

The Schoonmaker Mausoleum, with its octagonal shape and embellished bronze door and window grill, tell the viewer a story about the occupants inside. The mausoleum sits along Park Avenue on the Wintergreen plot at Woodlawn Cemetery, facing east towards Jerusalem and allowing for natural light to enter through the doorway in the morning and back window in the afternoon. The mausoleum is situated in the middle of the lot, set close to the back edge of the property, resembling many of the other mausoleum layouts around it.

Approaching the Schoonmaker Mausoleum, the viewer walks up a gentle sloping hill towards landscape-flanked stairs that lead to the mausoleum's entranceway. There is a single entranceway in the center of the structure's symmetrical facade, slightly recessed to draw the viewer into the spiritual space within. This design gives the mausoleum a sense of both power and privacy from the road.

The roof, from close up, appears flat, but from further back, one notices that the octagonal, symmetrical shape has a multi-tiered hip roof. The building's facade is constructed of uniformly worked and leveled Light Barre granite, which stands out in stark contrast to the greenery around it. Towards the first hipped roof is a band of dentils, which encircles the Schoonmaker Mausoleum. Above these dentils, is a space that sits empty of a frieze moulding, followed by a horizontal cornice constructed of taenia, bed, corona and cyma reversa mouldings. As the visitor walks up the stairs to the entrance, she enters through a door moulding that contains an entablature overhead, with cyma recta, cyma reversa, and corona moulding. Once past the entrance, the viewer steps into an alcove with recessed granite paneling on both sides and overhead. A bronze door confronts the visitor, with glass pieces on its backside. The door is a repeating pattern of the chi rho and embellished baptismal crosses, with a rosette, leaf and band molding framing the outside of the door, as well as around the grouped Christian symbols. These symbols represent Christ and Christianity and one's "marriage" to the Christian church.

Continuing further inside, the viewer steps into a symmetrical space, balanced on both sides by two catacombs and four pilasters, with an urn and window directly ahead along the center of the back wall. This window, on the outside, has a bronze grill that repeats the pattern of the chi rho and baptismal cross seen on the doorway; it, too, is slightly recessed from the rest of the building structure. Overall, the space is quiet, built as a viewing space for the occupants inside and serving as a spiritual sanctuary. There is no seating, no invitation for people to sit and gather. The deceased lie on either side of the atrium, framed by two sets of two pilasters. This calls attention to the mausoleum's inhabitants: Mary, Frank and Sylvanus Schoonmaker. The urn

draws the view of the visitor as they walk in; in midday as the sun begins to set in the west, the urn can be cast in shadow, drawing the viewers eyes elsewhere in the building.

Pink Knoxville Tennessee marble is the primary material in the atrium, used on the ceiling and walls alike. The floor is composed of Stoney Creek granite. The marble and granite both have a pink hue to them, tying the atrium into one uniform space. This uniformity continues through the offset use of raised fillets, sunken fillets, fascia, taenia, bed, corona, cymatium mouldings and recessed marble paneling throughout. The viewer exits the atrium through another framed doorway containing crossetted corners and an entablature above.

The Schoonmaker Mausoleum, after viewing both its inside and outside, tells a larger story to the viewing audience. The mausoleum is in the shape of a octagon, which holds both religious and architectural significance, meaning "regeneration, rebirth and renewal,"¹ as well as symbolizes the "resurrection of Jesus Christ and the formation of the New Covenant."² Historically, religious buildings, such as churches and temples have been erected in this formation; although they often have a dome on top, unlike the mausoleum. The dome shape represents heaven, signifying the relationship between the physical, being the square within the octagon, and the spiritual³.

The earliest of these octagonal buildings was the *Tower of the Winds* in the Roman Agora of Athens, Greece, which the Schoonmaker Mausoleum resembles partially in terms of architectural design and layout. The mausoleum, like the tower, sits on a platform above the natural slope of the hill, not touching the ground on any side. The mortar joints are small and clean, allowing the unmarked, uniformly colored granite pieces to sit perfectly level on top of one another. The top of the mausoleum is banded with embellishments and a cornice of classical design, such as the tower has, and contains a gentle sloped tier roof. Also, the Schoonmaker Mausoleum, like the *Tower of the Winds*, is only symmetrical from a certain perspective; from the entranceway to the window, and asymmetrical from catacomb to catacomb. However, the mausoleum

¹ "The History of Octagon Homes and Octagonal Structures." A History of Octagonal Structure. Building Octagon House Designs and 8-sided Homes. Topsider Homes. Web. 3 Oct. 2015.

² "The Early Christian Symbols of the Octagon and the Fish." The Early Christian Symbols of the Octagon and the Fish. Agape Bible Study. Web. 3 Oct. 2015.

³ "Symbolic Meanings Blog for Whats-Your-Sign.com." Symbolic Meanings Blog by Avia Venefica RSS. Avia Venefica. Web. 3 Oct. 2015.

does not contain eight even sides; the front, rear and side facades are equal due to the fact that the side walls were extended for the catacombs and the angled walls all mirror one another in length.

The *Tower of the Winds* inspired many people architecturally in England during the 18th century, making its way across the Atlantic to the Americas in the early 19th century through the architectural drawings and descriptions of James Stuart and Nicolas Revett⁴. Though the Schoonmaker Mausoleum was not built until the early 20th century, when the use of octagonal buildings began to decline throughout the nation, the shape still contained religious significance to the Christian community. Therefore, the *Tower of the Winds* was most likely not the only inspiration for the mausoleum, but rather the architect and family looked elsewhere to other mausoleums in Woodlawn, cemeteries or churches for inspiration.

The Schoonmaker family was originally from Pittsburgh, Pennsylvania, meaning that many family, friends and relatives were buried in cemeteries throughout the area. In Homewood Cemetery, there is the Ward-Hindman-White Mausoleum, that was built during the early 20th century, around the same time as the Schoonmaker's Mausoleum⁵. The Schoonmaker Mausoleum resembles this mausoleum closely in terms of architectural layout. The height, size, stone facade, multi-tiered hipped roof and recessed entrance way of the two mausoleums are almost mirror images. The only thing missing on the Schoonmaker Mausoleum, is the use of a dome on the top of the roof.

Mary Clark Stockton Schoonmaker, the mother of Sylvanus Lothrop Schoonmaker, grew up in a religious, Presbyterian household. Her father, the Reverend Dr. Joseph Stockton was the "first Presbyterian clergyman west of the Alleghenies."⁶ On August 17, 1918, after a long bout of depression, Sylvanus Schoonmaker shot himself at his home with a revolver at the age of 65.⁷ At the time of his death, Sylvanus was

⁴ "Foolscap Press - Limited Edition Books: The Tower of the Winds." Foolscap Press - Limited Edition Books. Foolscap Press: Bindery and Publishers. Web. 10 Oct. 2015.

⁵ "Pittsburgh Cemeteries." Pittsburgh Cemeteries. Wordpress. Web. 10 Oct. 2015.

⁶ "Mary C. Stockton (1818—1909) Obituary." Ancestry. The New York Times, 1 June 1909. Web. 8 Oct. 2015.

⁷ "S. L. Schoonmaker, General Electric Officer, Ends Life: Kills Himself with Revolver in Summer Home Near Locust Valley." New York Tribune 19 Aug. 1918: 12. Web. 1 Oct. 2015.

the Director of the General Electric Company, as well as the Director and Chairman of the Board of Directors of both the American Locomotive Company and Montreal Locomotive Works, Ltd.⁸

After her husband's early departure, Mary Layng Schoonmaker hired William Lawrence Bottomley, a well-known architect in both New York City and Virginia, to design the mausoleum. However, some sources believe that because of the sensitivity of the project and the circumstances of her husband's death, Mary decided to hire her nephew, architect James Layng Mills to take over the project instead. Together, Mary and James designed a mausoleum that contained multiple forms of Christian symbolism. The use of the octagon, chi rho and baptismal cross are to serve as signs of religious following and faithfulness to the Christian church.

In the mausoleum's original design, the Schoonmaker name was to sit above the top of the doorway, which is popular amongst mausoleums seen throughout Woodlawn Cemetery. This was removed from the design when the mausoleum was actually built, drawing the viewer in terms of design and not solely by the name on the outside of the mausoleum. The building was also to be further landscaped on either side with evergreen trees and shrubbery that tiered and decreased in height as they moved towards the front of the building, to highlight the mausoleum's shape, as well as provide a "protective" frame around the building and block the view of lots behind the mausoleum. However, after the five-thousand dollars that Mary left to the regular upkeep of the lot and mausoleum were exhausted, much of the landscaping was removed in 1951 and all that remains today are two taxus cuspidata bushes planted on either side of the stairs.

Eventually, along with Sylvanus, their son Frank Layng Schoonmaker, a former member of the New York Stock Exchange, was buried in the mausoleum. Frank's second wife Marjorie Somerville Schoonmaker was not buried in the mausoleum with the rest of the family. Then in 1930, at the age of 71, Mary Layng Schoonmaker died in the New York Hospital due to complications from surgery. Therefore, only three of the four catacombs are filled.

Overall, the Schoonmaker Mausoleum is a structure of classical and religious architectural symbolism and design. The mausoleum embodies both the beliefs of the family, but is designed in a way that gives the family the privacy that they enjoyed, and displays to the viewer their status within New York society.

⁸"Sylvanus Lothrop Schoonmaker (1854—1918) [Holland Society, 1919]." Ancestry. New York: The Holland Society of New York, 1919, 1919. Web. 12 Oct. 2015.

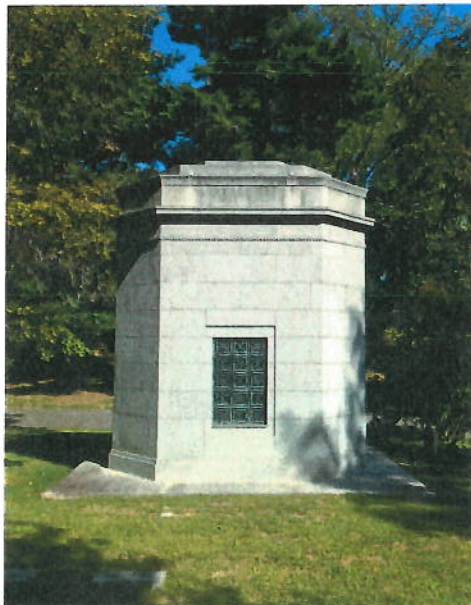
Cameron Robertson
FALL 2015 HP Studio 1: Field Documentation and Visual Analysis
Faculty: Francoise Bollack, Andrew Dolkart, Ward Dennis

SCHOONMAKER
MAUSOLEUM

Site Around Mausoleum (Rear and Front Elevation Views)



Front Facade and Rear Facade



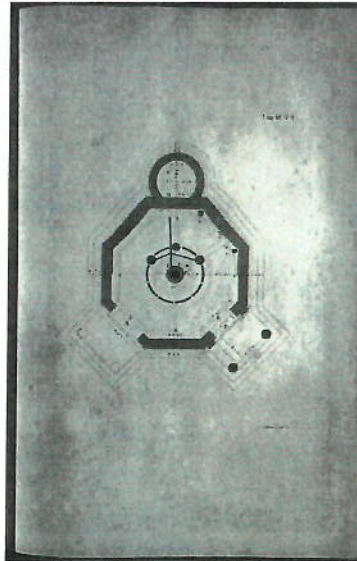
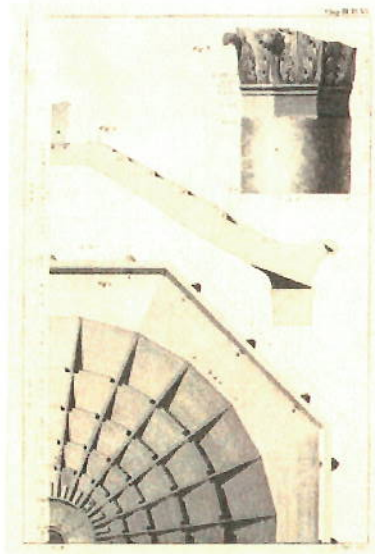
Details at the Top of the Schoonmaker Mausoleum



Door and Window Details



Tower of the Winds⁹ and Architectural¹⁰/Design Features¹¹



⁹ Loth, Calder. "CLASSICAL COMMENTS: Tower of the Winds Order | Classicist Blog." Classicist Blog. Web. 10 Oct. 2015.

¹⁰ "Stuart & Revett's Antiquities of Athens." St. Louis Public Library. The Steedman Exhibit. Web. 10 Oct. 2015.

¹¹ "Smithsonian Institution Libraries : The Tower of the Winds, the Octagonal Tower of Andronicus Cyrrhestes. The Plan of the Tower of the Winds 39088003519519_0081." Smithsonian Institution Libraries. Smithsonian Institution Libraries. Web. 10 Oct. 2015.

Ward-Hindman-White Mausoleum¹²



¹² "Pittsburgh Cemeteries." Pittsburgh Cemeteries. Wordpress. Web. 10 Oct. 2015.