United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name __Monongahela Cemetery__

other names/site number __Monongahela Cemetery and St. Mary's Cemetery__

2. Location

street & number __Cemetery Hill Road (Old Rt. 88) at Gregg Street__   N/A not for publication

city or town __Monongahela City__   N/A vicinity

state __Pennsylvania__   code __PA__   county __Washington__   code __125__ zip code __15603__

3. State/Federal Agency Certification

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

Signature   August 23, 2001
Signature of certifying official/Title   Date

Pennsylvania Historical & Museum Commission
State of 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   Date

_____
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is: Signature of the Keeper   Date of Action

☐ 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:) _____

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Monongahela Cemetery meets Criterion C of the National Register for Architecture and Landscape Design. As a distinctive example of the landscape design of a cemetery park, it meets Consideration D. It is also significant for Art, containing carvings by a locally-important nineteenth century marble cutter and several pieces of locally-important statuary. Originally a "rural cemetery"[1] designed in 1863 by John Chislett, the first formally-trained architect to locate in Pittsburgh and later the first Pittsburgher to develop a career as a landscape architect, it was greatly expanded by the addition of a lawn park cemetery design by an important landscape architecture firm of that time. Chislett had designed Pittsburgh's Allegheny Cemetery (NR listed, 1980) between 1844 and 1867, the first cemetery park in Pittsburgh and one of the first in the United States.[2] Between 1853 and 1863, he appears to have started a second career as a landscape architect, designing at least five other cemeteries, while drawing a salary from Allegheny Cemetery.[3] Monongahela Cemetery grew with the population of Monongahela City and the surrounding area. In 1894, a chapel designed by an important local architect was constructed near the center of the original grounds. In 1915, the cemetery was expanded following a design by Hare and Hare, landscape architects of Kansas City Missouri. Sidney Herbert Hare, the younger partner, was one of the first formally-trained landscape architects in America, having studied at Harvard under Frederick Law Olmsted. While Chislett, a pioneer cemetery designer, produced a shadowy, Romantic "rural cemetery" in the northern portion of the present grounds, Hare and Hare, leaders in the development of the lawn park cemetery, gave the southern part of the grounds the distinctive characteristics of that style: a series of long views divided into sections by winding roads, with natural woods at the edge. The Hare and Hare plan more than doubled the size of the cemetery without substantially altering the Chislett plan. The Hare and Hare plan was built gradually as the town grew, though most of the design was implemented by 1930, and most of the graves in the nominated area date from before 1950. Also about 1900, a Roman Catholic Cemetery was started on a parcel wedged between the Chislett and Hare and Hare plans. It is now maintained as part of the larger Cemetery, though the ownership remains separate. Monongahela Cemetery is a richly varied reflection of the Monongahela area, with monuments of many different sizes and styles and with inscriptions in several different languages.

History of Monongahela Cemetery in Context of Community History

The cemetery was established in 1863, at the height of the Civil War. At that time, Monongahela City was a rapidly growing center of small industries and transportation. Prior to the establishment of this cemetery, interments in Monongahela City were primarily in churchyards and small family plots scattered around the town. The decision to build a community cemetery reflects not only population growth, but also Monongahela's role as a regionally important city, with a diverse and integrated population and emerging social stratification.

The design of the cemetery was drawn from the expertise of several different kinds of architects and landscape architects in the local area, in the Pittsburgh area, and beyond. The first portion was designed by John Chislett, the first formally-trained architect of importance to live in Pittsburgh. In 1894, local architect Frank Keller designed the chapel, which was built by Yohe Brothers, an important local construction company. In 1915, the cemetery sought the design expertise of Hare and Hare Landscape Architects of Kansas City, Missouri. Hare and Hare laid out a large addition

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to the Chislett plan, much of which was not used for burials until twenty or thirty years later. A few small additions (beyond the nominated boundary) have been made to the cemetery since 1950 following the 1915 plan. Between the Chislett and Hare and Hare sections, the Roman Catholic community established St. Mary's, a small, consecrated Catholic cemetery, about 1900. It is now incorporated into the overall plan, though it is not bisected by any streets. Scattered throughout the older sections of the cemetery are marble monuments carved by R.M. Gee and Sons, a well-known local marble company that was located near the cemetery gate. Burials from the 1910s show the ethnic diversity of the city and of the surrounding mining towns, with inscriptions in many different languages. Markers with foreign language inscriptions are especially common at grave sites dating from around the time of the Spanish flu epidemic of 1918-1920.

Monongahela Cemetery was created just as the slowly-developed town of Monongahela City took off in the mid nineteenth century. The town's importance derives from its location on the Glades Road which crossed the Monongahela River by a ferry established about 1770, the first road across the center of a large area of southwestern Pennsylvania when it was opened for legal settlement in 1769. Although the Monongahela area was heavily settled with farms and churches by 1800, the town itself grew very slowly. The first village here was platted in 1792, but the land sale of that year was unsuccessful and the entire effort was repeated in 1796. Additions were made in 1807 and 1811. Yet as late as 1810, the town had only 500 residents, and as late as 1832, only 600. Most of the area's farm families attended the country churches, of which there were seven or eight within about five miles, and family members were buried there. In 1814-1816, founders of two of the first villages in the area now occupied by the city agreed to merge their efforts into one town. At the same time, they pooled their funds to build an in-town meeting house to be shared by various denominations. This tiny church had a churchyard where the town founders were buried. However, the congregations themselves built separate churches in the 1830s (Presbyterian, Methodist, Cumberland Presbyterian, and African Methodist Episcopal), and the old churchyard fell into ruin, much to the embarrassment of some conscientious leaders in the town. Dr. John S. VanVoorhis, Monongahela historian, in 1893, called the old churchyard at the Union Church a "primitive graveyard, in which were buried a large number of the town and surrounding country, and in which, we regret to say, are the remains of many of the older fathers neglected because unremembered."[4] Monongahela experienced brief periods of development in the 1830s and around 1855, due primarily to westward migration through the town and to growth in the boat building industry. Substantial and rapid growth finally came in the 1870s, as the Pennsylvania, Virginia, and Charleston Railroad was built along the west bank of the river from Pittsburgh. Construction of the PV&C further up the river was cut short by the Jay Cooke Panic of 1873, so that all PV&C trains from Pittsburgh came to this town to turn around. This circumstance seems to have sustained the boom that had preceded the Panic, maintaining a level of growth in Monongahela City as the depression deepened across the country. From the Civil War to the end of the Panic, Monongahela tripled in population and experienced a complete architectural transformation, including the construction of as many as 130 houses in 1873 alone. The establishment of this cemetery was part of that transformation.

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The return of bodies of Monongahela soldiers serving in numerous locally-organized volunteer units from the Civil War battlefields was only one reason to build a new cemetery. The difficulties arising from the disorganization of the older churchyard and various other family and church plots as the town grew provided another reason. This is reflected in the opening clause of Monongahela Cemetery's 1863 charter: "We, the citizens of Monongahela City and vicinity, humbly represent that whereas we have for years labored under great inconvenience for want of a proper place to bury our dead..."[5]   The demand for a cemetery appears to have been a function not only of war casualties and population growth but also of growing sophistication as this small manufacturing town was transformed into a chartered city. Townspeople, no longer satisfied burying their family members at a local churchyard or in a family plot, sought to build a cemetery in keeping with those of larger cities, such as Pittsburgh. As this transformation was taking place, not only did the community's population become larger and more ethnically diverse, but also Monongahela developed a stratified society and the upper classes within this society embraced new architectural and urban ideas. The architecture and other trappings of mid-nineteenth century city life were the subjects of lively debates in the local newspaper, which consistently pushed for every kind of progress.[6] By the time the town became chartered as a city in 1873, it had rail and river access, a variety of industries and shops, two local banks, a newspaper, seven churches, an opera house, and a large school. The city was set up with a large bicameral council elected annually.[7] Within a few more years, it had a new twelve-year public school, at least one private preparatory school, a daily newspaper and several smaller competing weekly newspapers, a fire department, and other trappings of a larger, socially complex town.[8] The architecture reflected the stratification, as suburban neighborhoods with large building lots were developed at the fringe of the denser, older neighborhoods, and new churches, stores, and homes were built in a variety of architectural styles and sizes. The cemetery was set up with a Board of Incorporators and a smaller Board of Managers, with the leading financial officers of the town's banks as members of the smaller board, thus reflecting the social structure of the community.[9] Although the town had a Roman Catholic Church within a year or two of the founding of the cemetery, the cemetery was originally considered a Protestant institution, another reflection of the social structure of a town that was stratifying while becoming more diverse. As monuments were erected at the burial sites, the town's social hierarchy manifested itself in the appearance of the cemetery. Large markers are scattered around the larger central areas, with mausoleums overlooking them from prime sites at the edges. In a steeply-sloped fringe area, at the bottom of the original burial area and surrounded by woods, the Potter's Field eventually filled up with the graves of the community's poorest residents who had come to work in coal mines and other local industries, many buried with orthodox crosses, foreign language inscriptions, or home-made markers.

Monongahela Cemetery was created on thirty-two acres of land purchased from William McClure, a local farmer. This property was augmented by the purchase of 126 acres in 1905, and a house and lot at the edge of the cemetery in 1906, for a total of 160 acres. Prior to 1863, it was a typical section of sloped farmland and wooded hillside, then at the edge of the city's developed area, a short distance from Pigeon Creek, across which was the city's Main Street business district. However, reserving this tract for use as a cemetery impacted the overall pattern of town development. As the municipal limits were expanded, and various neighborhoods were platted and added to the original configuration, the cemetery remained a wooded oasis near the center of a growing city. The cemetery currently

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occupies a large, central tract within the city limits. The cemetery owns land that extends beyond the nominated area, continuing south of the city limits, overlapping with the golf course of the Monongahela Country Club, which was established in the adjoining township about 1920. A seven acre area of the golf course is owned by the cemetery and leased to the country club. The developed and landscaped part of the cemetery is completely within the city line, and the cemetery is separated from the golf course by farm fields owned by the cemetery and leased out to farmers.

The initial effort to start the cemetery was undertaken by the town's local leadership who apparently felt themselves capable of laying out a cemetery without a landscape architect. The board was involved in a number of organizational activities prior to consulting John Chislett. Meetings were held as early as April 1863 or earlier. A charter submitted to the Washington County Courts before the end of May was fully approved by 25 August. The land was chosen in April, and the names "Fountain Square" and "Prospect Circle" were given to two sections of the land at the 15 May 1863 meeting, at which time a local man was hired as superintendent. However, the minutes of 3 September 1863 say "On motion it was resolved that the board of Managers be instructed to employ a competent artist to re-survey the cemetery ground and alter or amend the lots as said artist may think proper..." suggesting that some lots had been laid out with an unsatisfactory effect before Chislett was consulted. The same meeting's minutes contain another motion referring to "the artist Mr. Chislett." Apparently the board had already made several of the design decisions later incorporated into Chislett's plan. The reference to Chislett as the "artist" shows a lack of familiarity with landscape architecture as a profession, but may also reveal limitations in Chislett's role in the design. Chislett was the first architect to work in Monongahela. However, the passage also clearly suggests that Chislett was expected to re-orient existing sections to suit his ideas and ideals. Purchases of trees are not found in the minutes until April and November 1864, well after Chislett made his initial consultation. The first reference to the Potter's Field is in the minutes of 10 July 1865.[10]

The decision to use an outside consultant, specifically the first practitioner in landscape architecture in Pittsburgh, therefore, appears to reflect both progressive thinking and some awareness of the emerging new profession. By comparison to the other cemeteries in the area, this move was quite progressive. The nearest nineteenth century cemetery park is West Newton Cemetery, established in 1852, ten miles to the east. Most of the other nearby towns rely on small churchyards, religious cemeteries, and a few recently established commercial cemeteries. The sizable towns of Clairton, Elizabeth, Donora, Monessen, and Charleroi, all within eight miles of Monongahela, had nothing comparable until after World War I.

Landscape Architecture Significance of the Chislett Plan

This cemetery's architectural significance derives in part from its association with John Chislett, one of the few surviving works of the first "master" of architecture and landscape architecture in the region. Chislett was both the pioneer architect and later pioneer landscape architect in Pittsburgh. He was the first formally-trained architect of importance to make his home there. Born in England in 1800, Chislett came to Pittsburgh after serving an apprenticeship in Bath.[11] His practice as an architect apparently began about 1833 and concluded about 1853. His work was of great importance to Pittsburgh prior to the Great Fire of 1845, which swept away several of his projects. His 1841 Allegheny Courthouse burned in 1882. Most of his known projects were commissioned before he began Allegheny Cemetery in 1844. Only about five Chislett buildings still remain in Pittsburgh.[12]

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The design of Allegheny Cemetery was an endeavor with only a few precedents. About six "rural cemeteries" were started in the United States by 1840.[13] Concern about sanitary conditions as Pittsburgh grew into an increasing dense and increasingly polluted metropolis, led to early adoption of the "rural cemetery" idea there.[14] In 1847, Chislett designed the Butler Street Gatehouse at Allegheny Cemetery, the most recent building he is known to have designed in Pittsburgh. However, by 1848, for the superintendency of Allegheny Cemetery he was paid a "very comfortable"[15] annual salary and he lived in a "mansion" on the cemetery grounds, and the position is believed to have become his full time job, a kind of retirement position from his architectural practice. In 1853, when Chislett was commissioned to design a new school for Washington, Pa., he also designed a cemetery for the town,[16] and appears to have launched a second career as a consulting landscape architect at that point. From 1853 until 1863, he is known to have designed five other cemeteries, including Monongahela and two in the state of Indiana.

In accepting the superintendency of Allegheny Cemetery, Chislett made a transition out of ordinary architectural practice and into the still-to-be-defined practice of landscape architecture. The new profession was a two-stage endeavor: drawing up plans followed by years of implementation. His twenty-three year tenure at Allegheny Cemetery involved working out many details as the facility grew. The grounds consisted of 100 acres and no burials when he began, and by 1875, six years after his death, Allegheny Cemetery contained 240 acres and 18,000 burials.[17] Chislett's involvement in other cemeteries between 1853 and 1863 appears to have been much more limited. In Washington, when he was consulted to help chose the cemetery location, he spent several days exploring the community before choosing the site.[18] In 1856, St. Clair Cemetery in Greensburg hired Chislett, "under whose direction and according to whose plans the grounds were surveyed and laid out by John Chislett, Jr. and J. Alexander Coulter."[19] In 1859, he was commissioned "to plat the grounds for Lindenwood," a new cemetery in Fort Wayne, Indiana. Several months later, though, the cemetery hired another English-born landscape architect,[20] perhaps at Chislett's suggestion, as superintendent to work out the details of the plan. In 1863, Fort Wayne native Hugh McCulloch, a nationally-known financier who was later U.S. Secretary of the Treasury, recommended John Chislett to a committee planning a new cemetery in Indianapolis (Crown Hill Cemetery, NR 1973) on the basis of his successful design at Lindenwood.[21] Chislett was invited to Indianapolis "for his aid in selecting the ground and suggesting the plan of [Crown Hill] Cemetery, his long experience as Superintendent of Allegheny Cemetery making him a most judicious advisor."[22] John Chislett, Jr. stayed behind to finish the Indianapolis design after his father returned to Pittsburgh. Another Chislett son, Frederick W. Chislett, became Crown Hill's first superintendent, a job which he later passed on to his son.[23] Thus, Chislett got at least five other "rural cemeteries" started between 1853 and 1863, but others were involved in working out the details of each plan.

At Monongahela Cemetery, the level of detail provided by Chislett is not known. No drawings from that time have survived. It is unlikely that he returned after drawing the plans. His 1867 retirement at Allegheny Cemetery is believed to have been because he was going blind, and he only lived two more years. Chislett's role, though clear in the 1860s documentation, is overlooked in more recent sources.[24] By 1882, the Cemetery's beauty was attributed to its superintendent at the time, Adam Augendobler.[25] Although the cemetery records refer to Chislett only as an "artist," he was well known to local citizens. When he died, the local paper commented "Many of our citizens made the acquaintance of this gentleman during his survey of our cemetery."[26]

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The connection to Chislett links the older part of this cemetery to other rural cemeteries of similar character, and to some of the earliest cemetery parks in the country. Allegheny Cemetery was Pittsburgh's first cemetery park and according to Walter Kidney, the "sixth 'rural' public cemetery established in the United States,"[27] Though much larger than Monongahela Cemetery, it is strikingly similar in design and effect. Based on Mt. Auburn Cemetery in Cambridge, Mass., it consists of a wooded, sloped area, rising from a gate that is located near a Main Street type central business district. Washington Cemetery, on the other hand, is similar in other ways. It is a small cemetery park, not nearly as big or decoratively-planned as Allegheny Cemetery. Although it bears similarity to the old portion of Monongahela Cemetery in layout and other design features, Washington Cemetery is simpler in design and not as well preserved. It is located on a level hill top along a major artery out of the town, and contains neither the rich variety of mature trees nor the rustic glen entrance that characterize the older part of Monongahela Cemetery. Chislett is mentioned as the architect of Washington Cemetery and not mentioned in connection with Monongahela Cemetery in Creigh's *History of Washington County* (1871). However, Creigh is more emphatic in complimenting Monongahela Cemetery's design: "This beautiful city of the dead attracts universal admiration, not only for its situation, but the manner in which it is laid out."[28] Chislett's design for Greensburg's St. Clair Cemetery was destroyed when the cemetery was moved to a different location in 1914. Chislett may have designed several other cemeteries around the region.[29]

The original design of Monongahela Cemetery incorporated several distinctive features which give it the character of a "rural cemetery" of the mid-nineteenth century. The design was made up of an entry sequence through a gate and a wooded glen, and the burial area, which was centered on a nearly level hilltop and divided by roads into about seven sections, some level, some steeply-sloped. The entry was apparently an intentional devise to separate the idyllic setting of the cemetery from the remainder of the town. It is reminiscent of the quality that Walter Kidney says distinguishes "rural" cemeteries from country burying grounds: "It has an air, true or not, of remoteness from built-up areas."[30] The extent to which Chislett as a designer intended to emphasize this separation is difficult to assess, particularly since it was later enhanced by the current gate pillars in 1908 and several plantings that appear to have been added in 1915 or afterward. However, Chislett's design did not involve moves that might have lessened the separation from the town. He did not, for instance, clear a large number of trees at the edges of the design, move the cemetery's primary entrance to the side road where the burial area nearly abuts a public thoroughfare, or place any of the grave sites in areas where they might have been easily seen from the rest of the town. Instead, none of the graves were visible from the city and the city itself was seen only in glimpses through trees from the idealized setting of the level area at the top of the glen. Within this idealized setting, the sections set aside for graves were defined by winding roads that followed the edges of the level area so that most graves were within closed loops and so that the burial area was bordered by heavily wooded hillsides. Some of the steep hillside was used for early burials, and small retaining walls were added to facilitate burial and dramatize the effect. At the center of the western half of the design was a circle that originally contained a fountain, a focal point dubbed "Fountain Square" in the earliest cemetery board minutes. The winding course of the road at the edge of the hill northwest of this was called "Prospect Circle."[31] By contrast, Chislett's similar design for Washington Cemetery has the opposite effect: the hilltop cemetery is visible from a winding avenue coming out of town, and passing by the burial area with only a thin screen of trees and no dramatic entry sequence.

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Another contrast is found at West Newton Cemetery. Although roughly a contemporary of Monongahela Cemetery and Allegheny Cemetery, it is distinctively different from all the other large cemeteries in the region in that it is located on a level section of flood plain next to a river. West Newton Cemetery is in the west side of West Newton, the next sizable historic town east of Monongahela City where the Glades Road crosses the Youghiogheny River. Like Monongahela, West Newton was the site of a Glades Road river ferry from the 1700s. It shares several features with other nineteenth century cemetery parks in the region: it has an older plan which has been greatly expanded, a Gothic Chapel, an undistinguished non-historic office, a few mausoleums, and a variety of plantings many of which appear to have been planted in the latter half of the twentieth century. It has comparable design qualities, though the perfectly level site creates an entirely different effect. The records of the West Newton Cemetery do not reflect any consultation with an architect.

Several other communities around Monongahela have smaller cemetery parks that were started in the mid-nineteenth century. The first cemetery park in Brownsville was Redstone Cemetery, founded in 1860 on one of the highest peaks of the hill overlooking Brownsville's north side.[32] While similar to the Chislett-designed portion of Monongahela Cemetery in siting and layout, it is visible from the road, and it is small and confined by neighboring houses. Eighteenth and early nineteenth century churchyards in Brownsville, some well-designed and well-maintained, competed with Redstone Cemetery when it was first built. Subsequently, instead of expanding Redstone Cemetery, Brownsville residents started lawn plan cemeteries around the fringe of the town. McKeesport-Versailles Cemetery, founded in 1856, perhaps provides a more apt comparison to Monongahela.[33] Sited on a hillside just north of the business district, its site may have resembled that of the Monongahela Cemetery in the nineteenth century. However, highway developments along the base of the hillside have hemmed it in at one side, and the seven story McKeesport Hospital abuts the cemetery on the other side. Like Allegheny Cemetery, McKeesport Cemetery has a Gothic Revival style gate and an ornate office building next to the gate. The winding entrance sequence from the gate, unlike that of Monongahela Cemetery, passes through a narrow stretch of land where it overlooks the highway to the west and is overwhelmed by the hospital to the east. It is also lined with mausoleums.

Subsequent decisions by the Monongahela Cemetery Board reinforced the simple hierarchy of Chislett's design. One of the oldest components of the cemetery, the Civil War veterans plot established shortly after the cemetery was started, is defined by a ca. 1900 rock-faced stone retaining wall and the earliest graves appear to be from about 1890 (markers for Civil War casualties are found in nearby sections of the cemetery). In 1906, a house on a small promontory just east of the gate was purchased for use as a caretaker's residence[34] (demolished ca.1964). The nearly-level land from the site of this house to the original burial area has been left as a tree-lined field of grass rather than being sold for burials. The board installed the formal gate consisting of four stone piers and four sections of wrought iron at the main entrance in 1908. The use of the the sloped hillside to the northwest of Prospect Circle as a "Potters Field," a free burial area primarily for persons who die single and indigent, consigns some of the steepest sloped land for this use without clearing many trees or encroaching on the entrance sequence. The placement of the 1915 Hare and Hare addition to the south, connected only by a single road to the Chislett plan, provides a separate area for a much more free flowing street and landscape pattern though most visitors access it through the older entry sequence. The addition is successful in connecting to, without disturbing, the older design.

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The Chislett part of the cemetery contains the graves of most of the prominent individuals in the city in the latter nineteenth century, and also many of the wealthier individuals from surrounding towns in the same era, the period of the Monongahela Valley's greatest growth. The graves of these individuals are placed in ways that reinforce Chislett's "rural cemetery" design. The most prominently sited mausoleum is at the head of the glen, the final resting place of John Barclay Finley. Finley was a Monongahela City banker descended of the two families that founded the nearby town of Finleyville. The Finley family also owned some of the oldest coal mines in the valley. In 1899, J.B. Finley succeeded in convincing about one hundred small mines to merge, forming a company known as the Monongahela River Coal and Coke Company, or the River Coal Combine. The River Coal Combine was a precursor to the Pittsburgh Coal Company, and later Consolidation Coal Company. At the time of Finley's death in 1919, as one of the last local victims of the Spanish influenza epidemic, he was a multi-millionaire and prominent Pittsburgh capitalist. Poorer victims of the Spanish flu fill the sloped areas west of Finley's grave, out of view of the most formal features of the plan, in sections dotted with small markers highly individualized by foreign language inscriptions and religious symbols. Almost all the town's merchants are buried in the level areas of sections "B" and "C,"[35] with a variety of markers, often competing in size, and with a wide variety of nineteenth century tombstone styles. At the southern and northern edges of sections "C" and "E," the chapel and mausoleums from 1894-1918 reinforce the edges and rectilinearity of the level area.

Architecturally Significant Chapel added in 1894

The cemetery Chapel, constructed in 1894, at the top of the glen, is a Gothic Revival style building of machine-cut, rock-faced, light-brown stone, following the masonry style of H.H. Richardson. The cemetery minute book indicates that the stone was provided by the "Ohio Vitrified Stone Company,"[36] apparently brought to Monongahela ready for assembly. It was built to serve as a location for small funerals in inclement weather, but also to address the needs arising from epidemics and mine disasters. The basement was fitted out as a morgue with a series of hermetically sealed vaults to hold bodies until graves were dug. The chapel was designed by Frank Perry Keller, a local architect who designed about a dozen large houses and several commercial buildings in Monongahela City before relocating to Los Angeles in 1911. After leaving Monongahela, Keller played a minor role in the design of the Los Angeles City Hall, according to his daughter.[37] Keller's Monongahela City houses, mostly in pressed red or yellow brick, utilize several different styles, including a very restrained Colonial Revival. While stylistic flourishes are limited, he incorporates what William Hubbard calls the "scenographic style"[38] into most of his buildings, an artistic arrangement of building masses and elements intended to be seen in controlled views, such as those presented in the textured line drawing illustrations of architectural magazines of the 1890s and early 1900s. The chapel was constructed by Yohe Brothers,[39] a local planing mill and construction company founded by several brothers, representatives of one of the oldest Pennsylvania German families in the city. At the time the chapel was built, Keller was apprenticing George Yohe, an architect who designed numerous commercial buildings in Monongahela City after Keller left. The chapel is intact and architecturally significant on its own. Although a simple building with ecclesiastical details, it is clearly a product of the 1890s. Its mix of windows, its semi-octagonal bay-window-like side chapel, its rock-faced stone, and its brick interior are all typical of the 1890s. Though Keller is not known to have designed other Gothic Revival style buildings, the chapel resembles his other projects, particularly in its siting; it may be the best example of such siting among all of his local designs.

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Artistic Significance of works of R.M. Gee and Anonymous Statuary

About a fourth of the oldest graves in the cemetery have marble markers made by R.M. Gee and Sons.[40] Six or seven of these markers have a small metal plate or small inscription at the base of the stone with the name of the firm, though it is believed that Gee and Sons carved most of the nineteenth century marble items in the older part of the cemetery. R.M. Gee and Sons was established in 1852 as the. "Monongahela City Steam Granite- and Marble-Works." Ransom M. Gee ran the business alone until 1865 when he took in his four sons as partners. The firm manufactured architectural elements for buildings in Monongahela City in the 1870s and 80s, as well as tombstones used in this and other nearby cemeteries. R.M. Gee and Sons continued operating into the twentieth century, but its importance in designing and crafting marble monuments was mostly before 1880. Many of the Gee tombstones are distinguished by the carving of a hand, sometimes on the face of the stone and sometimes as a freestanding sculpture extending from the top of the stone.

Additional artwork is found in the St. Mary's Roman Catholic Cemetery section. As a result of the St. Mary's location, wedged between the 1863 and 1915 plans, the two formally designed plans only touch one another by way of a narrow road along one side of which are no burials. Around 1900, the cemetery was considered exclusively Protestant. One reason was that Catholic Law required burial on consecrated land, usually in exclusively Catholic cemeteries. In the late nineteenth century and early twentieth century, as the industrial operations in the valley expanded, the number of Roman Catholics grew disproportionately. The Catholic population of Monongahela City grew from about ten percent of the total population in 1880, to about fifty percent by the 1950s. By about 1900, a few years before the large Hare and Hare addition was commissioned by the cemetery board, the Catholic community of Monongahela City purchased a small section of the land within the current cemetery gate and established a consecrated cemetery there named for St. Mary. This section contains the most lively life-form statuary in the cemetery. Many children's graves in the St. Mary's section are topped with carved lambs. One has a baby-like winged cherub in marble, which is unfortunately broken. There is one large Madonna facing west in the western half of St. Mary's, and toward the center of the section, there is a large winged angel in marble with its index finger raised to its lips to symbolize silence and carrying a wreath in its other hand. Near the winged angel is a marble statue of a saint dropping flower petals from her hand. Both the angel and the saint mark graves of Italian-Americans. There is also a German-style wrought metal marker at the grave of a priest, and near it is a marker with a dramatic bas-relief art deco style carving of a cross rising from a trapezoidal marble background. Life-image statuary was regarded as symbolic of Catholicism in the early twentieth century. The statuary and "separateness" of St. Mary's, which has no bisecting roads and requires longer walks to the center than other sections, give it a very special quality. The larger statues are placed next to arbor vita trees and create a peaceful, ethereal setting. Even the symbolism of the raised finger at the angel's lips and the dropping petals reinforce an otherworldly quietude. These statues rise simple symbolism, providing a visually balanced composition, a subtle hierarchy, and prosaic meanings. Though not marked with the names of the stone carvers, the statues in St. Mary's are significant and effective pieces of art that create a quiet oasis between competing nineteenth century secular monuments to the north and twentieth century ones to the south.

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A significant later piece of statuary is a twelve-foot-high plinth with an American eagle carving at the top, designed by Harry Isaac in 1928. Isaac was a monument dealer whose father and brother were both superintendents at the cemetery. The monument is the center piece of the Legion Lot, a special area set aside for World War I and World War II veterans. The Legion Lot is the eastern end of Section 8, following a ridge which Hare and Hare designed to be the high point of the 1915 plan.

The cemetery contains a wide variety of stone marker designs, mausoleums, and other monuments. Rules governing the size, layout, and arrangement of monuments in the cemetery have changed considerably over time. St. Mary's is the one section with representational statues, and without bisecting roads. In the Chislett section, the cemetery has a collage of nineteenth century tombstone and carving types, but almost no representational statuary. Just outside the St. Mary's section, the cemetery has its only Italian-style, hillside burial plot, comprised of a rock-faced stone retaining wall, with stacked burials marked by coffin-sized panels for each family member, along the edge of a winding main road. The plot is that of the Albert Valiani family, one of the first Tuscan families to enter into private business in the Monongahela Valley.

Landscape Architecture Significance of 1915 Hare and Hare Plan

In 1915, as the Monongahela Valley was in the peak years of its pre-Depression industrial growth, the cemetery board sought to expand the grounds, hiring Hare and Hare Landscape Architects of Kansas City to plan the expansion. Sid Hare, founder of this firm, was a landscape architect who designed about sixty cemeteries, beginning about 1901. In 1897, he published a book on landscape architecture entitled *The Influence of Surroundings*. In 1921, he published a book called *The Cemetery Handbook*. Sid Hare's theories, outlined in his writings, emphasized open spaces and long views, in contrast to the earlier "rural cemetery" style which focused on Romantic carvings set in natural, often tightly-framed and overgrown settings meant to look undisturbed. Like the "rural cemetery," Sid Hare believed in respecting natural wooded areas, leaving them undisturbed beyond the long horizons of his plans. Hare's approach was a refinement of the "lawn plan" cemetery, a style of cemetery that developed in the late nineteenth century in reaction to overgrown, picturesque "rural cemeteries." Hare's business partner was his son, Sidney Herbert Hare, who studied landscape architecture at Harvard in the first class offered there by Frederick Law Olmsted, Jr. After Sid Hare (the father) died, the firm continued designing cemeteries until 1979, although only six of these were after 1940. Hare and Hare designed a total of at least 89 cemeteries, most of which were in the Midwest.[41]

The Hare and Hare design for additions to Monongahela Cemetery was broken down into twelve numbered areas. The Chislett section of the cemetery, by contrast, is known by six letters of the alphabet.[35] Hare and Hare's landscape plan incorporates numerous common and exotic plants, labelled in detail on drawings preserved at the Western Historical Manuscript Collection of the University of Missouri at Kansas City. The plants include eighty species of trees, twenty-two species of evergreens, and over a hundred varieties of bushes and perennials. About thirty percent of these are believed still to be in place, though in planting the cemetery made many substitutions. In the Hare and Hare section, rules for monuments are more restrictive, with upright markers allowed only

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to mark family plots of four or more graves. Some sections of the cemetery have only ground-level markers. The Hare and Hare sections contain the World War I and World War II burial area, some mausoleums, and a number of prominent monuments to recent business families and civic leaders. The 1915 plan was implemented gradually. Sections 1 through 6 and parts of 7 and 9 were graded in 1915. Sections 10 and 11 were graded in 1928, and in 1929, water lines were installed in sections 5 through 11. The majority of burials in sections 1 through 11 occurred by 1950, though the southernmost sections are generally newer. Sections 19 and 22 (outside the nominated boundary) were prepared for burials as recently as about 1990, following the Hare and Hare plan.

Monongahela Cemetery Meets Criteria Consideration D

Monongahela Cemetery meets Criteria Consideration D because it derives its significance primarily from its design. It stands out in the region as one of the earliest examples of landscape architecture amended by the equally significant 1915 addition. The progressive steps taken to incorporate the best landscape design skills available reflect the architectural and social developments of the town as a whole, but the cemetery is equally significant as an illustration of the best surviving work of the first landscape architect in the region, as a local representative of the work of a nationally significant landscape architecture firm of a later era, and as the setting of one of the best works of a local architect.

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ENDNOTES

1. The term "rural cemetery" refers to a specific style of cemetery developed in the nineteenth century. "Rural cemeteries" were built at the edge of growing cities, perhaps originally at what was considered arm's length from other urban facilities, but soon engulfed by growth in most cases. "Rural cemetery" design arranges plants and other land features in a slightly exaggerated interpretation of what is natural, framing monuments which are designed to differ dramatically in style and location. The term is placed in quotation marks, following the practice used in National Register Bulletin 41.

2. Kidney, *Allegheny Cemetery: A Romantic Landscape*, page 25. Kidney, *Landmark Architecture: Pittsburgh and Allegheny County*. page 218. Kidney, *Pittsburgh's Landmark Architecture*, page 339.

3. Kidney, *Allegheny Cemetery: A Romantic Landscape*, page 70. Chislett came to the United States with Edmund J. Wilkins, a marble cutter. Wilkins and Chislett were partners in a profitable marble business at the same time that he was designing nearly all of his known buildings. When Chislett accepted the superintendency of Allegheny Cemetery, the partnership was dissolved. According to Pittsburgh historian John Boucher, Wilkins retired from the marble business in 1852 a successful and wealthy man (see Boucher, *A Century and a Half of Pittsburg and Her People*).

4. Van Voorhis, John S. *The Old and New Monongahela*. page 89. VanVoorhis's 486 page book began as a newspaper column on old-time topics, with several detailed accounts about early residents buried in the old graveyard. He greatly lamented that there was no monument for Joseph Parkison, the town founder, whose remains were never moved out of the old graveyard, which is now a city playground. Other information in this paragraph derives from VanVoorhis and from Taylor, *Historical Magazine of Monongahela's Old Homecoming Celebration*.

5. Herron, Joseph A., President. *Monongahela Cemetery, 1863-1908, Charter, Rules, Regulations, and General Information*. page 7.

6. The *Monongahela Valley Republican* constantly pushed for better architecture, an official city charter, new means of transportation, and various public works, so much so that the newspaper nickname for Monongahela City was the "City of Push." Newspapers from surrounding towns ran pieces commenting on Monongahela's progress, sometimes making fun of it for falling short of the new "city" status. See "Cultivate the Beautiful in Architecture," *Monongahela Valley Republican*, 17 Sept. 68; "City Improvements," *Monongahela Valley Republican*, 7 Nov. 1872; "The Central Block," 14 November 72; "Expand borough limits," *Monongahela Valley Republican*, 5 December 1872; quote of *Pittsburgh Recorder* about great improvements at Monongahela City, *Monongahela Valley Republican*, 20 Mar 1873; "City of Push" *Monongahela Valley Republican*, 9 September 1875; editorial against slashing cemetery trees, *Monongahela Valley Republican*, May 1883; quote from *Connellsville Courier* as making fun of City of Push, *Monongahela Valley Republican*, 15 January 1885.

7. Monongahela City's original city charter of 1873 called for a common council of six members elected annually and two to six members of a select council, also elected annually. See Crumrine, *History of Washington County*, pages 575-576 and Taylor, *Historical Magazine of Monongahela's Old Home Coming Week*, page 204.

8. The twelve year school was built in 1881, see Taylor, *Historical Magazine of Monongahela's Old Home Coming Week.*, page 117. The fire department was started as a result of a fire that destroyed the school in 1883 and another fire the same year that destroyed the covered bridge across the river, see Taylor, W.P. *Historical Magazine of Monongahela's Old Home Coming Week.*, page 244. The Monongahela Valley Republican became a daily newspaper in 1881, see Salisbury, *Pennsylvania Newspapers*, page 78.

9. William Jones Alexander, the first cemetery treasurer, was also the founder of the town's first bank in 1850. He served on the cemetery board continuously for many years, and upon his death, a stained glass window was placed in the new chapel in his honor, which was under construction at the time. Around the time of his death, Alexander's nephew, Joseph Alexander Herron, was appointed to the board and became its president. Herron left Alexander and Company to serve as president of the town's second bank when J.B. Finley died in 1919.

10. Monongahela Cemetery minute book, minutes of 10 July 1865.

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11. Boucher, A Century and a Half of Pittsburg and her People, Vol. IV, page 187; Kidney, *Allegheny Cemetery: A Romantic Landscape*, pages 25, 34-36, 38, 40, 70; Wilson, Standard History of Pittsburg... page 874.

12. Several publications by the Pittsburgh History and Landmarks Foundation (e.g. Kidney, *Landmark Architecture: Pittsburgh and Allegheny County*) state that there are now only "five extant works of any description by John Chislett." Presumably the intended list includes Burke Building (1836), the Orphan Asylum of Pittsburgh and Allegheny (1838), Allegheny Cemetery (1844), and the Butler Street Gateway Building at Allegheny Cemetery (1847). However, this list misses at least four cemeteries outside Allegheny County, discussed in this nomination.

13. Potter and Boland, *National Register Bulletin 41: Guidelines for Evaluating and Registering Cemeteries and Burial Places*, pages 4-5 (cross reference to note on Kidney's mistake)

14. Kidney, *Allegheny Cemetery: A Romantic Landscape*, page 32. The first steps in planning Allegheny Cemetery were taken in 1833, two years after Mt. Auburn, the first "rural cemetery" in the United States, was incorporated.

15. Kidney, *Allegheny Cemetery: A Romantic Landscape*, page 70.

16. Crumrine, *History of Washington County...*, page 531 and 551.

17. Kidney, *Allegheny Cemetery: A Romantic Landscape*, page 46 (however, several other sources widely differ on how quickly Allegheny Cemetery was acquiring land. See Second Annual Report of Crown Hill Cemetery..., which says Allegheny Cemetery had acquired 360 acres by 1866.)

18. Crumrine, *History of Washington County...*, page 551.

19. Albert, *History of Westmoreland County, Pennsylvania*, page 508.

20. Paulison, *The Lindenwood Story*, page 9.

21. Nicholas, *The Story of Crown Hill*, page 13. (also--*Crown Hill's Origin and Development*, page 3??)

22. *Second Annual Report of Crown Hill Cemetery*, page 1. John Chislett's long tenure at Allegheny Cemetery was mentioned as a reason for hiring him in histories of the other cemeteries he designed. See Albert, History of Westmoreland County, page 508; Crumrine, *History of Washington County*, page 551; Nicholas, *The Story of Crown Hill*, page 13.

23. Nicholas, *The Story of Crown Hill*, page 16; *Crown Hill's Origin and Development*, page 6.

24. *Monongahela Valley Republican*, 25 January 1866 and 4 February 1869, as well as cemetery minutes.

25. Adam Augendobler was a trained weaver and a native of Bavaria who worked apparently as a farm hand on two farms before being appointed superintendent of Monongahela Cemetery in July, 1865. A photograph and a brief biography are given on page 198 of the *Historical Magazine of Monongahela's Old Homecoming Celebration* (1908). In the photo, he is leaning on a shovel and holding a straw hat. There is no indication that he was a designer or anything other than a manager and caretaker. He held the position for 30 years.

26. Monongahela Valley Republican notice of Chislett's death, 4 February 1869.

27. Kidney, *Allegheny Cemetery: A Romantic Landscape*, page 25. In *Landmark Architecture: Pittsburgh and Allegheny County*, page 218 (1985), Walter Kidney calls Allegheny Cemetery the fourth oldest incorporated cemetery in the United States. In *Allegheny Cemetery* (1990), he corrects the statement to say that three others that are older than Allegheny have been recently brought to his attention. In *Pittsburgh's Landmark Architecture*, page 339 (1997), he says that Allegheny Cemetery is the sixth oldest "rural" cemetery in the country. However, the error has a long pedigree, and appears to date from a history read to the board in 1872 by Dr. J.R. Speer, one of Allegheny Cemetery's founders, about his 1834 trip to Mt. Auburn when Allegheny Cemetery was first being planned. In it he listed other cemeteries that he knew were founded between 1834 and 1844.

28. Creigh, *History of Washington County*, pages 247.

29. Several of the other "rural cemeteries" in southwestern Pennsylvania are strikingly similar in design and are likely candidates to have been Chislett designs. McKeesport-Versailles and Redstone are the most likely.

30. Kidney, *Allegheny Cemetery: A Romantic Landscape*, page 25.

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31. Monongahela Cemetery Board minutes, 15 May 1863.

32. Strayer, *The Three Towns: A Sketch of Brownsville, Bridgeport, and West Brownsville,* page 40.

33. Kidney, *Landmark Architecture: Pittsburgh and Allegheny County.* page 289. Kidney, *Pittsburgh's Landmark Architecture,* page 472.

34. *Monongahela Cemetery, 1863-1908, Charter, Rules, Regulations, and General Information,* page \s 5-6.

35. Alphabetical labeling of the cemetery sections seems to have been a Chislett trademark. The system was also used at the oldest sections of Lindenwood, Crown Hill, and St. Clair. When the Hare and Hare addition to Monongahela Cemetery was designed in 1815, one clear break from the older section was a change to numbers in the new sections, beginning with "1," and leaving the old alphabetical designations in place.

36. Cemetery Board minute book, 9 April 1894.

37. Dickey, Pauline Keller, Letters about Frank Perry Keller, in possession of Terry A. Necciai, RA, 1986.

38. Hubbard, *Complicity and Conviction: Steps Toward an Architecture of Convention.* Cambridge, pages 15-50.

39. Taylor, *Historical Magazine of Monongahela's Old Homeweek Celebration,* page 199.

40. A history of R.M. Gee and Sons may be found in Crumrine, History of Washington County..., page 508. Also see Fry, "Marble Shop," *Poems by Sol Fry,* page 120 and illustration in Caldwell, *Atlas of Washington County,* page 141.

41. Boutros, David, interviewed by Terry A. Necciai, RA, 28 June 1999. Notes in possession of author.