

# HAVENDER

## WOODLAWN CEMETERY

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# HAVENDER

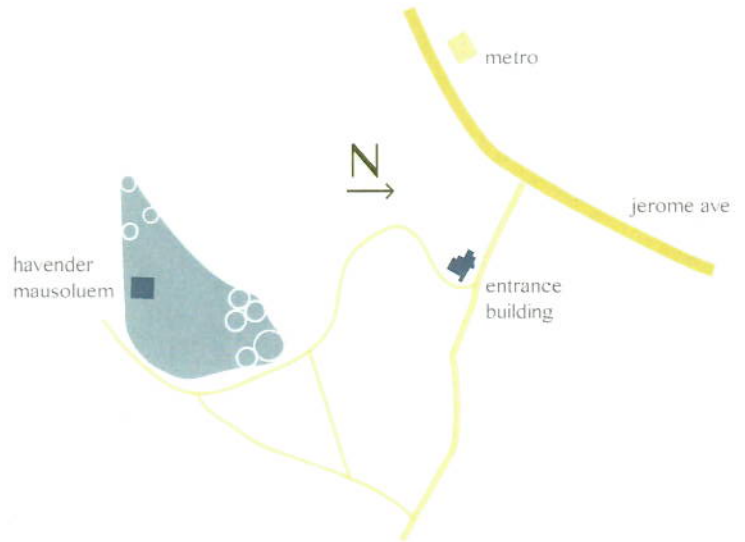
## BIOGRAPHICAL INTRODUCTION

The Havenders were a family whose American roots began in 1886. At the age of 22, Joseph Havender Sr. (born 1864) immigrated to the United States from England to join his father, James Havender. James was an established stone carver. Joseph followed in his father's footsteps as a stone carver, having a number of notable stone carving jobs, including work at Columbia University's Teachers College and one of the Vanderbilt Mansions in Newport, Rhode Island. At the age of 31 (1895), one year after becoming an American citizen, Joseph founded his own company in the Bronx: Havender's Monumental Works. Mr. Havender would own, operate and design for this company until passing it on to his son Joseph Havender Jr. The company specialized in mausoleums, grave markers, and statuary (New York Times Obituary).

The company had two locations: one near Woodlawn Cemetery's main entrance on Webster Avenue, and one at 3686 Jerome Avenue. The latter location was located below the Woodlawn Cemetery Metro Line 4. The company's proximity to the cemetery resulted in a marketable level of convenience. According to the Woodlawn Cemetery Archives in Avery Library, there are at least 20 mausoleums designed and constructed by Havender's company. Susan Olsen, the Director of Historic Services, stated that there must be hundreds of Havender designed pieces (e.g. grave markers, catacombs, memorials, etc.) in the cemetery. Olsen 2014).

## HAVENDER'S MONUMENTAL WORKS

With the assistance of Ms. Olsen, I was able to do a windshield survey of 15 mausoleums designed by Havender's Monumental Works. This survey revealed what appears to be a signature Havender design style: the use of a combination of rusticated stone and smooth stone. While driving it became almost second nature to identify Havender Mausoleums based on materiality and form. A general map of the Havender designed mausoleum's locations in Woodlawn Cemetery can be found on the next page. Each of the mausoleums is numbered from left to right, except for Havender which is #1. Page 4 of this document provides front elevation or perspective photos on each of the surveyed mausoleums, and pages 5 and 6 document the stained glass and doors found in each of the Havender designed mausoleums. The survey revealed that the stained glass found



*havender mausoleum general context*



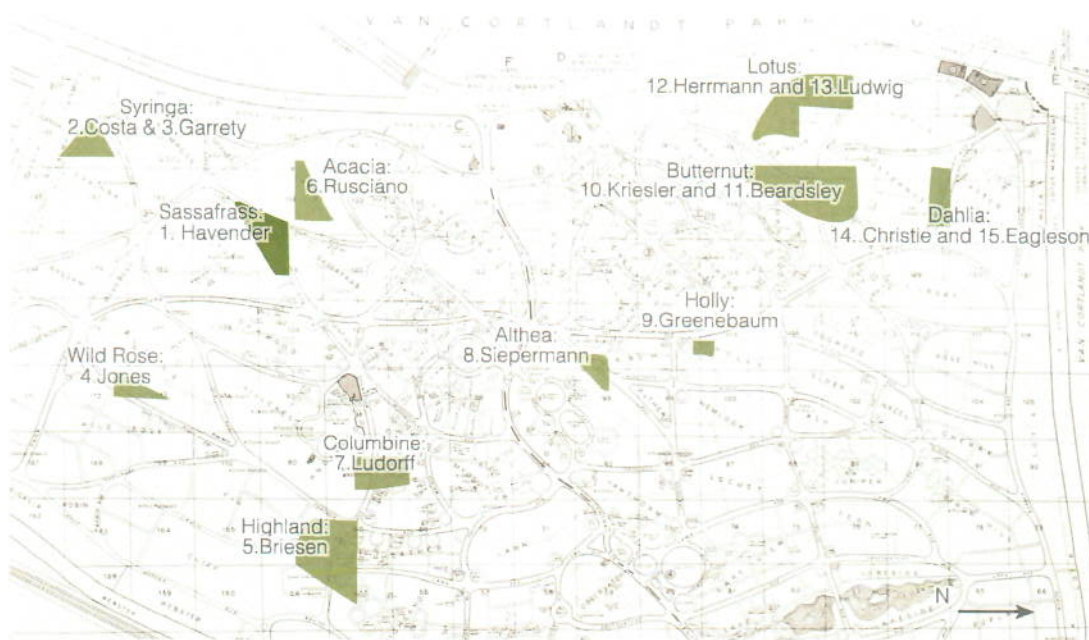
*the current (2014) conditions of the buildings that once housed the Havender's Monumental Works (google street view)*



*jerome ave. havender's monumental works during operation (c. 1903) (john mcnamara collection)*

throughout the Havender designed mausoleums are primarily of a similar size and placement. Most of the mausoleums had a single window at the rear, while some had symmetrical windows on each of the elevations, and some didn't have windows at all. The survey also revealed that 5 of the stained glass windows (mausoleums #1, #10, #11, #12, #14) were Christian crosses with white lilies surrounding the cross. Mausoleum #13, the Ludwig mausoleum also has religious symbolism: a man kneeling in prayer. In contrast to the more religious cross and prayer stained glass, Siepermann (#8) and Ludorff (#7), have identical landscape imagery making up the window design. The identical design of these windows suggests the presence of a catalog, versus custom design. Greenebaum (#9), Eagleson (#15), and Costa (#2), have unique designs when compared to other windows within the survey sample. The door designs also revealed common door designs contrasted with more unique designs. For instance, Costa and Rusciano's doors are identical to the Havender mausoleum. Siepermann, Kreisler, Herrmann, and Ludwig also have identical doors that echo the door composition found on the Havender mausoleum, but include more pronounced decorative elements. The remaining doors were unique compared to the survey sample, but still had common design elements such as wreaths and decorative urns. The width of the doors also varies. The doors of the Garrety mausoleum, for instance, are much wider than the doors of the Havender mausoleum, and the doors of the Briesen mausoleum are narrower.

The mausoleums tended to be approximately 12' x 13', around the same size as the Havender's own mausoleum, and were diverse in their orientation to the street. Most Havender designs were classically inspired, while some had more decorative elements. When applied to a primarily classical form, these decorative elements added a contrasting level of visual diversity. For instance, the Herrmann mausoleum (#12), is a classical design (very similar to the Havender mausoleum design), while the Eagleson mausoleum (#15), although classical too, has more established expressions. Eagleson, for instance has decorative urns for flowers, as well as Ionic capitals. The Jones catacomb (#4), although smaller in scale and occupancy, continues to display the dichotomy of rusticated stone versus smooth stone. One of the mausoleums that visually stood out during the survey was the Greenebaum mausoleum (#9), since the main body of the structure had a horizontal, layered play of treated granite materiality. Each elevation had a band of about 8 inches of rusticated granite followed by a band of smooth granite. This design was continued in a stacked way that covered the entire form. Greenebaum was also unique in its radial location at a cemetery intersection. Overall, the Havender designs were customized on a variety of levels, depending on the needs of the client. Notably, if a mausoleum appeared to mimic the Havender design, the exterior similarities did not necessarily mean that the interiors would be similar. Some mausoleums, for example, had doors that opened straight to the catacomb doors, therefore a hallway was non-existent. In the case of the Havender mausoleum, the doors open outward and the visitor is standing in a mausoleum-bisecting hallway.



*havender designed mausoleums from windshield survey sampling  
havender mausoleum shown in a darker green.*

# HAVENDER MAUSOLEUM DESIGN SAMPLING

1. HAVENDER - sassafras plot



2. COSTA - syringa plot



3. GARRETY - syringa plot



4. JONES - wild rose plot



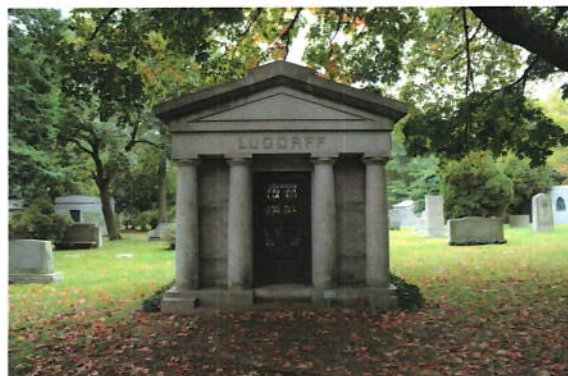
5. RUSCIANO - acacia plot



6. BRIESEN - highland plot



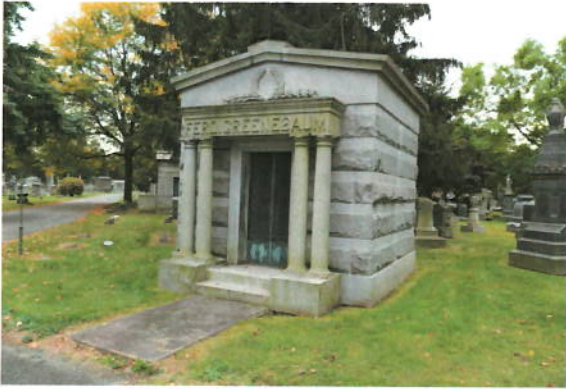
7. LUDORFF - columbine plot



8. SIEPERMANN - althea plot



9. GREENEBAUM - holly plot



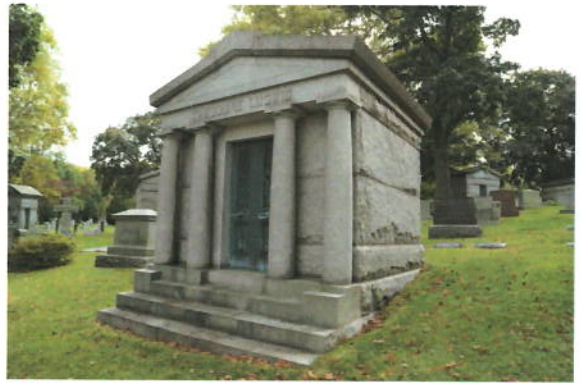
10. KREISLER - butternut plot



11. BEARDSLEY - butternut plot



12. LUDWIG - lotus plot



13. HERRMANN - lotus plot



14. CHRISTIE - dahlia plot



15. EAGLESON - dahlia plot



# WINDOWS

1. HAVENDER



2. COSTA



6. RUSCIANO



7. LUDORFF



8. SIEPERMANN



9. GREENEBAUM



10. KREISLER



11. BEARDSLEY



12. HERRMANN



13. LUDWIG



14. CHRISTIE



15. EAGLESON



# DOORS

1. HAVENDER



2. COSTA



3. GARRETY



4. JONES



5. BRIESEN



6. RUSCIANO



7. LUDORFF



8. SIEPERMANN



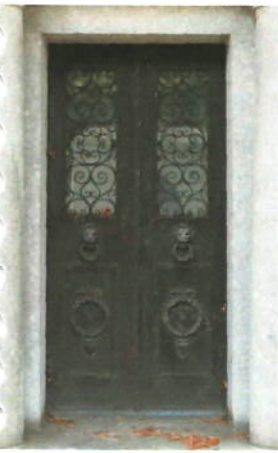
9. GREENEBAUM



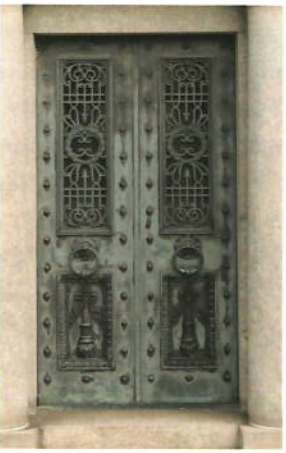
10. KREISLER



11. BEARDSLEY



12. HERRMANN



13. LUDWIG



14. CHRISTIE



15. EAGLESON



## HAVENDER MAUSOLEUM

Joseph Havender Sr. died at the age of 88 (1952), two years after handing his company to his eldest son. On the spectrum of his designs, the windshield survey and accompanying archival research, revealed that his personal family mausoleum fits along the midpoint in terms of design complexity. Landscaped with sod (grass), as termed in the initial (1940s) specifications, this mausoleum is located along a straight road and does not immediately draw the eye. The existing overgrowth of trees and shrubs offer an unintended visual frame, the interplay of rusticated and smooth granite eventually offer a level of visual intrigue. The mausoleum is also not in alignment with the surrounding mausoleums, nor is its scale varied compared to the neighboring mausoleums, further contributing to the lack of initial visual appeal.

The Havender mausoleum is classical in design and massing, and the Athenian Treasury at Delphi is a precedent of similar form and scale. Modeled after a Greek Doric treasury or temple, the structure is located on an elevated entrance portico or porch and is bolstered with four (entasis) columns that are headed with undecorated capitals and a door located on center. The columns contribute to a three bayed front elevation. In contrast, to the Treasury, the Havender mausoleum has smooth (not fluted) columns and the front elevation has four detached columns. The capitals are composed of a fillet, an echinus and topped with an abacus. The entablature, although not as pronounced as the Athenian Treasury at Delphi, does have a frieze, an architrave, and a cornice. There is also a pediment, tympanum, and a ridge cap for both joining and protecting the structure. The ridge cap aids at guiding water off of the roof, to deter from water settlement and consequential decay. Both side elevations are symmetrical, and the lack of visual ornament to these elevations also mirrors the relatively flush design of the Treasury. The visitor to the mausoleum also experiences a small porch created by the columns, before entering into the cella-like primary space of the mausoleum. Page 8, provides a visual comparison of the Athenian Treasury and the Havender mausoleum.

As the viewer heads southwest from the Jerome Avenue entrance towards the Sassafras plot, he or she will pass a line of relatively modern (not classically inspired) mausoleums before coming upon the Havender mausoleum. The Havender mausoleum quietly reveals itself as a visual transition from the modern mausoleums, and the row of more rusticated mausoleums as the

viewer heads south. The Havender mausoleum's design is immediately identified as classical in design, but aside from this common interpretation of form found throughout the structure, and throughout the cemetery, the mausoleum is more visually diverse in one aspect: material application.

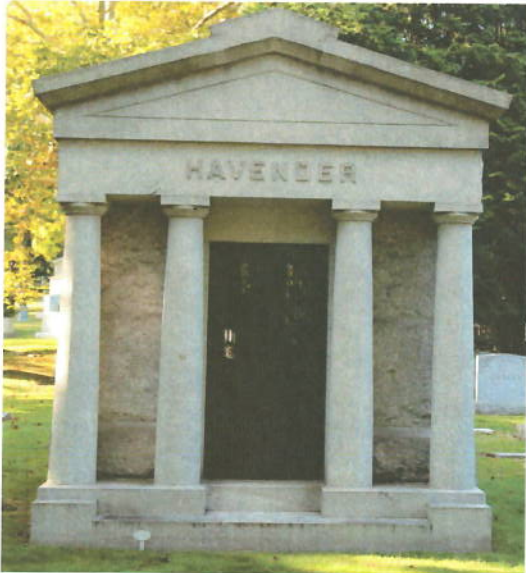
At a 45 degree view of the mausoleum the viewer can discern a dichotomy of smooth to rusticated granite treatments. The front elevation is primarily smooth, except for the view through the columns of the rusticated mausoleum body. This smooth treatment is used on the stairs, the columns, entablature, and the entire roof. The body of the mausoleum, however, is treated with a chiseling effect that evokes a feeling of natural materiality. The granite treatments may be symbolic of the interplay between the mortal implications of man and the permanence of nature. The stone treatment evokes a sense of permanence that is contrasted by the smooth treated façade. The façade, a symbol of man-made form is only an entrance to the natural more important form within. Therefore, the stone holds the catacombs.

Once the visitor enters the space a Christian inspired stained glass window greets the eye. The mausoleum's green, yellow, and blue window has a large cross in the middle and two smaller crosses just below. These three crosses most likely symbolize the trinity of God, the Holy Spirit, and Jesus Christ. There are lilies, a flower that symbolizes peace and purity, inlaid throughout the cross. A window such as this, and the other Havender designed mausoleums discussed earlier, reveals the beliefs of the mausoleum occupants.

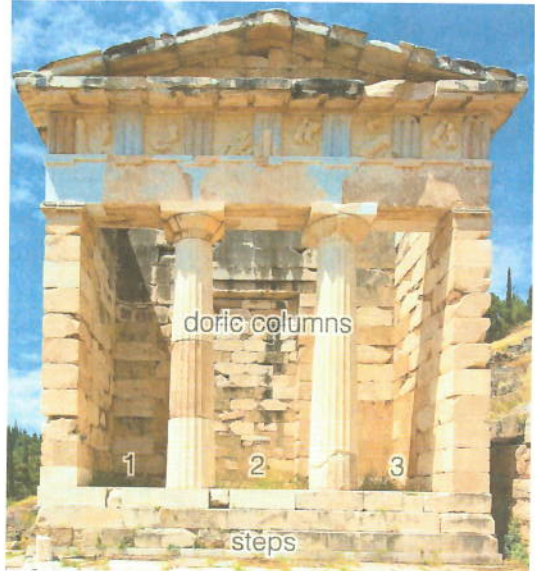
After the effect of the stained glass has subsided, the viewer (most likely a member of the Havender family) is located in a small hallway. The interior like the exterior is symmetrical: on the right and left there are four drawers, with the occupants' names and dates etched on Tennessee pink marble. In total there are 15 people within this plot. There are 8 people within the interior catacombs and 7 people in exterior graves. One interesting aspect of this mausoleum, in comparison to the other Havender designed mausoleums is the presence of two approximately 2.5' deep vacant catacombs. There is no visual evidence of their existence, aside from the archival drawings and spatial diagrams. This is an especially intriguing finding, given the fact that there is a growing list of occupants. Understanding the intent of these spaces, and whether or not they will eventually be used is still a mystery.



# HISTORICAL PRECEDENT



*havender mausoleum front elevation*



*athenian treasury at delphi front elevation*

image source: 122. Harvard University Houghton Library  
124. University of Michigan Library

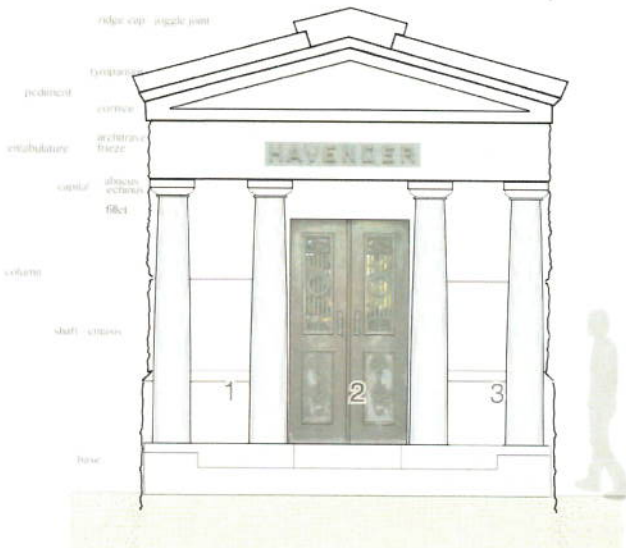


*havender mausoleum side elevation*

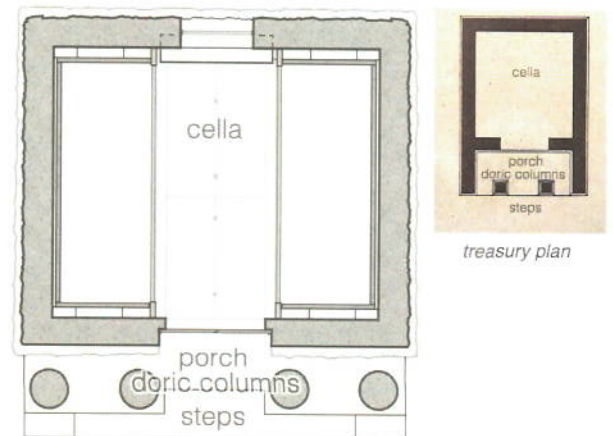


*athenian treasury at delphi perspective showing side elevation*

image source: 122. Harvard University Houghton Library  
124. University of Michigan Library



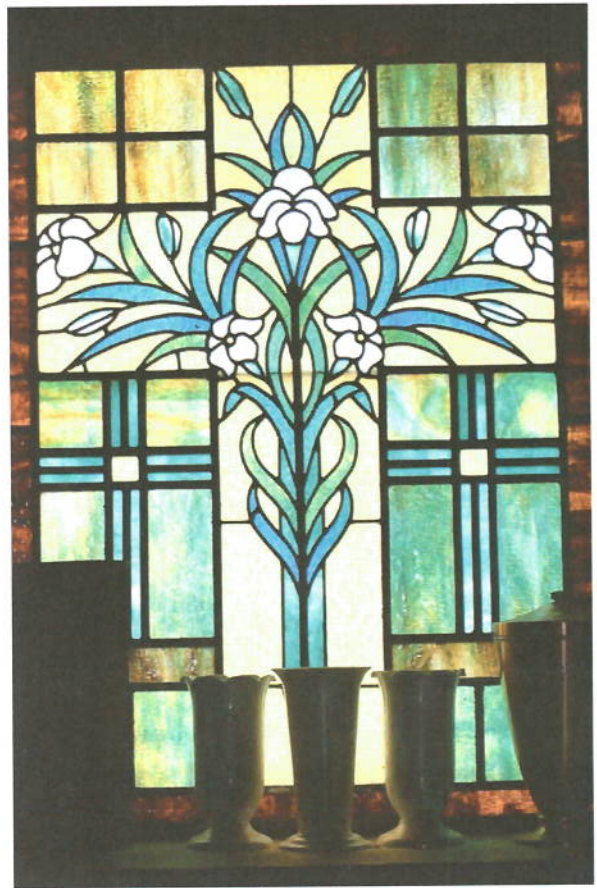
*classical elements within havender mausoleum front elevation*



*classical elements within havender mausoleum floor plan*

## CONCLUSION

Although the company is currently inactive, their legacy of craftsmanship will remain in the stone of Woodlawn. However, not only will the Havender memory live on in the monuments, but according to a number of sources, including living Havender descendant Robert Hall, the family's memory will remain in their community. The timespan of human memory and oral tradition is difficult to gauge, but the perpetual nature of a granite mausoleum is undoubtedly more relentless. The Havenders were very involved in charitable organizations, such as the Bronx Rotary and "were active members in the community" (Hall). This involvement may be memorialized in the community, but the hundreds of monuments offer a n unquestionable level of permanence.



*havender mausoleum stained glass window*

A handwritten signature in cursive script. The signature is written in a dark ink and appears to read "Joseph Havender". The letters are fluid and connected, with a prominent initial 'J'.

*havender signature from avery archives*