

Woodlawn Cemetery- Happel

In uptown area of New York, Woodlawn Cemetery houses beautiful mausoleums of different scales and architectural styles in a vast landscape. One of these mausoleums sits on the 116th plot, Pansy, the mausoleum of Adam Happel and Mary Happel. The mausoleum is entirely in granite, situated at the curve end of the plot at an intersection of two paths. Such a location catches the viewer's attention. It is surrounded by mausoleums of similar proportions, made out of stone. Happel is a small structure in granite housing 13 Tombs belonging to the Happel Family.



Figure 1: East Elevation of the Mausoleum



Figure 2: Main door of the mausoleum

The Granite, transported from Vermont, is not undulated and is free of knots or other imperfections. The specifications given by Architect Ferdinand Prochazka suggested that the quality of work should be such that the balance of the joints and the beds should not be scooped out too deep. A stone slab base projects at creating offsets on the sides and the back. The entrance to the mausoleum is from the East, with a low Plinth ending up a landing. The steps are low height, at the center, between two

stone blocks on both sides. The main entrance door is defined by presence of two Doric columns on both sides in the front of it- the North and the south. The columns are very typical ones characterized by short, fluted, heavy columns with plain, round capitals (tops) and no base, with a drum at the bottom, the plain necking and an echinus at the capital. Above the capital is a square abacus connecting the capital to the entablature. A course of stone runs above the columns which has intricate floral patterns in the form of garlands. These garlands compliment the columns well, giving the façade an ornamented look. Two stone slabs run at the top of the course, in which one of them has a prominent curvature at the top. The best possibility in terms of analysis could be the reason to originally build a curve or place a slab at the top with a designed bulge at the top, perhaps to drain water; though one can wonder the exact thought going behind this. The specifications stated that the stones should be even and sharp and that the mouldings, mitres, channels and all the work that constitutes of complete furnishing in Granite, to be carried out in a first class, conscientious workman like manner.¹

The main door has an enframement of carvings of Tuscan columns, above which the stone is divided into triglyphs (a unit consisting of three vertical bands which are separated by grooves) and metopes (the reliefs between two triglyphs.) The name "Happel" is carved 6" tall between the two triglyphs. The main door is a step up and is made in bronze with plate glasses in it. The patterns in the bronze door are simple, geometric designs.

The North and the South facades of the structure are regular straight cut courses of four stone courses with mortar joints between them. One significant factor is the slight slope of the land; the entire Mausoleum is built on a slight slope, creating a grade change. The west elevation is the rear façade of the structure. It has one small window on it, breaking the homogeneity of the stone. The window frame is made in bronze and has an outside protection of ribbed glass. It also has a simple grill acting as a guard, made in bronze and with simple geometry and pointed arrowheads for the vertical, thin

¹ Box 25, Drawings and Specifications, Woodlawn Cemetery- Happel

members. The façade also has vents made in bronze, possibly to regulate moisture from inside; one may conclude that there could be a cavity between the exterior and the interior stones. These ventilators are seen on the north and south facades as well in the top and bottom.

The interior of the Mausoleum is clad in Marble, with tombs along the side walls on both sides. The stained glass on the opposite side of the entrance engages the viewer's eye. It possibly could be a saint, a figure with a Halo, who is holding a lamp guiding the deceased to heaven. It could possibly be a 19th century German painting, where the Happels originated from. The projection at the sill level is supported by ornamented marble. There is a seating in front of the window, made in marble. The flooring is still in granite, but polished. The user experience in the space is one of a kind- a small space, so serene and dark and with appropriate anthropometric proportions.



Figure 3: Stained glass of the west side facade



Figure 4: Inside of the mausoleum



Figure 5: North Elevation

Over the years, the Mausoleum has stood equally beautiful as it must have been when it was built. Yet, a few changes over time have been prominent enough to compare the original condition and the change it has undergone. The mortar joints between the stone courses have started developing cracks, possibly due to shrinkage. These cracks are prominently seen especially on the rear façade. One can see the biological growth all over the structure on the walls. The patch where the vents are installed look clean as opposed to the other stone. This could perhaps imply that the vents function well to keep regulating the moisture from inside to the outside. Another defect one can notice is the movement of the stone courses caused. This is seen especially in the last two courses on the side and the rear facades. The steps in the front have developed cracks and the edges of stone joints have grown algae. One major impact of deterioration is that of the marble inside; the Tombs have a bulge on them, possibly because of hysteresis. The large, thin panels are restrained by anchors near their ends. Because of this, the center of a panel may bow in response to the expansion stresses.

The Mausoleum was built for Adam and Mary Happel and their children. Originally from Germany, he sailed on board from Bremen in 1872 and resided in America for 34 years. He naturalized as a citizen in 1883 and worked in an iron foundry as an iron worker. He died in Lower Heidelberg Township, Berks

County, Pennsylvania. The couple had six children- Fred, Lena, Emma, Adam, George and Anna, born in the United States and who rest in the same mausoleum.



Figure 6: outh Elevation showing biological growth



Figure 7: Vent

The landscape around, along with the built structure itself, is mesmerising as well. The tall standing trees, lush green grass, presence of flowers, chirping of birds and a similar character of the Mausoleums nearby bring out a harmony.



Figure 8: Garland on the façade



Figure 9: Marble on the inside



Figure 10: Deterioration of the entrance steps

Figure 11: Façade developed cracks



Figure 12: View of the surrounding context of the mausoleum

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