Civic Virtue Arrives
A Beautiful Way to Go
DeWitt Clinton Award Dinner
Dear Friends,

A year ago, Green-Wood was reeling from the devastation caused by Superstorm Sandy. However our recovery has been steady and strong. But even though hundreds of trees have been replanted and countless monuments expertly restored, we still have a long way to go.

And while 2013 was a year of rebuilding, it was also a time of great accomplishment as we celebrated Green-Wood’s 175th anniversary. With a spectacular exhibition at the Museum of the City of New York, the publication of a book of extraordinary essays about Green-Wood, and a successful partnership with the Brooklyn Historical Society (BHS), we reached vast new audiences. And, we look forward to expanding our collaboration with BHS in 2014.

As we start the New Year, our commitment to preservation has never been stronger. After a year of hard work and behind-the-scenes preparation, Green-Wood is on the cusp of realizing the most exciting and important preservation project we have ever undertaken: the restoration of the landmarked Weir Greenhouse.

The rare 19th-century Weir Greenhouse was declared a Landmark by New York City in 1982. At that time, the Landmarks Preservation Commission wrote, “Greenhouses are among the most fragile of building types and without constant maintenance they will quickly decay.” Sadly, today the Weir Greenhouse sits at 25th Street and Fifth Avenue, a broken, dilapidated shell.

Since the day we purchased the property in 2012, Green-Wood has worked with a remarkable team of architects, engineers and others to lay the groundwork for the massive undertaking ahead of us. Every caution is being taken before construction begins. Extensive testing has been done and stabilization of the building’s cast-iron skeleton will begin this spring. We’ve undertaken painstaking efforts to identify the original construction materials – down to the original bricks – and possible replacement sources. And we are working closely with the Landmarks Preservation Commission to ensure that we meet its strict requirements.

At the end of this long process, a magnificent and historic City Landmark will be beautifully restored and it will house Green-Wood’s Visitor Center and headquarters for our expanding community programming and archive collections.

The project has attracted the attention and support of important funders including our beloved Marty Markowitz (who will be missed!), New York State, the National Trust for Historic Preservation and others.

But we need your help to keep the momentum moving forward. It’s not often that New Yorkers have the opportunity to preserve a piece of history as important as the Weir Greenhouse. I hope you’ll consider making a contribution to this important effort.

It’s hard to imagine how this year could possibly be as exciting as 2013, but with your continued help, I know it will.

See you around the grounds.

Richard J. Moylan
CIVIC VIRTUE

Arrives at Green-Wood

“THE ROUGH GUY”—as Frederick MacMonnies’ marble monument The Triumph of Civic Virtue came to be known shortly after its installation in Manhattan’s City Hall Park in April of 1922—was having a rough time of it indeed, when Green-Wood President Richard Moylan first proposed moving the monument to Green-Wood over three years ago. This wouldn’t be the statue’s first move; after its 1922 installation in City Hall Park, the statue was relocated in 1941 to Queens, where it remained for the next seventy years in front of Queens Borough Hall, slowly deteriorating from neglect, acid rain, and car exhaust.

Happily, however, this move should be its last. In February 2011, when Moylan learned that (then) Congressman Anthony Weiner had proposed to sell Civic Virtue on Craigslist—his wording was “Own a (tasteless) piece of New York City history!”—that was enough to spur Green-Wood into action. Moylan offered to transport it to Green-Wood, display it prominently on the grounds and restore it. Right at home among Green-Wood’s 478 acres of landscape, art and architecture, Civic Virtue now adds a storied slice of New York history to Green-Wood’s past, present, and future as a destination sculpture park. The statue also joins members of MacMonnies’ own family, many of whom are interred at Green-Wood. No stranger to civic art, MacMonnies has made many contributions to the public landscape of New York. The sculptor also designed at Green-Wood.

“Counter Clockwise: At City Hall Park; at home at Green-Wood.

The statue is in good company constructed base at Jasmine and Garland Avenues, not far from the Arch in Grand Army Plaza in Brooklyn.

The placement of Civic Virtue in City Hall Park was not without controversy. Installed only two years after women gained the right to vote, critics decried MacMonnies’ use of female figures to represent Vice. MacMonnies, along with his supporters, defended Civic Virtue as an artistic piece of allegory. Whatever the interpretation, the conversations around its installation form a compelling account in the historical record and highlight the changing roles of women, public space, and art. And as so often happens when it comes to Vice in the visual arts, those sirens are marvelous to behold, with their stone arms and powerfully scaled tails.

Despite Civic Virtue’s wear and tear, MacMonnies’ talent and craftsmanship remain clearly evident in the statue’s scale and detail. Civic Virtue’s dynamic moment in US history. Funded by a $60,000 bequest in 1915—only to be delayed further by World War I, The hunk of Georgia marble took eighteen months to quarry and to finally make its way to the sculptor’s studio in the Bronx, where it took another eighteen months to carve.

The statue’s genesis spanned a dynamic moment in US history. Its first move, after its 1922 installation in City Hall Park, the statue was relocated in 1941 to Queens, where it remained for the next seventy years in front of Queens Borough Hall, slowly deteriorating from neglect, acid rain, and car exhaust.

The New York Times the last burial is made,” Moylan told The New York Times. Chiseled out of white Georgia marble, the statue features a strapping youth whose powerful arms and legs are rumored to be modeled after legendary strongman Charles Atlas. Intended to allegorize Virtue, the figure is shown striding over a pit of Vice, embodied by writhing snakes and curling sirens with women’s bodies and fishy tails. The figure seems to be nobly resisting (or, perhaps, oblivious to) their feminine allure.

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Art medals were all the rage in the nineteenth century. These enduring tributes often marked significant moments in the life of a town, society or organization, and they are still highly coveted in the collectors' world today. Following that long tradition, Green-Wood celebrates its 1838 inception with these striking art medals marking the 175th Anniversary of this National Historic Landmark. Sculpted by Amy Kann, the angel pictured on the medal's face—with her upraised arms, swirling gown, and delicately rendered wings—was inspired by one of Green-Wood's most magnificent sculptures: the marble angel on the Valentine monument, which was created circa 1870. The ornate, miniature pointed arch at the medal's top pays homage to Green-Wood's grand Gothic arch gate, designed by Richard Upjohn & Son.

Kann also captures the style and spirit of Green-Wood's founding vision as a site of art, nature, and inspiration. With this medallion, Green-Wood continues a visual tradition that was enthusiastically embraced during its heyday, and that appreciates in value as time goes on. For anyone who loves history, Brooklyn, and New York City—and for the hundreds of thousands of families who have loved ones interred here—this beautiful art medal is a durable yet transcendent keepsake.

The medal were issued in gold and silver plate, as well as bronze, stand just under five inches tall, and all share the same design. A small wooden stand accompanies each medal. In the spirit of Green-Wood itself, this beautiful anniversary medal captures a date and a story for future generations.

Books and medals are available for sale on site at Green-Wood, by phone (718-210-3073) or on green-wood.com.
A BEAUTIFUL WAY TO GO
Opening Party at the Museum of the City of New York

At lovers, dignitaries and celebrities have been making the trip from Manhattan to Green-Wood since the mid-1800s, when the bucolic burial grounds became the it-place for interment, a tourist destination second only to Niagara Falls, and the city’s first sculpture garden. In celebration of the cemetery’s milestone 175th anniversary, curator Donald Albrecht and associate curator Susan Johnson brought the Green-Wood experience to Manhattan via an exhibition at the Museum of the City of New York, “A Beautiful Way to Go: New York’s Green-Wood Cemetery,” which opened on May 15th and ran through mid-October. The grand exhibition featured art, artifacts, and stories from the cemetery’s rich past and vital present.

Visitors entered the exhibition by stepping into—and onto—Green-Wood’s history. “You walk on enlarged versions of five historic maps of Green-Wood Cemetery from the 1840s until the end of the 19th century,” Albrecht explained to NY1’s Roger Clark. Enhancing the immersive experience, artifacts and art objects were displayed near their actual Green-Wood locations on the hand-drawn maps, beautifully reproduced on vinyl by Abbott Miller of the design firm, Pentagram.

Inside the gallery, these display cases glowed like hanging lanterns or illuminated cabinets of curiosity, filled with objects and stories about intriguing Green-Wood residents from the 19th- and 20th centuries. Joseph Berger vividly describes some of these artifacts in his New York Times exhibition coverage:

“For Elias Howe Jr. there is a sewing machine; for Eberhard Faber, a Blackwing 602 pencil; and for the graffiti artist Jean-Michel Basquiat, a photographic portrait. For Tiffany, there is a peacock headdress; for Fred Ebb, lyricist of the musical “Chicago,” a souvenir program; and for Boss Tweed, a small fraction of the 560,000 people who are interred at Green-Wood. In addition to information on notable individuals, “A Beautiful Way to Go” featured prints, paintings, sculptures, and artifacts from Green-Wood’s magnificent Historic Fund Collections, including 3D pictures of historic Green-Wood, and even pieces like a handsome Spartan radio and two Art Deco-style Kodak cameras designed by Walter Dorwin Teague, one of the 20th century’s most important industrial designers and a Green-Wood resident.

Fine arts from Green-Wood grounds and residents were well-represented too. As a sample of type of statuary found on the Green-Wood grounds, the exhibition featured a life-sized marble bust of Louisa Crawford, sculpted by her husband Thomas circa 1840. Thomas Crawford, best known for his “Freedom” statue that tops the United States Capitol, is buried at Green-Wood along with Louisa.

More recent additions to Green-Wood’s collections were also on display. Dramatic sepia-tone photographs by artistColin Winterbottom appeared as large-scale slide projections on a gallery wall, conveying the real-life grandeur of Green-Wood monuments and mausoleums. And eight large-scale, color photographs acquainted museum-goers with Green-Wood’s present-day landscape. The panoramic photographs, done by Jeff Chien-Hsing Liao and commissioned especially for the exhibition, captured the snow-covered slopes and exuberant spring foliage of Green-Wood’s 478 acres—a fitting homage to a site that inspired both Prospect Park and Central Park, and even influenced design of many of the country’s suburban neighborhoods.

Rounding out the exhibition were contributions from the Museum of the City of New York and the New-York Historical Society, which lent a number of paintings by the Hudson River School. Many artists from this foundational, mid-nineteenth century cohort of American landscape painters chose Green-Wood as their final resting place, undoubtedly concluding that the cemetery’s picturesque and romantic landscape reflected their shared painterly vision of Nature as a golden glow, a benign force in the world. Some exhibition-goers were surprised to learn that Green-Wood is still active for burials—and more. Two monitors in the gallery showed images of the cemetery’s ongoing tours, commemorations, concerts, dances, dramatic performances, and much more.

“A Beautiful Way to Go” honored Green-Wood’s legacy and shared its lively present with a wider circle of New Yorkers and visitors. The spirited turnout at the opening, excellent press coverage, and tens of thousands of exhibition visitors—Green-Wood newbies and long-time friends alike—attracted interest to Green-Wood’s legacy and relevance, beyond the purview of the exhibition.

PHOTOGRAPHS: Karli Cadel

CLOCKWISE FROM LEFT: A visitor inspecting a panel on Thomas Adams, founder of Adams Chewing Gum; Frank Leslie’s Illustrated Newspaper, 1872, in tribute to Horace Greeley; P. Laurillard Co. Stag tobacco tin, circa 1910; cabinet card self-portrait of Napoleon Sarony, circa 1880; Kodak Petite pocket camera designed by Walter Dorwin Teague, circa 1930; museum-goer peering at 1860’s image of Green-Wood through a modern version of a 3D stereoviewer; Donald Albrecht, Richard J. Mayblin, Earl D. Wiener, Payson Coleman, and Susan Mercure; Jones holding mayoral proclamation in praise of the exhibition, base of Lieutenent Henry Hidden by Karl Muller, dated 1863.
Over 100 tours, book talks, concerts and performances take place every year at Green-Wood. Here’s a snapshot of just a handful of the 2013 happenings.

**GREEN-WOOD'S ANNUAL MEMORIAL DAY CONCERT** 2013 marked the fifteenth anniversary of Green-Wood’s Memorial Day Concert. Brian Worsdale conducted the Symphonic Band of the city-wide Interschool Orchestras program.

**A NIGHT AT NIBLO'S GARDEN** A flamboyant character with a habit of hosting elaborate picnics on the site of his own mausoleum, William Niblo was the impresario of the premier entertainment house of 19th-century New York – Niblo’s Garden. On August 10, 2013, historian and Niblo’s biographer, Ben Feldman, emceed an outdoor evening of musical entertainment, acrobatics and fire-juggling.

**STRETCH IN PEACE** Over the course of four summer Saturdays spanning July and August, instructor Barrie Raffel offered an hour of active but gentle outdoor yoga.

**COURT'S IN SESSION: AMERICA'S FIRST TEST OF RELIGIOUS FREEDOM** On April 12, 2013, New York University’s Glucksman Ireland House and the New York History Roundtable sponsored a dramatic reenactment of the 1813 court case that was America’s very first test of religious freedom. Judge De Witt Clinton presided, and William Sampson argued for the defense.

**GREEN-WOOD: EXPLORING THE ARCHIVES** Co-sponsored by the Archives Roundtable of Metropolitan New York, this program put selections from Green-Wood’s historic collection and vast institutional archives on display in the Historic Chapel on October 2. The evening coincided with Archives Week, a city-wide celebration of the diverse array of archival materials available in the New York City region.

**THE SPOON RIVER PROJECT** Edgar Lee Masters’ 1915 classic was performed at Green-Wood over a three-week run in June 2013. The adaptation, entitled the Spoon River Project, was created and directed by Tom Andolora.

**CAPTURING GREEN-WOOD: INSPIRATION AND TIPS FROM A PRO** Award-winning photographer Colin Winterbottom shared his advice with novice and experienced photographers alike.

**COMMEMORATION OF THE BATTLE OF BROOKLYN** On the last Sunday of August, Green-Wood celebrated the 237th anniversary of the famous Revolutionary War battle.

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I have a lot at stake in this town,” says Boardwalk Empire powerhouse Nucky Thompson in this season’s final episode. The HBO hit series may be set in Atlantic City, but Terence Winter, the show’s creator, hails from Brooklyn (where much of the series is filmed). Last fall, Winter was honored as co-recipient of Green-Wood’s sixth Annual DeWitt Clinton Award, along with Brooklyn Borough President Marty Markowitz. Known the world over as “Mr. Brooklyn,” Mr. Markowitz is another powerhouse with a lot at stake in this town—and in Green-Wood Cemetery. Borough President since 2001, Mr. Markowitz has been an indefatigable supporter of Green-Wood and its development into one of the city’s major cultural institutions.

On Thursday, September 12, at Green-Wood’s sixth Annual Historic Fund Benefit, Markowitz and Winter were honored as the first ever co-recipients of the DeWitt Clinton Award for Excellence. The buoyant crowd—over 250 people in all—showed their support for Green-Wood, and celebrated the spirit of DeWitt Clinton, whose magnificent monument stands over his final home in Green-Wood. Featuring a spirited auction and the debut of Green-Wood’s special 175th anniversary book, this year’s fundraiser was Green-Wood’s most successful yet.

The evening started with a cocktail party at Green-Wood’s Tranquility Gardens, where a jazz ensemble serenaded the attendees who enjoyed drinks and appetizers around the koi pond. The atmosphere took a dramatic turn once dinner started, as rain, thunder, and lightning commenced right on cue. Fortunately, guests stayed dry (and well-fed) beneath the festive banquet tent, and amidst a stormy backdrop, the show went on.

In his award acceptance speech, Borough President Markowitz, known as The Beep to his constituents, spoke of his love of Green-Wood:

“...I love visiting Green-Wood… and seeing the rich history and the many characters who helped shape New York City and America in every field of endeavor and nothing makes you feel more alive than walking out after your tour.” Again repeating what he loves to say everytime he comes to Green-Wood, Markowitz declared, “I’m never leaving Brooklyn. This is my final resting place.”

In a twist as fantastical as any episode, Terence Winter revealed that he has many ancestors interred in Green-Wood: Winters on the one side, and Frosts on the other. Jane Cuccurullo, Green-Wood’s Corporate Secretary, had conducted the research for Winter a few years ago. No doubt both the Frosts and Winters would be proud of his credits; in addition to being the Emmy-winning creator of HBO’s Boardwalk Empire, Winter was executive producer of The Sopranos, Brooklyn Rules, and many other productions.

There was another first at this year’s benefit: an auction of special Green-Wood-related items. Brian Worsdale, who conducts the Symphonic Band of the Interschool Symphonic Orchestra at Green-Wood’s annual Memorial Day Concert, launched a new career as an auctioneer—and did a tremendous job drawing bid after bid. Bidders fought over “Sunrise, Sunset,” an all-inclusive packet featuring a (temporary) sleep-over at Green-Wood; “Garden of Your Dreams,” a garden consultation with Art Presson, Green-Wood’s superintendent; and “Who Do You Think You Are,” a genealogy workup—through Green-Wood’s “Green-Ealogy” program—of the lucky buyer’s family history.
I n 1857, in a hotel in Illinois, Abe Lincoln approached the instrument table of a young telegraph operator named Charlie Tinker and said, “Mr. Operator, I have always had a curiosity to see the telegraph work.” As Tinker later wrote in “A Simple Address,” delivered at Brooklyn’s Lincoln’s Club in 1907, Lincoln went on to ask, “You don’t seem to be very busy. I wonder if you would explain it to me.” It was the beginning of a beautiful friendship.

Five years later, during the Civil War, Tinker became a decipher operator for the United States Military Telegraph. Tinker was one of the three telegraph operators who knew the secret code by which troops were commanded to move and who sent and received all official information about the War’s progress. During Tinker’s wartime tenure in Washington, D.C., he “was more of President Lincoln,” who, by Tinker’s estimation, made about a thousand visits to the telegraph office, “for information and estimation, made about a thousand visits of President Lincoln,” who, by Tinker’s estimation, made about a thousand visits of President Lincoln.

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Ramsey discovered in these articles, written by Atlanta author Ronda Rich, took her by surprise.

Ronda Rich is a syndicated columnist and best-selling author who lives outside of Atlanta, Georgia, with her husband, John Tinker. And John Tinker, an Emmy award-winning television drama producer and writer, is the great-great-grandson of Charles, our accomplished telegrapher. John inherited his progenitor’s thirty personal diaries, along with two handwritten notes from Lincoln to Charles that demonstrate, as Rich writes, “the closeness of their friendship.” In the summer of 2013, Ronda and John decided to pay a visit to Charles Tinker’s grave at Green-Wood. It was a trip that inspired them to take a closer look at the diaries.

In 2007, Rich met with Charlie Tinker’s descendants. “When I first met them,” she says, “I was quite surprised. It was so strange to me.” Richman decided to join Green-Wood’s annual cleanup project to “dig out and reset the gravestones of Tinker’s children, including his son Arthur.”

In light of the Tinker discovery, Richman also began a campaign to have the Tinker family plot restored. Since then, Sue Ramsey, Jeff Richman and Ronda Rich, along with numerous Green-Wood staff members, worked together during Green-Wood’s annual cleanup project to “dig out and reset the gravestones of Tinker’s children, including his son Arthur.”

Tinker’s story and ludicrous performance.”

Tinker’s diary excerpts, along with his “Short Account,” deliver a fascinating character study of Lincoln, the sort of multifaceted, extreme close-up made available only by deep friendship, keen observation, and a kindred intelligence. As Ramsey notes, Tinker “was convinced that Lincoln ‘was born to rule,’ and admired his appreciation of wit and humor, his tender heart, and the truthfulness of his nickname ‘Honest Old Abe.’” It is clear that Tinker’s role in communications during (and after) the Civil War, his friendship with Lincoln, and his own accomplishments warrant closer study and wider sharing.

At the invitation of Green-Wood’s historian Jeff Richman, Rhonda Rich and John Tinker returned to Green-Wood in December 2013 to present a biographical lecture on Tinker, replete with artifacts and original writings. Richman also presented an illustrated talk on the extensive number of Lincoln-related sites dotting Green-Wood’s 478 acres.

In light of the Tinker discovery, Richman also began a campaign to have the Tinker family plot restored. Since then, Sue Ramsey, Jeff Richman and Ronda Rich, along with numerous Green-Wood staff members, have worked to revive the history of this important Green-Wood resident. New York Times reporter Andy Newman covered the story for the Times’ City News Room blog, reporting that visiting preservationists and high school students from Brooklyn worked together during Green-Wood’s annual cleanup project to “dig out and reset the gravestones of Tinker’s children, including his son Arthur.”

About the Telegraph

While the earliest example of the electric telegraph dates to 1809, it was a fairly primitive apparatus that sent signals through water and had very few, if any, useful applications. It was Green-Wood resident Samuel F.B. Morse (1791-1872) who invented a telegraph system that was a practical and commercial success. In 1835, Morse (who was, at the time, a professor of arts and design at New York University) created a system that used pulses of current to deflect an electromagnet which allowed a marker to make impressions on a strip of paper. President Abraham Lincoln’s use of the telegraph during the Civil War marked a turning point in military history; for the first time, a commander in chief could communicate — practically in real time — with his commanders.
GREEN-WOOD PRESIDENT AWARDED FINE ARTS FEDERATION’S HIGHEST HONOR

The venerable Fine Arts Federation of New York, established in 1895, to “create and defend art and architecture city-wide” is a fascinating organization whose small size belies the impact it has had on the city. It was a key advocate in the creation of the Planning Commission, now the NYC Department of City Planning, and New York City’s Landmark Preservation Law of 1965. It has also had a hand in municipal projects ranging from the placement of the Augustus Saint Gaudens’ statue of General William Tecumseh Sherman in Central Park’s Grand Army Plaza to advocating for an aesthetic presence for newspapers. Perhaps most importantly, this mighty organization is responsible for the award symbolizing the arts of painting, sculpture, and architecture. The first award was given to Mayor Fiorello LaGuardia.

Since 1937, the Federation has issued its FAF Award to an individual who has demonstrated “outstanding public service to the arts.” Recipients of the award receive a bronze plaque, bearing the seal designed by the sculptor Victor David Brenner in 1904. Brenner, a medalist, is best known for his design of the Lincoln Penny. The image on the award symbolizes the arts of painting, sculpture, and architecture. The first award was given to Mayor Fiorello LaGuardia. On the evening of May 30, 2013, at its 118th annual meeting, the Federation issued its bronze award plaque to Green-Wood president, Richard J. Moylan. The organization selected Moylan “for his leadership in renewing Brooklyn’s Green-Wood Cemetery as a signature cultural landscape of New York City” and his “visionary cultivation of Green-Wood as a 478-acre civic asset.” The ceremony, which took place at the National Arts Club, was host to approximately 100 guests, including former award recipients, members of the Federation’s Board of Directors and the Green-Wood Board of Directors. FAFNY President, Elena Brescia, presented the award to Moylan, after which Moylan gave brief remarks, highlighted by images of Green-Wood’s historic landscape, sculpture and great works of architecture. President Emeritus of the Municipal Art Society of New York, Kent Barwick, who gave the evening’s keynote remarks, noted “that the music of these Elysian fields never seems to stop, that the genial sway of associative history never ceases to engage, is testament to the many talents of Green-Wood President Richard J. Moylan, an incomparable impresario and ringmaster as well as a diligent curator.”

ABOVE: FAF Award, designed by Victor David Brenner.

GUIDE TO NEW YORK CITY URBAN LANDSCAPES

From New York’s bustling early days onwards, city residents have yearned for fresh, green space and a temporary respite from urban life. This impulse is as strong as ever, judging by Green-Wood’s sold-out summer book launch party for the Guide to New York City Urban Landscapes. Green-Wood is proud to be featured in — and on the cover of —this wonderful new book, which stars thirty-eight stunning public places that shape the New York experience. At the opening celebration, co-authors Robin Lynn and Francis Morrone talked about their process of choosing, researching, and exploring these sites, as guests enjoyed hors d’oeuvres and drinks on the afternoon of Saturday, July 20. But you didn’t have to stop, that the genial sway of associative history never ceases to engage, is testament to the many talents of Green-Wood President Richard J. Moylan, an incomparable impresario and ringmaster as well as a diligent curator.”

The book’s creators are expert navigators of the city’s five boroughs. Francis Morrone was named Travel + Leisure magazine as one of the best tour guides in the world, and Robin Lynn organized architectural walking tours for the Municipal Art Society for over ten years. The book’s creators are expert navigators of the city’s five boroughs. Francis Morrone was named Travel + Leisure magazine as one of the best tour guides in the world, and Robin Lynn organized architectural walking tours for the Municipal Art Society for over ten years.

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PHOTOGRAPH: Edward A. Toran

BOOK LAUNCH

The book was edited by Lynn and co-authored by Morrone. So the Guide to New York City Urban Landscapes isn’t the first time these three have collaborated with each other — and with New York City history.

For walkers, readers, history buffs, and explorers (armchair or otherwise) who love urban New York, but also cherish the ability to escape its daily strain, Guide to New York City Landscapes is a must-have. As Pete Hamill writes in his introduction, the Guide points the way toward “The beauty of nature. Of space at ground level. Of lovely vistas carved from ugliness by human beings.”

This book, along with many others relating to Green-Wood, are available for sale on site at Green-Wood, by phone (718-210-3073) or on green-wood.com.
Can people still be buried at Green-Wood?

Most definitely. Of course, if your family already has a plot at Green-Wood, it’s likely that there are spaces for additional burials within the lot. (Don’t hesitate to contact Green-Wood’s team to ask.) If you or your family is new to Green-Wood, there are several options. Space for traditional below-ground burials is limited; however, Green-Wood does have some lots available at a range of prices. In addition, there are many choices for memorialization of cremated bodies, including the Tranquility Garden with its beautiful koi pond, aside our Atrium building. Green-Wood’s Hillside Mausoleums are very handsome and serene indoor spaces that are also popular. Green-Wood is proud to have an experienced team of memorial counselors who work with families to find the right option.