

Josephine Jacquelin Mausoleum

Woodlawn Cemetery, Bronx, NY



Project 3: Field Documentation & Analysis

HP Studio I: Reading Buildings

Columbia GSAPP

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The Josephine Jacquelin Mausoleum at Woodlawn Cemetery was constructed in 1911 by the C.E. Tayntor Granite Company. The small mausoleum (less than 12 feet in height, width, and depth), constructed of the “finest granite” from Tayntor’s Hallowell quarry in Hallowell, Maine, stands in the middle of its rectangular lot in the Goldenrod area of the Bronx cemetery.¹ Buried inside are, besides Josephine are, John H. Jacquelin (Josephine’s husband, for whom the mausoleum was constructed) and Herbert Ten Broeck Jacquelin (the couple’s only son). The Jacquelin Mausoleum in Woodlawn represents the sober style of monument and mausoleum construction that was visible during the early twentieth century.

The mausoleum is rather austere, with only a simple Doric pediment standing out from the main granite mass of the building. The pediment and entablature hangs over the steps while two columns flank each side of the “U.S Standard bronze” door.² Inside, all the exposed material is Italian marble, with slate behind the exposed marble. This style was quite trendy among the simpler mausoleums throughout the cemetery. It adds a sense of classicism and refinement while not costing too much or being too flashy. The Doric order (the simplest of the five classical orders) recalls the Greek classicism so popularly referenced in architecture throughout the ages. It can add an element of history and style with simple forms that are familiar to nearly everyone (fig. 1). The interplay of the massing of the mausoleum and its pediment create an interesting visual effect. The pediment seems somewhat foreign, as it sits atop the plain granite structure (fig. 2). The

¹ Tayntor, C.E. Letter to Woodlawn Cemetery. March 1911. Avery Library, Columbia University, New York, NY.

² Tayntor, C.E. Letter to Woodlawn Cemetery. March 1911. Avery Library, Columbia University, New York, NY.

image created by these two elements becomes very dynamic as the two pieces coexist yet collide for prominence in the Jacquelin mausoleum's design.

The other fascinating aspect of the Jacquelin Mausoleum is the stained glass window (fig. 3). Louis Comfort Tiffany's, the preeminent decorative arts figure during the early 20th century, company crafted the brilliant window (as seen from the inscription on the lower right hand corner of the window). For a simple building to have a window by the great American group of stained glass makers demonstrates the focus on that particular element rather than an ostentatious exterior design. The simple exterior structure adds value and importance to the Tiffany stained glass.

This simple structure can be seen in multiple other C.E. Tayntor mausoleums around Woodlawn. As shown in this C.E. Tayntor advertisement in the 1909 *Year Book of The Architectural League of New York*, Tayntor's other designs would range in ornament, but a heavy focus would be placed on the design and style of the ancient Greeks.³ The Louis Sherry Mausoleum (although Tayntor did not design it) and nearby David H. Houghtaling Mausoleum are prime example of one of the 161 C.E. Tayntor mausoleums and monuments built in Woodlawn Cemetery alone (fig. 4). Tayntor's own patented designs further prove that the Classical style was fundamental in mausoleum building (figs. 5 & 6). When looking just at Tayntor's structures in Woodlawn, the theme of Greek Classical forms is abundant.

The mausoleum's design can also be related to the biography of the family. Josephine Jacquelin commissioned the mausoleum for her late husband, John H.

³ Architectural League of New York. *Year Book of the Architectural League of New York*. New York: Architectural League of New York, 1909. P. 181.

Jacquelin, in 1911, a year after his death, but she was not the most notable member of the Jacquelin family.⁴ John H. Jacquelin (1836-1910) was a first generation American; his father was from France and his mother was from the West Indies. Jacquelin was successful very early on in his life, founding one of the largest “odd-lot” brokerage firms on Wall Street, John H. Jacquelin & Co. as well as being a member of the New York Chamber of Commerce.^{5,6} Jacquelin had six children with his wife, Josephine Stagg, all daughters aside from Herbert, who would go on to join his father’s brokerage firm.⁷ Shortly before his death in 1910, John H. Jacquelin moved to an apartment at 37 Fifth Avenue, after many moves between the outer boroughs and New Jersey.⁸ Although the Jacquelin family’s mausoleum, within which John, his wife, his son Herbert, his daughter Aline, her husband, Herbert Wade, and his daughter Ethel are interred, may not outwardly express the affluence of the family, but Jacquelin had the wealth to leave his family one million dollars at the time of his death.⁹ His son Herbert Ten Broeck Jacquelin (1872-1931) followed in his father’s footsteps, working at John H. Jacquelin & Co. after his father’s passing in 1910.¹⁰ The 1930 census shows that Herbert became more of a socialite than his father had the chance to, belonging to many clubs such as the Union

⁴ Tayntor, C.E. Letter to Woodlawn Cemetery. April 1911. Avery Library, Columbia University, New York, NY.

⁵ “Telephone Clerk to Get ‘Change Seat.’” Editorial. New York Times 14 November 1916.

⁶ George Wilson. *Forty-Ninth Annual Report of the Corporation of the Chamber of Commerce of the State of New York for the year 1906-1907*. New York: Press of the Chamber of Commerce, 1907. Pp. 11 & 138.

⁷ “1900 United States Federal Census.” *Ancestry Library Edition*. ProQuest, n.d. Web. 23 September 2013

⁸ “1910 United States Federal Census.” *Ancestry Library Edition*. ProQuest, n.d. Web. 23 September 2013

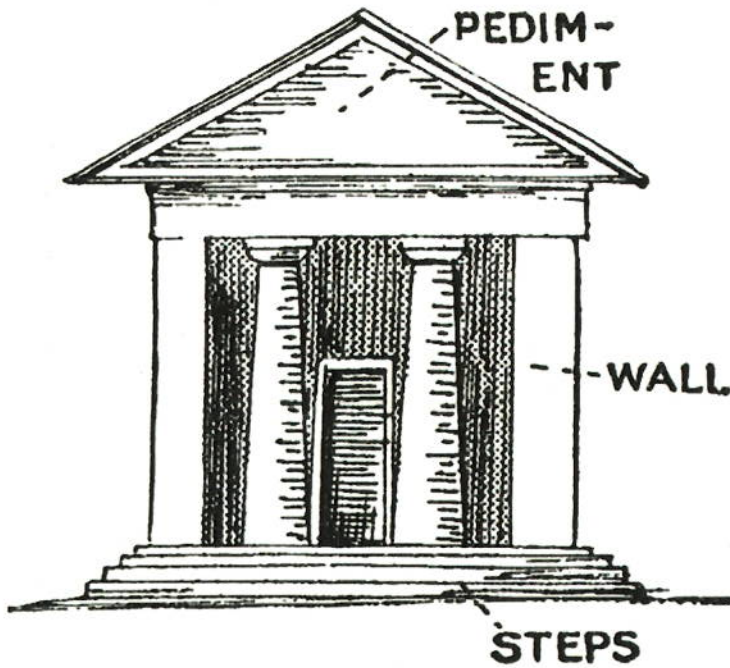
⁹ “Broker Jacquelin Left \$1,000,000.” Editorial. New York Times 28 January 1911.

¹⁰ “1920 United States Federal Census.” *Ancestry Library Edition*. ProQuest, n.d. Web. 26 September 2013

Club, Racquet and Tennis Club, and the Grolier Club, while living at 510 Park Avenue in a new apartment house on 60th Street and having a house on Cape Cod, Massachusetts.¹¹ Despite the prosperity and hard work of the Jacquelin family, the mausoleum was used not as a physical expression of their hard earned wealth, but more as a resting place for a close-knit family.

The Jacquelin mausoleum is indeed humble in design, but the information garnered from research and the Tiffany & Co. stained glass proves that the family was rich materially and historically. Not one of the famous New York City families of the late Nineteenth or early Twentieth century, the Jacquelins represented a more common history of a first-generation American who raised a successful family. The building deserves attention for its service as a portal into the social history of New York.

¹¹ "H.T. Jacquelin Dies; A Retired Broker." Editorial. *New York Times* 12 November, 1931.



(Fig. 1) Doric Order – Used by C.E. Tayntor Granite Company on many of their mausoleums throughout Woodlawn, including the Josephine Jacquelin Mausoleum

Source: http://www.tripline.net/trip/Greece%3A_Dylan_Nivens-64661727027110068DB7EDF44F5F910A



(Fig. 2) Side Visual Analysis highlighting pediment over mausoleum



(Fig. 3) Stained Glass Window in Jacquelin Mausoleum

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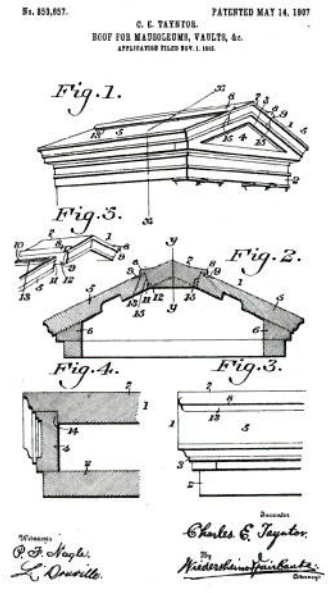
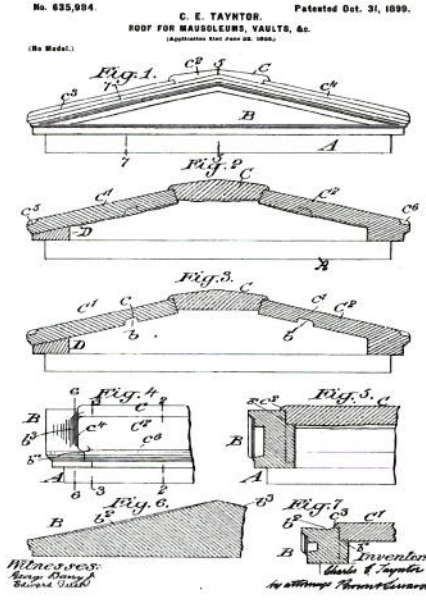
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ESTIMATES FURNISHED ARCHITECTS ON PRELIMINARY AND COMPLETED PLANS

25 YEARS IN BUSINESS IN NEW YORK CITY
WE HAVE ERECTED WORK IN ALMOST EVERY STATE IN THE UNITED STATES

(Fig. 4) Advertisement for C.E. Tayntor Granite Company

Source: *Year Book of The Architectural League of New York (1909)*



(Fig. 5) C.E. Tayntor roof design patent #1 (Fig. 6) C.E. Tayntor roof design patent # 2

Source: <http://patentimages.storage.googleapis.com/pages/US635984-0.png>

<http://patentimages.storage.googleapis.com/pages/US853657-0.png>