

## The Warner Mausoleum At Woodlawn Cemetery

The Warner Mausoleum at Woodlawn Cemetery, Bronx NY( Figure 1), was designed and built for Dr. Lucien C. Warner and his family by R.H. Robertson.<sup>1</sup> Buried inside this circular, tholos-style mausoleum are Dr Warner, his wife, his four children and their spouses, and the children of his two sons.<sup>2</sup> The family had the mausoleum rehabilitated in 1916 by another famous architect, Cass Gilbert.<sup>3</sup> While not the most elaborate mausoleum at Woodlawn, the Warner Mausoleum remains a testament to the wealth and prestige of the Warner family.

### The Mausoleum

The Warner Mausoleum is located at the center of a circular plot (Figure 2) by the edge of Woodlawn Lake. There are no plants on the plot itself, but there are shrubs and a tree near to the plot. The mausoleum itself takes up the majority of the space on the plot, but in front of the mausoleum, close to the shore of the lake, there are a few trees, bushes and long grass. There are also trees and bushes dotted around the other mausoleums, memorials, and tombs in the same 'block' of the cemetery.

The plot is visible from both Central and Spruce Avenues and from the bridge crossing over the lake. The mausoleum faces the lake, taking advantage of its view of the lake and is visible from the bridge. The mausoleum is in the neoclassical style, with its eight Corinthian

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<sup>1</sup> Howard Dale. "Woodlawn Cemetery – Warner Mausoleum." Aheadworld.org. Accessed September 26, 2017.

<sup>2</sup> Warner Mausoleum Lot Card. MS Box 18: Folder 46, Woodlawn Cemetery records, 1863-1999, Major Monuments, Avery Drawings & Archives.

<sup>3</sup>"Warner Mausoleum," Cass Gilbert to Mr. R. Storme, Chief Engineer, Woodlawn Cemetery, January 6, 1916, Avery Drawings & Archives, New York , NY.

columns, architrave, frieze and cornice (see Figure 1). The section of the frieze that is over the door contains the family name "WARNER", otherwise the frieze is blank. The cornice has dentils, as expected on a Corinthian order building. The building is topped by a cone-shaped roof, which itself is topped by a pine cone (see Figure 4). Along the edges of the roof are flower shaped finials.

As was mentioned above, the Warner Mausoleum was designed by architect R.H. Robertson in 1888,<sup>4</sup> and was built by the New England Granite Company of Hartford Connecticut.<sup>5</sup> It is a circular building, 24 feet in diameter and 34 feet high.<sup>6</sup> Architectural critic Montgomery Schuyler called it "consciously classic" in it's perfect scale, form and details.<sup>7</sup> The roof is made of white Concord Granite,<sup>8</sup> while the rest of the structure, including the 15 foot columns supporting the roof, is made of Westerly red granite, known for its mixture of pink and gray hues. The entrance originally was guarded by two pairs of bronze doors and a set of bronze gates,<sup>9</sup> but now has one set of bronze doors and the bronze gates (Figure 5). The doors are intricately wrought, with lion head knockers, flower designs (including over the keyhole) and intricate patterns around the borders and pins of the both doors. The mausoleum, excluding the price of the lot itself, cost the Warners between \$30,000 and \$38,000.<sup>10</sup>

There is a small space between the gate and the door to the mausoleum, acting like a porch or peristyle. While the floor of the interior of the mausoleum is plain and unadorned, the

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<sup>4</sup> Dale. "Woodlawn Cemetery – Warner Mausoleum."

<sup>5</sup> "Mausoleums." *Scientific American*, July 1896, 3. Accessed November 10, 2017. doi:10.1038/scientificamerican07011896-3cbuild.

<sup>6</sup> Special Correspondence of The Post. 1895. "Millions in Mausoleums." *St.Louis Post - Dispatch (1879-1922)*, Mar 22, 3.

<sup>7</sup> Montgomery Schuyler. "The Work of R.H. Robertson." *Architectural Record* v. 6 (October - December 1896): 207-208.

<sup>8</sup> Some Noted Mausoleums In Woodlawn Cemetery, New York." 1899.Park and Cemetery (1895-1900) 9 (8): 172.

<sup>9</sup> "Mausoleums." *Scientific American*, July 1896, 3. Accessed November 10, 2017. doi:10.1038/scientificamerican07011896-3cbuild.

<sup>10</sup> Special Correspondence of, The Post. 1895. "Millions In Mausoleums." *St.Louis Post - Dispatch (1879-1922)*, Mar 22, 3.

floor of this space is decorated with a mosaic (Figure 6). The mosaic has been damaged but the flower and geometric border decorations are still clearly visible.

The mausoleum contains a single, circular room, accessed by the bronze doors. There are six crypts for cremations and eight crypts for full caskets (Figure 7).<sup>11</sup> The interior walls and the slabs in front of the crypts are made of polished Sienna marble.<sup>12</sup> There are currently 14 members of the Warner family buried in the mausoleum: Lucien C. Warner, Keren Warner, Lucien T. Warner, Elizabeth Gaallowhur, William Gallowhur, Estelle Warner, Mary Warner, Franklin H. Warner, Lucien H. Warner, Agnes Mastick, Seabury Mastick, Agnes Brererton, Elizabeth L. Warner and Arthur Warner (Figure 7). The Mausoleum is not filled to capacity, In fact, all of the Warners buried in the mausoleum have been cremated. All six cremation crypts are in use, but I am unsure of how many urns can be kept in each crypt and if the family is ever in need of more crypts, there is still space to install more. The last person to be interred was in 1984, only 33 years ago.<sup>13</sup> That most likely means that the mausoleum could still be in use by the family.

The dome ceiling of the room contains two rows of small images, with a cup/urn/glass surrounded by leaves. (Figure 8) The image is the same in each row, with a slight difference in the size and shape of the cups and leaves/flowers between the two rows. This is similar to the ornamentation that Gilbert used in other ceilings of his design (such as ceiling of the Waterbury/Chase Office Building or some of the ceilings of the Woolworth Building<sup>14</sup>), making it likely that the current ceiling is one of Gilbert's design. One article that mentions the mausoleum

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<sup>11</sup> Warner Mausoleum Lot Card.

<sup>12</sup> "Mausoleums." *Scientific American*, July 1896, 3. Accessed November 10, 2017. doi:10.1038/scientificamerican07011896-3cbuild.

<sup>13</sup> Warner Mausoleum Lot Card.

<sup>14</sup> "Selected Works." Cass Gilbert Society - Cass Gilbert - the Architect - Featured Works. Accessed November 9, 2017. <http://www.cassgilbertsociety.org/works/>.

comments that there had been glass inlaid in the roof originally.<sup>15</sup> An article on mausoleums in *Scientific American* claims that the original ceiling contained a Tiffany Glass mosaic.<sup>16</sup> There does not appear to be glass inlaid in the roof currently, and there does not appear to be glass on the roof in the one historic photo that I found.<sup>17</sup> These images/designs could be what the article was referring to.

Directly across from the entrance, there is a Tiffany glass window, signed by Louis C. Tiffany (Figures 9 and 10). The window has a tree in the foreground, beside a body of water (probably a lake) with mountains in the background. At the bottom of the window, at the center, in a blue panel are the words "MANET IN AETERNUM" ('he remains forever') below the name of the family patriarch, Lucien Calvin Warner. To the left of the name is Lucien's year of birth, 1841, with a small star next to it; and to the right, Lucien's year of death, 1925, with a cross next to it. This is not the original window. The original was removed and replaced with another window from the Tiffany Studios.<sup>18</sup> By looking at the Tiffany signature, I would deduce that the current window was installed around the same time as renovations in 1916. According to Alastair Duncan's book, "Tiffany Windows", Louis Tiffany signed his windows with his full name and middle initial, using black or red enamel from circa 1915 until his death.<sup>19</sup> From inside the mausoleum you can also see that the smaller window above the large Tiffany glass window (there is one of these small, rectangular windows between each set of columns except above the door) also has colored glass.

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<sup>15</sup> Special Correspondence of, The Post. 1895. "Millions In Mausoleums." *St. Louis Post - Dispatch* (1879-1922), Mar 22, 3.

<sup>16</sup> "Mausoleums." *Scientific American*, July 1896, 3. Accessed November 10, 2017. doi:10.1038/scientificamerican07011896-3cbuild.

<sup>17</sup> "Tomb for L.C. Warner in Woodlawn Cemetery, New York, R.H. Robertson, Architect." Digital image. Babel Hathi Trust. Accessed September 27, 2017.

<sup>18</sup> Dale. "Woodlawn Cemetery – Warner Mausoleum."

<sup>19</sup> Alastair Duncan. *Tiffany Windows*. New York: Simon and Schuster, 1982. page 192.

We can deduce from the mausoleums neoclassical style elements and circular shape, that Robertson was inspired by the Greek 'tholos' temples and tombs (Figure 11). 'Tholos' was a term used for circular structures with pyramid- or cone-shaped roofs, both for above ground buildings and for underground tombs. The underground tombs were most often carved into bedrock, with the chamber sealed after burial with an earthen mound.<sup>20</sup> The above-ground tholoi came in two types: those used as places of assembly (usually made of less expensive materials, and not having peristyles), and those used to cover a sacred space or an offering (usually made of more expensive materials, and having a peristyle). In either case, tholoi were more expensive and rarer than rectilinear buildings because it was more difficult to cut curved blocks than the standard rectilinear blocks.<sup>21</sup> Robertson seems to have been influenced by both the underground and aboveground tholoi style. He may have specifically been emulating the Temple of Vesta in Rome.<sup>22</sup> He was designing a mausoleum, a giant a tomb, so it was appropriate to use a classical-era type of tomb. Robertson put the mausoleum above ground, following the above-ground tholoi style, with full architectural orders, and even a small porch/peristyle created by the space between the gate and the door to the mausoleum itself. By having a tholos mausoleum built, the Warner family showed off how wealthy and well-educated they were.

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<sup>20</sup> Gordon Campbell, ed. "Tholos [beehive] Tomb." In *The Grove Encyclopedia of Classical Art and Architecture*. Oxford University Press, 2007. Accessed October 1, 2017.

<sup>21</sup> Gordon Campbell, ed. "Tholos." In *The Grove Encyclopedia of Classical Art and Architecture*. Oxford University Press, 2007. Accessed October 1, 2017.

<sup>22</sup> Warner Mausoleum Lot Card. MS Box 18: Folder 46, Woodlawn Cemetery records, 1863-1999, Major Monuments, Avery Drawings & Archives.

## Renovations

Between the years 1915 and 1916 the family planned and completed many renovations on the mausoleum.<sup>23</sup> The architect in charge of the renovations was Cass Gilbert, who designed the bronze entry door (fabricated by Gorham Bronze), as well as the following requested repairs: removing and resetting the granite roof, inserting a ventilated air space between the roof and the inner-lining that was open to the fresh air, and inserting a metal pin in that airspace that would drain outside. Gilbert laid out the requested alterations and repairs in a letter to the chief engineer of Woodlawn Cemetery, Mr Storme, dated December 22nd, 1915, including sketches of three options for how to create the ventilated air space. Gilbert recommended option 'C' (Figure 12) but Mr. Storme responded and recommended option 'B'.<sup>24</sup> The final letter on this issue contained in Avery Drawings and Archives was dated, January 6, 1916, from Cass Gilbert to Mr Storme, suggesting a compromise: having two airspaces instead, one that would be ventilated and waterproofed and the other would be a closed air space extending around all the inner walls.<sup>25</sup> I could not find any records showing how many of these renovations were actually completed, except for two letters; one on October 5th, 1915 from William Angus (building firm) instructing Mr Storme to start installing a new foundation for the Warner Mausoleum, and the other confirming the receipt of the first on October 6th 1915.<sup>26</sup>

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<sup>23</sup> Correspondence Folder for Warner, Lucien C and Keren S. Mausoleum. MS Box 18: Folder 46, Woodlawn Cemetery records, 1863-1999, Major Monuments, Avery Drawings & Archives.

<sup>24</sup> R. Storme to Cass Gilbert. December 22, 1915 and Cass Gilbert to R. Storme, December 31, 1915. Avery Drawings & Archives, New York, NY. In Box 18, Folder 46 of Major Monuments in Woodlawn Cemetery records, 1863-1999.

<sup>25</sup> Cass Gilbert to R. Storme, Chief Engineer, Woodlawn Cemetery. January 6, 1916. Avery Drawings & Archives, New York, NY. In Box 18, Folder 46 of Major Monuments in Woodlawn Cemetery records, 1863-1999.

<sup>26</sup> R. Storme to William Angus. October 5, 1915; and William Angus to R. Storme. October 6, 1915. Avery Drawings & Archives, New York, NY. In Box 18, Folder 46 of Major Monuments in Woodlawn Cemetery records, 1863-1999.

Despite the changes that I assume were made to the mausoleum, the building does not look to have changed a significant amount. A photograph of the mausoleum was published in an 1899 issue of "*Inland Architect and News Record*", about 11 years after the mausoleum was completed (Figure 13).<sup>27</sup> The roofs are visibly different. The original roof, appears from the photograph, only to have had the slabs of granite and the pinecone decoration at the pinnacle. A photograph taken last month (Figure 14) shows that the roof now appears to be made up of larger granite slabs, as well as vertical stripes, which most likely are helping to support the structure of the roof. The pinecone pinnacle remains the same. Considering these visible exterior changes and the apparent change in the design of the ceiling, it seems that the Gilbert renovation involved a complete redesign of whole top of the mausoleum (inside and outside).

The landscape of the plot also appears to have mostly remained the same. From the historic photograph, there do not appear to have been foliage on the plot itself.<sup>28</sup> There were, and still are, trees and bushes dotted around the lake area where the plot is located, but nothing on the plot.

## The Architects

As was mentioned earlier, two major architects have worked on the Warner Mausoleum: the original architect, Robert Henry Robertson, and the architect of the renovations, Cass Gilbert.

Robertson (1859-1919) was born in Philadelphia, where he got his early architectural training from Henry Sims, who was known for designing country houses and Gothic churches. Once in New York City, he briefly worked for George Post and Edward Potter, before starting his

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<sup>27</sup> "Tomb for L.C. Warner in Woodlawn Cemetery, New York, R.H. Robertson, Architect." Digital image. Babel Hathi Trust. Accessed September 27, 2017.

<sup>28</sup> "Tomb for L.C. Warner in Woodlawn Cemetery, New York, R.H. Robertson, Architect." Digital image. Babel Hathi Trust. Accessed September 27, 2017.

own office with William Potter in 1875. Robertson is associated with many different architectural styles including, Victorian Gothic, Shingle Style, Romanesque Revival and Renaissance Revival. He is best known for his Park Row Building (15 Park Row) and the Lincoln Building in New York.<sup>29</sup>

After designing the Warner Mausoleum, Robertson did more work for Lucien and the Warner family. In 1895 (the year the drawings were published), Robertson designed a house for Lucien Warner in Irvington NY.<sup>30</sup> As was mentioned by Professor Andrew Dolkart in his essay in the book "Sylvan Cemetery", many wealthy families commissioned architects who they had already worked with before to design their final resting place. This seems to also have been the case with Lucian Warner and Robertson, but there is no evidence that Robertson had worked for Warner prior to his designing the mausoleum. Warner had hired A.B Jennings to build his house in Harlem, and William Tuthill to design a commercial building for him, prior to the design of the mausoleum. It is not known why Warner chose Robertson when both of his prior architects were still designing in 1888.<sup>31</sup>

Cass Gilbert (1859-1934) was also an American architect, known for creating great monumental architecture. He was best known for his Woolworth Building (New York City) and the Supreme Court building (Washington DC).<sup>32</sup> He received his early architectural training from A.M. Radcliffe and then went on to study at MIT. After leaving MIT, Gilbert spent some time travelling through France and Italy, before returning to the United States to work for the relatively new firm of McKim, Mead & White. After leaving the firm he went on to start two firms of his own, a local practice in St Paul, Minnesota, and a national practice in New York City. Over the

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<sup>29</sup> Landmarks Preservation Commission Park Row Building Designation Report LP-2024, New York, City of New York 1999. Prepared by Michael Kelleher and Virginia Kurshan.

<sup>30</sup> Residence at Irvington, N.Y. for Dr. Lucien C. Warner [graphic] : [detail drawings / R.H. Robertson and A.J. Manning, architects. 1895. Avery Drawings & Archives.

<sup>31</sup> Andrew Dolkart, *Sylvan cemetery: architecture, art & landscape at Woodlawn*, ed. Charles D. Warren, Carole Ann. Fabian, and Janet Parks (New York: Avery Architectural & Fine Arts Library, 2014), 55-57.

<sup>32</sup> Gilbert, Cass." Britannica Concise Encyclopedia. Accessed September 30, 2017.



course of his career Gilbert was associated with a wide array of building styles, including Shingle Style, Richardsonian Romanesque, Beaux-Arts and Classical. As one of the few major architects of his time who did not study at Paris' Ecole des Beaux-Arts, some historians trace his version of Beaux-Arts to his seeing the Chicago Columbian Exposition. Gilbert's style has been described as being a synthesis of midwestern structural expression and the tradition bound east-coast style.<sup>33</sup>

By the time of the Warner Mausoleum renovations in 1916, Gilbert was already a well known architect in New York City, and across the country. In New York City alone he had completed buildings such as, the Alexander Hamilton US Custom House (1902-1907) and the Woolworth Building (1913).<sup>34</sup> Having such a successful New York architect conducting the renovation of their mausoleum would probably have been a huge status symbol for the Warner family. In his Alexander Hamilton US Custom House, Gilbert had shown his mastery of the Beaux-Art style, which borrows heavily from the Classical Revival and Neoclassical styles. The Warners chose an architect who would bring both mastery of the style and status.

## Dr Lucien Warner and the Warner Family

Dr. Lucien Calvin Warner was born in Cuyler, NY on October 26 1841 to Alonzo Franklin Warner and Lydia Anne (Converse) Warner at the family's homestead.<sup>35</sup> On both sides of his family Warner was descended from the British who settled American before 1660, making the Warner family one of the oldest American families in the country. When Lucien was five his

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<sup>33</sup> New York City Landmarks Preservation Commission "Woolworth Building Designation Report", LP-1273, New York, City of New York 1983. Prepared by Anthony W. Robins.

<sup>34</sup> New York City Landmarks Preservation Commission "Woolworth Building Designation Report", LP-1273, New York, City of New York 1983. Prepared by Anthony W. Robins.

<sup>35</sup> "Lucien C. Warner, Physician and Financier is Dead." The New York Herald, New York Tribune (1924-1926), Jul 31, 1925.

father passed away, leaving him, his older brother, Ira De Ver Warner, and his mother nearly destitute. Lydia Anne purchased a small farm near Linklaen and raised her sons there.<sup>36</sup>

Over the course of his life, Lucien would have many careers. He was a soldier in the Civil War, and, afterwards, a practicing doctor for six years. He acquired two fortunes, the first in the corset manufacturing business with his brother ("Warner Brothers", incorporated in 1874), and the second in the chemicals industry ("Warner Chemical Company", incorporated 1900). He served on the boards of many other corporations, including the Home Insurance Company and the Y.M.C.A. He also was a member of the Board of Trustees at Oberlin (his alma mater)<sup>37</sup> as well as the deacon for 40 years at the Broadway Tabernacle Congregational Church, where his funeral would later be held.<sup>38</sup>

In 1868 Lucien married Keren Sarah Thirza Osborne (1849-1933),<sup>39</sup> the daughter of Judge Noah Humphrey Osborne. Together they had four children.<sup>40</sup> Agnes Eliza Warner (1872-1863), married Seabury C. Mastick, who became a New York state senator.<sup>41</sup> Franklin Humphrey Warner (1875-1962) married Estelle Hynes Warner<sup>42</sup> and became the president of a bank.<sup>43</sup> Lucien Thompson Warner (1877-1950) married Mary Whitman Warner<sup>44</sup> and followed in

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<sup>36</sup> Williams Haynes, 1886-1960. Chemical Pioneers: the Founders of the American Chemical Industry. New York: D. Van Nostrand company, inc., 1939.

<sup>37</sup> "Dr. L. G. Warner Dies At Home Here." New York Times (1923-Current File), Jul 31, 1925.

<sup>38</sup> "Lucien C. Warner, Physician and Financier is Dead." The New York Herald, New York Tribune (1924-1926), Jul 31, 1925.

<sup>39</sup> 1900 United State Federal Census, database, Ancestry.com (<http://www.Ancestry.com>: accessed 30 September 2017), entry for Lucien Calvin Warner, Greenburgh, Westchester, New York; Roll: 1175; Page: 17A; Enumeration District: 0070; FHL microfilm: 1241175.

<sup>40</sup> Haynes, 1886-1960. Chemical Pioneers

<sup>41</sup> "Fall Kills Mother-in-Law of Stale Senator Mastick." New York Herald Tribune (1926-1962), Oct 24, 1933.

<sup>42</sup> Warner Mausoleum Lot Card.

<sup>43</sup> "Fall Kills Mother-in-Law of Stale Senator Mastick." New York Herald Tribune (1926-1962), Oct 24, 1933.

<sup>44</sup> 1910 United State Federal Census, database, Ancestry.com (<http://www.Ancestry.com>: accessed 30 September 2017), entry for Lucien Thompson Warner, Bridgeport, Fairfield, Connecticut; Roll: T624\_128; Page: 10B; Enumeration District: 0012; FHL microfilm: 1374141.

his father's footsteps as the Chairman of the Board of Directors of Warner Chemical Company.<sup>45</sup> Elizabeth Converse Warner (1879-1952) married William Gallowhur and had three children. She also attended Vassar College.<sup>46</sup> As was mentioned before, all four children and their spouses are buried in the mausoleum, along with four grandchildren, the children of Lucien and Keren's two sons.<sup>47</sup>

Lucien Warner died on July 30 1925. *The New York Herald/Tribune* claimed that he died at the Hotel Lorraine,<sup>48</sup> but *The New York Times* said that he died at home, at "2 East Forty-fifth Street".<sup>49</sup> I could not find any record of the Hotel Lorraine, so it is possible that Warner was living at the hotel at the time of his death. He was cremated and buried in the mausoleum, the first of the family to be buried there.<sup>50</sup> He was followed eight years later, in 1933, by his wife, who fell from an apartment window, allegedly in the apartment of her daughter Elizabeth Gallowhur.<sup>51</sup>

## Conclusions

At the time of his death Warner was an influential man at the head of an influential family. The placement of the mausoleum in a prominent location by the lake and visible from the bridge across that lake, could be seen as a reminder of the influence of the Warner family, both in terms of prestige and wealth. In 1895, before Warner had even put the mausoleum to use, the *St Louis Post* was including the mausoleum in a list of particularly expensive and notable

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<sup>45</sup> "Fall Kills Mother-in-Law of Stale Senator Mastick." *New York Herald Tribune* (1926-1962), Oct 24, 1933.

<sup>46</sup> 1910 United State Federal Census, database, Ancestry.com (<http://www.Ancestry.com>: accessed 30 September 2017), entry for Elizabeth Gallowhur, Scarsdale, Westchester, New York; Roll: T624\_1092; Page: 6A; Enumeration District: 0125; FHL microfilm: 1375105

<sup>47</sup> Warner Mausoleum Lot Card. MS Box 18: Folder 46, Woodlawn Cemetery records, 1863-1999, Major Monuments, Avery Drawings & Archives.

<sup>48</sup> "Lucien C. Warner, Physician and Financier is Dead." *The New York Herald, New York Tribune* (1924-1926), Jul 31, 1925.

<sup>49</sup> "DR. L. G, Warner Dies At Home Here." *New York Times* (1923-Current File), Jul 31, 1925.

<sup>50</sup> Warner Mausoleum Lot Card. MS Box 18: Folder 46, Woodlawn Cemetery records, 1863-1999, Major Monuments, Avery Drawings & Archives.

<sup>51</sup> "Fall Kills Mother-in-Law of Stale Senator Mastick." *New York Herald Tribune* (1926-1962), Oct 24, 1933.

mausoleums, praising it for its simplicity. Unlike many of the other Woodlawn mausoleums mentioned in the article, Warner did not choose to make an ostentatious display of wealth through making the largest or the most elaborately decorated mausoleum.<sup>52</sup> Instead Warner had Robertson design a mausoleum that would seem simple at first glance, but yield more at a second and third glance.

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<sup>52</sup> Special Correspondence of, The Post. 1895. "Millions In Mausoleums." *St. Louis Post - Dispatch* (1879-1922), Mar 22, 3.

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Warner Mausoleum Lot Card. MS Box 18: Folder 46, Woodlawn Cemetery records, 1863-1999, Major Monuments, Avery Drawings & Archives.

"Warner Mausoleum." Cass Gilbert to Mr. R. Storme, Chief Engineer, Woodlawn Cemetery. January 6, 1916. Avery Drawings & Archives, New York , NY.

In Box 18, Folder 46 or Major Monuments in Woodlawn Cemetery records, 1863-1999.

"Warner Mausoleum." Cass Gilbert to Mr. R. Storme, Chief Engineer, Woodlawn Cemetery. December 22 1915. Avery Drawings & Archives, New York , NY.

In Box 18, Folder 46 or Major Monuments in Woodlawn Cemetery records, 1863-1999

"Warner Mausoleum." Mr. R. Storme to Cass Gilbert. December 31 1915. Avery Drawings & Archives, New York , NY.

In Box 18, Folder 46 or Major Monuments in Woodlawn Cemetery records, 1863-1999

"Warner Mausoleum." William Angus to Mr. R. Storme. October 5 1915. Avery Drawings & Archives, New York , NY.

In Box 18, Folder 46 or Major Monuments in Woodlawn Cemetery records, 1863-1999

"Warner Mausoleum." Mr. R. Storme to William Angus. October 6 1915. Avery Drawings & Archives, New York , NY.

In Box 18, Folder 46 or Major Monuments in Woodlawn Cemetery records, 1863-1999

United States Federal Census 1900, database, Ancestry.com (<http://www.Ancestry.com>: accessed 30 September 2017), entry for Lucien Calvin Warner, Greenburgh, Westchester, New York; Roll: 1175; Page: 17A; Enumeration District: 0070; FHL microfilm: 1241175.

United States Federal Census 1910, database, Ancestry.com (<http://www.Ancestry.com>: accessed 30 September 2017), entry for Lucien Thompson Warner, Bridgeport, Fairfield, Connecticut; Roll: T624\_128; Page: 10B; Enumeration District: 0012; FHL microfilm: 1374141.

United States Federal Census 1910, database, Ancestry.com (<http://www.Ancestry.com>: accessed 30 September 2017), entry for Elizabeth Gallowhur, Scarsdale, Westchester, New York; Roll: T624\_1092; Page: 6A; Enumeration District: 0125; FHL microfilm: 1375105

## Figures



Figure 1

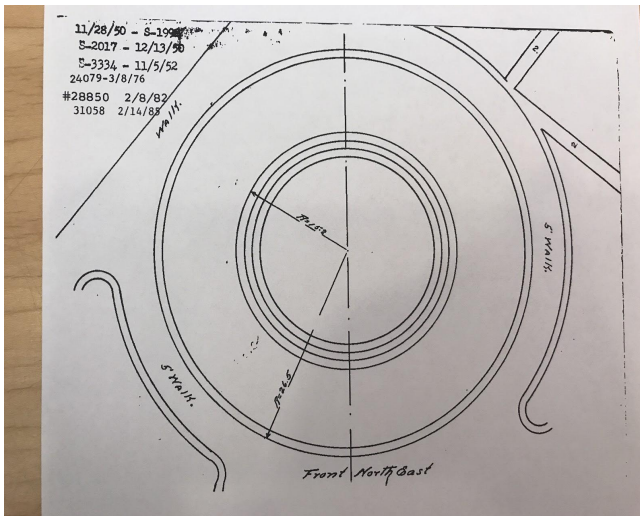


Figure 2: Box 18, Folder 46 or Major Monuments in Woodlawn Cemetery records, 1863-1999. At Avery Drawings & Archives



Figure 3



Figure 4





Figure 5



Figure 6

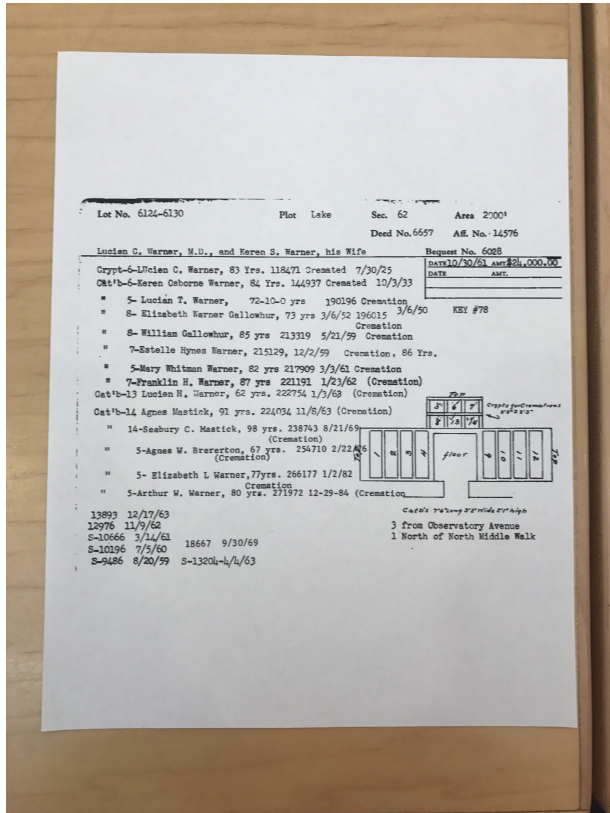


Figure 7



Figure 8

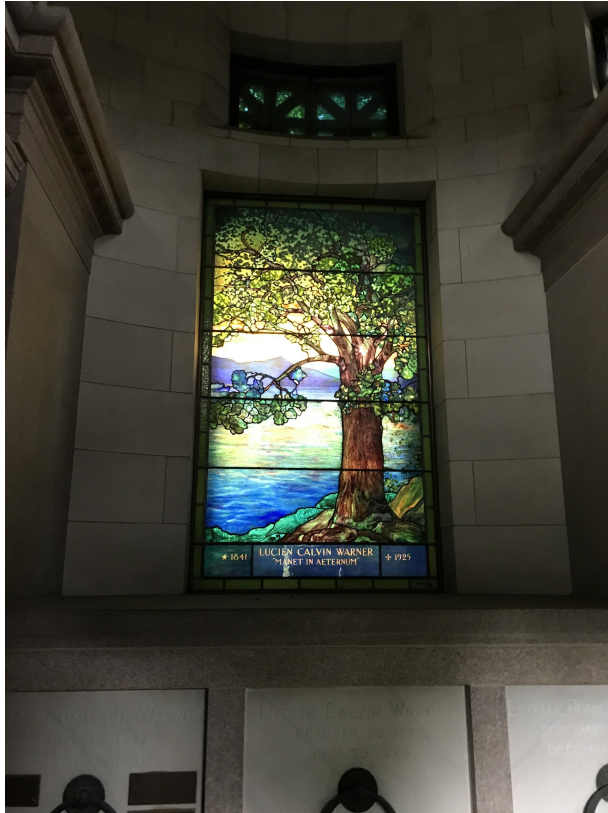


Figure 9



Figure 10: Image taken by Susan Olsen on unknown date



Figure 11:  
[http://cornucopia3d.e-oncontent.com/storeItems/Objects/Architecture/Large%20Buildings/Historical/Ancient Greek Tholos Vue 111\\_0\\_img.jpg](http://cornucopia3d.e-oncontent.com/storeItems/Objects/Architecture/Large%20Buildings/Historical/Ancient%20Greek%20Tholos%20Vue%20111%200%20img.jpg)

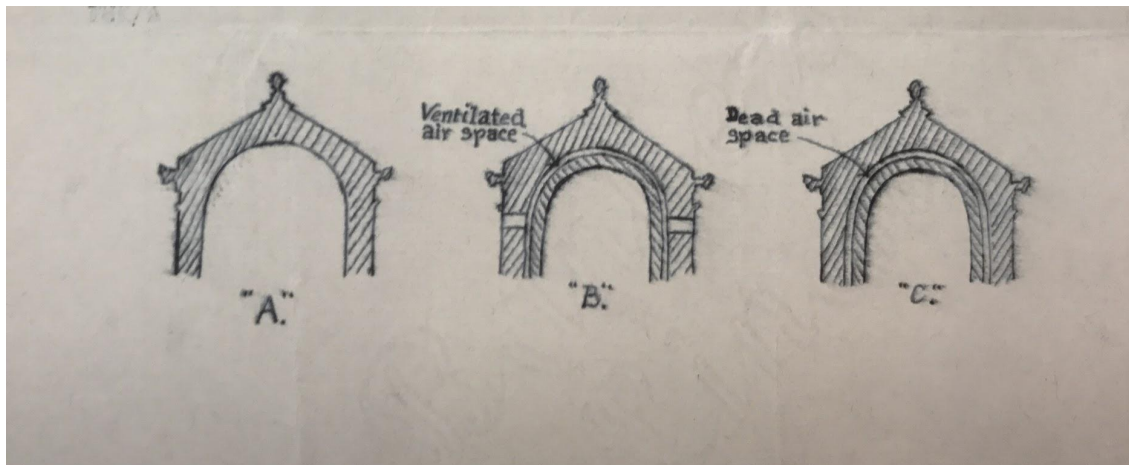


Figure 12: Image taken by author of "Warner Mausoleum." Mr. R. Storme to Cass Gilbert. December 31 1915. Avery Drawings & Archives, New York , NY. In Box 18, Folder 46 or Major Monuments in Woodlawn Cemetery records, 1863-1999



TOMB FOR DR. L. C. WARNER IN WOODLAWN CEMETERY, NEW YORK.  
R. H. ROBERTSON, ARCHITECT.

Figure 13: "Tomb for L.C. Warner in Woodlawn Cemetery, New York, R.H. Robertson, Architect."  
Digital image. Babel Hathi Trust. Accessed September 27, 2017.



Figure 14