1. NAME OF PROPERTY

Historic Name: Woodlawn Cemetery

Other Name/Site Number:

Designated a National Historic Landmark by the Secretary of the Interior June 23, 2011

2. LOCATION

Street & Number: Webster Avenue & East 233rd Street Not for publication: N/A

City/Town: Bronx Vicinity:__

State: New York County: Bronx Code: 005 Zip Code: 10470

3. CLASSIFICATION

Ownership of Property	Category of Property
Private: X	Building(s):
Public-Local:	District: X
Public-State:	Site:
Public-Federal:	Structure:
	Object:

Number of Resources within Property

Contributing		Noncontributing	
buildings	4	buildings	6
sites	26	sites	0
structures	130	structures	0
objects	112	objects	0
Total	272	Total	6

Number of Contributing Resources Previously Listed in the National Register: N/A

Name of Related Multiple Property Listing: N/A

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

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

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. 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): _____

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic: Cemetery	Sub: Funerary
Current: Cemetery	Sub: Funerary

7. DESCRIPTION

Architectural Classification:

Art Deco	Memorials
Art Nouveau	Stained glass
Beaux-Arts	Memorials
Classical Revival	Webster Avenue Entrance, Woodlawn Lake Bridge, Memorials
Colonial Revival	Woolworth Chapel
Cubist	Memorials (sculpture)
Egyptian Revival	Memorials
Gothic Revival	Webster Avenue [Main] Office, Jerome Avenue Lodge, Jerome Avenue Gates, Memorials
Italianate	Memorials
Landscape-Lawn	Cemetery Site
Neo-Classical	Memorials
Neo-Romanesque	Memorials
Olmstedian	Memorials
Picturesque	Cemetery Site
Renaissance Revival	Memorials

Materials:

Foundation:	
Walls:	
Roof:	
Other: Bronze	Mausoleum doors and roofs, monument sculpture, fountains
Cast iron	Fence, Main Gates, Jerome Avenue Gates, Private Entrance Gates, Avenue and Path Signs, memorial enclosures
Copper	Mausoleum roofs
Ceramic mosaic	Mausoleum interiors
Granite	Webster Avenue Office, Jerome Avenue Lodge, Jerome Avenue Gates, Main Gates, Woodlawn Lake Bridge, memorials
Limestone	Memorials
Marble	Memorials
Red Sandstone	Memorials
Stained glass	Mausoleum interiors
Vegetation	Cemetery Site (trees, shrubs, herbaceous plants, turf)
Water	Cemetery Site (Woodlawn Lake, Babbling Brook)

Describe Present and Historic Physical Appearance.

Summary

Founded in 1863, the 400-acre Woodlawn Cemetery in The Bronx, New York, is nationally significant for the execution of its cemetery design and individual memorial lots, which featured a shift from the rural cemetery model to the landscape-lawn plan, patterned after Spring Grove Cemetery in Cincinnati, Ohio (NHL, 2006). Noted landscape architect J. C. Sidney executed the initial rural cemetery plan; however, in 1867, the cemetery reoriented its design goals based on landscape-lawn planning with close attention paid to the design of individual plots and lots. The cemetery management (superintendents, landscape gardeners, and engineers) directed the design and construction of roads, plots, lots, and landscaping such as vegetation, gates and bridges, and water features as in other nineteenth-century romantic cemeteries, and also guided the design and desired clientele for private lots and monuments.

Woodlawn's private lots and their corresponding memorials represent some of the finest examples of funerary art in the nation. They constitute an exceptional example of multifaceted design, including collaborative works by architects, landscape architects, sculptors, artisans, and fabricators, many of which represent the preeminent designers of the late nineteenth and early twentieth centuries. Two aspects of this collaboration are noteworthy. First, the extraordinary number of private mausolea (1,271) are likely the largest and most distinctive collection in the nation. Second, the cemetery used circular lots, surrounded by roads or paths, as a unique setting for the placement of some of the largest and most distinctive monuments, including many mausolea. The resulting composition is not only a spectacular assemblage of monuments in a verdant landscape setting, it also represents a virtual library and study collection of attributed design and art—critically recognized in architectural, landscape, and other design journals well into the twentieth century. Indeed, the Woodlawn records now constitute a major collection at Columbia University's Avery Architectural and Fine Arts Library.

Woodlawn reached its peak of development from roughly 1880 through 1930, concurrent with the Gilded Age and Progressive Era expansion of New York City. Its proximity to the city via the New York and Harlem railroad and the expanded subway system meant that Woodlawn Cemetery became the preferred location for a diverse clientele, from wealthy industrialists and financiers to members of the Harlem Renaissance. Though Woodlawn has remained relatively quiet about its extraordinary memorial collection and cemetery design, the skillful integration of outstanding art into the romantic landscape resulted in one of the most beautiful and significant cemeteries in the nation with an unparalleled collection of attributed designs.

Describe Present and Historic Appearance

Overview

Woodlawn Cemetery is a 400-acre, active, historic cemetery with over 300,000 individual interments in approximately 47,000 family lots, 48,000 single grave spaces, and ten community mausolea. The cemetery contains 45 hillside tombs and 1,271 freestanding private family mausolea, the latter of which comprises the largest architecturally significant collection of historic private mausolea in the nation.[1] In 1863, a group of individuals selected the current location for the creation of a "rural cemetery" that was easily accessible from Manhattan on the New York and Harlem railroad (now the Metro-North Railroad Harlem Line). The first interment occurred on January 14, 1865; today, the cemetery conducts an average of twelve-hundred burials annually and is projected to serve the area in this manner for another fifty years.

[1] For a more detailed comparison of Woodlawn's mausolea relative to other significant cemeteries, please see Section 8, Narrative Statement of Significance.

Woodlawn Cemetery contains the remains of diverse individuals and families, from wealthy industrialists, merchants, financiers, and business leaders, to musicians, entertainers, suffragists, artists, athletes, scientists, and inventors. Many are nationally significant leaders, persons associated with the history of New York, or individuals known to contemporary popular culture. Beyond an estimated one hundred thousand individuals who attend funeral services, visit gravesites, and participate in holiday decorating each year, the cemetery also receives thousands of visitors for tours, music programs, lectures, and special events.

Physical Description

Woodlawn Cemetery is located in the Bronx, New York, and is bordered by East 233rd Street, Webster Avenue, Jerome Avenue, and East 211th Street. The New York and Harlem railroad runs parallel to Webster Avenue and its Woodlawn Station is situated at the northeast corner of the cemetery. Public transit is also available on New York City subway line #4 from the Woodlawn Station on Jerome Avenue. The Major Deegan Expressway (US 87) approximately parallels the west border of the cemetery and the Bronx River Parkway shares the alignment of the railroad along Woodlawn's east border. Woodlawn Cemetery also represents an important link in the surrounding open space, composed of Van Cortlandt Park, the Bronx Zoo, and the New York Botanical Garden.

The cemetery currently has three entrances. The Webster Avenue gate in the northeast corner of the cemetery is the primary business entrance and serves both funeral processions and pedestrians. The "private entrance" on East 233rd Street, along the north boundary west of the Webster Avenue entrance, accommodates maintenance vehicles and service access. The Jerome Avenue gate, located midway along the western boundary of the property, provides the most direct access to the chapel and crematory and is the principal pedestrian connection to the New York City subway.

Once visitors enter the cemetery, they are treated to a verdant setting with curvilinear roads and paths, mature specimen shade trees, and artistically distinctive mausolea and monuments. As in all distinctive rural cemeteries established in the nineteenth century, Woodlawn is characterized by a curvilinear road system that follows the gently rolling topography. This network forms the boundary structure for 117 plots in which individual family lots are located. The primary road, Central Avenue, which appears as early as 1865 on the original cemetery plan by J. C. Sidney, bisects Woodlawn running primarily southwest/northeast from the Webster Avenue gate to the Jerome Avenue gate. Individual road segments connect to Central Avenue and are named after nearby landscape features (for example, Ravine Avenue, Lake Avenue, Lawn Avenue, Prospect Avenue, and Observatory Avenue) or plant families (for example, Birch Avenue, Laurel Avenue, Elder Avenue, and Filbert Avenue).

Cemetery plots are formed by the alignment and intersection of roads and vary in size from about a quarter acre to a maximum size of 6.5 acres. They may be triangular in shape, as with Gentian Plot formed at the intersection of Whitewood, Myosotis, and Park Avenues; rectangular, as with Locust Plot formed by Lawn, Spruce, Prospect, and Hawthorne Avenues; or trapezoidal, as with Hillcrest Plot bounded by Knollwood, Fir, and Alpine Avenues. Individual plots are further subdivided by pedestrian paths, some of which form the shape and boundaries of large family burial lots, as in Walnut Plot, which contains some of the largest and most significant individual family lots.

Landscape-Lawn Style

Stylistically, Woodlawn Cemetery was established in 1863 with the intention of following the by then conventional, picturesque rural cemetery model, but was soon reconceptualized based on the landscape-lawn style pioneered a decade earlier at Spring Grove Cemetery (NHL, 2006) in Cincinnati, Ohio. This approach to landscape design emphasized the prominence of a single large monument within individual family lots and

prohibited the use of vertical fences, hedges, or barriers. It was a marked change from the early Victorian rural cemeteries in which collections of varied monuments and memorials, many surrounded by elaborate iron fencing or granite coping, presented a more eclectic and cluttered appearance. The landscape-lawn approach resulted in spectacular and cohesive landscape settings for imposing mausolea, tombs, monuments, and memorial gardens. It is this unity of aesthetic purpose and commitment to design excellence by both the cemetery administration and its clientele that distinguishes Woodlawn Cemetery from its peers.

One of the most distinctive features of Woodlawn Cemetery is the use of circular lots defined by surrounding pedestrian paths, which began around 1868 and became a characteristic feature of the cemetery from its early development until the 1930s. The circular lots provided an ideal setting for large single mausolea or monuments following the requirements of the landscape-lawn style. The majority of the circular lots are in the sections developed between about 1880 and 1930, which are situated in the center of the cemetery north and south of Central Avenue.

Early in Woodlawn's history, specific views and landscape features were clearly articulated and constructed to enhance the quality and value of lots. As the cemetery developed, existing woodland trees were selectively retained so that mature specimens existed when the cemetery first opened and as new plots were developed. These were planted in great number to enhance the overall effect and achieve the verdant, park-like setting evident today. Trees were historically planted along avenues with regular spacing to create a tree-lined street, as well as arranged informally with other specimen vegetation in plots and lots, and framing buildings and structures throughout the grounds. Woodlawn Cemetery records identify hundreds of trees planted early in its history. Between 1877 and 1894, for example, annual reports note the planting of over two thousand trees, including one hundred Japanese maples in 1885 alone. The horticultural beauty of the Woodlawn Cemetery is evident today in the extraordinary collection of specimen plants, including six "Great Trees of New York." While the cemetery participated actively in landscape improvements, individual lot owners also installed plantings and other site features such as fountains to complement their monuments. These plantings and landscape features are imbued with sentimental, symbolic, and historical significance. Several lakes have also existed in Woodlawn Cemetery's history, including the extant Woodlawn Lake, which was created in 1885 and embellished with extensive rhododendron plantings installed in 1887.

A 1932 article in *American Landscape Architect* commended Woodlawn as a visually interesting and outstanding example of the "lawn plan" in American cemetery design:

> With changes in elevation of 200 feet, Woodlawn's 400 acres are rolling and rugged. Aside from the advantage of natural drainage, the deep contours and native woodland growth have provided opportunities for unusual landscape effects. The ravines, rockeries, lake, and streams have been effectively used by the landscape designers to form vistas, lawns, park areas of rare charm.[2]

The adherence to a single, primary monument in family lots, the prohibition of fences or other vertical visual barriers between lots, curvilinear paths and roads, water features, and specimen vegetation, resulted in a spectacular assemblage of landscape features that exemplify the landscape-lawn style. This includes a large collection of private family mausolea as well as other major monuments that reinforce the relationship between landscape and classical architecture characteristic of landscape-lawn cemeteries.

Numerous significant architects, landscape architects and designers, engineers, sculptors, and decorative artists have all contributed to the quality of the cemetery design. These individuals worked directly for Woodlawn Cemetery, as consultants hired by the cemetery directors, or as independent contractors employed by the owners of individual lots. The layered interplay between all of these people constitutes another noteworthy element of

[2] John C. Plumb, "Woodlawn Cemetery at New York," *American Landscape Architect* 7 (October 1932): 13.

Woodlawn's development and history. The cemetery's superintendents and landscape gardeners/engineers worked collaboratively with the board of trustees to ensure that high profile locations featured multifaceted lot designs that not only included beautiful custom monuments, but also substantial plantings to frame the buildings and structures and to focus views. Several significant lots or groups of lots, such as those within the Oak Hill, Walnut, Myosotis, Wintergreen, and Pine Plots, contain important planting designs that are as much a part of the memorial as the constructed monument. Particularly important examples of independently significant landscape designs include the (Edward S.) Harkness, Untermyer, Constable, and Milliken lots.

As an active cemetery, in constant operation for over 144 years, Woodlawn has experienced changing demographics, clientele markets, and trends in burial practices, all of which have had a corresponding effect on the physical development of the landscape. While the major mausolea and memorials were designed to and do command the most attention of visitors to Woodlawn Cemetery, a significant portion of the landscape has also been given over to an austere collection of single graves. Small lots with modest single grave markers have been an important component of the cemetery since its inception, but the mass of burials stemming from the influenza outbreak of 1918 coupled with the decline of Gilded Age affluence, the evolution into the Progressive Era, and the decline of the economy with the Great Depression led to an increased development of single-width grave lots in the newer areas of the cemetery. Taken together, the regularized rows of more-or-less uniform stone slabs set directly on the ground present an austere and dignified landscape. Beginning in 1970, accelerated urbanization around the cemetery, shifting economics, and an increased demand for cremation interment resulted in a greater focus on community mausolea as well as columbaria and other locations for cremated remains.

Integrity

Woodlawn Cemetery retains an exceptionally high level of integrity evident in the essential form, design, and materials associated with the period of significance, all of which provides strong justification for NHL status. As a cultural landscape, it retains integrity of association, location, feeling, workmanship, design, and most materials. The greatest change has been the gradual urbanization of the surrounding setting and the construction of the Major Deegan Expressway, which affected the entrance at the northwest corner. To summarize the integrity of the cemetery, such essential cemetery elements as spatial organization, topography, vegetation, circulation, water features, buildings and structures, and small-scale features are addressed individually.

Spatial organization: The spatial organization of Woodlawn is historically and presently defined by the interrelationship between roads and paths, private memorials, vegetation, and topography. The curving road alignment directs views toward major monuments, most of which were framed by shrubs and trees that visually anchor the structures and objects in the ground plane and screen views of nearby monuments. Even with the growth and loss of some vegetation over the cemetery's history, this essential spatial quality remains and is wholly recognizable. With zones of the cemetery developed over successive decades, the north, central, and southern sections each have a recognizable spatial character directly relating to the period in which they were developed. Closest to the northeast (Webster Avenue) entrance, the cemetery retains the character associated with its initial development as a picturesque rural cemetery while the vast majority of the cemetery retains the landscape-lawn character. At the southern end, and in some areas along the west and north borders, the density of single graves illustrates the prototypical diversity of burials common to late-nineteenth- and early-twentieth-century cemeteries.

Topography: The gently rolling topography defining the cemetery, which was carefully regraded by Woodlawn's engineers as they prepared each plot for division into lots and sales, remains intact.

Vegetation: Common to all complex and aged cultural landscapes, Woodlawn's vegetation has grown, died, and been replaced over time. Many of the original specimen trees lining roads and paths and gracing the oldest plots, as well as many plantings associated with original designed lots, remain extant. Particularly noteworthy are the "Great Trees of New York," which represent some of the oldest and largest specimen trees in the city as designated by the New York City Parks Department in 1987. They include specimens of Weeping Pendent Silver Linden, eastern white pine, Cut Leaf European Beech, umbrella pine, weeping beech, and white oak. Also noteworthy is the large collection of century-old Japanese maples. Overall, Woodlawn reads as a verdant oasis within an urban environment and the age of the vegetation helps to convey its historic, semi-rural origins. In comparing historic photographs of the cemetery taken during the height of development, much of the woody plant material has grown substantially. This current mature appearance differs from the young and seemingly sparse growth featured in historic photographs, but this is a natural progression in a cultural landscape and, indeed, was anticipated and planned for by the cemetery's directors, designers, gardeners, and cemetery engineers.

Circulation: As the principle organizing feature of the cemetery, the primary road and path system is intact and follows the same alignment as when constructed. Primary changes to this system have been in materials as the cemetery resurfaced the crushed stone or macadam drives with bituminous concrete. Some of the paths defining the circular lots and other major family lots are deteriorated and grass grows up through the cracked pavement; however, they maintain their historic alignment and are fully discernible. Woodlawn Cemetery differs from many nineteenth-century cemeteries in that it has not experienced road and path removal for the creation of additional burial space.

The concept of separate entrances for different modes of travel, which began in 1864 with the construction of the Woodlawn Station and railroad entrance at the corner of Webster and East 233rd Street, progressed over time to include the carriage entrance (later a subway entrance) at Jerome Avenue and a Beaux-Arts automobile entrance at the corner of Jerome Avenue and East 233rd Street. The "private entrance" opposite the maintenance yard and another gate at the southern end of the cemetery were historically used by staff and maintenance vehicles only. With the construction of the Major Deegan (a portion of I-87) Expressway in 1956, the automobile entrance became unsafe with unsightly views of the expressway on-ramp so that the cemetery elected to close the entrance and redevelop the location with community mausolea, which form an effective visual screen.

Water features: The primary water features, Woodlawn Lake and the Babbling Brook, remain extant. Short-lived small lakes and fountains existed during the initial periods of development; however, by 1897, only Woodlawn Lake remained. Historic fountains remain on private lots.

Buildings and structures: The primary historic buildings extant at Woodlawn are the main (Webster Avenue) office, the Jerome Avenue lodge, and the Woolworth Chapel, although several additions have been made to the main office. All three buildings retain historic integrity to the period of significance despite continued use. The main office is the primary structure remaining from J. C. Sidney's cemetery plan, which is associated with the early picturesque/rural cemetery phase of development. Historic structures extant at Woodlawn are the main gate, the Jerome Avenue gate, a historic restroom located near the Jerome Avenue gate, the receiving tomb, police booths, the Woodlawn Lake Bridge, the Babbling Brook Bridge, and the retaining wall along portions of the cemetery boundary. These are primarily associated with the landscape-lawn phase of development. Greenhouses historically located at the south end of the cemetery have been lost.

Small-scale features: Site furnishings within Woodlawn Cemetery are incidental and do not greatly affect the property's integrity. The original iron fence that encloses the cemetery boundary is intact, as are many of the iron road and path signs.

Description of Contributing Resources

Inventory of Selected Sites, Buildings, Structures, and Objects

The following is a list of contributing buildings, structures, sites, and objects that comprise the cemetery's significant historic resources. They include cemetery resources (1 site, 4 buildings, 8 structures, and 1 object) as well as 239 private memorials (mausolea, tombs, monuments, sculpture, and memorial gardens) considered the most important of Woodlawn's resources constructed during the period of significance, which are categorized as structures, sites, objects or a combination as described below. With over 1,200 private mausolea alone, the list summarizes only the most significant, a status based on the national significance of their designer, artisan, architect, landscape architect, sculptor, or fabricator. A few representative examples of "off the shelf" work by well-known monument or memorial companies are also included. Because of their quantity and complexity, the contributing private memorials are indicated by plot name only on the sketch map.

1. Sites

The entire cemetery is counted as one contributing site. The cemetery itself, with its landscaping, vegetation, topography views, constructed water features, horticultural planting, drives and paths, tombs, monuments, mausolea, sculpture, and memorial gardens is the primary contributing resource. Additionally, several individually significant designed landscapes associated with private memorials are counted as contributing sites and listed below.

2. Buildings

A. Webster Avenue Office

This stone Gothic Revival building marks the cemetery's original main entrance adjacent to the Woodlawn train station. It is first noted on the 1866 plan by J. C. Sidney as a "stone cottage at the northeast entrance." Later records show improvements in 1881 and a 1920 addition by H. Edwards-Ficken labeled as "sales office and police station," the latter of which is actually a separate structure. In 1902, *The New York Tribune* described the building as follows:

> The office at the entrance is a handsome stone building, the rooms of which have been furnished for the accommodation of visitors. Refreshments are supplied here every afternoon and reading matter is on hand for the entertainment of those who have to wait for trains.

Drawings by H. Edwards-Ficken record the substantial modifications to the "stone cottage" he made in 1920, which resulted in the present Gothic Revival building sheathed in rusticated granite. Ficken's modifications enclosed the porch, extended the vault, and expanded the second floor. The existing building retains integrity from the 1920 transformation, albeit with minor, later alterations in 1971 (a restroom and vault) and 1992 (second floor changes). While altered, this building remains from the cemetery's earliest development and elements of the stone and stucco cottage are discernable. Ficken's additions drew on a Gothic (Norman) Revival architectural vocabulary and included such elements as a castellated tower over the main entrance. On the interior, the first floor consists of a receiving room (lobby), private meeting room and office, and open administrative offices behind a counter at the rear of the building. A vault containing lot cards, foundations orders, and other essential records occupies the north end of the building. The second floor consists of a central hall with offices and a staff meeting room. In addition to offices, this building is used by existing and potential lot owners who meet with staff as well as visitors looking for maps.

B. Jerome Avenue Lodge
This Gothic Revival building at the entrance on Jerome Avenue is first noted as a proposed "lodge" in the 1898 annual report. Construction contracts for the building are dated 1915 with the design attributed to H. Edwards-Ficken as the supervising architect and Niemann and Luth as the contractors. A small rectangular building appears on a 1917 cemetery map. A 1921 map included the outline of a footprint corresponding to the extant building. The Jerome Avenue Lodge is also known as the "upper office" and "mausoleum sales office" in various cemetery records. While Edwards-Ficken had originally conceived of a much larger administrative complex in this location, the concept appears to have been reduced to this modest, but well-proportioned Gothic Revival building consisting of an arched entrance porch flanked by two-story sections forming a symmetrical gatehouse. On the interior, the first floor contains an enclosed vestibule (porch) facing Central Avenue with a storage room and lavatory, a small office and adjoining bathroom, and a rectangular meeting room with an octagonal bay and dark oak wainscot. A circular stair connected to the side entrance provides access to the second-floor offices. This well-designed building also contains intricately designed leaded windows and a slate roof. Minor alterations by Robertson Ward were completed in 1930.

C. Woolworth Chapel
The Velma B. Woolworth Memorial Chapel was designed in 1935 by architect Robertson Ward in the Colonial Revival style. The building is constructed of brick, granite, travertine, and grey marble and has a clean, relatively unadorned character. The main entrance faces south and is accessed off a small spur from West Border Avenue near the Jerome Avenue entrance. The steeple bell tower faces West Border Avenue and is 130 feet high to the top of the weathervane. The primary public space inside the chapel is an auditorium that seats 150 that is used for funerals. The auditorium has a barrel-vaulted ceiling with indirect lighting. The building contains a sacristy for clergy, restrooms, and a private room for families at the base of the tower. It was constructed by the Eliot C. Brown Company and dedicated on April 16, 1936. A small crematory was added to the northeast corner of the building in 1977.

D. Restroom
Robertson Ward designed this simple hip-roofed building around 1930. It is located opposite the Jerome Avenue Lodge and contains men's and women's restrooms.

3. Contributing Structures

E. Receiving Tombs
The receiving tombs are located near the main (Webster Avenue) entrance. They are built into the hillside and have a commanding façade. The first receiving tomb in this location was designed by J. C. Sidney in 1864. In 1890, the cemetery had a "New one erected on Central Ave. containing 157 catacombs, built from stone quarried from our grounds;" it was located adjacent to and north of the existing receiving tomb.[3] This second structure first appeared on the Woodlawn Cemetery map sometime between 1894 and 1897. As illustrated in the 1897 *Annual Report to the Lot Owners*, it was built into the hillside and was composed of two identical, connected vaults with a relatively unadorned ashlar façade and arched doorways.

In 1912, the construction of private mausolea created the demand for increased capacity in the receiving tomb as many of the large mausolea required extensive time for design and construction. H. Edwards-Ficken undertook a design project to redesign and configure the receiving tomb in phases. The resulting composition is a set of three separate, but connected structures built by Niemann and Luth, the firm that was responsible for the Jerome Avenue lodge. In 1919, Edwards-Ficken designed bronze doors for the entrance to the unified tomb structures. The current receiving tomb is Gothic Revival in character and echoes the crenellation and window

[3] The Woodlawn Cemetery, *Annual Report to the Lot Owners for the Year 1891* (New York: The Woodlawn Cemetery, 1892).

fenestration found in Edwards-Ficken's renovations to the main office and his design for the Jerome Avenue lodge and gate. After the Edwards-Ficken work, the structures included catacombs for four-hundred individuals. After the decline in private mausolea construction, in 1970 the north and south tombs were converted into community mausolea. This re-purposing required substantial interior alteration, but the exterior façade remains largely unchanged.

F. Webster Avenue Gates
The Webster Avenue entrance gates were designed by Charles Wellford Leavitt and built by the New England Granite Works in 1901. They consist of classical dressed granite piers with round finials and coping that connect with iron fencing to the boundary wall and perimeter fence.

G. Jerome Avenue Gates
The Jerome Avenue entrance first appears as a carriage entrance providing access from Central Avenue. As depicted in the cemetery's 1898 annual report, the original gate was Gothic Revival in style. The extant gate appears to be a later reconstruction, which *Park and Cemetery* credits to a 1915 design by H. Edwards-Ficken. A Gothic Revival keeper's lodge is situated between the carriageways and there are special gates for pedestrians. The masonry portion of the structure is Indiana limestone provided by Niemann & Company and the iron gates and railings were executed by Ring & Konnake of New York. This gate was replaced around 2002 with the one designed by H. Edwards-Ficken for the automobile entrance at the corner of Jerome Avenue and East 233rd Street that was closed following the construction of the Major Deegan Expressway.

H. Woodlawn Lake Bridge
The cemetery added the first bridge over Woodlawn Lake in 1886 when the second half of the water body was completed and a bridge was needed to carry Spruce Avenue over Woodlawn Lake. In 1901, the cemetery contracted with Charles W. Leavitt and the New England Granite Works for a granite ashlar masonry bridge on Spruce Avenue. The single-arch span shows the influence of Beaux-Arts classicism. The arch has neatly carved voussoirs and pairs of spherical finials marking the ends of the bridge. Many of the architectural elements are similar to those used by Leavitt for the main entrance gate, which was constructed in the same year.

I. Babbling Brook Bridge
The rustic bridge over Babbling Brook was constructed in 1919–20 by Niemann and Luth on a design by H. Edwards-Ficken dating from around 1917. It is a rustic single-span bridge composed of undressed granite stones and slabs of varying sizes. An earlier, unrealized, rustic Romanesque Revival design by the renowned firm of Carrère and Hastings exists in the cemetery archives.

J. Perimeter wall and fence
The masonry boundary wall was completed in several successive phases beginning in 1893. By 1900, 3,000 linear feet of wall was completed with an equal amount projected for the following year. The East Border Avenue retaining wall is shown in the 1901 annual report. By 1930, the last section was completed along the southern boundary. The wall varies in height depending on the topography. In some areas, it functions as a retaining wall to accommodate changes in grade between the rolling landscape of the cemetery and the adjacent roadway. It is topped by a simple iron fence.

K. Police Booth, main entrance
L. Police Booth, private entrance
Both police booths are modest hexagonal structures with a six-sided roof pitched to the center and topped by a simple finial. The frame building is covered in stucco; five of the walls are pierced by small double-hung windows and the sixth contains a door. The booths shelter guards who supervise automobiles entering through the main gates and private entrance.

4. Contributing Object

Gun Hill Redoubt

General George Washington constructed the Gun Hill Redoubt in 1776 to cover the Old Post Road after the Continental Army retreated to White Plains. This site is commemorated with a 1932 marker at the south end of the cemetery, consisting of a bronze plaque mounted on a large natural boulder. The integrity of the below-ground resource is not known since much of the land has been regraded and developed for cemetery use.

5. Contributing Private Memorials

The following list represents a selection of artistically significant private memorials that distinguish Woodlawn Cemetery. Most are attributed to noteworthy designers, but a few were selected to represent the hundreds of other memorials built by important monument companies. Due to the volume of attributed works at Woodlawn, memorials that are architecturally interesting, but for which the designer is not definitively verified, have not been included. However, the entire historic mausoleum collection, consisting of 1,271 structures, as well as the other monuments completed during the period of significance, is noteworthy and should be considered integral to the significance of the cemetery.

This list of private memorials includes contributing mausolea (structures); tombs, monuments, and sculptures (objects); and memorial gardens (sites) that are artistically remarkable or designed by significant individuals or firms. It also includes memorials constructed by fabricators nationally recognized for their artistry and workmanship. The private mausolea are categorized as structures rather than objects due to their unusual size, scale, and architectural importance. Many of Woodlawn's private memorials have multiple attributions, which is part of the significance of this memorial collection. For example, in the case of the mausolea, all have associated sites, exterior architecture, doors, windows, and interior finishes. For this reason, many have attributed, artistically significant and intact examples of each. Some of these memorials, such as the Edward S. Harkness lot, contain significant architecture and landscape designs and are therefore listed as two resources (1 structure and 1 site). Significant decorative elements that are part of major mausolea, such as windows, mosaics, iron gates, bronze doors, and exterior or interior sculptures are discussed but are not counted as separate resources. Similarly, the inventory does not include detailed descriptions of unattributed doors, windows, or interiors of private mausolea unless they are artistically noteworthy. This inventory is more extensive than those typically found in a cemetery nomination because of the breadth, quantity, quality, and national significance of Woodlawn's memorials. Burials of nationally significant individuals are not listed below, unless their memorial is important for its artistry, design, or is used to represent a class of typical memorials; these individuals are identified in the Statement of Significance.

List of Selected Contributing Private Memorials

1. Mary Gertrude (1850–1924) and James Herman Edsen (1844–1917) **Aldrich monument** (object) in Walnut Plot, Section 96 consists of two ledger stones designed and fabricated by Tiffany Studios Ecclesiastical Department (1917). The two identical flat ledger stones each feature a simple raised cross carved out of granite from the Tiffany Granite Quarry in Cohasset, Massachusetts. Mary Aldrich's monument has been personalized with the addition of a small pansy.

2. Florence and Gustav **Amsinck mausoleum** (structure) was designed by Henry Otis Chapman (1909) and fabricated by C. E. Tayntor, located on a prominent circular lot in Observatory Plot, Section 58, the original location for the Woodlawn Observatory, which was never built. The Amsinck memorial is a Classical Revival mausoleum constructed of Hallowell granite with a portico featuring two Doric fluted columns supporting a lintel and pedimented gable. Intricate bronze double doors with vertical detailing at the panels echo similar detailing at the transom. The interior contains an unattributed stained-glass window opposite

the entrance. Gustav Amsinck (1828–1909) founded the export/import firm of G. Amsinck & Co. in 1874; the firm was later acquired by American International Corporation.

3. George **Arents mausoleum** (structure) was designed by Louis Colt Albro (1918), fabricated by Batterson & Eisele, and is located in Oak Hill Plot, Sections 96, 97. The Arents mausoleum is constructed of Tennessee pink marble with a bronze door flanked by two pilasters. Set within the back wall of the mausoleum's interior is a bas-relief sculpture in Carrara marble by Mario Korbel (1918) depicting two hands reaching upward toward a stylized calla lily. George Arents (1863–1918) was treasurer of the American Tobacco Company and co-founder of the banking and brokerage firm Arents and Young.

4. Herman O. **Armour mausoleum** (structure), designed by Renwick, Owen & Aspinwall (1901) and fabricated by Norcross Brothers, is located on a prominent circular lot in Chestnut Hill Plot, Sections 124, 136. The mausoleum is designed in the Classical Revival style, constructed of Stony Creek and Quincy granite, and features a copper dome roof in a decorative scale pattern and an ornate bronze cupola. The mausoleum is octagonal in plan and supported by four pairs of Doric columns. The rusticated arched entrance is flanked by two Doric columns, which support a simple architrave that bears the family name. The pedimented gable above the door features decorative acroteria at the peak and flanking corners. Herman Armour (1837–1901) was head of the commission house H. O. Armour and Company, which in 1875 merged with his brother's Armour & Company, meat packers.

5. Benjamin G. **Arnold lot** (site) was redesigned by Ellen Biddle Shipman (1920) in Chapel Hill Plot, Sections 3, 4, 9. The original interment on this lot dates to 1872; the 1920 plans by Ellen Shipman likely represent a rehabilitation of the early family lot.

6. Lloyd **Aspinwall mausoleum** (structure) was designed by Renwick, Aspinwall & Tucker (1911) and fabricated by Le Poidevin Co. in Brookside Plot, Section 32. The Aspinwall mausoleum is a neoclassical mausoleum constructed of Deer Isle granite.

7. Jules S. **Bache mausoleum** (structure and site) was designed by Davis, McGrath & Kiessling (1916), fabricated by Farrington, Gould & Hoagland, and is located on a prominent circular lot in Whitewood Plot, Section 133. The mausoleum was designed in the Egyptian Revival style in Barre granite, modeled at a reduced scale after the Kiosk at Philae (Temple of Isis) on the Nile River, which Jules Bache had visited. The mausoleum is rectangular in plan and with a simple architrave supported by fourteen columns with carved papyrus leaves at the capitals. A winged solar disk is carved above the lintel. Two pilasters frame the doorway and the double-leaf bronze entrance doors are adorned with stylized papyrus leaves that recall the decorative capitals. The mausoleum also features two unattributed stained-glass windows. The landscaped lot was designed by Charles Wellford Leavitt (1918). Massings of reeds and tall grasses filled the circular lot, which was devoid of turf and covered instead with red shale to create a desert-like setting for the mausoleum. This important mausoleum was featured in a 1917 article in *Architectural Review* on mausoleum architecture, in a 1921 article titled "Planting the Mausoleum Plot" in *Park and Cemetery,* appeared in the "Portfolio of Current Architecture" in the May 1920 issue of *Architectural Record*, and on covers of *Park and Cemetery* magazine in April, May, June, and July 1932. Jules S. Bache (1861–1944) was an art collector, financier, and founder of J. S. Bache & Co. At the time of his death, his multi-million-dollar art collection was given to the Metropolitan Museum of Art.

8. Louise **Baier mausoleum** (structure), located in Park View Plot, Section 136, is a Barre granite memorial built in 1922 in the Gothic Revival style, featuring a stained-glass window designed by Tiffany Studios. The mausoleum was fabricated by Harrison Granite Co. The façade of the mausoleum features two spires with decorative finials and a budded cross at the peak of the roof. The stained-glass window on the wall opposite

the entrance above an altar was commissioned by Louise Baier in memory of her brothers. It depicts the three brothers, "the Masters Victor, Charles, and Julius Baier, Choristers of Old Trinity," who were active in music programs in New York City churches.

9. Elizabeth B. (1877–1964) **Ballard monument** (object) is located in Chestnut Hill Plot, Section 125. The monument, designed by Frances Joannes (1929), is comprised of an upright Celtic cross that features rinceau-style engravings along the cross with three winged angels and a descending dove at the top, and the family name carved near the base. Edward L. Ballard (1870-1937) was chairman of the Merchants Fire Assurance Corporation and trustee of the Riverside Baptist Church. Also buried here is Ballard's son, Horatio Bigelow Ballard (1908–1926).

10. Frank **Battaglia monument** (object) in Cosmos Plot, Section 198 is a sculpture by Onorio Ruotolo (1931). The bronze bas-relief sculpture depicts a female figure holding an oil lamp, looking into the sun. The sculpture is set into a granite monument.

11. Samuel G. **Bayne monument** (object) is located in Heather Plot, Sections 56, 57. Designed by Alfred C. Blossom (1918) and fabricated by Lazzari & Barton, the monument is comprised of a communal headstone bearing the family name flanked by two benches with footstones identifying the individual interments. Samuel G. Bayne (1845–1924) was the chairman of the board of directors of the Seaboard National Bank, pioneer in the petroleum industry, financier, world traveler, astronomer, art patron, and author.

12. Lucy J. **Beardsley mausoleum** (structure) is located in Ravine Plot, Section 45. The mausoleum was designed by Napoleon LeBrun & Sons (1905) in the Classical Revival style with four Tuscan order columns, dentil molding just below the pediment, triglyphs at the entablature, and a bronze bas relief angel on the door. The pedimented gable above the portico features a bas-relief laurel wreath crossed by two palm fronds. The mausoleum was constructed to house the remains of millionaire David Fayeweather, who made his fortune in leather goods.

13. Andrew **Beer mausoleum** (structure) features a bronze door designed by James S. Novelli (1921) in Park View Plot, Section 137. The bronze relief depicts a full-scale female figure in draped clothing carrying a laurel wreath. The door is flanked by two fluted Doric columns with Andrew Beer inscribed above the door. Andrew E. Beer (1899–1954) was a lawyer and president of the Columbia University Club.

14. Esther (1868–1938) **Bellows monument** (object) is located in Filbert Plot, Section 130. The granite monument was designed and fabricated by architect Charles H. Bellows (1911) and features a central Doric column with arched-top grave markers flanking the base of the column. The arched portions of the grave markers have carved soul effigies with cherubs. The base of the column is carved with the epitaph "God is Love" and the Bellows family name.

15. Alva Erskine (1853–1933) **Belmont mausoleum** (structure), built for Oliver Hazard Perry Belmont, is located in Whitewood Plot, Sections 133, 134. The Belmont mausoleum was designed in the Gothic Revival style by the architecture firm of Hunt & Hunt (1908) and fabricated in limestone by Barr Thaw & Frazer. The structure is a miniature of the chapel of Saint Hubert in Amboise, France, complete with apse, altar, transept, nave, and vaulting with carved arches by the Guastavino Company (1910). On the exterior, two solid bronze doors lead into the mausoleum. Above the doors, an elaborate frieze carved in high relief depicts Hubert's vision of Christ in the antlers of a stag. Above that, a triptych depicts two figures (left and right) kneeling before the mother Mary holding the Christ child (center). Gargoyles leer out below the carved parapet, marking the transition to the pitched standing-seam, copper roof, which is topped with delicate copper cresting. Turrets extend above the parapet, mimicking the form of the central steeple. Inside the ornate mausoleum, five stained glass windows by Maitland Armstrong (1910) adorn the nave. A bas-

relief sculpture in limestone (carved on site) by Francois Michel Louis Tonetti (1910) and an oil and gilt mural by William Mackay (1910) also decorates the interior of the mausoleum, which is one of the most elaborate in the cemetery. Alva Erskine Belmont (1853–1933) was a prominent socialite and suffragist, head of the National Women's Party. Her husband, Oliver H. P. Belmont (1858–1908) was a financier and a US representative in congress from New York. As early as 1917, Alva Belmont opened the mausoleum to the public and today it is frequently opened for tours given by the Friends of Woodlawn Cemetery.

16. Arthur T. and Rosa M. **Berutich monument** (object) is located in Locust Plot, Section 88. The Berutich monument, executed in memory of their daughter Charlotte (1880–1896), is a marble sculpture by Guiseppe Moretti (1897) depicting a bust of the young girl emerging from the large piece of jagged marble from which the sculpture is carved. Below the bust is a bas-relief of Madonna lilies.

17. Ernest **Biardot monument** (object) is located in Hickory Knoll Plot, Section 126. The monument features a bas-relief carving in Tennessee pink marble of a seated female figure, presumably Emma Dick Biardot (1871–1921), by Sally James Farnham (1922), fabricated by Robert A. Baillie of Closter, New Jersey. Ernest Biardot was a cofounder of the Franco-American Food Company (Campbell's Soup). Emma Dick Biardot was a singer and pianist.

18. Edwin Howland (1849–1936) **Blashfield monument** (object) is located in Aster Plot, Section 209. The monuments to Blashfield and his wife, Evangeline, are two identical Tennessee pink marble headstones carved with winged wreaths in bas relief by Attilio Piccirilli. Volutes adorn the top right and left edges of both headstones. Edwin Blashfield was an American muralist and president of the National Academy of Design. He was commissioned to execute murals for the 1893 World's Columbian Exhibition in Chicago and his work hangs in the Metropolitan Museum of Art. In 1912, he was appointed to the National Commission of Fine Arts by President Taft. Evangeline Blashfield (d. 1919) was a founder of the Municipal Arts Society of New York.

19. Lillian A. (1884–1959) **Bleiman monument** (object) is located in Holly Plot, Section 100. The Bleiman monument, designed and fabricated by Presbrey Leland (1945) in memory of Gus Edwards, bears the name of Gus Edwards and the epitaph "He who creates something worthwhile never dies." The ends of the gently curving monument depict a boy and girl carrying books in bas-relief with the inscription "School Days," which is the title of a song written by Edwards. Gus Edwards (1879–1945) was a song writer, actor, movie director, and Vaudeville talent scout. Edwards is also credited as the composer of "By the Light of the Silvery Moon."

20. Anna Blakesly **Bliss monument** (object and site) is located in Walnut Plot, Sections 83, 95, 96. The monument, designed by William Welles Bosworth (1913) and fabricated by George Brown & Co., features a curved exedra bench inscribed with "Our souls have sight of that immortal sea which brought us hither." The prominent sculpture by Robert Aitken (1917), fabricated by Piccirilli Studios, with Art Deco lines depicts a man and woman looking forward, draped in cloth, representing "the onward progress of two souls." This monument was featured in several publications, including *Monumental News,* which declared it "monument of the year" in 1917. According to a May 1919 article in *Architectural Review*, the memorial is a "significant contribution to the art of funereal commemorative monumental design." Furthermore, "this design gives evidence of thought and of serious purpose and it establishes new precedents in this field of design." It is also featured in a 1929 article in *Park, Cemetery and Landscape Gardening*. The exedra contains niches for cremated remains, and provides a location to view the sculpture from many vantage points. The monument is set in a large landscaped lot designed by Armand Tibbets (1921). Anna B. Bliss (1851–1935) was a philanthropist who contributed to the League of Political Education, which erected

Town Hall in New York. She also made large contributions to the Metropolitan Museum of Art. Her son-in-law and daughter were Mr. and Mrs. Robert Woods Bliss of Washington, D.C.

21. **Cornelius N. Bliss mausoleum** (structure) is located in Walnut Plot, Sections 109, 122. Designed by Bosworth & Holden (1911) in the Beaux-Arts style of Tennessee pink marble, the mausoleum features four pilasters along its façade supporting a simple entablature with dentil molding at the cornice. The entrance consists of a set of metal double-leaf doors. Cornelius N. Bliss (1833–1911) was a merchant and Secretary of the Interior under President McKinley and Treasurer of the Republican National Committee.

22. **George T. Bliss mausoleum** (structure) is located on a circular lot in Chestnut Hill Plot, Section 124. The George T. Bliss mausoleum was designed by Heins & LaFarge (1901) and fabricated by E. P. Roberts and Guastavino Co. from stone from the Mohegan Granite Company quarries. The mausoleum was designed in the Beaux-Arts style with pilasters and a domed roof with a decorative acroterion at its peak. Festoons decorate the area below the moldings on the structure. Inside, the mausoleum has a decorative mosaic on the dome ceiling. George Bliss (1853–1933) was a businessman, financier, and cofounder of Morton, Bliss & Co.

23. Matthew C. D. **Borden monument** (object) located on a circular lot in Fairview Plot, Sections 122, 134 was designed by Carrère & Hastings (1904) and fabricated by Batterson & Eisele in marble and pink Milford granite. The monument was designed in the Beaux-Arts style in the form of an altar tomb surrounded by an elevated circular plaza defined with decorative urns. Volutes adorn the top right and left edges of the monument, which is inscribed with the Borden family name and Beaux-Arts style patterns. The Borden tomb was featured in several articles about the work of Carrère & Hastings, including a major monograph, "The Work of Carrere & Hastings" in *The Architectural Record* (January 1910). Matthew C.D. Borden (1842–1912) was a prominent industrialist, who owned American Printing Company and numerous print cloth mills in Fall River, Massachusetts.

24. Samuel D. **Brewster monument** (object and site) in Whitewood Plot, Sections 120, 121, 132, and 133 was designed by Howard Major (1918) and fabricated by Presbrey Coykendall in Tennessee Pink marble as a simple altar tomb set on a rectangular base. The face of the altar tomb is inscribed with the names of Samuel Brewster and Isabel Brewster. The landscaped site for the Brewster monument was designed by Hans J. Koehler (1918) of Wyomissing, Pennsylvania, who worked for the Olmsted Brothers firm.

25. Abigail **Brown monument** (object) in Oak Hill Plot, Section 110. The monument was designed by J & R Lamb Studios (prior to 1911) as a Celtic cross atop a three-tiered podium with a Celtic weave pattern. The monument was constructed for Reverend Dr. John Wesley Brown, the rector of St. Thomas's Protestant Episcopal Church in Manhattan.

26. Vernon Carleton **Brown mausoleum** (structure + site) in Spring Lake Plot, Sections 8, 15 was designed by Mayers, Murray, and Philip (1929), fabricated by George Brown & Co. in Kingwood limestone in the Gothic Revival style. The mausoleum has a triangular façade that extends beyond the base of the rectangular structure. A Celtic cross adorns the peak of the façade above an intricate Gothic arch that frames the two doors to the mausoleum. Stylized Celtic rinceau and rosette designs embellish the façade. The interior of the mausoleum has a cross on the floor and an altar opposite the entrance. The landscaped site was designed by Charles Downing Lay (1928). Vernon C. Brown (1881–1944) was head of the stock brokerage firm Vernon C. Brown & Co.

27. Martha C. (1877–1967) **Buhler mausoleum** (structure) in Chestnut Hill Plot, Section 124 is an Egyptian Revival style mausoleum surrounded by Cedars. Designed by Necarsulmer & Lehlbach (1924), the mausoleum features Egyptian gorge cornice and a sun disk in the molding above the door. The family name

appears on a gable that extends above the cornice. Conrad Buhler (1870–1922) was the founder and head of the importing and commission firm Pieris, Buhler & Co.

28. Louise M. (1833–1902) **Burrill monument** (object) on a circular lot in Oak Hill Plot, Section 84 was designed by Carrère & Hastings (1895). The monument consists of a single large column topped with a Corinthian capital and bird with fluting at the top and bottom of the shaft. Torches surround the lower part of the shaft and festoons decorate the area below the base of the column, which sits on a solid rectangular plinth. John E. Burrill (1822–1893) was a lawyer and senior member of the firm Burrill, Zabriskie & Burrill.

29. Fred **Butterfield mausoleum** (structure) in Crown Grove Plot South, Section 33 is one of the earliest (ca. 1875) free-standing mausolea built in 1878 by Alexander Maxwell. The interior features a patterned tile floor and a marble portrait bust by Charles Caverly (1884). Fred Butterfield (1821–1883) was a dry goods importer.

30. James **Byrne monument** (object) in Ravine Plot, Section 32 was designed by architects Putnam & Cox (1941) and consists of a stone seat and stone table with clawed feet bearing the Byrne family name on its top. James Byrne (1857–1942) was a lawyer and member of the firm Byrne & Cutcheon, advocate for the extension of higher education to women, the chancellor of the University of the State of New York, and a member of the Harvard Corporation.

31. Salvatore (1883–1971) **Caputo monument** (object) in Primrose Plot, Section 185. The monument is a bronze Celtic cross on a stone base inscribed with the name Caputo. Cast by Roman Bronze Works, the cross is composed of a series of nine images in bas-relief depicting the life of Jesus Christ from birth to Resurrection.

32. Augustus Cass **Canfield lot** (site) in Oak Hill Plot, Section 84 was designed by the Olmsted Brothers (1904). Mary Canfield (1893–1966) was an essayist, playwright, poet, and sculptor.

33. Irene **Castle monument** (object) in Park View Plot, Section 137 consists of a curved Tuscan peristyle constructed to commemorate Irene Castle's husband, Vernon, who died in WWI. A sculpture titled "The End of the Day" is a bronze cast from a white marble original carved by Sally Farnham (1918), now located at the Brooke Green Garden in South Carolina. The sculpture sits in the center of the peristyle on a rough-hewn podium with epitaph to Vernon. This monument was featured in an April 1929 article and on covers of *Park and Cemetery* magazine in August, September, November, and December 1932. In photographs from 1932, the overhead structure is covered in vines. Irene (1894–1969) and Vernon (1887–1918) Castle were ballroom dancers who rose to international fame at the dawn of the jazz age. They owned a dance school, a nightclub, and a restaurant in New York. The Castles' greatest success was on Broadway in Irving Berlin's debut musical *Watch Your Step* (1914).

34. Frank R. (1851–1940) **Chambers lot** (site) in Dogwood Plot, Sections 114, 115, 127 features a landscape designed by A. F. Brinckerhoff (1925). Frank R. Chambers worked for Rogers Peet Co.

35. Alfred C. **Chapin monument** (object) in Wintergreen Plot, Sections 121, 122 was designed by F. Burrall Hoffmann (1909) and fabricated by Norcross Brothers of Eastman's Cream Statuary marble. The monument consists of a sarcophagus at the center of the lot surrounded by a balustrade. The sarcophagus is decorated with six Corinthian pilasters and twelve putti in the architrave. Four piers, each decorated with festoons and an urn on top, mark the corners of the lot. Alfred Chapin (1848–1936) was a lawyer, former mayor of Brooklyn, state controller and assemblyman, and a US representative from New York.

36. The Carrie Chapman **Catt monument** (object) is a standard two-piece tablet monument in Primrose Plot, Section 183 consisting of a rectangular granite base four inches longer and wider than the bottom of the rectangular die that bears an inscription. The inscription memorializes two leaders of the Women's Rights movement Carrie Chapman Catt (1859–1947) and Mary Garrett Hay (1857–1928), and reads: "Here lie two united in friendship thirty eight years through constant service to a great cause." This monument is representative of the large number of standard grave markers for nationally significant individuals associated with early political movements.

37. George A. **Cheney monument** (object) in Ravine Plot, Section 32 was designed by William Burnet Tuthill (1901) and consists of a dark polished Quincy granite headstone set atop a two-tiered plinth in the center of the lot. The Cheney family name is shown boldly on the headstone in bronze. George Cheney (1829–1901) was one of the best known piano makers in the United States.

38. Robert E. **Christie monument** (object) in Dogwood Plot, Section 115 is a Beaux-Arts stone monument designed by Renwick, Aspinwall & Guard in 1926. The monument consists of a central stylized urn with a pinecone finial and two volutes at its base. Two wing walls extend from the base of the monument, each with a bench. Robert E. Christie (1865–1947) was the vice president of the American Cigar Company.

39. William A. **Clark mausoleum** (structure) is located on a circular lot in Oak Hill Plot, Sections 84, 85 and was designed by Lord, Hewlett & Hull (1897) in the Classical Revival style. The mausoleum features a bronze door by Paul Weyland Bartlett (1897), fabricated by Henri Bonnard. A set of stairs lead to the mausoleum, which features a portico supported by partially fluted Ionic columns and pilasters. A rinceau pattern decorates the frieze and a Greek cross adorns the gable. The sides of the mausoleum are decorated with simple pilasters. A bronze grate extends across the top of the entrance with W. A. Clark inscribed on the lintel. Two windows flank the entrance. The surface of the bronze door is filled with a portrait of Mrs. Clark in low relief surrounded by a foliated border in high relief. William A. Clark (1839–1925) was an infamous senator from Montana (1901–1907) and entrepreneur involved with copper mining, banking, and railroads. Clark's sizeable collection of art forms the core collection of the Corcoran Gallery in Washington, D.C.

40. Marie Heye **Clemens mausoleum** (structure) is located on a circular lot in Park View Plot, Sections 137, 138. The classical mausoleum was designed by C. P. H. Gilbert (1925) and fabricated by Harrison Granite Company of Barre granite. Four steps lead to the mausoleum, which has a portico supported by four fluted Ionic columns. The roof is gabled and the family name is engraved on the frieze. Two planted urns rest on the wing walls of the stairs. Marie Heye Clemens (1869–1943) was a member of the board and executive committee of the Travelers Aid Society, vice president of Bethany Day Nursery, and a member of the board and treasurer of the Professional Children's School. Her husband, Dr. James Brentano Clemens (1860–1930), was a throat specialist and executive surgeon at Manhattan Eye Hospital.

41. George V. (1872–1968) **Coe monument** (object) is located in Whitewood Plot, Sections 132, 133. The Coe monument was fabricated by Tiffany Studios Ecclesiastical Department. The granite monument features a large Celtic cross in the center and rinceau pattern along the top. The Coe family name is inscribed on the bottom of the monument.

42. George M. **Cohan mausoleum** (structure) in Butternut Plot, Sections 141, 206 consists of a Gothic Revival mausoleum with bronze doors, windows, and mosaic altar designed by Tiffany Studios (1917). The mausoleum was fabricated by Tiffany Studios Ecclesiastical Department in stone from the Tiffany Granite Quarry in Cohassett, Massachusetts. Gothic detailing is found along the uppermost band of the mausoleum with a budded cross extending above the roofline at the door. Pinnacles in bas-relief mark each of the four

corners of the structure. Inside, the mausoleum features a stained glass window depicting Jesus Christ on each of the three interior walls not occupied by the door and a sarcophagus decorated with a mosaic of a Greek cross and the epitaphs of Josephine Cohan Niblo and George Michael Cohan. George M. Cohan (1878–1942) was a performer and recipient of the Congressional Gold Medal of Honor for writing "It's a Grand Old Flag" and "Over There."

43. Edward F. (1864–1936) **Cole mausoleum** (structure) in Larch Plot, Section 112 was designed by Washington Hull (1905) and includes a bronze door by Philip Martiny (1905). The mausoleum has a heavy base and a stepped stone roof. "Cole" is inscribed on the lintel above the door. A string course at the top of the structure has a geometric pattern. The bronze door features an inset of a winged angel praying on her knees with a lotus flower in front of her in an elliptical frame. The door also had a rosette pattern surrounding the central inset. Edward F. Cole was an associate of Eton-Cole-Burnham Company, manufacturers of steam-fitting equipment founded by his father.

44. Louise (1861–1928) and Frederick A. (1849–1905) **Constable monument** (object and site) in Walnut Plot, Sections 108, 109 features a communal monument and individual headstones designed by Shickel & Ditmars (1905) and a landscape designed by the Olmsted Brothers (1905). The monument consists of a Celtic cross set atop an exposed rock promontory, with the interments below. A naturalistic painting of evergreen trees and rhododendrons surrounds the rock. Fredrick A. Constable was the head of Arnold, Constable & Co. department store.

45. **Charles T. Cook monument** (object) in Lake View Plot, Sections 60, 61 was designed and fabricated by Tiffany Studios Ecclesiastical Department (1913) of stone from the Tiffany Granite Quarry in Cohassett, Massachusetts. The monument consists of a flat ledger stone with a Greek cross surrounded by a foliated wreath and an inscription stating the name and dates of the interred. Charles T. Cook (1835–1907) was the president of Tiffany & Company and was associated with the management of the company for nearly forty years.

46. **Henry H. Cook mausoleum** (structure) is located on a circular lot in Lake View Plot, Sections 59, 60, 72, and 73. The mausoleum was designed by architect W. Wheeler Smith in the Beaux-Arts style with alternate coursing in smooth and rough-hewn stone and a gabled roof. An unattributed stained-glass window opposite the entrance depicts a cross surrounded by a crown with a foliated pattern with Calla Lilies in the background. Henry H. Cook (1821-1905) had large interests in railroads. His seasonal residence, Tanglewood, serves as the summer home for the Boston Pops.

47. William B. (1844–1906) **Coughtry monument** (object) in Lakeside Plot, Section 76 consists of a white marble sculpture by Janet Scudder (1900) of a draped woman holding a laurel wreath in one hand with her other hand resting on her face. The sculpture is set on a solid plinth that bears the name Coughtry.

48. Jennie (1844–1920) **Currier mausoleum** (structure) is located on a circular lot in Pine Plot, Section 136. The mausoleum was designed and fabricated by Tiffany Studios Ecclesiastical Department (1906) from stone from the Tiffany Granite Quarry in Cohassett, Massachusetts. Inside, the mausoleum includes a stained glass window also by Tiffany Studios (1906). On the exterior, two Ionic columns and two Ionic pilasters frame the entrance portico, which has a decorative bronze railing and two stone benches. Currier is engraved above the door. The gabled roof has a circular medallion in the gable. On the interior, the crypt covers are decorated with glass mosaic trim. The stained glass window depicts Jesus Christ. George C. Currier (1840–1905) was a vice president, treasurer, and director of Bradley & Currier Company and the E. Bradley Currier Company, and involved with numerous other business interests.

49. Helene **Damrosch monument** (object) in Ravine Plot, Section 32 consists of a marble sculpture by Friedrich Traugott Helbig (1886) of Germany showing a seated figure of Minerva draped in cloth on a pediment inscribed with the Damrosch name. Below the inscription is a sculpture of a lyre set in foliage with an inscribed ribbon woven through. The monument was erected by the Oratorio, Arion, and Symphony Societies of New York. Helene Damrosch was the wife of Dr. Leopold Damrosch (1832–1885) who was a conductor and musician, the founder of New York Oratorio Society (1873), The New York Symphony (1878, now the New York Philharmonic), and the leader of the orchestra of the Metropolitan Opera House. Other members of the family interred in the lot are David Mannes, founder of the Mannes Music School, and Frank Damrosch, the first dean of the Juilliard School of Music.

50. **Ben Davis mausoleum** (structure) in Arbutus Plot, Section 184 was designed by Charles B. Meyers in a simplified Art Deco style. The mausoleum has an overall stylized, geometric appearance. Pilaster-like fluting flanks the bronze entry door, which has two inset panels that feature rosettes.

51. **Maria Stewart Davis mausoleum** (structure) in Walnut Plot, Sections 95, 108 was designed by architect F. Burrall Hoffman (1901) and fabricated by Vermont Marble Company of Rutland white marble. The mausoleum is circular in plan and set on a plinth that is elevated three steps from the ground. The mausoleum has a stone dome roof and bronze door with eight inset panels. Along the top of the mausoleum, a woven frieze and molding mark the break between the wall and the dome. Inside, a rosette surrounded by a rinceau band adorns the oculus of the dome.

52. Carmine **DeBlasio monument** (object) in Prospect Plot, Sections 44, 45 is a white marble sculpture by Attilio Piccirilli (1947) known as "Mater Amoroso." The memorial is a copy of a portion of the Maine Memorial in Central Park, depicting a seated mother embracing a child on a rough-hewn plinth inscribed with the DeBlasio name. The monument was fabricated by Piccirilli Studios.

53. Joseph R. **DeLamar mausoleum** (structure) in Holly Plot, Section 114 was designed by Edward I. Shire (1919) in the Classical Revival style with four Doric columns supporting a portico, triglyphs, and a pediment. Inside, the mausoleum has a Carrara marble portrait bust of Joseph R. DeLamar by Ernesto Gazzari of Rome on the alter tomb. Behind the bust is an unattributed stained glass window. Joseph R. DeLamar (1843–1918) was a financier, senator from Idaho, miner, and owner of the Utah Mines and Smelting Company.

54. Lt. Commander George W. (1844–1881) and Emma (1851–1940) **DeLong monument** (object) in Chapel Hill Plot, Section 4 features a sculpture by Leonard Craske (1928), fabricated by Vanelli & Sons of Quincy, Massachusetts. The monument depicts an oversize likeness of Commander George W. DeLong looking into the distance with his hand on his head on the Polar expedition during which he lost his life. Commander DeLong was a naval officer and explorer, who died on an Arctic expedition aboard the USS *Jeannette*.

55. Sidney **Dillon monument** (object), set on circular lot in Lake View Plot, Section 74, is comprised of a Celtic cross with detailed Celtic patterns on its surface. The design of the cross is based upon the South Cross at the monastery of Clanmacnois. Companion headstones were designed by the architects Lord & Hewlett. Sidney Dillon (1812–1892) was a financier, the builder of the Union Pacific Railroad and its first president.

56. William E. **Dodge Jr. mausoleum** (structure) in Ravine Plot, Sections 33, 46 was designed by Hamlin Q. French in the Classical Revival style with two Ionic columns framing the entrance and a gabled roof. The Dodge Jr. mausoleum is illustrated in the 1900 *Architectural Record* article "How the Rich are Buried." William E. Dodge Jr. (1832–1903) was a member of the New York metal house, Phelps, Dodge & Co.

57. Francisco Simon (1861–1915) **Dumois monument** (object) in Birch Hill Plot, Section 90 was designed by John H. Duncan (1907) and is comprised of a vertical granite block surmounted by a cross and volutes. Dumois is inscribed on the monument and the epitaph below lists the names and dates of the interred.

58. Henry and Charlotte E. **Dunkak mausoleum** (structure) in Butternut Plot, Section 140 is constructed of rough-hewn granite in the Classical Revival style with a smooth finish at the door and windows. Two pilasters with festoon-like engravings border the entrance. Two urns engraved with a wave pattern rest on the piers of the two steps flanking the entrance. The roof of the mausoleum is constructed of large stone slabs. The mausoleum features a bronze door designed by Oronzio Maldarelli (1927) depicting a standing female figure in a Classical Greek pose in bas-relief with a foliated wreath surrounding her head. Henry Dunkak (1863–1926) was president of the butter, cheese, and egg company, Zimmer & Dunkak, Inc.

59. Clark W. **Dunlop mausoleum** (structure) in Lake View Plot, Section 60 was built in 1894 by C. E. Tayntor, Co. at a cost of $20,000. The mausoleum was designed in the Norman Revival style with an arched entrance framed by two sets of closely set Tuscan columns. Above the entrance, a rinceau pattern engraving embellishes the entablature and pediment of the entrance. Four buttresses, each with a set of pink granite columns, support the roof. The roofline is dominated by an open tower and finial. Inside the mausoleum, Carrara marble portrait busts of Mr. and Mrs. Dunlop by Antonio Frilli (1906) rest in alcoves. An unattributed mosaic on the floor and a stained glass window above the altar also adorn the interior of the mausoleum.

60. Alfred I. **du Pont monument** (object) is located in Wistaria Plot, Section 140. The monument consists of a sarcophagus designed and fabricated by Tiffany Studios Ecclesiastical Department (1924). A cross decorates the top of the sarcophagus, with Gothic-style patterns on the sides. DuPont (1864–1935) was heir to the DuPont fortune and responsible for engineering the 1902 rescue of the family business, of which he then became president. The monument memorializes du Pont's infant son who died in 1914 and his second wife, Alicia Bradford du Pont.

61. Edith La Bau Tiffany **Dyer monument** (object) in Heather Plot, Sections 55, 68 was designed by F. Burrall Hoffman and consists of a large granite wall with two end piers bearing an epitaph. Two balustrades extend from the piers, perpendicular to the wall. The ends of the balustrade are each marked by a lower pier with a low urn. The sides of the piers are decorated with festoons. Edith La Bau Tiffany Dyer (1854–1919) was a prominent leader of New York society, granddaughter of Commodore Cornelius Vanderbilt, and wife of Edward Tiffany Dyer (1849–1913).

62. George **Ehert mausoleum** (structure), located on a circular lot in Pine Plot, Sections 134, 135, was designed by Schikel & Ditmars (1900) and fabricated by Robert Caterson in the Romanesque Revival style. The mausoleum features an arched entrance with windows filling the rise of the arch. Two bronze doors are guarded by granite lion sculptures by J. Massey Rhind (1900). The cornice is decorated with a continuous festoon just below the complex roofline. The tiered, domed stone roof is topped by a round finial. Inside, opposite the entrance, a Tiffany stained glass window depicting an angel holding a scroll is set above a bas-relief marble cross surrounded by a laurel wreath and bronze ivy edge. The June 1907 issue of *The American Architect and Building News* includes a photo of the Ehret mausoleum. The landscape at the Ehert mausoleum was designed by Woodlawn Cemetery (1910). George Ehret (1836–1927) was the founder of Hell Gate Brewery.

63. **Ernest Fahnestock monument** (object), located on a circular lot in Walnut Plot, Sections 94, 107, was designed by Lewis Colt Albro (1923) and consists of a large sarcophagus set in the center of the circular lot. The cornice below the top of the sarcophagus is decorated with a scalloped border with the Fahnestock

family name engraved on the side. Ernest Fahnestock (1877–1937) was an honorary police department surgeon.

64. Mabel Metcalf and **Harris Fahnestock monument** (object) is located in Walnut Plot, Section 107. The monument consists of table-like sarcophagus designed by F. Hardie Phillip (1940). The monument has a console at each of the corners and a festoon with rosettes in bas-relief carved on the front from which hangs a wreath. In the center of the wreath are the letters IHS, the initials of Jesus in Greek, an inscription closely associated with the Jesuit order. The name Harris Fahnestock and dates of his life are inscribed at the bottom of the monument. Harris Fahnestock (1869–1939) was a Wall Street broker, member of the firm Fahnestock & Company, and the son of Harris C. Fahnestock, a prominent New York banker also buried in Woodlawn Cemetery. Mabel Metcalf Fahnestock (1871–1930) was a leader in New York society.

65. Margaret A. and **Harris C. Fahnestock mausoleum** (structure) is sited on a circular lot in Oak Hill Plot, Section 97. The round mausoleum was designed and restored by Peabody & Stearns (1896, 1915) in the Beaux-Arts style and fabricated by Charles Wills. Two Ionic columns form at the entrance and support a simple entablature and pediment with laurel wreath in bas-relief on the gable. The mausoleum has a stone dome roof. Inside, the mausoleum has a mosaic designed and fabricated by Tiffany Studios (1896) on the apse and roof of the dome, and a pair of windows designed and fabricated by Tiffany Studios (1896) above Harris C. Fahnestock's tomb. The Fahnestock mausoleum mosaic and window are illustrated in the 1900 *Architectural Record* article "How the Rich are Buried," and its interior is one of the most significant in the cemetery. Harris C. Fahnestock (1835–1914) was prominent banker and financier, vice president of First National Bank, and director of the Southern Railway, the Delaware, Lackawanna & Western Railroad, the Central Railroad of New Jersey, the American Cotton Oil Company, and the Western Union Telegraph Company.

66. Admiral David Glasgow **Farragut monument** (object) situated on Aurora Hill Plot, section 14 was individually designated an NHL in 2012. Admiral Farragut (1801–1870) was brought to Woodlawn a month after his death after the cemetery offered to provide the family with a sizeable circular lot at no cost. The highly publicized funeral served as a promotional platform for the cemetery and the monument selected to memorialize the first admiral of the United States Navy set an early standard for appropriate monumentation. Created by the firm of Casoni and Isola in 1872, the white marble obelisk illustrates a broken ship's mast draped with an American flag; the base of the mast is adorned with a saber, block and tackle, a compass, and other sailors' tools. The mast sits on a pedestal which bears the inscriptions for Farragut, his wife, son, and daughter-in-law.

67. Benedickt **Fischer monument** (object) in Chestnut Hill Plot, Section 136 was designed by Joseph Wolf (1908) and fabricated by R. C. Fischer & Co. The monument consists of an elliptical podium, which is enclosed along the back side by a wall with two end piers and a central pier bearing a metal medallion with a bas-relief likeness of Benedickt Fischer in profile. Below the medallion the Fischer name is inscribed. Two stone benches with volute-style legs also rest on the podium. Benedict Fischer was the proprietor of the Benedickt Fischer Mills, president of the American Encaustic Tiling Company, and vice president of the Masuer Manufacturing Company, silversmiths.

68. Alice Maud **Fitch monument** (object) in Wintergreen Plot, Section 121 is a simple and elegant monument that consists of a pavilion supported by twelve Tuscan columns with a stepped stone roof. In the center of the pavilion is a sarcophagus. The sides of the sarcophagus are carved with festoons in bas-relief. The monument was designed in Tennessee marble by the architects Hunt & Hunt (1911). Alice Fitch commissioned this monument to memorialize her son, Clyde Fitch (1865–1909), who was an American dramatist, and lyricist of the popular song *Love Makes the World Go 'Round*.

69. **Henry H. Flagler monument** (object) in Ravine Plot, Sections 32, 45 was designed by Little & O'Connor (1919), fabricated by Amsterdam Building Company with bronze ornamentation by Edward F. Caldwell & Company (1925). The monument has a gently sloped top with unadorned acroterium at each of its corners and bears the Flagler name on its face. Henry H. Flagler (1870–1952) was a patron of music, the president of the Symphony Society, president of the Philharmonic-Symphony Society, and the only son of Mary Harkness and Henry M. Flagler (1830–1913), a partner in the D. M. Harkness and Company and a prominent investor in Standard Oil.

70. **John H. Flagler mausoleum** (structure) in Whitewood Plot, Section 132 was designed by Edward Shire (1923). The simple mausoleum features two pilasters framing the entrance, which is reached by three steps. The Flagler name is inscribed above the bronze doors. A three-tiered stone roof tops the mausoleum just above a simple stringcourse near the cornice. John H. Flagler (1836–1922) was an industrialist, founder of the National Tube Company; Alice Mandelick (1875–1918) was a contralto (vocalist).

71. James **Flanagan mausoleum** (structure) in Laurel Plot, Section 35 is a Classical Revival memorial with four Doric columns in the front supporting a shallow portico and entablature with triglyph and an inscription of James Flanagan's name. Inside, the mausoleum is a stained glass window depicting a cross attributed to Tiffany Studios (1880).

72. Bernard H. **Flurscheim mausoleum** (structure) in Dogwood Plot, Section 128 was designed by Edward Necarsulmer (1915) and fabricated by the Benisch Brothers of Deer Isle granite. The Classical Revival style mausoleum has two fluted Doric columns and two pilasters on the front supporting an enclosed portico and simple entablature with triglyph and gabled roof.

73. **John M. Foster mausoleum** (structure) in Golden Rod Plot, Section 127 was designed in the Classical Revival style with two Tuscan columns supporting a portico, which bears the Foster name. The sides of the mausoleum are constructed of rusticated stone, while the front façade has a smooth finish. The roof is slightly gabled. Inside, the mausoleum features a stained glass window by Tiffany Studios (1917), largely in yellow and blue hues, depicting Jesus Christ rising with the epitaph, "My peace I give unto you. Let not your heart be troubled." John M. Foster was president of the Foster Engineering Company of Newark, New Jersey.

74. **J. P. G. Foster monument** (object) in Spring Lake Plot, Section 16 is a vertical white marble rectangular monument adorned with a carved laurel wreath designed by Donn Barber in 1910. The monument memorializes Clara Delafield.

75. Frank Pierce and Clara D. **Frazier monument** (object) in Walnut Plot, Sections 95, 108 consists of two fluted Corinthian columns supporting an entablature with the Frazier name and simple cornice. Designed by Walker & Gillette in 1924, the columns frame an engraved cross. Extending out from the central monument in a gentle arc are two wing walls that define the back edge of the platform upon which the monument is set. Frank Frazier worked for Bartlett, Frazier & Carrington; grain, cotton, and stock brokers.

76. Luigi and Conchetta **Fusco monument** (object) is located in Brookside Plot, Section 20. The monument, titled "The Idyll of Death," features an Art Deco sculpture by Onorio Ruotolo (1927) depicting a female kneeling before and angel, handing her a flower. In the woman's hand is a ribbon that bears the Fusco name. The monument is set on a base with a laurel rinceau. At the top of the monument the Fusco name and the initials IHS are inscribed. The monument is characterized by low relief, streamlined lines, and geometric shapes, but lacks the intricate geometrical patterns often associated with the Art Deco movement.

77. Francis P. **Garvan mausoleum** (structure and site) on a prominent circular lot in Myosotis Plot, Section 83 was designed by John Russell Pope (1927) in the Classical Revival style. The mausoleum is constructed on a raised rectangular earthen podium, accessed by eleven steps that span the façade of the structure. The front features four evenly spaced Ionic columns supporting an entablature with the Garvan name and rinceau pattern engraving, and a gabled roof. The bronze doors to the mausoleum are bordered by two bronze low bas-relief sculpture panels by Edward Sandford Jr. (1927). Together, the panels depict six women bearing symbols of death, including an urn, palm frond, eternal flame, and scroll, toward the door of the mausoleum. Inside, the mausoleum features a simple altar and is finished with marble with distinctive venation. The landscape surrounding the mausoleum was designed by the Olmsted Brothers (1930–1931). Francis P. Garvan (1875–1937) was a lawyer and chemist who was instrumental in the establishment of the modern American chemical industry, and was appointed Alien Property Custodian under President Wilson.

78. Emma T. **Gary mausoleum** (structure) in Columbine Plot, Section 82 is designed in a Classical Revival style with four Corinthian pilasters decorating the front of the mausoleum. A portrait bust of Elbert H. Gary by J. Massey Rhind and unattributed stained-glass windows decorate the interior of the mausoleum. Elbert H. Gary was the head of the United Steel Corporation.

79. Dellora R. and Charles G. **Gates mausoleum** (structure) in Pine Plot, Sections 134, 135 is a Classical Revival style mausoleum with two fluted Ionic columns on the front and sides with a plain entablature and slightly gabled pediment. The mausoleum features a door by Robert Aitken (1914) depicting the back side of a woman draped in cloth who appears to be in mourning. Inside, the mausoleum features two male portrait busts in marble, an altar/sarcophagus, and a stone table and two stone chairs. The interior of the mausoleum is largely pink granite. In a 1932 article in *American Landscape Architect*, the mausoleum is illustrated as the "most impressive in Woodlawn." John W. Gates (1855–1911) was a financier, owner of the American Wire Company, which he sold to the United States Steel Corporation, and the founder of Texaco. Charles Gates (1876–1913) was his son.

80. Kate L. (1840–1923) **Gilbert monument** (object) in Cypress Plot, Section 47 was designed by Willard Paddock, sculptor (1926) and consists of a bronze cartouche bearing the epitaphs of Katherine L. Gilbert and Frank Earle Hayward. The cartouche is surrounded by bronze ivy sculpture set on a smooth natural rock. The memorial is simple and unassuming, set on a small rectangular lot.

81. Florence Cecil **Gilbert mausoleum** (structure) in Hickory Knoll Plot, Sections 125, 126, 137, and 138 is a Classical Revival style mausoleum featuring two Ionic columns and two pilasters on the front with Gilbert in relief on the entablature, and a gabled roof. The mausoleum was designed in 1912 by Charles P. H. Gilbert (1866–1946), an architect who designed private residences in Colorado, Arizona, and New York. His work includes the homes of F. W. Woolworth and Elbert H. Gary (both buried at Woodlawn) on Fifth Avenue, Woolworth's Long Island estate Winfield, and the Marie Heye Clemens mausoleum at Woodlawn. C. P. H. Gilbert is entombed in the mausoleum.

82. William Guy **Gilmore mausoleum** (structure) is set on a circular lot in Chestnut Hill Plot, Section 113. It is a Classical Revival style mausoleum with four Tuscan columns framing the entrance. Gilmore is engraved in the entablature and a cross is located on the gable. Four steps lead to the entrance to the structure. The interior of the mausoleum is white marble with an unattributed stained-glass window depicting a torch opposite the entrance. William Guy Gilmore (1846–1921) was a Brooklyn sugar refiner at Arbuckle Brothers, and a financier.

83. John **Glackner mausoleum** (structure) is located in Holly Plot, Section 113. The mausoleum was designed in the tradition of Beaux-Arts Classicism with a deep portico defined at its four corners by four Tuscan

columns of pink polished granite. Two stone benches rest on the portico, perpendicular to the entrance and are backed with grille stonework. Two urns adorn the wingwalls of the four steps that lead to the portico. The entablature is pronounced and enriched with great detail. The angular pediment features the name John Glackner and a wreath in bas-relief. Inside, the mausoleum features an unattributed stained-glass window depicting a cross, located opposite the entrance.

84. William H. **Goadby monument** (object) in Heather Plot, Section 69 was designed by architect Charles Platt (1926). The monument consists of an urn bearing a flame set on top of an ornate pedestal with rinceau pattern at the top and bottom and an epitaph in relief on the side. The monument and pedestal are set on a two-tiered plinth. William H. Goadby (1850–1925) was a stock broker, founder of William H. Goadby & Co., and the third oldest member of the New York Stock Exchange at the time of his death.

85. Robert and Odgen **Goelet mausoleum** (structure) is located on a large elliptical lot in Oak Hill Plot, Sections 84, 85, 97, and 98. The mausoleum was designed by McKim Mead & White (1898) and fabricated in granite by W. H. Murphy, with vaulting by the Guastavino Company (1897). The Classical Revival mausoleum includes a portico supported by four fluted Ionic columns, an antefix adorning the peak of the gabled pediment, and circular bas-relief carvings that decorate the frieze of the portico. The frieze of the structure is decorated with triglyphs, located just below the stepped stone roof of the structure. Inside, two pastel-colored windows by Tiffany Studios (1898) depict a festoon and laurel wreaths surrounding two hanging trumpets. The Goelet mausoleum is illustrated in the 1900 *Architectural Record* article "How the Rich are Buried." Robert (1842–1899) and Ogden Goelet (1846–1897) were real estate magnates.

86. Jay **Gould mausoleum** (structure) in Lake View Plot, Sections 60, 73 occupies the largest circular lot in the cemetery. This distinctive structure was designed by Hamilin Q. French (1884) and fabricated by the Smith Granite Company in the Classical Revival style and is modeled in granite after the *Maison Carrée* in Nîmes, France, a Greek hexastyle, peripteral temple and one of the best surviving examples of Vitruvian temple architecture. The Gould mausoleum is set on a triple-stepped crepidoma and comprised of thirty Ionic columns supporting a simple entablature with triglyphs and gabled pediment. The entrance is framed with architrave trim and a pronounced transom above the door. The paneled doors are bronze and feature ornamentation on the lower panels of two dragon's heads with an iron ring in the mouth of each. The upper panels depict cherubs and vines. The border of the ceiling of the mausoleum is paneled with egg and dart molding. Inside, the mausoleum is faced with polished light pink and tan Tennessee marble and features a stained-glass window depicting a robed choir of thirteen angels. The Gould mausoleum is featured prominently in 1887 and 1892 articles, both titled "Jay Gould's Tomb" in *Scientific American*. This lot also contains a prominent Weeping Beech, one of the Great Trees of New York. Jay Gould (1836–1892) was a Wall Street financier and railroad speculator.

87. General Charles K. **Graham monument** (object) in Lake View Plot, Section 75 features a bas-relief sculpture by George E. Bissel (1890), fabricated by the Henry Bonnard Bronze Co. The monument consists of two bronze medallions with profiles in bas-relief of the general on one side, and his wife on the other, surrounded by foliated wreaths. The medallions are bordered by fluted pilasters that mark the corners of the rectangular monument and topped with an entablature featuring triglyphs and a gabled pediment. The monument is set on a three-tiered podium. General Charles Graham (1824–1899) was a sailor in the US Navy, attorney, and later a brigadier general in the Union army during the Civil War. He also worked as civil engineer, and helped lay out Central Park in New York City.

88. The **Grasmuck monument** (object) located in the Pine Plot, Section 123 is an example of a popular memorial added at the turn of the twentieth century, which exists in a variety of forms throughout the cemetery. Lot owners would select a granite base, often decorated with a substantial cross or urn, and chose

a marble angel or allegorical figure of a woman to be placed atop the monument. The figures would hold crosses, lilies, roses, books, and other common Victorian cemetery symbols.

89. Robert **Graves mausoleum** (structure) on a circular lot in Park View Plot, Section 147. The monument is octagonal in plan, with fluted pilasters marking each of the corners. The structure is set on a three-tiered podium and features a complex entablature and an antefix at the peak of the stepped stone roof. Inside, the mausoleum features seven stained glass windows by Tiffany Studios (1909) constructed of grille panes depicting stylized landscape scenes. Robert Graves (1866–1931) was a wallpaper manufacturer and member of a prominent New York family. His wife, née Margaret J. Loughman, was formerly the wife of Henry B. Plant, president of the Southern Express Company.

90. Joseph R. **Grismer mausoleum** (structure) in Highland Plot, Section 42 was designed by George Albree Freeman in 1912 in the Classical Revival style with two Ionic columns supporting a narrow portico, unadorned entablature, and gabled pediment. The Grismer name is engraved above the entrance, which consists of two bronze doors with grille pattern metalwork on the upper portions. Joseph R. Grismer (1850–1922) was a theatrical manager, actor, and the author of *Way Down East*.

91. Badrig **Gulbenkian monument** (object) in Chestnut Hill Plot, Sections 111, 134 features a sculpture by Philip Martiny (1919). The monument consists of an oversized bronze statue framed by two sets of fluted Doric columns, supporting an entablature with triglyphs. The background is recessed from the columns and sculpture, creating an alcove for the work of art. The Gulbenkian name is engraved on the background above the sculpture. Badrig Gulbenkian (1858–1930) was a rug importer and president of the Gulbenkian Seamless Rug Company.

92. Charles **Gulden mausoleum** (structure) is located on a circular lot in Hickory Knoll Plot, Sections 126, 138. The mausoleum features four fluted Doric columns along the façade, supporting a simple entablature with a triglyph above each column and a gabled roof. The body of the mausoleum is constructed of rusticated stone set in an ashlar pattern. The Gulden name is carved on the lintel above the bronze doors, which feature open grille work on the upper portions and a wreath in bas-relief on the lower panels. Inside, opposite the entrance, the mausoleum contains a stained-glass window depicting a winged angel in intricately draped garb. The window is bordered by marble trim and includes a window crown. The interior of the mausoleum is faced in white marble. Charles Gulden (1843–1916) was a mustard and olive merchant, and Civil War veteran.

93. Charles Henry **Guye monument** (object) in Walnut Plot, Sections 95, 108 consists of five nearly flush rectangular headstones elevated approximately eight inches above the ground with bronze lettering indicating the name and dates of the interred. The edges of the headstones are carved with an arabesque pattern. The footstones are made of "Tiffany Pink," a distinctive colorful stone provided by the Tiffany Studios Ecclesiastical Department. Charles H. Guye (1861–1927) was a straw goods importer of the firm Isler & Guye.

94. James K. **Hackett monument** (object, site is not extant) in Myosotis Plot, Sections 82, 83, designed by Sir Edwin Lutyens (1927), features a vertical rectangular monument with an asymmetrical carved garland swag draped over the front, rear, and sides. The monument sits on a stepped plinth. Designs for the Hackett lot were executed first by Lutyens, followed by a detailed planting plan by Ellen Biddle Shipman (1927), with modifications recommended by Woodlawn Cemetery. Little of the original planting remains. James C. Hackett (1869–1926) was an American Shakespearean actor living in Paris. His wife, Beatrice Mary Hackett, commissioned the Lutyens monument, which is only one of two known built works by the architect in the United States.

95. The William **Hall monument** (object) on Hawthorn Plot, Section 73 is cut from westerly granite provided by the Smith Granite Company. Obelisks became popular in the period after the unveiling of Cleopatra's Needle in Central Park (1881) and the completion of the Washington Monument (1885). Built in 1895, the shaft of the obelisk is fifty-nine feet tall and sits on a substantial granite base. It is among hundreds of obelisks in a variety of sizes that dot the landscape of the cemetery.

96. Caleb Wild (1863–1921) and Maude E. (d. 1935) **Hamill monument** (object) in Crown Grove South Plot, Section 22 is a flat ledger stone with a stylized floral border designed by architect Theodore E. Blake (1922). Caleb Hammill was a stockbroker and founder of the stock exchange firm of Shearson, Hammill & Co.

97. John H. (d. 1910) and Kate A. (1859–1931) **Harbeck mausoleum** (structure) in Park View Plot, Sections 137, 147 is an elaborate Renaissance Revival structure designed by Theodore Blake, a primary architect with the firm of Carrère & Hastings (1918), set in a prominent oval lot that forms an island in Parkview Avenue and is the grandest private tomb in the cemetery. The impressive octagonal mausoleum contains highly decorative detailing on a vertical mass formed in three sections. The wide base section forms the main level of the mausoleum which features double bronze doors that are replicas of the north doors of the Baptistery in Florence by Lorenzo Ghiberti. An inset center section with arched windows connects the base with a steeply sloped broached tower. Two levels of pinnacles with crockets punctuate each of the vertices of the octagon at the base and center sections. Elaborate allegorical and floral carving is found in the arch of the door and pediment, and along horizontal bands that form friezes at the three sections of the structure. Carved buttresses connect the lower pinnacles to the center section of the mausoleum. The interior is similarly ornate with carved vaulting designed and fabricated by the Guastavino Company (1918), and an inlaid marble floor. Two very large stained glass windows in regular geometric pattern by Tiffany Studios (1917) are set into the arches in the center section of the mausoleum, which has a domed mosaic ceiling that reflects light from the windows into the base. A large center window by Tiffany Studios (1917) is located opposite the door above a marble alter in the center rear of the main level. This is the only private mausoleum that was wired for electricity, and the original gold plated chandeliers and candelabras by the Caldwell Company (1918) are extant, although the electrical service was never connected.

98. Mary Stillman (1872–1947) and **Edward S. Harkness mausoleum** (structure and site) in Golden Rod Plot, Section 139 is arguably the most artistically distinguished memorial in the cemetery. The oval lot forms an island in Golden Rod Avenue. The memorial consists of a Mankato stone chapel mausoleum in Gothic Revival style by James Gamble Rogers (1924) set toward the rear of the lot, which was designed in corresponding detail by Beatrix Farrand (1924). The front of the mausoleum is connected to a curved Mankato stone wall and entrance gate with bronze door by Samuel Yellin (1924) that forms the entrance into a private circular garden at the front of the lot. The interior garden consists of a grass circle surrounding by a boxwood-lined path that provides a quiet and indirect transition to the mausoleum. Outside the wall, exposed rocks are arranged in picturesque design with low growing evergreens (Cotoneaster, Mugho Pine, English Yew, Mountain Laurel, Rhododendrons) and evergreen trees. The interior of the mausoleum has a vaulted ceiling consisting of three sections each with a narrow window; the rear two sections are separated by a low bronze screen that prevents access to the rear of the mausoleum. Edward S. Harkness (1874–1940) was an heir to the Standard Oil fortune, and known for his extensive philanthropic activities.

99. Edith H. (1865–1947) and **William L. Harkness mausoleum** (structure) in Park View Plot, Section 147 is a large Classical Revival mausoleum by Hunt & Hunt (1923), fabricated by Batterson & Eisele of Barre granite. The mausoleum is surrounded by twenty-eight fluted Doric columns. The front of the mausoleum features a pedimented portico with a double row of six columns symmetrical with the center door. An elongated dentil band forms the frieze below the cornice. The overall massing of the mausoleum is

somewhat low and long, accentuated by the many columns and low pitch of the gabled roof. The simple marble interior of the mausoleum is punctuated by a square stained glass window by Helen Maitland Armstrong (1923) with an asymmetrical design that depicts a kneeling angel holding a scroll, with the epitaph "O Lord support us all the day long of this troubled life until the shadows lengthen and the evening comes and the busy world is over and our work is done then of thy great mercy grant us a safe lodging and a holy rest and peace at last." William L. Harkness (1856–1919) was the half-brother of Edward S. Harkness and a noted philanthropist, financier, vice president of the American Geographical Society, and trustee of the American Museum of Natural History.

100. George C. **Hass mausoleum** (structure) in Heather Plot, Section 68 is an elongated octagonal structure on a large circular lot. The simple Italianate mausoleum was designed by architect Eugene Schoen, fabricated by Harrison Granite Co. in Tennessee pink marble in 1916. The mausoleum features a stepped octagonal stone base and roof with carved festoons in raised relief. The notable interior contains a blue mosaic arched ceiling and stained-glass window depicting a landscape scene with sunrise. This mausoleum contains the remains of Alfred Nathan (1866–1933), president of the Nathan Manufacturing Company, brass appliance manufacturers.

101. William F. **Havemeyer monument** (object) in Beech Plot, Sections 34, 35 is a large four-sided granite truncated obelisk topped with a classical robed female figure holding a laurel wreath sculpted by Carl H. Conrads (1875) and fabricated by the New England Granite Company. At the base of the monument, "W.F. Havemeyer" is carved in relief along with a laurel wreath. At the top of the monument, below the female figure, a compass typical of Masonic symbolism bordered by carved ivy adorns the area above a high relief foliated pattern. William F. Havemeyer (1804–1874) was a businessman, president of the Bank of North America, and New York City mayor for three terms, and who died in office.

102. Jane B. (1865–1946) and Louis C. (1860–1938) **Hay monument** (object) in Columbine Plot, Section 69 is a small rectangular vertical stone designed by James Gamble Rogers (1938). Louis C. Hay was a member of the New York Stock Exchange and headed the New York state executive committee in support of William Howard Taft's presidential campaign.

103. Anna (1858–1924) and August (1848–1941) **Heckscher mausoleum** (structure) in Juniper Plot, Section 102 is a rusticated Classical Revival structure designed by H. Edwards-Ficken in 1912 located in a small circular lot. The mausoleum exterior has rusticated granite ashlar masonry with alternating wide and narrow bands and a honed granite arched doorway with an elaborate bronze door. The marble interior terminates with an unattributed stained-glass window featuring an angel. August Heckscher was an iron and zinc industrialist, real estate developer, and philanthropist who founded the Heckscher Children's Foundation, the Heckscher Museum of Art in Huntington, New York, and was the donor of Heckscher State Park in East Islip, New York.

104. Aimee T. and George **Heins monument** (object) in Fairview Plot, Section 122 is by Heins and LaFarge (1908). The horizontal monument has a central sarcophagus inscribed with the family name and perpendicular circular end pieces. Four ledger stones laid in a symmetrical arrangement mark the four family burials at the base of the monument. George Lewis Heins (1860–1907) was a well-known architect in the United States, appointed "State Architect" by Theodore Roosevelt in 1899, and the designer of the Gothic Revival Cathedral of St. John the Divine in New York City. His wife Aimee T. LaFarge (1854–1938) was the sister of his partner Christopher Grant LaFarge and daughter of the muralist and stained-glass artist John LaFarge.

105. William D. and Madge I. **Hennen mausoleum** (structure) in Chestnut Hill Plot, Section 124 is an eclectic granite mausoleum on a small circular lot. The massing of the structure is divided into two sections; the Doric base has a double pilasters flanking the double bronze doors and pediment, while the upper section has a curved roof and large finial. The most distinguishing characteristic of this mausoleum is the Tiffany Studios window (1899) featuring an angel standing in a garden of lilies and bellflowers. William D. Hennen (1879–1941) was a surgeon and diagnostician in New York City.

106. Victor (1859–1924) and Theresa (1862–1927) **Herbert mausoleum** (structure) in Whitewood Plot, Section 132 is a simplified neoclassical structure by W. L. Smith (1924) constructed of smooth ashlar granite masonry. Each of the four façades is detailed with two pilasters and two corner pilasters, and an unadorned frieze under a shallow cornice and stepped flat roof. A large double bronze door marks the entrance to the mausoleum. Victor Herbert was an American composer of light opera, cellist, and conductor, who collaborated with Irving Berlin, John Philip Sousa, and others in founding the American Society of Composers, Authors, and Publishers.

107. James Norman **Hill mausoleum** (structure) in Columbine Plot, Section 69 is an unadorned Gothic Revival structure designed by James Gamble Rogers (1930). The square ashlar structure has two low wing walls each engraved with the letter H that form a small court in front of the entrance. The bronze door features a cutout of a kneeling angel. James N. Hill (1870–1932) was vice president of the Great Northern Railway, a director of the Northern Pacific Railway founded by his father, and a director of several financial institutions including Chase Manhattan Bank.

108. Clarence **Hillyer mausoleum** (structure) in Filbert Plot, Section 128 is a classical structure designed by William Neil Smith (1911). The mausoleum is characterized by two Doric columns flanking each side of the pedimented entrance. The mausoleum interior is decorated with a noteworthy stained-glass window by J&R Lamb Studios (1911) depicting Mary Magdalene clothed in blue and white robes, with a yellow-hued background and cherubs.

109. Emmaline Theodosia and Edwin R. **Holden monument** (object) in Hawthorn Plot, Sections 72, 83 is by architect Augustus N. Allen (1906) and features a simple horizontal monument with a rectangular central marker. Symmetrical graves are arranged in two parallel rows in front of the family monument. Edwin R. Holden (1836–1914) was vice president of the Delaware, Lackawanna & Western Railroad. He was predeceased by his oldest son, Edwin Babcock Holden, a coal dealer, who died in 1906.

110. William B. **Hornblower mausoleum** (structure) in Pine Plot, Sections 138, 136 was designed by architects Warren and Wetmore (1900), fabricated by Le Poivden Co. of Mt. Airy North Carolina granite. The mausoleum is constructed in smooth-finished ashlar masonry with a slight gable formed in solid stone without a detailed frieze or cornice. The bronze door is surrounded by highly veined Rosso Antico marble. William Butler Hornblower (1851–1914) was a judge in the New York Court of Appeals.

111. Meredith and Adelaide **Howland monument** (object) in Walnut Plot, Sections 95, 96 is an unadorned granite ledger stone by architects Hunt & Hunt (1912). Meredith Howland (1833–1912) was the son of Gardiner Greene Howland, general manager of the *New York Herald*. His wife, Adelaide Torrance Howland (1849–1912), was a granddaughter of Cornelius Vanderbilt.

112. Alfred W. **Hoyt mausoleum** (structure) occupies a circular lot in Hawthorn Plot, Section 73. The mausoleum (1892), which is unattributed, is constructed of rusticated granite ashlar with a distyle in antis formed by two ionic columns. The pediment contains a foliated garland. The recessed double door is bronze, with screen openings that reveal the interior stained-glass window by Tiffany Studios (1905)

depicting an angel robed in green seated on a bench with lilies. Alfred Hoyt (1863–1911) was a member of the firm A. M. Hoyt & Company, bankers.

113. Richard Alexander **Hudnut monument** (object) is located on a circular lot in Park View Plot, Sections 138, 148. The circular monument contains a narrow pavilion supported by three columns sheltering a standing, weeping child sculpted by Alexander Zeitlin (1928) and fabricated by Presbrey Coykendall. Richard Hudnut (1855–1928) was a successful cosmetics and perfume manufacturer.

114. Collis P. and Elizabeth **Huntington mausoleum** (structure and object) in Magnolia Plot, Sections 4, 9 is a massive Classical (Tuscan) Revival mausoleum designed by Robert Caterson (1891). The mausoleum features a pair of Tuscan columns framing the entrance, which is detailed with a massive door depicting a standing woman draped in a heavy robe sculpted by Herbert Adams (1932) and cast by Gorham Bronze. The symmetrical mausoleum has six Tuscan columns along each side with square columns that form exaggerated pilasters at each corner. The pediment is unadorned. The mausoleum is situated on the top of a slope overlooking the narrow valley of the Bronx River; massive stairs modeled after the original Penn Station extend from the entrance down the east slope to Chapel Hill Avenue. In the interior, a bas-relief panel of Collis Huntington is by sculptor Bella Lyon Pratt (1911). A separate cenotaph honoring Arabella Huntington by Anna Hyatt Huntington (1951) located on the lot depicts a standing figure with scarf and robes draped over two seated figures; the inscription reads, “Alas we know your deeds, your words make warm the memory of our loss so, in the night we dreaming find the dark in starlight’s spell and know that from your eyes that starlight fell.” Collis Huntington (1821–1900) was one of four individuals (along with Leland Stanford, Mark Hopkins and Charles Crocker) most responsible for developing the transcontinental railroad system in the United States through his involvement in the Central Pacific, Southern Pacific, Chesapeake and Ohio Railways. His substantial art collection forms a major part of the holdings of the Metropolitan Museum of Art in New York. Sculptor Anna Hyatt Huntington (1876–1973), nationally recognized for her heroic equestrian statues (*José Martí* in Central Park, *El Cid Campeador* in Seville, Spain; *Joan of Arc* in New York City) and animal sculpture, is also entombed in the mausoleum.

115. J. Christian G. **Hupfel mausoleum** (structure) is located on a circular lot in Hickory Knoll Plot, Sections 126, 138. The Classical Revival structure has a portico formed by four columns with Ionic capitals framing the entrance, and a frieze inscribed with Hupfel’s name. The interior contains a Tiffany Studios window (1905) featuring an impressionistic landscape with a Lily of the Valley in the foreground. J. C. G. Hupfel (1843–1932) was a brewer in New York City.

116. Natalie R. (1888–1965) and James D. (1881–1928) **Hurd mausoleum** (structure) in Whitewood Plot, Section 132 by J. Robertson Ward (1929) and constructed by the Harrison Granite Company of New York, consists of a rusticated brownstone in a simplified Gothic Revival style with a connected wall and inset benches on one side, which forms a partial landscaped forecourt. The “classical” mausoleum is illustrated as one of Woodlawn’s most notable memorials for its well-designed setting in a 1932 article in *American Landscape Architect*.

117. Henry B. **Hyde monument** (object and site) in Catalpa Plot, Section 24 consists of a ledger stone by architects Walker and Gillette (1925) with a later landscape design by Ruth Havey (1945). Henry Hyde (1834–1899) was founder and president of Equitable Life Assurance Society. His son, James Hazen Hyde (1876–1959), is also interred here. The ledger was placed after the death of Annie Fitch Hyde, wife of Henry B. Hyde.

118. Francis **Jenks monument** (object) in Sylvan Dell Plot, Section 6 is by architect Charles Platt (1883). The monument consists of an altar tomb with decorative console scrolls on the top and an epitaph inscribed on

the face. Francis Jenks (1812–1888) was the originator and founder of the safe deposit business who, with his partners, organized the Safe Deposit Company of New York in 1865.

119. Miran and Isabelle **Karagheusian monument** (object) in Lake View Plot, Section 61 consists of a bronze sculpture of two seated/crouching nudes awakening from beneath a heavy draped cloth by Ettore Cadorin (1921). The work was titled "Death and Resurrection," created by the artist to initiate a new movement in expressive memorial art. The bronze sculpture sits on a rustic/naturalistic granite base. Miran Karagheusian (1874–2948) was a successful rug manufacturer.

120. Henrietta Bache **Kayser mausoleum** (structure) in Acacia Plot, Sections 120, 132 was designed by architects Davis, McGrath & Kiessling (1921) of Westerly Red granite and fabricated by E. H. Stone Co. Henrietta Bache was the sister of financier Jules S. Bache.

121. Ansel N. **Kellogg mausoleum** (structure) in Magnolia Plot, Section 9 features an early Tiffany Studios (1885) stained glass window of Mary Magdalene holding a lap harp in a bed of lilies, viewed through an arch with quatrefoils in the top corners. Ansel N. Kellogg (1832–1886) owned the A. N. Kellogg Newspaper Company of Chicago.

122. Harrison D. (1854–1939) **Kerr mausoleum** (structure) in Columbine Plot, Section 68 is a small granite mausoleum by Harold Sterner (1930), fabricated by Harrison Granite Co. The structure combines large rusticated granite with smooth stone to add architectural detail and has a flat roof. A simple bronze door is decorated with medallions along bottom and sides, and floral anthemion across the top.

123. August **Kiel mausoleum** (structure) in Lotus Plot, Section 212 was designed in granite by architect Egerton Swartout (1928). August Kiel (1875–1943), President of the Tompkins Kiel Marble Company, was known as the "marble king." His company provided marble for the Lincoln Memorial, the Empire State Building, and Rockefeller Center.

124. George Lovett **Kingsland mausoleum** (structure) in Oak Hill Plot, Section 98 is an eclectic mausoleum with an overscaled broken scroll pediment resting on pilasters with stylized Ionic capitals. The center of the pediment contains a decorative urn with floral festoons. Palm fronds are draped at forty-five-degree angles on either side of the door. The interior of the mausoleum features a stained-glass window by Tiffany Studios (1893) of a seated Jesus with outstretched arms with robes and background in rich hues of purple and green. George Kingsland (1827–1892) was president of the George's Creek Railroad Company, director of the George's Creek and Cumberland Coal Company, and commodore of the New York Yacht Club.

125. Francis F. **Kinnicutt monument** (object and site) in Park View Plot, Section 138 features a ledger stone by architects Ford, Butler & Oliver (1911) in a designed landscape by Beatrix Farrand (1913). Francis Kinnicutt (1846–1913) was a well-known physician in New York, who advocated for sanitation and clean streets in New York City.

126. Angie M. **Kinsley monument** (object) in Hawthorn Plot, Section 72 is a sculpture of an angel seated on a coffin by Daniel Chester French (1911), fabricated by Piccirilli Studios in Tennessee pink marble. Portions of the seated angel are in high relief, while other portions for the composition are in bas-relief. Among those interred in the Kinsley family lot are H. M. Kinsley (1831–1894), manager of the Holland Hotel, and his son-in-law and business partner Gustav Baumann (1855–1914), who managed the Biltmore Hotel.

127. Edward M. **Knox mausoleum** (structure) in Lawn Plot, Section 58 is a small unattributed rusticated ashlar granite Classical Revival structure built by Smith Granite Company with an early Tiffany Studios window

(1888) depicting a cross in a bed of lilies, viewed through an arched window. Colonel Edward M. Knox (1841–1916) was a Civil War veteran (15th New York Independent Light Battery B of the Irish Brigade) and head of the Knox Hat Company.

128. Samuel H. **Kress mausoleum** (structure) in Walnut Plot, Sections 107, 108 is a large and imposing mausoleum designed by architect Theodore E. Blake (1925). The tall structure features a triptych of three columns with Corinthian capitals, which are coupled at each corner and support a simple entablature. The central double bronze door is elevated approximately four feet above the ground with wing walls and steps leading to the entrance. Three interior stained-glass windows were created by Carlo Girard Studios of Florence, Italy, and depict Faith, Hope, and Charity. Samuel Kress (1863–1955) was the founder and chairman of S. H. Kress & Company (Kress Department Store). Kress bequeathed his extensive art collection to the National Gallery of Art in Washington, D.C. of which he was both president and a major benefactor. Samuel's brother, Rush H. Kress (1877–1963), who had assisted Samuel in Kress & Company, continued the Kress Foundation with extensive donations to museums including the Metropolitan Museum in New York.

129. Edward and Millie S. **Kuhn monument** (object and site) in Knollwood Plot, Section 94 is an integrated memorial design with monument by James Gamble Rogers (1938) and designed landscape by Ellen Biddle Shipman (1938). The memorial is an open U-shaped rusticated low granite monument with perpendicular walls each containing two benches set into the wall. The floor of the space is formed by the two perpendicular walls and is paved in stone. The rear wall contains an inscribed panel with the names of the interred. A section drawing for the memorial (monument) shows that it has crypts for cremated remains. The Shipman plan for the memorial garden shows a series of rustic stepping stones leading first to a circle with a bird bath, continuing to the Rogers monument. Naturalistic plantings of shrubs and groundcover with stone create a picturesque effect. The Kuhns were the in-laws of Herbert Straus.

130. Walter Graeme (1876–1933) and Kate Macy (d. 1945) **Ladd monument** (object and site) is located on a circular lot in Golden Rod Plot, Section 127. This memorial by architect Eric Kebbon (1934) features a semicircular wall and bench centered in the lot, with two ledger stones that mark an underground vault. The carved granite seat wall, which is somewhat classical in character, is decorated in bas-relief with floral arabesque symmetrical with the inscription, which is framed by angels. The ledger stones are framed with stylized palm leaves in repeating pattern. The associated designed landscape is by A. F. Brinkerhoff, landscape architect. Kate Macy Ladd established the Josiah Macy Jr. Foundation in 1930.

131. **Thea La Guardia monument** (object) in Lotus Plot, Sections 150, 154 is a bas-relief bronze by sculptor Attilio Piccirilli (1921) depicting a kneeling woman gesturing with outstretched arms toward a child. Flowers are draped over her lap. The panel is mounted on a rectangular granite marker. This monument memorializes Fiorello La Guardia's first wife and child. It was originally carved by Piccirilli in marble, but La Guardia's second wife, Marie, had the deteriorating memorial cast in bronze in 1947 after the death of the former mayor.

132. Vitus C. **Lambert mausoleum** (structure) in Dahlia Plot, Section 210 is by Edward Necarsulmer (1918). The unadorned Art Deco-inspired structure features smooth granite ashlar masonry with a bronze double door and raised detailing. Small wingwalls with carved granite urns mark the entrance.

133. Daniel S. **Lamont mausoleum** (structure) in Walnut Plot, Sections 96, 109 is situated on a circular lot. The mausoleum is by architects Little & O'Connor (1903) with a noteworthy window by John LaFarge (1904) that features a standing angel in clothed deep hues of green, purple, and yellow and dropping

flowers from both hands. Colonel Daniel S. Lamont was Secretary of War under President Cleveland, vice president of the Northern Pacific Railway, and president of the Northern Pacific Express Company.

134. Robert E. **Launitz monument** (object) in Observatory Plot, Sections 59, 60 is a small vertical marker containing a bronze portrait of Launitz in bas-relief by Henry Baerer (1871). Robert Launitz (1805–1870) was a noted sculptor whose work includes a monument commemorating Andrew Jackson Downing in Washington, D.C.

135. **William B. Leeds mausoleum** (structure) in Walnut Plot, Section 96 is a massive and imposing structure designed by John Russell Pope (1910) with bas-relief by Adolph Weinman (1910), constructed by the Harrison Granite Company of New York. The roughly square mausoleum is set on a wide plinth in two levels approximately four feet above the ground plane. The simplified classical structure features a recessed central entrance with Weinman's bas-relief above the doorway. Weinman's sculpture features two kneeling figures dressed in heavy robes; 'Silence' carries a stringless lyre and 'Memory' carries an urn; a branch with weeping foliage extends from each side of the sculpture over each figure. The Weinman sculpture is featured in several articles including the lead illustration in "A Higher Art in Funerary Monuments" by William Walton (*The American Architect*, 1911). The mausoleum entrance is framed by two square pilasters that project slightly from the main façade. This pattern of two pilasters framing a recessed panel with bas-relief is repeated on the sides of the mausoleum. The entablature is detailed with a running anthemion pattern on the upper section of the frieze, directly under the main cornice. A second frieze and cornice is recessed above. This mausoleum was originally constructed for financier and railroad magnate William B. Leeds (1861–1908) who is no longer entombed there.

136. **Nonnie Stewart Leeds mausoleum** (structure) in Heather Plot, Section 70 is a tall octagonal structure also designed by John Russell Pope (1914) with bas-relief by Adolph Weinman (1914). The mausoleum was fabricated by Harrison Granite Company in pink Knoxville marble. This mausoleum is austere in character, but is distinguished by the sculptured frieze by Weinman that occupies a large band under the cornice and is Egyptian in spirit. The mausoleum is set on an octagonal stepped plinth that elevates the structure above the ground plane. Two low, round planters flank the recessed entrance. This mausoleum contains the remains of William B. Leeds' second wife, Nonnie Stewart (1877–1923), who later became Princess Anastasia, wife of Prince Christopher of Greece. This Stewart mausoleum featured in a 1917 issue of *Architectural Review,* as photographs, plans, and sections by John Russell Pope, illustrating outstanding examples of mausoleum architecture.

137. Philip **Lehman mausoleum** (structure) in Walnut Plot, Section 95 was designed by William H. Deacy (1938). It is a large unadorned, broad Classical Revival structure with recessed entrance containing an elaborate bronze double door set in a large lot. The only detailing on the façade is a broad dentil band on the cornice, and the family name inscribed above the door. Philip Lehman (1862–1947) was the senior partner of Lehman Brothers, investment bankers, a director of F. W. Woolworth Company and noted art collector, who donated a large collection to the Boston Museum of Fine Arts. His son, Robert Lehman (1892–1969), who succeeded his father as senior partner and art collector, and contributed significantly to support fine arts at Yale, New York University, and the Metropolitan Museum, is also entombed here.

138. Joseph C. **Leyendecker monument** (object) in White Oak Plot, Section 18 is a classical Vermont marble memorial designed by architect William Jean Beasley (1925) set on a rectangular plinth and featuring an inlaid bronze cross and wreath, flanked by two large marble urns. J. C. Leyendecker (1874–1951) was a successful illustrator known for the "Arrow Collar Man" and hundreds of cover illustrations for the *Saturday Evening Post.*

139. Mary **Little monument** (object) in Chestnut Hill Plot, Section 111 is by Tiffany Studios Ecclesiastical Department (1913) and consists of a stylized Celtic cross with the name Andrew Little inscribed at its base. Mary J. Little (1842–1919) was the wife of Andrew Little (1829–1911), a type founder.

140. Albert S. **Lowenstein mausoleum** (structure) in Filbert Plot, Section 129 was designed in the Art Deco style and features a bronze door by James Novelli (1927), fabricated by Roman Bronze Works. The door depicts two female figures draped in fabric, one comforting the other.

141. John G. **Luke mausoleum** (structure) in Golden Rod Plot, Section 139 features vaulting by the Guastavino Company (1922). The Luke Family amassed their fortune in paper mills.

142. Sara M. **Lynn mausoleum** (structure) in Columbine Plot, Section 82 was designed by architects Trowbridge & Livingston. John Lynn (1851–1933) was the head of J. Lynn & Co., importers of jewelry and novelties.

143. Georgiana **Maclay mausoleum** (structure) is located on a circular lot in Fairview Plot, Sections 122, 123. It was designed by James M. A. Darrach (1902) of Rutland white marble, fabricated by the Vermont Marble Company. The interior contains a bronze portrait bust of Robert Maclay by Charles Caverly (1898). Robert Maclay (1834–1898) was a merchant and ice distributor. He served as the chairman for the New York City Board of Education and employed Charles B. J. Snyder as the architect for the design of many significant schools.

144. Julius **Manger mausoleum** (structure) in Woodbine Plot, Section 145, designed by Franklin L. Naylor (1927), is an opulent Classical Revival style with six sets of fluted Corinthian columns supporting the hexagonal structure, which is surmounted by a domed roof decorated with festoons and a prominent Celtic cross at its peak. The entrance is flanked by double Ionic columns on each side of the bronze door. Above the entrance, a swan's neck pediment frames a finial consisting of a sculpture of a Madonna and child. Inside, the mausoleum contains a stained-glass window by Tiffany Studios (1927) depicting Jesus draped in pink cloth, his hands outstretched, standing in a field with tumulus skies in rich hues of cobalt and gold.

145. Delia L. **Martin mausoleum** (structure), located on a circular lot in Fairview Plot, Section 134, is an eclectic Romanesque Revival style mausoleum with classical detailing, four interior alcoves, and a domed stone roof with antefix. Inside, the mausoleum contains a window by Duffner & Kimberley Co. (1908) depicting Jesus at the center with two winged angels praying at his feet in pastel hues of aqua and purple. Surrounding the window is an unattributed tile mosaic in similar colors. John F. Martin was a prominent New York stockbroker and member of the New York Stock Exchange.

146. Mary Elizabeth **Marx monument** (object) in Filbert Plot, Section 130 is by architect Joseph Wolf (1910), fabricated by Lazzari & Barton. The monument consists of a headstone-like structure with egg and dart molding at its base and cap and an epitaph to Otto Marx and others inscribed on its face. The headstone is flanked by two carved stone seats backed on two sides set on a low stone plinth.

147. Thomas F. **Mason mausoleum** (structure) on a circular lot in Fairview Plot, Sections 122, 134 is designed in the Classical Revival style with a cartouche in the gable above the door. Smooth masonry on the front of the mausoleum is contrasted by rusticated masonry on the sides. Two bas-relief bronze panels sculpted by Oscar Lenz (1899) flank the entrance. One depicts a male winged angel with trumpet, his foot resting on the base of a column with the inscription *Sic Transit Gloria Mundi*; the other depicts a female winged angel with tablet, her foot resting on a wheel and is inscribed *Ab Initio, Ad Finem*. The panels are surrounded by egg and dart molding.

148. Franz O. **Matthiessen mausoleum** (structure) in Lake Plot, Section 61 has a series of windows by Tiffany Studios (1890). Designed by Heins and La Farge, the mausoleum is constructed of rough-hewn red granite. Franz Mathiessen made his fortune in tobacco sales and distribution.

149. Charles F. and Helena Woolworth **McCann mausoleum** (structure and site) is situated directly behind the F. W. Woolworth mausoleum on Pine Plot, Section 135. The mausoleum, built in 1924 for the daughter of the department store magnate features an extensive landscape plan executed by Annette Hoyt Flanders, who also designed the McCann estate, "Sunken Orchard," on Long Island.

150. John **McCullagh monument** (object) in Dalia Plot, Sections 207, 210 has a bas-relief by Ernest W. Keyser (1920), fabricated by Presbrey Leland of bronze and Barre granite. The memorial honors the first police chief of greater New York City and was paid for by the McCullagh Memorial Association.

151. Edward **McGlynn monument** (object) in Arbutus Plot, Section 184 is sited on a lot purchased by Mary A. McMahon to provide space for a monument honoring Father Edward McGlynn (1837–1900), a Roman Catholic Priest and vocal advocate of public education. The bronze sculpture of Edward McGlynn by Edmond Quinn (1917) was fabricated by Roman Bronze Works (1917) and set on a pink granite base. Funds for the monument were raised by the Dr. McGlynn Memorial Association. There are no interments at the lot; the monument serves as a cenotaph to Father McGlynn.

152. Emerson **McMillin mausoleum** (structure) on a circular lot in Park View Plot, Section 137 was designed in the Classical Revival style by architects D'Oench & Yost (1905). The mausoleum features four Ionic columns supporting a simple entablature with dentil molding and a gabled roof. The shallow portico is reached by two sets of steps and is partially enclosed by wing walls that project beyond the façade of the structure.

153. Louise Jonte and Laura Price **Meader monument** (object) in Dogwood Plot, Section 114 was designed by architect Herman Lee Meader (1913). The monument consists of a stone urn with bronze cap set on a stone pedestal flanked by a low, gently curving polished stone bench extending to either side.

154. Herman **Melville monument** (object) is a typical late-nineteenth-century marker constructed of a rough-hewn granite base and die adorned with ivy, the symbol of immortality, and a blank scroll. Located on the Catalpa Plot, Section 23, the only unique feature of the monument created by the Setz & Bianchi Company in 1892 is the carved feather pen discreetly hidden beneath the scroll. Herman Melville (1819–1891) was an American writer best known as the author of the epic *Moby Dick*, published in 1851.

155. William J. **Merrall mausoleum** (structure) on a circular lot in Chestnut Hill Plot, Sections 112, 113 is a classical mausoleum designed by architects Buchman & Fox (1907), fabricated by A. Klaber & Son of Barre granite. The mausoleum features four fluted Doric columns, a blank architrave, and triglyphs in the entablature along with the Merrall name in relief. A simple bronze entrance door with grille work on the upper panel is centered on the shallow portico.

156. Rudolph **Metz columbarium** (structure) in Myosotis Plot, Section 83 is by Marie Zimmerman (1934), best known for her metal work. The columbarium features a steeply peaked roof with bronze doors that cover the entire façade. Inside, the columbarium features an unattributed stained glass window in an equilateral Gothic arch opposite the entrance. An arabesque pattern in stained-glass surrounds the central image of a rural scene from a hilltop overlooking a river. A stone alter rests below the window and three small alcoves for urns line each side of the columbarium. The ceiling of the columbarium is decorated with a ceramic tile mosaic.

157. Joseph **Milbank mausoleum** (structure and site) is sited on a circular lot in Holly Plot, Section 112. The mausoleum is a substantial structure by York & Sawyer, architects, fabricated by Batterson & Eisele in Knoxville pink marble (1912) with interior by the Guastavino Company (1912). The mausoleum was designed in the Classical Revival style with two Ionic columns flanking the entrance door, set flush with the façade. The entrance is surrounded by gadroon molding and topped with a pediment featuring egg and dart molding and a cartouche centered above the door. Also above the door, a bas-relief panel depicts two figures kneeling on either side of an urn. The family name in inscribed on the entablature and the pediment contains a panel with a Latin inscription. The sides of the mausoleum feature columns and alcoves similar to the front. A stringcourse with a fret pattern is located near the base of the mausoleum. The Milbank mausoleum entrance and oblique view are illustrated in the September 1916 *Architectural Record* "Portfolio of Current Architecture." The designed landscape by Wadley & Smythe, composed of a symmetrical planting of boxwood, evergreen azaleas, and rhododendron is discussed as an excellent example of a mausoleum landscape design in the 1921 *Park and Cemetery* article "Planting the Mausoleum Plot" by Ernest Stevens Leland. While the landscape treatment is "formal and elementary in its simplicity," the article emphasizes the importance of an appropriate design and scale of planting, where "charming simplicity, harmony and restraint" form the appropriate setting to properly frame and anchor the massive white classical mausoleum. Credit is given also, to the landscape contractors Lewis and Valentine, who acquired mature plant material from a colonial homestead near Trenton.

158. Regina **Millhiser monument** (object) in Pine Plot, Section 123 was designed and fabricated by Tiffany Studios Ecclesiastical Department (1919) in "Tiffany Pink." The monument consists of a commemorative bench with Art Deco lettering in the center and on the ends of the bench arms. Flat ledger stones lie on-axis and perpendicular to the bench. The ledgers are decorated with floral panels along the edges and contain an epitaph at the center of each.

159. Margherita **Mori monument** (object) in Clover Plot, Section 150 is by architect Raymond Hood (1927) with sculpture by Charles Keck (1927). Early in his career, Hood lived above the Mori restaurant. The monument consists of a topless female figure seated on a low, thick headstone. The Mori name is inscribed on the face headstone below a basket of foliage, which rests on the end of the headstone opposite the seated figure.

160. Giovanni P. **Morosini mausoleum** (structure) on a circular lot in Oak Hill Plot, Sections 97, 110 was designed by Kent and Jardine, architects (1884). The eclectic Renaissance Revival style mausoleum has lion statues flanking the entrance steps, a half-circle of grille work above the entrance doors, and a pitched roof at the entrance with a Celtic cross at its peak. Pitched roofs top all four of the alcoves that surround the central dome of the mausoleum. Inside, the vaulted ceiling is decorated with elaborate tile mosaic in pink and green hues. A stained-glass window with an arched top is located above the altar. The window depicts a Latin cross, and two of the window's panels are occupied by sailing ships in hues of deep blue and green. Below, the altar bears an inscription on its face and is framed by two marble columns with tapered caps with gold and green ornamentation. The Morosini mausoleum is illustrated in the 1900 *Architectural Record* article "How the Rich are Buried."

161. Robert H. and Olivia M. **Munson monument** (object) in Heather Plot, Section 68 was designed and fabricated by Tiffany Studios Ecclesiastical Department (1918) from granite from the Tiffany Granite Quarry in Cohasset, Massachusetts.

162. William L. **Murphy monument** (object) in Park View Plot, Section 146 was designed by architects Deacy and Smallwood (1916). The monument consists of a curved peristyle of six columns featuring dove and crescent ornamentation on the heavy capitals. The two end capitals are extended to display bas-relief

carvings of St. Patrick and St. Bridget. The six columns support an entablature that bears an inscription "The Kerry Gow." The entablature is topped with a grilloche border at the top and a Vitruvian scroll border at the bottom. The peristyle surrounds a carved monument basket inscribed "California Days." The monument pays tribute to the career of William L. Murphy, an Irish actor who became famous touring the mining camps of California. All of the stonework has a hand chiseled finish.

163. Belle **Nash mausoleum** (structure) in Butternut Plot, Section 141 is a simple granite mausoleum with a bronze door designed by Charles Birge, architect (1916), featuring an unattributed stained- glass window with inlaid wreath. A year after completion, the building was sold to the family of Cuban entrepreneur Manuel Rionda, a well-known sugar baron.

164. Wendolin J. **Nauss mausoleum** (structure) on a circular lot in Park View Plot, Section 138 features a bronze door by sculptor Gaetano Federici (1923) depicting a female figure covered head to toe in draped fabric, one hand to her chin, the other drawing the fabric from her face.

165. Bessie C. **Newman mausoleum** (structure) in Wintergreen Plot, Section 108 was designed by Warren and Wetmore (1919) with stained glass window designed and fabricated by Tiffany Studios (1919). The window is in the form of a Latin cross and depicts a winged angel holding a lily with the light of a star shining down upon the angel. At the bottom of the cross-shaped window is an inscription that reads "the memory of the just is blessed."

166. Hideyo **Noguchi monument** (object) in Whitewood Plot, Section 133 consists of a natural boulder with a bronze plaque (1930) designed by Margaret Cresson French with epitaph to Noguchi. The epitaph is flanked by two irises and crowned by a chrysanthemum. Hideyo Noguchi (1876–1928) was a scientist and bacteriologist who discovered the agent of syphilis in 1911. Noguchi succumbed to yellow fever while working on a cure for the disease. A national hero in Japan, Noguchi's image is featured on the 1000 yen note.

167. Joseph "King" **Oliver monument** (object) is a standard slant marker, a one foot by two foot stone wedge shaped monument in Salvia Plot, Section 195. Oliver (1885–1938) is interred, his inscription reads, "Jazz Pioneer." As leader of the Creole Jazz Band, Oliver gave a young Louis Armstrong his start in the music business and is credited as being his mentor.

168. Robert and Margaret **Orto monument** (object) in Clover Plot, Section 149 features a bas-relief by Sally James Farnham (1922). The monument was originally executed to memorialize Katherine B. Fonner, with ownership later transferred to the Orto family. The monument consists of a headstone-like object with a female figure curled into the concave area carved into the monument. The monument is surmounted by a budded cross with the initials IHS and flanked by two low wingwalls with a carved floral border.

169. Miriam A. **Osborn mausoleum** (structure) is set on a circular lot in Brookside Plot, Sections 20, 32. The mausoleum, designed by McKim, Mead and White (1894), is circular in plan. A series of fluted pilasters surround the exterior with swags hanging between the Corinthian capitals. A stepped stone roof is adorned with a finial and acroterium where the entablature meets the roofline. Inside, the mausoleum contains stained glass window by Tiffany Studios (1894) and vaulting by the Guastavino Company (1894).

170. Caroline **Penney mausoleum** (structure) in Pine Plot, Sections 135, 136 features a door by sculptor Oronzio Maldarelli (1929), which depicts a female figure draped in cloth, her head turned to the side with her hands raised, one resting on her shoulder, the other holding a flower. Surrounding the bronze door is a repeated rosette pattern in bas-relief. Two urns flank the entrance to the simple mausoleum. Caroline Penny (1896–1992) was the wife of James Cash (J. C.) Penny (1876–1971), founder of the department

store chain that bears his name. The original owner of the mausoleum was Mrs. William Randolph Hearst who transferred the property to Penney in 1961.

171. **Angelina Piccirilli monument** (object) in Myosotis Plot, Section 83 features the sculpture "The Outcast" by Attilio Piccirilli (1908), fabricated by Piccirilli Studios in Tennessee marble. The sculpture is of a nude male figure seated with his head on his knees and his arms wrapped around his head on a natural stone base. The sculpture was awarded the Gold Medal at the Panama Pacific Exhibition of 1915. Two versions of the sculpture were made; one was destroyed after a fire, the second was stored at the Piccirilli Studios until the business closed in 1946. The sculpture was moved to Woodlawn to memorialize Ensign Nathan Piccirilli, the nephew of the artist who was killed in World War II.

172. **Barbara Piccirilli monument** (object) in Rose Hill Plot, Section 104 was sculpted and cast in bronze by Attilio Piccirilli (1926). The sculpture depicts a female figure kneeling to console a standing child and is set on a polished granite base. The "Fortitude" or "Mater Amoroso" is from the Maine Memorial in Central Park.

173. Ernest **Plassmann monument** (object) in North Border West Plot, Section 28 was sculpted in bronze by Caspar Buberl (1877). The monument consists of a simple shaft resting on a pedestal of Quincy granite surmounted by a bronze bust of Plassmann, and on the front of the base is his epitaph. Ernest Plassmann (1823–1877) was an artist who created the statute of Benjamin Franklin in Printing House Square, Franklin and Gutenberg on the "Staats Zeitung" building, and the sculpture on Tammany Hall.

174. J. Harper **Poor mausoleum** (structure) in Golden Rod Plot, Sections 126, 127 was designed by architect John Mead Howells (1919) in an eclectic style. The mausoleum is octagonal in plan but features a circular extension above the entablature with a domed roof. At the base of the dome is a band of repeated palmettes. A palm frond finial tops the peak of the roof.

175. William H. and Esther J. **Porter mausoleum** (structure), located on a circular lot in Walnut Plot, Sections 83, 96, was designed in white marble by architects Trowbridge & Livingston (1927) and fabricated by Marc Edlitz & Son (1927) of Vermont marble. The mausoleum is circular in plan and features a series of fluted Tuscan columns around the mausoleum, which is finished with ashlar masonry with recessed joints. The columns support an entablature with dentil molding and an elaborate cornice, which includes a series of acroterium with arabesque patterns between. The stepped-stone roof features an urn-like finial. This impressive mausoleum is featured in an August 1928 advertisement for the Vermont Marble Company in *Park and Cemetery* magazine. William H. Porter was a director of J. M. Morgan & Company.

176. **George B. Post lot** (site) in Walnut Plot, Section 109 features a landscape designed by Marian Coffin (1909). George B. Post (1837–1913) was an architect trained in the Beaux-Arts tradition under Richard Morris Hunt and designer of the New York Stock Exchange and the Wisconsin State Capitol.

177. **Mary Post monument** (object) in Beech Plot, Section 34 consists of a ledger stone designed by architects Peabody, Wilson & Brown (1915).

178. Harley Thomas and Mary Elizabeth Stanford **Procter monument** (object) in Dogwood Plot, Section 127 consists of a pair of two simple ledger stones, laid flush with the ground, designed by architect Theodore E. Blake (1920). The ledger stones feature a shield in low-relief. Harley Procter was a descendent of William Procter, co-founder of Procter and Gamble (Ivory Soap).

179. Joseph **Pulitzer monument** (object) in Evergreen Plot, Sections 48, 49 was designed in Barre granite by architect Duncan Candler (1913) and consists of an exedra-like platform with granite benches flanking the

sides and a simple granite wall at the back. At the center of the monument is a bronze sculpture by William Ordway Partridge (1913) of a seated male figure with draped clothing contemplating an urn he holds in his hand. Joseph Pulitzer (1847–1911), Hungarian-American publisher, built a newspaper empire and contributed substantially to establish the Columbia University School of Journalism, which annually awards the Pulitzer Prize, the national honor for excellence in journalism.

180. Mary Vanderhoef **Pyle mausoleum** (structure) in Lake Plot, Section 49 was designed in Hallowell granite by Tiffany Studios Ecclesiastical Department and fabricated by C. E. Tayntor (1890). The classical mausoleum is distinguished by four fluted Doric columns supporting a simple entablature and gable. The Pyle name is inscribed on the lintel above the door. Inside, the mausoleum features a window by Tiffany Studios (1890) depicting a winged angel draped in purple cloth releasing a bird on a blue and aqua background. Mary Vanderhoef Pyle was prominent in New York society and the wife of Albert Spaulding (1888–1953), the American violinist.

181. Percy Rivington and Maud Howland **Pyne monument** (object and site) in Walnut Plot, Section 108 consists of ledger stones designed by architects McKim Mead & White (1942), fabricated by Le Poidevin Co. (1942). The ledger stones are engraved with an epitaph around their border and bear a shield with pinecones, surrounded by a pine wreath in low relief. A column-like obelisk stands at the head of the lot, with the Pyne family name inscribed on its side and a cross with Laurel wreath at its top. The lot's landscape was designed by James L. Greenleaf (1918). Percy Rivington Pyne was the grandson of Moses Taylor, who was the first president of the First National City Bank of New York and a stockholder in the Delaware, Lackawanna and Western Railroad.

182. Caroline P. **Ream monument** (object) in Park View Plot, Sections 137, 147 was designed in Light Barre Granite by Decay & Smallwood, architects (1918) and fabricated by Presbrey Coykendall (1918).

183. Louisa Wagstaff **Remsen monument** (object) in Hemlock Plot, Section 101 was designed in Nova Scotia pink granite by architect Charles C. Haight (1908) and fabricated by George Brown & Co. (1908).

184. William and Matilda O. **Rhinelander mausoleum** (structure and site) in Fairview Plot, Section 109 at the intersection of Park Avenue and Linden Avenue is a large classical mausoleum with an associated site design by Hinchman, Pilat and Tooker (1907). The mausoleum is an amphistylar plan, with two porticos at each end, both of which contain a double set of Doric fluted columns, supporting the inscribed entablature including an upper frieze consisting of alternating tryglyphs and plain panels. Directly opposite the door is a stained-glass window by Edward P. Sperry (1907). In describing the landscape design in *Park and Cemetery* (1921), the landscape architects explained their intention to "form a satisfactory setting for the mausoleum, to screen from view the nearby monuments and mausolea, and to partially obscure the rigid boundaries and soften the conspicuous lines of roads and path, thus increasing the apparent size of the lot."[4] The plan of the mausoleum also required that the rear view be unobstructed. Vegetation consisting of Austrian and Swiss stone pine, red cedar, rhododendron, azalea, and andromeda were used in the planting design, which forms a roughly "X" pattern across the lot, with the mausoleum in the center. The landscape architects also introduced classical bronze tripods cast by Jno. Williams, Inc. at the front portico, which were historically planted with colorful foliage as a contrast to the mass of the granite structure.

185. Mary Knox **Robinson monument** (object) in Rose Hill Plot, Section 117 features a bronze bas-relief sculpture by George T. Brewster (1916), fabricated by Gorham Bronze (1916). The sculpture is a

[4] Ernest Stevens Leland, "Planting the Mausoleum Plot" (Part III. The Rhinelander Mausoleum, Woodlawn, New York) in *Park and Cemetery* 31 (November 1921): 238.

memorial to George Hyslop Knox, Captain of the 26th Infantry, who died while flying over Oklahoma. The monument consists of a bronze plaque mounted on a granite monument showing George Hyslop in profile and an epitaph to the interred in low relief. The bronze plaque covers the entire face of the headstone-shaped monument.

186. Alfred (1896–1977) **Romney monument** (object) in Golden Rod Plot, Section 127 was designed by sculptor Alexander Archipenko (1946), fabricated by Fasolino Monument Works in Russian black granite and bronze. The monument consists of a bronze funerary urn in the Cubist style that rests on four legs, each set upon a rectangular piece of Russian black granite. The urn is mounted on a Russian black granite pedestal. Romney was an art collector who made significant contributions to the Metropolitan Museum of Art and other institutions.

187. Edward **Rowan mausoleum** (structure) in Hemlock Plot, Section 99 features a bas-relief sculpture by James S. Novelli (1901), fabricated by Roman Bronze Works (1901). The mausoleum is designed in the Classical Revival style with a rusticated exterior and a rusticated stone roof with a Latin cross at its peak. Two truncated Tuscan columns are set back into the façade of the mausoleum and frame the entrance. The entrance includes a set of bronze double-leaf doors featuring a Celtic cross. Above the doors, a bronze panel in relief depicts a kneeling winged angel.

188. Elizabeth H. **Russell mausoleum** (structure) on a circular lot in Highland Plot, Section 55 was designed by architects McKim Mead & White (1894) and features a window by Tiffany Studios (1894). The mausoleum is designed in an ornate Classical Revival style with an octagonal floor plan that features four naves, three for interment and one for the entrance. The exterior is finished with coursed ashlar and features acroterium and a highly decorated roofline. The peak of the stepped stone roof is marked with a decorative finial. The entrance is framed by two fluted Doric columns. Inside, two portrait busts in Carrara marble by Randolph Rogers (1894) and a sculpture of a young child praying, decorate the mausoleum. The interior also includes multiple stained-glass windows, one of a torch with wreath and the other of a figure framed by two columns. The ceiling is decorated with a tile mosaic in shades of tan and green.

189. Minnie **Schmuck mausoleum** (structure) on a circular lot in Filbert Plot, Section 128 includes a bronze door designed by sculptor James S. Novelli (1920), fabricated by Roman Bronze Works (1920). The Schmuck mausoleum was designed in the Beaux-Arts tradition with two Ionic columns supporting a shallow vestibule entrance. An arched pediment above the alcove bears an inscription of the Schmuck name and a radial grille pattern in relief. Two urns mark the steps that lead to the mausoleum. A stringcourse defines the height of the entrance door around the entire mausoleum, which is topped by a flat roof. The bronze door depicts an elevated winged angel with her hands crossed upon her chest. Her halo is painted with gold to match the two smaller winged angels with trumpets and the bird in the upper panel of the door. The edge of the door is defined by a floral patterned border.

190. Gustav **Scholer mausoleum** (structure) in Juniper Plot, Section 90 was designed by J & R Lamb Studios (1906). The mausoleum was designed with a rusticated stone exterior and a pitched roof. The double-leaf bronze entrance doors, which are set at-grade in a shallow recessed vestibule, are framed by two Corinthian columns. G. Scholer M.D. is carved in relief on the lintel above the entrance vestibule. The gable of the mausoleum is smooth and unadorned.

191. Frank A. and Josie G. **Seibert mausoleum** (structure), located on a circular lot in Park View Plot, Section 138, includes a bronze door designed by sculptor Gaetano Federici (1928) and fabricated by Roman Bronze Works (1928). The mausoleum was designed in an eclectic style, with details borrowed from the Moorish architectural tradition, including two Composite columns with a repeated dogtooth pattern on the

upper portion of the columns. The entrance to the mausoleum is framed by a Roman arch with a floral cable molding along the top and a pair of recessed columns that curve to meet smoothly at the top of the entrance, creating a molding. The arch-headed bronze door depicts a female figure with her back turned, face in profile, in a field of lilies. One hand holds her flowing dress; the other holds a lily. The open bronze work at the arched portion of the door is glazed with stained glass in hues of green and yellow.

192. Kate Sherman **Seward monument** (object) in Dogwood Plot, Section 114 features a bronze medallion by sculptor Willard Paddock (1913), fabricated by Gorham Bronze (1913). The bronze medallion depicts a portrait of George Frederic Seward in profile and is surrounded by egg and dart molding. Kate Sherman Seward (1850–1934) was the wife of insurance president George Frederick Seward (1840–1910).

193. Louis and Marie Bertha **Sherry mausoleum** (structure) on a circular lot in Park View Plot, Section 146 was designed in Hallowell granite by architects McKim Mead & White (1906), fabricated by C. E. Tayntor (1906). The Sherry mausoleum is a classical mausoleum of ashlar masonry with two fluted Doric columns supporting an entablature and a pediment above the entrance. The entablature of the pediment bears the Sherry name and the pediment above is decorated with three acroterium. Inside, the mausoleum features a window by Tiffany Studios (1906) depicting a wreath wrapped in ribbon and flanked by two palm fronds with a decorative border all around in shades of light green and gold. Louis Sherry was a restaurateur, ice-cream magnate, confectioner, and chocolatier.

194. Caroline S. **Sherwood monument** (object) in Lakeside Plot, Section 65 contains two bronze portrait busts depicting the owner and her husband, Benjamin Sherwood. Created by sculptor Guiseppe Moretti (1895), one bust sits below the second which rests on a platform supported by four round columns. The cornerstones which mark the lot boundary are capped with bronze ornaments from various orders of the Masonic fraternity. Benjamin Sherwood was a Mason and accomplished Broadway set contractor.

195. Franklin and Frances C. **Simon mausoleum** (structure), located on a circular lot in Butternut Plot, Section 140, was designed by architects Necarsulmer & Lehlbach (1926) and fabricated by Atlas Monument & Granite Works (1926). The mausoleum is octagonal in plan with an ashlar masonry exterior. The stepped-stone roofline is marked with dentil molding at the cornice. The entrance is accessed by a set of four steps with cheek walls detailed with sweeping palm fronds. The entrance consists of double-leaf doors that are each divided into five inset panels. Franklin Simon (1865–1934) was the owner of Franklin Simon & Co., a Manhattan department store founded in 1902.

196. **Henry Thompson Sloane mausoleum** (structure) is located on a circular lot in Chestnut Hill Plot, Section 124. The mausoleum was designed in the Classical Revival style by Carrère & Hastings (1907) with two Tuscan columns supporting a gabled pediment at the entrance. The name Kavanaugh (current owner) is inscribed on the entablature of the pediment. The gable is decorated with egg and dart and dentil molding. Smooth ashlar masonry comprises the exterior of the mausoleum, and the interior is finished in white marble and features a barrel-vaulted ceiling.

197. **John Sloane mausoleum** (structure), located on a circular lot in Lake View Plot, Section 60, is a Classical Revival mausoleum with a set of six steps leading to an enclosed entrance portico supported by two fluted Ionic columns. Inside, the mausoleum features a stained-glass casement window designed by Tiffany Studios (1908) depicting an elevated Jesus with his arms raised on a background of clouds in mottled shades of deep tan and yellow. At the bottom of the window is an inscription in stained-glass that reads "death is swallowed up in victory."

198. **Alice Smith mausoleum** (structure) in Knollwood Plot, Section 94 was designed by architects Allen Collens & Willis (1940) and features vaulting by the Guastavino Company (1940). The mausoleum was

designed in a simplified Gothic Revival style with an elongated central structure, and an entrance projecting perpendicular to the core of the structure. The entrance is framed by a gothic surbased arch and a bronze door with decorative grille work. The mausoleum is topped with a hipped slate shingle roof with four slopes. Inside, the mausoleum features a vaulted tile ceiling. Inset in the walls are headstones carved by the Piccirilli Brothers.

199. Andrew **Smith monument** (object) in Spring Lake Plot, Section 16 features a Neoclassical sculpture by Giovanni Maria Benzoni (1809–1873) depicting a woman on a boat clutching a cross. The figure sits on an oval pedestal. Casoni and Isola, a firm of stone carvers from Italy who provided numerous monuments for Woodlawn in the nineteenth century, provided the base.

200. Gamaliel **St. John monument** (object) in Oak Hill Plot, Section 97 features a bronze figure by sculptor William Ordway Partridge (1916) depicting a robed female with her hands turned upward and outstretched before her. The sculpture rests on a granite base designed by architect Duncan Chandler (1916). The monument memorializes a family lost in a fire in 1899.

201. **Ernest Stauffen Sr. lot** (site) in Golden Rod Plot, Section 139 features a landscape by the Olmsted Brothers (1920).

202. **Ernest Stauffen Jr. mausoleum** (structure and site) in Golden Rod Plot, Section 139 was designed in Stony Creek granite by architects Walker & Gillette (1920) and fabricated by Presbrey Leland. The mausoleum was designed in the early Art Deco style and features an unadorned polished Stony Creek red granite exterior, three-tiered pyramidal stone roof, and a flared protruding base. The Stauffen name is inscribed above the bronze door, which depicts a robed and hooded figure, hands crossed at the waist resting on a Roman soldier's sword. The landscape was designed by the Olmsted Brothers (1922) and is cited in the 1932 *Park and Cemetery* article "The Fine Art of Framing the Mausoleum into the Landscape." Ernest Stauffen Jr. was a lawyer and chairman of the board of directors for the Marine Midland Corporation, vice president in charge of finance of Lord & Taylor, vice president of the Liberty National Bank (later merged with The New York Trust Co.).

203. Julius and Hulda **Stein mausoleum** (structure) in Pine Plot, Section 110 was designed by the architectural firm of Carrère & Hastings (1926). This classical mausoleum features two Doric columns supporting a pediment above the entrance. The entrance consists of a set of double-leaf doors each with four panels of decorative metalwork. A sculpture in bas-relief is set above the door. Inside, the mausoleum contains three oval windows with decorative metalwork and a white mosaic tile dome with a running ornamental gold band.

204. John W. **Sterling mausoleum** (structure), located on a circular lot in Brookside Plot, Section 20, was designed by architects McKim, Mead & White (1910). The mausoleum is Classical Revival style structure with two Doric columns supporting an enclosed portico. The entablature of the mausoleum features triglyphs and circular ornaments in the metope. The gable is deeply recessed from the cornice and ranking cornice, and unadorned. Three acroteria mark the pitched roofline. The exterior of the mausoleum is constructed of ashlar masonry. John Sterling (1844–1918) was a corporate attorney and founder of the firm Shearman & Sterling. Sterling represented Jay Gould, James Fisk, and Standard Oil. He left $18 million to Yale University, which was used to build the Sterling Memorial Library.

205. James Christian and **Alexander Mair Stewart lot** (site) in Wintergreen Plot, Section 121 was designed by landscape architects Vitale, Brinckerhoff & Geiffert (1936). The simple altar tomb monument rests at the head of the lot and is inscribed with the Stewart name. Footstones mark the individual interments.

206. Charles D. **Stickney monument** (object) in Walnut Plot, Section 96 was designed by Tiffany Studios Ecclesiastical Department (1913). Charles D. Stickney (1859–1916) was a lawyer and banker, director of the Fifth Avenue Bank, the Sherman National Bank, and the Volunteer Hospital.

207. **James Stillman monument** (object) in Cedar Plot, Sections 5, 10 consists of a ledger designed by architect Theodore E. Blake (1918). James Stillman (1850–1918) was the president of National City Bank (now Citibank).

208. **Joseph F. and Eliza S. Stillman monument** (object) in Lake Plot, Sections 60, 61 was designed by architect Prentice Sanger (1908).

209. Helen L. Phelps **Stokes monument** (object) in Walnut Plot, Section 95 was designed by architects Howells & Stokes (1914) and was fabricated by Donelly & Ricci (1914). Among those interred in the Stokes lot is Anson Phelps Stokes (1838–1913) a partner in the Dodge Phelps mining business.

210. Marie D. **Stransky monument** (object) in Arbutus Plot, Section 119 was designed by sculptor Mario Korbel (1942) and fabricated by Piccirilli Studios (1942). The monument, constructed of Tennessee marble, resembles a headstone with a low extension of the base. From the top of the monument three carvings in relief include a Latin cross, profile portraits of male and female figures surrounded by a laurel wreath with musical staff behind, and a small urn with flame near the base. Carved into the monument is a requiem composed by Josef Stransky (1872–1936) who was a well-known art dealer and served as the conductor of the New York Philharmonic from 1911–1923.

211. Jesse Isidor, Percy S. and Herbert N. **Straus mausoleum** (structure) in Myosotis Plot, Sections 82, 83 was designed in an eclectic and simplified late Egyptian Revival style by James Gamble Rogers (1928), with Art Deco stylistic influences. The mausoleum, which is constructed of Mankato stone and slate, was designed as a complex of three structures around a central courtyard. Enclosing the courtyard is a low wall, decorative iron fence, and a sculpture of an Egyptian funeral barge, representing the passage to eternity. The three sets of doors and two pairs of entry gates were created by Samuel Yellin. The mausoleum features a bas-relief in bronze of Ida and Isidor Straus by sculptor Leo Lentelli (1928). Isidor Straus (1845–1912) was a merchant and businessman (Abraham & Straus, R. H. Macy & Co.), who with his wife, Ida Straus (1849–1912), perished on the *Titanic*.

212. Henry V. and Edna H. **Swan monument** (object) in Rose Hill Plot, Section 103 features a mosaic designed and fabricated by Tiffany Studios (1914). The monument consists of a peristyle of two Tuscan columns supporting an unadorned gabled pediment and framing a colorful tile mosaic. The fanciful mosaic depicts a windswept winged female angel with flowers in the background. In 1915, the memorial was listed among the "Monuments of the Year," in *Monumental News.*

213. **Bertrand L. Taylor monument** (object) in Whitewood Plot, Section 133 features a bas-relief by sculptor Oronzio Maldarelli (1925), fabricated by Presbrey Leland (1925). The bas-relief is of a seated female figure holding an infant in one hand with her other arm wrapped around a standing child. The epitaph reads: "in memory of a devoted mother" and bears a coat of arms with lily flower. The sculpture is framed by two sets of pilasters and set on a base decorated with two foliated wreaths. The base is extended to both sides and curves slightly inward.

214. **Henry A. C. Taylor mausoleum** (structure) in Walnut Plot, Sections 96, 109 was designed by architects McKim Mead & White (1900) and fabricated by R. C. Fischer & Co. The Taylor mausoleum is a Classical Revival style mausoleum constructed of Vermont marble. The mausoleum's façade features two Cornithian columns that frame a set of two immense bronze doors with grille work at the entrance. Dentil

molding and a coronet, inscribed with the letter T, embellish the lintel above the door. Festoons, putti, and dentil molding decorate the mausoleum's frieze and the structure terminates with a dome that rises above a complex projecting cornice. The interior of the mausoleum is vaulted with an arch at the nave. The white marble interior contains two sarcophagi with two putti in relief holding a cartouche. The base of the structure is unusually tall to accommodate interment vaults, which can be accessed by a removable floor slab. Henry A. C. Taylor (1840–1921) was a financier and corporate director who served as director of National City Bank, a trustee of New York Life Insurance Co., director of the Metropolitan Opera and the Real Estate Company.

215. Mary E. W. **Terrell columbarium** (structure) in Crown Grove South Plot, Section 33 was designed by Tiffany Studios Ecclesiastical Department (1910) in blue-white Westerly granite.

216. William **Thompson mausoleum** (structure) in Fairview Plot, Sections 109, 122 (now Ernest and Lawrence Arata) was designed by architects Carrère & Hastings (1907) and fabricated by Batterson & Eisele. The mausoleum is designed in a Beaux-Arts style with two Tuscan columns supporting an arched pediment with recessed center. The top of the arch features an antefix. The entrance is framed by thick cable molding and a console centered above the door. The Arata name is inscribed on the frieze. Dentil molding runs along the base of the cornice. Pilasters mark the four corners of the mausoleum.

217. Frederick **Triebel monument** (object) in Juniper Plot, Section 90 features a bronze sculpture designed by sculptor Frederick Triebel (1904). The monument consists of a female figure, clad in a toga, standing with her hands crossed in front of her, looking heavenward. The monument is set on an elevated granite base at the head of the lot.

218. Sophia P. T. **Trowbridge monument** (object and site) in Wintergreen Plot, Section 121 consists of a marble ledger designed by architects Trowbridge & Livingston (1925) and fabricated by Harrison Granite Co. The landscape was designed by Vitale & Geiffert (1925). Samuel Beck Parkman Trowbridge (1862–1925), architect and partner in the firm is interred in the lot.

219. Hamilton and Florence A. Vanderbilt **Twombly monument** (object), located on a circular lot in Oak Hill Plot, Sections 85, 89, was designed by architect Stanford White (1896) and fabricated by Tiffany Studios Ecclesiastical Department (1896). The interments are arranged in a radial pattern around the central monument. Twombly (d. 1910) was a financier and husband of Florence Vanderbilt Twombly (1854–1952) and granddaughter of Cornelius Vanderbilt; together they built the Florham Estate, designed by McKim, Mead and White and the Olmsted Brothers.

220. Samuel **Untermyer monument** (object and site) in Cliff Plot, Sections 54, 67 is sited on a 22,000 square foot private lot. The monument was designed by architect Paul Chaflin (1925) and fabricated by Maine & New Hampshire Granite Company in crystal blue German granite. The monument features a bronze fountain and sculpture by Gertrude Vanderbilt Whitney (1925). The monument is U-shaped in plan, with one side of the U occupied by a set of stepped grass terraces edged in stone, ascending to a circular courtyard. The courtyard is bordered by a low granite wall and paved with stones set in a Star of David pattern with a planting of boxwood. At the center of the courtyard is the bronze fountain, sculpted as an urn with three lion busts as feet. The U continues to the area of interments, which is marked at the end with a vertical tower. The tower is open on three sides with elaborate bronze doors decorated with figures depicting the stages of a woman's life, floral symbols, and Greek inscriptions. Fluted square columns with festoons at their top mark each of the four corners of the tower and support the steeply stepped, ornate bronze roof. The center is occupied by a sculpture of a woman ascending to the afterlife with two figures in the foreground; one is on his knees, the other is standing. The Untermeyr name is inscribed on the base

of the tower. Samuel Untermyer (1858–1940) was a lawyer who took part in some of the country's most important litigation regarding corporations, securities, and the public trust. He was a delegate to six Democratic conventions from 1904 to 1932.

221. Irene **Vicari mausoleum** (structure) in Myosotis Plot, Section 83 was designed by architects Trowbridge & Livingston (1929). Originally known as the Dilworth mausoleum, the classical mausoleum constructed of Georgia marble was featured as one of Woodlawn's most notable memorials in a 1932 article in *American Landscape Architect*. Fabricated by Harrison Granite Company, the mausoleum is made of Georgia white marble with a Rockport pink marble base. The structure features two fluted Doric columns supporting a slightly protruding pediment centered above the bronze entrance door. The top of the pediment bears the Vicari family name and two consoles. The structure has a flat roof and is constructed of ashlar masonry with recessed joints.

222. Annie M. **Vietor monument** (object), located on a circular lot in Lakeside Plot, Section 50, was designed by architect George Martin Huss (1910) and fabricated by J & R Lamb Studios in Westerly granite. George Vietor (1840–1910) was the head of the dry goods commission house Frederick Vietor & Achelis. In his will, Vietor instructed his executors to spend $10,000 on a monument in Woodlawn Cemetery.

223. Constantin **Wagner mausoleum** (structure) in Heather Plot, Section 69 was designed by architect Edward Necarsumler (1918) and fabricated by Alder's Monument & Granite Works. This simple mausoleum of Deer Isle granite features ashlar masonry construction with a slightly protruding base. A simple carved trim defines the entrance, which has bronze double doors with decorative grille work in an imbricated pattern. The name Constantin Wagner is inscribed on the mausoleum above the door. German-born Constantin Wagner (1869–1955) was a realty operator and proprietor of Wagner Glass Works, which manufactured chemical apparatus for the dairy industry.

224. Mary Eliot **Walbridge monument** (object) in Holly Plot, Section 101 consists of a memorial marble urn sculpted by Janet Scudder (1900) with an ornamental bronze epitaph. The urn is set on a tapered, truncated, fluted column pedestal, which is in turn set on a rectangular base. The urn contains the remains of Daniel Mather Walbridge.

225. Mary Emma Strippel **Wallace mausoleum** (structure) in Sassafras Plot, Section 119, 106 features a bronze door by Gaetano Federici (1924).

226. Rose A. **Waller mausoleum** (structure) in Clover Plot, Section 154 features a bronze door designed by sculptor Julius C. Loester (1927). The Waller mausoleum is constructed of large stone slabs all set in the same plane with a solid piece of gently curved stone that defines the roofline at the front façade. An inscription above the entrance beats the name Charles Waite Waller. The bronze entrance door depicts a robed female figure in a counterpoise with one hand supporting her on the side of the door and the other drawing back her hood. Rose A. Waller was the wife of Charles W. Waller (1870–1927) who was the vice president of the United Hotels Company of America and a director of the Executive Committee of the Murray Hill Trust Company.

227. Lucien C. and Karen S. **Warner mausoleum** (structure), located on a circular lot in Lake Plot, Section 62, was designed by architect R. H. Robertson (1888) and restored by William Angus, Inc. (1915). This massive round mausoleum with repeating Corinthian columns is illustrated in an 1899 issue of *The Inland Architect and News Record*. The mausoleum features decorative acroterium at its sloped roofline and a prominent pinecone finial at its peak. The bronze entry door was designed by architect Cass Gilbert (1915) and fabricated by Gorham Bronze (1915). Inside, the mausoleum has a tiled dome. The mausoleum

originally contained a mosaic designed by Tiffany Studios (removed by Gilbert in 1915). Dr. Lucien C. Warner (1841–1925) was the founder and chairman of the Warner Chemical Company.

228. William H. **Webb mausoleum** (structure) in Lake View Plot, Section 72 has a quirky exterior featuring an eclectic mix of classical architectural motifs, including paired Ionic columns, carved urns and decorative swags. The interior includes two delicately carved marble bas-relief sculptures, one depicting a ship in full sail, and the other depicting busts of Webb and his wife, encircled by a garland, half of oak leaves and half of lilies. The mausoleum also has an early window designed by Tiffany Studios (1892).

229. Henry H. and Clara L. **Westinghouse mausoleum** (structure) in Whitewood Plot, Section 133 includes a window attributed to Tiffany Studios (1910). The Westinghouse mausoleum is a classical structure with a recessed portico supported by two Doric columns. The interior of the mausoleum is dominated by a stained glass window depicting a field of white lilies set against an orange and purple sky. An inscription on the window reads, "I am the resurrection and the life." Henry H. Westinghouse (1853–1933) was the chairman of the board of directors of the Westinghouse Air Brake Company and the last surviving brother of George Westinghouse, inventor of the air brake.

230. Jerome B. **Wheeler monument** (object) in Cypress Plot, Section 47 features a bronze bas-relief by sculptor James Edward Kelly (1887) and was fabricated by Henry Bonnard Bronze Co. (1887). The monument consists of a large bronze plaque set into a boulder depicting a young man lying on his stomach reading a book set into a large boulder monument. Jerome B. Wheeler was a co-owner of Macy's Department Stores and successful silver mine owner. Wheeler was a founder of Aspen, Colorado, and builder of the Hotel Jerome and Wheeler Opera House.

231. William C. **Whitney monument** (object), located on a circular lot in Lake View Plot, Section 74, was designed by architect Stanford White (1897) and executed in Quincy granite with bronze ornamentation. The monument was fabricated by New England Monument Works. William C. Whitney (1841–1904) was Secretary of the Navy under Grover Cleveland's first administration and was one of the organizers of the Metropolitan Street Railway Company in New York City. This monument also memorializes his daughter in law, Gertrude Vanderbilt Whitney (1875–1942), who is buried in the lot. Gertrude Whitney was an artist, philanthropist, and the eldest surviving daughter of Cornelius Vanderbilt II. She was the founder of the Whitney Museum of American Art.

232. Willem **Willeke monument** (object) in Clover Plot, Section 148 features sculpture designed by Henry Hudson Kitson (1932). The monument is carved of pink marble in a headstone-like form and decorated with a bronze portrait bust of Victoria Kneisel Willeke surrounded by two palm fronds. Willem Wileke (1879–1950) was the first cellist of the New York Symphony Orchestra and husband of Victoria Willeke, daughter of the concertmaster of the Boston Symphony Orchestra.

233. John D. **Wing mausoleum** (structure) in Wintergreen Plot, Section 121 was designed by architects Hiss & Weeks (1909) and fabricated by Norcross Brothers. The classical mausoleum features four Doric columns supporting an entrance portico. The mausoleum is constructed of ashlar masonry in Stony Creek granite. John D. Wing (1833–1910) was a chemical merchant and head of the firm Wing & Evans.

234. Ernest G. W. and Anna Maria **Woerz mausoleum** (structure) in Cypress Plot, Section 40 was designed by Schickel & Ditmars, architects (1908), fabricated by A. Klaber & Son in Barre granite. Ernest Woerz (1835–1916), born in Stuttgart, Germany, was a founder of Beadleston & Woerz Brewing Company.

235. Henry R**. Wolcott monument** (object) in Park View Plot, Sections 136–137 was designed by architects McKim Mead & White (1906) and fabricated by Vermont Marble Company in Vermont marble with a

Hallowell granite base and a running band of foliated bronze ornamentation along the top of the monument. The center of the monument features a swag of foliage and the Wolcott name in bronze. At the foot of the monument rests a sculpture of an angel praying over a shield bearing a Latin cross by Adolph Weinman (1906). Henry R. Wolcott was the founder of the First National Bank of Denver and brother of Senator Edward O. Wolcott (1848–1905) who served as a Senator from Colorado for twelve years.

236. Lewis B. **Woodruff mausoleum** (structure) in Crown Grove North Plot, Section 14-15 was designed by William Burnet Tuthill (1920). Lewis B. Woodruff (1809–1875) was a United State Circuit Court Judge at the time of his death and is best remembered for his role in *The United States vs. Susan B. Anthony.*

237. Frank W. **Woolworth mausoleum** (structure and site) in Pine Plot, Sections 123, 135 includes a bronze door designed by sculptor Julius C. Loester (1921), which was cast by the Roman Bronze Company. The Barre granite mausoleum was built by Farrington, Gould, and Hoagland. The mausoleum is constructed in the exotic (Egyptian) Revival style with two sphinx sculptures flanking the entrance steps. Two columns with horizontal banding and palm capitals frame the recessed entrance. Both the entablature and the lintel above the entrance feature relief carvings of a winged solar disc, an icon that Egyptians believe offered protection to the dead. The mausoleum has a concave cornice and roll molding at its corners and where the façade meets the entablature. The interior was renovated by the family in 1941, with Italian marble and large double marble sarcophagus by Evans of Boston. The landscape design by Brinley and Holbrook, who executed plans for the New York Botanic Garden in 1920, "employed a formal scheme to accentuate the solidity and scale of the building, while successfully screening a vista spotted with many imposing mausolea." Woolworth (1852–1919) was a businessman, merchant, and founder of F.W. Woolworth Company. Also entombed in the mausoleum is Barbara Hutton (1912–1979) known as the "Poor Little Rich Girl," granddaughter of Woolworth and heir to his multimillion-dollar estate.

238. Sarah Josephine **Wyckoff mausoleum** (structure), located on a circular lot in Fairview Plot, Section 134, features an art glass window designed by Tiffany Studios (1899). The entrance to the mausoleum consists of a set of bronze double doors flanked by two composite columns with horizontal bands of polished stone set on pedestals. The mausoleum has a rusticated stone base and a simple pitched roof. Inside, a stained-glass window depicting three winged cherubs on a blue, purple, and yellow sky background is framed by two stained-glass columns and an arched false transom with a crown at the center.

239. Fernando **Yznaga monument** (object) in Lawn Plot, Section 70 was designed by architects McKim, Mead and White (1902) in Tennessee marble. Fernando Yznaga (1853–1901) was of Cuban descent, prominent in social circles, and a close friend, brother-in-law, and colleague of William Kissam Vanderbilt.

Artistically Noteworthy Noncontributing Private Memorials (post-date period of significance)
The private memorials listed below fall outside the period of significance (1863–1940) but are still individually distinctive and worthy of mention. They include artistically noteworthy memorial designs by recognized architects, landscape architects, or artists, which, due to their construction date, cannot be counted as contributing resources. They do, however, illustrate Woodlawn's continued commitment to foster excellence in memorial design.

Angelica and Alexander **Archipenko monument** (object) features a modernist bronze sculpture of a seated and shrouded woman titled "Premonition Self Portrait created by Angelica" by Angelica Bruno-Schmidt (1951) located in Oakwood Plot, Section 177. Ukrainian-born Alexander Archipenko (1888–1964) was a well-known Cubist sculptor, and a noted innovator in abstract sculpture. He was elected to the Department of Art of the National Institute of Arts and Letters. His wife, Angelica (1893–1957) is the sculptor of the memorial.

Jon and Fannie K. **Hertz mausoleum** (structure) in Oakwood Plot, Section 107 is an unadorned neoclassical mausoleum by William H. Deacy (1968). John D. Hertz (d. 1961) founded the Yellow Cab Company and Hertz Corporation.

Eugene **Higgins mausoleum** (structure) in Columbine Plot, Section 81 is a simple Art Deco structure designed by William H. Deacy (1948). The mausoleum features a carved circular medallion with a kneeling woman located in the center of the front façade over the single bronze door. The interior has a carved anthemion and palmette detailing separating the base from the walls. Eugene Higgins (1860–1948) inherited a vast carpet fortune from his father. He was a prominent socialite and at his death left a large fortune to Columbia, Yale, Harvard, and Princeton Universities.

Marie and **Fiorello H. La Guardia monument** (object) in Oakwood Plot, Sections 93, 106 is a small vertical monument by architects Eggers & Higgins (1947) simply inscribed with "La Guardia, Statesman, Humanitarian." Fiorello La Guardia (1883–1947) was Attorney General of New York, Congressman, and a popular three-term mayor of New York City.

Robert L. **Levy monument** (object) in Knollwood Plot, Section 94 is a rustic masonry spiral with a series of wall niches, artistically designed by architects MacFadyen & Knowles (1968). The end of the spiral wraps around a circular basin; a stone bench extends from the end of the wall opposite the basin. A curved path steps up from the ground plane into the center of the memorial where the niches and basin are located. Dr. Robert Levy (1888–1974) was a prominent New York cardiologist and Columbia University professor.

Lucille Robertson **Marshall monument** (object) in Sassafras Plot, Section 120, 122 contains a center monument and two footstones of white marble. The central feature is a decorative column supporting a finely carved pair of hands holding a star, created by Art Deco sculptor Paul Manship in 1946 to memorialize Lane Marshall, the daughter of artist Lucille Marshall, who died in a car accident.

Gerrish H. and Seth M. **Milliken lot** (site) in Walnut Plot, Section 108 is an important memorial garden designed by Beatrix Jones Farrand (1949) in which the designed landscape—a woodland garden—is the memorial. Small individual grave markers are set flush to the ground and are virtually invisible in the landscape, which is lushly planted with an overstory of pines underplanted with Mountain Laurel and other native plants. The location of the burials appears as an asymmetrical clearing in the woods, which to the untrained eye appears completely "natural."

Thomas J. Stewart monument (object) in Golden Rod Plot, Section 139 features a sculpture by James Novelli (1941), fabricated by Roman Bronze Works (1941). The bronze sculpture is of a female figure, her hands crossed at her waist, standing in a contrapposto pose with her head looking down. The sculpture is set on a pink granite pedestal and base, with the name Stewart in bronze letters on the pedestal and the name Thomas James Stewart inscribed on the base of the monument. Stewart was a successful builder; his family firm, James Stewart & Co., built Madison Square Garden, the American Museum of Natural History, and the Ziegfield Theatre.

Chauncey **Stillman monument** (object) in Chestnut Hill Plot, Section 112 consists of a ledger stone designed by artisan John Benson (1989) and fabricated by The John Stevens Shop (1989).

6. Noncontributing Buildings and Structures

Brookside Community Mausoleum is a new multilevel community mausoleum built into the hillside in Brookside Plot. This building was constructed in ten phases or sections built sequentially from 1977 to 1990.

Chapel Community Mausoleum and Columbarium consists of two buildings behind the Woolworth Chapel. Chapel Community Mausoleum A was constructed in 1971 and is a single-story structure directly behind the chapel along Jerome Avenue, with a small columbarium located in the northwest corner. In 1973, the Chapel Community Mausoleum B appeared on the cemetery map. These buildings form a small courtyard at the rear of the Chapel.

Lotus Community Mausoleum was constructed in 1995 in Lotus Plot, inside a circle formerly part of the 233rd Street automobile entrance.

Van Cortlandt Community Mausoleum consists of two community mausolea completed ca.1975–1979 by J. C. Milne, with improvements completed in 1980. This structure is located in Iris Plot along the property boundary near 233rd Street entrance.

Garden Conservatory Community Mausoleum Phase 1 construction is the newest community mausoleum completed on the location formerly occupied by 233rd Street entrance.

Knollwood Community Mausoleum was completed in 1998 in Ravine Plot between Ravine Avenue and Sunnyside Avenue.

Brookside Cremation Garden designed by landscape architects Towers/Golde and completed in 2007 along the Babbling Brook in Brookside Plot above East Border Avenue.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide:__ Locally:__

Applicable National Register Criteria: A X B__ C X D__

Criteria Considerations (Exceptions): A__ B__ C__ D X E__ F__ G__

NHL Criteria: 1 and 4

NHL Criteria Exceptions: 5

NHL Theme(s):
II. Creating Social Institutions and Movements
2. reform movements
III. Expressing Cultural Values
1. educational and intellectual currents
5. architecture, landscape architecture and urban design
6. popular and traditional culture

Areas of Significance:
Architecture
Art
Commemoration
Community Planning and Development
Landscape Architecture
Material Cultural
Social History

Period(s) of Significance: 1863–1940

Significant Dates:

1863	Cemetery founded
1867–8	Adopted the Landscape-Lawn Plan; first circular lots
1901	Main Gate, Woodlawn Lake Bridge
1917	Jerome Avenue Lodge
1936	Woolworth Chapel

Significant Person(s): While NR Criterion B is not checked above, Woodlawn Cemetery contains the remains of many individuals important in the past, who are individually significant at the local, state and national level. Many of the most significant burials include distinguished representatives of Gilded Age financiers, entrepreneurs and cultural/educational institution founders; members of the Harlem Renaissance; political leaders; and innovators in popular culture representing literature, art, design, theater and music, some of which are listed below in the narrative statement of significance.

Cultural Affiliation: N/A

Architect/Builder: J. C. (James C.) Sidney (original Webster Avenue Office, original Receiving Tomb)
H. Edwards-Ficken (Jerome Avenue Lodge, Jerome Avenue Gates, Babbling Brook Bridge, additions to Webster Avenue Office and Receiving Tombs)
Robertson Ward (additions to Jerome Avenue Lodge, Woolworth Chapel)

Landscape Architects/Designers: J. C. (James C.) Sidney (original cemetery plan)
Charles Wellford Leavitt Jr. (main entrance, Woodlawn Lake Bridge)

Superintendents, Landscape Gardeners, Engineers (oversaw implementation of cemetery development):
R. E. K. (Robert Edward Kerr) Whiting
Henry J. Diering
Frederick R. Diering
Judson A. Doolittle

See Narrative Statement of Significance below for a partial list of additional designers, artists, artisans and fabricators associated with individual (private) memorials.

Historic Contexts: XVII. Landscape Architecture

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Introduction

Woodlawn Cemetery holds national significance as a superlative example of a landscape-lawn cemetery with an unparalleled collection of artistically important memorials set in a spectacular designed landscape. Pioneered and initially refined by Adolph Strauch at Spring Grove Cemetery in Cincinnati, Ohio (established 1845; NHL, 2006), in the 1850s and 1860s, the landscape-lawn ideal became the dominant concept driving American cemetery design during the second half of the nineteenth century and a major influence on landscape architecture overall. As at Spring Grove, Woodlawn transitioned away from the rural cemetery landscapes epitomized by Mount Auburn in Boston (established 1831; NHL, 2003); Laurel Hill in Philadelphia (established 1836; NHL, 1998); and Green-Wood in Brooklyn (established 1838; NHL, 2006). Woodlawn was founded in 1863 as a rural cemetery, but after the cemetery trustees' decision to adopt a landscape-lawn approach in 1867, it evolved into one of the most significant Gilded Age cemeteries in the United States. Its artistic development continued successfully well into the Progressive Era.

The period of significance (1863–1940) spans the initial development of the cemetery following the picturesque rural cemetery model, to its implementation of the landscape-lawn plan including the design and placement of most of the artistically significant memorials within the cemetery's 400 acres. The period ends with a shift in the development of the cemetery necessitated by post-Depression Era demographics and economics. This shift turned development away from the landscape-lawn plan with circular lots and a substantial number of custom memorials to rectangular lots and an increased density in less elaborate memorials.

Many of the individual family lots have multiple areas of significance, including architecture, landscape architecture, and art, which is rare at this magnitude even amongst the most significant of the rural cemeteries. Woodlawn's management consciously worked from early on to advertise and strategically locate prominent monuments so that clients desiring large, designed memorials were naturally drawn to Woodlawn as well as the most visually prominent locations within the cemetery. At the same time, it carefully sited the memorials of prestigious individuals, an action that solidified the cemetery's reputation as a desirable place to be buried. Maintaining a high level of design excellence was achieved in part by the cemetery board's "Taste Committee," which reviewed proposals for private monuments and, in some instances, asked that objectionable monuments or elements be removed.

In addition, a series of gifted staff consisting of superintendent, landscape gardener, and engineer, including R. E. K. Whiting, Henry Diering, Judson Doolittle, and Frederick R. Diering worked for decades to design the overriding structure of the landscape-lawn plan and corresponding memorial guidelines. These individuals then consistently followed through with the implementation of the plot and lot design, as well as the construction of private monuments.[5] These factors worked together to establish Woodlawn's artistic preeminence among its peers.

From the outset, the cemetery's founders maintained the clear objective of ease of transportation, as the cemetery was conveniently located on the New York and Harlem railroad with direct access into Manhattan.

[5] Job titles and responsibilities vary widely between 1863 and 1871 as Woodlawn made the rapid change from a picturesque rural cemetery to the landscape-lawn plan. In general, the superintendent was responsible for the supervision of staff and work crews, and general cemetery operations including communications with individual lot owners. The engineer supervised the implementation of the landscape-lawn plan through the design of roads, paths, plots, and lots, as well as coordinating the construction of the private memorials. The title landscape gardener was used infrequently, primarily for Henry Diering, who was trained as such in Germany and was presumably responsible for landscape improvements other than engineering work, such as plantings, when he held that title. Both the superintendent and the engineer reported directly to the board of trustees.

Unlike Green-Wood Cemetery in Brooklyn, this proximity to the railroad station facilitated *direct* access for funeral cars, which stopped at a dedicated Woodlawn station. This rail service and later, the extension of the New York City subway line, provided ease of transport for a diverse clientele from Manhattan, including many wealthy industrialists, art connoisseurs, members of New York's art and cultural elite, and a large representation of the Harlem Renaissance. These individuals carried their personal aesthetic ideals to Woodlawn, which is reflected here in the memorial work by some of the most important designers and artists practicing in the late nineteenth and early twentieth centuries. Many of the works were exhibited and received awards prior to placement, or were discussed in art and architecture journals, even while the cemetery remained publicly quiet overall about its growing collection of significant memorials.

Most large rural cemeteries of the mid-to-late-nineteenth century have similar characteristics, such as rolling topography, curvilinear roads and paths, plots named after natural features or plant families, specimen trees and naturalistic plantings, water features such as lakes, noteworthy monuments, and graves of famous people. However, Woodlawn is particularly noteworthy for the breadth and diversity of its memorials that demonstrate a sophisticated interrelationship between multiple artistic disciplines. This includes representative examples from many of the most significant architects practicing in the decades prior to and following the turn of the twentieth century, along with landscape architects, sculptors, stained-glass artisans, and various fabricators. Many of these memorials reflect deeply personal and long-lasting relationships between patrons and artists, as many of Woodlawn's private memorial architects, landscape architects, and artisans also designed the lot owner's private residences in Manhattan, on Long Island, and in Newport and other locations. Woodlawn's historic mausolea collection comprises 1,271 structures and is likely unrivalled in this country. The examples feature over one thousand stained glass windows, thirty-three of which are signed by the Tiffany studio with many others by other significant artisans; the list of associated architects represents the most noteworthy practitioners of the period. While the most important rural cemeteries in the United States generally have mausolea or monuments designed by significant artists, Woodlawn's group is comparatively immense, and the density of these monuments comprises one of the cemetery's character-defining features.

A Conventional Rural Cemetery Scheme Reconceptualized

Woodlawn Cemetery was organized on December 29, 1863, under the 1847 New York Rural Cemetery Act "authorizing the Incorporation of Rural Cemetery Associations."[6] The act was devised to serve the northern part of New York City and Westchester County as funeral processions were finding it increasingly difficult to penetrate the city's traffic. J. C. Sidney is credited in multiple sources as the original designer of Woodlawn Cemetery. Beginning in 1864, the minutes of the board of trustees record that he created the initial layout for Woodlawn as well as the design of the lodge, bridge, gates, and receiving tomb at the northeast entrance along with Central Avenue and a lodge at the southwest entrance. Sidney's overall plan served as a primary marketing and development tool during the cemetery's formative years. He also consulted with the board's "Committee on Taste," and the cemetery's first gardener, Henry Diering, but by 1867, the board had clearly begun to question the practicality of the Sidney plan. As a result, they voted to end his contract and undertake a new survey of the grounds. The earliest plots, roads, paths, and landscape features laid out in the northeast corner and at the southwest entrance can be attributed to Sidney. Here, Sidney implemented standard rural cemetery design principles, including a curvilinear road system, a central lake, and two prominent entrances.

From the start, the primary motivations of cemetery officials were design excellence, achieving an overall aesthetic visual effect, and attracting clientele who would install noteworthy monuments. As early as 1865, the board of trustees proposed that a portion of the cemetery be developed without fences or hedges, limiting vertical barriers between lots and suggesting that low curbs be used to delineate the lots instead of fences. After

[6] Edward Streeter, *The Story of Woodlawn Cemetery* (New York, NY: Woodlawn Cemetery, ca. 1964), 7.

a two-year trial period, the trustees found the outcome pleasing and, in 1867, began advocating for a landscape-lawn design typology in the future design of Woodlawn. The landscape-lawn style had been pioneered a decade earlier by Adolph Strauch at Spring Grove Cemetery in Cincinnati, Ohio. In 1867, with the end of Sidney's role at Woodlawn, the board hired R. E. K. Whiting to complete a new survey of the grounds. During this watershed year in Woodlawn's history, Whiting, Absalom Peters, and members of the board of trustees made three trips to Spring Grove Cemetery in Cincinnati to observe the implementation of the landscape-lawn approach there, as well as visiting Forest Hills Cemetery (Boston, Massachusetts) and Cedar Hill Cemetery (Hartford, Connecticut). In response to these trips, Whiting recommended to the board that they consider full implementation of landscape-lawn style not only for its aesthetic appearance, but also because it presented a very practical approach to the management of the cemetery and the placement of distinctive memorials. The change eliminated the need for a complex system of paths between lots and also providing a net increase in the area available for burials.

According to the cemetery's 1868 annual report, the Prospect Hill Plot was "planted with trees and shrubs as the initiatory one on the Landscape-Lawn Plan." That year, R. E. K. Whiting was promoted to superintendent, along with German-born landscape gardener, Henry Diering, who was promoted to assistant superintendent. Diering had many of the same qualifications as Adolph Strauch, but his role at Woodlawn was primarily focused on design implementation—first on the ground implementation of Sidney's rural cemetery plan and later the landscape-lawn plan championed by Whiting.[7] Together, Whiting and Diering began the creation of the new cemetery design, which necessitated a set of clear principles related to the aesthetic development of the cemetery as a park-like landscape. The resulting landscape-lawn design offered a calm and uncluttered visual appearance while still providing a verdant respite for visitors and families, as explained by superintendent Whiting in 1869:

> …it might be styled as a Natural Plan, since it copies simply from Nature and is opposed to what-ever is artificial except the family monument. The object sought to be obtained by this plan is not a naked lawn, as some imagine, but as the name implies, a landscape lawn, a lawn diversified by groups of trees and shrubbery, planted in such a way as to obtain the greatest landscape effect.[8]

In 1869, Whiting suggested that Woodlawn should specifically adopt Spring Grove Cemetery as a model related to its rules and regulations. This included a clear system for the pricing of lots at a fixed price per square foot as was practiced at the time at both Spring Grove and Green-Wood in Brooklyn. This represented a reduction from the existing pricing system. Whiting hoped this reduction would help encourage new clients to participate in the development of the new landscape-lawn plan, while it still "possesses the charm of novelty," and ultimately to "sell grounds to raise the means with which to render it attractive—to see it adorned with handsome monuments."[9] Three years later, board member and controller, Caleb B. Knevals visited Spring Grove Cemetery in Cincinnati and Laurel Hill in Philadelphia to view firsthand the layout and management of the two cemeteries, and to consult with their superintendents. On this visit,

> They obtained such information of Mr. Strauch, the Super[intendent] of Spring Grove, particularly in regard to laying out of Landscape Lawn grounds, which will be of value to us in our future operations. From Laurel Hill, they had nothing to learn—the expense of the trip was $150 which was approved by the [Executive] Committee.[10]

[7] Unfortunately, no evidence has yet been found to determine if Diering knew Strauch prior to arriving at Woodlawn.
[8] R. E. K. Whiting, *Annual Report* (New York: Woodlawn Cemetery, 1869), 12–13.
[9] R. E. K. Whiting, report and notes, April 13, 1868, Woodlawn Cemetery files.
[10] Trustees Minutes, Woodlawn Cemetery, September 11, 1872.

This entry in the minutes illustrates Woodlawn's desire to stay current in its operation and presentation of the grounds, building on Strauch's precedent at Spring Grove.

It should be noted that many other cemeteries followed the initiative of Spring Grove and, a short time later, Woodlawn as the landscape-lawn style spread throughout the country. In 1884, West View Cemetery in Atlanta was patterned after "Woodlawn, one of the newest, and most beautiful cemeteries in New York."[11] Woodlawn's development at the groundswell in popularity of the landscape-lawn approach, coupled with the affluence of its clientele in the age of post-Civil War industrial growth also led to the prominence of family mausolea in addition to large monuments. While most cemeteries of the late nineteenth century had "box-shaped marble houses, often of little architectural or artistic value," Woodlawn's board of trustees, Committee on Taste, as well as its superintendent, and landscape gardener/engineer carefully guided the placement and architectural design of its most prominent memorials to ensure that the cemetery was developed to the highest possible standards.[12]

The growing popularity of landscape-lawn cemetery design came in part from the nation's wholesale embrace of the City Beautiful Movement. This multifaceted movement in urban planning was influenced immensely by the White City of the 1893 World's Columbian Exposition in Chicago and reflected in myriad comprehensive and less ambitious city plans, the best known and nationally consequential being the resurrection and refinement of the L'Enfant Plan for Washington, D.C., by the McMillan Commission in 1901. In the merger of restrained and dignified landscape design with classical architecture and public art as part of a larger composition, the landscape-lawn and City Beautiful had similar aims.

Transportation and New York City Planning

The growth of New York City and corresponding expansion of transportation links and road improvements played essential roles in the design and development of Woodlawn Cemetery. The early written accounts related to the choice of location clearly indicate the desire for easy transportation, illustrated by the proximity of the primary entrance to the Woodlawn Station on the New York and Harlem railroad. In fact, during the first few decades, ease of transportation was the single most important marketing strategy for the cemetery. From the beginning, transportation from Manhattan was both convenient and quick for funerals and visitors and clearly benefited lot sales. The board of trustees worked with the New York and Harlem railroad to create the Woodlawn Depot, later enhancing the station with amenities including maid service and refreshments. At the turn of the twentieth century, the railroad added a special "Woodlawn" car, with private accommodations for funeral parties. From the station, the cemetery provided a carriage to transport visitors comfortably into Woodlawn Cemetery. For this reason, the Webster Avenue entrance in the northeast corner of the cemetery was, historically, the primary entrance. Central Avenue, which bisects the cemetery in a northeast to southwest direction, was completed by 1870 and provided a second entrance specifically designed for visitors and funerals arriving by carriage. (The entrance is now located close to the Woodlawn subway station.) This was followed shortly thereafter (ca. 1874) by the "private entrance" located opposite the stable yard at 233rd Street, intended for cemetery staff and vehicles.

In 1898, the consolidation of five boroughs into New York City made possible the extension and unification of city roads and transportation systems north from Manhattan into the Bronx. The Grand Concourse had already been begun in 1892, based on the design by Louis Aloys Risse, but it ended at the Mosholu Parkway at Van Cortlandt Park, rather than extending all the way to Woodlawn. However, the city consolidation meant that much publicized interest in other city road and transportation improvements prompted Woodlawn to take an

[11] David Charles Sloane, *The Last Great Necessity, Cemeteries in American History* (Baltimore, MD: The Johns Hopkins University Press), 121, citing Edgar P. McBurney, the "force behind [West View] cemetery."
[12] Sloane, Last Great Necessity, 123.

active role in cemetery enhancements along its boundaries, such as those necessary to accommodate anticipated city land takings associated with the new Webster Avenue, as well as the extension of the NYC subway north.

Several new entrance improvements were undertaken in the two decades following the city consolidation, so that Woodlawn stayed proactive in both anticipating and responding to changes along its boundaries. Woodlawn participated in physical improvements to streets and roads outside and adjacent to its boundaries in order to facilitate and retain easy access into the cemetery as it developed. This included re-grading and surfacing connecting roads and the addition of sidewalks and street trees. At the same time, transportation improvements undertaken by the city and others affected the boundary of Woodlawn Cemetery, particularly the construction of Webster Avenue (ca. 1901) and the Major Deegan/New York Thruway (I-87) in 1956. In response to the anticipated land takings associated with the construction of Webster Avenue, the cemetery installed two new gates designed by Charles Wellford Leavitt at the Webster Avenue and private entrances around 1901. A third public entrance, constructed ca. 1911–15, was located at the corner of 233rd Street and Jerome Avenue. Designed by consulting architect H. Edwards-Ficken specifically to accommodate automobiles, this entrance featured a circular, Beaux-Arts design and an elaborate Gothic Revival gate structure with a central pavilion. In 1916, the New York City subway system extended north to Woodlawn opposite the Jerome Avenue entrance, connecting the cemetery to Harlem. Woodlawn responded to the subway expansion with a new gate and lodge at the Jerome Avenue entrance designed by H. Edwards-Ficken in 1915 and completed by 1917. Two lesser gates, likely service entrances, were built at the turn of the twentieth century at the southwest corner, proximate to the greenhouses; these are no longer extant. Unfortunately, the construction of the Major Deegan in 1956 had an adverse effect on the northwestern corner of the cemetery, making the automobile gate at Jerome Avenue and 233rd Street unsafe and extremely noisy, prompting the cemetery to close and then ultimately relocate the gate to create a screen/barrier at the corner.

Achieving Design Excellence

Several factors contributed to the nationally significant design found at Woodlawn Cemetery. First, the rules associated with the landscape-lawn plan set general parameters for design and implementation in which the landscape of open lawn, winding roads and paths, and oblique views framed by specimen vegetation, created spectacular settings for the enjoyment of major family monuments, particularly mausolea, without the muddle of walls, fences, and gravestones associated with earlier cemeteries. As developed by Adolph Strauch at Spring Grove, landscape-lawn cemetery design was intended to advance beyond the "depressing spectacle of vistas" caused by the clutter of "miserable roads, multitudinous paths, hedges, fences, copings, chain-festooned posts, iron settees with urns and vases, wax flowers and toys, mounds often covered with shells, ponderous headstones, cradles, footstones and massive monuments that smothered the landscape with scarcely room for a blade of grass to grow."[13]

Born in Prussia in 1822, Strauch majored in botany with the objective of becoming a landscape gardener. Upon completion of his education, he held appointments at the Imperial Gardens in Vienna and the Royal Botanic Gardens at Regent's Park in London. In 1851, he travelled to the United States to visit the western portions of the country, but ultimately settled in Cincinnati where, in 1855, he became superintendent of the ten-year-old Spring Grove Cemetery. Strauch transformed the original 200 acres and expanded the cemetery grounds according to a set of principles that established a new aesthetic for rural cemeteries in America. He reduced the number of visible vertical elements, such as picturesque plantings, fences, grave markers and tombs by stipulating that a single large monument be placed on an open lawn within each lot; fences between lots were abolished. With these changes, Strauch devised the landscape-lawn approach to design in which the individual

[13] Ernest Stevens Leland and Donald W. Smith, "Adolph Strauch, Creator of the Lawn Plan," in *Pioneers of Cemetery Administration in America* (New York, NY: The Stirling Press, 1941), n.p.

memorials support a larger aesthetic where "nature [is] enhanced by deliberate landscape design."[14] In the decade that followed, Spring Grove had a profound effect on the development of rural cemeteries and the field of landscape architecture in general.

Spring Grove's success did not go unnoticed by Woodlawn's founders. A decade after Strauch became superintendent, Woodlawn's board of trustees considered the prohibition of hedges, walls, and fences and the placement of a single major monument in each family lot. At Woodlawn, however, adherence to the landscape-lawn took on added complexity that advanced its implementation beyond Strauch's work at Spring Grove. Cemetery officials worked to ensure that individual memorials, monuments, and lots achieved individual design excellence as well, while being simultaneously subservient to a larger vision and aesthetic. This required not only first-rate monument design, but also carefully chosen and landscaped lots for the monument. Furthermore, great consideration was taken to ensure that individual memorials would be viewed in such a way that they would remain a contributing, but not overwhelming or competing, element of the larger design objective. Strauch had discouraged large numbers of mausolea at Spring Grove, an approach completely abandoned at Woodlawn Cemetery where one of its most distinguishing characteristics is the immense collection of freestanding mausolea. At Woodlawn, the landscape-lawn ideals provided the foundation and setting for a vast array of distinctive memorials set within idiosyncratic circular lots. The large numbers of custom monuments were conceived by significant designers, an aspect which reflects the abundance of design work in metropolitan New York during the economic boom of the industrial age.

A series of articles by Ernest Leland, in 1921, discusses the value of a well-planted cemetery lot and explains in detail why the overzealousness of lawn planners in other cemeteries often resulted in an unpleasant effect caused by too many monuments and tombs visible in a single view. This outcome resulted from a misapplication landscape-lawn tenet, which were frequently expressed primarily as memorials set in a lawn, without the added framing of vegetation or careful siting to minimize the number of memorials in a given view. By encouraging the careful placement of memorials and a creative design for each lot, Woodlawn achieved "systematic and sympathetic harmonizing of individual lot plantings with those of the cemetery proper" thus assuring that the overall design objectives were retained and perpetuated even as individual lots were developed by independent families and their designers.

In the early days, the cemetery board of trustees' Committee on Taste and the controller, who had primary fiduciary responsibility for the cemetery and supervised individual contracts, maintained careful watch over proposed monuments. Cemetery staff, which included the superintendents, landscape gardeners, and engineers played essential roles in the overall design and implementation of both the landscape-lawn plan and in the construction of the artistic private monuments. The roles of critical individuals, in particular R. E. K. Whiting, Henry Diering, Judson A. Doolittle, and Frederick Diering are somewhat confusing because these men had different functions and job titles over their Woodlawn careers, and their tenures overlapped. In general, R. E. K Whiting, who served first as surveyor/engineer, and was soon promoted to superintendent and later controller, and Henry Diering, who held job titles of gardener, landscape gardener, superintendent of workmen, assistant superintendent, and superintendent, worked with board member Absalom Peters in the initial transformation of Woodlawn into a landscape-lawn cemetery. This transformation was further codified by the arrival of engineer Judson Doolittle, who served at Woodlawn for sixty-seven years, and was responsible for the ongoing road and path design and the supervision of monument construction from 1878 to 1945. The adoption of the circular lots began under Superintendent Whiting, and accelerated after Doolittle arrived at Woodlawn. They ultimately appeared in great number and at strategic locations (see below). In fact, it is the integration of the landscape-lawn principles along with beautifully designed and engineered roads, paths, and lots, with the unique design of

[14] Bruce Clouette, "Spring Grove Cemetery," National Historic Landmark Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2006), section 8, 19.

the individual memorials that collectively make Woodlawn an exceptional cemetery. After Henry Diering's retirement in 1900, Frederick Diering, his son, continued his father's stewardship, serving as superintendent until 1930.

Lots having exposed bedrock, ledge, or substantial rock outcroppings were marketed at a higher cost, even though they presented design and construction challenges. These lots seem to have most appealed to owners who had previously worked with prominent landscape architects such as the Olmsted firm and Beatrix Farrand. Olmsted and Farrand, whose work is illustrated on several lots such as the Constable and (Edward S.) Harkness memorials, make great use of the existing exposed rock to enhance the naturalistic design. Topographic change, such as that characterizing the large Untermyer lot, also enhanced the work of landscape designers, who used their design and engineering skills to create interesting and complex site designs and memorial gardens.

While the Committee on Taste served as the cemetery's internal design review board, Woodlawn officials did allow greater flexibility in materials than many other cemeteries, thus giving the architects, designers, and sculptors artistic license for their individual work. This means that stone materials such as marble, which many cemeteries forbade due to its lack of durability, occur in greater abundance in the major monuments at Woodlawn. This may explain why some of New York's wealthy families chose to pass over Green-Wood Cemetery in Brooklyn and build larger, more impressive structures in the Bronx. For example, the Taylor family, who had originally chosen to be buried in Brooklyn, moved to Woodlawn and constructed a massive marble mausoleum on a design by McKim, Mead and White. Still, cemetery management maintained tight control over the final execution of the individual memorial design. In a 1921 *Park and Cemetery* article, then Superintendent Frederick Diering is described as encouraging individual creative efforts for private memorials, while simultaneously interjecting critical supervision, resulting in "organized unity and harmony" throughout Woodlawn's grounds.

A third factor that influenced the quality and longevity of Woodlawn's major memorials is the role played by careful grounds maintenance and perpetual care funds established by owners. According to *Park and Cemetery*, Superintendent [Frederick] Diering "has been peculiarly successful in solving such problems [as maintenance] without resorting to arbitrary rules and to encourage the practice of beautiful planting he deems it advisable for the present to pursue a policy of co-operation." This implies that strategic guidance on the part of the cemetery management in terms of lot choice, monument design review, and planning for long-term maintenance coupled with design contributions by individual families and their willingness to commit funds toward the maintenance of individual memorials, ensured that the aesthetic objectives of the cemetery and designers were perpetuated.

Circular Lots

The use of circular lots, which first appeared around 1868, is a particularly distinctive and unique feature of Woodlawn Cemetery. The first circular lots appear very early in Woodlawn's history and are thus first associated with superintendent R. E. K Whiting and landscape gardener Henry Diering in the initial design and implementation of the landscape-lawn plan at Woodlawn. Low granite curbs first delineated early circles such as the Farragut Lot (1870) in Aurora Hill Plot and the Low Lot in Magnolia Plot. With the arrival of engineer Judson Doolittle in 1878, the development of circular lots surrounded by paths accelerated and was well-established by 1880 complimenting the curvilinear road system. The peak of circular lot development between 1880 through the 1920s paralleled the popularity of this form during the City Beautiful Movement. These circular lots ranged in size from 1,000 to 20,000 square feet and were historically the most desirable lots because of their visual prominence in the landscape. They were priced at a higher rate, with the trustees frequently voting on the retail cost, which underscores their importance to the organization. Consistent with landscape-lawn characteristics, the circular lots provided distinctive and clear boundaries without vertical barriers while also creating a suitable, open setting for the display of large and distinctive memorials.

Many of the most significant monuments and mausolea are located in circular lots surrounded by paths. The most visually prominent lots, such as these circles and ovals surrounded by roads and paths, were the most desirable, unique, and, therefore, the most expensive. The circular form created the ideal setting for the display of prominent mausolea and monuments, which could be viewed from a distance and multiple vantage points. The circular lots also help negotiate the geometric transitions in the road alignment and many are located at major intersections, enhancing their visual importance. As roads curve and meander through the cemetery, prominent memorials are viewed in an uncluttered ground plane, consistent with classical images placed as objects in English landscape painting and unlike the plethora of individual grave markers that dominate early rural cemeteries. Early aerial photographs of the cemetery clearly illustrate the visual prominence of both the major memorials and circular lots. Many of the largest and most significant mausolea and sculpture were erected on large circular lots, such as the Classical Revival Gould mausoleum designed by H. Q. French in 1884, which was modeled in granite after the *Maison Carrée* in Nîmes, France. This impressive structure sits in the center of the largest lot, a circle surrounded by Hawthorne Avenue, so that all four facades can be viewed equally. The massive Weeping Beech that frames the mausoleum further distinguishes the classical composition. Furthermore, the circular lot is graded so that the mausoleum is well above the view of passing motorists, further reinforcing the perceived importance of the structure (and the person it memorializes).

The paths, surfaced either in rolled gravel, macadam, or concrete, distinguished and separated the individual lots from others, providing a circulation route around the entire monument. Aerial photos and other historic views clearly show the visual importance of the circular lots, defined by paths, so that the proliferation of these circular lots visually and spatially defines the landscape. A 1929 article in *Park and Cemetery* noted the extensive use of circular lots at Woodlawn:

> The plan of Woodlawn shows a great number of circular lots, often arranged in clusters of fifteen or more. It is a system wasteful of the ground, but affords good separation of individual lots, and adapts itself well to the placing of strong memorial sculptures. These circular lots are outlined by paths, most of them paved.[15]

Landscape Features

In the tradition of contemporary cemetery design, specific views and landscape features at Woodlawn were clearly articulated and constructed to enhance the quality and value of lots. As the cemetery developed, existing woodland trees were selectively retained so that mature specimens existed at the cemetery's opening and in newly developed plots. Within the lots, plots, and along roads, majestic specimen shade trees and shrubs were planted in great numbers to enhance the overall effect and achieve a verdant, park-like setting. This included trees planted along avenues in regular spacing, as well as informal arrangements of specimen trees within the plots. Between 1877 and 1894, for example, the annual reports note the planting of over two thousand specimen trees, including one hundred Japanese Maples in 1885 alone. The horticultural beauty of Woodlawn Cemetery is evident today in the extraordinary collection of specimen shrubs and trees, including six "Great Trees of New York" and a large collection of Japanese Maples. While the cemetery participated actively in landscape improvements, individual lot owners also installed plantings and other site features to complement their monuments, and these plantings have sentimental, symbolic, and historical significance to the families and the cemetery as a whole. Lot owners sometimes made a lot selection based on topographic features they believed would provide an interesting or appropriate setting for their overall design concept. Additionally, several lakes have existed in Woodlawn Cemetery's history, including the extant Woodlawn Lake, created in 1885, which serves as the primary water feature and is bordered by extensive rhododendron plantings installed in 1887.

[15] Ray F. Wyrick, "American Cemetery Travelogs," *Park and Cemetery* 39 (April 1929): 44. Note that this journal changed names several times, including *Park, Cemetery and Landscape Gardening*.

Cemetery engineers, particularly Judson Doolittle, kept meticulous and highly detailed records related to the amount of graded ground, layout of roads and paths, linear feet of drain constructed and areas available for sale. The annual reports also detail the evolution of the roads and paths and confirm that the engineers also experimented with a variety of materials for the treatment of roads and paths. In addition to records related to additions and enhancements, the annual reports document ongoing maintenance challenges, such as issues relating to mowing, hedges, boundaries between lots, private gardeners for individual lots, drainage systems, "ivy blankets," and the repair of roads and paths. As the cemetery development progressed, so did the construction of the enclosing boundary wall and fence, which evolved over several decades from 1893 to 1930. The last section was completed along the southern boundary, and, by 1950, the last segments of the internal road system were finished in the same vicinity.

The use of landscape architects, landscape designers, cemetery staff, and other consultants to create the layout and plantings for individual lots is another noteworthy practice at Woodlawn. The cemetery ensured that high-profile locations, such as road intersections, contained complete, multifaceted lot designs featuring not only beautiful monuments, but also substantial plantings to frame the monument and focus views. Several significant lots or groups of lots, such as those within the Oak Hill, Walnut, Golden Rod, Myosotis, and Pine plots, contain important planting designs that incorporate natural rock outcroppings into the overall design of the constructed monument. Particularly important examples of individual landscape designs include the (Edward S.) Harkness, Untermyer, and Milliken lots.

Lot owner correspondence and mausoleum design files provide substantial insight into the design process and procedures for construction in major family lots. For example, the file for James Hackett's lot contains plans, receipts, and correspondence from architect Sir Edwin Lutyens and landscape designer Ellen Biddle Shipman; Mrs. Hackett submitted plans to the cemetery for review and approval as the rules required. In this case, the cemetery worked with the lot owner, designers, and fabricators to ensure that the monument arrived safely from England (the first did not and a replacement had to be requested) and was successfully installed. The landscape design by Shipman is derived in part from Lutyens first site plan, though it contains substantially more detailed planting. The cemetery then proposed modifications to the Shipman plan, such as removing the hedge, to ensure that it was consistent with "cemetery rules" based in landscape-lawn theory and practice. This single example may be highly representative of the design and approval process for lots throughout the cemetery, particularly during the height of landscape-lawn development prior to 1940.

Woodlawn Cemetery adopted and rigorously adhered to its guidelines for the landscape-lawn plan to create and sell a particular image that emphasized the major monuments, consistent with the overall landscape effect. This practice gradually declined beginning in the 1920s with the influence of the Memorial Park movement for cemetery design, and this decline further sped up after the Depression and World War II as the demand for smaller lots and single graves increased. In the mid-1970s, unionization and a reduction in the workforce resulted in changes to the way Woodlawn managed its landscape. The 1977 unionization of the workforce decreased the number of cemetery workers from 300 to 100, so that the board decided to eliminate landscape services associated with highly decorative plantings on private lots, resulting in the removal of ivy and myrtle beds, and more standardized, rather than customized landscaping services. Still, the cemetery has been able to admirably maintain much of the verdant designed landscape.

Landscape Art

In describing the ideal modern cemetery of the early twentieth century, *Park and Cemetery* frequently used Woodlawn Cemetery as an example, particularly with respect to the relationship of natural setting and designed elements, of nature and art. This relationship is cited in numerous articles using Woodlawn as the precedent for

an integration of landscape and architecture. In April 1909, the magazine featured an article entitled "Woodlawn, New York City's Modern, Highly Developed, Historic Cemetery," which reflected:

> …Woodlawn Cemetery has become one of the most highly developed burial places in the United States, and this City of the Silent is a garden, made beautiful with trees, flowers and shrubbery. This work from the outset has been carried forward under expert landscape men, and the business affairs have been carefully and systematically administered.[16]

A year later, *Park and Cemetery* featured an article entitled "Setting Off Monuments" that used images from Woodlawn's 1910 promotional book as a "graphic lesson on the landscape treatment of cemetery grounds."[17] In particular, the article emphasizes successful planting used to frame monuments and mausolea and cites Woodlawn's skillful placement of planting about mausolea, resulting in a pleasing landscape picture. "The making of a fine picture depends as much on what is concealed as in what is shown. Straight lines and obtrusive angles can be softened, and the interest enhanced by concealing parts of the view, and leaving something undiscovered to the eye." The following month, May 1910, the journal presented an article titled "Natural Boulder Effects in Cemeteries," which discusses the artistic effect achieved by combining natural rock outcroppings with evergreen planting.

The Egyptian Revival Bache mausoleum designed by Davis, McGrath & Kiessling with landscape design by Charles Wellford Leavitt (1918) is featured in several articles, including the 1921 "Planting the Mausoleum Plot" and a 1932 article titled "The Fine Art of Framing the Mausoleum into the Landscape," both in *Park and Cemetery.* The 1921 article makes the case for the need to design "good planting" as indispensable, for "however beautiful such a building may be in mass and architectural detail, it invariably and inevitably requires a saving touch of Nature to relieve the inherent austerity of stone and to effect a pleasing transition from the abrupt verticality of the wall to the expanse of lawn." The Bache mausoleum is described as "one of the most unique, picturesque and expressive compositions ever attained in an American cemetery." In the later article, the magazine reports on the principles of integrated design practiced at Woodlawn, and cites a few outstanding examples, "where every device of landscape art and careful planning is practiced to a rare degree" and discusses the Bache mausoleum and landscape as "one of the most unusual examples of mortuary architecture in America."

The 1932 *Park and Cemetery* report on the annual convention of the Association of American Cemetery Superintendents in New York describes Woodlawn as "highly developed perfection." In describing the members visit to Woodlawn, in part to pay tribute to deceased Frederick Diering, former superintendent who had devoted his life to the development of "the impressive scene of the wonderful landscape," the author reports:

> A stroll through the marvelous development of lawns, planting, and lot pictures, was a real bit of education and inspiration in cemetery work, and all would have liked to spend the day in studying what is probably the most highly developed example of modern cemetery work in America.[18]

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[16] "Woodlawn, New York City's Modern, Highly Developed, Historic Cemetery," in *Park and Cemetery and Landscape Gardening*, 19 (April 1909): 30–31.

[17] "Setting Off Monuments by Appropriate Planting," in *Park and Cemetery and Landscape Gardening* 20 (April 1910): 265–266.

[18] "Describing Unique Events of Big New York Convention: Field Work the Chief Feature," *Park and Cemetery* 42 (September 1932): 199.

Roster of Significant Designers

To achieve the outstanding design evident today, Woodlawn Cemetery and individual families engaged many of the best-known and accomplished designers in the nation. From the outset, design considerations were paramount to the cemetery leadership as they directly influenced the number of famous individuals who purchased lots and constructed monuments that would, in turn, be used to attract patrons. After the initial site plan and development by J.C. Sidney, Woodlawn's superintendents and engineers, particularly R. E. K. Whiting, Henry Diering, Judson Doolittle, and Frederick Diering, were responsible for the overall layout of roads and paths, plots, trees and individual lot boundaries, with consultant[19] architects H. Edwards-Ficken and R. Robertson Ward, and landscape architect Charles Wellford Leavitt contributing specific design elements for the cemetery. Individual families employed an array of engineers, landscape architects, engineers, sculptors, and decorative artists to create a composition of private memorials that included massive mausolea, artistic monuments, and designed landscapes. These include:

Landscape Architects/Designers

Sheffield A. Arnold
A. F. Brinkerhoff
Paul Chaflin
Marian Cruger Coffin
Beatrix Jones Farrand
Annette Hoyt Flanders
Alfred Geiffert
Ruth Havey
Eric Kebbon
Hans Kohler
Olmsted Brothers
Ellen Biddle Shipman
Armand Tibbits
Ferruccio Vitale
Vitale, Brinckerhoff & Geiffert

Architects

David M. Ach
Louis Colt Albro
Allen, Collens & Willis
W. Cornell Appleton
Phelps Barnum
Charles I. Berg (Birge)
Theodore E. Blake
Alfred Blossom
William Welles Bosworth
Bosworth & Holden
Buchman & Fox
Duncan Candler
Carrère & Hastings
Robert Caterson
Paul Chaflin
Duncan Chandler
Henry O. Chapman
W. E. Clum
Cruikshank & Fraser
James M. A. Darrach
Davis, McGrath & Kiessling
William Deacy
Decay & Smallwood
Dehli & Howard
D'Oench & Yost
John H. Duncan
Frederick Dunn
Eggers & Higgins
Joseph H. Freelander
Albert Freeman
George Albree Freeman
Hamilin Q. French
C. P. H. Gilbert
Cass Gilbert
Charles C. Haight
Frank Hausle
Heins & LaFarge
Hiss & Weeks
F. Burrall Hoffman
L. C. Holden
Raymond Hood
House & Buckley
John Mead Howells
Howells & Stokes
Washington Hull
Hunt & Hunt
George Martin Huss
Francis Y. Johannes
George Kiester
Kent & Jardine
Napoleon LeBrun & Sons
Little & O'Connor
Lord, Hewlett & Hall
Sir Edwin Lutyens
Collins Marsh
Howard Major
Mayers, Murray & Phillip
John H. MacFadyen
McKim, Mead & White
Herman Lee Meader
Charles B. Meyers
Henry Oothout Milliken
James Laying Mills
Thomas J. Moore
Franklin L. Naylor
Edward Necarsulmer
Necarsulmer & Lehlbach
D'Oench & Yost
Parkhurst Brothers
Peabody & Stearns
Peabody, Wilson & Brown
F. Hardie Phillip
Charles Platt
John Russell Pope
Putnam & Cox Architects
H. Lansing Quick
Renwick & Aspinwall[20]

[19] These designers were not staff, but provided design services for several projects such as building and landscape improvements.
[20] This includes multiple firm principals such as Owen, Guard and Tucker.

R.H. Robertson
George B. Rogers
James Gamble Rogers
Prentice Sanger
Schickel & Ditmars
Eugene Schoen
Edward Shire
Robert Smallwood
Frederick Smith
W.L. Smith
Stasse & Barnes
Harold Sterner
Edgerton Swartout
Edward L. Tilton
Trowbridge & Livingston
James R. Turner
William Burnet Tuthill
J. Robertson Ward
Walker & Gillette
Warren & Wetmore
Stanford White
Joseph Wolf
York and Sawyer

Sculptors and Artisans

Herbert Adams
Robert Aitken
Alexander Archipenko
Helen Maitland Armstrong
Maitland Armstrong
Henry Baerer
Paul Wayland Bartlett
Benisch Bros.
Giovanni Maria Benzoni
George E. Bissell
Henri Bonnard
Angelica Bruno-Schmitz
Caspar Buberl
Caldwell Lighting
Charles Calverley
Ettore Cadorin
Robert Caterson
Carl (Charles) Conrads
Leonard Craske
Duffner & Kimberly
John LaFarge
Sally James Farnham
Gaetano Federici
Daniel Chester French
Antonio Frilli
Guastavino Co.
Charles C. Haight
Frederich Helbig
Anna Hyatt Huntington
Arthur C. Jackson
Charles Keck
James Edward Kelly
Ernest W. Keyser
Henry Snyder Kissam
Henry Hudson Kitson
Mario Korbel
J & R Lamb Studios
Leo Lentelli
Oscar Lenz
Julius C. Loester
William Mackay
Oronzio M. Maldarelli
Paul Manship
Philip Martiny
Giuseppe Moretti
New England Granite Co.
James S. Novelli
Willard Paddock
William Ordway Partridge
Atillio Piccirilli
Piccirilli Studios
Bella Lyon Pratt
Edmond Quinn
J. Massey Rhind
E. P. Roberts
Randolph Rogers
Onorio Ruotolo
Edward Sandford Jr.
Janet Scudder
Tiffany Studios
François Michel Louis Tonetti
Frederick Treibel
Adolph Weinman
Gertrude Vanderbilt Whitney
Samuel Yellin
Alexander Zeitlin
Marie Zimmerman

This remarkable list of designers, the number of signed and attributed works, and the quality of the architecture, landscape architecture, sculpture, and decorative arts resulted in a large number of published articles that feature Woodlawn's memorials and which shed insight both on how the cemetery was viewed by design professionals during its height of development, and how the individual memorials were considered in the context of individual designer's *catalogue raisonnés*.

Woodlawn's Memorials in Context

It is important to note that Woodlawn is not the first landscape-lawn cemetery, nor is it the only cemetery with important memorials as previously mentioned. Woodlawn followed the construction of several important cemeteries, including Spring Grove Cemetery in Cincinnati, for which Adolph Strauch first introduced the landscape-lawn concept. Many of the articles that discuss the design significance of Woodlawn's memorials also mention memorials in other significant cemeteries, some of which are listed on the National Register or are designated National Historic Landmarks. In July 1900, *Architectural Record* featured an important article titled "How the Rich are Buried," which discusses a broad spectrum of memorial types and decoration representing important works by nationally important architects, decorative artists, and memorial fabricators, including several examples from Woodlawn (Fahnestock mausoleum window and mosaic, Goelet mausoleum, Morosini mausoleum, Dodge Jr. mausoleum, W. C. Whitney monument; Twombly monument, Albert Young monument, Storrs monument) along with examples from many other cemeteries (Tiffany mosaic and window in Wade mausoleum, Lake View Cemetery, Cleveland, Ohio; Tiffany window in Widener mausoleum (window is no longer extant), West Laurel Hill Cemetery, Philadelphia, Pennsylvania; Vanderbilt mausoleum by Richard Hunt, New Dorp, Staten Island, New York; Pratt mausoleum by William Tubby, Glen Cove, Long Island, New York; Goldenberg mausoleum by Bruner & Tryon, Union Fields Cemetery, Long Island, New York; Cannon mausoleum by the New England Monument Co. in Troy Cemetery, New York; Wainwright memorial by Louis Sullivan, Bellefontaine Cemetery, St. Louis, Missouri; Ryerson tomb and Getty tomb by Louis Sullivan, Graceland Cemetery, Chicago, Illinois; Belmont monument by Richard Hunt (no location indicated, located at Island City Cemetery, Newport, Rhode Island); V. Henry Rothschild mausoleum by Bruner and Tryon (no location); Mary Wright mausoleum by Tiffany Glass and Decorating Co., Bridgeport, Connecticut; Newman mausoleum by Tiffany in Salem Field Cemetery, Brooklyn, New York; McClure monument and Bradford Cogswell monument both by Tiffany Glass and Decorating Co. in Albany Cemetery; Mary Watson Borup monument by Tiffany in Sing Sing Cemetery; August Stout Van Wickle monument by Tiffany in Hazleton Cemetery, Pennsylvania; C. E. Cummings monument by Tiffany, Forest Home Cemetery, Chicago, Illinois; Kimbel monument by New England Monument Co., Green-Wood Cemetery, Brooklyn, New York; Buhl mausoleum interior by Tiffany in Sharon Cemetery, Pennsylvania; W. E. Strong monument by New England Monument Co. in Graceland Cemetery, Chicago, Illinois; and the Goodrich monument, Rosehill Cemetery, Chicago, Illinois.

William Walton prepared a short analysis of funerary monuments in the July 1911 *American Architect*, which provides some additional context for major sculpture works found in a handful of cemeteries. The lead image is of the bas-relief above the entrance to the Leeds mausoleum at Woodlawn by Adolph Weinman. Other noteworthy sculpture includes works by Daniel Chester French at Forest Hills Cemetery in Boston and Sleepy Hollow in Concord, Massachusetts, and Karl Bitters' memorials at Sleepy Hollow in Tarrytown, New York, and in Dayton, Ohio.

A 1917 *Architectural Review* article on "The Construction of Mausolea" features many of Woodlawn's mausolea, along with the Fisher mausoleum in Princeton, New Jersey and Mary Baker Eddy memorial at Mount Auburn Cemetery. It is notable, however, in this highly technical article about proper and innovative design, construction techniques, and materials for mausolea, 80 percent of the examples are from Woodlawn Cemetery. The Twenty-third Annual Exhibition of the Architectural League of New York (1908), which was published in

The American Architect and Building News includes a few memorial designs, including Carrère & Hastings' McKinley monument in Buffalo and a "splendidly designed tomb at Woodlawn Cemetery," the Hanna mausoleum in Cleveland by Henry Bacon, and the Stewart monument by Moller & Smith architects and Charles Keck, sculptor (location not identified). The memorial work at Woodlawn and at other cemeteries in the United States represent important components of the portfolios of architects, landscape architects, artists, and fabricators.

Carrère & Hastings (1885–1911) and McKim, Mead and White (1879–1960) both highly successful and influential architectural firms at the turn of the twentieth century, whose work epitomized the Renaissance and Classical Revival styles, are well-represented at Woodlawn, and their memorial work was published in architectural journals, particularly between 1890 and 1920. Carrère & Hastings' Borden monument was illustrated often in the context of their work, which included major commissions for universities, government buildings, cathedrals, and Gilded Age residences, whose extant work constitutes over forty listings on the National Register, including many National Historic Landmarks. Carrère & Hastings' other work at Woodlawn includes the Burrill monument and Stein mausoleum. McKim, Mead & White, who had a lucrative and successful practice in New York, designed many of the largest and most impressive mausolea and memorials at Woodlawn, including the Goelet mausoleum, Osborn mausoleum, Pyne ledger, Sterling mausoleum, Sherry mausoleum, Russell mausoleum, Taylor mausoleum, Twombly monument, Whitney monument, Wolcott monument and the Yznaga monument. Like Carrère & Hastings, McKim, Mead & White produced highly detailed and articulated designs that constitute some of the nation's most significant works of architecture, 140 of which are listed on the National Register. Other noteworthy architects, particularly Hunt & Hunt (Clyde Fitch monument, Belmont mausoleum, William L. Harkness mausoleum and Howland ledger) and James Gamble Rogers (Edward S. Harkness mausoleum, Straus mausoleum, Hay monument, Hill mausoleum and Miller Kuhn memorial) contributed some of the most memorable memorials in the cemetery. While the Woodlawn memorials by Carrère & Hastings and McKim, Mead & White were presented in several architectural journals, the memorial to receive the most written discussion for its innovative design is the 1918 Egyptian Revival Bache Mausoleum by Davis, McGrath & Kiesling, with landscape by Charles Wellford Leavitt discussed above. Although little is written about the Hackett monument, it is one of only two known built works in the United States by renowned British architect, Sir Edwin Lutyens and the archival record regarding his collaboration with Ellen Biddle Shipman is a significant contribution to scholarly understanding about Arts and Crafts design in the United States.

Stained glass windows feature in the majority of the 1,271 free standing private family mausolea. Smaller mausolea traditionally house one rear window; larger structures contain a primary rear window and two side panels. Although some mausolea were built in the decade following the opening of the cemetery, the majority were erected from 1880 to 1930. Lot owners selected their windows from the showrooms of various glass houses, commissioned artisans to provide custom works, or shipped specific styles of windows from major cities along the east coast and Europe. Represented in Woodlawn's collection are thirty-nine signed sets of works by Tiffany Studios in addition to other works identified through catalog listings and correspondence. Also represented are works by Mailtland Armstrong, John LaFarge, Duffner and Kimberly, J&R Lamb Studios, and several other stained-glass artisans.

The work of Tiffany Studios, including both glass and mosaic artists and the Tiffany Ecclesiastical Department is also noteworthy at Woodlawn. Their work represents a broad spectrum of decorative art over a long period (1875–1930s), and includes a total of forty-seven signed works (including the stained-glass windows mentioned above, as well as, glass mosaics, sarcophagus, monuments, columbarium, and ledger stones) and four additional windows that are attributed to Tiffany Studios. With important archives related to the work of Louis Comfort Tiffany in New York City, Woodlawn Cemetery holds one of the best study collections of the firm's decorative/architectural art, and one that is unmatched in any other cemetery in the United States. This body of

work consists of significant custom designs and fabrications, such as the Twombly monument (designed by Sanford White, fabricated by Tiffany), Cohan mausoleum and interior, and the extraordinary windows in the Harbeck mausoleum, as well as "off the shelf" items such as the window in the William Roberts mausoleum—installed in less distinguished mausolea, but which constituted a fashionable and prestigious memorial addition, even if the owner did not have the means or connections to secure a commission by these nationally significant artisans or hire a well-known architect to design the structure.

Landscape architects are also well represented at Woodlawn, and the intense design of both memorial gardens (sans monument) and skillfully landscaped lots for major mausolea or monuments is another characteristic that distinguishes Woodlawn from other rural cemeteries. Some of the work is so integral to the memorial, as in Beatrix Farrand's site design for the lot and courtyard at the Edward S. Harkness mausoleum, the Olmsted Brothers' picturesquely planted rock outcropping at the Constable lot, and the aforementioned Bache mausoleum, that the ultimate result is a complex, multi-layered design that represents the pinnacle of cemetery memorials. Both Farrand and the Olmsted Brothers were not new to designing memorial landscapes, and like many architects, they completed design commissions for their major clients that included memorial lots and monuments. Farrand's woodland garden for the Milliken family is a case in point, where the designer completed several projects for the family, culminating in their private memorial garden, which is deeply personal and consequently highly unusual. Several cemeteries on Long Island contain memorial gardens by the Olmsted Brothers and Farrand, but Woodlawn is significant for the diversity and numbers of landscape architects represented (see above) and for the large number of important landscape designs that are an integral part of a whole memorial, along with architecture, sculpture, and decorative art.

Significant Mausolea in other Cemeteries

While exact data regarding the number of architecturally significant mausolea does not exist nationwide, a cursory review for this nomination has revealed that no other historic cemetery in the United States approaches Woodlawn's mausolea collection. Many historic cemeteries have "districts" where the wealthiest residents built large and impressive memorials, some of which are mausolea, but they are much fewer in number and lack the distinguished character and wide variety of associated designers found at Woodlawn, particularly the combination of multiple design disciplines represented on individual lots.

Located on 474 acres, Green-Wood Cemetery (1838) in Brooklyn most closely approximates Woodlawn, with 790 hillside tombs and free-standing mausolea; only a few have known attributions to significant designers such as Richard Upjohn, Renwick Aspinwall & Russell, and Sanford White; four Tiffany windows are documented at Green-Wood. Laurel Hill Cemetery (1835), 74 acres in size, lists 116 historic free-standing and hillside mausolea, 26 of which are contributing for their architectural merit, but unattributed although a few architects such as Frank Furness and Horace Trumbauer are known to be associated with the design of the cemetery's buildings and memorials.[21] Spring Grove Cemetery (1845), 733 acres in size with 345 acres within the NHL district has 37 free-standing mausolea with noteworthy architects including H. Q. French, Charles Rule, and James Keys Wilson. Mount Auburn Cemetery (1831), the first rural cemetery in the United States on 175 acres in Cambridge, Massachusetts, has 40 free-standing mausolea and 100 hillside tombs with design attributions including Egerton Swarthout and Willard Sears.

Other important cemeteries throughout the United States have important monuments and mausolea, but none rival Woodlawn's collection.[22] Swan Point Cemetery (1846) in Providence, Rhode Island, has nine free-

[21] Aaron V. Wunsch, "Laurel Hill Cemetery," National Historic Landmark Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1998).

[22] A replica of the Woolworth mausoleum at Allegheny Cemetery in Pittsburgh, Pennsylvania, established in 1844 and now 300 acres in size has been inaccurately attributed to John Russell Pope.

standing and five hillside mausolea on its 200 acres, including structures by John Hutchings Cady and Russell Warren and one Tiffany window. Established in 1848, the 296-acre Cave Hill Cemetery in Louisville, Kentucky, has a few large monuments and mausolea by noteworthy architects including Horace Trumbauer, John Baird, and Henry Whitestone. The 269-acre Forest Lawn Cemetery (1849) in Buffalo, New York, has four free-standing and 85 hillside mausolea with a few representative architects including George Cary and Richard Waite.[23] Oakwood Cemetery (1859) comprising 160 acres in Syracuse, New York, also has several distinctive mausolea, including work by H. Q. French and at least one Tiffany window. Known as the "Cemetery of Architects," the 119-acre Graceland Cemetery (1860) in Chicago has thirty free-standing mausolea, including works by Louis Sullivan, Howard Van Doren Shaw, Richard Schmitt, Henry Bacon, and McKim, Mead and White. Mountain View Cemetery (1863) in Oakland, California, has several important mausolea illustrating a wide variety of revival design styles, including work by Fulgenzio Seregni and Arthur Page Brown on its 226 acres. West Laurel Hill Cemetery (1869) on 200 acres in Bala Cynwyd, Pennsylvania, has several large family mausolea, but little is known about their associated architects. Several cemeteries in New Orleans contain above-ground burials vaults, but most are technically sarcophagi so that few qualify as architect-designed large mausolea, with central hall and numerous burial crypts. However, both Metairie Cemetery (1872, 150 acres) and Cypress Grove Cemetery (1840) have large revival style mausolea, including work by Burton and Bendernagel, Charles Brune, and John Barrett. Established in 1892, Cypress Lawn Memorial Park, a noteworthy cemetery in Colma, California, has 88 free-standing mausolea and 10 hillside tombs, with a few attributed to architects Frederick Lamb, Charles Connic, Harold Cummings, Bernard Cahill, and Edward La Potka, and a total of six Tiffany windows, the highest number outside Woodlawn.

A few additional cemeteries have noteworthy monuments that are *individually* significant for their artistry, such as Daniel Chester French's "Mourning Victory" (Melvin Memorial) at Sleepy Hollow Cemetery in Concord, Massachusetts, and his "Death Staying the Hand of the Sculptor" (Milmore Memorial) at Forest Hills Cemetery in Boston, Massachusetts, or the Adams memorial by Augustus Saint-Gaudens and Stanford White in Rock Creek Cemetery, Washington, DC, titled "Mystery of the Hereafter and the Peace of God that Passeth Understanding." Other significant Tiffany interiors in historic cemeteries include the 1901 Wade Chapel at Lakeview Cemetery in Cleveland, Ohio, which contains a significant interior designed by Louis Comfort Tiffany comprised of both mosaics and stained glass.

Evolution to Single Graves and Community Mausolea

In addition to the desire to display great examples of funerary art, Woodlawn also embraced more modest burials, including single grave areas. Several factors contributed to this other aspect of the cemetery. Early in Woodlawn's development, the cemetery provided burial space for large numbers of relocations, particularly entire churchyard burials moved out of Manhattan in the first decades. Toward the end of the nineteenth century, the evolution of attitudes toward death, burial, and public health led many cemeteries to adopt cremation as a service.[24] Periodic epidemics, such as the influenza outbreak of 1918, resulted in the need for large numbers of modest burials for an economically diverse population. Woodlawn met this challenge proactively, by laying out plots in the early twentieth century specifically to accommodate single graves. Honeysuckle Plot (1912) represented a very specific approach to single grave burial, with a decorative wall constructed of fragile Tuckahoe marble and many highly decorative small monuments. Subsequent plots were very likely influenced by the new memorial park approach, first developed in 1913 by Hubert Eaton at Forest Lawn in Glendale, California, and discussed in a 1915 article "The Ideal Cemetery: The Memorial" by J. J. Gorden. Plots developed in the 1920s such as Cosmos (1922), Canna (1922), Fir (1928), Alpine Hill (1928), and Columbine (1928) represented a distinct change in the layout of the cemetery, with entire sections designed

[23] A memorial designed by Frank Lloyd Wright has been newly constructed from original plans intended for a different location.
[24] Sloane, Last Great Necessity, 153.

prior to sale, lots numbered sequentially, and lots designed to accommodate two, four, or eight burials with single family memorial marker and flat flush foot stones. Plots developed in the 1940s, such as Rhododendron (1941) and Yew (1945) provided burial space during wartime, especially World War II. Some of the later memorials include slanted markers such as King Oliver's memorial listed in Section 7, which are typical of those allowed by the cemetery in several single grave plots including Salvia, Heliotrope, Webster, Weigelia, Honeysuckle, Summit, Tulip, Violet, Crocus South, and Cliff.

By the 1970s, the market demand for in-ground, traditional burials had greatly diminished and the demographics of Woodlawn's clientele had changed to include a culturally diverse population. This led Woodlawn to develop community mausolea containing crypts and columbaria that provided above-ground interments in a limited area. Since 1970, the cemetery has constructed eight community mausolea: Chapel Community Mausolea A and B (1971, 1973), Van Cortlandt Community Mausoleum (1975–79), Brookside Community Mausoleum (1977–90), Lotus Community Mausoleum (1995), Knollwood Community Mausoleum (1998), and the newly finished Garden Conservatory. For the most part, these structures do not greatly affect the visual experience of the cemetery, with two exceptions. Brookside Mausoleum is built into the steep hillside above Webster Avenue so that it is visible from below. The Garden Conservatory Community Mausoleum is located in the northwest corner of the cemetery, in the location of the former Van Cortlandt (automobile) gate, which became unsafe and unsightly after the construction of the Major Deegan Expressway (I-87). The construction of the Garden Conservatory coincided with the relocation of the automobile gate to its current placement at the Jerome Avenue entrance. New burial space has also been developed in Hillcrest Plot, in the location of the former mulch area, so that Woodlawn can remain a viable and active cemetery for many years to come.

Designers of Woodlawn Cemetery

Several individuals have played critical roles in the conceptualization and implementation of Woodlawn's design. This includes individuals who were members of the board of trustees (e.g. controller), paid staff (superintendents, engineers, landscape gardeners), and consulting designers (architects, engineers, landscape architects). This list includes the most significant contributors, in chronological order.

J. C. (James C.) Sidney (ca. 1819–1881)

J. C. Sidney was an English immigrant who possessed diverse skills in surveying, drafting, mapmaking, civil engineering, landscape gardening, and cemetery design. He is best known for his work on Philadelphia's first rural cemetery, Laurel Hill and for his design of Fairmont Park in Philadelphia, completed with Andrew Adams in 1859.

The details of his youth are sparse. Sidney was born in England ca. 1819 and had immigrated to the United States by his mid-twenties.[25] Sidney worked with John Jay Smith as a draftsman and mapmaker for the Library Company in Philadelphia and later as a mapmaker for John Smith's son, Robert, at his publishing company.[26] In his *Recollections*, John Smith described Sidney as "a clever civil engineer."[27] Sidney was adept in surveying and in 1847 completed *Sidney's Map of Ten Miles Round*; *a Map of the Circuit of Ten Miles Around the City of Philadelphia*, the first publication of Robert P. Smith's publishing company.

[25] Aaron V. Wunsch, "James C. Sidney," in *Pioneers of American Landscape Design*, ed. Charles A. Birnbaum and Robin Carson (New York: McGraw Hill, 2000), 360.

[26] Ibid.

[27] Walter W. Ristow, "The Map Publishing Career of Robert Perasall Smith," *The Quarterly Journal of the Library of Congress* 26 (July 1969): 180.

The professional lives of the Smiths and Sidney are tied together in many interesting ways. John Smith, cofounder of Laurel Hill Cemetery, undoubtedly had a great impact upon Sidney's professional development. *Sidney's Map* (1847) features an illustration in the lower right corner of Laurel Hill Cemetery, although Sidney's first foray into cemetery work would not come until 1849 when, at the age of thirty, he was hired by Laurel Hill Cemetery to lay out its southern addition. After designing the addition, he stayed on as surveyor. In 1854, Sidney returned to South Laurel Hill with his partner Neff to realize his earlier plan.

The partnership between James W. P. Neff and Sidney began in 1850. Together they mapped towns and designed houses and cemeteries mainly in Pennsylvania and New York. Not long after being hired to layout South Laurel Hill Cemetery, Sidney was hired by Oakwood Cemetery in Troy, New York, to replace David Bates Douglass, the designer of Green-Wood Cemetery in Brooklyn, upon his death in 1849.[28] A skilled surveyor, Sidney also completed surveying work around Philadelphia between 1852 and 1854 for the Chestnut Hill Railroad, spurring suburban development in the Philadelphia area.[29]

In 1855, Sidney moved to New York to pursue mapmaking with Robert Smith's publishing company, now Smith and Wistar, which six years prior had published a magnificent map of Philadelphia titled *Map of the City of Philadelphia Together With All the Surrounding Districts Including Camden, New Jersey From Official Records, Plans of the District Surveyors and Original Surveys by J. C. Sidney* (1849).[30]

In 1857, Sidney was hired by the Cambridge Valley Rural Cemetery Association as the landscape gardener at the new fifteen-acre Woodlands Cemetery in Cambridge, New York.[31] Historian Aaron Wunsch has noted: "Records there identify him as both 'civil engineer' and 'rural architect,' a switch that may signify a turning point in his career. Now he was prepared to produce planting schemes and other accoutrements of landscape gardening."[32] Around 1858, Sidney partnered with architect Andrew Adams, with whom he won a commission for the design of Fairmont Park in Philadelphia in 1859. Similar to South Laurel Hill, Fairmont Park was another picturesque site along the Schuylkill River in Philadelphia. Sidney and Adams advertised themselves specialists in "county seats, cemeteries, and public grounds."[33] Although Sidney parted with Adams in 1860, he continued to undertake architecture and landscape design projects, and joined the American Institute of Architects in 1870.[34] Throughout the 1860s, Sidney also contributed to *Gardener's Monthly*, including an article in the March 1860 issue on hedges under the penname J. C. S.[35]

Sidney was hired by the trustees of Woodlawn Cemetery in 1863–4 to prepare a plan in the tradition of the first generation of rural cemeteries that included a curvilinear road system, plots, receiving tomb, a central lake, and entrances. Although the cemetery developed incrementally in phases, Sidney is credited with the first phase of design for the Webster Avenue office and the receiving tomb, as well as Central Avenue. Sidney's 1863 map also shows the preliminary layout of Aurora Hill Plot, Catalpa Plot, Cedar Plot, Chapel Hill Plot, Cherry Plot, Crown Grove Plot, Oak Plot, Observatory Hill, Rutgers Plot, Spring Lake, Spruce Plot, Sycamore Plot, and Willow Lake. Sidney's work at Woodlawn Cemetery is undoubtedly an important professional accomplishment along with his other cemetery design experience at South Laurel Hill Cemetery in Philadelphia (1849); Easton Cemetery in Easton, Pennsylvania (1850); Oakwood Cemetery in Troy, New York (1850), Oaklands Cemetery

[28] Sloane, Last Great Necessity, 62.
[29] Wunsch, "James C. Sidney," 360–61.
[30] Ristow, "Robert Perasall Smith," 180.
[31] Sloane, Last Great Necessity, 92.
[32] Wunsch, "James C. Sidney," 361.
[33] Ibid.
[34] Ibid., 363.
[35] J. C. S. [James C. Sidney], "Hedges," *The Gardener's Monthly and Horticulturist* 2 (March 1860): 73–74.

in West Chester, Pennsylvania (1853, with Neff); Woodlands Cemetery in Cambridge, New York (1857); and his design for Philadelphia's Fairmount Park (1859, with Adams).

J. C. Sidney died on April 26, 1881, after falling from the roof of his house while suffering from an attack of vertigo, according to the *Philadelphia Daily Press*. His obituary appeared in the June 1881 issue of *Gardener's Monthly and Horticulturist*, which credited him as a pioneer in the development of Philadelphia in the 1800s; "few men possibly had more influence on the architectural and rural beauty of Philadelphia in the very recent past than Mr. Sidney."[36]

Henry J. Diering (1828–1908)

Born in Sultzburg, Germany, Henry Diering moved to Frieburg at the age of fourteen to apprentice in landscape gardening. He served in the German army from 1849–51; he then immigrated to America. There he found work in the New York area for several years and in 1853 he travelled to Louisiana. Returning to New York in 1855, he was employed in Connecticut for an extended period, until he was hired by Woodlawn Cemetery where he remained until his retirement in 1900.

Diering was initially hired as a gardener at Woodlawn Cemetery on September 1, 1864, but his title changed in 1865 to "superintendent of workmen" as his responsibilities grew to include supervising workers responsible for clearing land, erecting fences, grading roads, and other related activities. By 1867, Diering was listed as assistant superintendent, and the following year his title was recorded as assistant superintendent and landscape gardener. In 1871, when R. E. K. Whiting was appointed controller, Diering was promoted to superintendent; he retained this position until he retired in 1901 and was succeeded by his son, Frederick.

Henry Diering is the only staff person to bridge Woodlawn's transition from rural cemetery to the landscape-lawn plan, guided first by J.C. Sidney and followed shortly thereafter by R. E. K. Whiting. In his roles ranging from gardener to superintendent, he is largely responsible for the implementation of the design through the onsite supervision of work crews engaged in land clearing, erecting fences, grading roads, etc. While his early training parallels that of Adolph Strauch, it is not yet known if Diering and Strauch were acquainted before they became cemetery superintendents.

R. E. K. (Robert Edward Kerr) Whiting (1833–1875)

R.E.K. Whiting attended Bowdoin College, as a member of the class of 1852, but appears to have received a degree elsewhere, perhaps from West Point. In the 1850s, he was employed on a variety of survey expeditions in Mexico and the western United States: the Isthmus of Tehuantepec about 1851; the eastern slope of the Sierra Nevada in California in 1855; and the state of Sonora in 1857. He may have joined the Confederate Army as both his brothers did at the outbreak of the Civil War. Whiting was hired at Woodlawn in 1867, where he remained for eight years.

Whiting was first hired at the salary of $2,500/year to prepare a survey and map of the cemetery grounds, following the board's termination of their relationship with J. C. Sidney in 1867. The minutes of the board of trustees note his role in steering Woodlawn's advisors, especially Absalom Peters, towards Spring Grove Cemetery. It appears that Whiting orchestrated three strategic visits to Spring Grove—the first as a reconnaissance, the second as a chance to show key board members, and the third to look at practical considerations once Woodlawn had adopted the landscape-lawn approach. The success of Whiting's survey and his instrumental role in directing the trustees toward the landscape-lawn resulted in his swift promotion to superintendent and engineer by 1868. As the pace of implementation increased, Whiting was promoted again in

[36] "J. C. Sidney" (Obituary), *The Gardener's Monthly and Horticulturists* 23 (June 1881): 193.

1871 to the role of controller, which is a position on the board of trustees responsible for both financial management and the supervision of contracts. Whiting remained at Woodlawn until his death in 1875.

Judson A. Doolittle (1853–1945)

Born in Cheshire, Connecticut, on January 17, 1853, Judson A. Doolittle graduated from Yale University with a bachelor of philosophy in 1877.[37] While at Yale, he studied civil engineering at the Sheffield Scientific School. From 1878 until his death in 1945, a period of sixty-seven years, Doolittle was the head engineer at Woodlawn Cemetery. Doolittle's arrival and long tenure at Woodlawn also helped to stabilize job titles and responsibilities, particularly the role and function of the engineer in relation to the superintendent, both of whom reported to the board of trustees. In his role as engineer, Doolittle was responsible for the overall layout of roads and paths, plots, trees, and individual lot boundaries. Doolittle's career at Woodlawn also coincided with the development of most of the major mausolea, and the implementation of circular lots on a massive scale. Doolittle is also largely responsible for the meticulous documentation and record keeping of Woodlawn's improvements, which appeared in summary each year in the cemetery's annual reports, and which included yearly cemetery maps illustrating the implementation of the design in terms of road, plots, and lots. Doolittle worked with consultant architects including H. Edwards-Ficken and R. Robertson Ward, and landscape architect Charles Wellford Leavitt, each of whom contributed specific design elements to the cemetery. After an illness of several months, Judson Doolittle died at Mount Vernon Hospital in Mount Vernon, New York, on March 26, 1945, at the age of ninety-two.

Frederick R. Diering (1865–1930)

Born just one block from Woodlawn, Frederick Diering was trained in cemetery administration and management by his father, Henry Diering, who was superintendent of Woodlawn from 1870–1901. Fred Diering began his tenure at Woodlawn at the age of thirteen, and became superintendent after his father retired in 1901. While he was not professionally trained in any specific academic field, Fred Diering received his education on the job, as clerk, lot salesman, assistant superintendent, and superintendent of Woodlawn. During his administration, he presided over the development of some of the most costly memorial lots in the nation, supervised the construction of most of Woodlawn's mausolea, and was responsible for a workforce that at its largest included some four hundred men. He was meticulously efficient and devoted to the beautification and maintenance of Woodlawn. Diering was also a leader in the American Association of Cemetery Superintendents, and was elected President in 1909. He died one year after his retirement in 1929 and is buried with his father in Woodlawn Cemetery.

Henry Edwards-Ficken (1853–1929)

Major Henry Edwards-Ficken was a New York-based architect and partner with Charles D. Gambrill (1854–1880) in the firm Ficken & Gambrill. A native of London, Major Ficken was educated at the Greenock Academy in Scotland. He served as supervising architect and engineer for Woodlawn Cemetery from 1913 until his death in 1929. Edwards-Ficken designed the Ferguson Memorial Building in Stamford, Connecticut; the Sigma Delta Chi Building at Yale University; the Town Hall of Birmingham, Connecticut; the Charles Gates Dawes House in Evanston, Illinois; and The Cloister (1888) in New Haven, Connecticut. H. Edwards-Ficken is also credited with the design of many private homes in the Chicago and New York areas and two stained glass windows at St. John's Episcopal Church in Stamford, Connecticut. Henry Edwards-Ficken also completed

[37] "Judson A. Doolittle is 90; Engineer of Woodlawn Cemetery Marks Birthday at Mt. Vernon," *The New York Times*, January 18, 1943, 20.

modifications to Grey Towers (NHL, 1985), the home of James W. Pinchot designed by Richard Morris Hunt in 1884.

At Woodlawn Cemetery, Ficken designed cemetery buildings and features as well as private memorials including substantial renovation of the Webster Avenue office (1920), the Jerome Avenue lodge and entrance gates (1915), a mausoleum for August Heckscher (1912), the receiving tombs (ca. 1912–1921) including bronze doors (1919), World War I Memorial (1921, not extant) on Myosotis Avenue, the Beaux-Arts Van Cortland Park entrance (1915) at 233rd Street (not extant), and the bridge over the Babbling Brook (1921). He is buried in Ravine Plot near the bridge that he designed.

Charles Wellford Leavitt Jr. (1871–1928)

Born in Riverton, New Jersey, in 1871, Charles Leavitt was a civil engineer who later turned to landscape architecture. He graduated from the Cheltenham Military Academy in 1888 and began his career as assistant engineer at the Caldwell, New Jersey, Railway. He later worked for the New York Suburban Land Company, became chief engineer of the Borough of Essex Fells, New Jersey, and worked as an assistant civil engineer in the East Jersey Water Company.

In 1897, he started his own firm in New York City under the title of landscape engineer. His career encompassed the full range of landscape architectural projects including designs for estates, cemetery plots, parks, parkways, park systems, and city planning. Noteworthy is his design for the Charles M. Schwab estate in Loretto, Pennsylvania, which is one of the best examples of his design aesthetic, which transcends "both stylistic eclecticism and Beaux-Arts formalism through his mastery of scale and his use of site-specific plantings."[38] Articles about his residential design work appeared in *Country Life*, *House and Garden*, and *Ladies' Home Journal* in the 1920s.[39] Leavitt was the chief engineer of the Palisades Interstate Park for twelve years, and responsible for completing the original design. Among the other projects which he designed and supervised in construction were the Saratoga, Sheepshead Bay, Belmont, Toronto, and Empire City race tracks; several country clubs; University of Georgia, Lehigh University, and University of South Carolina. He also helped prepare city plans for Garden City, Long Island; West Palm Beach and Lakeland, Florida; and Mt. Vernon, New York. He was a member of the American Society of Civil Engineers, American Society of Landscape Architects, Architectural League of New York, National Conference of City Planning, and Institute of Consulting Engineers. At Woodlawn Cemetery, C. W. Leavitt designed the main gates at the entrance at Webster Avenue (ca. 1900) and the landscaped setting for the Egyptian revival mausoleum for Jules Bache in Whitewood Plot (1916). Leavitt died of pneumonia on April 22, 1928, at his home in Heartsdale, New York.

Robertson Ward (1898–1988)

Robertson Ward was the son of the American sculptor Frederick William MacMonnies and the founding partner of the Robertson Ward Associates architects, which opened in Boston in 1921. His earliest commissions included residential projects in New England and New York, as well as resort hotels in Mexico and Bermuda. In the 1940s, his architectural practice shifted to focus on Caribbean resorts, such as the Mill Reef Club on Antigua, the Sandy Lane resort on Barbados, as well as resort hotels and communities on St. Martin's, Nassau, Eleuthera, Jamaica, and other Caribbean islands. Ward's residential work was featured in *House and Garden* (1939) and *Architectural Forum* (1936).[40] At Woodlawn, Ward completed alterations to the Jerome Avenue

[38] Heidi Hohmann, "Charles Wellford Leavitt, Jr.," in Birnbaum and Karson, *Pioneers*, 224.
[39] Ibid., 223–24.
[40] "Break with Tradition: Mr. and Mrs. F.B. Kirkbride's House in New Canaan, Conn," *House and Garden* 75 (1939): 64–66; "House for Miss Ellen A. Dockery, New Canaan, Connecticut," *Architectural Forum* 65 (October 1936): 266–67; and "House for Vera Capary, Norwalk, Conn," *Architectural Forum* 65 (December 1936): 530–31.

lodge (1930), and designed the Woolworth Chapel (1935–6), restroom (ca. 1930 not extant), a garage (1935), and the police booths (1931).

Noteworthy Interments

There are hundreds of individuals memorialized at Woodlawn Cemetery, whose lives are significant in the history of New York and the nation. Not surprising for its location and primary development period, many wealthy industrialists, financiers, and philanthropists are interred at Woodlawn. Woodlawn also honors a diverse set of individuals known in popular American culture, as New York has traditionally been a historic center of American theatre, art, and music. The diversity of individuals buried here is due in part to Woodlawn's proximity to the railroad, and later the subway, which served large elaborate funeral parties and individuals alike from both Manhattan and Westchester County. Woodlawn continues to serve as the final resting place for many celebrated individuals in the world of jazz and the Harlem Renaissance. Some of the most noteworthy and nationally significant individuals buried at Woodlawn Cemetery are listed below.

Jules Bache (1861–1944), financier, whose substantial art collection is exhibited at the Metropolitan Museum of Art.

Alva Belmont (1853–1933), socialite, whose "Marble House" exemplifies the Gilded Age, also known for her contributions to the Women's Movement.

Irving Berlin (1888–1989), composer, whose work includes *God Bless America, White Christmas*, and *Putting on the Ritz.*

Sir Rudolph Bing (1902–1997), celebrated general manager of the Metropolitan Opera.

Lizzie Bliss (1864–1931), one of the three founders of the Museum of Modern Art.

Gail Borden (1801–1874), inventor of the process that produced condensed milk and founder of the Borden Company.

Ralph Bunche (1904–1971), first African American to win the Nobel Peace Prize for the 1949 Arab-Israeli peace agreement.

Carrie Chapman Catt (1859–1974), founder of the League of Women Voters.

George M. Cohan (1878–1942), entertainer known as "The Man Who Owned Broadway."

William Andrews Clark (1839–1925), known as a "Copper King," his collection of art forms the core of the Corcoran Gallery of Art.

Celia Cruz (1925–2003), internationally acclaimed singer and "The Queen of Salsa."

Countee Cullen (1903–1946), poet of the Harlem Renaissance.

Miles Davis (1926–1991), jazz trumpeter known for influencing the cool jazz and fusion eras.

Dr. Leopold Damrosch (1832–1885), conductor, who established music institutions that eventually merged into the New York Philharmonic.

William Earle Dodge Sr. (1805–1883), founder of Dodge-Phelps Corporation.

William Durant (1861–1949), founder of General Motors.

George Bird Grinnell (1849–1938), founder of the first Audubon Society.

Edward Kennedy "Duke" Ellington (1899–1974), jazz band leader, considered America's greatest jazz composer.

Admiral David Farragut (1801–1870), First Admiral of the United States Navy.

Jay Gould (1836–1892), financier, who dominated the financial markets during the era of the robber barons.

Simon Guggenheim (1867–1941), member of the noted mining family, who established the John S. Guggenheim Foundation for artists.

W. C. Handy (1873–1958), composer and musician, known as the "Father of the Blues."

Edward S. Harkness (1874–1940), heir of the Standard Oil fortune, philanthropist, and founder of the Commonwealth Fund.

Charles Evans Hughes (1862–1948), chief justice of the United States Supreme Court.

Collis P. Huntington (1821–1900), builder of the Transcontinental Railroad.

Augustus Juilliard (1836–1919), founder of the Juilliard School of Music.

Fritz Kreisler (1875–1962), internationally acclaimed violinist and composer.

Samuel Kress (1863–1955), department store magnate and art collector, who contributed to the establishment of the National Gallery of Art.

Fiorello LaGuardia (1882–1947), mayor of New York during the Great Depression and Second World War.

Frank Leslie (1821–1880), owner of *Leslie's Illustrated Magazine*, introducing images into daily papers.

Herman Melville (1819–1891), author of the great American novel, *Moby Dick.*

Robert Moses (1888–1981), controversial "master builder" of New York City in the mid-twentieth century.

Thomas Nast (1840–1902), illustrator best known for his depiction of Santa Claus, and considered to be the father of the political cartoon.

James Cash Penney (1875–1971), department store founder.

Joseph Pulitzer (1847–1911), newspaper mogul, honored through the Pulitzer Prize.

Michael Pupin (1858–1935), scientist and inventor, winner of the Pulitzer Prize and professor at Columbia University.

Elizabeth Cady Stanton (1815–1902), a founder of the Women's Rights Movement.

Madam C. J. Walker (1867–1919), America's first female "self–made millionaire" who developed beauty products for African American women.

Gertrude Vanderbilt Whitney (1875–1942), sculptor and founder of the Whitney Museum of Art.

William Collins Whitney (1841–1904), political leader, financier, and Secretary of the Navy, considered one of the "Fathers of the Modern Navy."

Bert Williams (1875–1922), African American entertainer and Vaudeville star, known for crossing racial barriers on the stage and in film.

F. W. Woolworth (1852–1919), department store magnate.

Conclusion

Woodlawn Cemetery in The Bronx, New York, advanced the rural cemetery movement at a time when the heterogeneous picturesque of the antebellum decades gave rise to a more uniform and bucolic landscape-lawn style following the Civil War. The application of the landscape-lawn style at Woodlawn was achieved through a coordinated and consistent management strategy and business practices that resulted in the finest assemblage of memorial art in the nation, including large family mausolea by significant designers in greater numbers than anywhere else in the nation. Shortly after the initial road, path, and plot layout by J. C. Sidney, the cemetery adopted the landscape-lawn plan, which was implemented systematically, first, by landscape gardener Henry Diering and Superintendent R. E. K. Whiting, followed by Superintendent Henry Diering, engineer Judson Doolittle and later superintendent Frederick Diering. These individuals worked in quiet collaboration with New York's elite and their consulting designers to select lots and implement memorial designs that constitute major works of art. These demonstrate an unprecedented integration of architecture, landscape architecture, decorative art and sculpture, workmanship, and materials that also work harmoniously when viewed in totality in the landscape-lawn cemetery. As observed by landscape historians Ernest Stevens Leland and Donald W. Smith:

> Acclaimed as an achievement in landscape architecture, noted for its multitude of impressive memorials and mausolea, an arboretum, and a bird-sanctuary in a vast city a pageant of seasonal floral splendor, Woodlawn is a living and functioning symbol of the sentiment which inspires a great world to honor those who have gone before… World-renowned architects, landscape architects and sculptors together with noted memorialists, able horticulturists and the large staff of able experts retained by the cemetery organization have made this cemetery a mecca for lovers of art and nature, a shrine of the commemorative arts and an archetype of the ideal modern cemetery.[41]

Woodlawn contains all the ingredients of a quintessential Romantic cemetery and therefore shares much in common with other nationally and regionally significant burial grounds. While it does lack the massive cemetery architecture reflected in the Gothic Revival Bigelow Chapel at Mount Auburn and the Gothic Revival gatehouse at Green-Wood Cemetery, or the historic office and gatekeeper's lodge at Spring Grove, the architecture of H. Edwards-Ficken presents a visually consistent vocabulary that conveys Woodlawn's history. Moreover, the collection of private memorials inside Woodlawn exceeds those found in any other cemetery in America. Viewed individually, many of the mausolea, such as Taylor, Bates, Belmont, Harbeck, Harkness, and Straus, represent great works of architecture that reflect deeply personal and long-standing relationships between architect and client. The importance of these artistic works is reinforced by the large number of articles featuring Woodlawn's memorials, particularly the mausolea, in design journals. The constellation of design at Woodlawn is likely the result of the cemetery's location and its period of peak development. Many of the nation's most significant architects, landscape architects, sculptors, and artisans at work during the height of the

[41] Ernest Stevens Leland and Donald W. Smith, "Fred R. Diering," in *The Pioneers of Cemetery Administration in America* (New York, NY: The Sterling Press, 1941).

Gilded Age and Progressive Era, had active commissions for families with professional or personal connections to New York City.

The quality of Woodlawn's memorials and their landscape setting was noted in many design publications, which had a corresponding influence on cemetery development in the late nineteenth and early twentieth centuries. In 1914, an article titled "Organizing and Developing a Modern Cemetery" noted that:

> Monuments, while less numerous in the modern cemetery, are undoubtedly showing a marked gain in quality. This is due the general awakening to good design, and much credit can be given the magazines and publications which have trained and guided the tastes of both the dealers and public away from the maze of meaningless carving and ugly shapes to the simple elegance of good proportion and harmony of line and curve.[42]

The evaluation of Woodlawn's design history is possible due to a plethora of design records preserved through the meticulous record-keeping of its administration. For this reason, the vast collection of significant memorials and their associated archival collection translates into one of the largest study collections of representative built works associated with a great number of significant designers and artists practicing in the United States, particularly during the peak of the cemetery and custom memorial development between 1880–1930.

Through nearly a century of the most intensive memorial development, Henry Diering, R. E. K. Whiting, Judson Doolittle, and Frederick Diering worked to develop plots and lot layout in a beautiful and well-engineered configuration, resulting in an ideal setting for these master works and advancing the landscape-lawn style to its pinnacle of success at the height of the Gilded Age and the transition into the Progressive Era. Thus, Woodlawn Cemetery represents the chronological development of rural cemetery style, building on its precedents established by Mount Auburn (NHL, 2003), Laurel Hill (NHL, 1998), Green-Wood (NHL, 2006), and Spring Grove (NHL, 2007), and advancing the integration of landscape, architecture, and art to a new level that represents a nationally significant resource.

The success of Woodlawn was made possible by the cemetery's conscious proximity to the New York and Harlem railroad and Woodlawn Station, which was convenient for large funeral parties travelling from Manhattan, and facilitated access for the materials needed to create Woodlawn's art. At the same time, ease of access on the railroad and later, the subway, meant that the cemetery was accessible to a diverse clientele so that Woodlawn ultimately provided the final resting grounds for some of the nation's most influential individuals including a large number of cultural icons from the Harlem Renaissance. The deliberate pricing and selection of prominent lots, including circles, which were reserved for individuals of "wealth and taste," was undertaken through the conscious and consistent management practices implemented by the three aforementioned superintendents, who worked closely with the cemetery board, executive committee, "Committee on Taste," and consulting architects and landscape architects to ensure both the highest quality in memorial design and a consistent and beautiful landscape effect evident today. In 1914, *The Cemetery Handbook* noted that the "fine art of making an individual landscape picture of the cemetery lot is nowhere practiced with more success than in the highly developed landscape of the Woodlawn Cemetery of New York City."[43]

[42] Sid. J. Hare and S. Herbert Hare, "Planning and Design: Organizing and Developing a Modern Cemetery," in *Cemetery Handbook, A Manual of Useful Information on Cemetery Development and Management* (Chicago, IL: Allied Arts, 1914), 31.

[43] W. N. Rudd, "The Subdividing of a Cemetery into Sections, Lots and Single Grave Sections, " in *The Cemetery Handbook*, 76.

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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: #

Primary Location of Additional Data:

__ State Historic Preservation Office
__ Other State Agency
_X_ Federal Agency
Library of Congress:

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Manuscript Division: Olmsted Papers
Smithsonian Institution:
Archives of American Art:
Papers of Robert Aitken, Paul Weyland Bartlett, etc. Records associated with W. A. Clark Mausoleum, Gates Mausoleum, Novelli doors and sculpture, etc.
Peter Juley Collection – Photographs
Cooper Hewitt National Design Museum
Caldwell Lighting Collection (Davis, Harbeck Mausolea)
Frederick Law Olmsted National Historic Site
Olmsted Archives: Plans and records for Olmsted design projects
__ Local Government
_X_ University
Avery Architectural and Fine Arts Library, Columbia University
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Woodlawn Cemetery Archives
Brown University
Gorham Archive
University of California, Berkeley
Environmental Design Archives, Beatrix Jones Farrand Collection
_X_ Other (Specify Repository):
Metropolitan Museum of Art:
Drawings of windows created by Tiffany Studios
New York Historical Society:
McKim, Mead and White Archives
John Quincy Adams Ward Papers
Henry Hudson Kitson Papers
George Post Archives
The Hispanic Society of America
Huntington Mausoleum
National Sculpture Society
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Kress Foundation
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Amon Carter Museum
Roman Bronze Works Archives
Woodlawn Cemetery Archive

10. GEOGRAPHICAL DATA

Acreage of Property: 400 acres

UTM References:	Zone	Easting	Northing
A	18	594555	4526260
B	18	594835	4526200
C	18	594825	4526035
D	18	595145	4526070
E	18	595380	4526720

UTM References	Zone	Easting	Northing
F	18	595700	4527605
G	18	595730	4527735
H	18	595190	4527850
I	18	594350	4527690
J	18	594320	4527415

Verbal Boundary Description: The Woodlawn Cemetery district is located in the Bronx, New York, and consists of a roughly trapezoidal shape bounded on the north by East 233rd Street, on the east by Webster Avenue, on the south by East 211th Street, and on the west by Bainbridge and Jerome Avenues.

Boundary Justification: The district boundary consists of both the historic and current boundary of the historic cemetery and encompasses all of the contributing resources included in the nomination as well as later sections that illustrate the physical evolution of the cemetery landscape. The former maintenance yard, which is across 233rd Street directly opposite the private entrance, is not included in the district.

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Cambridge, MA 02141

Telephone: (617) 491-5300

Date: December 21, 2009

Assisted by

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Andria Darby, Research Assistant
The Woodlawn Cemetery

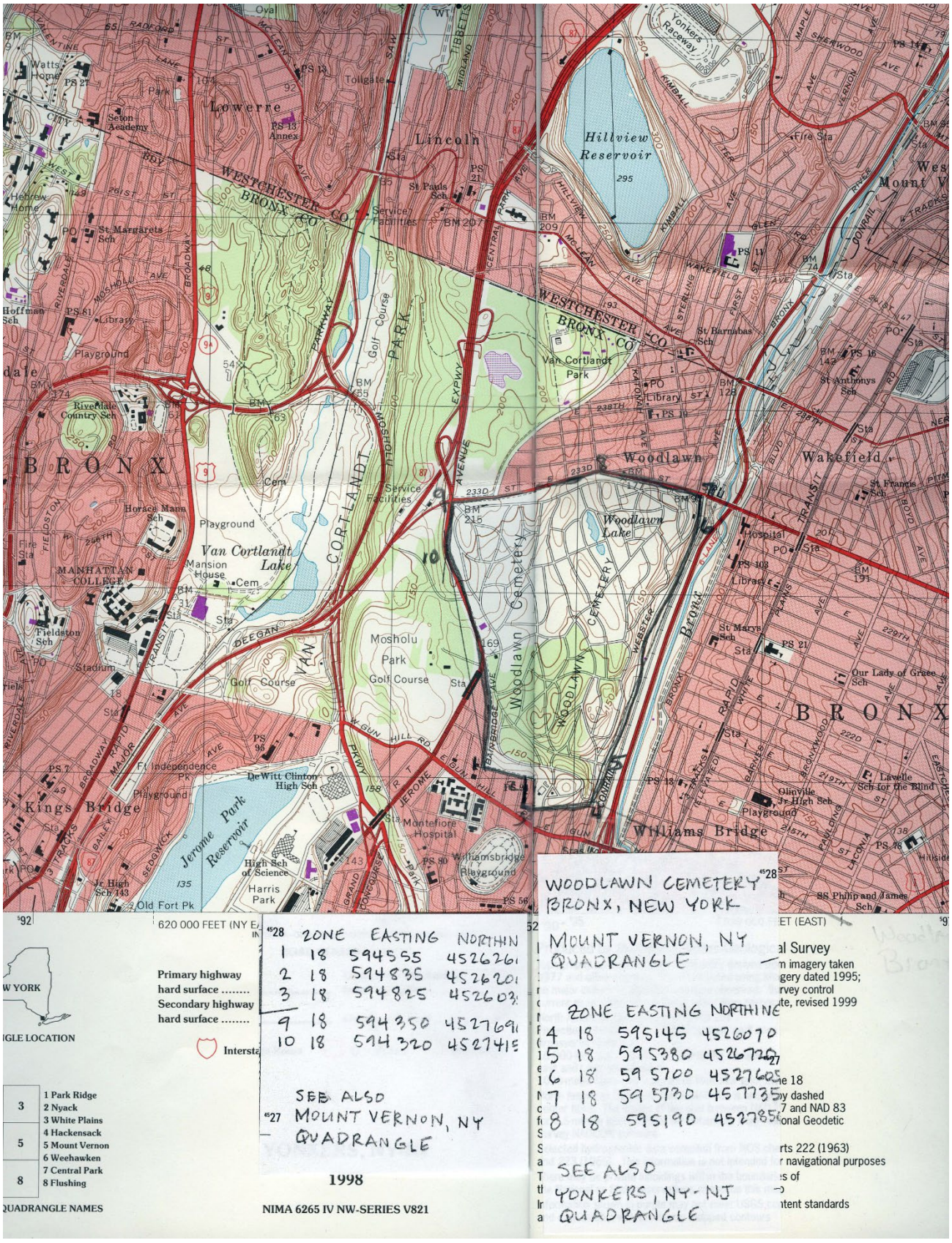
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Bronx, NY 10470

Telephone: (718) 920-0500

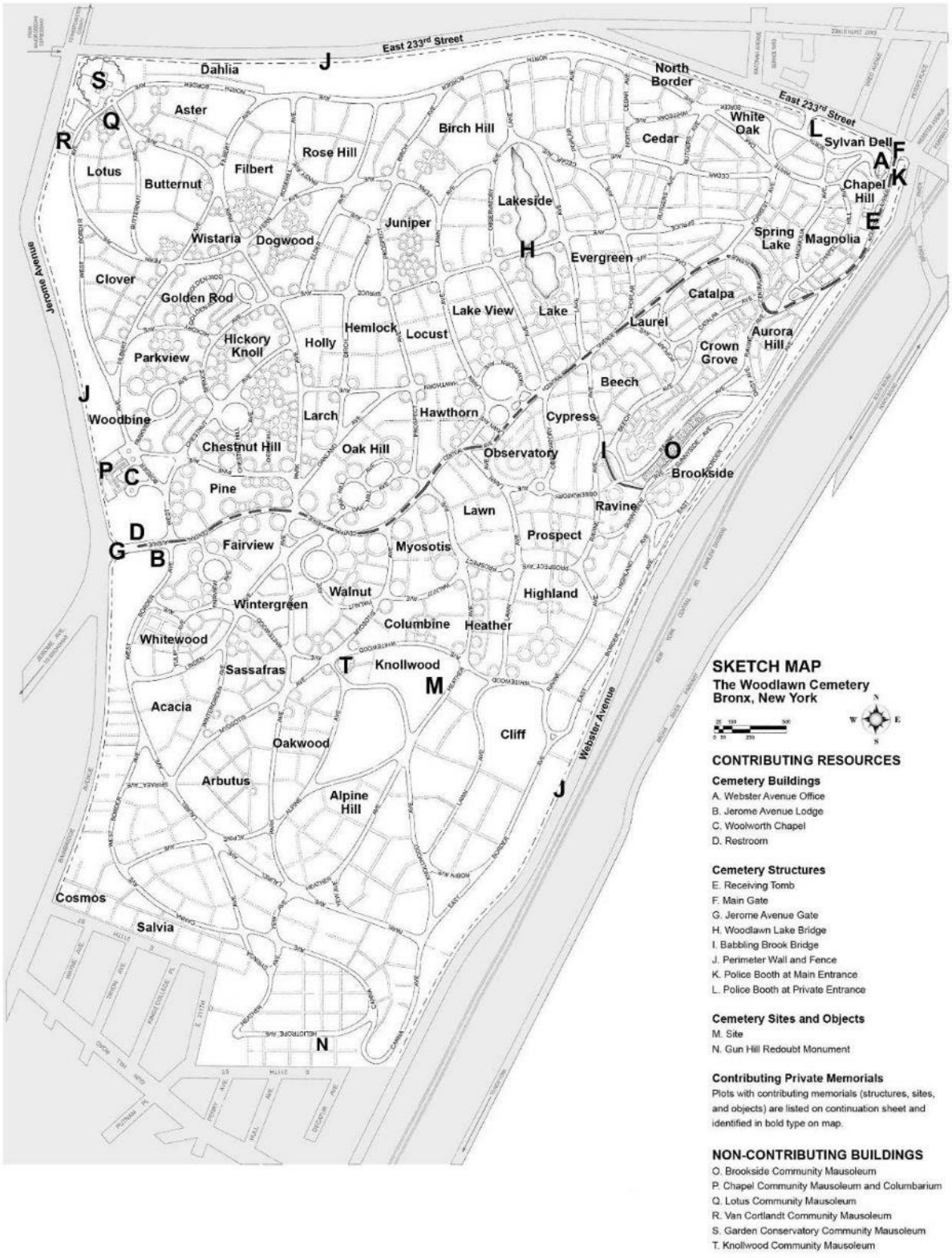
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DESIGNATED A NATIONAL HISTORIC LANDMARK
June 23, 2011


WOODLAWN CEMETERY
BRONX, NEW YORK
MOUNT VERNON, NY
QUADRANGLE
ZONE EASTING NORTHING
4 18 595145 4526070
5 18 595380 4526720
6 18 595700 4527605
7 18 595730 4527735
8 18 595190 4527850
SEE ALSO
YONKERS, NY-NJ
QUADRANGLE
ZONE EASTING NORTHING
1 18 594555 4526261
2 18 594835 4526201
3 18 594825 4526023
9 18 594350 4527691
10 18 594320 4527415
SEE ALSO
MOUNT VERNON, NY
QUADRANGLE
1998
NIMA 6265 IV NW-SERIES V821
Primary highway hard surface
Secondary highway hard surface
1 Park Ridge
2 Nyack
3 White Plains
4 Hackensack
5 Mount Vernon
6 Weehawken
7 Central Park
8 Flushing
QUADRANGLE NAMES
Bronx
Lowerre
Lincoln
Hillview Reservoir
Van Cortlandt Park
Van Cortlandt Lake
Mosholu Park
Golf Course
Woodlawn Cemetery
Woodlawn Lake
Jerome Park Reservoir
Kings Bridge
Williams Bridge
Wakefield
Woodlawn
Yonkers Raceway
Manhattan College
DeWitt Clinton High Sch
Montefiore Hospital
Harris Park
Old Fort Pk

USGS Map



Lauren Meier, 2009, for Pressley Associates

KEY TO SKETCH MAP

Contributing Cemetery Buildings, Structures and Sites

A. Webster Avenue Office
B. Jerome Avenue Lodge
C. Woolworth Chapel
D. Restroom
E. Receiving Tombs
F. Main Gate
G. Jerome Avenue Gate
H. Woodlawn Lake Bridge
I. Babbling Brook Bridge
J. Perimeter Wall and Fence
K. Police Booth, Main Entrance
L. Police Booth, Private Entrance
M. Cemetery Landscape (site)
N. Gun Hill Redoubt (object)

Contributing Private Memorials by Plot

Acacia
120. Kayser mausoleum

Arbutus
50. Ben Davis mausoleum
151. McGlynn monument
210. Stransky monument

Aster
18. Blashfield monument

Aurora Hill
66. Farragut monument

Beech
101. Havemeyer monument
177. Mary Post monument

Birch Hill
57. Dumois monument

Brookside
6. Aspinwall mausoleum
76. Fusco monument
169. Osborn mausoleum
204. Sterling mausoleum

Butternut
42. Cohan mausoleum
58. Dunkak mausoleum
163. Nash mausoleum
195. Simon mausoleum

Catalpa
117. Hyde monument
154. Melville monument

Cedar
207. James Stillman monument

Chapel Hill
5. Arnold lot
54. DeLong monument

Chestnut Hill
4. Armour mausoleum
9. Ballard monument
22. George T. Bliss mausoleum
27. Buhler mausoleum
67. Fischer monument
82. Gilmore mausoleum
91. Gulbenkian monument
105. Hennen mausoleum
139. Little monument
155. Merrall mausoleum
196. Henry Thompson Sloane mausoleum

Cliff
220. Untermyer monument

Clover
159. Mori monument
168. Orto monument
226. Waller mausoleum
232. Willeke monument

Columbine
78. Gary mausoleum
102. Hay monument
107. Hill mausoleum
122. Kerr mausoleum
142. Lynn mausoleum

Cosmos
10. Battaglia monument

Crown Grove N.
236. Woodruff mausoleum

Crown Grove S.
29. Butterfield mausoleum
96. Hamill monument
215. Terrell columbarium

Cypress
80. Kate L. Gilbert monument
230. Wheeler monument
234. Woerz mausoleum

Dahlia
132. Lambert mausoleum
150. McCullagh monument

Dogwood
34. Chambers lot
38. Christie monument
72. Flurscheim mausoleum
153. Meader monument
178. Procter monument
192. Seward monument

Evergreen
179. Pulitzer monument

Fairview
23. Borden monument
104. Heins monument
143. Maclay mausoleum
144. Martin mausoleum
147. Mason mausoleum
184. Rhinelander mausoleum
216. Thompson mausoleum
238. Wycoff mausoleum

Filbert
14. Bellows monument
108. Hillyer mausoleum
140. Lowenstein mausoleum
146. Marx monument
189. Schmuck mausoleum

Golden Rod
73. John M. Foster mausoleum
98. Edward S. Harkness mausoleum
130. Ladd monument
141. Luke mausoleum
174. Poor mausoleum
186. Romney monument
201. Ernest Stauffen Sr. lot
202. Ernest Stauffen Jr. mausoleum

Hawthorn
95. Hall monument
109. Holden monument
112. Hoyt mausoleum
126. Kinsley monument

Heather
11. Bayne monument
61. Dyer monument
84. Goadby monument
100. Hass mausoleum
136. Nonnie Stewart Leeds mausoleum
161. Munson monument
233. Wagner mausoleum

Hemlock
183. Remsen monument
187. Rowan mausoleum

Hickory Knoll
17. Biardot monument
81. Florence Cecil Gilbert mausoleum
92. Gulden mausoleum
115. Hupfel mausoleum

Highland
90. Grismer mausoleum
188. Russell mausoleum

Holly
19. Bleiman monument
53. DeLamar mausoleum
83. Glackner mausoleum
157. Milbank mausoleum
224. Walbridge monument

Juniper
103. Heckscher mausoleum
190. Schloer mausoleum
217. Triebel monument

Knollwood
129. Kuhn monument
198. Alice Smith mausoleum

Lake
148. Matthiessen mausoleum
180. Pyle mausoleum
208. Joseph F. and Eliza S. Stillman monument
227. Warner mausoleum

Lake View
45. Charles T. Cook monument
46. Henry H. Cook mausoleum
55. Dillon monument
59. Dunlop mausoleum
86. Gould mausoleum
87. Graham monument
119. Karagheusian monument
197. John Sloane mausoleum
228. Webb mausoleum
231. Whitney monument

Lakeside
47. Coughtry monument
194. Sherwood monument
222. Vietor monument

Larch
43. Cole mausoleum

Laurel
71. Flanagan mausoleum

Lawn
127. Knox mausoleum
239. Yzanga monument

Locust
16. Berutich monument

Lotus
123. Kiel mausoleum
131. Thea La Guardia monument

Magnolia
114. Huntington mausoleum
121. Kellogg mausoleum

Myosotis
77. Garvan mausoleum
94. Hackett monument
156. Metz columbarium
171. Angelina Piccirilli monument
211. Strauss mausoleum
221. Vicari mausoleum

North Border West
173. Plassmann monument

Oak Hill
3. Arents mausoleum
25. Brown monument
28. Burrill monument
32. Canfield lot
39. Clark mausoleum
65. Harris C. Fahnestock mausoleum
85. Goelet mausoleum
124. Kingsland mausoleum
160. Morosini mausoleum
200. St. John monument
219. Twombly monument

Observatory
2. Amsinck mausoleum
134. Launitz monument

Park View
8. Baier mausoleum
13. Beer mausoleum
33. Castle monument
40. Clemens mausoleum
89. Graves mausoleum
97. Harbeck mausoleum
99. William L. Harkness mausoleum
113. Hudnut monument
125. Kinnicutt monument
152. McMillin mausoleum

162. Murphy monument
164. Nauss mausoleum
182. Ream monument
191. Seibert mausoleum
193. Sherry mausoleum
235. Wolcott monument

Pine
48. Currier mausoleum
62. Ehert mausoleum
79. Gates mausoleum
88. Grasmuck monument
110. Hornblower mausoleum
149. McCann mausoleum
158. Millhiser monument
170. Penney mausoleum
203. Stein mausoleum
237. Woolworth mausoleum

Primrose
31. Caputo monument
36. Catt monument

Prospect
52. DeBlasio monument

Ravine
12. Beardsley mausoleum
30. Byrne monument
37. Cheney monument
49. Damrosch monument
56. Dodge Jr. mausoleum
69. Henry H. Flagler monument

Rose Hill
172. Barbara Piccirilli monument
185. Robinson monument
212. Swan monument

Salvia
167. Oliver monument

Sassafras
225. Wallace mausoleum

Spring Lake
26. Brown mausoleum
74. J.P.G. Foster monument
199. Andrew Smith monument

Sylvan Dell
118. Jenks monument

Walnut
1. Aldrich monument
20. Anna Blakesly Bliss monument
21. Cornelius N. Bliss mausoleum
44. Constable monument
51. Maria Stewart Davis mausoleum
63. Ernest Fahnestock monument
64. Harris Fahnestock monument
75. Frazier monument
93. Guye monument
111. Howland monument
128. Kress mausoleum
133. Lamont mausoleum
135. William B. Leeds mausoleum
137. Lehman mausoleum
175. Porter mausoleum
176. George B. Post lot
181. Pyne monument
206. Stickney monument
209. Stokes monument
214. Henry A.C. Taylor mausoleum

White Oak
138. Leyendecker monument

Whitewood
7. Bache mausoleum
15. Belmont mausoleum
24. Brewster monument
41. Coe monument
70. John H. Flagler mausoleum
106. Herbert mausoleum
116. Hurd mausoleum
166. Noguchi monument
213. Bertrand L. Taylor monument
229. Westinghouse mausoleum

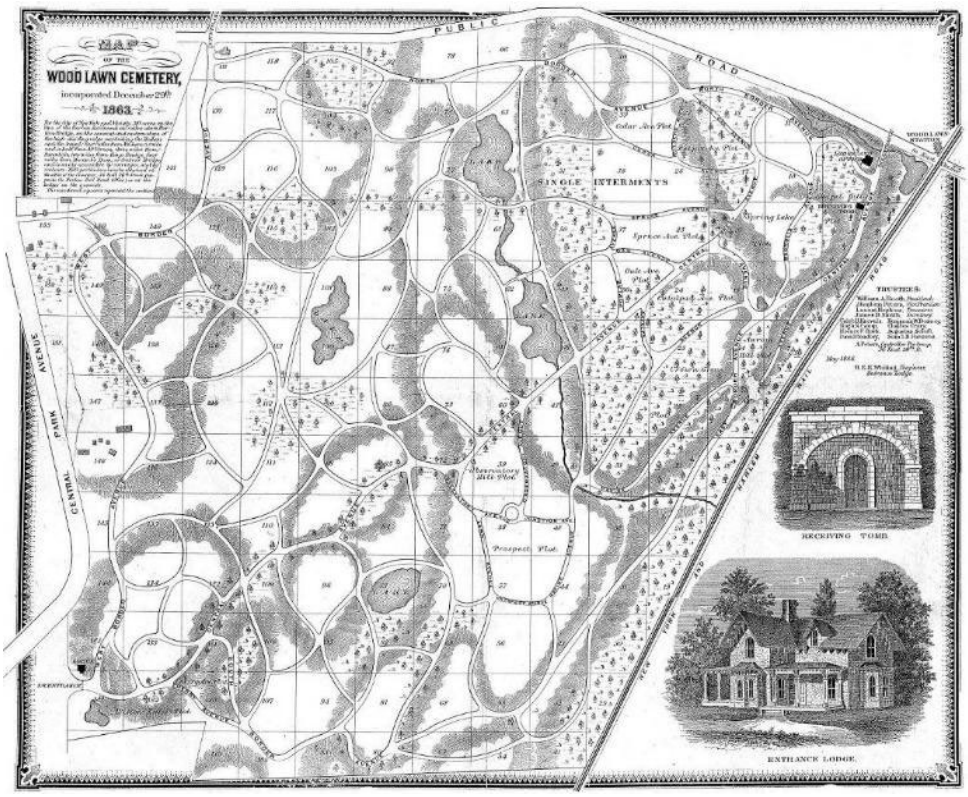
Wintergreen
35. Chapin monument
68. Fitch monument
165. Newman mausoleum
205. Alexander Mair Stewart lot
218. Trowbridge monument
235. Wing mausoleum

Wistaria
60. du Pont monument

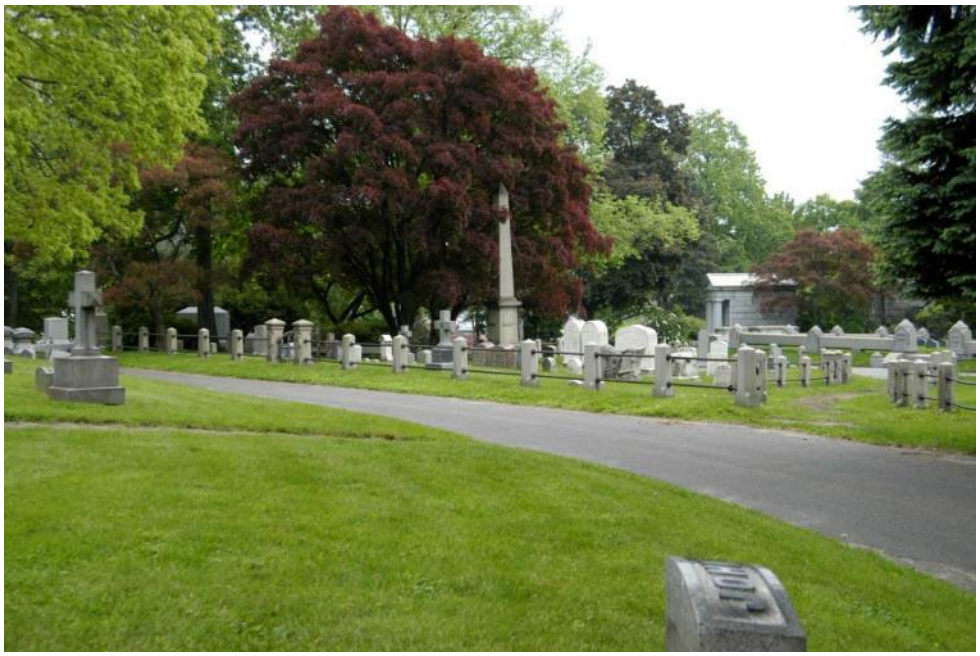
Woodbine
144. Manger mausoleum

Non-contributing Buildings and Sites

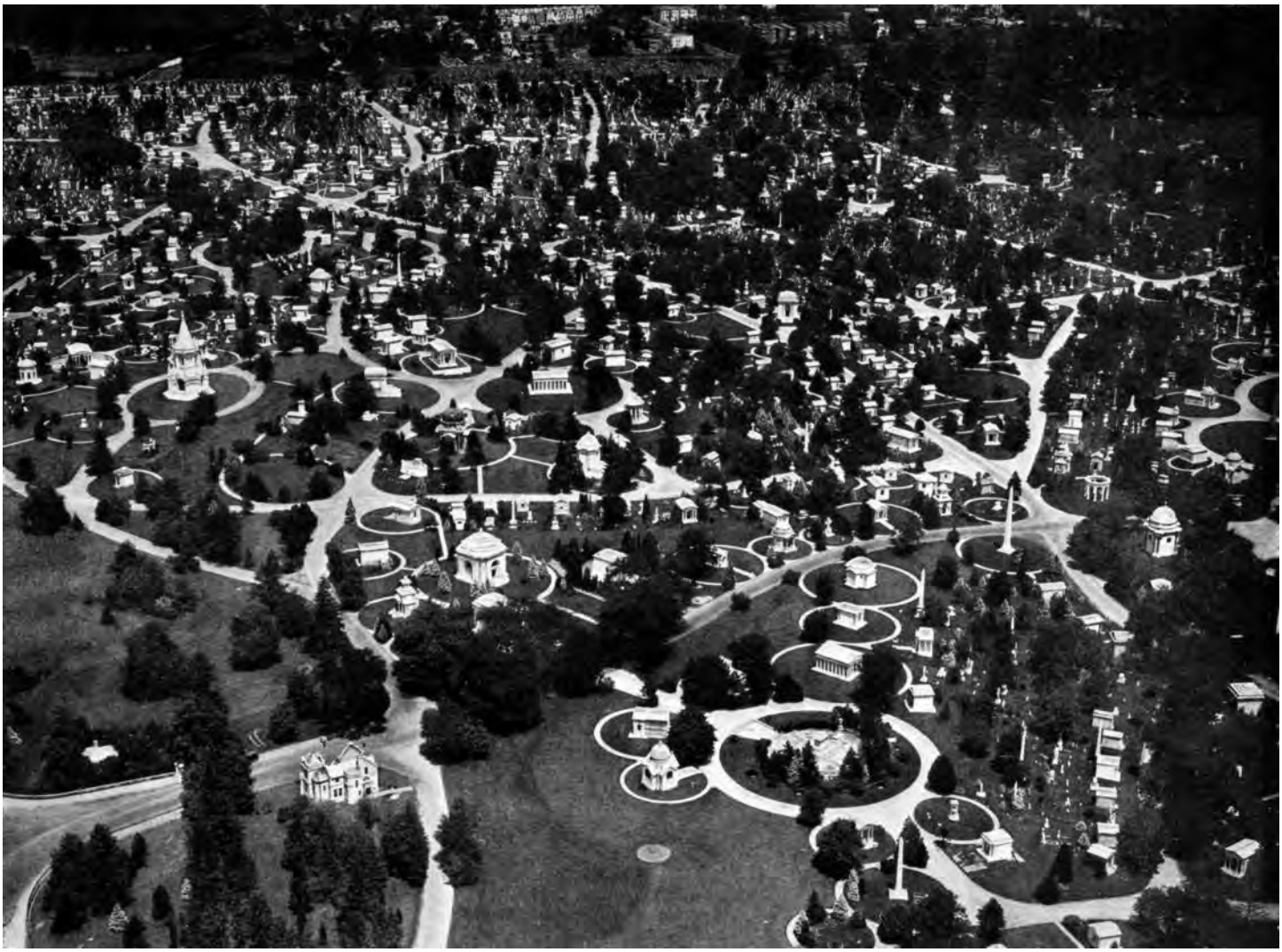
O. Brookside Community Mausoleum
P. Chapel Community Mausoleum
Q. Lotus Community Mausoleum
R. Van Cortlandt Community Mausoleum
S. Garden Conservatory Community Mausoleum
T. Knollwood Community Mausoleum
U. Brookside Cremation Garden



J. C. Sidney, "Map of the Woodlawn Cemetery," 1863 (Woodlawn Cemetery)



View of the Macy Lot, one of the earliest family lots (fenced) developed after Sidney's 1863 rural cemetery plan.
Lee Standstead, photographer, 2003 (Woodlawn Cemetery)



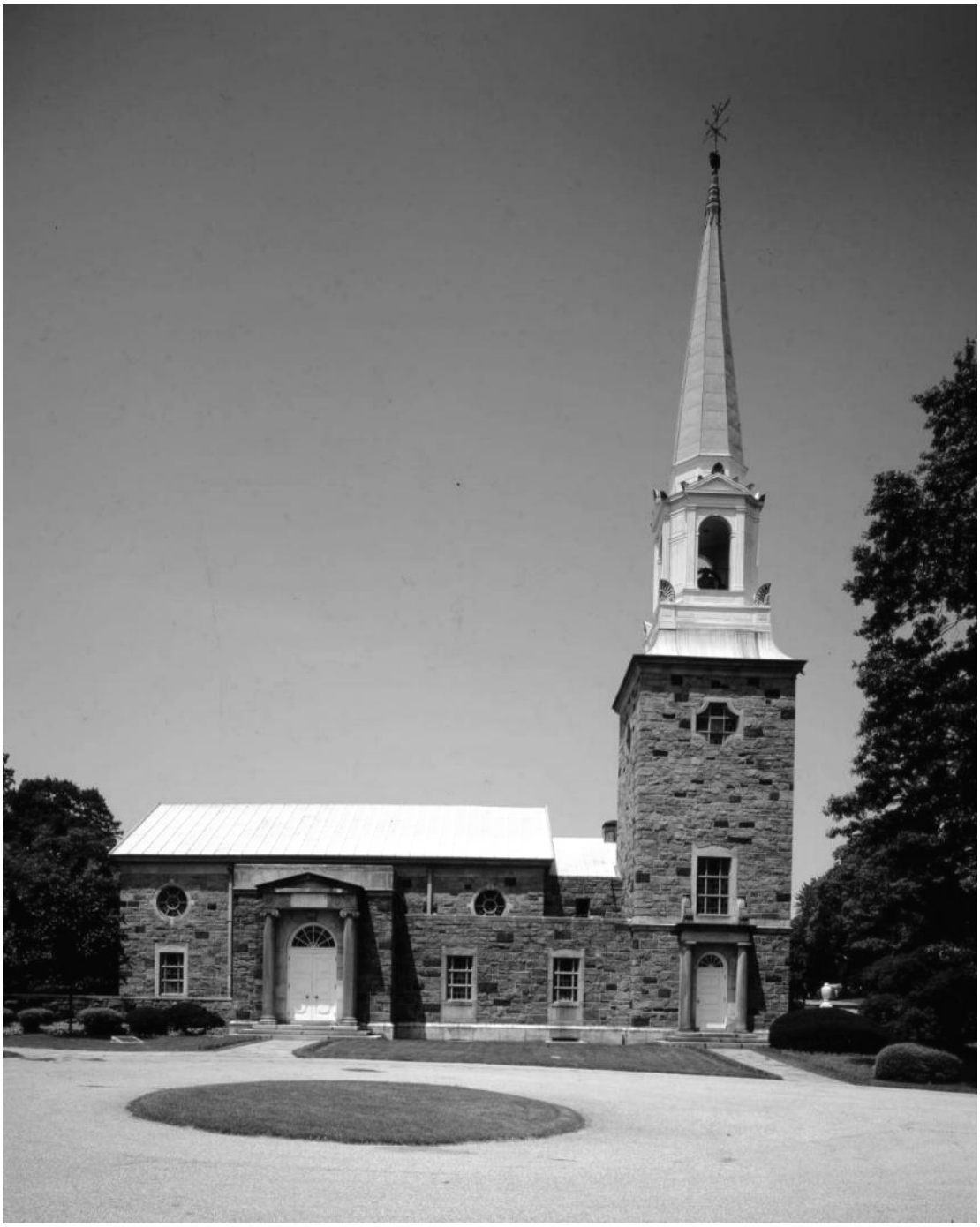
A 1921 aerial photograph showing circular lots with Jerome Gate Lodge in the lower left.
The Woodlawn Cemetery, New York, New York: The Kalkhoff Company, 1921. (Woodlawn Cemetery)



Webster Avenue Office, originally designed by J. C. Sidney and expanded in 1881 with modifications designed by H. Edwards-Ficken in 1920.
The Woodlawn Cemetery, New York, New York: The Kalkhoff Company, 1923. (Woodlawn Cemetery)



Jerome Avenue Lodge designed in 1915 by H. Edwards-Ficken
Lee Standstead, photographer, 2003 (Woodlawn Cemetery)



South elevation, Velma B. Woolworth Chapel, designed in 1935 by architect Robertson Ward. Dominick Totino, photographer, 1986–87 (Woodlawn Cemetery)



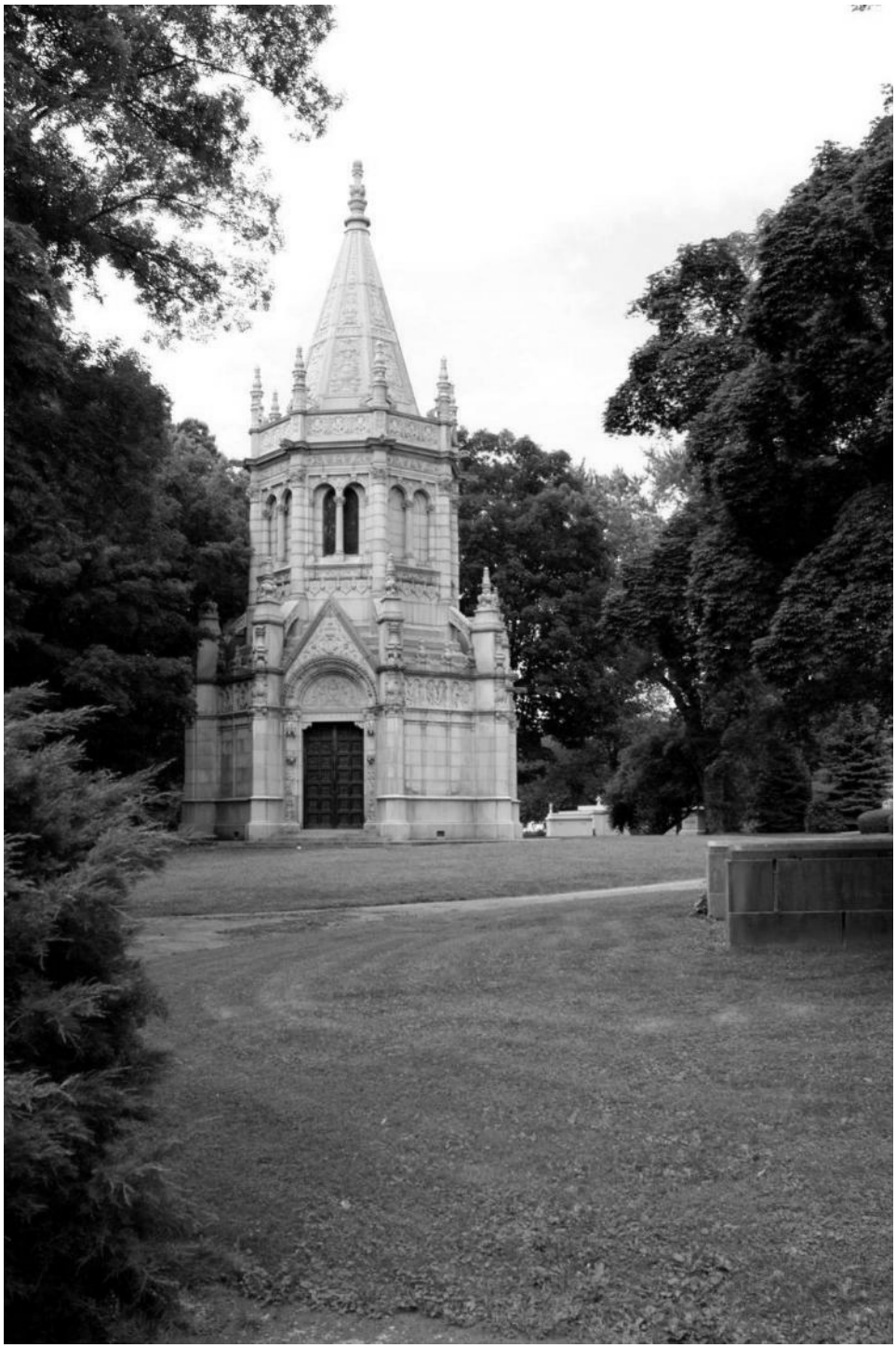
Facade, receiving tombs, renovation and expansion of original structures (dating from 1864 and ca. 1895) by H. Edwards-Ficken, 1912–21.
Lee Standstead, photographer, 2003 (Woodlawn Cemetery)



Woodlawn Lake Bridge on Spruce Avenue, designed by Charles W. Leavitt and constructed in 1901 in the Beaux-Arts/Classical Revival style by New England Granite Company.
The Woodlawn Cemetery, New York, Book of Views, 1907 (Woodlawn Cemetery)



Jules S. Bache mausoleum, designed by Davis, McGrath & Kiessling in 1916, fabricated by Farrington Gould & Hoagland with landscaped lot designed by Charles Wellford Leavitt in 1918.
Dominick Totino, photographer, 1986–87 (Woodlawn Cemetery)



Harbeck mausoleum designed by Theodore Blake of Carrère & Hastings in 1918. The octagonal mausoleum sited on a large oval lot, contains intricate bronze doors and an interior with carved arches by the Guastavino Company, inlaid marble floor, windows by Tiffany Studios, and is the only mausoleum wired for electricity, with gold-plated chandeliers and candelabras by the Caldwell Company.
Lee Standstead, photographer, 2003 (Woodlawn Cemetery)



Harbeck mausoleum interior showing Tiffany window, Guastavino arches, Caldwell lighting, and other ornamentation.
Kevin Daley, photographer, 2004 (Woodlawn Cemetery)



Margaret A. and Harris C. Fahnestock mausoleum interior, featuring a mosaic designed and fabricated by Tiffany Studios in 1896 on the apse and roof of the dome. A pair of stained-glass windows, also designed and fabricated by Tiffany Studios in 1896, are located above Harris C. Fahnestock's tomb. The mausoleum is a round structure designed and restored by Peabody & Stearns (1896, 1915) in the Beaux-Arts style and fabricated by Charles Wills, located on a circular lot.
Kevin Daley, photographer, 2004 (Woodlawn Cemetery)



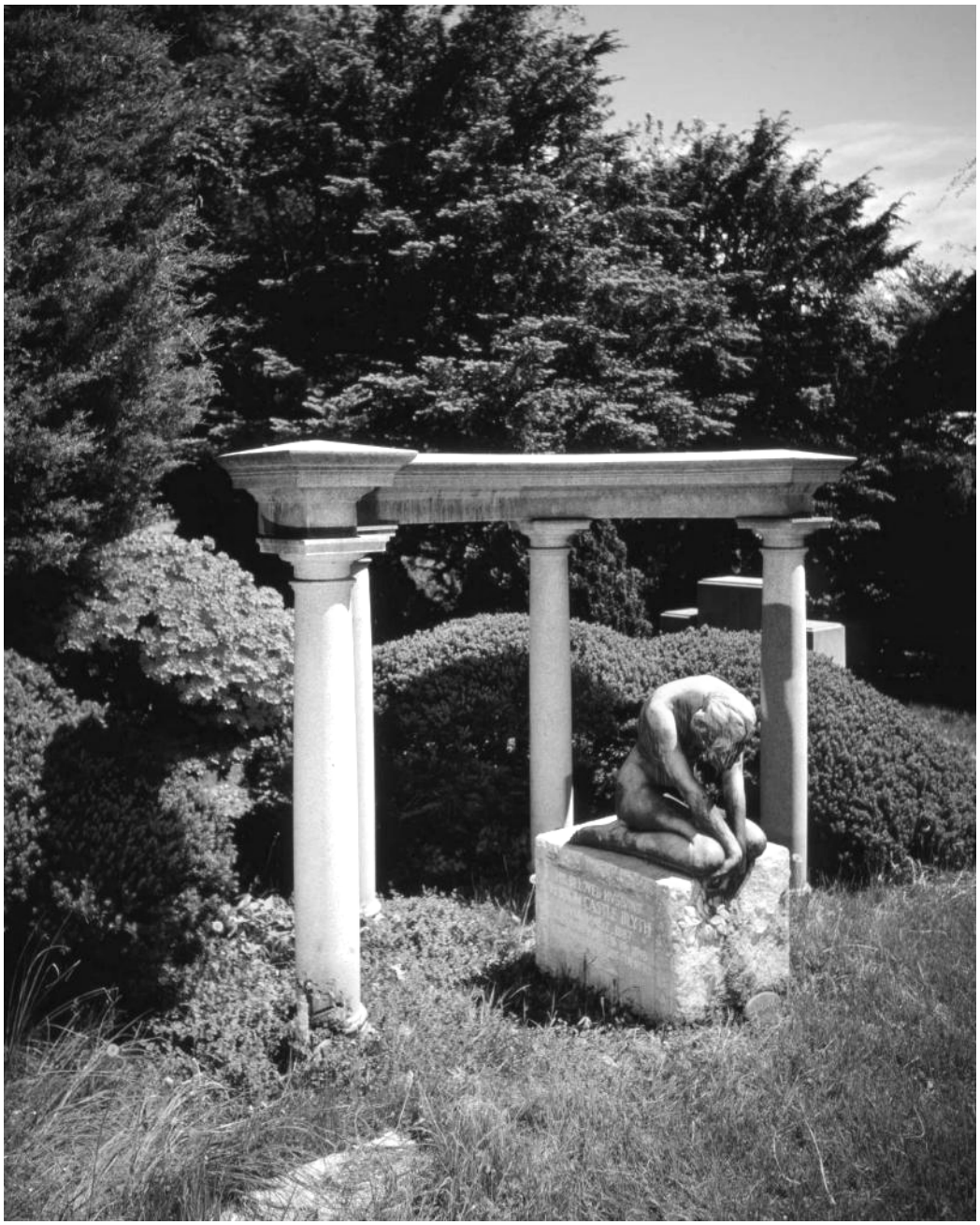
Robert and Odgen Goelet mausoleum, designed by McKim, Mead & White in 1898 and fabricated in granite by W. H. Murphy, with vaulting by the Guastavino Company on a large elliptical lot. The interior of the Classical Revival mausoleum features two pastel-colored stained-glass windows designed by Tiffany Studios in 1898.
Lee Standstead, photographer, 2003 (Woodlawn Cemetery)



Jay Gould mausoleum, designed by Hamilin Q. French in 1884 in the classical revival style and fabricated by the Smith Granite Company; it is modeled in granite after the *Maison Carrée* in Nîmes, France, on the largest circular lot.
Lee Standstead, photographer, 2003 (Woodlawn Cemetery)

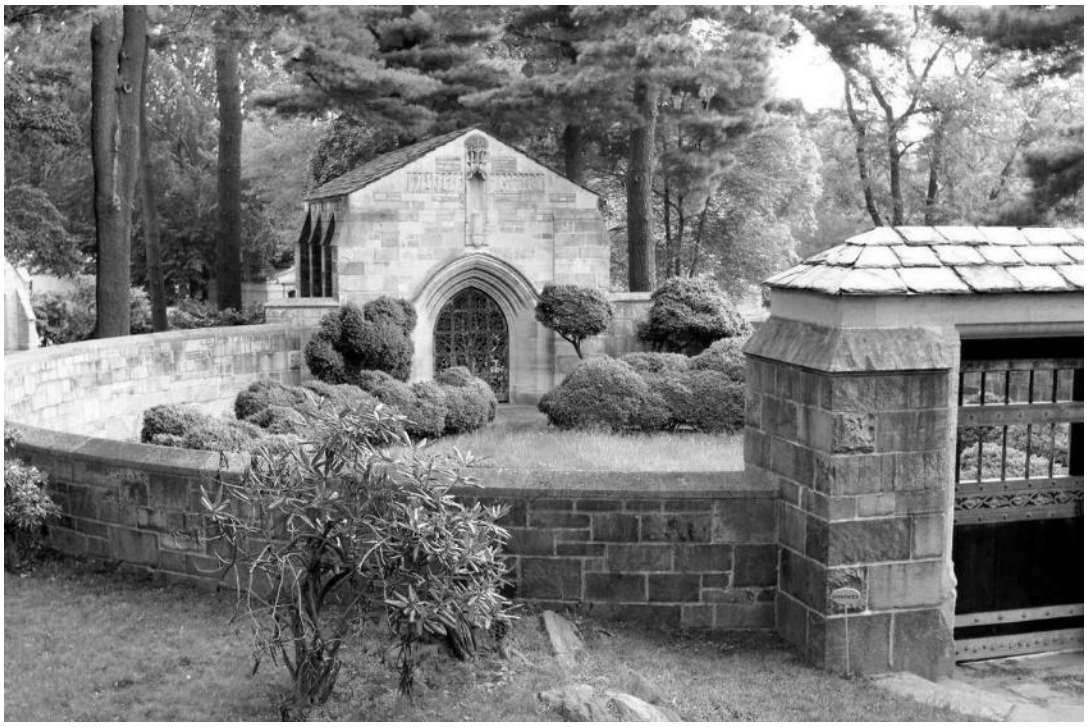


Alva Erskine Belmont mausoleum, designed by the architecture firm of Hunt & Hunt (1908) in the Gothic Revival style, fabricated in limestone by Barr Thaw & Frazer. The structure is a miniature of the chapel of Saint Hubert in Amboise, France, and is frequently opened for public tours.
Lee Standstead, photographer, 2003 (Woodlawn Cemetery)

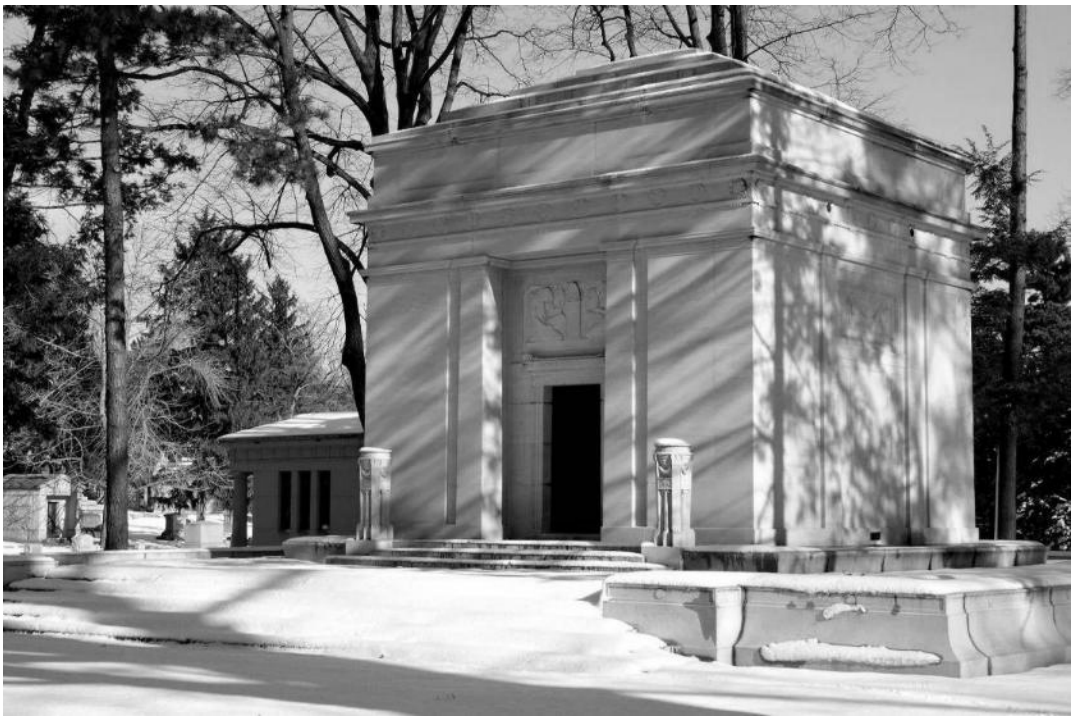


Irene Castle monument, featuring a bronze cast of a sculpture titled “The of End of the Day.” The original white marble sculpture was carved by Sally Farnham in 1918.
Dominick Totino, photographer, 1986–87 (Woodlawn Cemetery)





Edward S. Harkness mausoleum designed by James Gamble Rogers (1924), with landscape design by Beatrix Farrand and bronze door by Samuel Yellin on an oval lot.
Lee Standstead, photographer, 2003 (Woodlawn Cemetery)



William B. Leeds mausoleum designed by John Russell Pope (1910) with bas-relief by Adolph Weinman, constructed by Harrison Granite Company of New York.
Lee Standstead, photographer, 2003 (Woodlawn Cemetery)



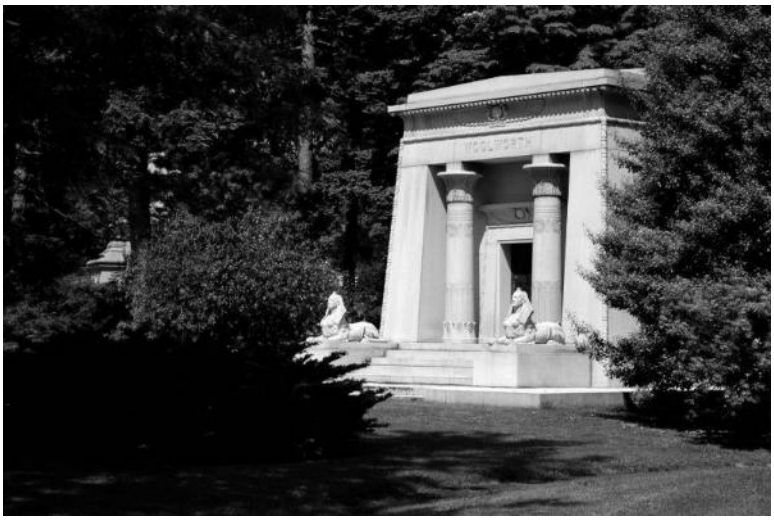
Miriam Osborn mausoleum designed by McKim, Mead and White (1894) with interior windows by Tiffany Studios and vaulting by Guastavino Company.
Lee Standstead, photographer, 2003 (Woodlawn Cemetery)



Straus mausoleum by James Gamble Rogers constructed with Mankato stone and slate, with entry gates by Samuel Yellin and bas-relief in bronze of Ida and Isidor Straus, by Leo Lentelli. Photograph taken from the Anna Bliss monument (in foreground).
Lee Standstead, photographer, 2003 (Woodlawn Cemetery)



Samuel Untermyer monument designed by Paul Chaflin (1925) and fabricated by the Maine & New Hampshire Granite Company in blue German granite on a large lot. The monument also features a bronze fountain and urn by Gertrude Vanderbilt Whitney.
Lee Standstead, photographer, 2003 (Woodlawn Cemetery)



Frank W. Woolworth mausoleum, constructed by Farrington Gould and Hoaglund of Barre granite (1921). It features bronze door by sculptor Julius Loester cast by the Roman Bronze Company, landscape design by Brinley and Holbrook, and later (1941) interior improvements in Italian marble including a large double sarcophagus.
Lee Standstead, photographer, 2003 (Woodlawn Cemetery)



The Woodlawn Cemetery single grave area.
Lauren Meier, photographer, 2003 (Pressley Associates)



Madam C. J. Walker monument, famed "self-made millionaire" who developed beauty products for African American women.
Dominick Totino, photographer, 1986–87 (Woodlawn Cemetery)



Duke Ellington gravesite.
Lee Standstead, photographer, 2003 (Woodlawn Cemetery)



The Woodlawn Cemetery single grave area.
Lauren Meier, photographer, 2003 (Pressley Associates)