



life MUST
GO ON

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*Thank you to Beth Savastana, Cat Aboudara,
and Nancy Goldenberg for your generous
knowledge and assistance with this project.*

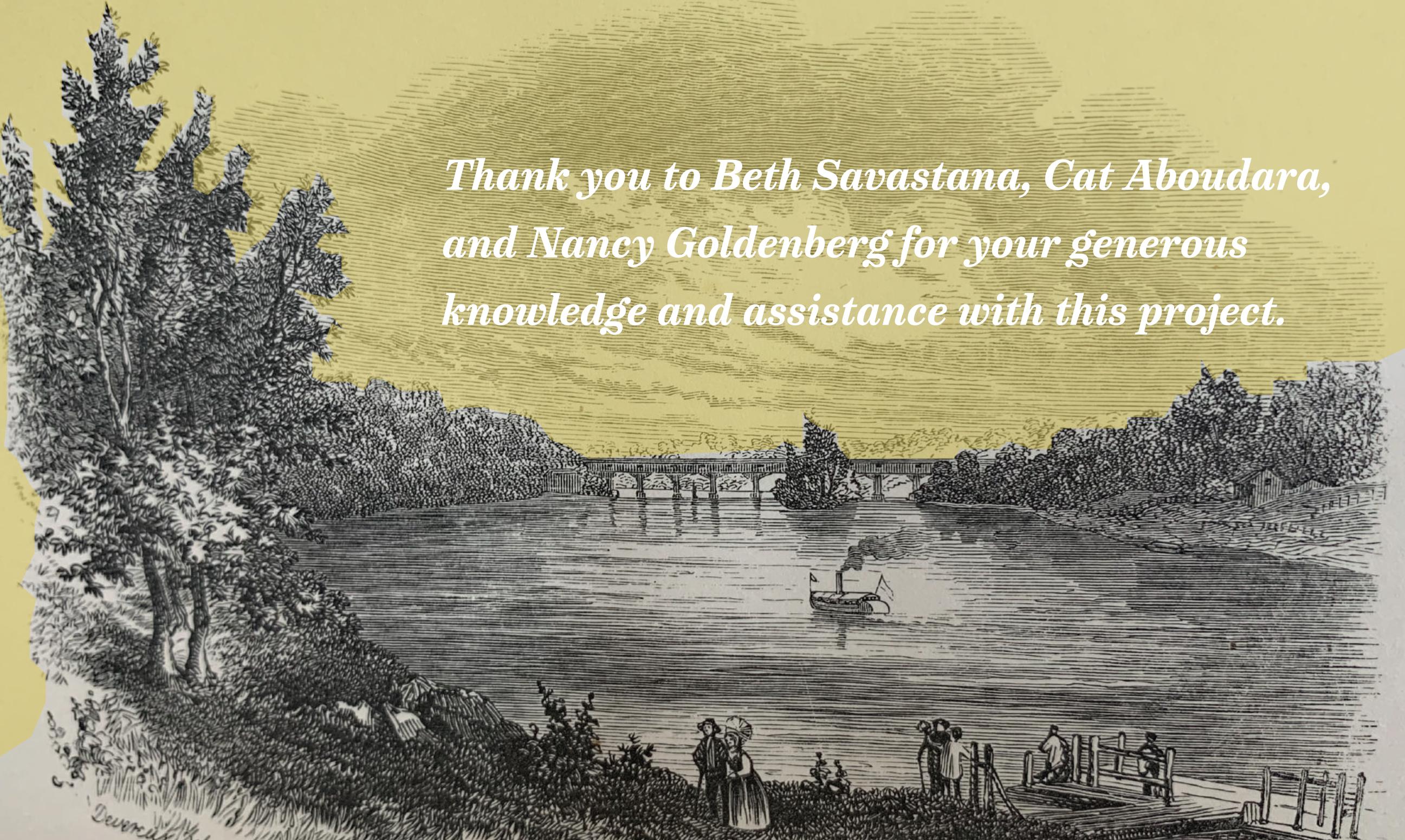


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EXHIBITION CONCEPT

HOST INSTITUTION

Laurel Hill Cemetery

MISSION STATEMENT

As two of America's most historic garden cemeteries and a premier funeral home, we help people grieve and honor the departed, while offering a serene, welcoming space for all to enjoy natural and sculpted beauty, learn shared civic history, celebrate milestones, engage in dialogue and create connections. While preserving the legacy of our founders, we continuously evolve by offering innovative and sustainable services and practices that respond to social changes and ensure prosperity and relevance in perpetuity.

THE THREE PILLARS

1. Eternal Rest

2. Civic Value

3. Recreation

EXHIBITION KEY ELEMENTS

THE BIG IDEA

Garden cemeteries are designed spaces to serve both the living and the dead.

AUDIENCE

Primary: Local Philadelphians, high school age and up.

Secondary: Local historians

Tertiary: Gardening enthusiasts

MISSION

Have you ever considered the design of a cemetery? Through immersive experiences of *live landscape and locally held artifacts from the early 1800s*, this exhibition presents the rich historical significance of cemetery space and how its carefully designs have served both the living and the dead.

GOALS AND OBJECTIVES VISITORS WILL...

LEARNING

Contrast elements between the use of urban cemetery burial types versus that of garden cemeteries.

Identify specific ways in which garden cemeteries were designed for both the living and the dead.

Discover sustainable practices in landscapes and gardens.

AFFECTIVE

Visualize cemeteries as vibrant spaces to be explored.

Engage with live plants in order to create connections with nature.

Connect social desires with the benefits of natural landscapes and the need for sustainability and conservation.

EXECUTIVE SUMMARY

Life Must Go On is Laurel Hill Cemetery's latest exhibit that focuses on how garden cemeteries are spaces designed to serve both the living and the dead. This exhibit will ***invoke a pride of place with visitors***, allowing them to understand Laurel Hill Cemetery as an important space in Philadelphia, showcasing the various social needs this place has answered for the citizens of Philadelphia. Laurel Hill Cemetery is an important part of not only Philadelphia history, but the history of the United States as well as it was the second garden cemetery in America and sparked the inspiration for other garden cemeteries to be created in the following years.

Life Must Go On will show visitors not only how cemeteries have provided solutions for both the living and the dead, but ***how Laurel Hill specifically provided these solutions to the city of Philadelphia since the late 19th century.***

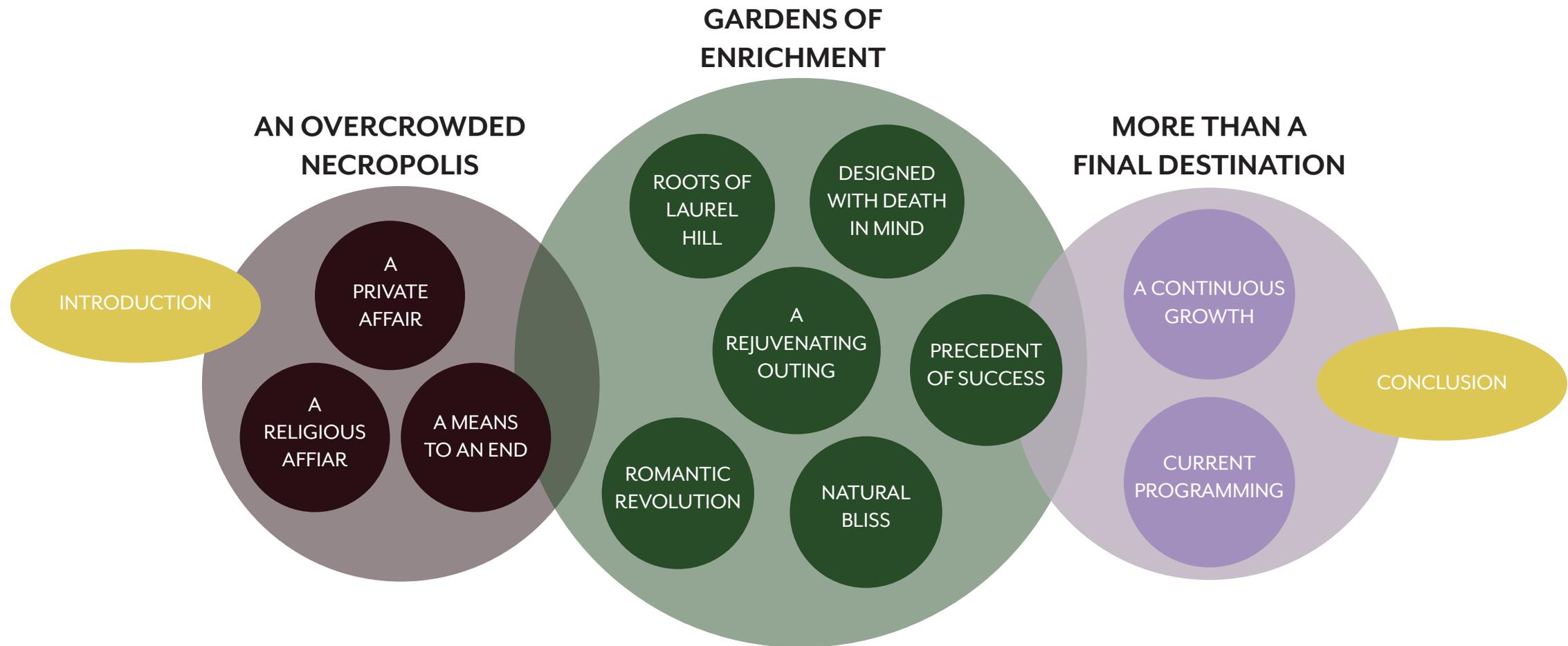
This exhibit also focuses on sustainability and a connection to nature, which in the past few years alone have become major social issues. A global, social, concern for the environment and a call to action for practices to support sustainability and to combat climate change, from businesses adopting sustainable practices, to social movements in environmental health. Philadelphia is part of this social movement, with organizations and nonprofits dedicated to making the city a more green and sustainable city. ***Laurel Hill Cemetery is committed to sustainability efforts, once again providing a service to a social need in the city of Philadelphia.*** *Life Must Go On* will provide visitors the chance to learn about the initiatives that Laurel Hill Cemetery has taken to help with social and environmental values of today as well as their works on land conservation and biodiversity.

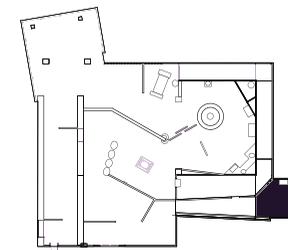
This exhibition will consist of three main sections, *An Overcrowded Necropolis*, *Gardens of Enrichment*, and *More Than A Final Destination*. *Gardens of Enrichment* will be a designed garden cemetery, modeled after Laurel Hill Cemetery, within the exhibit space. ***Vibrant and lush live plants and trees will surround the space***, while sounds of birds and the wind rustling through the leaves will be heard throughout the section, as well as smells of the fresh flowers and various other plant life. The original *Guide to Laurel Hill Cemetery* from 1854 will be the key artifact in this space, connecting the original designs of Laurel Hill Cemetery to the design of this section.

The final section, *More Than A Final Destination*, will re-contextualize visitors to Laurel Hill Cemetery in the 21st century. A room with glass walls will overlook Laurel Hill Cemetery, allowing visitors the chance to compare what they learned about and experienced in the

previous section to Laurel Hill today. This section provides visitors the chance to understand that Laurel Hill continues to provide the same solutions to the living and the dead as when they first opened their gates. This section will be filled with information on the programs that Laurel Hill operates as well as their efforts in sustainability and environmental health. The section and the overall exhibit will end with a scavenger hunt, prompting visitors to explore Laurel Hill further.

BUBBLE DIAGRAM





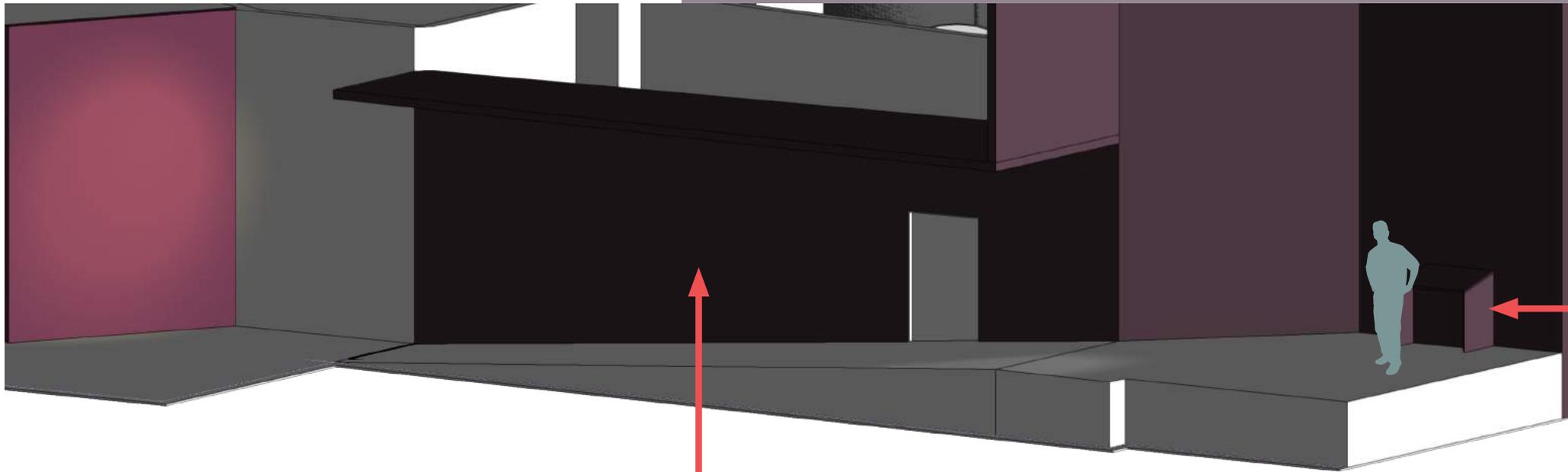
Walkthrough

INTRODUCTION

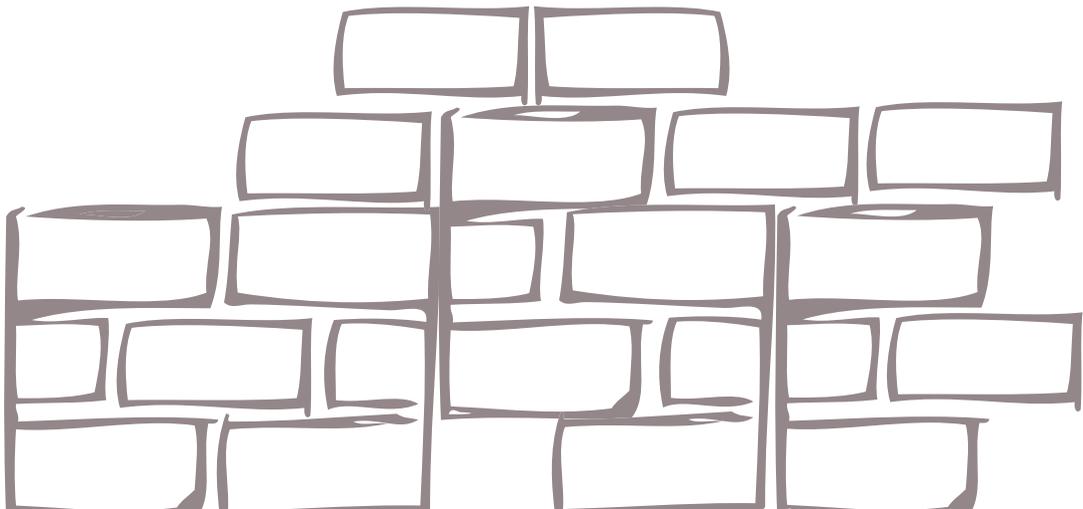
The visitor approaches the entrance to the exhibition, struck by the darkened tunnel as they near the title wall, they read *Life Must Go On* and are prompted by the question, ***“Have you ever noticed the design of a cemetery?”*** Adjectives describe a lush and idyllic cemetery landscape and questions if this vibrant landscape is only for the benefit of the dead. The panel introduces how these vibrant, green landscapes were an innovation of the early 1800s as a reaction to an urban crisis. ***Cemeteries went from an overcrowded and cramped space to a preserved and idyllic landscape. This transition was a reflection of new ideas about the influence of nature for both the living and the dead.***

The dark brown of the tunnel is contrasted by the light at the end, illuminating that this space is just an interlude into the exhibition. Immersive graphics of an old city at night are layered with lamp posts that spotlight dirty cobblestones and crowded row houses. Light smoke wafts across the floor. The rhythmic thud of a horse-drawn carriage emerges with the sounds of factories softly whirring. The space begins to narrow, evoking a feeling of claustrophobia.

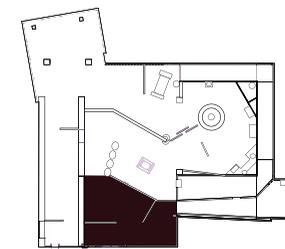
Threshold entrance utilizes dark colors to evoke a tunnel like experience that sets up the physical landscape for the visitor.



Darkened Tunnel



Tactile Navigation Map



Walkthrough

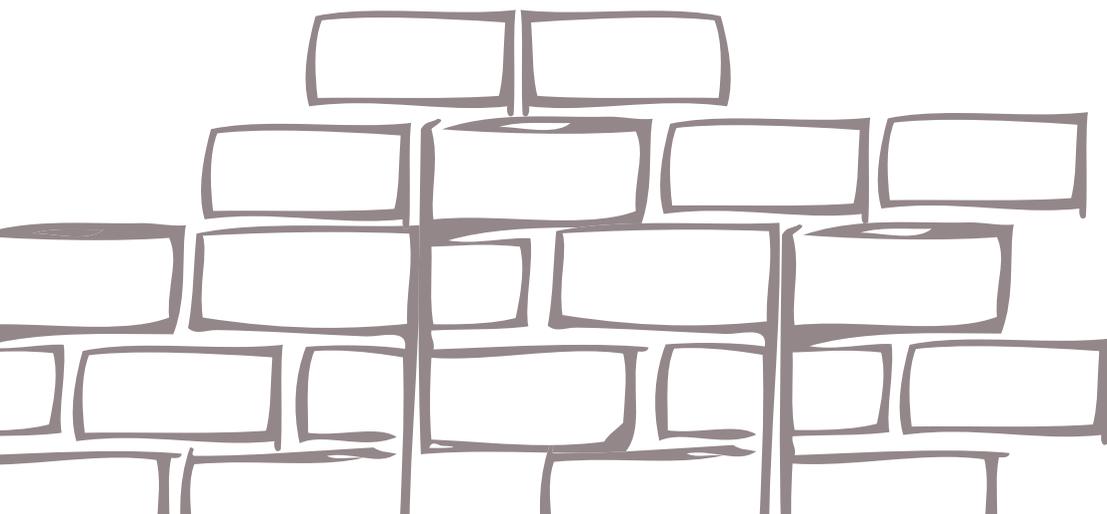
AN OVERCROWDED NECROPOLIS

SECTION BIG IDEA

Early models of burials in urban areas that were prevalent during the 18th century increasingly became overpopulated and cramped.

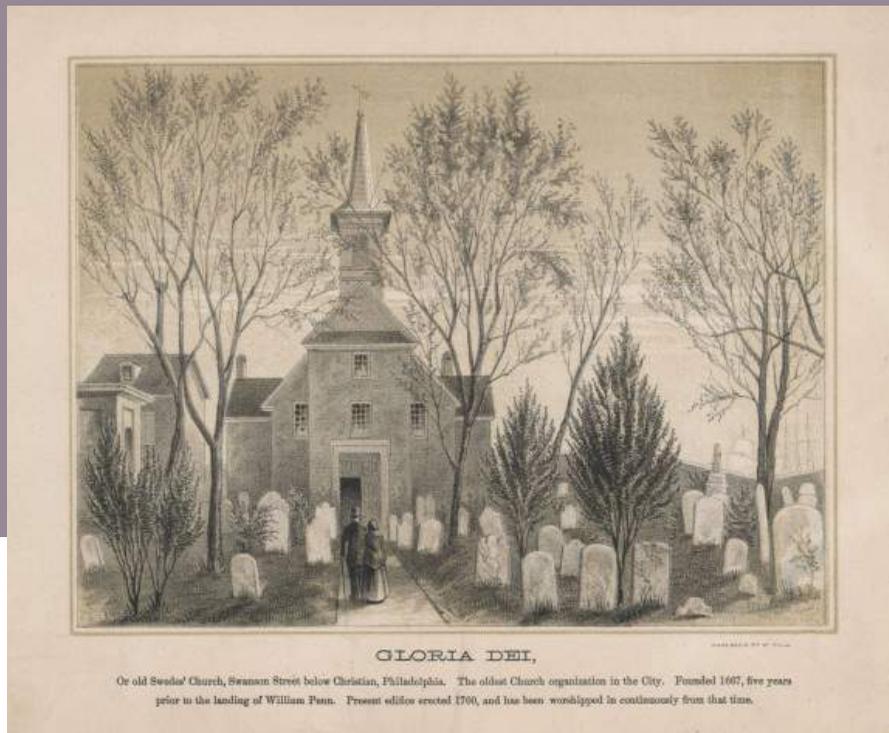
OBJECTIVES

- Provide examples of burial types previous to the garden cemetery.
- Orient the visitor to the context previous to the garden cemetery.



Upon exiting the threshold, the aesthetic continues into the first section. *An Overcrowded Necropolis* evokes a dusty, dirty city with dark colors and brick wall textures. The introduction panel poses the question, **“How did Philadelphia cope with the bodies of the dead?”** Migration and immigration to cities in the 1700 and 1800s led to overpopulation. Between 1800 and 1830, the population of Philadelphia grew 133% from 81,000 to 189,000. This immense influx of people led to increasingly stifling and cramped spaces. Families of five or six people were confined to a single row house and suffered constant threats of starvation and poverty. **Cities such as Philadelphia were filled with people, and consequently, death.**

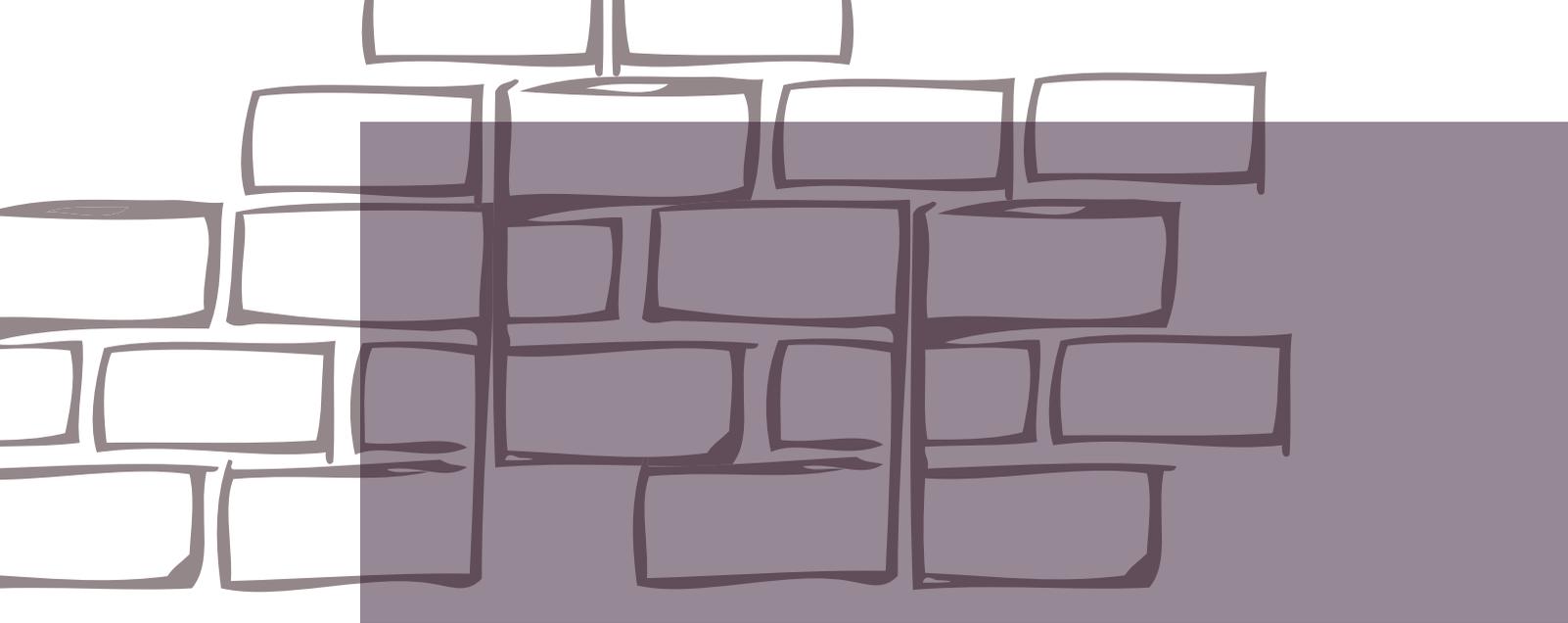
An Overcrowded Necropolis provides three specific examples of burial solutions during early America.



Photographs and records showcase significant local examples of such as Gloria Dei (1677).

The first example, *A Private Affair*, introduces how many non-Native people were landowners in the early 1700s in the United States. The deceased were usually buried at their individual homes on these private lands. Deaths were considered losses to the nuclear family rather than entire communities. Family graveyards varied from simple, functional plots to increasingly elaborate private gardens. In spite of large numbers of people moving to urban areas, generations of wealthy landowners continued to create private family plots at their country estates.

As cities became more populated, families turned to another type of solution. *A Religious Affair* introduces how families who identified with a specific religious affiliation afforded families of the deceased a burial option for lost loved ones. However, these simple landscapes offered virtually no identity indicators and the interred were buried in chronological order versus in family plots. This emphasizes how this burial type was more of a procedure with little personalization, showcasing the priority of community over nuclear family.



Original maps showcase the historic gravesites throughout Philadelphia.



As cities became overpopulated, adequate resting places for the deceased became a challenge. *A Means To An End* introduces another increasingly used burial type; “strangers grounds”. ***Mass numbers of unidentified people were dumped in large burial pits.*** Buried with virtually no identity or ceremony, these deceased usually had no financial resources, social connections, or spiritual associations. The brick wall of the space reveals early maps of Philadelphia, which feature blocked out areas amid the gridded streets.

The highlighted areas of the maps correspond to notable examples in Philadelphia such as Washington Square, which William Penn deemed a public graveyard in 1706. The deceased included inmates from the Walnut Street Prison, suicide victims, immigrants, and both free and enslaved African Americans. Washington Square served as a military cemetery for both British and American soldiers during the Revolutionary War, where upwards of 2,000 soldiers were buried. It also served as the final resting place for some 1,300 victims of the Yellow Fever epidemic. Although the exact number

*Descriptive and unique artifacts introduce
the historic evolution of burials.*

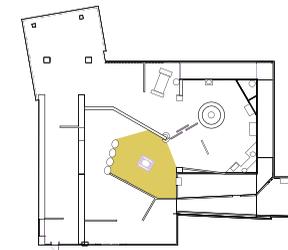


of bodies is not known, Washington Square was closed as a mass grave after less than a century, in 1793, as it was considered full.

By the 1830s, many of these examples of burial places were overcrowded, neglected, and under development pressure.

As existing graveyards filled, these burial practices were unsustainable and accelerated health hazards. Citizens were exposed to the easy transmission of diseases through improper water regulation and sanitation of the cemetery grounds.





Walkthrough

GARDENS OF ENRICHMENT

SECTION BIG IDEA

Garden cemeteries, specifically Laurel Hill Cemetery, was an innovative solution for the rising need for open landscapes for both the living and the dead.

OBJECTIVES

- Distinguish the shift between urban and garden cemeteries.
- Introduce Laurel Hill and establish it as historically significant in the timeline of garden cemeteries nationally.
- Determine key elements of the Romantic era and how it influenced ideals around death and mourning.
- Establish specific plant types as symbols within the context of cemeteries and mourning practices.

The threshold at the end of this section leads to a bright, airy hallway, hedged by a row of Cypress trees. Birds are singing and leaves are rustling softly in the wind. *Gardens of Enrichment* presents a short narrative about John Jay Smith, who could not locate his daughter's grave site in an overcrowded churchyard. Struck and saddened by the state of her final resting place, ***Smith sought to create a more peaceful and beautiful space for the deceased and their loved ones.*** John Jay Smith founded Laurel Hill Cemetery in 1836. As the second garden cemetery in the United States and the first of its kind in Philadelphia, ***Laurel Hill Cemetery, was carefully designed to serve both the dead and the living.***

Roots of Laurel Hill Cemetery introduces the key players in the design of Laurel Hill Cemetery. John Jay Smith, and other like-minded associates, were inspired by early garden cemeteries in Europe, specifically the large family plots of Kensal Green (1830) in London and the lush, green spaces of Père Lachaise (1804) in Paris.

Laurel Hill Cemetery

Ridge Avenue,
Huntingdon Street to Allegheny Avenue
Philadelphia, Penna.

ILLUSTRATION OF
SPECIAL CARE OF LOT

Laurel Hill Cemetery

Ridge Avenue above 35th Street
Philadelphia, Penna.

SPECIAL CARE OF LOTS
FLOWER BEDS
PLANTING

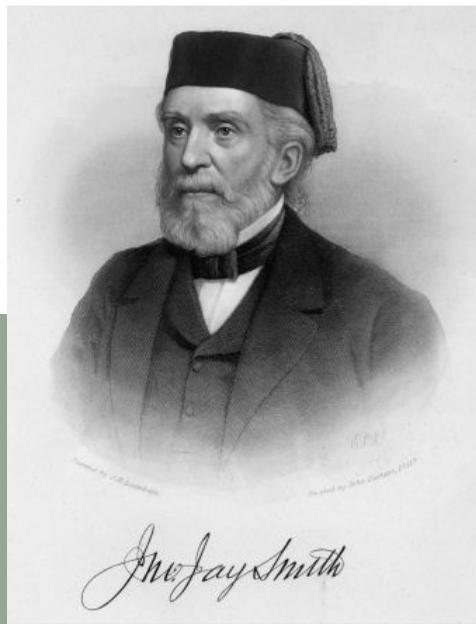


GARDEN OF ENRICHMENT

In the early 1800s, John Jay Smith could not locate his daughter's final resting place in a small, crowded churchyard on Cherry Street. Struck and saddened by the state of his daughter's grave, Smith sought to create a more peaceful and beautiful resting place for the deceased and their loved ones. John Jay Smith founded Laurel Hill Cemetery in 1826. As the second garden cemetery in the United States and the first of its kind in Philadelphia, Laurel Hill Cemetery was carefully designed to serve both the dead and the living.



John Jay Smith



The story of the founding of Laurel Hill Cemetery showcases a relevant and significant example of the transition to garden cemeteries.



Walkthrough

DESIGNED WITH DEATH IN MIND

Designed with Death in Mind highlights how these early inspirations are illustrated in the design of Laurel Hill Cemetery. John Notman, the architect, arranged a series of winding paths, forming family plots and terraces on the 32 acres of land of Laurel Hill Cemetery overlooking the Schuylkill River in Philadelphia. ***A topographical map presents a tactile opportunity to physically interact with the abundant landscape of Laurel Hill Cemetery.*** Original ground plans and maps showcase specifically designed features of the cemetery and stereoscope photographs help visualize the actualized landscape of Laurel Hill.



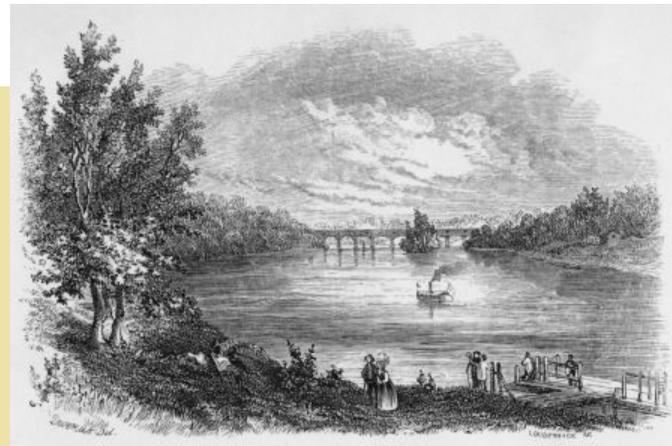
DESIGNED WITH DEATH IN MIND

Laurel Hill Cemetery, established in 1836, was the *first architecturally designed cemetery and the second garden cemetery in the United States*. The founders, working with architects, such as John Notman, helped shape the very *inventive landscape* of Laurel Hill. John Jay Smith desired Laurel Hill Cemetery to be an illustrative example of architecture, culture, landscape gardening, horticulture, and history.

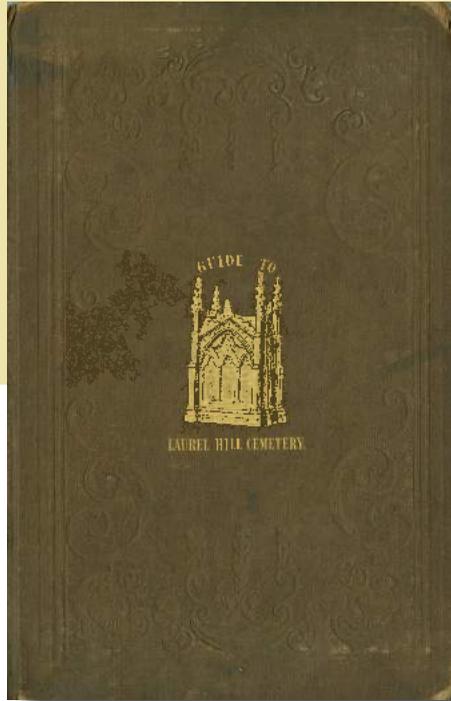
STEREOSCOPE
The actualized landscape of Laurel Hill Cemetery became a picturesque destination filled with vast, open spaces and water features. These stereoscope negatives showcase a three-dimensional experience of Laurel Hill.



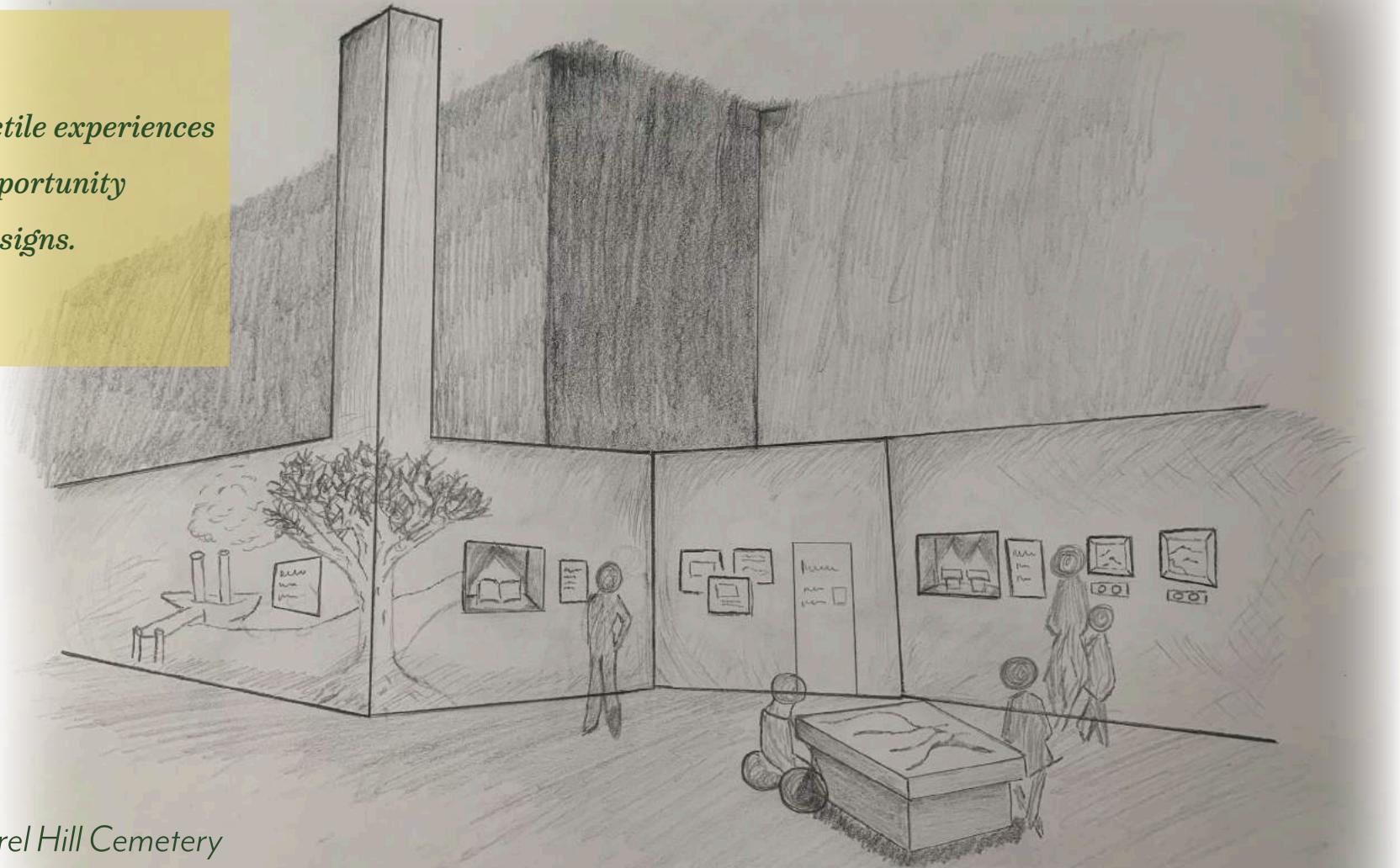
Design placed an emphasis on the family, and upon Laurel Hill's opening, family plots were advertised to include ample space for the deceased. These increased plot sizes could include entire families, an imposing monument, and even cast-iron benches. A visualization of an actually scaled family plot will provide the specifics of the plot such as the entire lot size (120 square feet) comparable to the value (\$50 - \$150).



A mixture of original images and tactile opportunities showcase the versatile landscape.



Rare artifacts and tactile experiences offer an immersive opportunity to interact with the designs.

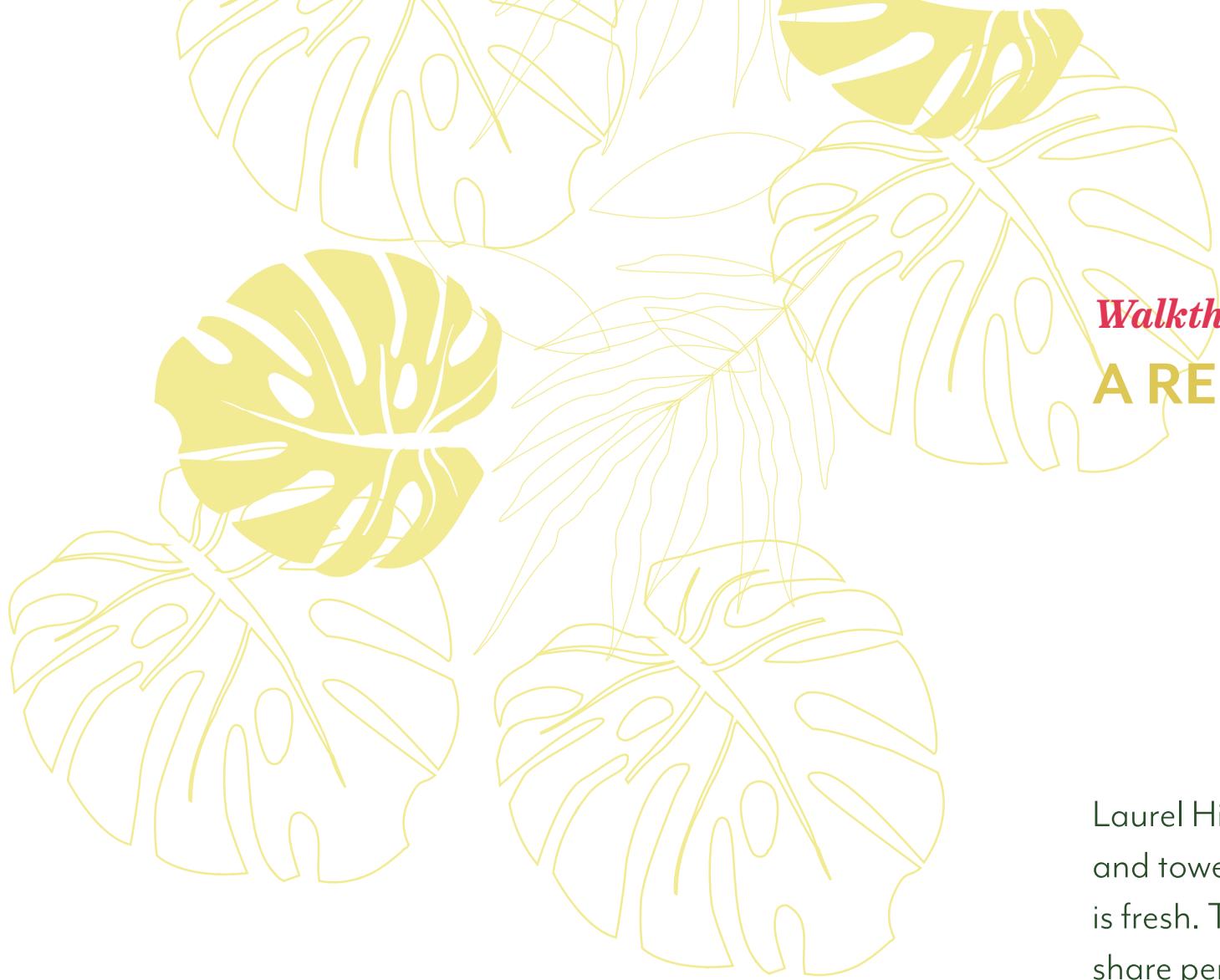


Before leaving this space, the original *Guide to Laurel Hill Cemetery* (1854) acts as the featured piece that leads into the next section.

Large and immersive photographs of Laurel Hill Landing wrap the wall. Photographs of crowds of people flocking to the space.

A steamboat horn blows and horse-drawn carriages drive through the dirt. These are the sounds of arrival to Laurel Hill Cemetery. Many traveled from Philadelphia along Ridge Avenue via carriage or horse-car, but most preferred a steamboat cruise from the Fairmount Water Works up the Schuylkill River.





Walkthrough

A RESTORATIVE OUTING

Laurel Hill Cemetery becomes an actualized place as shrubs and towering trees span the entire exhibition space. The air is fresh. The flowers smell fragrant. Immense tombstones share personal narratives of visitors to the cemetery.

“We are going to keep Thanksgivin’ with our father as [though he] was as live and hearty this day [as] last year,” - Unknown

A Restorative Outing introduces how Laurel Hill Cemetery acted as a place for *many visitors to spend time with their lost loved ones.*



The natural elements provided respite from the crowded cities and became an attractive place to return to. The design of this idyllic setting, and the grave plots themselves, saw the renewal of family structure, which was directly mirrored outside of the grave. More families chose to bury their loved ones at Laurel Hill Cemetery and in turn, they could organize a day's outing to visit their deceased relations in a peaceful and picturesque landscape.

This shift in attitudes is showcased in *photographs of families eating their lunches on tombstones or strolling the winding*



pathways. Sounds of friendly chatter and laughter evoke a welcoming feeling. An immersive and multi-leveled platform presents a snapshot moment of two visitors picnicking on a gravestone. Several artifacts, such as a picnic basket and top hat, help describe the inviting scene. The engaging mannequins show the almost casual nature of the event, but emphasizes the particular moment as one not normally seen today.

Immense monuments and obelisks encircle the exhibition space as if on a hillside. Scattered within the planted trees and shrubs,

Artifacts help set an interpretative and immersive scene.



these facades, usually a symbol of sadness and grief are spotlit with colored lights, recontextualizing them as markers of life. *Monuments of Memory* introduces how Philadelphia families who interred their loved ones desired a physical reminder of their lives.

These erected markers of life translated from a strong need to remember the deceased, but also as a way to physically reconnect with them through memory. The elaborate nature of many of these monuments demonstrates the beloved memories of the deceased and a beautiful example of art that lasts for generations of visitors.



Walkthrough

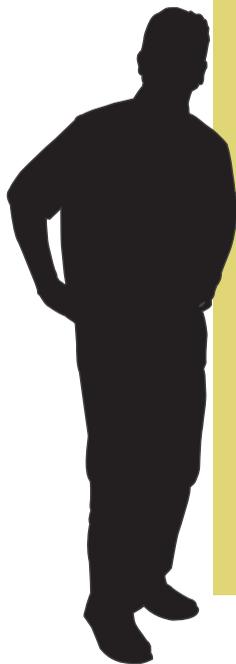
ROMANTIC REVOLUTION

The towering trees and flowering shrubs become encompassing. A variety of plants captivates and sparks curiosity. In the center, a large blooming Dogwood Tree envelops visitors as they sit and enjoy the natural elements surrounding them. *Romantic Revolution* introduces the Romantic Era of thinking and how this helped shape the garden cemetery's function, its natural features, and its visitors.

During the rise of the garden cemetery, the Romantic Era (1790-1830) was at its peak. Photographs and pages from literary works present how writers and artists were exploring the American landscape, ***hailing the power and beauty of the wild outdoors.*** Many Philadelphia residents learned new ideas about nature from literary sources such as Philadelphia's *The Port Folio*, a newsletter published from 1801 - 1827. Featured pages of the newsletter showcase poems and essays dedicated to early ideas about conservation and environmentalism. Portraits of notable contributors such as Judge William Cooper and William Cullen Bryant introduce how



*Notable examples
specific to Philadelphia
will provide relevance.*



ROMANTIC REVOLUTION

The Romantic Era of thinking (1790 - 1850) hailed the power and beauty of the wild outdoors. Poems, essays, and art were dedicated to a *new lens to look at natural landscapes*. Garden cemeteries were positioned as a smaller, cultivated natural setting that provided the spiritual benefits sought after by visitors.

LASTING IMPRESSION

The Romantic Revolution helped usher in the popularity and success of the garden cemetery, but it also established and sustained an early importance on natural conservation.

Reader Rail



POWER OF INFLUENCE

Many Philadelphians learned new ideas about nature from literary sources such as *The Poet Folio*, a newsletter published from 1801 - 1827 that featured poems, essays, and art about the natural landscape.



EARLY THINKERS

Notable authors like Longfellow, Cooper, and Whitman, among others, were books and poems that promoted early ideas about conservation and environmentalism.

they helped create *a new lens to look at natural landscapes through their writings and how this translated to the garden cemetery.*

Romantic thinkers placed nature above the power of man and promoted the idea that idyllic landscapes could impart sentimentality and a greater moral. They considered gardens to be a smaller, more cultivated setting. Romantic sources promoted gardens as lush, green landscapes that could provide solace and reflection for any individual. Visitors to the cemetery would

see towering trees, large expanses of grassy fields, and reflective pools of water; elements that would have prompted the visitors to consider life within death, God's creation, and individual paths to enlightenment. *Garden cemeteries became a physical manifestation of these Romantic ideals.* They could be visited and benefited by all. The Romantic Revolution helped usher in the popularity and success of the garden cemetery, but it also established and sustained an early importance on natural conservation.



Walkthrough

RECONNECTION TO NATURE

The tree foliage and flowers are overwhelmingly lush. Colored spotlights showcase individual trees and shrubs. *Reconnection to Nature* continues to illustrate Laurel Hill as an early example of a space for visitors to reconnect with nature. The general public flocked to Laurel Hill to experience these naturalistic landscapes. ***Visitors would journey through the cemetery on winding paths, cut into the contours of the landscape itself, a direct contrast to the suppressive grids of the city, which provided a novel experience for many visitors.***



By 1844, John Jay Smith had planted 2,400 trees on the cemetery's original tract of land. His horticultural efforts were admired by the leading landscape architects of the time and the cemetery was hailed in 1849 by Andrew Jackson Downing as, *"especially rich in rare trees... it is a better arboretum than can easily be found elsewhere in the country."*

The colored spotlight trees feature symbolic iconography related to that specific tree such as the Weeping Willow, which conveys a graceful grief and melancholy reflection. Another is the Cypress



Tree which is traditionally associated as an offering, used in wreaths, to Pluto, the Roman God of the underworld. It also symbolizes eternity because of its longevity as a plant species. The prevalence of plants being used symbolically surpassed the natural landscape and was used in material culture during the early 1800s. Mourning jewelry illustrate how these ideas were utilized as small, personal memorial tokens for the deceased.

A Cradle Grave rests under the shade of a large live tree. Marked with a headstone and filled with planted flowers, this full scale monument provides a tactile opportunity. This type of monument was a symbol of resurrection; a pathway to heaven through the flowering plants held in the bed. Cradle graves were considered an innovative development in the Victorian spirit of reform. A more refined burial practice, this type of grave was an example of a more permanent monument with an idyllic, natural aesthetic.



Walkthrough

PRECEDENT FOR SUCCESS

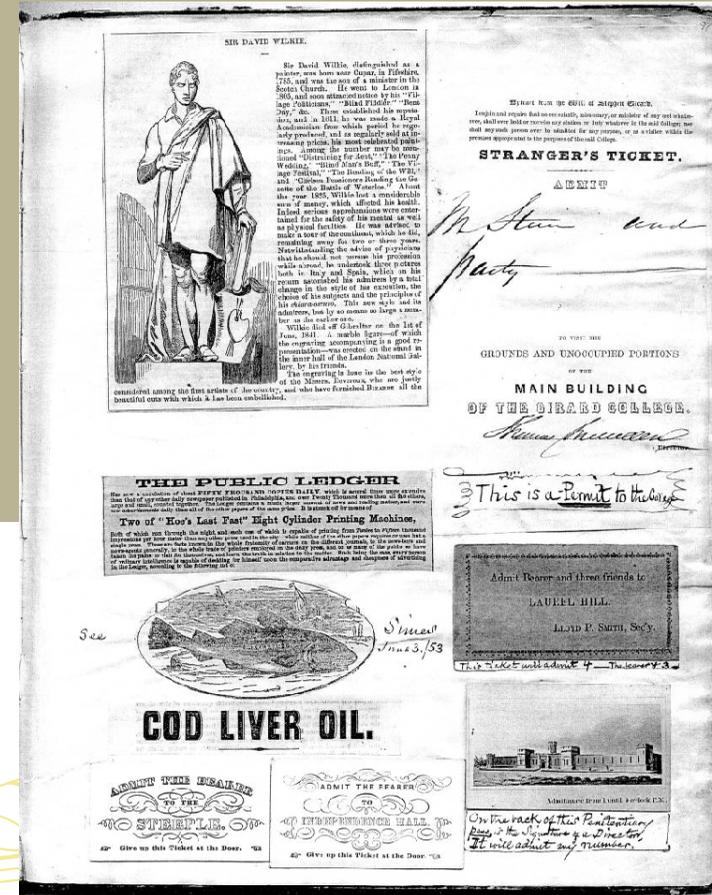
At the end of this section, the threshold distinguishes the diminishment of plant life. The trees become more sparse and the sounds and natural smells of the cemetery fade away. *Precedent for Success* identifies Laurel Hill Cemetery as one of the key examples that inspired a garden cemetery movement across the country. **By 1844, Laurel Hill served as the final resting place for 900 families.** In addition, **30,000 people visited Laurel Hill each year**, seeking to escape the city's heat and crowds for its peaceful landscape. The gallery walls are lined with a wallpaper inspired by the

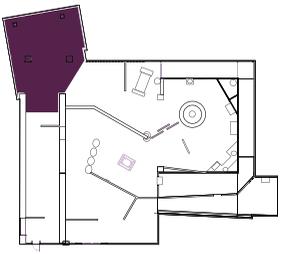
Records and photographs of other garden cemeteries emphasize Laurel Hill's successful influence.



admission tickets given out to visitors. At one time, Laurel Hill Cemetery became so popular that the owners were compelled to issue admission tickets to control the flow of visitors. In 1861, the managers counted over 140,000 visitors to Laurel Hill.

The success of Laurel Hill Cemetery sparked a rural cemetery boom. By 1866, there were more than twenty rural cemeteries in the Philadelphia region, including The Woodlands (1840) and Mount Moriah (1855). Additionally, it inspired many cemeteries that catered to specific religious and racial groups; New Cathedral (1861) is largely Roman Catholic-based, Mount Sinai (1854) and Montefiore (1910) were established for the Jewish community, and Eden Cemetery (1902) was created by African Americans.





Walkthrough

MORE THAN A FINAL DESTINATION

SECTION BIG IDEA

Examine Laurel Hill in the 21st century and how it continues to be an innovative solution in the wake of climate change, as well as a leader in programming opportunities that support Philadelphia residents.

OBJECTIVES

- Make relative connections to Laurel Hill as a natural reserve to be explored.
- Distinguish Laurel Hill as an adapting landscape in the time of climate change.
- Introduce the many opportunities that Laurel Hill provides for Philadelphia.

Natural light permeates high glass walls. Rolling hills filled with towering trees and immense monuments can be seen through the windows from the exhibition space. *See-through graphics on the windows show ghostly images of past visitors to Laurel Hill Cemetery, still strolling the grounds.* These graphics directly contrast the lively visitors within the glass box space, as well as those outside.

More Than A Final Destination introduces how Laurel Hill Cemetery remains a pioneer of natural conservation and a resource for connection and rejuvenation. *Through their historic establishment, Laurel Hill not only continues to offer the idyllic landscape it has maintained for almost 200 years, but is adapting to the effects of the current environment.*

Arrows and indicators on the glass windows point out specific areas in Laurel Hill such as historical plant examples. *A Continuous*



Growth identifies how between Laurel Hill and their expansion into West Laurel Hill, they continue to carefully select trees and shrubs that “benefit the native wildlife and enhance the natural beauty of each site” (Laurel Hill). Laurel Hill’s staff continues to be a leader in sustainable practices and maintains a Level II Arboretum status.

Laurel Hill is adapting their practices to the present day. ***With the onslaught of climate change, Laurel Hill is rethinking how they can best conserve their natural landscapes and become an advocate***



for Philadelphia residents. In recent years, more information has been recognized on how harmful chemicals and materials are jeopardizing groundwater and ecosystems. In response to this, Laurel Hill is taking steps to shift their burial practices.

West Laurel Hill’s award-winning Nature Sanctuary, established in 2014, is a 1-acre plot that forgoes manicured laws and tombstones for a more natural burial. A low wall parallels the space with interred names inscribed on the wall and the green space itself is

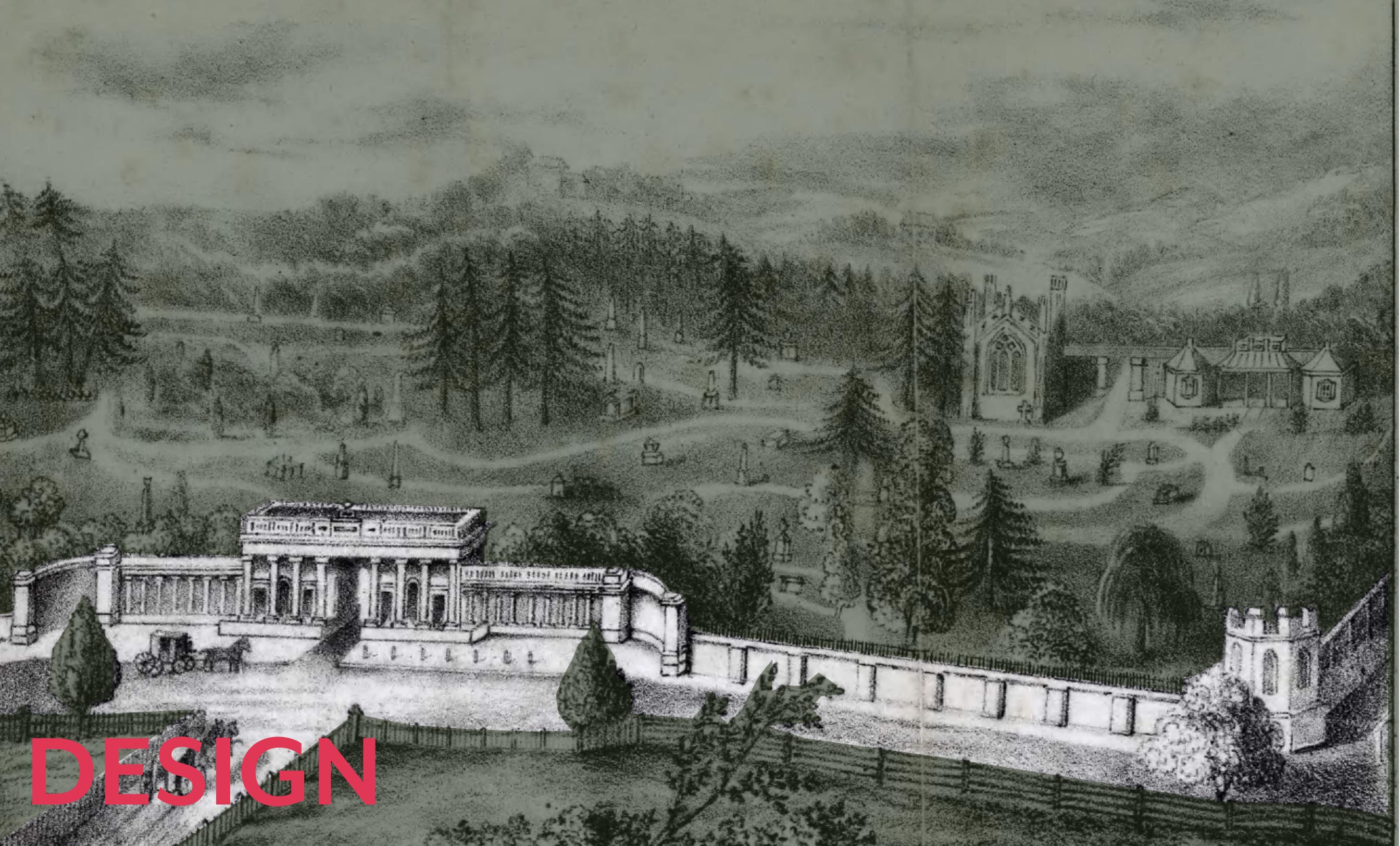
maintained by a herd of goats who keep invasive species at bay, while creating zero gas emissions, decreases labor costs, and further eliminates their use of pesticides throughout the cemetery. *“The landscape is designed to evolve naturally, from a meadow filled with regional flowers to a forest filled with native plants” (The Citizen).*

Other sustainable initiatives are currently happening at Laurel Hill such as water collecting rain gardens and bee apiaries that help to naturally pollinate the area. They have updated their crematorium, cutting their greenhouse gas emissions from 80% to 10%. Laurel Hill’s history as a pioneer in natural conservation and enrichment has adapted and flourished over the last two hundred years of its establishment.

Laurel Hill not only supports more ecologically-friendly burials, but opportunities to become a more informed citizen in the wake of climate change. Educational tours with the Eco-Goats are offered, that also include historical information on the cemetery. Additionally, Laurel Hill partners with other organizations such as Academy of Natural Sciences to provide bird-watching tours, as well as a volunteer gardening program.

Exiting the glass box area, a long hallway is filled with current program offerings at Laurel Hill Cemetery. With a two-hundred-year history, Laurel Hill is a vibrant setting for historically significant narratives, beautiful examples of monument art and architecture, and a comprehensive backdrop of Philadelphia history. Laurel Hill offers entertainment events such as Cinema in the Cemetery, Yoga in the Cemetery, and Music for the Hearing Eye. They also utilize many of the personal stories from the deceased to create walking tours, lecture series, and specialized material all related to their interred. Leaflets and pamphlets with offerings will be provided. Akin to a community center, Laurel Hill offers resources for grief counseling and meditation activities.

Nearing the exit of the exhibition, a wall is covered with scavenger hunt activities. Content presented throughout the exhibition will be featured in the scavenger hunt for visitors to see in the real space of the cemetery. The visitors exit curious and inspired to explore.

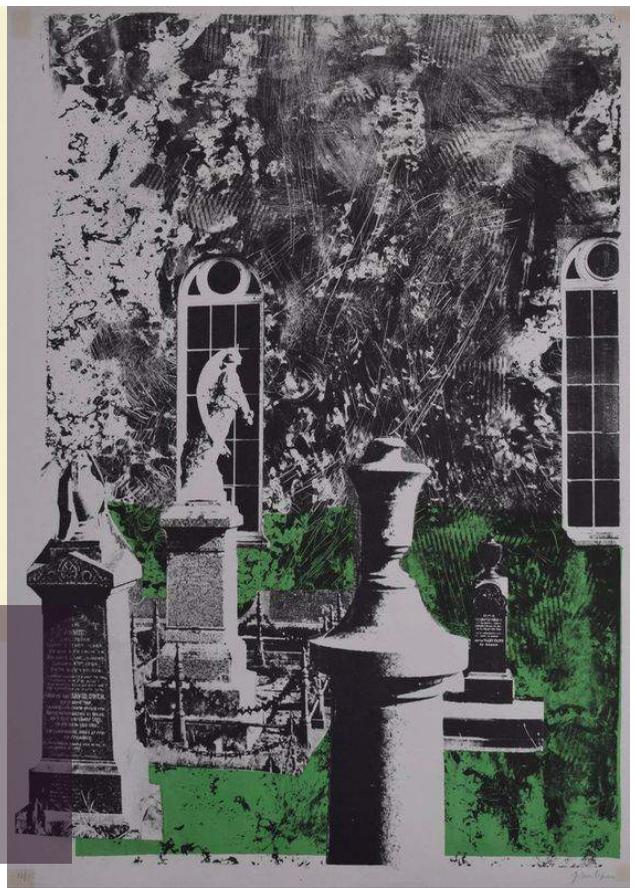


DESIGN

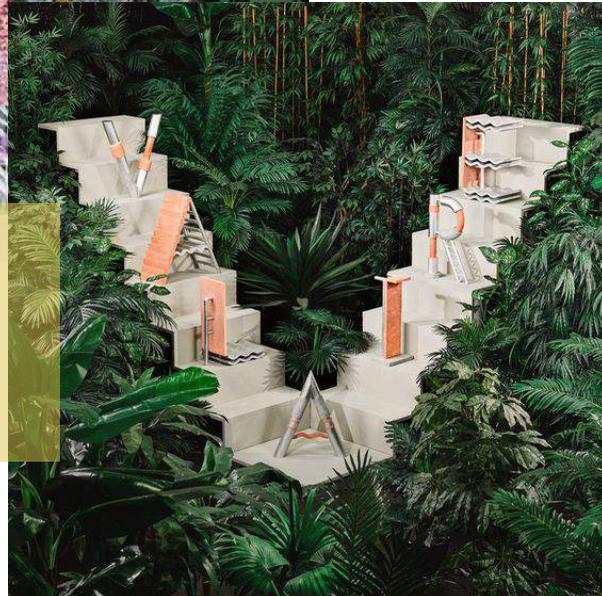
LOOK AND FEEL



Black and white artifacts are treated with color and illustrations to contrast.



Live plants provides immersive experience and lush layer effects throughout.



Pops of color emphasize the live plants and artifacts.



EXHIBITION IDENTITY

SECTION COLORS



Roots of Laurel Hill

Designed with Death in Mind

A Rejuvenated Outing

Reconnection to Naure

Precedent of Success



Highlight Color

PATTERNS



TYPE TREATMENT

SECTION PANEL

RECONNECTION TO NATURE



The general public flocked to Laurel Hill Cemetery to experience the naturalistic landscapes. Visitors would journey through the cemetery on winding paths, cut into the landscape itself, *a direct contrast to the suppressive grids of the city*, which provided a novel experience for many visitors.

Thomas Cole
1847
Oil on canvas

SECTION HEADER

Mr. Eaves San OT
Book (All Caps)

BODY

Mr. Eaves San OT
Regular

HIGHLIGHT

Victorian Orchid
Bold Italic

TYPE TREATMENT

GRAPHIC PANEL

SUBTITLE

Mr. Eaves San OT
Bold (All Caps)

BODY/TOMBSTONE

Mr. Eaves San OT
Regular

ROMANTIC REVOLUTION

The Romantic Era of thinking (1790 - 1830) hailed the power and beauty of the wild outdoors. Poems, essays, and art were dedicated to a *new lens in which to look at natural landscapes*. Garden cemeteries were positioned as a smaller, cultivated natural setting that provided the spiritual benefits sought after by visitors.

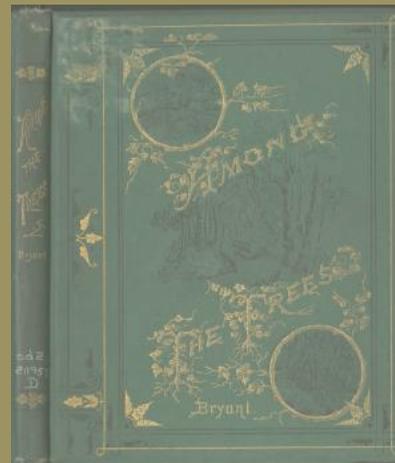
LASTING IMPRESSION

The Romantic Revolution helped usher in the popularity and success of the garden cemetery, but it also established and sustained an early importance on natural conservation.

Thomas Birch
Fairmount Water Works, 1821
Oil on canvas
Lent by Philadelphia Academy
of the Fine Arts



Front Page of The Port Folio, 1801
Paper
Lent by Library Company of Philadelphia



Among the Trees, 1874
Book
Lent by Library Company of Philadelphia

POWER OF INFLUENCE

Many Philadelphians learned new ideas about nature from literary sources such as The Port Folio, a newsletter published from 1801 - 1827 that featured poems, essays, and art about the natural landscape.



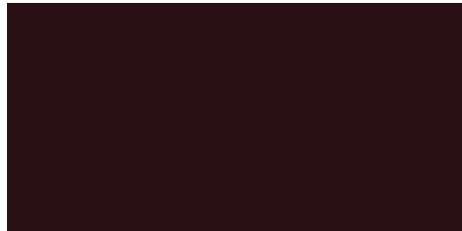
Portrait of William Cullen Bryant, 1870

EARLY THINKERS

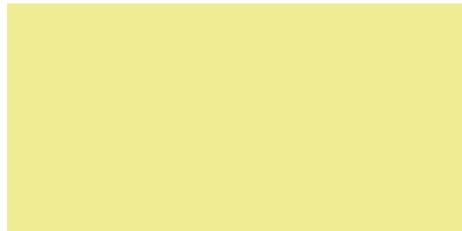
Notable authors such as Judge William Cooper and William Cullen Bryant wrote books and poems that promoted early ideas about conservation and environmentalism.

MATERIALS

PAINT



Urban Cemeteries
Benjamin Moore 2070-10
Tulsa Twilight



Garden Cemeteries
Benjamin Moore 2025-50
Lemon Freeze



Cemetery Today
Benjamin Moore 2071 - 60
Lily Lavender

DISPLAY FEATURES



Planter Bases
Recycled Cement Aggregate



Platform/Casework
Reclaimed Wood (Light Grey
Stain)

OBJECTS

LOAN INSTITUTIONS

The primary source of objects and artifacts were generously lent from the *Laurel Hill Cemetery Collections*. Additionally, Laurel Hill Cemetery provided live plant sources. Other photographs and artifacts were lent from the following institutions. These additional loans provide rich context points to further interpret the primary collections as well as offer further the central narrative of the exhibition.

- Library Company of Philadelphia
- The Metropolitan Museum of Art
- Library of Congress
- Woodlands Cemetery and Arboreteum
- Cincinnati Museum of Art

INTERPRETATION

Artifacts throughout the exhibition are utilized in several ways in order to illustrate the narrative. Many photographs, records, and maps have been enhanced with illustrative qualities to support the overall design aesthetic. Other photographs and artifacts are displayed in their original nature as reference points for relevance.

Live plants are utilized to support the overall aesthetic, as well as several immersive tactile experiences for visitors. Maintenance of these live collections are included in the exhibition budget, as well as replacements in the case of damage.



MARKETING

PLAN

SCHEDULE

February 2021 *(Three months until exhibit opening)*

- Include write-up and graphic about exhibit in monthly newsletter
- Send out first wave of mailers to members, other institutions, local residents, and those on the sign-up list

March 2021 *(Two months until exhibit opening)*

- Continue to publish advertisement about the exhibit in the monthly newsletter
- Continue to send out mailers to members, other institutions, and people on a sign-up list

April 2021 *(One month until exhibit opening)*

- Begin promoting the exhibit through Instagram and Twitter
- Begin ad on Spotify and ad spot on local radio stations
- Place street banners up in designated spots in the city

May 2021-October 2021 *(Six month run of exhibit)*

- Continue with the local radio spot until the second week of the exhibit opening
- Continue banner ads until the second to last month of the exhibit (September; Month Five)
- Continue with the social media ads and Spotify ad until the end of the exhibit (October; Month Six)
- Run the Fourth of July picnic with the Philadelphia Flyers Sponsorship (July; Month Three)

MATERIALS

RADIO SPOT

(30 Seconds; 3 Speakers)

The advertisement will run for five weeks leading up to the exhibit opening on three Philadelphia radio stations: Q102, B101, and Radio104.5. The ideal time slots that this ad is planned to play during is the 6am-10am weekday daypart, the 7pm-12am weekday daypart, the 10am-3pm Saturday & Sunday dayparts, and the 12m-6am Sunday daypart. Having the radio spot run during these dayparts not only is cost effective since they are not all prime-time spots, it also maximizes the number of listeners during the week.

A budget of \$10,000 has been allocated for the five week run while an additional ad will run through Spotify as well. Spotify allows you to select the locations, audience age range, gender, platform (desktop or phone), certain genres or playlists you would like your ad to be played on as well as the time frame you would like the ad to run for.

A budget of \$1,000 has been allocated for the six month run, making the overall budget for radio spots \$11,000

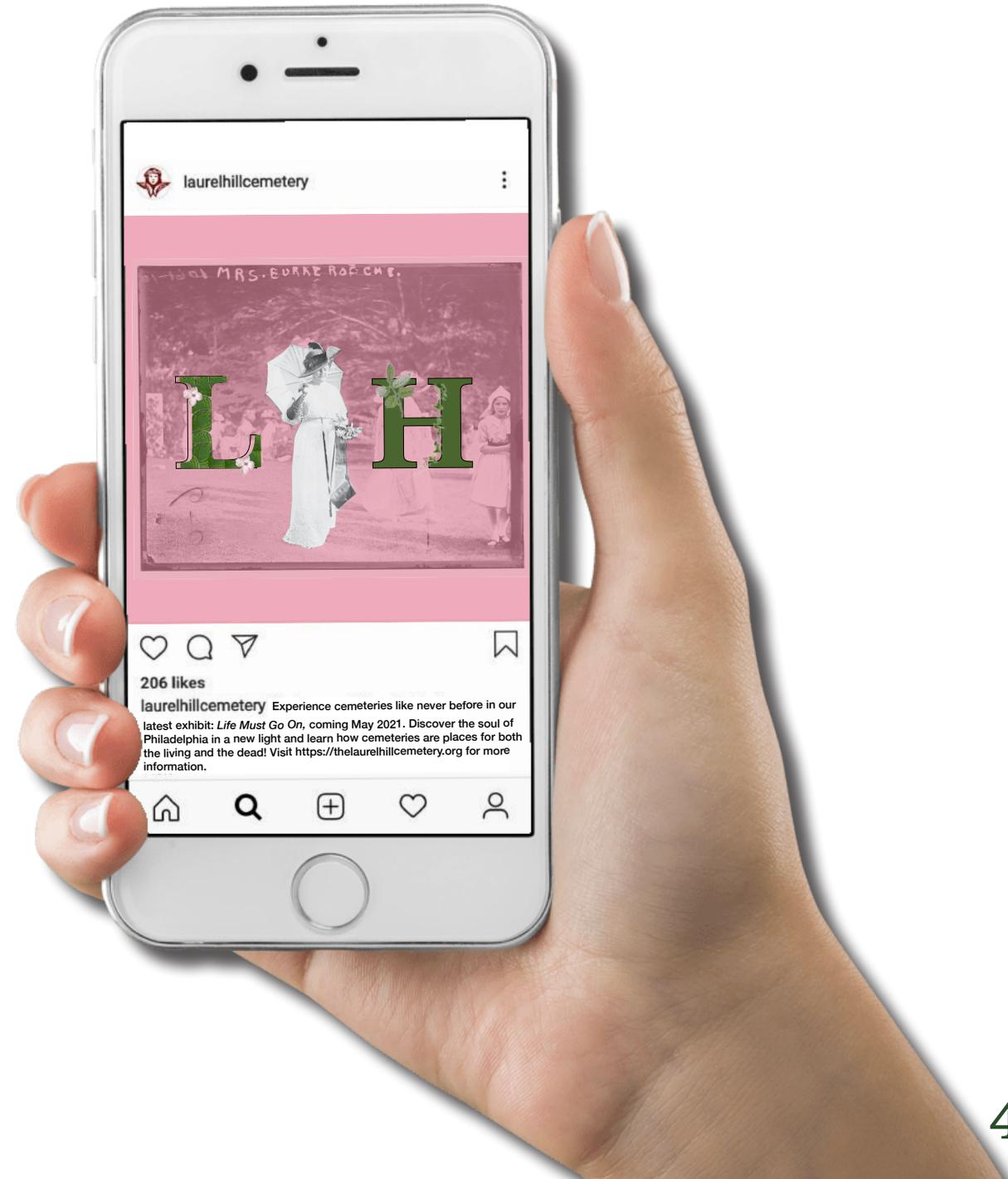
Radio Spot script:

“Death....sadness....ghosts....mourning....cemeteries are more than just places of grief. Explore how cemeteries gave the living and the dead a chance for peace in the city of Philadelphia. From cramped and forgotten, to gardens and picnics, Laurel Hill Cemetery’s newest exhibit Life Must Go On will show you the vibrant side to cemeteries that you never knew existed. Coming in Spring 2021, Life Must Go On will take you on a journey through the soul of the city....come see how life and death come together to make something beautiful.”

SOCIAL MEDIA (INSTAGRAM & TWITTER)

The exhibit is a heavily visual and sensory based experience, so having a predominantly visual design social media platform to advertise on, such as Instagram, is ideal for the exhibit. The social media marketing will be run on a cost-per-click model (CPC) on Instagram, which costs \$2.00 per click. An allocated \$5,000 has been set from the overall budget for the social media campaign on Instagram. This will allow for 2,500 clicks on Instagram over a six month period.

As the same with the Instagram platform, the social media marketing will be run a cost-per-interaction model (CPI), which costs \$2.00 per interaction. An allocated \$5,000 has been set from the overall budget for the social media campaign on Twitter. This will allow for 3,000 interactions on Twitter over a six month period.



POSTCARD MAILER

The print deliverable for the exhibit will be an oversized postcard that will be mailed out to Laurel Hill Cemetery members, residents around the area, and others who sign-up for the mailing list that will be set up at the gift shop a few weeks before the exhibit opens. This postcard will give the opening and closing dates of the exhibit as well as a brief description of the exhibit and key highlights. A budget of \$5,000 has been allocated for the mailer, covering mailing costs.

The graphics of the postcard will tie into the graphics of both the social media design and the street banner design, including floral graphics and photography.



Discover the soul of the city as
you travel through the history
of cemeteries at Laurel Hill's
latest exhibit: *Life Must Go On.*
Come see how life and death
create something beautiful...



Learn more about this exhibit
and purchase tickets at our
website: thelaurehillcemetery.org

STREET BANNER

The outdoor marketing component for this exhibit will be a street banner. The banner will be featured in Center City, University City, and Old City in order to reach our primary, secondary, and tertiary audiences. The number of street banners has yet to be determined, but a budget of \$24,000 has been allocated to keep the banners up for five months.

The graphics of the street banner will tie into the graphics of both the social media design and the mailer design, including floral graphics and photography.



May 2021-October 2021

Life Must Go On

*Discover the Soul of the City
with
Laurel Hill Cemetery's
Latest Exhibit*

EVENTS

FOURTH OF JULY PICNIC

Host a picnic on July 4th to let visitors experience one of the original uses of Laurel Hill Cemetery

- The picnic will be held on July 4th, 2021 and run from 2pm-10pm.
- Visitors will be allowed to bring their own picnics, but there will also be food available for those who don't wish to bring their own food.
- Catering will be done by Chef's Table Catering in Philadelphia, using their "classic summer BBQ" menu and a budget of \$6,000 has been allocated for this event.
- The event will end with a screening of the film Independence Day.

Guests will also be able to take tours throughout the event, allowing visitors the chance to experience the cemetery fully. They will also get the chance to see the exhibit, *Life Must Go On*, with reduced ticket prices.

PARTNERSHIPS

In order to invoke the pride of place aspect of Life Must Go On, a partnership between Laurel Hill Cemetery and the Philadelphia Flyers will be formed to reach a broader audience and to really connect the exhibit to the city of Philadelphia.

The Flyer's mascot, Gritty, is a large source of pride for the city, with a massive fan base both in the city and on various social media platforms. Connecting Gritty to this exhibit will show Philadelphians that this exhibit and Laurel Hill Cemetery are important threads in the fabric of the community of Philadelphia.

Gritty is rented for \$3,000 an hour and to have him at the Fourth of July event will cost \$24,000 total.

FUNDING

IMLS GRANT ABSTRACT

Laurel Hill Cemetery (LHC) requests \$250,000 to support its newest exhibition, *Life Must Go On* (LMGO), opening in May 2021. This exhibit also aligns with the IMLS's Lifelong Learning category and furthers the agency's efforts to support the unique ability of museums to encourage exploration, analysis, and questioning for people of all ages and backgrounds and to foster critical thinking, creativity, and collaboration between the institution and its visitors. This exhibit will explore the history of Philadelphia in a new perspective as well as introduce visitors to the "soul of the city" that is Laurel Hill Cemetery. The grant will fund costs for development, prototyping, and implementation of the exhibition, *Life Must Go On*.

MATCHING SPONSORS





APPENDIX

FRONT END EVALUATION

THE TOOL

This survey was conducted from February 20th to the 23rd online via the website, SurveyMonkey, and distributed through the various social media platforms belonging to the three members of the team. The survey included 9 questions, two of which were open-ended. The target audience for the survey were individuals who were between 18 and 65 years old. The survey gained 98 participant responses over the four day period.

GOALS

- Determine public perception of cemeteries.
- Determine if and what visitors would be interested in activities held within a cemetery.
- Establish visitor interest in engaging with plant life.

KEY RESULTS

- When asked what three words come to mind when prompted with the word, “cemetery”, the *top three words were death, sadness and ghosts.*
- The top activities that participants would be interested in attending in a cemetery were *walking tours (66%)*, seeing *unique plant life (38%)*, and *picnics (33%)*.
- *38%* of participants have been to a cemetery more than six times in their life for purposes *other than funeral services.*

RECOMMENDATIONS FOR EXHIBITION

Visitors are interested in attending the cemetery for reasons other than funeral services. This suggests that there is an opportunity for engagement and incorporating plant life into the exhibition as a interactive and immersive space. The general perceptions of what a cemetery is presents a unique opportunity to contrast those viewpoints to make a surprising and memorable exhibition experience for visitors.

EXHIBITION SCHEDULE

January

February

March

April

May

CONCEPTUAL DEVELOPMENT

- Content Research (2/21 - 4/10)
- Advisors (2/21 - 3/15)
- Title (2/21 - 4/10)
- Big Idea (2/21 - 4/10)
- Goals/Objectives (2/21 - 4/30)
- Bubble Diagram (2/21 - 4/20)
- Narrative Voice (2/21 - 5/7)
- Object List (2/21 - 5/7)
- Content Outline (3/1 - 5/1)

DESIGN DEVELOPMENT

- Look and Feel (2/21 - 5/5)
- Floor Plan (2/21 - 5/5)
- Perspective Drawings (3/16 - 5/1)
- Vectorwork Drawings (3/16 - 5/1)
- Graphic Elevations (3/16 - 5/1)
- Walkthrough (4/10 - 5/5)

MARKETING

- Executive Summary (2/21 - 5/1)
- Grant Writing (2/21 - 4/25)
- Partnership Research (2/21 - 3/10)
- Marketing Schedule (2/21 - 3/15)
- Marketing Materials (3/20 - 5/1)



BUDGET

	Estimate	Detail	% of Total
Staffing			
Maintenance Staff	\$15,000.00	Specialization staffing to care for live collections	1.50%
Exhibit Designer	\$40,000.00		4.00%
Exhibit Developer	\$40,000.00		4.00%
Lighting Designer	\$10,000.00		1.00%
Educator	\$12,500.00	Consultant costs for hired-on assistance	1.25%
Graphic Designer	\$35,000.00		3.50%
Staff Subtotal	\$152,500.00		15.25%
Fabrication			
Fabrication	\$70,000.00		7.00%
Exhibition Prop	\$10,000.00		1.00%
Mannequin (2)	\$8,000.00		0.80%
Project Management	\$20,000.00		2.00%
Installation	\$40,000.00		4.00%
Graphic	\$40,000.00		4.00%
Caseworks	\$20,000.00		2.00%
Accessible Model	\$25,000.00		2.50%
Interactive Units	\$25,000.00		2.50%
Living Collections Installation	\$188,500.00	Additional funds for replacement costs	18.85%
Fabricated Plants	\$10,000.00		1.00%
Shipping	\$8,000.00		0.80%
Fabrication Subtotal	\$464,500.00		46.45%

	Estimate	Detail	% of Total
Media			
Speakers	\$3,200.00		0.32%
Sound Tube	\$1,500.00		0.15%
Monitor	\$1,300.00		0.13%
VDO Production	\$3,000.00		0.30%
Playback (ipod, brightsign, etc)	\$1,500.00		0.15%
Cabling / Wiring	\$1,500.00		0.15%
Media Subtotal	\$12,000.00		1.20%
Artifacts			
Loan Fees	\$2,000.00		0.20%
Shipping	\$2,000.00		0.20%
Conservation	\$1,000.00		0.10%
Image Rights	\$8,000.00		0.80%
Artifact Subtotal	\$13,000.00		1.30%
Installation			
Lighting Equipment	\$20,000.00		2.00%
Construction	\$40,000.00		4.00%
Labor	\$30,000.00		3.00%
Installation	\$15,000.00		1.50%
De-installation	\$10,000.00		1.00%
Installation Subtotal	\$115,000.00		11.50%

	Estimate	Detail	% of Total
Marketing			
Radio Spot	\$11,000.00		1.10%
Banner	\$24,000.00		2.40%
Mail Post	\$5,000.00		0.50%
Social Media Post	\$10,000.00		1.00%
Digital Media consultant	\$7,000.00		0.70%
Marketing Consultant	\$7,000.00		0.70%
Marketing Subtotal	\$64,000.00		6.40%
Programming			
Fourth of July Picnic Event	\$15,000.00		1.50%
Philadelphia Flyers Partnership	\$24,000.00		2.40%
Scavenger Hunt Development	\$10,000.00		1.00%
Audio Tour Guide	\$30,000.00		3.00%
Programming Subtotal	\$79,000.00		7.90%
Contingency	\$100,000.00		10.00%
Totals	\$1,000,000.00		100.00%

COMPONENT SCHEDULE

Section 1 - Introduction						
Component #	Component Name	Related File Name	Type		Size (W x L x H)	# of Components
GP.1.0.01	Title: Life Must Go On		Graphic Panel		36" x 36"	1
GP.1.1.02	Introduction Panel		Graphic Panel		24" x 36"	1
FO.1.1.03	Tactile Navigation Panel		Fabricated Object			
IL.1.1.04	Image Credit		Information Label		5" x 5"	1
GP.1.1.05	Urban City Threshold	MP.1.01	Mounted Photograph		4' x 10'	1
MP.1.1.06	Urban City 2	MP.1.02	Mounted Photograph		4' x 10'	1
MP.1.1.07	Urban City 3	MP.1.03	Mounted Photograph		4' x 10'	1
MP.1.1.08	Urban City 4	MP.1.04	Mounted Photograph		4' x 10'	1
MP.1.1.09	Urban City 5	MP.1.05	Mounted Photograph		4' x 10'	1

Section 2 - An Overcrowded Necropolis						
Component #	Component Name		Type		Size	# of Components
GP.2.0.10	Title: An Overcrowded Necropolis		Graphic Panel		36" x 36"	1
GP.2.0.11	Introduction Panel		Graphic Panel		24" x 36"	1
GP.2.1.12	A Private Affair		Graphic Panel		24" x 36"	1
GP.2.2.13	A Religious Affair		Graphic Panel		24" x 36"	1
GP.2.3.14	A Means to An End		Graphic Panel		24" x 36"	1

Section 3 - Gardens of Enrichment						
Component #	Component Name		Type		Size	# of Components
GP.3.0.15	Section Title: Gardens of Enrichment		Graphic Panel		36" x 36"	1
GP.3.0.16	Introduction Panel		Graphic Panel		36" x 36"	1
GP.3.1.17	Roots of Laurel Hill Cemetery		Graphic Panel		24" x 36"	1
MP.3.1.18	John Notman		Mounted Photograph		11" x 14"	1
TL.3.1.19	Image Credit		Tombstone Label		5" x 5"	1
MP.3.1.20	Kensal Green		Mounted Photograph		14" x 11"	1
MP.3.1.21	Père Lachaise		Mounted Photograph		14" x 11"	1

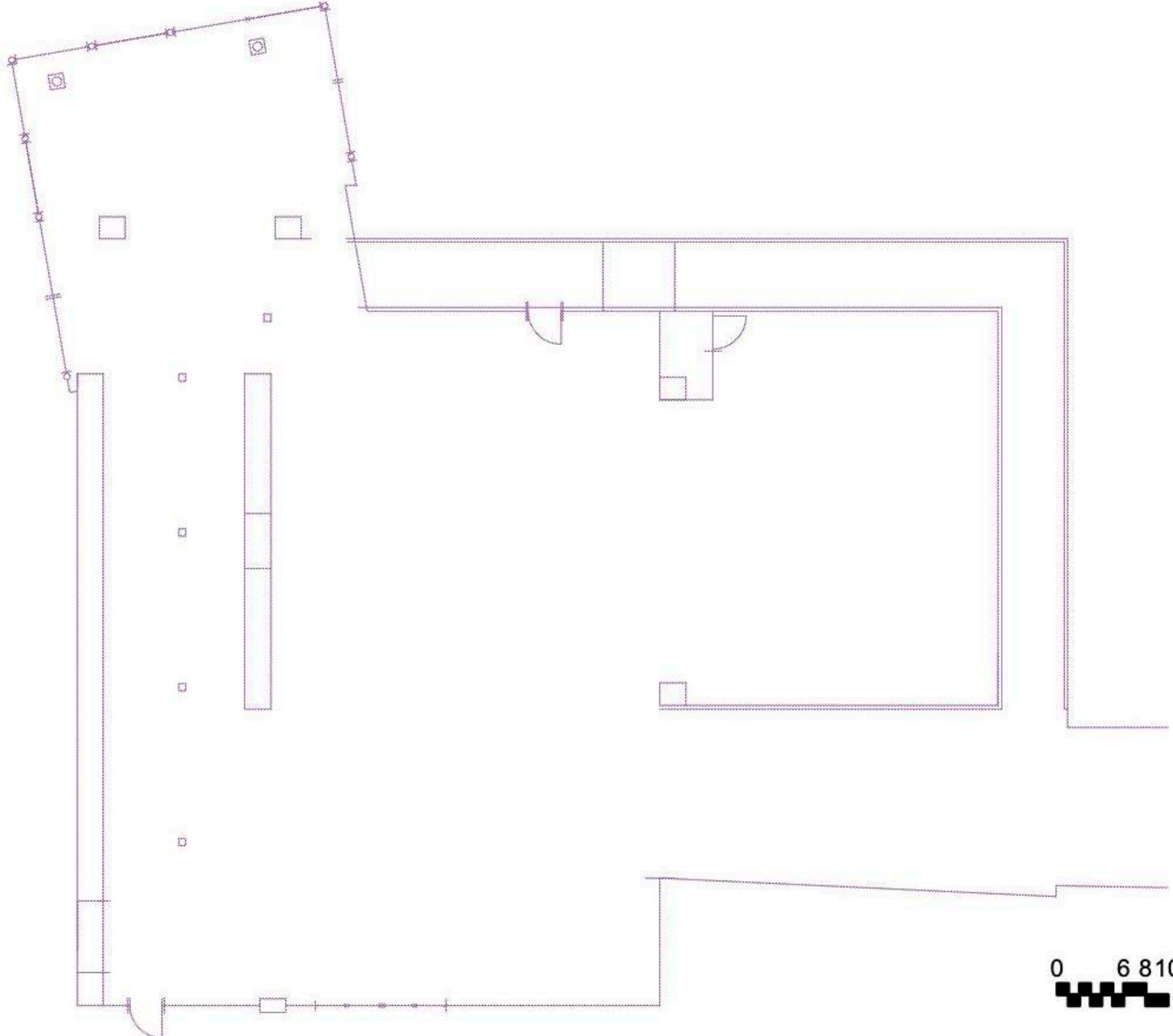
GP.3.2.22	Designed with Death in Mind		Graphic Panel		60" x 36"	1
MP.3.2.23	Portrait of John Jay Smith		Mounted Photograph		11" x 14"	1
TL.3.2.24	John Jay Smith		Tombstone Label		5" x 5"	1
GP.3.2.25	Design Features		Graphic Panel		11" x 14"	1
GP.3.2.26	Natural Features		Graphic Panel		8" x 14"	1
FO.3.2.27	Ground Plan of Laurel Hill Cemetery		Mounted Photograph		36" x 36"	1
MP.3.2.28	General View of Laurel Hill Cemetery		Mounted Photograph		36" x 36"	1
GP.3.2.29	Natural Features Stereoscope Credit		Graphic Panel		11" x 14"	1
GP.3.2.30	The Plot Particulars		Graphic Panel		24" x 24"	1
TL.3.2.31	Guide to Laurel Hill Cemetery		Tombstone Label		8" x 10"	1
GP.3.3.32	Restorative Outing Introduction	2.01 CemeteryStrollers	Graphic Panel		4' x 5'	1
FO.3.3.33	Fabricated wall Weeping Willow Tree		Fabricated objects		4' x 4' x 15'	1
FO.3.3.34	Tombstone Stories		Fabricated objects		2' x 5' x 6'	3
GP.3.3.35	Story Quotation		Graphic Panel			
GP.3.3.36	Transportation Panel	2.02 LaurelHill-Landing	Graphic Panel			
AF.3.3.37	Transportation 1	2.08 Carriage	Artifact	2D object	10' x 5'	1
AF.3.3.38	Stereoscope Card Steamboat Landing at Laurel Hill Cemetery	2.14 Stereoscope Card Stea	Artifact	2D object		1
AF.3.3.39	View from Laurel Hill	2.26 View from Laurel Hill	Artifact	2D object		1
AF.3.3.40	River Unknown Date	2.30 River Unknown Date	Artifact	2D object		1
GP.3.3.41	Picnic Reader Rail	2.06 SausagesServed	Graphic Panel			1
AF.3.3.42	Sitting Mannequin Dress	2.43 main-image.jpg1	Artifact	3D object		1
AF.3.3.43	Standing Mannequin Dress	2.42 main-image	Artifact	3D object		1
AF.3.3.44	Picnic Basket	2.44 PicnicBasket	Artifact	3D object		1
AF.3.3.45	Picnic set		Prop	3D Object		1
GP.3.3.46	Dress and Prop Reader Rail		Graphic Panel			1
AF.3.3.47	TopHat	2.45 TopHat	Artifact	3D object		1
GP.3.3.48	Monuments of Memory Panel		Graphic Panel			
P.3.3.49	Monument		Prop			3
P.3.3.50	Mossellium		Prop			2
GP.3.3.51	Romantic Revolution Wall	2.22 JPG Islandora 63938	Graphic Panel			
AF.3.3.52	Port Folio Magazine	2.20 Port Folio Magazine C	Artifact	2D object		

TL.3.3.53	Port Folio Magazine Tombstone label		Tombstone Label			
AF.3.3.54	Among the trees	2.21 JP2 cloth 41474 Amo	Artifact	2D object		
TL.3.3.55	Among the trees Tombstone label		Tombstone Label			
AF.3.3.56	Thomas Cole, Mountain Landscape with Waterfall, 1847		Artifact	2D object		
GP.3.4.57	Reconnection to Nature		Graphic Panel			
GP.3.4.58	Plant Iconography		Graphic Panel			
PL.3.4.59	Sawara Cypress Tree		Plant		3' x 3' x 4'	2
PL.3.4.60	Italian Cypress Tree		Plant		5' x 5' x 10'	5
PL.3.4.61	Cherokee Brave Flowering Dogwood		Plant		5' x 5' x 20'	1
PL.3.4.62	Kousa Dogwood		Plant		4' x 4' x 10'	2
PL.3.4.63	Azaleas		Plant		2' x 4' x 3'	8
AF.3.4.64	Mourning Jewel 1	2.41 Weeping Willow 5	Artifact	3D object		
AF.3.4.65	Mourning Jewel 2	2.40 Weeping Willow 4	Artifact	3D object		
AF.3.4.66	Mourning Jewel 3	2.39 Weeping Willow 3	Artifact	3D object		
AF.3.4.67	Mourning Jewel 4	2.36 Cypress 1	Artifact	3D object		
GP.3.4.68	Cradel Grave Reader Rail		Graphic Panel			
AF.3.4.69	Cradle Grave		Artifact	3D object		
GP.3.5.70	Precedent of Success		Graphic Panel			
AF.3.5.71	Ticket to Laurel Hill		Artifact	2D object		
TL.3.5.72	Ticket to Laurel Hill Tombstone Label		Tombstone Label			

Section 4 - More Than a Final Destination

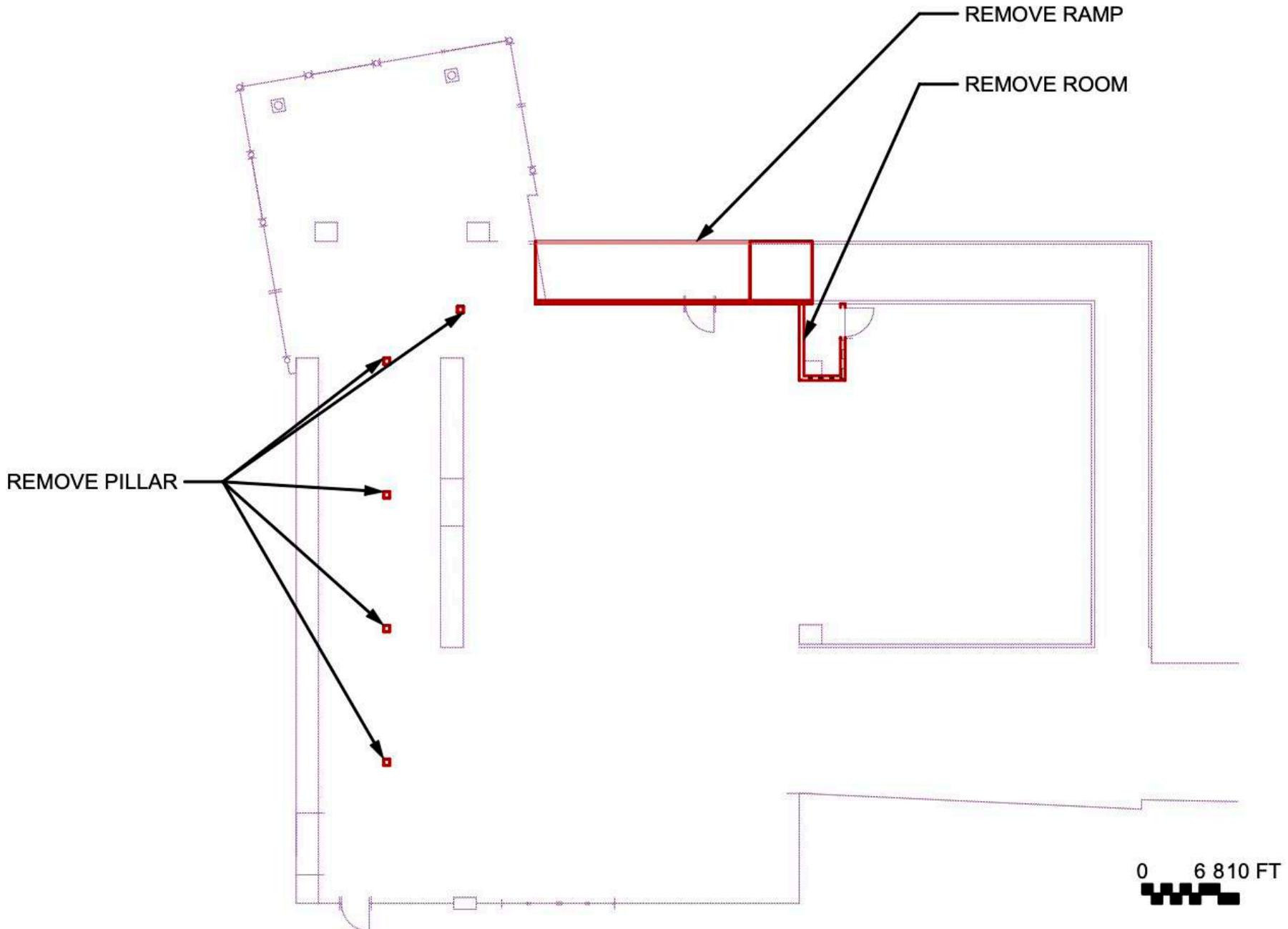
Component #	Component Name		Graphic Type (Legend to be developed)		Size	# of Components
GP.4.1.73	Title: More Than a Final Destination		Graphic Panel		36" x 36"	1
GP.4.1.74	Introduction Panel		Graphic Panel		36" x 36"	1
GP.4.1.75	A Continuous Growth		Graphic Panel		24" x 36"	1
GP.4.2.76	Current Programming		Graphic Panel		24" x 36"	1
GP.4.2.77	Scavenger Hunt		Graphic Panel		24" x 36"	1

GALLERY (EXISTING)



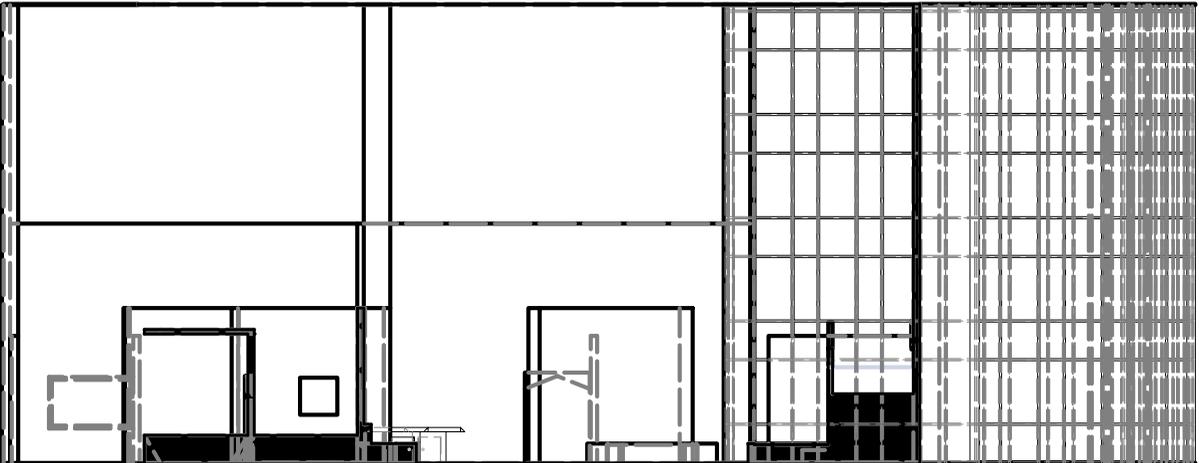
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GALLERY (DEMOLITION)

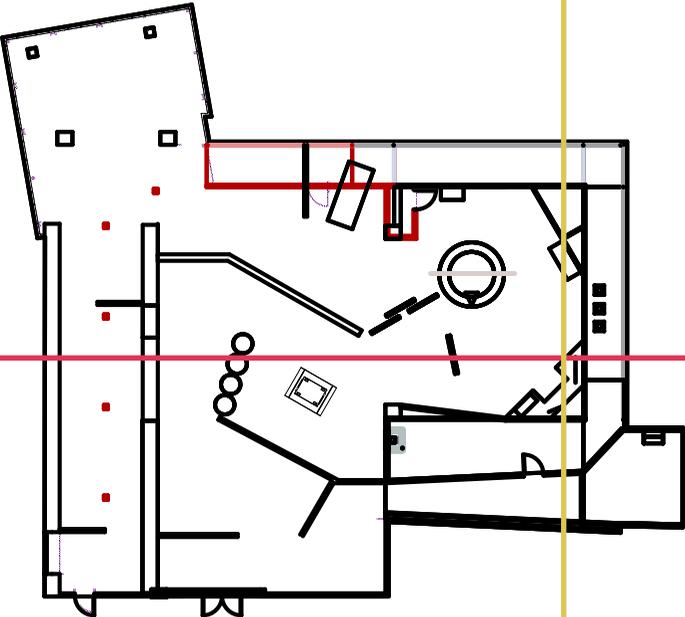
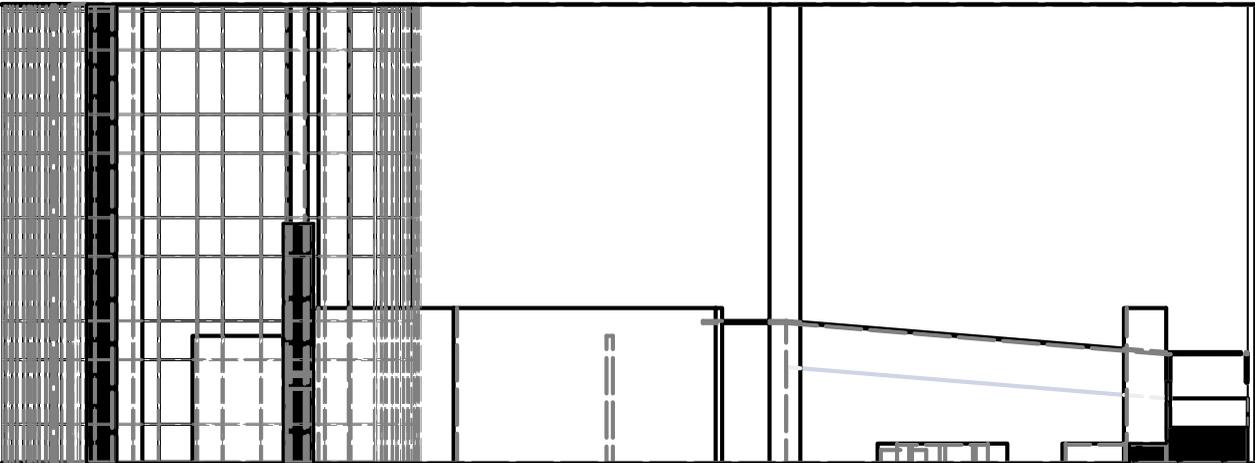


SECTION VIEWS

SECTION VIEW A



SECTION VIEW B



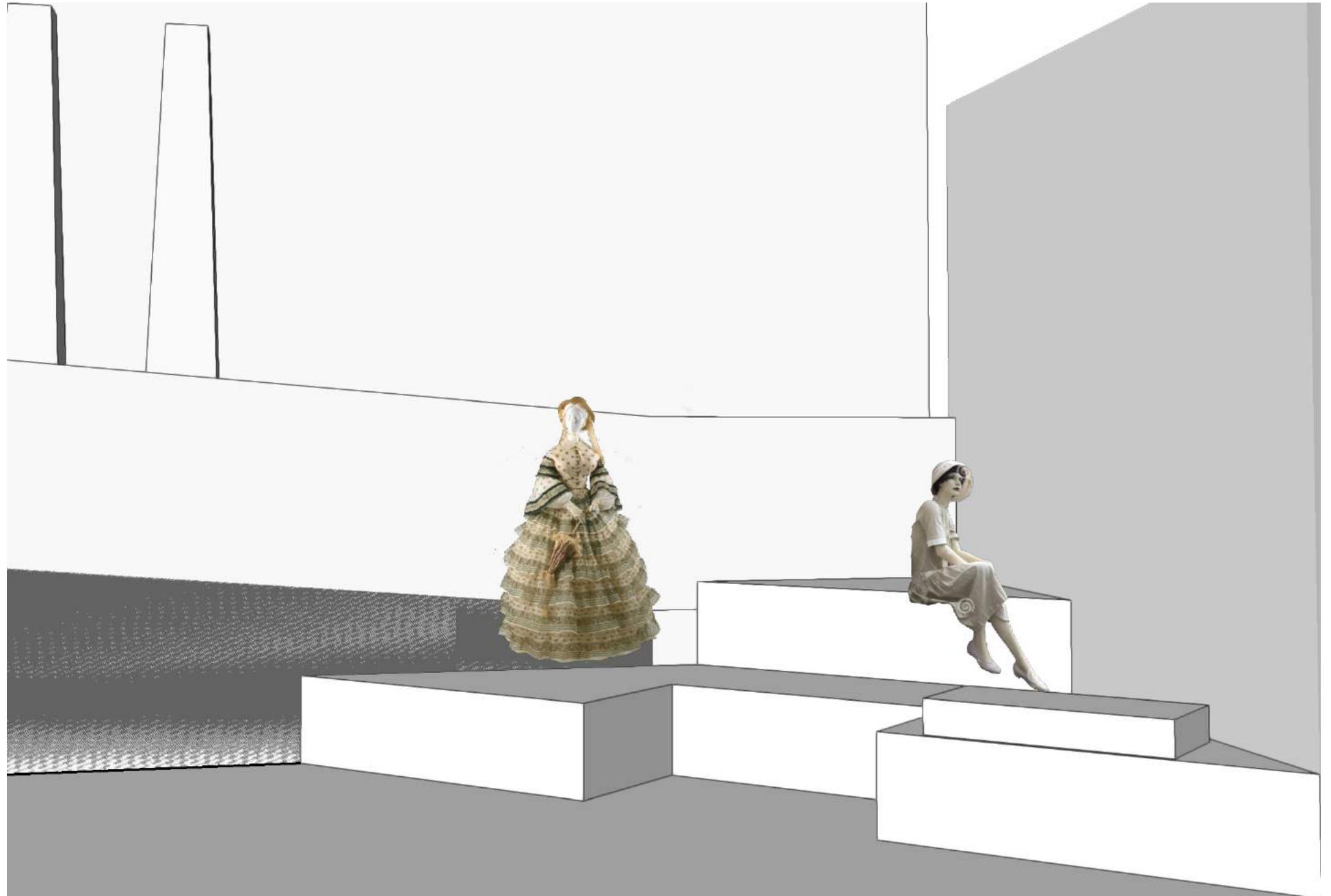
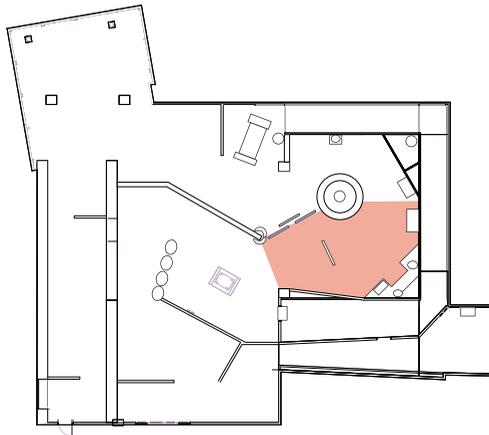
PERSPECTIVE VIEWS

(VIEW)

PICNIC SCENE

(SECTION)

A RESTORATIVE OUTING

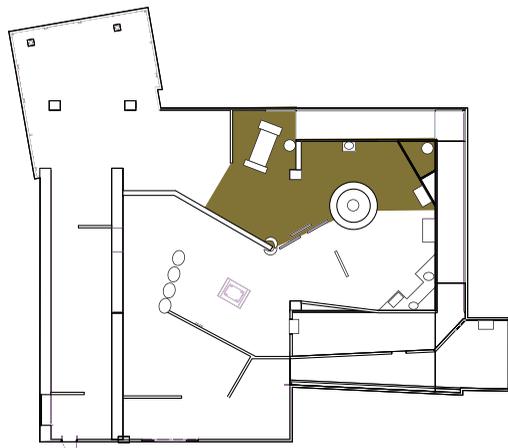


(VIEW)

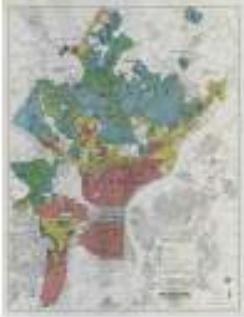
DOGWOOD TREE

(SECTION)

RECONNECTION TO NATURE

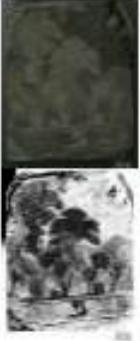


OBJECT AND ARTIFACT CHECKLIST

Section 0- Introduction							
Item Key	Title	Image	Medium	Year	Dimensions	Source	
0.01	Entrance to Laurel Hill Cemetery		Photograph	1905	8" x 10"	Library of Congress	
0.02	Philadelphia Cholera Outbreak		Map	1832	24" x 36"	New York Academy of Medicine	
0.03	Residential Security Map		Map	1937	36" x 24"	Urban Oasis Digital HOLC Maps	
0.04	Factory Workers Home		Photograph	1938	11" x 14"	Library of Congress	

0.05	Baldwin Locomotive Works		Photograph	1928	11" x 14"	Library Company of Philadelphia
0.06	Factory Workers Home in Coatesville		Photograph	1940s	11" x 14"	Library of Congress
0.07	Powers & Weightman Chemical Manufactory		Screen Print	1876	8.5"x 11"	Library Company of Philadelphia
0.08	Carey's "Account of the Malignant Fever"		Book	1830	N.A.	US National Library of Medicine
0.09	Industrial Townships		Photograph	N.D.	N.A.	Private Collector
0.1	Industrial Factories Showing Water Pollution		Lithograph	N.D.	N.A.	Private Collector

0.11	Worker's Living Conditions		Photograph	N.D.	N.A.	Private Collector
0.12	Aerial View of Philadelphia		Photograph	N.D.	N.A.	Private Collector
0.13	Row Houses		Photograph	N.D.	N.A.	Private Collector
Section 1- Urban Cemeteries, 18th Century						
Item Key	Title	Image	Medium	Year	Dimensions	Source
1.01	Decoration Day at Glenwood Cemetery		Illustration	1876	14" x 11"	Library of Congress
1.02	Gloria Dei (Old Swedes Church)		Illustration	1700	14" x 11"	Library Company of Philadelphia

1.03	Man and Woman at Grave		Cut Wood Block and Print	1861-1876	9" x 7"	Library Company of Philadelphia
1.04	Illustration of Churchyard		Cut Wood Block and Print	N.D.	9" x 7"	Library Company of Philadelphia
1.05	Exterior of Old Swedes Churchyard		Photograph	1862	N.A.	Library Company of Philadelphia
1.08	Exterior of Old Swedes Churchyard (2)		Photograph	1862	N.A.	Library Company of Philadelphia

1.07	Exterior of Old Swedes Churchyard (3)		Photograph	1862	N.A.	Library Company of Philadelphia
1.09	St. Peter's Church, Philadelphia		Stereograph	1860	N.A.	Library Company of Philadelphia
1.11	Churchyard of St. Peter's Church		Illustration	1842	N.A.	Library Company of Philadelphia
1.11	Olive Cemetery Churchyard		Photograph	1932	9" x 7"	Library Company of Philadelphia
	Gloria Dei (Old Swedes					Library Company of

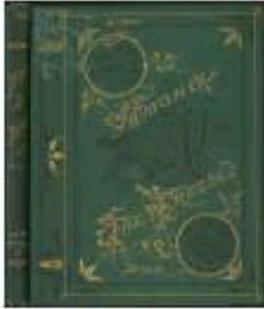
1.13	Old Graveyard Entrance (N. Spruce Street)		Photograph	1923	3" x 4"	Library Company of Philadelphia
1.14	Southwest from Washington Square		Illustration	1922	N.A.	Library Company of Philadelphia
1.15	Map of Philadelphia Potter's Fields		Map	N.D.	N.A.	N.A.
1.18	Washington Square, Philadelphia		Map	N.D.	N.A.	N.A.
1.17	Potter's Field and Almshouse Cemetery Map		Map	N.D.	N.A.	N.A.

1.18	Summer Scene of the Country		Lithograph	N.D.	N.A.	Library Company of Philadelphia
1.19	Garden Scene at Estate		Lithograph	1809	N.A.	Library Company of Philadelphia
Section 2- Garden Cemeteries, 19th Century						
Item Key	Title	Image	Medium	Year	Dimensions	Source
2.01	Cemetery Strollers		Lithograph	1840	11" x 14"	Private Collector
2.02	Laurel Hill Landing		Lithograph	1840	8" x 10"	Private Collector
2.03	Portrait of John Jay Smith		Lithograph	1850	8" x 10"	Laurel Hill Cemetery Collections

2.04	Cemetery Picnickers		Photograph	1957	8" x 10"	St. Luke's Historic Church & Museum
2.05	Victorian-Era Cemetery Strollers		Photograph	N.D.	8" x 10"	Woodland Cemetery and Arboretum
2.06	Sausages Served		Photograph	N.D.	11" x 14"	Roger Meyer Township Library
2.07	Midday in St. Paul's Churchyard		Photograph	1910	5" x 7"	Library of Congress
2.08	Carriage		Photograph	N.D.	4" x 6"	Laurel Hill Cemetery Collections

2.09	Guide to Laurel Hill Cemetery (Intro Page)		Book Page	1844	4" x 5"	Laurel Hill Cemetery Collections
2.1	Ground Plan of Laurel Hill		Lithograph	1854	8" x 10"	Laurel Hill Cemetery Collections
2.11	Guide to Laurel Hill Cemetery		Book	1844	N.A.	Laurel Hill Cemetery Collections
2.12	Man on Horse in Cemetery		Photograph	1908	4" x 6"	Laurel Hill Cemetery Collections

2.14	Steamboat Landing at Laurel Hill Cemetery		Stereoscope	N.D.	2" x 5"	Laurel Hill Cemetery Collections
2.15	"Old Mortality" Laurel Hill Cemetery		Stereoscope	1860	2" x 5"	Library Company of Philadelphia
2.16	General View of Laurel Hill Cemetery		Illustration	1851	2" x 5"	Library Company of Philadelphia
2.17	Views of a Cemetery		Lithograph	1850	7" x 9"	Library Company of Philadelphia
2.18	Monument to JS Lewis, by John Notman		Illustration	1844	8" x 10"	Library Company of Philadelphia

2.19	Cemetery Strollers (2)		Photograph	N.D.	N.A.	Woodland Cemetery and Arboretum
2.2	Philadelphia The Port Folio (Cover Sheet)		Magazine	1801	N.A.	Library of Congress
2.21	Among The Trees (by William Cullen Bryant)		Book	1874	6" x 7"	Library Company of Philadelphia
2.22	Portrait of William Cullen Bryant		Photograph	1870	4" x 2.5"	Library Company of Philadelphia

2.23	Laurel Hill Old Pump		Stereoscope	N.D.	N.A.	Laurel Hill Cemetery Collections
2.24	South Laurel Hill		Stereoscope	N.D.	N.A.	Laurel Hill Cemetery Collections
2.25	Conrad Monument		Stereoscope	N.D.	N.A.	Laurel Hill Cemetery Collections
2.26	View From Laurel Hill		Stereoscope	N.D.	N.A.	Laurel Hill Cemetery Collections
2.27	Grave Ivy		Photograph	1925	N.A.	Laurel Hill Cemetery Collections

2.28	Grounds Crew 1931		Photograph	1931	N.A.	Laurel Hill Cemetery Collections
2.29	Grounds Crew 1917		Photograph	1917	N.A.	Laurel Hill Cemetery Collections
2.3	River		Photograph	N.D.	N.A.	Laurel Hill Cemetery Collections
2.31	Row of Graves		Photograph	N.D.	N.A.	Laurel Hill Cemetery Collections
2.32	Entrance to Woodlands Cemetery		Photograph	1858	10" x 13.5"	Library Company of Philadelphia

	2.33 Mount Sinai Church Gateway		Photograph	1920	N.A.	Library Company of Philadelphia
	2.34 Laurel Hill Admission Tickets		Ticket	N.D.	N.A.	Library Company of Philadelphia
	2.35 South Laurel Hill Map		Map	1854	N.A.	Library Company of Philadelphia
	2.38 Cypress Pendant		Metal, Porcelain	1815	N.A.	Cincinnati Museum of Art
	2.37 Weeping Willow Brooch		Metal, Porcelain	1840s	N.A.	Cincinnati Museum of Art

2.38	Memorial to Stephen Crossfield Jr.		Metal	1790	N.A.	Cincinnati Museum of Art
2.39	Memorial Scene		Metal	1840 or later	N.A.	Cincinnati Museum of Art
2.4	Memorial to Eugenie Berset		Metal	1860	N.A.	Cincinnati Museum of Art
2.41	Memorial to John Birch		Metal, Hair	1804	N.A.	Cincinnati Museum of Art
2.42	American or European Ensemble		Silk	1855	N.A.	The Metropolitan Museum of Art

2.43	Walking Ensemble		Silk	1835	N.A.	The Metropolitan Museum of Art
2.44	Picnic Basket		Wood, Ash	1800-1900	17" x 14"	The Metropolitan Museum of Art
2.45	Top Hat		Silk	1850	N.A.	The Metropolitan Museum of Art
2.46	Mountain Landscape with Waterfall (Thomas Cole)		Oil on canvas	1847	39" x 51"	The Carnegie Arts of the United States

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