

Italian Immigration and their Mausoleum Design

Yu Song

Columbia University

ARCHA4510_001_2018_3

Faculty: Andrew Dolkart, Claudia Kavenagh, Kim Yao

Fall 2018

Site and Plan

The mausoleum(Fig.1) of the Stella family is located in the Clover Plot, on a gentle slope at the northwest corner of Woodlawn cemetery, where there is a row of mausoleums on the east side of West Border Avenue. Sitting east to the west, facing neatly arranged tombstones between two similar, but simpler mausoleums, the building is relatively small compared with the ornate mausoleums near Central Avenue. However, it still reveals some features of a classic design.

The building was constructed symmetrically, in a typical Greek Revival style, with a relatively simple form, including pediment, no sculpture decoration on tympanum, cornice, frieze with scrolled foliage decorations and the family name "Stella" right in its middle. Four Ionic columns are standing on the three-stepped crepidoma. The main body of



Figure 1. Four Elevation of the mausoleum,YS

the building is 159 inches wide and 120 inches deep¹. The door is located on the west side of the facade and can be accessed indoors by picking up three steps. The interior space of the building is compact. After entering from the entrance, three tombs are designed longitudinally from the roof to the floor both on the left and right sides. Two marble blocks on the floor are movable, and another four catacombs are arranged underground.

Materials

The material of the building facade is durable, unpolished granite, and so far there is no specific details about its type and quarry location. The door was made of bronze with glass in the middle and there is a painted art glass window on the rear facade. Three different types of marble are selected for interior design, and two of them are from Tennessee, another is imported from Italy². Besides, ventilators are also made of bronze³.

^{1,2,3}Archive, Avery Architectural & Fine Arts

Deterioration of building facade material is not very serious. Problem include biological deterioration, soluble salts, and damage to the material by external forces. The deteriorations of materials of different facades varies. Specific reasons are as follows,

For a building set east to west, the east and south facades are exposed to more light, so the overall condition of the material is relatively good, only below the cornice suffers from biological growth. Also, a small amount of biological deterioration could be found at the joints of the granite. Moreover, the basement of the parterre also suffered from biological deterioration which is more dangerous. All mentioned above indicates that water might be able to penetrate into the joints.

As can be seen from the drawings, a towering tree stands on the west side of the building, which adds more obstacles to the north and west facades that are less accessible to light. Through the author's two field surveys, the biological damage happened

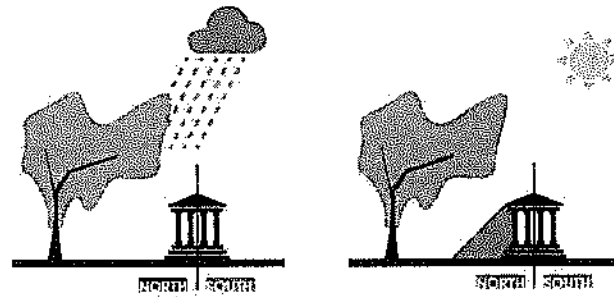


Figure 2. Influence of Weather Condition, YS

due to rainwater on the north and south facades of the building. Besides, rainwater might also flow from the tree in the north down to the roof of the building, which could lead to relatively severe damage to the granite. Water penetrated(Figure 2) the joints and caused biological deterioration. And similarly, sunshine also could contribute to the relatively better condition of the south and east facade. Besides, the visible repair marks also indicate such problems(Figure 3) has result facade material deterioration.

Communication between the design company and the owner indicate that the building was rebuilt three years after construction due to severe water damage and biological deterioration¹.

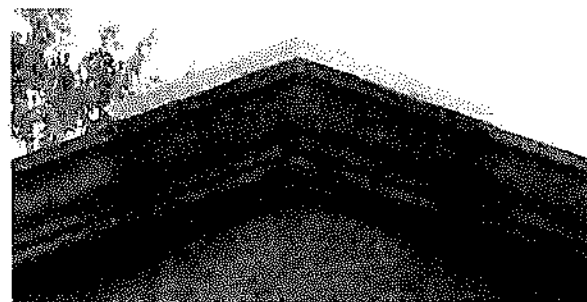


Figure 3. Water Penetration, YS

¹Archive, Avery Architectural & Fine Arts Library

Three different marbles are used in the interior, including an Italian marble which is heavily used on interior walls and tombs, another two types of marble are from Tennessee(Fig.4), which have been relatively well preserved. Letters (Fig.5) between design company and owner indicate that the original interior paving material was replaced by Tennessee marble. That might due to deterioration mentioned above. Moreover, the Italian imported marble suffers from deformations and cracks. (Fig.4), the reason might be: Marble is metamorphic Rock. The formation process undergoes high pressure and physical reaction all the year round; Moreover, the rock has been sitting deep underground under much pressure for a long time until it was quarried and cut. As a result, the sudden release of pressure might cause such cracking and deformation.

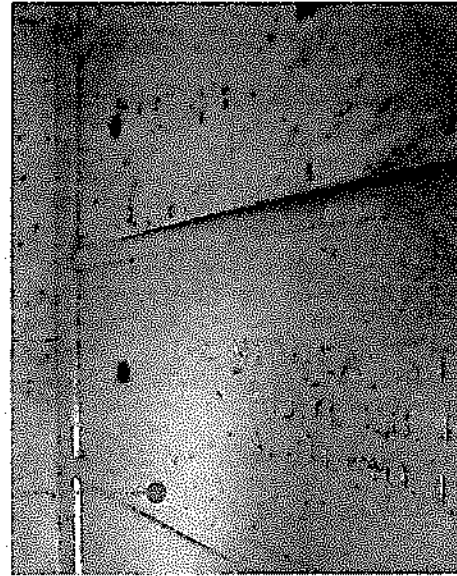


Figure.4 marble from Italy_bowling condition,YS



Figure.5 Tedeschi & Tedeschi Co. Avery

Design Company

According to the data, the mausoleum was designed by Tedeschi & Tedeschi, founded in 1900¹. The company specialized in the design and construction of tombs and monuments. Although it was located in New York, from the name of founder's, which are Mario and Romolo². A person named Arthur J. Kessler, the company's employee, who is responsible for communicating repairs and providing relevant drawings(Fig.6) for the mausoleum³.



Figure.6 Original Design_Avery

As can be seen from the letters and detailed drawings, the building was completed before

^{1,2,3}Archive, Avery Architectural & Fine Arts

August 1925. After deliberation and communication, between the designer and mausoleum owner, some original design was modified, such as the level of entrance steps which was reduced, the final choice of materials, and two small Doric columns on original design disappeared. Moreover, the changed position of two parterre as well as two inside disappeared columns probably due to the severe deterioration problems mentioned above.

Owner

According to the data, the mausoleum belongs to Dr. Antonio Stella (Fig. 7) and his brother Nicola. A total of five people were buried in it, two of their brothers, Luigi Stella and Joseph Stella, as well as Nicola's wife Teresa Stella. In fact, Antonio's family was a relatively traditional Italian family. Initially, Antonio and his brothers grow up in Muro, a village in the province of Potenza. With the European immigrant tide between late 19th and early 20th centuries, all of the Stella brothers came to America.

Most members of the Stella engaged in medicine. The eldest brother Antonio was a well-known physician well known for his work in combating tuberculosis, and the other two brothers also had similar medical-related professions. The only exception came from the third brother, Joseph Stella (Fig. 8), nearly 19 years old when he arrived in the USA in 1896. Soon after, he was sent to study medicine by his brother Antonio, but he did not like the field. So two years later, with the consent of his brother, he transferred to the New York Art School to study painting.

Joseph's Brooklyn Bridge painting (Fig. 8), created between 1919 and 1920, is considered a masterpiece of futurism. The painting style was different from the style of Stella's mausoleum in



DR. ANTONIO STELLA, NOTED EXPERT, DIES
The Atlantic Constitution (1892-1920), Vol. 4, 1927,
Professor Historical Department, The Atlantic Constitution
Pg. 17

DR. ANTONIO STELLA, NOTED EXPERT, DIES

New York, July 3.—(AP)—Dr. Antonio Stella, widely known Italian physician, died today at Post Graduate hospital from blood poisoning, following upon an operation for an abscess. He was known internationally for his work in combating tuberculosis and had been decorated by Italy for his interest in and work in connection with Italian immigration. Born in 1863, he emigrated to New York in 1894.

Reproduced with permission of the copyright owner. Flickr

Figure.7 Dr. Antonio Stella and his obituary. ProQuest

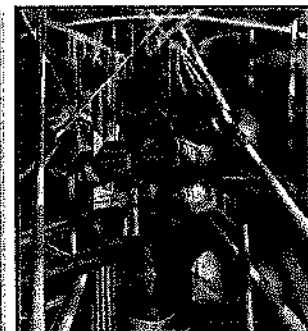


Figure.8 Joseph Stella and his paint Brooklyn Bridge, 1919-1920

Woodlawn built five years later. However, he still chose to be buried there. Members of the Stella brothers in this mausoleum explains the Italian family, which maintained a close relationship and a strong family bond. From the point of time, Antonio finally agreed that his brother chose painting as a career and used his social status to help him, which laid the foundation for Joseph's later success.

The contradictions and entanglements accompanying Joseph's life shows some clue of his constant change of painting style. He seems to have been trapped by the identity of immigrants and can't find an exit in his life history. He has returned to his hometown Italy to live for many times, but in the end, he still chose to return to New York and bury it here. It seems that neither side is his real home. Similarly, such as Antonio's wife, who left the United States and returned to Italy two years after her husband's death. Moreover, the younger brother Luigi also returned to live in his hometown for several years.

Conclusion

Combining the field research and data review of Stella Mausoleum, the author explores the life situation of Italian immigrants in the late 19th century. The mausoleum stood in the wind and rain for many years, and the meaning contained in which was firmly related to the people behind.

Bibliography

Harley J. Mckee, Introduction to Early American Masonry: Stone, Brick, Mortar &Plaster, 1973,
The Preservation Press, Scan

Haskell, Barbara, Joseph Stella / Barbara Haskell, 1994, New York : Whitney Museum of Ameri-
can Art : Distributed by H.N. Abrams, Press

Irma B. Jaffe, Joseph Stella, 1988, New York : Fordham University Press

Baur, John I. H., Joseph Stella, 1971, New York, Praeger

Dolkart , Andrew, "Designing Woodlawn: Architecture and Landscapes," in "Sylvan Cemetery:
Architecture, Art &Landscape at Woodlawn" (2014)(Avery Library and Woodlawn Cemetery)
Page From 53-69

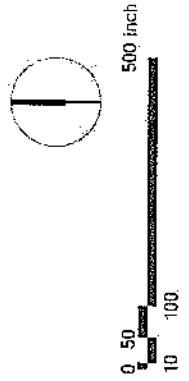
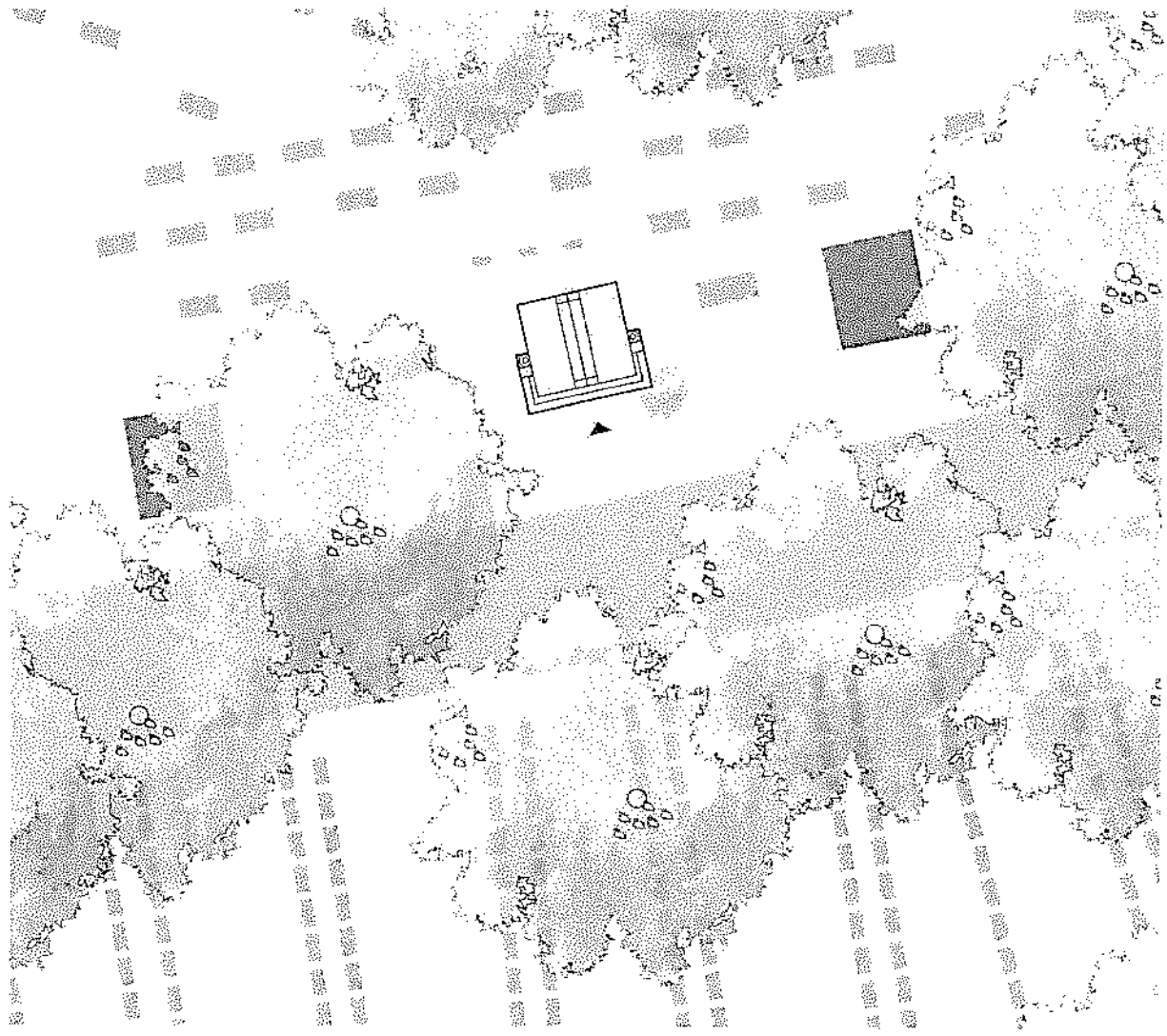
Warren, Charles D., "Garden Decropolis: Planning Woodlawn's Landscape", Page 13-47

STELLA

Mausoleum
Woodlawn Cemetery

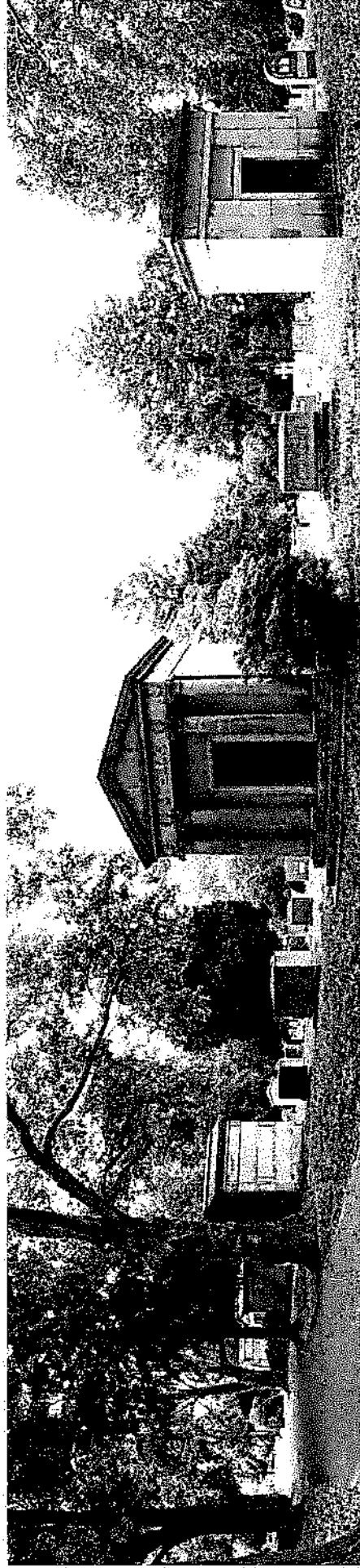
Fall 2018 Studio I
Project I: Woodlawn Cemetery: Graphics and Research
Faculty: Andrew Dalkart, Claudia Kavenagh, Kim Yoo
Teaching Assistants: Valentina Angelucci, Aura Maria Jaramillo

Yu Song
September 28, 2018

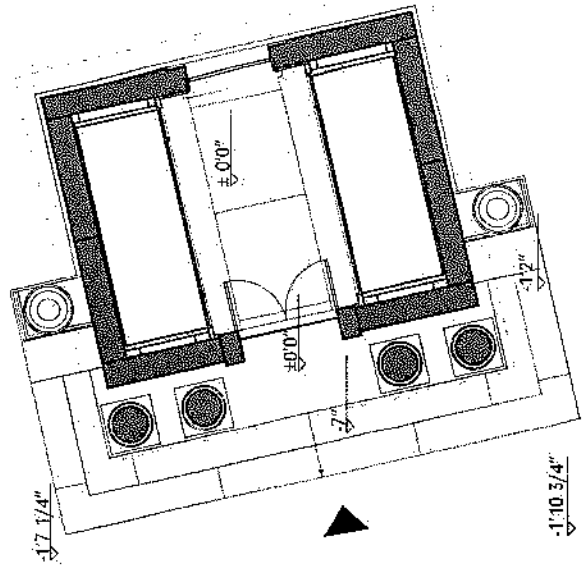
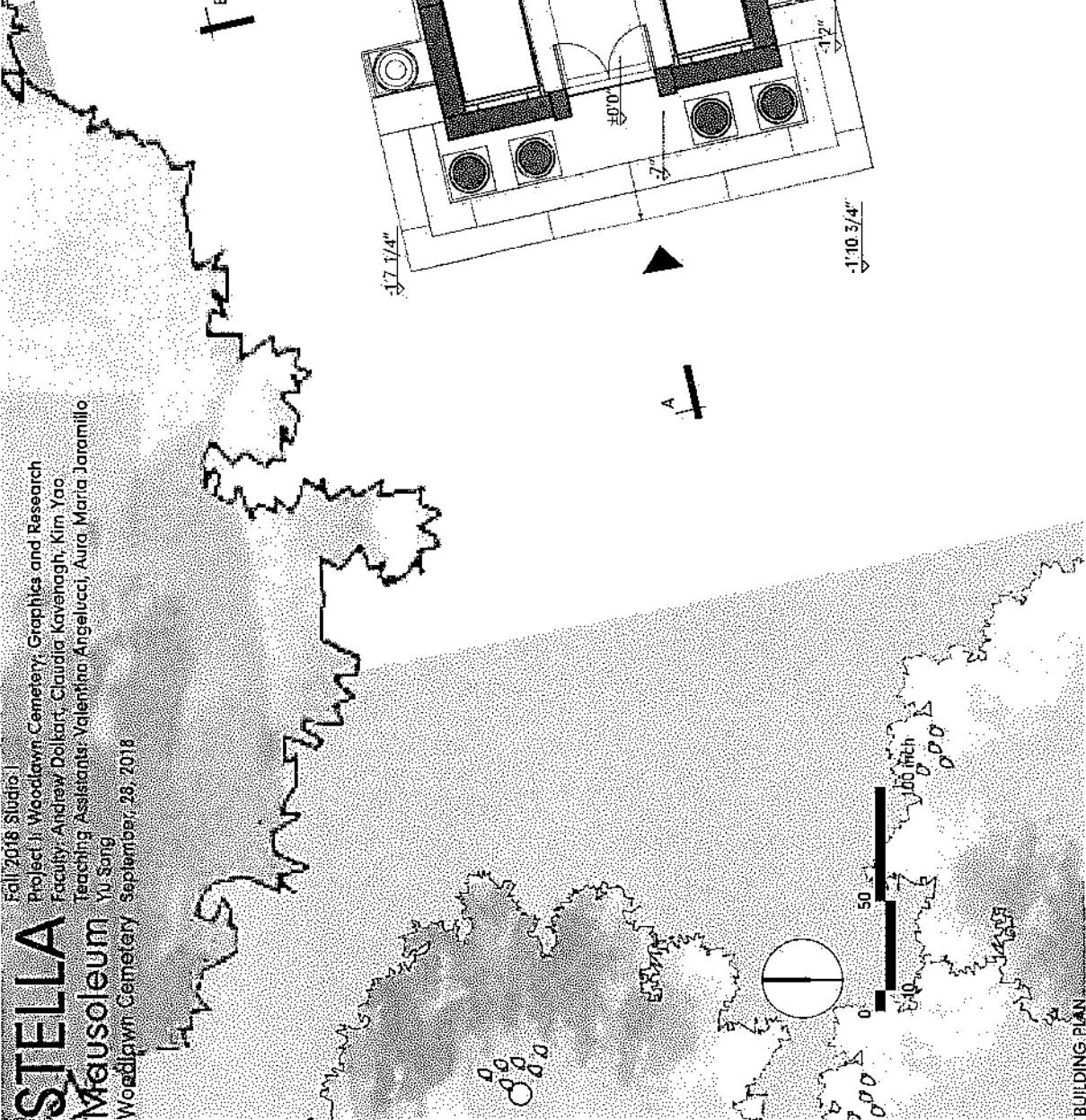


STELLA Mausoleum

Fall 2018 Studio I
Project I, Woodlawn Cemetery: Graphics and Research
Faculty: Andrew Dolkart, Claudia Kovenagh, Kim Yao
Teaching Assistants: Valentina Angelucci, Aura Maria Jaramillo
Yu Song
Woodlawn Cemetery September, 28, 2018



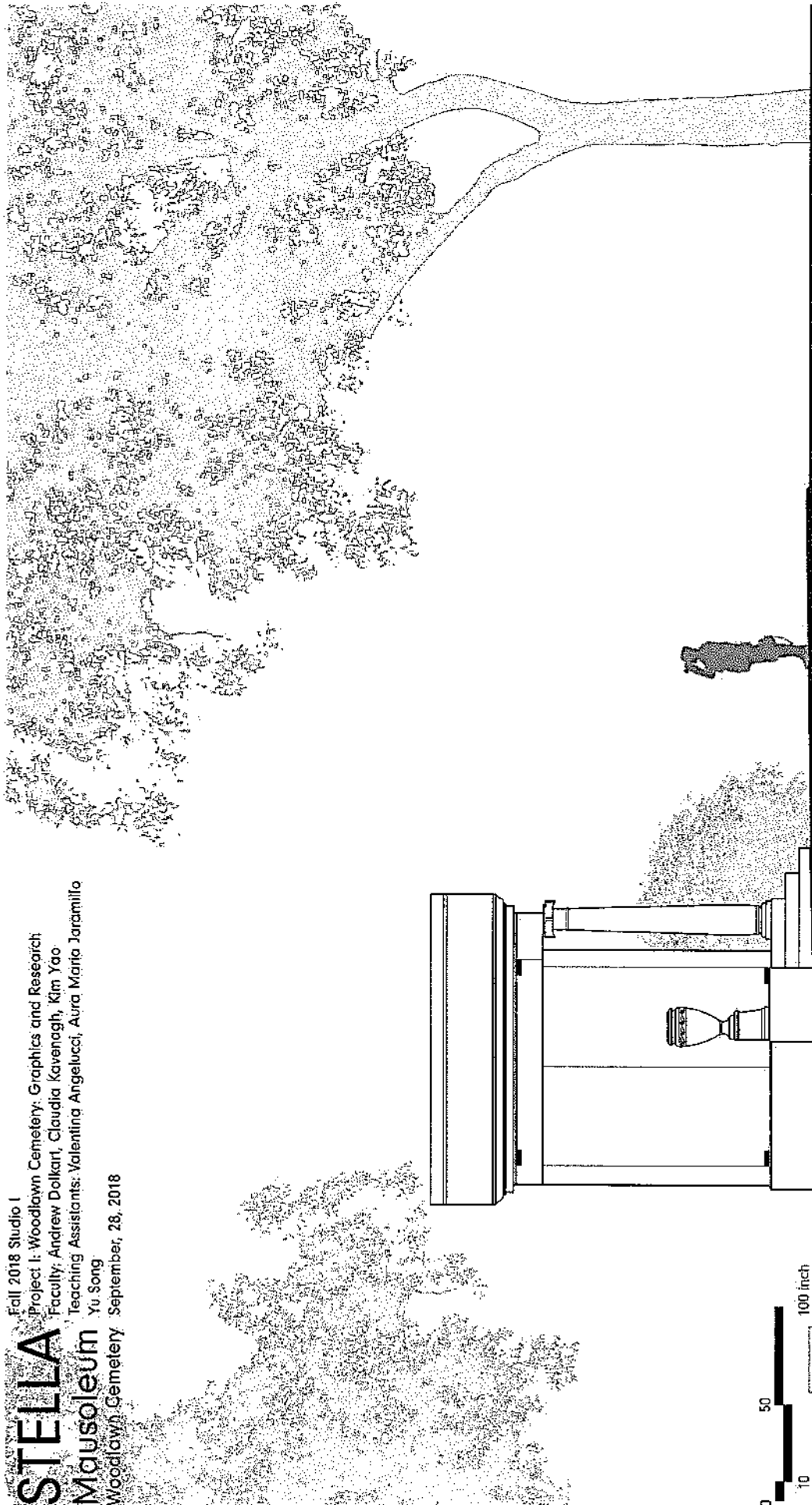
STELLA
Mausoleum
 Woodlawn Cemetery
 Fall 2018: Studio I
 Project I: Woodlawn Cemetery, Graphics and Research
 Faculty: Andrew Dokart, Claudia Kavanagh, Kim Yao
 Teaching Assistants: Valentina Angelucci, Aura Maria Jaramillo
 Yu Song
 Woodlawn Cemetery September, 26, 2018



BUILDING PLAN

STELLA Mausoleum

Fall 2018 Studio I
Project I: Woodlawn Cemetery: Graphics and Research
Faculty: Andrew Dolkart, Claudia Kavenagh, Kim Yao
Teaching Assistants: Valentina Angelucci, Aura Maria Jaramilla
Yu Song
Woodlawn Cemetery September, 28, 2018

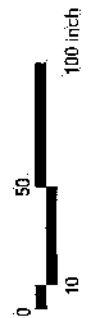


NORTH ELEVATION

STELLA Mausoleum

Woodlawn Cemetery, September, 20, 2018

Fall 2018 Studio
Project: Woodlawn Cemetery, Graphics and Research
Faculty: Andrew Dzikoff, Claudia Kaveragh, Kim Yoo
Teaching Assistants: Valentina Angelucci, Ana Maria Jaramilla, Yi Sang

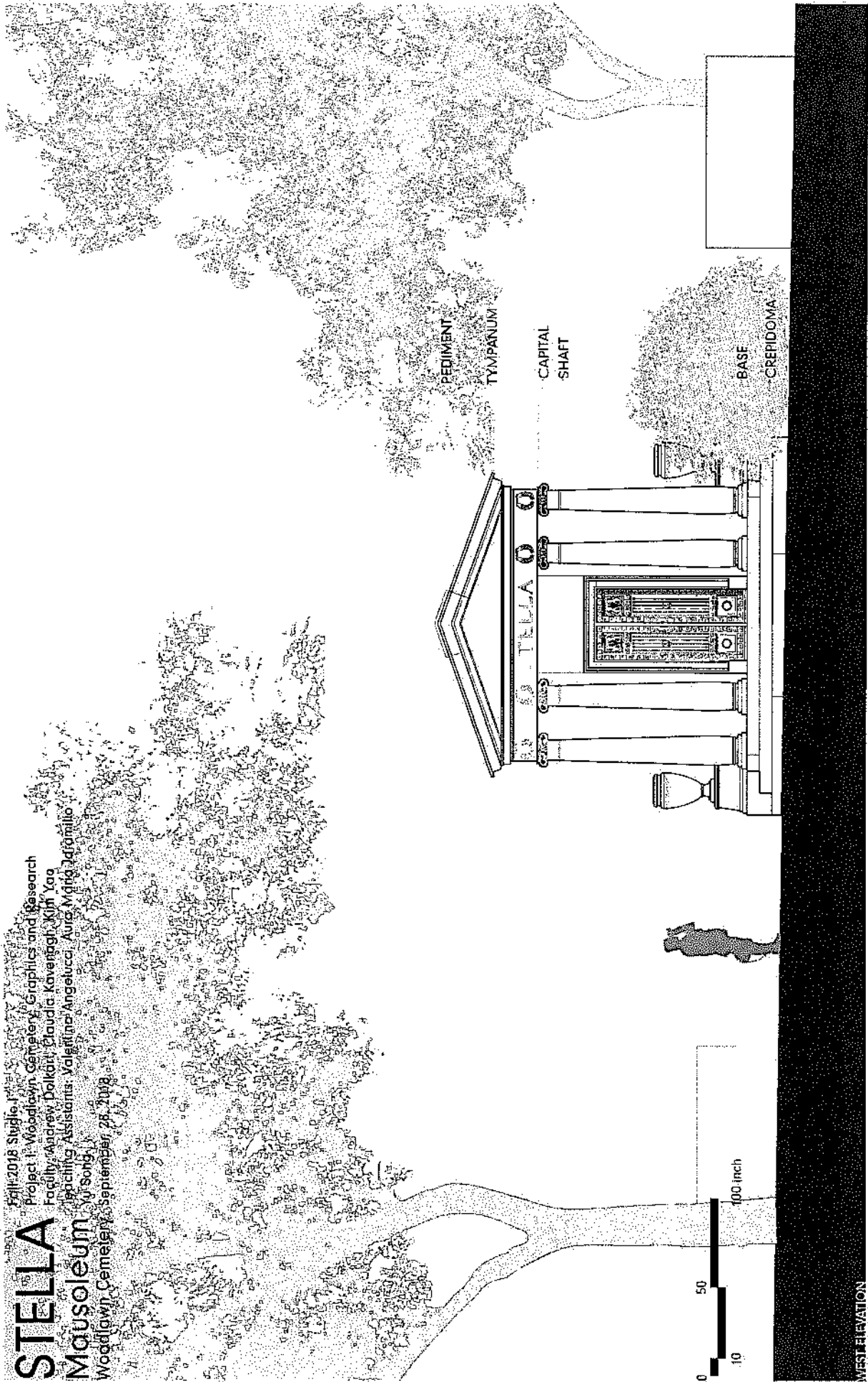


SOUTH ELEVATION

STELLA

Mausoleum

5/11/2018 Studio 1
Project: Woodlawn Cemetery, Graphics and Research
Faculty: Andrew Dolkart, Claudia Kavenagh, Kim Yao
Teaching Assistants: Valentina Angelucci, Aura Maria Adamilio
Woodlawn Cemetery, September 28, 2018



PEDIMENT

TYMPANUM

CAPITAL
SHAFT

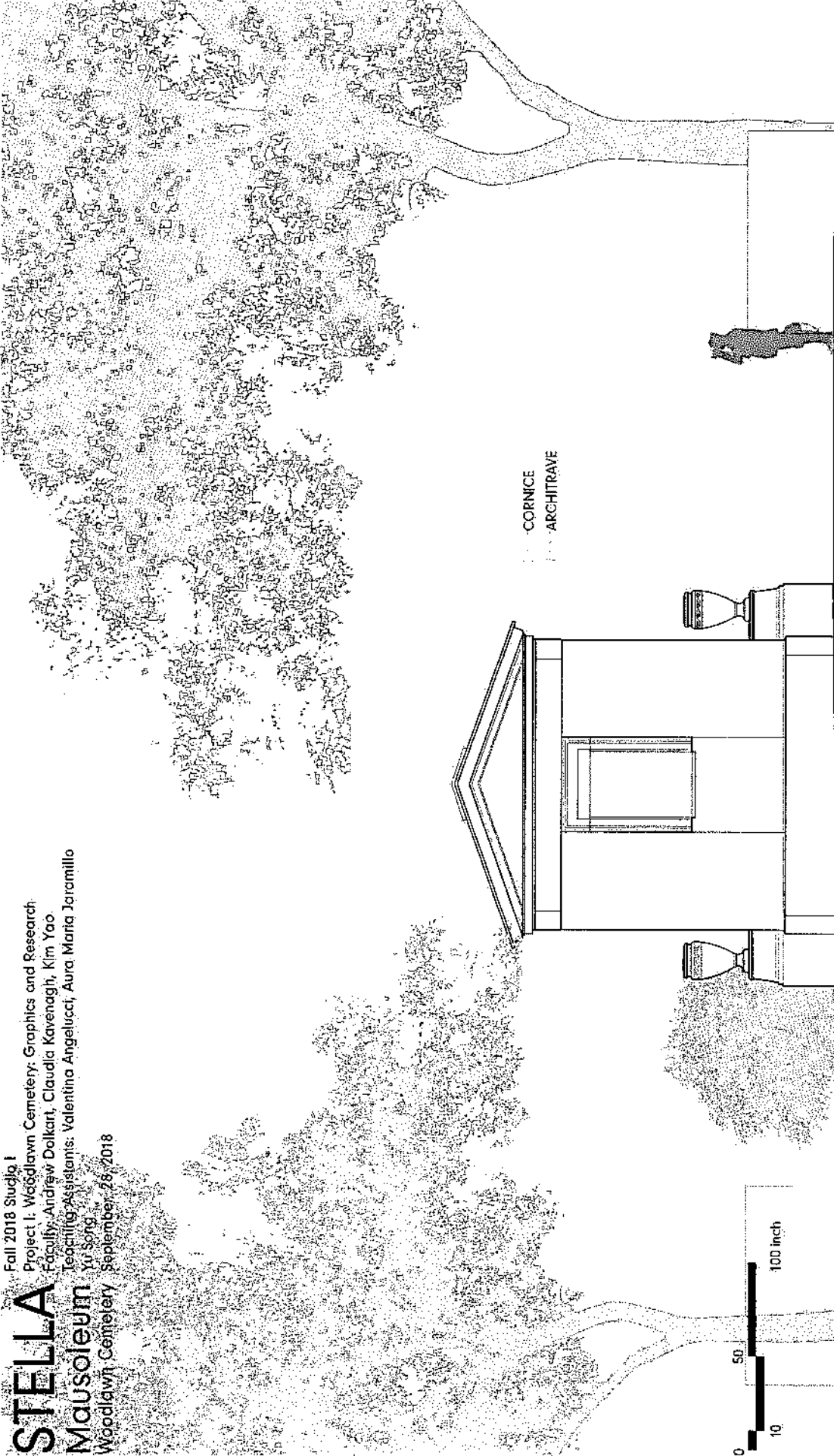
BASE
CREPIDOMA

0 50 100
Inch

WEST ELEVATION

STELLA MAUSOLEUM

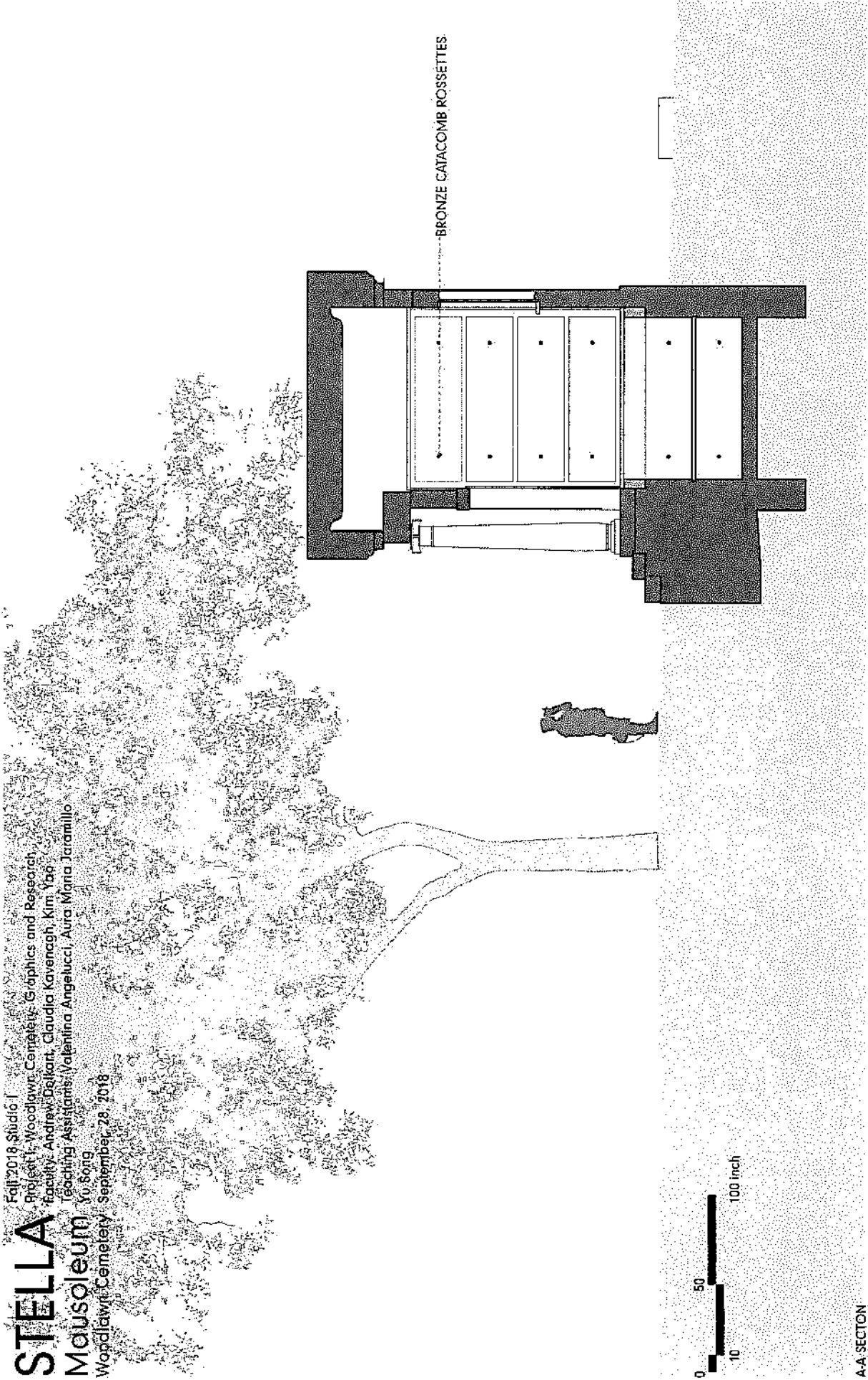
Fall 2018 Studio I
Project I: Woodlawn Cemetery: Graphics and Research:
Faculty: Andrew Dolkart, Claudia Kavenagh, Kim Yoo
Teaching Assistants: Valentina Angelucci, Aura Maria Jaramillo
Yu Song
Woodlawn Cemetery September 28, 2018



EAST ELEVATION

STELLA Mausoleum

Fall 2018, Studio 1
Project: Woodlawn Cemetery: Graphics and Research
Faculty: Andrew Dalkart, Claudia Kavenagh, Kim Yoo
Teaching Assistants: Valentina Angelucci, Aura Maria Jaramillo
Yu Song
Woodlawn Cemetery, September 28, 2018



A-A SECTION

STELLA Mausoleum

Fall 2018 Studio I

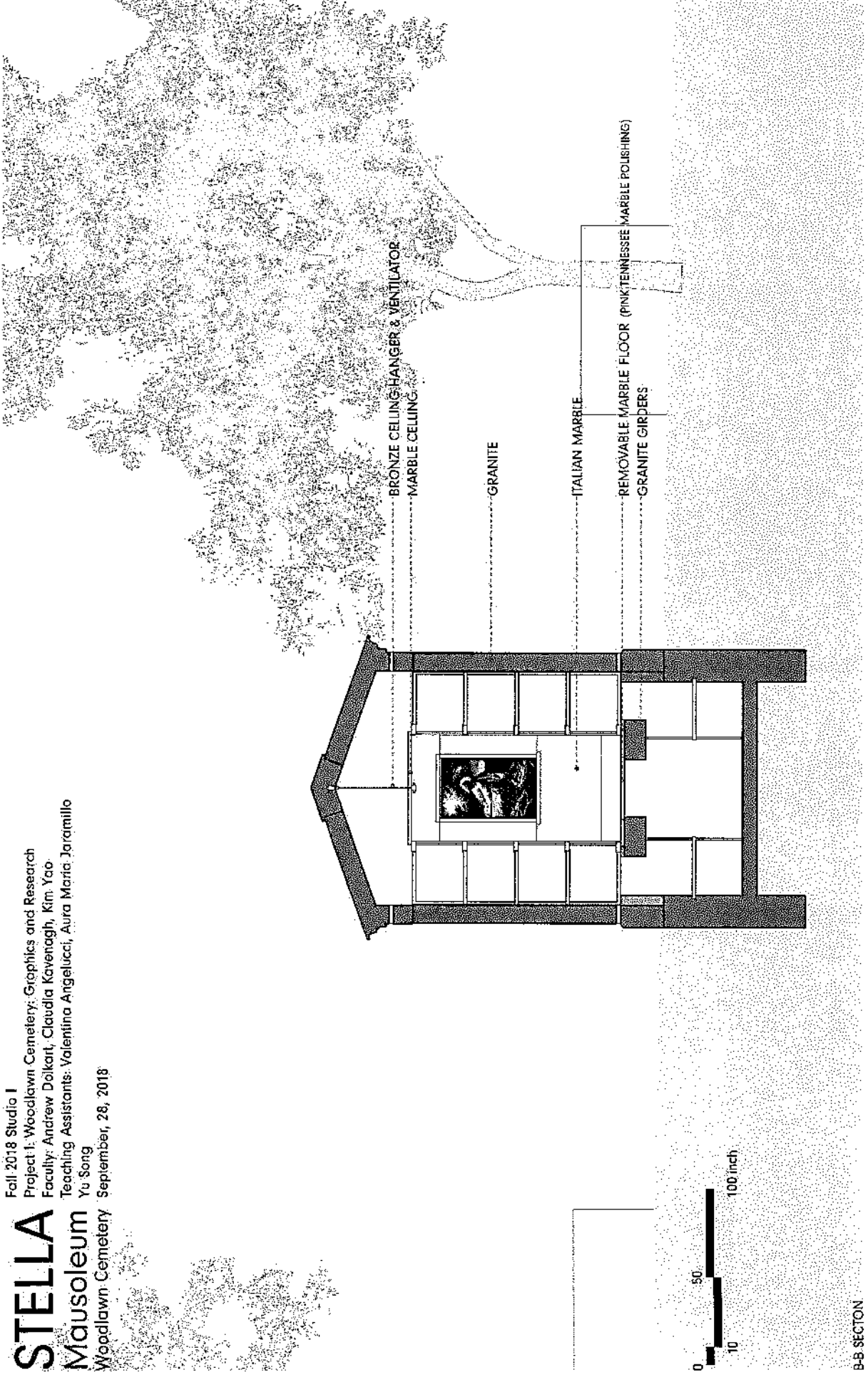
Project I: Woodlawn Cemetery: Graphics and Research

Faculty: Andrew Dolkart, Claudia Kavenagh, Kim Yao

Teaching Assistants: Valentina Angelucci, Aura Maria Jaramillo

Yu Song

Woodlawn Cemetery September, 28, 2018



0 50 100 inch

B-B SECTION

STELLA Mausoleum

Fall 2018 Studio I

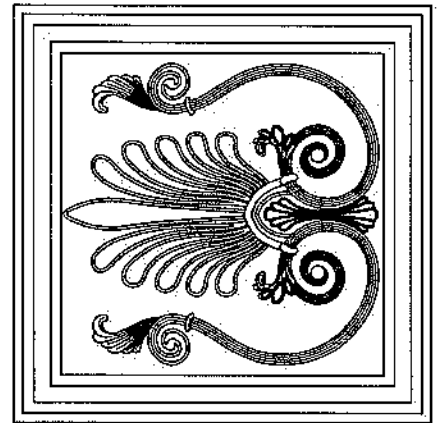
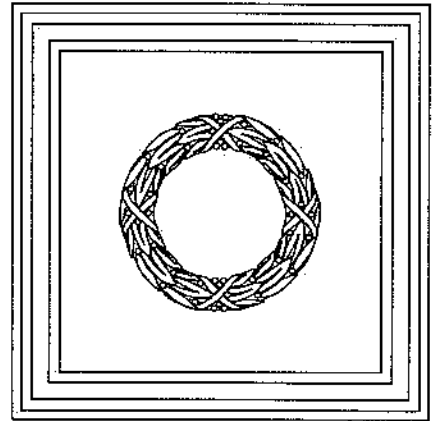
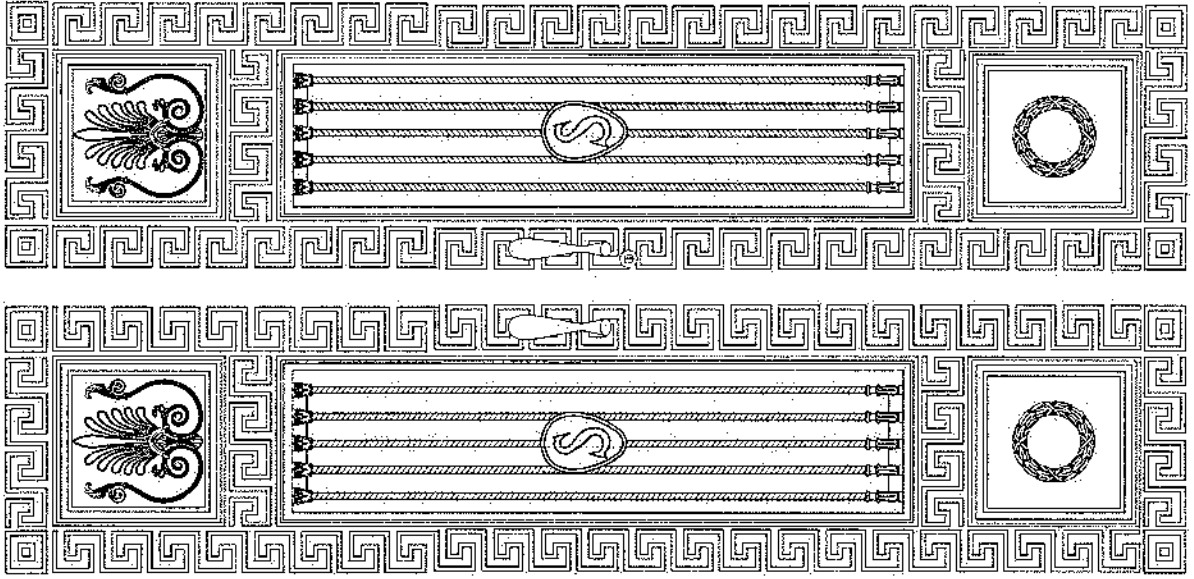
Project I: Woodlawn Cemetery: Graphics and Research

Faculty: Andrew Dolkart, Claudia Kavenagh, Kim Yao.

Teaching Assistants: Valentina Angelucci, Aura Maria Jaramillo

Yu Song

Woodlawn Cemetery September, 28, 2018

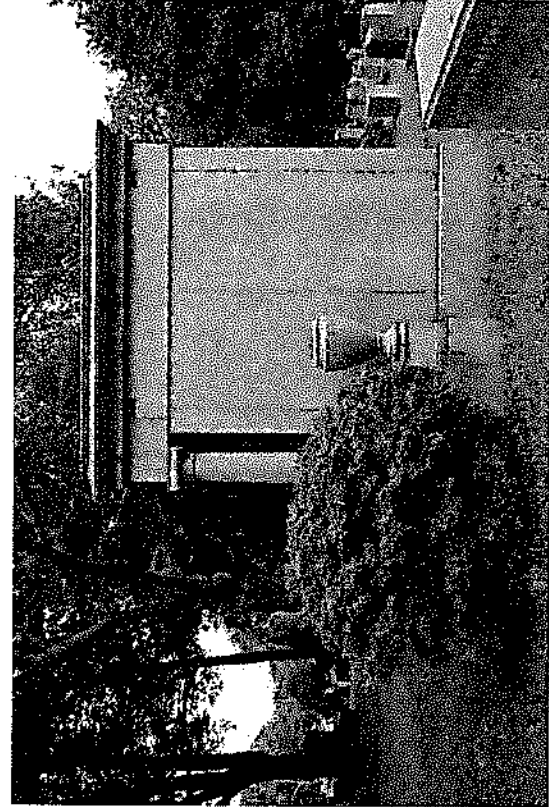
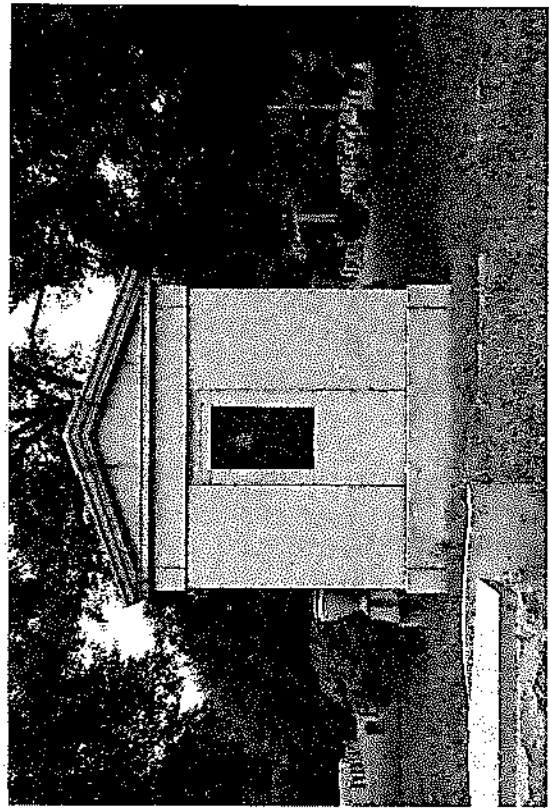
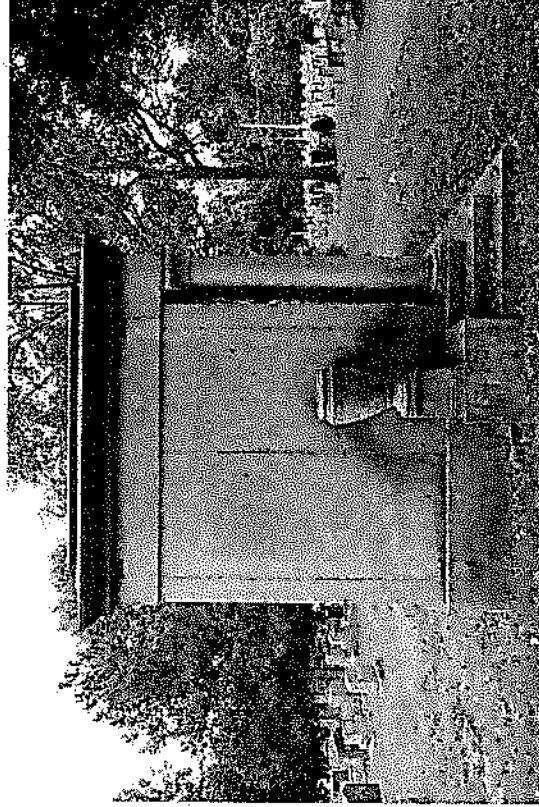
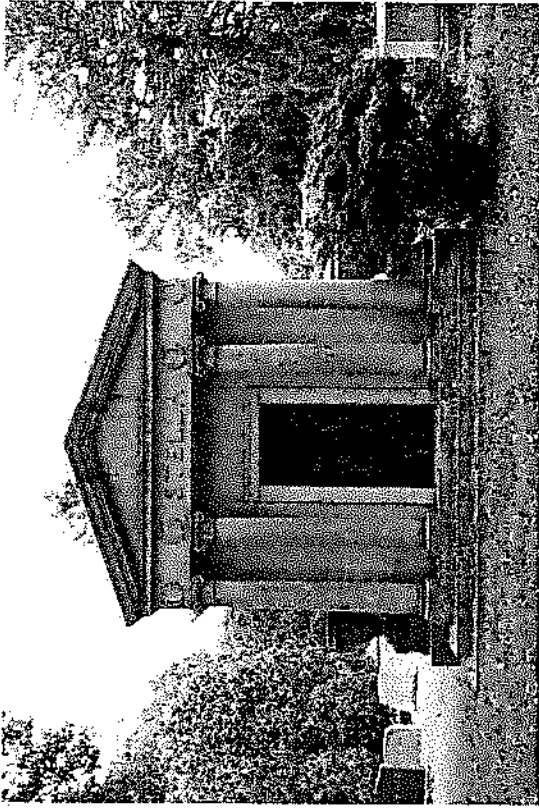


STELLA

Fall 2018 Studio I - Project I: Woodlawn Cemetery: Graphics and Research
Faculty: Andrew Dolkoff, Claudia Kavenagh, Kim Yoo / Teaching Assistants: Valentina Angelucci, Aura Maria Jaramillo
Yu Song, September, 28, 2018

Mausoleum

Woodlawn Cemetery



- 1- WESTSIDE
- 2- EASTSIDE
- 3- SOUTHSIDE
- 4- NORTHSIDE

STELLA Mausoleum

Fall 2018 Studio I

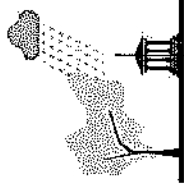
Project: Woodlawn Cemetery: Graphics and Research

Faculty: Andrew Dolkart, Claudia Kavanagh, Kim Yoo

Teaching Assistants: Valentina Angelucci, Aura Maria Jaramillo

Yu Song

Woodlawn Cemetery September, 28, 2018



2018.09.28

2018.09.28

