Max Yeston
October 14, 2011

PROBLEM #3 - FIELD DOCUMENTATION AND FORMAL ANALYSIS - Dula Mausoleum
FALL 2011 HP STUDIO: Reading Historic Buildings
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The Dula mausoleum in Woodlawn Cemetery, Bronx, NY is a relatively inconspicuous structure built in ca.1908-1910. The building is situated on the west side of Park Avenue on the Chestnut Hill plot, which includes several edifices with similar proportions. Unlike many of the more monumental and decorative tombs such as those belonging to the Woolworth or Maclay families, the Dula mausoleum is an example of Greek Doric austerity with carefully calculated proportions. It was commissioned by Robert Byron Dula (1848-1926), a tobacco magnate who gained financial success as the vice president of the Drummond Tobacco Company of St. Louis, and then moved to New York to help lead and expand the American Tobacco Company. In this report, I will visually examine the mausoleum, its site and others in the vicinity. I will then discuss the life and career of Robert Dula, the oldest interred relative, and will finally address the C. E. Tayntor Granite Company, the firm responsible for the building's construction.

The Dula mausoleum (fig. 1) is very nondescript when compared with other edifices along the main thoroughfares of Woodlawn Cemetery. In order to arrive at the building, a mourning family member or friend would need to take the following route. First one would walk or drive down Central Avenue, turning left at a wide, open intersection surrounded by grandiose structures and sumptuous lawns. After turning left on Park Avenue, one must pass through another plaza and pass by two taller, more imposing mausolea, Schwarzwalder (1910) on the left and Bailey (1906) on the right.[1]

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[1] *Woodlawn Cemetery Records: Series II: Mausolea and Monument Files* (New York: Avery Architectural and Fine Arts Library, 2011).

The viewer would then enter a section of the cemetery with a different scale. Gone are the large monuments with spacious lots. In their place is what appears to be an orderly village where, on either side of Park Avenue, each building and lot has approximately the same proportions (figs. 2a-b). All the mausolea on the Chestnut Hill plot on the left, including Dula (1909), Gerosa (1906), Lüttgen (1908), and Postley (1908) are built as *prostyle* Greek Doric temples. The organization of small, cube-like temples creates a distinct rhythm separate from the grander structures at the junctures of Pine and Central Avenues. This section of Park Avenue has the quality of a spatial "room" within the greater cemetery. It is likely that the lots on the Chestnut Hill (to the left) and Larch (to the right) plots were set aside for more conventional, off-the-shelf mausolea, similar to how row houses on side streets are bordered by larger apartments at intersections. Given the fact that the edifices on Chestnut Hill were built within a few years of each other, it is probable that this section was reserved for mausolea on a lower scale.[2]

The design of the lot and the building's entablature contribute to circular motion on the part of the viewer. Since there is no pathway from Park Avenue to the Dula mausoleum, the building doesn't necessarily have to be approached from head on. The viewer can feel free to wander around the structure. The concave shape of the paths that border the parcel encourage the spectator to circle the tomb. The entablature, which has a serial design based on the repetition of triglyphs and metopes, also affects the viewer's perception of the structure. Unlike the Gerosa mausoleum (fig. 3) to the immediate north, which has triglyphs only over the columns and pilasters, thereby putting greater emphasis on the corners, the Dula temple has triglyphs that run around the entire building at regular intervals. This creates a continuity that

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[2] Alexander Tzonis and Liane Lefaivre, *Classical Architecture: The Poetics of Order* (Cambridge, Massachusetts: MIT Press, 1997), 18. *Woodlawn Cemetery Records*, Avery.

unites the front, side and rear facades and emphasizes moving around the structure. The visiting mourner would be encouraged to look at the structure as a whole before going through the central entrance. However, a tension exists between this peripteral motion the four frontal columns that command attention.

In plan (fig. 4), the Dula mausoleum is firmly engrained in classical symmetry, and can be seen in terms of the grid. In classical architecture, the *taxis* or framework is the arrangement of organized spatial divisions. The grid divides a building into a set of vertical and horizontal lines resulting in equal-sized squares. Excluding the columnated porch and stepped approach, the Dula mausoleum is perfectly square in plan: 146" wide and 146" long (this measurement includes the length of each wall (141") plus 2.25" on either side to incorporate the width of the base). These divisions reflects the classical world's obsession with order and consistency. The goal of the Ancient Greek architect was to make a form that could stand apart from the world in which it inhabited. The object would be "perfect" and "whole" because it would be built according to rigorous measurement. Additionally, the scheme of a classical building often follows a hierarchy from the whole to the parts. At the Dula mausoleum, the square plan can be divided into four smaller squares, each 73" x 73", and a circle can be drawn inside. This system of order is also expressed in three dimensions since the mausoleum's height (from the porch to the roof tip) is 147", approximately the same distance as the length and width. The tomb is a perfect cube that exists separately from the universe.[3]

What makes the Dula mausoleum distinct is the fact that it is built as a *prostyle* temple. This classification dates back to the Roman architect Vitruvius' *Ten Books of Architecture*, in

[3] Tzonis and Lefaivre, *Classical Architecture*, 5, 9, 18.

which he divided temples into categories. The *prostyle* temple consisted of a main chamber or *naos* with a *pronaos* or "front part" attached on the entrance side. The *pronaos* often featured a roofed porch supported by four freestanding columns. Two early examples of this type are the archaic Temple of Aphaea at Aegina (ca. 6th Century BC) (fig. 5) and the Treasury at the Sanctuary of Hera at Paestum (ca.540-560 BC) (fig. 6). The porch can be seen as a prelude to the principal space. When coming to pay respects to the deceased, a mourner would first approach the steps and see the name "DULA" engraved above the entrance. They would then be able to stand outside in a covered space (even if it were to rain) and contemplate the legacy of the Dula family. The viewer does not immediately enter the tomb. He or she is forced to pause and reflect in an intermediary space.[4]

A system of tripartition can be seen in the plan as well. From above, it is possible to identify the wide, central walking space that is bordered by the two areas for the coffins, each of which are narrower than the hallway. This harkens back to the classical tradition of organizing architectural space based on one enclosed section and two "border" sections, which differentiates the internal and external components of a building: a central section (a) with two flanking parts (b). Tzonis and Lefaivre indicate that, as opposed to classical theater or music, classical architecture can be reversible. Instead of having a beginning, middle and end (a, b, c), a Doric temple possesses an end, middle, and another end (a, b, a). The latter pattern only applies to dividing a building from left to right, not from top to bottom. A central component with two smaller flanking components recurs several times in Western art and architecture, such as in a

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[4] Gottfried Gruben, *Griechische Tempel und Heiligtümer* (Munich: Hirmer Verlag, 2001), 123. Roland Martin, *Greek Architecture: Architecture of Crete, Greece, and the Greek World* (New York: Rizzoli, 1988), 64. Tzonis and Lefaivre, *Classical Architecture*, 18. Vitruvius, *The Ten Books of Architecture*, trans. Morris Hicky Morgan (New York: Dover Publications, Inc., 1960), 75.

Roman triumphal arch, a church's nave and side aisles, a triptych altarpiece, or even when a proscenium in a theater is flanked by side wings.[5]

The mausoleum's facade (fig. 7) is heavily based on symmetry and tripartition. The scheme of a large central part with two flanking smaller parts can be seen in the placement of the triglyphs. The central entrance is emphasized by a greater space between the triglyphs above the double doors. The central metope that features the word "DULA" is 54.625" wide whereas the metopes above each pair of columns are only 31.25" wide. If the front facade is divided using the center of each triglyph as a guideline, the facade becomes split into five sections that get smaller towards the building's edge: the central section (a) (62.625"), the sections between each pair of columns (b) (31.25"), and the narrow spaces between the center of the outer triglyphs and the edges of the facade (c) (7.25"). Therefore, the rhythm of the facade can be read as follows: c, b, a, b, c. When the central section (a) is divided in two, each half is roughly equal to the length of the side spaces (b). The facade's rhythm can also be read as such: c, b, b, b, c. Essentially, the middle component is twice the width of the side components, which results in each pair of columns being pushed to the side and making the mausoleum's namesake more prominent.

The tripartite scheme is also apparent in the rhythm of the columns. In the classical world, architects experimented with various columnar patterns. The frequency of pillars in a colonnade was defined by the repetition of the *module*, or diameter of the lower part of a column's shaft. The distance between two supports was determined by the number of *modules* in the negative space. Whereas the space between each pair of columns is approximately one *module*, there are about three column widths between the central columns. The latter style of

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[5] Tzonis and Lefaivre, *Classical Architecture*, 14.

intercolumniation is called *diastyle*. Instead of arranging the columns in a *eustyle* pattern (having 2.25 *modules* between columns, which Vitruvius thought was the ideal proportion), the central *diastyle* rhythm focusses the viewer's attention on the doorway and the family name. In addition, the spacing of the supports echoes the building's interior plan. The spaces between the columns roughly correspond to the width of the central hallway and flanking compartments for the coffins. Not only does the front facade make the name and entrance more conspicuous, it helps indicate the building's structure and use.[6]

Two particular details worth noting are the Roman lattice bronze doors (fig. 8) and the stained glass window (fig. 9). Both indicate a visible lack of religious overtones in the mausoleum. Although the Dulas were Presbyterian by faith, they did not request any Judeo-Christian motifs for their doors or window. The doors feature a Roman lattice pattern composed of a network of rectangular bars that cross at right angles to produce eight right triangles within a square. The motif can be traced back to the large windows in the ancient Baths of Caracalla and Diocletian, and was continually reused with each Western classical revival. No scenes from the Old or New Testament occupy the window either. Instead, the stained glass features a simple vegetal design with what appears to be a Roman *corona civica* (civic crown) in the center. A *corona civica* was a wreath of oak leaves awarded to a Roman who saved a fellow soldier in battle. These design preferences might indicate that regardless of how religious the Dulas were, they did not want to display any conspicuous religious signs in their family's tomb.[7]

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[6] Tzonis and Lefaivre, *Classical Architecture*, 119-127. Vitruvius, *The Ten Books of Architecture*, 78-83.

[7] Fred S. Kleiner, *A History of Roman Art* (Belmont, California: Thompson Wadsworth, 2007), 68. Calder Loth, "Classical Comments: Roman Lattice" (*Institute of Classical Architecture & Classical America's Advisory Council*, December 1, 2010), http://blog.classicist.org/?p=1506. "Miss Dula Weds Mr. Gary: Ceremony at the Home of the Bride's Parents in Fifth Avenue," *New York Times*, April 25, 1907, 9. ProQuest.

The Dula mausoleum's similarity to nearby other tombs made by different construction companies indicates that the *prostyle* Doric temple was a popular design at the dawn of the Twentieth Century. Mausolea belonging to the Dula, Gerosa, Lüttgen, Gilbert and Gibbons families all have a *pronaos* composed of a covered porch supported by four Greek Doric columns with a central *diastyle* intercolumniation (fig. 1, fig. 3, figs. 10a-c). All the tombs, built between 1906 and 1912, have a small set of steps leading to the front, as well as smooth stone walls and bronze doors with Roman lattice. The fact that so many *prostyle* Doric mausolea were commissioned at this time indicates that the Dulas, despite their incredible wealth, chose not to have something grandiose and conspicuous constructed. The Dula mausoleum is simple and severe in plan and design, but compensates for its lack of ornamentation with its rigorous classical proportions and symmetry. The Dulas wanted something aesthetically practical and solid, as opposed to a gaudy display of wealth. I will now provide some background information on the Dula family's patriarch, as well as the conditions under which the mausoleum was built.

Robert Byron Dula was born in 1848 in Lenoir, Caldwell County, North Carolina, and went to school at Finley Academy. At the age of fifteen he enlisted in the Home Guards as a private during the Civil War until the end of hostilities. In 1867 he travelled to the Midwest on horseback and settled in Flint Hill, Missouri. After two years he moved to Wentsville where he worked on a farm and became a schoolteacher. It was during this time that he met Josephine Carr, whom he married in 1874. During the next ten years Robert Dula became a traveling salesman selling tobacco and soon created his own tobacco firm, Carr & Dula, which caught the attention of J.T. Drummond, head of the Drummond Tobacco Company in St. Louis. Mr. Dula

first accepted the position of general manager for Drummond Tobacco, and was soon promoted to vice-president.[8]

In 1886, he moved his family to St. Louis where he led the company. During this time Mr. Dula became actively involved in public affairs. He joined the local School Board, participated in church community events, became the director of the Merchants-Laclede Bank, was vice-president of the Committee on Education, and served on the World's Fair Commission. In 1898, Drummond Tobacco was sold to the American Tobacco Company, which purchased the Liggett & Myers Tobacco Company in 1899. That year, Mr. Dula was appointed to the position of managing director of the consolidated plants.[9]

In 1903, he and his wife moved to New York where Mr. Dula became the vice president of the American Tobacco Company as the head of the Operating Department. He became close friends with American Tobacco's president, James B. Duke, and was instrumental in expanding the company. In 1911 the Supreme Court accused the company of attempting to monopolize the tobacco industry in defiance of the Sherman anti-trust law, and ordered the executives to dissolve the American Tobacco Company. Mr. Dula then retired from active involvement in the tobacco industry, keeping only his directorship of Liggett & Myers, of which his brother, Caleb C. Dula, was president. Robert Dula was also heavily involved in the real estate market. For example, in February 1920, he sold the Harriman National Bank Building at 527 Fifth Avenue and 44th Street for $2,750,000. During the last twenty-three years of his life, Mr. Dula divided his time

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[8] William Marion Reedy, ed., *The makers of St. Louis: a brief sketch of the growth of a great city, with biographies of the men whose lives have been given to the building up of a mid-continent metropolis* (St. Louis: *The Mirror*, 1906), accessed October 2011, http://books.google.com/books, 40. "R.B. Dula, Pioneer in Tobacco, Dead," *New York Times*, April 28, 1926, 25. ProQuest.

[9] Reedy, *The makers of St. Louis*, 40. "R.B. Dula, Pioneer in Tobacco," *New York Times*, 25.

between his home in Manhattan, 1073 Fifth Avenue, and his country house at 61 Broadway in Tarrytown, Westchester County.[10]

In 1907, a traumatic turn of events would shake the foundations of the Dula family. On April 25, Robert and Josephine Dula's second daughter Rena was married to Eugene Windom Gary, Jr. The occasion took place at her parents' house in Manhattan.[11] Only seven months later, Rena Dula was dead on November 30 at the age of thirty.[12] On Woodlawn Cemetery record of interments for the Dula family, Rena's catacomb is listed as "Rena Dula Gary & Inft."[13] The inclusion of the word "infant" means that either she and her unborn child died during a premature birth (she would have been seven months pregnant at the most), or as a result of a serious illness. The *New York Tribune* lists her cause of death as a "brief illness." It is not clear whether she fell ill or her family did not want to mention to the press that she died in childbirth. What is significant is that less than a year later, Robert Dula commissioned the C. E. Tayntor Granite Company to construct a mausoleum, and approved the blueprints on August 24, 1908.[14]

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[10] "Court Orders Tobacco Men To End Trust," *Chicago Daily Tribune*, May 30, 1911, 1. ProQuest. "Miss Dula Weds Mr. Gary," *New York Times*, April 25, 1907, 9. Proquest. Reedy, *The makers of St. Louis*, 40. "R.B. Dula, Pioneer in Tobacco," *New York Times*, April 28, 1926, 25. "Home of Harriman National Bank Sold," *New York Times*, February 15, 1920, W20. *Thirteenth Census of the United States*, 1910 (NARA microfilm publication T624, 1,178 rolls). Records of the Bureau of the Census, Record Group 29. National Archives, Washington, D.C.

[11] "Miss Dula Weds Mr. Gary," *New York Times*, April 25, 1907, 9. Proquest.
Tenth Census of the United States, 1880. (NARA microfilm publication T9, 1,454 rolls). Records of the Bureau of the Census, Record Group 29. National Archives, Washington, D.C. Ancestry.

[12] "Died," *New York Tribune*, December 3, 1907, 7. Proquest.

[13] Record of Interments, Lot No. 12207, Sec. 111 (Bronx, NY: Woodlawn Cemetery, August 16, 1966).

[14] "Front Elevation" (C. E. Tayntor Granite Co., 29 W 34 ST., NY, Dula order No. 2650, August 24, 1908).

On September 1 of that year, Mr. Dula purchased a lot at Woodlawn Cemetery.[15] The building was finished within the next two years.[16]

The speed with which construction of the mausoleum proceeded may have been the result of Robert Dula's sudden loss of his daughter. One can argue that Mr. Dula, seeing his daughter marry, carry a child, and then suddenly die, all within a timeframe of less than a year, must have been profoundly affected emotionally. Despite the fact that he was at the peak of his business career as the vice president of American Tobacco, and despite how old he was, the sudden loss of his daughter might have made him instantly aware of his own mortality. This could have led Mr. Dula to make preparations for a family mausoleum sooner than he originally might have. Perhaps the pace at which the project was carried might have been his way of honoring Rena's life.

Concurrently, Mr. Dula chose not to go to a renowned architecture firm such as McKim, Mead & White or Carrere & Hastings and did not commission a more sumptuous edifice, despite the fact that he could afford to with his investment in tobacco and real estate. As opposed to celebrating his successful entrepreneurial life with marble and bronze statues or mosaic ceilings, he chose a more sobering design. The Dula mausoleum strictly adheres to classical proportions without being pretentious, and does not even have a walkway. Mr. Dula may have chosen this design with the idea that death should not be associated with a celebratory architectural splash, but should simply be viewed as what it was, tragic.

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[15] "Map of Lot No. 12207, Sec. 111" (Bronx, NY: The Woodlawn Cemetery, September 1, 1908).

[16] The latest correspondence between Woodlawn Cemetery and C. E. Tayntor Granite Co. dates to July 16, 1909. (Letter from the Woodlawn Cemetery to the C. E. Tayntor Granite Co., 29 West 34th St., July 16th, 1909)

In selecting the tomb, Robert Dula went to the C. E. Tayntor Granite Company, which specialized in mausoleum construction. The owner, Charles E. Tayntor was a wealthy granite dealer whose office was at 29 West 34th Street in Manhattan, and his company operated out of the quarries at Hallowell, Maine.[17] The granite company would have certainly been recommended to Mr. Dula since the establishment was quite active at Woodlawn Cemetery at the time of Rena Dula's death. C. E. Tayntor Granite was most active in Woodlawn from 1901 to 1916, constructing an average of six mausolea per year. The company would continue to build there, albeit less frequently, through 1925. C. E. Tayntor Granite constructed over 90 mausolea and occasionally built monuments and at least one sarcophagus at Woodlawn. In 1908, when the Dula family commissioned their mausoleum, C. E. Tayntor built at least ten others.[18]

In choosing the mausoleum's style, Mr. Dula may have been attracted to the practicality of the Doric temple design and may have chosen it because it was popular aesthetically. The same year the Dulas requested their temple type, the Lüttgen family ordered a nearly identical version (fig. 10a). The building differs only in that it has more horizontal stone courses and the triglyphs do not continue around all the sides. The Lüttgen mausoleum indicates that the *prostyle* Doric temple was a design commonly requested from the C. E. Tayntor Granite Company.

Another reason why Mr. Dula may have been more drawn to C. E. Tayntor was the company's recent mausoleum roof patent issued on May 14, 1907, six months before Rena passed away. Charles E. Tayntor, the patent's author, insisted that he had an ideal solution to prevent the intrusion of rain, water, or frost into his buildings. In his patent, Tayntor proposed

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[17] Memorandum addressed to Woodlawn Cemetery (C. E. Tayntor Granite Co., 29 West 34th Street, New York, November 6, 1908). "City News In Brief," *New York Tribune*, Nov 17, 1908, 2. ProQuest.

[18] *Woodlawn Cemetery Records*, Avery.

having a central roof stone with two overhanging "lips" that would allow rain water to flow into two "gutters" that ran the length of the roof, which would prevent moisture from seeping through the seems between the center roof stone and the side roof stones (fig. 11).[19]In the specifications sent to Woodlawn for the Dula mausoleum in April 1909, the C. E. Tayntor Granite Company indicates that the roof should be constructed according to the patent for a "non-leaking roof." However, instead of a central stone and two side stones, the instructions state the roof should be composed of only "two stones each extending the entire length of the building and overlapping the tympanum at the front and the one at the rear."[20] According to the blueprints (August 24, 1908) (fig. 12), there appears to be a raised section at the roof's peak with a "lip" on the right edge. This protruding part at the top of the roof is visible, but does not look like the patent plan. It could be that not all of Tayntor's patented roofs looked exactly like his 1907 drawings, such as the Dulas' roof that was constructed of two stones as opposed to three (which is clearly visible on the front facade).

During a 1910 lawsuit surrounding the Tayntor roof patent, Judge C. M. Hough ruled that Charles Tayntor's patent was not original. Judge Hough argued that the plan showed "no patentable novelty" and pointed out two examples of mausoleums with central roof stones that were constructed prior to Mr. Tayntor's patent application, filed on November 1, 1905.[21] Despite the fact that the roof patent was not original, the fact that it was advertised as such was most likely substantial enough to get Mr. Dula's attention.

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[19] Charles E. Tayntor, "Roof for Mausoleums, Vaults, &c." (Washington D.C.: United States Patent Office, May 14, 1907), 1-3.

[20] "Specifications for the Manufacture and Completion of a Mausolum to be Erected in Woodlawn Cemetery New York City by C. E. Tayntor Granite Company for Mr. R. B. Dula" (C. E. Tayntor Granite Company, April 1909).

[21] "Litigation Over Mausoleum Roof Patent," *Park and Cemetery Landscape Gardening*, November 1, 1910, 20. ProQuest.

The Dula mausoleum is a brilliant example of classically-proportioned architecture of the early Twentieth Century. It's components and proportions have roots in the meticulous organization of the Greco-Roman world described at great length by Vitruvius. The edifice was commissioned by a wealthy individual who, instead of using his final resting place as a visual showcase of money and power, decided to construct a more inconspicuous tribute to his line, especially given the fact that his daughter perished at such a young age. Mr. Robert Dula selected a common, yet visually and mathematically sound temple dedicated to his family, and chose one of the leading mausoleum firms in America to undertake its construction. If nothing else, the edifice can be seen as an architectural tribute to his daughter. Her sudden passing might have made him acutely aware of the ephemeral nature of life, and led him to immediately commission an appropriate final resting place.

Fig. 1: Dula mausoleum, Chestnut Hill, Woodlawn Cemetery, Bronx, NY. C. E. Tayntor Granite Co. ca.1908-1910. (Photograph by Max Yeston)

Fig. 2a: Park Avenue, Woodlawn Cemetery, Bronx, NY. (Photograph by Max Yeston)

Fig. 2b: Mausolea on Chestnut Hill Plot, Woodlawn Cemetery, Bronx, NY. (Photograph by Max Yeston)

Fig. 3: Gerosa mausoleum, Chestnut Hill, Woodlawn Cemetery, Bronx, NY. New England Granite Works. ca.1906. (Photograph by Max Yeston)

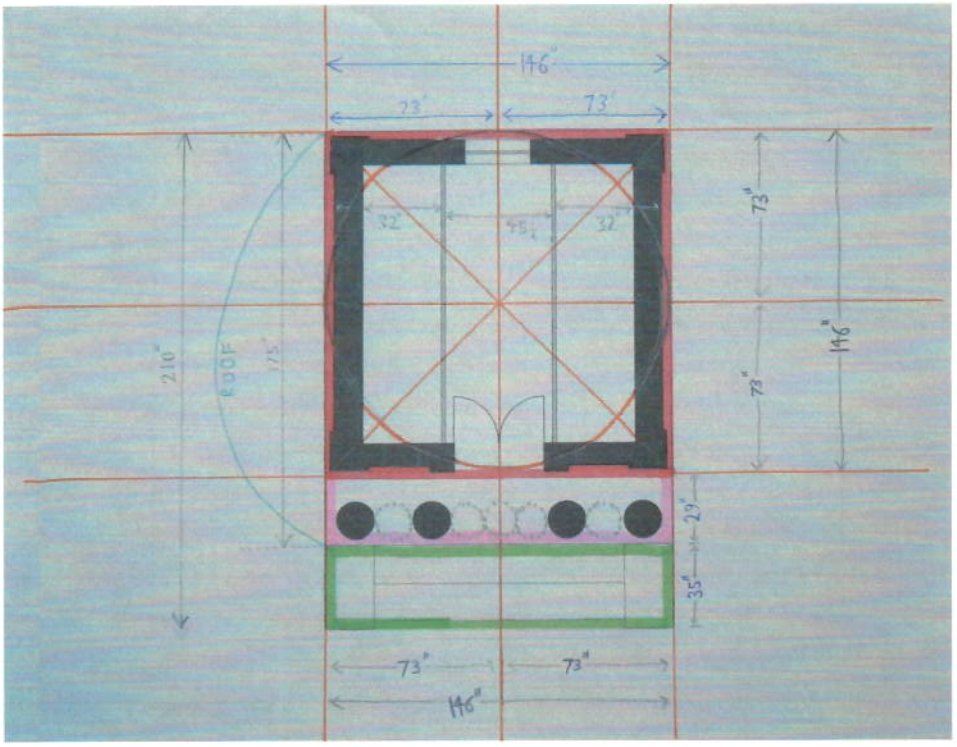

Fig. 4: Dula mausoleum, plan. (Drawing and photograph by Max Yeston)

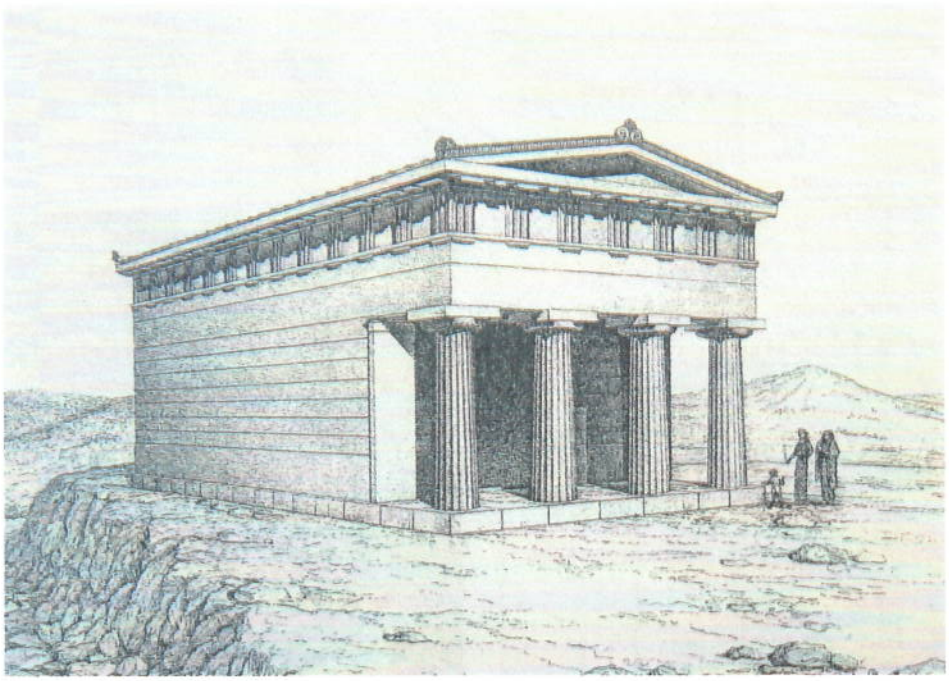

Fig. 5: Reconstruction of the Temple of Aphaea at Aegina (ca. 6th Century BC). (Gruben, Gottfried. *Griechische Tempel und Heiligtümer*. Munich: Hirmer Verlag, 2001.)

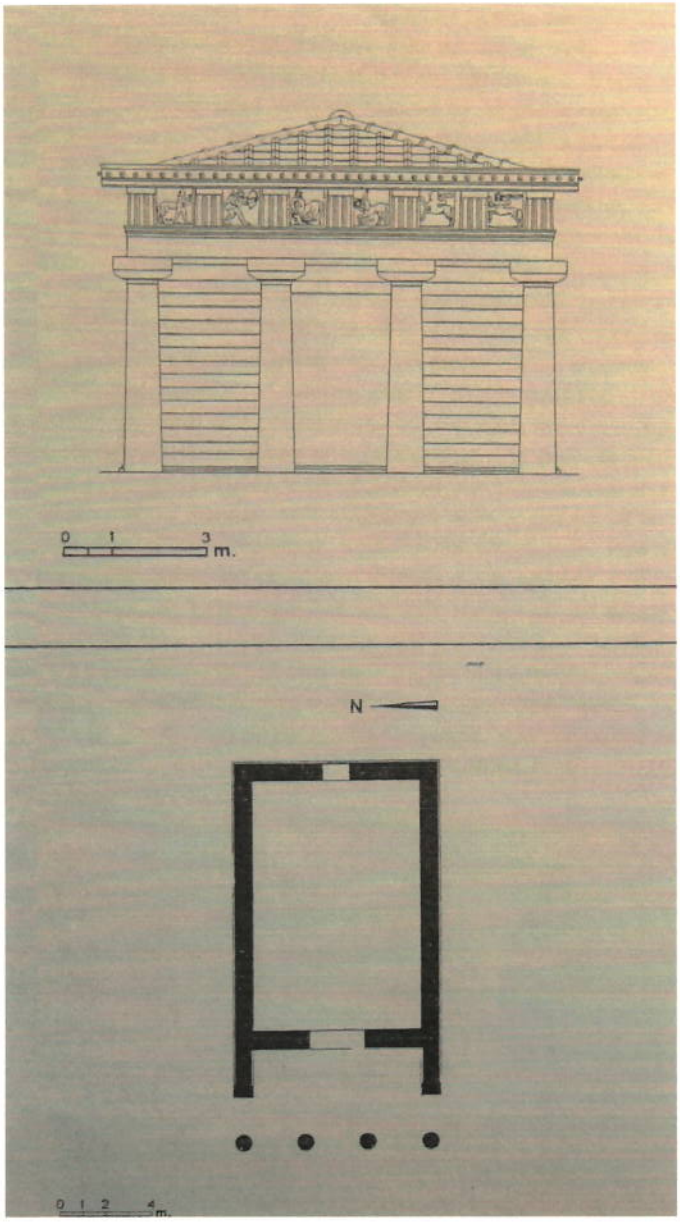

Fig. 6: Plan and Elevation, Treasury at the Sanctuary of Hera at Paestum (ca.540-560 BC). (Martin, Roland. *Greek Architecture: Architecture of Crete, Greece, and the Greek World.* New York: Rizzoli, 1988.)

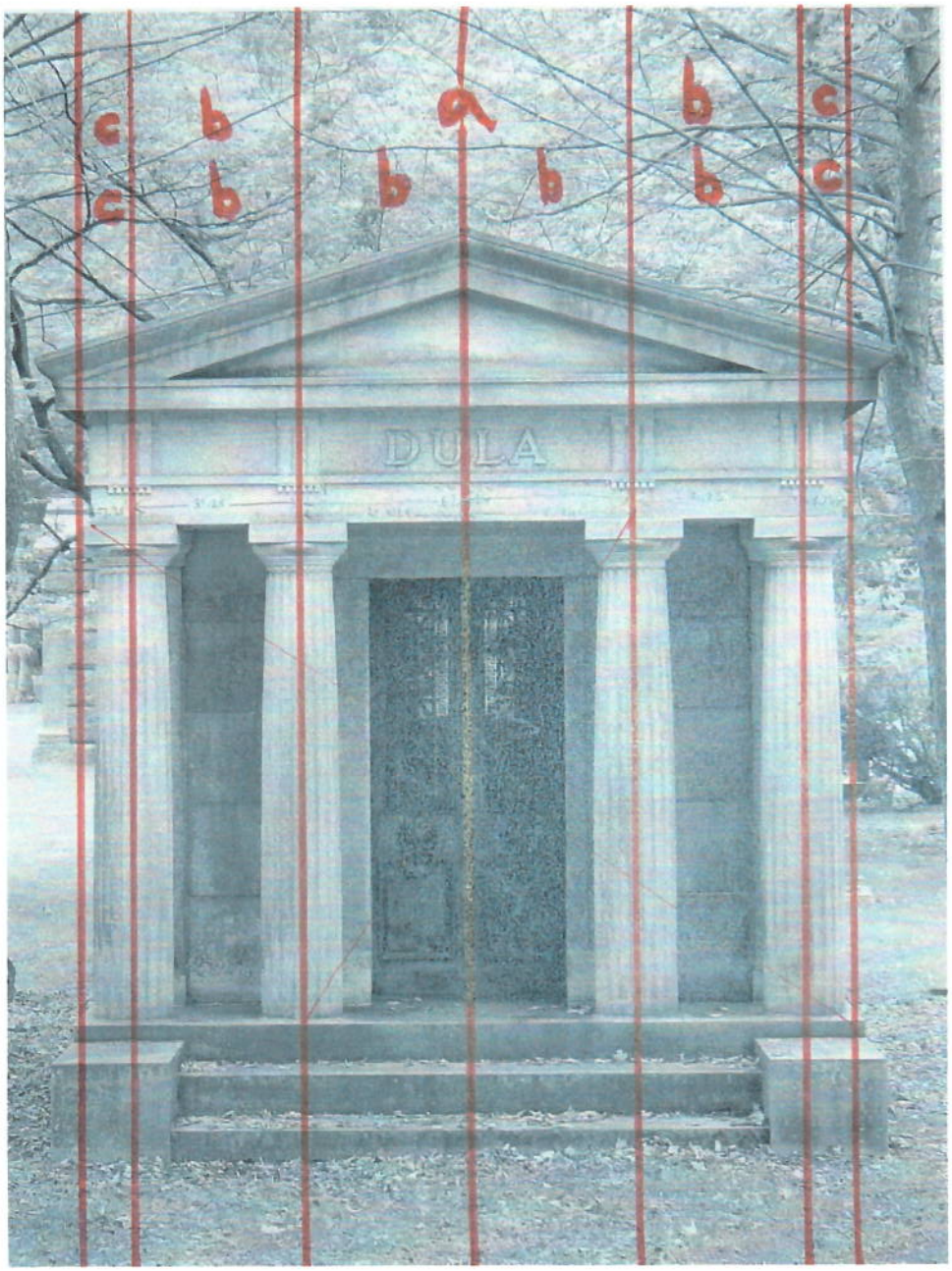

Fig. 7: Dula mausoleum, front elevation. (Photograph by Max Yeston)

Fig. 8: Dula mausoleum, Roman lattice bronze doors. (Photograph by Max Yeston)

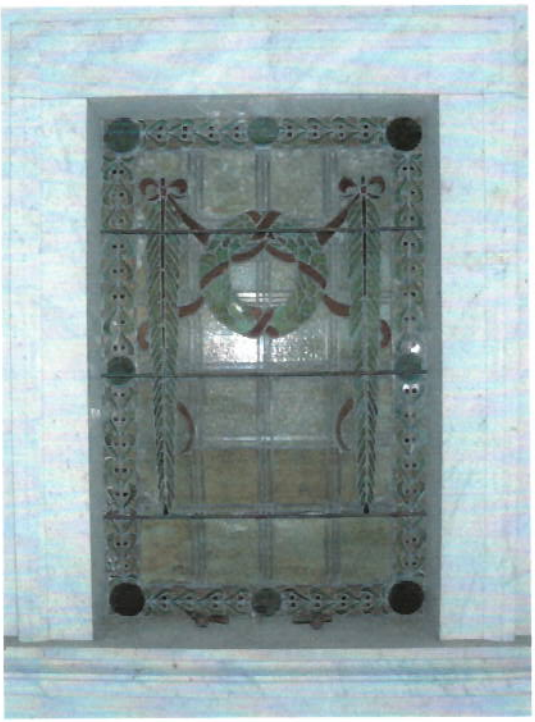

Fig. 9: Dula mausoleum, stained glass window. (Photograph by Max Yeston)

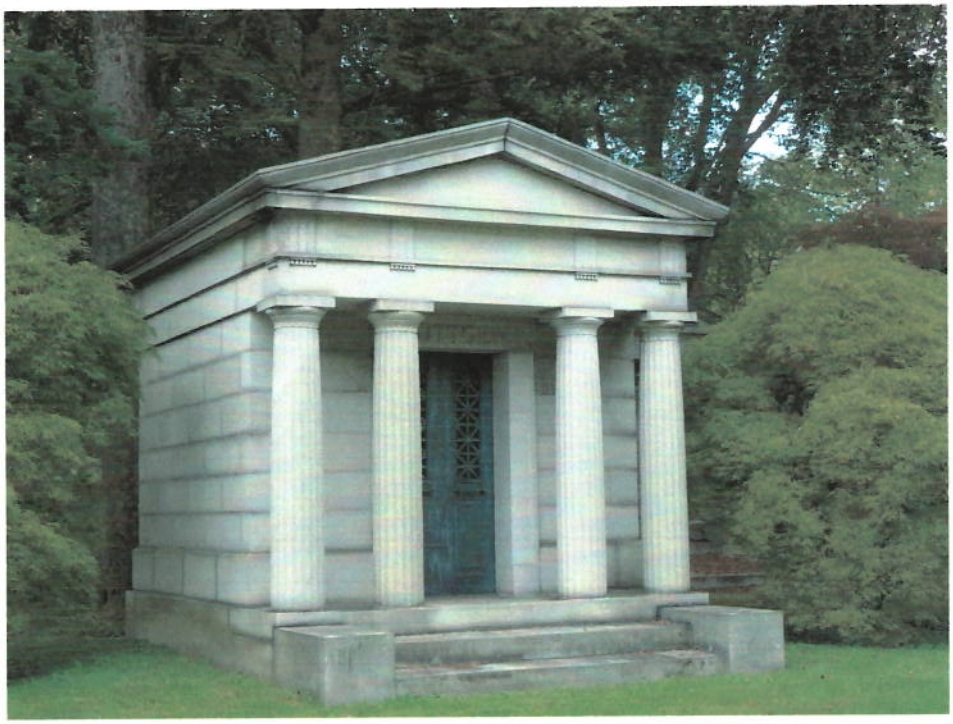

Fig. 10a: Lüttgen mausoleum, Chestnut Hill, Woodlawn Cemetery, Bronx, NY. C. E. Tayntor Granite Co. ca.1908. (Photograph by Max Yeston)

Fig. 10b: Gilbert mausoleum, Parkview, Hickory Knoll, Woodlawn Cemetery, Bronx, NY. Harrison Granite Co. ca.1912. (Photograph by Max Yeston)

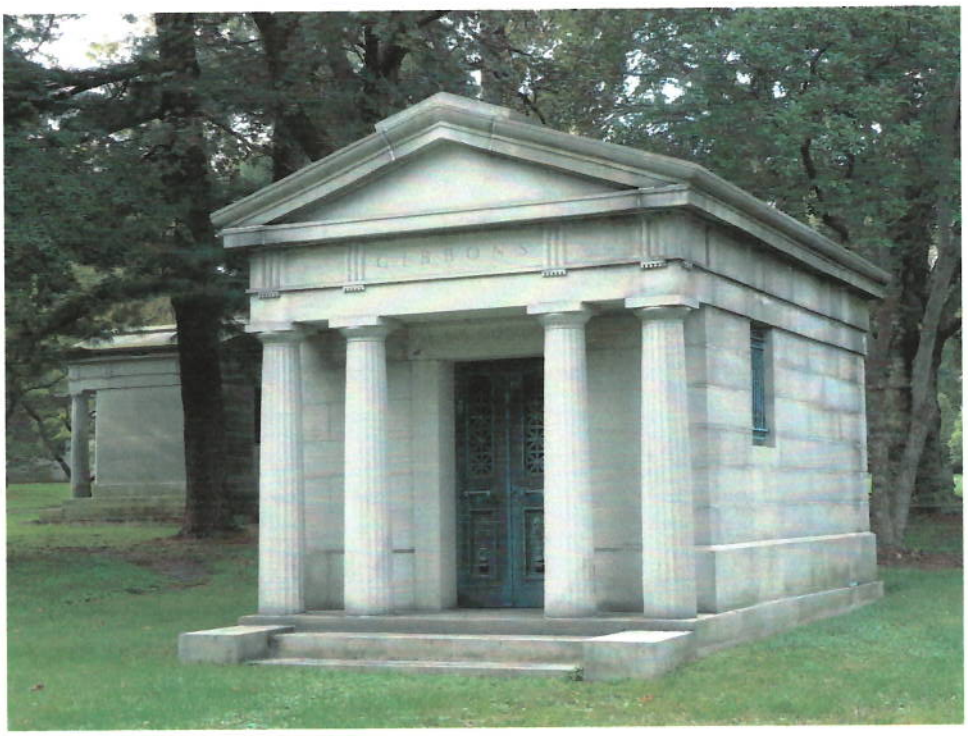

Fig. 10c: Gibbons mausoleum, Chestnut Hill, Woodlawn Cemetery, Bronx, NY. Davis Granite Co. ca.1909. (Photograph by Max Yeston)

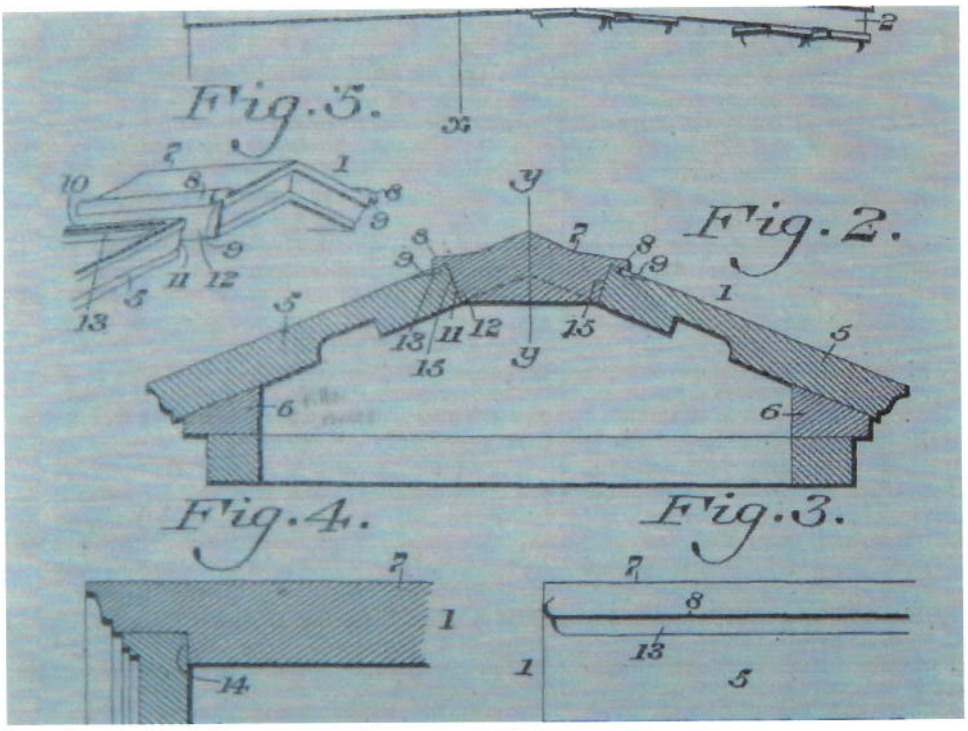

Fig. 11: Tayntor, Charles E. "Roof for Mausoleums, Vaults, &c." Washington D.C.: United States Patent Office, May 14, 1907.

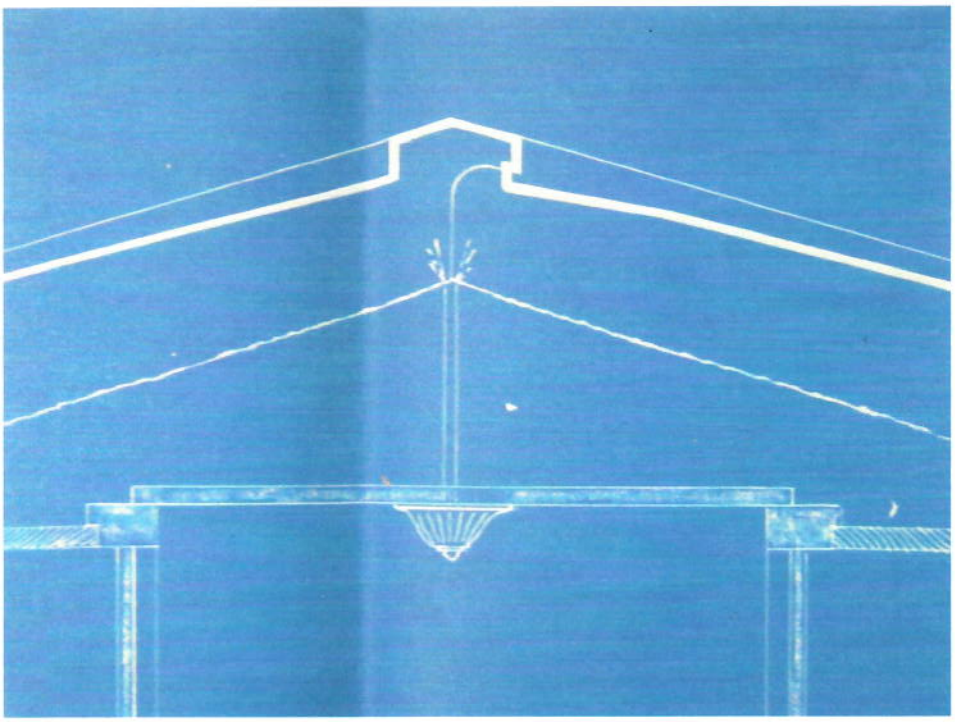

Fig. 12: "Transverse Section" (detail). C. E. Tayntor Granite Co. 29 W 34 ST., NY. Dula order No. 2650. August 24, 1908.

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"City News In Brief." *New York Tribune*, Nov 17, 1908. ProQuest.

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