



**Problem 3: Field Documentation and Formal Analysis**

**The Frank S Jones Mausoleum**

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14 October 2013

Fall 2013 HP Studio I: Reading Historic Buildings  
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The Woodlawn Cemetery in the Bronx, established in 1863, was the final resting place for many of New York's (and even America's) elite from the late 19<sup>th</sup> century to the early 20<sup>th</sup> century, including such notable figures as Joseph Pulitzer and Elizabeth Cady Stanton. Over 1,300 mausoleums of varying size and style dot the cemetery's 400 acres, creating a hauntingly serene landscape of architectural gems.<sup>i</sup> The Frank S Jones Mausoleum on Park Lane Avenue stands proudly as one such successful contribution.

Frank Smith Jones was born in Stamford, Connecticut on August 19, 1847. [His early ancestor, William Jones, first came to America in 1660 and settled in New Haven before being appointed governor of Connecticut in 1764.] Jones attended local Stamford schools, before enrolling at Eastman's Business College in Poughkeepsie, New York, at the age of fourteen; upon graduation in 1862, he entered into the employment of A.J. Johnson, the publisher of *Johnson's Universal Cyclopedia*.<sup>ii</sup>

In 1872, Jones partnered with his brothers, Charles and Cyrus, in a new venture – the commercial distribution of coffee and tea; their first store opened in Scranton, Pennsylvania, in September of that year. Four years later, Frank ended his employment with Johnson when the brothers opened a new store in East Saginaw, Michigan.<sup>iii</sup> When Charles retired in 1893, Frank and his other brother, Cyrus, restructured the company as the Grand Union Tea Company, with Frank himself as president; before long, the brothers owned and operated branches in over 200 towns and cities.<sup>iv</sup>

By 1904, the Jones brothers' Brooklyn-based Grand Union Tea Company had "the largest warehouse and factory in the United States for teas, coffees, spices, flavoring extracts, baking-powers and soaps"; the company headquarters covered an entire block, with approximately 260,000 square feet of floor space.<sup>v</sup> In addition to their annual distribution of approximately

50,000 tons of coffees and teas, the company also published the monthly *Grand Union Herald*, which boasted a circulation of 700,000 copies.<sup>vi</sup>

Apart from his entrepreneurial and financial success, Jones was also known for his social and benevolent pursuits. He was a member of the Chamber of Commerce, the Manufacturers' Association, the National Arts Club of New York, and the Rembrandt Club of Brooklyn and served as a trustee for the Brooklyn Institute of Arts and Sciences, the Central Congregational Church of Brooklyn, Wesleyan University, and the Society for the Prevention of Cruelty to Children; however, "...as the majority of his gifts are bestowed unostentatiously the total will probably never become known."<sup>vii</sup> Jones's unassuming philanthropic approach clearly translates to the ascetic appearance of the family mausoleum.

Designed by L.C. Holden, the Frank S. Jones mausoleum is located a short walk from the Jerome Avenue entrance, on Park Lane Avenue – just off of West Border Avenue, one of Woodlawn's main streets. As one turns onto Park Lane Avenue, he or she first notices the immense Gothic-inspired mausoleum of John H. Harbeck; the Jones mausoleum sits on a pentagonal plot at a perpendicular axis to the Harbeck mausoleum, drawing the eye almost instantaneously. While not as sizeable as Harbeck, the Jones plot and mausoleum are larger than its neighboring lots and their respective structures.

Careful consideration was taken in the mausoleum's placement within the plot; it is centrally aligned between the western and eastern property lines, but is set back parallel to the southern property line (the mausoleum's front façade lying perpendicular to the Harbeck mausoleum). (Figures 1.1 and 1.2) True to Roman temple design, the building is intended to be viewed from the street and was "placed so that passersby can look upon" it.<sup>viii</sup> The recessed position gives the structure a dominating presence, emphasized by the minimal planting on the land in front. Two (now overgrown) evergreen shrubs frame the front façade of the building, drawing focus inward.

and upward and emphasizing the vertical lines of the building. The original landscape plan also called for shrubbery placement in the two northern corners of the plot, but those have since been removed<sup>x</sup>; trees have been planted along the western, northern, and eastern boundaries, granting the mausoleum a sense of privacy but also obstructing a full view of the sizeable structure.

The Jones mausoleum seems austere and straightforward from the distance, but a closer look reveals the quality craftsmanship that went into its construction. It is a Roman Doric inspired prostyle tetrastyle temple, meaning that the front porch, or portico, is open on all sides, with four freestanding columns at the front and a single cella, or main room, inside.<sup>x</sup> The Doric order is traditionally simple in design, but this simplicity imparts a sense of elegance to the building. The minimalist design is enhanced by the structure's central symmetry; the four columns are paired on either side of the door enframement. As the columns rise, they taper, drawing the eye upward increasing the stature of the mausoleum<sup>xi</sup> A full entablature rests atop the column capitals, with a full pediment placed above; keeping true to the simple overall design, the entablature is primarily unadorned, with "Frank S Jones" carved into the frieze.<sup>xii</sup>

This temple design is reminiscent of the Temple of Portunus in Rome, Italy, which dates back to the first century B.C. Like the Jones mausoleum, it is a rectangular building set atop a raised podium, with a single flight of stairs leading to the portico and single cella,<sup>xiii</sup> While the Temple of Portunus has a typical Roman temple plan, its columns are designed in the Greek Ionic order. Another source of inspiration for the mausoleum might have been the Nonconformist Mortuary Chapel at the Arnos Vale Cemetery in Bristol, England. Built by Charles Underwood around 1840, the chapel is similar in plan (prostyle tetrastyle temple) and a more contemporary precedent; the centered entrance with its unadorned architrave is also present on the Jones mausoleum.

The exterior is constructed from fine-grained light gray granite ashlar, while the interior is polished light pink Tennessee marble with slabs of polished fine-grained granite for the floor (possibly the same granite as the exterior). Like most traditional Doric temples, the Jones mausoleum is a neutral shade of soft gray, with the faintest of pink reserved for accent trimming along the interior.<sup>xv</sup> This monochromatic design allows the building to stand out against its colorful surroundings and draws the attention of passersby. The sheer size of the structure is emphasized by the patterns of shadows that appear throughout the day.

In plan, the mausoleum is rooted in classical symmetry and organized into geometric spatial divisions. (Figure 1.3) The T-shaped design and vaulted ceilings of the interior space create a surprisingly open and welcoming feeling, despite the floor-to-ceiling crypts immediately to the right and left of the decorated brass entrance. These crypts create a visual pathway towards the rear of the mausoleum, which features only two crypts (those of Frank Jones and his wife, Mary) beneath a stunning Tiffany stained glass window. The quote featured at the base of the stained-glass window, "onward we go for still we hear them singing," comes from Reverend Frederick William Faber's hymn "The Pilgrims of the Night".<sup>xvi</sup> This hymnal was extremely popular during the earlier half of Jones's lifetime and reflected his spirituality and resilient nature.

Nearly 100 years after its construction, the Frank S Jones mausoleum still stands proudly in the architectural landscape of Woodlawn Cemetery – a testament to the superior craftsmanship employed. Despite its austere and simple outward appearance, the building is methodically planned and incredibly refined. The mausoleum's monumental scale reflects the sophisticated yet understated style of its namesake, and will hopefully continue to do so for centuries to come.

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<sup>xv</sup> The Woodlawn Cemetery. *Explore Our History*. The Woodlawn Cemetery. <http://www.thewoodlawncemetery.org/history/explore-our-history/>. 8 October 2013.

<sup>xvi</sup> Derby, George, and James Terry White. "Frank Jones." *The National Encyclopedia of American Biography ... V.13*, Revised edition. New York: J. T. White, 1892. Page 568.

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- <sup>vi</sup> Beach, Frederick Converse, and George Edwin Rines. *The Americana: a Universal Reference Library ...*. New York: The Americana Co., 1911. Page 38.
- <sup>vii</sup> Derby and White. Page 568.
- <sup>viii</sup> Walsh, Kevin. *Forgotten Tour #59 Recap: DUMBO*. *Forgotten New York*. <http://forgotten-nyc.com/2012/09/forgottentour-59-recap-dumbo/>. 9 October 2013.
- <sup>ix</sup> Beach and Rines. 38.
- <sup>x</sup> Ibid.
- <sup>xi</sup> Vitruvius. *Ten Books on Architecture*. Trans. Ingrid D. Rowland. Cambridge: The Press Syndicate of the University of Cambridge, 1999. Page 230.
- <sup>xii</sup> *Frank S Jones Mausoleum Archives*. The Woodlawn Cemetery. Avery Library.
- <sup>xiii</sup> Vitruvius. 48.
- <sup>xiv</sup> Ayrton, Elisabeth. *The Doric Order*. New York: Clarkson N. Potter, Inc./Publisher, 1961. Page 156.
- <sup>xv</sup> Pagliacco Milling and Turning. *Illustrated Glossary of Classical Architecture*. Pagliacco Milling and Turning. [http://www.doric-column.com/glossary\\_classical\\_architecture.html](http://www.doric-column.com/glossary_classical_architecture.html). 8 October 2013.
- <sup>xvi</sup> World Monuments Fund. *Project: Temple of Portunus*. World Monuments Fund. <http://www.wmf.org/project/temple-portunus>. 11 October 2013.
- <sup>xvii</sup> Ayrton. IX.
- <sup>xviii</sup> Robinson, Charles Seymour. *Annotations Upon Popular Hymns*. Harvard University: Hunt & Eton, 1893. Google Books. Web. Digitized 7 December 2006.

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## Appendix

Figure 1.1: Frank S Jones Mausoleum Site Plan

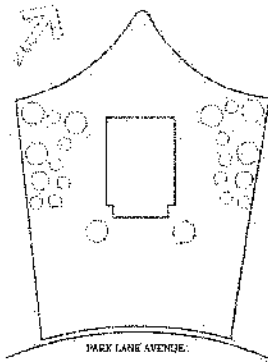


Figure 1.2: Aerial View of Woodlawn Cemetery and Frank S Jones Plot

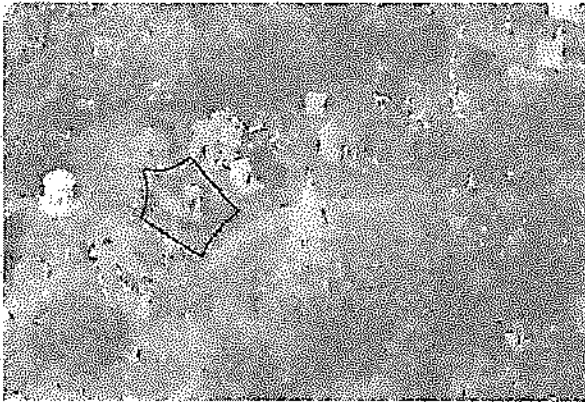


Figure 1.3: Frank S Jones Mausoleum Plan

