

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

1. Name of Property

historic name New Mount Sinai Cemetery

other names/site number N/A

2. Location

street & number 8430 Gravois Road [n/a] not for publication

city or town Affton [n/a] vicinity

state Missouri code MO county St. Louis County code 189 zip code 63123

3. State/Federal Agency Certification

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

Mark A. Miles

11/07/05

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

[] entered in the National Register

See continuation sheet [].

[] determined eligible for the National Register

See continuation sheet [].

[] determined not eligible for the National Register.

[] removed from the National Register

[] 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)	39	4 building
<input type="checkbox"/> public-local	<input type="checkbox"/> district		
<input type="checkbox"/> public-state	<input checked="" type="checkbox"/> site	2	1 sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure		
	<input type="checkbox"/> object	2	0 structures
		0	0 objects
		43	5 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

Greek Revival _____
 Egyptian Revival _____
 Neo-Classical _____
 Queen Anne _____
 Art Deco _____
 Modern - New Formalism _____
 Other: Byzantine Revival _____
 Other: Rural Cemetery Landscape _____
 see continuation sheet [].

Materials

foundation Concrete _____
 walls Granite _____
 Limestone _____
 Glass _____
 roof Granite _____
 Copper _____
 Ceramic Tile _____
 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

Social History

Periods of Significance

1853-1955

Significant Dates

N/A

Significant Person(s)

N/A

Cultural Affiliation

N/A

Architect/Builder

Pitzman, Julius

Shapiro, Benjamin

Barnett, Tom P.

Levy, Will

Maritz, Raymond E.

Hirshstein, Jacob M.

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 28 acres

UTM References

A. Zone 15	Easting 734680	Northing 4271060	B. Zone 15	Easting 734950	Northing 4271170
C. Zone 15	Easting 734900	Northing 4270590	D. Zone 15	Easting 734650	Northing 4270630

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 June 8, 2005
 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 New Mount Sinai Cemetery Association
 street & number 8430 Gravois Road telephone (314) 353-5865
 city or town Affton state MO. zip code 63123

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National Register of Historic Places Continuation Sheet

Section 7 Page 1

New Mount Sinai Cemetery
St. Louis County, Missouri

Narrative Description

New Mount Sinai Cemetery is located at 8430 Gravois Road in the community of Affton in South St. Louis County. The cemetery contains 43 contributing and five non-contributing resources. Contributing resources include the 28-acre Rural cemetery (site); the old, traditional Jewish graveyard, Sections A, B and F (site); the original Victorian red granite and wrought iron gate (structure); a monumental Art Deco entrance gate (structure); a Greek Revival chapel (building); the Queen Anne House of Comfort (building); and a unique collection of small Greek Revival, Egyptian Revival, Neo-Classical, Art Deco, and Modern private mausoleums (buildings). The non-contributing resources include: the Modern community mausoleum (building), an Art Deco private mausoleum (building), a Modern private mausoleum (building), a Neo-Classical private mausoleum (building), and a formal Japanese garden (site). The first burial took place at the new Jewish cemetery on Gravois Road in 1853; the Pitzman Surveying and Engineering Company laid out the Rural cemetery landscape design in 1907; and the forty private mausoleums were built in the cemetery from 1893 to 1970. The period of significance for the cemetery is 1853 to 1955, the more than 100 years during which the major design elements and architectural features were created. The House of Comfort, which is now used as the office, is a unique and lovely example of Queen Anne architecture built of stone. The monumental entrance gate is a fine example of the Art Deco style of architecture, a style popular for commercial buildings and for monumental structures during the Great Depression. The cemetery has been in constant use since the first burial. It contains grave markers and monuments dating from the 1850s to the present day, which were not counted because they are too numerous. Markers installed after the period of significance are similar in size, materials, and workmanship to the historic markers and contribute to the overall design, feeling, and setting of the cemetery.

A resource count for the New Mount Sinai Cemetery nomination includes:

- 3 Sites: New Mount Sinai Cemetery as a whole (1853-1955) — contributing
the oldest sections, Sections A, B and F (1853-1907) — contributing
the Japanese garden (1992) — non-contributing
- 2 Structures: the monumental Art Deco entrance gate (1932) — contributing
the Victorian granite and wrought iron gate (1893, 1932) — contributing
- 43 Buildings: the Greek Revival chapel (1905) — contributing
the Queen Anne House of Comfort (1916) — contributing
37 Greek Revival, Egyptian Revival, Neo-Classical, Art Deco and
Modern private mausoleums (1893-1954) — contributing
3 Art Deco, Modern, and Neo-Classical private
mausoleums (1959-1970) — non-contributing
the Modern community mausoleum (1969) — non-contributing
- Numerous objects: numerous grave markers and monuments — not counted

New Mount Sinai Cemetery contains 43 contributing elements that, in addition to its history, make New Mount Sinai Cemetery eligible for listing on the National Register of Historic Places. The site

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New Mount Sinai Cemetery
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also contains a Modern community mausoleum (building), three private mausoleums (buildings), and a Japanese Garden (site) 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.

New Mount Sinai Cemetery (contributing site)

New Mount Sinai Cemetery was an early institution planted in the open farmland just west of the River Des Peres, west of the St. Louis city limits. At the front of the cemetery, the oldest sections reflect the first 53 years of the cemetery's history when New Mount Sinai Cemetery was a traditional Jewish graveyard, with marble grave markers arranged in straight rows. In 1907, landscape engineer Julius Pitzman created a Rural cemetery around the old graves. He used curving roadways to divide the cemetery into approximately fourteen irregularly shaped blocks, which he identified as twenty sections, Sections A through T. The long, narrow L-shaped block that runs along the west and south edges of the cemetery contains Sections F, G, Q, R, S, and T. Sections J and K were later eliminated to allow for the main entrance boulevard and the community mausoleum. Pitzman's winding roads and beautiful specimen trees emphasize the compact contours of the hills on the west and provide a romantic, picturesque setting for the outstanding collection of family mausoleums at the back of the cemetery, a miniature community of fine classic architecture. The Modern community mausoleum opposite the monumental Art Deco entrance gate brings New Mount Sinai Cemetery into the modern age of cemetery design with its large, lovely chapel, its brilliant stained glass window, and its economical capacity for many interments at one site.

A monumental Art Deco entrance gate designed by Benjamin Shapiro in 1932 stands at the northeast corner of New Mount Sinai Cemetery. The massive, vertical, granite gate crowned with stylized Hebrew designs opens onto a landscaped boulevard which leads the eye along the eastern edge of the cemetery to a circular island, a Japanese garden, and the large, Modern community mausoleum facing the entrance. Sweet gum trees and oaks form a colonnade along both sides of the boulevard which is landscaped with daffodils, yews, cherry trees, birch trees, yuccas, and artistic limestone boulders.

At the end of the boulevard lies a circular lawn surrounded by a low stone wall. Three large saucer magnolias spread their branches over the lawn inside the stone wall. A formal Japanese garden fills a rectangular island in front of the large mausoleum with tall pines, paper birches, dramatic limestone boulders, weeping cherry trees, rhododendrons, azaleas and a small wooden footbridge arching over a gravel path.

Just beyond the Japanese garden stands the Modern community mausoleum, a perfect balance to the monumental entrance gate. They resemble a pair of bookends, with the triple triumphal openings in the center of the entrance gate repeated by the triple arched openings in the center of the mausoleum.

To the west of the boulevard, across the front of the cemetery lie the oldest sections of the cemetery, the traditional Jewish cemetery with grave markers standing in straight rows running north and south. Tall old pines and oaks shade the marble tablets from the nineteenth century. A small Greek Revival chapel of Bedford limestone with a red tile roof sits close to the original wrought iron entrance gate near the northwest corner of the cemetery.

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New Mount Sinai Cemetery
St. Louis County, Missouri

As the land slopes down toward the center of the cemetery, across the roadway from the oldest sections, lies a beautifully landscaped island containing the House of Comfort, an ashlar limestone Queen Anne building with a dark green tile roof, built in 1916, and now used as the office.

A hill rises on the west side of the cemetery, and as one follows the roadway that winds along the contours of the hill toward the back, one passes the earliest small, Neo-Classical and Greek Revival mausoleums and the straight rows of single graves that run north and south along the top of the hill behind the mausoleums.

In 1907 landscape architect Julius Pitzman incorporated the elements that were already present: the old traditional Jewish cemetery across the front, the mausoleums and rows of single graves on the hill to the west, and graves and grave markers scattered throughout the center part of the cemetery, as he laid out a romantic, picturesque Rural cemetery around them. His winding roads and ornamental plantings are reminiscent of Pere-Lachaise Cemetery in Paris, with its crowded collection of classic architecture in a natural setting. Pitzman created a garden where nature serves as a backdrop for the display of art.

All through the cemetery asphalt roads, articulated with concrete curbs, follow the natural contours of the land. There seems to be every variety of tree: oak, maple, tulip, holly, walnut, sweet gum, pine, fir, cedar, ash, linden, hawthorn, catalpa, magnolia, weeping fig, and a dramatic, giant sycamore near the center of the cemetery. Many of the trees are huge.

As one drives up the hill and around toward the back of the cemetery, the grave markers on the west (right) are still nineteenth century marble tablets and obelisks with beautiful carving. To the east (left) more marble monuments flow down the hill in rows which follow the curve of the lower drive: tablets, obelisks, stone tree stumps, and in between the simple granite blocks and fancy architectural granite markers stand magnificent granite sarcophagi.

At the top of the hill, near the back, southwest corner of the cemetery, sits an open Greek temple, sheltering the large granite sarcophagus of Julius Lesser. Near it stands the Kohn monument, the figure of a woman sitting against a column. The Rich family monument, nearby, is carved to resemble rustic logs and has two stone chairs carved with tufted upholstery facing the monument. In the back half of the cemetery the monuments are predominantly granite blocks, slants, columns, and benches, from the second half of the twentieth century. Many of the columns are polished and topped with urns.

At the back of the cemetery, one comes upon the wonderful collection of private mausoleums, lining the roadways, a silent city of the dead. The mausoleums are like miniature Greek temples or Egyptian Revival, Neo-Classical, and Art Deco toy banks. They have lovely bronze and glass doors on the front, through which one sees beautiful stained glass windows in the back. And all around them stand tall trees, beautiful lawns, and granite monuments that look as if a great collector had arranged them for display.

On the east side of the cemetery, several modern sculptures grace the newer sections, notably the stylized bronze flame or vessel for Rabbi Ferdinand M. Isserman, by Robert Cronbach, which stands on a granite pedestal inscribed: "He walked with the Prophets of Israel for Peace, Justice, Compassion, Brotherhood, and the Fatherhood of God." The Glassman-Green monument contains a bronze flame inside a red granite triumphal arch. The Goodman monument is a tall, amorphous lump of red granite, its setting designed by Stanley Goodman's son.

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St. Louis County, Missouri

The cemetery is bounded by a four-foot high ashlar limestone wall along Gravois Road and a four-foot high cyclone fence along the other three sides. The east half of the cemetery is not included in the National Register nomination because it contains the caretaker's house, garages and greenhouses which have been modernized, and over 24 acres of undeveloped open fields, all of which are non-contributing.

Monumental Entrance Gate (contributing structure)

Photo 1

One enters New Mount Sinai Cemetery through the monumental Art Deco entrance gate designed in smooth gray granite by St. Louis architect Benjamin Shapiro in 1932. The entrance gate consists of a wide, massive center pylon with three tall, rectangular openings like windows into the cemetery, a roadway on either side for automobiles to enter and exit, and a smaller pylon with a rectangular opening for pedestrians on either side of the roadways. The smaller, outer, pedestrian pylons are attached to a four-foot high ashlar granite serpentine wall on either side that curves out along the driveway to Gravois Road, where massive granite corner posts, topped by stylized granite lanterns, join the four-foot high ashlar limestone wall running along the entire front side of the cemetery.

Stylized pilasters, stepped in three stages, form buttresses at each corner of the massive center pylon. Low relief carvings of menorahs and swags and rising suns form broad friezes around the top edge of each pilaster and all around the roof-line. Below the roof-line frieze, "NEW MOUNT SINAI" is carved in large letters above the window openings. Wide, fluted pilasters topped with menorahs carved in low relief run up between the window openings. Wide fluted pilasters topped with wreaths carved in low relief run up the edges of the walls inside the deep window openings.

The smaller, pedestrian pylons, on either side of the massive center pylon, have stylized pilasters stepped in two stages forming buttresses at each corner. Low relief carvings of menorahs and swags and rising suns form broad friezes around the top edge of each pilaster and around the roof-lines of the smaller pylons. The tall, rectangular pedestrian opening in the center of each of the smaller pylons has a large Star of David carved over it.

To close off the driveways, Shapiro designed two pairs of tall, beautiful wrought iron gates, similar to the ornamental wrought iron gates in the original Victorian entrance gate. The tall, thin, vertical bars of the gates are made to look like the candles in menorahs, and a row of short, fat menorahs extend across the top of each gate, with a large Star of David in the center of the top. A similar, smaller wrought iron gate closes each of the pedestrian openings.

Oldest Sections (contributing site)

Photos 3,4,5

Directly west of the entrance gate and boulevard lie the oldest sections of the cemetery, Sections A, B and F. On the hill that rises gently to Gravois Road along the front of the cemetery, tall pines and oaks shade the worn marble grave markers. Nineteenth century tablets and obelisks and square columns with urns, draped urns and architectural details stand in straight rows running north and south, as in an old, traditional Jewish cemetery. The quality and variety of the images carved on the marble tablets are truly noteworthy. There are carved flowers, vines, doves, clasped hands, shields, a sleeping child, wreaths, a butterfly, and tree stumps covered with vines and shields. There do not seem to be any Stars of David on these older tombstones, but many of the inscriptions are in Hebrew. Many of the stones

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have two Hebrew letters at the top and a line of Hebrew letters across the bottom. They translate: "Here is buried ...," and, "May his (her) soul be bound up in the bond of eternal life." On some of the tombstones the name of the deceased is written in Hebrew and the date of his or her death is given according to the Jewish calendar. Many of the grave markers indicate the person's place of birth: Bohemia; Wertemberg; Bavaria; Poland; and Bouzonville, France. One monument says, "Our mother fell asleep June 10, 1854." Another says: "In memory of the remains of 43 adults and 53 children exhumed from the cemetery on Pratt Avenue and Cooper Street, Consecrated in 1848, Re-interred by the Mount Sinai Cemetery Association, November 1, 1872." Some of the old grave markers have dates that are older than 1853, the date of the first burial at New Mount Sinai Cemetery. Those markers must have been moved from the old Campspring Cemetery on Pratt Avenue when the remains were moved.

Original Entrance Gate (contributing structure)

Photo 7

The original entrance gate, with square posts of rough red granite, stands in the northwest corner of the cemetery, on Gravois Road, at the top of the cemetery roadway leading between Sections A and B, the oldest sections in the cemetery. The square posts are ten feet high and have helm roofs of smooth red granite, with large balls of polished red granite sitting on top of the helm roofs. Ornate wrought iron gates swing between the granite posts. The gates are an intricate pattern of stylized menorahs, with an ornate Star of David crowning the center, similar to those on the monumental Art Deco entrance gate, and must have inspired Benjamin Shapiro's design for the Art Deco gate in 1932.

The original entrance gate is connected on either side to the four-foot high ashlar limestone wall that runs across the entire front side of the cemetery. Outside the wall, on the Gravois Road side, "NEW MT SINAI CEMETERY" is carved in large letters on the left post, and "5653 1893" is carved in large numbers on the right post. (5653 is the year the gate was constructed according to the Hebrew calendar.)

Greek Revival Chapel (contributing building)

Photo 6

A small Greek Revival chapel of Bedford stone, with a red tile gable roof, stands in Section B, beside the roadway, adjacent to the old, original entrance gate. The large double doors in the center of the front are painted white. On either side of the double front door, a plain polished granite column and a Bedford stone pilaster support a frieze and a cornice above the door. A tall arched window opening above the cornice has a Star of David in its keystone. The window has a pair of arched panes, like tablets of the Ten Commandments, with a round pane above the tablets. There are tall, narrow windows on either side of the double front door. All of the windows on all sides of the building were originally art glass, but now they are filled in with plywood and painted white. Both side walls contain three bays of arched windows, each containing two tall arched panes, like the tablets of the Ten Commandments, with a round pane above the tablets. The rear wall of the chapel contains one large arched window opening, containing three tall panes, like a triptych. The outer two panes are arched and the center pane is flat on top with a round pane above it. This window, too, is painted white. Below the large window on the back of the chapel, a three-foot high wrought iron fence surrounds a concrete stairway that leads down to large double doors into the basement. Inside the basement are four crypts where caskets could be stored

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**New Mount Sinai Cemetery
St. Louis County, Missouri**

while family mausoleums were being built. The chapel is no longer used, except for storage. Its cornerstone reads:

New Mt Sinai Cemetery
Chapel
1905 Erected 5666
S M Lederer Will Levy
Contractor Architect

Queen Anne House of Comfort (contributing building)

Photo 2

Down the hill, toward the center of the cemetery, a square, one-story, Queen Anne cottage of ashlar limestone stands in the center of a beautifully landscaped island. The cottage has a round, fat, one-and-a-half-story tower projecting on the front west corner and a dark green tile hip roof. The green tile roof extends over a small stone porch in front of the front door. The large window opening on the east side of the front contains three tall windows with three short windows above them, all articulated with smooth limestone. The landscaping includes a tall Southern magnolia on the east front corner of the cottage, tall paper birches at either front corner, dramatic limestone boulders, small Japanese maples, azaleas, hydrangeas, peonies, hostas, irises, and small day lilies. Elsewhere in this lovely landscaped yard stand several saucer magnolias, dogwoods and large lilacs.

Will Levy designed the House of Comfort in 1916, as a place to rest or use the bathroom when making the all day trip from the city to the cemetery. Today the building is used as the cemetery office.

Private Mausoleums (37 contributing and 3 non-contributing buildings)

Photos 10, 11

Throughout the cemetery, forty small, but imposing, private mausoleums line the roadways, especially the three roadways which cross the cemetery from west to east at the back of the cemetery. The mausoleums, built from 1893 to 1970, represent an outstanding variety of revival and modern styles of architecture that were popular during the twentieth century. The three mausoleums that were built after 1955 are non-contributing because of their age, but they are of the same quality as the earlier mausoleums and contribute to the overall design, feeling and setting of the cemetery.

All of the mausoleums are built of granite, so they will not corrode over time, as other building materials, such as marble, sandstone and limestone, do. Each mausoleum has crypts built into the side walls and a stained glass window on the back wall, or crypts built into the back wall and small stained glass windows on both side walls. Some of the larger stained glass windows in the back walls, seen through the bronze and glass doors on the front, are beautiful landscapes or classical figures. Others are brightly colored geometric patterns. The bronze of each door is cast in a pattern that is geometric or stylized Art Nouveau or Egyptian papyrus, and the glass behind the bronze allows one to see through to the stained glass window. As one drives through the cemetery along the western roadway and then east on Magnolia Avenue, one encounters the mausoleums in the following order:

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St. Louis County, Missouri**

1. Rosenblatt-Hirsch-Aloe

Neo-Classical

1893

Photo 12

The Neo-Classical Revival Rosenblatt mausoleum of rough gray granite blocks has a smooth granite frieze, cornice and front facing gable and a green copper roof. The bronze and glass double front door is recessed under the frieze and the frieze is supported by short, fat Egyptian columns with papyrus capitals on either side of the double front door. Two stained glass windows on the back have geometric patterns of primary colors.

2. Wallace Renard

Greek Revival

1925

Photo 13

The Greek Revival Renard mausoleum of smooth white granite has a frieze and cornice and a front facing gable. A laurel wreath and palm branch are carved in the pediment. The frieze and pediment project on the front, supported by a square fluted Doric pilaster and a Tuscan column on either side of the center front door. The bronze and glass double front door is arched and set into a carved surround with a large keystone above the door. There is a stained glass window in the back.

3. Eisenstadt-Alzheimer

Greek Revival

1923

The Eisenstadt-Alzheimer mausoleum of smooth gray granite resembles a Greek temple. It has a low front facing gable with a cornice surrounding the pediment. A frieze below the pediment contains triglyphs. The front porch is supported by four stout, fluted, Doric columns. Double bronze and glass doors are recessed in the center of the front. A plaque containing the names of those interred inside is carved on either side of the door. There is a stained glass window in the back.

4. Julius Lesser

Greek Revival

1904

Architect: Will Levy

Photo 9

The Lesser mausoleum looks like an open Greek temple of smooth, gray granite. Two pairs of Tuscan columns support the frieze and the pediment of the low gable roof on the front and back, and six Tuscan columns (a closely spaced pair at each corner with two more widely spaced columns between) support the frieze and the roof on each side. A cornice surrounds the frieze and the pediment. Inside the open temple stands a large, rectangular sarcophagus of gray granite, with a cornice around the edge of the flat top

5. Rice-Michael

Greek Revival

1894

The wide, Greek Revival Rice-Michael mausoleum is built of large, rough, brown granite blocks. It has a broad, front-facing gable with a wide cornice above the smooth frieze. The frieze contains the two names carved in large letters and is supported by four Corinthian columns. The center section is recessed under the frieze. It contains three bays: large rectangular openings on either side of a smooth center panel. The openings are filled by tall bronze gates through which one sees the crypts on the both sides inside each opening. There is a clear glass window on the back wall inside each opening. A tall pedestal with a sun dial on top stands in front of the Rice-Michael mausoleum.

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6. Albert Drey

Egyptian Revival

1905

Photo 14

Broad concrete stairs lead up the hill to the Albert Drey Egyptian Revival mausoleum of rough gray granite blocks. The mausoleum has battered walls topped by a broad rolled cornice with Egyptian acroteria at each corner. The low hipped roof is made of stepped granite plates. A bronze and glass door is recessed into the center of the front, and is surrounded by a smooth, battered cornice. A primitive flat portico projects over the front door supported by broad flat brackets.

7. Wilczek-Wolfsfeld

Greek Revival

1909

This small Greek Revival mausoleum is built of large rough gray granite blocks. A smooth frieze and stepped pediment of the front facing gable project in the front and are supported by a Tuscan column and an extension of the rough side wall on either side of the center front door. The bronze and glass center front door is surrounded by smooth granite panels. There are small stained glass windows on either side wall.

8. Emil Guckenheim

Neo-Classical

1916

Architect: Roseborough Monument Company

The Guckenheim mausoleum is a Neo-Classical mausoleum of smooth, gray granite blocks with a broad, low, front facing gable with a keystone in the peak of the pediment. The double bronze and glass front door is in the center of the front surrounded by a simple cornice door frame. There is a stained glass window at the back.

9. Emanuel Myers

Greek Revival

1921

Architect: Will Levy

The Emanuel Myers Greek Revival mausoleum of smooth, gray granite has a broad frieze near the top with "MYERS" carved into it on the front. The pediment above the frieze is surrounded by a cornice. The frieze and pediment project on the front and are supported by a flat, square pilaster and a Tuscan column on either side on the front. Instead of a door in the center of the front, there is a large granite panel set into a simple cornice door frame and divided into four horizontal panels. The top three panels contain names and dates. There are no windows in this mausoleum.

10. Greenfield

Greek Revival

1916

Architect: Jacob M. Hirshstein

Photo 15

The Greek Revival Greenfield mausoleum is made of rough, gray granite blocks. It has a low front-facing gable containing a rough frieze and keystone pediment which project on the front, supported by a pair of Tuscan columns on either side of the center front door. The double bronze and glass door is recessed into a wide, smooth, granite frame with the name carved across the top. There are stained glass windows on either side.

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New Mount Sinai Cemetery
St. Louis County, Missouri

11. Bloom-Snowberger-Einstein

Greek Revival

1916

Photo 16

This Greek Revival mausoleum of smooth, gray granite has a frieze containing the name "Bloom" and a pediment surrounded by a cornice projecting to form a porch on the front. The porch is supported by a thick extension of the side wall and a Tuscan column on either side of the center front door. The double bronze and glass door is surrounded by two parallel ridges carved in an Arts and Crafts pattern to make the door frame. There is a stained glass window in the back.

12. Adler-Baer-Schram

Greek Revival

1926

Photo 17

Architect: Benjamin Shapiro

The Adler-Baer-Schram mausoleum is Greek Revival and of smooth gray granite. It has a broad frieze containing the name "Adler" and a pediment surrounded by a cornice and topped with a keystone projecting on the front to make a porch supported by a pair of Tuscan columns on either side of the front door. The double bronze and glass door is surrounded by a simple frame that has "Baer Schram" carved across the top. There is a stained glass window on either side and a granite urn in front of each pair of columns.

13. Minnie Wolff

Egyptian Revival

1919

Photo 18

Architect: Charles Blake, Chicago

The Wolff mausoleum of smooth gray granite should be considered an Egyptian Revival mausoleum because it has battered walls, and the frame around the double bronze and glass door is also battered. It has a broad frieze and a deep cornice projecting in front of the low, flat-faced pediment. "Wolff" is carved on the wall above the door. There is a stained glass window in the back.

14. Theodore Samuels

Byzantine Revival

1919

Photo 19

Architect: Tom P. Barnett

The Byzantine Samuels mausoleum of smooth gray granite looks like a large cube with a taller center section with battered walls projecting slightly in front and in back. A large granite dome covers the center of the flat roof. A double bronze and glass door is recessed in the center of the battered projection on the front. The recess is supported on either side by a slender Corinthian column. There is a stained glass window on the back.

15. Sandfelder-Bauman

Neo-Classical

1924

Architect: Roseborough Monument Company

The Neo-Classical Sandfelder-Bauman mausoleum of rough gray granite blocks has a low, front-facing gable with a keystone at the peak of the pediment. A double bronze and glass door is recessed in the center of the front and is surrounded by smooth pilasters supporting a smooth frieze carved with the name "Sandfelder" and topped by a cornice. There are small stained glass windows on either side wall.

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16. Louis Levy

Egyptian Revival

1930

Architect: George Dodds Granite Company

Photo 22

The Egyptian Revival Levy mausoleum is of pink granite and has gently battered walls. The center section is recessed and contains double bronze and glass doors with a papyrus motif. The center recess is supported by a massive, bulging column with a fluted top on either side of the door. The carved frieze above the door contains the vulture and sun disk symbol of protection. There is a stained glass window on the back.

17. Kalman N. Horwitz

Art Deco

1933

Architect: Rosenbloom Monument Company

Photo 20

This Art Deco mausoleum of smooth gray granite has battered walls and broad buttresses running up each corner. There is a rectangular medallion at the top of each buttress. The buttresses extend out at the bottom of the each corner with a large urn on both front corners. A bronze and glass double front door is recessed in the center of the front. A band of low relief ornamentation carved in an ivy pattern surrounds the door, and the ivy pattern fills an ogee arch above the door. There is a stained glass window in the back. This mausoleum is very similar to the Summerfield mausoleum (see No. 37.)

18. Aaron Fuller

Neo-Classical

1926

Architect: Charles Blake, Chicago

The Neo-Classical Fuller mausoleum has rough gray granite sides, back and front-facing gable. It has smooth panels recessed under the pediment of the gable and a bronze and glass double door in the center of the recessed front. There is a stained glass window in the back.

19. Sigmund Baer

Greek Revival

1926

Architect: Charles Blake, Chicago

The Greek Revival Baer mausoleum has rough gray granite walls. They sit on a high water table. A smooth frieze and a low, stepped, front-facing gable project and are supported by a massive Tuscan column on either side of the bronze and glass double door in the center of the front. There is a stained glass window in the back.

20. Ackerman-Sternberg

Neo-Classical

1924

Architect: Jacob M. Hirshstein

This Neo-Classical mausoleum of rough gray granite blocks has a front facing gable with a large keystone at the apex of the pediment. The center section of the front wall is smooth and is recessed. It contains a bronze and glass double door surrounded by a simple crown molding. Large granite urns stand in front of either side of the front door.

21. Rabbi Leon Harrison

Greek Revival

1929

Architect: Will Levy

Photo 21

Rabbi Leon Harrison's mausoleum is like an open Greek Temple of smooth gray granite with a flat roof. On all sides, four steps lead up to a platform on which stands a square pedestal with a cornice

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and an open Bible on top. The flat roof with its well defined cornice, dentils and broad smooth frieze is supported by one tall, slender Ionic column at each corner. A concrete urn stands in front of the mausoleum.

22. Leopold L. Abraham **Greek Revival** **1923**

Architect: Jacob M. Hirshstein

Photo 23

This Greek Revival mausoleum of large rough gray granite blocks has a rough front-facing gable with a large keystone at the apex of the pediment. The front gable projects and is supported by a pair of Tuscan columns on either side of the bronze and glass double door in the center of the front. The door is surrounded by a frame and above it a frieze contains the name "Abraham." Granite pots sit in front of each pair of columns.

23. Samuel Haas **Greek Revival** **1916**

Architect: Jacob M. Hirshstein

The Greek Revival Haas mausoleum of large, rough, gray granite blocks has a rough front-facing gable and keystone that project to form a porch supported by massive Tuscan columns on either side of the bronze and glass door in the center of the front. The door is surrounded by a smooth frame. "Haas" is carved above the door. A formal urn stands in front of each column.

24. Moses Shoenberg **Neo-Classical** **1924**

Architect: Chioldi Granite Company

Photo 24

This Neo-Classical mausoleum of smooth gray granite has a flat roof with a cornice projecting below the roof line. Smooth pilasters run up each corner. There is a simple frame around the bronze and glass double door in the center of the front. An urn stands on either side of the front door.

25. Morton J. May **Greek Revival** **1922**

Architect: Will Levy, Chioldi Granite Company

Photo 25

The Greek Revival May mausoleum of smooth gray granite is a square block with a flat roof. It has a cornice and a frieze containing triglyphs running around the top of all four sides. On the front the cornice and the frieze project to form a porch and are supported by a pair of Doric columns on either side of the bronze and glass double door. There is a stained glass window in the back.

26. Tannie Lewin **New Formalism** **1954**

Architect: Raymond E. Maritz

Photo 26

The modern Lewin mausoleum is an example of the New Formalism style of architecture. It is a smooth gray granite block with a flat roof. Its bronze and glass double door, with its simple modern pattern of square panes, is offset from the center on the front. A plain beveled frame projects around the door. There are nine small, square, clear glass windows directly behind the door.

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27. Fligman-Frank

Neo-Classical

1922

The Neo-Classical Fligman-Frank mausoleum of large rough gray granite blocks has a rough front-facing gable with a large keystone at the apex of the pediment. Smooth granite panels on the front are recessed under the pediment and surround a bronze and glass double door in the center of the front.

28. Jacob Lasky

Neo-Classical

1927

Large holly trees on either side engulf the small Lasky mausoleum. It is a Neo-Classical mausoleum of smooth gray granite. Rough granite forms the pediment of the front-facing gable, and fluted pilasters run up both corners of the front. Between the pilasters, the front is recessed under the pediment with articulated panels on each side of the recessed bronze and glass double door in the center. There is a frieze above the door with "Lasky" carved into it. There is a green stained glass window in the back. A granite urn stands in front of each corner pilaster.

29. Sigmund Goodfriend

Neo-Classical

1919

This simple, Neo-Classical mausoleum of smooth, gray granite blocks has a thick cornice with a keystone over the pediment of the low, front-facing gable. A bronze and glass double door is recessed in the center of the front with a simple Arts and Crafts frame of parallel ridges around the door. "Goodfriend" is carved above the door. There is a stained glass window in the back.

30. Max Manne

Art Deco

1959

Architect: Rosenbloom Monument Company (non-contributing)

The Art Deco Manne mausoleum of smooth gray granite is shaped like a cube with a flat roof, and the sides are stepped. Narrow fluting runs up the wall on each side of the front. A wide bronze and glass door is recessed in the center of the front. There is a modern stained glass window in the back.

31. Sidney Rothschild

Art Deco

1933

Architect: Chioldi Granite Company

The simple Art Deco Rothschild mausoleum has rough gray granite sides and a smooth gray granite front. The smooth, straight, front wall has a low, front-facing gable. A bronze and glass door is recessed off-center to the left and has stepped ridges articulating its opening.

32. Julius Glaser

Art Deco

1941

Architect: Rosenbloom Monument Company

Photo 27

The Art Deco Glaser mausoleum of smooth gray granite has slightly battered sides and a flat roof that is stepped back. Gentle vertical ridges are carved at the corners of the top. A bronze and glass double door is recessed in the center of the front with vertical ridges filling the bevel on either side of the door. A low, three-foot high, ledge projects from either side on the front with a granite urn sitting on each ledge. There is a clear glass window at the back.

33. Samuel B. Butler

Art Deco

1939

Architect: Will Levy

Photo 28

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The Butler mausoleum of smooth gray granite is an Art Deco cube with a flat roof. Its walls are stepped back in three stages. A bronze and glass double door is recessed in the center of the front and fluted vertical panels project on either side of the door. There is a stained glass window in the back. Stylized octagonal urns stand in front of the Butler mausoleum on either side of the door.

34. Alice Ehrlich **Art Deco** **1932**
Architect: Charles Blake, Chicago; Chioldi Granite Company *Photo 29*

The simple Art Deco Ehrlich mausoleum of smooth gray granite is shaped like a cube. A horizontal double stripe is carved into the walls just below the flat roof. A bronze and glass double door is recessed into the center of the front. Three squared ridges articulate the opening for the door and the base of the front and run around the base of the stylized octagonal urns on either side of the front. There is a stained glass window in the back.

35. Aaron Waldheim **Art Deco** **1938**
Architect: Rosenbloom Monument Company *Photo 30*

This Art Deco mausoleum of smooth gray granite has battered walls and a low, front-facing gable. A bronze and glass double door is recessed in the center of the front with a narrow band of carved ornamentation surrounding the door. "Waldheim" is carved into a stylized banner above the door and there is a decorative panel with low relief ornamentation above the banner. Triglyphs mark the top of each corner on the front. There is a stained glass window in the back. A large, round, gray granite urn stands on either side of the front.

36. Joseph Desberger **Art Deco** **1934**
Architect: Rosenbloom Monument Company

This is a small Art Deco mausoleum of rough gray granite with a smooth granite front, including a parapet. The panels of the parapet are articulated with simple ridges. A bronze and glass double door is recessed in the center of the front. "Desberger" is carved in the parapet panel above the door.

37. Sallie Summerfield **Art Deco** **1944**
Architect: Rosenbloom Monument Company

The Art Deco Summerfield mausoleum of smooth gray granite has wide smooth battered buttresses projecting at each corner. A broad flat cornice articulates the roof line of the low front-facing gable roof. There are low relief ornamental panels carved with an ivy motif on each corner of the cornice and at the top of each buttress. A bronze and glass double door is recessed in the center of the front with a decorative border of the ivy motif on either side of the opening for the door and filling an ogee arch above the door. There is a clear glass window on the back. A large granite urn sits on either side of the front. This mausoleum is very similar to the Horwitz mausoleum (see No. 17.)

38. Sherman-Lux **Neo-Classical** **1970**
Architect: Rock of Ages Monument Company (non-contributing) *Photo 31*

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stained glass during most hours of the day and causes the many colors of the window to reflect off of the polished white marble walls and floor inside the mausoleum.

The "Window of Truth," designed by Sol Nodel, is seventeen feet high and twenty feet wide. Stylized, gold, Hebraic characters form the Hebrew word for "truth," rising from the lower right to the upper left. The large light in the upper left symbolizes God. It is surrounded by emerald figures that represent the twelve tribes of Israel. Nodel completed the window in 1969 as the first men walked on the moon. He put the image of the earth as seen from space into the lower left corner of the window.

Inside the mausoleum the tall, center section is a large, open space, used as a chapel. The large wings on either side of the tall, center section each contain three long, parallel hallways, lined with floor-to-ceiling crypts. Each hallway has a floor-to-ceiling stained glass window at the end.

The large Modern mausoleum is non-contributing because of its age, but its distinctive Modern architecture and the artistry of its stained glass window contribute to the overall elegance and continuing integrity of New Mount Sinai Cemetery.

Japanese Garden (non-contributing site)

Photo 35

In 1992 cemetery personnel created a small Japanese garden in a rectangular island formed by the driveway in front of the modern community mausoleum. The Japanese Garden is non-contributing because of its age, but it is a lovely landscape feature of the cemetery. It contains tall pines, paper birches, weeping cherry trees, rhododendrons, and azaleas among dramatic limestone boulders. A gravel path flows through the Japanese Garden like a creek, and a wooden foot bridge arches over the gravel path. The clustered, rounded shapes in the Japanese Garden make a striking contrast to the straight, horizontal lines of the community mausoleum behind it.

Grave Markers and Monuments (numerous objects, not counted)

Photos 8, 36, 37, 38

Throughout the cemetery one finds grave markers, monuments and sarcophagi of outstanding workmanship. Nineteenth century marble tablets and obelisks march in rows through Sections A and B at the front of the cemetery and Section F along the west side of the cemetery. And they are scattered here and there in Section E in the center of the cemetery. They are carved with flowers, vines, birds, wreaths, clasped hands: all traditional symbols for nineteenth century grave markers. There are marble markers carved to look like dead trees or tree stumps. And there are several life-size statues of women in mourning. Many of the markers are inscribed in Hebrew. And many markers name the person's place of birth in Germany, France, Poland, Bohemia. As in every cemetery, the carving in marble fades with age.

Around the turn of the century pneumatic tools made it possible to execute detailed designs in granite which is much harder and more resistant to age than marble. Since the turn of the century all of the grave markers at New Mount Sinai Cemetery have been of granite. There are large and small blocks and slanted markers of all colors of granite, some smooth and some polished. There are obelisks and square columns with architectural details. There are chairs with tufted upholstery carved in granite. And there are 24 large sarcophagi, some like huge boxes with classical cornices, some like Egyptian chests with the vulture and sun disk symbol on the fronts, some with flat roofs, some with rounded roofs, some with hip roofs, some with women sitting on top of them, and some inside Greek Revival temples with flat roofs.

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During the last part of the twentieth century several modern sculptures of note were installed as grave markers on the eastern side of the cemetery. Nationally known sculptor Robert Cronbach designed a stylized modern flame on top of a polished granite pedestal as a memorial to Rabbi Ferdinand Isserman. A bronze yarzeit flame sits on a pedestal surrounded by a polished granite rectangular arch to mark the grave of Ben Glassman. And a large amorphous granite bolder stands on end on a polished granite base to mark the graves of Stanley Goodman and his wife.

The grave markers and monuments were not counted, because there are over 10,000 graves at New Mount Sinai Cemetery. (At the end of 2004, there were 10,588 interments at New Mount Sinai Cemetery, 401 of them are in the community mausoleum.) Some of the grave markers and monuments are non-contributing objects, because they were created after the period of significance for the cemetery. However, many grave markers are works of art, and all are complementary to the original intent and continued use of the cemetery. They do not adversely affect the historic integrity of the cemetery.

New Mount Sinai Cemetery has been in continuous use and well cared for since its first burial in 1853. It is a beautiful example of three important kinds of cemeteries: a traditional Jewish graveyard, a Rural cemetery, and a modern cemetery with a modern, community mausoleum. The lovely Rural cemetery landscape design and the outstanding collection of architecturally significant private mausoleums and artistic monuments and sculptures make New Mount Sinai Cemetery an important cultural resource for the entire region.

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Statement of Significance

New Mount Sinai Cemetery, located at 8430 Gravois Road in the community of Affton in South St. Louis County, is locally significant under National Register Criteria A and C in the areas of Social History, Landscape Architecture and Architecture. Established in 1853, it is the oldest extant Jewish cemetery in St. Louis and it represents, both historically and physically, the split that occurred between Reformed and Orthodox Jews in St. Louis in the 1860s. At that time Reformed Judaism turned away from an undue emphasis on rituals and Jewish religious laws, allowing practitioners to assimilate more fully into Western Culture. The break can be seen in the contrast between the oldest part of the cemetery with its tight, straight rows of graves and the more modern Rural cemetery that was designed around it. This design took form under the supervision of Julius Pitzman, prominent local landscape designer, who, in 1907, designed the curvilinear pathways and garden-like plantings characteristic of a Rural cemetery. In addition to its significant landscape design, New Mount Sinai Cemetery also contains 41 buildings and structures representing significant examples of Art Deco, Neo-Classical, Queen Anne, and exotic architectural styles. The quality of the architecture and landscape architecture, when taken as a whole, is typical of the many cultural contributions made to the region by the Jewish mercantile and civic leaders of St. Louis. The cemetery derives its primary significance from the quality of its architecture and landscape, as well as its association with changing ideas in burial practices and cemetery design, allowing it to meet the requirements of both Criterion Consideration A and D. The period of significance is 1853 to 1955, from the first burial through the more than one hundred years during which its 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 with cemetery records, and in interviews with cemetery professionals, and at historical societies, genealogical societies, and libraries *Sacred Green Space* describes cemetery development in the St. Louis region and gives a description and a 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 today, along Skinker Boulevard.

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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

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

The Rural Cemetery Movement provided a way to cope with the unattractiveness and possible health hazards of old cemeteries. Inspired by Pere Lachaise Cimetiere, a large park-like cemetery that opened on the outskirts of Paris in 1804 to relieve the overcrowding in the old churchyards and cimetieres, the Rural Cemetery Movement began in America with Mount Auburn Cemetery in Cambridge, Massachusetts, in 1831. Businessmen in major American cities built large Rural cemeteries beyond the city limits. They were elaborate works of engineering and horticulture intended to serve the living as well as the dead. The rolling hills, winding roadways, picturesque vistas, planned landscape, Classical architecture, and unique family monuments of Rural cemeteries became popular attractions, places for carriage rides and picnics. The success of the Rural cemeteries came from isolating the dead from the living in a landscape that offered air and light, safety and nature, joy and optimism. 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, just north of Bellefontaine Cemetery, in 1867; and Oak Hill Cemetery, in Kirkwood, in 1868. New Mount Sinai Cemetery did not lay out a Rural cemetery design until 1907, because it began as a traditional Jewish graveyard, and it took many years for board members to decide to incorporate their important heritage into a more popular Rural cemetery landscape design.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. The cemeteries in St. Louis County date from before 1930; no new cemeteries have been created since then, except for a small Jewish cemetery established in 1949 for survivors of the Holocaust, a larger Jewish cemetery laid out in 1969, and a Catholic cemetery established in 1986.⁵

Jewish Cemeteries

Like a Catholic cemetery, a Jewish cemetery is consecrated as a sacred place. A sacred burial places is so important to a Jewish congregation that the congregation establishes its cemetery or makes arrangements to use an existing Jewish cemetery before it builds a synagogue.⁶

The first Jewish cemeteries in St. Louis were established near Jefferson Avenue in the area now covered by the Mill Creek Valley train yard: Campspring Cemetery at Pratt, between Gratiot and Cooper Street, and United Hebrew Cemetery at Jefferson and Chouteau. Early German Jewish immigrants established the two cemeteries, in the 1840s. The cemeteries were small. They filled quickly during the cholera epidemic of 1849 and had to close. Both groups established new cemeteries out in the

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county. Emanu El, the Jewish congregation on the south side of the city, established Mount Sinai Cemetery on Gravois Road in 1850. United Hebrew, the Jewish congregation on the north side of the city, established its new cemetery on Canton Avenue in 1855, in what would become University City.⁷

These two cemeteries served the St. Louis Jewish population until the congregations of both cemeteries began leaning toward Reform Judaism in the 1860s. In 1871 Sheerith Israel Congregation established a cemetery on North and South Road to serve Orthodox Jews, because the Orthodox Jews did not like the liberal attitudes of Reform Jews toward ancient burial practices.⁸

Today there are six Orthodox Jewish cemeteries in St. Louis County, each of them established by Jews of a particular nationality. B'nai Amoona Cemetery on North and South Road was established by German Orthodox Jews in 1871 (this is the cemetery started by Sheerith Israel Congregation); Chesed Shel Emeth Cemetery at Hanley and Olive was established by Russian Orthodox Jews in 1893; Beth Hamedrosh Hagodol Cemetery on Ladue Road was established by Latvian Jews in 1901; Chevra Kadisha Cemetery on North and South Road was established as a burial society to bury poor Orthodox Jews in 1922; Ohave Shalom on Olive Street Road was established for German refugees of World War II in 1949; and Chesed Shel Emeth established a second cemetery on White Road in 1969.⁹

The six Orthodox Jewish cemeteries still observe the strict burial practices of the past, and therefore they resemble the old Jewish cemeteries of Central Europe. They are small and crowded, but very orderly and well cared for. In Europe, Jews could only be buried in the small cemeteries in the Jewish ghettos. As cemeteries filled up, new bodies were buried over old ones, and one grave was marked by several tombstones. Thus, after many centuries, the crowded appearance. In the Orthodox Jewish cemeteries in St. Louis County, graves lie close together in perfectly straight rows running north and south, the driveways and walkways forming straight lines. The landscape is simple: tall trees, grass, and, here and there, carefully trimmed beds of ivy covering individual graves like blankets. Other cemeteries in St. Louis County removed the ivy beds in the 1950s to make mowing easier.

Grave markers in an Orthodox Jewish cemetery often contain Hebrew lettering. The name of the deceased is written in Hebrew and also the date of his or her death, according to the Hebrew calendar. Grave markers also contain special imagery: Stars of David, menorahs, Cohanim hands, Levi pitchers, recumbent lions, rampant lions, a Yahrzeit, the two tablets of the Ten Commandments or the scrolls of the Pentateuch.¹⁰

Orthodox Jewish Cemeteries have special features that reflect Orthodox burial practices, such as: a sink or basin near the entrance for washing hands before leaving, since the dead are considered unclean; and a small building where members of a Chevra Kadisha, a holy burial society, can wash a corpse and dress it for burial. Flowers are not part of an Orthodox burial to avoid ostentation. There are few mausoleums in Orthodox cemeteries, and where they exist, the bodies are buried under the floor, because Orthodox Jews expect to fulfill the words of Genesis 3:19, "For dust you are, and to dust you shall return." And the most beautiful tradition of all in an Orthodox cemetery is to leave a small stone on top of a tombstone at the end of each visit, to show the soul that it is not forgotten.¹¹

Reform Judaism

Reform Judaism began in Western Europe as part of the French Enlightenment. Reform Jews believe that while the ethical core of the Old Testament and the Talmud are to be regarded as binding, the

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various rituals and prohibitions of the Law are not. They believe that new revelations will come through the universal mind of man. They believe that an undue emphasis on rituals will detract from the purity of the idea of God. The first Jewish immigrants to St. Louis were intellectual Jews from Germany. They left Germany around the time of the failed Revolution of 1848, when liberal intellectuals had tried to establish a democracy in Germany. German Jews settled in the central corridor of St. Louis and in South St. Louis: in the Mill Creek Valley, around Lafayette Square, and in the Central West End. The German intellectual Jews began adopting the ideas of Reform Judaism right after the Civil War. A severe split developed between Reform Jews and those that wished to remain Orthodox. The Jewish farmers who immigrated to St. Louis from Eastern Europe, especially Russia, Poland and Lithuania, to escape persecution during the later half of the nineteenth century, settled on the near north side of St. Louis, where the Convention Center is today. They were poor, uneducated and ragged, and they remained Orthodox. The German intellectual Reform Jews looked down on their backwardness and wanted to have nothing to do with them.¹²

Since New Mount Sinai Cemetery, the oldest Jewish cemetery in St. Louis County, belongs to Reform congregations, it does not observe Orthodox traditions. It seems more modern, more Americanized, than the Orthodox Jewish cemeteries. The six Orthodox cemeteries still resemble old Jewish cemeteries from Eastern Europe, with crowded straight rows of graves, a sink at the entrance for washing hands, and a chapel or building where bodies can be prepared for burial. After Mount Sinai grew and became New Mount Sinai Cemetery, landscape architect Julius Pitzman laid out a Rural cemetery design for it, incorporating the traditional Jewish graveyard, winding roadways, rolling hills, picturesque vistas, and magnificent family mausoleums and monuments. Few Stars of David are found on the grave markers in New Mount Sinai Cemetery, and Hebrew lettering is found mostly on the tombstones in the old sections. New Mount Sinai represents both phases of Jewish social history, the old tradition that came to be known as Orthodox, and the Reform tradition that is more assimilated and Americanized.¹³

The Setting — Gravois Road in Affton

As early as 1804 a major road, wide enough for wagons, led southwest from the center of St. Louis to the salt spring of James Clamorgan beside the Meramec River at Fenton. In 1832 the Road to Fenton became a public road, and in 1839 it became a state road. In 1845 the state appropriated money to macadamize the road, which at that time was being called Gravois Road. Its new name came from the Gravois Settlement located where the road crossed Gravois Creek. "Gravois" is the French word for rubble or gravel, like that found in the creek bed. With its macadamized surface Gravois was one of the better roads leading from the center of the city to the open farmland beyond the city limits.¹⁴

When the Jewish congregation from the south side of the city purchased the little piece of land on the macadamized Gravois Road for its new cemetery in 1850, it set a precedent. Other cemeteries began to appear along Gravois Road in the city: St. Paul German Evangelical Churchyard near Kingshighway and Gravois in 1849; Holy Ghost German Evangelical Cemetery (later called Old Picker's Cemetery) at Gravois and Compton in 1855; St. Marcus German Evangelical Cemetery at Gravois and Loughborough in 1856; Concordia Lutheran Cemetery, two blocks east of Gravois on Bates Avenue in 1856; Sts. Peter and Paul German Catholic Cemetery near the River des Peres in 1865; St. Matthew's

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German Evangelical Cemetery at Gravois and Bates in 1878; and the New Picker's Cemetery near the River des Peres in 1887. An 1862 map of Township 44 Range 6 East indicates that the City of St. Louis had purchased a large piece of land on Gravois Road at Tesson Ferry and Rock Hill Road, ten miles from the center of the city, for a proposed municipal cemetery. The city never went through with its plans for that cemetery, but for the German population of South St. Louis, Gravois Road became an avenue of beautiful, well-used cemeteries.¹⁵

As one crossed the River des Peres, the city limits established in 1876, one found a partly wooded landscape with open fields, meandering creeks and few roads. Much of this land was first owned by Gregoire Sarpy, a French fur trader. His huge Spanish land grant became the towns of Webster Groves, Shrewsbury, and Affton. When he died in 1842, his son, John, sold the eastern half of the land grant to Kenneth MacKenzie, a Scottish fur trader. MacKenzie divided the MacKenzie Tract into 40-acre parcels, and over the years he sold the parcels to European immigrants.¹⁶

Louis A. Benoist, a St. Louis banker from a French family, purchased 485 acres along the River des Peres for a plantation-style summer retreat. The other parcels of the MacKenzie Tract were purchased by German immigrants who left Europe after the failed revolution of 1848. They came to the MacKenzie Tract to start farms and nurseries. After the Civil War orchards blossomed throughout the area.¹⁷

Carl Weber came from Germany before the German Revolution and founded the Weber Nursery on Gravois Road. His son, Henry, and his grandsons made it one of the most complete nurseries west of the Mississippi, mailing fruit tree saplings and berry bushes to all parts of the country. Its mail order business became so large that it had its own post office, named Nursery, Missouri.¹⁸

Other farmers in the area drove their produce in horse drawn wagons to the large farmers' market at Gravois and Grand every Tuesday and Saturday, where they sold their fruits and vegetables to the German residents of South St. Louis.¹⁹

The Detjen family built the Ten Mile House, also called Detjen Grove, at Gravois and Tesson Ferry Road, ten miles from the Old Courthouse in St. Louis. Businesses that served the local farmers (blacksmiths, groceries, dry goods) clustered around the Ten Mile House on Gravois Road. Johann Aff started a general store at the Ten Mile House in 1872. Besides owning a small farm and operating the general store, Aff became the first postmaster in the area. His post office was named Affton.²⁰

The area remained a patchwork of small farms for a long time, because there were no commuter trains or streetcars to make commuting to the city easy. After the turn of the century a few small subdivisions of modest houses began to appear between the German truck farms along Gravois Road near the River des Peres. These subdivisions were close to the Gardenville Subdivision across the River des Peres in the city and were often considered part of the Gardenville neighborhood.²¹

In 1913 beer baron August Busch built a country estate on Gravois Road west of the New Mount Sinai Cemetery and Affton. Busch named his estate Grant's Farm because it is located on land owned by Ulysses Grant during his presidency and by Grant's father-in-law, Frederick Dent, before that. Busch purchased the log cabin built by Grant during his "Hardscrabble" years and moved it to the property. The Busch family has collected herds of wild animals and made the estate into a popular tourist attraction.²²

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The open farmland was also good for large cemeteries, like New Mount Sinai Cemetery. Six other large cemeteries lie within the area that uses the Affton post office: New St. Marcus Cemetery on Gravois Road, established in 1895; Our Redeemer Cemetery on MacKenzie Road, established in 1915; Lakewood Park Cemetery on MacKenzie Road, established in 1920; Sunset Memorial Park on Gravois Road, established in 1921; and Resurrection Catholic Cemetery on MacKenzie Road, established in 1928.²³

Residents of the area voted to incorporate the village of Affton in 1930, and they hired a policeman and an assistant. But the cost of maintaining police, a court, and other municipal expenses was too much, and in 1935 the people of Affton voted to disincorporate.²⁴

Several more real estate developments were laid out before and after World War II. Then in the 1950s improved roads made it convenient to commute from Affton into the city. The last of the truck farms disappeared, and modest suburbs took their place.²⁵

Today, as Gravois Road climbs through the middle of the unincorporated area known as Affton, it provides an inspiring setting for three architecturally significant religious institutions. St. George's Catholic Church, a masterpiece of Italian Romanesque design built in 1927, crowns the highest hill. The monumental German Romanesque Salem Lutheran Church was built a block away in 1949. And still, the most beautiful and inspiring religious institution along this part of Gravois Road is the oldest: New Mount Sinai Cemetery, founded in 1850.²⁶

The Significance of New Mount Sinai Cemetery

New Mount Sinai Cemetery has evolved over many years, and today it illustrates three distinct phases of cemetery development: the Jewish graveyard, the Rural cemetery, and the modern cemetery. Its oldest section represents its original, traditional Jewish heritage, today referred to as Orthodox; and its larger Rural landscape represents its more modern Reform Jewish heritage. Renowned landscape architect Julius Pitzman designed the beautiful Rural cemetery landscape, and today it contains a rich collection of monumental architecture by prominent St. Louis architects. When one looks at the cemetery as a whole, one notices the value placed on architectural design and attention to materials and details. This value of quality is also seen in the many contributions to the cultural heritage of St. Louis by the mercantile and civic leaders who oversaw the operation of the cemetery and who are buried there. The modern Community Mausoleum with its lovely chapel for funeral services and its added capacity for entombments brings New Mount Sinai Cemetery into the modern era of cemetery development.

Historical Origins

In 1850 the B'nai Brith Society of South St. Louis purchased one acre on Gravois Road for a cemetery. At that time Jews from South St. Louis were being buried in the Campspring Cemetery on Pratt Avenue (now Jefferson Avenue) and Cooper Street, established by Emanu El Congregation in 1848. In 1852 the two South St. Louis Jewish congregations, B'nai Brith and Emanu El merged to form the B'nai El Congregation. Their Campspring Cemetery in the Mill Creek Valley filled up quickly, and in 1853 the first burial took place in the new cemetery on Gravois Road.²⁷

The Jews of South St. Louis were predominantly middle class German intellectuals who immigrated to America after failing to create a democracy in Germany in 1848. They lived in the

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Lafayette Park neighborhood, in the Mill Creek Valley neighborhood, and in the Central West End. Following the Civil War, many German Jews became interested in Reform Judaism. They wanted to assimilate into the American way of life, to pursue mercantile and industrial interests. Reform Judaism allowed them to do that, because it released them from the undue emphasis on laws and rituals of the old religion. Reform Judaism was more modern, more American.²⁸

Shaare Emeth, the first congregation in St. Louis to actually begin as a Reform congregation, was organized in 1869 and worshiped at 17th and Pine. The new congregation requested permission to bury its dead in the Gravois Road cemetery, and together B'nai El and Shaare Emeth organized the Mount Sinai Cemetery Association. The association purchased five additional acres next to the cemetery on Gravois Road and drew up a constitution and bylaws specifying that "only persons who are, at the time of their death, known to be Israelites" can be buried in Mount Sinai Cemetery.²⁹

Oldest Sections

The first burial took place in the front of the new cemetery, near Gravois Road, in 1853. There were a few burials each year until 1859 when the burials at Campspring Cemetery, in the city, ended. For the next ten years there were twenty to fifty burials a year at Mount Sinai Cemetery. Since the cemetery began before Reform Judaism came to St. Louis, the early burials were done in the old traditional Jewish manner, and those graves lie in tight, straight rows. In June of 1872 the St. Louis County Railroad bought the old Campspring Cemetery and families moved their deceased relatives from Campspring to Mount Sinai Cemetery. Thus, there are tombstones at New Mount Sinai Cemetery for people who died before 1853. In November of 1872 the Mount Sinai Cemetery Association re-interred the remains of the last 43 adults and 53 children from Campspring Cemetery to Mount Sinai Cemetery and erected a marble monument in memory of those remains.³⁰

When Julius Pitzman laid out the roadways and sections of a Rural cemetery at New Mount Sinai Cemetery in 1907, he incorporated the oldest part of the cemetery, along Gravois Road, into Sections A and B and part of Section F and left them as they were. That is why the oldest sections, at the front of New Mount Sinai Cemetery, are laid out like a traditional Jewish graveyard, with graves close together, in straight rows, running north and south. Those sections contains nineteenth century marble tablets and obelisks and square columns with urns and draped urns. Some inscriptions are in Hebrew, most are not. Many of the stones have two Hebrew letters at the top and a line of Hebrew letters across the bottom that translate: "Here is buried" and "May his (her) soul be bound up in the bond of eternal life." Some tombstones give the name of the deceased in Hebrew and the year of death according to the Jewish calendar. Thus Sections A, B and F reflect the early history of New Mount Sinai Cemetery, when it was a traditional Jewish cemetery.³¹

Old Chapel and Gate

The following year, 1873, architect C. B. Clarke designed a brick chapel and sexton's residence close to Gravois Road, at the west end of the old section of the cemetery. Clarke was some what of an eccentric, designing elaborate institutional buildings and ornate mansions, all of which are gone now. The chapel, too, has been replaced, but in his 1883 *History of St. Louis City and County*, J.

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Thomas Scharf said that the chapel was used for funeral services, "a tasteful building... elegantly finished, frescoed, and ornamented."³²

Temple Israel was organized in 1886, and built a synagogue at Pine and Leffingwell, near the Central West End, in 1887. In 1888 its members were admitted to the Mount Sinai Cemetery Association, and the association re-incorporated and received a perpetual charter under the name of New Mount Sinai Cemetery.³³

In 1905 Will Levy, a self-taught St. Louis architect, designed the limestone chapel with the red tile roof that replaced Clarke's original brick chapel. It is at the same location as the original chapel, just inside the original entrance gate on Gravois Road. Levy was born in New Orleans in 1866. He designed many residences, Jewish Hospital, Sportsman's Park and several of the Greek Revival and Art Deco family mausoleums at New Mount Sinai Cemetery. His limestone chapel is a simple Greek Revival chapel with subtle references to its Jewish purpose, such as the modest Star of David above the front window and the windows shaped like the tablets of the Ten Commandments.³⁴

A limestone wall was built across the front of New Mount Sinai Cemetery, along Gravois Road, in 1893, and a beautiful Victorian wrought iron entrance gate with red granite pylons was built near the chapel.³⁵

Landscape Design

At the turn of the century, St. Louis, like many big cities, was suffering from soot, pollution, slums, corruption, and bloody strikes. As journalists wrote about the squalid conditions in American cities, the Columbian Exposition in Chicago in 1893 and the McMillan Commission's redesigning of Washington, D. C., in 1901 inspired the City Beautiful Movement. The City Beautiful Movement sought to influence urban planners to build Classical architecture and lovely parks where once there had been squalor. The City Beautiful Movement and the new practice of city planning appealed to people across the country and may have influenced, to a degree, the desire for a Rural cemetery design at New Mount Sinai Cemetery.³⁶

More than thirty acres were added to the cemetery over the years. Until the turn of the century a sexton continued to place new graves in the established pattern of straight rows running north and south. From 1901 to 1915 Anton Pohman was the caretaker, laying out new sections as they were needed and planting trees. In 1907 the Improvement Committee of the Board of Directors of New Mount Sinai Cemetery decided to engage the services of a competent landscape engineer to plan for the development of its newest addition. They hired the Pitzman Surveying and Engineering Company which recommended a Rural cemetery, with curving roadways, picturesque family lots and a fine collection of specimen trees.³⁷

To a certain degree the transition from a traditional Jewish graveyard to a Rural cemetery design reflected Reform Judaism's relaxed attitude toward the uncleanness of the dead, but, to a larger extent, it reflected the change in the use of cemeteries themselves. Rural cemeteries had been around for over forty years, their beautiful natural settings outside the city attracting people for carriage rides, auto rides and picnics on weekends and on holidays. Decoration Day, or Memorial Day, became an important national holiday just after the Civil War. Rural cemeteries became public attractions. A Rural cemetery

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would be a fine tribute to the mercantile and civic leaders who were being buried at New Mount Sinai Cemetery

Julius Pitzman was an excellent choice to design the grounds. He was one of the most outstanding landscape architects in St. Louis. He had become a civil engineer in the 1850s, while working for his brother-in-law, Charles E. Salomon, the surveyor of St. Louis County. During the Civil War Pitzman served as a topographical engineer for the Union Army, mapping the Battle of Shiloh, Sherman's supply base at Memphis, and the Confederate position during the Siege of Vicksburg. At Vicksburg, Pitzman worked with Frederick Law Olmsted, the landscape architect for Central Park in New York City. Olmsted was the administrative head of the U. S. Sanitary Commission at Vicksburg.³⁸

After the war, Pitzman created the *Pitzman Atlas of the City and County of St. Louis*, showing every road, farm, property line and building. The atlas greatly enhanced his reputation with its thoroughness. As Pitzman studied landscape engineering, he visited Europe in 1874 to study the great parks and Pere Lachaise Cimetiere in Paris. He advocated the acquisition of a large park for St. Louis, and when a charter was granted for Forest Park, Pitzman became the chief engineer.

Pitzman designed the small, charming Odd Fellows Cemetery on South Broadway, the large Rural St. Peters Cemetery on Lucas and Hunt Road, the exclusive private places north of Forest Park, and the Compton Heights neighborhood east of Shaw's Garden.³⁹

New Mount Sinai Cemetery represented a special challenge to Pitzman. He needed to preserve the Jewish heritage represented by the oldest graves and work around family lots that had been sold in the center of the cemetery. No maps of the cemetery, as it was before Pitzman laid out the Rural cemetery, exist. It is probable that the sexton, or caretaker, had no map and needed no map, since most of the graves lay close together in straight lines.

Pitzman designed an ornamental cemetery, reflecting French and English landscape theories, around those grave markers. His curving roadways divided the cemetery into approximately fourteen blocks that contained twenty sections, Sections A through T. (One L-shaped block contains Sections F, G, Q, R, S, and T. Sections J and K have been eliminated.) Pitzman's Rural cemetery design would help people feel they had escaped the evils of the city. His beautiful grounds would provide a pleasant botanical tour, an arboretum, a local historical museum, a garden of graves within a naturalistic landscape that offered air, light, safety, nature, and optimism. Pitzman's design of curving roadways complimented the contours of the hills and provided excellent sites for family mausoleums. His design was reminiscent of the curves and hills and close-together mausoleums of that most elegant cemetery, Pere Lachaise in Paris. Pohman, the caretaker, carried out Pitzman's design, employing large draft horses and wagons for several years to create the roads and guttering throughout the old and the new sections. It is quite certain that the integrity of Pitzman's original design is intact, except for Sections J and K, because his original plat map, dated 1908, is still used today.⁴⁰

The House of Comfort

At the turn of the century, a trip from South St. Louis to visit the beautiful cemetery was an all-day affair. Families rode out Gravois Road in their horse-drawn carriages, or maybe their motor cars, and they always brought picnic baskets. In 1916 architect Will Levy designed a one-and-a-half story, solid limestone, Queen Anne House of Comfort with a green tile roof. It was a rest house and luncheon

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spot for visitors and those attending funerals. It is unusual that the Queen Anne style was employed, since that style was most popular in the 1880s and 1890s; and it is unusual for a Queen Anne house to be built of stone. It is significant that the civic leaders on the board of directors wanted a building style that had conveyed prosperity and success for many years, and they wanted it to be built of materials that would suggest permanence, strength, endurance. Today the House of Comfort with its beautifully landscaped grounds serves as the cemetery office.⁴¹

Monumental Art Deco Entrance Gate

In 1932, St. Louis architect Benjamin Shapiro designed the monumental Art Deco entrance gate on Gravois Road. Perhaps he was inspired by the Art Deco Century Building on Olive Street, built in 1928, or the Chrysler Building, the Empire State Building or the buildings of Rockefeller Center in New York City. Today there are few examples of Art Deco architecture extant in St. Louis, and Shapiro's gate is perhaps the finest. His Art Deco gate of smooth gray granite with its emphasis on a soaring, linear composition arranged in a series of setbacks, with stylized low relief ornamentation around openings and along the roof-line, was an antidote to the Great Depression and an inspiration to the many mercantile leaders who are buried in New Mount Sinai Cemetery today.⁴²

Shapiro had graduated from the University of Illinois and worked briefly for the architectural firm of Barnett, Haynes and Barnett when he formed his own architectural firm in 1927. He designed many fine residences in Clayton and Richmond Heights, and a synagogue and a rabbinical college in University City. He designed the monumental Classical entrance gate at Chesed Shel Emeth Cemetery in 1927, the Art Deco entrance gate at Beth Hamedrosh Hagodol Cemetery in 1931, and the Art Deco entrance gate at United Hebrew Cemetery in 1939. But in a survey for the St. Louis Chapter of the AIA, Shapiro said that of all his works, he was most proud of his monumental entrance gate at New Mount Sinai Cemetery.⁴³

Private Mausoleums

At the end of the nineteenth century American cemeteries reflected the maudlin excess of the Victorian era. Victorians had an obsession with funerary architecture and ornamentation. From 1880 to the 1920s private mausoleums made to resemble miniature models of revival styles of architecture were popular with wealthy industrialists, especially in large Catholic and Jewish cemeteries. Pere Lachaise had shown the world the beauty of combining a picturesque English landscape garden with neo-classical architecture.⁴⁴

A few private mausoleums were built at New Mount Sinai Cemetery, at the turn of the century, along with the original Victorian entrance gate and the Greek Revival chapel. Then in 1907 Julius Pitzman laid out the Rural cemetery with its winding roadways and lovely trees. The opportunity for mercantile leaders of St. Louis to create beautiful memorials at New Mount Sinai became apparent. And so, from 1907 to 1970 New Mount Sinai Cemetery added 36 private mausoleums throughout the cemetery, in addition to the four that were already there.

The first private mausoleum was built for Meyer Rosenblatt in 1893, the year the original entrance gate was constructed. The Neo-Classical mausoleum with Egyptian columns sits just inside the

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original entrance gate. Its crypts were often used to store caskets temporarily while new mausoleums were being constructed.⁴⁵

The Greek Revival style with its symmetry, its pedimented portico, its low pitched gable roof, its columns and pilasters, its friezes and cornices, was popular for private mausoleums, because the Greek temple was regarded as a perfect form. Fifteen Greek Revival mausoleums were built at New Mt. Sinai Cemetery from 1894 to 1929.⁴⁶

Egyptian Revival architecture appealed to the romantic with its battered walls, its deep, rolled cornice, its windows that narrow upward, its columns that bulge, its columns that resemble stalks of papyrus tied together, and its vulture and sun disk that symbolize protection. Three Egyptian Revival mausoleums were built at New Mount Sinai Cemetery from 1905 to 1930.⁴⁷

Byzantine architecture is rare, thus a sense of mystery is its most striking feature. Its plan is usually that of a Greek cross (arms of equal length) contained in a square, with a dome above the square base. Byzantine architecture shows a preference for elongated, vertical proportions and flat or minimal ornamentation. One Byzantine mausoleum was built at New Mount Sinai Cemetery in 1919.⁴⁸

Neo-Classical architecture grew out of a desire to use Classical symmetry and style while making a sedate, solemn statement; to communicate the belief that architecture, like society, is at its purest and best in its simplest, most primitive form. Neo-Classical architecture uses a pure, geometric form, such as a rectangle, with flat walls. Decoration is restrained and sometimes eliminated altogether. Richard Guy Wilson called it Stripped Classical architecture in *The Machine Age in America, 1918-1941*. He said it is balanced and symmetrical and may have Classical moldings or cornices, but it is streamlined; it is stripped and clean. Ten Neo-Classical mausoleums were built at New Mount Sinai Cemetery from 1893 to 1970, including the first and last private mausoleums built so far.⁴⁹

Art Deco architecture was popular during the Great Depression. Its low relief, rectilinear ornamentation, its fluting around doors, and its stress of the vertical suggested success and a jazzy modernity that were an antidote to hard times. Nine Art Deco mausoleums were built at New Mount Sinai Cemetery from 1932 to 1959. The use of the Art Deco style for mausoleums at New Mount Sinai long after its period of popularity for other buildings, may be explained by the fact that most of the Art Deco mausoleums were designed and built by a monument company.⁵⁰

During the second half of the twentieth century, when private mausoleums were no longer being built at other cemeteries, several examples of modern architecture were constructed at New Mount Sinai Cemetery, more specifically, examples of what Marcus Whiffen called "New Formalism." They are free-standing blocks with level skylines and smooth wall surfaces. They have arches or ornament in the form of a patterned screen or grill. New Formalism was an unashamed pursuit of delight. Two modern mausoleums of the New Formalism style were built at New Mount Sinai Cemetery in 1954 and 1963.⁵¹

From the Lot Files at New Mount Sinai Cemetery one learns that some of the mausoleums were designed by prominent St. Louis architects, others were designed by local monument companies. The architects are named with their mausoleums in Section 7, Narrative Description.

Will Levy, the architect who designed the Greek Revival Chapel in 1905 and the Queen Anne House of Comfort in 1916, designed four Greek Revival mausoleums: one in 1904, one in 1921, one in 1922, and one in 1929.

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Benjamin Shapiro, the architect who designed the monumental Art Deco Entrance Gate in 1932, designed one Greek Revival mausoleum in 1926.

Jacob Hirshstein designed three Greek Revival mausoleums, two in 1916 and one in 1923, and a Neo-Classical mausoleum in 1924. Hirshstein began as a draftsman for Widmann & Walsh, the architectural firm that did much work for the Lemp and Anheuser Busch breweries. He opened his own office in 1908 and designed a foundry, a warehouse, two factories, a garage, several stores, a six-story mercantile building, and houses in the city's Central West End. He also designed the Booker T. Washington Theater for black impresario Charles Turpin who discovered Josephine Baker and brought performers such as Eubie Blake, Ethel Waters, and Bessie Smith to St. Louis. Hirshstein also designed the United Hebrew School and Synagogue. He died in 1925 at the age of 55 and was buried at New Mount Sinai Cemetery.⁵²

St. Louis architect and artist Tom P. Barnett designed the most unusual private mausoleum at New Mount Sinai Cemetery in 1919: the Byzantine mausoleum for Theodore Samuels, president of the Samuels Shoe Co. Tom was the son of architect George I. Barnett who designed many nineteenth century mansions for St. Louisans, such as Henry Shaw. Tom graduated from the Washington University School of Architecture and went into partnership with his brother, George D. Barnett, and John I. Haynes in the firm of Barnett, Haynes & Barnett, best known for designing the Byzantine St. Louis Cathedral on Lindell Boulevard, constructed between 1907 and 1914. His commission for the Samuels mausoleum came just five years after he and his brother completed the St. Louis Cathedral. In 1913 Tom Barnett formed his own firm, Tom P. Barnett & Co. He designed the Arcade Building, the Busch Memorial Chapel in Belfontaine Cemetery, Eden Theological Seminary in Webster Groves, the Adolphus Hotel in Dallas, and he designed the Byzantine Oak Grove Mausoleum at Oak Grove Cemetery with Sidney Lovell of Chicago. Barnett resigned from architecture, several years before he died, to devote his life to painting.⁵³

St. Louis architect Raymond E. Maritz designed the distinctive Modern mausoleum for Tannie Lewin in 1954. Maritz grew up in St. Louis of French descent. He attended the Washington University School of Architecture and L'Ecole des Beaux Arts in Paris. He served as an ambulance driver in World War I and received the French Croix de Guerre and the French Legion of Honor. Back in St. Louis he formed a partnership with Gale Henderson and then in 1920 he formed a partnership with W. Ridgley Young. Maritz and Young were known for their period revival houses. They designed Colonial Revival, Tudor Revival and Spanish Colonial Revival houses in exclusive neighborhoods in St. Louis and Clayton: in Carrswold, Brentmoor Park, Wydown Terrace, and on Lindell and Forsyth. They designed the Clayton City Hall and Westwood Country Club. During World War II Maritz served in the OSS in North Africa and Italy. After the war he formed a partnership with his twin sons, Raymond and George. Raymond E. Maritz & Sons designed the Herbert Hoover Boys' Club, the Matthews-Dickey Boys' Club, and many Catholic schools. Maritz's design for the Lewin mausoleum is strikingly simple yet stylish, not simply Modern, but an example of the New Formalism style of architecture.⁵⁴

Charles G. Blake is responsible for an Egyptian Revival mausoleum built in 1919, a Greek Revival mausoleum built in 1926, a Neo-Classical mausoleum built in 1926, and an Art Deco mausoleum built in 1932. His letterhead in the Lot Files at New Mount Sinai Cemetery indicate that "The Old and

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Reliable" Charles G. Blake Co. was established in 1892 with studios opposite Rosehill Cemetery and Mount Hope Cemetery in Chicago. Blake provided monuments, headstones, and mausoleums.⁵⁵

Many of the Art Deco mausoleums from the 1930s, 1940s and 1950s were constructed and possibly designed by the Rosenbloom Monument Company of St. Louis. Samuel Rosenbloom immigrated to America from Lithuania and worked for a while at the Peter Burghardt Marble Works in Memphis, Tennessee. He came to St. Louis in 1905 and opened a tombstone shop on Washington Avenue. Samuel's sons, Sol and Louis, ran the monument company for many years, designing many monuments, tombstones, sarcophagi, and mausoleums, and also providing the granite and constructing mausoleums designed by various architects. As the only Jewish monument company, Rosebloom Monument Co. has had a close relationship with all the Jewish cemeteries in St. Louis County.⁵⁶

The collection of miniature revival style buildings at New Mount Sinai Cemetery, with all the artistry of their design, the ornamentation of their doors and stained glass windows, and their beautifully landscaped settings is unique to St. Louis County. It is significant that families continued to build private mausoleums at New Mount Sinai Cemetery long after they went out of fashion in other cemeteries. But these families could afford private mausoleums, and as mercantile leaders they valued a strong public image. The private mausoleums make New Mount Sinai Cemetery a museum of architecture in a garden setting.

Community Mausoleum

The large community mausoleum is a non-contributing building because of its date of construction, but its modern New Formalism style of architecture and its stained glass window are works of art, and it is significant that it places New Mount Sinai Cemetery squarely in the Modern Cemetery Movement. In his book *The Last Great Necessity: Cemeteries in American History*, cemetery historian David Charles Sloane says that the Modern Cemetery Movement, which developed after the turn of the century, was based on pre-need sales, an expansion of services provided by the cemetery, an easy maintenance landscape design, and a large community mausoleum which greatly enhanced the capacity and the profitability of the cemetery. In St. Louis County three modern commercial cemeteries built large, architecturally significant community mausoleums in the 1920s: Valhalla Cemetery and Oak Grove Cemetery on St. Charles Rock Road and Mount Hope Cemetery on Lemay Ferry Road. In the 1960s, '70s and '80s cremations and entombments became popular, and cemetery owners realized that they needed the extra capacity that community mausoleums provide. So, some large cemeteries in St. Louis County built community mausoleums that are concrete structures faced with marble: Memorial Park Cemetery on Lucas and Hunt Road in 1968, Mount Lebanon Cemetery on St. Charles Rock Road in 1973, Sunset Memorial Park on Gravois Road in 1975, Resurrection Cemetery at Watson and MacKenzie roads in 1980, New St. Marcus Cemetery on Gravois Road in 1994, Bellerive Cemetery on Mason road in 1998, and Oak Hill Cemetery on Big Bend Road in 2003. While these nondescript mausoleums were going up elsewhere in St. Louis County, a significant example of Modern New Formalism architecture was constructed at New Mount Sinai Cemetery, bringing New Mount Sinai into the Modern Cemetery era.⁵⁷

In 1969 the Acme Marble and Granite Company of New Orleans completed the Modern Community Mausoleum at the end of the boulevard, just inside the New Mount Sinai Entrance Gate. Its

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broad flat walls of ashlar granite emphasize the horizontal, and its tall center section with three tall, graceful, arched openings stresses the vertical. The mausoleum complements the monumental Entrance Gate. Like bookends, the gate and the mausoleum stand at either end of the boulevard, both centered on the boulevard, both containing three vertical openings at their centers.⁵⁸

Through the glass in the arched openings one can see the huge stained glass window that fills the back wall of the mausoleum. The seventeen-foot by twenty-foot window faces south, thus it is illuminated by the sun during most hours of the day, and its brilliant colors are reflected on the polished white marble walls inside.

The stained glass window was designed by Sol Nodel, a prize-winning illuminator of prayer books, poetry, official documents, and letters. Nodel grew up in St. Louis and attended the Washington University School of Fine Art. His brother, Julius, was the rabbi at Temple Shaare Emeth. Few contemporary artists are able to master the medieval art of illuminating manuscripts. Nodel described it as combining the skills of a designer, a calligrapher, a portrait painter, a colorist, a goldsmith, and the patience of Job. Nodel lived and worked in New York for most of his life, but after a popular exhibition of his illuminated manuscripts at the Pope Pius XII Library at St. Louis University in 1964, Nodel was asked to design the window for the New Mount Sinai Mausoleum.⁵⁹

The Rudy Glass Company of York, Pennsylvania, assembled the 3500 pieces of hand-blown glass from Europe into thirty sections, held together by hand-soldered strips of lead. The sections were then shipped to St. Louis. Nodel's design for his "Window of Truth" incorporates calligraphy for the Hebrew word "Emeth," which means "Truth," rising in gold from the lower right to the upper left. At the upper left, a gold light symbolizing God is surrounded by emerald figures representing the twelve tribes of Israel. Because the design for the window was completed just as Neil Armstrong and Buz Aldrin walked on the moon, a small image of the earth, as seen from space, is included in the lower left-hand corner of the window. Nodel intended the window to illustrate the Judaic philosophy that the beginning and end of all truth is with God.⁶⁰

Japanese Garden

In 1992 Mary Pool, the secretary for New Mount Sinai Cemetery, designed the Japanese Garden that fills the rectangular island in front of the modern community mausoleum. The Japanese Garden is non-contributing because of its age, but the rounded shapes of its azaleas, rhododendrons and decorative boulders contrast with the stern horizontal lines of the community mausoleum. Pool began working at New Mount Sinai Cemetery in 1973, and her love of the cemetery for over 32 years is evidenced by her sympathetic designs for the Japanese Garden and the landscaping around the House of Comfort.⁶¹

Grave Markers and Monuments

The grave markers and monuments at New Mount Sinai Cemetery are too numerous to count. (At the end of 2004 there were 10,588 interments at the cemetery, 401 of them in the community mausoleum.) Many of the grave markers and monuments are non-contributing objects because they were created after the period of significance for the cemetery. However, many grave markers are works of art,

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and all are complimentary to the original intent and continued use of the cemetery. They do not adversely affect the historical integrity of the cemetery.

New Mount Sinai Cemetery contains 24 large, granite sarcophagi, of a variety of architectural styles and beautiful craftsmanship. Sarcophagi are not common in other cemeteries in St. Louis County. Several sculptured monuments are also noteworthy. The upholstered chairs carved in granite and the beautiful women mourning at three separate graves throughout the cemetery are works of art.

The modern flame sculpted in bronze on the monument for Rabbi Ferdinand Isserman was created by Robert Cronbach. Cronbach was born in St. Louis and studied at the St. Louis School of Fine Art, the Pennsylvania Academy of Fine Art, and in Europe. He worked with sculptor Paulanship. He carved one of the large bears in front of Kiel Opera House in St. Louis; he won the national competition to provide a sculpture for the Social Security Building in Washington, D. C., in 1939; he won the competition to provide a sculpture for the United Nations Building in New York in 1960, and he designed the sculpture in front of Temple Israel on Ladue Road. Cronbach's large, stylized flame is powerful, straight forward, and elegant, a perfect metaphor for the life of Rabbi Isserman, who spoke out early and often against the Nazi regime in Germany, against segregation in America, and in favor of ecumenicism among churches in St. Louis.⁶²

The nearby Goodman monument is an unusually large, amorphous, red granite boulder that stands on end on a low, polished, black granite block. Stanley Goodman's son found the boulder near Elephant Rocks State Park in Missouri and had it brought to the cemetery by helicopter to mark his father's grave.⁶³

Finally...

New Mount Sinai Cemetery has a board of directors, made up of members of the three congregations that own the cemetery: B'nai El, Shaare Emeth, and Temple Israel. The board members are often former presidents of their congregations. They play an active role in running the cemetery and in keeping their congregations informed about the cemetery. Other cemeteries in St. Louis County do not have boards of directors. Perhaps it is the active board of directors that makes New Mount Sinai Cemetery seem alive and loved and interesting.⁶⁴

New Mount Sinai Cemetery has had only four caretakers over the last century, each caring for the cemetery for many years. Anton Pohman served as caretaker from 1901 to 1915, during the years when the Rural cemetery design was being developed. Henry A. Eirich served from 1915 to 1950. During Eirich's tenure the brick house for the caretaker, a garage, and two large greenhouses were built. Those buildings, on the east side of the cemetery, are outside of the boundaries of this National Register nomination. Eirich's son, Henry C. Eirich, served as caretaker for the cemetery from 1950 to 1980. He grew ivy, geraniums, and bushes in the greenhouses, for use on the graves and for sale to the public. Each winter he covered the ivy clad graves with pine boughs. In 1980 Scott Eirich, became the third generation of Eirichs to care for the cemetery. Scott has a degree in horticulture and is the current caretaker. The ivy beds over the graves were removed in 1991 to facilitate mowing the grass.⁶⁵

Over the years, as neighborhoods evolved, Jewish neighborhoods and Jewish synagogues moved north and west from St. Louis. Thus, today, Jews seldom drive past and visit New Mount Sinai

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Cemetery in the southern part of St. Louis County. Others do not visit because they are not Jews. And so, many St. Louisans overlook this valuable treasure in their midst.

The people who created New Mount Sinai Cemetery, directed its development, visited it, and are buried in it represent a who's who of St. Louis' mercantile and civic leaders. The German intellectual Jews who sought to assimilate so they could pursue business and professional endeavors, who embraced Reform Judaism, and contributed much to the cultural and civic heritage of St. Louis are all here. They include: Joseph Adler, partner in Adler-Goldman Commission Co. Louis Aloe, pres. of Aloe Surgical Supply Co., pres. St. Louis Board of Aldermen (Aloe Plaza with Milles Fountain is named for him.) Howard Baer, pres. Aloe Surgical Supply Co., created the St. Louis Zoo Museum District. Sigmund Baer, secretary-treasurer of Stix, Baer and Fuller. Nathan Bry, pres. Bry & Brother Cloak Company. Adolph Drey, pres. of Drey & Kahn Plate Glass Co. Saul Dubinsky, owned Dubinsky Realty and the Wainwright Building, chaired the St. Louis Plan Commission during the Mill Creek Redevelopment. Irving Edison and Mark Edison, partners in Edison Brothers Shoe Co., donated Edison Theater at Washington University. Benjamin Eiseman, a founder of Rice-Stix Dry Goods Co. and Temple Israel. Moses Fraley, pres. St. Louis Merchants Exchange, a founder of Temple Israel. Nathan Frank, owner of the *St. Louis Star* newspaper, donated the Nathan Frank bandstand in front of the Municipal Opera in Forest Park. Freund family, owners of Freund Bakery. Isaac Fuld, founder of Fuld-Goodwin Mercantile Co., supporter of Abraham Lincoln and the St. Louis Symphony Orchestra. Aaron Fuller, founder of Stix, Baer & Fuller. Max Goldstein, founder of Central Institute for the Deaf. Stanley Goodman, pres. of the May Company. Julius Gordon, Rabbi of Shaare Emeth from 1929 to 1954. Albert P. Greensfelder, pres. of Fruin-Colnon Construction Co., donated Greensfelder Park to St. Louis County Parks. Emil Guckenheim, pres. of a bakers' supply company. Samuel Haas, pres. of the Trimmed Hat Co. Leon Harrison, Rabbi of Temple Israel from 1891 to 1928, outstanding liberal orator, often exchanged pulpits with Christian clergymen. I. G. Hartman, fought in the Civil War, a founder of the GAR for Union veterans. Fanny Hurst, author of *Humoresque* and *Back Street* and *Imitation of Life*. Ferdinand Isserman, Rabbi of Temple Israel from 1929 to 1963, spoke out early and often against the Nazi regime in Germany and segregation in America and in favor of ecumenism among St. Louis churches. Bertram Klausner, Rabbi of B'nai El from 1956 to 1974. Harold Kopljar, owned the Chase Park Plaza Hotel and KPLR-TV. Julius Lesser, Lesser-Goldman Cotton Co. Lewis Levy, pres. of Franklin Fashion Clothier. Tannie Lewin, pres. Lewin-Mathers Co. the salvage company that became Cerro Copper. Hanau Loeb, ear, nose and throat doctor on Jewish Hospital's first staff. Morton J. May, pres. of the May Company. Morton D. May, pres. of the May Company, renowned collector of primitive art. Edwin B. Meissner, owner of St. Louis Car Company. Elias Michael, pres. Rice-Stix Dry Goods Co. Julian Miller, Rabbi of B'nai El from 1919 to 1956. Alfred Moog, pres. of Moog Automotive Co. Julius Nodel, Rabbi of Shaare Emeth from 1959 to 1971. Adolph Proskauer, pres. of the St. Louis Merchants Exchange and Cotton Exchange. Charles M. Rice, a founder of the law firm of Lewis, Rice, & Fingersh. Jonathan Rice, a founder of Rice Stix Dry Goods Co. Meyer Rosenblatt, established the Hebrew Free School. Adolph Rosentreter, Rabbi of B'nai Amoona from 1885 to 1905. Samuel Sale, Rabbi of Shaare Emeth from 1887 to 1919. Sidney Salomon, insurance executive, owner of St. Louis Blues Hockey Team. Theodore Samuels, pres. of Samuels Shoe Co. Moses Schoenberg, a founder of Famous-Barr Department Stores, the May Company, and CIT Financial Corp. Jules A. Schweig, mayor of the city of Clayton. Morris Shenker, lawyer for the

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Teamsters Union. John E. Simon, founded of the John E. Simon brokerage firm. David Sommers, pres. Schram Glass Mfg. Co., built St. Louis Theater (now Powell Symphony Hall,) founded David Sommers Children's Home. Solomon Sonneschein, Rabbi of Shaare Emeth 1869-1886, founder of Temple Israel and Rabbi from 1886 to 1890. Moritz Spitz, Rabbi of B'nai El from 1878 to 1920, editor of *The Voice*, a Jewish newspaper. Mark Steinberg, stockbroker, donated Impressionist art collection to St. Louis Art Museum, Steinberg Gallery at Washington University, and Steinberg Skating Rink in Forest Park. Charles A. Stix, a founder of Stix, Baer and Fuller. Charles Henry Stix, founder of Stix & Co., brokerage firm. Aaron Waldheim, partner in May-Stern Furniture Co., owned Chemical Building, founder and pres. of Jewish Hospital Association. David Wohl, pres. Wohl Shoe Co., donated the Wohl Recreation Center in Sherman Park in St. Louis, Wohl Student Center at Washington University and a Washington University Medical School building. Charles Yalem, dentist, founder of Aetna Financial Corp., donated Children's Zoo at St. Louis Zoo.⁶⁶

New Mount Sinai Cemetery is a museum of the names of Jewish leaders of St. Louis during the 19th and 20th centuries. It is a museum of cemetery development. It is a museum of revival architecture, of sculpture and stained glass. It is a botanical garden. It is an important cultural resource for the entire St. Louis Metropolitan Area.

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Boundaries

The boundaries for the nominated property known as New Mount Sinai Cemetery and located at 8430 Gravois Road in St. Louis County, Missouri, include Lot 71 and part of Lot 68 of the MacKenzie Tract. The part of New Mount Sinai Cemetery that is nominated to the National Register of Historic Places is bounded on the north by Gravois Road; on the west by the city limits of Wilbur Park (the west line of Lots 68 and 71 of the MacKenzie Tract); on the south by Weber Road (the south line of Lot 71 of the MacKenzie Tract); and on the east by a line that follows the grass cut line between the developed and the undeveloped parts of the cemetery. The cut line begins at a point 67.5 feet east of where Mt. Sinai Avenue exits the cemetery onto Weber Road, and it runs straight north to a point on Gravois Road that is 585 feet east of the center of the monumental Entrance Gate.

The boundaries of the nominated property enclose an area of 28 acres. The boundaries are shown on the site map as a heavy dark line enclosing Sections A, B, C, D, E, F, G, H, I, L, M, N, O, P, Q, R, S, and T and a large open area in the northeast corner of the cemetery that includes the Community Mausoleum, the Japanese Garden, and the boulevard leading to them. The large open area in the northeast corner of the cemetery may have been Sections J and K at one time.

New Mount Sinai Cemetery actually includes a total of 52.52 acres. On the east side of the cemetery, 24.52 acres, including the eastern edge of Lots 68 and 71 of the MacKenzie Tract, have been excluded from the National Register nomination, because they are undeveloped. The excluded, undeveloped acres contain the brick caretaker's house, the garage and the two greenhouses which were constructed in 1938 and which have been altered over the years. The excluded, undeveloped acres also contain a ball field which New Mount Sinai rents to St. George's Catholic Church, next door, for \$1 a year.

Boundary Justification

The nominated property includes all the landscape and architecture of New Mount Sinai Cemetery developed between 1853 and 1955, the period of significance for the cemetery. It includes all of the property that maintains historic integrity. Whereas the entire New Mount Sinai Cemetery contains 52.52 acres, these boundaries exclude the undeveloped 24.52 acres of the cemetery and enclose the historically and architecturally significant 28 acres.

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Photographs

All photographs are of New Mount Sinai Cemetery, 8430 Gravois Road, located in St. Louis County, Missouri. All photographs were taken by Ann Morris on April 20, 2005. All negatives are located in the Historic Division of the St. Louis County Parks Department.

1. View of New Mount Sinai Cemetery Entrance Gate, taken from Gravois Road. The camera is facing southeast.
Photo No.: 1.
2. View of the House of Comfort in Section D, at New Mount Sinai Cemetery. The camera is facing southeast.
Photo No.: 2.
3. Closeup of the original and the newer Campspring Cemetery marker in Section B (one of the old sections) at New Mount Sinai Cemetery. The camera is facing west.
Photo No.: 3.
4. View of old grave markers in Section F (one of the old sections) at New Mount Sinai Cemetery. The camera is facing southeast.
Photo No.: 4.
5. Closeup of old grave markers inscribed in Hebrew in Section F (one of the old sections) at New Mount Sinai Cemetery. The camera is facing northwest.
Photo No.: 5.
6. View of the Old Chapel in Section B (one of the old sections), next to Mount Olive Avenue, in New Mount Sinai Cemetery. The camera is facing northeast.
Photo No.: 6.
7. View of the Original Entrance Gate at New Mount Sinai Cemetery, taken from Gravois Road. The camera is facing southwest.
Photo No.: 7.
8. View of grave markers in Section E, taken from Mount Sinai Avenue in New Mount Sinai Cemetery, showing the Simon Leyser monument with a seated woman. The camera is facing southwest.
Photo No.: 8.
9. View of the Julius Lesser Mausoleum in Section G, showing the Kohn monument with a seated woman leaning against a column, and, in the lower left, one of the granite chairs

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- carved to look upholstered, part of the Max Rich monument. The camera is facing southwest.
Photo No.: 9.
10. View of private mausoleums lining Magnolia Avenue in Section I and Section N in New Mount Sinai Cemetery, taken from across Mt. Sinai Avenue. The Adler-Baer-Schram Mausoleum is on the left with the Theodore Samuels Mausoleum behind it. The Bloom-Snowberger-Einstein Mausoleum is on the right with the Minnie Wolff Mausoleum behind it and the Sandfelder-Bauman Mausoleum behind that. The camera faces east.
Photo No.: 10.
11. View of private mausoleums lining Linden Avenue in Section O in New Mount Sinai Cemetery, taken from across Mt. Sinai Avenue. The Samuel Haas Mausoleum faces the camera. Behind it, to the right, stand the Tannie Lewin Mausoleum and the Fligman-Frank Mausoleum. Behind the Haas Mausoleum, to the left, stand the Nathan Frank sarcophagus, the Leopold Abraham Mausoleum, the Rabbi Leon Harrison Mausoleum, the Ackerman-Sternberg Mausoleum, and the Sigmund Baer Mausoleum. The camera faces east.
Photo No.: 11.
12. Closeup of the Rosenblatt-Hirsch-Aloe Mausoleum in Section A (one of the old sections), on Mt. Olive Avenue, in New Mount Sinai Cemetery. The camera faces west.
Photo No.: 12.
13. Closeup of the Wallace Renard Mausoleum in Section F (one of the old sections), on the corner of Lebanon and Singer Avenues, in New Mount Sinai Cemetery. The camera faces west.
Photo No.: 13.
14. Closeup of the Albert Drey Mausoleum near the center of Section H, in New Mount Sinai Cemetery. The camera faces west.
Photo No.: 14.
15. Closeup of the Greenfield Mausoleum in Section P, on the corner of Mt. Sinai and Maple Avenues, in New Mount Sinai Cemetery. The camera faces southwest.
Photo No.: 15.
16. Closeup of the Bloom-Snowberger-Einstein Mausoleum in Section N, on the corner of Mt. Sinai and Magnolia Avenues, in New Mount Sinai Cemetery. The camera faces southeast.
Photo No.: 16.

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17. Closeup of the Adler-Baer-Schram Mausoleum in Section I, on the corner of Mt. Sinai and Magnolia Avenues, in New Mount Sinai Cemetery. The camera faces north.
Photo No.: 17.
18. Closeup of the Minnie Wolff Mausoleum in Section N, on Magnolia Avenue, in New Mount Sinai Cemetery. The camera faces south.
Photo No.: 18.
19. Closeup of the Theodore Samuels Mausoleum in Section I, on Magnolia Avenue, in New Mount Sinai Cemetery. The camera faces north.
Photo No.: 19.
20. Closeup of the Kalman N. Horwitz Mausoleum in Section O, on the corner of Magnolia and Linden Avenues, in New Mount Sinai Cemetery. The camera faces southwest.
Photo No.: 20.
21. Closeup of the Rabbi Leon Harrison Mausoleum in Section O, on Linden Avenue, in New Mount Sinai Cemetery. The camera faces southeast.
Photo No.: 21.
22. Closeup of the Louis Levy Mausoleum in Section N, on Linden Avenue, in New Mount Sinai Cemetery. The camera faces northwest.
Photo No.: 22.
23. Closeup of the Leopold L. Abraham Mausoleum in Section O, on Linden Avenue, in New Mount Sinai Cemetery. The camera faces south.
Photo No.: 23.
24. Closeup of the Moses Shoenberg Mausoleum in Section P, on Mt. Sinai Avenue, in New Mount Sinai Cemetery. The camera faces west.
Photo No.: 24.
25. Closeup of the Morton J. May Mausoleum in Section P, on Mt. Sinai Avenue, in New Mount Sinai Cemetery. The camera faces west.
Photo No.: 25.
26. Closeup of the Tannie Lewin Mausoleum in Section O, on Mt. Sinai Avenue, in New Mount Sinai Cemetery. Next to the Lewin Mausoleum on the left one sees the back of the Haas Mausoleum. Behind the Lewin Mausoleum one sees the Nathan Frank sarcophagus. The camera faces northeast.
Photo No.: 26.

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27. Closeup of the Julius Glaser Mausoleum in Section O, on Mt. Sinai Avenue, in New Mount Sinai Cemetery. The camera faces northeast.
Photo No.: 27.
28. Closeup of the Samuel B. Butler Mausoleum in Section O, on Mt Sinai Avenue, in New Mount Sinai Cemetery. The camera faces north.
Photo No.: 28.
29. Closeup of the Alice Ehrlich Mausoleum in Section O, on Mt. Sinai Avenue, in New Mount Sinai Cemetery. The camera faces north.
Photo No.: 29.
30. Closeup of the Aaron Waldheim Mausoleum in Section O, on Mt. Sinai Avenue, in New Mount Sinai Cemetery. The camera faces north.
Photo No.: 30.
31. Closeup of the Sherman-Lux Mausoleum in Section O, on Magnolia Avenue, in New Mount Sinai Cemetery. The camera faces west.
Photo No.: 31.
32. Closeup of the Harold Kopljar Mausoleum in Section L, on Cypress Avenue, in New Mount Sinai Cemetery. The camera faces south.
Photo No.: 32.
33. View of the front of the Community Mausoleum, showing a corner of the Japanese Garden on the left. The camera faces southeast.
Photo No.: 33.
34. View of the inside of the Community Mausoleum showing the stained glass window by Sol Nodel at the back of the large chapel in the center of the mausoleum. The stained glass window is reflecting off of the polished white marble walls. The camera is facing south.
Photo No.: 34.
35. View of the Japanese Garden showing the stone path leading to the arched footbridge over the gravel path and the Community Mausoleum in the background. The camera is facing south.
Photo No.: 35.
36. View of the Charles A. Stix and the Leon J. Cohen sarcophagi in Section N, on Linden Avenue, in New Mount Sinai Cemetery. The back of the Minnie Wolff Mausoleum on Magnolia Avenue is visible between the sarcophagi. The camera faces northeast.

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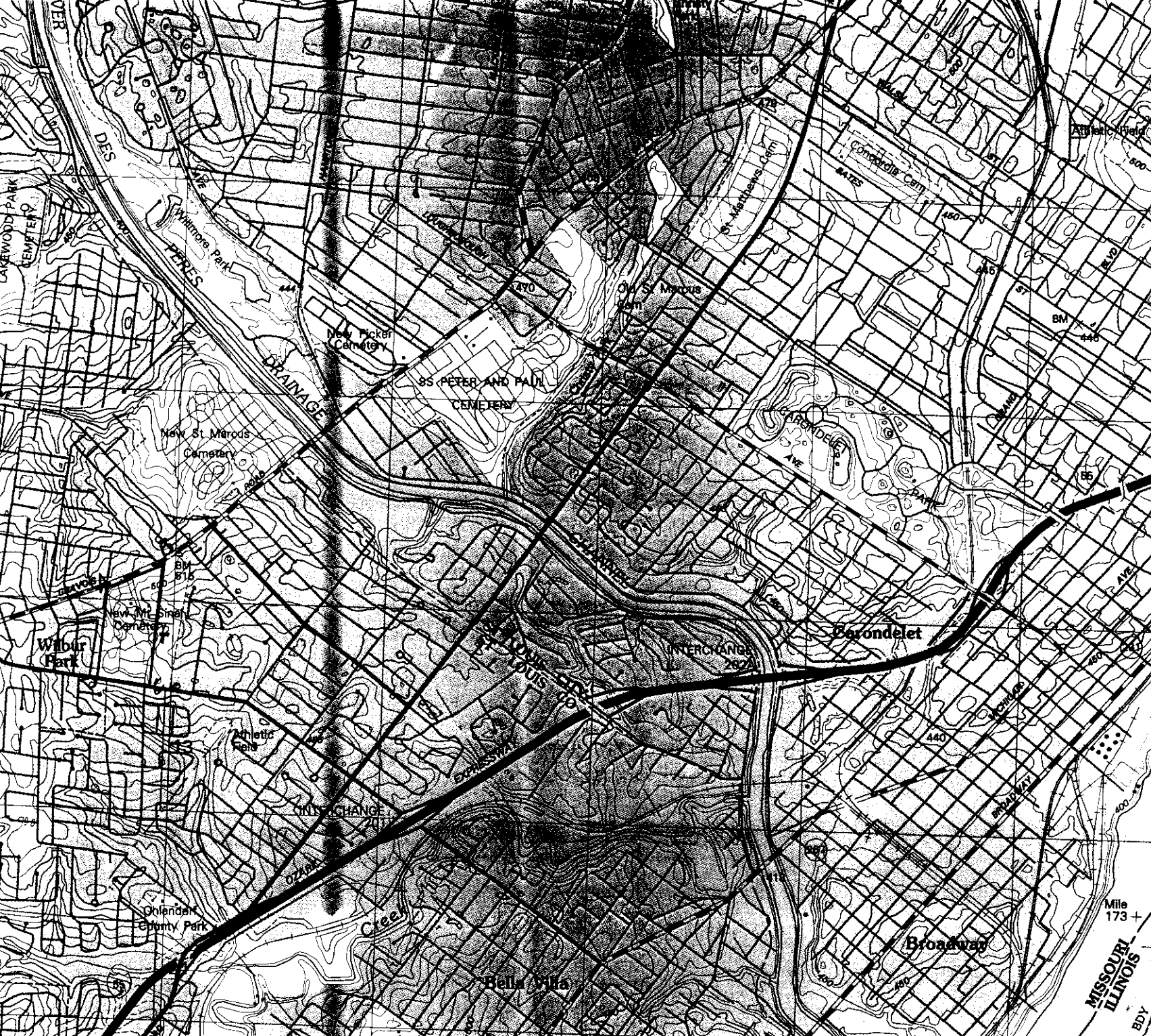
Photo No.: 36.

37. Closeup of the Rabbi Ferdinand Isserman monument in Section N, near Magnolia Avenue, in New Mount Sinai Cemetery. The camera faces southeast.

Photo No.: 37.

38. Closeup of the Goodman monument in Section M, on the eastern edge of the developed part of New Mount Sinai Cemetery. The camera faces east.

Photo No.: 38.



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71
70
32'30"

New Mt. Sinai Cemenen
8430 Gravois Rd.
St. Louis County, MO.
63123

- A) 15734680/41271060
- B) 15734450/41271150
- C) 15734900/41273550
- D) 15734650/41270630

Mile 173 +
MISSOURI
ILLINOIS
Bdy



NEW MOUNT SINAI



JD
THE REMAINS
OF 43 ADULTS
AND 53 CHILDREN
EXHUMED FROM THE
CEMETERY ON PRATT
AVENUE AND COOPER
STREET, CONSECRATED
IN 1818 RE-INTERRED
BY THE MT SINAI
CEMETERY ASSOCIATION
NOVEMBER 1 1872

M. S. S. S.

MADE BY

W. H. W. & SONS, NEW YORK







NEW
MT. SINAI
CEMETERY

STOP



LENDER









ROSENBLATT

ALICE







CRESFIELD



ELSON

VAN WERGEN

LINTEN

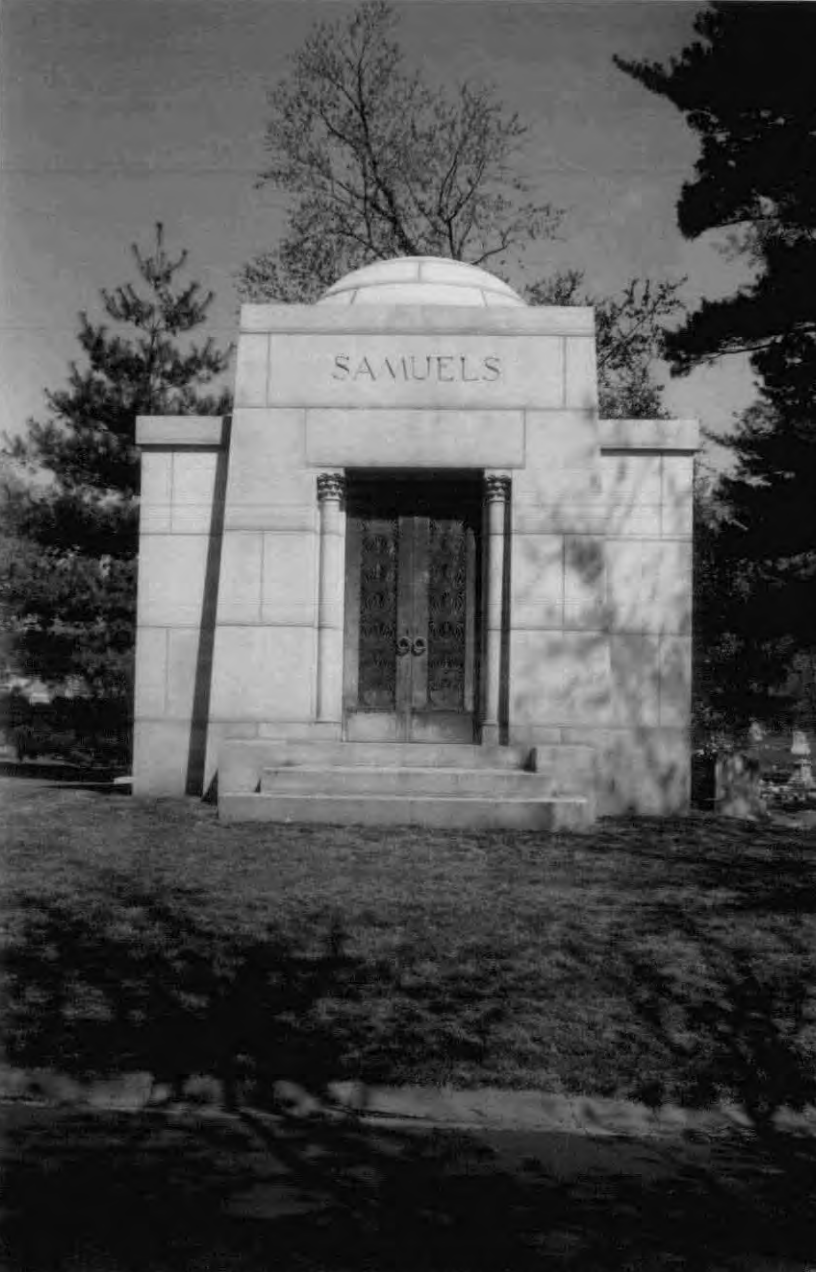


ADLER

DAVE SCHRAY



• WOLFF •



SAMUELS

99

K N HORWITZ







LEVY



ABRAHAM

SHOENBERG





MAY



LEWIN

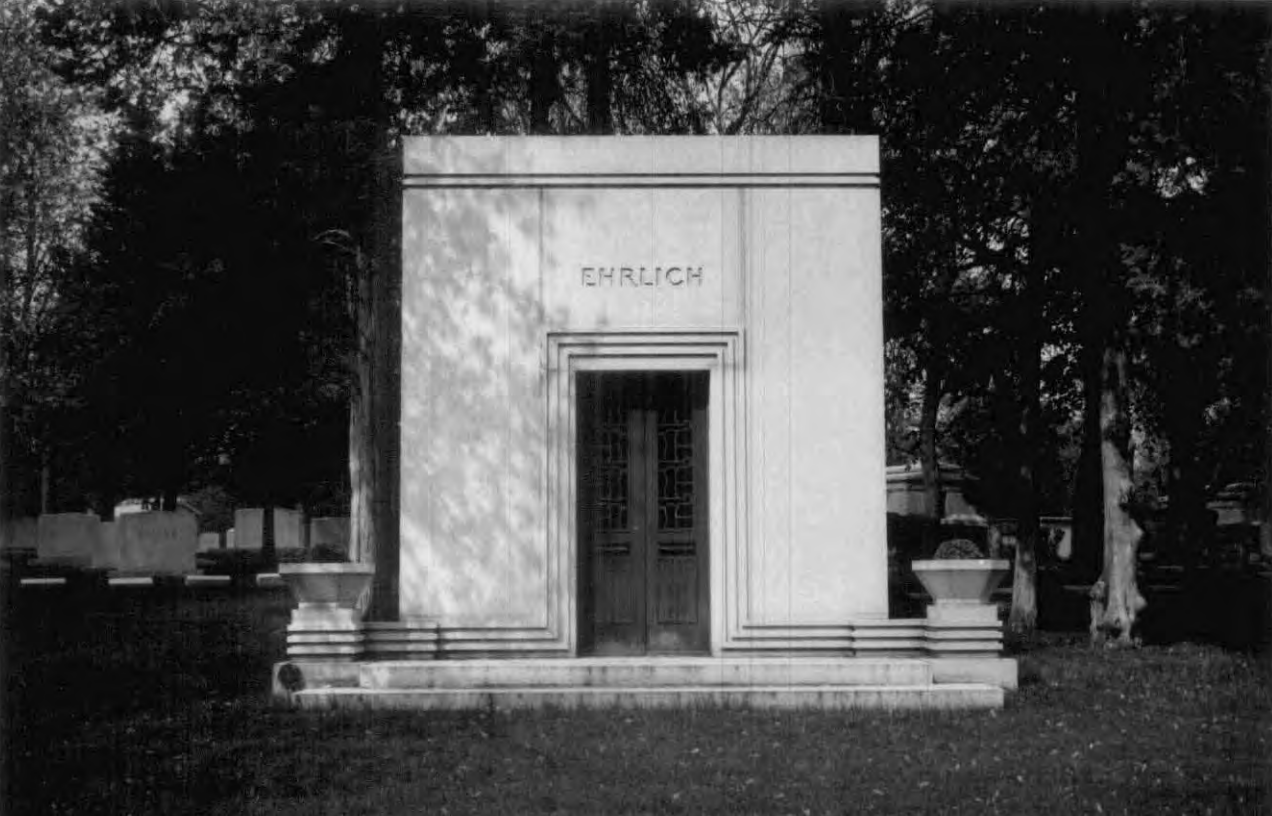


GLASER

BUTLER



EHRlich





WALDHEIM

SHERMAN LUX





KOPLAR









CHARLES A. STOW

LEWIS CORBIN

RABBI
FERDINAND M.
ISSERMAN

1891 - 1971
1903 - 2002

ABRAMSON

RUTH F. ISSERMAN

1903 — 2002

WIFE MOTHER

A SPLENDID LIFE SUPPORTING
CAUSES SHE RECEIVED IN



GOODMAN

ALICE HAHN
JAN. 3, 1917
AUG. 1, 1982

STANLEY JOE
SEPTEMBER 1911
NOV. 1982