

2017

# THE ARCH

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

HERE  
LIE  
THE  
SECRETS  
OF THE  
VISITORS  
OF  
GREEN-WOOD  
CEMETERY

**GW**  
**GREEN-WOOD**

# THE ARCH.

## TABLE OF CONTENTS

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### Cover Photo

*Sophie Calle*  
"Here Lie the Secrets of the Visitors of  
Green-Wood Cemetery", 2017  
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*Editorial by Amanda Davidson*  
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**4**  
**HERE LIE SECRETS**

**6**  
**NEW PROGRAMS**  
The Death Café/  
Flora and Fauna

**8**  
**MARKING THE CENTENNIAL**  
**OF WORLD WAR I**

**9**  
**NEW LANDMARKS**

**10**  
**BIRDING IN PEACE**

**12**  
**ALL ABUZZ**

**13**  
**GREEN-WOOD'S INIMITABLE**  
**DOMENICK LANZI**

**14**  
**OUR NEW CONSERVATOR**

**15**  
**RESTORATION OF THE GREENHOUSE:**  
The Final Stretch

**16**  
**NEW BOOKS/**  
**GREEN-WOOD SPEAKS OUT**

**17**  
**TWO SCULPTURES JOIN**  
**THE COLLECTION**

**18**  
**NINTH ANNUAL**  
**DE WITT CLINTON**  
**AWARD PRESENTATION**

**19**  
**DIGITIZING GREEN-WOOD'S**  
**ARCHIVES/**  
**INVITATION TO DUBLIN**

## Note from the President

Dear Friend of Green-Wood,

Just last week, it happened again.

Late one afternoon, I saw a tiny monument with the epitaph, “to live in hearts we leave behind is not to die”. As many of you know, I have worked at Green-Wood for over four decades. You would think that I know every inch of the place by heart. But I don’t. I’m still discovering the place.



From what we hear every day from our visitors, donors and friends, so are you. This is the true beauty of Green-Wood.

Each of you has your own way to enjoy the cemetery. You probably have a favorite place on the grounds. Or maybe you have a list. We all bring our own lens to the experience. A monument may speak to you, figuratively. Or a sculpture may awaken an emotion that surprises you. The landscape itself, with its twist and turns, hills and flats, and thousands of trees, evokes strong feelings in almost everyone.

We hope this issue of the Arch will give you yet another way to discover Green-Wood.

From our conservation programs to an outdoor art installation and from a story about our archives to news of our birding tours, there are aspects presented in these pages that we’re proud to share. In particular, our story about the man who has overseen Green-Wood’s ironworks for over two decades, Domenick Lanzi is the perfect example of someone at Green-Wood whose work is seen by everyone, yet he works mostly behind the scenes. Dom is retiring this year, and his old-world artisanship and good cheer will be missed. Luckily he trained his colleague, Vincent (“Alex”) Joseph, very well and the skilled metal work will continue.

Above all, we are grateful to you for your abiding support of Green-Wood. Whether it’s a visit to a loved one interred on these grounds, a shared photo on Instagram, a membership, or attendance at one of our 200 public programs annually, you are our best advocates for a bright future for the cemetery. We appreciate you and we hope to see you this year.

Sincerely,

Richard J. Moylan

# HERE LIE SECRETS

Sophie Calle wants to lay your secrets to rest at Green-Wood. This spring, the renowned French artist commenced a 25-year public art project, commissioned by the NYC-based not-for-profit Creative Time and co-presented with Green-Wood.

The elements of the artwork are elegantly funereal: an obelisk instructively engraved with the title (“Here Lie the Secrets of the Visitors of Green-Wood Cemetery”), atop a slotted base through which secrets, scrawled on paper, can be slipped, collecting in a watertight casket below. Next year, when the casket fills up, Calle will return to Green-Wood to burn the secrets in a simple ritual.

The project builds on Green-Wood’s inception as a nineteenth-century sculpture and public site for the contemplation of art, nature, and mortality. “Here Lie the Secrets” also engages Calle’s gift for bringing intimate experiences into shared view. Since the 1970s, she has exhibited such compelling ephemera as her own bed, documentation of her mother’s death, and letters to strangers in museums and galleries internationally.

Calle inaugurated the Green-Wood project with a weekend-long interactive performance. On April 29 and 30, the artist invited members of the public to share their secrets, one by one, on a hilltop in Green-Wood just above her monument. Sitting face to face or back to back, Calle recorded each visitor’s secrets with a pen and notepad. After a secret had been shared with Calle, the visitor made his or her way to the obelisk on the hill and interred the secret. “It is a quiet, personal, and yet also public act,” Creative Time Artistic Director Nato Thompson commented. “In a time of such social upheaval, delicate gestures like this gain urgency.”

Green-Wood’s manager of programs, Harry Weil, who brought the project to Green-Wood and oversaw all aspects of its implementation, notes that an estimated 7,000 people visited the cemetery during the opening weekend. Calle spoke with 150 secret-sharers while seated on the hillside; many were tear-filled and emotional, others completely beaming at the chance to speak with her.

Green-Wood is especially proud that community groups, including the Arab American Association of NY, the Center for Family Life, The Mixteca Organization, the PS503 Girls’ Club, plus students from Sunset Park High School and PS 516 came to see the installation.

The press devoured this project; over 75 publications, blogs and broadcast news outlets covered it including The New York Times, The New Yorker, Vogue, and Artforum. New York Magazine called the exhibition “free therapy” and Gothamist described it as a “perfectly unassuming addition to the Green-Wood’s beautiful sweeping hills and stately tombs. It demands quietude, self-reflection, and an act of letting go.”







# THE DEATH CAFÉ

**W**hat's your description of a good death? Do you believe in a soul? What are your earliest memories of death? Amy Cunningham, death educator and creator of the Brooklyn-based blog [TheInspiredFuneral.com](http://TheInspiredFuneral.com), invites you to contemplate these questions and others at Green-Wood's monthly Death Cafe. Ongoing since January, Death Cafe provides a forum to discuss thoughts and feelings about death over coffee and light snacks in Green-Wood's modern chapel.

Green-Wood's once-a-month gathering is part of a growing movement to bring the subject of death back into everyday conversation. "We've medicalized death and locked it up in our hospitals and haven't

been comfortable communing with it in any other way," Cunningham told *The Village Voice*. Enter the Death Cafe. Inspired by centuries-old European salons (or cafes) where people gathered informally to discuss philosophical, political or scientific ideas, Death Cafes began in 2011, when British entrepreneur Jon Underwood brought the salon concept the most universal topic of all: death. To date, over 4,000 Death Cafes in over 40 countries have transpired. Rather than therapy, religion, or bereavement counseling, Underwood intends for the forums to "increase awareness of death with a view to helping people make the most of their lives." (Editor's Note: Underwood passed away at age 44

on June 15, 2017).

The interest in Green-Wood's Death Cafes has prompted broader programming around death rites. In March, Cunningham gave a talk on cremation's history, which included a visit to Green-Wood's crematorium. In April, she spoke about the future of funerals, from home services to green burial options. From the Death Cafes to these focused presentations, Cunningham offers a chance to explore the values, rituals, and choices surrounding death with levity and gravity. The talks, always offered at no cost, have proven to be very popular. Almost every session has had full attendance, and waiting lists are often held at the door.





## FLORA AND FAUNA

**G**reen-Wood is hoping to change the way America thinks about cemeteries. Or rather, turn the way America thinks about cemeteries back about 180 years, to the time when Green-Wood and other rural cemeteries were founded in this country. The underlying principle was to create an oasis of nature for people who lived in densely populated cities. By connecting a visit to a loved one's grave — a much more frequent occurrence in the 19th century than it is today — with a stroll through nature, rural cemeteries were creating a bond between city dwellers and their own natural environment in a surprisingly progressive way. Later in the century, America's national park system was established, in no small part inspired by the popularity of rural cemeteries.

Green-Wood's director of horticulture, Joseph Charap, is a man with a plan. By partnering with Harry Weil, manager of public programs, he has created a series of public programs that showcase both the flora and the fauna of the cemetery. His goal is to dramatically increase the number of visitors who come to Green-Wood for its natural beauty. With 478 acres in the center of urban Brooklyn, the cemetery is a natural oasis and he wants New Yorkers to know it.

Among the programs Green-Wood has offered in the past several months is the perennially popular tree trimming class, which almost always sells out. In spring 2017, arborist Bill Logan led a five-hour workshop on tree identification. Classes upcoming in late 2017 and 2018 will teach helpful identification

tools and how to become better acquainted with the maples, oaks, beeches, and approximately 200 other on-site species.

It's impossible to say if any 19th-century Brooklynites thought about utilizing Green-Wood's apple trees for brewing hard cider, but Joy Doumis and Jeremy Hammond certainly have. These two backyard brewers recognized the potential of the varieties of heritage apples and, with Green-Wood's permission of course, set about turning their harvest into a delicious homemade hard cider. In keeping with the sustainable farming movement and a love for all things Green-Wood, Joy and Jeremy produced over 100 bottles of hard cider in their own back yard. At a sold out public program, they shared their process — and offered tastings — at a pouring in May 2017.

Humans weren't the only creatures intoxicated by Green-Wood's environment in the past year. Territorial owls, breeding frogs, moths, and butterflies were on view at an after-hours program in spring 2017 designed to explore of the cemetery's (natural) nightlife. The evening program was part of a partnership with biologist and ecologist Mike McGraw to conduct a multi-year survey of winged invertebrates at the cemetery. Attendees brought lawn chairs, blankets and flashlights and enjoyed one of the most undisturbed wildlife viewing opportunities in all of New York City. Additional programs are planned for 2018 to showcase more wonders of the night (think: light lures and bait stations) and the scientific process.



# MARKING THE CENTENNIAL OF WORLD WAR I

In April 2017, Green-Wood marked the centennial of the United States' entry into "the War to End All Wars" with its first-ever tour to commemorate veterans and civilians of World War I. Green-Wood historian Jeff Richman led tour attendees to the graves of pilots, nurses, infantryman, gunners, pay clerks, intelligence officers, and others who are interred at the cemetery.

Earlier in April, Green-Wood launched an online series of short biographies and photographs of WWI veterans, each of whom now lies in permanent rest at Green-Wood. It was the culmination of a year-long research project undertaken by Richman and a crew of volunteers. The team pored over Green-Wood's burial ledgers, identifying — by date — men who were likely to have served. Longtime friend of Green-Wood and Historian for Squadron A, Vincent Katinas, was especially helpful; he helped identify a group of veterans who were killed in action and whose bodies were not shipped back to the US until 1921. Jim Lambert, an exceptionally dedicated volunteer, provided many hours of research

toward the effort. The volunteers also traversed Green-Wood's 478-acre grounds, searching for the gravestones of World War I veterans. The project followed on the footsteps of a similar, though much larger, endeavor: Green-Wood's 2015 online publication of the short biographies of over 5,000 Civil War veterans.

By the time armistice was declared in November of 1918, more than 4.7 million Americans had served in the war. Some survivors came to rest at Green-Wood many years after their service. Others perished on domestic soil while serving war efforts. But for the many thousand who died overseas, surviving family members waged a long campaign to bring their remains home. In all, 46,000 bodies of the fallen were brought back from France; 30,000 still remain there. Some are commemorated at Green-Wood only by cenotaphs.

Green-Wood is proud to help ensure that the legacies of these men and women now live on in public memory.



TOP:

*The gravestone of C. Sarlo.*

RIGHT:

*Louis Abel; Steve Andres; Kenneth Culbert; David Ker*



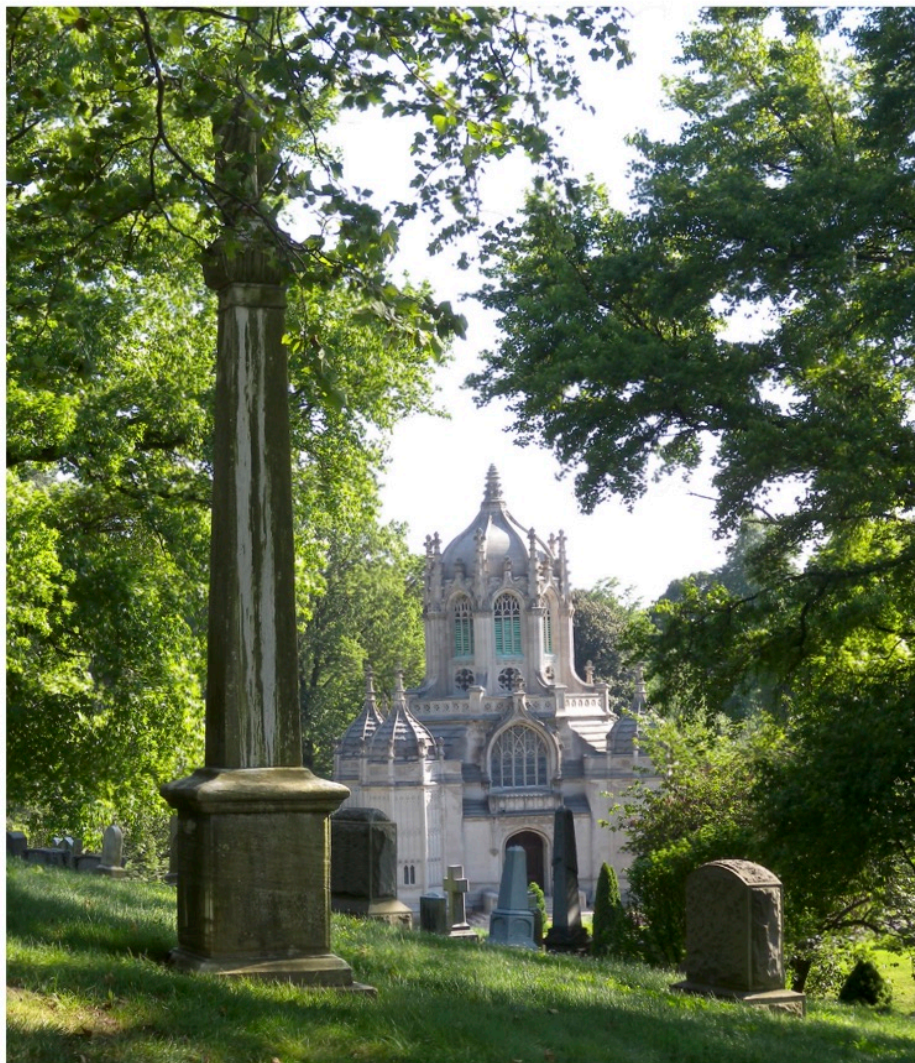
# GREEN-WOOD ADDS THREE TO ITS LIST OF LANDMARKS

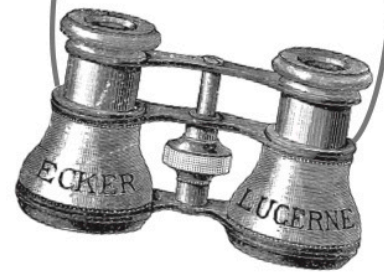
Three cheers for the three buildings that recently gained landmark status, joining Green-Wood's architecturally-robust roll call of designated historic structures. In April 2016, New York City's Landmarks Preservation Commission (LPC) designated Green-Wood's historic chapel, Gatehouse, and Gatehouse Cottage as landmarks.

Green-Wood visitors and Instagram browsers alike will recognize the historic chapel's octagonal domes and arched stained-glass windows. Designed by Warren and Wetmore, the architecture firm behind Grand Central Terminal, the chapel was completed in 1911. The LPC describes the chapel as a "late-Gothic-inspired building with a Beaux Arts form and massing." The Gatehouse and Gatehouse Cottage, a duo of High Victorian Gothic-style structures by the Fort Hamilton Parkway entrance, were constructed around 1876 and designed by architect Richard Michell Upjohn, whose other designs include the Trinity Church at the foot of Wall Street.

These structures join two other landmarks that lie within Green-Wood's purview. The Gothic Arch at Green-Wood's main entrance was one of the very first landmarks in New York City, as it gained its designation in 1966, just one year after the NYC Landmarks Law was established. And just across from the Arch, on the corner of 25th Street and Fifth Avenue, Green-Wood's other landmarked structure, the Weir Greenhouse, is undergoing a meticulous restoration to its mint 1895 condition.

The new designations affirm Green-Wood's commitment to preservation, while allowing the site to function as an active cemetery.





# BIRDING IN PEACE

Avid birders have long known that Green-Wood is a kind of avian Emerald City. But starting in 2017, seasoned experts and newbies alike were able to commune with the cemetery's birdlife by way of guided birding walks held on Sundays before opening hours.

Often starting as early as 6 a.m., and anywhere from two to four times a month, birders gather at the Gothic Arches for an hour and a half of walking, looking, and listening, led by expert birder, Rob Jett. For over a decade, Jett has been birding in Green-Wood Cemetery, often together with Green-Wood tour guide, Marge Raymond. On his popular blog, *The City Birder*, Jett almost always posts follow-up photographs and observations of his "Birding in Peace" tours.

So birders can record the species they've identified, the cemetery now makes available a "Birds of Green-Wood Cemetery Checklist" (at no cost) at each of its entrances. It lists the rich array of species who grace the grounds, from double-crested cormorants to worm-eating warblers.





# GREEN-WOOD IS ALL ABUZZ

No one knows precisely what causes colony collapse disorder, the worldwide bee blight. But Green-Wood can say with confidence what it takes to sustain sixteen hives: ample acreage of pollen-laden flora, visionary beekeepers, and a swarm of community support. Oh yeah—and about 100,000 bees.

With undertones of mint from the abundant flowering linden trees, with a supporting cast of cherry, apple, mulberry, horse chestnut, azalea, and dogwood trees, the Sweet Hereafter's flavor notes are as varied as Green-Wood's many flowering species.

In 2015, beekeeper Davin Larson set up the first hives at Green-Wood and has since recruited two additional beekeepers to tend the growing project, as each hive needs its own bee colony, equipment, feed, and care. Such an undertaking requires funding, and the project is finding support in large part from generous community backing. In spring 2017, Green-Wood issued its third annual invitation for hive sponsorship, and the response was its largest yet. The sale of honey provides another revenue stream. In fall 2016, two hundred pounds of honey were harvested, processed, and jarred. Look for the next batch in October or November on sale at Green-Wood. Annual batches sell out within a week, but full- and half-hive sponsors are guaranteed ten and five 3 oz. jars respectively, and an invitation to help with the fall honey harvest.



# A FOND FAREWELL TO DOM



**W**hen Domenick (“Dom”) Lanzi took a job at Green-Wood nearly twenty years ago, it was supposed to be a temporary position. But the term “temporary” in a 179 year-old cemetery can have a slightly different meaning. Now, in 2017, Dom is retiring and he will be greatly missed. Green-Wood’s master ironworker, Domenick Lanzi, a true artisan from the old country, has overseen the cemetery’s ironworks here for almost two decades. His work has included railings, fences, mausoleum keys and locks, bollards, bike racks, historic street signs, hitching posts, and much more.

Born in the tiny town of Muro Lucano in Southern Italy, Dom was one of nine brothers and sisters. Right below the family home, on the street level, Dom’s father had a metalworking shop where he plied the family trade taught to him by his own father. In 1954, at age 17, Dom moved to America, along with his parents and eight siblings. Dom quickly found a job as an ironworker, working seven days a week for \$1/hour.

Not long afterwards, Dom established Lanzi Brothers on 6th Street and 3rd Avenue, together with his brother Tony and his father. One of their clients did work for Green-Wood, and the connection was made. In 1997, Green-Wood made Dom an offer to work here.

In addition to the thousands of projects Dom has undertaken to either create or repair metalwork in Green-Wood, he became well known for creating custom tools on his own – “Lanzi Specials.” When a conventional tool was not going to get the job done, Dom just invented, and then created, a new one.

Along the way, Dom married Cynthia Lanzi, whom he met on a blind date. They’re celebrating their 52nd year together this year. With his wife, his two sons, and three grandchildren, Dom will have plenty to keep him busy in retirement. Asked about how he feels about Green-Wood, Dom says, proudly, that “a lot has changed over all these years.” Then, smiling, he adds, “I love the place.”



# GREEN-WOOD GAINS FULL-TIME CONSERVATOR

With its hundreds of thousands of stone monuments, gravestones, and mausoleums, one might say Green-Wood Cemetery is a dream job for a conservator. Or certainly one of the most daunting. But Green-Wood's new Manager of Preservation and Restoration is up to the task.

Green-Wood welcomed Neela Wickremesinghe in fall 2016 as its very first full-time conservator. While the cemetery has conducted myriad conservation projects over the years, Wickremesinghe brings a new level of expertise to the position. She earned a Master of Science Degree in Historic Preservation from Columbia University's Graduate School of Architecture, Planning & Preservation and received her undergraduate degree from Smith College. Before coming to Green-Wood, Neela was on staff for EverGreene Architectural Arts as the site foreman for the award-winning restoration of ceiling murals at the storied main branch of the New York Public Library on Fifth Avenue.

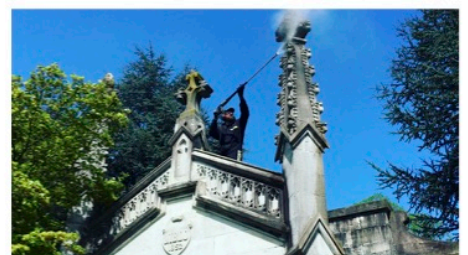
(She completed the job ahead of schedule and under budget.)

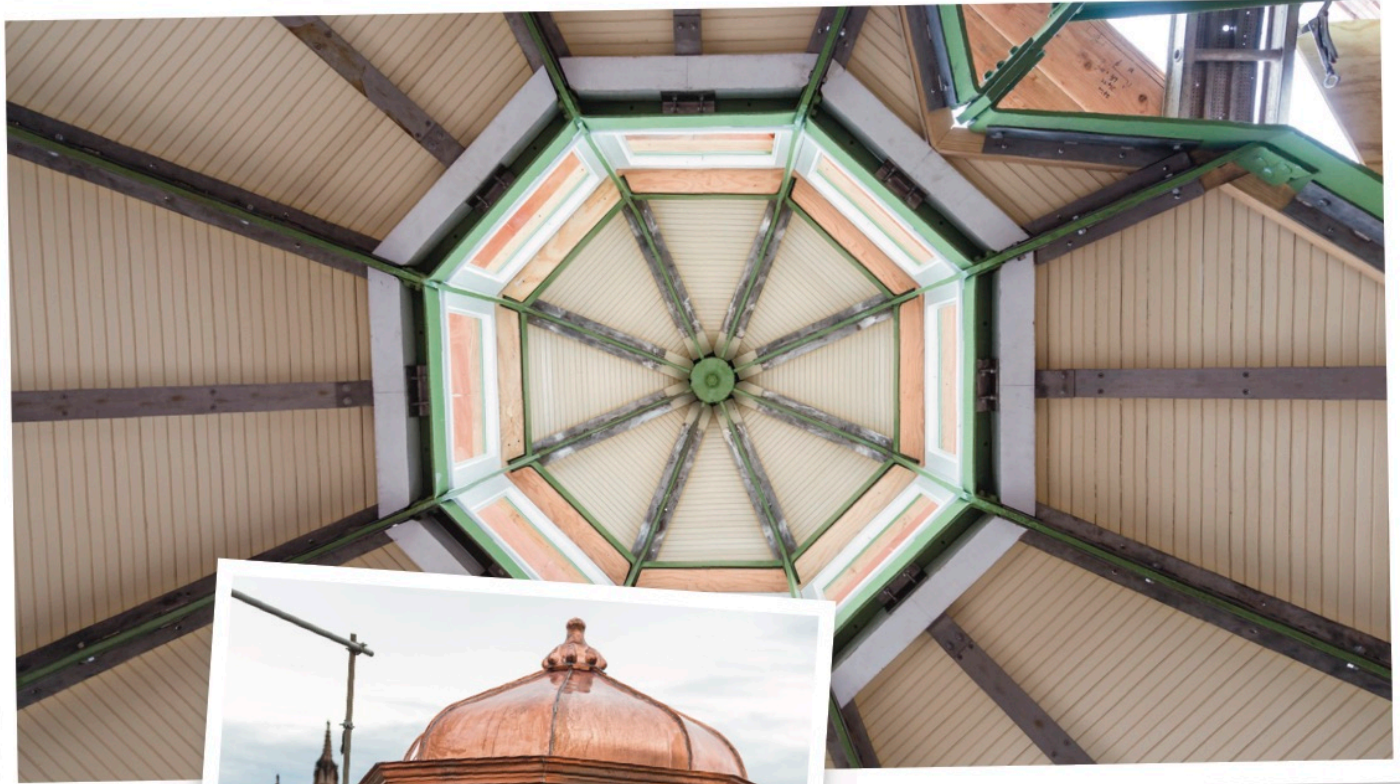
Wickremesinghe's goal is to establish a full service conservation studio, which is already well underway in a spacious section of the maintenance yard building near the Fourth Avenue entrance. With it, she aims to expand work done in-house, especially during the winter, but also to hold workshops in order to share more information about conservation projects with the public. One of her earliest projects was documenting the condition of the monuments at the Cedar Dell section of the cemetery, which are among the oldest at Green-Wood. (Editor's Note: In June 2017, the Cemetery and Brooklyn's Old First Reformed Church completed a transaction through which Green-Wood purchased the unused plots in this area back from the church.)

Another significant project Wickremesinghe and her team undertook in spring 2017 was the cleaning of the Niblo and Miller mausoleums,

as well as the much-beloved Charlotte Canda monument. Using a unique steam-cleaner, generously donated to Green-Wood by the German company, Karcher, Wickremesinghe was able to restore the structures with a completely nontoxic technique. Karcher, which also sent a team of experts to the cemetery to demonstrate and help in the cleaning, has a patented technology that relies on high-temperature low-pressure water vapor to delicately remove grime and biological growth. Karcher has restored hundreds of monuments around the world, including the Statue of Liberty and Mount Rushmore. Green-Wood is the first cemetery in the United States, and the world, to be the beneficiary of Karcher's expertise and largesse.

Wickremesinghe has set her sights on a full digital survey of all of the monuments in the cemetery. With this baseline data, the cemetery can digitally tag repair priorities and also observe patterns of wear over time.





When the protective tarp came down off the construction site in May 2017, astute neighbors and visitors could look up to see a shiny copper dome atop the historic Weir greenhouse. This was a spectacle that hasn't been seen since the structure's opening days in 1895. Of course, the copper oxidized quickly and left the rich, brown color of a well-worn penny.

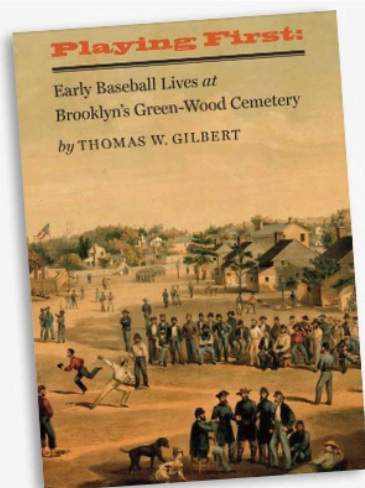
The team working on the restoration is delighted to begin installing the window frames, the windows, and the brick work. Earlier in the year, they had struggled with the structure's cast iron supports which had corrosion far more extensive than anticipated. Custom-made replacement pieces had to be measured, ordered, fabricated, and then welded to the residual structure.

Now, with the copper roof installed and the internal supports in place for generations to come, the restoration is approaching its final phase. The greenhouse will be the crown jewel in a larger project to build a structure that will house a research center and library, a gallery, and space for educational programs.

## RESTORATION OF THE GREENHOUSE: The Final Stretch!



## NEW BOOKS

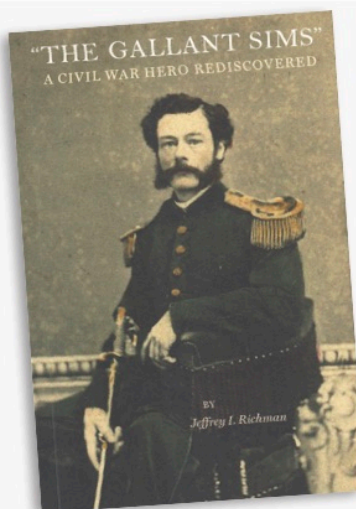


### Playing First! Early Baseball Lives at Brooklyn's Green-Wood Cemetery

by Thomas W. Gilbert

Green-Wood's roster of early baseball players might seem surprisingly long—hundreds of early players are interred here. But author Thomas W. Gilbert throws light on the origins of our national pastime, revealing roots so deep in Brooklyn and Manhattan that it was once called “The New York Game.”

Readers will learn about the doctors, politicians, volunteer fire fighters, and others who laid the sport's foundations. A visit to see their graves (one with a bronze catcher's mitt, another with a replica of the 19th-century “lemon peel-style” baseball and many more) is the perfect follow-up activity to accompany reading this fascinating volume.



### The Gallant Sims: A Civil War Hero Rediscovered

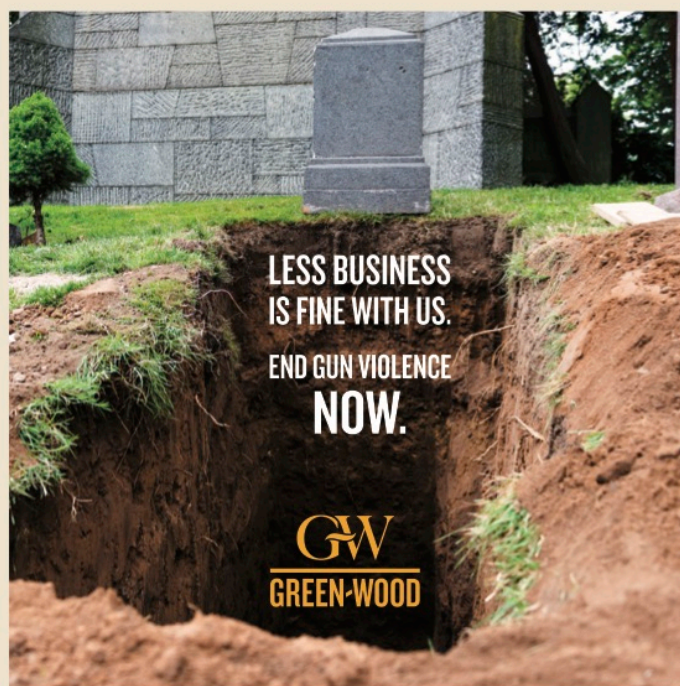
by Jeffrey I. Richman

Captain Samuel Sims was born—and buried—in New York. A glass stainer, widower, and father of three young children when he joined the Union Army, Sims wrote prolific letters home from the front lines. His troops revered him. Walt Whitman's brother, Captain George Washington Whitman, bore witness to his death. Green-Wood Historian Jeffrey I.

Richman, who acquired Sims' papers for The Green-Wood Historic Fund, tells the captain's remarkable story, along with the harrowing story of how the letters were almost lost to the dustbin of history, in this new book. Green-Wood gratefully acknowledges the generous support of the Furthermore Foundation in making the publication of this book possible.

## GREEN-WOOD SPEAKS OUT

This one goes out to the living. With this striking image and tagline, broadcast over social media in June 2016, Green-Wood joined New York State's Gun Violence Awareness Month. The campaign, begun in 2013, was underscored in summer 2016 by the New York City Department of Cultural Affairs which asked its grantees to consider creative or provocative interpretations of the message. With a concept imagined by Green-Wood's president, Richard J. Moylan, the cemetery created this public service announcement which states, “Less business is fine with us. End gun violence now.” New York City has the lowest gun violence rate of any major American city. With this campaign, Mayor de Blasio sought to continue to reduce gun violence by calling upon local businesses and not-for-profits to help spread the message. As Mr. Moylan told NY1 News, “We want everybody to die at a very old age in their beds. Not from guns. That's just wrong.”





# TWO SCULPTURES JOIN THE COLLECTION

Sculpture in a cemetery? Of course! In fact, in the 19th century, before either the Brooklyn Museum or the Metropolitan Museum of Art were established, Green-Wood was an outdoor (and free) museum of world-class sculpture for all to see. It continues that tradition today. Two new pieces of sculpture were added to Green-Wood's collection in 2016.



## **Babes in the Wood**

*by Thomas Crawford (1814 – 1857)*

Two children, brother and sister, lie in peaceful death. The American sculptor, Thomas Crawford whose brilliant career was tragically cut short by a brain tumor, is interred at Green-Wood in an unmarked grave. It is Green-Wood's goal to place this sculpture, a particularly appropriate cemetery memorial, at Crawford's final resting place within a glass enclosure to preserve the marble. Crawford is best known for his "Statue of Freedom" which has stood atop the United States Capitol since 1863. "Babes" was one of many Victorian-era responses to the period's high rates of infant mortality by depicting death as sleep. Two versions of this sentimental piece exist: the other is at The Metropolitan Museum of Art.



## **Cabeza de Mujer (Sopladora Grande)**

*by Javier Marin (b. 1962)*

A monumental bronze by Mexican sculptor Javier Marin, joins one of the country's largest collections of outdoor sculpture, cultivated throughout the nineteenth and twentieth centuries. The art of Javier Marin, which emphasizes human strength and spirit, is right at home at Green-Wood, where human life is celebrated through the memory of hundreds of thousands of individuals who have made it their final resting place.

"Cabeza de Mujer" is typical of Marin's expression of the human figure – a woman's face in bronze at grand scale, blowing a kiss. Many of the quintessential elements of a Marin piece are present: writing, broad finger strokes, stitching, and holes punched into the original clay form create an expressive dynamism mirrored in the subject matter. The work is the gift of a generous friend of Green-Wood.



# DE WITT CLINTON AWARD DINNER

Green-Wood Honors Geoffrey C. Ward



**A**ward-winning documentary scriptwriter, author, and historian Geoffrey Ward was presented with The DeWitt Clinton Award for Excellence — Green-Wood’s highest honor — at the ninth annual fundraising gala in September 2016.

Seven-time Emmy Award-winner Mr. Ward, alongside his collaborator Ken Burns and director Lynn Novick, is responsible for some of the most iconic and memorable historic documentaries of all time. Among them: *The Civil War*, *Baseball*, *Prohibition*, *The Statue of Liberty*, and *The War*.

A good friend to Green-Wood, Ward has taken the telling of history to a new level. Included among the seventeen books he has authored is

the critically acclaimed tome, *A Disposition to Be Rich: Ferdinand Ward, the Greatest Swindler of the Gilded Age*, about his own scandalous great grandfather who lies in permanent rest at Green-Wood.

Sam Sifton, Green-Wood board member, food editor of *The New York Times*, and founding editor of *NYT Cooking*, served as the evening’s emcee.

Richard J. Moylan noted how proud Green-Wood was to honor an extraordinary author and scriptwriter who has made history accessible to generations of Americans young and old. “Geoffrey is one of the most important writers of our time” he went on to say, “and we are grateful to have had the opportunity to formally recognize his superlative work.”

# GONE BUT NOT FORGOTTEN

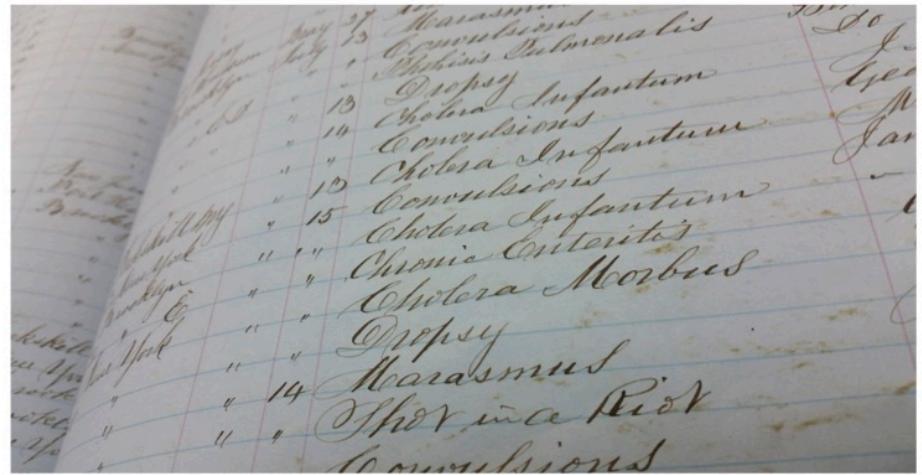
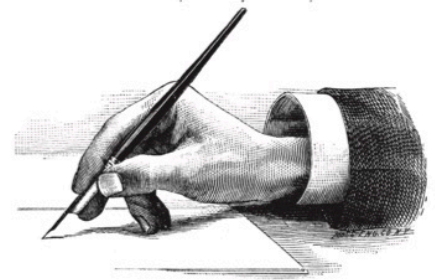
## Digitizing Green-Wood's Archives

From burial records to historic photographs and from lot cards to oil paintings, Green-Wood is ready to unearth its collections and archives for the internet age. With the help of a \$40,000 planning grant from the National Endowment for the Humanities (NEH), the historic cemetery's digital dream is coming true.

"Gone But Not Forgotten: Digitizing the 177 Year-Old Legacy of New York City's Green-Wood Cemetery" was one of 248 projects awarded a 2016 NEH grant. The funds were dedicated to a critical planning phase guided by panel of experts in digital technology, digital humanities, urban history, public health history, and collections management. The cemetery's goal was to ensure that scholars and academics from many different fields offered recommendations on the research potential that its archival holdings represent.

In April of 2017, the panel submitted their written analyses, which Green-Wood archivist Tony Cucchiara then compiled for a final "white paper." The panelists also met for a concluding

summit with Green-Wood staff. All agreed that there is tremendous opportunity for new research, particularly in the field of public health history, if the records are digitized, transcribed, and made available online. For Green-Wood, the follow up to its NEH planning grant will be an application for an implementation grant.



## INVITATION TO DUBLIN

### The President of Green-Wood Delivers Address to the Association of Significant Cemeteries in Europe

Richard J. Moylan was among seventeen international speakers, including academics, researchers, historians, architects, and artists at the Conference and Annual Meeting sponsored by the Association of Significant Cemeteries in Europe (ASCE), held in Dublin, Ireland in October 2016. The Glasnevin Cemetery Museum served as conference host.

Since 2001, ASCE has worked to preserve and promote cemeteries as part of Europe's cultural heritage. The Association is successfully changing the perception of cemeteries as it brings attention to the humanity written in the stones and monuments of Europe's great burial places. The theme of the conference was Conflict, Memorialization & Reconciliation.

In his presentation, Moylan, the only American chosen as a presenter, examined Green-Wood's evolution from one of America's first rural cemeteries in 1838 to its place, today, as a significant center of culture and education in New York City. Noting that the ASCE conference was hosted by Glasnevin—founded by the great 19th-century Irish nationalist Daniel O'Connell—and that the event coincided with the 100th anniversary of Ireland's Easter Rising, Moylan took the opportunity to discuss the legacy of Green-Wood's eminent Irish.

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## DAY OF REMEMBRANCE

Saturday, October 21, 2017 5:00 pm to 6:00 pm

*"When someone you love becomes a memory, that memory becomes a treasure."*

-Anonymous

An evening created to embrace both the sadness and wisdom that stems from loss. Through carefully selected poetry and music, we will share a beautiful series of rituals designed to heal and restore. The evening will conclude with the lighting of memorial lanterns to be set afloat on a tranquil pond at sunset. Remembrance is a unifying force when grief is validated and shared. Family members can attend this event together, but anyone will find companionship with others in attendance.

All are welcome, regardless of where loved ones are interred or memorialized. This event is free, but please register online so that we can gauge response at: [www.green-wood.com/calendar/dayofremembrance](http://www.green-wood.com/calendar/dayofremembrance)

PHOTOGRAPHS: *Leandro Justen, Courtesy of Creative Time*



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(c)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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