

SANTIAGO SUAREZ
PROJECT 3 /// PAPER
Field Documentation and Formal Analysis



GEORGE H. KENDALL MAUSOLEUM
BUTTERNUT, WOODLAWN CEMETERY, NEW YORK.

George Hovey Kendall, born April 2, 1854 in Slatersville, Rhode Island, was the president of the New York Bank Note Company. He was a descendant of the Kendall family, which originally arrived from England in 1640 and was among the earliest immigrant families who settled in the New England states.¹ George arrived in New York at the age of eighteen, and in 1877 he founded the Kendall Bank Note Company, which was renamed The New York Bank Note Company a decade later. In 1892 the New York Stock Exchange announced that no securities generally used as currency such as bank notes, corporation certificates, bonds, and stock certificates printed by the Kendall firm would be listed. Seeing it as an unwarranted decision, Kendall proceeded by bringing actions against the board's decision, and subsequently posted painted signs on the front of his 75 Sixth Avenue office building, calling them thieves, claiming that it was "the

¹ Kendall, Charles Edmund. *The Kendall Family in America*. Vancouver, BC, Canada. 1937.
<http://www.gustafsonfam.com/genealogy/kevin/Charles%20Kendall.pdf>

most infernally corrupt thing on earth".² In 1911 he was about to be awarded the contract for the city's \$65,000,000 bond issue, when Mayor Gaynor received notice that the Stock Exchange would not list the engravings by Kendall. This contract with the city and some others that would be presented later were carried on, but the bonds "were dealt in only on the curb" not being allowed listing.³

It was not until March 9, 1913 that the Exchange issued a statement in reply to Kendall's attacks, accusing him of falsehood and defending the exclusion from listing of securities on the ground of his 'character'.⁴ Kendall said at the hearing that his fight had been going on for thirty-four years and that it had destroyed most of his business by giving a monopoly to the American Bank Note Company. Nevertheless, the Exchange explained that in order to prevent the possibility of forgery, all engraving was to be done in the premises of the company, meeting specific requirements to reach a certain standard, and that if compliance could not be assured, the owner could not be trusted for such an important task. As documented by a New York Times article of 1913, prior to 1892 "Kendall repeatedly evaded the requirements of the Exchange, regarding the engraving of securities, failed to furnish samples of securities for inspection in advance of delivery, neglected its requirements in respect to the color of securities, had engraving work done outside of the premises, disregarded repeated promises of amendment, and instead of commending his work to the Exchange by its excellence, required constant vigilance on its part."⁵ Furthermore, the same newspaper brought to the public's attention the additional statements regarding his character that were made at the Albany hearing, when he challenged Walter F. Taylor, counsel for the Stock Exchange, to name "one unclean act" that had ever been done by him. As he did not reply, Mr. Kendall turned away and said: "your answer is a grin. That is characteristic of

² EXCHANGE ANSWERS KENDALL'S ATTACKS. (1913, Mar 10). *New York Times (1857-1922)*.

Retrieved from

<http://ezproxy.cul.columbia.edu/login?url=http://search.proquest.com/docview/97477994?accountid=1022>

6

³ Wills business to woman aid, then sells it. (1925, May 05). *The New York Herald, New York Tribune (1924-1926)*. Retrieved from

<http://ezproxy.cul.columbia.edu/login?url=http://search.proquest.com/docview/1113063682?accountid=10226>.

⁴ EXCHANGE ANSWERS KENDALL'S ATTACKS. (1913, Mar 10). *New York Times (1857-1922)*.

⁵ EXCHANGE ANSWERS KENDALL'S ATTACKS. (1913, Mar 10). *New York Times (1857-1922)*.

the Stock Exchange.”⁶ Kendall also said that the Presidency of the American Bank Note Company had been offered to him if he would “sell out” to it, which was afterward denied by the company.

He was married to Mrs. Harriett White Kendall, with whom he had two daughters, Fannie Virginia Kendall and Muriel Kendall Bellamore. After George's death in April 24, 1924, the estate was expected to be nearly \$1,000,000, but the gross-value in the appraisal was actually \$624,613 and the net \$483,946. It was documented in his will that his secretary, Miss Ethel Graham Allen, would serve as executrix in the construction of his mausoleum and would also continue to run the company. However, the contracts with the city of New York were cancelled as the company was liquidated, and under the legal name of “residuary legatee”, she received the rest of the estate valued at \$237,438. On the other hand, Mrs. Kendall received \$125,000 in cash, their daughter Muriel received personal effects valued at \$110,000, and her husband, David H. Bellamore received \$500 in cash and other personal objects worth \$400. Additionally, Mr. Kendall created a \$10,000 trust for his grandson (or in this case granddaughter), and left \$500 to St. Elizabeth's Home, in Providence, R.I.⁷

His wife, Mrs. Harriett W. Kendall, commissioned the mausoleum, designating the Presbrey Leland Company, Inc, as designers and constructors and appointing \$73,000 for an exclusive original design. Even though it was conceived for Greenwood Cemetery, the family decided to buy a plot nine months later in Woodlawn Cemetery for \$15,000. As mausoleum construction in both cemeteries followed different regulations and requirements, a letter from April 14, 1925 addressed to the superintendent, Mr. F.H. Diering, requests permission to make an exception to the rules, due to the fact that the marble thickness of the interior space did not comply, and along with the exterior granite, that had already been cut and shipped during that same winter.⁸ All pieces are in good condition as of October 2013, except the frontal right marble piece, which is fissured as seen when one enters the monument.

⁶ EXCHANGE ANSWERS KENDALL'S ATTACKS. (1913, Mar 10). *New York Times* (1857-1922).

⁷ Wills business to woman aid, then sells it. (1925, May 05). *The New York Herald, New York Tribune* (1924-1926).

⁸ Letter from Presbrey Leland Company to Woodlawn Cemetery. April 14, 1925. Avery Drawings and Archives Collection. Columbia University. New York: 2013.

The mausoleum is located at the corner of Park and Butternut Avenues of Woodlawn Cemetery and was finished in 1926, two years after Mr. Kendall's death. That year, his body was transferred from Greenwood, along with Fannie, his daughter who died when she was eight year old.⁹

As Mrs. Kendall was in charge of the construction of the monument for her family, it was decided that it would be inspired by the architecture of the Italian Baroque and the place of honor in the mausoleum would be occupied by their daughter. Two well known references for this memorial would be Sant'Andrea al Quirinale or even San Carlino alle Quattro Fontane, but two particular projects in the city of Catania, in the Italian island of Sicily, which are Santa Maria dell'elemosina (Regia Capella) and Dom Sant Agatha, might serve as more exact volumetric and formal references for the design of the façade. Resembling a small church, the mausoleum would resemble the architectural, proportional, and aesthetic principles of these religious buildings, following a methodical approach of complex arrays of linear, concentric and angled guidelines using harmony and symmetry of repeated elements in such a powerful way that it would undoubtedly stand out in the cemetery.

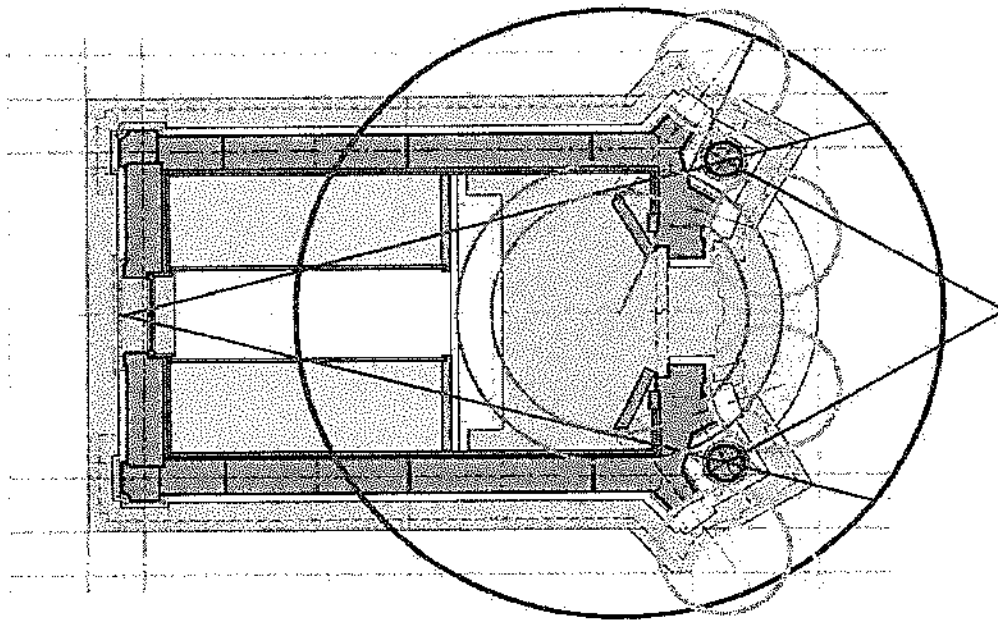
As one approaches the monument, walls, columns, pilasters and ornament in the front of the structure organized and balanced in a concave manner slowly rotate and surround the space. A very-finely cut granite door stands in the front and center under a very curved door frame and keystone arrangement encompassed under a harmonic and dissonant combination of curved molding profiles and cornice pieces giving character to the forceful construction. A golden ratio proportion organizes elements in elevation and plan, while axes of reflection echo pieces of carefully cut granite and ornamental details in such a way that the façade surrounds the viewer by affecting and altering the eye's perceptive field using curves and angles. The term "frozen music" is often used to describe architecture, and this monument is a valuable example of the use of its corresponding chord comparison in three different plagal modes in most of its details.¹⁰ Two windows, one on the rear and the other on the front façade allow for some light to

⁹ Information sent by email by Susan Olsen, Director of Historical Services, Woodlawn Cemetery, Bronx, NY on September 17, 2013.

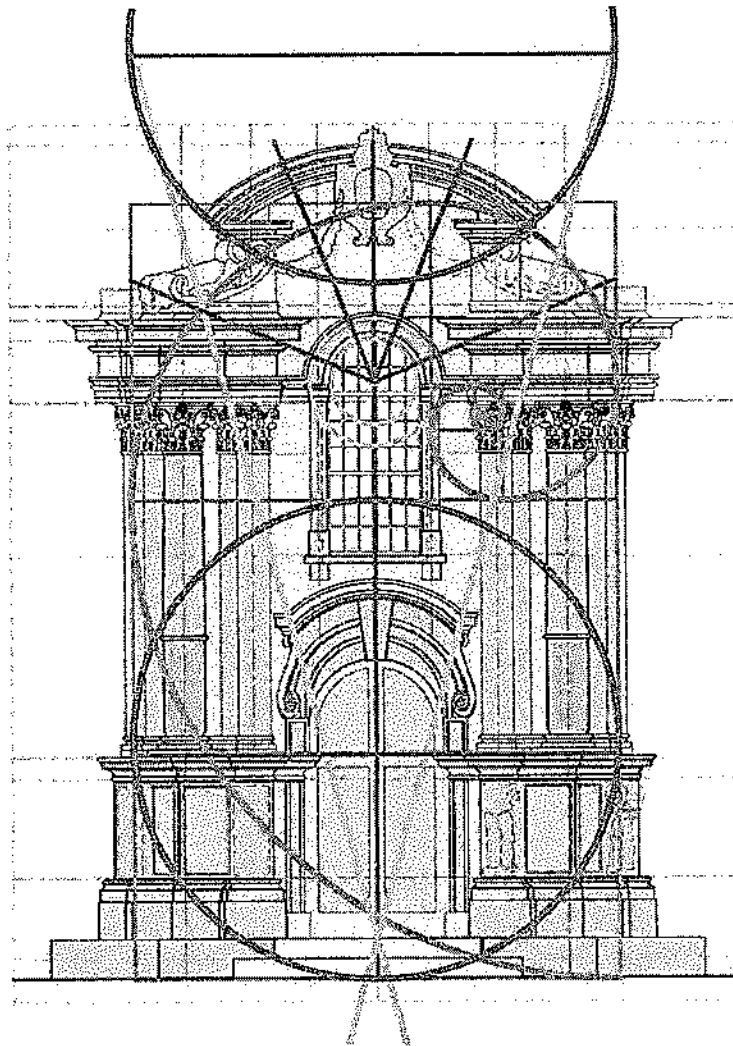
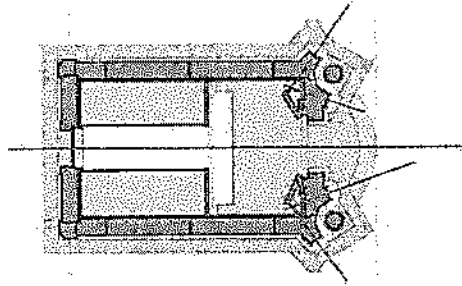
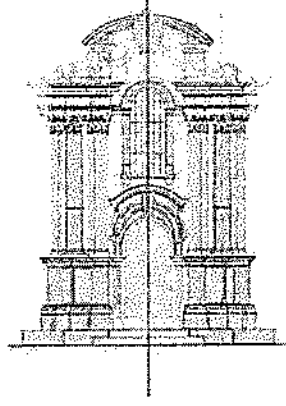
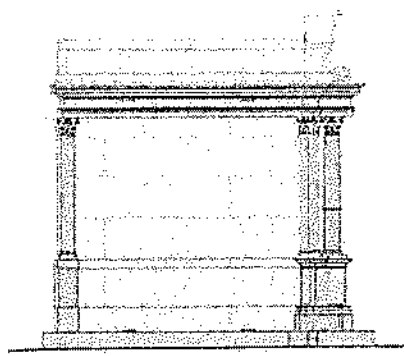
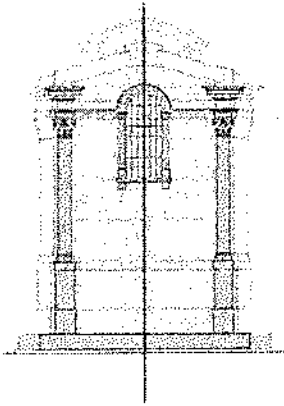
¹⁰ Hersey, George L. Architecture and Geometry in the Age of the Baroque. University of Chicago Press, Chicago, 2000.

enter through stained glass and reflect dim light over carefully carved marble in the interior of the mausoleum.

It is without doubt a remarkable piece of architecture in the cemetery, considering it is customary to use Greek, Roman and Egyptian temples as models for this type of monument. Given the financial situation after George Kendall's death it is evident that the family thought it was very important to build a grand mausoleum and decided to attribute a considerable amount of money in such a way that it would serve them for years to come.



Plan visual Analysis: Taking a center just behind the main door, 60 degree angles (measured from the central axis outwards) mark the direction and angle of the façade columns. Two lines with an angle of 15 degrees from the central axis starting at the rear end of the structure meet with those other lines and mark the center of the columns. Perpendicular guide lines mark the central outer point where curved elements will appear as being viewed exactly from the front. Other projections mark the curves on the base stones and foundation of the building.



Façade visual analysis: Golden Ratio marks sequential divisions, including base height for top window radius, lineal complementary cornice composition, gabled roof height, width and height of building. A new circle that lies inside the first main square is constructed using the radius for the first curve on the golden section construction for its diameter, and a bisecting line separates the base, where columns meet, and the middle part of the building. Taking the central vertical axis as a reference, 15 degree angles starting at the bottom of the steps mark the inclination of the roof, which meets perpendicularly with those guide lines. Consecutive angled lines starting on the center of the window circle construction line help define the division of stones in the upper façade.

Fig 1. corresponding chord comparison in three different plagal modes, referring to the relationship between the bigger and smaller parts. Elements in the whole structure can be related in this same manner.

	a	b	c
F	G	C	
D	E	A	
A	B	E	
D	E	A	

