

Sarah Sojung Yoon [SSY 2117]
 Fall 2014 HP STUDIO I: Reading Historic Buildings
 Faculty: Erica Avrami, Francoise Bollack, Andrew Dolkart, Ward Dennis
Problem 3: Field Documentation and Formal Analysis – Woodlawn Cemetery

Lichtenhein Mausoleum- Plot: Sassafras, Lot: 17065, Section: 107

Resting place for the following individuals:

- Louis Lichtenhein (b. Oct 21, 1865 d. Nov 5, 1938)
- Annie Lichtenhein (b. Jun 27, 1870 d. Jan 3, 1930)
- Alexander Hartfield (b. May 4, 1866 d. Feb 23, 1920)
- Bertha Hartfield (b. Oct 11, 1867 d. Jun 2, 1954)

Architect/Designer: Farrington, Gould & Hoagland

Date of Mausoleum: 1930



In the expansive necropolis of Woodlawn Cemetery, every single element is meticulously planned with the intention of leaving a lasting impression or final statement. Interestingly enough, the dead can only be remembered by the living. It is up to the curious few who meander the manicured avenues of the dead to read into the details of what has been left behind. Unlike a living city which is in constant flux and continuously adapting to the changing surroundings, the cities for the dead often strive to possess and preserve a specific moment in time for the equivalent of an eternity. Keeping this realization in mind, the objects and spaces that are left behind have a meaning or message left for the observer and/or curious individuals. The lasting emotion left behind in the Lichtenhein Mausoleum is one of sudden loss and heartbreak. The Lichtenhein Mausoleum is, in essence, a husband's homage to his wife.

There are four individuals interred in the Lichtenhein Mausoleum on the Sassafras plot at the Woodlawn Cemetery. The name inscribed on the entablature is LICHTENHEIN. Commissioned and built in 1930, this mausoleum was built after the death of Annie Lichtenhein. The Lichtenheins were residents of an apartment on the 11th floor of 270 Park Avenue, the Hotel Marguery. Census records indicate that Louis and Annie were married without any children.¹ According to United States passport and visa records, Louis and Annie were well traveled and very involved in their community through various club activities and boards. Louis was a banker in New York City who set up the firm *Lichtenhein & Stern* with business partner Jas Stern on February 20, 1915.² On January 4th and 5th, 1930, two articles appeared in the *New York Times* in regards to Annie Lichtenhein. The headline reads "Two Die as Blast Rocks the Marguery and Routs Guests." Due to a fire that started in a lower level furniture showroom, the elevators and electricity were cut from the hotel.

¹ "Census Records 1920 | United States Census | Ancestry.com." Accessed October 13, 2014. Proquest.

² "CO-PARTNERSHIP FORMED." *Wall Street Journal (1889-1922)* Pages: 8, September 27, 1906. Accessed October 1, 2014. Proquest.

Also noted as being very ill at the time of the event, Mrs. Annie Lichtenhein was aided by her husband down ten flights of stairs after the alarm sounded in the building. After they reached street level on the side of Madison Avenue, she collapsed and died due to an "overtaxed heart."³ Her sudden death was published in a number of obituaries around New York and her funeral service was held at the Riverside Memorial Chapel, a Jewish funeral home, on the 6th of January.⁴ According to the specification for the mausoleum found in the Avery archives, Farrington, Gould & Hoagland Memorial was commissioned to prepare the drawings and conducting the construction of the mausoleum for Mr. Louis Lichtenhein; however certain elements were left for him to specifically provide. The bronze door was a thoughtful selection on his part according to the documentation.⁵ Along with the door, art in the form of stained glass and a bronze inscription were also to be installed. The bronze door is of a woman with her back facing the viewer but tilting her head in a manner of leading the viewer through the doors. The stained glass window is of a woman standing in a tranquil garden clothed in glowing robes holding a white dove to her chest. Her features are soft and pure with the words PEACE inscribed at the base of the window flanked by two stars of David. Interestingly, the Jewish symbols are not visible from the exterior. Lastly, the bronze inscription reads as follows:

"If polished manners inflexible integrity and the warmest benevolence of heart form a character which claims the tear of surviving friendship reflect O reader on the distress of conjugal affection and pity the fond endeavor which is seeking to alleviate perpetuates its sorrow by inscribing this bronze to the memory of Annie Lichtenhein."

These items and features were specifically customized by Louis Lichtenhein in honor of his wife. A couple years after his wife's sudden death, Louis makes a drastic decision to move from New York to California. He places an advertisement in the *New York Herald Tribune* for the sale of his apartment on 270 Park Ave, along with all of his belongings inside the house.⁶ Eight years later, Louis was interred in the mausoleum. The other two individuals inside the mausoleum are relatives of Louis: Bertha Hartfield is the younger sister of Louis and Alexander was her husband.

The mausoleum itself is a Greek Doric style with a plan type known as the "temple in antis." It has two fluted columns and two pilasters. The in antis plan is one where the walls of the portico extends and lines up with the facade of the columns. In reference to this style, the Treasury of the Athenians in Delphi, Greece

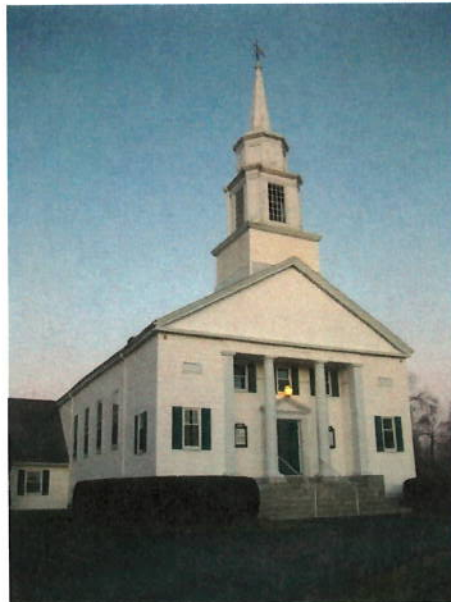
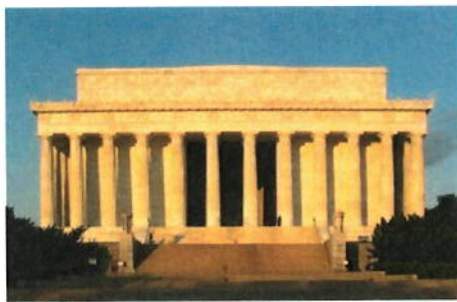
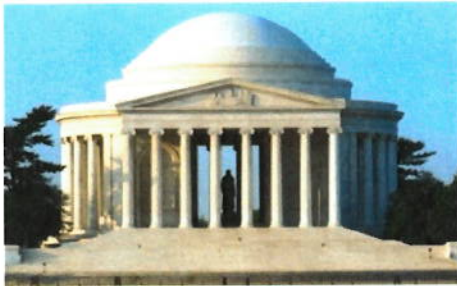
³ "TWO DIE AS BLAST ROCKS THE MARGUERY AND ROUTS GUESTS." *New York Times*, January 4, 1930. Accessed September 30, 2014. Proquest.

⁴ "Obituary." *New York Herald Tribune (1926-1962)*, January 6, 1930.

⁵ Woodlawn Cemetery Records, 1863-1999. "Lichtenhein Mausoleum." Accessed through Avery Architectural Library, Department of Drawings & Archives, October 2, 2014.

⁶ "Display Ad 17 -- No Title." IHT Corporation. May 22, 1932. Accessed September 30, 2014.

can be listed as a precedent constructed as early as 490 BCE.⁷ In the United States, there was a revival in Greek architecture during the early to mid-1800s. It became a popular style that embodied the ideas of democracy and order. Everything from public institutions like state capitols to schools to churches, and even residential housing followed some sort of temple form, however, after the mid-1800s Greek Revival in America begins to lose favor. Although this style had gained the symbolic meaning of “living forever,” it was now quickly becoming a bore to the dynamic cities and states.⁸ In the case of a necropolis, however, the idea of a significant symbol withstanding time is still extremely important. The Lincoln Memorial by Henry Bacon in the 1920s and the Jefferson Memorial by John Russell Pope in 1943 are both greatly influenced by Classical orders, or rather Neoclassical idealisms. Heavily visited by Americans, these commemorative and funerary monuments to former leaders helped to solidify the classical style as appropriate and long lasting in the minds of the American people.⁹ This is one of many reasons why this style is commonly found in mausoleum architecture in cemeteries like Woodlawn during this time period. Another example of this style being used is for important religious buildings. The First Congregational Church of Brimfield Massachusetts is a large scale example of Greek architecture with an in antis plan.



Top Left: Jefferson Memorial ¹⁰
 Bottom Left: Lincoln Memorial ¹¹
 Right: First Congregational
 Church of Brimfield
 Massachusetts ¹²

The Lichtenhein mausoleum was made up of Pink Tennessee Marble, Light Barre Granite, Pennsylvania Ribbon Slate and bronze covered ventilating rosettes. There are two urns on either side of the

⁷ "Treasury of The Athenians, Delphi." Ancient History Encyclopedia. Accessed October 13, 2014.

⁸ Kennedy, Roger G., and John M. Hall. *Greek Revival America*. New York: Stewart, Tabori & Chang ;, 1989.

⁹ McDowell, Peggy, and Richard E. Meyer. *The Revival Styles in American Memorial Art*. Bowling Green, OH: Bowling Green State University Popular Press, 1994.

¹⁰ Jefferson Memorial Image: http://travelinos.com/sightseeing/n27-23971-Jefferson_Memorial

¹¹ Lincoln Memorial Image: <http://www.nps.gov/resources/story.htm?id=201>

¹² First Congregational Church Image: <http://www.panoramio.com/photo/29325836>

façade of the mausoleum and there is a symmetrical landscape pattern around the structure of two bushes and two trees. The mausoleum faces Park Avenue inside Woodlawn Cemetery and it lines up with two other mausoleums to the north in terms of how much it is recessed on the plot. Visually, it is not in the interest of Louis Lichtenhein to make a mausoleum that is an audacious statement, but rather a subtle invitation from the road.

From a conservation point of view, this 84 year old mausoleum has structural elements that need to be addressed. Specifically, evidence of staining and compromised joint systems point to a definite breach in the ventilation system that now allows water to come in and pool inside the wall gaps of the structure. The ventilating rosettes no longer properly ventilate the space due to clogged airways. Staining on the interior marble also suggests a pooling of water. According to the archive drawings from Avery, there is a high possibility that the water is weakening the rosette system which holds the marble ceiling in place.¹³

In history we see examples of grief being consoled by means of building monuments in order to try and capture the essence of what has been lost. Not only is this process an attempt at remembrance, it becomes an act of comfort. In conclusion, the Lichtenhein mausoleum was built as a final resting place for Louis' beloved wife Annie, an act of consolation for Louis, and the creation of a peaceful moment that Annie was not granted in death.

¹³ Woodlawn Cemetery Records, 1863-1999. "Lichtenhein Mausoleum." Accessed through Avery Architectural Library, Department of Drawings & Archives, October 2, 2014.