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The Juilliard Mausoleum

The Juilliard mausoleum is home to Helen and Augustus Juilliard. The Juilliards were French Huguenots from Normandy that immigrated to Canton, Ohio to work in dry goods business.¹ Augustus D. Juilliard was born during the three-month voyage across the Atlantic on April 19th, 1836. Growing up, Augustus went on buying trips to New York City where he gained respect as a businessman, and at the age of thirty, Juilliard moved to New York and worked at a textile company named Hoyt, Sprague and Company.² Seven years later the company went bankrupt and Juilliard created his own wool, silk and cotton company, which became highly successful.

In 1877 Augustus married Helen Marcelus Cossitt, and they built a house in the Upper East Side. Juilliard remained the president of his company until his death, but also ventured into many different businesses. He was on the board of directors for several banks, railroads, and insurance companies. He was even involved in a Supreme Court case, which dealt with paper issued money.³ Through out his life, Juilliard became increasingly involved with the arts in New York City and supposedly saved the Metropolitan Opera from foreclosure.⁴

¹ Andrea Olmstead, *Juilliard: A History* (Champaign, University of Illinois Press, 2002), 60

² Andrea Olmstead, *Juilliard: A History* (Champaign, University of Illinois Press, 2002), 60

³ "A.D. Juilliard, Capitalist, Dies," *New York Times*, 26 April 1919, pg. 14

⁴ "Famous Fortune Builders," *kokomo Tribue*, 1926

Helen died on April 3rd, 1916 and was well known for her charitable work for women and children's hospitals and for education.⁵ Augustus lived until 1919 when he died of pneumonia at eighty-three years old. The Juilliards had no children and gave away their fortune to family members and charities, but unbeknownst to any one, Juilliard set aside over five million dollars for the creation of the Juilliard Music Foundation, which created the Juilliard School of Music.

The Juilliard mausoleum was built by Farrington, Gould and Hoagland in 1916. The main exterior material is Balfour Pink Granite and it sits on a circular plot at the intersection of Whitewood and Linden Avenues. It is a square in antis in plan, and it is both symmetrical and repetitive. A set of four stairs creates a platform on which the cubic mass of the building stands. The north facade is comprised of two recessed copper doors surrounded by decorative molding and flanked on both sides by massive columns. The walls are made of two different sized bands of cut stone, which create a horizontal pattern that contrasts nicely with the verticality of the structure. These walls support a frieze with the Juilliard name and wreaths, which is in turn capped with a large decorative cornice containing egg and dart molding and lion's heads. These decorations along with the banded stone continue around the whole building. The east, south and west facades are all massed similarly and divided into three sections, the middle being slightly recessed. The southern façade also contains an eight foot tall art glass window.

The interior of the building is a symmetrical rectangle and made completely of white marble, except for the granite door. The Juilliard's tombs occupy the middle

⁵ "Mrs. Juilliard Left a Million to Husband," *New York Times*, 24 June 1916, Pg. 11

of the room and are in line with the doors and window. Marble wainscoting supports four pilasters on each wall, which in turn support a small cornice. The ceiling is made of three marble slabs and supported by a grid of four marble beams.

The location of the building is extremely important. The mausoleum occupies a prominent site at the convergence of two streets. The building sits slightly behind the center of its circular plot, and allows the façade to be seen from all four corners of the intersection at once. It demands to be recognized with its massive proportions, and it blocks all of the surrounding mausoleums from view. A tree flanks the building on either side framing the façade and further calling attention to it.

The size but also the solidity is a key factor in the design of the building. On the northern façade, the architects divided the building into three different sections. First they created a completely solid u-shaped piece, which frames the columns and entrance. Next the columns highlight the center void of building and ultimately the entrance. These solids and voids are connected using delicate details. The wreaths above the pilasters act as pins connecting the vertical and horizontal planes of the u-shape, which is further joined to the columns through joints in the entablature. The molding around the door highlights the building's major void. Finally the Juilliard name in the frieze connects the horizontal frieze with the center void of the building, bringing everything together.



Site View



Door and Column Detail



Inside tombs and art glass window