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Historical Research Methods: Interpreting Architecture

Project 2: Analyzing a Building and Site: Woodlawn Cemetery: REWRITE

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The "Temple of Love," as it was called in a 1932 Farrington, Gould & Hoagland catalogue, is a memorial erected in 1931, at the Woodlawn Cemetery, for the cremated remains of husband and wife Charles and Gertrude Hogan, by their daughter Dorothy Hogan De Remer. Dorothy purchased the lot in 1930, a year after her mother died, and 15 years after her father died, and must have held onto their remains while she decided what to do with them. While this memorial was built later than many of the more highly prominent memorials and mausoleums at the cemetery, it stands out and is unique. It represents a daughter's wishes to reverently, and conspicuously, inter her parents' remains, at a time during the Great Depression when that might have been a quite strenuous thing for most Americans to do.

This memorial was a one-of-a-kind design, and was featured in the memorialists Farrington, Gould & Hoagland's catalogue as an illustration of their talents. While not highly imposing, the memorial is unique to Woodlawn, and was designed and sculpted by two highly skilled individuals, and contains symbolism that daughter Dorothy must have consciously chosen for her parents. Curiously, there was also an adopted daughter in the family, or Dorothy's "foster sister" Camilla, who, upon Gertrude's death, was the principal legatee in her adopted mother's will, receiving more money than Dorothy. There is no knowing if Charles had already secured Dorothy's financial position by this time, although we know Dorothy had been married, which may explain the distribution of the estate.

There is also a kind of second story in this memorial, for upon her own death, Dorothy's cremated remains also wound up interred on this lot, her will being executed by her widowed husband, Jay Grant De Remer. This time Presbrey-Leland, another significant memorialist company, was chosen to design Dorothy's ledger stone, and their designs show that burial room below the ledger for the cremated remains was left not only for Dorothy, but for three other individuals' remains as well. The curious thing about this design is that Dorothy's will specifically states that "only my husband, JAY GRANT DeREMER, and my foster sister, CAMILLA HOGAN KELLEY, may be interred in said plot and that upon their interment therein, said plot shall be closed to further interments"¹. Why would Presbrey-Leland design four slots for three sets of remains? The answer is unclear, but what is known is that neither husband Jay, nor sister Camilla, wound up there.

And so, Woodlawn Cemetery, Lot No. 17083, Plot Dogwood, Section 115, remains the final resting place for just three individuals, Charles, Gertrude, and Dorothy, but the columbarium memorial

¹ From Dorothy De Remer's will.

and ledger stone and the questions they raise remain anything but simple. To start to try to understand what the Temple of Love can tell us, it is critical to consider the players in the stories of the memorials themselves, the site of the plot within Woodlawn overall as well as its location within Dogwood, the landscape and landscape plans, and finally the architecture, design, and symbolism of the memorials themselves.

THE PLAYERS IN THE STORY OF THE TEMPLE OF LOVE:

The Family/The Client/The Interred

What follows is a synopsis of the cast of characters who are encountered at this site through its social interrogation.

Charles Washington Hogan was born on February 17, 1935, in Liverpool, England, to Timothy Hogan, also of Liverpool. Timothy was the millionaire head of the firm T. Hogan & Sons, Stevedores & Steamship Men, a stevedoring, ship broker, and shipping company, having first established his companies in the 1860s, first in New Orleans, and later in Quebec and New York, which brought his family to the United States (Blume, 475). Three generations of Timothy's family would lead this company, and upon his death on August 24, 1899, it would be Charles and another brother to whom he would leave the firm. As a result, Charles was a wealthy man, having inherited his father's fortune. (It is of note that Timothy was buried in Greenwood Cemetery, Section 176, Lot 21797.)

However, before his father's death, Charles had married Gertrude Elizabeth Barker on October 23, 1883, in Brooklyn, NY. She was the daughter of John W. Barker, of Syracuse, NY, born on March 30, 1860. Her mother, Mary Caroline Munger, was John's second wife, after Martha Filkins, but the mother of all of his children. Gertrude Elizabeth was their second of five children, and first daughter. While not much is known about the life that Charles and Gertrude led together, it is safe to assume that they were quite well-off and lived comfortably, not only because Charles had a hand in his father's shipping business, later taking it over, but because Gertrude's own father was a professional engineer as well. In the 1865 census, it indicates that the Barker family had Irish servants, so they were at least well-appointed enough to command hired help.

Dorothy Hogan, Charles and Gertrude's daughter, and only biological child, was born on March 10, 1890, in New York, and it can be surmised that her upbringing was equally as comfortable as those of her parents. There are many ship's passenger records of the family traveling between New York and Europe, such as that in 1893, when the three of them sailed back from Liverpool to New York; Dorothy was only 3 years old. The census of 1910 indicates that Dorothy, at this time age 20, was still living with her parents. Charles was still employed as a "shipper."

However, it is known that he died on March 1, 1915, in Nassau, Bahamas. As the obituary in the *New York Times* reads, he "had been in ill-health for some time, and left this city a week ago after coming here from the Pacific Coast, where he had spent the last nine months." Clearly he was a busy

and successful businessman, and his work in California would explain his obituary in the *San Francisco Chronicle*, which explains that "Hogan came to California with Mrs. Hogan and their daughter who was Miss Dorothy Hogan, in 1913 and after some time...decided to make his residence here..."

Just months before Charles died, on October 21, 1912, Dorothy was married to Jay Grant De Remer. As the *Chronicle* noted in Charles' obituary, "San Francisco society remembers the wedding of Miss Dorothy Hogan to Grant de Remer, which took place at the Hogan home..." While Jay's first name was not mentioned in this article, it can be found on a 1918 WWI Registration Card made out of for Jay Grant De Remer, where he lists "Mrs. J. G. De Remer" as his nearest relative; this Mrs. J. G. De Remer, we know, is Dorothy. By 1920, the census of that year indicates that Dorothy and Jay were still living in San Francisco, with two servants from Finland.

Meanwhile, a few years after Charles' death, in 1918, Gertrude had adopted a young girl, Camilla, age 4, from her father, Pietro Buscetto, of New London, CT. Camilla was born on August 25, 1914, in New London, and her father worked as a "laborer" (as indicated in a 1917 census report) and "grocer" (as indicated in a 1918 census report). Pietro had emigrated with his wife, Maria, to New York from Morra Irpino, Naples, Italy, in March 1911. There was no evidence of exactly why Pietro would have agreed to let Gertrude adopt his child, but he did, and Camilla grew up to become a "society girl" just like her adopted older sister and mother.

In fact, Camilla, Dorothy, and Jay would all travel frequently together, as in September 1929, when they all sailed from England back to New York. However, this date of arrival back in New York is curiously close to the date of Gertrude's death, and one has to wonder why this trip was taken, or even if Gertrude's daughters were with her at the time of her passing. Gertrude died of "carditis" on May 30, 1929, and her obituary, like her husband Charles', also made several major newspapers, including the *New York Times* and the *New York Herald Tribune*. The headline in the *New York Times* announcing Gertrude's death read, "Mrs. Hogan Left \$1,000,000 Estate: Stevedore's Widow Gave \$100,000 and Interest in Like Sum to Adopted Daughter." Camilla was the main beneficiary of her mother's will, surpassing her sister Dorothy in the amount of money she received. Dorothy was not left out completely, however, getting a "life income from the residue and personal effects," but notably was not the chief beneficiary. Perhaps this was merely because Camilla was not yet of age, and Gertrude would have wanted to make sure Camilla would have been able to live comfortably til she was married, while Dorothy was married and settled with a successful husband, but there is no evidence to indicate what the reason really was. All that is certain is that Camilla did grow into her role as a wealthy young woman. In the census of 1940, she was living alone on East 88th Street in Manhattan, and was finally married on July 17, 1942, to John C. Kelley, just before she turned 28-years old.

Meanwhile, after Gertrude died, Dorothy and Jay moved into Dorothy's parents' home at 139 Clapboard Ridge Road in Greenwich, CT, where they were listed as residing at the time of the 1930 census. Jay was listed as working for the "Savage Co.," which was short for the Savage Arms Corporation. Before she went out on her own, Camilla lived there as well, as did four boarders and three servants. Camilla was still living with Dorothy and Jay as of the 1940 census as well, with two servants. Whatever might have been the reason for Gertrude leaving Camilla more than Dorothy, it is

hard to imagine the two sisters living together for all of this time through any kind of tension. Based upon Dorothy's will, it is likely, that if anything Dorothy felt maternally for her adopted little sister. And Jay, in a letter from May 25, 1959, written to Woodlawn Cemetery, explains that he "in the company of my wife's younger sister, Mrs. John C. Kelley, (Camilla Hogan Kelley)" inspected the family plot. Clearly this family was close to one another.

On Tuesday, April 31, 1931, there are records for the Order of Interment for both Charles W. Hogan and Gertrude E. Hogan at Woodlawn Cemetery, at Dogwood, the lot having been purchased by Dorothy in 1930. A Memorandum of Lot Sale gives the date of October 3, 1930, which means at least a full year and four months would have passed between Gertrude's death and the purchase of this lot, not to mention the 30 years that passed since Charles' death. Still, Dorothy must have very carefully made this decision to inter her parents' remains together at Woodlawn, for it seems she spared no expense, choosing both a prominent site and a renowned memorialist company in Farrington, Gould & Hoagland. Additionally, from what was learned in their 1932 catalogue, the architect and sculptor of the Hogan memorial were notable as well.

THE MONUMENT:

The Memorialists/The Architect/The Sculptor

Farrington, Gould & Hoagland Memorial Corporation, were memorial designers and builders who were contracted to do a great deal of the memorial and mausoleum work at Woodlawn Cemetery. In a 1927 catalogue, the firm advertises itself as specializing "exclusively in the art, architecture, and scientific construction on Memorial Monuments, Mausoleums, and Statuary. After a personal interview with a client, in order to learn his requirements, we will be pleased to make a special design to fit the site of the Memorial."²

While it is unclear why Dorothy specifically hired Farrington, Gould & Hoagland to build her parents' monument, it is notable that the architect, Edwin Witthaus Bonta, was from Syracuse, NY, as was her mother, Gertrude, and grandfather, John W. Barker. In a similar catalogue that Farrington, Gould & Hoagland published in 1932, and which contains the photograph and description of the "Temple of Love," there is a list of "Some Well Known Architects and Sculptors With Whom We Have Collaborated;" the list of architects includes Edwin W. Bonta, and the list of sculptors includes Maxfield Keck, the sculptor for the Temple of Love. It is unclear whether or not Dorothy worked directly with these two men, but whether she did or not, she certainly got her money's worth, as the work is exquisite, eye-catching, and striking within the context of Woodlawn.

The architect, Edwin Witthaus Bonta was born on January, 15, 1880, in Syracuse, NY, and upon graduation from MIT in 1907, moved back to Syracuse to work with Alfred Taylor, of Montclair, NJ, who had also graduated from MIT. After MIT, Taylor moved to New York City, then to Syracuse to establish

² Farrington, Gould & Hoagland, 1927 catalogue.

his firm in 1902. Bonta worked for what would eventually become known as Taylor & Bonta from 1908-1924, notably designing the University Club (now Skaneateles Bank) at 431 Fayette Street in Syracuse in 1917. In 1920, he traveled with his wife to Japan to work for Vories & Co., a firm of Japanese and American architects who built American-style hospitals and commercial buildings near Kyoto (syracusenowandthen.com). By 1925, he was back in the United States, listed as being in private practice by himself, and on November 13, 1924, gave a lecture at Harvard's Fogg Art Museum entitled, "A Comparison of Greek and Japanese Architecture." In 1928, his family moved from Syracuse to Verona, NJ, and Bonta worked for the firm Starrett & Van Vleck of New York, who designed the Downtown Athletic Club in 1930. This would have been around the time that Dorothy would have either sought him out, or he would have been asked by Farrington, Gould & Hoagland to design the yet-to-be-named Temple of Love. Interestingly, during the early 1940s, Bonta became associated with Gibbs & Cox, naval architects, in the merchant hull division. Later, when the design of the Temple of Love is discussed, it will be interesting to remember Bonta's architectural lineage, which likely informed the design of the memorial. Bonta died on July 17, 1959, in Montclair, NJ.

The sculptor, Maxfield Henry Keck, was born on April 27, 1880, in Germany. According to materials submitted to the Landmarks Preservation Commission on February 4, 2003, in relation to the (Former) Childs Restaurant Building in Coney Island, historian Cleota Reed had this to say about Maxfield Keck: he was a "successful sculptor of architectural ornament," and came from an artistic family of German immigrants. His father worked for Louis Comfort Tiffany and his brother ran the Henry Keck Stained Glass Studio in Syracuse. Another brother, Charles, was a well-known sculptor (Landmarks Preservation Commission, website). Maxfield Keck worked on Riverside Church, the New York Telephone Building, the Waldorf-Astoria Hotel, Cincinnati Union Terminal, and Childs Restaurant. Keck died March 7, 1943, in Montclair, just as Bonta did, but there is no evidence that these two men worked directly together either, although it is likely that they knew one another, as they had both made a name for themselves in their lines of work.

The Site

The prominent site of the Temple of Love within the Dogwood plot speaks to the client's affluence, wealth, and prestige (or desire for everlasting prestige). What lot at Woodlawn would be appropriate for her parents? She must have been looking for a site that was prominent enough in order for the monument to be conspicuously displayed. Lot No. 17083, just off of Park Avenue, is one of the centrally located and dominant sites at Dogwood, as it is the largest central lot surrounded by seven smaller circular plots. In 1900, Woodlawn hired a new director, Frederick R. Diering, who was the person responsible for creating the large circle plots as well as the clusters of smaller circles (Dolkart, 75). These plots consisted of low-domed earth, with contoured surfaces and rounded circles that were accessed via paved gravel pathways (Warren, 30),

The Temple of Love, being the center of one of these clusters, can be accessed on foot via pathways that extend from Park Ave., Elder Ave., and Fern Ave., which then move about the smaller

circular plots, leading you to their center. Considering the economics of this central plot choice, it is important to note that the center lots went for more money than the others, even though in a sense this was less desirable land (Warren, 39). However, this psychology would have worked in Woodlawn's favor—if something is more expensive, it often becomes more desirable. Dorothy went for the most “prestigious” plot, knowing the location she was picking would have positive associations deriving from this centrality. A plot plan from the Major Monuments Woodlawn file shows the site in question in relation to the other seven smaller sites. On that drawing, lines projecting from these smaller circles into the central lot only serve to reinforce the idea that the Temple of Love really is the center of this tiny universe.

Even within Dogwood, the Temple of Love holds the largest plot between the two clusters, and while it may not be as easily seen or as quickly accessible from the access roads, it is still certainly visible, and in a sense its approach makes it somehow more conspicuous. It's like the reward at the end of a journey. And while today there is no landscaping to speak of beyond the grassy ground cover, there is evidence that the landscape at the monument had been carefully considered at some point under Dorothy's care.

Three separate drawings (unfortunately two are undated, the third is marked with the date “3/4/49”) show three different landscape schemes sketched out for the site. While they are all different, they all share some common themes, most importantly that they all would “frame” the Temple of Love in its context on the site, in a sense blocking two thirds of the adjacent sites, and leaving one third open as a place to view the monument.

In the Mausoleum Owner's Correspondence Woodlawn File from Avery Library, there is a photograph of the site in 1978, over a decade after Dorothy's remains were interred there as well. However, it is the only image of the site available that gives any indication of the scale of the landscape that might have existed there. On the far left of the photo's frame, the top dome of the Temple of Love is visible, but from the vantage point of the photo (taken from the Murrery plot, Lot No. 11652, just to the northwest of the Temple of Love, looking southeast), it is clear that trees and landscape are delineating these two sites. (In a photograph I recently took at the cemetery from the same vantage point, there are no trees or landscape to speak of.)

The types of trees, bushes, or ground cover that actually would have wound up being planted there could have been numerous, or could have changed over the years, but there are some small clues as to what might have existed. Once Jay was responsible for the site, there are Woodlawn notes indicating he asked for “some suggestions for a low, planting around the ledger stone.” One from September 3, 1964, mentions pachysandra and pansies. It is known for sure that there was pachysandra and ivy ground cover in 1965.

However, the only landscape information that is certain is from the time post-Dorothy's death. There is only that one drawing dated 1949, and an Estimate from February 28, 1949, that indicate that landscape was being discussed for her parents' memorial before her own death. However, this February

28, 1949 Estimate mentioned pachysandra and ivy ground cover, so perhaps Jay did not change too much after Dorothy was gone.

The Memorial: Architecture, Design, Symbolism

The Temple of Love holds the ashes of Charles W. Hogan and Gertrude E. Hogan. According to their cremation records, Charles' body was incinerated on March 6, 1915, and Gertrude's on June 2, 1929. While practically nothing is known about the process of the hiring of Farrington, Gould & Hoagland to design this Hogan memorial, it may be worth repeating that Dorothy likely would have wanted to go with a reputable memorialist, if not the best, and that was what she was getting with this company. An Authorization form from July 28, 1930, authorized Woodlawn Cemetery to build a foundation at 115 Dogwood, and a Foundation Order from October 14, 1940, lists Farrington, Gould & Hoagland as the "Builder." Farrington, Gould & Hoagland was contracted to "erect mausoleum as per plans & take photograph when work is completed." Another Foundation Order dating from October 18, 1930, estimates the cost at \$325 for 400 cu. ft. of concrete, and one from April 14, 1931 (and subsequent bill from April 16, 1931), gives the order for "Additional Concrete." The builders would have just about been finishing their work at this time, as again, Charles and Dorothy were interred on April 21, 1931.

The only indication there is as to what the material of the memorial is specifically comes from a note, unattributed, but with the date "2/28, 1949," which is likely a note taken by an employee of Woodlawn, for it appears to include a price estimate for the care of this monument (repointing and cleaning). The note mentions "14 P. Barre," which probably indicates the stone was quarried in Barre, VT.

The design of the Hogan columbarium memorial is Classical, but it does not conform strictly to any classical rules. Its scale within the site is appropriate, and feels both like it is settled into the site, but is not flimsy when it is approached closely. In its form, the memorial is like a small Roman temple (which is fitting for its later given name of the "Temple of Love") or Greek tholos, with a peripteral colonnade, made of six columns, and rounded dome on top. Its base is a three-tiered hexagon upon which the six columns rest, and between these columns are granite "screens" with several rows of alternating open and closed spade-shaped openings. Alternating between the columns, these screens are adorned at their top with ornamental bas-relief sculpture depicting ships and flying birds, which looks like sea gulls. The form could also be interpreted as a folly in an English garden, a bit of extravagance offering delight to those who either stumble upon it, or who can see it from a distance.

Inside the colonnade is the urn with Charles and Gertrude's remains, and curiously, the only way to see the urn as well as the inscription stone upon which it rests, is to peer through the spade-like screen openings and look in. There one can see the inscriptions on a three-faced piece of granite. The inscriptions read, "Charles Washing Hogan/Born in Liverpool, England/July 30, 1859/Died in Nassau/Bahama Islands/March 1, 1915," and "Gertrude Elizabeth Hogan/Daughter of John W. Barker of

Syracuse/Wife of Charles W. Hogan/Born March 30, 1860/Died May 30, 1929.” The third side of the stone has an inscription that reads “Blessed Are the Pure In Heart for They Shall See God.”

The memorial truly does speak for itself if allowed to, and even without knowing the biographies of Charles, Gertrude, and Dorothy, or without the fully formed landscape as it was intended to be planted, one can very clearly get a sense of who these people were, what they stood for, and their stature in this living world.

Post-Script

The name the “Temple of Love” was not a name that Dorothy bestowed upon this memorial—this was the name given to the memorial by Farrington, Gould & Hoagland in its marketing catalogue of 1932. The marketing copy here is rather sweet, noting that this memorial was ‘designed for the interment of ashes only, and those of two persons, husband and wife. It was the wish of these persons that the memorial should be as free from a funeral appearance, and as “happy” as possible.’ Now whether or not that’s true, that Charles and Gertrude, or even Dorothy specially asked Farrington, Gould & Hoagland, or Bonta, or Keck, to follow these specifications, it’s clear that this was a custom-design, and realized by some rather talented designers and craftspeople. Dorothy got what she wanted, a special memorial for her parents, and Farrington, Gould & Hoagland got another great example of their work to showcase to future customers.

Dorothy passed away on June 7, 1964, and it was Jay who was then left in charge of the family plot. On July 9, 1964, there is an order to “Furnish and install columbarium with leger (sic),” and an inscription that would read, “In loving memory of Dorothy Hogan De Remer/Born March 10, 1890 – Died June 7, 1964.” Presbrey-Leland would be the memorialists this time for Dorothy’s ledger stone, as noted in correspondence from the time, designing a Buttura & Sons, Barre, VT granite ledger stone, with room for the remains of four people.

No one else wound up being interred with Dorothy, however. Jay remarried a woman named Loui (or Louis) W., and died on May 10, 1975 at the age of 93 in Greenwich, CT. Loui died not long after Jay on August 1, 1975, at the age of 78. Could they be buried somewhere together? Camilla died on February 21, 2002, at the age of 87. It is unclear when her husband John died, although it was before her, as she was listed as widowed. There doesn’t seem to be any record of where she is buried as well.

And so, for the foreseeable future, only Charles, Gertrude, and Dorothy will be at rest in plot 115 Dogwood, the ships and the gulls guarding their remains.

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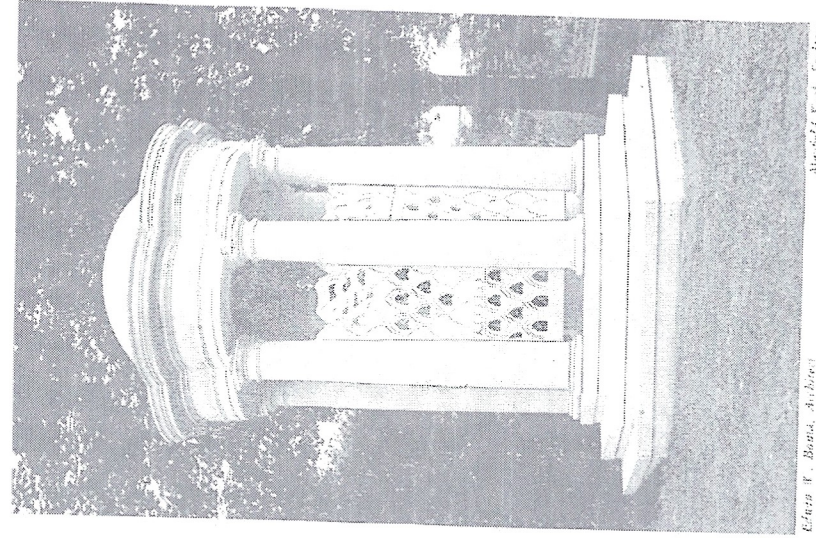
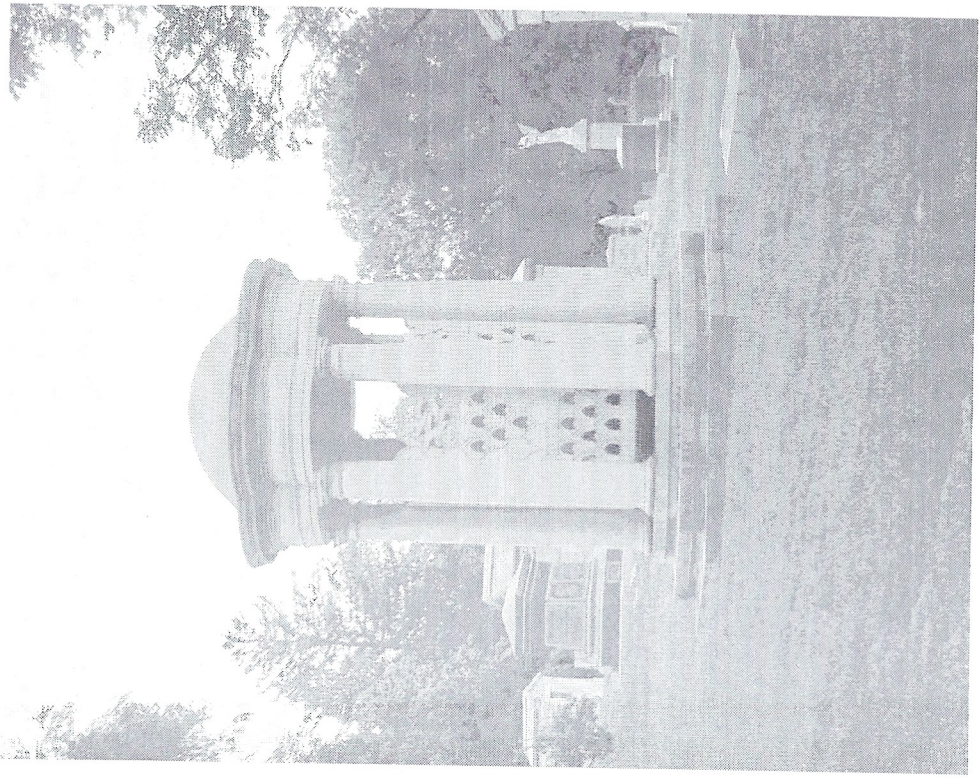
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Woodlawn Cemetery map, provided by Susan Olsen.

The Temple of Love

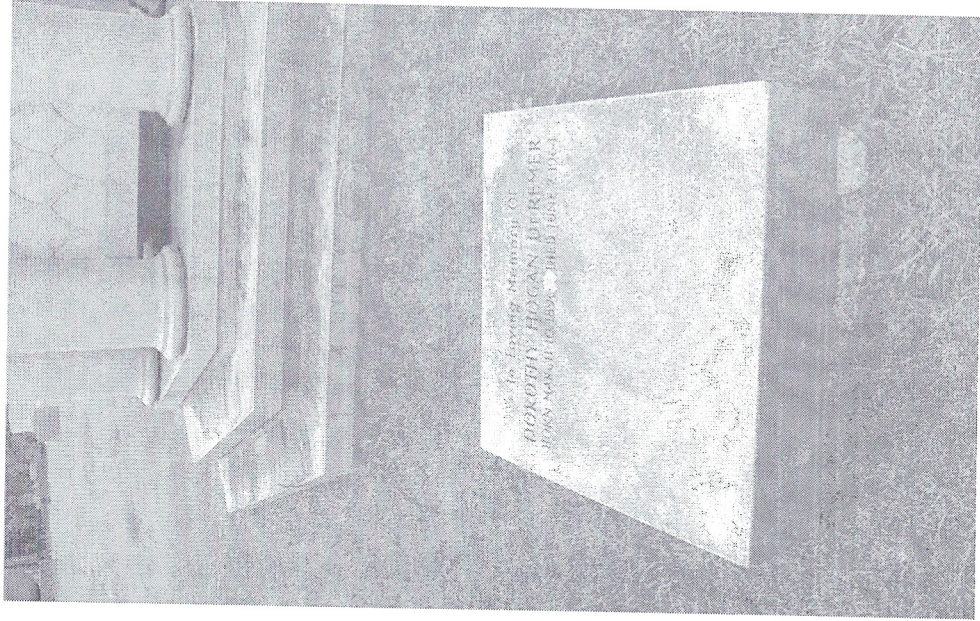
Woodlawn Cemetery
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Maura Whang

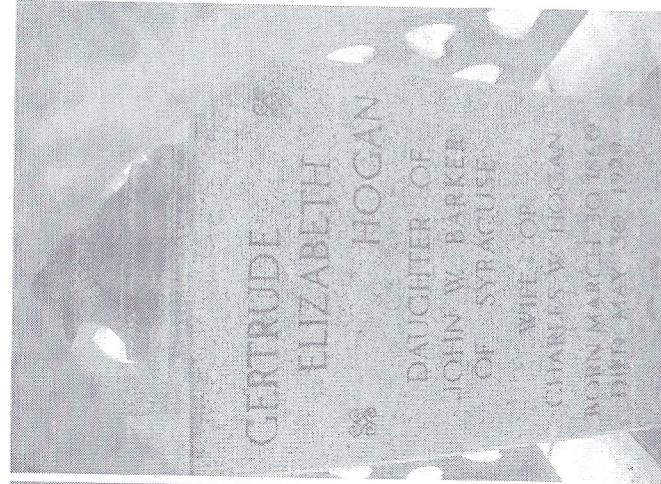
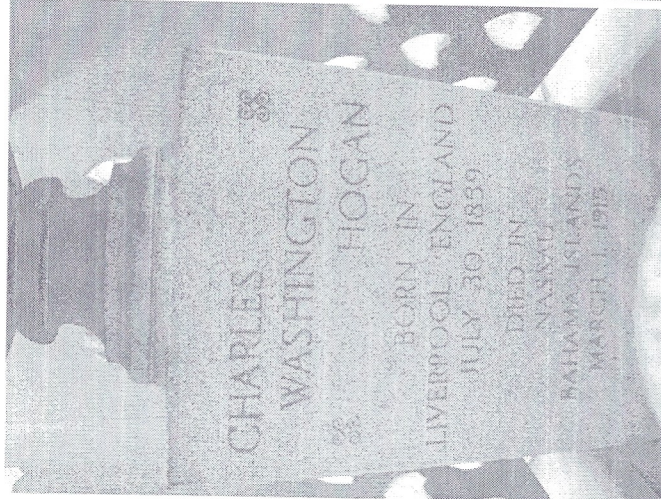
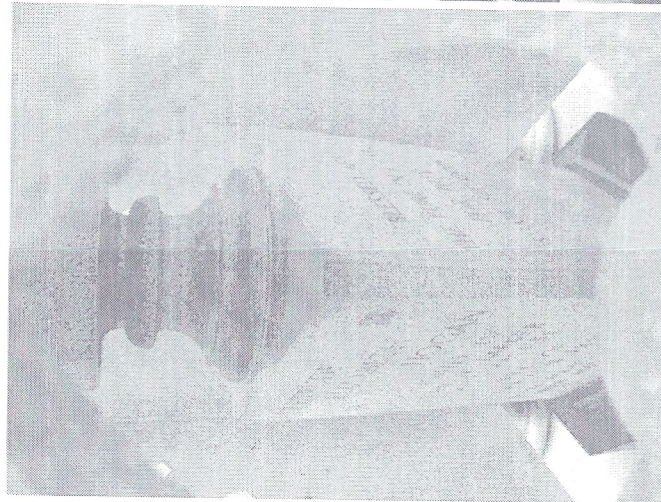


Edward F. Bond, Architect
This Memorial was designed for the interment of ashes only, and those only of two persons, husband and wife. It was the wish of these persons that the memorial should be as free from a formal appearance and as "happy" as possible. For this reason, the form of a traditional garden "Temple of Love" was chosen—a stunted shaft with domed top, a fluted high in English gardens.

Erected in Woodlawn Cemetery for
MRS. JAY GARRETT WEBER



As the Loving Memorial of
DOROTHY HOGAN BREMER
1868 MARCH 10, 1898 - FEB 19, 1921

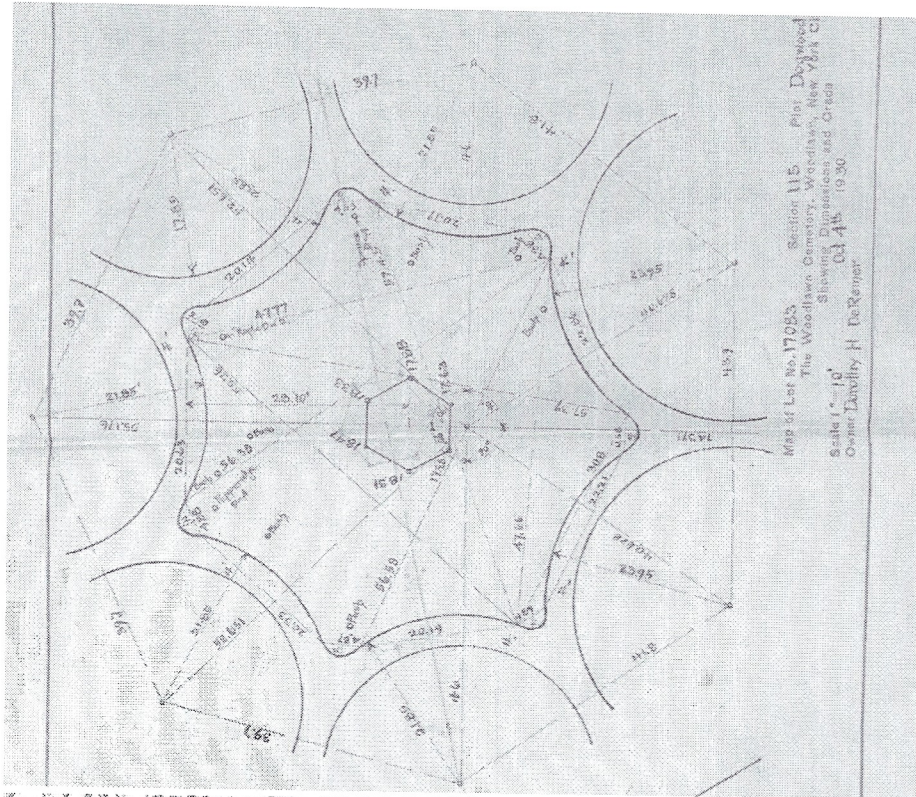


CHARLES W. HOGAN DIES IN THE EAST

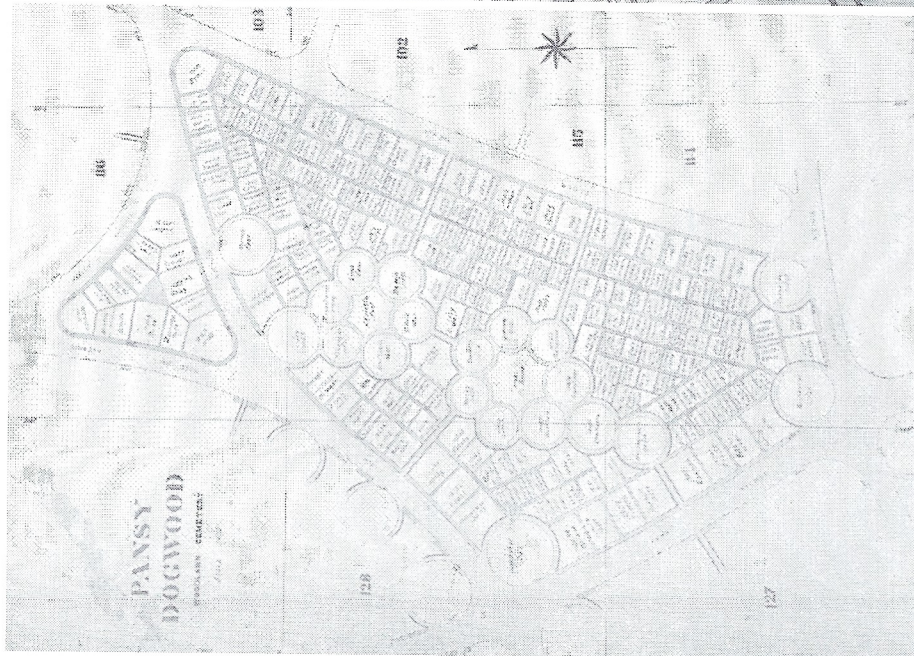
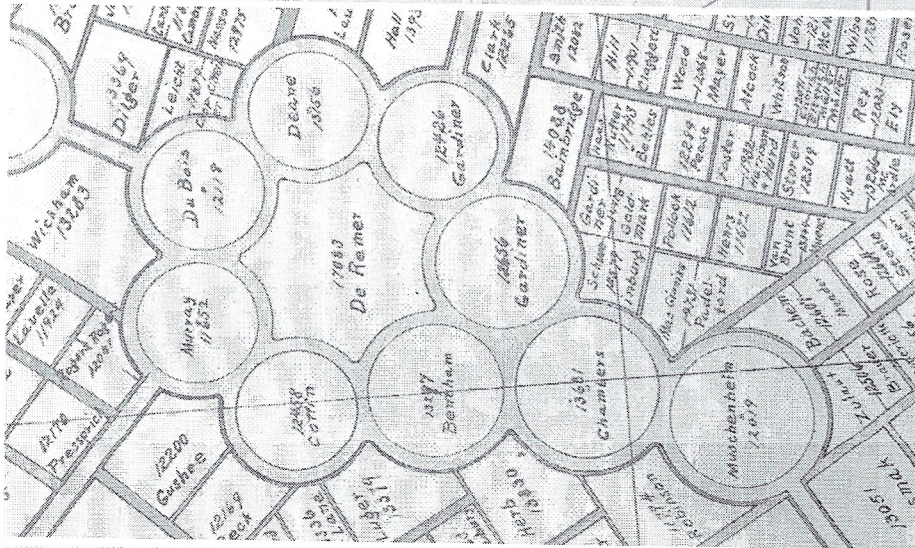
Charles W. Hogan, head of the New York shipping firm of Thomas Hogan & Sons, who had made his home in San Francisco for a greater part of the last two years, died on Monday in Providentown, Bahama island.

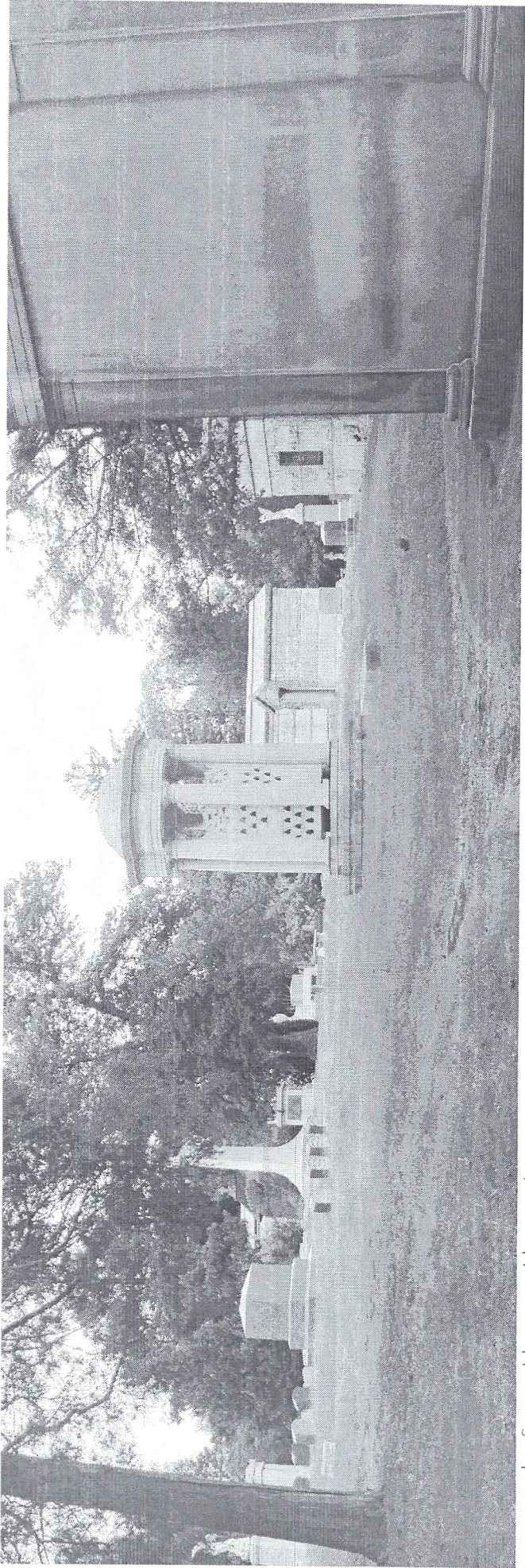
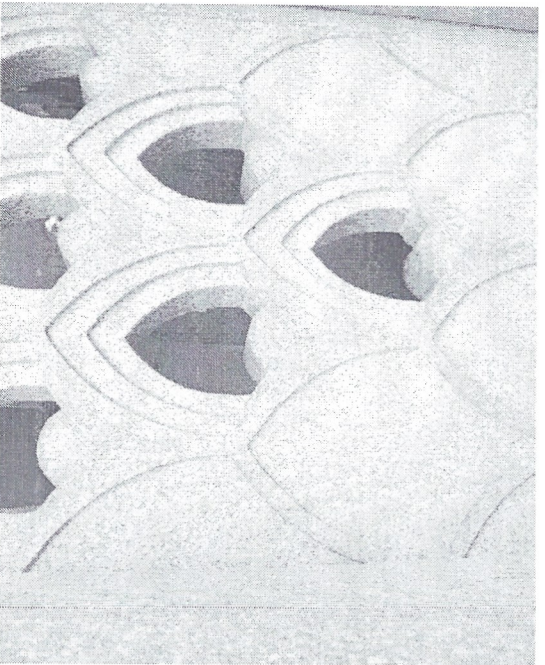
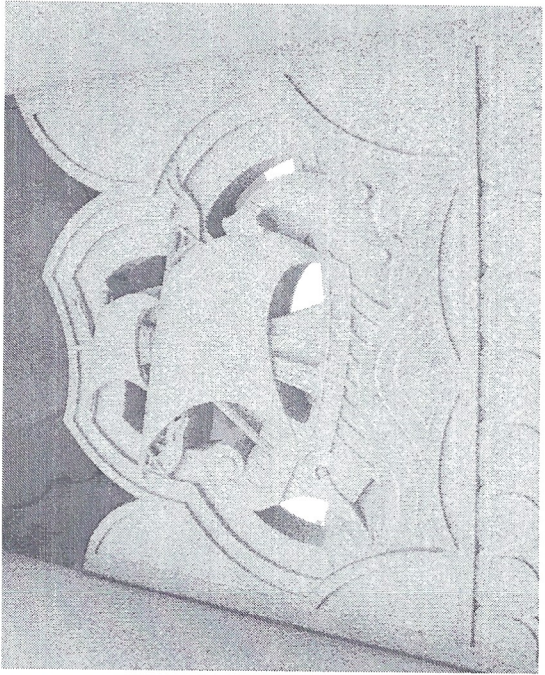
MRS. HOGAN LEFT \$1,000,000 ESTATE

Stevadore's Widow Gave \$100,000 and Interest in Like Sum to Adopted Daughter.



Map of Lot No. 17083 Section 115 Plat DeWood
 The Woodlawn Cemetery, Woodbury, New York C
 Showing Divisions and Creta
 Scale 1" = 10'
 Owner David H. DeRemer





approach from the south-west