

2015

THE ARCH,

Amusing The Masses Exhibition
Restoring the Weir Greenhouse
DeWitt Clinton Award Dinner

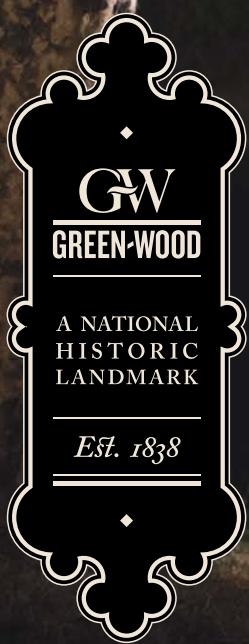




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GREEN-EALOGY

Note from the President

Dear Friends,

Amusing the Masses on Coney Island and Beyond. Our Town. A Night at Niblo's Garden. The Brooklyn BEAT Festival. The artistry of Isadora Duncan. A Moth Mainstage event. A tribute to baseball's first superstar.

What's the connection? These were all events on Green-Wood's 2014 cultural calendar—making it the most diverse and exhilarating year in the history of our Historic Fund. The unprecedented breadth, depth, and professionalism of our public programs last year was unparalleled and resulted in record attendance and more sellout events than ever before.

Adding to this excitement was Green-Wood's growing collaboration with the Brooklyn Historical Society. Among the highlights of our partnership was the unveiling and exhibition of a one-of-a-kind Revolutionary War map co-owned by Green-Wood and BHS. One of the year's 'hottest' happenings was *Brooklyn's On Fire!*, our joint series dedicated to the history of Brooklyn's fire disasters, firefighters, firehouses, and fire house food.

If you took advantage of any of these programs, I thank you. If not, you're in luck. Here's what we have on tap for 2015.

In the spring, BHS and Green-Wood will offer a four-part series, *Nature in Our Midst*, exploring all things great and green in NYC.

Certainly, among the most anticipated events on the calendar is Green-Wood's commemoration of the 150th anniversary of the end of the Civil War. Our exhibition, entitled *To Bid You All Good Bye: Civil War Stories*, in partnership with BHS, opens in our Historic Chapel on May 23. It will tell the deeply personal stories of the men and women, interred at Green-Wood, who took part in the War through objects from our archives, as well as items borrowed from public and private collections.

BHS will also mark the solemn anniversary with *Personal Correspondents: Photography and Letter Writing in Civil War Brooklyn*, an exhibition of its evocative 19th-century photography and correspondence collections of wartime Brooklynites at home and on the battlefield. The BHS exhibit opens on April 9.

Looking back at 2014, it was truly a banner year—and not just in the arts. We were proud to be the recipient of three significant grants. First, Governor Andrew Cuomo awarded Green-Wood \$950,000 to help us as we still struggle to recover from the damage inflicted by Superstorm Sandy. Equally exciting was a prestigious grant from the Institute of Museum and Library Services that will fund our efforts to survey and catalog our remarkable historic collections. Third, and most generously, we received an additional \$2 million toward our new Visitor's Center in the Weir Greenhouse: \$1 million from our Councilmember Carlos Menchaca and the Brooklyn Delegation, and \$1 million from the NYC Department of Cultural Affairs.

On that note, I'm pleased to report that the restoration of our Weir Greenhouse is moving forward nicely. If you've passed by 25th Street and Fifth Avenue recently, you've seen the scaffolding. We're just starting to remove glass windows and wooden structural elements, each of which will be restored in accordance with the standards of the U.S. Department of the Interior and the NYC Landmarks Preservation Commission.

Preserving this historic landmark is a responsibility that Green-Wood takes seriously, but progress depends on support from you. I invite you to become part of this landmark's new history by joining the effort with a generous donation.

Looking forward to another great year! See you around the grounds,

Richard J. Moylan

Cover Photo

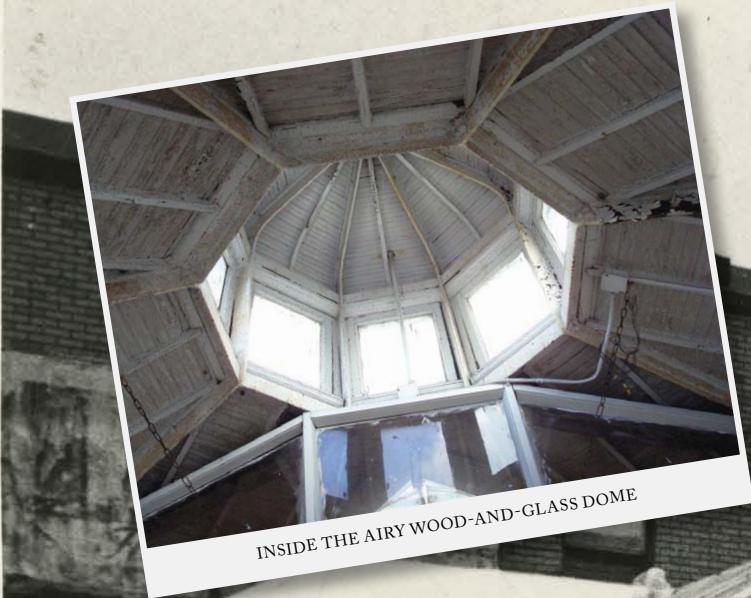
Sophia Schrank's "Somnambulist's Tango," at the BEAT Festival
(Photo by Monica Simoes)

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RESTORING A GEM

Just across the street from Green-Wood's main entrance, on the southwest corner of 25th Street and Fifth Avenue, a transformation is afoot. Under the airy central dome of the historic Weir Greenhouse, the future is meeting the past. Once a thriving florist that catered to Green-Wood visitors, the magnificent structure was designated as a New York City landmark in 1982. But in 2012, the business was closed and the structure—all glass, cast iron, wood, and copper—was suffering from demolition-by-neglect. Preservationists and admiring neighbors feared that the building might be lost forever. But, seeing its unique potential for Green-Wood, president Richard J. Moylan and the board of directors led the charge to acquire the Greenhouse in 2012 and make it a part of the cemetery's future. Now, Green-Wood is restoring this designated Historic Landmark to its original 1895 condition. Envisioned as a much-needed Welcome Center for tourists, students, neighbors, and scholars who visit Green-Wood, the project is well underway!



INSIDE THE AIRY WOOD-AND-GLASS DOME



Described by The New York Times in 2011 as a “lacy iron spider web,” the Weir Greenhouse was built in 1895 by James Weir, Jr. At this point, Weir had been in business for nearly fifty years, with greenhouses throughout Brooklyn. This Greenhouse was the crown jewel of his career. And there is no question that he wanted it to be something special—it was not only to be the pride of his substantial business, but also the pride of his neighborhood—he, his son, and his grandson (both of whom worked in the family business) lived just feet away. Weir’s vision came to fruition in architect George Curtis Gillespie’s Victorian wonder—a remarkable open space of glass, wood, and iron, with a lofty central dome.

The Weir Greenhouse was integrally tied to Green-Wood from its inception, providing flowers and wreaths for elaborate Victorian funeral rituals. Into the twentieth century, as other nineteenth century florists in the neighborhood closed, the Weir Greenhouse continued to flourish. In 1971, the Weir family sold the Greenhouse to the McGovern family, who continued to operate the floral business until recently.



Green-Wood’s restoration of the structure has won the support of many important funders, including the New York State Historic Preservation Office, the New York City Department of Cultural Affairs, the Office of the Brooklyn Borough President, the New York City Council, the National Trust for Historic Preservation, and individual donors. To date, \$3.6 million towards a \$5.39 million budget is in hand, and the two-part restoration process has begun.

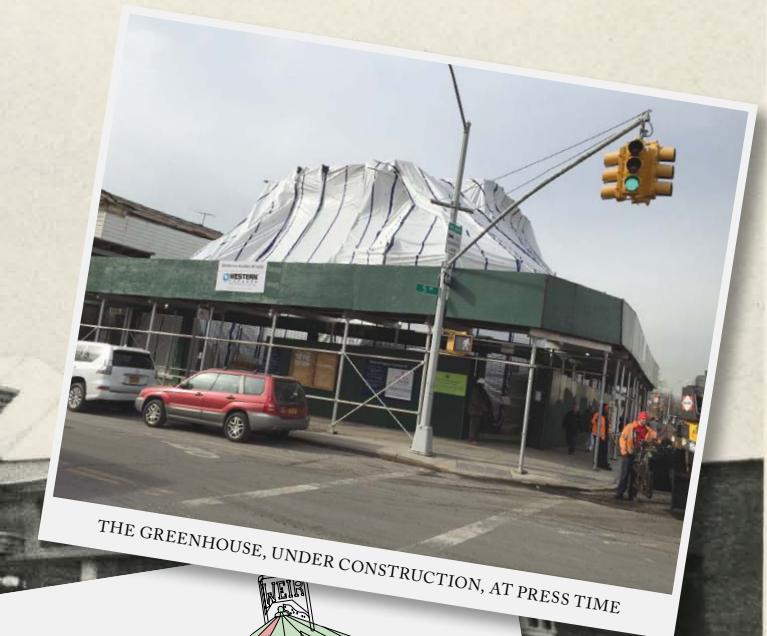
The first phase consists of “selective removals and stabilization,” which involves stabilizing the original cast-iron core of the building and the removal of the badly deteriorated wood, glass, and copper roof. Phase Two, scheduled to begin in summer 2015, consists of the meticulous re-creation of the Greenhouse to its original 1895 condition; original materials will be painstakingly replaced with materials that duplicate their historic counterparts. For the restoration, Green-Wood has retained the firm of Page Ayres Cowley Architects. Page Cowley has a history restoring greenhouses—she completed the award-winning preservation of the Enid A. Haupt Conservatory at

the New York Botanical Garden. At present, the architecture firm has covered the Greenhouse in a large plastic tent and also surrounded it with full scaffolding, but soon the octagonal entryway will be open to the public again as a Welcome Center.

The Center will be a vital first stop for visitors as they embark on their exploration of Green-Wood. This restoration allows the Greenhouse to be a vital part of the neighborhood once again and a destination for visitors from across the globe. In addition to attracting tourists with an interest in the culture and history of NYC, the Center will appeal to New Yorkers interested in Green-Wood’s history and natural landscape; researchers, experienced and amateur genealogists and historians; the growing number of Brooklyn families in the areas surrounding Green-Wood; and school groups.

Green-Wood’s bold ambition for the 21st century is to become a major cultural destination in New York City, by providing extensive public programming and visitor services, and maintaining its status as one of the nation’s most beautiful and architecturally important historic sites. The Weir Greenhouse restoration brings Green-Wood even closer to its vision for the future. We can’t wait to welcome you in!

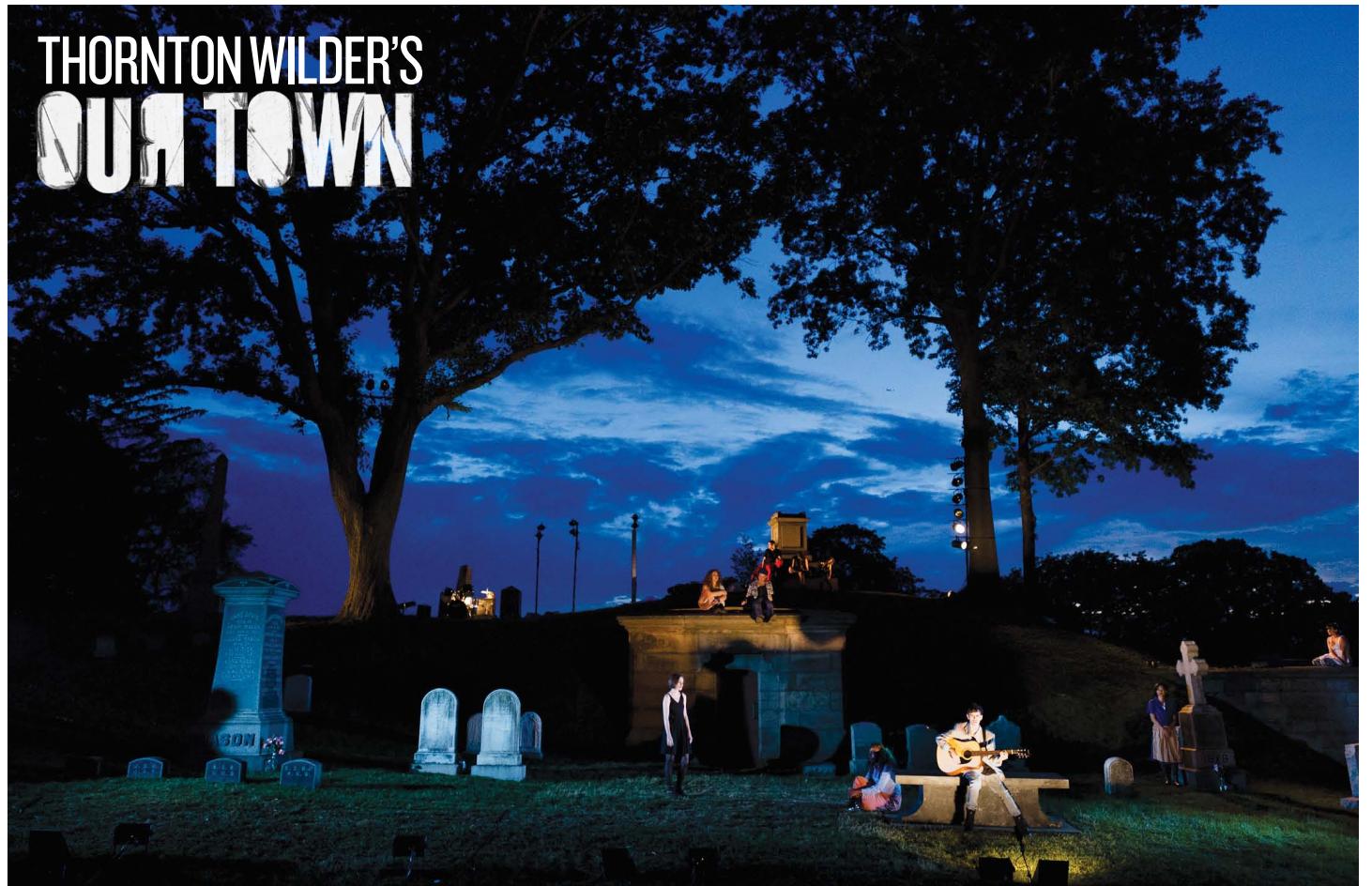
Individuals wishing to support this extraordinary project can contribute online or contact Lisa W. Alpert, lisa_alpert@green-wood.com or (718) 210-3011.



THE GREENHOUSE, UNDER CONSTRUCTION, AT PRESS TIME



ARCHITECTURAL RENDERING FOR RESTORATION



PERFORMING ARTS AT GREEN-WOOD

Thornton Wilder must have had Green-Wood in mind when he penned his now-classic American play *Our Town*. “I often wonder why people like to be buried in... Brooklyn,” muses the Stage Manager, who narrates the play. In 1913, when *Our Town*’s elegiac final act takes place, Green-Wood had been an illustrious burial spot and Brooklyn leisure destination for over seventy years. These days, Green-Wood has thoroughly revived its reputation for public enjoyment with a thriving series of outdoor performances—including a moonlit run of *Our Town*,

updated with a decidedly Brooklyn vibe.

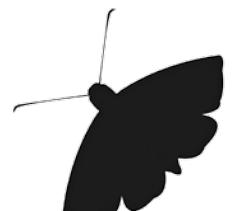
Our Town was just one of five unique events staged at Green-Wood in 2014, which proved to be the most robust year of on-site performances in Green-Wood’s history. Catherine Gallant/DANCE kicked off the season on May 31 with a Centennial Performance of Isadora Duncan’s *Grand Marche*. In June, *Our Town* commenced its wildly popular three week run. July brought a batch of raconteurs for a Moth Mainstage live storytelling event, and the Brooklyn BEAT Festival brought the season to a close with *Crossing Over*, two nights of

multi-artist, site-specific performances and tours. The majesty and history of its exceptional landscape seems to inspire contemporary performance makers to seek out Green-Wood. For the Isadora Duncan pieces staged here in May, the setting echoed themes of loss in Duncan’s later works, created after the death of her children. Apropos to Duncan’s revolutionary spirit, the Catherine Gallant/DANCE company ended with Duncan’s dances of exuberance and light to celebrate rebirth.

Our Town, too, takes a famously funereal swerve in the third act, as the deceased



inhabitants of Grover’s Corner welcome newcomers. Director James Presson welcomed the audience to a contemporary vision of *Our Town*, with a cast that reflected



the diversity of Brooklyn today, and an original score that ranged in tone from romantic to punk to folk.

Crossing Over, the season’s closing event, wove the past, present, and future together by combining new commissioned works with tours that unearthed buried gems of theater history. As Sarah Larson reported at The New Yorker online, the innovative guides at Atlas Obscura, who created the tour aspect of *Crossing Over*, led

BEAT FESTIVAL



visitors to such sites as the mausoleum of William Niblo, who ran a “pleasure garden” in 1820s New York, where “he would stage elaborate spectacles, like having three

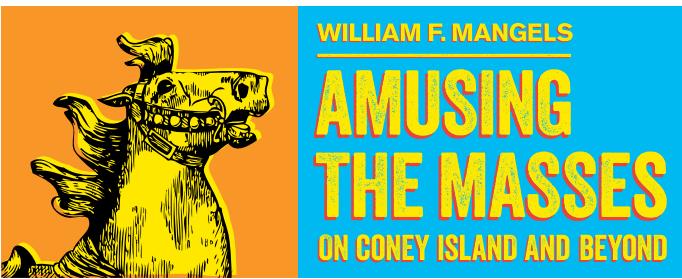


hundred babies crawl across the stage.” Performance artists of tomorrow, take note. (Historian’s note: This notable scene

another Green-Wood resident, William Wheatley.) But don’t worry if you missed the fun this time around. Last summer’s Green-Wood storytelling event may soon be broadcast on The Moth’s renowned podcast. And our coming season promises a fresh crop of live works.

was part of the production of America’s first musical *The Black Crook* (1866) about an evil villain with scoliosis. It was composed by

EXHIBITION OPENING



A cemetery chapel might not be the first place you'd think to hear carnival music, see a Coney Island carousel horse, or get your photo taken behind a life-sized cut-out of a side-show muscle man. And yet! Just such wonders greeted visitors to Green-Wood's recent exhibition:

William Mangels: Amusing the Masses at Coney Island and Beyond.

William Frederick Mangels (1866-1958) was a German immigrant, machinist, and expert designer who became the leading American inventor and manufacturer of amusement park rides—all of which he designed in his Coney Island factory a century ago. As his final resting place, Green-Wood proved to be an ideal venue for the fall 2014 exhibition about Mangels' life, inventions, and seminal contributions to amusement parks worldwide.

Mangels arrived in New York City as a teenager, on the very day the Brooklyn Bridge opened—a coincidence that highlights the inventor's prescient flare for the spectacular. He was drawn to the energy and

imagination of Coney Island, and it was there that he set up the W.F. Mangels Company, manufacturing carousels and shooting galleries in addition to amusement rides. He collaborated with Coney Island's best wood carvers and mechanics, many of whom were immigrants as well.

Quickly establishing himself as a leader in the industry, Mangels designed over thirty-nine rides in his career, including the extremely popular Human Roulette Wheel. He also pioneered shooting galleries and the technology for wave pools. In 1992, Mangels was elected to the Hall of Fame of the International

Association of Amusement Parks and Attractions.

In Mangels' time, Coney Island's success lay in its appeal to millions of working-class immigrants, who saw the world-famous amusement park as an escape from their (often) grueling work lives. For many long-time Brooklynites, the exhibition offered "a walk down memory lane," as one visitor penned in the guest book. Another viewer remembered grabbing the brass ring on Mangels' B & B Carousell (sic) and getting



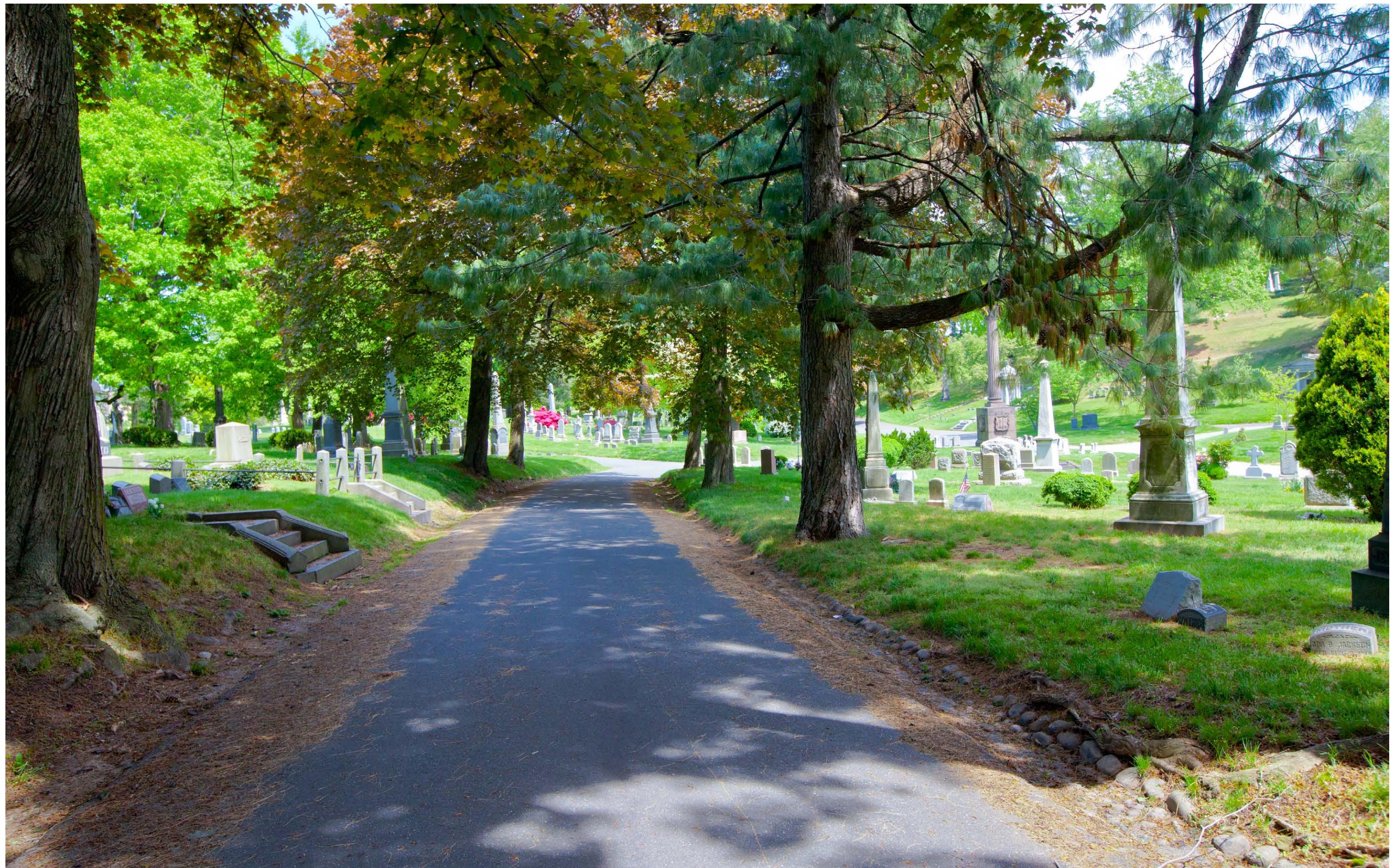
a free ride. Posters, drawings, videos, and slideshows truly brought this past to life in Green-Wood's Historic Chapel. But you didn't have to be an old timer to recognize the objects on display, as many of Mangels' inventions are still in use today—including the looping, swooping, red and yellow tracks of The Tickler rollercoaster ride. It's no wonder that Mangels was known as the "Wizard of Eighth Street."

According to Green-Wood Historian and curator Jeff Richman, the exhibition's many moving parts came together with the serendipity of a Mangels machine. The Green-Wood Historic Fund had already collected a number of Mangels-abilia over the years—including a Pony Cart, a Speed Boat, original blueprints, posters, post cards, targets, and more. Once Richman started researching, he found university archives, private collectors, and even Mangels' great granddaughter—Lisa Mangels Schaefer—all of whom were eager to contribute artifacts. Plentiful amongst these were pock-marked targets from carnival shooting galleries—bullseye targets, star-crossed targets, targets with tiny parachutes hovering over the mark.

Green-Wood hit its own fundraising target thanks to a spectacular show of public support. The 197 backers of Green-Wood's first Kickstarter campaign contributed over \$18,000 toward exhibition costs.

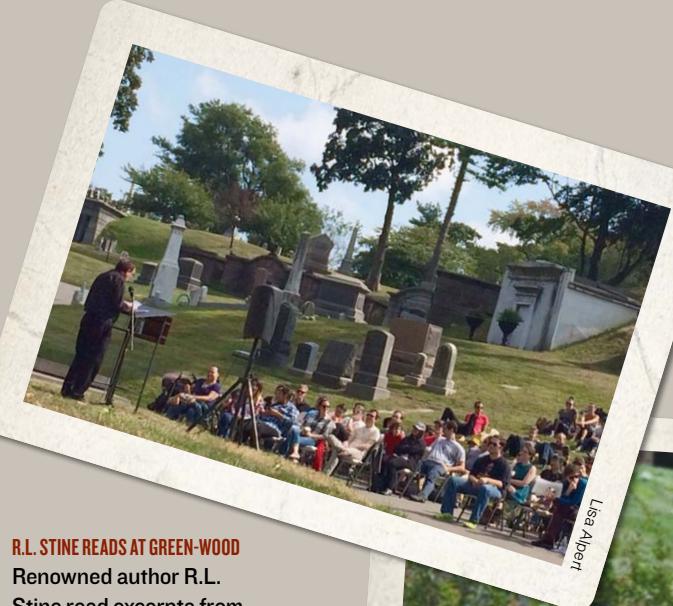
For those unfamiliar with Kickstarter's give-and-take system, donors receive thank yous in the form of robust gratitude, public acknowledgement, and project-related rewards. For this campaign, rewards ranged from day passes to Coney Island to private tours of Green-Wood. One high level backer even received a genuine cast-iron duck target from a Mangels shooting gallery. But according to donors and visitors alike, encountering Mangels' magnificent memorabilia was a reward unto itself.

In a flourish worthy of Mangels' wild imagination, 2014 turned out to be the one-hundred-year anniversary of his most famous invention—The Whip! In Mangels' heyday, there were five hundred of these rides across America and around the world—from the streets of Paris and London to far away New Zealand. According to Richman, the Whip exemplifies Mangels' genius for entertainment in his late-Victorian era, when "contact was not encouraged." The ride operated on the same principle as many of Mangels' rides: a smooth drift down a straight-away, followed by a sudden, jolting ricochet around a curve. Inside the ride's tiny, colorful cars—two of which were on display—riders might be jostled together to enjoy a forbidden moment of contact. Now that's something to commemorate.



2014 EVENTS

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 2014 happenings.



R.L. STINE READS AT GREEN-WOOD
Renowned author R.L. Stine read excerpts from his new book outdoors at Green-Wood, as part of the Brooklyn Book Festival in September.



GREEN-WOOD'S ANNUAL MEMORIAL DAY CONCERT 2014 marked the sixteenth 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.



WHISKEY HISTORY Colin Spoelman visited the chapel for a discussion on his book about the history of distilling in the city. Guests were treated to samples from Colin's own distillery in the Brooklyn Navy Yard.

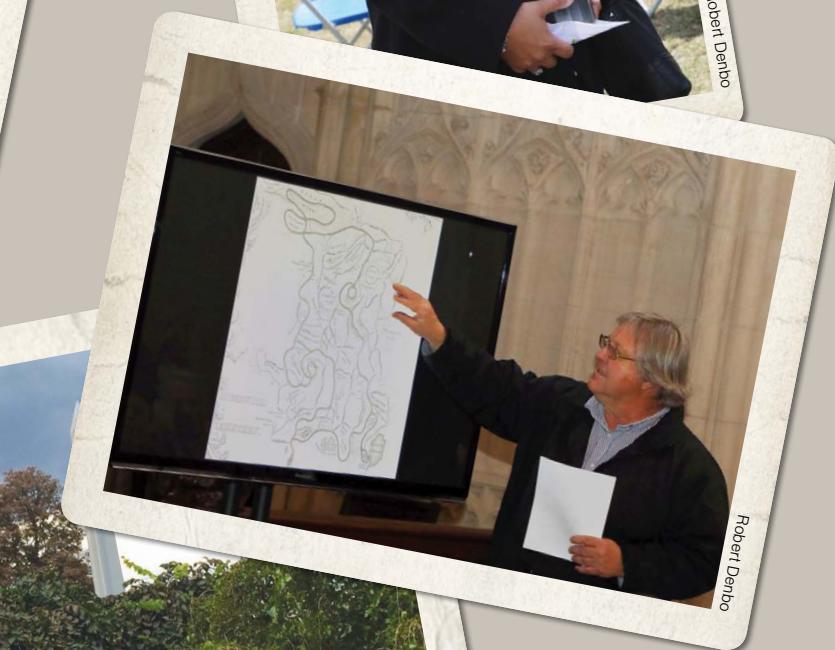
2014 EVENTS



GREAT ARCHITECTS OF GREEN-WOOD
Expert architectural historian and tour guide Francis Morrone led a walking group through Green-Wood's architectural history.



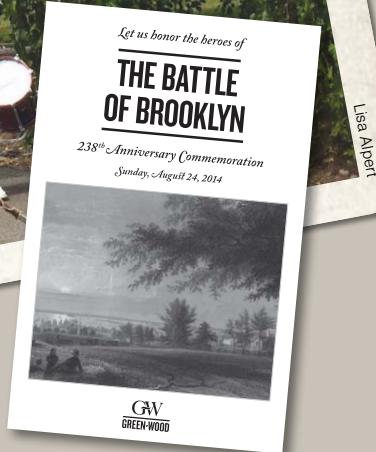
TREE GIVEAWAY NYC
residents picked up free trees this spring as part of New York Restoration Project's Million Trees Initiative.



DESIGNING GREEN-WOOD
Superintendent of Grounds Art Presson led a talk and tour discussing the vision of Green-Wood's first landscape architect, David Bates Douglass.



COMMEMORATION OF THE BATTLE OF BROOKLYN On the last Sunday of August, Green-Wood celebrated the 238th anniversary of the famous Revolutionary War battle.





DE WITT CLINTON AWARD DINNER

Earl D. and Gina Ingoglia Weiner Honored



The
**DE WITT
CLINTON
AWARD**
For Excellence
TO BENEFIT THE
GREEN-WOOD
HISTORIC FUND

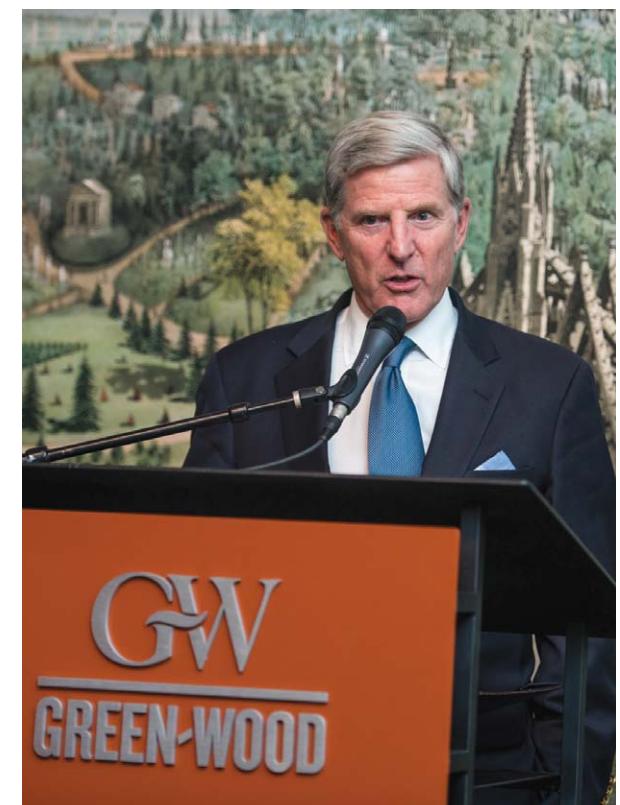


De Witt Clinton must be smiling at the selection of Earl and Gina Ingoglia Weiner as recipients of Green-Wood's highest honor, the seventh annual DeWitt Clinton Award for Excellence. As Brooklynites for more than 45 years, Earl and Gina have been lifelong champions of arts and culture. They have dedicated themselves to theater, education, beautiful landscapes, history, and historic preservation in New York. The award was presented on Thursday, September 18, at the Annual Dinner to Benefit the Green-Wood Historic Fund. It was a chance to celebrate the couple's contributions to preservation and growth at Green-Wood and beyond.

The evening began in Tranquility Garden, where city leaders, Green-Wood supporters, and the honored guests enjoyed cocktails next to the reflecting pool—an apt site for reflecting on the award's genesis. Established in 2008, The DeWitt Clinton Award for Excellence in the

Arts, Literature, Preservation & Historic Research honors the legacy of 19th-century New York Governor DeWitt Clinton, who served as mayor of New York City, state senator, assemblyman, and United States senator. Clinton, interred in Green-Wood Cemetery, was a devoted supporter of the cultural growth of the city and the state of New York. The award might well have been established with Gina and Earl in mind.

After a seated dinner and brief live auction, the couple was invited to receive their accolades. No one could have better sung Gina's praises than Earl himself—and sing he did, serenading his wife with an acapella rendition of "Kappa Sigma Dream Girl." "She was the one who, shortly after I was made a partner of Sullivan and Cromwell, said, 'Earl, it's time to go out and give to the community,'" Earl was reported as saying in the Brooklyn Heights Press. "And I knew she was right," he concluded.



It's clearly evident that Earl heeded her advice. His service to Green-Wood spans nearly thirty years as a trustee. Among his many other leadership roles, he is chairman of The Acting Company and Theatre Development Fund (TDF), vice chair of The Brooklyn Hospital Center and past chairman of the Brooklyn Botanic Garden.

Gina's contributions to New York culture (and horticulture) are equally robust. Gina is the longtime vice chair of the Brooklyn Historical Society. She is also an artist, and has authored more than 80 books for children. Most recently, she wrote and illustrated *The Tree Book for Kids and Their Grown-Ups*, a winner of the Garden Writers Association Gold Award for illustration. As a highly regarded advisor on gardens, she has long recognized Green-Wood as one of the great arboreta in New York City.

Gina wasn't the only one in attendance savvy to Green-Wood's green streak. Scot Medbury, president of the Brooklyn Botanic Garden and

trustee at Green-Wood, presided over the ceremony, joined by a happy mélange of luminaries and long-time friends.

One such long-time Green-Wood enthusiast made an appearance by way of the big screen—actor and Brooklyn native John Turturro narrated a video produced especially for the evening, highlighting Green-Wood's past and celebrating its transformation into a vibrant New York institution. Last year, Green-Wood welcomed more than 250,000 living visitors. Some visited the graves of the famous, or the infamous. Many thousands came to attend public programs and events, to watch theater or dance, or to hear a concert.

At 176, Green-Wood has a lot of life ahead. Earl and Gina Ingoglia Weiner have poured their expertise, resources, and enthusiasm into the cemetery, the borough, and the city, and Green-Wood is honored to honor them.

FLORENCE LA BADIE

Silent Film Star Finally Gets Tombstone

In the Thanhouser Film Corp.'s 1911 silent film version of *Cinderella*, a fairy godmother waves a magic wand, and in one swift jump cut, Florence LaBadie's tattered apron turns into a gown. Ninety-six years after LaBadie's untimely death, the silent film star's unmarked grave in Green-Wood received a refashioning of equal grandeur, when a tombstone in her honor was unveiled this past spring. But this monument didn't issue from a magic wand. Ned Thanhouser, grandson of the Thanhouser Film Corp. founders, spearheaded the fundraising campaign. Together with a matching grant from the Green-Wood Historical Fund, Thanhouser raised \$6,400 to erect the gravestone—and to revive "Fearless Flo" in our public memory.

LaBadie was a true superstar of the silent film era, and her career intersected with thrilling moments in early film history. According to the Daily News, LaBadie got her start when she "followed her friend Mary Pickford into D.W. Griffith's Biograph Studio." She was quickly noticed by Edwin Thanhouser, and from 1911 to 1917, LaBadie starred in over 180 films for the Thanhouser studio.

A favorite subject for fan and trade magazines, LaBadie was beloved not only for her beauty and vitality on screen, but for her daredevil spirit. She rode motorcycles and performed her own stunts, earning public adoration and her nickname, Fearless Flo. As one biographical site remarks, LaBadie was embraced as "a young woman of the new century who sought out thrills on land, sea, and air—and on the dance floor!" Richard J. Moylan, Green-Wood's president, noted that "more than anything, Green-Wood is a place that keeps and preserves the stories of those who've



gone before us. Florence's story is an extraordinary one, and we're happy to ensure that she has, at long last, a fitting memorial."

Because her thriving career was cut short by an automobile accident in 1917, when she was only 29, LaBadie's contributions to film history have been under-sung in comparison with her contemporaries. But as Ned Thanhouser points out, the advent of social media has been good for the actress, as photos and videos from the archives go digital. Thanhouser himself has posted twelve of his grandfather's LaBadie films online.

Flo is so vivid and expressive on these reels, it's easy to understand how the fundraising campaign for her headstone took on a life of its own. "My initial plan was to raise \$2,000 and then go find a footstone," Thanhouser told the Daily News. "But it got out of control, in a good way." He raised \$3,200 from 87 donors, and the Green-Wood Historic Fund matched the amount with help from its "Silent

Night" silent film fundraiser held in December 2013 in Green-Wood's Historic Chapel. At the dedication ceremony on April 27—Flo's birthday—accompanist Ben Model played live music as speakers honored Flo with remarks on her life and the silent film industry. Film connoisseurs, Green-Wood members, and history buffs were in attendance.

Thanks to Thanhouser, Flo's magic is right there for the viewing, in flickering, black-and-white footage. Watching the actress swagger and swoon, embrace and refuse wooers, and (excellently) wield a sword, it seems a mystery why Flo's many fans didn't mark her final resting place back then. Today, though, the reasons for honoring Fearless Flo are perfectly vivid.

Grant And Rave

We'd like to profusely thank our foundations and government grantors and recognize their shared commitment to Green-Wood. A selection of these grants includes \$1 million from the Office of Brooklyn Borough President (Marty Markowitz) in 2013 toward the Weir Greenhouse restoration, and in 2014, an additional \$1 million from the New York City Council's Brooklyn Delegation and Councilmember Carlos Menchaca and \$1 million from the New York City Department of Cultural Affairs. Toward Green-Wood's Historic Collection and Archives, we've received grants of \$38,000 from the Institute of Library and Museum Services and \$29,341 from New York State Library's Program for the Conservation and Preservation of Library Research Materials. Toward our public programming and exhibitions, we have received \$28,500 from New York City Councilmember Carlos Menchaca, in 2013, and \$10,000 from the NY State Council on the Arts. And to offset the immense costs of Superstorm Sandy damage, Green-Wood received \$950,000 in funds from the National Park Service (and administered by the New York State Office of Parks, Recreation and Historic Preservation). We are extremely grateful for their support and continued dedication.

JAMES RYDER VAN BRUNT

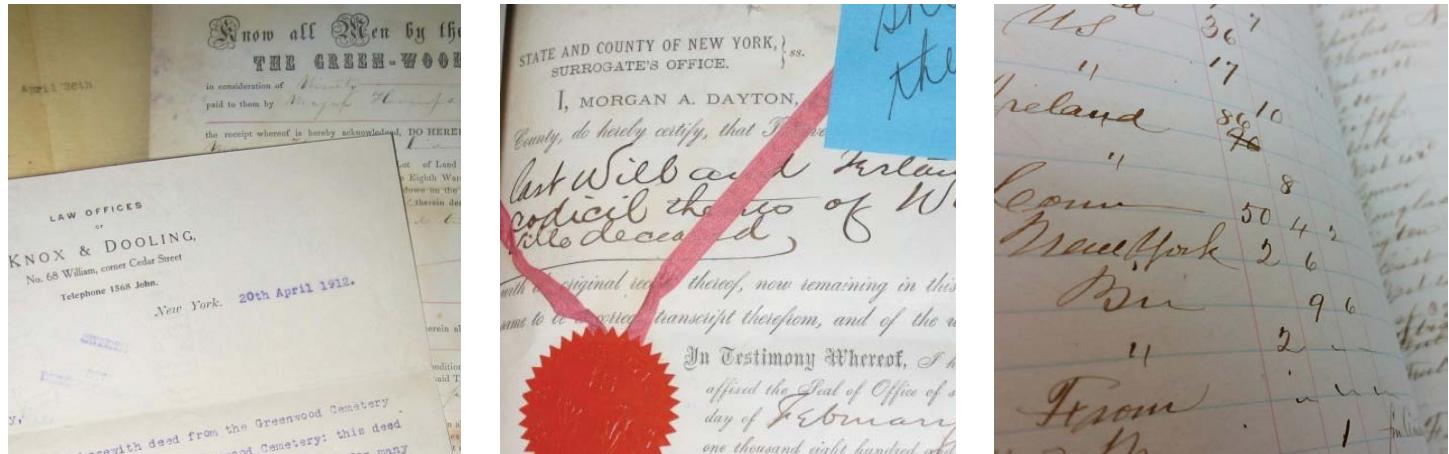
Brooklyn native, gifted amateur painter, and permanent resident of Green-Wood Cemetery, James Ryder Van Brunt (1820-1909) is celebrated this year by the Brooklyn Historical Society and Green-Wood. An exhibition of thirteen of his watercolors from BHS's collection are on view there through June 28, 2015. At Green-Wood, a grouping of four of his trademark small watercolors (from its own collection) can be seen in the public reception area throughout 2015. BHS writes that "Van Brunt's colorful views of Dutch homesteads and historic landmarks...a number of which had already been demolished, reflected the widespread nostalgia for an agrarian past during a period of rapid change."





GREEN-WOOD GIVEN NATIONAL SCULPTURE AWARD

In recognition of Green-Wood's continuing support of American sculpture, the National Sculpture Society (NSS) presented Green-Wood with the 2014 Herbert Adams Memorial Award. Green-Wood Cemetery has long served as a distinguished sculpture garden, reaching back to its inception in 1838. To this day, the cemetery maintains one of the nation's largest outdoor collections of 19th- and 20th-century statuary—including more than two dozen works by current or former members of the National Sculpture Society. NSS president Michel Langlais and vice president Amy Kann presented Richard J. Moylan with the award at a formal presentation held at the Century Club in New York on Friday, June 6. Other award recipients that day included Lawrence Noble (sculptor) and George Lucas for the outstanding collaboration between architect, property owner, and sculptor at the headquarters of LucasFilm.



"GREEN-EALOGY" A BOON FOR FAMILY RESEARCHERS

Those who have reached a dead end (so to speak) in their search for ancestors can dig for new leads by way of Green-ealogy, Green-Wood's immensely popular genealogical research service. Green-Wood, of course, has offered answers for decades to people searching for their family roots. But recognizing that the demand had grown exponentially over the last few years, Green-Wood made a commitment to expanding its services and, giving it a brand new name. In February 2013, Green-ealogy debuted on Green-Wood's website. Members of the public now submit inquiries via an online form, in order to receive a research proposal and estimate at no cost. If approved, the Green-Wood team will locate records, make copies, and prepare a personalized Set of Findings. The service has proven to be a hit—in the past two years, Green-Wood has received over 2,500 queries with more arriving daily.

Thanks to its meticulous record keeping throughout 177 years of operation, Green-Wood is particularly rich in genealogical information. For nearly all of its 570,000 burials, Green-Wood recorded vital information—at minimum, the date of death, age at death, and residential address. This is key information, from a family historian's perspective, since it can help confirm that the person at Green-Wood is indeed a relative. In addition to burial records, the archive's burial slips aid researchers by showing who is buried together in the same lot. Green-Wood also kept track of who purchased family lots, and who inherited those lots when the purchaser died. For a genealogist, the ownership and inheritance records are a goldmine of valuable information, since they establish who was related to whom—parents, children, and later descendants. In some cases, Green-Wood has records on four

or five generations of a family, from today back to the 1840s.

The research service has led to important findings for Green-Wood. Jeff Richman, the cemetery's historian, has learned of previously unknown descendants of Civil War veterans buried at Green-Wood, in preparation for the cemetery's upcoming commemoration events in May.

These kinds of connections multiply as dozens of new inquiries pour in by the week. The user-friendly form makes placing a query easy, and online payment processing allows researchers to quickly green-light proposals. Time estimates vary, and the fee of \$29 per half hour supports research and other services of the Green-Wood Historic Fund. Through this resource, Green-Wood invites families and scholars to investigate the past—and, in the process, to help Green-Wood learn more about its permanent residents.

Interested in using Green-ealogy to learn more about your ancestry? Start the process by visiting www.green-wood.com/genealogy.

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

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FAQ

Q Do people get married at Green-Wood?

A Yes! Green-Wood is proud to host many wedding ceremonies in the grand Historic Chapel. Although there are no accommodations for a reception, the 1911-built chapel, designed by Warren and Wetmore, is a beautiful and unique space for wedding ceremonies of any kind. For more information about planning your wedding at Green-Wood, call (718) 210-3071.



PHOTOGRAPH: Kelly Nunn Portrait Art

Show Your Love with Green-Wood's Tribute Gift program

Adopting a beautiful tree or bench is a special way for you to make a lasting personal contribution to our historic landscape. Honor a loved one or proclaim your commitment to Green-Wood with our tribute gift program.



For more information on tribute gifts, call or email us at (718) 210-3073 or contactus@green-wood.com.

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GREEN-WOOD

Founded in 1838 as one of America's first rural cemeteries, Green-Wood Cemetery soon developed an international reputation for its magnificent beauty and became the fashionable place to be buried. By 1860, Green-Wood was attracting 500,000 visitors a year, rivaling Niagara Falls as the country's greatest tourist attraction. Crowds flocked to Green-Wood to enjoy family outings, carriage rides and sculpture viewing in the finest of first generation American landscapes. Green-Wood's popularity helped inspire the creation of public parks, including New York City's Central and Prospect Parks. The Green-Wood Historic Fund is a registered 501©3 not-for-profit membership organization that works to maintain Green-Wood Cemetery's monuments and buildings of historical, cultural, and architectural significance; to advance public knowledge and appreciation; and to preserve the natural habitat of one of New York City's first green spaces.

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