

The Green-Wood
Historic Fund
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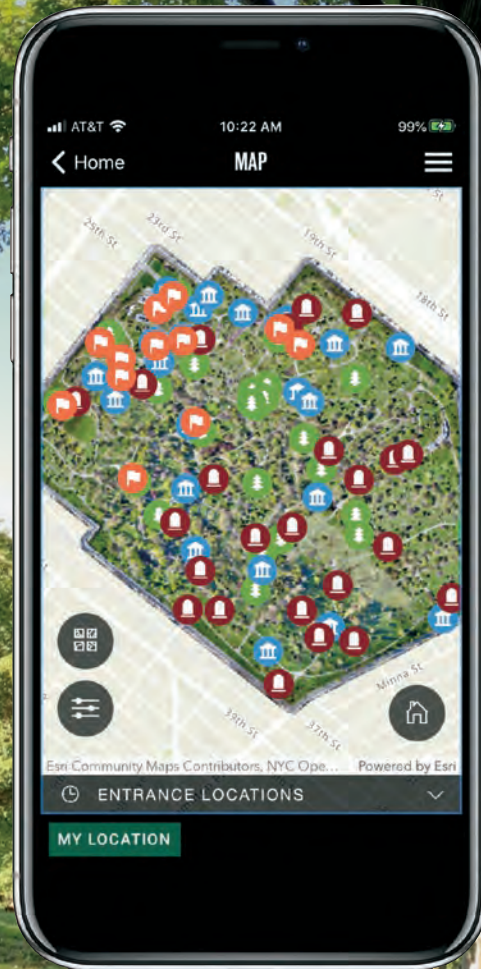
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*News of
Green-Wood for
Members, Fans,
and Friends*
2021

THE ARCH

EXPLORE ART, HISTORY, AND NATURE LET OUR MOBILE APP BE YOUR GUIDE.

Green-Wood's free mobile app enables you to explore the grounds through three thematic tours. Just pick Art, History, or Nature and head to Green-Wood to get started. (Or view from home!) An interactive map will help you navigate our terrain as you learn about the unique treasures inside our gates. Additional features include information about wildlife, access to our events calendar, and information on membership. Available in English and Spanish from the App Store and Google Play. Just search apps for "Green-Wood"



Cover: Malika Schmitz, Back Cover: Annela VonLunig, Design: The Graphics Office, Editor: Stacy Locke



Established in 1838, The Green-Wood Cemetery, a National Historic Landmark, is recognized as one of the world's most beautiful cemeteries. As the permanent residence of over 570,000 individuals, Green-Wood's magnificent grounds, grand architecture, and world-class statuary have made it a destination for half a million visitors annually, including national and international tourists, New Yorkers, and Brooklynites. At the same time, Green-Wood is also an outdoor museum, an arboretum, and a repository of history. Throughout the year, it offers innovative programs in arts and culture, nature and the environment, education, workforce development, restoration, and research.

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Green-Wood is a living cemetery that brings people closer to the world as it is and was, by memorializing the dead and bringing to life the art, history, and natural beauty of New York City.



DEAR FRIENDS,

In my last *Arch* message, I wrote that “better days are just around the corner.” Well, thanks to the work of brilliant scientists who developed vaccines, brave frontline workers — including those here at Green-Wood — and the vigilance of millions of New Yorkers, things are looking up.

Through it all, including the darkest days of 2020, Green-Wood's staff demonstrated an unparalleled flexibility — adapting to the ever-changing COVID-19 landscape. And we never lost focus on our obligation to serve our families, friends, and supporters.

As always, our community comes first. We're continuing to offer the expanded access to our grounds we initiated at the height of the pandemic. And, mindful of the losses that so many have endured, we remain a place for reflection and solace in the face of grief. In October, our Día de Los Muertos (Day of the Dead) commemoration in the Historic Chapel allowed thousands of New Yorkers to honor their lost loved ones at a large-scale community altar designed by artist Scherezade Garcia. June brought with it the creation of a 200-foot COVID-19 Memorial on Green-Wood's wrought-iron fence.

Now, as life in New York City returns to normal, a real sense of optimism can be felt in every corner of Green-Wood. Live audiences are, once again, enjoying a diverse array of cultural programs and performances.

We opened all of our gates, extended our hours and invited New Yorkers to find peace and solace on our beautiful grounds. Almost 600,000 people did so.

Visitors can explore Green-Wood's history, landscape, and the fascinating lives of our permanent residents through walking and trolley tours. Our “Bridge to Craft Careers” program was back in full force. Research has resumed in understanding our natural environment. Our commitment to honor the memories of military veterans was bolstered by our new World War II Project. (You can read more about all of these in the pages ahead!)

Thanks to the work of our horticulture and landscaping staff, the grounds have never looked more beautiful. The restoration of our landmarked Historic Chapel is complete with stunning results. And significant progress has been made towards that start of construction of our Education & Welcome Center.

Even as our lives continue to normalize, we must always remember those who have been forever changed by this pandemic. Certainly, Green-Wood will never forget what we've been through together, nor will we lose sight of the importance of community and remembrance.

Stay safe. See you around the grounds.

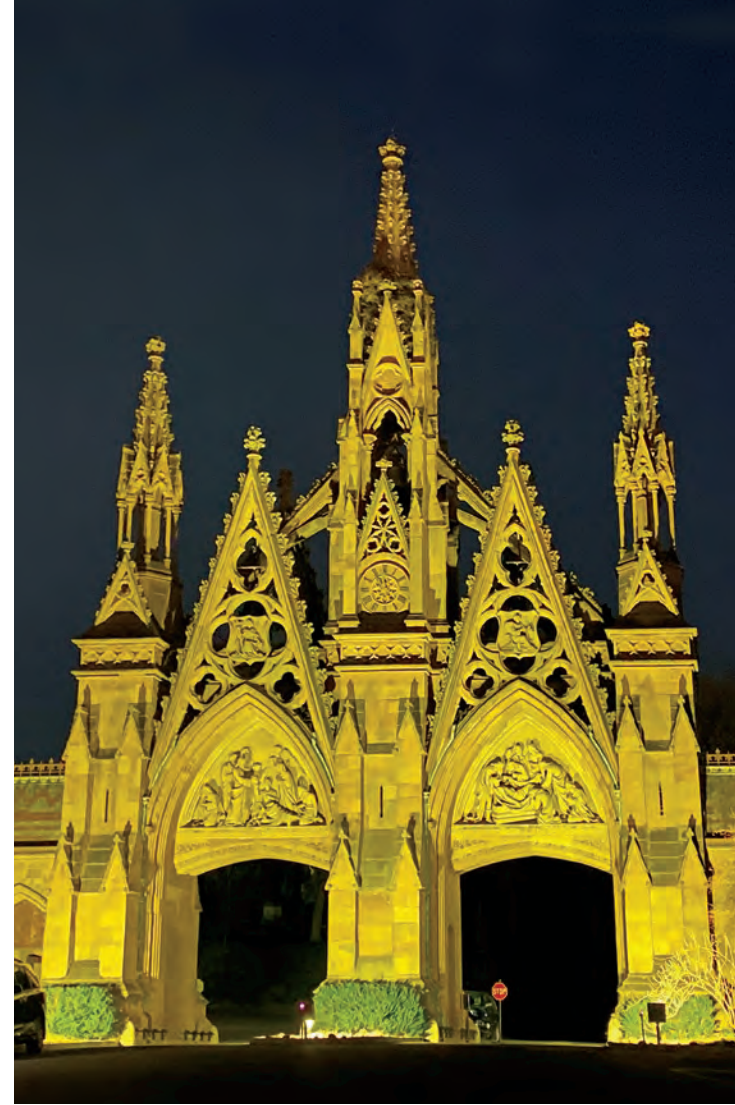
Richard J. Moylan
President

Despite the challenges of the last year, we pulled through it together. Although the worst of the pandemic was felt particularly poignantly at a cemetery, where we saw burial and cremation numbers rise dramatically, Green-Wood’s amazing staff—from office workers to gravediggers—gave it their all to serve grieving families and our community at large.

REFLECTING ON A YEAR IN COVID

OCTOBER 2020: Corona Altar, a community altar dedicated to victims of COVID-19, was erected in Green-Wood’s Historic Chapel. Designed by artist Scherezade Garcia as part of our annual commemoration of Día de los Muertos (Day of the Dead), the altar enabled community members—whether or not they have loved ones interred at Green-Wood—to find peace in communal remembrance.

“One thing that has been so hard about this pandemic is that people haven’t been able to say goodbye properly,” García told *Bklynr* last fall.



MARCH 2021: Green-Wood’s iconic Gothic Arch was illuminated in amber light as part of a nationwide memorial to honor those who lost their lives to COVID-19

“It was important to do something big and bold enough so people would understand that even now, as things are opening up, the pandemic is still going on, that the suffering from those deaths will go on for years to come.”

—Kay Turner, co-founder, Naming the Lost Memorials



“The last year has been marked by unspeakable sorrow and loss. But we were also inspired by the bravery, fortitude, and goodness of so many who put their lives at risk in order to keep our City moving forward. It is this indomitable spirit that will get us through this crisis stronger than ever. I have never been prouder to be a New Yorker.”

—Richard J. Moylan, Green-Wood President

JUNE 2021: *We Remember: A Community Covid Memorial*, was created at Green-Wood in partnership with Naming the Lost Memorials. The memorial honored the lives of the over 600,000 people in the United States—including more than 30,000 here in New York City—whose lives were ended by COVID-19.

Opposite: Walter Wlodarczyk | Left: Faith Morelli | Right: Angela Voulangas



A BUSTLING BEE OASIS

Results of a Four-Year Bee Survey Show Pollinators are Thriving!

Bees tend to get a bad rap, but these little creatures don't deserve the flak. In fact, they're perhaps some of the most important species on the planet. And according to the results of a four-year survey of bee diversity completed in 2020, Green-Wood is chock full of them. The survey, conducted by Hymenoptera (bee) specialists Sara Kornbluth and Parker Gambino of the American Museum of Natural History, sought to tell us more about the beloved buzzing friends who make Green-Wood their home.

So, what makes bees so important? For starters, they are among the most efficient pollinators in the world. They provide an essential service that helps plants reproduce, thereby providing food for the next generation of pollinators and other wildlife. Each species of bee has its own favorite type of plant it likes to pollinate. The more diverse the bee population, the more robust the plant population. The health of our ecosystem depends on them.

Underscoring how interconnected everything in Green-Wood's ecosystem is, the bee survey was conducted in sync with our urban grasslands research. The hope is that alternative grassland management practices, like reducing how often we mow and increasing the number of meadows, will help support all insect populations, but especially pollinators.

And so far, it seems to be working. The greatest number and diversity of bees were observed around our meadows. Out of the estimated 416 species of wild bees found in New York State, 64 were found at Green-Wood, ranging from bumblebees to carpenter bees to leafcutter bees. Surprisingly, the most observed bees at Green-Wood are in the *Halictidae* family, commonly known as sweat bees. They live underground, not in hives, but individually. They're also excellent pollinators because they thrive even in environments that have been highly modified by humans, like cities and agricultural areas. Each of the bees at Green-Wood plays an important role in our ecosystem. Their diversity speaks to the importance of urban meadows such as those at Green-Wood. As we continue to support pollinators throughout the Cemetery, the data from this survey will serve as a critical baseline for future observations of our bee population.

Left: Angela Voulangas, Stacy Locke Right: Matthew Willis via iNaturalist



Sweat bees photographed at Green-Wood by Matthew Willis, recorded on iNaturalist

When we think about nature, fungi often takes a backseat to more showy plants and animals. But fungi are actually critical to the health of our environment — forming the cornerstone of every ecosystem that supports life. And here at Green-Wood, we have one of the richest and most diverse fungal habitats in all of New York City.

Just ask Sigrid Jakob and Potter Palmer, founders of the Green-Wood Fungi Phenology Project. Launched in early 2021, the project is a crowdsourced (a.k.a. citizen science) initiative to document when and where mushrooms appear throughout the Cemetery. And in just a few months, we've already learned so much, having recorded over 275 species here at Green-Wood.

How does it work? Sigrid and Potter, along with dozens more volunteers, set out on Cemetery walks throughout the year, closely examining everything from fallen tree branches, to grassy areas, to mature trees in search of elusive fungi. Large old trees, shady groves and dells, and minimal ground disturbance make Green-Wood an ideal environment to observe fungi. The team photographs their findings and uploads them to iNaturalist, a social network for biologists, naturalists, and citizen scientists alike that maps observations of wildlife and aids in identification. (Check it out at inaturalist.org, or download the app!)

While the information being gathered is invaluable, what's great about this project is that anyone can contribute. "I think we are all wired to forage, and citizen science is a natural extension of that," Potter explains. As more people come to realize the importance of Green-Wood's natural environment, he anticipates more citizen scientists getting involved. "Hopefully thinking of Green-Wood as a laboratory where the mysteries of fungi can be explored and better understood will be a strong incentive to take on the challenge."

The Green-Wood Fungi Phenology Project is presented in partnership with the Fungal Diversity Survey and The New York Mycological Society.

Left: Sigrid Jakob and Potter Palmer

Right: A species of common gill mushroom photographed at Green-Wood



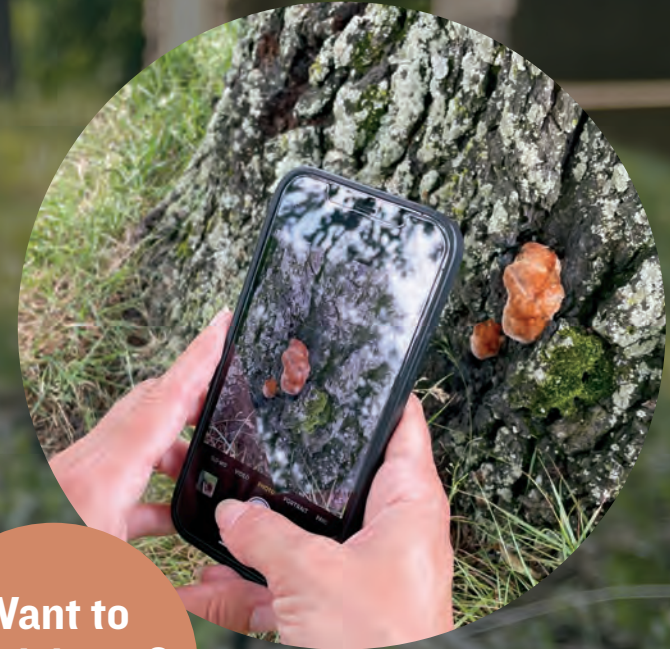
KEEPING AN EYE ON FUNGI

Understanding NYC's Natural Landscape Through Citizen Science



“Green-Wood Cemetery has always been a popular destination... But it's hardly common knowledge that the cemetery is host to a vast array of diverse fungal colonies.”

—Hannah Kingsley-Ma for *The New York Times*



Want to participate?
It's easy!

Head to green-wood.com/fungi for instructions on how to document and share your findings.

TO AMERICA

“As we ambled through the darkened grounds, with sparse-leaved trees and obelisks silhouetted against a sky bleached by city lights, the noise of our time mixed with that of the past.”

— *Vulture*, *New York Magazine*

Drawing Inspiration from Harlem Renaissance Poet James Weldon Johnson

In 2020, everyone in the United States experienced, each in their own way, an agonizing year. It was a time of political, social, and economic upheaval — and the deadliest pandemic in three generations. How, amid such turmoil, could we move forward? *To America*, an immersive performance aimed to create a space in which to contemplate that question and its answer.

To America was inspired by the poetry of James Weldon Johnson (1871–1938), who is interred at Green-Wood and best known for his anthem “Lift Every Voice and Sing.” Participants walked the Cemetery’s winding pathways to encounter quiet performances nestled amid illuminated monuments. Combining music, history, poetry, and dance, the audience was called upon to reflect on the American experience — its past, present, and future.

“The grounds of Green-Wood and the stories of the people buried there represent this nation in all of its endless complexity,” said Andrew Ousley, founder of Death of Classical, and co-curator of the event. “And as we hurtle toward this pivotal moment in history, I can think of no better place to take a moment to remember all that America has been, and all that it can be.”

To America was curated by Death of Classical founder Andrew Ousley and Green-Wood’s Director of Public Programs Harry Weil as part of the *Angel’s Share* series. Presented with artistic partner Liz Player and The Harlem Chamber Players.

Dancer Selina Hack performing an original piece, accompanied by cellist Robert Burkhart.

To America

James Weldon Johnson (1871–1938)

*How would you have us, as we are?
Or sinking ‘neath the load we bear?
Our eyes fixed forward on a star?
Or gazing empty at despair?*

*Rising or falling? Men or things?
With dragging pace or footsteps fleet?
Strong, willing sinews in your wings?
Or tightening chains about your feet?*

A BODY IN A CEMETERY

Artist Eiko Otake Brings New Life to an Old Site

As most of New York’s venues for music, art, and theater were forced to close their doors due to the COVID-19 pandemic, Green-Wood had a unique opportunity. With abundant outdoor space, the Cemetery could offer what otherwise felt impossible at the time: the ability to attend a performance without compromising safety.

In partnership with Pioneer Works, a non-profit cultural center located in nearby Red Hook, Brooklyn we welcomed the renowned interdisciplinary artist Eiko Otake. Her vision was to seek inspiration from the aging monuments and timeless landscape of the Cemetery. The resulting work, *A Body in a Cemetery*, transformed Green-Wood’s Cedar Dell (a circular valley featuring eighteenth-century monuments that actually pre-date the Cemetery) into a natural amphitheatre. Audience members could choose where they wanted to sit to view the performance. Three hundred people, all socially distanced, attended over two evenings. For most, it was the first opportunity to view a live performance in over six months.

The experience was as uplifting as it was dramatic. Drawing on medieval Japanese traditions, symbolism, and the physical space of the Cemetery, Otake’s performance reflected upon death. As the artist told Pioneer Works, “I am trying not to be defeated by a pandemic but I do not want to be too brave either. I wanted to find a way to physically be present in the history with empathy and a critical viewpoint. I wanted to put my living body quietly near the dead so as not to disturb them.”

Death as inspiration has been embedded in Otake’s mind since her first visit to the Cemetery in 2019. But as COVID-19 cases exploded worldwide, it became ever more relevant. And for New Yorkers whose city was among the first US hotspots of the pandemic, the meditative work could not have been more timely.

“Watching her measured, staccato steps... I became hyper-aware of sounds punctuating the silence: the rustling of leaves, a distant siren, squawking birds. Life, as much as death, was all around us.”

— *The New York Times*



To learn about upcoming programs and events, visit green-wood.com/calendar

Left: Kevin Condon Right: William Johnston



GREEN-WOOD'S INAUGURAL ARTIST IN RESIDENCE

A Conversation with Artist Heidi Lau

We caught up with Heidi Lau in her ceramic studio in Green-Wood's service yard. In January 2021, Heidi became our first-ever Artist in Residence, charged with the task of creating a body of work responding to Green-Wood's unique combination of art, history, nature, and memorialization.

A sculpture by Heidi Lau in Green-Wood's Catacombs



Green-Wood: What inspired you to apply for Green-Wood's Artist-in-Residence program?

Heidi Lau: I'd visited Green-Wood a year before I heard

about the residency. I'd gotten to see that there's so much more behind-the-scenes work to the whole operation. And I've always liked residencies that have a context to them. I feel like being in the Cemetery and thinking about how the Residence fits into the larger organization is so interesting. Besides, my work has a lot to do with death and memory.

G-W: And how do those themes—death and memory—influence your work?

HL: I would say memory probably comes first. I grew up in an ex-colony—Macau—which was under Portuguese rule. Being surrounded by the architecture and monuments and ruins, they informed me what the place was like and the people who lived there. And I think that the concept of memory is so slippery. There's not an authorized version of it, which makes it so subjective. I feel like my work has always been influenced by my upbringing there.

My family has always been very into rituals. My grandmother, when she was young, was very sick to a point that they thought she was going to die. Her parents took her to a Taoist monk and then he did a ritual on her that made her the goddaughter of the "Gatekeeper God of Hell," so that he would keep her out. She survived, and would always be like "Say hi to your great godfather" because he had kept me safe. So I've always had this connection to the afterlife. It's not scary to me. I feel this very personal connection to it.

G-W: What does it feel like to be working at the Cemetery?

HL: Sometimes I'm so concentrated when I'm working that I forget where I am! When I work at the Fort Hamilton Gatehouse I feel closer to the historical. I take more walks when I'm over there, and take in all the architectural details of the monuments. But when I'm at the service yard, I think because everyone here is working,

I feel like I have to work too. It's a good balance. A lot of people have asked me if I'm scared—honestly everyone who's interviewed me—but I've worked here really late and I always feel really good and safe being here.

G-W: What about Green-Wood do you find most compelling?

HL: I just love the Catacombs so much. Harry had shown me the interior early on. The architecture of it is incredible, it feels both ancient and also futuristic. It feels very timeless, and it kind of is in a way. It feels like a different time zone is being captured. But I guess you can say that about all of Green-Wood.

G-W: What aspects of Green-Wood have you found inspiration from for your work?

HL: I'm really into the urn-shaped monuments with the draped veil covering over it. The stonework veil feels so alive to me, it really feels like a body hugging the urn. I've looked at so many of them and they're all a little different. That's one of the monuments that I'm trying to replicate in my own work, but instead of the veil, I'm doing the ceramic chain mail that I normally do and trying to incorporate that.

G-W: So when will we have the opportunity to see everything you've come up with during your time here?

HL: I'll be finishing up at the end of the year, so there will be a show next spring. I'm not exactly sure what form it will take yet, but I'm excited to see how it will all come together.

Fresh air. Personal space.
Peace and quiet. As a 478-acre
green space in urban Brooklyn,
Green-Wood has plenty to share.
All we have to say is thank
you for your support.
Keep coming.
You are always welcome here.

“I visit almost every
day and yet I continue
to discover new things.
My morning walks in
Green-Wood are my
meditation, my education,
my inspiration, and
my exercise!”

— Sigrid Jakob,
Brooklyn resident and
Green-Wood collaborator

Visitors enjoy a
summer's day beside
Valley Water

HISTORY IN GOOD HANDS

Training the Next Generation of Masonry Restoration Specialists



The 2021 cohort of Bridge to Crafts Careers participants

Left: Joan St. John Left inset: Penelope Dicus Right: The Green-Wood Historic Fund Collections, Neela Wickremasinghe

The Garrison Mausoleum as pictured (from left to right) ca. 1880, pre-restoration in winter 2021, after restoration in June 2021



This past spring, Green-Wood hosted the third cohort of students in our Bridge to Crafts Careers workforce development program. The program is an opportunity for young New Yorkers to gain hands-on experience in masonry restoration. With this year's cohort, we faced our most challenging task yet: safely completing a full mausoleum restoration during a global pandemic. Thankfully the all-outdoors program went forward without a hitch.

Our work site was the Garrison Mausoleum, one of Green-Wood's most ornate structures, built in the Moorish Revival style in the 1880s. Over the course of ten weeks, the fourteen-person class completed a top-to-bottom restoration of the mausoleum. Students honed their skills working with both marble and granite, and met each step—including cleaning, mortar removal and replacement, and patching—with enthusiasm. In addition to their hands-on site work, students had the opportunity to earn key Occupational

“I'd always wanted to do something in the trades... Green-Wood gave me the opportunity to get my foot in the door.”

—Millka Soloman (pictured left)

Safety and Health Administration (OSHA) certifications, credentials necessary to enter the construction fields.

On a clear, sunny day in June, we held the graduation ceremony for the 2021 class here at the Cemetery. It was a joyous occasion for the students and their families. For most, it was the first graduation they had attended in person in two years. We're proud of their accomplishments. More than half of the 2021 class have already accepted jobs in the field, including three with the New York City Department of Parks Monuments Conservation Program. The remaining grads took the union exam for Local 1 in July and are awaiting results. We look forward to keeping in touch and watching their careers take shape.

A special thanks to our program partners: Opportunities for a Better Tomorrow, the International Masonry Institute, and the World Monuments Fund. This program was made possible by the generous support of The Achelis and Bodman Foundation, The McWhelan Fund, and The Pinkerton Foundation.

“MY MOM WAS A REAL-LIFE ‘ROSIE THE RIVETER’”

Preserving the Stories of those who Served in World War II

“Thank you for remembering our Greatest Generation and their part in World War II.”

— Angelo Trotto, son of Philip B. Trotto, a WWII veteran interred at Green-Wood

Green-Wood Historian Jeff Richman and a team of dedicated volunteers are collecting and researching these fascinating stories. They depict an incredible breadth of experiences, from a soldier who stood guard at the Nuremberg Trials to one who defended Pearl Harbor. Long-time Green-Wood supporter Barbara Eidingler contacted us about her mother, Anna Eidingler. “I’m glad I was able to share a picture of Mom rocking the Katherine Hepburn look as a real life ‘Rosie the Riveter,’” she shared. “Shame you can’t see her saddle shoes.”

All of these stories are added to a developing archive of WWII biographies available on Green-Wood’s website. Family photographs, newspaper clippings, and memorabilia, many never before made public, enhance the write-ups of each veteran. Visit green-wood.com/ww-ii-project to learn more.

To date, we have documented the stories of over 300 World War II veterans who have made Green-Wood their final resting place. But if the response we have received so far is any indication — we’re only getting started.



Know someone who served in World War II and is interred at Green-Wood? Contribute at green-wood.com/ww-ii-project.

Left: Courtesy of Barbara Eidingler Right: Jeff Simmons

A HISTORIC YEAR FOR NEW YORK CITY STUDENTS

Green-Wood’s Education Team Rises to the Challenge

When schools began transitioning to remote learning in March 2020, Green-Wood’s Director of Education, Rachel Walman, asked herself the same question we were all asking ourselves at the time: What do we do now? It turned out that students, teachers, and families needed Green-Wood more than ever before — we just had to get creative about how to share it with them.

We completely rethought our offerings. We converted our most popular in-person lessons to virtual platforms and initiated a series of free school programs. We added an online archive of resources for those looking to learn from Green-Wood on their own and compiled resource kits for educators to use independently with their classes. We created safe, outdoor educational experiences for local students on walking trips. As Rachel puts it, “Our goal is now, as it always has been, to meet schools and families where they are, and to be flexible.” And our efforts are paying off! We’ve reached more students in the last year than we ever have before.



Students from **Giocare Playschool** participating in the **Tree Trackers** program

No matter what the future brings, we will keep finding imaginative ways to teach Green-Wood’s unique history, art, and nature to curious young people.

EDUCATION PROGRAMS at GREEN-WOOD



466
Students Reached
January–July 2020



4,485
Students Reached
January–July 2021

ESSENTIAL WORKERS, VITAL SERVICES

*Coming Through the
Pandemic Together*

Essential workers throughout New York City played a vital role in keeping the City going throughout COVID-19. Among health-care workers, grocery store clerks, ambulance drivers, bus drivers, and hundreds of thousands in our community who continued to serve New Yorkers, the staff of The Green-Wood Cemetery worked tirelessly throughout the quarantine and beyond.

The work was overwhelming, yet their dedication and commitment never wavered.

Tactically, the management team divided the workforce into two rotating teams to avoid infection. Non-essential work was halted and staff in these areas were reassigned to the Grave Department or Crematory, which was now operating seven days a week with special permission from the New York City's Department of Environmental Protection.

And while the threat of coronavirus loomed and the death toll rose, Green-Wood was more important than ever. "For many families, a loved one's passing from COVID-19 was the first time they really faced death, mortality, and loss," said Memorial Counselor Katie Alleman, "and it was our job, as it always has been, to support them during their difficult time."

"I've worked at Green-Wood for almost twenty years, but nothing prepared me for 2020. I have never been more proud, exhausted, but also inspired by the dedication of our team here at the Cemetery."

—Eric Barna,
VP of Operations

Members of Green-Wood's essential workforce.

Thank You!

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The Green-Wood Historic Fund gratefully acknowledges the support of the individuals, foundation, corporations, and government agencies listed below. We also appreciate the commitment of the thousands of members and donors, too numerous to list here, who ensure our ability to fulfill our mission.

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