.
View of modern, south end of the original Mount Hope Mausoleum, showing double circular stairway leading to small memorial garden. Also shown is part of the porte cochere leading from the original mausoleum on the left to the much newer mausoleum on the right. In the foreground flowers decorate the flush markers in the Memorial Garden of the Last Supper. The camera is facing northwest.
Photo No.: 12.
13. Photographer: Unknown.
Date: 1940s.
Aerial view of Mount Hope Cemetery showing the monumental entrance gate on Lemay Ferry Road near the center of the left edge of the photo. The monumental Mount Hope Mausoleum stands on the top of the hill in the center of the photo and the pond, which has since been filled in, lies to the left of the mausoleum. Directly above the mausoleum lies the new Lemay Gardens Subdivision (1941.) Across Lemay Ferry Road from the Lemay Gardens Subdivision, one can see the lake with the small island in Park Lawn Cemetery, and beyond that the oval drive among the trees of New St. Trinity Cemetery. Mount Olive Cemetery lies in the bottom right corner of the photo, with Oak Dale Cemetery directly above it. The camera is facing south.
Photo No. 13.
14. Photographer: Unknown.
Date: 1990s.
Aerial view of the monumental entrance gate across the northeast corner of Mount Hope Cemetery. The camera is facing southwest.
Photo No.: 14.

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15. Photographer: Unknown.
Date: 1930.
View of monumental entrance gate, shortly after completion. Lemay Ferry Road is in foreground. The camera is facing southwest.
Photo No.: 15

16. Photographer: Unknown.
Date: 1930.
View of monumental Mount Hope Mausoleum, shortly after completion. The camera is facing south.
Photo No. 16.

MOUNT OLIVE ROAD

Fence

MAIN ENTRANCE & OFFICE

SECTION 3
Old Serbian Section

SECTION 2

SECTION 1
Fox Mausoleum

MOUNT OLIVE CEMETERY

Non-contributing Maintenance Complex

SECTION 12

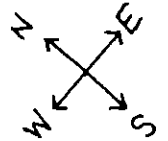
SECTION 11

SECTION 15

SECTION 14

SECTION 9

Fence
SECTION 4
Small Creek



OAKDALE CEMETERY

SECTION 17

Main Creek

Residence

FAITH

Non-contributing Mausoleum

Hoffmeister Mortuary

HILLTOP Mount Hope Mausoleum

GOOD SHEPHERD

SOUTH ENTRANCE

APOSTLES

CHRISTUS

LAST SUPPER

GETHESEMANE

Fence

LEMAY GARDENS SUBDIVISION

SOUTH-CREST

SOUTH-CREST ADDN.

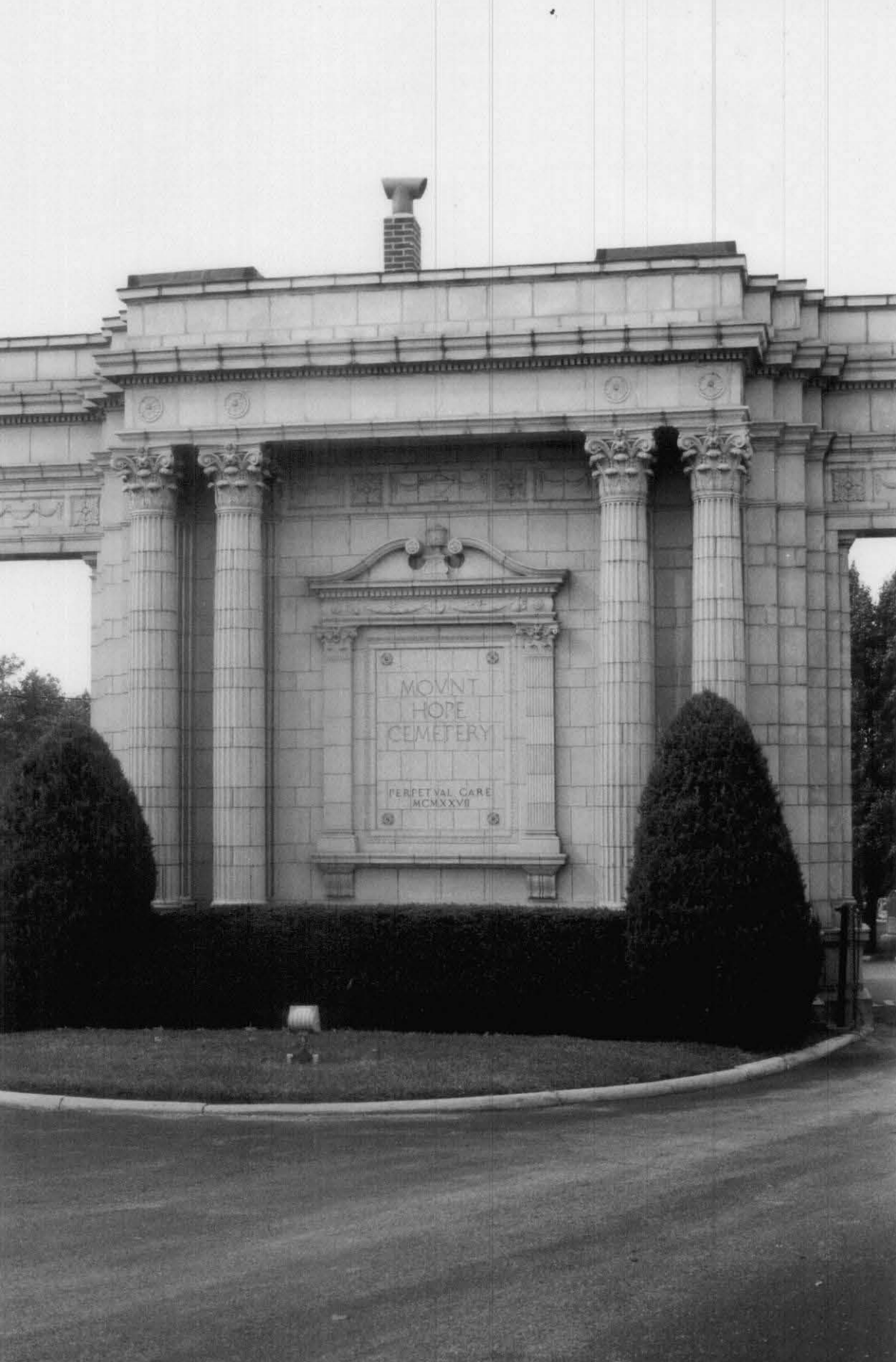


BETHESDA CHURCH

CEMETERY, MAUSOLEUM AND CREMATORY
1215 LEMAY FERRY ROAD • ST. LOUIS, MISSOURI 63125-1790

Scale: 1" = 211.2'





MOUNT
HOPE
CEMETERY

PERPETUAL CARE
MCMXXVII



MOUNT
HOPE







CARPENTISAN

GEORGE BORN [illegible] DIED [illegible]	PERLA BORN [illegible] DIED [illegible]
--	---

UGHERTY

MERYLE

GEORGE W. ANTRAINER
AUG. 10, 1883
MAY 29, 1942

ANTRAINER

REGINA
AUG. 10, 1883
MAY 22, 1944
MOTHER

PHILIP
MAY 7, 1889
AUG. 31, 1950
FATHER







ФАМИЛИЈА
МИЛОШЕВИЋ

ANNA
BORN
MAY 4, 1907
ST. LOUIS, MO.
DIED
SEPT. 24, 1980

NOVICA
BORN
DEC. 22, 1893
- GACKO
HERCEGOVINA
DIED
APR. 11, 1959

БЛАГОТА
РОБЕН: 7. 3. 1857
ГАЈКО
ЈУГОСЛАВИЈА
УМРО:
15. 11. 1953, У
СТ. ЛУИСУ











