

THE ARCH

Green-Wood's Glorious Trees
Civil War Stories Exhibition
Into the Veil & Dark Wonderland
DeWitt Clinton Award Dinner
Visitor Center Update

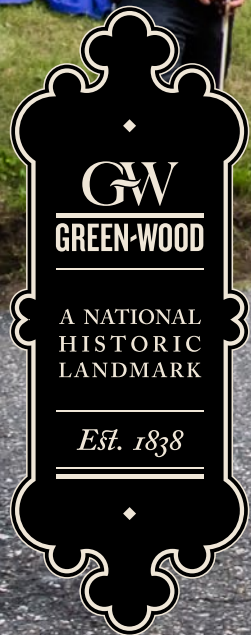


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Cover Photo

A Night at Niblo's Garden, July 11, 2015, an outdoor performance at the mausoleum of theater entrepreneur, William Niblo (1790 – 1878). Members of the Bindlestiff Family Cirkus warm up the crowd.
(Photo by Maike Schulz)

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Note from the President

Dear Friends,

When I began my Green-Wood career as a teenaged landscaper – really, just a fancy word for grass-cutter – I could not have predicted where the journey would take me. Forty-four years and a law degree later, I am privileged to serve as president of this 178-year-old National Historic Landmark where every day brings an exciting new revelation.



Take a look back over the past year, and you'll see what I mean. From Green-Wood's first *Sweet Hereafter* honey harvest to our hard-earned recognition as an accredited arboretum, and from a solemn exhibition marking the sesquicentennial of the end of the Civil War to Dark Wonderland, a visionary cutting-edge theatrical extravaganza celebrating the 150th anniversary of the publication of Lewis Carroll's *Alice's Adventures in Wonderland*, we continue to use our history and natural landscape as inspiration for new endeavors.

Last June, Green-Wood was a-buzz with excitement when we unveiled our new beekeeping enterprise, deep in the heart of the cemetery. And we were equally excited when our first harvest yielded a delicious, mellow honey, called *The Sweet Hereafter*. Imagine the thrill when it sold out within just two hours! This year's "crop" (expected in November) will be even bigger and better.

Achieving accreditation as a Level II Arboretum was no easy task. All credit is due to Art Presson and his talented staff for leading this extraordinary effort. This accomplishment caught the attention of Scot Medbury, president of Brooklyn Botanic Garden, who said, "This accreditation not only validates Green-Wood's longstanding commitment to its living collections, but it helps get the word out to a larger community that this cemetery is a special place dedicated to maintaining a high standard of tree curation, conservation and public education."

Significant progress continues on the preservation front as well. Working hand in hand with the New York City Landmarks Preservation Commission (LPC), Green-Wood is moving forward on the restoration of the Weir Greenhouse, which will open its doors as our visitor center in early 2017. Further, a new building to be designed in context with the historic greenhouse will house classroom space, an exhibition gallery, and a home to our extraordinary archives and historic collections. We are also very pleased to be working with the LPC staff on a compromise that could lead to the landmarking of three architecturally significant Green-Wood-owned buildings including our Historic Chapel, Fort Hamilton Gatehouse and Gatehouse Cottage. We still have some work to do on this, but it's a good alternative to an impractical proposal that would have landmarked the entirety of Green-Wood cemetery, including hundreds of thousands of gravestones and monuments that belong to our individual lot holders.

So, come on by. Take a trolley tour. Join the Green-Wood Historic Fund. Enjoy a lecture in the Chapel. It's going to be an exciting 2016!

See you 'round the grounds.

Richard J. Moylan

GREEN-WOOD'S GLORIOUS TREES



The story of Brooklyn is a story of trees. You can hear them rustling in the Dutch names of the borough's early townships – Midwout/Midwood (middle woods), Vlacke Bos/Flatbush (flat woods), and Bojwijkstra/Bushwick (heavy woods). As an oasis of 478 undeveloped acres, Green-Wood has sheltered and shared Brooklyn's arboreal heritage since 1838. Long acknowledged as an outstanding arboretum by birders and botanists, Green-Wood received Level II Arboretum Accreditation in June 2015. Awarded by the Morton Arboretum, the distinction opens new collaborative opportunities with the public and like-minded institutions.

At present, Green-Wood is home to 7,000 trees, comprising 200 species spread out over 56 genera, according to Green-Wood's Curator of Plant Collections, Joseph Charap. But trees are only part of what it takes to achieve the accreditation. The certification process calls for rigorous documentation of a plan, purpose, and audience, as well as expanded public programming and a dedicated staff. Art Presson, Vice President of Design and Landscape, was instrumental in launching the application process with support from Green-Wood board member and Brooklyn Botanic Garden president Scot Medbury. Charap worked closely with Presson and the team to collect the required documentation.

In fact, while a number of institutions exist to serve, standardize, and connect botanical gardens and museums, the ArbNet program is

the first to be dedicated to arboreta. ArbNet's reach is global; there are currently 129 accredited arboreta worldwide and 117 in the United States, including Green-Wood. ArbNet maintains an online arboretum registry where Green-Wood can share its records with national and international scientific and conservation communities. Furthering that reach, Green-Wood became a member of Botanic Gardens Conservation International (BGCI) in 2015.

In order to share the tree inventory with community members as well, Green-Wood is developing a GIS mapping program that will enable visitors to search for specific trees. Building on existing public programs, like the popular tree identification class, plans are underway to expand the tree-focused events. Key to this, Charap explains, will be understanding ways that people already interact with Green-Wood. Birders, for example, have extensive knowledge of Green-Wood's trees, and they understand what birds need. Engaging their collective knowledge more deeply will help determine what plant species to add to the collection.

A thorough update of Green-Wood's tree inventory, initially taken in 2007 is underway. This will help staff to determine what trees to replace, as well as which native and unique varieties to acquire. To boost their understanding of which trees the cemetery's earliest groundskeepers purchased and planted over time, staff is combing through Green-Wood's original maps, board meeting minutes, and

other 19th-century archival documents. Cemetery officials already know that some trees pre-date the 1838 opening of the cemetery, like the three Sassafras trees near Cedar Dell.

Imagine it.

Poised at the highest elevation in Brooklyn, at the edge of a hilly glacial moraine, Green-Wood's site, at the time of acquisition, "would most likely have been woods, fairly wild, with some area cleared for farming," Charap says. With the rocky topography of the terminal moraine, the landscape was ill suited for commerce and agriculture. Yet the hills provided long vistas and views of New York Harbor—a ready-made Romantic landscape.

In 2016, Green-Wood will commission (through the generous support of grant funding from the National Park Service, administered through the New York State Office of Parks,

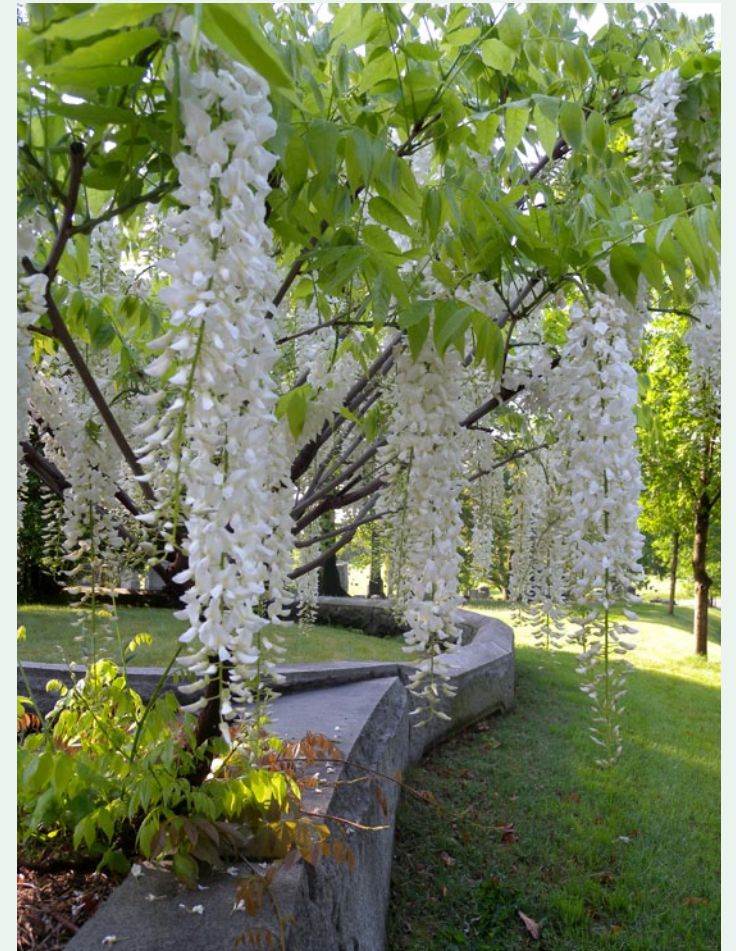
HOME TO 7,000 TREES

Recreation and Historic Preservation) a Cultural Landscape Report. This comprehensive report will document the history of Green-Wood's 19th-century landscape design and present guidelines to insure that its original intent is continued into the 21st century. The report also ensures that the landscape plans follow the Secretary of the Interior's Standards for the Treatment of Historic Properties.

As one of New York City's oldest cultural institutions, Green-Wood boasts a bevy of impressive collections: world-class statuary, architecture, and archival documents and records. Now, with its Arboretum accreditation, Green-Wood is proud to officially add to the list its extraordinary *living* collection of trees.

CLOCKWISE FROM TOP:

Tree-wisteria; European beech roots; Weeping beech.





DARK WONDERLAND

What if you could go down a rabbit hole as fantastic as Alice's, twelve times in a single summer month? Such wonders exist—at Green-Wood. Cue Dark Wonderland, a June-ful of site-specific performances curated by the marvelous (not mad) hatters at MAPP International Productions to celebrate the 150th anniversary of *Alice in Wonderland*.

Published in 1865, Lewis Carroll's tale of a predicament-riddled nonsense realm got curator Brian Tate thinking about Fabled Cities—places conjured in books and art that mirror, amplify, or comment on our more mundane realities. The artists he curated—four cohorts across four weekends—rose to the challenge, inventively summoning present concerns from Green-Wood's

Victorian landscape.

Each of the nightly performances began with a twilight tea party of sorts near the enchanting monument of Charlotte Canda. After snacks, the evenings' Alices ventured down candle-lit paths, arriving at a robust line-up of performers. Each week presented a new group of performances. Among the wonders to behold were Grammy-award-winning guitarist Vernon Reid, who paired his solo requiem for fellow Staten-Island resident Eric Garner with his own thoughts on life and justice; *Brer Rabbit The Opera: A Funky Meditation On Gentrification* by the improvisational big band Burnt Sugar, which performed excerpts from "A Funky Meditation on Gentrification"; and an operatic vignette about

unfinished business by mezzo-soprano Alicia Hall Moran.

As Tate put it, in a *Gotbamist* feature, "There's a rich tradition of fantasy as a vehicle for social commentary." Whether through abstraction or head-on, Dark Wonderland's artists took up Carroll's spirit of serious play, transforming Green-Wood into a marvelous zone of conjury right here in Brooklyn.



PHOTOGRAPHS: Ed Marshall



INTO THE VEIL

At the crux of fall, when the veil between worlds thins, Brooklynites know what do: dress to the gothic nines and find the oldest Victorian-era cemetery in town. On October 24, 2015, Green-Wood teamed up with off-the-beaten-path travel site Atlas Obscura to provide a night of on-site art, divination, and libations.

All comers passed through Green-Wood's grand archway, relished by the Atlas Obscurants as veil *par excellence*. The majestic arches form an ornate gateway between the temporal and the ethereal; they are the Gothic Revival style writ large. From there, it was choose-your-own adventure for the urban adventure set, as participants received maps and steered their own courses through winding paths,

candle-lit branches and monuments, and performances. Carte Blanche Performance group's glowing body sculptures and Ryder and Hazel's Tibetan singing bowls were just two of many interventions that amplified the mysterious, gorgeous ambiance outdoors. Cartomancers from the Tarot Society offered readings, while the harmonics of a singing saw echoed in the Morgan Mausoleum and, down in the chapel, live music scored the flickering silent films of Green-Wood's stars of the pre-talkie era.



Unexpected visual and aural delights were to be found across the grounds, and attendees experienced a kind of continual

discovery throughout the night. A woman who wore an 18th-century style dress made of cascading tiers of paper counseled visitors to write a special wish for someone they'd lost on one of the sheets of paper. A jazz band riffed, 1920s-style, with a vocalist who invoked the era. Astronomers with a high-powered telescope set up in the center of the cemetery and allowed attendees to peer into the celestial heavens.

For the evening's 800 guests who experienced the sold-out event, it was a night to remember. For these guests plus the hundreds who were not able to get tickets, the anticipation of Into the Veil 2016 is already starting to build.

PHOTOGRAPHS: Mitch Waxman



COMMEMORATING ONE OF AMERICA'S DEFINING MOMENTS

The 1865 End of the Civil War is Remembered at Green-Wood

Rebecca T. Bergen was a volunteer nurse in the Union Army. Samuel Finley, an African-American steward for a surgeon, served on the *USS Baron DeKalb*. Colonel James Van Buren ate chocolate and hard tack before the Battle of the Wilderness in 1864. These are just a few of the 5,000 individuals buried at Green-Wood who played a role in the Civil War. To commemorate their service, and to mark the 150th anniversary of the end of the American Civil War, Green-Wood took its annual Memorial Day commemoration to a new level in 2015. Spanning the weekend, with an accompanying exhibition that ran through mid-June, the processions, live music, and descendant homages brought together thirteen years of research by Green-Wood historian Jeff Richman and a dedicated crew of volunteers. Their work continues into the present, as they add to Green-Wood's remarkable online database of Civil War biographies, replete with photos, letters, and more.

The ceremonies began on Saturday evening, May 24, as a Grand Procession of some six hundred people, led by five cavalry horses and a drummer, wended through the cemetery. Luminaries and flags decorated each veteran's grave, and re-enactors in uniforms and costumes lined the route. Musical ensembles, including the Old Bethpage



Village Brass Band, sang and played Civil War tunes, and an 1863 Napoleon cannon, operated by the 6th New York Artillery, added authentic firepower.

On Sunday morning, descendants from all corners of the country paraded, led by 11-year-old drummer Steven Badamo, to Green-Wood's Civil War Lot. They recited the name, rank, and regiment of their ancestors and shared photographs and stories. Balladeer Linda Russell provided Civil War song interludes of singing, dulcimer, and guitar.

At 2:30 in the afternoon the following day, Green-Wood's seventeenth annual Memorial Day Concert commenced highlighting, as always, the musical work of many Green-Wood permanent residents, including Leonard Bernstein, Claudio Graffula, Louis Moreau Gottschalk, and Fred Ebb. The ISO Symphonic Band, led by founder and conductor Brian Worsdale, played brilliantly.

Running in tandem with the fanfare was *To Bid You All Good Bye: Civil War Stories*, an exhibition which opened Saturday, May 23, and ran through June 12, 2015. The exhibition featured historic statuary, Civil War artifacts, multimedia displays, and twenty moving stories drawn from the 5,000 biographies of Green-Wood's Civil War



burials. Told largely in the subjects' own words, these individual lives reflected the era's shared, public narratives. The exhibition's title is taken from a letter by Henry A. Sands who penned, "here I lay on the field, shot through the thigh...I send you these lines to bid you all good bye in case I never see you again." He died less than six weeks later on the battlefield at Antietam.

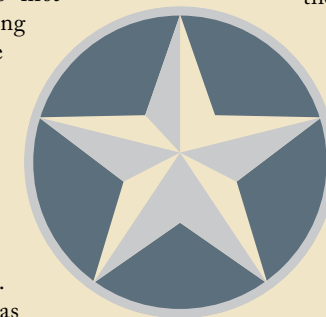
Among those featured in the exhibition were the 12-year-old drummer boy who became Kings County's first casualty of the Civil War; two brothers, one fighting for the North, the other for the South, who were mortally wounded within feet of each other on the battlefield; the astronomer who became a Union general and founded a village in South Carolina for freed slaves; the female abolitionist turned nurse; and many more.

Bringing three-dimensional gravitas to these narratives, a collection of four zinc soldiers, dating circa 1875, formed the exhibition's visual centerpiece. Originally stationed on Green-Wood's Battle Hill as part of New York City's Civil War Soldiers' Monument, the soldiers were replaced in 2002 by bronze castings modeled from the zinc originals.

In fact, it was this initial restoration that inspired the decade-plus of hard work leading to this summer's commemoration.

Inspired by the 2002 restoration and rededication ceremony, Green-Wood launched its Civil War Project. Estimating that 500 Civil War veterans were interred at Green-Wood, Richman and his team have since then identified ten times that number, and applied to Veterans Affairs for some 2,200 markers. There are soldiers buried in Green-Wood from every state in the nation at the time of the war, from Maine to California, and the cemetery holds more dead from both sides of the Mason-Dixon line than any northern site, including Gettysburg.

If you missed the summer's events—or hanker for more history—you can turn to Green-Wood's astonishing online Civil War database. Compiled by Richman and the volunteers, the database offers biographies, journals, letters and other records of these 5,000 men and women. This searchable archive, available on Green-Wood's website, continues the legacy of the Civil War soldiers, abolitionists, former slaves, and others buried at Green-Wood.





2015 EVENTS

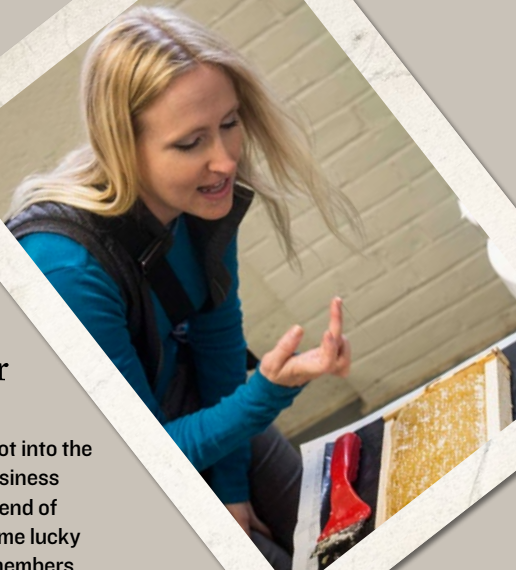
Over 200 tours, book talks, concerts and performances take place every year at Green-Wood. Here's a snapshot of just a handful of the 2015 happenings.



The Sweet Hereafter

EXTRACTING HONEY

Green-Wood got into the beekeeping business in 2015! At the end of the season, some lucky Green-Wood members attended a special event to extract and jar the honey produced on the grounds.



Zarif Taufiq



Allison Meier

GRAND PROCESSION

At this commemoration event, Green-Wood's landscape glittered with 5,000 luminaries - each representing a Civil War veteran, nurse, or other contributor who is interred in the cemetery. Visitors had the rare chance to roam Green-Wood's moonlit paths and take in the beautiful, solemn atmosphere.



Gabe Bidenman



PENCIL PASSION

Caroline Weaver, history buff and founder of CW Pencils on Manhattan's Lower East Side, paid homage to major pencil innovator Eberhardt Faber with a talk in the Chapel and a grave rubbing, using one of Faber's famed pencils.



Allison Meier



Luke Spencer

HOUSE TOUR

Intrepid visitors got a rare peek inside Green-Wood's opulent mausoleums at this very popular annual event.

LIGHT PAINTING WORKSHOP

Amateur and professional photographers roamed the moonlit landscape on this two-night workshop that taught night-photography and editing techniques.

2015 EVENTS

STARGAZING

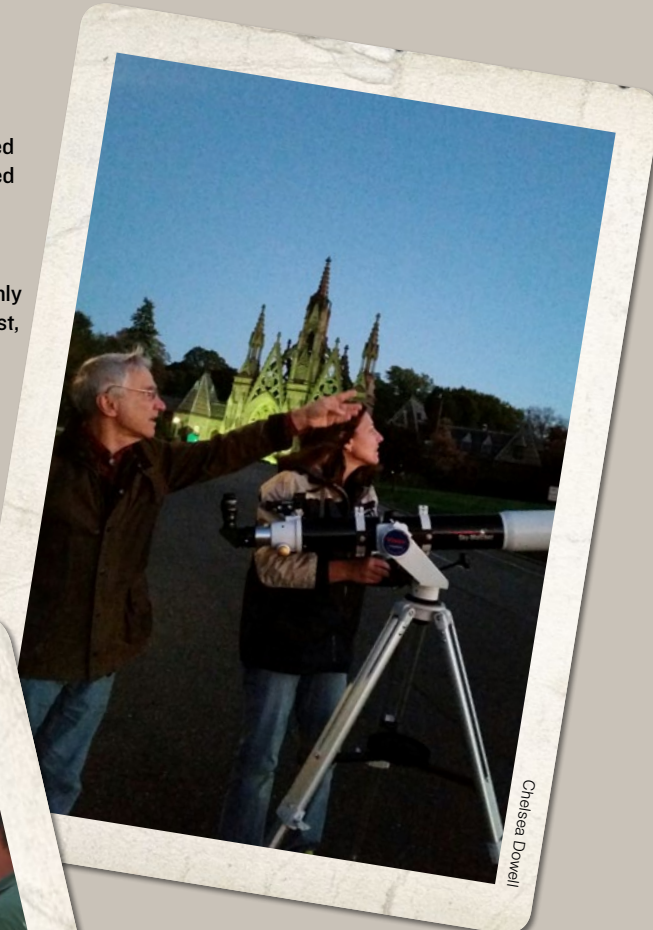
The Amateur Astronomers Association hauled their high-powered telescopes to Green-Wood for a night of urban stargazing that only Green-Wood's vast, open landscape could provide.



Robert Denbo

CLASSICAL MUSIC WITH GROUPMUSE

Green-Wood teamed up with the classical music event planners at Groupmuse to stage a cozy winter concert in Green-Wood's beautiful Historic Chapel.



Chelsea Dowell



Joe Charap

TREE PRUNING

A newly accredited arboretum, Green-Wood became a horticulture classroom this summer when tree expert Kevin Wyatt taught a hands-on pruning class, using trees and shrubs in Green-Wood's landscape as models.



Sunset Spark



Sunset Spark

GREEN-WOOD INVENTORS CLUB

Tech and science met history this summer, as Sunset Spark provided free hands-on, outdoor classes at Green-Wood. Kids learned about innovators like Elias Howe, the Tiffany family, and FAO Schwarz, then created things, like 3D-printed jewelry, using the modern equivalent of those historic technologies!



DE WITT CLINTON AWARD

Goes to Two Devotees of History and of Green-Wood
John Turturro and Malcom MacKay Honored



John Turturro



Dinner guests enjoy the early fall evening



Malcolm MacKay



Two distinguished Brooklynites—award-winning actor John Turturro and long-serving Green-Wood board member and author Malcolm MacKay—received *The DeWitt Clinton Award*, Green-Wood’s highest honor, at a special ceremony to benefit Green-Wood’s Historic Fund on Wednesday, September 16, 2015. The evening began with cocktails alfresco and live jazz in the Tranquility Garden, followed by a seated dinner, live auction, and award ceremony.

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, a devoted supporter of the cultural growth of the city and the state of New York. Both of this year’s awardees demonstrate just such a zestful commitment to Brooklyn culture. The 2016 awards dinner was hosted by the inimitable Kurt Andersen. The host of WNYC’s Studio 360,

journalist and novelist who enjoys a national reputation as well as a fierce local fan base, Andersen has been a friend to Green-Wood for decades.

Brooklynite John Turturro is best known as an Emmy and Obie Award-winning actor, director, and writer. Green-Wood also knows him as a neighbor, a dedicated family man, a lover of history—and a strong supporter of Green-Wood. A frequent visitor, Turturro served as the gracious and eloquent narrator and star of a video, released in 2014, about Green-Wood’s history.

MacKay, a life-long Brooklynite, brings to Green-Wood’s Board wisdom, insight and an in-depth knowledge of nonprofit and cultural institution management. As a trustee, he has served Green-Wood since 1978. Beyond Green-Wood, his dedication to civic life and social responsibility is steadfast and sincere; he has played a critical role in several Brooklyn-based nonprofit institutions. In his



Robert MacKay, Sbarmeela Mediratta and Kenneth Kramer



Eric Adams



Cocktails at Tranquility Garden



Malcolm MacKay



Payson Coleman, Malcolm MacKay, John Turturro, and Richard Moylan



John Turturro and Kurt Andersen

award acceptance speech, MacKay recounted his boyhood visits to Green-Wood with his father, to pay respects to family members buried there (MacKay’s lineage goes back 13 generations in Brooklyn). After a stern cross-examination by a guard, MacKay and his father seemed to be the only living souls within the cemetery gates. “The cemetery was austere, uninviting and oh so private,” he said.

What a contrast to today’s Green-Wood, which welcomes birdwatchers and history buffs daily and hosts sizeable audiences for public programs held throughout the year. The sea-change started in 1999, when the Historic Fund opened for operation and began its transformation of Green-Wood from a neglected city treasure into a significant cultural institution—a transformation that continues into the present. As such, benefit proceeds are earmarked for the Historic Fund’s many programs, including restoration of the Landmarked Weir Greenhouse, trolley and walking tours, educational programs, concerts, and outdoor theater.

This expansive spirit of art, nature, and history was evident in the benefit’s auction items, from a “Garden of Your Dreams” consultation with chief landscape designer Art Presson, to a BYOB (bring your own bike) after-hours Green-Wood bike tour.

In a live interview onstage at the end of the evening, Andersen spoke to Turturro about Green-Wood’s historic and natural grandeur. “It’s a beautiful place” Turturro intoned. Describing visits to his mother’s grave, he said “you realize this is part of the continuum. It’s a very natural part of life...it gives you a solace and a peacefulness to know that, OK, we’re all part of this.” Andersen responded, “Perfectly said. I can’t top that.” The crowd of 267 guests applauded warmly and, even after the official end of the evening, many stayed to chat and enjoy a beautiful summer evening at Green-Wood.



A VISITOR'S CENTER FOR GREEN-WOOD

Restoring the 1895 Weir Greenhouse

Green-Wood's big project to restore the historic Weir greenhouse took a giant leap forward in 2015. With over \$3.5 million in grants and private funding to date, the greenhouse entered the first half of its restoration in late 2014. (As the first half of a Visitor's Center, the 1,710 square foot greenhouse will be joined later by a new structure on the adjacent lot.) Already in a state of "demolition by neglect" at the time Green-Wood purchased it, the structure was prepared for restoration. It was stripped of its rotting

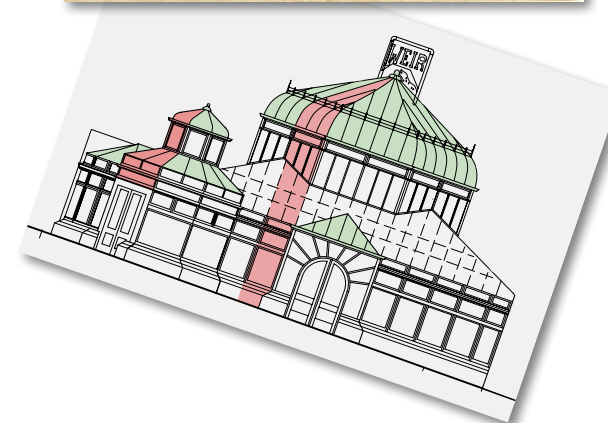
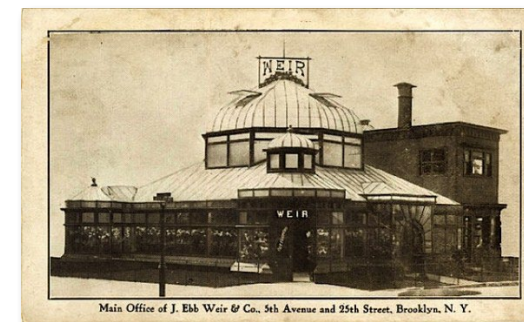
wood panels, broken glass, Plexiglas windows, and compromised copper roof. Only its cast iron core and supporting internal buttresses (or "fins") remained. The exceptionally cold and snowy winter of 2015 slowed the progress: the team was unable to start either the lead abatement or the application of protective coating (neither is possible in freezing temperatures) until the weather warmed up.

Unexpectedly, but fortuitously, in early spring the property immediately to the west of the greenhouse, where the Brooklyn Monument Company had operated since 1842, was put on the market. The monument maker was retiring and selling his company. Green-Wood recognized the opportunity to acquire the land, which would increase the footprint of the new construction. In turn, the additional square footage would enable Green-Wood to keep the new building low and not overwhelm the Victorian greenhouse. The sale was finalized over a few months.

Later in the year, the New York City Landmarks Preservation Commission (who has purview over the landmarked greenhouse) gave its approval to Green-Wood to remove two small office rooms that were not original to the 1895 greenhouse. It also allowed three sides of the greenhouse to be seen from the outside, exactly as Brooklynites would have experienced it in the late 19th century. Last, the team worked hard to strengthen the cast-iron core of the structure and its internal "fins". New iron parts were ordered from a local fabricator and then bolted to the original iron that was still left standing.

In 2016, Green-Wood will enter the second half of the project. During this phase, the contractors will bring in all new exterior materials in order to recreate an exact replica of the original greenhouse. All masonry will be restored, including the perimeter and interior walls; new sub- and tile flooring will be laid; new doors and new door frames will be mounted; all glass windows and roofing will be replaced with new materials; the roof cresting, ornamentation and weathervane will be replicated and installed; and electrical and heating elements will be put in. When the exterior work is complete, Green-Wood will outfit the interior space to welcome visitors, tourists and Brooklynites.

Green-Wood expresses its undying gratitude for the project's initial funding to the New York State Office of Parks, Recreation and Historic Preservation; New York City Department of Cultural Affairs; Brooklyn Borough President, Marty Markowitz; and City Councilmember, Carlos Menchaca. We express special thanks to our friend, Katherine Ray, who has also generously supported the project.



GREEN-WOOD RECEIVES \$1 MILLION GIFT FROM ELIZABETH & ROBERT JEFFE TO FUND NEW ARCHIVES STUDY CENTER

In late September 2015, Green-Wood announced plans to build a new archives study center and library funded by a \$1 million gift from board member, Elizabeth Jeffe and her husband, Robert Jeffe. The generous gift will also fund construction of an archives storage area and gallery for the permanent exhibition of selected documents from Green-Wood's archives.

Commenting on their gift, the Jeffes expressed their excitement in being able to assist Green-Wood in this important cultural and historic project—one that will inspire researchers and entertain visitors for years to come. Elizabeth said, "Naming the Archives after my mother and father is an especially fitting tribute. They were a daily inspiration to me as I grew up. They instilled in me a love of history and New York City that have deeply influenced my professional and personal life."

Green-Wood's archival records comprise approximately 3,500 cubic feet and include documentation of the cemetery's founding; extensive business records including burial files; large-scale, exquisitely handwritten logbooks documenting every burial at Green-Wood dating back to the very first and including data about cause of death, age at death, nativity, and occupation; a unique collection of letters, notes and memos; architectural drawings and blueprints; and archival photographs with more than 10,000 images documenting individual monuments over time.

"Green-Wood is fortunate to have a rich archival collection," said Richard Moylan, President of Green-Wood. "But without a dedicated space, we have been unable to utilize its full potential. This incredibly generous gift will enable Green-Wood to assess, display and celebrate its storied past. Thanks to Robert and Elizabeth Jeffe and the National Trust, future generations will more fully understand our history as it relates to our borough, city and nation. And researchers seeking to delve into Green-Wood's vast archival holdings will have a unique and beautiful space for their research."

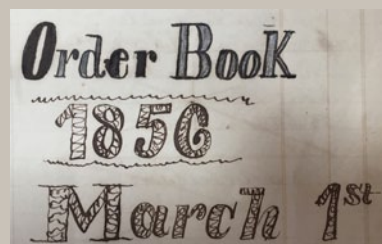


THE MONUMENT MAKER NEXT DOOR

If you visit a large cemetery anywhere in the world, you'll almost always find specific businesses not far from the cemetery's main gates. Green-Wood is no exception. On the periphery of Green-Wood's grounds are florists, funeral homes and monument makers. And one of the very first businesses to set up shop next to Green-Wood was the monument works of William Pitbladdo, established in 1842.

Over the years, the company was passed down to the Pitbladdo sons and grandsons and great grandsons, but in the 1920s the Finnish stonecutter, John Hakola, purchased the business outright. He renamed it The Brooklyn Monument Company and, as with the previous owners, the business continued through the generations. In 2015, when Hakola's grandson retired, he sold the land, the remaining monuments, and the buildings to Green-Wood, allowing the cemetery to augment the land available for the construction of its new Visitors Complex.

That's when Green-Wood staffers, including Historian Jeff Richman, Archivist Tony Cucchiara, Manager of Collections Stacy Locke, and volunteer Jim Lambert made their first visit to collect and save any materials left behind. There were plenty, including full file cabinets from the 1950s and 1960s of orders for monuments, plus sketches, catalogues and more. Soon a real gem turned up: a tattered brown paper journal with this inscription on its first page:



The Pitbladdo Order Book—nondescript on the outside, but offering a great deal of information inside.

William Pitbladdo was born in Scotland in 1806, immigrated to America in 1836 and started his monument-making business near Green-Wood's entrance in 1842. When he died in 1870, he was interred at Green-Wood. His son, grandson, and then his great grandsons subsequently ran the business.

William Pitbladdo's Order Book has yielded fascinating details about his business serving Green-Wood between 1856 and 1867. It records just under 1,000 customer orders, with sales ranging from pennies to thousands of dollars. The vast majority of orders were for Green-Wood lot owners.

Pitbladdo offered a variety of services. Non-skilled labor, the cleaning of monuments and fences, were inexpensive. In one case, work lasted 12 days and cost \$20.62 in total (\$559 today.) Pitbladdo would paint an iron fence—the only color ever specified was dark green—for a few dollars. Iron fencing could be ordered “galvanized” “Blue stone coping”, granite posts, iron rail fences and gates were for sale. Pointing the Charles Morgan vault, a job requiring more skill than cleaning or painting, took six days of labor; the total cost was \$25.25 (\$684 in today's dollars). Letters carved on monuments were five cents each. 195 feet of brownstone coping to support a fence was \$780 (\$21,144 today). There were other services offered: blacking of letters and repairs to leading. He also supplied iron doors for mausoleums, undoubtedly fabricated elsewhere.

For Pitbladdo, Green-Wood became a kind of open air showroom for his business. Customers ordered monuments using phrases such as “gates like Bleakley.” or “like Stevenson.” Three types of stone were available: brownstone, Italian marble, and granite.

Pitbladdo worked on some of Green-Wood's most interesting and



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elaborate mid-19th century tombs. In 1860, Isaac N. Phelps agreed to pay \$11,000 (\$304,670 today) for the construction of “1 Marble Vault to be built as per Plan.” This was the most expensive tomb Pitbladdo billed in this Order Book.

In 1863, Pitbladdo took an order from John Anderson, who made his fortune in tobacco and employed Mary Rogers, the “Beautiful Cigar Girl,” whose 1841 murder remains one of the city's most famous unsolved cases. His Greek Revival “underground vault” cost \$16,000, or \$295,000 today:

Inside the back cover of the book, Pitbladdo recorded his recipe for “Cement for Statuary Marble.” It gives an idea of the somewhat primitive state of the monument making business in 1860's Brooklyn. It starts off, “Dissolve 5 or 6 pieces of Mastic as large as peas in as much spirits of wine as will suffice to render it liquid...” Mysteriously, the recipe then calls for use of “French brandy or rum.” It's anyone's guess as to what the purpose of the liquor was.

Today the memorials within Green-Wood that William Pitbladdo created more than 150 years ago stand as living legacy to him. His Order Book, now accessioned into the cemetery's historic collection, provides a great insight into a business whose story parallels Green-Wood's. For more on this story, including additional photographs, see www.green-wood.com and search “Pitbladdo.”

—Jeff Richman



AFTER 48 YEARS, A RETIREMENT FAREWELL TO KEN TAYLOR

Ken Taylor started working at *Green-Wood* as a grass cutter in August 1967, when he was seventeen. The Green-Wood he encountered then would be scarcely recognizable to visitors today: Ailanthus, wild cherry, and locust grew up to thirty feet tall in some areas. Only plot-owners were permitted entry. Wild dogs roved in packs. Forty-eight years later, on Halloween 2015, Ken retired as the Superintendent of Grounds. His long service to Green-Wood was instrumental in restoring the cemetery to its intended—and present—purpose as a public site of refuge and beauty.

Ken approached Green-Wood as a life's work and a calling. In his nearly-five decades here, he devised new standards of upkeep for the grounds and monuments, frequently visiting other cemeteries to observe and adapt best practices. His love for Green-Wood shined through in each of his roles, from grass cutter, gravedigger, foreman, and assistant superintendent, to superintendent proper starting in 1984. Just as importantly, in Ken's estimation, he hired equally motivated people to bring new energies on board and expand the organization's vision.

Ken is rich with stories of Green-Wood. He grew up nearby, and recalls slipping through the bars at 4th Avenue as “a skinny little kid.” Decades later, living on site, Ken's family discovered the difficulty of getting a pizza delivered to a cemetery. His German shepherd once corralled two gate-hoppers, chasing one up a tree and pinning the other to the ground. The trespassers turned out to be *New York Times* reporters. To the delight of many, Ken was fond of referring to Green-Wood as “Brooklyn's largest gated community.” His stories, and the grounds themselves, are a living legacy.



FAQ

Q Does Green-Wood really make and sell its own honey?

A Yes we do! Well, it's really the bees who make the honey. We started in 2015, and in 2016 we're adding ten additional hives which means more cross-pollination and healthy plant life, more education opportunities, and more honey at the end of the year! If you'd like to get involved, you might consider sponsoring a hive. Check our website for details. There are all sorts of special perks, including complimentary jars of honey at the end of the season! Or, you can just wait until the jars go on sale this fall. Green-Wood members get first dibs!



PHOTOGRAPH: *Archigrafika*

Adopt a Tree at Green-Wood

To honor a special milestone in your life, adopt a mature tree and make a lasting contribution to the natural environment here at Green-Wood. You might choose to celebrate a happy occasion or make a gift in honor of someone you love.

For more information,
contact John Connolly at
(718) 210-3073 or
jconnolly@green-wood.com



GW 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(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.