

VICTOR GOINES FREE JAZZ CONCERT

Since 2005, Victor Goines, composer, musician, and educator, has collaborated with the Woodlawn Conservancy to present “Victor Goines and Friends,” a series of performances honoring jazz greats memorialized at Woodlawn. Goines’ “Friends” have included his colleagues from the Jazz at Lincoln Center Orchestra, his students from the Julliard Jazz Studies Program, and Northwestern’s Bienen School of Music, where Goines is currently Director of the Jazz Studies Program, and musicians from the Great New York area. As the Artistic Director for the PBS program “Harlem and Montmartre,” Goines featured the music of several Woodlawn Characters. As an arranger, he brought attention to Joseph “King” Oliver with his 2011 performance of “Kings of the Crescent City.” In 2014, 2016 and 2020, his original suites Crescent City, featuring Branford Marsalis and Untamed Elegance, were performed by the Jazz At Lincoln Center Orchestra. Goines is currently pursuing a DMA study at Boston University. His dissertation focuses on the role of women in music and gender discrimination and plans to feature several female artists on the program.

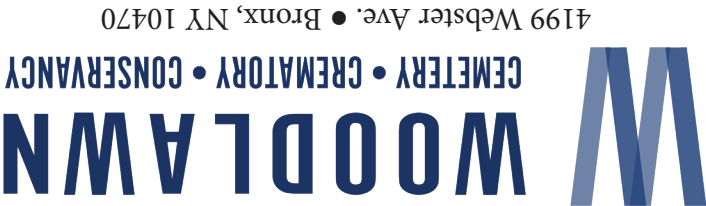


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- New York City Department of Education
- New York State Department of Labor
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THE PRESIDENT’S CIRCLE

Supporters who make unrestricted gifts of \$1,000 or more annually become members of the President’s Circle. This group provides the much needed support to achieve Woodlawn’s immediate and long-term restoration priorities. To learn more, go to WoodlawnPresidentsCircle.org.



THE PRESERVATIONIST

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LETTER FROM THE PRESIDENT

Dear Friends,

A few months ago one we got a call from our friends at The Door, one of our partners in the Bridge to Crafts Careers training program. “Can you do more?” they asked. Offered the opportunity to become part of New York City’s Advance and Earn program was exciting and daunting. We needed to expand our workforce development initiative to serve 30 additional young people to qualify for the multi-year grant. Within days, the Woodlawn Cemetery & Conservancy was developing the B2CC-Landscape Restoration Program.

The tremendous success of our training programs is the result of working with experienced partners. I’m proud to announce that the Davey Institute, the nationally recognized education arm of the Davey Corporation has begun to develop the curriculum for the ten week program. The thirty Interns will become “job ready” for entry level positions as landscapers, arborists, and other “green careers.” During the course of their Internships, participants will focus on restoring some of Woodlawn’s commissioned gardens. We’re looking forward to having the restoration projects started by our masonry crew completed by the landscape cohort. The impact these ambitious young people are having on Woodlawn and our community is amazing.

When it comes to restoring the memorials that grace Woodlawn’s grounds and celebrating the legacy of those in our care, we can always “Do More.” In October we were approached by Alice Cooney Frelinghuysen, the Anthony W. and Lulu C. Wang Curator of American Decorative Arts at the Metropolitan Museum of Art, if we had ever considered doing a comprehensive survey of Woodlawn’s stained glass windows. Through the generous support of the Ventus Charitable Foundation we have initiated this very ambitious project. There are over 1200 windows to study.

Woodlawn is known as the “Jazz Cemetery,” and we are proud of our relationship with the jazz community. Victor Goines, the Director of Jazz Studies at Northwestern University, longtime member of the Jazz at Lincoln Center, and Lot Owner, is currently composing the “Woodlawn Suite,” a series of musical portraits honoring twelve of Woodlawn’s historic figures. Despite his teaching and touring schedule, Mr. Goines will debut the new work with a full orchestra at Woodlawn this June.

So when we are asked if we can “Do More,” for Woodlawn we accept the challenge. I hope you will be inspired to be involved in these exciting projects. It is truly an honor to be the stewards of a National Historic Landmark, trusted with the legacies of over 300,000 individuals.

A handwritten signature in blue ink that reads "Mitch Rose".

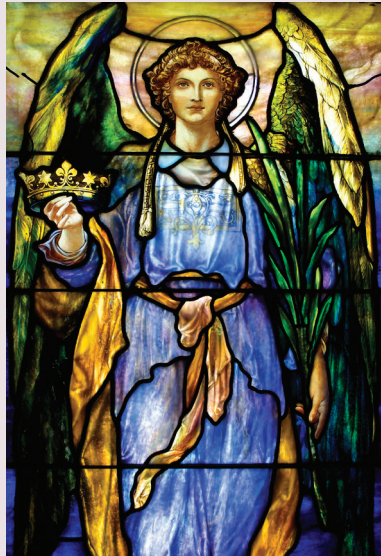
Mitch Rose
President, CEO



The Preservationist is distributed twice a year to Woodlawn’s Lot Owners, their descendants, members of the President’s Circle and supporters of the Woodlawn Conservancy. To be on our mailing list call us at (718) 920-1456 or email us at contact@woodlawnconservancy.org

STAINED GLASS PROJECT

By **Brianne Kozlowski**



*Stained Glass Window, ca. 1922
Artist Unknown*

Liberty Stained Glass Conservation is truly honored to help guide the future of Woodlawn’s stained glass heritage. To state that the metaphorical equivalent of Woodlawn to a stained glass conservator is that of Disney World to a seven year old would be an understatement. Woodlawn is enormous, untouched and unique. The collection is one of the most comprehensive in America, representing 19th and 20th century stained glass by over a dozen recorded stained glass firms (both stateside and European), and countless by makers that are currently unidentified or unknown. Woodlawn’s history spans more than 150 years, illustrating changing tastes in stained glass and burial traditions.

The (mostly) original stained glass from various artists in diverse conditions create the perfect setting for the most extensive stained glass survey ever undertaken in the US. The information gained during this project will further enhance the culture and history of Woodlawn. It will also contribute to other fields of study: the history of art and stained glass in America, historic preservation and conservation studies will all benefit from our work at Woodlawn.

What we are embarking on is no easy feat. As Susan Olsen cautioned us, “Many have tried to work at Woodlawn but given up because it’s just so much stuff.” Lucky for Liberty, the wonderfully passionate and diligent staff at Woodlawn have been amassing and organizing records for more than 15 years. Furthermore, the Metropolitan Museum of Art

has contributed art historical and conservation support to the project. Liberty is a stained glass conservation firm, dedicated to promoting the ethical care of American stained glass heritage. Each entity working on this project brings a unique skill set to the table, and we all will be working very closely to survey the Cemetery and record the information correctly and efficiently.

The initial phase is a massive organizational effort. We will be reviewing thousands of pieces of existing documentation and photographs of the cemetery and mausolea. The stained glass windows in several individual mausolea will be surveyed and their condition assessed. These initial condition assessments will provide a sampling of the variables and inform us of the time it will take to make our way through each and every window. Conservation recommendations will accompany the condition assessments and provide clear direction on the best treatment for the stained glass and its setting. The culmination of the phase will include a project plan that will outline how to best move forward, how long it will take, and how much it will cost.

We look forward to experiencing all that the stained glass at Woodlawn has to offer. The immensely personal choices made during times of grief to memorialize family is reflected in the mausoleum and stained glass design. Thus, it is our sincere hope that the knowledge collected during this campaign will strengthen the bond you all have with your ancestors. And please, if you spot us in the cemetery (we will be the people looking at stained glass while wearing Mickey Mouse ears) come and say hello.

Brianne Kozlowski is the owner of Liberty Conservation and principal conservator . She completed her undergraduate History of Art BA at Tyler School of Art, Temple University, with a minor in History. She then traveled to York, UK to complete her MA in Stained Glass Conservation and Cultural Heritage Management at the University of York, the only English-speaking institution in the world to offer such a program.

ANNUAL LOT OWNERS MEETING

Join us at 9 am on Thursday, March 19 for the Annual Lot Owners Meeting. The one hour business meeting is held in the Woodlawn Cemetery’s Woolworth Building located at the Jerome Avenue entrance (3800 Jerome Avenue). To participate in the election of Trustees you must be a “Current Owner.” If you need additional information or want to update your heirship records please call our Administration Office at (718) 920-0500.

THE WOODLAWN SUITE *by Victor Goines*

Woodlawn Cemetery is a remarkable place, not just in the Bronx but in the world. For many people, Woodlawn is a place of internment for their loved ones. However, as many notable figures in American history have chosen Woodlawn as their resting place, it has assumed the character to many as a place that celebrates life. As a National Historic Landmark, Woodlawn does not consider itself a quiet place where history is stored but as a place where history lives. My initial visit to Woodlawn was the result of a performance celebrating the legacy of one of its most notable jazz residents, the great Duke Ellington. It was during this visit that I became informed of the history and rich tradition that Woodlawn possesses. It is more than a resting place for Duke Ellington. Woodlawn is an institution that celebrates the life and legacy of many who made contributions to American history and the world. The list is diverse and spans a timeframe from its opening during the Civil War to the present. Figures such as Madam C. J. Walker, Brigadier General Charles Cleveland Dodge, Frankie Manning, Irving Berlin, James Williams (leader of the Red Cap Porters), Augustus Juilliard, Ada Beatrice, Queen Victoria, Louise Virginia Smith (aka Bricktop), to name a few.

The Woodlawn Suite will be a collection of 12 portrait pieces composed to represent the character and contributions of 12 individuals who lived during and contributed to the period of American history known as the Harlem Renaissance. Although this work will recognize a small group of individuals and a very brief but quintessential part of our history, it will be composed to represent the greatest of all who reside there and have distinguished themselves in the history of our country and society.

HISTORIC MONEL - TO DO OR NOT TO DO, THAT IS THE QUESTION FOR CONSERVATORS *By James Churchill*

At Woodlawn Cemetery, there is an inherent pride and duty in maintaining the lots of past owners. However, that becomes challenging when dealing with items of not just historic significance but rarity with unknown implications. Metalwork is especially difficult due to the inherent value and the limited conservation skillset in today’s three-dimensional disposable world. Monel, a rather rare alloy, brings these issues to the fore.

Found in a select few of Woodlawn’s mausolea by artisans as renowned as Samuel Yellin, this nickel-copper alloy was discovered in 1905 by the International Nickel Company in a quest to source a cheaper method to process German silver. Recognized as the first superalloy – it was stronger than steel and extremely anti-corrosive. Benefiting from the arms race into the First World War, disarmament treaties pushed INCO to re-engineer the metal as a decorative answer to Art-Deco. Its relative obscurity today is due to its rapid supplantation by the cheaper and more widely available stainless steel from the early 1940s.



Testing the Monel doors of the Straus Family Mausoleum

Viewed against Bronze, an alloy of several thousand years of merit, the four decades of significance translates into a poor body of

knowledge on the chemistry and surface of Monel, and how to subsequently treat it. Patinating into a varied spectrum of grays, greens and browns, testing has proven this alloy does not suffer from any extensive pitting or dissolution found in other sculptural metals, so should we treat it and if so how?

This is the question being posed to conservators and the historic preservation community. Before any form of treatment is considered, it must first be established if it is necessary and what the end objectives are. Aesthetic intent is first and foremost—did the fabricators at the time know it would patinate this way when it was sold as a lustrous “silvery” metal?

If so, should it be restored to its original architectural look or left? Investigating early corrosion literature from the 1920s and archival correspondence, the Conservancy is supporting students, such as myself, to uncover certain truths in our quest to continue our duty to lot owners that house this most wondrous of early twentieth-century alloys.

James Churchill is completing his Master’s degree in Historic Preservation at Columbia University.



James Churchill and Conservator Scott Kreilick preparing the door for testing