

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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.

## 1. Name of Property

Historic name: Hilltop Cemetery

Other names/site number: SU-0004

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

## 2. Location

Street & number: Elk Knob Road, East Hill Circle, Tomkies Lane

City or town: Hinton State: West Virginia County: Summers

Not For Publication: N/A

Vicinity: N/A

## 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 at the following level(s) of significance:

    national     statewide X local

Applicable National Register Criteria:

   A    B X C    D

Susan M. Pierce

9/3/21

Signature of certifying official/Title: Deputy State Historic Preservation Officer

Date

West Virginia State Historic Preservation Office

State or Federal agency/bureau or Tribal Government

In my opinion, the property     meets     does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau  
or Tribal Government

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State

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#### 4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register  
☐ determined eligible for the National Register  
☐ determined not eligible for the National Register  
☐ removed from the National Register  
☐ other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private: ☒
- Public – Local ☐
- Public – State ☐
- Public – Federal ☐

##### Category of Property

(Check only **one** box.)

- Building(s) ☐
- District ☐
- Site ☒
- Structure ☐
- Object ☐

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>0</u>	<u>0</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>5</u>	<u>0</u>	structures
<u>14</u>	<u>0</u>	objects
<u>20</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register N/A

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

FUNERARY: cemetery

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**Current Functions**

(Enter categories from instructions.)

FUNERARY: cemetery

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Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Classical Revival

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Stone; Metal; Brick; Wood

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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#### Summary Paragraph

Hilltop Cemetery is a chain of five related burial grounds occupying a high ridge overlooking the town of Hinton in Summers County, West Virginia. In total the southwest/northeast trending chain of burial grounds covers an area of approximately thirteen acres. The areas are discontinuous, separated by the looping course of Elk Knob Road and small stretches of non-cemetery land. Memorials run the gamut from large mausolea to small headstones, are fashioned from a number of materials (principally granite and marble), and display a variety of forms and decorative motifs. The cemetery was established in the 1870s with the last sections added in the 1920s, and its various sections are collectively known, historically and at present, as Hilltop Cemetery. The cemetery's mortuary art illustrates the range of forms, materials, and iconography popular from the 1870s through the mid-twentieth century. The burial grounds are surrounded by woods and are lightly planted. Burial plots are organized on an orthogonal grid, though the topography and interior and exterior roads give the overall form of some sections a curvilinear character.

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State

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## Narrative Description

For purposes of identification and mapping, Hilltop Cemetery's five sections are designated Area 1 (Hilltop 1, 2, and 3 and Hillcrest 3 and 4), Area 2 (McCreery Section), Area 3 (Hillcrest 1 and 2), Area 4 (East Hill), and Area 5 (Tomkies Lane Section). Individual resource descriptions reference the areas, but often the sections and subsections are referred to in the text according to the names by which they are historically and generally known. The areas and their interrelationships are illustrated by the photos and maps that accompany the nomination report and are also described below. The Hilltop section is the earliest section of the cemetery, established in or by 1875, and the sections become progressively more recent in establishment as one moves northeastward along the ridge. In terms of number of historic-period interments, an estimated 1,500 graves, the great majority dating to before 1972, Hilltop Cemetery is the largest cemetery in Summers County, West Virginia. Restwood Memorial Gardens, established in 1947, is comparable in areal extent, but the majority of its interments post-date 1970.

**Area 1:** Area 1 contains the Hilltop Section (subdivided into Hilltop 1, 2A, 2B, and 3) and Hillcrest sections 3 and 4. The area lies downhill from and to the southwest of Elk Knob Road at the southwest end of the chain, at an elevation of between around 1,675 to 1,775 feet above sea level. The area is surrounded by woods on all sides except the road side and the Hilltop section at the southwest end is also surrounded by steep slopes. Interments in the area may have begun as early as 1875.

**Area 2:** The rectangular McCreery Section is a relatively small section of the cemetery. The section is located to the northwest of the bend in Elk Knob Road, across the road from Area 3 at approximately 1,725 feet in elevation. The section is surrounded by woods on all sides except the road side and is defined by an iron fence and archway gate. The section is dominated by the McCreery Obelisk. The section received its fence and obelisk at the very end of the nineteenth century or the beginning of the twentieth century.

**Area 3:** Hillcrest Sections 1 and 2, located at approximately 1,865 feet in elevation, are surrounded on all sides by a horseshoe bend of Elk Knob Road, except for a small isthmus at the east end. The area has a slightly domed character, created by the naturally rounded top of the section of ridge on which the area lies, with wooded areas below on the other side of the road. The earliest part of the Hillcrest Section was established in the 1910s.

**Area 4:** The East Hill section (subdivided into East Hill A and B) lies to the northeast of Area 3 on a slightly rounded hilltop at around 1,880 feet. The section is lenticular or leaflike in form, bounded on the southeast side by Elk Knob Road and defined on the west and north sides by East Hill Circle, a curving driveway that connects to Elk Knob Road. Most of the plots lie between Elk Knob Road and East Hill Circle but a band of lots lie outside and downslope from East Hill Circle. The East Hill Section was established in 1923.

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

**Area 5:** Area 5 is made up of the Tomkies Lane Section (established by 1936 and technically known as East Hill Section 2) and the Tomkies-Hinton Plot (established 1923, considered part of East Hill Section 2). The area is the smallest section of the overall cemetery. It lies off the northeast tip of Area 4 on the north side of Elk Hill Road.

Hilltop Cemetery's various sections contain a diversity of funerary types ranging from mausoleums, obelisks, and marble statuary to simple fieldstone and homemade concrete markers, over a thousand memorials total (though there are an estimated 1,500 graves in the cemetery, some memorials serve two graves, and a few may serve three or more graves). Iconography (pictorial imagery, often symbolic) is also varied, and includes standard motifs like lambs, bibles, and flowers and more complex schemes such as an intricately carved tableau depicting Father Time and a mourning woman. Memorial materials include various types of stone (typically marble and granite), concrete, and zinc. The square and rectangular burial plots are bordered by narrow lanes known as casket ways and are typically defined by retaining walls and fences. Though the planning within the sections is orthogonal, there is also a curvilinear aspect imparted by Elk Knob Road and the curving access lane (Monument Row) that crosses and defines the Hilltop and Hillcrest 3 and 4 sections. The East Hill Section is defined by East Hill Circle and the Tomkies Lane Section is reached by Tomkies Lane. Plant material includes indigenous oaks (some quite large), specimen trees like spruce and catalpa, smaller species like yucca and periwinkle, and grass. The cemetery is surrounded by the steep wooded slopes of the ridge on which it is located, and the elevated site affords views of downtown Hinton, the New River which flows around Hinton, and surrounding mountains. Photos relating to the subjects discussed in Section 7 appear in the photo section at the end of the report. The following inventory individually describes the main resources of the cemetery in terms of size or artistic distinction. The first inventory heading, "Hilltop Cemetery Features," describes resources such as retaining walls and fences that cumulatively contribute to the historic character of the cemetery but do not warrant individual description. A few especially large or artistically outstanding resources of this sort, such as the McCreery Section Fence and Archway and the Joseph Plot Wall, are individually inventoried.

*Inventory<sup>1</sup>*

1. Hilltop Cemetery Features. 19<sup>th</sup>-20<sup>th</sup> century. Contributing site.
2. McCreery Section Fence and Archway. Ca. 1900. Contributing structure.
3. Plumley Mausoleum. Ca. 1908. Contributing structure.
4. Lawrence Sepulcher. Ca. 1923. Contributing structure.
5. Rose-Van Zandt Sepulcher. Ca. 1923. Contributing structure.
6. Florence Baber Dillon Memorial. Ca. 1920. Contributing object.
7. Robert M. McAfee Memorial. Ca. 1897. Contributing object.
8. W. E. Meador Memorial. Ca. 1902. Contributing object.
9. Maude E. McCandlish Memorial. Ca. 1900. Contributing object.

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<sup>1</sup> Most monuments are dated approximately using the Latin term *circa* for "about" (abbreviated ca.). Though death dates of the individuals memorialized by the monuments are generally specific, an unknown length of time may have passed between death and the erecting of a monument.

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

10. Mertilla A. Beard Memorial. Ca. 1900. Contributing object.
11. William C. Ridgeway Memorial. Ca. 1889. Contributing object.
12. Willie N. Whitlock Memorial. Ca. 1908. Contributing object.
13. McCreery Obelisk. Ca. 1900. Contributing object.
14. Flanagan Obelisk. Ca. 1891. Contributing object.
15. Harrold Alex Timberlake Memorial. Ca. 1897. Contributing object.
16. W. P. Phillips Memorial. Ca. 1894. Contributing object.
17. Sarah Margaret Bird Memorial. Ca. 1926. Contributing object.
18. Earl Harrah Memorial. Ca. 1920. Contributing object.
19. Eli Haddad Memorial. Ca. 1918. Contributing object.
20. Joseph Plot Wall. Ca. 1930. Contributing structure.

*Inventoried Sites, Structures, and Objects*

**Hilltop Cemetery** and its layout, walls, fences, trees, and plantings (inventory no. 1; all areas; photos 0001-0009) are described together as a single contributing site.<sup>2</sup> Each section of the cemetery is laid out on a grid, a system that existed in embryo by 1881 as indicated by the sale of a twelve by twenty plot in the original Hilltop section that year. The edges of the various gridded sections conform to topographical features like steep slopes and the previously existing horseshoe bend of Elk Knob Road and are therefore somewhat irregular. The mix of regularity and irregularity and the natural setting described below give the cemetery a park-like character.

The original Hilltop sections drape over a rounded knoll with steep wooded slopes on three sides. The Hillcrest 3 and 4 sections extend up a ramp-like ridge to Elk Knob Road and are bordered on each side by woods. The Hillcrest 1 and 2 sections occupy a slightly convex ridge with a terrace-like character a few feet above the pavement of Elk Knob Road which encircles the sections. The East Hill Section has a somewhat similar character—elevated above East Hill Circle which wraps around it—though it is higher and its convexity more rounded. The McCreery Section occupies a slope surrounded by woods but with an open view to Elk Knob Road and the Hillcrest 1 and 2 sections.

Many of the plots are defined by walls, fences, and curbs. The walls and curbs are masonry, usually poured concrete but also some stone and a few brick. The concrete is generally plain in character though it sometimes incorporates the name of the family, for example the Sale plot (Hillcrest 1-240) which has metal letters reading Sale inset into its threshold. Other family or individual names that appear in thresholds include Day (Hilltop 2 A 83), R. J. Worley (Hilltop 3 77), and A. W. Ailstork (Hilltop 3 76). The plots that border Elk Knob Road and East Hill Circle often have high retaining walls that sometimes incorporate concrete steps that the elevated surface of the plot to the road below. The same concrete construction used for the curbs is also used to define some individual graves, including the small rectangular “crib curbs” that define the graves of infants and children (a few of these crib curbs are marble).

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<sup>2</sup> The inventory headings to follow also list the plot designations from Bobby Cox’s book *Historic Hilltop Cemetery*.

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

Fencing in the cemetery is metal, though there are a few scattered wood posts relating to former wood or wire fencing. Decorative cast and wrought iron fencing is most common in the older sections, some of it made by the Stewart Iron Works of Cincinnati, Ohio, for example the fence around the McCreery Section (photos 0009-0011), described below. The Cooper-Cummings plot (Hilltop 3-2) has an iron fence with an ornate gate with scrolled, foliated, and floral ornaments and the name Copper on a ribbon- or banner-like element. There are a few wire, pipe, and chain fences. Chain fences supported by steel pipe posts surround the Dressler-Meadows plot (Hillcrest 2-269-271) and McGhee plot (Hillcrest 2-278-279). The Harrah plot (Hillcrest 3-109) has a hoop-like metal gateway arch mounted in concrete pedestals. The East Hill Section has an arched sign constructed of black metal fence material and reading Hilltop Cemetery created by Bobby Cox in recent years (shown in the distance in photo 0040). A similar sign stands at the south entrance to Monument Row outside the nominated area. Trees and other plantings are discussed in Section 8.

The ca. 1900 **McCreery Section fence and archway** (no. 2; Area 2; McCreery fenced lot Hillcrest 1; photos 0009-0011) bound an area containing a central obelisk (inventory no. 13) and individual memorials surrounding the obelisk. The decorative iron fence, consisting of wrought, cast, and tubular elements, was fabricated by the Stewart Iron Works of Cincinnati, Ohio, as indicated by a small plaque on the gate. The gate, at the east end of the enclosure facing Elk Knob Road, has spiked pickets that rise to a center peak. The pickets alternate between straight-shafted with ornate spearpoint or halberd-like finials and straight/swirl-shafted with simple pointed tips. The stiles have furled tops and the top rail is surmounted by an ornament with four scrolls and a central boss. The closing stile has a flexible iron tab for securing the gate in the closed position and a foot latch for securing it in the open position.

Over the gate is an archway on tubular stanchions with knob finials. The archway has the legend McCreery Section in sans-serif iron letters with McCreery in a horizontal band and Cemetery in a segmental-arched band below (the first "c" in McCreery is missing). The archway is surmounted by wrought iron scrollwork with a center spearpoint finial; similar scrollwork fills the spandrels between the horizontal and arched bands. The stanchions stand on newel-like elements with molded caps and infilling of scrolled and swirled ironwork. Similar newel-like elements stand at the fence's four corners. The fence panels have the same alternating pattern of straight-shafted pickets with ornate spearpoint finials and straight/swirl-shafted pickets with simple pointed tips as the gate.

The ca. 1908 **Plumley Mausoleum** (no. 3; Area 1; Plumley Mausoleum Hilltop 3-8; photos 0012-0013) is a rectangular structure of poured concrete construction with a low-pitched front-gable concrete roof and walls scored to simulate ashlar blocks. The ends of the side walls project as piers at the corners of the west-facing front elevation. At the center is an entry surmounted by a concrete lintel cast with the name Plumley in bold sans-serif bas-relief letters. The entry has a barred and meshed outer security door and a cast bronze inner door with molded panels with paterae (round ornaments, in this instance floral) and beribboned wreathes. The entry opens into a room lit at each end by windows with bars and mesh and with a columbarium on the back wall, the niches fronted by rectangular marble plaques bearing the names and dates of the deceased. There are three tiers of niches, the top tier without interments. The mausoleum appears in a 1911



Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

photo of Hinton that shows Hilltop Cemetery. The earliest death date of an individual interred in the mausoleum is 1908.

The ca. 1923 **Lawrence Sepulcher** (no. 4; Area 3; Hillcrest 1-203; photos 0014-0015) consists of an archway at the front of a rectangular balustraded enclosure containing ledger tombs, all elements marble. The archway consists of two square pillars that support a rectangular frame with a cornice and the name Lawrence in incised Roman capitals. The frame contains an inner frame consisting of a round arch scored to simulate voussoirs and keystone. At the base of the archway hangs a bronze chain, and in front of it are two low marble urns. The balustrade has heavy vasiform balusters and heavy square corner and intermediate posts with simple molded caps. The mausoleum is raised on a concrete platform with steps that connect to a concrete walk which leads to second set of steps in a low concrete retaining wall in the bend of Elk Knob Road. The sepulcher may have been established after the death of Perry M. Lawrence (1866-1923).

The ca. 1923 **Rose-Van Zandt Sepulcher** (no. 5; Area 4; Rose Sepulcher East Hill A 71/2 58; photo 0016) consists of a marble-clad rectangular platform that contains above-ground graves. Marble steps on the front (west) side have marble cheeks with spiral terminuses at the bottom. The name Rose is carved in Roman capitals on the face of the top step and the name Van Zandt is carved on the step below, though no Van Zandts are known to be buried in the sepulcher (perhaps the Van Zandt family was related to the Roses and interment was anticipated but never occurred). The top of the sepulcher is paved with marble slabs, has marble benches at each end, and is enclosed by a low marble curb. Five simple marble ledgers with molded edges project slightly above the pavers. The center ledger, which covers the grave of Caroline Hale Rose (1858-1923), has incised carving in the form of a beribboned laurel wreath with a center R. Caroline Rose is the earliest interment in the sepulcher.

The ca. 1920 **Florence Baber Dillon Memorial** (no. 6; Area 3; Hillcrest 1-246; photo 0017) features a life-sized marble sculpture of a young woman supported by a block carved with Dillon's name, birth and death dates (1889-1920), and a reference to her husband, M. L. Dillon. The woman wears a simple shift, a cowl covers her long tresses, and her feet are bare. She has a serene downward gaze. Her left arm hangs at her side, the fingers of her hand parted and holding a modern artificial yellow rose. Her right arm drapes over the top of the block and loosely holds a beribboned laurel wreath. She stands on a marble base with the name Dillon in bas-relief Roman capitals. The marble base rests on a concrete base.

The ca. 1897 **Robert M. McAfee Memorial** (no. 7; Area 1; Hilltop 1-117; photos 0018-0019) consists of an upright marble block on a three-tiered rectangular marble base. The block has a sloped top representing a lectern with the carved representation of a closed bible resting on the sloped surface. Carved into the front of the block is a recessed square panel with a molded frame with quarter-round corners. Carved in bas-relief inside the panel is a tableau depicting a winged and bearded Father Time, his scythe resting blade downward and an hourglass at his feet, who stands behind a young woman untangling her tresses. The woman is dressed in classical garb and has her face downturned in mourning. She holds in her left hand an urn and in her right hand a leafy bough. At her side is a fluted column base, on its broken top an open book. The broken top part of the column, with a foliated capital, lies at her feet, overhanging the edge of the tiered

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

circular platform on which the figures stand. The fine detail of the carving has eroded away. (See section 8 for an interpretation of the carving.) Below the carving are McAfee's name and birth and death dates (1864-97), and on the top tier of the base is a poetic inscription in italic script that reads:

*A precious one from us has gone,  
A voice we loved is stilled;  
A place is vacant in our home,  
Which never can be filled.*

A yucca grows beside the base.

The ca. 1902 **W. E. Meador Memorial** (no. 8; Area 1; Hilltop 3-18; photo 0020) is a Woodmen of the World tree trunk monument carved from buff-colored Indiana limestone. The memorial has deeply furrowed bark, the stumps of missing limbs, ferns at the base, and twining ivy. On the bottom half the bark is missing, in its place a smooth curved surface carved with Meador's name in an arched band with a serrated border, his birth and death dates (1881-1901), a short poetic inscription, and the information that Meador was "Killed in R.R. Wreck." Below the main epitaph panel, in an arched frame, is the bas-relief carving of a locomotive and tender (coal car). Carved details include the locomotive's spoked wheels, drive shafts, the letters C&O on the cab and tender, the number 376 on the tender, smoke and steam trailing from the engine, and the rails and ties on which the train rests. Below the panel is Meador's name in large sans-serif bas-relief letters.

The ca. 1900 **Maude E. McCandlish Memorial** (no. 9; Area 1; Hilltop 1-251; photo 0021) is a Woodmen of the World tree trunk monument carved from buff-colored Indiana limestone. The memorial has deeply furrowed bark, the stumps of missing limbs, ferns at the base, and twining ivy. The bark is partly peeled away to create a smooth curved surface on which are carved Maude's name, her birth and death dates (1875-1900), the information that she was the wife of W. Eugene McCandlish, and short poetic inscription (a second such inscription and the name McCandlish appear in a lower arched panel). At the base of the top panel is the carved representation of four rounded objects, possibly acorns. The bas-relief initials BLE above the top inscription panel stand for the Brotherhood of Locomotive Engineers and are carved with the secondary initials GIA for Grand International Auxiliary. Behind the memorial is a small low footstone carved in the shape of a round log section.

The ca. 1900 **Mertilla A. Beard Memorial** (no. 10; Area 1; Hilltop 1-126; photo 0022) is a Woodmen of the World tree trunk monument carved from buff-colored Indiana limestone. The memorial has deeply furrowed bark and the stumps of missing limbs. The large front limb stump supports a thick "rope" from which hangs a "scroll" with a curled bottom edge. On the scroll are carved Mertilla's name, her birth and death dates (1875-1900), the information that she married C. W. Beard in 1892, and a poetic inscription in italic letters reading:

*Another link is broken  
In our household band,*

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

*But a chain is forming  
In a better land.  
She's gone to worlds above,  
Where saints and angels meet,  
To realize our Saviour's love,  
And worship at his feet.*

Near the memorial are two small low footstones carved in the shape of round log sections.

The ca. 1889 **William C. Ridgeway Memorial** (no. 11; Area 1; Hilltop 2 B-161; photos 0023-0024) is an example of a Monumental Bronze Company no. 502 zinc obelisk. The obelisk, approximately six feet tall, has the standard slightly tapered square-section shaft with pyramidal point. The shaft rises from a high stepped four-stage base. From bottom to top the four stages are: 1) a low base with simulated quarryfaced finish, smooth borders, and a canted top; 2) a plain stage with a molded top; 3) a cubical stage with recessed panels under round-arched frames with pointed ornament at the keystone position and a canted and molded top; and 4) a cuff with lightly incised (actually cast) scrolling ornament. The four panels of the cubical stage are bolted in place. Three are blank; the fourth is inscribed in bas-relief sans-serif letters: "In memory of Wm. C. Ridgeway, died at Hinton, Nov. 6, 1888, in the 51<sup>st</sup> year of his age. Gone but still remembered." In a corner of the shaft are lightly scribed letters or numerals that may read IBBS/IBBS (the Bs may be 3s). These appear to be some sort of lot indication or are associated with the monument's casting.

The ca. 1908 **Willie N. Whitlock Memorial** (no. 12; Area 1; Hilltop 3-78; photo 25) is a hollow cast zinc tree trunk monument on a poured concrete base. The form of the trunk is very similar to the Woodmen of the World stone memorials produced during the period, with furrowed bark, a sawn-off top, and sawn-off or broken-off limb stumps. The trunk rises from a metal base in the form of jumbled angular rocks. The grain in the limb stumps is boldly rendered and has a spiderweb appearance that simulates concentric grain with radial checking, as though the stump had been exposed to weather and begun to crack. At the top of the front of the trunk are chain links and below is a smooth inscription panel with bas-relief sans-serif letters giving Whitlock's birth and death dates (1877-1908) and noting that she was the wife of A. T. Whitlock.

The ca. 1900 **McCreery Obelisk** (no. 13; Area 2; McCreery Cemetery; photo 0009) is a twenty-two-foot tall the light gray granite obelisk which is the tallest obelisk in Hilltop Cemetery. The main shaft has the standard slightly tapered square-section shaft with pyramidal point. The shaft ascends from a base of four square-plan parts with (from bottom to top) a poured concrete platform, a granite platform, a tall base with swept sides and bas-relief inscriptions McCreery on front and back, and a molded cuff at the base of the main shaft with acanthus leaf carvings at the corners. The individual memorials consist of blocks of the same or similar granite as the shaft with the names and dates of the deceased in bas-relief on the curved top surface. Outside the fence on the west side are a few burials.

The ca. 1891 **Flanagan Obelisk** (no. 14; Area 1; Hilltop 1-235-36; photos 0027 and 0028) is dedicated to R. Albert Flanagan Sr. (1807-84) and R. Albert Flanagan Jr. (1849-91). The 15-foot

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

4-inch obelisk was almost certainly made from granite quarried in the Richmond-Petersburg granite belt in Virginia, as it was carved by J. H. Brown of Richmond, Virginia. The obelisk consists of a tall, tapered, square-section shaft with a pointed top that stands on the three-part base. The top part of the base, which is also slightly tapered, has polished inscription panels with decorative edges that somewhat resemble double tablets. The panels are inscribed with the names and dates of the deceased (not all panels are inscribed). Brown's name appears in italic letters at the lower corner of one of the panels. The middle part of the base is lower and is inscribed with the name Flanagan in bas relief block letters in a recessed panel with scalloped corners. The lower part of the base is plain.

The ca. 1897 **Harrold Alex Timberlake Memorial** (no. 15; Area 1; Hilltop 1-237; photo 0036) memorializes Harrold Alex Timberlake (1894-97), who died as a toddler. The marble memorial consists of an ornately carved upper section on a two-part base, the upper base bearing the name Timberlake in an ornate frame and the lower base plain. The upper section features a putto who kneels beside and points to a scroll bearing the name of the deceased, his death date and age at the time of death, and the initials of his parents. Carved flowers and leaves overhang the top of the scroll and its sides are carved in the forms of natural rock outcrops, tree limbs, and fern fronds. In front of the memorial extends a low crib-like marble curb that may formerly have served as a planting bed.

The ca. 1894 **W. P. Phillips Memorial** (no. 16; Area 1; Hilltop 2 B-193; photo 0039) was carved by the Hinton Marble Works for W. P. Phillips (1831-94). The memorial has a Gothic Revival lancet-arched form with a lobate finial and gabled shoulder-like elements with weatherings and ridge ribs. The aforementioned W. P. Phillips tombstone has a Gothic Revival lancet-arched form with a lobate finial and gabled shoulder-like elements. Carving is lightly incised and includes stylized floral carving in the finial and at the foot of the upright section, a frame around the memorial proper, and the Masonic square and dividers and the letter G in a circular frame. The low two-part base includes an upper section with a cyma molding and the Hinton Marble Works inscription. A small granite marker inscribed Mother is set against the base.

The ca. 1926 marble **Sarah Margaret Bird Memorial** (no. 17; Area 3; Hillcrest 1-202; photo 0038) consists of an ornately carved upper section on a two-part base, the upper base bearing a Latin inscription and the lower base plain. The upper section features a putti who kneels beside and points to a scroll bearing the name of the deceased, her birth and death dates (1925-26), and the initials of her parents. Carved flowers and leaves overhang the top of the scroll and its sides are carved in the forms of natural rock outcrops and foliage. The inscription reads "Sancta Maria, Mater Dei, ora pro nobis," Latin for "Saint Mary, Mother of God, pray for us."

The ca. 1920 **Earl Harrah Memorial** (no. 18; Hillcrest 3-109; photo 0032) marks the grave of Earl Harrah (1915-20). The monument consists of three parts. The plain poured concrete base, which bears the impressions of the wooden form into which it was poured, connects to a narrow concrete planting bed with a small granite footstone. The midsection is a block of granite with quarryfaced ends framed by tooled borders. On this section rests the third part, a recumbent granite cylinder with stylized floral or foliated bands and a panel inscribed with the name of the

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

deceased and his birth and death dates. On the south end of the cylinder, in a shallow oval recess, is a porcelain photo oval showing Harrah in a shirt or suit with wide lapels.

The ca. 1918 **Eli Haddad Memorial** (no. 19; Area 1; Hillcrest between 4-9 and 27; photo 0033), carved for the toddler Eli Haddad (1916-18), is a small marble memorial of upright tabular form with rounded top corners, set into a marble base. The front of the memorial bears Haddad's name and his birth and death dates, a blank white ceramic photo oval, and eroded decoration with what appears to be palm fronds at the top. The tombstone is inscribed on the back in Arabic script with Haddad's name in Arabic, 'Ehiya (or possibly Eliya) al-Haddad.

The ca. 1930 **Joseph Plot Wall** (no. 20; Area 4; East Hill A-68; photo 0030) is a stone retaining wall that supports an elevated grave plot in which is interred A. M. Joseph (1880-1930). There is no gravemarker at present. The wall is constructed of quarryfaced sandstone blocks of relatively regular rectangular form and size (approximately the size of a standard concrete block) set in mortar with boldly projecting blocky joints. The letters of the name Joseph are individually carved in bas-relief onto the faces of a row of blocks at the top of the wall. The top is missing a few blocks including the one with the letter H. Small stone piers rise above two corners of the wall.

*General Description*

The great majority of the cemetery's memorials are stone, and of these the majority are granite, reflecting the development of the cemetery during and after the late nineteenth/early to mid-twentieth century transition from the use of marble to granite for middling/elite memorials. The earliest granite memorials appear to have been carved from Virginia granite. The 15-foot 4-inch **Flanagan Obelisk** (no. 14; Area 1; Hilltop 1-235-36; photos 0027 and 0028) is probably one of these, as it was carved by J. H. Brown of Richmond, Virginia. The ca. 1900 **McCreery Obelisk** (no. 13; Area 2; McCreery Cemetery; photo 0009) is another example of this granite, which has a light tan-gray color when given a mat finish and darker gray appearance when polished. Some family plots feature general family memorials accompanied by smaller individual family member markers, all color-coordinated through the use of distinctively colored granite. These include the Jordan Plot (Area 1; Hillcrest 4-243), which was probably established in the 1910s and uses a dark gray granite, and the Burks Plot (Area 4; East Hill B-63), probably established in the 1920s, which is distinguished by reddish-brown granite. From the mid-twentieth century on some of the cemetery's granite memorials were made with light blue-gray granite probably sourced from the Elberton quarries in Georgia. Other granite memorials may be Tennessee granite.

The second most common stone is marble. By the period of the cemetery's initial development in the 1870s, marble was the preferred monument material for elite burials and was also common for middling burials. Two of the cemetery's earliest signed memorials are marble: the headstone of Warren Bernard Flanagan (1880-81; Area 1; Hilltop 1-237; photo 0026), carved at the marble yard of S. S. Smith in Alderson, and the **W. P. Phillips Memorial** (no. 16; Area 1; Hilltop 2 B-193; photo 0039), carved by the Hinton Marble Works for W. P. Phillips (1831-94). Marble was used for the cemetery's several examples of statuary, notably the full-scale sculpture of a

Hilltop Cemetery

Summers County, W.V.

Name of Property

County and State

mourning woman which adorns the **Florence Baber Dillon Memorial** (no. 6; Area 3; Hillcrest 1-246; photo 0017), carved for the grave of Florence Baber Dillon (1889-1920). The cemetery's three Woodmen of the World tree trunk memorials, described in the inventory, are carved from buff-colored Indiana limestone. In the older parts of the Hilltop Section are a number of markers fashioned from local or "country" stone. Most of these are uninscribed tabular fieldstones, but one, the undated headstone of a Briers family infant (Area 1; Hilltop 1-127) is crudely incised with the inscription "Briers Baby." In the Keatley plot (Area 1; Hilltop 2 B-209) is a small pile of fieldstones measuring 36 by 20 inches that likely covers the grave of an infant (photo 0035). This memorial is unusual because it lies athwart another grave, that of Susan Jane Keatley (d. 1890), and is out of alignment with the Keatley plot and surrounding plots. It may be that the interment and stone covering were made surreptitiously after Keatley's burial.

Concrete became widely available for multiple applications around 1900 and was used for grave memorials from that period forward. One use was as a foundation for monuments fashioned from other materials, such as the **Willie N. Whitlock Memorial** (no. 12; Area 1; Hilltop 3-78; photo 0025), the main portion of which is zinc. Occasionally concrete was used for the memorial itself. Two side-by-side tabular markers near the western downhill edge of the cemetery (Area 1; Hilltop 3-6; photo 0031), that of Nettie Fay Teabo (1907-42) and Neoma Marie Teabo (1929-31), were cast from concrete in a form or forms that gave them clipped top corners. The Teabo makers were inscribed with a pointed implement while still wet. The flush marker of James Adkins (1876-1949; Area 4; East Hill A-11) is similar. As a plastic material concrete could be decorated with other materials pressed or cast into it, and this is the case with an uninscribed marker in the Hilltop section that has shells pressed into its sides and a piece of bleached coral at one corner. Metal memorials include the two zinc monuments described in the inventory and several small pressed-metal funeral home markers intended for temporary use but left to become the permanent markers. The cemetery formerly had three American Legion metal markers, which have been stolen. A cross-form Confederate memorial plaque has been removed for safekeeping.

The cemetery's memorials exhibit a wide range of forms. The tallest are the obelisks, including the **McCreery Obelisk** (no. 13; Area 2; McCreery Cemetery; photo 0009) which at twenty-two feet high is believed to be the second tallest in the state, topped only by an obelisk in Charleston. The majority of obelisks are considerably shorter, in the four- to five-foot range, with peaked, rounded, or lobate tops rather than traditional pyramidal obelisk tops, and sometimes topped by urns (these memorials are obelisk-like but are not obelisks in the classical sense since they do not have pyramidal tops). The grave of Charles S. Brown (1829-94; Area 1; Hilltop 1-245) has the form of a classical column topped by an urn. Most memorials have the upright rectangular form typical of American cemeteries, suited for the display of inscriptions and decoration. The earliest of these tend to be thin with either flat or decorative tops (segmental-arched or other curved forms are common decorative tops). The aforementioned W. P. Phillips tombstone has a Gothic Revival lancet-arched form with a lobate finial and gabled shoulder-like elements. The marble headstone of Eliza Huffman (d. 1903; Area 1; Hilltop 1 A-112) also has the lancet form. With the transition to granite the upright rectangular form became thicker.

Slab-like ledger memorials are found in the cemetery's early twentieth-century sections, either as part of sepulchers such as the Lawrence and Rose-Van Zandt sepulchers or laid close to grade,

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

such as the ledgers that cap the above-ground vaults of Daniel Morgan Meador (1855-1919) and his wife, Kate Meador (1849-1924) (Hillcrest 1-229). Quite a few memorials have a cylindrical form, either set on the ground or perched on top of an upright memorial. The general family memorial at the center of the Burks Plot (East Hill B-63) is a rectangular block mounted at a diagonal (one edge up) on top of a quarryfaced base. The granite memorial of Curtis C. Johnson (1914-79) and his wife, Ruth J. Johnson (1917-78), is in the form of an arch, with rectangular uprights (bearing Curtis and Ruth's names) which support a spanning member with a gently curved top inscribed with the name Johnson (Tomkies Lane 157). Unusual forms (other than ones described previously) include the octagonal "stop sign" tombstone of Delores Spade (1919-19; Hillcrest 3-87) and the marble orb of a Eubank infant (1898-98; Hilltop 3-32; photo 0034).

Iconography is also varied. Common motifs include clasped hands (typically of husband and wife), heavenward-pointing fingers, the hand of God descending from clouds, Masonic squares and dividers, crowns, crosses, bibles, broken rosebuds, chain links, anchors, infants, and lambs; also various foliated and floral motifs. The **Harrold Alex Timberlake Memorial** (no. 15; Area 1; Hilltop 1-237; photo 0036) and the **Sarah Margaret Bird Memorial** (no. 17; Area 3; Hillcrest 1-202; photo 0038), made for the infant Sarah Margaret Bird (1925-26), are carved with putti (infant angels) who kneel beside scroll-like inscription panels and point to the names of the deceased (these putti memorials have representations of flowers and rocks that relate them artistically to the tree trunk memorials). Porcelain photo ovals, relatively common in some cemeteries from the turn of the twentieth century period, are rare in Hilltop Cemetery. The only one known is on the end of the cylindrical **Earl Harrah Memorial** (no. 18; Area 1; Hillcrest 3-109; photo 0032), made for the young boy Earl Harrah (1915-20), which pictures Harrah in a shirt or suit with wide lapels. The **Eli Haddad Memorial** (no. 19; Area 1; Hillcrest between 4-9 and 27; photo 0033), carved for the toddler Eli Haddad (1916-18), has a blank white ceramic oval that looks like it was meant to receive a photo oval, had a photo oval but lost it, or through some manufacturer's defect or other cause had an image which has faded. Modern tombstone finishing techniques allow for high-fidelity imagery, such as the sandblasted portrayal of a fireman's coat and helmet on the polished black granite tombstone of Terry "Snookie" Meadows (1949-2014; Tomkies Lane 151).

Lettering styles come in most forms common during the era, typically sans-serif but sometimes serif. Artistic lettering reading Bigony appears in vertical format on the general memorial of the Bigony family, a marble monolith with a complex curved top, probably carved in the 1930s (Hillcrest 1-124). Near the monolith is a marble bench with the name Bigony in more conventional lettering. Inscriptions are in English with two notable exceptions. The aforementioned Sarah Margaret Bird putto memorial is inscribed on its base "Sancta Maria, Mater Dei, ora pro nobis," Latin for "Saint Mary, Mother of God, pray for us." The aforementioned Eli Haddad tombstone is inscribed on the back in Arabic script with Haddad's name in Arabic, 'Ehiya (or possibly Eliya) al-Haddad.

*Integrity Assessment*

Hilltop Cemetery retains a high degree of overall historic integrity. The memorials are in overall good condition with little evidence of vandalism. The cemetery possesses good overall integrity

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

of setting, its immediate surroundings largely natural in character (currently wooded though historically the setting may have included more open pasture land). There are glimpses from the cemetery of the town of Hinton below and the deep valley of the New River. Hilltop Cemetery is impeccably maintained. The nominated area is defined as five discontinuous areas because the areas are and were historically geographically separate, the intervening non-cemetery space lacks significance, and, though the areas are to greater or lesser degree visible from each other, visual continuity is not a factor (each area could stand on its own visually). The intervening non-cemetery space includes sections of Elk Knob Road, a non-cemetery public roadway, and short stretches of wooded ground. These are shown on accompanying maps and photos such as photo 0040, which shows the small intervening road area between areas 3 and 4, and photo 0041, which shows the small intervening road and wooded areas between areas 4 and 5. The integrity of each area is discussed below.

**Area 1:** The area possesses a high level of integrity of design, setting, workmanship, materials, feeling, and association. The majority of memorials date to the period of significance and possess integrity of design in that they retain their historic form and style. The area possesses integrity of setting in that it retains the natural surroundings that characterized it during the period of significance. The majority of memorials possess integrity of workmanship in that the physical evidence of the crafts involved in their creation remains evident. The majority of memorials possess integrity of materials in that they retain the materials from which they were originally fashioned. The area as a whole conveys a sense of the particular period of time during which it was developed and gained its historic associations. The area possesses integrity of association in that it is directly linked to the historical and architectural developments that formed it.

**Area 2:** The area possesses a high level of integrity of design, setting, workmanship, materials, feeling, and association. The majority of memorials date to the period of significance and possess integrity of design in that they retain their historic form and style. The area possesses integrity of setting in that it retains the natural surroundings that characterized it during the period of significance. The majority of memorials possess integrity of workmanship in that the physical evidence of the crafts involved in their creation remains evident. The majority of memorials possess integrity of materials in that they retain the materials from which they were originally fashioned. The area as a whole conveys a sense of the particular period of time during which it was developed and gained its historic associations. The area possesses integrity of association in that it is directly linked to the historical and architectural developments that formed it.

**Area 3:** The area possesses a high level of integrity of design, setting, workmanship, materials, feeling, and association. The majority of memorials date to the period of significance and possess integrity of design in that they retain their historic form and style. The area possesses integrity of setting in that it retains the natural surroundings that characterized it during the period of significance. The majority of memorials possess integrity of workmanship in that the physical evidence of the crafts involved in their creation remains evident. The majority of memorials possess integrity of materials in that they retain the materials from which they were originally fashioned. The area as a whole conveys a sense of the particular period of time during which it was developed and gained its historic associations. The area possesses integrity of association in that it is directly linked to the historical and architectural developments that formed it.



Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

**Area 4:** The area possesses a high level of integrity of design, setting, workmanship, materials, feeling, and association. The majority of memorials date to the period of significance and possess integrity of design in that they retain their historic form and style. The area possesses integrity of setting in that it retains the natural surroundings that characterized it during the period of significance. The majority of memorials possess integrity of workmanship in that the physical evidence of the crafts involved in their creation remains evident. The majority of memorials possess integrity of materials in that they retain the materials from which they were originally fashioned. The area as a whole conveys a sense of the particular period of time during which it was developed and gained its historic associations. The area possesses integrity of association in that it is directly linked to the historical and architectural developments that formed it.

**Area 5:** The area possesses a sufficient level of integrity of design, setting, workmanship, materials, feeling, and association for inclusion in the nomination. The majority of interments and apparently the memorials as well date to the period of significance and possess integrity of design in that they retain their historic form and style. The area possesses integrity of setting in that it retains the natural surroundings that characterized it during the period of significance. A modern trailer home stands next to the area but is mostly shielded by a privacy fence (photo 0007). The majority of memorials possess integrity of workmanship in that the physical evidence of the crafts involved in their creation remains evident. The majority of memorials possess integrity of materials in that they retain the materials from which they were originally fashioned. The area as a whole conveys a sense of the particular period of time during which it was developed and gained its historic associations. The area possesses integrity of association in that it is directly linked to the historical and architectural developments that formed it.

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State

## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ 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

(Mark "x" in all the boxes that apply.)

- ☐ 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 old or achieving significance within the past 50 years

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State

**Areas of Significance**

(Enter categories from instructions.)

ART  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

Ca. 1875-1971  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Hinton Marble Works  
Smith, S. S.  
Brown, J. H.  
Sebert & Coleman Monument Company  
Egnor Monument Works  
Bluefield Monument Company

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Hilltop Cemetery, located on the heights overlooking Hinton, West Virginia, is Hinton's largest and most artistically rich and varied historic cemetery. The oldest section of the cemetery dates to the 1870s, the decade of Hinton's establishment, with sections added along the adjacent ridgetop into the twentieth century, giving the cemetery a sequential form. The cemetery features many of the memorial forms, materials, styles, and iconographic subjects prevalent from the 1870s through the end of the period of significance in 1971. The most substantial memorials are twentieth-century mausoleums and sepulchers including the temple-like Plumley Mausoleum, the arched Lawrence Sepulcher, and the podium-form Rose-Van Zandt Sepulcher, all influenced by the Classical Revival style. The tallest memorials are the obelisks, including a twenty-two-foot granite example in the McCreery Section, which is enclosed by an ornate Stewart Iron Works fence. Sculpture includes the full-size mourning female figure that graces the grave of Florence Baber Dillon (d. 1920), two small child memorials with putti/angels, and the complex bas-relief tableau on the headstone of Robert M. McAfee (d. 1897), based on a Masonic composition. Four tree trunk memorials are represented, one with a realistic carving of a railroad locomotive, another cast from zinc. Marble memorials predominated in the early years with a gradual shift to granite in the early and middle decades of the twentieth century, and many plots are defined by stone and concrete curbs, walls, and metal fencing. Hilltop Cemetery meets National Register Criterion C at the local level of significance in the art area of significance as a distinguishable entity made up of a significant array of gravemarkers and monuments representing the common artistic values of a historic period as well as a range of funerary types, methods, and periods of construction. The cemetery meets National Register Criterion Consideration D since it derives its primary significance from distinctive design features. The period of significance extends from ca. 1875, the probable period of the earliest memorials (the earliest death date is 1875), to 1971, embracing the transition to the blocky granite memorials that were typical of the second half of the twentieth century.

**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

#### *Historic Context*

Hilltop Cemetery dates to the early years of the development of Hinton, which saw its first development on the east bank of the New River around the time of the construction of the Chesapeake & Ohio Railroad through the vicinity in the early 1870s. The town was platted in 1873. The land on which the original part of the cemetery developed, the Hilltop Section, was owned by Avis Hinton (1809-1901), for whom the town was named and one of the people buried in the cemetery (Area 1; Hilltop 2 B-185). The earliest known interment was that of Luther P. Scott (1852-75; Area 1; Hilltop 2 A-131), and the earliest recorded sale of a grave plot was made by Avis Hinton to A. G. Flanagan in 1881. The Flanagan plot, purchased for five dollars,

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

measured twelve by twenty feet and was described in the deed as a “lot in the grave yard . . . lately fenced by said Flanagan.” As the number of early dated grave monuments indicates, Hilltop Cemetery soon became Hinton’s principal burying ground, but it was not the first to be officially established. That was St. Mary’s (Catholic) Cemetery, located near the foot of Elk Knob Road a few hundred feet west and downhill from the western tip of Hilltop Cemetery. In 1877 the Right Reverend John Joseph Kain, Bishop of the Roman Catholic Dioceses of Wheeling, purchased approximately one-half acre “on the Graveyard Hill” from Avis Hinton for St. Mary’s Cemetery. Summers County historian Bobby Cox notes the existence of an even earlier cemetery, known as the Old Cemetery, located near St. Mary’s off of Elk Knob Road.<sup>3</sup>

A milestone in Hilltop Cemetery’s early development was its survey into a regular grid of numbered plots, which according to Bobby Cox occurred in 1890 and resulted in 258 plots. Some degree of orthogonal planning is evident as early as 1881, as demonstrated by the rectangular Flanagan plot. In 1889 Avis Hinton sold to G. L. Lilly a plot measuring twenty by twenty-one feet “in the upper Cemetery on the hill adjoining the James McCorkle lot.” The Lilly plot’s rectangular form and its placement adjoining another plot are other indications of orthogonal planning prior to 1890. The first recorded plot purchase to reference the numbering system instituted in 1890 is Avis Hinton’s 1892 sale to R. R. and A. G. Flanagan of “lot No 51 situated in hill top Cemetery.” The 1892 sale is also an early occurrence of the cemetery’s official name, Hilltop. Of the several known Flanagan/Flannagan interments in the cemetery, none is in a plot currently numbered 51. Cox notes changes in numbering systems over the years. The 1890 cemetery plan is not known to survive.<sup>4</sup>

It its early decades Hilltop Cemetery linked to St. Mary’s Cemetery via a series of wooden steps and landings that ascended from the uphill east end of St. Mary’s to the downhill west end of Hilltop near the Plumley Mausoleum. Cox has located a few wooden posts in the woods between the two cemeteries that may be remnants of these steps and landings. A 1903 newspaper account refers to a “plan to put the cemetery road in proper condition so citizens can go up and down in safety.” This may have been a road that branched off from Elk Knob Road, which was referred to as the “new County road” in the 1877 St. Mary’s deed. A 1959 newspaper article referred to “the old dirt road” that led to the cemetery. A Cemetery Improvement Society was mentioned in 1904 and a new fence was built around the cemetery in 1914. Portions of a wire fence in the

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<sup>3</sup> *History of Summers County*, 27; Cox, *Historic Hilltop Cemetery*, 8-9, 95; Summers County Deed Book B, p. 240; Deed Book D, p. 245. A number of individuals assisted with the research and writing of this report, foremost among them Summers County historian Bobby Wayne Cox whose book *Historic Hilltop Cemetery, Hinton, West Virginia* (2018) was an invaluable source. Cox’s insights and reviews were also very helpful, as were his efforts to engage the support of the local sponsors of the project, Hilltop Cemetery and the Hinton Historic Landmark Commission. Key support was also provided by Emily S. Vance, Structural Historian-National Register and Architectural Survey Coordinator with the West Virginia Department of Arts, Culture and History’s State Historic Preservation Office. Assistance was also provided by Rev. Theophan Leonarczyk, Nicholas Samra, and Deacon Dorotheos with the Melkite Eparchy of Newton; Fred Long; and the staffs of the Summers County Public Library and Summers County Courthouse.

<sup>4</sup> Cox, *Historic Hilltop Cemetery*, 8, 73-76; Summers County Deed Book J, p. 394; Deed Book N, p. 333.

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

woods below the Hilltop sections of the cemetery may be a remnant of this fence or its replacement.<sup>5</sup>

Hinton's population increased from about 6,000 residents in 1907 to over 8,800 in 1925. The growing need for burial ground and a concurrent decrease in the number of available plots in the original sections of the cemetery encouraged expansion. This occurred in 1915 when the Hinton Water, Light and Supply Company, which owned property on the hill for the town reservoir, sold four acres to trustee J. H. Jordan for the establishment of the Hillcrest Section. J. H. Jordan was John Hugh Jordan (1857-1919), a Hinton banker who was also a large shareholder in the Hinton Water, Light and Supply Company. The 1915 deed referred to a plan made by civil engineer Philip Konrad (or Conrad) with 262 plots. The 1915 survey survives as a resurvey made by civil engineer J. B. Lavender in 1919 (a survey made by E. W. Reily was also made during the period). The 1919 resurvey shows the area corresponding to Hillcrest sections one through four with plots numbered through 305. The East Hill Section was created in 1923 out of approximately fifty acres purchased by J. W. Graham, E. W. Lilly, and R. L. Calfee.<sup>6</sup>

Hilltop Cemetery as it developed in the late nineteenth and early twentieth centuries related to broader trends in regional and national cemetery planning during the period and earlier. In the colonial period, cemeteries were generally of two sorts, church graveyards and family plots, the latter generally located on farms. In the part of Virginia that was to become southern West Virginia, church cemeteries were, like the churches to which they belonged, generally located on the periphery of town, for example the cemetery associated with Old Stone Presbyterian Church (1796) in Lewisburg, the county seat of Greenbrier County which adjoins Summers County on the east. Peripheral siting removed congregations from the noise and congestion of downtowns, freed up downtown space for commercial development, and was a better fit for church cemetery requirements. Also, peripheral siting created opportunities for congregations to select hilltop sites that were symbolic of religious aspirations and biblical themes like "a city on a hill."

These practical and symbolic considerations were probably the main underlying factors in the development of Hilltop Cemetery on the ridges overlooking Hinton. Space requirements were especially acute in a community like Hinton which is sited on relatively narrow bottomlands and terraces along and above the New River which, by the mid-twentieth century, had filled with development. Added to these regional factors were national trends that steered communities toward peripheral cemetery siting. Concerns about disease and overcrowding contributed to the rise of the rural cemetery movement in the early nineteenth century, epitomized by Mount Auburn Cemetery which was established outside Boston in 1831. Mount Auburn's promoters joined with the Massachusetts Horticultural Society in order to make the cemetery "an example of landscape gardening," and they emphasized natural attributes such as the cemetery's "beautifully undulating" surface, "bold eminences," and "deep shadowy valleys." Mount Auburn

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<sup>5</sup> Cox personal communication; Cox, *Historic Hilltop Cemetery*, 9; *History of Summers County*, 58; *Hinton Daily News*, June 2, 1959; Summers County Deed Book B, p. 240.

<sup>6</sup> Marshall, "Hinton Historic District," 21; Cox, *Historic Hilltop Cemetery*, 9; Summers County Deed Book 38, p. 164; Deed Book 43, p. 437; Deed Book 49, p. 406 and 420.

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

was conceived as a park as much as it was a burying ground, and its parklike aspect is revealed in its plan which features curving carriage ways. "Now we take such a design for granted in our suburbs, parks, and cemeteries," writes cemetery historian David Sloan. "Then it was a new idea."<sup>7</sup>

Rural cemeteries on the Mount Auburn model swept the nation in the decades to follow, though what if any rural cemetery precepts influenced the early development of Hilltop Cemetery is difficult to say. The available information pertains to the rectilinear form of the lots, which suggests the emphasis was on the subdivision and sale of land along the lines of normative regional and national orthogonal grid town development. Hilltop's later sections, Hillcrest 1 and 2 (1910s) and East Hill (1923), though orthogonal at the level of plot organization, have curvilinear overall forms. In the case of Hillcrest 1 and 2 this is the result of the encircling curve in Elk Knob Road as it ascends the ridge and levels out at the top, though the promoters were no doubt aware of the resemblance of the curving form to what was by then common curvilinear cemetery planning methods. The form would also likely have appealed to lot purchasers for the same reason. East Hill's teardrop shape likewise conforms to what, in its case, are the contours of the hilltop on which it is sited. East Hill Circle, the access drive that wraps around the hilltop just inside the section's border, could not have been sited otherwise without going against the lay of the land and resulting in unsightly (and expensive) cut and fill, but again the result is a curving form that evokes standard rural cemetery planning of the era.

Related to the cemetery's plan features are its trees and plantings. The Hilltop sections have several large oaks, some of which may date to the cemetery's early decades or before its establishment in the 1870s. Locusts and cedars are also present. All these are native species, and most if not all appear to be volunteers rather than intentionally planted. Specimen trees, which are trees planted in the cemetery that would not be common in surrounding woods, include spruce, catalpa, and arborvitae. The latter species is an evergreen with thick green foliage, and its popular Latinate name arborvitae, which means "tree of life," made it a popular cemetery planting (its species name is *Thuja orientalis*). A small grove of intentionally planted arborvitae ornaments the plots adjoining the Dillon plot (Area 3; Hillcrest 1-246) on the east. Smaller plantings in the cemetery include yucca (known locally as Adam's Needle), periwinkle (vinca), crocus, daffodil, tulip, iris, sweet pea, and wild rose. Most of these are common yard species, though periwinkle is closely associated with the region's rural cemeteries as a hardy groundcover with year-round green foliage and attractive blue flowers. Generally speaking, the cemetery, especially its twentieth-century sections, is not heavily planted.

Twentieth-century Hinton newspapers provide details on the cemetery's operation during the period. The Hinton *Independent-Herald* often reported on plot sales in the new Hillcrest Section in the 1910s and 1920s. Amounts of \$30 and \$50 were common purchase prices. Some of the cemetery's principal memorials were mentioned, including the Rose-Van Zandt Sepulcher, referred to as the "Rose mausoleum" in 1938 and 1946 and the "Rose sepulcher" in 1952, and the Plumley Mausoleum, referred to as a mausoleum in 1936. A Hilltop Cemetery Improvement Association was in existence in March 1937 when it sponsored a showing of *The Harvester* at

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<sup>7</sup> Sloan, *Last Great Necessity*, 44-48.

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

Hinton's Ritz Theater to raise funds "to clean up and beautify Hilltop Cemetery." The 1937 effort apparently fell short, for in April 1938 the *Hinton Daily News* reported "The Hilltop cemetery, the care of which has been neglected, is currently undergoing a thorough cleaning, which includes elimination of weeds and brush." A 1959 newspaper article stressed the heritage aspect of the cemetery, noting "Many of the persons buried at Hilltop had a prominent part in the development of Hinton and Summers County." "Yes," the article concluded, "an old cemetery can be an interesting place to visit and Hilltop is an appropriate resting place for the city's pioneers as it overlooks the pretty little city that they helped to build."<sup>8</sup>

Hilltop Cemetery was the largest community cemetery in the county during the historic period, however in 1947 the cemetery experienced competition with the creation of Restwood Memorial Gardens several miles west of Hinton. Restwood was conceived as a memorial park, a cemetery form typified by Forest Lawn Memorial Park, established in Glendale, California, in 1906. In memorial parks graves are indicated by flush plaques rather than upright memorials, which lowers the cost of upkeep and creates more of a greensward appearance. Upright elements, which are few in number, typically include trees and other plantings, columbaria, and statuary. A 1952 advertisement for Restwood touted it as "one of the State's finest Cemeteries" and "one of the County's 'show places.'" Restwood is approximately comparable to Hilltop in areal extent but much of its growth occurred after the historic period. Some smaller community cemeteries in Summers County share certain features with Hilltop. The Rollynsburg Talcott Cemetery (also known as Talcott Cemetery 2), the principal historic-period cemetery serving the small town of Talcott, has two Woodmen of the World tree trunk memorials—that of Otha Ernest Eades (1875-1901) carved with a Chesapeake & Ohio Railroad caboose—and a zinc memorial, that of Susan C. Leftwich (1859-1908), though mainly on account of its smaller size the cemetery is not as artistically rich as Hilltop overall. Nearer to Hilltop is the Esquire Road Cemetery which has white and black sections. The Esquire Road Cemetery, a community cemetery in existence by 1945, is smaller than Hilltop with generally more modest grave monuments.<sup>9</sup>

As the 1959 newspaper article noted, Hilltop Cemetery contains the graves of many of the men and women who sustained the Hinton community during its formative years. It also commemorates two individuals who represent ethnic groups not otherwise represented in the cemetery. One is Susan York, whose nickname Sunie appears on the base of an obelisk dedicated to Pembroke Patterson Peck (1828-1915; Area 1; Hilltop 1-243) and his wife, Ann E. Peck (1834-1905). Sunie was an African American servant who worked for and lived with the Peck family.<sup>10</sup> The inscription under her name reads:

*She let her light so shine  
She staid until He called,*

<sup>8</sup> *Independent-Herald*, May 6 and 13, 1920, January 27, 1921, and November 11, 1936; *Hinton Daily News*, March 20, 1937, April 29 and July 11, 1938, March 5, 1946, September 19, 1952, and June 2, 1959.

<sup>9</sup> *Hinton Daily News*, November 15, 1952; Summers County Deed Book 76, p. 297. Land for an African American cemetery in Hinton, described as a "colored burying ground," was purchased by James H. Johnson, James Winston, and Anthony Pack in 1892 (Deed Book N, p. 492).

<sup>10</sup> Cox, *Historic Hilltop Cemetery*, 142.



Hilltop Cemetery

Name of Property

*Altho she was no kin to us*

*She was a mother to us all.*

Summers County, W.V.

County and State

The second individual is Eli Haddad (1916-18), whose name appears in Arabic script on the back of his tombstone (Area 1; Hillcrest between 4-9 and 27). Haddad's first name is rendered as Eliya, which is Hebrew for "God is my Lord." Eli and his parents, Ed and Nabhla Haddad, were likely Arabic-speaking Christians of Middle Eastern origin. A branch of the family with Melkite and Maronite associations lived in Lebanon in the early twentieth century. Gregoire Haddad (1924-2015), for example, was a Melkite Greek Catholic bishop in Beirut, and Khalil al-Haddad (1875-1954) was a beatified Lebanese Roman Catholic priest born to Maronite parents. Other than York and Haddad, the majority of individuals buried in the cemetery have English or Scotch-Irish surnames. Hinton was also home to African Americans and Roman Catholics of central or southern European ancestry, but these individuals were generally buried in other cemeteries.

*Criterion C Art Area of Significance*

Hilltop Cemetery possesses a significant concentration of memorial art representing a range of funerary types, methods, and periods of construction. It also possesses the work of gifted and highly trained memorial artisans, though their identity is not always known. The leading example of this unattributed work is the life-sized marble sculpture of a young woman that adorns the grave of Florence Baber Dillon (1889-1920; no. 6; Area 3; Hillcrest 1-246). Dillon died in Charleston in February 1920 and her husband, Dr. M. L. Dillon, purchased a standard \$30 plot in the Hillcrest section in May 1920, choosing to bury his wife in Hinton where the couple had lived before moving to Charleston in 1919. This much can be ascertained from newspaper accounts, but the source of Dillon's professionally carved grave memorial is unrecorded. It is known that local and regional monument carvers obtained some of their marble from Vermont and Georgia during the period, and the Vermont marble quarries were a center of realistic carving, much of it done by Italian-trained sculptors. Another possible source of both the marble and carving is the Carrara area of northern Italy, a principal source of sophisticated American memorial art from the nineteenth century onward. A marble statue carved in Carrara was provided as a memorial for the famous William Anderson "Devil Anse" Hatfield (1839-1921), an indication of the popularity of Italian-carved marble statuary in the region during the period.<sup>11</sup>

Though the Dillon statue is unsigned, other Hilltop Cemetery monuments identify their sources. The marble tombstone of Warren Bernard Flannagan (1880-81; Area 1; Hilltop 1-237), one of the oldest dated monuments in the cemetery, was carved at the marble yard of S. S. Smith in Alderson in nearby Greenbrier County. A period advertisement described Smith as a "Dealer in Monuments & Tombstones, & Memorial Work of All Kinds. Prices Low, Satisfaction Guaranteed, and Prompt Attention Given to All Orders. Alderson, Monroe County, West

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<sup>11</sup> Cox, *Historic Hilltop Cemetery*, 59; *Hinton Daily News*, May 13, 1920; *Independent-Herald*, April 7, 1921. Though the country of origin of the Dillon memorial is uncertain, the small putti-like angels that adorn the tombstones of Harrold Alex Timberlake (1894-97; Hilltop 1-237) and Sarah Margaret Bird (1925-26; Hillcrest 1-202) are more crudely rendered and may have been carved domestically.

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

Virginia.” Also early is the granite obelisk of R. A. Flanagan (1807-84; Hilltop 1-235; photos 0027-0028), signed by J. H. Brown of Richmond, Virginia.<sup>12</sup>

More important in defining the artistic character of the cemetery was the work of the Hinton Marble Works, which is known from its signature to have carved the ca. 1894 marble tombstone of W. P. Phillips (1831-94; Hilltop 2 B-193). According to historian Frederick Long, writing in a history of the Hinton High School: “In 1896 Mr. Noel started working with granite and marble in a very modest way and founded the HINTON MARBLE WORKS. In only four years it became the largest granite and marble works in this section of the state. He hired the best workmen to be obtained to chisel memorials for cemeteries and parks. His most famous work is the monument to the memory of the Confederate soldiers of Monroe County, at Union.”<sup>13</sup>

R. E. Noel, the Mr. Noel of Long’s account, and his marble works are described in greater detail in a 1906 article in the *Hinton Daily News*:

One of the best and most complete marble works in the state is the R. E. Noel plant located in this city. With the exception of the Wheeling plant, the Hinton Marble works is the finest in West Virginia and much of its product is shipped into Virginia.

Mr. Noel established his plant here in the spring of 1895 beginning with the old hand method of carving. Now all that has been changed.

Out in the engine room there is an air compressor working steadily all the time during hours of work, and furnishing the power for about six pneumatic chisels . . . All the work from dressing down the granite and making it smooth, to making the most delicate lettering, is done by means of the compressed air . . .

In the near future Mr. Noel will install a pneumatic polisher, one of the most expensive instruments in the business.

The plant is one worth visiting. On all sides are to be seen great piles of Vermont and Georgia marble and Bedford stone, the last of which is used for bases for monuments. Mr. Noel has more than seven car loads of marble and stone in stock, and his business has grown to such an extent that he employs four men in his shop in addition to himself.

The article concluded by noting that Noel had constructed the Confederate monument that stands in Union, Monroe County, for a cost of \$1500.<sup>14</sup>

The Phillips memorial is the only one yet identified in the cemetery signed by the Hinton Marble Works, however that does not mean it is the only one in the cemetery made by the company. On the contrary, the majority of the cemetery’s professionally-made monuments may be assumed to have been carved by the local firm, given its regional prominence, its volume of production (as discussed in greater detail below), and its proximity to the cemetery. That the relatively early (ca. 1894) Phillips stone was signed and not others can be explained by R. E. Noel’s desire to

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<sup>12</sup> *Hardesty’s West Virginia Counties*, 97.

<sup>13</sup> Long, “History of the Hinton High School.”

<sup>14</sup> *Hinton Daily News*, August 4, 1906.

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

promote his new business in the community, a motivation that was less important as he became established. Phillips' 1894 death precedes the 1895 date of establishment for the marble works cited in the 1906 article but can be explained by the likelihood the Phillips memorial was not carved and erected until sometime after Phillips' death (in fact, it is evidence that such lags were common at the time, as they still are to some extent today). It may be the Phillips tombstone was the first locally erected monument carved by the Hinton Marble Works. It should also be acknowledged that it is possible there are other signed examples of the company's work in the cemetery (and work by other carvers and monument works), but the signatures have sunk below grade or are otherwise illegible.

R. E. Noel was probably Robert Edgar Noel, who died in 1936 at age eighty-four and was described in an obituary as "one of Hinton's early residents." In 1881 a railroad engineer named Robert E. Noel was injured in a train wreck in adjacent Greenbrier County. A Robert E. Noel appears again in 1894 described as a Hinton-based "attorney" or agent for the National Benefit and Casualty Insurance Company of Milwaukee, Wisconsin. Given the connections between the insurance/benefit and burial industries during the period (as exemplified by the Woodmen of the World fraternal benefit society and its role in the dissemination of tree trunk memorials), it seems likely the Robert E. Noel described in 1894 was the R. E. Noel who established the Hinton Marble Works the following year, and that his role as an insurance agent may have led to his career in monument production.<sup>15</sup>

Noel's role in his company may have been more along the lines of business manager than carver. This is suggested by Frederick Long when he writes that Noel "hired the best workmen to be obtained to chisel memorials for cemeteries and parks," though Long also notes the modest beginnings of Noel's business, which might suggest Noel was personally involved in making memorials, at least early on. In 1902 Noel hired carver J. H. Patten. "Mr. J. H. Patten, formerly employed by J. H. Marsteller, of Roanoke, Va.," noted the Hinton *Independent-Herald*, "is now with the Hinton marble Works. Mr. Patten is an exceptionally fine workman in Marble cutting in its various branches. The Hinton marble Works is better equipped for business now than ever before." In August 1902 Patten spent several days in Clifton Forge, Virginia, "to put the finishing touches to Capt. Gillispie's monument." In 1922 Noel hired another carver, William Bradley Loomis (about whom more below). Though these hires do not in and of themselves prove that Noel was not a carver, the fact that Noel is mentioned in connection with business aspects of the company and others in connection with the crafting of monuments suggest his involvement was managerial. Patten and Loomis and other carvers employed by Noel would likely have been the artisans producing most of the Hinton Marble Works monuments erected in Hilltop Cemetery.<sup>16</sup>

Noel's business dealings included the purchase of other monument works, arranging agencies to sell his products, and operating as an agent himself. In 1909 he purchased the Burdette Brothers'

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<sup>15</sup> *Beckley Post-Herald*, November 26, 1936; *Hinton News*, March 31, 1992; Johnson, *Biennial Report*, 138.

<sup>16</sup> Long, "History of the Hinton High School;" *Independent-Herald*, April 3, 1902; *Hinton Daily News*, August 27, 1902.

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

Ronceverte Marble Works in Greenbrier County. A newspaper notice mentioned that James N. Burdette “will travel for the Hinton Marble Works,” meaning he would serve as a traveling salesman for the company, whereas his brother Lawrence Burdette had relocated to St. Louis, Missouri, where he had accepted a position with the Vermont Marble Company. In 1915 Noel served as an agent for the Stewart Iron Works Company of Cincinnati, Ohio, representing the decorative cast and wrought iron fence company in Hinton “and adjacent counties.” Hilltop Cemetery has examples of Stewart Iron Works fencing, presumably acquired by Noel. Also in 1915, general merchant J. W. Lilly in the Summers County community of Jumping Branch advertised as an agent for the Hinton Marble Works. Earlier, in 1908, William E. Snyder of Hightown, Virginia, advertised as an agent for the company as well, telling prospective customers: “You can save money and get better material, better workmanship, and more artistic design, by buying a monument or headstone from me. If you need an iron fence, I furnish the best for the money.” Snyder, like Noel, was an agent for the Stewart Iron Works.<sup>17</sup>

In 1922 Noel hired Vermonter William Bradley Loomis (1882-1938) as a carver, and upon Noel’s retirement that year or shortly after Loomis acquired the business (he was listed as the proprietor in 1926). Loomis’s 1938 obituary noted, “He was for many years employed by the Vermont Marble Co., and had pursued the trade of marble cutter the greater part of his life. He was an artist in the preparation of monuments.” In 1922, the first year of his association with the Hinton Marble Works, Loomis attended the annual convention of the Memorial Craftsmen of America in Springfield, Massachusetts, suggesting an interest in keeping abreast of advances in the trade. The construction of the architecturally sophisticated and ambitious Lawrence and Rose-Van Zandt sepulchers occurred within a year or two of Loomis’s coming to Hinton and may reflect his work. After Loomis’s death in 1938 his widow sold the firm, then known as the Hinton Marble & Granite Works, to R. E. Noel (presumably the son of original owner R. E. Noel, who died in 1936) and C. G. McLaughlin. The company continued to produce grave memorials into the second half of the twentieth century. Other monument companies that provided granite memorials for the cemetery during this later period included the Sebert & Coleman Monument Company of Lewisburg, the Egnor Monument Works, Inc., of Crab Orchard, and the Bluefield Monument Company, “located in the heart of Bluefield, Va.,” as the small metal tag on the back of one of its monuments states.<sup>18</sup>

The granite memorials produced by these companies are less expressive in form, ornament, and iconography than earlier work. That work, especially the marble memorials, often reflected a taste for extravagant display which mirrored architectural trends of the late nineteenth and early twentieth centuries. The grandest of Hilltop Cemetery’s memorials are its sepulchers and enclosed mausoleum. The Plumley Mausoleum (no. 3) was constructed of poured concrete with an exterior finish scored to simulate ashlar masonry. The low-pitched front-gable roof, also poured concrete, and the projection of the side walls to create piers or antae at the front corners,

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<sup>17</sup> *Independent-Herald*, May 26, 1909, and April 29, 1915; *Highland Recorder*, April 24, 1908; Scott, *Highland County*.

<sup>18</sup> Bobby Cox personal communication; *Independent-Herald*, August 31, 1922, July 29, 1926, and August 10, 1938; *Hinton Daily News*, May 19, 1939. A series of photographs taken in 1936 and posted at the West Virginia History on View website show Loomis at work in his shop.

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

are reminiscent of the Classical Revival style, popular in America at the beginning of the twentieth century. Also classical is the mausoleum's bronze door, provided by one of the funerary monument component suppliers of the era, which has molded panels, paterae, and wreath ornaments based on classical or Renaissance prototypes.

The Classical Revival style was popularized by the 1893 World Columbian Exposition in Chicago and by the countless government buildings and elite residences that followed. In funerary architecture the style was to some degree a continuation of earlier classical styles like the Greek Revival, and it produced such famous monuments as the Ulysses S. Grant National Memorials and Mausoleum (Grant's Tomb) in New York City, erected 1891-97. The Plumley Mausoleum, though essentially classical in design and ornament, is not as academic an example of Classical Revival as many of its contemporaries in the nation's larger urban cemeteries, whereas Hilltop Cemetery's early 1920s elite Classical Revival monuments, the Lawrence and Rose-Van Zandt sepulchers, are more closely modeled on classical forms.<sup>19</sup>

The classical form adapted for the Lawrence Sepulcher was the arch, specifically the Roman triumphal arch, a form used for monumental gateways at national cemeteries in the South during the 1870s and 1880s, for example the ca. 1871 McClellan Arch at Arlington National Cemetery. The Lawrence arch is approached by a miniature processional way with concrete steps at the curb of Elk Knob Road and a marble threshold flanked by marble urns. The balustrade enclosing the ledger tombs that floor the sepulcher consists of heavy vasiform marble balusters, a classical form with long precedent at elite American gravesites, such as the vasiform legs that support the ledgers of table tombs. The prototype of the Rose-Van Zandt Sepulcher is the podium, the elevated platform on which Roman temples were often placed, though occasionally occurring as a form in its own right, for example the Roman altar known as the Ara Pacis Augustae. The Rose-Van Zandt Sepulcher also has a formal approach, a concrete walkway (along which other memorials may have been intended) that leads to marble steps with boldly scrolled termini.

The Lawrence Sepulcher and especially the Rose-Van Zandt Sepulcher are sophisticated memorials such as might be encountered in a major urban cemetery of the era. As noted above, they appeared in Hilltop Cemetery shortly after W. B. Loomis arrived in Hinton. Loomis's training in the Vermont memorial industry, a national center of advanced design, and his attendance at the 1922 convention of the Memorial Craftsmen of America, a leading trade organization, indicate he possessed the level of expertise needed to produce memorials on a par with the Lawrence and Rose-Van Zandt sepulchers. It should be noted, however, that the original interment in the Lawrence Sepulcher was Perry M. Lawrence (1866-1923), an incorporator and principal stockholder of the Hinton Construction Company, so the Lawrence family may have had access to expertise other than Loomis for a monument of the Lawrence Sepulcher's caliber. However, the significant amount of marble in the sepulcher—its cladding and other features are all marble—points to the involvement of the Hinton Marble Works, which likely had the largest stock of marble on hand in the Hinton area.<sup>20</sup>

<sup>19</sup> McDowell and Meyer, *Revival Styles in American Memorial Art*, 23, 43.

<sup>20</sup> Cox, *Hilltop Cemetery*, 113.

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

Another memorial type with classical associations is the obelisk. The obelisk form was originally pre-classical Egyptian, but it was popular with the Romans and rediscovered during the Renaissance when a massive Egyptian obelisk was erected in St. Peter's Square in Rome. The most impressive obelisk in Hilltop Cemetery is the twenty-two-foot granite specimen erected at the center of the McCreery Section. The obelisk is undated, though the classical acanthus leaf ornament on the corners of its base suggest it is somewhat later than the more austere and smaller granite obelisks that stand in the cemetery's older sections. It may have been erected after the death of McCreery family patriarch James T. McCreery (1841-1925), who was president of the National Bank of Summers, owner of the 1907 McCreery Hotel (Hinton's tallest building), and a developer of coal lands. The family plot in which the obelisk stands is older, apparently established with the earliest interments in the 1880s. The elaborate Stewart Iron Works fence that encloses the McCreery Section may date to ca. 1900 or a decade or two after.

The majority of Hilltop Cemetery's professionally-carved early tombstones express a mix of stylistic influences. Some, such as the marble headstone of George R. Anderson (1839-1905), have the rounded form introduced in the mid-nineteenth century and perhaps influenced by the round-arched door and window form characteristic of the Italianate style, a popular architectural style of the era. The segmental form, illustrated by the marble headstones of George A. Frith (1857-87) and A. J. Ruble (1818-97), was another Italianate form. The Italianate style was loosely affiliated with Classicism, whereas another style, the Gothic Revival, was a reaction to Classicism. The Gothic Revival style referenced the Gothic architecture of the medieval period; its models were the great medieval cathedrals and other vestiges from before the Renaissance. The hallmark of the style is the pointed lancet arch, which was the form given to the marble headstone of W. P. Phillips (1831-94; Area 1; Hilltop 2 B-193), the only known signed memorial by the Hinton Marble Works, and the headstone of Eliza Huffman (d. 1903; Area 1; Hilltop 1 A-112). Gothic influence is actually quite rare in the cemetery, appearing otherwise as lightly incised lancet tracery at the top of one or two small obelisk-like memorials in the older section, and a four-sided lancet treatment of the top of several obelisk-like memorials, for example the tombstone of Isaac Gerow (1842-1902; Area 1; Hilltop 2 B-222).

Hilltop Cemetery is particularly rich in iconography. Much of it is stock, motifs like clasped hands, lambs, and Masonic squares and dividers. Lambs, typical for the graves of children, are usually carved in the round, set on top of small headstones in recumbent poses. The most complex iconographic composition appears on the headstone of Robert M. McAfee (1864-97; no. 7; Area 1; Hilltop 1-117) and depicts Father Time, a mourning woman, and other motifs. Known variously as Time and the Maiden, Time and the Virgin, or Father Time and the Weeping Virgin, the composition was popular among Masons; a famous example is the freestanding sculptural group by Erick Albertson on the cupola of Masonic Hall (1866-73) in Mendocino, California. An early and possibly original version of the composition appears in Jeremy L. Cross's *The True Masonic Chart, or Hieroglyphic Monitor* (1819), and this may have been the model for the McAfee tombstone since the book version pictures the tombstone's tiered circular platform.<sup>21</sup>

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<sup>21</sup> Cox, *Hilltop Cemetery*, 122; Cross, *True Masonic Chart*, 19.

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

Less complex but equally finely carved is the depiction of the railroad locomotive and tender on the tree trunk memorial of W. E. Meador (1881-1901; no. 8; Hilltop 3-18). The inscription notes that Meador was "Killed in R.R. Wreck." A death notice in the *Hinton Daily News* reveals more. Meador, the fireman on a westbound train involved in a head-on collision with an eastbound train at "Nutall" (probably Nuttallburg in Fayette County), died instantly in the crash, which killed two other men and derailed several cars. One of the deceased, miner H. G. Buckland, was on his way to be married when the wreck occurred. The Meador memorial is one of several in the cemetery to reference railroad employment or affiliation with a railroad-related organization. The tombstone of Maude E. McCandlish (1875-1900; no. 9; Area 1; Hilltop 1-251), like the Meador memorial a Woodmen of the World tree trunk monument, is carved with the emblems of the Brotherhood of Locomotive Engineers and its female auxiliary, the Grand International Auxiliary.<sup>22</sup>

These railroading references are examples of vocational iconography, depictions and symbols that relate to the occupation of the deceased. A much later example is the grave of Terry "Snookie" Meadows (1949-2014; Area 5; Tomkies Lane 151), formerly the fire chief of Volunteer Fire Department Station 13 in Hinton, whose polished black granite headstone has the realistic sandblasted depiction of a fireman's coat and helmet. Masonic emblems are similar (they might be called avocational iconography), as are lamb depictions on the graves of children. Vocational iconography has become more common with time as personal identity has asserted itself in modern society.<sup>23</sup>

In the Adkins and Tate plots at the east end of the Hillcrest Section (Hillcrest 2-297 & 298) is a group of light buff-colored stone blocks, probably Indiana limestone, that were carved for one purpose but repurposed as uninscribed gravemarkers. One of the blocks has a bas-relief keystone form indicating it was made for a building arch or lintel. According to Bobby Cox, these repurposed blocks probably came from the Hinton architectural salvage yard of Charlton Cox, who acquired brick from the demolished Greenbrier School and may have had stone components from that school or others. Relatives of Charlton Cox are buried in the section. The blocks may have been placed as gravemarkers in the 1970s.<sup>24</sup>

Stone was the traditional grave memorial material and the stock and trade of the Hinton Marble Works, but Hinton's citizens were not averse to exploring alternatives. One option was zinc, the material out of which the obelisk of William C. Ridgeway (ca. 1837-88; no. 11; Area 1; Hilltop 2 B-161) was created. American manufacturers began to offer zinc memorials in the 1870s, chief among them was the Monumental Bronze Company of Bridgeport, Connecticut, which marketed its products as "white bronze." According to Edward Howe, writing for the Connecticut History website, Monumental Bronze was the sole manufacturer of memorials for cemetery use. The company sandblasted the cast components from which the monuments were assembled in order to give the zinc a mat stone-like finish (the silvery blueish color only approximately resembles stone). The memorials were manufactured in a variety of forms, though one of the more popular

<sup>22</sup> Cox, *Hilltop Cemetery*, 131.

<sup>23</sup> *Ibid.*, 133; Pezzoni, "Virginian to the Grave," 71.

<sup>24</sup> Bobby Cox personal communication.

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

was the obelisk form which, with its typically elaborate decoration, was more affordable to cast in zinc than to carve in stone. As historian Carolyn Ivanoff notes, “The advertising for white bronze was compelling. Consumers could save money, get a more artistic design and a more enduring monument than they could with any type of stone. White bronze was maintenance free. It never had to be painted, no moss would grow, and no cleaning was ever needed. Advertising claimed no cracking or crumbling and that white bronze was more lasting than stone.” In actuality, after a century or more of exposure, some zinc memorials have experienced deterioration. Granite ultimately emerged as a more durable and ultimately cost-effective alternative to zinc as well as marble.<sup>25</sup>

Hilltop Cemetery possesses a second zinc memorial, that of Willie N. Whitlock (1877-1908; no. 12; Area 1; Hilltop 3-78), who died in childbirth. The cast Whitlock tree trunk memorial is unlike well-known examples of the work of the Monumental Bronze Company, which are generally assembled rather than cast in one piece. A clue to the Whitlock memorial’s origin is provided by a photo at the West Virginia History On View website which shows the Indian Mills, Summers County, store of Whitlock’s husband, A. T. Whitlock. Over the store’s porch is a placard reading M.W.A. 11520, which stands for Modern Woodmen of America and suggests Whitlock headed the local chapter. The Modern Woodmen of America is a fraternal benefit society founded in 1883 and is not the same as the Woodmen of the World organization, though as the Willie Whitlock memorial seems to indicate, both organizations provided or promoted tree trunk memorials for their members. Another possible clue to the origin of the marker is the tradition that the Whitlock Store had an association with the mail-order retail firm Sears, Roebuck. Sears marketed “Blue Vermont Marble” tombstones in its 1902 catalog; whether it marketed zinc memorials in catalogs from other years is unknown. Other examples of zinc tree trunk memorials have not been found online. The memorial may have been produced by the Monumental Bronze Company as an experiment, or the Modern Woodmen of America may have contracted with an unidentified art foundry. The closest comparisons discovered by the author are the cast iron tree-form hitching posts manufactured by the Van Dorn Iron Works of Cleveland, Ohio, in the late nineteenth century. The Van Dorn works produced iron fencing, cemetery vault doors, and other items which indicate cemetery-related manufacture and marketing, but it should be noted that although Van Dorn’s hitching posts are closest in material (metal) and form (tree appearance), they are not a close match to the Whitlock marker and do not provide evidence that Van Dorn produced this rare memorial type.<sup>26</sup>

Another alternative to stone was concrete, which came into common use for a range of applications around the turn of the twentieth century. Architectural historian and grave art researcher Ruth Little writes in *Sticks & Stones: Three Centuries of North Carolina*

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<sup>25</sup> Cox, *Hilltop Cemetery*, 151; Grissom, “Cemetery Monuments Made of Zinc;” Howe, “Monumental Bronze Company;” Ivanoff, “Monuments Everlasting.” Bobby Cox relates the tradition that the screwed-together zinc memorials made ideal drop-off and pick-up receptacles for moonshiners and their patrons. Ridgeway operated one of Hinton’s first bars in the 1870s (Cox, *Hilltop Cemetery*, 151).

<sup>26</sup> Bobby Cox personal communication with the author, February 2021; *1902 Edition of the Sears, Roebuck Catalogue*, 809; West Virginia History On View website; *Eleventh Illustrated Catalogue of the Van Dorn Iron Works*. The Whitlock Store photo, taken about 1900, shows three men and a woman on the porch; the woman, who appears to be in her twenties, may be Willie Whitlock.



Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

*Gravemarkers* (1998): “Concrete is a plastic medium that encourages deviation from the rigid stylistic norms governing gravestone design in stone.”<sup>27</sup> Concrete’s possibilities are best represented in Hilltop Cemetery by the Teabo pair of memorials (Area 1; Hilltop 3-6). The markers for Neoma Marie Teabo (1929-31) and Nettie Fay Teabo (1907-42) were cast in a tray-like form and their upper surfaces, which correspond to their fronts as erected, were inscribed with a pointed implement. The inscriptions are in the fancy handwriting of the individual who inscribed the markers, with curvaceous letters and a backwards F in the name Fay.

Grave memorial design evolved toward simplicity and standardization of form and detail during the first half of the twentieth century as a result of mechanization, cost efficiencies, and the shift toward granite. The results of this evolution are most apparent in the last part of the cemetery to develop, the Tomkies Lane Section, where most of the section’s memorials are relatively low or flush with grade blocks or plaques of typically gray or bluish-gray granite with restrained low-relief floral ornament and inscriptions generally restricted to the names and dates of the deceased. Similar memorials appear in each of the other sections of the cemetery and bring its historic-period artistic development to a close. Hilltop Cemetery meets National Register Criterion Consideration D since it derives its primary significance from the distinctive design features of its mortuary art, for example master craftsmen’s work like the Meador memorial with its delicate train relief, materials used (in sometimes novel ways) like the zinc Whitlock memorial, and vernacular handwritten gravemarkers like the Nettie and Neoma Teabo memorials.<sup>28</sup>

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<sup>27</sup> Little, *Sticks & Stones*, 242.

<sup>28</sup> The earliest interment that is original to the Tomkies Lane section, as opposed to one that may be a reinterment, is that of Charles W. Anderson, who died in 1936 (Cox, *Hilltop Cemetery*, 19, 170). The Tomkies Lane section is technically part of East Hill Section 2 and may have been laid out as early as 1923. The adjacent Tomkies-Hinton Plat, described as part of East Hill Cemetery Section 2, was laid out by January 1, 1924, when it was sold by the East Hill Cemetery Company to M. D. Tomkies. The deed describes it as lots number 144 and 145, which are the next numbers beyond 143, the last numbered lot in Section 1. The Tomkies-Hinton lots are currently numbered 161 and 162, suggesting that the Tomkies Lane section, which contains the current lots 144 and 145, was not yet laid out and numbered (Summers County Deed Book 50, p. 61). The Tomkies Lane section is described as “the second or No. 2 proposed cemetery tract” in a November 1923 deed (Summers County Deed Book 49. P. 406).

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State

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Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

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**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 # \_\_\_\_\_

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State

\_\_\_\_\_ recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- ☒ State Historic Preservation Office  
☐ Other State agency  
☐ Federal agency  
☐ Local government  
☐ University  
☐ Other  
Name of repository:

**Historic Resources Survey Number (if assigned):** SU-0004

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**10. Geographical Data**

**Acree of Property** approximately 13 acres

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

Area 1

Latitude: 37.668140 Longitude: -80.888562

Area 2

Latitude: 37.670406 Longitude: -80.886421

Area 3

Latitude: 37.669949 Longitude: -80.885577

Area 4

Latitude: 37.670892 Longitude: -80.884372

Area 5

Latitude: 37.671682 Longitude: -80.883412

**Verbal Boundary Description** (Describe the boundaries of the property.)

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

The boundaries of the nominated area correspond to the boundaries depicted in historic-period plats and plats used in the administration of the cemetery. Copies of historic-period plats and boundaries as they appear in county records and redrawn plats from Cox, *Historic Hilltop Cemetery* (2018) are included with the report at 1:200 or greater scale. The discontinuous nominated areas are designated Area 1 (Hilltop 1 and 2 and Hillcrest 3 and 4), Area 2 (McCreery Section), Area 3 (Hillcrest 1 and 2), Area 4 (East Hill), and Area 5 (Tomkies Lane Section).

**Boundary Justification** (Explain why the boundaries were selected.)

The boundaries of the nominated area include those areas known to have been within the cemetery during the historic period, as shown in historic-period plats and county records. The discontinuous boundaries reflect the discontinuous historic development of the cemetery. The discontinuous Williams Plot off of Tomkies Lane is excluded because the two interments in it date to the 1980s and 1990s, after the period of significance.

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**11. Form Prepared By**

name/title: J. Daniel Pezzoni

organization: Landmark Preservation Associates

street & number: 6 Houston St.

city or town: Lexington state: Virginia zip code: 24450

e-mail: gilespezzoni@rockbridge.net

telephone: (540) 464-5315

date: September 2, 2021

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**Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State

### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property: Hilltop Cemetery  
City or Vicinity: Hinton County: Summers State: West Virginia  
Photographer: J. Daniel Pezzoni (unless otherwise noted)  
Date Photographed: November 2020 (unless otherwise noted)

WV\_SummersCounty\_HilltopCemetery\_0001

Area 1 (Hilltop Section), view facing east.

WV\_SummersCounty\_HilltopCemetery\_0002

Area 1 (Hilltop Section), view facing west.

WV\_SummersCounty\_HilltopCemetery\_0003

Area 1 (Hillcrest Section looking into Hillcrest Section), view facing northeast.

WV\_SummersCounty\_HilltopCemetery\_0004

Area 3 (Hillcrest Section), view facing southwest with Elk Knob Road in foreground.

WV\_SummersCounty\_HilltopCemetery\_0005

Area 3 (Hillcrest Section), view facing northwest.

WV\_SummersCounty\_HilltopCemetery\_0006

Area 4 (East Hill Section), view facing northeast.

WV\_SummersCounty\_HilltopCemetery\_0007

Area 5 (Tomkies Lane Section), view facing east.

WV\_SummersCounty\_HilltopCemetery\_0008

Area 5 (Tomkies Lane Section, Tomkies-Hinton Plot), view facing northwest.

WV\_SummersCounty\_HilltopCemetery\_0009

Photographer: Bobby Wayne Cox

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

Area 2 (McCreery Section), view facing northwest.

Date Photographed: February 2021

WV\_SummersCounty\_HilltopCemetery\_0010

Area 2 (McCreery Section) archway.

WV\_SummersCounty\_HilltopCemetery\_0011

Area 2 (McCreery Section) gate detail.

WV\_SummersCounty\_HilltopCemetery\_0012

Area 1 (Hilltop Section), Plumley Mausoleum.

WV\_SummersCounty\_HilltopCemetery\_0013

Area 1 (Hilltop Section), Plumley Mausoleum door detail.

WV\_SummersCounty\_HilltopCemetery\_0014

Area 3 (Hillcrest Section), Lawrence Sepulcher.

WV\_SummersCounty\_HilltopCemetery\_0015

Area 3 (Hillcrest Section), Lawrence Sepulcher balustrade detail.

WV\_SummersCounty\_HilltopCemetery\_0016

Area 4 (East Hill Section), Rose-Van Zandt Sepulcher.

WV\_SummersCounty\_HilltopCemetery\_0017

Area 3 (Hillcrest Section), Florence Baber Dillon Memorial.

WV\_SummersCounty\_HilltopCemetery\_0018

Area 1 (Hilltop Section), Robert M. McAfee Memorial.

WV\_SummersCounty\_HilltopCemetery\_0019

Area 1 (Hilltop Section), Robert M. McAfee Memorial detail.

WV\_SummersCounty\_HilltopCemetery\_0020

Area 1 (Hilltop Section), W. E. Meador Memorial detail.

WV\_SummersCounty\_HilltopCemetery\_0021

Area 1 (Hilltop Section), Maude E. McCandlish Memorial.

WV\_SummersCounty\_HilltopCemetery\_0022

Area 1 (Hilltop Section), Mertilla A. Beard Memorial.

WV\_SummersCounty\_HilltopCemetery\_0023

Area 1 (Hilltop Section), William C. Ridgeway Memorial.

Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

WV\_SummersCounty\_HilltopCemetery\_0024

Area 1 (Hilltop Section), William C. Ridgeway Memorial detail.

WV\_SummersCounty\_HilltopCemetery\_0025

Area 1 (Hilltop Section), Willie N. Whitlock Memorial.

WV\_SummersCounty\_HilltopCemetery\_0026

Area 1 (Hilltop Section), Warren Bernard Flanagan tombstone, S. S. Smith maker mark.

WV\_SummersCounty\_HilltopCemetery\_0027

Area 1 (Hilltop Section), R. A. Flanagan obelisk.

WV\_SummersCounty\_HilltopCemetery\_0028

Area 1 (Hilltop Section), R. A. Flanagan obelisk detail, J. H. Brown maker mark.

WV\_SummersCounty\_HilltopCemetery\_0029

Area 1 (Hilltop Section), Avis Hinton memorial.

WV\_SummersCounty\_HilltopCemetery\_0030

Area 4 (East Hill Section), Joseph plot retaining wall with carved initials.

WV\_SummersCounty\_HilltopCemetery\_0031

Area 1 (Hilltop Section), Nettie Fay Teabo and Neoma Marie Teabo memorials.

WV\_SummersCounty\_HilltopCemetery\_0032

Area 1 (Hillcrest Section), Earl Harrah memorial detail.

WV\_SummersCounty\_HilltopCemetery\_0033

Area 1 (Hillcrest Section), Arabic inscription on Eli Haddad tombstone.

WV\_SummersCounty\_HilltopCemetery\_0034

Area 1 (Hilltop Section), Eubank infant memorial.

WV\_SummersCounty\_HilltopCemetery\_0035

Area 1 (Hilltop Section), small pile of fieldstones in the Keatley plot.

WV\_SummersCounty\_HilltopCemetery\_0036

Area 1 (Hilltop Section), Harrold Alex Timberlake memorial.

WV\_SummersCounty\_HilltopCemetery\_0037

Area 5 (Tomkies Lane Section), Marlene A. Brown memorial.

WV\_SummersCounty\_HilltopCemetery\_0038

Area 3 (Hillcrest Section), Sarah Margaret Bird memorial.



Hilltop Cemetery

Name of Property

Summers County, W.V.

County and State

WV\_SummersCounty\_HilltopCemetery\_0039

Area 1 (Hilltop Section), W. P. Phillips memorial.

WV\_SummersCounty\_HilltopCemetery\_0040

Looking northeastward across Elk Knob Road from the east end of Area 3 (Hillcrest Section) to the southwest corner of Area 4 (East Hill Section).

WV\_SummersCounty\_HilltopCemetery\_0041

Looking northeastward across East Hill Circle and Tomkies Lane from the northeast corner of Area 4 (East Hill Section) to the small wooded area at the southwest corner of Area 5 (Tomkies Lane Section) with a bend of Elk Knob Road on the right and the modern trailer home behind pines in the distance.

**Figure Log**

Figure 1: Hilltop Cemetery USGS Location Map

Figure 2: Hilltop Cemetery National Register Site Map

Figure 3: Hilltop Cemetery National Register Site Map: Area 3 Detail

Figure 4: Hilltop Cemetery National Register Sketch Map with photo vantage points – Area 1 (Hilltop Section)

Figure 5: Hilltop Cemetery National Register Sketch Map with photo vantage points – Area 1 (Hillcrest Section)

Figure 6: Hilltop Cemetery National Register Sketch Map with photo vantage points – Area 2 (McCreery Plot)

Figure 7: Hilltop Cemetery National Register Sketch Map with photo vantage points – Area 3 (Hillcrest 1 & 2)

Figure 8: Hilltop Cemetery National Register Sketch Map with photo vantage points – Area 4 (East Hill)

Figure 9: Hilltop Cemetery National Register Sketch Map with photo vantage points – Area 5 (Tomkies-Hinton Plot and Tomkies Lane Section)

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0001  
Area 1 (Hilltop Section), view facing east.



WV\_SummersCounty\_HilltopCemetery\_0002  
Area 1 (Hilltop Section), view facing west.



Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0003  
Area 1 (Hilltop Section looking into Hillcrest Section), view facing northeast.



WV\_SummersCounty\_HilltopCemetery\_0004  
Area 3 (Hillcrest Section), view facing southwest with Elk Knob Road in foreground.

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0005  
Area 3 (Hillcrest Section), view facing northwest.



WV\_SummersCounty\_HilltopCemetery\_0006  
Area 4 (East Hill Section), view facing northeast.



Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0007  
Area 5 (Tomkies Lane Section), view facing east.



WV\_SummersCounty\_HilltopCemetery\_0008  
Area 5 (Tomkies Lane Section, Tomkies-Hinton Plot), view facing northwest.



Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0009  
Area 2 (McCreery Section), view facing northwest.



WV\_SummersCounty\_HilltopCemetery\_0010  
Area 2 (McCreery Section) archway.

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0011  
Area 2 (McCreery Section) gate detail.



WV\_SummersCounty\_HilltopCemetery\_0012  
Area 1 (Hilltop Section), Plumley Mausoleum.



Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0013  
Area 1 (Hilltop Section), Plumley Mausoleum door detail.



WV\_SummersCounty\_HilltopCemetery\_0014  
Area 3 (Hillcrest Section), Lawrence Sepulcher.



Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0015  
Area 3 (Hillcrest Section), Lawrence Sepulcher balustrade detail.



WV\_SummersCounty\_HilltopCemetery\_0016  
Area 4 (East Hill Section), Rose-Van Zandt Sepulcher.

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0017  
Area 3 (Hillcrest Section), Florence Baber Dillon Memorial.



WV\_SummersCounty\_HilltopCemetery\_0018  
Area 1 (Hilltop Section), Robert M. McAfee Memorial.



Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0019  
Area 1 (Hilltop Section), Robert M. McAfee Memorial detail.



WV\_SummersCounty\_HilltopCemetery\_0020  
Area 1 (Hilltop Section), W. E. Meador Memorial detail.

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0021  
Area 1 (Hilltop Section), Maude E. McCandlish Memorial.



WV\_SummersCounty\_HilltopCemetery\_0022  
Area 1 (Hilltop Section), Mertilla A. Beard Memorial.



Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0023  
Area 1 (Hilltop Section), William C. Ridgeway Memorial.



WV\_SummersCounty\_HilltopCemetery\_0024  
Area 1 (Hilltop Section), William C. Ridgeway Memorial detail.

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0025  
Area 1 (Hilltop Section), Willie N. Whitlock Memorial.



WV\_SummersCounty\_HilltopCemetery\_0026  
Area 1 (Hilltop Section), Warren Bernard Flanagan tombstone, S. S. Smith maker mark.



Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0027  
Area 1 (Hilltop Section), R. A. Flanagan obelisk.



WV\_SummersCounty\_HilltopCemetery\_0028  
Area 1 (Hilltop Section), R. A. Flanagan obelisk detail, J. H. Brown maker mark.

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0029  
Area 1 (Hilltop Section), Avis Hinton memorial.



WV\_SummersCounty\_HilltopCemetery\_0030  
Area 1 4 (East Hill Section), Joseph plot retaining wall with carved initials.



Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



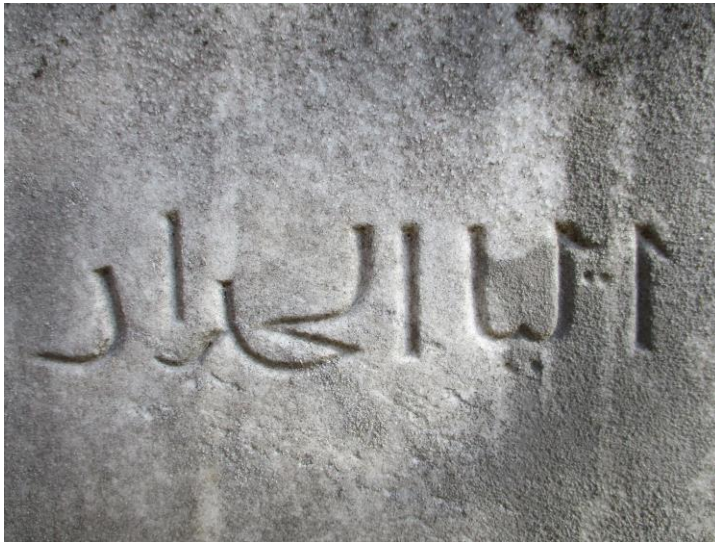
WV\_SummersCounty\_HilltopCemetery\_0031  
Area 1 (Hilltop Section), Nettie Fay Teabo and Neoma Marie Teabo memorials.



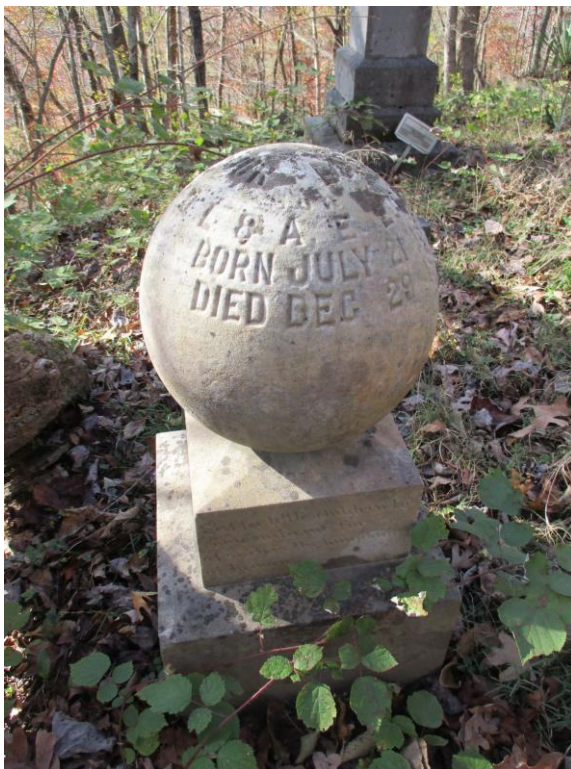
WV\_SummersCounty\_HilltopCemetery\_0032  
Area 1 (Hillcrest Section), Earl Harrah memorial detail.

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0033  
Area 1 (Hillcrest Section), Arabic inscription on Eli Haddad tombstone.



WV\_SummersCounty\_HilltopCemetery\_0034  
Area 1 (Hilltop Section), Eubank infant memorial.



Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0035  
Area 1 (Hilltop Section), small pile of fieldstones in the Keatley plot.



WV\_SummersCounty\_HilltopCemetery\_0036  
Area 1 (Hilltop Section), Harrold Alex Timberlake memorial.

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0037  
Area 5 (Tomkies Lane Section), Marlene A. Brown memorial.



WV\_SummersCounty\_HilltopCemetery\_0038  
Area 3 (Hillcrest Section), Sarah Margaret Bird memorial.



Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0039  
Area 1 (Hilltop Section), W. P. Phillips memorial.



WV\_SummersCounty\_HilltopCemetery\_0040  
Looking northeastward across Elk Knob Road from the east end of Area 3 (Hillcrest Section 2) to the southwest corner of Area 4 (East Hill Section).

Hilltop Cemetery  
Name of Property

Summers County, W.V.  
County and State



WV\_SummersCounty\_HilltopCemetery\_0041

Looking northeastward across East Hill Circle and Tomkies Lane from the northeast corner of Area 4 (East Hill Section) to the small wooded area at the southwest corner of Area 5 (Tomkies Lane Section) with a bend of Elk Knob Road on the right and the modern trailer home behind pines in the distance.

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

# Hilltop Cemetery

Summers County, West Virginia

Elk Knob Road, East Hill Circle, Tomkies Lane

National Register of Historic Places Location Map. Scale approximate.

Area 1: Latitude: 37.668140 Longitude: -80.888562

Area 2: Latitude: 37.670406 Longitude: -80.886421

Area 3: Latitude: 37.669949 Longitude: -80.885577

Area 4: Latitude: 37.670892 Longitude: -80.884372

Area 5: Latitude: 37.671682 Longitude: -80.883412

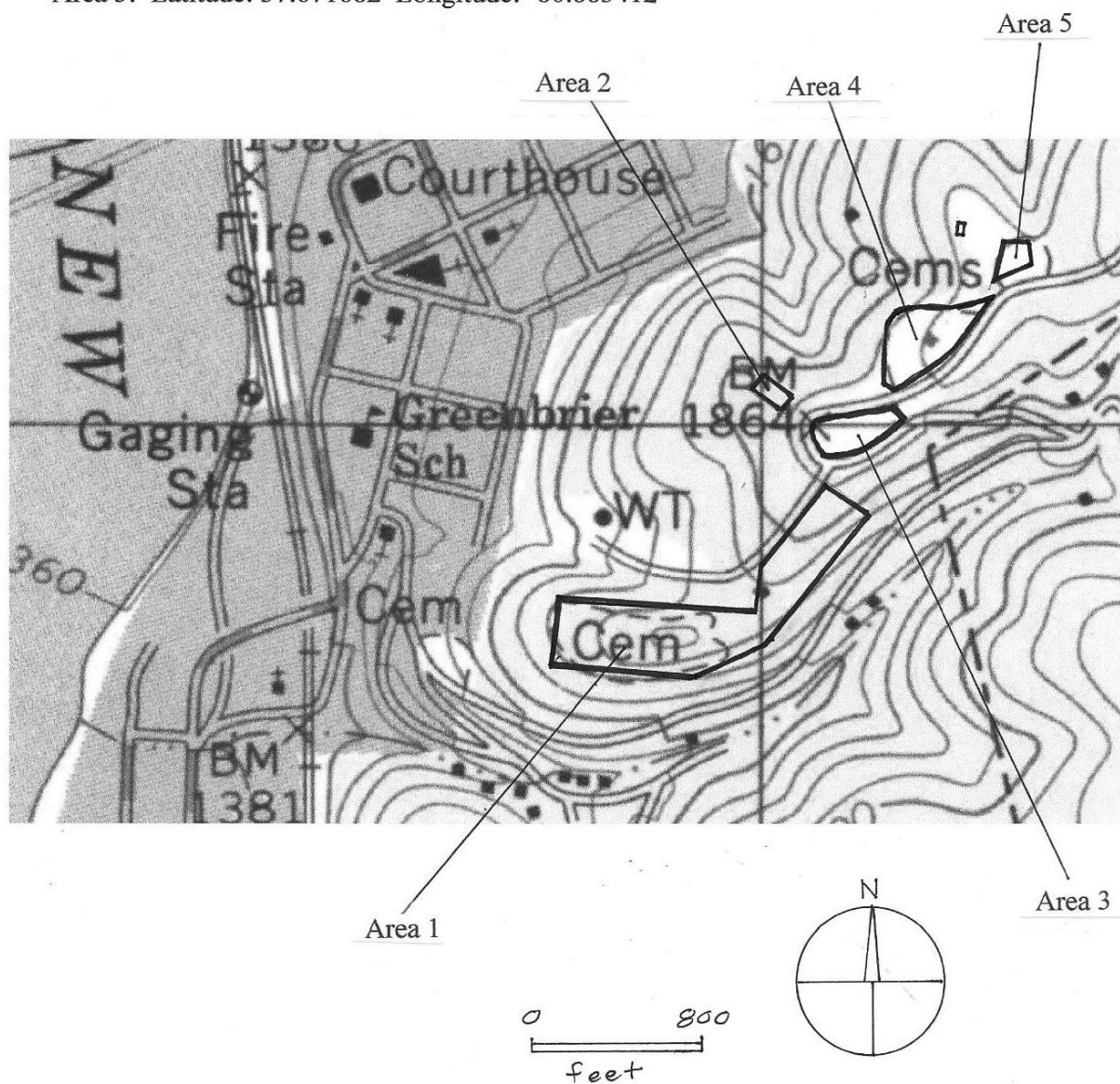


Figure 1: Hilltop Cemetery USGS Location Map



# Hilltop Cemetery National Register Site Map

Hinton, Summers County, West Virginia



— National Register Boundary

1:4,514 0 0.0375 0.075 0.15 mi

Note: boundaries based on historic-period plats and boundaries as they appear in Summers County records

Area 1: Hilltop 1 & 2 and Hillcrest 3 & 4 (37.668140/-80.888562)

Area 2: McCreery Plot (37.670406/-80.886421)

Area 3: Hillcrest 1 & 2 (37.669949/-80.885577)

Area 4: East Hill (37.670892/-80.884372)

Area 5: Tomkies Lane Section (37.671682/-80.883412)

Figure 2: Hilltop Cemetery National Register Site Map



# Hilltop Cemetery National Register Site Map: Area 3 Detail

## Hinton, Summers County, West Virginia



Note: boundaries based on historic-period plats and boundaries as they appear in Summers County records

Figure 3: Hilltop Cemetery National Register Site Map: Area 3 Detail

# Hilltop Cemetery

Summers County, West Virginia

Elk Knob Road, East Hill Circle, Tomkies Lane

National Register of Historic Places Boundary and Photo Angles Map: Area 1 (Hilltop Section)

Map adapted from Cox, *Historic Hilltop Cemetery* (2018), pp. 198-201. Scale approximate.

Photo angles/subjects indicated by numbers keyed to the photo log.

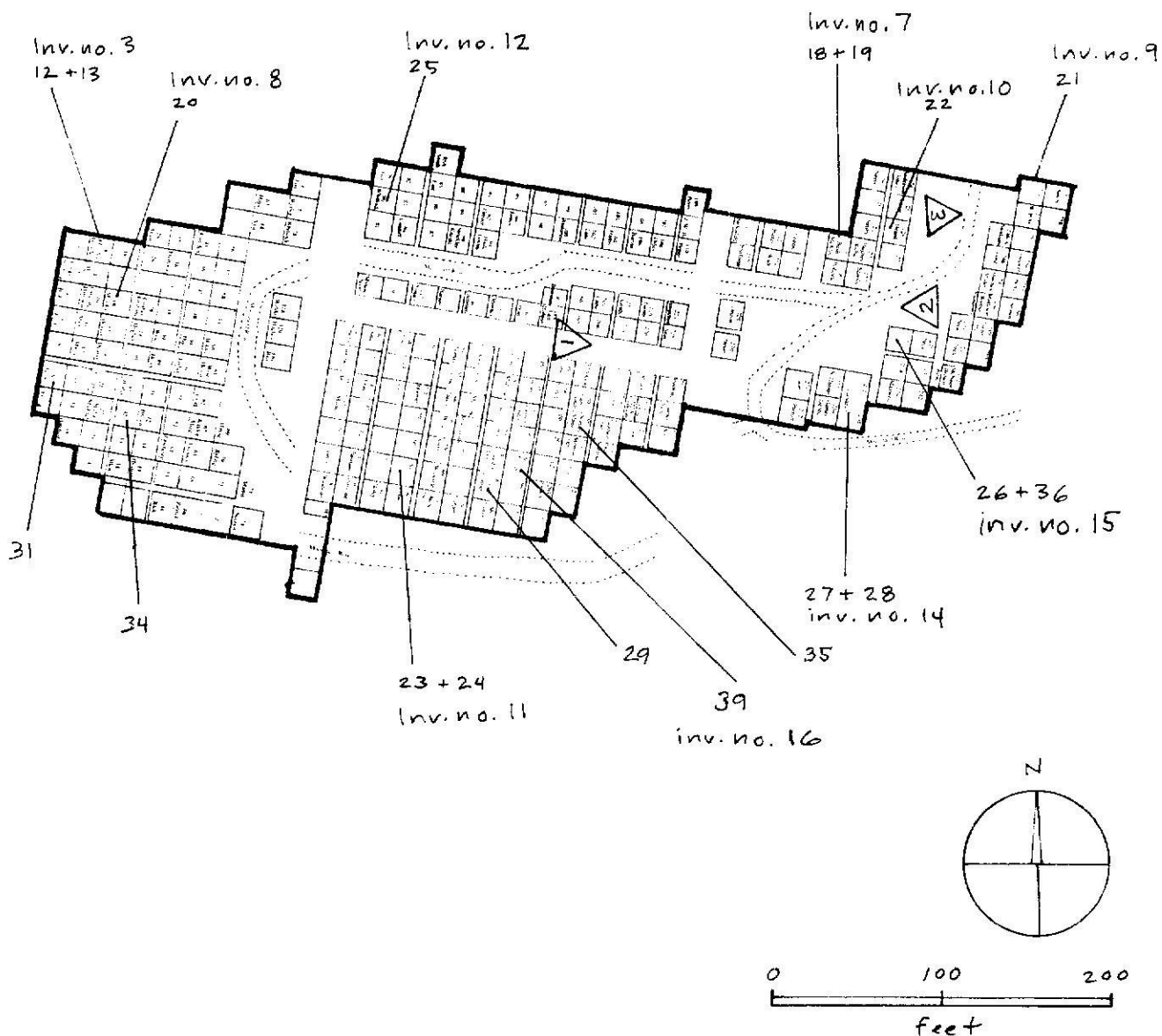
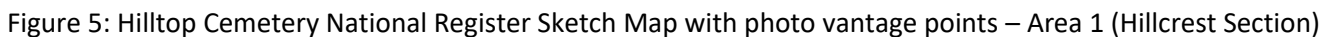


Figure 4: Hilltop Cemetery National Register Sketch Map with photo vantage points – Area 1 (Hilltop Section)

Summers County, West Virginia  
Elk Knob Road, East Hill Circle, Tomkies Lane

Map adapted from Summers County Deed Book 43, p. 438-B. Scale approximate. Photo angles/subjects indicated by numbers keyed to the photo log.



# Hilltop Cemetery

Summers County, West Virginia

Elk Knob Road, East Hill Circle, Tomkies Lane

National Register of Historic Places Boundary and Photo Angles Map: Area 2

Map adapted from Cox, *Historic Hilltop Cemetery* (2018), p. 209. Scale approximate.

Photo angles/subjects indicated by numbers keyed to the photo log.

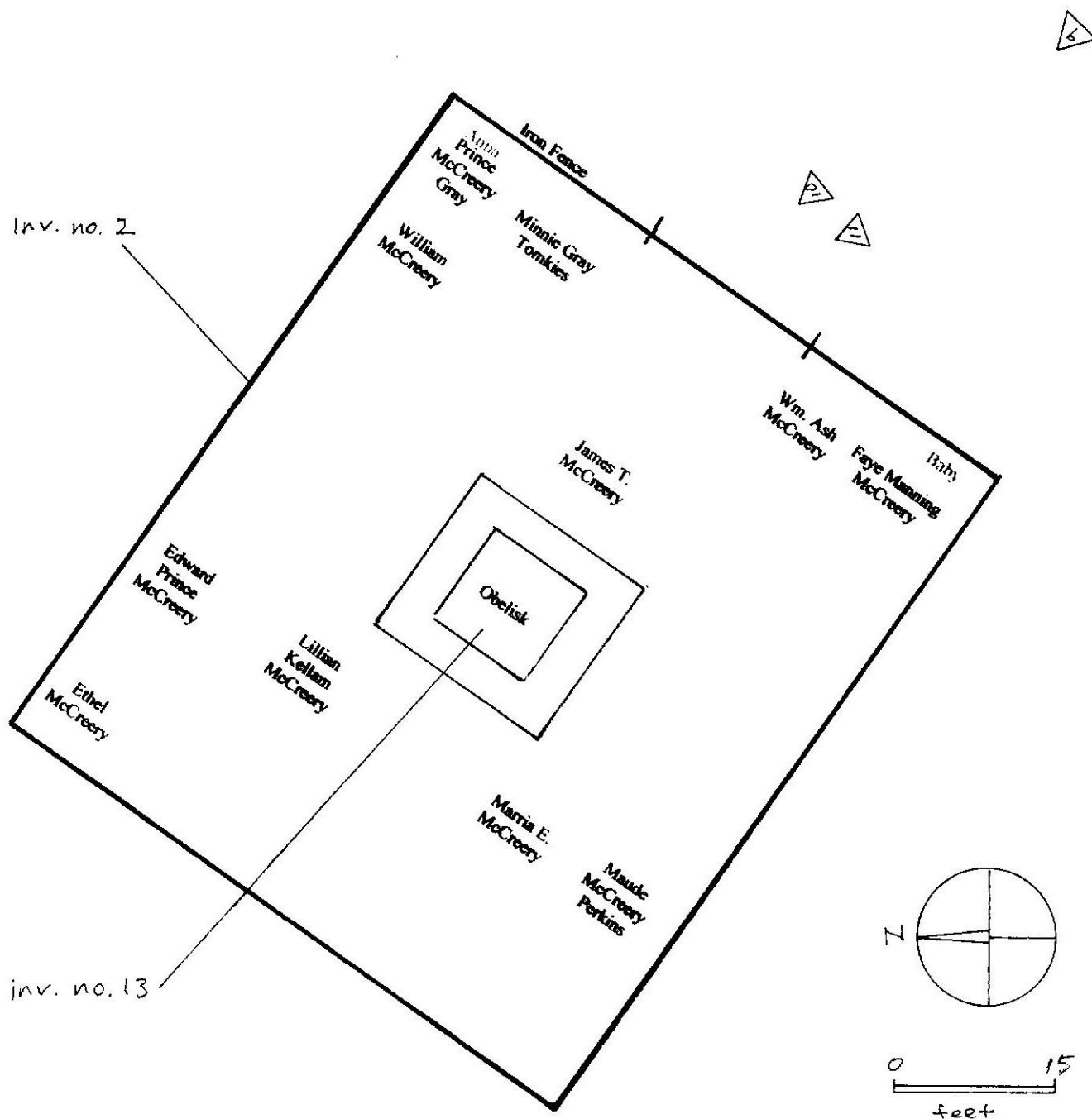


Figure 6: Hilltop Cemetery National Register Sketch Map with photo vantage points – Area 2 (McCreery Plot)



# Hilltop Cemetery

Summers County, West Virginia  
Elk Knob Road, East Hill Circle, Tomkies Lane

National Register of Historic Places Boundary and Photo Angles Map: Area 3

Map adapted from Summers County Deed Book 43, p. 438-A. Scale approximate.  
Photo angles/subjects indicated by numbers keyed to the photo log.

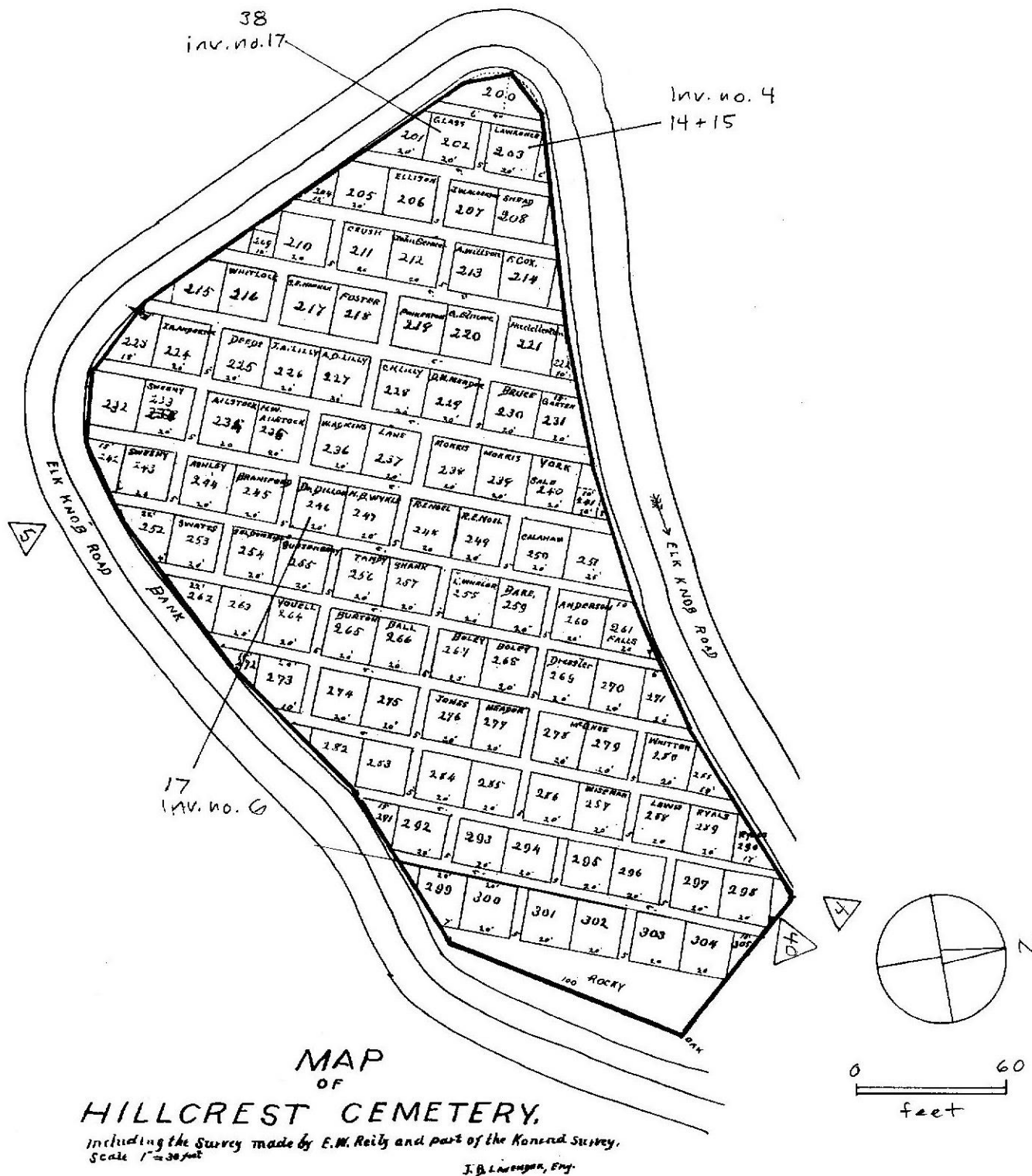


Figure 7: Hilltop Cemetery National Register Sketch Map with photo vantage points – Area 3 (Hillcrest 1 & 2)

# Hilltop Cemetery

Summers County, West Virginia  
Elk Knob Road, East Hill Circle, Tomkies Lane

National Register of Historic Places Boundary and Photo Angles Map: Area 4

Map adapted from Summers County Deed Book 49, p. 420. Scale approximate.  
Photo angles/subjects indicated by numbers keyed to the photo log.

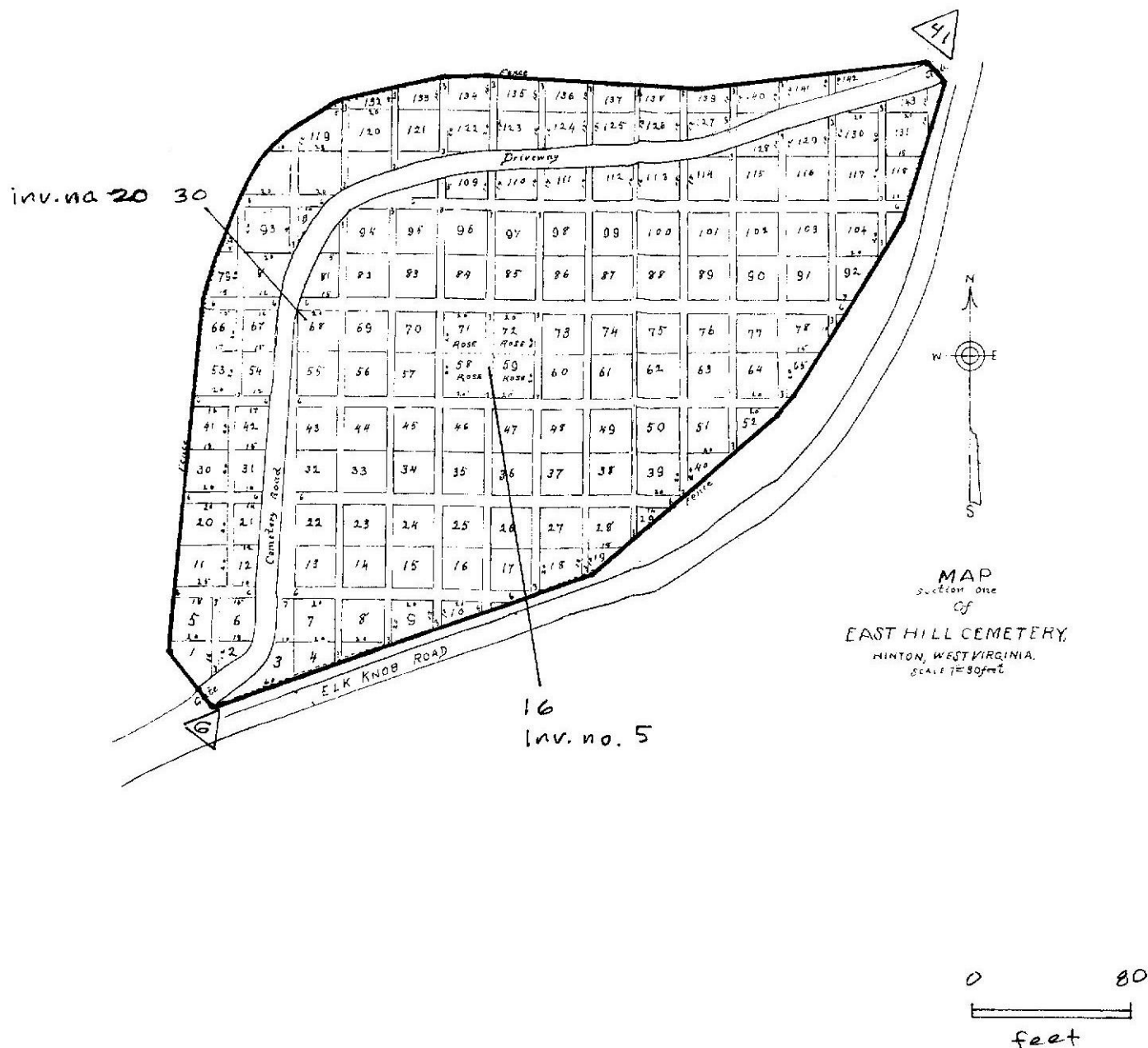


Figure 8: Hilltop Cemetery National Register Sketch Map with photo vantage points – Area 4 (East Hill)

## Hilltop Cemetery

Summers County, West Virginia

Elk Knob Road, East Hill Circle, Tomkies Lane

National Register of Historic Places Boundary and Photo Angles Map: Area 5

Map adapted from Cox, *Historic Hilltop Cemetery* (2018), p. 208. Scale approximate.

Photo angles/subjects indicated by numbers keyed to the photo log.

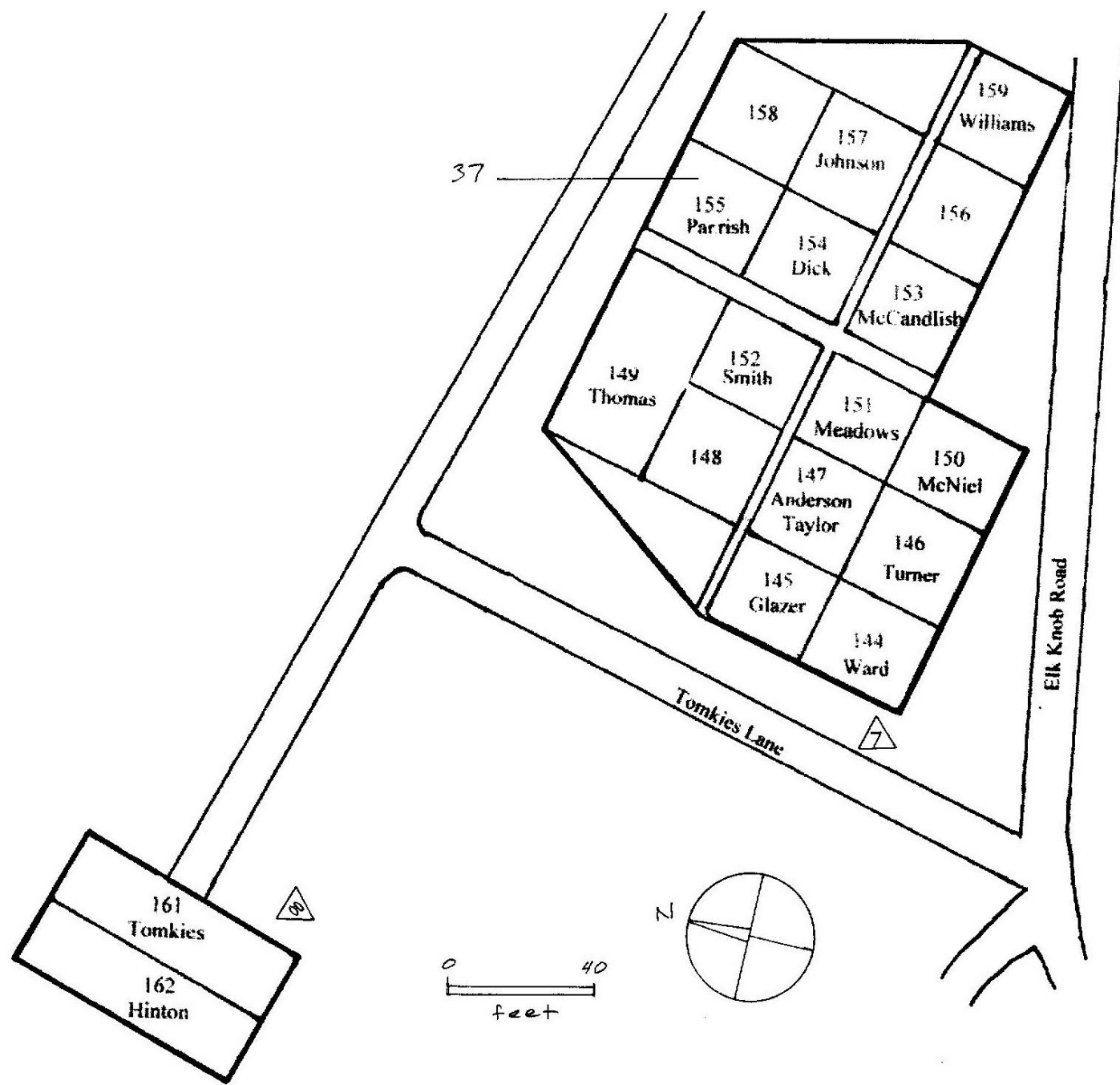


Figure 9: Hilltop Cemetery National Register Sketch Map with photo vantage points – Area 5 (Tomkies-Hinton Plot and Tomkies Lane Section)