

**Between Philanthropy and Architecture:
Daniel B. Fayerweather's Mausoleum at Woodlawn Cemetery**

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I. Introduction

The Woodlawn Cemetery houses a vast number of known and pertinent figures not only in New York history, but in general American history. Among these, Daniel B. Fayerweather stands out, although for curious reasons. Despite slight recognition for his company, the leather merchant gained attention after death. Following massive donations to universities and hospitals, his will was contested by family members and these institutions; the entire situation was publicized for years after his death. As unrecognized as Fayerweather's history, the mausoleum designed by Romeyn & Stever appeals to the viewer through its location and attractive architectural design.

II. Daniel B. Fayerweather

Daniel Burton Fayerweather was born on March 12, 1822, at Stepney, Fairfield County, Connecticut, son to Lucius Fayerweather and Amelia Beardsley [Figure 1].¹ Grandson of Samuel Fayerweather,² a veteran of the American Revolution, Fayerweather's childhood started rough. His father died six years after his birth, which eliminated the child's opportunity for education in his early life since "he was bound out to a farmer in the neighborhood [...] and the boy had practically no opportunity for schooling."³ Not until some years later did Fayerweather become a shoemaker in Connecticut, later moving into tin-peddling⁴ in Virginia "distributing tinware for

¹ "Daniel B. Fayerweather," in *Dictionary of American Biography* (New York: Charles Scribner's Sons, 1936).

² Corp. Samuel Fayerweather (1761-1848) "fought at Germantown, wintered at Valley Forge; was in the battle of Monmouth and detached from his regiment to engage in the storming of Stony Point" (Elizabeth Bryan Johnston, *Lineage Book of the National Society of the Daughters of the American Revolution* (Harrisburg: Harrisburg Publishing, 1898), 207-8).

³ The *Dictionary of American Biography* (1936) also mentions how, at an older age, Fayerweather entered a boarding school in Connecticut, with an age difference of five to seven years older than his peers.

⁴ Tin-peddling can be defined as "selling wares from door to door" ("Daniel B. Fayerweather," *Dictionary of American Biography*).

household use, and taking in return rags, hides, skins, and other material, in those days a common form of barter.”⁵

At the age of thirty-two, in 1854, Fayerweather received a unique opportunity: a clerkship at Hoyt Brothers, a leather house established in New York.⁶ Within a year, he became a partner at the firm. By January 31, 1884, the company transitioned into Fayerweather & Ladew.⁷ The company, the oldest manufacturers of oak tanned leather belting in the U.S., also led the industry even after the two main partners’ deaths: Harvey S. Ladew died in 1888 and Fayerweather in 1890.⁸ The prime oak was used for the production of belting leather⁹; nevertheless, about “two-thirds of the leather is cut off and sold for offal,” being used in shoe factories as well.¹⁰

Fayerweather coordinated the details of his will as early as October 1884. From this moment up until his death on November 15, 1890, the merchant continued editing and revising his will, adding codices and conditions every few years.¹¹ According to publications after his death, the extent of his wealth was widely unknown.¹² When Fayerweather died, it was then revealed that the majority of his estate went as donations towards educational and health institutions, some of which still exist today.¹³ For example, Yale University received \$450,000, and Columbia and Cornell Universities gained \$350,000, respectively [Figure 2]; St. Luke’s

⁵ E.S. Gilc, “Daniel B. Fayerweather,” *The Dartmouth Bi-Monthly* II, no. 5 (June 1907): 223.

⁶ “Daniel B. Fayerweather,” *Dictionary of American Biography*.

⁷ Frank Wayland Norcross, *A History of the New York Swamp* (New York: Chiswick Press, 1901), 101-3. Hoyt Brothers was founded in 1846 by Joseph B. Hoyt. By 1870, Hoyt Brothers became J.B. Hoyt & Co., with Fayerweather and Harvey S. Ladew as partners. After Hoyt retired in 1884, it was renamed Fayerweather & Ladew.

⁸ Norcross, *A History of the New York Swamp*, 103.

⁹ Belting leather is a full-grain leather originally employed for pulley belts and general machinery (Spinneybeck, *Belting Leather: Architectural Product* (New York: Spinneybeck, 2018), 1).

¹⁰ Norcross, *A History of the New York Swamp*, 104.

¹¹ “Millions to Colleges: Famous Suit Decided,” *New York Daily Tribune*, November 29, 1904, 5.

¹² See “The Fayerweather Will,” *New York Tribune*, December 13, 1890, 6; and “Daniel B. Fayerweather at School,” *New York Times*, December 14, 1890, 16.

¹³ See “The Fayerweather Will” and “Millions to Colleges: Famous Suit Decided.”

Hospital acquired a total of \$25,000 and the Woman's Hospital collected \$10,000. By the end, the estate was divided into \$95,000 to five hospitals and \$2,100,000 for twenty educational institutions.¹⁴

Fayerweather's family also benefited from the economic division. Among the legacies, his wife Lucy Joyce Fayerweather¹⁵ seemed to have inherited the most, receiving both the family residence at 11 East 57th Street and the stables at 145 East 57th Street, along with \$10,000 and an annuity of \$15,000. Two of his three nieces, Mary W. Achter and Emma S. Fayerweather, received \$20,000 each. Meanwhile, his third niece, Lucy Jane Beardsley, received a total of \$100,000.¹⁶ The case of Lucy Beardsley is interesting: the niece gained ownership of the Fayerweather plot on December 10, 1906. In some historic maps of Woodlawn Cemetery, the plot is identified under her last name instead of Fayerweather's.¹⁷

The will, however, was contested by the universities and the family, regarding the division of the residuary estate and the role of the executors of the will, respectively; by November 1904, the final suit from Fayerweather's will had been settled by the U.S. Supreme Court in favor of the universities.¹⁸ Despite the judiciary dilemma that threw Fayerweather's name into the limelight, his final resting place received poor recognition or acknowledgement.

¹⁴ For more information, see: "Any Public Bequests: Various Colleges the Richer by Over \$2,000,000," *New York Times*, December 9, 1890; "Colleges Want Their Money," *New York Times*, January 23, 1894, 6; and "The Fayerweather Bequests," *New York Evangelist*, December 27, 1894, 9.

¹⁵ Not a lot of information has been found regarding Lucy Joyce Fayerweather (1824-1892) and her marriage to the leather dealer. According to more loose data, by 1890 they had been married for more than forty years, and she had been "invalid" for fourteen years ("Millions to Colleges: Famous Suit Decided").

¹⁶ "Any Public Bequests."

¹⁷ Lot 6535, Ownership Records, Woodlawn Cemetery and Conservancy, New York, NY.

¹⁸ "Millions to Colleges: Famous Suit Decided."

III. The Mausoleum

Architectural Description

The particularity of the Fayerweather mausoleum rests in its overall layout and design. The exterior of the building reflects simplicity through style and materiality. Mainly composed of honed Deer Isle granite, the cruciform-like plan includes two apses in the north and south facades. The west and main façade marks the entrance to the mausoleum through the use of Doric order and columns. A pediment, with a floral ornament in its tympanum, tops the Doric entablature. While the entablature maintains a clean representation, four columns accentuate the symmetry of the façade: two monolithic and round polished Deer Isle granite columns emphasize the entrance to the mausoleum, with two tapered honed Deer Isle granite columns on the two corners of the central body. Both apses set the symmetry of the west façade [Figure 3].

Each apse includes two stained-glass windows with bronze grilles protecting them on the outside. The east façade of the mausoleum is a solid wall of granite since it serves as enclosure for the catacombs. Although identical to the west façade in mass, the east façade does not include elements of the Doric order except for the pilasters on each corner, which replicate the two tapered columns of the main façade.

The entrance portal contains a honed granite frame with the "Fayerweather" name in polished Deer Isle granite above the door. The bronze door possesses an ornamental opening at the upper third and the remaining two-thirds exhibit a highly detailed relief of an angel [Figure 4]. On the exterior lower right corner, the door is signed as "Cabaret New York," possibly referencing Paul E. Cabaret & Co., an office and studio established in New York City in 1887. The office specialized in memorial tablets, doors, gates, grilles, reliefs, memorial gates, and

more.¹⁹ It is unknown if the grilles protecting the stained-glass windows were designed by Paul E. Cabaret & Co. as well [Figure 5].

As soon as the bronze door opens, the first view of the mausoleum interior is the catacombs, composed of Vermont marble, of Lucy and Daniel B. Fayerweather [Figure 6]. To the left and right, the two relatively ample apsidal spaces welcome the visitor. The indoor walls of the vaulted mausoleum are covered in ½” by ½” marble mosaics –which assimilate Vermont marble— without any specific pattern or design. Highly detailed Vermont marble pilasters frame each corner of the interior space, from which the vaulting ribs protrude. These marble ribs create a cross vault, with the pendentives also roofed with the marble mosaics [Figure 7]. The stained-glass panels on the apses each represent four different concepts: Charity, Fortitude, Hope, and Faith [Figures 8-11]. The set includes a fragment of stanza XLI of Percy Bysshe Shelley’s poem *Adonais: An Elegy on the Death of John Keats*.²⁰ Unfortunately, the artist of these stained-glass windows remains unknown.

1890: Initial Construction

There is little-known information about the Fayerweather mausoleum’s construction process beyond the role played by the contractors and the materials. Fayerweather bought the

¹⁹ Paul E. Cabaret & Co., *A Few Specimens of Bronze Memorial Tablets* (New York: De Vinne Press, 1913), 1.

²⁰ The stanza reads as follows:

He lives, he wakes—’tis Death is dead, not he;
Mourn not for Adonais. Thou young Dawn,
Turn all thy dew to splendour, for from thee
The spirit thou lamentest is not gone;
Ye caverns and ye forests, cease to moan!
Cease, ye faint flowers and fountains, and thou Air,
Which like a mourning veil thy scarf hadst thrown
O'er the abandon'd Earth, now leave it bare

Even to the joyous stars which smile on its despair!

The bold identifies the portion of the stanza used (Percy Bysshe Shelley, “Adonais: An Elegy on the Death of John Keats,” Poetry Foundation, 2022, <https://www.poetryfoundation.org/poems/45112/adonais-an-elegy-on-the-death-of-john-keats>).

plot on July 5, 1889, at a price of \$3,786.00 for three individuals to be interred. According to the blueprints at Avery Drawings & Archives, the design dates to May 11, 1890;²¹ construction officially started on September 1890.²²

Although the honed granite on the exterior suggests it acts as the main structural and building component of the mausoleum, indoor deterioration demonstrates otherwise. Due to the decay of the mosaics' mortar in a small area of the north apse, at least one brick masonry course is identified between the marble mosaic and the exterior granite [Figure 12]. This assumption is further proved by documentation of the construction in the archives at Woodlawn Cemetery. The tasks of laying the concrete footing, excavation and filling, and masonry began on September 20, 1890. Later, on December 20, 1890—a month after Fayerweather's death—more concrete was poured, besides a job for some broken stone.²³ The firm Pirsson & Renwick executed the construction of the mausoleum.²⁴ The contractors started operation in 1888 dealing in real estate and building stone, specifically granite. Even though Pirsson died in 1895, Edward B. Renwick continued the office with the same name as late as 1905.²⁵

In the past, the architectural design was attributed to Napoleon Le Brun; however, according to a stamp in the blueprints of the mausoleum at Avery Drawings & Archives, the design belongs to Romeyn & Stever, and dates back to May 11, 1890.²⁶ The history of these

²¹ Fayerweather, D.B., architectural blueprints, 1890, Folder 55, Box 5, Mausoleum Owners Correspondence, Woodlawn Cemetery Records, Avery Drawings & Archive, Columbia University in the City of New York, New York, NY.

²² 1890s Ledger Book, Woodlawn Cemetery and Conservancy, New York, NY.

²³ Ibid.

²⁴ Ibid.

²⁵ Franklin de Rönde Furman, *Morton Memorial: A History of the Stevens Institute of Technology* (Hoboken: Stevens Institute of Technology, 1905), 537. The complete name of Pirsson remains unknown.

²⁶ Fayerweather, D.B., architectural blueprints, 1890, Folder 55, Box 5, Mausoleum Owners Correspondence, Woodlawn Cemetery Records, Avery Drawings & Archive, Columbia University in the City of New York, New York, NY.

architects, although slightly undocumented, demonstrates their part in the development of New York City.

Although few details have been compiled about the architects, more information about Charles W. Romeyn (1853-1942) is readily available. The New York-native trained in the architectural office of Calvert Vaux and Frederick Law Olmstead. Romeyn established his private office during the 1870s and led the design of the Prāsada (50 Central Park West) and a carriage-house in the Upper East Side Historic Districts, among others. He retired from practice in 1913. The architectural catalogue of Romeyn extends all over New York State, including Kingston and Syracuse, and neighboring states such as New Jersey and Pennsylvania.²⁷

On the other hand, little is known about the life and practice of Arthur J. Stever (1853-1922). Trained under Calvert Vaux and Frederick Clarke Withers, the architect opened his New York City office in early 1882. After joining Romeyn in late 1882, he had offices in New York as late as 1906. By 1909, Stever opened an office in Westwood, N.J. Even though he was Secretary of the Hillsdale Manor Improvement Company and registered as an architect in the area, there is little information about his individual architectural work throughout his career.²⁸

By late 1882, Stever and Romeyn joined their offices and named their firm Charles W. Romeyn & Co. An initial link between the architects and Fayerweather was probably established in 1883. According to a notice in the *Real Estate Record and Builders' Guide*, the firm projected a three-story brick and terra cotta stable and dwelling with mansard, terra cotta and tile roof for D. B. Fayerweather in a lot at 57th Street and Lexington Avenue.²⁹ The partnership continued in

²⁷ Marjorie Pearson and Elisa Urbanelli, *Upper West Side / Central Park West Historic District Designation Report* (New York: NYC Landmarks Preservation Commission, 1990), 241.

²⁸ T. Robins Brown, *Historic Sites Survey of the Borough of Hillsdale* (Hackensack: Office of Cultural and Historic Affairs of Bergen County, 1983), 22-24.

²⁹ *Real Estate Record and Builder's Guide* 32, no. 822 (December 15, 1883): 1020.

1886, when Charles W. Romeyn & Co. projected a six-story brick warehouse for Fayerweather's company at 207-209 Allen Street.³⁰ The participation of Romeyn and Stever continued after the leather merchant's death throughout the 1890s.

In 1890, Charles W. Romeyn & Co. transitioned into Romeyn & Stever until 1896. Even after dissolving their partnership, both architects cooperated into the end of the 19th century. Although relatively unknown today, Romeyn & Stever's legacy is thoroughly felt in New York City; what many now recognize as Chelsea Market grew from one of the firm's creations. According to the *Real Estate*, Romeyn & Stever were working on the first buildings for the National Biscuit Company factory at Chelsea while construction of the Fayerweather mausoleum carried on. On May 17 and August 23, 1890, postings in the journal credited the firm with projected factory buildings on 10th Avenue, between 15th and 16th Street.³¹

Although documentation is lacking, other projects by Romeyn & Stever can be found in various periodicals and journals. Their residential catalogue consists of projects such as an extension to Fayerweather & Ladew's building at 236-244 Eldridge Street in September 1890; a five-story brick, stone and terracotta dwelling at 120 East 37th Street for James C. Fargo in July 1891; the house of Mrs. Ladew in Glen Cove, Long Island as being in construction by January 27, 1894; and, a house for Dr. Stoddard in Williamstown, Massachusetts.³² Other general projects include: the Grolier Club in 1890; the entrance façade to the American Institute Exhibition Building in New York in January 1894; and, the Monmouth Beach Country Club in 1896.³³ There is a possibility that both the *Real Estate Record and Builders' Guide* and the

³⁰ *Real Estate Record* 37, no. 947 (May 8, 1886), 629.

³¹ See: *Real Estate Record* 45, no. 1157 (May 1890), 738; and *Real Estate Record* 46, no. 1171 (August 1890), 262.

³² See: *Real Estate Record* 46, no. 1176 (September 1890), 415; *Real Estate Record* 48, no. 1218 (July 1891), 98; *American Architect and Building News* 43, no. 944 (January 1894), 47; *American Architect* 48, no. 1008 (April 1895), 323.

³³ See: *American Architect* 48, no. 1014 (June 1895), 572-3; *American Architect* 43, no. 942 (January 1894), 18; *Real Estate Record* 57, no. 1452 (January 11, 1896), 46-47. The façade for the American Institute Exhibition

American Architect and Building News hold more information on projects by both architects in the late 19th century and beginning of the 20th century.

The design implemented by Romeyn & Stever demonstrate thoughtfulness for this typology, which is rare within their architectural catalog. Nevertheless, the completed design and construction warranted an intervention later in 1905 by different architects and contractors.

1905: Napoleon Le Brun & Sons

Fifteen years passed before the mausoleum needed an intervention. Despite a lack of documentation and correspondence regarding the later years of the building, an examination sheet of Woodlawn Cemetery dating to 1905 stated the need for waterproofing of the building. The work was awarded to Napoleon Le Brun & Sons, with the contractor being Robert C. Fischer Co.³⁴ Le Brun (1821-1901) was a prominent architect in the United States, specifically in Pennsylvania and New York. An active figure in the American Institute of Architects and a voice regarding the status of architecture in New York, Le Brun is recognized for the amount of projects in the state. His sons, Pierre and Michel, continued the firm's office in New York City until 1910, almost a decade after Napoleon Le Brun's death.³⁵ On the other hand, no information was found regarding the contractor. The choices for architects and contractor spark further interest, considering that research did not uncover any connection from these professionals with Daniel B. Fayerweather nor his niece, Lucy J. Beardsley.

Building was described as "one of the cleverest adaptations of Dutch brick and stone architecture we have ever seen" since they "not only caught the spirit of the best examples, but have adapted the style most artistically to difficult conditions" (*American Architect* 43, no. 942 (January 1894), 18).

³⁴ Fayerweather, D.B., examination sheet, 1905, Folder 55, Box 5, Mausoleum Owners Correspondence, Woodlawn Cemetery Records, Avery Drawings & Archive, Columbia University in the City of New York, New York, NY.

³⁵ Charles C. Savage, "Napoleon Le Brun," *American National Biography*, February 2000, <https://www.anb.org/view/10.1093/anb/9780198606697.001.0001/anb-9780198606697-e-1700511>.

According to the handwritten text, the roof and cornice were to be removed to waterproof the ceiling and walls. These interventions were done in full conformity with old work, meaning that the repairs were not noticeable. All work was to be approved by the firm Napoleon Le Brun & Sons, and executed by Robert C. Fischer Co. Besides the examination sheet at Avery Drawings & Archives, no other information about the intervention was found.

IV. Conclusion

While initially shrouded in mystery, the historical research exposes the significance behind the Fayerweather mausoleum. For this reason, certain measures should be undertaken concerning the current state of the building.

Besides typical biological growth on the outside of the mausoleum, the inside exhibits the majority of preservation concerns. Various cracks in the mosaics around the north and south apses might manifest issues either with the masonry course behind them or humidity problems inside the mausoleum [Figure 13]. Several marks on the floor indicate an existing water filtration in the ceiling, which also contributes to the corrosion of the bronze handles of the catacombs [Figures 14-15]. Finally, the presence of efflorescence on the marble pilasters has led to partial spalling in some areas [Figure 16].

Although these maintenance problems do not severely compromise the structural integrity of the mausoleum, they should be addressed. The mausoleum, although not unique in its design within the Woodlawn Cemetery, expresses exceptional architecture in its interior that deserves greater recognition.

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APPENDIX A
Figures and Images



DANIEL B. FAYERWEATHER

Figure 1: Giles, "Daniel B. Fayerweather," 224.

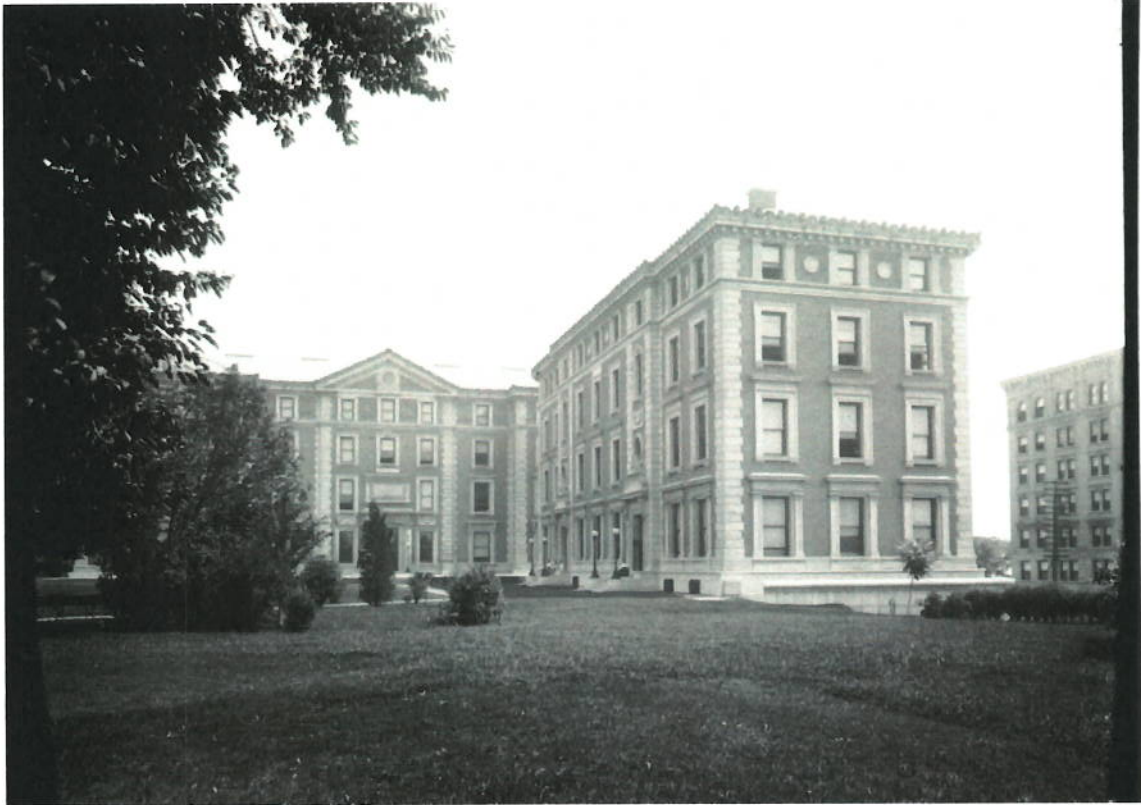


Figure 2: Detroit Publishing Co., *Fayerweather Hall, Columbia College, N.Y., ca. 1900.*



Figure 3: Santana-Miranda, *West façade of Fayerweather Mausoleum, 2022.*

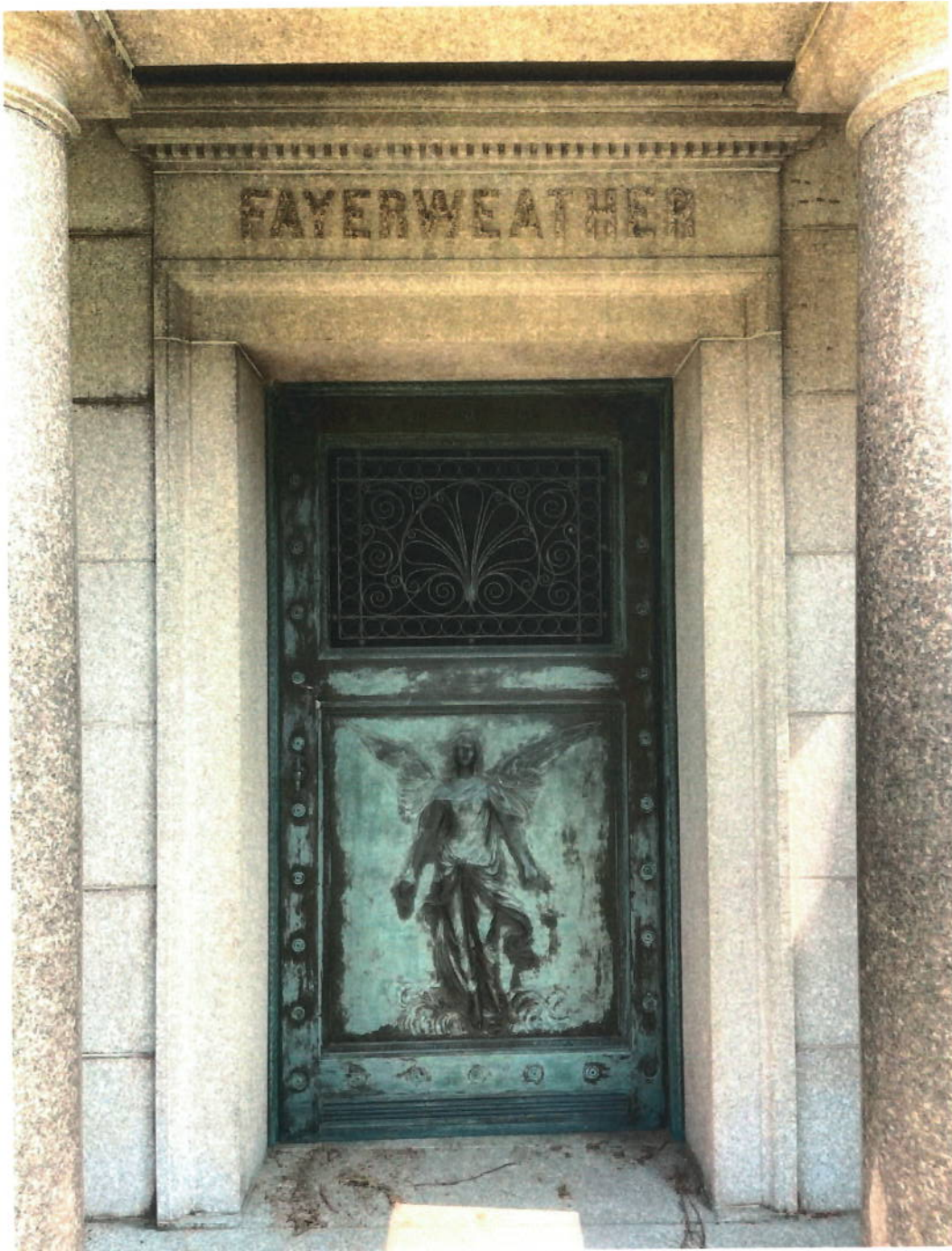


Figure 4: Santana-Miranda, *Bronze door at Fayerweather Mausoleum*, 2022.



Figure 5: Santana-Miranda, *South façade of Fayerweather Mausoleum*, 2022.



Figure 6: Santana-Miranda, *View of tombs at Fayerweather Mausoleum, 2022.*



Figure 7: Santana-Miranda, *View of pilasters inside Fayerweather Mausoleum*, 2022.



Figure 8: Santana-Miranda, *Charity*, 2022.

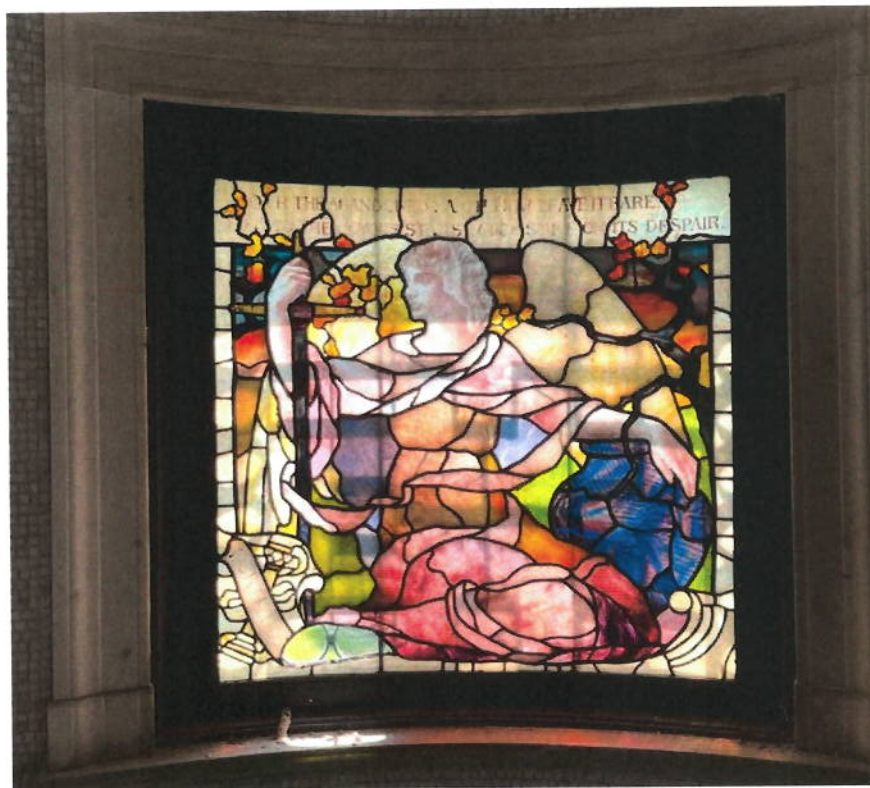


Figure 9: Santana-Miranda, *Fortitude*, 2022.



Figure 10: Santana-Miranda, *Hope*, 2022.

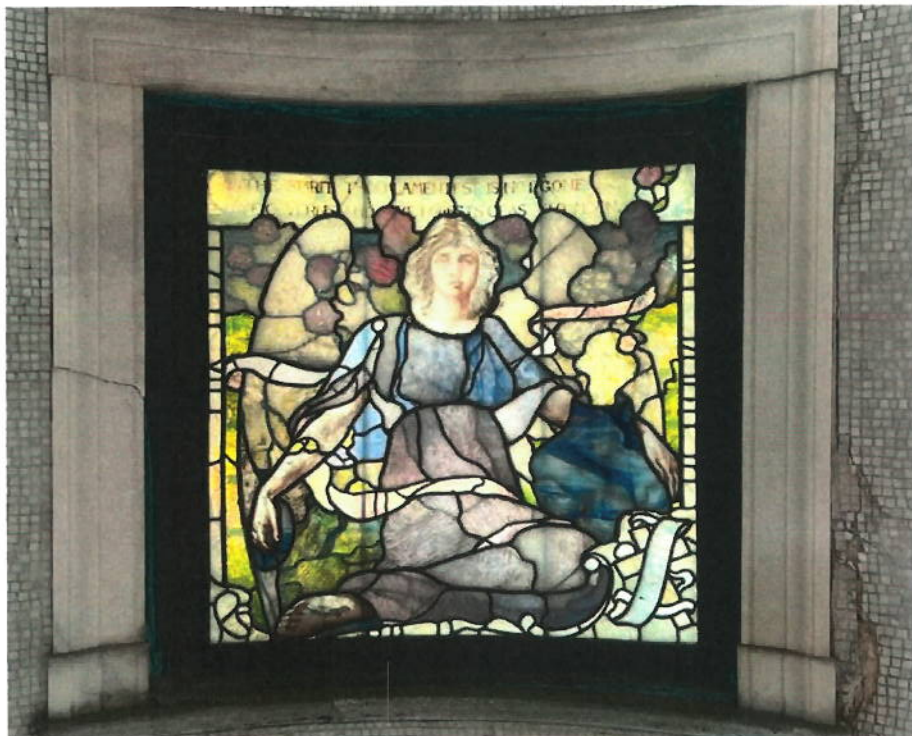


Figure 11: Santana-Miranda, *Faith*, 2022.



Figure 12: Santana-Miranda, *Decay of mosaics demonstrating brick masonry course*, 2022.



Figure 13: Santana-Miranda, *Cracks in mosaics*, 2022.



Figure 14: Santana-Miranda, *Evidence of water filtration*, 2022.

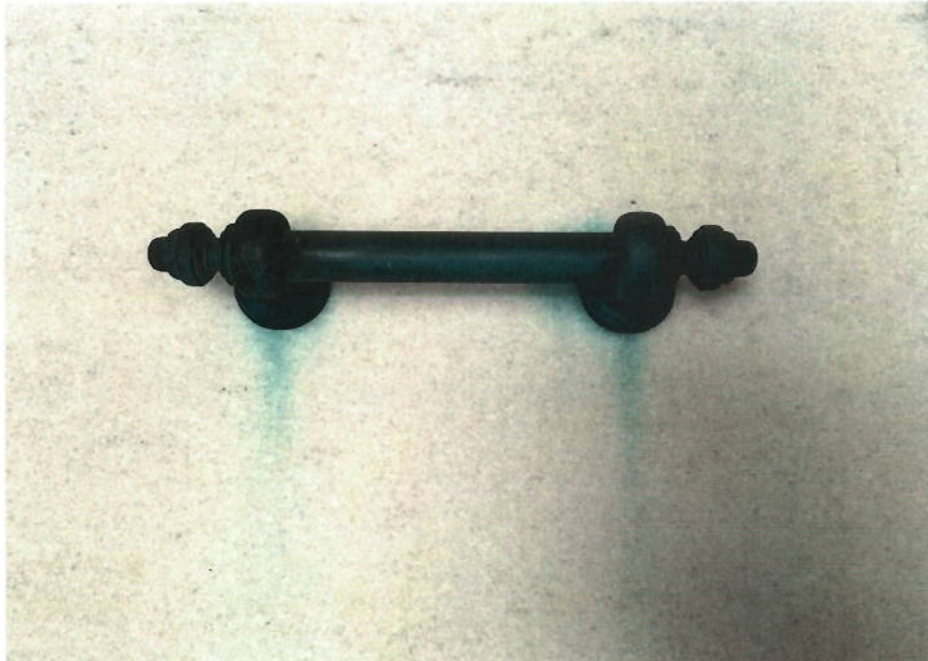


Figure 15: Santana-Miranda, *Corrosion of bronze handles*, 2022.



Figure 16: Santana-Miranda, *Spalling of marble pilaster next to the catacombs*, 2022.