

2018

THE ARCH

*News of Green-Wood for
Members, Fans, and Friends*



GW
GREEN-WOOD

THE ARCH

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Note from the President

Dear Friends,

With so much exciting news to share, and so little space, writing this letter is always a challenge. Not a bad problem to have!

One of the proudest moments I've had in my forty-five years at Green-Wood was attending our spring '18 graduation ceremony for ten talented Brooklynites—many who've fought and triumphed over extreme personal adversity—who successfully completed our intensive training program in masonry restoration.



I am also extremely proud of the work Green-Wood is doing on the environmental justice front. As neighboring Sunset Park struggles with increasing car and truck exhaust and industrial emissions, street trees are one solution to this growing environmental challenge. In partnership with Trees New York, and funded by the NYS Environmental Protection Fund, the *Give Trees a Chance* program trains area residents to take care of these all-important neighborhood resources. You can learn more about both of these initiatives in the pages of this magazine.

On a lighter note, this past March, I was thrilled and honored to serve as the Grand Marshal of Brooklyn's St. Patrick Day Parade. And, even though I was hobbled by a fractured fibula, I still enjoyed the spectacle of bagpipes, marchers, and throngs of proud Irish onlookers from atop the back seat of a vintage car!

There's also steady progress to report on the painstaking historic restoration of the Weir Greenhouse, which will become the frontispiece to Green-Wood's Education and Welcome Center. Two of the most visible achievements are the stunning new copper dome and the restored Weir sign that sit atop the nineteenth-century structure. But there's also a lot going on that you cannot see. Crucial to the structural integrity of the building is its cast iron framework. Sadly, less than 20% was intact. Our restoration team is making good headway on those repairs, as well as on work to ensure that the windows are all sound and watertight. It's a time-consuming project, but the bottom line is that we are doing it right.

Thank you, as always, for your support of Green-Wood. I look forward to welcoming you here soon.

Sincerely,

A handwritten signature in black ink that reads "Richard J. Moylan". The signature is written in a cursive, flowing style.

Richard J. Moylan

UNEARTHING THE FREEDOM LOTS



Newly restored monuments in Green-Wood's public lot 9932

With over 570,000 permanent residents, Green-Wood's every acre has stories to be told. As Green-Wood moves toward its future, we seek more than ever to connect to our past, seeking to best memorialize—and remember—people about whom conventional history has long forgotten.

In the summer of 2017, Green-Wood began a robust research and preservation project focusing on seven public lots along Green-Wood's western border, historically known as "The Colored Lots," that were designated for burials of Black Americans. In partnership with the World Monuments Fund and the New York City Department of Education, Green-Wood engaged seven student interns to research and restore these overlooked lots, now recognized as an important piece of Green-Wood's history and the history of Brooklyn. Though slavery ended in New York State in 1827, and nationally in 1865 with the 13th Amendment, the aftermath of slavery continued to shape life in Brooklyn. During this time, it was common for local communities and public places to be segregated, if not by law, then by custom. These lots serve as a reminder of that history.

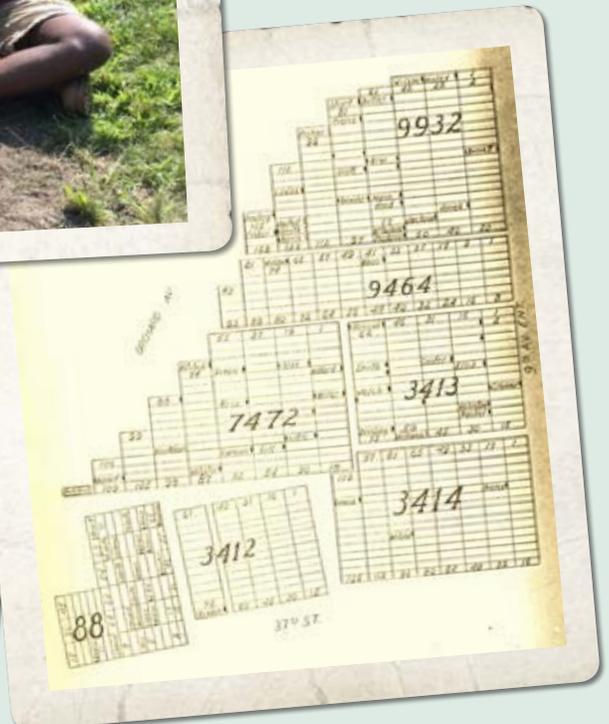
Over time, the monuments in these lots had fallen into extreme disrepair. Many were stained, weathered, fallen, broken, or had sunken entirely into the earth. Over six weeks, the team of students worked to locate, excavate, clean, reset, and restore monuments. The team unearthed twelve missing monuments and cleaned and reset seventy-one monuments in all. They also undertook documentation

and genealogy, using census and cemetery records to research the people interred there. The robust curriculum of field work and scholarship was led by Neela Wickremesinghe, Green-Wood's Manager of Restoration and Preservation, in collaboration with Ethan Boote, a graduate student in historic preservation at Columbia University, and Ryan Walsh, a historic preservation teacher at Mather Building Arts & Craftsmanship High School.

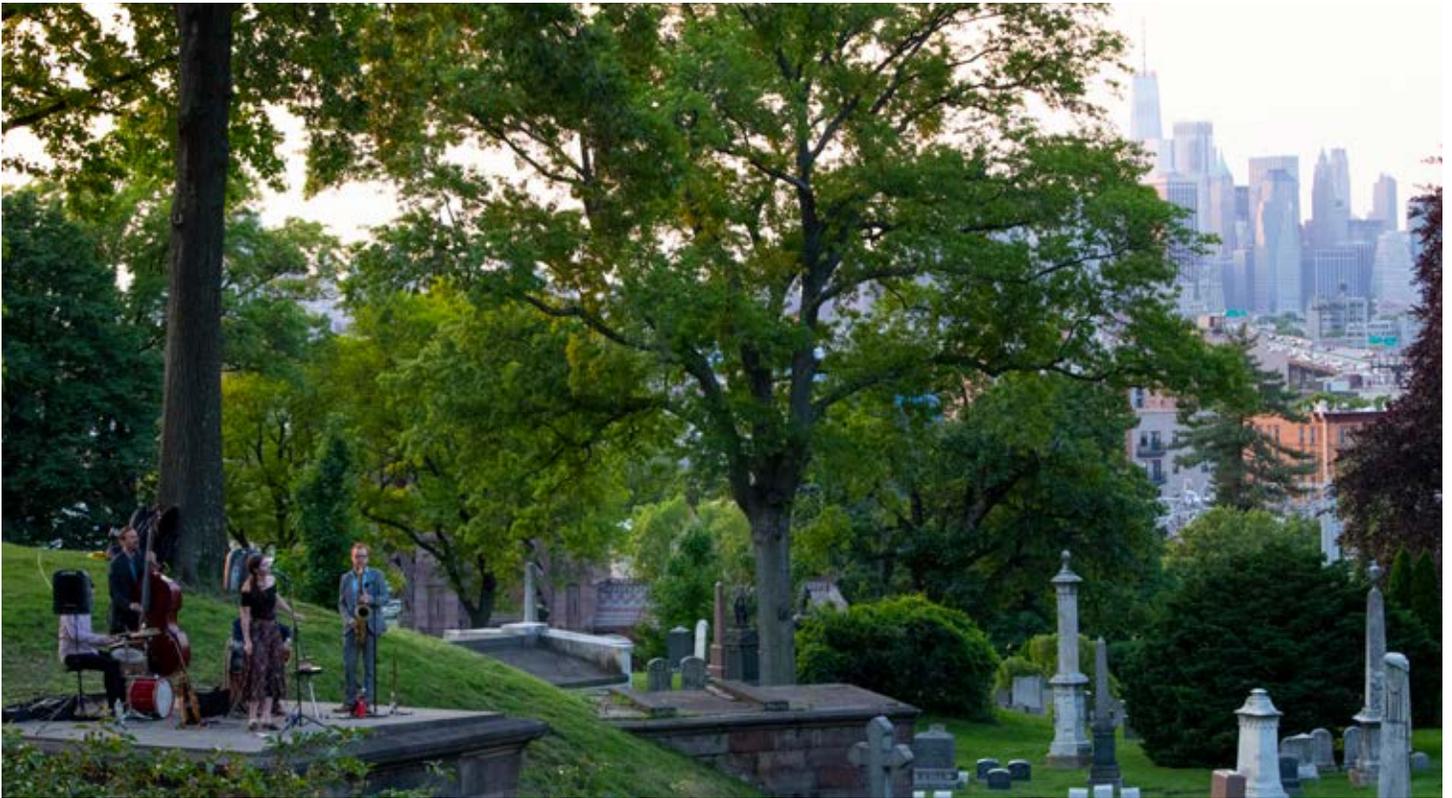


At the project’s conclusion, students proposed a new designation for the area: “The Freedom Lots.” It reminds us that although the individuals interred in these lots were either former slaves or descendants of former slaves, they never fully experienced freedom due to race-based oppression and discrimination. It serves as a reminder that the pursuit of freedom is ongoing—even today.

Over the course of the summer, interns absorbed the lesson that restoration is as much about materials as telling a story. Since then, more researchers have come to study the burials. Students from Princeton University have studied the lots and the Cemetery’s rich archival materials as part of their work in digital humanities. Green-Wood’s historian, Jeff Richman, Supervisor of Commemorative Services, Jhon Usmanov, and volunteer Jim Lambert, have also done extensive work in reviewing these specific lots. Green-Wood invites and encourages additional research inquiries into these lots—and all lots at the Cemetery—for more study. Collectively, students, historians, and outside researchers continue the important work of preserving the histories of the men, women, and children interred in the Freedom Lots.



New York City public high school students working on monument restoration and records they accessed from Green-Wood’s Archives.



Sweet Megg and the Wayfarers performing as part of Green-Wood's Jazz at Twilight series

GREEN-WOOD SETS THE STAGE

Green-Wood is bursting with music, performance, and cinema inspired by the Cemetery's magnificent landscape and rich history.

In June, beloved storytelling series *The Moth* once again teamed up with Green-Wood to present *Esprit de Corpse*, an evening of tales hosted by Tara Clancy with five transfixing performers and musical accompaniment. The stage and chairs were set up within the natural valley of Sycamore and Central Avenues, with several attendees opting for blankets on the nearby grass. Over 600 spectators enjoyed a beautiful evening of storytelling under the summer skies and with

twinkling lights provided by the fireflies in attendance.

From *Wild Nights with Emily*, about Emily Dickinson's erased love letters, to *A Garbage Story*, a short film starring Queens resident and trash connoisseur, Nick DiMola, Rooftop Films' Summer Series at Green-Wood transported visitors to hidden worlds. Rooftop Films and Green-Wood enjoyed a beautiful friendship in 2018. They held six separate screenings at Green-Wood, a new venue for Rooftop and their largest. The June 30th event, "New York Nonfiction" attracted over 1,000 attendees.

The Angel's Share, a new concert series set in Green-Wood's

Catacombs, borrows its name from the distiller's term for the fraction that evaporates—given to the angels—when spirits age in wood. Co-presented by Unison Media and Green-Wood, the series features the JACK quartet and other renowned chamber ensembles. Two outstanding contemporary composers bookended the season with world premieres, starting with a chamber opera by David Hertzberg in June, *The Rose Elf*, and closing, in October, with a new cantata by Greg Kallor, *Sketches from Frankenstein*. The events opened with nosh and spirits at sunset, followed by a candle-lit walk to the Catacombs. Andrew Ousley, who also stages musical performances in the crypt

of the Church of the Intercession in Washington Heights, was delighted to expand his programs to this larger venue. Wildly popular with classical music lovers, the series sold out each of the performances at Green-Wood.

The Jazz at Twilight series offers another opportunity for sweeping views of Green-Wood, New York Harbor, and downtown Manhattan awash in dazzling light and accompanied by the likes of Sweet Megg and The Wayfarers, The Bailsmen, and other top-notch New York City bands.



The Rose Elf, performed in the Catacombs as part of The Angel's Share series



Inaugural night of Rooftop Films' Summer Series at Green-Wood



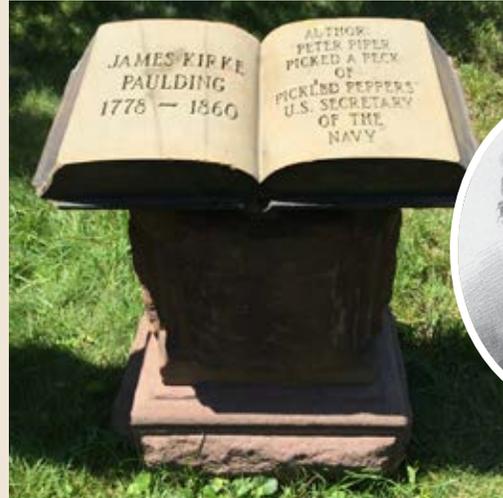
Performers of Esprit de Corpse hosted by The Moth

ANONYMOUS NO MORE

Green-Wood's Unmarked Graves Project



The monument to Fanny Palmer



The monument to James Kirke Paulding

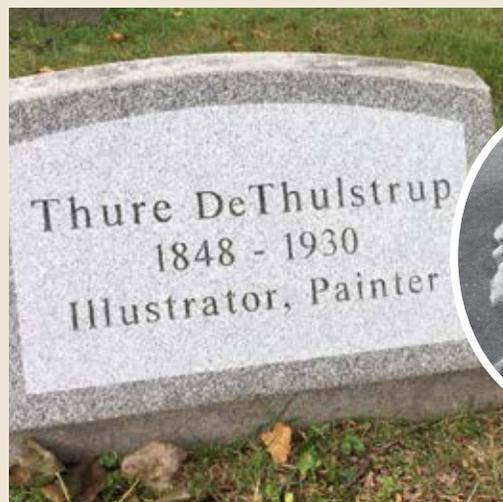
Gravestones serve to honor and memorialize those who have gone before us, but not every grave at Green-Wood bears a monument. For many reasons, a final resting place may be unmarked, leaving no physical indication of the person interred there.

Recently, Green-Wood launched the Unmarked Graves Project to erect appropriate monuments for over twenty of these previously unmarked gravesites. The project, slated for completion within the year, makes use of stones salvaged from the Brooklyn Monument Company, which was acquired by the Cemetery in 2015 for its land adjacent to the Weir Greenhouse. Each monument has been designated for a notable permanent resident and bears a new, custom inscription.

Already a few have been installed. They include a gravestone for Fanny Palmer, the most prolific and productive artist for the firm of Currier and Ives (both founders are also buried at Green-Wood); popular Civil War-era illustrator Thure de Thulstrup; poet James Kirke Paulding, a close friend of Washington Irving and member of the Knickerbocker Group who wrote the well-known "Peter Piper" tongue-twister; and Asenath Nicholson, fierce advocate for the victims of the Great Famine in Ireland. In spring 2018, Green-Wood's historian, Jeff Richman, led the first-ever tour to these newly marked resting places, now a part of Green-Wood's commemorative landscape.



The monument to Asenath Nicholson



The monument to Thure de Thulstrup

AMONG TREES AND STONES: WALKING GREEN-WOOD

An Exhibition by Matthew Jensen

To the visitor of Green-Wood, Brooklyn-based artist Matthew Jensen recommends strolling from “beech tree to beech tree.” In fact, he mapped all 182 of them as part of a newly commissioned work, *Among Trees and Stones: Walking Green-Wood*. The project, which ran from September 23 to November 26, 2017, offered new ways to engage with the Cemetery’s landscape, including a series of artist walks as well as an exhibition in the landmarked 1877 Fort Hamilton Gatehouse.

The specialized map of Green-Wood also marked the gravesites of eighty-two artists (of the more than 400 interred at Green-Wood) who specialized in landscape paintings, inviting the contemplation of the intersections between culture and horticulture.

Jensen shot more than 1,000 photographs of Green-Wood’s beeches. The intertwining limbs, wrinkling bark, and marks of human intervention in the photographs suggest a relationship between trees and viewers.

At the Gatehouse, Jensen drew from Green-Wood’s archives and collections to curate a cabinet of curiosities on the main floor. The gallery included paintings by landscape artists interred at Green-Wood, historical photographs of the Cemetery, and various documents and ephemera evoking the natural world. The exhibition continued in the attic, with a display of objects that Jensen collected on his walks of the Cemetery, books from the library of Green-Wood’s horticulture staff, fragments of stone monuments from Green-Wood’s restoration studio, and the beech tree photographs.

Jensen is a Guggenheim fellow and recipient of two awards from the National Endowment for the Arts. His projects compel new ways of perceiving urban space. At Green-Wood, Jensen led four walks through the Cemetery, sharing Green-Wood from historical, botanical, and aesthetic angles, and ultimately inviting visitors to create their own pathways.



Materials from Green-Wood’s Horticulture Department on display in the attic of Green-Wood’s Fort Hamilton Gatehouse



Photograph of a Green-Wood beech tree by Matthew Jensen



Alive at GREEN-WOOD



Green-Wood's Crescent Water and surrounding foliage

There's a lot more to a cemetery than death. There's life—a lot of it. In fact, most American cemeteries have acres of trees and plants that play host to pollinators, mammals, and birds. Cemeteries are teeming with life, which makes them important greenspaces for any community.

Here at Green-Wood, our newly launched *Alive at Green-Wood* program invites the public into the cemetery's landscape to appreciate and learn about its vast natural environment, which we see as a critical part of our story. *Alive at Green-Wood* shifts the focus to the Cemetery's long underappreciated natural history, encouraging visitors to consider such topics as native plants and wildlife; geology and topography; and environmental stewardship.

Alive at Green-Wood is a multi-part project aimed toward educating and advocating for Green-Wood as a public garden space and arboretum, critical to our surrounding community.



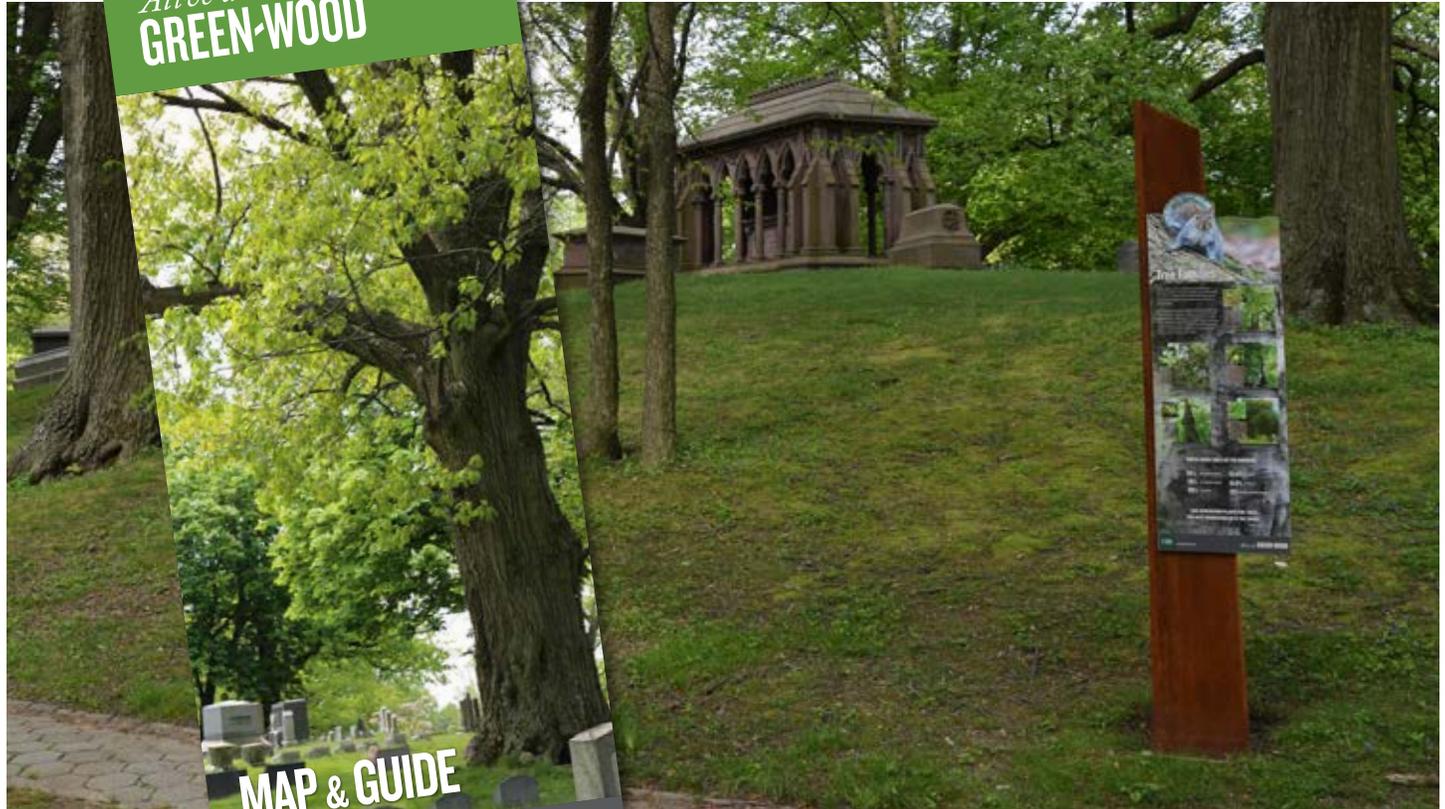
Visitors can start by grabbing a new map at the entrance and navigating one of four self-guided walking tours: celebrated trees, memorials, architecture, or the natural environment. The nature tour is highlighted by twelve beautifully designed interpretive signs dedicated to Green-Wood's landscape features—taking visitors to meadows, glacial ponds, areas that have been affected by climate change, and more—prompting one to engage with the site's natural history. An *Alive at Green-Wood* mobile app, launched late summer 2018 and available for free download, offers a further bounty of information, including audio interviews.

The program is yet another sign of the Cemetery's commitment to sustainable landscape practices, biodiversity, and maintaining resilient ecosystems. "For a landscape of 478 acres in the center of urban Brooklyn, sustainability is absolutely critical" noted Green-Wood's Director of Horticulture and Curator, Joseph Charap.

Alive at
GREEN-WOOD

MAP & GUIDE

The tour is expanded on Green-Wood.com/alive
Alive at Green-Wood app available for free download



An Alive at Green-Wood interpretive sign near the Pierrepont monument



Green-Wood staff and David Lackey of Whirlwind Creative after installation of the new signs



Look for Red-tailed Hawks nesting above you, pass in search of prey, according to researchers, nature activities like bird watching are therapeutic.

Green-Wood is Good for You

Did you know that strolling through Green-Wood's living landscape can boost your immune system, lower your blood pressure, reduce anxiety, improve your mood, hasten healing, sharpen your mental performance, increase your energy levels, and more? Scientists suspect that even short doses of nature are beneficial because they relieve the everyday stresses of modern life, from traffic jams and screaming stressors to addiction to digital devices.

The growing evidence of nature's many health benefits is coming at a time when we are increasingly disconnected from the natural world. "Nature deficit disorder" is a term coined by Richard Louv in his 2008 book *Last Child in the Forest* to describe the psychological, physical, and cognitive costs of our alienation from nature. Young children and teenagers in particular are spending significantly less time outdoors than their parents did.





OUR RECOMMENDED STRESS BUSTERS

- Trek up, down, and around our 31 miles of roads and paths.
- Hike to Battle Hill, the highest natural point in Brooklyn, with a view of New York Harbor.
- Discover colonial trees, some of which are older than the cemetery itself.
- See for yourself why Green-Wood has been called "a birdie's paradise."
- Walk around our four ponds and meet some of our resident turtles.
- Explore our architectural features and our world-class stonemasonry.
- Investigate the lives of the famous and infamous people who are buried here.
- Take one of our walking tours.
- Attend our outdoor programs throughout the year.
- Join the growing number of "agents" exploring Green-Wood by downloading our mission on the Agents of Discovery app.

Close up of just one of the twelve new signs

THE POWER OF IMAGES: LIFE, DEATH, AND REBIRTH

Morbid Anatomy Takes up Residence at Green-Wood

Long live Morbid Anatomy! The Brooklyn-based purveyors of “art and medicine, death and culture” resurrected their extensive library and ephemera collection with a pop-up exhibition, *The Power of Images: Life, Death and Rebirth*, as part of a spring residency at Green-Wood.

The partnership marked a joyful reunion for Morbid Anatomy and Green-Wood, longtime collaborators on the borderland between the living and the dead. Though Morbid Anatomy’s Brooklyn museum shuttered in 2017, the organization continues its cultural work with events, exhibitions, workshops, and publications—both around the world and right here at Green-Wood.

Installed in the Gothic Revival Fort Hamilton Gatehouse, *The Power of Images* illuminated historic, cultural, and religious perspectives on mortality. Curated by Morbid Anatomy founder,

Joanna Ebenstein, and head librarian and programming director, Laetitia Barbier, the exhibition offered a rare look at art and funerary objects from The Green-Wood Historic Fund Collections and Morbid Anatomy’s trove, along with works by contemporary artists and collectors. In the Gatehouse attic, Morbid Anatomy’s extensive library and ephemera collection showcased a vast array of artifacts and volumes for visitors to peruse.

Complementing the striking imagery of the exhibition, including items ranging from coffin plates to *memento mori* hair art, Morbid Anatomy’s program of garden parties, lectures, and conversations featured, among other topics, alchemy, golems, and a nineteenth-century talisman collector whose amulets were purported to ward off pestilence and nightmares. Attendance at the exhibition exceeded 5,000 visitors during its fifteen-week stay.



A selection of items from the Morbid Anatomy Library



The Power of Images gallery



Harry Weil, Green-Wood's Manager of Public Programs; and Joanna Ebenstein and Laetitia Barbier of Morbid Anatomy



Garden party celebrating the launch of Morbid Anatomy's Residency, outside Green-Wood's Fort Hamilton Gatehouse

TRAINING FOR A CAREER IN MASONRY RESTORATION

Historic preservation in New York City is booming, yet the supply of trained professionals remains low. According to the New York Landmarks Conservancy, there are currently over 9,000 jobs for New Yorkers who work on historic buildings, including Masonry Restoration Technicians, but there's a demand for many more.

Enter four partner organizations equipped to make job training in this field a reality. The World Monuments Fund, Green-Wood, Opportunities for a Better Tomorrow (OBT), and the International Masonry Institute, the education arm of the Local 1 of the Bricklayers and Allied Craftworkers.

Ten paid interns, ages 18-27, participated in the two-and-a-half-month-long program. Neela Wickremesinghe, Green-Wood's Manager of Restoration and Preservation,

and Edgar Ramirez, master craftsperson at the International Masonry Institute (IMI), taught participants how to care for historic monuments and buildings made of marble, granite, and brownstone. They also learned stone setting, pointing, and other skills. Interns worked hands-on with Green-Wood's historic structures, most notably the Miller mausoleum. Designed in the Romanesque Revival style and constructed in 1870, the Miller mausoleum was restored and repointed thanks to this dedicated group of trainees.

Participants received the critical certifications for working in this field, including the OSHA (Occupational Safety and Health) cards and certifications for working on swing scaffolding and suspended scaffolding, each of which is required by the NYC Department of Buildings to be hired for construction and masonry jobs.

Masonry restoration training is geared toward young people who want to work outdoors, work with their hands, and learn a trade. Complementing the hands-on training, the program included presentations on careers in historic preservation (from potential employers), college options, personal finances, and how to write a resume. The students practiced interviewing skills, basic project management, time management, and developed their abilities to work as part of a team. The collaboration allowed Green-Wood to offer staff know-how and facilities to train and empower the next generation of preservationists from right here in New York.



Participants in the masonry restoration training program during their graduation ceremony at Green-Wood's Historic Chapel and working on the restoration of the Miller mausoleum



STARS AND STRIPES FOREVER

Samuel Chester Reid Remembered

The Flag Act of 1818 established the U.S. flag design of the flag of the United States, once and for all, as thirteen stripes for the thirteen colonies and a star for each state. The man behind this legislation was War of 1812 hero Samuel Chester Reid, who solved a very real design problem and ended the surrounding mayhem. At the time of his proposal, the “broad stripes” of the flag had reached fifteen and were growing every time a new state entered the union. His innovation was to limit the stripes to thirteen (for the colonies) and use the stars to represent the states. The concept was agreed to and made official in the Flag Act of 1818.

On April 4, 2018, Green-Wood marked the 200th anniversary of Reid’s accomplishment with a graveside ceremony. Visitors joined uniformed Civil War and WWI re-enactors, Boy and Girl Scouts, and Reid’s great-great-grandson to fly flags, bestow a wreath, and sing along with a patriotic trumpet duo. Though Reid’s grave was unmarked until 1958, a flag and monument now commemorate the site.



Ceremony at the gravesite of Samuel Chester Reid

GAY GREEN-WOOD

Green-Wood’s LGBTQ permanent residents have made vital contributions to public life, from the likes of Dr. Richard Isay, a psychiatrist who fought to end institutionalized homophobia as a member of the American Psychanalytic Association, to sculptor Emma Stebbins, whose *Angel of the Waters* sculpture presides over Bethesda Fountain in Central Park. Starting in 2014, Green-Wood has conducted an annual trolley tour of queer history in the Cemetery, marking the gravesites of activists, artists, doctors, and others with rainbow flags. In 2017, the conversation expanded, as the tour was led by Ken Lustbader and Andrew Dolkart, preservationists and cofounders of the NYC LGBT Historic Sites Project. Green-Wood’s Manager of Restoration and Preservation, Neela Wickremesinghe, augmented their presentation with insight on how Green-Wood’s monuments are conserved for the future.

The fall 2017 tour had an especially moving moment at the gravesite of Drs. Emery Hetrick and Damien Martin. The men were educators and founders of the Hetrick-Martin Institute (HMI) for the empowerment, education, and advocacy of LGBTQ Youth. On their shared gravestone, Damien Martin’s date of death (1991) had never been inscribed. Early in 2017, Green-Wood rectified the situation and completed the inscription on his behalf. For the tour, HMI’s president, Thomas Krever, gave poignant remarks about the two men and their legacy. Text on the gravestone reads “Death Ends a Life, but Not a Relationship.”



Thomas Krever, President of the Hetrick-Martin Institute, touches the gravestone of the organization’s founders

GIVE TREES A CHANCE

Trees need water, air, nutrients, and citizen know-how in order to thrive in cities. And Green-Wood's surrounding neighborhood of Sunset Park needs trees. With *Give Trees a Chance: Environmental Justice in South Brooklyn*, The Green-Wood Historic Fund is commencing a two-year project to foster a cohort of green activists in a community with some of the most substantial environmental challenges in New York City.

Now underway, *Give Trees a Chance* aims to educate at least 640 Sunset Park residents through workshops, school programs, and more in partnership with Trees New York and funding from the NYS Environmental Protection Fund. As an accredited arboretum, Green-Wood offers a living tree laboratory, knowledgeable staff, and opportunities for community involvement. The program includes a five-part seminar taught by Trees New York, providing local "tree advocates" important knowledge on plant and tree care, as well as a license from Trees New York and NYCParks allowing them to legally prune New York City street trees. Participants will plant and then take care of at least 300 trees, publish research outcomes, and develop educational materials in Spanish, Mandarin, and English.



Give Trees a Chance participants planting trees along Green-Wood's 36th Street border

TRACKING ENVIRONMENTAL CHANGE AT GREEN-WOOD

Green-Wood's 7,000 trees are doing an excellent job. But they have a lot to contend with. Sara Evans, Project Coordinator, and Joseph Charap, Director of Horticulture and Curator, spend a lot of time working to understand the challenges the plants and animals of Green-Wood face year-round. And that starts with information-gathering. In spring 2018, Green-Wood installed a weather station in the center of the Cemetery. The weather station monitors and automatically logs wind speed, dew point, soil moisture, temperature, rain volume, and six other variables every half hour. As a mission site of the New York Phenology Project (phenology is the study of the interplay between climate and biological life cycles), Green-Wood is uploading this data to the Nature's Notebook mobile app, joining with a networked global community of citizen scientists. Further, Green-Wood is closely tracking the life cycles of twelve tree species at Green-Wood that are considered to be indicator species like the tulip and the sassafras. The goal is to ensure that Green-Wood's natural environment is sustainable and, like its monuments and memorials, around for generations to come.



Horticulture Department intern and Smith College student Sarina Vega gathering information on Green-Wood's flora

A RETIREMENT FAREWELL TO GENE ADAMO



Gene Adamo in 2018 upon his retirement

Like his father, Luigi, Gene Adamo started out at Green-Wood cutting grass. As a fifteen-year-old Brooklynite, Adamo had no idea that he would build a career at Green-Wood spanning nearly forty-six years.

Hailing from Southern Italy, the Adamo family moved to the United States when Gene was just three months old. In Brooklyn, Gene's mother sewed buttons in a coat factory, while Luigi became a heavy equipment operator at Green-Wood.

Gene, an honors graduate from John Jay High School, left Brooklyn College in 1972 when a job opened up in Green-Wood's office, where he typed, conducted genealogies, and filled out interment slips. Back then, Gene recalled, "no one was allowed in," save for lot owners. Burials numbered between fifty and sixty a week (today that number averages around twenty five. Sales came naturally to Gene, and his fluent Italian was essential in connecting with Brooklyn's Italian community. From the office, Gene moved to the Crematory, where he sold niches and urn sites and supervised cremations. Later, Gene sold crypts, mausoleums, and graves. Along the way, he also worked in payroll. In 2006, Gene became Green-Wood's Vice President of Sales.

Gene retired in 2018 and is enjoying family time with his wife, Barbara, and their two daughters. He leaves Green-Wood with a lifetime of service, a core legacy of treating families with care and compassion—and his legendary collection of over forty neckties. During the weeks leading up to Gene's retirement, he gifted all of his neckties to members of his staff. "I won't be needing them anymore" boasted Adamo.



Gene standing beside the Arch during the 1970s



Gene with members of Green-Wood's Sales and Administration staff (from left to right: Crematory Manager Gema LaBocchetta; Family and Community Liaison Madeline Christopher; and Memorial Counselors Sam Lee, Katie Alleman, and Maria Theresa Landro.)

DEWITT CLINTON AWARD FOR EXCELLENCE

Green-Wood Honors Dozier Hasty and Nancy Havens-Hasty



Brooklyn Borough President Eric L. Adams



Award recipients Nancy Havens-Hasty and Dozier Hasty with Green-Wood trustee Malcolm MacKay (center)

Green-Wood's annual gala celebrates the civic-minded and art-loving spirit of DeWitt Clinton, nineteenth-century United States Senator, New York governor, New York City mayor, and Green-Wood "permanent resident." On September 17, 2017, the Tenth Annual DeWitt Clinton Award for Excellence went to Dozier Hasty, publisher of *The Brooklyn Eagle*, and Nancy Havens-Hasty, President of Havens Advisors LLC. The awardees share a particular passion for Green-Wood's Annual Memorial Day Concert—

which Nancy has twice conducted! Last year's gala began with cocktails under the Arch and a serenade of jazz by Sweet Megg and the Wayfarers. Remarks were made by Green-Wood President Richard Moylan, trustee Malcolm Mackay, Brooklyn Borough President Eric Adams and others. Two debut films highlighted Green-Wood's commitment to art, nature, and history for generations to come. The evening ended with dancing and dessert under the moonlight.



New York State Senator Jesse Hamilton, Green-Wood President Richard J. Moylan, and former Brooklyn Borough President Marty Markowitz



Green-Wood trustee Carla P. Shen enjoying dessert under the Arch

GREEN-WOOD CELEBRATES BERNSTEIN AT 100

In this centennial year of the birth of composer and conductor Leonard Bernstein (1918–1990), a global celebration of more than two thousand events is taking place across six continents. Green-Wood has joined in on the festivities, paying homage to the legacy of Leonard Bernstein by honoring his three children Jamie, Alexander, and Nina Bernstein as the 2018 recipients of Green-Wood’s Annual DeWitt Clinton Award for Excellence. In early 2018, Green-Wood worked closely with the Bernstein family to rededicate his burial lot with new plantings, designed to blanket the site in green throughout the year. Further, at Green-Wood’s 20th Annual Memorial Day Concert on May 28th, the first half of the program was dedicated exclusively to the maestro’s music and a selection of material pertaining to Leonard Bernstein from The Green-Wood Historic Fund Collections will be on display through the end of 2018 in Green-Wood’s Administrative Office.



Newly redesigned Bernstein Lot

MOYLAN HONORED

By The New York Landmarks Conservancy

Green-Wood President Richard J. Moylan received the 30th Annual Chairman’s Award from The New York Landmarks Conservancy, alongside two other awardees. On June 7, 2018, Moylan was honored at an awards luncheon for his leadership and vision in preserving Green-Wood’s monuments and grounds and for creatively expanding the Cemetery’s scope to become one of Brooklyn’s favorite cultural institutions. Over thirty members of the Green-Wood staff and board and other fans and donors were in attendance. Green-Wood trustee, Samuel G. White, whose great grandfather Stanford White designed the very building in which the lunch was

held (the Metropolitan Club), gave a toast to Moylan and praised his decades-long dedication to the Cemetery, a National Historic Landmark. Peg Breen, president of the Landmarks Conservancy, introduced Rich and invited him to the podium, noting, “Thanks in great measure to Rich’s enthusiastic and creative leadership, Green-Wood is once again a celebrated cultural attraction with more than 250,000 visitors a year.” Five of Green-Wood’s architectural structures are officially designated as New York City landmarks, and Moylan has skillfully steered this commitment to preservation while allowing Green-Wood to function as an active cemetery and site of public engagement.



Richard J. Moylan with his Chairman’s Award

**The Green-Wood
Historic Fund**
500 25th Street
Brooklyn, NY 11232



Digging into Green-Wood's History

For the first time, portions of Green-Wood's Archives and Collections are available to explore online. The new web portal provides a glimpse into the Cemetery's extensive holdings—180 years in the making—opening up new opportunities for research and exploration.

What are the Archives? Records of the rich institutional history of Green-Wood, its 478 acres and over 570,000 residents, including burial records, architectural drawings, maps, photographic records, and more.

What are the Collections? A thoughtfully curated selection of art and artifacts that helps to tell the countless stories of Green-Wood, including artworks by Green-Wood residents, a research library, and over 8,000 other items—including photographs, letters, documents, ephemera, and more.

Learn more at collections.green-wood.com

PHOTOGRAPHS: *The Green-Wood Historic Fund*



Founded in 1838 as one of America's first rural cemeteries, The Green-Wood Cemetery soon earned an international reputation for its magnificent beauty and became the fashionable place to be buried. Today, Green-Wood continues to serve as an operating cemetery and crematory. As a peaceful sanctuary for those who come to remember and reflect, Green-Wood offers a magnificent, natural setting to honor the memories of those who have gone before us.

The Green-Wood Historic Fund is a registered 501(c)3 not-for-profit membership organization that works to maintain The Green-Wood Cemetery's monuments and buildings of historical, cultural, and architectural significance; to advance public knowledge and appreciation of the Cemetery; and to preserve the natural habitat of one of New York City's first green spaces.

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