

Landmarks Preservation Commission  
April 12, 2016, Designation List 487  
LP-1233

**FORT HAMILTON PARKWAY ENTRANCE**

Built 1876-77; Architect Richard Mitchell Upjohn

**GREEN-WOOD CEMETERY CHAPEL**

Built 1911-13; Architects Warren & Wetmore

Green-Wood Cemetery, 500 25<sup>th</sup> Street, Brooklyn

Landmark Site: Borough of Brooklyn, Tax Map Block 902, Lot 1 in part, consisting of (a) the entire Green-Wood Cemetery Chapel building and steps and the land upon which these improvements are sited and located adjacent to the cemetery's Landscape Avenue; and (b) the Fort Hamilton Parkway Entrance (aka Eastern Entrance) consisting of the area bounded by a line beginning at the westernmost outer gatepost on Fort Hamilton Parkway, and including such gatepost, following the northwestern edge of the iron fence as it extends from the gatepost to the Residence's west facade, northerly along the Residence's west facade and easterly along the Residence's north facade, following the western edge of the iron fence from the north facade of the Residence to the westernmost inner gatepost, and including such gatepost, following a line extending easterly along the northern edge of the inner gates gateposts to the easternmost inner gatepost, and including such gatepost, along the northern edge of the iron fence from the easternmost inner gatepost to the north facade of the Visitors' Lounge, easterly along the Visitors' Lounge north facade, and southerly along the Visitors' Lounge east facade, following the eastern edge of the iron fence from the east facade of the Visitors' Lounge southerly to the easternmost outer gatepost on Fort Hamilton Parkway, and including such gatepost, and then southwest along the southern edge of the low wall and outer gateposts and gates to the point of beginning, and the land upon which these improvements are sited.

On February 10, 1981 the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of Greenwood Cemetery (Item No. 11). The hearing had been duly advertised in accordance with the provisions of law. At that hearing, a Green-Wood Cemetery trustee testified in favor of designation of Green-Wood Cemetery. In addition, five people supported designation, including representatives of the New York Landmarks Conservancy, the New York Chapter of the American Institute of Architects; the Morse Telegraph Club, and local residents. In addition, the Commission received letters in favor of designation from Congressman Leo Zeferetti and the Steuben Society. On May 19, 1981, a second hearing was held on the proposed designation as a Landmark of Greenwood Cemetery (Item No. 1). The hearing had been duly advertised in accordance with the provisions of law. At that hearing three Green-Wood Cemetery trustees, a cemetery plot owner, a former Executive Vice President of Green-Wood Cemetery and an attorney testified in opposition to the designation. In addition, the Commission received three letters in opposition to the designation from the president of Green-Wood Cemetery, the Green-Wood Cemetery Executive Vice President, and the president of the New York State Association of Cemeteries. Three people testified in favor of the designation, including the Park Slope Civic Council, the Municipal Art Society, and the New York Chapter of the American Institute of Architects. On August 11, 1981, a third hearing was held on the proposed designation as a Landmark of Green-Wood Cemetery (Item No. 1). The hearing had been duly advertised in accordance with the provisions of law. At the hearing, two people testified in opposition to the designation at the hearing, including a Green-Wood Cemetery trustee and a cemetery plot owner. Two people testified in favor of the designation, including the Brooklyn Society for Victorian Studies and

the Association of Gravestone Studies. Additionally, the Commission received one letter of support from Senator Christopher Mega.

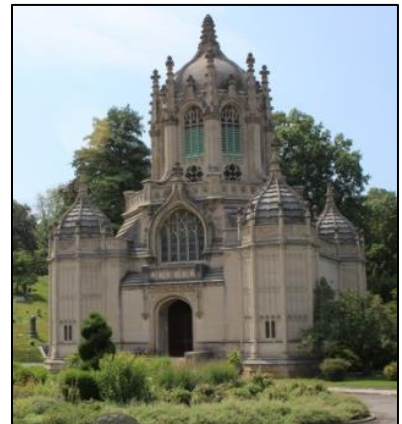
On October 8, 2015, the Landmarks Preservation Commission held a special public hearing on the Backlog Initiative Items in the Borough of Brooklyn, including the Greenwood Cemetery (Item II-Borough of Brooklyn, Group E). The hearing had been duly advertised in accordance with the provisions of law. At the public hearing, there were two speakers in opposition to the designation of Green-Wood Cemetery including the president of Green-Wood Cemetery and an honorary trustee of Green-Wood. The Commission also received four letters in opposition to the designation from Councilmember Carlos Menchaca (opposed to entire cemetery, but would support certain individual buildings), the New York State Association of Cemeteries, and two Green-Wood Cemetery trustees. At that public hearing one person from the Guides Association of New York testified in favor of designating the entire site and three people testified in favor of designating buildings, but not the entire site, including representatives of the New York Landmarks Conservancy, the Historic District Council, and the Municipal Art Society. The Commission also received letters of support from Sunnyside Gardens Preservation Alliance and two individuals.<sup>1</sup>

### Summary

The Fort Hamilton Parkway Entrance (1876-77) and the Green-Wood Cemetery Chapel (1911-13) are significant Green-Wood Cemetery buildings that are excellent examples of Gothic Revival design that complement the picturesque character of this historic rural cemetery. Green-Wood Cemetery in Brooklyn was established in 1838, the fourth rural cemetery in the United States, with a landscape design influenced by the



“English Rural” garden movement as advocated by Andrew Jackson Downing during the first half of the 19<sup>th</sup> century. Both the Fort Hamilton Parkway Entrance with its High Victorian Gothic style and the Green-Wood Cemetery Chapel with its late Gothic Revival ornament present variations of the Gothic Revival style that continue the design tradition of the elaborate Green-Wood Cemetery Gate at the main entrance, a New York City Landmark.



The Fort Hamilton Parkway Entrance, designed by Richard Mitchell Upjohn, consists of a Visitors’ Lounge, a Residence, and associated decorative iron gates, fencing, brownstone gateposts and low walls. They are excellent examples of the High Victorian Gothic style that became popular during the post-Civil War years. As a leading proponent of the style, the architect Richard Mitchell Upjohn, like his father Richard Upjohn, was well-known for his skill adapting the Gothic Revival style to various building types. The brownstone buildings feature asymmetrical massing, prominent patterned steep roofs, arched windows; stained glass; a tall tower-like section; iron cresting; and carved and applied ornamentation. As such, the Fort Hamilton Parkway Entrance with its decorative gate structures, presents an elegant and inviting entry along the southeastern boundary of the cemetery.

The Green-Wood Cemetery Chapel, designed by the distinguished architectural firm of Warren & Wetmore, is an excellent example of a late-Gothic-inspired building with a Beaux-Arts form and massing. In addition to its pavilion-like presence within the picturesque cemetery, it is notable for its modern structural use of reinforced concrete. The building's most prominent feature is the cluster of towers: a tall central tower, surrounded by four smaller similarly designed turrets, all with octagonal ogee-shaped domes. Clad in limestone, the building is embellished with delicate Gothic-Revival carved ornament and a collection of arched stained-glass windows with decorative stone tracery.

The Green-Wood Cemetery Chapel and the Fort Hamilton Parkway Entrance buildings and features have excellent integrity. Today, these structures remain significant examples of Gothic Revival style buildings harmoniously incorporated into a picturesque cemetery landscape.

## **BUILDING DESCRIPTIONS**

### **FORT HAMILTON PARKWAY ENTRANCE**

This eastern entrance to the cemetery is located along Fort Hamilton Parkway at the terminus of Green-Wood's Vine Avenue. The complex consists of two High Victorian Gothic buildings that flank the entrance road/ pedestrian walkway, along with carved Gothic Revival style stone gateposts, decorative iron inner and outer gates, low outer walls with cresting, and associated iron fences. One of the buildings is a Visitors' Lounge located to the right of the pedestrian way as one enters the cemetery, and the other is the Residence. Particularly notable are the four bas-relief sculptures at the porches of the Visitors' Lounge that were designed and carved by John M. Moffit.

#### **Visitors' Lounge**

*Historic:* one-and-one-half story; a center bay with faceted sides facing the entranceway (west); side bays with two identical porches, each tucked under a corner section of the roof; porches that access the central lounge room and restrooms ("Ladies" and "Gentlemen"); random broken-coursed ashlar with blocks tooled with shallow vermiculation; smooth stone ashlar courses at the sill, lintel, and transom levels; projecting water table with carved quatrefoil vents in base; one-over-one double-hung wood windows; stained and leaded glass in the upper sash at the faceted bay and in the two windows in stair hall adjacent to men's restroom; restroom-area windows with obscure glass in sash; scallop-trimmed stone window transom bars; window transoms with trefoil-molded stone frame; roll molding at flush smooth-stone window trim and lintels; carved cut-outs in spandrel panels; stained and leaded glass with floral and geometric patterns at arched transom panels throughout the building; stained and leaded glass with figures and musical instruments in transom windows in the faceted bay; brownstone carved cornice with projecting cupped foliate designs under scalloped running trim; and brown copper profiled gutter above cornice.

#### **Roof**

*Historic:* cross-gable steep hipped roofs; courses of both straight-edged and faceted gray slate; metal ridge and corner caps; projecting wood dormers at the four sides, each with a pair of single-light wood windows framed between engaged colonettes; vertical siding at side walls of dormers; splayed sides at two of the dormers; slate-clad gable ends at dormers' roofs; scallop

edging at dormer cornices; dormer ridge continuous with the ridge line of the main intersecting roofs; a tall central brownstone chimney with crockets, profiled molding, and decorative cornice; and ornamental iron roof cresting.

### **Corner porches**

*Historic:* continuous smooth stone at the transom area of the main body that wraps around the porches as a tall smooth-stone frieze; engaged colonette where each porch turns the corner; corner cluster of three stone columns; porch columns and pilasters on stone plinths; carved foliate ornamentation at the base and capital of each column; two stone steps at each side of each porch; four recessed tympani of round arches with arched lobed frames holding sculpted bas-reliefs in yellow sandstone (*The Four Ages*); porch floors with encaustic tile in a geometric pattern; stained wood and carved paneled doors, each with a glass panel, stained glass in doors to restrooms, clear glass in doors to central lounge; patterned doorknobs and key escutcheons; stained and leaded glass in arched transoms over doors; coffered porch ceiling with carved stained wood and roll molding at edges; blue-painted porch ceiling boards with painted or stenciled floral patterns in red, beige, and brown; and metal leaders attached at interior corners of porches.

*Building Alterations:* surface-mounted electrical conduit and security lights attached under the decorative cornice at west facade; utility box and electrical conduit adjacent to ladies' restroom door; a painted metal utility box attached to the north facade; an unpainted metal utility box at water table at rear (east); protective panel over one stained-glass panel in doors to restrooms; protective panel over stained-glass transom window at rear (east) facade; and several altered or filled-in vent openings in base of building.

### **Residence**

*Historic:* three- and- one- half story center section that reads like a broad tower with two shorter asymmetrical one-and three-quarter- story pavilions attached at each side; two wood porches at the Fort Hamilton Parkway(south) and the cemetery (north) facades; random broken-coursed ashlar with blocks tooled with shallow vermiculation; courses with smooth stone ashlar at the sill, lintel, and transom levels; a projecting water table with carved quatrefoil vents in the base; one-over-one double hung windows; first-floor windows set within flush smooth stone pedimented or curved lintels with stylized rose and incised patterns; stone transom bars at the second- and third-floor tower windows; and roll molding at flush smooth-stone window trim and lintels

### **Pavilions**

*Historic:* The side pavilion that faces the entry road (east facade) is shaped similarly to the faceted bay of the Visitors' Lounge; a hipped gable east-west roof; pavilion at the opposite side to the west extends beyond the corners of the center section; axis of west pavilion with a hipped gable roof running north-south; first-story squared bay window, one each at north and south facades, each with a shed roof edged with projecting crocket-like ornament; brownstone carved cornice with projecting cupped foliate designs under scalloped running trim; wall dormer windows at the three-quarter- story of the pavilions, each with a single window below a steep projecting slate-clad gable-end roof; roof supported by short partially engaged colonettes resting on a decorative corbel in line with the pavilion cornice; each dormer window lintel with cut out carvings, scalloped trim, and sawtooth three-dimensional trim at eaves

### **Central tower-like section**

*Historic:* Entry door at both north and south facades, each door with three-light clear-glass transom window and four-light sidelight with panel at each side; blind window transoms at upper floors: pointed arches at the second floor and round arches with trefoil frames at the third floor; almond-shaped two-light wood windows centered over the pair of windows at the tower's second floor at north and south facades; brownstone carved cornice with projecting cupped foliate designs at second and third floors; engaged colonettes in window jambs on second floor; engaged columns between the three-window units at the third floor; wood dormers at three sides of the tower roof (north, south, and west) with trefoil-arched screen openings with pairs of two-light wood windows behind, scroll-sawn ornament and splayed sides, with the dormer gable-end supported by wood struts and stick-work; truncated pyramidal tower roof terminates with a square platform above a decorative foliate copper cornice.

### **Roof**

*Historic:* metal eyebrow vent at roof of east pavilion; base of stone chimney at east side of the tower intersecting the pavilion's roof; stone chimney above the west facade wall with engaged colonettes at the base, profiled molding, and decorative cornice; straight edge and faceted-edge slate shingles on steep roofs; iron cresting at roof ridges and tower roof.

### **Wood porches**

*Historic:* identical first-floor entry porches at north and south; a shed roof and a gabled entrance extension; trefoil lobed arches between thin columns on narrow squared piers; scroll-sawn ornament including bargeboard; stick-like truss work at entry gable.

*Building Alterations:* upper section of east chimney missing; wood windows replaced with metal- or plastic-clad one-over-one double hung windows; metal window panning at brick mold locations; storm windows and screens; entry doors at north and south facades appear replaced; exposed conduit and security lights attached to north and south facades of east pavilion; exposed conduit and light fixture attached to ceiling of both north and south porches; ceiling fan at south porch; missing glass pane in sidelight at south porch entrance; small first-floor wood window set back approximately six to eight inches from one of the first floor windows at west facade; several quatrefoil vents in building base are altered or filled in; and added wood fence at south.

### **Gates, Gateposts, and Fences**

*Historic:* Sets of inner and outer gates with associated brownstone gateposts; gateposts with a square footprint, each with carved patterns and pyramidal-shaped finial; iron inner gates with intricate stylized floral and foliate patterns, one set of gates for the vehicles and the other for pedestrians; decorative iron outer gates, also one for vehicles and the other for pedestrians; low brownstone walls with iron cresting along Fort Hamilton Parkway; decorative iron fences that curve from the outermost outer gateposts along Fort Hamilton Parkway to each of the two buildings; and decorative iron fences that curve from each of the buildings to the inner gateposts.

## **GREEN-WOOD CEMETERY CHAPEL**

Green-Wood Cemetery Chapel is a late-Gothic-inspired building located along Landscape Avenue. The arched entrance faces north, located a short distance from the main

cemetery entrance. This limestone-clad chapel's most prominent feature is the cluster of towers: a tall central tower that rises above the main building surrounded by four smaller and similarly designed turrets at each corner, all with octagonal ogee-shaped domes. Predominately central-plan in massing, the building consists of a main ground level, a set-back clerestory level, and a central tower. The four turrets are engaged, faceted at the ground level, connected to the main tower with squinch-like step-backs at the upper level. The expressed chancel at the south has a squared footprint and a gable roof whose ridge extends to the base of the central tower.

### **Building Features**

*Historic:* granite base; stained-glass windows at ground floor, clerestory level, and base of main tower, all with decorative stone tracery; many surfaces, including the tower and turrets, decorated with filigree-like relief patterns with variations of trefoil-arched panels and floral and foliate patterns; visible roof cladding of smooth stone at the chancel and main tower and tiered stone atop the turrets.

### **Entrance Facade (North)**

*Historic:* eight marble steps with an intermediate platform; a low wall at each side of the upper four steps, each wall with a profiled cap and an inset panel of a trefoil arch; water table; wide-arched portal with a double-edge profiled molding, topped with a flat-topped label molding with decorative label stops, carved spandrel panels, foliate and Tudor rose boss-like projections atop the label molding; recessed entry with white marble threshold with dark marble inlay pattern; entrance ceiling decorated with parallel ribs, relief patterns, and foliate stops; a pair of stained, carved wood doors with a linenfold pattern within trefoil-arched panels; wood-paneled and carved tympanum over the door; above the portal, a shed roof and a short screen or parapet with decorative panels; a stained-glass window within an ogee-shaped frame topped with a pinnacle, finial and crockets at the framing molding; five panels of the stained-glass window tracery with intersecting pointed arches, secondary trefoil-shaped arches, and a quatrefoil in the upper section.

### **East and West Facades**

*Historic:* water table; string course at sill level and below parapet; smooth stone ashlar walls; arched stained-glass window at each side with similar panel configuration as window above front portal; label molding that follows the arch; parapet with quatrefoil panels with a variety of center patterns; set back clerestory level, a stained-glass window with four vertical arched panels and label molding with label stops; parapet with quatrefoil and Tudor rose panels between expressed pedestal-like projections with foliate ornament below; projections attach to the engaged piers of the central tower; at the base of the central tower, quatrefoil stained-glass windows with multi lobes at each of the facets, except where the chancel roof intersects.

### **Chancel Facade**

*Historic:* smooth stone ashlar walls, except low relief pattern below the double-height stained-glass window; stained-glass window with three vertical panels, stone tracery with quatrefoils and trefoil motifs; frame of upper section of window is similar to window at entrance portal; an engaged squared pier at each corner, each with a pyramidal cap with crockets and finial; paneled decorative gable-end frieze; and pinnacle at ridge top.

### **Turrets**

*Historic:* five-sided faceted front turrets; four-sided turrets at the intersection of the main body and the chancel; pairs of stained- and leaded-glass pivot windows at the base of the four turrets, engaged colonettes at the faceted corners, extending above the parapet and terminating with a rounded foliate finial; continuation of the building parapet at the base of the domes; tiered

stone roofs with ribs at the facets and a distinctive curved drop at center of each tier; each turret roof topped with a finial.

#### **Main Tower**

*Historic:* quatrefoil-shaped stained-glass window at each lantern drum facet, except adjacent to chancel roof; engaged clustered piers at each corner that terminate in a crocketed finial above foliate capitals; louvered two-panel openings with tracery framed with an ogee shape terminating in a finial; roofing is smooth stone with external ribs; central finial with crockets.<sup>2</sup>

*Building Alterations:* protective panel over one stained-glass quatrefoil window at base of center tower at east facade; metal utility boxes at base of building at east facade; missing cross at top of central dome.<sup>3</sup>

## **GREEN-WOOD CEMETERY SITE HISTORY**

### Green-Wood Cemetery<sup>4</sup>

Green-Wood Cemetery in Brooklyn was established in 1838 by a group of prominent citizens who envisioned an idyllic park-like retreat as an alternative to urban graveyards in congested cities.<sup>5</sup> Designed by the civil engineer David Bates Douglass (1790-1848), and promoted by the entrepreneur Henry Evelyn Pierpont (1808-1888), Green-Wood Cemetery was inspired by the “English Rural” (garden) movement that incorporated the natural existing topography and vegetation to create an inviting pastoral setting.

These rural cemeteries were part of the period’s interest in picturesque landscapes as advanced by the influential writer and horticulturalist Andrew Jackson Downing (1815-1852) who, among other things, advocated the integration of landscape design and architecture. The architect Richard Upjohn, who perfected and advanced the popularity of Gothic Revival designs, influenced Downing’s ideas and his writing. Along with architect Alexander Jackson Davis (1803-1892), Downing promoted the romanticized revival styles of architecture, particularly Gothic Revival, within the idealized landscapes. “Because of Downing, Gothic Revival architecture became permanently associated with picturesque landscape design...”<sup>6</sup> The choice of the cathedral-like silhouette for the Green-Wood Cemetery Gate at the main entrance was a key element in defining Green-Wood’s Gothic Revival character.<sup>7</sup> Consequently, many of the later structures continued with variations of the style, including the Fort Hamilton Parkway Entrance and the Cemetery Chapel.<sup>8</sup>

Although non-sectarian, Green-Wood Cemetery soon became the favorite burial location for well-to-do Protestant families. As a service to these families, the early developers of Green-Wood Cemetery had planned to include a chapel for funerals as early as the 1860s since it was common for rural cemeteries to do so.<sup>9</sup> Although it was not built at that time, the cemetery considered designs for a chapel submitted by the Upjohn firm, rendered in a Gothic Revival style as considered appropriate to the rural picturesque landscape.

When first established, the boundaries of the 178-acre cemetery extended from today’s 5<sup>th</sup> to 9<sup>th</sup> avenues, and from 21<sup>st</sup> to 37<sup>th</sup> streets, all within the City of Brooklyn and only a few blocks from Gowanus Bay. As was fitting and practical for a cemetery’s burial sites, the founders chose the highest elevation in the county, a hilly area that had been open grazing land along Kings County’s glacial moraine. Although the site was far removed from the developed areas of Manhattan, regular ferry service to Brooklyn had already been established, facilitating the cemetery’s use by New Yorkers. By 1846, the cemetery was serviced by a convenient ferry

that was located at the foot of Hamilton Avenue in Red Hook. From there, a stage coach carried passengers to the main cemetery entrance, marked at that time by a rustic gatekeeper's lodge and a simple bell tower.<sup>10</sup>

The cemetery expanded incrementally during the 19<sup>th</sup> century, and by the time today's main entrance at 5<sup>th</sup> Avenue and 25<sup>th</sup> Street was constructed in 1863, the total acreage had expanded to 360 acres, with the boundaries extending into the town of Flatbush to the southeast. With the expansion, additional entrances were added to the cemetery during the next several decades: a western entrance adjacent to the cemetery's service yard; a northeastern entrance along the area of today's 20<sup>th</sup> Street; and a southern entrance (later removed) near today's 9<sup>th</sup> Avenue and 37<sup>th</sup> Street. Over the years, horse car lines, steam railroads, and electric trolley lines located near the cemetery, and provided service to the various entrances. With Prospect Park (c. 1866) to the northeast of the cemetery, and increased development in Flatbush, the cemetery anticipated the need for an additional entrance along Fort Hamilton Avenue. By 1876, when the Fort Hamilton Avenue Entrance was under construction, the cemetery had expanded to 440 acres and assumed much of its present-day layout.<sup>11</sup>

Not long after the Fort Hamilton Avenue entrance opened in 1877, public transportation nearby included a trolley car line that terminated just north of the cemetery along Fort Hamilton Avenue at Gravesend Avenue and a rail line along Gravesend Avenue that intersected Fort Hamilton Avenue on its way to Coney Island.<sup>12</sup> Both of these lines were a short walk from the entrance. Although this area to the south and east of Green-Wood Cemetery remained sparsely settled in the 19<sup>th</sup> century, commercial establishments that catered to cemetery visitors were located nearby. For example, in 1894, James Weir Jr opened a greenhouse and florist shop across the street from the Fort Hamilton Parkway Entrance.<sup>13</sup> By 1900, there were large greenhouses, florists, and monument companies conveniently located near the cemetery entrances.<sup>14</sup>

Often cited as New York's first rural park, a garden with meandering paths, Green-Wood became a destination for those escaping the chaos and density of the city. As such, the cemetery encouraged carriage tours along its winding roadways not only as a pleasant outing in the countryside, but also to publicize their services. By the second half of the 19<sup>th</sup> century, the cemetery became the final resting place for wealthy and prominent citizens of the area, evident by the large number of artistic and fashionably designed memorials, monuments, and mausoleums. As the prominence of the cemetery increased, the cemetery officials supported proposals for stylish and distinguished buildings and structures from the well-known architects, sculptors, and stained-glass artists of the day. As a result, both the Fort Hamilton Parkway Entrance and the Green-Wood Cemetery Chapel exemplify the inclusion of sophisticated architecture, sculpture, and artistic designs that were intended to complement both the picturesque landscape and the cemetery's prestigious status.<sup>15</sup>

### Architecture of Fort Hamilton Parkway Entrance<sup>16</sup>

Rural cemeteries were organized with a typical plan of a perimeter fence that provided security and one or more gated entrances. In addition to the requisite gates, these entrance complexes often included gate structures, gatehouses, lodges, facilities for the reception and comfort of visitors, etc. During the early days of Green-Wood, a wooden fence enclosed the cemetery and the entrance structures were simple frame buildings. Later, as the cemetery became established, elaborate masonry buildings and decorative iron fences and gates replaced the earlier simpler designs.



Early in 1876, Richard Mitchell Upjohn submitted plans for the Fort Hamilton Avenue Entrance, estimated to cost \$22,000. A signed rendering of the entrance, “Lodges at East Entrance of Greenwood Cemetery” illustrates a view to the north and shows the buildings much as they are today.<sup>17</sup> The buildings were to be constructed of Belleville brownstone and included both inner and outer gates, Gothic Revival style gateposts, and decorative iron fencing. By 1877 the project was completed with the exception of low brownstone walls along Fort Hamilton Parkway to keep cattle out. The low walls, still in place today, were completed a year later in 1878.

Continuing the tradition of the Gothic Revival style at the cemetery, the Fort Hamilton Parkway Entrance is an excellent example of the High Victorian Gothic that became popular during the post-Civil War years. The style was used for a broad range of secular building types, as seen here in its use not only for the Residence but also for the Visitors’ Lounge. The entrance buildings feature characteristics of the style: prominent steep roofs with patterned shingles; arched windows and transoms; pinnacles, crockets, and finials; integral variations of color and texture in the building materials; iron cresting; and carved and applied ornamentation, often with foliate, floral, trefoil and quatrefoil shapes. Completed in 1877, the two entrance buildings illustrate these characteristics, and continue the tradition of the Gothic Revival used at the main entrance, creating an elegant and inviting entrance to the cemetery.

In addition to the construction of the buildings, the cemetery agreed “to a proposal from John Moffit to carve on the four stone panels over the porches of the Visitors’ Lounge a series entitled *The Four Ages* for the cost of \$250 per panel.”<sup>18</sup> These panels depict infancy and youth over the ladies’ restroom porch entrance, and manhood and old age at the gentlemen’s restroom porch entrance. Each of the panels contains an hourglass, a symbol often used in cemetery art, along with representations of each age: babies sleeping and playing; a youth with a book lounging next to a tree with a squirrel nearby; a man working with metal and woodworking tools next to a lamp of wisdom; and finally, a balding man wearing a cape and holding his head while leaning on a book with the hourglass placed prominently on the table. Moffit had worked with the Upjohn firm 15 years earlier in creating the sculpture for the Green-Wood Cemetery Gate at the main entrance. In addition to the sculptural panels, the Visitors’ Lounge exhibits decorative encaustic tile at the porches and geometric and figural stained-glass windows throughout, all dating from the construction of the building.

### Richard Mitchell Upjohn<sup>19</sup>

Richard Mitchell Upjohn (1828-1903), son of Richard Upjohn (1802-1878), was the architect of the Fort Hamilton Parkway Entrance. He was born March 7, 1828 in Shaftesbury, England, and came to the United States with his family as an infant. Richard Mitchell began his training in his father’s office in 1846, assuming a major role when his father traveled to Europe in 1850-51. In 1853 he became a junior partner in the newly-named firm of R. Upjohn & Co. Although he and his father worked on many commissions together, the earliest design credited to Richard Mitchell was Madison Square Presbyterian Church (1853-54, now demolished).

Father and son continued to work closely together and as such, many designs had the input of both architects. Like his father, he was also quite skilled at designing in the revival ecclesiastical styles of the day, particularly Gothic Revival, and designed a number of churches in the United States including St. Albans (1865) in Staten Island; and St. Paul’s (1865) and St. George’s (1887), both in Brooklyn.

Over the years, he and his father, Richard Upjohn, designed many structures in the cemetery, most notably the Green-Wood Cemetery Gate at the main entrance constructed in 1861-63. It is an eloquent essay on the adaptation of the mature Gothic style for a gate complex and a New York City Landmark since 1966. Other R. Upjohn & Co. structures in Green-Wood Cemetery include the distinctive brownstone-clad receiving tomb (1853) that is prominently located at an embankment adjacent to the Green-Wood Cemetery Chapel and the arched masonry bridge (1860) that carries Fifth Avenue over the western entrance from the service yard.<sup>20</sup> Also noteworthy are the Gothic Revival style Pierpont monument (1860) and the De Witt Clinton monument base (1852) that were designed by the father Richard Upjohn but his son may have also contributed to the designs.

One of Richard Mitchell Upjohn's most notable projects of his career was the domed Connecticut State Capitol (1871-78) in Hartford, Connecticut. Like his father, Richard Mitchell was also one of the founding members of the AIA and later served as its president. He died March 3, 1903, in Brooklyn and is buried at Green-Wood Cemetery. Richard Mitchell's own son, Hobart Upjohn (1876-1949) carried on the family tradition and became an architect and civil engineer.

### John M. Moffit<sup>21</sup>

The sculptor John M. Moffit, (1837-1887), carved *The Four Ages*, four allegorical relief sculptures within each tympanum over the porches at the Visitors' Lounge, representing infancy, youth, manhood, and old age.<sup>22</sup> He was born in England, the son of an architectural sculptor in London. Upon finishing his seven-year apprenticeship at age 22, he came to the United States. His first commission was the sculptural panels within the Green-Wood Cemetery Gate at the main entrance. A short time later he worked again with the Upjohn firm, in designing the Asa Packer Memorial reredos at St. Mark's Church (1869, Upjohn) in Mauch Chunk, Pennsylvania (now the town of Jim Thorpe). Later he partnered with the younger American sculptor Alexander Doyle (1857-1922) with a practice in New York City. John M. Moffit (and later the firm of Moffit & Doyle) designed many memorials, both religious and civic, not only in New York, but in nearby states. One of the firm's last commissions, completed in 1887, was the Soldiers and Sailors Monument at East Rock, New Haven, Connecticut. Moffit died in London on September 15, 1887.

Other Green-Wood commissions by Moffit, or Moffit & Doyle, include the carved memorial for the Brown family, who lost members of their family in the 1854 sinking of the ship "Arctic," the Steinway vault (1870), the granite angel for the Gordon W. Burnham monument (1885),<sup>23</sup> the Loftis-Wood Mausoleum, the Thomas Read monument, the Thomas C. Durant vault, and the Craven monument.

### Subsequent History

In 1896 the outer gates were added to the decorative brownstone posts and iron cresting was installed on the low walls along Fort Hamilton Parkway that had been built in 1878. It was noted that this metalwork was added to the "coping enclosing the eastern entrance... in order to better protect the buildings and grounds now lying outside the main boundary fence."<sup>24</sup> After the Fort Hamilton Parkway Entrance structures were constructed, it was noted they required little attention until 1959 when the exterior and roof were repaired and the interiors painted.<sup>25</sup> More recently, another round of repair work was directed by the firm, Platt Byard Dovell White

(PBDW) Architects.<sup>26</sup> Today the Visitors' Lounge still functions as the restroom facility for visitors.

### Architecture of Green-Wood Cemetery Chapel<sup>27</sup>

The Green-Wood Cemetery Chapel, designed by the distinguished architectural firm of Warren & Wetmore, is an excellent example of a late-Gothic-inspired building with Beaux-Arts massing. Surrounded by embankments, the chapel has a pavilion quality to it; its design and siting relate to the landscape on all four sides. It does not dominate the picturesque rural landscape, but is a pleasing companion and complement to the natural features and to the 19<sup>th</sup> and early 20<sup>th</sup> century memorials and monuments nearby. Its Gothic-inspired style continues the tradition that the Upjohn firm initiated in the earlier cemetery structures such as the Green-Wood Cemetery Gate at the main entrance and the Fort Hamilton Parkway Entrance.

Shortly after the cemetery was established in 1838, the layout included a hilltop location for a future chapel, "Chapel Hill," at the intersection of Chapel and Orchard avenues. In 1855 Richard Upjohn submitted drawings for a Gothic Revival style central-plan mortuary chapel.<sup>28</sup> No action was taken, and in 1863, the cemetery voted against its construction and instead opened lots for burial there. That area is still known as Chapel Hill, today the location of the imposing Steinway Mausoleum that dominates the site. Eventually, in the early 1900s, the cemetery decided to move ahead with a chapel and chose a new location, Arbor Water. This was close to the main entrance and its construction on the drained pond bed did not disturb any of the existing burial sites.

In early 1909, the cemetery solicited proposals for a granite or marble chapel from three prominent New York architectural firms: Warren & Wetmore; Renwick, Aspinwall & Tucker; and Cram, Goodhue & Ferguson.<sup>29</sup> These three firms were among the leading architectural firms in the country.<sup>30</sup> The cemetery ultimately chose the design proposal of Warren and Wetmore, stipulating that the total cost was not to exceed \$250,000, including the stained-glass windows.<sup>31</sup> During the following year, the construction drawings were finalized for a reinforced concrete structure clad in limestone.<sup>32</sup> An article in *Engineering Record* noted that the use of the reinforced concrete to support the main dome was "an unusual approach" at the time.<sup>33</sup> Specifically, cantilevers of reinforced concrete created a transition from the chapel walls to the lantern to support the weight of the dome. On the exterior, this appears as the squinch-like features at the base of the tower. In addition to the cantilevers, the structural approach included the four turrets that act as buttresses for the building.

Construction continued through 1911, and by September of 1912, the chapel was nearing completion, but it still needed finish work and the installation of stained-glass windows.<sup>34</sup> In January of 1913, the large chancel stained-glass window was installed by the Willet Stained Glass and Decorating Company of Pittsburgh, Pennsylvania.<sup>35</sup> A pamphlet describing the stained-glass windows in the completed Chapel, all of which were completed by the Willet firm, noted not only how beautiful they were, but also how their fabrication continued the medieval tradition.<sup>36</sup> "Mediaeval in treatment; richly prismatic in color...No enamels have been employed, all the color is in the glass itself, much of which is made in layers of different colors, and then etched with acid to produce the desired contrast, after the manner employed by Albrecht Durer..."<sup>37</sup>

The chapel officially opened in June of 1913. From its first year, the chapel was used for funerals and was also open during the day for cemetery visitors since there was an attendant to

“wait upon visitors.” In September of 1913, a sign was proposed to be placed near the chapel that would inform visitors that it could be used as a place for meditation.<sup>38</sup> Although there is no longer an attendant, the sign was recently found in storage and repositioned in front of the chapel.

As early as 1912, the design of Green-Wood Cemetery Chapel was compared to Sir Christopher Wren’s late-Gothic Tom Tower at Christ Church College (1681-82) in Oxford, England.<sup>39</sup> As seen from St. Aldates side, the Wren façade exhibits nearly identical features and ornamentation that Warren & Wetmore incorporated into their design. Warren & Wetmore rarely worked with the Gothic Revival style and it appears that Green-Wood Cemetery Chapel may be a unique example of a church or chapel building designed by the firm.<sup>40</sup> Warren & Wetmore worked primarily with variations of the neo-Classical, including the Beaux-Arts and neo-Renaissance styles, but throughout their careers they were able to adapt a variety of historical styles to the needs of a particular program or client.<sup>41</sup>

Green-Wood Cemetery Chapel is not a typical example of a Gothic Revival design. The ornamentation and tracery do reference the Gothic Revival style, but the robust massing and centralized orientation reads as more solidly Beaux Arts. Peter Pennoyer and Anne Walker, in their monograph on Warren & Wetmore, commented on their eclectic approach. “The Firm adroitly combined taut facades and the rational plan of the Beaux-Arts tradition with ornament and a picturesque roofline characteristic of the Gothic Style.”<sup>42</sup>

#### Warren & Wetmore<sup>43</sup>

Whitney Warren (1864-1943), born to a wealthy family in New York City, studied architecture privately, attended Columbia College for a time, and continued his studies at the Ecole des Beaux-Arts in Paris from 1885 to 1894. Upon his return to New York, he worked in the office of McKim, Mead & White. One of Warren’s country-house clients was Charles Delevan Wetmore (1866-1941). Born in Elmira New York, Wetmore was a graduate of Harvard University (1889) and Harvard Law School (1892). He also studied architecture and had designed three dormitory buildings (c. 1890) on that campus before beginning to practice law. Impressed by his client’s architectural ability, Warren persuaded Wetmore to join him in the establishment of the architectural firm Warren & Wetmore in 1898. While Warren was the principal designer of the firm and used his social connections to provide clients, Wetmore became the legal and financial specialist. Reflecting his early interest in French design, Whitney Warren was also a founder of the Society of Beaux-Arts Architects and the Beaux-Arts Institute of Design.

Warren & Wetmore became a highly successful and prolific architectural firm, known for its designs for luxury apartment houses, hotels, resorts, offices, and for buildings commissioned by railroad companies. The firm’s work was concentrated in New York City, but also included projects across the United States and overseas. Their first major commission was the flamboyant New York Yacht Club (1900, a New York City Landmark) at 37 West 44th Street. Today the firm is best known for the design of Grand Central Terminal, East 42<sup>nd</sup> Street and Park Avenue (1913, a New York City Landmark and Interior Landmark). One of their luxury apartment houses included the Renaissance Revival style apartment building at 903 Park Avenue, in the Park Avenue Historic District. They were also responsible for the design of the Vanderbilt Hotel (1913), at 4 Park Avenue, including the Della Robbia Bar (a New York City Interior Landmark).

Little was designed by the firm after 1930. Whitney Warren retired in 1931, but remained a consulting architect. Charles Wetmore was the firm’s senior partner until the end of his life in

1941. Within Green-Wood Cemetery, in addition to the chapel, the firm was responsible for the Gatehouse and Residence (1925-26) at the Prospect Park West Entrance. This was a "...late Gothic Revival ensemble, which features Tudor arches, engaged buttresses, and crenellation reminiscent of collegiate design common in the United States at the time."<sup>44</sup> This entrance was designed in 1915, but not constructed until ten years later. The firm was also responsible for the 1911 outer main gates at 5<sup>th</sup> Avenue and 25<sup>th</sup> Street.<sup>45</sup>

### Subsequent History

There was some concern regarding the status of the chapel during the early 1980s when the building was closed to the public.<sup>46</sup> Later, repair and restoration work began in 1995 and was completed in 1999, with the chapel reopening in 2000.<sup>47</sup> The restoration work was directed by Platt Byard Dovell White Architects, LLP.<sup>48</sup> Today, the Green-Wood Cemetery Chapel continues to be used for funerals, but is also used for exhibits, weddings, and programs such as concerts and lectures. When not used for special events, it remains open to cemetery visitors during the day.

Report prepared by  
Marianne Hurley  
Research Department

### **NOTES**

---

<sup>1</sup> "Green-Wood Cemetery" is the official name, but was placed on the Landmarks Preservation Commission calendar as "Greenwood Cemetery."

<sup>2</sup> The interior continues the decorative exterior scheme with ribbed vaults, moldings, and relief tracery patterning. Wall cladding includes limestone, plaster, and cast stone. Stained and carved woodwork at the chancel. The four turrets house a men's restroom, a woman's restroom, a sacristy, and a spiral staircase for the basement and organ loft. A large historic light fixture hangs from the interior of the dome.

<sup>3</sup> Historic photographs show a cross atop the central tower.

<sup>4</sup> Information in this section is based on the following sources: National Register of Historic Places (NRHP), *Green-Wood Cemetery*, (Washington, D.C.: National Park Service, 2006), prepared by Lauren Meier; Landmarks Preservation Commission (LPC), *Green-Wood Cemetery Gates*, (LP-0149) (New York: City of New York, April 19, 1966); Margaret Latimer, ed., *Brooklyn Almanac*, (Brooklyn: Brooklyn Educational & Cultural Alliance, 1984); Henry R. Stiles, *History of the County of Kings and the City of Brooklyn, N.Y. from 1683 to 1884* (New York: W. W. Munsell & Co., 1884), 602-606; *Green-Wood: A Handbook* 1973; Green-Wood Cemetery Archives; Dell Upton, *Architecture in the United States*, (New York: Oxford University Press, 1998), 114-116; Robin Lynn and Francis Morrone, *Guide to New York City Urban Landscapes*, (New York: W. W. Norton & Co., 2013), 165-172; Jeffrey I. Richman, *Brooklyn's Green-Wood Cemetery: New York's Buried Treasure*, (Brooklyn, Green-Wood Cemetery, 1998); Stanley French, "The Cemetery As Cultural Institution: The Establishment of Mount Auburn and the 'Rural Cemetery' Movement," *American Quarterly*, 26 (March 1974), 37-59; Quennell Rothschild & Partners, LLP with Paul Cowie & Associates, "Greenwood Landscape Master Plan Appendix," February 2007.

<sup>5</sup> Green-Wood was the fourth rural cemetery established in the United States. Mount Auburn in Cambridge, Massachusetts, was the first, established in 1831, followed by Laurel Hill in Philadelphia, Pennsylvania, and Mount Hope in Rochester, New York.

<sup>6</sup> Nehemiah Cleaveland, *Green-Wood Cemetery: A History of the Institution from 1838 to 1864*, (New York: Anderson and Archer, 1866) as quoted in NRHP, 40. The Gothic Revival was also appealing to Green-Wood during its early years for its broad Christian associations.

<sup>7</sup> The cemetery preferred the Gothic Revival style during the early years and rejected Egyptian and exotic funerary design with its pagan associations. NRHP, 40.

<sup>8</sup> The Prospect Park West Entrance buildings (1925-26), designed by Warren and Wetmore, are also Gothic Revival in style.

<sup>9</sup> “No rural cemetery, without a chapel, was supposed to be complete.” Cleaveland, 77.

<sup>10</sup> The cemetery’s first main entrance was located further south along today’s 5<sup>th</sup> Avenue between today’s 26<sup>th</sup> and 27<sup>th</sup> streets.

<sup>11</sup> Today, with the boundaries of Green-Wood Cemetery contained at 478 acres, there are four entrances: the Green-Wood Cemetery Gate at the main entrance marked by the prominent Gothic Revival arches (1861-63), the Fort Hamilton Parkway Entrance with its two High Victorian Gothic buildings, the western entrance with an archway under 5<sup>th</sup> Avenue at the service yard located between 4<sup>th</sup> and 5<sup>th</sup> avenues near 34<sup>th</sup> Street, and the late Gothic Revival style Prospect Park West Entrance with a gatehouse and residence.

<sup>12</sup> Gravesend Avenue was renamed McDonald Avenue in 1933. Today, the F and G subways at the Church Street Station and busses along McDonald Avenue service this entrance.

<sup>13</sup> The Weir family also owned a large Greenhouse (a New York City Landmark) located at 25<sup>th</sup> Street and 5<sup>th</sup> Avenue near the main entrance. LPC, *McGovern-Weir Greenhouse* (LP-1197) (New York: City of New York, April 13, 1982), prepared by Andrew Dolkart.

<sup>14</sup> Likewise, monument companies were also in evidence at both entrances, such as the Grant R. Pitbladdo Company. Alexandra Kathryn Mosca, *Images of America: Green-Wood Cemetery*, (Chicago: Arcadia Publishing, 2008), 18; Today, a survivor of those cemetery-related businesses is the Shannon Florist and Greenhouse in the vicinity of the Fort Hamilton Parkway Entrance.

<sup>15</sup> Green-Wood Cemetery was designated a National Historic Landmark by the National Park Service in 2006. The bronze plaque in the cemetery notes that the site possesses national significance as the largest and most varied of the Early American Rural cemeteries, carefully sited with dramatic views of the City and Harbor.

<sup>16</sup> Information in this section is based on the following sources: Leland M. Roth, *American Architecture*, (Boulder, Colorado: Westview Press, 2001), 216-220; *GWC Minutes of the Standing Committee*, 6 March 1876, 27 May 1876; *Report of the Board of Trustees of The Green-Wood Cemetery For the Year 1877* and *Report of the Board of Trustees of The Green-Wood Cemetery For the Year 1878*, Box 1, Reports of the Board of Trustees, 1869-1881, #008-2013, Green-Wood Cemetery Archives. In addition, the author wishes to acknowledge Anthony M. Cucchiara, Archivist, and Stacy Locke, Manager of Historical Collections, Green-Wood Cemetery, for their research assistance with both the Fort Hamilton Parkway Entrance and the Chapel.

<sup>17</sup> “Lodges at East Entrance of Greenwood Cemetery,” n.d., Richard M. Upjohn, Greenwood Cemetery designs, M-4,1, Avery Architectural & Fine Arts Library, Columbia University.

<sup>18</sup> *GWC Minutes of the Standing Committee*, 10 January 1877.

<sup>19</sup> Everard M. Upjohn, *Richard Upjohn, Architect and Churchman*, (New York: Columbia University Press, 1939); Roth, 170-177.

<sup>20</sup> “Bridge at Greenwood Cemetery Entrance,” 9 February 1859, R. Upjohn & Co Architects, Upjohn Collection, M-4, 5; Avery Architectural & Fine Arts Library, Columbia University. The Upjohn firm also designed an 1875 frame Shelter House centrally located within the cemetery grounds and demolished in the 1970s. Mosca, 16.

<sup>21</sup> Information in this section is based on the following sources: “The Sculptors of New York,” *Frank Leslie’s Popular Monthly* XXV, No. 2 (February 24, 1888), 136-139; “Obituary,” *Building: An Architectural Weekly*, 7, no. 13 (September 24, 1887), 104; Richman, 85.

<sup>22</sup> “No Fear of Destroying Greenwood,” *New York Tribune/Herald Tribune*, October 27, 1877, 1.

<sup>23</sup> “R.I.P. Restorations in Progress,” *The Arch*, VII, #1, (Spring 2006), 12.

<sup>24</sup> *GWC Minutes of the Standing Committee*, 14 December 1896.

<sup>25</sup> Handbook, 10.

<sup>26</sup> The work included repairing and replacing the slate and copper roofs; repair and replacing the Belleville brownstone; replacing ornamental cast iron cresting at the roof ridges; and repairing and painting the wood features; and painting the “PVC-clad” windows. “Restoration Scope of Work,” PBDW Architects, August 8, 2012; on file at Green-Wood Cemetery. The firm received an award for the project in 2014 from the New York Landmarks Conservancy.

<sup>27</sup> Information in this section is based on the following sources: *Green-Wood: A Handbook* 1973, nd; Jeffrey I. Richman, *A self-guided walk through Green-Wood Cemetery: Walk #2: Valley & Sylvan Waters* (Brooklyn: Green-Wood Cemetery, 2001), 11-12; Peter Pennoyer and Anne Walker, *The Architecture of Warren & Wetmore* (New York: W.W. Norton & Company, 2006); Quennell Rothschild & Partners, Appendix; NRHP; James L. Sturm, *Stained Glass From Medieval Times to the Present: Treasures to be seen in New York*, (New York: E.P. Dutton, Inc., 1982), 68, 71, 122; *GWC Minutes of the Standing Committee*, 20 March, 1863; Funeral services are conducted at Green-Wood’s chapel, but it does not contain any burials. There are also chapel-like mausoleums at Green-Wood Cemetery such as the Gothic-Revival style Whitney mausoleum (c. 1864).

<sup>28</sup> “The Comptroller submitted a plan with elevations....for a chapel drawn by R. Upjohn & Co.,” *Green-Wood Cemetery (GWC) Minutes of the Standing Committee*, 14 March 1855, Box 1, Minutes of Standing Committee, 1842-1921, #012-2012, Green-Wood Cemetery Archives; A drawing at the Avery Library at Columbia University may be the submitted rendering. “Chapel for Greenwood Cemetery” id by architect, not dated, signed R.M. Upjohn, arch; R. R. Upjohn, *fecit*, Avery Library, Columbia University, New York. The building was deferred due to cost, Cleaveland. 78.

<sup>29</sup> Green-Wood’s Standing Committee directed a building subcommittee to “...procure plans, specifications, and estimates of cost of a marble or granite chapel in connection with the present Receiving Tomb; and of one completely separate therefrom, on the site of Arbor Water; the firms of Messrs. Warren & Wetmore, Renwick, Aspinwall & Tucker, and Cram, Goodhue & Ferguson were selected to prepare such plans and their cost...” *GWC Minutes of the Standing Committee*, 17 March 1909.

<sup>30</sup> Nearly twenty years before this request for proposals for a chapel occurred, Carrere and Hastings produced a rendering of a monumental classically-inspired “Proposed Mausoleum for Green-Wood,” *American Architect and Building News*, 31, (March 21, 1891).

<sup>31</sup> *GWC Minutes of the Standing Committee*, 28 April 1909 and 9 May 1910.

<sup>32</sup> John W. Thatcher & Son, general building contractor; sub-contractor Geo. A. Forman Co. for the imitation stone on the interior; Indiana Quarries Company for the limestone; James McLaren & Sons for the cut stone; Willet Stained Glass and Decorating Co. for stained glass, and L. Marcotte & Son for the furniture. “Mortuary Chapel, Greenwood Cemetery, Brooklyn, N. Y.,” *Architecture and Building* 45 (May 1913), 182; Warren and Wetmore 1910 drawing blueprints, Green-Wood Cemetery Archives; and Thatcher Construction Company photos in the Green-Wood Historic Fund Collections.

<sup>33</sup> “Concrete Features of the Green-Wood Mortuary Chapel,” *Engineering Record*, 67, (March 29, 1913), 362.

<sup>34</sup> *GWC Minutes of the Standing Committee*, 9 September 1912.

<sup>35</sup> *GWC Minutes of the Standing Committee*, 13, January 1913. A contract had been finalized with the Willet Stained Glass and Decorating Company earlier in October of 1913 for \$18,500 for all the stained-glass windows. *GWC Minutes of the Standing Committee*, 14 October 1912. William Willet (1869-1921), portrait painter, muralist, and stained glass designer, excelled in medieval-style stained glass. He was not

a proponent of the opalescent pictorial windows that were popular during the early 20<sup>th</sup> century. One of the firm's most notable commissions was for the stained-glass windows at the West Point Chapel. [https://en.wikipedia.org/wiki/William\\_Willet](https://en.wikipedia.org/wiki/William_Willet), accessed February 9, 2016.

<sup>36</sup> The chancel window depicts "The Resurrection" with archangels in attendance, the windows at the east and west depict Biblical figures; the clerestory windows depict angels and St. George. The window over the entrance illustrates various symbols without the use of figures.

<sup>37</sup> "The Windows of Green-Wood Cemetery Chapel," pamphlet, nd. 1.

<sup>38</sup> *Report of the Board of Trustees of The Green-Wood Cemetery For the Year 1913*, Box 4, Reports of the Board of Trustees, 1910-1919, #008-2013, Green-Wood Cemetery Archives.

<sup>39</sup> *Report of the Board of Trustees of The Green-Wood Cemetery For the Year 1912*, 9.

<sup>40</sup> Whitney Warren designed the main altar and baldachin (both 1924) at the Beaux-Arts style St. Paul's Cathedral, St. Paul, Minnesota (1906-1915). Franklin T. Ferguson, "The Cathedral of St. Paul," *Minnesota History*, (Winter, 1964), 160.

<sup>41</sup> "Architecture is always an evolution. Of course, we use old styles; we can't invent a new one, we can only evolve a new one. So we are taking the best elements in the old styles, and we are attempting to produce from them what is suggested and demanded by our present conditions—a new and American style." Quoted in Pennoyer and Walker, 8; "Is there an American Architecture?" NYT, April 18, 1909, 4.

<sup>42</sup> Pennoyer and Walker, 144.

<sup>43</sup> This section on Warren & Wetmore is adapted from Landmarks Preservation Commission (LPC), *Park Avenue Historic District Designation Report* (LP-2547) (New York: City of New York, April 29, 2014), Architects' Index prepared by Marianne S. Percival, 140.

<sup>44</sup> NRHP, 23.

<sup>45</sup> Handbook, 6.

<sup>46</sup> *Newsletter of the Association for Gravestone Studies* 5 (Spring 1981) n.185.

<sup>47</sup> Quennell Rothschild & Partners, LLP, Appendix.

<sup>48</sup> Work included drying out and waterproofing the structure, cleaning and repointing the exterior, and the restoration of the stained-glass windows and the interior. The firm received awards for the work from the New York Landmarks Conservancy and the Preservation League of New York in 2001.



## FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of the buildings and site, the Landmarks Preservation Commission finds that the Fort Hamilton Parkway Entrance and the Green-Wood Cemetery Chapel have a special character, special historical and aesthetic interest, and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, The Fort Hamilton Parkway Entrance, built in 1876-77, and the Green-Wood Cemetery Chapel, built in 1911-13, are significant Green-Wood Cemetery buildings; that they are excellent examples and variations of Gothic Revival design; that both the Entrance and the Chapel continue the design tradition that was established earlier with the Gothic Revival Green-Wood Cemetery Gate at the main entrance; that their siting and design features complement the picturesque character of the historic rural cemetery established in 1838, the fourth rural cemetery in the United States, with a landscape influenced by the “English Rural” garden movement; that the Fort Hamilton Parkway Entrance was designed by Richard Mitchell Upjohn and is an outstanding example of the High Victorian Gothic popular during the post-Civil War years; that the architect Richard Mitchell Upjohn, like his father Richard Upjohn, was well-known for his skill adapting the Gothic Revival style to various building types and was a leading proponent of the style; that the Fort Hamilton Parkway Entrance consists of a Residence, a Visitors’ Lounge, and associated decorative iron fencing and gates, brownstone gateposts and low walls; that the brownstone buildings feature asymmetrical massing, prominent patterned steep roofs, arched windows; stained glass; a tall tower; iron cresting; and carved ornamentation; that the Fort Hamilton Parkway Entrance with its decorative gate structures, presents an elegant and inviting entry along the southeastern boundary of the cemetery; that the distinguished New York architectural firm of Warren & Wetmore, best known for their 1913 Grand Central Terminal, designed the Green-Wood Cemetery Chapel; that the Chapel is an outstanding example of a late Gothic Revival building with Beaux-Arts qualities; that the Chapel’s most prominent feature is the cluster of towers: a tall central tower, surrounded by four smaller similarly designed turrets, all with octagonal ogee-shaped domes; that the Chapel is clad in limestone and is embellished with delicate Gothic-Revival carved ornament and a collection of arched stained-glass windows with decorative stone tracery; that it is notable for its modern structural use of reinforced concrete to support the central dome; that the Chapel contributes a pavilion-like presence within its location on a drained pond bed; that both the Green-Wood Cemetery Chapel and the Fort Hamilton Parkway Entrance buildings and features have excellent integrity of materials and design; and that these structures remain significant examples of Gothic Revival style buildings harmoniously incorporated into a picturesque cemetery landscape.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Fort Hamilton Parkway Entrance and the Green-Wood Cemetery Chapel, and designates Borough of Brooklyn, Tax Map Block 902, Lot 1, in part, consisting of (a) the entire Green-Wood Cemetery Chapel building and steps and the land upon which these improvements are sited and located adjacent to the cemetery’s Landscape Avenue; and (b) the Fort Hamilton Parkway Entrance (aka Eastern Entrance) consisting of the area bounded by a line beginning at the westernmost outer gatepost on Fort Hamilton Parkway, and including such gatepost, following the northwestern edge of the iron fence as it extends from the gatepost to the Residence’s west facade, northerly along the

Residence's west facade and easterly along the Residence's north facade, following the western edge of the iron fence from the north facade of the Residence to the westernmost inner gatepost, and including such gatepost, following a line extending easterly along the northern edge of the inner gates gateposts to the easternmost inner gatepost, and including such gatepost, along the northern edge of the iron fence from the easternmost inner gatepost to the north facade of the Visitors' Lounge, easterly along the Visitors' Lounge north facade, and southerly along the Visitors' Lounge east facade, following the eastern edge of the iron fence from the east facade of the Visitors' Lounge southerly to the easternmost outer gatepost on Fort Hamilton Parkway, and including such gatepost, and then southwest along the southern edge of the low wall and outer gateposts and gates to the point of beginning, and the land upon which these improvements are sited, as its Landmark Site.

Meenakshi Srinivasan, Chair

Frederick Bland, Diana Chapin, Wellington Chen, Michael Devonshire, Michael Goldblum, John Gustafsson, Kim Vauss, Commissioners



View of Fort Hamilton Parkway Entrance looking north into the cemetery  
Residence at left and Visitors' Lounge at right  
*Photo: Sarah Moses, 2016*



View of Fort Hamilton Parkway Entrance looking south from the cemetery  
*Photo: Sarah Moses, 2016*



Fort Hamilton Parkway Entrance  
Residence and Outer Gates  
Southeast Facade  
*Photo: Sarah Moses, 2016*



Fort Hamilton Parkway Entrance  
Residence  
Northwest Facade  
*Photo: Sarah Moses, 2016*



Inner Gates looking north toward the cemetery  
*Photo: Sarah Moses, 2016*



South Facade Residence  
*Photo: Sarah Moses, 2016*



West Facade Visitors' Lounge  
*Photo: Sarah Moses, 2016*



East Facade Visitors' Lounge  
*Photo: Sarah Moses, 2016*



Porch to Ladies' Restroom, Visitors' Lounge  
*Photo: Marianne Hurley, 2016*



Tympanum Sculpture, "Youth"  
*Photo: Marianne Hurley, 2016*



Tympanum Sculpture, "Old Age"  
*Photo: Sarah Moses, 2016*



“Lodges at East Entrance of Greenwood Cemetery”  
 Richard M. Upjohn (c. 1876)  
*Avery Architectural & Fine Arts Library, Columbia University*



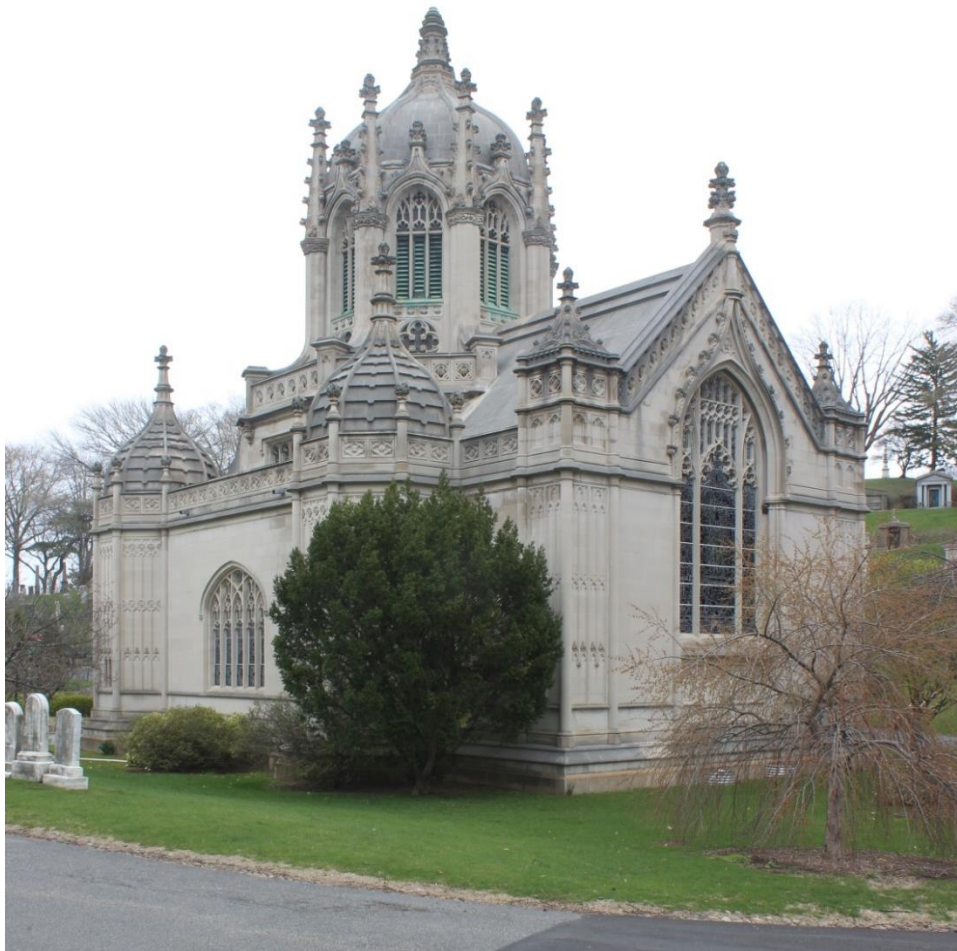
Fort Hamilton Parkway Entrance (aka Eastern Entrance)  
 Looking south toward Fort Hamilton Parkway from the cemetery  
*Green-Wood Historic Fund Collections*



Front Facade Green-Wood Cemetery Chapel  
*Photo: Sarah Moses, 2016*



Entrance Portal, Chapel  
*Photo: Sarah Moses, 2016*



Southwest Facade with Chancel, Green-Wood Cemetery Chapel  
*Photo: Sarah Moses, 2016*



Chancel Roof, Green-Wood Cemetery Chapel  
*Photo: Marianne Hurley, 2016*





“Chapel at Green-Wood Cemetery”  
Warren & Wetmore, architects, 1910  
*Green-Wood Cemetery Archives*



Construction Photographs, 1911, Chapel  
*Green-Wood Historic Fund Collections*



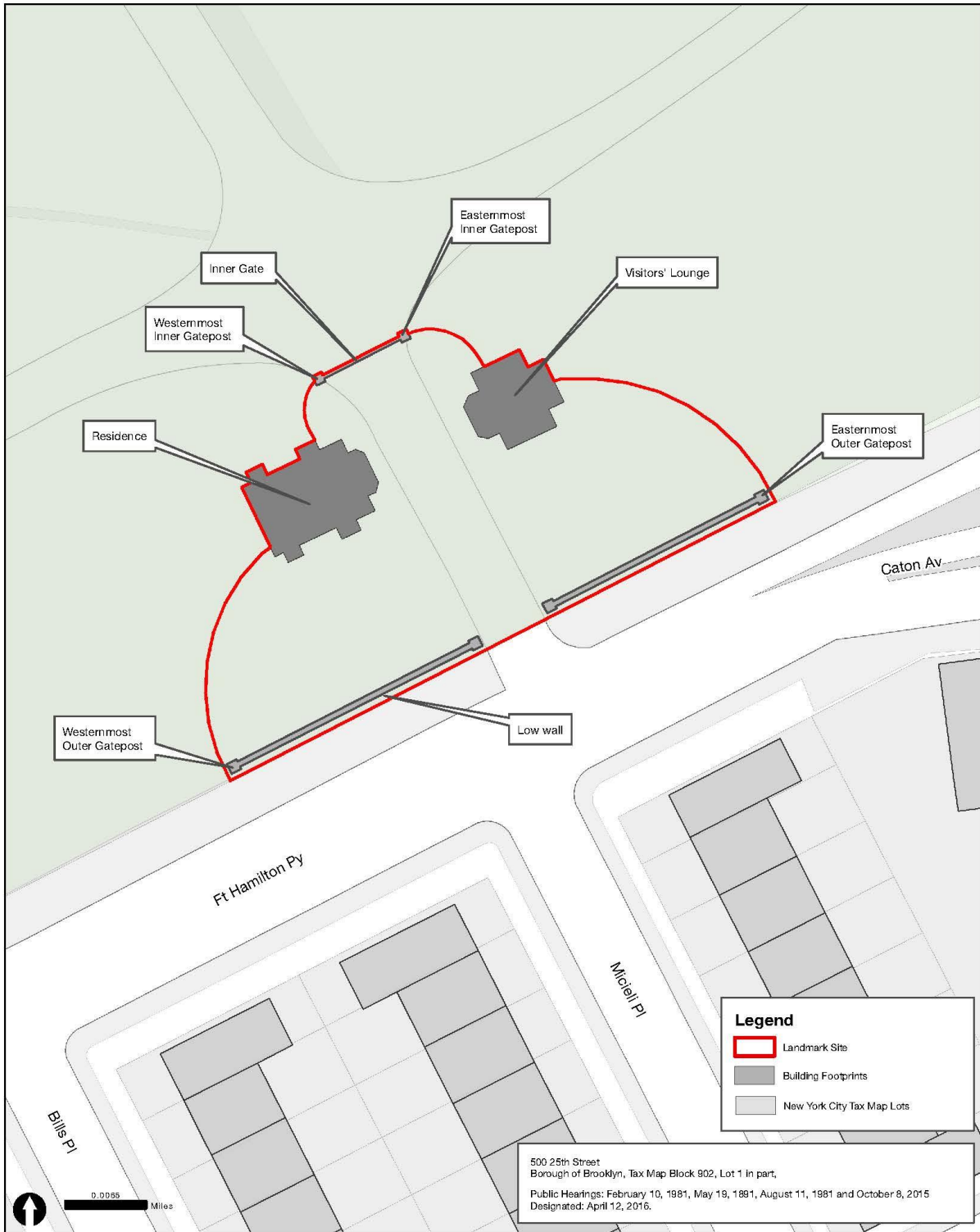
Green-Wood Cemetery Chapel c. 1913  
*Green-Wood Historic Fund Collections*

**Green-Wood Cemetery Designations | LP-1233**



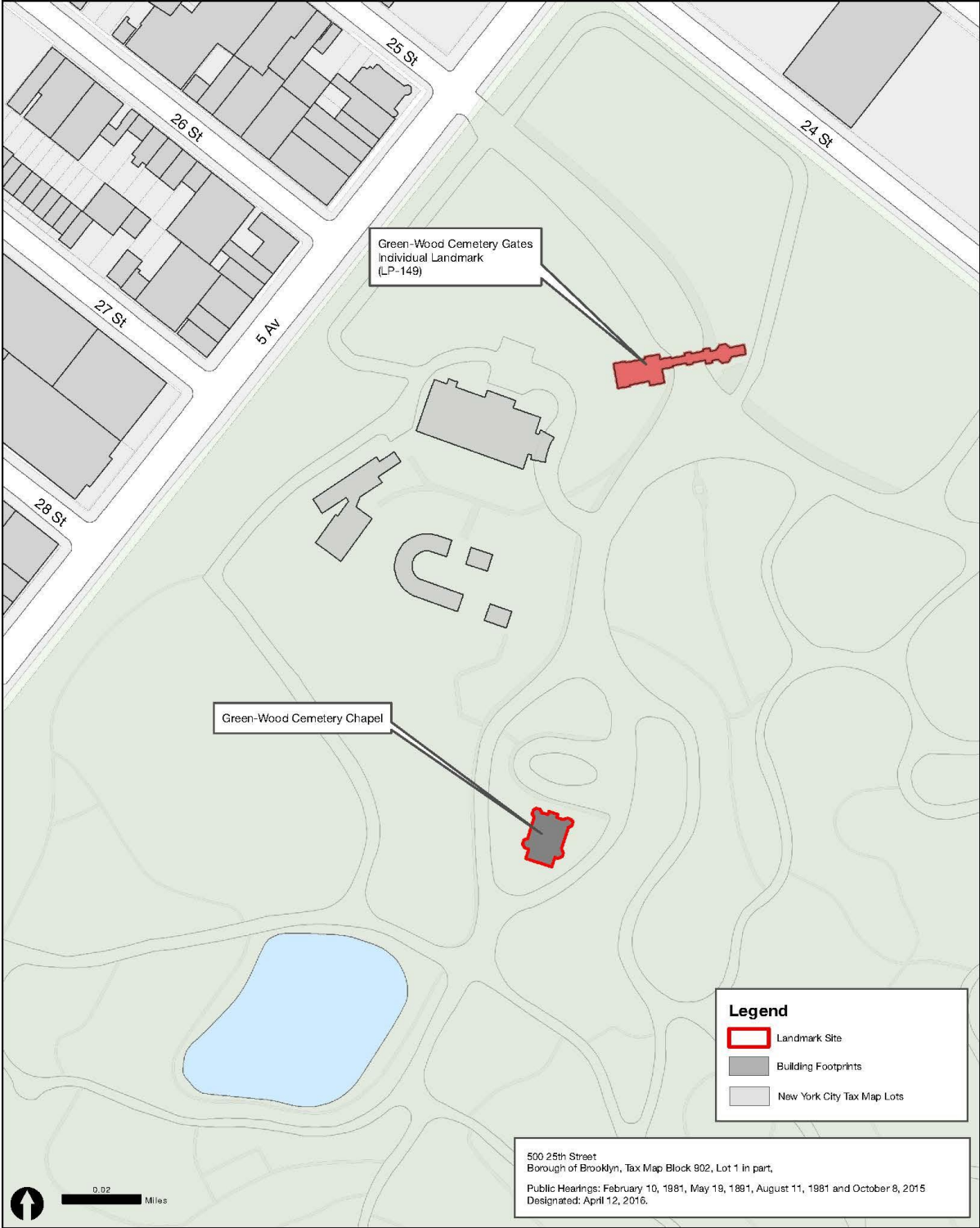
Graphic Source: MapPLUTO, Edition 15v1, Author: New York City Landmarks Preservation Commission, DHW, Date: 4.12.2016

**Green-Wood Cemetery: Fort Hamilton Parkway Entrance | LP-1233**



Graphic Source: MapPLUTO, Edition 15v1, Author: New York City Landmarks Preservation Commission, DHW, Date: 4.12.2016

**Green-Wood Cemetery: Chapel | LP-1233**



Graphic Source: MapPLUTO, Edition 15v1, Author: New York City Landmarks Preservation Commission, DHW, Date: 4.12.2016